LOOKING EAST: ST IVES ARTISTS AND BUDDHISM



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放眼東方:聖艾夫斯藝術家與佛教

3812 Gallery Hong Kong

3812 gallery



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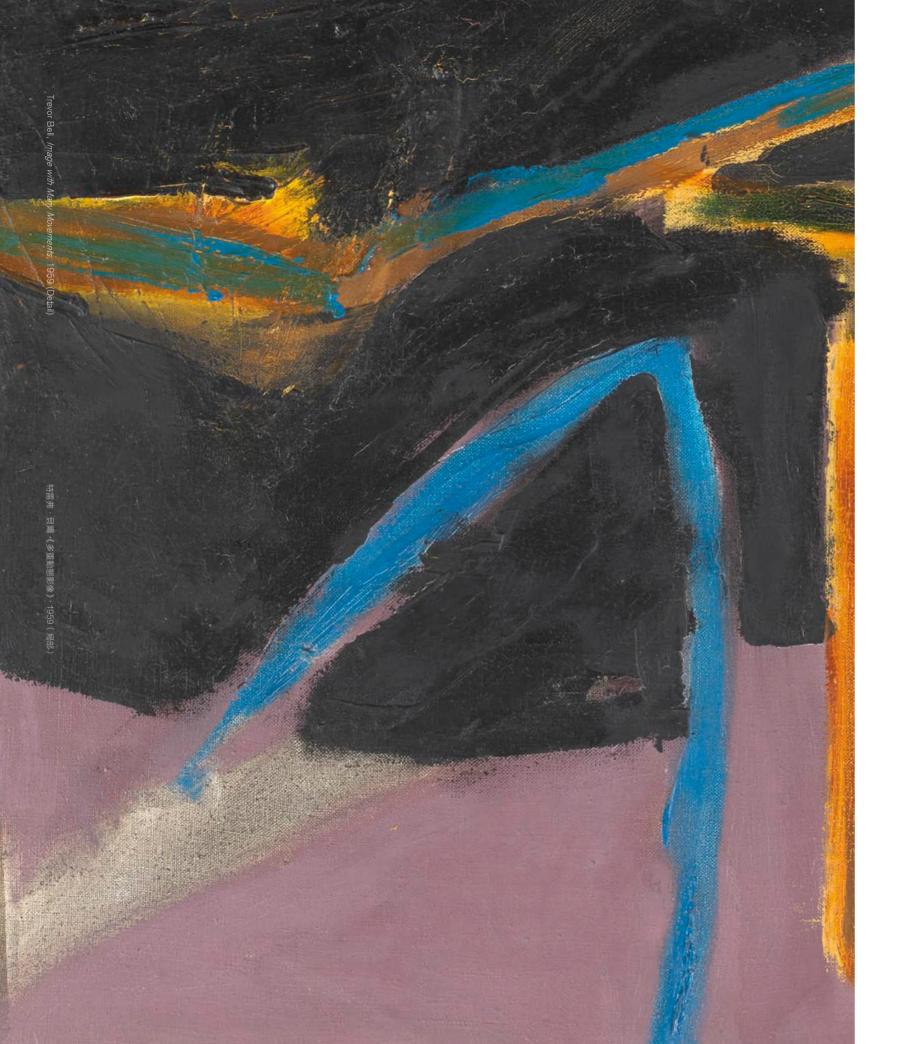
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藝術家簡介

In the summer of 2018, I visited the coastal town of St Ives and came face to face with the art historical works of British modern artists such as Peter Lanyon, Patrick Heron and Terry Frost at Tate St Ives. Set against the backdrop of the sublime landscape, with its meandering coastline dancing along the emerald sea and the bright blue sky gradually giving way to the gentle orange of the setting sun, which illuminated the hills with tints of mauve, these valuable experiences with both the artworks and the picturesque scenery are unforgettable memories that permeate throughout this exhibition.

For centuries, the awe-inspiring scenery of St Ives has elicited the interests of countless artists from around the world. Not only does the tranquil landscape and splendid climate enable artists to paint en plein-air, but its cultural atmosphere also provides a fertile ground for British modern and contemporary art. For geographical reason, the development of British art used to be quite independent of mainstream movements in Europe, cultivating an individualised language with unique local characters. Through the expressive use of colours and the affects of aesthetics, St Ives artists have played no small role in shaping British art. This can be traced back to the young J.M.W Turner who, deeply impressed by the natural beauty of St lves, found a distinctive technique in depicting natural light, inspiring the revolutionary approach to the light and colours of the Impressionists. With the opening of the Great Western Railway in 1877, St Ives as a resort destination guickly became an artistic hub. In 1890, Alfred Wallis settled in the town and began his career as a painter in the 1920s. Deeply engaged in the everyday life of the fishing village, Wallis often did life drawings on old tin cans, cardboard and wooden scraps; his instinctive and unpretentious style had the power to bring out the inner vigour of things, influencing British modern art for years to come. During the war, many artists flocked to the

avant-garde community of St Ives, breaking new grounds and challenging traditional landscape painting that had long dominated the art scene. Thanks to such visionary artists as Barbara Hepworth and Ben Nicholson, who chose to remain in St Ives, the town gradually emerged as a haven for experimental art, driving the establishments of many artistic groups, such as the St Ives Club and the St Ives Society of Artists. At the same time, some of the more radical modernists strove to promote abstraction as a progressive movement and systematically organised various exhibitions. By the mid-20th century, many foreign artists, writers and curators were invited to these exhibitions, including Abstract Expressionist artist Mark Rothko. These self-motivated efforts for international exchange inspired diverse modernist styles and cultural understanding, confirming the role of the St Ives community in the long journey of the development of British abstract art.

In my opinion, the art of St Ives in the 20th century can be contextualised on two levels: first is the situatedness of St Ives artists, where the ports and natural landscape were both the places and motifs of their artistic creations, resulting in the emphasis on light and colour in their works; second is the artistic atmosphere of St Ives, of which the relative openness encouraged artistic dialogues between different schools of thought from the East and West, opening a new chapter for British art by putting their revolutionary ideas into action.

In particular, the interest in Buddhism and Zen in the West, together with their highly romanticised and mystified ideas of the Far East, also entered the imagination of St Ives art. As the mutual exchange between British and Eastern cultures continued to flourish in the 20th century, the St Ives art community emerged as a distinctive school in its own right, incorporating traditional art forms from the East (for example,

calligraphy, ink and wash, ceramics, textile etc.) as well as the values of Buddhism and Zen. For instance, ceramist Bernard Leach who was born in Hong Kong, trained in Japan under the influence of Yanagi Sōetsu, the founder of Mingei (folk art) Movement, and later set up Leach Pottery at St Ives with Shōji Hamada, identified himself as the bridge between Eastern and British ceramist cultures. Leach's artistic value owed a great deal to the teaching of Buddhist scholar, D.T. Suzuki; the aesthetics of his works were often based on the Buddhist principle of perfect harmony and emancipation. Another ceramist William Staite Murray, on the other hand, was more interested in the decorativeness and aestheticism characteristic of early Chinese pottery. While working in Yeoman Pottery in Kensington, Murray had a chance to study Buddhism and painting as well as experiment with bronze casting. His gestural works often display a kind of primitiveness and anthropomorphism. British Abstract Expressionist Alan Davie also became interested in Zen Buddhism in the mid-20th century; his works draw from a wealth of sources, including Caribbean cave art, Asian art, African art and many other symbols and patterns from non-Western ancient cultures. Additionally, many St Ives artists returned to traditional crafts such as carving and pottery as a way to pursue their existential inquiries. Their approaches to perspective, composition and design as well as the use of materials and techniques more or less revealed their deep engagement with traditional Asian aesthetics, through which they examined the relationship between the universe, nature and man, adopting Eastern thoughts to open a new dimension in British modern art. To a certain extent, the transcendental spirituality of Buddhism consummated the ideal of freedom that permeated the artistic atmosphere of St Ives. In fact, such interest in Eastern spirituality and philosophy was closely associated with the desire of the British people for a better world after the war, a need to find redemption elsewhere. Arguably, St Ives artists' engagement with Buddhism and Zen exemplified the interaction between British modern art and Eastern culture, whilst it also signified the spread of Buddhism around the world in the postwar period. While these practices can be considered as a process of self-discovery and transformation through culturally specific subjectivity, they also encapsulate the intertwining relationships between Eastern and Western cultures, which forms the framework of this exhibition.

Since 3812 Gallery opened its new flagship space in St. James's, London in November 2018, I have had the opportunity to meet with many curators, museum directors and art historians; it was through the inspiring discussions about their studies that I was able to bring this exhibition of great academic value to Hong Kong. Therefore, I would like to give special thanks to Philip Dodd and Chris Stephens for their academic support; their valuable advice and interview are important elements of the exhibition.

In February 2021, 3812 Gallery inaugurated its brand-new space in Hong Kong with Terry Frost's first solo exhibition in Asia, introducing British modern art to the Asian market through the works of this seminal figure, and cementing the gallery's international standing.

This exhibition offers a new perspective to reassess not only British modern and contemporary art but also Asian art and the significance of Eastern thoughts. Looking back at the last ten years, 3812 Gallery has witnessed the great transformation of Hong Kong as a coastal city. Named as the Pearl of the East, Hong Kong has a complex history that gives rise to its diverse identity and unique cultural value, inspiring many Hong Kong artists to explore the possibilities between traditional

Shanshui painting and modernist abstract art. From the New Ink Movement in the 1960s to the more recent contemporary ink art of such artists as Raymond Fung and Chloe Ho, Hong Kong ink art is very much characterized by its local scenery, the islands, Victoria Harbour and the suburbs etc., not unlike the historical circumstance of St Ives. Moreover, Hong Kong and St lves share another interesting feature in terms of geographical location; Hong Kong is to Lingnan what St Ives is to England. By drawing a parallel between the East and West, this exhibition is a step forward in narrative and curatorial concept. 3812 Gallery has an unwavering commitment to maintaining the balance between our expertise and long-term development, cultivating cultural value and enhancing the understanding of art of Eastern origin. Diving into the relationship between St Ives artists and Buddhism in the post-war modern context, this exhibition enables a cultural dialogue between the East and West, underlining the significance of traditional Eastern thoughts in today's global culture.

Anchored in the vision of 'Eastern origin and contemporary expression', 3812 Gallery is dedicated to promoting a reciprocal dialogue between the East and West. Based in both Hong Kong and London, the gallery as an international platform strives to re-examine the history of British modern art and its relation with Eastern culture. I believe that the continued artistic exchange between the East and West in the post-pandemic era will lead to a new path with British modern art at the core of intellectual discourse, offering the international market a new perspective and direction.



2018 年盛夏,我來到了聖艾夫斯這座濱海小城,在泰特聖艾夫斯博物館中近距離感受了彼得·蘭永(Peter Lanyon)、帕特里克·海倫(Patrick Heron)、泰瑞·佛洛斯特(Terry Frost)等英國現代藝術家的重要作品,又身處於那蜿蜒連綿的蔚藍海岸線上、傾吐著火紅的落日餘暉與黛青古拙的山麓,處處皆給予我深刻且珍貴的回憶。所見所感,都熔鑄於此次展覽的脈絡之中。

幾個世紀以來,聖艾夫斯的動人風光牽引著世界各地藝術家的 探索腳步,悠然的自然景致與得天獨厚的氣候提供了戶外寫生 的充分條件,也孕育了英國現當代藝術的發展沃土。由於獨特 的地理位置,英國的藝術生態曾一度獨立於歐洲大陸的主流文 化,遵循的是一條既具有本土特色、又銳意創新的演化路徑。 聖艾夫斯藝術家以極具表現的光色革命和心理體驗,塑造了大 量英國繪畫的標誌性作品。這條線索從威廉·丹拿 (William Turner)開始,他早年受聖艾夫斯的景觀觸動,將對自然光的 全新觀念融入繪畫創作,對後期印象派的光色革命產生了啟發 性的作用。隨著 1877 年西部鐵路的開通,聖艾夫斯作為度假 勝地逐漸成為諸多著名藝術家的聚集地。1890年,阿爾弗雷 德·沃利斯 (Alfred Wallis) 在聖艾夫斯定居,並在20世紀 20年代走向藝術創作的道路,阿爾弗雷德·沃利斯醉心於描 繪聖艾夫斯的漁港生活,他在不規則的紙板、木片和舊罐子上 進行寫生,這種強調觀察、直觀感受的繪畫原理,通過純然的 知覺體驗描繪事物內在的自然力量,對英國現代藝術影響十分 深遠。戰爭年代,大批藝術家湧入聖艾夫斯的開放性社區,以 景觀為主導的藝術理念亦逐漸轉變成更多元的藝術風格。芭芭拉·赫普沃斯(Barbara Hepworth)、本·尼科爾森(Ben Nicholson)等前衛藝術家選擇長居聖艾夫斯,當地社區自覺地形成一片實驗性的藝術綠洲,如火如荼地展開了聖艾夫斯協會(St Ives Society of Artists)等團體活動。與此同時,一些更為激進的現代主義藝術家以集體運動的形式探索抽象語彙、發起展覽項目,至20世紀中葉,社區中大量以抽象精神為工作核心的藝術家有組織地邀請各地藝術家、作家、策展人前來參觀,其中就包括美國抽象表現主義藝術家馬克·羅斯科(Mark Rothko),聖艾夫斯地區自發建立國際化的交流橋樑,積極地吸收現代主義的養分與文化靈感,可謂見證了英國抽象藝術摸索前行的崎嶇道路。

我認為,20世紀時聖艾夫斯的藝術實踐主要延伸出兩條關鍵線索:一是以聖艾夫斯港及其自然景觀為烘托的創作環境與主題,促使身置其中的藝術家尤為著重光與色的處理;二是聖艾夫斯相對其他地區較為寬鬆自由的創作氛圍,促進了東西藝術理論與藝術流派之間的對話,將前衛觀念付諸實際行動,最終開啟了英國藝術革新性的篇章。

這其中,西方世界當時對「遠東地區」高度浪漫化、神秘化的 想像與對佛教、禪宗的體悟也成為了聖艾夫斯創作形態中的魅 影。20 世紀,隨著英國現代藝術與東方藝術的雙向交流,帶 有東方特徵的藝術媒介(諸如書法、水墨、瓷器、織物等)與 東方佛教、禪宗所包容思想在西漸的過程中不斷融合,形成了 聖艾夫斯藝術的獨特生態。例如出生於香港的伯納德·利奇 (Bernard Leach)師從日本「民藝之父」柳宗悅,並與濱田 莊司於聖艾夫斯成立「利奇陶藝」(Leach Pottery), 著眼於 傳統東方陶器與英國陶器的結合,其思想受鈴木大拙等佛學大 師影響頗深,所作也多呼應著圓融無礙、自由空靈的審美境界。 而陶藝家威廉·斯泰特·默里(William Staite Murray)則受 中國早期陶瓷製造影響,更為關注陶器的裝飾性與審美性,他 曾在肯辛頓的約曼陶器廠學習佛教、繪畫及實驗青銅鑄造,所 制陶器主要特點在於原始的、擬人化的、靈巧的表現筆觸。英 國抽象表現主義藝術家艾倫·戴維(Alan Davie)亦自上世紀 中葉展露出對禪宗的興趣,其繪畫引入了大量源自加勒比岩畫、 亞洲藝術、非洲藝術及其他非西方的古文化的符號和圖案。 除 此,許多聖艾夫斯藝術家均以雕刻、瓷器等藝術形式回歸手工 藝傳統,在作品的透視與構圖、設計原則、材料及技術上或多 或少地體現著亞洲美學傳統的鮮明特徵,甚至通過主題表現、 創作手法以及意象選取等諸多方面回應宇宙、自然與人的生存 境況,利用東方智慧為英國的現代藝術思維打開新維度,禪宗 思想中超越凡塵俗欲的能量,或許在某種程度上還原樂當時彌 漫在聖艾夫斯藝術家之間的自由超脫的藝術氛圍。這種對東方 精神文明與哲學內涵的好奇,與英國民眾在戰後對重建美好生 活的嚮往以及在他者思想中尋找救贖的期盼是密不可分的。可 以說,聖艾夫斯藝術家對佛教藝術及禪宗思想的傳播和接受是 英國現代藝術與東方藝術之淵源的代表性案例,也是戰爭年代 禪學之風席捲全球的縮影,本質上是一種立足個體日常感悟之

上、帶有西方本土特色的、主觀性的解讀與重新改造。而如何 探本溯源,梳理這條東西方文化的遊牧線索正是策劃此次展覽 的重點。

2018年11月,3812畫廊選址於倫敦聖詹姆斯區的全新畫廊空間隆重揭幕,過去數年間,我認識了一些英國當地的策展人、美術館專家與藝術史學者,他們的研究拉闊了我的視野,也因此有機會將這個具學術份量的展覽帶到香港。在此,特別鳴謝菲利普·多德(Philip Dodd)與克里斯·史蒂芬斯(Chris Stephens)為這次展覽提供不少寶貴的意見,及他們所進行的一個學術對談,這些工作給予了我和團隊很多學術方面的支援與建議。

2021年2月,3812畫廊在香港中環的全新空間並以英國現代 藝術大師泰瑞·佛洛斯特(Terry Frost)亞洲首個特展為開幕 首展,正式把英國現代藝術介紹給亞洲的藝術市場、藏家和公 眾,3812畫廊的國際發展大道亦已經徐徐展開。

此次展覽將提供一個重思英國現當代藝術發展、也重讀亞洲藝術、東方藝術之精神的新視角。3812 香港畫廊已經走過十個年頭,見證了香港作為沿海都市的變遷。東方之珠複雜歷史成因所造就的多重身份和特殊情懷,使許多香港藝術家在自然山水與現代抽象的交融下持續拓寬表達手法的可能性,從60年

代新水墨運動,到今日的馮永基、何鳳蓮等藝術家,香港藝術 長期以來受香江群島、維多利亞港、郊野山水等本土景觀影響, 這與聖艾夫斯的歷史環境是十分相近的。從地理位置來說,香 港之於嶺南的親緣關係,與聖艾夫斯之於英國的關鍵性也是異 曲同工,正是這種雙邊的東西對照促成了該展覽在敘事方式和 策展理念上的突破。長期以來,3812 畫廊都在自身的可持續 性與專業性之間平衡,輸出文化價值觀,表達著承載東方根性 的文化認知及願景,此次展覽深入挖掘聖艾夫斯藝術家與佛教 禪宗的現代性轉換,最重要的意義在於實現東西方藝術的對話, 重構東方傳統思想在世界文化系統中的當代價值。

在「東方根性,當代表現」文化視野下,3812畫廊仍堅持著一份推動東西平衡雙向對話的使命感與立場,依託國際平台,在香港與倫敦兩個國際市場之間重新發掘並認識英國現代藝術的歷史及其與東方的聯繫。我相信,東西方藝術的持續碰撞將會在後疫情時代開闢一條以英國現代藝術為學術主題的新路徑,並且延伸至市場的發展方向,為國際藝術市場帶來另一個視角。



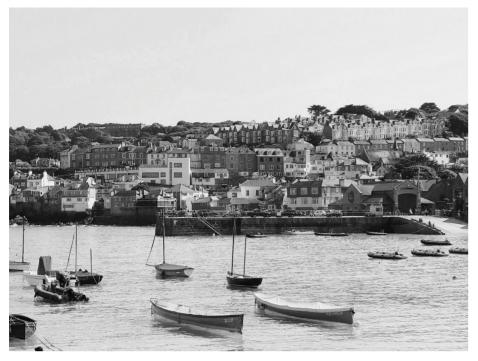
Looking East, Aesthetics, Spirituality and St Ives:

A Conversation between Chris Stephens and Philip Dodd

' I met D.T. Suzuki at the house of Bernard Leach. He [...] was responsible for forming the Zen Centre in San Francisco.

The excitement I had as a young man was hearing him talk about painting, saying what I had thought. He seemed to be saying everything that had to be said about what I was feeling... '

-Trevor Bell on Suzuki's Buddhist influence





(above) St Ives, Cornwall, England Courtesy of Calvin Hui (上)聖艾夫斯,康沃爾郡,英格蘭 圖片提供:許劍龍

(below) 1966 Hamada and wife visit the Leach Pottery (left top) Trevor Corser, unknown, Jorgen Jorgensen, Susan Smith, Sylvia Hardaker, unknown, (front) John Reeve, Tony Burgess, Bernard Leach, Bill Marshall, Shoji Hamada, Tim Stampton, Mrs Kazue Hamada and daughter Janet Leach. Photographer Unknown BHL /8998

Image kindly provided by the Crafts Study Centre, University for the Creative Arts, UK (下)伯納德·里奇、濱田庄司和里奇陶器的員工於聖艾夫斯合照,攝於約1960年 圖片由英國創意藝術大學工藝研究中心提供

Looking East, Aesthetics, Spirituality and St Ives: A Conversation between Chris Stephens and Philip Dodd

From the European Enlightenment on, questions of aesthetics and spirituality drawn from Asia have haunted periodically western culture - including St Ives which for a time became an unlikely home of modernist art. For forty years and more St Ives was a crucible where avant-garde and modern artists from around the world - from Hong Kong, Russia, Japan - as well as other parts of Britain - lived and worked, arrived and departed. The artists in St Ives were part of a larger movement of artists across Europe who left metropolitan centres to discover different ways of life and experiences which could feed their modernist appetites - and these groups included those who abandoned Paris and settled in the south of France.

At present the St Ives artists who worked there between the 20s and 60s feel more contemporary than they might have done twenty years ago. Their habits and commitments chime with important elements of contemporary art. In the 1920s the ceramicist Bernard Leach, Hong Kong born but St Ives resident, and the English Buddhist ceramicist William Staite Murray would show in the same exhibitions as modernist painters such as Ben Nicholson, obliterating distinctions between art and craft. These and later St Ives artists showed an abiding concern with spirituality – from Christian science to Buddhism. If inevitably in the 50s, they were engaged in a conversation with American Abstract Expressionist artists, they showed an almost equal fascination with Asian aesthetics – from Song dynasty ceramics to the aesthetic implications of Zen.

A testament to the importance of St Ives in the story of modern art was the founding of Tate St Ives in 1993; another is the number of museums across the world – from New York's MOMA to London's Tate, from the Peggy Guggenheim Collection in Venice to Seoul's National Museum of Contemporary Art – which have work of these artists in their collections.

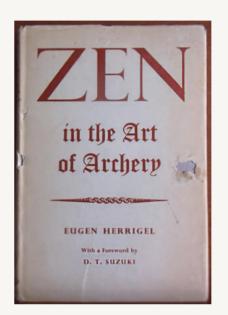
Looking East, Aesthetics, Spirituality and St Ives: A Conversation between Chris Stephens and Philip Dodd

It is such loyalties that make them our contemporaries. The much-lauded US artist Theaster Gates who has had recent shows at the TANK in Shanghai and the Whitechapel in London moves easily between pots, installations and film and is proud to include makers of pots in his lineage.

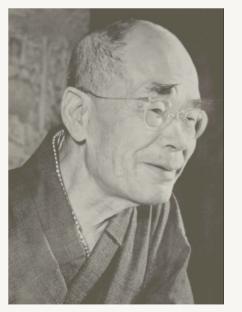
In the same spirit it is no longer embarrassing to talk in the same breath about painting and spirituality - as is evidenced by the recent fame of the Theosophist abstractionist Hilma af Klint whose 2019 Guggenheim show was its most successful ever. Recent scholarship such as Charlene Spretnak's *The Spiritual Dynamic in Modern Art* (2014) has also turned a light on painting and spirituality. And there is a new valuation of artists who refuse to choose between those tired categories east and west - the Tate recently had an exhibition of Kim Lim, the late Singaporean/British artist and Zhang Daqian, born in Shanghai who left China in 1949 and lived in both Brazil and the US is finally beginning to gain his rightful global recognition. The implicit notion that the east is parasitic on the west has been abandoned in favour of recognition that the influence was and is two-way.

Looking East: St Ives Artists and Buddhism centres on post-war painters, with a glance back at the earlier moment in St Ives in the 20s and 30s. The artists on whom the exhibition majors belong to different generations. Terry Frost was a prisoner of war; Trevor Bell and Brian Wall were much too young to fight in the war; Bernard Leach was born in Hong Kong in 1887 and lived in Japan for some time; Peter Lanyon was born and always lived in Cornwall; while Alan Davie always denied he was a St Ives artist even though he had a studio close by.

At most, there is what the great Viennese philosopher Ludwig Wittgenstein calls a 'family resemblance' among these artists and their engagement with Buddhism. Some of these artists such as Alan Davie. Trevor Bell and Brian Wall allowed



Eugen Herrigel, Zen in the Art of Archery, published in 1953. 1st edition, Routledge and Kegan Paul 奥根·赫立格爾(箭術與禪心》,1953 年出版, 第一版本,羅德里奇及凱根·保羅出版社



Daisetsu Teitarō Suzuki photographed by Shigeru Tamura, circa 1953 鈴木大拙;拍攝:田村茂,約1953 年

Buddhism to shape their practice across the whole of their careers. Others such as Wilhelmina Barms-Graham and Peter Lanyon glanced at Buddhism, absorbed it and moved on; others such as Bryan Wynter collided with Buddhism through experimenting with drugs; and yet others such as Terry Frost spoke of experiences in language cognate with Buddhist ideas of self-oblivion.

The Second World War is a larger context of this exhibition. After 1945 there was the dream of a better world – and the dream that art could contribute to it. World War II was perhaps the first genuinely global war and allowed some of these artists access to ideas and books that were not western. Zen in the Art of Archery (1953) by the German philosopher Eugen Herrigel, who lived in Japan in the prewar period, enjoyed great influence, not least in the cultural world. Its original foreword was written by D.T. Suzuki, the hugely popular Buddhist scholar who, on his way from Japan to California, stopped over in St Ives in 1955 at the invitation of Bernard Leach. While there, Suzuki spoke at the Leach pottery and was heard by artists such as Trevor Bell, Barbara Hepworth and Brian Wall. Later Trevor Bell would say that what Suzuki argued echoed what he had always felt about art.

Now of course this isn't to argue that Herrigel and Suzuki caused the interest in St Ives in Buddhism. After all, Leach and Hamada brought Buddhist ideas of art and culture with them from Japan in the 1920s. Yet even when one has acknowledged this, it remains the case that in the 50s Buddhism had an extraordinarily powerful influence on the Western world, far beyond St Ives. The avant-garde American composer John Cage sat at the feet of Suzuki; Buddhism was important to European artists such as Yves Klein and American writers from Jack Kerouac to Allen Ginsberg. Buddhism's resistance to consumerism (as Suzuki said, 'with all its practicalities and concreteness Zen has something in it which makes it stand aloof from the scene of worldly

Looking East, Aesthetics, Spirituality and St Ives: A Conversation between Chris Stephens and Philip Dodd





(above) Tate St Ives Courtesy of Calvin Hui (上) 泰特聖艾夫斯 圖片提供:許劍龍

(below) (left to right) Peter Lanyon, Guido Morris, Sven Berlin, Wilhelmina Barns-Graham and John Wells in St Ives, 1940s Photo: Tate

(下)(左至右)1940年代,彼得·蘭永、吉多·莫里斯、斯帆·柏林、 威廉明娜·巴恩斯-格雷厄姆和約翰·威爾斯於聖艾夫斯 相片提供:泰德美術館



John Piper 1903-1992
Photograph of Mên-an-Tol, formation of standing stones, in Cornwall

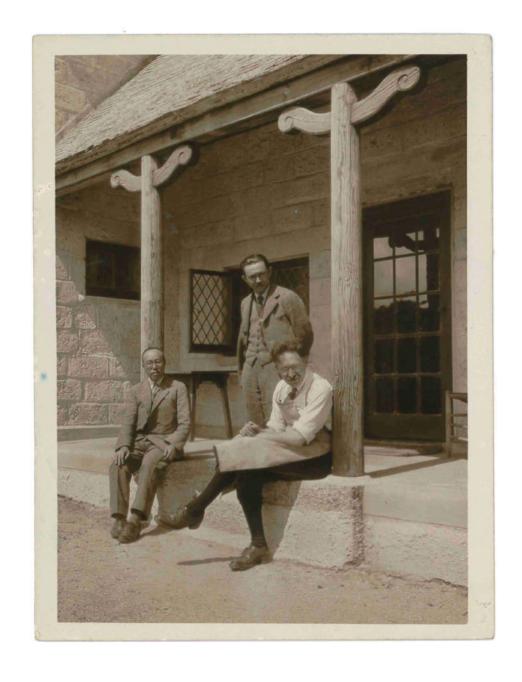
© The Piper Estate Photo: Tate

約翰·派博 1903-1992 位於康沃爾郡的曼安托爾巨石陣 ◎ 派博藝術家遺產、泰特美術館

sordidness and restlessness'), the belief that art had to tap into unconscious processes ('an artless art' as Herrigel called it), the intersection of drug taking, spirituality and Buddhism (as evidenced in Aldous Huxley's 1954 *Doors of Perception*) - all in their different ways attest to Buddhism's resonance for the post-war cultural world in Europe and the US.

To explore the importance of the artists of St Ives and Buddhism, I talked with Chris Stephens, author of important studies on St Ives and its artists, former Head of Modern British Art at the Tate and now Director of the Holburne Museum in Bath. Most of the conversation centred on the artists who were critical to St Ives in the 1950s and beyond. But I began by asking him about

St Ives in the pre-war period. Bernard Leach and Shōji Hamada came to St Ives from Japan in 1920; and later in the decade the important British artist Ben Nicholson (who will become with the sculptor Barbara Hepworth a key figure in St Ives modernism) would encounter the former sailor Alfred Wallis. His 'untutored' paintings would help to shift the aesthetics of St Ives art. Much has rightly been written about the importance of Wallis to St Ives modernism. Much less, that of Buddhism.



Left to right: Shōji Hamada, Sōetsu Yanagi, Bernard Leach at the rear of the Leach Pottery, in the 1920s BLE/8/1

Image kindly provided by the Crafts Study Centre, University for the Creative Arts, UK 左至右:1920 年代,濱田莊司、柳宗悅、伯納德・利奇在利奇陶藝後方合照 BLE/B/1 圖片由英國創意藝術大學工藝研究中心提供



Bernard Leach, Early vase, Stoneware, dark celadon glaze with painted and incised design derived from Thai Sawankhalok wares, 20.7 cm (H), 1923

伯納德·利奇,《早期瓶子》,炻器、黑色青瓷釉料 ,20.7 cm (H),1923

Philip Dodd Chris Stephens

PD: Am I right to think that St Ives was for over forty years a place for artists of arrivals and departures – with Japanese, Russians, Hongkongers and others as part of the mix. It became a haven for internationalism and modernism?

CS: Yes, absolutely. There's a really interesting idea that the English art historian Charles Harrison had about St Ives in the 1940s. Ben Nicholson and Barbara Hepworth moved there to escape the imminent bombing of London. The Russian artist Naum Gabo joined them. They tried to persuade Piet Mondrian to go with them but he was not interested. Harrison proposes that by going to St Ives Nicholson and Hepworth were protecting a kind of modernist flame, while all around them in Europe, and in Britain, artists were becoming more nationalistic in their art, including the likes of Henry Moore who were their peers. So the internationalism of the 1930s that was explicitly an anti-fascist movement. was protected by them. Gabo's presence and Shōji Hamada's earlier presence with Bernard Leach were symptomatic of what St lves was all about.

PD: You mention the ceramicists Leach and Hamada who were there in the 20s. How did St Ives art negotiate the art and craft distinction – what role did the crafts play in St Ives modernism?

CS: If you go back a bit to the 1920s, one element of the modernist movement

in Britain, certainly in the wake of the First World War, was a return to craft. We see it in the revival in traditional forms in the pots of Leach and Hamada and others – such as William Staite Murray. In the 1920s you see all those artists rusticating themselves. The Nicholsons go and live in rural Cumberland. They were also showing in the 1920s in London alongside sculptors such as Henry Moore as well as the ceramicists Leach and Staite Murray. Craft was an essential part of, a kind of, modernist anti-industrialism, as was the return to carving in the work of Moore and Hepworth.

PD: It seems to me that the 20s and 30s St lves artists were not as enamoured with the US as the post-war ones.

CS: I think for that older generation, Hepworth and Nicholson - there's an association of American culture with kitsch. They remain powerful Francophiles. After the war there's a wider cultural shift, isn't there? I guess in the wake of the War and the presence of American troops in Europe and even before it happened, there's probably an expectation of easier transatlantic travel, that makes the next generation look more immediately to America. And then there's a genuine cultural renaissance in New York, which is then manifested in Britain through magazines. Young British artists had an awareness of American painting, even before the paintings arrive, I think.

PD: You know better than I do that at times British artists resisted claims that they were indebted to American art. The important St Ives artist Patrick Heron, who was also a critic, said in 1970 that Trevor Bell was 'an infinitely greater painter in any way than Frank Stella'. But the situation is further complicated by the fact that a number of American Abstract painters were looking east, to Asian aesthetics and traditions. Just consider Robert Motherwell and Mark Tobey and their fascination with Chinese calligraphy.

CS: Yes, part of the intellectual context at that time, not just in Britain, but also in North America is an interest in Eastern traditions of philosophy and spirituality and ideas of the self. Interestingly, Tobey had been in Britain in the 30s and was a close friend of Leach; in fact, it was Tobey who introduced Leach to the Bahá'í Faith.

PD: A little later, in the 50s, important cultural figures across the US and Europe were marinaded in Buddhism and other Asian philosophies. The opening up to new ideas was – am I right? – part of an impulse to imagine and bring into being a better world after the horrors of the war.

CS: In Britain there was a sense of building a better world, literally building a better world because the cities had been shockingly, extensively destroyed. And the older generation were literally doing it. Ben Nicholson's friends from the 30s were designing the Festival Hall on the

Southbank in London and the new housing estates that replaced the old Victorian houses. But at the same time, those artists who did go to St Ives after the War, one way or another, all suffered some kind of trauma. They were born in the 1910s, so they've all either been in the War actively or been doing something else because they refused to go, because they were pacifists. Bryan Wynter was a pacifist, but he spent years torturing animals as part of experiments to see the effect of blasts on animals' bodies. I think St Ives offered them creativity as a process of recuperation - but it also gave them an immersion in a timeless, wild landscape. A lot of them lived in little cottages with no electricity and premodern conditions - it is as if they chose a hermit-like escape into some deeper time. In parallel with this, there's a fascination with the ancient landscape, the standing stones, the timelessness of the sea. The sea and the tides and the landscape become crucial metaphors in their art.

PD: Yes, both a physical landscape and an interior one. I think that what you've just described very well is also related to the prominence of psychoanalysis and psychotherapy at that time. D. T. Suzuki was engaged in conversations with American thinkers such as Erich Fromm. Suzuki, Fromm and others even wrote a book together in 1959 titled *Zen Buddhism and Psychoanalysis*.

Philip Dodd Chris Stephens

CS: That's also a crucial part of the intellectual context. Jung becomes an important figure; there is one artist / writer in St Ives - Adrian Stokes - who had studied with Melanie Klein one of Freud's most important adversaries. Some of the artists go into a kind of collective therapy. Bryan Wynter kept a dream diary, having been to a Jungian analyst.

What's interesting actually is that during the war he dreams he goes to Cornwall where he had a childhood holiday. And that's exactly what he does in May 1945; he gets on his motorbike and goes to Cornwall and finds a hovel in the moor.

PD: And it is into this post-war St Ives where global ideas can take root, that the paternal figure of St Ives, Bernard Leach, invites D. T. Suzuki to come to speak. The sculptor Brian Wall, who was in St Ives at this time, told me recently that he had read a lot of Zen Buddhism earlier – so it's not as if Suzuki's ideas were unknown.

CS: Yes, there was already fertile ground for such ideas. I think the older artists in the 40s did not necessarily have an interest in Buddhism but in forms of mysticism and eastern philosophies. Certainly the publication of Herrigel's *Zen in The Art of Archery* was an important event. It was a cult book amongst artists and Barbara Hepworth bought a copy immediately.

The kind of thinking in Herrigel's book – and Suzuki wrote the introduction – fitted perfectly with what the non-representational painters of St Ives already believed. It empowers them and releases them. So when Suzuki arrives they are more than ready to encounter him.

It is easy to assume that the Buddhist influence on painting was primarily gestural or calligraphic. But maybe that is not the case – actually, it may be the idea that you're making marks without thinking, just instinctively responding – that one mark responds to the other and so on.

PD: I have only found out recently that Suzuki was also a theosophist. Theosophy (which was indebted to Buddhism) is what helped to drive Kandinsky when he wrote in 1911 Concerning The Spiritual in Art, a bible for early abstractionists. I am sure what you say is the case - that the Buddhist passion for obliterating consciousness and its belief in the decisive act were ideas that the St lves artists were more than ready to listen to. In some cases it was as if Buddhism gave them an intellectual framework for abstract painting. If this is so, then perhaps too much has been made of the influence of American painting on British abstract painting. The St lyes artists were as much indebted to Buddhist principles as to American ones.

Perhaps we may also need to revalue the place of religious thought in St Ives art and

particularly in abstract art practised there. Ben Nicholson was a Christian Scientist; Barns-Graham who went to the meeting with Suzuki became a Christian in the 60s; and Trevor Bell became and remained a Buddhist. Do you think it is the case that we underestimated spirituality among these artists?

CS: Yeah, absolutely. I think spirituality is hard to capture in these artists because it is largely non-dogmatic. There's a whole mish mash of different ideas. But there is consistency. There are two things, and obviously they're related, one is, particularly amongst the younger artists, an escaping of the self, of the conscious self. Whether it's through religion, spirituality or through analysis tapping into the unconscious or through being off your head with drugs.

And there's also something that is simply non-materialist. One of the problems is that the critics and the historians of this period, not just in Britain, were material rationalists and spirituality was an embarrassment. Actually, when you go through the list of artists, spirituality is the dominant feature.

PD: My sense is that one of the things that drew them to Buddhism is that it validated the idea that art could be a spiritual activity. That is what is said in *Zen in the Art of Archery.*

CS: There is a passage in Suzuki's foreword to *Zen in the Art of Archery* where he speaks

of great works being produced when 'man thinks yet he does not think. He thinks like the shower coming down from the sky; he thinks like the waves rolling on the ocean... Indeed, he is the showers, the ocean, the stars, the foliage'.

For these artists, this describes their deepest aspirations. There is a kind of positivity in all of this – art-making and spirituality. There is a seeking out a kind of wholeness and a wholesomeness, which is why I think for a lot of artists in St Ives, what was anathema to them was someone like Francis Bacon who explicitly rejected any idea of reality beyond the immediate physical world.

PD: Well that does make them sound like Buddhists! 'The world is afflicted by death and decay. But the wise do not grieve, having realised the nature of the world'—as Buddha said.

Philip Dodd

Philip Dodd was Director of London's Institute of Contemporary Arts (1997-2004), and has curated exhibitions in London, New York, Moscow, Beijing and Singapore with artists such as Sean Scully, Yoko Ono, Damien Hirst, Pat Steir and Hsiao Chin. He is the author and editor of books on art and value, Englishness and women and film.

Chris Stephens

Chris Stephens is Director of the Holburne Museum, Bath. He was Curator, Modern British Art, Tate Britain from 2001 until 2017. He is author and editor of numerous titles including most recently *David Hockney* (with Andrew Wilson), 2016; *Barbara Hepworth: Sculpture for a Modern World* (with Penelope Curtis), 2015; *Terry Frost*, 2015; *Modern Art and St Ives, 2014* and *St Ives: Art and Artists 2018*

「在那之前,我是一個禪宗佛教徒。我很早就覺得藝術創作是一種精神體驗,康丁斯基 (Kandinsky)的《藝術中的精神》一書在這 方面的闡述非常重要。在1955年,就在我到 達聖艾夫斯之時或之前,我找到了《箭術與禪 心》一書。」

----布萊恩・沃爾談佛教

'I was a Zen Buddhist before then. I had much earlier felt that making art was a spiritual experience and Kandinsky's book *Concerning the Spiritual in Art* was very important in that regard. Then in 1955, either just when I'd got to St Ives or just before, I found the book *Zen in the Art of Archery*.'

-Brian Wall on Buddhism

放眼東方、美學、靈性與聖艾夫斯: 克里斯·斯蒂芬斯和菲利普·多德的藝術對談

從歐洲啟蒙運動開始,關於亞洲的美學和靈性問題無間斷地影響著西方文化 一包括聖艾夫斯,它一度被認為是現代主義藝術不太可能的發源地。四十多年來,世界各地包括香港、俄羅斯、日本和英國其他地區的先鋒及現代派藝術家都曾往來此間生活和工作。這背後是一場更大規模的藝術思想變革,即離開大都市,找尋新的生存方式和經驗,為藝術家們的現代藝術品味提供給養。在這波運動中,還有一群藝術家拋棄了巴黎,轉而在法國南部定居。

聖艾夫斯對於現代藝術的重要性亦見於 1993 年泰特聖艾夫斯美術館的落成。而且在世界各地的博物館裡,比如紐約現代藝術館、倫敦塔特美術館、威尼斯的佩吉·古真海姆美術館和首爾的國立當代藝術博物館,都存有聖艾夫斯藝術家們的作品。







(above) Shōji Hamada, *Bottle Vase*, Stoneware, softly pitted pale greeny cream glaze over a dark tenmoku, 22.8 x 15.8 x 8.2cm, Undated

(上)濱田莊司,《瓶子》,炻器、深色天目釉、淺綠白釉,22.8×15.8×8.2cm,未注明日期

(middle) Bernard Leach, *Plate*, Earthenware, marbled slips beneath a clear glaze, made on a hump mould with crimped rim, 19cm, 1930 (中) 伯納德·利奇·《總》、德昭納料,1930

(below) William Staite Murray, Jar, Stoneware, cream glaze with soft iron speckle, brushed foliate scrolls and flower heads in dark brown and blue, impressed M seal, 16.5 x 17.7cm, circa 1930

(下)威廉·史黛特·莫瑞,《罐》,炻器、白釉、軟鐵斑點、深棕色和藍色的捲葉和花冠樣式、「M」字款識,16.5 x 17.7cm,約1930



(below) Terry Frost, Mark Rothko, Mell Rothko and Peter Lanyon at Paul Feiler's Cornwall home, 1959 (下) 1959 年,泰瑞·佛洛斯特、馬克·羅斯科、瑪爾·羅斯科和彼得·蘭永在保羅·費勒的康沃爾家中 Courtesy of the Estate of Terry Frost 圖片提供:泰瑞·佛洛斯特家族遺產



William Staite-Murray in his kiln at 13 Wickham Rd where he worked from 1924-29.

© From the collection of Clare Unger (née Valentine)
威廉明娜·巴恩斯-格雷厄姆在其位於威克姆道 13 號的窯中工作(1924 至 29 年)

© 克萊爾·昂格爾收藏

放眼東方、美學、靈性與聖艾夫斯: 克里斯·斯蒂芬斯和菲利普·多德的藝術對談

得到了認可。泰特聖艾夫斯美術館近期舉辦了兩場展覽,一為已故新加坡和英國籍藝術家林真金(Kim Lim)的作品展·另一場則為張大千畫展。張大千生於上海,但在1949年便離開中國移居巴西和美國。他的作品近年來終於收獲了其應有的全球聲譽。那種潛意識裡認為東方寄生於西方的偏見已經被擯除,東西之間的影響從來都是相互的。

以現在的眼光來看,二十世紀 20 年代到 60 年代的聖艾夫斯藝術家們要比 20 年前更具當代藝術氣質。他們的習慣和信念都完全契合當代藝術的重要元素。在 20 年代,生於香港、後移居聖埃夫斯的陶瓷藝術家伯納德·利奇(Bernard Leach)和英籍佛教陶瓷藝術家威廉·斯泰特·穆雷(William Staite Murray)的作品可與現代派畫家本·尼科爾森(Ben Nicholson)的作品共同展出。這消解了美術與手工藝術的分別。他們以及後來的聖艾夫斯藝術家們一直保持著對宗教精神的關注,比如基督教科學精神和佛教精神。我們很容易從這些人聯想到 50 年代的美國抽象表現主義畫家,因為他們幾乎同樣著迷於亞洲的美學比如宋代陶瓷和禪宗美學。

《放眼東方:聖艾夫斯藝術家與佛教》雖聚焦於戰後的畫家,但也兼顧了 20和30年代的聖艾夫斯。展覽中的主要畫家分屬不同的世代。在戰爭 期間泰瑞·佛洛斯特(Terry Frost)曾經被俘,而特雷弗·貝爾(Trevor Bell)和布萊恩·沃爾(Brian Wall)還年幼,無法參戰;伯納德·利 奇1887年生於香港並在日本生活過;彼得·蘭永(Peter Lanyon)自 出生起便未曾離開康沃爾郡;艾倫·戴維(Alan Davie)雖然在聖艾夫 斯不遠有一個工作坊,卻從不承認自己是聖艾夫斯派的畫家。

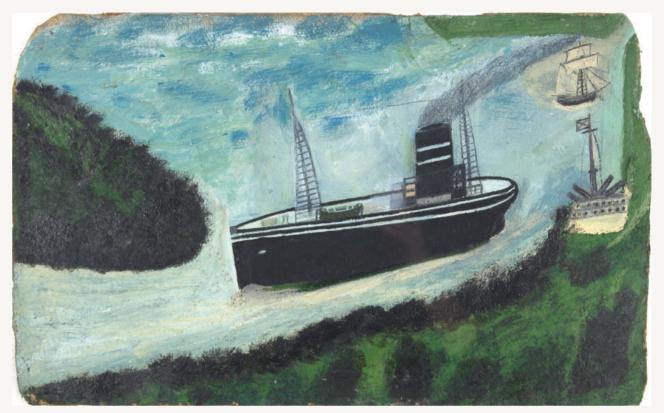
這些藝術家和他們對佛教的關注也許能用維也納的偉大哲學家路德維希 ·維特根斯坦 (Ludwig Wittgenstein)的「家族相似性」一詞來概括。 一些畫家比如艾倫·戴維、特雷弗·貝爾和布萊恩·沃爾三人在他們整

放眼東方、美學、靈性與聖艾夫斯: 克里斯·斯蒂芬斯和菲利普·多德的藝術對談

個藝術生涯中都踐行著佛教精神。威廉明娜·巴恩斯-格雷厄姆和彼得·蘭永則對佛教略有所聞,在有所吸收借鑒之後便轉換了方向。布萊恩·溫特(Bryan Wynter)是在嘗試使用毒品時與佛教思想碰出了火花。而泰瑞·佛洛斯特也曾談及與佛教的「無我」觀念類似的語言經驗。

本次展覽也可以放到二戰這一更大背景中來看。1945年後,對於更美好世界的嚮往也體現在美術中。二戰後一些藝術家接觸到了非西方的思想和書籍,在這個意義上說,二戰可能才是真正的第一次全球性戰爭。德國哲學家歐根·海瑞格(Eugen Herrigel)戰前曾在日本生活,他1953年的著作《箭術與禪心》(亦作《學箭悟禪錄》)(Zen in the Art of Archery)影響甚廣,尤其在文化界。該書前言的作者是佛教大儒鈴木大拙(D.T. Suzuki)。1955年鈴木從日本前往加州途中,曾應伯納德·利奇之邀在聖艾夫斯短暫停留。期間他在裡奇陶藝館發表演說,而當時台下就坐著特雷弗·貝爾,芭芭拉·赫普沃斯(Barbara Hepworth)和布萊恩·沃爾一眾畫家。日後特雷弗·貝爾也曾表示,鈴木所言與他一直堅持的藝術觀不謀而合。

當然,這不等於說是海瑞格和鈴木二人引領了聖艾夫斯的佛教藝術思想。 利奇和濱田莊司早在 20 年代就將佛教藝術文化思想帶到了聖艾夫斯。但即便如此,50 年代才是佛教在西方大放異彩的時代,其影響範圍遠超聖艾夫斯。美國先鋒作曲家約翰·凱吉(John Cage)對鈴木崇拜得五體投地;歐洲的畫家比如伊夫斯·克萊恩和美國作家傑克·凱魯亞克(Jack Kerouac)、阿蘭·金斯伯格(Allen Ginsberg)都深受佛教影響。佛教在戰後歐美的文化領域造成了各式各樣的影響,比如借用佛教精神對消費主義的抵制(如鈴木所言,禪宗包含著一種超然於世間污穢與熙攘的精神,而且這種精神毫不抽象,非常實用),利用無意識進行藝術創作的思想(用海瑞格的話說即「沒有藝術意識的藝術」),以及佛教與毒品和宗教精神的共通之處(見於阿爾多斯·赫胥黎(Aldous Huxley)1954年的《眾妙之門》(Doors of Perception)一書)。



Alfred Wallis, *Black Boat with Fort*, Oil on card, 33 x 50.8cm, 1935¹ Important Private Collection

阿爾弗雷德·沃利斯,《有砲台的黑色船隻》,卡上油彩, $33 \times 50.8 \, \mathrm{cm}$, 1935^1 重要私人收藏

為了深入理解聖艾夫斯的佛教藝術家們,我採訪了克里斯·史蒂芬斯(Chris Stephens)。他曾擔任泰特美術館現代英國藝術分部的主管,現任巴斯的霍本美術館館長,並就聖艾夫斯和那裡的藝術家編寫過幾本著作。我們的討論主要圍繞50年代以來對聖艾夫斯持批評態度的藝術家們展開。我從戰前的聖艾夫斯問起,然後討論到伯納德·利奇和濱田莊司20年代來到聖艾夫斯的事情,再到後來英國大藝術家本·尼科爾森與當過水手的阿爾弗雷德·沃利斯(Alfred Wallis)相遇的故事。本·尼科爾森與贈刻家芭芭拉·赫普沃斯後來成為聖艾夫斯現代藝術領域的重要人物。沃利斯「非科班」的繪畫推動了聖艾夫斯藝術風格的轉變。他對於聖艾夫斯現代藝術的重要性已有許多討論,但佛教的影響卻較少有人提及。

¹This painting was previously owned by Barbara Hepworth, who married Ben Nicholson in 1938. After Hepworth and Nicholson divorced in 1951, Hepworth gave the painting as a Christmas gift to fellow sculptor Dennis Mitchell in 1957. It is signed on the back by Barbara Hepworth.

¹ 此作品原本屬於芭芭拉·赫普沃斯,她與本·尼科爾森 於 1938 年結婚,於 1951 年離婚,1957 年芭芭拉·赫 普沃斯將此畫送給了雕塑家朋友丹尼斯·米切爾作爲聖 誕禮物。作品背面有由芭芭拉·赫普沃斯的簽名。

菲利普·多德 克里斯·史蒂芬斯

菲利普:可不可以說,在那四十多年裡聖艾 夫斯就是一個藝術家集散地,而日本、俄羅 斯、香港和其他地方的藝術家都是這個熔爐 的一部分,它是國際主義和現代性的一個避 風港?

克里斯:絕對可以。英國藝術史學家查爾 斯·哈里森 (Charles Harrison)對40年 代的聖艾夫斯有一個有趣的看法。當時的背 景是,本.尼科爾森和芭芭拉.赫普沃斯為 了逃離倫敦大轟炸而前來聖艾夫斯,隨他們 而來的還有俄羅斯畫家瑙姆·加博 (Naum Gabo),但他們試圖勸說皮特·蒙德里安 (Piet Mondrian) 一同前來卻沒有成功。哈 里森認為,尼科爾遜和赫普沃斯用移居聖艾 夫斯的方式保住了現代主義的火種。而在當 時的歐洲各地包括英國,藝術家們的作品都 愈發民族主義化,比如亨利·摩爾 (Henry Moore)那些人。所以說,在30年代踐行 國際主義毫無疑問是一場反法西斯運動,而 正是這些藝術家保住了這種國際主義精神。 加博、濱田和更早到來的伯納德·利奇都說 明了聖艾夫斯的這種保護作用。

菲利普:您提到 20 年代利奇和濱田的陶瓷藝術。您覺得聖艾夫斯藝術是如何處理美術和 手工藝術的區別的?或者說,手工藝術在聖 艾夫斯現代藝術中起到了什麼作用? 克里斯:如果我們回到 20 年代來看,回歸手工藝術是英國一戰後的現代主義運動當中重要的一環。利奇、濱田還有威廉·斯泰特·穆雷的陶罐藝術中對傳統構型的重新使用體現了這一點。在 20 年代,所有這些藝術家都走向鄉間。尼科爾遜一家去了坎伯蘭郡的鄉間,雖然當時他們與其他雕刻家比如亨利·摩爾,陶瓷藝術家裡奇還有斯泰特·穆雷一起仍在倫敦辦展。手工藝術是現代反工業主義的特殊而重要的一部分。摩爾和赫普沃斯作品裡重新出現的雕刻元素也是同樣道理。

克里斯:站在赫普沃斯和尼科爾遜那個時代的立場上看,美國文化代表著俗氣,而他們當時還是極度親法的。但戰爭一結束整個文化就變了不是麽?我猜是因為戰後在歐洲到處都有美軍,這讓大家認為,或者在那之前,大家就已然覺得跨大西洋旅行會更方便,進而年輕一代會更直接地接觸到美國。並且當時紐約也處於一場文藝復興當中,其影響通過雜誌也傳到了英國。我覺得年輕的英國藝術家們在親眼見到美國藝術品之前,就已經對其略知一二了。

非利普: 我想你比我更清楚英國的藝術家有時會排斥他們曾受惠於美國藝術的說法。聖艾夫斯重要的畫家兼評論家帕特里克·海倫(Patrick Heron)曾在70年代表示特雷弗·貝爾「在任何方面都遠勝過弗蘭克·斯特拉(Frank Stella)」。但實情卻不止這麼簡單。一些美國抽象派畫家當時已經在關註亞洲美學和傳統。想想羅伯特·馬哲威爾(Robert Motherwell)和馬克·托比(Mark Tobey)這兩人以及他們對中國書法的著迷便知。

克里斯:是的。在當時的英國和北美的知識界,有一部分人對東方傳統中的哲學、宗教和自我觀有興趣。有趣的是,托比在30年代就去過英國而且是裡奇的密友,而正是在托比的影響下利奇信仰了巴哈伊教。

菲利普:後來在 50 年代,美國和歐洲一些文化名人都沈迷於佛教和其他亞洲哲學。是不是可以說,在戰爭的恐懼消散後,大家有一種想象和創造美好世界的沖動,從而導致了對新思想的開放心態?

克里斯:在英國確實存在著一種創建美好世界的思想,而且這種思想非常現實,因為英國很多城市都滿目瘡痍。老一輩藝術家切實投身於重建。30年代與本·尼科爾森結交的那些藝術家負責設計了倫敦泰晤士河南岸的皇家節日音樂廳,並營造了一些新建築替代

了原來維多利亞時期的房屋。但與此同時,那 些戰後來到聖艾夫斯的藝術家們都遭受了這 樣或者那樣的精神創傷。他們生於 1910 年代, 因此他們要麽曾積極參戰,要麽因為愛好和平 拒絕戰爭而特意去做了別的事情。布萊恩:溫 特就是一個和平主義者,但他曾有多年時間靠 虐待動物的實驗來觀察動物肢體爆炸的效果。 我認為聖艾夫斯賦予他們創造力,幫助他們修 復創傷的同時,也讓他們沈浸在一種失去了時 間意識的荒野生活中。他們當中的很多人住在 沒有電力和其他現代生活條件的小木屋,就像 是有意選擇逃往時間深處去過一種隱士生活, 正如他們迷戀古代的風景、矗立的石塊,還有 海洋的永恒。海洋、波濤和古代風景都是他們 的藝術中關鍵的隱喻。

菲利普:對,既有物質圖景的也有內心風貌。你描述的很對,這與當時精神分析和精神療法的流行也有關系。鈴木大拙與很多美國思想家比如埃裡希·弗洛姆(Erich Fromm)都有過交談。1959年鈴木、弗洛姆還與其他人一起共同撰寫了一本名為《佛教禪宗與精神分析》(Zen Buddhism and Psychoanalysis)的書。

克里斯:當時的學界氛圍確實如此。榮格 (Jung)是一個重要人物。聖艾夫斯的畫家兼 作家阿德里安·斯托克斯(Adrian Stokes) 菲利普·多德 克里斯·史蒂芬斯

曾與米蘭妮·克萊恩(Melanie Klein)一起學習,而後者是弗洛伊德在學術上最大的對手。有些藝術家接受過集體療法的治療。布萊恩·溫特去看過一位榮格派心理分析師之後,開始用日記來記錄自己的夢境。有趣的是,他在戰爭期間曾夢到自己去了康沃爾郡,那曾是他童年度假之地。而他後來真的去了-1945年5月他騎著摩托車去了康沃爾郡,並在荒野裡找到了一間小破屋。

菲利普:在戰後的聖艾夫斯各種全球主義思想生根發芽,正是在這種背景下聖艾夫斯的元老級人物伯納德·利奇邀請了鈴木大拙前來演講。雕刻家布萊恩·沃爾彼時已在聖艾夫斯工作。最近他告訴我其實鈴木到來之前他已經讀過很多佛教禪宗的書,所以當時對他而言鈴木的思想也並不陌生。

克里斯:是的,這些思想當時已經有了肥沃的 土壤。我認為在40年代,老一輩的藝術家不 一定是對佛教感興趣,而是對各種神秘主義和 東方哲學都感興趣。海瑞格出版《箭術與禪 心》當然是一個重大事件。這本書在當時的藝 術家圈子裡風靡一時。芭芭拉·赫普沃斯第一 時間就買了一本。

海瑞格書裡的思想,包括鈴木寫的前言部分, 完全契合當時聖艾夫斯的非具象派畫家們心中 已有的觀念。這本書賦予了他們更大的力量 和自由。所以當鈴木到訪之時,他們早已翹 首以盼。

我們往往認為佛教對繪畫的影響是在運筆或 者書法層面上的。但實際可能並非如此。實際上它主張一種在動筆時放棄心中念想的精神,即用本能反應作畫,即每一筆都是對另一筆的本能反應,如此往復。

菲利普:我直到最近才得知鈴木也是一個通神論者。康丁斯基(Kandinsky)1911年寫出早期抽象畫家心中的神作《藝術中的精神》時,就借助了通神論的思想(而通神論的發展又曾得益於佛教思想)。我認同你的看法,佛教精神裡主張的忘我和斷行對聖艾夫斯藝術家們而言實屬正中下懷。有些時候甚至可以說他們的抽象繪畫就是按照佛教精神的框架創作的。這樣看來,也許不應那麼強調英國抽象繪畫受美國繪畫的影響,而是應該說聖艾夫斯藝術家們與美國藝術家們一樣受到了佛教的影響。

也許我們應該重估宗教思想在聖艾夫斯藝術, 尤其是其抽象藝術中的地位。本·尼科爾森 是一個基督教科學主義者;與鈴木一同赴會 的巴恩斯-格雷厄姆在60年代信了基督教。 特雷弗·貝爾成為了佛教徒,並終身保持這 個身份。你是不是也覺得我們一直都低估了這 些藝術家們的宗教精神?

克里斯:絕對低估了。我覺得這些藝術家們的宗教精神之所以難以捉摸是因為這種精神大多數都不墨守成規,而當時的情況又是各種思想相互混雜。但在兩個方面來說也有普遍規律性,而且這兩個方面也互有關聯。一是藝術家們,尤其是年輕一輩,普遍都表現出一種逃離自我、拋棄自我意識的精神。他們通過信教、學習宗教精神、理性分析、甚至吸毒來發掘自己的無意識。另一點就是反對唯物論。當時哪怕是英國之外的批評家和歷史學家,也基本都是唯物理性主義者,宗教精神則會令他們難堪。而事實上如果我們梳理一遍藝術家的名單,會發現宗教精神是這群人的一個顯著特征。

菲利普:我感覺佛教吸引他們的點在於讓他們 更加確信藝術可以是一種宗教性的精神活動。 《箭術與禪心》裡也是這麽說的。

克里斯:鈴木在《箭術與禪心》前言裡有一段 說到偉大的作品是「人在既思考又未思考的狀態下」創作出來的。「他的思考就像從天而降的 驟雨,或者海中翻滾的波濤……而其實他就是 那驟雨、大海、星辰或是樹葉」。

這是這些藝術家們內心最深處的渴望。蘊含在這一切之中的,是一種藝術創作和宗教精神的

向上之心,和一種追求天人合一與慈悲之心的 感覺。這也是為什麽很多聖艾夫斯藝術家會對 弗朗斯希·培根(Francis Bacon)那種完全 只關注純物質世界的思想深惡痛絕。

菲利普:他們這樣確實非常像佛教徒。如佛所言:「世間皆嘆亡衰之苦,智者識其本而不哀」。

菲利普・多德

菲利普·多德曾任倫敦當代藝術學院院長(1997至2004),並與多位著名藝術家如肖恩·斯庫 利、小野洋子、達米恩·赫斯特、帕特·史提爾和蕭勤等在倫敦、紐約、莫斯科、北京和新加坡 策劃展覽。他亦曾編撰不少關於藝術與價值、英國性、女性和電影方面的書籍。

克里斯・史蒂芬斯

克里斯·史蒂芬斯是巴斯霍本博物館的館長。從 2001 年到 2017 年間,他擔任泰特不列顛美術館現代英國藝術策展人。他亦曾編輯和撰寫不少著作:《大衛·霍克尼》(與安德魯·威爾遜共同編撰),2016;《芭芭拉·赫普沃斯:現代世界雕塑》(與佩奈洛普·柯提斯共同編撰),2015;《泰瑞·佛洛斯特》,2015;《現代藝術與聖艾夫斯》,2014 和《聖艾夫斯:藝術與藝術家 2018》。

The Buddhist Connection:

Notes on St Ives Artists

separateness of the artist and his material or of spectator and spectacle, in fact the experience must be of oneness with no hint of any separateness or awareness of activity or of becoming.

-Alan Davie on making art



Trevor Bell

In 2012, Trevor Bell was interviewed for a film about his work. Suddenly he said:

If I let the cat out of the bag... I met D.T. Suzuki at the house of Bernard Leach [in St Ives in 1955] when he was on his way to the States to give a lecture. He finally stayed there and was responsible for forming the Zen Centre in San Francisco. The excitement I had as a young man was hearing him talk about painting, saying what I had thought. He seemed to be saying everything that had to be said about what I was feeling - feeling that I had to do. That concern has been with me all my life - it's affected the way I've worked.

Before Bell arrived in St Ives he had been a 'kitchen sink' realist artist. His five-year stay in St Ives changed him and his art. The encounter with Suzuki told what he had already felt - and to what he would be loyal for the rest of his life. It even shaped his travels - as The Guardian obituary said, the 'Zanskar river valley in the Ladakh region of India, with its Buddhist monasteries and shrines, became a special point of reference' for the artist. This exhibition shows a work made in St Ives in 1959 but also a late work, where the Buddhist mantra 'less is more' is so pronounced. His beliefs, as is clear, did not mandate a particular style, more a profound disposition.

By Philip Dodd

Brian Wall

(In a telephone conversation with Philip Dodd)

Well, let's send my mind back 70 years nearly. I don't know how I got the invitation [to meet D.T. Suzuki]. Remember in St Ives, nobody had any telephones. The only people who had telephones were Ben Nicholson, Barbara Hepworth and Patrick Heron. The only telephone we had was outside the Sloop Inn which was a red box and people stood outside and got their telephone messages. It was as simple as that. So, how I got the invitation I can't tell you, except that I got the invitation to go to Bernard Leach and Janet Leach's.

Bernard had gone to Japan to die and he'd given the St Ives pottery to his two sons. And when he was in Japan, he met a woman from California who was there to see Shōji Hamada - she became Janet Leach....

On that evening [in 1955] I can remember Trevor Bell and I went up to the Leach pottery. There was about maybe 8 or 10 people and all I remember is Trevor and myself and Barbara Hepworth. I've got an idea that Wilhelmina Barns-Graham was there, I'm pretty sure... I think maybe Phyllis Bottome, the novelist, and her husband, Ernan Forbes Dennis, the psychiatrist, who was a secretary of Alfred Adler in Vienna.

Anyway, it was a very strange group of people. Suzuki was there and he showed a few slides of his temple and talked a little bit about apprentices - joining the temple and related things. ...He talked a little about the kind of discipline needed to become a priest. And then we asked him questions and he was very soft and kind of saintly. And we just asked him questions...and we sat around drinking tea. And then I think Bernard indicated that Suzuki was tired



Brian Wall, Steel Sculpture II, Painted steel, 1958 (Detail)



- after all, he'd flown over from Japan. We all left and the next day, I went to work for Barbara. [Wall was then her assistant]. I said to Barbara, 'How was that?' and she was ecstatic and thought he was just a marvellous person and thought he had a great sense of kind of tranquillity in a kind of way. So, we agreed on that.

I was a Zen Buddhist before then. I had much earlier felt that making art was a spiritual experience and Kandinsky's book 'Concerning the Spiritual in Art' was very important in that regard, you've got to remember that I left school when I was 14 and had to work because my mother was a single parent. So, I had to get it myself. I didn't have the leisure of asking tutors. I had to go to the library and ask the librarian - if I'm interested in this, what do I do? Luckily, I had a librarian who was interested in me. And so that's how I found my way through. And then when I went in the Royal Air Force when I was 18, I met people who had a lot more education than me - they gave me an enormous amount of information. So, as time went on and I came out of the air force, I was still pursuing everything - then in 1955, either just when I'd got to St Ives or just before, I found the book Zen in the Art of Archery.

You have to be at one with life. The book has that in it - it's got nothing to do with the idea of the bullseye and splitting the arrow and all that kind of thing. I mean, that's just nonsense...

Still, when I wake up in the morning, I do some simple exercises and I do deep breathing before getting in my car and coming to the studio.

7 December 2021, San Francisco



Wilhelmina Barns-Graham

Wilhelmina Barns-Graham was 'very interested in Tibet and Buddhism', says an annotation to her print *Sunghrie III* (2002), which is held in the collection of the Scottish National Gallery of Modern Art. It would be fair to say that religion and spirituality were always important to her. In the 1950s she was close to Ben Nicholson who was a lifelong Christian scientist and in the 60s she joined the Anglican church.

Brian Wall believes she was at the meeting with D.T. Suzuki - its influence on her we do not know. But it would be reasonable to say her the work of the later 1950s has a distinctiveness that at least is cognate with a Buddhist trajectory. As an artist, Barns-Graham was drawn to motifs - in the later 1960s to small squares; and in the work at the turn of the decade 50s/60s to circles and circular forms. Critics have often talked of such work in formalist terms or in terms of its proximity to the work of Robert Motherwell and Antoni Tàpies (an artist she admired).

But what connects Tàpies and Motherwell is their affiliation with Buddhist aspirations. With this recognition it may be that we should see the works of Barns-Graham such as the ones in *Looking East: St Ives Artists and Buddhism* as engaged with a Buddhist vocabulary. The circle in Zen Buddhism is, according to the *Stanford Encyclopedia of Philosophy*, 'an image of the whole, which is also an image of perfection'.

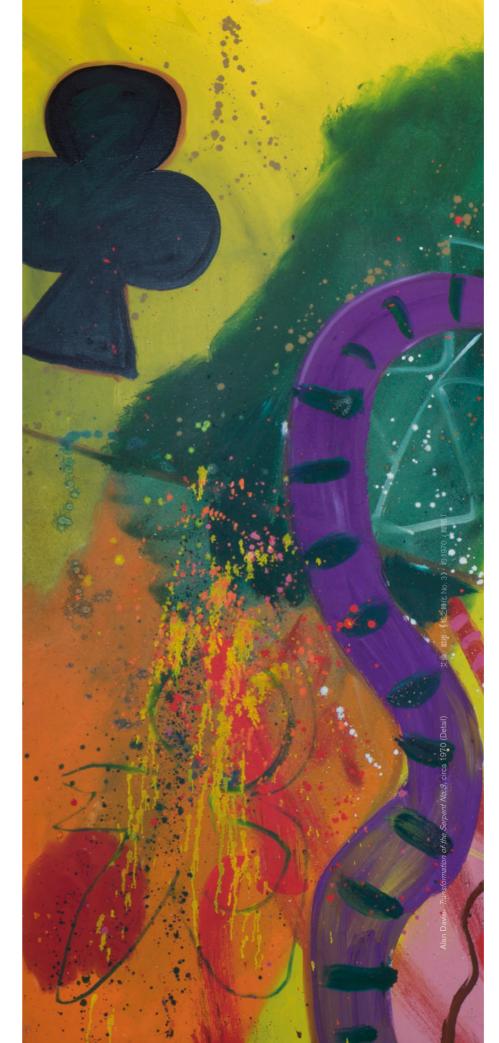
For an artist who in the early 60s was 'looking for different answers' (quoted in Lynne Green's 2001 study) and who read Jung, Adler and others, Barns-Graham's works may look less formalist, more spiritual in the context of this exhibition. The Anglicanism she embraced in the mid 60s may come via a Buddhist path.

By Philip Dodd

Alan Davie

Alan Davie saw himself as an artist and a man apart, a 'complete loner', who refused to become part of any group or movement. While he rejected not only the academic training at Edinburgh College of art, where he studied in the 1930s, but the entire scientific-rationalist basis of Western art theory and criticism, he felt a natural affinity with the art and thought of other cultures. His discovery of Chinese poetry while serving in the British Army during the Second World War, through Arthur Waley's famous translations of Tang dynasty verse, made him determined to drop painting in favour of poetry. The freshness and clarity of the voices and rhythms of poets such as Li Bai, a spontaneity and lightness of touch that communicated to him even from the 8th century, helped Davie find his own voice as a writer, and strongly influenced the large amounts of poetry and prose he produced at this time.

Davie's discovery of Zen Buddhism in 1955, by which time he had long since returned to art, provided not so much an avenue into another culture, as a validation of his improvisatory approach to painting. In the figure of the Zen archer, described in Eugen Herrigel's book Zen in the Art of Archery, who 'ceases to be conscious of himself as the one who is engaged in hitting the bull's-eye', Davie recognised a kindred spirit for whom archery wasn't a



sport or a physical skill, but a spiritual exercise. Just as the archer was able to hit the target without consciously aiming at it, so Davie approached painting as a quasi-devotional ritual which began by 'emptying the mind', by making random, repetitive marks on pieces of old newspaper, until he had, as one observer put it, 'limbered up'. The work that followed would be 'received' by Davie in a medium-like fashion through an all-consuming engagement with the act of painting in which he gave up conscious control.

The final appearance of the work as a physical object — the way that most Western artists understand their work — was less important to Davie than the extent to which it, 'conveys something that transcends material. Confronted with it,' he wrote in 1958, 'one must not be aware of the separateness of the artist and his material or of spectator and spectacle, in fact the experience must be of oneness with no hint of any separateness or awareness of activity or of becoming.' Zen, appealed to Davie, as it did to many of his generation, the generation of jazz and beat poetry, because of its 'existential' acceptance of the matter-offactness of things. Dave was aware he was emulating the 'absurd' edicts of Zen masters, when he instructed his students at Leeds College of Art, where he taught in the 1950s, to paint 'as badly as possible.'

By Mark Hudson. His books include *Alan Davie in Hertford* and *Titian*, *the Last Days*.

Peter Lanyon

Peter Lanyon wasn't a Zen artist in the way Alan Davie was. There was a radio broadcast in the late 1950s in which Davie, Lanyon and William Scott were asked about method and purpose. Davie was so astonished by Lanyon's claim he had a relatively worked up plan before he started to paint a picture that he thought he was pulling his leg. The next day Lanyon regretted that he hadn't explained himself well enough, so he made an audio diary over the course of a week or so of the making of a painting ('Offshore'). It's a fascinating account – all of which is published in the Lanyon Catalogue Raisonné. It was a rebuttal of Davie's method to some extent, but it's hard not to hear some of Suzuki when he describes the actual act of painting.

In the early 1940s, Peter Lanyon became interested in the writing of Lancelot Law Whyte, a now obscure figure who was once a public intellectual in Britain. Whyte authored several popular books about science and philosophy in the mid-twentieth century, but his first, *The Next Development in Man* (1944), was a dense polemic that found only a few readers. Lanyon was among them and for him it became a 'bible'.

In the book, Whyte argues that Nature is a universal process within which there are two aspects: the individual organism and the dynamic system in which it exists and of which it is an indivisible part. The organisms that survive are those that can adapt and constantly develop in that changeful environment. And for Whyte, as for so many others in the early to midtwentieth century, this Darwinian understanding of Nature also had an important societal implication, albeit of a rather unusual kind.

At the heart of The Next Development in Man was a guestion that was especially urgent in 1943: what was wrong with European civilisation that it found itself on the brink of collapse for a second time in just twenty years? Whyte's diagnosis was that over several centuries European man had constructed an intellectual understanding of Nature that was at odds with its intrinsic being. Rather than accept the unpredictable flow of life, he had built a system of thought that attempted to impose stability upon Nature through his religions and to some extent his science. For Whyte, this was a dangerous delusion that depressed modern man, putting him in a permanent and sometimes aggressive state of bemusement and disappointment. In its place, he proposed that the next development of modern man, if he were to survive, must be towards what he called an Oriental and female philosophy that embraced the instability of Nature at both an intellectual and instinctive level.

Lanyon was enthralled by this analysis and saw overlaps with the ideas of his mentor, the Russian Constructivist Naum Gabo. Like Whyte, Gabo, who had a good grasp of modern science, understood Nature to be an intrinsically dynamic system which humanity must embrace wholeheartedly, if it were to last. Consequently, Gabo devised a form of abstract art that promoted space, time, and movement as one indivisible entity, in the hope that exposing people to such art would shake them out of any sense of stability and make them appreciate this defining aspect of the system of which they were unavoidably a part.

The ideas articulated for him by Whyte and Gabo influenced Lanyon's work for the rest of his life, though refracted through the lens of his brilliant and poetic mind. Man as a perceptual being inside Nature was his subject. In the early 1950s, as his understanding of the complex interaction between a person and a place deepened, he layered the essential physical qualities of that place and being in it with his memory and knowledge of it as a tract of land with many histories, some personal to him and others social, political, economic, and natural. This was a far richer understanding of landscape than any artist had attempted to communicate in paint, and took Lanyon beyond the established bounds of the genre.

In the mid 1950s, Lanyon's priorities shifted. He became fascinated by the forces of Nature, particularly those in the sky, which he came to know intimately when he took up gliding. And as before, it was the organic integration of the thinking, feeling individual and this environment that was the subject of these paintings. For these works he turned to gestural painting, recognising that the way of handling a paint brush created marks that could poetically visualise the astonishing invisible forces at work inside the sky: their character, their action and even the experience of being in them. That those paintings were metaphors for emotions is sometimes revealed in a title, but most often that aspect is merely hinted at and is all the more effective for being a depth only found when needed.

By Toby Treves,
Author of Peter Lanyon: *Catalogue Raisonné of The Oil Paintings* and *Three-Dimensional Works*and CEO of Modern Art Press.

Terry Frost

In his Tate study, Terry Frost, the critic and curator Chris Stephens, quotes a passage from the artist describing an experience he had in the country outside Leeds in the winter of 1955-56 after he had temporarily left St Ives:

'Being in a vast cape of white and cold but brilliant space, the sharp air and smooth folds of white snow resting on fields, hanging on black lines...walking was good because I went down and the white came up all around and yet it never touched me, so I was a black thing in a funnel of white space with no space that I knew. I could not touch the sides, the space and silence went with me as I walked, and I was so small.

Chris Stephens frames Frost's experience in terms of the western idea of the Sublime, where the self is overwhelmed, usually by Nature. This is perfectly reasonable but it is worth remembering that the German philosophers who forged the idea of the Sublime - from Hegel to Schopenhauer - were engaged in a dialogue, critical or otherwise, with Buddhism.

This is not to imply that Frost was reading such philosophers or 'influenced' by them. But it is to suggest that there are contexts other than that of western aesthetics in which Frost's experiences can be described and understood - and which were the subject of an earlier 3812 exhibition, Here Comes the Sun: The Art of Terry Frost 1948-2003. Frost's turn to the motif of the circle (like Barns-Graham), his new absorption in black, his turn to 'less is more' post the 50s, his restriction of the colour palette all these can and are likely to be understood in Asia as cognate with a Buddhist aesthetic trajectory. At one point, Frost spoke of his sense of 'being part of everything and being nothing' - the language of Buddhism, even more than of Romantic philosophy.

By Philip Dodd



Bryan Wynter

It was almost inevitable that Bryan Wynter should find and be compelled by *Zen in the Art of Archery*. After all, in the 1940s, he had written a dream diary and had undergone Jungian analysis. He was always restlessly looking for ways of accessing states of mind and feeling beyond his conscious mind.

What might initially seem more surprising is that Wynter then went on to experiment with drugs, or rather mescaline. But if one zooms out from St Ives and looks at the wider cultural world, what Wynter did was not at all unusual – to explore Buddhist and psychedelic routes to spirituality.

In the 1950s, psychotherapeutic habits and drug taking were seen as analogous to or intertwined with the search for Buddhist enlightenment – just look at US poets such as Allen Ginsberg and Gary Snyder - and the US based but English writer Aldous Huxley (still best known for his novel *Brave New World*) who had always been engaged with Buddhism. Huxley who had been for a long time an important figure for Bryan Wynter published in 1954 his non-fiction book *The Doors of Perception* which celebrated a variety of routes to 'another world' while his last novel, *The Island* grafted onto his utopian world Buddhist elements.

It is as if Wynter was of all the St Ives artists of the time the one marinaded in local and global currents.

The two works in Looking East are both 'water works', layered paintings trying to enact both the fluidity of nature and of consciousness (one of the two Lanyon works in the exhibition is a 'water' work too - entitled 'Headwater', with its two meanings).

If both of Wynter's works feel like 'trippy paintings', to use the drug language of the time, it is because they are paintings where the aspirations of Buddhism and drug taking collide. It should not surprise anyone that in the 60s, D.T. Suzuki, then resident on the west coast of the US, should contribute to a symposium on 'Buddhism and Drugs'.

By Philip Dodd





Bryan Wynter 布萊恩·溫特
(above) Freshet, 1959 (Detail)
(上)《春汛》, 1959 (局部)
(below) Firestreak I, 1960 (Detail)
(下)《火光』》, 1960 (局部)

關於聖艾夫斯藝術家與佛教的聯繫

「人們不能把注意力放在藝術家與其材料 料或觀眾與景觀的分離性上。事實上, 體驗必須是一體性的,沒有分離或任 何形成中或已存在的活動意識。」

——艾倫·戴維談藝術創作

關於聖艾夫斯藝術家與佛教的聯繫

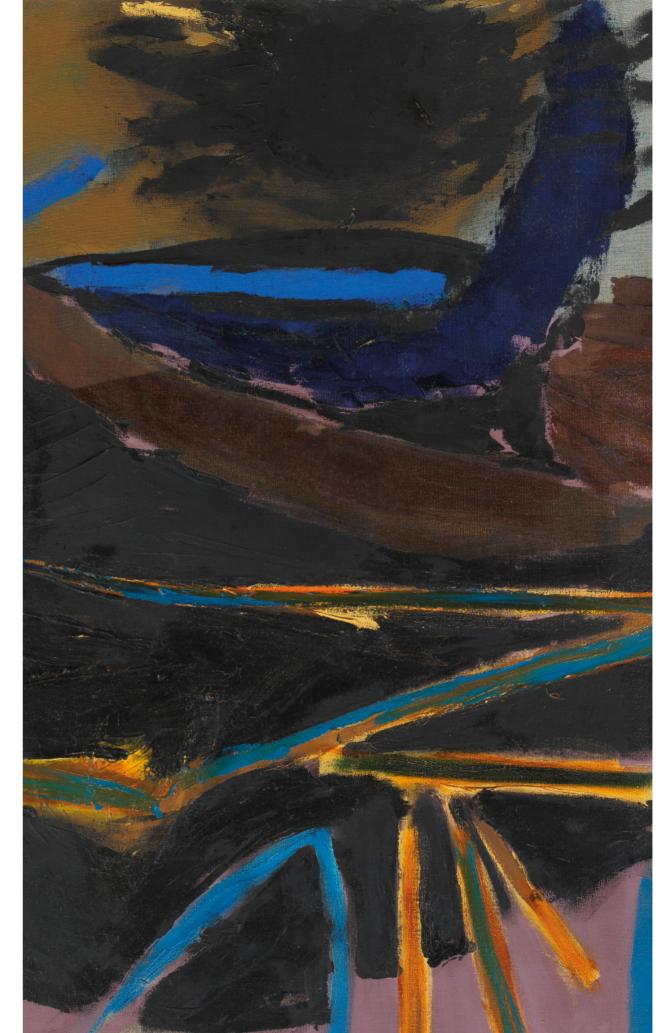
特雷弗・貝爾

2012 年,特雷弗·貝爾 (Trevor Bell) 接受了一部關於他作品的電影採訪。他突然說:

若要我公開秘密……(於 1955 年在聖艾夫斯)我在伯納德·利奇的家中遇到了鈴木大拙,當時他正在去美國演講。他最終留在那裡,並負責在舊金山成立禪宗中心。 作為一個年輕人,我的興奮源於聽到他談論繪畫時說出 我的想法。他似乎說出了我所有不得不說的種種感受一 所有我感覺必須做的事。這種擔憂一直伴隨著我一並影 響了我的創作方式。

在貝爾來到聖艾夫斯前,他曾是一名「廚槽」現實主義 藝術家,而在聖艾夫斯生活的五年改變了他及其藝術。 他與鈴木的相遇講述了其感受,以及他將對其終生忠誠 的事。這甚至影響著他的旅行 — 正如《衛報》計告所 說,「印度拉達克地區的贊斯卡河谷及其佛教寺院和聖 地成為了這位藝術家的特別參考」。本次展覽展出了一 件藝術家於 1959 年在聖艾夫斯創作的作品,也是他的 晚期作品,其中佛教梵文真言「簡單就是美(less is more)」十分明顯。由此可見藝術家的信仰並沒有特定 的風格,而是反映著其內在性格。

文 / 菲利普·多德



Trevor Bell, Image with Many Movements, 1959 (Detail)

特雷弗·貝爾,《多重運動影像》,1959(局部)

布萊恩・沃爾

(與菲利普·多德的電話對話)

好吧,讓我把思緒追溯到70年前。我不知道我是如何獲邀 [與鈴木大拙(D.T. Suzuki)見面]的。記得那時在聖艾夫斯時,沒有人擁有電話。唯一擁有電話的人是本·尼科爾森(Ben Nicholson)、芭芭拉·赫普沃斯(Barbara Hepworth)和帕特里克·赫倫(Patrick Heron)。我們唯一的電話是在斯露普旅館(The Sloop Inn)外面,那是一個紅色的盒子,人們站在外面接收電話訊息,就是這般簡單。所以,我沒法告訴你我是如何獲得邀請,除了我獲邀去伯納德·利奇(Bernard Leach)和珍妮特·利奇(Janet Leach)的邀請。

伯納德於日本去世,他把聖艾夫斯的陶瓷送給兩個兒子。當他在日本時,他遇到一個來自加利福尼亞州的女人,她到那裡與濱田莊司建明 — 後來成為了珍妮特·利奇……

(1955年)當天晚上,我記得和特雷弗·貝爾 (Trevor Bell)
一起去了利奇製陶廠 (Leach pottery)。我們一行大概有8
至10個人,我只記得特雷弗、我以及芭芭拉·赫普沃斯。我認為威廉明娜·巴恩斯-格雷厄姆 (Wilhelmina Barns-Graham)也在那裡,這是頗為確定的……我想也許小說家菲利斯·博托姆 (Phyllis Bottome)和她的丈夫-精神病學家厄南·福布斯·丹尼斯 (Ernan Forbes Dennis)也在場,他是阿爾弗雷德·阿德勒 (Alfred Adler) 在維也納的秘書。

總而言之,這是一個奇怪的組合。鈴木在那裡展示了他的寺廟的幾張幻燈片,並談到了一些關於學徒的事情 - 關於加入 寺廟及其相關一切。 他談到了成為牧師所需的紀律。然後我們向他提問,他很溫柔,有著聖潔的感覺。我們只是向他提問……然後我們坐在一起喝茶。然後我記得伯納德表示鈴木累了。畢竟,他是從日本遠道而至。於是我們都離開了。第二天,我去為芭芭拉工作。(當時沃爾是她的助手)。我問芭芭拉:「他怎麼樣?」她欣喜若狂,認為他是一個了不起的人,並認為在某種程度上,他有一種非常平靜的感覺。我們都對此表示同意。

在那之前,我是一個禪宗佛教徒。我很早就覺得藝術創作是一種精神體驗,康丁斯基(Kandinsky)的《藝術中的精神》一書在這方面的闡述非常重要。你必須記住,由於我的母親是單親家長,所以我在 14 歲時不得不離開學校去工作。因此,我只能靠自己獲得此書。我沒有空請教導師,只能到圖書館詢問圖書管理員一如果我對此感興趣,我該怎麼辦?幸運的是,有一位圖書管理員對我感興趣。這就是我如何找到自己的方式。當我 18 歲進入皇家空軍時,我遇到了比我受過更多教育的人,從他們身上,我獲得了大量的信息。後來我從空軍退役,並仍然在追求一切。在1955年,就在我到達聖艾夫斯之時或之前,我找到了《箭術與禪心》一書。

你必須與生活合而為一。這本書有提及到這 - 它與靶心和箭頭 以及種種類似之事無關。我的意思是,這只是胡說八道……

儘管如此,當我早上醒來時,我會做一些簡單的練習,並在架車 或進入工作室之前深呼吸。

2021年12月7日,布萊恩·沃爾寫於三藩市





Brian Wall 布萊恩·沃爾

(above) Steel Sculpture II,1958 (Detail)
(上)《銅板雕塑 II》,1958 (局部)

(below) Standing Black II, 1959 (Detail)
(下)《黑色直立體 II》,1959 (局部)

關於聖艾夫斯藝術家與佛教的聯繫

威廉明娜・巴恩斯 – 格雷厄姆

威廉明娜·巴恩斯-格雷厄姆(Wilhelmina Barns-Graham)的版畫《桑格里 III》(2002 年)的註釋提到 她「對西藏和佛教非常感興趣」,這幅畫被蘇格蘭國家 現代美術館收藏。由此可見。宗教和靈性對她來說總是 很重要。在1950 年代,她與基督教科學家本·尼科爾 森關係密切,並在60 年代加入了英國聖公會。

布萊恩·沃爾(Brian Wall)認為她也有出席與鈴木大 拙的會面一我們不知道這對她有著什麼影響。然而我們 合理相信她在 1950 年代後期創作的作品具有獨特性, 至少與佛教軌跡是同源的。作為一名藝術家,巴恩斯一 格雷厄姆喜歡圖案式樣,尤以在 1960 年代後期被小方 塊所吸引;而圓形和其相關形式則常在 50 至 60 年代期 間的作品中出現。評論家經常以形式主義的術語或從與 羅伯特·馬哲威爾(Robert Motherwell)和安東尼· 塔皮埃斯(Antoni Tàpies)(她欽佩的藝術家)的作 品的接近程度來談論此類作品。



關於聖艾夫斯藝術家與佛教的聯繫

塔皮埃斯和馬哲威爾聯繫起來的是他們對佛教抱負的歸屬感。有了這種認知,我們可以看到巴恩斯 - 格雷厄姆的作品,例如在是次展覽中所展示的,都與佛教詞彙有關。根據史丹佛哲學百科全書,禪宗中的圓是「整體的形象」。

對於一位在 60 年代初「尋找不同答案」(引自琳恩·格林於 2001 年的研究)並閱讀過榮格(Jung)、阿德勒(Adler)等人著作的藝術家來說,巴恩斯-格雷厄姆的作品在這次展覽的背景下也許看起來不那麼具形式主義,而是更偏向精神主義。佛教可能是她在 60 年代中期所信奉的聖公宗的途徑。

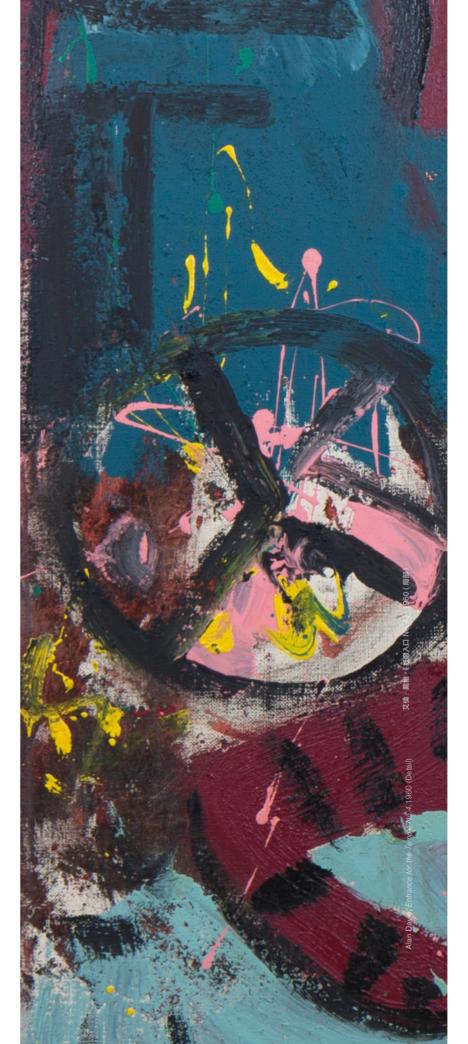
文 / 菲利普·多德

關於聖艾夫斯藝術家與佛教的聯繫

艾倫・戴維

艾倫·戴維(Alan Davie)視自己為一位藝術家和與眾不同的人,是一位「完全孤獨的人」,並拒絕成為任何團體或運動的一部分。雖然他不僅拒絕了在1930年代參學的愛丁堡藝術學院的學術訓練,而且亦拒絕了西方藝術理論和批評的整個科學理性主義基礎,但他對其他文化的藝術和思想有著由心而發的親和力。第二次世界大戰期間,他在英國軍隊服役期間發現了中國詩歌,通過亞瑟·偉利(Arthur Waley)著名的唐詩譯本,他決心放棄繪畫,轉向詩歌。李白等詩人的語態和節奏既清新且清晰,甚至從8世紀就傳達給他的自發性和輕盈感,幫助戴維找到了自己作為作家的聲音,強烈影響了大量詩歌以及他此時創作的散文。

戴維在 1955 年接觸禪宗,那時他已經很久沒有進行藝術創作,與其說這是一條通往另一種文化的途徑,不如說是對他即興繪畫方法的驗證。在奧根·赫立格爾(Eugen Herrigel)的《箭術與禪心》一書中描述的禪宗弓箭手的形象中,他「不再意識到自己是射靶的人」,戴維在射箭中悟出志趣相投的體會,這不只是一項運動或技能,而是一種精神鍛煉。正如弓箭手能夠在沒有瞄



關於聖艾夫斯藝術家與佛教的聯繫

準意識的情況下擊中目標一樣,戴維將繪畫視為一種與信仰類似的儀式,從「清空心靈」開始,在舊報紙上隨意重複標記,直到他,正如一位觀察者所說,有了「充足的熱身」。隨後的作品將被戴維以一種類似媒介的方式所「接受」,他通過放棄有意識控制的繪畫行為來達致全神貫注。大多數西方藝術家理解他們作品的方式是作品作為實物的最終外觀。對戴維來說,這並不重要,重要的是「傳達了超越物質」的程度。他在1958年寫道,「人們不能把注意力放在藝術家與其材料或觀眾與景觀的分離性上。事實上,體驗必須是一體性的,沒有分離或任何形成中或已存在的活動意識。」戴維著迷於禪學,禪學思想亦同時影響著那一個時代的爵士樂和節拍詩,因為它以「存在主義」接受事實。戴夫意識到他正在效仿禪宗大師的「荒謬」指令,那時他在1950年代任教的利茲藝術學院指導他的學生「盡可能差劣地」作畫。

文 / 馬克·哈德森

他的著作包括《在哈特福的艾倫·戴維》和《提香,最後的日子》

彼得・蘭永

不同於艾倫·戴維(Alan Davie),彼得·蘭永(Peter Lanyon)並不是一名禪宗藝術家。1950年代末的一次廣播電台採訪了戴維、蘭永和威廉·斯科特的創作技法和目的。戴維對蘭永所說的「他在開始作畫前會有一個相較成熟的規劃」而感到驚訝,一度以為是蘭永在說笑。第二天,蘭永為自己未能完美解釋而感到遺憾,於是他用了約一周的時間製作了畫作(「離岸」)的音頻日記。這是一個絕佳的解釋 一 並發表在蘭永作品目錄書中。這某種程度上也是對戴維創作技法的反駁,但我們也很難忽略鈴木(D.T. Suzuki)對描述實際繪畫行為的觀點。

1940年代早期,彼得·蘭永對蘭瑟洛·勞·懷特
(Lancelot Law Whyte)的著作產生了興趣,即便蘭瑟洛·勞·懷特如今鮮為人知,其曾經是英國為公眾
所知的知識分子。懷特在二十世紀中葉撰寫了幾本有關科學和哲學的書籍,然而他的首本書籍 The Next
Development in Man (1944) 引發了激烈的論戰。蘭永是這本書籍為數不多的讀者之一,就他而言,這本書
如同「聖經」存在。

對於此書,懷特認為自然是一個普遍的過程,涉及兩方面:有機個體及其所在的動態系統,彼此是不可分割的; 存活的有機體是經歷物競天擇、環境變化而不斷發展而成的有機體。與二十世紀早期至中期的許多人一樣,懷 特也認為達爾文對自然的解讀具有重要的社會意義,儘管是一種非同尋常的意義。

書籍 The Next Development in Man 的核心是一個 在 1943 年面臨的緊迫問題:歐洲文明在短短二十年內 第二次處於崩潰的邊緣,究竟出了什麼問題?懷特判斷 這是幾世紀以來歐洲人對自然的理解與其內在存在不一 致而導致的。他沒有接受不可預測的生命流動,而是構 建了一個思想體系,試圖結合他宗教和學科知識將穩定 性強加給自然。對他而言這是一種危險的錯覺,會使當 代人感到沮喪,讓他陷入一種永久的、有時甚至十分嚴 重的困惑和失望狀態。取而代之的是,他提出現代人的 下一階段發展 一 如果要生存,必須朝著他提倡的東方 和女性哲學發展,在知識層面和本能層面接納自然的不 穩定性。蘭永被此分析所折服,這也與他的導師俄羅斯 結構主義者瑙姆·加博(Naum Gabo)的觀點有相似 之處。加博與懷特一樣對現代科學有十足把握,理解自 然是一個內在的動態系統,人類必須全心全意地接納它 長久生存發展。因此,加博創造了一種抽象藝術形式, 將空間、時間和行為提升為一個不可分割的整體,寄希 望將人類置於這類藝術中,使他們擺脫任何穩定感,並 投入這個藝術體系成為其中一部分。

懷特和加博所表達的思想影響了蘭永餘生的創作,儘管體現在他出色及富有詩意的思想。人作為自然中的感性



存在是他創作的主題。在 1950 年代初,隨著他對人與 地域之間複雜關係的理解加深,他將地域的基本物理 特性分為個人、社會、政治、經濟和自然等方面,並 憑藉他對此地方的記憶和知識深入探究。也因此使他 對風景有了更深層的解讀,比任何藝術家在創作中所 呈現的風景內容更為豐富,這也因此使蘭永超越該藝 術類型的定義。

1950年代中期,蘭永的創作重心發生變化。他對自然的力量著迷,尤其是開始接觸滑翔後對天空有了深入

了解。如之前一樣,這些畫作的主題仍圍繞思辨、個體感受與環境的有機融合。在轉向手勢繪畫的同時,他意識到手勢繪畫的筆觸處理可詩意地形象化處理和表現天空所蘊含的無形力量:天空的性格、行為、甚至是身臨其中的感受。所隱喻的情感有時會體現在作品名中,但大多情況下僅作暗示,且僅在需要深入探究畫作時參考才有效。

文/托比·特雷夫斯

《彼得·蘭永:油畫和三維作品目錄》的作者和現代藝術出版社的行政總裁

泰瑞・佛洛斯特

評論家兼策展人克里斯·史蒂芬斯(Chris Stephens) 在其出版於泰特的《泰瑞·佛洛斯特》研究中,引用了 藝術家的一段話,記錄著其1955至1956年冬季短暫 離開聖艾夫斯後在利茲外郊的經歷:

「身處一片茫茫海角,這是寒冷卻風景絕美之地,刺骨無痕的雪落入這片領域,掛在黑線上……步行也好,因為當我走下去的時候,滿眼盡是雪白,是我未曾觸及過的,而我如同是這片白雪皚皚間的一抹黑色。空間和靜默跟隨著我,白色籠罩著我,我如此渺小。」

克里斯·史蒂芬斯根據西方的「崇高」思想來構建佛洛斯特的經歷,在這種觀念中,自我通常會被自然所壓蓋。這是完全合理的同樣也值得被銘記,從黑格爾(Hegel)到叔本華(Schopenhauer),創立崇高思想的德國哲學家都在與佛教進行批判性或各種可能性的對話。

這並不意味著佛洛斯特嘗試理解這些哲學家或受他們「影響」。但這表明在西方美學之外還有其他語境可以描述和理解佛洛斯特的經歷 一 這也是 3812 展覽「日出東方:泰瑞·佛洛斯特的藝術 一 1948 至 2003」的主題。佛洛斯特轉向圓形的創作(像威廉明娜·巴恩斯-格雷厄姆一樣)、對黑色的新吸收、在五十年代追尋「簡單就是美(less is more)」、減少用色 — 所有這些都可以且極大程度上在亞洲與佛教美學軌跡同源。有一次,佛洛斯特談及佛教的「萬物皆虚,萬事皆允」所傳達的甚至比德國浪漫主義哲學更甚。

文 / 菲利普·多德



關於聖艾夫斯藝術家與佛教的聯繫

布萊恩・溫特

布萊恩·溫特 (Bryan Wynter)幾乎不可避免地受到《劍術與禪心》的影響。畢竟,在上世紀四十年代,他曾撰寫夢境日記,也曾接受榮格的分析 (Jungian analysis)。他總是焦躁不安地尋找進入精神狀態的方法,並超越他的意識。

最初看起來令人驚呼的是溫特隨後繼續實驗藥物,更確 切地說是麥斯卡林(Mescaline)。但如果從聖艾夫斯 出發,放眼更廣闊的文化世界,溫特的所作所為則十分 合理 — 探索佛教和迷幻的靈性之路。

在1950年代,人們認為心理治療習慣和藥物與尋求佛教啟蒙類似或者交織在一起一 只需留意到美國詩人艾倫·金斯堡(Allen Ginsberg)和蓋瑞·施耐德(Gary Snyder),以及生活於美國的英國作家阿道斯·赫胥黎(Aldous Huxley)(以小說《美麗新世界》而著名)一直從事佛教。長期以來,赫胥黎對布萊恩·溫特來說都是一位重要的人物,他於1954年出版的非小說類書籍《眾妙之門》(The Doors of Perception)頌揚了通往「另一個世界」的各種途徑,而他最後一部小說《島嶼》



(The Island)則連結至他的烏托邦佛教元素世界。

溫特就如同是當時聖艾夫斯藝術家中的一員,他們沈浸在當地和全球潮流當中。本次「放眼東方」展出兩幅「與水相關的作品(water works)」,堆疊而成的顏料同時表現自然的流動性和意識的流動性(展覽中的兩幅蘭永的畫作也是一件與水相關的作品 — 題為「水之源」,也包含這兩個含義)。

若說溫特的兩幅作品看起來像是「迷幻藝術(Trippy paintings)」,用當時的毒品語言來形容,則是因為它們是佛教意願和藥物相碰撞的畫作。因此在六十年代時,當時居住在美國西海岸的鈴木大拙(D.T. Suzuki)理當也為「佛教和藥物(Buddhism and Drugs)」的專題討論會做出了貢獻。

文/菲利普·多德

Exhibition works

展覽作品

「我們可以看到巴恩斯 - 格雷厄姆的作品,例如在是次展覽中所展示的,都與佛教詞彙 有關。根據史丹佛哲學百科全書,禪宗中的 圓是『整體的形象,也是完美的形象』。」

'[...] it may be that we should see the works of Barns-Graham such as the ones in "Looking East" as engaged with a Buddhist vocabulary. The circle in Zen Buddhism is, according to the Stanford Encyclopedia of Philosophy, "an image of the whole, which is also an image of perfection".

-Philip Dodd on Wilhelmina Barns-Graham



April 16th 1961 (Red and Violet)
Oil on canvas
123 x 122.3 x 2.5cm | 1961

威廉明娜·巴恩斯-格雷厄姆

1961年4月16日(紅與紫) 布上油彩 123×122.3×2.5cm | 1961







Wilhelmina Barns-Graham

Blue, Black, Red and Orange Gouache on hardboard 23.4 x 41.2cm | 1964

威廉明娜·巴恩斯-格雷厄姆

藍、黑、紅與橙 水粉硬板 23.4 x 41.2cm | 1964

Wilhelmina Barns-Graham

Untitled
Gouache on paper
58.4 x 91cm | 1960

威廉明娜·巴恩斯-格雷厄姆

無題 水粉紙本 58.4 x 91cm | 1960



Trevor Bell

As Whites Flight
Acrylic on shaped canvas
124 x 140cm | 2006

特雷弗·貝爾 白之群飛 布上壓克力 124×140cm | 2006

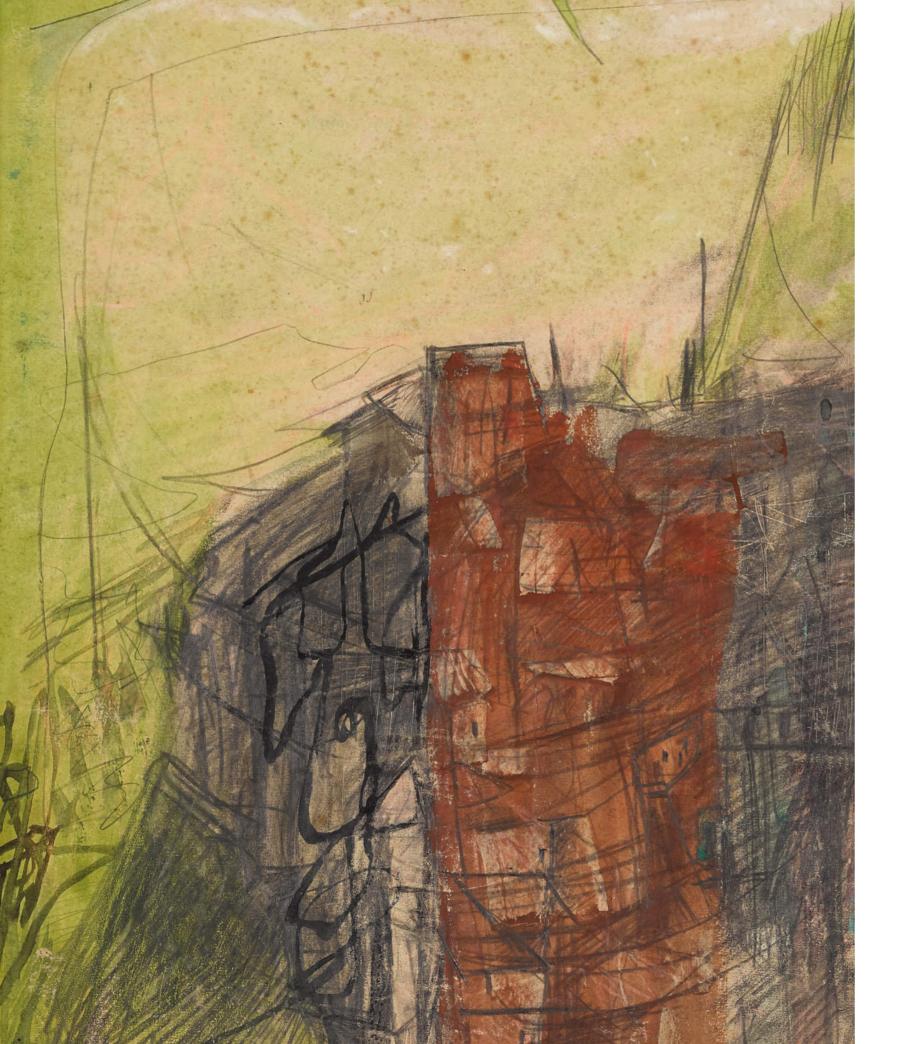


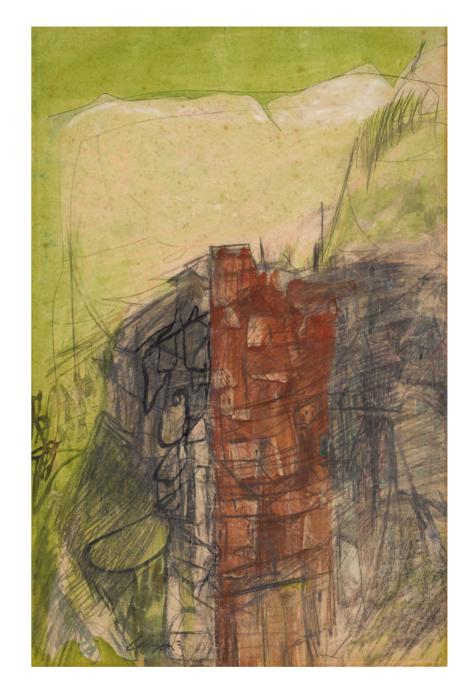
Trevor Bell

Image with Many Movements
Oil on canvas
91 x 61cm | 1959

特雷弗·貝爾

多重動態影像 布上壓克力 91 x 61cm | 1959





Peter Lanyon

Anticoli Corrado
Pencil, charcoal, crayon and watercolour on paper
58.5 x 38.5cm | 1953

彼得·蘭永

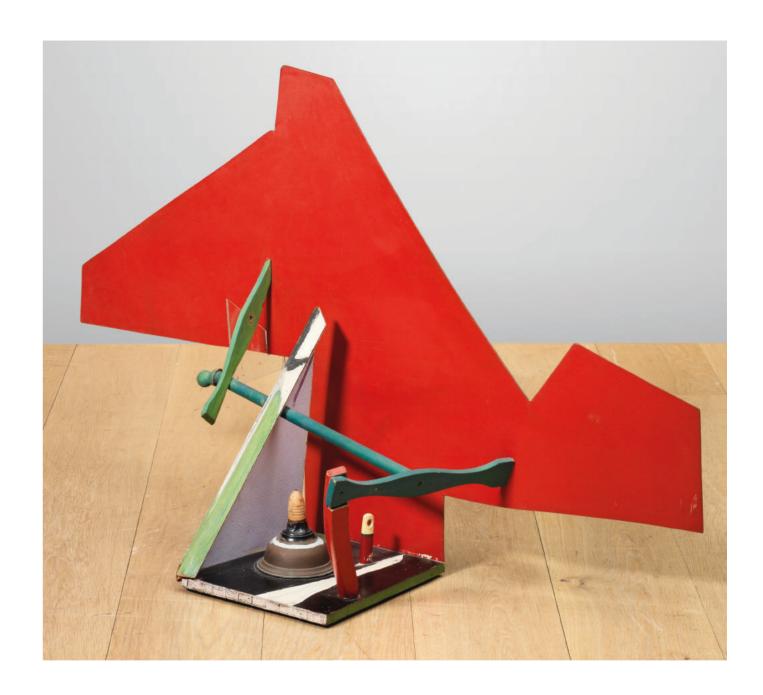
安蒂科利科拉多 鉛筆、炭筆、蠟筆、水彩紙本 58.5 × 38.5 cm | 1953











Peter Lanyon

Field Landing
Oil on wood and board with Perspex and metal
93 x 153.5 x 54cm | 1964

彼得·蘭永

著陸

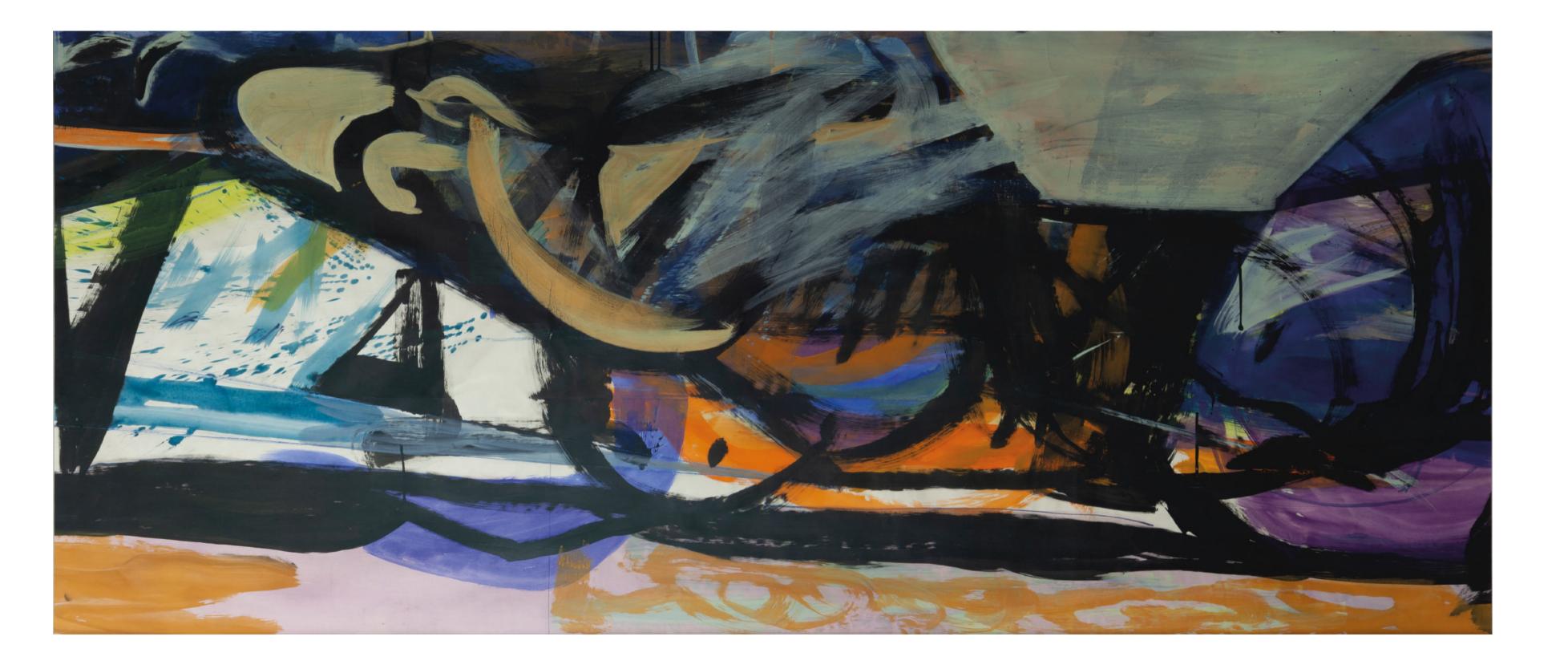
板上油彩、有機玻璃、金屬 93×153.5×54cm | 1964



Headwater
Gouache on paper
104 x 244cm | 1962

彼得・蘭永

水之源 水粉紙本 104 x 244cm | 1962





Alan Davie

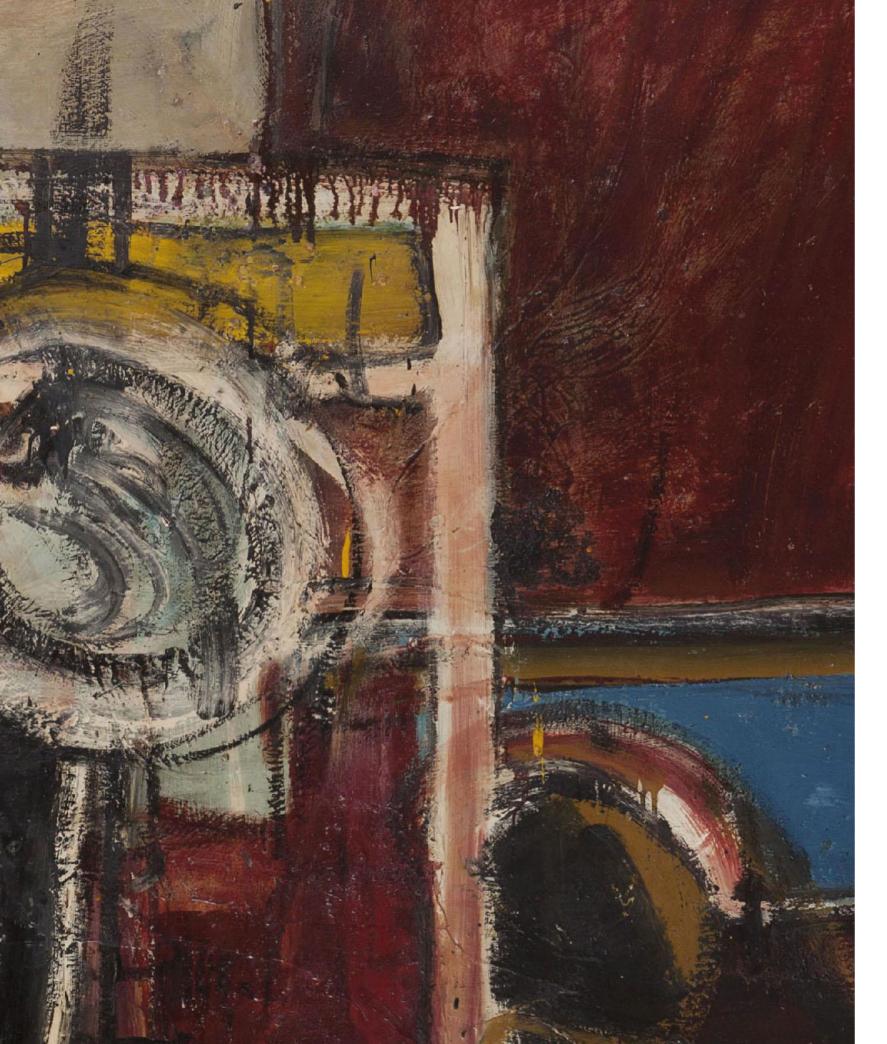
Transformation of the Serpent No.3

Oil on canvas (Diptych)

152.4 x 243.8cm (total) | circa 1970

艾倫・戴維

蛇之轉化 No. 3 布上油彩(雙聯屏) 152.4 × 243.8cm(總長)| 約 1970





Alan Davie

The Hiding Place of the Dragon
Oil on masonite
160 x 193cm | 1955

艾倫·戴維

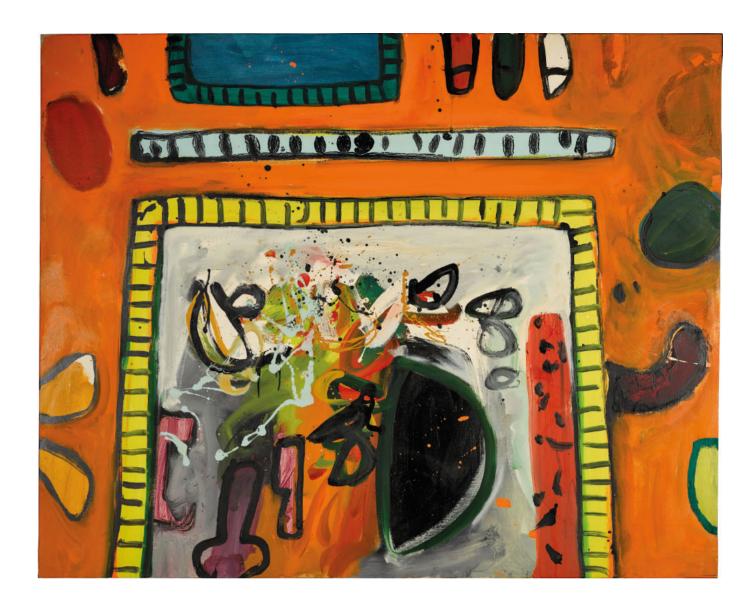
龍之藏身處 油彩纖維板 160 x 193cm | 1955



Alan Davie

Entrance for the Temple No.4 Oil on canvas 122.1 x 101.6cm | 1960

艾倫·戴維 紅廟入口 No.4 布上油彩 122.1 x 101.6cm | 1960

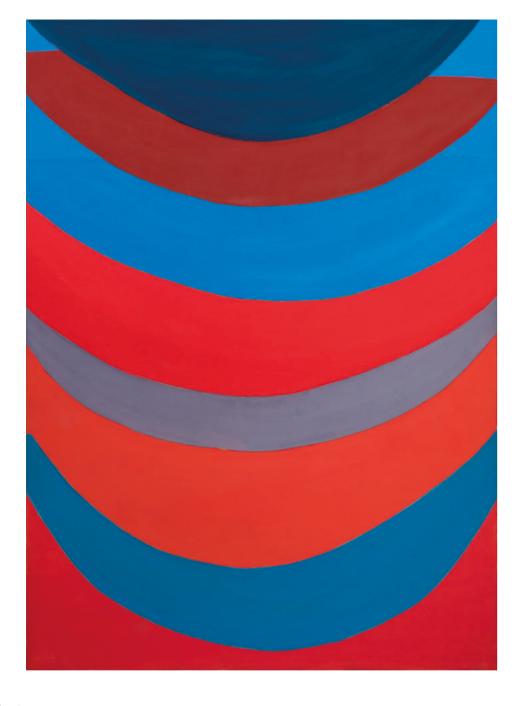


Alan Davie

Joe's Lucky Dip Oil on canvas 122 x 152.5cm | 1961

艾倫·戴維

祖的幸運一沾 布上油彩 122 x 152.5cm | 1961



Terry Frost

Suspended Forms

Acrylic and collage on canvas

183 x 131cm | 1967

泰瑞・佛洛斯特

懸浮之形 布上壓克力、拼貼 183 x 131cm | 1967

Terry Frost

Red, Black and White
Oil and collage on canvas
232 x 89cm | 1963

泰瑞·佛洛斯特

紅、黑與白 布上油彩、拼貼 232 x 89cm | 1963









Suspended Colour Collage
Acrylic and collage on canvas
102 x 107cm | 1968-1970

泰瑞・佛洛斯特

懸浮的色彩拼貼 布上壓克力、拼貼 102×107cm | 1968-1970



Terry Frost

Untitled
Acrylic on canvas

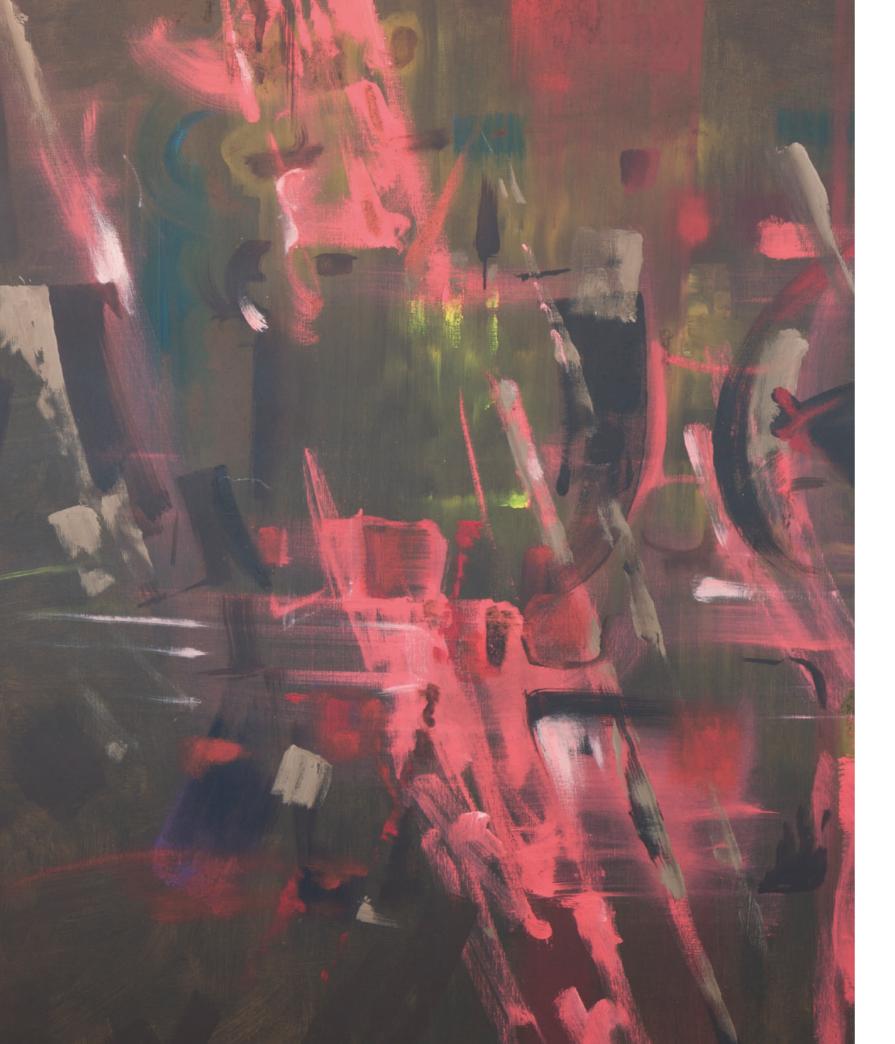
138 x 189cm | 1968

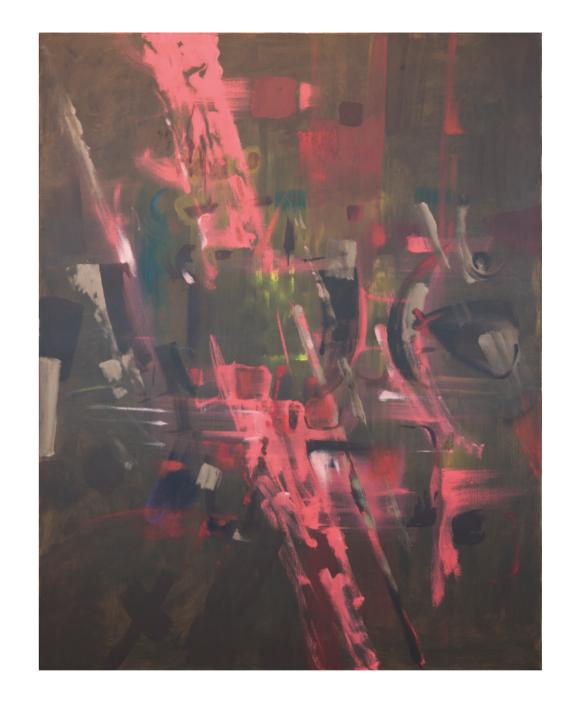
泰瑞·佛洛斯特

無題

布上壓克力

138 x 189cm | 1968



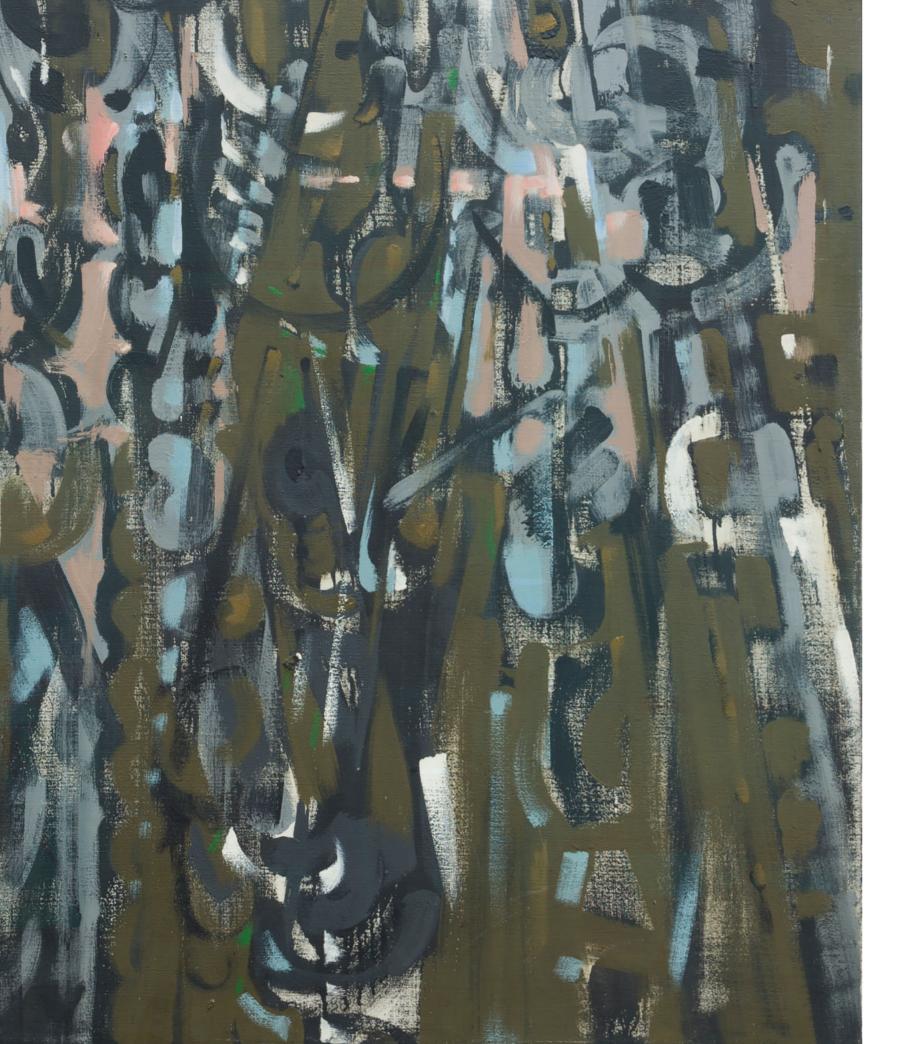


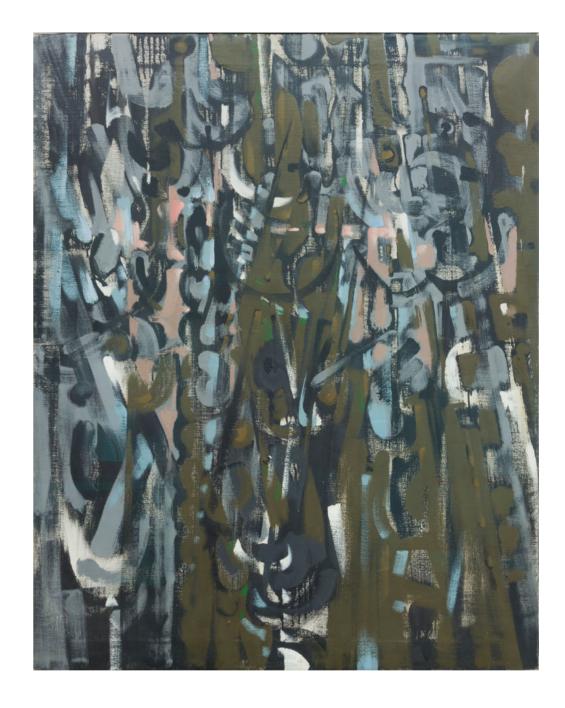
Bryan Wynter

Firestreak I
Oil on canvas
142 x 111.5cm | 1960

布萊恩・温特

火光 | 布上油彩 142 x 111.5cm | 1960





Bryan Wynter

Freshet

Oil on canvas

101.5 x 81.5cm | 1959

布萊恩・温特

春汛

布上油彩

101.5 x 81.5cm | 1959

Artist Biographies

藝術家簡介

「人是會思考的蘆葦,但其最偉大的作為是 在不經計算和思考時實現的。而『童心』須 要通過多年的自我遺忘訓練來恢復。」

——鈴木大拙,赫立格爾的介紹

'Man is a thinking reed but his great works are done when he is not calculating and thinking. 'Childlikeness' has to be restored with long years of training in the art of self forgetfulness'.

-D.T. Suzuki, introduction to Herrigel

Photo published 1962 (Cornish Magazine) © Wilhelmina Barns-Graham ◎ 威廉明娜 ·

Wilhelmina Barns-Graham (1912 - 2004)

Born in the Scottish coastal town of St Andrews in 1912, Wilhelmina ('Willie') Barns-Graham took to St Ives like a duck to water when she arrived in 1940. She moved to the south coast, she said, partly to 'escape' a domineering father who did not approve of her career as an artist; she was also drawn there through her friendship with fellow Scot Margaret Mellis, with whom Barns-Graham had studied at the Edinburgh College of Art. Mellis had recently arrived in St Ives with her husband, the critic Adrian Stokes, with the artists Ben Nicholson, Barbara Hepworth and Naum Gabo following close behind.

Barns-Graham quickly made an impression on these older artists; a studio was found for her, next to Nicholson's, within two months of her arrival, which would later play host to the first meetings of the influential Crypt Group in 1946. In 1949, along with Nicholson, Hepworth, and a number of younger abstract artists including Bryan Wynter and Peter Lanyon, Barns-Graham became a founding member of the Penwith Society, an avant-garde rival to the established St Ives Society of Artists. Barring short stays in Leeds and London in the late 1950s and early '60s, Barns-Graham kept a studio in St Ives for the rest of her long life.

Her paintings veer between pure abstraction and representation of landscape, though there was never a clear line between these aspects of her practice. Barns-Graham's main preoccupation was the interior rhythms of forms and structures found in nature, which she replicated through dynamic juxtapositions of colour and of shapes both organic and geometric.

With his constructivist sculptures exploring similar concerns, Naum Gabo was chief among Barns-Graham's early influences; she owned a small version of his Spiral Theme (1941), a transparent construction of acetate and Perspex described by Herbert Read as 'hovering [...] between the material and immaterial'. Through the 1940s and '50s, Barns-Graham created a series of paintings concerned with the arrangement of geometrical forms, frequently using the proportions of the Golden Section.

A significant turning point in her work came with a voyage to Grindelwald, a village in the Swiss Alps, in 1948. Here, Barns-Graham was enraptured by the spectacular valley glaciers, with their vast torrents of ice bursting through the gorge, at once apparently frozen still and yet in constant motion. Barns-Graham spent the next four years working on her series of Glacier paintings, attempting to capture something of this intricate grandeur in form, line and hue; she described the challenge as that of 'combin[ing] all angles at once, from above, through, and all around, as a bird flies, a total experience.' They remain among her most celebrated works.

Throughout the 1950s and '60s Barns-Graham was included in major touring exhibitions organised by both the UK Arts Council and the Scottish Arts Council; her first solo show was at Redfern Gallery, London, in 1952, and she was included in the seminal survey of 'British Abstract Art' at Gimpel Fils in 1951. From the early 1970s she began to divide her time between St Andrews and St Ives; these later decades brought solo museum exhibitions at the Scottish National Gallery of Modern Art, Edinburgh (1996–97) and Tate St Ives (1999–2000). Two years before her death at 92, Barns-Graham was awarded Commander of the British Empire for services to art. Her work is held by the Tate, the Victoria and Albert Museum, and the Scottish National Gallery of Modern Art, among many other UK public collections, as well as by the Art Gallery of New South Wales in Sydney.

113 Wilhelmina Barns- Graham, Blue, Black, Red and Orange, 1964 (Detail) 威廉明娜·巴恩斯-格雷厄姆,《藍、黑、紅與橙》,1964(局部)

威廉明娜·巴恩斯-格雷厄姆 (1992 - 2004)

威廉明娜(「威利」)·巴恩斯-格雷厄姆(Wilhelmina Barns-Graham)於1912年在蘇格蘭沿海城鎮聖安德魯斯出生。1940年,
她順理成章地來到聖艾夫斯。她表示搬到南岸的部分原因是為了
「逃離」那位不贊成她成為藝術家的霸道父親,另一原因則是源於
與蘇格蘭籍的瑪格麗特·梅利斯(Margaret Mellis)的友誼,
二人曾經一起在愛丁堡藝術學院學習。梅利斯與其丈夫兼評論家
阿德里安·斯托克斯(Adrian Stokes)在那時一起抵達聖艾夫
斯,藝術家本·尼科爾森(Ben Nicholson)、芭芭拉·赫普沃斯
(Barbara Hepworth)和瑙姆·加博(Naum Gabo)緊隨其後。

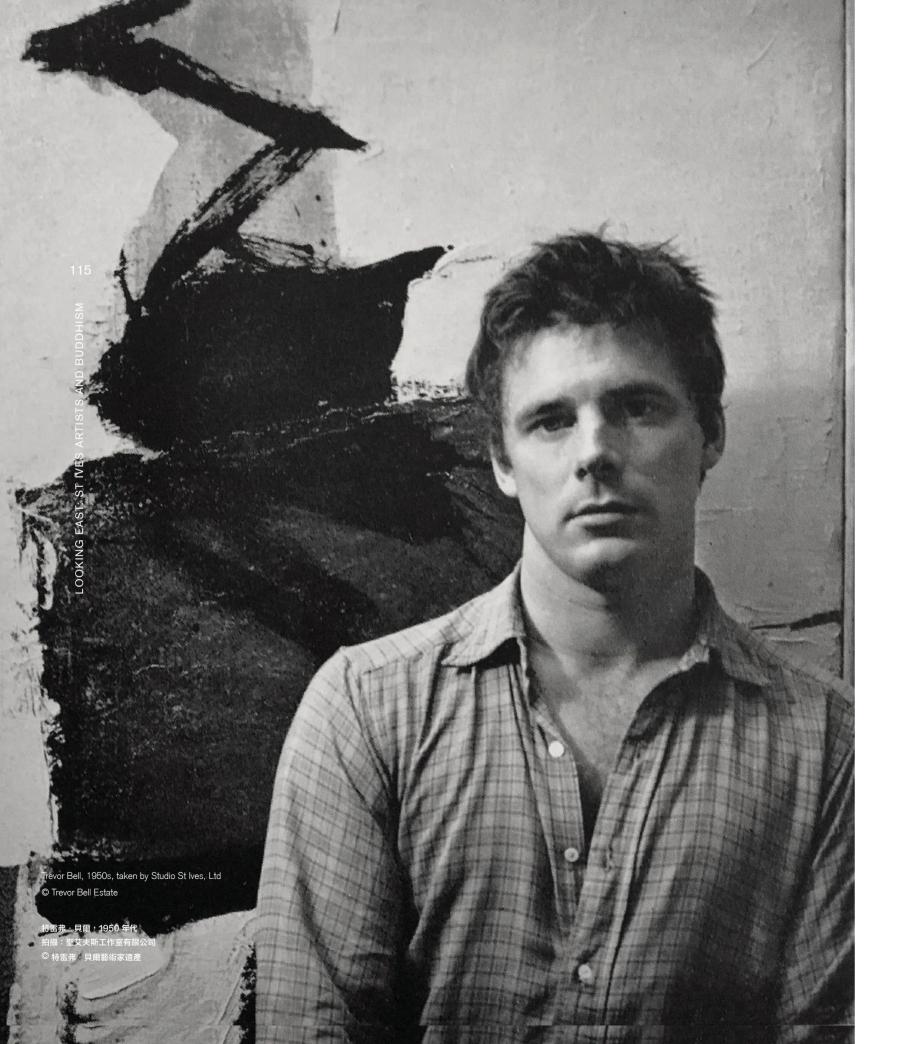
巴恩斯 - 格雷厄姆很快就給這些老一輩的藝術家留下了深刻印象,並在她到達後的兩個月內為她找到了一個工作室,就在尼科爾森的旁邊。其工作室後來在1946年時舉辦了地下小組的第一次會議。1949年,巴恩斯 - 格雷厄姆連同尼科爾森、赫普沃斯以及一些年輕的藝術家如布萊恩·溫特(Bryan Wynter)和彼得·蘭永(Peter Lanyon)成立了彭威斯藝術家協會(Penwith Society),該協會是聖艾夫斯藝術家協會(St Ives Society of Artists)的前衛競爭對手。若非巴恩斯 - 格雷厄姆在1950年代末至1960年代初在利茲和倫敦短暫停留,否則她的餘生將一直在聖艾夫斯經營工作室。

儘管巴恩斯 - 格雷厄姆在實踐純粹抽象和具象風景的過程中從來沒有明確的界線,然而我們可見其風格之轉向。巴恩斯 - 格雷厄姆的主要關注點是自然界中形式和結構的內部節奏。她以動態並置顏色和自然與幾何的形狀來複製這些節奏。

瑙姆·加博在早期對巴恩斯-格雷厄姆有著重要影響,其建構主義雕塑探索了類似的問題。巴恩斯-格雷厄姆擁有加博的作品 一《螺旋主題》(Spiral Theme)的縮小版本。作品以透明的醋酸鹽和有機玻璃構成,赫伯特·瑞德(Herbert Read)描述它「在物質和非物質之間徘徊[…]」。在1940和1950年代,巴恩斯-格雷厄姆創作了一系列與幾何形式的排列有關的畫作,並經常使用黃金分割比例。

1948年,她前往瑞士阿爾卑斯山的格林德瓦(Grindelwald)村莊旅遊,這段旅程成為其作品風格的重要轉折點。巴恩斯一格雷厄姆被那裡壯觀的山谷冰川吸引,巨大的冰流衝破峽谷而下,看似靜止不動,卻是不斷運動。在接下來的四年裡,巴恩斯一格雷厄姆創作了冰川系列畫作,試圖在形式、線條和色調上捕捉這種錯綜複雜的宏偉。她將這項挑戰描述為「同一時間結合所有角度:俯瞰、穿越和四面八方,如像鳥兒飛翔一樣,是一種完整的體驗」。此系列至今仍是她最著名的作品之一。

在整個 1950 和 1960 年代裡,巴恩斯 - 格雷厄姆參與了由英國藝術委員會和蘇格蘭藝術委員會舉行的主要巡迴展覽。她的首個個展於 1952 年在倫敦的雷德芬畫廊(Redfern Gallery)舉行,並於 1951 年參加了斐斯畫廊(Gimpel Fils)的「英國抽象藝術」開創性大展。從 1970 年代初期開始,她遊走於聖安德魯斯和聖艾夫斯間,並在及後的幾十年在蘇格蘭國家現代藝術畫廊、愛丁堡(1996 至 97)和泰特聖艾夫斯(1999 至2000)舉辦了個展。巴恩斯 - 格雷厄姆在去世(92 歲)前兩年因對藝術的貢獻而被授予大英帝國勳章。她的作品被泰特美術館、維多利亞與艾伯特博物館、蘇格蘭國家現代美術館等眾多英國公共機構,以及悉尼新南威爾士美術館收藏。



Trevor Bell (1930 - 2017)

Trevor Bell did not think of himself as a 'St Ives' artist – but it is fair to say that the five years he spent in St Ives, from 1955–60, were the most formative of his long career. Before the move, Bell had painted scenes of the industrial north of England; in Cornwall, inspired by the confrontation of land and sea, his landscapes became increasingly abstract, and he began the first tentative experiments with the physical structure of the canvas that, in later life, would set his work apart from his peers. Upon his first solo show, which sold out at Waddington Gallery in London in 1958, Patrick Heron pronounced him 'the best non-figurative painter under thirty' working in Britain; the following year, Bell was awarded the International Painting Prize at the inaugural Paris Biennale.

St Ives also provided Bell with his first exposure to eastern philosophies, which would remain a touchstone throughout his career. On a visit to the influential St Ives potter Bernard Leach, the Japanese zen priest D.T. Suzuki imparted his teachings to the younger generation of artists in St Ives – Bell would later recall that Suzuki put 'words around the feelings I had as a painter.' Bell's spirituality, as well as his continued reference to landscape – never abandoning material reality in favour of pure abstraction – meant that his paintings never devolved into mere formalism, even though he became one of the most formally experimental of all modern British painters. 'What we should get from art is a sense of wonder, of something beyond ourselves', Bell wrote in later life. Born in Leeds, Bell studied at Leeds College of Art before teaching at nearby Harrogate Art College, where he met Terry

Frost. In St Ives, Bell was also close with Peter Lanyon, Bryan Wynter and Roger Hilton, each of whom exerted an influence on his developing aesthetics. Bell returned to Leeds in 1960, to take up the Gregory Fellowship in Painting at the university; his experiences in St Ives gave him a new appreciation of the 'strangeness and power' of the landscape in the north of England, which he expressed in paintings of disquieting beauty.

By the end of the decade he had established a distinctive style, defined above all by his use of shaped canvases – pictorial supports cut to geometric forms, from circle and triangles to more complex shapes with irregular, bevelled edges, which set Bell's works apart from the shaped canvases employed at around the same time by the Post-Painterly Abstraction group in the United States. Bell shaped his canvasses in order to heighten the internal drama of his compositions. Shadows cast by these objects on the wall or floor of the gallery space became an integral part of the work, blurring the lines between painting and sculpture and creating new forms of spatial relationship between the viewer and the work.

These experiments were included in a hugely popular touring retrospective, which began at the Richard Demarco Gallery, Edinburgh, in 1970, as well as a survey at the Whitechapel Gallery in London in 1973. The same year, Bell moved to Tallahassee, Florida, where he taught at Florida State University for nearly two decades; in their colour and vibrancy, his paintings reflected something of the heat and light of his new surroundings. In 1996, Bell returned to live and work in Penwith, Cornwall, where he remained until his death in 2017. In 2004, Bell was accorded a major career retrospective at Tate St Ives. His works are included in public and private collections worldwide, including the Boca Raton Museum of Art in Florida, the U.V.U Keleia Collection, Ljubljana, and the Victoria and Albert Museum in London.



特雷弗・貝爾 (1930 - 2017)

特雷弗·貝爾(Trevor Bell)並不認為自己是一位「聖艾夫斯」藝術家 — 但無可置疑,從1955年至1960年,他在聖艾夫斯度過了其漫長職業生涯中最具影響力的五年。在到聖艾夫斯前,貝爾曾繪畫英格蘭北部的工業場景。在康沃爾郡,他受到陸地和海洋的對比啟發,筆下的風景變得越來越抽象,並開始對畫布的物理結構進行首次嘗試性實驗,這使他的作品在日後與同齡的人區分開來。1958,貝爾在倫敦沃丁頓畫廊舉行其首次個展,作品盡數售罄,帕特里克·海倫隨後 (Patrick Heron)稱他為「30歲以下的最佳非具象畫家」。次年,貝爾在首屆巴黎雙年展上獲得國際繪畫獎。

除此之外,聖艾夫斯還讓貝爾首次接觸到東方哲學,成為他的整個藝術生涯中的一個重要參考標準。在拜訪貝影響力的聖艾夫斯陶藝家伯納德·里奇(Bernard Leach)時,日本禪宗僧侶鈴木大拙(D.T. Suzuki)向聖艾夫斯的年輕一輩藝術家傳授了他的教義。貝爾後來回憶說,鈴木曾「就我作為一名畫家的感受發表言論」。貝爾的靈性,以及他從不放棄以物質現實支持純粹抽象,因而無間斷對景觀的參考,意味著他的繪畫從未淪為純粹的形式主義。儘管他成為所有現代英國畫家中最正式的實驗性畫家之一。貝爾在晚年寫道:「我們應該從藝術中獲得一種奇妙的感覺,一種超越自我的感受」。

貝爾出生於利茲,在利茲藝術學院學習,後來於附近的哈羅蓋特藝術學院任教,並在那裡遇到了泰瑞·佛洛斯特(Terry Frost)。在聖艾夫斯,貝爾還與彼得蘭永(Peter Lanyon)、布萊恩·溫特(Bryan Wynter)和羅傑·希爾頓(Roger Hilton)關係密切,他們每一位都影響著貝爾發展中的美學。貝爾於 1960年回到利茲,在大學擔任格雷戈里繪畫研究員一職。他在聖艾夫斯的經歷讓他對英格蘭北部景觀的「奇異和力量」有了新的認識,並在其畫作中表達出一種令人不安的美。

1960年代末,貝爾開始使用形狀畫布,建立出獨特的風格:以圖形為基礎再切割成幾何形狀,從圓形和三角形到帶有不規則斜邊的更複雜形狀,這區分開貝爾與同時期使用形狀畫布的美國後繪畫抽象團體作品。貝爾將畫布裁剪成心中的形狀,以提高作品的內在戲劇性。這些作品在畫廊的牆壁或地板上投下的陰影成為作品不可分割的一部分,模糊了繪畫和雕塑之間的界限,建立了觀眾與作品之間的全新空間關係形式。

這可見於 1970 年在愛丁堡的 Richard Demarco 畫廊開始的 廣受歡迎的巡迴回顧展,以及 1973 年在倫敦的白教堂美術館進行的一項調查。同年,貝爾搬到佛羅里達州的塔拉哈西,他在那裡的佛羅里達州立大學任教近二十年。其畫作中的色彩和活力反映了新環境為他帶來的熱和光。1996 年,貝爾回到康沃爾郡的彭威斯生活和工作,直到 2017 年去世。2004 年,貝爾在泰特聖艾夫斯美術館舉辦了一次重要的回顧展。他的作品廣被世界各地的公共和私人收藏,包括佛羅里達州的博卡拉頓藝術博物館、盧布爾雅那的 U.V.U Keleia 收以及倫敦的維多利亞與艾爾伯特博物館。



Peter Lanyon (1918 - 1964)

Uniquely among the artists most usually associated with the St lves school, Peter Lanyon had a particular claim on the town: in 1918, he was born there. Cornwall would remain his home for virtually his entire life; of his death in 1964, artist Nancy Wynne-Jones reflected in her later years simply that 'he was the pulsing energy of the place'. In his abstract landscapes, Lanyon drew on a wide range of influences to create a kind of art that spoke directly to the particularities of Cornwall – its landscape, history and myths. And in the numinous quality of his paintings, one finds an engagement with the Cornish coast that is more intensely personal than that of any of his peers.

Lanyon's work, above all, represents the confrontation of individual subjectivity with the immensity of the elements. This concern places him at the forefront of those late modernists who, in step with the existentialism of Sartre and other theorists, sought to recalibrate man's understanding of his existence in a world still raw with the memories of war. At the same time, it positions him within a much older European tradition of landscape painting, stretching back to Romantic notions of sublime.

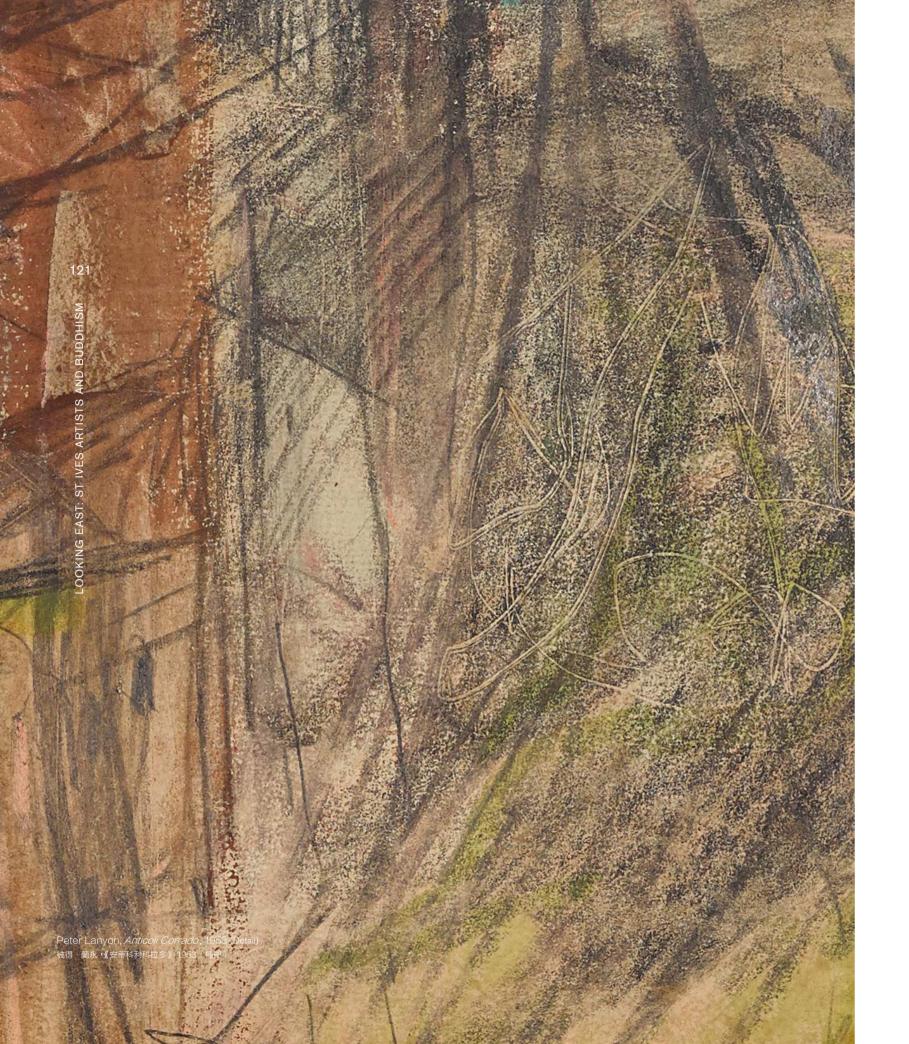
Both of these aspects were explored in a major Tate survey of 2010–11 which, along with a display of Lanyon's gliding paintings at the Courtauld Gallery, London, in 2015–16, and the publication of his catalogue raisonné in 2018, have secured Lanyon's reputation as one of the world's most significant and original proponents of late modernism. His work is held in international collections including the San Francisco Museum of Modern Art,

Yale Centre from British Art, New Haven, and other museums from Canada to Australia to Portugal.

Lanyon's first tutorials in painting with the local artist Borlase Smart involved expeditions to the Cornish cliffs, where Lanyon was encouraged to draw minutely observed images of geological formations. At the outbreak of war in 1939, the arrival of Ben Nicholson, Barbara Hepworth and the Russian sculptor Naum Gabo in St Ives, who moved there on the advice of the critic Adrian Stokes and his wife, the painter Margaret Mellis, was a transformative moment for the young Lanyon. He later spoke of his astonishment in discovering, in Nicholson, an artist after his own heart. His work would be heavily influenced by Nicholson's White Reliefs, as well as Gabo's constructivist sculptures, for much of the next decade - though the late 1940s brought a falling out with Hepworth and Nicholson, as Lanyon increasingly came to believe that they had brought to St Ives an oppressive species of centralising internationalism, which threatened to level its regional peculiarities.

His art had also begun to diverge from their example. 1949 brought *West Penwith*, the first in a series of landscapes that captured what Patrick Heron, reviewing Lanyon's first solo show in London that same year, described as 'the cold greywhite light of an imaginary, almost a lunar, world'. The series would culminate in *Porthleven* (1951): a large-scale work, more than 2.5m high, in which Lanyon drew on long and intimate knowledge of the harbour village to create an image of mysterious, otherworldly beauty.

Lanyon learned to fly a glider in 1959 – another attempt to gain a new vantage point on the landscape he knew so well, which brought about a remarkable series of aerial sea views in the final five years of his life. It was a gliding accident that killed him in 1964, at the age of just 48 – a tragedy which has come to be thought of by many as the moment that the waves abruptly broke on the St Ives School, and began to roll back.



彼得・蘭永 (1918 - 1964)

在與聖艾夫斯學派相關的一批藝術家中,彼得·蘭永(Peter Lanyon)可謂與這座小鎮有著特有的聯繫:那便是他於1918年出生於此。蘭永人生大部分時間都居於康沃爾郡,並於1964年逝世。藝術家南希·韋恩-瓊斯(Nancy Wynne-Jones)晚年回憶道:「他是這裡的脈動能量」。在蘭永的抽象風景畫中,他汲取了多方面因素的影響,創造出一種與康沃爾郡的風景、歷史和神話相互呼應的特別風格。與其他同期聖艾夫斯藝術家相比,蘭永的畫作中對康沃爾海岸的表達更為個人化。

蘭永的作品傳遞著個人主體性與無限元素的對衡。就這一主題的關注成就他在晚期現代主義者的前沿位置,與倡導存在主義的沙特(Sartre)和其他理論家的步調一致,試圖重新校準人類對自身存在於充滿戰爭記憶世界中的理解。與此同時,這也使他置身於可追溯到蘊含浪漫主義崇高觀念的歐洲傳統山水畫中。

這兩方面都在體現在 2010 至 2011 年泰特現代美術館舉辦的開創性大展中,連同蘭永於 2015 至 2016 年在倫敦考陶爾德美術館展出的有關滑翔主題的畫作,以及 2018 年他的書冊作品目錄出版,皆奠定了蘭永作為全球最具代表性和晚期現代主義的先鋒支持者之一。他的作品被國際藏家收藏,包括三藩市現代藝術博物館、耶魯大學英國藝術中心、紐黑文以及加拿大、澳大利亞和葡萄牙的博物館。

蘭永與當地藝術家伯拉斯·斯馬特(Borlase Smart)的首次繪畫教學便到了康沃爾郡的懸崖探險,在那裡蘭永受斯馬特的鼓勵,

並繪製出他觀察到的地質構造圖像。1939 年戰爭爆發時,本·尼科爾森(Ben Nicholson)、芭芭拉·赫普沃斯(Barbara Hepworth)和俄羅斯雕塑家瑙姆·加博(Naum Gabo)在評論家阿德里安·斯托克斯(Adrian Stokes)和他的妻子畫家瑪格麗特·梅利斯(Margaret Mellis)的建議下移居聖艾夫斯。這對於年輕的蘭永是一個變革性時刻。後來,他也談及了自己驚訝於尼科爾森是一位合自己心意的藝術家。儘管蘭永在1940年代後期與赫普沃斯和尼科爾森發生爭吵,因為他逐漸相信他們給聖艾夫斯帶來了一種壓迫性極權主義而威脅到地區特色。然而無可否認的是,在接下來十年內的多數時間裡,他的作品深受尼科爾森的《白色浮雕(White Reliefs)》以及加博的建構主義雕塑的影響。

隨後,蘭永的藝術創作逐步與他們的風格偏離。1949年的作品 《西彭威斯》(West Penwith)是他首個風景系列作品,畫面描 繪的正是帕特里克·海倫(Patrick Heron)同年看了蘭永的倫 敦首個個展後所描述的「如月球般散發虛構的冷灰白光的世界」。 該系列在作品《坡特利文(1951)》(Porthleven, 1951)被創 作後受到高度關注。這是一件超過2.5米高的大型作品,呈現 蘭永憑藉對港口村莊長期深入的觀察而繪製出的神秘而又超凡 的景致。

蘭永於 1959 年學會了駕駛滑翔機,嘗試從嶄新視角了解熟悉的 景觀,並創作出一系列具標誌性的空中俯瞰海景。1964 年,他 因滑翔傘事故而喪生,年僅 48 歲 。不少人認為這是一場悲劇, 如像聖艾夫斯學派在浪潮過後的一剎那退去。



Alan Davie (1920 - 2014)

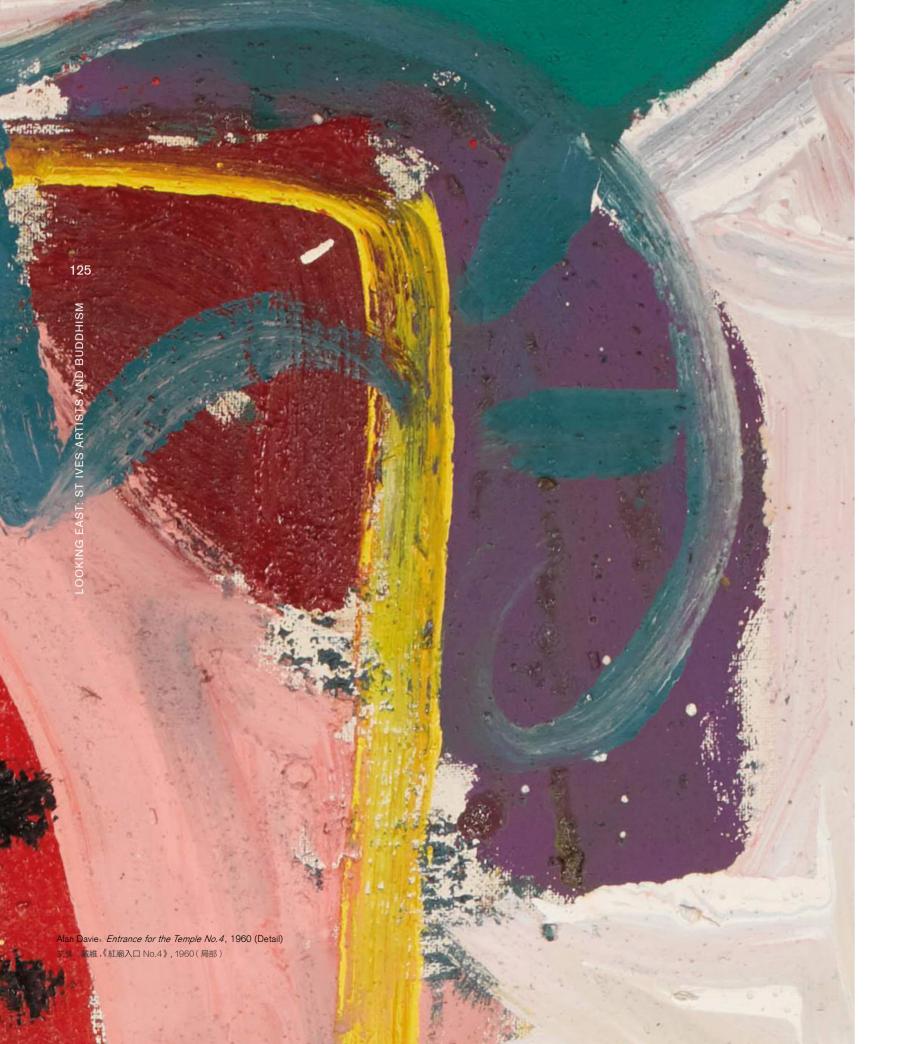
Painter, poet, jazz musician, jewellery designer and self-avowed mystic, the Scottish artist Alan Davie took a magpie's approach to cultures both ancient and modern, plucking out ideas and symbols wherever he came across them, from realms of thought as diverse as Zen Buddhism, Hopi pottery, Pictish runes and Abstract Expressionism. His reputation proved just as far-reaching: the influential critic David Sylvester ranked him alongside Francis Bacon as the greatest living British artist, while a career spanning more than eight decades brought solo shows in public institutions from Europe to the United States, South America and Asia. A major survey was held at Tate St Ives in 2003–04; in 2014, a spotlight display opened at Tate Britain in London. Davie's work is held in public collections across the world, including the Tate, the Museum of Modern Art in New York, and the National Museum of Contemporary Art in Seoul.

Born in 1920 in Grangemouth, Davie graduated from Edinburgh College of Art in 1941. He travelled widely after the Second World War, most significantly around Italy, in 1948, with his wife, the artist-potter Janet 'Bili' Gaul. There he was enraptured by the guileless beauty he perceived in Cimabue and other artists of the Italian trecento, stoking the coals of a lifelong passion for the perceived simplicity of ancient societies; he also attended the Venice Biennale of that year, encountering the work of Pollock, Rothko and de Kooning and meeting the collector Peggy Guggenheim, who bought one of his works.

After returning from Italy, Davie initially made his living by designing jewellery and playing tenor saxophone for a touring jazz outfit. For a while he painted in a loose, abstract mode heavily indebted to Pollock – but he realised that Abstract Expressionism could take him so far. His approach to abstraction soon deepened, in large part through his appreciation of improvisation in jazz, and through his reading of Eugen Herrigel's book *Zen in the Art of Archery* (1953), which emphasised the spontaneity prized in Zen Buddhism – 'the intuition that knows without knowledge'. At this time, Davie worked more often than not with many paintings on the go at once – an attempt to banish premeditation from his practice, in favour of a decision-making untainted by rationalism.

From the late 1950s he began to incorporate, alongside his own invented forms, symbols from a host of ancient cultures, ranging from Aboriginal rock-carvings to Native American pottery. His New York solo show in 1956 proved a sell-out, with paintings bought by institutions including MoMA; acclaim in Britain came two years later, with a retrospective that opened in Wakefield and travelled to the Whitechapel in London, putting him firmly at the forefront of the British avant-garde.

Davie was appreciated early in St Ives. In an essay of 1955, Patrick Heron praised his paintings for possessing 'the poetry of pigment, the phantasy of paint itself'. It was friendship with Heron, above all, that lured Davie to the south coast in the late 1950s, where he set up a studio near Land's End. In 1960, Davie paid tribute to his friend with *Patrick's Delight* — a vivid oil painting in triptych format, bearing echoes of Heron's stripe paintings and marking a definitive move away from the earlier Ab-Ex-inspired paintings toward a tighter, more controlled form of mark-making. Davie always thought of it as one of his most important works. It was named for the raptures into which it had sent Heron when he saw it hanging up in Davie's studio — an improvised title, conjured on a whim, which in many ways sums up Davie's approach both to life and to art-making.



艾倫・戴維 (1920 - 2014)

作為畫家、詩人、爵士音樂家、珠寶設計師和自稱的神秘主義者,蘇格蘭藝術家艾倫·戴維(Alan Davie)以喜鵲般的竊取方式看待古代和現代文化 一 在任何所見所聽的思想領域中,提取來自不同範疇的想法和符號,例如禪宗佛教、霍皮陶器、皮克特符文及抽象表現主義等。而他的名聲亦廣為人知:具影響力的評論家大衛、西爾維斯特(David Sylvester)將他與弗朗西斯·培根(Francis Bacon)並列評為在世的最偉大英國藝術家,在其長達八十年的職業生涯裡,他曾在歐洲、美國、南美洲和亞洲舉行個展。2003至2004年,他在泰特聖艾夫斯舉行了大展;2014年,倫敦泰特不列顛美術館為他舉辦了一場矚目的展覽。戴維的作品被世界各地的公共機構收藏,包括泰特美術館、紐約現代藝術博物館和首爾國家當代藝術博物館。

戴維於 1920 年出生在格蘭茅斯,並於 1941 年畢業於愛丁堡藝術學院。第二次世界大戰後,他與妻子 — 藝術家兼陶藝家珍妮特·比利·高盧(Janet 'Bili' Gaul)於 1948 年一起到處旅行,其中最重要的是在意大利各地。在那裡,他被契馬布埃(Cimabue)和其他意大利 14 世紀的藝術家的樸實之美所吸引而陶醉,激發了他對古代社會的簡單性的終生熱情。他還參加了當年的威尼斯雙年展,看到了波洛克(Pollock)、羅斯科(Rothko)和德庫寧(de Kooning)的作品,並會見了收藏家佩吉·古根海姆(Peggy Guggenheim),後者更收藏了他的一件作品。

從意大利回來後,戴維起初以珠寶設計和在爵士樂隊中巡迴演奏次中音色士風為生。有一段時間,他以鬆散抽象的方式作畫,這很大程度上歸功於波洛克 一 他意識到抽象表現主義可以把他帶到這般遠。他很快加深了抽象的運用,這很大程度上是通過他對爵士樂的即興創作欣賞,以及閱讀奧根·赫立格爾(Eugen Herrigel)的著作《箭術與禪心》(1953年),該書強調了禪宗所珍視的自發性一「以直覺感知而非知識」。此時,戴維經常在旅途中同時創作許多畫作 一 試圖實踐不經深思熟慮,採納不受理性主義左右的決策方式。

自 1950 年代後期開始,除了自己發明的樣式形狀外,他還開始融合許多古代文化符號,包括土著石刻和美洲原住民的陶器。他的作品於 1956 年的紐約個展全數售罄,部分畫作更被紐約現代藝術博物館等機構收藏。兩年後,他在英國的韋克菲爾德的回顧展開幕,隨後巡迴至倫敦白教堂,奠定了他在英國前衛藝術的前沿位置。

戴維很早期就在聖艾夫斯備受賞識。在1955年的一篇文章中,帕特里克·海倫(Patrick Heron)稱讚他的畫作展示出「顏料的詩意,塗漆的夢幻」。戴維與海倫的友誼是他在1950年代後期來到南岸的最主要原因,並在蘭茲角附近設立工作室。1960年,戴維以作品 Patrick's Delight 向其朋友致敬。這是一幅生動的三聯拼油畫,與海倫的條紋畫作互相呼應,亦標誌著其風格從早期的抽象表現主義風格轉向更緊湊可控的標記繪畫形式。戴維一直認為這是他最重要的作品之一。作品名字來源於海倫看到它掛在戴維的工作室時欣喜若狂的反應,是一個即興而起的標題,並在很多方面總結了戴維對生活和藝術創作的態度。

Terry Frost (1915 - 2003)

Terry Frost came to painting late – he was nearly 30 when, incarcerated in a prisoner of war camp in Bavaria during the Second World War, he was first encouraged to take brush to canvas by his fellow prisoner, the artist Adrian Heath. But Frost soon made up for lost time; on Heath's advice he moved to St Ives in 1946, and over the course of the following decade he honed a distinctive style that launched him to the very forefront of abstract painters working in Britain.

Born to a working-class family in Leamington Spa in 1915, Frost was employed in various odd jobs before he was called up to the army in 1939. His incarceration in Germany was revelatory – he later described it as a period of 'tremendous spiritual experience, a more aware or heightened perception.' After the war, Frost studied at the St Ives School of Painting and later at Camberwell Art School in London under the mentorship of Victor Pasmore: an influential early practitioner of abstraction in Britain. Frost painted his first abstract work in 1949.

Elected a member of the Penwith Society after graduating in 1950, Frost returned to Cornwall, working for two years in the studio of Barbara Hepworth. His first solo show took place in the renowned Leicester Galleries in London in 1952; from 1952–54, he taught at Bath Academy, and in 1954 was appointed to the prestigious post of Gregory Fellow in Painting at Leeds University, on the advice of no less an authority than the art historian Herbert Read. It is an astonishing trajectory for an artist who had begun painting less than ten years previously.

Frost's works are often described as optimistic – bold primary colours and sensuous, languid lines, redolent variously of sun, moon, the curves of the human figure, or the rocking motion of the boats off St Ives Harbour, where in the early 1950s Frost would take daily walks. After the ravages of the war, his paintings touched a nerve in the collective psyche, speaking both to the power of art as a form of spiritual healing, and of a desire for total immersion in the present moment. Frost described his aim as being to capture a 'moment of truth'. But if Frost's works are celebratory – of life, of experience – they are also the result of serious and sustained philosophical enquiries: attempts to reconcile order with chaos, or the present moment with eternity.

In the 1960s, Frost pared back his style. Clean-edged shapes, reminiscent of flags or signs, are rendered in pure blocks of colour and deployed in arrangements that at once suggest movement and a kind of monumental stasis. Frost was among the artists whom Mark Rothko visited in St Ives in 1959; of all the Abstract Expressionist artists, it is with Rothko – with his spiritual sensibilities, his questing after the expression of the sublime – that Frost shares the closest affinities. But his influences were wide-ranging, at once international – Henri Matisse and Kazimir Malevich were both important touchstones – and local. Throughout his long career, Frost incorporated ideas and symbols wherever he found them – from the dramatic scenery of the Yorkshire Dales during his time living in Leeds, to motifs from heraldic banners he encountered during a spell living in Banbury, Oxfordshire in the 1960s.

Frost returned to Cornwall in 1974, living at Newlyn until his death in 2003. In 1998, he was knighted for services to art; in 2002–03, Tate St Ives hosted a large-scale retrospective of his work. Frost's paintings are held in public and private collections the world over, including the Metropolitan Museum of Art in New York and the National Gallery of Canada in Ottawa.

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Terry Frost, Untitled, 1968 (Detail)

泰瑞·佛洛斯特,《無題》,1968(局部)

泰瑞·佛洛斯特 (1915 - 2003)

泰瑞·佛洛斯特 (Terry Frost) 很晚才開啟其繪畫創作生涯。第 二次世界大戰期間,將近30歲的他被關押在巴伐利亞的戰俘營 中。在那裡,同囚的藝術家阿德里安·希思 (Adrian Heath) 鼓 勵他作畫。佛洛斯特很快就彌補了失去的時間,在希思的建議下, 他於 1946 年搬到了聖艾夫斯。在接下來的十年裡,他磨練出獨 特的風格,並成為英國抽象畫家的先驅。

佛洛斯特於 1915 年出生在利明頓溫泉鎮的一個工人階級家庭,在 1939 年被徵召入伍前曾從事過各種雜活。德國的囚禁經歷深深啟 發著佛洛斯特,他後來將其描述為一段「撼動心靈的精神體驗」。 戰後,佛洛斯特在聖艾夫斯繪畫學院學習,後來在具影響力的英 國早期抽象主義藝術家維克多·帕斯摩爾(Victor Pasmore)的 指導下,在倫敦的坎伯韋爾藝術學院學習。佛洛斯特於 1949 年 完成他的第一幅抽象作品。

1950年畢業後,佛洛斯特被選為彭威斯藝術家協會的成員,並 回到康沃爾郡,在芭芭拉·赫普沃斯(Barbara Hepworth) 的工作室工作了兩年。1952年,他在倫敦著名的萊斯特畫廊 (Leicester Galleries) 舉行首個個展;並於1952至1954年間 在巴斯學院(Bath Academy)任教。1954年,他在不亞於藝 術史學家赫伯特·裏德(Herbert Read)權威的建議下,被任命 為利茲大學格雷戈里繪畫研究員一職。對於一位繪畫經驗不足十 年的藝術家來說,這是驚人的藝術軌跡。

人們常以樂觀開朗描述佛洛斯特的作品:大膽的原色、感性慵懶 的線條、各種太陽和月亮元素、人物曲線,又或是佛洛斯特在 1950 年代初每天前往散步的聖艾夫斯港的船隻搖擺運動。在戰 爭的蹂躪後,他的畫作撼動著大眾的心靈,這既表達了藝術作為 一種精神治療形式的力量,又表達了大眾對沉浸在當下的渴望。 佛洛斯特將其目標描述為抓緊「關鍵時刻」。但是,如果他的作 品是對生命及經驗的慶祝,它們也是嚴肅持久的哲學探究結果: 試圖調和秩序與混亂、當下與永恆。

在 1960 年代,佛洛斯特簡約化其風格。他以純色塊呈現旗幟或 標誌般棱角分明的形狀,並以動態或雄偉的停滯方式排列。佛 洛斯特是馬克·羅斯科於 1959 年在聖艾夫斯拜訪的藝術家之 一,在這些抽象表現主義藝術家中,不論是其精神感受,以及 對崇高表達的追求,佛洛斯特都與羅斯科有著最密切的聯繫。 然而其影響廣泛,不僅僅是本地層面,從國際性來說,亨利. 馬諦斯(Henri Matisse)和卡濟米爾·馬列維奇(Kazimir Malevich)都是重要的試金石。在佛洛斯特漫長的藝術生涯中, 他把所見所想的符號和想法融入作品中 — 從他住在利茲期間約 克郡山谷的戲劇性風景,到他在1960年代住在牛津郡班伯里看 到的紋章橫幅圖案。

佛洛斯特於 1974 年返回康沃爾郡,並在 2003 年去世前一直住 在紐林。1998年,他因在藝術界的貢獻而獲封為爵士;2002 至 2003 年,泰特聖艾夫斯為他舉辦了一場大規模的作品回顧 展。佛洛斯特的作品廣被世界各地的公共和私人收藏,包括紐約 大都會藝術博物館和渥太華加拿大國家美術館。



Brian Wall (b.1931)

Brian Wall was just 23 when, in 1954, he moved to St Ives from London, taking up a job as assistant in the studio of Barbara Hepworth. He had left school at 14, after the Second World War, to train as a glass-blower, before devoting himself to a career as an artist in 1952. Wall arrived in St Ives a figurative painter, but he quickly changed tack, creating painted reliefs in the manner of Ben Nicholson, and soon after his first sculptures. Crucially, in 1956, he learned how to weld steel – making him one of the earliest British artists to employ steel as a sculptural medium.

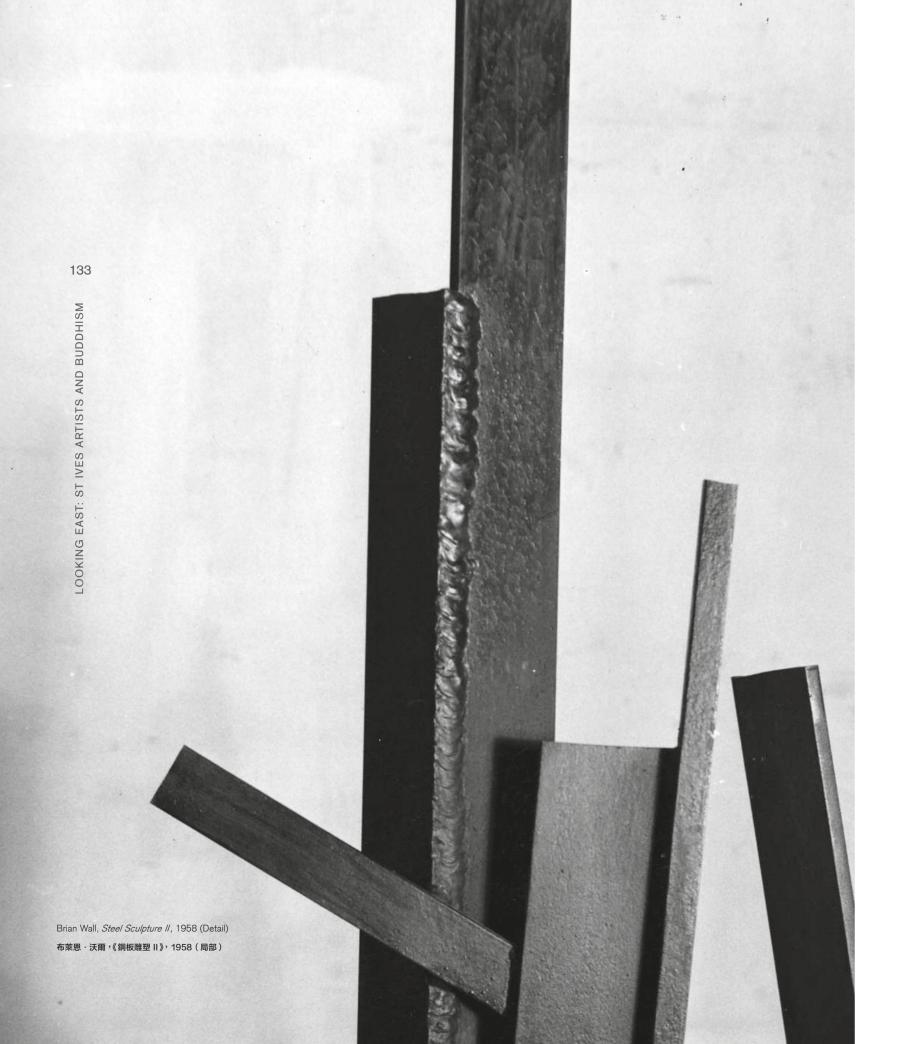
During his six years in St Ives, Wall became an integral part of the artistic community; he was secretary of the Penwith Society, and forged friendships with older artists such as Nicholson, Lanyon, Heron and Frost, as well as contemporaries such as Trevor Bell. Wall was among those most impressed with the Zen master D.T. Suzuki, when he visited the town, and has remained deeply interested in Zen Buddhism – as well as Asian brush painting – throughout his career.

His influences were eclectic from the beginning, ranging beyond the usual touchstones of the St Ives group to the spiritual abstractions of Wassily Kandinsky, the pure geometries of Mondrian and the De Stijl movement, and the improvisatory nature of jazz. Rigid and angular, the abstract steel constructions with which Wall has made his name likewise set him apart from the organic forms typically associated with St Ives. Throughout his career, he has continued to eschew representation in favour of pure abstraction.

After a move to London in 1960, Wall's career took off. The decade brought his first solo show, at Grosvenor Gallery in 1966, while his work was represented in the landmark survey 'British Sculpture in the Sixties' at the Tate in 1965. As the 1960s wore on, and he began to work with outdoor display in mind, Wall's work increasingly grew in scale, and he started painting his works in vivid primary colours. In 1968, he completed his first major public commission, for a sculpture to adorn the central square in the New Town of Thornaby – a work of painted black steel which was, at the time, the largest sculpture in England.

In 1972, Wall was appointed to a professorship at the University of California in Berkeley; he has continued to live in California ever since. His career continued to flourish in the United States; the 1970s brought solo shows in galleries in New York, Las Vegas and California, while in 1982 a major museum survey toured from Seattle Museum of Art to the San Francisco Museum of Modern Art. Wall was made a US citizen the following year; today, his work sits just as comfortably in histories both of British and American modernism, as attested by his inclusion in the 1980s both in the Tate's survey of St Ives artists in London, and an exhibition of *Bay Area Sculpture* at the Palo Alto Cultural Centre.

In 1999, Wall visited Japan for the first time, and began his first experiments in Sumi-e ink drawings; quiet and contemplative, a selection of these were displayed in 2015 in a survey at the de Saisset Museum, alongside a selection of another recent departure for Wall – fluid, elegant constructions of stainless steel, which he began using in 2007. Wall's works are held in public collections across the United Kingdom, the United States and beyond – including the Tate, the National Gallery of Art in Washington, D.C., and the Art Gallery of New South Wales in Sydney.



布萊恩·沃爾 (生於 1931)

1954年,年僅 23 歲的布萊恩·沃爾從倫敦搬到聖艾夫斯,並在芭芭拉·赫普沃斯(Barbara Hepworth)的工作室擔任助理一職。第二次世界大戰結束後,14 歲的他離開學校,接受玻璃吹製培訓,後來於 1952年成為藝術家。沃爾以具象畫家的身份來到聖艾夫斯,然而他很快改變其創作方向,並在他完成第一批雕塑後,轉以參考本·尼科爾森(Ben Nicholson)的方式創作彩繪浮雕。至關重要的是在 1956 年,沃爾學會如何焊接鋼鐵 一 這使他成為最早以鋼鐵作為雕塑媒介的英國藝術家之一。

在聖艾夫斯的六年裡,沃爾成為了藝術界不可或缺的一分子。他是彭威斯藝術家協會的秘書,並與尼科爾森、蘭永(Lanyon)、海倫(Heron)和佛洛斯特(Frost)等老一輩藝術家以及特雷弗·貝爾(Trevor Bell)等同時代藝術家建立了友誼。當中,沃爾對禪師鈴木大拙(D.T. Suzuki)的印象最為深刻,並在其日後的藝術生涯中一直對禪宗佛教以及亞洲的毛筆繪畫保持著濃厚的興趣。

沃爾接受的影響從一開始就是不拘一格的:超越聖艾夫斯派系的標準、瓦西里·康丁斯基的抽象精神、蒙德里安的純粹幾何、荷蘭風格派運動,以及爵士樂的即興性。沃爾憑其剛硬和棱角分明的抽象鋼結構而得名,這亦使他與聖艾夫斯相關的自然形式區分開來。在其藝術生涯中,他一直以純粹抽象來迴避具象主義的表現。

沃爾於 1960 年搬到倫敦,其藝術生涯隨即蓬勃起來。在這十年間,沃爾於 1966 年在格羅夫納畫廊舉行其首個個展;他的作品亦展出於 1965 年泰特現代美術館於舉辦的「六十年代的英國雕塑」開創性大展。1960 年代過後,沃爾開始就在戶外展示作品進行構想,其作品規模越來越大,並開始用鮮明的原色創作。1968 年,他完成了其首個主要的公共委託作品。這是一件塗上黑色的鋼材作品,是當時英格蘭最大的雕塑,並擺放在索納比新城的中央廣場。

1972年,沃爾被任命為加州大學伯克利分校的教授。自此以後他一直住在加利福尼亞州,其事業在美國繼續蓬勃發展。1970年代,他在紐約、拉斯維加斯和加利福尼亞州的畫廊舉辦了個展;在1982年,他舉行了一場盛大的博物館開創性大展,並從西雅圖藝術博物館巡迴展出至三藩市現代藝術博物館。1983年,沃爾成為美國公民。時至今天,他的作品在英國和美國現代主義的歷史中同樣重要:他在1980年代曾參展於泰特現代美術館就身處倫敦的聖艾夫斯藝術家舉行的開創性大展,以及在帕羅奧圖藝術中心舉辦的「灣區雕塑」展覽。

1999年,沃爾首次到訪日本,開啟了其首次日本傳統水墨畫 試驗,並創作出一系列安靜而具沉思意味的作品,部分作品更 於 2015年在迪賽塞特博物館的開創性大展中,與沃爾近期完 成的一件流暢優雅的不銹鋼作品並列展出,這是他自 2007年 起使用的物料。沃爾的作品獲英國、美國及其他地區的公共機 構收藏,包括泰特現代美術館、華盛頓國家美術館和悉尼新南 威爾士美術館。



Bryan Wynter (1915 - 1975)

An inveterate explorer, Bryan Wynter was at his happiest canoeing on the rivers and around the coastlines of Cornwall, or swimming in the Atlantic. Perhaps more than any of the St Ives school, he was compelled to paint by a deep-rooted interest in the workings of the subconscious mind – and in particular, the ways that the mind perceives and translates what Wynter himself described as the 'elemental forces' of the natural world.

Born in London, Wynter attended the Slade School of Art from 1938-40; during the war he was a conscientious objector, working in an animal-testing laboratory in Oxford, which left him with feelings of depression and alienation. His move to Cornwall in 1945 was partly inspired by his reading Aldous Huxley's *Ends and Means* (1937), which argued for a kind of political reform that drew its impetus from personal spiritual development.

After 1945, Wynter led a simple existence at Carn Cottage, on the moors above Zennor near St Ives – though he maintained close contact both with the local network of artists and with the London art world. In 1946 he co-founded, with Peter Lanyon and others, the Crypt Group, and in the 1950s exhibited both with the prestigious London Group and the influential Penwith Society.

Wynter's early paintings, completed in the first years after he moved to St Ives, were small in scale and romantic in mood; like Ben Nicholson after he discovered the work of the untrained mariner-painter Alfred Wallis, Wynter focused on rustic motifs typical to Cornwall – gulls, fishing boats, abandoned mines.

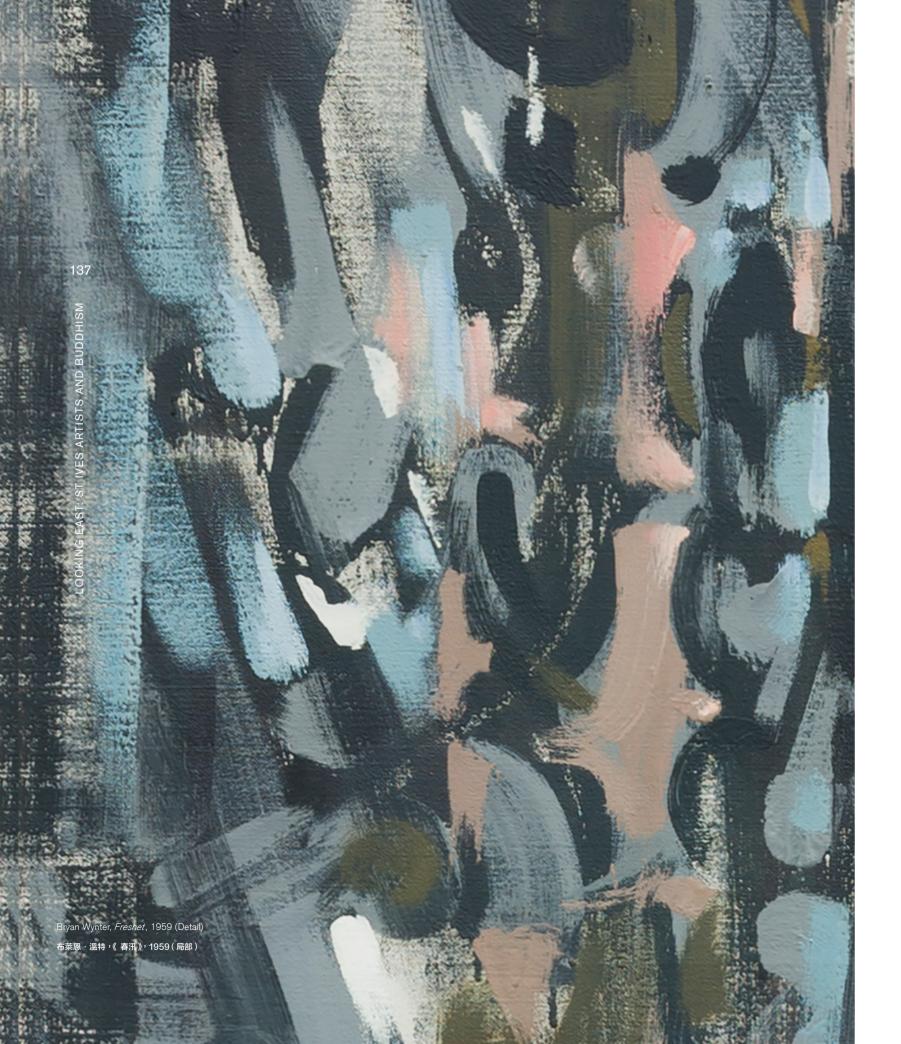
Taking up a part-time teaching post at Bath Academy of Art in 1951, Wynter was exposed to developments in European and American painting, and began to turn to the richly layered, abstract

compositions for which he is best known. Like Alan Davie, Wynter was influenced by the publication, in 1953, of Eugen Herrigel's Zen in the Art of Archery, and the ideal of 'an "artless art" growing out of the Unconscious' it propounded. He forged a close friendship with the eccentric, and profoundly mystical St Ives-based poet W.S. Graham, and experimented with the hallucinogenic drug mescaline. In the mid 1950s, painter and critic Patrick Heron described the experience of looking at Bryan Wynter's works as that of 'looking into a system of hanging, semi-transparent bead-curtains, ranged one behind the other'.

As well as the operations of the unconscious, Wynter was interested in the science of natural growth. In paintings like *Mars Ascends* (1956; Tate) both come to the fore – complex, interlocking patterns that Wynter allowed to come to him by chance, each brush-stroke following organically on to the canvas from the last. This was a systematic, structured approach to Surrealist automatism; at this stage in his career, Wynter described his relation to his work as that of 'approach[ing] nature from the other side.'

The 1960s brought another shift; inspired by his canoe voyages, Wynter began work on a series of 'water paintings', in which blocks of vivid primary colour overlap, offset by bold, meandering black lines on white, reminiscent of lapping waves. These years also saw the development of his *IMOOS* (*Images Moving Out Onto Space*) – colourful, illusionistic mobiles, which allowed him to explore notions of organic growth, kinesis and perceptual shift in ways other to those offered by painting.

Wynter died suddenly, from a long-standing heart condition, in 1975 at the age of 60. In 2001, Tate St Ives hosted *Bryan Wynter: A Selected Retrospective*. Wynter's work is held in major public collections throughout the United Kingdom, among them the Tate, the Government Art Collection, the National Galleries of Scotland and the Arts Council.



布萊恩·溫特 (1915 - 1975)

布萊恩·溫特是一名經驗豐富的探險家,對他來說,在康沃爾郡的河流和海岸線周圍划獨木舟和在大西洋游泳是最快樂的事。 與其他聖艾夫斯的藝術家相比,他對潛意識的運作有著極大的興趣一 尤其是大腦感知和傳譯的方式,溫特將其稱為自然界的「原生力量」。

溫特出生於倫敦,1938至1940年就讀於斯萊德藝術學院。戰爭期間,他出於良心關係而十分抗拒服兵役,在牛津的動物測試實驗室工作更讓他感到沮喪。他在1945年移居至康沃爾郡的一部分原因是閱讀了阿道斯·赫胥黎的《目的與手段》(1937),該書主張一種從個人精神發展中汲取動力的政治改革。

1945 年後,儘管溫特仍與當地藝術家及倫敦藝術界保持著緊密聯繫,但他大部分時間都在座落於聖艾夫斯附近的澤諾小鎮的卡恩小屋度過了簡單平靜的生活。1946 年,他與彼得·蘭永(Peter Lanyon)等人共同創立了地下小組(Crypt Group),並於1950 年代與著名的倫敦畫會(London Group)以及彭威斯藝術家協會(Penwith Society)共同舉辦展覽。

溫特早期的作品是在他移居聖艾夫斯後最初的幾年完成的,皆是一些小尺寸且充滿浪漫情緒的作品。如同本·尼科爾森(Ben Nicholson)在發現了非職業的水手畫家阿爾佛雷·沃利斯(Alfred Wallis)的作品之後,溫特便開始圍繞康沃爾郡典型的元素而創作,如海鷗、漁船、廢棄的礦井。

1951年,溫特於巴斯藝術學院兼職教學時開始接觸歐美繪畫的發展,並將創作重心轉向層次豐富的抽象作品,也因此而得名。溫

特與艾倫·戴維(Alan Davie)一樣,在1953年受到奧根· 赫立格爾(Eugen Herrigel)出版的《箭術與禪心》中所提 出的「從一種無意識中生長出的『樸實藝術』(Artless Art) 的概念」所影響。他與以聖艾夫斯為基地的神秘詩人 W.S. 格 雷厄姆(W.S. Graham)成為密友,並嘗試了致幻的藥物麥 斯卡林(mescaline)。在1950年代中期,畫家兼評論家帕特 里克·海倫(Patrick Heron)將觀賞布萊恩·溫特的作品的 體驗形容為「察看一道接一道排列的懸掛半透明珠簾」。

溫特除了對無意識的運作方式感到好奇,還對自然生長科學感興趣,並在他的畫作如《登上火星》(Mars Ascends, 1956)中呈現兩者。溫特在偶然的機會下發現了複雜且相互關聯的圖案,每一道筆觸都與上一個筆觸承接。這便是超現實中自動創作法的系統化和結構化方法。 在他藝術生涯中,溫特將他與工作的關係描述為「從另一角度接近自然」。

1960年代,溫特的作品出現新的轉變。受獨木舟航行的啟發,溫特開始創作一系列「與水相關的作品(water paintings)」,其中生動的原色色塊被蜿蜒的黑色線條和白色色塊重疊抵消,讓人聯想到海浪。這些年亦見證了他的IMOOS(Images Moving Out Onto Space)系列作品的發展:色彩繽紛、如幻覺般流動著,使他能夠以繪畫以外的方式探索自然生長、動態和感知轉變。

溫特於 1975 年因長期心臟問題突然去世,享年 60 歲。2001年,泰特聖艾夫斯舉辦了「布萊恩·溫特:精選回顧展」。溫特的作品被英國各大機構館藏,其中包括泰特現代美術館、英國政府藝術收藏、蘇格蘭國家美術館和英格蘭藝術委員會等。

「偉大的作品是『人在既思考又未思考的狀態下』創作出來的。「他的思考就像從天而降的 驟雨,或者海中翻滾的波濤……而其實他就是 那驟雨、大海、星辰或是樹葉。」

——鈴木於 1953 年撰寫《箭術與禪心》前言

'Great works are produced when 'man thinks yet he does not think. He thinks like the shower coming down from the sky; he thinks like the waves rolling on the ocean... Indeed, he is the showers, the ocean, the stars, the foliage.'

-Suzuki in his foreword for Eugen Herrigel's,

Zen in the Art of Archery, 1953

ABOUT 3812 Gallery

Established in Hong Kong in 2011, 3812 Gallery is recognised as the city's foremost gallery dealing in Chinese contemporary art. Launching 3812 Gallery firmly onto the international stage, in 2018, it opened the new flagship space in London's exclusive St James's arts district. Coinciding with the 3812 Gallery's 10th anniversary in 2021, it opened a brand new 3,600 square feet space in Hong Kong, to expand its cultural and artistic landscape as an international gallery. 3812 Gallery is dedicated to fostering cultural understanding of Chinese contemporary art with "Eastern Origin and Contemporary Expression". It strives to establish international dialogue and exchanges by uniting artists, academics, collectors and the general public through its thoughtfully curated art program. 3812 believes that this sharing of cultural identity is essential in the understanding and appreciation of Chinese contemporary art.

關於 3812 畫廊

3812 畫廊於 2011 年在香港成立,是一家被公認為專營中國當代藝術的知名畫廊。2018 年是 3812 畫廊發展史中的重要一年。11月,3812 坐落於倫敦聖詹姆斯區的畫廊隆重開幕,標誌著 3812 畫廊進軍國際的發展宏圖。於 2021年1月,3812 香港畫廊於中環雲咸街的 3,600 平方呎全新藝術空間亦正式揭幕。3812 致力以「東方根性,當代表現」的精神,推動中國當代藝術的發展以及文化交流。 我們竭力透過各種精心策劃的藝術項目為藝術家、學術界人士、收藏家以及公眾創造一個國際交流的平台。我們深信,若要進一步提高觀眾對於中國當代藝術的理解和認受性,這種以中國文化交流為核心的平台是不可或缺的。

Our Name

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

3812 的由來

人們經常問 3812 有何含義? 2010 年,畫廊創辦 人許劍龍和 Mark Peaker 與友人到法國莎慕尼 (Chamonix)著名滑雪勝地白色山谷(La Vallée Blanche)旅遊,並挑戰難度,在正規跑道外滑雪。我 們從南針峰(Aiguille Du Midi)頂上開始,雪山海拔 3812 米高,危機四伏。那天,在晴朗的藍天及巍峨的 白朗峰(Mont Blanc)上,我們在茫茫白雪的冰川之 海自由穿梭,激情及想像力就此迸發。這瞬間的靈感啟 發我們把畫廊命名為 3812 畫廊。

Hong Kong 香港

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