



目 錄 Content

2	序 Foreword
4	王 璜 生 Wang Huangsheng
22	桑 火 堯 Sang Huoyao
40	彭 康 隆 Peng Kanglong
56	林 國 成 Lin Guocheng
66	于 洋 Yu Yang
78	何 鳳 蓮 Chloe Ho
94	關於香港 3812 畫廊 About 3812 Gallery

「心·景」所重視的是藝術家凝練內省的創作過程－以眼細看，以腦感知，以手作畫。藝術家細緻入微地觀察外間事物，經過省思，繼而運用不同的材料和媒介逐步發展其藝術語言。印象派三大師之一的高更認為一個藝術家除了用眼睛觀察外在的自然，更應去觀察他的內心，而表現他主觀的感受。這般的藝術追求，可追溯至悠遠的中國文人修養及精神傳統：文人對自然山水之感應、順應生活之經歷，從精微處感悟大千世界，於有限畫幅裡生成無限「意境」。

作為 3812 畫廊的年度展覽，「心·景」始終立足於中國文化的心性自然，同時致力探求屬於當下的藝術表現。為配合香港水墨藝博 2016，本次「心·景三」藝術家聯展將展出一系列當代水墨繪畫作品，呈現水墨藝術廣闊的精神維度。參展的六位藝術家－王璜生、桑火堯、彭康隆、林國成、于洋、何鳳蓮－對「心·景」都有著不同的演繹。王璜生現任中央美術學院美術館館長，他將深厚的人生底蘊轉化為一種不斷變化的藝術創造力：其《遊·象》及《痕·象》系列，力求表現線與筆墨之純化，以相互纏繞、交織的線條，構成一幅幅充滿張力、蘊含幽深空間感的圖畫。「境象繪畫」的創導者桑火堯，嚴格挑選作畫所用到的水，以清淡的墨塊在絹上繪畫出細膩的通透感－墨塊不斷疊加及生成，營造出一片朦朧之畫象，方塊之間的邊界及層次則盡顯「墨性」之美。台灣藝術家彭康隆跳脫傳統山水畫的留白構圖侷限，隨著心念下筆、盡情表現物象的形態和細節，使得筆下的花草、山石、雲霧充滿盎然生機。林國成通過極長時間的鋼筆書寫，探索繪畫的空間深度，以細緻的線條進入植物和雲捲那種綿延生長的可能性之中。中國「冷墨小組」成員于洋，精巧地運用木條格子做出帶有極簡主義與抽象繪畫風格的「間色」效果，充分把握了墨感與色感在偶發組合與幾何秩序之間的張力。最後，何鳳蓮投入率真摯的情感作畫，運筆奔放自如，紙上那些熟練的大片塗抹及渲染表現了超越其年紀的風範。

而身兼水墨藝博創辦人及總監的我，一直關注中國水墨的未來性，亦即是文化的傳承和開創。水墨既是一種藝術媒材，同時水墨藝術關乎精神性的自由表達；與「心·景」展覽所重視的心性修為，可謂如出一轍。「心·景 三」以更豐富的面貌，繼續展現藝術家如何景隨心畫，探索人與自然、傳統和當代的關聯。

許劍龍
創辦人及藝術總監
3812 畫廊

“Mind-Scape” artist group exhibition concentrates on the introspection in the process of creating from the artists themselves: how to look closer with their eyes, how to sense more with their mind and how to create by their hands.

“I shut my eyes in order to see”, said Paul Gauguin, the master of Impressionism who believed that artists should observe not only the object but also the inner side of themselves in order to create intensive experiences. The history, spirit and magnetism of Chinese culture and spiritual traditions studied by poets, artists and intellectuals had defined and altered their experiences and continue to be interpreted by today’s artists as they understand and encounter the cultural legacy of their ancestors.

An annual exhibition of 3812 Gallery, “Mind-Scape” rediscovers the “naturalness” of Chinese spiritual culture and explores the latest artistic expression. “Mind-Scape III” artists group exhibition exhibits a series of contemporary ink artworks by six participating artists; Wang Huangsheng, Sang Huoyao, Peng Kanglong, Lin Guocheng, Yu Yang and Chloe Ho.

The artistic creativity of Wang Huangsheng, Director of CAFA Art Museum is from rich experiences gained throughout his life. “Moving Vision” and “Trace Vision” series depict curved lines intersecting and encircling each other with controlled movement and speed as they knit together compositions that are full of tension and spaciousness.

As the prophet of “Jing Xiang”(Scenes of imagery), Sang Huoyao has strict standards on selecting the water for his painting. The delicate ink blocks revealed the beauty of ink properties on silk cloth as well as the rich transparency and exquisite texture created from the crystal intention and potent brushwork.

Taiwan artist Peng Kanglong treads an unfamiliar path. Instead of diligently following blank-leaving (leaving blank on paper) principles of traditional Chinese landscape drawing, he focuses on the use of empty space. With fully filing the canvas with a lot of lively details to the point of saturation, Peng creates the flower, grass, mountain, rock, cloud and fog with spirit of vitality.

Lin Guocheng’s mastery use of a humble pen to draw painstakingly detailed works, who has been inspired by both traditional aspects of Chinese ink as well as western sketching techniques. Notably, Lin draws upon his belief in the beauty of nature, and mesmerizing in their detail and hauntingly beautiful in their spiritual essence.

As a member of “Cold Ink Abstract Ink Art Group”, established in Beijing in 2013, Yu Yang seeks his inspiration from minimalism and abstraction. An orderly and almost regimented uniformity is at odds with the fluidity of ink, showcasing this emerging artist’s ability to capture the unique nature of ink with an unstructured blend of ink and colour wrapped around wooden straps in a geometric order releasing tension to create an unexpected suppleness.

Chloe Ho’s passion is revealed in the movement of her work. Her unique combination of ink and coffee captures the flowing essence of water, an integral component of ink art in a contemporary and haunting way. Chloe’s interpretation of established genres from classical literature to modernist art has recognized her as a leading contemporary of Chinese ink art development.

As the founder and director of Ink Asia, I am always exploring and searching for future development of Chinese ink art, especially its connections to our traditional heritage and our immediate future. I would like to share my passion for appreciating our growing acceptance ‘of’ and pride ‘in’ our cultural legacy and our strength to build from this a culturally important future. “Mind-scape III” captures these elements, which are the natural and spiritual fundamentals of our heritage as expressed with a deep personal connection by each individual artist. It is a journey through the imageries shown connected by the relationship of nature and human, of open hearts and minds from traditional influence to contemporary freedom.

Calvin Hui
Founder and Artistic Director
3812 Gallery



王璜生 | Wang Huangsheng

1956 出生於廣東省汕頭市
Born in Shantou, Guangdong Province, China

2006 畢業於南京藝術學院 博士學位
Graduated from Nanjing University of the Arts, Doctoral Degree

現任中央美術學院教授、中央美院美術館館長
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現工作／生活於北京
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磁感線：遊·象【節選】

何凱特 Dr. Katie Hill

在王璜生的水墨繪畫中，彎曲的線在畫布上相互纏繞、交織，它們遊弋於畫布上空，有節制的運動和速度感呼之欲出，或者說是綿延的線條穿透空間，在其中來去自如，織成一幅幅充滿張力的圖畫。筆墨線條上下交疊，穿插而行，仿佛織成一個鬆散的線團，在畫面上投下微弱的陰影。可以想像，若是觀者試著將這些線條拉直，它們仿佛會永無止境地延伸，直至走入視野之外的另一度空間。這一團線條從空白中浮現，空曠的背景佔據了畫面的上半部分。線條似乎受到磁力的牽引，輾轉不定，在物質與非物質之間產生的張力，賦予線條以獨立的生命感。

《遊·象》系列的作品形式具有一種純粹的特性，奇特、輕快，而又節奏緊湊，它們創造出奇幻的感覺，讓我們的視野從可見的、具體的現實世界深入到粒子物理的世界，而諸如空間和引力的作用一般僅僅在物理學的專業領域內才會被提及。吳洪亮教授在一篇畫冊文章中談到，「《遊·象 6》除纏綿的線條之外，其構圖形式基本上是四周暗，中心亮，呈放射狀，有如光明從遠方而來，抑或吸著觀者的目光向遠方而去。背景中常常暈開的彗星般的托尾，恐怕是對光芒的聚攏以及對未知的探尋。」¹畫面本身的確散發著光芒，或是蘊含著幽深的空間感，除此之外，這種畫面的宇宙／形而上的結構生發出對「對未知的探尋」的另一種解讀，即「永恆流變」的思想——萬物恒久變動，空間與時間交錯不止——這一思想是古希臘哲學的概念之一，也可以追溯到中國古典哲學，尤其是以「變」為核心的經典著作《易經》。俞懿嫻教授認為：「《易經》是儒家經典的六經之一，其中包含著豐富而深邃的關於時間和宇宙變化的哲學，為先秦時期儒家和道家思想的形成奠定了形而上學的基礎。」²

如果說「易」和「變」是這部經典的精髓，那麼王璜生則是通過他的作品將其深厚的人生經歷、底蘊轉化為一種不斷變化的藝術創造力。內心的自由潛藏著無限變化的可能，這樣的自由所驅動的力量不會消滅，因此也成為藝術家在創作上不斷追求和探索的原動力。1980 年代徐冰、黃永砵等藝術家在東西方兩種不同的批判性思想中探索新的藝術語言，王璜生的作品也觸及包括現象學、多元文化背景下的抽象和觀念藝術、以及最近用科學及人文角度探討宇宙的新興議題等等，但這些關注點都最終回歸于藝術家的中國身份和視角。王璜生自身的中國傳統藝術與哲學修養讓他的作品自然地流露出道家的影響，而道家的思想源頭之一便是《易經》。《易經》對六七十年代西方當代藝術同樣產生了深刻的影響，其代表則包括約翰·凱奇（John Cage）、勞申伯格（Rauschenberg）和約翰·巴爾代薩里（John Baldessari）等重要藝術家。道家和佛教的思想被翻譯介紹到西方，對於美國的影響則可以這樣概述，「來自亞洲審視世界的新方式對美國的藝術和文化產生了顛覆性的影響，激起了重新評估個體的存在、自我的意識，以及那充斥著男子氣概的美式精神的浪潮」。³

在王璜生的作品裡，個體的自我意識看起來並不明顯，然而在充滿爆發力的水墨繪畫中，王璜生似乎在情感上回應了 911 事件的毀滅性和災難性，濃重的水墨在紙上揮灑，印刷的痕跡似乎重現著坍塌的建築和散落的殘片。因此對於王璜生來說，他以富於變化的水墨作為表達的媒介，創作出極為豐富和廣闊的視覺語言，其中既包含著一種強烈的主觀性和流動的繪畫性，同時又可以是具體的、或是半再現的。

[Excerpt] Electrified Lines: Moving Vision

Dr. Katie Hill

In Wang Huangsheng’s ink paintings, curved lines intersect and encircle each other with controlled movement and speed, the lines travel through space to form a singular yet mass movement, coming and going as they please to knit together compositions that are full of tension. Overlapping lines are woven to cast faint shadows on the canvas; if stretched taut; these lines extend boundlessly until they enter another dimension. Appearing on an empty canvas, the cluster of lines appear on a spacious void, the emptiness taking up the top part of the painting. As if controlled by a magnetic force, the lines tread a muddled path, this tension between the material and non-material endows the lines with personality.

The ‘Moving Vision’ series has a pure uniqueness, strangeness and light speediness to it, imbuing the composition with an atmosphere of enchantment, pulling viewers from the real, concrete world into the metaphysical world, bringing to mind ideas of space and gravity, yet these two words are only ever discussed among professional physicists. Professor Wu Hong-liang once mentioned in an art book essay, “Aside from the interweaving lines, the canvas of ‘Moving Vision’ 6 is enveloped by a void of darkness, illuminated only by the brightness at the centre, which is casted out in rays of light, directing the viewer’s eye to a far-off light source. Faint spots of light appear like comets, as if keen to explore the mysterious unknown.” The painting emits light, or hints at an eerie sense of space.

The imagery of the universe or metaphysical structure offers a different interpretation of ‘exploring the unknown’, In other words, the concept of never-ending fluidity - man and nature undergoes endless transformation, space and time intersect continuously. This reasoning reminds of Greek philosophy, but also harks back to The I Ching. According to Professor Yu Yih-hsien, “*As one of six Confucius classics, The I Ching includes rich and deep philosophies about fluidity of time and the universe, philosophies that laid the groundwork for the development of Confucianism and Daoism in the Pre-Qin dynasty.*”

If ‘T’ and ‘Ching’ are at the heart of this classic, then art is the medium through which Wang Huangsheng is transforming his rich life experiences into ever-lasting creative power. Inner freedom turns into endless possibilities. As this freedom-inspired power is inexhaustible, it’s something that the artist desires. In the 1980s, artists like Xu Bing and Huang Yong Ping devised a new artistic language while negotiating between the Eastern and Western way of thinking.

Wang Huangsheng’s works also encompasses cosmology, abstract and conceptual art - the result of a multi-cultural background - and most recently, subject matters inspired by the sciences and humanities. Yet this focus can be attributed to the milieu in which he was raised, and his deep connections with Chinese philosophy and way of thinking. That is, The I Ching, the origins of Daoism.

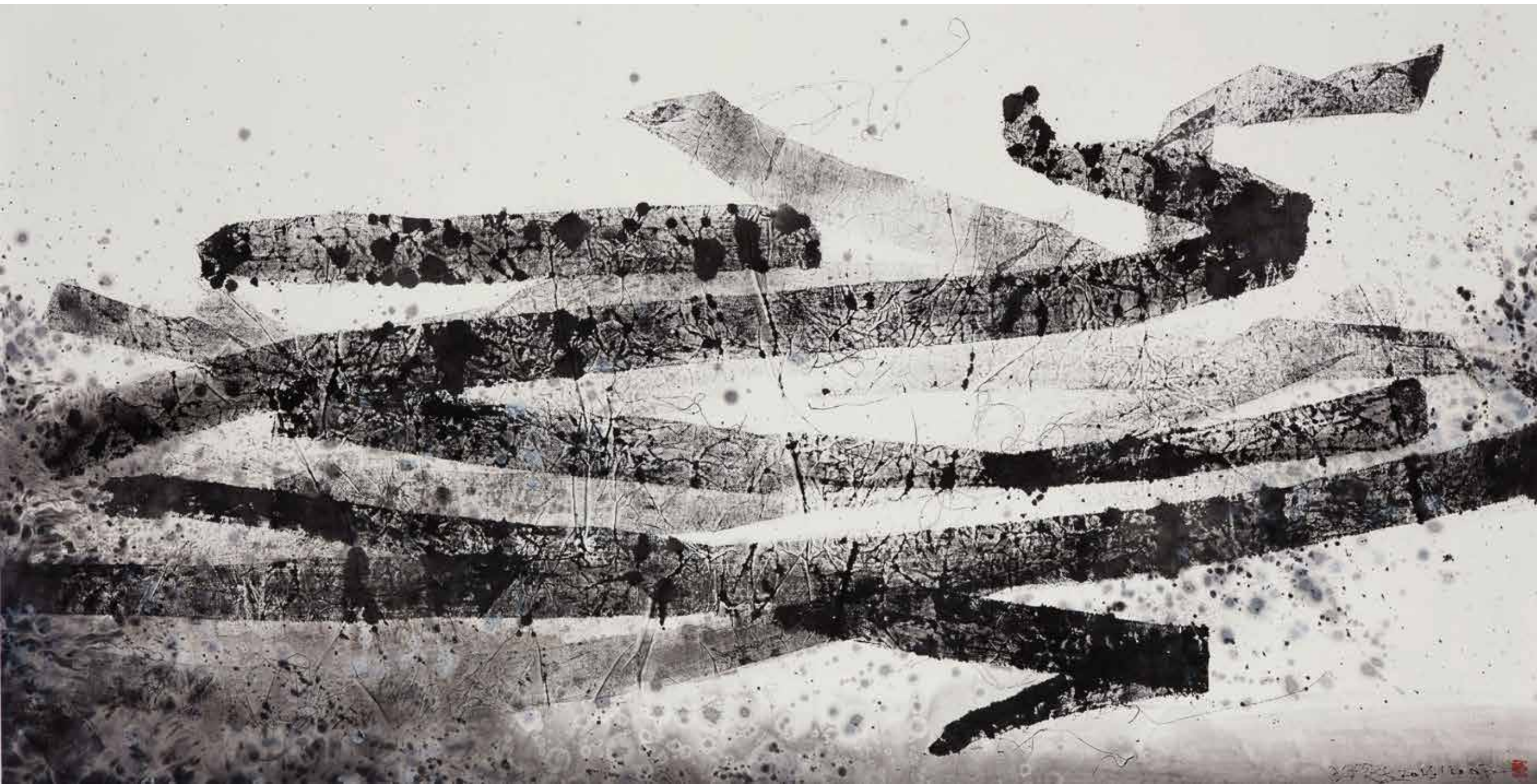
The I Ching had a huge influence on Western artists during the 1960s and 70s, including the likes of John Cage, Robert Rauschenberg and John Baldessari. Its influence on the United States could be stated as such, “*originating from Asia, the new way of looking at the world transformed American art and culture, inspired a rethinking of the self, identity and masculine-fuelled American spirit*”

In Wang Huangsheng’s art, the sense of individual identity isn’t immediately apparent, yet in his explosive ink paintings, the artist seems to have given an emotional response to the destructive and disastrous nature of the 911 incident. The brush is skillfully wielded across the canvas, the traces of ink evoking images of collapsing architecture and loose fragments. The malleability of ink allows Wang Huangsheng to develop a rich visual language endowed with a strong subjectivity and fluidity, at once appearing as a whole or in fragmented remanents.

1 2015 年 5 月 21 日作者與藝術家于英國倫敦對談內容

2 吳洪亮，“遊心于物之初：王璜生的‘遊·象’系列”，《無邊：王璜生作品 2009-2013》，第 142 頁。

3 俞懿嫻，“易經·懷海德·與時間哲學”，《易學新探》，第 17 頁。

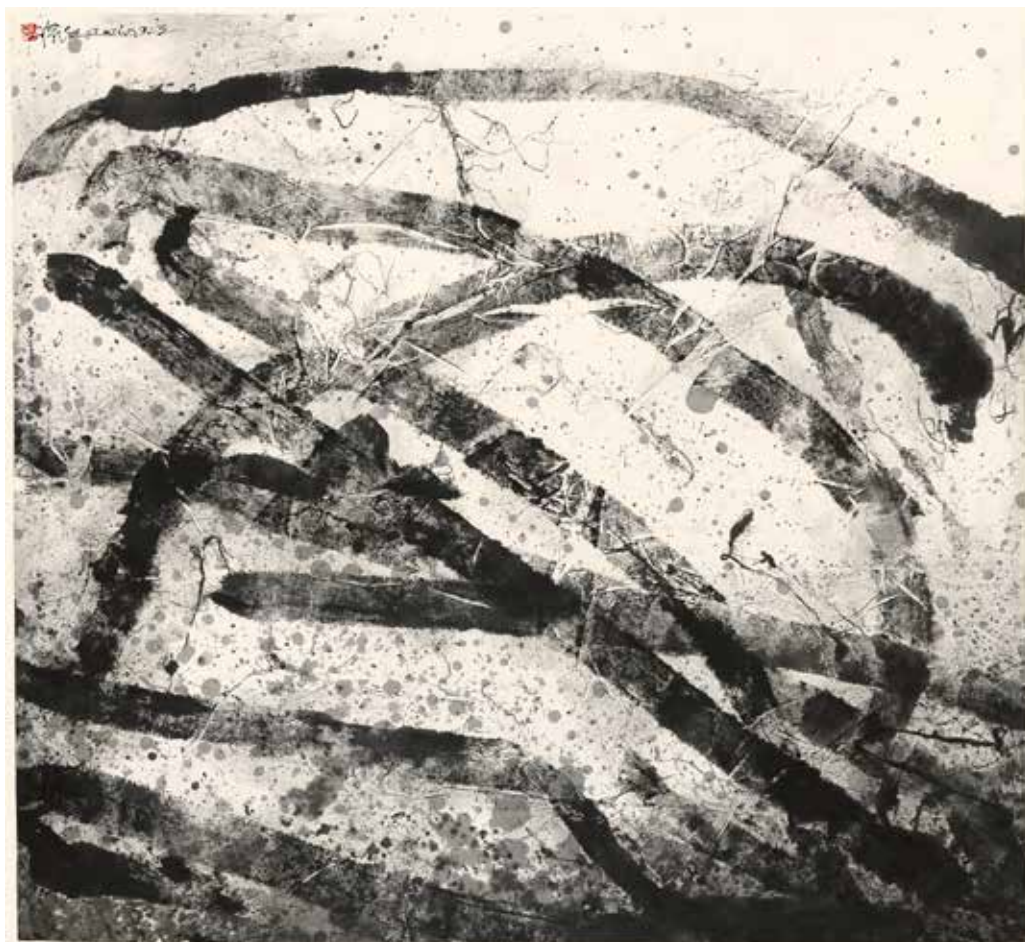


痕·象 161003
Trace Vision 161003

70 cm x 140 cm
Ink on paper
水墨、紙本
2016

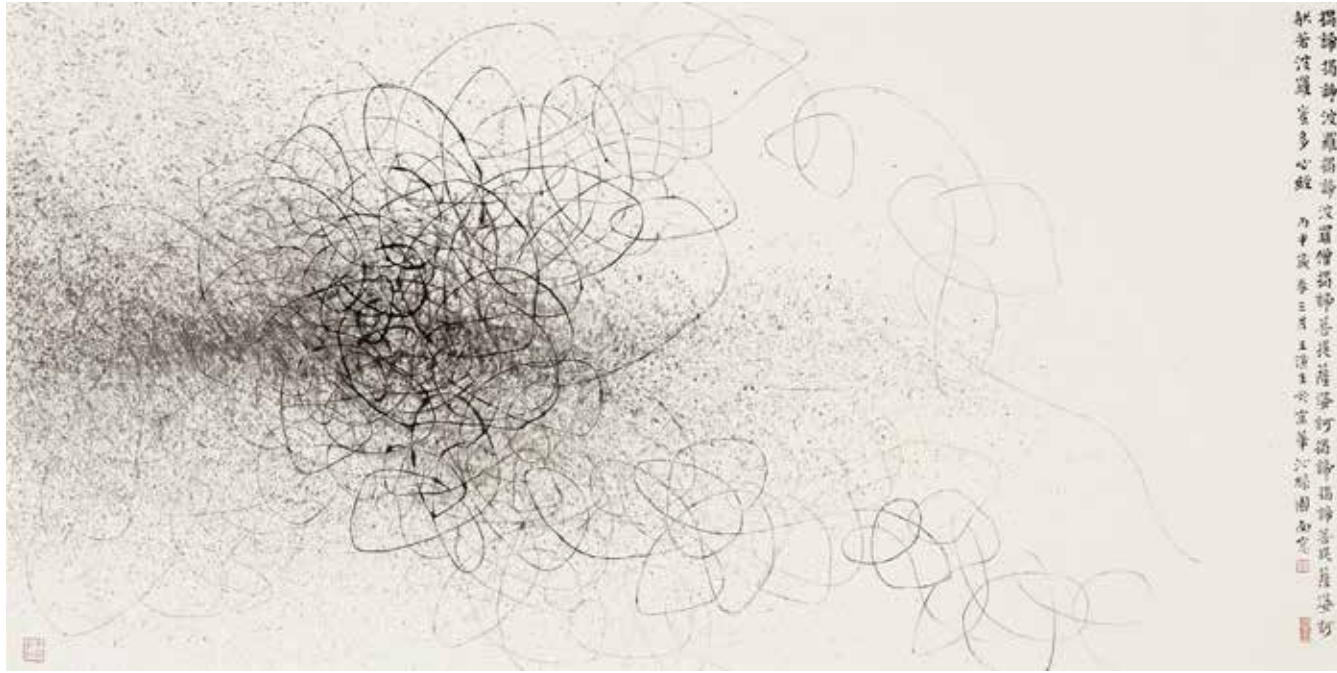
痕·象 160923
Trace Vision 160923

98 cm x 98 cm
Ink on paper
水墨、紙本
2016



痕·象 160924
Trace Vision 160924

98 cm x 98 cm
Ink on paper
水墨、紙本
2016



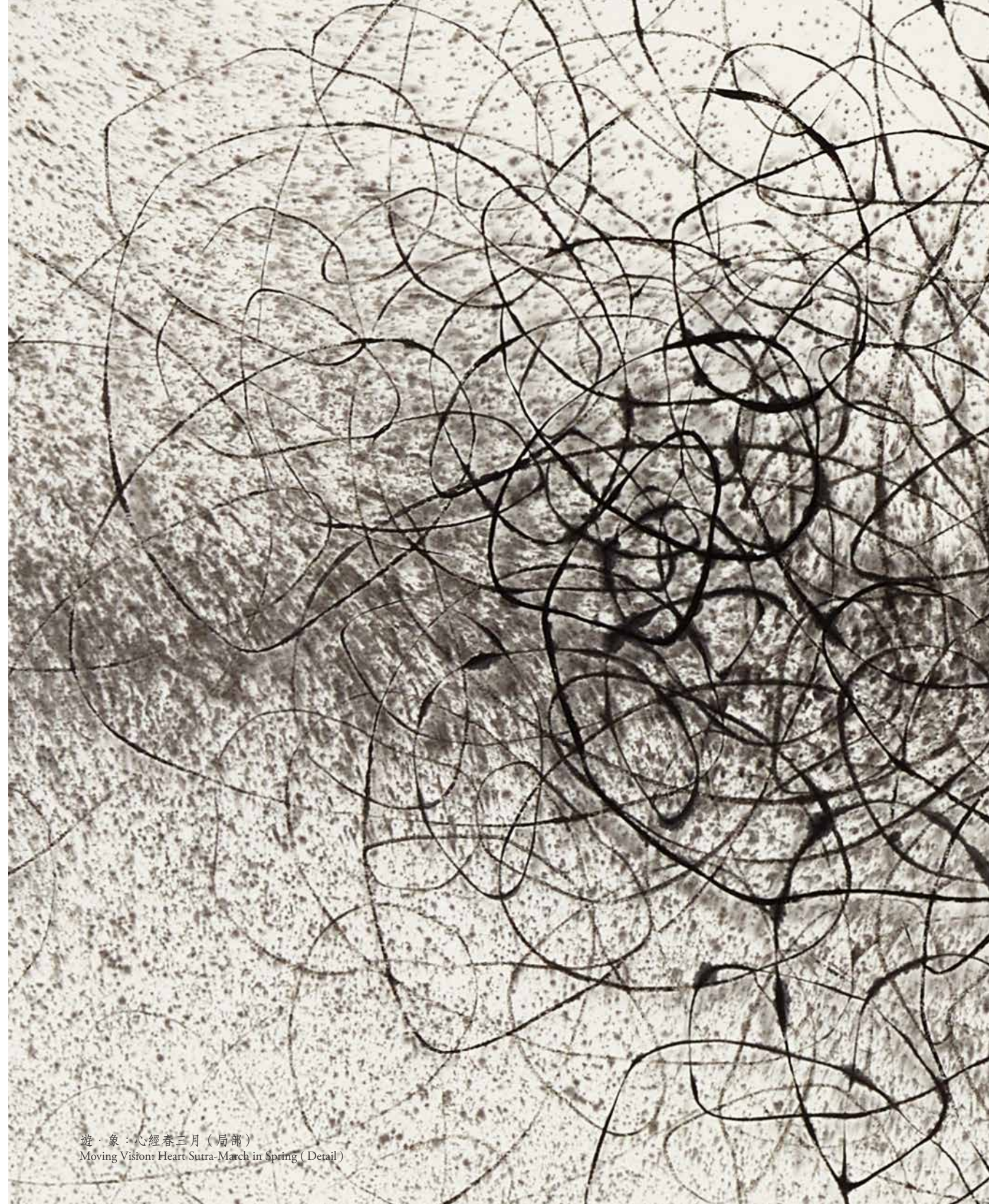
遊·象：心經春三月
Moving Vision:
Heart Sutra-March in Spring

70 cm x 140 cm

Ink on paper

水墨、紙本

2016



遊·象：心經春三月（局部）
Moving Vision: Heart Sutra-March in Spring (Detail)

遊 · 象 150405
Moving Vision 150405

45 cm x 50 cm
Ink on paper
水墨、紙本
2015



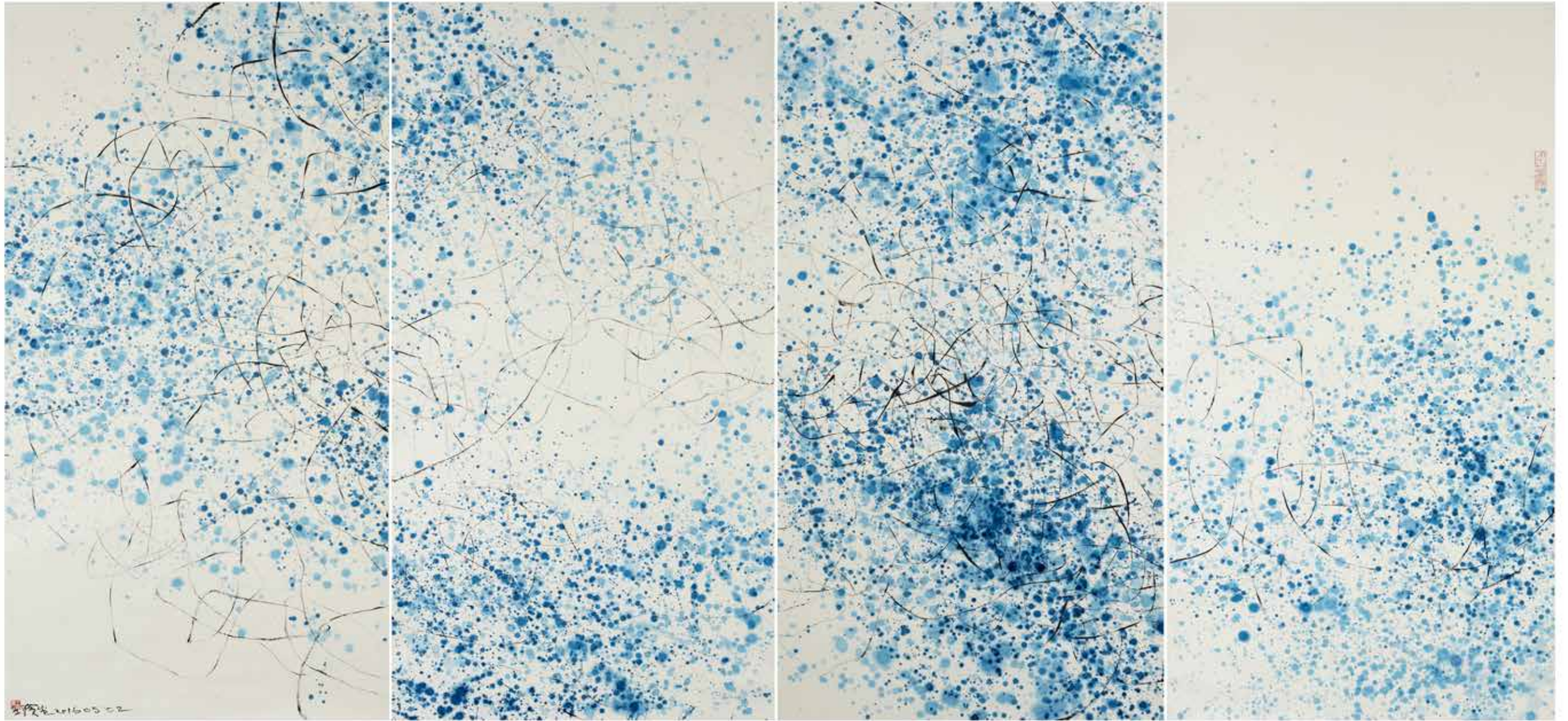
遊 · 象 150405-2
Moving Vision 150405-2

45 cm x 50 cm
Ink on paper
水墨、紙本
2015



遊 · 象 150408
Moving Vision 150408

70 cm x 140 cm
Ink on paper
水墨、紙本
2015



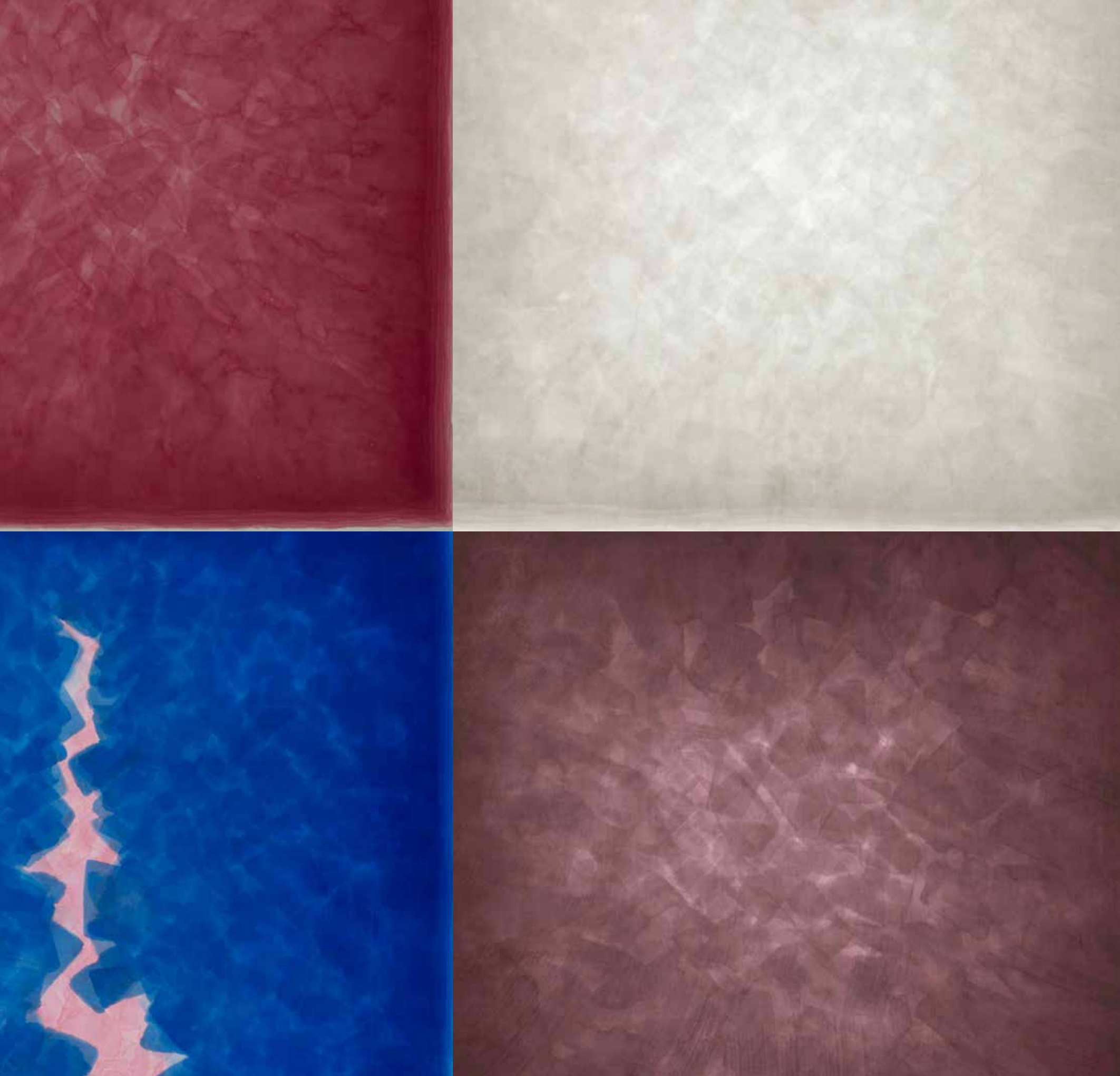
遊·象 160502
Moving Vision 160502

180 cm x 98 cm x 4
Ink and colour on paper
水墨設色、紙本
2016



老藤
Old Vines

98 cm x 180 cm
Ink and colour on paper
水墨設色、紙本
2015



桑火堯 | Sang Huoyao

1963 出生於中國浙江省紹興市
Born in Shaoxing, Zhejiang Province, China

畢業於中國美術學院國畫系，碩士學位
Graduated from China Academy of Art, Master Degree of Chinese Painting

中國藝術研究院藝委會委員，中國畫院副院長，國家一級美術師
Member of Artistic Committee of Chinese National Academy of Arts,
Vice-president of Chinese Imperial Art Academy,
National A-level Artist

現工作／生活於北京及杭州
Currently works and lives in Beijing and Hangzhou

意明筆透 鴻濛盡收

—桑火堯的水墨境界

賈方舟

看桑火堯的畫，不由想到波普爾說過的一句話：「藝術是變化的，但是偉大的藝術永遠在它自身課題的影響下變化。」什麼是藝術的「自身課題」？在我來看就是有關藝術本體中的諸問題。一個藝術家在藝術的某個領域能否有所創造，有所建樹，就要看他在藝術的「自身課題」中是否有所作為。一個藝術家一旦離開對藝術自身課題的研究與探索，就很難在相關領域做出有價值的貢獻，因此，作為一個藝術家，他只有在藝術的演進與拓展中安身立命。

桑火堯在水墨領域所作的拓展是顯而易見的。而且，這種拓展首先是在水墨本體意義上的拓展，是建基與水墨材料和水墨語言層面的拓展。關於這一點，那些喜歡談禪說道的人會大不以為然，但事實上，水墨畫的發展，首先是與它所依憑的物質材料以及相應的技法緊密相隨的。傳統繪畫用筆用墨的歷史十分久遠，但水墨畫的誕生卻並非源於筆墨，而是源自於用水，源自一再被人們忽略的「水」。水摻入墨中，分出濃淡，分出層次，即所謂「渲淡」，即所謂「破墨」。正是「水性」與「墨性」的結合，由水性揭示並引發出墨性，才構成了水墨畫誕生的契機。

可見，水墨畫作為一種畫體，其形成的首要條件是技法與媒介的拓展。水墨渲淡法的出現，即「墨性」借助於「水性」，大大豐富了「墨」的表現力，甚至讓人感到，單一的墨色在格調上勝於豐富的彩色。相對於工筆人物與金碧山水一類的「賦彩畫」，水墨畫以其更接近自然神韻的水暈墨章顯示出它的優勢。

桑火堯的水墨給人的第一印象就是它的「意明筆透」，就是它那種層次豐富的通透感和細膩的質地感，那種清淡的墨塊在絹面上不斷疊加所顯示出來的「墨性」之美。他深知水墨畫所藉助的媒介材料的意義，所以極力從材料自身中發掘其特性，顯示出它們不可取代的價值。就像一個現代派音樂家把樂器當做發聲器，極力發掘出它特有的音質和音效一樣，當桑火堯以一個當代藝術家的身份和媒材觀念面對水墨畫時，他甚至將他作畫所用的

「水」也做出特殊選擇，這在過去是聞所未聞的，我們只曉得水墨畫家對紙、對墨有嚴格要求，卻從沒有聽說過哪個畫家對水也有挑揀。但在桑火堯的《江水注》系列作品中，他特別申明調製「礦物質」和「油煙墨」所用之「水」是取自長江的，或是雅魯藏布江的。雖然在視覺上我們還無法辨析這兩種「水」用於調製顏料和墨的差異，但他這樣做並非故弄玄虛。正是這種對待媒材的觀念，把他導向一種新的思維方式和當代狀態。在這種狀態下，他從水墨的平面性延伸到佔領空間的裝置就是再自然不過的事了。

桑火堯的抽象水墨，是從一張由淡墨構成的「方手帕」開始的，方手帕不斷措置、疊加，一生二，二生三，在這樣的不斷生成中我們看到了「無限」的多種可能性。而這種「無限」和「可能」是在藝術家決定放棄了一定要「表現什麼」的時候才會出現的。那些方塊在措置、疊加中形成的如結晶體般的微妙形態、豐富層次以及方塊和方塊之間的構成關係就成為作品可釋讀的全部內容——這裡所說的「內容」不是指那些外在於形式本身的附加內容，而是產生於形式本身的美學內容。這是一種藝術本體意義上的建構，是任何一門藝術在其演進中必然要抵達的一種境界。桑火堯把它稱之為「境象」，但「境象」之「境」在我來看同樣也是一種「抽象」。我曾在一次演講中把「具象－意象－抽象」這個過程描述為：寫實－寫意－寫境。「寫境」是我造的一個詞。在此，「境」與「景」是相對應的；「景」是實的，「境」是虛的；「景」是可見之物，「境」是不可直觀的；「景」即是「象」，而「境」則是「象外之象」，即所謂「境生象外」也；「景」是處於視覺範圍之內的「小象」，「境」是不可直觀的「無形」之「大象」。因此，所謂「寫境」，就是寫「無形」之「大象」，也即抽象、宏觀的境界。桑火堯在他的「方手帕」的不間斷措置和疊加中所進入的正是這樣一種境界，一種抽離了「景」和「象」、如「象外之象」的「鴻濛」之境。因此可以說，抽象就是以直覺的方式還原對自然、對世界的一種理性認知。如石濤《一畫章》所說，是在「具體而微，意明筆透」中「收盡鴻濛之外」。

Crystal Intention and Potent Brushwork, Predecessor of All Brushstrokes

— Status of Ink Wash Paintings by Sang Huoyao

Jia Fangzhou

While contemplating the paintings by Sang Huoyao, the words by Popper sprung to my mind: "*The art is in a state of flux, and great art only changes under the influence of its own subject.*" What is the art's own subject? These are, as far as I am concerned, the numerous questions concerning the art itself. In judging whether an artist has produced great works and achieved attainments, you must see whether they have made achievements in the “own subject” of the art. It can be hardly said that an artist, once departed from the study and discovery of the own subject of the art, has made worthwhile contribution to related areas. Therefore, as an artist, he has to settle down and immerse themselves in the advancement and development of the art.

The efforts in advancing the ink wash painting by Sang Huoyao are patently manifest. Furthermore, this advancement begins with, first and foremost, the area of ink wash painting itself and those of the foundation and ink painting materials and ink painting language. In this respect, those fond of deep meditation and empty talk will take a dim view of it; in actuality, the development of ink wash painting is closely connected with the materials and corresponding skills on which it relies. The brushwork for traditional paintings has a long history, and the advent of ink wash painting emanates not from ink, but rather the “water”, which is time and again ignored by people. Water, once mixed with ink, will presents it in varying shades and gradations, namely the “color application” and “breaking the ink”. The combination of “water properties” and “ink properties”, with the water revealing and touching off the nature of the ink, provides the opportunity for emergence of the ink wash painting.

As can be seen above, the prerequisite for formation of the ink wash painting is the extension of skills and media. The beginning of color application in ink wash painting, namely “ink properties” dependant on “water properties”, has immensely enriched the expression power of the ink, so much so that the monotonous color of ink is even superior to multicolor. Compared to Gongbi (a careful realist technique in Chinese painting) figure painting and “color ink wash

painting” of the “Jin Bi Shan Shui” (Bright Color Landscape refers to a style of Chinese painting that involves or depicts scenery or natural landscapes), the ink wash painting asserts its superiority for the “Shui Yun Mo Zhang” (meaning to mix ink with water to achieve various effects on the paper), which is more akin to the nature charm.

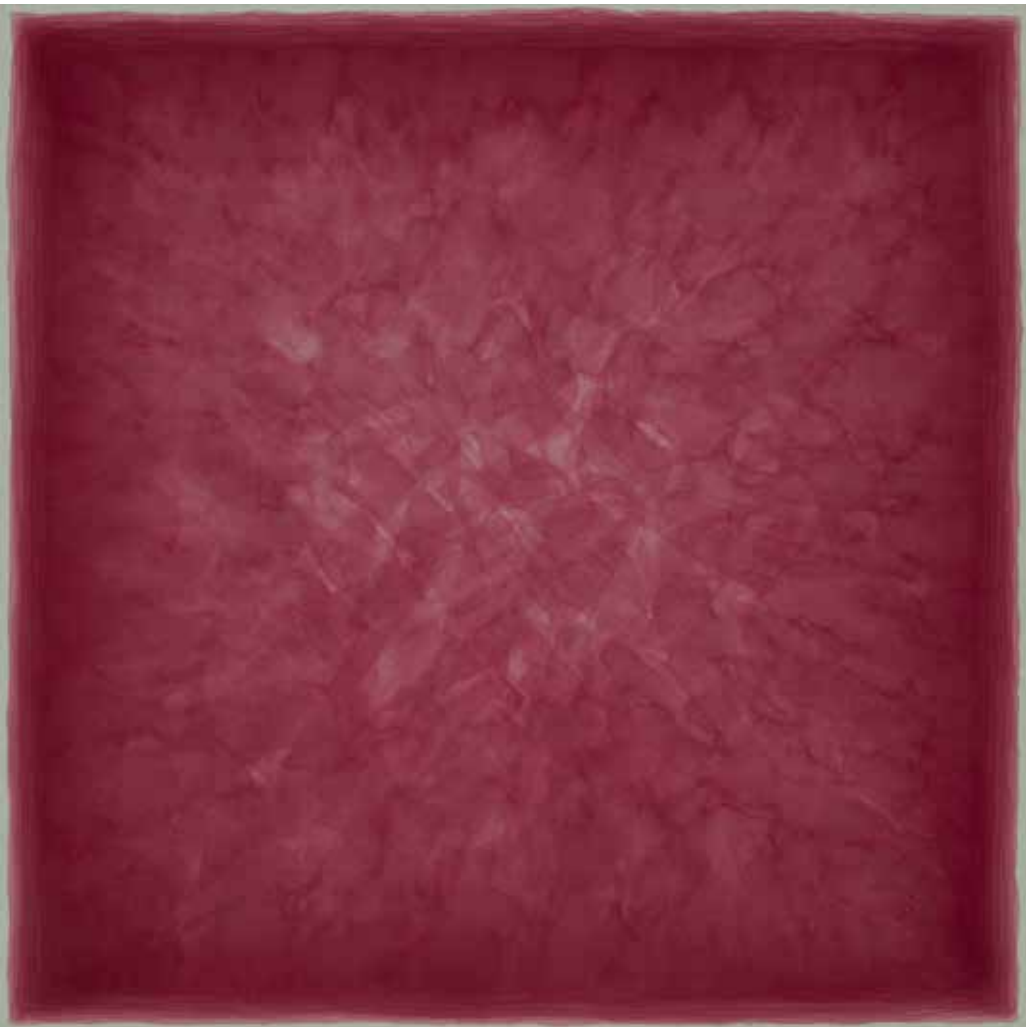
The first impression of the ink wash painting of Sang Huoyao is its "Crystal intention and potent brushwork", whereby the rich transparency feeling and exquisite texture, and the beauty of "ink properties" of the delicate ink blocks revealed on the silk cloth. He is well-versed in the importance of media upon which the ink wash painting depends, so he spared no effort in tapping the properties of the materials, in order to bring out its irreplaceable value. Just like a modern musician trying to discover the unique tone quality and sound effect of the instruments in its capacity as acoustical generator, Sang Huoyao, confronting the ink wash painting in his capacity as a modern artist and from a viewpoint of the media, he went so far as to make special selection on water. This is never heard of before, since we know that the ink wash painters place strict demands on paper and ink, and nobody is so picky on the water. In the River Water series, Sang Huoyao made a special statement that the water for mixing the mineral substance and soot ink was taken from the Yangtze River or the Yarlung Zangbo River. Though perception for difference between pigments and ink mixed with these two types of "water" is negligible visually, it is hardly a fact that he was just purposely to make a mystery of simple things. It is just this concept on the media that led him to a new mentality and the current status. Under this condition, it is all too natural to extend the two-dimension of the ink wash painting to the spatial installation.

The abstract ink wash panting by Sang Huoyao begins from a piece of “square handkerchief” of delicate ink, and we can see “endless” possibilities resulting from the continuous folding and arrangement. However, this “endlessness” and “possibilities” only emerge when the artist is determined to abandon the predetermined "what to present" mind.

Crystal Intention and Potent Brushwork, Predecessor of All Brushstrokes
— Status of Ink Wash Paintings by Sang Huoyao

Jia Fangzhou

The crystal-like delicate form, rich gradations, and the relationship between the squares through arrangement and folding of the squares constitute the all-inclusive contents of the construction on the works of art; the said "contents" do not mean the additional contents outside of the form; rather it is the aesthetics content arising from the form itself. It is a construct based upon the meaning of the art itself, and is a status indispensable to any art if any progress is to be made. Sang Huoyao named it the “Jing Xiang” (literally situation image); however, the “Jing” of “Jing Xiang” is, as I see it, an as abstract. I once described the process "concrete-image-abstract" as "realistic painting – freehand painting – situation painting" in a speech I delivered; the "situation painting" is a term coined by me; as above described, the "situation" corresponds with the "landscape", while the "landscape" is real, the "situation" virtual. The "landscape" can be witnessed, while the "situation" is invisible to the eye; the "landscape" is the “image”, and the "situation" is the "image outside of the image", to wit "situation formed outside of the image". "Landscape" is the “small image” falling within the field of vision, while the "situation" is the invisible “large image”. Thus, the so-called "situation painting" is the “invisible” “large image”, namely the abstract, macro situation. The continuous arrangement and folding of the "square handkerchief" by Sang Huoyao is just such a state—a kind of “chaotic world” state, detached from the "landscape" and "image," and "image outside of the image". Thus, in a manner of speaking, the abstract is a rational perception of the nature and the world in an intuitive fashion. As Shi Tao put it in the "One Brushwork” chapter of the Words on Paintings, "small but complete and crystal intention and potent brushwork", encompassing "all the brushstrokes".



江南江北皆著春
Spring Comes in both Shores

122 cm x 122cm
Ink on silk
水墨、絹本
2016



桃花源記 3 號
The Peach Blossom Spring No.3

60 cm x 163 cm

Ink on silk

水墨、絹本

2016

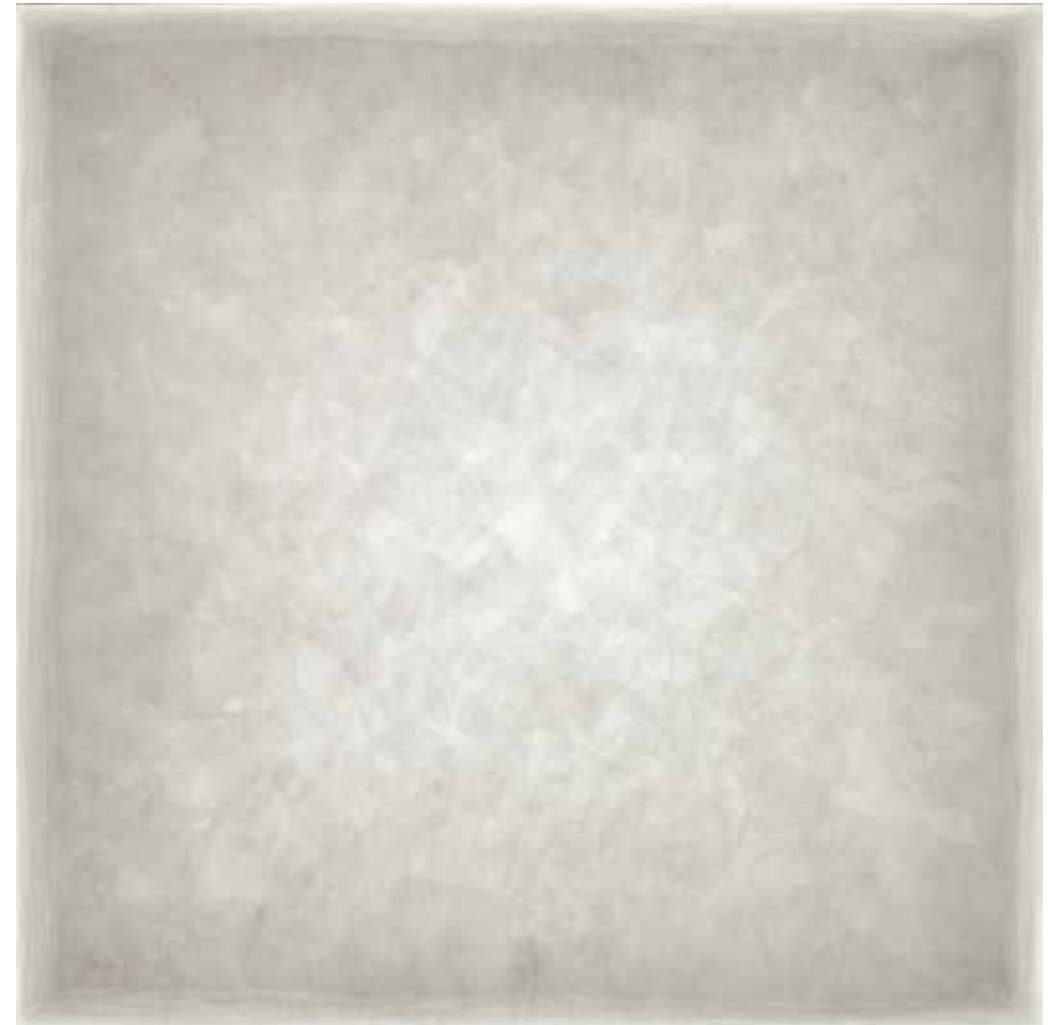
夢中江南四月天
April Sky of Jiangnan in My Dream

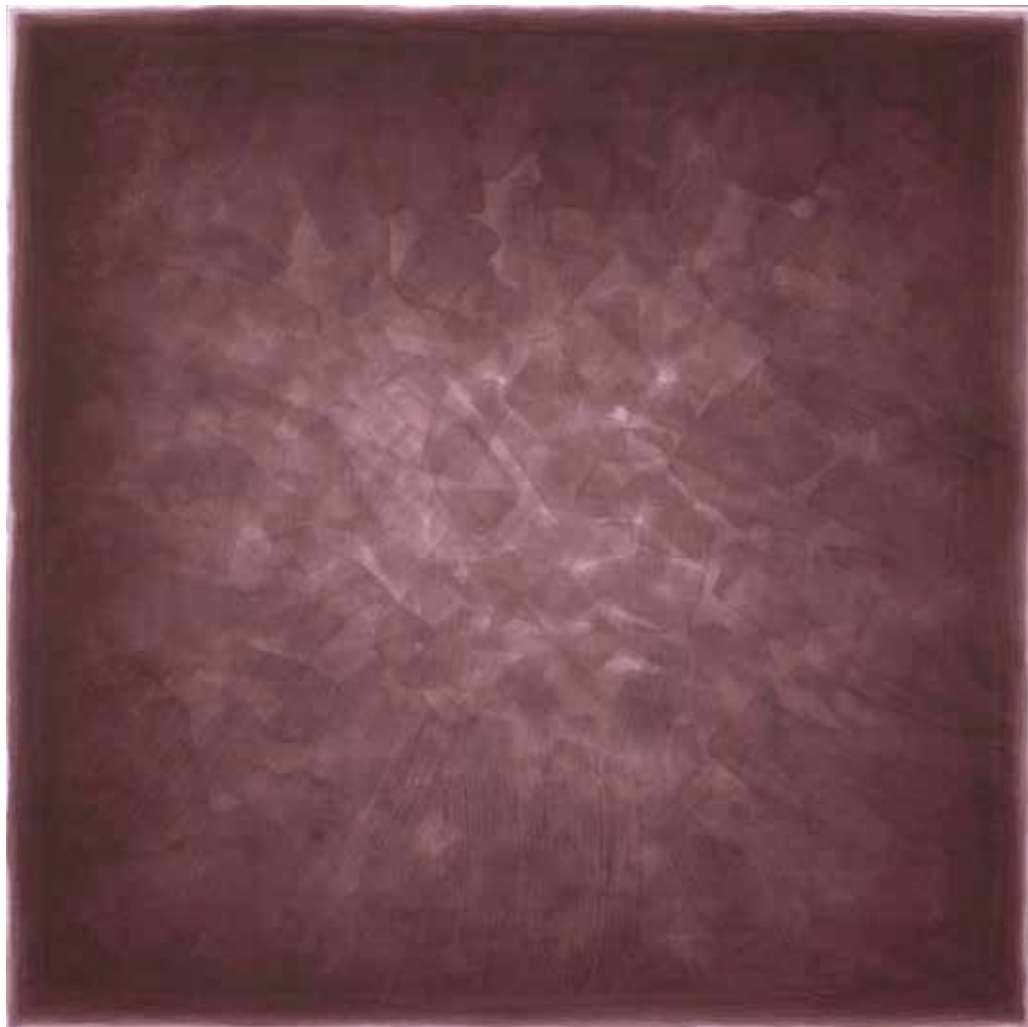
122 cm x 122 cm

Ink on silk

水墨、絹本

2016

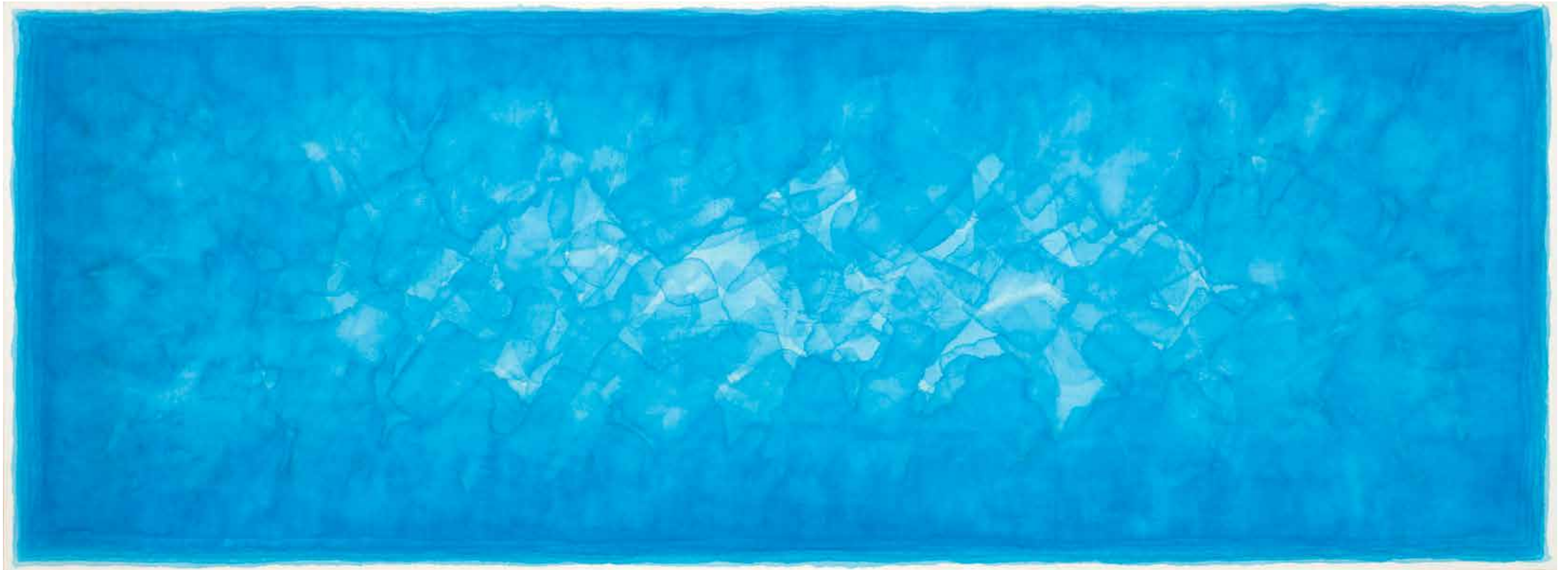




山崗之南的那山色
A Scene of the Mountain South

122 cm x 122 cm
Ink on silk
水墨、絹本
2016



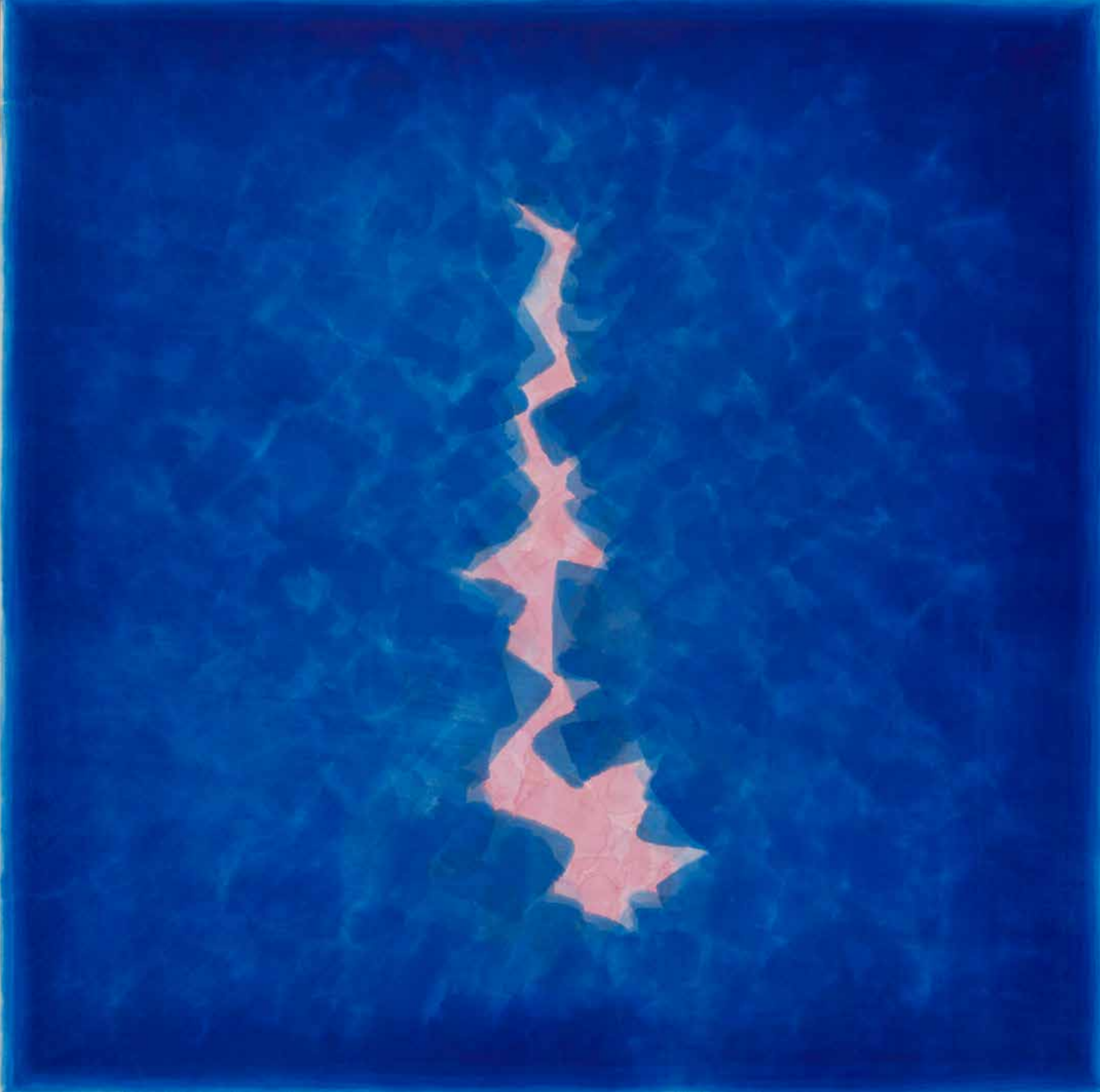


桃花源記 2 號
The Peach Blossom Spring No.2

60 cm x 163 cm
Ink on silk
水墨、絹本
2016

水雲間
Between Cloud and Water

122 cm x 122 cm
Ink on silk
水墨、絹本
2016





桃花源記 1 號
The Peach Blossom Spring No.1

60 cm x 163 cm

Ink on silk

水墨、絹本

2016



彭康隆 | Peng Kanglong

1962 出生於臺灣花蓮
Born in Hualien, Taiwan
1988 畢業於國立臺北藝術學院水墨組
Graduated from National Taiwan University of Arts, major in Chinese ink painting

現工作／生活於臺北
Currently works and lives in Taipei

花石翻飛，流川不息

郝譽翔（國立臺北教育大學 語創系教授）

看彭康隆的畫作，總有曖昧難言的感覺，其實最不宜用文字去指涉，因為只要一經說明，便難免要陷入了言詮，落了實，反倒會失去想像與咀嚼的空間。

這曖昧難言在於他的畫筆總是遊走在矛盾的兩極之間，就像他這一系列作品中所反覆衍繹的主題：「花」與「石」，不也正是處於矛盾的兩極？一柔美，一堅實；一艷香，一沈鬱，一是刹那的綻放，一是永恆的存在。彭康隆依循傳統將它們並置，但卻賦予新意注入情感，結果不僅不顯突兀，反而是彼此之間交融，滲透，有如陰陽的相剋與相生。也因此每每看彭康隆的畫，總覺得「險」，每一個筆觸都像是在高空之中走鋼索似的，岌岌可危，深怕分寸只要一拿捏得不當，指尖稍稍多使了點力氣，或是筆端大意輕浮了些許，這線條就要墜入塵世間。

但卻也正是這樣的「險」，令人不禁激賞讚歎起來，怎能拿捏到如此恰到好處？那花瓣仿佛是嫵媚多姿的，充滿了盎然的生機，每一縷瓣尖，都在活潑潑地向觀畫之人召喚著，挑逗著，但仔細一看，那花卻又彷彿是早已乾枯萎靡，轉瞬之間，就要隨風凋零，飄然遠去，只徒留下一縷若有似無的，孤冷的香氣。

唯有詫然怔忡而已。所有美到頭來終將逝去的，物之哀。

看彭康隆的畫作，總有曖昧難言的感覺，其實最不宜用文字去指涉，因為只要一經說明，便難免要陷入了言詮，落了實，反倒會失去想像與咀嚼的空間。

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空氣颼颼的流動，穿梭在花與葉，焦石與山稜的縫隙之間，一如人的呼吸吐納，雖平靜，又始終不息。

而這也是彭康隆畫作背後所隱藏的禪意，道家思想與東方美學。但他卻另闢蹊徑，而不沿襲傳統水墨畫講究留白的構圖方式。乍看之下，彭康隆幾乎將紙上的每個角落都填到飽滿，恣意狂放，興之所至，筆隨意走似的，但若是細細地觀察，這「滿」卻是由無數的「虛」所串連而成，在每一筆畫之間，都形成了小小的空格與縫隙，從而讓「花」與「石」有了翻飛的餘地，以及可能。

虛與實，動與靜，陰與陽，遂因此在彭康隆的畫作之中和諧地並存，並生著。曾經在學院中接受西洋美術紮實訓練的他，來到中年，終究還是選擇回到了東方的思維，在花石翻飛，明與暗的輪迴相替，流轉不息中，他不僅以此構築畫作，更在這兒安頓了自己的身與心。

Autumn Blossom, Endlessly Flowing

Hao Yuxiang (Professor, Department of Language and Creative Writing, National Taipei University of Education)

Looking at Peng Kanglong's paintings, there is a sense of ambiguity that can't be put into words; language doesn't do Peng's paintings justice, as an over-reliance on text will rob viewers of the imagination required to appreciate his art.

This ambiguity is manifested in the artist's negotiating between two extremes. The subject matter that he explores time and again, “flower” and “stones”, aren't they located on two ends of this spectrum? Soft yet solid, seductive yet melancholic, at times dazzling for only a fleeting moment, at times existing for eternity. Peng Kanglong organizes them in a traditional manner, yet also imbues a sense of freshness by injecting them with emotion; rather than appear awkward, the different elements blends into and penetrates each other, akin to how 'yin' and 'yang' combat and attract each other. It's also due to this that when we look at Peng Kanglong's paintings, an inexplicable sense of 'danger' creeps in, every stroke appears as if it's haphazardly tottering on a wire, if he was to lose control of the brush for just a spilt second, or if too much pressure is applied at the brush top, or if the brushwork appears too flighty, it would immediately be banished to the secular world.

But it is also precisely this sense of 'danger' that we can't help but appreciate the artist's skill: how can one exhibit such sophisticated level of control? Captivating and full of motion, the flower petal is suffused with the promise of growth, with every petal tip calling out to and flirting with the art viewer, yet upon closer inspection, the flower also appears long dried and shriveled up, wilting with the blink of an eye, blown away to a faraway place, only leaving behind a ambiguous and forlorn fragrance.

We're left startled. Beauty always fades, the pathos of things ('mono no aware').

看彭康隆的畫作，總有曖昧難言的感覺，其實最不宜用文字去指涉，因為只要一經說明，便難免要陷入了言詮，落了實，反倒會失去想像與咀嚼的空間。

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Eternally mobile, air shuttles through flowers and leaves, past the cracks between rocks and mountains, akin to respiration, calm yet enduring.

This is precisely the hidden Zen, Daoism and eastern aesthetics behind Peng Kanglong's paintings. Instead of diligently following traditional Chinese ink's focus on the use of empty space, Peng Kanglong treads an unfamiliar path. At first glance, Peng Kanglong appears to fill the canvas to the point of saturation, a mad wantonness, his brush going wherever his mood takes him, but upon closer inspection, this 'fullness' is conceived from an endless multitude of 'emptiness', between every dab of ink there exists a tiny creak and space, “flower” and “stone” are thus allowed to soar.

Emptiness and solidity, motion and stillness, 'yin' and 'yang', are able to coexist, and develop, peacefully in Peng Kanglong's paintings. A student of Western art education, he returns to the Eastern way of thinking in his middle age, he not only leverages the cyclical nature of the soaring of the flowers and rocks, 'yin' and 'yang' in his paintings, it has also become the resting place for the artist's body and soul.



藍溪（局部）
Blue River（Detail）

藍溪 Blue River

144 cm x 77 cm
Ink on paper
水墨、紙本
2016





雲煙供養
Enshrouding Mist

74 cm x 142 cm
Ink on paper
水墨、紙本
2016



晚香
Scent of Night

78 cm x 144 cm
Ink on paper
水墨、紙本
2016



花魂
Soul of Flowers

96.5 cm x 188 cm
Ink on paper
水墨、紙本
2016



雲翳
Cloudiness

249 cm x 124 cm

Ink on paper

水墨、紙本

2005 - 2016



芳蹤之一
Verdure Trace No.1

71 cm x 37 cm
Ink on paper
水墨、紙本
2016



芳蹤之二
Verdure Trace No.2

71 cm x 37 cm
Ink on paper
水墨、紙本
2016



林國成 | Lin Guocheng

1979 生於廣東汕頭·中國
Born in Shantou, Guangdong, China

2002 進修於四川美術學院
Studied at Sichuan Academy of Fine Arts

現工作／生活於北京
Currently works and lives in Beijing

林國成：可生長的風景

初見時，林國成那迷幻，超現實的景致不僅帶著一絲文人的多愁善感，也有著中國古典繪畫的遺風。但細心者會在那迷宮般的臆想景象中捕獲到多種風格的彙聚：例如文藝復興的德國版畫家丟勒，再比如以嚴謹細膩的供石繪畫而知名的當代水墨畫家劉丹。

因此，觀者很難將林國成劃分至某一特定的時代背景，縱使他繪畫中的主題與敘述結構都不可否認帶著中國傳統繪畫的影子，但林作畫時用的卻是鋼筆而非毛筆。因此，我們很難將林稱之為成一個傳統畫家。但他畫中近處皺褶的樹木紋路與遠方煙纏雲霧，被潮氣籠罩朦朧的連綿山巒，好似一番宋畫中的江南景致。這種種景象都不可否認的有著先人繪畫的影子。可那些繁密厚重的線條所構成的樹從近處看又有著些許素描的影子。他筆下的樹，有些地方細緻精細，可以看到繁重的樹紋，而有些地方卻又恍惚的像是模糊的記憶，只可見大致輪廓；在這一點上，林的繪畫又帶有著一絲漫畫家般的隨性。林的作品中沒有學院派的教條，而也正是他的不羈與隨性才使得這些迷幻的樹與山水得以存在。

中國繪畫中用以描述「深度」的方式與西方的透視法不同，對景觀的構敘並非以地平線為基準，而是以平遠、高遠與深遠這三個以登山空間與時間性的視線為參考點；即：穿過平原的視線；從山中向外的視線與從山頂向遠方的視線。林繼承了傳統中國繪畫中對深度帶有概念性的理解。有時，在他畫中近處的樹與遠方的山中間相隔的，是空無。

這也就是說，林國成畫中的深度並非是建立在二維空間通過視覺欺騙對三維空間的「再現」，而是另外一種「深度」。林的作品是由迷宮般的無盡線條所組成的，而通過這些線條，觀者看到的卻是熟悉的景物。可這些熟悉的山與樹卻似乎永遠沒有被畫完，將它們拼湊完整的實際是我們的憑空想像。

面對這些稍帶哀思的蒼涼景象，背後作者想當然是帶著傳統文人特有浪漫情懷的詩人，確實想像不到林國成曾經是個電腦程式設計師。林眼中的世界沒有呆板的構圖與形態，他的筆下的線條保持著自然的可生長性，使得他的樹保持著一種時下性，仿佛尚未定性，永遠保有持續生長的可能性。其實永恆本身也是由一個個轉瞬即逝而組成的。我們甚至可以說林國成其實是在用時間來繪畫。

在這略帶傷感的暫時性中，隨著時間在從婆娑糾纏的樹紋中，在遠方模糊的山麓中的悄然流逝，我們恍惚察覺到些許我們在日常生活的狂躁中丟失了許久的東西。在林國成帶給我們的顛覆詩意的憂鬱景致中，我們從新拾起了從前那個純潔，簡單的自我與世界。

LIN GUOCHENG'S GROWING LANDSCAPE

At first glance, the literati sentimentality infused in Lin Guocheng's mystic, surreal landscapes are reminiscent of classical Chinese landscape paintings. Yet a closer look at this otherworldly labyrinth unravels influences ranging from that of Albercht Dürer to Liu Dan, a prominent contemporary ink painter who is known for his meticulous depictions of Chinese scholar rocks.

It can be difficult to situate Lin within a particular era, whilst his subject matters and compositions are undeniably Chinese, he paints with an ink pen as opposed to a brush. In that sense, Lin is hardly a traditional ink artist. On one hand, the moisture-laden atmosphere of his landscape, the blurry, misty outline of distant mountains and the textured swirling trees are a homage to the forefathers of classical Chinese landscape paintings. On the other hand, the way the way in which he depicts the trees via the dense, repetitive lines bears clear influence of European sketches. Furthermore, his selective omission of details in certain areas and the meticulousness in others amount to an almost comic-like spontaneity. In essence, Lin's works are free of the academic orthodoxy, which in turn afford the possibility of these mystical trees and landscapes.

The Chinese way of depicting depth and perceptions are different from that of the European traditions. There are three different types of compositions: gaoyuan (high distance), pingyuan (low distance) and shenyuan (deep distance), which are respectively: a view across a broad lowland; view from a towering mountain into the afar; and a 'view' past the mountains nearby into the distance. In a way, Lin inherited the way traditional landscape painters conceptualise sceneries. Sometimes, between the trees and distant merge of a landscape, lies nothing but emptiness.

Lin's 'depth' is not found upon creating a three-dimensional space within that of a two-dimensional one via visual deception, but a different sort of depth. Each of Lin's work encapsulates a world composed by a labyrinth of lines, through which the viewer identifies objects of familiarity. Yet the trees and the mountains in his works are never fully complete, or even 'real', leaving the completion of the landscape to that of our own imaginations.

It seems as though that his pensive, desolate scenes are the works of a romantic literati-poet as opposed to (strikingly) the works of an ex-computer programmer. Instead of portraying what he sees via rigid forms and composition, he allows the lines to grow spontaneously. His trees seem temporal, forever retaining the possibility of growth. After all, an eternity is composed entirely by temporalities. One can say that Lin is almost painting with time.

It is in the sentimental temporality of his works, where time slips away quietly amidst the whirling tree branches and the distant misty mountains, that we are reminded of something we have neglected in our daily frenzies. In Lin Guocheng's melancholic, poetic imageries, one recalls a purer, simpler version of ourselves and the world around us.

暗香（二）
Hidden Fragrance II

229.5 cm x 151 cm

Pen and Chinese ink on paper

鋼筆水墨、紙本

2016





形與流 - 山海間
Form and Current - Between the Mountains and the Sea

236 cm x 152 cm
Pen and Chinese ink on paper
鋼筆水墨、紙本
2016



形與流 201605
Form and Current 201605

152.5 cm x 72.5 cm
Pen and Chinese ink on paper
鋼筆水墨、紙本
2016



形與流 201606
Form and Current 201606

152.5 cm x 67.5 cm
Pen and Chinese ink on paper
鋼筆水墨、紙本
2016



被折彎的氣韻 No.1 (局部)
The Bending Artistic Conception No.1 (Detail)



于洋 | Yu Yang

- 1979 出生於內蒙古烏蘭浩特市
Born in the city of Ulanhot in Inner Mongolia Province
- 2013 畢業於中央美術學院中國畫學院材料與表現工作室，碩士學位
Graduated from Central Academy of Fine Arts (CAFA),
M.F.A of Modern artistic expression of Chinese painting and research on material
- 「冷墨」藝術小組成員
Member of the COLD INK art group
- 現工作／生活於北京
Currently works and lives in Beijing

于洋的色條裝置： 間色的氣韻與間空的韻律

夏可君

中國當代藝術與水墨缺乏一種來自理性的反思追問態度，接續當代藝術的問題，如何在繪畫的平面與場域的劇場化二者「之間」，也是在傳統架上繪畫與當代觀念製作之間，打開一個更為活化與自由的「間域」空間並且賦予其色彩的美感？年輕一代的藝術家們面對了這個挑戰，于洋就是一位。

于洋以罕見的冷靜來反思水墨秩序打破後的可能效果，思考自然秩序與人為秩序在可塑性上的關係，接續極簡主義與偶發藝術的組合風格，但以水墨的細膩變化，以中國色的感知音樂性，重新安排空間與平面的關係，充分發揮了墨感與色感在偶發隨意組合與嚴格幾何秩序性之間自由表達的張力。

于洋的色條作品主要是以木條格子做出帶有極簡主義與抽象繪畫的色條狀，打開了一個個區間，木條之間的區間，色條之間的過渡，以及色條在畫框內的鏤空與套疊，打開平面的錯疊色域空間，結合了抽象畫與極簡主義，但有著中國文化的色暈錯置感，有著中國文化窗格子景觀的鏤空感，形成了間域化的「間色」之美。

色條的建構有著層層的錯疊，形成韻律與錯置的美感，其「間色」有著幾重建構方式：

1. 讓線條具有了一定材質感的體積。以黑色宣紙或者赭色顏料等中國色，來包裹與塗抹木條，生成為柵欄一般的木條格子，色條之間的間隔也有著不同顏色的差異。不再是畫出的墨線，而是與材質結合，具有一定體積與厚度，如同極簡主義色彩的抽象線條繪畫。
2. 線條超越了平面，生成為裝置作品，這些帶有色感的木條，按照不同的長短來排列，看似有著規則，按照一定比例遞進，其實並沒有規則，很多時候在不同展覽上可以重新排列，有時候甚至就是讓布展工人自己來排列組合，這是藝術家對規則與偶發之間關係的思考，對理性與意外關係的思考。

3. 這些「豎一式」色條，並非傳統的「橫一式線條」，具有傳統的韻律，把「氣韻生動」的形式轉化為長短變化的色條節奏，但卻是拼貼或者製作出來的，而且有時就是用實物：比如廢棄的木條或者木塊，排列為不規則的條狀，在起伏與凸凹中，在現成品與繪畫的關係上，色條進入一種色感的運行組合之中，而且充分利用了剩餘物的殘缺感，尤為具有現代性不確定的生存感受。
4. 甚至，有時候，整個空間都被一種排簫式的，帶有不同顏色的條狀物佈滿，讓我們置身於一個線條韻律的空間場域中，打開了聲音內在迴響的間域。
5. 這些色條，以不同的顏色，不同的形狀，很多還是長短不齊的，有著木條本色，或者有著雜亂感，形成了雜色移動的韻帶，形成了間色，賦予雜色以節奏變化，針對現代性的混雜狀態。在畫框之內，有時候還形成了迷宮一般的錯疊，不同層次的錯疊最大程度地發揮了傳統園林鏤空的窗戶結構，色彩的交織與錯雜，給平面帶來了豐富的鏤空錯視與深度感，這是傳統水墨以及西方抽象所還沒有的。

于洋的色條作品，既有色條的韻律，又有任意的錯疊，混雜了顏色，也錯疊了色條，而且基本上是中國色，即黑白色與赭色青綠色為基調，在抽象單色繪畫之後，從平面與深度上拓展了中國色的表現力。

Yu Yang’s Installations of Colour Stripes: Ambience of alternating colours and rhythm of intermittent emptiness

Xia Kejun

In contemporary Chinese art and ink art, there is an absence of rational inquiry, following what is ongoing in contemporary art, on how to open up an aesthetics for a more enlivened, liberating and colourful “in-between” space, a space between the two-dimensional painting and theatrical space, a conversation between traditional painting and contemporary conceptual art. Yu Yang is one of the young artists who tackles this question head-on.

With a rarely found coolness, Yu Yang reflects on the possible effects of a breakdown of the conventional order of ink art and ponders on the malleability of the natural and the artificial. He follows the footsteps of minimalism and the happening art, but he re-orders the relationship between space and plane with the delicate vicissitudes of ink and the musicality of alternating Chinese paints. His art is a full expression of the tension between ink and colour in the modes of their aleatory combination and regular ordering.

Yu Yang’s works of the colour stripes are mainly coloured wooden stripes formed in a checkered pattern calling to mind minimalism and abstract expressionism. The spacing between the wooden stripes, the transition between the stripes of colours, and the overlapping of space and colours within the frame form a space of interwoven colours, carrying a touch of the hue displacement and the hollowed-out window-framing typical in Chinese culture in addition to the inspiration from the above Western artistic movements. The alternating colours create a unique aesthetic sense of space.

The stripes are constructed as overlapping layers to leave an impression of intermittent rhythm of colours in the following ways:

1. Adding texture and volume to lines. Wooden stripes are wrapped in black xuan paper or smeared with Chinese crimson dye, and structured in a checkered, fence-like pattern with various colours intervening the spaces between the colour stripes. These are no longer merely ink lines; combined with the materials, they obtain a certain size and thickness and come to resemble the abstract lines of minimalist paintings.

2. Detaching lines from the plane to become installations. These coloured stripes are arranged in such a way that, despite appearing to be ordered according to length and proportion, follows no particular rule in reality and can be assembled differently in different exhibitions, sometimes even by the exhibition workers themselves. This is an offshoot of the artist’s vision on rule and contingency as well as the dialectic between intention and accident.
3. Contrary to horizontal lines, these vertical coloured stripes carry a traditional rhythm, channeling the pulsation of Chi into the rhythm of varying lengths created through the assemblage and making of the colour strips, which sometimes come in the form of found objects such as used wooden stripes or blocks. They are arranged irregularly to create a conversation of the concave and the convex, between ready-made bricolage and painting. In the combination of the fluidity of changing colours and the sense of incompleteness conveyed by junk objects, they speak to the uncertainty of modern experience.
4. In some cases, the room is filled by stripes arranged like a paixiao in different colours, putting us in a space of rhythmic lines enabled by a conversation between the acoustic and the visual.
5. As these colour stripes are in different shapes, colours and lengths, sometimes retaining their original wooden colours, they impress the audience with a sense of motile disorder of alternating colours, creating a scene of rhythmic de-structured experience of colours symbolising the fragmentation of modern life. Labyrinthic overlapping of layers and dimensions within the frame stretches the traditional hollowed-out garden window pattern to the limit, giving a sense of depth and perspective to what is otherwise an two-dimensional experience found in traditional ink art and Western abstract art.

Yu Yang’s colour stripe works are a multitude: rhythmic colour stripes arbitrarily overlapping each other, mixing colours and structures. With the basic tones of black, white, earthy ocher and landscape blue-green harking back to Chinese aesthetics, Yu Yang draws on monochromic abstract art to reinvigorate the expressive nature of Chinese colours in all dimensions.



被折彎的氣韻 No.1 (局部)
The Bending Artistic Conception No.1 (Detail)



被折彎的氣韻 No.1
The Bending Artistic Conception No.1

140 cm x 100 cm x 3

Ink on paper, wood

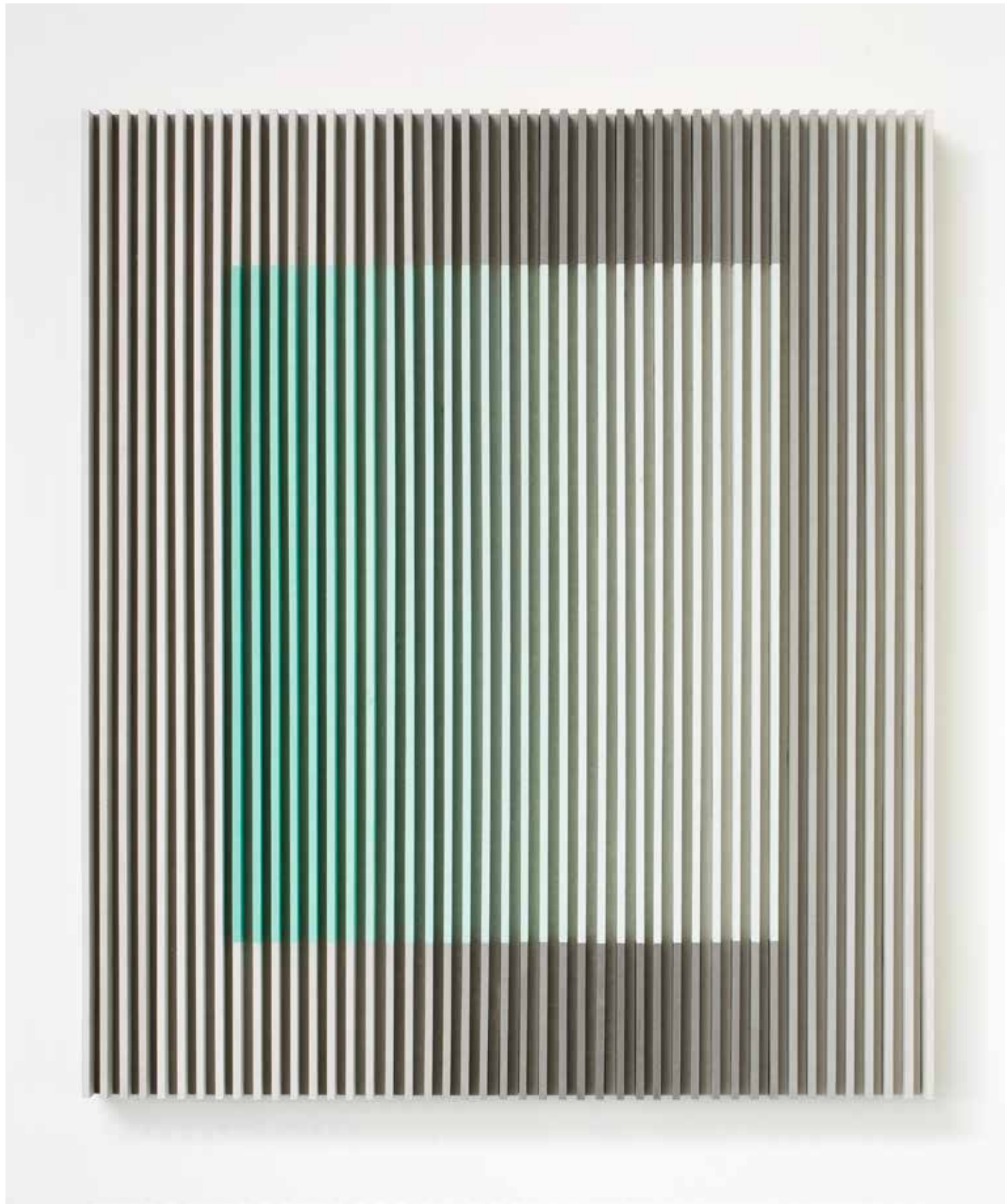
紙本水墨、木

2016

融 No.2
Blending No.2

160 cm x 120 cm
Ink on paper
水墨、紙本
2016





一支顏料和 2ml 墨 No.1
A Tube of Paint and 2ml Ink No.1

118 cm x 100 cm

Ink on paper, wood

紙本水墨、木

2016



一支顏料和 2ml 墨 No.2
A Tube of Paint and 2ml Ink No.2

118 cm x 100 cm
Ink on paper, wood
紙本水墨、木
2016



一支顏料和 2ml 墨 No.3
A Tube of Paint and 2ml Ink No.3

118 cm x 100 cm
Ink on paper, wood
紙本水墨、木
2016



何鳳蓮 | Chloe Ho

1987

出生於美國加州
Born in California, USA

畢業於美國加州密爾斯大學
Graduated from Mills College in California, USA

現工作／生活於香港
Currently works and lives in Hong Kong

"C" is for Craving...
Mark Peaker, Co-founder & CEO, 3812 Gallery

何鳳蓮是一名很全面的藝術家，跟她初次見面便立即被其風采所感染，大概沒有人想到這擁有亞洲血統的小妮子竟是身高六尺、不差怯、陽光開懷而又高貴大方，就像香檳酒樽裡騰冒上升的氣泡，一顆顆沿著各自的路徑游上表面－何鳳蓮就是這樣的一顆氣泡。

何鳳蓮的作品充分展現了她的藝術天分和根源，從中可找到弗朗西斯·培根及傑克遜·波洛克兩位大師的一些線索：線條粗勁、形象鮮明、情感率獷的畫風巧具培根的風範；而何氏以抽象印象主義配合嶄新的繪畫物料，棄畫架而於地上塗抹的創作手法，則可謂對波洛克的致敬。何氏一邊拿捏著熱烈的情感，一邊又將之覆蓋在不安的未知當中。她的作品是流動的，一呼一吸，似是把親密感幽禁在人類對其生命反思的瞬間－青春在冀望著來日的暮年回首；那天的暴風成為當下緬懷的過去。

何鳳蓮的鋼筆及水墨藝術正是在延續這種關係。其中，「動感」是不可或缺的一個元素，猶如海草在潺潺流水中時而平和順服，時而撕裂拉扯。何鳳蓮將自己破碎、痛苦的時刻重塑成富美感的創造。我們的內心慾求鮮能浮出表面，但何鳳蓮卻能使之釋放，流露於她的藝術創作之中。

Chloe Ho is an artist of diversity. Upon meeting her, one is immediately struck by her splendor. Because she is of Asian ancestry, one does not expect her to be over six feet in height; yet this is Chloe. She is neither timid nor shy, neither meek nor reserved. Rather she possesses an effervescent elegance reminiscent of bubbles in a champagne flute, each one travelling its own path towards the surface. Chloe is every bubble.

Chloe's paintings represent her natural artistic talent yet also refer and pay tribute to two artists who have greatly influenced her: Francis Bacon and Jackson Pollock. Chloe's bold, graphic and emotionally raw imagery is akin to Bacon's, whereas her Abstract Expressionism, combined with her attempts to introduce new media and her disdain of an easel in favor of crawling over a canvas on the floor, are homages to Pollock. Chloe captures passion in her work but shields it beneath a layer of self-doubt. Her works are fluid, almost breathing as they convey an intimate moment of reflection—a young person looking ahead to when she is old and looking back on a life already lived. She captures the tempest of time with an evocative elegance.

In Chloe's pen and ink drawings, she continues this meditation on time. Movement becomes an essential element, like seaweed caught in the flow of currents. That movement is sometimes smooth and harmonious, while at other times it is jagged and dissonant. Chloe embraces her own vulnerability, turning moments of heartache—emotions that most of us hide from others—into creations of beauty. While we seldom allow our yearnings to surface, Chloe has the courage to expose hers in her art, for all to see.



平行宇宙 I & II (局部)
Parallel Universe I & II (Detail)

平行宇宙 I & II
Parallel Universe I & II

297 cm x 56 cm x 2
Chinese ink, coffee and acrylic on rice paper
國水墨、咖啡、丙烯、紙本
2016





泉源
Wellspring

124 cm x 205 cm x 2
Chinese ink and acrylic on rice paper
國 墨、 烯、紙本
2016



藍山
Blue Mountains

61 cm x 198 cm
Chinese ink on rice paper
中國水墨、紙本
2016

在奧林匹斯山之巔 II
On Mount Olympus II

94 cm x 120.5 cm

Chinese ink and coffee on rice paper

中國水墨、咖啡、紙本

2016



夢想家
The Dreamer

124 cm x 203 cm
Chinese Ink and Coffee on rice paper
中國水墨、咖啡、紙本
2016



在奧林匹斯山之巔 I
On Mount Olympus I

59.7 cm x 84.5 cm
Chinese ink and coffee on rice paper
中國水墨、咖啡、紙本
2016

虎山
Tiger Mountain

121 cm x 182.5 cm
Chinese ink and coffee on rice paper
中國水墨、咖啡、紙本
2016



關於香港 3812 畫廊

3812 畫廊樓高三層，座落於香港西營盤皇后大道西的雀仔橋上，乃香港少數同時擁有獨立花園、露台和私人沙龍，而且主要展覽空間樓底高逾四米的畫廊。除了藝術展覽，我們亦會舉辦文化活動及收藏家聚會。

3812 畫廊主要展示 20 至 21 世紀的現當代藝術、設計、收藏品，尤其注重水墨藝術的收藏及發展。

我們的故事

3812 畫廊由 Mark Peaker 先生及許劍龍先生於 2010 年創立，被譽為香港具有影響力的亞洲當代藝術畫廊之一。

3812 的由來

一群友人抵達了法國莎慕尼 (Chamonix)，站在海拔 3812 米高的白色山谷 (Vallée Blanche) 上，俯瞰著陡斜的雪山，欣賞著白朗峰 (Mont Blanc) 的壯麗景致。在這巍峨雪嶺上滑雪，彷如置身於美麗的油畫中；滑雪者在白愜愜的雪地遊轉，就像藝術家刹那的筆觸，用色彩在畫布上留痕。頃刻之間，3812 的意念由是誕生，以之紀念阿爾卑斯山上難忘的一天。

About 3812 Gallery

3812 Gallery is an ultra-contemporary art space located in a traditional neighbourhood in Sai Ying Pun, Queen's Road West, on a slope that was once called “Squirrel Bridge” or 雀仔橋 in Chinese. 3812 Gallery is unique in Hong Kong, with its own garden, terrace, a private salon and a dedicated exhibition space with a ceiling height of more than 4 meters. Aside from gallery exhibitions, we offer a diverse range of cultural programmes and collector's events. 3812 exhibits artworks, design pieces and collectibles from both the 20th and 21st century, our interest spans from that of modern to contemporary periods with a specific focus on ink art.

Our Story

Founded in 2010 by Mr. Calvin Hui and Mr. Mark Peaker, 3812 Gallery is recognised as one of Hong Kong's leading contemporary Asian art galleries.

The Name

So what's with the numerical composition of 3812 I heard you asked: The name was chosen after a group of friends completed the Vallée Blanche in Chamonix, France. The starting point to this off-piste run is a long, precarious ridge, 3812 meters above sea-level. As we descended in the shadow of Mont Blanc, crafting our paths admits the powder snow as though an artist's brush travelling across the canvas. That moment, the inspiration for 3812 was born and the name is an homage to that memorable day in the French Alps.

心 · 景 三

Mind-Scape III 08.12.2015 - 28.01.2016

藝術家 Artists

王璜生 Wang Huangsheng
桑火堯 Sang Huoyao
彭康隆 Peng Kanglong
林國成 Lin Guocheng
于洋 Yu Yang
何鳳蓮 Chloe Ho

學術主持 Academic Support

夏可君博士 Dr. Xia Kejun

藝術總監 Artistic Director

許劍龍 Calvin Hui

3812 gallery

開放時間 Opening Hours	:	星期一至星期五 Mon to Fri 10:30 am – 7:30 pm 星期六 Saturday 11:00 am – 5:00 pm
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地址 Address	:	香港西營盤皇后大道西 118 號地下 G/F, 118 Queen's Road West, Sai Ying Pun, Hong Kong
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Facebook	:	www.facebook.com/3812gallery
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