An abstract artwork featuring dark, textured washes and perforated patterns. The composition is layered, with a dark, textured background overlaid with various patterns of small, light-colored dots or perforations. Some of these patterns are arranged in horizontal bands, while others form more irregular, organic shapes. The overall effect is one of depth and complexity, suggesting a landscape or a mental space.

London

Mind-Scape VI

3812 gallery
London | Hong Kong

Mind-Scape UI 心·景 (六)

Ma Desheng
Wang Jieyin
Victor Wong
Raymond Fung
Leung Kui Ting
Chloe Ho
Kassia Ko
Yang Yanling

3.4 - 6.5.2023
3812 Gallery London

The Metropolitan Museum's important 2013 'Ink Art: Past as Present' confirmed what many of us have been championing: that ink art has not only an illustrious past but a vibrant present. I am delighted that we are staging the sixth edition of Mind-Scape whose participants are acutely aware of the deep roots of Chinese ink in ancient Chinese philosophy, but also understand that ink art, if practised now, has to be made anew. I am thrilled to showcase such a group of artists whose use of ink is wonderfully various as well as compelling.

— Calvin Hui, co-founder of 3812 Gallery

3812 Gallery is delighted to announce the return of its Mind-Scape exhibition series, now in its sixth edition, at 3812 London ongoing until 6 May 2023. First launched in 2013, MindScape VI 2023 is curated to examine contemporary ink art through the works of artists living in Mainland China and Hong Kong. Ranging from 1980s to present, the selection of artworks also illustrates how ink art can range from traditional Xuan paper to the integration of technology and ink.

Featuring works by Ma Desheng, Wang Jieyin, Victor Wong, Raymond Fung, Leung Kui Ting, Chloe Ho, Kassia Ko and Yang Yanling, Mind-Scape VI continues to reveal the transformation of Chinese modern art to contemporary art today. All of the artists stay loyal to Eastern spirituality and exhibit their individual understanding of how the “mind” of ancient wisdoms is fused with “art” as self-expression.

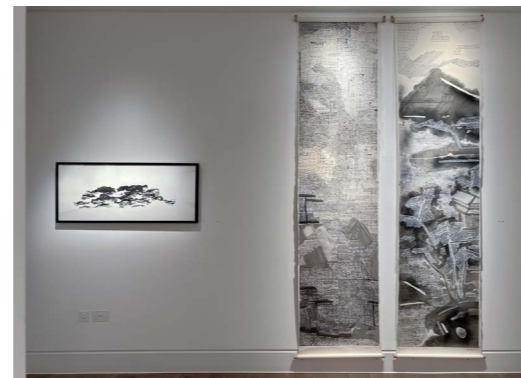


Mind-Scape VI, 3812 Gallery London, 2023. (Installation shot)

Ma Desheng's (b.1952) *Shadowed Landscape* (1982) marks the emergence of contemporary ink art after China opened up to the world in 1979. Ma was

co-founder of the Stars Art Group and uses powerful abstract brushstrokes, and a liberal approach to composition, that modernised Chinese landscape painting.

Wang Jieyin's (b.1941) series of paintings such as *Landscapes Notes* and *Ethereal* explore the clash of space between modern cityscapes and nature. Orderly arranged dots interweave with semi-abstract landscapes and the artist reinterprets the traditions of landscape based on his experience of contemporary urban China.



Mind-Scape VI, 3812 Gallery London, 2023. (Installation shot)

Victor Wong (b.1966), probably the first artist, along with his creation AI Gemini, explores and depicts the moonscape through the application of big data technology and Artificial Intelligence (AI). Wong brings ink art to a whole new level, expanding the possibilities that technology can offer creativity, whilst mindfully exploring the challenges of the relationship between artist and creator.

Raymond Fung (b. 1952), a renowned Hong Kong architect, deviates from traditional ink methods. His paintings are textured and multi layered, glimmering and shining with mineral pigments and splashes of colour, over laid upon the underlying ink. His tall, narrow polyptychs, showing his imagined abstract landscapes, create a rhythmic momentum through space.

In Leung Kui Ting's (b. 1945) semi-abstract ink on paper works, Leung transforms the 'form' within his mind, not with his brushstrokes or the ink itself, but with his artistic impulses- conveying the importance of not only seeing with your eyes but feeling and being at one with nature.



Mind-Scape VI, 3812 Gallery London, 2023. (Installation shot)

Chloe Ho (b.1987) is an international artist who explores her multicultural backgrounds (Hong Kong and USA), combining elements of East and West and pushing the boundaries of ink as a medium. Ho maintains an eye for the unexpected, yet aesthetically familiar as she focuses on the nature of existence, man's relation to nature and its place in the universe.

Kassia Ko's (b.1961) paintings illustrate atmospheric Hong Kong landscapes and airy expressions of her local environment, painted partly en plein air before moving to her studio, and using meticulous brushwork and mono colour schemes to present a passage in time.

Yang Yanling (b.1974) specialises in the gongbi technique which creates an accurate and delicate depiction of the motif, carefully portraying microscopic views of flowers in ink.

Since 2013, the annual Mind-Scape exhibitions have marked the development of the ink art movement over the past decade. In Mind-Scape VI, TECH-ink artist Victor Wong, reveals his unique view on future ink art development when facing unstoppable A.I. technology:

While traditional Chinese ink painting has a long history and is deeply rooted in Chinese culture and philosophy, technology has brought new tools and techniques that have expanded the possibilities of ink painting and created new forms of artistic expression. Technology has also raised questions about the preservation of traditional culture and the impact of technology on artistic expression. We should remember that this technology should be viewed as a tool to support and enhance traditional techniques, rather than a replacement for them.

— Victor Wong, TECH-ink artist

美國大都會博物館在2013年舉辦了一個重要的展覽「水墨藝術：過去與現在」，大家一致讚同：水墨藝術不僅有其輝煌的過去，至今仍然充滿活力。我很高興在「心·景(六)」中，藝術家敏銳地意識到中國水墨蘊含中國古代哲學裡的深厚根源，我也明白如果現在要實踐水墨藝術，就必須貫穿古今，把它重新再創造。我很興奮能展示一群傑出藝術家的作品，他們的水墨創作既多元化而且備受市場關注。

—— 許劍龍 3812畫廊聯合創辦人

3812倫敦畫廊隆重宣布於2023年4月3日至5月6日期間舉行「心·景」系列第六展。「心·景」展覽理念於2013年由畫廊聯合創辦人許劍龍提出，專注於當代繪畫的研究和闡釋。「心·景(六)」旨在展示中國大陸與香港地區的當代水墨藝術家的作品，回顧當代水墨的發展。從紙本水墨到科技水墨的融合，展示近40多年的藝術實踐，試圖呈現水墨藝術跨媒介的多元發展。

此次展覽精選八位藝術家的作品，包括：馬德升(1952年生)、王劭音(1941年生)、黃宏達(1966年生)、馮永基(1952年生)、梁巨廷(1945年生)、何鳳蓮(1987年生)、高杏娟(1961年生)以及楊雁翎(1974年生)。「心·景(六)」延續了對中國現當代藝術轉型的批判性解讀。藝術家們全都秉持東方精神的精髓，展現了對傳統智慧的「心源」與自我表達的藝術之獨到理解。

馬德升(1952年生)於1982年創作的《映像》，是1979年中國對外開放後當代水墨藝術的濫觴。他是星星畫會的創辦人之一，善用充滿力量感的抽象筆觸與自由開放的構圖革新中國山水畫。王劭音(1941年生)的《山水符號》和《飄渺》系列繪畫探索了現代城市與自然景觀的空間碰撞，有序排列的點陣與半抽象的景物交織在一起，是藝術家基於當代中國城市的生活體驗重新詮釋山水畫傳統。黃宏達(1966年生)被譽為第一位科技水墨藝術家，他應用大數據和人工智能技術(AI)發明了A.I. Gemini，並透過科技水墨描繪月球景觀。他發展了科技與藝術創作交互的可能性，將水墨藝術提升到一個全新的高度。

身為建築師的馮永基(1952年生)扎根於傳統的中國水墨，匠心獨運地創作當代藝術。他的畫作具有多層次的紋理，閃爍著燦爛的礦物顏料，鮮艷的色彩飛濺在墨水上，畫面如詩如畫。他的多聯畫長而窄，展示了他想象中的抽象風景，透過空間營造有韻律的勢頭。在梁巨廷(1945年生)的半抽象水墨紙本作品中，他改變了「形式」的表達方式，不是用筆觸或水墨本身，也不僅僅表達眼睛所見，而是運用藝術靈感，描繪恍如置身大自然中的感覺。

何鳳蓮(1987年生)擁有香港和美國多元文化背景，她專注於探尋存在的本質、人與自然的關係以至人在宇宙中的位置。她將東西方元素融合，試圖突破傳統媒介的邊界及其可塑性。高杏娟(1961年生)的畫作聚焦於香港全景與對當地環境的輕快表達。她最享受在戶外寫生創作，使用細膩的筆觸和水墨的單色來呈現時間流逝。而楊雁翎(1974年生)專攻精工細作的工筆技法，用水墨細緻描繪花朵的微觀圖像。

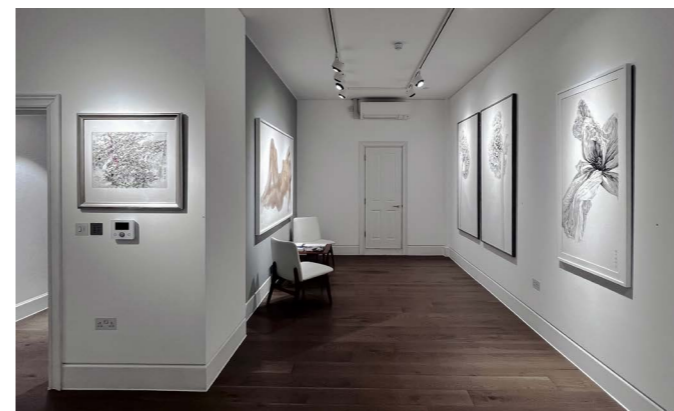
自2013年起，「心·景」年度展覽見證了近十年來水墨藝術的發展。在面對勢不可擋的A.I.技術發展，科技水墨藝術家黃宏達有一番獨到的見解：「雖然中國傳統水墨藝術歷史悠久，且深深植根於中國文化和哲學，但科技帶來了新的工具和技術，擴大了藝術的可能性，並創造出新的藝術表現形式。科技同時引發了以下問題，如何保護傳統文化、科技對藝術創作帶來的衝擊等。但我們應該記住，科技應該被視為輔助和提升傳統技法的工具，而不是取代傳統藝術。」



Mind-Scape VI, 3812 Gallery London, 2023. (Installation shot)

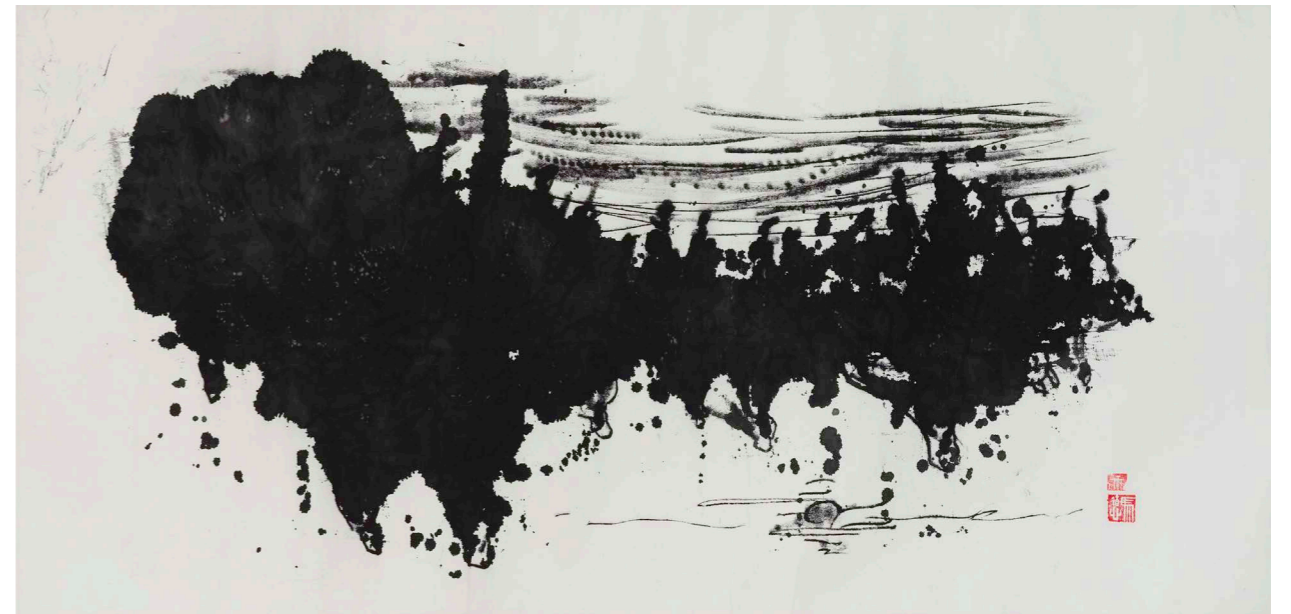


Mind-Scape VI, 3812 Gallery London, 2023. (Installation shot)

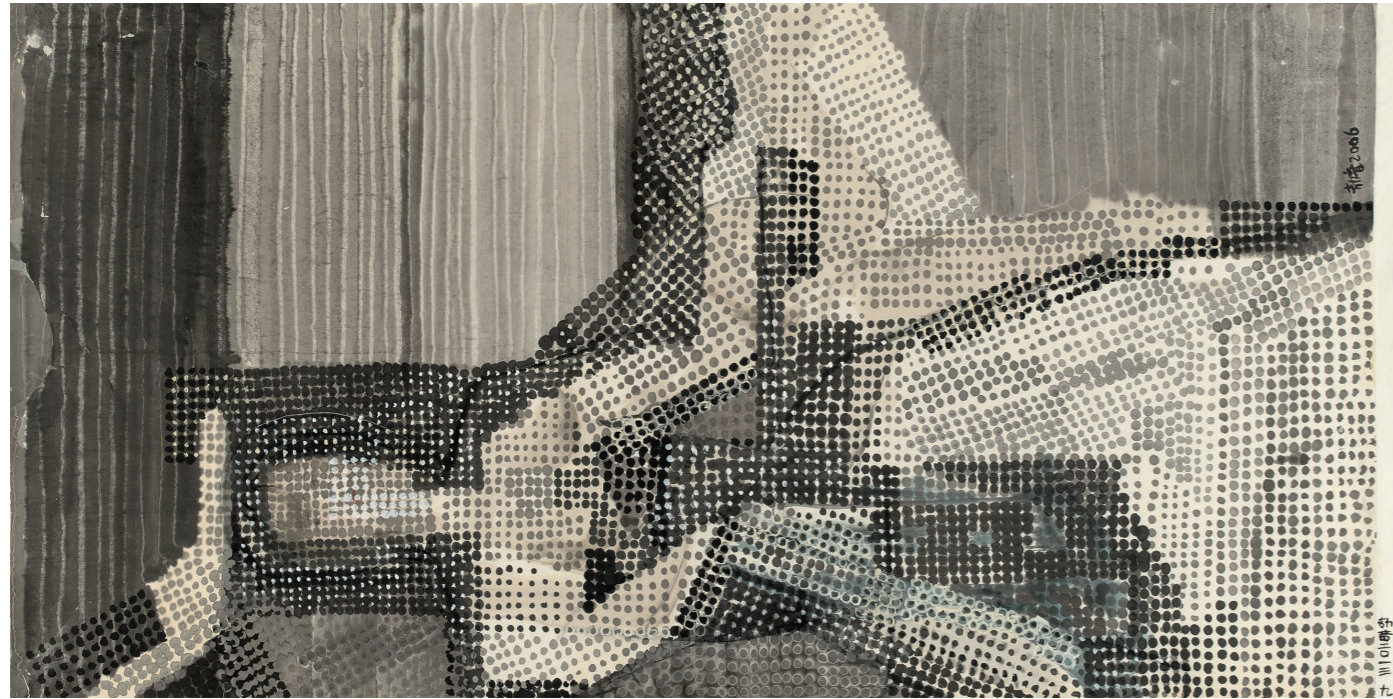


Mind-Scape VI, 3812 Gallery London, 2023. (Installation shot)

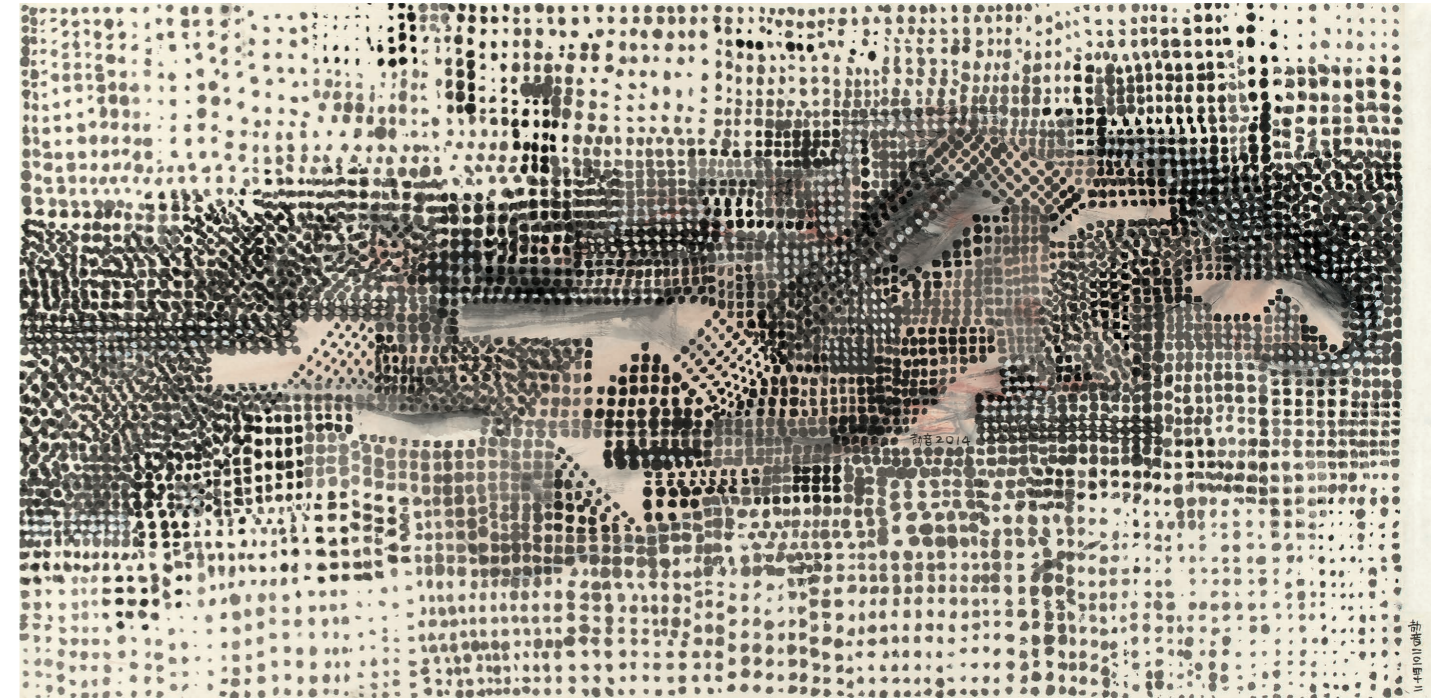
Artworks



Ma Desheng 馬德升
Shadowed Landscape 映像, 1982
66 x 136 cm
Ink on paper 水墨紙本



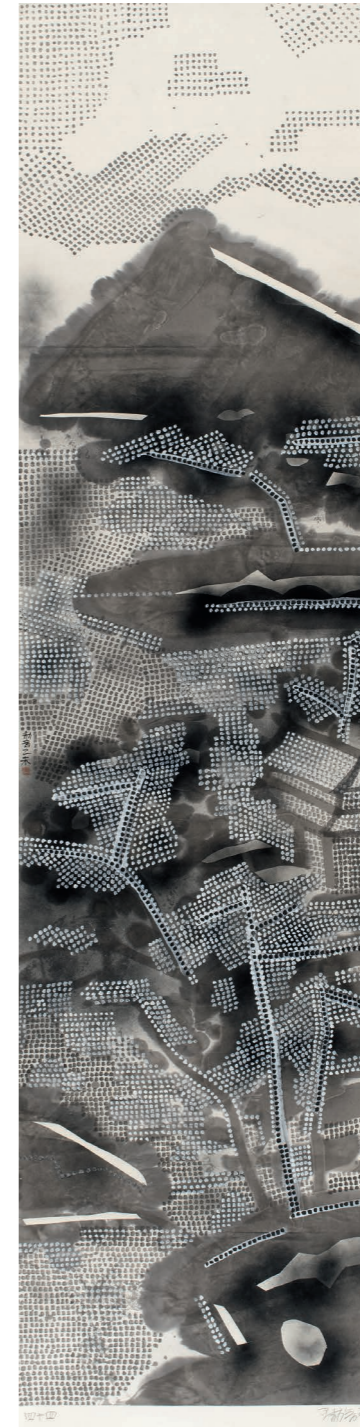
Wang Jieyin 王劫音
Ethereal No.9 飄渺 No.9, 2013
70 x 138 cm
Ink on paper 水墨紙本



Wang Jieyin 王劫音
Ethereal No.12 飄渺 No.12, 2014
70 x 138 cm
Ink on paper 水墨紙本



Wang Jieyin 王劫音
Landscape Notes No.43 山水符號 43, 2015
276 x 70 cm
Ink on paper 水墨紙本



Wang Jieyin 王劫音
Landscape Notes No.44 山水符號 44, 2015
276 x 70 cm
Ink on paper 水墨紙本



Victor Wong & A.I. Gemini 黃宏達·A.I. Gemini
Escapism 0018 逸 0018, 2018
46 x 118 cm
Artificial Intelligence, Ink on paper 人工智能·水墨紙本



Victor Wong & A.I. Gemini 黃宏達·A.I. Gemini
Escapism 0019 逸 0019, 2018
46 x 118 cm
Artificial Intelligence, Ink on paper 人工智能·水墨紙本



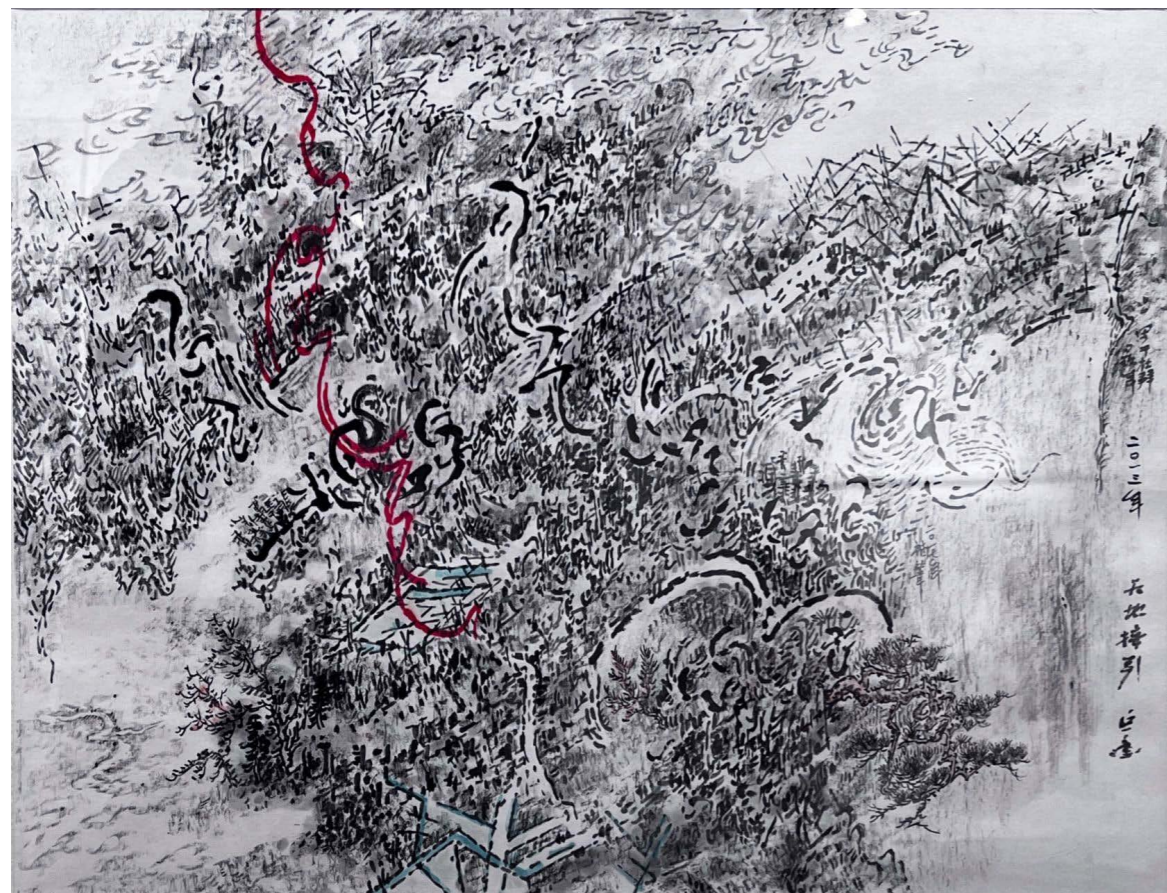
Victor Wong & A.I. Gemini 黃宏達·A.I. Gemini
Far Side of the Moon 0009 月球背面 0009, 2019
89 x 62 cm
Artificial Intelligence, Ink on paper 人工智能·水墨紙本



Raymond Fung 馮永基
china in China (41) 宋彩華姿 (四十一), 2013
197 x 27 cm
Ink and colour on paper 水墨設色紙本



Raymond Fung 馮永基
china in China (42) 宋彩華姿 (四十二), 2013
197 x 27 cm
Ink and colour on paper 水墨設色紙本



Leung Kui Ting 梁巨廷
Untitled 無題, 2013
73 x 69 cm
Ink on paper 水墨紙本



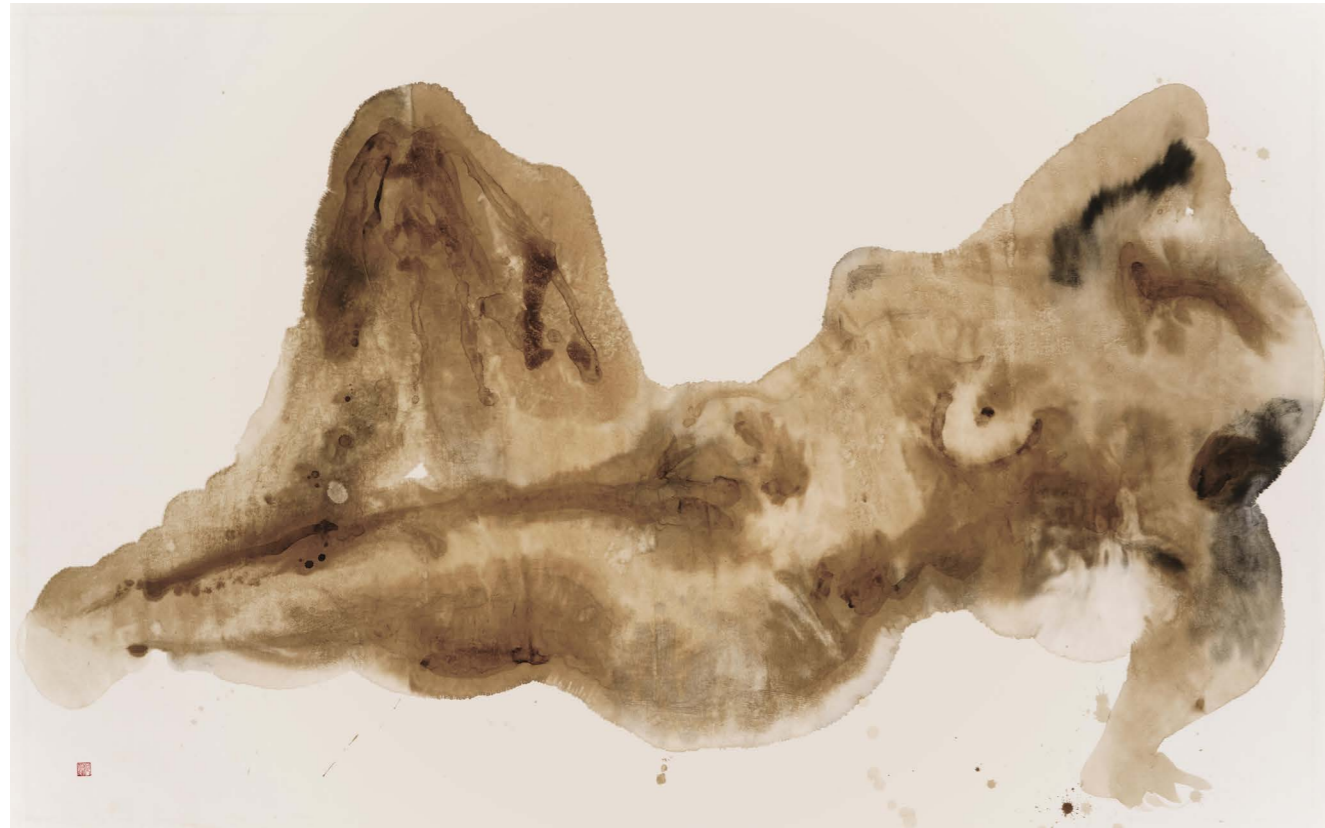
Chloe Ho 何鳳蓮
On Mount Olympus II 在奧林匹斯山之巔 II, 2016
121 x 94 cm
Chinese ink and coffee on rice paper 中國水墨、咖啡、紙本



Chloe Ho 何鳳蓮
The Dreamer 造夢者, 2016
96.5 x 178.5 cm
Chinese ink and coffee on rice paper 中國水墨、咖啡、紙本



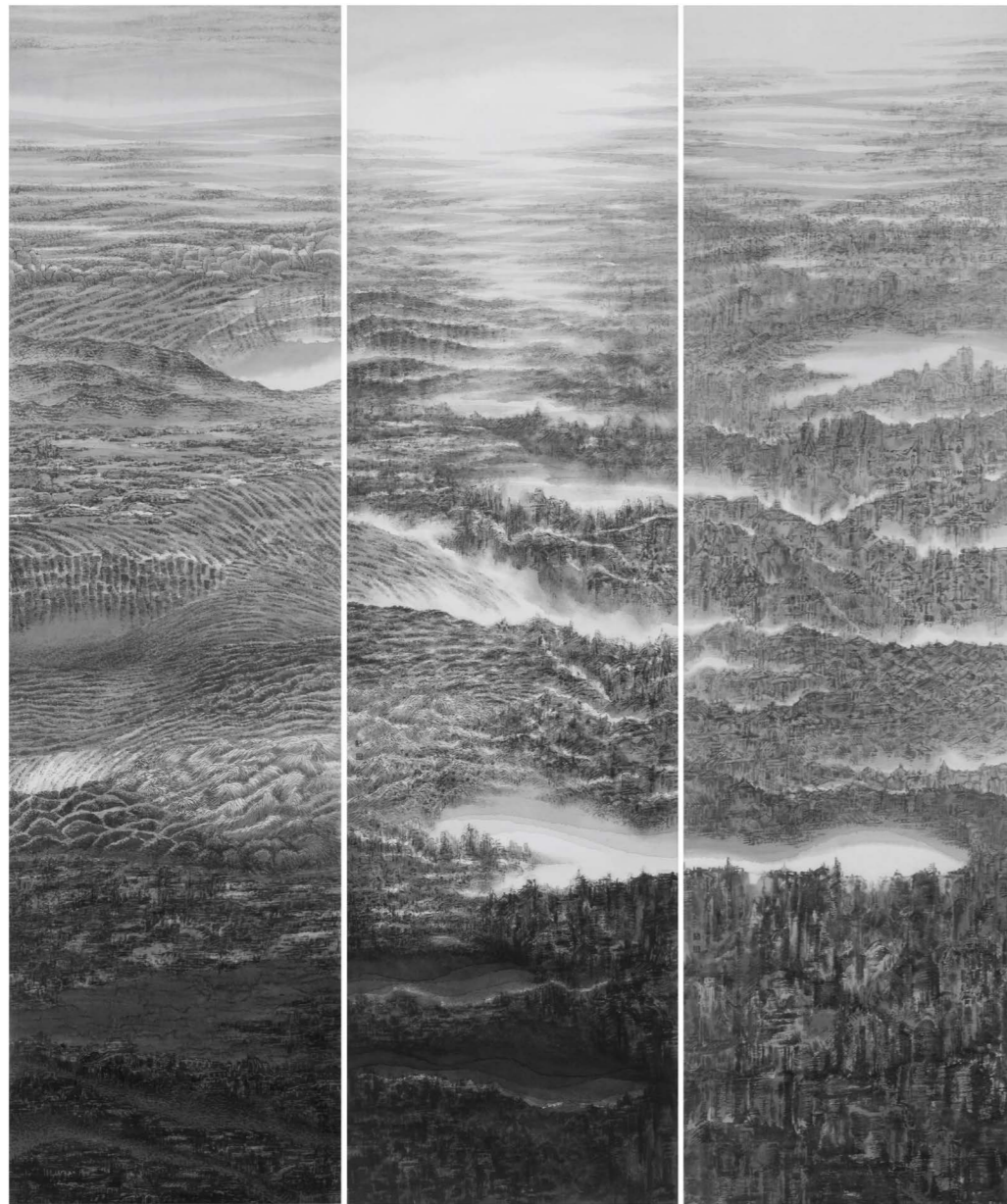
Chloe Ho 何鳳蓮
Sea Flora 海洋之花, 2018
100 x 150 cm
Chinese ink and coffee on rice paper 中國水墨、咖啡、紙本



Chloe Ho 何鳳蓮
Nature's Beauty 自然美, 2020
123.5 x 199 cm
Chinese ink and coffee on rice paper 中國水墨、咖啡、紙本



Kassia Ko 高杏娟
Momentary Series #29 #30 瞬間系列 #29 #30, 2019
36 x 47 cm (x2)
Ink and colour on paper 水墨設色紙本



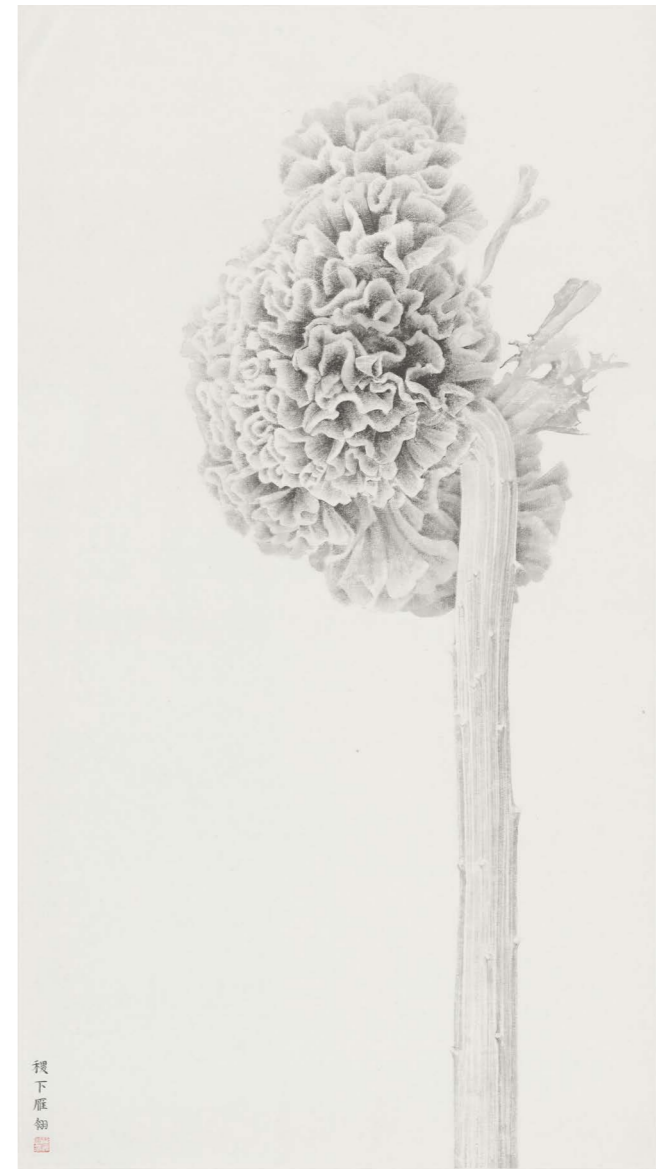
Kassia Ko 高杏娟
 The Transformation 變奏, 2019
 186 x 150 cm (total 全部)
 Ink and colour on paper (Triptych) 水墨設色紙本 (三聯屏)



Kassia Ko 高杏娟
 Inspiring Whisper #7 #8 山語系列 #7 #8, 2020
 39 x 50 cm (x2)
 Ink and colour on paper 水墨設色紙本



Kassia Ko 高杏娟
Momentary Series #38 #39 瞬間系列 #38 #39, 2020
36 x 47 cm (x2)
Ink and colour on paper 水墨設色紙本



Yang Yanling 楊雁翎
Jin 簾, 2017
180 x 100 cm
Ink on paper 水墨紙本



Yang Yanling 楊雁翎
Se 瑟, 2017
180 x 100 cm
Ink on paper 水墨紙本



Yang Yanling 楊雁翎
Man 曼, 2022
131 x 66 cm
Ink on paper 水墨紙本

Artists Biography

Ma Desheng
馬德升



Ma Desheng, born in Beijing 1952, was a key figure in Chinese visual arts in the wake of Mao Zedong's death and the end of the Cultural Revolution in 1976. A self-taught artist, he worked as an industrial draftsman and woodblock print artist before starting to paint with traditional Chinese ink.

In 1979, he co-founded The Stars Art Group, the pioneering avant-garde collective of Chinese artists which included Huang Rui, Ai Weiwei, and Wang Keping, among others. The group staged exhibitions and protests, advocating for individual expression and Ma and his contemporaries helped to pave the way for new developments in modern art, independent expression, and collectivity in China. During this period Ma predominantly produced monochromatic woodblock prints. Growing political pressure saw the disbanding of The Stars around 1983. In the mid-1980s, Ma Desheng left China and spent time travelling in Europe before settling in Paris, where he still lives today.

Upon leaving China, Ma worked increasingly with calligraphy ink and acrylic paint. Ma demonstrates huge versatility in his use of traditional brushwork techniques to create spontaneous, abstract depictions of landscape and form. His explorations ranged from printmaking, painting, sculpture, and poetry, to his widely recognised stacked stone assemblages, which appear at first as monuments of apparent neutrality. Guided by Taoist philosophy, Ma investigates endless visual possibilities for his signature forms, and their embodiment of energy, life, and spirit.

From the early 2000s, Ma composed images of piles of stones in endless variations of stacking and assemblage. Simplified, repetitive, and sparse, Ma's stone paintings explore dichotomies of stability and fragility; imbalance and equilibrium, lightness and weight.

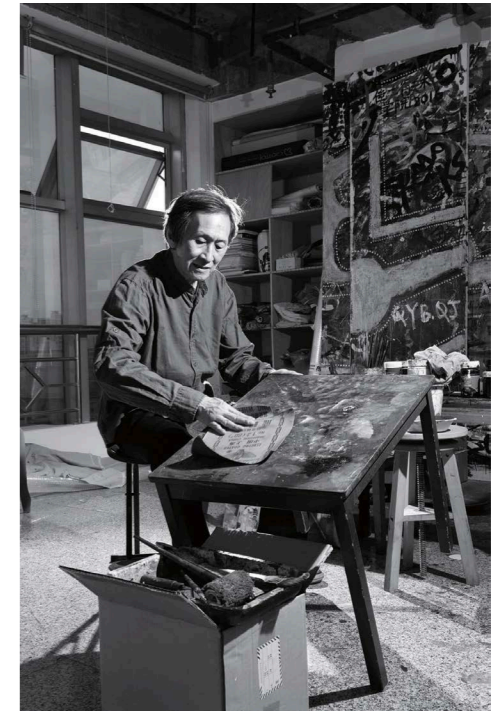
Wang Jieyin 王劫音

馬德升，1952年生於北京，是毛澤東逝世後和1976年文化大革命結束後中國視覺藝術界的關鍵人物。他自學成才，曾擔任工業繪圖員和版畫藝術家，後來開始用中國傳統水墨作畫。

1979年，他與友人共同創立了「星星畫會」，作為中國前衛藝術的先鋒團體，成員包括黃銳、艾未未、王克平等。該團體舉辦多個展覽和抗議活動，提倡表達個人思想，同時馬德升和他的同輩人致力於促進中國現代藝術和集體主義的發展，並提倡表達獨立思想。在此期間，馬德升主要創作單色木版畫。1983年前後，「星星畫會」在政治壓力下解散。80年代中期，馬德升離開中國，遊歷歐洲，定居巴黎，直到現在。

離開中國後，馬德升越來越多地使用書法墨水和壓克力顏料。馬德升是一位多才多藝的藝術家，他利用傳統水墨筆法，創作隨意的、抽象的風景和形象。他探索不同類型的藝術創作，從版畫、繪畫、雕塑和詩歌，到他廣為人知的堆疊石頭組合，這些組合體現了他對道法自然的追求。在道家哲學的指導下，馬德升探索了他標誌性形式的無限視覺可能性，以及它們對能量、生命和精神的體現。

從2000年代初開始，馬德升創作了一系列有關石塊堆疊的圖像，其中的堆疊和組合的方式不斷變化。馬的石畫結構簡單，時而重複，時而稀疏，探索了穩定和脆弱的二元對立、不平衡及平衡、輕與重的概念。



Wang Jieyin, born in 1941. Now working and living in Shanghai.

Wang Jieyin's refined works embody a contemporary transformation of traditional landscape painting. The classical sentiment, as well as his use of Western form in his compositions, are transformed into his unique artistic language, revealing his pursuit of contemporary ink. Wang Jieyin cruises among print, oil and ink in a transcendent way, and attempts to deconstruct and transform the artistic approaches towards the Chinese classical literati painting. His works embrace both traditional aesthetics, and state-of-the-art spirits arising from Modernism; hence his creations are considered as the "Contemporary reawakening of the Chinese aesthetic of naivety".

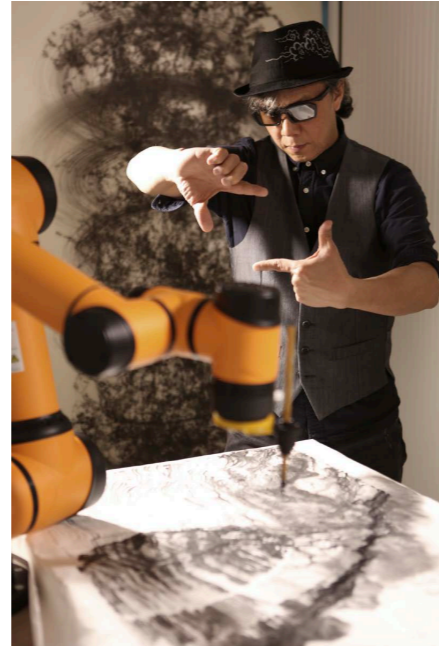
Wang Jieyin's works have been exhibited around the world, and collected by important institutions such as Musee de Gravelines (Gravelines), Bibliothèque nationale de France (Paris), USC Pacific Asia Museum (Pasadena), Portland Art Museum (Portland), National Art Museum of China (Beijing), Long Museum (Shanghai), MGM Chairman's Collection (Macau) etc.

王劫音，1941年出生，現工作生活於上海。

他的作品淋漓盡致地實現了傳統山水畫的當代性轉化，其傳統的意境和西方形式的構成都轉換成了獨特的藝術語言，使其作品中流露出的水墨性原理以當代面貌呈現。王劫音以其超然的方式遊刃於版畫、油畫、水墨等多種語言方式之間，對中國傳統文人繪畫的語言譜系進行解構和轉化，其作品既具有傳統的審美風範，更具有現代主義者的新生銳氣，其創作因此被稱為「中國『生拙』美學的當代復蘇」。

其繪畫作品享譽國際藝壇，並被世界各地的美術館收藏，包括法國GRAVELINES博物館(格拉夫林)、法國國家圖書館(巴黎)、美國加州USC亞太藝術博物館(帕薩迪納)、美國波特蘭藝術博物館(波特蘭)、中國美術館(北京)、龍美術館(上海)、美高梅主席典藏(澳門)等。

Victor Wong 黃宏達



Victor Wong (b.1966) is best known for his digital work and special effects. He invented and created A.I. Gemini, the first-ever artificial intelligence ink artist in the world in 2018. In 2019, Victor Wong's Escapism series was unveiled at INK NOW Taipei Art Expo in January, marking the beginning of the TECH-iNK era. In April 2019, 3812 Gallery London held his debut exhibition in Europe, Far Side of the Moon. Within one year, 3812 Gallery presented Wong's TECH-iNK in many cities internationally, including London, Hong Kong, Taipei, Shanghai, and Nanjing.

TECH-iNK has brought ink art to a whole new level, expanding the possibilities that technology can offer creativity whilst mindfully exploring the challenges of this relationship. His works are held by numerous important private collectors, including the Uli Sigg Collection in Switzerland. The first A.I. ink painting, Escapism 0001, was featured on the cover of Cathay Pacific's inflight magazine Discovery in January 2019 and it was collected by Cathay Pacific. In May 2020, Wong was commissioned by SAMSUNG to create a new work, The Fauvist Dream of Gemini 03. The digitalised version is featured in SAMSUNG THE FRAME 2020 and was exhibited at the Lane Crawford ifc mall in Hong Kong.

Wong graduated from the University of Washington in Seattle in 1989. His visual effects (VFX) production company, vfxNova, has produced over 800 TV advertisements and designed special effects for over 100 films from Hong Kong and Hollywood, including Iron Man, Fantastic Four, The Nightmare Before Christmas 3D, Rise of the Legend, CJ7, Initial D, among others. Many of his productions won accolades from JIAA of Japan, New York Festival of the US, Hong Kong Film Awards and the Taipei Golden Horse Film Festival and Awards. Wong was named one of Hong Kong's Ten Outstanding Young Persons in 2005. In 2019, renowned French brand Martell honoured him with the Martell Artist of the Year and Our Hong Kong Foundation presented him with an InnoStars Award for his emphasis on innovation and heritage preservation in his passionate artistic journey.

黃宏達以數位藝術及電影特效而著名。2018年，他發明了史上首位人工智能水墨藝術家A.I. Gemini。2019年1月，他在首屆台北水墨現場展博會中率先推出全球首個「科技水墨」山水畫系列《逸》，獲得國際藏家和媒體高度關注和評價。同年4月，黃宏達在3812倫敦畫廊舉行首個歐洲個人展覽「月球背面」。一年之內，3812畫廊在世界各大城市展出黃宏達的「科技水墨」系列作品，包括倫敦、香港、台北、上海、南京等。

「科技水墨」重新定義了水墨藝術，不斷發掘藝術與科技之間的微妙關係與可能性，同時亦理性思索當中的挑戰。黃宏達的作品被各地重要私人收藏家收藏，包括烏利·希克博士(瑞士)。2019年，其首幅人工智能科技水墨作品《逸0001》被刊登於國泰航空飛機雜誌《Discovery》一月刊封面，並由國泰航空收藏。2020年5月，黃宏達受三星委託創作《Gemini的野獸派之夢03》，該電子版本被收錄於三星THE FRAME 2020，並於香港國際金融中心商場連卡佛中庭展出。

黃宏達於1989年畢業於美國華盛頓大學。他創立的視覺特效製作公司vfxNova曾製作逾800個電視廣告，並曾為逾百部香港本地電影及荷里活電影設計視覺特效，包括《鐵甲奇俠》、《神奇四俠》、《3D怪誕城之夜》、《黃飛鴻之英雄有夢》、《長江7號》及《頭文字D》，其中多部作品獲得日本JIAA廣告獎、美國紐約節廣告獎、香港電影金像獎及台灣金馬獎殊榮。他更獲選為2005年度香港十大傑出青年。2019年，黃宏達獲得法國品牌馬爹利的非凡藝術人物大獎及團結香港基金的香港創新領軍人物大獎，表揚其「探索創新意念、不忘傳承經典」的精神。

Raymond Fung 馮永基



Born in 1952 in Hong Kong, Raymond Fung Wing Kee is a renowned artist and architect in Hong Kong. He was selected as one of the Hong Kong Ten Outstanding Young Persons in 1990 and has received numerous art and design awards throughout the years. In 1997, Fung won the Vermont Artist Village Scholarship. In 2008, he received the Certificate of Commendation from the Hong Kong SAR Home Affairs Bureau for his outstanding achievements in the promotion of arts and culture in Hong Kong. He was awarded Hong Kong Ten Outstanding Designers Awards in 2009 and was appointed Justice of Peace in 2011.

Fung has exhibited extensively and has had solo exhibitions in Beijing, Shanghai, Hangzhou, Taipei, Hong Kong, Tokyo, New York, Paris and Avignon. Most significantly, in February 2023 “Qi Shi Raymond Fung: A Retrospective - In Between Art And Architecture” was held at Arts Pavilion, West Kowloon Cultural District, Hong Kong and marked Fung’s 70 decade long life and career.

His works are widely collected by international corporations and museums including Asian Art Museum of San Francisco, The National Art Museum of China (Beijing), Shanghai Art Museum (now renamed as China Art Museum), Hong Kong Museum of Art, The University Museum and Art Gallery (UMAG) of The University of Hong Kong and Hong Kong Heritage Museum.

Fung marked his watershed in 1989 where his works were chosen to be staged at the Contemporary Chinese Painting 1984-89 exhibition at Harvard University (Boston). This exhibition was curated by renowned scholar and art curator Professor Wu Hung, then teaching at Harvard. Fung was also selected to exhibit at the Venice Biennale (Architecture). His exhibited work, entitled Fish Ball, reflected the fast-paced lifestyle of Hong Kong and the local nature of compactness that strived for mass production, convenience and efficiency. Fung’s monumental work Dynasties with smoke emissions was selected as one of the best ten works exhibited by the fair organiser in ART PARIS in 2019 and was further introduced at TV5.

Fung began his career in landscaping, with a specific concern on the countryside of Hong Kong, which reflects his deep attachment and sense of belonging to his hometown. In recent years, he has begun to explore universally shared values, in hope of raising people’s awareness for the environmental and global social issues.

Fung is presently a Board Member of Hong Kong Palace Museum, a member of the West Kowloon Cultural District Authority Development Committee (HK), an Honorary Advisor of Hong Kong LCSD Museums, an Advisor of The Chinese University of Hong Kong Campus Development, including museum buildings, and a member of the Hong Kong Harbourfront Commission.

Alongside being the author of The Untold Story of Hong Kong Architecture published by Chung Hwa Book Co., and The Art of Raymond Fung published by The University Museum and Art Gallery (UMAG) of The University of Hong Kong, Fung is also a co-writer of seven books on culture and architecture.

馮永基於1952年生於香港，是著名的香港藝術家和建築師。他曾於1990年獲得香港十大傑出青年獎，多年來榮獲眾多海內外藝術及設計大獎。他於1997年獲得佛蒙特州藝術村獎學金；於2008年獲得香港特別行政區民政事務局長之藝術推廣嘉許獎狀，以表彰他在促進香港藝術文化發展的傑出成就；於2009年被授予香港十大傑出設計師大獎；並於2011年獲香港特區政府委任為太平紳士。

他曾在北京、上海、杭州、台北、香港、東京、紐約、巴黎和亞維農舉辦過大型展覽及個展，並於2023年2月，在香港西九文化區藝術館舉行「馮永基回顧展：遊走于水墨與建築之間」，標誌並呈現了馮氏70年的人生和職業生涯。

他的作品廣為國際企業及博物館收藏，包括舊金山亞洲藝術博物館(舊金山)、中國美術館(北京)、上海美術館(現更名為中華藝術宮)、香港藝術館、香港大學美術博物館和香港文化博物館等。

1989年是馮永基創作的分水嶺，其作品入選哈佛大學「中國的新風貌1984-89」展覽，該展覽由著名哈佛大學學者和藝術策展人巫鴻教授策劃。他曾入選威尼斯建築雙年展，其作品《魚蛋》反映了香港急速的生活節奏及致力於量產、便捷和高效益的緊湊性。《千秋》是馮永基極具紀念意義的作品，入選為巴黎當代藝術博覽會2019十大佳作之一，並於法國電視國際五台作廣泛介紹。

馮永基的職業生涯始於景觀美化，並相當關注香港的鄉郊環境，這反映出他對香港本土的深厚感情和歸屬感。近年來，他開始探索更高的普世價值，藉此提高人們對環境和全球社會問題的覺知。

馮永基現為香港故宮文化博物館董事、西九文化區發展委員會成員、香港康樂及文化事務署博物館榮譽顧問、香港中文大學校園發展處(包括博物館建築)顧問以及香港海濱事務委員會委員。

馮永基除了著有由中華書局出版的《誰把爛泥扶上壁——你所不知的香港建築故事》和香港大學美術博物館出版的《馮永基藝術作品集》，更是七本文化藝術、建築書籍的合著者。

Leung Kui Ting 梁巨廷



Leung Kui Ting was born in 1945 in Guangzhou, China, and grew up in Hong Kong.

Leung's works have been collected by Ashmolean Museum of Art and Archaeology, University of Oxford; Singapore National Gallery; Hong Kong Museum of Art; Hong Kong Heritage Museum; Hongkong Land; Hong Kong and Shanghai Banking Corporation; Museu Luís de Camões, Macau. Over the years he has won several major awards in Hong Kong, including the Urban Council Fine Art Award in 1976, 10 Outstanding Young Persons of the Year in 1981, Urban Council Sculpture Design Award in 1994, Visual Arts Fellowships of Hong Kong Arts Development Council in 1999. He received the Freeman Asia Foundation Award, United States in 1998.

Since the 1960s, Leung has and drawn from his background in Chinese ink painting and graphic design, and consistently challenged existing paradigms in classical Chinese and modern Western art to create new visual effects.

In 1964, he studied painting under Lui Shou-Kwan (1919–1975)—a leading figure in the Hong Kong New Ink Painting movement. The New Ink Painting movement revived interests in classical Chinese ink painting and advocated for an integration of Western art techniques and theories. Also influential in his education was Wucius Wong—the pioneering Chinese contemporary ink artist and another student of Lui—under whom Leung studied design. Between 1975 and 1990, Leung taught design at the Hong Kong Polytechnic.

In the early years, Leung experimented with various media in an attempt to create a hybrid of Chinese and Western artistic conventions. In the 1960s he worked in printmaking, sculpture and oil painting, while manipulating paper by dyeing, folding or sewing it to create irregular surfaces upon which to work. Drawing from his training in design, Leung created the geometric shapes that later became characteristic of his ink paintings. His fascination with texture continued into the 1970s, during which time he mixed calligraphy and oil pastels on paper.

Leung returned to Chinese ink painting in the mid-1980s when he travelled to different parts of China and gained a deeper understanding of the genre. Leung's newly found interests in rocks, trees and mountains as central subjects reflect those of Chinese literati painters who valued subjective representation of experiences over realistic renderings of nature. Likewise, Leung uses the shapes and forms of nature as a vehicle through which he explores his thoughts. However, Leung does not merely recreate the famous scenes of traditional literati paintings—he infuses them with elements borrowed from Western art, such as hard-edged planes and geometric forms suggestive of urban architecture. Leung also replaces the eye-level perspective with a panoramic view, introducing a perspective from a height that did not previously exist in classical Chinese painting.

梁巨廷於1945年生於中國廣州，後生活於香港。

他的作品被牛津大學阿什莫林博物館、牛津大學、新加坡國家美術館、香港藝術館、香港文化博物館、香港置地、香港上海匯豐銀行和澳門路氹城博物館等多家機構收藏。他曾獲得香港多項重要獎項，包括1976年的城市議會美術獎、1981年的十大杰出青年、1994年的城市議會雕塑設計獎和1999年香港藝術發展局視覺藝術獎學金。他還於1998年獲得了美國弗里曼亞洲基金會獎。

自20世紀60年代以來，梁巨廷一直在利用其中國水墨畫和平面設計的背景，不斷挑戰古典中國和現代西方藝術中現有的范例，以創造新的視覺效果。

1964年，他在香港新水墨畫運動的主要代表之一、畫家呂壽琨(1919-1975)的指導下學習繪畫。新水墨畫運動重新喚起了人們對古典中國水墨畫的興趣，提倡將其融合西方藝術技巧和理論。在他的教育中同樣有影響力的是王無邪，即中國當代水墨畫的開創者，同時他也是呂壽琨的門徒，梁巨廷在他的指導下學習了設計。在1975年至1990年期間，梁巨廷在香港理工大學任教設計。

梁巨廷早期嘗試使用各種媒介，試圖創造中西方藝術傳統的混合體。在20世紀60年代，他從事版畫、雕塑和油畫創作，同時通過染色、折疊或縫制紙張來創造不規則的表面作為材料。梁巨廷從設計訓練中獲得靈感，創作了後來成為其水墨畫特色的幾何形狀。在20世紀70年代他嘗試將書法和油畫粉在紙上混合，延續了他對紋理的迷戀。

梁巨廷於1980年代中期重新回到中國水墨畫中，他游歷中國不同地區，並對該流派有了更深刻的理解。梁對岩石、樹木和山脈作為創作主體的興趣，反映了中國文人畫家的價值觀：他們更看重通過主觀表達體驗，而非真實的自然描繪。同樣地，梁巨廷將自然的形狀和形式作為他探索思想的工具。然而，他並不僅僅是重新演繹傳統文人畫中著名的場景，他還加入了借鑒自西方藝術的硬邊平面和受城市建築啟發的幾何形式。梁巨廷還用全景視角代替了平視，引入了以前在中國古典繪畫中不存在的俯瞰視角。

Chloe Ho 何鳳蓮



Chloe Ho (b.1987, California, USA) is an international artist who explores her multicultural background (Hong Kong and USA) and belongs to a new generation of talented artists born in 1987. She completed her studies in studio art at Mills College in California under Liu Hung (Chinese - American contemporary artist) and Moira Roth (art historian and critic).

Ho always maintains an eye for the unexpected, yet aesthetically familiar as she focuses on the nature of existence, man's relation to nature and his place in the universe. Chloe engages and encourages the viewer to respond, interpret and spiritually connect to her art.

Her art makes a bold, yet personal statement, through the use of both traditional and contemporary mediums that include Chinese ink, coffee, spray paint, blue ink, acrylics and new technologies.

Chloe has many successful solo shows including those at 3812 Gallery in London and Hong Kong. Following Chloe Ho's critically acclaimed first London exhibition, Unconfined Illumination, held in autumn 2019 at 3812 Gallery London, Ashmolean Museum and the New Hall Art Collection of University of Cambridge have both acquired her artworks for their permanent collections. Her works were also exhibited at Forbes Gallery in New York and Joyce Gallery in Shanghai. Her milestone exhibition Ascendence was a big success at the Hong Kong Arts Centre in 2017. She has also been featured in recognised group shows in the San Francisco Bay Area, Beijing and in Taipei at INK NOW Art Expo. Her works are held by private collectors in England, France, Switzerland, Singapore, Japan, Hong Kong, Taiwan, Mainland China and America (including Washington, New York, Boston, Los Angeles, San Francisco, Sonoma and Florida).

She has participated in many artistic collaborations. In 2018, Chloe's work was collected as part of Macau's MGM Cotai Chairman's Collection and featured at the MGM Cotai Hotel and Villas. Her work was further exhibited at the MGM Collector's Lounge at Art Basel Hong Kong in 2018. In 2019, her signature blue work Ocean's Vase was selected by Rosewood Hong Kong as part of the artistic visual branding for the hotel.

Chloe was given the Most Inspiring Woman Award by Marié Claire Magazine in 2014. She was the first Hong Kong artist honoured as Martell Artist of the Year in 2017. Her work Fleur was successfully offered at the Modern Art Sales in Sotheby's Spring Auction in Hong Kong (2019). She has been featured in Christie's Magazine (2019) and many other notable publications.

何鳳蓮於1987年生於美國加州，是八十後新生代中極具才華的香港當代國際藝術家，致力於發掘她橫跨香港與美國的多元文化背景。她於加州密爾斯大學完成藝術系課程，師從美籍華人當代藝術家劉虹和美國藝術史學者兼藝評家Moira Roth。

何鳳蓮的作品風格創新，充滿驚喜，同時予人熟悉的美感。她的創作主題總是圍繞「人」、「自然」、「宇宙」的互為關係，她吸引並鼓勵觀者回應作品，作出個人的詮釋及與之產生精神連結。她透過傳統及當代媒介：中國水墨、咖啡、噴漆、藍墨水、丙烯以及新技術進行創作，呈現大膽鮮明的藝術語言。

何鳳蓮在3812香港和倫敦畫廊成功舉行多次個展。2019年，何鳳蓮於3812倫敦畫廊舉辦首次倫敦個展「覺醒」(Unconfined Illumination)後，其作品被英國牛津大學阿什莫林博物館(Ashmolean Museum)及英國劍橋大學New Hall Art Collection永久收藏。她也曾在紐約福布斯畫廊及上海Joyce Gallery展出作品。2017年，何鳳蓮於香港藝術中心舉行的個展「昇華」更成為其藝術生涯的里程碑。除個展外，她亦曾於三藩市灣區、北京、台北「水墨現場」等地參與不同聯展，載譽連連。她的創作曾獲英國、法國、瑞士、新加坡、日本、香港、台灣、中國大陸、美國(華盛頓、紐約、波士頓、洛杉磯、三藩市、索諾瑪及佛羅里達州)等地的藏家私人收藏。

近年，何鳳蓮也曾獲邀參與不同的藝術合作項目：2018年，她的作品獲澳門美獅美高梅納入「主席典藏」系列，並於美獅美高梅酒店、別墅，以及「2018香港巴塞爾藝術展」美高梅藝術收藏會客廳中展出；2019年，香港瑰麗酒店選了何鳳蓮的特色作品《海上的花瓶》用於酒店開幕的文創設計精品上。

何鳳蓮曾在2014年獲《瑪莉嘉兒》頒發「Most Inspiring Woman Award」，以及在2017年成為首位獲得「馬爹利非凡藝術人物」殊榮的香港藝術家。此外，她的作品《花兒》在蘇富比2019年春季拍賣現代藝術專場中也成功拍賣。她亦獲《佳士得雜誌》及其他著名刊物邀請訪問。

Kassia Ko
高杏娟



KO graduated in the early 1980s from Hong Kong Polytechnic's Department of Industrial Design and worked as an electronic product design consultant. In 2006 she started a diploma course of Chinese Ink Painting in The University of Hong Kong School of Professional and Continuing Education, majoring in Landscape and Figure Painting. After graduation, she continued contemporary cityscape painting practice under guidance of Mr. Hung Hoi. In 2013, she completed the Master of Fine Arts program at the Royal Melbourne Institute of Technology, conferred in conjunction with the Hong Kong Art School, and was then invited by the Hong Kong Art School to run an annual artist talk to MFA and BA students on her graduation project Ma Wan Landscape: from Distance and Up Close. It was this thesis that has also been collected by the library of the University of Hong Kong and Asia Art Archive.

Ko's artistic practice is driven by her passion for ink painting. With meticulous techniques and distinctive monotone schemes, her paintings illustrate atmospheric cityscapes and airy expressions of environments.

Currently, Ko acts as the secretary of the Chinese Ink Painting Institute Hong Kong, member of China Female Artists' Painting Association and a volunteer ink instructor and committee member of the Young Artists Development Foundation (HK). She was invited as the member of the assessment board for Ink Global 2021. After curating her first solo exhibition Imprint at the Hong Kong Cultural Centre in 2014, her work had been featured at art events in Hong Kong (Art Basel, Ink Asia, Fine Art Asia, Art Central), Shenzhen, Guangzhou, Shanghai, Melbourne, Singapore, London, Vancouver and St. Petersburg. Her works are held in various private collections.

高氏80年代於香港理工學院畢業，主修工業設計及從事電子產品設計顧問。2008年完成香港大學專業進修學院的中國繪畫文憑班，主修山水畫和人物畫，完成課程後繼續隨熊海老師研習現代城市水墨，2013年完成澳洲墨爾本皇家學院和香港藝術學院聯辦的藝術碩士學位，每年都被邀請為學士生及碩士生主講畢業論文。其論文《馬灣：既遠且近》被香港大學圖書館和亞洲藝術文獻庫收藏。

高氏熱愛中國美學，醉心於中西藝術文化的真實與抽象，善用千變萬化的光影表現手法、細膩筆觸以及簡約用色，將現代景象留在水墨變化的一瞬間。

現為中國畫學會香港秘書長，中國女畫家協會會員，義務擔任「藝育菁英」理事和現代水墨畫工作坊導師。被邀請為水墨大展2021評審委員。2014年在香港文化中心策劃首個個人水墨創作展「流·影」，作品多次參加香港巴塞爾藝術展、水墨藝博、典亞藝博、Art Central；及深圳、廣州、上海、墨爾本、新加坡、倫敦、溫哥華、聖彼得堡等地舉行的展覽，作品被海內外多家藝術機構及私人收藏。

楊雁翎
Yang Yanling



An emerging Chinese artist who is known for her skillful gongbi technique in traditional ink painting, Yang Yanling has a very focused motif in her art – microscopic view of flowers. Having graduated from the traditional Chinese painting department of Shandong University of Arts, Yang has adopted an exquisite classical style that has its root in the Song dynasty; however, her extremely detailed depiction of isolated flowers, enlarged to fill the picture plane and rendered at various angles, almost makes her works reach the level of abstraction, merging traditional value with contemporary expression and offering viewers space for their imagination.

楊雁翎作為一位新銳中國藝術家，以其傳統水墨畫的嫻熟工筆技法而聞名。她的作品總圍繞著一個相同的主题——微觀視角下的花朵。畢業於山東藝術學院國畫系，藝術家採用了源自宋代的精緻古典風格；然而，她極其細緻地描繪了孤立的花朵，將其放大以填充畫面平面並通過多角度的渲染，幾乎使她的作品達到了抽象的層次，融合了傳統審美與現代表達，為觀眾提供更大的想像空間。

About 3812 Gallery

With gallery spaces in the heart of Hong Kong and London, 3812 has both Europe and China written into its DNA. It represents Hsiao Chin, one of the major postwar painters whose work can be found in M+ and New York's Metropolitan and who lived in Milan for 40 years, and important ink artists including Raymond Fung from Hong Kong, whose works are in The Asian Art Museum of San Francisco and Hong Kong Palace Museum as well as Nanjing based painter Liu Guofu, whose meticulous works are in Macau's MGM Chairman's Collection and Shanghai Art Museum; and it stages 'fascinating' exhibitions (to quote Colin Gleadell, the art market expert) such as 'Looking East: St Ives Artists and Buddhism' - exploring the debt of British art to Asian philosophy.

Co-founded by Calvin Hui and Mark Peaker, 3812 represents and exhibits both modern and contemporary Chinese and British artists, fostering dialogues between them. The gallery regularly places their work in major public and private collections - and has participated in important art fairs such as Masterpiece. 3812 continues to develop its vision through representing contemporary artists of various genres such as the much-acclaimed Beijing-based Zhao Zhao, the Artist of the Year Award of Art China (AAC) in 2019, whose works were exhibited extensively, including in New York's MoMA PS1 and his one person show at the Long Museum in Shanghai in 2022 and the sensuous porcelains of Li Hongwei, collected by the Art Institute of Chicago and the British Museum among many other museums.

有關3812畫廊

3812是一個擁有中英文化基因的品牌，分別於香港和倫敦的黃金地段開設畫廊。從2016年開始，3812代理旅居米蘭逾40年的戰後華人抽象藝術大師蕭勤，其畫作可見於全球各大博物館，包括香港M+及紐約大都會藝術博物館等；3812亦與多位水墨藝術家合作，包括香港的馮永基，其作品被美國舊金山亞洲藝術博物館及香港故宮文化博物館等收藏；而南京藝術家劉國夫細膩獨特的油畫廣被重要私人及企業收藏，包括澳門美高梅主席典藏及上海美術館等。資深藝術市場作者Colin Gleadell曾稱讚3812主辦的藝術展覽獨具匠心，如「放眼東方：聖艾夫斯藝術家與佛教」，此展為探討東方哲學對英國現代藝術發展的影響與關連提供了一個新視角。

3812聚焦代理現當代中國和英國藝術家，促進藝術文化的對話及交流。畫廊曾發表「東方根性·當代表現」的文化理念，致力推廣其藝術家的作品給公共及私人收藏，同時亦參與重要的藝博會，如倫敦巨匠臻藏藝術博覽會，並將透過與來自不同領域的當代藝術家合作，持續地實踐其策展與文化視野，如榮獲2019年AAC藝術中國年度藝術家大獎、駐北京藝術家趙趙，其作品曾於世界各地展出，包括紐約現代藝術博物館PS1，並於2022年在上海龍美術館舉行其大型個展；以及蜚聲國際的當代陶藝大師李鴻章，其作品被芝加哥藝術博物館及大英博物館等國際美術館收藏。

Hong Kong 香港

Opening Hours 開放時間

Monday - Friday 11 am - 7 pm

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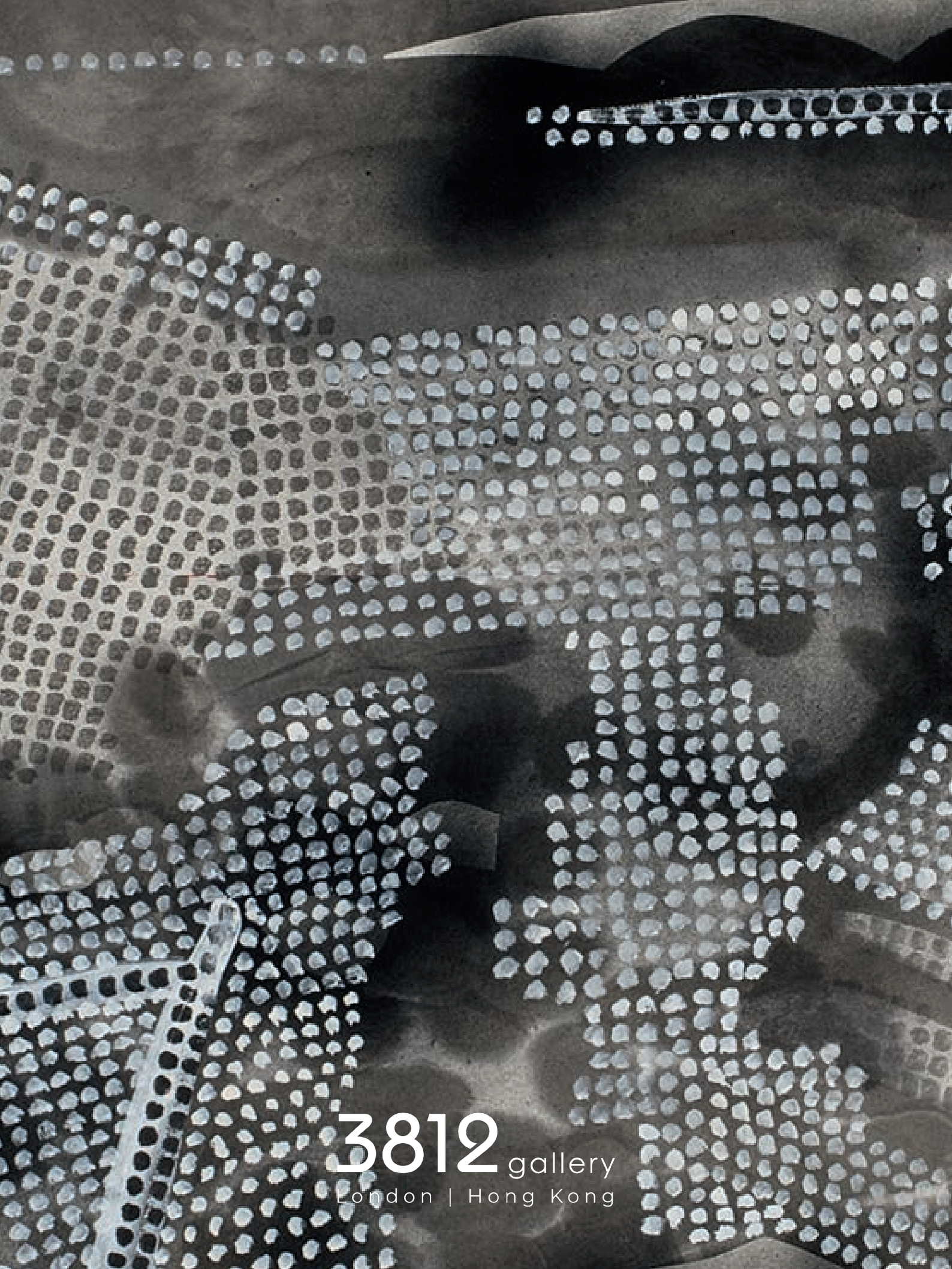
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