

MIND-SCAPE (V)

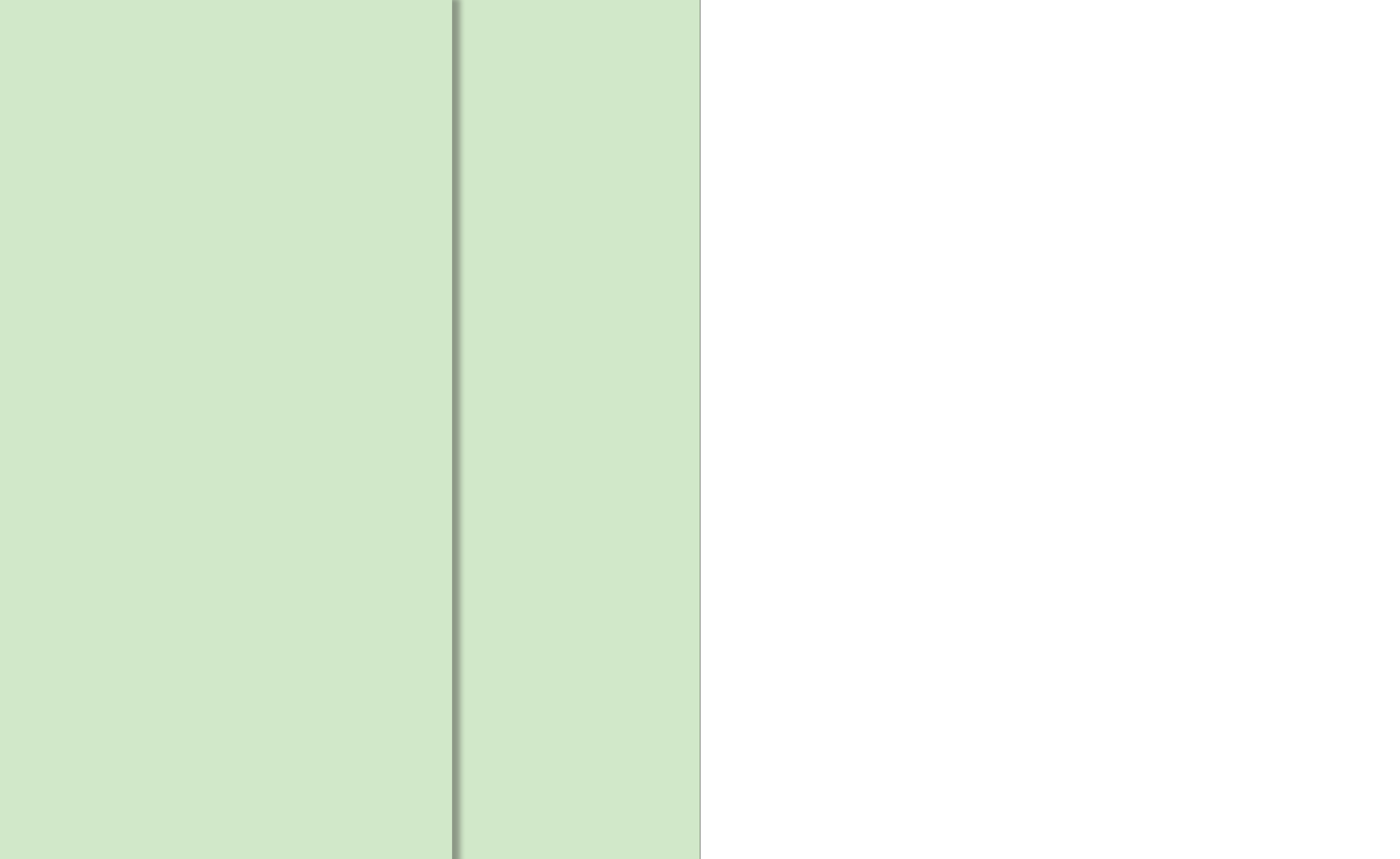
Summer
Group
Exhibition

心·景

(五)

3812/
LONDON
HONG KONG

夏季
藝術家聯展



有怎樣的「心」就有怎樣的畫。「心」即「識」，是綜合了各種知識和感受的潛意識和顯意識。
「心」和畫之間是同構的，「心」是畫的本源，畫是「心」的物質化呈現。畫把「心」儲存起來，
等待著有一天被觀者讀取。
—— 李磊

"What is in the painting reflects what is in the heart. The heart is our awareness that embodies all the knowledge and emotions in both our subconscious and conscious mind. The heart and the paintings are hand in glove, where the heart is the source of the paintings which in turn is the materialisation of the heart. Safekeeping the heart, the paintings are waiting to be unlocked and discovered."
—— Li Lei

MIND-SCAPE



Summer
Group
Exhibition

Exhibition Date	展期
21 June to 17 August 2019	2019 年 6 月 21 日至 8 月 17 日
Address	地點
3812 Gallery, 21 Ryder Street, London, St James's, SW1Y 6PX	3812 倫敦畫廊 英國倫敦聖詹姆斯萊德街 21 號 SW1Y 6PX
Participating Artists	參展藝術家
Sophie CHANG, Taipei	張淑芬 台北
Chloe HO, Hong Kong	何鳳蓮 香港
LI Lei, Shanghai	李 磊 上海
LIU Guofu, Nanjing	劉國夫 南京
QU Leilei, London / Beijing	曲磊磊 倫敦 / 北京
WANG Huangsheng, Beijing	王璜生 北京
WANG Jieyin, Shanghai	王劼音 上海
XUE Song, Shanghai	薛 松 上海

心·景



夏 季
藝 術 家 聯 展

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Mind-Scape

Eastern Imagery and Contemporary Dialectics

Curated annually by 3812 Gallery since 2012, Mind-Scape is a series of exhibitions with an astute perspective of academic history. With the official opening of 3812 London Gallery last year, Mind-Scape also marks its debut in the new gallery space, building on previous intellectual subjects while assessing and affirming the core values and aesthetic acumen of 3812 Gallery.

3812 Gallery upholds the notion of “Eastern origin in contemporary expression”, which calls to mind the emphasis on the connection to nature in Chinese culture and the trajectory of development in its “confrontation to the here and now”. Notably, through the modernisation of China and the constant engagement between the East and West over the last century, the definition of “Eastern” is eschewing the unilateral insider-outsider division. It embraces the truths of Universalism, epitomising the Eastern values and spirituality which manifest in the interplay between the social, cultural and artistic spheres. As artists across generations continue to explore new languages and approaches, opening up the door of imagination in the East, materials and media are no longer the only expression. “Contemporary expression” is not a superficial slogan, it is a new horizon in the contested ground of artistic practice.

So where does origin come from? And where is contemporaneity leading to? 3812 Gallery proffers an aperture through which the structure of modern and contemporary art in greater China is examined on the premise of Westernisation anchored in Chinese values, ensuring a line of vision that allows one to discover the sublimation of Oneness and the essence of conceptual imagery in traditional Chinese art. Moreover, the gallery also emphasises the distinguished non-representational characteristic inherent in Chinese art, in which the quintessential Easternness is revealed intuitively unrestricted by forms and styles. Against the contemporary aesthetic and artistic criticisms, the East is reconstructing itself through the geopolitical redistribution of history, culture, art and aesthetics based on Michel Foucault’s Theory of Discourse and Edward Wadie Said’s Orientalism. As such, the East, even in its self-evaluation, is no longer about the aloofness of landscape and poetry. It has become a new phenomenon of contemporary art embraced by creators and the epitome of the rapid changes of society legitimised by aspiring cultural movements.

It has long been the mission of 3812 Gallery to open a critical discourse on the transformation of Chinese modern art to contemporary art in the era of globalisation. To understand such complexities, on one hand, the essence of Eastern spirituality needs to be identified in the

framework of traditional and modern formalism; on the other hand, one must admit the end of the history of ideology and confront the present with new subject matters and innovative ideas, and go beyond the reductionism of the media. Presenting the group exhibition from the angle of a representative of artists consolidating its portfolio, the gallery is attempting to explore and visualise the underlying dialectics within the development of Eastern modern and contemporary art.

What brings the eight artists, Sophie Chang, Chloe Ho, Li Lei, Liu Guofu, Qu Leilei, Wang Huangsheng, Wang Jieyin, and Xue Song, together are their shared artistic expression of diversity and multi-dimensional articulation of the visual, aesthetic and cultural as mentioned above. Incorporating Western abstraction into classical Chinese painting, Wang Jieyin’s works are the starting point of “Eastern origin with contemporary expression”. While the majority of his works is still landscape, the artist does not limit himself to traditional techniques and media. In the seemingly traditional landscape compositions that can be traced back to Song Dynasty, Wang tactically utilises the properties of oil and acrylic in such a way that from a vantage point his works are rendered with intense free-hand brushstrokes of the old masters. Yet on closer inspection the use of patterns, colour blocks and layering technique from the West are revealed, and the sense of serendipity, improvisation and amorphousness permeating the canvas evoked by the ruptured irregular forms are at once physical and visceral. In his endeavor to harmonise Chinese traditional calligraphic style and Western abstraction, Wang is recognised as one of the foremost artists in introducing Eastern imagery to modern paintings.

In addition to breaking free from traditional formalism, Li Lei’s art is also a liberation of the inner self, which is reflected by his use of intense colours and expressive brushstrokes. In its bold yet meditative composition of large colour fields and sporadic splatters, Li’s works are highly spiritual, and a sense of dynamism penetrates the canvas in the interaction between the highly saturated paint and ink. Despite the difficulty in controlling the colours and emotional connection, the artist never fails to stimulate the audience visually and emotionally with his masterful use of contrasted colours, expanding his abstraction into the realm of Expressionism. Relatively speaking, Liu Guofu’s works are more recent in this group exhibition. If Li Lei is a wanderer in search for spiritual redemption, then Liu Guofu’s works are the pursuit of the Taoist spirit and the vigor of ancient paintings through the veil of his misty and tenuous palette and jade-like texture. From the momentous landscapes of the Song Dynasty to the ecstatic paintings of the Yuen Dynasty, the artist has come a long way in the

journey to modernity, and what makes the artist remarkable is that he has taken one step further in redefining the relationship between brushstrokes and poetic resonance.

Unlike the above artists, Sophie Chang is better known as a Taiwanese philanthropist and a successful businesswoman of a semiconductor company listed in Fortune Global 500. And as an artist, her background, together with that of another artist Chloe Ho, is rather unique, because they first began with formal training in the West. Inspired by the Impressionists, Sophie started to develop a personal painting technique, where her skilled control of texture, the almost tangible tension, the rhythmic colours and all-over composition work seamlessly together to create a unique and alluring aesthetic. Abstract at first glance, her paintings retain traces of representational forms and subjects, alluding to a kind of decorative bas-relief. Using the abstract expressionist approach to convey her emotions, a trait shared by the most genuine artists to interpret their true self, Chloe Ho’s earlier works hint at the footprints of both Jackson Pollock and Willem de Kooning. However, Chloe’s art is firmly grounded in Eastern culture, it is a repatriation to Eastern aesthetics. Her most recent works evince the inextricable link between ink and a range of media of which the interaction becomes part of the art. With more and more Eastern elements in her art, Chloe consummates the depiction of nature with her striking balance between chance and control.

There are two important elements in the transformation process of modern art to contemporary art: the use of multimedia and concepts in relation to contemporary culture. Known for his creative appropriation of mass media prints and his use of burned and fragmented materials in his collages, artist Xue Song is undoubtedly avant-garde. Thanks to him, the reincarnation of art through the act of burning seems to become a norm, but more than purely destruction, Xue’s art is a practice of Cultural Deconstructivism, where his satirical criticisms of the post-modern era are communicated through reconstructed forms, juxtaposing colour fields and labyrinths of equivocal cultural symbols, his pine trees or mountains barely recognisable, challenging the eye’s perception of the viewers. Against the background of industrialisation and countless propaganda of the mass media, the artist is melding his unique use of evocative colours into his chaos-induced technique on the picture plain.

For close to forty years, The Stars Group always belongs to the first page of the studies of Chinese contemporary art, leaving in our memory the discourse of the Cultural Revolution, the fantasy of the New Culture Movement and the era of Idealism. Since the first Stars Group exhibition, Qu Leilei has long been raising questions about

personal, racial, national and familial issues. The reason for Qu’s application of the traditional medium ink is not to simply revisit old topics, but to capture the spirit and the cultural atmosphere of the era. Chinese art scholar Michael Sullivan said of the artist, “he shows how the Chinese medium of brush and ink, which is traditionally a linear art, can, through skillful and extremely subtle gradations of light and shade, produce those ‘tactile values’ that is at the heart of the art that he admired”.

Wearing multiple hats in the cultural front, Wang Huangsheng is an artist, museum director and art historian who has been following the course of contemporary culture for many years, and his artistic practice traverses the traditional, modern and contemporary realms in multifaceted forms. His “Metaphor Visions” series for this exhibition is the artist’s reexamination of the idea of boundary and authority, suggesting his deep seated consciousness inherent in modern intellectuals and his involvement in such important topics as the culture, reality and history. These works do not serve as a symbolic function of high culture, neither are they for visual pleasure, they are rather the reconstruction of cultural memories through which the politics and multicultural reality in the globalized environment can be more closely ruminated, at the same time keeping us aware of possible boundary-crossing behaviors in the society.

From the very beginning, 3812 Gallery has taken “Eastern origin with contemporary expression” as the point of departure with an aim to develop overarching narratives encompassing the modern, postmodern and contemporary. The group exhibition “Mind-Scape” is the gallery’s effort to bring ink art and its development under the spotlight of globalization, through case studies and contextual analysis based on the academic and operational judgement of an institution. If an exhibition is a dialogue, then “Mind-Scape” is a continuous conversation on Eastern philosophies and the ink spirit. This particular edition is putting even more attention on the multifaceted conditions of contemporary art practice in greater China, as well as the development of the Asian market in the last decade since the return from the post-colonial Orientalism led by the West to the self-directed national and ethnic culture. However, this is not a degeneration to nationalist protest, but a genuine reflection on the transcendence of Eastern ink art after integrating with Western approaches. How do we develop such discourse? The narrative of “Mind-Scape” has yet to finish.

「心・景」 東方意象與當代邏輯

「心・景」作為 3812 畫廊的年度展覽，自 2012 年始已經形成了一套有學術史視野的展覽序列。上年，「3812 倫敦畫廊」正式成立，「心・景」也將首次在倫敦展出，值此之際，此次夏季聯展既是對以往主題的繼續深化，亦是對 3812 畫廊的核心理念和美學判斷的梳理與釐定。

3812 畫廊致力於「東方根性，當代表現」，這與中國文化的心性自然，和直面當代的發展邏輯息息相關。尤其是經歷了中國現代性轉型以及一個世紀以來東方與西方的交流與碰撞，「東方」正在揚棄內部與外部的片面性而更加接近普遍主義的現實，並凸顯為在社會、文化、藝術的綜合場域中表現出來的東方精神與價值。而「當代表現」亦不是一個空洞的口號，隨著幾代藝術家對新語言和創作手法的拓展，東方將徹底打開它的想象力，不再拘泥於材料媒介的單一語言，這為正在發生的藝術現場提供了出口。

那麼根性何來？當代又引向何處？ 3812 畫廊以「立中研西」為視野下重新審視大中華區現當代藝術，這既體現在對傳統東方意象的追求上，並沿著「玄遠之境」的道路上講述東方之藝術，自然之天地。除此之外，畫廊強調東方擁有著一個更高階的、不拘泥於形式表象的先驗內核。只有超脫於形式，尋找感覺的本質，真實的東方才能跨越風格的禁錮，走向「無心之謂」。而在當代美學和藝術批評之中，東方正在借助福柯的話語理論、賽義德的東方主義重塑肉身，它是地緣政治對歷史、文化、藝術和美學的重新分配，這讓東方在自我審視中不再是他者眼中的風景和詩意的集散地，經過文化的主動確認之後，東方終成為社會急劇變化的縮影，並構建者當代藝術的新景象。

3812 畫廊長期以來思考全球化語境下東方現代藝術與當代藝術的轉換問題，解決方案是既在傳統與現代形式主義的框架內尋找東方精神的立足點，又承認形態史的終結，從新形態的媒材和創作觀念入手，跨越媒介的還原論，直

面當代視覺。首次在倫敦舉行的「心・景」藝術家聯展，3812 試圖從代理藝術家和藏品序列的視角梳理今日東方現當代藝術的發展邏輯。

參展的八位藝術家張淑芬、何鳳蓮、李磊、劉國夫、曲磊磊、王璜生、王劭音、薛松的藝術創作具備了上述視覺 - 審美 - 文化的多重經驗與多樣化的綜合藝術特質。王劭音的架上作品是「東方根性，當代表現」的起點，藝術家在現代繪畫的道路上以傳統中國繪畫折衷西方抽象藝術，在他的大部分作品中，繪畫的主題仍然是山水題材，甚至能找到自宋元以來的山水畫構圖和遠觀之下充滿刻痕與情緒的大寫意線條。但藝術家對技法的控制和媒介材料的使用不再拘泥於傳統，隨著油性和丙烯材料的加入，西方繪畫的肌理與色塊的可塑性與筆觸的堆積開始出現，畫面常常呈現出碎塊化的、有痕跡的、不規則的形式，並從中攝取著任意、偶然和不均質的視覺與情緒。在調和東方傳統的書寫性和西方抽象的繪畫性的過程中，王劭音成為將東方意象引入現代繪畫的集大成者。

藝術家李磊的創作也在這條道路上，但更接近對心性的自我解放。李磊使用色彩和筆觸要更加激烈，並更注重自我的表現與摹寫。在形式上，這是大色域與類似滴灑的偶發性在畫布上的自主游走，李磊的繪畫是高度精神化的，而高飽和度的色塊與水墨之間的滲透擠壓常常使畫面產生肆意流淌的通透感，它的難度在於顏色的控制和情緒的張力，但哪怕是最強烈的色域碰撞，藝術家總能輕易地攫動觀者的視覺和內心，這讓他從抽象藝術進入到了表現主義的討論範疇。相比而言，劉國夫此次參展的作品是其較晚期的作品，如若說李磊在偶發的游走中尋求精神的救贖，劉國夫則從更加空靈縹緲、有玉質通透的色域中尋求古代繪畫的蒼茫渾厚與道家之氣，他一路沿著宋代山水的氣韻磅礴到元代繪畫的酣暢淋漓，最終在走向近現代的道路上邁出超越的一步，將筆墨與氣韻進一步糅合，這是難能可貴的。

與上述兩位藝術家不同，張淑芬被人熟知的是她在慈善界德高的聲譽和全球市值百強的半導體產業合伙人。而作為藝術家的張淑芬與這次同為參展藝術家的何鳳蓮都比較特殊，她們首先受到過系統的西方繪畫訓練。張淑芬從對印象派的學習開始，逐漸發展出了一套獨特的上色塑形手法，顏料的收縮、可觸的張力、色彩的節奏、滿幅的形式與構圖，總是更為審美的。她的繪畫接近與抽象，但又退回一步，保持著美學的形式與主題，一種淺浮雕式的裝飾性。何鳳蓮早期的繪畫中則更多體現為從傑克·波洛克與威廉·德庫寧的而來線索，藝術家常用抽象表現的技法表達自身的情緒，這是純粹的畫家往往體現出的內在真實。但是何鳳蓮的藝術創作落腳點又是東方的，是對東方美學自外向內的回歸。在她新近的作品中，藝術家對水墨和綜合材料的使用是在流動、交織的狀態中完成的。有著越來越多的東方元素，一草一木、一花一水之間大有師自然造化取捨本源的境界。

在現代藝術向當代藝術的轉換過程中，有兩點是非常重要的：一是對綜合媒材的使用，二是觀念本身對當代文化的介入。藝術家薛松一直以來對材料的使用更貼近當代前衛，包括對大眾圖像的複製與挪用，用焚燒過的殘紙碎片進行拼貼，作品的浴火重生彷彿是常態。但在破壞性的焚燒下，薛松的作品是文化解構主義的，在這一充滿批判性的後現代反諷當中，藝術家畫松不是松、畫山不是山，畫面大色域的純色對峙中挑戰觀眾的視網膜神經，錯綜複雜的文化符號被交錯生產，在大工業與媒體喋喋不休的時代背景下，薛松在繪畫平面上製造騷亂的方式與他個人的論戰式色彩是合二為一的。

研究近四十年以來的中國當代藝術，「星星畫會」總是浮現在這部史詩的第一頁，對文化革命的反思、臆想的新思潮、理想主義的時代、磨難成為記憶。藝術家曲磊磊在第一屆「星星畫展」的時候已經針對個人、民族、國家、家

庭發問。曲磊磊使用傳統水墨來繪制主題也並不是簡單地再現，而是捕捉它的精神和時代的文化氣息，研究中國藝術的海外學者蘇利文評價曲磊磊：「他顯示了中國的筆墨藝術——在傳統上稱為線的藝術，能夠通過高超的技法所表現出的光和影的極其微妙的層次變化，從而創造出那個『實感』，這是他本人崇尚的藝術的靈魂的實感」。

沿著當代文化的路徑，多年來，王璜生作為一名藝術家、美術館管理者、藝術史學者有著多重的文化身份，他的藝術創作也跨越了傳統、現代到當代的多元形態。此次展覽展出的《箴·象》系列，則是藝術家近些年來對邊界、權力問題的再思考，這是一個現代知識分子對文化、現實及歷史議題的深刻關注和介入，在這些作品中，藝術創作不再是對高雅文化和視覺愉悅表徵的調用，而是通過對文化記憶的重建，重新審視全球背景下政治與多元文化的現實，並讓人們對當下現實的某些僭越行為有所警惕。

由此而來，以「東方根性，當代表現」出發，3812 畫廊正在建構起一套從近代、現代到當代的完整敘事。「心・景」藝術家聯展也將通過案例展示和文本分析的方式，從一個機構的學術判斷和運營的角度，聚焦全球化後的水墨身份及其處境。如果展覽是一次對話，「心・景」對東方哲理和書寫性精神的初心未變，在這一屆將更加關注大中華文化圈的當代藝術創作的多元實況，以及過去十年亞洲市場從西方主導的後殖民東方主義到回歸民族文化本位的發展概況。但這不是一次退縮性民族主義的抵抗，而是反思性的，包括如何在結合西方方法之後找到東方水墨的的超越之路？但究竟要如何展開，「心・景」的敘事還在延續。

Sophie Chang, born in 1944 in Taiwan. She works and lives in Taipei.

Sophie Chang's profound, artistic style has evolved from many years of meditation. This meditative process has focused her mind on nature and manifested in her unique 'inner landscapes'. Beauty is integral to Chang's expressive works and she has developed her signature "Chang Style Technique" to produce dynamic, abstract landscapes with vivid colours and brush strokes that express her vast inner vision. Chang's technique 'shapes' the paintings, layering new paint on top of old. Chang combines both abstract and Chinese painting styles and this fusion of oil and ink painting techniques, invites the viewer to form a deep emotional connection with the objects of her paintings. Chang's first solo exhibition 'Sincere and Genuine Vows' was held in Fo Guang Yuan Art Gallery in 2011.

張淑芬，1944 年生於台灣，現工作和生活於台北。

張淑芬的深刻藝術風格源於多年的修行。這種冥想的過程將她的注意力集中在自然上，並體現在她獨特的「內在風景」中。「美」是張的表現作品中不可或缺的一部分，她開發了她的標誌性「張式技法」，以生成動態、抽象的風景、色彩鮮豔、畫筆筆觸，表達了她廣闊的內心視野。張淑芬的技術「塑造」了繪畫，在既有畫作上潑灑一層新顏料，因新舊顏料收縮張律不同使得上層顏料迸裂，形成山脈擠壓隆起的筋絡狀，同時隱約露出底部舊色，帶有自然和油畫的粗曠質感。其畫作同時結合抽象畫派及中國風意境，在油彩與水墨兩種媒材間發揮自如，讓觀者盡情壯於浩瀚無垠的視覺表現之中，感受渾然大氣的內觀意象。她於 2011 年首次在佛光山佛光緣美術館總館舉辦個展「真心實願——張淑芬油畫巡迴展」。

張淑芬

Sophie CHANG



Sophie Chang: An Introduction

By 3812 Gallery

Painting has always been an outlet for Sophie Chang’s emotions and creative energy. Since she began to study painting in 2006, Chang has developed a unique voice, technical mastery and considerable talent based on her intensive study of the works of European, American, and Chinese masters. Undoubtedly Chang has also been greatly influenced by years of meditation and inner reflection, which resonates with the Eastern philosophical and spiritual thinking rooted in Eastern culture. Expressing her subjective mind and soul through abstract artworks allowed Chang to focus her mind on nature, every brush stroke capturing each emotional shift and each layer of paint creating the unique ‘inner landscapes’ that have become Chang’s signature.

Towards the end of 2016, whilst in her studio, Chang accidentally splashed a layer of paint on an unfinished painting. The next day, she found that due to different rates of expansion and contraction, the paint on top had cracked into various shapes, allowing the diverse

colors beneath to peek through. Surprisingly, the oil paint became rough in texture, with the shrinking of the upper paint layer naturally forming venous, mountainous patterns. Beauty is integral to Chang’s expressive works and this unforeseen process provided Chang with the spiritual nourishment to forge her own abstract vocabulary and develop her “Chang Style Technique”. These dynamic, abstract landscapes with vivid colours and beautiful textures have become symbols of the shifting realities of the world and the artist’s nuanced responses to and reflections on them.

2019 marks the first time that Sophie Chang’s paintings will be presented by 3812 Gallery. In the ‘Mind-Scape V’ summer group exhibition in London, Chang will present three new works- ‘Green Seeding’, ‘Mirroring Pond’ and ‘Floating Life- as part of 3812’s established stable of artists.

Green Seedling

Green Seedling: Green is a color. When we see green, we feel cool, fresh, and without worry. Green seedlings are fresh shoots, a pure heart. When we have a pure heart, we are not far from enlightenment. For the pure heart, what matters is innocence and clarity. Morality comes later.

People have simplicity to them, the true nature bestowed by the heavens. In essence, it is tranquil and serene, bright like the sun and moon. It is a steadfast heart, the heart before it moves into action. Simply put, this is the “enlightened mind.” Commonly, all people in the world are born good. This is the original good, the original beginning, and the totally unblemished pure heart.

Green Seedling comes from the following passage by Budai: “The hands fill the paddies with green seedlings, you look down and see the sky in the water. The six tranquil directions form the path. To step back is to march forward.”

The Monk Budai wrote this koan after watching farmers plant the fields. The Way is rooted in nature, and permeates all lives, but the life of the farmer is the closest to the Way. They know the heavens and the seasons and they revere and worship them, planting in spring, farming in summer, harvesting in fall, and storing in winter. Their lives are simple, happy and content. This koan encompasses the great mysteries of nature.

Mirrored Pond

“Mirrored pond” is a metaphor for the heart. “Open and uncovered” it is like a mirror, bright and clear.

It originates from the following passage from Zhu Xi, *Reflections While Reading*:
“A small mirrored pond, open and uncovered, where the sun and clouds linger and leave. I ask how it stays so clear. It is because it is constantly fed by a stream.”

The first sentence in this passage emphasises that because the water is so clear, we can see the sunlight and clouds reflected on its surface, just as the heart can penetrate a profound text to reach its meaning.

The second line asks how the water is able to stay so clear, as though questioning how one’s mind can remain clear after gleaning insights from reading.

In the final sentence we are provided with the answer: “it is constantly fed by a stream.” That is to say, as one reads more books, and understands the thoughts of sages from the fresh water of this wellspring, one can understand the ways of things, and have the endurance to continue the pursuit of knowledge and continuously press forward. Only then can we clear out distracting thoughts, and clear our minds.

Floating Life

“It comes with no trace and leaves with no trace”: where do people come from when they are born? They have no trace. Where do they go when they die? They leave no trace. Birth, death, all leave no trace. “Coming is the same as going”: one day, a Zen master was going door to door to seek alms, and came to the house of a benefactor just as they had given birth to a son. The Zen master heard this, and began to weep. The benefactor was not happy: “We have a new precious child in our family, and everyone is happy. Why do you weep with such sadness? It will bring us misfortune!” The Zen master said, “I cry because your family now has another person who will die.” Most people think of birth as joyful, and death as sorrowful. For enlightened ones, birth is death. Where there is birth, there must be death. Why only be sad when the death happens? This illusory life is always destined to return to the earth. Birth and death are one and the same.
“What is the need to further inquire this floating life? It is but a dream”: human life in all its forms is an illusion. Life and death are but dreams. The sea of woes is without end. We must not be enamored of life, or dream of death. We must instead seek release.

Floating Life is derived from the passage by Bird’s Nest Zen Master:
“It comes with no trace, and leaves with no trace. Coming is the same as going. What is the need to further inquire this floating life? It is but a dream.”

張淑芬：簡介

3812 畫廊

繪畫一直是張淑芬的情感和創造力的出口。自 2006 年學習繪畫以來，張淑芬深入研究歐洲，美國和中國大師的作品，創造自己獨特的技術和畫風。毫無疑問，受到多年冥想和內心反思的影響，這也代表她與東方文化的哲學和精神思想產生共鳴。通過抽象藝術來表達她的主觀思想和靈魂，她將注意力集中在大自然上。每一筆都記錄了她當中的情感變化，每一層油漆都創造了一種獨特的「內部景觀」，這些都成為了她藝術品上的署名。

到 2016 年底，在她的工作室裡，張淑芬意外地在一幅未完成的畫上倒了一層油漆。第二天，她發現由於不同的膨脹和收縮率，頂部塗料已經分解成各種形狀，讓下面的各

種顏色通過。令人驚訝的是，塗料的質地變得粗糙，並且塗漆層的收縮自然形成靜態山圖案。美是她的作品中不可或缺的一部分。這種不可預測的過程成為她的精神營養提供了她自己的抽象詞彙，並發展了她的「張式技法」。這些充滿活力色彩和美麗紋理的動態抽象藝術是世界變幻莫測的現實的象徵，也象徵藝術家對美的敏感度和反思。

2019 年，張淑芬的畫作首次由 3812 畫廊展出。在倫敦舉辦的「心·景（五）」夏季群展中，她將展出三件新作品：《青秧》《半畝方塘》和《浮生》意味她作為 3812 畫廊藝術家的一員。

《青秧》：青（清）是一種顏色。看到青色，就感清涼、舒暢、無憂無慮。青秧，即青苗、幼苗，乃赤子之心，懷赤子之心，離道不遠，赤子之心，貴在天真未鑿，一片圓明，後有善惡。

人身中也有一個樸，就是上天所賦予我們的本性，它的本體也是清靜無為，光明如日月，是靜定之心，未動心以前的心。簡單的說，即是「道心」。天下蒼生，生性都是極其良善，就是原來的善，原來的初，也就是完完全全純潔不染的赤子之心。

《青秧》出自：「手把青秧插滿田，低頭便見水中天；六根清靜方為道，退步原來是向前。」
—— 布袋和尚

這首偈語是布袋和尚在耕種時見道所作，道本自然，道在一切生活之中，農夫的生活最近道。他們識天時，敬天、畏天，春耕、夏作、秋收、冬藏，生活素樸，知福、惜福。在這首偈語中，暗含著無上天機。

《半畝方塘》出自：半畝方塘一鑑開，天光雲影共徘徊；問渠哪能清如許，為有源頭活水來。
—— 朱熹《觀書有望》

「半畝方塘」比喻人的心。「一鑑開」就像一面鏡子般，明亮澄淨。

第二句是說因為方塘非常清澈得以倒映天上的光和雲彩，正如人的寸心可以透澈領悟淵博的書理而思路通達。

第三句以設問的方式 詢問塘水為何可以如此清澈明淨？比喻人心在讀書領悟後，何以如此明潔無瑕？

第四句則是以有「源頭活水」回答問題。也就是說，人心因為多讀書，了解聖賢之意，借這股源頭活水，了解萬物之理，並且有為學需要持之以恆，不斷地進取，才能清除雜念，使寸心澄明。

《浮生》出自：「來時無跡去無蹤，去與來時事一同；何須更問浮生事，只此浮生是夢中。」
—— 鳥巢禪師

「來時無跡去無蹤」：人，生時縱哪裡來？無蹤無跡。死後往哪裡去？也無蹤跡。生來死去都是一樣的無蹤跡。

「去與來時事一同」：過去有位禪師沿門托鉢，正巧施主家生了兒子，禪師聽了，站在門口悲傷地流淚，主人很不悅：「我們家添了寶寶，大家都一團歡喜，禪師為什麼傷心流淚呢？太不吉利了！」禪師說：「我是在哭你家又多了一個死人。」

一般人的觀念，都以為生乃可喜，死亦可悲，而在悟道的人看來，生就是死，有生必有死，何必到死的時候才悲哀呢？

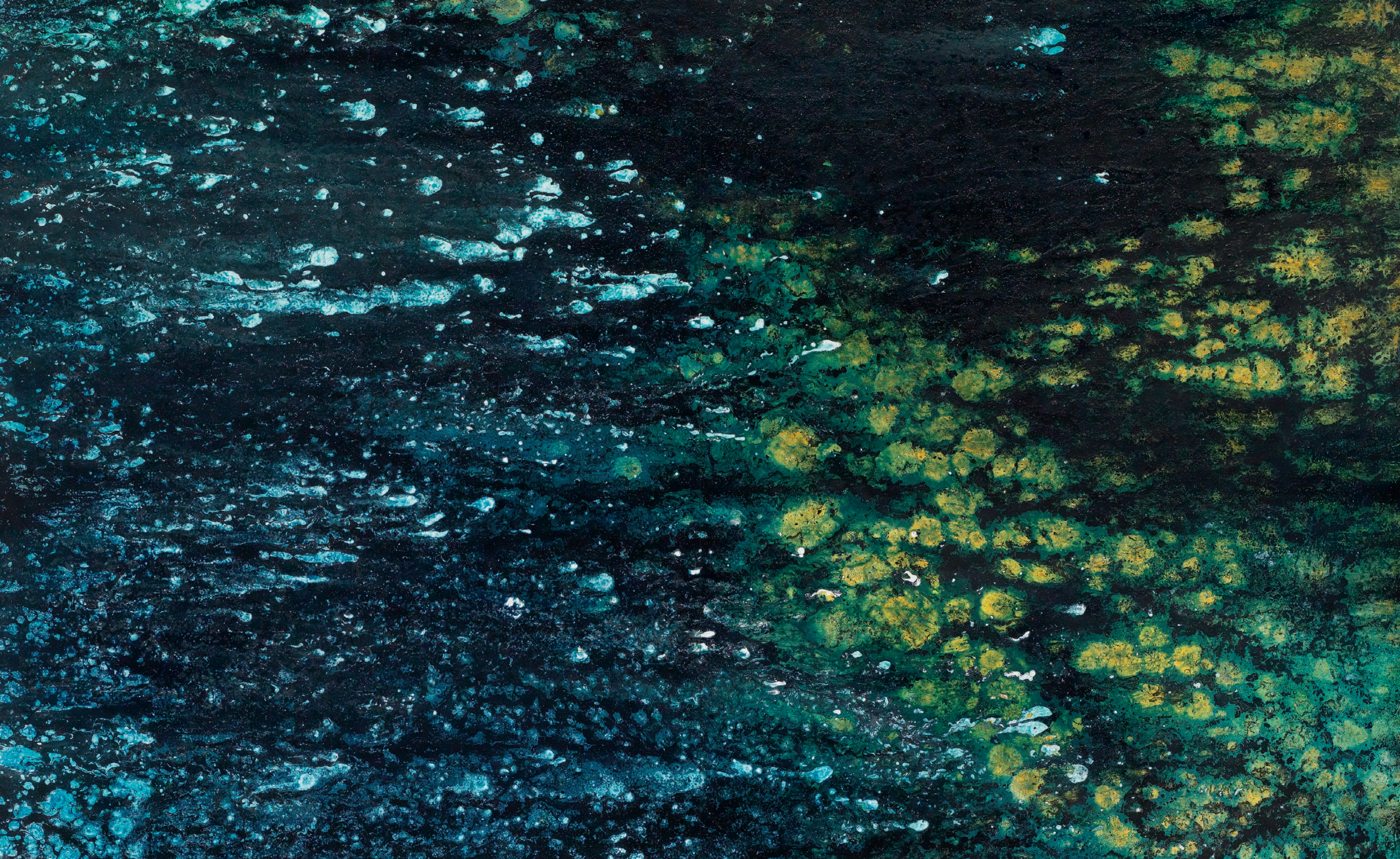
幻夢人生，終歸黃土地，生與死都是一樣的。

「何須更問浮生事，只此浮生是夢中」：人生的百態千情都是幻夢，生死也如夢，苦海沉淪無了時，不要醉生夢死，快求得解脫，才是最要緊事。

Mirrored Pond
Oil on canvas
91 x 72.5cm
2018

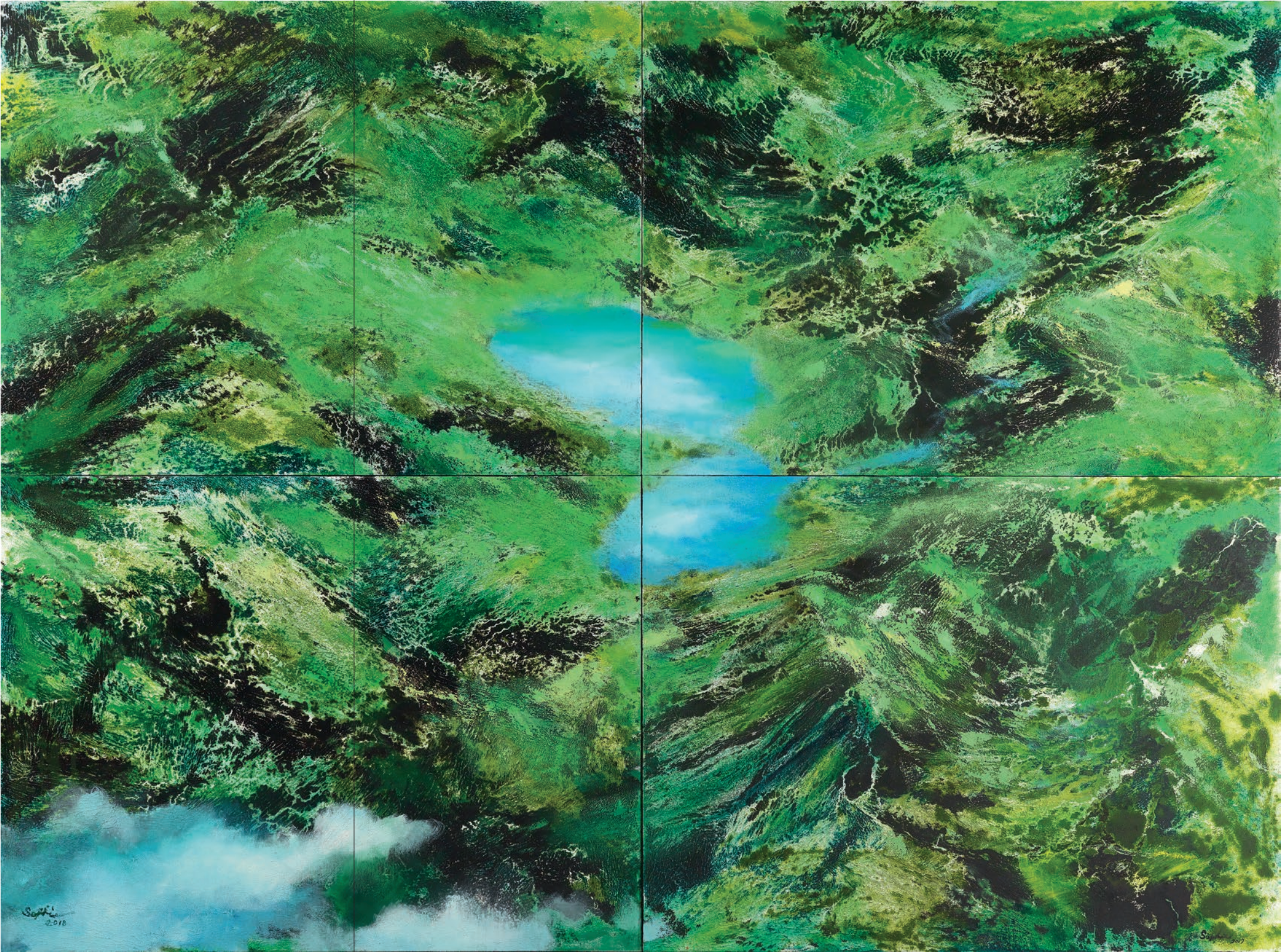
半畝方塘
布面油彩
91 x 72.5cm
2018





Green Seedling
Oil on canvas
Total: 194 x 260cm
Each: 97 x 130cm (in 4)
2018

青秧
布面油彩
合共尺寸：194 x 260cm
每幅：97 x 130cm（共 4 幅）
2018



"It comes with no trace, and leaves with no trace. Coming is the same as going. What is the need to further inquire this floating life? It is but a dream." — Birds Nest Zen Master

來時無跡去無蹤，去與來時事一同；何須更問浮生事，只此浮生是夢中。—— 鳥巢禪師

Floating Life
Oil on canvas
91 x 116.7cm
2019

浮生
布面油彩
91 x 116.7cm
2019



Chloe Ho, born in 1987 in California, USA, belongs to a new generation of talented artists born in the 1980's. She works and lives in Hong Kong.

The fundamental idea of human existence is at the core of Chloe's art, in which the artist explores the ambiguity of identity through the existential flow of ink. Chloe makes a bold statement through the use of traditional mediums presented from an original perspective. Her work always shows an eye for the unexpected, yet aesthetically familiar.

In 2017, Chloe held her solo exhibition "Ascendence" at Hong Kong Arts Centre, organized by 3812 Gallery. In the same year, she was the first Hong Kong artist to receive the honour of "Martell Artist of the Year in Hong Kong". In 2014, she held successful solo exhibitions in Forbes Gallery, New York and 3812 Gallery, Hong Kong. Chloe has also featured in group shows in the San Francisco Bay Area, Hong Kong, Beijing and Taiwan. Her works are held by private collectors in England, France, Switzerland, Singapore, Tokyo, Hong Kong, America (Washington, New York, Boston, Los Angeles, San Francisco and Florida) and Mainland China.

何鳳蓮，1987年生於美國加州，是極具潛質的八十後新晉畫家。現工作和生活於香港。

何鳳蓮以人類存在的基本理念作為創作的核心，通過墨水來探索身份的模糊性。何鳳蓮的畫作反映其多元文化背景及獨特的藝術視野，將原創意念結合傳統創作媒介，呈現出大膽鮮明的藝術語言。作品風格創新，充滿驚喜，同時予人熟悉的美感。

2017年，香港3812畫廊為她於香港藝術中心舉辦個展《昇華》，她更成為首位榮獲「香港馬爹利非凡藝術人物」的香港藝術家。2014年她已於紐約福布斯藝廊及代理香港3812畫廊舉行個人作品展，載譽連連。何氏曾於三藩市灣區、香港、北京及台灣等地參與不同聯展，她的創作曾獲英國、法國、瑞士、新加坡、香港、日本、美國華盛頓、紐約、波士頓、洛杉磯、三藩市、佛羅里達州及中國大陸的藏家私人收藏。

何鳳蓮

Chloe Ho

Step Inkside

By Calvin Hui
Co-founder & Artistic Director,
3812 Gallery

Excerpt from "Ascendence: Chloe Ho Contemporary Ink Art Exhibition" catalogue published by 3812 Gallery, 2017

To appreciate ink art, one must understand the terminology of the traditional art form in a philosophical context of Chinese culture, Shuimo (水 墨) - “Shui” (water) and “Mo” (ink) - reflects the eminent role and symbolic image of water inherent in ink art. Still and fluid, shapeless and endless, water is the fundamental element in nature and the source of life; its properties and yielding nature are the projection of life which the ancient wisdom believed is governed by the force of Yin and Yang. In Taoism, “water does not resist, yet it conquers all”; it brings vitality and maintains the circle of life. It is through this profoundly philosophical understanding of water that artists connect spiritually with nature, and use the medium ink to translate their personal experience and inner world, the mindscape of the artists.

The modernization of ink art is going through a critical moment. Coming along its long history and tradition, connecting with everyday life and the spiritual realm in the East-Asian societies, it is necessary to understand how the transformation of ink art represents and enhances Eastern aesthetics and value. Against the background of this exceptional cultural offering, contemporary ink artists inject new vitality and modern identity in ink art that nod to its cultural heritage, discovering innovation within tradition.

Born in the 80s, Chloe is a young talented artist of diverse background, Chloe’s father is Chinese and her mother is American and her family has a long tradition of collecting Chinese ink art. She was educated in both Hong Kong and the United States and after completing her studies in the United States, she returned to Hong

Kong and started her career as an artist. If Chloe’s multicultural background is the canvas, then her passion for art, her psychological complexity, and her broad and insightful comprehension of the world are the individual brushstrokes that set her apart from the others. Chloe is undeniably an ambitious artist who has established skills and unique vision in contemporary ink art; her highly personal artistic discourse can find its root in her family and upbringing shaped by the sophisticated and diverse cultural environment.

Often immersing herself in not only visual art but also music and literature, Chloe is conversant with both Eastern and Western cultures and traditions, which has led her to the investigation of human existence and the search for her own identity. As an artist whose principle medium is ink, Chloe revers the sublime of nature and the profundity of Eastern philosophy; and as an artist who received Western education, she is bold in expressing herself with unexpected contemporary media. To me, Chloe is the artist who gives individuality to form and expresses her own understanding of the connection between the spiritual and material world through her unique approach. She embraces what the modern world has to offer with open arms, yet she is not afraid of taking a path less traveled, striving to find her own stance in the convergence of tradition and modernity.

The fundamental idea of human existence is the core of Chloe’s art, in which the artist explores the ambiguity of identity through the existential flow of ink. In each step of our evolutionary progress, we wear another layer of identity, burying our thoughts of many desires, suppressing our hidden emotions, and concealing aspects of our true self, our roots and human nature. Through her ink works, Chloe communicates her view about the nature of human; in her works *Ascendence I* and *Ascendence II*, at first glance, one sees a monumental mountain; however, on a closer look, the mountain is composed of individual men. Does the law of nature shape human, or vice versa? The inter-relations between human, nature and the mystical universe are the biggest subjects both scientists and artists are trying to conquer. As science and technology continue to advance and decode the law of nature, the question of where we came from and where we are heading remain up for debate. We also question what art means and how to value its aesthetics and spirit of craftsmanship in the digital age.

By presenting digital works that were created based on her ink art, Chloe helps the viewer to find the key to unlock the link between past and present and the essence of what makes us human. In her first attempt of creating a Tilt Brush digital art installation, Chloe intended to engage with the viewers in a virtual dimension, where she created a mysterious world of nature in what she described as the void. Flowers pulsated with her heartbeat in a digital universe, a fascinating manifestation of the relationship between human, nature and the modern world. As Chloe explained, “The use of technology relates to the show as a whole, it is very much about ascendence, about how human beings now see technology as part of our evolution, integral to our survival and how we are going to develop. It is about human using technology to transcend their animal nature.”

Since the very beginning, it has been a mission to promote the value of Chinese culture and aesthetics through my gallery and art fair platforms in this rapidly changing modern society. Chloe’s art is the visual presentation of the complexities of human existence, where the ascendence of humanity is realized through the convergence between innovation and ink, a medium with thousands of years of history. From an art historical perspective, tradition and innovation always hinged on each other, instead of rejecting each other. Artists build upon traditional values to demonstrate innovative spirit. It is a constructive process where tradition forms the backbone of art practice that provides artists with a meaningful direction.

Chloe has said that, “art is changing and not static” and her visionary perspective towards art and life earned her the honorable title “Martell Artist of the Year in Hong Kong” in 2017, recognising her cutting-edge artistic vision and achievement as a young emerging artist who is brave to reinvent tradition to make art relevant to contemporary society. Chloe’s art truly reflects the essence of contemporary ink of which the aesthetics and potential go beyond its physical property. I hope Chloe’s Ascendence provides everyone a chance to discuss shuimo’s contemporaneity and futureeness in this digital age. We welcome you to step inkside Chloe’s universe with us.

走進萬「墨」宇宙

3812 畫廊創辦人及藝術總監
許劍龍 著

摘錄自 2017 年 3812 畫廊出版「昇華：何鳳蓮當代水墨展」展覽目錄

欣賞水墨，可以從東亞歷史文化的語境之中去思考「水墨」這個命名——（即「水」與「墨」之組成），理解水本來屬性在水墨藝術中的文化和象徵意義。水既靜止又流動，其形態無窮無盡，是生命之源；孕育天地萬物。在道教陰陽學說中有一句話：「水善利萬物而不爭」；它為大地帶來生命力，生生不息。藝術家能透過對水性的深刻理解，從精神層面感知大自然，以水墨作為媒介，來演繹個人經歷、心景心靈。

水墨文化的傳承，它的現代性轉化進程正在經歷著一個關鍵的時刻。從精神到生活，水墨是東亞地區最具代表性的文化體現，所以進行當代水墨的現代性轉化也必須從文化的整體層面去探索，從歷史中提取豐富的文化養份，才更能把握當代水墨藝術本身的獨特性，而且我認為它是東亞文化圈「公」有的優越條件，因為藝術家們具備着文化共知，在背景、地緣及社會文化發展各異的情況下又能各自表現具時代氣息的當代藝術創作。

何鳳蓮擁有多元文化的背景，作為八十後的年輕藝術家，她的藝術才能可謂非凡。鳳蓮的父親有著中國血統，她的母親則是美國人，而何氏家族亦有着收藏中國水墨藝術品的傳統。她受過中西方的教育，在完成了美國的學業後，便決定回到香港，以藝術家的身份發展。如果將鳳蓮的多元背景寓意為畫布，那麼她對藝術的熱情、成熟的心境，以及她的國際視野、對世界廣泛而獨特的領悟就是留在畫布上的筆觸，使她與眾不同。鳳蓮無疑是一位具有遠大抱負的藝術家，她在當代水墨藝術創作中發展了相當成熟的技術和強烈的個人風格；這與她的家庭背景及在多樣豐富文化環境中成長不無關係。

除了沉醉於視覺藝術外，鳳蓮亦鍾情於音樂、電影及文學，熟悉東西方文化和傳統，引領著她去探究人的生存價值和尋找自己的身份。作為一個運用水墨作為主要創作媒材的藝術家，鳳蓮對自然界的偉大和東方哲學著迷；而她作為接受過西方教育的藝術家，亦嘗試以不同的當代媒體

去表達自我。在我而言，鳳蓮是一個很有個性的藝術家，她以獨特的手法去表達自己對心靈和物質世界之間關係的理解。她以開放態度去接收現代社會帶給她的經驗，又敢於去開闢自己的道路，力求在傳統和現代性的融合中找到自己的方向和價值。

鳳蓮的創作靈感主要來自人類的起源。其中，她嘗試以水墨的流動去探索人類多重身份這個命題。在人類歷史的各個進程中，我們無可避免地為自己披上一層又一層的保護，並將自己的思緒埋藏其中，將自己的情感壓抑在內，將真實的自我、我們的天性掩藏起來。在何鳳蓮的兩幅新作《昇華 1》及《昇華 2》，遠觀看似延綿山丘，近看卻發現到人的形態遊走山巒之間。究竟是大自然的定律規範著人類，抑或是人類凌駕於大自然之上呢？

科學家及藝術家一直嘗試解開人類、大自然，以及神秘宇宙之間關係的密碼。縱使現今科技發達，我們對自然界的認識漸趨增加，但人類的起源和將來的發展依然在不斷被探索發現之中。在這個數碼世代，我們對於藝術的定義，以及藝術價值和藝術精神等問題值得反思。

本展覽展出的其中一件數位虛擬作品裝置是根據鳳蓮的水墨花兒系列作品而創造出來，目的在於為觀者開啟連接過去與現在的大門，並提出作為人類的本質問題。在她首次嘗試以「Tilt Brush」創作數位藝術裝置時，鳳蓮試圖在虛擬世界中與觀者交流，在這個她形容為深淵的空間，她創造了一個神秘的自然世界。花兒跟隨著藝術家的心跳節奏，在虛擬的宇宙中跳動，體現出人與大自然及現代生活之間的微妙關係。鳳蓮解釋：「在本次展覽中加入科技的元素，呼應了主題『昇華』，帶出了我們視科技為人類進化的一部分，並成為我們生活的一部分；同時讓我們反思日後代人類的發展。這是一個關於人類以科技去『昇華』的展覽。」

從一開始，我們 3812 畫廊的宗旨就是以藝術作為宣揚中國文化及美學的平台。鳳蓮的創作呈現了人類生活的複雜性，透過墨水來演繹人類文明的昇華。從歷史角度上看，傳統與創新可以是相互補足，卻不一定要互相排斥的。藝術家以文化價值觀為基礎，展現出創新的精神，這才是具建設性的進程，因為傳統文化可以是藝術實踐的支柱，為藝術家帶來具意義的啟發。

鳳蓮曾說過：「藝術是不斷改變，而不是靜態的。」她這種對藝術及熱愛生命的追求正是她獲得「香港馬爹利非凡藝術人物」這個殊榮的原因，以表揚她前瞻的藝術觸覺及作為新晉年輕藝術家的貢獻—勇於重塑傳統，使藝術融入現代社會之中。鳳蓮的藝術能反映了當代水墨的精髓，其美學和潛力超越了水墨的本質。

我希望鳳蓮的「昇華」能讓大家重新思考水墨在數碼世代的現況及其未來性。

歡迎各位與我們一起走進何鳳蓮的萬「墨」宇宙。



The Dreamer
Chinese Ink and coffee on rice paper
124 x 203cm
2016

夢想家
中國水墨、咖啡、紙本
124 x 203cm
2016

Ink Eruption
Chinese ink, coffee and
acrylic on rice paper
184 x 155cm
2017

墨水的噴發
中國水墨、咖啡、丙烯、紙本
184 x 155cm
2017



*"In Taoism, 'water does not resist, yet it conquers all';
it brings vitality and maintains the circle of life."*

— Calvin Hui

在道教陰陽學說中有一句話：「水善利萬物而不爭」；它為大地帶來生命力，生生不息。

—— 許劍龍

Volcano

Chinese ink, acrylic and
coffee on rice paper

155 x 126cm

2017

火山

中國水墨、咖啡、丙烯、紙本

155 x 126cm

2017



Li Lei, born in 1965 in Shanghai. He lives and works in Shanghai. He is the Deputy Director of China Art Museum and a Professor at Tongji University.

For over 20 years, Li Lei has been engaged in the creation of, and research into Chinese abstract art. He has endeavoured to combine the core concepts of Chinese culture with the international language of mature abstract art and to create a path for abstract art in China. His painting series include *Zen Flowers*, *Drunken Lake*, *Shanghai Flowers*, *Memories of South* and *Flames at Pompeii*. In 2014, he began to experiment with space integration art, taking spatial narrative, spatial expression and spatial analysis as objectives of his dramatic visual practice. The development in Li Lei's painting has been described, and his style identified as "philosophically eclectic and 'moderate', a distinctively Chinese kind of poetic abstraction". Li Lei has had solo exhibitions in Beijing, Shanghai, New York, Frankfurt, Linz, Boxmeer, Amsterdam and Brussels.

李磊，1965 年生於上海，現工作和生活於上海，為中華藝術宮（上海美術館）執行館長，同濟大學教授。

20 多年來，李磊一直致力於中國抽象藝術的創作和研究。他致力於將中國文化的核心概念與成熟抽象藝術的國際語言相結合，為中國抽象藝術創造一條通路。他的繪畫系列包括「禪花」，「醉湖」，「海上花」，「憶江南」和「龐貝的焰火」。2014 年，他開始嘗試空間整合藝術，將空間敘事，空間表達和空間分析作為其戲劇性視覺實踐的目標。李磊繪畫的發展風格被認為是「哲學折衷和溫和，一種獨特的中國式詩意抽象」。

李磊曾在北京、上海、紐約、法蘭克福、林茨、博美米爾、阿姆斯特丹和布魯塞爾舉辦過個展。

李磊

LI Lei



Li Lei's Poetic Abstract Painting

(excerpt)

By Gong Yunbiao

III

It seems that poetic abstract art is closely connected with Expressionist abstract art, but it can not simply be classified as Expressionism. Because it goes farther and digs deeper. Li Lei's paintings are not only full of a strong Expressionism that obliterates the stable forms of the representative world and reflects aesthetic values through the unending trajectory of the language and forms presented by the life of the self; but they go further in a transcendental pursuit, presenting a pure and aesthetic idealistic psychology, creating a moderate, noble, graceful and refined state. Li Lei conveys a modern desire for the spiritual and beauty, using a pure and simple language. His work is in harmony with the spirit of Chinese culture, bearing his ideals of scholarly and poetic feeling.

It is clear that a poetic abstract painting language runs through the whole course of Li Lei's art creation. Twenty years ago, Li Lei was a member of the Shanghai art movement 'Print Corner'. His print series Sunbird, and his oil-painting series Moon Snake created shortly after, while having an obvious Expressionist style, at their aesthetic

core and in artistic structure are imbued with an emotional poetic quality. From the very start of his artistic career, Li Lei focused on Expressionist painting rather than realist painting, attaching more importance to symbolic meaning. Between similarity and non-similarity, by the means of idealism, which adheres to the life essence and the rich imagination of the magical world given by childhood, Li Lei erects a reflection of the internal spirit and constructs a fantasy world full of poetic flavour. Sunbird and Moon Snake are only symbols, poetic symbols of the meaning of life.

Today, almost all Chinese abstract artists have been through a long, arduous exploration to effect the transformation from figurative painter to abstract painter. Li Lei is no exception. In fact, he very early on completed this transformation on his own initiative. In series such as Sunbird and Moon Snake images have the characteristics of simplicity and generality. They are usually not described in detail. Instead, these works put more emphasis on overall composition, and the inherent structure and spirit of objects. In fact, this is in line with the spirit of abstract art's 'painting without objects'. Apart from in the above-mentioned series, in many of his landscape paintings Li Lei also

pays much attention to the expressive force of such formal painting elements as figure and colour, brushwork and composition. He strives consciously to explore formal self-discipline, and to decompose and extract objects using dynamic shapes and lines, in order to hint at his thinking on abstraction.

During the course of such exploration, Li Lei gradually realized that abstract art has a freer and wider performance space than figurative art. He understood abstraction as a kind of art that sees nature from the perspective of the whole rather than a part, and sums up the inner spirit of the nature by accumulating impressions of nature. Abstract art is a Dao ('Way') different to 'utility', and a 'metaphysics' beyond the physical. This is how Li Lei started on his journey in abstract art. During the process of the transformation in the form of his creative works, he did not reduce the meaning in his art; on the contrary, he attained a poetic formal depth in the tension between the form and the meaning.

IV

Li Lei's abstract painting formally began with the oil painting series Zen Flowers, but he created many abstract pastel drawings before then. While there are still traces of concrete objects in these works, the impression given is that he pays more attention to subjective response to and feeling for things, and puts emphasis on spiritual factors, concentrating on investigation of the relationship between form and human emotion, i.e., through the presentation of form creating an experience of deep emotion. Furthermore, he focuses on the building of light and colour visual effects by blending in a special texture into the light and colour expression. He concentrates on the rich, bleeding floating colours in their relatively regular colour blocks and layers, producing compositions that complement 'force' and 'emotion'. Thus he creates huge visual tension with dynamic structures that are both conflictual and harmonious, both philosophic and passionate, from which people can intuit rich musical harmony, melody and rhythm. It is a kind of lyrical language constructed by brushwork and figure, conveying an aesthetic world full of poetry. It is this world that Li Lei's artistic spirit inhabits.

In fact, such poetic abstract art is the result of an 'intersection between the perceptual and the rational', a perfect rational expression of creative passion through conscious self-control and painstaking manufacture. Perceptual expression naturally has a perceptual component, but in this context perception means refined and sublimated perception, just as the ancients wrote poetry through a process of deliberation 'rubbing their beards, while seeking the right word'. By the means of painstaking effort, through an almost purely formal visual delight, and with a childish innocence, mingled with determined willpower, Li Lei expresses poetic emotion filtered by rationalism.

Li Lei is fond of Ch'an (Zen, or Dhyana). He has a deep understanding of the aesthetic objective of 'forgetting the world' that is the state of mind of 'leaving all delusions' emphasized by Ch'an. By sitting in meditation, he can exhale the old and inhale the new with an open attitude, and can clean out the accumulated dust in his mind. A

painting becomes purer and more refined after the object's transition from materiality to immateriality. He is well versed in Ch'an concepts of action and form. He eliminates the limitations imposed by imagery and attains the deep and ultimate Dao ('Way'), overcoming the obstacle of the concrete image that restrains the jump into infinity, such that his works become meaningful and vivid.

The influence of Ch'an on ancient Chinese aesthetics could be said to be reflected in the creation of the realm of Chinese aesthetics. Under the gradual influence of Ch'an, China's literati started to display in their works the poetic quality of Ch'an, an artistic mood, or 'scholarization'. By mixing the essence of Ch'an with scholarization, the experience of Ch'an was given more of a poetic quality. A two-way process arose in the interaction of Ch'an with the poetic arts, each influencing and penetrating the other, with the convergent point the realm [of aesthetics]. As the result of Ch'an's washing and filtering of the emotional world, true nirvana-style feeling emerged, coming into being in the form of a poetic quality, the aesthetic experience of Ch'an. Starting from Ch'an, Li Lei proceeds into the aesthetic field. By choosing Zen Flowers as his subject, through a comparative method of associative analogy, he enables that incredible, indescribable poetic quality to appear in his paintings. How wonderful his works are!

The flower is one of the most important images in Ch'an, as well as a very important aesthetic symbol in Chinese tradition. One of the so-called 'three realms of Buddhism', that is as in 'when no one is on the mountain, water flows and flowers bloom' in the Buddhist gatha for Eighteen Arhats Ode, it creates an artistic mood of neutralization between 'no trace in vacancy' and 'some sound in silence'. Many Ch'an poems on flowers were written by poets in ancient China, for example Jiao Ran of the Tang period. From these poems, we get the impression that while the flowers are intoxicating, the artistic conception goes even further and deeper. All phenomena are at peace, and purity of personality obtains the moral character of poetry. The relationship between Ch'an in the poetry and the poetry in Ch'an is harmonious. This is what Li Lei wanted to express in his oil-painting series of the Zen Flowers.

V

In the study of abstract art, people sometimes tend to examine the origin from the West, but ignore exploration of the broad and profound spiritual origin in Chinese culture and art tradition. Li Lei does quite the opposite. A few years ago, he produced two series of abstract paintings under the general title The Way ('Dao') based on the Daode Jing by [the philosopher] Laozi, one acrylic on canvas, the other ink and wash on paper. Thereafter, he produced a set of similar works to complement ancient Chinese poetry. From these works, we can see Li Lei consciously absorbing the best abstract art elements from Chinese traditional philosophy and poetry to enrich his poetic abstract art.

Laozi states his central ideas at the very beginning of the Daodejing, 'The way that can be spoken of is not the eternal Way; the name that can be named is not the eternal Name.

It was from the Nameless that Heaven and Earth sprang; the named is but the mother of the ten thousand things, each after its kind. Truly, only he who rids himself forever of desire can see the Wonder; he that has not rid himself of desire can see only outcomes. These two things issue from the same mould, but nevertheless are different in name. This same mould we can but call the Mystery, or rather the Mystery of mysteries, the doorway to all Wonder.’ He also says, ‘Great music has the faintest notes, and the Great Form is without shape.’ ‘Dao gave birth to the One; the One then gave birth to two things, three things, up to ten thousand.’ From Laozi’s point of view, Dao is the Mystery that can not be expressed in words, or grasped by concepts. The most perfect music is the music that cannot be heard, the greatest form is the ‘Dao’ hidden deep in nature that cannot be seen. The so-called ‘Dao gave birth to the One; the One then gave birth to two things ...’ treats ‘Dao’ as ‘nothing’. [The Daoist philosopher] Zhuang Zhou (4th century BC) said, ‘In the beginning, there was nothing, no ownership, no name; One was born, then the two things were born, and so on, until ten thousand things were born.’ The meaning here is similar to that of the spirit of abstract art in nature. The ‘One Stroke theory’ posited by the [painter and] monk Shitao (1642–1707) in his book Huayu Lu (‘Comments on Painting’) stated that this One comprised all the paintings both within and outside Heaven and Earth, that all paintings derived from One and ended with One. Drawing on traditional philosophic theory, Shitao expressed the inexhaustible power of ‘One Stroke, One World’.

It is said that Shitao drew his inspiration for and engendered his ‘One Stroke’ idea from a conversation between his Ch’an master Lü’an Benyue and another master named Yulin Tongxiu. Yulin asked Benyue, ‘If you add no strokes to the character for ‘one’, ‘—’, then what do you have?’ Benyue replied, ‘A world of colour is already manifest’. From Benyue’s point of view, ‘One’ completes the transformation from ‘nothing’ to ‘all’. There is nothing before One, and there is everything after One. Shitao came to understand that One means painting activities, and that Being is the product of Not-being, and all creatures under heaven the products of Being. Shitao focused on self-determination and following the heart, and he expanded his One Stroke theory into a complex set of painting techniques, eventually becoming a great master of painting. As a contemporary artist, Li Lei found great inspiration in Shitao’s One Stroke theory. In his paintings, he cleverly changes a stroke into line, and then a line into plane. He presents a vivid artistic mood through the techniques of overlapping, crossing and interpenetration, and conveys a pure understanding and experience of life in the comprehensive integration of various painting elements. The painting language of his works of this period is transformed from expressiveness into spirituality, and gradually acquires his own abstract vocabulary. Li Lei’s works embody the artistic conception of Shitao’s ‘Emotion inside the painting, and heart outside the painting’, and ‘Even if brush is not brush, ink not ink, and painting not painting, I still exist.’

Li Lei has understood the mysteries of the Dao, the profundities of Ch’an, and familiarized himself with the secrets of Shitao’s theory of One Stroke. In a spirit of being above worldly considerations, he has enhanced his artistic conception, regarding the ‘traces of painting’ as

a record of the ‘traces of the heart’, integrating painting with poetry, and raising rational Dao and Ch’an to the realm of poetry. All this can be regarded as the ‘mixing of emotion and rationality’ in Li Lei’s creative abstract art.

VI

If we look carefully at the current situation for abstract art, we can roughly identify two different trends: one the transformation of Expressionist painting into personal schematic symbols, and the other design with a rationalized cultural meaning, embodying features of post-modernism. The artists associated with the former pay more attention to the accumulation and exploration of individual experience, with the schema a means of seeking the self. Whereas, those associated with the latter pay more attention to analyses of cultural background and implications, and to the rational design of forms. For quite a long time, Li Lei undoubtedly belonged to the former trend. In recent years, however, he has begun to actively integrate the ideas of the latter into his creative works, and as a result achieved a ‘mixture of two trends’.

In August, last year, Li Lei gave an interesting talk at a workshop on sketching. He stated, ‘While those who devote themselves to abstract art mostly start from a subjective evaluation, in the schema and the handling, they easily enter a relatively narrow state. Where is the freshness? Actually, it comes from the variety of real life. The name of this activity is “cultural Jiangnan” [China south of the Yangzi River]. How can abstract art find correspondence? The essential way is for the subject in the painting to connect with a sensation in the heart. My first feeling is that the overall tone is green; the second feature is water, the water of Jiangnan, so in my painting I am looking for something that is liquid; the third [thing] is “diffuseness”, that is shaped uncertainty. Through the combination of these three elements I am seeking the culture of the Jiangnan in my mind.’ This talk summarized the ‘mixture of two trends’ in his own words. When he says, ‘The essential way is for the subject in the painting to connect with a sensation in the heart,’ this in fact describes the process of constructing an inner heart image on the basis of the ‘thing-in-itself’ subject; and when he states, ‘Through the combination of these three elements I am seeking the culture of the Jiangnan in my mind,’ this obviously takes a rational formal design idea intending to give it the possibility of cultural meaning. Li Lei successfully realized this attempt at a

‘mixture of two trends’. The series of paintings Memories of the South (Jiangnan) finished in the workshop, and the series Image of Mt Wuyi finished on Mt Wuyi shortly after, not only have visual symbols as the main features in the paintings, but also embody Jiangnan culture. Moreover, they have a strong personalized poetic abstract formal beauty.

In fact, Li Lei commenced his attempt at a ‘mixture of two trends’ with his abstract ink series The Way (‘Dao’). With colourful regular vertical, railing-like or crossed strips of coloured paper stuck to the ink-dripped, refined surface of the painting, a relaxed force field is

formed. These works not only achieve concision and directness in their symbolism, but also, through the means of such elements as the dynamic combination of stroke, line and plane and ‘occasional’ and ‘uncertain’ improvisation, create rich cultural connotations and a musical, poetic mood. They provoke rich associations on the meaning of life. In Li Lei’s recent works, this ‘mixture of two trends’ is more presupposed, and the combination of the two is therefore more harmonious. This combination has not only provided greater possibilities for his style and forms, but also greatly enriched his individual language in poetic abstract art. Returning to ‘moderation’, as discussed above, we have reason to conclude that it is just his ‘mixture of emotion and rationality’ and ‘mixture of two trends’ that are the staples for his ‘moderate’ style of creativity, and his unique poetic abstract art language that is the aesthetic core. Moreover, is not that indeed the character of Li Lei’s abstract art?

李磊詩性抽象藝術

（節錄）

龔雲表 著

III

所謂「詩性抽象藝術」，似應與表現性抽象藝術風格有著某種淵源關係，但又無法簡單地將其歸屬於表現性。因為它走得更遠，也挖掘得更深。在李磊的作品中，既充斥著強烈的表現性，衝破表象世界所有穩定不變的形式，以本我生命不斷呈現的語言和形式軌跡，體現其審美價值；而且更進一步以一種超然出世的精神追求，表現出一種純潔唯美的理想主義情結，營造出溫和高雅、出凡脫俗的境界。他以一種十分純粹簡約的語言來表達現代人對精神與美的訴求，並且恰到好處地融入中國文化精神，承載著他的文人理想和詩人情懷。

這種「詩性」抽象繪畫語言，始終貫穿在李磊整個藝術創作的歷程之中，有著清晰鮮明的脈絡可循。早在整整 20

年前，他作為上海「版畫角」藝術運動的成員之一，在他創作的《太陽鳥》版畫系列，以及在其後不久創作的《月亮蛇》油畫系列中，在風格樣式上已帶有較為明顯的表現主義意味，而且其審美內核及意趣營構，也已蘊藉著脈脈含情的詩意。李磊從開始他的藝術創作之時起，就偏離於傳統寫實而側重於表現，講究形式的象徵意味，在似與不似之間，以對生命本質執著的理想主義，以及童年生活所賦予的對於神奇世界的豐富想像力，建構起對內在精神的觀照，以自然生命力作為切入點，創造出充滿詩意的夢幻世界。而太陽鳥和月亮蛇在畫面中只是一種符號，一種體現生命意態的詩性符號。

當下中國的抽象畫家，幾乎無一例外都是從具像畫家經歷了長期艱苦探索，才完成形式的轉換過程而走向抽象藝術的。李磊也同樣如此。但是，事實上他很早就已經自覺地

進入了從具像到抽象的轉換狀態。在《太陽鳥》和《月亮蛇》等系列的作品中，物像都呈現出簡約概括的特質，通常都不作細部的刻畫，而是強調以少勝多的整體把握和物象的內在構造和精神，實際上這與作為「無物象繪畫」的抽象藝術的精神是正相契合的。除了上述的《太陽鳥》和《月亮蛇》系列作品之外，李磊在他的許多風景畫創作中，也十分注重形與色、筆觸與結構等繪畫形式要素的表現力，努力朝著形式自律的方向進行自覺的探索，並且強調用充滿動感的形狀與線條對物象進行分解和抽提，從而暗示了他對繪畫抽象性的思考。

正是在這樣的探索過程中，李磊逐漸認識到，抽象藝術比具象藝術具有更自由、更廣闊的表現空間。他感到，抽象藝術不是從一個自然片斷、而是從一個整體去認識自然，是把對自然的感受積累起來，從中歸納出它的內在構造的精神，是不同於「器」的「道」，是有別於「形而下」的「形而上」。由此，李磊開始踏上了他的抽象藝術之旅。在他的創作的形式轉換過程中，他不僅沒有因此而消解藝術的意義，恰恰相反，他在形式與意義的張力中獲得了充滿詩性的形式的深度。

IV

李磊的抽象藝術創作，是從《禪花》油畫系列正式發端的。而在此之前，他還創作過許多紙本的抽象粉彩畫。在這些作品中，儘管還有具體物象的痕跡，但已令人明顯感受到他已更加關注對事物的主觀反應和體驗，更強調畫面深處的精神性因素，著重研究形式與人的內在情感之間的關係，即通過形式的表象，發展成內心情感的深刻體驗。而且，他已十分注重營造畫面的光色視覺效應，將一些特殊的肌理融入光色的表現之中，並且著力以相對規整的色塊和層次豐富、浸漚浮動的色彩，組合成「力態」和「情態」的互補結構，從而以一種既有對立衝突又深蘊和諧、既富有哲理又充滿激情的動態結構產生出巨大的視覺張力，讓人們從中意會出豐富的音韻、旋律和節奏。這是一種用筆觸和圖式構建的詩的語言，幻化出獨具魅力的詩的意蘊，傳遞出富有詩歌內涵的審美境界，一個詩意的世界。在這個世界裡，棲息著李磊的藝術靈魂。

這種詩性抽象藝術，實際上是一種「情理交匯」的結果，是一種將創造激情通過有意識的自我控制和精心製作，達

到完美的理性表述。但是這種感性表述並非沒有感性的成分，只不過這種感性是一種經過提煉和昇華的感性，猶如古人寫詩「吟哦一個字，捻斷數根莖」的推敲過程。李磊通過對畫面的慘淡經營，用一種近乎純真形式的視覺趣味，將稚拙的天真，返璞歸真的本我意志交融相生，抒發了一種被理性過濾的詩化情感。

李磊好「禪」。他對禪宗所強調的人的「離念」的本覺狀態的「得意忘象」的審美旨趣有著很深的感悟，從而能以寬廣的襟懷與自然在參禪中相互吐納，在心靈中蕩滌一切塵埃。而經過過濾的物象得以抽象而出，完成從有形向無形的過渡，從而讓畫面變得更純粹、更洗煉，達到一種「表裡俱澄澈，悠然心會，妙處難與君說」的境界。他深諳禪意立於行動與造型之先的理念，擺脫因形象所造成的局限，獲得深邃的終極之道，摒棄具體形象所構成的向無限境界躍進的障礙，以對自身的還原和本性的複歸，使作品走向既俱生意又富境界的狀態。

禪宗對中國古代美學的影響，抑或體現在使中國人的審美經驗臻於境界化。中國文人在禪的不斷熏染之下，不期而然地表現出禪的詩化，即意境化，或文人化。而當禪宗漸次趨於文人化，禪的經驗也就被賦予了更多詩的性質，禪化與詩化成為一種雙向的過程，互相滲透，互為因果，而它的匯聚點則是境界。由於禪宗對情感世界的滌洗和過濾，涅槃式的真情實感得以萌生，它以詩性的面目出現，即是一種作為審美經驗的禪心。李磊以禪入手，向審美之域進發，並且以聯想類比的譬喻方式，選擇了「禪花」作為命題，使不可思議、不可言說的空靈的詩境得以落實到畫面上，這就令人不得不嘆服他的構想之妙。

花，是禪宗中一個極為重要的意象，也是中國文化傳統中一個極為重要的審美象徵。所謂「禪家三境」中的一境，即為「空山無人，水流花開」，出自佛偈《十八大阿羅漢頌》，營造出一種「空靈無跡」與「寂靜有聲」相對而相溶的意境。古代詩人留下了諸多禪詩，如「花會宜春淺，禪遊喜夜涼。高明依月境，蕭散躡庭芳。」「寂寂孤月心，花落始知靜。」「心境寒草花，空門青山月」「何意欲歸山，道高由境勝。花空覺性了，月盡知心證。」透過這些詩句，人們可以感知，花香雖然醉人，意境卻更深邃，一切物像已被賦予心靜之證，空靈純淨的人格由是獲得了詩的品格，詩的禪化和禪的詩化的這種互為表裡的關係也使得到

了和諧的體現。而這也正是李磊通過《禪花》系列作品所要傳達給人們的境界。

V

人們在研究抽象藝術時，往往更多地從西方那裡尋找源頭，而忽視在中國博大精深文化和藝術傳統中探尋精神本源。李磊卻大異其趣。幾年前他曾以老子的《道德經》作為他作品圖式的文本依托，創作了以《道》為總標題的布面丙烯和紙本水墨兩個系列的抽象繪畫作品。其後，他又以類似的形式創作了一組與中國古代詩歌互為映襯的作品，從中可以感受到李磊自覺從中國文化傳統的哲理和詩境中提炼出抽象的藝術因子，來豐富自己的詩性抽象藝術語言。

老子在《道德經》中開宗明義說：「道可道，非常道；名可名，非常名。無名，天地始，有名，萬物母。常無，欲觀其妙；常有，欲觀其徼。此兩者同出而異名，同謂之玄，玄之又玄，眾妙之門。」又說：「大音希聲，大象無形。」「道生一，一生二，二生三，三生萬物。」在老子看來，道是玄而又玄，不能用言辭來表達，也不能用概念來把握。最完美的音樂是人們聽不到的音樂本身，最大的形像是人們看不見形狀而深藏於「本我」心中的「道」。而所謂的「道生一，一生二……」則更是將「道」當作「無」，所以才有莊子所說的「泰初有無，無有無名，一之所起，有一而未形，物得以生。」這與抽象藝術在精神本質上其實正是一脈相通的。由此也可聯想到苦瓜和尚石濤在《畫語錄》中提出的「一畫論」，所謂「此一畫收盡鴻蒙之外，即億萬萬筆墨，未有不始於此而終於此」，也即是以傳統的哲理真諦，比喻畫家從藝術「抽象」獲得「神遇而跡化」、「一畫一世界」的無窮能量。

據說，石濤是從他的禪宗師傅旅庵本月與一位名叫玉林通琇大師的一次交談中，萌發出「一畫」觀念的。玉林問本月：「一字不加畫，是什麼字？」本月答曰：「五彩已彰。」在旅庵本月看來，「一」完備了從無到萬的轉換。「一」之前一切俱無，「一」之後造物生矣，五彩「已彰」。石濤從中悟出了這個造物之「一」就是繪畫活動，懂得了「蓋以無法生有法，以有法貫眾法」。他強調法自我立和從於心者，將「一畫論」擴展成一套複雜的技法，形成自己的大成。作為當代藝術家的李磊，從石濤的「一畫論」受到啟

發，在畫面上，從單一的筆觸巧妙地由點變成線或再變成面，在重疊、交叉和互相貫通的同時穩固地紮根並生長起來，結合成為空靈深邃的氤氳，表現出氣韻生動的意境，在對多種繪畫因素的綜合集成中，傳達出一種純粹的人生感悟和生命體驗。在這一時期的作品中，李磊的繪畫語言也從表現性變為更具精神性，並逐漸形成了自己獨特的抽象修辭語彙。他的畫，正如石濤所說：「閒情筆墨之中，放懷筆墨之外」、「縱使筆不筆，墨不墨，畫不畫，自有我在」。

李磊參悟了「道」的玄妙、「禪」的高深，也讀懂了石濤「一畫經」物我兩忘、離形取智的奧秘，以超然物外的「本我」抒寫寄興的精神，提升自我境界，把「畫蹟」只是作為「心跡」的記錄，並且把畫境與詩境融為一體，所營造的形而上達到是一種境界形態的形而上，也即是將理性的「道」和「禪」上升到詩的境界，這也可視作是李磊抽象藝術創作中的另一種「情理交匯」。

VI

如果刻意梳理一下多向雜陳的抽象藝術創作狀態，大致可以看出有兩種互不相同的傾向：一種是以表現主義的繪畫性轉變為圖式化的個人符號；另一種則是以理性化的文化意義的設計，體現出一種後現代注意的特徵。前者往往是藝術家注重於對個人經驗的積累和探索，確立圖式也即是一種尋找自我的方式；後者則更多的是對文化背景和含義的分析和對於形式的理性設計。在一個不短的時期裡，李磊無疑更接近於前者，但是近幾年中，他開始將後者的理念作為一種積極元素，也融入他的創作中去，構成了「兩極融合」的互補相生的形態。

去年8月，在一次關於寫生活動的研討會上，李磊有一個頗有意味的發言，他說：「……搞抽象藝術的，更多從主觀概念出發，在圖式上，處理方式上很容易進入到一種比較狹隘的狀態中。鮮活的東西從哪裡來？實際上就是從現實生活的多樣性中尋找自己感動的東西。這次活動的題目叫『人文江南』，抽象藝術怎樣在這個題目裡找到對應，最根本的是畫面中對象和我內心的感動能夠對應起來。第一個感覺是整體上的調子是綠；第二個特性是水，江南的水，在我的畫面上我去尋找一種流動性的東西；第三個是『瀟漫』，就是造型的不確定性。通過這三個元素的組合來尋找我心目中的人文江南。」這正好可以看作是用他自己的話來闡述他的「兩極融合」。李磊

所說的「最根本的是畫面中對象和我內心的感動能夠對應起來」，實際上即是以「本我」為主體，營構內心意象的表現圖式，是一種精神潛意識的顯現過程；而所謂「通過這三個元素的組合來尋找我心目中的人文江南」，則帶有明顯的理性形式的設計理念，旨在將這種設計賦予產生人文意義的可能。李磊十分成功地完成了這種「兩極融合」的嘗試。他在那次活動中創作的《憶江南》系列以及其後不久在武夷山完成的《意象武夷》系列，都既在畫面的表層上以一種視覺符號為主要特徵，又在深層蘊含了江南人文的意義指向，並且具有強烈的個人化詩性抽象形式美感。

其實這種「兩極融合」的嘗試早在李磊創作《道》系列水墨抽象作品時就已開始。他用規整的直條、柵條或十字條彩紙粘貼在水墨淋漓、飄逸揮灑的畫面上，從而建構起張弛有度的力場。這些作品，既達到了符號的簡潔和指向性，又以包括點、線、面的動態組合和「偶發性」及「不確定性」的即興畫痕等形式元素營造出富有人文意蘊和音樂性內涵的詩的意境，引發人們對於生命意義的豐沛聯想。而在李磊的近期作品中，這種「兩極融合」的傾向更加帶有預設性，也因此使兩者的結合更加和諧融洽。這種結合，既為他的創作風格和形式提供了更大的可能性，也極大地豐富了他詩性抽象藝術的個人語彙。回到前面提及的「溫和」，我們有理由認為，在李磊的藝術創作中，他的「情理交匯」和「兩極融合」，正可視為是他保持和強化「溫和」的創作風格的兩大支撐和依托，而其審美核心，則是他獨樹一幟的詩性抽象藝術語言。這是否也就是李磊抽象藝術的一種品格呢？



Between Clouds and Water Series 5-06
Acrylic on canvas
50 x 40cm
2012

雲水間第五集之六
布面丙烯
50 x 40cm
2012



Between Clouds and Water Series 5-11
Acrylic on canvas
50 x 40cm
2012

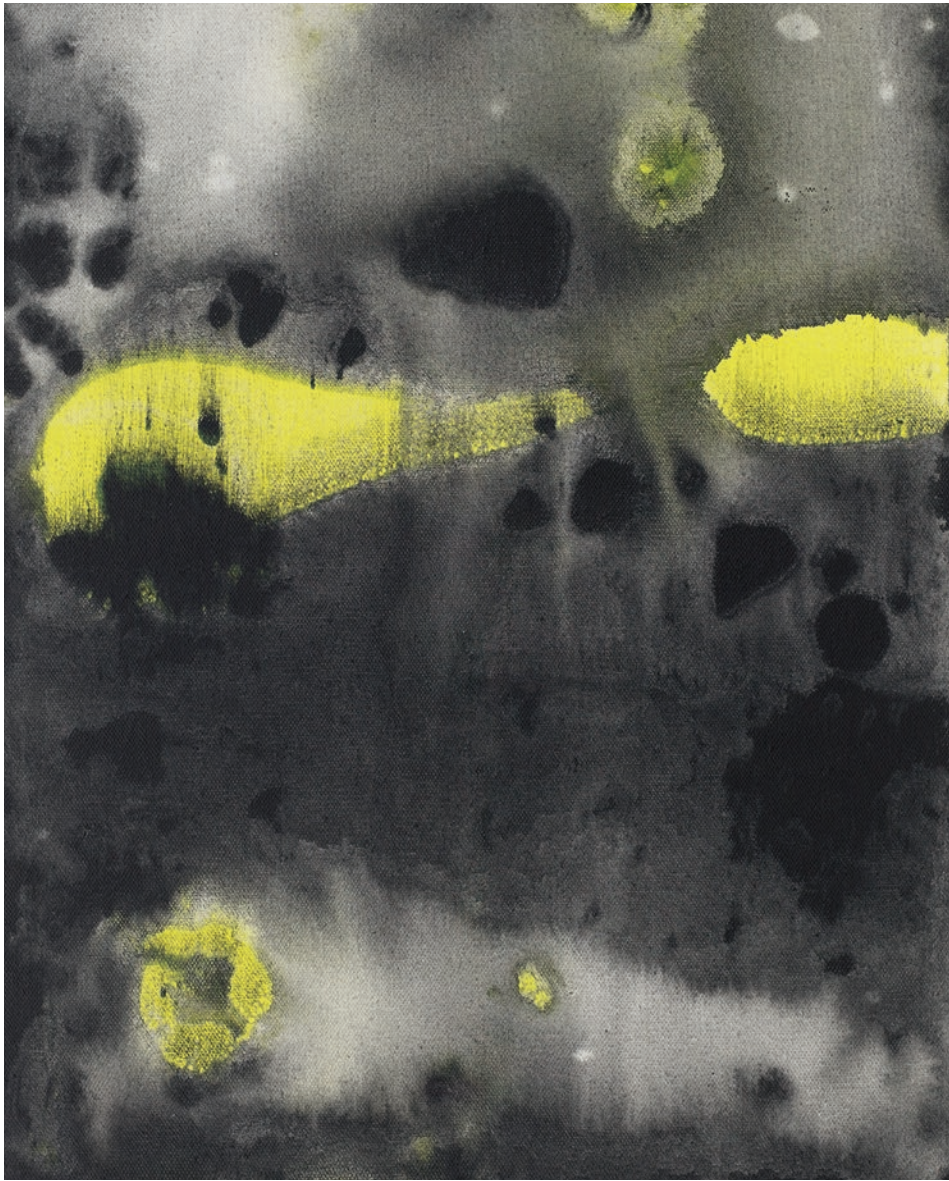
雲水間第五集之十一
布面丙烯
50 x 40cm
2012

"The origin of abstract creation is the inner need of the painter. The paintings are to deliver the truth of his emotional experiences and to search around the mystery of his inner world. I want to infuse my understanding of the Chinese traditional culture into my works so as the Eastern thinking method. My creation borrows the traditional Eastern philosophical concept and artistic methods. It also reflects the self-contained yet mad contrast between the precise and the abstract: black and white are interdependent."
— Li Lei

抽象畫創作源自畫家內在需要，旨在傳達畫家內在經驗的真相與探索內在世界的奧秘。我把中國傳統文化的理解融會在作品裏，思考問題方式也是東方的。我的創作，借鑒了東方傳統哲學概念和藝術形式，以及密不透風疏可走馬的虛實對比，黑與白都是相生相應的。

—— 李磊





Between Clouds and Water Series 5-02 雲水間第五集之二
Acrylic on canvas 布面丙烯
50 x 40cm 50 x 40cm
2012 2012



Between Clouds and Water Series 5-04 雲水間第五集之四
Acrylic on canvas 布面丙烯
50 x 40cm 50 x 40cm
2012 2012



Between Clouds and Water Series 5-07 雲水間第五集之七
Acrylic on canvas 布面丙烯
50 x 40cm 50 x 40cm
2012 2012



Between Clouds and Water Series 5-13 雲水間第五集之十三
Acrylic on canvas 布面丙烯
50 x 40cm 50 x 40cm
2012 2012

I Pray
Acrylic on canvas
250 x 180cm
2019

我祈禱
布面丙烯
250 x 180cm
2019



Liu Guofu, born in 1964 in Nanjing, China and graduated from the Oil Painting Department of the Nanjing Institute of Arts in 1985. He works and lives in Nanjing.

With a unique artistic language that is at once sensual and spiritual, Liu Guofu is one-of-a-kind in the Chinese contemporary art world. His oil paintings have been exhibited in many major cities. Highlights include a group exhibition in Kunstraum Villa Friede, Bonn, Germany in 2014, a solo show in 2011 that toured the Jiangsu Provincial Art Museum, Nanjing, Today Art Museum, Beijing and the Shanghai Art Museum. In the same year, he also participated in the Parallel Exhibition at the 54th Venice Biennale. In 2016, Liu Guofu was honoured by renowned French brand Martell as “Martell Artist of the Year” in Hong Kong. He was commissioned by MGM Cotai to create a large-formatted painting for the MGM Cotai Chairman’s Collection which is permanently displayed in Macau.

Professor Xia Kejun, acclaimed philosopher and art critic, once described Liu Guofu’s oil paintings as a magical spectacle: ‘Among Chinese contemporary oil painters, I have yet to see a single one who is so richly imbued with the dejected and pessimistic qualities of modernity, or can convey the lofty desolation of Shanshui landscape painting with such clear form and spiritual power. This is truly an “otherworldly landscape”, the most magical spectacle of the soul.’

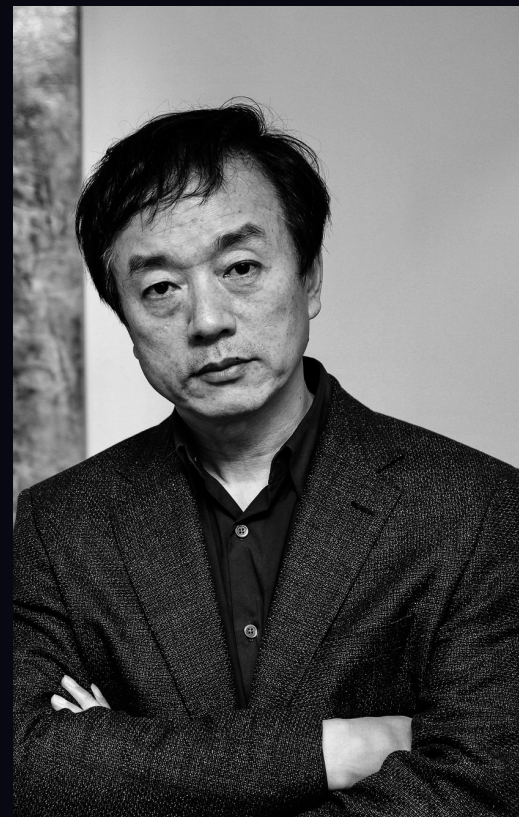
劉國夫，1964 年生於南京，1985 年畢業於南京藝術學院油畫專業。現工作和生活於南京。

劉國夫在中國當代繪畫領域中，以獨特的繪畫語言，感性的表現手法，佔據了無可替代的位置，呈現出真正源自於精神層面的圖像。其繪畫作品曾於世界多個城市展出，如 2014 年於德國波恩當代藝術館參加中德藝術家聯展，2011 年在江蘇省美術館、今日美術館、上海美術館舉行巡迴個展，同年參加第 54 屆威尼斯雙年展・平行展。2016 年，劉國夫獲法國知名干邑白蘭地品牌馬爹利選為「香港馬爹利非凡藝術人物」；他的巨幅畫作也被納入澳門美獅美高梅的主席典藏，將永久在澳門展出。

著名中國哲學家、藝評家夏可君曾如此形容劉國夫的油畫作品：「在中國當代油畫家之中，我還沒有看到誰如此具有現代性憂鬱與悲情的氣質，能夠把一種深沉的孤獨（氣氛）與一種執著的尋覓（光芒）內在結合起來，能夠把古代山水畫至高的荒寒之境以如此明確的形式與精神的強度表現出來。是的，這是『異景』，是靈魂最為奇異的景象。」

劉國夫

LIU Guofu



Surfacing Colour: On Liu Guofu

By Professor Andrew Benjamin

For painting it might have seemed that colour was all. In the history of European art colour has always exerted a twofold hold. In the first instance colour was essential in order to let bodies stand forth; thus, to let bodies be sites of incarnation. Carnality depended on colour. This is, of course, one of the great insights of Hegel's *Lectures on Aesthetics*; part of Hegel's own engagement with the presence of colour in painting traces the interconnection of colour and incarnation. Equally, colour had a continual symbolic register. Colour carried meaning; differing colours having different registers. Within European art colour is bound up with at least these two possibilities. However, the move from figure to abstraction meant that colour's load had been lightened. Abstraction, though perhaps, more accurately, abstracting as a process, brought colour into its own. Nonetheless, colour remained connected to what had preceded abstraction. There is a set of complex relations that define colour and which, when taken as whole, will be called the *colouring effect*. Even though the history of colour continues to be written, that history is comprised of the *colouring effect*.

If there is another possibility for colour, not just to the use colour but to allow colour to make a fundamentally different demand on thought, a demand that moves colour beyond the *colouring effect*, then it has to hold back these different registers. That possibility has to move colour beyond its presence either as a melancholy remainder (which would be abstraction understood as colour announcing its loss

of figure and thus incarnation), or a symbolic register of its having been repositioned as the decorative. The beyond – thus another work, colour's other possibility - is not a utopian aspiration. The beyond occurs precisely when art's work – i.e. the work of the work of art – calls in ways that the conventions that have continued to sanction responses no longer hold sway. Paintings by Liu Guofu exert such a call. With those works what becomes clear, is that colour can allow for forms of dispersal that break with the attribution to colour of any real sense of either solidity or unity. And, as a result, colour would no longer be a field condition in which colours could then be presented either in terms of juxtaposed blocks or colour/line relations. Nor, equally, would colour be simply broken up and become, as a result, a plurality of different colours. That fracturing of the unity of colour – remembering that it will always have a plurality of different colours – would then be reassembled or rearranged such that the work of colour would come to be equated with the creation of patterns. Again, these are aspects of the *colouring effect*.

In Liu Guofu's work colour is importantly reconfigured. The forms of dispersal locate the effect within colour such that modulations, in fracturing unities, then draw attention away from the traditional history of colour in painting. It is important to be precise here. The movement is not from painting. On the contrary, it is another move to painting. Now, however, painting approximates to the work of the

surface. That approximation displaces the centrality of the *colouring effect*. In the move to the surface therefore, there needs to be both another account of colour and of the surface.

The surface in its traditional sense may have been that which supported work. It could have been deepened by the operative presence of perspective. The surface, again traditionally, can be thought of as an empirical reality and thus as the bearer work. Equally, the surface is there as a site that bears the creation of other surfaces, which themselves hold imagined depths. The creation of imaginary depths is what the work of perspective seeks to accomplish. (While it cannot be pursued here the connection between perspective and the *colouring effect* needs to be noted.) Here in these works, there is another sense of the surface. Again, difference is essential. Liu Guofu's recent paintings work in importantly different ways. However, the difference is not just the distancing of perspective. Capturing those differences in writing is not a question of description. (This is philosophy's continual dilemma!) Paying attention to the work of art necessitates heeding their call. The call of a work of art is a demand. The demand to philosophy is clear; the call is to think. The project therefore is thinking art. What here is a response?

Answering the question in the negative is an opening. The refusal of perspective as traditionally understood; equally, there is the undoing of the history of either symbolic colour or colour's relation to either carnality or the decorative. If writing here were just an essay in the philosophical, in which the negative was to predominate, then the discovery of elements of impossibility or refusal would be all that mattered. The negative would be the point at which the analysis would be able to stop. Such a response would be philosophical in a very restricted sense. More justice would not have been done to these works. Something else is at stake within them. The difference is that the limit of the philosophical comes to philosophy from art. Equally, the intervention that these art works make occurs within art with art. Here art responds to art's history - understood, if only provisionally, as limited to the history of colour. Another movement in the history of colour is the ensuing demand. And yet, the nature of the intervention opens itself to thought. In that opening, limits are encountered, forms of negation may occur, however to stay with them, is to allow thinking to stop. Such a cessation – an indulgent holding to the negative - is not an adequate response to the call of art. Here that call is to think; thus to think in response to the demands that these works make to thought. To stay with the discovery of limits, is not a response that allows for the particularity of the work to endure. Works are named, *Open Space*, *Pervading*, *Cold Mountains* etc. Each name identifies an object or series of objects. And yet, naming simply identifies. It does not name the work's work.

At the beginning there is the refusal of the *colouring effect*. A refusal that yields an opening. And yet, that is simply to name the point of departure. There is still colour. Colour still insists. Hence the question: What does it mean to say that the refusal of colours becomes the insistence of colour? (The significance of this question lies in the use of the plural *colours* as identifying the presence of the *colouring effect*.) However, caution is necessary. These works do

contain different colours. There are greens, greys, black, the effect of white is also clear. It may be possible to identify other colours. And yet, none of this is relevant. The claim is that the work's work is not in the colours. It is not there in the *colouring effect* since the latter presupposes that each colour is a unity and thus that works are comprised of either the juxtaposition of colours or the interplay of line and colour. In the recent paintings of Liu Guofu there are colours. They insist. However, that insistence is also their dispersal. Dispersal does not mean that colour vanishes. On the contrary, colour remains. Remaining by insisting *within and as* the work of the surface. It is important to maintain the cumbersome formulation – *within and as* – since what it identifies is the presence of colour as integral to the surface as the site of the work of art. While colour remains, it is no longer located as part of the *colouring effect*. There are graduations and modulations of colour. Colour does not stand for itself. Colour is absorbed *within and as* the surface and therefore, as has been suggested, cannot be separated from the work of the surface. It is as though what is occurring within these works is indifferent to colour even though there are colours. The movement of paint, even the creation of lines – the latter present as counter rhythms in, for example, *Open Space* – are graduations and modulations of the surface. Colour that is indifferent to the *colouring effect* is the precondition for the possibility that colour insists *within and as* the surface. Depth, which is bound up here with work of light – a lightening effect, even a whitening effect – are all there as the surface. Now the surface has depths. Neither the illusion of depth that would have been created by the *colouring effect*, nor the recourse to artificial flatness as an apparent opposite. Depth emerges as an effect of colour's insistence. In other words, it emerges as part of the work of the surface. Liu Guofu's work colour surfaces. There is surfacing colour.

浮顯的顏色：論劉國夫

安德魯·班雅明教授 著

論及繪畫，向來似乎咸認顏色即是一切。在歐洲藝術史上，顏色始終被施加雙重的約束。首先，為了突顯人體——從而將人體作為形體化（incarnation）的場域，令顏色不可或缺。肉體性（carnality）有賴顏色。顯然，這是黑格爾（Hegel）在其《美學演講錄》（Lectures on Aesthetics）的精闢見解；黑格爾對顏色在繪畫中的呈顯的研究中，一部分就是探求顏色與形體化的關聯——顏色具有某種持續的象徵性語域（register）。顏色承載意義，相異的色彩具有不同的語域。在歐洲藝術中，顏色至少和這二項息息相關。然而，從具象往抽象的轉變代表顏色的負擔業已減輕。抽象——而更精確而言，作為過程的抽象之舉（abstracting）——將顏色帶入其過程中。然而，顏色依然關係到抽象以前的事物。顏色由一套複雜的關係所界定，而本文將把後者統稱為顯色效應（colouring effect）。儘管人們今日持續書寫色彩的歷史，然而這些色彩的歷史仍由顯色效應所構成。

如果顏色具有另一種可能——不僅關乎顏色的運用，而是讓顏色對思想提出截然不同的要求、一個使顏色超越顯

色效應的要求——則必須能夠限制這些各異的語域。那番必須促使顏色的呈顯超越某種可悲的殘餘物（它會是某種抽象，後者將被理解成宣告其失去形體並從而無以形體化的顏色）、或是某一象徵語域，抑或曾被重新定位為裝飾性的事物。超越的彼岸（the beyond）——即是另一種工作（work）、顏色的另一種可能——並非烏托邦式的嚮往。彼岸正出現在藝術其作工——亦即藝術作品之作工——召喚某些方式之際，這些方式遂使向來促發回應的傳統手法不再高居支配的地位。

劉國夫的畫作發出這般召喚——透過作品，可以明顯看出顏色足以促成消散的形式（forms of dispersal），這些形式徹底中止對顏色賦與任何真實意義上的純粹性（solidity）或整體性（unity）。而且，顏色再也不會是一個場域條件（field condition）——在其中，色彩可從並置的塊體或是色彩／線條的關係面呈顯。同樣地，顏色亦不會單純地就此瓦解，化為多種不同的色彩。於是，顏色其整體性——總是多種相異的色彩——的那番碎裂會被重新聚合或重新

配置，使顏色其作用等同於創造圖案。此外，這些面向仍然屬於顯色效應。

在劉國夫的整體作品中，顏色受到大幅度地重新配置。消散的形式將此一效應安置在顏色之中，致使種種——以碎裂的諸多單體而存在的一調節將使繪畫中的色彩之傳統史不再作為關注的焦點。在此，必須加以辨明——這番變動並非偏離繪畫；相反地，這是另一番回到繪畫的變動。然而，繪畫此時近似於表面（surface）之作工。由於這種表面性，顯色效應不再至關重大。因而，在朝向表面之變動中，必須對顏色及表面予以不同的詮解。

從傳統的意義而言，表面或許是支撐作工之物。它可能因視角的操作性存在（operative presence）而深化。可以將表面——這再度是從傳統而言——思考成經驗主義式的實存。相同地，表面的存在乃作為場域，此場域支撐著本身含有想像深度的其他表面之創造。視角的作工所試圖達到的，即是造成想像式深度。（而值得注意的是，視角和「顯色」效應之間的關聯在此無法持續存在。）而在這些作品中，存在著另一種表面感。此外，箇中有著根本的差異。劉國夫的近期畫作以迥然不同的方式作工。然而這番差異並非僅是將視野拉遠。我們無以透過文字描述來捕捉那些差異。（這始終是哲學的困境！）在細察藝術作品之際，我們必須留意作品的召喚。藝術品的召喚構成請求。對於哲學而言，這番請求很明晰：這番召喚是為了思考。構思因而是思考藝術。而我們又可以找到何種回應？

一個開端以負面的方式回應問題——駁斥傳統意義上理解的視角；其中涉及拆解象徵色彩或色彩、以及個體性或裝飾性的東西之關係的歷史。如果此處的書寫僅是某種哲學性的嘗試——其中將大多是負面的，則重點全然是發現不可能或駁斥其諸項元素。負面事物或可做為本篇評析的終點。這會是極為狹義而言的哲學式回應。由此，將無法更公允地評論這些作工。這些作工還關乎其他事物。其中的差別在於：哲學中的哲學性限制乃來自於藝術。相同地，這些藝術作品乃是透過藝術而在藝術之中進行介入。在此，藝術回應在此被——即使僅是暫時地——理解為限於色彩史的藝術史。色彩史上的另一番變動即是繼起的要求。然而，這番介入使其朝向思想開放。在那個開端，會遭遇侷限，也可能出現種種形式的否定，然而，與之共處無異於停止思考。這樣的中斷——沉湎於對負面事物的把持——並未

充分回應藝術的召喚。那番召喚是為了思考，是為了回應這些作工對思想的要求而思考。依然在發現侷限——這樣的回應無法讓作工的特殊性延續。作品被冠上「敞」（Open Space）、「彌漫」（Pervading）、「冷山」（Cold Mountains）以及「痕跡」（Trace）等標題。每項名稱皆明確指向一個或者一系列物體。但是，命名單純只是指明，而並未指陳作工的效果。

最初，存在著對顯色效應的拒斥。這番拒斥產生出一個開端。這只單純指陳了起點。顏色仍然存在。顏色依然存留。於是，我們詰問：何謂對色彩的拒斥變成色彩的存留？（這個問題的重要在於：以運用多種色彩而指認顯色效應的呈顯。）但我們仍須審慎。這些作品確實包含各異的色彩。也顯然可以從中看到多種綠色、灰色，以及黑色，而白色的效果也很明顯。但是，這一切都不重要。本文主張：作品的作工並不在於顏色。這番作工並不在顯色效應中，畢竟後者預設每個顏色皆為一個整體，因此作工的內容是並置色彩，抑或線條與顏色的交互作用。劉國夫的近期繪畫作品具有色彩。這些色彩存留著。然而，存留即是消散。消散並不代表顏色就此消失，而是相反地持續存在。顏色透過存留在表面作工之內、並且亦作為這番作工而遺留。完整保留此一繁複的說法「之內和作為」相當重要，畢竟它所指明的，即是作為表面的一部分之顏色的呈顯，而表面則作為藝術之作工（並非藝術作品）之場域。色彩仍存，然而它再也不作為顯色效應的一部分而被定位。其中有著顏色的漸層以及調節。顏色並不代表其本身，而被吸納到表面之內並且作為表面，因此，如上文所論，和表面作工密不可分。情況就似：儘管其中有著色彩，但這些作工所進行的事物對顏色保持漠然與孤疏。顏料的律動、甚至線條的描繪——後者呈顯為反韻律，例如在《敞》中——即為表面的漸層和調節。對顯色效應漠然的顏色構成了這項可能性之前提：顏色留存於表面之內和作為表面。深度和光的作用——某種光亮（lightening）效應、甚至白化（whitening）效果——緊密相關，這一切全都作為表面而存在。如今，表面具有深度。它既非顯色效應造成的深度之幻覺，亦不倚仗作為明顯對立的人造平坦（artificial flatness）。深度顯現為顏色之存留的某種效應。換言之，它顯現為表面作工的一部分。劉國夫的作工有著浮顯的（surfacing）顏色。

Pervading No. 31

Oil on canvas

120 x 90cm

2018

弥漫三十一

布面油彩

120 x 90cm

2018





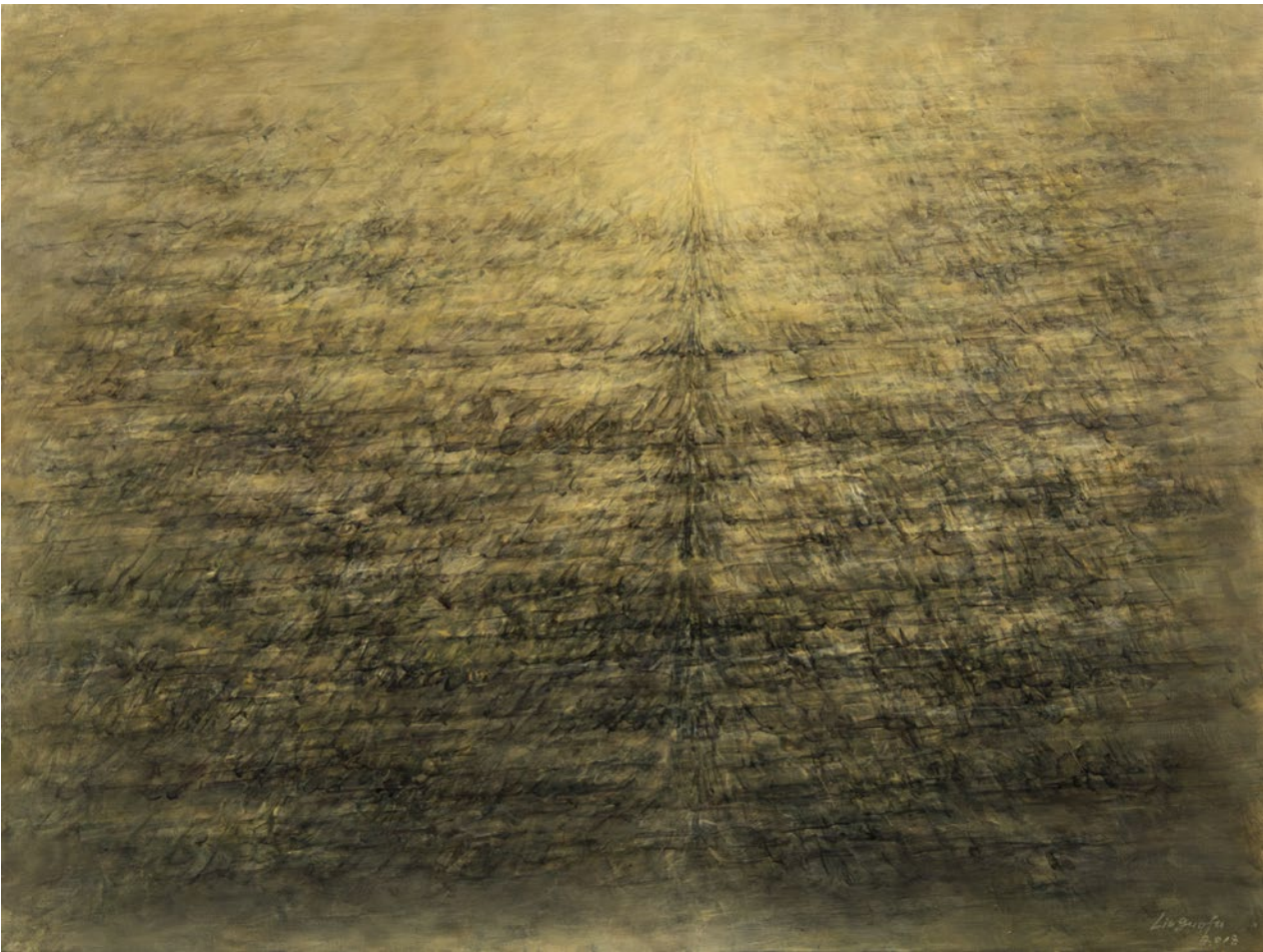
"...multiple elements of temporality, all await re-emergence in Liu Guofu's own painting, through the means of the "double shadow," and the faint "shadow of breathing" of ancient Chinese painting, and the "shadow of mindscape" that the artist imagines in the solitude of his heart."
—— Professor Xia Kejun

多重時間化的元素，都有待於劉國夫在他自己的繪畫上再次浮現出來：以「重影」的方式，這既是中國古代繪畫隱隱約約的「影子」，也是藝術家自己心中從孤獨中所想象出來的「心影」。
—— 夏可君博士

Pervading No. 35
Oil on canvas
90 x 120cm
2018

彌漫三十五
布面油彩
90 x 120cm
2018





Pervading No. 32
Oil on canvas
90 x 120cm
2018

弥漫三十二
布面油彩
90 x 120cm
2018

Qu Leilei, born in 1951 in Hei Longjiang, was a founding member of the Stars Group. He works and lives in London.

The Stars Group was the first ever contemporary art movement to appear in China creating a challenging, new artistic language. Regarded as one of China's leading contemporary artists and a master of contemporary ink painting, Qu Leilei blends the descriptive, realistic styles of the European Renaissance with Chinese ink painting.

He has created four major projects in the form of both paintings and installations: 'The First Half of My Life', 'Brush, Ink, Light, Shadow', 'Here and Now - to Face a New Century' and 'Everyone's Life is an Epic'. These have been exhibited both nationally and internationally at venues including The British Museum, the Ashmolean Museum, The National Art Museum of China, the Venice Biennale, and the Beijing Biennale. His works - "Lei Feng" of "Empires" Series and "Journey" of "Facing The Future" Series were collected by The British Museum in 2015.

曲磊磊，1951年出生於黑龍江，星星畫會的創始人之一。現工作和生活於倫敦。

以曲磊磊為創始人之一的星星畫會以一種嶄新和具有挑戰性的藝術語言，開創了中國第一個當代藝術運動，開闢了中國當代藝術的道路。作為中國當代著名藝術家之一和當代水墨畫大師，曲磊磊將歐洲文藝復興時期的描寫性，寫實風格與中國水墨畫融為一體。

曲磊磊的著名代表作品有：《夢中的太陽——我的半生》系列、《筆墨光影》唯美主義系列、《此時此地——面對新世紀》系列、《每個人的一生都是一部史詩》系列。這些作品分別在世界各大著名博物館展示，其中包括：大英博物館、牛津阿什莫利安博物館、中國美術館、威尼斯雙年展、北京國際美術雙年展等。而他《帝國》系列中的《雷鋒》及《面對未來》系列中的《旅程》更於2015年被納入英國大英博物館之館藏。

曲磊磊

QU Leilei



enLIGHTenment

By 3812 Gallery

Excerpt from “enLightenment: Qu Leilei Solo Exhibition” catalogue published by 3812 Gallery, 2017

There is light, and so there is thought. This is called “enlightenment”. Light can be external to people, and it can also be within the heart. Light illuminates all things, just as it illuminates the mind. Thus, light is at once reasonable, and inevitable. Light, in its essence, is like art. It can be creative or subversive, two sides to the same coin. Qu Leilei's art attempts to capture the essence of human nature through the properties of light, so that the two may illuminate each other and lead us on a pursuit of the presence of light.

Qu Lei Lei's *Facing the Future* series, uses human hands to express ideas which transcend class, race, gender and culture to represent the opportunity, challenge and crisis of facing the world, and call to explore the commonality of humanity around the world. The series *Brush, Ink, Light, Shadow* depicts full-size nude figures in a return to the pure pursuit of art, faces classicalism with a modern spirit, and pursues the lighting and depth of European Renaissance painting in Chinese ink and scroll paper, with a clear goal of expanding the language of Chinese ink painting.

For celebrated art historian Rose Kerr, Qu Leilei represents a successful fusion between the painting of East and West: “Some ink painters have chosen to push boundaries by making traditional styles more abstract or ornamented. By contrast Leilei has sought to blend descriptive, realistic styles of the European Renaissance with Chinese ink painting.”

The challenge in contemporary ink painting is in how to use a uniquely personal style to present universal, profound ideas. Unlike other artists who seek revolution in subject matter, Qu Leilei, dubbed a “master of chiaroscuro in ink,” has chosen a much more difficult path-to harmonize Western painting and Chinese ink art on a technical level. “Light contrast” is a painting technique developed in the European Renaissance which uses intricate layering of light and shadow to create a sense of three-dimensional “verisimilitude.” Qu Leilei employs the same technique in his ink paintings, rather than in oil. In order to affect this clash between East and West, Qu Leilei discarded the line-based principles of Chinese ink painting in favor of forming brushstrokes from the three colors black, white and grey. In traditional Chinese painting, these three colors represent yin, yang and the balance between them. In Western painting, the light and shadow in shapes conveys a three-dimensional effect.

How can Chinese ink painting without lines to support it use a modern visual language to realize what Qu Leilei dubs “creative heritage”? The answer is to use light. Traditional Chinese ink painting does not depict light, but Qu Leilei employs methods that emphasize the sense of light. The light, shadows and shapes in his paintings all depend on light. Such distinctions as distance and volume are distinguished through light. In this way, his works diverge markedly from traditional Chinese painting. This is the “creative” side. But deep down, Qu Leilei carries on the traditions of the Chinese literati,

insisting on using only Chinese brush, ink and scroll paper. This is the “heritage.” In this way, his paintings possess the verisimilitude of Western painting as well as the spirit resonance of Chinese painting. “I hope to use my own forms to create a quality akin to sculpture.” Qu Leilei's insight into beauty explains what the “perception of beauty” is-he sets these beautiful, marble-like forms against flower, plant and vine patterns, not only creating contrasts between structure and texture, but also reaching a touching harmony between circle and line, motion and stillness. Michael Sullivan has called Qu Leilei's skillful interpretation of the integration between Western realism and Eastern conceptual imagery a “new literati painting” that best approximates the Chinese literati ideal.

Before the Renaissance, light only lingered on the head, limited to the realm of the halo. But after the Renaissance, light was no longer just decoration. It could cause transitions between bright and dark, light and shadow, radiate real experience, and reveal burning passions. What followed, whether it was in the round mental illumination of Impressionism, or the direct penetration of Expressionism, light has always remained the root of life and a symbol of eternity. As an artist with a sense of historical mission, Qu Leilei is well aware of the importance of “light,” and the importance of how it is used. Light is a source of energy on which all life depends, and has been bestowed with implications of enlightenment, freedom and democracy. Though light is fleeting, it is also expansive and contagious. It can spread its

brightness infinitely in all directions, and extend its force so much that it can be transformed into sound. And the times summon it. The awakening of the humanist spirit summons it.

There is light, and so there is thought. This is called enlightenment. In Michael Sullivan's summation, Qu Leilei has “combined brilliant brush and ink technique with sympathetic insight into the character of the subject.” Influential art historian and critic Chen Chuanxi says, “To paint well and enter the annals of art history, one must meet the following conditions: technique, originality or clear individuality, beauty, and social influence. Qu Leilei's works meet the four conditions for entry into the annals of art history.” Qu Leilei says, “I just hope to express the reality of life with as much clarity as possible, to present an interpretation of the world that also takes into account the thoughts of others. I can learn more this way.”

With thought, there is enlightenment.

Art is a carrier for light, and also arises from it. We imbue art with our insights and emotions, and internalize its power, making it the presence of light. “Lei”, in Chinese, draws from the meaning and substance of light in a pursuit of the essence of art. And so, there is light.

有了光

3812 畫廊

摘錄自 2017 年 3812 畫廊出版「有了光：曲磊磊個展」展覽目錄

有了光，因而有思辨，此謂之啟蒙。

光可以外在於人，也可以內在於心；光照亮萬物，也照亮心智。於是，光既是理所當然，也非必然而然。光的本質恰如藝術，或創造或顛覆，一體兩面。曲磊磊試圖藉光之實，捕捉人性之本，讓兩者互為闡述，引領我們追求光的所在。

曲磊磊的《面對未來》系列提出了用人類的手來表達跨越階級、種族、性別和文化的想法，代表了人類面對世界的機遇、挑戰和危機時發出的緊迫宣告，試圖從觀念層面上向世界疾呼對人類共性的探討。《筆墨光影》系列則以描繪真人大小的裸體為主題，回歸純粹的藝術本體中，以現代精神面對古典主義，試圖以中國筆墨宣紙去實現歐洲文藝復興時期光影立體效果的追求，明確地把中國水墨語言的開拓作為主要目的。

在著名藝術史學者柯玫瑰（Rose Kerr）眼中，曲磊磊代表著東西方繪畫的成功融合。「他憑藉良好的視覺語言，突破其他水墨畫家在傳統風格中融入抽象性和裝飾性元素的做法，用中國水墨畫將歐洲文藝復興的描述性和現實風格融為一體。」

當代水墨之難，難在如何以獨具一格的視覺語言呈現普遍應用的深刻概念。不同於其他在題材上尋求革命性的藝術家，被諳為「明暗大師」的曲磊磊選擇了一條難上加難的道路——從技法層面去調和西方繪畫和中國筆墨藝術。「明暗對照法」是歐洲文藝復興時期發展出的繪畫技法，通過巧妙又極其細微的光影層次，來創造出具有三維效果的「實感」。同樣的技法，曲磊磊用水墨入畫，而非油彩。為實現這種東西方的碰撞，曲磊磊捨棄了傳統中國水墨畫以線條為主的法則，以黑白灰三色構成筆墨。這三種顏色，在傳統中國畫中代表陰陽平衡，而在西方的理解中，其塑造的光和陰影則傳達出三維立體的效果。

沒有了線條支撐的中國筆墨藝術，如何用現代的視覺語言實現曲磊磊口中的「創造性的繼承」？答案是，用光。傳統的中國水墨畫是不畫光的，曲磊磊則用「光居其首」的方法去強調光感。他畫中的明暗、形影，皆靠光而成，遠近濃淡，亦靠光而辨，因此他的畫大異於傳統的中國畫，此之謂「創造」；而骨子里，曲磊磊是堅持對中國文人畫傳統的繼承的，他堅持只用中國的毛筆、水墨、宣紙作畫，此之謂「繼承」。因而，他的畫既有西洋畫的實感，又有中國畫的神韻。「我希望用我自己的形式去創造一種雕塑般的品質」，曲磊磊用對美的領悟，詮釋了何為「美

的感受」——他將這些如白色大理石般精美而充實的形體，放在與花、植物和捲鬚的蔓藤花紋中相對應，他不僅營造了結構和肌理間的對比，同時在團塊和線條、靜和動中都達到了動人的和諧。曲磊磊這種將西方寫實和東方寫意繪畫技巧相結合的詮釋，也被邁克·蘇立文稱之為最接近文人畫理想的中國「新文人畫」。

歐洲文藝復興之前的光，縈繞在頭頂，光圈只停留在光圈；歐洲文藝復興之後，光不再只是裝飾，它可以將明與暗、光與影的景象轉化，散發真實的經驗，展現激昂的情緒；其後的其後，無論印象派式的同心圓照耀，還是表現主義的直線式穿透，光始終是生命的根源和永恆的象征。作為一名具有歷史使命感的藝術家，曲磊磊深諳「光」的重要性，深諳「用光」的重要性。光，具有萬物賴以為生的能量之源，也被賦予了啟智、自由、民主等啟蒙意義。雖然光會轉眼即逝，卻具有延伸性，具有感染力，可把自身的光芒以最大程度四散釋放，甚至其延伸力量大得可以把自身轉化成聲音。因而，時代在呼喚它，人文精神的覺醒在呼喚它。

有了光，因而有思辨，此謂之啟蒙。

邁克·蘇立文（Michael Sullivan）口中的曲磊磊：「把精湛的筆墨技巧和對被描繪物件的富有同情心的深刻洞察傾注在作品中，從而達到藝術的高峰」。著名藝術史學家、評論家陳傳席稱：「畫好而能進入藝術史者，必備四個條件：技術性、具有鮮明特色的獨創性、審美性和社會影響力，曲磊磊憑藉其的繪畫，必將留名藝術史冊」。而曲磊磊說：「我只想盡可能清晰地表達生活的現實，闡述對世界的解讀，同時把別人的觀點考慮進去，這樣我才能學到更多。」

有此思辨，因而有啟蒙。

藝術既是光的載體，也以光為主體。我們寄智慧和情感於藝術，並內化其帶來的力量，成為光的所在。「磊」，取光明之意，藉光明之實，追逐藝術之本。如是，才有了光。



Hope Remains in Our Own Hands
Ink on paper
92 x 170cm
2018

希望在我們手中
水墨紙本
92 x 170cm
2018



*"There is light, and so there is thought.
This is called 'enlightenment'."*
— 3812 Gallery

有了光，因而有思辨，此謂之啟蒙。
— 3812 畫廊



Mastering Our Own Fate
Ink on paper
92 x 170cm
2018

掌握自己的命運
水墨紙本
92 x 170cm
2018

王璜生

WANG Huangsheng

Wang Huangsheng, born in 1956 in Jieyang, Guangdong, China. He works and lives in Beijing. He obtained his Masters in Art History from the Nanjing Art Institute in 1990 and subsequently received his Doctorate in 2006. He is currently the Professor and Doctoral Advisor of Central Academy of Fine Art and was previously Director of CAFA Art Museum. He lives and works in Beijing.

Wang's contemporary vision is rooted in his past. Wang's father, a painter and calligrapher of the Literati movement, was exiled to the countryside during the Cultural Revolution. Wang visited often, learning poetry and painting at a time when such practices were officially frowned upon. One can sense Wang's formal training in the quality of his lines, the way the ink ebbs and flows in varying saturations across the paper, brush strokes that are reminiscent of Chinese calligraphy. He honors and establishes a foothold in tradition, but finds self-expression in a fluid, unrestrained yet controlled touch that evokes both physical and metaphysical depth, often with a single extended gesture.

The works of Wang Huangsheng are held in the collections of the Victoria and Albert Museum and the British Museum in London and the Uffizi Gallery in Florence. He has had held significant solo exhibitions; in 2019 'Tracespace' at Kunstraum Villa Friede in Bonn, Germany and Boundary/Space at Minsheng Art Museum, Beijing in 2018. His works have also been shown at the Eli and Edythe Broad Art Museum in Michigan State University and in many galleries across China, Europe and the U.S.

王璜生，1956 年生於廣東揭陽，現工作和生活於北京。他於 1990 年獲得南京藝術學院藝術史碩士學位，並於 2006 年獲得博士學位。現任中央美術學院教授，博士生導師，曾任中央美術學院美術館館長。

王璜生出生於書畫世家，其父親是嶺南畫派著名文人書畫家王蘭若。在文化大革命期間，王蘭若先生流落鄉間，王璜生時常伴其左右，研習詩書字畫。當時，這些藝術探索都被政府視為某種「反動行徑」。在其父親的教導下，王璜生得到十分正規而嚴謹的繪畫訓練，但他的作品仍然葆有靈氣，揮灑自如，行雲流水。從畫作的線條，水墨的點滴和滲透中，都可以看出王璜生深厚的訓練功底，同時讓人聯想到中國書法。他特意在保留這種傳統韻味的基礎上，大大注入當代藝術表現方式，以抽象的線條，在渾厚而恣意間創造一種獨特的個人風格。

他的作品被大英博物館、英國維多利亞與艾爾伯特博物館、意大利佛羅倫薩烏菲齊美術館收藏，並在中國、歐洲、美國等地廣泛展出，其中包括伊萊和伊迪特·布羅德美術館等大型藝術機構。



FLUX: Wang Huangsheng’s “Moving Visions”

By Katie Hill

“Wrap the melon with purple willow leaves. Hold a jade talisman in the mouth. Something fell from the sky.” – *Zhou Yi of Yi Jing* (Book of Change)

“Upon those that step into the same rivers different waters flow ... They scatter and ... gather ... come together and flow away ... approach and depart.” – Heraclitus (500 BC – 480 BC)

Flux comes from Latin and means flow:
- the rate of transfer of fluid, particles or energy across a given surface
- the state of constant change in which all things exist (Heraclitus)
- the simple and ubiquitous concept in physics and applied mathematics is the flow of a physical property in space

I

Movement in space is part of our daily physical existence and as contemporary travellers, we are frequently flying around the world in relatively short periods of time, on endless journeys to this or that destination and back again. Taking the notion of FLUX from both Chinese and Western philosophies, science and mathematics, Wang Huangsheng’s recent works are the creations of flow: in and out of tradition, across space and time, invoking the visible and the invisible worlds in nature and physical matter. His exquisite and beautifully

executed ink paintings are produced in the traditional Chinese way with brush and ink on paper. They are highly refined works that retain aspects of poetic tradition in Chinese painting over hundreds of years but also enter the current engagement of ink in the rich expansion of contemporary art practice.

II

There is a sense of departure in this series of works, made from 2010, following Wang’s earlier ink paintings that sit more decisively within the classical tradition, as exemplified with the fan cover painting on paper “Moonlight Clear Like Water” in the 2006 “Heaven and Earth” series, depicting scenes in a garden with small pavilions, shelters and rustic chairs amidst grass and flowers, using the scholar-painter’s vocabulary evolved from the Yuan dynasty. This painting along with his flowers series exudes a romantic dreaminess executed with soft loose brushstrokes, sitting firmly within the scholarly tradition of literati painting that has been vigorously revived in the recent years.

“Moving Visions” and “Lines Visions” are no longer figurative in a true sense. They deviate from lyrical themes, such as exuberant flowers in vases. Instead, they veer towards, almost reaching a state of abstraction. Hence the journey in Wang’s creative process is marked by points of contact with the origins of writing (calligraphy) and

painterly vocabulary (flowers and scenes), while heading towards an exploration of line itself that interact horizontally and vertically from a floating perspective.

(Moving) Visions

The whirling forms of Wang Huangsheng’s dynamic ink paintings evoke a sense of contained movement and speed of line within a single sphere, a kind of network or dynamic drawing of continuous lines within and across that space. A cluster of intertwining, curvaceous brush-lines flow in and out of each other in a loosened knot, suspended over a faint shadow. One can imagine the rigorous line moving on and on as if someone is pulling it into the unreachable dimensions outside the field of vision. This cluster also appears in a void of context, a blank ground filling the upper part of the large square paper. As though it has its own life, there is a sense of tension between thing and non-thing, the push and pull of the magnetic force.

Throughout “Moving Visions” there is a purity of form that is whimsical and light but also tightly composed. A magical sense of nature beyond the specific and visible world brings us into a physical one, generating spatial and gravitational forces that are integral with existence and usually understood within the specialised field of particle physics only. In a previous catalogue of Wang’s work that brings together numerous works over a period of four years, Wu Hongliang attempts to describe “Moving Visions Series No. 6”, in terms of what it appears to represent: “as if the light comes from afar, or attracting the viewers to view the distant place. The comet-like smudged tailing in the background are probably the gathering of light and search for the unknown.”¹ The representation of light and distance is a very common approach of artistic creation. However, the literal meaning of a “search for the unknown” diverts us from the philosophical structure of the painting. It can be found in Chinese classical philosophy and ancient Greek notions of “constant change”: time and space are irrevocably intertwined, a central idea in *Yi Jing*, one of the foundational texts in Chinese philosophy. As Professor Yih-Hsien Yu says, “The book, one of the Six Classics of Confucianism, contains abundant philosophical thoughts of time together with a cosmology of creativity, which turn out to be the metaphysical foundation of the two leading schools of the Pre-Chin periods, Confucianism and Daoism.”²

If creativity and “constant change” are central in *Yi Jing*, then Wang’s works can be regarded as reaching the core of creativity deeply embedded in human. At the heart of this creative pursuit is the idea of an inner freedom that constitutes the ‘boundless’ potential of change as a constantly dynamic force that is never delimited or linear in nature. In the 1980s, artists such as Xu Bing and Huang Yongping were seeking new languages to ally Chinese and Western critical and philosophical thinking. Wang’s works also convey ideas of phenomenology, cross-cultural understandings of what we might call abstraction and conceptualism, and the current interest of discussing the universe from scientific and cultural perspectives. These ideas subsequently lead us back to the artist’s Chinese point of view and identity. His deep understanding of Chinese philosophical

and artistic traditions is crucial to the concepts of the works, extracted from Taoism, returning to *Yi Jing*, that influenced many contemporary Western artists in the 1960s and 1970s, including the key figures John Cage, Robert Rauschenberg and John Baldessari. Taoist and Buddhist ideas were translated in the West, especially in America. “Art and culture were transformed by the Asian view towards the world which led to the re-definition of the individual, the (re)placement of the ego [...] and the re-evaluation of the macho nature of American culture.”³

No ego seems present in Wang’s works. But in his explosive ink painting that was made as a seemingly emotional response to 9/11 attacks, ink is used to powerfully render the shattering nature of this event with the giant dark splash-ink splotches, along with the printed marks to describe the rupture of the buildings and the scattered architectural debris. So, for Wang, the versatility of ink enables him to express himself. This medium produces a wide range of visual language that nevertheless maintains a strong subjective and painterly quality; it is fluid but sometimes specific and semi-representational.

Lines (Visions)

“Lines Visions”, a series on newspapers, moves a step further away from the spiritual home of literati painting. Differentiating the use of lines through the brush, in these paintings, a different sense of dimension is created, as though the layering on the flat and printed surface of news, is an overlay, a kind of disturbance that echoes and erases the drone of the media-driven stories about everyday politics. This could be another engagement with the long-standing tradition of dialogue and debate in educated circles in China, recalling the Seven Sages of the Bamboo Grove – the withdrawal of poets from the muddy life of officialdom. It seems to continue into the modern era.

MURMUR

Definition of white noise: a random signal with a constant power and spectral density

In contemporary life there is a continuous low-level of noise, a sort of buzzing around us that we often fail to cut out entirely. This noise is perhaps a blur of everyday life, of activities happening around us, like traffic whirring pass, televisions blaring out soap operas or news, music from the car radios, people gabbling on their phones or clicking keys on their keyboards.

Wang Huangsheng’s paintings capture a kind of murmuring that is quiet and contained, yet also exude a force that is continuous and unobtrusive, underlining the two layers of existence: space and time. Space is rendered after the literati tradition of painting that opens up blank space (*Liú-bái*) to allow a spiritual and philosophical opening to emerge. Over this are the ‘written’ lines, rendered simply in one continuous movement, suspended over the space and sometimes appearing to float punctuated by nodules—pauses in the brushstroke that suggests a calligraphic tension, acting as points of departure and continuity.⁴

One of the translators of *Yi Jing* in the modern period, Richard Wilhelm, formulates the basic idea of *Yi Jing* as “opposition and compliance produced together by time,” which underlies a human consciousness of contrasts, subject and object, the inner self and the surrounding world. What is stressed by this idea of *Yi Jing* is a moderate attitude towards our understanding of contrast. It enables us to avoid any extremes and head towards a harmony between our inner self and the surrounding world.

Wang draws linear, two-dimensional and spatial, three dimensional fields together with his brushstrokes. It is a method present in most Chinese landscape paintings. The formal and visual equation of line and space makes up its central thrust. Wang’s works retain a strong poetic sensibility, and this is expressed through the words of the artist himself in *Unbound: Flowers Painting Calligraphy* (Nighttime and the Imagination). The suspension of time in Chinese philosophy is not for discovering the essence of life but understanding a cosmological structure of thinking.

Wang Huangsheng is a creative thinker, whose enormous contributions to forging cultural change in the development of contemporary art scene in China is based on a profound understanding of the importance of conversation between different cultures, museum partnerships and exhibition projects around the world. The imaginary world in Wang’s works is engaging in these cultural dialogues as a murmur.

- 1

In conversation with the artist in London, UK on May 21, 2015.
- 2

Wu Hongliang, *Boundless: Wang Huangsheng’s Works 2009–2013*, p.142.
- 3

Yih-Hsien Yu, ‘The Yijing, Whitehead, and Time Philosophy’, in *Images in the Yi Jing and Their Cultural Transformations*, p.16.
- 4

Geri De Paoli, ‘Meditations and Humor: Art as Koan’, in Gail Gelburd and Geri De Paoli, *The Transparent Thread: Asian Philosophy in Recent American Art*. Univeristy of Pennsylvania Press, 1990, p.15.

"creations of flow: in and out of tradition, across space and time, invoking the visible and the invisible worlds in nature and physical matter."
—— Katie Hill

「流變」的另一種詮釋：對傳統的迷戀和出離，在變動不居的時空中游走，召喚自然和物質的有形或無形世界。
—— 凱蒂·希爾

磁感線： 王璜生的「游·象」

凱蒂·希爾 著

「以杞包瓜，含章，有隕自天（姤卦·九五）。」 — 《周易·易經》

「人不能兩次踏入同一條河流…… 河中的水花濺起，它們聚集，匯合，流淌……相互吸引、接近，又再次排斥、分離。」 — 赫拉克利特（約公元前 530 年—前 470 年）
「FLUX」一詞源於拉丁文，原意為「流變」

- 液體、粒子、或能量在特定表面積上移動的速度
- 萬物皆流變，無物常駐的狀態（赫拉克利特）
- 物理及應用數學中的常用概念，用於描述某一物理特性在空間中的變化、變動

I

我們在空間中的運動是日常生活的常態之一，當代社會中的旅行者更是常常穿梭於世界各地，在不同的目的地之間不斷往返。「流變」（Flux）的思想取自於東方和古希臘哲學的精華，也關涉近代物理學與數學的概念，王璜生近期

作品是對「流變」的另一種詮釋：對傳統的迷戀和出離，在變動不居的時空中游走，召喚自然和物質的有形或無形世界。王璜生運用傳統的筆墨宣紙成就一幅幅精緻的水墨繪畫，這些作品既保留了中國繪畫在過去幾百年間傳承的詩意傳統，又深入到水墨在當代藝術實踐中所打開的廣闊領域。

II

王璜生的作品（創作自 2010 年之後）與他早期更偏向傳統的水墨畫有著明顯的區別，譬如，2006 年創作的紙本扇面作品《月光如水清》（天地系列）描繪了園林中的亭台，以及周圍點綴著花草的古舊椅子，這幅畫的技巧則來自於自元代以來的文人畫傳統。《天地系列》和《悠然系列》作品在鬆動的筆觸中透露出浪漫的夢幻之感，與近年文人畫傳統的複興不謀而合。

《游象》和《線象》在真正意義上脫離了具象，這些作品不再描繪諸如瓶中盛開的花朵等抒情題材，而是不斷趨向抽

象的狀態。因此，書寫和繪畫性成為王璜生創作旅程中的轉折點，既連接著傳統的淵源，又讓他走向對線條本身的探索，這些線條仿佛是在空中漂浮、縱橫交錯。

游·象

在王璜生的水墨繪畫中，彎曲的線在畫布上相互纏繞、交織，它們游弋於畫布上空，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，彷彿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，它們彷彿會永無止境地延伸，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。

《游象》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，「《游象系列 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／形而上的結構生髮出對「對未知的探尋」的另一種解讀，即「永恆流變」的思想——萬物恆久變動，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

砮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於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（Robert Rauschenberg）和約翰·巴爾代薩里（John Baldessari）等重要藝術家。道家 and 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。

線·象

以水墨和報紙為媒介的《線象》系列作品更進一步地脫離了文人繪畫的傳統。王璜生運用不同的筆觸創造出形態各異的線條，由此一種特異的空間感被創造出來，印刷報紙上重疊的筆觸痕跡似乎是一種遮蓋、一種干擾，回應或消除那受大眾媒體所驅動的日常政治的「嗡嗡聲」，而這似乎是中國古代文人雅集的傳統——譬如退居官場隱於山林的竹林七賢——在現代的迴響。

曼聲

白噪聲或白噪音，是一種功率頻譜密度為常數的隨機信號或隨機過程。

當代日常生活中總是存在著一種微弱不歇、無法斷絕的低音噪聲，這些噪聲的來源混合著各種人類活動，包括車輛

行駛，電視播出的肥皂劇或新聞報導，車載收音機傳出的音樂，電話中的喋喋不休，還有敲鍵盤的聲音等等。王璜生的繪畫作品捕捉了一種更為輕柔平緩的「曼聲」，散發著一股持續而不引人注目的力量，以及對時間、空間的雙重感受。虛空體現在類似文人繪畫中畫面上留白，為作品的氣勢或精神性留下了空間。「書寫」於其上的線條以一氣呵成的動作來完成，彷彿懸浮於立體的空間中，線的動勢偶有轉折，創造出書法性的畫面張力。⁴

德國漢學家威爾翰（Richard Wilhelm）將《易經》翻譯為德文（被公認為是最好的翻譯，他的文本隨後又被翻譯成其他語言），他認為《易經》最基本的思想之一是「對立與協調在時間之流中相互生髮」，這也暗指存在於人類意識中的對立——在主體與客體之間，在內在的自我與外在的環境之間。《易經》的這一觀點所強調的是中道的態度，讓我們對於衝突、對立的理解和把握不至限於任何極端，在自我與世界之間保有一種和諧的關係。

王璜生以他的筆觸將二維的線性與三維的空間相互融合，這也是中國山水畫的經典圖式，線條的形式感和空間的視覺感共同構成了其核心。王璜生的作品具有一種很強的詩意和感性，時間的靜止在中國哲學中並不是某種對本質的追尋，而是把對時間的思量置於宇宙思維之中。

王璜生是一個有創造力的思考者，他對中國當代藝術事業的貢獻推動了文化上的創新，這份事業同時也讓他深入理解不同文化之間的對話，與美術館合作，在世界各地舉辦展覽等等。這次展覽為展示出王璜生作為藝術家的創造力，他的想像力世界與現實世界一樣的豐盛或「繁忙」，在與文化的對話中輕聲曼語。

- 2015 年 5 月 21 日在英國倫敦與藝術家對談
- 吳洪亮，「遊心於物之初：王璜生的『游·象』系列」，《無邊：王璜生作品 2009-2013》，第 142 頁。
- 俞懿嫻，「易經，懷海德，與時間哲學」，《易學新探》，第 17 頁。
- Geri de Paoli，「冥想與幽默：藝術心印」，《無形的線：近代美國藝術史中的亞洲哲學》，濱州大學出版社，1990，第 15 頁。



Metaphor Visions 171001
Ink on paper
45 x 50cm
2017

箴象系列 171001
水墨紙本
45 x 50cm
2017



Metaphor Visions 171002
Ink on paper
45 x 50cm
2017

箴象系列 171002
水墨紙本
45 x 50cm
2017



Metaphor Visions 171003
Ink on paper
45 x 50cm
2017

箴象系列 171003
水墨紙本
45 x 50cm
2017



Metaphor Visions 171004
Ink on paper
45 x 50cm
2017

箴象系列 171004
水墨紙本
45 x 50cm
2017

Wang Jieyin, born in 1941 in Shanghai, China. He works and lives in Shanghai.

In Wang Jieyin's hands, the painted surface generates a fresh yet shadowy placenta, marked by the naive compositions and ancient colour tones of the murals of Dunhuang and the swaying of flowers in the height of bloom. The silhouette-like compositions call to mind the simplicity of Matisse's late period paper cutouts, but also evoke the turbulent folds of clothing in figure painting. Wang Jieyin's works embody the allure of Chinese contemporary painting in their ability to integrate fields of Western abstraction with the freehand line of Chinese tradition. In their naively romantic and vividly poetic style they revive the phantom beauty of nature by mending the rifts in time between fashion and timelessness, profundity and fascination, ancientness and sensuality.

Wang Jieyin's works have been exhibited around the world and collected by important institutions such as Le musée de Gravelines, Bibliothèque nationale de France, USC Pacific Asia Museum, Portland Art Museum, National Art Museum of China and Shanghai Long Museum. In 2019, "Grand Landscape" Wang Jieyin's solo exhibition organized by 3812 Gallery was successfully held at the Hong Kong Arts Centre.

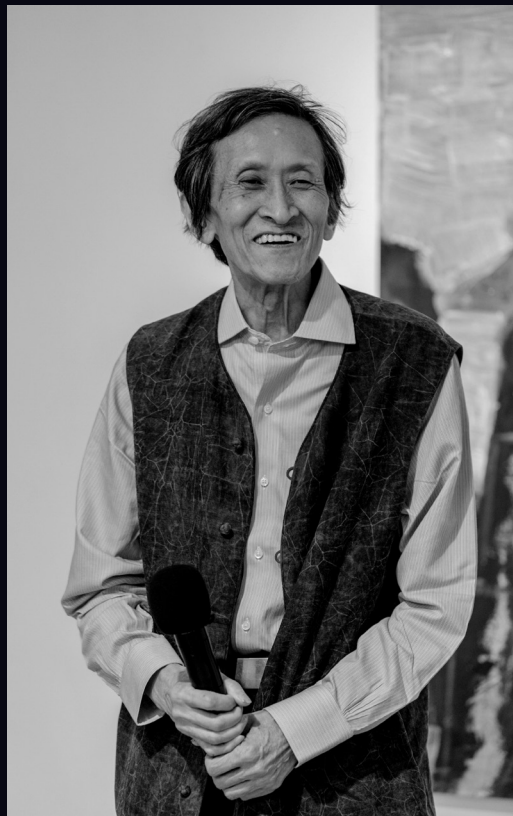
王劼音，1941 年生於上海，現工作和生活於上海。

在王劼音筆下，繪畫的表面生成為一層新鮮又有重影的胎衣，既有著敦煌壁畫的拙樸構圖與古舊色調，又有著花朵充分盛開時的搖曳姿態，其剪影般的構圖讓我們看到了馬蒂斯晚期剪紙作品的簡潔，但又讓我們感受到人物畫上衣褶邊緣的震盪，王劼音的作品體現了中國當代繪畫的魅力：能夠把西方抽象的塊狀與中國傳統的大寫意線條，以天真浪漫而花影重重的詩意結合起來，從而在時尚與永恆，玄遠與迷醉，古舊與性感之間，連接了時間的縫隙，自然的魅影得以復活。

王劼音的作品享譽國際藝壇，並被世界各地的美術館收藏，包括法國 Gravelines 博物館、法國國家圖書館、美國加州 USC 亞太藝術博物館、美國波特蘭藝術博物館、中國美術館、上海龍美術館等。3812 畫廊在 2019 年於香港藝術中心舉辦了《大山水——王劼音個人作品展》。

王劼音

WANG Jieyin



Wang Jieyin’s Grand Landscape and His Contribution to Chinese Painting

By Professor Xia Kejun

Modern Chinese painting has gone through two phases and two generations of artists: the figurative expression represented by Huang Binhong (1865-1955) and Sanyu (1941-1966) in the first half of the 20th century, and the abstract nature represented by Zao Wou-Ki (1921-2013) and Wu Guanzhong (1919-2010) in the second half of that century. In the 21st century, Chinese painting is led by the “third generation” artists with their even wider and more original contributions. These include Wang Jieyin (b. 1941), Shang Yang (b. 1942) and Qiu Shihua (b.1940). Wang Jieyin differs from the other artists for his extraordinary contribution not only through his oil paintings but also through his ink works, especially the large sized works represented by the *Grand Landscape* series.

The “third generation” painters in China are more self-conscious. Aiming at “contemporary expression of Eastern spirit,” they revive the naturalness in Chinese cultural tradition. Facing the damage by industrialization in the modern age, they reconstruct a mindscape of nature through nature’s elementariness and poetic artistic state, as well as poetry of ruin and damaged nature. Wang Jieyin’s oeuvre reveals the density of dark night, remains of ruins, the bitterness of earth, traces washed by time, magic urban mazes and boundless haze of the world. It also represents remote reminiscence of forceful and vigorous literati

landscape as well as tenacious and indelible traces of nature. Accepting time while resisting it—such is the internal spiritual strength and the metaphysical quality of Wang Jieyin’s painting. Damaged nature can create a condition for redeeming modernity. This precisely incarnates contemporary transformation of Eastern spirit and the value of “grandness.”

The works of Wang Jieyin reveal how a detached and relaxed master remarkably contributes with great vigor to the “original language” of painting, as well as his profound “great love” for nature. In repainting Cézanne and reconstructing the depth of nature, the painter finds new links between observing nature and notions of life. With his own easy and free character and ordinary plainness of painting alongside his passion for a piece of discarded canvas or Xuan paper, his intuition for the blank parts in ancient landscape and his memory of traces of ancient murals, the artist starts from the primitive,` manual feeling and black and white tones of his woodprints, and revives an artistic state which is quaint, carefree, magnanimous and fantastic. Through construction with abstract dots and a montage of urbanized meandering spaces, the classical vivid spirit resonance and poetic artistic state are expressed in brand new ways in our contemporary age. Through his comprehensive imagination, Wang Jieyin creates

implicit tension and eternal poeticism between abstract composition and natural mist, between reminiscence of quaint images and cursive blurriness, between improvisational happenstance and dignified elegance, between carefree play and rhythmic construction, and between a sense of hardship and childlike crudeness.

Works from the *Grand Landscape* series adequately incarnate the “threefold grandness” in terms of their gigantic dimensions, revival of the great value of Eastern spirit and extraordinary contributions to the “original language” of painting. They convey the contemporary value of Wang Jieyin’s painting in terms of reflecting on modernity: it preserves cultural memories of the traditional landscape, reflects on the disaster and ruination brought by modern industrialization, while observing the haze of modern city. In confronting the situation of “hybrid modernity,” Wang Jieyin’s painting integrates memory of “pre-modern” landscape painting, abstract thinking and spatial superimposition of “modernity” as well as a magical vision of “post-modernity,” creating his own formal language and profound reflections full of tension. Through his concern for waste and the redemptive effect brought by the reminiscence of quaint temporality, he manages to reverse our perception of life, bringing back again the aura of painting.

王劼音的大山水： 中國式繪畫的貢獻

夏可君教授 著

中國的現代性繪畫在經歷了 20 世紀上半葉以黃賓虹和常玉等人為代表的具象表現，以及下半葉以趙無極與吳冠中等人為代表的抽象自然，這兩個階段與兩代人之後，進入 21 世紀的中國繪畫將進入更為廣闊與原創貢獻的「第三代」畫家，其中就有王劼音、尚揚與邱世華等人，而王劼音與其他人不同在於，他不僅僅以其油性繪畫，而且在水墨作品上，以其「巨大尺度」的《大山水》系列為代表，都做出了非凡的貢獻。

第三代中國大陸畫家更為自覺，他們以「東方精神的當代表達」為指向，激活中國文化傳統中的自然性，以自然的元素性及其詩意的意境，在面對現代工業化時代的破壞之後，以廢墟的詩學和殘損的自然來重建自然的心景。在王劼音的作品上，我們看到了黑夜的濃度，廢墟的殘骸，大地的苦澀，以及時間衝刷的痕跡，還有都市的魔幻迷宮與世界無盡的迷茫，但也看到了蒼勁與雄渾的文人山水畫的

遙遠追憶，看到了自然堅韌與不可抹滅的痕跡，接納時間而抵禦時間，形成了王劼音繪畫內在精神的強度與形而上品質，殘損的自然還可以構成現代性救贖的條件，這正是東方精神在當代的轉化與「偉大的」價值。

我們看到一個有著宏大氣魄又超然散逸的大師，在繪畫「元語言」上的卓越貢獻，以及他對自然的深沈「大愛」：在重畫塞尚與重建自然的深度中，在自然觀照與生命心性之間找到了新的連接，以個體閒散自由的性格與繪畫的日常素樸，以對一張廢棄畫布與宣紙的熱愛，對一幅古老山水畫空白的直覺，以及對古老壁畫的痕跡記憶，從自己黑白木刻版畫那原初的手感與黑白色彩出發，恢復了古拙散淡又沈厚玄幻的意境，古典的氣韻生動與詩意意境在當代經過抽象點狀建構之後，在都市化的回旋空間拼接之後，得到了煥然一新的表達。王劼音以其綜合的想象力，在抽象的構圖與自然的煙雲之間，在古雅的圖像記憶與草寫的

模糊之間，在即興偶發與高貴典致之間，在散逸的遊戲與格韻的建構之間，在意味的滄桑感與孩童的拙稚之間，形成了含蓄的張力與雋永的詩意。

在繪畫作品尺度的巨大上、在東方精神偉大價值的恢復上、在繪畫元語言的偉大貢獻上，充分體現這「三重偉大性」的《大山水》系列作品，將傳達出王劼音繪畫在現代性反思上的當代價值：保留了傳統山水畫的文化記憶，又反思現代工業化帶來的災變與廢墟化，同時觀照現代都市的迷茫；面對「混雜現代性」的處境，王劼音的繪畫綜合了「前現代」的山水畫記憶、「現代性」的抽象思維與空間重疊以及「後現代性」的魔幻視覺，形成了自己富有張力的形式語言與反思深度，通過對廢棄物的關愛，以其古意時間性的追憶所帶來的救贖性，帶來了生命感知的逆轉，為我們重新帶回了繪畫的靈暈（Aura）。



Gorge and Lake
Acrylic on canvas
110 x 180cm
2017

峡谷平湖
布面丙烯
110 x 180cm
2017

"They reconstruct a mindscape of nature through nature's elementariness and poetic artistic state, as well as poetry of ruin and damaged nature."

— Professor Xia Kejun

以自然的元素性及其詩意的意境，在面對現代工業化時代的破壞之後，以廢墟的詩學和殘損的自然來重建自然的心景。

—— 夏可君教授



Time on the Green Island
Acrylic on canvas
60 x 90cm
2017

綠島時光
布面丙烯
60 x 90cm
2017





薛松

XUE Song

Xue Song, born in 1965 in Anhui Province, China. He works and lives in An Hui Province. He graduated from the Shanghai Drama Institute, Stage Art Department in 1988 and is one of the leading artists of contemporary Chinese Pop Art.

Xue Song is well known for his innovative combination of contemporary and traditional elements where calligraphy, folk art and ink paintings meet modern techniques. He began his initial experiments with collage after being inspired by Western art, especially Pop Art and the works of Robert Rauschenberg in the 1980s. He is acclaimed as the first artist in China to bring western collage onto the contemporary Chinese art scene. After a tragic destruction of his studio by fire in 1990, Xue started to incorporate charred remnants of past work, books, and other belongings — remains that served as a constant reminder of the past — while “burning” and “collaging” have become distinctive elements within his artistic language.

Xue Song's works are collected by the Museum of Fine Arts, Boston, University of Southern California Asia Pacific Museum, Bonn Museum of Modern Art, Germany, China Art Museum, Shanghai Art Museum, Long Museum, Hong Kong M+ Art Museum, Bill Gates Art Foundation and other institutions. He has held solo exhibitions in Shanghai Art Museum, Xi'an Art Museum, MOCA in Singapore, The Ueno Royal Museum in Japan etc. In 2019, he held a solo exhibition “Xue Song: Phoenix Art from the Ashes” at Long Museum West Bund, Shanghai.

薛松，1965 年生於安徽，現工作和生活於安徽。他於 1988 年畢業於上海戲劇學院舞台藝術系，是當代中國流行藝術的重要藝術家之一。

薛松以結合當代與傳統元素的創新想法而聞名，把書法，民間藝術和水墨與現代技術結合。他受到西方藝術的啟發而開始了拼貼藝術的實驗，而影響他最大的就是普普藝術以及羅伯特·勞申柏格在 20 世紀 80 年代的作品。他被譽為中國第一位將西方拼貼畫融入當代中國藝術界的藝術家。1990 年，他的工作室發生了火災，使薛松開始把過去的作品，書籍和其他財物的灰燼結合，並視這些殘骸為警醒。於是，「燃燒」和「拼湊」便成為他獨特的藝術語言。

薛松的作品獲美國波士頓美術館、南加州大學亞太博物館、德國波恩現代藝術博物館、中國美術館、上海美術館、龍美術館、香港 M+ 美術館、比爾蓋茨藝術基金會等機構收藏，並曾於上海美術館、西安美術館、新加坡 MOCA 當代美術館、日本上野森美術館等舉行個展。2019 年於上海龍美術館舉行了《涅槃：薛松作品展》。



The Inspiration from Fire: Regenerated Images — Xue Song’s Art

By Jiang Mei

The meaning of image looks so intricate and profound in Xue Song’s art, that from a certain perspective, he is both the terminator of the readymade image as well as the creator of the regenerated image and its meaning.

In the realm of Chinese contemporary art, Xue Song’s artworks are unique. The uniqueness is apparent in two aspects: first, a creation method different from the majority; and secondly, the cultural tolerance, criticism and metaphorical colour of his works. The creation of the former is like some kind of divine enlightenment, while the latter is like the consequential extension of a lush, pictorial scene after the divine enlightenment.

Readymade pictorial images and texts go through a process of selection, disintegration, burning, restructuring, collage and drawing, to eventually produce a new image which meets Xue Song’s requirements in both the creative process, as well as the necessary process for us to read and understand his works. The production procedure, which seems like pipeline to outsiders, includes, in each of its steps, the historical thinking and judgment of the artist, based on current culture and reality. Through this process, Xue Song’s sensitive grasp and clever creation of complex images, all kinds of old, new, Chinese and foreign elements are embraced. It is precisely this

kind of creative process, in which meanings are generated from the production method itself, that makes Xue Song’s art an integral part of the Chinese contemporary art scene since the 1990s.

As a painter, the formation of Xue Song’s artistic style carries certain extraordinary colors. It seems that it is a creation of God from behind the scenes.

Xue Song’s early art experiments started in the latter half of the 1980s. At that time, the modern art movement in China was flourishing like a strong fire. The idea of establishing something new or different and creating new art, were burning hot in the hearts of many young people who were eager for art reform. Xue Song was no exception. From the prints he was able to access at that time, which provided a very limited introduction to Western contemporary art, he searched for nutrients to fuel his creativity. He kept close relationships with his comrades in art, and through mutual encouragement, explored different methods of expression. In 1985, the solo exhibition of Rauschenberg, the American Pop art master, was shown in National Art Museum of China in Beijing. It was a big event for the Chinese art sector at that time. Xue Song made a trip to Beijing specifically to experience the exhibition. It can be said that during the period from the late 1980s to the early 1990s, Xue Song was searching hard

for his own art language. By that time, he had begun to experiment with the modern Western method of collage. Xue Song said that he instinctively preferred this method, hoping to combine this foreign art form with his own Chinese experiences. It was a reflective and experimental stage during which Xue Song had not yet found his own ideal way of art creation.

At the end of 1990, the crucial moment to Xue Song’s creation finally arrived. What happened was like a divine enlightenment--- it unexpectedly came from an accidental fire in his day-to-day life.

In an interview, Xue Song described in detail the impact of this accident on his artistic process. He said, “The use of this method to produce works originated from a fire which occurred in the dormitory where I lived. If that big fire in 1990 had not occurred, my art journey would probably have taken another form. The fire burned a lot of my belongings. These physical things embodied all of my footprints within a period during which I moved from a small place to big Shanghai. The fire burned my joy and pain, as well as my depression and dreams. All of these, accompanied by the memories of my yesterday, were gone with the wind. What remained were the burnt traces and the burnt smell. I discovered some kind of ‘mark’ from this fire, I found a language form that enabled me to speak... I found some damaged books, bed sheets and art pictorials at the scene after the fire. There were all kinds of messy odds and ends. I took these residues back and studied them patiently and started to put them into a collage on the canvas....This was the initial experiment. It was quite exciting similar to an experiment of a scientist to some extent. I felt in meditation that something new was going to happen, so I could not help often working overnight.”

Obviously the “fire” accidentally opened the valve of inspiration for Xue Song’s art creativity. Fire is such a magical element: when it is burning, it is magnificent and intense; when it burns out, it becomes deserted and desolate. For Xue Song, although the fire buried the footsteps of his past life, through the process of collecting ashes and residues and making them into a collage, the memories seemed to emerge again. They interact, struggle and mingle with present feelings, to form a new face laden with complex connotations.

Whether in Eastern or Western culture, fire has dual implications. It is the symbol of Purgatory or hell, whilst it is also the glorious medium of the sacrifice of the saints: the Phoenix Nirvana. For Xue Song, fire’s dual characteristics of destruction and regeneration embody a potential worthy of exploration. The fire was an accidental event, but it brought Xue Song a series of predictabilities to his later creations. Through this process he gradually formed a mature, personal, creative methodology and mechanism through which to present his artistic metaphors.

Since the fire in 1990, Xue Song has found his own art language and creation method from the ruins. Through the restructuring of, and the making of collage from the residues collected from the ashes, Xue Song created the first batch of experimental works with individual color. Composed of the fragments of personal life memories, these

works seemed on one hand to be a certain kind of liberation and farewell to the artists past yet also foretold a new start to Xue Song’s artistic style.

Later, he began his long, thorough process of collecting, rearranging and reconstructing pictorial images.

Since the 1990s, the pace at which China opened up accelerated and the nation soon entered into a period of rapid development in its market economy. The desire for consumption began to spread through society and fashion, advertising, entertainment, press, film and television were produced and imported on a large scale. The pictorial information gradually appeared everywhere and encroached on people’s vision. The education of heroism and idealism from the past appeared pale and outdated in the face of the flooding material desires. Xue Song was sensitively aware of these changes and the variation of culture and spirit emerged behind them. He adopted an artistic approach from the perspective of his own observation and thinking and attempted to reveal in his works the spiritual confusion and ambivalence brought on by this huge cultural change.

In the early 1990s, the “*Mao*” series was the most outstanding of Xue Song’s works. Xue Song was born in the 1960s. He spent his childhood and adolescence in an environment of a heavy political atmosphere and the experiences during those ages would be branded deep on one’s memory forever. However, unlike their fathers and elder brothers, the majority of them did not have real experience and understanding of the political lives of that era because they were still too young at that time. Therefore, for them, most of the memories of that era are more matters of outer form: for example, leader portraits, model operas, big-character poster (*Dazibao*), Red Guards and the collective life centering on units. In the “*Mao*” series, Xue Song, through burning, painting and collage (composed of the newspapers, historical pictures and text data he collected), formed sharp and embracing images of “*Mao*” with colors of Pop art. In the “*Mao*” series images are composed of many layers of information from the modern time. It is because of the ideological connotations carried by the images themselves and the “plurality” and “diversity” in sociological terms, shown by the details of the pictures, that the images have such complicated implications. In Chinese contemporary art, there are many representations of “*Mao*” image due to the complexity of a whole generation. Xue Song is therefore unique in producing “*Mao*” image in such a way and in providing a level of interpretation which enables the viewer to explore the many connotations.

Since the mid-1990s, Xue Song’s art vision has expanded. In addition to the appropriation and conversion of the typical symbols of the Cultural Revolution period, urban fashion, the symbols of Pop culture and digital technology have also become the subjects of his expression. Pictures of movie stars, Coca-Cola bottles, Arabic numerals and so on were composed through a process of burning and collage. The vast background and history of urban development and worldly varieties became the ‘flesh and skin’ of these subject images, while the black ashes became strikingly deep, heavy profiles. All the ruthlessness and ridiculousness of history, the fast passage and mutability of time and

the pleasure and suffering of life are quietly stated by these colorful fragments of pictures and typical images.

The humanistic theme is an important aspect of Xue Song’s creative process. Particularly in recent years, the explorations on this subject have become increasingly significant. In his expression of this theme, Xue Song usually proceeds with a light, pleasing aesthetic. Yet the selection of materials and the artistic operation are so distinctive, we can begin to read the emotions of criticism, ridicule, warmth, mercy, humor or expectation, all from the busy and complex information within the pictures. The creator’s own attitude and position obviously loom there.

Reviewing his works of the 1990s, the works of Xue Song focusing on cultural themes are just one of many branches. In the typical works such as the “Dialogue with the Masters” series, he wittily and humorously re-presents the famous works of the Eastern and Western masters in his own style. In Xue Song’s ingenious layout, the classic works of Magritte, Xu Beihong, Picasso and Mondrian emanate a different atmosphere. The external appearance and the meanings portrayed within the pictures make an interesting comparison in a playful tone.

Observing Xue Song’s works after 2000, we find that the works with a focus on the Chinese literal materials beginning to increase constantly. In the series “Calligraphy”, “Ancient Poems and New Paintings”, “Symbol”, and “San Mao”, Xue Song borrows images and words full of lyrical color and warm emotion for use as the subject images of the pictures. These possess the Oriental aesthetic connotations with which Chinese people are familiar. For example, freely rolling cursive strokes, Feng Zikai’s cartoons: which are filled with literati sentiments, the optimistic, the kind ‘bitter child’ Sanmao and natural, quiet literati-landscapes are all used. Meanwhile, he expresses a cultural psychology arising from the convergence of a wide variety of feelings; through the collage of debris from the burning of prints such as copybooks, pictorials, books and fashion magazines, through subjective bright colors, and even through such affirmative or negative symbols as arrows and crosses. While these works convey a deep sentiment for Chinese traditional culture and aesthetics, they also show our burden when we face the huge cultural fault between history and today.

In particular, it is worth noting the exploration of the theme of ‘landscapes’ developing in his recent works. Between the images of the traditional landscapes and the background collage of debris of prints in the past, there is a relationship of comparison, but no conflict. However, in his new works, this peaceful relationship is completely broken. The modern high buildings, cars, yachts, even warships and warplanes, openly invade into traditional landscapes which have been tranquil and elegant. They appear in the wooden bridge, streams, slopes and clear sky and seem strange, unexpected but interesting. These symbols of modernity look like they have incautiously fallen into a time tunnel and accidentally arrived at this scenic and peaceful “Peach Blossom Land”. Here, Xue Song appears to use a cunning, or even mischievous, way to rehearse a scene of one sci-fi film for us. In these comic and dramatic scenes, the aesthetic collision and cultural

conflict from the temporal and spatial dislocation bring irresistible amusement to the audience, and yet at the same time immerses them in deeper reflection.

Shanghai is the city where Xue Song has lived for many years. Its history and real face have long been the key points of his concerns. In fact, the numerous images about the past and the present of this city consistently appear in Xue Song’ works. We can even say that Xue Song’s thinking about the various issues on modernity and tradition, come mostly from his emotional experiences within this city. For those works which take directly the movie stars and the cultural elites of the 1930s as their subjects, and for those which reflect historical memories, urban changes and the life spectacle of consumption, these images and documents about this city are there to serve as their background and cushion. From Xue Song’s works, we can seemingly listen the breathing of this city through different ages and touch the inner pulse of its development.

In Xue Song’s new works on the theme of people and cities, such as “Jump”, “Rising”, “Joyous” and “Flying Over”, we see Shanghai’s past and present. This is a group of works with similar composition: at the lower part of the picture is a group of forest-like high-rise modern city buildings. The sky is composed of many densely packed historical pictures reflecting the various lives during the previous regime of the National Party; and single or multiple men and women floating over the city in the posture of walking, jumping or dancing. Since they are out of context, their behaviors look quite incredible. What do they want to express in such an action? Do they want to escape from this city or to land on this city? Or they are caught in the emptiness between history and reality? It seems that Xue Song poses many puzzles for us in these pictures.

Similar to the method of viewing ordinary paintings, it is necessary to complete the viewing of Xue Song’s works through looking them at a distance and very closely. The difference here is that for general paintings, the observation from far to near is for the purpose of capturing the vivid strokes and the colors in subtle changes, while for Xue Song’s works, the target of such observation is the suspense and puzzle he poses in the details. The macroscopic and microscopic views see two worlds respectively, the contrast between such pictorial images resulting in semantic supposition and a deepening of connotations.

Since the twentieth century, following the ups and downs in the development of Chinese history, Eastern and Western cultures and arts have encountered several rounds of collision and integration. In the materialization process for the establishment of Chinese cultural value with contemporary attributes, several generations of Chinese artists have made unswerving efforts and explorations through a variety of means and approaches. Now in the twenty-first century, following economic globalization, the contemporary art wave, led by the European and American cultures, begins to sweep across the world. In such a trend, China, as a third-world country, was facing an extremely big challenge. How to build up the confidence and contemporary value of Chinese art and culture has become the key issue that Chinese intellectuals and artists are facing.

Xue Song has travelled 18 years on his personalized journey of art creation since he was inspired by the ‘fire’ in 1990. Facing our vast history and numerous worldly scenes: society, politics, tradition, culture, fashion and aesthetics, Xue Song either interprets history from the viewpoint of reality or uses history as a metaphor for reality. Borrowing the power of ‘fire’, he explores the reality and illusion of art from the destruction and regeneration of pictorial images. Here, on the foundation of a foothold in the reality of China, Xue Song’s artistic themes and content are continuously deepened and developed. And, in a long-term process of refinement and absorption of new elements, his artistic style has grown to exhibit distinct characteristics, which possess both Chinese character and international colour.

來自火的啟示：再生的圖像——薛松的藝術

江梅 著

圖像的意義，對於薛松的藝術來說，顯得如此意味深長。因為，從某種角度來看，他既是圖像現成品的終結者，也是再生圖像及其意義的創造者。

在中國當代藝術領域，薛松的創作顯然是獨樹一幟的。這種獨特性主要體現在兩個方面：一是與眾不同的創作方法；二是作品的文化包容性、批判性和隱喻色彩。前者的產生類似於某種神啟，而後者像是神啟之後某種繁茂圖景的次第延展。

將現成的圖像和文本進行選擇、拆解、焚燒、重組、拼貼、繪製，最終形成符合自己需求的新圖像，這既是薛松所特有的創作步驟，也是我們讀解其作品的必要過程。在外人看來貌似流水線般的製作程式，實則每一步驟裏都包含了藝術家基於當下文化與現實的歷史性思考和判斷，以及對包羅古今中外紛繁圖像的敏感把握和巧妙運用。正是

這種由方法導引出意義的創作過程，讓薛松的藝術成為1990年代以來中國當代藝術景觀中不可或缺的一個組成部分。

作為一個畫家來說，薛松藝術風格的形成帶有些許離奇的色彩，似乎是冥冥之中上天的手筆。

薛松最初的藝術實驗，開始於1980年代中後期。其時，中國美術界的現代藝術運動正進行得如火如荼，在很多渴望藝術變革的年輕人心裏，標新立異、創造新藝術的念頭熊熊燃燒。薛松也不例外，他從當時能接觸到的非常有限地介紹西方現代藝術的印刷品中尋找給養，和身邊的同道朋友互相交流、勉勵，試驗適合於自己的表達方式。1985年，美國波普藝術大師勞申伯格的個展來北京中國美術館展出，這在當時的中國美術界是個大事件，為此，薛松專程進京觀摩。可以說，在1980年代末和1990年代初的這

段時間裏，薛松一直在苦苦尋找自己的藝術表現語言。這個時候，他已經開始嘗試運用拼貼這樣的西方現代藝術手法，他說自己本能地比較偏愛這種方法，希望將這種外來的西方藝術形式與自己的中國經驗進行結合。那是一個思索和實驗的階段，薛松尚未找到屬於自己的理想方式。

1990年年底，對薛松藝術創作產生至關重要的時刻終於到來，事情的發生仿佛是神啟一般——它竟來源於生活中的一場意外火災。

在一篇訪談中，薛松曾詳細描述了這起意外事件對自己創作的影響，他說：「用這種方法做作品起源於我宿舍的一場大火，如果沒有1990年的那場大火，很可能我的藝術道路是另外一種樣式。大火燒毀了我的很多物品，而這些有形的東西凝聚了我從一個小地方到大上海的全部足跡。大火燒毀了我的歡樂和痛苦，也燒毀了我的鬱悶和夢想，這一切都伴隨著我昨天的記憶隨風而去，剩下的就是焚燒過的痕跡和焦糊的味道。我從這場大火中發現了某種『痕跡』，找到了一種能讓我說話的語言方式……大火之後我在現場找到一些被燒毀的書、床單、畫冊等，亂七八糟的什麼都有，我將這些殘物拿回來慢慢地琢磨，把它們拼貼到畫布上……這是最初的實驗，有點像科學家做實驗一樣，蠻興奮的，冥想中感覺到有一種新的東西要出現，經常是通宵達旦。」

顯然「火」意外地開啟了薛松藝術創作的靈感閥門。火是如此神奇的元素，燃燒時壯麗而熾熱，燃盡後卻荒蕪而蒼涼。對於薛松來說，大火雖然埋葬了自己曾經的生活足跡，但在對殘跡和灰燼的收集、拼貼過程中，記憶又似乎重新浮現，與此時此刻的感覺相互交錯、撕扯和融合，形成一種涵義複雜的新面貌。

無論在東方或西方文化中，火都具有雙重的象徵意義，它既是煉獄、地獄的象徵，也是聖徒犧牲或鳳凰涅槃的光明介質。「火」所具有的毀滅和再生的雙重特性，對於薛松來說無疑具有值得挖掘的潛在內涵。火災是一次偶然性事件，但卻給薛松帶來了未來創作中的一系列必然，並由此而逐漸形成一套成熟的個人創作方法和藝術隱喻機制。

1990年那場火災後，薛松從廢墟中尋找到了屬於自己的藝術語言和創作方法。灰燼中收集的殘物經過重組和拼貼，

薛松創作出了第一批具有個人色彩的實驗性作品。這些由個人生活記憶碎片組成的作品，既像是藝術家對過去的某種祭奠與告別，也預示著個人藝術風格上一種新的開始。

在接下來的時間裏，薛松開始了曠日持久的圖像收集、整合與重建工程。

從1990年代開始，中國對外開放的步伐加速，很快進入了一個市場經濟迅猛發展的時期，消費欲望開始在整個社會蔓延，流行時尚、廣告、娛樂報刊、電影電視被大量地生產和引進，圖像資訊漸漸無處不在，日益侵佔著人們的視野。而過去的那些英雄主義、理想主義教育在橫流的物欲面前顯得蒼白而過時。薛松敏感地意識到了其中的變化，及其背後所突現的文化與精神變異。他開始從自己的觀察、思考角度出發，試圖在作品中揭示這一時代變化給人們帶來的一些精神困惑和矛盾心理反映。

1990年代前期，薛松的作品中以《毛》系列最為突出。薛松出生於1960年代，童年、少年在一個政治氣氛濃郁的環境中度過，這是對人的一生都會留下深刻烙印的年齡。但是和父兄輩有所不同的是，這個年齡段的人因為當時年紀尚小，他們中的大部分並未對那個時代的政治生活有過真正的體驗。因此，對他們來說，關於那個時代的記憶更多是形式上的，如領袖像、樣板戲、大字報、紅小兵、以單位為中心的集體生活等等。《毛》系列中，薛松將收集來的各種新聞、歷史圖片和文字資料進行焚燒、拼貼與著色，組成鮮明概括帶有波普色彩的「毛」形象。這系列由各種時代資訊組合而成的「毛」形象，因其形象本身所承載的意識形態內涵和畫面細節所體現的社會學意義上的多元與歧義，構成了複雜的意義所指。在中國當代藝術中，對「毛」的表現不在少數，因其是一代人的情結，然而將「毛」的形象以如此特殊的手法創制，形成如此多義的解讀層面，薛松顯然是獨一無二的。

1990年代中期以來，薛松的藝術視野日益開闊，除了對文革時期標誌性符號的挪用和改裝，城市時尚、流行文化符號、數碼科技也成為他表現的主體，影視明星、可口可樂瓶子、阿拉伯數字……均被他以焚燒和拼貼的方式組合，宏大的城市發展背景及歷史和今天的世間百態，都成為這些主體形象的「肌膚」，而焚燒的黑色灰燼則形成醒目深沉的廓形。歷史的無情與荒誕，歲月的易逝與滄桑，

生活的享樂與苦難，似乎通過這些色彩紛雜的圖像碎片與典型形象被默默言說。

人文主題是薛松創作中的一個重要方面，尤其是近年來，關於這一主題的探索在分量上越來越重。對於這一主題的表現，儘管薛松通常是採取一種輕鬆悅目的視覺形式來進行，然而因為取材和經營的別具匠心，我們還是可以在其紛繁龐雜的畫面資訊中讀解出或批判、或嘲諷、或溫情、或憐憫、或幽默、或期待等諸般情緒。創作者本人的態度與立場分明隱現於其中。

回顧 1990 年代的創作，薛松表現文化主題的作品還僅是其中的一個分支，其中典型的如《與大師對話》系列，他以自己的方式對中西方藝術史上的大師名作進行了機智而幽默的重現，瑪格里特、徐悲鴻、畢卡索、蒙德里安等大師的經典作品在薛松的巧妙佈排下散發出另類的氣息，圖式的表像和內裏形成帶有調侃性的有趣對比。

而觀察薛松 2000 年代以後的作品，則會發現針對中國文本進行的創作日益增多。在《書法》、《古詩新畫》、《符號》、《三毛》等系列作品中，薛松借用了很多中國人所熟悉的充滿抒情色彩、情感溫暖且具有東方審美內涵的圖像和文字作為畫面主體形象，如瀟灑飛揚的草書筆劃、文人情懷的豐子愷漫畫、樂觀善良的「苦孩子」三毛及自然恬靜的文人山水……與此同時，他又通過字帖、畫冊、書籍、時尚雜誌等印刷品燒烤後的碎片拼貼、主觀性的鮮豔色彩，甚至箭頭、叉號之類的肯定或否定性符號來表現一種五味雜陳的文化心理。這些作品在傳達出一種對中國傳統文化與審美的真切情感的同時，也流露出面對歷史與今天之間存在著的巨大文化斷層的感喟。

尤其值得注意的是「山水」題材創作，在薛松最近的作品中獲得了全新的發展。以往，傳統山水畫的主體形象與印刷品碎片拼貼組合的背景之間是一種互為比照卻相安無事的關係。但在新作中，這種平靜關係被徹底打破了，現代高樓、轎車、遊艇、甚至軍艦、戰機……堂而皇之地「侵入」了原本恬靜幽雅的傳統山水間，它們出現於木橋、溪流、山坡、晴空……顯得陌生、突兀而有趣。這些現代的裝備就像是不小心落入了時光隧道，意外地來到了這片風景優美祥和的「桃花源」。在此，薛松似乎以一種狡黠的甚至帶點惡作劇的方式為我們排演著某部科幻大片的場

景。而在這些帶有詼諧意味的戲劇化場景中，時空錯位引發的美學衝撞與文化衝突在讓人忍俊不禁的同時也陷入更深的思索。

上海，薛松生活多年的城市，其歷史與現實也一直是 he 關注的要點。事實上，關於這座城市無數過往與今天的圖像，一直出沒於薛松的作品中。甚至可以說，薛松對於現代和傳統諸多問題的思考大部分來源於對這座城市的感性體驗。那些直接以三十年代的電影明星和文化精英為主角的作品，那些反映歷史記憶、城市變革、消費奇觀的作品，有多少關於這座城市的影像、文獻在其中作為了背景和鋪墊。從薛松作品的細節處，我們似乎可以傾聽到這座城市不同年代的呼吸，觸摸到這座城市內在的發展脈搏。

在薛松有關人與城市題材的《躍》、《升騰》、《高興》和《飛越》等新作中，我們看到了上海這座城市的過去和現在。這是一組有著相似構圖的作品，畫面下方為高樓林立的現代城市建築群，天空則由密密麻麻反映民國生活百態的歷史圖片組成，單個或多個的男人女人們以行走、跳躍或舞蹈的姿勢漂浮於城市的上空。因脫離了具體的情境，這些人的行為顯得頗為匪夷所思。他們如此作為究竟是想表現什麼，是想掙脫這個城市，還是想跳落到這個城市？或者他們是被夾在了歷史與現實的虛空之中？在這些畫面中，薛松似乎為我們設置了不少謎題。

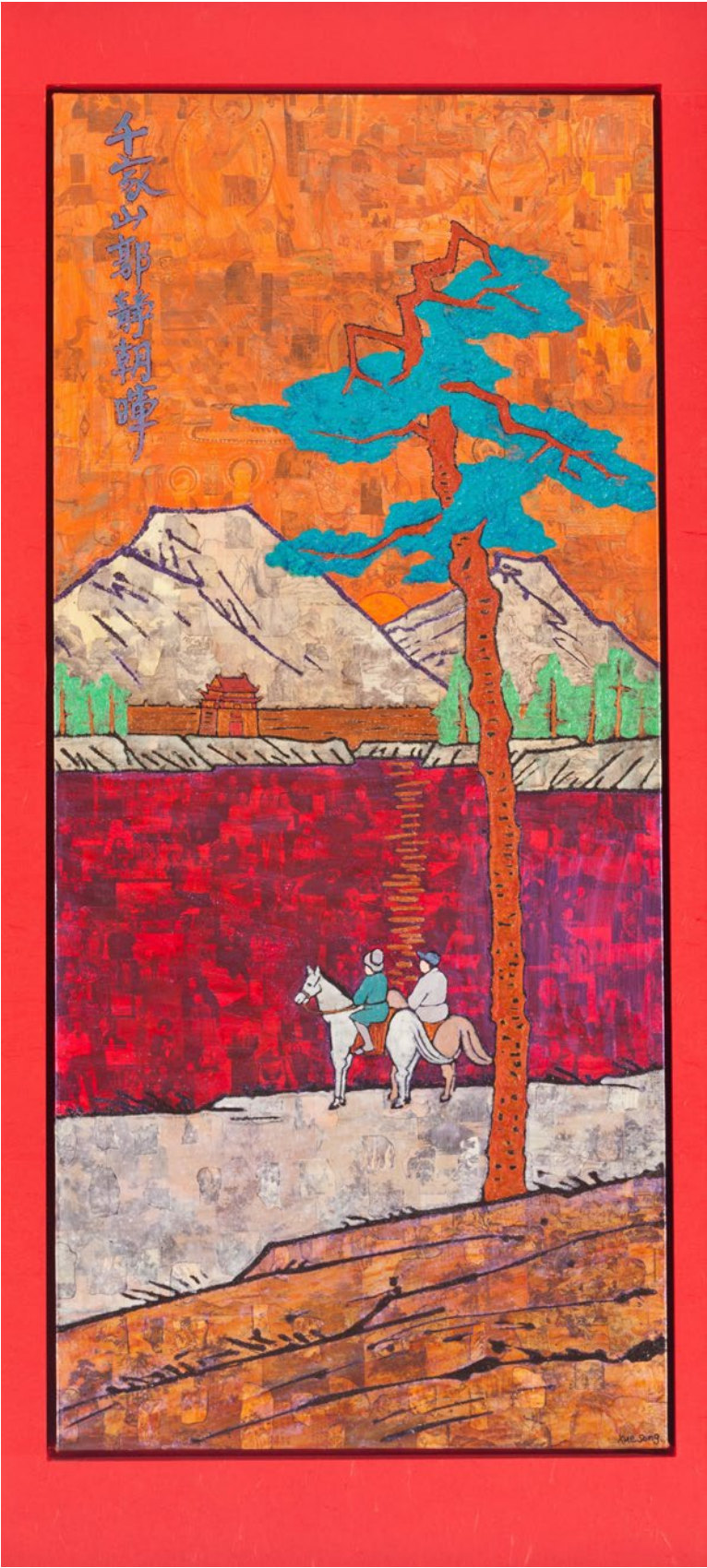
與一般繪畫的觀賞方法相類似，薛松的作品也需要通過遠觀、近看的方式來完成。不同的是，對一般繪畫作品由遠及近的觀察是為了看到細膩生動的筆觸和微妙變化的色彩，而對薛松作品的觀察卻因其細微之處設置的諸多懸念與迷局，遠觀、近看兩重天，在圖像的互為比照中形成語義的疊加和意義的深化。

二十世紀以來，隨著中國歷史發展的跌宕起伏，東西方文化藝術亦遭遇了數次的碰撞與融合，在建立具有現當代屬性的中國文化價值的實踐道路上，幾代中國藝術家通過各種方式和途徑進行著不懈地努力和探索。時至二十一世紀的今天，隨著全球經濟一體化趨勢，以歐美文化為主導的當代藝術浪潮開始席捲世界，在這樣的潮流中，作為第三世界國家的中國正面臨著極大的挑戰。如何建立中國文化藝術的自信和當代價值已成為知識份子和藝術家們應對的關鍵。

薛松，自 1990 年起，循著「火」的啟示，在個人化的藝術創作道路上已走過了 18 個春秋。社會、政治、傳統，人文、時尚、審美，面對浩瀚歷史、紛繁世相，薛松或由現實切入歷史，或以歷史隱喻現實，借助「火」的力量，他在圖像的毀滅與再生中探尋著藝術的真實和虛幻。此間，薛松的藝術主題和內容在立足中國現實的基礎上不斷地獲得了深入與拓展，而其藝術風格也在長期相容並蓄的提煉過程中日漸顯現出既有中國性又具國際化的鮮明特點。

The Silent Morning in Autumn -
Feng Zikai's Poetry
Mixed media on canvas
180 x 80cm
2018

千家山郭盡朝暉—
豐子愷詩意
布面混合媒介
180 x 80cm
2018



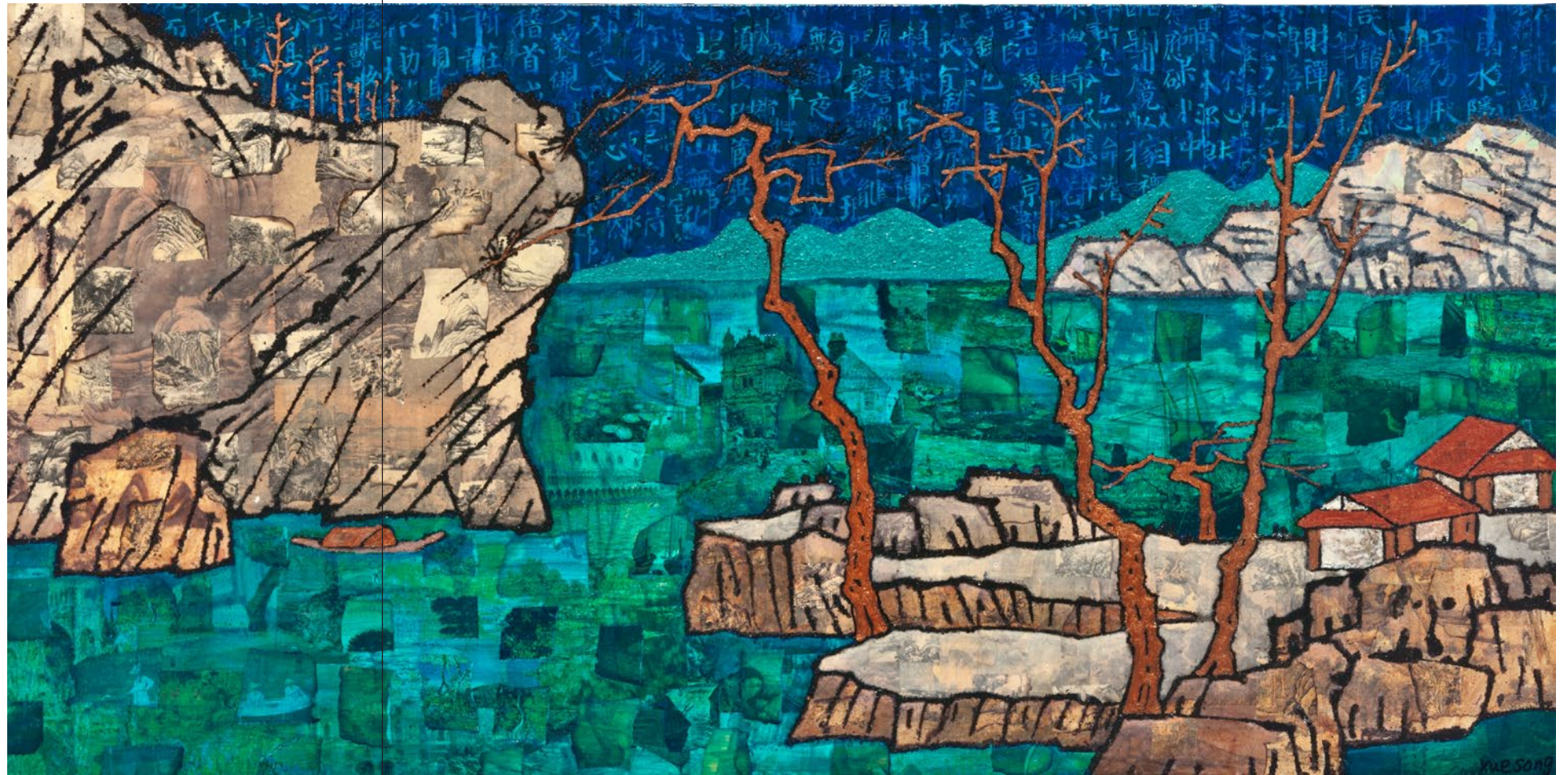
"I discovered some kind of "mark" from this fire, I found a language form that enabled me to speak..."

— Xue Song

我從這場大火中發現了某種「痕跡」，找到了一種能讓我說話的語言方式……

—— 薛松





The Blue-green Landscape
Mixed media on canvas
60 x 120cm
2018

青綠山水
布面混合媒介
60 x 120cm
2018

About 3812 Gallery

Established in Hong Kong in 2011, 3812 Gallery is recognised as the city’s foremost gallery dealing in Chinese contemporary art.

2018 was an important year for 3812. In November, the gallery established a new space in Wyndham Street, Central, Hong Kong, and in a major step, launching 3812 Gallery firmly onto the international stage, opened the new flagship space, 3812 London Gallery, in the exclusive St James’s district.

3812 Gallery is dedicated to fostering cultural understanding of Chinese contemporary art with “Eastern Origin and Contemporary Expression”. We strive for establishing international dialogue and exchanges by uniting artists, academics, collectors and the general public through our thoughtfully curated art program. We believe that this sharing of cultural identity is essential in the understanding and appreciation of Chinese contemporary art.

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 (3,812m) 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.

關於 3812 畫廊

3812 畫廊於 2011 年在香港成立，公認為當地首屈一指的專營中國當代藝術的畫廊。

2018 年是 3812 畫廊發展史中的重要一年。11 月， 3812 香港畫廊於香港中環雲咸街的全新藝術空間正式揭幕；同月， 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。

3812 畫廊致力以「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。

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，危機四伏。那天黃昏，在晴朗的藍天及巍峨的白朗峰（Mont Blanc）下，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。

London 倫敦

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Hong Kong 香港

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