

劉國夫　熵之繪

LIU GUOFU

Painting of Entropy

3812 GALLERY



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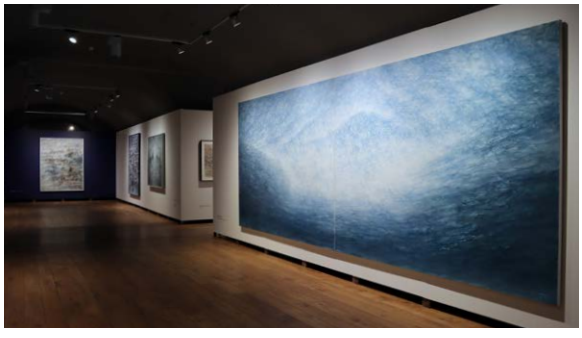
3812 Gallery London | 22 Nov 2026 - 24 Jan 2027

Liu Guofu: Between the Seen and Unseen
From the Traces of the Brushstroke to the Resonance of Life

By Calvin Hui

Prologue: Beginning with Painting of Entropy

This year, a significant exhibition at the **Rothko Museum** in Latvia brought together Liu Guofu's paintings from different periods of his practice. On view from 5 June to 30 August, "**Painting of Entropy**" placed these works in dialogue, allowing the continuities and transformations of his pictorial language to illuminate one another. The museum also acquired a painting from the "Flower" series for its permanent collection, marking a significant milestone in the recognition of his practice within international public collections.



"Painting of Entropy" at Rothko Museum, Latvia, 2026.
Artwork: **Awakening, 2021** (right)
MGM Chairman's Collection

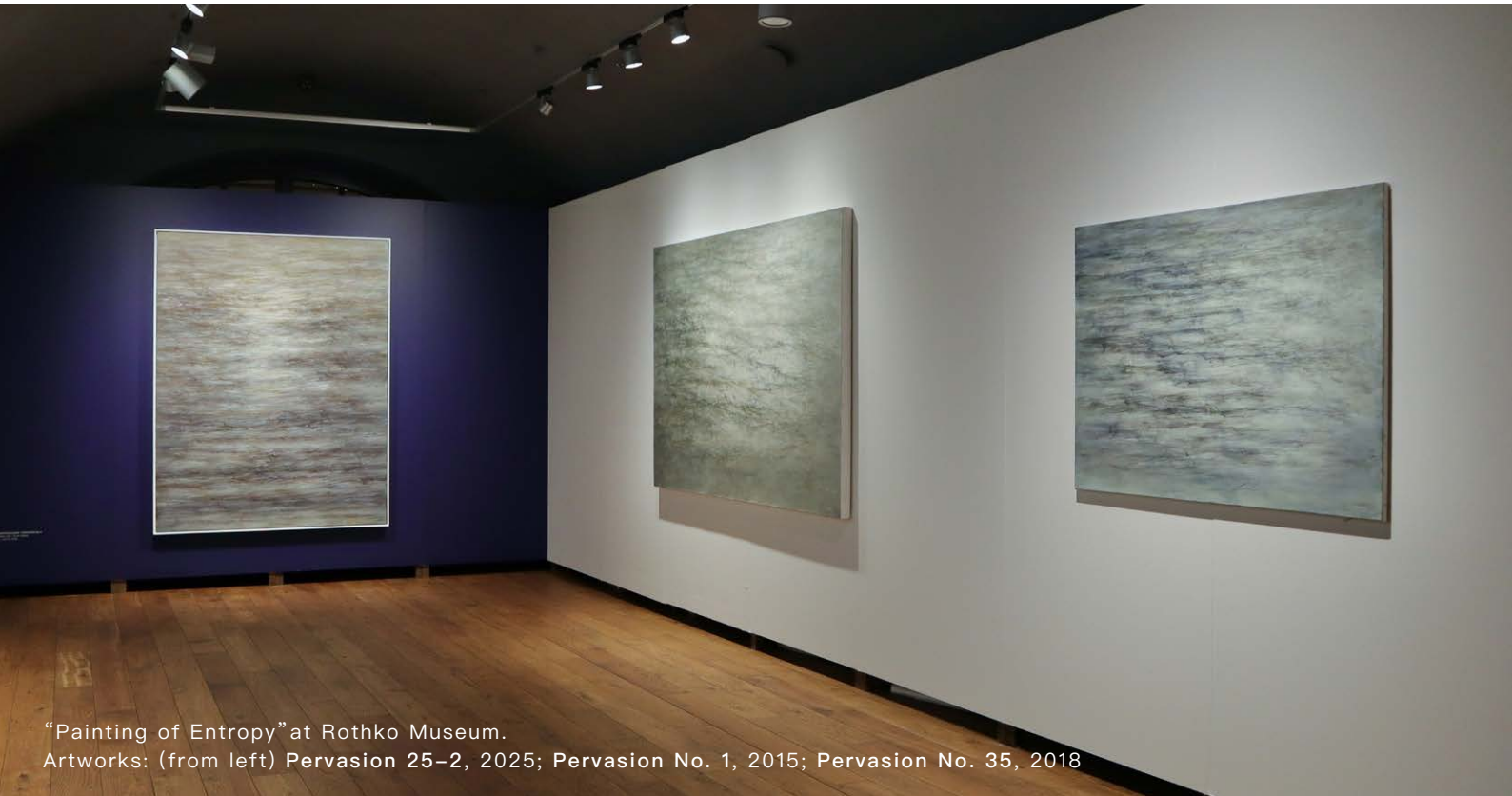
In November, "Painting of Entropy" will travel from the Rothko Museum to 3812 Gallery in London. This next chapter carries forward the encounters and reflections initiated at the museum, allowing them to find new resonance in a different cultural and spatial setting. For me, the significance of curating this journey lies not in tracing a linear history of Liu's artistic development, but in following the connections between his works as they emerge and recede: discerning how seemingly disparate forms are animated by the same inner impulse, and how, through continual transformation, they open towards possibilities not yet fully formed.

3812 Gallery has represented Liu Guofu for many years. Through our longstanding relationship and my sustained engagement with his paintings, I have gradually come to understand that his practice does not unfold as a succession of styles, each replacing the last. Rather, works from different periods arise from a shared

ground of lived experience, returning to it in different ways. Certain images recede; the character and rhythm of his brushwork shift; yet an underlying continuity endures. This continuity is not always immediately apparent in subject matter or form. At times, it becomes perceptible only through sustained looking—in the movement of light, the circulation of *qi* (氣), and the gathering and dispersal of forms across the painted surface. Understood here as vital energy in motion, *qi* suggests the dynamic relationships through which a painting comes into being. To attend to these connections—perceptible, yet never fully disclosed—is my starting point for returning, through Painting of Entropy, to Liu's world of painting.

From "Open Space", "Pervasion" and "Trace" to "Cold Mountain" and "Flower", and more recently "Fugue" and "Undercurrent", the titles of Liu's series offer points of orientation, but they do not establish clear boundaries between successive stages. A sense of space first encountered in an early painting may reappear years later; a line once barely perceptible may acquire a different force through new materials and a changed inner state. These series are more like interweaving currents than chapters brought to completion one after another.

"Entropy" offers one way into this unfolding practice, but the term must first be carefully defined. In thermodynamics, entropy is a state quantity; in statistical physics, it



"Painting of Entropy"at Rothko Museum.
Artworks: (from left) **Pervasion 25–2**, 2025; **Pervasion No. 1**, 2015; **Pervasion No. 35**, 2018

relates to the microscopic possibilities compatible with a given macroscopic state. It cannot simply be equated with "disorder" in its everyday sense. The total entropy of an isolated system does not spontaneously decrease. This principle draws our attention to the direction of natural processes and to the fact that many changes cannot be fully reversed. Open systems, by contrast, can develop or maintain local order through exchanges of energy and matter with their surroundings.



"Painting of Entropy" at Rothko Museum. Artworks: **Open Space 25–10, 2025** (left); **Open Space No. 16, 2013** (right)

This exhibition does not use painting to demonstrate physical laws, nor does it treat the complexity of brushwork as a measure of entropy. I borrow the concept to pose a question closely connected to Liu's practice: when established structures are repeatedly disturbed, how do new relationships emerge? And when a painting achieves a provisional order, does change cease?

Liu regards science and art as two pillars guiding human civilisation towards the future. He believes that a fundamental value of both lies in innovation: not merely extending existing knowledge and cultural experience, but opening towards possibilities not yet understood. I take this conviction not as an attempt to erase the methodological differences between science and art, but as an affirmation of exploration as a shared orientation towards the future. It also resonates with the exhibition's use of entropy—not as a direct restatement of physical law, but as a metaphor through which to consider change, irreversibility and the reconfiguration of order.

In Liu's paintings, repeated layering, covering and revision unsettle established structures while creating new connections among dispersed and intersecting marks. Painting is neither a simple elimination of disorder nor a replication of existing forms. It involves bringing new visual relationships and emotional qualities into being under conditions that remain unresolved. What art and science share here is not a common answer, but a willingness to extend the boundaries of human experience.



Open Space 25–9, 2025 (detail)

If entropy directs our attention to the course of change and the irreversibility of the creative process, **“Between the seen and unseen”** brings these reflections back to the experience of looking at painting. Viewed closely, Liu’s brushwork often appears fragmented and shifting, one mark obscuring another. From a distance, these traces gradually coalesce into an encompassing sense of light, *qi* and space. An image does not exist in a finished state before brushwork makes it visible. It takes shape through intersections, overlays and intervals, while retaining the possibility of becoming unsettled again.

The relationship between the seen and unseen therefore extends beyond the appearance and disappearance of imagery. It also concerns the ways earlier marks continue to act beneath subsequent layers, how inner feeling acquires form without becoming narrative, and how connections between works are rediscovered through looking. A painting’s stillness does not necessarily indicate an absence of conflict. It may instead be a provisional balance among many forces acting upon one another.

I have chosen “Between the Seen and Unseen” as the title of this essay because I wish to remain with these relationships

before they become fully fixed. The intention is not to choose between revelation and concealment, but to recognise how they jointly constitute the painting. Some traces recede into depth, allowing other relationships to emerge; a form grows clearer without exhausting the possibilities still gathering within the surface. Becoming is not a conclusion announced in advance. It is what continues to occur within this space between.

I. Constancy of Being: Inner Continuity Through Change

If the interplay of the seen and unseen offers a way of understanding Liu's paintings, what is it, beneath their continually changing forms, that makes them recognisably the work of the same artist?

This is a question to which I have repeatedly returned over years of looking. His brushwork, colour, materials and the overall character of his paintings continue to change, yet a continuity persists that cannot be adequately described in formal terms alone. It is more than the recognisability of a style. It concerns how he experiences the world, how he judges a painting, and how he allows feeling to be tested through time and form.

Born in Nanjing in 1964, Liu graduated from the Oil Painting Department of Nanjing University of the Arts in 1985 and subsequently lived in Xinjiang for several years. The freedom and inner expansiveness he experienced there became an indirect impetus for "Open Space." Yet the series does not depict a particular landscape. What matters more is how lived experience, absorbed over time, becomes a sense of pictorial space. Geography ceases to be merely a subject to represent and becomes an inner measure of distance, openness and freedom. A landscape once inhabited need not reappear as an image to remain present in the breathing space and unfolding expanse of a later painting.

The Liu I have come to know is introspective without being closed, sensitive yet restrained. He remains receptive to subtle feelings, but does not rush to release them directly into his work. Sensitivity enables him to register emotions before they have fully formed; his exacting standards prevent him from being satisfied with their immediate expression. Feeling must find its own structure within the painting before it can truly become painting.

This restraint gives emotion a more enduring form. He is willing to return to similar



Artworks:
Cold Mountain No. 10, 2021 (left);
Trace No. 6, 2018 (right)

compositions, to allow a work to develop through repeated revision and rejection, and to resist substituting the novelty of a subject or external recognition for his own judgement of the painting. Change need not begin with a deliberate decision to make a breakthrough. It may emerge gradually from the accumulation of feeling and the refinement of judgement through daily work.

Yet his art does not remain enclosed within private experience. The solitude, joy, sorrow and longing in these paintings arise from one person's life, but do not belong to him alone. Precisely because he does not hasten to organise them into explicit stories, these feelings can move beyond the particulars of his biography and touch the viewer's own experience of being alive.

For me, this is central to the resonance of his work. The paintings do not require viewers to know in advance what the artist has lived through. Instead, they allow us to recognise, through colour, brushwork and space, emotions we too have experienced but may never have been able to articulate. His life is not directly displayed; it becomes perceptible to others through the relationships within the painting.

"Constancy of being" therefore does not mean an immutable core of personality. It describes a relatively enduring way of perceiving and judging—one that enables the artist to respond to a changing world while sustaining connections across different periods of his work. Change does not diminish his identity. Rather,

through the transformation of forms and the gradual settling of experience, an inner character emerges that no stylistic label can adequately replace.

II. Unfamiliarity and Difference: Brushwork as Thought

This inner continuity does not mean that Liu need only remain faithful to his feelings for an artistic language to emerge naturally. On the contrary, his demands on form are conscious and exacting. “Unfamiliarity” and “difference” are two keys to understanding those demands.

Sincerity matters, but sincerity alone does not make a painting convincing. Every artist works among existing artworks, cultural memories and habits of looking. How to enter a relationship with them without merely repeating them is an unavoidable question. The difference Liu seeks does not depend on severing his connection with art history simply to appear distinctive. It involves discovering, within familiar experience, possibilities that have not yet been fully perceived.

Within the exhibition, I understand “difference” as the way a work establishes its own language, and “unfamiliarity” as the way that language changes our looking. The former concerns the artist’s discernment and choices; the latter takes place before the viewer. When a painting cannot immediately be assigned to a familiar category, we must slow our judgement and recalibrate our perception.



Flower No. 25–3, 2025, “Painting of Entropy”at Rothko Museum.

“Open Space” makes spatial expansion an internal driving force of the painting. “Pervasion” allows forms to interpenetrate with surrounding light and *qi*. “Trace” directs attention towards the persistence of gesture and the relationship between what remains visible and what has been covered. These are not separate formal categories,

but different emphases within an ongoing enquiry: how can brushwork cease to be merely an instrument for depicting things and become an event within the painting itself?

This is the significance of **"brushwork as thought"**. A brushstroke is not simply a technical means selected after an idea has been formed. How a line is laid down, how it turns, and how it is rejected, retained or covered already embody the artist's understanding of painting. Liu insists that meaningful brushwork requires an inner grounding. Technique and spirit are not successive stages; they arise together in the same act.

The **"useless brushstroke"**, then, is not a stroke without effect. What it loosens is the expectation that brushwork must serve the recognition of an object. A line need not describe a rock, petal or contour. It may instead establish speed, resistance, interval and weight, giving the painting an inner character that cannot be summarised by naming its subject. As reference to an object becomes less explicit, the presence of the mark itself comes forward.

Seen through the curatorial lens of entropy, this practice is not a celebration of disorder, but a sustained questioning of established order. Familiar images are taken apart so that new relationships may become possible. Yet dismantling is not in itself creation. The artist must still judge among those possibilities, allowing contingent marks to become part of a coherent whole.

Liu's distinctiveness lies in the relationship between these two capacities. He allows a painting to move towards the unfamiliar while discerning what should remain and what must change. He does not relinquish control; he refuses to let control close the process too soon. Emotional receptivity and considered choice together allow brushwork to become thought, giving the painting a new tension where imagery remains recognisable but no longer governs the whole.

III. The Same Footprint, Different Ground: Materials and Traces

Once we understand the place of brushwork in Liu's practice, his sustained movement across media becomes clearer.

He once explained his relationship with materials through a simple analogy: a footstep on sand and a footstep on mud leave different traces, but they remain, fundamentally, the footprints of the same

person. I have always felt that this metaphor comes closer to his actual practice than the category of “cross-media” work. It acknowledges the differences materials produce while recognising that an artistic language need not lose its identity when its medium changes.

From oil on canvas to works on paper, and across ink, colour and oil pastel, Liu does not regard medium as the boundary of his artistic identity. His 2024 solo exhibition of works on paper brought together ink-and-colour paintings, oils on paper and oil pastels made between 2016 and 2024. It demonstrated that paper was not an incidental departure, but a sustained field of practice.

Yet the same person’s footprint does not imply that material passively receives a gesture. Sand and mud alter the imprint. Likewise, the absorbency of paper, the adhesion of pigment, the give of canvas and the firmness of a wooden panel affect the artist’s movements and the choices available to him next.

The juxtaposition of different media in this exhibition is therefore not simply an invitation to identify technical changes. My intention is to make visible how the same creative impulse encounters a response, meets resistance and is reshaped under different material conditions.

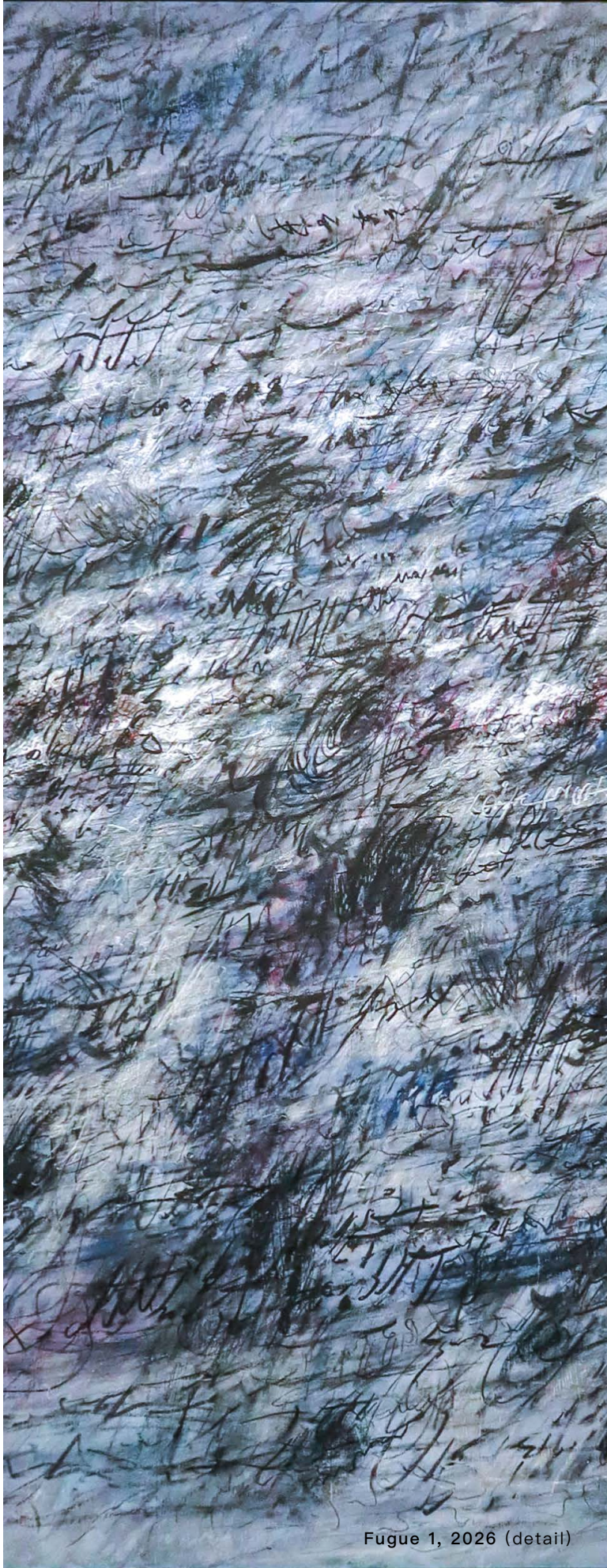


"Flower" series (oil on paper, 2024),
“Dusk Upon the Husk: Liu Guofu Works on Paper Exhibition” at 3812 Gallery Hong Kong.

The use of wooden panels in “Fugue” is significant in this respect. Compared with canvas, the firmer support offers a different resistance and a greater sense of decisiveness as oil pastel passes across its surface. The character of a line arises not only from the artist’s intention, but also from the interaction of hand, tool and support. A finished image is not conceived in the mind and then faithfully transferred to material. It develops through the tactile and visual responses of the act of painting.

Every mark, erasure and overlay alters the conditions of the work that follows. Revision does not make the history of material and gesture disappear. Some traces remain visible; others are covered, yet continue to affect the surface’s thickness, colour and capacity to receive another mark. The visible surface is therefore not the whole painting. What we see is also constituted by actions that are no longer directly visible.

Here, entropy as a metaphor touches on the irreversibility of creation. The artist can revise a painting, but cannot make what has happened never have happened. Whatever order the work achieves rests upon this accumulated history. “Between the seen and unseen” draws attention to the different ways that history persists: concealment



Fugue 1, 2026 (detail)

does not amount to erasure, and visibility does not mean that the process has been fully disclosed.

The significance of working across media therefore extends beyond placing oil painting alongside ink, and should not be reduced to a generalised "fusion of East and West". What it tests is whether an individual artistic language can continue to develop as its material conditions change. When the ground changes, the same person's footprint takes on a new form. Continuity and transformation arise together within that relationship.

IV. Difference Within Repetition: Looking at "Cold Mountain" and "Flower"

Materials alter the formation of traces; time spent looking alters our understanding of them. The juxtaposition of *Cold Mountain* and *Flower* brings this question to the centre of the exhibition.

In "Cold Mountain", Liu deliberately retains similar compositions and orientations. At first, the paintings may seem remarkably alike. As we continue looking, however, differences emerge through brushwork, layering, density and the relationship between detail and whole. The mountain in



Cold Mountain Z–2, 2024, "Dusk Upon the Husk: Liu Guofu Works on Paper Exhibition" at 3812 Gallery Hong Kong.

one painting may feel more concentrated; in another, it seems to be loosening under the action of light and *qi*. Similar outward forms carry different internal movements.

By placing these paintings together, I hope to allow viewers to experience this passage from resemblance to difference. An exhibition need not rush to describe the distinguishing features of every work. It can allow neighbouring paintings to illuminate one another, bringing into focus changes that might be difficult to perceive in isolation.

Liu's regard for the brushwork of Chinese landscape painting offers another way to understand this repetition. Across generations, painters have depicted mountains, clouds and skies. What distinguishes their works is not simply the

outward shape of a mountain, but how the landscape is constructed. Morandi's and Giacometti's sustained explorations of closely related subjects likewise provide reference points for Liu's thinking. A stable subject need not restrict invention; it can make subtle and profound differences more apparent.

This patience is a quality I particularly value in his practice. Rather than relying on frequent changes of subject to demonstrate development, he continues to refine perception within apparently limited conditions. Every mark changes the conditions for the next. Even where compositions are similar, each painting follows a different path into being.



Flower No.22–9, 2022 (detail)

"Flower" introduces another tension into this experience of looking. If "Cold Mountain" draws attention towards concentration, weight and vertical pull, "Flower" more readily suggests expansion, the passage of light and shifting boundaries. These are not fixed definitions of the two series, but directions of perception that their juxtaposition can open.

The flower is not merely a delicate subject. As its contours are constructed and loosened again by surrounding light and brushwork, it remains between appearance and disappearance. Nor is the mountain simply a stable mass. An apparently complete formation may consist of countless small, mobile traces. The pale tonalities, layered brushwork and translucency of "Flower" give oil paint a lightness that exceeds its usual material associations. Within this lightness, form does not vanish; it exists differently.

The interplay of the seen and unseen is not only a formal quality of the surface. It also occurs in the act of looking. As we

try to follow a contour, it may dissolve into surrounding marks. As attention shifts towards a local layer of colour, the larger image may re-form at the edge of our vision. Looking does not progressively uncover an answer that was complete from the outset. It continually adjusts its position between form and *qi*, detail and whole.

The cold mountain landscape and the unfolding flower do not establish a simple emotional opposition. They reveal how the same artist seeks different balances between concentration and dispersal, weight and luminosity. A mountain can be fragile; a flower can be resilient. The feelings carried by form always exceed the first impression of the subject.



Cold Mountain No. 24–1, 2024 (detail)

Within the curatorial framework of entropy, repetition offers a relatively stable basis for looking, making change within each painting more perceptible. As the subject ceases to occupy all our attention, the organisation of the painting through brushwork gradually becomes the central question.

"Cold Mountain" and "Flower" therefore ask not for rapid recognition, but for sustained attention. Mountain and flower are entrances, not answers. Liu's observation that **"what matters is how you paint, not what you paint"** is more than a statement about artistic method. It can also be a starting point for looking.

V. From Listening to "Fugue": Giving Emotion Form

As the exhibition moves from "Cold Mountain" and "Flower" towards "Fugue", its sense of time changes. The former series invite us to distinguish differences among related images; the latter brings recurrence, interweaving and response into the interior of the painting.

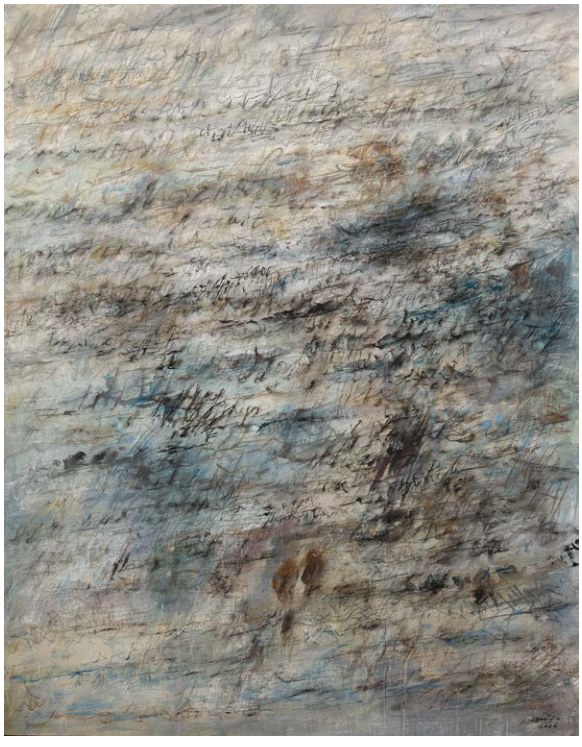
To understand this shift, we must consider the place of **classical music** in Liu's life. For nearly forty years, listening has been more than an accompaniment to his practice. It has been a sustained inner discipline. He listens with the concentration he brings to reading, rather than treating music as a background to painting.

As I understand his relationship with music, its importance lies not only in awakening emotion, but in offering an experience of how emotional complexity acquires form: how a feeling is deferred, returns, deepens and eventually finds release. Music can touch inner experience without relying on identifiable characters, plots or settings. In this respect, it has a profound affinity with his painting.

Its influence should therefore not be sought only in lines resembling musical notation, composers' names or the titles of works. The deeper connection lies in the capacity of form itself to carry feeling without first turning it into a story. Experiences that cannot be directly depicted can become perceptible through rhythm, intensity and interval.

"Fugue" emerges from this longstanding relationship. In music, a fugue typically introduces a subject successively in different voices and develops it through contrapuntal relationships. In these paintings, I prefer to understand the title as a way of thinking about response, recurrence and continuing development, rather than mapping the image strictly onto a compositional structure. The works do not illustrate particular pieces of music. They extend the experience of listening into another material and perceptual register.

Fugue 3 associated with Liu's experience of listening to Mozart has a comparatively light and graceful character. Yet beauty does not imply emotional shallowness. Lightness



Fugue 3, 2026

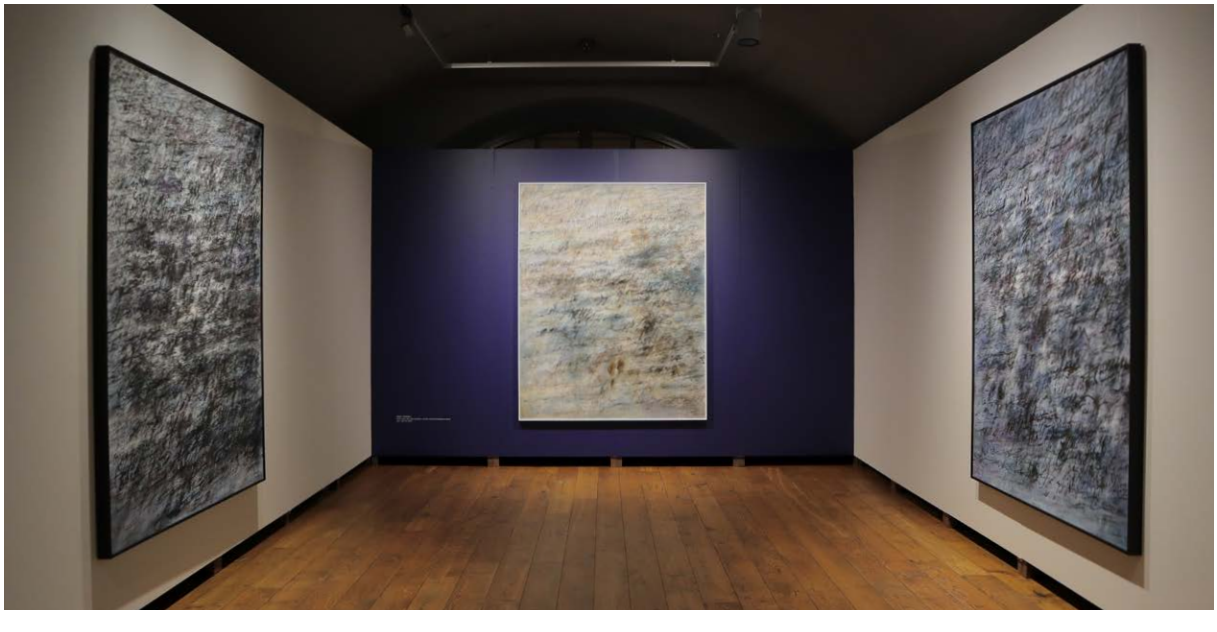
can hold an understanding of solitude and a sense of compassion. This reflects a distinctive reversal in his painting: lightness carries emotional weight, while softness conveys strength.

Feeling and form do not correspond in a simple, one-to-one relationship. Sorrow needs are not heavy, nor does strength hard or forceful. The distance between form and feeling allows emotion to remain complex, rather than immediately becoming the sign of a single mood. Feeling is neither concealed nor fully explained. It remains perceptible without being easy to name.

The word “Mozart” within the painting also has a double role. It can be read, invoking the context of listening, while its letterforms, scale and placement participate in the visual structure. The name does not turn abstract relationships into an explicit narrative. It introduces another tension between what can be read and what can be seen.

Two other *Fugue 1 & 2* relate to Liu’s experience of listening to Beethoven’s late string quartets. Solitude, struggle, resistance, and the human desire to change what cannot be changed are not translated into specific episodes. They enter instead into tonal relationships, the force of lines, overlays and intervals.

Wooden panels and oil pastel give this transformation a distinct material presence.



“Painting of Entropy”at Rothko Museum, Latvia, 2026.
Artworks: (from left) **Fugue 2, 2026**; **Fugue 3, 2026**; **Fugue 1, 2026**

Feelings encountered through listening become visible traces through bodily movement, material resistance and decisions about where and how to make a mark. Music is not an object to be depicted, but a force participating in creation. Together with the artist, the materials and the existing surface, it changes the conditions of what can happen next.

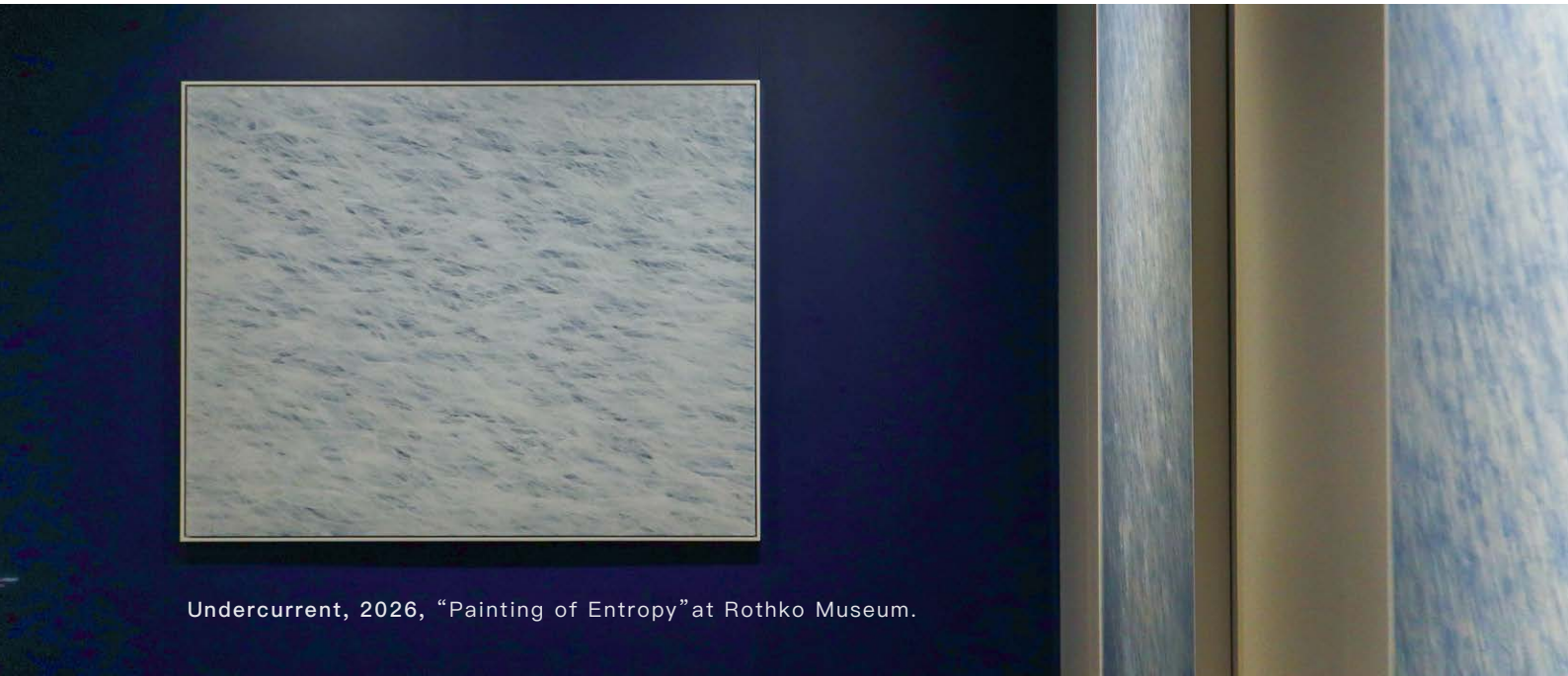
After the two more emotionally weighty "Fugue" paintings, "Undercurrent" introduces another state. Liu understands it as a cleansing or baptism. Within the exhibition, I prefer to read this purification as a clarity reached after experience, rather than a return to a blankness in which nothing has happened.

The relationship between “Fugue” and “Undercurrent” should therefore not be reduced to a formula of “order restored after disorder”. These works convey the breathing rhythm of creation: gathering and release, density and clarity, each establishing conditions for the other. A new balance does not erase the emotional burden that preceded it. It opens another possibility for continuing after that experience. Certain tensions no longer occupy the surface, yet beneath its clarity they may remain active as a deep current.

VI. Encountering Rothko: Finding One’s Own Position Before Spiritual Depth

The emotional and spiritual tension of “Fugue” returns us to the setting in which this exhibition began.

The Rothko Museum provides more than a space for displaying paintings. Its connection



Undercurrent, 2026, “Painting of Entropy”at Rothko Museum.

to Rothko's artistic legacy places Liu's work within a context of abstraction, spiritual depth and the experience of looking. For me, the curatorial responsibility is not to use Rothko's name to confer authority, but to discern which questions already present in Liu's paintings become more pressing through this encounter.

Liu values the recognition offered by an international museum, yet does not wish the institution's prestige to stand in for the value of the work itself. This attitude is consistent with the independence of his practice. He welcomes responses from others while keeping his judgement centred on whether a painting succeeds on its own terms. An exhibition may provide an important occasion, but it cannot fulfil the artist's demands on himself.

Nevertheless, Rothko's name carries a genuine inner resonance. It signifies not only a position in art history, but also the possibility of painting bearing immense psychological and spiritual tension. In such a setting, the question is not how to approach Rothko's forms, but whether one's own work can respond to that depth in its own way.

Two of the darker *Fugue* paintings carry Liu's respect for Rothko alongside his exacting



Fugue 2, 2026

expectations of himself. Together, that respect and self-scrutiny give the works considerable emotional weight. Art history becomes more than a resource to quote; it becomes a mirror in which the artist re-examines his own practice. Another artist's achievement offers no ready-made answer but brings one's own questions into sharper focus.

The relationship between the two artists should therefore not be reduced to similarities of colour or mood. More significant is the question of how painting can carry human solitude, vulnerability

and inner tension without depending on an explicit narrative. Liu responds through his own brushwork, layering and material relationships, rather than seeking to substantiate the encounter through formal imitation.

Such a response also reminds us that spiritual depth need not appear as an immediately recognisable subject. It may reside in the pull between layers of colour, the resistance of a line, or intervals that remain difficult to fill. A work need not disclose all its inner experience for the viewer to feel its weight.

As the exhibition extends to 3812 Gallery in London, this question enters a new set of viewing conditions. Changes in spatial scale, the grouping of works and viewing distance may reveal connections that had not previously received sufficient attention. The significance of the tour lies not simply in displaying the same works again, but in allowing them to be seen anew through different relationships.

The exhibition thus becomes a reciprocal process. Viewers can look back across the language the artist has developed, while the artist can reassess his practice through its new presentation. The paintings themselves may remain unchanged, yet their relationships can shift with the setting: a previously quiet correspondence may move into the foreground, while an explicit connection becomes more understated.

VII. Leaving Room for the Unknown: Continuing to Look Between the Seen and Unseen

At the end of the exhibition, what I hope to leave is not an answer that encompasses every work, but a way of looking that remains open.

Liu's reserve about interpretation is closely connected to his understanding of creation. He does not reject dialogue. Rather, he is alert to the possibility that premature or excessive explanation may fix a painting's meaning and limit the interpretation space it initially opened. This restraint is particularly important for abstract painting. When a feeling is described too definitively, other ways into the work may be obscured.

Over the course of our relationship, I have come to understand this not as an avoidance of judgement, but as a deliberate discipline. He has clear expectations concerning marks, structure and whether a painting succeeds, yet does not believe that the artist's explanation can exhaust the image. What

the artist completes is a painting, not the conclusions of everyone who will look at it.

This also defines my curatorial position. Writing can offer points of entry, and the juxtaposition of works can establish relationships, but neither should determine the viewer's experience in advance. Curating is not a matter of making the unfamiliar familiar and then placing the work within a complete explanatory framework. It should enable viewers to approach the unfamiliar more attentively while allowing what remains unarticulated to continue to exist.

"Between the seen and unseen" preserves precisely this inexhaustible space. Concealment is not merely a secret awaiting disclosure, nor is visibility the inevitable destination of looking. Some relationships continue to unfold through different viewers' experiences because they have not been fully explained. A feeling that seems clear at one moment may acquire new complexity as looking deepens.

Returning to entropy, what connects the concept most meaningfully to the exhibition is its attention to the direction of change and to irreversible processes. Every overlay alters the painting's history; every retained mark becomes a condition for subsequent



Liu Guofu spoke at "Liu Guofu: Requiem", Sotheby's Hong Kong.

work. Once a painting has acquired its form, the artist's life does not remain fixed at the moment of its completion.

A finished painting is therefore a provisional resolution within a continuing process of becoming. The artist will encounter new experiences, reconsider the past and alter his perceptions and judgements. An established language provides a foundation for the next step, but need not define its limits. Forms once important may recede; relationships not yet noticed may emerge later.

Liu once remarked, **"Even I do not know which painting I will paint tomorrow"**. I value this statement because, after so many years of sustained work, it still leaves room for the unknown. Genuine openness is not



Pervasion 22–3, 2022 (detail)

an absence of experience or judgement. It means refusing to let experience become an answer too soon, or established forms prevent new feelings from entering.

This independence also means that he does not begin by seeking to satisfy a particular audience. Resonance is not a predesigned effect, but a relationship that gradually forms between a work and its viewers. Different people enter the painting with their own lived experience, allowing it to resonate beyond the feelings from which it first arose.

From the expansiveness of "Open Space", the circulating *qi* of "Pervasion" and the persistence of "Trace", to the repetitions of "Cold Mountain", the appearances and disappearances of "Flower", and the tension of "Fugue" and clarity of "Undercurrent", these series do not converge upon a single predetermined answer. They are responses to the artist's self and world at different moments. They also demonstrate how an artistic language can sustain its inner continuity while continually transforming itself.

For me, **"Between the seen and unseen"** describes more than a pictorial condition. It points towards the capacity I most value in

Liu's practice: to allow an image to remain present as it becomes unsettled; to let the past continue to act beneath what covers it; and to enable personal feeling, without direct explanation, to touch a shared experience of life. This space between is not an ambiguity awaiting resolution. It is where painting can continue to unfold and looking can continue to deepen.

Undercurrent may offer a lucid pause within this exhibition, but it need not mark an ending. It carries forward the traces that precede it while remaining open to paintings yet to come.

A painting may be complete, but looking at it is never exhausted.

Between the seen and unseen, becoming continues.



Pervasion No. 35, 2018 (detail)

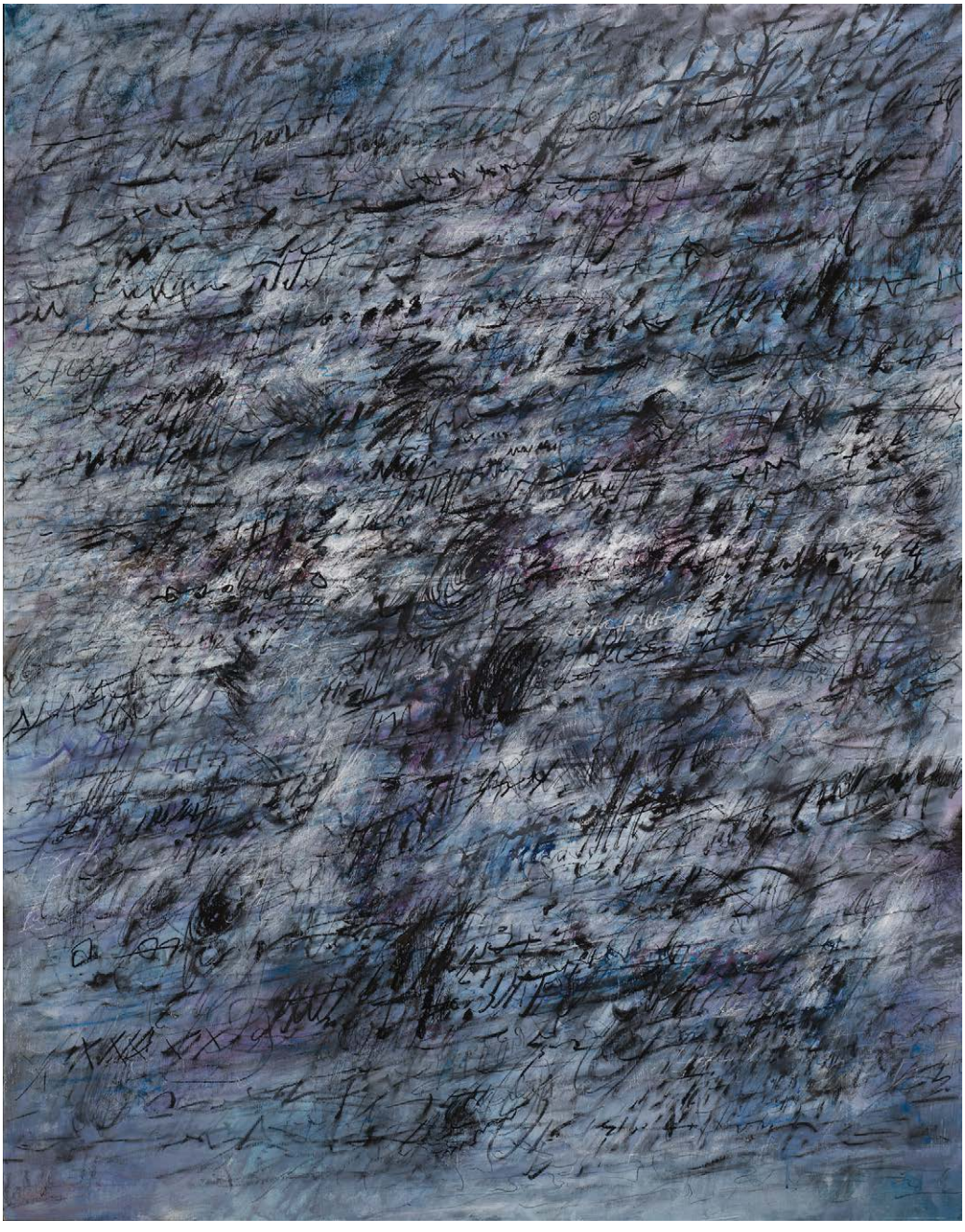


"Through continuous layering, negation and covering, I seek a sense of order within disorder, ultimately constructing a particular visual language."

「我通過不斷層疊、不斷否定、不斷覆蓋，在無序的狀態下尋找一種有序，最終構建出這樣一種語言形式。」

Liu Guofu 劉國夫

ARTWORKS
展出作品



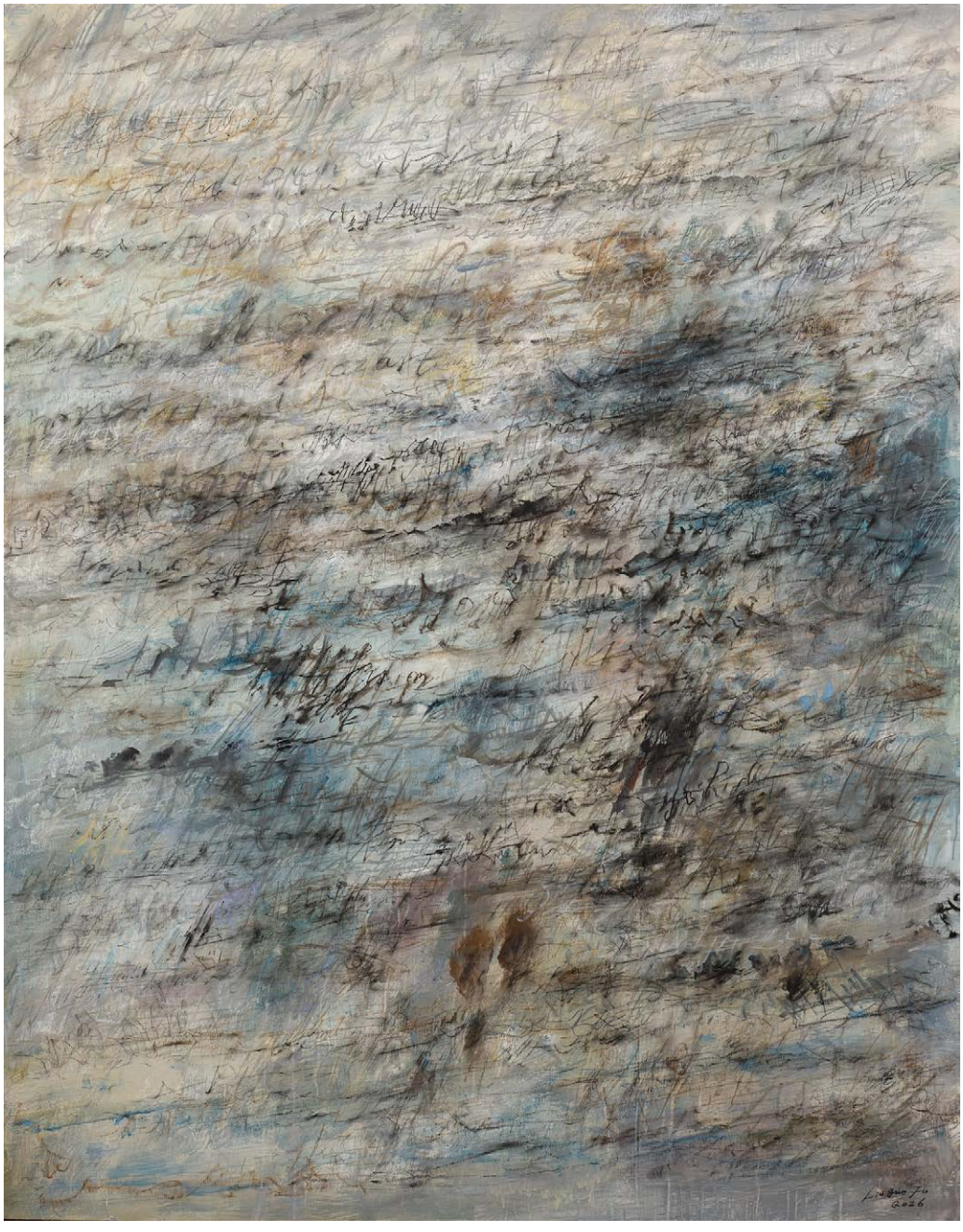
Fugue 1 賦格1, 2026

Acrylic, oil and oil pastel on wood 木板上壓克力、油彩及油畫棒
190 x 150cm



Fugue 2 賦格2, 2026

Acrylic, oil and oil pastel on wood 木板上壓克力、油彩及油畫棒
190 x 150cm



Fugue 3 賦格3, 2026

Acrylic, oil and oil pastel on wood 木板上壓克力、油彩及油畫棒
190 x 150cm



Undercurrent 深流, 2026

Oil on canvas 布上油彩
150 x 190cm



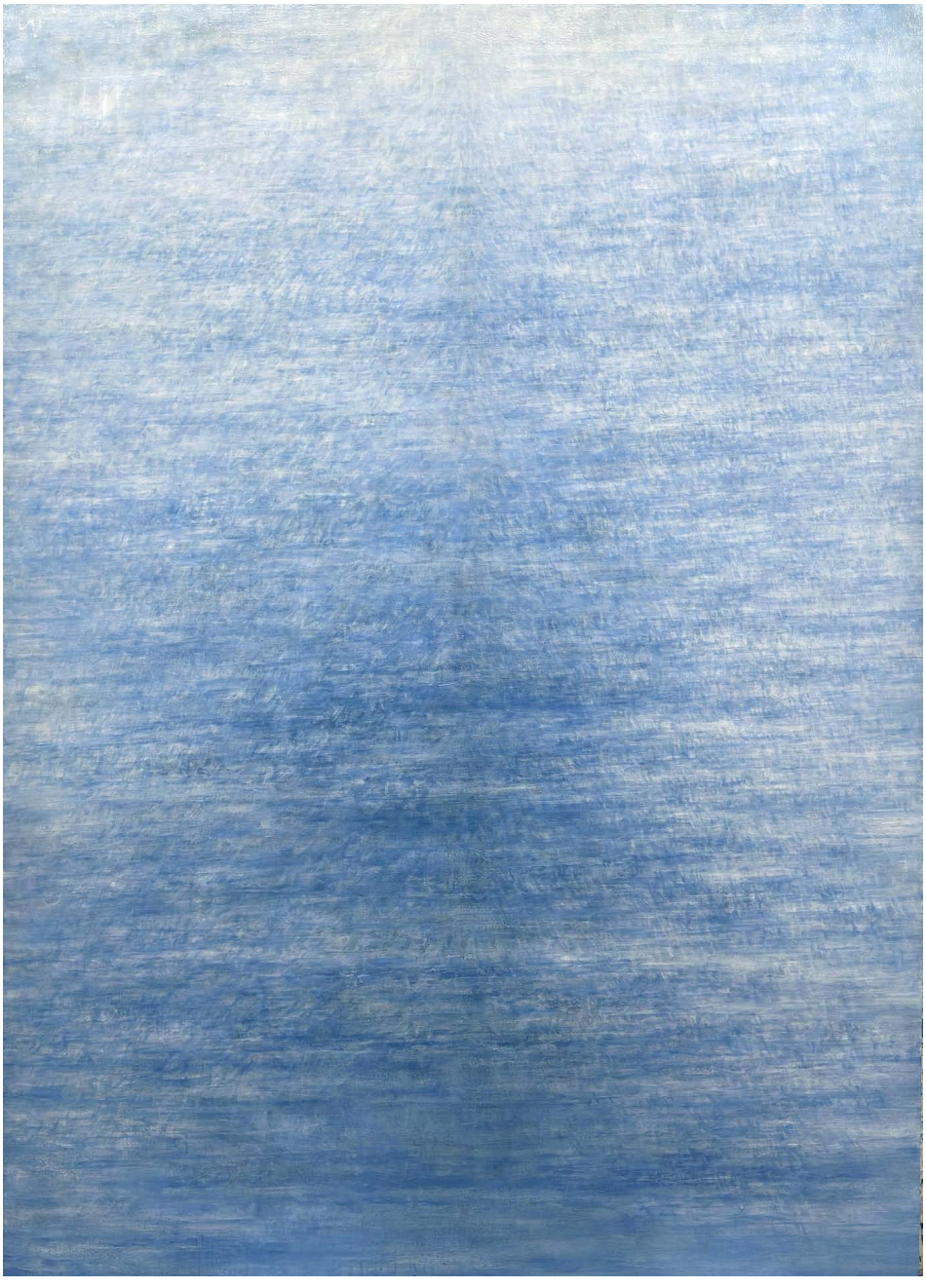
Open Space 25–10 敞25–10, 2026

Acrylic, oil and oil pastel on wood 木板上壓克力、油彩及油畫棒
190 x 150cm



Open Space 25–9 敞25–9, 2025

Acrylic, oil and oil pastel on wood 木板上壓克力、油彩及油畫棒
190 x 150cm



Open Space No.25–3 敞 25 – 3, 2025

Oil on canvas 布上油彩
190 x 137cm



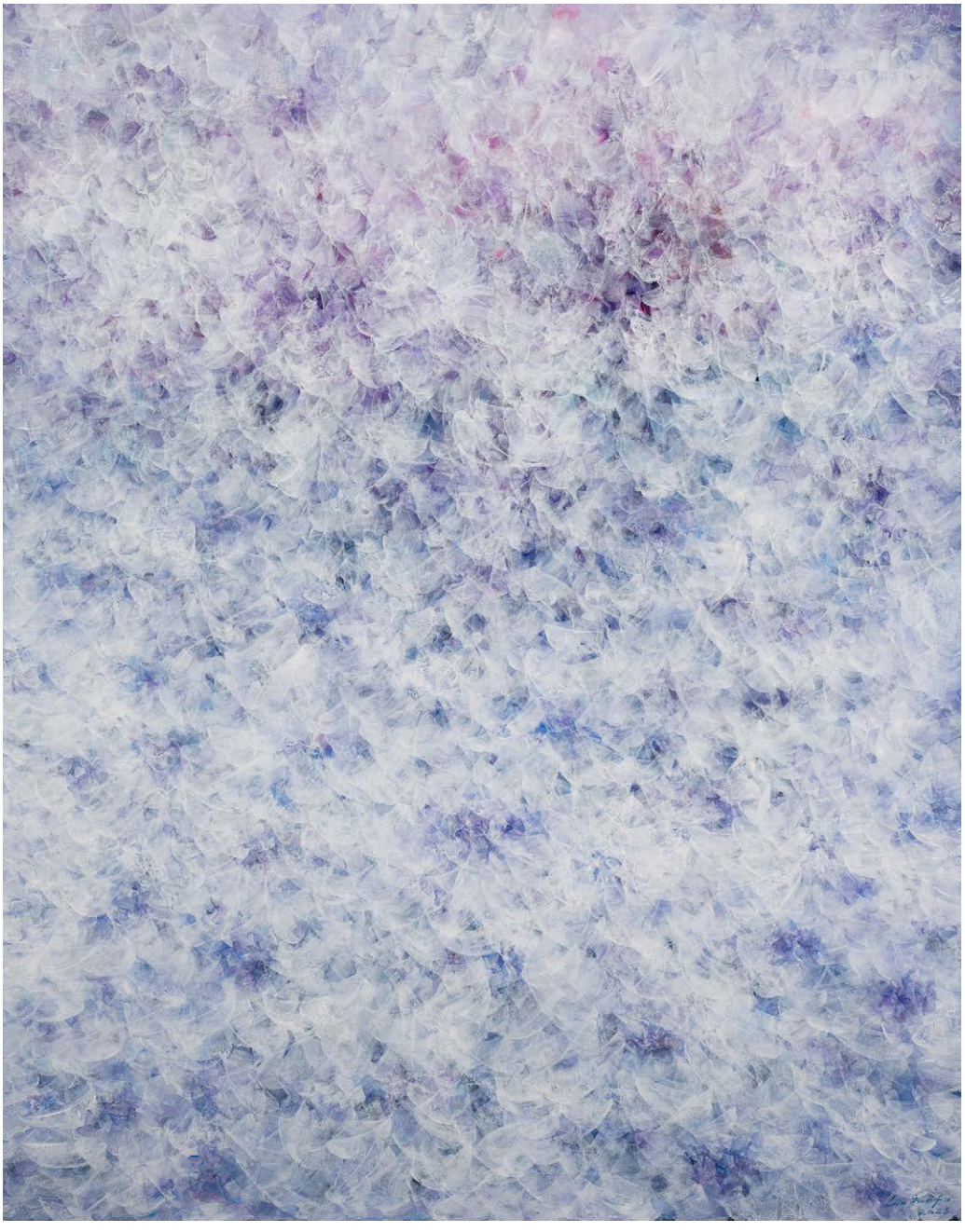
Pervasion 25–2 彌漫 25 – 2, 2025

Oil on canvas 布上油彩
190 x 150 cm



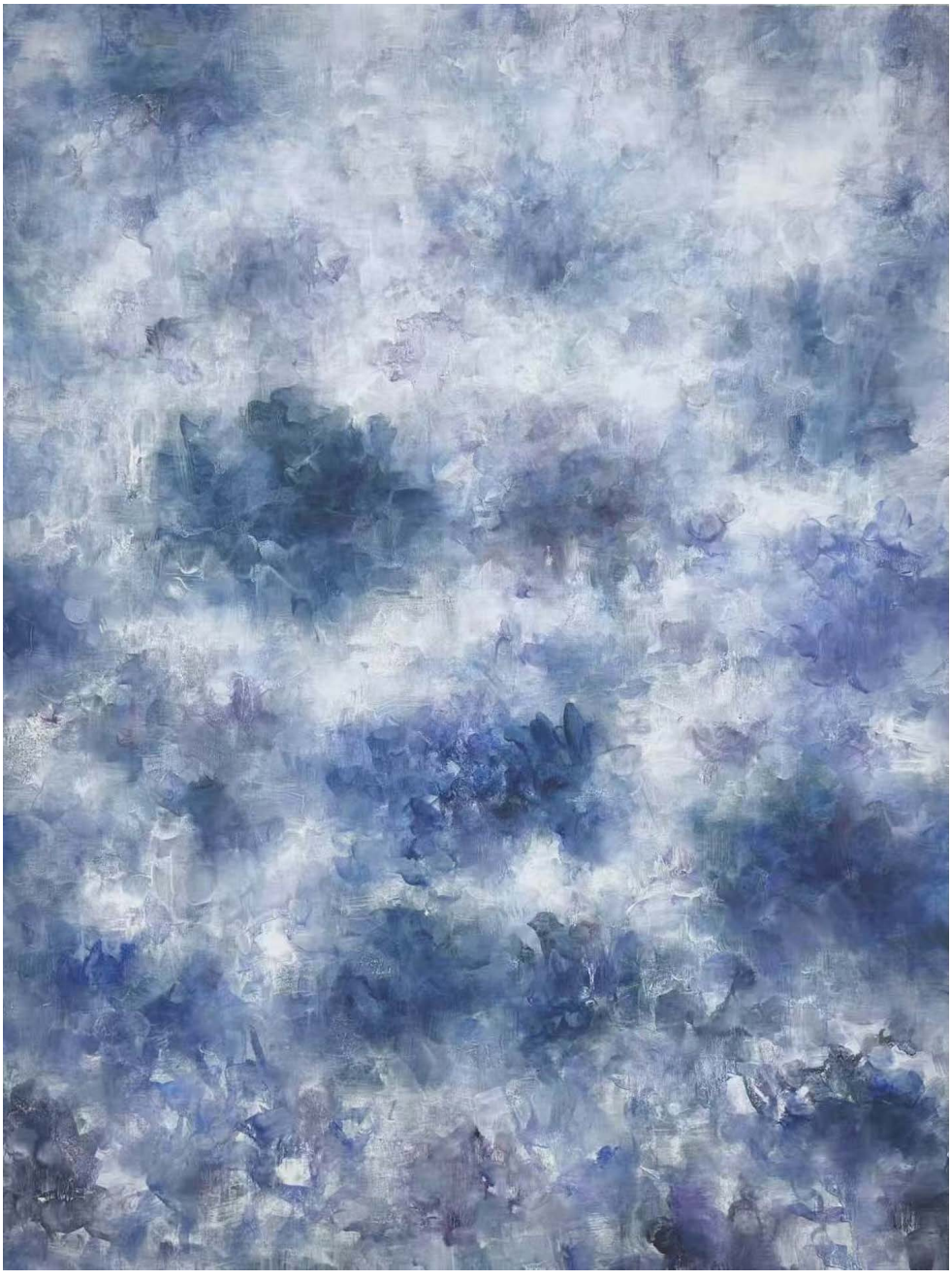
Pervasion No.25–1 彌漫 25 – 1, 2025

Oil on canvas 布上油彩
120 x 90cm



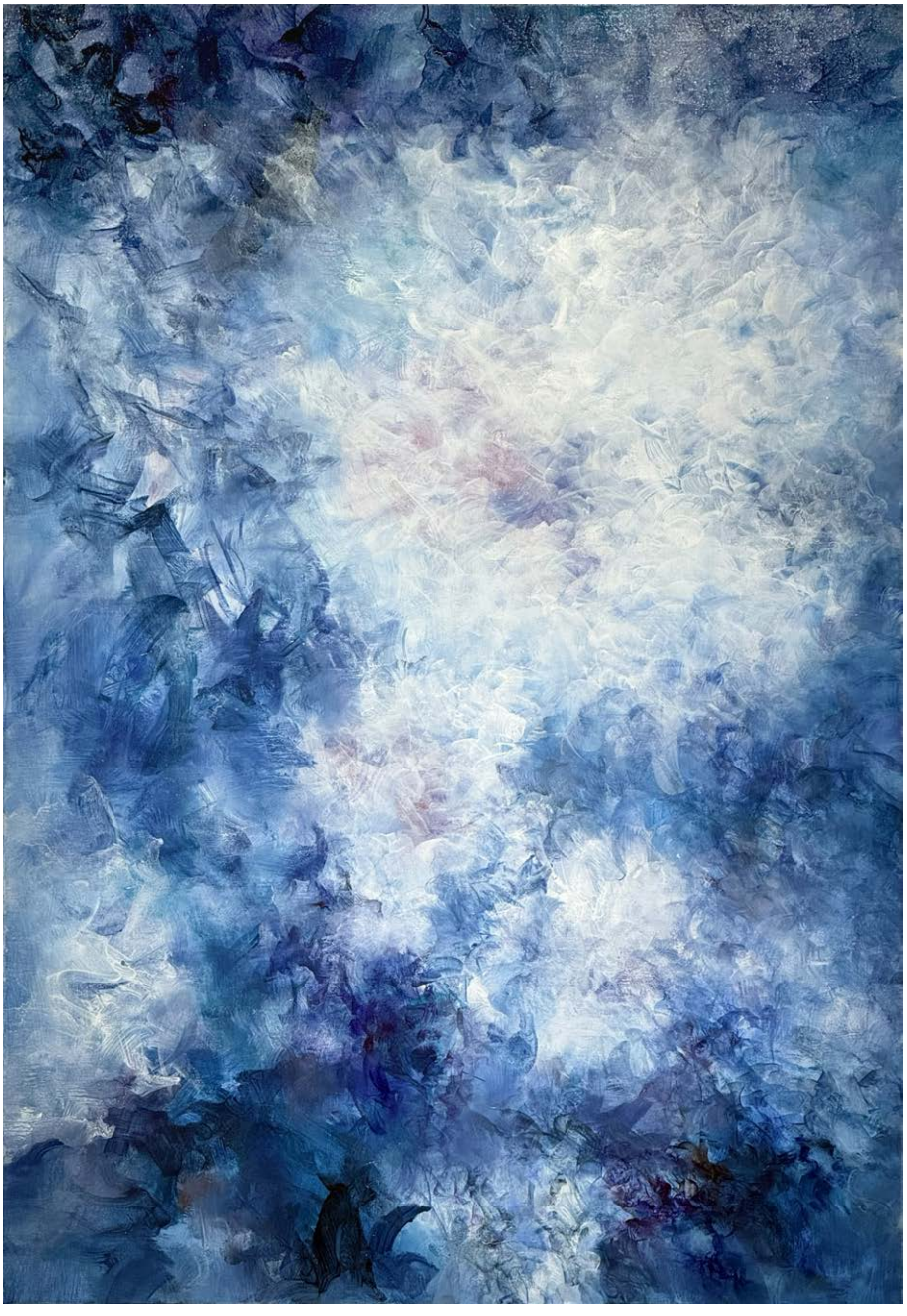
Flower 25–7 花25–7, 2025

Oil on canvas 布上油彩
190 x 150cm



Flower No. 25–3 花 25 – 3, 2025

Oil on canvas 布上油彩
120 x 90cm



Flower, 2023

Oil on canvas 布上油彩
130 x 90.5cm



Cold Mountain 25–1 冷山25 – 1, 2025

Oil on canvas 布上油彩
230 x 180cm



Cold Mountain No. 24–1 冷山 No. 24–1, 2024

Oil on canvas 布面油彩
120 x 90cm



Cold Mountain No.23–3 冷山 No. 23–3, 2023

Oil on canvas 布上油彩
190 x 150cm



Cold Mountain No. 15 冷山 – 15, 2022

Oil on canvas 布上油彩
190 x 150cm



Pervasion No.22–3 彌漫 No. 22–3, 2022

Oil on canvas 布上油彩
90 x 130cm



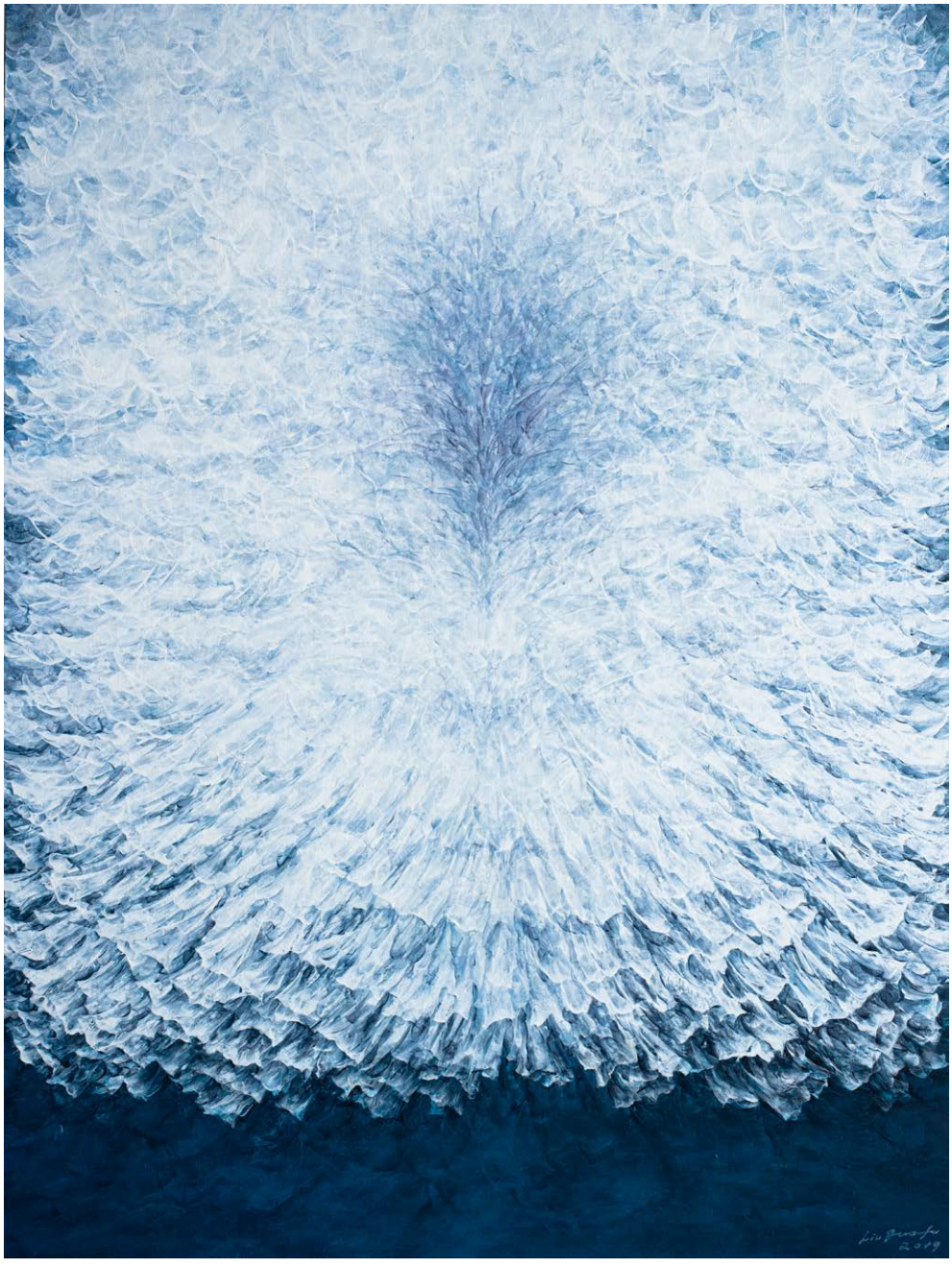
Flower No.22–9 花 No.22–9, 2022

Oil on canvas 布上油彩
136 x 180cm



Flower No. 14 花 – 14, 2021

Oil on canvas 布上油彩
160 x 120cm



Flower No. 5 花 – 5, 2019

Oil on canvas 布上油彩
160 x 120cm



Cold Mountain No. 10 冷山 – 10, 2021

Oil on canvas 布上油彩
150 x 380cm, diptych (150 x 190cm each)



Pervasion No. 35 彌漫 – 35, 2018

Oil on canvas 布上油彩
90 x 120cm



Pervasion No. 1 彌漫 – 1, 2015

Oil on canvas 布上油彩
137 x 200cm



Open Space No. 4 敞 – 4, 2013

Oil on canvas 布上油彩
130 x 150cm



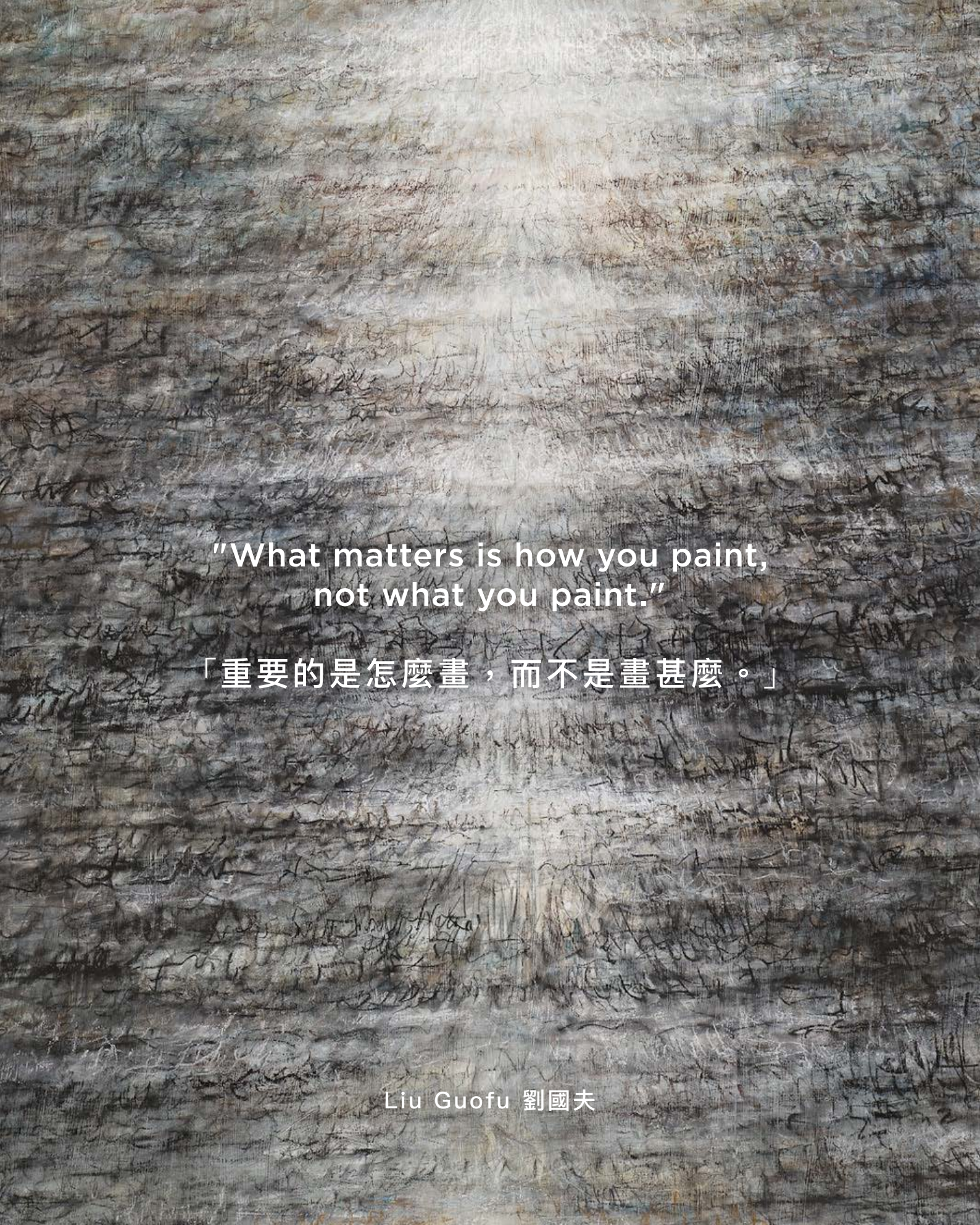
Open Space No. 16 敞 – 16, 2013

Oil on canvas 布上油彩
93 x 165cm



Descent 降臨, 2012

Oil on canvas 布上油彩
120 x 90cm



"What matters is how you paint,
not what you paint."

「重要的是怎麼畫，而不是畫甚麼。」

Liu Guofu 劉國夫

劉國夫：隱現之間

從筆觸的痕跡到生命的共鳴

文：許劍龍

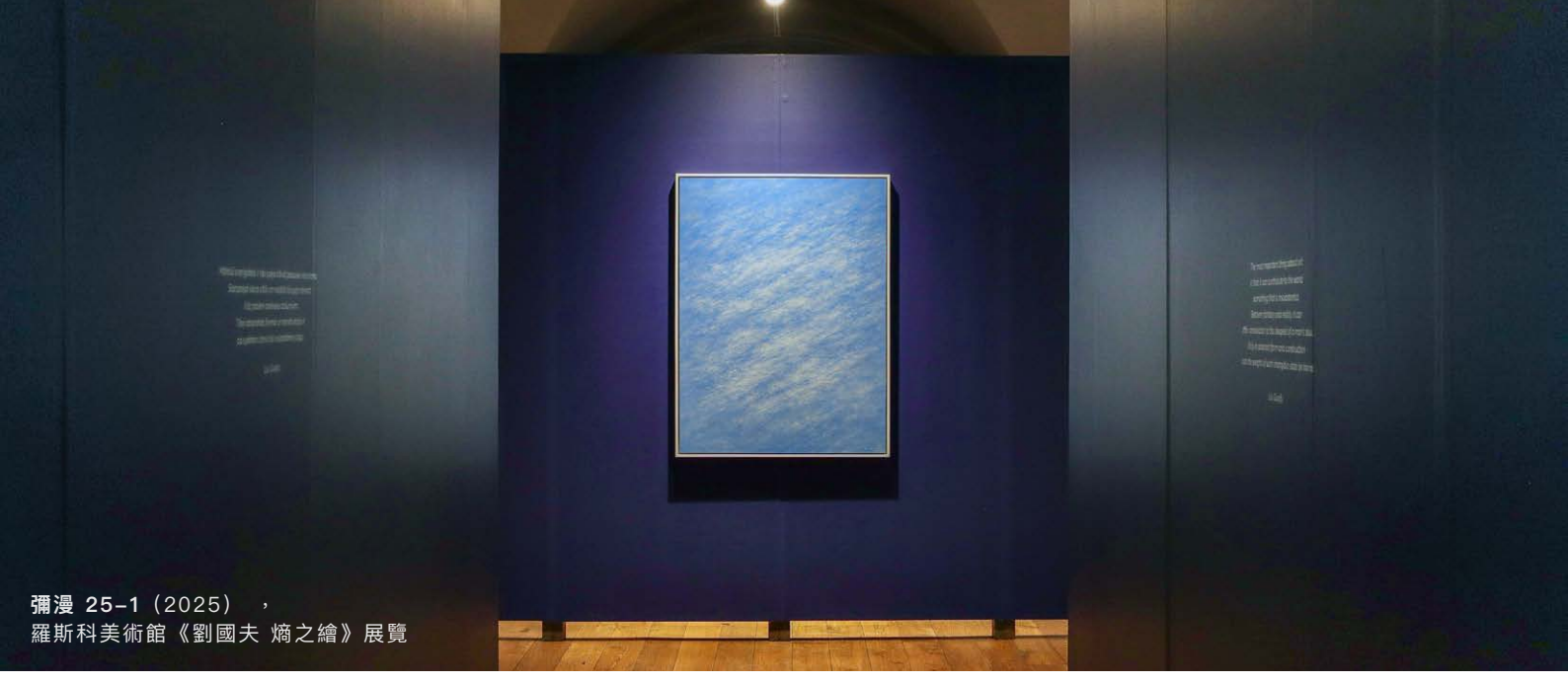
序：從《熵之繪》出發

今年，劉國夫的繪畫在拉脫維亞**羅斯科美術館（Rothko Museum）**迎來一次重要的集中呈現。**《熵之繪》（Painting of Entropy）**於6月5日至8月30日展出，將不同時期的作品帶入同一觀看場域，讓其繪畫語言的延續與轉化得以相互映照。美術館亦將「花」系列作品納入永久館藏，為他的藝術實踐進入國際公共收藏脈絡建立了重要的座標。

今年11月，《熵之繪》將由羅斯科美術館移師3812倫敦畫廊。這一巡展不僅延續了展覽的敘事，也讓在美術館中展開的觀看與思考，在另一個文化與空間語境中獲得新的迴響。對我而言，從羅斯科美術館到3812畫廊，策展工作的意義並非重述一條線性的創作歷程，而是隨著作品之間時而顯露、時而隱藏的聯繫，辨認那些看似不同的形態如何由同一股內在力量牽引，又如何在持續的變化中，走向尚未確定的可能。



羅斯科美術館收藏劉國夫作品 **花 25–8**（2025）；館長Māris Čačka（左）與3812聯合創辦人及策展人許劍龍（右）於 **花 25–8** 前合影



彌漫 25–1（2025），
羅斯科美術館《劉國夫 熵之繪》展覽

3812畫廊長期代理劉國夫的作品，而我也在與他多年的交往及持續的觀看中，逐漸意識到：他的創作並非一連串彼此取代的風格。不同時期的作品更像是同一生命經驗的反覆展開——某些形象退隱了，某些筆觸改變了，但其間始終存在著深層的延續。這份延續不一定直接顯現在題材或形式上，有時需要經過長時間的觀看，才會從作品之間慢慢浮現。辨認這些既可感知、又不完全顯露的聯繫，正是我從《熵之繪》出發，重新走近他繪畫世界的起點。

從「敞」（Open Space）、「彌漫」（Pervasion）與「痕跡」（Trace），到「冷山」（Cold Mountain）、「花」（Flower），再至近期的「賦格」（Fugue）與「深流」（Undercurrent），系列名稱固然提供了辨識的線索，卻不足以劃出清晰的階段邊界。某種在早期作品中出現的空間感，可能在多年後重新浮現；一度隱約的線條，也可能在新的材料與精神狀態中獲得不同的力量。它們更像彼此交織的水流，而不是依次完成的章節。

「熵」為觀看這段歷程提供了一個入口，但這個入口首先需要被謹慎界定。在熱力學中，熵是一種狀態量；從統計物理的角度，它與某一宏觀狀態所對應的微觀可能性有關，不能簡單等同於日常語言中的「混亂」。對孤立系統而言，總熵不會自發減少；這一原理使我們注意自然過程的方向，以及許多變化無法完全逆轉的事實。開放系統則可以透過與外界交換能量和物質，形成或維持局部秩序。

本展並不以繪畫證明物理定律，也不將筆觸的繁複程度視為熵的量度。我借用這個概念，是為了提出一個與劉國夫創作

密切相關的問題：當既有結構不斷受到擾動，新的關係如何形成；當畫面獲得暫時的秩序，變化是否就此停止？



花–14, 2021

劉國夫將科學與藝術視為引領人類文明走向未來的兩大支柱，並相信兩者的重要價值都在於創新：不僅延續既有知識與文化經驗，也向尚未被認識的可能性敞開。我理解這份信念，並非要抹平科學與藝術在方法上的差異，而是將探索視為兩者共同面向未來的姿態。這也與展覽借用「熵」的方式形成呼應——它不是對物理定律的直接轉述，而是一種思考變化、不可逆性，以及秩序如何被重新構建的隱喻。

在劉國夫的繪畫中，筆觸經由反覆層疊、覆蓋與否定，使既定結構不斷被鬆動，又在分散、交錯的痕跡之間建立新的聯繫。創作不是對混亂的簡單消除，更不是對既有形式的複製；它是在尚未確定的條件中，形成新的視覺關係與精神感受。藝術與科學在此相遇的，不是相同的答案，而是拓展人類經驗邊界的意願。

如果說「熵」使我們注意變化的方向與創作的不可逆性，那麼，「**隱現之間**」則將這些思考帶回繪畫自身的觀看經驗。近看劉國夫的畫，筆觸往往破碎、游移，彼此遮蔽；退後觀看，這些痕跡卻逐漸匯聚為光、氣與空間的整體感受。形象並非先已完整存在，再由筆觸將它呈現出來；它是在交錯、覆蓋與間隔之中逐步成立，也始終保留著重新鬆動的可能。

「隱現」因此不只是形象的時隱時現。它也關乎過往痕跡如何在覆蓋之後繼續作用，內在感受如何不經由敘事而獲得形式，以及作品之間的聯繫如何在觀看中被重新辨認。畫面的寧靜感並不意味著內部沒有衝突，而可能是眾多相互牽引的力量暫時達成的平衡。

我以「隱現之間」作為這篇文章的題名，正是希望讓觀看停留在這些關係尚未被完全固定的地方。它不是在顯露與隱藏之間作出選擇，而是辨認兩者如何共同構

成畫面：有些痕跡退入深處，另一些關係因而浮現；某種形態逐漸清晰，卻沒有窮盡畫面仍在醞釀的可能。生成不是一個預先宣告的結論，而是在這個「之間」持續發生的事。



冷山 25–1，2025（局部）

I. 人的恆定：變化之中的內在延續

如果說「隱現」是理解劉國夫作品的一條線索，那麼，在不斷改變的形態背後，使這些作品仍然屬於同一位藝術家的，又是甚麼？

這是我在長期觀看中反覆思考的問題。他的筆觸、色彩、材料與畫面氛圍不斷轉變，但作品之間始終存在一種難以僅憑形式概括的連續性。它不只是風格的辨識度，更關乎他如何感受世界，如何判斷一幅畫，以及如何讓感受經過時間與形式的考驗。

劉國夫1964年出生於南京，1985年畢業於南京藝術學院油畫系，畢業後曾在新疆生活數年。那段經驗中的自由感與精神開展，成為後來「敞」系列的間接動力。然而，「敞」並不是對某處風景的直接描繪。更值得注意的，是生活經驗如何經過長時間沉澱，轉化為繪畫中的空間感：地域不再只是被描繪的對象，也成為理解距離、開放與自由的內在尺度。曾經身處其中的風景不必再次出現，卻可能以空間的呼吸與畫面的開展，留存在後來的作品之中。

我所理解的劉國夫，是一位內省而不封閉、敏感而有節制的藝術家。他對細微感受保持開放，卻不急於將它們直接宣洩為

作品。敏感使他察覺尚未成形的情緒，自我要求則使他不滿足於情緒的即時表達。感受必須在畫面中找到自身的結構，才能真正成為繪畫。

這種節制，讓情感獲得更長久的承載。他願意反覆面對相近的構圖，容許一幅畫在修改與否定中逐漸形成，也不輕易用題材的新鮮或外在的認可，替代對作品自身的判斷。創作的變化因而未必始於一個刻意突破的決定；它也可能在日復一日的工作中，從感受的積累與判斷的調整慢慢浮現。

但這並不使他的藝術停留於個人內心。作品中的孤獨、喜悅、憂傷與渴望，固然來自一個人的生命經驗，卻不只屬於一個人。正因為他沒有急於將它們編排成明確的故事，這些感受才有可能越過個人經歷的細節，觸及觀看者自身的生命處境。

對我而言，這是其作品能夠建立共鳴的重要原因：它們不要求觀眾先知道藝術家經歷了甚麼，而是讓觀眾在色彩、筆觸與空間之中，辨認自己也曾感受、卻未必能夠說清的情緒。藝術家的生命經驗並未被直接展示，卻在畫面的關係中成為可以被他人感知的存在。

「人的恆定」因此不是一個不會改變的性格核心，而是一種相對持續的感知與判斷方式。它使藝術家能夠回應不斷變化的世界，也使不同時期的作品保持內在聯繫。變化沒有削弱他的身份；相反，正是在形態的更迭與經驗的沉澱之中，那份難以被形式標籤取代的精神特質逐漸顯露。



敞 25–10，2026

II. 陌生感與差異性：讓筆觸成為思想

這種內在的連續性，並不意味著劉國夫只需忠實於自己的感受，便能自然獲得藝術語言。恰恰相反，他對形式有著清醒而嚴格的要求。「陌生感」與「差異性」，是理解這份要求的兩個關鍵。

藝術家的真誠固然重要，但真誠本身並

不足以使一幅作品成立。每一位創作者都置身於既有作品、文化記憶與觀看習慣之中；如何與它們建立關係，又如何不只是重複它們，是創作無法迴避的問題。劉國夫所追求的差異，並不是為了顯得不同而切斷藝術史，而是在熟悉的經驗之中，找到尚未被充分感知的可能。

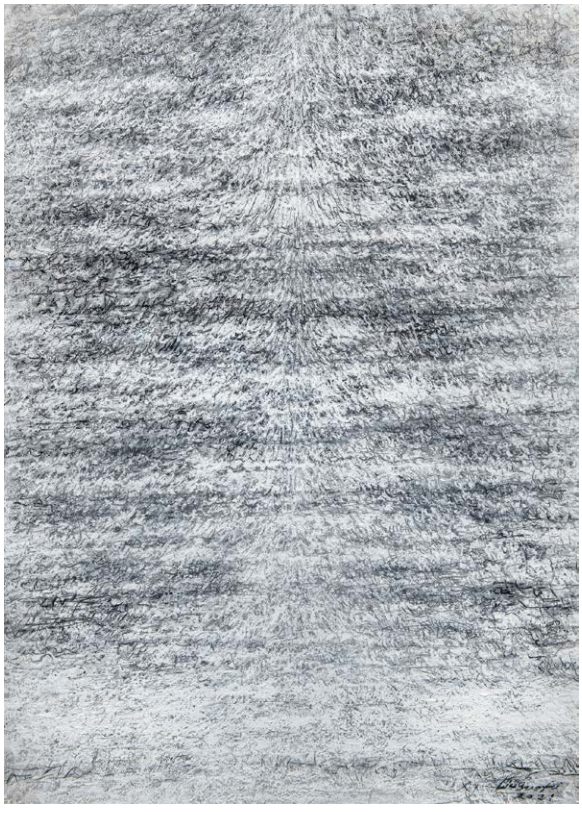
在本展的觀看脈絡中，我將「差異性」理解為作品如何建立自身的語言，將「陌生感」理解為這份語言如何改變我們的觀看。前者關乎藝術家的辨識與選擇，後者則發生於觀眾面前：當作品無法立即被歸入熟悉的類型，我們便需要放慢判斷，重新調整感知。

「敞」使空間的開展成為畫面的內在動力；「彌漫」讓形體與周圍的光、氣息彼此滲透；「痕跡」則將注意力引向動作的留存，以及可見與被遮蔽之間的關係。這些不是截然分開的形式分類，而是同一探索在不同時刻的側重：筆觸如何不再只是描繪物象的工具，而成為畫面自身發生的事件。

「**筆觸即觀念**」的意義，也正在這裡。筆觸不是思想形成之後才被選用的技術手段。線條如何落下，如何轉折，又如何被否定、保留或覆蓋，本身已包含藝術家對繪畫的理解。劉國夫強調，有意義的筆觸需要精神的支撐。技術與精神在此並非兩



敞 25–3，2025（局部）



無題 Z-1, 2021

個先後相接的層次，而是在同一動作中共同出現。

因此，「**無用之筆**」並不意味著沒有作用。它所鬆動的，是筆觸必須服務於物象辨認的功用。一道線未必用來交代山石、花瓣或輪廓，卻可以建立速度、阻力、間隔與重量，讓畫面產生難以由題材名稱概括的精神狀態。物象的指向或許變得隱約，筆觸自身的存在卻由此顯露。

從「熵」的策展視角觀看，這種實踐不是對凌亂的讚美，而是對既定秩序的持續追問。熟悉的形象被拆開，新的關係才有機會出現；然而，拆開本身並不等於創造。藝術家仍須在眾多可能之中作出判斷，使偶然的痕跡進入一個可以成立的整體。

劉國夫的獨特性，正存在於這兩種能力之間：他允許畫面走向陌生，也能辨認何時應當保留、何時需要改變。他不是放棄控制，而是不讓控制過早地封閉創作。感性的開放與理性的選擇，共同使筆觸成為思想，也使畫面在形象尚可辨認、卻不再完全受其支配的地方，獲得新的張力。

III. 同一個腳印，不同的地面：材料與痕跡

理解了筆觸在其創作中的位置，便能更清楚地理解劉國夫為何持續跨越不同媒介。

他曾以一個簡單的比喻說明自己與材料的關係：踏在沙地上，或踏在泥地上，留下的痕跡固然不同，但本質上，仍是同一個人的腳印。我一直認為，這個比喻比「跨媒介」的分類更接近他的創作實際。它既承認材料造成的差異，也指出藝術語言不必因媒介改變而失去自身。

從布面油畫到紙本作品，從水墨、色彩到油畫棒，劉國夫並不把媒介視為藝術身份的邊界。2024年的紙本個展集中呈現其2016年至2024年間的水墨設色、紙本油



「花」系列， 3812香港畫廊《青苔之上：劉國夫紙上作品展》展覽現場

畫及油畫棒作品，也說明紙本並非偶然出現的旁支，而是持續發展的實踐。

然而，同一個人的腳印，並不意味著材料只是被動承接動作。沙地與泥地會改變足跡；同樣，紙張的吸收、顏料的附著、畫布的彈性與木板的硬度，也會改變藝術家的動作，以及下一步可以作出的選擇。

在本展中，不同媒介的並置，因而不只是讓觀眾辨認技術上的變化。我更希望它們使人看見：同一份創作意志，如何在不同的物質條件中受到回應、阻擋，並被重新塑造。

「賦格」採用木板，便具有這樣的意義。相較於畫布，木板較堅硬的支撐，使油畫棒劃過表面時獲得不同的阻力與確定感。線條的性格不只來自藝術家的意志，也來自手、工具與表面之間的相互作用。它不是一個早已完成於頭腦中的形象，被忠實搬到材料上；它是在作畫的過程中，透過觸感與視覺回應逐步形成。

每次落筆、擦改與覆蓋，都改變了後續工作的條件。即使重新修改，材料與動作的歷史也不會因此完全消失。有些痕跡仍然可見，有些被覆蓋，卻繼續影響表面的厚度、色彩與下一次落筆的可能。畫面的表層因而並不是全部：我們所看見的形態，也由那些不再直接可見的動作所構成。

「熵」的隱喻在這裡觸及了創作的不可逆性：藝術家可以修正畫面，卻不能使已經發生的過程從未發生。作品所獲得的秩



香港蘇富比藝術空間《劉國夫：昇華之境》展覽現場；左起：**花–14**（2021）；**冷山 No. 23–3**（2023）

序，始終建立在這段累積的歷史之上。而「隱現之間」所提示的，正是這段歷史如何以不同程度留存在畫面中——被遮蔽不等於被消除，顯露也不意味著過程已被完整交代。

因此，跨媒介的意義不只在於將油畫與水墨並置，更不宜被概括為一種籠統的「東西方融合」。它所檢驗的，是個人的藝術語言能否在物質條件改變之後繼續生成。當地面改變，同一個人的腳印留下新的形態；延續與變化，正是在這種關係中同時成立。

IV. 重複之中的差異：「冷山」與「花」的觀看時間

材料改變了痕跡的形成，而觀看時間則改變了我們對痕跡的理解。「冷山」與「花」的並置，將這個問題帶到展覽的中心。

在「冷山」系列中，劉國夫有意保留相近的構圖與方向。初看時，作品之間似乎存在高度的相似；但當觀看持續下去，差異便從筆觸、層次、密度，以及局部與整體的關係中逐漸浮現。一幅畫的山勢可能更為凝聚，另一幅則似乎正在被光與氣鬆開；相近的外形，承載著不同的內部運動。

我希望透過作品的並置，讓觀眾經驗這個從「相似」走向「差異」的過程。展覽不必急於用文字指出每幅畫的特點，而可以讓相鄰的作品彼此照亮，使那些單獨觀看時不易察覺的變化變得清晰。

劉國夫對中國山水畫筆法的重視，也提供了理解這種重複的線索。歷代畫家都畫山、雲與天空，使作品彼此區別的卻不只是山的外形，而是山水如何被構建。莫蘭迪與賈科梅蒂對相近題材的持續探索，同



「花 」系列，羅斯科美術館《劉國夫 熵之繪》展覽現場

樣構成其思考的參照：穩定的題材未必限制創造，反而可以使細微而深刻的差異更清楚地顯現。

這份耐性，是我在劉國夫的創作中尤為珍視的特質。他不依賴題材的頻繁更新證明變化，而願意在看似有限的條件中，持續提高感知的精度。每一次落筆都改變下一次落筆的條件，因此，即使構圖相近，每幅畫仍然走過不同的生成路徑。

「花」讓這種觀看獲得另一種張力。如果說「冷山」使人感到聚合、承重與垂直的牽引，「花」則更容易將注意力引向舒展、透光與邊界的游移。這並不是對兩個系列的固定定義，而是它們在並置之中可以開啟的感知方向。

花並不只是柔美的題材。當輪廓不斷被構成，又被周圍的光與筆觸鬆動，它便處於顯現與消隱之間。山也不只是穩固的形體：看似完整的山勢，可能由大量細碎、游移的痕跡構成。「花」的白色調、層疊筆觸與半透明感，亦使油彩呈現出超越其通常物質印象的輕盈。在這種輕盈之中，形體並未消失，而是以另一種方式存在。

這裡的隱現，不只是畫面上可以辨認的形式特徵，也發生在觀看的過程之中。當我們試圖追隨一道輪廓，它可能已融入周圍的筆觸；當注意力轉向局部的色層，整體形象又可能在視線的邊緣重新成立。觀看不是逐步揭開一個早已完成的答案，而是在形體與氣息、局部與整體之間，不斷調整自身的位置。

寒冷的山景與花朵的舒展，在此不構成簡單的情緒對立。它們使我們看見，同一位藝術家如何在凝聚與消散、承重與透光之間，尋找不同的平衡。山可以是脆弱的，花也可以具有韌性；形式所承載的感受，始終超出題材帶來的第一印象。

在「熵」的策展脈絡中，重複提供了一個相對穩定的觀看框架，使每幅作品內部的變化更易被感知。當題材不再佔據全部注意力，筆觸如何組織畫面，便逐漸成為真正的問題。

因此，「冷山」與「花」要求的不是快速辨認，而是停留。山與花是入口，而非答案。劉國夫那句「**重要的是怎麼畫，而不是畫甚麼**」，也不只是對創作方法的說明，更可以成為觀看這些作品的起點。

V. 從聆聽到「賦格」：賦予情感形式

從「冷山」與「花」走向「賦格」，展覽中的時間感也隨之改變。前者使我們在相近形象之間辨認差異，後者則將重現、交錯與回應帶入畫面的內部。

要理解這個轉變，不能忽略**古典音樂**在劉國夫生活中的位置。近四十年來，聆聽並非創作之外的點綴，而是一種持續的精神實踐。他像閱讀一樣專注地聽音樂，而不只是讓旋律充當作畫的背景。



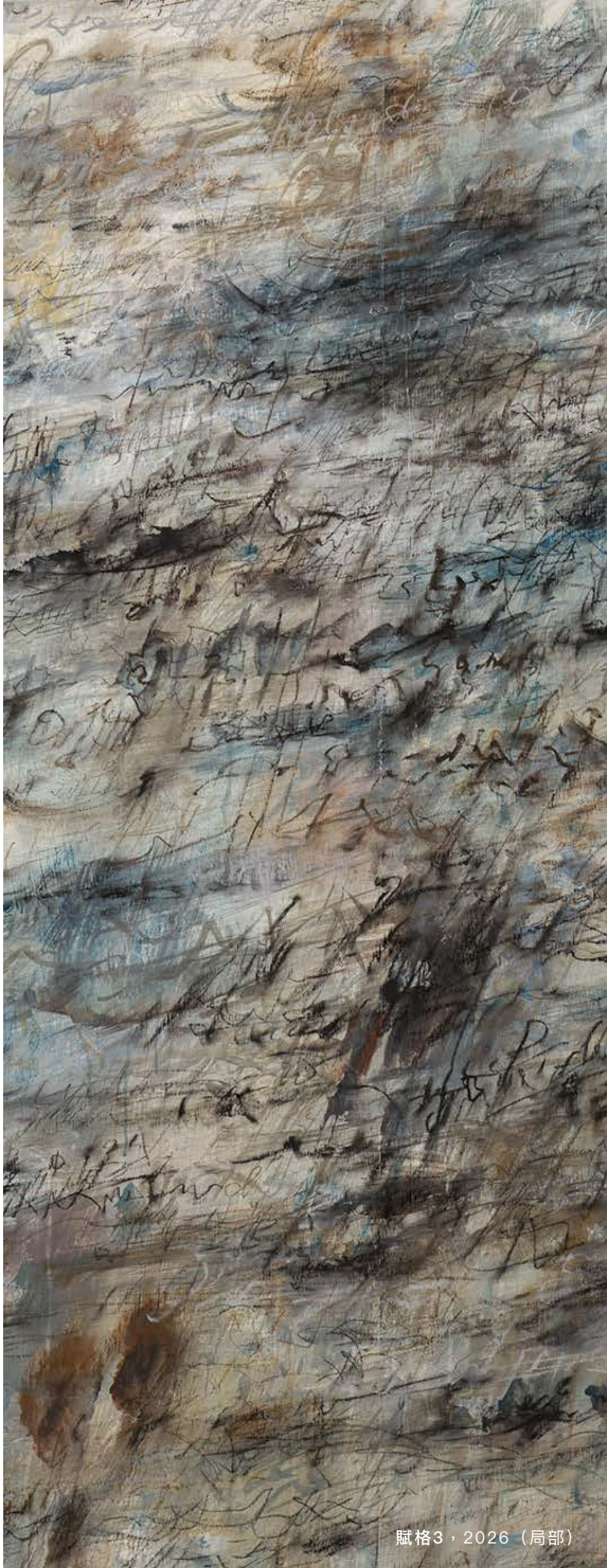
「賦格」系列，羅斯科美術館《劉國夫 熵之繪》展覽現場

在我對國夫的理解中，音樂的重要性不只在於激發情緒，更在於讓情緒的複雜性獲得形式上的經驗：一種感受如何延宕、回返、加深，又如何在某個時刻得到釋放。音樂不必依靠明確的人物、情節或場景，便能觸及內在經驗；這與他的繪畫有著深刻的相通之處。

因此，音樂的影響不宜只從音符般的線條、作曲家的名字或作品題名中尋找。更深層的聯繫在於：形式本身可以承載情感，而不必先將情感轉化為故事。那些無法被直接描繪的經驗，可以透過節奏、力度與間隔，獲得可感知的形態。

「賦格」正是在這段長期關係中生發。音樂中的賦格，通常由主題在不同聲部中先後進入，並透過對位關係展開。在這組繪畫中，我更願意將它理解為回應、重現與持續發展的線索，而不是把畫面嚴格對應於作曲結構。作品不是某首樂曲的圖解，而是聆聽經驗在另一種材料與感知方式中的延伸。

與莫扎特聆聽經驗相關的一幅《賦格3》，呈現出相對輕盈、優雅的狀態。然而，優美並不意味著情感淺薄；輕盈之中也可以包含對孤獨的理解與悲憫。這正呼應了劉國夫創作中值得注意的反向表達：以輕薄承載厚重，以柔軟呈現力量。



賦格3，2026（局部）

情感與形式在這裡不建立簡單的一對一關係。悲傷不必被畫得沉重，力量不必以粗硬的姿態出現。形式與感受之間的距離，反而使情感保持複雜，不被立即辨認為某一種情緒的標記。感受並未被隱去，卻也沒有被完全說明；它留在可感知而不易命名的地方。

畫面中的「Mozart」也具有雙重性。它可以被閱讀，喚起聆聽的背景；同時，它又以字形、尺度與位置參與畫面的結構。名字並未將抽象關係轉化為明確敘事，而是在可讀與可見之間，增加了一層新的張力。

另外兩幅《賦格1》及《賦格2》，則與貝多芬晚期弦樂四重奏的聆聽經驗相關。孤獨、抗爭、不甘，以及人在生命面前想要改變、卻無法改變的處境，沒有被轉化為具體情節，而是進入色調、線條力度、覆蓋與間隔之中。

木板與油畫棒使這種轉化具有鮮明的物質形態。聆聽中的感受，經過身體動作、材料阻力與落筆的選擇，成為可見的痕跡。音樂不是被描繪的對象，而是參與創作的力量；它與藝術家、材料及既有畫面一起，改變下一步工作的條件。

在兩幅較為沉重的《賦格》之後，《深流》帶來另一種狀態。劉國夫將它理解為



賦格2，2026（局部）

一次清理或洗禮；在策展的觀看中，我更願意將這份潔淨理解為經驗之後的澄明，而不是回到從未發生過任何事情的空白。

《賦格》與《深流》的關係，也因此不宜被讀成「混亂之後恢復秩序」的公式。它們呈現的是創作自身的呼吸：聚集與疏放、密集與清澈，彼此構成條件。新的平衡並未抹去此前的精神負荷，而是在那份經驗之後，為繼續創作建立了另一種可能。某些張力不再佔據畫面的表層，卻仍可能在清澈之下，成為持續作用的深流。

VI. 與羅斯科相遇：在精神深度面前建立自身

「賦格」的精神張力，也將我們帶回這次展覽所發生的場域。

羅斯科美術館不只提供了一個展示作品的空間。它與羅斯科藝術遺產的聯繫，使劉國夫的繪畫進入一個關於抽象、精神深度與觀看經驗的脈絡。對我而言，策展的責任不是利用這個名字為作品增加權威，而是辨認：這場相遇究竟使哪些原本存在於作品之中的問題變得更為迫切。

劉國夫珍視國際級美術館給予的認可，卻不願讓場館聲望代替作品本身的價值。這份態度與其創作中的自主性是一致的。他接受外界的回應，也始終將判斷的重心放在繪畫能否成立。展覽可以成為重要的契機，但不能替藝術家完成對自己的要求。

然而，羅斯科的名字確實構成了一種精神上的觸動。它所指向的，不只是藝術史中的地位，也是一種以繪畫承擔巨大內在張力的可能。面對這樣的場域，問題不是如何接近羅斯科的形式，而是自己的作品能否以自身的方式，回應那份深度。

其中兩幅色調較為深沉的《賦格》，承載著他對羅斯科的敬意，也凝聚了他對自身創作的嚴格要求；這份敬意與自我要求，賦予作品深厚的情感重量。藝術史在這裡不只是可以引用的資源，更成為一面使藝術家重新審視自身工作的鏡子。另一位創作者建立的高度，不提供現成的答案，卻使自己的問題變得更清晰。

因此，兩位藝術家的關聯不宜被簡化為色彩或氛圍的相似。更值得關注的，是繪畫如何在不依靠明確敘事的情況下，承載人的孤獨、脆弱與精神張力。劉國夫仍以自身的筆觸、層疊與材料關係作出回應，而不是用形式模仿證明這場相遇。



冷山–10, 2021（左）；**痕跡–6**, 2018（右）

這種回應，也提醒我們：精神深度未必表現為一個可以立即辨認的主題。它可能存在於色層的牽引、線條的阻滯，以及畫面中難以被填滿的間隔。作品不必將內在經驗全部顯露，仍然可以使觀看者感到它的重量。

當展覽延伸至3812倫敦畫廊，這個問題又進入新的觀看條件。不同的空間尺度、作品組合與觀看距離，都可能使既有作品之間出現此前未被充分察覺的聯繫。巡展的意義，因而不只是將相同作品再次展示，而是讓作品在新的關係中重新被看見。

這也使展覽成為一個雙向的過程：觀眾得以回望藝術家已經形成的語言，藝術家則透過新的呈現，重新衡量自己的創作。作品本身或許未曾改動，它們之間的呼應卻可能隨著場域的轉換，從背景走向前景，或從顯明退入含蓄。

VII. 保留未知：在隱現之間繼續觀看

展覽走到最後，我希望留下的不是一個可以概括所有作品的答案，而是一種仍然開放的觀看。

劉國夫對作品闡釋的保留，與他對創作的理解密切相關。他並不拒絕交流，而是警惕過早及過度的解釋可能將作品的意義定型，封閉其原本開放的詮釋空間。對抽象繪畫而言，這份保留尤其重要：當一種感受被說得過於確定，其他進入作品的路徑便可能被遮蔽。

在長期交往中，我逐漸理解，這不是迴避判斷，而是一種有意識的節制。他對落筆、結構與作品是否成立有著明確要求，卻不認為創作者的說明可以窮盡畫面。藝術家完成的是一幅畫，而不是所有觀看的結論。

這也界定了我在本展中的策展位置。文字可以提供線索，作品的並置可以建立關係，但它們都不應替觀眾完成感受。策展不是將陌生變成熟悉，再把作品安放於一套完整的解釋之中；它應當使觀眾更有能力接近陌生，同時讓尚未被說清的部分繼續存在。

「隱現之間」所保留的，正是這種未被窮盡的空間。隱藏並不只是等待揭開的秘密，顯現也不是觀看必然抵達的終點。有些關係因為沒有被完全說明，反而能夠在不同觀看者的經驗中持續展開；有些感受一度清晰，卻又隨著觀看的深入，呈現出新的複雜性。

回到「熵」，真正使這個概念與展覽相連的，是對變化方向與不可逆過程的關注。每一次覆蓋都改變畫面的歷史，每一

次保留都成為後續創作的條件；作品獲得形態之後，也不會使藝術家的生命停留在完成它的那一刻。

因此，一幅畫的完成，只是生成過程中的一次暫時確立。藝術家還會經歷新的遭遇，重新理解過往，改變感知與判斷。已經形成的語言固然構成下一步的基礎，卻不必成為下一步的邊界。某些曾經重要的形態可能退隱，某些尚未受到注意的關係則可能在日後浮現。

劉國夫曾說：「**因為我自己都不知道，明天我會畫哪一張畫。**」我珍視這句話，是因為它在多年持續的工作之後，仍然為未知保留了位置。真正的開放，並非缺乏經驗與判斷，而是不讓經驗過早變成答案，不讓已經建立的形式阻止新的感受進入。

這份自主，也使他不以迎合某一群觀眾作為創作的前提。共鳴不是預先設計的效果，而是在作品與觀看者之間逐漸形成的關係。不同的人帶著各自的生命經驗進入畫面，作品也因此獲得超出創作者原初感受的回響。

從「敞」的開展、「彌漫」的氣息與「痕跡」的留存，到「冷山」的反覆、「花」的顯隱，再到「賦格」的張力與「深流」的清澈，這些系列並未指向同一



彌漫 – 35，2018

個預定的答案。它們是藝術家在不同時刻，對自身與世界作出的回應；也是一種語言如何在保持內在連續性的同時，不斷改變自身的證明。

對我而言，「**隱現之間**」不只是對畫面狀態的描述。它也指向劉國夫創作中最值得珍視的能力：讓形象在鬆動之中保持存在，讓過往在覆蓋之後繼續作用，讓個人的感受在不被直接說明的情況下，觸及共同的生命經驗。這個「之間」不是等待被消除的模糊，而是繪畫得以持續生發、觀看得以不斷深入的空間。

《深流》可以為這次展覽留下清澈的停頓，卻不必成為終止。它承接此前的痕跡，也向尚未出現的畫面敞開。

畫面可以完成，卻不會因此被看盡。

在隱現之間，生成仍在繼續。



“The material itself is not what particularly concerns me. Just as the footprints left on sand and mud are both mine.”

「材料本身並不是我特別在意的。就像無論是在沙地還是泥濘留下的腳印，都是我的腳印。」

Liu Guofu 劉國夫



Flower 花, 2026

Ink and colour on paper 紙本彩墨
138 x 68cm



Flower 花, 2026

Ink and colour on paper 紙本彩墨
68 x 138cm



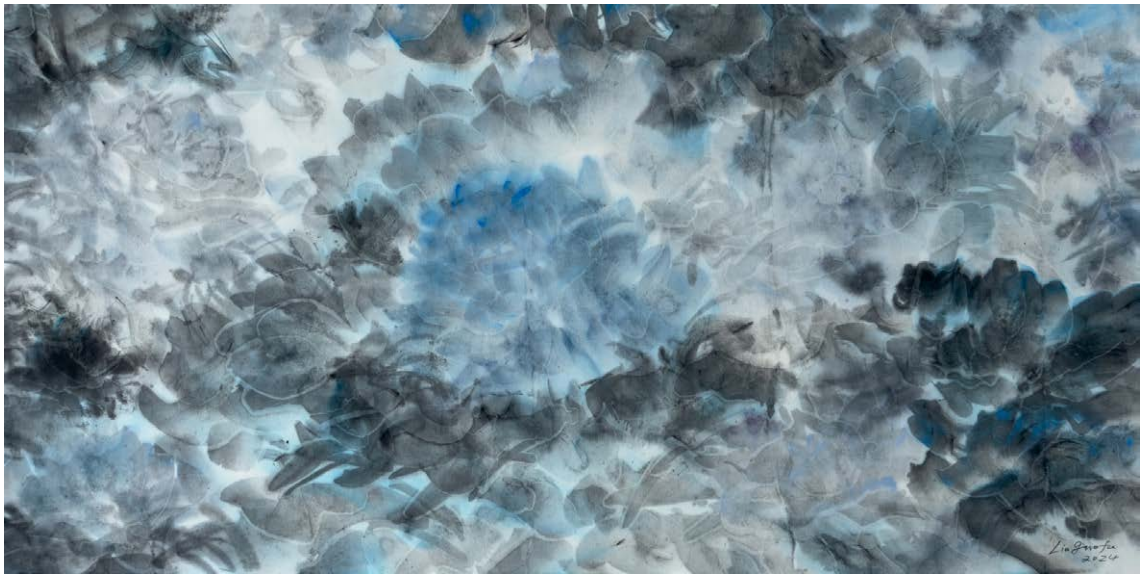
Flower 花, 2026

Ink and colour on paper 紙本彩墨
97 x 69cm



Flower 花, 2026

Ink and colour on paper 紙本彩墨
138 x 68cm



Flower 花, 2024

Ink and colour on paper 紙本彩墨
68 x 138cm



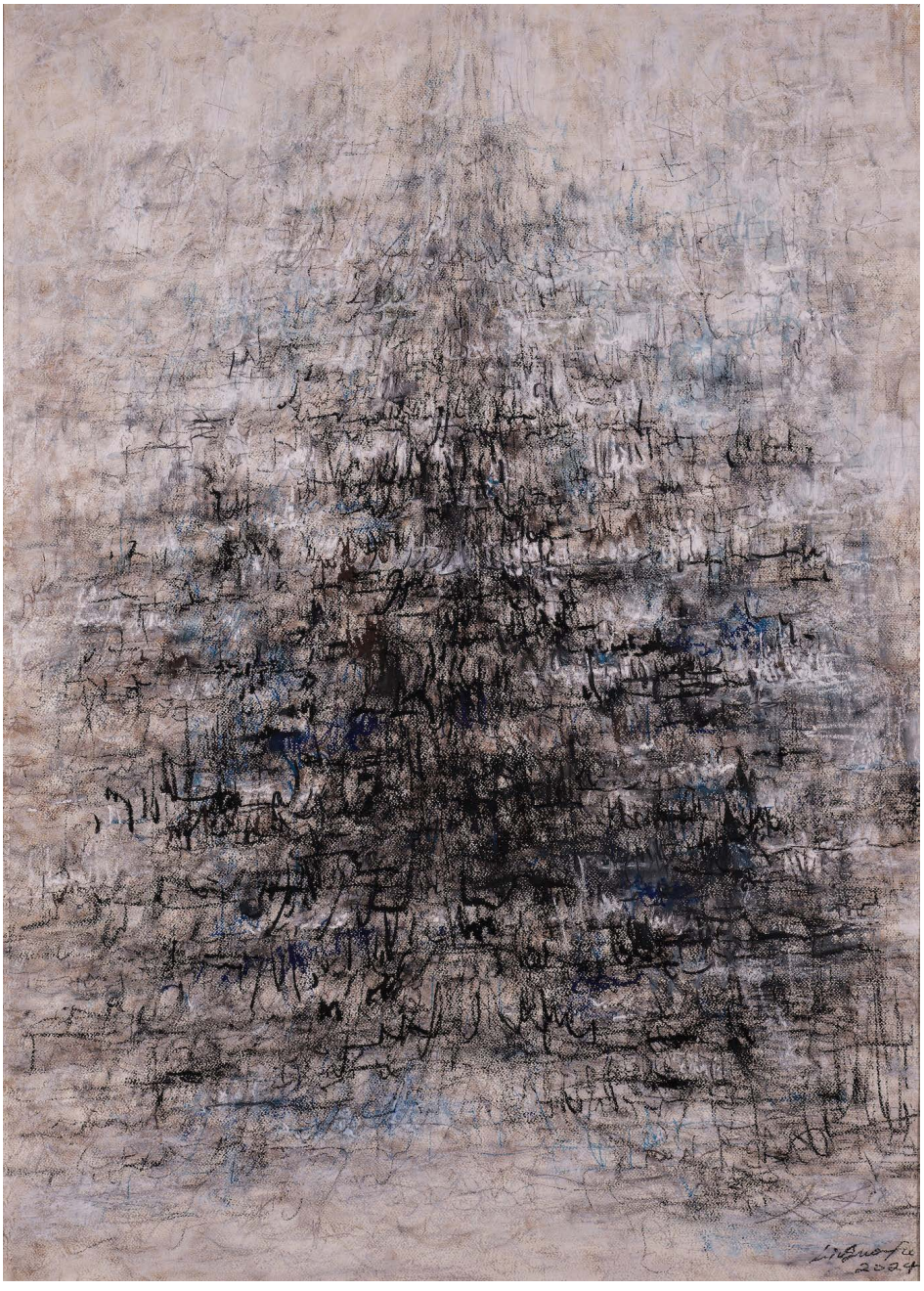
Flower 花, 2024

Ink and colour on paper 紙本彩墨
97 x 69cm



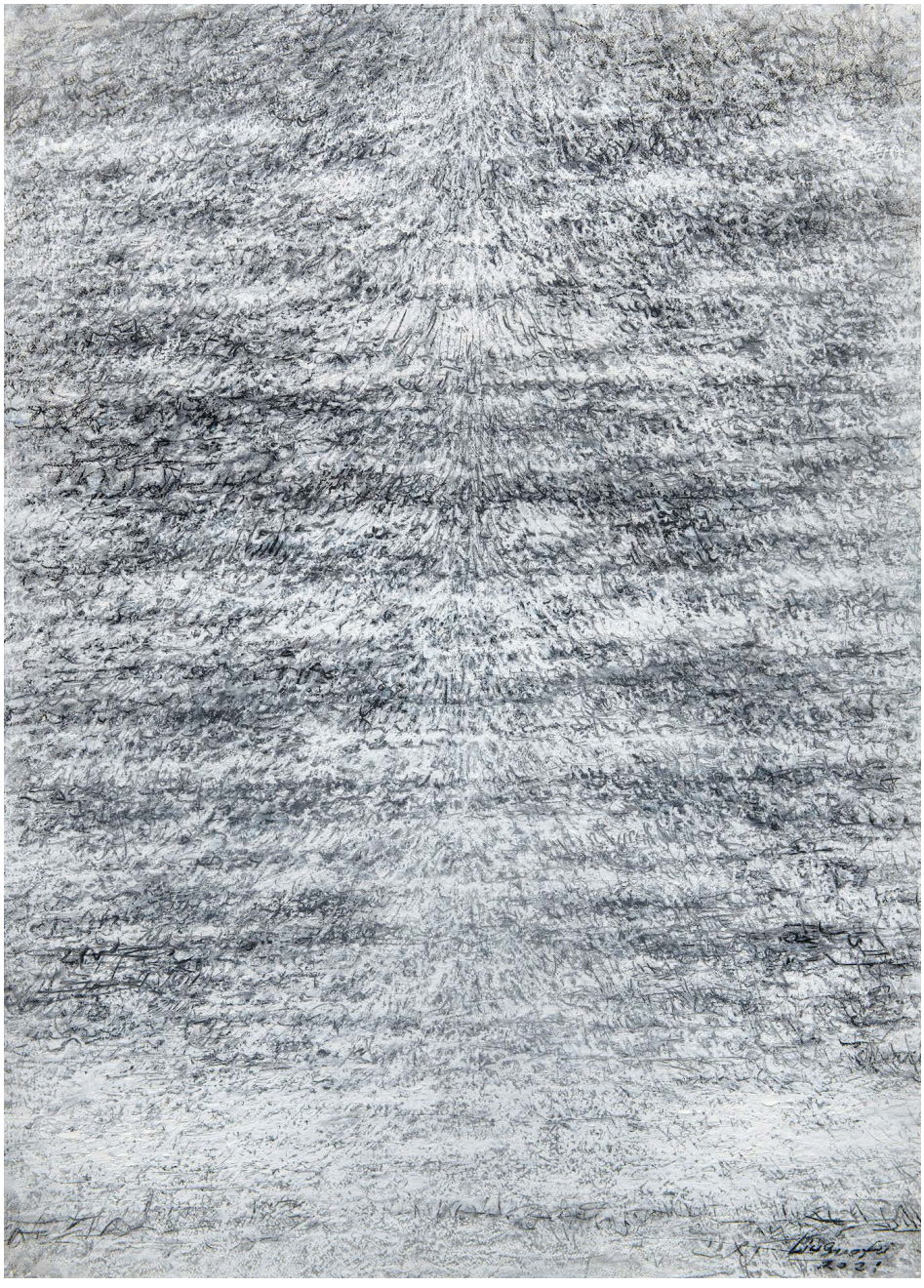
Dusk upon the Husk – 3 青苔之上–3, 2024

Ink and colour on paper 紙本彩墨
70 x 138cm



Untitled Z–2 無題 Z–2, 2024

Oil pastel on paper 紙上油畫棒
108 x 78cm



Untitled Z–1 無題 Z–1, 2021

Oil pastel on paper 紙上油畫棒
109 x 78cm



Untitled Z–1 無題 Z–1, 2019

Oil pastel on paper 紙上油畫棒
79 x 108cm



“What truly matters in painting is not the subject matter itself, but how you use your own language and approach to present it. ”

「繪畫真正重要的，並不是內容本身，而是你如何通過自己的語言和方式去呈現它。」

Liu Guofu 劉國夫

ABOUT

Liu Guofu (b. 1964)



Liu Guofu was born in 1964 in Nanjing and graduated from the Oil Painting Department of Nanjing University of the Arts in 1985. He currently lives and works in Nanjing.

His artwork melds motions of light with air. While “light” brings out its depth, “air” helps disperse the “light” to every corner of the work. His symbolic blue-greyish colour is fundamental to his works. Up close, the brushstrokes are chaotic and fragmented, yet from a distance the brushstrokes gather to form a poetic tranquillity.

Liu Guofu has held various major solo exhibitions in the Rothko Museum (Latvia), China Art Museum (Shanghai), Today Art Museum (Beijing) and Jiangsu Art Museum (Nanjing). In 2023, the artist’s solo exhibition “Liu Guofu: Requiem” was held in Sotheby’s Hong Kong Gallery, which was a huge success. In June 2026, Rothko Museum presented Liu Guofu’s first overseas museum exhibition, “Painting of Entropy”, unveiling his new series “Fugue” and “Undercurrent”. In November, the exhibition travelled to 3812 Gallery London, further extending Liu Guofu’s artistic influence internationally. His paintings were widely collected by private and institutional collectors, such as the Rothko Museum (Latvia), MGM Chairman’s Collection (Macau), China Art Museum (Shanghai) as well as private collectors from U.K, France, Germany, Monaco, Switzerland, Dubai, India, U.S., Canada, Indonesia, Hong Kong, Macau and Mainland China.

Solo Exhibitions

2026 "Painting of Entropy", 3812 Gallery, London
"Painting of Entropy", Rothko Museum, Daugavpils, Latvia
2025 "Wang Jieyin & Liu Guofu duo exhibition", Westbund Art & Design 2025, 3812 Gallery, Westbund International Convention and Exhibition Center, Shanghai
"LIU GUOFU: SUBLIME IMAGERIES – An Exquisite Private Viewing", Mount Nicholson Penthouse, Hong Kong
2024 "Dusk Upon the Husk: Liu Guofu Works on Paper Exhibition", 3812 Gallery, Hong Kong
2023 "Liu Guofu: Requiem", Sotheby's, Hong Kong
2022 "In Praise of Blandness: Liu Guofu Solo Exhibition", 3812 Gallery, London
2021 "In Praise of Blandness: Liu Guofu Solo Exhibition", 3812 Gallery, Hong Kong
2018 "Vibrating Double Shadows: Liu Guofu Solo Exhibition", 3812 Gallery, London
2016 "Phantom Brushstrokes: Liu Guofu Solo Exhibition", 3812 Gallery, Hong Kong
2015 "Painting Salon of Liu Guofu", 3812 Gallery, Hong Kong
2011 "Fantastic Scenery: Liu Guofu Solo Exhibition" Touring Exhibition, Today Art Museum, Beijing/ Jiangsu Art Museum, Jiangsu/ Shanghai Art Museum (now renamed as China Art Museum), Shanghai

Group Exhibitions

2026 "Life and Form", 3812 Gallery, Hong Kong
2026 "The Ascent: 15 Years of 3812 Gallery – Anniversary Exhibition", 3812 Gallery, Hong Kong
2025 Taipei Dangdai Art & Ideas, 3812 Gallery, Taipei Nangang Exhibition Center, Taipei
"When Schiele Meets Peking Opera Figure: Global Modern and Contemporary Masters Exhibition", 3812 Gallery, Hong Kong
"Abstraction in Dialogue", 3812 Gallery, Hong Kong
2024 Abu Dhabi Art Fair 2024, 3812 Gallery, Saadiyat cultural district, Abu Dhabi
The Treasure House Fair, 3812 Gallery, Royal Hospital Chelsea, London
2023 The Treasure House Fair, 3812 Gallery, Royal Hospital Chelsea, London
"As Water", 3812 Gallery, Hong Kong
2022 "Spirit and Landscape", 3812 Gallery, London
Masterpiece London Art Fair, 3812 Gallery, London
"Blessings", 3812 Gallery, Hong Kong
2021 "Awakening- MGM Lion Party", MGM Chairman's Collection Exhibition, MGM Cotai, Macau
2020 "RECONNECT: The Summer Exhibition 2020", 3812 Gallery, London & Hong Kong
2019 "Mind-Scape V: Summer Group Exhibition", 3812 Gallery, London
3812 Gallery Artists Group Exhibition, INK NOW Taipei Art Expo, Expo Dome, Taipei Expo Park, Taipei
2018 Pulse/Thread: 3812 Gallery Artists Group Exhibition, 2018 ART TAIPEI, Taipei Convention Centre, Taipei
2017 "Summer Show 2017", 3812 Gallery, Hong Kong
Elements - Wang Jieyin and Liu Guofu Joint Solo Exhibition, 2017 ART TAIPEI, Taipei Convention Centre, Taipei
2016 "3812 Gallery Artists Group Exhibition", Fine Art Asia 2016, Hong Kong Convention and Exhibition Centre, Hong Kong

"Mind-Scape III: 3812 Gallery Artists Group Exhibition", 3812 Gallery, Hong Kong

2015 "Mind-Scape II: 3812 Gallery Artists Group Exhibition", 3812 Gallery, Hong Kong
"Space Matter", 3812 Gallery, Hong Kong
3812 Gallery Artists Group Exhibition, Fine Art Asia 2015, Hong Kong Convention and Exhibition Centre, Hong Kong

2014 "Empty Cold – Infra-mince of Snow-scape", SOKA Art Center, Beijing
"Social Landscape", Sichuan Fine Art Institute, Chengdu
"The heavy footprints – The exhibition of Nanjing International Art Festival", Nanjing International Art Festival, Nanjing
"Dialogue 5:5: Chinese and German Artists' Group Exhibition", Kunstraum Villa Friede, Bonn
"Chinese Artists in St.Urban – A Passage to the Alps #1", Art-St-Urban Modern Art, Lucerne

2013 "Forms of the Formless – Exhibition of Chinese Contemporary Art", Sishang Art Museum, Beijing
"YWSZ: The Jiangsu Blank to Blank – Inframince Exhibition II", Soka Art Center, Beijing
"Contemporary Art Study Exhibition", Zhejiang Art Museum, Hangzhou
"Moving Beyond", Z-art Center, Shanghai
"Forms of the Formless - Exhibition of Chinese Contemporary Art", Hubei Art Museum, Wuhan
"Moving Beyond: Painting in China", Summer Hall, Edinburgh
"Mind-Scape: 3812 Gallery Artists Group Exhibition", 3812 Gallery, Hong Kong

2012 "Duchamp'Inframince in Painting: First Zhuangzi International Conference Parallel Exhibition", Yuan Art museum, Beijing
"The 4th Guangzhou Triennial: De-Chinese Imagination – Contemporary Chinese Art Exhibition", Guangdong Museum of Art, Guangzhou
"Ink Boundary", M50 Datetang Huafu Art Space, Shanghai
"Chinese Expressionism - 2012 Oil Painting Invitation Exhibition", Phoenix Art Palace Museum, Wuxi
"Nord Art 2012 International Art Exhibition", Kunstwerk Carlshütte, Büdelsdorf

2011 "The Will of China - China Contemporary Art Invitation Exhibition", Museum of Contemporary Art, Beijing
"Meeting with Nostalgia: Contemporary Art Touring Exhibition", Qinghe Museum of Contemporary Art/Han Art Space/Blue Roof Museum/Chongqing Grand Theatre, Nanjing/Hangzhou/Chengdu/ Chongqing
"Nanjing Contemporary Art Annual Exhibition", Centre of Contemporary Art Shangdong, Nanjing
"Cracked Culture? The Quest for Identity in Contemporary Chinese Art", Parallel Exhibition of 54th Venice Biennale, Venice

2010 "You West, I East, Touring Exhibition", Shenzhen Art Museum, Shenzhen/ Wuhan Art Museum, Wuhan/ Xi'an Art Museum, Xi'an
"Nanjing Contemporary Art Annual Exhibition", Centre of Contemporary Art Shangdong, Nanjing

2009 "Spirit of Cultural Traditional China Version", Qinghe Museum of Contemporary Art, Nanjing
"Spillover the East: 4 Chinese Contemporary Artists' Exhibition", Ann Bryant Art Museum, East London/ Port Elizabeth/ Knysna/ Wellington, South Africa

2008 "Corresponding Nanjing & Chengdu: 2008 Qinghe Contemporary Art Exchange Exhibition", Qinghe Museum of Contemporary Art Nanjing/ Terminal Ten Art Space, Chengdu

2007 "China's Neo Painting, A Triumph Over Images 2007 Art China Painting Nomination Exhibition", Shanghai Art Museum (now renamed as China Art Museum), Shanghai

"Autorotation - Nanjing Qinghe Current Art Centre Open Exhibition", Qinghe Museum of Contemporary Art, Nanjing

2006 "South & North - China Oil Painting Exhibition", National Art Museum of China, Beijing
"Selected Chinese Canvas Works Exhibition", Jiangsu Art Museum, Jiangsu
"Varied Images, China Contemporary Oil Painting Invitation Exhibition", Shanghai Art Museum (now renamed as China Art Museum), Shanghai

2005 "Land Rich in Beauty Oil Painting Exhibition", Jiangsu Art Museum, Jiangsu

2004 "China Contemporary Art Invitation Exhibition", Nanjing Museum, Nanjing
"China Contemporary Oil Painting Invitation Exhibition", Liu Haisu Art Museum, Shanghai

Public/Corporate Collections

Rothko Museum (Daugavpils)
MGM Chairman's Collection (Macau)
China Art Museum (Shanghai)
Jiangsu Art Museum (Nanjing)
Zhuzhong Museum of Art (Beijing)

關於

劉國夫（1964年生）



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、生活於南京。

在他的作品中，光感與氣感充分融合，「光」給畫面帶來了內在的深度，而「氣」則把「光」彌散到畫面的每一個部分。他擅長運用美妙的藍灰色去構成畫面的基調，其畫筆下的作品氣象蒼茫。從近處看，筆觸破碎凌亂；從遠處看，筆觸經過疊加形成後的效果卻是虛靜而通透的。

劉國夫曾在羅斯科美術館（拉脫維亞）、中華藝術宮（上海）、今日美術館（北京）和江蘇省美術館（南京）等機構舉辦過多個大型個展。2023年，香港蘇富比畫廊為他策劃的「劉國夫：昇華之境」個展，反響熱烈。2026年6月，3812畫廊為劉國夫於拉脫維亞的羅斯科美術館舉辦了他的第一個海外美術館展覽《熵之繪》，展出了他全新的「賦格」及「深流」系列作品；11月，該展覽巡迴至3812倫敦畫廊，劉國夫的藝術影響力自此進一步拓展至國際。此外，他的畫作被許多機構與私人藏家廣泛收藏，包括拉脫維亞的羅斯科美術館、澳門美獅美高梅的主席典藏、上海的中華藝術宮；藏家亦遍及英國、法國、德國、摩納哥、瑞士、迪拜、印度、美國、加拿大、印度尼西亞、香港、澳門及中國大陸等地區。

個展

2026 「熵之繪」，羅斯科博物館，陶格夫皮爾斯，拉脫維亞
2025 「王劼音與劉國夫 雙個展」西岸藝術與設計博覽會，3812畫廊，西岸國際會展中心，上海
「劉國夫：信山風華」尊品鑑賞展，Mount Nicholson頂層公寓，香港
2024 「青苔之上：劉國夫紙上作品展」，3812畫廊，香港
2023 「劉國夫：昇華之境」，蘇富比，香港
2022 「淡之頌一劉國夫作品展」，3812畫廊，倫敦
2021 「淡之頌一劉國夫作品展」，3812畫廊，香港
2018 「顫動的重影一劉國夫個展」，3812畫廊，倫敦
2016 「虛筆一劉國夫個展」，3812畫廊，香港
2015 「劉國夫繪畫沙龍」，3812畫廊，香港
2011 「異景一劉國夫個人作品展」，今日美術館，北京；江蘇省美術館，江蘇；上海美術館（現為中華藝術宮），上海

主要聯展

2026 「生命的形狀」，3812畫廊，香港
2026 「登峰·造極：3812畫廊十五週年大展」，3812畫廊，香港
2025 台北當代藝術博覽會，3812畫廊，台北南港展覽館，台北
「當席勒遇上京劇郎：全球現當代大師展」，3812 畫廊，香港
「抽象·對話」，3812畫廊，香港
2024 阿布扎比藝術博覽會，3812畫廊，撒迪亞文化區，阿布扎比
The Treasure House Fair，3812畫廊，切爾西皇家醫院，倫敦
2023 The Treasure House Fair，3812畫廊，切爾西皇家醫院，倫敦
「如水」，3812畫廊，香港
2022 「精神與風景」，3812畫廊，倫敦
倫敦巨匠臻藏藝術博覽會，3812畫廊，倫敦
「萬象萌生」，3812畫廊，香港
2021 「甦醒」，藝文薈澳：澳門國際藝術雙年展2021，美獅美高梅視博廣場及金獅大堂，澳門
2020 「重新連線」夏季特展，3812畫廊，倫敦及香港
2019 「心·景五：夏季藝術家聯展」，3812畫廊，倫敦
「3812 畫廊藝術家聯展」水墨現場台北展博會，台北花博公園爭艷館，台北
2018 「脈·絡一藝術家聯展」2018台北國際藝術博覽會，台北世貿展覽館，台北
2017 「夏季展覽 2017」，藝術家聯展，3812畫廊，香港
「元素一王劼音與劉國夫雙個展」，2017台北國際藝術博覽會，台北世貿展覽館，台北
2016 「3812 畫廊藝術家聯展」典亞藝博 2016，香港會議展覽中心，香港
2015 「心·景二：3812書廊藝術家聯展」，3812畫廊，香港
「空間之奧」，3812畫廊，香港
「3812 畫廊藝術家聯展」典亞藝博2015，香港會議展覽中心 ,香港
2014 「空寒一自然的虛托邦」，索卡藝術中心，北京
「社會風景一中國當代繪畫中的風景敘事」，四川美術學院當代藝術研究所，成都
「沉實的足跡一南京國際美術展特邀展」，南京國際美術展，南京

「對話 5:5—中德藝術家聯展」，德國波恩當代藝術館，波恩
「共振計畫—瑞士 2014『無形之形』：中國當代抽象藝術展」，聖·鳥爾班當代藝術博物館，琉森
2013 「中德文化年『無形之形』— 中國當代藝術展」，寺上美術館，北京
「對白—虛薄藝術第二回展」，索卡藝術中心，北京
「應無所住·江蘇當代藝術研究展」，浙江美術館，杭州
「逾越」，張江美術館，上海
「中德文化年“無形之形”—中國當代藝術展」，湖北美術館，武漢
「逾越—中國繪畫 2013」，夏宮，愛丁堡
「心·景—藝術家聯展」，3812畫廊，香港
2012 虛薄—繪畫展：首屆國際莊子會議平行展，元典美術館，北京
第四屆廣州三年展：去魅中國想像—中國當代藝術作品展，廣東美術館，廣州
「墨·界」，M50大德堂華府，上海
「中式表現—2012 油畫邀請展」，鳳厘藝都美術館，無錫
「北部藝術區 2012 國際藝術大展」，卡爾舒特藝術中心，比德爾斯多夫
2011 「中國意志—中國當代邀請展」，北京當代美藝館，北京
「相過與鄉愁— 當代藝術巡迴展」，青和當代美術館，南京；漢品藝術空問，杭州；藍頂美術館，成都；重慶大劇院，重慶
「南京當代藝術年度展」，尚東藝術中心，南京
「碎裂的文化=今天的人？中國當代藝術作品展」第54 屆威尼斯雙年展·平行展，威尼斯
2010 「你西我東」，巡迴展覽，深圳美術館，深圳；武漢美術館，武漢；西安美術館，西安
「南京當代藝術年度展」，尚東藝術中心，南京
2009 「文脈精神·中國版本—當代藝術展 ，青和當代美術館，南京
「溢出東方—中國當代藝術家四人作品展」，安·布萊恩藝術館，倫敦；伊利莎白港，那斯納；威靈頓，南非
2008 「對應—南京·成都 2008：青和當代美術館學術交流展」，青和當代美術館，南京；
空港一號藝術中心，成都
2007 「超越圖像—中國新繪畫 2007 年藝術當代架上藝術學彷提名展」，上海美術館（現為中華藝術宮），上海
「自轉—青和當代美術館開館展」，青和當代美術館，南京
2006 「南北油畫家邀請展」，中國美術館，北京
「中國油畫名家精品展」，江蘇省美術館，江蘇
「變異的圖像—中國當代油畫邀請展」，上海美術館（現為中華藝術宮），上海
2005 「無盡江山油畫展」，江蘇省美術館，江蘇
2004 「中國當代藝術邀請展」，南京博物館，南京
「中國當代油畫邀請展」，劉海粟美術館，上海

公共/企業收藏

羅斯科美術館（拉脫維亞）
美高梅主席典藏（澳門）
中華藝術宮（上海）
江蘇省美術館（南京）
築中美術館（北京）

About 3812

3812 is an international art platform with gallery spaces in London and Hong Kong. Co-founded by Mark Peaker and Calvin Hui, 3812 connects artists, collectors, institutions and cultural partners across markets, with a focus on cross-border and cross-cultural exchange between East and West.

In 2010, the art business concept of 3812 began. In 2011, 3812 opened its first contemporary art space in Hong Kong, establishing its foundation in Asia through curatorial programming, collector engagement and cultural initiatives. In 2018, the official name "3812 Gallery" was registered, and opened its London gallery as part of its long-term international expansion strategy. In 2025, the London gallery relocated to The Whiteley, marking a further stage in the Group's international development. 3812 U.K. has since become the Group's principal operating platform for deepening the engagement with artists, collectors, institutions and cultural partners across the U.K., Europe and international markets.

3812 operates across two complementary market gateways: London, one of the world's most established international art centres and a bridge to the U.K. and Europe; and Hong Kong, one of Asia's most dynamic art-market hubs and a gateway to collectors, institutions and cultural communities across the region. Through these dual presences, 3812 seeks to create opportunities for artists and artworks to reach wider international audiences.

The Group's development reflects the complementary roles of its co-founders. Mark Peaker, CEO and Co-founder, leads 3812's global development, with a particular focus on the London gallery, the U.K. and European markets, and the Group's international relationships with collectors, institutions, arts organisations and cultural partners. Calvin Hui, CFO and Co-founder, focuses on Asia, where 3812 was founded, and plays a central role in the Group's curatorial direction, programming development and collector engagement across the region.

3812 represents, promotes and collaborates with selected artists across modern and contemporary art, Chinese ink, painting, sculpture, porcelain and other media. Its platform brings together artistic practices rooted in diverse cultural traditions and contemporary expressions, supporting dialogue between artists, collectors, institutions and audiences across Asia, Europe and other international markets.

Beyond its gallery programme, 3812 provides art-related services including exhibitions, curatorial programming, collector advisory, art education, provenance documentation and collection-management support. Through these activities, the Group seeks to support artists, collectors, family offices, institutions and cultural partners across the art ownership lifecycle.

3812 is committed to responsible collecting, cultural exchange and the long-term development of a cross-border art ecosystem connecting East and West.

關於 3812

3812是一個國際藝術平台，由Mark Peaker與許劍龍（Calvin Hui）共同創立，分別於倫敦與香港設有畫廊空間。3812連接來自不同市場的藝術家、收藏家、機構及文化合作夥伴，專注於推動東西方之間跨國界、跨文化的交流。

3812的當代藝術商業理念於2010年誕生，2011年在香港成立首個藝術空間，透過策展活動、藏家交流及文化項目，在亞洲奠定發展基礎。2018年，「3812畫廊」的官方名稱正式註冊，並按照其長遠的國際發展策略拓展至英國，於倫敦開設3812畫廊。2025年，3812的倫敦畫廊遷至懷特利（The Whiteley），標誌著集團國際發展進入另一個階段。3812的英國公司亦成為集團的主要營運平台實體，拓展與英國、歐洲及其他國際市場的藝術家、藏家、藝術機構及文化夥伴進行交流與合作的主要營運平台。

3812現於兩個互相協作的市場窗口進行營運——倫敦，全球最成熟的國際藝術中心之一，亦是通往英國及歐洲的重要橋樑；香港，亞洲最具活力的藝術市場樞紐之一，聚集亞洲地區的藏家、文化機構及社群。3812透過此雙重據點，致力為藝術家及其藝術品創造機會、觸達更廣泛的國際觀眾。

集團的發展亦體現聯合創辦人的互補角色。聯合創辦人及行政總裁Mark Peaker領導3812的國際業務發展，尤其專注於倫敦畫廊、英國及歐洲市場，以及集團與藏家、機構、藝術機構和文化合作夥伴的國際關係。聯合創辦人及集團財務長許劍龍專注於3812創立的亞洲區基地的業務，並在集團策展、項目發展及區內藏家交流等方面擔當核心角色。

3812代理及推廣現當代藝術家，藝術品種類含蓋現代與當代藝術、中國水墨、繪畫、雕塑、瓷器及混合媒材等領域。匯聚植根於多元文化傳統與當代表達的藝術家，並促進亞洲、歐洲及其他國際市場的藝術家、藏家、機構與觀眾之間的對話。

除畫廊展覽項目外，3812亦提供多元的藝術相關服務，包括展覽、策展規劃、藏家諮詢、藝術教育、藝術品確權管理，及藝術品收藏管理與顧問等範疇。透過相關活動及服務，集團在藝術品收藏的每一個環節，為藝術家、藏家、家族辦公室、機構及文化合作夥伴提供支持。

3812致力推動負責任的藝術收藏行為、文化交流，以及連結東西方、跨地區的藝術生態的長遠發展，建立更具持續性的國際藝術網絡。

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