



**HERE COMES THE SUN  
THE ART OF TERRY FROST  
1948-2003**

**3812** gallery  
London | Hong Kong



Red, Black and White  
紅、黑與白  
(P. 22)

## HERE COMES THE SUN: THE ART OF TERRY FROST, 1948-2003

Sir Terry Frost RA's first solo exhibition in Asia

25 Feb - 25 March 2021

## 日出東方： 泰瑞·佛洛斯特的藝術 – 1948 至 2003

泰瑞·佛洛斯特首次亞洲個展

2021 年 2 月 25 日至 3 月 25 日

26/F, Wyndham Place,  
40-44 Wyndham Street, Central, Hong Kong  
香港中環雲咸街 40-44 號雲咸商業中心 26 樓


[www.3812gallery.com](http://www.3812gallery.com)





"We are immensely proud of representing Sir Terry Frost exclusively in Asia, thanks to the trust and support from Terry Frost Estate, and taking this special occasion to inaugurate our new Hong Kong gallery with the artist's first solo exhibition in the continent, it demonstrates the gallery's commitment to providing an international platform for cultural exchange between artists from the East and West."

- Calvin Hui, Co-founder of 3812 Gallery



「我們亦十分榮幸獲得泰瑞·佛洛斯特家族後人的垂青，成為泰瑞·佛洛斯特的亞洲區獨家代理，並於香港全新 3812 畫廊揭幕之際為他舉行其首個亞洲個展，印證畫廊為東西方藝術家之間的文化交流提供一個國際平台的願景。」

—畫廊聯合創辦人 許劍龍





Lizard Light (Detail)  
蜥之光 (局部)

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# "BETWEEN THE GODS" ANTHONY FROST

My father was working on ideas for paintings until the end of his life. In his last days he would be drawing in a little blue book with ideas he had for big paintings. He believed in the power of colour and what you could create with it. So much so that it was like a religion to him. My father's early years as an artist in St Ives taught him to experience nature and landscape and translate those experiences, feelings, emotions into his paintings. My father had that great creative quality and skill of transforming those emotions, feelings, movements, observations of nature into visual poetry.

I used to visit him in those last days when he was in hospital and he was always working, drawing in that little blue book and on one of my last visits to him he said, "I think I can just squeeze one more painting out if I try", he always said that he believed in the sun, the moon, the soul and forever. He was as he said between the gods.

Anthony Frost  
February 2021



Terry and Kathy Frost on a boat in St Ives Bay with Anthony in her arms and Adrian in Terry Frost's arms

# ROOTED AND ROUTED: THE ART OF TERRY FROST PHILIP DODD

"In the prisoner-of-war camp... I got tremendous spiritual experience, a more aware or heightened perception during starvation, and I honestly do not think that that awakening has ever left me. There are moments when I can tune into the 'truth', contact the other part of us and nature."

- Terry Frost, on learning to paint in a Prisoner of War Camp during World War II.

For ten years Pablo Picasso kept open in his studio a book of Qi Baishi's paintings. He wanted to understand how the Chinese artist could conjure up fish with so few marks. Picasso may have been rooted in France for much of his working life but his imagination and the resources he drew on routed him across the world.

As a newly globalised artworld unpicks the fantasy that Western art is the benchmark and unravels the categories 'east' and 'west', it is now easier to see that the most interesting artists, whether western or Asian, are both rooted and routed.

This is the case with the important British abstract painter Terry Frost whose work is in the collection of many museums from London's Tate through New York's Metropolitan to Canada's National Museum and whose 3812 Gallery exhibition marks his first appearance in Asia.

(i)

The orthodox way of talking about Terry Frost is to reference St Ives in England where he lived during critical points of his life - not only a small town in the south-west of England but an engine for artistic modernism; a location which attracted artists from Japan, Russia, Hong Kong as well as London. In honour of the town's artistic importance, Tate opened Tate St Ives in 1993.

Frost himself recognised that some of his work was prompted by his experience of the seascape which surrounds St Ives. In one sense, but the most limited one, some of Frost's works can be described as the place where abstraction meets landscape. But to root him too much in St Ives is to underestimate the work. St Ives and Terry Frost were open to international influences, Mark Rothko came to St Ives to visit Frost amongst others; the Russian Naum Gabo, with his Constructivist loyalties stayed there during the war; and tellingly when Terry Frost was asked to choose a work from the Tate collection to complement his own retrospective, he chose Malevich's magisterial 1915 Black Square. Poetry meant a lot to the artist, and not merely English poetry. Frost made a fine suite of prints inspired by the Spanish poet García Lorca. Frost may have been rooted but he was also routed.

It's also the case Asian thought was not foreign to St Ives. The great English potter Bernard Leach, who was born in Hong Kong, moved to St Ives in the 1920s together with the Japanese potter Shoji Hamada. They brought with them Buddhist ideas and feelings out of which grew aesthetic commitments. The historian of abstraction, and former Tate curator, Paul Moorhouse has even gone so far as to say that Western abstraction cannot be understood without reference to Eastern philosophy.

(ii)

This may or may not be true (although just bear in mind how indebted to Chinese calligraphy is American abstract expressionism). But Terry Frost's first exhibition in Hong Kong allows us to see him in a new context and that context may enable us to see things difficult to see if he is framed as a modern British artist.

Just place Terry Frost's 60s work next to that of the same period by the Chinese artists Hsiao Chin and Hon Chi-fun - and notice their shared fascination with geometry, and particularly with circles. Or Terry Frost and Hsiao Chin's common understanding of the relationship between space travel and abstraction- see Frost's "Yellow (moonship)" (P. 38); or their common friendship with Mark Rothko. Look at Terry Frost's 'black' paintings in Asia and his exploration of the richness of black makes them seem at home here – after all black ink on white paper is the bedrock of Chinese art.

But the connections are not simply formal, Like Rothko and Hsiao Chin, Frost wanted to make painting a spiritual matter – he wanted to grasp the glory of life, his experience of that glory, but also acknowledge its brevity. Too often Frost is seen simply as an uncomplicated celebratory painter. But it is more complex than that.

There is something overripe about Terry Frost's line and colour, a tension between equilibrium and disequilibrium in his paintings. As he himself said he sometimes 'wedged' red into his painting to separate black and white. The suspended forms which are a regular riff in Frost's work should be seen not only in spatial terms but in temporal terms too. The equilibrium (the suspense) is transitory. It is not fanciful to quote with regard to Frost the great Chinese philosopher Laozi: everybody understands the beautiful to be 'beautiful' / but this only creates the concept of 'ugly'... / there can be no existence without non-existence / no difficult without easy / no high without low.

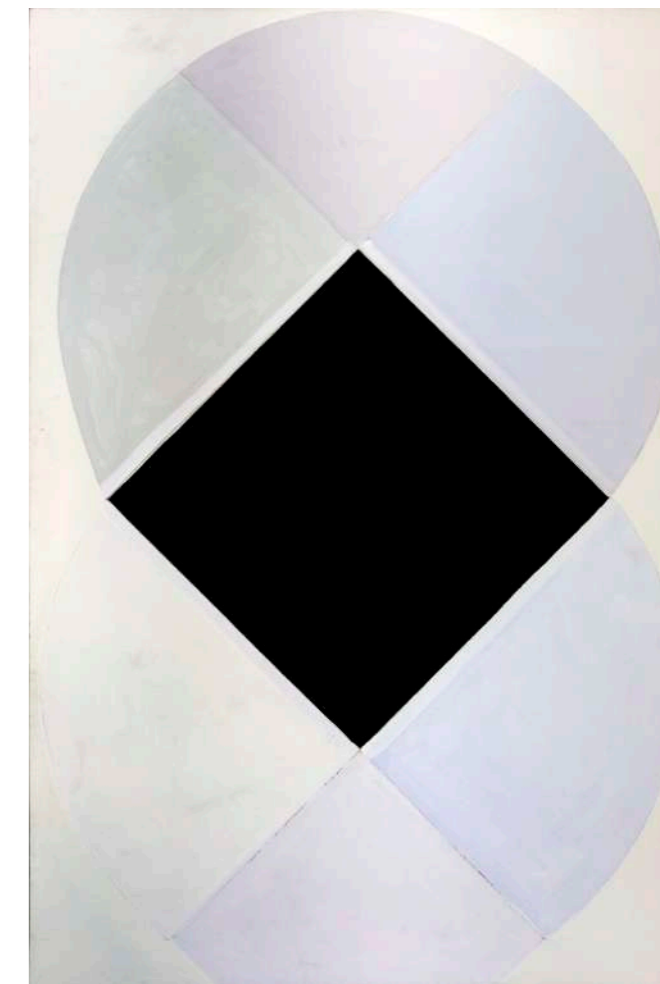
Compare that with Frost's own words of a sublime experience he had – he described his 'contact with forever, being part of everything and being nothing'.

In terms of auction houses, Terry Frost may presently be filed under 'Modern British Art'. But to see him in Hong Kong is to liberate him from that category, to see him as an artist whose connections and aesthetics are not simply rooted but routed. To Asia as well as to elsewhere. Welcome home Terry Frost.

Quotations from Terry Frost are taken from Chris Stephens, 'Terry Frost' (London, 2000).

Philip Dodd  
February 2021

[Philip Dodd has curated exhibitions with artists from Sean Scully through Yoko Ono and Damien Hirst to Hsiao Chin. He was Director of London's ICA, 1997-2004.](#)



BLACK, WHITE COLLAGE  
黑、白拼貼  
(P. 42)

# AS I WAS GOING TO ST IVES - SHARING THE JOURNEY OF ART MARK PEAKER

Around 1730 a nursery rhyme was written, in the form of a riddle, that went, “As I was going to St. Ives...”. Of course, the writer would never have known his riddle would remain popular for centuries nor that St Ives would become a place where many travelled to experience the unique light, charm and magic of this rural fishing community in Cornwall that would become the centre of the British avant-garde art movement. Similarly, neither did I imagine a summer trip to St Ives in 2018 would re-awaken my love for this rural township I had not visited in almost 30 years. It was during this memorable journey that the discovery of British art and its relationship with Asian art, this commonality of language, united by culture, would become a shared journey.

In a country reeling from the effects of WWII, St Ives became a refuge for those trying to rediscover how poetry and art could live again. Artists such as Patrick Heron, Peter Lanyon and Terry Frost painted their abstractions in St Ives, perhaps an attempt to filter out modernity with modernism, to be wrapped in the embrace of an ancient landscape free from the scars of man.

The opening of the Great Western Railway in 1877 allowed St Ives to become a magnet for artists and allowed for the creation of The St Ives School of Painting. Ben Nicholson and Christopher Wood first visited in 1928 and happened to meet local artist Alfred Wallis, himself a local fisherman with no formal artistic training who captured the essence of the town’s relationship with the sea, perhaps better than anyone. The school was established in the historic Porthmeor studios at the centre of the St Ives’ artist quarter in 1938 by Borlase Smart and Leonard Fuller. As the war engulfed the county Barbara Hepworth along with her husband, Ben Nicholson their triplets. Hepworth’s studio and sculpture garden has now become one of the most visited museums in the country. She died in 1975 and is buried in Longstone cemetery. After the war, a new and younger generation, led by Hepworth and Nicholson emerged, these included Peter Lanyon, John Wells, Roger Hilton, Bryan Wynter, Patrick Heron, Terry Frost, Alexander Mackenzie, Harry Ousey, Wilhelmina Barns-Graham, Stass Paraskos, Paul Feiler, and Karl Weschke. It is this group, together with Hepworth and Nicholson, that the term 'St Ives School' is particularly associated.

Today St Ives is a tourist destination with the appeal of fish and chips, Cornish pasties and the thunderous sound of seagulls echoing in the same way they have for centuries. The allure of St Ives remains however, undiminished. The light that first captured Turner’s attention in 1811 to the opening of the Tate Gallery in 1993 continue to define St Ives as the artistic hub of Britain.

3812 Gallery is proud to continue its relationship with St Ives as we celebrate our 10th anniversary in our new gallery space in Hong Kong with the first solo exhibition in Asia of the renowned Modern British artist, Sir Terry Frost RA. Entitled, “Here Comes the Sun – The Art of Terry Frost, 1948-2003”, the name of the exhibition naturally capturing the light, sea and colour of St Ives and shared with the natural beauty of Hong Kong, a sublime connection between East and West. The exhibition also marks a new curatorial direction for the gallery as our London gallery in St James’s takes Chinese contemporary art and ink art to European collectors, our Hong Kong gallery brings renowned names of modern and post war artists to Asia. From Hsiao Chin and his Punto Movement to Terry Frost and British modern and post war art, we share the journey of their great contributions to art development in the 20<sup>th</sup> and 21<sup>st</sup> century.

3812 Gallery welcomes you to be part of this journey, to take, here in Hong Kong, your steps along the road to St Ives.

Mark Peaker  
Co-founder and CEO  
3812 Gallery  
16 February 2021



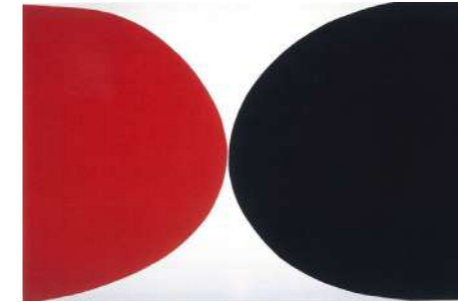
St Ives, Cornwall, England  
Photo: Calvin Hui



*June, Red and Black*  
Acrylic on canvas  
1965  
244.5 x 183.5cm

Through the rest of the 1960s and into the 1970s, Frost produced a body of work which was remarkable for the formal simplicity and openness of the paintings. In both of these qualities, he was helped by a new medium, as he began to paint, primarily, with acrylics. Acrylic artists' paints had emerged in America during the 1950s, and gained prominence at the beginning of the 1960s, as their physical qualities suited the desire for the large, flat areas of unmodulated colour of Post-Painterly Abstraction. Acrylic emulsions were produced in Britain from 1963, but Frost did not encounter them until they were supplied to him at San Jose. Unlike oil, acrylics are quick-drying, so one painting can be worked on at a time, and they can be thinned without losing the intensity of the pigment; thus a strongly coloured, but thinly painted, surface can be achieved. These qualities complemented the new 'heraldic' character that Frost had identified in his recent work.

Though he would occasionally revert to oil, Frost embraced the new paints with enthusiasm and produced a large number of pictures which were characterised by strong, unmodulated colour arranged in a variety of forms. In contrast to the delicately expressive surfaces of his earlier work, and the combination of different qualities of paint - thick and thin, dabbed and dripped - Frost's work came to ride simply on colour and on the shapes that contained it. One of the first of this type was a series of paintings made up of red and black quadrants on a white field ("June Red and Black"). Though these were clearly a development from the laced boat/body works of 1962-3, the simple flat forms also recalled the art of Ellsworth Kelly that Frost had seen in New York in 1960. While the tension of simple forms brought into close conjunction had become even more important, Frost acknowledged a possible anthropomorphic reading when he nicknamed these works "Mae West", referring to the buxom film star. The sparing arrangement of these suggestive shapes on a large canvas continued. In "Red, Black and White" two curved, breast-like forms are held in tension as the narrow strip of white between them becomes the most active part of the composition. With such works, Frost reached new heights of abstraction, as the shapes are stripped of much of their allusive meaning and reduced to large areas of pure colour that enwrap and absorb the viewer.



*Red, Black and White*  
Acrylic on canvas  
1967  
159 x 198cm

Conversely, from the Mae West paintings, Frost developed a series of works in which the ground became the active element, so that what had been merely the space between the forms was now a curvaceous cross.

If these works were primarily concerned with the distribution of discrete forms within a space, others of the period also rested upon the shapes themselves. "Red and Three Blues", for example, relies for its effect on the soft appearance of its forms, which seem to tumble down and bulge outwards, as if straining the edges of the canvas. Using the most simple of colours, Frost seems to play with the viewer by disturbing the stasis that one would expect in a picture made up of three shapes, with the implication of an internal dynamism. The creation of an illusory massiveness to the forms was yet more apparent in a series of Suspended Forms paintings ("Suspended Forms", P. 32, P. 36), in which a sense of gravity is conjured up by the shape of the different areas of colour. These became increasingly literal, as he made collages on the same theme and then produced a group of brightly painted, stuffed, canvas tubes which literally responded to gravitational forces.

Over the year, from the 1960s and through the 1970s, Frost employed a variety of compositional themes: various means of creating a sense of movement within the static confines of the canvas. Certain groups of works, their titles suggested, had some relationship to external sites or events, such as a group of paintings with forms tilting to one side, which he associated with a visit to Pisa, or another in which a host of brightly coloured shapes follow a slightly curved vertical, which were apparently inspired by the moonshots of the early 1970s ("Summer Collage", P. 39). Whatever the apparent source or reference, all of these works really used shapes as vehicles for colour, as Frost explored the possibilities of intense hues and their relationship to form. Later in the decade, he returned to more geometrical arrangements in

which the bright, discordant colours became the dynamic elements in a stable structure ("Yellow (moonship)", P. 38).

During the 1960s and 1970s, Frost's brash colouring echoed aspects of popular culture, while, at the same time, his persistent commitment to painting distanced him from the mainstream avant-garde. The 1960s, with the advent of minimalism, Fluxus and conceptual art, had seen performance and text rise to dominance over traditional media and practices, in a reaction to the high-art values of abstract painting and sculpture. The continued production of an art predicated on the theories and values of 1950s painting ensured Frost's relative marginalisation, until a recovery in the 1980s, following the revival of painting.

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*Red and Three Blues*  
Acrylic on canvas  
1970 - 1971  
213.4 x 182.9cm



# 「眾神之間」

## 安東尼·佛洛斯特

我的父親一直把心力投放於創作之上，直到其生命盡頭。他晚年會在一本小藍皮本子上繪出對大型畫作的構思。

他相信色彩的力量以及由此創造的一切，此等於他而言如同宗教信仰。父親早年在聖艾夫斯的藝術經歷讓他學會感受自然和風景，並將這些經歷、感覺和情感演繹成畫作。我的父親具有卓越的創造力和技巧，能夠把這些情感、感覺、動態，以及對大自然的觀察轉化為看得見的詩篇。

在他晚年住院期間，我曾去拜訪他，他一直在那本小藍皮本子上繪畫創作。我最後一次拜訪他時，他說：「我想我能夠再多畫一幅畫。」他總是提到自己相信太陽、月亮、靈魂和永恆。正如他所說，他在眾神之間。

安東尼·佛洛斯特

2021年2月



2 UP  
2昇  
(P. 56)

# 深根固柢 馳騁千里

## —泰瑞·佛洛斯特的藝術

菲利普·多德

在戰俘營裡……我獲得了極大的靈性體驗，飽受飢餓使我的感知力變得高度敏銳，事實上，我認為這種覺醒從始至終都沒有離開過我。有些時候，我能夠感知到將某部分的我們和自然相連的「真相」。

—泰瑞·佛洛斯特談及在二戰戰俘營學習繪畫的經歷

十餘年間，巴勃羅·畢加索常在工作室裡翻閱一本齊白石的畫冊，他想知道這位中國藝術家究竟是如何通過寥寥幾筆就能夠讓一條魚躍然於紙上。而巴勃羅·畢加索的創作生涯的絕大部分時間都紮根於法國，但他也賴以廣博的遊歷獲得創作的想像力和靈感。

全球化新格局下的藝術世界擊碎了以西方藝術為標杆的幻想，也打破「東方」和「西方」的壁壘，現今我們不難發現，一些最有意思的藝術家，無論他們是來自西方或是亞洲，都是在立足於自身的文化根基的同時，又向外馳騁探索著多元文化。

英國重要的抽象畫家泰瑞·佛洛斯特正印證了這一點，他的作品被倫敦泰特現代藝術館、紐約大都會藝術博物館以及加拿大國立美術館等諸多藝術館所收藏，而此次在 3812 香港畫廊呈現的展覽是他在亞洲市場首次亮相。

(一)

一般人談及泰瑞·佛洛斯特時，都會先從他渡過人生中最關鍵時光的小鎮—英國西南部的聖艾夫斯說起。聖艾夫斯是藝術創作現代主義的發端，吸引了來自日本、俄羅斯、香港以及倫敦的藝術家。為彰顯此小鎮對藝術發展的貢獻，泰特現代藝術館在 1993 年於聖艾夫斯成立了泰特聖艾夫斯美術館。

佛洛斯特自己也認為他的一些創作源於環抱聖艾夫斯小鎮的海景。在這個意義上，抽象與景觀在佛洛斯特的某些作品中產生了交匯。但若僅僅把佛洛斯特創作的精妙之處歸結於聖艾夫斯，又遠遠低估了他的畫作。聖艾夫斯和泰瑞·佛洛斯特的相同之處在於都受到了國際化的影響，馬克·羅斯科曾到聖艾夫斯拜訪佛洛斯特；在戰爭期間忠於建構主義的俄羅斯畫家瑙姆·加博也曾在那里居住；當泰瑞·佛洛斯特被要求從泰特現代藝術館的館藏中挑選一件呈現於自己回顧展的作品時，他選擇了馬列維奇 1915 年創作的《黑色方塊》。對泰瑞·佛洛斯特而言影響深遠的詩歌也並不局限於英國詩。他受到西班牙詩人賈西亞·羅卡啟發，創作了一系列精美絕倫的版畫。佛洛斯特深深植根於聖艾夫斯，亦馳騁於不同文化之間。

亞洲的思想對聖艾夫斯而言並不陌生。英國偉大的陶藝家伯納德·里奇出生於香港。20 世紀 20 年代，他和日本陶藝家濱田莊司一同移居到了聖艾夫斯。他們為這裡帶來了佛教思想與情感，東方美學的追求也從中應運而生。抽象藝術史家、前泰特現代藝術館館長保羅·莫爾豪斯甚至說過，如果不明白東方哲學，就無法理解西方的抽象藝術。



# 在去聖艾夫斯的路上一攜手並進的藝術旅程

MARK PEAKER

(二)

無論如何（別忘了美國抽象表現主義對中國書法的借鑑），泰瑞·佛洛斯特在香港首展讓我們得以在一個新的語境中重新審視，他並跳出了泰瑞·佛洛斯特只是一位「英國現代藝術家」的固有標籤，從而可能獲得一些未曾發現的新觀點。

把泰瑞·佛洛斯特 60 年代的創作與中國藝術家蕭勤、韓志勳同時期的作品放在一起，不難發現他們對幾何，尤其是對圖形的共同迷戀。泰瑞·佛洛斯特和蕭勤對太空旅行和抽象主義之間關係的理解相近，看看佛洛斯特所創作的《黃（月之船）》（P. 38）；或是他們與馬克·羅斯科之間共同友誼。當我們在亞洲語境中凝視泰瑞·佛洛斯特「黑色」畫作，會發現他對黑色的運用與探索揮灑自如，東方彷彿是他的故土——畢竟白紙上的烏墨是中國藝術的基石。

但這種關聯並不能被簡單理解為形式上的聯繫。正如馬克·羅斯科和蕭勤，佛洛斯特也試圖讓繪畫成為一種精神性的存在——他渴望藉此抓住生命的光輝，把握住對光輝的人生體驗，儘管它是稍縱即逝的。佛洛斯特常被理解為一個單純地創造歡樂氛圍的畫家，但其實他遠比這複雜得多。

在泰瑞·佛洛斯特畫作中，他的線條和色彩呈現出一些過於成熟的東西，形塑了一種平衡與不平衡間的張力。佛洛斯特自己也說過，有時他會把紅色「楔入」畫中來分離黑白。佛洛斯特作品中常見的懸空形式，既要從空間上理解，也要從時間上理解。平衡（懸念）本就產生於瞬息之間。用中國偉大哲學家老子的話來形容佛洛斯特的作品來一點也不為過：「天下皆知美之為美，斯惡……已故有無相生，難易相成，高下相傾。」

對比佛洛斯特自己所描述的崇高的精神體驗——他說自己「與永恆碰觸，自己彷彿已是滄海一粟，又化為虛無。」

現今拍賣行可能把泰瑞·佛洛斯特列入了「英國現代藝術」的門類，但將他的藝術呈現於香港，就意味著把他從這個類別中解放出來，理解他作為一個藝術家所創造的連結與美學既深根固柢又馳騁千里。他的作品既能夠走進亞洲，也能在任何地方落地生根。泰瑞·佛洛斯特，歡迎回家。

泰瑞·佛洛斯特語錄取自克瑞斯·史蒂文斯的《泰瑞·佛洛斯特》（2000年，倫敦）。

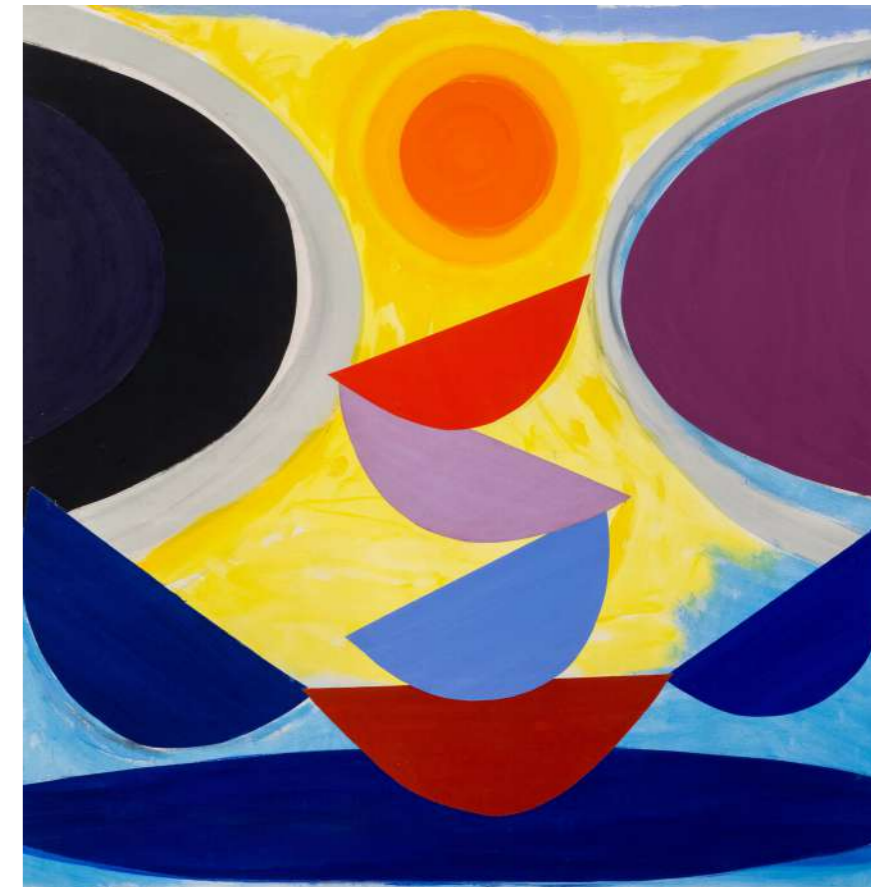
菲利普·多德  
2021年2月

菲利普·多德曾為包括肖恩·斯庫利、小野洋子、達米恩·赫斯特乃至蕭勤在內的多位藝術家策劃展覽。他曾於1997年至2004年間任倫敦現代藝術協會總監。

大約在1730年，一首童謠以謎語的形式誕生：「在去聖艾夫斯的路」。當然，作者永遠不會知道這個謎語隨後風靡了數個世紀，也不會預知位於康沃爾郡的聖艾夫斯小鎮，會成為大家爭相體驗鄉間漁村獨特風光與魅力的旅行聖地，並一躍成為英國前衛藝術運動的中心。同樣，我也沒有想到，2018年夏季一次拜訪聖艾夫斯小鎮的旅程重新喚醒了我對這個近30年未曾涉足的鄉村小鎮的熱愛。正是在這段難忘的時光裡，我對英國藝術及其與亞洲藝術緊密連結的了解，和對繪畫語言共通性的探索，因文化而水乳交融，進而締造出一段攜手並進的旅程。

英國尚未從二戰的傷痛中痊癒，聖艾夫斯為那些渴望在詩歌與藝術中重獲新生的人提供了避難所。諸如帕特里克·赫倫、彼得·蘭永和泰瑞·佛洛斯特等眾多藝術家在聖艾夫斯盡情創作抽象藝術，也許是希望用現代主義抵禦現代性，在小鎮古老風光的懷抱中療癒人類帶來的創傷。

1877年，西部大鐵路的開通使聖艾夫斯吸引了眾多藝術家的到來，並激發了「聖艾夫斯畫派」的創作。本·尼科爾森和克里斯托弗·伍德在1928年首次踏足聖艾夫斯，並遇到當地藝術家阿爾弗雷德·沃利斯。阿爾弗雷德·沃利斯是一個土生土長，沒有受過正統藝術訓練的漁民，這也使他得以超凡獨到地捕捉到小鎮與海之間的真實連結。1938年，聖艾夫斯繪畫學派由伯拉斯·斯馬特和倫納德·富勒在位於聖艾夫斯藝術區中心歷史悠久的Porthmeor工作室創立。1939年，經歷戰爭爆發，芭芭拉·赫普沃斯和丈夫本·尼科爾森帶著三胞胎搬到了聖艾夫斯。她於1975年去世，安葬在Lonestone公墓。戰後，在赫普沃斯和尼科爾森的影響下，出現了一代新的年輕藝術家，這些人包括彼得·蘭永、約翰·威爾斯、羅傑·希爾頓、布萊恩·溫特、帕特里克·赫倫、泰瑞·佛洛斯特、亞歷山大·麥肯齊、哈里·歐西，威廉敏娜·巴恩斯、格雷厄姆·斯塔斯、帕拉斯科斯、保羅·費勒和卡爾·威斯克。正是這些後起之秀和赫普沃斯、尼科爾森一起成就了「聖艾夫斯畫派」。



SWING PURPLE  
搖擺的紫  
(P. 66)



# 《英國藝術家：泰瑞·佛洛斯特》第五章節選

克瑞斯·史蒂文斯

時至今日，聖艾夫斯已是炙手可熱的旅行聖地，數世紀以來，魚和薯條、康沃爾餡餅的魅力如同迴盪在耳畔的海鷗鳴叫一般經久不衰。從 1811 年聖艾夫斯首次吸引了威廉·透納的注意，到 1993 年泰特聖艾夫斯美術館的開幕，直至後來成為英國的藝術中心，聖艾夫斯魅力不曾減少。3812 畫廊很榮幸能與聖艾夫斯持續聯動，並在香港全新開幕的畫廊空間舉辦英國著名現代藝術家泰瑞·佛洛斯特爵士在亞洲的首次個展，以迎接畫廊里程碑式的第 10 年。展覽一如其名「日出東方：泰瑞·佛洛斯特的藝術—1948 至 2003」一呈現聖艾夫斯的光影、大海與色彩，與香港的自然之美珠聯璧合，進而向連結東西方文化的境界昇華。此次展覽也標誌著 3812 畫廊推出全新策展方向，位於聖詹姆斯區的 3812 倫敦畫廊將中國當代藝術和水墨藝術呈獻給歐洲藏家，香港畫廊則將現代和戰後藝術名家帶入亞洲視野。從蕭勤和他發起的「龐圖運動」到以泰瑞·佛洛斯特為首的英國現代及戰後藝術，我們邀您一同見證藝術家們自 20 至 21 世紀以來對藝術發展歷程做出的偉大貢獻。

3812 畫廊歡迎您與我們一同踏上這旅程，從香港到聖艾夫斯，一往無前。

我對泰瑞·佛洛斯特家族、安東尼·史蒂芬和凱特·佛洛斯特的信任與雅量深表謝意。3812 畫廊能夠在全亞洲獨家代理泰瑞·佛洛斯特爵士的作品，並以此連接香港和倫敦兩個重要市場，促進中西文化在藝術上的對話，是我們至高無上的榮幸。

最後，借此機會，我要特別感謝國際知名策展人菲利普·多德先生，他讓這個展覽得以呈現於世。我也強烈推薦本書中他所撰寫的關於佛洛斯特的文章《深根固柢 馳騁千里—泰瑞·佛洛斯特的藝術》。

Mark Peaker

聯合創辦人、行政總裁

3812 畫廊

2021 年 2 月 16 日



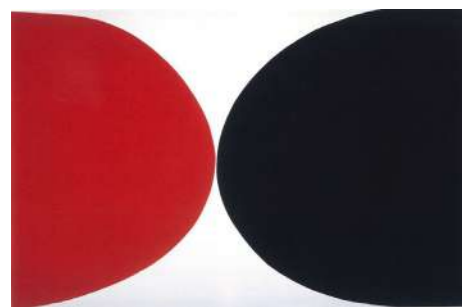
《六月、紅與黑》  
布上壓克力  
1965  
244.5 x 183.5cm

在 1960 年代至 1970 年代間，泰瑞·佛洛斯特創作了一系列以簡單自由形式而著稱的作品，並開始使用壓克力作為主要的創作塗料。以壓克力為媒材的畫作最早於 1950 年在美國出現，並於 1960 年代初受到廣泛關注。壓克力的物理特性適合創作大面積且平坦的後繪畫性抽象作品。英國於 1963 年起開始生產壓克力乳膠，但佛洛斯特在聖荷西時才開始使用這種塗料。與油彩不同，壓克力顏料十分快乾，藝術家能夠一次性完成畫作，並且在不損失顏料強度的情況下使它們變得輕薄，因此，即使畫作塗層較薄，都能夠散發濃烈色彩。這種特質完美契合了佛洛斯特近年作品中突出特點：「紋章」。

儘管佛洛斯特偶爾會使用油彩，但他用壓克力這種新興材料充滿熱情地創作出大量未經刻意修飾且色彩強烈的作品，並呈現出豐富多樣的形式。對比他早期繪畫中所呈現出游刃有餘的精緻表面，以及在厚與薄、擦與滴之間以不同品質相互融合的油彩，佛洛斯特的作品僅僅依靠簡潔的顏色和形狀就作出了飽滿表達。其中，最具代表性的一系列作品以白色背景上的幾個紅黑四分體為主體，這些很明顯是從 1962 至 1963 年間描繪修長船隻 / 身體的作品發展而來的，簡潔的平面形式也令人聯想到佛洛斯特 1960 年在紐約所欣賞到的埃爾斯沃斯·凱利的藝術。當簡單的圖形在緊密聯結中獲得一種越來越關鍵的張力時，佛洛斯特給這些作品起了一個暱稱：「梅·韋斯特」，隱喻那位身材豐滿的電影明星，他承認這可能是一種擬人化的解讀。

佛洛斯特持續以這種將充滿暗示的形狀散落在大畫布上的形式創作著。在《紅、黑與白》中，兩個猶如乳房的半圓劍拔弩張地相對，它們之間的白色窄縫成為畫面中最為活躍的部分。在這些作品中，佛洛斯特並不拘泥於形狀的隱喻，反而化繁為簡以大面積的純色區域吸引觀者注意，從而達到了抽象藝術的全新高度。相反地，佛洛斯特從「梅·韋斯特」系列畫作中發展出一系列作品，使得底部成為這些作品畫面中的活躍元素，原本僅僅存在於形狀之間的空間形成了曲線優美的十字區域。





《紅、黑與白》  
布上壓克力  
1967  
159 x 198cm

如果說這些作品主要關注空間中離散形式的分佈，這個時期的其他作品亦回歸到了形狀本身。以《紅和三種藍》為例，柔和的外觀產生一種效果，使畫中的形狀彷彿逐個滾落下來並向上突起一樣，繃緊了畫布的邊緣。佛洛斯特似乎使用了最簡單的色彩來表達形狀的內在動態，觀者所理所當然以為繪畫中三個形狀會形成的靜止感被打破了。在一系列《懸浮之形》畫作中（《懸浮之形》，P.32，P.36），我們可以更加明顯地體會到，佛洛斯特賦形狀以一種迷幻的宏大感，不同顏色的形狀在他的勾勒中擁有了環環相扣的重力感。這個概念越來越直接地呈現於佛洛斯特的藝術中，他創作同樣主題的拼貼，並製作出一系列顏色鮮艷、飽滿的帆布管，直接了當地呼應著重力感。

從 1960 到 1970 年代，佛洛斯特採用了各種各樣的構圖方法：以各種方法在靜態畫布上創造動感。某些作品的名稱正暗示了這些作品與外部地點或事件的關係，例如有些畫作中的形狀向一側傾斜，與他遊覽比薩斜塔的經歷有關，而另外一些畫作中，許多色彩鮮豔的形狀沿著略微彎曲的垂直方向呈現，這顯然是受到 1970 年代早期的探月照片所啟發（《夏日拼貼》，P.39）。不管這些畫作參考了什麼來源，它們都以形狀作為色彩的載體，正如佛洛斯特不斷探索強烈色調及形狀之間的種種可能。1970 年代後期，他的畫作再次回歸幾何元素，明亮而不一致的顏色成為穩定結構中的動態元素（《黃（月之船）》，P.38）。

在 1960 至 1970 年間，佛洛斯特作品中的花俏色彩與流行文化互相呼應，與此同時，他對繪畫的執著追求使他與主流的先鋒派藝術漸行漸遠。1960 年代，極簡主義、激流派和概念藝術的到來使行為和文本在傳統媒介和實踐中佔據了主導地位，回應了抽象繪畫和雕塑的高藝術價值。以 1950 年代繪畫理論和批評為基礎的藝術的持續生產使佛洛斯特被相對地邊緣化，直到 1980 年代繪畫復興才有所轉變。

經泰特受託人許可轉載  
© 泰特出版社，2000



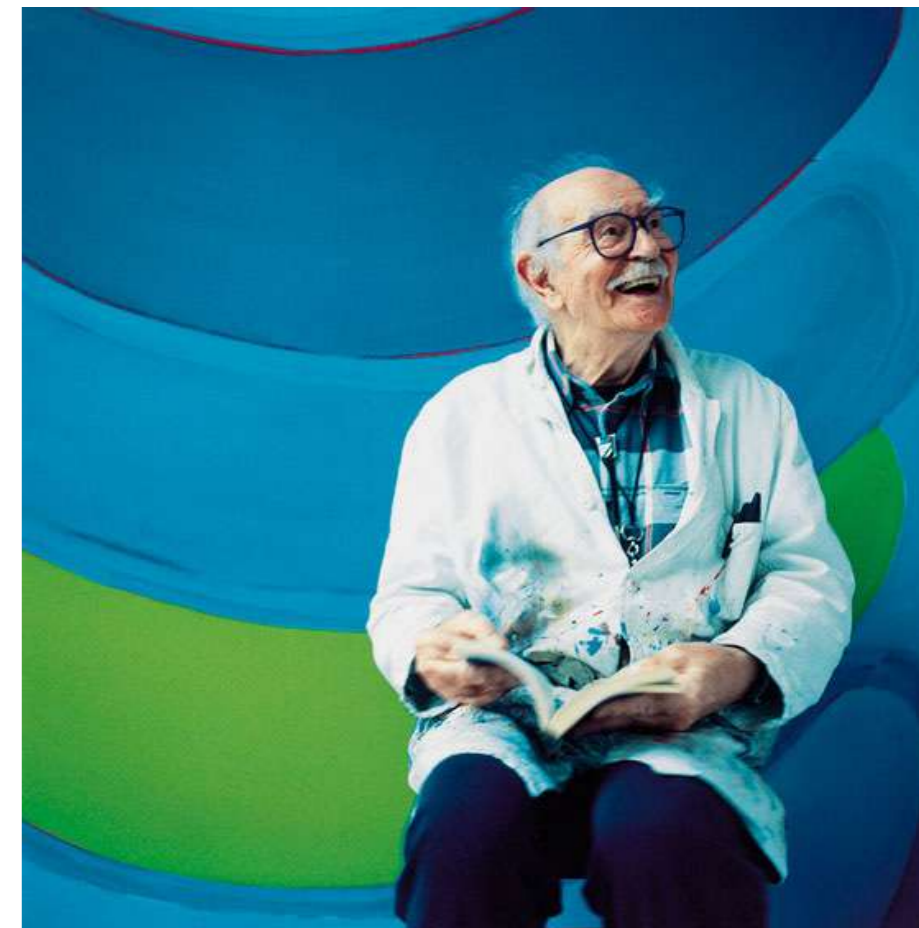
《紅和三種藍》  
布上壓克力  
1970 - 1971  
213.4 x 182.9cm

"Terry Frost is one of Britain's  
greatest abstract painters".

- Chris Stephens, *British Artists: Terry Frost*,  
Tate Publishing, 2000

「泰瑞·佛洛斯特是英國  
最偉大的抽象畫家之一。」

——克瑞斯·史蒂文斯，《英國藝術家：泰瑞·佛洛斯特》，  
泰特出版社，2000





## ABOUT THE ARTIST

Sir Terry Frost RA (1915-2003) was a renowned British abstract artist, inspired by the fascinating natural landscapes of St Ives, Cornwall in southern England. He was an important member of the Modern British art movement that originated in St Ives, Cornwall in the 20th century. Despite starting as a late artist at 30, his works have been studied and is seen to be one of the most recognized abstract artists in Britain.

Terry Frost has had various solo and group exhibitions globally spanning over five decades in prominent museums including The Museum of Modern Art Oxford, Tate Gallery (London and St. Ives), and British Council (New York). Frost was elected as a Royal Academician by the Royal Academy of Arts in 1992, and then knighted in 1998. Throughout his career, Terry Frost was also a highly respected teacher at Leeds University, Bath Academy of Art, Coventry School of Art, University of Reading and San José State University, California. His works are collected by world-renowned museums from Tate to the Metropolitan in New York and he was a friend of Rothko. Like Hsiao Chin, he has been given a show at the prestigious Mark Rothko Art Centre next to Rothko's own paintings.

## 藝術家簡介

泰瑞·佛洛斯特爵士（1915–2003）是英國著名抽象藝術家，受英國南部康沃爾郡聖艾夫斯小鎮引人入勝的大自然地景啟發，創作出色彩豐富的抽象作品。泰瑞·佛洛斯特也是 20 世紀起源於康沃爾郡聖艾夫斯小鎮的英國現代藝術運動的其中一位重要成員。儘管泰瑞·佛洛斯特在 30 歲時才開展其藝術生涯，但他的作品受到廣泛研究，是英國最受認可的抽象藝術家之一。

在五十年間，泰瑞·佛洛斯特在全球多個著名博物館舉辦個人展覽和聯展，包括牛津現代藝術博物館、泰特現代藝術館（倫敦和聖艾夫斯）、紐約的英國文化協會等。1992 年，他被授予皇家院士；1998 年，他被授予騎士勳章。在他的藝術生涯中，佛洛斯特也是一名備受尊敬的教師，曾在列斯藝術大學、巴斯大學、考文垂藝術學院、雷丁大學和加州聖荷西大學任教。泰瑞·佛洛斯特的作品被世界各地的知名博物館收藏，包括泰特現代藝術館和紐約大都會藝術博物館。泰瑞·佛洛斯特也是馬克·羅斯科的好友，如同蕭勤，他亦曾在著名的馬克·羅斯科藝術中心舉行展覽，與羅斯科的畫作一同展現人前。

## ARTWORKS 參展作品

Stacked Red Pisa (Detail)  
堆疊的紅色斜塔 (局部)





(FRONT)



(BACK)

**UNTITLED (FRONT AND BACK)**  
無題 (正反兩面)

Oil on wooden board  
木板油彩  
1948  
51 x 39cm



Untitled (Front and back) (Detail)  
無題 (正反兩面) (局部)





**RED, BLACK AND WHITE**  
紅、黑與白  
Oil and collage on canvas  
布上油彩、拼貼  
1963  
232 x 89cm

"If you know before you look,  
you can't see for knowing."

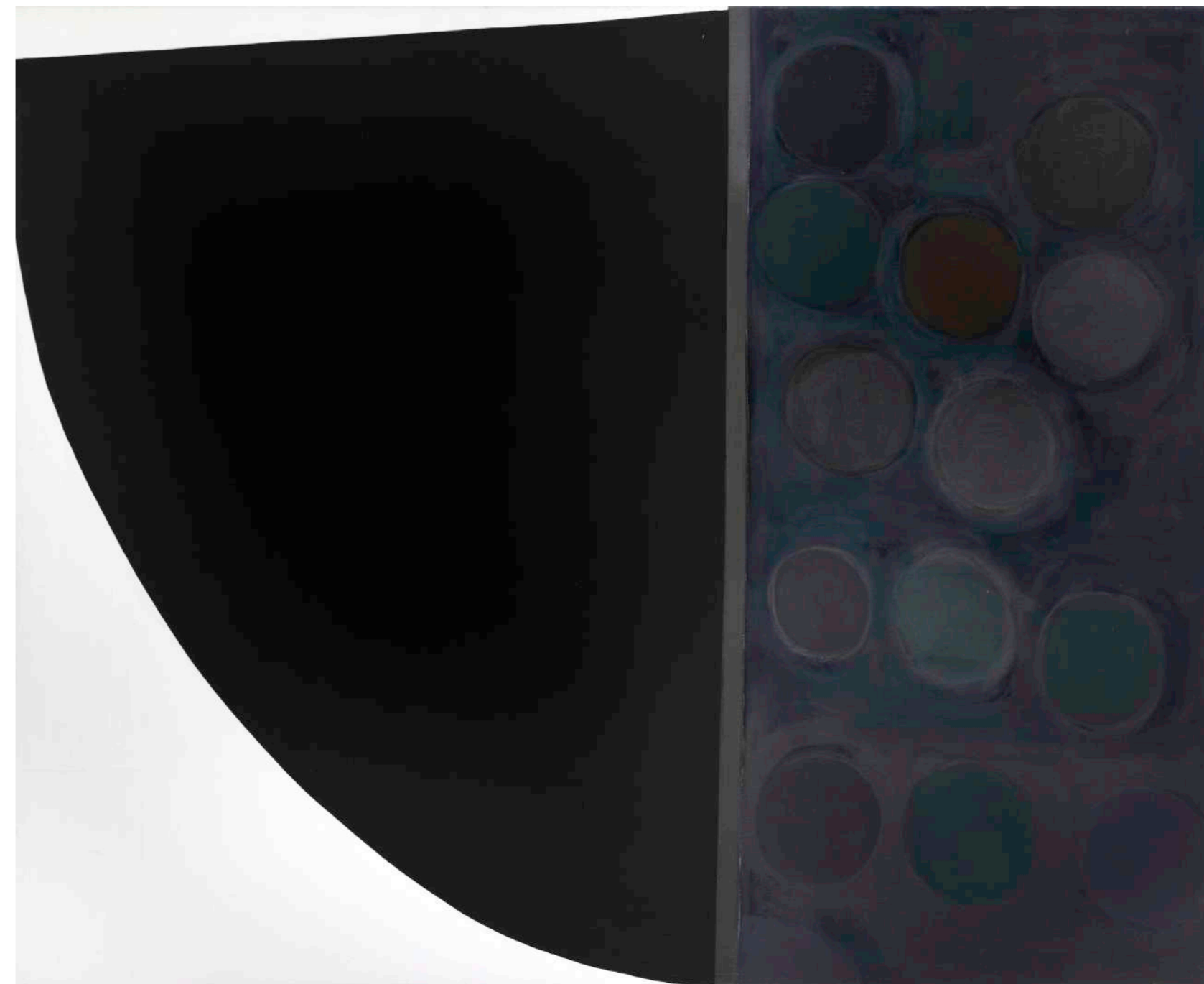
- Terry Frost

「如果你在看之前就知道會發生什麼，  
那你永遠無法從觀察中獲得真知。」

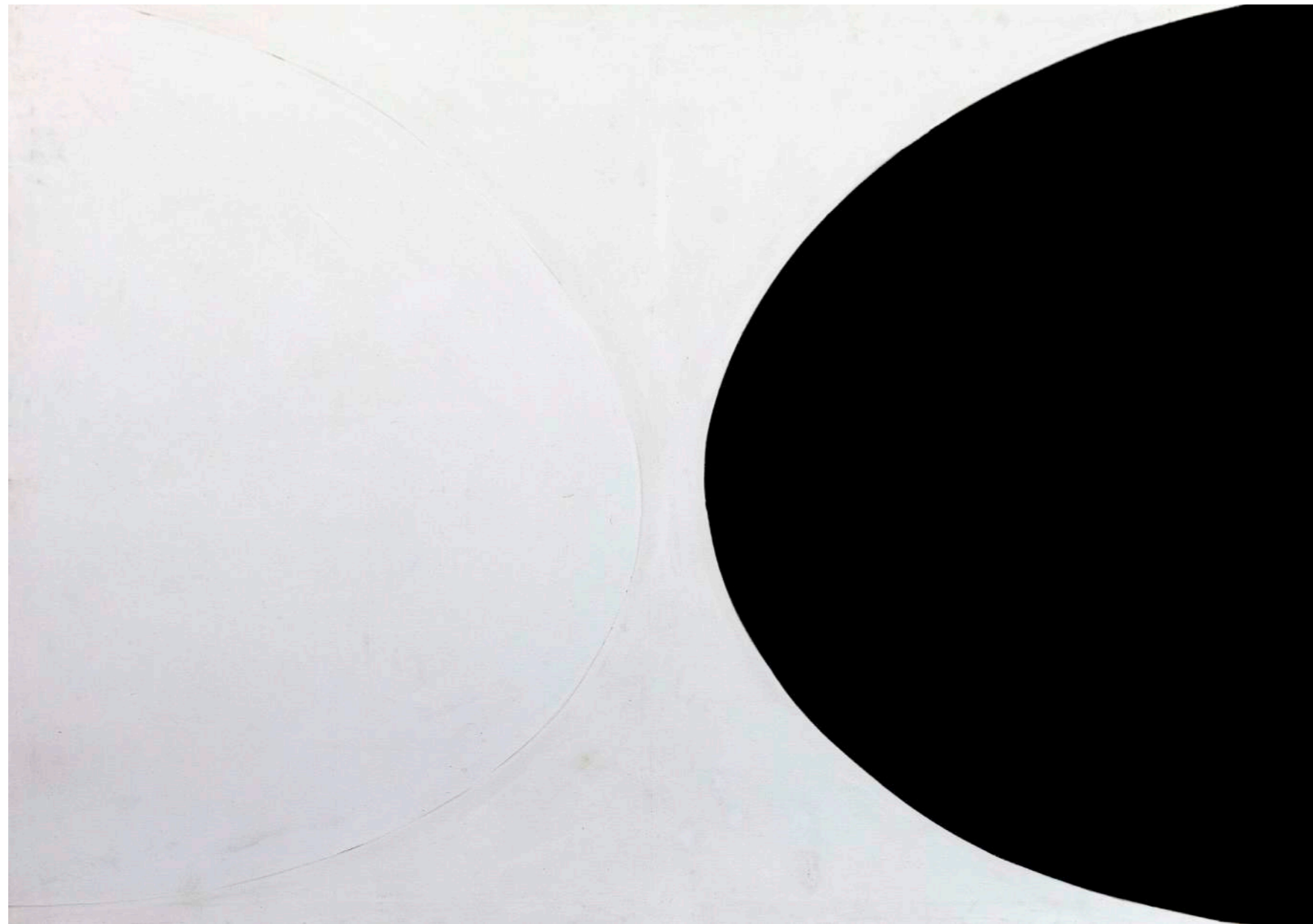
—— 泰瑞·佛洛斯特

**BLACKS**  
黑

Oil on canvas  
布上油彩  
1966  
198 x 244cm







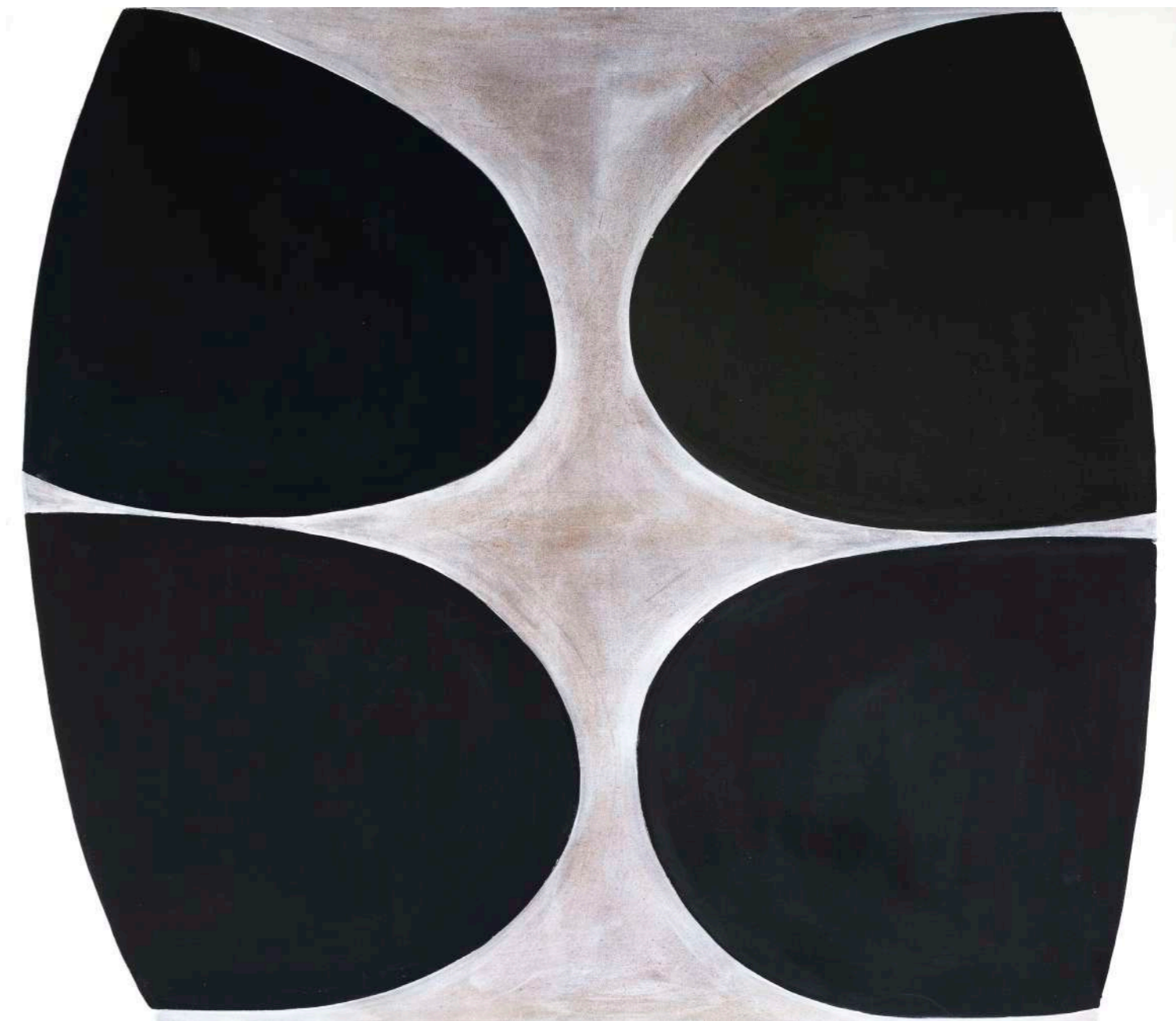
**UNTITLED**  
無題

Acrylic on canvas  
布上壓克力  
1968  
138 x 189cm



**LILAC, BROWN AND BLACK**  
淡紫、棕與黑

Acrylic on canvas  
布上壓克力  
1969  
214 x 183cm



"Frost embraced the new paints with enthusiasm and produced a large number of pictures which were characterised by strong, unmodulated colour arranged in a variety of forms."

- Chris Stephens, *British Artists: Terry Frost*,  
Tate Publishing, 2000

「佛洛斯特用這種新興材料（壓克力）  
充滿熱情地創作出大量未經刻意  
修飾且色彩強烈的作品，  
並呈現出豐富多樣的形式。」

——克瑞斯·史蒂文斯，  
《英國藝術家：泰瑞·佛洛斯特》，泰特出版社，2000



JUNE 68  
68年6月

Acrylic on canvas  
布上壓克力  
1967-1968  
254 x 152.4cm



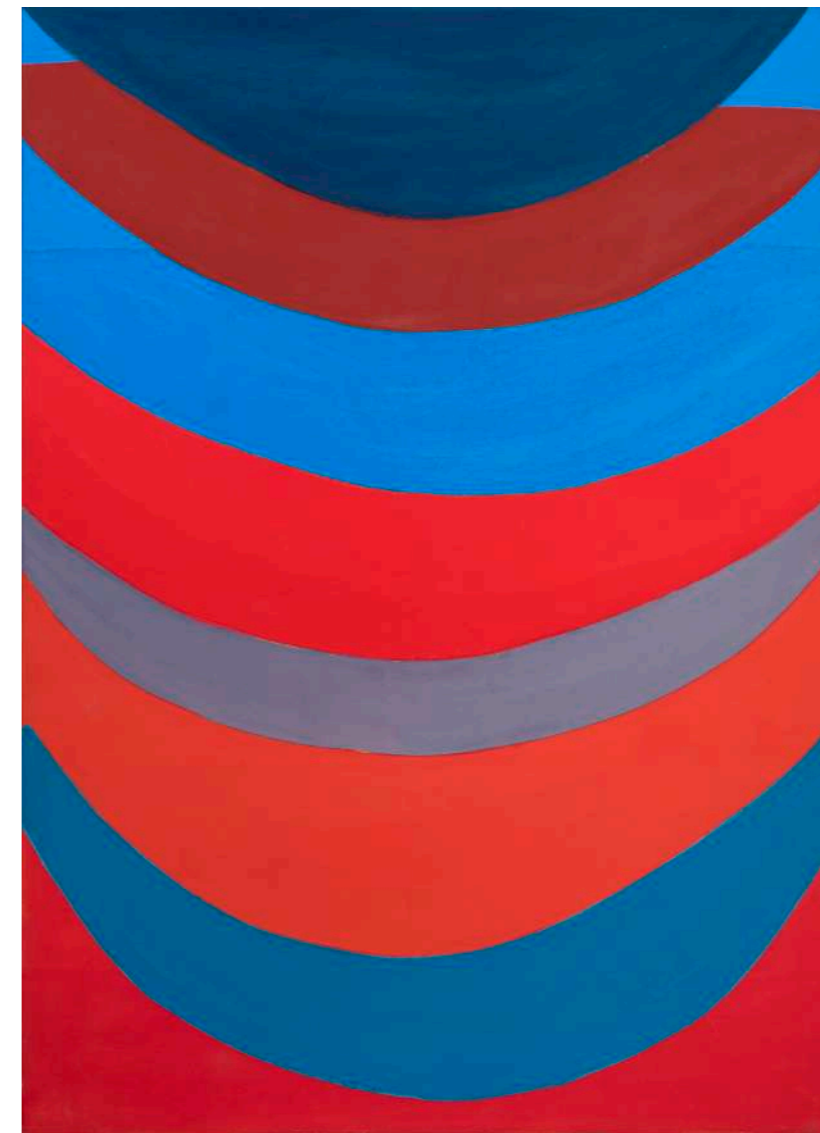
**SUSPENDED COLOUR COLLAGE**  
懸浮的色彩拼貼

Acrylic and collage on canvas  
布上壓克力、拼貼  
1968-1970  
102 x 107cm



**SUSPENDED FORMS**  
懸浮之形

Acrylic and collage on canvas  
布上壓克力、拼貼  
1967  
183 x 131cm





**SUSPENDED YELLOW**  
懸浮之黃

Acrylic on canvas  
布上壓克力  
1970  
214 x 173cm

"Seeing is a matter of looking and feeling, for things do not look exactly like you think they do."

- Terry Frost

「觀看既是一個動作，  
更是一種感覺，  
因為事物並不總跟你想像的一樣。」

—— 泰瑞·佛洛斯特



**GREEN AND ORANGE**  
綠與橙

Acrylic on canvas  
布上壓克力  
1970  
155 x 122cm





**STACKED RED PISA**  
堆疊的紅色斜塔

Acrylic on canvas  
布上壓克力  
1971  
244 x 183cm



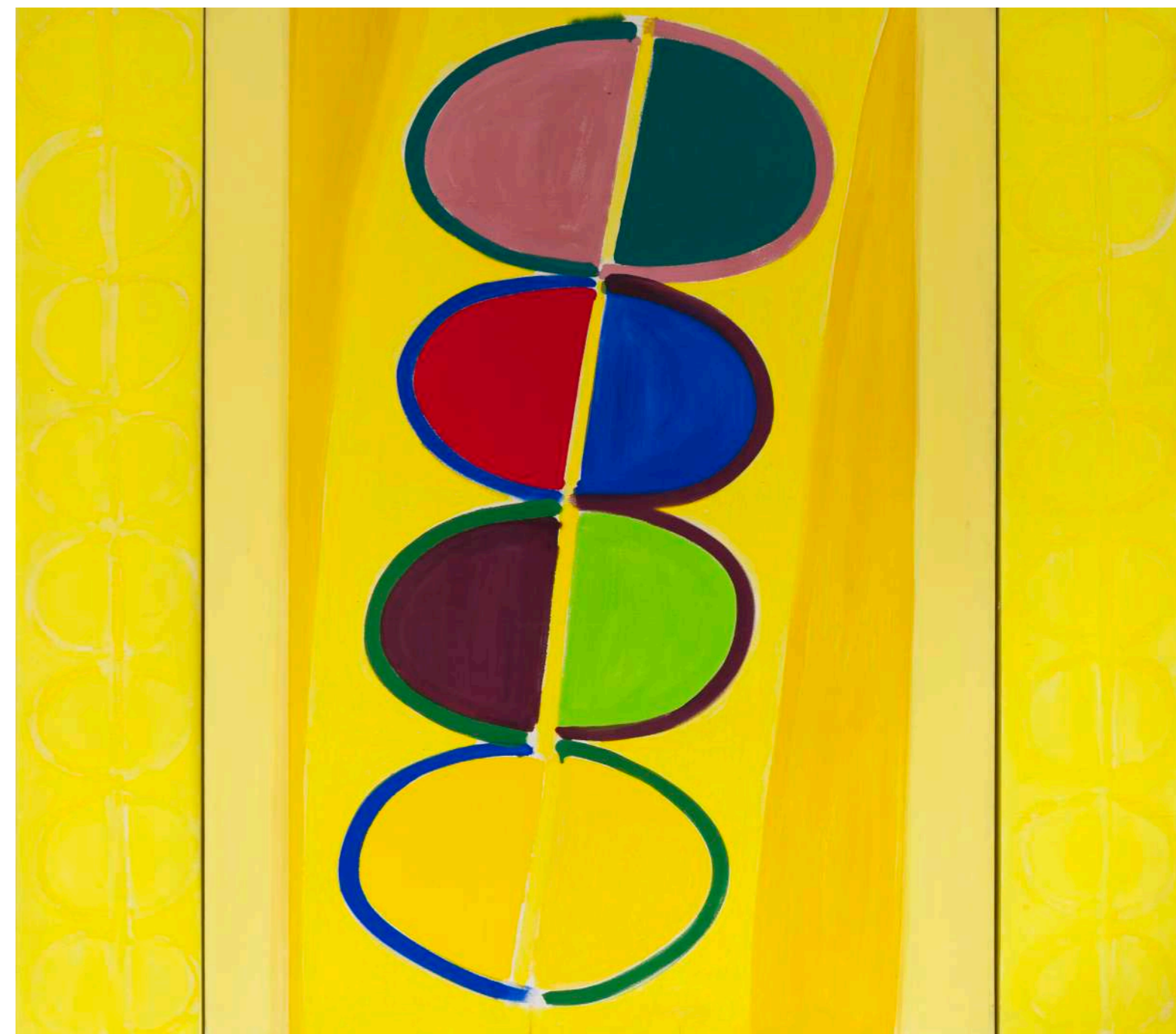
**SUSPENDED FORMS**  
懸浮之形

Acrylic on canvas  
布上壓克力  
1971  
244.5 x 91.5cm



**YELLOW (MOONSHIP)**  
黃（月之船）

Acrylic on canvas  
布上壓克力  
1974  
216 x 239cm

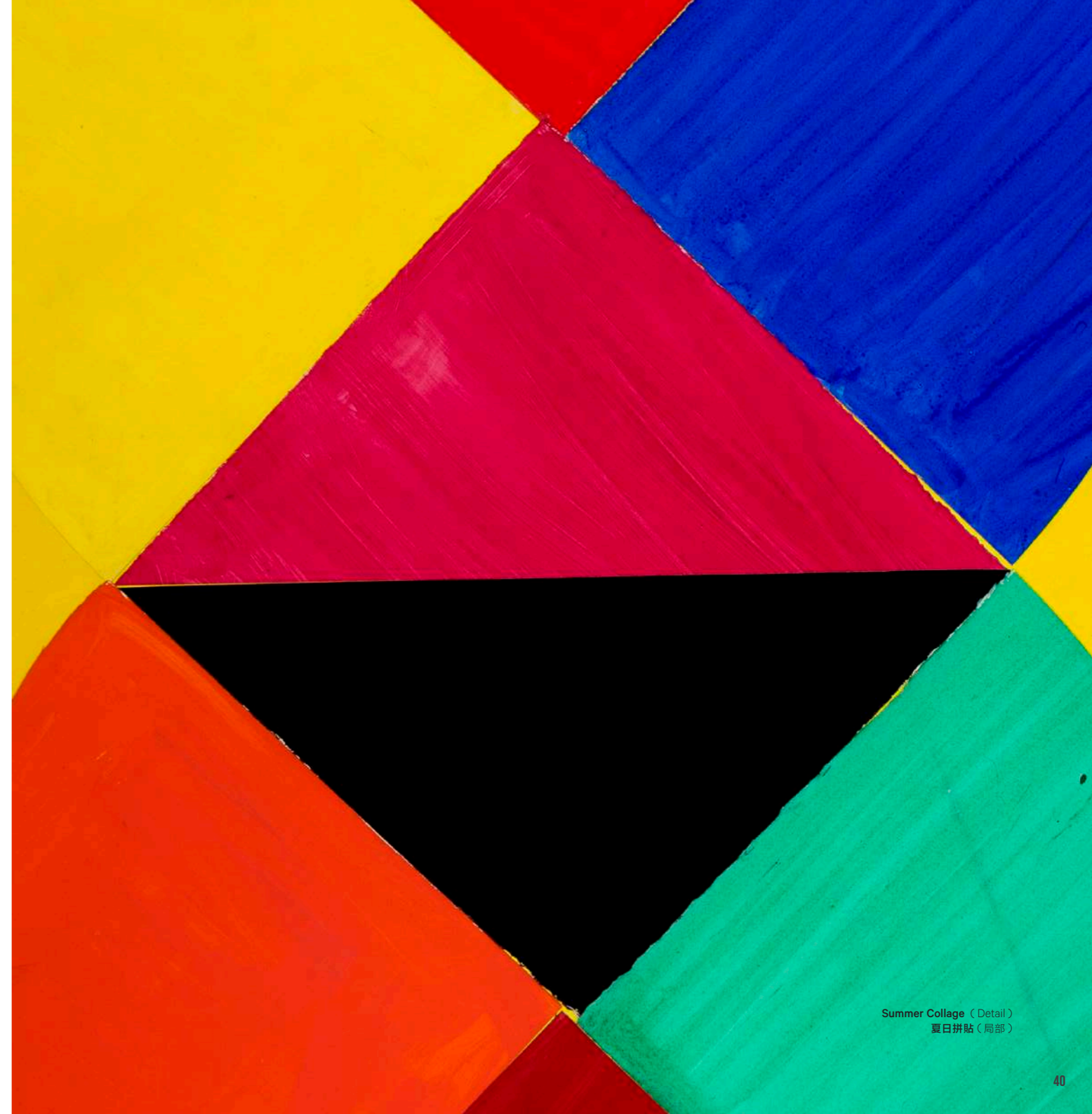






**SUMMER COLLAGE**  
夏日拼貼

Acrylic and paper collage on canvas  
布上壓克力、紙本拼貼  
1976  
216 x 165cm



Summer Collage (Detail)  
夏日拼貼 (局部)

"Terry Frost's art is one of celebration, not lamentation, vigorous, optimistic, dashing, beguiling. Apparently simple, surprisingly subtle, and very satisfying to look at, and to enjoy."

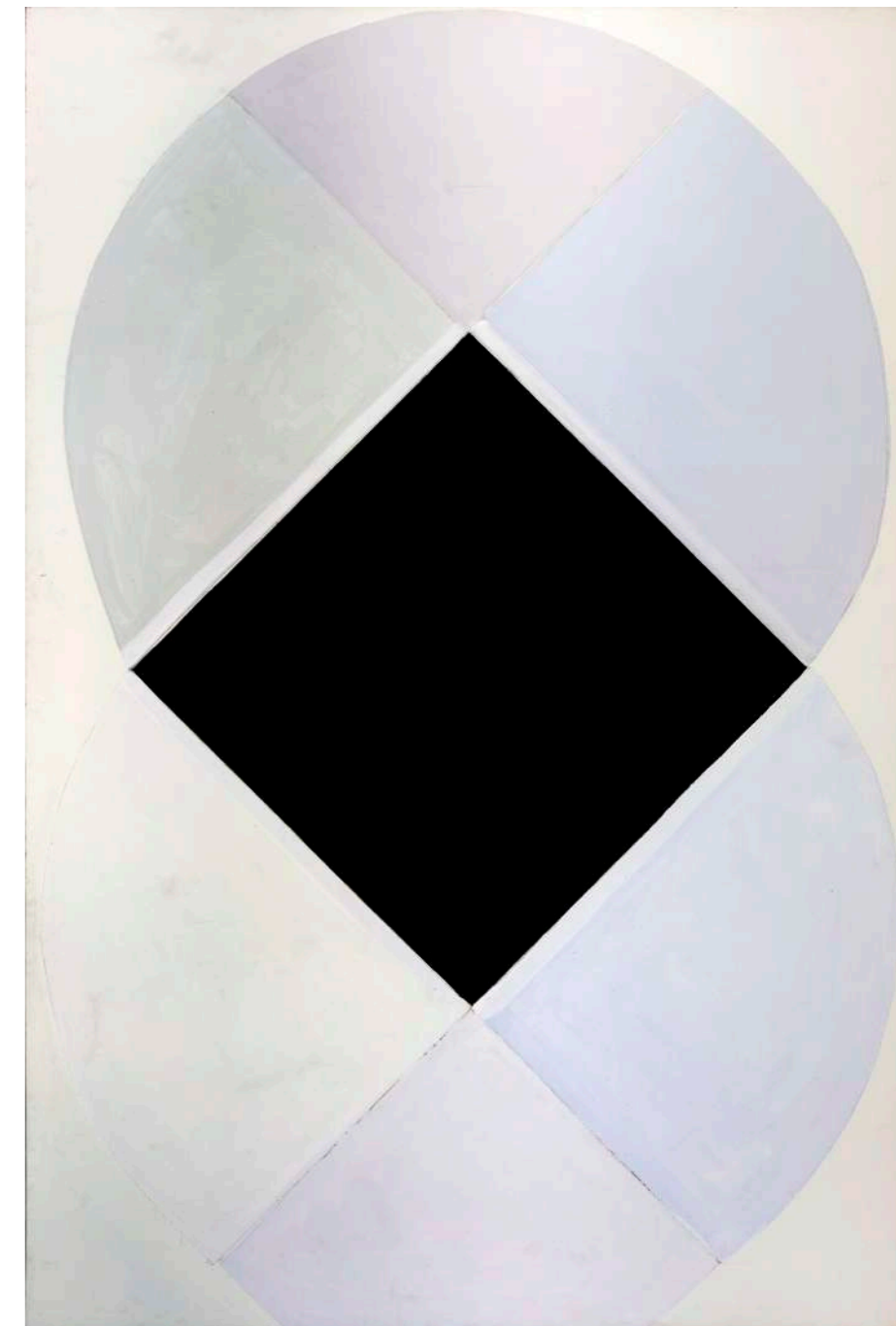
- Marina Vaizey, *The Times* art critic

「泰瑞·佛洛斯特的藝術是狂歡而不是哀嘆，  
它充滿著活力、樂觀、瀟灑和旖旎。  
它看似簡單，卻出奇的精妙，  
讓人得以愉悅地欣賞它。」

—— 瑪麗娜·維濟，《泰晤士報》藝術評論家

**BLACK, WHITE COLLAGE**  
黑、白拼貼

Acrylic and collage on canvas  
布上壓克力、拼貼  
1976  
257 x 173cm



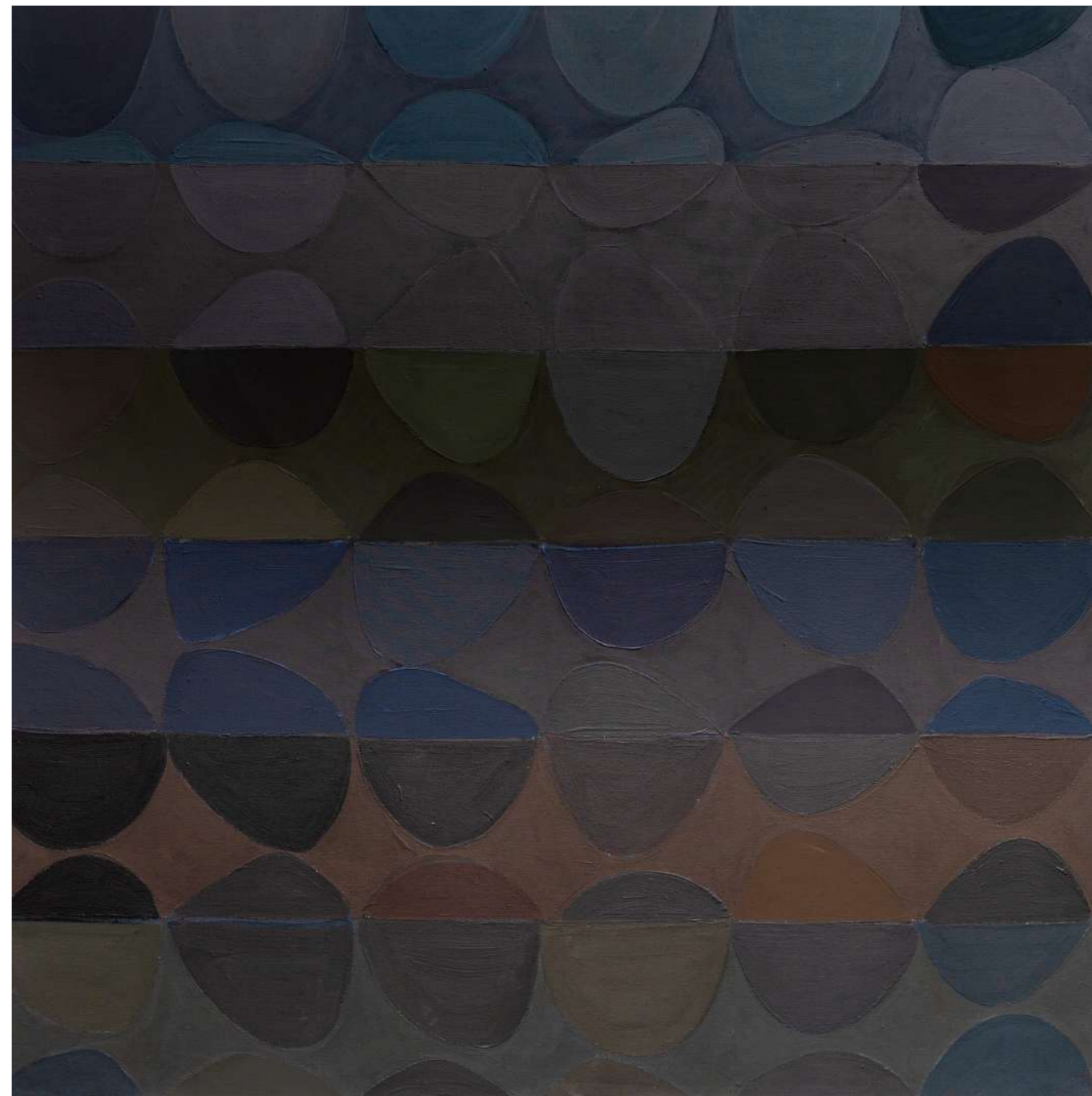




"Life's a Bowl of Cherries"

**THROUGH BLACKS**  
穿越黑暗

Acrylic on canvas  
布上壓克力  
1981  
152 x 152cm







**CHEROKEE**  
切羅基

Acrylic on canvas  
布上壓克力  
1997-1999  
107 x 107cm



**CINNAMON TREE**  
肉桂樹

Acrylic and collage on canvas  
布上壓克力、拼貼  
2000  
188 x 188cm









**SPRING DREAM**  
春之夢

Acrylic and collage on canvas (Triptych)  
布上壓克力、拼貼 (三聯作)  
2002  
214 x 125cm (x3)  
214 x 375cm (in total)



"A circle means so much to me; it's become like a god. I can use it in any colour I want, and often I use it in black, because I think a black sun is beautiful"

- Terry Frost





**JUNE COLLAGE**  
六月拼貼

Acrylic and collage on canvas  
布上壓克力、拼貼  
2002  
214 x 125cm



"To look with preconceived notions  
of visual experience is to destroy  
the possibility of creating again that  
experience in paint."

- Terry Frost

「固有的視覺經驗破壞了  
再次在繪畫中創造  
這種體驗的可能性。」

—— 泰瑞·佛洛斯特



"A circle means so much to me; it's become like a god. I can use it in any colour I want, and often I use it in black, because I think a black sun is beautiful."

- Terry Frost

「圓形對我來說意義非凡，它就像神一樣。我可以在圓形之上使用任何色彩，而我經常使用黑色，因為我認為黑太陽十分美麗。」

—— 泰瑞·佛洛斯特



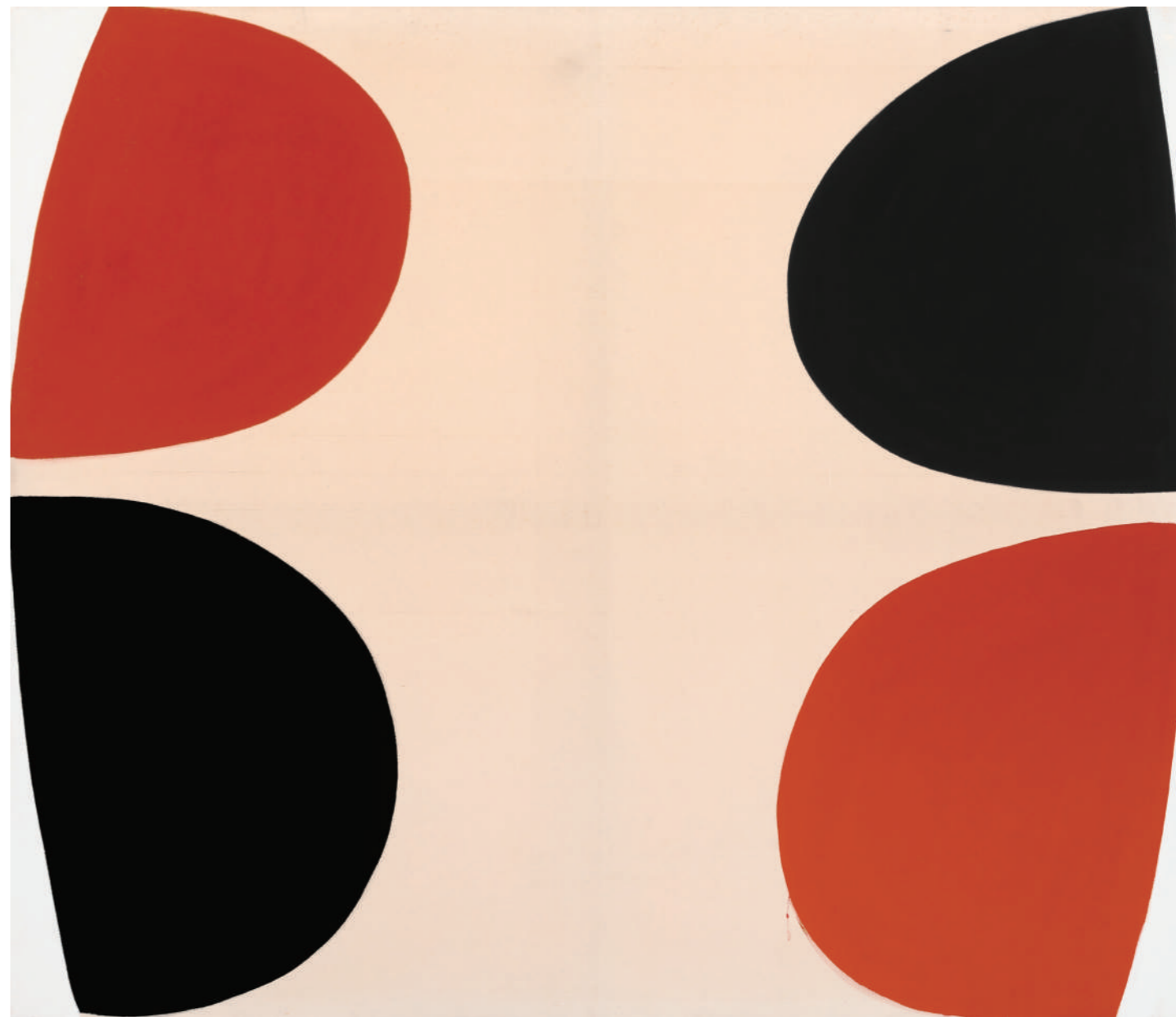
2 UP  
2 昇

Acrylic and collage on canvas  
布上壓克力、拼貼  
2000  
204 x 102cm



**UNTITLED**  
無題

Acrylic on canvas  
布上壓克力  
1968  
183 x 214cm





**BLUE SURGE**  
藍浪

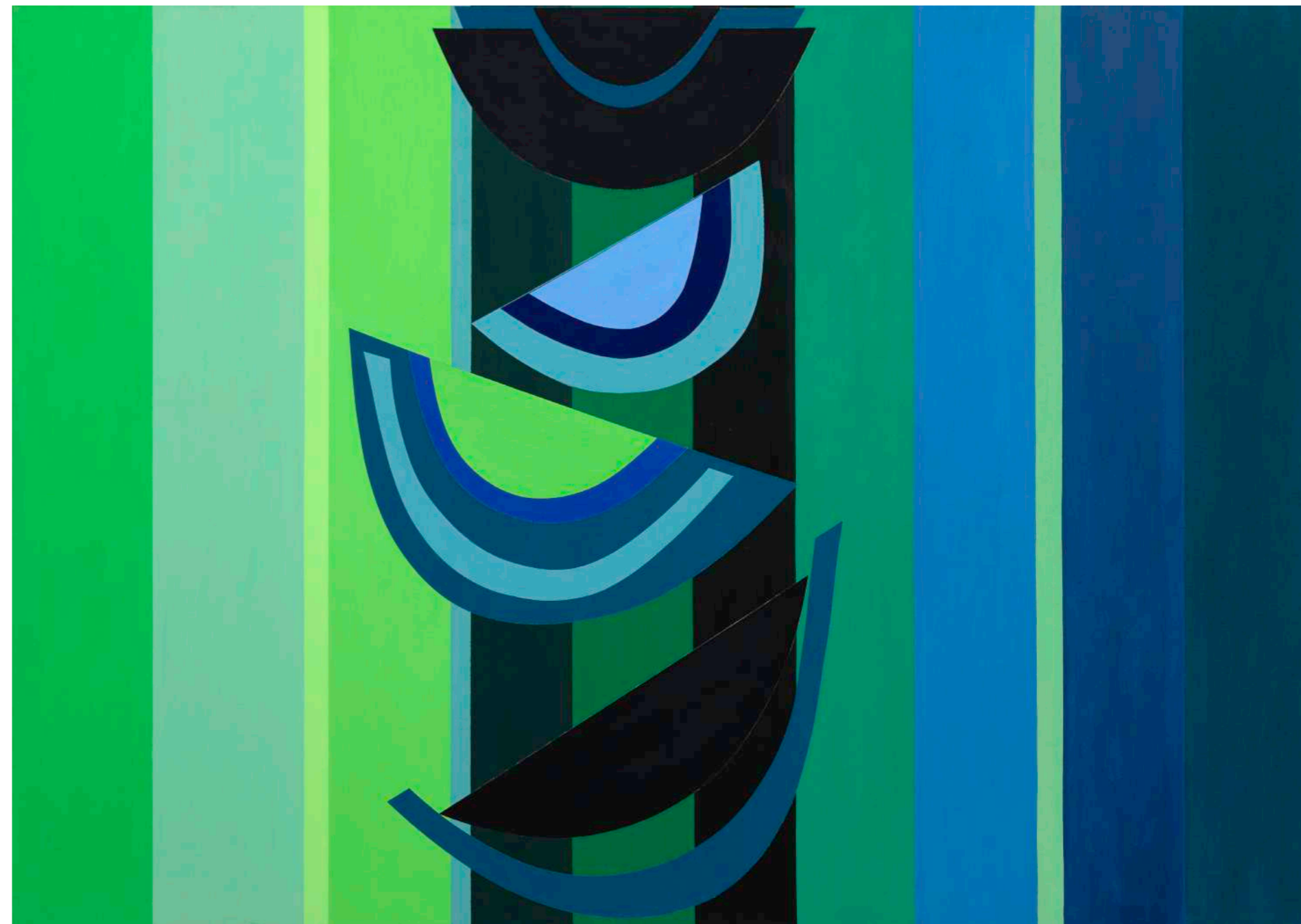
Acrylic and collage on canvas  
布上壓克力、拼貼  
2002  
127 x 153cm





**GREEN BELOW**  
下方之線

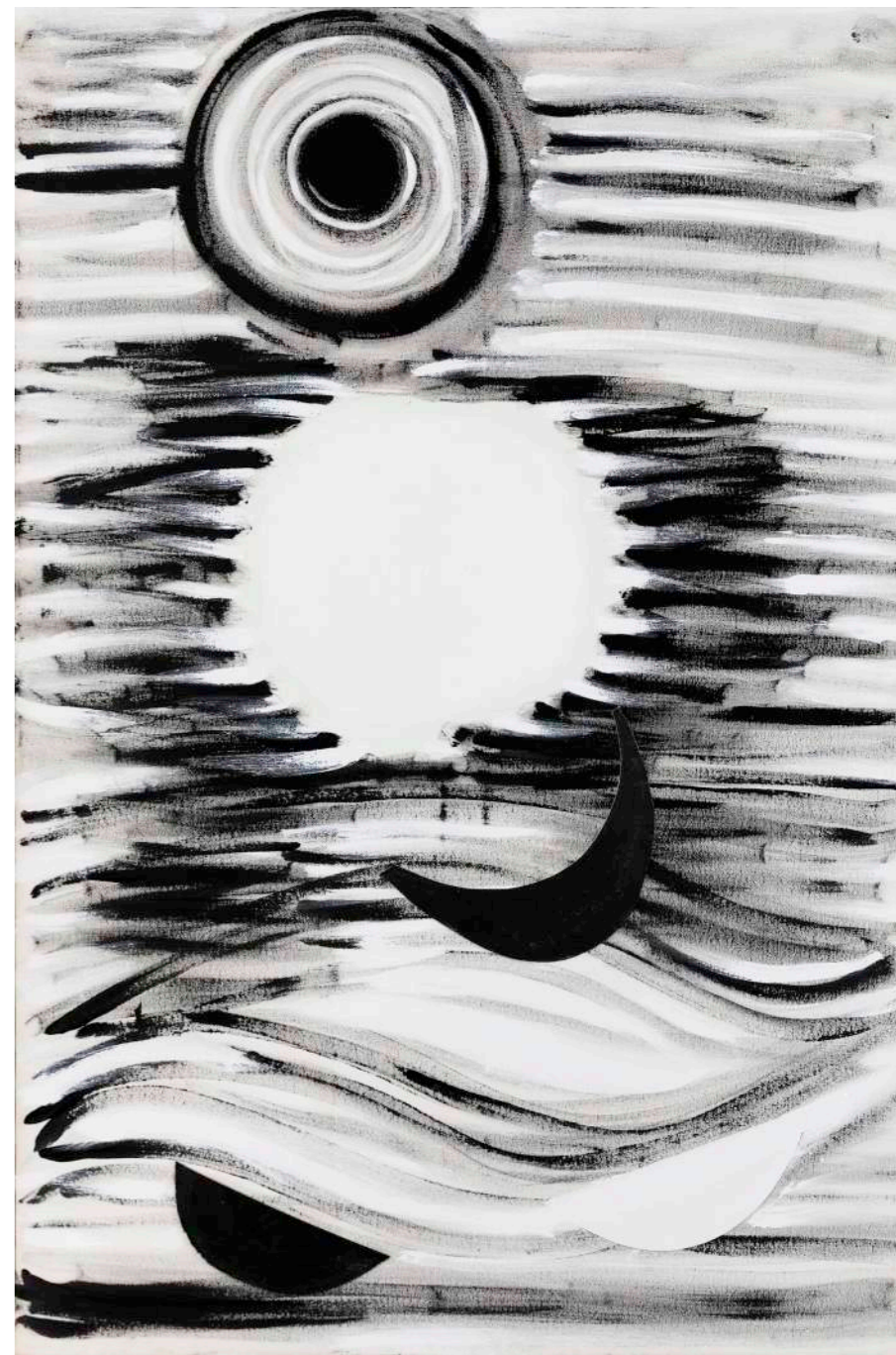
Acrylic and collage on canvas  
布上壓克力、拼貼  
2003  
163 x 229cm





**BLUE MOON TREE**  
藍月亮樹

Acrylic and collage on canvas  
布上壓克力、拼貼  
2000  
208 x 145cm



**LIZARD LIGHT**  
蜥之光

Acrylic and collage on canvas  
布上壓克力、拼貼  
1996-1998  
188 x 127cm





"His paintings bounce, breathe, make you feel you have been transported to a salty, sunny utopia somewhere between Land's End and Long Island."

- Jonathan Jones, British art critic writing for *The Guardian*

「他的畫作躍動著、呼吸著，彷彿把觀者帶入一個坐落在蘭茲角和長島之間，空氣中瀰漫著鹹味且陽光明媚的烏托邦。」

—— 喬納森·瓊斯，《衛報》藝術評論家



**SWING PURPLE**  
搖擺的紫

Acrylic and collage on canvas  
布上壓克力、拼貼  
2002  
152 x 152cm



June Collage (Detail)  
六月拼貼 (局部)

"Frost's oeuvre will, I believe, come to occupy an important place in the history of English abstract art of the second half of the 20th century."

- Ronnie Duncan

「我相信，佛羅斯特的作品將會在 20 世紀下半葉英國抽象藝術的歷史上佔有重要的一席之地。」

—— 朗尼·鄧肯



# EXHIBITION LIST

## SELECTED SOLO EXHIBITIONS

2021	<i>Here Comes the Sun: The Art of Terry Frost, 1948 – 2003</i> , 3812 Gallery, Hong Kong
2020	<i>Expanding Colour: The Art of Terry Frost</i> , Daugavpils Mark Rothko Art Centre, Daugavpils
2017	<i>Terry Frost - A book of ideas</i> , Belgrave Gallery, St Ives
2015-16	<i>Terry Frost</i> , Newlyn Art Gallery & The Exchange, St Ives
2015	Leeds Art Gallery, Leeds
	Leamington Spa Art Gallery & Museum, Leamington Spa
	<i>Centenary Exhibition – The Radiant Moment</i> , Beaux Arts, London
2013	<i>Terry Frost - A Painter's Life</i> , Belgrave Gallery, St Ives
2012	<i>Between Sun and Moon</i> , forward by Mel Gooding, Beaux Arts, London
2011	<i>Terry Frost: Works on Paper from the Artist's Estate</i> , Belgrave Gallery, St Ives
2010	<i>Terry Frost: A Lover of Life</i> , Beaux Arts, London
2009	<i>Terry Frost: Works on Paper from the Artist's Studio</i> , Belgrave Gallery, St Ives
	<i>Five Decades of Terry Frost (Prints)</i> , Stoneman Graphics Gallery, Penzance
2008	<i>The Paintings of Sir Terry Frost</i> , Reading Museum, Reading
	Beaux Arts, London
2007	Beaux Arts, London
2006	<i>Terry Frost: Fifty Years of Prints</i> , Belgrave Gallery, St Ives
2004	<i>Terry Frost: Works on Paper</i> , Belgrave Gallery, St Ives
2003	<i>The Wonderful World of Frost</i> , Belgrave Gallery, St Ives
	<i>Painting not Painting</i> , Tate St Ives, St Ives
	Beaux Arts, London
2002	<i>The Art of Collage</i> , Belgrave Gallery, London
	<i>The Art of Collage</i> , Belgrave Gallery, St Ives
	Strand Gallery, Aldeburgh
	Badcocks Gallery, Newlyn
	Russell Cotes Museum, Bournemouth
2001	Mead Gallery, Warwick University, Coventry
	Strand Gallery, Aldeburgh
	Galleria Multigraphic, Venice
	Maison des Arts, La Colle-sur-Loup
2000	<i>Terry Frost: Six Decades</i> , Royal Academy of Arts, London
	<i>Terry Frost - Works on Paper Through Six Decades</i> , Belgrave Gallery, London
	<i>Terry Frost - Works on Paper Through Six Decades</i> , Belgrave Gallery, St Ives
	Beaux Arts Gallery, London
1999	Arts Council Spotlight, Touring exhibition

1998	British Council, New York
	<i>New Paintings</i> , Flowers East, London
1997	Belgrave Gallery, London
	<i>New Monotypes</i> , Flowers East, London
1996	Sim's Gallery, St Ives
	Flowers East, London
1995	<i>80th Birthday Exhibition: Paintings of the Nineties and Recent Prints</i> , Flowers East, London
	Newlyn Art Gallery, Newlyn
	McGeary Gallery, Brussels
1994	Adelson Gallery, New York
	<i>Terry Frost: Prints</i> , Flowers East, London
1993	<i>Walking around the Quay</i> , Tate Gallery, St Ives
	Austin Desmond Fine Art, London
1992	<i>The Poetic Trail</i> , Adelson Gallery, New York
1990	Mayor Gallery, London
1989	Austin Desmond Fine Art, London
	Mayor Gallery, London
	Belgrave Gallery, St Ives
1986	University of Reading, Reading
	Newlyn Art Gallery, Newlyn
	Plymouth City Art Gallery, Plymouth
1982	Gloria Gallery, Nicosia
	Rufford Craft Centre, Nottingham
	London Regional Art and Historical Museum, London (Canada)
1981	New Art Centre, London
1980	New Art Centre, London
	Franny Wynam Galleries, Vancouver
	Willis Lane Gallery, St Ives
	Parnham House, Dorset
	Oxford Gallery, Oxford
1978	Waddington Galleries, London
	Gallery Zygos, Cyprus
	Oxford Gallery, Oxford
1977	<i>Retrospective Exhibition</i> , Serpentine Gallery, London

1976	Arts Council and South West Arts Retrospective Tour
	Serpentine Gallery, London
1974	Oxford Gallery, Oxford
	Waddington Galleries, London
1973	<i>Bath Festival</i> , Leeds Playhouse Gallery, Leeds
1972	Arnolfini Gallery, Bristol
1971	Institute of Contemporary Arts, London
	Waddington Galleries, London
	Darlington Hall, Totnes, Devon
	Peterloo Gallery, Manchester
	Arnolfini Gallery, Bristol
1970	City Art Gallery, Plymouth
	Bear Lane Gallery, Oxford
1969	Museum of Modern Art, Oxford
	Waddington Galleries, London
1968	Bear Lane Gallery, Oxford
1967	Queen Square Gallery, Leeds
	Lincolnshire Association, Lincoln
1966	Waddington Galleries, London
1965	Arnolfini Gallery, Oxford
1964	<i>Retrospective Exhibition</i> , Laing Gallery, Newcastle-upon-Tyne, and subsequent
	tour to York, Hull and Bradford
1963	Galerie Charles Lienhard, Zurich
1961	Waddington Galleries, London
1960	Bertha Schaeffer Gallery, New York
1958	Leicester Galleries, London
1956	Leicester Galleries, London
1952	Leicester Galleries, London
1947	<i>Painting With Knife</i> , G.R. Downing's Bookshop, St Ives
1944	Leamington Public Library, Leamington Spa

## SELECTED GROUP EXHIBITIONS

2020	<i>London Original Print Fair</i> , Flowers Gallery, London
	<i>50 Years</i> , Flowers Gallery, London
2019	<i>FOUR BRITISH GIANTS OF MODERNISM: Frost, Heron, Lanyon, Scott</i> , Beaux Arts, London
2018	<i>Inheritance of Colour</i> , Beaux Arts, London
2016	<i>Summer Exhibition</i> , Beaux Arts, London
2014	<i>Summer Exhibition</i> , Beaux Arts, London
2013	<i>Summer Exhibition</i> , Beaux Arts, London
2011	<i>Summer Exhibition</i> , Beaux Arts, London
	<i>Axis: Aspects of British Abstract Painting, St Ives and London</i> , Belgrave Gallery, St Ives
2010	<i>Post-War Abstract</i> , Belgrave Gallery, St Ives
2009	<i>A Select Exhibition from the Arts Council Collection</i> , York Art Gallery, then touring
2007	<i>Spotlight on St Ives</i> , touring Denbigh, Lancaster, Cheltenham, Newcastle and Scarborough
2006	<i>Irving, Hoyland, Frost</i> , Château de Sours, Bordeaux
2004	<i>RA Summer Exhibition</i> , Royal Academy of Art, London
2003	<i>Painting Not Painting</i> , Tate St Ives, St Ives
2002	<i>Square Root</i> , Sarah Myerscough Fine Art, London
	<i>In Print, Contemporary British Art from the Paragon Press</i> , touring worldwide
	<i>Summer 2002</i> , Beaux Arts, London
2000	<i>Angela Flowers Gallery 30th Anniversary Exhibition</i> , Flowers East, London
	<i>Angela Flowers Gallery 30th Anniversary Exhibition</i> , Flowers West, Santa Monica
	<i>Summer 2000</i> , Beaux Arts, London
1999	<i>Ten New Abstract Paintings</i> , Flowers East, London
	<i>Small is Beautiful: Part I – Abstract</i> , Flowers West, Santa Monica
1998	<i>New Paintings</i> , Flowers East, London
	<i>The Print Show</i> , Flowers Graphics, London
	Angela Flowers, Ireland
1997	Angela Flowers Gallery, Flowers East, London
	<i>Summer Exhibition</i> , The Royal Academy of Arts, London
	<i>Prints</i> , Riverside Studios, London
	<i>New Abstract Paintings</i> , Riverside Studios, London
	<i>Small is Beautiful Part XV: Death</i> , Flowers East, London
1996	<i>The Print Show 1996</i> , Flowers Graphics, London
	<i>Small is Beautiful Part XIV: Sex</i> , Flowers East, London
	Angela Flowers, Ireland
	<i>British Abstract Art Part III</i> , Works on Paper, London

1995 *Small is Beautiful Part XIII: Food and Drink*, Flowers East, London  
*The Twenty Fifth Anniversary Exhibition*, Flowers East, London  
*British Abstract Painting*, Flowers East, London  
 McCreary Gallery, Brussels  
 Newlyn Art Gallery, Newlyn

1994 *British Abstract Art Part 1: Painting*, Flowers East, London  
*Here and Now*, Serpentine Gallery, London

1993 *RA Summer Exhibition*, Royal Academy of Art, London  
*Small is Beautiful Part XI: Homages*, Flowers East, London

1989 *The Presence of Painting*, South Bank Centre, London

1986 *Looking West*, Newlyn Art Gallery and the Royal College of Art, London

1985 *St Ives 1939-1964*, Tate Gallery, London

1984 *Landscape in Britain*, Arts Council, Hayward Gallery, London  
*English Contrasts*, Art Curial, Paris  
*Frost, Paraskos, Charalambides*, Gloria Gallery, Nicosia

1980 *Hayward Annual*, Arts Council, Hayward Gallery, London  
*Art in the Making*, King Street Gallery, Bristol and Bath  
*Pictures for an Exhibition*, Whitechapel Gallery, London

1977 *British Painting 1952-1977*, Royal Academy of Art, London  
*Pier Art Gallery exhibition*, Tate Gallery, London  
*Cyprus Summer School staff exhibition*, Gallery Zygos, Nicosia

1974 *British Painting, 1974*, Arts Council, Hayward Gallery, London

1970 *British Painting, 1960-1970*, National Gallery of Art, Washington

1969 *John Moores Liverpool 7*, Walker Art Gallery, Liverpool

1968 *British Art Today*, Kunstverein, Hamburg

1967 *Recent British Painting*, Stuyvesant Collection exhibition, Tate Gallery, London

1966 *Blow, Frink and Frost*, Prestons Art Gallery, Bolton  
*3rd Open Painting Exhibition*, Ulster Museum, Belfast

1965 *John Moores Exhibition 5*, Walker Art Gallery, Liverpool  
*Frost, Heron, Hilton, Wynter*, Waddington Galleries, London  
*Peter Stuyvesant Foundation Collection Purchases*, Whitechapel Gallery, London

1964 *Contemporary British Painting and Sculpture*, Albright-Knox Art Gallery, Buffalo  
*1954-64: Painting and Sculpture of a Decade*, Gulbenkian Foundation Collection, Tate Gallery, London  
*New Painting, 1961-64*, Arts Council Tour

1963 *British Painting in the Sixties*, CAS, Tate and Whitechapel Galleries, London  
*John Moores Liverpool 4*, Walker Art Gallery, London

1962 *Kompass II*, Stedelijk van Abbe Museum, Eindhoven  
*British Art of the 20th Century*, Gulbenkian Foundation, Lisbon and tour  
*British Art Today*, San Francisco Museum of Art and tour  
*The 21st International Watercolour Exhibition*, Brooklyn Museum, New York

1961 *John Moores Liverpool 3*, Walker Art Gallery, London  
*British Painting 1720-1960*, British Council tour to Russia

1960 *Recent paintings by 7 British Artists*, British Council tour to Australia

1959 *John Moores Liverpool 2*, Walker Art Gallery  
*The Developing Process*, ICA, London

1958 *Pittsburgh Bicentennial*, Carnegie Institute, Pittsburgh  
 Guggenheim International, New York  
*Gregory Fellowship Exhibition*, Bradford City Art Gallery, Bradford

1957 *Statements*, ICA, London  
*British Art*, Galerie Creuze, Paris  
*New Trends in British Art*, Rome, New York  
*John Moores Liverpool 1*, Walker Art Gallery, Liverpool

1956 *Recent Abstract Painting*, Whitworth Art Gallery, Manchester  
*Critics' Choice* (Herbert Read), Arthur Tooth & Sons, London  
*50 Years of British Art*, British Council Tour

1955 *Abstract, Cubist, Formalist, Surrealist*, Redfern Gallery, London

1954 *Space in Colour*, Hanover Gallery, London

1953 *CAS Exhibition*, The Tate Gallery, London

1952 *British Abstract Art*, Galerie de France, Paris

1951 *Danish, British and American Abstract Art*, Riverside Museum, New York  
 Abstract Art, Gimpel Fils, London

## PUBLIC COLLECTIONS

Aberdeen Art Gallery and Museums (Aberdeen)  
 Abbot Hall Art Gallery (Kendal)  
 Arts Council Great Britain (London)  
 Art Gallery of South Australia (Adelaide)  
 Art Gallery of Western Australia (Perth)  
 Art Gallery of New South Wales (Sydney)  
 Auckland Art Gallery (Auckland)  
 Birmingham Museum and Art Gallery (Birmingham)  
 Bristol City Museum and Art Gallery (Bristol)  
 British Council (London)  
 British Museum (London)  
 Bolton Museum and Art Gallery (Bolton)  
 Calouste Gulbenkian Foundation (London)  
 Cheltenham Art Gallery (Cheltenham)  
 City Museum and Art Gallery (Bristol)  
 Contemporary Art Society (London)  
 Cornwall County Council Education Committee (Truro)  
 Canterbury Museum (Christchurch)  
 Falmouth Art Gallery (Falmouth)  
 Ferens Art Gallery (Hull)  
 Fitzwilliam Museum (Cambridge)  
 Glasgow University (Glasgow)  
 Government Art Collection (London)  
 Huddersfield Art Gallery (Huddersfield)  
 Leamington Spa Art Gallery and Museum (Leamington Spa)  
 Leeds City Art Gallery (Leeds)  
 Leicestershire County Council and Education Committee (Leicestershire)  
 Manchester City Education Department (Manchester)  
 National Gallery of Canada (Ottawa)  
 National Museum of Wales (Cardiff)  
 National Portrait Gallery (London)  
 Northampton Museum and Art Gallery (Northampton)  
 Oldham Art Gallery (Oldham)  
 Peter Scott Gallery Trust Collection (Lancaster)  
 Plymouth City Museum and Art Gallery (Plymouth)

Reading University (Reading)  
 Rutherston Collection (Manchester City Art Gallery)  
 Scottish National Gallery of Modern Art (Edinburgh)  
 Southampton City Art Gallery (Southampton)  
 Southwark Council Art Collection (London)  
 Sunderland Museum and Art Gallery (Sunderland)  
 Swindon Museum and Art Gallery (Swindon)  
 Tate (London and St Ives)  
 Tel Aviv Museum (Tel Aviv)  
 The European Commission Conference Centre (Brussels)  
 The Hepworth Wakefield (Wakefield)  
 The Metropolitan Museum of Art (New York)  
 Ulster Museum (Belfast)  
 University of Exeter (Exeter)  
 University of Warwick (Warwick)  
 Vancouver Art Gallery (Vancouver)  
 Victoria and Albert Museum (London)  
 Warwick Art Gallery and Museum (Warwick)  
 Yale Centre for British Art (New Haven)



# 展覽年表及收藏

## 個展

2021	日出東方：泰瑞·佛洛斯特的藝術—1948 至 2003，3812 畫廊，香港	1999	藝術委員會聚焦，巡迴展覽
2020	<i>Expanding Colour: The Art of Terry Frost</i> ，陶格夫匹爾斯馬克·羅斯科藝術中心，陶格夫匹爾斯	1998	英國文化協會，紐約
2017	<i>Terry Frost - A Book of Ideas</i> ，貝爾格雷夫畫廊，聖艾夫斯		<i>New Paintings</i> ，Flowers East，倫敦
2015-16	<i>Terry Frost</i> ，紐林藝術畫廊 及 The Exchange 畫廊（彭贊斯），聖艾夫斯	1997	貝爾格雷夫畫廊，倫敦
2015	利茲美術館，利茲		<i>New Monotypes</i> ，Flowers East，倫敦
	皇家利明頓礦泉市藝術博物館，利明頓礦泉市	1996	Sim's 畫廊，聖艾夫斯
	百年紀念展： <i>The Radiant Moment</i> ，Beaux Arts 藝術館，倫敦		Flowers East，倫敦
2013	<i>Terry Frost - A Painter's Life</i> ，貝爾格雷夫畫廊，聖艾夫斯	1995	<i>80th Birthday Exhibition: Paintings of the Nineties and Recent Prints</i> ，Flowers East，倫敦
2012	<i>Between Sun and Moon</i> ，Beaux Arts 藝術館，倫敦		紐林藝術畫廊，紐林
2011	<i>Terry Frost: Works on Paper from the Artist's Estate</i> ，貝爾格雷夫畫廊，聖艾夫斯		McGeary 畫廊，布魯塞爾
2010	<i>Terry Frost: A Lover of Life</i> ，Beaux Arts 藝術館，倫敦	1994	阿德爾森畫廊，紐約
2009	<i>Terry Frost: Works on Paper from the Artist's Studio</i> ，貝爾格雷夫畫廊，聖埃夫斯		<i>Terry Frost: Prints</i> ，Flowers East，倫敦
	<i>Five Decades of Terry Frost (Prints)</i> ，Stoneman Graphics 畫廊，彭贊斯	1993	<i>Walking around the Quay</i> ，泰特聖艾夫斯美術館，聖艾夫斯
2008	<i>The Paintings of Sir Terry Frost</i> ，雷丁博物館，雷丁		奧斯汀·德斯蒙德美術館，倫敦
	Beaux Arts 藝術館，倫敦	1992	<i>The Poetic Trail</i> ，阿德爾森畫廊，紐約
2007	Beaux Arts 藝術館，倫敦	1990	Mayor 畫廊，倫敦
2006	<i>Terry Frost: Fifty Years of Prints</i> ，貝爾格雷夫畫廊，聖艾夫斯	1989	奧斯汀·德斯蒙德美術館，倫敦
2004	<i>Terry Frost Works on Paper</i> ，貝爾格雷夫畫廊，聖艾夫斯		Mayor 畫廊，倫敦
2003	<i>The Wonderful World of Frost</i> ，貝爾格雷夫畫廊，聖艾夫斯		貝爾格雷夫畫廊，聖艾夫斯
	<i>Painting not Painting</i> ，泰特聖艾夫斯美術館，聖艾夫斯	1986	雷丁大學，雷丁
	Beaux Arts 藝術館，倫敦		紐林藝術畫廊，紐林
2002	<i>The Art of Collage</i> ，貝爾格雷夫畫廊，倫敦		普利茅斯城市藝術畫廊，普利茅斯
	<i>The Art of Collage</i> ，貝爾格雷夫畫廊，聖艾夫斯	1982	格洛麗亞畫廊，尼科西亞
	史特蘭畫廊，奧爾德堡		拉福德工藝中心，諾丁漢
	布蘭尼姆畫廊，紐林		倫敦地方藝術及歷史博物館，倫敦（加拿大）
	羅素柯特斯博物館，伯恩茅斯	1981	新藝術中心，倫敦
2001	Mead 畫廊，華威大學，考文垂	1980	新藝術中心，倫敦
	史特蘭畫廊，奧爾德堡		Franny Wynam 畫廊，溫哥華
	Multigraphic 畫廊，威尼斯		Willis Lane 畫廊，聖艾夫斯
	Maison des Arts 畫廊，盧河畔拉科爾		帕納姆別墅，多塞特郡
2000	<i>Terry Frost: Six Decades</i> ，皇家藝術學院，倫敦		牛津畫廊，牛津
	<i>Terry Frost - Works on Paper Through Six Decades</i> ，貝爾格雷夫畫廊，倫敦	1978	瓦丁頓畫廊，倫敦
	<i>Terry Frost - Works on Paper Through Six Decades</i> ，貝爾格雷夫畫廊，聖艾夫斯		Zygos 畫廊，塞浦路斯
	Beaux Arts 藝術館，倫敦		牛津畫廊，牛津

1977	<i>Retrospective Exhibition</i> ，蛇形畫廊，倫敦
1976	藝術委員會和西南藝術回顧展巡迴展覽
	蛇形畫廊，倫敦
1974	牛津畫廊，牛津
	瓦丁頓畫廊，倫敦
1973	Bath Festival，利茲劇院畫廊，利茲
1972	阿諾菲尼畫廊，布里斯托爾
1971	當代藝術學院，倫敦
	瓦丁頓畫廊，倫敦
	達靈頓會堂，托特尼斯，德文郡
	彼得羅畫廊，曼徹斯特
	阿諾菲尼畫廊，布里斯托爾
1970	普利茅斯城市藝術畫廊，普利茅斯
	Bear Lane 畫廊，牛津
	現代藝術博物館，牛津
1969	瓦丁頓畫廊，倫敦
1968	Bear Lane 畫廊，牛津
1967	皇后廣場畫廊，利茲
	林肯郡協會，林肯郡
	瓦丁頓畫廊，倫敦
1966	阿諾菲尼畫廊，布里斯托爾
1965	<i>Retrospective Exhibition</i> ，萊恩美術館，紐卡素，隨後在約克、赫爾及布拉福巡迴展覽
1964	Charles Lienhard 畫廊，蘇黎世
1963	瓦丁頓畫廊，倫敦
1961	伯莎·舍弗畫廊，紐約
1960	萊斯特畫廊，倫敦
1958	萊斯特畫廊，倫敦
1956	萊斯特畫廊，倫敦
1952	萊斯特畫廊，倫敦
1947	<i>Painting With Knife</i> , G.R. Downing's Bookshop，聖艾夫斯
1944	利明頓溫泉圖書館，利明頓礦泉市

## 主要聯展

2020	<i>London Original Print Fair</i> ，弗勞爾斯畫廊，倫敦
	<i>50 Years</i> ，弗勞爾斯畫廊，倫敦
2019	四大英國現代主義藝術家：佛洛斯特、赫倫、蘭尼恩，Scott Beaux Arts 畫廊，倫敦
2018	色彩的遺傳，Beaux Arts 藝術館，倫敦
2016	夏季展覽，Beaux Arts 藝術館，倫敦
2014	夏季展覽，Beaux Arts 藝術館，倫敦
2013	夏季展覽，Beaux Arts 藝術館，倫敦
2011	夏季展覽，Beaux Arts 藝術館，倫敦
	<i>Axis: Aspects of British Abstract Painting, St Ives and London</i> ，貝爾格雷夫畫廊，聖艾夫斯
2010	<i>Post-War Abstract</i> ，貝爾格雷夫畫廊，聖艾夫斯
2009	藝術委員會藏品精選展覽，約克美術館，隨後巡迴展覽
2007	聖艾夫斯聚焦，登比、蘭卡斯特、切爾滕納姆、紐卡素及斯卡伯勒巡迴展覽
2006	厄文、霍伊蘭、佛洛斯特，Château de Sours 酒莊，波爾多
2004	皇家學院夏季展，皇家藝術學院，倫敦
2003	<i>Painting Not Painting</i> ，泰特聖艾夫斯美術館，聖艾夫斯
2002	<i>Square Root</i> ，Sarah Myerscough 藝術館，倫敦
	<i>In Print, Contemporary British Art from the Paragon Press</i> ，全球巡迴展覽
	夏天 2002，Beaux Arts 藝術館，倫敦
2000	安傑拉·弗勞爾斯畫廊 30 週年展覽，Flowers East，倫敦
	安傑拉·弗勞爾斯畫廊 30 週年展覽，Flowers West，聖塔莫尼卡
	夏天 2000，Beaux Arts 藝術館，倫敦
1999	<i>Ten New Abstract Paintings</i> ，Flowers East，倫敦
	<i>Small is Beautiful: Part I – Abstract</i> ，Flowers West，聖塔莫尼卡
1998	<i>New Paintings</i> ，Flowers East，倫敦
	<i>The Print Show</i> ，Flowers Graphics，倫敦
	安傑拉·弗勞爾斯，愛爾蘭
1997	安傑拉·弗勞爾斯畫廊，Flowers East，倫敦
	皇家學院夏季展，皇家藝術學院，倫敦
	<i>Prints</i> ，河畔工作室，倫敦
	<i>New Abstract Paintings</i> ，河畔工作室，倫敦
	<i>Small is Beautiful Part XV: Death</i> ，Flowers East，倫敦
	<i>The Print Show 1996</i> ，Flowers Graphics，倫敦
	<i>Small is Beautiful Part XIV: Sex</i> ，Flowers East，倫敦
	安傑拉·弗勞爾斯，愛爾蘭

1995	<i>British Abstract Art Part III</i> ，Works on Paper，倫敦	1963	<i>New Painting</i> ，1961-64，藝術委員會巡迴展覽
	Small is Beautiful Part XIII: Food and Drink，Flowers East，倫敦		六十年代的英國繪畫作品，當代藝術協會，泰特和懷特查佩爾藝術畫廊，倫敦
	25 周年展覽，Flowers East，倫敦	1962	約翰摩爾利物浦 4，沃克藝術畫廊，倫敦
	英國抽象繪畫作品，Flowers East，倫敦		<i>Kompass II</i> ，範·阿貝博物館，埃因霍溫
	麥克里里畫廊，布魯塞爾		20 世紀的英國藝術，古爾本基安基金會，里斯本及巡迴展覽
1994	紐林藝術畫廊，紐林	1961	今天的英國藝術，舊金山現代藝術博物館及巡迴展覽
	<i>British Abstract Art Part 1: Painting</i> ，Flowers East，倫敦		第 21 屆國際水彩畫展，布魯克林博物館，紐約
1993	<i>Here and Now</i> ，蛇形畫廊，倫敦	1960	約翰摩爾利物浦 3，沃克藝術畫廊，倫敦
	皇家學院夏季展，皇家藝術學院，倫敦	1959	英國繪畫作品，1720-1960，英國文化協會，俄羅斯巡迴展覽
1989	<i>Small is Beautiful Part XI: Homages</i> ，Flowers East，倫敦		7 位英國藝術家的近年繪畫作品，英國文化協會，澳洲巡迴展覽
1986	<i>The Presence of Painting</i> ，蛇形畫廊，倫敦		約翰摩爾利物浦 2，沃克藝術畫廊，倫敦
1985	<i>Looking West</i> ，紐林藝術畫廊和皇家藝術學院，倫敦	1958	<i>The Developing Process</i> ，國際藝術教育，倫敦
1984	聖艾夫斯 1939-1964，泰特美術館，倫敦		<i>Pittsburgh Bicentennial</i> ，卡內基研究所，匹茲堡
	英國風景，藝術委員會，海沃德畫廊，倫敦		古根海姆國際藝術節，紐約
	<i>English Contrasts</i> ，藝術委員會，巴黎	1957	格雷戈裏聯誼會展覽，布拉福特市美術館，布拉福特市
1980	<i>Frost，Paraskos，Charalambides</i> ，格洛麗亞畫廊，尼科西亞		<i>Statements</i> ，當代藝術學院，倫敦
	Hayward 年展，藝術委員會，海沃德畫廊，倫敦		英國藝術，克茲畫廊，巴黎
	<i>Art in the Making，King Street</i> 畫廊，布里斯托爾及巴斯		英國藝術的新趨勢，羅馬，紐約
1977	<i>Pictures for an Exhibition</i> ，懷特查佩爾藝術畫廊，倫敦	1956	約翰摩爾利物浦 1，沃克藝術畫廊，利物浦
	英國繪畫作品，1952-1977，皇家藝術學院，倫敦		近年抽象繪畫作品，惠特沃思藝術館，曼徹斯特
	<i>Pier Art</i> 畫廊展覽，泰特美術館，倫敦	1955	評論家之選（Herbert Read），亞瑟父子有限公司，倫敦
1974	塞浦路斯暑期課程員工展覽，Zygos 畫廊，尼科西亞	1954	英國藝術 50 年，英國文化協會巡迴展覽
1970	英國繪畫作品，1974，藝術委員會，海沃德畫廊，倫敦	1953	抽象主義、立體主義、形式主義、超現實主義，雷德芬畫廊，倫敦
1969	英國繪畫作品，1960-1970，國家美術館，華盛頓	1952	<i>Space in Colour</i> ，漢諾威畫廊，倫敦
1968	約翰摩爾利物浦 7，沃克藝術畫廊，利物浦		當代藝術協會展覽，泰特美術館，倫敦
1967	今天的英國藝術，漢堡藝術協會，漢堡	1951	英國抽象主義藝術，法國畫廊，巴黎
1966	近年英國繪畫作品，斯圖伊弗桑特收藏展，泰特美術館，倫敦		丹麥、英國和美國的抽象藝術，河濱博物館，紐約
	<i>Blow, Frink and Frost</i> ，普雷斯頓藝術畫廊，波爾頓		抽象藝術，倫敦金貝爾菲斯畫廊，倫敦
1965	第三屆公開畫展，阿爾斯特博物館，貝爾法斯特		
	約翰摩爾利物浦 5，沃克藝術畫廊，利物浦		
	佛洛斯特、赫倫、希爾頓、溫特，沃丁頓畫廊，倫敦		
1964	<i>Peter Stuyvesant</i> 基金會購買收藏，懷特查佩爾藝術畫廊，倫敦		
	當代英國繪畫和雕塑，奧爾布賴特諾克斯美術館，布法羅		
	1954-1964：繪畫和雕塑，Gulbenkian 基金會收藏，泰特畫廊，倫敦		

## 公共 / 企業收藏

亞伯丁

亞伯丁藝術畫廊及博物館（亞伯丁）
阿伯特莊園美術館（肯德爾）
英國藝術委員會（倫敦）
南澳大利亞藝術館（阿德萊德）
澳大利亞西部美術館（珀斯）
新南威爾士州美術館（悉尼）
奧克蘭美術館（奧克蘭）
伯明翰博物館和藝術館（伯明翰）
布里斯托博物館及藝術畫廊（布里斯托）
英國文化協會（倫敦）
大英博物館（倫敦）
博爾頓博物館和美術館（博爾頓）
卡洛斯特 · 古爾本金安基金會（倫敦）
切爾滕納姆藝術畫廊（切爾滕納姆）
城市博物館和美術館（布萊斯托爾）
當代藝術協會（倫敦）
康瓦爾郡教育協會委員會（特魯羅）
坎特伯雷博物館（基督城）
法爾茅斯藝術畫廊（法爾茅斯）
費倫斯藝術館（赫爾港）
菲茲威廉博物館（劍橋）
格拉斯哥大學（格拉斯哥）
政府藝術收藏委員會（倫敦）
哈德斯菲爾德藝術畫廊（哈德斯菲爾德）
利明頓礦泉市藝術畫廊及博物館（利明頓礦泉市）
利茲美術館（利茲）
萊斯特郡教育協會委員會（萊斯特郡）
曼徹斯特教育部（曼徹斯特）
加拿大國立美術館（渥太華）
威爾士國家博物館（加的夫）
英國國家雕像館（倫敦）
北安普頓博物館和藝術畫廊（北安普頓）
奧爾德姆美術館（奧爾德姆）
彼得金史考特藝術信託收藏（蘭卡斯特）

普利茅斯市立博物館和藝術館（普利茅斯）
盧瑟斯頓收藏（曼徹斯特市美術館）
雷丁大學（雷丁）
蘇格蘭國立現代美術館（愛丁堡）
南安普敦市藝術畫廊（南安普敦市）
南華克協會藝術收藏（倫敦）
桑德蘭博物館和美術館（桑德蘭）
斯溫登博物館和美術館（斯溫登）
泰特美術館（倫敦和聖艾夫斯）
特拉維夫藝術博物館（特拉維夫）
歐盟委員會會議中心（布魯塞爾）
韋克菲爾德·赫普沃斯美術館（韋克菲爾德）
大都會藝術博物館（紐約）
阿爾斯特博物館（貝爾法斯特）
埃克塞特大學（埃克塞特）
華威大學（華威）
溫哥華美術館（溫哥華）
倫敦維多利亞和亞厘畢博物館（倫敦）
華威藝術畫廊與博物館（華威）
耶魯大學英國藝術中心（紐黑文市）



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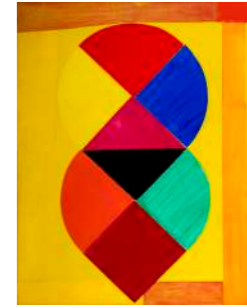
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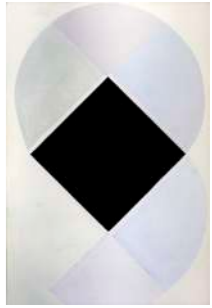
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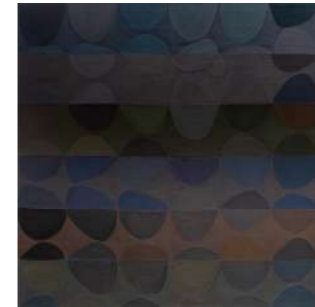
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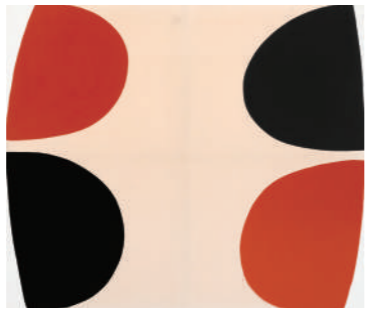
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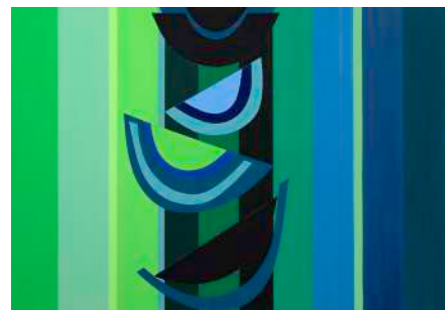
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Graphic design: Vivien Tam, Dorothy Chan  
平面設計：譚瑋恩，陳嘉瑩  
Photos © Courtesy of Terry Frost Estate  
圖片來源：泰瑞·佛洛斯特藝術家遺產

3812 gallery

@3812 GALLERY HONG KONG



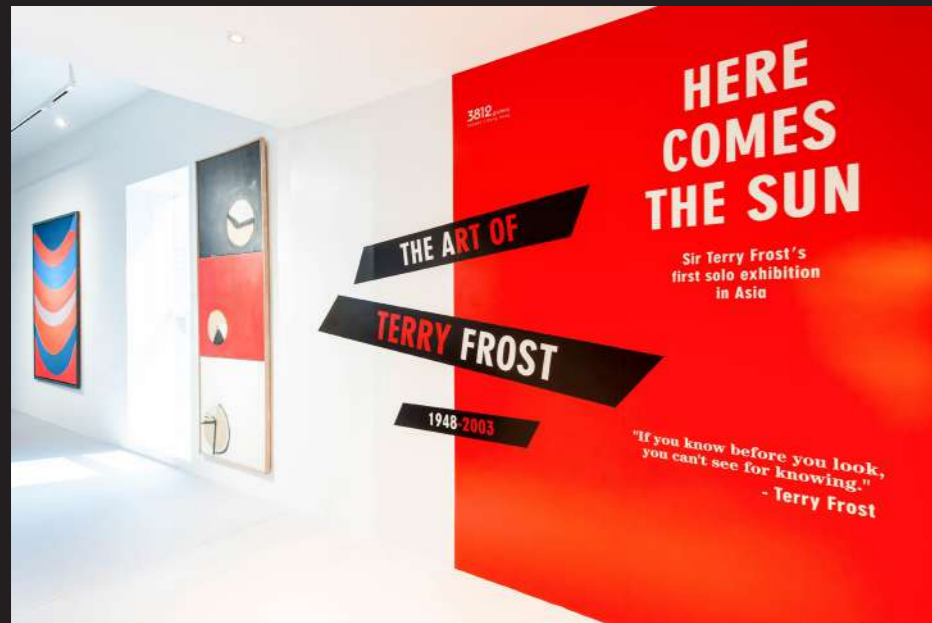
3812 gallery

WHERE COMES THE SUN

Terry Frost's exhibition in Asia

"If you know before you look, you can't see for knowing."  
- Terry Frost





## 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 offpiste 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.

## ABOUT 3812 GALLERY

Co-founded by Calvin Hui and Mark Peaker in Hong Kong in 2011, 3812 Gallery is recognized as the city's foremost gallery dealing in Chinese contemporary art as well as an agent for the post-war Chinese abstract art master Hsiao Chin. The gallery actively promotes contemporary ink art in the international market. Launching 3812 Gallery firmly onto the international stage, in 2018 it opened the new flagship space, 3812 Gallery London, in the exclusive St James' arts district. Coinciding with the 3812 Gallery's 10th anniversary in 2021, it opened a brand new 3,600 square feet space to expand into a new cultural and artistic landscape as the foremost international gallery in Hong Kong. The gallery will also exclusively represent three Modern British artist estates – Terry Frost, Albert Irvin and Francis Davison in Asia, and have five outstanding Hong Kong contemporary ink artists – Chui Pui Chee, Kassia Ko, Raymond Fung, Victor Wong and Chloe Ho to join, establishing the gallery's vision to develop into an international gallery.

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 programme. We believe that this sharing of cultural identity is essential in the understanding and appreciation of Chinese contemporary art.

## 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著名滑雪勝地白色山谷旅遊，並挑戰難度，在正規跑道外滑雪。我們從南針峰頂上開始，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。

## 關於 3812 畫廊

3812 畫廊於 2011 年在香港成立，是專營中國當代藝術的畫廊，更以代理戰後華人抽象大師蕭勤及於國際市場上不遺餘力地推廣當代水墨藝術而廣受認同。2018 年是 3812 畫廊發展的重要一年。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。2021 年，適逢畫廊成立十週年，3812 畫廊開設佔地 3600 平方呎的全新空間，展現畫廊在文化藝術新版圖的擴展實力，以東西方文化雙向的全新策展佈局，與英國現代藝術大師泰瑞·佛洛斯特、亞伯特·厄文、法蘭西斯·戴維森的家後人簽訂亞洲區獨家代理權，並獲得出色的香港當代水墨藝術家徐沛之、高杏娟、馮永基、黃宏達、何鳳蓮的信任和加盟，確立畫廊繼續積極發展成為國際級香港畫廊的願景。

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（尤其以當代水墨藝術為焦點）的發展以及文化交流。我們竭力透過各種精心策劃的項目為藝術家、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同，這種以東西文化雙向交流為核心的平台是不可或缺的。

### Hong Kong 香港

#### Opening Hours 開放時間

Monday - Friday 星期一至星期五 11:00 am - 7:00 pm

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3812 畫廊

SPECIAL THANKS TO PHILIP DODD

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