



# 宇宙人 萧勤

## THE ARTIST AS ASTRONAUT: HSIAO CHIN



**The Artist as Astronaut: Hsiao Chin**  
**宇宙人蕭勤**  
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Co-curator: Philip Dodd, Calvin Hui  
Host: Song Art Museum  
Hua Yi Brothers Art  
Co-organizer: Hsiao Chin Art Foundation  
3812 Gallery Limited  
Blanc Sharing Bonded Art Platform

聯合策展人： 菲利普·多德  
許劍龍  
主辦： 松美術館  
華誼兄弟藝術  
協辦： 蕭勤國際文化藝術基金會  
3812 畫廊  
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## HSIAO CHIN AND THE ART OF SPACE IN THE 1960S

Co-curator: Philip Dodd

When Hsiao Chin wrote to NASA in 1967, saying he wanted to be an astronaut and that the authorities ought to send an artist into space, he was being at once both profoundly contemporary and deeply traditional (as well as humorous). The cosmos has been part of the human imagination since ancient times - even if it had only been in 1958 that the Soviet cosmonaut Yuri Gagarin had become the first human being to leave the earth and travel into space. The earliest pictures of the cosmos date back around 18500 years ago to the cave paintings of Lascaux in France and Cueva del Castillo in Spain; and our ancient fascination with the cosmos and travelling through space is why space programmes are named after ancient gods and goddesses, whether Chang'e or Apollo.

Hsiao Chin was born in 1935 in Shanghai, eleven years before the first picture of the earth was taken from space and his long adult life stretches across the arc of actual space travel from Gagarin to the recent landing on the moon of China's Chang'e spacecraft. It is little wonder that the idea of the astronaut and of the cosmos is so important to him.

The recent resurgence of global interest in space, space travel as well as science fiction in so many forms - just think of the global success of Liu Cixin's *Three Body Problem* - offers us a fresh opportunity to understand how the idea of travel and space (both inner and outer) has shaped modern art in general and Hsiao Chin's work in particular.

(i)

Hsiao Chin arrived in Milan in 1960 - at a moment when the city with its art, fashion, design and film was as powerful a centre of culture as was New York. From the point of view of this argument it is equally important that in 1962, the year that Hsiao Chin helped to launch the avant-garde movement Punto, Italy too joined the space exploration programme. This is of course not to suggest a cause and effect between space exploration in Italy and Hsiao Chin. It is just to recognise how much space exploration was in the air at the time when Hsiao Chin launched Punto.

Of more direct importance to Hsiao Chin was the figure of the great Italian artist Lucio Fontana, a friend and a great supporter. Fontana himself will be forever associated with notions of Spatialism (Spazialismo) - with the practical ways of making an art that interrogated the mysterious properties of space. In the late 50s, just after Gagarin's space trip, Fontana moulded and shaped from terracotta forty-four organic spheres, containing gouges and clefts, under the title of Nature. Fontana said 'I was thinking of those worlds, of the Moon with these... holes, this terrible silence that causes anguish, and the astronauts in a new world'. For Fontana these spheres, allowed him to 'represent nothingness! This is the death of matter, pure life philosophy!' were his words.

Again, the point is not emphasise that Hsiao Chin was influenced by Fontana (although he is happy to acknowledge the debt). What is interesting about Fontana's words is rather that they seem to refer to Eastern philosophy ('represent Nothingness'). Certainly the merest glimpse at Laozi shows how important space was to the ancient philosopher ('Shape clay into a vessel. It is the space within that makes it useful'), for all the world as if Laozi were Fontana's teacher.

(ii)

One of Hsiao Chin's most important and most remarkable works of the 1960s is *Power of the Light* (1965). It is a quite large vertical painting including geometrical shapes - what looks like part of a rhombus and a series of concentric circles, one inside another. There is depth to this painting, the rhombus seems to lie in front of the circles which themselves give way to what in 1965 must have looked like an image of black outer space, punctuated by blue dots (or faint stars).

Once we have described the painting, how are we to understand it, this abstract painting? At one level it seems to be a way of trying to represent the cosmos; it seems the most contemporary of paintings (both in 1965 and now). But at another level the rhombus and the circles lead the eye into the darkness 'beyond' them. It is as if the rhombus - and in Chinese philosophy, the square is the earth - is a curtain partly masking infinity beyond. Is this the 'nothingness' that Fontana referred to and that is deep in Eastern philosophy? *Power of the Light* is a most remarkable painting - one that uses the iconography of the contemporary world, of the discovery of space travel, to provide an image of both outer and inner space. In science fiction, outer space is often used to explore inner space - but it is rare for a 1960s visual artist to do so. This is a painting that conjures up spaces within spaces (look at the cosmos inside the circle). It is a painting which could only be made by someone who had access to a cultural and artistic language that could draw from East and West, from classical and contemporary. It is one of the features of Hsiao Chin that disrupts either the Asian or European narrative - and makes him such a distinctive artist, both then and now.

(iii)

Hsiao Chin once said, humorously, that he did not belong to this world but is a 'Citizen of Outer Space'. The great American composer and jazz musician Sun-Ra, a contemporary of Hsiao Chin's, said the same. For Sun Ra, extra-terrestriality was his way of trying to distance himself from 50s and 60s white America and to insist on black identity at a time of the struggle for civil rights.

Hsiao Chin's interest in outer space is other: it can in part be traced back to his attachment to

Laozi and the Tao which were both profoundly suspicious of materialism and commercialism, and which he rediscovered it in Milan in the 60s.

My sense is that Hsiao Chin's imagining himself as a citizen of outer space was his singular way of rejecting the commercialism and materialism that saturated and still saturates the world. To put it this way, to imagine himself as an 'alien' gave him a point of view beyond this world and its story of worldly success; it allowed him to imagine in his paintings new worlds, to explore inner and outer space.

(iv)

Hsiao Chin has never stopped developing and expanding the language he forged in the 60s – for example, the sun and refracted light remain important to him. His life has been a matter of departures and arrivals, exploring new worlds. TS Eliot, whom I referred to in an earlier essay on Hsiao Chin

*We shall not cease from exploration  
And the end of all our exploring  
Will be to arrive where we started  
And know the place for the first time*

Hsiao Chin's fascination with the astronaut and with space seems to me to be his way of saying in art what Eliot said in words. His greatest achievement has been to forge a language, both classical and contemporary, to imagine inner and outer space – to envision the universe anew and our place in it.

## ORIGIN OF LIFE: “THE ARTIST AS ASTRONAUT: HSIAO CHIN”

Co-curator: Calvin Hui

Hsiao Chin's story must begin with an endless 'circle'—this circle is at once the primordial chaos from which his artistic world begins, the endless ties of destiny which have emerged from his creation, and a symbol for the light and perfection to which the long, winding road of his spiritual journey has always led. The ancient Chinese have always had an obsession with circles, equating the circle with the full moon, with perfection and fulfilment in life. In his 86 years, Hsiao Chin has faced the tests of wind and rain, and accumulated great wisdom in moments of silent reflection.

In the 1960s, he founded the Punto International Art Movement in Europe. 'Punto' means 'point' in Italian, and refers to the beginning and most basic element of the universe. From then on, the 'point' became a marker for Hsiao Chin's creations in that period, and one which threads through his entire creative life. Hsiao Chin was influenced at the time by such European postwar art movements as Spatialism, Op Art, Kinetic Art and various schools of abstraction, but deep down, he was still rooted in his own Eastern cultural background, and turned to an introspective probing of the essence of art, through which he forged a path for cultural contention between East and West to resist the powerful one-sided Western discourse. A work from a series Hsiao Chin created in Milan, Italy in 1964, titled *Origin of Life*, has been chosen as the cover of this exhibition catalogue. In the artwork, simple and bright points of colour, and images evoking the round heavens and square earth, flow across a large area of blank space to create a vivid, spiritually resonant image that puts Hsiao Chin's adherence to Zen on full display as he actively breaks through the threads of Eastern philosophical thought in a quest for his roots in Chinese tradition and the 'origins' Eastern civilization. The Agama Sutra, a classic Buddhist text, writes: 'From origins and effects, all things in the mortal world arise; from origins and effects, all things in the mortal world are destroyed.' All things in the universe have a cause and effect, all things arise and are destroyed, in a constant, ceaseless cycle. Another artwork, titled *Il Predestino*, is rooted in Hsiao Chin's thoughts on 'origins.' When he was a child, due to the death of his parents, he and his sister were forced to be raised separately, reunited only decades later, by which time both of them were completely changed. This brother and sister, drifting alone, far from one another, were at the mercy of the whims of fate, just like the two 'circles' that may never meet in *Il Predestino*, but it was precisely this fate that shaped Hsiao Chin's life, and brought him on the path of art.

Hsiao Chin has also drawn inspiration from the concept of yin-yang duality in traditional Daoism. In *Two Elements*, the two circles, one above and one below, symbolize the two basic elements of yin and yang, while four green lines are arranged in a manner evoking the essence of the 'two polarities and four phenomena.' In some of his most classic series, such as *Contemplation*, *La Forza*, *Great Earth* and *The Beginning of Tao*, round and square elements evoke the traditional Chinese concept of a round heaven and square earth. In *Dancing Light-5*, *Transcending the Eternal Garden-2*, and *La Forza di Vita*, he divides the picture into



a proportion of 'eight above and two below,' forming a composition with a highly distinctive personal style. As Hsiao Chin has said, 'I tend overall toward the metaphysical, toward religious mysticism. You could say that my own 'duality' is something I have had since I was born. From a young age, I've always had doubts about my own life, and a need to explore.'

In the 1960s, as the Soviet cosmonaut Yuri Gagarin entered space for the first time, and the American Apollo spacecraft landed on the moon, the world was swept up in a wave of interest in cosmic exploration. The then young Hsiao Chin was full of fresh curiosity and wonder about the world. He yearned to cross the depths of outer space, and penetrate the mysteries of creation. His research and insights into Western art, philosophy, religion, mysticism and astrophysics, and particularly his understanding of Tibetan religious painting, became crucial foundations in his response to the essence of the universe. His visual expression also made a turn here toward total abstraction. The theme of cosmic energy expressed in such works as *Light of Hope*, *Radiation* and *Vibrazione Universale* are highly representative compositions from Hsiao Chin's time in the Punto movement. Documenting the aesthetic elements that were widely popular in the art and design of the West in the 1960s, he began frequently using such elements as light rays, the sun, and beams of radiation as imagery to strike at the power of life, and root his views of nature and the cosmos in an abstract painting practice. The planets follow their orbits day after day, and in this period, Hsiao Chin's circles came to represent cyclical gatherings of energy. The infinitesimal self yearns for fusion with the vast 'self' of the cosmos. Was Hsiao Chin not trying to tell us about the intricate, myriad connections between the world in which we are born and these principles of nature?

The tragic experience of losing his daughter in 1990 gave Hsiao Chin new insights into the joys and sorrows of life, and his vision of the cosmos thus gained a new subject. The artist looked to the infinite and penetrated human illusions and stubborn notions to find a place of sanctuary for the soul in this vast world. He entered into his softest, most sensitive period in his life, creating such works as *Samantha nel giardino eterno-2*, and *Love of the Universe*. In his journey from the great cosmic self back to ultimate concern for humanity, his enlightenment into the true nature of life has slowly accumulated into his creative state, and through the passage of time, he has returned to the pure land of life, to the path of simplicity and sincerity, back to the fullness of that circular realm.

'Looking back on that bleak stretch behind me, I shall return, whether wind and rain, or fair weather' (Su Shih). The cosmic connections that spring forth from Hsiao Chin's hands, sometimes like the primordial chaos, sometimes like the vast expanse, are perhaps his depictions of the trajectory of his own life, and artistic dimensions, and his contemplation of a Zen state of total action through non-action.

When I take in Hsiao Chin's paintings and consider his eventful life, my heart sways along to the profound chromatic shifts. Looking back over the path I have travelled with him, I cherish the great fullness that has arisen from his circle. Our shared journey began with the exhibition *Hsiao Chin: Endless Energy*, held in 2016 at 3812 Gallery; followed by the accession of the nine-meter painting *Dancing Light 2016* into the MGM COTAI Chairman's Collection in 2017; the exhibition *Bright Light – Homage to Ascendance* at the Tsz Shan Monastery in Hong Kong, and *Hsiao Chin Coming Home* at the China Art Museum, Shanghai, in 2018; *The Colours of Ch'an*. Tribute to Hsiao Chin at Musee Guimet in Paris in 2019, and the large-scale retrospective exhibition, *In my Beginning is my End: the Art of Hsiao Chin*, held in the artist's 85th year at the Mark Rothko Art Center. Now we come to this exhibition at the Song Art Museum in Beijing, *The Artist as Astronaut: Hsiao Chin*. Hsiao Chin promotes Eastern aesthetics and religious philosophy to the world, influencing humanity with the positive energy he refines from this great spirit, and bringing a powerful spiritual strength back to his homeland. Like the circle, all returns to the original mind, only to rush off once again into another cycle.

I would like to express my deep gratitude to Song Museum for holding fast to their faith in art during this pandemic, and holding this highly significant exhibition. I would also like to thank Hsiao Chin and the Hsiao Chin Art Foundation for their trust and support, as well as my co-curator Philip Dodd, with whom I collaborated closely.

*'Art is an endless, boundless endeavour of exploration and research, its road winding and never-ending, just as this world, this universe, can never be fully explored.'*  
—Hsiao Chin

All those years ago, Hsiao Chin received a box of imported crayons from his cousin Xiao Shufang, and he resolved to set out on this artistic journey. Just like this box of crayons, I hope that Hsiao Chin's spirit will continue to inspire countless others, and become the spark which 'originates' that fire within their hearts.

Written on February 2, 2021 Hong Kong

## GRAND ENERGY OF THE UNIVERSE

### Hsiao Chin

Since 2000, I have often stressed in my writings and statements that the “grand energy of the universe” is the unceasing source of my creativity. But this “grand energy of the universe” refers to more than just the creative forces of the motion of celestial bodies through the Milky Way.

My creative inspirations are all drawn from the intangible, invisible yet omnipresent vitality of the universe, a power I call “essence.” I then trace back to the origins of the universe, following the flows of “Chi,” carrying out metaphysical, phenomenological thinking on the existing forms of the myriad things, and conveying how the ubiquitous vitality and natural forces of creation are the source and wellspring of “Chi”.

No matter how the themes of my paintings change, the mindset conveyed by these paintings is always within a spiritual, transcendent and non-material space. The human spirit should have transcended corporeal existence long ago.

This also touches on my realization that “the artist should be the spiritual oracle and conceptual voice of humanity,” which is why I urgently appeal to all artistic creators to strive for the evolution of the human spirit.

In August 1965, I wrote the long essay “My Views on Painting,” which contained my suggestions for the artists in the Chinese and international art scene, and laid out the artistic thinking I had always been following. In this essay, I also promoted “contemplative art.”

In every era, art that can stand the test of history has done so entirely because of the artist’s ability to express spirit, depth and creativity. Without that, it is just a skilled craft, an interesting game, nothing more. Here is where “contemplative art” finds its footing. Contemplative abstraction is expressed in the newest forms, but its guiding principle is not the quest for the “new” or “novel” but in “creativity with spiritual depth.” This is the only essence of art.

This, together with my decades of research and experience in Eastern and Western art, philosophy, religion, mysticism and space civilization, have come to form a deep knowledge basis for my interpretation of the essence of the universe and the cyclical evolution of life forces. The broad nourishment to be found within these great ideas is the source of my creative inspirations, regardless of the creative themes or titles, from the early *Vibrazione Universale* to *Purple Sun*, *The Illusion of Sun*, *Radiation*, *Cosmo Radiante*, *The Universe Projection*, *Inner Light*, *Lunivero in mio cuore*, *Love of the Universe* and *Light of Divinity*.

These artworks place a greater emphasis on the cosmic unity connected to human spiritual life, and the sentient energy that resides deep within all tangible and intangible life, forms of matter, cultures and religions, driving their motion and coexistence.

That is why I call myself an astronaut, a man of the universe.

In other words, I hope that the respect for the universe, for nature and for life force conveyed in my works can inspire enlightenment in those who view them, and inspire them to look at the world with the same compassion, positivity and joy.

The year 2020 was a year of unprecedented trauma for humanity. The virus, that silent, invisible invader, plundered health, lives and the freedom to cross borders. We have all become its prisoners, and lost the freedom we once enjoyed. I specially created a series of works at the end of the year. Each round ceramic sphere in my creations is a symbol for the Earth. Around the small opening in each one, I added flowing curves, flows of Chi, encircling or preserving love, but I wrote my blessings for this world in which we love, phrases such as Chi, joy, perfection, harmony, consciousness, wisdom, self-knowledge, contentment, contemplation, great energy, eternity, fullness.

In this time of great uncertainty, let contentment emerge from within, let positive thoughts full of energy carry you over all obstacles, and welcome the arrival of a new state of being.



## BACK TO THE SOURCE—ON THE ART AND LIFE OF HSIAO CHIN

### Wang Huangsheng

My knowledge of Hsiao Chin began when I was working as an editor at *Gallery* magazine. Back in the 1980s, *Gallery* magazine used exquisitely produced colour plates to introduce Hsiao Chin's creations from his time in Italy. These works were marked by an Eastern simplicity and a Zen feel, but this Zen somehow emerged from a riotous profusion of colour. I was in awe of Hsiao Chin.

Later, in 2005, as Director of the Guangdong Museum of Art, I had the opportunity to learn more about Hsiao Chin's creations in each period of his career, and held his solo exhibition *Hsiao Chin 1954-2004. A Journey Back to the Source*. For Hsiao Chin, whose ancestry can be traced back to Zhongshan, Guangdong province, yet spent a lifetime on the move, this first exhibition in his homeland was truly a 'journey back to the source.' In the preface to that exhibition, I wrote:

*The sincere artist follows his inner determination and emotions—the various thoughts and feelings that emerge when directly confronting existence, and the awareness of life awakened therein.*

Hsiao Chin's life can be summed up as a great, turbulent surge. His legendary life of tenacity in the face of adversity is a catalyst for artistic creation. In his personal art, he fuses wise insights into human affairs, profound mystical philosophy, soaring idealism and a deep humanist spirit.

Hsiao Chin's artistic trajectory also illuminates the inner relationship between existence and art. Each new insight into human affairs led to a transformation in Hsiao Chin's artistic style (along the way he went through a non-representational, action art period, a Daoist, esoteric and Eastern philosophy period, and a truth-of-life period). He transformed the turbulence of his life into a key to unlocking the truth of life. As he drifted through the world, he observed his smallness, and cultivated realizations into the truth of life. He embedded these realizations into his brush, and with great love for all things, dedicated himself to art, transcending the present world to roam freely through the cosmos. For Hsiao Chin, life has been a long path of tempering and cultivation, and art has become a faith and religion through which to attain redemption and release from life's suffering. 'The righteous path is never smooth' sums up what we draw from reading the work of Hsiao Chin.

Hsiao Chin combines the qualities of the exile and the revolutionary. The discontented soul always yearns to break free of the constraints of the existing order and gallop off toward the unknown in search of surprises. With the brush in his hand, he drives a profusion of colours to express the vast mysteries of the cosmos. The cosmos in his paintings is a projection of human life—life must transcend the weight of physicality, and the obsession with emotion, to become truly vast, and each life is like a ripple, silently flowing toward the void. Hsiao Chin has faced many difficult times in his life, making him aware of his smallness, realizing the impermanence of

human affairs, and the infinitude of the universe. Life may be small, but it has its dignity. We must face destiny's designs on us with calm, open minds if we are to achieve power and dignity in our existence. The ultimate truth of destiny is learned through trials, and redeemed through the limits of compassion and joy. In tributes to life, we gain joy and acceptance of existence.

This was my interpretation of Hsiao Chin's art at the time.

In 2006, I travelled to Taiwan for a conference, my first trip to the island. When I got to my hotel room, I found a flower basket on the table, with a card bearing words of welcome from Hsiao Chin. I was taken aback. I deeply sensed Hsiao Chin's wise insights into human affairs and the mysteries of religion, all while maintaining a deep idealism and determined humanist spirit. His thoughtful treatment of a younger person such as myself also showed his tender warmth. In art and in life, Hsiao Chin is just as I wrote before: 'The sincere artist follows his inner determination and emotions.'

Written on January 30, 2021 Guangzhou

## 蕭勤與六十年代的太空藝術 聯合策展人－菲利普·多德

1967 年，蕭勤寫信給美國國家航空航天局，信中說他想成為一名宇航員，並認為當局應該把一位藝術家送入太空。他的這一想法既是當代的，也可以說是傳統的（同時也是幽默的）。宇宙自古以來就是人類想像的一部分，即使直到 1958 年蘇聯宇航員尤裡·加加林才成為第一個離開地球進入太空的人。最早的宇宙圖像可以追溯到 18500 年前的法國拉斯科和西班牙卡斯蒂略的洞穴壁畫；太空項目往往以古代的神和女神命名，比如嫦娥或阿波羅，這些跡象不難看出我們自古以來對宇宙和太空旅行的著迷。

蕭勤於 1935 年出生於上海，比第一張從太空拍攝的地球照片早了 11 年，他的成年生活橫跨了從加加林到中國嫦娥飛船登陸月球的實際太空旅行的時間線，也難怪宇航和宇宙的概念對他如此重要。

最近，全球以各種不同的形式重新燃起對太空、太空旅行以及相關科幻小說的興趣——劉慈欣的《三體》在國內外大獲成功便是一例，這為我們提供了一個新的機會去理解旅行和空間（既指我們的內心世界，也指外太空）的概念如何影響了現代藝術，並且如何塑造了蕭勤的創作。

### （一）

蕭勤於 1960 年來到米蘭。彼時，米蘭的藝術、時尚、設計和電影業欣欣向榮，是媲美紐約的世界文化中心。由此看來，同樣重要的是，蕭勤在 1962 年參與發起了「龐圖」這一前衛藝術運動；同年，義大利也加入了太空探索計畫。當然，這並非意在說明二者之間存在因果關係，而是為了揭示出，在蕭勤發起龐圖運動的時候，太空探索已成流行。

對蕭勤有更直接重要影響的是偉大的義大利藝術家盧齊歐·封塔納，他是蕭勤的朋友及關鍵的支持者。封塔納本人始終與「空間主義」這一概念緊密相連，即用實用的方法來創造一種探究空間神秘屬性的藝術。50 年代後期，就在加加林的太空之旅結束後，封塔納以「自然」為題，用陶土鑄造了 44 個有缺口和裂縫的有機球體。封塔納說：「我想到了那些星球，想到了月球上的洞，想到了讓人痛苦的可怕的寂靜，想到了新世界裡的宇航員。」對於封塔納來說，這些球體讓他能夠「表現虛無！這就是物質的死亡，純粹的人生哲學！」他如是說。

需要指出的是，這裡並沒有強調蕭勤受到了封塔納的影響（雖然他本人樂於接受這種爭議）。有意思的是，封塔納言語間似乎提及了東方哲學（「表現虛無」）。對老子稍有瞭解就會知道空間對這位古代哲學家的重要性（「埏埴以為器，當其無，有器之用」），或許他才是封塔納的老師。

### （二）

蕭勤在六十年代最重要和最傑出的作品之一是《光之力》（1965）。這是件尺幅相當大的縱幅繪畫，包含了一些幾何圖形，看起來像是菱形的一部分與一系列同心圓相交。這幅畫也有縱深：菱形似乎疊於同心圓之上，而圓圈讓位黑色背景——那在 1965 年時一定看起來像外太空的圖像，中間點綴著藍點（或暗星）。

在描述完這件作品後，接下來我們應如何理解這幅抽象繪畫？一方面，這似乎是蕭勤試圖探索宇宙的一種方式；無論是在 1965 年還是現在，它似乎都是最當代的繪畫。但在另一個層面上，這些菱形和圓圈將目光引向它們「之外」的黑暗。菱形——對應中國哲學中「地道方」——好似半遮住無窮遠方的幕簾。這就是封塔納所指的東方哲學深處的「虛無」嗎？《光之力》是一幅最傑出的畫作，它運用了當代世界和航空探索的圖像，呈現出一幅兼具外太空和內心世界的形象。儘管科幻小說中常借用外太空來探索內心，但對於一個上世紀 60 年代的視覺藝術家來說，這樣做是很少見的。這幅畫令人聯想到空間中的空間（看看這個圓圈裡的宇宙）。這是一幅只有能夠接觸到一種文化和藝術語言的人才可能畫出來的畫，這種語言可以融匯東西方，貫通古典和現代。打破亞洲或歐洲敘事是蕭勤的特徵之一，這也使他成為當時乃至現在如此與眾不同的藝術家。

### （三）

蕭勤曾經幽默地說過，他自己不屬於地球，而是「外太空的公民」。美國著名的作曲家、爵士音樂家、蕭勤的同人桑·拉也曾這樣說。對桑·拉而言，外星世界是他試圖與五六十年代的美國白人拉開距離的方式，也是在爭取民權的鬥爭中堅持黑人身份認同的方式。

蕭勤對外太空的興趣點則不同：這在一定程度上可以追溯到他對老子和「道」的迷戀，二者都對唯物主義和重商主義保持高度懷疑，而六十年代他在米蘭時又再度將目光投向這兩者。

在我的理解中，蕭勤把自己想像成外太空的公民，這是他個人對於已經被物質主義和商業化滲透且仍在被侵蝕的世界的獨特反抗。把自己想像成是一個外星人，給了他超越塵世、超越世俗成功的視角；這讓他能夠在繪畫中想像全新的世界，以此來探索內心和宇宙。

### （四）

蕭勤從未停止發展和擴張他在 60 年代形成的語言，例如，太陽和折射光對他來說仍然很重要。他的一生就是在啟程和到達的過程中探索新世界。另一位旅人，T·S·艾略特，曾經在他偉大的詩歌《四個四重奏》（受佛教影響）中寫道：

我們不應停止探索  
一切探索的終點  
終將帶我們回到原點  
重新認識這個地方

在我看來，蕭勤對宇航員和太空的癡迷是在用藝術的方式表達艾略特的文字。他最大的成就是創造了一種既古典又現代的語言，並借此來想像內心和外太空——重新展望宇宙和我們在其中的位置。



## 緣生——宇宙人蕭勤 聯合策展人－許劍龍

蕭勤老師的故事要從一個無休止的「圓」說起——這「圓」既是他藝術世界混沌初開之「緣起」；是他與創作結下的不解之「緣」；更是他的精神之旅在迂回曲折中漸趨於光明和圓滿的象徵。中國人自古對「圓」就有著一種纏綿的想像與執念：「人有悲歡離合，月有陰晴圓缺，此事古難全。」蕭勤的八十六年，光陰荏苒，他既在跌宕起伏中飽嘗風霜，亦於靜定沉思間沉澱出豁達智慧。

上世紀六十年代，蕭勤在義大利米蘭發起「龐圖國際藝術運動」。「龐圖」是義大利語「點」的音譯，意味著宇宙的開端與基本元素，自此，「圓點」也成為蕭勤這一時期乃至其貫穿終生的代表性符號。彼時的蕭勤受到歐洲戰後空間主義、歐普藝術、動態藝術等諸多前衛抽象藝術思潮的衝擊，但他卻決心根植於自身的東方文化背景，回歸內心自省來探求藝術的本質，開闢出一條東西文化爭鳴的道路，從而抗衡強大而單一的西方話語。蕭勤於 1964 年在義大利米蘭所創作的一組題為《緣生》的作品，被選作此次展覽的圖錄封面。作品以簡潔明麗的色點及天圓地方的圖形在大面積留白之畫面上流淌，氣韻生動，呈現出蕭勤依循「禪」的蹤跡，主動而自覺地從東方哲思脈絡中突圍，對中國傳統、東方文明中「緣」的尋根。佛教經典《雜阿含經》有雲：「有因有緣生世間，有因有緣世間生；有因有緣滅世間，有因有緣世間滅。」萬物有因有果，生生滅滅，不斷輪回。另一幅作品《註定》的創作也起于蕭勤對「緣」的思考。幼時的他與妹妹因父母相繼離世而被迫寄養於兩地，數十年後二人才得以相聚，然而已是滄海桑田。自幼顛沛流離、寄人籬下的兄妹二人正如《註定》中兩個不得相遇的「圓」一般遭受著命運的撥弄，然而也正是這意外的「噩運」，形塑了蕭勤的生命情境，並促成蕭勤追求藝術的契機。

蕭勤亦從傳統道家陰陽學說中獲得靈感，在《二元》中，上下兩個「圓」象徵著「陰陽」二元，與四道綠色線條的排布可見「兩儀四象」之精髓。在他最為經典的幾個系列之中，《靜觀》、《勁》、《大地》、《道之始》等以或圓或方的元素作為畫面主體，暗含中國傳統「天圓地方」理念。而在《光之躍動 -5》、《超越永久的花園 -2》、《生命力》中，他以「上八下二」的比例分割畫面，形成具有強烈個人風格的構圖。正如蕭勤本人所言：「我是屬於玄學的、宗教的、神秘學的、綜合的傾向，我自己的『二元性』可說是從我一出生就開始，從小我就對自己的人生發生懷疑並時有做探討的需求。」

隨著蘇聯宇航員尤裡・加加林首次踏進太空，美國「阿波羅」號升空登月，地球上掀起一股宇宙探秘之浪潮。當時年輕的蕭勤亦如孩童般對世界懷揣著鮮活的好奇及希冀，熱切地嚮往穿越太空秘境、一窺造物秘密的神祉。對西方藝術、哲學、宗教、神秘學、天體物理學的研究與領悟，尤其是對藏傳佛教唐卡藝術的理解，成為了蕭勤回應宇宙本質的重要支撐。他的視覺表達也以此為轉折轉向徹底的抽象化，一如《希望之光》、《放射》、《宇宙脈動》中所呈現的宇宙能量主題，是蕭勤在「龐圖運動」中極具代表性的構圖，記錄了六十年代風靡於西方藝術與設計界的美學元素，他開始高頻地利用律動的光線、太陽、輻射性波束等元素作為衝擊生命力量的意象，將自身的宇宙觀與自然觀落實在抽象繪畫的實踐上。星球日復一日圍繞軌道運轉，此時期蕭勤筆下的「圓」象徵著周而復始的能量彙聚之處。渺小的「小我」渴望進入浩瀚的「大我」圓融合一，蕭勤又何嘗不在講述我們降生於世與這自然法則間所締結的千絲萬縷的緣分呢？

1990 年經歷喪女之痛後，蕭勤從悲歡離合、世事變遷裡頓悟，他的宇宙景觀也因此有了新的主題。藝術家往無限看，終究看透妄念執念，在蒼茫天地間找到安放心靈的歸屬。他走入生命中最柔軟感性

的部分，創作出《在永久花園的莎芒妲 -2》、《宇宙之愛》等作品。蕭勤從宇宙大我，回歸到對人類的終極關懷、對生命真諦的豁達體悟在千變萬化的創作形態裡慢慢沉澱，時光流轉之下，回歸生命淨土，大道至簡，返璞歸真，回歸最圓滿之境界。

「回首向來蕭瑟處，歸去，也無風雨也無晴。」蕭勤手中幻化出的時而混沌初開、時而浩瀚無邊的宇宙聯想或許正是他對自己人生道途與藝術象限的描摹，也正是他無為卻又無所不為的禪修姿態的觀照。

當我靜觀蕭勤老師的畫作，品讀其波瀾起伏的人生經歷時，心潮隨他畫中變幻莫測的色彩而搖曳。回首與蕭勤老師共同走過的旅程，更無比珍惜從這「圓滿」時光中幻化出的「緣滿」。從 2016 年 3812 香港畫廊舉辦的《蕭勤一無盡能量》；2017 年，九米長的《光之躍動 2016》被收納進「澳門美獅美高梅主席典藏」；2018 年於香港大埔慈山寺舉辦的展覽《明光一向昇華致敬》以及在上海藝術宮舉辦的《回家》藝術大展；2019 年，吉美國立亞洲博物館舉辦的《禪色：蕭勤繪畫展》大展；去年在拉脫維亞馬克・羅斯科藝術中心所呈現的蕭勤 85 歲壽辰大型回顧展《在我的開始是我的結束：蕭勤的藝術》，一路走來到今天北京松美術館呈現的《宇宙人蕭勤》。蕭勤向世界發揚東方美學與宗教哲學，以其偉大精神中提煉出的正面能量影響世人，帶著強大的精神力量榮歸故土。一切正如「圓」般回歸初心，又馬不停蹄開始下一個輪回。

我特別感謝松美術館在疫情期間依然秉持對藝術的信念，舉辦這次意義非凡的展覽，也衷心感激蕭勤老師和蕭勤國際文化藝術基金會的信任與支持，感激與我緊密合作的聯合策展人 Philip Dodd。

「藝術是一件永恆沒有止境的工作與探索研究，它的道路曲折  
而永遠走不完；正像這個世界、這個宇宙是永遠走不完的一樣。」  
——蕭勤

當年蕭勤老師從堂姐蕭淑芳手中接過一盒舶來彩色蠟筆，使他下定決心向藝術啟程。正如同這盒蠟筆一樣，相信蕭老師的精神宇宙也將持續啟迪無數代人，成為他們內心某團火焰的「緣起」。

2021 年 2 月 2 日寫於香港

## 宇宙之大能量 蕭勤

於 2000 年之後在許多的自述文字中，我即一再強調「宇宙的大能量」是我創作中源源不絕的靈感來源。但此「宇宙大能量」所指的不僅僅只是宇宙中銀河星體運行的造化之力。

我創作時的靈感皆源自於宇宙間渾然大化、無形卻又無所不在的生命力，而我將之稱為「精」的力量。然後我回返宇宙本源，引「炁」之流動，對萬事萬物的存有樣態進行一種形而上的現象學思考，表現出宇宙中無所不在的生命力、自然的造化之功則是「炁」生機與泉源之所在。

且，無論我在繪畫過程中的主題如何變化，這些畫作所傳達的意境，皆是處在一種精神性、超越時間性和非物質世界的空間中，人類的精神層面，原本早就該超越肉身的存在。

這其中有著我一直在強調的「藝術家應是人類的精神先知及其思想的代言人」之感悟，因此勉勵性的期望所有為藝術創作者，更應該為人類的精神進化而努力。

記得 1965 年 8 月我曾撰述一篇長文《我的繪畫觀》，這是當時我對國內外藝壇的藝術家們的建議，更是我一直在遵循的思惟，我推崇「靜觀藝術」。藝術無論在任何時代，之所以能經過歷史的考驗而立住腳，全是由於藝術家的精神的、深度的、創作的表現所致，否則僅能成為一種精巧的藝品，或有趣的藝術遊戲了。而「靜觀藝術」就在這裡找到了它的立足點，靜觀抽象雖以最新的形式來表現，但其宗旨並不在求「新」與求「奇」，而是求「精神深度的創作性」，這才是藝術唯一的精華。

加上數十年來我對東西方藝術、哲學、宗教、神秘學、太空文明的研究與體悟，就成為了我詮釋宇宙本質、演繹生命能量迴圈演化的厚實知識資本。從這些偉大的思想裡，其內在廣泛的涵養都是我創作的靈感出處。不論創作之主題或是命名為何？從早期的宇宙脈動、紫太陽、太陽幻覺、放射、宇宙輻射、宇宙之放射、內在的光、宇宙在吾心、宇宙之愛、神光。

這些創作更強調與人類精神生命相關連的宇宙之和諧性，以及潛伏於所有有形、無形的生命、物態、文化、宗教中，最深層的、促使其存有且運行共生的靈性力量。

所以：我亦稱自己是個宇宙人。

換句話來說，我希望在創作中所呈現出的尊敬宇宙、自然、生命能讓在參觀我畫作的觀賞者，能由內心有所感悟，而產生出同樣的慈悲、樂觀與喜悅之心看待一切。

是的，2020 年是人類遭遇有史以來傷害最嚴厲的一年，病毒是無聲無影的侵略者，剝奪了健康、生命、出入國家的自由。每一個人都成為了它的俘虜，失去了原先擁有的自在。我在年底特地創作了一批作品，每個圓形陶球體在我創作中就以地球為象徵，在已留的小洞周遭我以流動的曲線、炁流、愛心圈住或保留，並寫上我對這個我們居住的地球滿滿的祝福——大炁、喜樂、圓滿、樂天、和諧、知心、智慧球、知足、長樂、逍遙、智慧、靜觀、自在、大能量、恒常、圓圓滿滿。

在不安的時代巨輪下，讓自己能由內省而生安逸之心，以充滿能量的正向思考度過一切苦厄，迎接新境界的到臨。

## 生命歸源——關於蕭勤老師的藝與人 王璜生

我對蕭勤老師的認識是從當年我所從事編輯工作的《畫廊》雜誌開始的，早在 1980 年代，《畫廊》雜誌就用精美的彩色圖版介紹蕭勤老師在義大利時期的創作，很有東方的簡約與老莊禪意，但是這禪意卻在色彩淋漓斑斕中實現的，一種空而絢爛的境界。當時對蕭勤老師很是敬佩！

之後，2005 年我為廣東美術館館長時，有機緣更多的瞭解接觸蕭勤老師各個時期的創作，並舉辦了他的個展《歸源之旅——蕭勤 1954-2004 年歷程展》，作為祖籍為廣東中山的蕭勤老師，一輩子在外面闖蕩拼搏，第一次回到家鄉做展覽，真有「歸源」之意之感。我當時在展覽的前言中寫道：

真誠的藝術家所遵循的是內心的意志和情感——直面生存時的  
種種信念和攙雜其中的悲歡離合，以及被時刻喚醒的生命意識。

蕭勤老師人生歷程可以用「波瀾壯闊」四個字來概括，他跌宕起伏、奮鬥不息、頗具傳奇色彩的一生成為藝術創造的催化劑，在個人的藝術中，他把洞悉人世的睿智、宗教玄思的縹緲、昂揚的理想主義及深沉的人道精神糅合在一起。

蕭勤老師的藝術歷程恰當地闡釋了生存與藝術的內在關係。對人世的一次頓悟即促成蕭勤老師一次藝術風格的轉變（其間歷經了非形象、行動藝術時期，「道」時期、密宗與東方哲思時期、生命的真諦時期）。他把一生的滄桑化作造訪生命真相的叩門磚，他在人世的漂泊中觀照到一己之微而修悟到生之真諦，並把這一切的感悟付之筆下，以深沉博大之愛心獻身於藝術，以凌越現世的豁達神游於太虛。人生對於蕭勤老師來說就是一次漫長的修煉，藝術則成為信念和宗教以達到對人生中諸多痛苦的拯救和解脫。「滄桑正道，愛無坦途」這八個字正是閱讀蕭勤老師所得到的啟示。

蕭勤老師具有流放者和革命者兼備的綜合氣質，不安分的靈魂總要衝破秩序的藩籬走向未知的別處，在對未知的探索之中迎接不期而至的悸動和狂喜。他利用手中的筆，讓繽紛變幻的色彩表現宇宙的空蒙迷離，畫中的宇宙就是人生的一個巨大投影——人生必須在超越物質的羈絆和對情感的執迷才能變得博大，每個生命個體像一個漣漪一樣無聲無息地蕩向虛空。蕭勤老師經歷了人世諸多的坎坷顛簸，讓他在「知己之微」而後覺人世之無常與宇宙之無限。生命雖渺小但尊貴。人對於命運的種種安排當順心隨性，以一種坦蕩開闊、處變不驚的胸懷面對才能獲得生存的力量和自尊。命運的最後真相在於從各種困苦磨難中學習釋然，從大悲大喜的極限中獲得救贖，在對生的禮贊中換取一份直面人生的微笑和從容。

這是當時的我對蕭勤老師藝術的解讀。

而當我 2006 年到台北開會公務時，這也是我第一次到訪中國台灣地區，我一住進下榻的酒店，房間桌子顯眼的位置上放一個很大的花果籃，上面夾著一張紙條，寫著蕭勤老師的歡迎辭。我一下子有些不知所措，深感蕭勤老師在藝術上有著洞悉人世的睿智及宗教玄思的縹緲，而不失昂揚的理想主義及深沉的人道精神與意志，而像對待我這樣的後輩，也表現出如此細緻入微關懷體貼的情感。可見，蕭勤老師的為藝為人為事，正如我曾寫到的，「真誠的藝術家所遵循的是內心的意志和情感」。

2021 年 1 月 30 日寫於廣州



宇宙人  
蕭勤

THE ARTIST  
AS ASTRONAUT:  
HSIAO CHIN

2021.3.13-2021.6.13

ARTWORK  
INDEX  
作品列表





The Beginning of Tao - 2 (Detail)  
道之始 - 2 (局部)

## TAO SERIES, CHI SERIES, ZEN(CH'AN) SERIES

From 1961 to 1963, Hsiao Chin developed an interest in Zen (Ch'an) and Taoism around the 1960's, and created the *Tao* series, *Zen (Ch'an)* series and *Chi* series. Hsiao Chin, drawing inspiration from these eastern philosophies for his abstract painting. His works often highlight the contrast and harmonious balance between dichotomous elements, featuring the sun and other radiating objects and the rhythms of lights.

This period marked a crucial turning point in shaping the personal style and characteristics of Hsiao Chin's painting. Figurative aesthetic objects were replaced by complete abstraction, and the works were now focused on the spirituality of art practice. During this period, Hsiao Chin made the quest for Eastern spirituality and modern artistic expression his main artistic mission, and realized these ideals through establishing a strong personal style in his abstract paintings.

## 《道》系列、《炁》系列、 《禪》系列

1960年代前後，蕭勤開始對禪、道、老莊思想產生興趣，並創作了《道》、《禪》、《炁》系列。他試圖將東方的玄學思想及生命哲學思考轉化為繪畫上的抽象形式。在這些年期間，二元性的對立與和諧、留白空間、光的律動、太陽、以圓為核心的幅射性構圖等，成為其作品中常見的意象或元素。

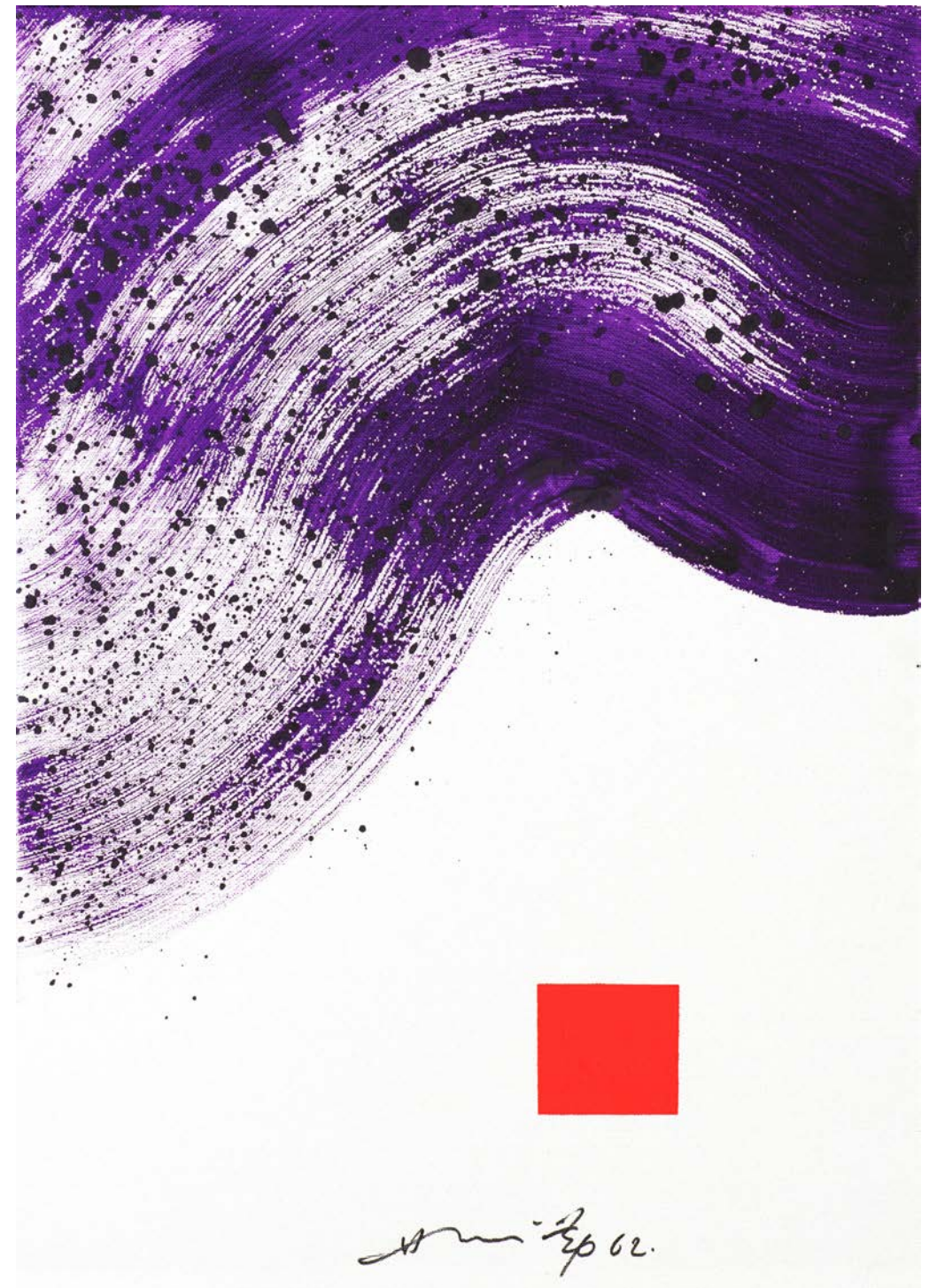
此一時期，可以說是蕭勤確立其「繪畫性格」的關鍵期。首先，早期作品中偶會出現、尚稱具象的審美客體在此時消失，畫面走向了完全的抽象追求。其次，藝術家雖然仍為繪畫過程保留了手隨心轉的自由表現空間，但富含思想內涵的「精神性」追求成為創作及美感凝注的焦點；具有東方意韻的象徵性符號，逐步成為「蕭勤式」個人創造性資訊的載體。再者，儘管「追求現代表現、融會東方精神神髓」是蕭勤在出國前已建立的創作認知，但直到此時，這個認知才真正轉化為一種信仰，並且以鮮明的個人風格落實在抽象繪畫的實踐上。





Continuity | 續 | 1962

Acrylic and ink on canvas | 布上壓克力、墨水 | 48.2 × 100cm



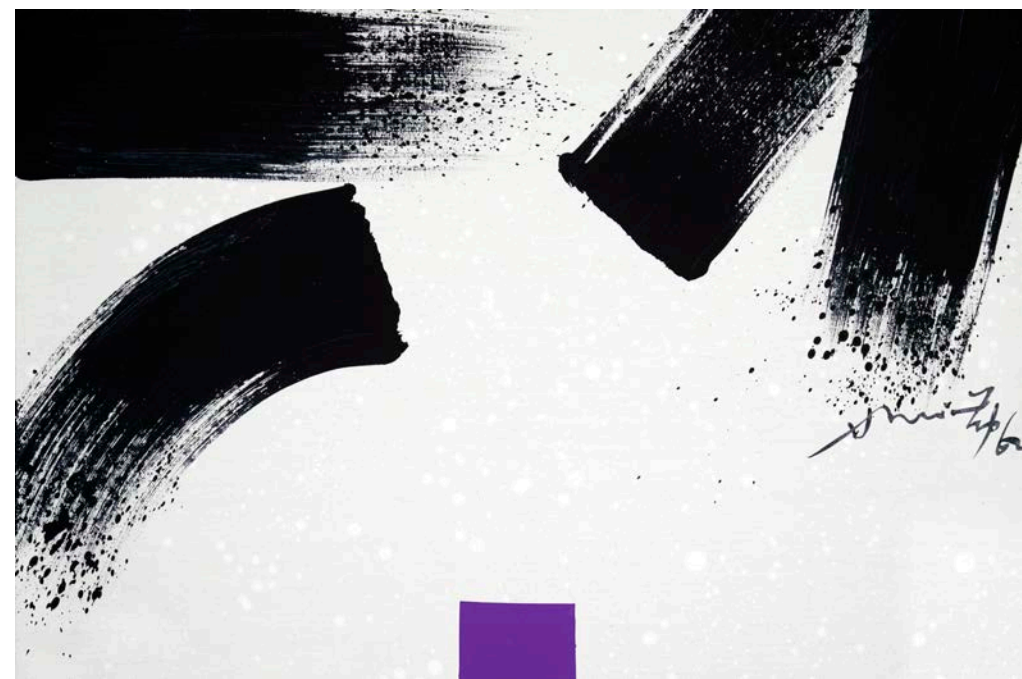
The Beginning of Tao - 2 | 道之始 - 2 | 1962

Acrylic and ink on canvas | 布上壓克力、墨水 | 70 × 50cm



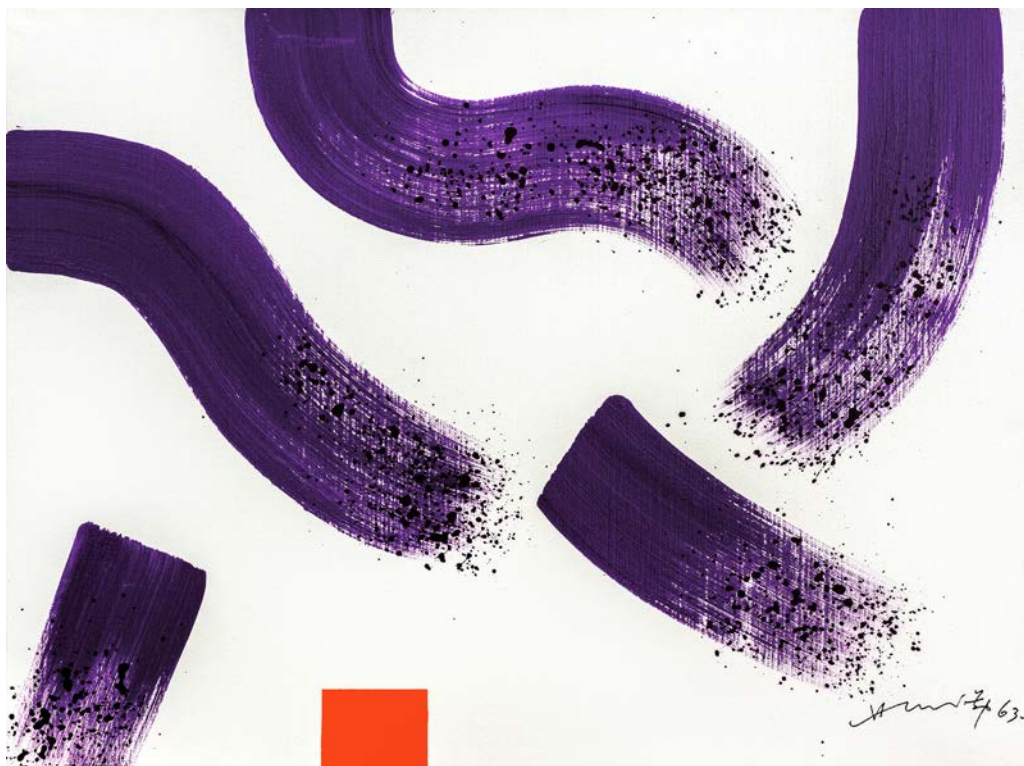


The Origin of Chi - 3 | 炁之源 - 3 | 1962  
 Ink on canvas | 布上墨水 | 40×60cm



The Origin of Chi - 4 | 炁之源 - 4 | 1962  
 Ink on canvas | 布上墨水 | 40×60cm



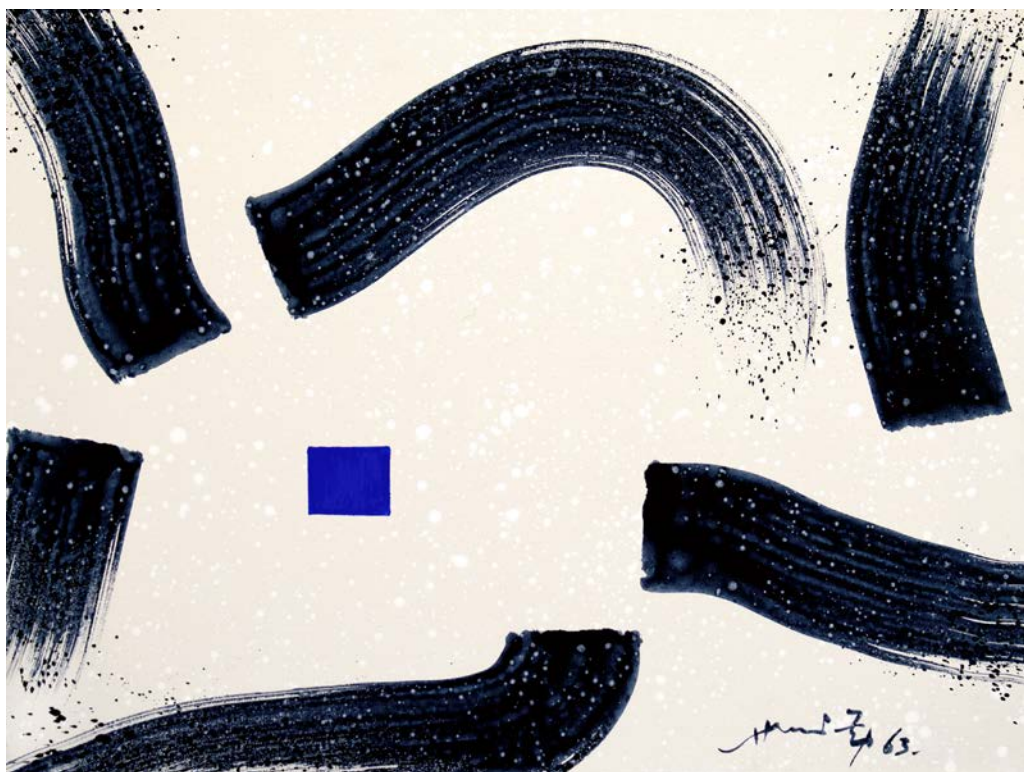


The Travel of Tao - 1 | 道之旅 - 1 | 1963  
Acrylic on canvas | 布上壓克力 | 60 × 80cm



The Travel of Tao - 1 (Detail)  
道之旅 - 1 (局部)



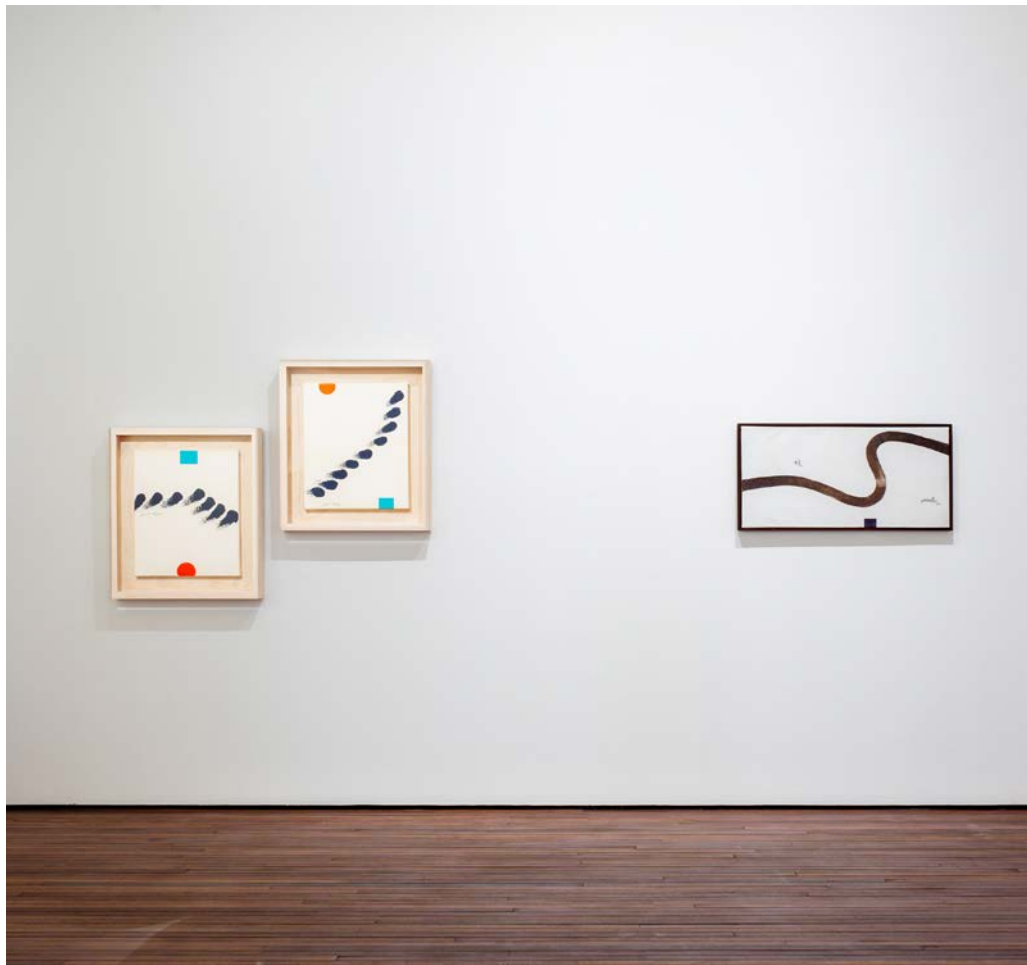


**Movement - 2 | 動態 - 2 | 1963**  
 Acrylic on canvas | 布上壓克力 | 60 × 80cm

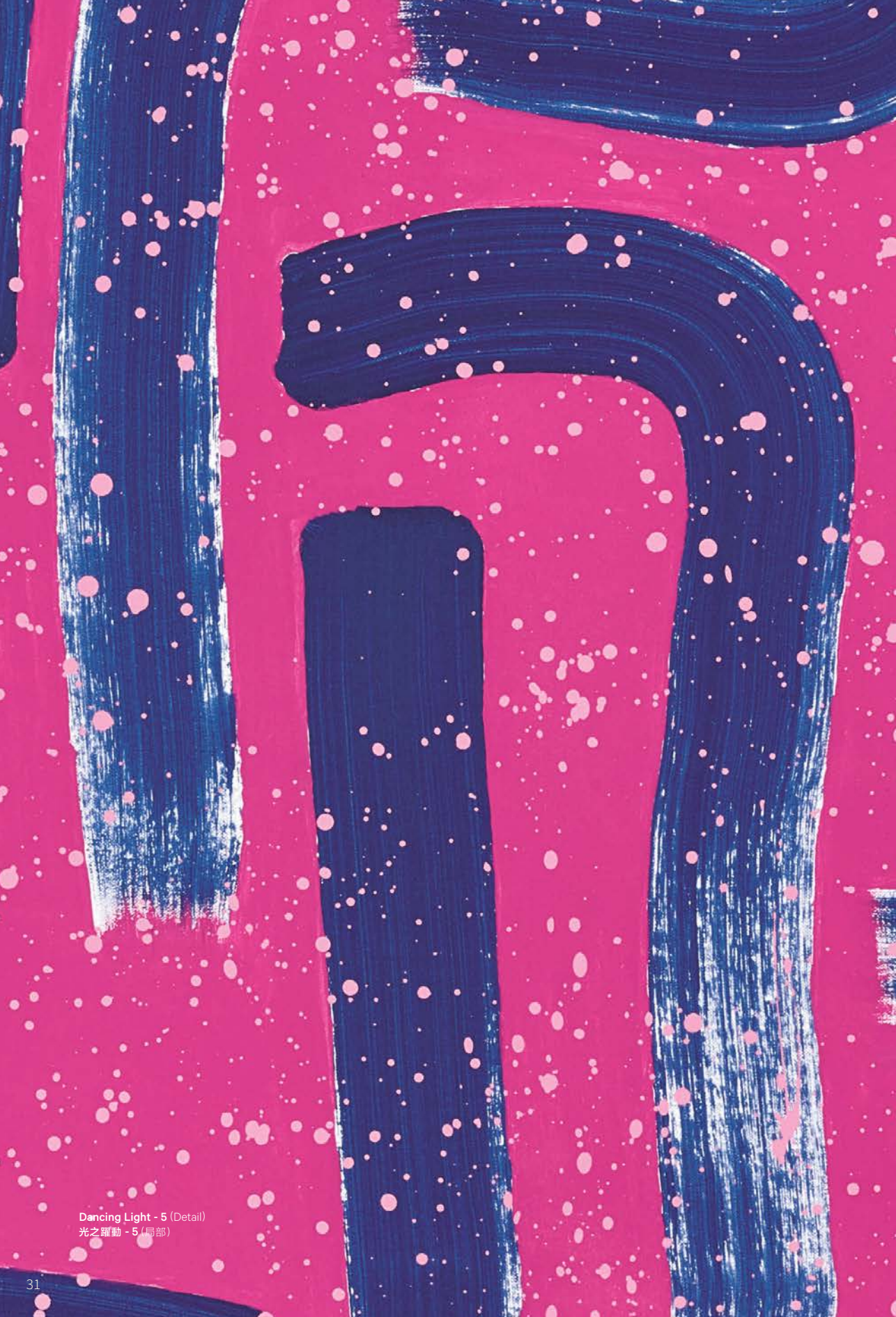


**Energy of Movement | 行之能 | 1967**  
 Acrylic on canvas | 布上壓克力 | 50 × 60cm









Dancing Light - 5 (Detail)  
光之躍動 - 5 (局部)



Dancing Light - 5 | 光之躍動 - 5 | 1963

Acrylic on canvas | 布上壓克力 | 140 × 110cm



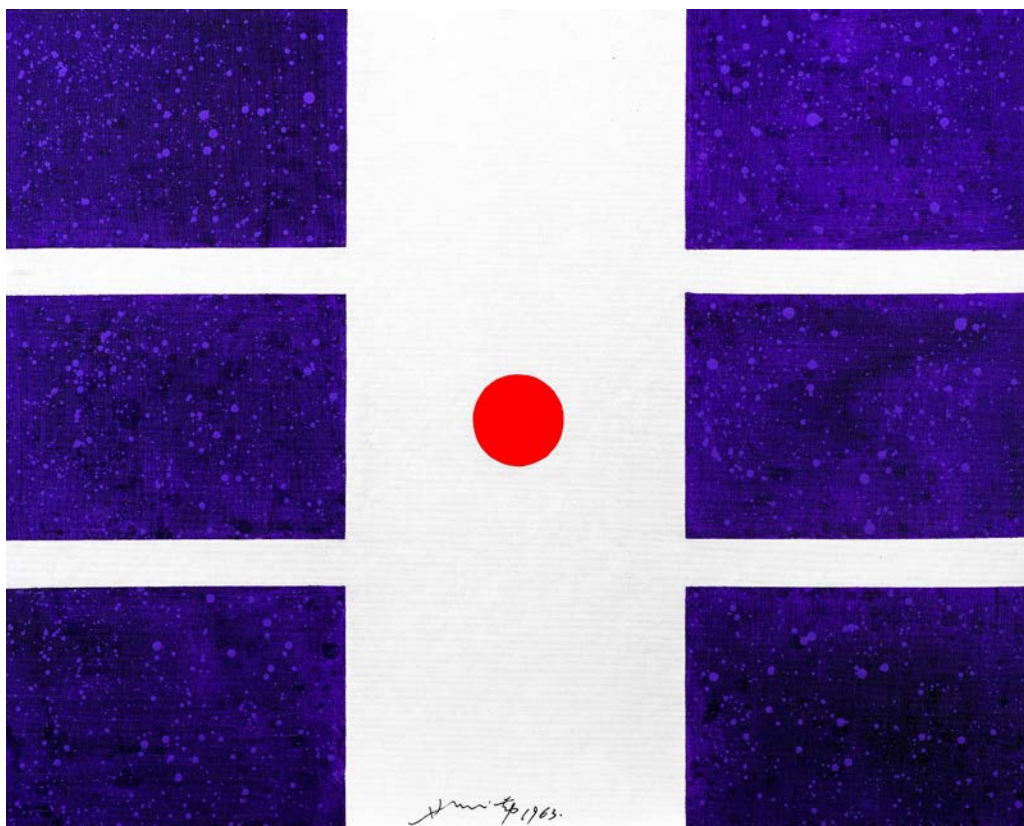


**Il silenzio | 靜 | 1962**  
 Ink on canvas | 布上墨水 | 80 × 70cm

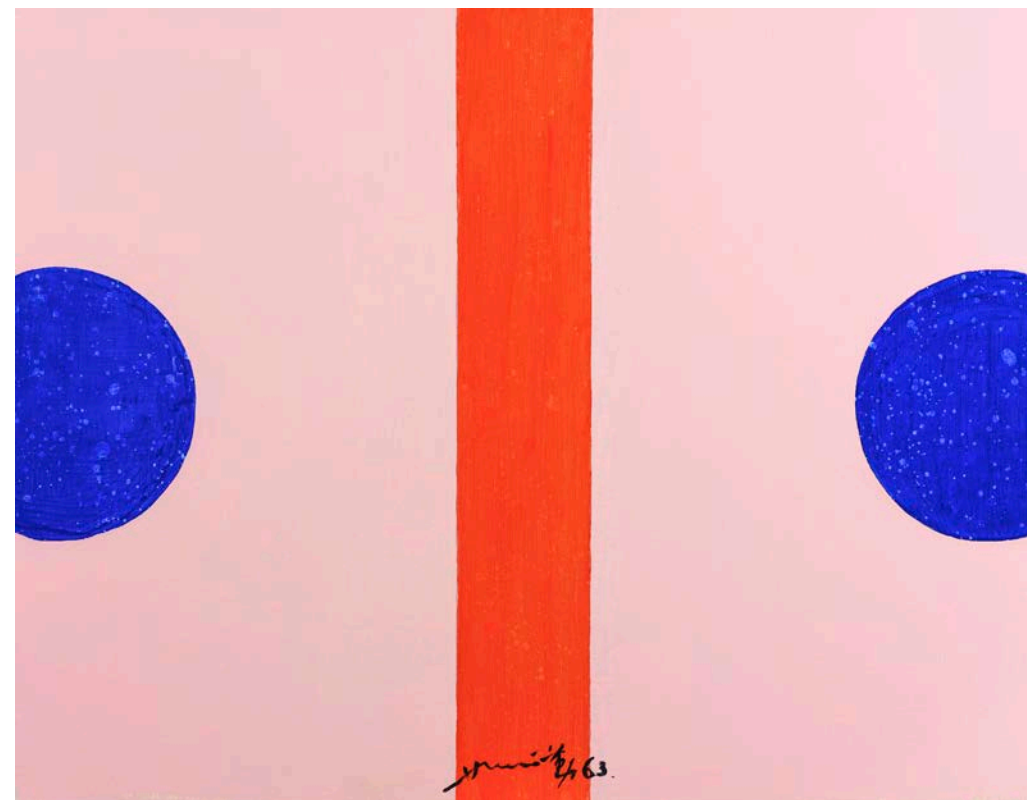


**La Forza | 勁 | 1962**  
 Ink on canvas | 布上墨水 | 70 × 70cm





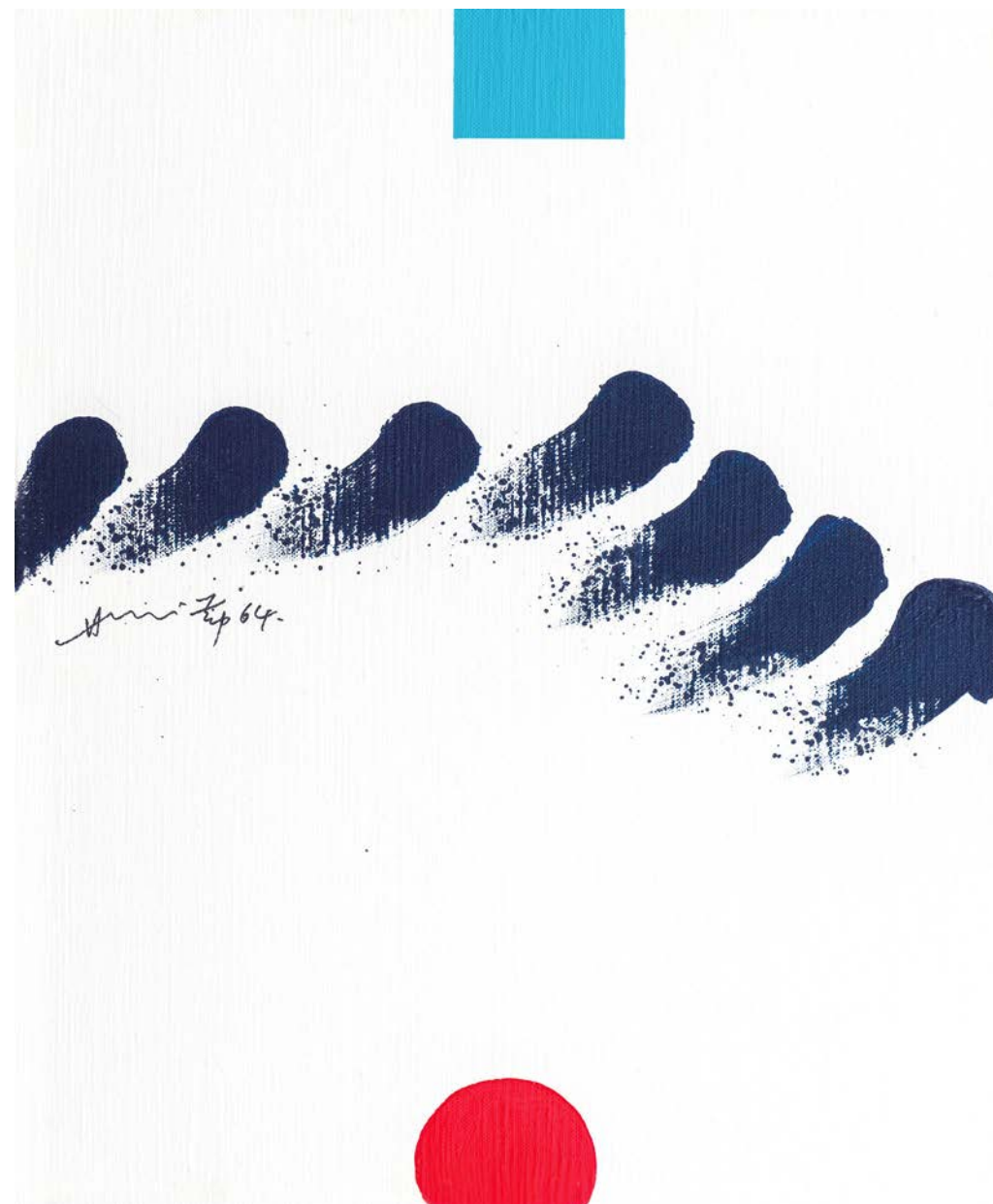
**Great Earth | 大地 | 1963**  
Acrylic on canvas | 布上壓克力 | 80×100cm



**Il predestino | 注定 | 1963**  
Acrylic on canvas | 布上壓克力 | 70×90cm



**Cause of Life - 1 | 縁生 - 1 | 1964**  
 Acrylic on canvas | 布上壓克力 | 60 × 50cm



**Cause of Life - 2 | 縁生 - 2 | 1964**  
 Acrylic on canvas | 布上壓克力 | 60 × 50cm





## UNIVERSAL ENERGY SERIES

## 《宇宙能量》系列

In the later period of the Punto Movement, Hsiao Chin focused on presenting the "Universal Energy". His works combined opposing elements such as Yin and Yang, brightness and darkness, strong and weak. He included circle and rhombus in his painting. According to Chinese cosmology, circle symbolizes the sky, while square (similar to the rhombus) symbolizes the earth. He drew a circle in the centre, and combined it with radioactive straight lines, which seems to deviate from the quiet philosophies shown in his early works, but they actually continued Lao Zhuang thoughts. Hsiao Chin chose a more direct way to present calmness. He directly depicted and presented the inner seemingly emptiness, while the sun symbolizes the mystery of the universe, showing a strong magnetic field.

在「龐圖運動」後期，蕭勤著重於呈現「宇宙能量」，他的作品將陰陽、光暗與強弱等對立元素互相結合，根據老子學說，即呈現出世間萬物的平衡狀態。他將畫中的圓形和菱形圖案融為一體，根據中國的「天圓地方」宇宙觀，圓形象徵天空，而方形（與菱形相似）則象徵大地。他或以圓形為中心，結合放射性直線或如閃電般的彎折線條，看似背離蕭勤早先作品展現的靜觀哲思：內斂、淡泊，但畫作涵意其實仍延續了老莊思想對於動／靜、光明／黑暗、強／弱的思考，只是此時蕭勤選擇更為直接的態度呈現靜觀，他直接描繪、呈現內在看似虛無空幻的氣，太陽元素則象徵著宇宙玄奧，展現強烈的磁場動能。





**Untitled | 無題 | 1963**

Mixed media on paper | 混合媒介紙本 | 63×86cm



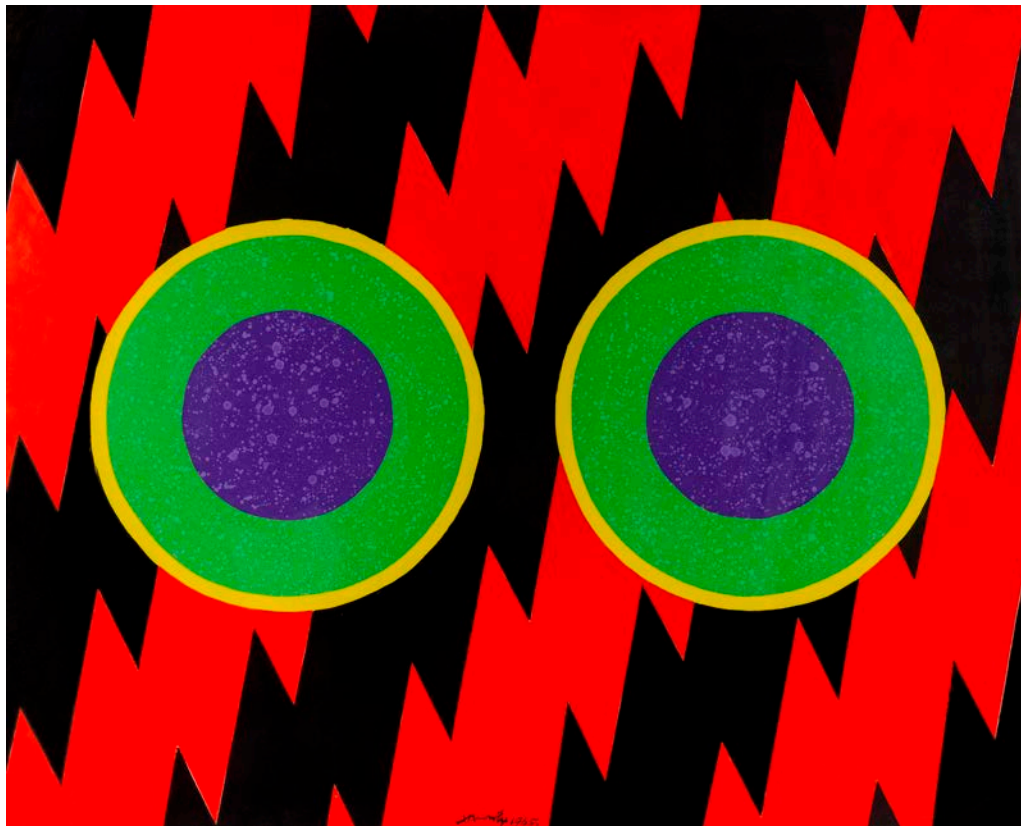
**Sun - 5 | 太陽 - 5 | 1964 - 2015**  
Mosaic Glass | 玻璃馬賽克 | 82 × 104cm



**The Illusion of the Universe | 宇宙幻覺 | 1965-2019**  
Mosaic Glass | 玻璃馬賽克 | 100 × 100cm







**In the Deep of Darkness | 在黑暗的深處 | 1965**

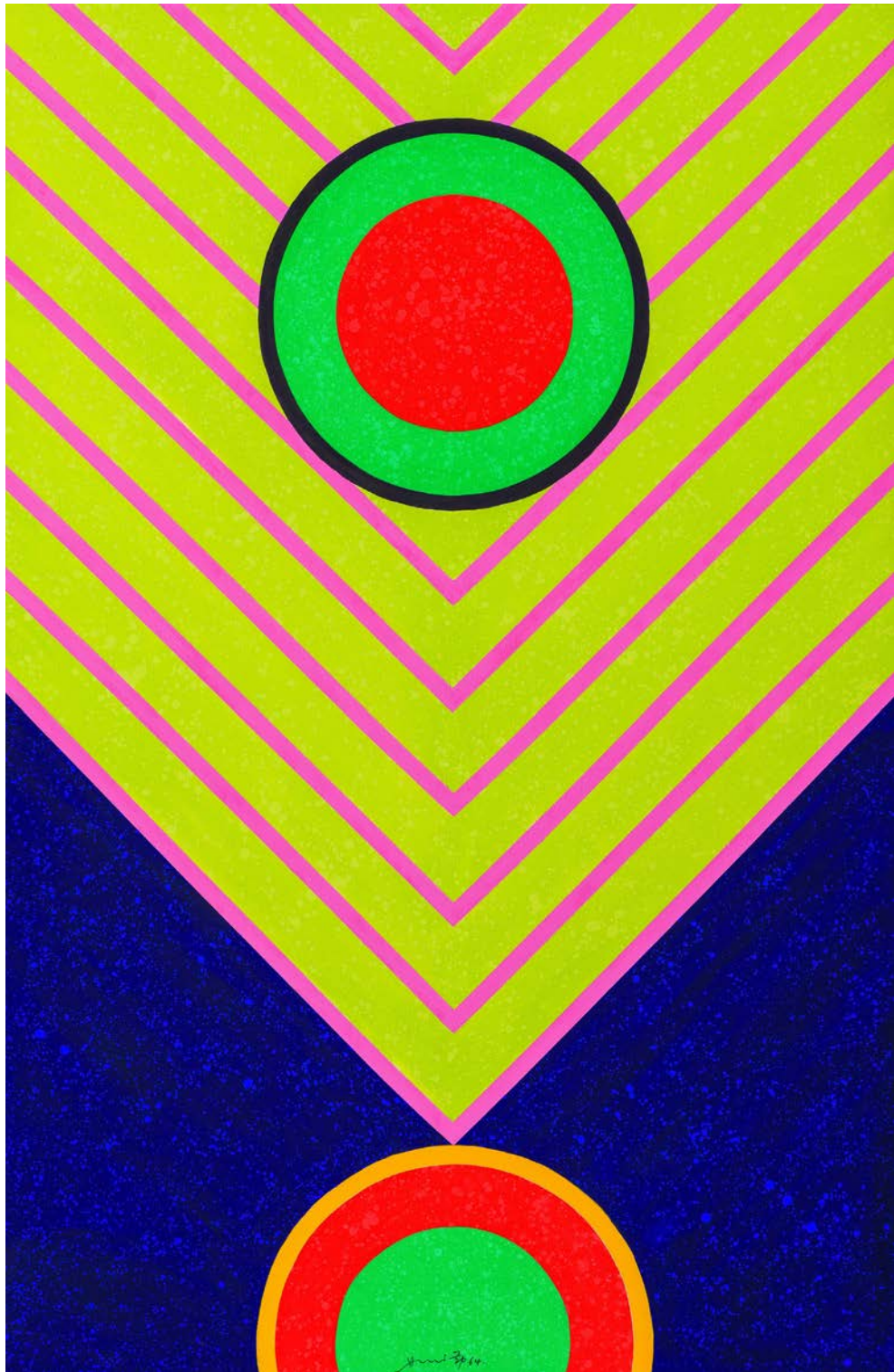
Acrylic on canvas | 布上壓克力 | 130 × 161cm



**The Illusion of Sun - 1 | 太陽幻覺 - 1 | 1965**

Acrylic on canvas | 布上壓克力 | 130 × 160cm

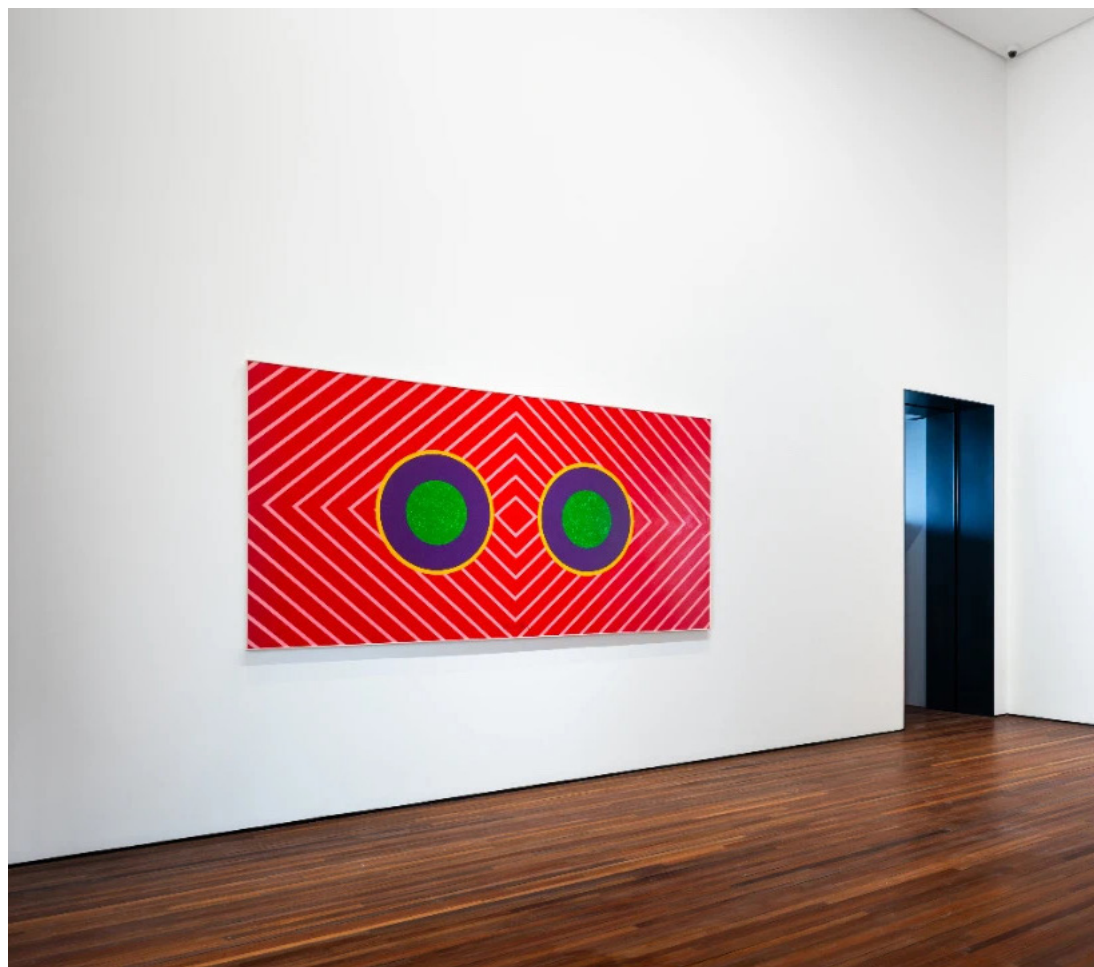




**Light of Hope | 希望之光 | 1964**  
 Acrylic on canvas | 布上壓克力 | 200 × 130cm



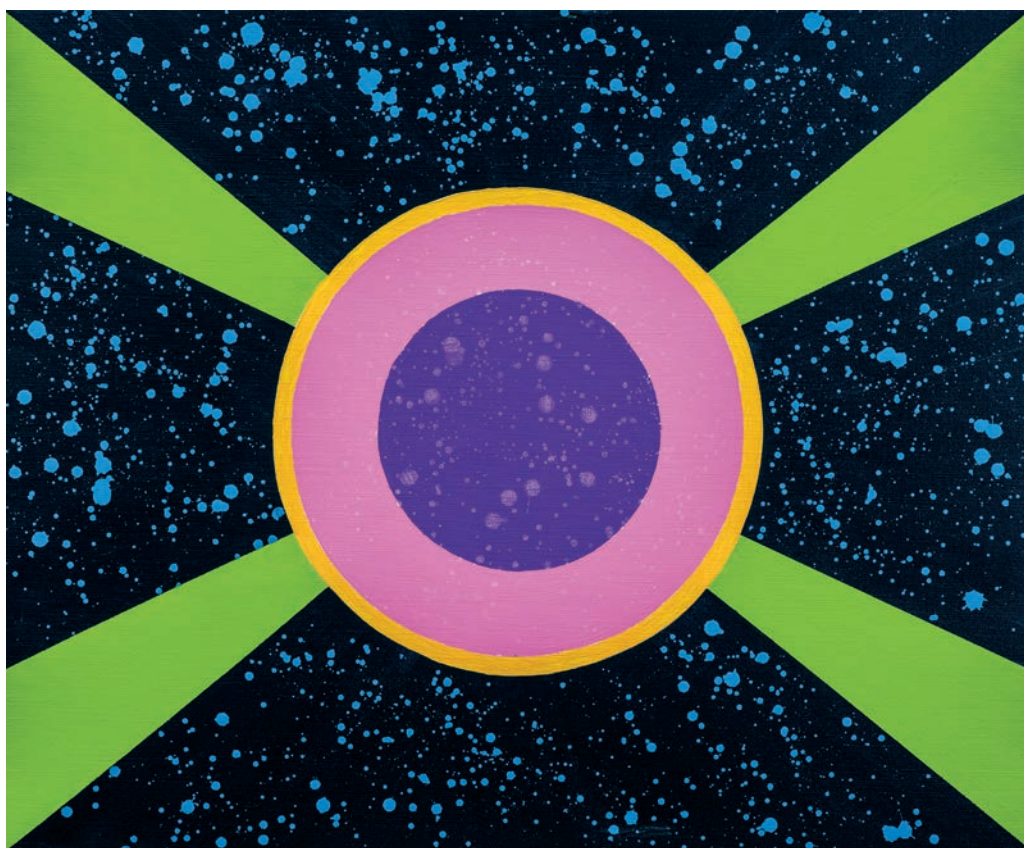
松美術館展廳，攝影：Dai Ruoying



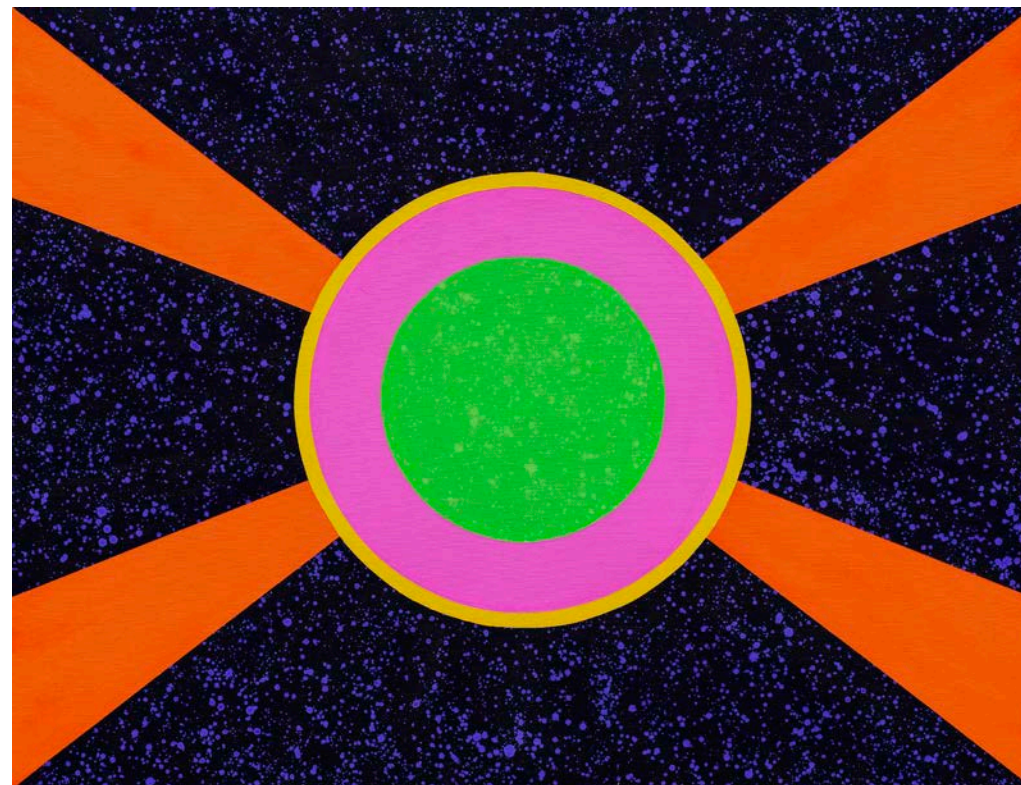
**Vibrazione Universale | 宇宙脈動 | 1965**

Acrylic on canvas | 布上壓克力 | 140 × 290cm



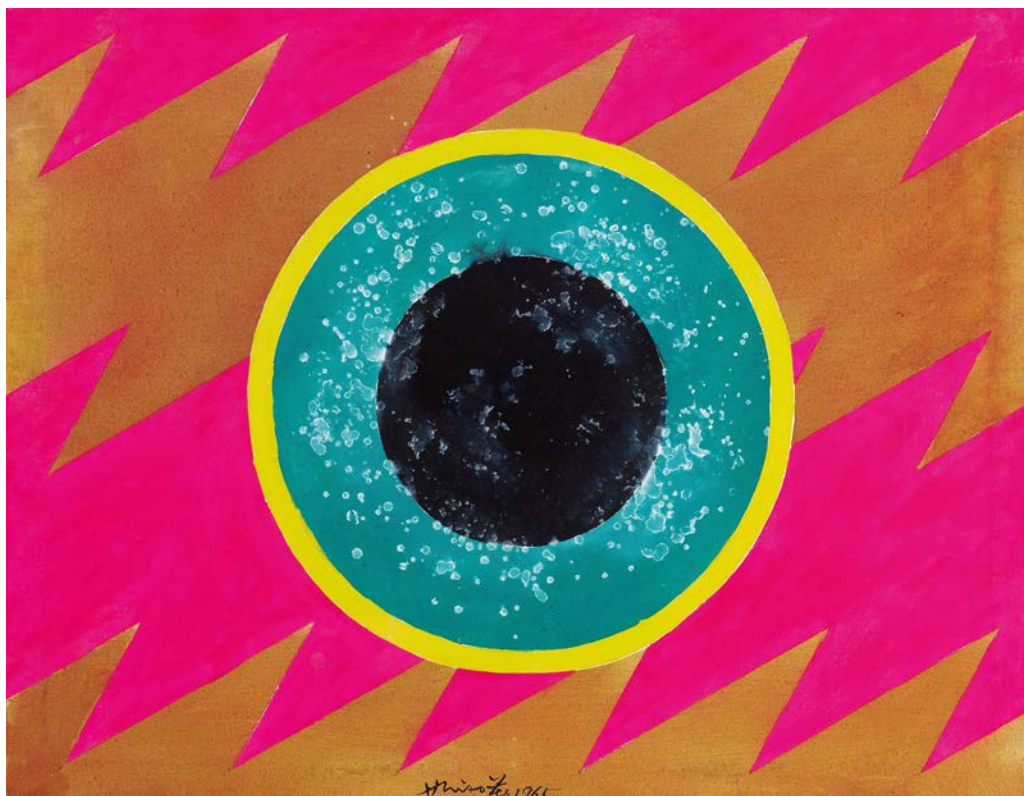


**Radiation | 放射 | 1965**  
Acrylic on canvas | 布上壓克力 | 70 × 85cm



**Inner Light | 內在的光 | 1966**  
Acrylic on canvas | 布上壓克力 | 102 × 133cm





**Cosmo Radiante | 宇宙輻射 | 1965**  
 Acrylic on canvas | 布上壓克力 | 69 × 90cm



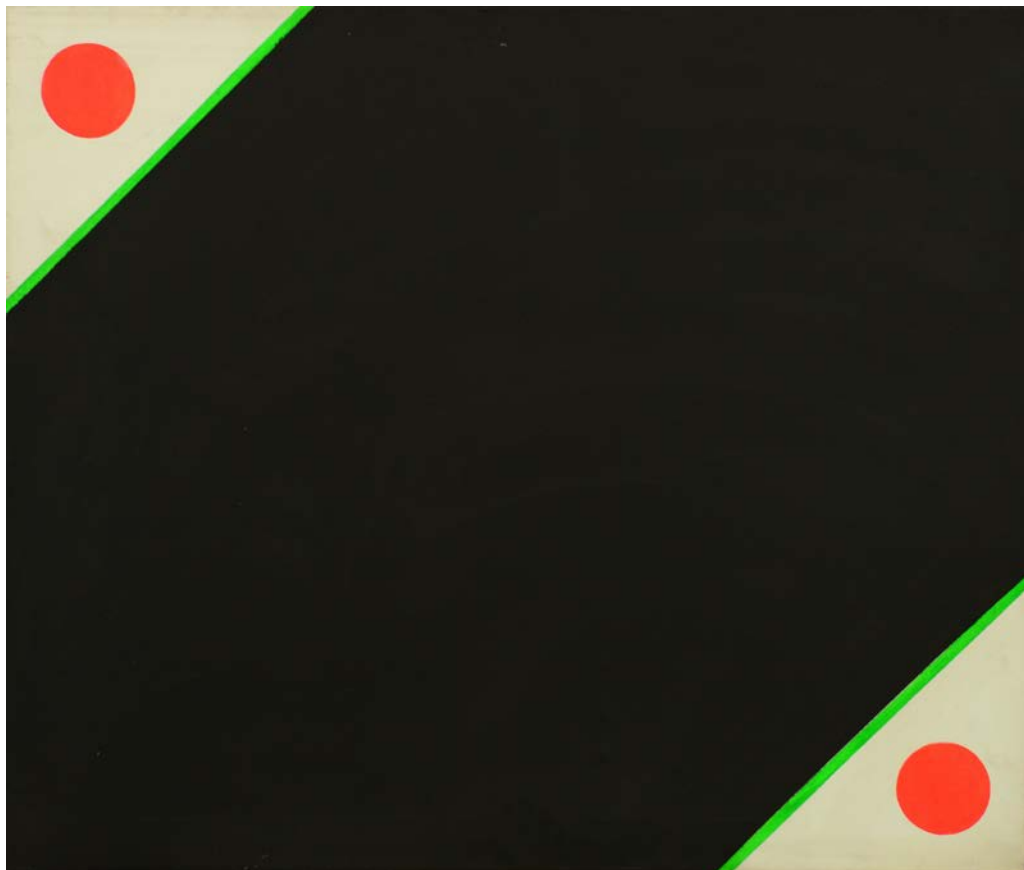
**Purple Sun | 紫太陽 | 1964**  
 Acrylic on canvas | 布上壓克力 | 80 × 100cm



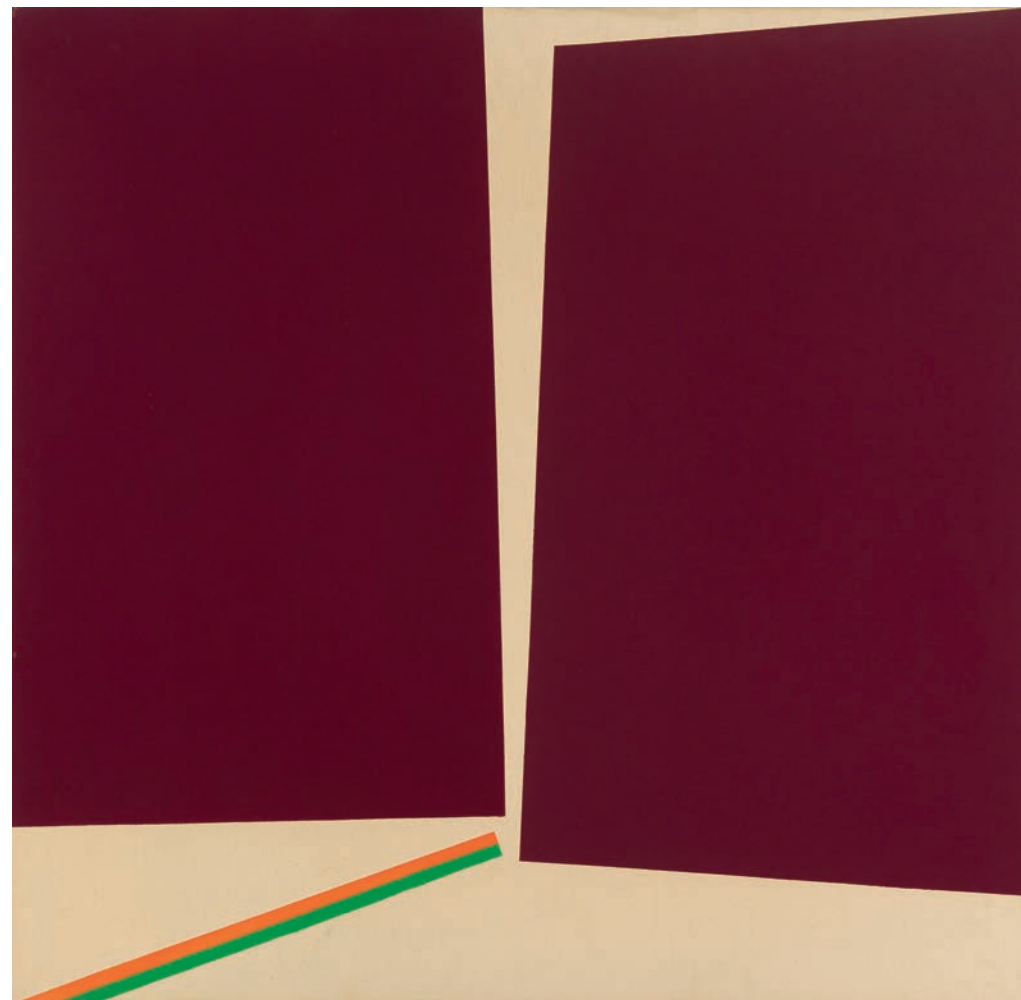


Purple Sun (Detail)  
紫太陽 (局部)





**Nero | 黑 | 1967**  
Acrylic on canvas | 布上壓克力 | 86×101.5cm



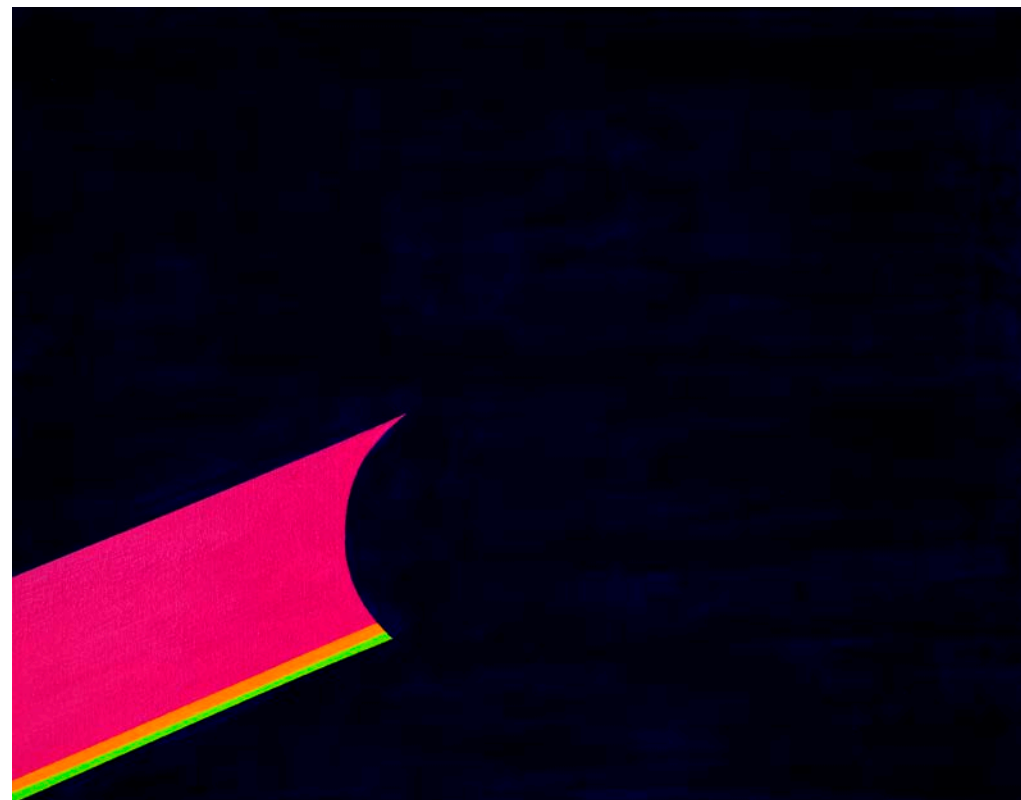
**Tension - VI | 張力 - VI | 1968**  
Acrylic on canvas | 布上壓克力 | 86.5×88.5cm





**Poised to Roar | 趨翔 | 1974**

Acrylic on canvas | 布上壓克力 | 80×100cm



**The Hidden Secret | 蘊 | 1974**

Acrylic on canvas | 布上壓克力 | 70×90cm



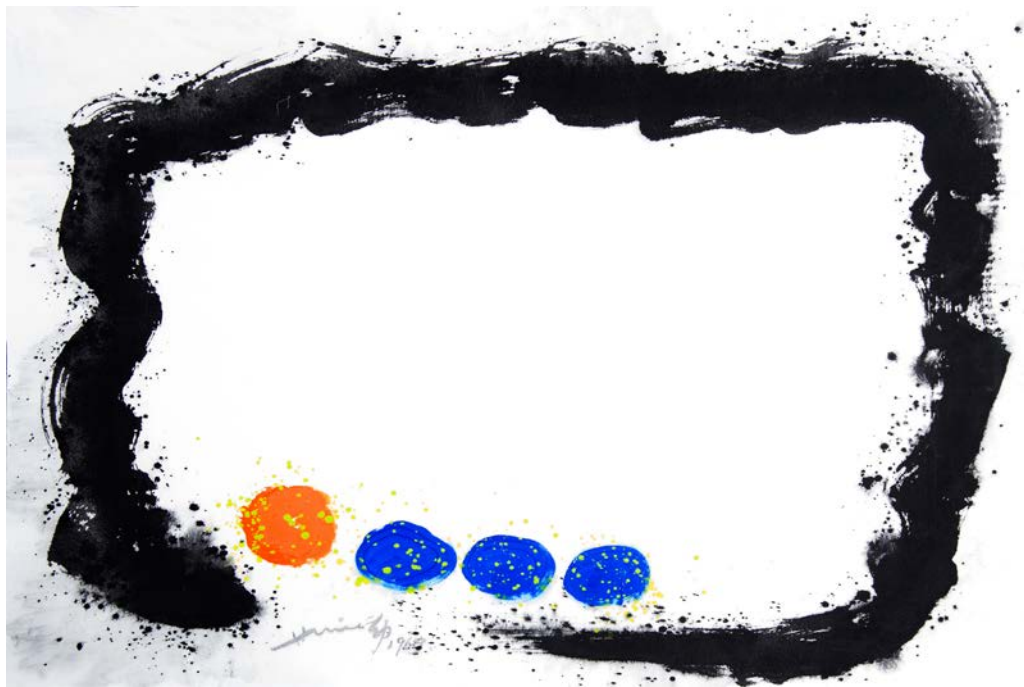
Ascendancy (Detail)  
昇華 (局部)



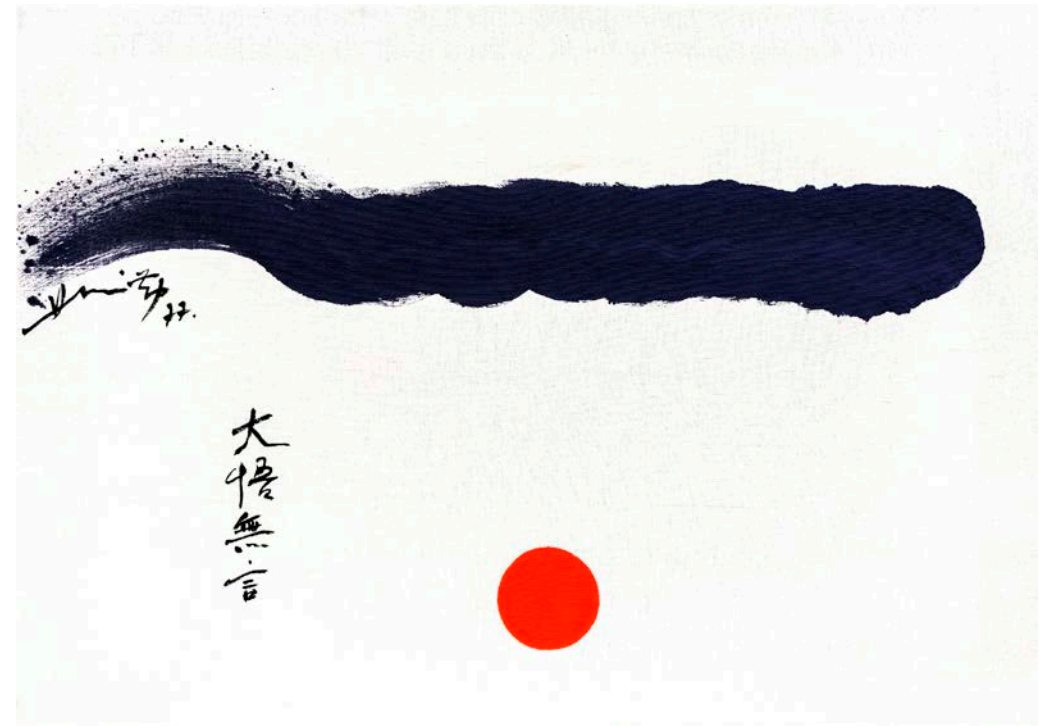
Ascendancy | 昇華 | 1969

Acrylic on paper | 紙上壓克力 | 66 × 47cm





**Four Elements | 四元 | 1969**  
 Acrylic on canvas | 布上壓克力 | 79×97cm



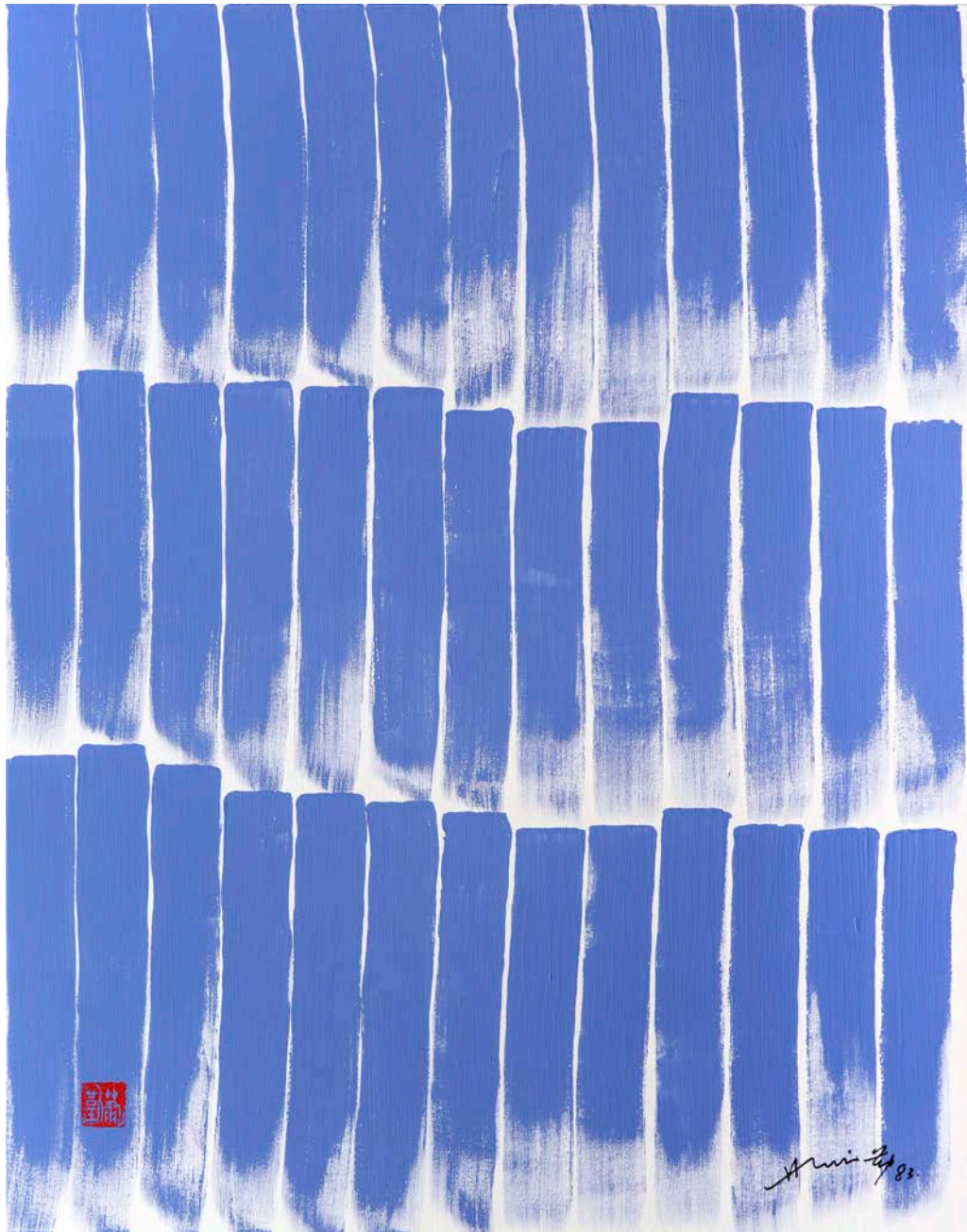
**Great Understanding is Without Words | 大悟無言 | 1977**  
 Acrylic on canvas | 布上壓克力 | 50×70cm

**Infiniti Aspetti | 眾萬象 | 1979**

Acrylic on paper | 紙上壓克力 | 96×75cm







Chi - 297 | 燕 - 297 | 1983

Acrylic on canvas | 布上壓克力 | 140×110cm



Chi - 315 | 燕 - 315 | 1984  
Acrylic on canvas | 布上壓克力 | 100×140cm







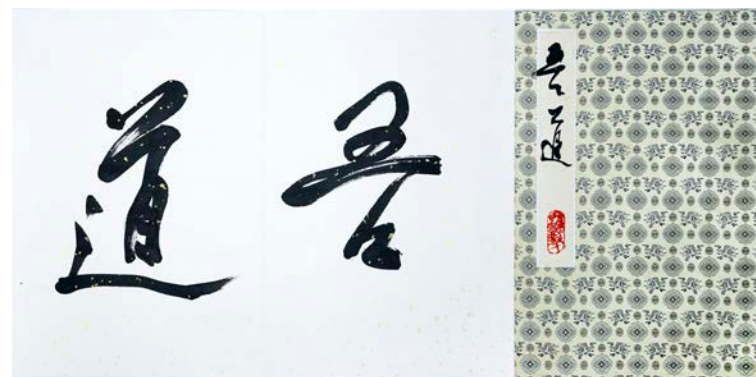
Beginning of Chi - 2 | 燕之始 - 2 | 1983  
Acrylic on paper | 紙上壓克力 | 85×186cm

**Beginning of Chi - 6 | 燕之始 - 6 | 1983**

Acrylic on canvas | 布上壓克力 | 90×110cm







Book of Heaven | 《天書 ( 吾道 ) 》 | 1995

Acrylic on paper | 紙上壓克力 | 42×741cm



An abstract painting featuring a large, bright white area on the left side, which appears to be a splash or a large brushstroke. The rest of the painting is a deep, rich purple, densely covered with numerous small, bright yellow and orange dots, resembling stars or splatters. The overall effect is one of intense energy and light against a dark, mysterious background.

## PASSAGE THROUGH THE GREAT THRESHOLD SERIES, THE ETERNAL GARDEN SERIES

"Passage Through The Great Threshold" and "Eternal Garden" series explores the meaning and eternal nature of life. From the 1990s onwards, Hsiao Chin's paintings were further focused on dialogues of emotional and spiritual experience. He tried on bright, vibrant colours and free-flowing lines that glow with the promise of a renewed spiritual life. His idiosyncratic dichotomous thinking is visually articulated to show his philosophical view on the holistic interrelationship and co-dependency between this and the other side of life.

In 1990, the accidental death of Hsiao Chin's daughter left him in pain. However, through continuous rumination on life, it finally dawned on him that "life is eternal and does not end with death". As a result, his painting style evolved to a totally new state. *Passage Through The Great Threshold* series a testimony to a new perspective on life, illustrate Hsiao Chin's new take on life and death. The seed of eternal life continues to grow on the brighter end of the Great Threshold. *The Eternal Garden* series can be seen as an extension of the *Passage Through The Great Threshold* series in term of the aesthetic form. It showed a promised land with abundant vitality and energy – a place where artist, having been through the most devastating tragedy, finds a profound sense of spiritual belonging. When this form of life has come to an end, it will lead us into the "infinite" realm. The cycle of life will continue and the energy of life will always exist. Therefore, Samantha never left, she is just not here.

## 《度大限》系列、 《永久的花園》系列

蕭勤 90 年代以後的《度大限》和《永久的花園》系列，均致力探討生命界限以後的風景；在創作以「二元性」思維作此畫，在畫幅中以帶狀的留白來分隔燦爛鮮豔的色面，經由畫面的構成，彼岸以一種龐大的存在感出現，表現出藝術家對生命「此際」與「彼端」相互依存且具關聯性的哲學性思考。

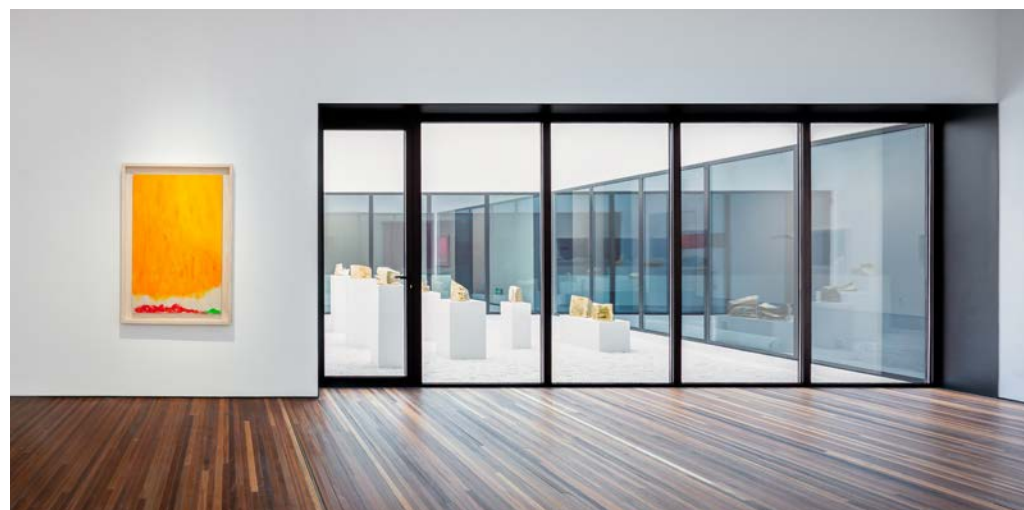
90 年代蕭勤遭遇獨生女的意外離世，一時消沉的他從生離死別中頓悟出劫難的意義與生命存在的真正形式，由此而創作的作品皆是他對人生與精神的勘探。《度大限》系列以直接可感的形式呈現生命的詩性色彩，認為生命能量在上升進入「無限」之境後便循環往復、永不消失。《永久的花園》系列則是對《度大限》系列的延續，展現生命的淨土，以繽紛的色彩成為蕭勤與女兒生命的聯結，「花園」是其蘊藏其內心無限力量的靜謐之處，使他重新振奮，以親身體驗酸楚苦痛而換來甜美結晶，從而達到返璞歸真的境界。《永久的花園》是充滿豐沛能量之地，也是藝術家心之歸屬的所在。對藝術家而言，這具有特殊意義的獨創空間，讓內在的精神世界與遼闊無垠的宇宙時空相連結。所以，Samantha 沒有離開，只是不在。





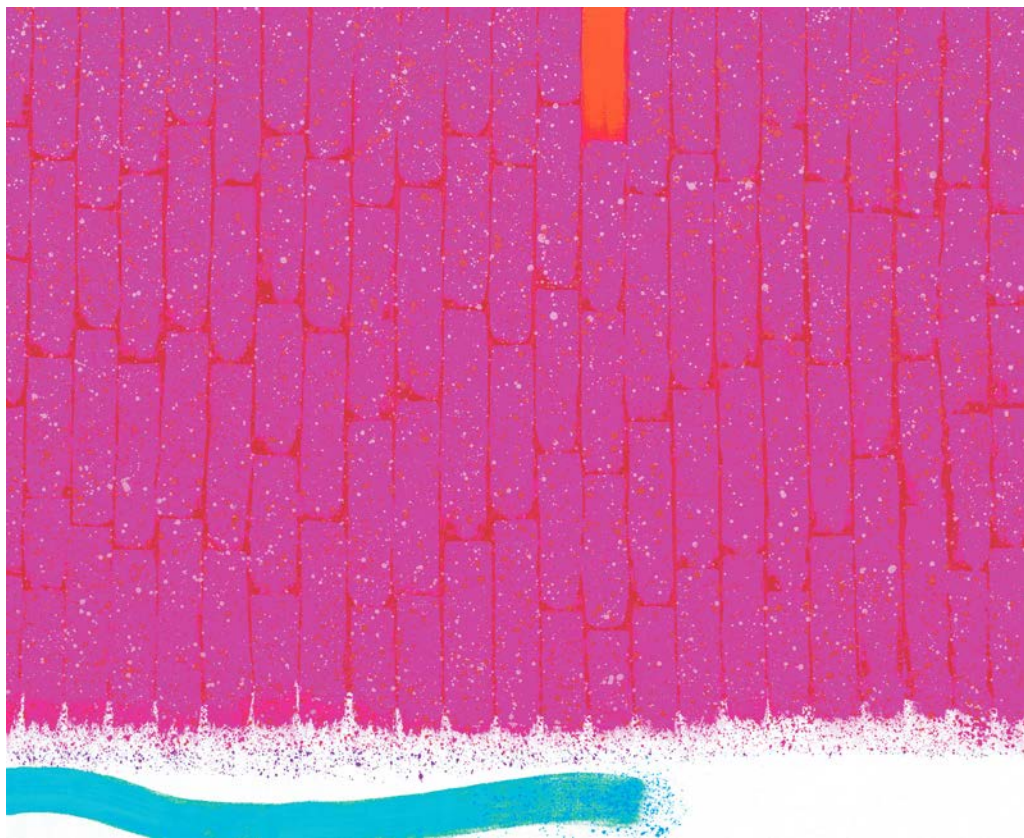
Bright Light - Homage to Ascendence | 明光 - 向昇華致敬 | 1990

Acrylic on canvas | 布上壓克力 | 140×90cm



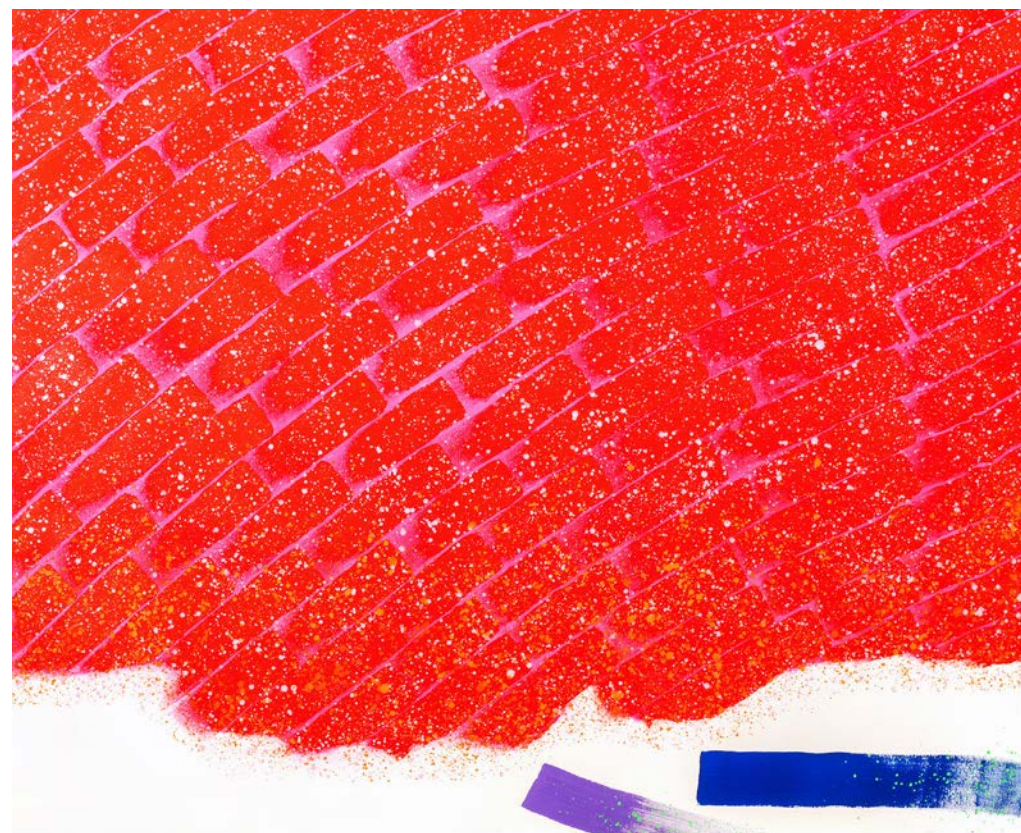
松美術館展廳，攝影：Dai Ruoying





**Samantha nel giardino eterno - 2 | 在永久花園的莎芒妲 - 2 | 1999**

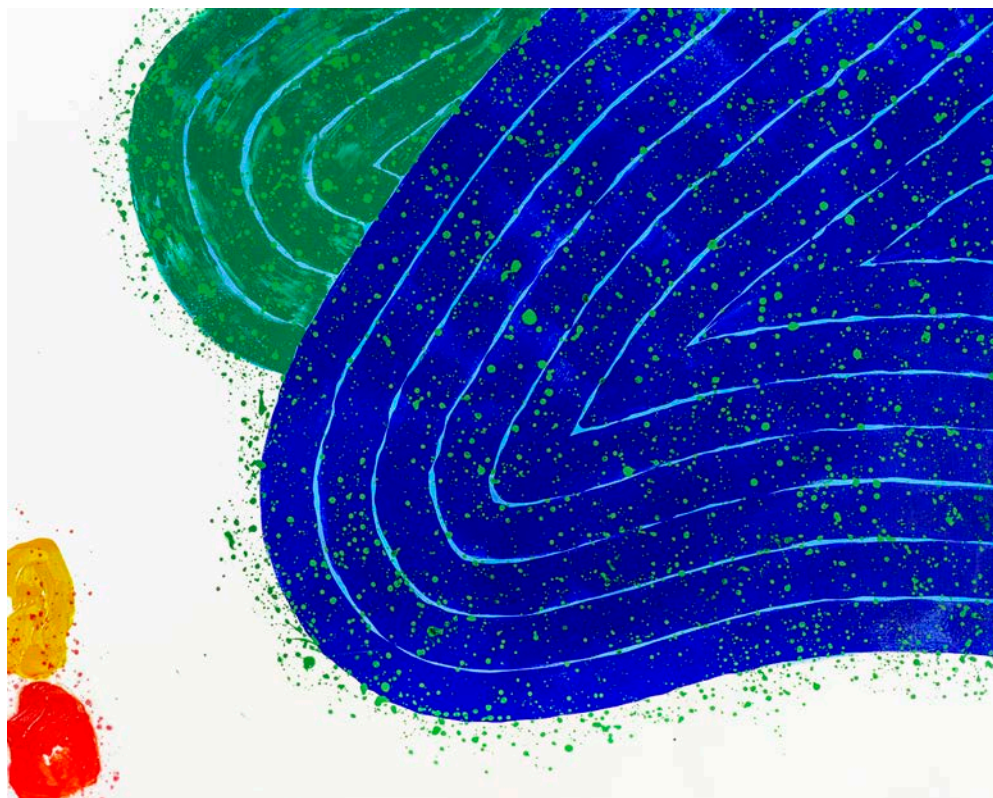
Acrylic on canvas | 布上壓克力 | 130 × 160cm



**Samadhi - 39 | 心靈的體現 - 39 | 2000**

Acrylic on canvas | 布上壓克力 | 130 × 160cm





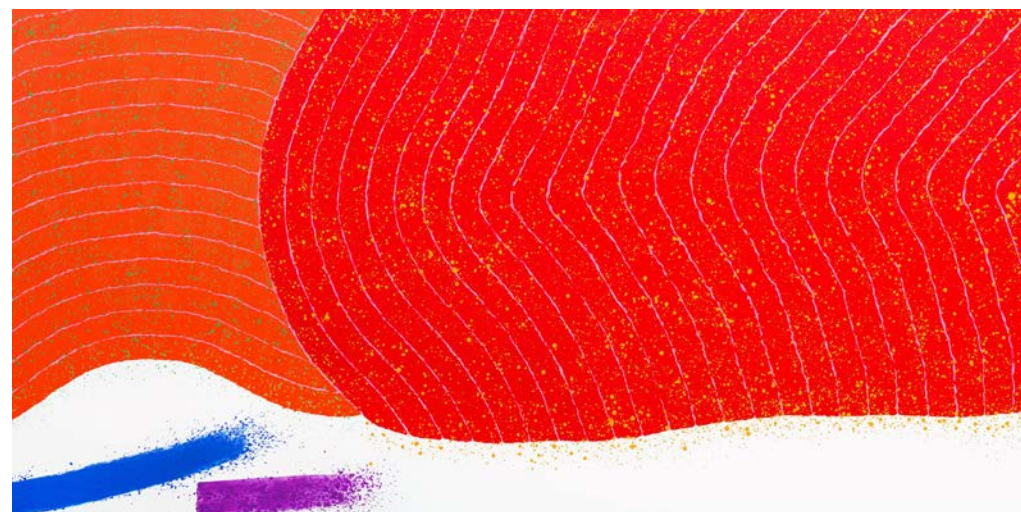
Salita Spirituale | 靈性之昇華 | 2010  
Acrylic on canvas | 布上壓克力 | 80×100cm



Contemplazione superamento della grande soglia | 超越大限之冥想 | 1996  
Acrylic on canvas | 布上壓克力 | 80×110cm

**Transcending the Eternal Garden - 2 | 超越永久的花園 - 2 | 1993**

Acrylic on canvas | 布上壓克力 | 140×280cm







**La forza di vita - 1 | 生命力 - 1 | 1999**

Acrylic on canvas | 布上壓克力 | 110×140cm

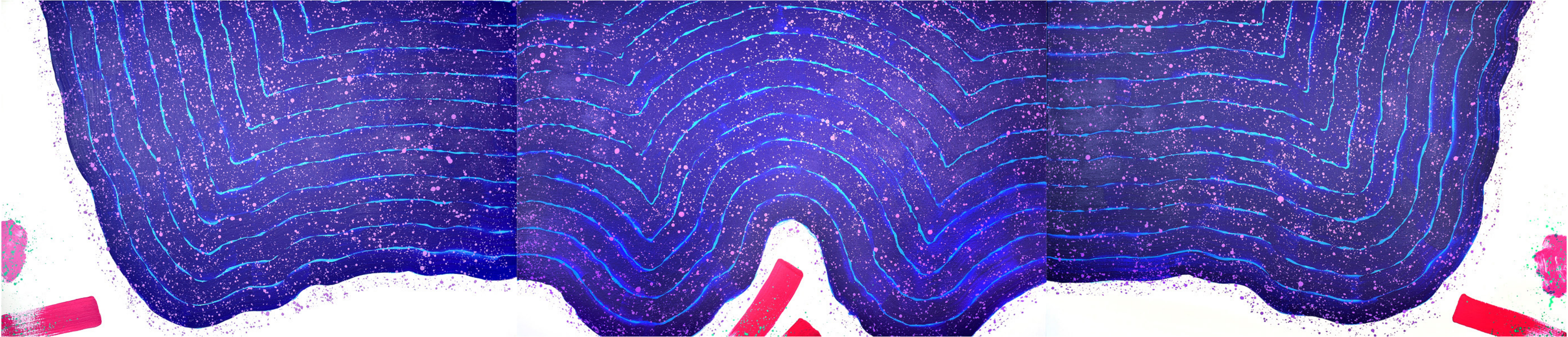


松美術館展廳，攝影：Dai Ruoying

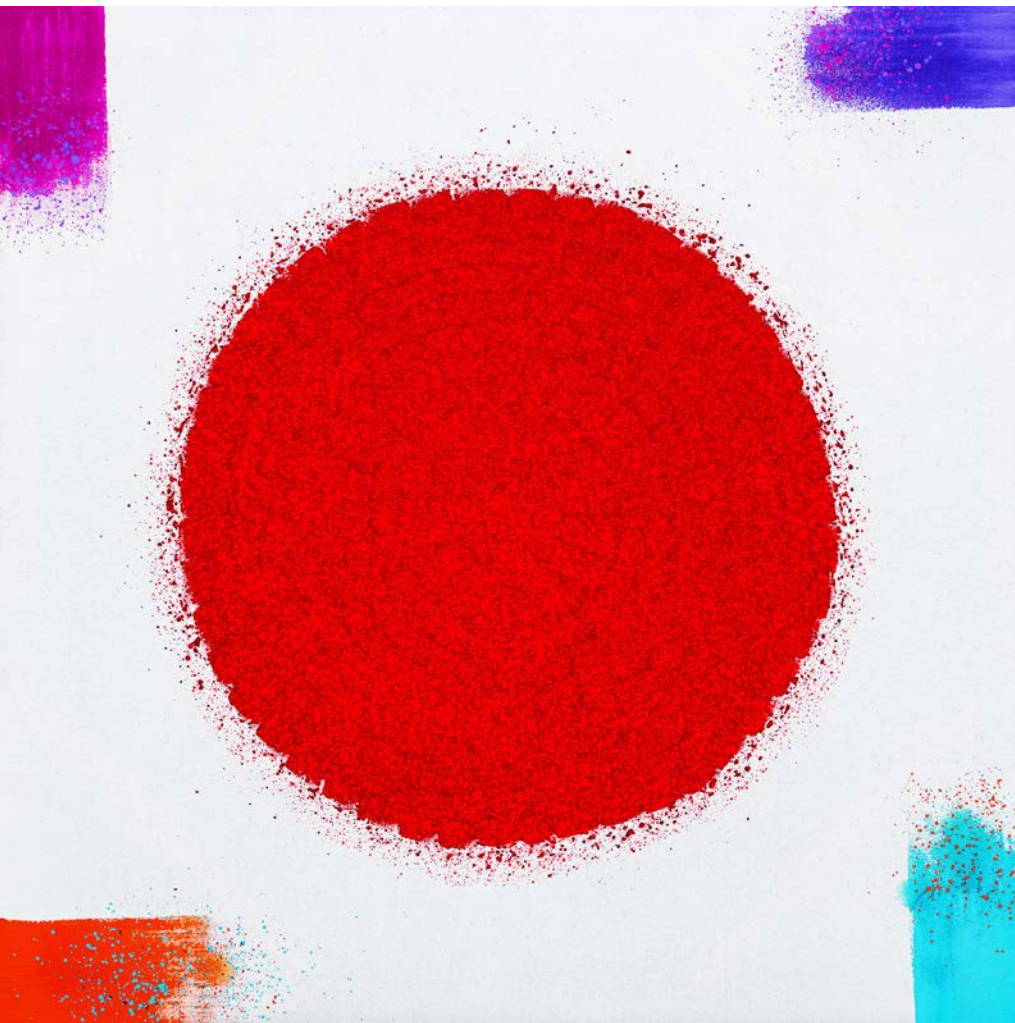


Il riservo dell'inverno/Canto di quattro stagione (1,2,3) | 冬藏之一、二、三 – 四季禮贊 | 2008

Acrylic on canvas | 布上壓克力 | 共 88 × 405cm (Total)



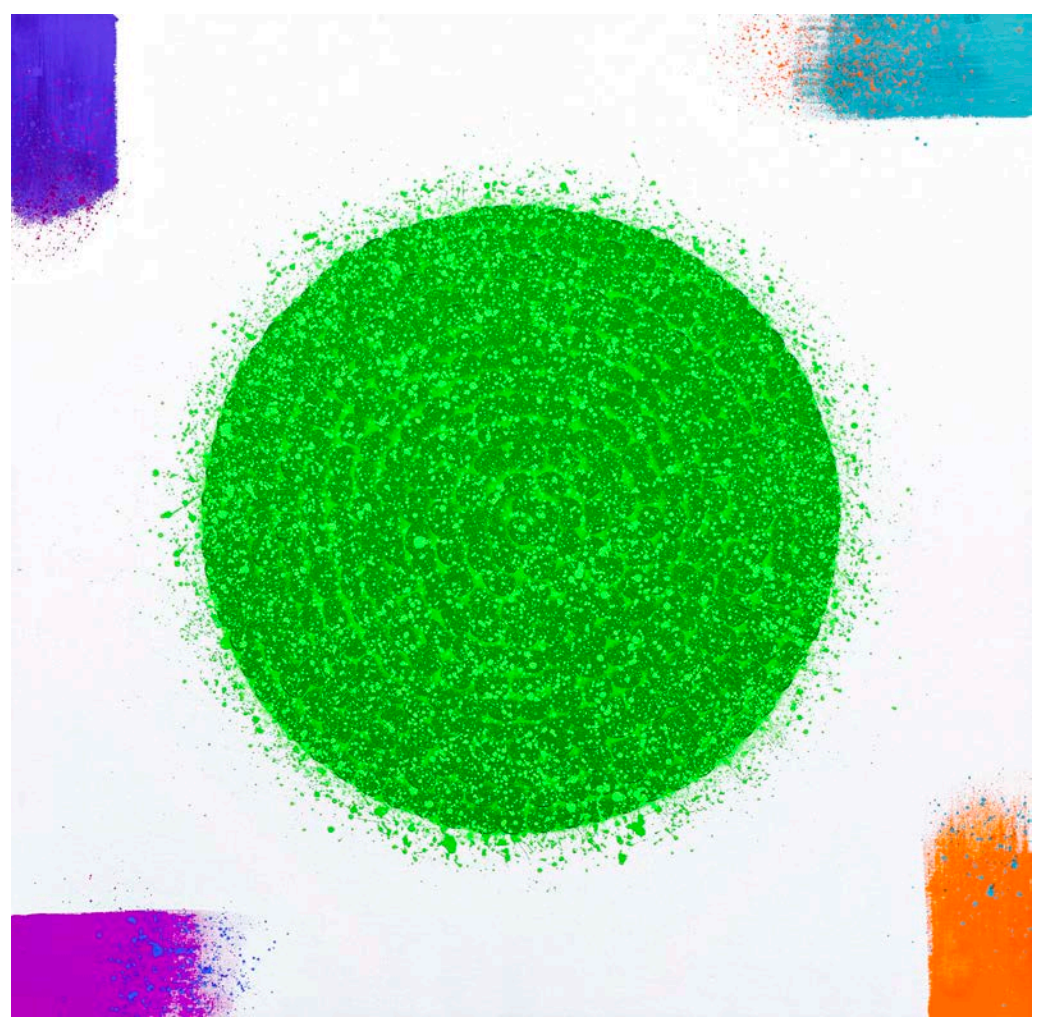




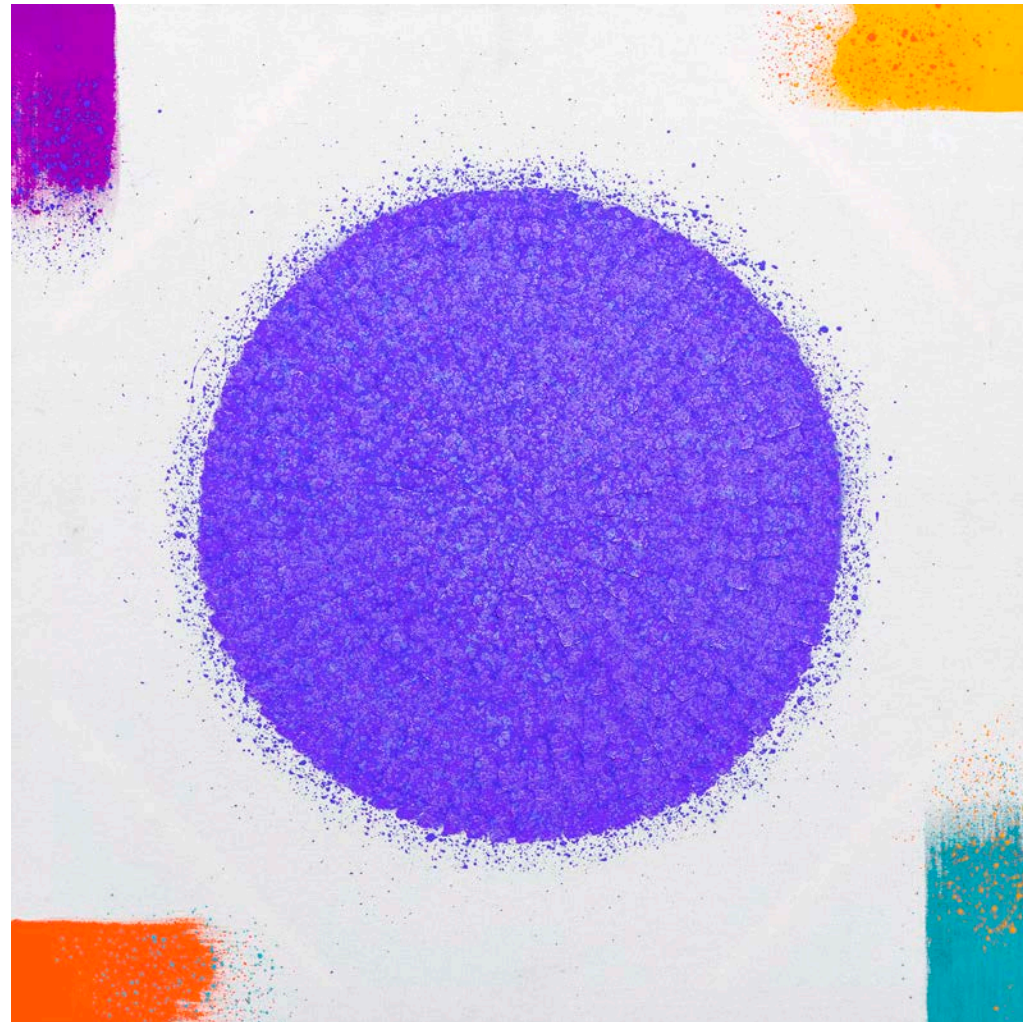
Force of the New World - 1 | 新世界之能 - 1 | 1996  
Acrylic on canvas | 布上壓克力 | 140×140cm



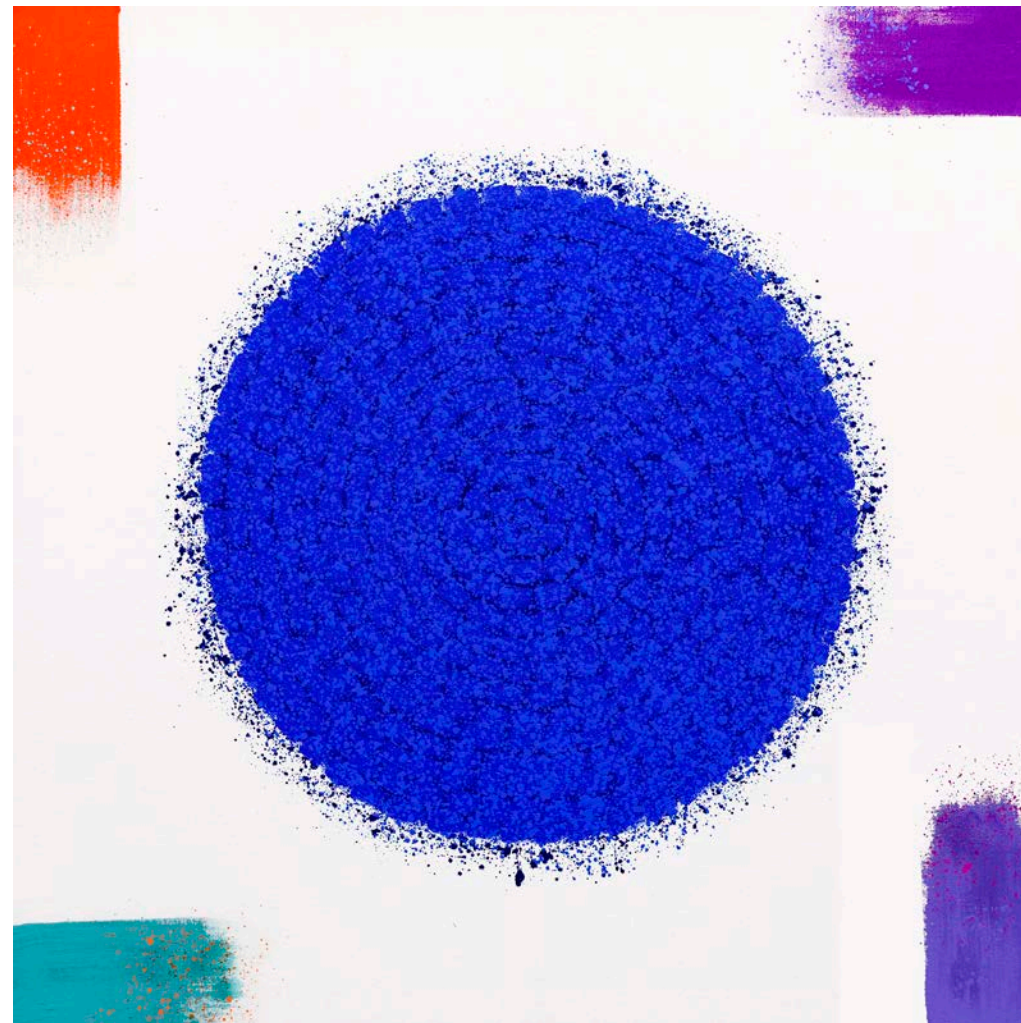
Force of the New World - 2 | 新世界之能 - 2 | 1996  
Acrylic on canvas | 布上壓克力 | 140×140cm



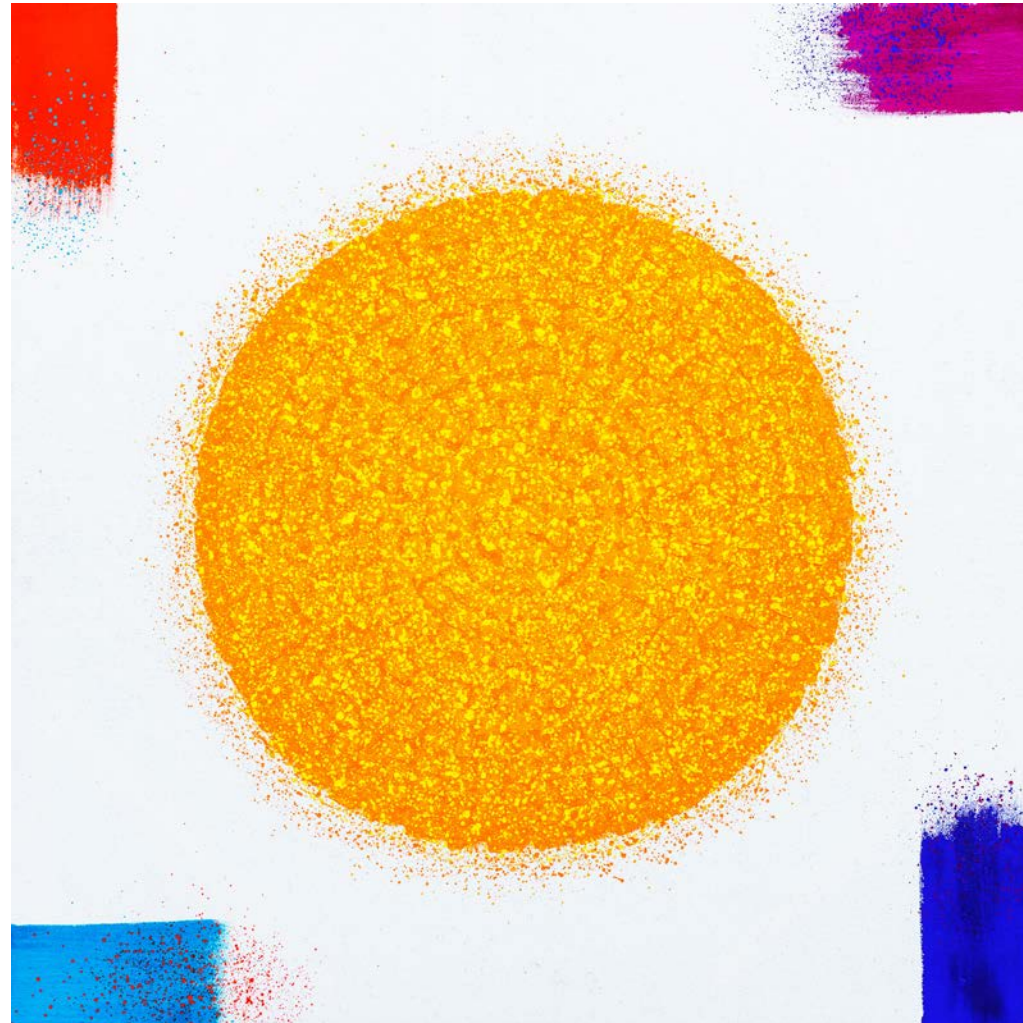
Force of the New World - 3 | 新世界之能 - 3 | 1996  
Acrylic on canvas | 布上壓克力 | 140×140cm



Force of the New World - 4 | 新世界之能 - 4 | 1996  
Acrylic on canvas | 布上壓克力 | 140×140cm

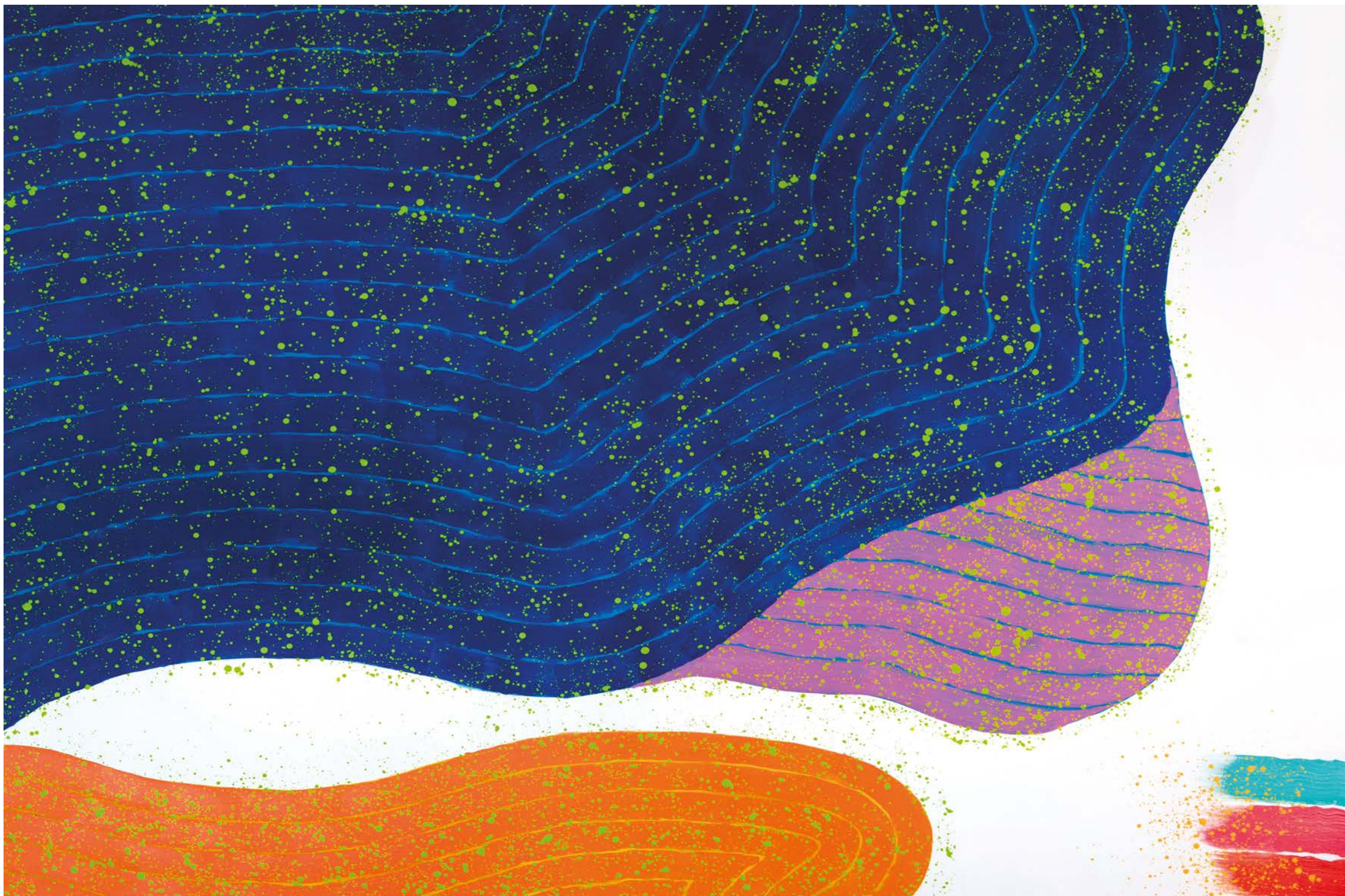


Force of the New World - 5 | 新世界之能 - 5 | 1996  
Acrylic on canvas | 布上壓克力 | 140×140cm



Force of the New World - 6 | 新世界之能 - 6 | 1996  
Acrylic on canvas | 布上壓克力 | 140×140cm





Flying beyond the Great Threshold | 飛越大限外 | 1996

Acrylic on canvas | 布上壓克力 | 205 × 270cm









## THE UNIVERSAL ENERGY SERIES AFTER 2000

*The Universal Energy* series created during the Punto International Art Movement is an important series by Hsiao Chin. In many of his artist's statement made in or after 2000, Hsiao Chin has repeatedly emphasized the inspirational impact of the "grand energy of the universe" on his art practice. It should be noted, however, that the "grand energy of the universe" refers to not only the internal energies of the galaxies and planets. Hsiao Chin places even greater emphasis on the harmonious relationship between human lives and the universe, as well as the profound spiritual power that enables the persistence and coexistence of all lives, objects, cultures and religions with or without a tangible form. Hsiao Chin's works of this period often employ mature yet diverse vocabulary of forms as well as rich, strong cold and warm colours to express the profound meaning of being as he delves into the deep human consciousness and to praise the sacred yet intangible energy that drives the gears of the entire universe.

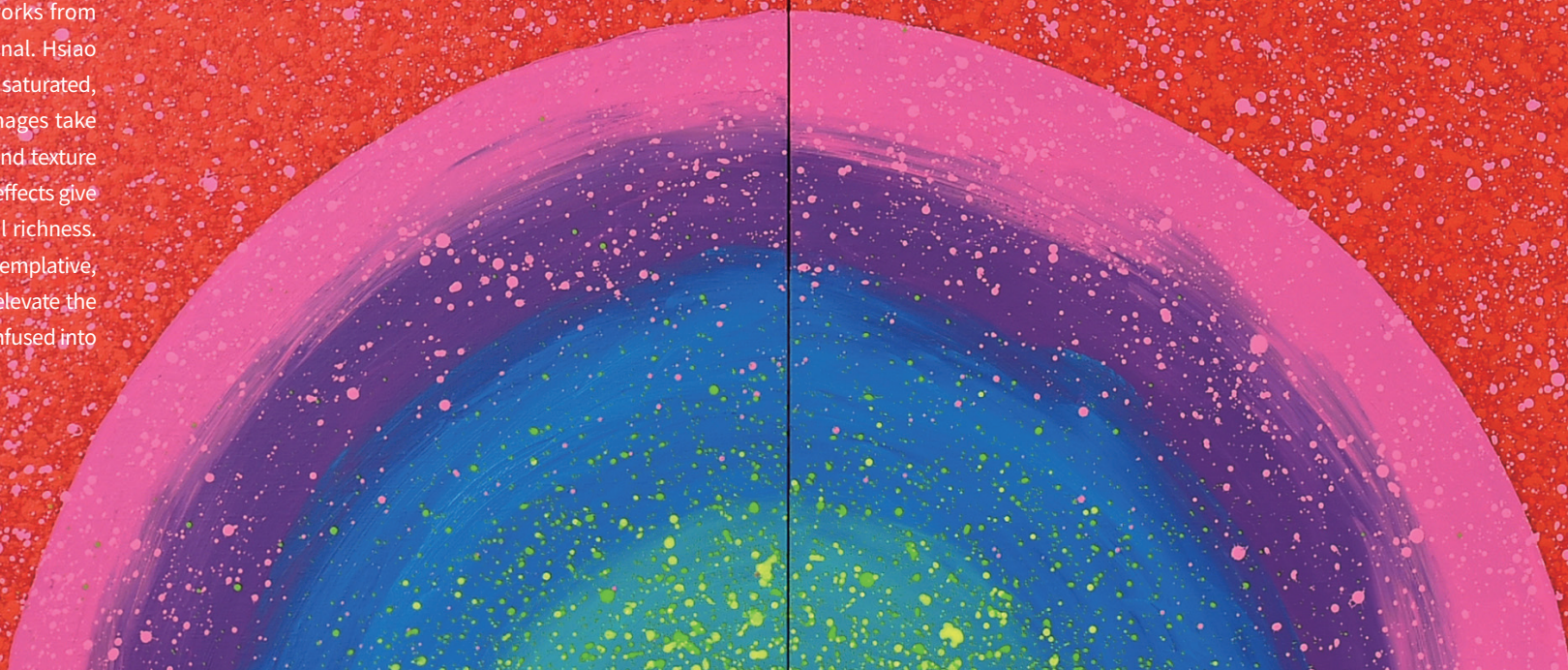
During this period, Hsiao Chin started to work with mosaic glasses and created works from two-dimensional to three-dimensional. Hsiao left very few voids, and these highly saturated, monochrome, and colour-driven images take better advantage of the brightness and texture of the mosaic glasses. The relief-like effects give the colour gradations and additional richness. The mosaics are resplendent yet contemplative, glittering like gems; they refine and elevate the spiritual qualities that the artist has infused into the works.

Inner Joy (Detail)  
內悅 (局部)

## 2000 年後的 《宇宙能量》系列

在「龐圖運動」期間誕生的《宇宙能量》是蕭勤的重要系列。2000 年後，蕭勤在許多自述文字中，一再強調「宇宙的大能量」是其創作中源源不絕的最重要靈感，但此「宇宙的大能量」所指涉的卻不僅是宇宙中銀河星體運行的造化之力，它更強調與人類精神生命相關連的宇宙的和諧性，以及潛伏於所有有形、無形的生命、物態、文化、宗教中，最深層的、促使其存有且運行共生的靈性力量。此一時期的作品，蕭勤以圓融多變的造型語彙、飽和且強烈的冷暖色彩，呈現生命深邃的存在意義，直探人類深層的精神意識，並對創造整個宇宙神聖的、無以名之的意識能量獻上禮贊。

這一時期他亦開始使用玻璃馬賽克的媒材，抽象繪畫從二維平面走向三維立體，突破架上繪畫的限制。作品色彩繽紛繁富、構圖簡潔，以馬賽克替代了繪本的顏料與筆觸，作品的氣質也從輕盈變得渾厚。







Light of Divinity - 16 | 神光 - 16 | 2017  
Acrylic on canvas | 布上壓克力 | 110×180cm

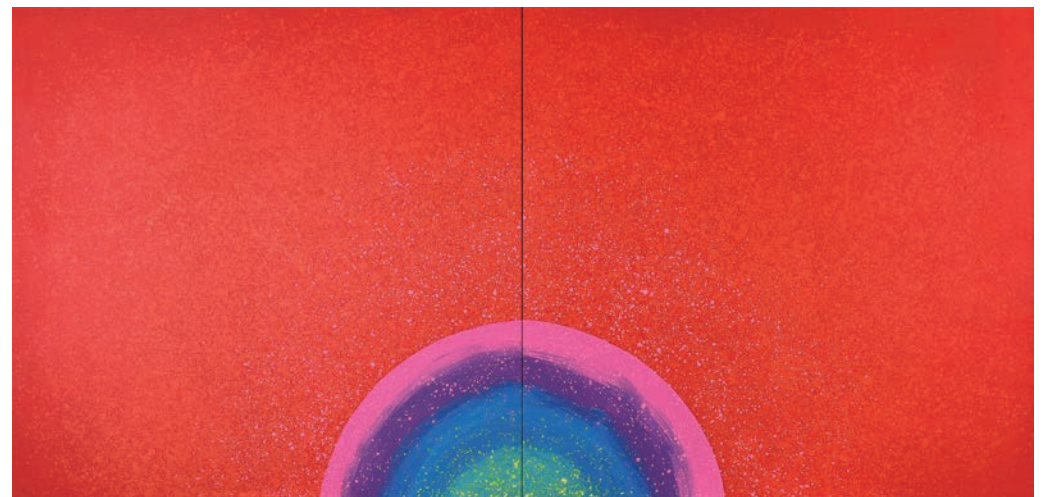


Light of Divinity - 16 (Detail)  
神光 - 16 (局部)

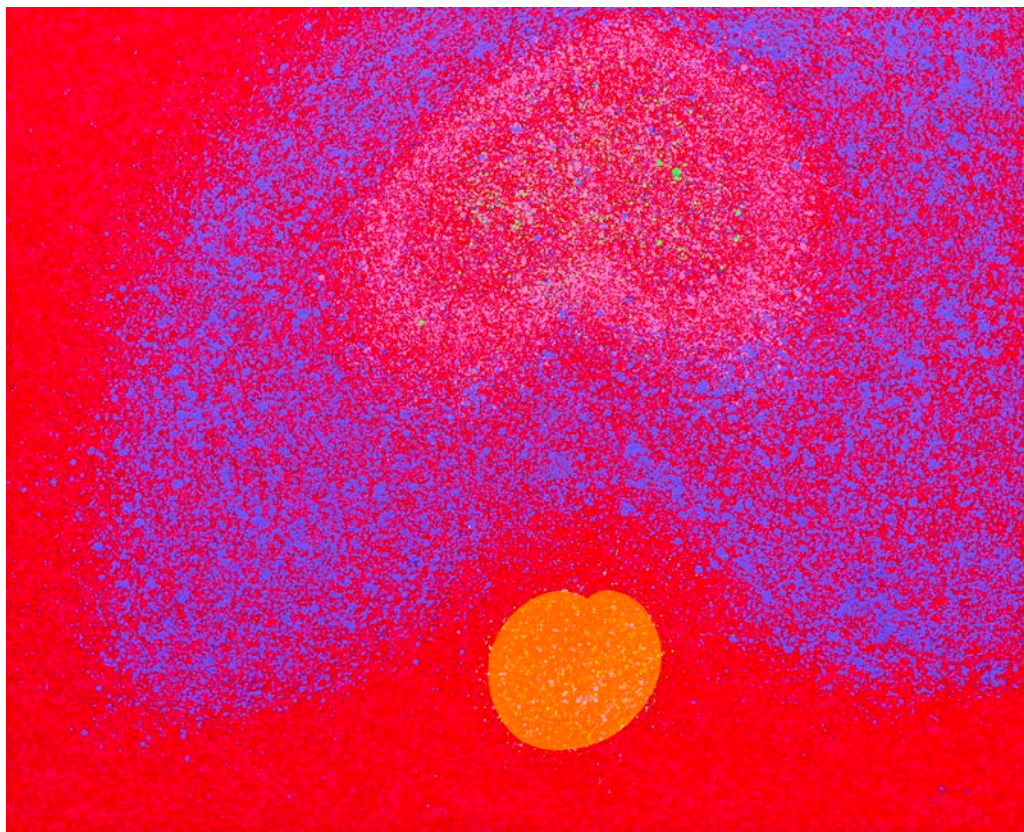


**Inner Joy | 內悅 | 2014**

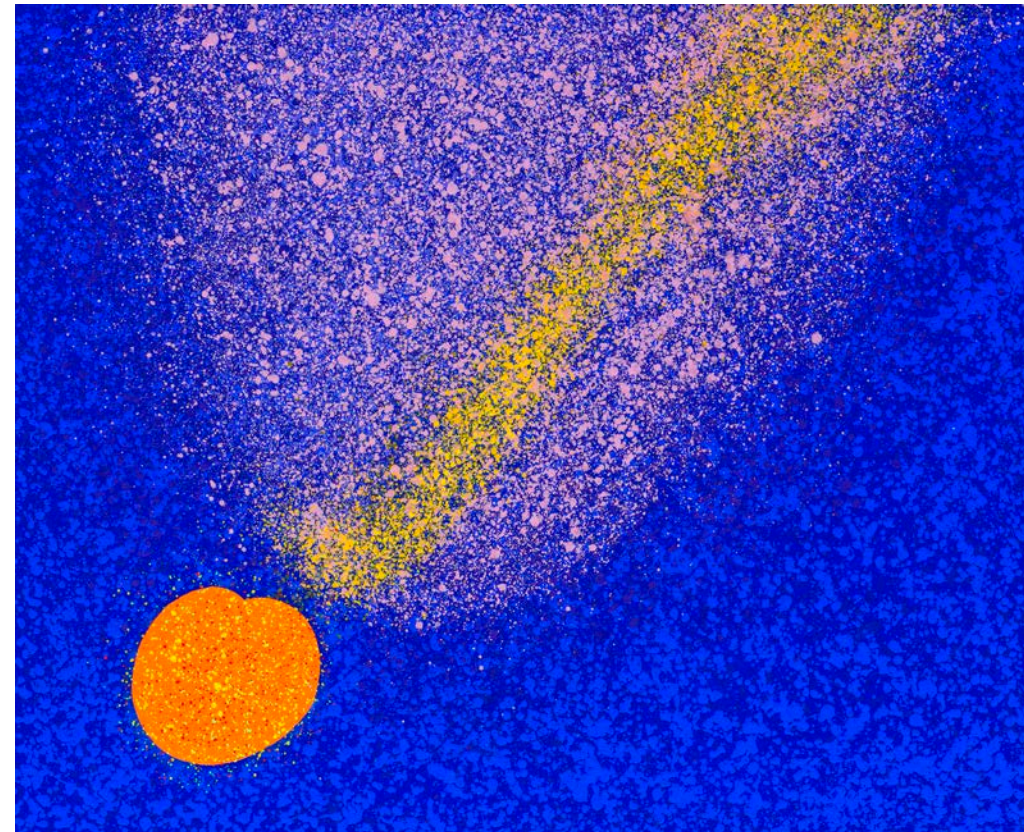
Acrylic on canvas | 布上壓克力 | 143×290cm





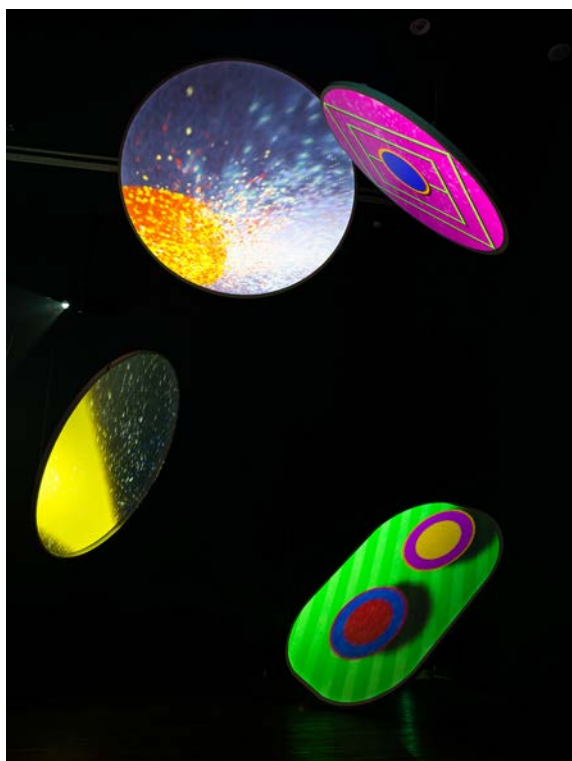


Love of the Universe | 宇宙之愛 | 2010  
Acrylic on canvas | 布上壓克力 | 130×160cm



Energy of Victory | 勝利之能 | 2010  
Acrylic on canvas | 布上壓克力 | 130×160cm



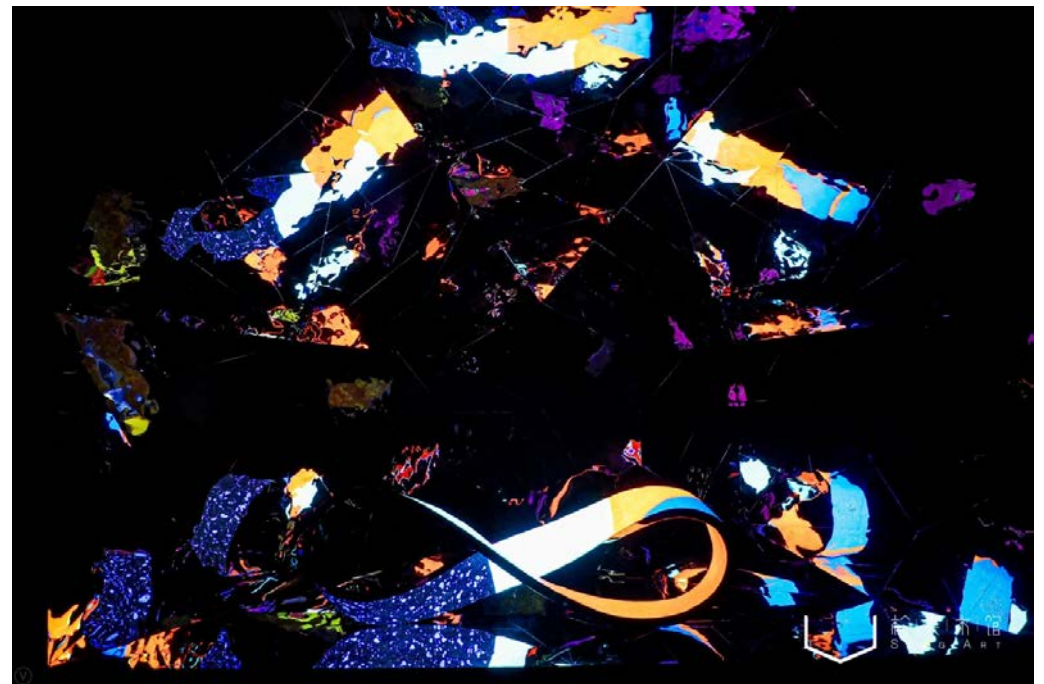
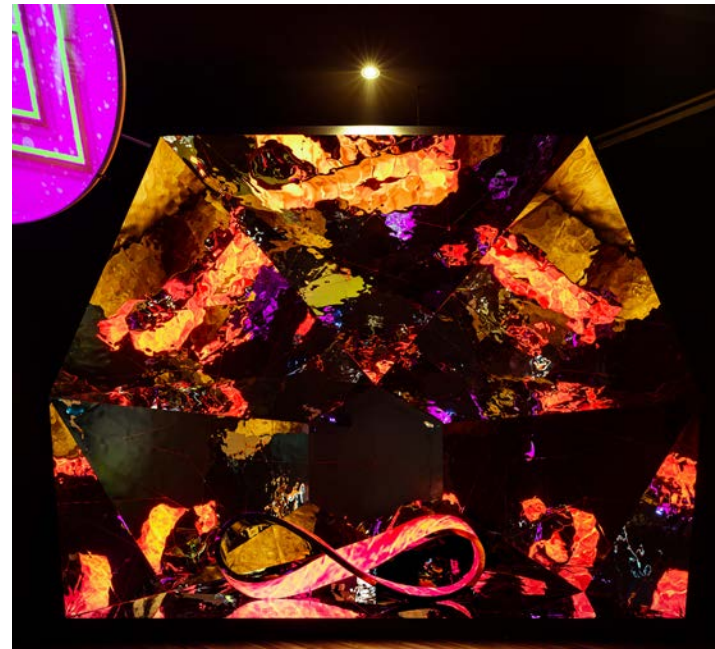
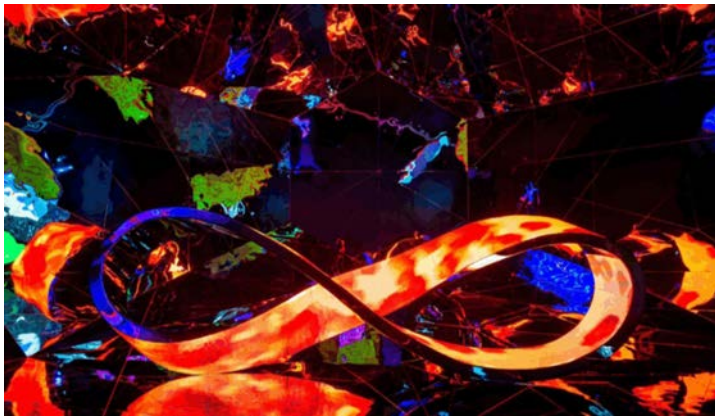


Victor Wong | 黃宏達 | Sky Mirror | 天鏡 | 2021

Digital installation art | 數位藝術裝置 | 尺寸可變 | Variable size  
With permission of Hsiao Chin Art Foundation  
作品版權獲蕭勤國際文化藝術基金會授權許可







Victor Wong | 黃宏達 | The Infinity | 無限 | 2021

Digital installation art | 數位藝術裝置 | 尺寸可變 | Variable size  
With permission of Hsiao Chin Art Foundation  
作品版權獲蕭勤國際文化藝術基金會授權許可





**Riding | 乘 | 2013**

Bronze | 銅塑 | 40×32×31cm

**Great All | 大我 | 2013**

Bronze | 銅塑 | 40×32.3×38cm

**Transcend | 超越 | 2013**

Bronze | 銅塑 | 40×29.3×34.5cm

**Destiny | 緣 | 2013**

Bronze | 銅塑 | 40×37.6×22.3cm

**Extended | 伸 | 2013**

Bronze | 銅塑 | 21×21×30cm

**Precipitous | 峭 | 2013**

Bronze | 銅塑 | 30×30×25cm

**Suspended | 懸 | 2013**

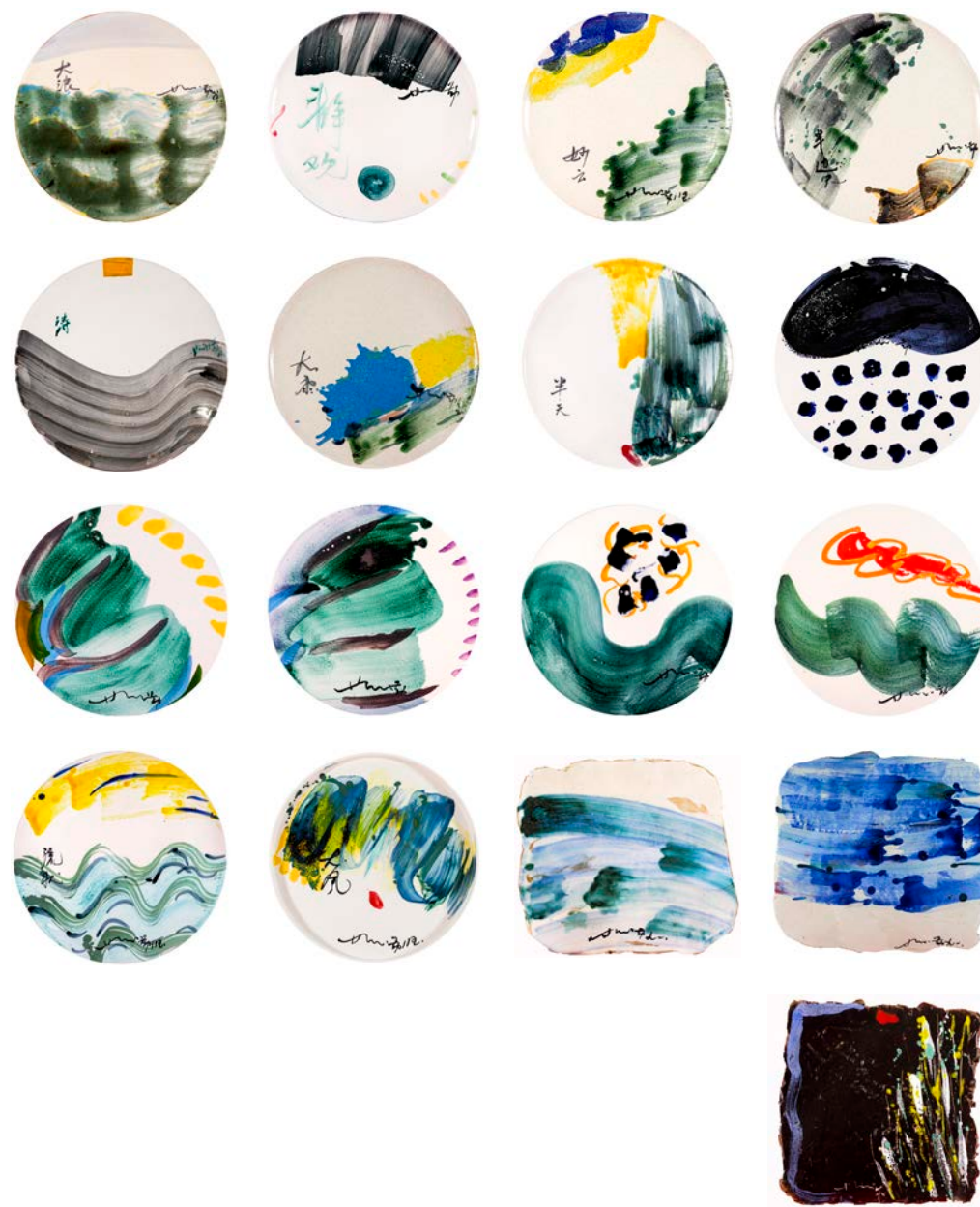
Bronze | 銅塑 | 30×30×23cm

**Splendor | 輝 | 2013**

Bronze | 銅塑 | 30×30×23cm



Ceramic Works created in Milan | 米蘭時期創作的陶板彩繪



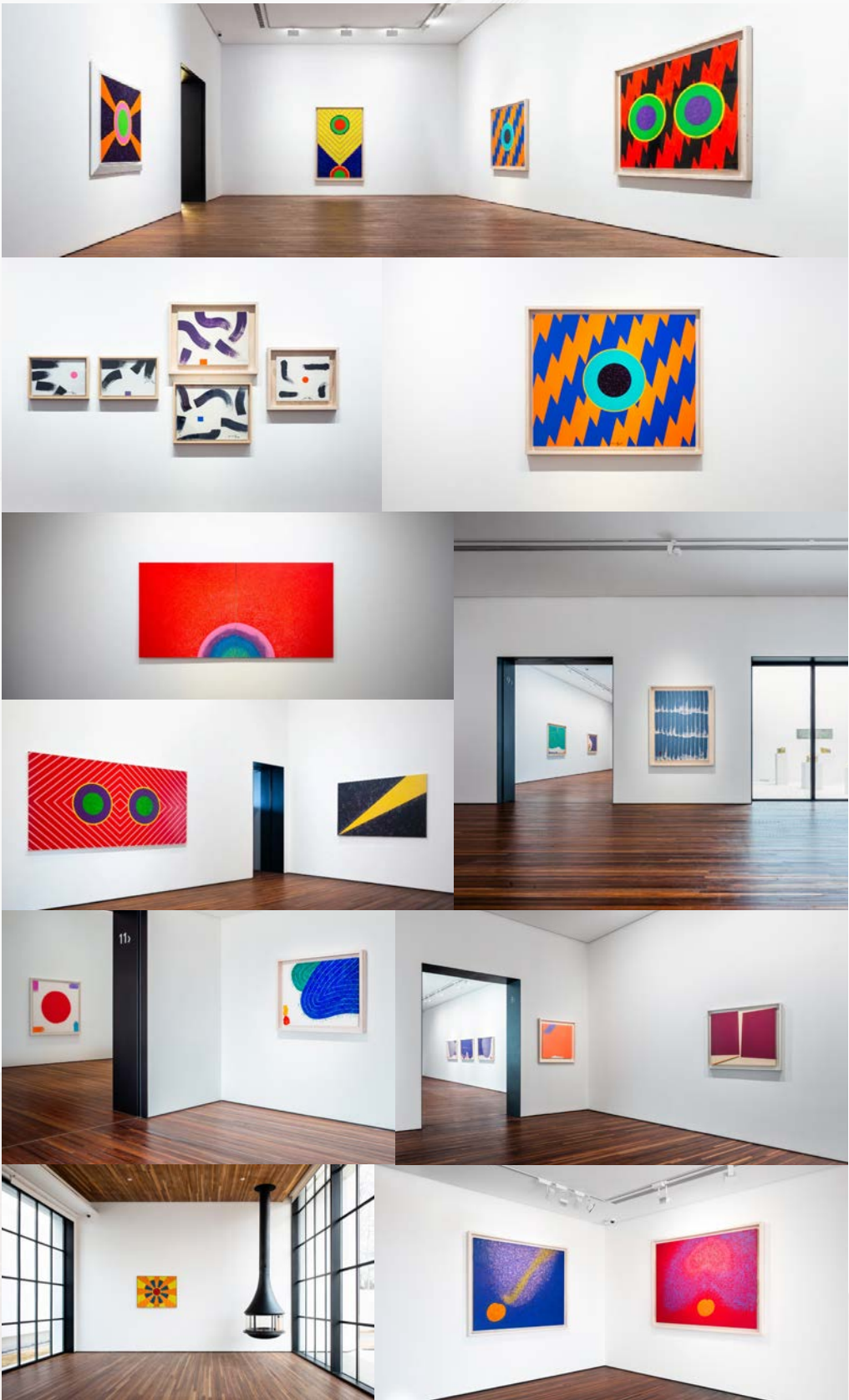
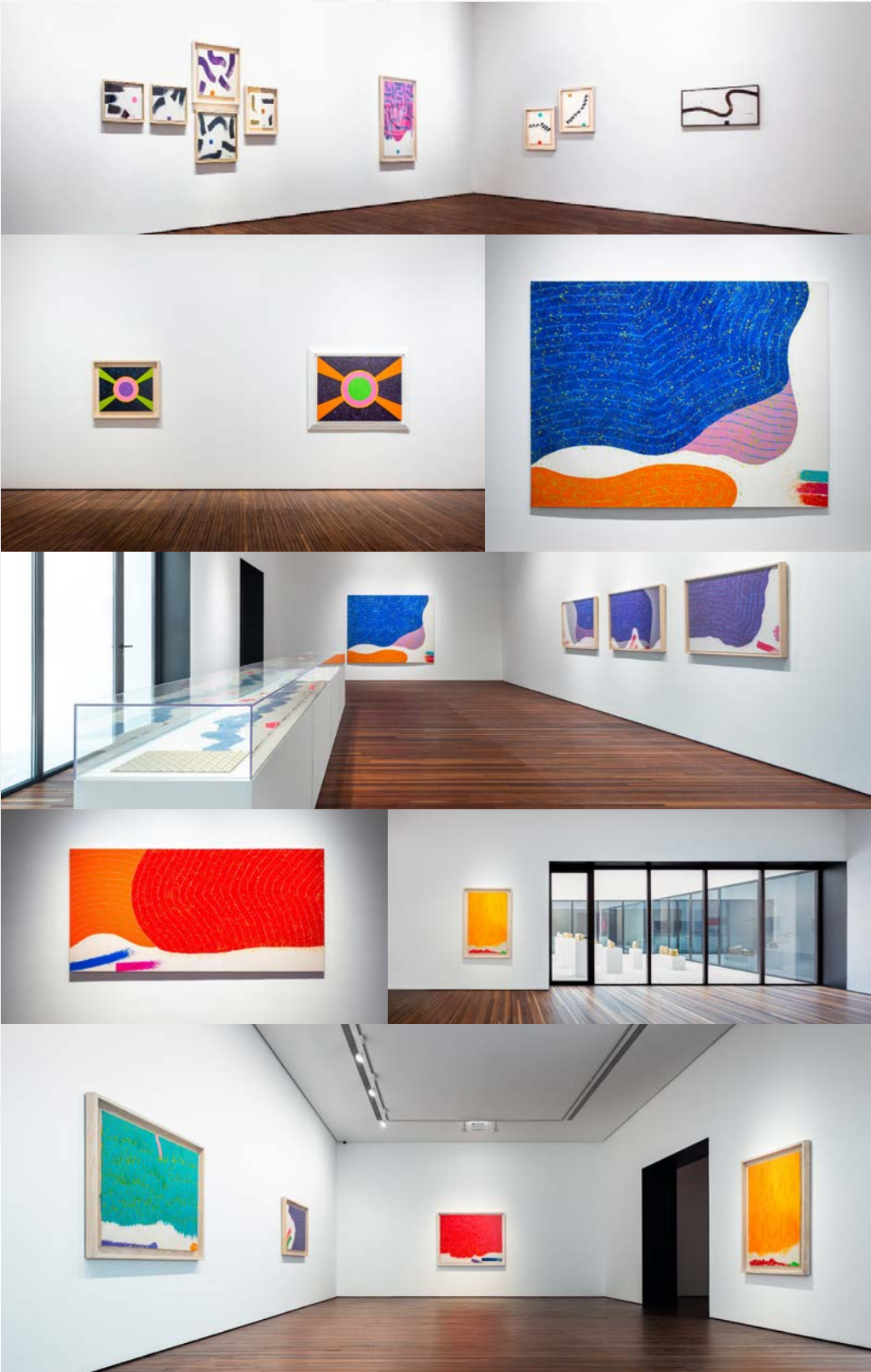




Ceramic Works created in Milan (Detail)  
米蘭時期創作的陶板彩繪 (局部)



EXHIBITION PHOTOS



松美術館展廳，攝影：Dai Ruoying Photos @ Courtesy of Song Art Museum 圖片來源：松美術館



ABOUT THE ARTIST

Hsiao Chin

*“One should always try to explore the limited physical space to the maximum and to generate maximum energy in the confines of space, to learn in a material world that transcends the boundaries of time, and in so doing to grasp the deeper meanings of life. And it is through my awkward brushwork and the bright primary colours that I achieve such goals.”*  
— Hsiao Chin, 2015

In the 1950s, Hsiao Chin started to explore abstract art which was based on his core concept of “Eastern Spirit”: the quest for Eastern spirituality and modern artistic expression. Hsiao established his artistic approach as well as a unique vision on how art should be created. Like his senior masters Lin Fengmian and Zao Wou-ki who travelled to France, Hsiao Chin was greatly motivated by Western art during his stay in Spain and subsequently moved to Italy, but developed an interest in Zen and Taoism – in particular, the ideas of Lao Tzu and Chuang Tzu – around the 1960s. Drawing artistic nourishment from his study of traditional Chinese culture and Eastern philosophies, he was capable of understanding and capturing the complex dialects between the void and the solid, strength and weakness. Freely transforming them into his abstract visual language, Hsiao showed great ambition to develop his style of abstract painting that emphasized the dichotomous nature of the world, which would be at once distinguishable from, yet reflective of, Western abstract art at that time. Having lived and worked abroad for 60 years, Hsiao has been successfully integrated his extensive studies of Western aesthetics and Eastern philosophies, as well as his interest in space science, in his artistic creation. With the efforts of self-discovery and a spiritual quest for transcendence, Hsiao’s creative process is rooted in his perpetual exploration of the deepest meanings in man’s spiritual world. With the endless adventure of abstract art and self-reflection, throughout his lifetime Hsiao has been pursuing the ideal realm of “Nature and Man in One” greatly beyond the boundaries of life and death.

With a group of artists who shared his aesthetic vision, in 1955 Hsiao Chin co-founded the Ton Fang Art Group, the first post-war Chinese modern art group, which blended techniques from traditional Eastern art with Western modernism, while promoting Chinese modern art overseas. In 1956, Hsiao embarked on a series of travels in America and Europe, moving first to Madrid and finally settling in Milan, where he has lived for over half a century. In 1961, Hsiao Chin co-founded the Punto International Art Movement, first-ever international avant-garde art movement initiated by an Asian artist with to promote the Oriental philosophy of “calm observation”.

SELECTED SOLO EXHIBITIONS

2021	<ul style="list-style-type: none"><li>• The Artist as Astronaut: Hsiao Chin solo exhibition, Song Art Museum, Beijing</li></ul>
2020	<ul style="list-style-type: none"><li>• In my beginning is my end: the art of Hsiao Chin retrospective exhibition, Mark Rothko Art Centre (Marka Rotko Makslas Centrs), Daugavpils</li><li>• In my beginning is my end: the art of Hsiao Chin parallel exhibition, 3812 Gallery, London</li><li>• Hsiao Chin: The Combination of New Energy solo exhibition, Hsiao Chin Art Foundation, Kaohsiung</li><li>• Hsiao Chin at 85: An Exhibition of Transcendent Art, Kaohsiung Museum of Fine Arts, Kaohsiung</li></ul>
2019	<ul style="list-style-type: none"><li>• New Energy. Reunification solo exhibition, Tainan National University of the Arts, Tainan</li><li>• PUNTO. HSIAO CHIN solo exhibition, 2019 ART TAIPEI, Taipei World Trade Center, Taipei</li><li>• Hsiao Chin – Infinite Universe selling exhibition, Sotheby’s S 2 Hong Kong Gallery, Hong Kong</li><li>• Hsiao Chin: The Colours of Ch'an parallel exhibition, 3812 Gallery, Hong Kong</li><li>• Les Couleurs du Zen: Peintures de Hsiao Chin parallel exhibition, Hsiao Chin Art Foundation, Kaohsiung</li><li>• Les Couleurs du Zen: Peintures de Hsiao Chin solo exhibition, Guimet National Museum of Asian Arts (Musée national des arts asiatiques-Guimet), Paris</li></ul>
2018	<ul style="list-style-type: none"><li>• Hsiao Chin. Spiritual Energy solo exhibition, Lotus Art Gallery, Kaohsiung</li><li>• To An Infinite Ascendence solo exhibition, 3812 Gallery, Hong Kong</li><li>• Hsiao Chin Coming Home retrospective exhibition, China Art Museum, Shanghai</li><li>• ZEN · ART Bright Light – Homage to Ascendence solo exhibition, Tsz Shan Monastery, Hong Kong</li></ul>
2017	<ul style="list-style-type: none"><li>• Hsiao Chin Art Archival Exhibition: The Origin, 3812 Gallery, Hong Kong</li><li>• Hsiao Chin Salon Show: 1960’s, An Important Era, 3812 Gallery, Hong Kong</li></ul>
2016	<ul style="list-style-type: none"><li>• Hsiao Chin Solo Exhibition: Endless Energy, 3812 Gallery, Hong Kong</li><li>• Novel Energy: The End is the Beginning, Tina Keng Gallery, Taipei</li></ul>
2015	<ul style="list-style-type: none"><li>• Eighty Years of Energy: Hsiao Chin’s Retrospect &amp; Prospect, National Taiwan Museum of Fine Arts, Taichung</li><li>• 60 Years of Abstraction, Harmony and Form, de Sarthe Gallery, Hong Kong</li></ul>
2014	<ul style="list-style-type: none"><li>• Infinite Energy, Kuo Mu Sheng Foundation, Taipei</li><li>• Hsiao Chin Eternal Energy, Lotus Art Gallery, Kaohsiung</li></ul>
2013	<ul style="list-style-type: none"><li>• Great ALL, Lin &amp; Lin Gallery, Taipei</li></ul>
2010	<ul style="list-style-type: none"><li>• Infinity of Chi: Retrospective of Hsiao Chin, Kaohsiung Museum of Fine Arts, Kaohsiung</li></ul>



# ABOUT THE CO-CURATORS

## Philip Dodd

Philip Dodd has won many awards for his work in the field of art and especially for his work between China and Europe. In 2016 Art & Auction named him one of the 100 Innovators in the art world; Design Week, the UK magazine, named one of the top 50 design gurus and China Business News named him one of the top global thinkers of 2016.

Philip Dodd is based in London but has been travelling to China regularly since 1998 when he was invited by Tony Blair to stage an exhibition to complement the Prime Minister's first visit to China. He has curated exhibitions in London, Beijing, Moscow, Singapore and New York, with artists as various as Yoko Ono and Damien Hirst; has published several books on art, film and culture and is known within Europe for his early recognition of the importance of building cultural bridges between China and Europe.

He founded the Global Private Museum Network which brought together more than 30 private museum owners from around the world including Wang Wei and her Long Museum to Yan Shijie and the Red Brick Museum in Beijing.

He has been on the Advisory Board of many art and design fairs, including Art HK and Design Shanghai and has given lectures from the British Museum to Renmin University and to Columbia University in New York. He is Chairman of the cultural agency Made in China (UK) Ltd. Made in China (UK) Ltd was given a Hurun Report Award in 2019 for its work between China and Europe.

Philip Dodd is also an award-winning BBC broadcaster and has been Visiting Professor at numerous universities, including King's Cross London where he founded an MA devoted to Cultural and Creative Industries.

### Other Experiences

- Director of London's Institute of Contemporary Arts, 1997-2004 which the then Prime Minister Tony Blair said had an 'unparalleled reputation for innovation and new ideas'
- In 2008 he was one of the founders of a year long UK based festival China Now, showcasing the best of Chinese contemporary culture
- He has curated many exhibitions in China, including a five city retrospective of the famous American artist Sean Scully, and most recently a retrospective at CAFA Art Museum, Beijing and at the Guangdong Museum of Art of the internationally renowned British painter Maggi Hambling.
- He brought together and did the initial negotiations between China Merchant Group and London's V&A Museum to enable a long term collaboration which will culminate in the Design Museum in Shekou opening later this year
- He has worked extensively with Chinese property developers in Beijing. For Hong Kong Land he brought the Serpentine Pavilion to Wang Fujing and most recently he has been advising Capital Group and Longfu Si.

# ABOUT THE CO-CURATORS

## Calvin Hui

Calvin Hui is an acclaimed cultural entrepreneur, art advisor, collector and curator based in Hong Kong. Recognised as one of the leading figures in the local art scene, he has been active in promoting modern and contemporary Chinese art over the years, with a focus on promoting ink art.

Hui's art business has been expanding rapidly and internationally in recent years: he co-founded 3812 Gallery in Hong Kong in 2011 and expanded to London in 2018. He was appointed as the Co-Chairman and Director of Fine Art Asia from 2011 to 2017 and was Founder and Director of INK ASIA from 2015 to 2017. Hui was also appointed by Ms. Pansy Ho, Co-chairperson of MGM China Holdings Limited as the art consultant and curator for building the Chairman's Collection for the MGM Cotai project, which aims to enrich the MGM Cotai Art Collection. In 2018, Hui announced the establishment of INK NOW, the world's first cultural brand specialising in the promotion of contemporary ink art and had organised the first INK NOW Art Expo in January 2019 in Taipei, which was awarded "The Twelfth Taiwan Interior Design Award - The TID Award of Public Space". In November 2019, Hui launched INK NOW Shanghai collaborating with Suning Art Museum to co-present Inquiry on Water exhibition and the first international ink art symposium. Following the notion of "Eastern Origin in Contemporary Expression", he aspires to raise international attention to Chinese ink art by grounding it in academic research and market insights.

- Co-Founder and Chairman, 3812 Gallery, Hong Kong and London
- Founder and Chairman, INK NOW
- Art Consultant & Curator, MGM Cotai Chairman's Collection, Macau
- Trustee, Development Committee for the Royal Drawing School, London
- Co-Founder and Chairman, SKETCH Hong Kong
- Member of Art Working Group, Tai Kwun, Hong Kong
- Founder and Director, INK ASIA, Hong Kong, 2015-2017
- Co-Chairman and Director, Fine Art Asia, Hong Kong, 2011-2017
- Co-Founder and Chairman, Arts in Heritage Research, Hong Kong, 2013-2017
- Member of Art Museum Advisory Panel, LCSD, HKSAR, 2014-2016
- Advisor of the Arts Education Group, Hong Kong Arts Development Council, 2014-2016
- Member of Board of Governors, Hong Kong Arts Centre, 2009-2012



藝術家簡介

蕭勤

「人們須在有限的空間中達到一種無限大的能量和探索，在超越時間的非物質性世界中去學習、瞭解生命深刻的意涵。而我笨拙的筆，和原始的色彩，來表達一點這樣的觀念。」  
——蕭勤，2015

著名華人藝術家蕭勤先生乃少數從第二次世界大戰活躍至今的抽象大師；作為「東方畫會」的發起人之一，蕭勤 1961 年在米蘭發起「龐圖國際藝術運動」，是現代藝術史上重要的理論家與活動家。

蕭勤早於上世紀 50 年代開始探索和創作抽象藝術，縱橫東西方數十載，致力於把東方禪學融合至現代抽象藝術，發展出極富個人特色的藝術風格與創作視野，對中國現代抽象藝術的發展作出了重大貢獻。如旅法前輩藝術家林風眠、趙無極，蕭勤以西方藝術為師的同時，在 60 年代開始對禪、道、老莊思想產生興趣，尋求中國文化傳統中的養分。他對各種東方哲思的人生、宇宙、自然觀的研究及感悟，使他更能夠掌握虛與實、陰與陽等對照概念及意境聯想，並於紙和畫布上保留手隨心轉的自由發揮空間，在繪畫裡展現「二元性」的對立及和諧、張力與平衡，開拓有別於西方抽象主流圖式的創作風格。羈旅海外 60 年，蕭勤融會了西方美學、東方哲思以及對天體物理和宇宙現象的探索，隨著個人生命歷程的起伏變化及內省歷練，創作出面貌豐富多樣的藝術作品，致力發掘人類精神生命的深刻意涵。通過繪畫及自我意識的千錘百煉，蕭勤一生不斷追求天人合一、超越死生侷限的廣闊人生境界。

作為最早成立的華人戰後藝術團體「東方畫會」的發起人之一，蕭勤率先引進西方前衛思想與原作，更致力將中國現代藝術推出海外；1956 年，蕭勤展開漫長的歐美遊歷之旅，從西班牙馬德里經巴塞隆拿輾轉紮根於義大利米蘭，並以此為縱橫西方數十年之基地。1961 年在米蘭發起「龐圖國際藝術運動」，提倡「靜觀精神」，更是戰後西方唯一由亞洲藝術家發起，以東方哲學為思想宗旨的國際前衛藝術運動。

近年個展

- 2021

- 「宇宙人蕭勤」個展，松美術館，北京
- 2020

- 「在我的開始是我的結束：蕭勤的藝術」回顧展，馬克・羅斯科藝術中心，陶格夫匹爾斯
  - 「在我的開始是我的結束：蕭勤的藝術」平行展，3812 畫廊，倫敦
  - 「蕭勤・新能量之結合」個展，蕭勤國際文化藝術基金會，高雄
  - 「象外・圓中 —— 蕭勤八五大展」，高雄市立美術館，高雄
- 2019

- 「新能量・回歸」個展，台灣國立台南藝術大學，台南
  - 「蕭勤・龐圖」個展，2019 ART TAIPEI 台北國際藝術博覽會，台北世界貿易中心，台北
  - 「蕭勤 —— 無限宇宙」展售會，香港蘇富比藝術空間，香港
  - 「禪色：蕭勤繪畫展」平行展，3812 畫廊，香港
  - 「禪的顏色 —— 向蕭勤大師致敬」平行展，蕭勤國際文化藝術基金會，高雄
  - 「禪的顏色 —— 向蕭勤大師致敬」個展，吉美國立亞洲藝術博物館，巴黎
- 2018

- 「蕭勤・精神能量」個展，荷軒新藝空間，高雄
  - 「向無限昇華 —— 蕭勤個展」，3812 畫廊，香港
  - 「蕭勤回家藝術大展」，中華藝術宮，上海
  - 「禪・藝術：明光 —— 向昇華致敬」個展，慈山寺，香港
- 2017

- 「源 —— 蕭勤藝術文獻資料展」，3812 畫廊，香港
  - 「重要的六十年代 —— 蕭勤作品沙龍展」，3812 畫廊，香港
- 2016

- 「蕭勤 —— 無盡能量 2016 」個展，3812 畫廊，香港
  - 「新能量：終點亦為起點」，耿畫廊，台北
- 2015

- 「八十能量 —— 蕭勤回顧・展望」，國立台灣美術館，台中
  - 「抽象、和諧與形態的六十年歷程」，德薩畫廊，香港
- 2014

- 「蕭勤 無限能量」，郭木生文教基金會，台北
  - 「蕭勤 永恆能量」，荷軒新藝空間，高雄
- 2013

- 「大能量」，大未來林舍畫廊，台北
- 2010

- 「向大師致敬系列：大炘之境 —— 蕭勤 75 回顧展」，高雄市立美術館，高雄



# 聯合策展人簡介

## 菲利普・多德

菲利普・多德 (Philip Dodd) 在藝術領域建樹頗豐，尤其為中歐之間的合作發展做出了卓越的貢獻。在 2016 年，《藝術與拍賣》雜誌將其評為全球藝術界百位創新人士之一；英國《設計週刊》雜誌將其評為 50 位頂級設計大師之一；中國《第一財經日報》更將其評為「2016 年全球思想領袖」之一。

菲利普・多德常駐倫敦，自 1998 年陪同英國前首相布雷爾首次訪華並舉辦展覽以來，他一直定期訪問中國。他曾在倫敦、北京、莫斯科、新加坡和紐約等地為小野洋子和達米恩・赫斯特等藝術家策劃展覽，並且曾出版多部藝術、電影和文化領域的專著。在歐洲，他被公認為是一位極早意識到建立中歐文化橋樑的重要性的有識之士。

他創立了「全球私人博物館聯盟」，將全球超過 30 位私人博物館的創始人聚集一堂，其中既包括上海龍美術館的王薇女士，也包括北京紅磚美術館的閻士傑先生。

他曾在包括香港國際藝術展 (Art HK) 和設計上海 (Design Shanghai) 在內的諸多國際藝術及設計博覽會的諮詢委員會中擔當顧問，並曾受邀在大英博物館、中國人民大學和美國紐約哥倫比亞大學等機構發表講演。他還是文化公司 Made in China (UK) Ltd 的董事長。由於在中歐文化溝通領域所做出的卓越貢獻，Made in China (UK) Ltd 於 2019 年榮獲「胡潤百富獎」(Hurun Report Award)。

菲利普・多德還是一位屢獲大獎的英國廣播公司 (BBC) 播音員，並曾在多所高校擔任客座教授。在擔任倫敦大學國王學院客座教授期間，他創立了該學院的「文化與創意產業」碩士項目。

### 其他重要經歷

- 擔任倫敦當代藝術中心 (Institute of Contemporary Arts) 總監 (1997-2004)。該藝術中心被時任英國首相托尼・布雷爾稱讚為擁有「舉世無雙的創新精神與全新思路」
- 作為創始人之一，於 2008 年在英國發起為時一年的「時代中國」(China Now) 藝術節，致力於展示中國當代文化的精華
- 多次在中國策劃大型展覽：包括著名美國藝術家肖恩・斯庫利在中國五座城市舉辦的大型回顧展，也包括最近在中央美術學院美術館和廣東美術館為英國著名畫家瑪姬・漢布林舉辦的大型回顧展
- 為中國招商集團和倫敦維多利亞與阿爾伯特博物館 (V&A) 彼此引薦，協助雙方完成初步談判，並促成雙方長期合作，合作的成果包括將於今年年底在蛇口開幕的設計博物館 (Design Museum)
- 與地處北京的中國地產開發商展開廣泛合作：他曾經幫助香港置地集團將蛇形藝廊 (Serpentine Pavilion) 引入北京王府井；最近他還為首創集團和隆福寺集團提供了諮詢服務

# 聯合策展人簡介

## 許劍龍

以香港為家的許劍龍為當地著名文化企業家、藝術顧問、策展人以及收藏家，在過去多年一直致力推動中國當代藝術發展，尤以推動水墨藝術的市場發展為人熟悉。

許劍龍旗下的藝術企業經營模式既廣且深，包括於倫敦及香港成立 3812 畫廊，並於 2018 年宣佈創辦全球首個以水墨藝術為主題的文化品牌—水墨現場 (INK NOW)，建構一個綜合性、開放型、跨地域、多功能的水墨藝術平臺，融合學術與商業，並以「東方根性，當代表現」為立足點，把屬於華語文化圈的水墨推向國際。許劍龍於 2019 年 1 月成功在臺北舉行首屆水墨現場大型藝術展博會，其策展及空間設計榮獲 2019 年臺灣室內設計大獎展覽空間設計獎。同年 11 月，他帶領水墨現場進駐上海，與上海蘇寧藝術館共同舉辦「水問」當代水墨展覽及首個國際論壇，集結 11 位藝術家及多位國際知名學者參與。近年又獲得何超瓊女士委任成為澳門路氹美獅美高梅項目的藝術顧問及策展人，建構集團的「主席典藏」等大型國際藝術項目。此外，許劍龍也曾於 2011 至 2017 年擔任香港典亞藝博的聯席主席及總監，並在 2015 年於香港推出全球首個當代水墨藝術展博會「水墨藝博」。

- 3812 畫廊 聯合創辦人及藝術總監 (香港、倫敦)

- 水墨現場 創辦人及主席

- 英國皇家繪畫學院 發展委員會成員

- 澳門路氹美獅美高梅主席典藏 藝術顧問及策展人

- 香港 SKETCH Hong Kong 聯合創辦人及主席

- 香港大館 藝術工作小組委員 (2015-2018)

- 香港水墨藝博 創辦人及總監 (2015-2017)

- 香港典亞藝博 聯席主席及總監 (2011-2017)

- 香港藝術及古跡資料研究 聯合創辦人及主席 (2013-2017)

- 香港康樂及文化事務署 藝術博物館諮詢委員會成員 (2014-2016)

- 香港藝術發展局 藝術教育顧問 (2014–2016)

- 香港藝術中心 監督團成員 (2009-2012)



THE ARTIST AS ASTRONAUT: HSIAO CHIN  
STAFF LIST

Song Art Museum

EXHIBITION SUPERVISOR: Wang Duan  
EXHIBITION COORDINATION: Liu Manjia  
EXHIBITION TEAM: Zhang Penghui, Yin Huaning  
MEDIA TEAM: Lu Zhan  
EVENT TEAM: Li Qingfang, Wu Ke, Kuang Zhuo, Shen Danmin  
PUBLIC EDUCATION: Zhang Jiayu  
ADMINISTRATIVE BUSINESS: Wang Anni, He Yujing

Hsiao Chin Art Foundation

CHIEF EXECUTIVE: Maggie Wu

3812 Gallery

FOUNDER: Calvin Hui  
EXHIBITION TEAM: Tracy Yan, Emma Chan, Christophen Tam, Cecilia Chen

TECH-iNK artist Victor Wong and his team

Exhibition Design

Ye Qian, Vivianne Li

International Exhibition Logistics and Onsite-Handling

TOP SPACE Art Service

Professional Lighting Equipment Support

Hongri Lighting  
Liu Hongjian, Zhao Hanzhi

宇宙人蕭勤  
工作人員名單

松美術館團隊

展覽監制：王端  
展覽統籌：劉曼嘉  
展覽執行：張蓬輝、陰華寧  
媒體宣傳：盧展  
活動執行：李晴芳、吳軻、況卓、沈丹敏  
公共教育：張佳煜  
行政事務：王安妮、何雨靜

蕭勤國際文化藝術基金會

基金會執行長：吳素琴

3812 畫廊團隊

聯合創始人：許劍龍  
展覽執行：甄翠思、陳倩妤、譚曉勤、陳謨

科技水墨藝術家黃宏達及其團隊

展覽設計

葉騫、李思蔚

國際運輸及布撤展服務

天地眾行藝術品服務

專業照明設備(技術)支持

三信紅日  
劉宏劍、趙含芝



Image Courtesy: Hsiao Chin Art Foundation  
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