

慈山寺

TSZ SHAN
MONASTERY

禪。藝術
ZEN。ART

禪。藝術 ZEN。ART

展覽
EXHIBITION

2018.2.3-11
明光 - 向昇華致敬
Bright Light - Homage to Ascendence

藝術家：蕭勤
Artist: Hsiao Chin

10:00 - 16:30
普門 Universal Gate Hall

活動
PROGRAMME

2018.2.3 以藝會禪 Connecting Zen with Art

- | | |
|-------|-------------------------------------------------------------------|
| 10:00 | 禪。藝術 開幕禮
Zen。Art Opening Ceremony |
| 10:30 | 禪與蕭勤藝術學術研討會 (普通話)
Zen and Hsiao Chin Art Symposium (Putonghua) |
| 12:30 | 午齋
Lunch (Vegetarian) |
| 14:00 | 禪繞體驗 (粵語)
Zentangle Experiential Workshop (Cantonese) |
| 15:00 | 慈心禪 (粵語)
Loving-Kindness Meditation (Cantonese) |

2018.2.4 以樂會禪 Embracing Zen with Music

- | | |
|-------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 10:00 | 禪與表演藝術研討會 (粵語 / 普通話)
Zen and Performing Art Symposium
(Cantonese/Putonghua)
講者：趙增熹、陳潔靈、梅卓燕、王永順博士
Speakers: Chiu Tsang Hei, Elisa Chan, Mui Cheuk Yin, Dr. James Wang |
| 12:30 | 午齋
Lunch (Vegetarian) |
| 14:00 | 音樂、舞動分享及互動體驗 (粵語 / 普通話)
Music and Dance Sharing and Interactive Experience
(Cantonese/Putonghua) |
| 15:00 | 慈心禪 (粵語)
Loving-Kindness Meditation (Cantonese) |

主辦機構
Organiser



贊助機構
Sponsor



協辦機構
Co-organiser





禪心遊藝

禪宗史上有一則著名的「拈花微笑」公案。

「世尊在靈山會上，拈華（花）示眾。眾皆默然，唯迦葉破顏微笑。世尊云：吾有正法眼藏，涅槃妙心，實相無相，微妙法門，不立文字，教外別傳。付囑摩訶迦葉。」

世尊拈花，迦葉微笑，這便是禪宗的起源。禪為心法，其微妙處無法以文字表達，因此需要透過教外別傳的方式，以心印心。藝術亦是如此。一幅畫、一首歌、一段優美的樂章、一個動人的舞蹈……同樣意在言外，需要我們用心觀賞、用心傾聽、用心體會。

禪與藝術，不一不二。

因此，有修為的藝術家將「禪」與「藝」融於一身，在生活中修行，以藝術的方式表達對生活的體驗與感悟。「青青翠竹，盡是法身；鬱鬱黃花，無非般若。」透過藝術創作，藝術家或表達對真善美的向往與追求，或表達對現實人生的反思，或表達對自心的認識，或表達對生命的覺悟。正所謂藝通於禪，禪與藝合。

此次慈山寺舉行「禪。藝術」文化活動，冀透過禪修體驗、視覺藝術和表演藝術研討會、展覽以及互動體驗等多元方式，將禪與藝術相連接。透過禪的修行，訓練心的安靜、專注與覺照；透過系列藝術展覽、研討會與互動體驗，學習欣賞禪的藝術以及藝術中的禪意表達。

意在言外，讓我們用心體會藝術作品中蘊藏的無盡禪意。

Art and Enlightenment

In the history of Zen Buddhist tradition, there is a very famous Zen Koan named the Flower Sermon.

The Flower Sermon story recounts that “Sakyamuni Buddha held up a flower in public as he was preparing to expound the teaching to his disciples at the Vulture Peak (Gṛdhrakūṭa), in India. The audience sat there in silence, failing to grasp the intendment of this gesture. Only Mahākāśyapa broke into a slight smile with pleasure brightening his countenance. Buddha claimed as follows: “I possess the true Dharma eye, the marvelous mind of Nirvana, the true form of the formless, the subtle Dharma Gate that does not rest on words or letters but is a special transmission outside of the scriptures. This I entrust to Mahākāśyapa.”¹

Thus, Zen Buddhist tradition traces its beginning through this Flower Sermon of Buddha holding up a flower and Kāśyapa smiled. The transmission of wisdom, in Zen Buddhist tradition, is direct and its profound subtlety is hard to put into words. Thereupon, a special transmission outside the scriptures has been adopted to enable the direct transmission of wisdom between awakened minds. Similarly, this is the same case with Art. It may be a piece of painting, song, melodic music or appealing dance... it denotes that intrinsic meanings are being expressed beyond words and phrases, hence should be admired, listened and experienced attentively.



Zen versus Art, are neither the same nor different.

Therefore, cultivated artists integrate “Zen” and “Art” as a whole in their daily lives and cultivation so as to deliver their realisation and perception towards life in an artistic way. “Green bamboos embody Buddhas; yellow flowers contain Prajñā.” By virtue of artistic creation, artists may yearn for truth, goodness and beauty, may reflect on real life, and may express their ideas of self or awareness of life. As such, Art connecting with Zen, while Zen merging with Art.

The cultural activities of *Zen • Art* which will be held in Tsz Shan Monastery are expected to connect Zen and Art by means of meditation, visual art, performing arts, symposium and exhibition and interactive experiences. Zen, the practice of mind, strengthens our concentration and consciousness while the appreciation of art connects us to the present moment.

Given the profound subtlety of meaning that is beyond words and phrases, let us wholeheartedly experience the sophisticated nature of Zen that is expressed in Art.

¹ Heinrich Dumoulin (2005). *Zen Buddhism: a history*. p. 9.

蕭勤： 融合傳統禪學與 現代抽象的國際大師



縱觀廿一世紀國際藝壇，蕭勤乃少數從第二次世界大戰活躍至今的抽象大師。蕭勤祖籍廣東中山，1935年生於中國上海，父親乃中國現代音樂奠基者、上海國立音樂院（今上海音樂學院）創校校長蕭友梅；1949年，蕭勤移居台灣，1952年加入前國立藝專教授李仲生於台北安東街開設之畫室，獲得現代藝術之啟蒙，並在1955年與一眾同儕籌組「東方畫會」，是為最早成立的華人戰後藝術團體，不僅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，從西班牙馬德里開始，經巴塞隆拿輾轉紮根於意大利米蘭，並以此為縱橫西方數十年之基地。

蕭勤的藝術創作，早於五〇年代已見佛教之啟迪，其於台北時期創作的人物肖像，顯然可見敦煌壁畫與佛教造像的造形因素；遠赴歐美之後，更進一步將東方禪學，接引西方抽象藝術。1961年，蕭勤在米蘭與東方畫會成員李元佳、意大利畫家卡爾代拉拉（Antonio Calderara）及日本雕刻家吾妻兼治郎（Azuma Kenjiro）發起「龐圖國際藝術運動」，主張以東方的「靜觀精神」挽救五〇年代末以來西方抽象藝術的流弊、提升抽象藝術之層次，獲得許多重要西方大師包括封塔納（Lucio Fontana）、索托（Jesús Rafael Soto）、米諾（Dada Maino）、卡斯特納尼（Enrico Castellani）之響應與支持，數年之間擴展至西歐多個重要城市，於整個六〇年代舉行展覽共十三次，參與藝術家在頂峰時期多達亞、歐、美洲二十六名成員，成為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。

七、八〇年代，蕭勤繼續在西方策劃以東方哲學為核心的「太陽（Surya）」及「炁（Shakti）」國際藝術運動；與此同時，蕭勤亦適時回歸重新開放的東方世界，尤其是兩岸三地畫壇，除了積極參與建立台灣多個重要現代美術館，亦於1980年成為改革開放之後最早進入中國大陸的海外華人藝術家之一，重啟中國大陸的現代藝術進程，並於1982年在香港藝術館策劃「海外華裔名家繪畫」展。

隨著年紀之成熟，以及對於生命的感悟更為深刻，蕭勤九〇年代以後的「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；其千禧年以後的作品，更兼具科學的宇宙探索精神，與佛家宇宙觀念之靈感。

此次在慈山寺舉行之分享與展覽，特別挑選蕭勤半個世紀以來饒富禪機之重要作品，讓觀眾認識佛教除了素以古老、傳統智慧示人的一面，亦富於領先時代、創造嶄新藝術面貌的前衛力量。

Hsiao Chin： Infusing Zen Philosophy into Modern Abstract Art

Hsiao Chin is celebrated as the pioneer of modern Chinese abstract art and appreciated worldwide as one of the greatest post-war master artists. He was born in 1935 in Shanghai, where his father Hsiao Yu-mei was the founder of the Shanghai Conservatory of Music, the first Chinese music academy. In 1949, Hsiao Chin moved to Taiwan where he joined the art studio organised by former professor at the National School of Arts, Lee Chun Shan in 1951. With a group of artists who shared his aesthetic vision, in 1955 he co-founded the Ton Fan Art Group, Taiwan's first modern art movement, which blended techniques from traditional Eastern art with Western modernism, while also 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.

The influence of Buddhism on Hsiao Chin's artistic creation can be traced back to as early as the 1950s. The figurative portraits he created at this time in Taipei were the result of his observations of the art forms and characters in the Dunhuang frescoes and Buddhist statues. He also introduced Zen philosophy to Western abstract art after his arrival in Europe. In 1961, Hsiao Chin launched the Punto International Art Movement with Ton Fan Art Group member Li Yuan-Chia, the Italian painter Antonio Calderara and Japanese artist Azuma Kenjiro, advocating an Oriental philosophy of "calm observation" to enhance Western abstract art. The movement received tremendous support from international masters including Lucio Fontana, Jesús Rafael Soto, Dada Maino and Enrico Castellani, and Punto exhibitions spread to several major European cities. The Punto movement spanned the entire decade of the 1960s and 13 exhibitions were held in total, with more than 26 Western and Asian artists participating at its climax. It was the first ever international avant-garde art movement initiated by an Asian artist with the aim of promoting Oriental philosophy.

In the 1970s and 1980s, Hsiao Chin continued his efforts to promote Eastern philosophy in the Western art world, organising the Surya and Shakti International Art Movement. At the same time, he returned to the re-opened Eastern art world, especially China, Taiwan and Hong Kong. As well as contributing to the setting up of several significant Taiwanese modern art museums, Hsiao became one of the overseas artists who rejoined the Chinese art world after China's reform and re-opening, reinvigorating the development of Chinese modern art. He also participated in the 1982 exhibition "The Chinese Response: Paintings by Leading Overseas Artists" at the Hong Kong Museum of Art.

As Hsiao Chin has matured with age, he has developed an intense feeling and deeper retrospection over the years. Such emotions were expressed in his two series since the 1990s, *The Great Threshold* and *Eternal Garden*, which contemplate life after death. The artworks he created in the 2000s manifest an intriguing combination of his scientific spirit to explore the world, as well as the inspiration he draws from the Buddhist concept of the universe.

In this exhibition and symposium in Tsz Shan Monastery, Tai Po District, Hong Kong, Hsiao Chin's historical and representational Zen artworks have been selected particularly to introduce the revolutionary and avant-garde art scape of Buddhism, along with Buddhist wisdom and spirituality.

1952



經師兄霍剛介紹，加入臺北安東街李仲生（1912-1984）畫室，正式開始研究現代藝術，由後期印象派入門。李仲生強調「用腦去想，用心去感受，再用眼去觀察，最後用手來表現」，對蕭勤往後的創作影響深遠。

Introduced by Ho Kan, Hsiao Chin joined Lee Chun-shan's Antung Street Studio, and commenced his formal study of modern art with Post Impressionism. Lee's teaching maxim was "to think with your mind, to feel with your heart, to observe with your eyes, and to finally deliver with your hands", which was profoundly influential to Hsiao Chin's art practice.

1957

「第一屆東方畫展 - 中國、西班牙現代畫家聯合展出」首展於十一月在臺北新聞大樓及巴塞隆拿花園畫廊同時展出。首創中西畫家聯展以及首開國內繪畫團體出國展出的先例。

The first Ton Fan Art Group Exhibition was held at year's end simultaneously in Taipei and Barcelona's Galena Jardin, which was the first Group Exhibition by Chinese and Western artists. Ton Fan Art Group was also the first Chinese painting group exhibited in foreign countries.



受非形象藝術、行動繪畫的影響，以油彩創作書法式的抽象繪畫，在書法律動中增添了意象與情緒的成份。

Influenced by Art Informel and Action painting, Hsiao began to experiment on incorporating lines and compositions of Chinese calligraphy into abstract painting, hence created images which blended together metaphorical and emotional content of expression.

1961

開始接觸印度壇城思想和外星、太空事物，反映於稍後創作。油畫的創作到此年結束，自此之後改用墨水、彩墨、不透明水彩及壓克力顏料創作，畫面變得更空闊自由，並善用留白空間及以單色作畫。

Broadened his interests to Mandala, science of the outer space, the planets and the universe, Hsiao began to combine his understanding of such knowledge in his work. Turned to water-based paints such as ink and acrylic instead of oil paints, the composition of paintings became more spacious as he utilised blank-leaving and nearly monochromatic tones.

與李元佳、義大利畫家卡爾代拉拉和日本雕塑家吾妻兼治郎發起「龐圖」國際藝術運動。Co-founded Punto International Art Movement with Li Yuan-chia, Italian artist Antonio Calderara and Japanese Sculpturist Kenjiro Azuma.

自1960年代起接觸道家思想和印度壇城宗教畫的造型與思想，本年起研究禪宗思想以及西藏抽象的造型，因而奠定其畫風及路線。開始以太陽及四射的光為造型，作精神震動、能量擴張的象徵表現。造型由流動轉回到對稱結構，色彩仍保持淡薄透明，但日趨豐富。《太陽》系列約持續至1966年止。Hsiao Chin turned his interest to Zen Buddhism and the Tibetan Buddhism when composing his work for intellectual sustenance, which had vastly changed his painting style ever since. The Solar Series during 1963 - 1966 highlighted the contrast and harmonious balance between dichotomous elements, featuring the sun and other radiating objects and the rhythms of lights.



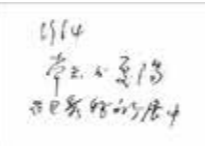
「中國當代藝術家」展覽於西德萊凡庫森美術館，趙無極、丁雄泉、朱德群、貝聿銘、熊秉明等人參展。In collaboration with the Städtisches Museum in Leverkusen, Hsiao organised a more comprehensive exhibition of Chinese contemporary art, featuring works from Zao Wou-ki, Walasse Ting, Chu Teh-chun, Hsiung Ping-ming, and I.M. Pei.



攝於1966年倫敦展覽
Photo taken at London's exhibition in 1966



1964年，常玉與夏陽參觀蕭勤於巴黎的個展
Sanyu and Hsia Yan visited Hsiao Chin's solo exhibition in Paris in 1964.



獲西班牙政府獎學金資助前往西班牙留學，但因馬德里和巴塞隆拿的藝術學院教法保守，放棄入學。Received scholarship from the Spanish government, but Hsiao Chin turned it down due to the rather conservative teaching method in art schools in Madrid and Barcelona.

1956

受意大利空間派造型空間的啟發，同時開始對道家思想感興趣，致力追求精神性的深化。Inspired by the idea of formal space of Spatialism, at the same time grew interest in Taoism, Hsiao Chin pursued a deeper level of spiritual harmony and balance.



年底遷居米蘭。結識空間派創始人封塔那、克利巴、「零」畫派芒宗尼、卡司代拉尼。

Moved to Milan, Hsiao Chin befriended with Spatialism (Spazialismo) founder Lucio Fontana, Roberto Crippa, Zero movement artists Piero Manzoni and Enrico Castellani.

1959

1967

移居紐約曼克頓至1972年。在1967-1976期間創作《硬邊》系列，重視平塗色面的色相對比，以突出的直角或銳角、具有方向性指涉的尖銳造型、非對稱性的結構與構圖，創造出具張力的畫面動感。以形式的思索取代了哲理性的抒情表現，強調在作品中所建構的「象徵性的宇宙空間」、一個自存自足的「生命世界」。

Moved to Mahattan, New York untill 1972. The *Hard Edge* series (1967-1976) placed great emphasis on colour contrast, often featuring directional cones with square or acute angles, or asymmetric shapes which gave off a sense of position and movement. He transformed the experience of the external physical world into an inner reflection through experimenting with art forms, with the intention to construct "a symbolic space of the universe", which was also "a self-contained world of living things".



1967年於何鐵華紐約家中
左1與2：劉國松 沈傑、蕭勤
右1與2：何鐵華、黃博鑄
右後1：蕭明賢
From Left: Mr. & Mrs. Liu Kuo-sung, Hsiao Chin
From Right: Hou Tieh-hua, Huang Bo-yung
Last Row from Right: Hsiao Ming-hsien

1972-73

1972年重返米蘭定居，翌年全心投入佛教禪宗，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，他將之稱為「精」的力量。蕭勤往返宇宙本源，以無我、忘我的心境諦觀「禪」與「炁」之境界，藉自然無為的筆勢以及直覺性色彩來傳達宇宙大世界中無可名之的能量律動與變化。After resettling in Milan in 1972, Hsiao resumed his interests in Taoism and Zen and began studying Buddhism, drawing inspiration from the invisible, unnamable yet omnipresent vitality which he called the "power of energy and chi" as he looked back into the origin of the universe in his metaphysical and phenomenological contemplation. Hsiao Chin tried to achieve the art of "Zen" and "Chi" by unforced exercise of brush strokes and intuitive exploration of colour.



1978年展覽蕭勤與作品《禪》系列
Hsiao Chin with the artwork of "Chi'an" series at 1978

1977

於米蘭與人類學家羅索、哲學家比費·兼迪利、藝評家阿爾布濟、吾妻兼治郎、蓋格爾、羅布斯迪、通爾達司特及提爾遜等九人發起「國際SURYA」運動。

Founded the International SURYA movement in Milan together with Leo Rosso (Italian anthropologist), E. Biffi Gentili (Italian philosopher), E. Albuizi (Italian art critic), Azuma Kengiro (Japanese sculptor), Rupprecht Geiger (German painter), G. Robusti (Italian modeling artist), J. Tornquist (Austrian painter).



1978年義大利Macerata展
1978 Macerata, Italy

榮獲臺北李仲生基金會藝術成就獎。Awarded Arts Achievement of Lee Chun-shan Foundation, Taipei.

在丹麥哥本哈根發起「國際SHAKTI」（炁）運動，並於哥本哈根展出第一屆「Shakti」。Co-founded International SHAKTI movement in Copenhagen.



1981與李仲生在彰化
Hsiao Chin with Lee Chun-shan at 1981

1989

1990-91

1990年，蕭勤的女兒莎芒姐意外去世，藝術家幡然體會生命一階段之結束，實乃另一階段之開始，《莎芒姐之昇華》系列因而成為他人生轉捩時期的重要創作。由此開始蕭勤重新出發，以廣闊的胸襟智慧轉化為大愛與祝福，以有形之線條，象徵無形之能量，充斥天地之間，這種「地闊天高」、色彩豐富繽紛的構圖，開展他九〇年代以來最典型的哲理性抽象藝術主題，一系列重要的作品《度大限》、《永久花園》、《三摩地》、《生命力》等也因此誕生。

In 1990, Hsiao Chin lost his daughter Samantha in a tragic accident, it drove him to a deeper spiritual quest for self-healing and transcendence. *Ascendence of Samantha* was regarded as an important series during the artist's turning point in life. After his deep introspection, he has contemplated that death is the beginning of another stage of life, which has inspired his later creation of several most iconic series of artworks: *The Great Threshold, Eternal Garden, Samadhi, Vitality*. The choice of bright colors in these series is the transformation of the melancholy of life to love and blessings by broad-mindedness and wisdom, and utilize the tangible lines to symbolize the intangible energy surrounding the world. The composition of the 'sky against the land beneath it' has also become the classic composition of his paintings since 1990.

《永恒能量》：強調「宇宙的大能量」所指涉的與人類精神生命相關連的宇宙的和諧性，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。
Eternal Energies: employed mature and diverse vocabularies about forms, as well as rich, cold and warm colours to express the profound meaning of being, as he delved into the deep human consciousness and to praise the sacred yet intangible energy that drives the gears of the entire universe.

2000 至今 To Present

禪與蕭勤的創作歷程

1961年，蕭勤正式定居米蘭，此時的他面對西方強大的文化力量，深感必須加強自己的東方文化底蘊，方能在彼邦逆流而上，因此求知若渴地請身在台灣的摯友向他寄來有關東方哲學的書籍資料，正式開始其以佛家智慧為靈感的抽象繪畫。

蕭勤在米蘭交遊廣闊，透過與頂尖戰後藝術精英的頻密交流，其藝術思想亦迅速成熟、完備起來。1962年，蕭勤與李元佳、卡爾代拉拉及吾妻兼治郎發起「龐圖國際藝術運動」，即開宗明義以「靜觀精神」為旗號。「龐圖」乃意大利語「點」(punto)之音譯，在哲學上是為宇宙萬物之開端與基本元素，在藝術上則成為作品中具有象徵意義的符號。《境》與《靜觀》的畫面亮點或圓或方，有「天圓地方」之意；在蜿蜒的線條配合下，《妙心-1》、《妙心-2》更明顯具有禪機的抽象思考。

Zen and Hsiao Chin's Artistic Journey

After settling in Milan in 1961, Hsiao Chin witnessed the formidable strength of Western culture, and believed he needed to strengthen his understanding of Eastern culture and philosophy if he was to make his mark in the West. He asked colleagues in Taiwan to send him books and texts on Eastern philosophy, so that he could draw artistic inspiration from Buddhism for his abstract paintings.

Hsiao Chin was successful in forging close friendships with many leading artists of the post-war art scene, and developed his own artistic philosophy through exchanging ideas and thoughts with them. The Punto International Art Movement which he co-founded with Li Yuan-Chia, Antonio Calderara and Azuma Kenjiro in 1961, advocated the “spirit of calm observation” as its manifesto. The literal meaning of Punto in Italian is “Point”. From a philosophical perspective, it is the basic element and the beginning of all things in the universe. From an artistic perspective, it became a significant symbol in Hsiao Chin's paintings. The circle and rectangle in the artworks *La visione* and *Contemplation* symbolize the “dome-like heaven and the vast earth”, while the meandering circular lines in *Cuore illuminato - 1* and *Cuore illuminato - 2* vividly present his metaphorical expression of Zen thought.



Contemplation / 靜觀
Acrylic on canvas 布上壓克力, 70 cm x 90 cm, 1962

天圓、地方猶如靜待的時間，似海洋一般深邃的湛藍色彩為地，靜謐無波。紅色的圓體代表能量無限的天。且讓一切存在的時空，以深沉之平和與誠實之內在，靜觀一切的將來與發展。

“The dome-like heaven embraces the vast earth”, as if time is set still. The deep-ocean-azure is reminiscent of the land, whilst the red circle is the sky with endless energy.

以深沉的平和、用誠實的內在，靜心觀望一切的將來與發展。
To contemplate is to anticipate the future with tranquility, connecting our inner peace and immanence.

就算人生曲曲折折，引領我的信念卻永遠在，它引導著讓我在途中不曾迷失。
Despite the ups-and-downs in life, my faith will lead my way and prevent me from getting lost.

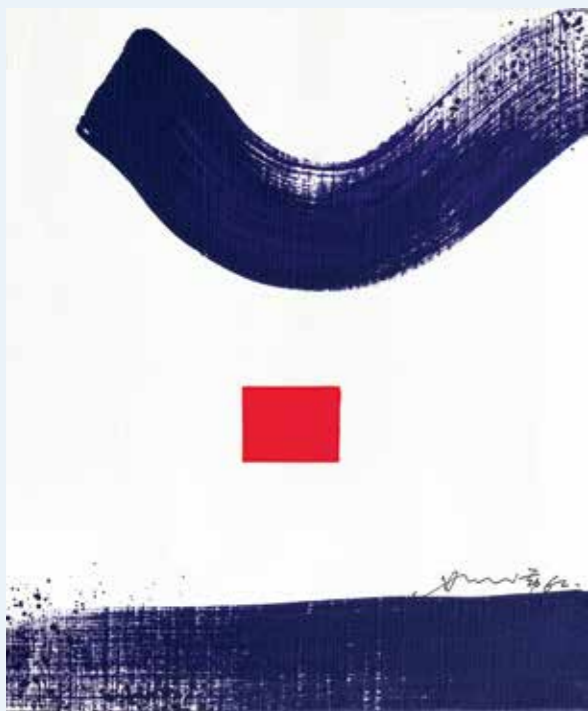


Cuore illuminato - 2 / 妙心 - 2
Acrylic on canvas 布上壓克力, 50 cm x 60 cm, 1963

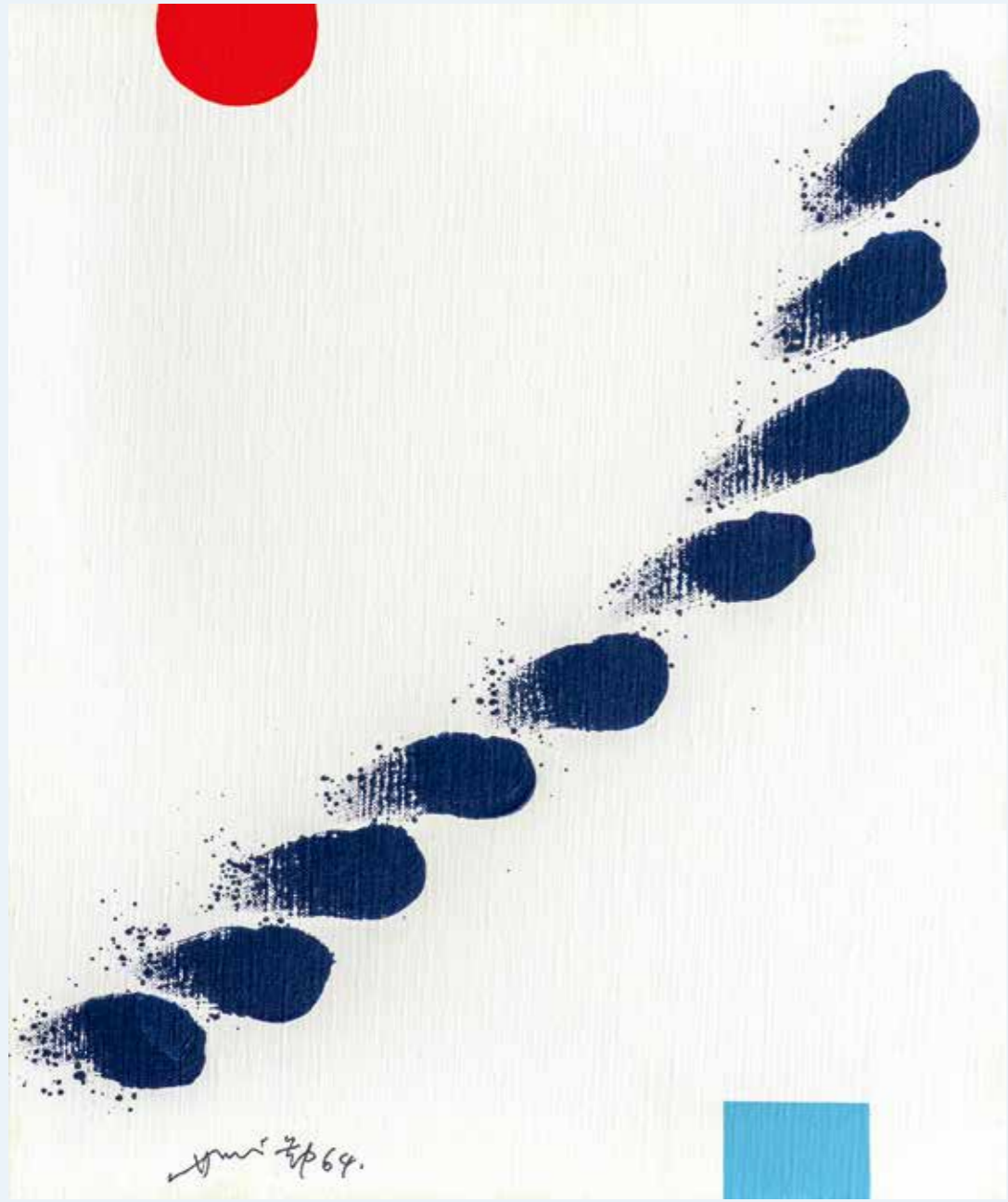
我在，一直都在。在於我們的內心是如此接近。
I am always here. Our hearts will never go apart.



Cuore illuminato - 1 / 妙心 - 1
Acrylic on canvas 布上壓克力, 60 cm x 50 cm, 1963



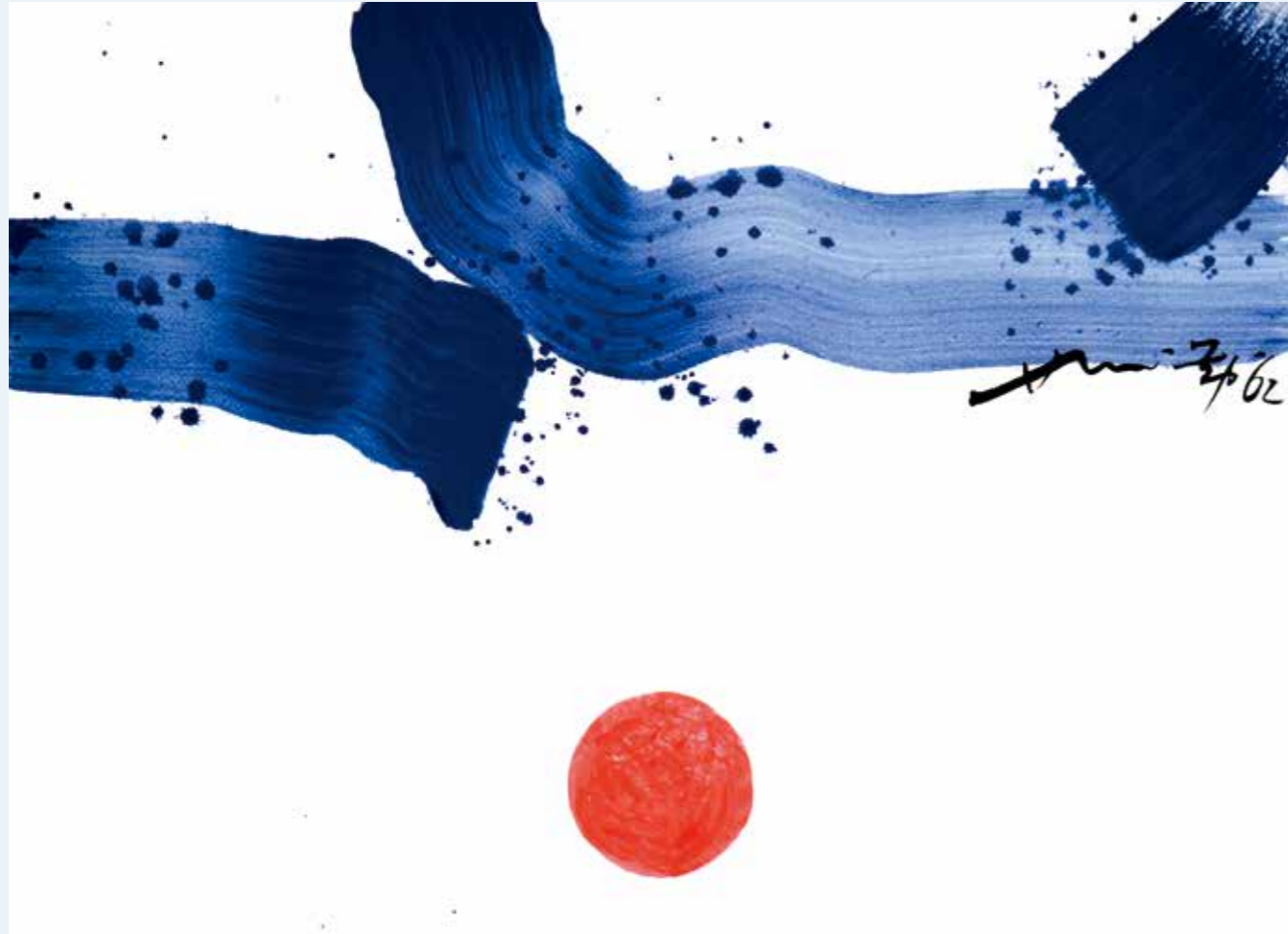
La visione / 境
Acrylic on canvas 布上壓克力, 60 cm x 50 cm, 1962



Causa della vita - 1 / 緣生 - 1
Acrylic on canvas 布上壓克力, 60 cm x 50 cm, 1964



Causa della vita - 2 / 緣生 - 2
Acrylic on canvas 布上壓克力, 60 cm x 50 cm, 1964



經過我自己的一些探索與追求，生活上的磨練更加上佛家及禪宗對我的啟示，越來越覺得「自我」的渺小不足道，卻深深覺得這個「小我」唯有與宇宙的「大我」合一時才有其存在的意義及價值時，我慢慢瞭解「無我」的真正意義；於是「看山還是山，看水還是水」地，我嘗試以「無我」的心情來與大宇宙融合，去體會宇宙給我力量的啟發，而用畫面去印證這個偉大無窮的泉源。

Follow / 相隨
Acrylic on paper 紙上壓克力, 39 cm x 53.5 cm, 1962

As I have followed my own explorations and pursuits, as well as the tests in my life and inspiration from Buddhism and Zen, I have grown increasingly aware of the tininess and insignificance of the "ego" and come to feel that only when this "tiny ego" is in union with the "great ego" of the universe can there be true meaning and value to existence. I came to see the true significance of "absence of self". Thus, I looked at the mountains and saw mountains again, and looked at the water and saw water again. I attempted to join with the universe through a mindset of "absence of self" to experience the inspiration of the universe giving me energy, and to use my painting to convey this great, infinite wellspring.



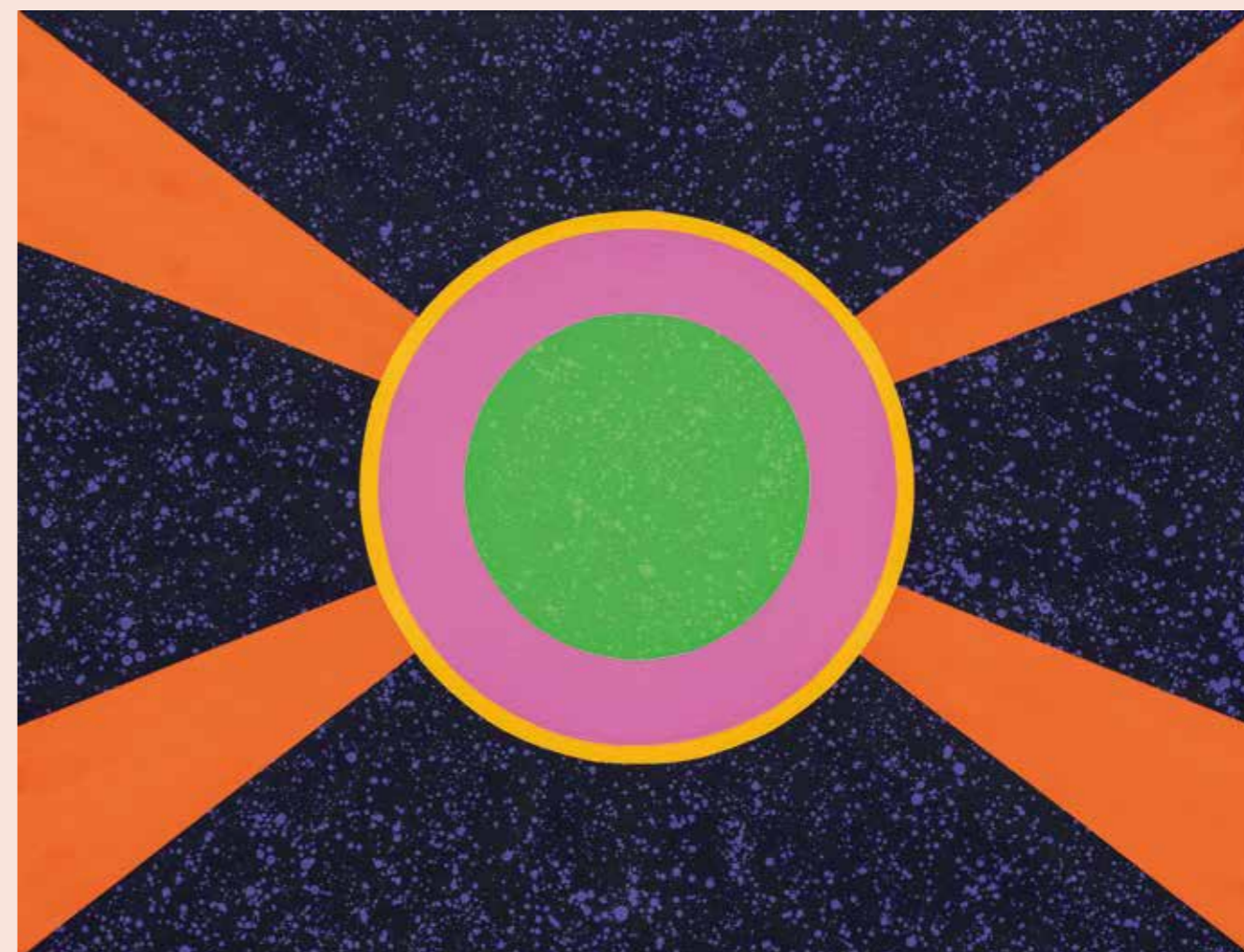
L'attrazione / 相傾
Acrylic on paper 紙上壓克力, 38 cm x 51 cm, 1966



「龐圖國際藝術運動」期間，蕭勤不只對於佛教義理產生強烈興趣，更致力研究佛教藝術—尤其是藏傳佛教藝術。西藏唐卡的構圖與宇宙觀念的呈現，影響了蕭勤的抽象創作，亦成就他對於當時盛行的「硬邊藝術」的東方式回應。《宇宙之放射》具有幾何抽象的硬朗構圖，卻旨在表現宇宙能量的綻放，以旋轉的方式打開空間運動，展現了他以東方哲學融合西方抽象的鴻圖壯志。

During the period of the Punto International Art Movement, Hsiao Chin's interest expanded beyond Buddhist philosophy to the study of Buddhist art, especially Tantric Buddhist art. The composition of the mandalas of Tibetan thangka paintings and their representation of the universe had a profound influence on his abstract creation, and also led to the creation of his Hard Edge series as an Eastern response to the popular Hard Edge art in the West. In the artwork *La proiezione dell'Universo*, the sharp geometric composition unleashes a surge of universal energy, expanding spatial movement through gyration and demonstrating Hsiao Chin's ambition to envelop Western abstract art in Eastern philosophy.

La proiezione dell'Universo / 宇宙之放射
Acrylic on canvas 布上壓克力, 110 cm x 140 cm, 1965



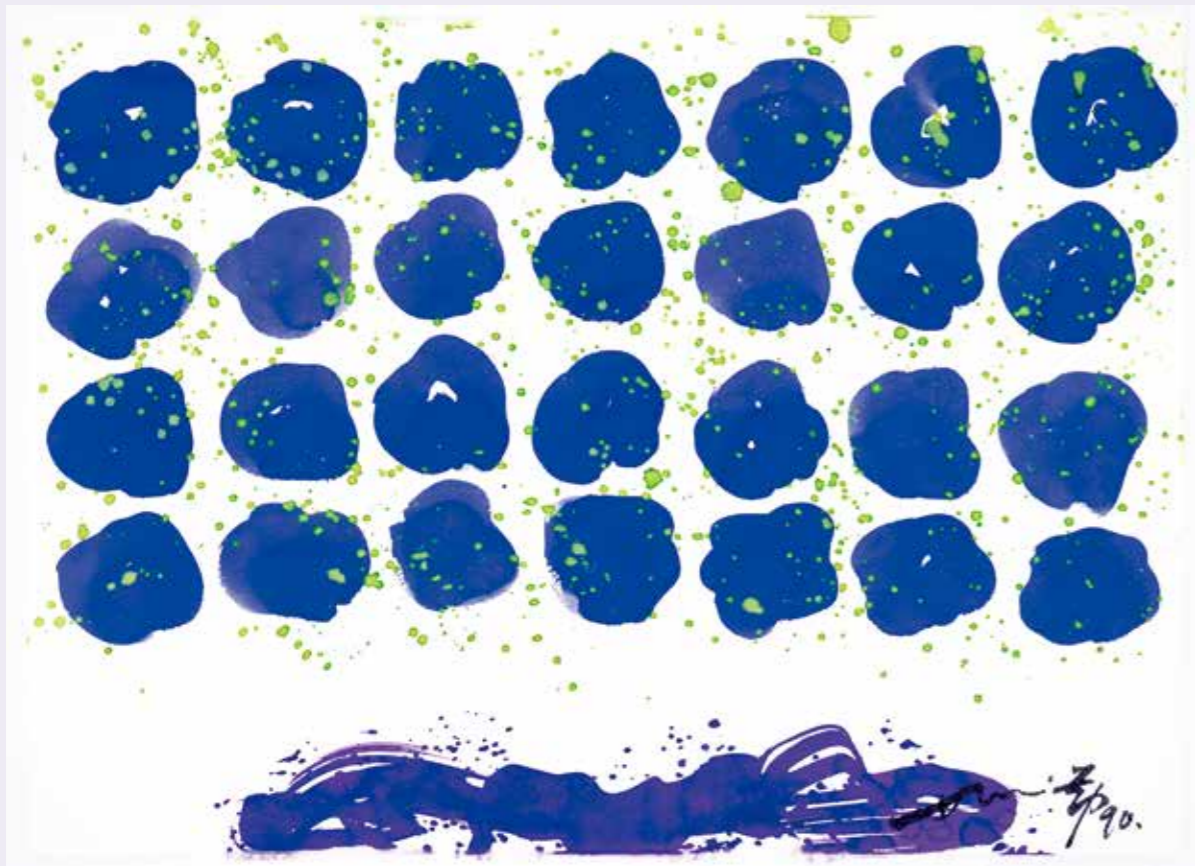
Luce dell'interno / 內在的光
Acrylic on canvas 布上壓克力, 102 cm x 133 cm, 1966



七、八〇年代以來，蕭勤對於禪學的理解更為融渾，作品中穩固分明的符號，逐漸化為流動的線條與氣，《同源》、《聚炁 - 3》與《眾萬象》即可見藝術家此時對點與線的運用有所變化。

Since the 1970s and 1980s, Hsiao Chin has become more and more knowledgeable about Zen philosophy. His works have evolved from solid and crisp symbols to fluid lines and the expression of Qi; the changes on his use of point and lines are well demonstrated in the artworks *Dallo stesso origine*, *L'unione di chi-3* and *Infiniti aspetti*.

用純粹的心意作為思考世間的爭紛之必要與否？
Can we ponder the necessity of conflicts in the world with our pure mind?



靈感源於宇宙間渾然大化、無形卻又無所不在的生命力，我將之稱為「炁」的力量。且引「炁」之流動，對萬事萬物的現存樣態進行一種形而上的現象學思考。

將「太虛無形」、「有無相生」轉化為可感知的視覺美感形式，取徑於對「道」與「禪」內在精神本源的體悟，由此漸層深入人的存有、世界本身、以及生發於這個世界的其他有形、無形的事物之中，呈現虛實能量的互動，體現其中空靈的狀態與氣場。

以無我、忘我的心境諦觀精神層面的昇華。明光，是我向昇華之致敬。

The inspiration comes from the formless yet omnipresent energy encompasses within the universe, of which I call the energy of "chi". I embrace the mobility that lies within "chi", and to meditate upon the metaphysical phenomenology among the existence of all things.

By transforming the "intangible universe" and the dichotomy between emptiness and fullness to visually perceptible art forms, and by drawing insights from the inner spirit of Tao and Zen, the existence of human, the world itself, as well as all tangible and intangible beings in this world, are being deciphered and revealed, showcasing the interaction of the void and solid energies, and reflecting the ethereal spirituality.

To contemplate the spirituality of Ascendence with the doctrine of selfless, Anatta. Bright Light is my homage to Ascendence.



Bright Light - Homage to Ascendence / 明光 - 向昇華致敬
Acrylic on canvas 布上壓克力, 140 cm x 90 cm, 1990



「對我，這是具有特殊意義的獨創空間，我讓內在的精神世界與遼闊無垠的宇宙時空相連結。所以，沒有離開，只是不在。」

我以為創作中即有的「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，表現出我對生命「此際」與「彼端」相互依存且具關聯性的哲學性思考。

「花園」既非真實的自然，亦非虛幻的想象之域，它更像是一個反照與折射主體思緒的鏡屏，是我內在蘊藏無限力量的一方心田。我親愛的女兒 Samantha，當她生命在此生結束後，便走入「無限」的大境之中，生命能量循環往復，永不消失。

《永久的花園》則是充滿豐沛能量之地，也是我心之歸屬的所在。對我，這是具有特殊意義的獨創空間，我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。

“To me, this is a restricted creative space embedded with distinguished meanings, which allows my inner spiritual world to connect with the borderless universe and time. After all, life is eternal and does not end with death. Therefore there is no death, but just non-presence.”

My idiosyncratic dichotomous thinking is visually articulated on canvas which is divided by a strip of blank-leaving to create a vastness of existence. It shows my philosophical view on the holistic inter-relationship and co-dependency between this and the other side of life.

The Garden is not real in physical sense; neither is it created out of imagination or illusion. It is rather more like a mirror onto which one projects subjective thoughts. Or it can be linked to a mind field which contains an infinite amount of inner energy. All lives are completely liberated in the free open space and hence quietly extend their being into the world beyond, once they had passed the Great Threshold.

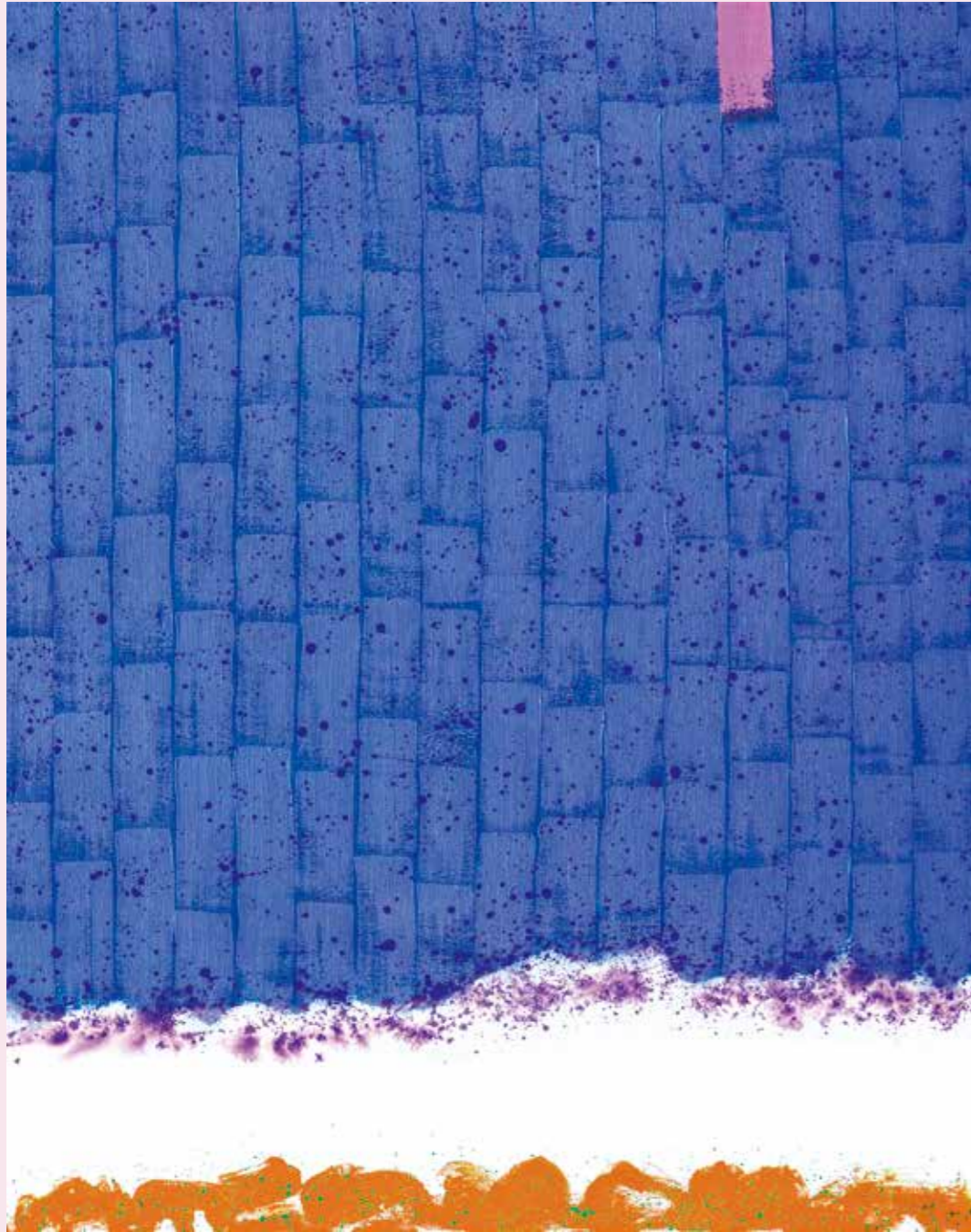
The Garden is a place where I find inspirations and possibilities for contemplation, self-discovery and spiritual attainment. To me, this is my own restricted creative space embedded with distinguished meanings, which allows my inner spiritual world to connect with the borderless universe and time.

After all, life is eternal and does not end with death. Therefore Samantha never left, she is just not here.

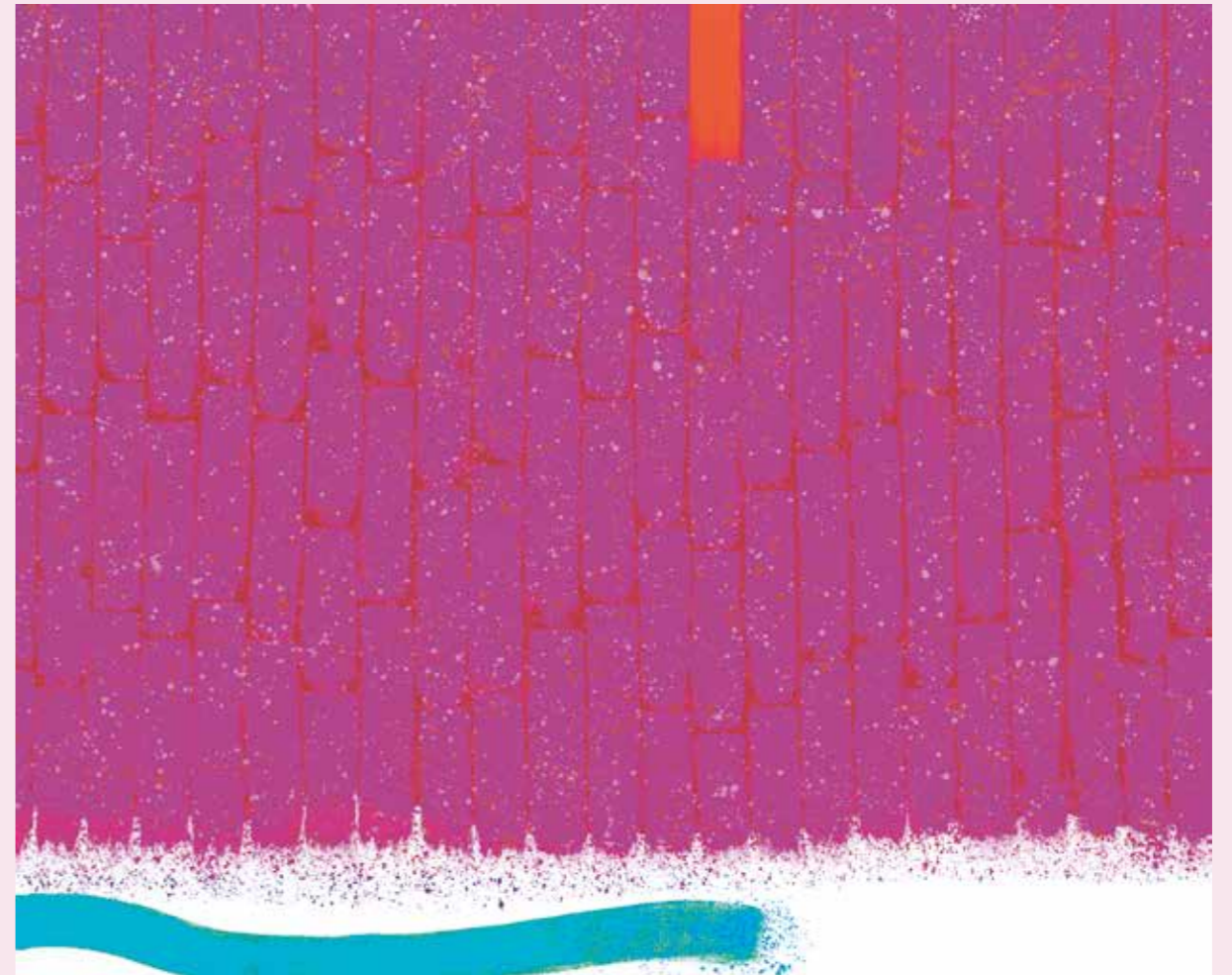


祝福生命在進入無限之後昇華至光明彼岸 Offering blessing upon approaching the Great Threshold

Samantha's Ascension - 7 / 莎芒姐之昇華 - 7
Acrylic on canvas 布上壓克力, 140 cm x 110 cm, 1991



Samantha nel giardino eterno - 1 / 在永久花園的Samantha - 1
Acrylic on canvas 布上壓克力, 140 cm x 110 cm, 1999



Samantha nel giardino eterno - 2 / 在永久花園的Samantha - 2
Acrylic on canvas 布上壓克力, 130 cm x 160 cm, 1999



以輕盈之靈飛越並進入永久的光明之境 Approaching the Great Threshold with an enlightened soul



Flying over the Eternal Garden - 21 / 飛越永久的花園 - 21
Acrylic on canvas 布上壓克力, 110 cm x 250 cm, 1998

以無比的毅力湧向生命之源頭，為世間之男男女女。
Surging towards the source of life with remarkable endurance, for all men and women in the world.



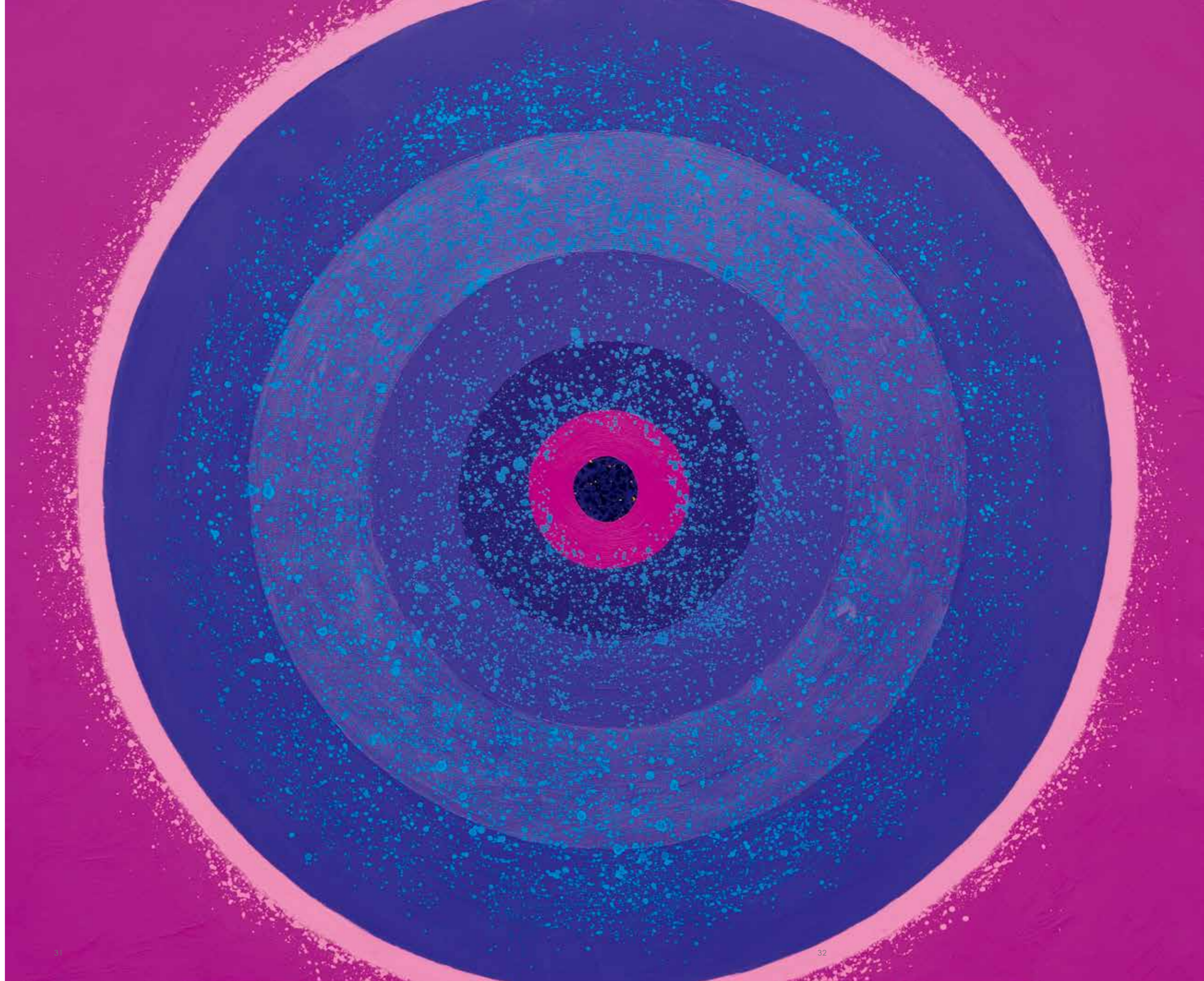
La forza di Vita - 2 / 生命力 - 2
Acrylic on canvas 布上壓克力, 130 cm x 160 cm, 1999



La forza di Vita - 1 / 生命力 - 1
Acrylic on canvas 布上壓克力, 110 cm x 140 cm, 1999

蕭勤畢生對於探索宇宙至感興趣，從哲學思辨到科學發現，無不鑽研極深，反映於繪畫之上，則呈現為兼具理性特徵的硬邊、幾何構圖，與富於情感的潑彩技巧。《精神漩渦》乃藝術家千禧年以後的重要作品，其構圖隱然呼應六〇年代「龐圖」時期對於「點」的運用，並加以廣擴充，似乎銳意統一向外尋求的宇宙探索與向內尋求的宇宙思考，兩者在碰撞結合中迸生強大能量。

Hsiao Chin has spent his life exploring the universe, diving deep into both scientific and philosophical studies, and reflecting his thoughts in his paintings. The artist's rationality is reflected by the hard-edge, geometric composition in his artworks, which he complements with an expressive colour-splashing technique. *La voltice spirituale*, one of his most significant artworks of the 2000s, has a composition that resonates with the symbolic utilisation of "Point" since the Punto period. In this painting, Hsiao Chin expresses his ambition to unify the external scientific exploration of the world with a deep internal reflection on the universe, the two colliding and connecting to unleash a boundless energy in his work.





禪修導師簡介 - 洞鈺法師

洞鈺法師是馬來西亞人，2004年於馬來西亞法寶山開恩法師座下披剃出家，及後曾於台灣福嚴佛學院及法鼓山中華佛教研究所修學。2008年，法師來到香港，就讀於香港大學佛學研究中心，並於2009年取得佛學碩士學位。法師現為香港大學佛學研究中心博士候選人。其學術研究集中於宋代佛教思想的研究，並致力於從佛教歷史的發展過程中探求佛教信仰與生活之結合。

洞鈺法師在修行上專注禪修及禪修的教學，在弘法上注重以傳統與現代方式相結合的方式接引學佛人士，提高大眾對佛學之興趣。同時，法師亦積極參與青少年教育、心靈輔導、社會服務等工作，以此踐行人間佛教。

講題

安心之道：慈心禪

現今都市生活節奏急速，凡事追求效率與速成，在這種氛圍下我們難免會感到煩躁不安，甚至會一直把這種負面情緒結集在心裡，或發洩在家人和身邊的朋友身上。這種社會上普遍存在的心理壓力愈演愈烈，我們究竟如何在這樣的大環境下安頓自己的心呢？原來早在二千多年前，佛陀已經為我們開示了安心之道。

據經典記載，佛在世時，有佛弟子在修行中遇到困擾阻礙，佛陀教導他們以慈心相待以化解紛爭，為自己和其他眾生帶來寧靜與安樂。慈心禪正是對治煩惱心的一道良方，修習慈心更能得到實際利益，如夜夢安樂、人所敬愛、儀態安詳等；日夜薰習慈悲，好像贈人玫瑰一樣，既能送香千里，自身亦會手有餘香。

About the Meditation Instructor - Venerable Thong Hong

Venerable Thong Hong, born in Malaysia, was ordained under the guidance of Venerable Kai Yen at Fai Bao Shan Monastery in Malaysia in 2004. In later years, Ven. Thong Hong furthered his study at the Taiwan Fu Yan Buddhist Institute and the Chung-Hwa Institute of Buddhist Studies at Dharma Drum Mountain. Ven. Thong Hong has been in Hong Kong since 2008. In 2009, Ven. Thong Hong obtained a Master of Buddhist Studies degree at the Centre of Buddhist Studies at The University of Hong Kong, and is now a doctoral candidate at the Centre. Ven. Thong Hong's research focuses on understanding Buddhist philosophy in the Song Dynasty. Based on the development of Buddhist history and teachings, Ven. Thong Hong is exploring ways to integrate Buddhism into daily life settings.

Ven. Thong Hong puts emphasis on meditation and related teachings. He also sees the importance of integrating traditional and contemporary methods to connect with those who want to learn about Buddhism as well as increase public interest in the religion. As part of his practice, Ven. Thong Hong is also engaged in youth work, counseling and community services.

Topic

The Way to Inner Peace : Loving-Kindness Meditation

The rapid urban life nowadays pursues efficiency and speed in everything, inevitably leaving us with anxiety. In this atmosphere, we have to either bury our negative feelings deep down or ventilate them to family and friends. With pressure growing more and more intense, how can we achieve peace of mind? In fact, the Buddha has already shown us the way of inner peace as early as two thousand years ago.

According to the Buddhist teaching, the Buddha used to teach discontented Buddhists to treat each other with compassion. In this way, their disputes are not only resolved but also peace and happiness are experienced amongst themselves and others. Loving-Kindness Meditation is just the right cure for worry and annoyance. In addition, practicing compassion can also bring practical benefits such as sound sleep, respect, peace of mind, etc. Practicing compassion day and night is like making a gift of rose — even though the fragrance permeates far and wide, it also lingers on your hands.



趙增熹

趙增熹多年來在樂壇擔任作曲、編曲、唱片監製、演唱會音樂總監及電影配樂等工作，其音樂成就有目共睹。

在接近三十年的音樂事業中，其間監製了許多出色的歌曲作品，曾合作歌手多不勝數，監製歌曲亦多番在各大流行曲頒獎禮中奪得多項專業推介及獎項。歌曲及專輯監製以外，趙增熹亦為各大演唱會音樂總監之熱門人選，是許多巨星如劉德華、李克勤、葉蒨文、李玟、張學友等天皇巨星的音樂總監，於2015年更聯同日本殿堂級歌手玉置浩二於香港演出。

製作大型演出經驗豐富的趙增熹歷年來屢獲邀擔任國家級重要匯演的音樂總監，於2017年更為《慶祝香港回歸20周年文藝晚會》中擔任藝術策劃。由2012年開始，為香港旅遊發展局重點節目《除夕倒數詠香江煙花匯演》創作主題音樂，一直沿用至今。趙增熹連續四屆為無線電視人氣唱歌比賽節目《超級巨聲》擔任評審，2014年更獲邀為香港電台及香港青年協會的萬人音樂會擔任創新健力士世界紀錄見證人，其專業廣為業界及大眾所認同。

此外，趙增熹亦有參與電影配樂的創作，其中以《甜蜜蜜》獲得香港電影金像獎最佳電影原創音樂，最近電影配樂作品為《十月初五的月光》

講題

以正念積極面對 工作上的挑戰

香港人，總是忙得透不過氣來，平均每週工作高達50小時。趙增熹兼顧作曲、編曲、唱片監製、演唱會音樂總監等各方面的工作，每日面對的挑戰可想而知。他認為每個人必須有正確的信念，平日要好好裝備自己。那麼即使面對不同挑戰，亦能有清明的心，處變不驚，困難自然迎刃而解。

Chiu Tsang Hei

Chiu Tsang Hei has been composing and arranging music, supervising albums productions, directing concerts, and composing film score for many years. His musical achievements are well-acknowledged.

During nearly 30 years of musical career, he supervised the production of many award-winning songs, and cooperated with numerous singers. Apart from being a song and album producer, Chiu Tsang Hei is also a popular concert director. He was the music director for many superstars such as Andy Lau, Hacken Lee, Sally Yeh, Coco Lee, Jacky Cheung, etc. In 2015, he even collaborated with legendary Japanese singer Koji Tamaki in his concert in Hong Kong.

Chiu's professionalism & expertise in music makes him a renowned musical director and creative consultant of many important National events. In 2017, he was appointed as the Artistic Director of *Grand Variety Show in Celebration of the 20th Anniversary of Hong Kong's Return to the Motherland*. Since 2012, he has been composing theme music for *New Year's Eve Countdown Fireworks Show*, a key programme of Hong Kong Tourism Board. For four consecutive years, Chiu Tsang Hei has been accredited by TVB as a judge in its popular singing programme—*The Voice*. In 2014, he was invited as a witness to the Guinness World Record of Innovation by Radio Television Hong Kong and Hong Kong Federation of Youth Groups. His professional ability is recognised by both the industry and the public.

Furthermore, Chiu Tsang Hei also participates in film score composition. He has won the Hong Kong Film Awards for the Best Original Film Score for the film *Comrades: Almost a Love Story*. His recent piece is *Return of the Cuckoo*.

Topic

Face the challenges at work positively with Mindfulness

Hong Kong people lead an extremely hectic work life with an average of 50 working hours per week. Working as a composer, a music arranger, an album production supervisor, and a concert director, Chiu Tsang Hei is certainly facing great pressure. He believes that everybody should prepare themselves with mindfulness, so that all challenges can be settled calmly with a peaceful mind.



陳潔靈

陳潔靈，一個於樂壇家傳戶曉的名字，從事音樂事業超過三十年。

近年，Elisa 除了忙於各項演出外；亦為 TVB 的人氣節目《超級巨星》歌唱比賽出任評審。她給予各參賽者中肯而富建設性的評語，更循循善誘，不斷鼓勵，激發他們盡展自己的潛能，帶給年青人正確的價值觀。Elisa 正面的態度，廣為全港觀眾推崇，亦為她帶來 Miss Chan Chan 之美名。

音樂以外，亦積極參與各種義務及教育團體所舉辦的活動，包括成為善寧會的「生命列車大使」；懲教處的分享會；亦為衍陽法師主辦的兩次《陪你過難關》生命講座做客席講者等等。在 2017 年，Elisa 正式成為香港大學的佛學碩士，她希望藉著自己正面的人生態度及從書本上所獲得的善知識，與大家分享，學習如何面對，接受及處理人生中的各種考驗；以正能量來令生命更充實，更美好！

講題

以歌聲作為 靜觀的修練

從事音樂事業，難免要面對激烈的競爭，因而生起無盡的煩惱。陳潔靈，一位家傳戶曉的巨星，她希望與大家分享她從佛學上所領略的，以及她如何透過歌聲靜觀內心，積極面對各種考驗然後與觀眾以心相繫。

Elisa Chan

Elisa Chan, a name known affectionately that represents good music, and true music. She is a veteran singer from Hong Kong who has hit international stardom and has dominated the international Chinese music scene for over three decades.

While taking part as the head of the judge panel for a weekly singing contest TV programme - the *Super Voice*, Elisa shared with the contestants her professional comments and constructive evaluation together with great encouragement. This won her the affectionate title name “Miss Chan Chan”.

Other than her devotion to music, it is always her wish to inspire others with her advocacy of healthy living and positive life values. In 2017, Elisa obtained the degree of Master of Buddhist Studies from the University of Hong Kong and with her positive attitudes towards life, she also takes an active part in community services, including serving as Life On the Train Ambassador for the Society for the Promotion of Hospice Care, attending sharing sections in Correctional Services Department and lectures of *Accompanying You Through Troubles* organized by Venerable Yin Yeung, etc.

Topic

Music as The Practice of Contemplation

Given the fierce competition in the music industry, people are bound to face tremendous disappointment. As a famous star, Elisa Chan hopes to connect with audiences by sharing her understandings of Buddhist philosophy, her experiences of meditating in music and her active response to challenges ahead.



梅卓燕

梅卓燕為國際著名舞蹈家及編舞家，被譽為香港「舞蹈大使」。1981加入香港舞蹈團為首席舞者，1990成為獨立編舞/教師/舞者。在亞洲藝術文化協會資助下，她曾參與美國舞蹈節國際編舞營，並於夏威夷大學東西中心表演。

梅氏於2000年應翩娜·包殊邀請為FTS編排《花落知多少》並參與《春之祭》的演出，她的獨舞作品也於第25和35屆翩娜·包殊舞蹈節表演。

以「遊走於傳統與現代、東方與西方」的風格馳名國際，成就斐然並歷年來獲獎無數，包括四度獲得「香港舞蹈年獎」，2012年獲香港舞蹈聯盟頒發傑出成就獎，表揚梅氏對本港舞蹈發展孜孜不倦的投入與貢獻。作品包括有《遊園驚夢》、《狂草》、《再世尋梅》、《舞雷雨》等。

《日記VI·謝幕……》於2009年首演，當時正值五十歲的梅卓燕，演畢後全場觀眾起立鼓掌，場面壯觀且動人。

梅卓燕從1986年起開始編作「日記系列」，由1986年《日記I·我出生於中國》開始，將自己的人生際遇結合文字，化為舞蹈劇場作品。透過風格獨特的舞蹈語言，記錄其舞蹈生命歷程及香港漸變的政治和文化環境。《日記VI·謝幕……》更會播出梅卓燕親手拍攝、私藏多年的已故舞蹈家翩娜·包殊的一段影片，成為一齣罕有及扣人心弦的舞蹈演出。

講題

從「接觸即興」到重建生命的態度

「接觸即興」是一種後現代舞，七十年代初由美國編舞家 Steve Paxton 在紐約始創。在即興的舞動過程當中，以身體與他人互動，讓我們強化覺察能力，認識自我，了解他人和培養同理心。香港著名舞蹈家梅卓燕在「接觸即興」的探索旅程中，改變了她對生命的態度，重新建立工作與生活的關係。

Mui Cheuk Yin

Mui Cheuk Yin, also known as “Dance Ambassador” in Hong Kong, is an internationally celebrated terpsichorean and choreographer. She joined Hong Kong Dance Company as principal dancer in 1981 and became an independent choreographer, teacher, and dancer in 1990. Supported by Asian Art and Cultural Council, she engaged in International Choreography Camp of the American Dance Festival and performed at East-West Center at the University of Hawaii.

Invited by Pina Bausch in 2000, Mrs. Mui arranged *Whispering Colour* for FTS, and took part in performing *The Rite of Spring*. Her solo dance also took the stage in the 25th and 35th Pina Bausch Anniversary Dance Festival. With the motto “moving forward between tradition and modernity as well as the East and the West,” she obtained worldwide reputation and brilliant achievements. The awards she has won over the years are too numerous to enumerate, including Hong Kong Dance Awards for four times, and the Outstanding Achievement Prize awarded by Hong Kong Dance Alliance in 2012 to recognise her sedulous contribution in the development of dance in Hong Kong. Some of her representative works include *Awakenings in a Dream*, *Cursive Script*, *Desperately Seeking Miss Blossom* and *Thunderstorm*.

The debut of *Diary VI. Curtain call...* came out in 2009 when Mui Cheuk Yin was at the age of 50. All audience in the theater stood up and applauded for once her performance.

Mui Cheuk Yin starts creating “Diary Series” since 1986. Starting from *Diary I. I was born in China...* in 1986, she combined literature with her life experience and transforms them into her dance performance. Through her unique dance language, she recorded her course of life in dancing, gradually changing political and cultural environment in Hong Kong. *Diary VI. Curtain call...* contains a short clip of the deceased dancer Pina Bausch filmed by Mui. With such a precious film presented in the performance, *Diary VI. Curtain call...* is expected to be a rare and soul-stirring dance show.

Topic

From “Contact Improvisation” to Life Recreation

“Contact Improvisation” is a postmodern dance created by Steve Paxton, an American choreographer, in New York in the early 1970s. During the process of improvisation, the body interaction with others will strengthen our awareness as well as the cognition of ourselves, making us understand others more deeply and cultivate our empathy. Mui Cheuk Yin, a renowned dancer in Hong Kong, has enhanced her attitude towards life and reestablished the balance between work and life through the practice of “Contact Improvisation”.



王永順博士

圓滿身心技法課程創辦人

曾任前優人神鼓教學總監，全國武術內家拳及三項全能冠軍、曾參與亞奧運心理諮詢輔導員，太陽劇團儲備演員，台灣知名雲門律動教室師資培訓講師，東元文教基金會創造力講師，台灣台北科技大學研究員與教師，台灣戲曲學院京劇表演教學主修教師，台灣歐洲學校擊鼓表演教學。

研究專長：靜坐氣功與大腦活動重整探討，身心學藝術與情緒控制，梵音吟唱與感知組合，延緩大腦功能退化與身體運動訓練，擊鼓對情緒與心臟穩定控制。

社會公益投入：苗栗法院監管青少年情緒治療，身心精神失能藝術治療投入，老年族群運動改造大腦推廣。

講題

藝術與科學： 醫藝合一的圓滿身心觀

藝術與生活就像銅板一樣，一體兩面的存在，兩者都是讓生命更加圓滿。科學帶給生命希望的延續，而藝術的淬煉歷程則賦予生命更深刻的意義，而生命圓滿是人善終一輩子修成正果的期盼。然而多數時間我們處於「身與心分離」的狀態，因此如何學習「心」與「身」的調控，成為了現代人重獲身心圓滿必學的心靈力量。

一切從「動中覺察」開始。肢體藝術學習要求抱持高度專注力，開啟五感（眼耳鼻舌身意）去感受環境與人的互動。腦神經科學的研究指出，大腦處於深入專注的狀態，神經元逐漸能同步活化，形成安穩共振的腦波活動，大腦能獲得充電與修復。而肢體律動則能促進中樞神經的平衡，增強身體的控制力與行為功能。人體自有大藥，透過肢體藝術介入，找回身的靈敏與心的正念，走向圓滿身心的生命哲學。

Dr. James Wang

Founder of the course “Holistic Body-mind Technique”

Dr. James Wang acted as the former teaching director of U-theatre of Taiwan. He was the champion of internal school boxing and triathlon in National Martial Arts, psychological counselor in Asian Olympic Games, reserved actor of CIRQUE DU SOLEIL, trainer for teachers of Cloud Gate Rhythm, a well-known dance studio in Taiwan, creativity lecturer of TECO Technology Foundation, researcher and instructor of National Taipei University of Technology in Taiwan, major teacher for Beijing Opera performance of National Taiwan College of Performing Arts, and teacher for drumming performance of Taiwan European School.

Research Expertise: Cranial Nerve Regeneration and Meditation Practice, Control of Art and Emotion with Psychosomatic Science, Combination of Chant and Perception for Scriptures in Sanskrit Sound; Training for Slowing the Degeneration of Brain Function and Physical Exercise, Stable Control of Mood and Heart by Drumming.

Devotion to Social Public Welfare: Supervises Teenagers’ Emotional Treatment in Miaoli Court, Invests in Art Therapy for Physical and Mental Disability, promotes the Transformation of Brain by Exercise amid Elderly Group.

Topic

Art and Science : Principle of Holistic Body-mind: Embodied Medicine in Practice

Art and life are two sides of the same coin, both making life more complete and satisfactory. Science continues the hope of life, while the tempering process of art endows life with profound meanings. At last, a holistic life is what immortals hope to achieve towards the end of the lives. However, most of the time, “our body and mind are separated”. Therefore, regulating and controlling the “mind” and “body” becomes vital spiritual force for modern people to learn to rebuild the holistic body and mind.

Everything begins with “awareness in movement”. The learning of body art requires deep concentration of five senses (eyes, ears, nose, tongue, body, and mind) to feel the interaction between the environment and people. According to the research of neuroscience, when the brain goes into a state of deep concentration, neurons can be synchronously activated in gradual progress, then stable and resonate brain wave activity will be established, so that the brain will be recharged and repaired. Moreover, limb rhythms will improve the balance of the central nervous system and enhance the control of the body and behavioral function. Human body is its own medicine. Through the intervention of body art, we are able to recover the sensitiveness of body and mindfulness, heading for the life philosophy of holistic body and mind.

ABOUT TSZ SHAN MONASTERY

慈山寺乃秉承釋迦牟尼佛的教化而興辦的一所漢傳佛教寺院。我們相信眾生皆有佛性，能通過聞思修，培養正知正見，斷除煩惱，成就福慧，從而得到真正的安樂。我們會依觀世音菩薩慈悲濟世的精神，弘揚正信佛法，普利有情。慈山寺致力開啟慈悲智慧之門，透過舉辦弘法修持，以及文化教育等活動，淨化大眾心靈，力求以圓融之佛法，契理契機，服務社會，共建人間淨土。

慈山寺由李嘉誠先生發心興建，捐助全部建設資金及日常行政經費，至今李嘉誠基金會總支持款額逾 26 億港元。護持正法，利益大眾。

Tsz Shan Monastery is a Chinese Buddhist monastery established for the preservation of the inheritance of the Dharma preached by Śākyamuni Buddha. We hold the conviction that Buddha nature is possessed by all sentient beings. By going through constant hearing, reflecting and practicing, right knowledge and right views could be cultivated and this should, in turn, lead us to the cessation of defilements, the achievement of merit and wisdom and, most importantly, the attainment of peace and happiness. By following Guan Yin's (Avalokiteśvara's) spirit of boundless compassion and benevolence in benefiting mankind, the Monastery will strive to propagate the Dharma and enhance the well-being of others. Through organizing Dharma talks and lectures, spiritual practices, experiential programmes, educational activities, and community services, the Monastery is dedicated to responding to our spiritual needs and serving society through the perfected fusion of the Dharma.

The idea for the development of Tsz Shan Monastery germinated with Mr. Li, who has made grants of over HK\$2.6 billion from his personal foundation to cover the full cost of construction and the daily operating expenses of the Monastery.

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