

LIU GUOFU

VIBRATING DOUBLE SHADOWS

劉國夫 顫動的重影



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學術顧問 夏可君博士
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LIU GUOFU

Liu Guofu was born in 1964 in Nanjing, China, and graduated from the Oil Painting Department of the Nanjing Institute of Arts in 1985. With a unique artistic language that is at once sensual and spiritual, Liu Guofu is one-of-a-kind in the Chinese contemporary art world.

In 2016, Liu Guofu was honoured by renowned French brand Martell as Martell Artist of the Year in Hong Kong. He was commissioned by MGM Cotai to create a large-formatted painting for the MGM Cotai Chairman's Collection which will be permanently displayed in Macau. His paintings were collected by Shanghai Art Museum, Jiangsu Provincial Art Museum in Nanjing and Zhuzhong Museum of Art in Beijing.

Liu Guofu participated in various exhibitions in different countries, including group exhibitions held by Foundation Taylor in Paris in 2015, Kunstraum Villa Friede in Bonn in Germany, ART-ST-URBAN Museum for Contemporary Art in Switzerland in 2014, as well as the Summerhall for Edinburgh Art Festival in 2013. He also held several solo exhibitions including one at 3812 Gallery Hong Kong in 2016, a major museum solo exhibition series in Jiangsu Provincial Art Museum in Nanjing, Today Art Museum in Beijing and Shanghai Art Museum in 2011. In the same year, he also participated in the Parallel Exhibition at the 54th Venice Biennale.

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

劉國夫

劉國夫，1964年生於南京，1985年畢業於南京藝術學院油畫專業，現工作、生活於南京。劉國夫在中國當代繪畫領域中，以獨特的繪畫語言，感性的表現手法，佔據了無可替代的位置，呈現出真正源自於精神層面的圖像。

劉國夫於2016年被法國知名干邑白蘭地品牌馬爹利選為香港馬爹利非凡藝術人物；他的巨幅畫作被納入澳門美獅美高梅的主席典藏，將永久在澳門展出。他的其他繪畫也被上海美術館、江蘇省美術館及北京築中美術館收藏。

劉國夫的畫作曾於世界多個城市展出，如2015年於法國巴黎參加泰勒基金會舉辦的聯展、2014年於德國波恩當代藝術館參加中德藝術家聯展，同年於瑞士聖·烏爾班當代藝術博物館參加中國當代抽象藝術展，2013年於英國愛丁堡夏宮參加愛丁堡藝術節聯展。他近年舉辦了多個個人展覽，包括2016年在3812畫廊舉行香港首次個展、2011年在江蘇省美術館、北京今日美術館、上海美術館舉行巡迴個展，同年參加第54屆威尼斯雙年展·平行展。

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



THE PAINTING OF LIU GUOFU: VIBRATING DOUBLE SHADOWS

Dr. Xia Kejun

Painting is always awaiting a moment of its own, awaiting that moment when it can reawaken, waiting with both joy and trepidation, the quivering in its heart manifesting as vibrations of brushstrokes. Then, almost imperceptibly, time and paint overlap. Painting is waiting for us to enter into painting, to breathe within painting, to enter into another form of existence.

Every time we come before the painting of Liu Guofu, the space opened up by the surface of the painting retains the many shadows of time's passing. Through countless brushstrokes, the painter stacks their imprints onto the painting. Those layers and layers of beautiful, transparent shadows are like the appearance of the spirit.

I remember one time in Shanghai, in 2013, shortly before the death of the great Chinese art historian Michael Sullivan. We had invited the esteemed gentleman, then over ninety years old, to attend our exhibition, which included works by Liu Guofu. Liu was also in attendance. The three of us discussed the value of Zao Wou-ki's works and how they were different from others, especially those works from the 1960s and 70s, which somehow appear abstract and more than abstract at the same time. Mr. Sullivan held that this was the result of a distinctly Chinese “natural element imagination.” It seems he had granted Chinese art a precious legacy for the future. This element imagination left a profound impression on Liu Guofu. He believes that this may be the “root nature” of Chinese painting, and the fundamental element that can allow for the modern transformation of the root nature of the East. Could the painting of Zao Wou-ki perhaps constitute a new beginning?

Painting waits. It waits for a new beginning, especially oil painting. With its long history, how can it begin anew? How can it begin anew in China, with the methods

of Chinese art? This is not the so-called nationalization of Chinese painting, nor is it westernization of Chinese painting. Instead, it is the original creativity of a form of artistic language.

When we look at Liu Guofu's new painting since 2012, and especially when we visit his studio on the outskirts of Nanjing, we gain a very special impression. In the ground floor studio there are paintings of various sizes, but most of them are incomplete, because each must be painted over dozens of times, some of them taking several months, with layers stacking on top of each other, each layer kept transparent. This is a virtually impossible task for oil painting. If one is pursuing transparency, then there cannot be multiple layers, and if there are multiple layers, how can there be the sense of breath of natural elements? This is a paradoxical task. As philosopher Maurice Merleau-Ponty said, Paul Cézanne's work began in a paradox—he wanted both solidity of form and the vividness of nature.

Painting always begins with an inner conundrum, namely the simultaneous pursuit of solid form and the vividness of serendipity, of the presentation of a fragmented state, as well as the sense of timelessness of the classics. This seems to be the innermost conundrum of modern painting. Anyone who touches on it will provide their own answer, and in doing so, may open up a new possibility in painting. Zao Wou-ki touched on this conundrum, but after 1980, he shifted toward expressive color field abstraction, which was too abstract. How to have abstraction without abstract painting was the question that marked the beginning for Liu Guofu, how to avoid falling into the abstract thinking of the West, without returning to the conceptual imagery semblance of Chinese tradition, all while maintaining the breath of natural elements, while maintaining the generation of difference in form. How is this possible?

Painting begins anew within the anxiety over paradox. How to extract timelessness from the fragmentation and impermanence of modernity? How can something be more elegant the more fragmentary it becomes? How can the accumulation of more useless brushstrokes come to form a more magical image of life? This is the artistic conundrum that remains unsolved throughout modern art.

In his studio, Alberto Giacometti once gave his own answer to this question to the novelist Jean Genet, saying he wanted to bury a statue for a century and wait for it to reemerge. What about Liu Guofu? After he found his own water-like or ink-like oil painting technique in 2012, he began striving to retain each stroke of the brush or trace of paint. To do this, he had to let the paint fully dry before covering it again, retaining each stroke of the brush, but as virtually useless, fragmented strokes, stacking transparently. This requires sustained waiting, a level of patience unprecedented for painting, waiting amidst the sustained, useless labor and endless cultivation for the final emergence of the image.

Painting waits, waiting until a painting disappears, or even dies, but it remains there in the “ancient paintings,” reawakening and beginning to breathe once again.

Every remarkable contemporary Chinese painter certainly has in their heart a beloved “ancient painting.” It is only in the heart, or even only in dreams. This is the mystery from which Chinese painting truly begins. That is the case for Qiu Shihua and Shang Yang, of an older generation, and it is the case for Liu Guofu and Cao Jigang, of the younger generation.

For Liu Guofu, it could be a famous Song dynasty painting, such as the cloud and smoke paintings by Mi Youren he so loves, or it could be a painting that has not yet

been painted, a “double shadow” still waiting for Liu to paint it: this is the use of oil painting methods to paint a Chinese classical landscape painting that has “never before” appeared. It appears similar, but it is actually completely changed, but between the overlapping brushstrokes, the shadows of clouds and hills from ancient landscape painting emerge almost imperceptibly, just a glimpse, still in a state of dispersal, like the shadow of a veil, like Su Shi's inscription on Wang Shen's painting *Stacking Mountain Peaks Along a Smoky River*: “On the river, the mind is drawn to the stacked peaks, floating in the emptiness like jade in the clouds.” This is the spirit summoned by Liu Guofu's new 2018 series *Double Shadows*. This is painting about painting, painting reawakening itself, a return of the spirit amidst trembling and chaos.

This particular instance of painting's waiting is especially different and especially exceptional. In Liu Guofu's studio, when you see the contemporary reproductions of ancient Chinese masterpieces he rolls out on the floor, you can gain a sense of his vast wellspring of inspiration.

Facing these works, Liu Guofu enters into a state of meditation, listening to the sound of southern rainfall as he begins to paint. It is as if he wishes to grasp onto these thousand-year-old ghosts from Chinese antiquity. In this way, oil painting becomes a secret transmission of the ancient heritage of Chinese ink painting. Those ink and color paintings from nearly a thousand years ago, through the accumulation of time, have absorbed the spirits of history. The air and aura of brush and ink radiate with a dark halo, giving glimpses of the scorching gazes of countless men of letters through the ages. Even in these reproductions, the patina of accumulated time is tangible. Now, these elements, multiple elements of temporality, all await reemergence in Liu Guofu's own painting, through the means of the “double shadow,” both the

faint “shadow of breathing” of ancient Chinese painting, as well as the “shadow of mindscape” that the artist imagines in the solitude of his heart.

This time, painting's waiting has an exceptional “ancient elegance.” It seems to have set out from a piece of yellowed old scroll paper, over a thousand years. Chinese contemporary painting, oil painting, no less, causes this thousand-year-old paper, this thin piece of scroll paper which has absorbed temporal elementality, to breathe once again, to reawaken, and it has done so through oil painting methods. How can the oil paint and canvas of the West absorb such rich tones? This is not covering up a painting, but instead imbuing a contemporary oil painting with a thousand years of time, making it absorb multiple temporalities, and to become so many transparent, infra-thin layers of veil, so that time can leave behind its ancient elegant veil shadow. Our lives are all so fragile and fleeting, like apparitions in the smoke. How can painting avoid absorbing these painful spasms, while also bringing comfort to the soul?

Painting's waiting, such patient, sustained waiting, fills it with the aura of time. It absorbs a thousand years of time, and possesses the elemental breath of nature. This is the eternity that is lacking in modernity, another form of aura.

The artist sits in his studio. It is almost nightfall. The rays of the setting sun cast through the window onto the canvas. It is as if nature itself is painting. This is nature's presence, as well as nature's absence, because nature, in the brushstrokes, has already been abstracted and fragmented. In different seasons the mist of the southern rains will also seep in, as if to become a part of the painting, but when the smoky shadows reemerge in painting, they condense into transparent crystal slices. Of course, there is also the historical and cultural atmosphere of the ancient city of Nanjing, which surges forth, but can only do so through the fragmented and

permeating modern means, yet once again regains its classical elegance; those black and ochre oil glazes possess an aura that tradition did not. Then, when the sounds of classical music waft up from high-end speakers in the basement, the scattered brushstrokes begin to take on a sublime, timeless rhythm, the sacred solemnity of holy chants.

Painting waits, and through its patience, gains hitherto unseen luster and bearing. An old piece of scroll paper has regained vitality thanks to oil painting. This is a transplantation of the soul, a face change of the soul, the inner fusion of the “vaporization” of tradition and the “sense of light” of the West.

In the painting, countless transparent brushstrokes are left behind, and as they overlap and intersperse, they form exceptionally subtle layers of folds. The brushstrokes seek each other out, and cover each other one after another, slowly seeking, through different colors and different directions of the brush, breathing together, again and again, and still transparent even after dozens of applications, and then, as it nears the final layers, a possible image emerges within a possible unitary atmosphere, a magical infra-image naturally and gradually emerges.

What first appeared as abstract, random brushstrokes have now generated an allusion to a visual scene, perhaps resembling an ancient *shanshui* (*Mountain and Water*) landscape painting, but merely just a “semblance,” an illusory projection. Of course, this is also a spiritual landscape, some vision of the soul formed from countless useless brushstrokes gathering the aura of time and air of ancientness. This is the “double shadow” of the ages. Or it is many layers of veil, each bringing its own shadow to form an alluring veil shadow, each bringing its own breath, bringing the resilience and emotion of each brushstroke, drifting, rising or falling.

This is the veil of nature, as “nature loves to hide,” but it is also the tension and conflict that arises when nature shows itself in painting. It is at once so absent and so present, the element of eternity transformed into countless brushstrokes, in each instance of writing, in the frenzied arrival of the brushstrokes, perhaps coalescing internally, or perhaps forming a “spine” of a living being, appearing like the center of the world, like a living “pillar of light,” or like the holy chalice. The “infra-image” that shines from these images is just an unexpected spiritual aura, a sudden realization as the viewer passes by, a glimmer of aura seen when glancing back. Since it has musical melody and rhythmic brushwork, and a faint fusion of light and qi, its turning and rising contains its own elegant veil, revealing the “shadow” of the soul.

Painting waits, waits to become a veil with infinite folds, the most beautiful veil, to become a “double shadow” that receives countless shadows. When you are in the south, in the season of rain and mist, when the light of spring casts itself through the window and on to the canvas, is that not Wang Wei's poem? “Light returns to the deep forest, to shine again on the green moss”? Yes, a painting as veil of green moss with light, these paintings by Liu Guofu stand here in front of you, breathing, the brushstrokes quivering, drawing you into a detached and poetic atmosphere, those drifting layers of veil carrying their own inner textures, falling, moving in parallel or rising, unfolding their own rhythm.

These veil shadows and double shadows of natural elementality possess their own entanglements and spasms. The countless useless brushstrokes are arriving and rising, bringing their own twists and turns, bringing bitterness. Between scorching hot and silent cold, in the interplay between oil and water, between stacking and transparency, the veil has even been torn apart, and carries the spasms of its own pain, like an elegy to nature. But in the rending and fragmentation, there is a force of

resilience gathering within, forming an inner band of light, one which rises as it turns inward.

The paintings in this exhibition show us a new fusion between abstraction and nature. In the countless fragmentary brushstrokes, in the depths of the painting, there emerges a faint shadow of an ancient landscape painting, but it is merely a “semblance,” because what the painter aims to capture is the hidden “soul” of ancient painting, and to cause it to magically reveal itself through abstract and poetic means, through means of the “infra-image,” and through musical, rhythmic brushwork.

This is the rebirth of Chinese painting. This is the absent presence of nature, the infra-image of nature. As Walter Benjamin said, “The beautiful is neither the veil nor the veiled object, but rather the object in its veil.” Liu Guofu's painting sets out to discover this object in its veil for us, to present to use the most beautiful flatness of painting. The beautiful is revealed through its own veil, through its own covering, and this veil at once protects the fragility of our life, while also catalyzing the elegant beauty of the eternal.

The Cold Mountain
冷山



The Cold Mountain No.8 冷山 - 8

Oil on canvas 布面油彩
120 cm x 170 cm
2018

中國式的自然元素式想象給劉國夫留下了至深的印象，他相信，這可能就是中國繪畫的「根性」，也是東方根性可以現代轉化的根本要素。

The Cold Mountain No.8 (Detail)
冷山 - 8 (局部)



The Cold Mountain No.7 (Detail)
冷山 - 7 (局部)

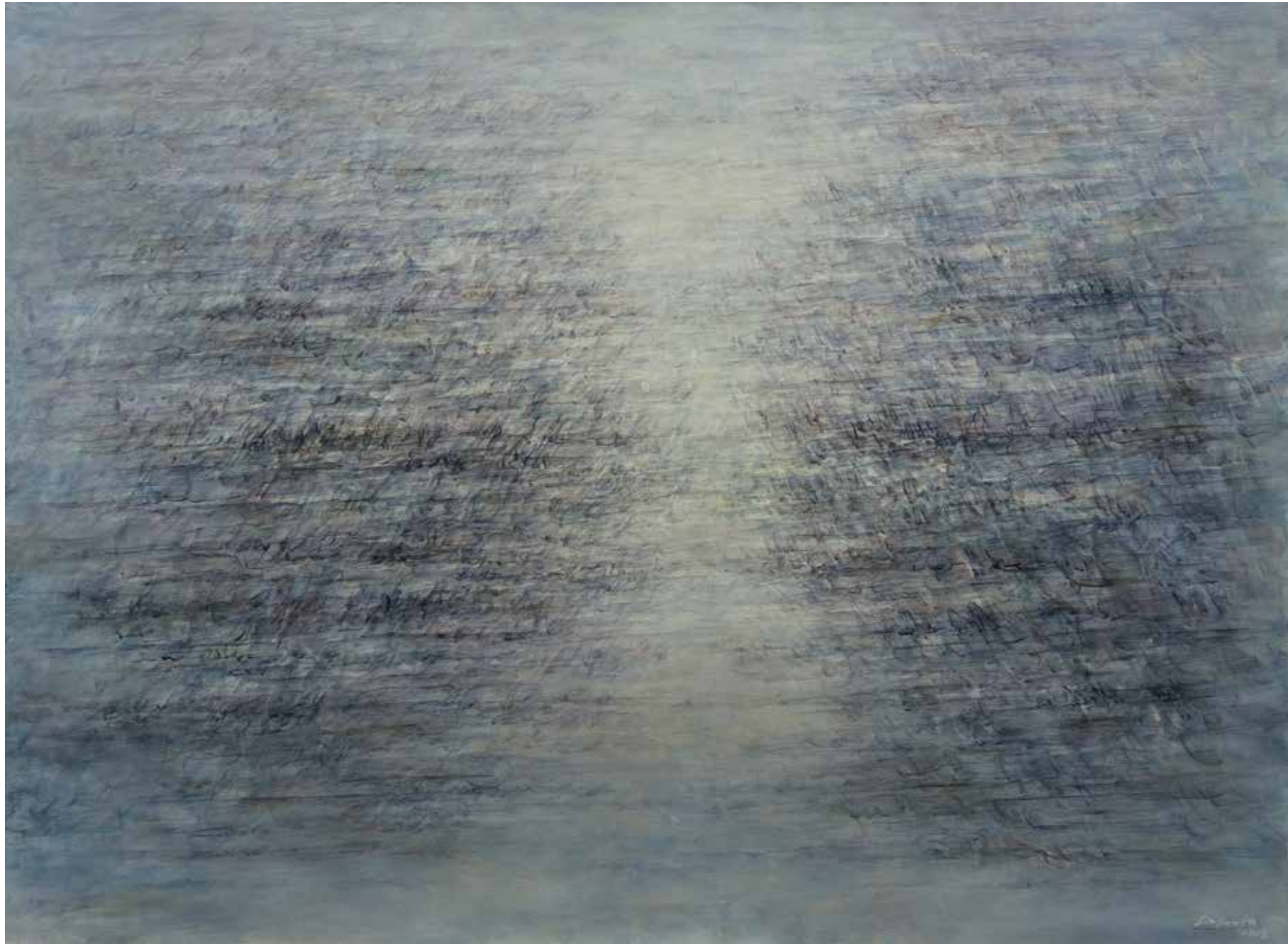


The Cold Mountain No.7 冷山 - 7
Oil on canvas 布面油彩
180 cm x 130 cm
2018





Trace
痕跡



Trace No.4 痕迹 - 4
Oil on canvas 布面油彩
120 cm x 160 cm
2017

Trace No.5 (Detail)
痕跡 - 5 (局部)



Trace No.5 痕跡 - 5
Oil on canvas 布面油彩
90 cm x 140 cm
2018



Trace No.6 痕迹 - 6
Oil on canvas 布面油彩
120 cm x 90 cm
2018



Trace No.6 (Detail) 痕迹 - 6 (局部)

A distinctly Chinese "natural element imagination" left a profound impression on Liu Guofu. He believes that this may be the "root nature" of Chinese painting, and the fundamental element that can allow for the modern transformation of the root nature of the East.

SURFACING COLOUR: ON LIU GUOFU

Dr. Andrew Benjamin

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

If there is another possibility for colour, not just to the use colour but to allow colour to make a fundamentally different demand on thought, a demand that moves colour beyond the *colouring effect*, then it has to hold back these different registers. That possibility has to move colour beyond its presence either as a melancholy remainder (which would be abstraction understood as colour announcing its loss of figure and thus incarnation), or a symbolic register or its having been repositioned as the decorative. The beyond - thus another work, colour's other possibility - is not a utopian aspiration. The beyond occurs precisely when art's work - i.e. the work of the work of art - calls in ways that the conventions that have continued to sanction responses no longer hold sway.

Paintings by Liu Guofu exert such a call. With those works what becomes clear is that colour can allow for forms of dispersal that break with the attribution to colour of any real sense of either solidity or unity. And, as a result, colour would no longer

be a field condition in which colours could then be presented either in terms of juxtaposed blocks or colour/line relations. Nor, equally, would colour be simply broken up and become, as a result, a plurality of different colours. That fracturing of the unity of colour - remembering that it will always be a plurality of different colours - would then be reassembled or rearranged such that the work of colour would come to be equated with the creation of patterns. Again, these are aspects of the *colouring effect*.

In Liu Guofu's work colour is importantly reconfigured. The forms of dispersal locate the effect within colour such that modulations, in fracturing unities, then draw attention away from the traditional history of colour in painting. It is important to be precise here. The movement is not from painting. On the contrary, it is another move to painting. Now, however, painting approximates to the work of the surface. That approximation displaces the centrality of the *colouring effect*. In the move to the surface therefore there needs to be both another account of colour and of the surface.

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

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

At the beginning there is the refusal of the *colouring effect*. A refusal that yields an opening. And yet, that is simply to name the point of departure. There is still colour. Colour still insists. Hence the question: What does it mean to say that the refusal of colours becomes the insistence of colour? (The significance of this question lies in the use of the plural *colours* as identifying the presence of the *colouring effect*.) However, caution is necessary. These works do contain different colours. There are greens, greys, black, the effect of white is also clear. It may be possible to identify other colours. And yet, none of this is relevant. The claim is that the

work's work is not in the colours. It is not there in the *colouring effect* since the latter presupposes that each colour is a unity and thus that works are comprised of either the juxtaposition of colours or the interplay of line and colour. In the recent paintings of Liu Guofu there are colours. They insist. However, that insistence is also their dispersal. Dispersal does not mean that colour vanishes. On the contrary, colour remains. Remaining by insisting *within and as* the work of the surface. It is important to maintain the cumbersome formulation - *within and as* - since what it identifies is the presence of colour as integral to the surface as the site of the work of art. While colour remains, it is no longer located as part of the *colouring effect*. There are gradations and modulations of colour. Colour does not stand for itself. Colour is absorbed *within and as* the surface and therefore, as has been suggested, cannot be separated from the work of the surface. It is as though what is occurring within these works is indifferent to colour even though there are colours. The movement of paint, even the creation of lines - the latter present as counter rhythms in, for example, *Open Space* - are gradations and modulations of the surface. Colour that is indifferent to the *colouring effect* is the precondition for the possibility that colour insists *within and as* the surface. Depth, which is bound up here with work of light - a lightening effect, even a whitening effect - are all there as the surface. Now the surface has depths. Neither the illusion of depth that would have been created by the *colouring effect*, nor the recourse to artificial flatness as an apparent opposite. Depth emerges as an effect of colour's insistence. In other words, it emerges as part of the work of the surface. Liu Guofu's work colour surfaces. There is surfacing colour.

Open Space
敞



如何有著抽象性，但並不走向抽象畫，這是劉國夫的開始，既不落入西方的抽象思維，也不回到中國傳統的意象式相似性，還要保持自然的元素呼吸性，且又有著形象的異樣生成。



Open Space No.63 (Detail)
敞 - 63 (局部)

Open Space No.63 敞 - 63
Oil on canvas 布面油彩
150 cm x 180 cm
2018

How to have abstraction without abstract painting was the question that marked the beginning for Liu Guofu. How to avoid falling into the abstract thinking of the West, without returning to the conceptual imagery semblance of Chinese tradition, all while maintaining the breath of natural elements, while maintaining the generation of difference in form.



Open Space No.65 (Detail)
敞 - 65 (局部)



Open Space No.65 敞 - 65
Oil on canvas 布面油彩
90 cm x 140 cm
2018



Open Space No.66 敞 - 66

Oil on canvas 布面油彩
90 cm x 120 cm
2018



Open Space No.67 (Detail)
敞 - 67 (局部)

Open Space No.67 敞 - 67

Oil on canvas 布面油彩
120 cm x 90 cm
2018

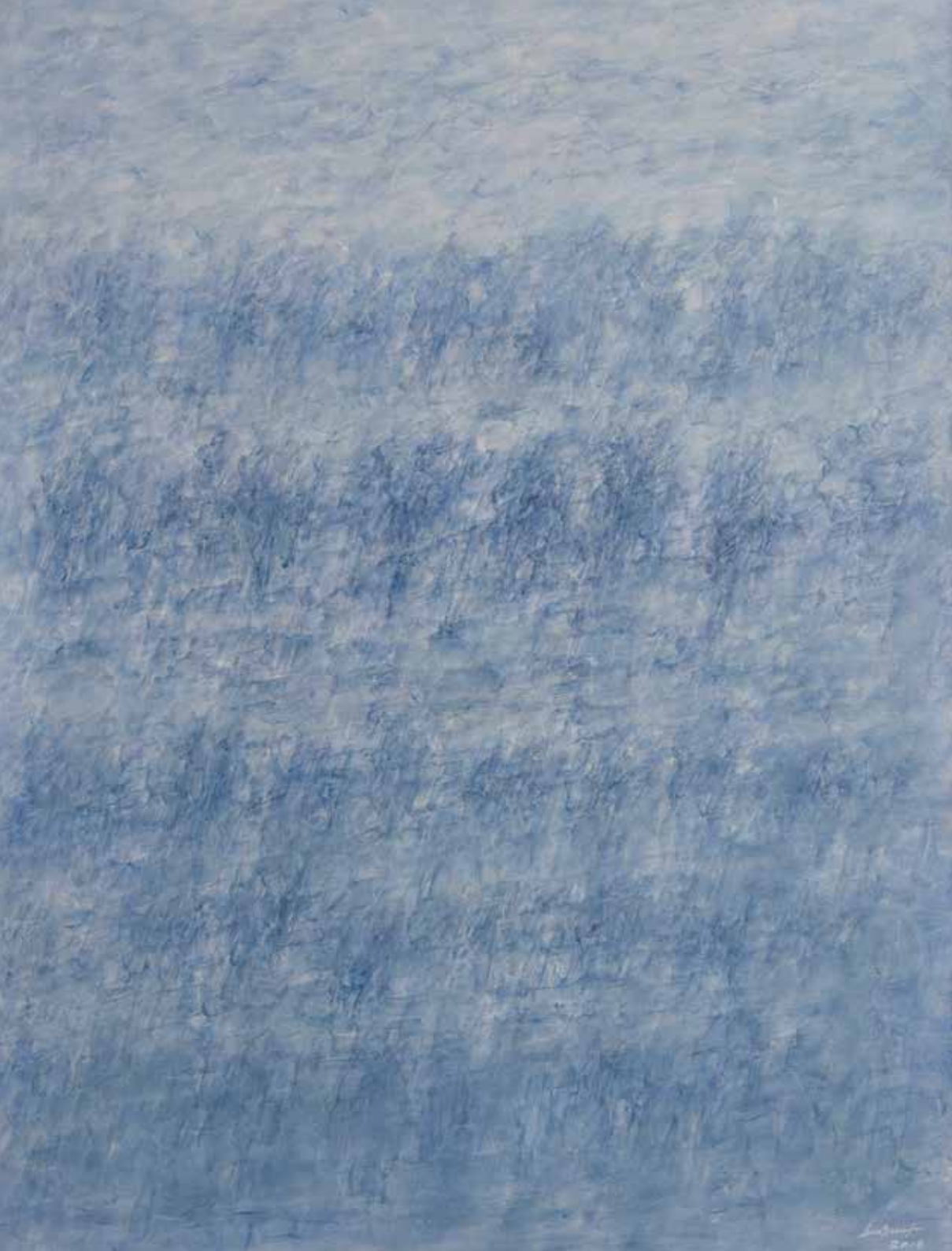


Pervading
彌漫

Pervading No.29 (Detail)
彌漫 - 29 (局部)



Pervading No.29 彌漫 - 29
Oil on canvas 布面油彩
90 cm x 140 cm
2018



Pervading No.31 彌漫 - 31

Oil on canvas 布面油彩
120 cm x 90 cm
2018

那種黛色與赭黃的個性化油彩調子，
具有傳統所沒有的光暈；
尤其是當地下一層，西方的古典音樂，
比如莫扎特與巴赫的旋律，
在高端配置的音響中回旋出來時，
散碎的筆觸也就獲得了
環繞上升的不朽旋律，
具有了聖詠的莊嚴神聖。

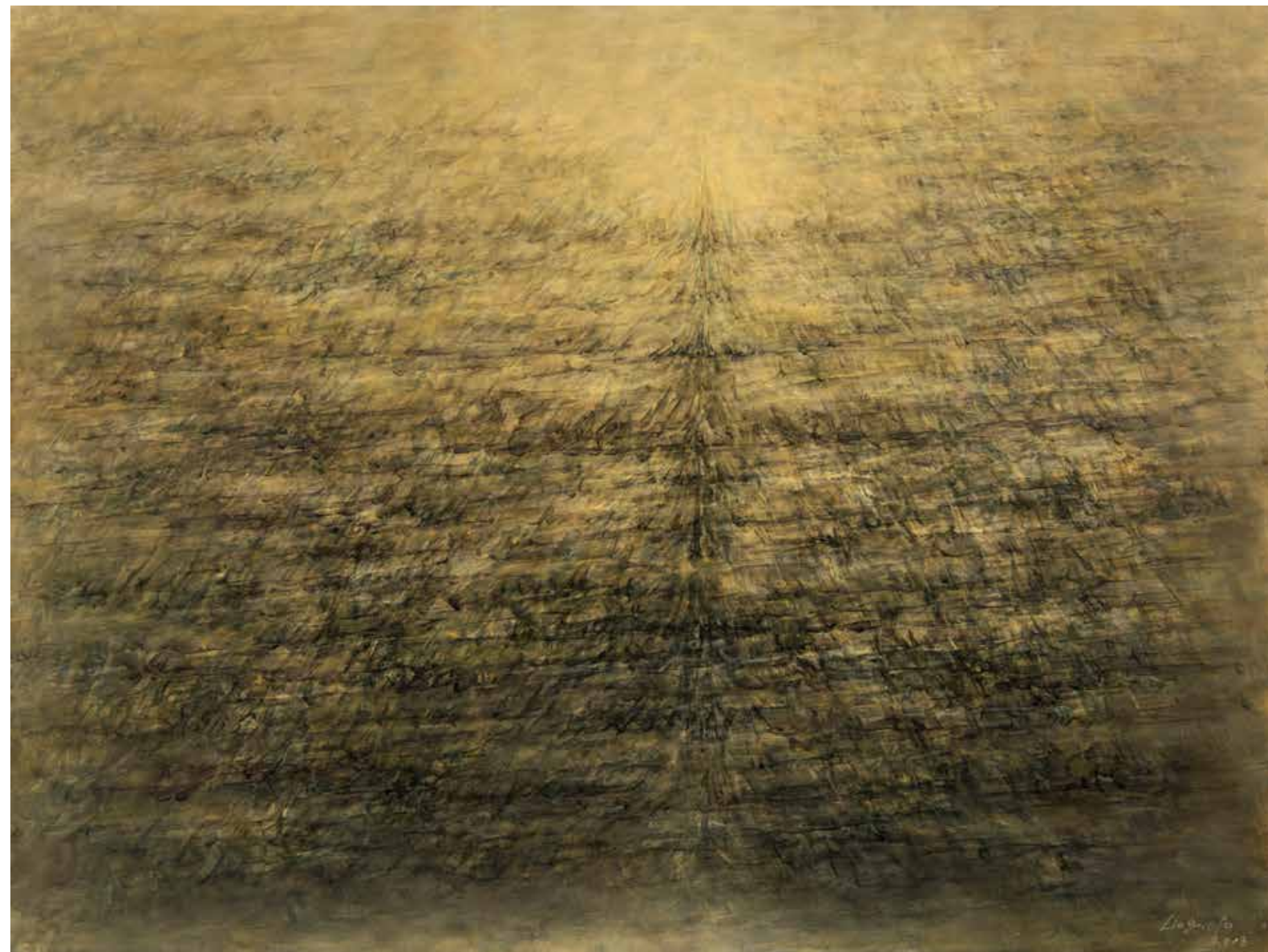


Pervading No.31 (Detail)
彌漫 - 31 (局部)

Pervading No.32 (Detail)
彌漫 - 32 (局部)



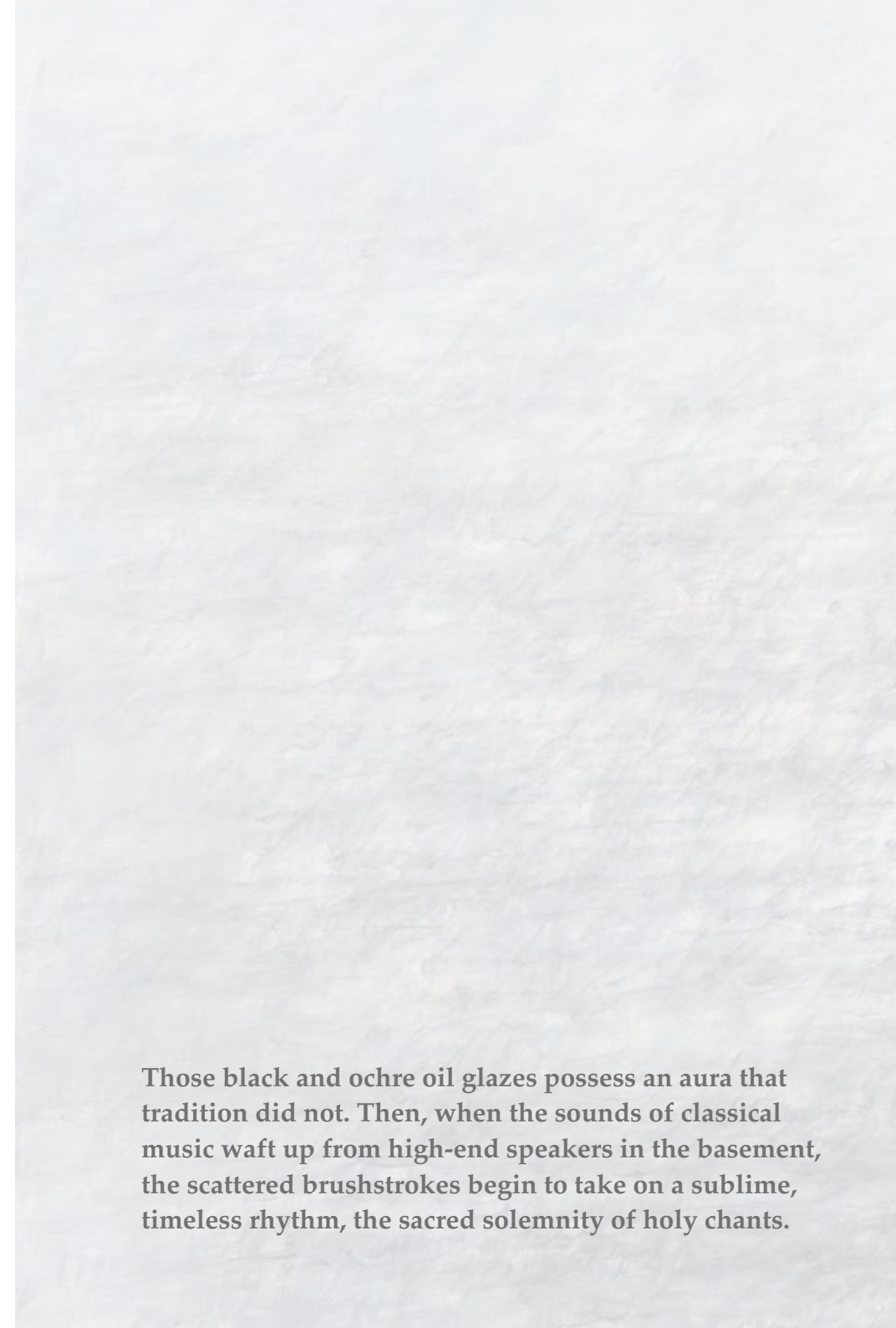
Pervading No.32 彌漫 - 32
Oil on canvas 布面油彩
90 cm x 120 cm
2018





Pervading No.34 弥漫 - 34

Oil on canvas 布面油彩
90 cm x 120 cm
2018



Those black and ochre oil glazes possess an aura that tradition did not. Then, when the sounds of classical music waft up from high-end speakers in the basement, the scattered brushstrokes begin to take on a sublime, timeless rhythm, the sacred solemnity of holy chants.

Pervading No.34 (Detail)
弥漫 - 34 (局部)





劉國夫用油畫的方式去畫一幅「從未」出現過的中國古典山水畫，看似相似，其實已經面目全非，但在筆觸的掩映之間，古代山水的丘壑與煙影，隱隱約約之間浮現出來，但依然處於消散之中，只是恍惚之間，如同面紗上的影子，如同蘇軾在王詵一幅《煙江疊嶂圖》上的題詩：「江上愁心千疊山，浮空積翠如雲煙。」

Pervading No.35 彌漫 - 35

Oil on canvas 布面油彩
90 cm x 120 cm
2018



Pervading No.35 (Detail)
彌漫 - 35 (局部)

Pervading No.36 (Detail)
弥漫 - 36 (局部)



Pervading No.36 弥漫 - 36
Oil on canvas 布面油彩
150 cm x 180 cm
2018

Liu Guofu's use of painting methods to paint a Chinese classical landscape painting that has "never before" appeared. It appears similar, but it is actually completely changed, but between the overlapping brushstrokes, the shadows of clouds and hills from ancient landscape painting emerge almost imperceptibly, just a glimpse, still in a state of dispersal, like the shadow of a veil, like Su Shi's inscription on Wang Shen's painting *Stacking Mountain Peaks Along a Smoky River*: "On the river, the mind is drawn to the stacked peaks, floating in the emptiness like jade in the clouds."



劉國夫的繪畫：顫動的重影

夏可君博士

劉國夫，1952年11月27日，江蘇無錫人。1975年畢業於南京中央美術學院，1978年畢業於南京中央美術學院，1982年畢業於南京中央美術學院。1983年任南京中央美術學院助教，1985年任南京中央美術學院講師，1987年任南京中央美術學院副教授，1990年任南京中央美術學院教授，1993年任南京中央美術學院教授，1995年任南京中央美術學院教授，1997年任南京中央美術學院教授，1999年任南京中央美術學院教授，2001年任南京中央美術學院教授，2003年任南京中央美術學院教授，2005年任南京中央美術學院教授，2007年任南京中央美術學院教授，2009年任南京中央美術學院教授，2011年任南京中央美術學院教授，2013年任南京中央美術學院教授，2015年任南京中央美術學院教授，2017年任南京中央美術學院教授，2019年任南京中央美術學院教授，2021年任南京中央美術學院教授，2023年任南京中央美術學院教授。

繪畫總是等待它自身的某個時刻，等待它自身重新開始的時刻，既喜悅又惶恐，內心的顫栗體現為筆觸的抖動，恍惚之間，時光與油彩疊合起來，繪畫等待我們進入繪畫，在繪畫中呼吸，進入那另一種的存在。

每一次來到劉國夫的繪畫面前，繪畫表面所打開的空間，就是挽留歲月流逝的一道道重影，畫家以無數的筆觸讓它們疊印在了畫面上，那一道道優美透明的重影，恍若幽靈顯現。

劉國夫，1952年11月27日，江蘇無錫人。1975年畢業於南京中央美術學院，1978年畢業於南京中央美術學院，1982年畢業於南京中央美術學院。1983年任南京中央美術學院助教，1985年任南京中央美術學院講師，1987年任南京中央美術學院副教授，1990年任南京中央美術學院教授，1993年任南京中央美術學院教授，1995年任南京中央美術學院教授，1997年任南京中央美術學院教授，1999年任南京中央美術學院教授，2001年任南京中央美術學院教授，2003年任南京中央美術學院教授，2005年任南京中央美術學院教授，2007年任南京中央美術學院教授，2009年任南京中央美術學院教授，2011年任南京中央美術學院教授，2013年任南京中央美術學院教授，2015年任南京中央美術學院教授，2017年任南京中央美術學院教授，2019年任南京中央美術學院教授，2021年任南京中央美術學院教授，2023年任南京中央美術學院教授。

記得2013年在上海，那是英國著名的中國藝術史研究大師蘇立文先生去世之前不久，我們邀請已經九十多的老先生過來參觀我們的展覽，其中就有劉國夫的作品，劉國夫本人也在場。我們三個人，一起討論了趙無極作品的價值以及與眾不同之處，尤其是1960-70年代的那些作品，為何看似抽象卻又並非僅僅是抽象畫？蘇立文先生認為，這是一種中國式的自然元素式想象（natural element imagination）所致，老先生幾乎是給中國藝術的未來留下了最為寶貴的遺囑，此元素的想象，給劉國夫留下了至深的印象，他相信，這可能就是中國繪畫的「根性」，也是東方根性可以現代轉化的根本要素，趙無極的繪畫可以構成某種新的開端嗎？

繪畫等待，等待新的開始，尤其是有著漫長歷史的油畫，如何可以重新開始？在中國，以中國藝術的方式重新開始？這並非中國繪畫的所謂民族化，也非中國繪畫的西方化，而是某種藝術語言的原創性。

當我們面對劉國夫自從2012年以來的新繪畫，尤其去往他南京郊外的工作室，我們會獲得不一樣的感受。在地上一層的畫室裏，同時擺開著幾幅大小不一的作品，但大都處於尚未完成狀態，因為每一幅必須畫上幾十遍，有的要畫上幾個月，一層層的覆蓋，一層層還要保持透明。對於油畫，這是一種幾乎不可能的工作，追求透明就不可能覆蓋多次，覆蓋多次又如何具有自然元素的呼吸感，這是悖論的工作，如同哲學家梅洛·龐蒂所言，塞尚的工作也是開始於一種悖論——既要堅實的造型又要自然的生動性。

繪畫總是開始於內在的難題，既要造型凝固又要隨意生動，既要呈現破碎狀態，又要具有經典的永恒感，這幾乎是現代性繪畫最為內在的難題，誰觸及到它，誰給出自己的回答，誰可能就開啟繪畫的另一種可能性。趙無極觸及了這個難題，但他1980年代之後，走向了抒情性的色塊抽象，就過於抽象畫了。如何有著抽象性，但並不走向抽象畫，這是劉國夫的開始，既不落入西方的抽象思維，也不回到中國傳統的意象式相似性，還要保持自然的元素呼吸性，且又有著形象的異樣生成，這如何可能？

繪畫在悖論的煎熬中重新開始，如何在現代性破碎無常中抽取永恒感？如何越是破碎反而是典雅？越是無用筆觸的堆積，卻越是形成了最為妙不可言的生命圖像？這是整個現代性藝術還尚未解決的藝術難題。

賈科梅蒂在自己的畫室，曾給出過自己的回答，他對小說家熱內說，要把雕塑埋在土裏一百年，等著它復活。而對於劉國夫呢？當他於2012年找到了自己水性化的或者水墨性的虛薄油畫畫法之後，他試圖讓每一次的筆觸與油彩痕跡都餘留下來，這就必須等待油彩乾透之後再次覆蓋，但又保留每一次的筆觸，但都幾乎是碎散的無用的筆觸，使之透明的疊加，這需要持久地等待，需要繪畫具有從未有過的耐心，需要在持久的無用徒勞之中，反復蘊藉之中，等待那最後形象的顯現。

繪畫等待，等待一幅已經消逝，甚至已經死去，但卻一直還在那裏的「古畫」，復活過來，再次開始呼吸。

每一個當代了不起的中國畫家心裏，一定有一幅自己無比鐘愛的「古畫」，僅僅是在心裏，甚至可能僅僅在夢裏。這是中國繪畫真正開始的奧秘！老一輩的邱世華與尚揚如此，年輕一輩的劉國夫與曹吉岡也是如此。

對於劉國夫，它可能是一幅宋代名畫，比如他自己鐘愛的米友仁的煙雲圖，它

可能也是一幅從未被畫過的作品，那是等待劉國夫自己畫出來的另一種「重影」：這是用油畫的方式去畫一幅「從未」出現過的中國古典山水畫，看似相似，其實已經面目全非，但在筆觸的掩映之間，古代山水的丘壑與煙影，隱隱約約之間浮現出來，但依然處於消散之中，只是恍惚之間，如同面紗上的影子，如同蘇軾在王詵一幅《煙江疊嶂圖》上的題詩：「江上愁心千疊山，浮空積翠如雲煙。」這是劉國夫2018年開始的新系列《重影》（double shadows）所喚醒的魂魄，這是關於繪畫的繪畫（painting on painting），這是繪畫自身的還魂，在顫栗與紛亂中的還魂。

繪畫的這一次等待，就異常不同，也異常非凡。在劉國夫的工作室，當你看到他攤開在地面上的那些中國古典繪畫傑作的當代複製品，你可以感受到靈感的浩瀚來源。

劉國夫面對這些作品，進入自己的冥想，聽著南方的風雨聲，開始自己的繪畫，他似乎要把這些中國古代已有千年的靈魂抓出來。如此一來，油畫反而就成為一種中國古老水墨繪畫的隱秘繼承。那些已近千年的水墨與設色繪畫作品，因為時間的積澱，吸納了歷史的魂魄，筆墨的墨氣與靈光發出幽蘭的光芒，隱約浮現出那無數傑出文人觀看的炙熱目光，即便是複製品，那水墨材質中沈澱著的時光積澱的包漿也伸手可觸，現在，這些元素，多重時間化的元素，都有待於劉國夫在他自己的繪畫上再次浮現出來：以「重影」的方式，這既是中國古代繪畫隱隱約約的「影子」（shadow of breathing），也是藝術家自己心中從孤獨中所想象出來的「心影」（shadow of mind-scape）。

繪畫等待，這一次的等待異常「古雅」：似乎就是從一張泛黃的古舊宣紙出發，甚至它已逾千年，中國當代繪畫，而且是油畫，就是讓這一幅千年的老紙，那吸納了時間性元素的薄薄宣紙，再次呼吸起來，再次復活過來，而且是以油畫的方式。這來自於西方文化的油彩與畫布，可以吸納如此豐富的色澤？這不是把一幅畫掩埋起來，而是讓一幅當代的油畫具有千年的時光，讓它吸納多重的時間性，生成為透明

又虛薄的一層層面紗，讓時光留下古雅的面影。我們每個人的生命如此脆弱無常，就如同「煙客」一般，繪畫如何可能不接受此內在痛苦的痙攣，並賦予其靈魂的安撫？

繪畫等待，如此耐心持久地等待，讓繪畫充滿了時間的靈暈。吸納千年的時光，還具有自然的元素呼吸，這是現代性所缺乏的永恒，這是另一種的靈暈（aura）。藝術家在工作室坐著，當時間接近傍晚，夕陽的餘暉透過窗戶，會投射到畫布上，似乎這是自然自身在繪畫，這是自然的臨在，也是自然的虛在，因為自然在筆觸中已經經過了抽象化與散碎化；在不同的季節，也會有南方的雨水霧氣瀰漫過來，似乎要成為繪畫的一部分，但繪畫上的煙影再次顯現時，反而結晶起來，成為透明的晶片；當然會有南京古都文化歷史的氣息湧現出來，卻只能以散碎和瀰漫的現代方式，卻又重獲了古典的雅致，那種黛色與赭黃的個性化油彩調子，具有傳統所沒有的光暈；尤其是當地下一層，西方的古典音樂，比如莫扎特與巴赫的旋律，在高端配置的音響中回旋出來時，散碎的筆觸也就獲得了環繞上升的不朽旋律，具有了聖詠的莊嚴神聖。

繪畫等待，以其耐心，獲得了它從未有過的光彩與神采，古舊的一張宣紙，因為油彩重獲了生機，這是靈魂的換顏術，這是靈魂的變容術，這是傳統「氣化」與西方「光感」的內在融合。

畫面上，無數透明的筆觸餘留下來，在一次次的疊加與錯開中，形成異常微妙的摺層，筆觸相互尋找，一次次的覆蓋，以不同的顏色，以不同的筆觸方向，慢慢尋找，相互呼應，一遍又一遍，依然還是透明的，在幾十遍之後，尤其是接近最後的幾遍時，會有一種可能的圖像，出於畫面可能的整體氣氛，一種奇妙的虛象，會自然而然地，漸漸顯現出來。

起先看似抽象偶發的筆觸，現在則生成為一幅具有某種暗示性形象的風景，或者好似古代的山水畫，但僅僅是「好似」，是一種幻念的投射。當然，這也是心靈

的風景，是無數無用的筆觸，聚集時間的光暈與古意的氣息，所形成的某種魂魄的形象，這是時光的「重影」。或者就是一層層的面紗，帶著自身的光影，形成迷人的面影，帶著自身的呼吸，帶著筆觸的韌性與情感，在漂浮著，在上升或降臨。

這是自然的面紗，「自然愛隱藏」，但也是自然在繪畫上顯現自身時所形成的張力與衝突，既如此虛在，又如此臨在，永恒的元素轉化為無數的筆觸，在每一次的書寫中，在筆觸紛紜的降臨中，或者內在的聚集中，或形成生命體的「脊柱」，好似世界的中心，或形成生命的「光柱」，或好像神聖的聖杯。這些畫面上閃現出來的「虛象」，僅僅是意外到來的靈光，是觀看者遊走時突然頓悟中，在回眸之際的靈光閃現，因為它帶有音樂旋律與節奏的筆觸，帶有光氣融合的恍惚，在回旋中，在上升中，帶著它自身優美的面紗，顯現出魂魄的「暗影」。

繪畫等待，等待成為具有無數褶層的面紗，最為優美的面紗，成為接納無數暗影的「重影」。當你在南方，在四月煙雨迷離的季節，春光從薄紗的窗戶中投射到畫布上，那不就是王維詩歌中所言的：「返景入深林，復照青苔上」？是的，劉國夫的這些繪畫作品，就是如此在你面前呼吸著，筆觸在痙攣中抖動，讓你置身於一個迷離而充滿詩意的氣氛之中，那一層層的面影在漂浮，帶著自身的內在質地，或者下降，或者平行，或者上升，展開著自身的節奏。

這自然元素化的面影與重影，也有著自身的糾結與痙攣，無用的無數筆觸在降臨與上升中，帶著自身的波折，帶著苦澀，在炙熱與冷寂之間，在油性與水性的相互作用中，在疊加與透明之中，面紗甚至被撕碎，帶著自身疼痛的顫栗，如同自然的挽歌。但在不斷的碎散中，一股內在的堅韌之力在聚集，形成內在的光帶，回旋中升騰。

本次展覽的繪畫，讓我們看到了抽象與自然的重新融合，在無數散碎的筆觸中，在畫面的深度中，隱隱約約出現一些古代山水的暗影，但僅僅是「好像」，因為畫

家要捕獲的乃是那隱秘古畫的「魂魄」，並使之以抽象化與詩意化的方式，以「餘象」的方式，以富有音樂節奏的筆觸，美妙地顯現出來。

這是中國繪畫的重生，這是自然的虛在，這是自然的餘象，如同瓦爾特·本雅明所言：「美既不是面紗也不是面紗籠罩下的那個客體 / 對象，而是在面紗中的客體 / 對象。」劉國夫的繪畫正是要為我們發現這面紗中的對象，為我們展現繪畫最為美麗的平面性，美，就是此面紗在自身遮蓋中的自身顯現，而且這層面紗，既保護我們生命。



ARTIST BIOGRAPHY

Liu Guofu

1964 Born in Nanjing, China

1985 Graduated from oil painting department of Nanjing Institute of Arts

Currently lives and works in Nanjing

Solo Exhibitions

2018 'Vibrating Double Shadows: Liu Guofu Solo Exhibition', 3812 Gallery, London

2016 'Phantom Brushstrokes: Liu Guofu Solo Exhibition', 3812 Gallery, Hong Kong

2015 'Painting Salon of Liu Guofu', 3812 Gallery, Hong Kong

2011 'Fantastic Scenery', Jiangsu Provincial Art Museum / Beijing Today Art Museum / Shanghai Museum of Art, China

Selected Group Exhibitions

2018 'Pulse / Thread', Artists Group Exhibition, Art Taipei 2018, Taipei World Trade Center, Taipei

2017 'Elements - Wang Jieyin and Liu Guofu Joint Solo Exhibition', Art Taipei 2017, Taipei World Trade Center, Taipei

2016 '3812 Artists Group Exhibition', Fine Art Asia 2016, HKCEC, Hong Kong
'Summer Show 2016', Artists Group Exhibition, 3812 Gallery, Hong Kong
'Neo-Mōrōism', Tokyo Gallery, 798 Beijing, Beijing, China
'Abstract China 2016', Ming Yuan Art Museum, Shanghai, China
'Impression Monet, Entering the Contemporary World', International Art Exhibition, Nanjing, China

2015 'Space Matter', 3812 Gallery, Hong Kong
'Mind-Scape 2' Artists Group Exhibition, 3812 Gallery, Hong Kong
'3812 Artists Group Exhibition', Fine Art Asia 2015, HKCEC, Hong Kong
'Within Sight: Chinese New Paintings at Post Financial Crisis Era', Foundation Taylor, Paris, France
'Magnification: Chinese New Paintings at Post Financial Crisis Era', Chang Jiang Museum of Contemporary Art, Chongqing, China

2014 'Social Landscape', Chengdu, China
'The heavy footprints - The invited exhibition of Nanjing International Art Festival', Nanjing, China
'Dialogue 5:5', Kunstraum Villa Friede, Bonn, Germany
'Empty Cold' - Infra-mince of Snow-scape, SOKA Art Center, Beijing, China
'VibrARTion Switzerland 2014: Forms of the Formless: Exhibition of Chinese Abstract Art', ART-ST-URBAN Museum for Contemporary Art, Switzerland

2013 'YWSZ: The Jiangsu Contemporary Art Study Exhibition', Zhejiang Art Museum, Hangzhou, China
'Moving Beyond', Zhangjiang Art Museum, Shanghai, China
'Forms of the Formless' - Exhibition of Chinese Contemporary Art, Hubei Art Museum, Wuhan, China
'Moving Beyond: Painting In China, 2013', Summerhall, Edinburgh, UK
'Blank to Blank - Inframince Exhibition II', Soka Art Center, Beijing, China
'Mind-Scape' Artists Group Exhibition, 3812 Gallery, Hong Kong
'Forms of the Formless' - Exhibition of Chinese Contemporary Art, Sishang Art Museum, Beijing, China

2012 'Duchamp' Inframince in painting, First Zhuangzi International Conference Parallel Exhibition', Yuan Art Museum, Beijing, China
'Chinese Expressionism - 2012 Oil Painting Invitation Exhibition', Phoenix Art Palace Museum, Wuxi, China
'Self-Essence Nature, Chinese Paintings Towards the Future', Today Art Museum, Beijing, China
'Form of the formless - Contemporary Art from China', Germany
'The 4th Guangzhou Triennial: Disenchantment of Chinese Imagination - Exhibition of Contemporary Chinese Art', Guangzhou Museum of Art, China
'Ink Boundary', Dadatang Art, HuaFu Art, M50 Art District, Shanghai, China

2011 'The Will of China - China Contemporary Art Invitation Exhibition', Museum of Contemporary Art, Beijing, China
'Meeting with Nostalgia', Tour Exhibition of Contemporary Art in Nanjing, Hangzhou, Chengdu and Chongqing, China
'Nanjing Contemporary Art Annual Exhibition', Centre of Contemporary Art Shangdong, Nanjing, China
'The 54th Venice Biennale, Cracked Culture?', Parallel Exhibition of 54th Venice Biennale, Venice, Italy

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

2009 'Spirit of Cultural Traditional China Version', Nanjing - Beijing, China
'Spillover the East', Four People Artwork Exhibition, Ann Brian Art Museum, London, Port Elizabeth and Wellington, South Africa

2008 'Corresponding Nanjing & Chengdu, 2008 Qinghe Contemporary Art Exchange Exhibition', Nanjing Qinghe Current Art Centre / Chengdu No.10 Gallery, China

2007 'China's Neo Painting, A Triumph Over Images 2007 Art China Painting Nomination Exhibition', Shanghai Museum of Art, China
'Autorotation - Nanjing Qinghe Current Art Centre Open Exhibition', Nanjing Qinghe Current Art Centre, China

2006 'Varied Images, China Contemporary Oil Painting Invitation Exhibition', Shanghai Museum of Art, China
'Selected Chinese Canvas Works Exhibition', Jiangsu Provincial Art Museum, Nanjing, China
'South & North - China Oil Painting Exhibition' National Art Museum of China, China

2005 'Land Rich in Beauty Oil Painting Exhibition', Jiangsu Provincial Art Museum, China

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

Award

Martell Artist of the Year 2016 in Hong Kong

Public/Private Collections

Chairman's Collection, MGM Cotai, Macau
Shanghai Art Museum
Jiangsu Provincial Art Museum
Zhuzhong Museum of Art

藝術家履歷

劉國夫

	
1964	生於南京，中國
1985	畢業於南京藝術學院油畫專業

現生活／居住於南京

個展

2018	《顫動的重影 — 劉國夫個展》，3812 畫廊，倫敦
2016	《虛筆 — 劉國夫個展》，3812 畫廊，香港
2015	《劉國夫繪畫沙龍》，3812 畫廊，香港
2011	《異景 — 劉國夫個人作品展》江蘇省美術館 / 北京今日美術館 / 上海美術館，中國

主要聯展

2018	《脈·絡》，藝術家聯展，《台北國際藝術博覽會 2018 》，台北世界貿易中心，台北
2017	《元素 — 王劭音與劉國夫雙個展》，《台北國際藝術博覽會 2017》，台北世界貿易中心，台北
2016	《3812 藝術家聯展》，《典亞藝博 2016》，香港會議展覽中心，香港 <p>《夏季展覽 2016》，藝術家聯展，3812 畫廊，香港</p> 《新朦朧主義》，北京 798 東京畫廊，北京，中國 <p>《抽象中國 2016》，上海明園美術館，上海，中國</p> 《印象莫奈 — 走進當代》，南京國際美展，南京，中國
2015	《空間之奧》，藝術家聯展，3812 畫廊，香港 <p>《心·景 2》，藝術家聯展，3812 畫廊，香港</p> 《3812 藝術家聯展》，《典亞藝博 2015》，香港會議展覽中心，香港 <p>《目光所及 — 後金融危機時代的中國新繪畫》，泰勒基金會，巴黎，法國</p> 《「放大」 後金融危機時代的中國新繪畫》，重慶長江當代美術館，重慶，中國
2014	《社會風景 — 中國當代繪畫中的風景敘事》，成都，中國 <p>《沉實的足跡 — 南京國際美術展特邀展》，南京國際展覽中心，南京，中國</p> 《對話 5:5》中德藝術家聯展，德國波恩當代藝術館，波恩，德國 <p>《空寒 — 自然的虛托邦》，索卡藝術中心，北京，中國</p> 《共振計畫 — 瑞士 2014，無形之形：中國當代抽象藝術展》，聖·烏爾班當代藝術博物館，瑞士

2013	《應無所住·江蘇當代藝術研究展》，浙江美術館，杭州，中國 <p>《逾越》，張江美術館，上海，中國</p> 《中德文化年「無形之形」— 中國當代藝術展》，湖北美術館，武漢，中國 <p>《逾越 — 中國繪畫 2013》，夏宮，愛丁堡，英國</p> 《對白 — 虛薄藝術第二回展》，索卡藝術中心，北京，中國 <p>《心·景》，藝術家聯展，3812 畫廊，香港</p> 《中德文化年「無形之形」— 中國當代藝術展》，寺上美術館，北京，中國
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2012	《虛薄 — 杜尚與莊子》，元典美術館，北京，中國 <p>《中式表現 — 2012 油畫邀請展》，鳳凰藝都美術館，無錫，中國</p> 《心性自然 — 朝向未來的中國繪畫》，今日美術館，北京，中國 <p>《無形之形 — 中國當代藝術邀請展》，德國</p> 《第四屆廣州三年展：去魅中國想像 — 中國當代藝術作品展》，廣東省美術館，廣州，中國 <p>《墨·界》，上海 M50 大德堂，華府，上海，中國</p>
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2011	《中國意志 — 中國當代邀請展》，北京當代美術館，北京，中國 <p>《相遇與鄉愁 — 南京、杭州、成都、重慶四地巡迴展》，中國</p> 《南京當代藝術年度展》，尚東藝術中心，南京，中國 <p>《第 54 屆威尼斯雙年展·平行展 — 破碎的文化 = 今天的人？》，威尼斯，意大利</p>
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2010	《你西我東》，深圳美術館、武漢美術館、西安美術館，中國 <p>《南京當代藝術年度展》，尚東藝術中心，南京，中國</p>
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2009	《文脈精神·中國版本》，南京、北京，中國 <p>《溢出東方·四人作品展》，布萊恩藝術館，倫敦，英國；伊利莎白港、威靈頓，南非</p>
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2008	《對應 — 南京·成都 2008·青和當代美術館學術交流展》，南京青和當代美術館 / 成都空港十號藝術中心，中國
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2007	《超越圖像 — 中國新繪畫 2007 年「藝術當代」架上藝術學術提名展》，上海美術館，中國 <p>《自轉 — 青和當代美術館開館展》，青和當代美術館，南京，中國</p>
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2006	《變異的圖像 — 中國當代油畫邀請展》，上海美術館，中國 <p>《中國油畫名家精品展》，江蘇省美術館，南京，中國</p> 《南北油畫家邀請展》，中國美術館，北京，中國
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2005	《無盡江山油畫展》，江蘇省美術館，南京，中國
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2004	《中國當代藝術邀請展》，南京博物館，南京，中國 <p>《中國當代油畫邀請展》，劉海粟美術館，上海，中國</p>
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獎項

2016 年香港馬爹利非凡藝術人物

機構收藏

澳門美獅美高梅主席典藏

上海美術館

江蘇省美術館

北京築中美術館

About 3812 Gallery

The opening of 3812 London Gallery in the exclusive St. James's district, the most vibrant place for art in the city, marks a major step in the expansion of the gallery's international presence. Established in Hong Kong in 2011, 3812 Gallery is recognized as the city's foremost gallery dealing in Chinese contemporary art, with an expertise in ink work. 3812 London Gallery is dedicated to fostering cultural understanding of Chinese contemporary art with "Oriental Origin and Contemporary Expression". We strive for establishing international dialogue and exchanges by uniting artists, academics, collectors and the general public through our thoughtfully curated art program. We believe that this sharing of cultural identity is essential in the understanding and appreciation of contemporary Chinese art.

Our Name

People often ask what 3812 means? The name was born in 2010 in the French ski resort of Chamonix when founders Calvin Hui and Mark Peaker joined friends to ski the infamous La Vallée Blanche off-piste run. La Vallée Blanche route starts atop the Aiguille du Midi where the treacherous 'arête' ridge (3,812m) must be navigated. The descent that day, under the clear blue skies and towering peaks of Mont Blanc, as we carved our turns in the white powder of La Mer de Glace inspired our passion and imagination. From this inspiration and in homage to the challenges overcome, our name was decided and 3812 Gallery was born.

關於 3812 畫廊

3812 倫敦畫廊的隆重開幕，標誌著畫廊進軍國際的發展宏圖。我們坐落於聖詹姆斯中心區，該地域位置優越，是倫敦生機蓬勃的藝術勝地。3812 畫廊於 2011 年在香港成立，專注經營水墨藝術，被公認為是香港首屈一指的中國當代藝術畫廊。3812 倫敦畫廊致力於促進中國當代藝術的發展，將東方根性以當代方式表現出來。我們竭力為藝術家、學術界人士、收藏家與公眾創造一個國際交流的平台，展示我們精心策劃的藝術項目。3812 畫廊將會繼續站在中國當代藝術前線，以向全球各地宣揚中國文化的深厚底蘊與魅力為目標。

3812 的由來

人們經常問 3812 有何含義？2010 年，畫廊創辦人許劍龍和 Mark Peaker 與友人到法國莎慕尼（Chamonix）著名滑雪勝地白色山谷（La Vallée Blanche）旅遊，並挑戰難度，在正規跑道外滑雪。我們從南針峰（Aiguille Du Midi）頂上開始，雪山海拔 3812 米，危機四伏。那天黃昏，在晴朗的藍天及巍峨的白朗峰（Mont Blanc）下，我們在茫茫白雪的冰川之海自由穿梭，激情及想像力就此迸發。這瞬間的靈感啟發我們把畫廊命名為 3812 畫廊。

Artistic Director	Calvin Hui
Exhibition Team	Agnes Wu, Kaman Wong, Hanson Chan
Graphic Design	Dorothy Chan
藝術總監	許劍龍
展覽團隊	胡靖怡、黃嘉文、陳俊熙
平面設計	陳嘉瑩



Opening Hours Mon - Sat 10:00 am - 6:30 pm
Address 21 Ryder Street, St. James's, London SW1Y 6PX, England
Email info@3812cap.com
Website www.3812gallery.com

開放時間 星期一至星期六 上午十點至下午六點半
地址 英國倫敦聖詹姆斯萊德街 21 號
郵遞區號 SW1Y 6PX
電郵 info@3812cap.com
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GALLERY

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