

Wang Huangsheng :  
*Lifelines*

王璜生：不息之線

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王璜生：不息之線

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**Wang Huangsheng: Lifelines**

**Curator:** Katie Hill

**Artistic Director:** Calvin Hui

**Host:** 3812 Gallery Hong Kong

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# 策展人專論

何凱特 (Katie Hill)

# Curator's Monograph

Katie Hill

# Lifelines

## The Visual Poetics of Wang Huangsheng

**Katie Hill**

*And when the shadow fades and is no more, the light that lingers becomes a shadow to another light.*

*And thus your freedom when it loses its fetters becomes the fetter of a greater freedom.*

*Kahlil Gibran, The Prophet (1923)*

In *Lifelines*, a range of works by the distinguished artist Wang Huangsheng are brought together in a public civic space in the centre of Hong Kong and at 3812 Gallery. ‘Lifeline’ is a term in English that implies the saving of life when one is in urgent need of help and the connotation of rescue is here intended culturally, as a metaphor for Wang’s lines as cultural thread, just as the trunk of a tree steadily grows upwards, supporting all the branches, his lines form the key element throughout his oeuvre. As an important member of the art world and someone whose roles have navigated being a museum director, a founder of

# 生命線

## 王璜生的視覺詩學

**何凱特 (Katie Hill)**

當那陰影消失，餘光便成為另一光亮的陰影。

如此，當你的自由失去鐐铐，它又成為那更大自由的鐐铐。

——卡里·紀伯倫 (Kahlil Gibran)，《先知》(1923年)

著名藝術家王璜生在香港藝術中心和 3812 畫廊中展示了最近一系列藝術創作。「生命線」是英語中的一個術語，意味著當人們迫切需要幫助的時候拯救生命，而拯救的內涵是文化意義上的，作為文化脈絡的隱喻，王璜生的線條就像樹幹一樣向上生長，支撐著所有的枝幹，構成了作品的關鍵元素。作為藝術界重要的成員和美術館館長，以及廣州三年展等大型藝術展覽的創始人，王璜生多年來一直投入於自己的藝術實踐，源源不斷地產出就像一條生命線的延伸。無論在公開場合還是私下，

large-scale art events such as the Guangzhou Triennial and pursuing his own artistic practice over many years, Wang's persistent artistic output and creativity can indeed be understood as a life-line. His varied professional and artistic life has art at its centre, both publicly and privately.

Over the years, in his expansive ink practice, Wang's pursuit of line has departed from a more classical mode in his earlier works to a more experimental abstraction that take various forms – from dense clusters of curvaceous lines lightly swooping in and out to express a sense of uninterrupted movement in space, through to more horizontal modes of thicker lines in his more recent works that are softly textured yet rigorous and bold. Though brush and ink are his principal medium, he also works with textiles, resin, newspaper and barbed wire, expanding his visual language in sustained bodies of work that contain ideas of vision, trace, and metaphor as central threads, each series visually evoking an undefinable visceral sense of being and aesthetic experience.

In the last few years, Wang's exploration of Boundary-Space in his numerous exhibitions, have allowed an engagement with the dynamics of line as an expanded element that has been increasingly freed from representation and containment of form. Newer works here include further explorations of line and composition, as well as non-legible 'calligraphic' paintings that verge on, but do not actually form, language, that in his words, 'recall his classical self as a teenager', when he fervently took up the passion of poetry. The suggestive quality of these works and the expansion of Wang's distinct artistic language are important additions to his earlier series, some of which will be discussed below.

他豐富多彩的職業經歷和藝術生活都以藝術為中心。

王璜生多年來的水墨實踐，對線條的追求使他從早期的傳統方式轉向了更具實驗性的抽象形式，表達出不間斷的空間運動感。在最近的作品中，他用粗獷的線條表達柔和的質感，同時又不失嚴謹和大膽。雖然毛筆和水墨是他的主要媒介，但也同時使用紡織品、樹脂、報紙和鐵絲網，他的視覺語言在一系列作品中不斷擴展，以視覺、痕跡和隱喻為中心線索，每一個系列都在視覺上喚起了一種無法定義的存在和審美體驗。在過去的幾年裏，王璜生在他眾多展覽中對「邊界 — 空間」的探索，使線條作為一種擴展元素，不斷擺脫形式的遏制。在這裏，新近的作品《日課·雜詩詞》是對線條和構圖以及難以辨認的「書法」繪畫的進一步探索，這些畫接近於語言，但實際上並不構成語言。用他的話來說，就是「回憶起少年時的古典自我」，當時他滿懷激情地從事詩詞創作，這些作品的暗示性和王璜生獨特藝術語言的擴展是早期作品的重要延伸。

在「生命線」中，還有一個更深層次的主题——語言。我們讀到的每一件事，每一行文字，都包含著線條，但線條也是構成文字的基本成分，無論是漢字、羅馬字母，還是任何文字。文字本質上就是線條，它形成不同種類的文字，讓人感覺神秘，也讓人回想起我們古老的過去和差異文化的基礎。王璜生的作品中有一種來自線條的平衡張力，暗示著書法，水墨畫的基本

In *Lifelines*, there is one further theme—that of language. Lines are in everything we read, in lines of text but also as the basic component that form words, whether in Chinese characters or the Roman alphabet, or indeed any script. Writing is essentially line and how it formed into so many variant kinds of script feels mysterious and arbitrary, recalling our ancient past and the foundation of different cultures. There is a tension in Wang's work in the balance of the lines, suggestive of calligraphy, the fundamental tenet of ink painting, in the need for compositional harmony. His recent series are finely wrought pieces of almost-language-abstract brush-marks of poetic thin lines of controlled chaos calling to mind the wild cursive script that 'flies' across the paper. The idea of language can be explored as a key form of human communication, with the relationship of 'langue' (language) and 'parole' (speech), as developed by Saussure separating an overall system from what we actually write or say, the specifics of human interaction. Here, language becomes a memory, an illusion, and a trace, of meaning that has passed. The ephemerality of experience echoes the Buddhist notion of emptiness ('that which is form is emptiness, that which is emptiness for) the last line of the Heart Sutra, extracts of which are inscribed in Wang's hand on his recent Moving Image (2017/18) series.

Since the Song dynasty, Chinese landscape painting (山水) has traditionally juxtaposed inscription and image, positioning the relationship of language to representation in a sophisticated dialogue that allows the subjective written thoughts of the artist guide the depicted scene (landscape) as interpretative, experiential and immersive, pertaining to the inner mind and the senses. The artistic language Wang has developed departs from the

原則，這是對構圖的需要。他最近的作品在語言上幾乎是精雕細琢的——抽象的、模糊的詩意線條，讓人聯想起橫貫在紙上的狂野草書。語言的概念可以作為人類交流的一種重要形式，索緒爾 (Ferdinand de Saussure) 發展了語言 (language) 和言語 (speech) 之間的關係，將整個系統與我們實際所寫或所說的、人類互動的具體內容分離開來。在這裡，語言變成了一種記憶、一種幻覺、一種已經逝去意義的痕跡。體驗的短暫性呼應了佛教中「空」的哲學，這是《心經》的起點，在最近的「游·象」(2017/18) 系列中有部分摘錄。

自宋代以來，中國山水畫傳統上將題詞與意象並列，將語言與表現的關係定位在一種複雜的對話中，使藝術家的主觀文字思想能夠對所描繪的場景 (風景) 具備解釋性、體驗性與沉浸感，這是內在的思想和感覺。王璜生的藝術語言脫離了傳統的表達方式，因為它不遵循任何一套表達「規則」，他提出了一種打破形式的方法，使之符合現代性的論述。然而，其對空間平衡與和諧的關注，對明暗 (陰陽) 的張力，以及視覺平面上的漂浮透視感，都有一定的連續性。在探索新的視覺領域時，它的物質性是它所表達的東西所固有的，散發出一種感覺的能量，這種感覺是安靜的愉悅。在從圖像和文字中釋放出線條時，王璜生將線條自由地置於一種純粹的狀態，讓它們的能量以不同的形式流轉。這是對深藏在作品中的道教和佛教思想的回答，

conventional mode in that it does not adhere to any set ‘rules’ of representation, rendering it in line with a discourse of modernity that proposes a breaking down of form. However, there are certain continuums arguably in its attention to spatial balance and harmony, the tension between dark and light (*yin and yang*) and the sense of floating perspective in the visual plane. In exploring new visual territory, its materiality is intrinsic to what it expresses, emitting a kind of energy that is sensory and often quietly joyful. In releasing the lines from both drawing (outline) and writing (script), Wang sets them free into a pure state, allowing their dynamic energies to rove in different formations. This answers to deep-held Daoist and Buddhist systems of thought that are particularly pertinent to ink painting practices in East Asia.

Throughout the twentieth century, the cross-cultural encounters through the flow of ideas in the urban metropolis has led to fertile ground for modernity that has freed artists from allegiances to narrow forms of tradition. In the East Asian context of post-war abstraction, we might think of the Korean monochrome Dansaekhwa artists who used the notion of scribbling ‘*écriture*’ in their layered meditative works, worked in heavily repetitive daubs onto the canvas, creating extraordinary dense concentrations. In the words of Michel Foucault: ‘Writing unfolds like a game that inevitably moves beyond its own rules and finally leaves them behind.’<sup>[1]</sup> In abstraction, the ‘rules’ have been left behind, leaving a huge challenge for the artist as to how one might navigate this non-language, this wide-open field in which anything can occur. In Wang’s works, as suggested in his titles, the lines become a metaphor of existence, the threads of perception, of connection, of direction.

這些思想與東亞的水墨畫實踐相關。

在二十世紀，城市與城市之間的流動產生了跨文化的接觸，為現代化帶來了肥沃的土壤，這也使得藝術家們從狹隘的傳統中解放出來。在戰後的東亞抽象派背景下，我們可能會想到韓國單色畫藝術家，他們在作品中使用了塗鴉的概念，在畫布上進行大量重複的塗抹，創造出異常密集的形式。用米歇爾·福柯（Michel Foucault）的話說：「寫作就像一場超越自己規則的遊戲，並最終將其拋諸腦後」<sup>[1]</sup>。抽象地說，「規則」已經被拋在腦後，這給藝術家留下了一個巨大的挑戰，即如何駕馭非語言的、新的開放領域。在王璜生的作品中，正如他的書名所暗示的那樣，線條成為了對存在和感知的隱喻。

在過去的幾年裡，王璜生的作品已經在世界各地的大型博物館展出。但是，在一個全球化、聯繫日益緊密的世界裡，我們如何處理本土化的問題？如何與充滿變數的現當代文化相關聯？在考慮這個問題的時候，需要仔細考慮「中國」這個巨大的實體，以及藝術家以自己的方式回應地域與世界之間的聯繫。

正如格雷戈里·李（Gregory Lee）在他的新書《對中國的想像》中所言：「中國早期歷史是一個多語言的空間，由一個了解少數民族文化的精英統治」<sup>[2]</sup>。香港無疑是一個以「粵語」為主的城市，在短暫的殖民統治歷史中吸納了眾多群體。它的「口音」是泛亞洲口音，尤其與廣東有關，其藝術實踐和知識傳統

[1]

米歇爾·福柯，〈什麼是作者？在語言、反記憶與實踐中〉。《論文精選與訪談》，伊薩卡，紐約：康奈爾大學出版社，1977，300頁。

[2]

格雷戈里·李，〈中國想像·從歐洲幻想到偉大權力〉，倫敦：赫斯特，2018。

[1]

Michel Foucault, ‘What is an Author?’ in *Language, Counter-Memory, Practice. Selected Essays and Interviews* (Ithaca, New York: Cornell University Press, 1977), p.300.

Wang’s works have been shown in numerous major museums in China and worldwide in the last few years, a measure of his growing recognition as an artist. The proximity to his home province of Guangdong in southern China in this exhibition begs the question of locality in the southern region. In a globalised, increasingly linked-in world, can we return to a sense of the local? How does this bear on the modern contemporary cultural condition that is infused with so many disparate elements? In considering this question, the giant entity that is ‘China’, needs to be considered carefully and the relationship between region, locality and the world to which individual artists respond in multiple ways. As Gregory Lee asserts in his new book *China Imagined*, ‘China’s early history describes a multilingual space, ruled by a homogeneous elite with its own minority culture’.<sup>[2]</sup> Hong Kong is undoubtedly predominantly a ‘Cantonese’ city, which has absorbed numerous groups in its relatively short history of trade and colonial occupation. It’s ‘accent’ is broadly Asian and specifically related to Guangdong, its artistic practices and intellectual traditions also closely connected to traditional Chinese culture with a strongly urban, hybrid contemporaneity. Until recently, though, the border was less porous and the close geographical proximity was a local, rather than a ‘national’ affiliation.

One of the key debates at the turn of the twentieth century in China was about culture. Ink painting as a literati tradition was under severe scrutiny since it symbolised the apparent inability of China to ‘catch up with’ the military and scientific ‘West’ following the aggressive and violent incursions from the mid-nineteenth century, which ultimately resulted in Hong Kong’s positioning as a British trade port in East Asia. Ink was

也與中國傳統文化緊密相連，具有強烈的城市氣息及混合的當代性。

在二十世紀初的中國，水墨畫作為一種文人傳統受到了嚴格的審視。因為它象徵著中國在十九世紀中期遭受侵略後，沒有能力趕上西方的軍事和科學，最終導致香港成為了英國在東亞的貿易港。水墨曾經（現在仍然）被認為是中國文化的精髓，儘管幾個世紀以來它「一成不變」的名聲備受爭議。在儒學受到攻擊的時代，由於水墨畫與特權的聯繫，王朝的覆滅是對水墨作為一種精英形式的威脅。

到上個世紀之交，水墨已經被「現代化」，通過與其他文化的接觸和對舊秩序的摒棄而發生變化。「海派」的現代藝術家們在水墨中發現了新的語言，把它從精英的模子裡抽離出來，變成了更善於觀察社會、更生活、更城市化。可以說，我們可以通過水墨畫來審視中國一個世紀的存在，儘管水墨畫是對過去的徹底否定，但仍然在幾十年的政治混亂中苦苦掙扎。例如徐悲鴻的歷史畫、林風眠的巴黎現代主義、石魯、傅抱石的水墨作品，他們在城市現代主義、新社會和政治敘事中發展出了自己的藝術語言。嶺南畫家高劍父、高奇峰、陳樹人是南方地區的重要畫家，他們在日本繪畫的影響下，結合歐日元素，對水墨進行了現代化改造。這一運動反過來又影響了廣東的年輕畫家，比如趙少昂（1905-1998年），他是高奇峰的學生，

[2]

Gregory Lee, *China Imagined. From European Fantasy to Spectacular Power* (London: Hurst, 2018).

(and is still) perceived as the quintessential Chinese cultural form, though its reputation as ‘unchanging’ for centuries is highly contestable. The overthrow of the dynasty was a severe threat to ink painting as an elite form due to its connection to privilege and refinement at a time when Confucianism was under violent attack by the revolution.

By the turn of the last century, ink painting was already being ‘modernised’ and transformed through encounters with other cultures and the rejection of the old order. Even the artists of the emergent modern period in the Shanghai School had formed new languages in ink, taking it out of the elite mould into something more relevant, socially observant and urban. Arguably, a whole century of survival can be viewed through the lens of the ink painters and their continuous adaptations, despite the radical rejection of the past, tussled with throughout decades of political disruption and devastation. Xu Beihong’s epic figurative allegories, Lin Fengmian’s Parisian-influenced modernism, modern shuimo masters such as Shi Lu and Fu Baoshi, each developed their own artistic language within ink across figuration and landscape, urban modernism, the new society and political imperatives. The Lingnan painters such as Gao Jianfu, Gao Qifeng, Chen Shuren were leaders as the important southern group who modernised ink painting from within, by combining Euro-Japanese elements, influenced by their study in Japan. In turn, this movement influenced younger Guangdong painters, such as the master Zhao Shao-Ang (1905-1998) a student of Gao Qifeng who moved across the border to Hong Kong (along with many others) in 1948.

A notable painting from 1959 by the Guangdong painter

一九四八年和其他許多畫家一起越境來到香港。

一九五九年，廣東畫家楊之光（1930-2016年）一幅著名畫作展示了二十世紀二十年代，年輕的毛澤東在廣州農民運動講習所與年輕新兵聊天的場景，畫面包含了不同的風格元素，這是現代水墨畫的混合形式。它以南方為主題，是具有嶺南特色的歷史繪畫，也契合了中華人民共和國建國十週年對新國畫的要求。從二十世紀四十年代末開始，現代畫家趙無極在巴黎創作了巨幅的抽象畫，但後來他又回歸了水墨傳統。直到二十世紀八十年代，藝術形式的擴展極大地改變了中國的文化環境，同時，當代藝術領域有很多具有活力的藝術家都來自廣東，包括「大尾象」和「陽江組」這樣的群體。

在過去的十年裡，中國經歷了一場水墨革命。從美術學院出來的年輕的工筆畫藝術家，到李津這樣有表現力的當代人文主義作品，後者在拍賣市場上一度拍出了天價。水墨已經擺脫了幾個世紀以來的預期形式。書法藝術也正在蓬勃發展，老一輩的藝術家，如出生於二十世紀四十年代的杭州藝術家王冬齡，也開始涉足國際舞台。在過去的幾年裡，他參加了一些重要的具有里程碑意義的展覽，如大都會博物館的《水墨藝術：當代中國的過去作為現在》（2013）。日前，香港水墨畫家呂壽琨（1919-1975）在牛津的阿什莫林美術館舉辦了一場畫展。呂壽琨的作品在藝術史上被大大低估，事實

Yang Zhiguang (1930-2016) shows a young Mao Zedong chatting on a bridge to his young recruits at the Peasant Movement Training Institute in the 1920s in Guangzhou, showing a variety of different stylistic elements such as outline, splash, shadow and perspective. This hybrid form of modern ink painting answered to a new national framework (*guohua*) marking a decade of the People’s Republic of China, a history painting, displaying a southern subject, with Lingnan features. Fu Baoshi’s moody weather-scapes of sweeping rain and clouds focus on the subject of nature in the immersive, wet climate of Sichuan in the wartime period, where he was able to enhance his techniques in creating wonderfully expressive aesthetic through his distinctive, strongly individualised brushwork. Abroad in Paris from the late 1940s, the modern painter Zhao Wuji produced huge abstract canvases of dynamic energy in oils and yet later in his life, he also returned to ink. His kind of abstraction would have been impossible to develop in China up until the 1980s, when the expansion of art forms and the development of a new avant-garde dramatically changed the cultural environment. Some of the most dynamic and exciting artists in the contemporary art field come from Guangdong, exemplified in collectives such as the Big Tail Elephant Group in the hugely playful and expansive Yangjiang Group.

In the past ten years, a revolution in ink has occurred in China and a range of practices, from young artists working in meticulous and subtle *‘gongbi’* style in the academy, to such highly expressive, humanistic works by the established contemporary master Li Jin, whose prized works are sought for extortionate prices on the auction market. Ink has been freed of the expected

上，水墨現在已經不再是一種媒介，而是一種重要而複雜的藝術話語，它的創作潛力不斷擴大，滲透到電影、動畫、表演、多媒體和裝置藝術中。

王璜生出生於二十世紀五十年代，年輕的時候也經歷了一段艱難時期，他受到過傳統藝術的訓練，並質疑來自傳統或學院派的觀點，他說過：「在廣東現代中國畫的歷史上，既沒有形成獨特的藝術理念，也沒有形成獨特的藝術風格」<sup>[3]</sup>。對於當代水墨，人們更傾向於認為它的一個中心在南京（王璜生學習的地方），一座擁有眾多知名水墨畫畫家的城市。這些藝術家多年來默默地堅持創作水墨畫，區別於北京和上海發展起來的當代藝術。一些南京畫家，如劉丹、徐累在拍賣會上獲得了很高的聲譽，他們的作品獲世界各地重要的博物館收藏。

柯律格（Craig Clunas）探討了明清時期藝術譜系的模式，他指的是「繪畫的話語，同樣來自家庭、財產領域，以及祖先與兩者聯繫在一起的實踐」<sup>[4]</sup>。正如他所斷言的那樣：「因此，這既是對過去的承認，也是對超越的創立、超越的承認」<sup>[5]</sup>。在後毛澤東時代，二十世紀八十年代興起的新水墨藝術，在中國當代藝術的全球話語運動中幾乎沒有得到承認。即使許多藝術家在經歷了多年的文化運動後，已經在實踐中對過去的風格進行了革新。

自二十世紀起，傳承是當代藝術實踐中一個有趣的問題。

<sup>[3]</sup>

王璜生，《參考資料》，未出版，2018年12月。

<sup>[4]</sup>

柯律格 2013，《家風：明清藝術的傳承》。鄧建梅（東亞藝術中心）、余杰榮（中國藝術與文化研究中心副主任）等人著有《中國藝術與文化的家庭模式》，普林斯頓：新澤西州，2013，第 459—474 頁。

<sup>[5]</sup>

柯律格 2013，《家風：明清藝術的傳承》，第 460 頁。

forms it took for centuries, however brilliant and expansive some of the Qing masters such as Bada Shanren (1626-1705) or the famous individualist Shi Tao (1642-1707). Calligraphy has also exploded and older generation artists, such as Hangzhou-based Wang Dongling, born in the 1940s, are inserting themselves onto the global scene. started Important, landmark exhibitions have been mounted in the past few years to mark the significance of the medium, exemplified by the Metropolitan Museum’s Ink Art: Past as Present in Contemporary China (Dec 2013-April 2014). Currently there is an exhibition of Hong Kong ink painter Lui Shoukwan (1919-1975) at the Ashmolean in Oxford, a figure greatly under-appreciated in art history whose belated exposure is reviving interest in a forgotten group who pioneered a distinctive form of ink abstraction in Hong Kong. Indeed, ink is now no longer a medium but an important and complex discourse in art stemming from the expansion of its creative potential, spilling out into film, animation, performance, multi-media and installation.

Wang Huangsheng, born in the 1950s, also came through a difficult period when he was young and describes his experience of learning from the classics as formative in opening up his imagination and fuelling a desire for culture and knowledge. As he acknowledges the lineage of the region in broad terms, he also rejects the idea of coming from a particular tradition or ‘school’ stating, ‘It is safe to say that in the history of modern Chinese painting in Guangdong, there is neither a unique artistic concept nor a unique artistic style.’<sup>[3]</sup> For contemporary ink painting, one is more likely to think of a classical centre such as Nanjing (where lao Wang studied), a city with a significant number of established ink painters who have been quietly and continuously produced

由於中國政治的劇烈變化，直至二十世紀七十年代末的這段時期，其特點是與傳統文化價值觀的決裂和鬥爭。此時傳承問題處於混亂狀態，許多當代畫家都是按照他們的學術訓練和所就讀的系別（油畫、水墨、版畫、雕塑等）來定義，學院派有其地域和歷史的因素，延續著一定的方法、意識形態和風格。

可以說，中國文化的地域性在語言意義上是優越的，比如中國東南部文人在江南地區有著強烈的認同感，這與南宋傳統的傳承有關。然而二十世紀後期全球化的複雜關係、藝術形式的擴張，以及藝術運動的不斷增多也模糊了「地域風格」的概念。儘管如此，文化特異性對於尋求承認和理解至關重要，它需要許多因素，例如社會、地理文化共同決定。如果說美術院校所在的城市為中國藝術劃分了版圖（北京、上海、廣州、杭州、南京、重慶），那麼中國仍然有藝術家自己的「圈子」，他們通過特定的方言與美食，將自己與「老家」聯繫在一起。

作為一名藝術家，王璜生在中國的地位非常高，這是由於他在藝術界作為領導者和思想者的崇高地位。在他的職業生涯中，他行走在不同的城市之間。然而，他對線條的運用及其作品的敏銳性，都讓人在很多方面想起了與潮州、閩南文化聯繫在一起的優雅氣質。當他提到潮州文化時，他就會進入一種詩意的模式：「潮州音樂清麗、綿密的節律和潮州戲文宛轉、清悠的古典韻味，還有潮州抽紗、潮州工夫茶、潮州菜……所有

ink paintings for many years in a culture that is well known for being reluctant to accept contemporary conceptual art that has burgeoned in the major centres of Beijing and Shanghai. Some of the Nanjing painters such as Liu Dan and Xu Lei, have achieved prestigious recognition in impressive auction sales and their works are held in numerous important museum collections worldwide.

Craig Clunas explores the patterns of artistic lineage in the Ming and Qing (*zi cheng yijia*) referring to ‘the discourse of painting, but equally [as much from] the realm of family, property, and the practices that link ancestors to both’.<sup>[4]</sup> As he asserts: ‘It is thus simultaneously an act of acknowledgment of the past (since the phrase is never used without a listing of the names and sometimes the achievements of the masters who have been studied) and one of founding, of supercession, of going beyond.’<sup>[5]</sup> In the post-Mao period, ink was barely acknowledged in the global discourse of contemporary Chinese art during its emergence in the 1980s, even if many artists were renewing it in their practice, after years of problematic political manoeuvres in the cultural field.

From the late twentieth century onwards, lineage is an interesting question to consider in the development of contemporary art practice. Due to the radical political changes in China, the period up to the late 1970s is marked by rupture and a struggle against traditional cultural values so the question of lineage is left in a state of disarray, broken by rigid ideology. Many contemporary painters have been defined by their academic training and the department they attended (oil, ink, printmaking, sculpture etc.) and the structure of the academy has its regional and historical lineage, continuing certain approaches, ideologies and styles.

這一切，無不以不溫不燥的用心和純正細膩的做功而將『精緻』一詞的含義發揮到了淋漓盡致的極限」<sup>[6]</sup>。王璜生近幾年的作品中，以其細膩的美學表現轉化情感。在《游·象》系列中，有一種流動的、液態的能量。隨著水墨的暈染，出現斑駁的筆觸，這些筆觸似水花連綿向外流淌。然而，他的作品也涉及與現實政治的關聯，在象徵痛苦、區隔和暴力的作品中，他將紅色的紗布描述為包紮傷口的繃帶，而鋒刃的鐵絲網讓人想起邊境管制和監禁。

#### 日課·雜詩詞——未說出的話

王璜生新系列的書法性作品，將繪畫般的色彩和筆觸註入到流動的草書書寫裏，繁雜的文字好似冥想時的思緒，浸潤在古典的情懷與時間的內省中。作品的字裏行間透露著偶發的思想，通過肆意自由的繪畫性筆觸加以詮釋，同時喚起的，還有藝術家對潛意識的挖掘，以及對無法轉譯的思想觀念進行視覺語言式的言說。大自然中的片刻景致——如月亮山川，以及對歷史與古典的崇敬，也都融合在雜詩詞所組成的單一文本中了。即使是碎片化的，卻也是充盈滿溢的，當碎片化的思緒以一種非言語的意識隨著大腦中的韻律呈現出來時，這些文字反映的恰是心靈上充滿創意的生命力。

在視覺上，這些「書法性繪畫」既不是純粹的繪畫，也不

<sup>[6]</sup>
<sup>[6]</sup> 王璜生，《筆記》，12月18日。

<sup>[4]</sup>
<sup>[4]</sup> Craig Clunas, 2013. “The Family Style: Art as Lineage in the Ming and Qing”. In *The Family Model in Chinese Art and Culture*, ed. Jerome Silbergeld and Dora C. Y. Ching (Kinmay Tang Center for East Asian Art. Princeton: New Jersey, 2013), 459-474.

<sup>[5]</sup>
<sup>[5]</sup> Clunas, ‘The Family Style’, p.460.



Beneath this structure though, are psychological impulses that carry longer family histories following political division, exile or migration. Tracing regional cultural affiliations can lead to fruitful insights into an artistic approach over a lifetime, where often the legacy of ‘home’ can be discerned at a deeper level.

Arguably the regional aspect of Chinese culture is privileged in the culinary and linguistic sense, even though the lineage of the literati in south-east China has a strong sense of identity in the Jiangnan region associated with the lineage of the Southern Song lyrical tradition. The specifics of localised regional identity in art can perhaps define a broad sensibility, yet the complicating factors of late twentieth-century globalisation, the expansion of artistic forms, and the increasing movement of artists also obfuscates and refutes the idea of ‘regional style’. Nevertheless, cultural specificity is vital to seek to acknowledge and understand, even if this entails numerous factors – social, geographical cultural, generational. If the main cities housing the elite art academies have formed major cultural hubs of artistic activity (Beijing, Shanghai, Guangzhou, Hangzhou, Nanjing, Chongqing), there are still networks of artists in China who have their own regional ‘circles’ (*quanzi*), particularly associated with the ‘*laojia*’ (old home) through dialect and food.

As an artist, Wang Huangsheng is unusually broadly connected in China due to his prestigious position in the art world as a leading organiser and thinker, moving from city to city at different times in his career. Yet his use of line and the sensitive quality of the work does in many ways recall a south-eastern gentility connected to a cultural affiliation with Chaozhou and Fujian, what he calls ‘the gentle and appropriate comfort in the

是純粹的書法，而是兩者的結合。在這裡，色彩構建了整件作品，柔和的棕色調被相異的藍色、黃色、綠色所消滅，就好像顏色本身即是這一系列作品的情緒標記。此外從美學角度來說，藝術家對色彩的使用是對傳統本身的暗示，比如唐代的青綠設

色，是用來表示四季轉換的色調。在具詩意的風景畫傳統中，顏色是很重要的元素之一，它時常在構圖中起著微妙的作用，與細緻入微的墨色相互平衡。在書法這門學問中，《日課》作為冥想活動的一部分，喚起了藝術家日常思緒的律動，藉由每日儀式性的實踐以達到「修為」與「覺悟」的境界，在這一一生中，是通往掌握形式必然的旅程。

王璜生的新藝術樣式作為一種實驗性的、以流暢的草書書寫呈現出來的個人表達，它們也讓人想起二十世紀初的現代主義時刻，喬伊斯（James Joyce）及吳爾夫（Virginia Woolf）等偉大的作家將「碎片式言語」和「意識流」引入了文學寫作當中。在近現代，中國的語言也經歷過類似的轉化期，例如從承載著百年歷史的古典文言文體式，到五四運動時期為了方便交流溝通所轉化成的現代白話文體式。此外，在二十世紀中期至晚期，也是藝術家的孩提時代，此時毛時代的意識形態語彙也被近期興起的新舊混雜的語彙所取代。在王璜生的作品中，詩意與古典的語彙也呈現出他對於中國幾百世紀累積的豐富文化的濃厚興趣。也許這一系列當代的繪畫作品看似簡單，但顯然

work of the silk thread and the ancient meaning of elegant’. He lights up into poetic mode when mentioning Chaozhou culture: ‘Chaozhou music is clear, with a dense rhythm, the classical charm of Chaozhou, Chaozhou drawn yarn, Chaozhou tea, Chaozhou cuisine... all of this, the warmth of the heart and the pure and delicate workmanship have brought the meaning of the word “exquisite” to the limit.’<sup>[6]</sup> The sensibility is transferred in Wang’s works in the past few years in his delicacy of execution and aesthetics. In the Moving Visions series, there is a flowing, liquid energy to them, with deeper masses of darker washes of ink out of which emerge areas of flecked strokes streaming outwards in a splashy continuum. Nevertheless, his work also deals with a tangential engagement with *realpolitik*, in works that deal with pain, separation and violence, evoked in the red-soaked gauze that he describes as bandages covering wounds and the curving spiked wires calling to mind border-control and imprisonment.

#### Daily Practice - Poetry prose – the Unspoken Word

These magnificent new calligraphic works act as paintings that infuse colour into fluid cursive script, in which miscellaneous words act as meditative thoughts steeped in classical allusion and subjective moments of time. Wang’s words transfer random thoughts, interpreted through the painterly sweep of the brush, invoking writing that taps into the subconscious train of thought, which is barely translatable. Snippets of nature – the moon, mountains and streams – and reverence for history and classicism are mixed up into a piece of prose that is shaped into a single text. Fragmented yet contained, they mirror the creative life-force of the mind, as fragmented ideas move through the cel-

層層堆疊的繁雜草書所富含的，是美學上與概念上對於過往歷史的回應與迴響。

#### 象、虛空與生命力

在王璜生的全部作品中，作品的標題承載了作品的構思：「游·象」、「空象」、「痕象」，隨著時間的推移，這為他的作品創造了一種節奏。「游·象」喚起了創始之物，在宇宙的深處，承載著超越人類控制的神秘內涵。它掩蓋了技巧，形式的自發性形成了自己的力量，演變為各式漂浮在空中的線條；就像成群的鳥群，呈現出一種詩意而神奇的盤旋運動；另一方面，他的「線象」報紙系列更具有鄉土氣息，線條隨意地塗在印刷品上，難以辨認的形式在頁面上遊動，將已經存在的文本覆蓋了起來。

吾不知其名，強字之曰道，強為之名曰大。

——《老子》第 25 章<sup>[7]</sup>

「空象」系列是更純粹的白色上的白色，由彎曲的線條產生的紋理質感，似乎被編織在紙上或從紙中突出出來。這些較小的離散的作品有一種現代主義的視覺。在英語國家中，這讓人想起上世紀三十年代本·尼科爾森（Ben Nicholson）的白色浮雕，但作為實體形式的白色空間是中國畫不可分割的一部分。何為民說：「空的空間是一種哲學概念，它是空虛或虛

<sup>[6]</sup>

Wang, “Notes”, Dec 18.

<sup>[7]</sup>

《老子》，劉引，《語言—悖論—詩學》，新澤西：普林斯頓大學出版社，第 6 頁。

ebral sphere in a ‘mindful’ rhythm of unspoken words.

Visually, these calligraphic paintings are neither pure painting, nor pure calligraphy, thereby fusing the two forms into one.

Colour pallets structure the works, so that a soft brown tone in one is offset by different blues, yellows and greens in others, as though colour itself acts as a marker of the work’s mood within a series. The use of colour aesthetically informs references to tradition itself, such as the blue-greens of the Tang dynasty and the tonal use of colours to denote the change in seasons. In the poetic landscape tradition, colour is an essential component, often acting subtly within the composition to offset the nuanced dark-to-pale ink tones. The Daily Practice works invoke the daily internal rhythm of the mind as a meditative activity in the discipline of calligraphy, necessitated by the need to practice as a daily ritual for the attainment of ‘cultivation’ and enlightenment, in the inevitable journey towards mastery of the form over a lifetime.

As experimental, personal forms of expression rendered as flowing cursive strokes, they also recall the modernist moment of the early twentieth century when fragments of speech and ‘stream of consciousness’ were brought into fictional work by great writers such as James Joyce and Virginia Woolf. Language in China has gone through similar transformations in the modern period, from the dense classical forms holding centuries of literary stylistic references into a modern vernacular style to affect more accessible communication brought about in the May Fourth era. Beyond this, the intricate ideological terminology of Maoism in the mid to late twentieth century by which Wang would be surrounded during his youth, has been supplanted by the recent revival and appreciation of the greater richness of lan-

無的同義詞」。道家提倡的是「達到空的極限，保持極端的靜

止」，並進一步認為「只有道可以積累空間」，「空間是心靈

的齋戒」（心齋）（《莊子》第4章）<sup>[8]</sup>。在王璜生所有作品中，

空白是構成平衡的重要組成部分。

### 痕與隱喻

在「痕象」與「箴象」系列中，王璜生使用了一種較厚的、有紋理的線條。《痕象 160925》顯示了一團帶狀的線，它們從黑暗中浮現出來，隨著視覺向上移動而變得明亮。對空間的感知在浮動的視角中有效地被創造出來，並在一個無法定義的圖形中產生深度錯覺，以此進入視覺的漩渦。在英語翻譯中，「隱喻」一詞來源於希臘語中的 metapherein。王璜生的隱喻可以理解為與傳統和人類的對話，這是一種當下的對話，在他使用的物質語言和視覺語言中產生共鳴。這種共鳴可能是互文的，也可能是跨時間的。在中國的山崖石壁上，可以看到幾個世紀以來的題詞，那些鐫刻的文字可以作為轉譯的場所，製作拓片，作為紀念並將這種痕跡隨身攜帶。這些朝聖之旅標誌著時光的流逝，追溯著先行者的足跡。痕跡深深地嵌入社會，形成了一種將現在與過去聯繫在一起的集體意識。

王璜生「牆」系列的作品體現出一種更為自信的品質。細紗布的線是飽和的，層次感很強，形成了固體的區塊、重疊，

guage encompassing old and new lexicons. Wang’s use of poetic and archaic terms displays his deep interest in the accumulative abundance of culture over centuries if not millennia. These contemporary paintings perhaps make it look easy, but the apparent ‘chaotic’ script where characters overlay each other, contains a fusion of aesthetic and conceptual meanings that echo and reverberate with the past.

### Visions, Vacancy and Life-force

In Wang’s oeuvre, the works’ titles carry ideas for multiple works that are produced in series: Moving Visions, Vacancy Visions, Trace Visions creating a kind of longer rhythm to his work over time. The word ‘Life’ has many variations in the Chinese lexicon using different word combinations and perhaps the openness of Wang’s works carry different possible interpretations. Moving Visions evoke primordial matter (生物), deep in the universe or cosmos, carrying connotations of the mystery of physical forces beyond human control or understanding. They are executed with apparent ease masking great skill, and the spontaneity of form seems to carry its own force, evolving into varied masses of lines floating up across the void. Like giant flocks of birds or clusters of bees, they take on a swirling movement that is poetic and magical. On the other hand, his newspaper series have a more vernacular quality, with the freedom of lines scrawled over print, overlaying already inscribed meaning with illegible marks moving across the page.

*I do not know its name, but force myself to nickname it ‘Dao’*

*Force myself to name it ‘great’* <sup>[7]</sup>

Vacancy Visions are purer, white on white, with a textural

並在水墨的細微差別上形成不同的紋理。在這裡，偶然性和不可預測的元素以物質的方式介入，這既是事先準備的，也是即時的。作品的水平構圖與多年來形成的流動圖形產生對比，王璜生在兩個方向同時進行，呈現著來自同一源頭的多重視角，就像他的創作以不同的方式介入：雕塑裝置、動態影像，讓人在鐵絲網中看到更嚴酷的社會（和政治）現實，只有光和影才能使之柔和。因此，線條具有多種形式和方向。

本次展覽中，作品的空間、材料和視覺感知方法與當代理論、佛教思想的內涵相一致的。因為只能通過語言來表達，文字試圖闡述作品的意義，以提供一種新的敘事。然而，文字不足以表達，也許王璜生的作品應該留給自己去闡明。在觀看和體驗的過程中，它們是一種發自內心的、精神上的生命線，將我們的存在與這個神秘的世界聯繫在一起。

有一天， he 會用雙手建造一座雕像

當他試圖理解的時候， 總是那麼溫柔

他從來沒有真正策劃過的這個花招

現在你生活在生命線中

我們移動

在生命線中

我們行走

在生命線中

<sup>[8]</sup>

何為民，《空間的奧秘：一個二十世紀的中國繪畫展》，阿什莫爾博物館，牛津，2005。

參見：

https://www.heweimin.org/

Texts/mystery\_of\_empty\_space.pdf

<sup>[7]</sup>

Laozi, quoted in James Liu, *Language-Paradox- Poetics*. (New Jersey: Princeton University Press), 6.

quality produced by the thin, curvaceous lines appearing to be woven into or protruding out of the paper. These smaller discrete works have a modernist feel to them, as they reach towards two-dimensional sculptural form in blank monochrome. In the English context, these recall Ben Nicholson's White Reliefs in the 1930s, but white space as solid form is an integral part of Chinese painting. In the words of He Weimin: 'Empty space is a philosophical concept, it is a synonymy of void or nothingness. Daoism advocated 'attaining the limit of empty space, retaining extreme stillness (Lao Zi 16), further regarding that 'only the Dao (Way) accumulates space. Space is the fasting of the heart' (Zhuangzi Chapter 4, Worldly Business Among Humans).'<sup>[8]</sup> White space is present in all of Wang's works as a vital component of compositional equilibrium.

### Traces and Metaphors

In the Trace and Metaphor series, Wang's 'Visions' gain a different feeling. Using thicker, textured lines, they contain a less fluid aspect in the lines, which appear floating but are imprinted showing delicate cloth from which they are imprinted. The black and white Trace Vision 160925 shows a mass of ribbon-like strands that float over each other from a dark lower ground that lightens as the eye moves upwards. The perception of space is effectively created in a kind of floating perspective producing a sense of depth in an undefined pictorial enclosure that acts as a vortex into which the eye enters. The word Metaphor, in the English translation, is derived from the Greek *metapherein*: to transfer. The idea of transference is a long tradition in East Asian art, often confused in the complex issues of 'authenticity' and 'copy'. But

我們投擲

所以生活在愛中

——史班杜芭蕾，《生命線》（1982年）

<sup>[8]</sup>

He Weimin, "The Mystery of Empty Space, An exhibition of twentieth century Chinese painting." Ashmolean Museum, Oxford, 26th July-16th October, 2005.

See:

[https://www.heweimin.org/Texts/mystery\\_of\\_empty\\_space.pdf](https://www.heweimin.org/Texts/mystery_of_empty_space.pdf)

taking an image of something is the time-old method of print-making, the imprint. Wang's traces and metaphors might be understood as a dialogue with tradition or early human settlement, a conversation in the present that echoes and reverberates in its use of material and visual language that is perhaps both inter-textual and trans-temporal. On mountainsides in China, one can witness centuries of inscription, carved characters that act as sites for transference, from which are taken rubbings, as a trace to commemorate and take with you. These pilgrimages mark time gone by, to retrace the steps of previous travellers. Both inscription and the trace are deeply embedded in society, forming a kind of collective consciousness that binds the present to the past.

In Wang's Wall series of 2017, there is a more assertive quality. The thick lines of fine gauze are saturated and layered cumulatively creating a solid blockage, allowing overlap to create varied textures in the nuances of the ink's application. Here, the element of chance and unpredictability intervenes in material ways and the tension of the final piece again plays intent against nature or physics in the process of production that is both prepared and instantaneous. The horizontality of these works lies in contrast with the flowing swirls developed over a period of several years. Wang keeps the two directions going simultaneously, presenting a multiple perspective that emanates from the same source, just as his paintings float and flutter in different modes. The three-dimensional sculptural installations, moving image works and solid resin forms expand one's view towards a harsher material (and political) reality in the spiked barbed wire, softened only with light and shadow. Lines thus take numerous forms and directions and in this exhibition, the range is nevertheless uni-

# 日課 · 雜詩詞

紙本繪畫

「日課」是中國人文化修為的一種方式，書法練習，廢紙三千；而詩文寫作，抒懷遊戲。《日課·雜詩詞》來自於對自己二十世紀七十年代青少年時期古典詩詞習作的重新書寫，在這樣的書法練習日課中對當年「古典少年」情懷的重讀與釋放。

— 王璜生

## Daily-Practice, the Prose Poetries

### Painting on paper

Daily-Practice is a way for Chinese to cultivate cultures. We would waste thousands of paper sheets just for practicing calligraphy, but poetry writings are more like playing a game of expressing emotions. In this work, I rewrote some classical poetries created by myself in the 1970s, and during this Daily-Practice of calligraphy, I reread and released my feelings of being a youth who had a classical sensibility.

[ Wang Huangsheng ]

fied in the singularity of the artist's approach to space, material and visual perception grounded in contemporary theory and ancient Buddhist thought. Words are intended to make sense of the works shown together here across two spaces to provide an attempted narrative, as we can only articulate through language. However, these words remain inadequate and perhaps Wang Huangsheng's works should be left to speak for themselves. In viewing and experiencing them, we might get a sense of them as heartfelt, spiritual lifelines that connect our existence with the mysterious world.

*One day he'll build a statue with his hands*

*So gentle when he tries to understand*

*This subterfuge he never really planned*

*Now you're living in the lifeline*

*We're moving*

*In the lifeline*

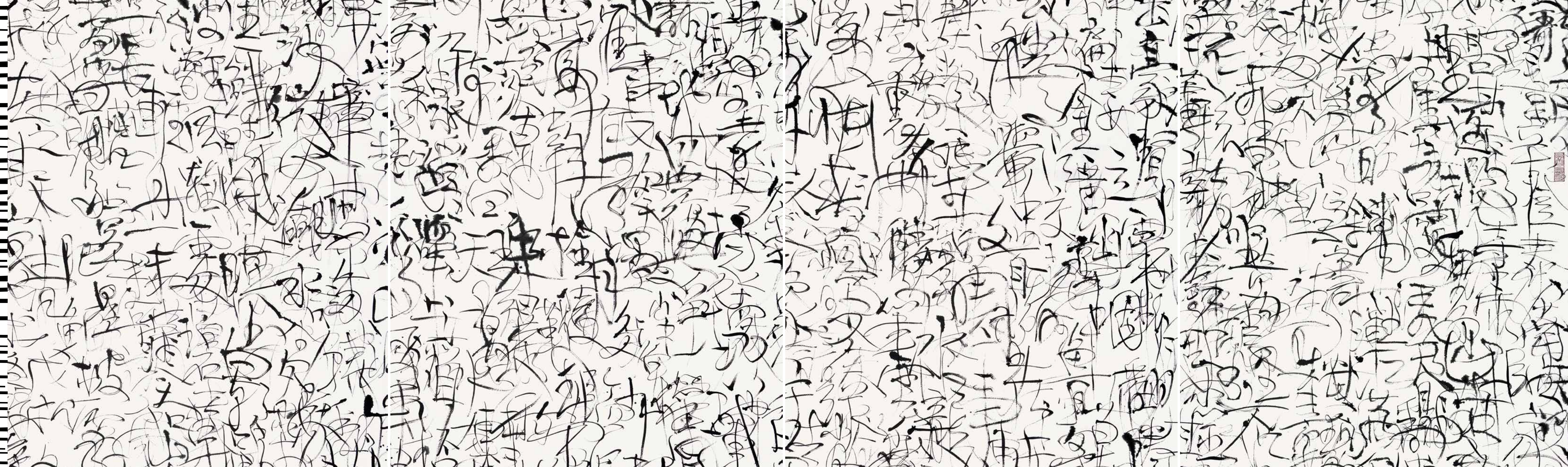
*We're walking*

*In the lifeline*

*We're throwing*

*So live and let live in love*

*Spandau Ballet, Lifeline (1982)*





日課 雜語 181130 / 紙本水墨  
Daily Practice, the Prose Poetries 181130 / Ink on paper  
248 × 496cm / 2018

### 釋文

**滿江紅 題辛亥秋臨家君仿趙千里《江山秋色圖卷》** 廿尺瑤箋，橫

萬里江山秋色。看是處，危峰疊嶂，樹紅潭碧。松柏含煙籠野寺，沙汀歸雁驚行客。聞琅玕深處響淙淙，流泉激。

故園事，旋追憶，荒廟裡，淋漓墨。愛移山倒海，何人曾識？趙子別裁丘壑圖，家君揮灑丹青筆。笑效顰，裝點舊山河，求鞭策。

■ **浣溪沙** 夜雨平池翻綠萍，橫波春色動春情，菜花飛雪蝶輕輕。

潤土農夫栽豆急，平階燕子落花聲，卻吟江遠楚天青。

■ **念奴嬌 甘露寺雨中望焦山** 暴風狂雨，漫江天，翻浪吞舟飛雪。屹立蕭蕭甘露寺，遙望焦山半缺。萬里風光，一杯濁酒，瀟灑胸懷闊。甚心聽取：江神淒泣

幽咽。莫問龍躍雲騰，蛟潛在水，多少稱豪傑。獨恨大江流不語，拔劍驚天欲裂。昔日旌旗，今朝松柏，曾染英雄血。興亡舊事，傷心惟有明月。

■ **臨江仙 雨中望韓江** 暴雨橫風狂掃樹，滔天江水奔洪。浪濤飛起小山峰。天傾還地覆，拔劍劈妖龍。

雨霽潮平晴萬里，朝霞曉霧濛濛。輕舟一葉向春風。碧川飛鷺白，肥鰕落花紅。

■ **水調歌頭 登泰山南天門樓** 岱嶽窮千仞，高閣攬群山，浩蕩山川起伏，八百里方圓。飛鳥清音聒耳，落日斜暉滿目，長嘯拍雕欄。空谷松濤怒，峭壁裂飛泉。

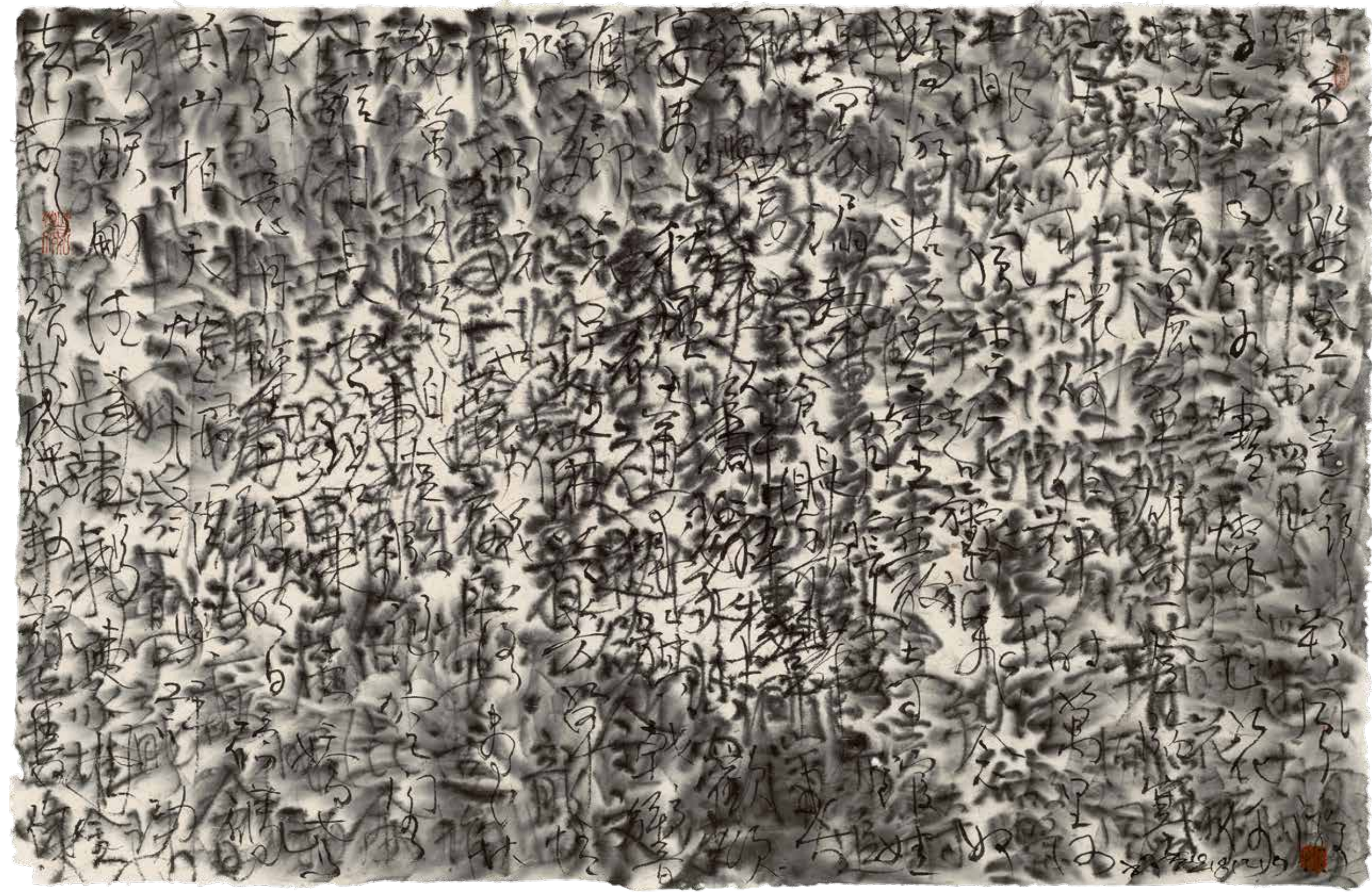
坐震方，為坤柱，此登天。形勢鍾靈毓秀，千古出豪賢。雲斷翻騰沂渤，野遍金黃齊魯，胸拓獨欣然。舉首望軒逸，鳶戾絕雲巔。

■ **水龍吟** 大江日夜奔騰，雲崩岸闊波濤壯。春風又綠，雨收天碧，萬千氣象。千里江行，憑高矚目，抒懷馳想。對天翻地覆，崢嶸往事，東流水，長歌唱。

多少英雄相望，念當年，金陵春漲。血流未盡，灰飛未歇，軒轅惆悵。江水滔滔，舉杯酌酒，英靈無恙。為河山裝點，恣情揮筆，寫

多嬌狀。■ **浪淘沙 微山湖** 水入夕陽天，帆影翩翩，金鱗開映白鷗旋。好個波輕風軟處，碧草晴煙。明月照長川，一抹寒山，

高歌吹笛酒盈船。豈是坡翁還與客，我在其間。（王璜生二十世紀七十年代舊作）

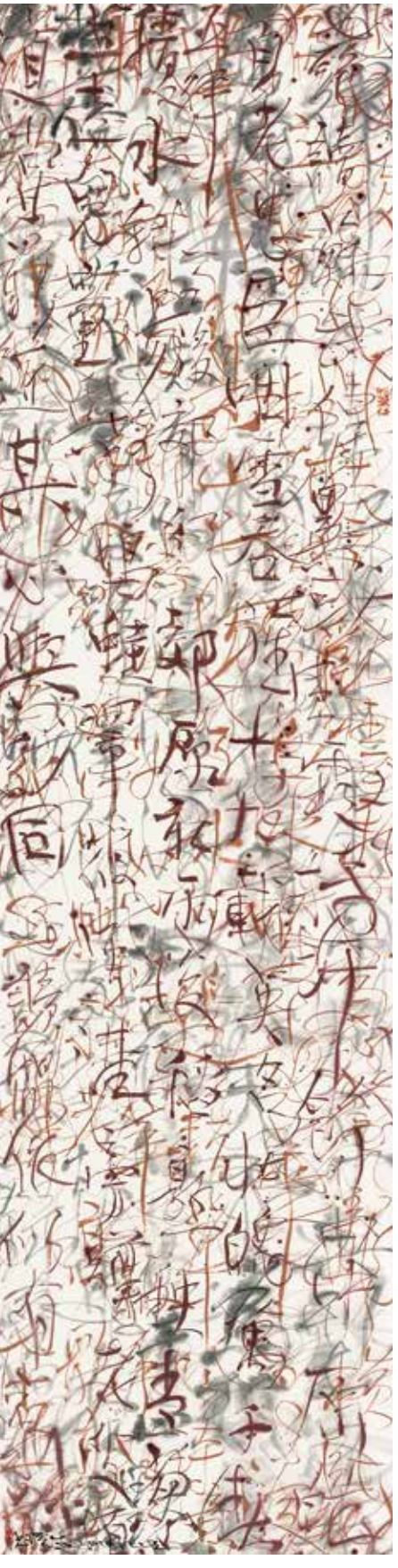


日課 雜詞 181219 / 紙本水墨  
Daily-Practice, the Prose Poetries 181219 / Ink on paper  
54 × 69cm / 2018

### 釋文

**雜詞 181219 清平樂 登八達嶺** 朔風激烈，朝雨紛如雪。燦燦山花何挺發？滿灑英雄熱血。登臨塞上天低，壯懷豈似平時。萬里河山眼底，風雲一叱齊飛。 ■ **念奴嬌 遊姑蘇靈巖山** 館娃宮裡，漏聲長，歌舞春風濃烈。不許醉中歡宴盡，秋壓南來旗戟。響屨廊荒，吳王井冷，芳草情脈脈。風流一世，梨花落盡秋色。萬里獨自登臨，涵空閣上，縱目長空碧。來去矯鳶天外意，月鑑井欄明白。磅礴關山，拍天煙浪，誰與評功績。聯翩往事，鷗夷舟去無跡。 ■ **賀新郎 甲寅四月廿四遊無錫、泛太湖** 震澤滄波碧。我來時，花洲初暑，水天如一。萬頃平湖風驟起，浩蕩情懷無極。望故壘江山春色。吳越旌旗爭奪地，到如今，惟有陰霞赤。追往事，意愴惻。葦濱蓼嶼聲蕭瑟。水涵空，空涵水處，孰歌祖述。欲令文魚為警乘，儼首六龍遊弋。駕一葉扁舟安適。誰識少年心事重，向崑崙奮展垂天翼。煙滿眼，正風急。 ■ **水調歌頭 登高** 今日我重九，十六好登高。龍珠石上騁望，長嘯氣雄豪。金素霜風林響，翠碧遙峰雲淡，帆影逐奔濤。莫道秋將晚，啼鳥似花朝。藉綠茵，諸父執，論劉曹，浮沉往事千古，容易失俊髦。為滌人間塵垢，欲與雲山同意，老筆更凌霄。冉冉斜陽里，海闊浪滔滔。 ■ **江城子 登岳陽樓** 洞庭萬頃雨雲收，日光浮，水光悠。岸絕濤高，山勢斷江流。一點君山帆影裡，天地闊，有沙鷗。長風滾滾激雙眸，志豪邁，氣難侔。三尺玉龍，我欲斬潛虬。拍遍欄杆閒嘯傲，搖彩筆，寫神州。

（王璜生二十世紀七十年代舊作）



日課·雜畫 181220 \ 181222 \ 181223 \ 181224 / 紙本水墨設色  
Daily-Practice, the Prose Poetries 181220 \ 181222 \ 181223 \ 181224 / Ink and colour on paper  
248 x 62cm \ 2018





日課·雜詩181220局部／紙本水墨設色  
Daily Practice, the Prose Poetries 181220, Details / Ink and colour on paper  
248×62cm / 2018

## 釋文

**七古 我欲** 我欲登高望海天，海天澄碧不見邊。我欲揮毫寫山川，山川浩蕩出雲煙。世人誰曾解我意，紛紛桃李競春妍。心似滄波澈，胸共長天闊。山川神秀造化鍾，彩筆摩空貫日月。 ■ **五絕 重陽自題** 江漢奔騰岱嶽高，河山萬里供揮毫。擎天作柱如椽筆，蕩滌塵沙是浪濤。 ■ **五律 重陽** 塞外雁飛急，嶺南菊未開。翠崖紅葉變，爽氣西山來。掃徑緣迎客，持螯更舉杯。登高天地闊，嘯傲發雄才。 ■ **七律 遊西湖孤山** 步向孤山處處宜，似是暗香疏影時。嶺開宿霧悠悠遠，花冒晴潭款款飛。雲上鯨波波上鳥，詩中圖畫畫中詩。亭前招鶴高人去，梅老猶抽窈窕枝。 ■ **五律 登鐘山** 故壘侵侵變，大江莽莽流。崢嶸橫赤氣，隱映出芳洲。松柏帝陵色，山川遊子眸。盎然詩畫意，處處足冥搜。 (王璜生二十世紀七十年代舊作)



日課 雜詩 18124 局部 / 紙本水墨設色  
Daily Practice, the Prose Poetries 18124, Details / Ink and colour on paper  
248×62cm / 2018

釋文

七絕 金陵偶題 帝王城闕紫煙沉，明月江頭一片心。共念滄桑多變化，英雄感慨古來深。

七絕 秋興 寒林漠漠氣蕭森，白水紅蕖對碧岑。一鳥截波江岸靜，有人獨立作長吟。

七律 卜居 心遠地偏靜悄然，雨餘薄霧看新田。簷間雙燕輕輕過，籬角雜花色色鮮。

野鶴歸來眠水際，畫朋相訪傍嬋娟。朝朝洗筆臨清淺，一曲橫渠繞屋前。

五律 遊嶗 山夜歸 仄徑盤山障，平林迴海湄。踐苔泉甚箭，映水月生輝。夜聽村舂急，風傳更鼓微。

搖燈動籬影，輕扣野人扉。

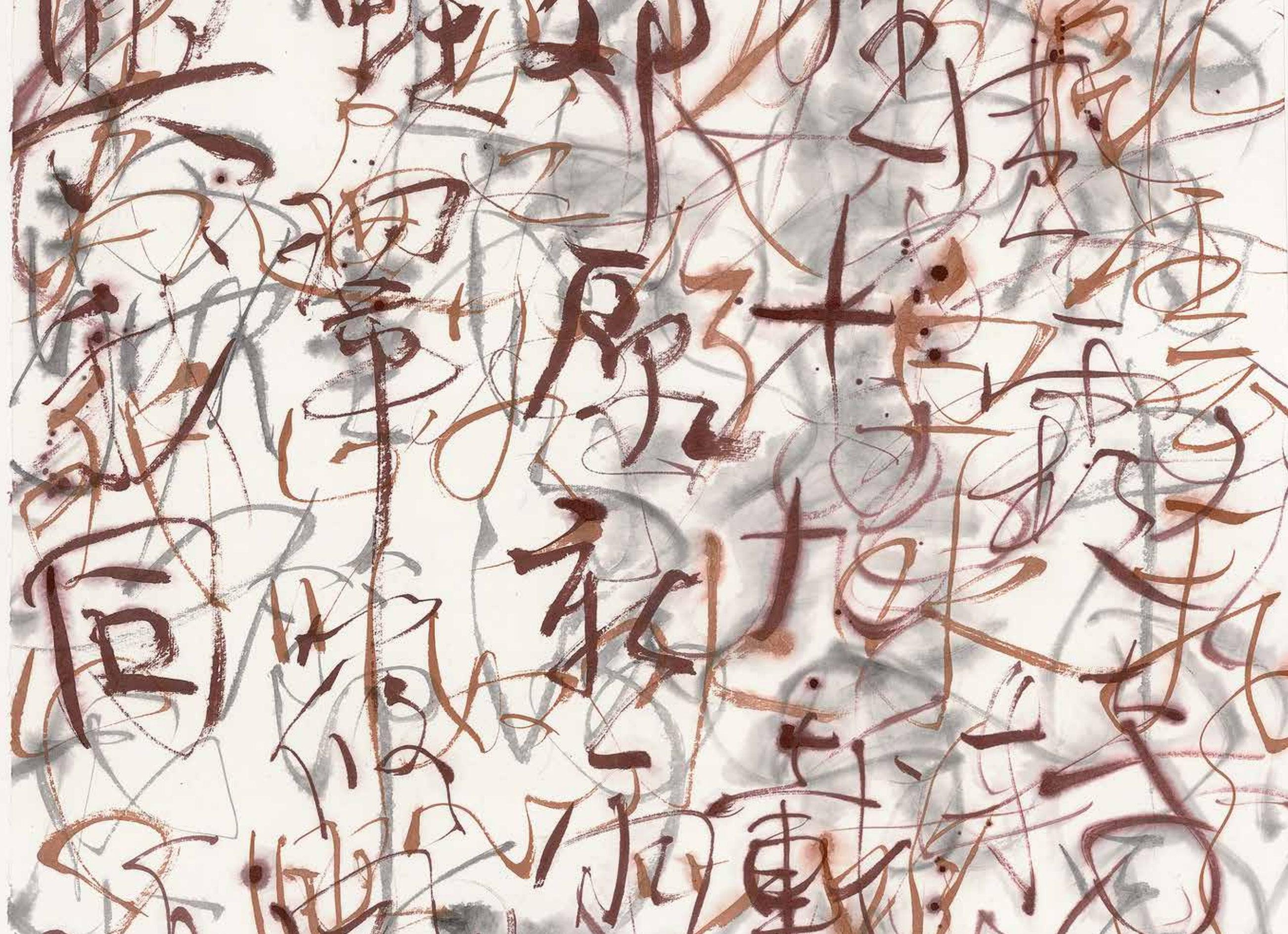
七古 石硯歌 玉宇秋高淨無塵，案上風吹浮紫雲。一尺

瑤池春光永，米家授受記傳新。不問真贗雲開霧斂晶瑩色。解衣磅礴拂蠻箋，麝煤觸硯聲

霹靂。下筆滿堂松風鳴，長江滾滾驚座客。君不見毛錐擲地班生頑，獨恥庸書不畫山？我

亦自有寒窗志，欲令天地為之開新顏！

（王璜生二十世紀七十年代舊作）



日課·雜詩18123局部／紙本水墨設色  
Daily-Practice, the Prose Poetries 18123, Details / Ink and colour on paper  
248×62cm / 2018

釋文

**七律 端午韓江邊雨中吊屈原** 典型文采屈原高，風雅忠貞異代豪。天地為愁傾暴雨，江流有恨湧洪濤。汨羅依舊千山默，楚俗已無競渡號。佳節家家炊角黍，幾人對酒讀《離騷》。

■ **七古 山川歌** 山川壯兮亂雲急，蒼龍橫臥虯獨立。萬壑松風白水鳴，春花爛漫鳥舉翼。山之陽兮水之邊，藉草吟詩意適然。夏雨新霽空谷怒，搖搖翠筱淨娟娟。謝公遊屐我所好，踏遍山川興未老。高歌高歌歌翠微，山川為我生光輝。

■ **七絕 讀蘇武傳** 異域風霜持汗節，中原皓首老忠臣。咽雪吞旄十九載，英名壯魄萬千春。

■ **五律 雨後行郊** 郊原新雨後，稻熟秧青蔥。積水斜陽路，鳴蛙翠筱風。溝旁蹲老叟，陌上走兒童。共道嚐新近，其心與我同。

（王璜生二十世紀七十年代舊作）



日課 雜詩 181222 局部 / 紙本水墨設色  
Daily Practice, the Prose Poetics 181222, Details / Ink and colour on paper  
248×62cm / 2018

## 釋文

**七古 登六和塔** 月輪山上月輪高，百尺浮屠鎮浙濤。聞道潮頭湧十丈，氣勢磅礴走嶠嶢。萬千白馬奔遠野，老龍呼吸瘦蛟號。縱有小舟迎起落，一逝輕梭疾若拋。我來卻在陽春後，登高憑欄意氣豪。放眼蒼山接五嶽，錢塘澎湃浪滔滔。 ■ **七絕 虎阜** 偃蹇浮屠白虎姿，蟠龍老木壑參差。誰知當日吳王恨，人影斜暉落劍池。 ■ **七絕 六月四日登鄂州古琴臺** 燠風晦雨上琴臺，世失知音獨可哀。亦愛高山與流水，誰人共我作安排。

**七絕 武昌東湖行吟閣，為紀念屈原而建** 屈子魂形兩渺然，湖平山遠閣凌煙。欲從湘水尋遺躅，還上危欄望楚天。 ■ **五律 次鄂州，下洞庭** 停棹近鸚鵡，悠悠念屈平。山川雄楚越，江漢合秦荆。風壓濤飛雪，懷深酒遣情。片帆星月外，千里下洞庭。 ■ **七絕 暴雨曉霽，登岳陽樓** 亂流蒼茫洞庭野，斑竹扶疏帝子情。有客欲知瑤瑟怨，湘靈昨夜淚如傾。 ■ **五絕 瀟江即景** 叢竹鳴禽靜，群峰奇影多。白雲橫翠岫，綠水起漁歌。

（王璜生二十世紀七十年代舊作）

# 游·象

紙本繪畫

「游·象」系列，強調的是在中國傳統文化的「修為」，與當代文化及人類終極理想的「自由」之間構建通道。「修為」即修養、品性、意境、技巧的綜合體現，其中包括控制與自我控制；而「自由」即無為、自在、無邊、獨立不羈，更在於追求突破控制，而達到精神的自在。在這看似矛盾的兩端之間，恰恰可能是人生、生命、工作、藝術的張力和意思之所在。

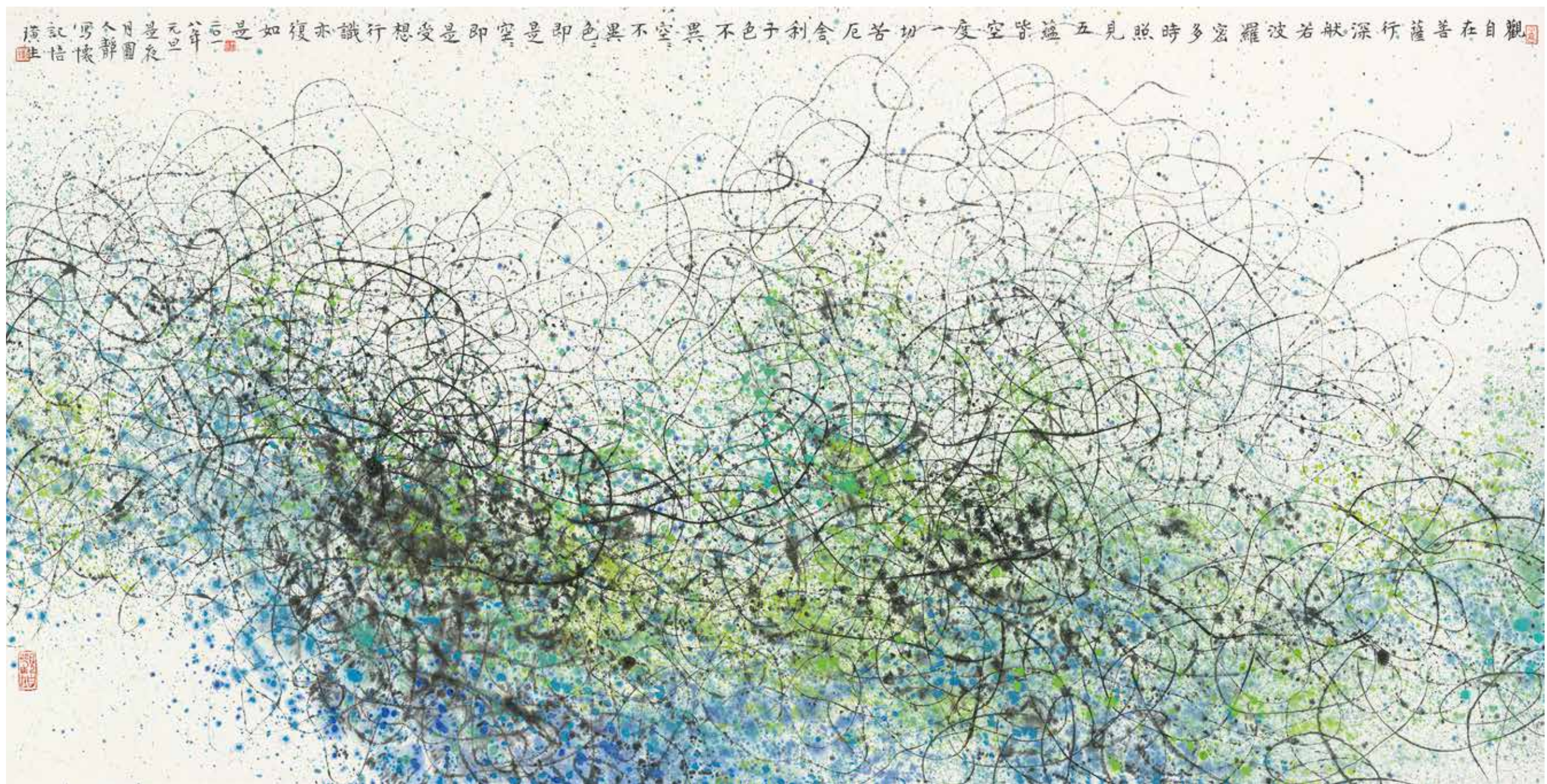
— 王璜生

# Moving Visions

Painting on Paper

The Moving Vision series emphasizes building a bridge between 'cultivation' in traditional Chinese culture and 'freedom', which is the ultimate ideal of contemporary culture and human beings. Cultivation, which is a combination of self-cultivation, moral character, artistic conception and craftsmanship.

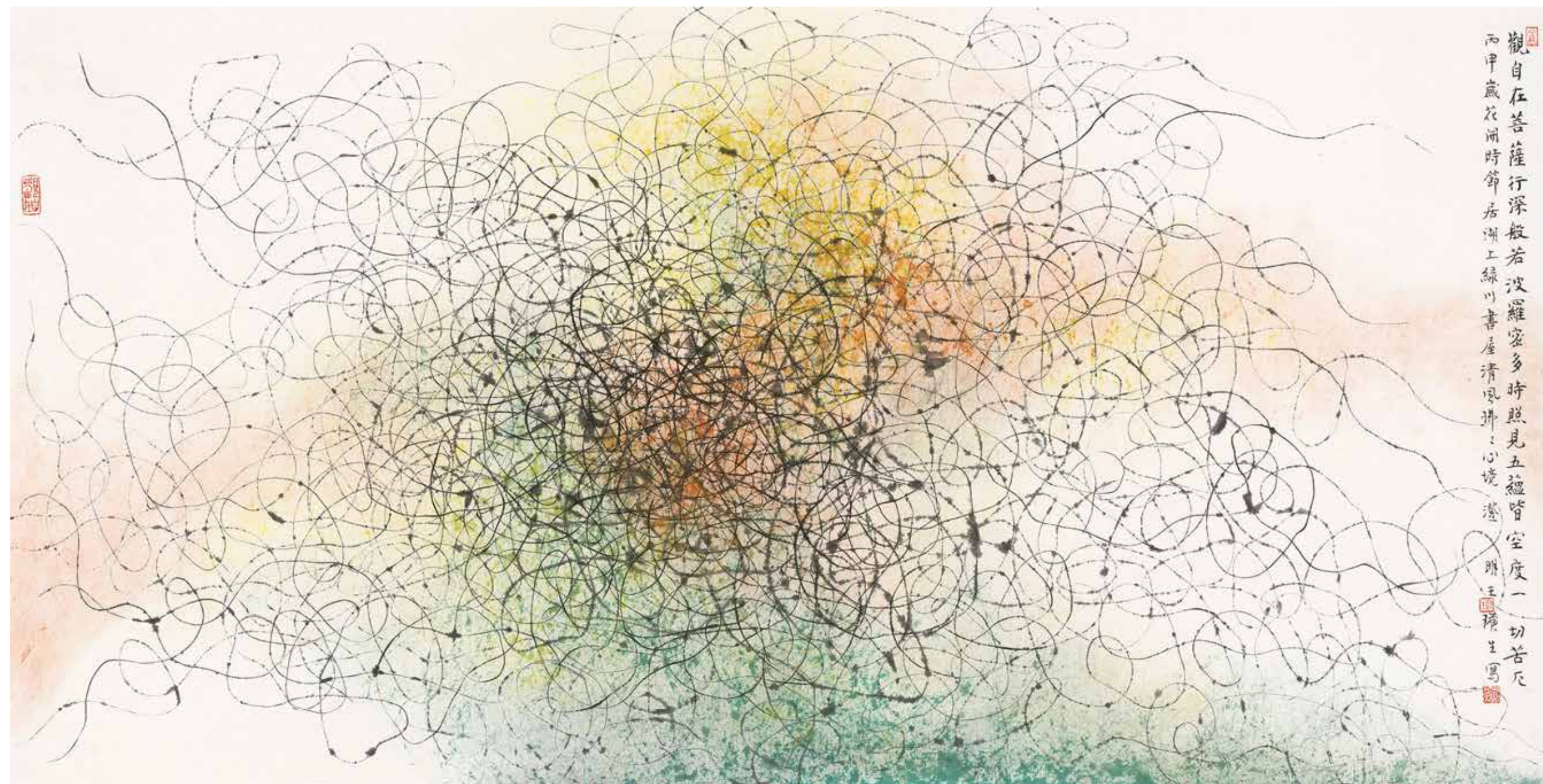
[ Wang Huangsheng ]



游樂...心羅 2018 元旦 / 紙本水墨  
Moving Vision: The Heart Sutra 2018 New Year / Ink on paper  
69 x 138cm / 2018



游象：不生不滅／紙本水墨  
 Moving Vision：Neither Dying or Being \ Ink on paper  
 69 x 110cm \ 2017



游象：觀自在／紙本水墨  
 Moving Vision：Avalokitesvara \ Ink on paper  
 69 x 138cm \ 2017

觀自在菩薩行深般若波羅蜜多時照見五蘊皆空度一切苦厄  
 丙申歲花開時節居湖上綠川書屋清風拂心境  
 王璜生寫



游·夢 150405.2 / 紙本水墨  
Moving Vision 150405.2 / Ink on paper  
45 × 50cm / 2015

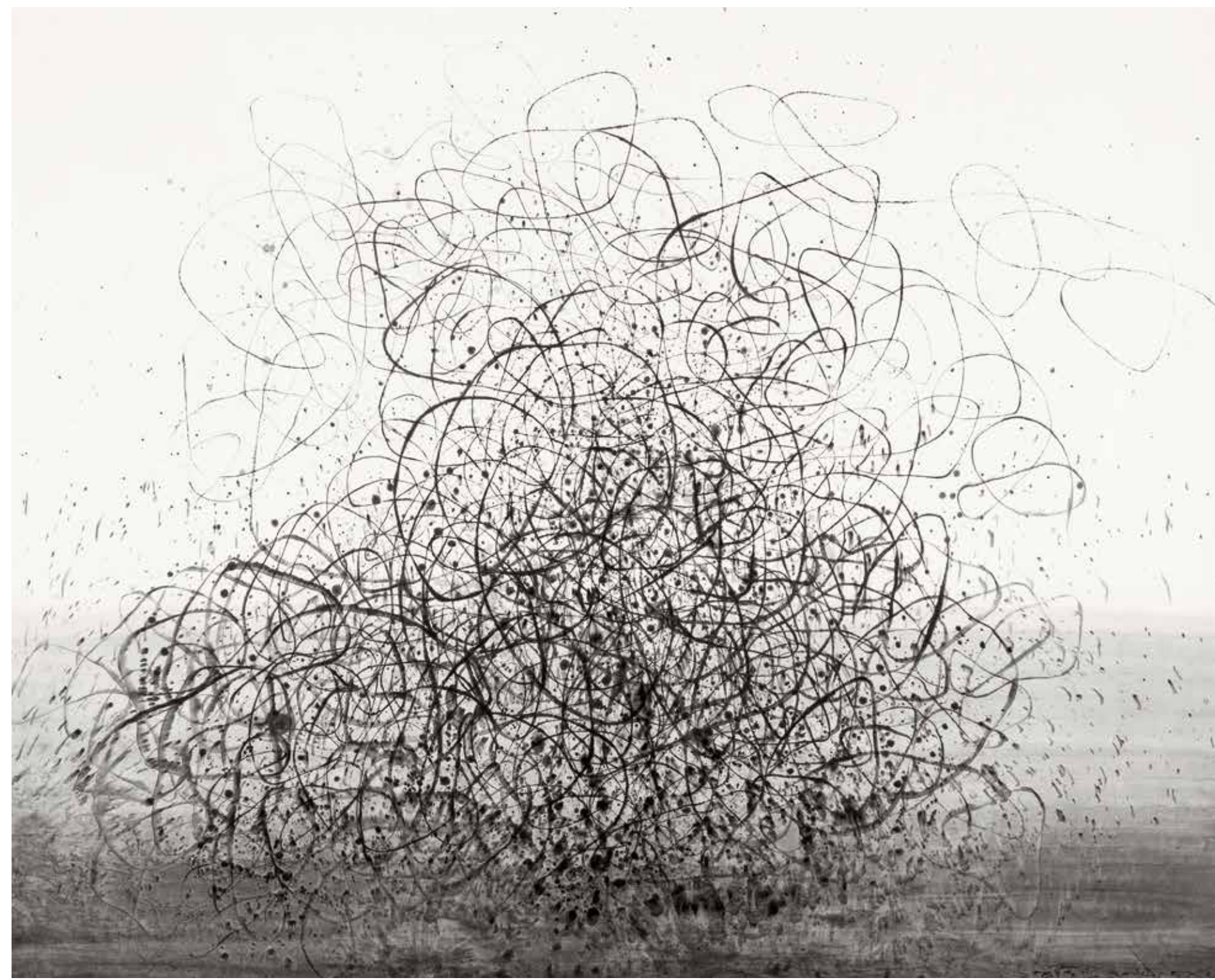


游·夢 150408 / 紙本水墨  
Moving Vision 150408 / Ink on paper  
70 × 140cm / 2015

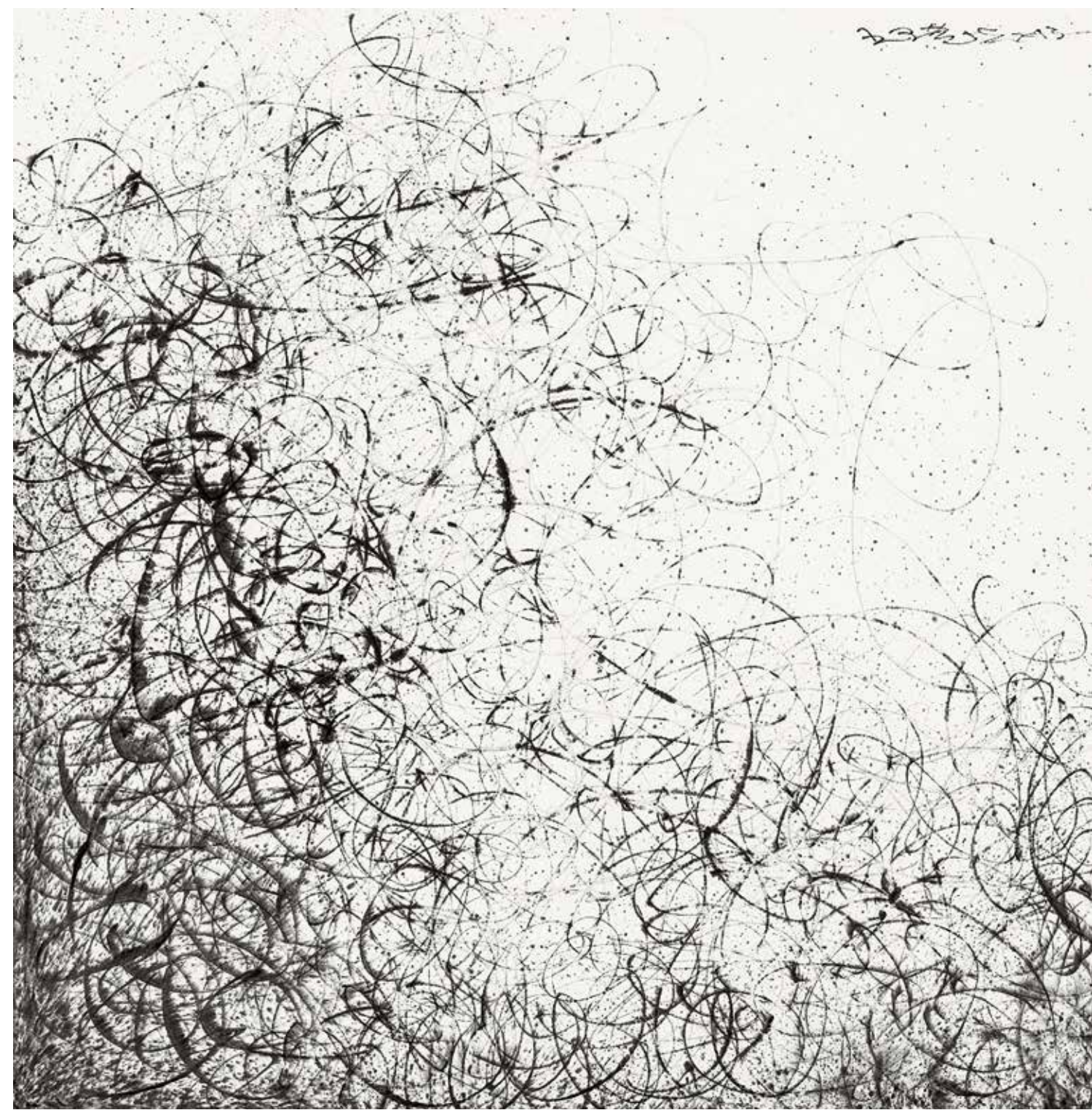




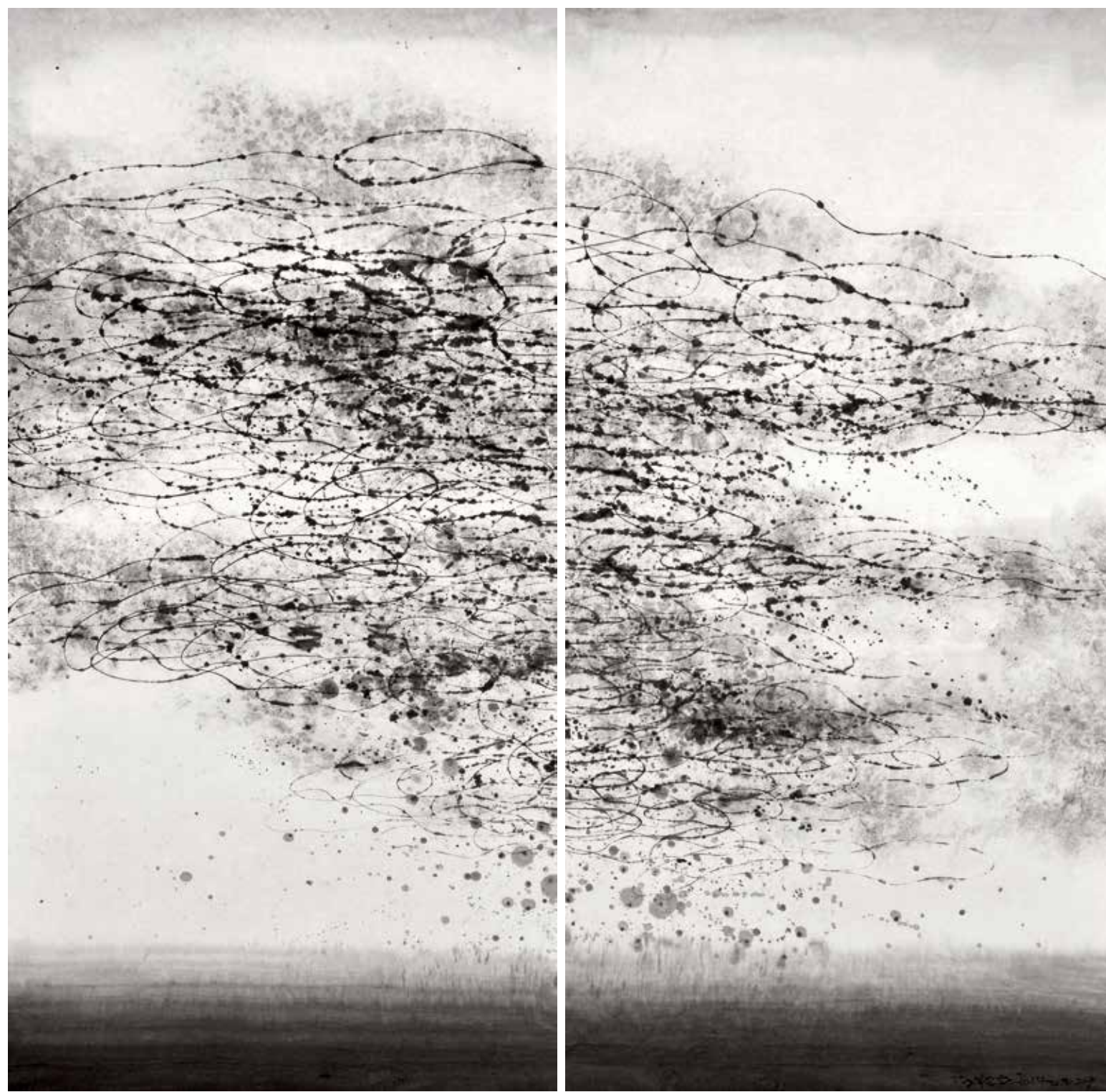
游·象 150405 / 紙本水墨  
Moving Vision 150405 / Ink on paper  
45 × 50cm / 2015



游·象 140503 / 紙本水墨  
Moving Vision 140503 / Ink on paper  
140 × 200cm / 2014



游·象 1323 / 紙本水墨  
Moving Vision 1323 / Ink on paper  
70 × 70cm / 2013



游·象 140429 / 紙本水墨  
Moving Vision 140429 / Ink on paper  
140 × 140cm / 2014

# 述影

多屏影像裝置

《述影》於二〇一五年在蘇州博物館忠王府完成，原是針對忠王府這一特定的歷史空間而創作的。在《述影》的影像之中，將虛化的《忠王李秀成自述》文本，一頁頁地翻起落下，多部視頻的虛像遊弋於堆滿舊式家具空間的牆壁及天花間，彷彿一種歷史的舊影交疊著虛渺的遊魂，靜靜地訴說著一段壯烈、複雜、破碎、淒厲而又漸漸被淡忘的舊事。我希望追溯歷史的「謎影」，人性的矛盾、理想、野心與生存、慾望的衝突，及歷史與當下現實情境的轉換。二〇一六年該作品在北京民生現代美術館重新製作，面對新的空間，應用大量破碎的玻璃、鏡片，複雜的光影折射等手法，對歷史的迷離、破碎、正反、虛實、真假等做出獨特的表達與反思。

— 王璜生

## Shadows

### Installation video

*Shadows* was created specifically for the historical space of Zhongwangfu (Li Xiucheng's mansion). It was completed and displayed at Zhongwangfu in Suzhou Museum (2015). The video contained in this installation shows the process of turning pages of the 'Personal Narrative of Li Xiucheng'. The virtual images of multiple videos travelled between the walls and the ceilings which were filled with antique furniture, as if an illusory soul was overlapping with the shadows of this period of history. Together they quietly tell a story that is strong, complicated, fragmented and thrilling, yet which had gradually been forgotten. By tracing the shadows of history, I hope to learn the contradictions of human nature, to understand the conflict between ideals, ambition, survival and desire and to explore the transformation between history and current realities. In 2016, I recreated this work for the space in Minsheng Art Museum in Beijing. By placing large quantities of broken glass and lenses inside the space, the installation became a complex visual effect of immersive refraction. I thereby reflected on the blurred and fragmented positive and negatives, as well as the true and false aspects of history.

[ Wang Huangsheng ]

游·夢 140x140cm 局部 / 紙本水墨  
Moving Vision 140x140cm, Details / Ink on paper  
140 x 140cm / 2014





迷影 / 装置影像  
Shadows / Installation video  
2016



# 溢光

裝置作品

流光溢彩，是一種何等美麗而輝煌的想像。我希望用品瑩剔透的玻璃管與閃爍光芒的鐵絲網，以及通透的光影，構建一個「溢光」的場景。當鋒芒的鐵絲被擠壓穿過脆弱的玻璃管，玻璃的碎片散落滿地，閃亮而繽紛，似乎，這其中有一種生命與現實的隱喻與張力。

— 王璜生

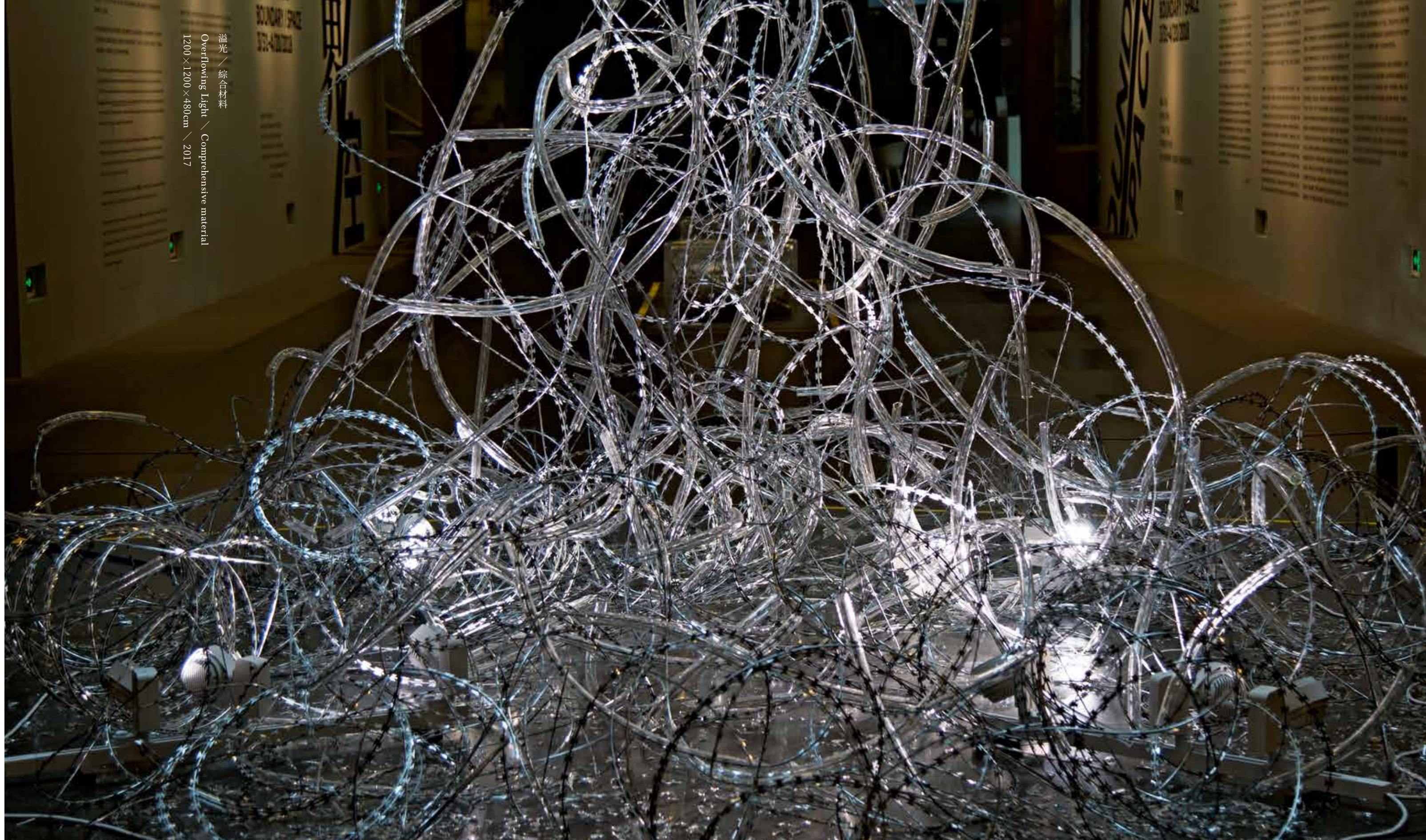
## Overflowing Light

Installation

Brilliance, what a wonderful idea! Through glass tubes which are crystal clear and barbed wires that are flashing light, as well as through transparent and shimmering shadows, I build a scene that forms an overflow of light. The sharp-edged wires are squeezed through fragile glass tubes and the glass fragments scatter all over the floor sparkling in a riot of colours. Here I present a metaphorical tension of life and reality.  
[ Wang Huangsheng ]

述影局部 / 裝置影像  
Shadows, Details / Installation video  
2016





潘光 / 综合材料  
Overflowing Light / Comprehensive material  
1200 × 1200 × 480cm / 2017



# 牆

紙上作品

紗布、綁帶及拓印的方式是我這個階段創作和表達的一種嘗試，與人的隔閡和自我保護所形成的有形或無形的「牆」，在我的作品中，由一條條紗布的印痕組成，隱喻著傷害、痛感、隔離、流血、呵護、療傷等，而紗布拓印本身的肌理特質及墨色深淺乾濕的表現效果，構成了內涵豐富而具有力量的視覺表達。我力圖用尺度較大的畫面，與微妙細緻的拓印痕跡包括紗線散亂的印痕，追求視覺與心理兩重層面的體驗性表現。

— 王璜生

## The Wall

Painting on paper

Using the technique of gauze, bandage and rubbings is a test of my creation and expression. Walls, which are created by people trying to protect themselves, can be tangible and sometimes intangible. In my work, walls are formed by the imprints of gauze as a metaphor for injury, pain, isolation, bleeding, protection, healing and so on. The texture of the gauze rubbings and the effect of the wet and dry grades of ink constitutes a rich and powerful visual expression. When I extend the pictorial surface to a larger scale, subtle and delicate imprints are made including traces of chaotic lines, to seek a deeper level of psychological and experiential expression.

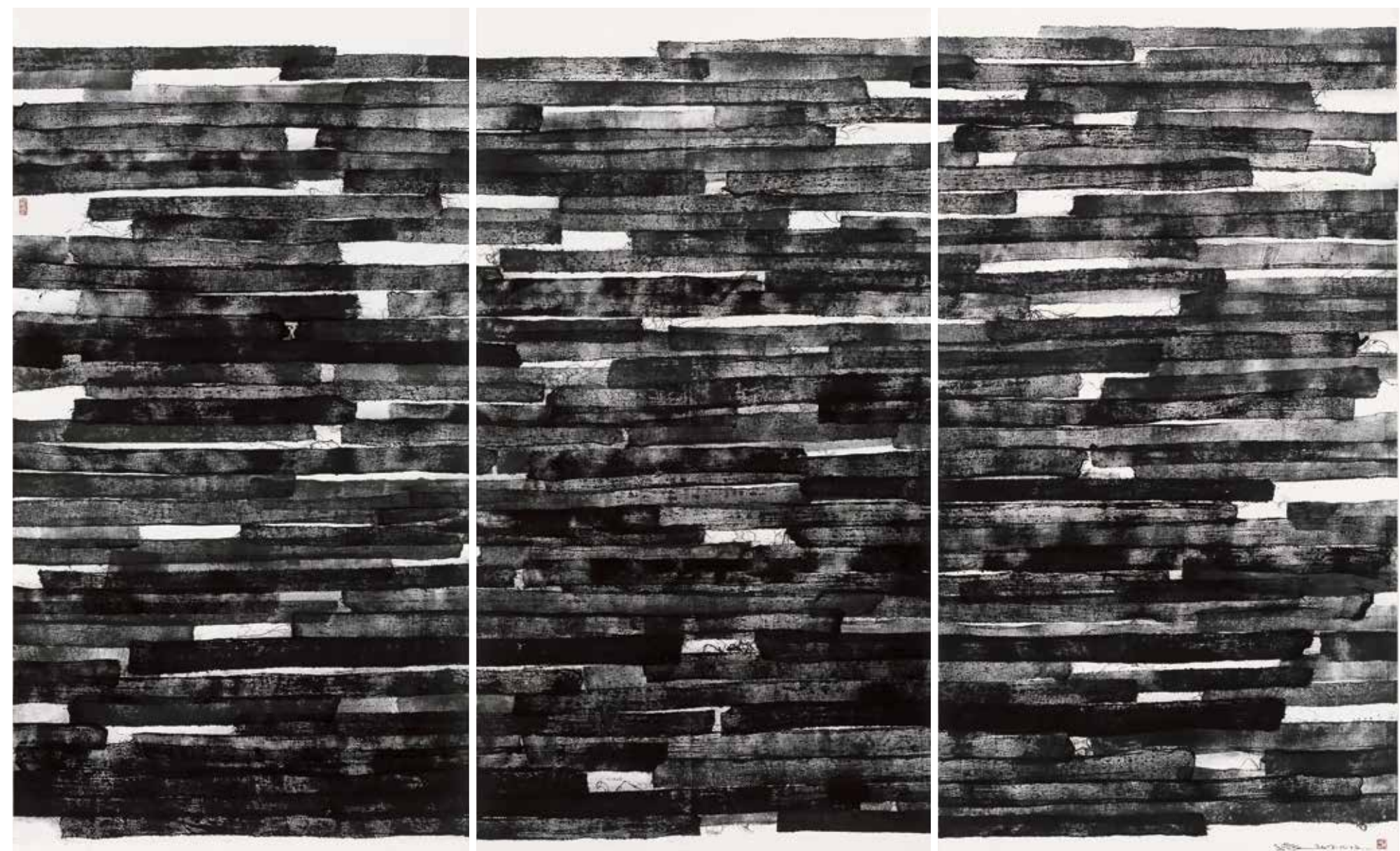
[ Wang Huangsheng ]

溢光局部 / 綜合材料  
Overflowing Light, Details / Mixed media  
1200 × 1200 × 480cm / 2017





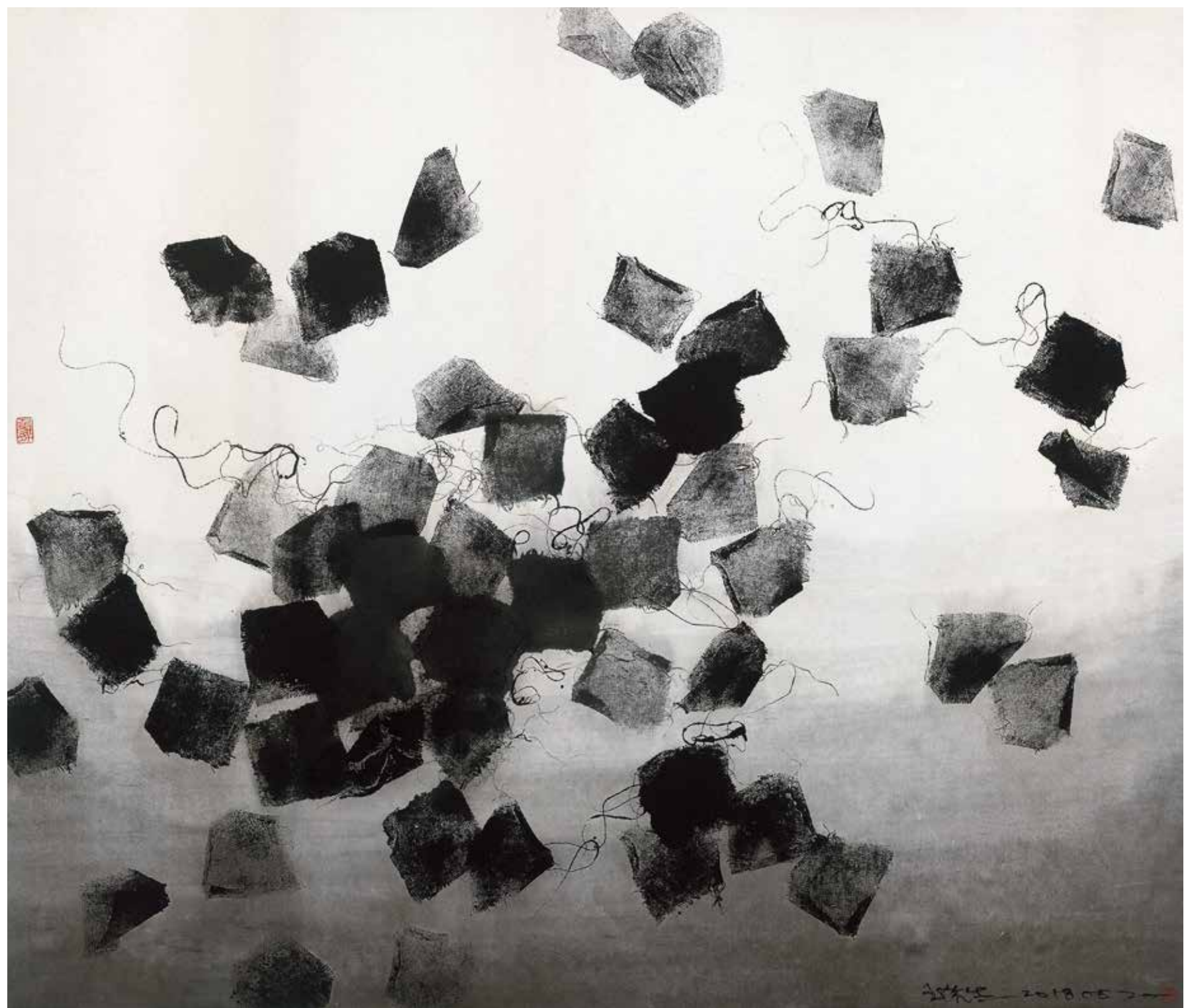




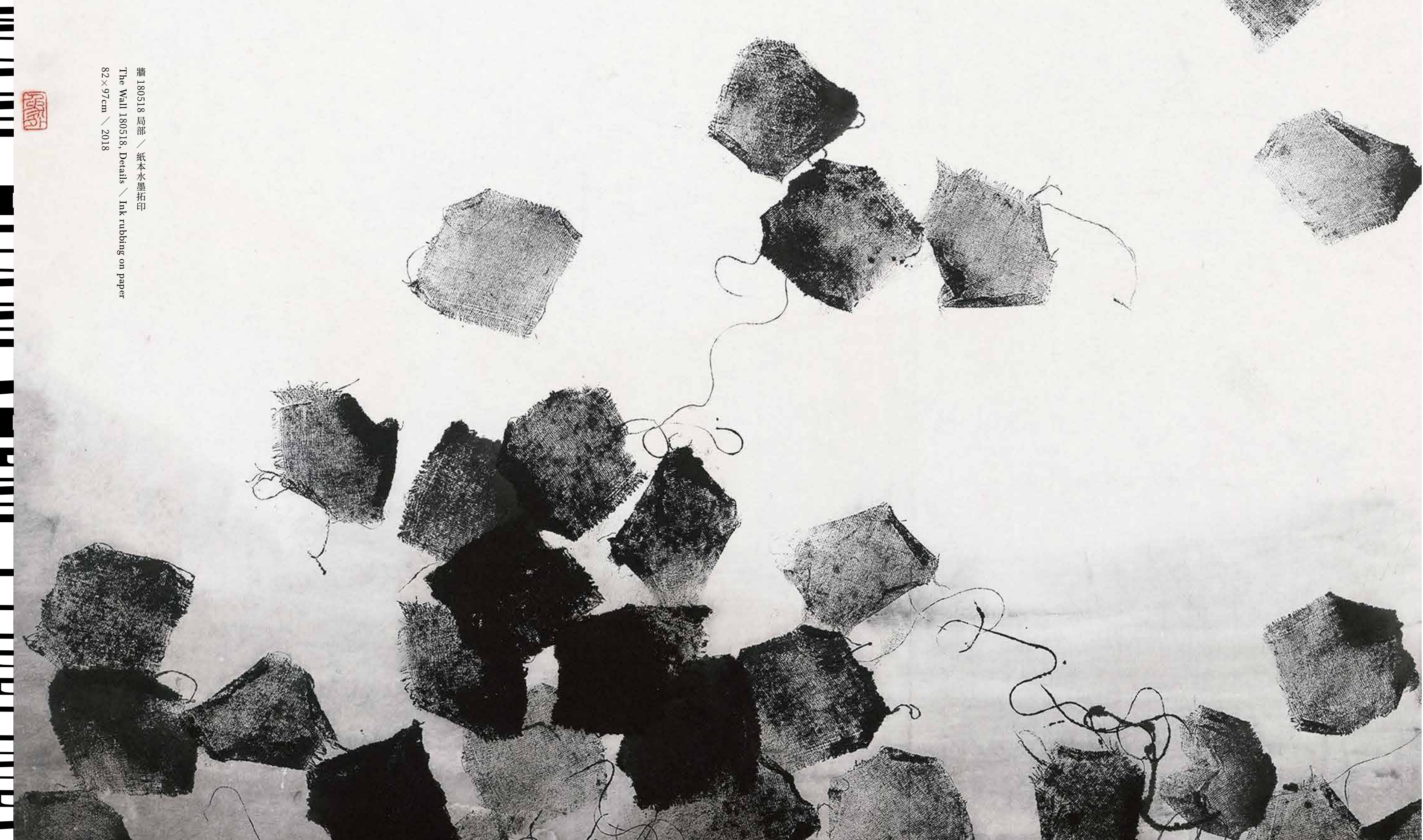
牆 171016 / 紙本水墨拓印  
The Wall 171016 / Ink rubbing on paper  
180 × 98cm / 2017



牆 180518 / 紙本水墨拓印  
The Wall 180518 / Ink rubbing on paper  
82 × 97cm / 2018



牆 180520 / 紙本水墨拓印  
The Wall 180520 / Ink rubbing on paper  
82×97cm / 2018



牆 180518 局部 / 紙本水墨拓印  
The Wall 180518, Details / Ink rubbing on paper  
82×97cm / 2018



# 痕·象

紙本繪畫

《痕·象》系列是我二〇一六年的新創作，它與我之前的《纏》作品有關，在《纏》這一裝置作品中，我應用紗布繃帶包紮纏繞鐵絲網，包紮的行為過程也成為了一件行為錄像作品；而在「痕·象」系列作品中，紗布繃帶線頭的印痕與水墨的渲染，及與報紙、宣紙之間的現實和文化信息等，構成了對傷害與保護、修復與昇華等的隱喻。細膩、脆弱、敏感的印痕，與畫面縱橫恣肆流動的線條塊面及墨團水點，形成豐富而微妙的對比性語言。這一些無不流露著我對現實與生命的一種特別關注和關懷。

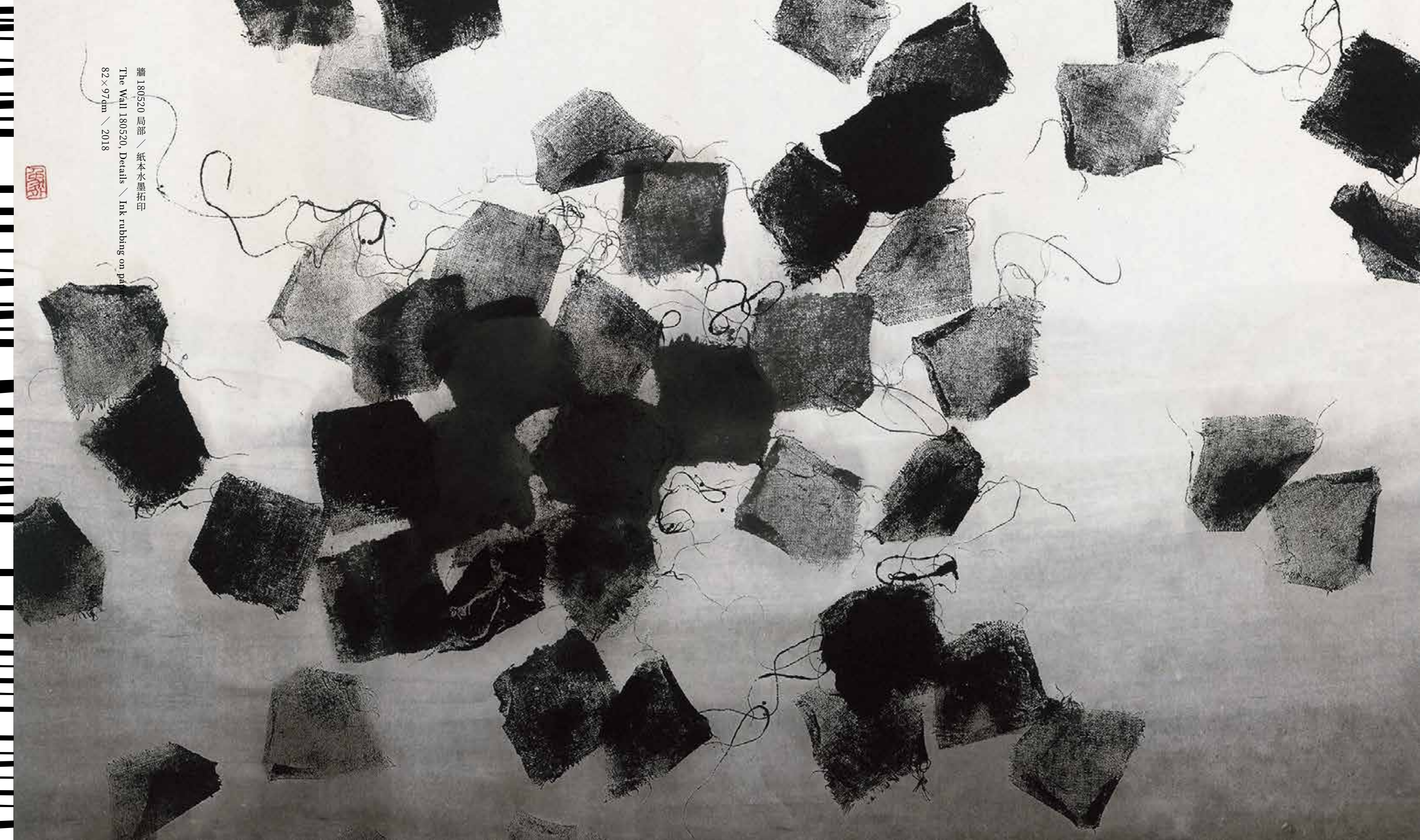
— 王璜生

## Tracing Vision

Painting on paper

The Tracing Vision series is my work from 2016, which has a relationship to my earlier work Bound. In the installation work Bound, I used cotton gauze wrapped around barbed wire and the process of wrapping was made into a video-performance work. In the Tracing Vision series, the print of the thrum of the cotton gauze and ink, constitute a metaphor for injury and protection, restoration and sublimation, with the realistic and cultural information on newspapers and rice paper. Delicate, fragile and sensitive imprints provide a subtle contrast to the streaming lines and blocks of ink and water on the painting. Together they reveal my particular concern for reality and life.

[ Wang Huangsheng ]



牆 180520 局部 / 紙本水墨拓印  
The Wall 180520, Details / Ink rubbing on paper  
82 × 97 cm / 2018

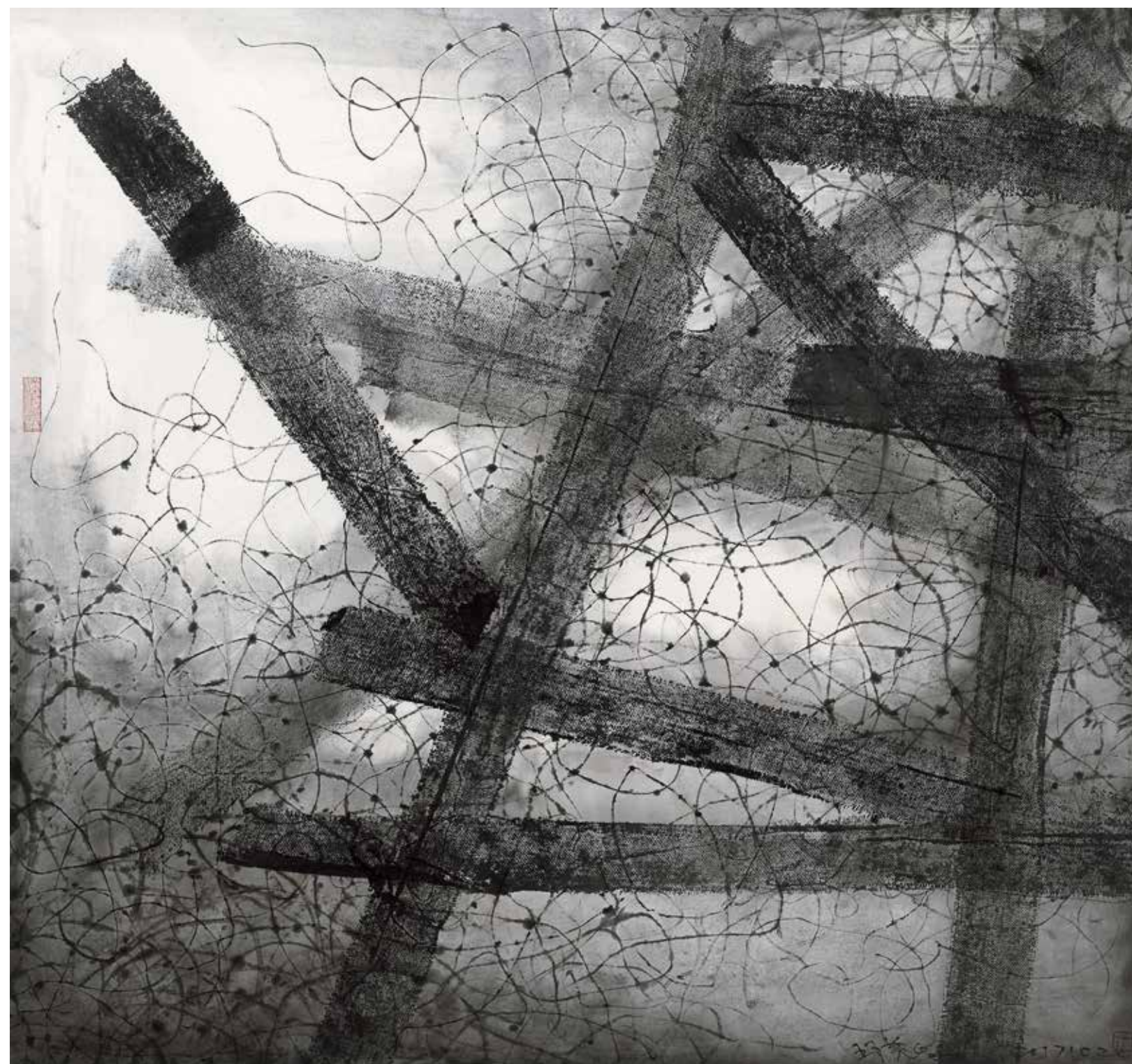




痕象 171125 / 紙本水墨拓印  
Tracing Vision 171125 / Ink rubbing on paper  
69 x 69cm / 2017



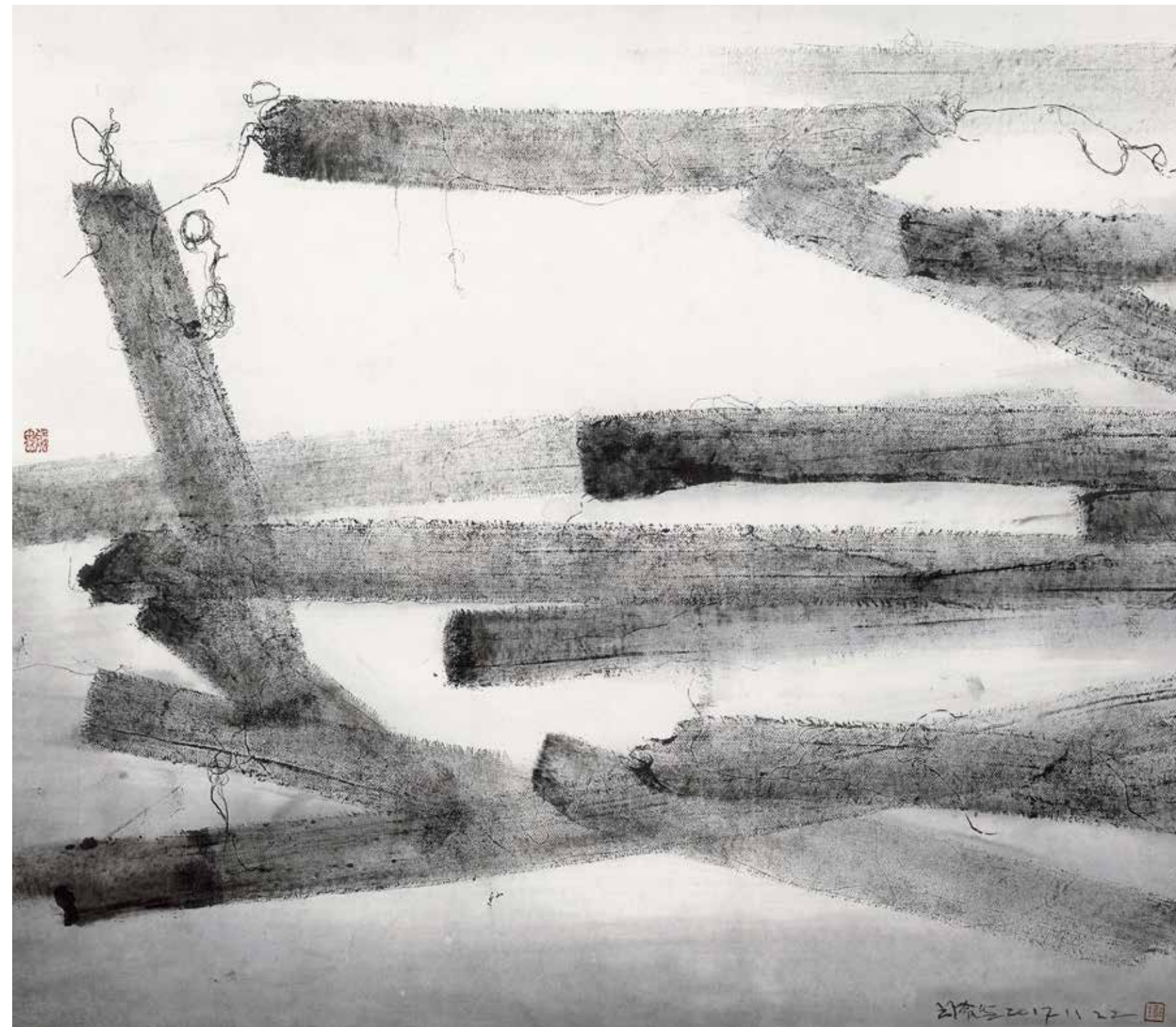
痕象 171020 / 紙本水墨拓印  
Tracing Vision 171020 / Ink rubbing on paper  
69 × 67 cm / 2017



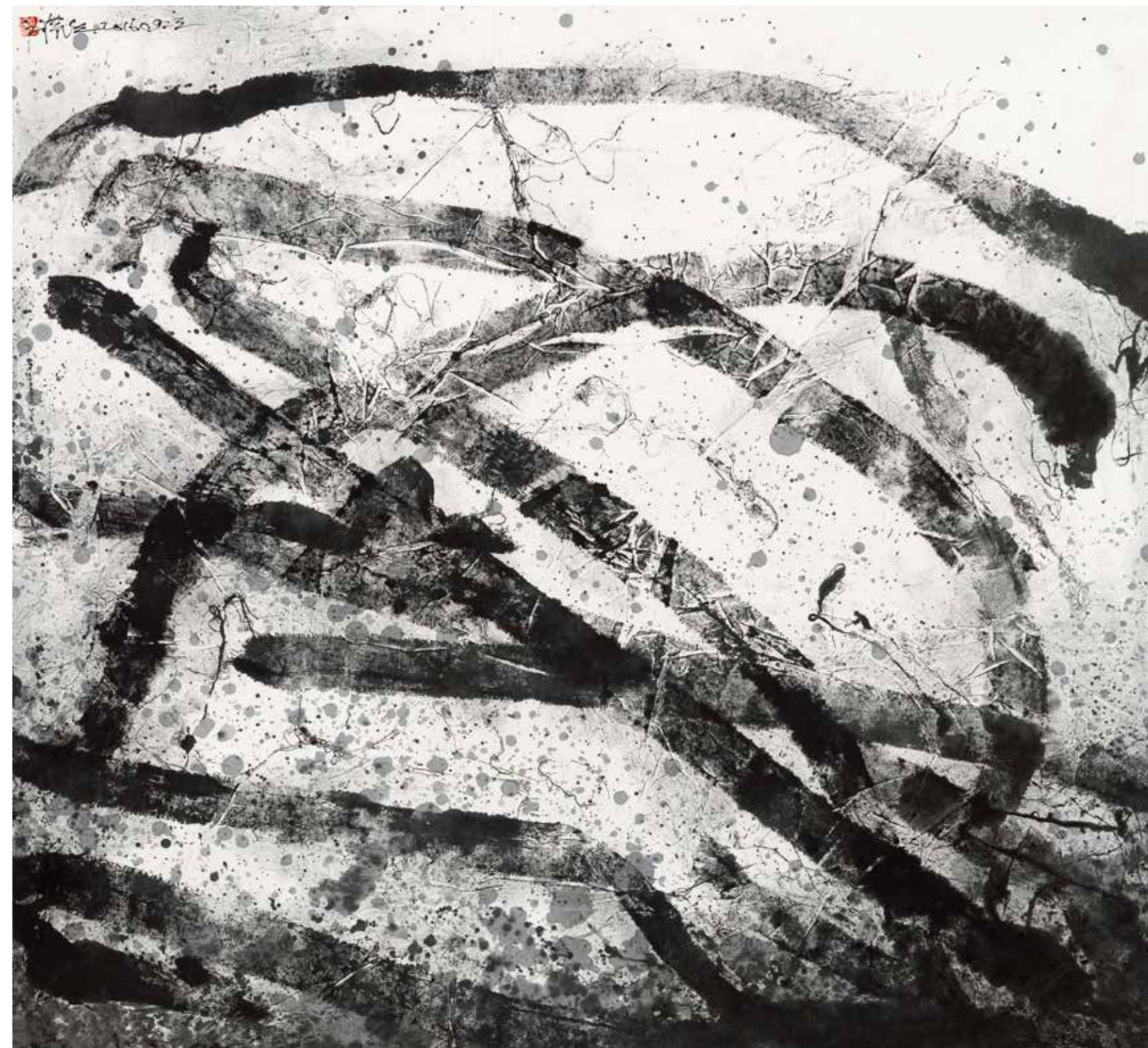
痕象 171026 / 紙本水墨拓印  
Tracing Vision 171026 / Ink rubbing on paper  
70 × 69 cm / 2017



痕象 171120 / 紙本水墨拓印  
Tracing Vision 171120 / Ink rubbing on paper  
46 x 55cm / 2017



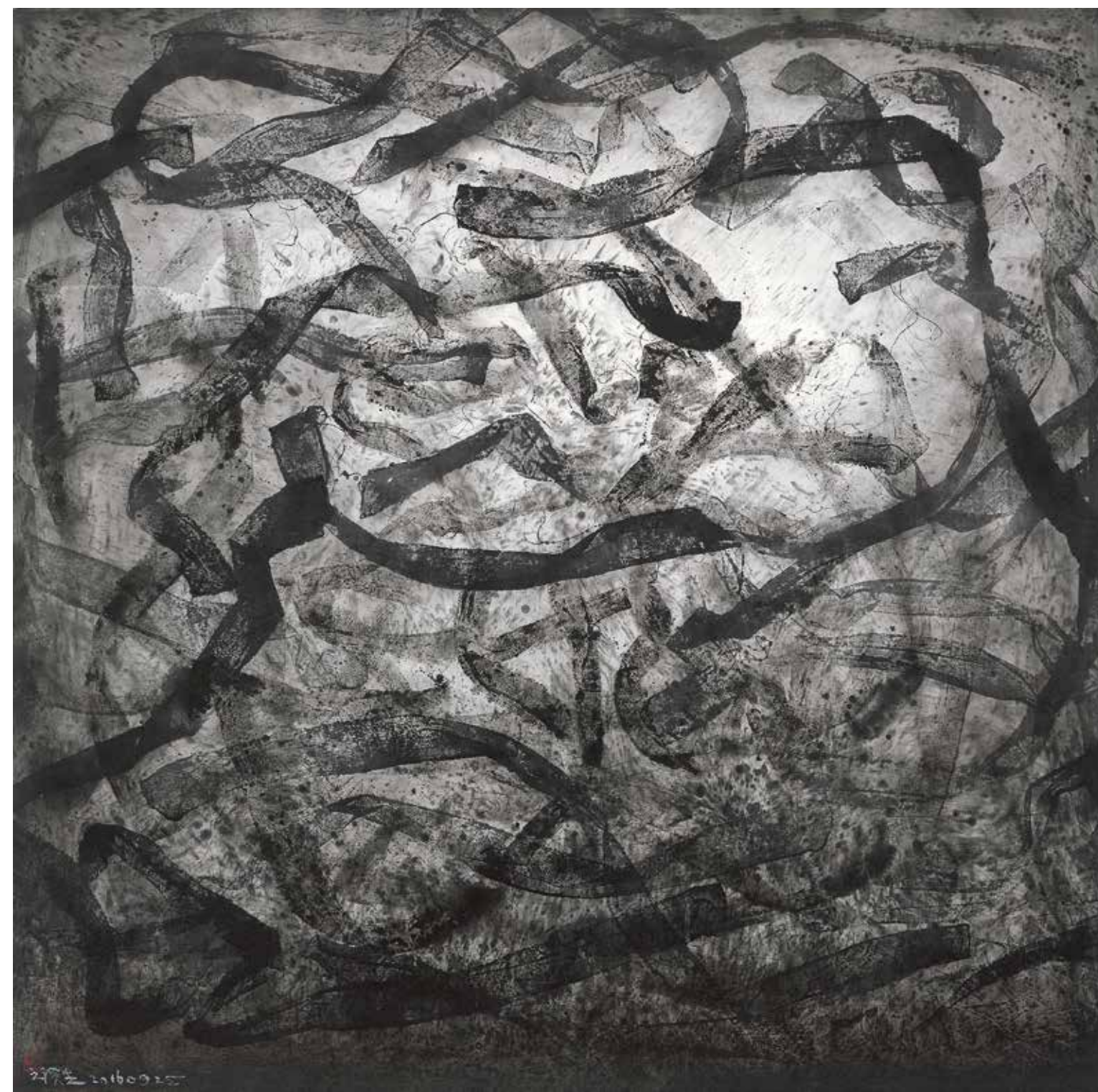
痕象 171122 / 紙本水墨拓印  
Tracing Vision 171122 / Ink rubbing on paper  
69 x 69cm / 2017



痕象 160923 / 紙本水墨拓印  
Tracing Vision 160923 / Ink rubbing on paper  
124 × 120cm / 2016



痕象 160924 / 紙本水墨拓印  
Tracing Vision 160924 / Ink rubbing on paper  
124 × 120cm / 2016



痕象 160925 / 紙本水墨拓印  
Tracing Vision 160925 / Ink rubbing on paper  
124 × 120cm / 2016



痕象 161003 / 紙本水墨拓印  
Tracing Vision 161003 / Ink rubbing on paper  
70 × 138cm / 2016



# 纏

裝置作品

當我用紗布輕輕地纏繞著鐵絲網，手與身體與這簇藜芒刺相接觸，紗佈在纏繞包裹中不斷被扎破被撕裂，同時還被火灼燒著，這時，自己為這樣的過程而深深觸動和感動。而當微微的風吹動淒美的紗布飄散在鐵絲網間，或強勁的鼓風機吹起紗布撒向空中，也許，可能產生一種包裹、癒療與傷害、疼痛相雜糅的矛盾與張力。

— 王璜生

## Bound

Video installation

When I use cotton gauze gently wrapped around the barbed wire, my hands and body came into contact with thistles and thorns. The pieces of gauze were punctured and torn apart during the process of wrapping and simultaneously set on fire. I felt deeply touched and moved by this process. While the gauze drifted between the barbed wire, it was gently blown by a slight breeze in a mournful but beautiful movement, or blown into the air by a stronger gust of wind. The effect of this is a combination of binding, healing, hurting and pain all at once, to create a tension that includes conflicts and contradictions.

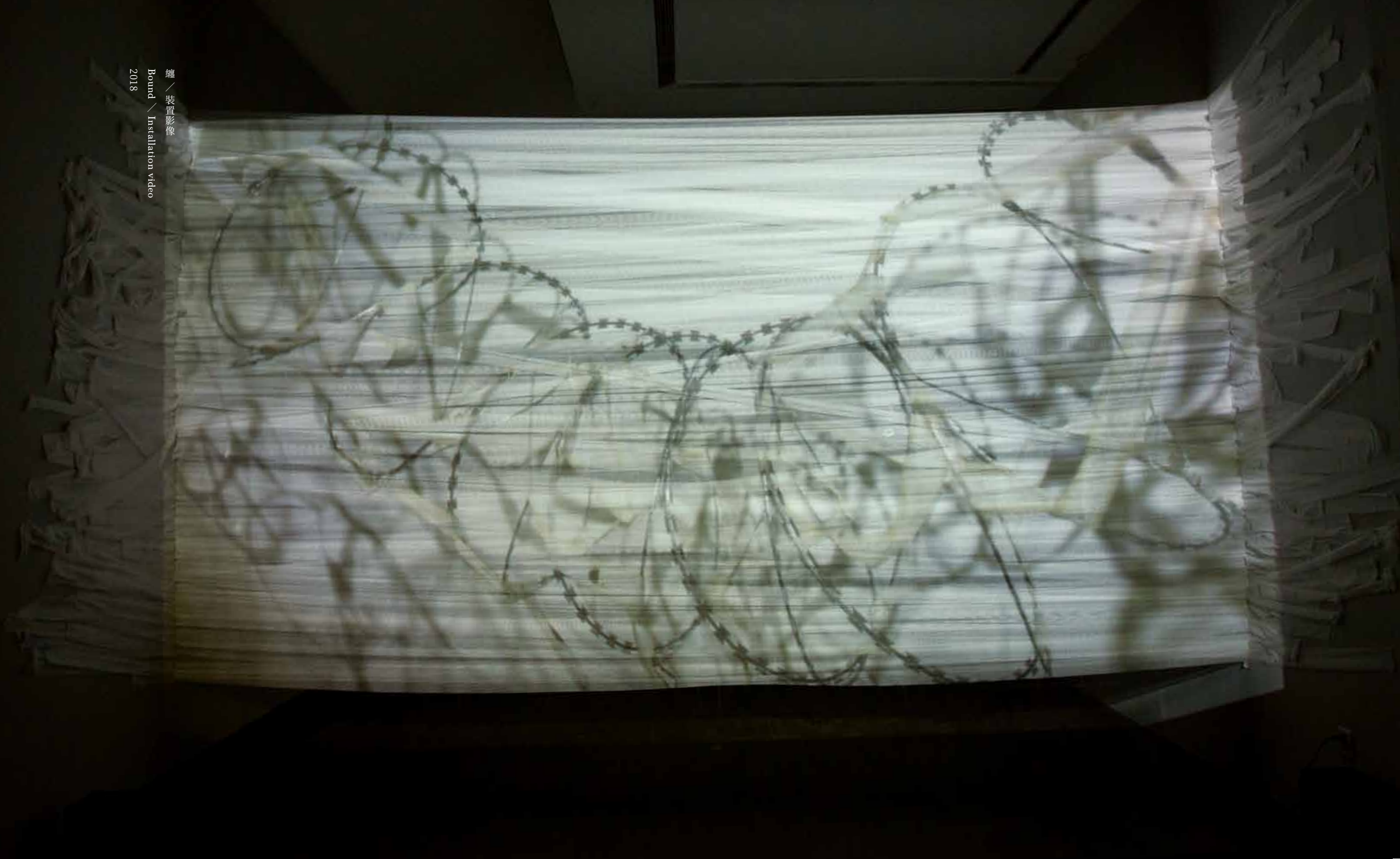
[ Wang Huangsheng ]



痕象 161015 / 紙本水墨拓印

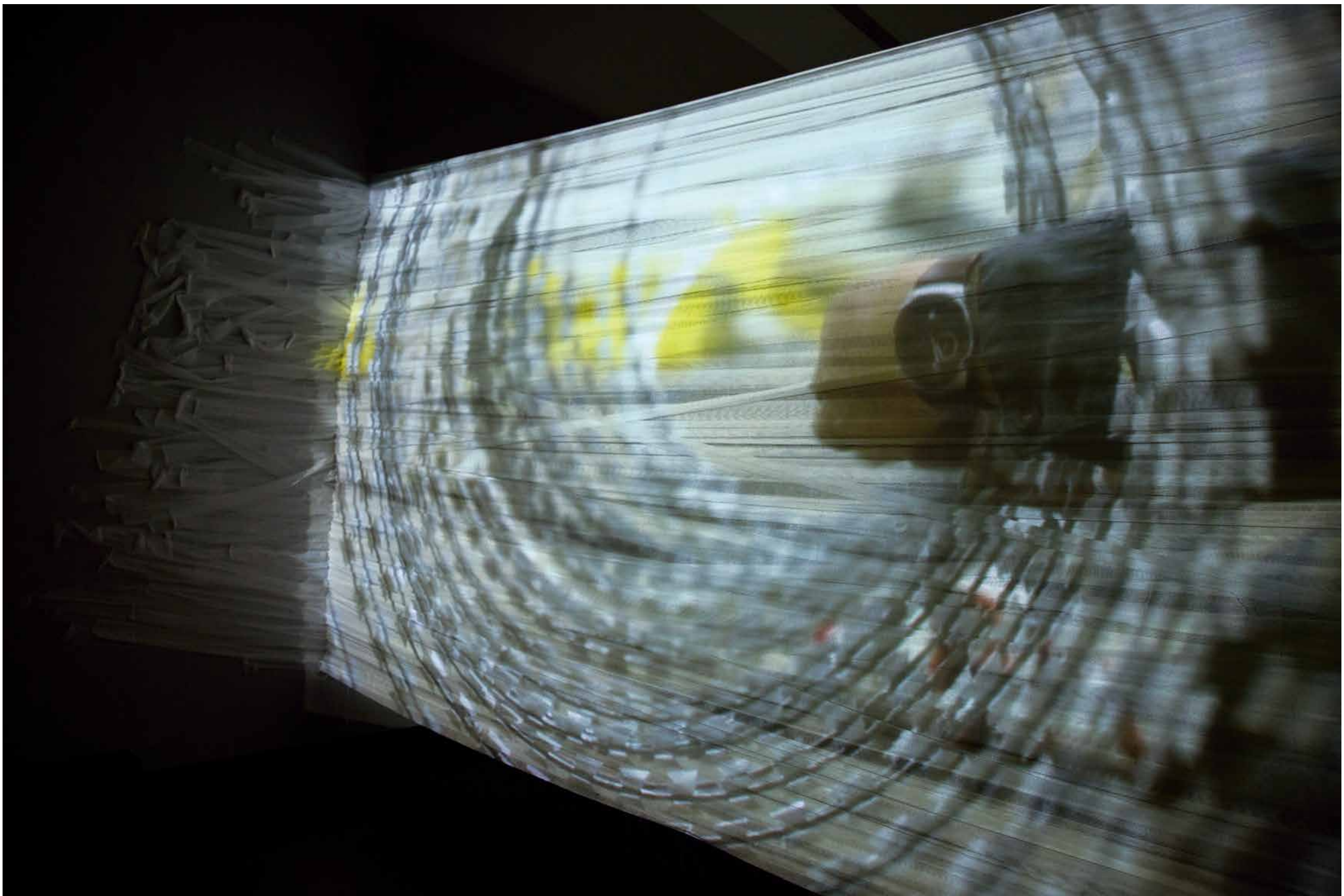
Tracing Vision 161015 / Ink rubbing on paper

124 × 120cm / 2016



繡 / 裝置影像  
Bound / Installation video

2018



繩／裝置影像  
Bound / Installation video  
2018



繩／裝置影像  
Bound / Installation video  
2018

# 箴象

紙本繪畫

《箴象》系列是我二〇一七年的創作，有感於我們所處的當下世界，到處充滿著傷害、不安、焦慮、痛苦、動盪等，如難民及引發的一系列問題；戰爭與準戰爭，衝突與準衝突；區域與全球、左派與右派、貧窮與疾病、經濟與危機等等的問題，我們生存在這樣一個動盪不安的地球上。我從新的角度和方式，應用紗布這一個特殊意味的媒材，之前使用它來包裹鐵絲網等，這次，我用紗布蘸上紅色進行拓印，想表達一種傷害與贖罪的複雜情感。當然，我希望在藝術形式與視覺表達方面有某種新的感覺和衝擊力。

— 王璜生

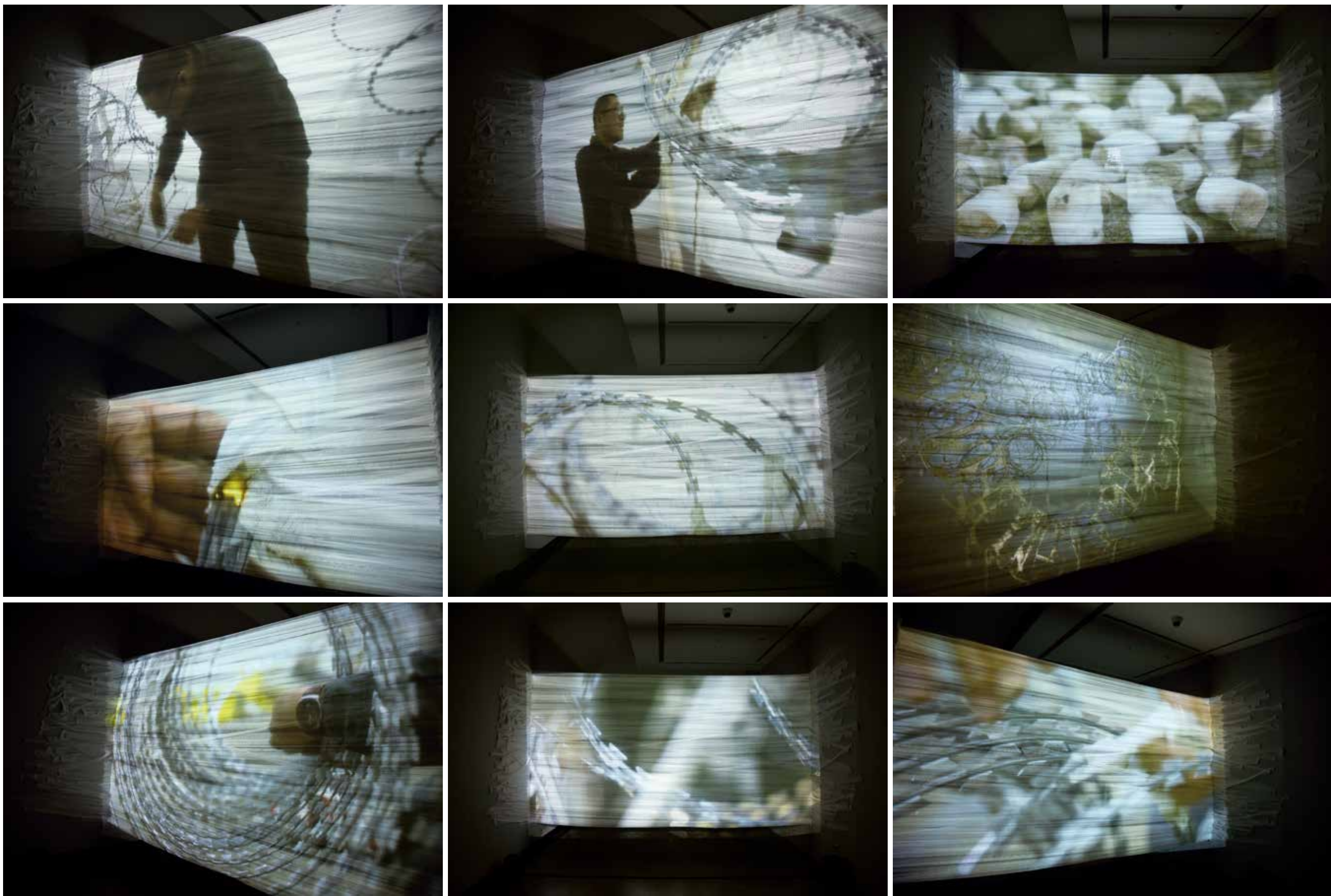
## Metaphor Visions

Painting on paper

Metaphor Vision Series (2017) was inspired by the world we live in, which is full of hurt, uneasiness, anxiety, pain and turbulence. For example, refugees and the problems arising from their situation: wars and quasi-wars, conflict and quasi conflict, regional and global, left and right, poverty and disease, economy and crisis. We live in such a turbulent world. From a new perspective, I adopted cotton gauze material with special qualities which I used to wrap around barbed wire, first dipping it in red, to make rubbings on the paper in order to express a complex range of emotions including hurt and atonement.

[ Wang Huangsheng ]

繡 / 裝置影像  
Round / Installation video  
2018





藏家 181224 / 纸本设色拓印  
Metaphor Vision 181224 / Colour rubbing on paper  
90×98cm / 2018



緞象 2017111373-3 / 紙本設色拓印  
Metaphor Vision 2017111373-3 / Colour rubbing on paper  
45 × 50cm / 2017



緞象 2017111373-4 / 紙本設色拓印  
Metaphor Vision 2017111373-4 / Colour rubbing on paper  
45 × 50cm / 2017



繪畫 2017111373-5 / 紙本設色拓印  
Metaphor Vision 2017111373-5 / Colour rubbing on paper  
45 × 50cm / 2017



繪畫 2017111373-6 / 紙本設色拓印  
Metaphor Vision 2017111373-6 / Colour rubbing on paper  
45 × 50cm / 2017

# 空象

紙本作品

我對拓印與印痕很感興趣，一種物象被另一種呈現方式所改變，而顯現出新的狀態。《空象》將硬邦邦的鐵絲轉化成為了虛化的視覺物象，也多了些心理的想像。

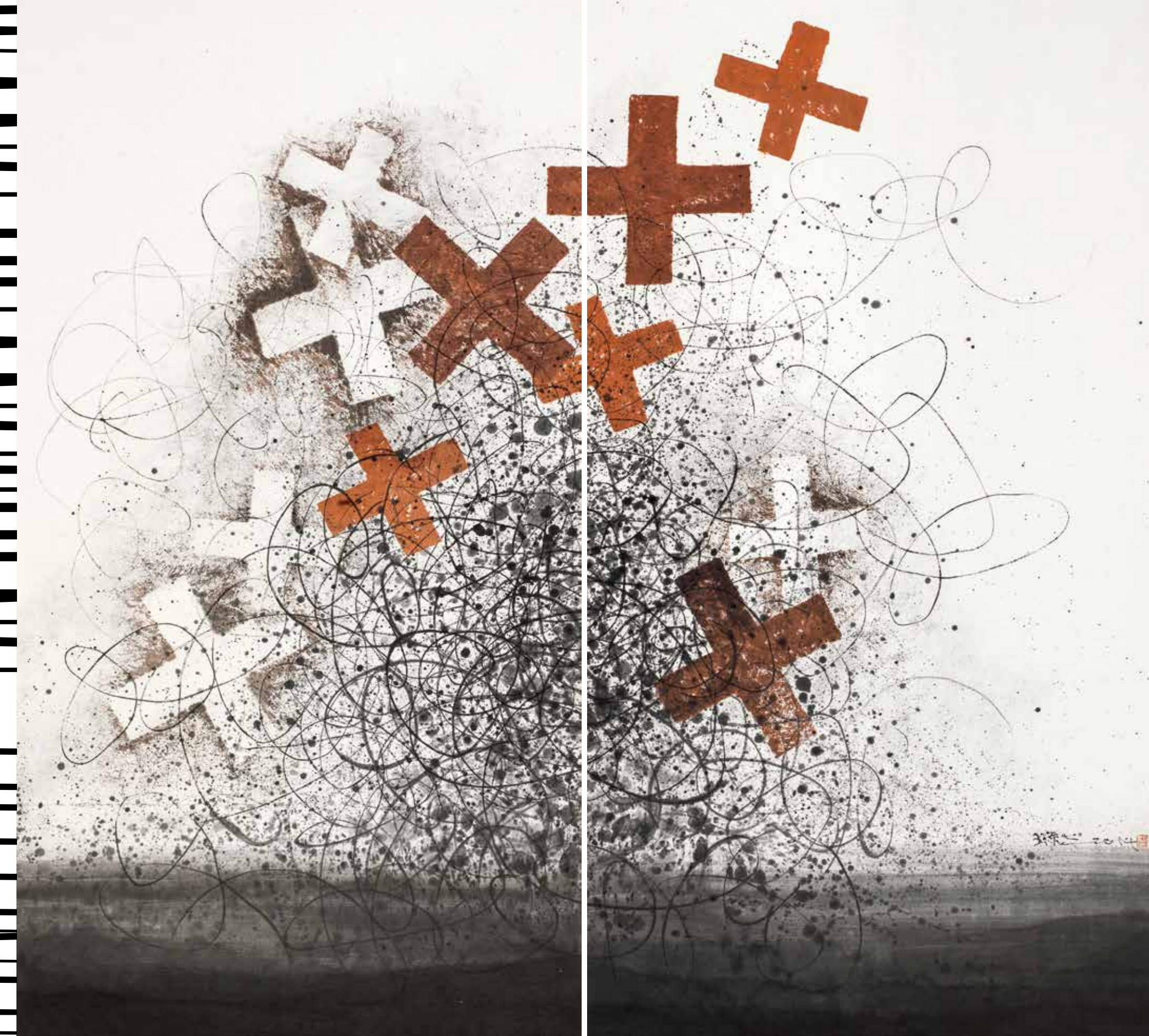
— 王璜生

## Blank Shape

Paper work

I find rubbings very interesting. One object can be transformed and shown in a new state simply by using another mode of rendering. 'Blank Shape' transforms hard steel wires into a visual image to increase the psychological aspect.

[ Wang Huangsheng ]

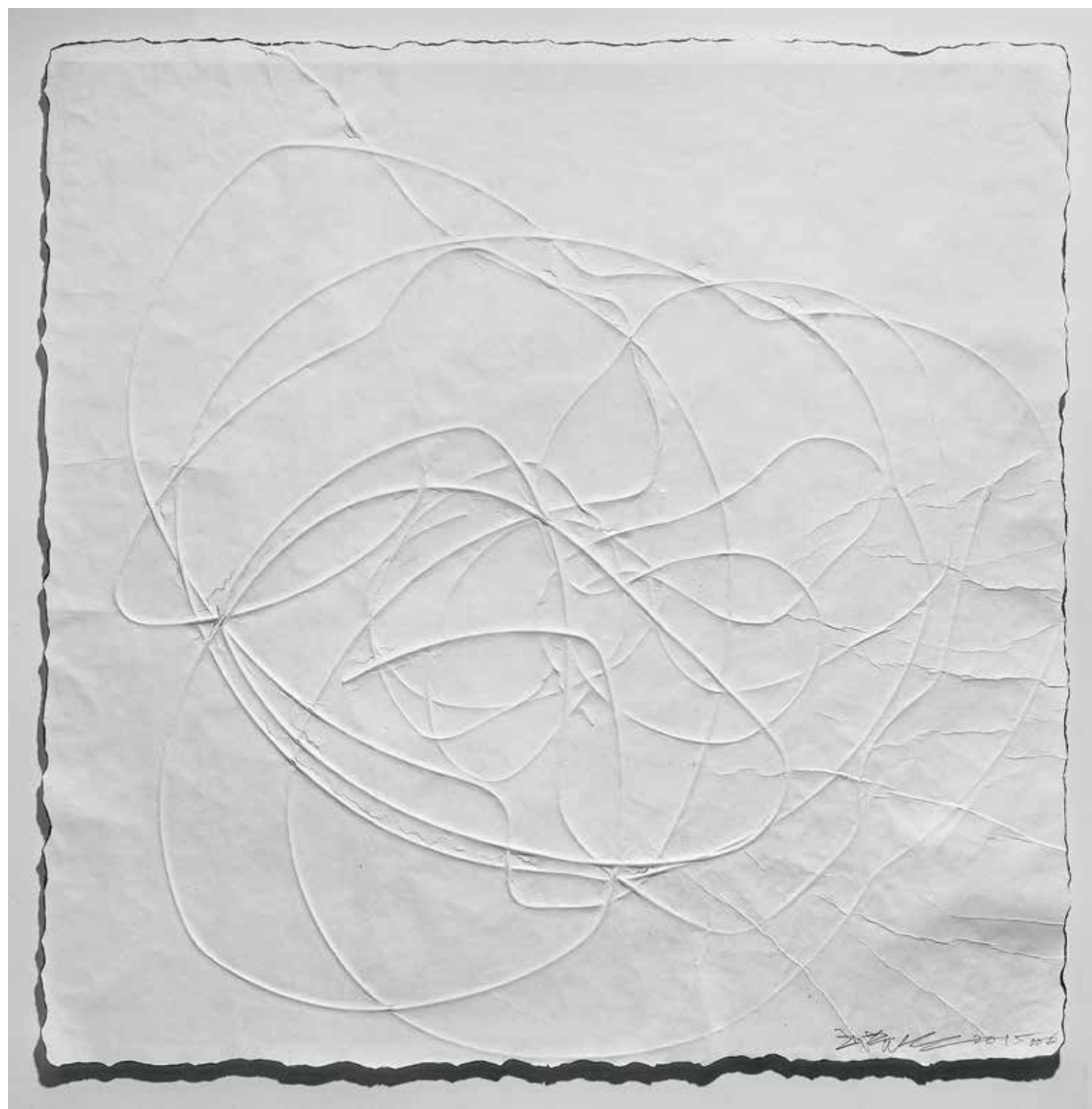


歲季 2014 / 紙本設色拓印  
Metaphor Vision 2014 / Colour rubbing on paper  
180 × 198 cm / 2014





徐冰 2015005 \ 纸本挂画  
Blank Shape 2015005 \ Rubbing on paper  
69 x 69 cm \ 2015

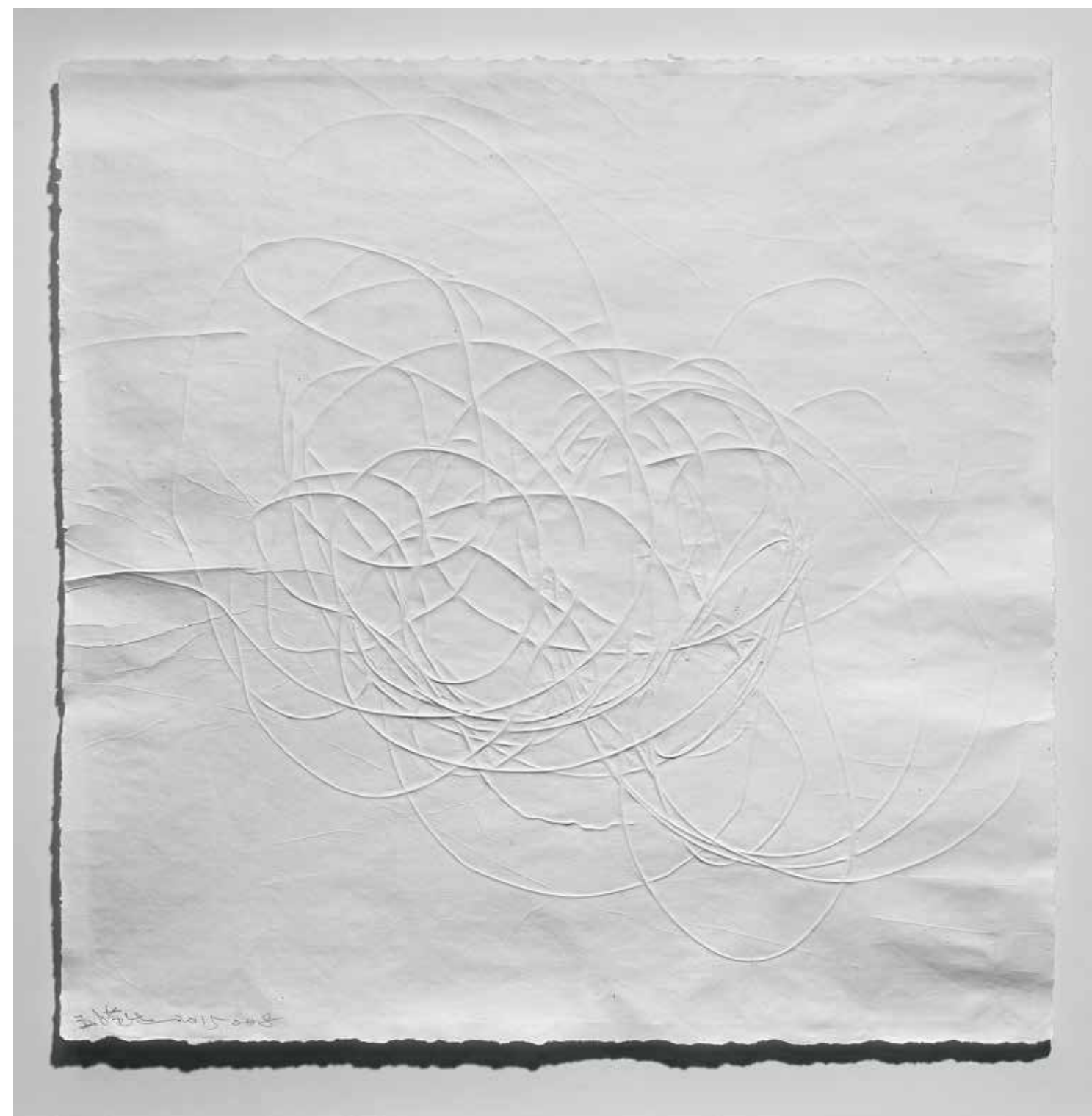


空家 2015006 / 紙本拓印  
Blank Shape 2015006 / Rubbing on paper  
69 × 69 cm / 2015



空家 2015007 / 紙本拓印  
Blank Shape 2015007 / Rubbing on paper  
69 × 69 cm / 2015

# Appendix



空家 201508 / 紙本拓印  
Blank Shape 201508 / Rubbing on paper  
69 × 69 cm / 2015

# FLUX: Moving Visions

何凱特 (Katie Hill) 的「游·象」

「以杞包瓜，含章，有隕自天。」  
——《周易》<sup>[1]</sup>

「人不能兩次踏入同一條河流……河中的水花濺起，它們聚集，匯合，流淌……相互吸引、接近，又再次排斥、分離。」  
——赫拉克利特（約公元前535年—前475年）<sup>[2]</sup>

「FLUX」一詞源於拉丁文，原意為「流變」  
液體、粒子、或能量在特定表面積上移動的速度  
萬物皆流變，無物常駐的狀態（赫拉克利特）  
物理及應用數學中的常用概念，用於描述某一物理特性在空間中的變化、變動

「Wrap the melon with purple willow leaves. Hold a jade talisman in the mouth. Something fell from the sky.»<sup>[1]</sup>

「Upon those that step into the same rivers different waters flow ... They scatter and ... gather ... come together and flow away ... approach and depart.»<sup>[2]</sup>

*Flux comes from Latin and means flow.*  
*the rate of transfer of fluid, particles, or energy across a given surface*  
*the state of constant change in which all things exist (Heraclitus)*  
*a simple and ubiquitous concept throughout physics and applied mathematics*  
*is the flow of a physical property in space*

<sup>[1]</sup> Yi Jing (Gou Gua 95).

<sup>[2]</sup> Yih-Hsien Yu, 'The Yijing, Whitehead, and Time Philosophy', in Images in the Yi Jing and Their Cultural Transformations, p.16.

**I**  
Movement in space is part of our daily physical existence and as contemporary travellers, we are frequently flying around the world in relatively short periods of time, on endless journeys to this or that destination and back again. Taking the notion of FLUX from both Chinese and Western philosophies, science and mathematics, this exhibition presents Wang Huangsheng's recent works as creations of flow: in and out of tradition, across space and time, invoking the visible and the invisible world in nature and physical matter. His exquisite and beautifully executed ink paintings are produced in the traditional way, with brush and ink on paper. They are highly refined works that retain aspects of poetic traditions in Chinese painting over hundreds of years but also enter the current engagement of ink in the rich expansion of contemporary art practice.

In Wang's Moving Visions, a suspense is created in which the painted line is freed from its representational or figurative function into a conceptual and philosophical mode calling into view aspects of space and time. In both Moving Visions and Lines Visions series, a continuity of brush and ink technique can be seen to stem from the exacting discipline of calligraphy, as control is balanced with freedom and consciousness is balanced with the idea of a journey in which, as the artist says, 'you are uncertain where it will take you'. Movement in these two series can also be conceived of as within and across the works, as a body of practice in which the artist's creative possibilities are continually shifting across different modes. There is a crossing over of sensibility that entails brush-lines on 'pure' white spatial paper works through to scribbles and scrawls over grimy texts

**I**  
我們在空間中的運動是日常生活的常態之一，當代社會中的旅行者更是常常穿梭於世界各地，在不同的目的地之間不斷往返。「流變」(Flux)的思想取自於東方和古希臘哲學的精華，也關涉近代物理學與數學的概念，這次展覽所呈現的王璜生近期作品是對「流變」的另一種詮釋：對傳統的迷戀和出離，在變動不居的時空中遊走，召喚自然和物質的有形或無形世界。王璜生運用傳統的筆墨宣紙成就一幅幅精致的水墨繪畫，這些作品既保留了中國繪畫在過去幾百年間傳承的詩意傳統，又深入到水墨在當代藝術實踐中所打開的廣闊領域。

**II**  
此次展覽中王璜生的作品（創作自二〇一〇年之後）與他早期更偏向傳統的水墨畫有著明顯的區別，譬如，二〇〇六年創作的紙本扇面作品《月光如水清》（天地系列）描繪了園林中的亭臺，以及周圍點綴著花草的古舊椅子，這幅畫的技巧則來自於自元代以來的文人畫傳統。《天地系列》和《悠然系列》作品在鬆動的筆觸中透露出浪漫的夢幻之感，與近年文人畫傳統的復興不謀而合。在展覽《磁感線》中，《游象》和《線象》在真正意義上脫離了具象，這些作品不再描繪諸如瓶中盛開的花朵等抒情題材，而是不斷趨向抽象的狀態。因此，書寫和繪

of printed daily news, signifying both the philosophical world of culture based in thought and also the real world, the constant 'white noise' of the social, political and economic environment that forms a contemporary backdrop of daily existence. In Wang's 3D works, these 'lines' are taken further into a different spatial configuration, so that the finer materiality of brush and ink—the tools of the painter—are replaced by a three-dimensional physicality of materials such as cloth and barbed wire or sheet metal that are spatially arranged in space.

**II**  
There is a sense of departure in this series of works (made from 2010), following Wang's earlier ink paintings that sit more decisively within the classical tradition, as exemplified in the painting Moonlight Clear Like Water (Heaven and Earth series), 2006, fan cover, painting on paper, part of a series depicting scenes in a garden setting with small pavilions or shelters and rustic chairs amidst grass and flowers, using the vocabulary of the scholar-painter evolved from the Yuan dynasty onwards. This kind of painting along with his flowers series exudes a romantic dreaminess executed in soft loose brushstrokes, sitting firmly within the scholarly tradition of literati painting that has been vigorously revived in recent years.

In Flux, the Moving Visions and Lines Visions are no longer figurative in the true sense. They pull away from lyrical themes such as the exuberant flowers in vases, veering towards, yet not quite reaching, a state of abstraction. Hence the journey in Wang's creative process is marked by points of contact with origins in writing (calligraphy), painterly vocabulary (flowers and

畫性成為王璜生創作旅程中的轉折點，既連接著傳統的淵源，又讓他走向對線條本身的探索，這些線條仿佛是在空中漂浮、縱橫交錯。

## 游·象

在王璜生的水墨繪畫中，彎曲的線在畫布上相互纏繞、交織，它們遊弋於畫面上，有節制的運動和速度感呼之欲出，或者說是綿延的線條穿透空間，在其中來去自如，織成一幅幅充滿張力的圖畫。筆墨線條上下交疊，穿插而行，仿佛織成一個鬆散的線團，在畫面上投下微弱的陰影。可以想像，若是觀者試著將這些線條拉直，它們仿佛會永無止境地延伸，直至走入視野之外的另一度空間。這一團線條從空白中浮現，空曠的背景佔據了畫面的上半部分。線條似乎受到磁力的牽引，輾轉不定，在物質與非物質之間產生的張力，賦予線條以獨立的生命感。

《游·象》系列的作品形式具有一種純粹的特性，奇特、輕快，而又節奏緊湊，它們創造出奇幻的感覺，讓我們的視野從可見的、具體的現實世界深入到粒子物理的世界，而諸如空間和引力的作用一般僅僅在物理學的專業領域內才會被提及。吳洪亮教授在一篇畫冊文章中談到，「《游·象6》除纏綿的線條之外，其構圖形式基本上是四周暗，中心亮，呈放射狀，有如光明從遠方而來，抑或吸著觀者的目光向遠方而去。背景

scenes) towards a kind of exploration of line itself that interact horizontally, vertically and from a floating perspective.

### (Moving) Visions

The whirling forms of Wang Huangsheng’s dynamic ink paintings evoke a sense of contained movement and speed of line within a single spatial sphere, a kind of network or dynamic drawing of continuous lines within and across space. A cluster of intertwining curvaceous brush-lines flow in and out of each other in a kind of loosened knot floating suspended over a faint shadow. One can imagine the length of the rigorous line as reaching on and on if one were to pull it straight into impossible dimensions outside the field of vision. This cluster also appears in a void of context, a blank ground filling the upper space on the large square paper. As though it has a life of its own, there is also a sense of a tension between thing and non-thing, the push-pull of a magnetic force.

Throughout Moving Visions there is a purity of form that is whimsical and light but also tightly composed. A magical sense of nature beyond the specific and visible world brings us into one of physics, evoking spatial and gravitational forces that are integral to existence and normally only understood in a specialised field of particle physics. In a previous catalogue of Wang’s work that brings together numerous works over a period of four years, Wu Hongliang attempts to describe Moving Visions Series No. 6, ink on paper, in terms of what it appears to represent: ‘as if the light comes from afar, or attracting the viewers to view the distant place. The comet-like smudged tailing in the background are probably the gathering of light and

中常常暈開的彗星般的托尾，恐怕是對光芒的聚攏以及對未知的

的探尋。」<sup>[3]</sup> 畫面本身的確散發著光芒，或是蘊含著幽深的空間感，除此之外，這種畫面的宇宙／形而上的結構生發出對「對

未知的探尋」的另一種解讀，即「永恒流變」的思想——萬物

恒久變動，空間與時間交錯不止——這一思想是古希臘哲學的

概念之一，也可以追溯到中國古典哲學，尤其是以「變」為核

心的經典著作《易經》。俞懿嫻教授認為：「《易經》是儒家

經典的六經之一，其中包含著豐富而深邃的關於時間和宇宙變

化的哲學，為先秦時期儒家和道家思想的形成奠定了形而上學

的基礎。」<sup>[4]</sup>

如果說「易」和「變」是這部經典的精髓，那麼王璜生

則是通過他的作品將其深厚的人生經歷、底蘊轉化為一種不斷

變化的藝術創造力。內心的自由潛藏著無限變化的可能，這樣

的自由所驅動的力量不會消滅，因此也成為藝術家在創作上不

斷追求和探索的原動力。一九八〇年代徐冰、黃永砵等藝術家

在東西方兩種不同的批判性思想中探索新的藝術語言，王璜生

的作品也觸及包括現象學、多元文化背景下的抽象和觀念藝術、

以及最近用科學及人文角度探討宇宙的新興議題等等，但這些

關注點都最終回歸於藝術家的中國身份和視角。王璜生自身的

中國傳統藝術與哲學修養讓他的作品自然地流露出道家的影響，

而道家的思想源頭之一便是《易經》。《易經》對六七十年代

search for the unknown.’<sup>[3]</sup> The idea of light and distance are

very much within the painting, however perhaps a literal reading of a ‘search for the unknown’ diverts from the philosophical

structure of the painting, which can be seen from both Chinese

classical philosophy and also ancient Greek notions of ‘constant

change’ in which time and space are irrevocably intertwined, a

central idea in the Yi Jing, one of the foundational texts in Chi-

nese philosophy. As Professor Yih-Hsien Yu says, ‘The book, one

of the Six Classics of Confucianism, contains abundant elements

of time philosophy together with a cosmology of creativity which

turn out to be the metaphysical foundation of two of the leading

schools of the Pre-Chin periods, Confucianism and Daoism.’<sup>[4]</sup>

If creativity and ‘constant change’ are found to be central

in the Yi Jing, then Wang’s works can be seen as reaching to the

heart of creativity as a deeply embedded structure in human

life. At the heart of this creative pursuit is the idea of an inner

freedom that constitutes the ‘boundless’ potential of change as a

constantly dynamic force that is never delimited or linear in na-

ture. In the 1980s, artists such as Xu Bing and Huang Yongping

were seeking new languages to ally Chinese and Western critical

and philosophical thinking. Wang’s works also evoke ideas across

phenomenology, cross-cultural understandings of something we

might call abstraction and conceptualism, and the recent interest

in the universe from scientific and cultural perspectives, but from

<sup>[3]</sup>

*In conversation with the artist*, May 21, 2015.

<sup>[4]</sup>

*Wu Hongliang, Boundless: Wang Huangsheng’s Works 2009–2013*, p.142.

<sup>[5]</sup>

俞懿嫻，「易經，懷海德，與時間哲學」，《易學新探》，第 17 頁。

西方當代藝術同樣產生了深刻的影響，其代表則包括約翰·凱

奇（John Cage）、勞申伯格（Rauschenberg）和約翰·巴

爾代薩里（John Baldessari）等重要藝術家。道家和佛教的

思想被翻譯介紹到西方，對於美國的影響可以這樣概述，「來

自亞洲審視世界的新方式對美國的藝術和文化產生了顛覆性的

影響，激起了重新評估個體的存在、自我的意識，以及那充斥

著男子氣概的美式精神的浪潮」<sup>[5]</sup>。

在王璜生的作品裏，個體的自我意識看起來並不明顯，然

而在充滿爆發力的水墨繪畫中，王璜生似乎在情感上回應了

911 事件的毀滅性和災難性，濃重的水墨在紙上揮灑，印刷的

痕跡似乎重現著坍塌的建築和散落的殘片。因此對於王璜生來

說，他以富於變化的水墨作為表達的媒介，創作出極為豐富和

廣闊的視覺語言，其中既包含著一種強烈的主觀性和流動的繪

畫性，同時又可以是具體的、或是半再現的。

線象

線象

線象

線象

以水墨和報紙為媒介的《線象》系列作品更進一步地脫離了文

人繪畫的傳統。王璜生運用不同的筆觸創造出形態各異的線條，

由此一種特異的空間感被創造出來，印刷報紙上重疊的筆觸痕

跡似乎是一種遮蓋、一種干擾，回應或消除那受大眾媒體所驅

動的日常政治的「嗡嗡聲」，而這似乎是中國古代文人雅集的

the 1960s and 1970s, as interpreted by key figures such as John Cage, Rauschenberg and John Baldessari. Ideas from Daoism and Buddhism were translated in the West and in the American context, ‘art and culture were transformed by aspects of an Asian world view which led to the re-definition of the individual, the (re)placement of the ego [...] and the re-evaluation of the macho nature of American culture’.<sup>[5]</sup>

No ego seems present in Wang’s works, yet in his explosive ink painting that was made as a seemingly emotional response to 9/11, ink is used to powerfully render the shattering nature of this event in giant dark splash-ink splodges, along with printed marks to describe the rupture of buildings and scattered architectural debris. So for Wang, the versatility of ink is used as an expressive medium that produces a wide range of visual language that nevertheless maintains a strong subjective and painterly quality that is fluid but also sometimes specific and semi-representational.

**Lines (Visions)**

Lines Visions, the series on newspapers, moves a step further away from the spiritual home of literati painting. Differentiating the use of lines through the brush, in these paintings, a different sense of dimension is created, as though the layering on the flat and printed surface of news, is an overlay, a kind of disturbance that both echoes and erases the drone of daily media-driven stories of everyday politics. This could be another engagement with long-standing traditions in China of the dialogue and debate in educated circles, echoing the motif of the Seven Sages of the Bamboo Grove in which the withdrawal of

傳統——譬如退居官場隱於山林的竹林七賢——在現代的迴響。

**曼聲**

白噪聲或白噪音，是一種功率頻譜密度為常數的隨機信號或隨機過程（這種聲音聽上去是很吵耳的沙沙聲）。

當代日常生活中總是存在著一種微弱不歇、無法斷絕的低音噪聲，這些噪聲的來源混合著各種人類活動，包括車輛行駛，電視播出的肥皂劇或新聞報道，車載收音機傳出的音樂，電話中的喋喋不休，還有敲鍵盤的聲音等等。

王璜生的繪畫作品捕捉了一種更為輕柔平緩的「曼聲」，散發著一股持續而不引人注意的力量，以及對時間、空間的雙重感受。虛空體現在類似文人繪畫中畫面上留白，為作品的氣勢或精神性留下了空間。「書寫」於其上的線條以一氣呵成的動作來完成，仿佛懸浮於立體的空間中，線的動勢偶有轉折，創造出書法性的畫面張力。<sup>[6]</sup>

德國漢學家威爾翰（Richard Wilhelm）將《易經》翻譯為德文（被公認為是最好的翻譯，他的文本隨後又被翻譯成其他語言），他認為《易經》最基本的思想之一是「對立與協調在時間之流中相互生發」，這也暗指存在於人類意識中的對立——在主體與客體之間，在內在的自我與外在的環境之間。

《易經》的這一觀點所強調的是中道的態度，讓我們對於衝突、

poets from the muddy life of officialdom is perhaps continuing into the modern era.

**MURMUR**

Definition of white noise: a random signal with a constant power spectral density

In contemporary life there is a continuous low-level noise, a sort of buzzing around us that we often fail to cut out entirely. This ‘noise’ is perhaps a blur of everyday life, of activity as it happens around us, like traffic whirring past, televisions blaring out soap operas or news, music emitted from car radios, people gabbling on their phones or clicking the keys on their keyboard.

Wang Huangsheng’s paintings capture a kind of murmuring that is quiet and contained, yet also exude a force that is continuous and unobtrusive, evoking a sense of existence that has two layers: space and time. Space is rendered after the literati tradition of painting that opens up blank space (白) to allow a spiritual and philosophical opening to emerge. Over this are ‘written’ the lines, rendered simply in one continuous movement, suspended over the space and sometimes appearing to float punctuated by nodules — pauses in the brushstroke that convey a calligraphic tension acting as points of departure and continuity.<sup>[6]</sup>

One of the translators of the Yi Jing in the modern period, Richard Wilhelm formulates the basic idea of the Yi Jing as “opposition and fellowship produced together by time,” which underlies a human consciousness of contrasts, subject and object, the inner self and the surrounding world. What is stressed by this idea of the Yi Jing is a moderate attitude towards our understanding of contrast, which enables us to avoid any extremes,

對立的理解和把握不至限於任何極端，在自我與世界之間保有一種和諧的關係。<sup>[7]</sup>

王璜生以他的筆觸將二維的線性與三維的空間相互融合，這也是中國山水畫的經典圖式，線條的形式感和空間的視覺感共同構成了其核心。王璜生的作品具有一種很強的詩意和感性，時間的靜止在中國哲學中並不是某種對本質的追尋，而是把對時間的思量置於宇宙思維之中。

王璜生是一個有創造力的思考者，他對中國當代藝術事業的貢獻推動了文化上的創新，這份事業同時也讓他深入理解不同文化之間的對話，與美術館合作，在世界各地舉辦展覽等等。這次展覽為展示出王璜生作為藝術家的創造力，他的想像力世界與現實世界一樣的豐盛或「繁忙」，在與文化的對話中輕聲曼語。

<sup>[1]</sup>
<sup>[2]</sup> 2015年5月21日作者與藝術家於英國倫敦對談內容。

<sup>[6]</sup>
<sup>[6]</sup> Geri De Paoli, ‘Meditations and Humor: Art as Koan’, in Gail Gelburd and Geri De Paoli, The Transparent Thread: Asian Philosophy in Recent American Art. Univeristy of Pennsylvania Press, 1990, p.15.

and towards maintaining a harmony between our inner self and the surrounding world. <sup>[7]</sup>

Wang draws together linear and spatial fields through his brushstrokes, modes present throughout all Chinese landscape painting, in which the formal and visual equation of line and space make up its central thrust. Wang's works retain a strong poetic sensibility and this can be expressed through the words of the artist himself: Unbound: Flowers Painting Calligraphy (Night Time and the Imagination). The collapse of time in Chinese philosophy is not about an 'essence', but the understanding of a cosmological structure of thinking. Wang Huangsheng is a creative thinker, whose enormous contributions to forging cultural change in the contemporary development of the artistic scene in China has entailed a deep understanding of the idea of conversation across cultures, in dialogues with museum partnerships and exhibition projects from around the world. In this exhibition, Wang's imaginary world is equally engaged in such a conversation both with and through culture as both a murmur and a dialogue.

<sup>[7]</sup>

*In conversation with the artist,  
London, May 21, 2015.*

### **Katie Hill**

Dr. Katie Hill has extensive experience in the field of contemporary Chinese art, and has been involved in exhibitions as a curator and researcher. She is the Programme Leader of Art of Asia and their Markets at Sotheby's Institute of Art, London, as well as Deputy Principal Editor of the Journal of Contemporary Chinese Art (JCAA). Her recent work includes In Conversation with Ai Weiwei, Tate Modern; selector panel/author, Art of Change, New Directions from China, Hayward Gallery, London, and specialist advisor/author for The Chinese Art Book (Phaidon, 2013). Hill is Director of OCCA, Office of Contemporary Chinese Art, an art consultancy promoting Chinese artists in the UK.

### **Katie Hill (何凱特) 博士**

在中國當代藝術領域耕耘多年，她曾以策展人及研究者的身份策劃籌辦過眾多展覽。目前她不僅是倫敦蘇富比學院亞洲藝術及市場的課程主管，還兼任《當代中國藝術雜誌》(Journal of Contemporary Chinese Art) 副主編一職。近期，她在英國泰特現代藝術館 (Tate Modern) 與艾未未進行現場對話，擔任倫敦海沃德畫廊 (Hayward Gallery) 《變化的藝術：中國藝術新方向》(Art of Change: New Directions from China) 展覽甄選委員會成員兼作者，並任菲登 (Phaidon) 出版社 2013 年出版的《中國藝術》(The Chinese Art Book) 特別顧問兼作者。她同時也身兼中國當代藝術辦公室 (OCCA) 主任，該機構是壹家致力於在英國推廣和展示中國藝術家的藝術諮詢公司。

# Artist's Biography

# 藝術家簡歷



## 王璜生簡歷

美術學博士。中央美術學院教授，學術委員會委員，博士生導師；廣州美術學院美術館總館長，新美術館學研究中心主任；國務院政府特殊津貼專家，中國美協策展藝委會副主任。德國海德堡大學、南京藝術學院、中央民族大學、澳門城市大學特聘教授等。二〇〇〇年至二〇一七年任廣東美術館館長、中央美術學院美術館館長。

二〇〇四年獲法國政府頒發的「文學與藝術騎士勳章」，二〇〇六年獲意大利總統頒發的「騎士勳章」，二〇一三年獲北京市頒發的「北京市優秀教育工作者」稱號。

創辦和策劃「廣州三年展」、「廣州國際攝影雙年展」、「CAFAM 雙年展」、「CAFAM 未來展」和「北京國際攝影雙年展」等大型展事。曾為「韓國光州雙年展」評委，希臘「視覺中的奧林匹克」國際展評委，「CCAA 獎」評委，「威尼斯雙年展中國館」專家組評委等。

## 主要個展

- 二〇一九「王璜生：痕／間」（波恩當代藝術館，波恩，德國）
- 二〇一八「王璜生：邊界／空間」（德累斯頓美術館，德累斯頓，德國）
  - 「王璜生：邊界／空間」（廣東美術館，廣州，中國）
  - 「原點：王璜生」（汕頭市博物館，汕頭，中國）
- 二〇一七「王璜生：邊界／空間」（北京民生現代美術館，北京，中國）
  - 「王璜生：邊界／空間」（香港水墨藝術博覽會，香港，中國）
- 二〇一五「謎園：王璜生藝術展」（蘇州博物館，蘇州，中國）
  - 「王璜生：游·象」（大未來林舍畫廊，台北，中國）
  - 「磁感線：王璜生的流明世界」（藝術門畫廊，上海，中國）
  - 「王璜生：無邊的線」（十月畫廊，倫敦，英國）
  - 「鋒·線：王璜生新水墨實驗」（央美國際畫廊，北京，中國）
- 二〇一四「碌碌而為：王璜生個展」（紅專廠當代藝術館，廣州，中國）
  - 「游·刃：王璜生作品」（南京藝術學院美術館，南京，中國）
- 二〇一三「通往自由的線」（席勒畫廊，海德堡，德國）
  - 「無邊——王璜生作品（2009-2013）」（浙江美術館，杭州／湖北美術館，武漢，中國）
  - 「游·象」（WIE KULTUR 文化傳播中心，柏林，德國）

## 主要收藏

- 國際：英國維多利亞與阿爾伯特博物館、英國國家博物館、英國牛津阿什莫林博物館、意大利烏菲齊博物館、意大利曼托瓦博物館、德國霍夫曼收藏館
- 中國：中國美術館、中央美術學院美術館、南京藝術學院美術館、廣東美術館、浙江美術館、湖北美術館、廣東省博物館、安徽博物院、蘇州博物館、北京民生現代美術館、嶺南美術館等。

## Wang Huangsheng

Wang is a distinguished artist and scholar who enjoys special allowance of the State Council in China. With a doctorate in the History of Art from Nanjing Art Institute, Wang has held numerous prestigious positions as a museum director and academic leader in the field of fine art and contemporary art. He was the Director of Guangdong Museum of Art from 2000 to 2009 and the Director of the Central Academy of Fine Arts Museum from 2009 to 2017.

He is currently Professor at the Central Academy of Fine Arts, a Member of the Academic Committee, Chief Director of Guangzhou Academy of Fine Art Museum, Director of the Center of New Art Museum, Deputy Director of the Curatorial Art Committee of the Chinese Artists Association and a specially-appointed Professor at the University of Heidelberg, Nanjing Art Institute, Central University for Nationalities and City University of Macau.

In 2004, he was awarded the Knight Medal of Art and Literature by the French Government and in 2006 the Knight Medal by the President of Italy. In 2013 he obtained the “Beijing Best Educator” award from the Beijing government.

He is the founder of the Guangzhou Triennial, the Guangzhou Photo Biennale, CAFAM Biennale, CAFAM Future Exhibition and Beijing Photo Biennale.

He has been a member of the judging panel at the Kwangju Art Biennial, Olympics in Vision, Greece, the Chinese Contemporary Art Award, and the Venice Biennale China Pavilion.

### Solo Exhibitions:

#### 2019

Wang Huangsheng: Tracespace (Kunstraum Villa Friede, Bonn, Germany)

#### 2018

Wang Huangsheng: Boungary/Space (Kunsthalle Dresden, Germany)

Wang Huangsheng: Boungary/Space (Guangdong Art Museum, Guangzhou, China)

Origin: Wang Huangsheng (Shantou Museum, China)

#### 2017

Wang Huangsheng: Boungary/Space (Minsheng Art Museum, Beijing, China)

Wang Huangsheng: Boungary/Space (Ink Asia, Hong Kong)

#### 2015

The Garden of Mystery: Wang Huangsheng (Suzhou Museum, China)

Wang Huangsheng: Roaming | Apparition (Lin & Lin Gallery, Taipei)

Flux: Wang Huangsheng (Pearl Lam Galleries, Shanghai)

Wang Huangsheng: Unbroken Line (October Gallery, London, UK)

Blade & Line: Wang Huangsheng New Ink Artworks (CAFA International Gallery, Beijing)

#### 2014

On the Run: Wang Huangsheng Solo Exhibition (Redtory Museum of Contemporary Art, Guangzhou)

Roaming on the Edges: Wang Huangsheng Works (The Art Museum of Nanjing University of the Arts, Nanjing)

#### 2013

The Lines to Freedom (Schiller Gallery, Heidelberg, Germany)

Boundless: Wang Huangsheng's Works (2009-2013) (Zhejiang Art Museum, Hangzhou/ Hubei Museum of Art, Wuhan, China)

Roaming | Apparition: Wang Huangsheng (WiE KULTUR, Berlin, Germany)

### Collections:

#### International

Victoria and Albert Museum (London, UK), British Museum (London, UK), Ashmolean Museum (Oxford, UK), Uffizi Gallery (Florence, Italy), Mantova Museum (Mantua, Italy), Hoffmann Collection (Berlin, Germany)

#### China

National Art Museum of China (Beijing), Art Museum of China, Central Academy of Fine Arts (Beijing), Art Museum of Nanjing University of the Arts (Nanjing), Guang-

dong Museum of Art (Guangzhou), Zhejiang Art Museum (Hangzhou), Hubei Museum of Art (Wuhan), Guangdong Provincial Museum (Guangzhou), Anhui Provincial Museum (Hefei), Suzhou Museum (Suzhou), Minsheng Art Museum (Beijing), Lingnan Museum of Fine Art (Guangzhou)

王璜生於海德堡街頭（二〇一三年）



倫敦 開放時間：星期一至星期五 10:00am-6:30pm  
星期六 11:00am-2:00pm

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地址：倫敦聖詹姆斯萊德街 21 號 SW1Y 6PX  
電郵：london@3812cap.com

香港 開放時間：星期一至星期五 11:00am-7:00pm

電話：+852 2153 3812  
地址：香港中環雲咸街 40-44 號雲咸商業中心 16B  
電郵：hongkong@3812cap.com  
網址：www.3812gallery.com

微信號：ArtGallery3812

臉書：3812gallery

Instagram：3812gallery

## London

**Opening Hours:** Monday-Friday 10:00am-6:30pm

Saturday 11:00am-2:00pm

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## Hong Kong

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**Address:** 16B, Wyndham Place, 40-44 Wyndham Street, Central,

Hong Kong

**Email:** hongkong@3812cap.com

**Website:** www.3812gallery.com

**WeChat ID:** ArtGallery3812

**Facebook:** 3812gallery

**Instagram:** 3812gallery

## 關於 3812 畫廊

3812 畫廊於二〇一一年在香港成立，公認為當地首屈一指的專營中國當代藝術的畫廊。二〇一八年是 3812 畫廊發展史中重要的一年。十一月，3812 香港畫廊於香港中環雲咸街的全新藝術空間正式揭幕；同月，3812 坐落於倫敦聖詹姆斯區的畫廊隆重開幕，標誌著 3812 畫廊進軍國際的發展宏圖。

3812 畫廊致力以「東方根性，當代表現」的精神，推動中國當代藝術的發展以及文化交流。我們竭力透過各種精心策劃的藝術項目為藝術家、學術界人士、收藏家以及公眾創造一個國際交流的平台。我們深信，若要進一步提高觀眾對於中國當代藝術的理解和接受性，這種以中國文化交流為核心的平台是不可或缺的。

## 3812 的由來

人們經常問 3812 有何含義？二〇一〇年，畫廊創辦人許劍龍和 Mark Peaker 與友人到法國沙慕尼 (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。

## About 3812 Gallery

Established in Hong Kong in 2011, 3812 Gallery is recognised as the city's foremost gallery dealing in Chinese contemporary art. 2018 was an important year for 3812.

In November, the gallery established a new space in Wyndham Street, Central, Hong Kong, and in a major step, launching 3812 Gallery firmly onto the international stage, opened the new flagship space, 3812 London Gallery, in the exclusive St James's district. 3812 Gallery is dedicated to fostering cultural understanding of Chinese contemporary art with "Eastern Origin and Contemporary Expression". We strive for establishing international dialogue and exchanges by uniting artists, academics, collectors and the general public through our thoughtfully curated art program. We believe that this sharing of cultural identity is essential in the understanding and appreciation of Chinese contemporary 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.

