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蕭勤 無限宇宙

HSIAO CHIN - INFINITE UNIVERSE

Sotheby's | 蘇富比 EST. 1744



蕭勤 無限宇宙

HSIAO CHIN - INFINITE UNIVERSE

A SELLING EXHIBITION

展售會

SOTHEBY'S S|2 GALLERY | 蘇富比S|2藝術空間
5/F ONE PACIFIC PLACE | 太古廣場1座5樓
88 QUEENSWAY, HONG KONG | 香港金鐘道88號

OPENING HOURS

開放時間

10 SEP - 9 OCT 2019 | 2019年9月10日至 10月9日
MONDAY - FRIDAY 10AM - 6PM | 星期一至五 早上10時至下午6時
SATURDAY 11AM - 5PM | 星期六 早上11時至下午5時
CLOSED ON SUNDAYS AND PUBLIC HOLIDAYS | 星期日及公眾假期休息

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Following this spring's solo exhibition at the Musée Guimet in Paris, I was delighted to be invited to hold a solo exhibition at Sotheby's S|2 Gallery in Hong Kong this fall. I would particularly like to thank Mr Felix Kwok and Mr Jonathan Wong from Sotheby's Hong Kong for setting the title of this exhibition: 'Infinite Universe'. The exhibition will include some of my most iconic works since the early 1960s, when I founded Movimento Punto in Milan. It will also feature a series of my recent glass mosaic works, made in Milan with another Italian artist.

Let's talk about Movimento Punto:

European non-representational art and American action paintings, which prevailed after World War II, lost their innovative spirit and vitality in the 1960s. These two major schools focused on presenting action and emotion in their works. I believe that visual art should emphasize deep thinking and observation, otherwise it will not have long-term social value. A friend thirty years my senior, Italian artist Antonio Calderara (1903-1978), agreed that non-representational art is about extreme randomness. Therefore, in August 1961, we decided to create Punto in Milan, often called Movimento Punto or the Punto International Art Movement. Although his abstract art seemed very simple on the surface, the colours had richness and depth. My creations are more like ad-libs; when making work in ink, my mind moved from Taoism to Tibetan Tantric Buddhism.

We created a simple manifesto for Movimento Punto: 'We want to understand the condition of the finite in the infinite, and to comprehend the authenticity of existence and thought, as well as the purity of the reasons behind the work.'

I once said that humanity is a limited condition in the infinite universe. Art workers should be the spiritual prophets of all men who speak their minds and convey their thoughts. When

in face of the actuality of these ideas, I wanted to seek the conceptual purity and the point where creativity derived from amid the turmoil. Punto is the point and the basis of all matters, which signifies both the beginning and the end; it is rigorous, simple, affirmative, permanent, and constructive.

Some of the important elements in my work will touch the viewer; they have been described as full of universal feeling and love, due to the combination of life experiences and ideas in my work. I want to convey an interpretation of the importance of human spiritual life within a spiritual space that transcends time and the non-material world. I always dreamed of space without space, hoping to break through the boundaries or limitations of two-dimensional painting. Conveying an expression of energy is also an important message in my works. I have been endeavouring to explain that people must try to reach an infinitely great level of energy and exploration within a limited space, learning and understanding the profound meaning of life in an immaterial world that transcends time.

When appreciating my works, begin with your personal experiences. Everyone will discover different ways to look at them and ways to be inspired by them. I believe that only when viewers achieve different kinds of self-realization are we able to co-create a complete circle and bring together affinity.

In interviews, I'm always asked, 'What do you hope to convey in your work?' My answer expresses my persistent belief – 'I hope to use various artistic media to express insight obtained through constant introspection. I want to communicate to viewers my research in the explorations of life, the universe, and infinite evolution. I hope to gain a greater depth and breadth of knowledge and experience.'

Hsiao Chin

繼今年春天法國巴黎吉美博物館為我舉行個展後，我非常高興在今秋應邀於香港蘇富比Sj2藝術空間舉行個人展覽。特別感謝香港蘇富比郭東杰先生及黃傑瑜先生，為我定下今次展覽主題—《無限宇宙》。今次展出包括自1960年代初我在意大利米蘭創立「龐圖國際藝術運動」以來的一些比較具代表性的作品。更有一系列近年在米蘭以玻璃馬賽克與另一位義大利藝術工作者共同創作的多幅馬賽克作品。

我們先來談談PUNTO（點）龐圖國際藝術運動：

二戰後盛行之歐洲非形象主義及美國行動繪畫，已在60年代失去原創精神及生命力，此兩大派別著重創作的行動與情緒在作品中呈現。我認為視覺藝術創作應強調深層思考與觀察，否則藝術無長久存在的社會價值。恰好年長我三十歲的友人，義大利藝術家卡爾代拉拉(ANTONIO CALDERARA, 1903—1978)也認同非形象主義極端隨意性，因此1961年8月我們決定在米蘭創辦一項「點」(PUNTO)，全名為「龐圖國際藝術運動」(PUNTO INTERNATIONAL ART MOVEMENT)。他的抽象畫作雖然從層面上看似單純極簡，但是顏色豐富而有厚度。我的創作則較為即興(AD-LIB)，並透過墨水作畫，思想由道家思想走向西藏密宗。

而我們為PUNTO國際藝術運動發表精簡的宣言：「了解在『無限』中之『有限』的範疇，及領悟『存在』與『思索』的真實性，以及『工作理由』的純粹性。」

我曾解釋人即是在無限宇宙中之有限的條件，藝術工作者應是人類的精神先知及其思想的代言者。在面對思想的現實性，我期待在紛擾的萬事中尋找出觀念的純粹性及創作的一點，此「點」即為「始」亦為「終」，是嚴正的、單純的、肯定的、永久的、建設性的，並以此點為依據。

我作品中某些重要的元素之能感動觀者，且被描述為充滿了普世之情及宇宙之愛，那是我融會了生活經歷與思想感受所致。我所要傳達的意境，是處在一種精神性、超越時間性和非物質世界的空間中，詮釋人類精神生命的存在之重要。我一直夢想著一種「沒有空間的空間」，希望能打破繪畫的二度空間之平面限制，傳達一種能量的展現，也就是在我的繪畫中一直要傳達的某種強烈訊息，我一直在嘗試著說明：「人們須在有限的空間中達到一種無限大的能量和探索，在超越時間的非物質世界中去學習、瞭解生命深刻的意涵。

當觀者在欣賞畫作之時，請從您們自身的生命經驗出發，其切入觀看和受到啟發的層面則會各自不同，讓觀賞者可以擁有各方的自我體悟，就因為如此，在我的認同裡，才算是共同創造了一個完整的圓/緣。

在接受媒體訪問時，常被問到的一個問題就是：「你最希望在作品中傳達的是何種意涵呢？」而以下之回答也正是我恆常的信念：「我的希求，是透過藝術的各種媒材，表達我經過不停及不時內省歷練的領悟，向觀者們傳達我對人生、宇宙及無限進化的學習及探討，希望能得到更深更廣的覺知和心得」

蕭勤

Sotheby's and Hsiao Chin have always maintained a close, special relationship. Our Modern Asian Art department has long been a proponent of the artist, producing impressive results for Hsiao in past auctions, highlighting his importance within art history, and establishing a well-deserved position for him in the art market. For this exhibition, Sotheby's S|2 Gallery is honoured to gain invaluable support from Hsiao Chin, Hsiao Chin Art Foundation, the artist's representing gallery as well as his amid collectors in presenting Hsiao's work from the 1960s to the present. Moreover, we are fortunate to display his fascinating recent mosaics, presenting to viewers a complete cross-section of his long artistic career. In the past, Sotheby's S|2 Gallery has held many memorable exhibitions for international artists, but we have never forgotten our duty to promote Asian artists. Following Lalan's solo exhibition in May, we are proud to present this exhibition for another important Asian artist entitled 'Hsiao Chin: Infinite Universe'.

Jonathan Wong
Gallery Director of Sotheby's Gallery

蘇富比與蕭勤老師一直有著非常密切及特殊的關係，現代亞洲藝術拍賣部一直擔任著推手的角色，並屢次在拍賣上得到佳績，帶出蕭勤在藝術史上的重要性，更為他在藝術市場樹立了應有的位置。蘇富比藝術空間很榮幸能得到蕭勤老師、蕭勤國際文化藝術基金會、蕭老師的代理畫廊及收藏家的全力支持，讓我們能夠以展覽形式，展示了老師由六十年代至近年的代表畫布作品，除此之外，我們有幸展示了老師近年醉心的馬賽克作品，並完整展示此攝人系列的風采。過去多年以來，我們舉辦多場令人難忘的國際級藝術家展覽，但蘇富比藝術空間一直沒有忘記以推廣亞洲藝術家為重任，「蕭勤：無限宇宙」是繼今年五月的謝景蘭個人展覽外，另一個重要亞洲藝術家展覽。

黃傑瑜
蘇富比藝術空間策劃總監

"I'm not from earth originally; I'm from outer space. If I ever had the opportunity, I would want to explore the outer space."

「我本來就不是地球人，我是從外太空來的，如果有機會，我會想要去探索外太空。」



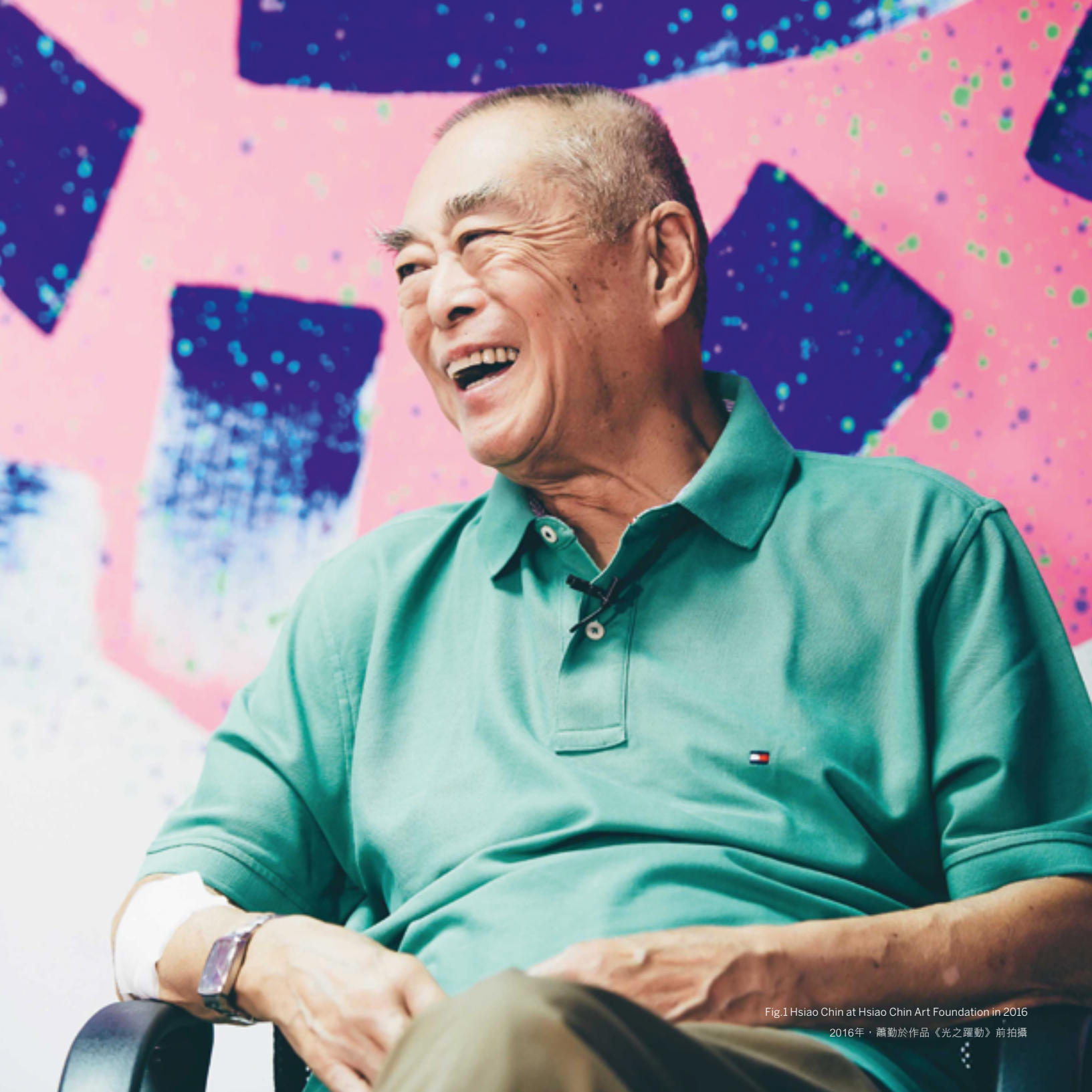


Fig.1 Hsiao Chin at Hsiao Chin Art Foundation in 2016

2016年·蕭勤於作品《光之躍動》前拍攝

OPENING HSIAO CHIN'S INFINITE UNIVERSE

Felix Kwok
Head of Sale, Modern Asian Art
Director, Sotheby's Asia

Hsiao Chin, an artist whom I have a special affection for. His art is bright and true, revealing an internal world that has remained pristine despite the tumult of his life. Every time I see one of his pieces hanging on the wall, it feels like a window to the universe, revealing a strange, distant realm that had never been seen before. However, Hsiao is important for much more than his artistic accomplishments. Since 2017, he has been a curatorial focus for the modern art auctions at Sotheby's Hong Kong, which was a carefully considered decision on our part. Three years ago, we conducted a full evaluation of the modern Asian art market. At the time, Zao Wou-Ki, Chu Teh-Chun, and Wu Guanzhong were obviously the most popular artists. However, a question that arises is: Within the long history of modern Asian art, could there only be three examples of successful artists, while having all of them connected to France? The answer in an obvious no. Many Asian artists of the same generation as Zao, Chu, and Wu had legendary lives and accomplishments; it is simply that we have an incomplete understanding of the global modern and post-war art scene; as well as far limited knowledge of the deeper interactions between overseas Asian artists and the European, American art worlds. In view of this, we wanted to identify an artist with both substantial creative achievements and sufficiently broad life experience to serve as a conduit; bringing viewers and collectors on a journey through the development of 20th century art. An artist not only connects with Chinese artists from Greater China or overseas; but more importantly, one who links the seemingly divided continents of Asia, Europe, and America to open up a true macro history of modern art. Having embodied both traits, Hsiao Chin was the best fit with no doubt. In recent years, Hsiao published two important memoirs. *A Historical Dialogue with Art* focuses

on developments in the international art world, while *Legend of the Rambling King* is an intimate reflection on his experiences. Very few Chinese artists of his generation have written such personal narratives, and these accounts have significant scholarly value in our research on the 20th century art history from an Eastern perspective. We view Hsiao as a key thread extending through the modern and post-war art world, and to present this complete picture we curated "Movimento Punto" in autumn 2017, "Postwar Asian Art" in spring 2018, "Asian Spirit: A Global Mission" in autumn 2018, and "Modern Rangers" in spring 2019. These shows were commercial successes, and the positive reception by visitors, collectors, and the media further affirmed our unique viewpoint. Encouraged by these successes, we have curated the solo exhibition "Hsiao Chin: Infinite Universe" for Sotheby's S|2 Gallery in Hong Kong. We hope that this show will present Hsiao's brilliant artistic achievements in a comprehensive way and invite viewers to follow in the master's footsteps, discovering the broad, varied, and tightly interconnected art world of the last century.

Looking back, my relationship with Hsiao Chin has been wonderful. In 2015, Hsiao held a solo exhibition in Central Hong Kong, where I first met him at the opening cocktail reception for that exhibition. Although this was just a brief meeting, I sensed that he is a kind man. In my work, I continued to research Hsiao. Beginning in summer 2017, I paid Hsiao several visits to research the exhibitions mentioned in the introduction to this essay, and in the last two or three years, I have managed to amass research materials and interviews. I have always admired his unruffled and optimistic mentality in the face of adversity and his sense of mission as an artist.

I once asked him:

“Why were you still helping the other artists in Europe during 1950s-60s, when it was already hard enough for you to live abroad on your own?”

Hsiao said:

“When I went abroad, no one was interested in Chinese modern art, because there was no one promoting it. I felt that it was my duty.”

“Duty” is a lofty idea. His answer deeply warmed my heart.

In early 2018, Hsiao Chin held an exhibition at Hong Kong’s Tsz Shan Monastery. The theme was “Zen. Art.” Many eminent monks were in the audience. I volunteered to host the academic symposium, but I did not know enough about Buddhism. So I asked my wife, a Buddhist who has long researched and studied the religion, to come up on stage to help steer the discussion. In the second half of the symposium, my wife asked Hsiao Chin how he confronted darkness in life. Before the audience of about 300 people in attendance he calmly and firmly replied:

“I have experienced a lot of darkness in my life, but the Heavens have given me this darkness so that I may understand the light. There is no darkness in this world, there is only light; it’s up to us whether we see it.”

When he finished speaking, the audience broke into applause. Stunned, I looked at Hsiao and felt that the elderly man in his 80s sitting before me was an immeasurably strong person.

Earlier this year, in preparation for the “Modern Rangers” spring auction, I happened to find two valuable pictures online—

Hsiao’s exhibition posters from the 1960s. I clicked on the site, which turned out to be for an online poster shop in Germany. I immediately bought both posters. When I received them, my colleagues and I enjoyed them in the office for a while, and they were included in the spring 2019 auction catalogue. Later, I thought that it would be better to give these two posters to Hsiao, rather than keeping them myself. In this way, they could be shown at his exhibitions and appreciated by more people. When I attended the opening of his solo exhibition in Kaohsiung on May 1, I was able to present this gift to him in person. He liked them a lot and said that he did not have these two posters in his archive. It seemed a bit like fate. I felt very content to have made this small contribution to his archive.

There are many great artists in the world, but Hsiao Chin’s conduct, wisdom, experience, and art have moved me. This exhibition is entitled “Infinite Universe.” The “Infinite” comes from the first line of the Movimento Punto mission, “understanding the ‘finite’ condition in the ‘infinite,’” and the “Universe” is the focus of the artist’s interest. We would like to thank Hsiao Chin for writing so many important chapters in the history of art, and we want to show our respect for him through this show. We wish you health and longevity, and we hope that you will continue to create wonderful works of art.

開啟蕭勤的無限宇宙

蘇富比亞洲區董事
現代亞洲藝術部銷售主管
郭東杰

蕭勤是我情有獨鍾的藝術家。蕭老師的作品明亮純淨，透現他歷盡波瀾而始終純粹的內心境界；每當看到老師的作品掛在牆上，我總覺得那就是一扇扇通向宇宙的窗戶，展示著前所未見的天外奇境。然而蕭老師的重要性，並不止於創作上的成就，其自2017年以來成為香港蘇富比現代藝術拍賣的策展重心，是我們深思熟慮所作的決定：尤記得三年前，我們對於現代亞洲藝術市場作出過一番全面評估，當時明顯以趙無極、朱德群、吳冠中最受認同。然而，一部浩浩蕩蕩的現代亞洲藝術史，是否僅只誕生了三起成功案例，而且只集中在旅法一脈？答案顯然是否定的。與趙、朱、吳三位大師同代的許多亞洲藝術家，同樣有著傳奇般的人生與成就，只是作為後來者的我們，對於全球現代及戰後藝術的總體面貌尚未充份理解，對於海外亞洲藝術家與歐美藝壇的深度交集，更是認知有限。因此，我們需要藉著一位不僅在個人創作上成就豐碩、而且生平經歷足夠廣泛的藝術家，如同嚮導一樣，帶領藏家和觀眾重遊一遍二十世紀的藝術發展，不止聯繫兩岸三地與海外華人，更重要的，是將亞、歐、美洲看似壁壘分明的版塊貫通起來，形成真正具有全球視野的現代藝術大歷史。

若論兼備以上兩種特質的藝術家，蕭勤即成為我們的不二之選，尤其近年蕭老師先後出版了《與藝術的歷史對話》及《逍遙王外傳》兩部重要傳記，前者著重他親身見證的全球藝術發展，後者傾向於個人經歷之感受，在他那個年代的華人藝術家之中，少有類似的完整的親身記述，對於我們以東方視界回顧和研究二十世紀藝術史，有著非常重要的學術價值。我們就是以蕭老師為主要線索，才能陸續為藏家展示完整的現代及戰後藝術世界，並先後策劃2017年秋季的「龐圖運動」、2018年春季的「戰後亞洲藝術」、2018年秋拍的「亞洲藝魂：全球啟動」，以及2019年春拍的「現代行者」。以上專輯不僅獲得商業上的成功，更獲得觀眾、藏家和媒體的一致好評，認同我們帶來嶄新獨到的觀點；也正因為受到大家的鼓勵，我們此次特別在香港蘇富比藝術空間舉行「蕭勤：無限宇宙」個展，希望以更完整的方式，呈現蕭勤精彩的藝術面貌，也讓觀眾隨著老師的腳步，發現上個世紀廣闊多姿又緊密互聯的藝術世界。

話說回來，我和蕭老師的緣份也是十分奇妙。2015年，蕭老師在香港中環一間畫廊舉行個展，在那次展覽的開幕酒會，我首次見到老師本人。雖然只是匆匆一面，已經感覺他是一位慈祥和藹的長者；隨著我在工作上日漸成熟，對老師的研究亦日漸深刻，於是自2017年夏天開始，我多次拜訪老師，展開上述多個專輯的調研工作。在這兩三年來持續的資料爬梳和訪談當中，我益發敬佩老師面對逆境時所展現的從容與樂觀，以及他對自己作為藝術家的使命感。

我仍然記得，2017年6月，我首次到高雄拜訪老師作錄音訪問的時候，我曾經問他：

「您五、六〇年代一個人在歐洲發展那麼困難，為甚麼還要幫助其他藝術家？」

蕭老師說：

「我當時出國，中國現代藝術沒有人感興趣，原因是沒有人推動，所以我覺得我有這個責任。」

「責任」兩個字，擲地有聲。當時，我心頭一熱，聽得沉甸甸的。

2018年初，蕭勤老師在香港慈山寺辦展。此次，我自告奮勇擔當志願者，在學術研討會上擔任主持；由於主題是「禪 藝術」，台下還坐著多位高僧，我自知佛學水平不足，而我太太則是對佛學素有研究的佛教徒，因此我還請她一起上台帶動討論。在研討會的後半部份，我太太問老師如何面對人生的黑暗，老師從容而堅定地跟我們和現場三百多位觀眾說：

「我一生經歷過很多黑暗；但是上天給我黑暗，就是讓我了解光明在哪裡。世界上沒有黑暗，只有光明在，就是看我們會不會看。」

語罷，台下掌聲一片。當時我怔怔的看著老師，覺得眼前這位八十多歲的老先生，內心確實無比強大。

今年年初，我為了準備春拍的「現代行者」專輯，偶然在網上看到兩幅珍貴圖片，都是老師六〇年代的展覽海報，點進網站一看，竟是德國的一個網上海報商店，我二話不說把兩張海報都買了下來，收到之後還在辦公室與同事賞玩良久，結果都成了春拍圖錄的資料圖片。後來我心想：這兩幅海報與其自己留著，不如送給老師，這樣以後就可以在他的展覽展出，跟更多觀眾分享。於是我趁著五月一日參與他高雄個展開幕之時，親手送給他做賀禮；老師非常歡喜，還說他的資料庫中真的沒有這兩幅海報。我心裡很是滿足，覺得給老師做了一個有緣份的小小貢獻。

世上偉大的藝術家很多，然而蕭勤其為人、其智慧、其經歷、其藝術，無不深深感動著我。這次展覽名為「無限宇宙」，「無限」來自蕭老師發起的「龐圖國際藝術運動」的宗旨首句：「了解『無限』之中的『有限』範疇」，「宇宙」則是他的畢生興趣所在。感謝蕭勤老師為我們寫下藝術史上許多重要篇章，謹以本展向您致敬，祝您健康長壽，繼續創作更多精彩作品！

CONNECTING ASIA, EUROPE, AND AMERICA AFTER THE WORLD WAR

Hsiao Chin was born in Shanghai in 1935 to a family that originated from Zhongshan, Guangdong province. His father, Hsiao You-mei, was an esteemed figure of modern music in China, and his uncle, Wang Shih-chieh, was a prominent Chinese Republican politician and scholar. In 1949, power changed hands in mainland China and many people of talent and stature, especially those who were feted during the late Qing dynasty and early Republican period or those with close ties to the Republican Government, moved to Taiwan. In the art world's perspective, this exodus meant that Taiwan received a huge transfusion of fresh blood from mainland China after 1949, which mingled with local talent from the Japanese era in Taiwan. In recent years, the two major post-war Chinese art groups, the Ton Fan Group and the Fifth Moon Group, have been the focus of enthusiastic discussion as they reflect the results of the collisions and communications between artists from mainland China and Taiwan. Riding the grand tide of history, Hsiao Chin followed his uncle Wang Shih-chieh to Taiwan. Hsiao joined the studio of Li Chun-shan in 1952 and began his artistic training. Li hailed from Shaoguan, Guangdong province, and studied in Tokyo during the 1930s, receiving instruction from Japanese modern master Léonard Tsugouharu Foujita.

From 1942 to 1946, Li taught at China's flagship institution for modern art, the National School of Fine Art (now the China Academy of Art). He moved to Taiwan in 1949, representing the continuity of Chinese modern art in Taiwan after World War II. While Li was living in Taiwan, he liked to teach in coffee shops, emphasizing progressive teaching methods that were directly influenced by Foujita. In addition to Hsiao Chin, artists under Li Chun-shan's tutelage included Ho Kan, Hsia Yan, Li Yuan-chia, Wu Hao, Ouyang Wen-yuan, Hsiao Ming-hsien, and Chen Tao-ming. In 1957, these eight artists held the first Ton Fan exhibition in Taipei, where they exhibited their own work and introduced Spanish avant-garde art. Their bold style earned them the name the "Eight Great Outlaws" by the United Daily News. Their only equal at the time was the Fifth Moon Art Group, represented by Liu Kuo-sung, Chuang Che, Fong Chung-ray, Chen Ting-shih, and Ku Fu-sheng; supported by the professor of National Taiwan Normal University, Liao Chi-chun.

The first Ton Fan exhibition sparked intense debate in Taipei. Hsiao Chin however was not present at the debut despite being a founder of the group. The year before the exhibition, he had received a scholarship from the Spanish government to study in Madrid. The 1950s saw the second great wave of

Chinese artists traveling to Europe and America to pursue their careers, yet unlike their predecessors of the 1920s, this group of artists did not share the focus on formal art education. Instead, they emphasized the exchange of avant-garde ideas in a free and open environment, as well as interaction with Western artists on equal footing, in a bid to inject new life into Eastern art. For this reason, Hsiao arrived in Madrid to discover local art academies that were stale, conservative, and of little use to him. He then gave up his scholarship, and moved to Barcelona, then later to Paris. In 1959, he established his base of operations in Milan. In the course of his exploration, Hsiao met Catalan abstract artist Antoni Tàpies and learned about French Lyrical Abstraction. He wrote articles bringing news of European avant-garde art to Taiwan, and he organized exhibitions in Europe and America for the Ton Fan Art Group and other Chinese artists of his generation.

In the 1950s and 1960s, the world was blanketed under the shadow of the Cold War between the United States and the Soviet Union, and the Chinese society in both the mainland and Taiwan was closed off to the rest of the world. As a result, Hsiao Chin strove to connect the Eastern and Western art worlds, and he made great contributions to that effort. He

curated “Modern Chinese Artists” (Chinesische Künstler der Gegenwart) in 1963 and founded the Movimento Punto from 1961 to 1966. In both instances, he had no commercial support. He arranged everything from contacting artists to collecting artworks, from finding sites to organizing shipping and installation. “Modern Chinese Artists” was held from 10 April to 9 June 1963 at the Municipal Museum of Leverkusen (Städtisches Museum Leverkusen) in Germany. The museum was located in the southern part of Düsseldorf, the centre of German post-war art. Hsiao received significant support from renowned scholar Udo Kultermann who did his utmost to promote the development of post-war art, and who was well known for curating “Monochrome Painting” (Monochrome Malerei) in 1960, a historic exhibition featuring Yayoi Kusama, Mark Rothko, Lucio Fontana, Yves Klein, and Piero Manzoni. In “Modern Chinese Artists”, Hsiao included works by many members of the Ton Fan Art Group, as well as Richard Lin, Ku Fu-sheng, Hsiung Ping-Ming, Walasse Ting, I. M. Pei, Chu Teh-Chun, and Zao Wou-Ki. This was an extremely rare and historic exhibition of modern Chinese artists at the time.

世承二戰前後，滙通亞歐美洲

蕭勤祖籍廣東中山，1935年生於上海，父親是中國現代音樂史上赫赫有名的蕭友梅博士，姑父則是民國重要政治家及學者王世杰博士。1949年，中國大陸政權易手，清末民初以來許多叱吒一時的人物、以及與國府、國軍關係較為密切的青年人口，皆隨著國民政府東渡台灣。從藝術發展而言，這使得台灣在1949年之後除了繼承日治時期的本地人才，又獲得了大量來自中國大陸的新鮮血液。現今為人津津樂道的兩大戰後華人藝術團體—「東方畫會」和「五月畫會」，即是中國大陸與台灣藝術家碰撞交流而產生之成果。在這大江大海的歷史浪潮當中，蕭勤跟隨姑父王世杰東渡台灣，並在1952年進入恩師李仲生畫室，正式開始他的藝術旅程。李仲生原籍廣東韶關，三〇年代在東京曾獲日本現代大師藤田嗣治的指導，日後李仲生在台灣喜歡於咖啡室授課，強調啟發學生的教育方法，即受藤田直接影響；1942至1946年，李仲生在中國現代藝術的旗艦—國立藝術專科學校—擔任教授，其自1949年起移居台灣，象徵中國現代藝術在二戰之後於寶島台灣獲得延續，而與蕭勤同時進入李仲生門下的，尚有霍剛、夏陽、李元佳、吳昊、歐陽文苑、蕭明賢及陳道明等，他們八人在1957年於台北舉行首次「東方畫展」，不僅展出自己的新銳作品，更率先引進西班牙的前衛藝術，其大膽作風被《聯合報》稱為「八大響馬」，當時能夠與之分庭抗禮的，只有以劉國松、莊喆、馮鍾睿、陳庭詩、顧福生等為代表，並在台灣師範大學教授廖繼春支持下誕生的「五月畫展」。

儘管第一屆「東方畫展」在台北引起種種熱議，蕭勤這位創辦人當時卻並不在現場。因為早在展覽舉行之前一年，他已經獲得西班牙政府的獎學金遠赴馬德里留學。儘管五〇年代被視為二〇年代以來華人藝術家遠赴歐美發展的第二次高峰，此時出國的藝術家卻不似二〇年代的先輩們強調正式的學院教育，而更重視在自由開放的環境之中接觸前衛思想，平等地與西方藝術家切磋交流，以再造東方藝術的新生命。即是此故，蕭勤在到達馬德里之後，旋即發現當地美院陳腐守舊，無益於己，甚至不惜放棄獎學金的經濟奧援，毅然出走巴塞隆那及巴黎，並終於在1959年到達米蘭，建立自己的事業基地。在這探索的過程當中，蕭勤不僅認識了加泰隆尼亞非形象大師塔皮埃斯、親炙法國抒情抽象主義，把歐洲前衛藝術資訊以撰稿方式帶回台灣，更多次在歐美為東方畫會及更多華人藝術同儕舉行展覽。



Fig.2 Hsiao Chin

蕭勤



Fig.3 Family photo of Hsiao Yu-mei couple, Hsiao Chin and his sister Hsiao Xue-zhen in Shanghai home, 1937

1937年攝於上海寓所—蕭友梅夫婦與蕭勤及妹蕭雪真

五、六〇年代，全球均籠罩於美蘇冷戰的陰影之下，華人社會無論大陸抑或台灣，均處於對外封閉的狀態。因此，蕭勤不辭勞苦地溝通東、西方藝術世界，貢獻殊巨，尤其是他1963年策劃「中國現代建築雕刻繪畫展覽」，以及1961至1966年發起「龐圖國際藝術運動」，都是在缺乏商業贊助的情況下自發進行，從聯繫藝術家到收集作品，從找尋場地到運輸布展，他幾乎一力承擔，這在當時的歷史背景底下，尤其難得可貴。「中國現代建築雕刻繪畫展覽」於1963年4月19日至6月9日舉行，地點是德國萊凡庫森市立美術館，該館位於德國戰後藝術中心杜塞多夫南方、拜耳藥廠的根據地，館長考德曼博士推動戰後藝術發展不遺餘力，其於1960年策劃的「單色繪畫」展覽，即促成了草間彌生、羅斯科、封塔那、克萊因、曼佐尼的歷史性聯展；蕭勤組織「中國現代建築雕刻繪畫展覽」，同樣獲得科特曼大力支持，不僅涵蓋東方畫會多位成員，更包括林壽宇、顧福生、熊秉明、丁雄泉、貝聿銘、朱德群和趙無極的作品，可謂當時華人現代藝術家一次極為難得的歷史性聯展。

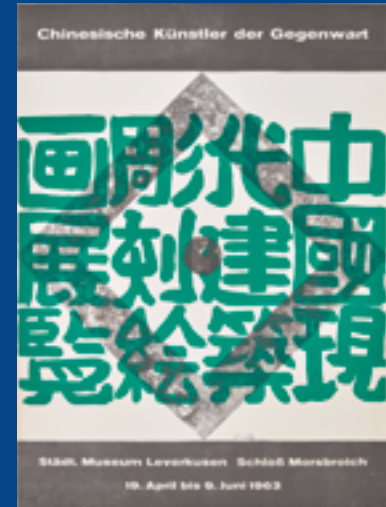


Fig.4 Poster of Chinesische Künstler der Gegenwart, 1963

1963年中國現代建築雕刻繪畫展覽海報

POST-WAR LEGENDS: MOVIMENTO PUNTO

Movimento Punto may be the most important cultural counter-attack in 20th century Chinese art history. During the early days of Chinese modern art in the late Qing and early Republican period, artists went abroad as students to Europe, America, or Japan. After World War II, many outstanding Chinese chose to go overseas, immersing themselves into local avant-garde scenes and introducing Chinese elements. For a long time, the academic community did not have a clear account of whether Chinese art had developed its own avant-garde ideas or produced movements in post-war art history akin to Abstract Expressionism in the U.S., Lyrical Abstraction in France, or even Gutai in Japan and Dansaekhwa in Korea. In 1961, Hsiao Chin founded Movimento Punto in Milan with Italian artist Antonio Calderara and Japanese sculptor Azuma Kenjiro, advocating the mindful spirit of Tang and Song Buddhism, which would rescue the post-war art world from the aimlessness and indecision that had resulted from an overabundance of movements. Taking the point as its symbol, the group wanted its members to establish a starting point toward a clear scope and defined goals. Since the beginning, Movimento Punto had an international structure; they held 13 exhibitions from 1962 to 1966 in more than a dozen European cities including Milan, Albissola, Barcelona, Florence, Macerata, Venice, Bologna, Zurich, Rome, Mestre, and Ancona. The fifth Movimento Punto exhibition even travelled to Asia, showing in Taipei in 1963 and creating a connection between Europe and Asia; in terms of international artist participation, Movimento Punto was at the forefront of the unpredictable world of post-war art movements. Participants in the 13th Movimento Punto exhibitions included:

China: Hsiao Chin, Li Yuan-chia, Ho Kan

Japan: Azuma Kenjiro

Italy: Antonio Calderara, Lucio Fontana, Dadamaino, Enrico Castellani, Mario Deluigi, Getulio Alviani, R. Rossello, Pia Pizzo, Bolognese, Umberto Peschi, Sergio D'Angelo, Mario Nigro, Ettore Sottsass

Spain: Cubells, Faixa, Magda Ferrer, Maria Assumpció Raventós, Josep Hurtuna

France: François Morellet, Joël Stein

Germany: Klaus Jürgen-Fischer

Netherlands: Henk Peeters, Jan Schoonhoven, Armando

Belgium: Wout V

Polland: Maria Papa Rostkowska

Yugoslavia: Ivan Picelji

Slovenia: Zoran Antonio Mušic

Venezuela: Jesús Rafael Soto, Carlos Cruz-Diez

Brazil: Almir da Silva Mavignier

Argentina: Julio le Parc

As seen from the list above, artists from Asia, Europe, and Latin America participated in Movimento Punto, including some giants of other important post-war art movements. Spatialist master Lucio Fontana, *Azimuth* founder Enrico Castellani, design heavyweight and Memphis Group leader Ettore Sottsass, and others were first presented to a Chinese audience at the Movimento Punto exhibition in Taipei; many of the Western members of Movimento Punto had a close relationship with ZERO, a group that was founded in 1957 in *Düsseldorf* and rapidly expanded to Italy, the Netherlands, and France. Lucio Fontana, Dadamaino, Enrico Castellani, and Getulio Alviani from Italy, Henk Peeters, Jan Schoonhoven, and Armando from the Netherlands, and Jesús Rafael Soto from Venezuela all simultaneously participated in Movimento Punto and ZERO. From Hsiao Chin's artistic process, post-war Chinese art had carried on the legacy of the pre-war National Academy of Art, and it created a clearly-developed connection between East and West by exploring the connections to important Western post-war art groups through the Ton Fan Group and Movimento Punto.

During his Punto period (ca. 1961-1966), Hsiao Chin encountered Spatialism, Op Art, Kinetic Art, ZERO, and other avant-garde European movements. At the same time, he devoted

himself to exploring Eastern Buddhist and Daoist philosophies, which balanced the great Western discourses. His work from this period reflect both collisions and fusions of the two major cultural systems of East and West, creating a distinctive mode of philosophical abstract painting. These interests shaped his first mature stylistic period. In analysing Hsiao's paintings, we cannot rigidly apply Western binaries of The Cold/Hot abstraction or The Geometric/Lyrical abstraction without missing the real meaning of his work. At the time, he stated that his exploration of the mysteries of the universe and his pursuit of living energy resulted in the pictorial development of his philosophical ideas and joyous emotional expressions. The circular and square symbols seem to echo "heaven is round and earth is square," an Eastern concept of the universe that underpins the works. In *L'unione* (1962, p.53), and *La Forza* (1962, p.55), rectangular symbols draw the eye into the paintings, and the spaces are structured by curving lines. *Grande terre* (1963, p.57), and *Due tondi* (1964, p.61), were obviously inspired by the hexagrams. The six violet rectangles in *Grande terre*, form the kun (earth) symbol from the I-Ching. To quote that text, "The power of the earth is what is denoted by kun. The superior man, in accordance with this, with his large virtue supports (all) things." The shapes in the painting also resemble the side of a cong, a classic rectangular jade vessel. *Due tondi*, is a painting divided into two parts placed one above the other. The two circles symbolize the duality of yin and yang and the four green lines in the centre represent the four cardinal directions; together, these symbols allude to the two polarities and the four directions, radiating endlessly. In *La luce della riflessione* (1964, p.63), the two circles with three concentric layers, placed to the left and right, reflect the artist's study of Tibetan thangka mandalas, which he has simplified into a geometric abstraction, namely a symbol for the universe that radiates light. Throughout Hsiao Chin's oeuvre, his enthusiasm towards the usage of new acrylic pigments that are intensely coloured and almost fluorescent; can on one hand be accounted to his

love for gorgeous, intense hues since he was a child, and on the other hand he himself may also have been influenced by Op Art and Kinetic Art, which were also popular at the time and pursued dazzling visual effects. Of the members of Movimento Punto, François Morellet, Jesús Rafael Soto, and Carlos Cruz-Diez were also involved in these other movements, and traces of their interaction are faintly visible in Hsiao's work.

Hsiao Chin's paintings from the Movimento Punto period are best represented by his *Dancing Lights* series. There are only 19 works in the series, which makes it his rarest from this period. In summer 2017, I visited Hsiao in Kaohsiung and asked him about the importance of *Dancing Lights*. He said, "Dancing Lights was the strongest manifestation of my spiritual energies in the 1960s; it brought together my experiences and views on life. During this process, I gained understanding as I painted, and I was finally elevated to another realm." In the piece *La danza di Luce-5* (1963, p.59), shown in this exhibition, the rectangular symbols represents the earth, occupying the lower center of this piece. Sapphire blue lines leap and surge in the upper portion of the painting, flowing like living energy or endless light. The purple space behind these lines is dotted with glittering flecks. Like stars shining in the night sky, they give the viewer infinite hope for life and the universe. It is worth noting that, in the *Dancing Lights* series, Hsiao began to divide his canvases based on a top-heavy 80-20 proportion. This compositional treatment made it easier for the viewer to connect the works with the visual experience of looking up at the sky, and he adopted this "high heavens and vast lands" compositions in his works throughout the 1980s and 1990s. This concept then became the compositional basis for Hsiao's *The Eternal Garden* series, which is very popular in Asia.

戰後傳奇：龐圖國際藝術運動

至於「龐圖國際藝術運動」，更堪稱二十世紀中國藝術史上一次最重要的文化逆襲。過去談論中國現代藝術發展，清末民初華人出國必以留學生身份到歐美或日本學習；二次大戰之後，海外發展的傑出華人藝術家為數不少，仍以投身當地前衛浪潮、並引進中國元素為主要模式，若論中國藝術在全球戰後藝術史上有否發展出一種前衛思想、產生過一次集體運動，譬如美國之有抽象表現主義、法國之有抒情抽象主義、甚至日本之有具體美術協會、韓國之有單色繪畫，學術界長久以來都沒有清晰頭緒。然而蕭勤在1961年在米蘭與意大利抽象大師卡爾代拉拉、日本雕刻家妻兼治郎發起的「龐圖國際藝術運動」，則開宗明義以唐宋禪學的「靜觀精神」為宗旨，挽救戰後藝壇從百家爭鳴逐漸變得漫無目標、莫衷一是的局面，其以「點」為符號，是希望參與者能夠立足一點，釐清局面，認定目標，再行出發。龐圖運動成立之初，即具備國際主義格局，其於1962至1966年舉行合共十三次展覽，地點遍及米蘭、阿爾皮索拉、巴塞隆那、佛羅倫斯、馬皆拉荅、威尼斯、博洛尼亞、蘇黎世、羅馬、邁斯德萊及昂各那等十多個歐洲城市，1963年的「龐圖五展」更於遠在亞洲的台北展出，形成橫跨歐亞的格局；若論國際藝術家的參與程度，龐圖運動在此起彼落的戰後藝術運動之中更當屬前列。綜合龐圖運動十三次展覽，各國藝術家總體參與情況如下：

中國：蕭勤、李元佳、霍剛

日本：吾妻兼治郎

意大利：卡爾代拉拉、封塔那、卡斯代拉尼、路易其、亞爾維尼、洛賽羅、畢卓、波洛涅賽、拜司基、唐吉羅、尼格羅、索扎司

西班牙：古拜依司、法依沙、弗萊兒、拉凡多絲、哈通那

法國：莫海萊、司坦因

德國：尤爾根 費雪

荷蘭：彼德司、司空歐芬、亞曼多

比利時：烏特

波蘭：洛司各烏司卡

南斯拉夫：畢皆利

斯洛文尼亞：佐侖

委內瑞拉：索托、格魯茲 迪亞士

巴西：馬維聶

阿根廷：勒巴克



Fig.5 Members of the Ton-Fan Art Group with Li Chun-shan (From the left: Ouyang Wen-yuan, Li Chun-shan, Chen Tao-ming, Li Yuan-chia, Hsia Yan, Huo Kang, Wu Hao, Hsiao Chin, and Hsiao Ming-hsien)

東方畫展成員與李仲生老師（由左至右分別為：歐陽文苑、李仲生、陳道明、李元佳、夏陽、霍剛、吳昊、蕭勤、蕭明賢）

從上述的藝術家名單，可見參與龐圖運動的藝術家涵蓋亞洲、歐洲和拉丁美洲，當中不乏其他重要戰後藝術運動之巨擘，譬如意大利「空間主義」大師封塔那、「方位角」創辦人卡斯代拉尼、設計界舉足輕重的「孟菲斯集團」領袖索札司等，都因為台北的「龐圖運動」展覽而首次呈現於華人社會；「龐圖運動」的許多西方成員，更與1957年誕生於德國杜塞多夫、並迅速擴展至意大利、荷蘭及法國的「零派」關係密切，如意大利的封塔那、達達米諾、卡斯代拉尼、亞爾維尼，荷蘭的彼德司、司空歐芬、亞曼多，以及委內瑞拉的索托，都同時參與了龐圖及零派，由此可見，通過蕭勤的藝術歷程，我們即可發現戰後華人藝術上接抗戰之前的國立藝專，經過東方畫會與龐圖運動，連接西方戰後藝術各個重要團體，形成一條發展分明、接通東西的線索。

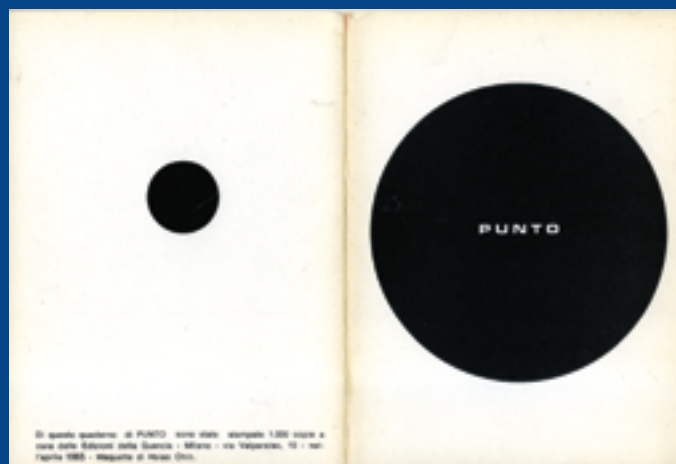


Fig.6 Movimento Punto exhibition, April 1965
1965年4月「龐圖運動」展覽圖錄

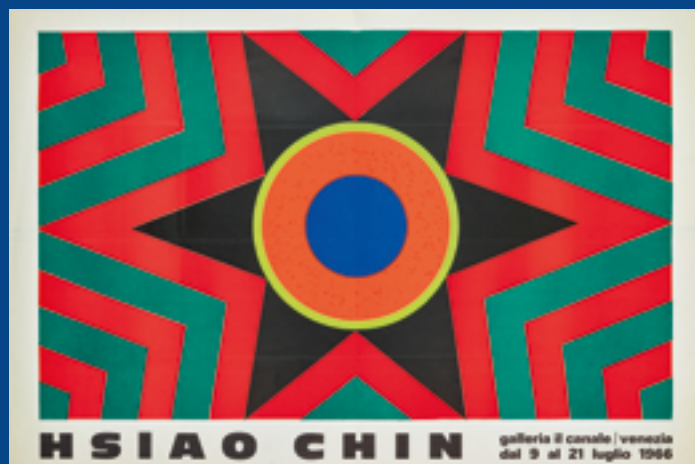


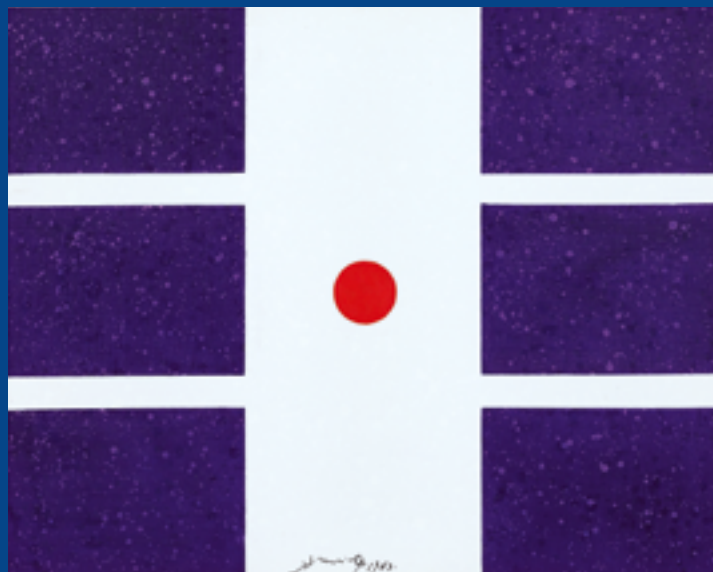
Fig.7 Poster of Hsiao Chin's Exhibition at Galleria Il Canale, Venice, 1966
(coincided with Movimento Punto - The Thirteenth Exhibition)
1966年蕭勤威尼斯運河畫廊展覽海報（與龐圖13展同期舉行）

「龐圖時期」（約1961至1966年）的蕭勤，一方面頻繁接觸空間主義、奧普藝術、動態藝術、零派等歐洲前衛思潮，另一方面亦致力深研東方禪學與道家哲學，以抗衡強大的西方話語權，故他此時的創作，同時可見東西方兩大文化的碰撞與融合，形成獨特的哲理性抽象繪畫，誕生首個藝術語言成熟的風格時期。分析蕭勤的繪畫，不能硬套西方「冷/熱抽象」或「幾何/抒情抽象」的二分程式，否則將無法透達其作品之真義。此時的蕭勤，明確表現出他對於宇宙奧秘的探索、以及生命能量之追尋，是故作品既有哲學概念之圖象演繹，又有飽滿酣暢的情感揮灑，而圓形和方形的符號，即彷彿呼應「天圓地方」的東方宇宙概念，構成作品之基調：《聚合》（1962年，頁53）和《勁》（1962年，頁55）均以方形符號醒目地點亮畫面，並以蜿蜒的線條建構空間；《大地》（1963年，頁57）與《二元》（1964年，頁61）則明顯從卦象獲得靈感：《大地》的六個紫藍色方塊，組成《易經》「坤」卦，象徵「地勢坤，君子以厚德載物」，亦讓人想起中國玉器經典造型「琮」的側面；《二元》乃上下兩聯屏畫作，兩個圓形象徵「陰陽」二元、中間四道綠色線條則似有「四象」之意，寓意兩儀四象、生生不息；《內省之光》（1964年，頁63）的左右兩個三層式同心圓，源自藝術家對於西藏唐卡「壇城」之研究，並將之簡化為幾何抽象，成為象徵宇宙的符號，向外散發光芒。蕭勤喜用色彩飽滿強烈、具有熒光特徵的嶄新顏料—壓克力彩—創作，這一方面源自藝術家從小喜愛艷麗強烈的色彩，另一方面也可能受到當時極為流行的、追求眩目神馳的視覺效果的奧普藝術及動態藝術之影響；龐圖運動成員之中，莫海萊、索托和格魯茲·迪亞士等等都是箇中名家，由此隱隱可見他們切磋交流的痕跡。



Lot 17 Due toni

二元



Lot 15 Grande terre

大地

「龐圖時期」的蕭勤繪畫，當以「光之躍動」系列最具代表性，其合共不過十九幅，是他此時最為珍稀的系列。2017年夏天，我到高雄拜訪蕭勤，曾請教他「光之躍動」的重要性，他當時就提到：「《光之躍動》是我六〇年代精神能量的最強體現，滙聚我的閱歷與人生觀念。整個過程之中，我一邊創造，一邊感悟，最終將我昇華到另一境界。」此次展覽的《光之躍動—5》（1963年，頁59），以象徵「大地」的方形符號居於下方正中，上方的寶石藍色線條飛躍奔騰，似是生命力量的流動，也是川流不息的光明，背後的紫色空間潑灑點點晶光，有如夜空之中繁星璀璨，予人對宇宙和生命的無盡期盼。值得注意的是，蕭勤在《光之躍動》系列開始使用約呈「上八下二」之比的畫面分割，這種畫面處理讓觀者容易產生仰望星辰的視覺感受，而這種「天高地闊」的構圖發展至八、九〇年代，則成為蕭勤在亞洲膾炙人口的「永久的花園」系列之構圖基調。

“Dancing Lights was the strongest manifestation of my spiritual energies in the 1960s. It brought together my experiences and views on life. I gained deeper insights as I created my work, through which I felt the spiritual elevation.”

「《光之躍動》是我六〇年代精神能量的最強體現，滙聚我的閱歷與人生觀念。整個過程之中，我一邊創造，一邊感悟，最終將我昇華到另一境界。」



Lot 16 La danza di Luce-5

光之躍動—5

THE ETERNAL GARDEN SERIES: THE FINAL ASCENDANCE OF ZEN AND QI

Subsequent to the end of Movimento Punto in 1966, Hsiao Chin embarked upon a decidedly different professional journey, including working in London for six months. He also lived and worked in New York for six years before he returned to Milan in 1972. In 1978 and 1980, he visited Taiwan and mainland China, places that he had not returned to for 20 to 30 years. Hsiao's travels during this time reflect his sensitivity to global developments in art and his broad range of activity. Although he only stayed in London for a brief six months in 1966, he showed at Signals London, an important avant-garde gallery at the time, and met Richard Lin, a Taiwanese artist living in the UK. In 1968 and 1969, he met Mark Rothko and Willem de Kooning. In addition, he founded the International Surya Movement in Milan in 1977 and the International Shakti Movement in Copenhagen in 1989, which could be considered extensions of Movimento Punto. Hsiao Chin's abstract painting continued to develop around the themes of Zen and qi.

In 1990, Hsiao Chin experienced a tragic twist in life when his daughter Samantha unexpectedly passed away in Los Angeles. This blow devastated the artist, leaving him unable to create for a time. However, he emerged having come to an epiphany and painted his classic series: The Eternal Garden, Beyond the Great Threshold, Samantha's Ascension, Samadhi and Light on the Other Shore. Although these series have different names, the works embody Hsiao's realizations about life brought on by the immense pain of his loss. He discovered that the beginning and end of life are just changes in a person's form of existence. He truly melded a rational understanding of Zen and Daoist philosophy, which he had cultivated since the 1960s, into the softest emotions in his life. In 1990, he began Light-Homage to Sublimation (1990, p.67), symbolizing a new beginning in his work and life. Warm orange tones fill the painting, representing the energy of the universe and the elevation of human life. The compositions of both this piece and La danza di Luce-5 are derived from the same source, but the Dancing Lights series tends toward rational expression, while The Eternal Garden series, which developed from Light-Homage to Sublimation, could be considered warmer and happier, showing the artist's

emotional and spiritual state. After being tested, he ascended to a higher realm and transformed the regrets of his life into general good wishes. This generous, contented mood makes the already bright and vigorous colour palette of the works more magnificent and profuse, full of beautiful and good wishes. *La forza di Vita-1* (1999, p.71) and *La forza di Vita-2* (1999, p.73) are some of Hsiao Chin's classical "high heavens and vast lands" compositions; their pale green and pale pink strokes were painted with a round-tipped Chinese brush. The brief and powerful brushstrokes have abundant emotion and flashes of joyful life, and the paintings are reminiscent of Emperor Huizong of Song's *Auspicious Cranes*. It was said that on the 16th day of the first month of the second year of the Zhenghe era of the Northern Song dynasty (1112 CE), auspicious clouds hovered over Bianliang (now Kaifeng) and a flock of cranes circled and called over the palace for quite a while. Two red-crowned cranes even stopped to perch on the roof of the palace. Emperor Huizong of Song was very excited, and he committed this auspicious sign to silk. Although *Auspicious Cranes* was made 1000 years before Hsiao Chin's work, both show a longing for what lies beyond the human world. The works are rather different, and it is just a happy coincidence that a refined ancient court painting and vigorous post-war abstract artworks have compositions that echo one another. There is a faint trace of a decidedly different colour at the top of *La forza di vita-1*, which seems to be a symbol of the artist's child. After tangible life leaves the world and ascends, it moves freely and happily about the universe. *Transcending the great Threshold-7* (1999, p.79), *To the Eternal Garden-39* (1992 - 2018, p.37), *Beyond the Eternal Garden-5* (1993, p.75), and *Concerto-6* (1999, p.77) were developed around the same ideas and balanced flowing lines, embodying Hsiao's understanding and interpretation of the energy of the universe. *Il potere dell' Universo Nuovo* (1997, p.69), *Raccolta dell' autunno (canto delle 4 stagioni)* (2008, p.83) and *L'estabilità* (2014, p.85) further reflect his contemplation of and innovation in composition. In order to cast off his awareness of the Self, Hsiao Chin completely immersed himself in exploring the mysteries of the universe, and as a result, his works seem to expand in space, becoming even more magnificent.

「永久的花園」大系：禪與炁之昇華

龐圖運動在1966年結束之後，蕭勤展開了截然不同的事業旅程，包括先到倫敦工作半年，再到紐約旅居並發展六年，直至1972年才回歸米蘭，並於1978年及1980年重新踏足闊別二、三十年的台灣與中國大陸。蕭勤此時之行跡，體現了他對於全球藝術發展的敏銳性，以及廣泛的活動能力，譬如1966年他在倫敦雖然只有短短半年，已經在當時非常重要的前衛畫廊「信號倫敦」展出，並與旅英華人藝術家林壽宇聚首；1968及1969年，又結識了羅斯科及德庫寧；此外，他在1977年於米蘭發起「國際SURYA運動」，以及1989年在丹麥哥本哈根發起「國際SHAKTI運動」，均可視為「龐圖國際藝術運動」之延續，而蕭勤的抽象繪畫，亦在「禪」與「炁」的方向持續發展。

1990年，蕭勤遭遇到人生的重大逆折——他的女兒莎芒妲於洛杉磯意外去世。此番打擊讓藝術家一度無法創作，卻最終因此了悟生命的意義，由此開啟了「永久的花園」、「度大限」、「莎芒妲的升華」、「三昧地」、「心靈的體現」、「光明彼岸」等經典系列。這些系列名稱雖然不一，但作品意境均體現了藝術家在經歷巨大傷痛之後豁然開朗，發現生命的開始與終結，不過是存在形式之轉換，由是將六〇年代以來他對於東方禪道哲學的理性認知，真正走進個人生命中最柔軟感性的內心深處。1990年誕生的《明光一向昇華致敬》（1990年，頁67），從題旨即可見其呼應佛學概念「明光心」，象徵藝術家在人生與創作路上重新出發：溫暖的橘黃色調滿溢畫面，既是宇宙能量之降臨，亦是人間生命之昇騰，若與《光之躍動 - 5》比對，則可見兩者在構圖上一脈相承，然而「光之躍動」系列更傾向理性之表現，而以《明光一向昇華致敬》為起點並陸續展開的「永久的花園」大系，則可見更多溫情與喜悅，顯示藝術家的感情與精神狀態，在淬煉之後登臨更高境地，並將個人生命的遺憾，轉化成普世的美好祝願，其寬廣而舒坦的心境，讓本已明亮飽滿的作品色系更顯繽紛絢麗，飽含美與善的祝福。《生命力—1》（1999年，頁71）與《生命力—2》（1999年，頁73）之中，可見蕭勤經典的天高地廣式構圖，其粉綠與粉紅色彩，均以圓頭的中國捲筆著色，短促有力的筆觸情感充沛，有如欣然向上的點點生命，讓人聯想起宋徽宗的《瑞鶴圖》：相傳北宋政和二年正月十六日，汴梁上空祥雲飄渺，群鶴飛鳴盤桓於宮殿上空，久久不散，兩隻仙鶴更停佇於殿宇之頂；徽宗皇帝大為興奮，於是將此祥瑞奇觀繪於絹素。若將《瑞鶴圖》與蕭勤作品相較，可見兩者雖然相距千載，然而藝術家對於塵世以外的美好嚮往，卻無二致，典雅雍容的古代宮廷繪畫，與生機澎湃的戰後抽象藝術，構圖亦因而彼此呼應，誠為美妙的巧合；《生命力—1》上方截然不同的一抹色彩，似是藝術家女兒之象徵，當有形的生命脫離塵世、昇華而去之後，更能自由愉悅地遨遊於宇宙之中；《超越大限外—7》（1999年，頁79）、《走向永久的花園—39》（1992 - 2018年，頁37）、《超越永久的花園—5》（1993年，頁75）和《協奏—6》（1999年，頁77）在相同的方向繼拓展，其均衡的線條流動，體現了藝術家對於宇宙能量的理解和演繹，及至《新宇宙之能》（1997年，頁69）、《四季禮讚：秋收》（1999年，頁83）及《稔》（2014年，頁85），更可見藝術家在構圖上反覆琢磨、蛻變求新，並且擺脫了「我」的個人意識，全然投入於探索宇宙奧秘的旅程，畫面尺幅似乎亦因此多多益善，更顯恢宏壯闊。



Lot 19 Light - Homage to
Sublimation
明光-向昇華致敬



Fig.8 宋徽宗《瑞鶴圖》/ 遼寧省博物館藏



Lot 22 La forza di Vita-2
生命力—2

GLASS MOSAICS: CREATING ACROSS BOUNDARIES

If the *Movimento Punto* and *Eternal Garden* works in this exhibition have a retrospective quality, then the twelve glass mosaic works represent the first series to be presented intact. Hsiao Chin's work with glass mosaics began in 2005, when reporter and art critic Luciana Schirolli introduced him to the mosaic expert Lino Reduzzi, a graduate of the Accademia Carrara di Belle Arti and the Department of Architecture at Politecnico di Milano. At age sixteen, Reduzzi became an assistant at the famous Fratelli Taragni workshop. He gained a solid foundation in traditional Italian art, and he particularly excelled at stained glass, and mosaic production and restoration. Since the 90s, he has worked with more than fifty artists and architects, giving new life to traditional techniques. Though Hsiao and Reduzzi have built a deep friendship, but they also have great respect for each other's art. Reduzzi first saw Hsiao's work in 1976. He was deeply touched, and since then the two got to know each other. After Hsiao visited Reduzzi's studio, he liked what he saw; the two then decided to work together, creating mosaics for the next fifteen years.

Creating mosaics is complex and time-consuming, making them very rare; but he really enjoys making them. Since 2005, Hsiao Chin has made only twenty glass mosaics. His paintings serve as the blueprints for his mosaic works, so every mosaic has two dates. The earlier date is for the painting, while the later date is for the mosaic. In this special creative process, Hsiao engages in dialogue with himself; spanning space and time, he connects to a past creative state and elevates his past work with his present self. Studio Reduzzi provides specialized technical support, but Reduzzi himself, as an appreciator of Hsiao Chin's art, often makes suggestions and points out which paintings would be best suited to mosaic. Hsiao has mastered all parts of mosaic creation; he rigorously chooses colours and forms in the most appropriate materials to achieve the ideal effect. Through glass mosaics, Hsiao's abstract paintings move from the two-dimensional to the three-dimensional. In addition to highlighting the limitations of two-dimensional painting, he elevates glass mosaics from a traditional technique to a purer mode of artistic creation. Glass mosaics, as a classic European artistic material, can be traced back to Mesopotamia in the third millennium BCE. The medium persisted in ancient Greece, ancient Rome, and the Byzantine Empire, until it became popular in the Republic of Venice and the Kingdom of Sicily in the twelfth century; in this way, mosaic became a part of the Italian artistic tradition. For a long time, mosaics have been an integral part of European religious art, and their pure, lustrous qualities are excellent vehicles for the transcendent character of Hsiao Chin's painting; forming a perfect combination of physical material and metaphysical spirit. He cleverly connects and fuses Eastern philosophies of the universe with Western religion and theology through his mosaic works.



Fig. 9 Hsiao Chin was painting at the "International SHAKTI.2" group exhibition in Aarhus, Denmark in August 1990.

一九九零年八月，蕭勤於丹麥奧魯斯「國際SHAKTI.2」聯展中現場作畫。



Lot 2 The Grand Cloud

鴻雲

Hsiao's glass mosaic works were first formally presented in 2015 at the "Eighty Years of Energy: Hsiao Chin's Retrospect and Prospect" at the National Taiwan Museum of Fine Arts in Taichung. In 2018, the mosaics were also shown at the "Hsiao Chin: Coming Home" in the China Art Museum in Shanghai. In these two major museum exhibitions, only a few of the glass mosaics were shown. With their considerable size and integrated imagery, they will take the lead in the Sotheby's exhibition. Hsiao's mosaics were primarily modelled on paintings he made from the 1980s onward. The Grand Cloud (1986 – 2018, p.33), Between sky and earth (1987 - 2018 – 2018, p.35), Tornado-100 (1998 – 2018, p.45), Cosmic Vortex (2005 – 2018, p.47), and Enormous Cosmic Whirlpool (1983 – 2014, p.31), have rich, riotous colours and innocent, naïve compositions. When the mosaic inlays replace the colours and brushstrokes of the painting, the tone shifts from light-hearted to forceful, making viewers feel as if they are standing in a medieval church. Through these works, viewers can reflect on the epic power of nature. In The Root of Sky and Earth (1992 – 2018, p.39), To the Eternal Garden-39, New Spiritual Magnetic Field (1993 – 2018, p.41), Hope-2 (1994 – 2018, p.43), Blue Introspection (2007 – 2018, p.49), Hsiao left very few voids, and these highly saturated, monochrome, and colour-driven images take better advantage of the brightness and texture of the glass mosaics. The relief-like effects give the colour gradations and additional richness. The mosaics are resplendent yet contemplative, glittering like gems; they refine and elevate the spiritual qualities that the artist has infused into the works. Enormous Cosmic Whirlpool, at 227.5 x 238 cm, is Hsiao Chin's largest single mosaic work. The blueprint for this piece was Enormous Cosmic Whirlpool, painted in ink and colour on canvas in 1983. Hsiao was very happy with this large painting from the 1980s, so after the work was accidentally damaged, he recreated it in a similarly sized glass mosaic in 2014, giving the piece new life. Enormous Cosmic Whirlpool is very large, and the colour shifts are gradual yet rich. It seems to contain almost every colour; from a technical perspective, this is extremely difficult, and the final effect is very successful. Grand imagery, resplendent colours, and rich textures contribute to this intense artistic effect, gently drawing viewers into an inspiring magical scene that stands apart from time, space, and reality. The work could be considered a notable peak in Hsiao Chin's courage and creativity.



Lot 1 Enormous Cosmic Whirlpool

宇宙大旋渦

玻璃馬賽克：超限界的創造

本次展覽作品當中，如果說「龐圖」與「永久的花園」系列帶有回顧性質，那麼十二幅玻璃馬賽克作品則是首次完整發佈的系列。蕭勤以玻璃馬賽克創作，緣起於2005年記者暨藝評家斯姬羅莉向他介紹了玻璃馬賽克專家萊杜斯。萊杜斯早年肄業於卡拉拉美術學院及米蘭理工大學建築系，十六歲開始在著名的Fratelli Taragni工作室擔任助理，奠定堅實的意大利傳統美術基礎，尤其擅長彩繪玻璃及馬賽克的創作與修復，從九〇年代至今，更與多達五十多位藝術家及建築師合作，為古老的傳統工藝賦予新生；蕭勤與萊杜斯不僅建立了深刻友誼，更對彼此的藝術推崇備至；萊杜斯早在1976年已經看過蕭勤的作品，並深受感動，自此遙生結識之意；蕭勤則在參觀萊氏工作室之後表示高度肯定，兩人於是決定合作，開始長達十五年的馬賽克創作歷程。

玻璃馬賽克創作程序複雜，而且耗時甚久，自2005年至今，蕭勤的玻璃馬賽克作品誕生不過二十餘幅，數量珍稀。饒是如此，藝術家卻非常享受創作之樂。蕭勤的馬賽克作品以其繪畫為藍本，因此每幅作品都會標註兩個創作年份：較早的年份為繪本之創作年份，較晚的年份則為馬賽克之創作年份，此一特殊的創作過程，有如藝術家的一場跨時空的自我對話，既要進入過去的創作狀態，又要以當下的自我昇華過去的創作。萊杜斯工作室不僅提供專業的技術支援，其本人亦是蕭勤的藝術知音，經常主動提出建議，指出哪些繪畫更適合以馬賽克呈現；蕭勤在創作馬賽克過程中亦把握核心環節，嚴格挑選顏色、形狀最合適的材料，以達至最理想的效果。通過玻璃馬賽克，蕭勤的抽象繪畫得以從二維的平面走向三維的立體，突破架上繪畫的制限之餘，亦將玻璃馬賽克從傳統工藝昇華至更純粹的藝術創作；另一方面，玻璃馬賽克作為歐洲經典藝術媒材，其誕生最早可以溯源自公元前三千年的米索不達米亞，經歷古希臘、古羅馬及拜占庭帝國而持久不衰，至公元十二世紀因為流行於威尼斯共和國及西西里王國而成為意大利藝術傳統，長久以來與歐洲宗教藝術密不可分，其純淨而帶有光彩的特性，正是表現蕭勤繪畫超然物外的氣質的上佳載體，將形而下的藝術材質，與形而上的藝術精神完美結合，同時將東方的宇宙哲思與西方的宗教神學，通過馬賽克作品巧妙地溝通融合起來。



Fig.10 Hsiao Chin at "Eighty Years of Energy: Hsiao Chin's Retrospect and Prospect" exhibition in 2015, when his glass mosaic works were first formally presented
2015年，蕭勤攝於「八十能量—蕭勤回顧·展望」展覽（玻璃馬賽克作品首度亮相）

蕭勤的玻璃馬賽克作品，最早於2015年台中台灣美術館舉行的「八十能量—蕭勤回顧·展望」正式亮相，2018年上海中華藝術宮舉行的「蕭勤：回家」展覽亦有展出，然而兩次博物館大展當中，玻璃馬賽克作品僅作少量展出，若論體量之可觀、面貌之完整，則當以此次蘇富比展覽居首。蕭勤創作馬賽克作品，主要以八〇年代以後的繪畫為藍本，如《鴻雲》（1986 - 2018年，頁33）、《天地之間》（1987 - 2018年，頁35）、《旋風—100》（1998 - 2018年，頁45）、《宇宙旋渦》（2005 - 2018年，頁47）、《宇宙大旋渦》（1983 - 2014年，頁31）等，都可見其作品色彩繽紛繁富、構圖天真稚拙之特徵，而當鑲嵌的馬賽克替代了繪本的顏料與筆觸，作品之氣質亦從輕盈變得渾厚，讓觀者有如置身中古教堂，通過凝固的壁畫，回顧史詩化的自然力量；若《天地根》（1992 - 2018年，頁39）、《走向永久的花園—39》、《新精神磁場》（2014年，頁41）、《希—2》（1994 - 2018年，頁43）、《藍色之省思》（2007 - 2018年，頁49），則留白較少，主要由單一高飽和色調主導畫面，因而更能突顯玻璃馬賽克的光亮質感，其浮雕般的起伏效果，使得色彩變化更為豐富醇厚，既璀璨亦溫潤，散發寶石般的華光，將藝術家賦予作品的精神特質提煉昇華。值得注意的是，《宇宙大旋渦》尺幅達227.5 x 238公分，乃蕭勤最大尺幅的單體馬賽克作品，其藍本為1983年創作之彩墨畫布《宇宙大旋渦》，此乃藝術家八〇年代甚為滿意的巨幅繪畫，後來卻因意外遭受損毀，故特意於2014年藉著玻璃馬賽克以相同尺幅再次創作，為作品賦予新生。《宇宙大旋渦》尺幅鉅大，色彩變化循序漸進又豐富多元，庶幾包涵所有色階，從技術層面來說難度極高，然而最終效果卻非常成功，恢宏的畫面、斑斕的色彩與厚重的質感，共同構建出強烈的藝術效果，輕易將觀者引入眩目神馳的、脫離現實時間空間的奇境異象，堪稱將藝術家的勇氣與創造力都表現得淋漓盡致的巔峰鉅作。



Lot 3 Between sky and earth
天地之間



Lot 10 Blue Introspection
藍色之省思



Fig.11 Hsiao Chin was doing a series of mosaic glass paintings at Studio Reduzzi in Milan, Italy in November 2017

2017年11月，蕭勤於萊杜斯（Lino Reduzzi）位於意大利米蘭的工作室創作一系列馬賽克作品

“Art creation conveys the message and process of the growth of a soul. The great energy of the universe is the never-ending inspiration to my creations.”

「藝術創作是在傳達心靈成長的訊息和過程，
宇宙的大能量是我創作中源源不絕的重要靈感。」

HSIAO CHIN

b.1935

Enormous Cosmic Whirlpool

mosaic glass

executed in 1983 - 2014

signed in Pinyin and Chinese, dated 14

227.5 by 238 cm; 89 $\frac{5}{8}$ by 93 $\frac{3}{4}$ in.

蕭勤

宇宙大旋渦

玻璃馬賽克

一九八三至二〇一四年作

款識

Hsiao 勤 14 (右下)



HSIAO CHIN

b.1935

The Grand Cloud

mosaic glass

executed in 1986 - 2018

signed in Pinyin and Chinese; signed in Pinyin and Chinese, dated 1986, titled in Chinese on the reverse

85 by 118cm; 33 ½ by 46 ½ in.

蕭勤

鴻雲

玻璃馬賽克

一九八六至二〇一八年作

款識

Hsiao 勤 (左下)

Hsiao 勤 1986 | 「鴻雲」 (畫背)



HSIAO CHIN

b.1935

Between sky and earth

mosaic glass

executed in 1987 - 2018

signed in Pinyin and Chinese; signed in Pinyin and Chinese, dated 1987, titled in Chinese on the reverse

75 by 130 cm; 29 ⁵/₈ by 51 ¹/₈ in.

蕭勤

天地之間

玻璃馬賽克

一九八七至二〇一八年作

款識

Hsiao 勤 (右下)

Hsiao 勤 1987 | 「天地之間」 (畫背)



HSIAO CHIN

b.1935

The Root of Sky and Earth

mosaic glass

executed in 1992 - 2018

signed in Pinyin and Chinese; signed in Pinyin and Chinese, dated 1992, titled in Chinese on the reverse

120 by 80 cm; 47 1/8 by 31 1/2 in.

蕭勤

天地根

玻璃馬賽克

一九九二至二〇一八年作

款識

Hsiao 勤 (左下)

Hsiao 勤 1992 | 「天地根」 (畫背)



HSIAO CHIN

b.1935

To the Eternal Garden-39

mosaic glass

executed in 1992 - 2018

signed in Pinyin and Chinese; signed in Pinyin and Chinese, dated 1992, titled in Chinese on the reverse

84.5 by 60 cm; 33 $\frac{3}{8}$ by 23 $\frac{5}{8}$ in.

蕭勤

走向永久的花園—39

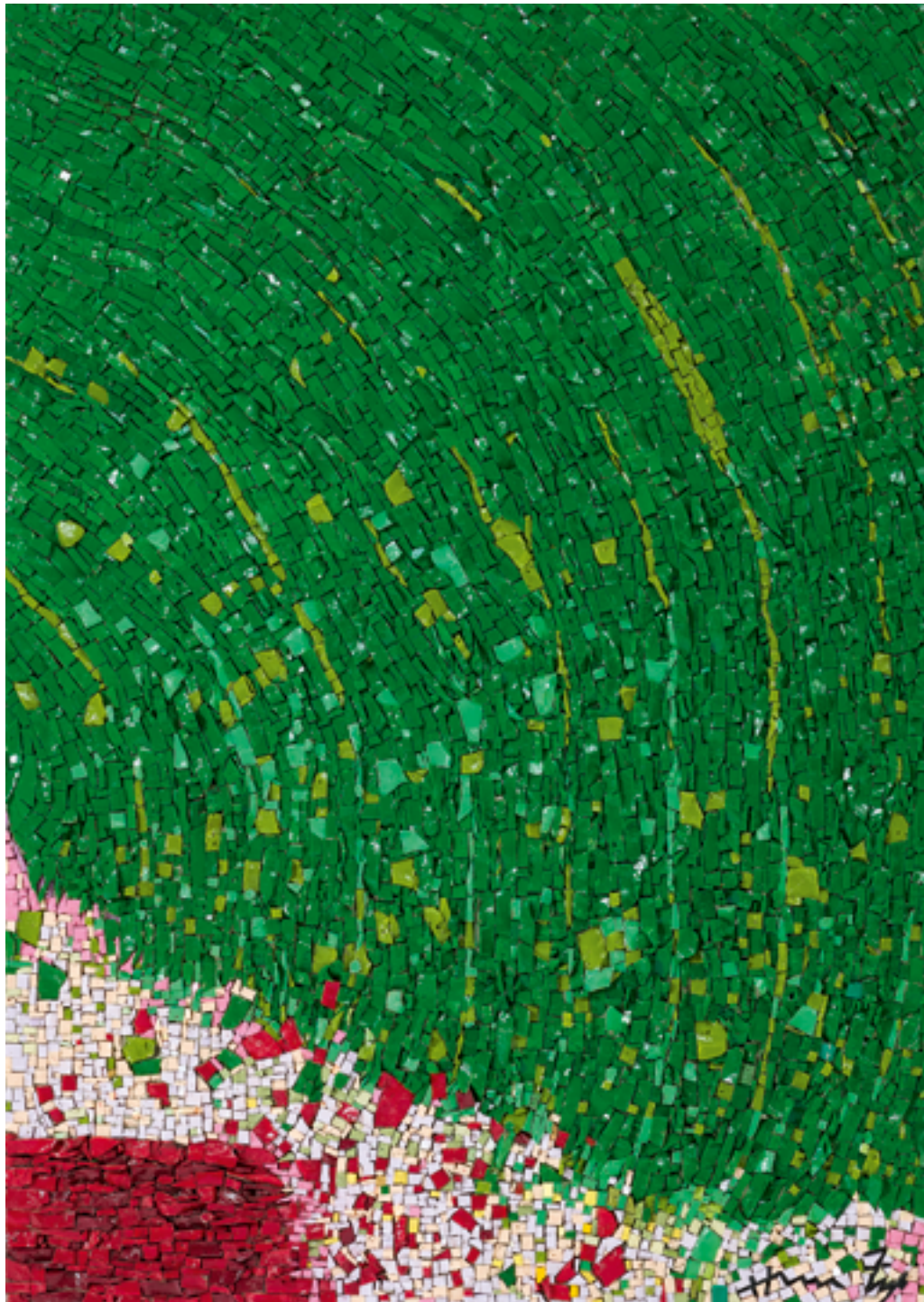
玻璃馬賽克

一九九二至二〇一八年作

款識

Hsiao 勤 (右下)

Hsiao 勤 1992 | 「走向永久的花園-39」 (畫背)



HSIAO CHIN

b.1935

New Spiritual Magnetic Field

mosaic glass

executed in 1993 - 2018

signed in Pinyin and Chinese; signed in Pinyin and Chinese, dated 1993, titled in Chinese on the reverse

80 by 120 cm; 31 ½ by 47 ⅞ in.

蕭勤

新精神磁場

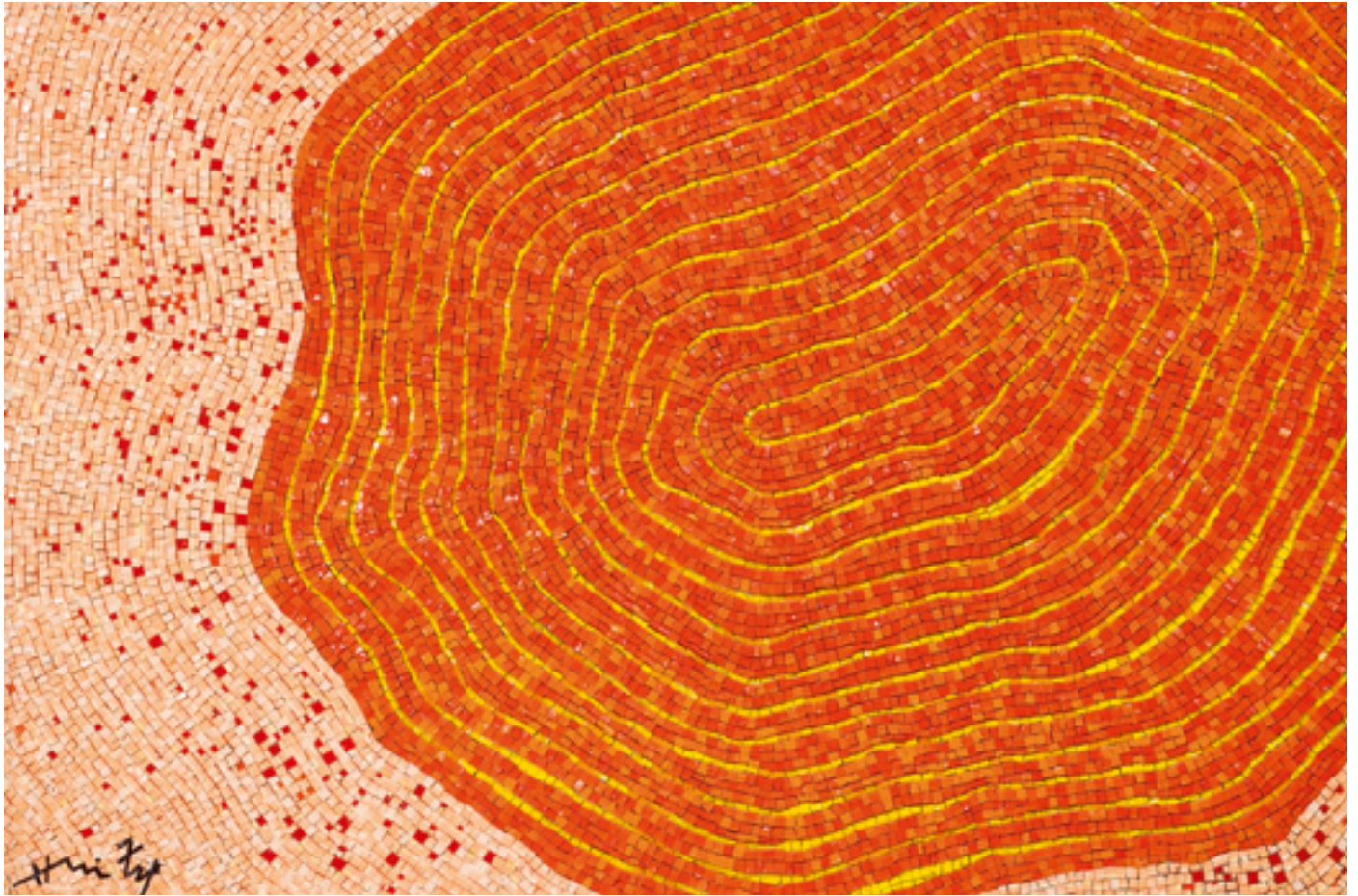
玻璃馬賽克

一九九三至二〇一八年作

款識

Hsiao 勤 (左下)

Hsiao 勤 1993 |「新精神磁場」(畫背)



HSIAO CHIN

b.1935

Hope-2

mosaic glass

executed in 1994 - 2018

signed in Pinyin and Chinese; signed in Pinyin and Chinese, dated 1994, titled in Chinese on the reverse

120 by 85 cm; 47 1/8 by 33 1/2 in.

蕭勤

希-2

玻璃馬賽克

一九九四至二〇一八年作

款識

Hsiao 勤 (中間)

Hsiao 勤 1994 |「希-2」(畫背)



HSIAO CHIN

b.1935

Tornado-100

mosaic glass

executed in 1998 - 2018

signed in Pinyin and Chinese; signed in Pinyin and Chinese, dated 1998, titled in Chinese on the reverse

90 by 120 cm; 35 ½ by 47 ⅞ in.

蕭勤

旋風—100

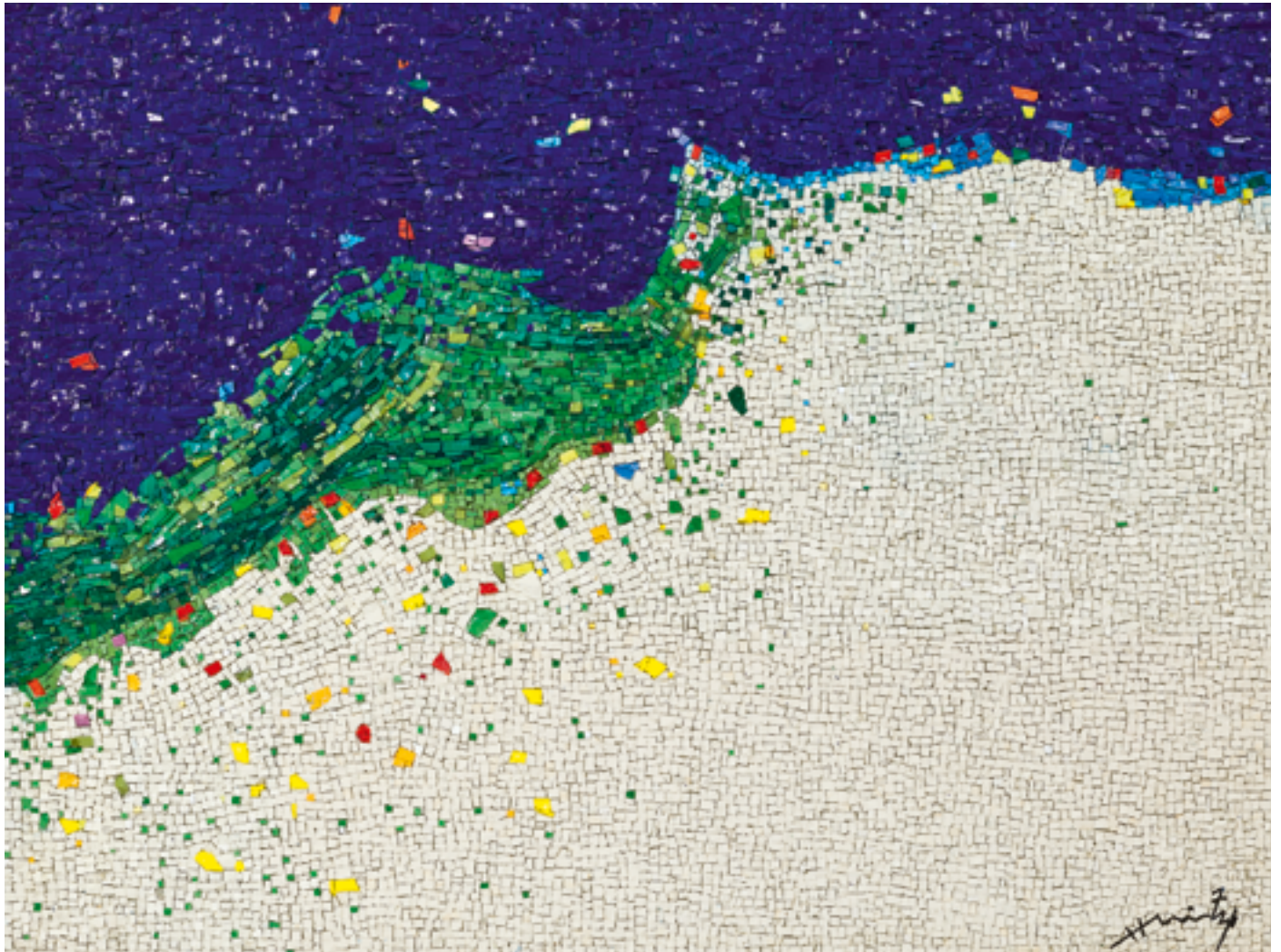
玻璃馬賽克

一九九八至二〇一八年作

款識

Hsiao 勤 (右下)

Hsiao 勤 1998 |「旋風-100」(畫背)



HSIAO CHIN

b.1935

Cosmic Vortex

mosaic glass

executed in 2005 -2018

signed in Pinyin and Chinese; signed in Pinyin and Chinese, dated 2005, titled in Chinese on the reverse

75 by 130 cm; 29 5/8 by 51 1/8 in.

蕭勤

宇宙旋渦

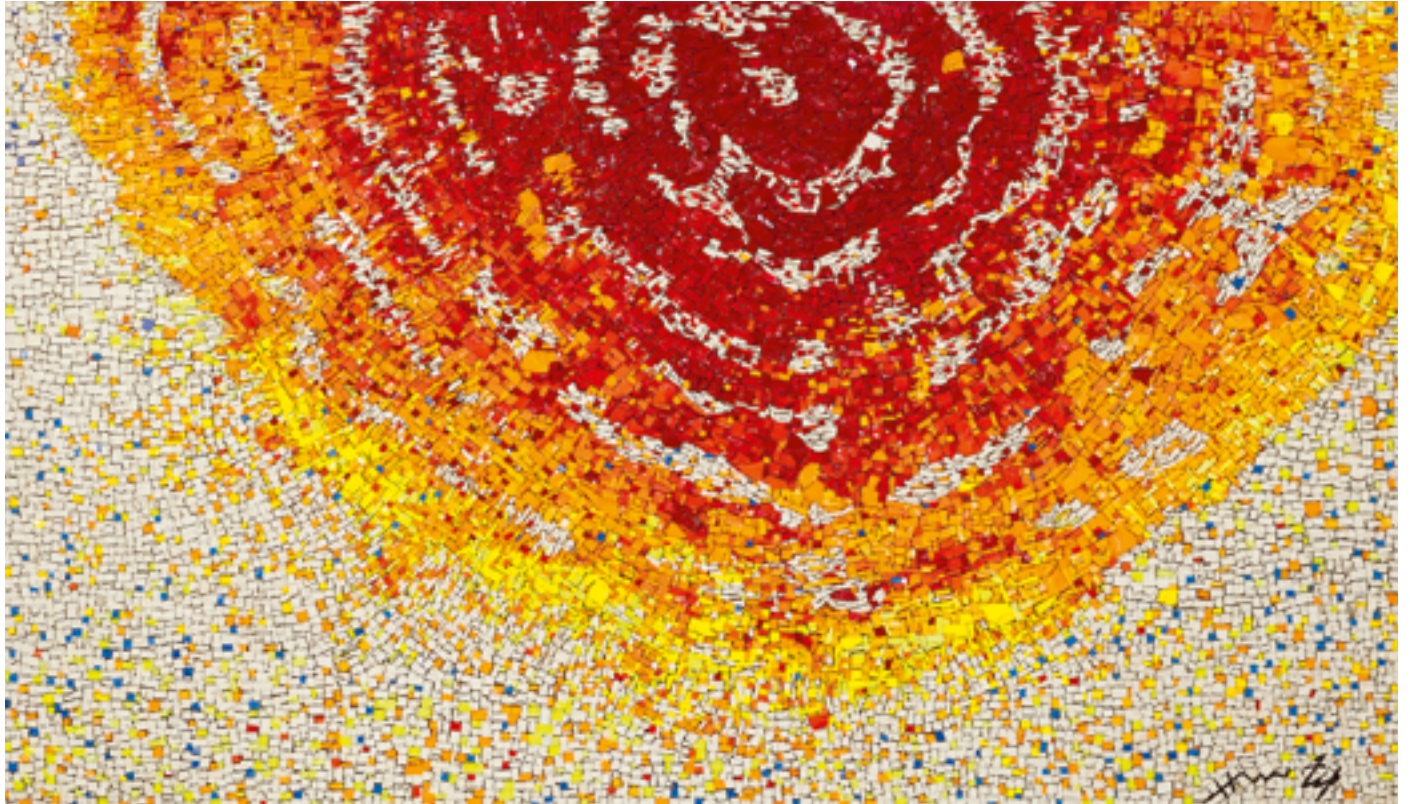
玻璃馬賽克

二〇〇五至二〇一八年作

款識

Hsiao 勤 (右下)

Hsiao 勤 2005 | 「宇宙旋渦」 (畫背)



HSIAO CHIN

b.1935

Blue Introspection

mosaic glass

executed in 2007 - 2018

signed in Pinyin and Chinese; signed in Pinyin and Chinese, dated 2007, titled in Chinese on the reverse

90 by 120 cm; 35 ½ by 47 ⅞ in.

蕭勤

藍色之省思

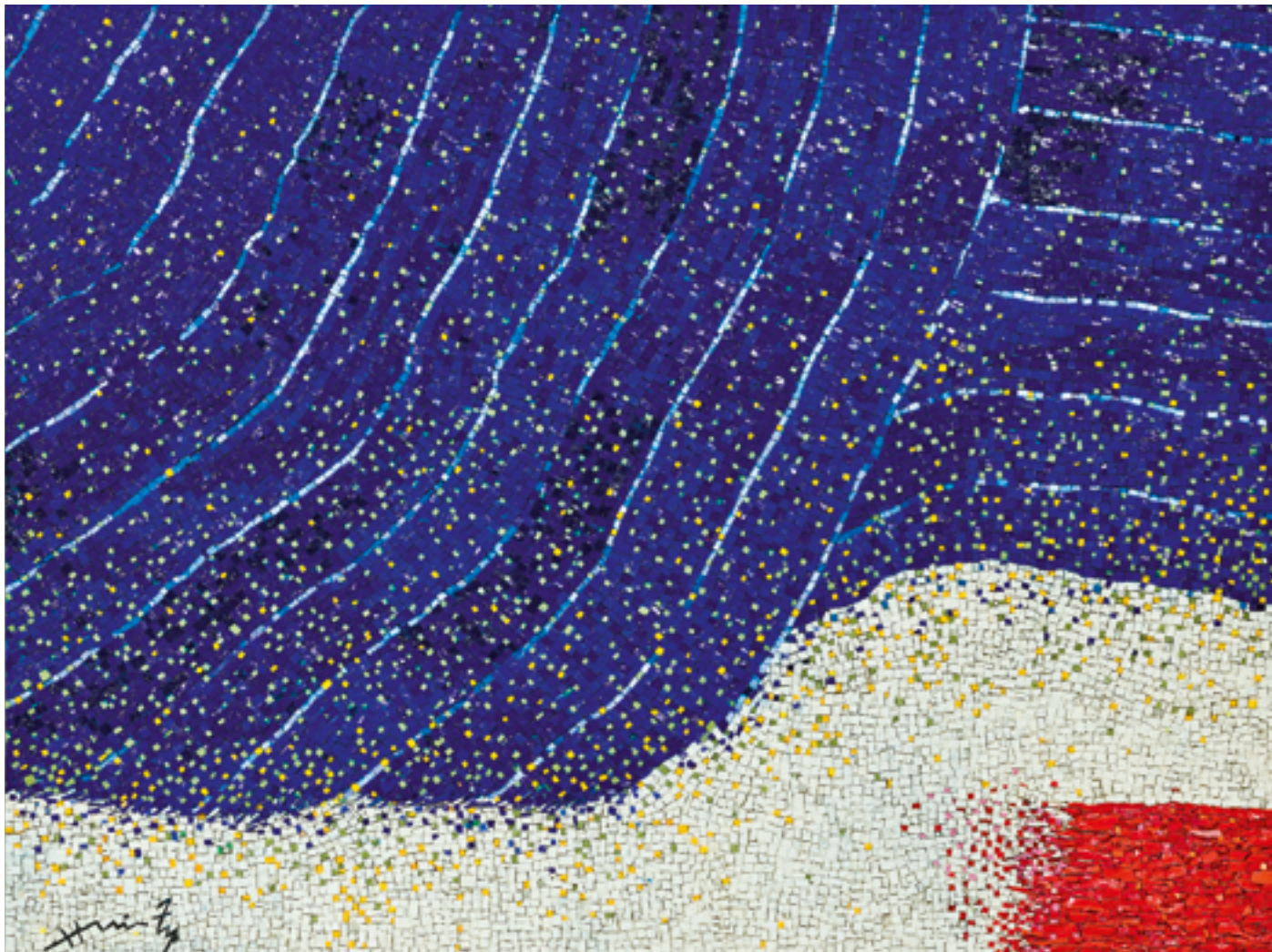
玻璃馬賽克

二〇〇七至二〇一八年作

款識

Hsiao 勤 (左下)

Hsiao 勤 2007 | 「藍色之省思」 | (畫背)



'Artistic creation does not necessarily have to be abstract, but it should help to establish our spiritual values.'

- Quoted from 'Hsiao Chin and the Pioneers of Post-War Asian Art', the interview done by Sotheby's Modern Asian Art department with Hsiao Chin

「藝術創作不是非抽象不可，但應該有助於建立我們的精神價值。」

— 摘錄自蕭勤與蘇富比現代亞洲藝術部訪談《蕭勤與戰後亞洲先鋒藝術家》

HSIAO CHIN

b.1935

L'unione

acrylic on canvas

executed in 1962

signed in Pinyin and Chinese, dated **1962**;
titled in Chinese and English on the reverse

70 by 80 cm; 27 ⁵/₈ by 31 ¹/₂ in.

蕭勤

聚合

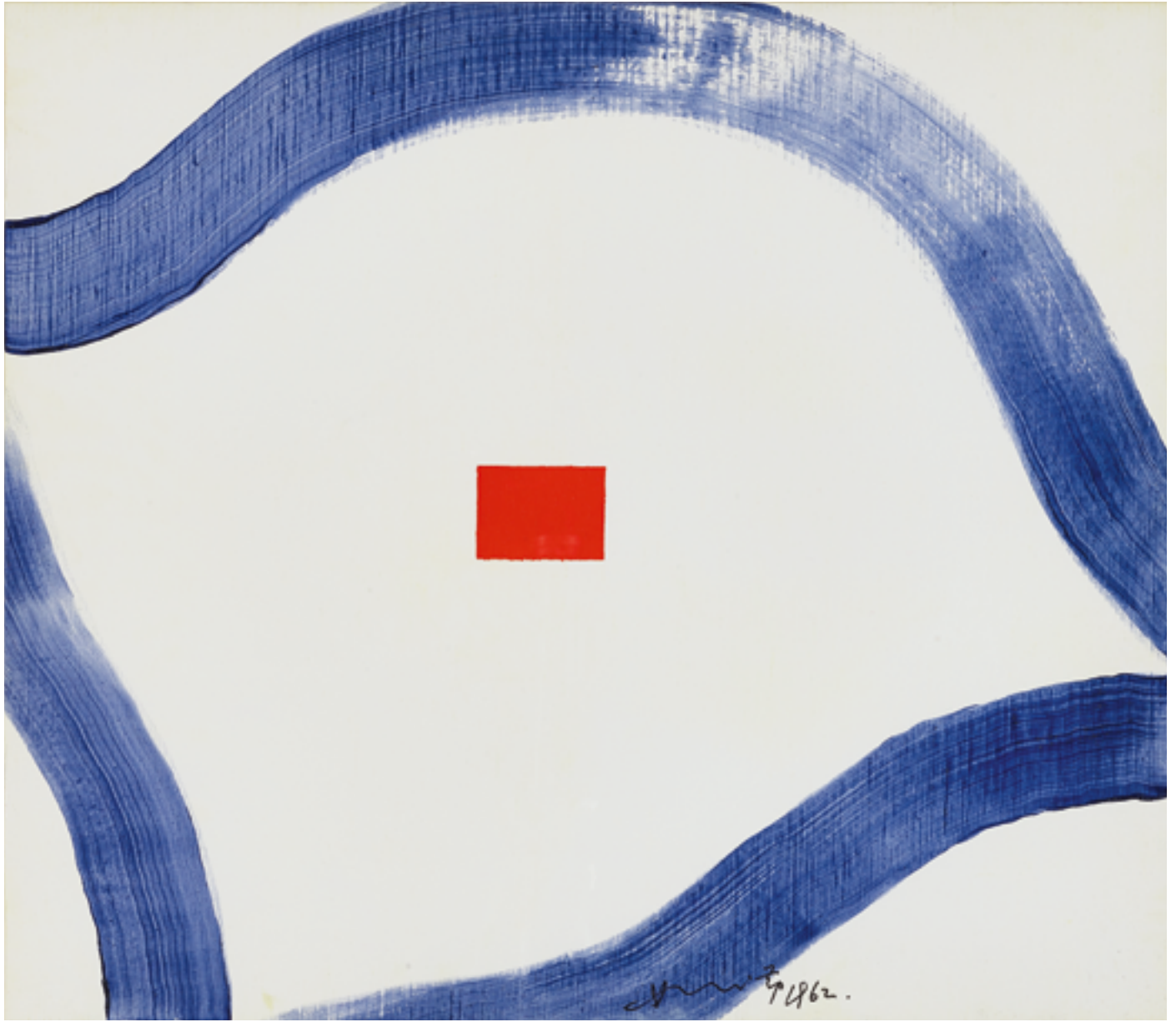
壓克力彩畫布

一九六二年作

款識

Hsiao 勤 1962 (右下)

「聚合」/「L'unione」(畫背)



HSIAO CHIN

b.1935

La Forza

ink on canvas

executed in 1962

signed in Pinyin and Chinese, dated **1962**;
signed in Pinyin, dated **1962**, titled in Chinese
and English on the reverse

70 by 80 cm; 27 ⁵/₈ by 31 ¹/₂ in.

蕭勤

勁

墨水畫布

一九六二年作

款識

Hsiao 勤 1962 (左下)

Hsiao 1962 |「勁」|「La Forza」(畫背)



HSIAO CHIN

b.1935

Grande terre

acrylic on canvas

executed in 1963

signed in Pinyin and Chinese, dated 1963;
titled in Chinese and English on the reverse

80 by 100 cm; 31 ½ by 39 ¾ in.

LITERATURE

The Colors of Ch'an, Musée national des arts
asiatiques Guimet. p.22-23

蕭勤

大地

壓克力彩畫布

一九六三年作

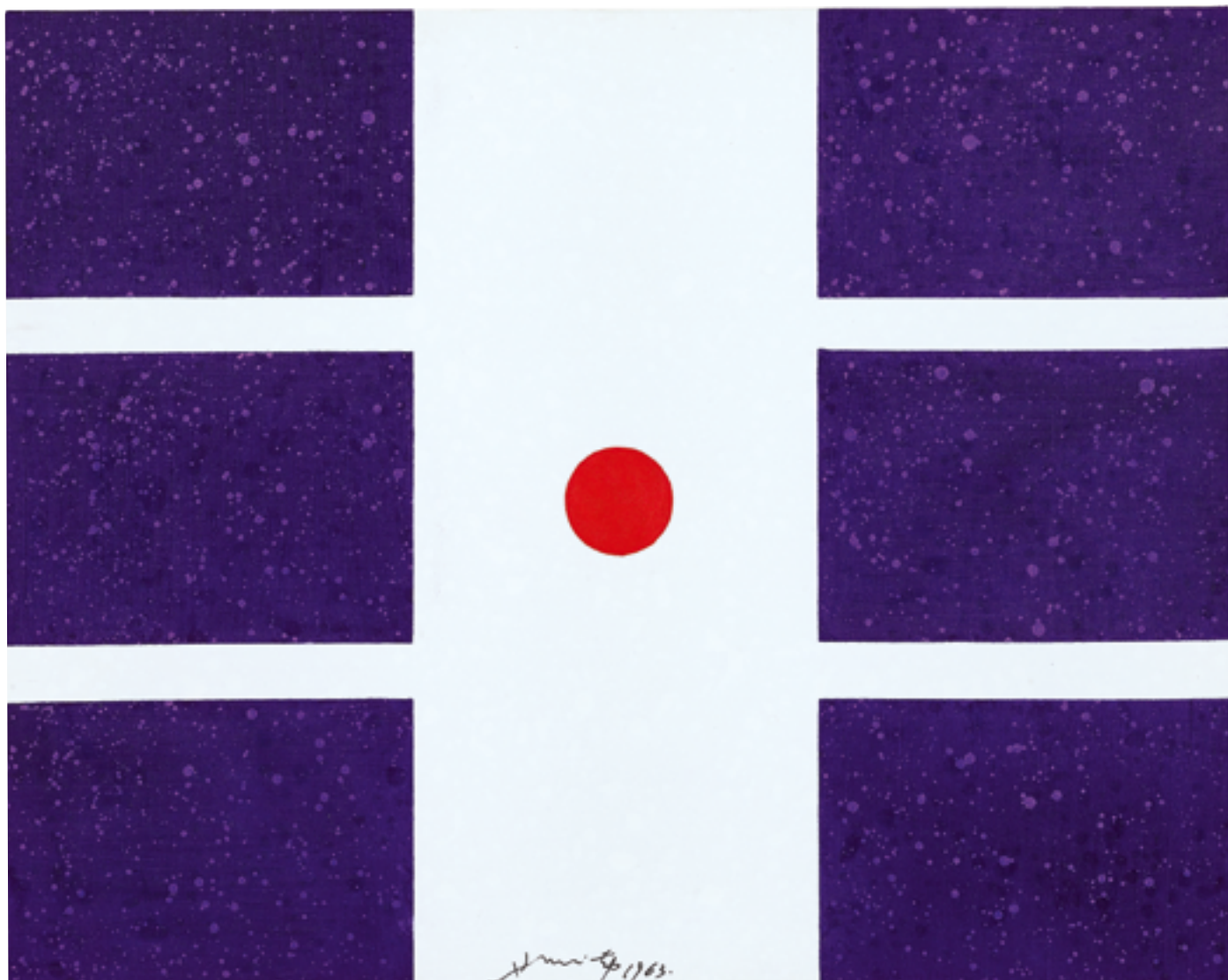
款識

Hsiao 勤 1963 (中間)

「大地」| "Grande terre" (畫背)

出版

〈禪色〉圖冊 (法國巴黎吉美博物館), 22-23頁



HSIAO CHIN

b.1935

La danza di Luce-5

acrylic on canvas

executed in 1963

signed in Pinyin and Chinese, dated 1963;
titled in Chinese and English on the reverse

140 by 110 cm; 55 ½ by 43 ¾ in.

蕭勤

光之躍動—5

壓克力彩畫布

一九六三年作

款識

Hsiao 勤 1963 (右下)

「光之躍動-5」| "La danza di Luce - 5" (畫背)



HSIAO CHIN

b.1935

Due tondi

acrylic on canvas (Diptych)

executed in 1964

dated 1964, titled in Chinese and English on the reverse

120 by 70 cm; 47 1/8 by 27 5/8 in.

EXHIBITED

Shanghai, China Art Museum, *Hsiao Chin Coming Home Retrospective Exhibition*, 16 March - 2 May 2018

Hong Kong, 3812 Hong Kong, *The Colours of Ch'an*, 28 March - 30 April 2019

LITERATURE

Hsiao Chin Coming Home, China Art Museum, Shanghai, p.85-86

蕭勤

二元

壓克力彩畫布（雙聯作）

一九六四年作

款識

1964 | 「二元」 | "Due tondi" (畫背)

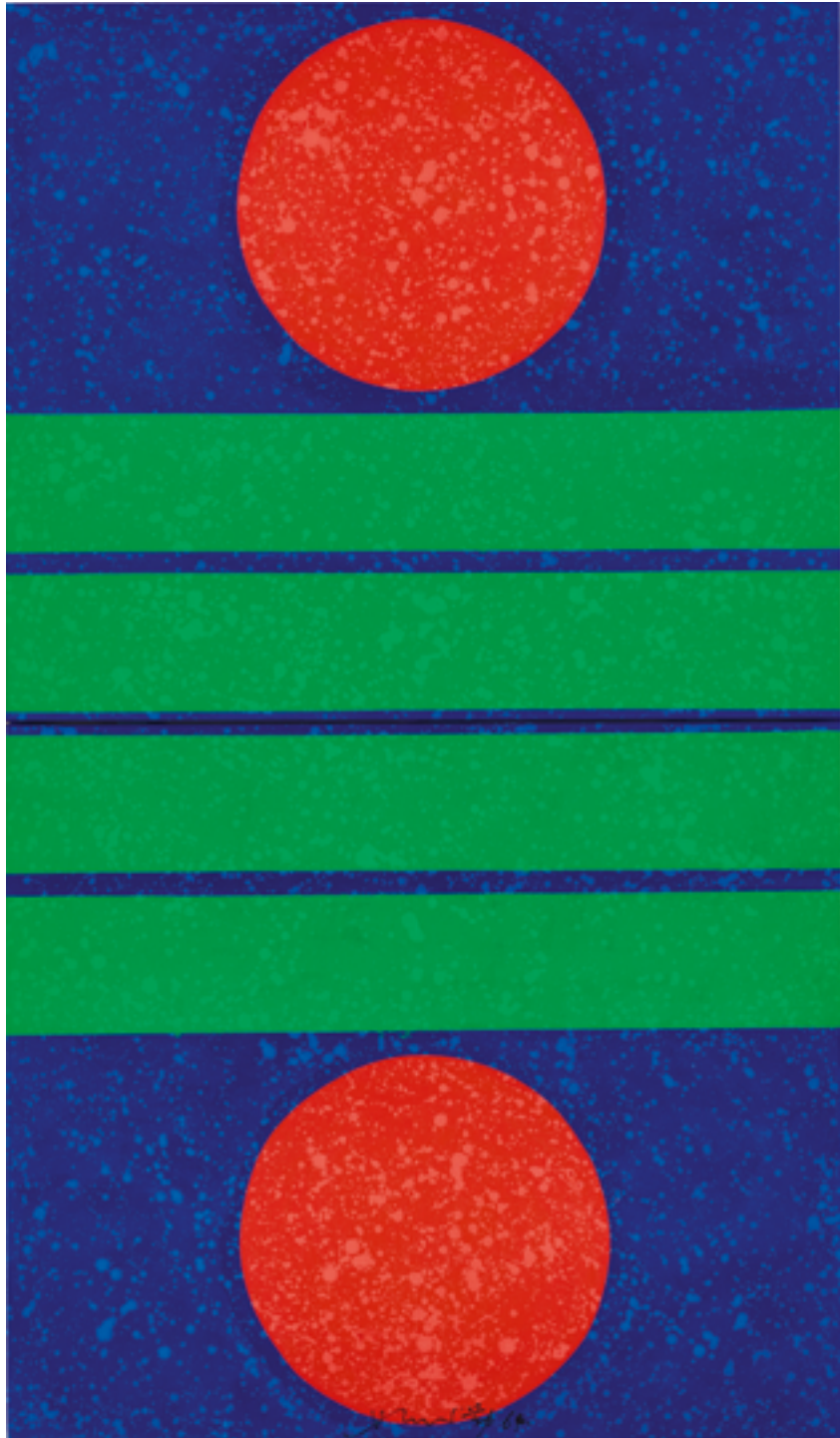
展覽

上海·中華藝術宮〈蕭勤回家藝術大展〉二〇一八年三月十六日至五月二日

香港, 3812 香港畫廊〈禪色：蕭勤繪畫展〉二〇一九年三月二十八日至四月三十日

出版

〈蕭勤回家〉藝術大展圖冊（上海中華藝術宮），85-86頁



HSIAO CHIN

b.1935

La luce della riflessione

ink and acrylic on canvas

executed in 1964

signed in Pinyin and Chinese, dated **64**;

signed in English, dated **1964**, titled in Chinese
and English on the reverse

110 by 139 cm; 43 ³/₈ by 54 ³/₄ in.

蕭勤

內省之光

墨水壓克力彩畫布

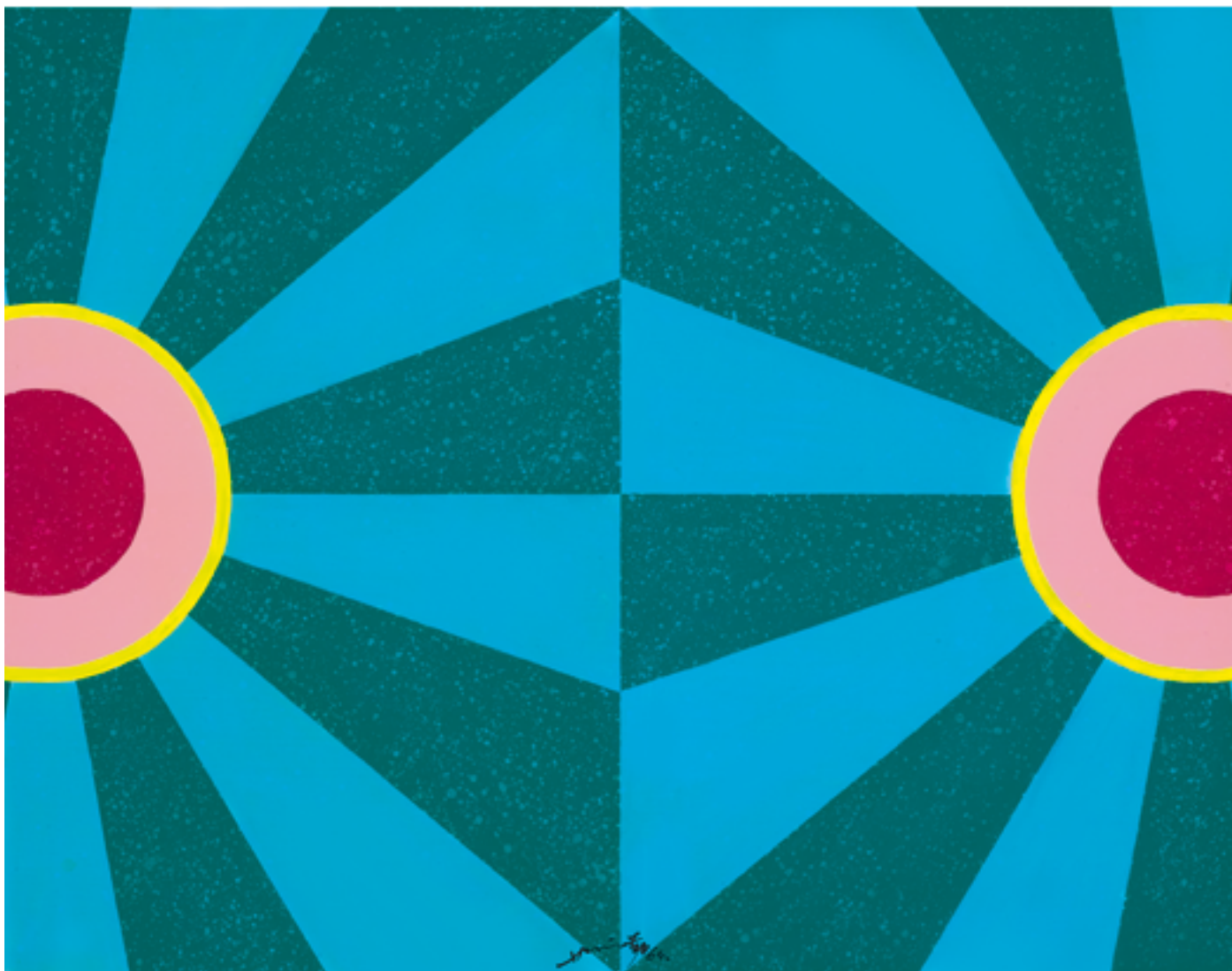
一九六四年作

款識

Hsiao 勤 64 (中間)

Hsiao Chin 1964 | 「內省之光」 | "La luce della riflessione"

(畫背)



“What I want to pursue and express is not my inner cultivation of Zen, but rather my introspection guided by Zen in connection with the creativity of art.”

「我想追尋並表現的，並非己身的禪境修為，而是與藝術的創造性相連結的禪境體悟。」

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HSIAO CHIN

b.1935

Light-Homage to Sublimation

acrylic on canvas

executed in 1990

signed in Pinyin and Chinese, dated 1990,
titled in Chinese and English on the reverse

140 by 90 cm; 55 1/8 by 35 1/2 in.

LITERATURE

Zen Art, Bright Light – Homage to Ascendence, Tsz Shan Monastery, p.20

The Colors of Ch'an, Musée national des arts asiatiques Guimet, p.84

蕭勤

明光一向昇華致敬

壓克力彩畫布

一九九〇年作

款識

Hsiao 勤 1990 | 「明光-向昇華致敬」 | "Light-Homage to Sublimation" (畫背)

出版

〈禪·藝術〉（明光 - 向昇華致敬 蕭勤個人作品展，慈山寺），20頁

〈禪色〉圖冊（法國巴黎吉美博物館），84頁



HSIAO CHIN

b.1935

Il potere dell' Universo Nuovo

acrylic on canvas

executed in 1997

signed in Pinyin and Chinese, dated 1997,
titled in Chinese and English on the reverse

135 by 300 cm; 53 1/8 by 118 1/8 in.

EXHIBITED

Shanghai, China Art Museum, *Hsiao Chin Coming Home Retrospective Exhibition*, 16 March - 2 May 2018

LITERATURE

The Colors of Ch'an, Musée national des arts asiatiques Guimet, p.96-97

蕭勤

新宇宙之能

壓克力彩畫布

一九九七年作

款識

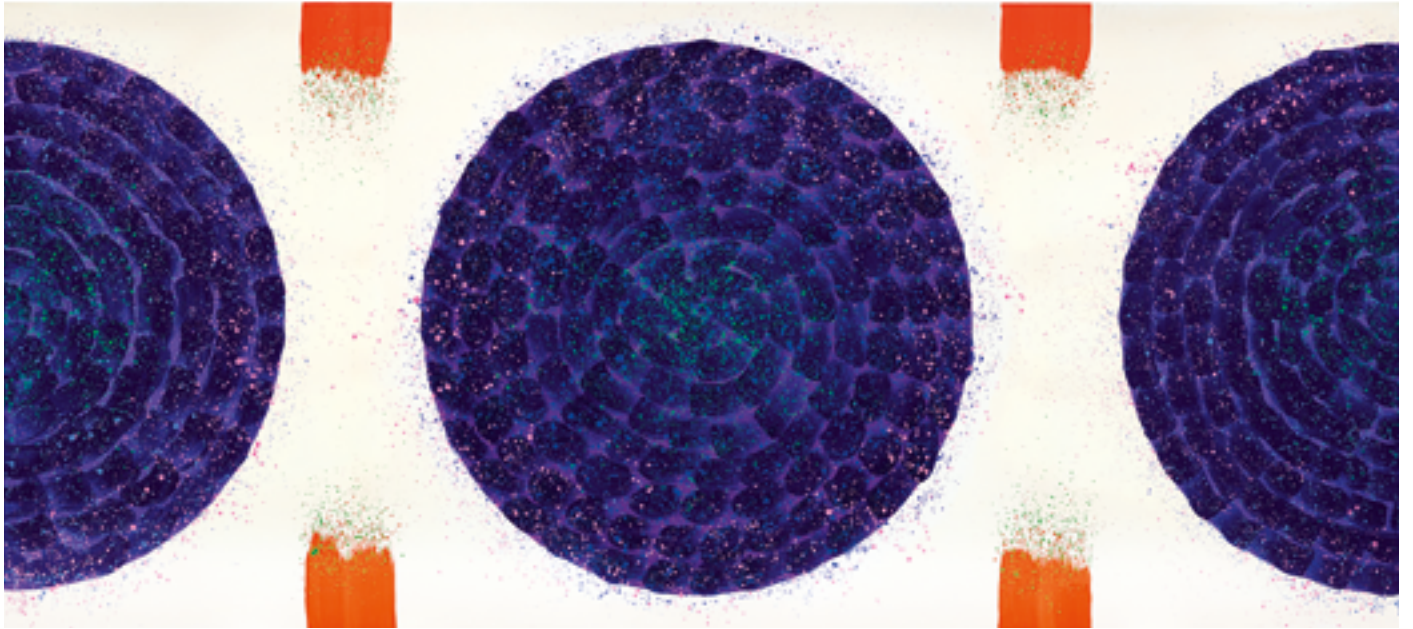
Hsiao 勤 1997 |「新宇宙之能」| "Il potere dell' Universo Nuovo" (畫背)

展覽

上海·中華藝術宮〈蕭勤回家藝術大展〉二〇一八年
三月十六日至五月二日

出版

〈禪色〉圖冊（法國巴黎吉美博物館），96-97頁



HSIAO CHIN

b.1935

La forza di Vita-1

acrylic on canvas

executed in 1999

signed in Pinyin and Chinese, dated 1999,
titled in Chinese and English on the reverse

110 by 140 cm; 43 ³/₈ by 55 ¹/₈ in.

EXHIBITED

Hong Kong, 3812 Gallery, *Endless Energy Hsiao Chin Solo Exhibition 2016*, 16 Mar- 15 June 2016

LITERATURE

Zen Art, Bright Light – Homage to Ascendence, Tsz Shan Monastery, p.29

蕭勤

生命力－1

壓克力彩畫布

一九九九年作

款識

Hsiao 勤 1999 |「生命力-1」| "La forza di Vita-1" (畫背)

展覽

香港·3812 Gallery 〈蕭勤無盡能量 2016〉二〇一六年三月十六日至六月十五日

出版

〈禪·藝術〉〈明光 - 向昇華致敬 蕭勤個人作品展, 慈山寺〉, 29頁



HSIAO CHIN

b.1935

La forza di Vita-2

acrylic on canvas

executed in 1999

signed in Pinyin and Chinese, dated 1999,
titled in Chinese and English on the reverse

130 by 160 cm; 51 ½ by 63 in.

EXHIBITED

Shanghai, China Art Museum, *Hsiao Chin Coming Home Retrospective Exhibition*, 16 March - 2 May 2018

LITERATURE

Zen Art, Bright Light – Homage to Ascendence, Tsz Shan Monastery, p.30

蕭勤

生命力-2

壓克力彩畫布

一九九九年作

款識

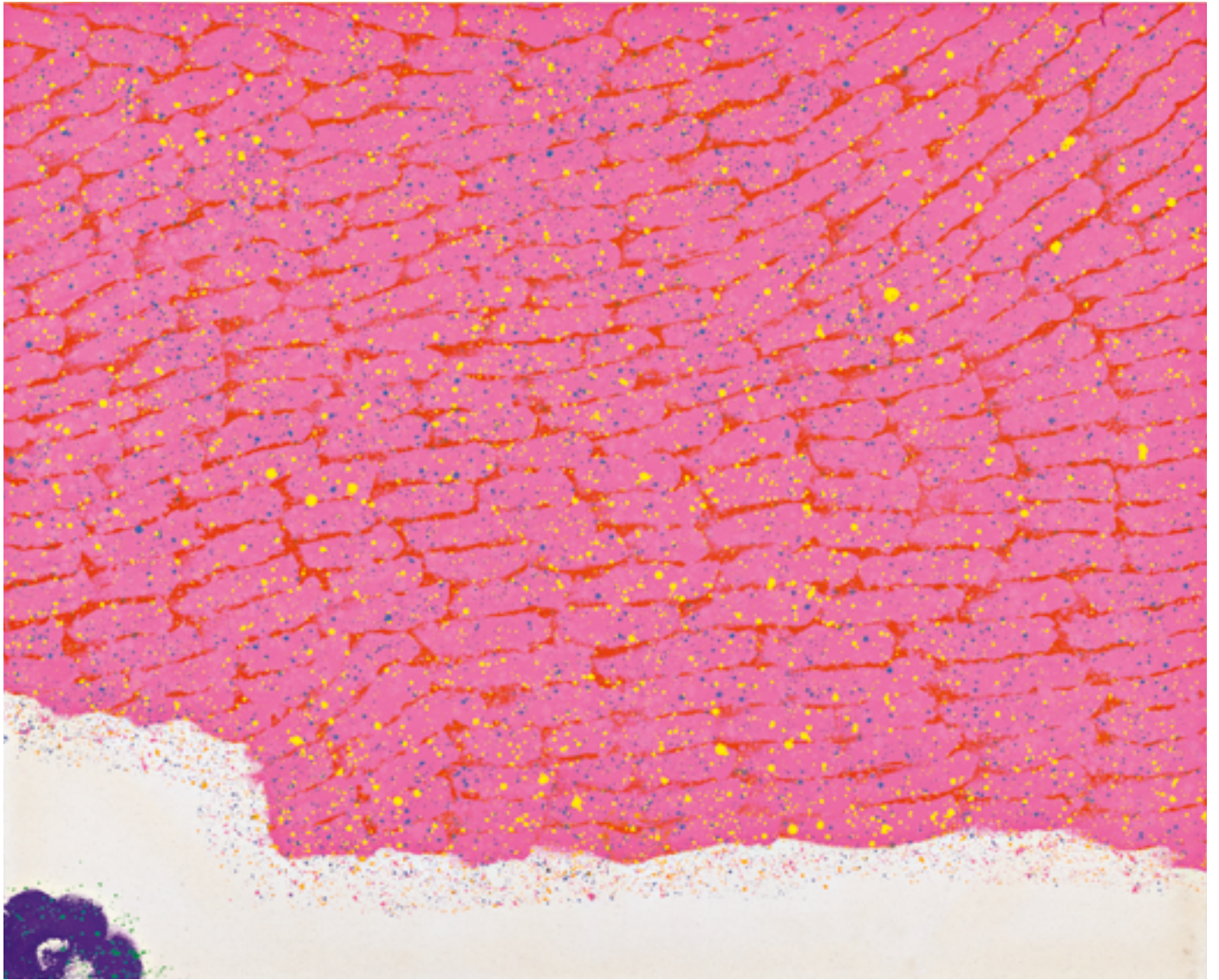
Hsiao 勤 1999 | 「生命力-2」 | "La forza di Vita-2" (畫背)

展覽

上海·中華藝術宮〈蕭勤回家藝術大展〉二〇一八年
三月十六日至五月二日日

出版

〈禪·藝術〉(明光 - 向昇華致敬 蕭勤個人作品展,
慈山寺), 30頁



HSIAO CHIN

b.1935

Beyond the Eternal Garden-5

acrylic on canvas

executed in 1993

signed in Pinyin and Chinese, dated 1993,
titled in Chinese and English on the reverse

110 by 250 cm; 43.31 by 98 3/8 in.

蕭勤

超越永久的花園—5

壓克力彩畫布

一九九三年作

款識

Hsiao 勤 1993 |「超越永久的花園-5」(畫背)

“Life may disappear in one way, but it always reappears in another way. The essence of life is constantly changing.”

「生命·雖然以一種方式離開了·卻會以不同的方式轉換地再出現·生命的本質則是在不斷地轉換中。」



HSIAO CHIN

b.1935

Concerto-6

acrylic on canvas

executed in 1999

signed in Pinyin and Chinese, dated 1999,
titled in Chinese and English on the reverse

120 by 180 cm; 47 ¼ by 70 ⅞ in.

蕭勤

協奏—6

壓克力彩畫布

一九九九年作

款識

Hsiao 勤 1999 | 「協奏-6」 | "Concerto-6" (畫背)



HSIAO CHIN

b.1935

Transcending the great Threshold-7

acrylic on canvas

executed in 1999

signed in Pinyin and Chinese, dated 1999,
titled in Chinese and English on the reverse

130 by 110 cm; 51 $\frac{1}{8}$ by 43 $\frac{3}{8}$ in.

蕭勤

超越大限外—7

壓克力彩畫布

一九九九年作

款識

Hsiao 勤 1999 | 「超越大限外-7」 | "Transcending the
great Threshold - 7" (畫背)



HSIAO CHIN

b.1935

Samandhi-39

acrylic on canvas

executed in 2000

signed in Pinyin and Chinese, dated 2000,
titled in Chinese and English on the reverse

140 by 170 cm; 55 1/8 by 67 in.

蕭勤

三靈的體現－39

壓克力彩畫布

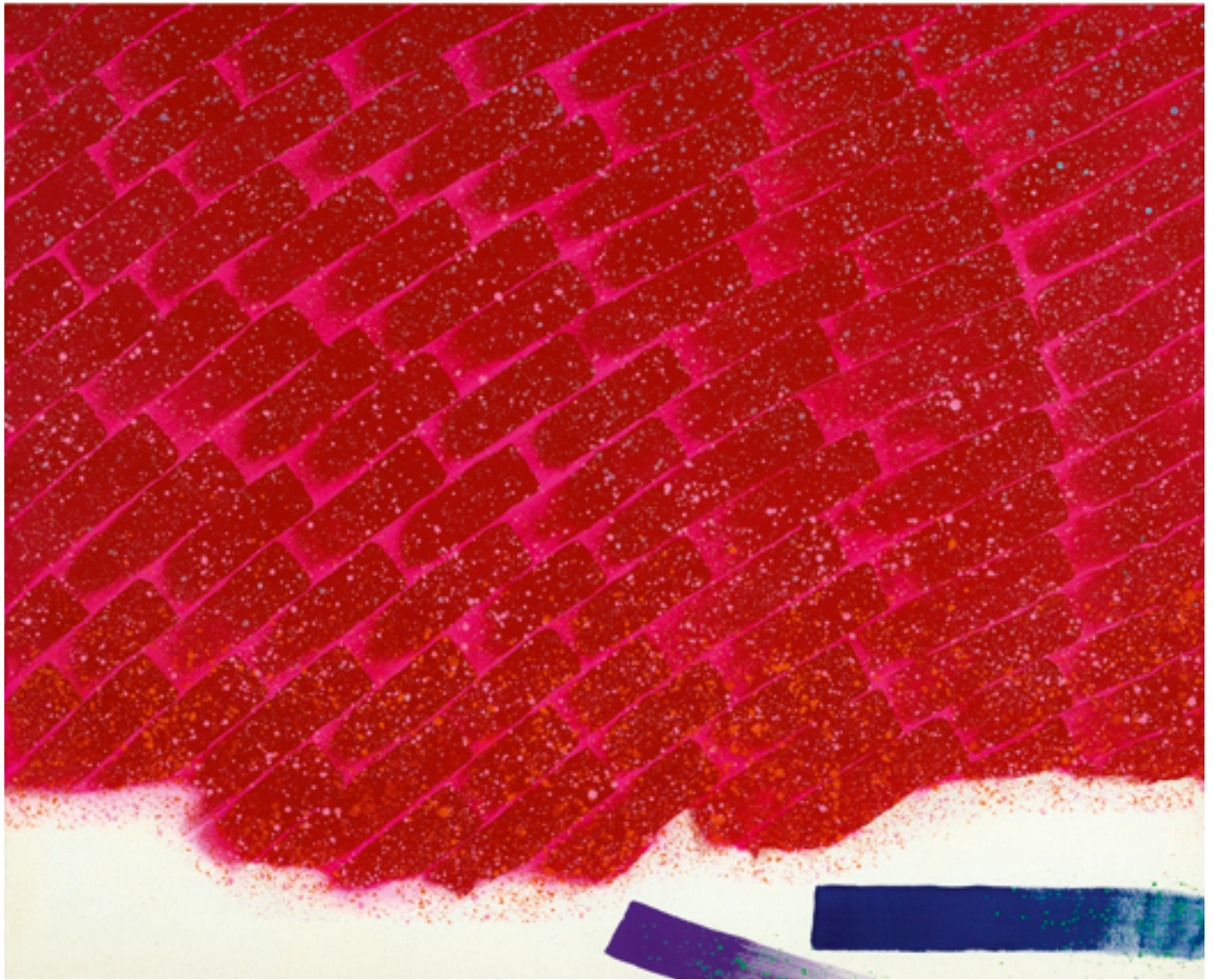
二〇〇〇年作

款識

Hsiao 勤 2000 | 「三靈的體現-39」 | "Samandhi-39" (畫背)

“Zen allows me to see my inner self clearly, to freely and animatedly express my natural instincts onto the canvas. It helps release a force that has always existed within me, thus drives my brushes and colors. Zen unites me with the energy in my heart.”

「禪，只是讓我更清楚地看到我的內心，更自由地讓我的『本性』能活潑地呈現在畫面上，更無拘無束地讓這股本來就存在我內心的力量，來駕馭我的筆與顏色，它使我與我心中的力量合一。」



HSIAO CHIN

b.1935

Raccolta dell' autunno (canto delle 4 stagioni)

acrylic on canvas (set of three)
executed in 2008

signed in Pinyin and Chinese, dated 2008,
titled in Chinese and English

signed in Pinyin and Chinese, dated 2008,
titled in Chinese and English

signed in Pinyin and Chinese, dated 2008,
titled in Chinese and English

88 by 135 cm; 34 $\frac{3}{4}$ by 53 $\frac{1}{8}$ in. (each)

蕭勤

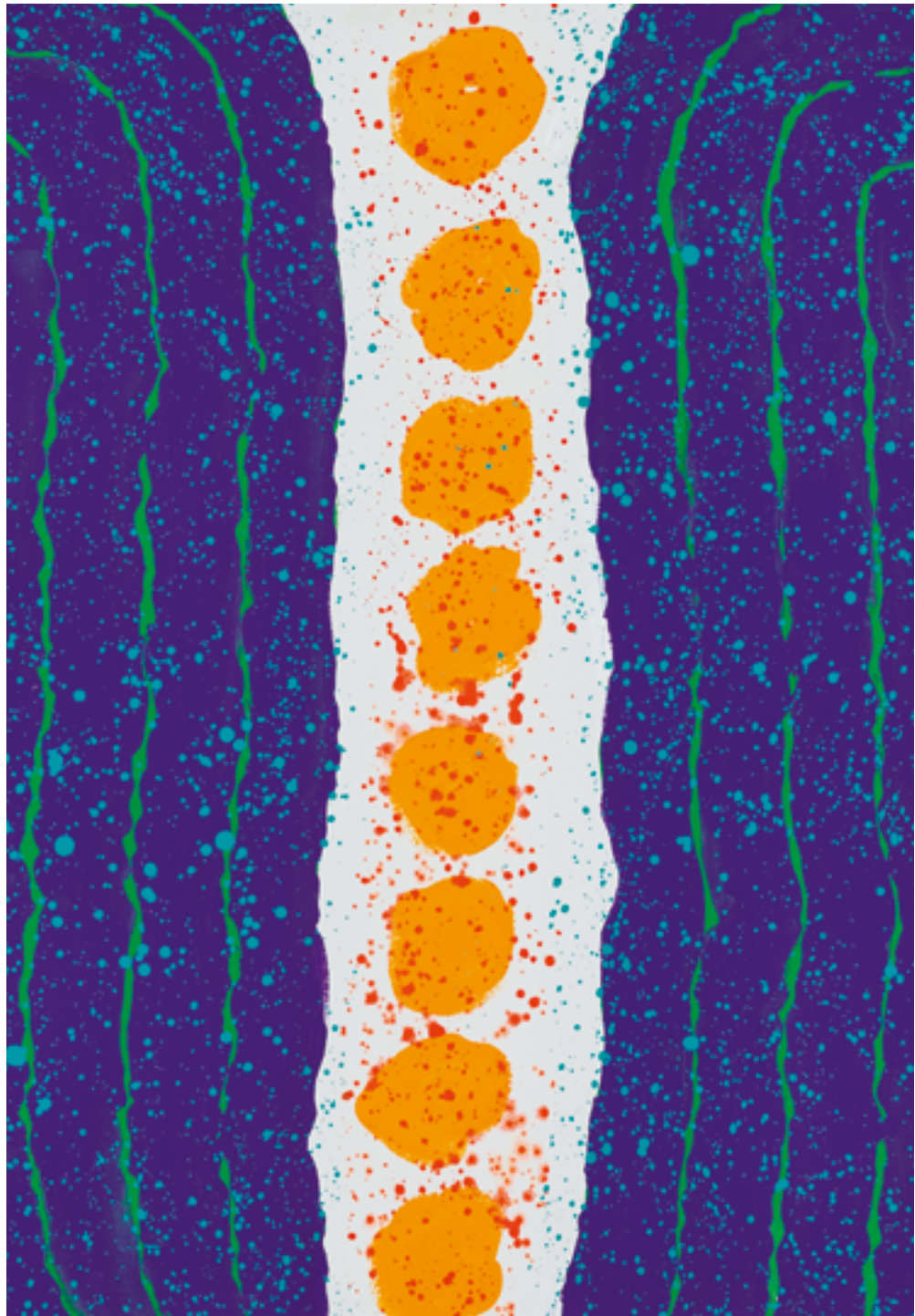
四季禮讚: 秋收

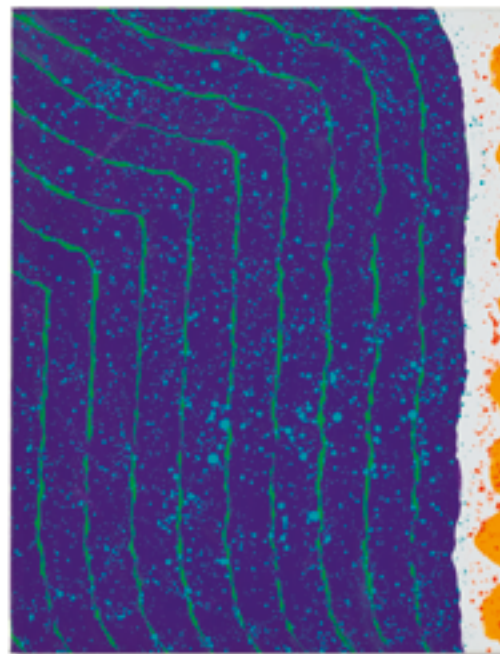
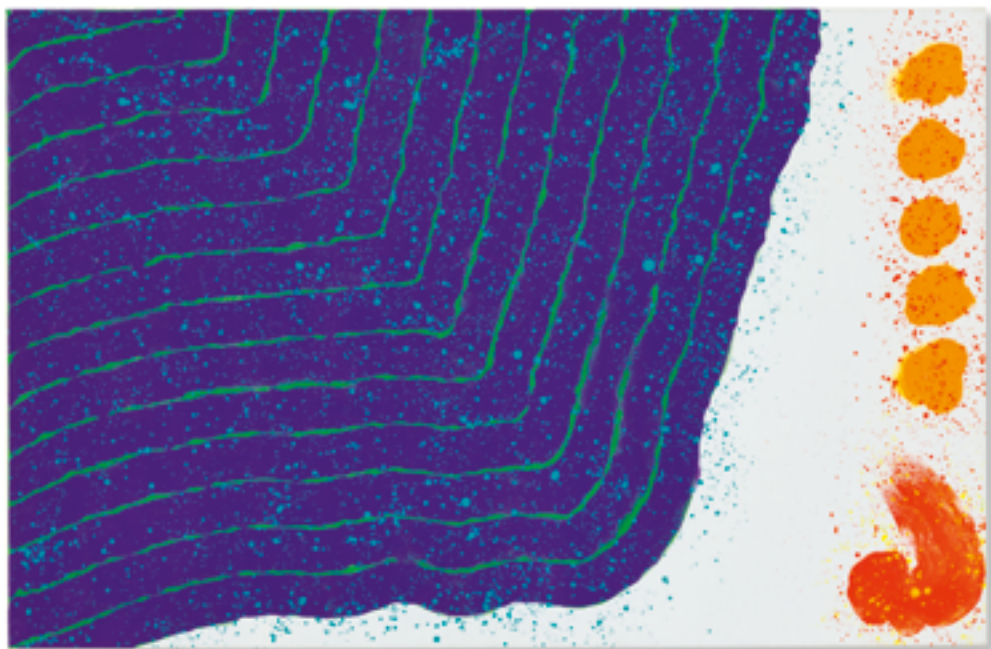
壓克力彩畫布 (三件一組)
二零零八年作
款識

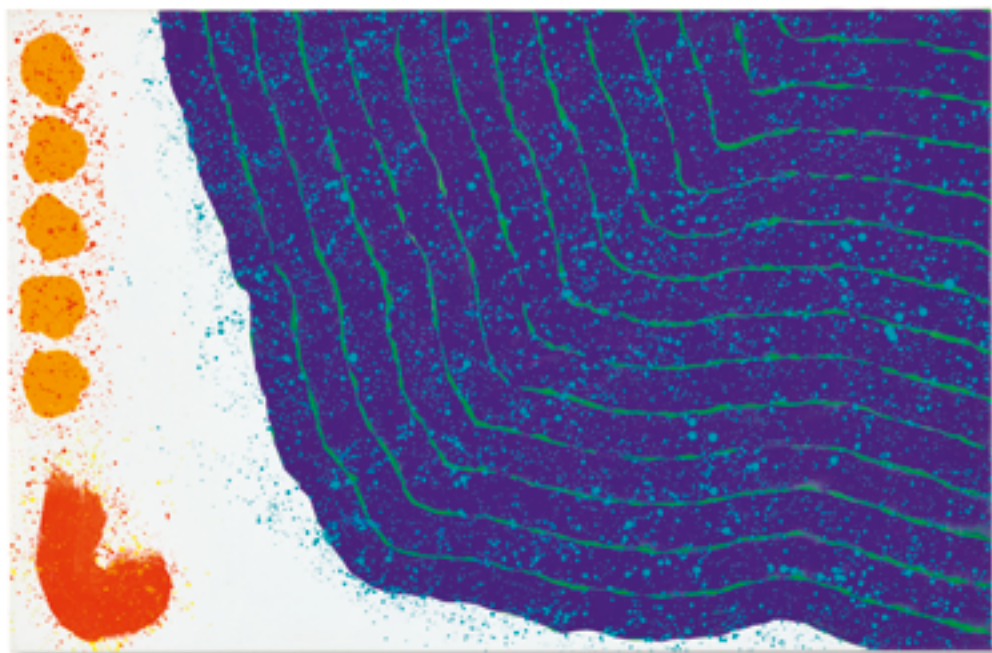
Hsiao 勤 2008 | 「秋收-1 (四季禮讚) 」 | "Raccolta dell'
autunno - 1, canto delle 4 stagioni" (畫背)

Hsiao 勤 2008 | 「秋收-2 (四季禮讚) 」 | "Raccolta dell'
autunno - 2, canto delle 4 stagioni" (畫背)

Hsiao 勤 2008 | 「秋收-3 (四季禮讚) 」 | "Raccolta dell'
autunno - 3, canto delle 4 stagioni" (畫背)







HSIAO CHIN

b.1935

L'estabilità

acrylic on canvas

executed in 2014

signed in Pinyin and Chinese, dated *2014*,
titled in Chinese and English on the reverse

180 by 260 cm; 70 ⁷/₈ by 102 ³/₈ in.

蕭勤

穩

壓克力彩畫布

二零一四年作

款識

Hsiao 勤 2014 |「穩」| "L'estabilità" (畫背)

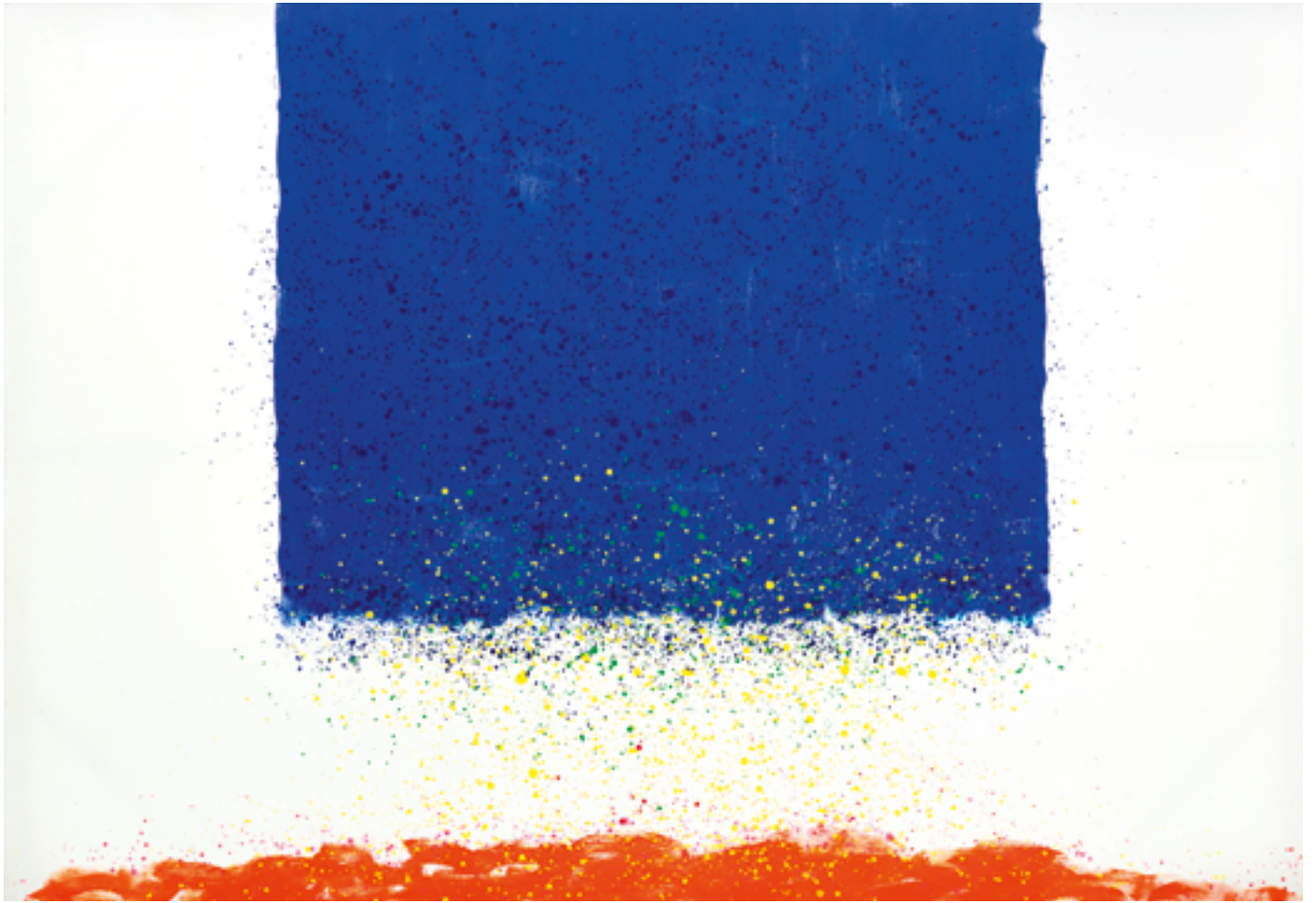




Fig.12 Hsiao Chin while painting
攝於蕭勤作畫時

“You may see me grey-haired, stumbling when I walk;
but the 11-year-old Hsiao Chin still lives within me.”

「或許你們看我蒼蒼白髮，步履蹣跚，但我心中仍是
那個11歲時候的蕭勤。」

Photo courtesy of Hsiao Chin and Hsiao Chin Art Foundation:
Fig. 1-7,9,10,12

Photo courtesy of Hsiao Chin and 3812 Gallery: Fig. 11

圖片版權：蕭勤及蕭勤國際文化藝術基金會（圖1-7,9,10,12）

圖片版權：蕭勤及3812 畫廊（圖11）



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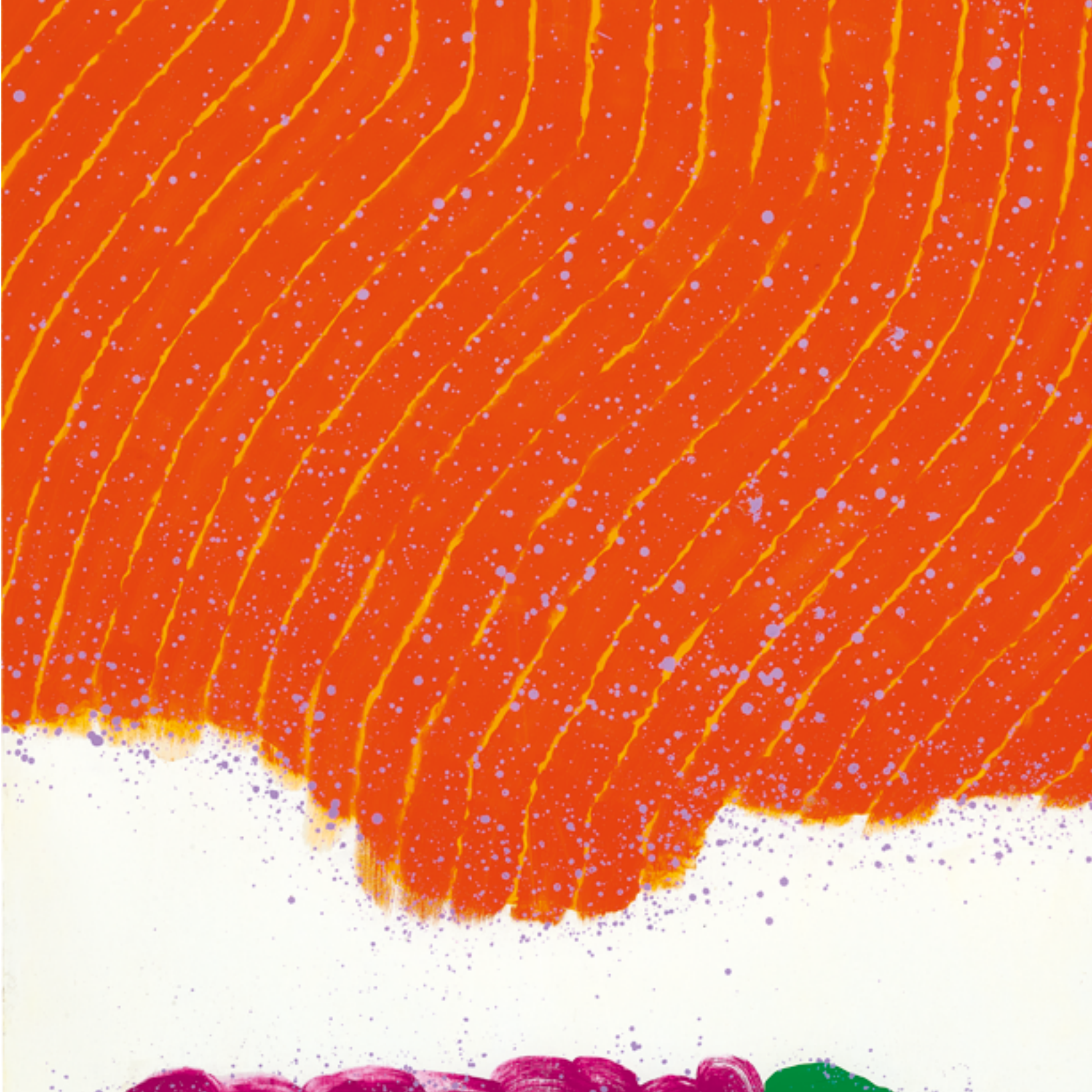
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