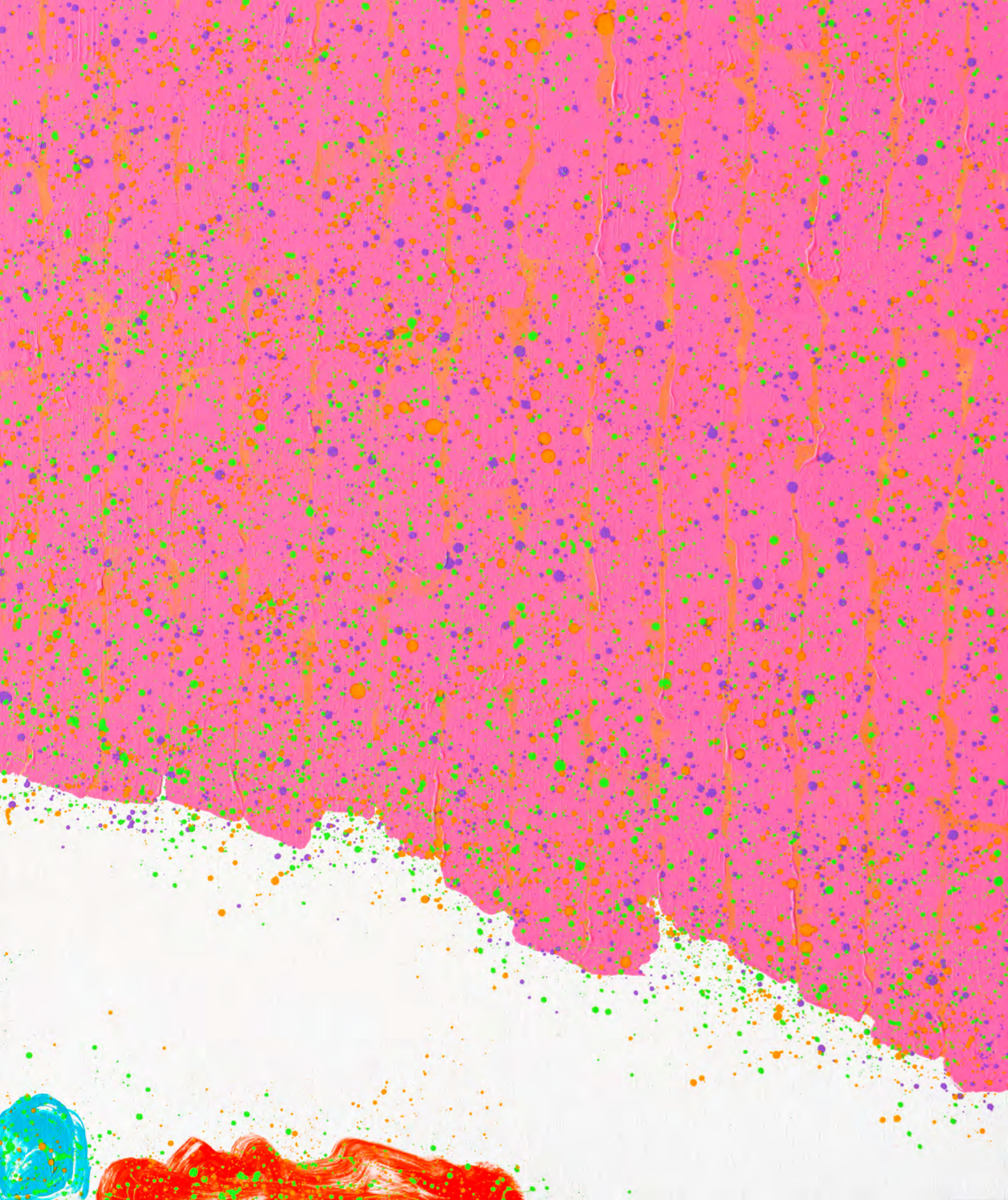


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From Eternal Garden to the Bright Side  
Hsiao Chin Memorial Exhibition in Hong Kong

花園·彼岸·  
蕭勤香港紀念展



**From Eternal Garden to the Bright Side  
Hsiao Chin Memorial Exhibition in Hong Kong**

花園·彼岸:蕭勤香港紀念展

**Private Preview 預展**

22 May 2024

**Open to Public 公眾開放**

23 May 2024 - 26 July 2024

**Opening Hours 開放時間**

11:00 am - 7:00 pm

**Address 地址**

香港中環雲咸街40-44號雲咸商業中心26樓  
26/F, Wyndham Place, 40 Wyndham Street,  
Central, Hong Kong

[3812gallery.com](http://3812gallery.com)

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## Homeage to Ascendence

Curator: Calvin Hui

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

- Hsiao Chin

In the previous year, on June 30th, Hsiao Chin (1935-2023) embarked on a journey back to Sirius, a realm where he could reunite with his dearly beloved daughter, Samantha, in her cherished “Enteral Garden.” As we pay tribute to his life and artistic brilliance with this memorial exhibition, we delve into the transformative period of the 1990s. Starting with *Bright Light – Homeage to Ascendence* (1990), we explore a collection of works spanning from the 1990s to the 2000s, including the “Crossing the Great Threshold,” “Samantha,” “Eternal Garden,” “Force of the New World,” “Concerto,” “The Bright Side,” and “Samadhi” series. Through a retrospective lens, we bear witness to the master’s transformative journey from grief and loss to personal salvation and enlightenment.

Following the devastating loss of his daughter Samantha in 1990, the ensuing decade became a time of profound self-reflection and emotional restoration for the artist. Instead of perceiving Samantha’s passing as an ultimate conclusion, Hsiao Chin embraced the Buddhist notion of everlasting existence. He firmly believed that although Samantha was no longer physically among us, her essence and spirit endured in a realm beyond our earthly senses, her “Eternal Garden,” a place where her consciousness continues to live on beyond the “Great Threshold.” As he eloquently expressed, “there is no death, but just non-presence.”

This profound conviction in the perpetuity of existence beyond death became a wellspring



Hsiao Chin and his daughter Samantha

of solace and inspiration for Hsiao Chin. Mirroring the teachings of the *Heart Sutra*, “they neither arise nor perish; they are neither impure nor pure; they neither increase nor decrease.” (不生不滅。不垢不淨。不增不減。) Just as the waves, when they approach the shore, their journey does not come to an end. Rather, they form an eternal cycle with the ocean, continuously ebbing and flowing in a harmonious rhythm. At the core of Buddhist teachings lies the belief that substance is void, while existence transcends the confines of the physical realm, embracing the eternal and boundless. Inspired by this notion, Hsiao Chin’s canvases serves as a medium between the earthly and celestial planes, allowing viewers to glimpse the profound interplay between the temporal and the transcendent.

The series of work represented in “From Eternal Garden to the Bright Side” can be seen as the master’s interpretation of mortality, reincarnation and eternity. Vibrant colours on the canvas serve as the primary tools for narrating his spiritual experiences, reflecting his profound love for life and his optimistic worldview. These series saw the artist’s masterful use of vibrant colours and free-flowing lines that glowed with the promise of a renewed spiritual life. The vast expanses of colour field give a sense of rhythm that evokes a poetic imagination of the infinite, as if all lives were completely liberated into an open and transcended world beyond.

Hsiao Chin’s paintings materialise his profound interpretation of Taoist dualism, deftly balancing the dichotomy of void and

substance, movement and stillness, *Yin* and *Yang*, strength and fragility. The calligraphic brushstrokes representing the essence of *Chi*, the intangible and omnipresent life force of the universe, aim to unify the realms of heaven and humanity. By exalting the energies that flow from the vastness of the universe, Hsiao Chin’s paintings offer glimpses into his spiritual ascent and transcendence. Through his art, he invites viewers to embark on their own contemplative journey, providing insights into the interconnectedness of all existence and the pursuit of spiritual enlightenment.

Hsiao Chin often said that he was from Sirius, a remote celestial realm. It was from this ethereal source that he derived his inspiration, effectively channelling the messages and energies of the universe onto his canvases. The outcome was a remarkable assemblage of paintings that encapsulated a deep-seated vitality and spiritual luminosity. Every brushstroke acted as a conduit through which the artist transmuted universal vibrations into vivid visual expressions. This memorial exhibition serves as our tribute to Hsiao Chin. While honouring his artistic contributions, we extend an invitation to viewers to explore and reflect upon the essence of life and death, eternity, and fleeting moments.

**“Life is eternal which does not end with death. Instead, it lives on beyond the Great Threshold.”**

- Hsiao Chin

The “Crossing the Great Threshold” series is a testimony of the artist’s quest for transcending mortal vision and his state of mind. Using high-intensity, saturated acrylic paints, Hsiao captures his emotions through rhythmic brushstrokes. The colour coordination draws influence from Taoist symbolism and Chakra in Buddhism. Set against the backdrop of energy from the universe, the series unveils the underlying teachings of Buddhism and Taoism. This fusion creates a rich tapestry of spiritual symbolism that evokes a sense of sublime purity, inviting viewers to contemplate existence and pursue transcendence.

“The Eternal Garden” series serves as a testament to Hsiao Chin’s transcendence to a higher realm as well as an extension to “Crossing the Great Threshold.” For Hsiao Chin, the “Garden” is not real in physical sense; neither is it created out of imagination or illusion. It is rather more like a mirror onto which projects subjective thoughts. Or it can be linked to mind field which contains an infinite amount of inner energy. It is a sacred realm where he not only found spiritual connection with his daughter but also inspirations and possibilities for contemplation, self-discovery and spiritual attainment. He saw it as his own creative space embedded with distinguished meanings, allowing his inner spiritual world

to connect with the borderless universe and time. A place where all lives are completely liberated, a place where he saw as an extension of our lives once we have passed the “Great Threshold.”

The profound pain of losing his daughter prompted Hsiao Chin to embark on a journey to the universe and nature, where he contemplated the deeper meaning of life. Ultimately, he found solace and salvation in the “Garden.” It was in this elevated state that he was able to sublimate the struggles and suffering of existence into expressions of goodness and harmony. With a sense of contentment, he breathed life into the world, infusing it vibrant colours, vitality and abundance. In this “Garden,” Hsiao Chin’s soul unites with the universe, translating his loss and despair into a universal artistic language of vibrance that spreads love to the world.

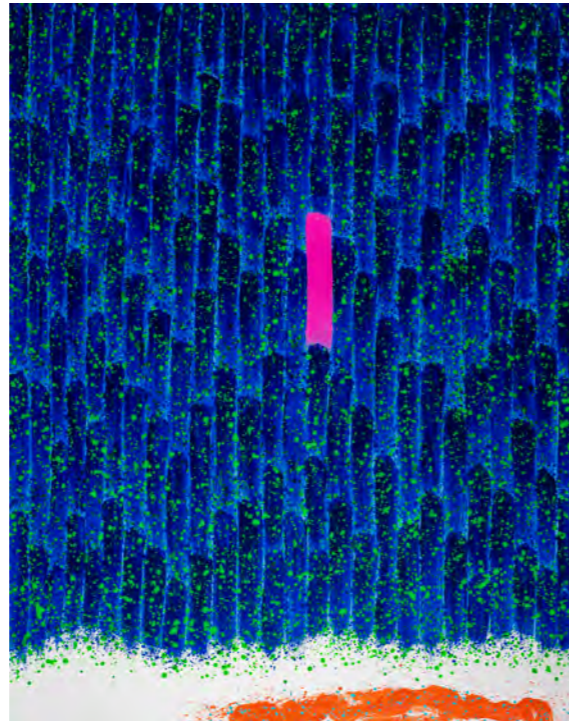
As a result, Samantha’s enduring presence permeates Hsiao Chin’s paintings, as he immortalised her spirit within his artistic creations. In his work *Samantha nel giardino eterno-7* (1999), Hsiao Chin used a vibrant stroke of magenta to portray his beloved daughter. This depiction is set against a backdrop of Chi, representing the universal energy that encompasses Heaven and Earth. The purposefully left blank space on the

## 向昇華致敬

策展人：許劍龍

canvas illustrates the master's idiosyncratic dichotomous thinking, showing his holistic inter-relationship and co-dependency between this and the other side of life. In this painting, we can see how the master seamlessly merged his profound understanding of Zen and Buddhist philosophy and his enlightened worldview into the painting, celebrating life in the name of his daughter.

Through the "Enteral Garden," Hsiao attained a state of enlightenment and transcended to the "Bright Side." This spiritual awakening finds tangible expression in *The Bright Side-2* (1999). Here, the artist extends the thematic thread of his earlier "Dancing Light" series, maintaining the 8:2 compositional ratio. This deliberate continuity serves to immerse the viewer in an experiential illusion, as if gazing skyward while engaging with the artwork. There is also an intentional act of incorporating blank spaces within the composition. This resonates with the traditional Chinese literati painters' practice of *liubai* (留白), which involves purposefully leaving areas blank. The empty spaces evoke boundless and infinite possibilities, serves as a testament to the manifestation the dualistic thinking of Eastern philosophy. Red, as the dominant hue, mirrors his fervour for life. Despite enduring profound personal tribulations, he transcends through art, elevating his spirit to new heights.



Samantha nel Giardino Eterno -7 在永久的花園的莎芒姐, 1998

Hsiao Chin's exploration of eternal life and his absorption of universal energies hold profound academic and philosophical significance. His artistic journey echoes the quest for spiritual enlightenment found in Eastern philosophical traditions. By delving into the depths of his personal grief and aligning himself with the eternal, Hsiao Chin's art becomes a testament to the human capacity to transcend suffering and connect with higher realms of existence, reaching to the "Bright Side."

「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。」

—蕭勤

在去年6月30日，蕭勤（1935–2023）啟程回歸天狼星，飛越大限外與他摯愛的女兒莎芒姐於她的「永久花園」團聚。這次《花園·彼岸：蕭勤香港紀念展》，是我們向蕭勤和他的藝術成就致敬，同時聚焦探討1990年代這段藝術發展的重要轉折期。展覽將從1990年創作的《明光一向昇華致敬》展開敘述，帶領我們探索一系列蕭勤在上世紀90年代至2000年創作的一系列作品，包括「度大限」、「莎芒姐」、「永久花園」、「新世界之能」、「協奏」、「光明彼岸」和「三昧地」等。展覽以回顧式的視角，見證大師從親歷個人悲痛中覺醒，達至昇華的旅程。

在1990年失去女兒莎芒姐後的十年，蕭勤深陷自省與情感重建。他深受佛教哲理中輪迴和永生的觀念所啟迪，相信莎芒姐逝世並不是終結。對他而言，莎芒姐的靈性超越凡世，她超越大限，

存在於感官之外的「永久花園」。正如他所言：莎芒姐「沒有離開，只是不在」。

《心經》云：「不生不滅。不垢不淨。不增不減。」猶如浪花靠近岸邊時，它們的旅程並非因此而終，相反，它們與瀲灩的海洋形成永恆的循環，在和諧的節奏中此起彼落。在佛教的信念中，物質是虛無的，生命是永恆和無限的。受此啟發，蕭勤的畫布猶如彼岸與塵世之間的媒介，讓觀眾能夠一窺時間性與超越性兩者之間相互聯繫的交互作用。

蕭勤不單從往生的概念得到心靈慰藉，轉化為藝術靈感並救贖自己，更成為了他於90年代初以來藝術創作主題的源泉。《花園·彼岸》是蕭勤對死亡、輪迴、永恆的詮釋。畫布上鮮豔的色彩是他精神體驗敘事的主要工具，反映了他對生命的熱愛，正向的人生觀。



蕭勤與女兒莎芒姐

藝術家使用光彩奪目的顏色與自由流動的線條在畫布上躍動，猶如被賦予了節奏般，喚起了一種充滿詩意的無限像，彷彿所有生命都完全解放到一個開放且超越的世界中。

他的畫作構圖中呈現了道家的二元論：虛與實、動與靜、陰與陽、強與弱之間的平衡。他透過書法般的筆觸將天地間無形的「炁」具象化，以筆觸與色彩凝聚宇宙無形的神量，創造充滿生命力與靈性光輝的視覺表現。通過他的藝術，

邀請觀眾踏上自己的省思之旅，探究所有存在與不存在之間的相互聯繫，邁向精神昇華之旅。

蕭勤常說他來自「天狼星」。他正是從塵世外將宇宙的信息和能量引導到畫布上，充當著一條通往精神覺醒的通道，並將之轉化為生動的視覺表現，凝聚生命力和宇宙能量，給我們一系列精彩絕倫的畫作。這次紀念展是我們送給蕭勤，並向他致敬。同時邀請觀眾探索並反思生與死、永恆與瞬間的本質。

**「生命是永恆的，它不會隨著死亡而結束。相反，它延續在大限之外。」**

—蕭勤

「度大限」系列表現了蕭勤追求超越生命界限以外的風景，以及其心境的自我排解。蕭勤運用高飽和度的顏料，強有力的筆觸繪出律動的線條，抒發其自我的情感。色彩搭配以道家符號和佛家「查克拉」的理念為靈感源泉，在宇宙能量充盈於天地的背景下營造出和諧的圖騰，以畫面貫穿佛、道兩家的哲思，創造出一幅崇高純潔的畫面，並邀請觀眾反思存在的本質。

「永久花園」是「度大限」的延續，也是蕭勤達到更高層次領悟的見證。對蕭勤而言，「花園」在物理意義上並不存在；但它也並不是憑空幻覺創造出來的。它更像是一面鏡子，投射出蕭勤的主觀思想。「花園」內包含著無窮無盡的宇宙能量，是蘊藏在其內心無限力量的靜謐之處。這是蕭勤與女兒以心靈相連的淨土，是他心之歸屬的所在，也是他達至返璞歸真的境界、豐沛能量

之地。這是具有特殊意義的空間，一個精神世界與遼闊無垠的宇宙時空相連結的地方，一個所有生命都完全解放的地方，一個越過了「大限」後，生命延續的地方。

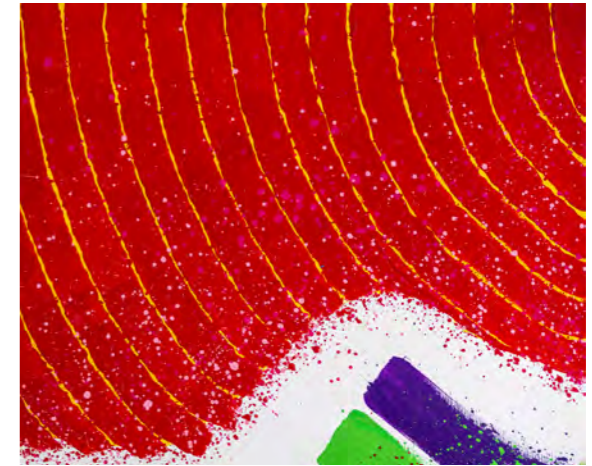
深切的喪女之痛使得蕭勤重新思考生命的意義，從宇宙與自然之境返回人間，在「花園」中找到內心的救贖。從中他以親身體驗酸楚苦痛，昇華為甜美結晶，以靈動的線條、明亮豐富的色彩，注入活力，點綴生命。在這樣一個「花園」裏，蕭勤的個體與世界合一，對觀眾頷首微笑，在「大我」之境展示普世之愛。

因此，莎芒姐永恆地生活在蕭勤的畫作中。在他的作品《在永久花園的莎姐-7》（1999年作）中，蕭勤以一抹鮮豔的粉紅色象徵莎芒姐，是記錄了他對心愛女兒的思念與祝福。在「炁」的

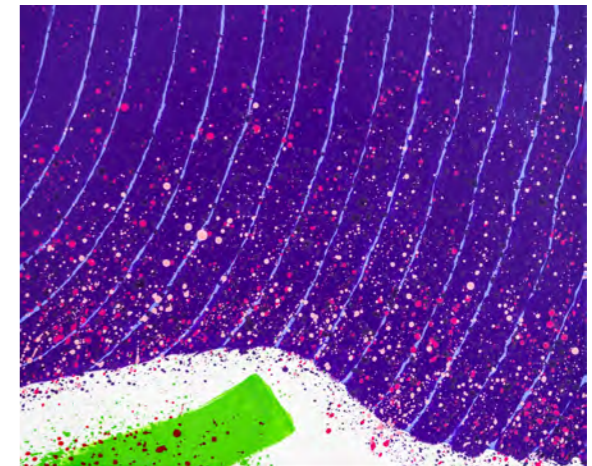
律動下，莎芒姐的「花園」涵蓋了天地的宇宙能量。畫布上故意以帶狀的留白來分隔燦爛鮮豔的色面，展現了蕭勤創作追求的二元性，亦同時表現出他對「此際」與「彼岸」相互依存的哲學性思考。在此作品中，我們可以看到蕭勤如何將他對禪宗和佛教哲學的深刻理解巧妙地融入藝術當中，以女兒之名表達對生命的感悟與歌頌。

蕭勤於「永久花園」從開悟的境界邁向「彼岸」。在1999年的《光明彼岸-2》，我們可見其取得正果的具象表現。畫作中，蕭勤延續了早期「光之躍動」系列的8:2構圖比例，天高地廣，觀眾仿佛在人間遙望天際。刻意地留白亦與傳統中國文人畫相呼應，以空白為載體，喚起無限的可能性，表現東方哲學的二元思維。以紅色為主色調，象徵藝術家對生命充滿熱愛；反映了他對生命本身的尊崇。儘管經歷了深刻的個人悲劇，但蕭勤最終通過藝術，使其精神得以昇華。

蕭勤的作品對往生的探索和宇宙無形神量均具有深厚的學術和哲學意義。他的藝術之旅建基於東方哲學傳統，通過切身的悲傷，悟出哲理，使其藝術作品昇華，超越塵世的悲歡離合，與「彼岸」連接。



On the Eternal Garden-I0 在永久的花園-10, 1998



On the Eternal Garden-II 在永久的花園-11, 1998

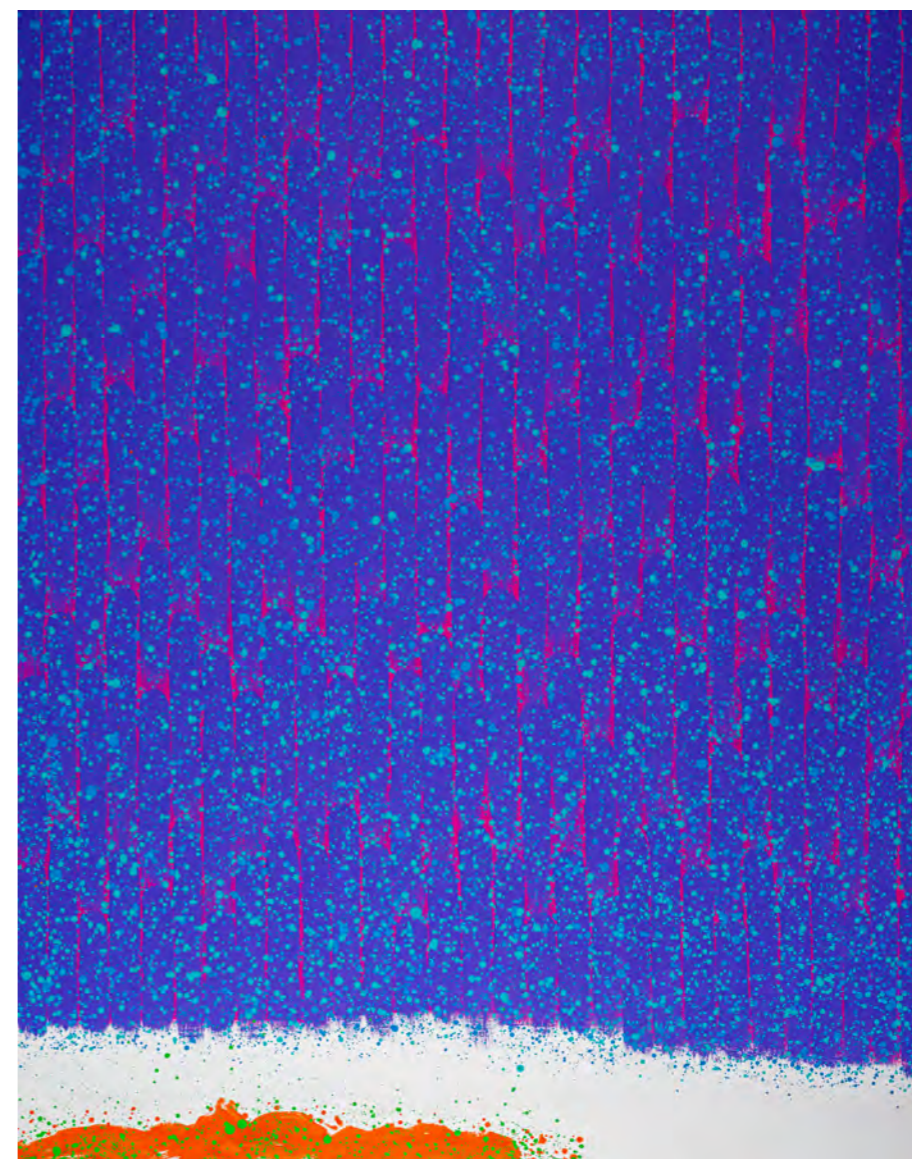
The background is a vibrant, abstract composition of colors and textures. It features a mix of warm tones: bright orange, golden yellow, and deep red, with a touch of green in the bottom right corner. The colors are applied in a painterly style, with visible brushstrokes and splatters, creating a sense of movement and energy. The overall effect is that of a dynamic, multi-layered artwork.

Artworks  
展出作品



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

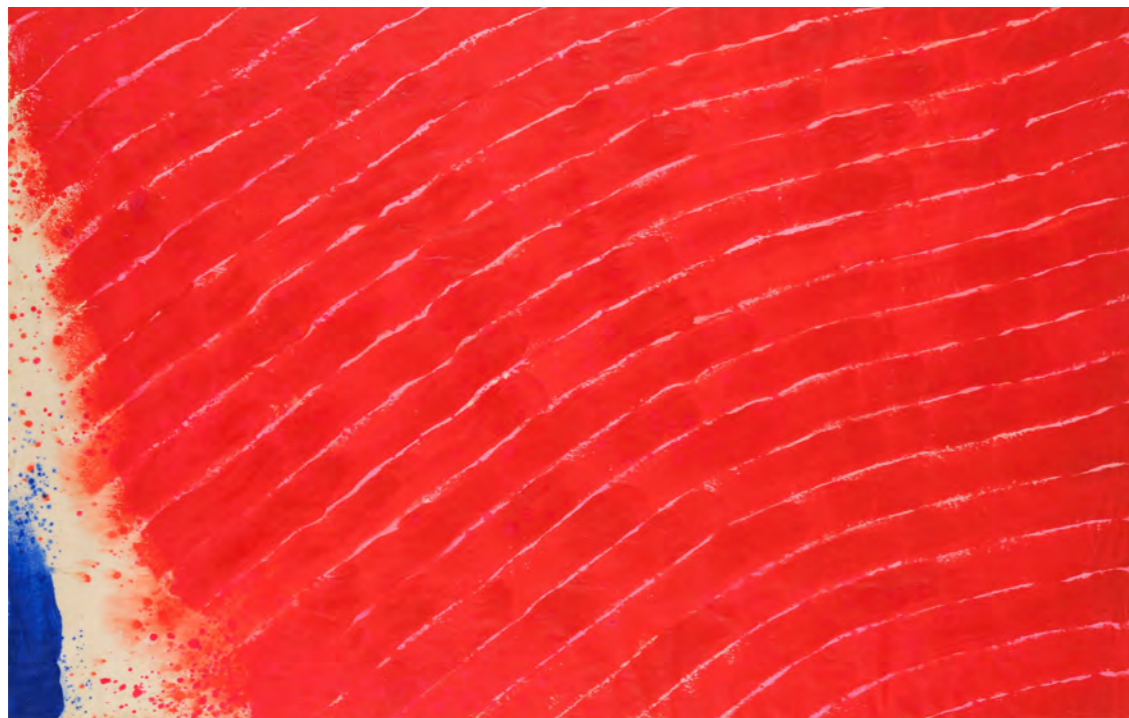
Acrylic on canvas 布上壓克力  
140 x 90cm, 1990



The Sublimation of Samantha-13 莎芒姐之昇華-13

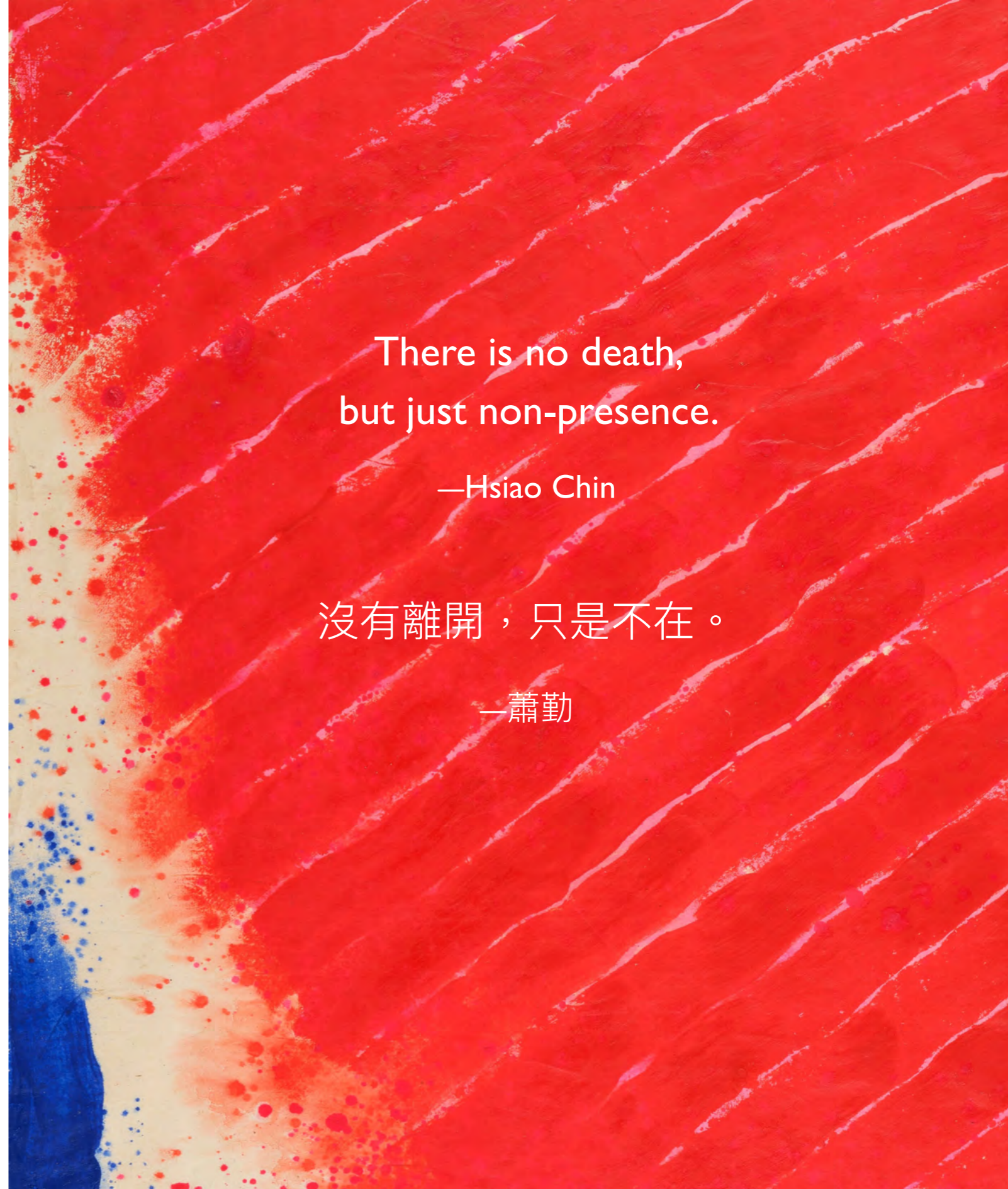
Acrylic on canvas 布上壓克力  
140 x 110cm, 1991





Towards the Eternal Garden-25 往永久的花園-25

Acrylic on canvas 布上壓克力  
60 x 95cm, 1992

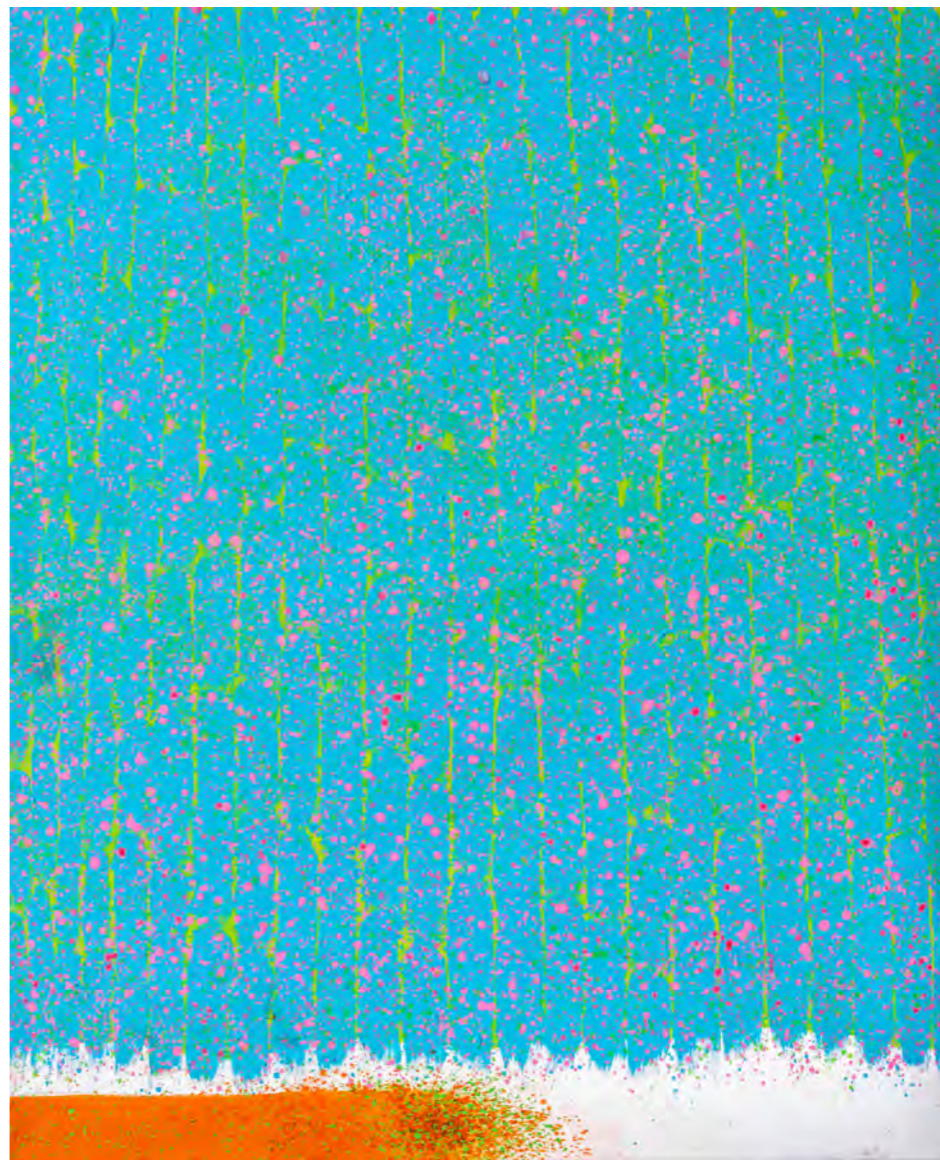
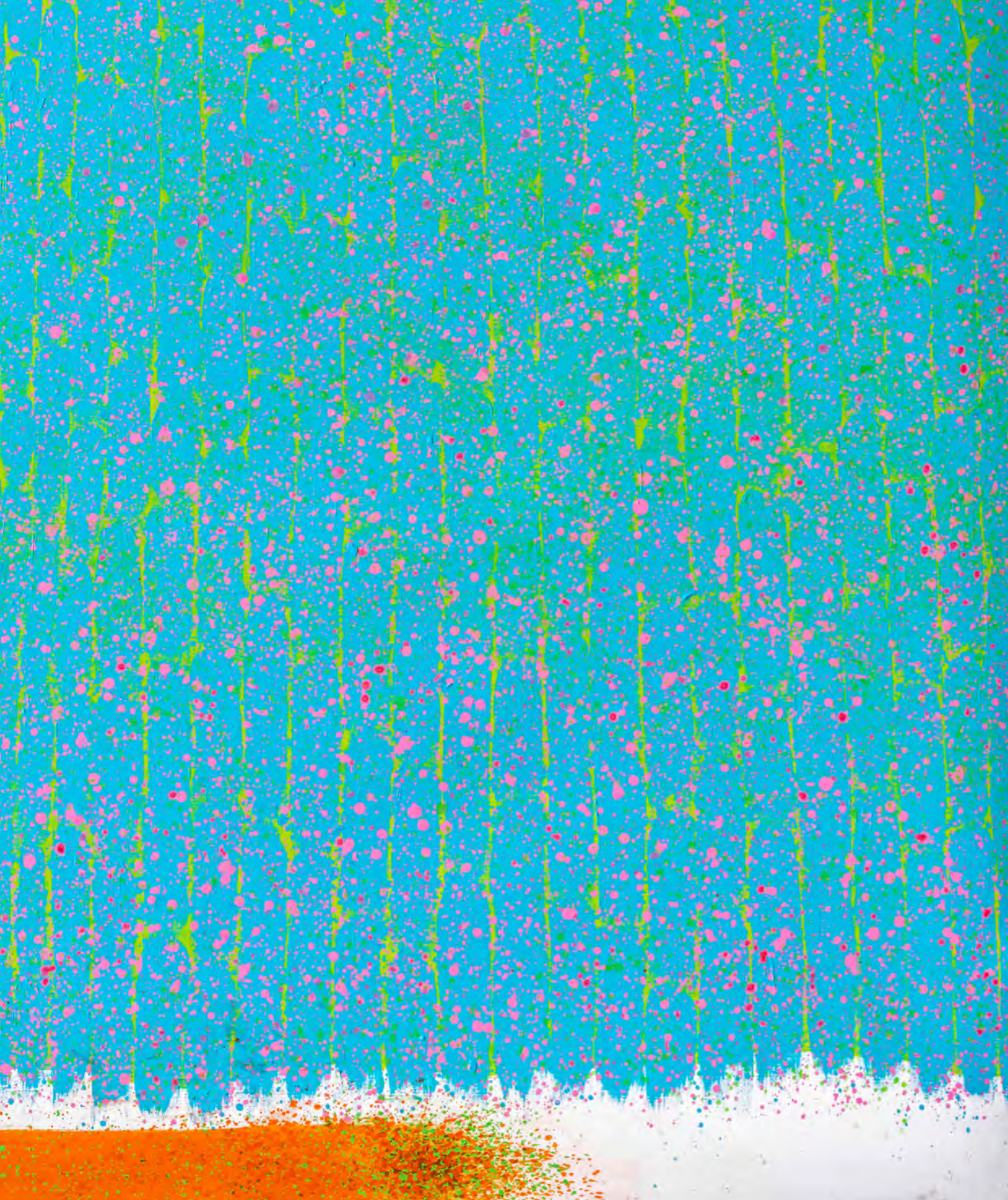


There is no death,  
but just non-presence.

—Hsiao Chin

沒有離開，只是不在。

—蕭勤



La sublimazione di Samantha-23 莎芒姐之昇華-23

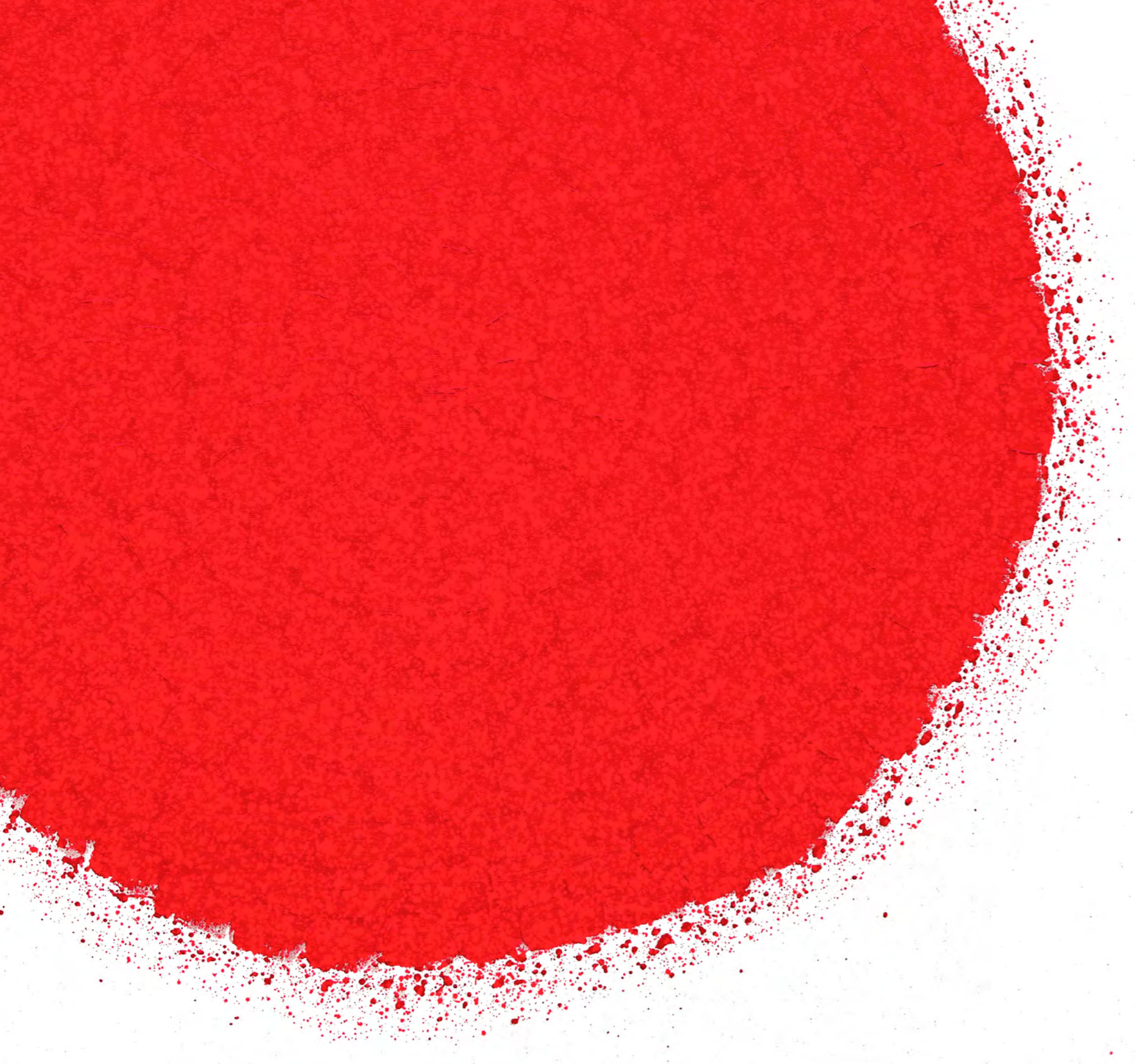
Acrylic on canvas 布上壓克力  
160 x 130cm, 1992



La Presenza della Espirtualita 心靈的體現-88

Acrylic on canvas 布上壓克力  
90 x 120cm, 1995



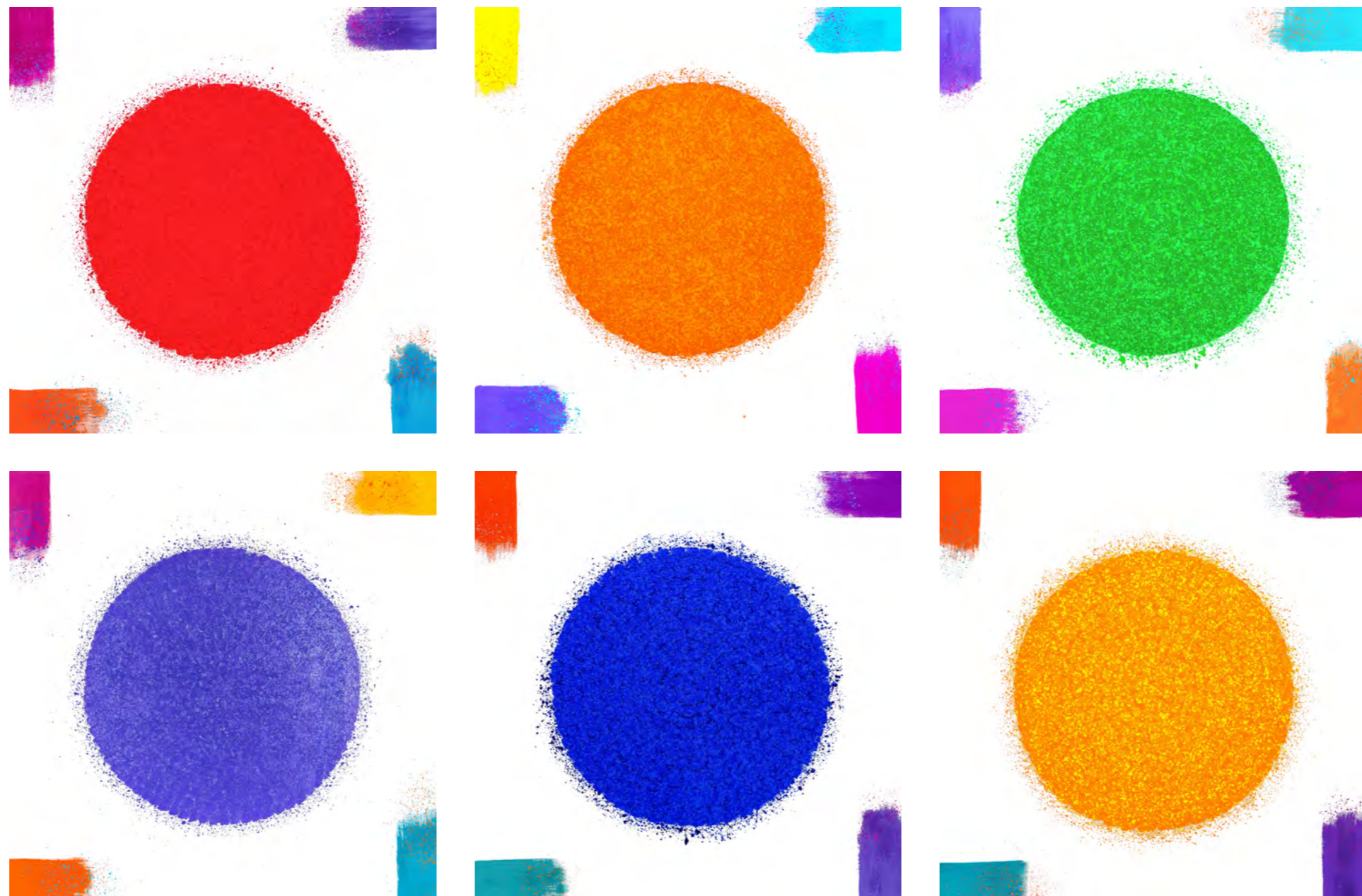


One should always try to explore the limited physical space to the maximum and to generate maximum energy in the confines of space, to learn in a material world that transcends the boundaries of time, and in so doing to grasp the deeper meanings of life.

—Hsiao Chin

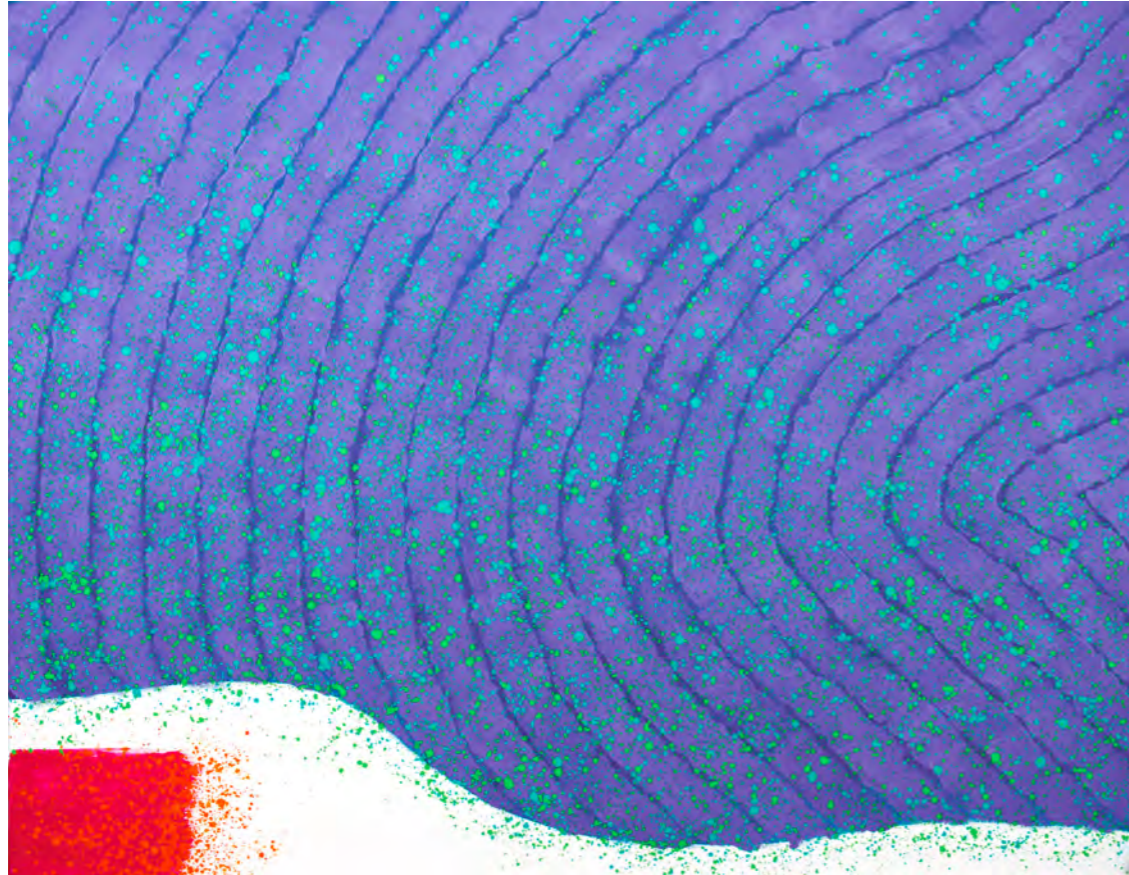
我們須在有限的空間中達到一種無限大的能量和探索，在超越時間的非物質性世界中去學習、瞭解生命深刻的意涵。

—蕭勤



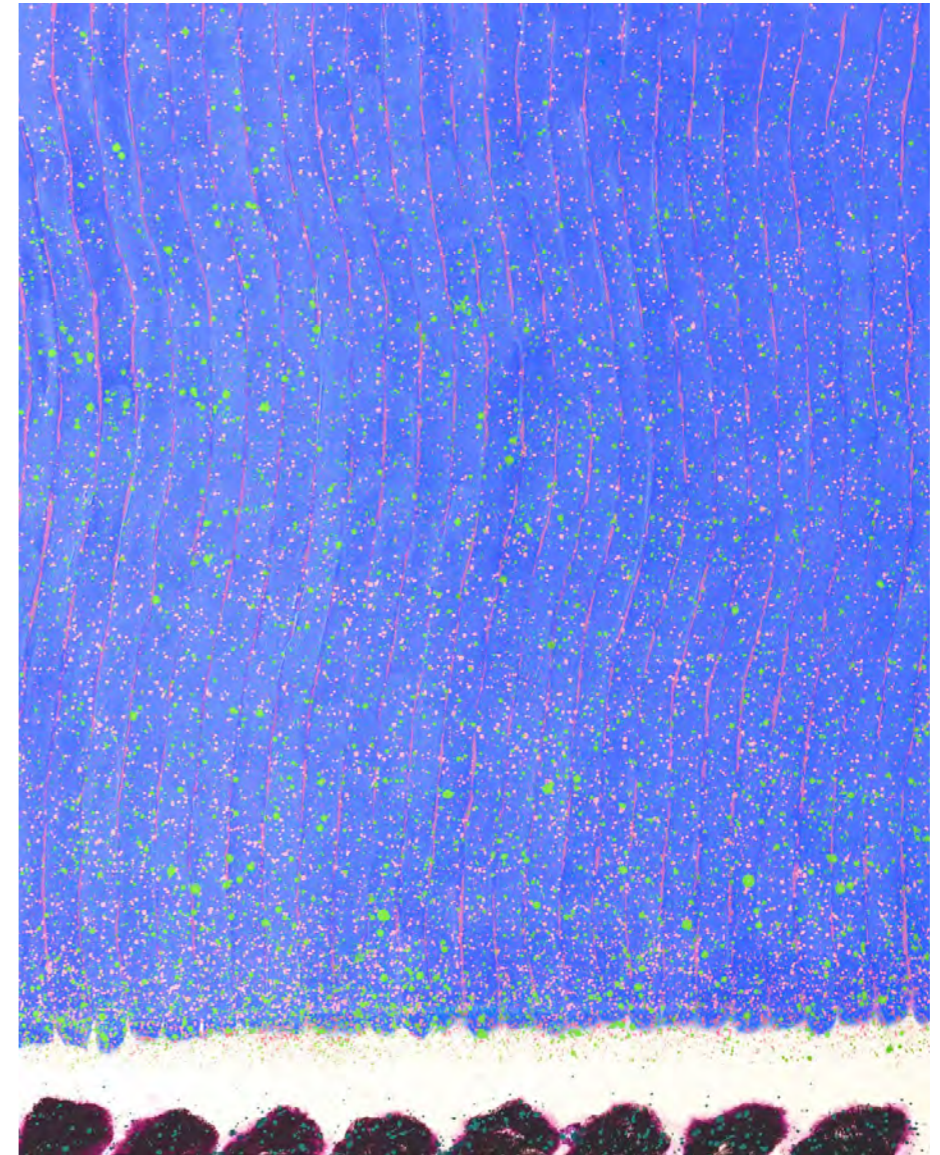
Force of the New World-1-6 新世界之能-1-6

Acrylic on canvas 布上壓克力  
140 x 140cm each, 1996



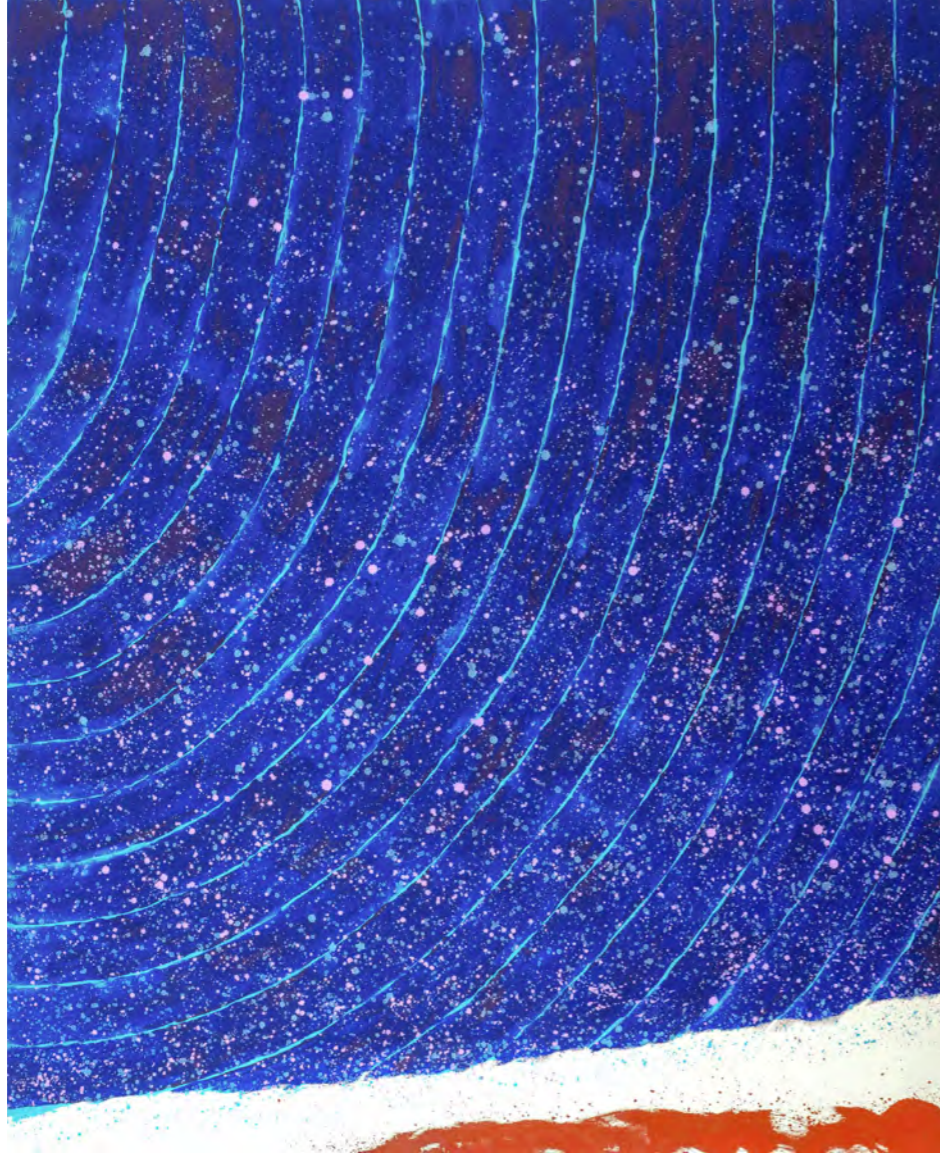
Flying Over the Eternal Garden-7 飛越永久的花園-7

Acrylic on canvas 布上壓克力  
110 x 140cm, 1996



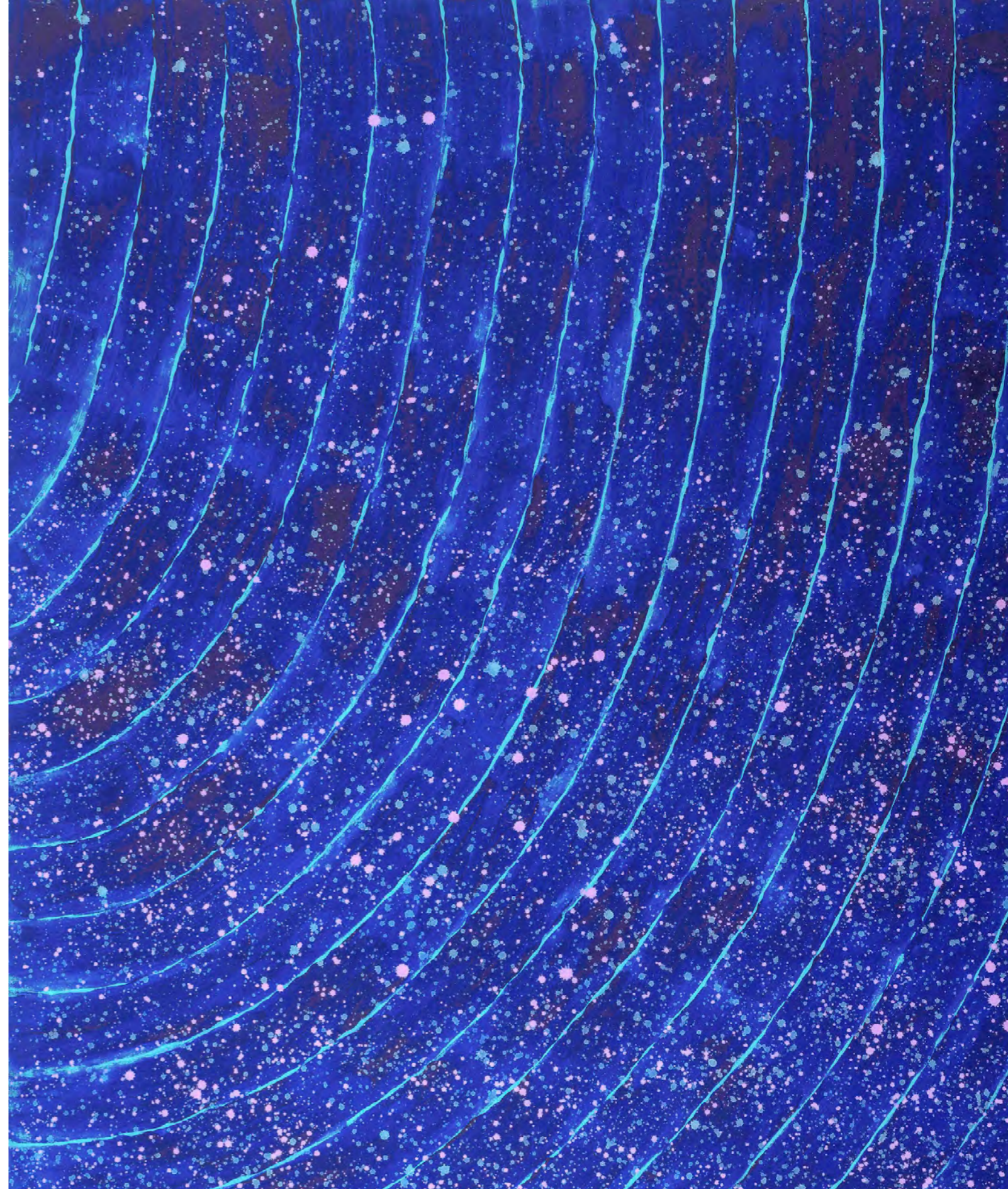
Meditation of Crossing the Great Threshold-4 度大限之冥想-4

Acrylic on canvas 布上壓克力  
140 x 110cm, 1997



Meditation of Crossing the Great Threshold-6 度大限之冥想-6

Acrylic on canvas 布上壓克力  
160 x 130cm, 1997





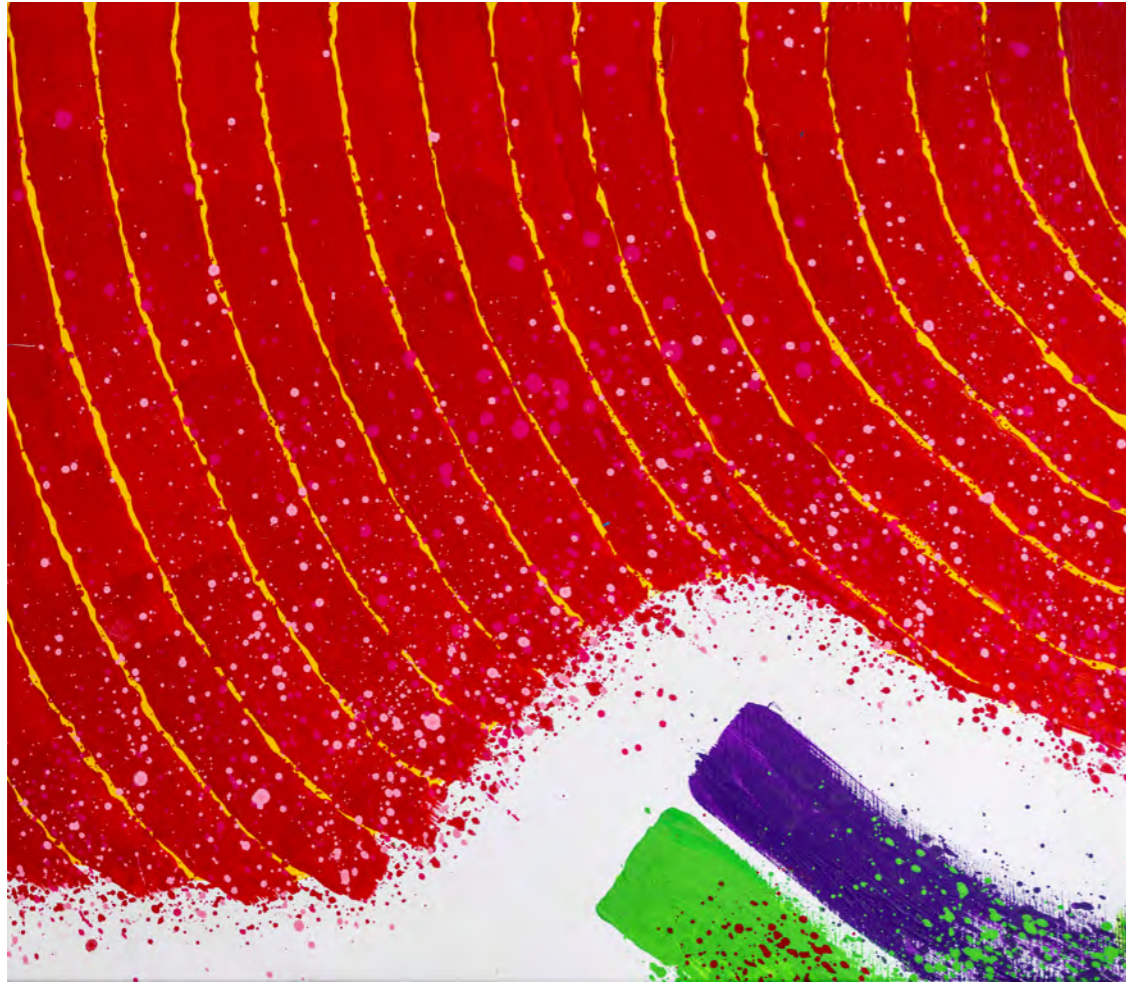
「永久花園」是充滿豐沛能量之地，  
也是我心之歸屬的所在。對我，這是具  
有特殊意義的獨創空間，我讓內在的精  
神世界與遼闊無垠的宇宙時空相連結。  
所以，Samantha 沒有離開，只是不在。

—蕭勤

The “Eternal Garden” is a place where I find inspirations and possibilities for contemplation, self- discovery and spiritual attainment. To me, this is my own restricted creative space embedded with distinguished meanings, which allows my inner spiritual world to connect with the borderless universe and time. Therefore, there is no death, but just non-presence.

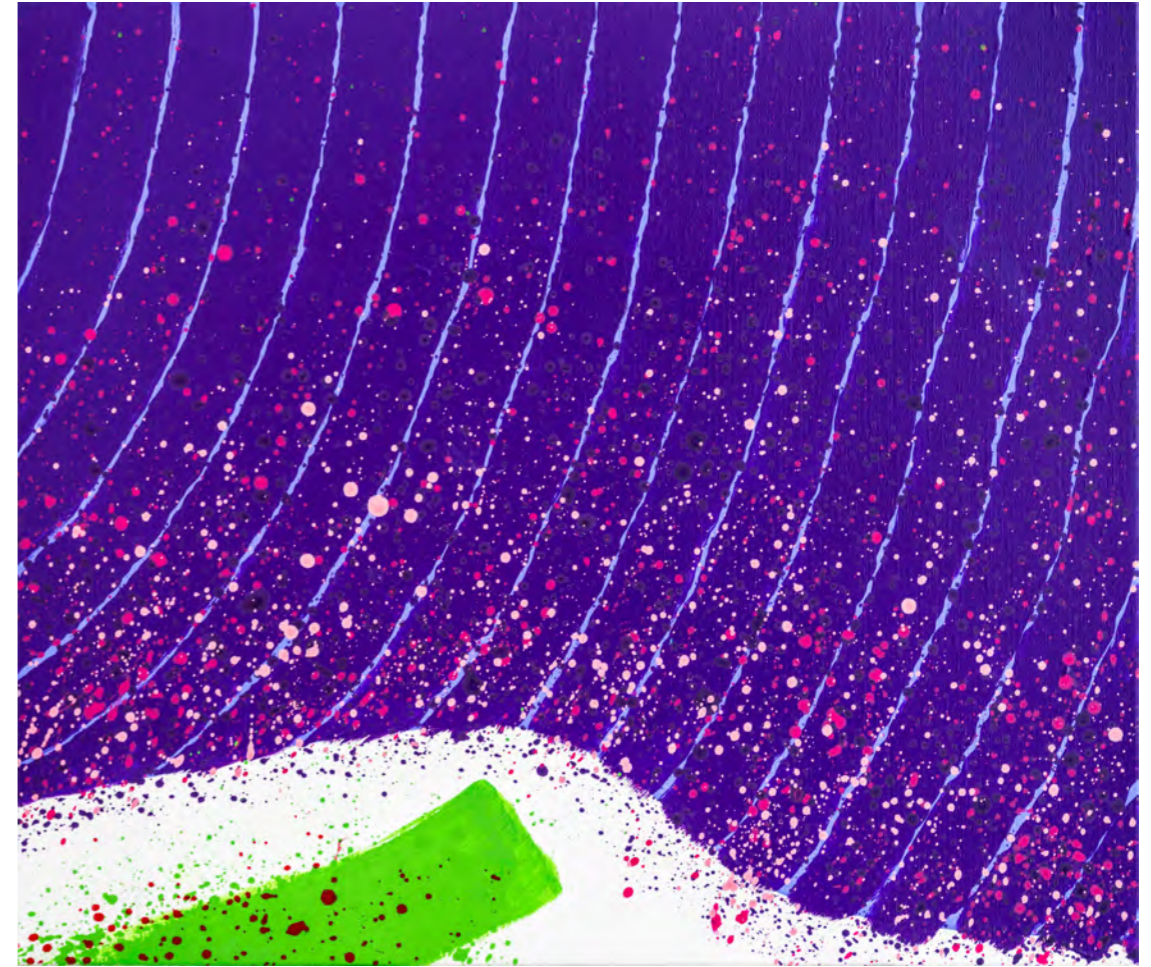
—Hsiao Chin





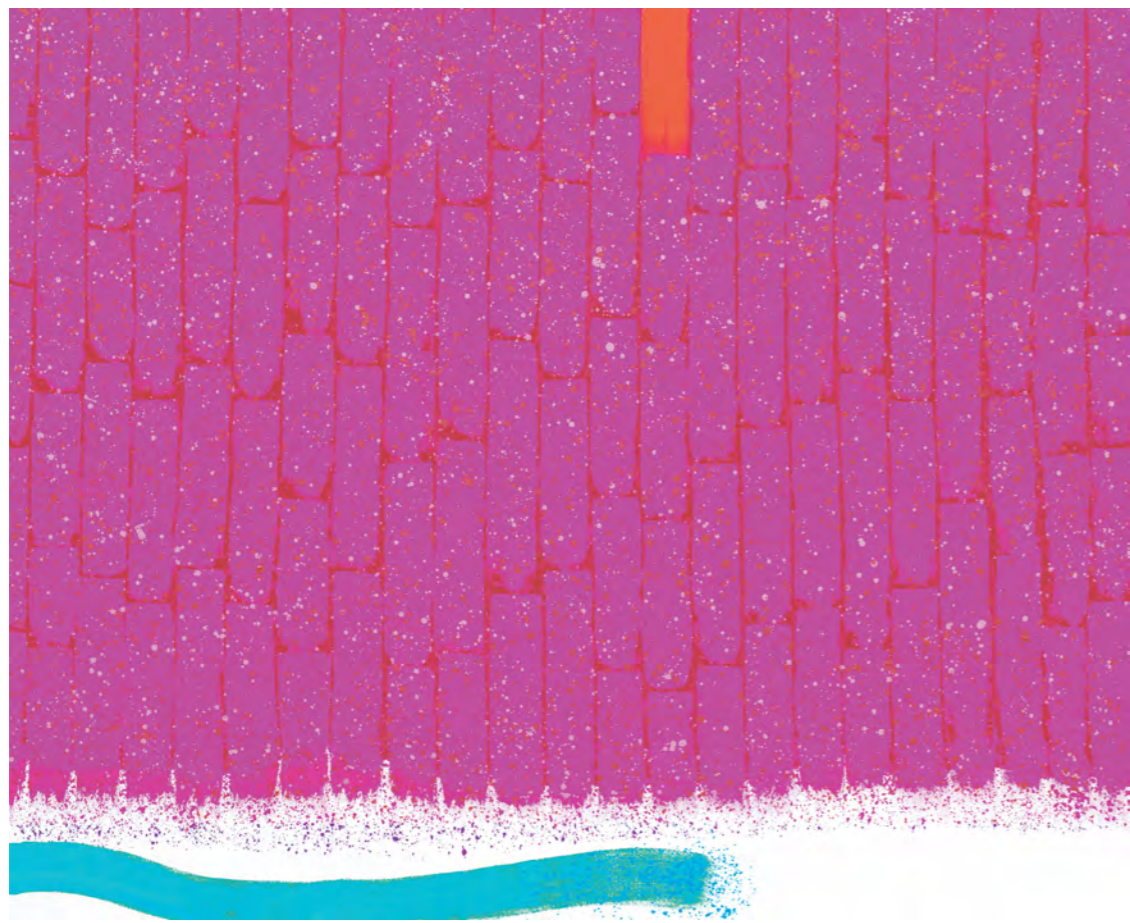
On the Eternal Garden-10 在永久的花園-10

Acrylic on canvas 布上壓克力  
60 x 70cm, 1998



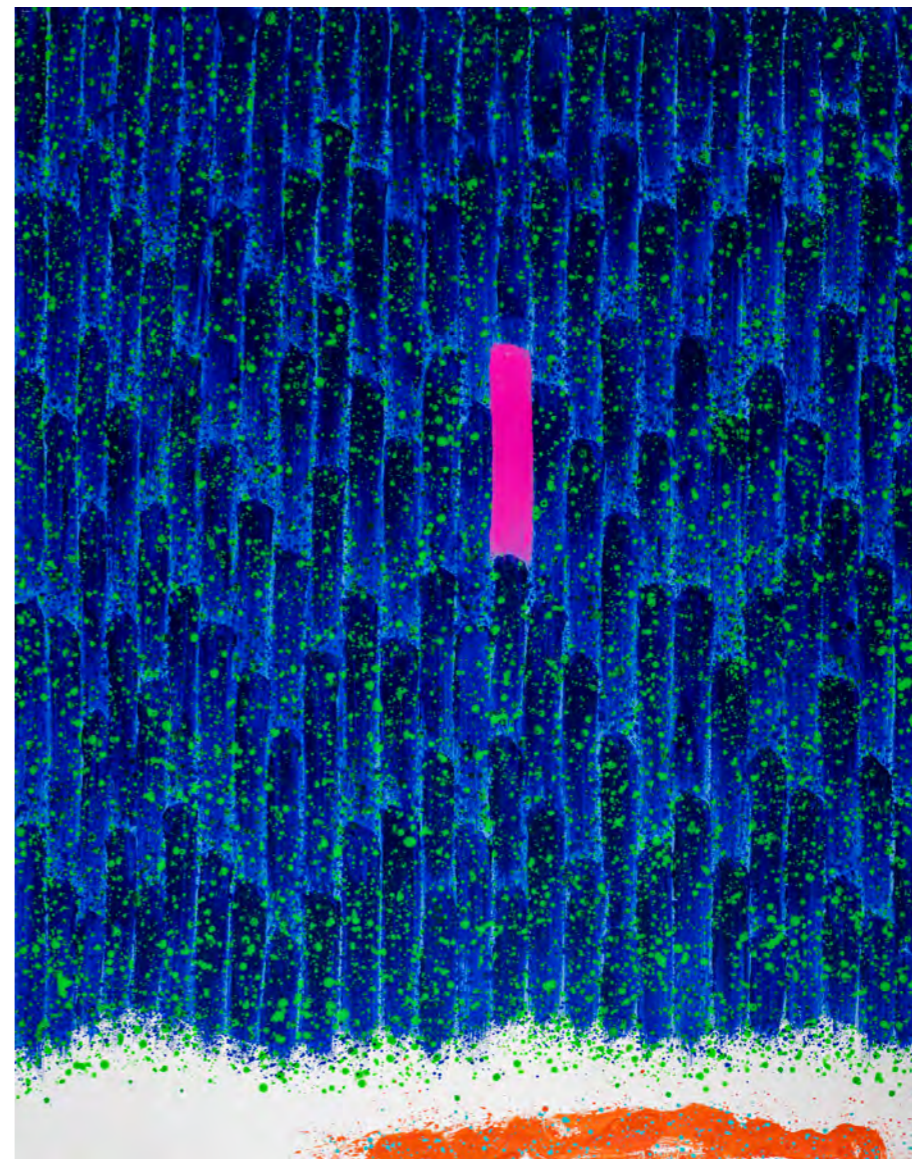
On the Eternal Garden-11 在永久的花園-11

Acrylic on canvas 布上壓克力  
60 x 70cm, 1998



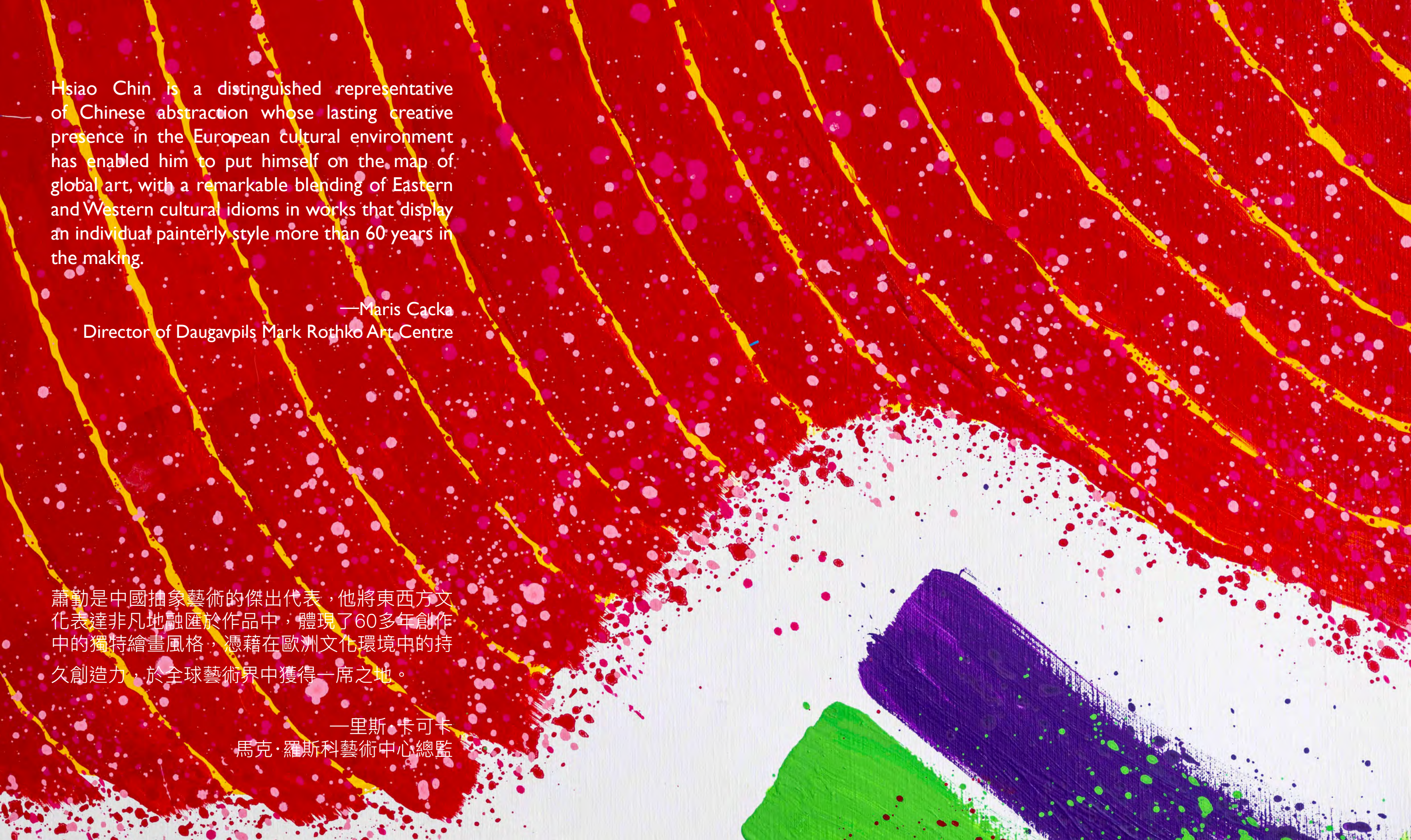
Samantha nel Giardino Eterno-2 在永久花園的莎芒姐-2

Acrylic on canvas 布上壓克力  
130 x 160cm, 1999



Samantha nel Giardino Eterno-7 在永久花園的莎芒姐-7

Acrylic on canvas 布上壓克力  
140 x 110cm, 1999



Hsiao Chin is a distinguished representative of Chinese abstraction whose lasting creative presence in the European cultural environment has enabled him to put himself on the map of global art, with a remarkable blending of Eastern and Western cultural idioms in works that display an individual painterly style more than 60 years in the making.

—Maris Cacka  
Director of Daugavpils Mark Rothko Art Centre

蕭勤是中國抽象藝術的傑出代表，他將東西方文化表達非凡地融匯於作品中，體現了60多年創作中的獨特繪畫風格，憑藉在歐洲文化環境中的持久創造力，於全球藝術界中獲得一席之地。

—里斯·卡可卡  
馬克·羅斯科藝術中心總監



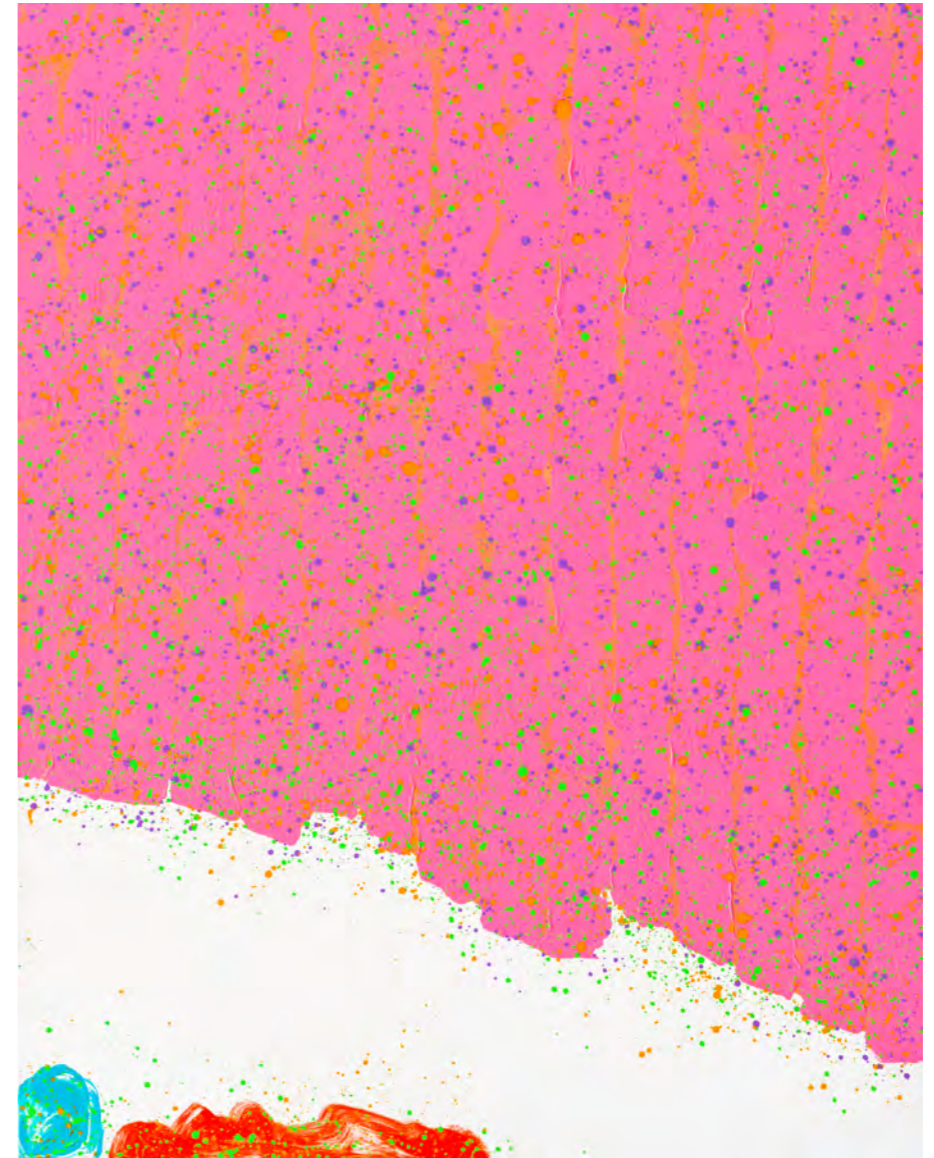
The Bright Side-2 光明彼岸-2

Acrylic on canvas 布上壓克力  
90 x 110cm, 1999



Concerto-7 協奏-7

Acrylic on canvas 布上壓克力  
120 x 200cm, 1999



Samadhi-38 心靈的體現-38

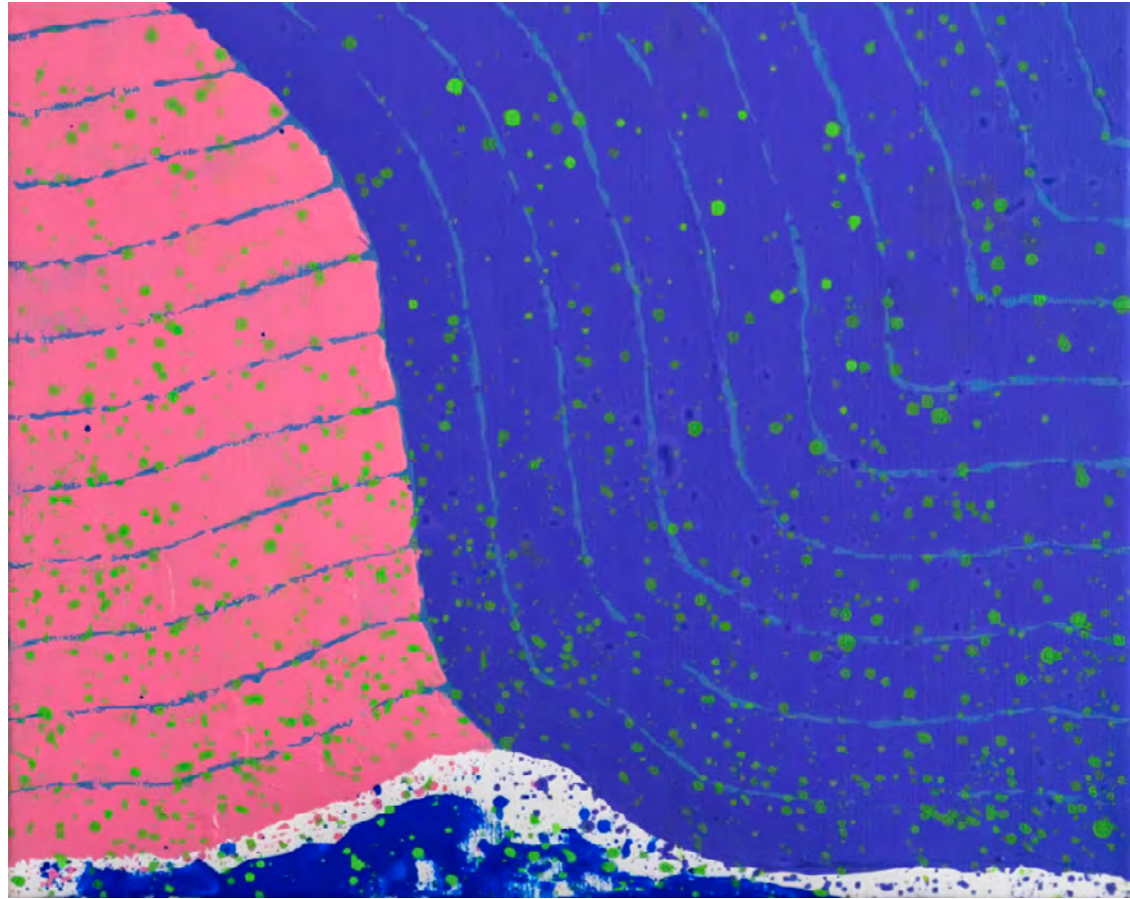
Acrylic on canvas 布上壓克力  
140 x 110cm, 2000



The Bright Side-4 光明彼岸-4

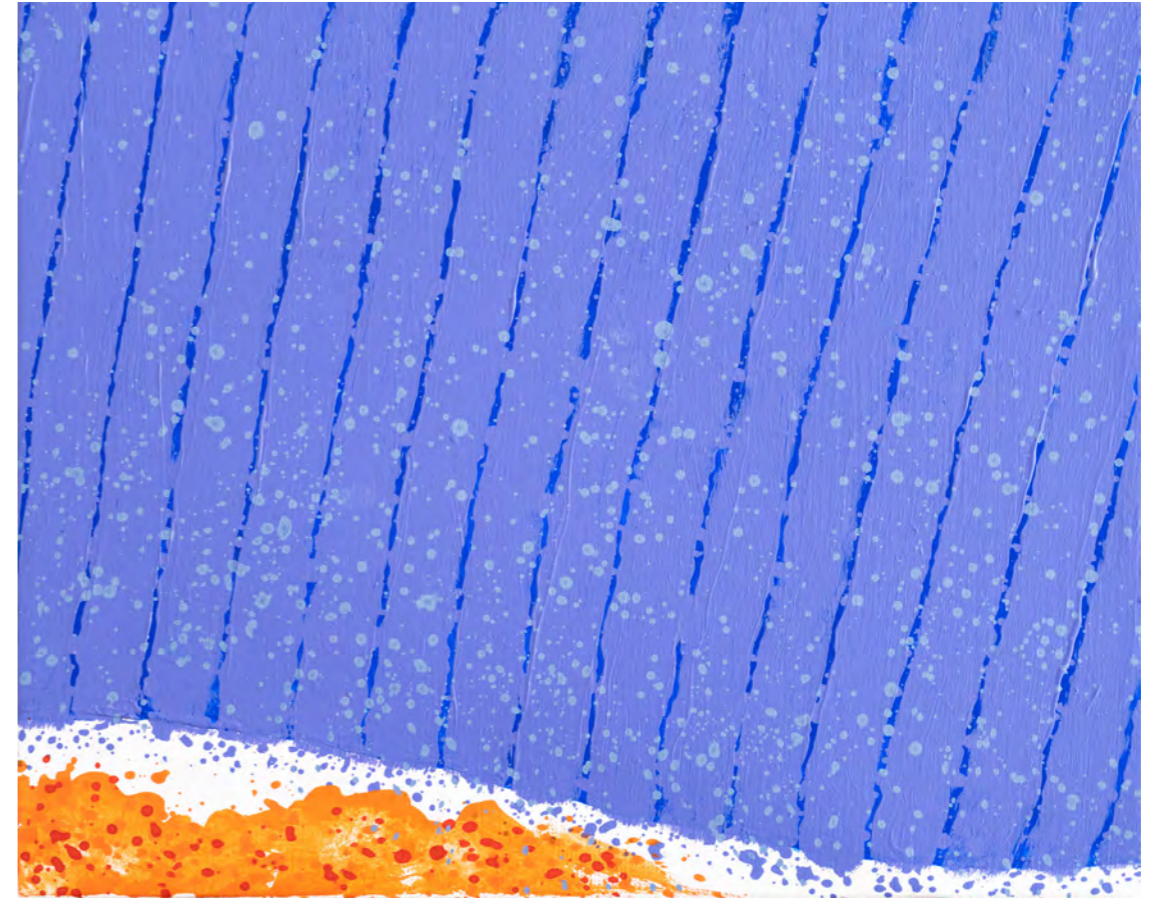
Acrylic on canvas 布上壓克力  
120 x 80cm, 1999





On the Eternal Garden-13 在永久的花園-13

Acrylic on canvas 布上壓克力  
40 x 50cm, 2000



On the Eternal Garden-14 在永久的花園-14

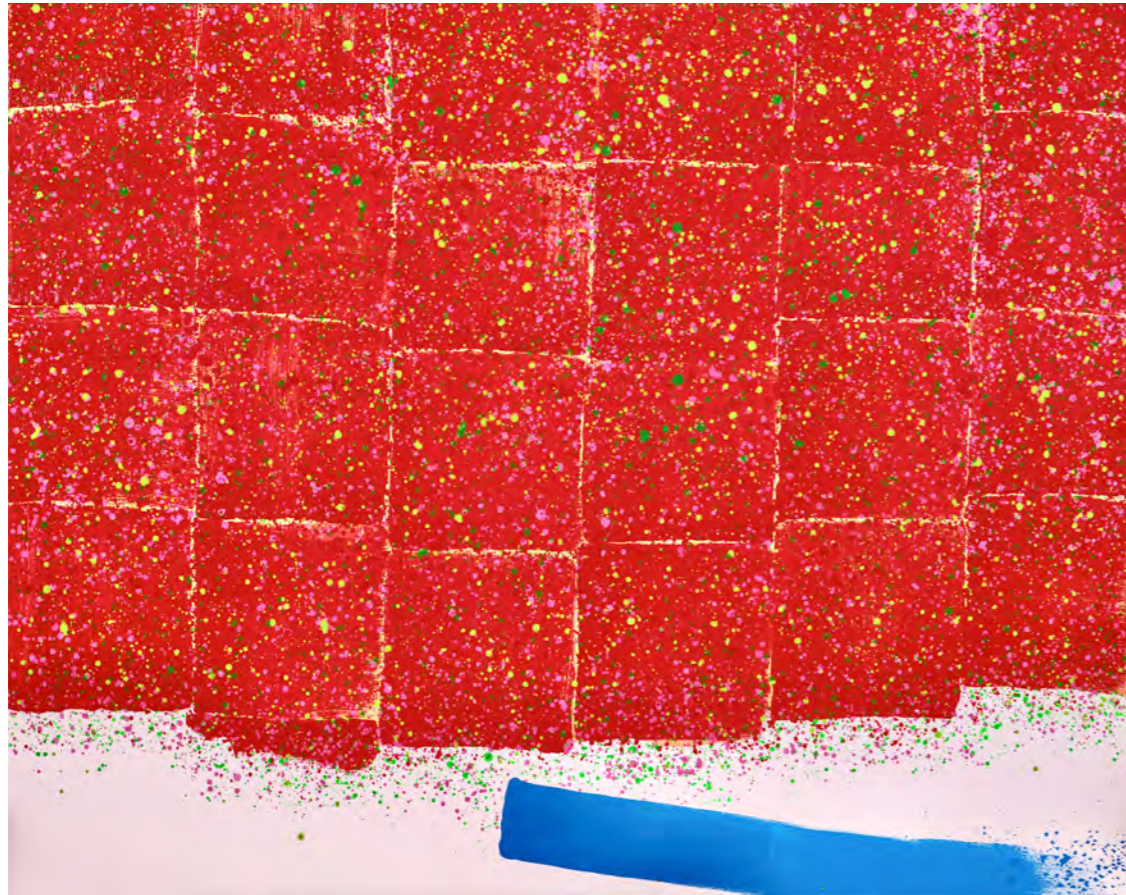
Acrylic on canvas 布上壓克力  
40 x 50cm, 2000



On the Eternal Garden-16 在永久的花園-16

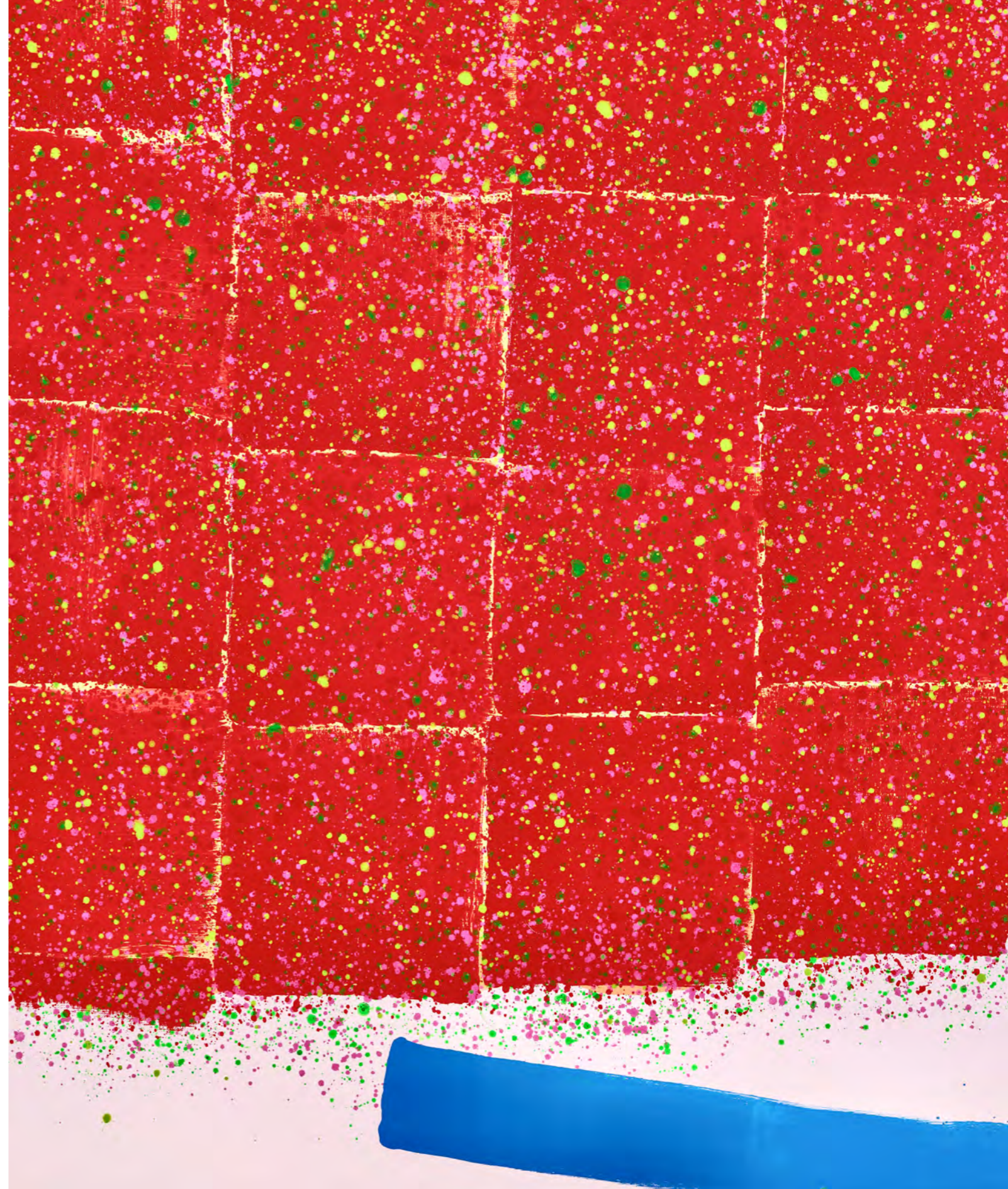
Acrylic on canvas 布上壓克力  
40 x 50cm, 2000





Proiezione Spirituale-51 心靈的體現-51

Acrylic on canvas 布上壓克力  
110 x 140cm, 2000



## Remembering Hsiao Chin, the Sage of Life

The first time I encountered the captivating works of Hsiao Chin Laoshi was seven years ago at 3812 Gallery. As my friend and I stepped into the space, we were instantly enveloped by a vibrant chromatic symphony that lifted our spirits, prompting an exclamation of delight - "How chic!" The joyous vitality radiating from the paintings was a striking contrast to the artist's advanced years, piquing my curiosity: How could an octogenarian maintain such a palpable energy in his creative expression?

Through repeated encounters with Laoshi's artworks and a deepening understanding of the man behind them, I gradually uncovered the answer - a profound comprehension and sincere dedication to the very essence of life and art.

At the 2018 'A Historical Dialogue with Art' book launch event at the Hong Kong Arts Centre, I had the privilege of engaging with Hsiao Laoshi once more. During the talk, he shared the profound impact of his beloved daughter's passing in 1990, a period of immense grief that rendered him unable to paint for seven or eight months. Yet, it was this dark chapter that inspired Laoshi to contemplate the nature of life and death, leading him to the realisation that they are merely fleeting material manifestations - for life is, in fact, infinite. This epiphany catalysed a transformation in Laoshi's artistic style, imbuing his work with a heightened intensity of color and a renewed sense of optimism and vitality.

The words of Zen master Thích Nhất Hạnh resonate deeply here: "Clouds do not die, they just become rain; rain is not born, it is just a new form and the continuation of clouds." Life and death, as Laoshi understood, are but illusions born of a series of causative events - the essence of life transcends this phenomenal cycle. As a Buddhist practitioner myself, I deeply appreciate the theoretical understanding of this truth, yet also recognise the profound challenge of embodying it in one's lived experience. The fact that Laoshi not only grasped these profound insights but also channeled them into his art, emerging from the darkness of grief with even greater strength, is truly admirable.

Later that year, at the 'Zen ° Art' talk held at Tsz Shan Monastery, Hsiao Laoshi expounded further on this realisation. He emphasised that his daughter's passing had taught him how to truly grasp the essence of life. When the heavens cast darkness upon us, it is to help us discern the light that lies within. Negativity, Laoshi asserted, is merely a facade that invites us to perceive the radiant possibilities that await. "There is no darkness in the world," he proclaimed, "it is up to us whether we see it."

This sentiment resonates profoundly with the Buddhist teaching that "Affliction Is Bodhi", which means through the nature of affliction, we can see wisdom. The core of all pain and darkness, as Laoshi understood, is actually light, and those who comprehend this universal truth will forever reside in a realm of luminous clarity. This realm of enlightenment is directly manifested in

Laoshi's artistic oeuvre, where elements of love, light, and infinity often emerge, imbued with boundless vigor, beauty, and energy.

Laoshi often spoke of our obligation to understand the meaning of life, and to use this understanding to guide others toward enlightenment, merging into an energy that transcends all bounds. According to Buddhism, one should liberate himself and liberate the others, and through his art and his outlook on life, Hsiao Chin Laoshi has indeed influenced countless viewers to discover the happiness and light that resides within. In my eyes, an artist with such a spirit is the very embodiment of one who has reached the pinnacle.

The 2023 'To Infinity and Beyond' exhibition in Macau was a comprehensive display of Hsiao Chin Laoshi's majestic perspective on life and the universe. As his paintings were transformed into large-scale animated videos on towering screens, accompanied by a grand symphony, the audience's hearts were captured and filled with a profound sense of awe and wonder.

Hsiao Laoshi claimed: "I call myself a man from the universe. In other words, I hope that the respect for the universe, for nature and for life force conveyed in my works can inspire enlightenment in those who view them, and inspire them to look at the world with the same compassion, positivity and joy."



In this respect, he has undoubtedly succeeded.

In my eyes, Hsiao Laoshi was not merely a successful artist, but a sage who possessed an abundance of love. Just as he emphasised, the energy of life is infinite, and the energy of the universe is inherently strong and resplendent. Laoshi's life and selfless heart have become one with the cosmos, and through his work, he will continue to accompany us, inspiring people with his never-ending vigor and vitality.

Buddhist Practitioner,  
Karma dawa Dawa Pema  
Month of Saga Dawa (May) 2024,  
Borobudur Temple.

## 憶生命智者，蕭勤

初次見到蕭勤老師作品，是七年前在3812畫廊。迎面而來的鮮活色彩和圖案，讓我和同行的朋友眼前一亮，同時感嘆：好時尚！而且畫作帶著一種快樂的生命力，看著展心情也跟著明亮起來。因此，當得知畫家是位八十多歲的老先生時，著實有些驚訝，也開始好奇：是怎樣的一位藝術家能在八十高齡卻依然保持著如此鮮活的生命力呢？

此後，隨著對蕭勤老師及其畫作的一次次深入接觸了解，我逐漸找到了答案，也一次又一次感嘆老師對生命領悟之深、對生活和藝術之赤誠。

再次和蕭老師相遇，是在2018年香港藝術中心的《與藝術的歷史對話》新書發布會。座談中，老師提到愛女的意外離世給他生命和創作帶來的沖擊和啟發。事情發生在1990年，巨大悲痛另老師七八個月無法作畫，但也是這至暗的經歷，啟發老師不斷思考，漸漸悟到：生死原來是種非常暫時的物質表象，女兒並沒有真的去世，生命其實是無限的。有了這個重大體悟以後，老師完全轉變了作品風格，色彩強烈、非常樂觀、非常有生命力。

一行禪師曾說：「雲沒有死，它只是變成了雨。雨沒有生，它只是雲的變化和延續。」生死本為因緣和合的幻象，而生命的本質遠超越與這一切。作為學佛者，我明白這些理論，但也明白實際生活中的「知易行難」。而老師能自己領悟到這些生命真諦，徹底走出痛苦黑暗，並通過畫作迸發出更積極的力量，這令很多修行人也會感到震撼與讚嘆！

隨後在同年於慈山寺舉辦的「禪。藝術」對談中，老師進一步分享了這段體悟。他說到：女兒的去世教會自己怎樣去領會生命。原來上天給我們黑暗，就是讓我們了解光明在哪裡。負面只是一種假象，能讓我們了解什麼是正面。世界上沒有黑暗存在，就是看我們會不會看。

這和佛法常說的「煩惱即菩提」的甚深智慧不謀而合。一切痛苦黑暗的本質其實也是光明的，看透與悟到這一點的人，就永在光明境界。這個境界，在老師的作品中就得到了直觀的體現：愛、光明、無限等元素時時出現，畫面永遠湧動著無窮的積極美好的能量。

老師常說，我們有領悟生命意義的義務，並且要在這個領悟中去帶動大家去領悟，去無限融入沒有疆界的能量。佛家講自度度人、自利利他。而蕭勤老師用自己的生活態度、藝術創作，感染著大家，帶大家發現自心中的快樂與光明。在我看來，一位有靈魂的藝術家，最高境界莫過於此。

2023年的澳門「超元•萬象」展覽，更是用多元的藝術表達方式全方位展現出蕭勤老師磅礴的生命觀、宇宙觀。當老師的畫作變成巨幅動畫配合恢宏的交響樂呈現在巨幅螢幕上時，所有觀眾都已忘我，充滿無法用語言表達的震撼。

老師說：「我稱自己是個宇宙人。換句話來說，我希望在創作中所呈現出的尊敬宇宙、自然、生命能讓在參觀我畫作



的觀賞者，能由內心有所感悟，而產生出同樣的慈悲、樂觀與喜悅之心看待一切。」

這一點，老師做到了。

在我心目中，老師不只是位成功的藝術家，更是有大愛的智者。正如老師所說，生命的能量是無限的，宇宙的能量是美麗而有力量。老師的生命已經以「無我之心與大宇宙融合」，並將繼續通過他的作品，讓那永不絕望的樂觀精神和無限生命力繼續陪伴和啟發我們。

修行人噶瑪月蓮  
2024年薩嘎達瓦月 婆羅浮屠

Biography

簡歷



## 1935 SHANGHAI

Born in Shanghai in 1935. In 1949, Hsiao Chin followed his uncle Wang Hsueh-ting to Taiwan. He studied under the famous woodcut printmaker Chou Ying and Chinese-French abstract painter Chu Teh-chun, beginning his study of Post-Impressionism.



## 1951 - 55 TAIPEI

Joined Li Chun-Shen's Antung Street Studio and started the research on modern art. Co-founded Ton-Fan Art Group, the first Chinese abstract painting group in modern Chinese history in the 20th century, with Hsia Yan and others in Taipei in 1955.



## 1956 MADRID

Received scholarship from Spanish government and flew to Madrid; later determined not to pursue schooling and moved to Barcelona.



## 1957 BARCELONA

Held his first solo exhibition at Mataro Fine Arts Museum. Presented the first *Ton-Fan Art Group Exhibition* in Barcelona and Taipei at the end of 1957.



## 1961 - 67 MILAN

Founded the Punto International Art Movement with Italian artist Antonio Calderara and others in 1961. Between 1961-1967, Hsiao Chin organised 13 Punto exhibitions across Europe and Asia and brought together 26 artists from 11 countries.



## 1964 PARIS

Worked in Paris for three months and held his first solo exhibition in France at International Gallery of Contemporary Art and Ariete Gallery.



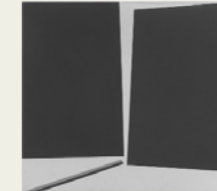
## 1966 LONDON

Worked in London for six months, met Richard Lin and exhibited at the Signals Gallery in London.



## 1967 - 72 NEW YORK

Visited New York for the first time and stayed there until 1972. Met Mark Rothko in New York. Presented his solo exhibitions at Rose Fried Gallery, the first gallery in US presenting geometric abstraction at that time. Taught at Long Island University for 4 months.



## 1978 MILAN

Founded the International Surya (Sun) Movement in Milan with international artists and scholars. Presented *The Surya Group Exhibition* at the City Museum of Macerata in Italy. It advocates active exchange among different fields of artistic practices to achieve a form of international consensus.



## Early 1980s BEIJING

Marked his first return to China after thirty-one years; organizes memorials for father Xiao Youmei commemorating his 40th anniversary of death in Beijing and Shanghai respectively. Was featured on the front cover of the second issue of *China Art Journal* in the 1980s. (The first edition featured Zao Wou-ki)

and the first "SHAKTI" was exhibited in Copenhagen. SHAKTI draws inspiration from the wealth of energy within nature itself.



## 1990

His daughter Samantha passed away in an accident. Grieving over the death of his daughter, he stopped creating artworks for 9 months.

## 1990 - 99

A turning point of his artistic path when he gained a profound sentimental experience with the Ch'an philosophy, and embarked upon a transformative period of his artistic development after the passing of his daughter, culminating in the iconic series: *Transcending The Great Threshold, To The Eternal Garden and The Sublimation of Samantha*.

## 1985 ITALY

Awarded the 13th National Art Collection Award at Gallarate.

## 1989 COPEN HAGEN

Founded the "International SHAKTI" (Chi) Movement in Copenhagen, Denmark

## 2000

Revisited the *Cosmic* theme and created a series of new paintings in the theme of *Landscapes of the Universe*.

## 2005 ITALY

Conferred by the Italian President Carlo Azeglio Ciampi the honorable title of Knight of Italian Solidarity Star.

## 2014 KAOHSIUNG

Founded Hsiao Chin International Art Foundation in Kaohsiung in 2014. Presented major exhibitions including *Eighty Years of Energy: Hsiao Chin's Retrospect & Prospect* at National Taiwan Museum of Fine Arts in 2015.

## 2016 HONG KONG MACAU

3812 Gallery started to represent Hsiao Chin with the first solo exhibition in the gallery, *Endless Energy*, in Hong Kong.



## 2017 BRUSSELS

Presented *From China to Taiwan: The First Avant-Garde Abstract 1955-1985 Exhibition* at Museum of Ixelles (Musée d'Ixelles)

## 2018 SHANGHAI

The major retrospective exhibition *Hsiao Chin - Coming Home* was held at China Art Museum, Shanghai. It marked the artist's triumph to return to his birthplace.



## HONG KONG

Commissioned by Pansy Ho, Co-chairperson of MGM China Holding Ltd, Hsiao Chin created a 9-metre long *Dancing Light* painting for the MGM Cotai Chairman's Collection, which is permanently on display at the hotel's main lobby.



## 2019 PARIS

From March to June 2019, a major solo exhibition *Les Couleurs du Zen: Peintures de Hsiao Chin* was presented at the Musée national des arts asiatiques Guimet in Paris. It was a major exhibition held by Musée Guimet for another Chinese artist after Sanyu in 2004.



## HONG KONG

In September, Sotheby's Hong Kong presented the largest selling exhibition of Hsiao Chin in Hong Kong, *Hsiao Chin - Infinite Universe* at Sotheby's S|2 Hong Kong Gallery and exhibited a complete series of 12 glass mosaic works by Hsiao Chin for the first time.

## TAIPEI

Presented PUNTO • HSIAO CHIN solo exhibition at 2019 ART TAIPEI in October with a series of important works from 1960s.

## 2020 LATVIA

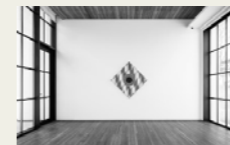
To celebrate Hsiao Chin's 85th birthday and this milestone year, a major retrospective entitled *In my beginning is my end: the art of Hsiao Chin* was held at the Mark Rothko Art Centre in Latvia.



A new monograph, *Hsiao Chin and Punto: Mapping Post-War Avant-Garde* focusing on Hsiao Chin and his immense contribution to the development of avant-garde art as Co-founder of the Punto International Art Movement was published by Unicorn in May 2020.

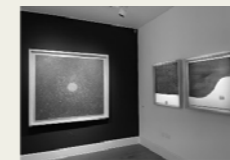
## 2021 BEIJING

*The Artist as Astronaut: Hsiao Chin*, a major exhibition co-curated by Calvin Hui and Philip Dodd was held at Song Museum in Beijing.



## 2022 LONDON

*Hsiao Chin and Punto* was held at 3812 Gallery London, the artist's first return to London since 1966.



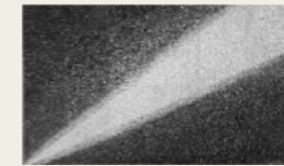
## 2023 HONG KONG

*Hsiao Chin: His Unexplored History*, an all-encompassing exhibition examining his prolific career as a master of post-war avant-garde art was held in Hong Kong.

## 30 June 2023

Mr. Hsiao Chin passed away peacefully at Kaohsiung Armed Forces General Hospital, surrounded by his wife and colleagues of Hsiao Chin Art Foundation. He was 88 years old.

## MACAU



In July, organised by MGM Cotai, and as a special exhibition project of Art Macao: Macao International Art Biennale 2023, "To Infinity and Beyond: The Art of Hsiao Chin" premieres Hsiao Chin's iconic masterpieces in the MGM Chairman's Collection. This exhibition, curated by renowned curator Calvin Hui, introduces the concept of "ART-TECH-TAINMENT" (the trinity of art, tech and entertainment) and emphasises public engagement and cultural education, presenting Hsiao Chin's digital art installations, that sets an important breakthrough in the artist's career.

## 1935 上海

1935年生於上海市。1949年，隨姑父王雲艇一家遷台，後來考入台灣省立台北師範學校（今國立台北教育大學）藝術科，跟隨著名版畫家周瑛學習，並在校外跟隨朱德群學習素描，由後印象派入門。



## 1951 - 55 台北

進入台北安東街李仲生畫室，正式開始研究現代藝術。1955年，他於台北與夏陽、吳昊、李元佳、陳道明、蕭明賢、歐陽文苑及霍剛創辦中國第一個抽象繪畫團體「東方畫會」。



## 1956 馬德里

獲西班牙政府頒發獎學金，前往馬德里，但見馬德里皇家聖費爾南多美術學院極保守，決定不入學；同年十一月轉往巴塞隆納。



## 1957 巴塞羅那

於巴塞隆納馬達洛市立美術館舉行首次個展；十一月於台北新聞大樓及巴塞隆納花園畫廊同時舉行「第一屆東方畫展——中國、西班牙現代畫家聯展」。



## 1961 - 67 米蘭

於1961年，與意大利畫家卡爾代拉和日本雕塑家吾妻兼治郎發起及創立「龐圖國際藝術運動」，並於1961至1967年間，於世界各地11個國家舉辦了13場龐圖藝術展覽，頂峰時期參與的藝術家多達26位。



## 1964 巴黎

於巴黎工作三個月，並於巴黎當代藝術畫廊及米蘭山羊畫廊舉行個展。



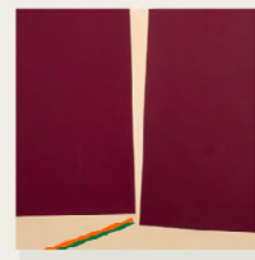
## 1966 倫敦

赴倫敦工作半年，結識林壽宇等人及於信號畫廊舉行個展。



## 1967 - 72 紐約

首次到訪紐約，並逗留居住至1972年。同年十月女兒莎芒姐在紐約出世。他在紐約認識馬克·羅斯科，並於紐約羅思·弗里特畫廊舉行個展，是當時美國首家展示幾何抽象藝術的畫廊。受聘於紐約長島大學之南漢普頓學院教授繪畫及素描。



## 1978 米蘭

與一眾藝術家及學者等九人於米蘭發起「國際SURYA（太陽）藝術運動」，宗旨為推展視覺藝術，發起文藝思想運動，更主張在藝術實踐的不同領域間進行積極的交流，以達成一種國際共識。



## 80年代早期 北京

31年來第一次重返中國大陸，分別於北京與上海為其父蕭友梅舉辦逝世四十周年紀念活動，並在北京文化部紅旗禮堂演講，談論西方二十世紀藝術，吸引大量聽眾。當時他登上八十年代《中國美術報》第二期封面並獲專題介紹（首期專題為趙無極）。

## 1985 意大利

榮獲意大利「第十三屆迦拉市全國藝術收藏獎」。

## 1989 哥本哈根

於丹麥哥本哈根發起「國際SHAKTI（杰）運動」，並於當地舉辦首屆「SHAKTI」展覽。SHAKTI是一種「精神能量」的意思，旨在從大自然本身的能量中汲取靈感。



## 1990

女兒莎芒姐在洛杉磯意外死亡。他因女兒離逝而感到悲傷，停止藝術創作長達9個月。

## 1990 - 99

對禪學產生深刻的體悟成為了其藝術道路的轉折點，他發展出嶄新的藝術創作階段，創作出標誌性的系列，主題為「超越大限外」、「往永久的花園」及「莎芒姐之升華」，表達出他對生命的新展望。

## 2000

重新審視「宇宙」的概念，並以「宇宙風景」為主題創作了一系列新繪畫作品。

## 2005 意大利

榮獲義大利總統卡洛·阿澤利奧·錢皮授予「意大利團結之星」（Star of Italian Solidarity）騎士勳章。

## 2014 高雄

成立蕭勤國際文化藝術基金會暨辦公室，並定居於高雄市。次年十月於台中國立台灣美術館舉辦「八十能量——蕭勤回顧·展望」展覽。

## 2016 香港

3812畫廊正式代理蕭勤的藝術作品，並同年於香港舉辦首次個展「無盡能量」。

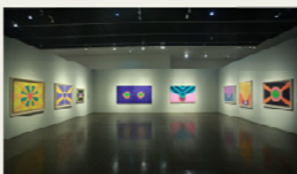


## 2017 布魯塞爾

於伊克塞爾博物館（Musée d'Ixelles）舉辦「從中國到台灣：抽象藝術先鋒 1955-1985」展覽。

## 2018 上海

於上海中華藝術宮舉辦「蕭勤回家藝術大展」，是藝術家重歸故鄉的里程碑。



## 澳門

受美高梅中國控股有限公司聯席董事長何超瓊女士委託，為澳門美獅美高梅項目創作了長達九米的繪畫作品「光之躍動」，該畫作被納入澳門美獅美高梅的「主席典藏」，並永久陳列在該項目的酒店大堂。



## 2019 巴黎

三月至六月於巴黎古美國立亞洲藝術博物館舉行重要個展「Les Couleurs du Zen: Peintures de Hsiao Chin」。這是吉美博物館繼2004年常玉個展後，為另一位華人藝術家舉辦的大型個展並進行出版。



## 香港

九月於香港蘇富比藝術空間舉行香港首次大型展售會「蕭勤——無限宇宙」，並首次完整發表12件玻璃馬賽克系列作品。

## 台北

十月於2019 ART TAIPEI 台北國際藝術博覽會舉行「蕭勤·龐圖」個展，展出其60年代至今的重要作品。

## 2020 拉脫維亞

四月至八月於拉脫維亞馬克·羅斯科藝術中心舉行重要回顧展「在我的開始是我的結束：蕭勤的藝術」，慶祝其八十五歲大壽及此極具里程碑意義的一年。六月畫廊首次參展倫敦巨匠臻藏藝術博覽會（Masterpiece London），呈現蕭勤的精品。



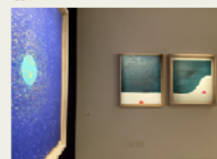
英國獨角獸出版社於五月出版《蕭勤與龐圖——二戰戰後前衛藝術的精神性與構成》，重點記錄蕭勤及其作為「龐圖國際藝術運動」創始人對前衛藝術發展的巨大貢獻。

## 2021 北京

由3812畫廊創辦人及主席許劍龍及非利普·多德聯合策展的展覽「宇宙人蕭勤」於北京松美術館舉行。

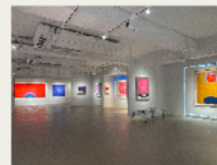
## 2022 倫敦

3812倫敦畫廊舉行「蕭勤及龐圖」，此展覽是蕭勤自1966以來首次重回倫敦。



## 2023 香港

3812香港畫廊舉行「蕭勤：那些不為人知的歷史」，介紹蕭勤1958年至今幾個重要轉型期的重要繪畫作品，反映了藝術家自1960年代以來窮盡一生去探索生命意義的真諦，以及來自宇宙的無盡能量。



## 澳門



七月，由澳門美獅美高梅主辦，《超元·萬象：蕭勤的藝術》作為「藝文香澳」澳門國際藝術雙年展（Art Macao）的特展項目，首度公開美高梅主席典藏內的蕭勤代表作。展覽由著名策展人許劍龍策展，以「ART-TECH-TAINMENT」（藝術·科技·娛樂）的理念強調互動與文教，展出蕭勤多件數位裝置作品，是藝術家晚年的一次重要突破。

## 台北

從2016年開始，蕭勤及其基金會與3812畫廊合作無間。作為藝術家的代理畫廊及他晚年藝術旅程中的重要伙伴，3812聯合創辦人兼著名策展人許劍龍鑒定於今年10月中旬蕭勤逝世一百天，於台北舉行「遙望天狼星——蕭勤紀念展」，並由蕭勤國際文化藝術基金會協辦、澳門美高梅支持，向一代戰後國際抽象藝術大師作最後致敬。

## 2023年6月30日

蕭勤在其夫人和蕭勤國際文化藝術基金會的同事陪伴下在國軍高雄總醫院安詳離世，享年88歲。

## Hsiao Chin (1935.01.30 - 2023.06.30)

Hsiao Chin was born in Shanghai in 1935 and is celebrated as a pioneer of modern abstract art. He is widely recognised in both Eastern and Western art scenes for his major contribution to the development of Chinese modern abstract art. His works can be found in major collections around the world including Metropolitan Museum of Art (New York), M+ Museum (Hong Kong), Musée Guimet (Paris), National Galerie (Rome), Long Museum (Shanghai), Song Museum (Beijing) and MGM Chairman's Collection (Macau).

Hsiao Chin drew artistic nourishment from his study of traditional Chinese culture and Eastern philosophies and in the 1950s, started to explore abstract art based on his core concept of 'Eastern Spirit': the quest for Eastern spirituality and modern artistic expression. In 1955, with a group of artists who shared his aesthetic vision, Hsiao Chin co-founded the Ton Fan Art Group, the first post-war Chinese modern art group, which blended techniques from traditional Eastern art with Western modernism, while promoting Chinese modern art overseas. In 1956, Hsiao embarked on a series of travels in America and Europe, moving first to Madrid and finally settling in Milan, where he lived for over half a century.

Like his senior masters Lin Fengmian and Zao Wou-ki who travelled to France, Hsiao Chin was greatly motivated by Western art during his time in Europe, but developed an interest in Zen and Taoism – in particular the ideas of Lao Tzu and Chuang Tzu – around the 1960s. Drawing artistic nourishment from these studies of traditional Chinese culture and Eastern philosophies, he was capable of understanding and capturing the complex dialects between the void and the solid, strength and weakness. Freely transforming them into his abstract visual language, Hsiao showed great ambition to develop his own style of abstract painting that emphasised the dichotomous nature of the world, and which would be at once distinguishable from, yet reflective of, Western abstract art at that time.

In 1961, Hsiao Chin co-founded the Punto International Art Movement, the first ever international avant-garde art movement initiated by an Asian artist with the aim of promoting Eastern philosophy of 'calm contemplation'. Whilst living and working in Europe for nearly 60 years, Hsiao Chin strove to integrate his Eastern philosophical thought with his extensive studies of Western aesthetics and his fascination in space science.

His resulting body of work marks key periods in Hsiao Chin's life, including; 1950s Spain and the influence of Eastern philosophy; 1960s Milan, the birth of Punto and the Universal Energy series; Late 60s New York and Hsiao's Hard Edge period; his 1980s return to Asia and experiencing modern China; the 1990s Eternal Garden series after the devastating loss of his daughter Samantha; through to 2000s where Hsiao revisited his cosmic theme, continuing his spiritual exploration into the energy of the universe. Hsiao's oeuvre charts his journey of self-discovery and his spiritual quest for transcendence.

Since 2016, 3812 Gallery represents Hsiao Chin and becomes the most important partner in his late artistic journey. In recent years, Hsiao Chin has held major solo exhibitions in Daugavpils Mark Rothko Art Centre (Daugavpils), Musée national des arts Guimet (Paris), Song Art Museum (Beijing), and China Art Museum (Shanghai). In 2022, Hsiao Chin and Punto was presented at 3812 Gallery London, which was the artist's first return to the U.K. since 1966. In the summer 2023, a large-scale immersive art exhibition "To Infinity and Beyond: The Art of Hsiao Chin" was staged at MGM Theater as a special exhibition of Art Macao, Macao International Art Biennale 2023.



Hsiao Chin passed away peacefully on 30 June 2023, at the age of 88. On the 100 days of his demise, Gazing at Sirius – Hsiao Chin Memorial Exhibition was held in Taipei to pay the final tribute to the post-war international abstract art master in the 20th century.

## 蕭勤 (1935.01.30 – 2023.06.30)

蕭勤於1935年出生於上海，被譽為現代抽象藝術的先驅，他對中國現代抽象藝術的發展作出巨大貢獻，在中西方藝壇享負盛名。他的作品廣為世界各地重要博物館收藏，包括紐約大都會藝術博物館、香港M+博物館、巴黎吉美國立亞洲藝術博物館、意大利羅馬國家美術館、上海龍美術館、北京松美術館和澳門美高梅主席典藏。

蕭勤早於上世紀50年代開始探索和創作抽象藝術，縱橫東西方數十載，致力於把東方禪學融合至現代抽象藝術，發展出極富個人特色的藝術風格與創作視野。1955年，蕭勤與一群與他有相同審美觀的藝術家共同創立了東方畫會，這是第一個戰後的中國現代藝術團體，該團體將傳統東方藝術的技巧與西方現代主義相結合，同時在海外推廣中國現代藝術。1956年，蕭勤展開漫長的歐美遊歷之旅，從西班牙馬德里經巴塞隆拿輾轉紮根於意大利米蘭，並以此為縱橫西方數十年之基地。

如旅法前輩藝術家林風眠、趙無極、蕭勤以西方藝術為師的同時，在60年代開始對禪、道、老莊思想產生興趣，尋求中國文化傳統中的養分。他對各種東方哲思的人生、宇宙、自然觀的研究及感悟，使他更能夠掌握虛與實、陰與陽等對照概念及意境聯想，並於紙和畫布上保留手隨心轉的自由發揮空間，在繪畫裡展現「二元性」

的對立及和諧、張力與平衡，開拓有別於西方抽象主流圖式的創作風格。羈旅海外60年，蕭勤融會了西方美學、東方哲思以及對天體物理和宇宙現象的探索。

作為「東方畫會」的發起人之一，蕭勤1961年在米蘭發起「龐圖國際藝術運動」，更是戰後西方唯一由亞洲藝術家發起，以東方哲學為思想宗旨的國際前衛藝術運動，旨在推廣東方的「靜觀精神」，以東方哲學為思想，相當前衛。在歐洲生活和工作近60年的過程中，蕭勤努力將他的東方哲學思想與他對西方美學的深入研究以及他對宇宙能量的迷戀融為一體。

蕭勤的作品體現了他生活中的各個重要時期，包括：1950年代的西班牙和東方哲學的影響；1960年代的米蘭，龐圖國際藝術運動和宇宙能量系列的誕生；1960年代晚期紐約藝壇盛行的硬邊繪畫（Hard-edge painting）；1980年代回到亞洲後對東方思維的昇華；1990年代女兒薩曼莎離世巨大悲慟後的永恆花園系列；2000年之後，對其自我對宇宙的體認的再詮釋，繼續他對宇宙能量的精神探索。隨著個人生命歷程的起跌變化及內省歷練，蕭勤創作出面貌豐富多樣的藝術作品，致力發掘人類精神生命的深刻意涵。通過繪畫及自我意識的千錘百煉，蕭勤一生不斷追求天人合一、超越死生局限的廣闊人生境界。



3812畫廊自2016年起代理蕭勤的藝術創作。歷年來，蕭勤舉辦了超過112個個展及62個群展，足跡遍及全球各地：近年來他曾在馬克·羅斯科藝術中心（陶格夫匹爾斯）、巴黎吉美國立亞洲藝術博物館（巴黎）、松美術館（北京）、中華藝術宮（上海）等地舉辦大型個展。近期的展覽包括於2022年在倫敦3812畫廊舉辦的個人展覽《蕭勤與龐圖》，為蕭勤自1966年以來重訪英國的個展；《蕭勤：那些不為人知的歷史》於2023年在香港3812畫廊舉辦，澳門國際藝術雙年展2023的特展《超元·萬象：蕭勤的藝術》於夏季在澳門美高梅劇院舉行。

2023年6月30日，蕭勤在其夫人、親友及蕭勤國際文化藝術基金會的同事陪伴下於台灣高雄榮民總醫院安詳離世，享年88歲。



## 1935

Born in Shanghai on January 30. His ancestral home was in Zhongshan City (Original name: Xiangshan), Guangdong province.

His father Hsiao Yumei (1884-1940) was a pioneer of modern Chinese music education and founded China's first music school, the National College of Music (now renamed as Shanghai Conservatory of Music), in Shanghai, 1927.

## 1949

Followed uncle Wang Hsueh-ting to move to Taiwan.

## 1955

Founded the first Chinese abstract painting group, Ton-Fan Art Group, together with Hsia Yan, Wu Hao, Li Yuan-chia, Chen Tao-ming, Hsiao Ming-hsien, Ouyang Wen-yuan, and Ho Kan in Taipei at the end of year.

## 1956

Received scholarship from the Spanish government in July and soon heads to Madrid. Upon discovering the extreme conservatism of San Fernando Royal Academy of Fine Arts (Real Academia de Bellas Artes de San Fernando), Madrid, he resolves not to enroll there and moves to Barcelona in November.

## 1961

Founded the 'Punto International Art Movement' in Milan together with his friends, Italian artist A. Calderara and Japanese sculptor K. Azuma, on August 21. Between 1961 and 1967, he organizes thirteen Punto exhibitions in eleven countries across Europe and Asia: Milan, Barcelona, Florence, Taipei, Rotterdam, Rome, Bologna, and Zurich, bringing 26 artists from Spain, France and the Netherlands to join the movement together

## 1966

Flew to London to work for six months, where he meets Richard Lin and presents a solo exhibition at Signals Gallery, London.

## 1967

Visited New York for the first time and lives there until 1972. His daughter, Samantha, is born in New York in October.

Presented solo exhibitions at T. Brechbuhl Gallery (Galerie T. Brechbühl), Grenchen, Wirth Gallery (Galerie Wirth), Berlin, Marconi Studio (Studio Marconi), Milan, and Rose Fried Gallery, New York, which is the first gallery in US presenting geometric abstraction at that time.

## 1968

Met Mark Rothko.

## 1969

Taught painting and sketching at Southampton College of Long Island University, New York; meets Willem de Kooning.

## 1988

Presented "30-year Retrospective Exhibition: 1958-1988" at Marconi Studio (Studio Marconi), Milan; the exhibition catalogue is published by Gabriele Mazzotta Publishing House (Gabriele Mazzotta Editore).

## 1990

First visit to South Korea. Daughter Samantha died in an accident in Los Angeles on the day he left Korea.

## 1991

Grieving over the death of his daughter, Hsiao Chin stopped creating for nine months before starting a new series of large-scale acrylic on canvas under the themes such as "The Sublimation of Samantha", "Crossing Through the Great Threshold", "To The Eternal Garden", and "Transcending Beyond the Great Threshold", which express his new outlook on life. Marking a turning point in his artistic career, he had a profound sentimental experience

with Ch'an philosophy and embarked on a brand-new phase of his artistic development with the iconic series of the same name. Painted with vibrant colours with colourful speckles, which appear in his works since 1985 and became a consistent symbol throughout his creation from 1985 to 1995.

## 1994

Presented retrospective exhibitions at Central Academy of Fine Arts, Beijing and China Academy of Art, Hangzhou, which are his first exhibitions in China.

## 2000

Participated in "7th Biennale Architettura (Taiwan Pavilion) at Venice Biennial" (La Biennale di Venezia), Venice.

## 2004

Presented "The Journey of Hsiao Chin's Painting 1958-2004" retrospective exhibition at Shanghai Art Museum (now renamed as China Art Museum), Shanghai, organised by Dimensions Art Center, Taipei.

## 2006

Invited by the China Artists Association to present "Glory to the Source, Hsiao Chin 1955-2005 Retrospective Exhibition" at National Art Museum of China, Beijing.

## 2014

Founded the Hsiao Chin Art Foundation and settles in Kaohsiung.

## 2016

Signed an exclusive worldwide gallery representation with 3812 Gallery, with his first solo exhibition, “Hsiao Chin Solo Exhibition: Endless Energy”, at the gallery in Hong Kong.

Commissioned by Pansy Ho, Co-chairperson of MGM China Holding Ltd, Hsiao Chin creates a 9-metre-long Dancing Light painting for the MGM Chairman’s Collection in Macau, which is permanently on display in the hotel’s main lobby.

## 2018

Presented “To An Infinite Ascendence Solo Exhibition” at 3812 Gallery Hong Kong and “Hsiao Chin Coming Home” major retrospective exhibition at China Art Museum, Shanghai in March, which marks the artist’s triumphant return his birthplace.

## 2019

Presented “Les Couleurs du Zen: Peintures de Hsiao Chin” major solo exhibition at the prestigious Guimet National Museum of Asian Arts (Musée national des arts asiatiques-Guimet) in Paris from March to June. It is the first major solo exhibition presented by

Guimet for a Chinese artist, together with a published catalogue, since Sanyu’s solo exhibition in 2004.

## 2020

To celebrate Hsiao Chin’s 85th birthday and this milestone year, Hsiao Chin’s major retrospective exhibition, In my beginning is my end: the art of Hsiao Chin, will open at the Mark Rothko Art Centre (Marka Rothko Makslas Centrs) in Daugavpils from 31st July to 25th October 2020.

3812 Gallery London will present a major solo exhibition of Hsiao Chin, which is the artist’s first solo exhibition in London since 1966.

## 2021

“The Artist as Astronaut: Hsiao Chin” solo exhibition, Song Art Museum, Beijing.

## 2022

Presented “Hsiao Chin and Punto” exhibition at 3812 Gallery London, marking a significant milestone as Hsiao Chin’s return to London for the first time since 1966.

Hsiao Chin passed away peacefully on 30 June 2023, at the age of 88, at the Kaohsiung Armed Forces General Hospital, accompanied by his wife and colleagues from the Hsiao Chin ArtFoundation. He was 88 years old.



Since 2016, Hsiao Chin and his foundation have collaborated closely with 3812 Gallery. Serving as the artist’s representative gallery and an important partner in his later artistic journey. On the 100 days of his demise, Gazing at Sirius – Hsiao Chin Memorial Exhibition was held in Taipei to pay the final tribute to the post-war international abstract art master in the 20th century.

## 2023

“Hsiao Chin: His Unexplored History”, 3812 Gallery, Hong Kong.

“To Infinity and Beyond: The Art of Hsiao Chin”, MGM COTAI, Macao.

## 2024

Soak Art Museum received donation of artworks by Hsiao Chin Art Foundation, with touring exhibition to launch next year and grand exhibition to follow in 2027.

## 1935

一月三十日出生於中國上海市，祖籍廣東省中山縣（原香山縣）。

父親蕭友梅（1884–1940）為中國近代音樂教育之啟蒙者，曾於1927年上海創辦中國第一座音樂學府—國立音樂院（現改稱為上海音樂學院）。

## 1949

隨姑父王雪艇一家遷台。

## 1955

年底於台北與夏陽、吳昊、李元佳、陳道明、蕭明賢、歐陽文苑及霍剛創辦中國第一個抽象繪畫團體—「東方畫會」。

## 1956

七月獲西班牙政府頒發獎學金，便前往馬德里，但見馬德里聖費爾南多皇家美術學院（Real Academia de Bellas Artes de San Fernando）極保守，決定不入學；同年十一月轉往巴塞隆納。

## 1961

八月二十一日與友人意大利畫家卡爾代拉拉（A. Calderara）和日本雕塑家吾妻兼治郎（K. Azuma）發起「龐圖國際藝術運動」，並於1961至1967間，於世界各地11個國家舉辦了13場龐圖藝術展覽，包括：米蘭、巴塞隆納、佛羅倫斯、台北、鹿特丹、羅馬、博洛尼亞和蘇黎世。吸引眾多西班牙、法國和荷蘭藝術家加入運動，頂峰時期參與的藝術家多達26位。

## 1966

赴倫敦工作半年，結識林壽宇等人及於倫敦信號畫廊（Signals Gallery）舉行個展。

## 1967

首次到訪紐約，並逗留居住至1972年。同年十月女兒莎芒姐（Samantha）在紐約出世。

於格藍欣伯萊許布畫廊（Galerie T. Brechbühl）、柏林維爾茲畫廊（Galerie Wirth）、米蘭馬爾各尼畫廊（Studio Marconi）及紐約若斯·弗理特畫廊（Rose Fried Gallery）舉行個展，若斯·弗理特畫廊是當時美國首家展示幾何抽象藝術的畫廊。

## 1968

認識馬克·羅斯科（Mark Rothko）。

## 1969

受聘於紐約長島大學之南漢普頓學院（Southampton College of Long Island University）教授繪畫及素描；認識威廉·德·庫寧（Willem de Kooning）。

## 1988

於米蘭馬爾各尼畫廊（Studio Marconi）舉行大型三十週年回顧展覽「沒有時間的符號—1958至1988回顧展」，並由馬卓塔出版社（Gabriele Mazzotta Editore）出版展覽畫冊。

## 1990

首次到訪韓國，離韓當日接獲女兒莎芒姐在洛杉磯意外亡故的消息。

## 1991

自1990年因失去愛女莎芒姐而停止創作九個月。當看透生死大限的意義之後，他發展出嶄新的藝術創作階段，創作出一系列標誌性的大幅帆布壓克力顏料作品，如《莎芒姐之昇華》、《度大限》、《往永久的花園》、《超越大限外》等系列，表達出他對生命的新展望，對禪學產生深刻的體悟成為了其藝術道路的轉折點。他以濃烈的色彩筆觸，並在畫面中沿用1985年開始出現的彩色斑點，以此貫穿一系列由1985年至1995年的畫作。

## 1994

北京中央美術學院及杭州中國美術學院皆為其舉辦歷程展，是蕭勤首次於中國舉行的展覽。

## 2000

參展「第七屆威尼斯國際建築雙年展」（台灣館）。

## 2004

於上海美術館（現改稱為中華藝術宮）舉辦「蕭勤繪畫歷程展1958–2004」，由台北帝門藝術中心策劃。

## 2006

受中國美術家協會邀請於北京中國美術館舉行「榮源—蕭勤七十回顧展1955–2005」。

## 2014

成立蕭勤國際文化藝術基金會暨辦公室，本人亦定居於高雄市。

## 2016

3812畫廊正式成為蕭勤全球獨家的代理畫廊，並同年於3812香港畫廊舉辦首次個展「蕭勤—無盡能量2016」。

受美高梅中國控股有限公司聯席董事長何超瓊女士委託，為澳門美獅美高梅項目創作了長達九米的繪畫作品《光之躍動》，該畫作被納入澳門美獅美高梅的「主席典藏」，並永久陳列在該項目的酒店大堂。

## 2018

三月於3812香港畫廊舉行「向無限昇華蕭勤個展」，並於上海中華藝術宮舉辦「蕭勤回家藝術大展」，是藝術家重歸故鄉的里程碑。

## 2019

三月至六月於巴黎吉美國立亞洲藝術博物館 (Musée national des arts asiatiques-Guimet) 舉行重要個展「禪的顏色 向蕭勤大師致敬」，這是吉美博物館繼2004年常玉個展後，為另一位華人藝術家舉辦的大型個展，並進行出版。

## 2020

於七月三十一至十月二十五日於陶格夫匹爾斯馬克·羅斯科藝術中心 (Marka Rotko Makslas Centrs) 舉行「在我的開始是我的結束：蕭勤的藝術」回顧展，慶祝其八十五歲大壽及此極具里程碑意義的一年。

此外，3812倫敦畫廊為蕭勤舉辦個展，是蕭勤自1966年以來首次重回倫敦的重要里程。

## 2021

「宇宙人：蕭勤」個展，松美館，北京。

## 2022

3812畫廊為蕭勤舉辦個展「蕭勤與龐圖」，是蕭勤自1966年來首次重返倫敦的重要里程碑。

## 2023

「蕭勤：那些不為人知的歷史」，3812畫廊，香港

《超元·萬象：蕭勤的藝術》，美獅美高梅，澳門

蕭勤在其夫人和蕭勤國際基金會的同事陪伴下於2023年6月30日在國軍高雄總醫院安詳離世，享年88歲。

從2016年開始，蕭勤及其基金會與3812畫廊合作無間。作為藝術家的代理畫廊及他晚年藝術旅程中的重要夥伴。蕭勤逝世一百天，於台北舉辦「遙望天狼星—蕭勤台北紀念展」，向一代戰後國際抽象大師作最後致敬。

## 2024

創價美術館獲贈蕭勤作品，巡展明年啟動、創作大展於2027年登場。



# About 3812 Gallery

Co-founded by Calvin Hui and Mark Peaker, 3812 Gallery is a dynamic art space with locations in Hong Kong and London. In 2024, the London gallery will be relocated to a new and exciting destination, The Whiteley. 3812 represents both modern and contemporary Chinese artists, such as Hsiao Chin, a major post-war painter whose works can be found in prestigious institutions like M+ in Hong Kong and the Metropolitan Museum of Art in New York; and Ma Desheng, an internationally renowned Chinese artist based in Paris, who had a solo exhibition at Centre Pompidou in 2022. His works are collected by international institutions including Centre Pompidou, the British Museum, and M+ Museum. 3812 also highlights the significance of ink art, including the works of Raymond Fung from Hong Kong, whose works can be found in notable collections such as The Asian Art Museum of San Francisco and the Hong Kong Palace Museum. The gallery also represents Liu Guofu, a meticulous painter based in Nanjing, whose works are collected by Macau's MGM Chairman's Collection and the Shanghai Art Museum. 3812 continuously expands its artistic vision by working with contemporary artists from diverse genres. This includes celebrated Beijing-based artist Zhao Zhao, recipient of the Artist of the Year Award of Art China (AAC) in 2019, as well as the captivating porcelain creations of Li Hongwei, which have been collected by over 30 prominent institutions including the Art Institute of Chicago and the British Museum, among others.

## 有關3812畫廊

由許劍龍與Mark Peaker聯合創辦，3812 是一個擁有中英文化基因的品牌，分別於香港和倫敦的黃金地段開設畫廊，同時倫敦畫廊將於2024年遷至全新地標— 懷特利 (The Whiteley)。3812代理中國現代與當代藝術家，如旅居米蘭逾40年的戰後華人抽象藝術大師蕭勤，其畫作可見於全球各大博物館，包括香港M+及紐約大都會藝術博物館等；馬德升則是一位國際知名的中國藝術家，現居巴黎，2022年曾於巴黎龐畢度中心舉辦個人展覽，其作品被巴黎龐畢度中心、大英博物館、香港M+博物館等國際機構收藏。3812亦與多位當代藝術家合作，包括香港的馮永基，其作品被美國舊金山亞洲藝術博物館及香港故宮文化博物館等收藏；而南京藝術家劉國夫細膩獨特的油畫廣被重要私人及企業收藏，包括澳門美高梅主席典藏及上海美術館等。畫廊透過與來自不同領域的當代藝術家合作，持續地實踐其策展與文化視野，如榮獲2019年AAC藝術中國年度藝術家大獎、駐北京藝術家趙趙，其作品曾於世界各地展出，包括紐約現代藝術博物館PS1，並於2022年在上海龍美術館舉行其大型個展；以及蜚聲國際的當代陶藝大師李鴻章，其作品被芝加哥藝術博物館及大英博物館等國際級美術館收藏。



## 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.

## 我們的名字

人們經常問起3812的含義，而實際上這個名字源於2010年在法國霞慕尼滑雪勝地的一次機遇。當時創始人許劍龍和Mark Peaker與朋友一起在令很多人卻步的La Vallée Blanche雪道以外挑戰難度。La Vallée Blanche 路線始 Aiguille du Midi的頂部，必須在那裡穿越危險的山脊（3,812米）。那天，在湛藍的天空和高聳的勃朗峰下，當我們在La Mer de Glace的雪地上奔馳，彷彿在雪白的畫布上留下我們的筆觸，此情此景迸發出無限激情。3812畫廊此名字的靈感便是受到這組數字的啟發，為了展現我們克服困難、勇於面對挑戰的決心，以及向La Vallée Blanche路線致敬，3812畫廊這個名字就此誕生。

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3812画廊



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