



LIU GUOFU
Dusk Upon the Hush
Works On Paper Exhibition

「青苔之上」

劉國夫紙上作品展

23.09 - 29.11.2024

Dusk Upon the Hush: Liu Guofu Works on Paper Exhibition

23 SEPTEMBER – 29 NOVEMBER 2024

From afar, the interplay of mystical shadowiness and linear light in the paintings creates an ineffable tension. Upon closer inspection, the oscillating musical rhythms conveyed by each stroke become apparent. The latest solo exhibition of Liu Guofu at 3812's Hong Kong gallery, "Dusk Upon the Hush", on view from 23 September to 29 November, offers an entrancing, multi-sensory experience. This marks Liu's first solo exhibition dedicated to works on paper series with 3812 Gallery, an artistic extension from his quintessential oil on canvas oeuvre previously showcased there.

The exhibition is an inclusive one, showcasing 26 works on paper created between 2016 and 2024, which demonstrate Liu's mastery on three varieties of paper works: ink and colour, oil, and oil pastel.

From canvas to paper, formality gives way to willful serendipity, and rigidity leaves room for dynamics. The "throw the paint at the paper to see how it sticks" approach that Liu adopts infuses his work with a sense of playful levity and controlled spontaneity. This flexibility, unfettered by gravitas, opens up a world of unbounded imagination and creative possibilities on the medium of paper.

Inspired by a poem by the Chinese Tang dynasty poet Wang Wei (699–759 A.D.), the exhibition title "Dusk upon the Hush" echoes the rhythmic and lyrical interplay of light and shadow in Liu's works. Set in a secluded forest where whispers are heard but untraceable, the poem concludes with an ethereal image of dusk light casting shadows on a bed of moss, evoking a sense of serene vitality.

The theme of integrating the philosophical wisdom rooted in Eastern culture with the free-wheeling artistic tempo of Western modern art, which has been a constant in Liu's oil paintings, continues in his works on paper, now with some remarkable additions that deal a nuanced emotional punch through visceral stimuli.

In his paper works, Liu makes an artistic statement about his appreciation for Chinese art ingenuity and the Asian mastery of using the simplest and most basic medium to achieve profound artistic expression. One of the four great inventions by China, paper-making, enabling artists to express the subtleties of their craft and emotions with precision and depth. The monochrome brushstrokes in Liu's works evoke the primitive ethos of Chinese ink paintings, meticulously applied yet allowing the pigments to run their own course, resulting in an expressive and dynamic rendering. Juxtaposed with it is the abstract and opaque romanticism often seen in western watercolour and other artistic influences.

When positioning oneself within his works, spectators might feel minute and insignificant within the grandeur of the landscape—whether it's "Cold Mountain", the Chi (Qi or energy flow) with light slicing through in "Flower", or the desolation in his "Pervasion". This immersive experience echoes the naturalism and selflessness celebrated in Chinese Confucianism, Taoism, and Zen Buddhism.

The interplay of shadow and light, the undefined forms, and the infinite extension of his brushstrokes collectively evoke a transient abstraction and audacity of expression reminiscent of Western modern art.

Just as the exhibition's title "Dusk Upon the Hush" indicates, "capturing the fleeting nature of the human spirit" and "unveiling the divinity of nature and the joys and sorrows of life" are a recurring tenor across his art, says Liu. This speaks volumes about Liu's versatility and prowess in pushing the envelope of medium and tools to articulate his artistic undertones with eloquence.

An aficionado of classical music, Liu draws inspirations from the art form, infusing his craft with the ebb and flow of rhythmic dynamics. His paintings sing with tell-tale musical climax and refrains, emanating a sense of lyricism.

All the potent visual, auditory and emotional sensations could be partly attributed to the unique techniques — particularly in foregrounding, blending and layering of colour of the works presented in this exhibition — and Liu’s sophisticated mastery of them. Unlike oil on canvas, blending on paper, especially with oil pastel, requires the use of stumps and other unconventional tools, resulting in a less smooth and subtle but more abrasive and expressive voice, with the layer more tactile and visibly textured. In Liu’s “Pervasion” and “Blossoms” for instance, the distinctive blending and layering on the medium of paper render a state of tension, sometimes taut sometimes loose, akin to music notes advancing and receding. The strong gravitational tension, either vertical or horizontal, manages to engulf the viewers in the drama and stillness, drama and contemplation. The finished works serve as a vehicle for self-introspection, endorsed by both Eastern and Western ideologies.

“In my art, I aim to evoke spirituality and a ‘ceremonial sense’ that transports viewers to a place of peace and introspection. Inspired by Zhuangzi’s (Chuang-Tzu, 369—298 B.C.E.) philosophy, I believe art transcends mortal boundaries and reflects the human spirit,” says Liu of his artistic conceit. “Amidst the conflicts of our world, I emphasise the need for calmness and a peaceful state of mind to expand our understanding. While it’s challenging to achieve, I strive to manifest this state of tranquility through my art, inviting viewers to reflect on life’s complexities and find solace in their contemplation.”

《青苔之上》——劉國夫紙上作品展

2024年9月23日至11月29日

賞析劉國夫的繪畫，遠遠觀之，畫布上幽邃的暗影與細膩的光線交織，營造出一種難以言喻的張力。近而賞之，藝術家每一筆細膩的筆觸都展現了如同音樂般的節奏起伏，韻律悠揚。香港3812畫廊將於9月23日至11月29日期間呈獻劉國夫的紙上作品個展，這也是藝術家首次在3812畫廊展出紙上作品系列，完整地呈現於2016至2024年間創作的26幅紙本作品，延續並拓展了他此前於該畫廊展出的經典布面油畫創作。

此次展覽包羅萬象，展示了劉國夫在三種紙張上的精湛技藝：銅版紙上油彩，水彩紙上油畫棒作品，以及宣紙上水墨創作。

從布面油畫過渡到紙上創作，藝術表達的桎梏逐漸消解，偶遇的靈感與創意在紙上躍動生輝，即便是原本可能顯得剛硬的線條，也在不經意間融入了流動的韻律與生命的靈動，讓每一幅作品都煥發著獨特的生機與活力。劉國夫在紙上創作所秉持的「顏料隨心落，附著自成趣」的方法，使作品充滿了輕鬆的趣味與受控的自發性，這種靈活性擺脫了沈重感的束縛，在紙媒介上開啓了無限想象與創意的廣闊天地。

展覽標題「青苔之上」來源於中國唐代詩人王維（699–759年）的詩《鹿柴》。詩的最後一句「復照青苔上」與劉國夫作品中光影的韻律和抒情交織相呼應。這首詩描繪了傍晚時分，夕陽穿過幽靜的樹林將余暉灑在青苔上，其中低語聲隱約可聞卻難以追尋，最終以一抹黃昏的余暉灑在苔蘚上的空靈景象收尾，喚起了人們對寧靜生命力的感受。

劉國夫的油畫作品中，一直貫穿著將東方文化中的哲學智慧與西方現代藝術自由奔放的藝術節奏相融合的主題，這一主題在他的紙上作品中得以延續，並增添了一些顯著的新元素，通過直觀的感官刺激，傳達出細膩而深刻的情感衝擊。

在劉國夫的作品中，他通過藝術語言表達了對中國藝術巧思的贊賞，以及亞洲藝術家運用最簡單、最樸實的媒介實現深刻藝術表達的精湛技藝。作為中國的四大發明之一，造紙術為中國水墨畫的繁榮與發展奠定了基石，使藝術家能夠精準而深刻地表達技藝的微妙之處與情感。劉國夫作品中單色的筆觸，喚起了中國水墨畫原始的精神風貌，它們被精心施繪，又使顏色自然的流動，形成了富有表現力和動態感的畫面。與此並置的是西方水彩畫及其他藝術媒介與流派中常見的抽象而朦朧的浪漫主義。

當觀眾沈浸於他的作品時，無論是面對《冷山》的壯闊，《花》中寧靜的波光與穿透其間的氣韻與光線，亦或是《彌漫》中滿目隱密的荒蕪，都令人感到自身在自然景觀的宏偉面前渺小而無足輕重。這種沈浸式的體驗與中國儒家、道家和禪宗所推崇的自然主義與無我境界相呼應。

而光影的交織、未定義的形式以及筆觸的無限延展，共同營造出一種轉瞬即逝的抽象感與大膽的表達方式，讓人聯想到西方現代藝術的表達。

正如展覽名「青苔之上」所示，劉國夫表示，「捕捉人類精神的瞬息萬變」和「揭示自然的神性與生命的悲喜」是他藝術中反覆出現的主題。這充分說明瞭劉國夫在運用媒介和工具方面的多才多藝與卓越能力，以這種富有表現力的形式展現他作品中的藝術底蘊與內涵。

作為古典音樂的愛好者，劉國夫從這種藝術形式中汲取靈感，將節奏動感的起伏融入他的創作之中。他的作品充滿了音樂的靈韻與神性，散發出別樣的抒情感。

這些強烈的視覺、聽覺和情感得以體現，部分歸因於藝術家獨特的繪畫技術——特別是在今次展覽呈現的紙本中，作品的特質、顏色混合和層次疊加方面——以及劉國夫對這些技術的精湛掌握。與在畫布上的油彩不同，紙上特別在油畫棒的混合需要使用紙擦和其他非傳統繪畫工具，這使得作品擁有一種微妙的不平滑感，但更呈現出粗獷和富有表現力的韻律。以劉國夫的《彌漫》和《繁花》為例，紙上獨特的混合筆觸和逐層疊加的色彩營造出一種時而緊繃時而鬆弛的張力狀態，如同音符的漸強和漸弱。如此強烈的引力和張力，無論是垂直還是水平的呈現，都成功地將觀者捲入戲劇性與靜謐、激烈與冥想的氛圍中。這些完成的作品成為自我反思的載體，得到了東西方思想的共同認可。

在劉國夫的藝術中，他力求喚起一種精神性和「儀式感」，將觀者帶入一個平靜和內省的境界。受莊子哲學的啟發，他相信藝術能夠超越凡俗的界限，反映人類的審美精神，他曾強調保持沈靜和心境平和的重要性，以擴展我們感性與直覺的邊界，並努力通過藝術表現這種平靜的狀態，邀請觀眾反思生活的複雜性，並在沈思中找到慰藉。

紙上油彩

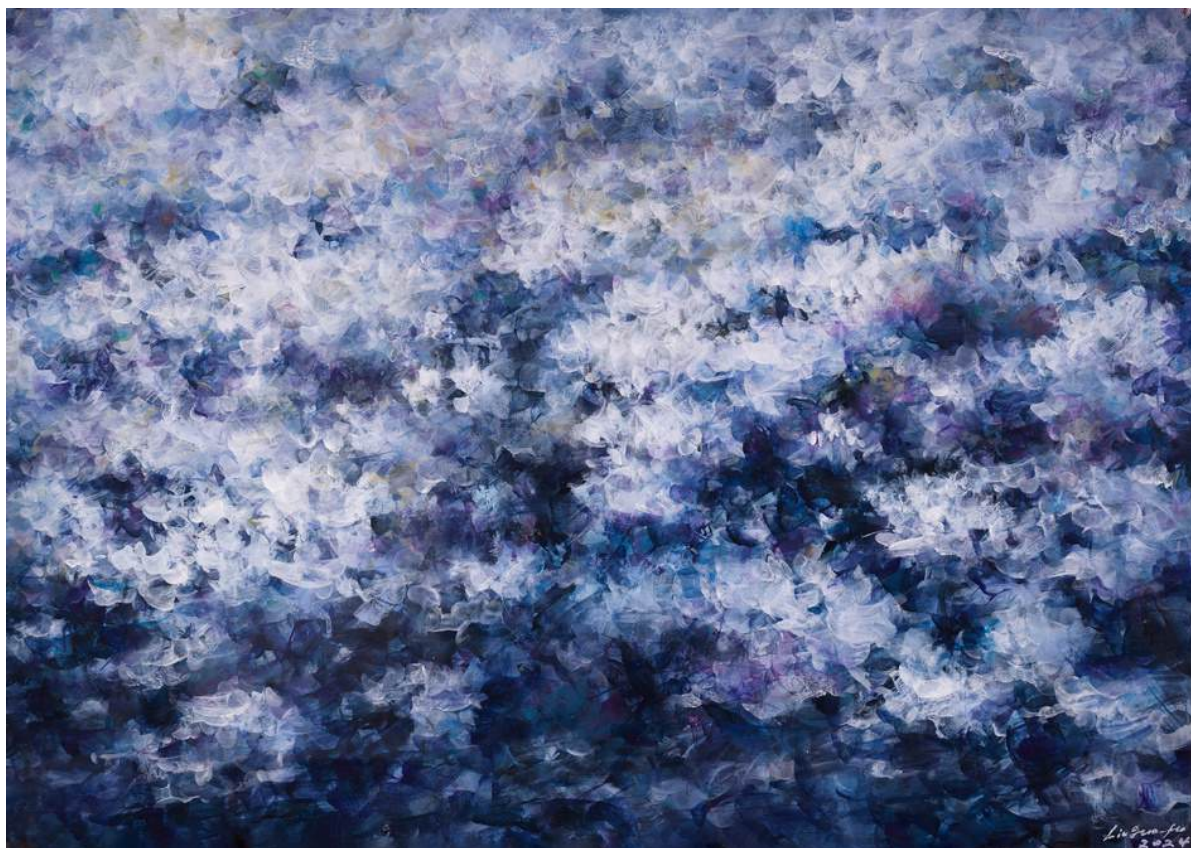
OIL ON PAPER



LIU GUOFU 劉國夫
FLOWER Z-1 《花 Z-1》, 2024
OIL ON PAPER 紙上油彩
106 X 76 CM

3812 gallery
Hong Kong | London





LIU GUOFU 劉國夫
FLOWER Z-2 《花 Z-2》, 2024
OIL ON PAPER 紙上油彩
76 X 106 CM





LIU GUOFU 劉國夫
FLOWER Z-3 《花 Z-3》, 2024
OIL ON PAPER 紙上油彩
76 X 106 CM





LIU GUOFU 劉國夫
FLOWER Z-6 《花 Z-6》, 2024
OIL ON PAPER 紙上油彩
76 X 106 CM

3812 gallery
Hong Kong | London





LIU GUOFU 劉國夫
FLOWER Z-3 《花 Z-3》, 2023
OIL ON PAPER 紙上油彩
74 X 80 CM





LIU GUOFU 劉國夫
COLD MOUNTAIN Z-2 《冷山 Z-2》, 2024
OIL ON PAPER 紙上油彩
106 X 76 CM



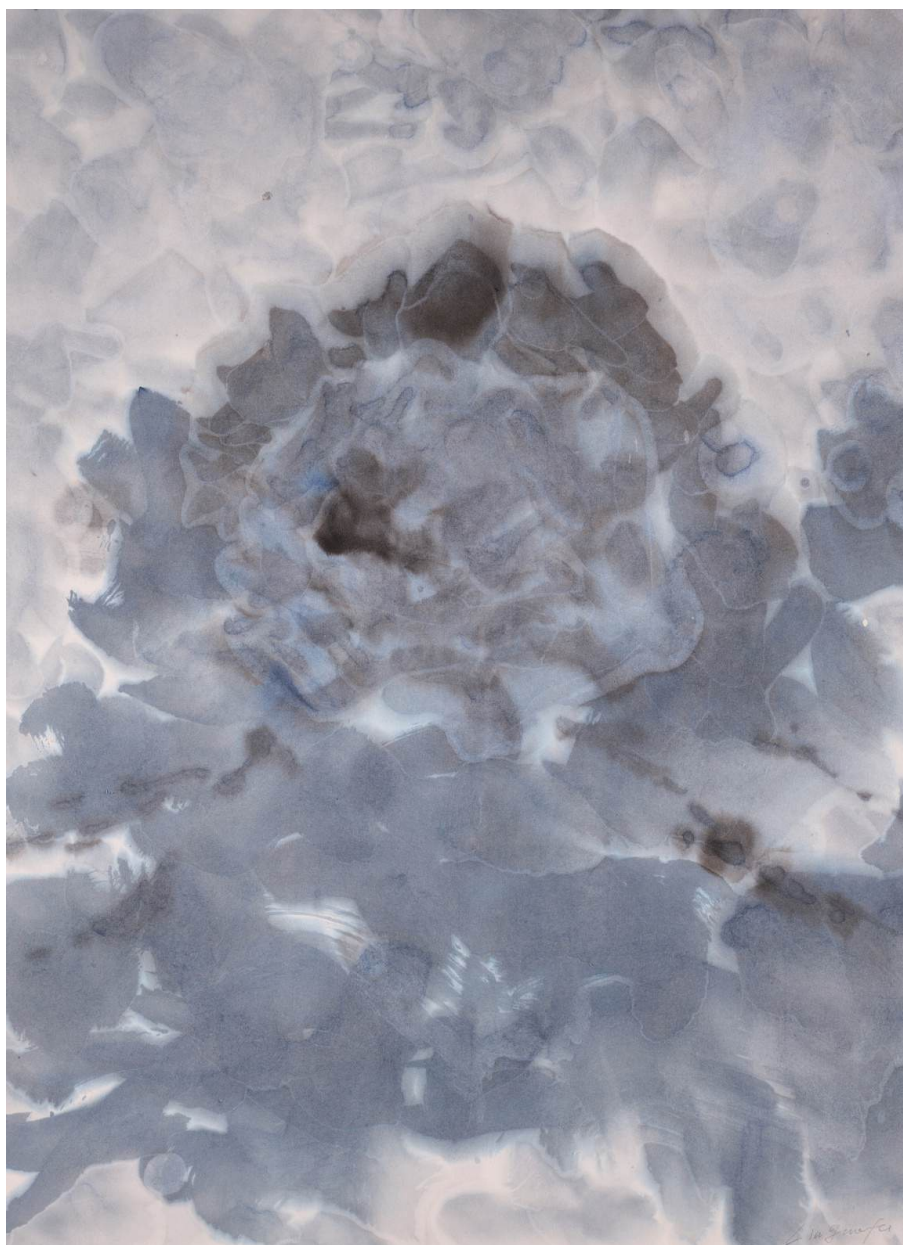
紙上水墨

INK ON PAPER

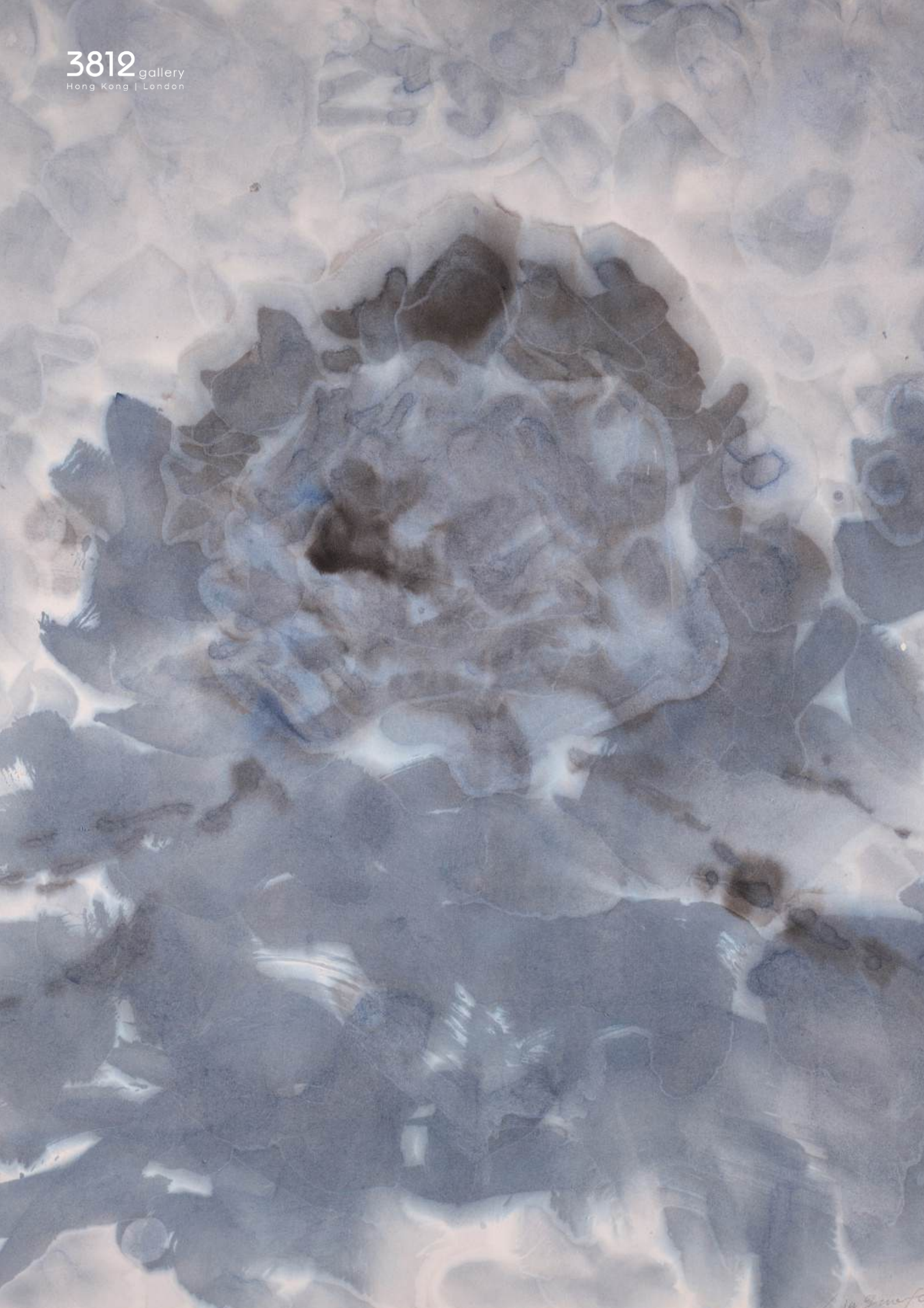


LIU GUOFU 劉國夫
FLOWER 《花》, 2023
INK AND COLOUR ON PAPER 紙本彩墨
87 X 68 CM





LIU GUOFU 劉國夫
FLOWER 《花》, 2024
INK AND COLOUR ON PAPER 紙本彩墨
69 X 51 CM





LIU GUOFU 劉國夫
DUSK UPON THE HUSH - I 《青苔之上-I》, 2024
INK ON PAPER 紙本水墨
160 X 120 CM

3812 gallery
Hong Kong | London

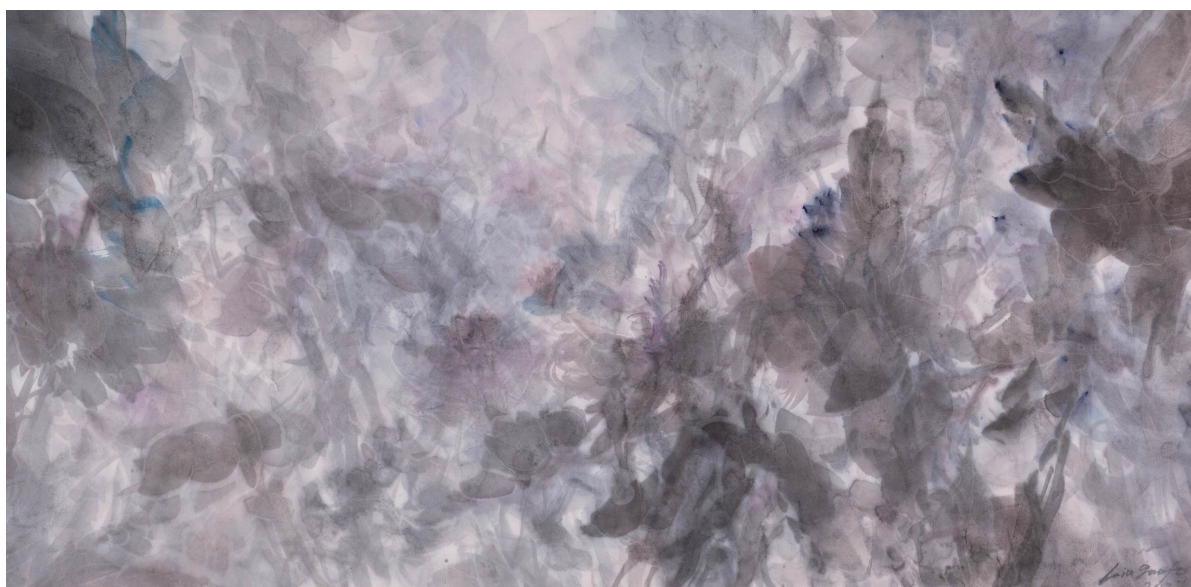




LIU GUOFU 劉國夫
DUSK UPON THE HUSH - 2 《青苔之上-2》, 2024
INK AND COLOUR ON PAPER 紙本彩墨
96 X 177 CM

3812 gallery
Hong Kong | London





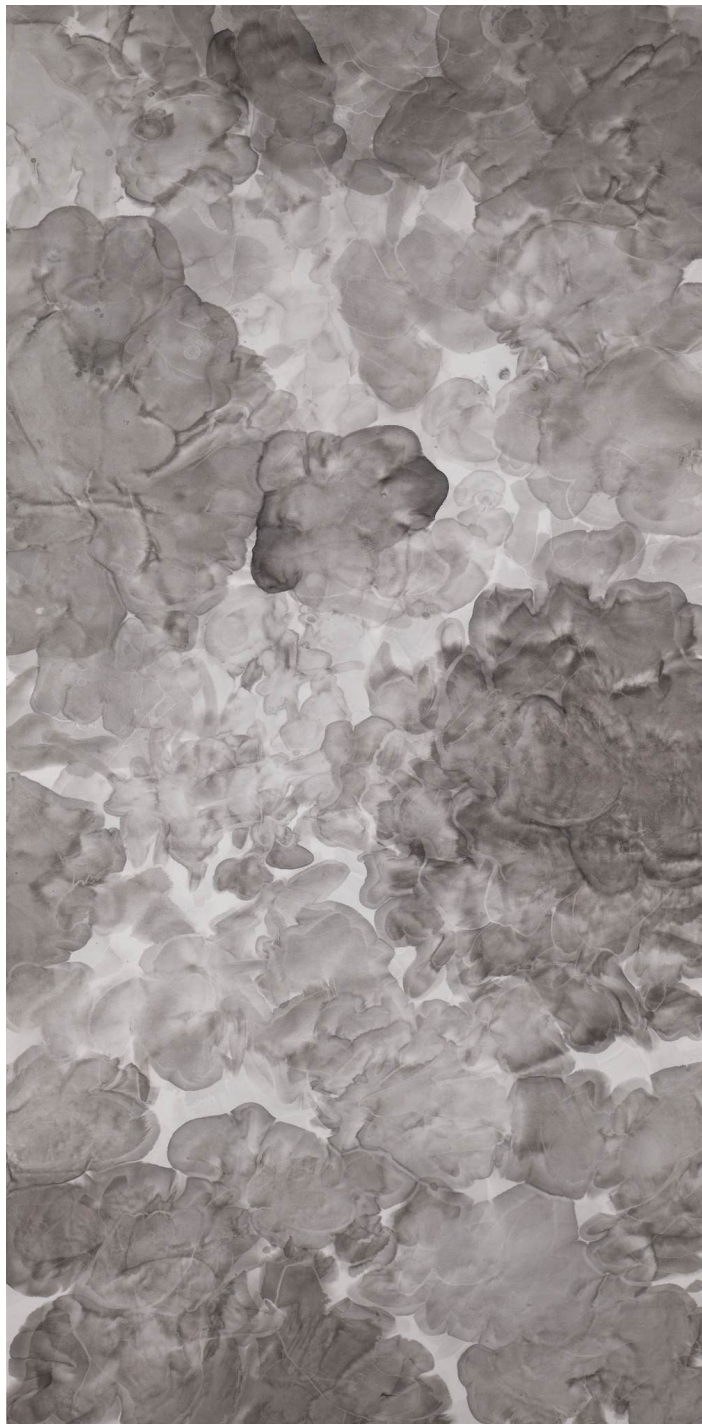
LIU GUOFU 劉國夫
DUSK UPON THE HUSH - 3 《青苔之上-3》, 2024
INK AND COLOUR ON PAPER 紙本彩墨
70 X 138 CM



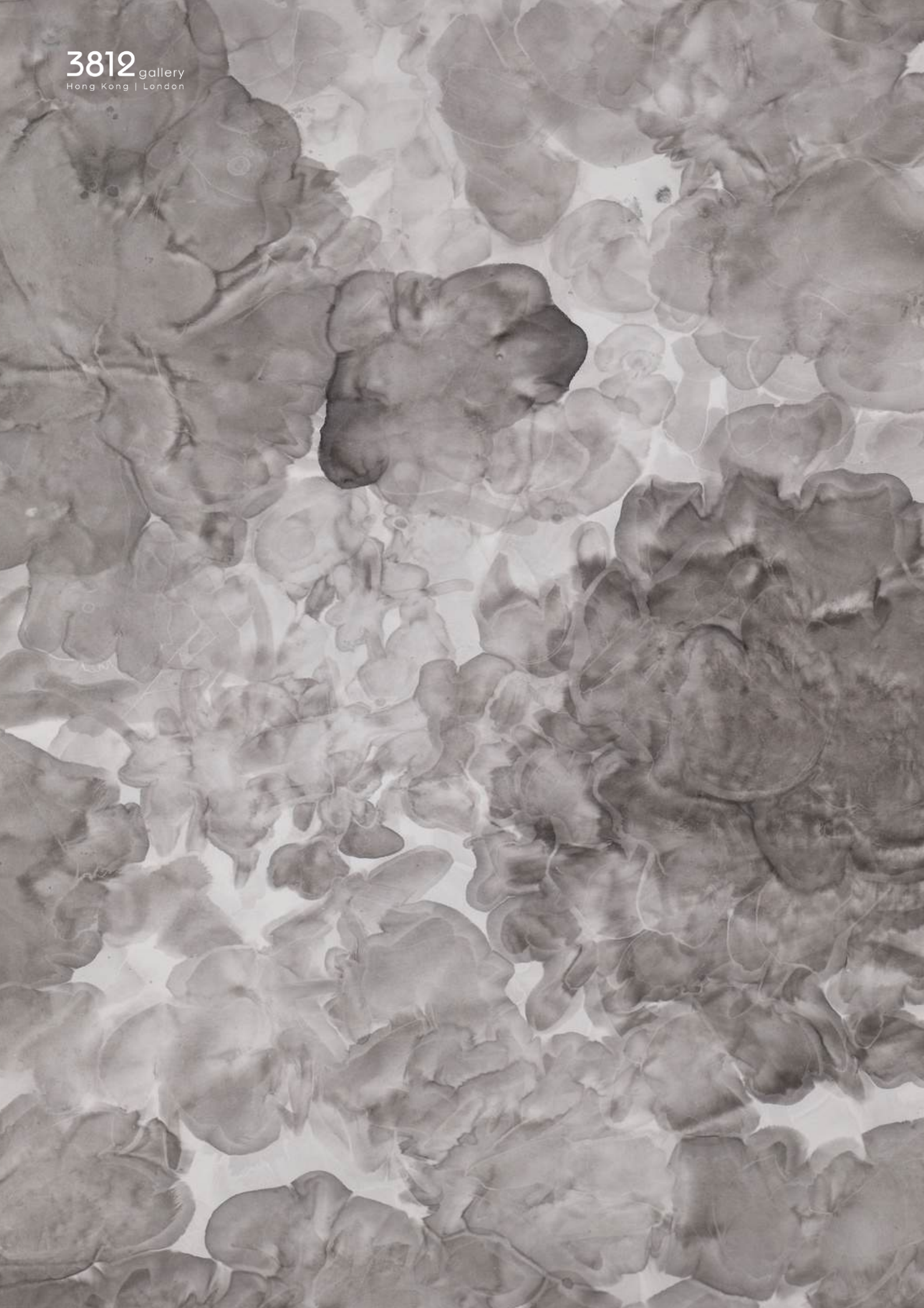


LIU GUOFU 劉國夫
DUSK UPON THE HUSH - 4 《青苔之上-4》, 2024
INK AND COLOUR ON PAPER 紙本彩墨
70 X 138 CM





LIU GUOFU 劉國夫
DUSK UPON THE HUSH - 5 《青苔之上-5》, 2024
INK ON PAPER 紙本水墨
138 X 70 CM





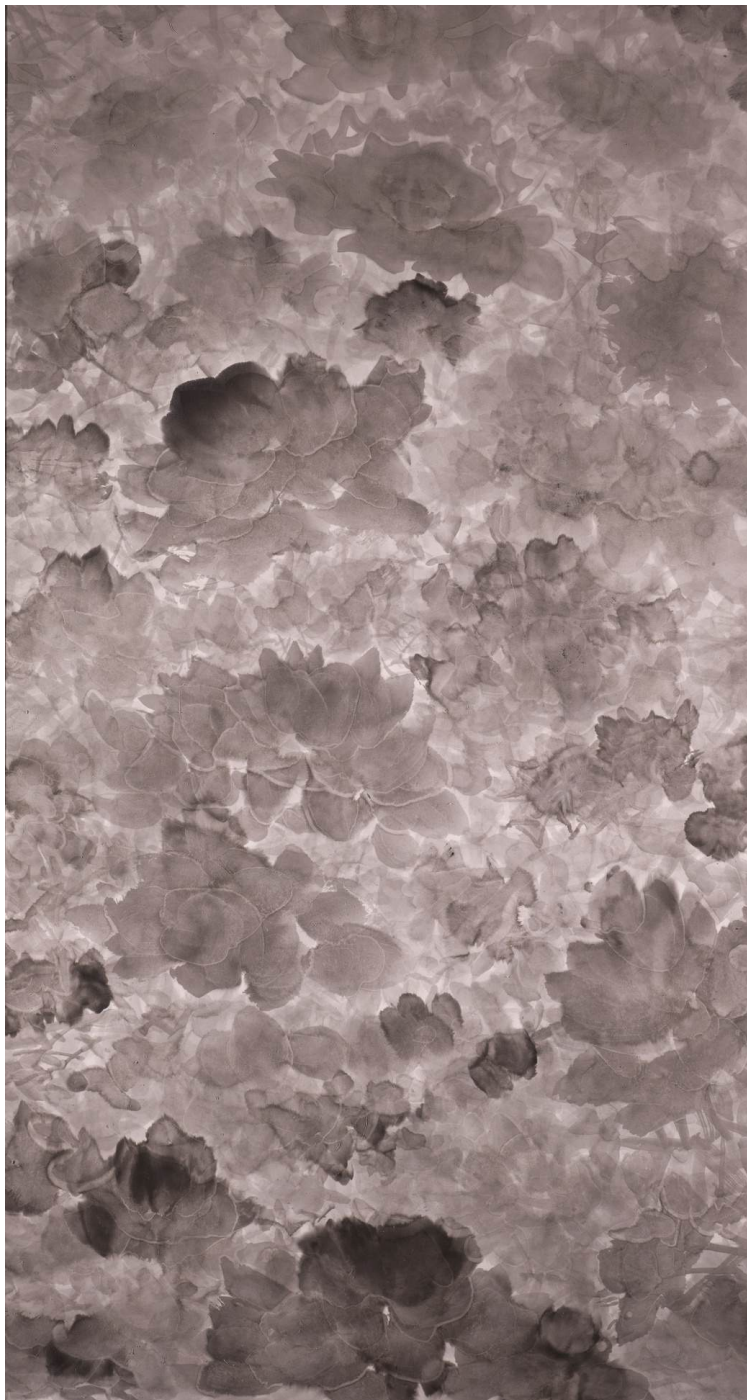
LIU GUOFU 劉國夫
FLOWER 《花》, 2024
INK ON PAPER 紙本水墨
138 X 70 CM



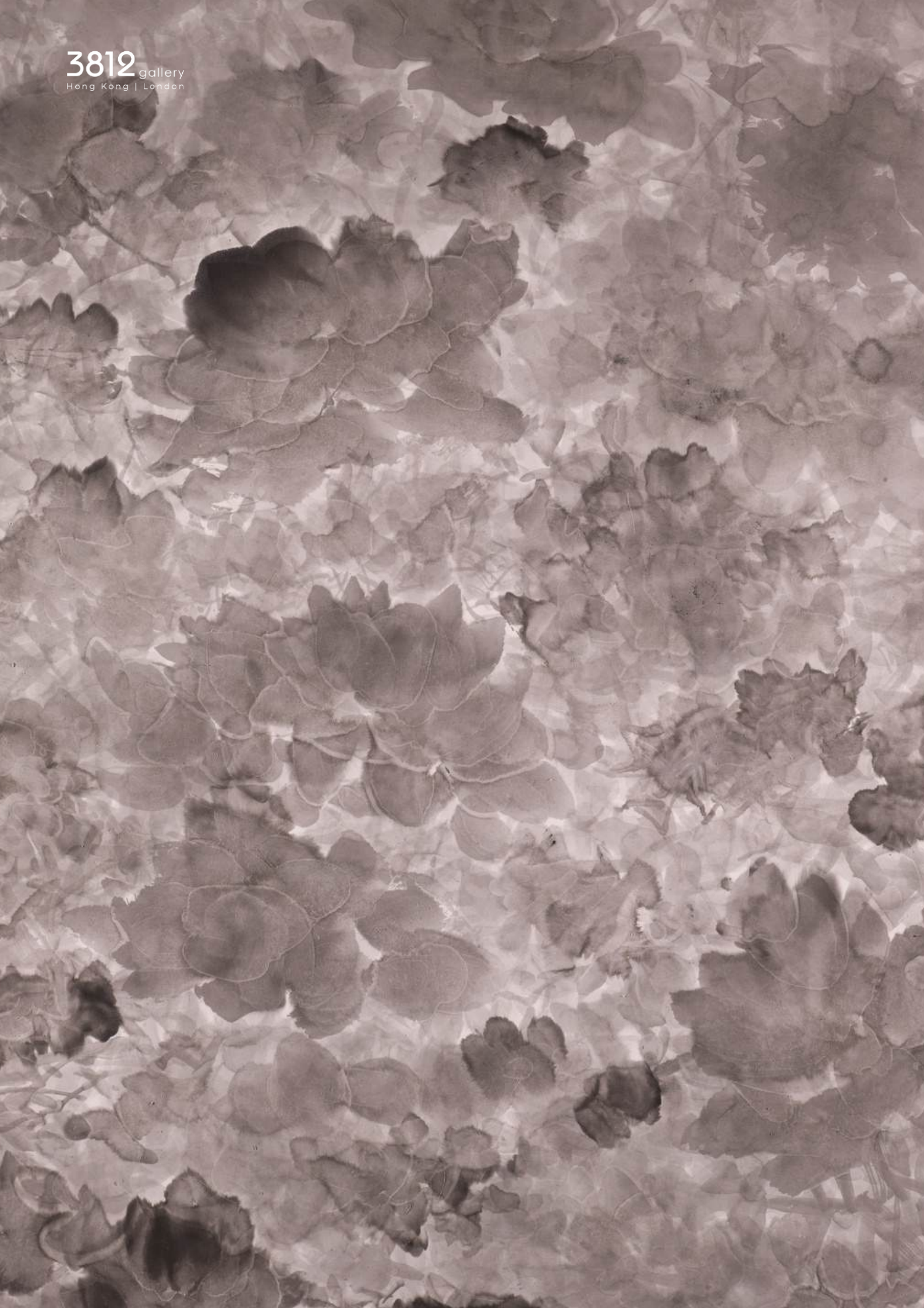


LIU GUOFU 劉國夫
FLOWER 《花》, 2024
INK ON PAPER 紙本水墨
138 X 70 CM



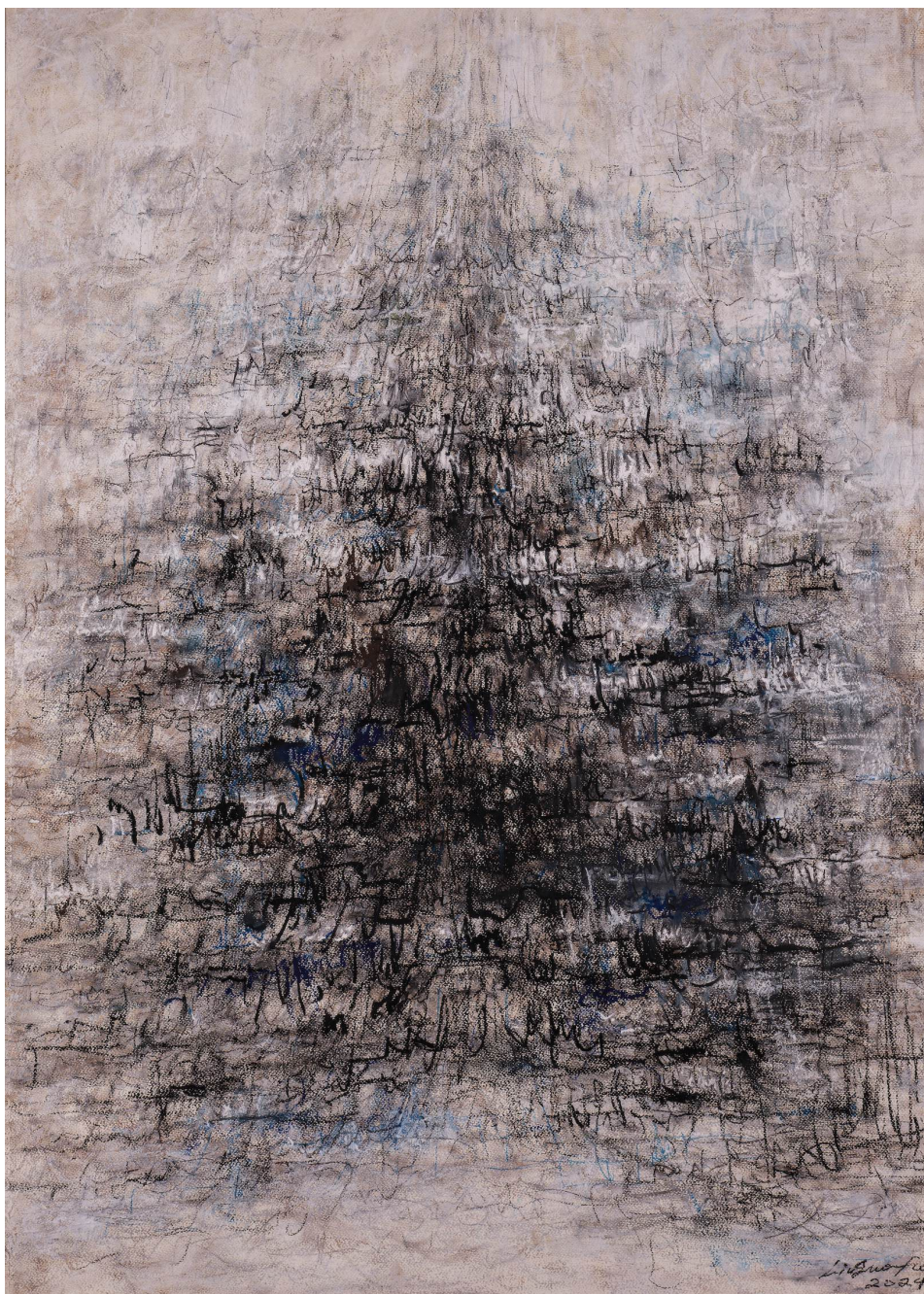


LIU GUOFU 劉國夫
FLOWER 《花》, 2023
INK ON PAPER 紙本水墨
180 X 98 CM

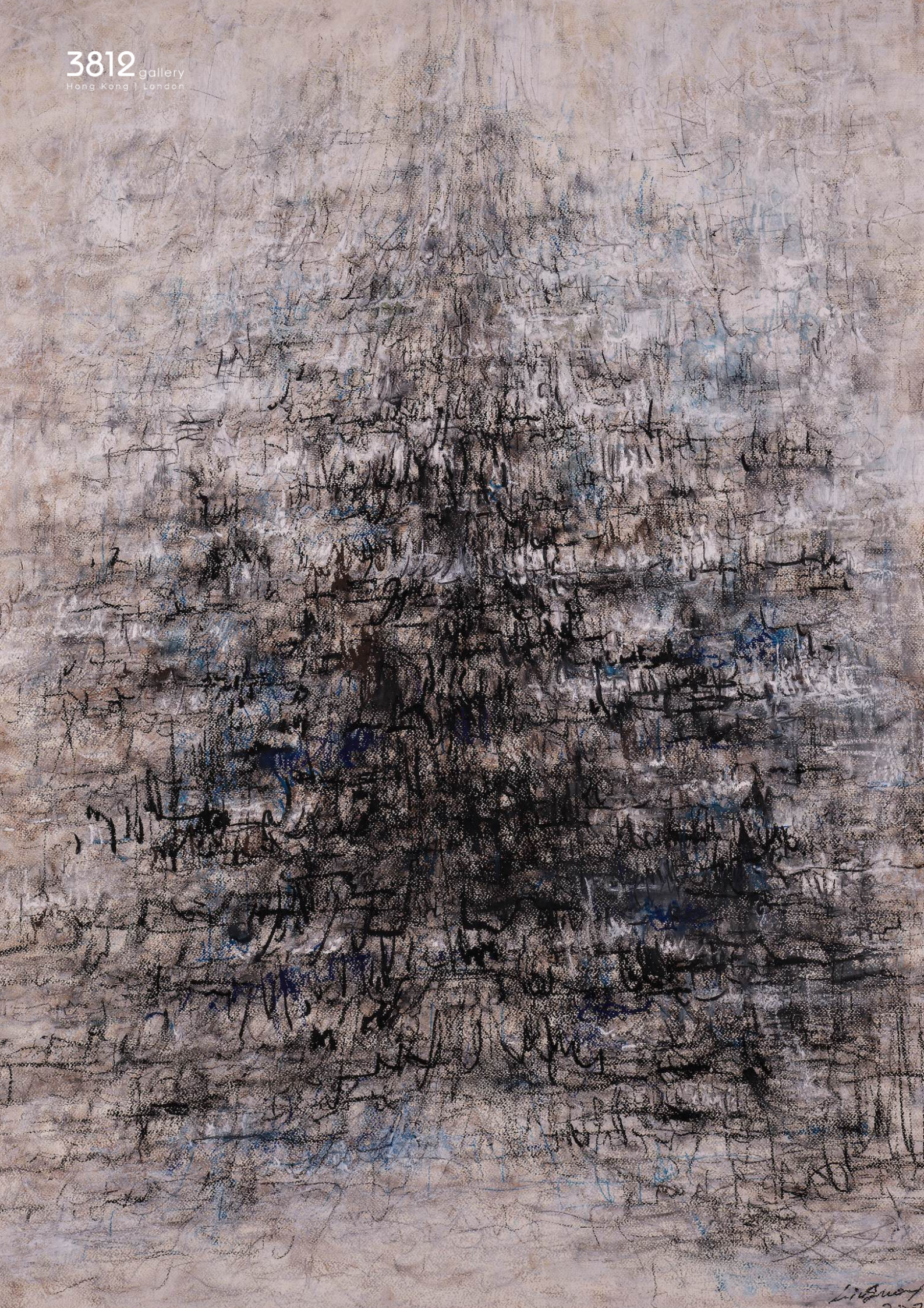


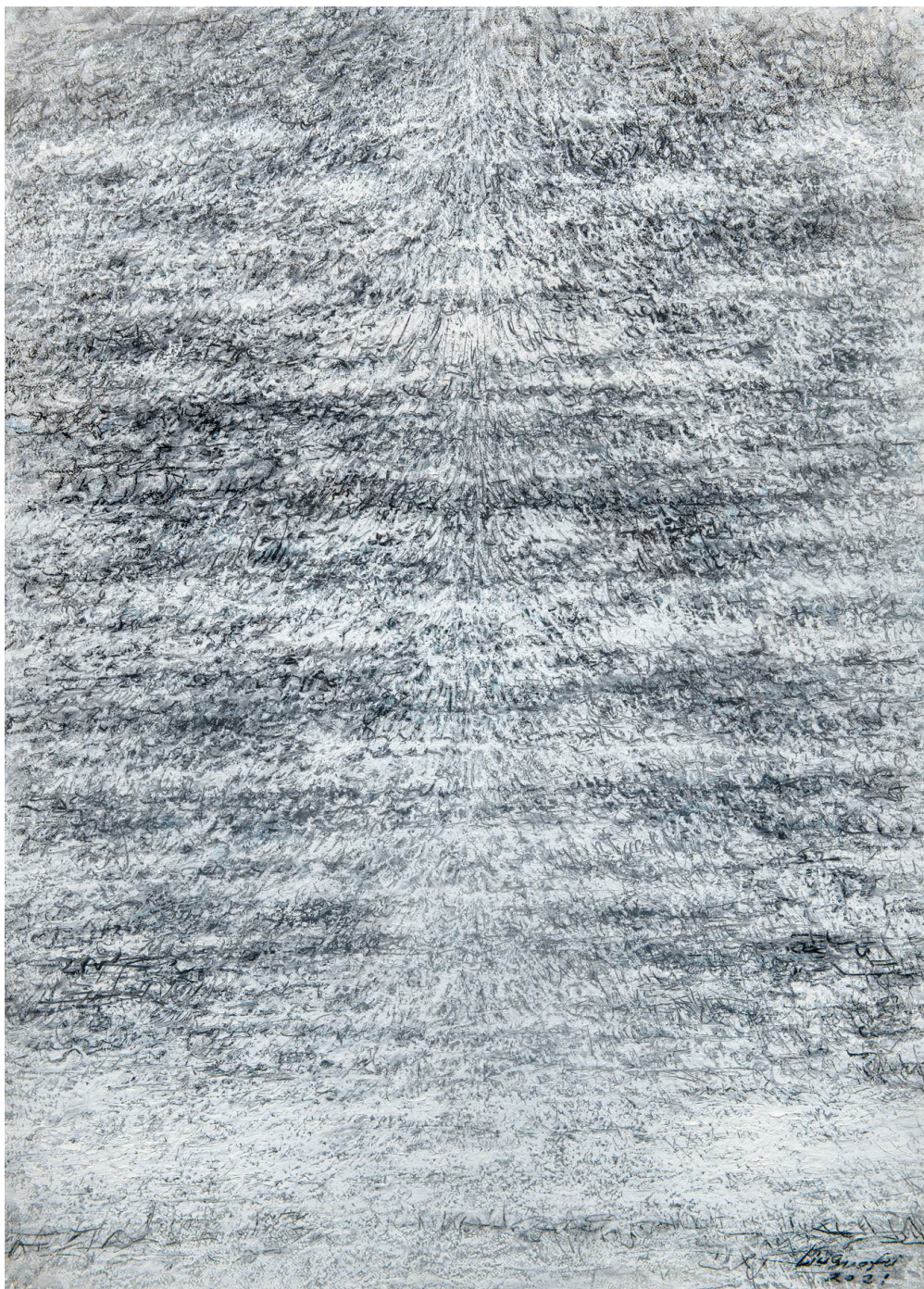
紙上油畫棒

OIL PASTEL ON PAPER

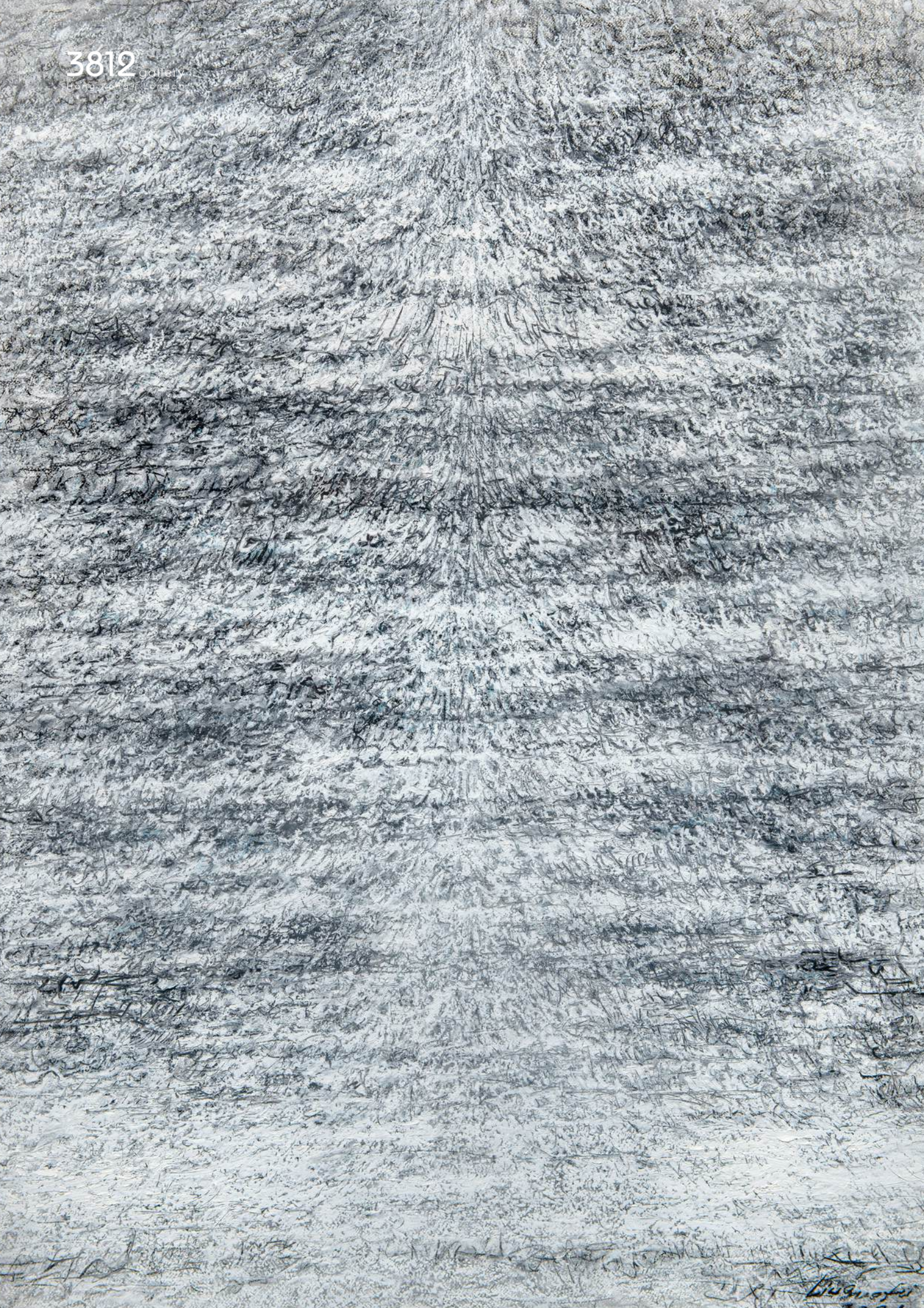


LIU GUOFU 劉國夫
UNTITLED Z-2 《無題 Z-2》, 2024
OIL PASTEL ON PAPER 紙上油畫棒
108 X 78 CM





LIU GUOFU 劉國夫
UNTITLED Z-1 《無題 Z-1》, 2021
OIL PASTEL ON PAPER 紙上油畫棒
109 X 78 CM





LIU GUOFU 劉國夫
BLOSSOMS 《繁花》, 2021
OIL PASTEL ON PAPER 紙上油畫棒
110 X 80 CM

3819



Lu Guofu
2001



LIU GUOFU 劉國夫
ROCKY STREAM 《石間小溪》, 2020
OIL PASTEL ON PAPER 紙上油畫棒
108 X 79 CM

3812 gallery
art gallery



Liadofa
2020



LIU GUOFU 劉國夫
UNTITLED Z-1 《無題 Z-1》, 2020
OIL PASTEL ON PAPER 紙上油畫棒
108 X 79 CM





LIU GUOFU 劉國夫
UNTITLED Z-3 《無題 Z-3》, 2020
OIL PASTEL ON PAPER 紙上油畫棒
108 X 79 CM

3812

adla

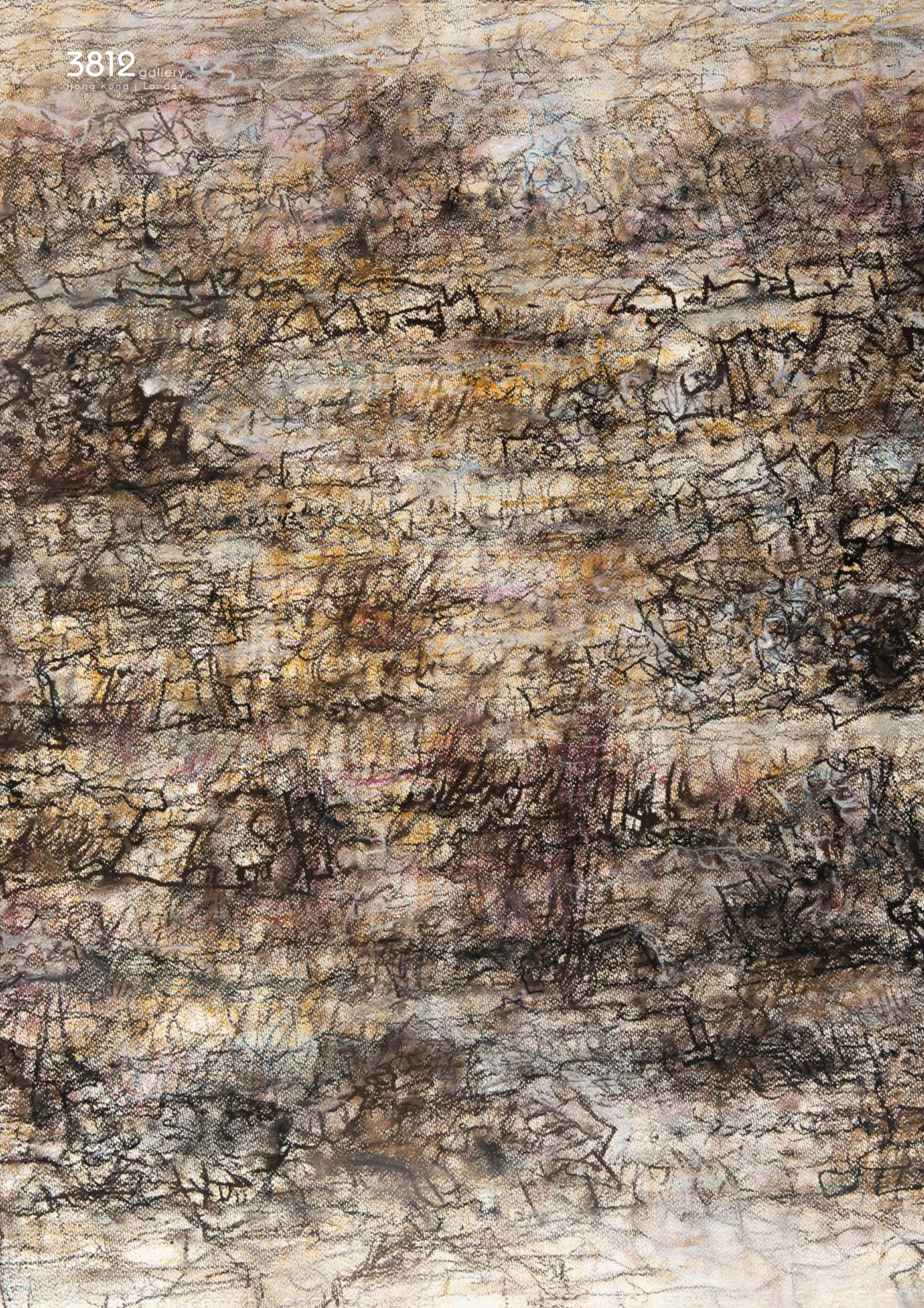


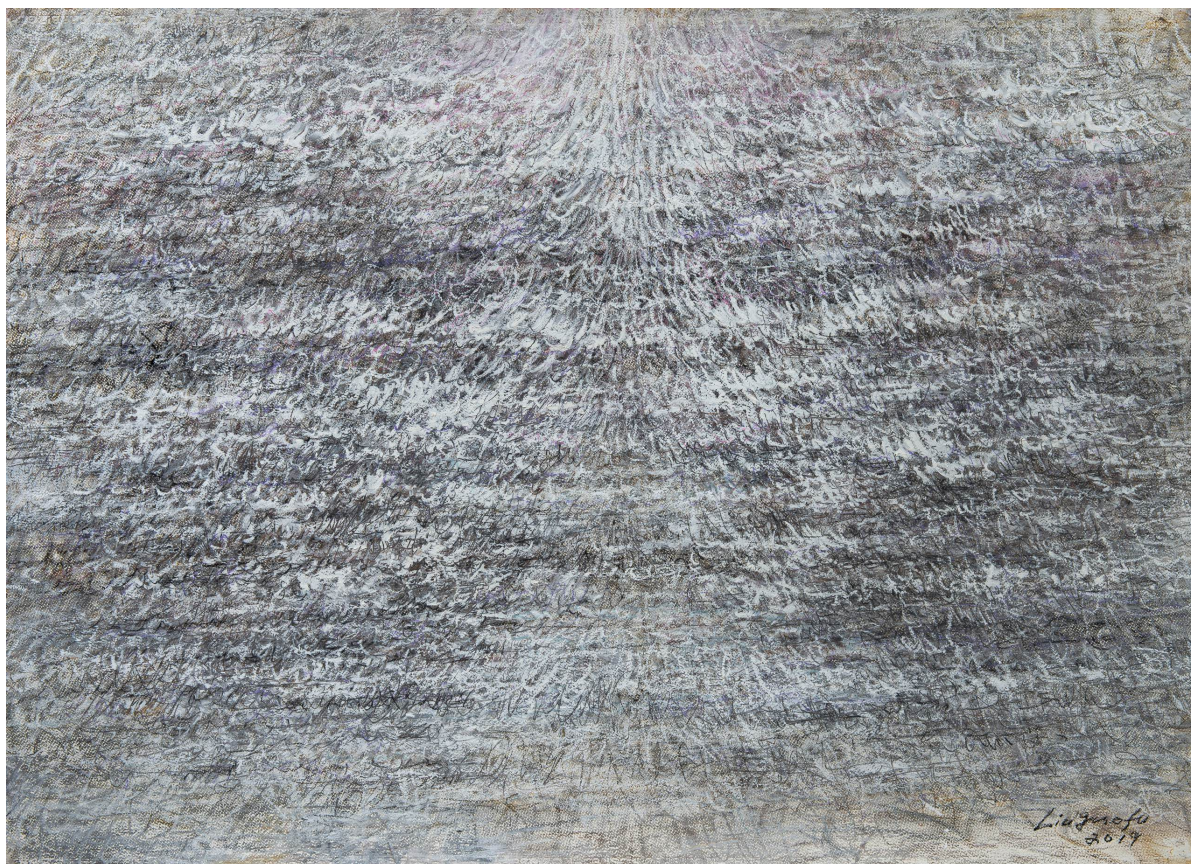
Liu Junfu

2020



LIU GUOFU 劉國夫
UNTITLED Z-1 《無題 Z-1》, 2019
OIL PASTEL ON PAPER 紙上油畫棒
79 X 108 CM





LIU GUOFU 劉國夫
PERVASION NO. P01 《彌漫 - P01》, 2019
OIL PASTEL ON PAPER 紙上油畫棒
79 X 108 CM

3812

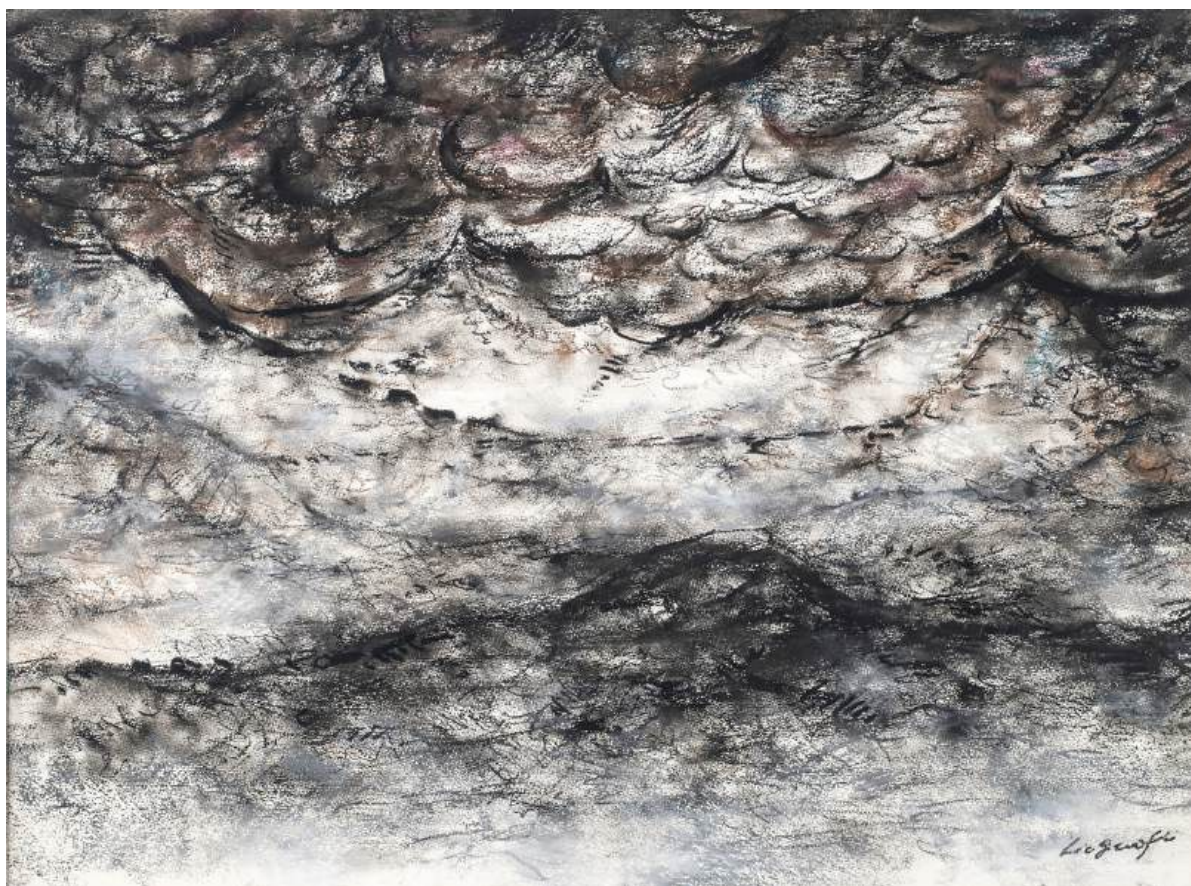
galea



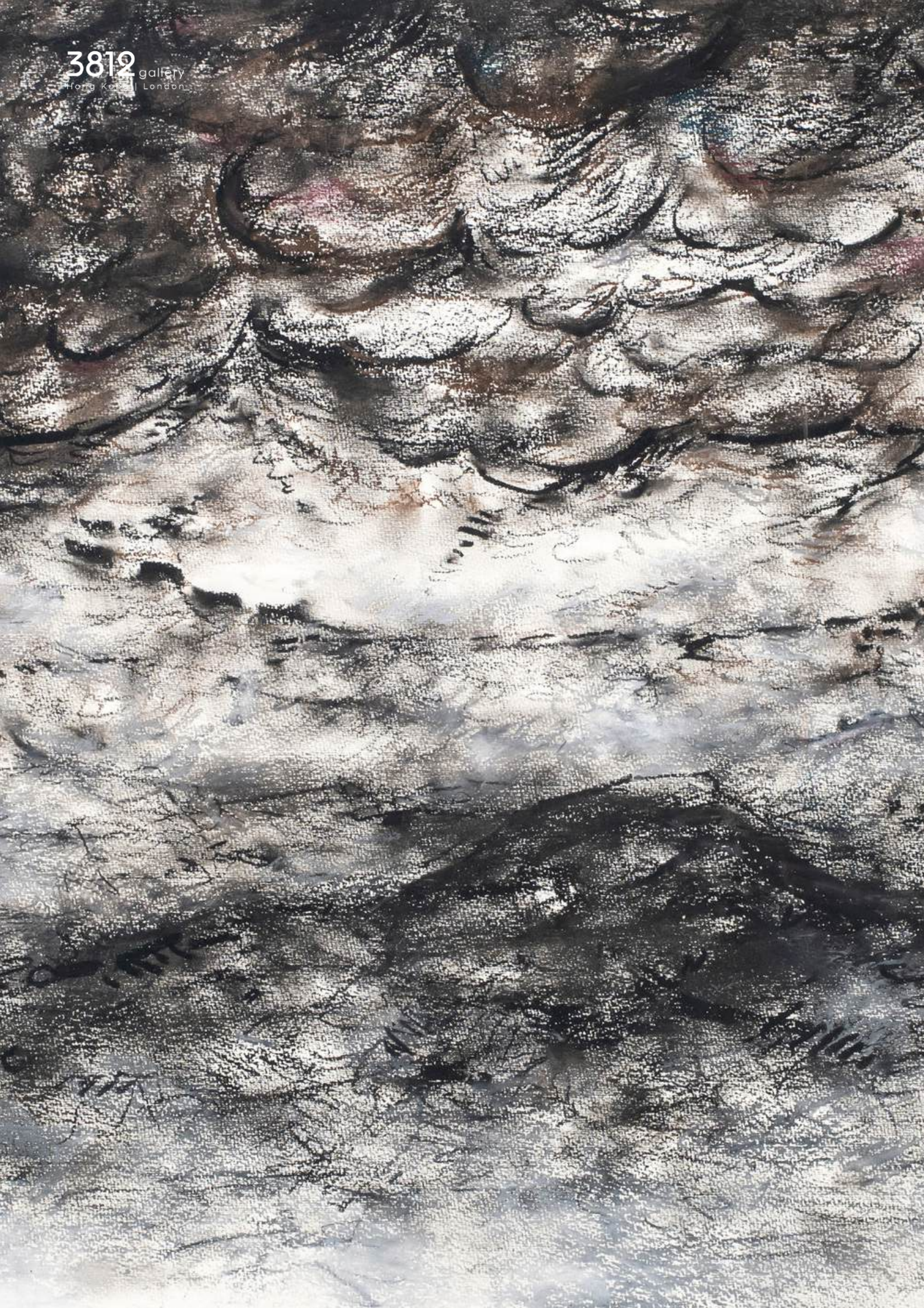


LIU GUOFU 劉國夫
PERVASION NO. P02 《彌漫 - P02》, 2019
OIL PASTEL ON PAPER 紙上油畫棒
79 X 108 CM





LIU GUOFU 劉國夫
ECHO 《迴響》, 2016
OIL PASTEL ON PAPER 紙上油畫棒
55 X 75 CM



Liu Guofu 劉國夫

B. 1964, Nanjing, China

Liu Guofu was born in 1964 in Nanjing, and graduated from the Oil Painting Department of the Nanjing Institute of Arts in 1985. He currently lives and works in Nanjing.

His artwork melds motions of light with air. While “light” brings out its depth, “air” helps disperse the “light” to every corner of the work. His symbolic blue-greyish colour is fundamental to his works. Up close, the brushstrokes are chaotic and fragmented, yet from a distance the brushstrokes gather to form a poetic tranquillity.

Liu Guofu has held various major solo exhibitions in Shanghai Art Museum (Shanghai), Today Art Museum (Beijing) and Jiangsu Provincial Art Museum (Nanjing). In 2023, the artist's solo exhibition “Liu Guofu: Requiem” was held in Sotheby's Hong Kong Gallery, which was a huge success. His paintings were widely collected by private and institutional collectors, such as MGM Chairman's Collection (Macau), Shanghai Art Museum (Shanghai), Jiangsu Provincial Art Museum (Nanjing) as well as private collectors from U.K, France, Germany, Monaco, Switzerland, Dubai, India, U.S., Canada, Indonesia, Hong Kong, Macau and Mainland China.

劉國夫，1964年生於南京，1985年畢業於南京藝術學院油畫專業，現工作、生活於南京。

他的作品中，光感與氣感充分融合，「光」給畫面帶來了內在的深度，而「氣」則把光彌散到畫面的每一個部分。他運用美妙的藍灰色去構成畫面的基調，其畫筆下的作品氣象蒼茫。從近處看，筆觸凌亂且破碎；從遠處看，筆觸經過疊加形成後的效果卻是虛靜而通透的。

劉國夫的繪畫作品曾於英國、法國、瑞士、意大利、蘇格蘭、南非等世界多個城市展出並被廣泛收藏，2011年在江蘇省美術館、今日美術館、上海美術館舉行巡迴個展，同年參加第54屆威尼斯雙年展·平行展。2023年，香港蘇富比畫廊舉行了《劉國夫：昇華之境》個展，反響熱烈。劉國夫於2016年被法國知名干邑白蘭地品牌馬爹利選為香港馬爹利非凡藝術人物；他的巨幅畫作也被納入澳門美獅美高梅的主席典藏，永久在澳門展出。其世界各地重要私人收藏來自英國、法國、德國、摩納哥、瑞士、迪拜、印度、美國、加拿大、印度尼西亞、香港、澳門及中國內地。



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.

關於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 我們的名字

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.

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路線始於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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Website 網站

www.3812gallery.com

Facebook / Instagram

3812gallery

WeChat

3812 画廊

Exhibition Time 展覽時間

Private Preview 預展:

19 September, 11am - 6pm

Open to public 公眾開放:

23 September to 29 November 2024

Monday - Friday 11 am - 7 pm

(except on public holidays)

2024年9月23日至11月29日

周一至周五 11 am - 7 pm

(公眾假期除外)

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