

Lodge of Tranquility

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Contemporary Fine Art



A Room of One's Own

The creative transformation of classical approaches in contemporary Chinese art is a theme that has been explored by many artists, and most readily in ink paintings. What is it about the scholar-artist that intrigues us today? Is it because they belong to a tradition that no longer exists? Or is it because they embody a Chinese identity in a global art world? Maybe it is simply a case of old-fashion aesthetics? All of these questions open paths to the exhibition “Lodge of Tranquility”, a name that takes us back into that idealized past, even as it undercuts this idealism with its location on a busy thoroughfare of a Hong Kong street. In this recreated space, three artists, working through different materials and form, explore the experiential encounter of things that echo what may have once adorned an artist’s room.

The Chinese scholar studio is the idealized space of elite intellectuals. It is the private room of the literati (men of letters/gentleman of culture) with their broad interests in the arts including calligraphy, painting, music, poetry, and chess. The character for “culture” is the same word as “text,” and a homophone for the character “pattern,” which is often used in philosophical ideas of proper order (*li*). As artists, they were the elite. They were not simply makers of images - they were intellectuals whose learning was rooted in a Confucian system of education as they prepared for a life at the courts as an official – they were the upholders of order, both culturally and politically. This dual role is an important part of understanding why the literati artist has maintained its appeal over the years. Arts were means of revealing a man’s learning, which in turn declared his moral center, thus legitimizing his status as an important member of society.

The importance of cultivated learning tied the owner to his space. Often times, the studio name acted as a sobriquet (style name) and scholars often used this to replace their real names in their literary and artistic works. It was a name that would be used by friends and peers. Self-chosen, the *zhaiming* (齋名) or *shiming* (室名) may play with allegories or metaphors, or take on more humble associations that reflected their scholarly leanings. The name of one’s studio was the semi-public identity of its owner: Studio of True Appreciation (真賞齋) was a fitting name for a collector, and Studio of Snowy Pines (松雪齋) evoke the iconography of a steadfast loyal scholar Zhao Meng-fu (1254-1322). The importance of naming and private spaces also extended to the scholar’s garden, such as Wen Zhengming (1470-1559), a scholar-official, who retired from court and took on a new *zhaiming*: Garden of the Unsuccessful Politician.

It was during the Ming dynasty (1368-1644) that the studio became a rarefied place of elegant living, housing treasured tools of learning and literary accoutrements. Books on how to hang paintings, what sort of flowers should be placed in what types of vessel were common reading fodder for those who lived in accordance to the carefully monitored barometer of taste. There were certain things that one must have on the table: Brush pot, brush-stand, ink stone, and paper (objects known affectionately as the Four Treasures). These then required brush stands, brush rest, water droppers, and armrests made in wood, bamboo and clay. The walls were lined with shelves where

bound books were placed next to scrolls rolled up tight, wrapped in brocade silks and tied with jade pins. Small vases and bronzes sat on the table or on shelves by a window that overlooked a garden lined with banana trees whose heavy leaves gently flutter against the unmoving scholar rock. Tea was served.

Taste, however, is not simply about refined living. It is also an essential legitimator of consumption and part of the mechanics of asserting cultural superiority. It is a quality that befits the role of the literati as their education and aspirations already placed them as elite members of society. Taste, however, is inevitably muddled by monetary values of art as an object, thus blurring the line between aesthetics and market. In Ming China, the rise of the merchant and their influence on a growing art market meant that one could buy all the trappings of a scholar gentlemen. It is no surprise that the rise in books on taste, differentiating the vulgar from the elegant, reflected the anxieties of a world where social boundaries were becoming dangerously fluid. The notable scholar Shen Defu (1578-1642), on his trip in Hangzhou, wrote of how “Calligraphy, antiques and paintings, both genuine and false, are displayed...It is all due to the leaders of fashion from Suzhou making these things the subject of their ‘elegant discussions,’ which the imperial relatives and big merchants blindly and frivolously imitate, that the flood of rising prices has reached this point.”

To counteract the commercialism and inauthentic posturing of taste, some collectors would explain their desire for art as an obsession (*pi* 癖)—a state that describes the intense pleasure or craving that was almost a disease that could not be explained by rational behavior. One collected not because of investments and self-promotion, but because one was driven by a desire so intense that they had no other choice but to devote their time to this pathological pleasure. There are numerous anecdotes of how a connoisseur may become so enamored with certain objects that they would bestow personalities and identities to their loved artworks. One such recalls the story of when Mi Fu (1051-1107), a famous connoisseur, came across a strange rock and was so struck by its presence, he bowed in front of the stone and thereafter named it “Elder Brother Stone.” Thereafter, it was repeated throughout history particularly among scholar’s rock aficionados and was the subject of paintings and colophons.

What was it about a stone that could arouse such strong emotions? The significance of the scholar’s rock, like sculptural art in Western canon, cannot be explained in isolation, and has to be seen as part of a long cultural matrix of cosmos, history, philosophy, learning and taste. As mountains are seen as energy (*qi*) that reached for the heavens from the earth below, the scholar’s rock was thought to be a microcosm of this elemental form. Mountains were also the home of hermits and immortals, where mortality and immortality intertwined with the site’s inner energy. But mountains are also structures, solid and firm and a good scholar’s rock needs to capture the physical characteristics that are suggestive of the inner core of a mountain. Scholar’s rocks are not cultivated objects, but found forms that have been worn away by nature’s wear and tear. They should, with their twists and turns, bare the traces of time and weather that has honed and sharpened their inner energy. They should be hard to the touch with jagged edges or smooth planes, or be of soft contours with warm layers of fossiliferous terrain. All stones, whether of hand-held

items such as jades, or larger items such as sculptural rocks, should convey a strong sense of “aliveness.” It is this quality that makes them valuable as scholar’s objects because they encapsulate fundamental philosophical ideas of nature’s inner energy. This idea of energy is balanced by the ideal of order, which in turn holds the world in balance.

It is important to remember that literati aesthetic shifted in values over space and time. They are not qualities that can pinpoint something as abstract as being quintessentially Chinese other than in the most generalized sense. If we treat these values as universal qualities, it will reveal much more about who we are and what we want from the past. For example, although the studio continued to be the place of literary creativity throughout Chinese history, it is the Ming aesthetic of restraint and blandness that we refer to when speaking of studios. The unadorned and simple lines of Ming objects have far greater appeal than the decorative surfaces of the later Qing artworks. For Ming taste-makers, restraint carried moral undertones of neo-Confucian values of thrift and self-control that was translated into material form. By pursuing a cultivated idea of “blandness” their works tapped into a more cerebral, rather than a sensual, world of words and images. For us today, the austere surfaces of porcelain vessels, smooth tones of wood, and naturalism of stone offer an alternative beauty of natural materials in elegant forms from our contemporary world of flash and spectacle. Moreover, the Ming dynasty has always been that safe time in history. It was the last empire to be under Han-ethnic rule and in the turbulent times of the early 20th century, when the country was faced with wars and revolutions, it offered a haven where nostalgia and idealism of a former China readily mixed. We have not only inherited the idea of Ming as being the most representative time of literati life, but we too, find delight and even comfort, in submerging ourselves into this imagined past.

This is what is captured in this recreated space, or at least, it is at first appearance. The scholar’s rock is the theme of two of the artists in this exhibition: Yang Fei and Zhu Jingyi. Yang Fei, first studied with Zhang Yongjian, a sculptor known for his abstract works, and later at Hubei Art Institute. Yang Fei’s sculptural forms play with scale and capture the microcosm of mountains. Each of his work portrays both the possibility of the rock as a mountain with his small bronze figures, and at the same time as self-contained scholarly rocks. This juxtaposition of scale is also emphasized by the contrast of bronze and stone. He depicts familiar historical figures including the likes of the Tang Dynasty poet Li Bai (701-762) who are associated with mountains and creativity. Li, famous for his love of the moon, is often depicted gazing up to the sky, admiring its luminosity and lost in his poem. His other characters are Yu Boya (c.4th century BC), a zither player from ancient China and known for his loyalty as a literary friend, and Su Dongpo (1037-1101), a scholar known for his poetry and writing. There is a straightforward appeal in his works – they are neither abstract nor symbolic. There is almost something droll about the small figure on a lone single hill, as the artist strips everything down so that we become even more aware of our own large physical self looming above these miniaturized forms.

Zhu Jingyi’s approach veers dramatically. Based in Shanghai, Zhu has for many years been working art that reflect on the lines of a rock surface. Using resin, he creates web-like forms of twisted rocks. Unlike Yang, who likes the solidity of stones, Zhu’s rocks are airy forms. He exploits a similar effect on what appears to be traditional forms of ink landscapes, adding his light wired forms on to the canvas (rather than the more familiar silk or paper) surface of three paintings (*Landscapes I, II, III*). Against the washes of ink, his wiry forms flow in and out of the picture as

low-relief textures, creating surfaces of depth that also distorts our sense of the picturing of scenery. His works are all about space and how he endows space with weight that can hold onto the form of a rock (*Autumn Moonlight Stone*) or he takes the rock’s twisting structures to create cloud forms, turning ephemeral into solid forms (*Overflowing 8, 9*). But what is most intriguing is how his method of working can be adapted into many different forms – as standalone works, as low-relief images, or as abstract woven forms. They take on an overpowering sense of “aliveness” with his entangled webs of lines.

Of all the works, Annie Wan Lai-Kuen’s set of 20 ceramic books, *Whitespace*, is the most austere. A Hong Kong artist trained at the Chinese University, Wan is known for her use of ceramic slips on ordinary objects, highlighting their lives as useful things. Her books, dipped in white ceramic slips, bears traces of pages turned and thumbed. But they are also “silent” books that can no longer be read, because through the firing process of the books, the pages disintegrate leaving behind hollow forms that suspend the books in time. Literally emptied of words, they become ceramic pieces, laid down tomb-like. But there is a sense of living too, because, they remain in the shape of bound pages, objects that we love, even as our world of digitalization are rendering books defunct as concrete objects. Aestheticized literally by casting a new skin, we have to admire them in their new coats as ceramic art. The clean smooth surface entices us to touch, tempt us to weigh how heavy or light these new forms are. They are hard objects that do not yield in our hands. The actual words and their former lives as texts are not important – or rather because they now belong in the realm of memories, we can project any word any text onto their new forms. Laid out on the table, it is not only the physicality of these ceramic forms that we stop to admire, but also how they become the vessel of all those books that sit on our shelves but have not touched, of books we have read but forgotten, and even of those that we should read and would read, if only we had the time.

All three of these artists draw on objects that prompt an engagement with the materiality of a scholar’s studio, but they also contest this idealized world in the most fundamental of ways. In short, they are not walking on that well-trodden path of transforming traditions of the past to speak of the present. Their starting points may have been using familiar forms from a scholar’s room and transformed them with new materials, but they have ended with works that offer the sensuous pleasure of touch. It is the experiential encounter that matters: the contrast of sculptural materials, the airiness of meshed-frames of rocks, or the silence of ceramic books. But they never quite take us away from the cerebral world of the studio. Here in our present, we are as we would be in any room where one absorbs learning or creativity, we admire the luxury that we feel we do not have in our own lives – time. Here, our steps are quieted, our breathing slows, and we slowly graze our fingers across the many surfaces. Lost in a sensual world of tranquility.

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一個人的房子

在現代中國藝術中，不少藝術家都有探討如何把傳統化用，這點在水墨上更是明顯。到底文人畫家們為何還會吸引我們？是因為他們屬於一個業已消亡的傳統？還是因為他們在全球化的藝術圈中象徵著中國身份？又或者只是過時的懷舊？這些問題一一引伸出是次《養逸山房》展覽，顧名思義，展覽將帶我們回到一個理想的古代，即便矛盾地，展覽是位於香港的繁忙通衢之上。在這重塑的空間，三位藝術家以不同的素材及形式，讓一些曾裝點文人書齋的物品作一次實驗性的相遇。

中國文人的書齋是精英知識份子的理想空間。這是文人追求他們諸如琴棋書畫、吟詩作對的文藝興趣的地方。「文」一字，是文化、也是文字，也是文質，在談到哲學思想的「理」更是時常提到。他們是中國藝術史的精英，但他們不單是藝術家，更是飽讀儒家詩書，畢身矢志在朝仕宦的知識份子。他們在文化上和政治上，皆是秩序的捍衛者。這雙重的身份，是了解文人畫家為何能獨領風騷這麼久的重點所在。藝術乃是用以表現一個人的學養，學養轉而展現一個人的道德水平，使他能卓立於天地。

學養的重要性把主人及書齋連在一線。齋名作為一個外號，經常在文藝作品中取代主人本身的名字，亦是友儕之間會互相稱謂的名字。主人自取的齋名或室名可能化用典故，又或謙虛地點出他們的學養。齋名是主人的半公開身份：真賞齋是藏家的雅名、松雪齋則形象化的點出人品忠正的文人趙孟頫 (1254-1322)。命名與個人空間的重要性，亦延伸至園林，例如歸隱了的士大夫文徵明 (1470-1559)，便取了一個新的齋名：「拙政園」。

在明代 (1368-1644)，書齋成為了一個雅緻生活的地方，收藏著文房四寶及一應學養所需的文儀用具。對於緊跟風雅時尚而生活的人，教授如何掛畫、甚麼花卉適合配以甚麼器具來陳列的書籍，是他們咀嚼閱讀的材料。文房四寶：紙、筆、墨、硯，固然是案上必備，再配上筆筒、筆山、水注，以及用木、竹或陶製的臂擱。牆上則井然放著線裝書，伴著以織綿為面、玉簪為扣的卷袖。小瓶及青銅器，或陳列案上，或放倚窗的櫃上。窗外芭蕉，在太湖石旁迎風款擺。就在這時，童子奉茶。

品味不單是雅的生活，還可讓消費變得合理，亦是表現文化優越的方法之一。文人的學養及理想，使他們成為社會的翹楚，因而亦有合符他們身份的品味追求。然而品味卻又無可避免的為藝術品之價格影響，使得審美與投資的分野日益不清。在明代，商人日益富庶，隨之而來的影響力，使他們在蓬勃的藝術市場扮演更重要的角色，亦使他們能一擲千金，附庸學文人士大夫的風雅。對品味、何謂雅俗的書的興起，實在反映出當時社會階級之間的模糊，以及對這狀況的不安。文人沈德符 (1578-1642) 在當時一次杭州之旅，便慨嘆書畫古董，真假雜陳。他認為這都是因為當時蘇州文壇領風騷者，以這些器物來談論風雅，使得皇親巨賈，盲目跟從，致令價格日昇。

為對抗商業化及偽冒的品味，一些藏家會用「癖」來解釋他們的執著，以表現他們近乎病態，不能理性分析的狂熱。他們不為投資或提高自己聲價而收藏，純粹為收藏的執念所驅動，因而只能俯首為這病態的快感而付出一切。有無數的故事，訴說藏家對藏品的鍾愛之深，致為他們賦與個性。其中一則故事便說賞家米芾 (1051-1107) 為一奇石深深吸引，他甚至俯首拜石，並叫它「石丈」。自此這故事在奇石藏家之中留傳，甚至成為畫作題跋的對象。

一塊石頭為何能瘋魔大眾呢？太湖石的重要性，正如西方藝術正典中的雕塑一樣，不可單獨來看，必須視之為悠久文化長河中的世界觀、歷史、思想、學術及品味之一部份。正如山是拔地而起，向天高揚的氣之象徵、太湖石則被時人視為是這自然表徵的一個微縮元素。山巒亦是隱士及神仙的居所，長生羽化，就在山之靈氣之中醞釀。但山亦有型，既堅又實，一塊好的太湖石，需要捕捉到能表現山之內蘊的形象。太湖石不經人工，為天地日月雕琢賦型。它們該當以其盤根錯節，讓人看出歲月留痕。它們可以嶙峋、可以光滑、亦可化石層層。無論是掌中把玩的玉石，還是巍峨壯觀的奇石，都要氣韻生動。正是這重特質使之堪為文人所藏，因它們包含了宇宙的內蘊。這種「氣」，與「理」相輔相承，使得萬物有道。

我們必須記得文人的審美觀隨時間及地方皆有改變。這些都不是可以用來指明如「真正中國特質」一樣虛無的概念。如果我們把這些特質奉為主臬，揭示出的，更多是我們自身的身份，以及我們希望看到一個怎樣的過去。例如，雖然書齋一直被視為中國歷史中的創造空間，但當我們談起書齋時，所指的其實是明代的一室空明。明代器物的洗鍊，比起清代的華貴，更為大眾推崇。對明人來說，平淡的外觀表現出理學思想提倡的克己。透過對平淡外觀的追求，器物穿越了浮華，進入一個更清幽的文藝世界。對現代的我們來說，瓷器低調的外表，木材的光滑質感及石頭的天然感覺，為我們炫目耀眼的當代世界帶來自然材質的另類雅正。同時，明代亦是歷史中的淨土。作為最後一個漢族皇朝，對這個二十世紀初年為戰爭及革命所苦的國度來說，明朝不啻為一個慕古理想的古代中國。我們不單承繼了明朝作為最具代表的文人時代的觀感，亦在沈緬於幻想的過去之中找到安樂。

這正正就是這次展覽空間所捕捉的思想，或至少，其最初印象。太湖石是這次展覽兩位藝術家楊飛及朱敬一的主題。楊飛先師從以抽象主題聞名的雕塑家張永見，再學藝於湖北美術學院。楊飛以比例切入，捕捉微縮的山巒宇宙，他的每一作品，都以其小巧銅像，表現出石可為山，同時又是石本身的趣味。這大小的並置，亦以金石的對比呈現出來。他塑造出耳熟能詳的歷史人物，如叫人想到月光和才思的詩人李白 (701-762)。鍾愛吟詠月光的李白，時常以一個舉頭望明月，沈思詩作的形象出現。楊飛還表現了公元前四世紀的一位古代琴師俞伯牙，他對知音朋友的忠誠，引為千古佳話。最後還有以詩書留名的宋代文人蘇東坡 (1037-1101)。楊氏的作品不作抽象、不流象徵，而是直指人心。孤山上的小銅人，乍看甚至有幾分滑稽，這是因為藝術家把作品提煉至只剩一山一人，令我們更覺自身在微縮山水之上的龐然身影。

朱敬一的作法則大異其趣。以上海為基地的朱氏，多年來以藝術呈現石面的線條，他以樹脂做出盤纏奇石的網狀形式。楊飛愛石的穩重、朱氏則愛其空靈。他在傳統的水墨山水上，探討近似的效果：在三幅作品《山水 I, II, III》的畫布，而非傳統的絲帛或紙上，以電線勾勒外觀。在水墨勻染之上，他的電線如淺浮雕一樣在畫面上游走，營造出畫面的深度，亦扭曲了我們對畫作山水的感知。他的作品強調空間，以及如何為空間賦與可以盛載石的形象之重量《秋月石》、或以石的糾結形象營造流雲，把虛無飄渺賦與實體《瀰漫8,9》。最引人入勝的，當是他的作品的千變萬化：可以是獨立的個體，又可是淺浮雕、亦可織出抽象的形象。他交錯的線條，使作品有著強烈的生動感。

在所有作品中，尹麗娟一套二十冊的瓷書《留白》是最簡約的。學藝於中文大學的香港藝術家尹麗娟，以其在日常物件上薄施化妝土，以強調它們之用途而聞名。她上了化妝土的書，留下了曾被翻弄的書頁的痕跡。但這亦是已靜默，不能卒讀的書。在燒製的過程，書頁已灰飛煙滅，留下在時間中殘留的軀殼。實實在在的無言，他們是如墓穴般的瓷器。但他們亦保留了生命，以書的形象留存我們愛的東西，即使書作為實體的存在，在這數碼化的世界中已形同消失。透過添上新的皮膚來變得更優美，我們必須把它們作為陶瓷藝術來欣賞。光滑的外表，吸引我們去撫摸、引誘我們去衡量輕重。他們材質堅硬，這些不會消亡的書，亦不為我們所改變。文字和它們作為可以閱讀的文本的前生，已無關重要，但卻又因它們現在已屬於記憶的世界，我們可以在這新的形象上投影任何文字於上。放在桌上，我們所欣賞的不獨是陶瓷的外觀，同時亦是它們如何成為我們書櫃上未讀的書、已讀但遺忘的書、甚至是一些應讀，和如果有時間便會讀的書的載體。

三位藝術家都以作品來探討書齋的物質性，但同時亦以最基本的方法去挑戰了這個被理想化的空間。簡單來說，他們不是以固有的方向來改造過去，以期論述現在。他們或以書齋常見之物入手，再以新的材質改造，但結果卻是讓人樂於摩娑把玩。其中最重要的是感觀的相遇：雕塑材質的對比、網狀石面的空靈，陶書的沉默。它們從沒把我們抽離書齋的知性空間。在現代，我們會在任何一個房間學習或創作，我們所羨慕的，是我們生活中沒有的東西：時間。在這裏，我們放慢呼吸，靜下腳步，指尖游走於在不同的物質之上。在這個寂靜的感觀世界蕩失。

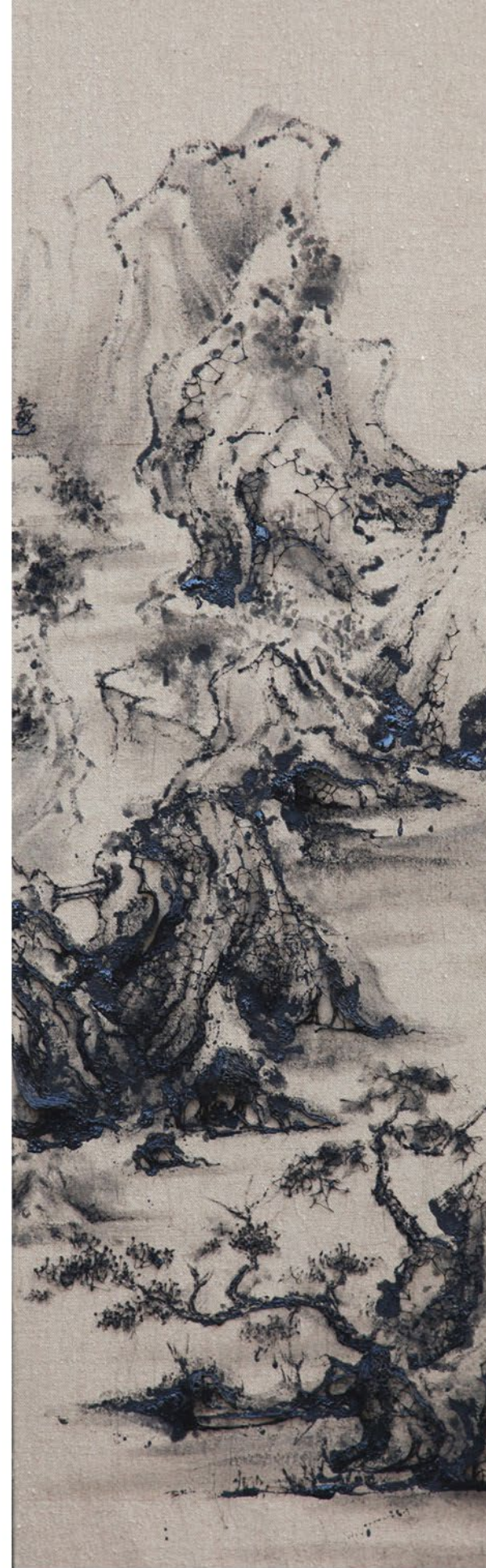
官綺雲博士現為香港大學藝術學系副教授。她 2014 年出版的新作《A Defiant Brush: Su Renshan and The Politics of Painting in Early 19th Century Guangdong》闡釋了鴉片戰爭時期繪畫的不變。官氏最新的研究探討繪畫的臨摹與仿冒如何挑戰對真跡的概念。

Zhu Jingyi
朱敬一



'Landscape I', resin on canvas,
160 x 50 x 13cm, 2012

《山水 I》 树脂、帆布 160 x 50 x 13厘米 2012



'Landscape II', resin on canvas,
160x50x13cm, 2012

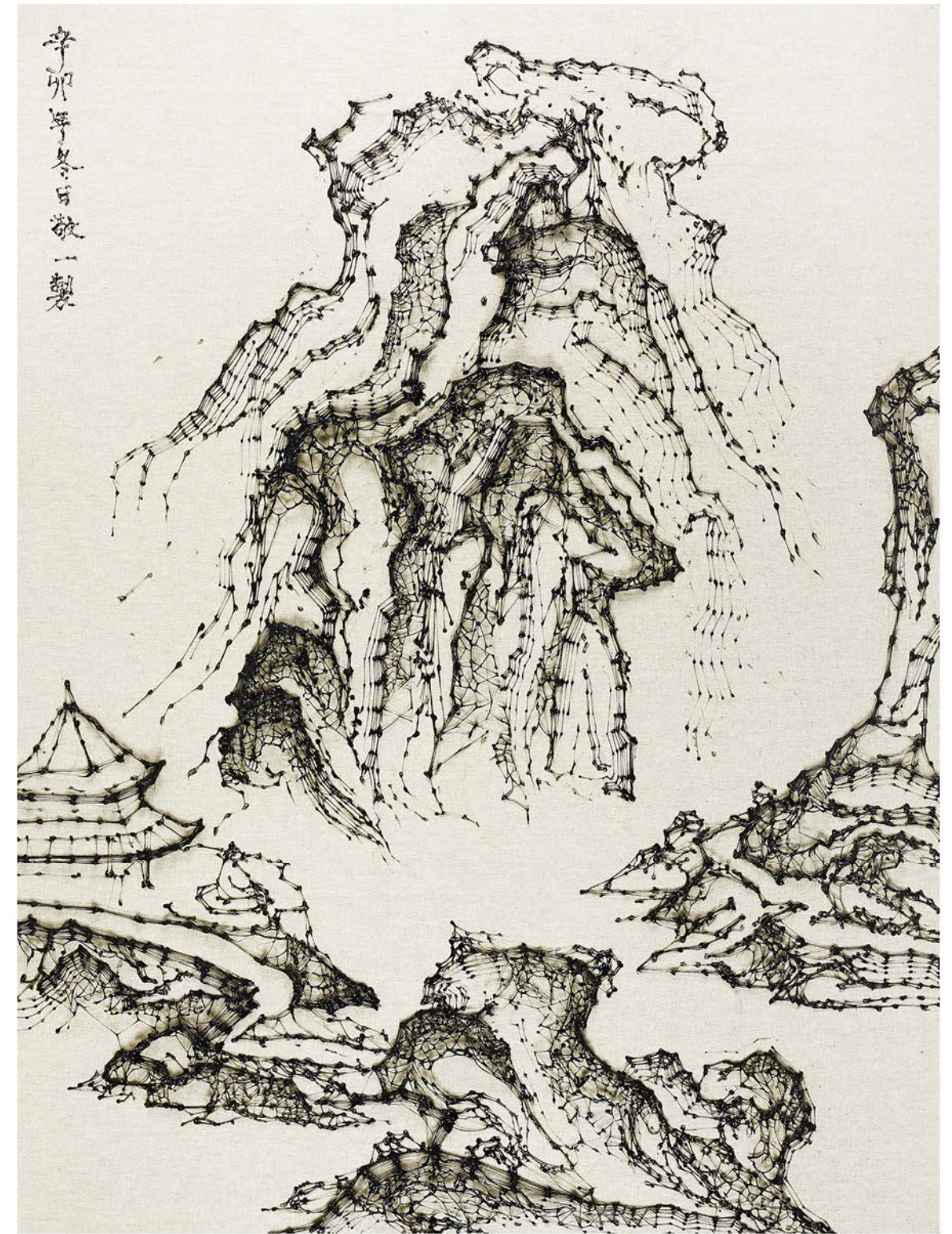
《山水 II》 树脂、帆布 160 x 50 x 13厘米 2012



'Landscape III', resin on canvas,
160 x 50 x 13cm, 2012

《山水 III》 树脂、帆布 160 x 50 x 13厘米 2012

'Autumn Moonlight Stone', resin, wire, wood, 120x90x30cm, 2014
《秋月石》樹脂、鐵絲、木 120x90x30厘米 2014



'Lodge of Contemplation', resin on canvas, 120x90x10cm, 2011
《聽廬》樹脂、帆布 120x90x10厘米 2011



'Overflowing 8', resin on canvas, 120 x 180 x 11 cm, 2014

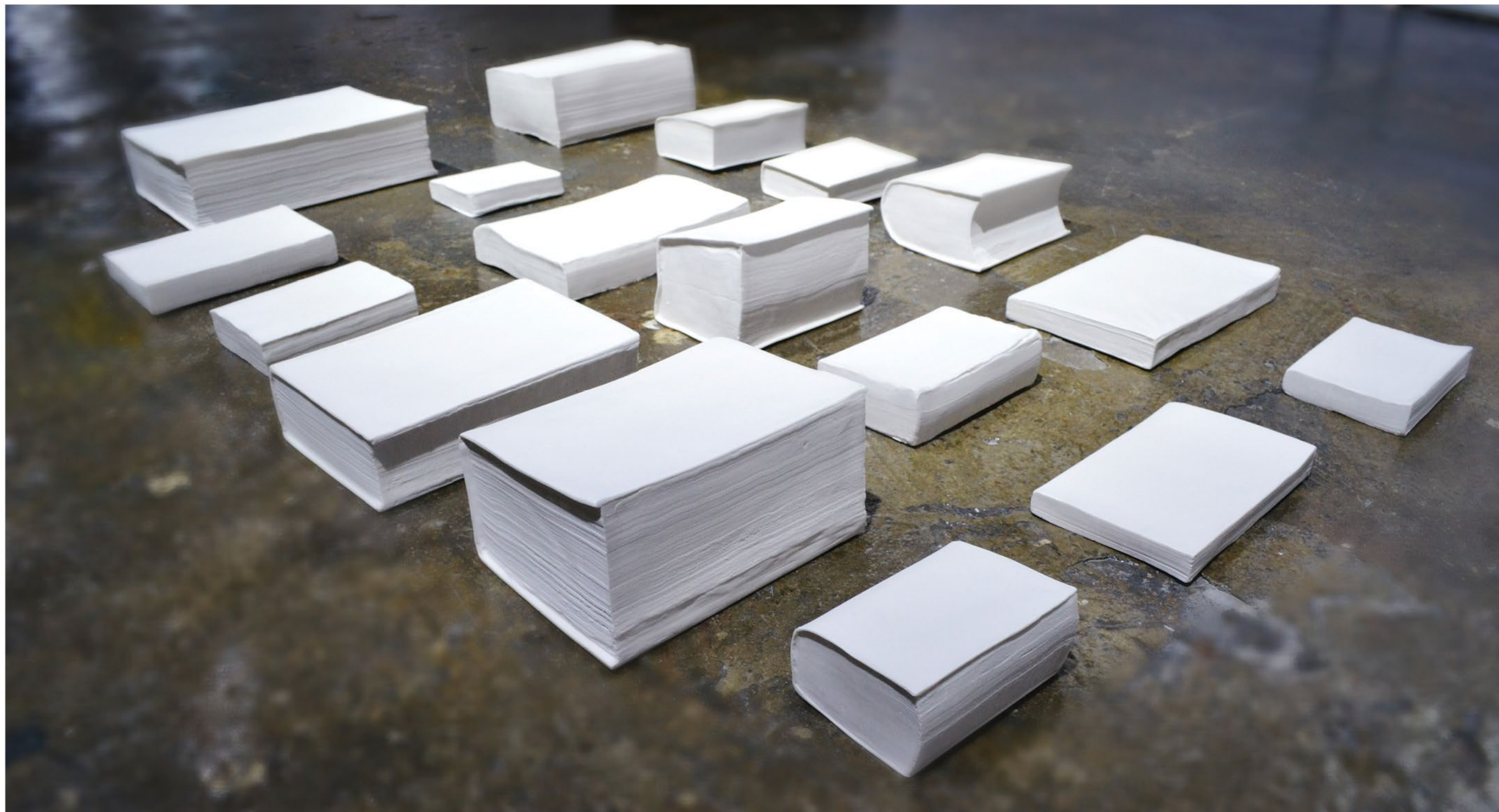
《弥漫8》 树脂、帆布 120 x 180 x 11厘米 2014



'Overflowing 9', resin on canvas, 180 x 120 x 11cm, 2014

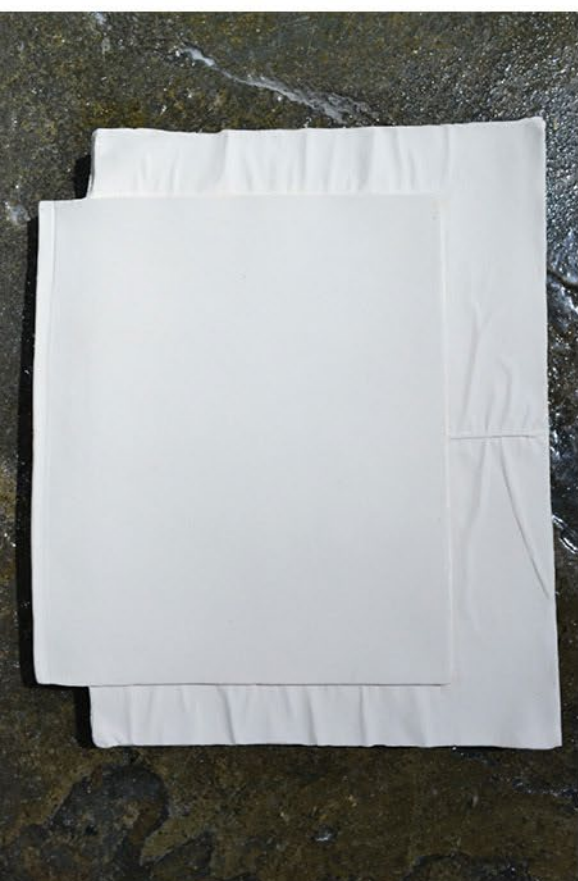
《弥漫 9》 树脂、帆布 180 x 120 x 11厘米 2014

Annie Wan 尹麗娟



'Whitespace', porcelain, dimensions varied, 2010-2014

《留白》陶瓷 尺寸不等 2010-2014



'Whitespace', porcelain, dimensions varied, 2010-2014

《留白》陶瓷 尺寸不等 2010-2014



'Whitespace', porcelain, dimensions varied, 2010-2014

《留白》陶瓷 尺寸不等 2010-2014



'Cleansing One's Feet in a Clear Pond', ([Su] Dong Bo), Scholar Rock, Bronze
36 x 26 x 28cm, 2014

《清泉濯足(東坡)》太湖石、銅
36 x 26 x 28厘米 2014

'High Mountain and Flowing Stream', (Bo Ya), Scholar Rock, Bronze, 39 x 19 x 46cm, 2014

《高山流水(伯牙)》太湖石、銅 39 x 19 x 46厘米 2014



'Gazing the Moon on High Platform (Li Bai)', Scholar Rock, Bronze, 33 x 26 x 47cm, 2014

《高台眺月(李白)》太湖石、銅 33 x 26 x 47厘米 2014



Zhu Jingyi 朱敬一

Born in 1975

1998 Graduated from the Department of Chinese Arts, Nanjing Normal University

2005 Academic Director, Zhu Qizhan Art Museum and Art Director, Beicangmen Art Center, Wuxi City

2005-2006 Academic Director, Shanghai Duolun Museum Of Modern Art

2009 Art Director, Zendai Art Supermarket

Currently lives and works in Shanghai

Exhibitions (Selected)

Solo

2014

'All Things', Pudong International Airport, Shanghai, China

'When returning to the mountain, please chase fox back into clouds', RNP Art Space, Shanghai, China

2013

'Exploration', Karin Weber Gallery, Hong Kong

'Peach Blossom Spring', Galerie Junger Gallery, Berlin

'Chinese Zodiac', Villach, Austria

2012

'Mountain View—Three Dimensional Ink', PUSU Yan-Shan Study, Shanghai, China

2008

'Fantasy in the Barren Land', Shanghai, China

2006

'The Alchemy in Black and White', The Room With a View Gallery, Shanghai, China

Group

2014

'Lodge of Tranquility', Karin Weber Gallery, Hong Kong
'In Its Place', Duolun Museum of Modern Art, Shanghai, China

'Yuan Shi Tao: a case study of non-sociological research', ZhengDa Contemporary Art Space, Shanghai, China

'Three-Dimensional Ink', Duolun Museum of Modern Art, Shanghai, China

2013

'No Entanglement – Five Case Studies of Contemporary Painting', Da Pu Tang Gallery, Shanghai, China

Inaugural exhibition of Himalayas Art Museum, Shanghai, China

'Mo Ce Gao Shen', Contemporary Ink Painting Exhibition Space, Beijing Museum of Contemporary Art, China

Hillwood Art Festival, Chavaniac-Lafayette, France

1975年出生於江蘇江陰

1998畢業於南京師範大學美術系國畫專業。2005擔任朱屺瞻藝術館學術部主任和無錫北倉門藝術中心藝術總監。2005至2006於上海擔任上海多倫美術館學術部主任。2009至2011在上海證大藝術擔任藝術總監。現時生活及工作於上海。

展覽 (部份)

個展

2014

「萬物」，上海浦東國際機場

「歸山時，請把狐狸趕進白雲」，上海RNP藝術空間

2013

「三維墨法」，香港 Karin Weber 畫廊

「桃花源記」，德國柏林Galerie Junger 畫廊

「12 生肖」，奧地利Villach

2012

「山見·營造—立體的墨」，上海璞素研山齋

2008

「妖野荒踪」，上海三尚畫廊

2006

「黑白煉金術」，上海頂層畫廊

聯展

2014

「養逸山房」，香港 Karin Weber 畫廊

「各山其位」，上海多倫現代美術館

「袁石桃：一個非社會學研究的個案」，上海證大當代藝術空間

「三維的墨」，上海多倫現代美術館

2013

「無住—當代繪畫五個案」，上海大樸堂畫廊

作品「渡」參加上海喜瑪拉雅美術館開幕大展

作品「渡」參加墨測高深—當代空間水墨展，北京當代藝術館

山林藝術節法國Chavaniac-Lafayette



Annie Lai-ken Wan
尹麗娟

尹麗娟生於香港，1982年於前香港理工學院取得設計文憑，1991年在前香港理工學院取得工作室陶瓷高級文憑。1996年畢業於香港中文大學取得文學士，1999年在香港中文大學完成藝術碩士。現任香港浸會大學視覺藝術院講師，生活及工作於香港。

展覽 (部份)
個展
2013
「書 · 本」，1a空間，香港

2005
「凹凸世界：在丹麥的一個夏天」，香港Habitus

聯展
2014
「養逸山房」，香港Karin Weber畫廊
「天下無事(Harmonious Society)」，英國曼城亞洲藝術三年展

部份獎項
2011
日本樂陶藝之森創作研修館邀請作客席藝術家

2003
香港藝術發展局海外駐留計劃獎金
香港藝術雙年展獲獎藝術家

收藏
香港藝術館
香港文化博物館
瑞士Burger Collection
蘇黎世Time Capsule Collection
臺灣鶯歌博物館
韓國SUROYO Ceramic Creative School
丹麥Guldageraard
Philippe Charriol Foundation
Galerie Martini
Habitus
日本信樂陶藝之森

1982 Diploma in Design, Hong Kong Polytechnic
1991 Higher Certificate in Studio Ceramics, Hong Kong Polytechnics
1996 Bachelor of Arts in Fine Arts, Chinese University of Hong Kong
1999 Master of Fine Arts, Chinese University of Hong Kong

Present Lecturer, Academy of Visual Art, Hong Kong Baptist University

Exhibitions (Selected)
Solo
2013
‘Text · Book’, 1a Space, Hong Kong

2005
‘Moulding World - A Summer in Denmark’, the Habitus, Hong Kong

Group (Selected)
2014
‘Lodge of Tranquility’, Karin Weber Gallery, Hong Kong
‘Harmonious Society’, part of Asia Triennial Manchester, United Kingdom

Awards (Selected)
2011
Granted Guest Artist, Shigaraki Ceramic Cultural Park, Japan

2003
Grant for Overseas Residency Programme by the Hong Kong Arts Development Council
Contemporary Hong Kong Art Biennial Exhibition 2003 (Award Winner)

Collections
Hong Kong Museum of Art, Hong Kong
Heritage Museum of Hong Kong, Hong Kong
Burger Collection, Switzerland
Time Capsule Collection, Zurich
New Taipei City Yingge Ceramics Museum, Taiwan
SUROYO Ceramic Creative School, Korea
Guldageraard, Denmark
Shigaraki Ceramic Cultural Park, Japan
Philippe Charriol Foundation, Hong Kong
Galerie Martini, Hong Kong
Habitus, Hong Kong
IWCAT, Tokoname, Japan



Yang Fei
楊飛

Born in 1975
2008 Postgraduate study in Animation, Beijing Film Academy
2012 The 2nd Chinese Abstract Sculpture Program
Studied under American sculptor Billy Lee and Chinese sculptor Zhang Yongjian
Present Art Director of Nooo Gallery and Professor of School of Arts, Wuhan Institute of Technology
Member of Sculpture Committee of China National Arts And Crafts Society
Member of Design Committee of China Packaging Federation
Member of China Designers Association

Exhibitions (Selected)
Solo
2009
‘Future Apocalypse--Close Your Eyes, the World Will Be More Real’, Yang Fei Solo Exhibition, Lemon Gallery, Shenzhen, China

Group
2014
‘Lodge of Tranquility’, Karin Weber Gallery, Hong Kong

2013
‘Destruction & Reconstruction - Abstract Sculpture in China’, Hubei Museum of Art, Hubei, China

2012
‘The 18th China Sculpture Forum & the 1st China Contemporary Abstract Sculpture Exhibition’, Shaanxi University of Science & Technology, Xi’an, China

Awards & Honors
2013
Interviewed by China Economic Times
Interviewed by ‘3D Television’

2012
100% Design London Festival (Best original design)
Chinese Element International Creative Award (Silver award)

2011
Creative China, Art of the Fifth National Grand Prix (Third prize)
The 26th Shenzhen International Furniture Exhibition (SIFE), Accessories Category (Gold award)
2011 China Star Design Art Award (Best design award)
Idea Tops - International Space Design Award (Finalist)

楊飛
1998年畢業於湖北藝術設計學院平面設計本科，2005年成為湖北美術學院油畫研究生。在2006年修讀上海同濟大學設計高研班，2008完成北京電影學院動畫研修班。他在2012年修讀全國第二屆抽象雕塑研修班。楊飛師從著名雕塑大師Billy Lee（美國）、張永見（中國）。現任非非畫廊 藝術總監及武漢工程大學藝術學院教師，同時擔任中國工藝美術學會雕塑專業委員會會員、中國包裝聯合會設計委員會全國委員、中國設計師協會（CDA）會員，生活及工作於中國。

展覽 (部份)
個展
2009
「未來啟示錄—閉上眼睛，世界才更真實」楊飛作品展，中國廣東檸檬畫廊

聯展
2014
「養逸山房」，香港Karin Weber 畫廊

2013
「解構與与建構—中國抽象雕塑藝術展」，中國湖北美術館

2012
「第18屆中國雕塑論壇暨首屆中國當代抽象雕塑展」，中國西安陝西科技大學

榮譽及獎項
2013
《中國經濟新聞》藝術人物專訪
3D頻道藝術人物特別報導

2012
獲英國百分百設計展(100% Design London)最佳原創設計獎
中國元素國際創意大賽銀獎

2011
創意中國•第五屆全國設計藝術大獎賽三等獎
26屆深圳國際傢俱家居飾品博覽會飾品類金獎
中國之星創意設計大賽最佳設計獎
入圍Idea-Tops國際空間設計大獎艾特獎

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Zhu Jingyi

Annie Wan

Yang Fei

楊飛
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朱敬一



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