



杜之外
JIWYE TO



Cloud is Mountain # 16, 2005, 122x61cm, acrylic on canvas

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CLOUD IS MOUNTAIN

31 MARCH TO 30 APRIL, 2006



Cover image: **Cloud is Mountain #10**, 2005, 120x120cm, acrylic on canvas

Foreword

The essential factor in sensing art is receiving the messages for the artist. One can gather detailed information, develop technical competence and analyze as long as the spectator receives the artist message.

Our understanding of Chinese painting is the capturing of the essence of the objects and not their outward visible form which is important; it is the successful transmission of the feeling, the inner spirit or movement and not the precise depiction of the objects by which the art is measured.

Michael Sullivan in his book *The Meeting of Eastern and Western Art* states. “ Western realism, because it demands an analytic approach to the subject, gets in the way both of free calligraphic expression and the intuitive generalization from experience that give Chinese painting its timeless, universal quality...”

There has been steady progress from both Eastern and Western artists this century toward the creation of a global artistic approach; one which is rooted in the respective cultures but which has its foundation the communication of higher ideals through art.

An awareness which seemed to emerge most significantly in Abstract Expressionism, where the physical and philosophical methodology merged as one. The example being Jackson Pollock and his “Action Painting” and what he said about his method, “...the painting has a life of its own. I try to let it come though. It is only when I lose contact with the painting that the result is a mess” and seventeenth century master, Shitao, who in his essay on painting. “*Hua yu lu*”, talked of the artist’s exhilaration carrying him through the painting on an unbroken surge of power.

Is this, the enlightenment of Zen? The inner spirit of traditional Chinese painting, *Qi*?

Zen can be analyzed, it can be described, it can be sensed but it is a vague image with no substance until it is experienced. How do we know that it really exists? Aside from the testimony of many who seem to know, there are the paintings of the Zen masters.

Contemporary Chinese painting has absorbed many stylistic and technical development from Western art over the last century in areas relevant to their style but have never lost touch with the essentially inner spirit of great art form which their tradition springs. Drawing from Matisse... An artist is born with the sensibility of that period, and it counts for more than anyone learning can give them. The artist communicate with this inner spirit. You can invited to make the transition from spectator to perceiver.

Jiwey To lives in this the 21st century, this generation of Eastern and Western thought.

Jiwey's new series Cloud is Mountain incorporated his study and teaching in Buddhist art with his life in modern Hong Kong. A contrast which he defines by mountains, fixed to the earth and solid, with clouds, spirits, pure and refined. Yet he complicates this by the imagery of the fragility of both, in that the mountain can always be moved by man, whereas the cloud cannot. Though the cloud may dissipate it can always return in a different form.

Jiwey's painting can always be analyzed but the spectator will always perceive his work in their own individual way.

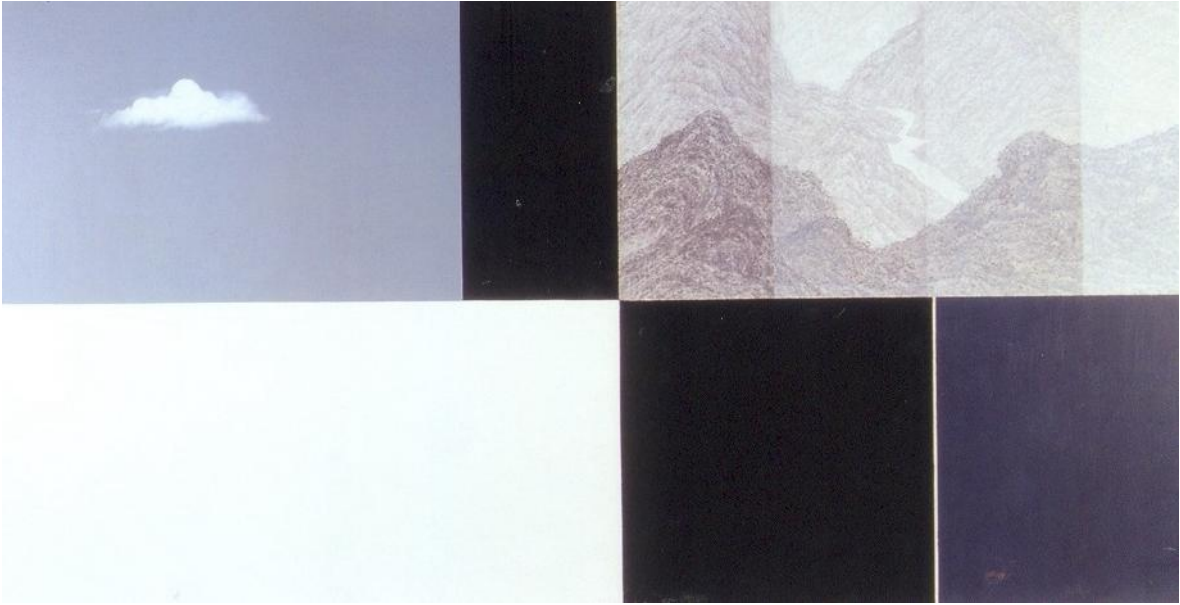
MARJORIE HO
Gallery Director



Cloud is Mountain # 12, 2005, 76x51cm, acrylic on canvas



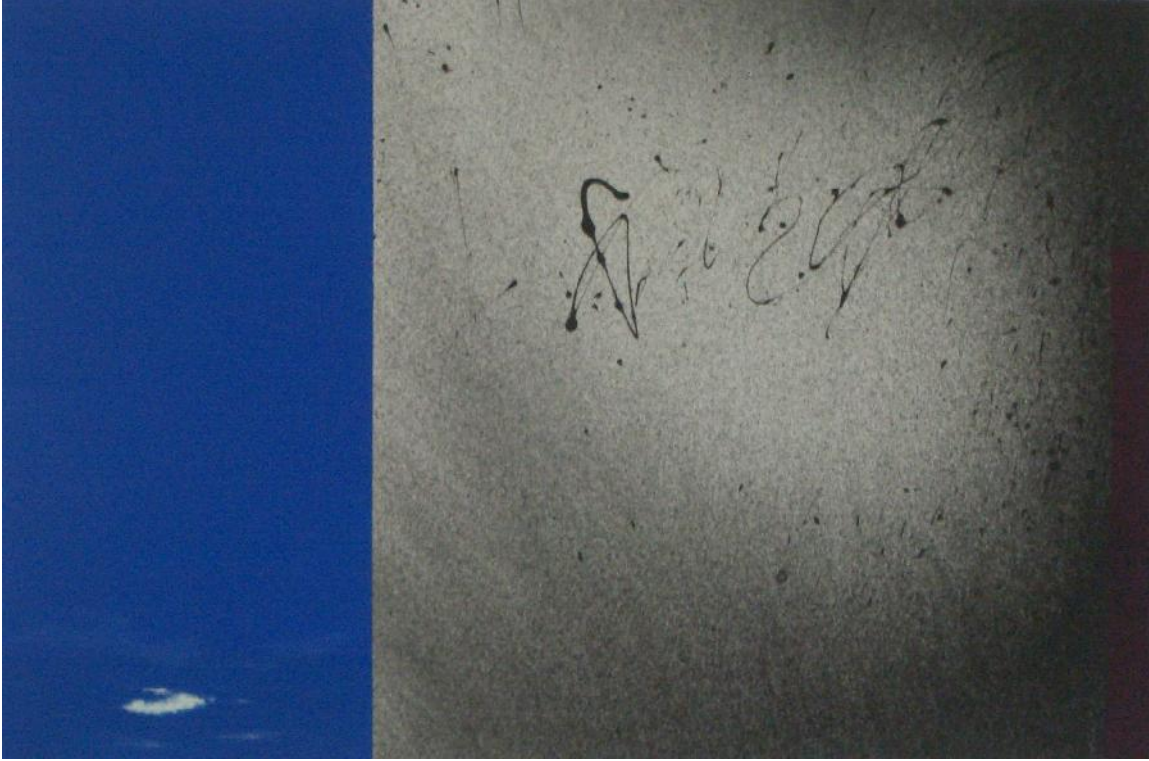
Cloud is Mountain # 13, 2005, 76x51cm, acrylic on canvas



Cloud is Mountain # 1, 2004, 61x122cm, acrylic on canvas



Cloud is Mountain # 14, 2005, 51x76cm, acrylic on canvas



Cloud is Mountain # 4, 2004, 49x74cm, acrylic on canvas



Cloud is Mountain # 5, 2004, 61x122cm, acrylic on canvas



Cloud is Mountain # 3, 2004, 92x66cm, acrylic on canvas



Cloud is Mountain # 8, 2005, 92x92cm, acrylic on canvas