



EMPTINESS

A Retrospective
of Jiwe To 空
杜之外回顧展

空 EMPTINESS
工 A Retrospective of Jiwyé To
杜之外回顧展
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East & West Art

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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 from which is important; it is the successful transmission of the feeling, the inner spirit 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 artist 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, which 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 through. 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 developments 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 from which their tradition springs. Drawing from Matisse...An artist is born with the sensibility of that period, and it counts for more than any learning can give them. The artist communicate with this inner spirit.

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

Jiwy's art incorporates his study and teaching in Buddhist art with his life in modern Hong Kong. His paintings can always be analyzed but the spectator will always perceive his work in their own individual way.

Jiwy has now moved deeper into, his own psyche, questioning and evolving his mountains and waterfalls with the addition of beauty, in flora; the lotus and bamboo. His art now extending to Europe and Canada, humbly and quietly it effects the world soon.

Marjorie Ho
Director
East & West Art

前言

要感知藝術，就要接收藝術家的信息，觀者只要接收到藝術家的信息，就能獲得詳盡的資料、提煉技巧及進行分析。

中國繪畫並非旨在運用精確的描繪技巧來再現物象的外貌，而是掌握物象的本質，充分表達其內在精神與情懷。

蘇利文在他的著作《東西方藝術的相遇》(The Meeting of Eastern and Western Art)中指出，西方的寫實主義 (realism) 因要對物象作精確的分析，故此室礙了發展書法式的自由表達與直觀的呈現方式，此等呈現方式使中國繪畫具有永恆性與普遍性的特質。

本世紀，東西方藝術家都在穩步地發展成為全球藝術家，他們以自本文化為基，通過藝術傳達了更高的理念。

抽象表現主義 (Abstract Expressionism) 正是其中的表表者。例如傑克遜波洛克和他的「行動繪畫」理念，「.....畫是有生命的，我就是嘗試讓它的生命顯現出來。當我與畫失去接觸時，情況就十分混亂。」十七世紀大師石濤在他的《畫語錄》中指出，藝術家的激情，能產生一股持續的沖擊力量，將藝術家帶到畫裏去。

這就是禪的啟示？是中國傳統繪畫的氣？

禪可以被分析、描述和感知，但它卻又是一個模糊的、沒有實質的圖像，直至經歷了才能有所體會。我們如何知道它確實存在？除了通過許多似曾了解禪的人的見證外，我們還可從禪宗大師的畫作中去體驗禪。

在上世紀，中國當代繪畫在與西方藝術風格相關的領域中，吸收了很多西方藝術的風格與技巧，但從未遠離傳統中國藝術的內在精神，這正是偉大藝術的傳統。從馬蒂斯 (Matisse) 的繪畫.....藝術家與生俱來的時代觸角較任何學問來得重要。藝術家與這種內在精神交流。

杜之外生活在二十一世紀，一個東西方思想並存的世代。他的藝術渾融了佛教藝術與現代香港生活。他的繪畫是可以被分析的，然而觀者總是會以自己的方式去感受他的作品。

杜之外現正從他自己的心靈深處，持續地，階段性地去探索與發展他的山脉和瀑布、蓮花和竹子的美感。他的藝術正延展至歐洲及加拿大，並將會潤物細無聲地影響著世界。

何麗香
東西畫廊總監

The Art World of Jiwy To

The 1980s was a critical era in Hong Kong history. Internally, the future of Hong Kong was decided with the signing of the Sino-British Joint Declaration in 1984. Hong Kong's sovereignty would be handed over to China in 1997. Around this time, the economy of Hong Kong took off. It soon became a most prosperous city in Asia and was celebrated as one of the so-called Four Asian Tigers (the other three being South Korea, Taiwan and Singapore). Externally, Hong Kong was affected by the changes occurring in some neighbouring regions.

Since the 1980s, Chinese leaders had implemented a series of political reforms in China. As a result, the past influence that Soviet Union had exerted over China began to wane. Following the New Art Waves of 1985, the art development in mainland China became more closely aligned with the current art trends in the West. Meanwhile, Taiwan also uplifted the martial law in the 1980s, resulting in a much freer and open society as well as the flourishing of visual arts. During this period of time, Hong Kong, Taiwan and mainland China were all subjected to the influence of Western culture. Alongside the negotiations over the handover of Hong Kong in 1997 and the city's increasing artistic exchanges with Taiwan and China, issues such as its ethnic identification, local identity and socio-political position became key concerns for everyone living in this territory.

Jiwy To was an active player in the cultural scene of Hong Kong in the 1980s. He founded an art organization called Melting Pot Art Association with his friends, with the aim of promoting artistic dialogues so as to create a new direction for the development of Hong Kong art. The Association also launched an art magazine named Melting Pot Journal. A rare publication of its kind, the journal published reviews of various art exhibitions and activities taken place in China, Hong Kong and Taiwan. It encouraged artistic exchanges and helped generate new ideas for the development of local art. Jiwy served as its chief editor and one of its art commentators. In the late 1980s, he travelled to the U.S. and Canada to attend a variety of activities organized by Chinese artists with a view to gaining a better understanding of their situation abroad. He took the opportunity to introduce Melting Pot Journal to those he met, thus furthering it as a platform for interactive exchanges among artists of Chinese descent all over the world.

Later on, Jiwy took the initiative to join some art symposiums held in Shanghai, Hangzhou and Taiwan, hoping to acquire a deeper understanding of the thoughts of contemporary Chinese artists and the current art trends in China and Taiwan. He felt that many artists were eager to work together to promote contemporary Chinese art. A notion of "Art China" gradually emerged in his mind. Back to Hong Kong, Jiwy established an art organization called "Art Action" which helped team up artists from across the Strait and those from overseas countries. The organization was based in Hong Kong and had mounted a number of art exhibitions, forums and symposiums for promoting contemporary Chinese art. The activities aimed to realize Jiwy's idea of "Art China". To him, contemporary Chinese art should be a broad umbrella term covering the works by all Chinese artists, whether they are working in China, Hong Kong or Taiwan. Hereafter a conference was organized in Hong Kong, in which scholars from mainland China, Hong Kong, Taiwan, Australia and Canada were invited to come over to the city to discuss the possible development of contemporary Chinese art in the 21st century; they were also asked to present their views on the idea of "Art China" in the form of academic writings. The participants included Li Xianting, Fan Dian, Chang Tsong-zung, Andrew Lam, Victoria Lu, Zhang Shengtian, Bruce Parsons and John Clark.

Artistic Training

Jiwy started as a self-taught artist. In the early days, birds and flowers, mountains and trees, rivers and streams, morning dew and sunset were all his favourite subjects. He tended to use the traditional Chinese brush and spray gun in combination with such media as water and ink, charcoal, oil, acrylic and watercolor for creating his work. Embracing an open attitude towards both Chinese and Western culture, he allowed himself to be exposed to the influence of modern Western art and culture, including Existentialism, Surrealism and modern art. Meanwhile, he also explored the theories and techniques of traditional and modern Chinese painting. Hence, while he would create modern ink paintings on the one hand, he would, on the other hand, imitate various masterpieces by Chinese artists from different periods of time, in hopes of fathoming their artistic concepts. To this end, he even went to Taiwan to study the ancient works on view in the Nation Palace Museum in order to investigate their techniques and compositions.

In 1977, Jiwy studied at the Grantham College of Education. Two years of studies there helped broaden his knowledge of the techniques of a wide spectrum of visual arts. The sense of solemn silence emitted from woodblock print as well as its apparent contrast of black and white, together with the mesmerizing change of color in silk print, greatly influenced Jiwy in terms of his treatment of void and solid, portrayal of space and expression of tranquility in his subsequent work; they also helped widen his cultural horizons. During that time, the College's library had a large collection of books on Chinese as well as Western art, literature and philosophy. In addition, the Daoist concepts of Laozi and Zhuangzi and metaphysical ideas likewise left a great bearing on the artist, triggering him to foster an idea of emptiness in his future artistic endeavour. Apart from philosophy, the modern poetry of Taiwan and the cultural spirit in modern Chinese art also prompted him to come to terms with his own cultural identity. Having achieved a more profound understanding of his Eastern roots, Jiwy was determined to develop his artistic career in accordance with his cultural genetics.

Having cultivated the idea of emptiness in mind, Jiwy completed a series of works, titled *An Association of Lotus*, in 1982. The series is made up of five installation pieces based on the imagery of the lotus. They are meant to express his feelings as being a modern Chinese in the face of changes happening in his country and society as well as to himself as an individual. In this series of works, he has integrated Chinese metaphysical thinking, traditional Chinese painting technique, and his personal thoughts with Western artistic elements. Two years later, Jiwy created yet another installation work, titled *Meditation*. It consists of a hand-painted bust of the Buddha with 32 surrounding mirrors. The work takes on the feel of modern design with Buddhist implications. At different moments and in different spaces, it presents different imageries as well as humanistic sentiments. *Meditation* may be regarded as the starting point for the artist to develop his artistic creation with philosophical connotations.

In 1986, Jiwy went on to pursue his studies in philosophy and fine arts at the Hong Kong Buddhist College. There he read modern and contemporary Western philosophy, Daoism, Buddhism, modern Chinese thought and traditional Chinese art theory. He spent three years at the College, where he gradually built up his life philosophy and artistic viewpoint following his studies of Phenomenology, Daoism and Zen Buddhism. From that time onward, Jiwy has invested the notion of emptiness, together with the antithetical thinking of nothing as

something or finiteness as infinity, in his artistic creation. In his rendition of an aesthetic realm of emptiness, he invites viewers to immerse themselves in a leisurely and joyful world which he has created for them, motivating them to give up their inherent ideas and break their normal habit of distinguishing themselves from other objects in the physical world.

Concept of Emptiness

The concept of emptiness is put to practice by Jiwyue in both his life and art. It fuses his understanding of Daoism, Zen Buddhism and Phenomenology with his own character, academic learning and personal experience. While Daoist philosophy makes him realize the relativity between things in the world, Zen Buddhism and Phenomenology allow him to comprehend the idea that he is no difference from other objects, and in turn inspiring him to view himself and all the things in the world as objects on an equal level.

In Jiwyue's eye, emptiness means to let go, that is, to lay down the distinction between oneself and other matter. If one can let go one's inherent idea about certain things, one's thinking will be free from any hindrance or interference, and ideas will come to him naturally. In creating his painting, Jiwyue strives to merge himself with the landscape he depicts. By transforming himself into a mere object and blending it with the motifs in the natural world he depicts, he deems that he can obtain spiritual freedom and pleasure. He is thing, thing is he. As there is no division between the two, oneness is thus achieved in the absence of any conscious thought or idea. In this respect, Jiwyue's work offers viewers a platform for them to abandon their built-in thinking and cultivate their own artistic ideas. Art becomes a kind of communicative activity for everyone to participate in, as a creator as well as an artist.

In the paintings by Jiwyue, one often finds a huge expanse of haziness which allows one to meander around. There is not a single trait of human presence. Jiwyue's landscapes are often depicted from a high vantage point with misty clouds flowing among hills and waterfalls, where the atmosphere is quiet and peaceful. The works allure viewers to enter into a realm of boundlessness, in which they could give free rein to their imagination, whilst letting go and blending themselves with the objective world. In such a harmonious state which transcends time and space, one feels uninhibited, as free as a bird gliding in the sky. The aesthetic experience and sense of harmony one gains by appreciating such works is simply beyond language.

The mirror is a key motif in the early works by Jiwyue. The mirror does not hold onto anything, yet it accommodates and reflects everything on it unreservedly. It is comparable to a person who has given up his inherent thinking, thus permitting ideas to emerge freely on his mind in response to the changes occurring in the outside world. Since the mirror reflects the image of any person standing in front of it, his action and posture will simultaneously become part of Jiwyue's work. Where there is no viewer, the mirror simply reflects the silent environment and atmosphere of the exhibition space. As such, different times, viewing angles, exhibition venues and audiences will constitute different compositions and meanings to Jiwyue's work. In this circumstance, the conventional separation between artist and viewer is no longer valid since the viewer is also the artist; the viewer can take part in creating Jiwyue's work with his own thinking and motion. Different audiences thus pave the way for Jiwyue to create a multi-temporal and pluralistic dimension in his work.

Transcendental Realm

The modern German philosopher Martin Heidegger (1889-1976) once said that all existing things are of equal value and would not be affected by any human concept. Indeed, long before mankind came into being, the phenomenal world was there. It ran and will continue to run according to the law of nature, uninterrupted by any verbal concepts which man has created for the sake of expression and discussion. In fact, as early as 400 B.C., Laozi and Zhuangzi already pointed out that the phenomenal world had existed as an entirety prior to the appearance of the human race, in which beings and non-beings came into shape under co-related conditions, without the necessity of enlisting the help of any artificial idea or language. Gao Xiang (252-312) of Western Jin likewise employed the concept of "self-generation in silent solitude" to imply that the phenomenal world is a self-sufficient and independent system where everything comes and goes in a free and autonomous manner.

The world of transcendental realm is a world without human interference. It is a world reflecting primordial truth, of an open nature, under no hindrance, and without the restriction of any boundary. In it all things come into being and evolve along their own course; there is no distinction between this and that since everything is on an equal plane, positioned and blended with one another naturally and harmoniously. Under such circumstances, an individual's experience becomes a common experience; its origins are exposed and forms part of an eternal entirety.

Jiwyue's art presents to us just such a transcendental realm which is in line with nature, above human concerns, and beyond the reach of mankind. Seeing himself as merely an object in the universe, he puts aside all human concepts and permits himself to be fused with the world created by him. There no annotation, deconstruction, reconstruction or logical analysis, or even the portrayal of subjective feeling is necessary. Jiwyue does not want to intervene into the world created by him or dramatize anything in it subjectively; nor does he wish to conduct any rational analysis or make any conscious alteration to it. Rather, he hopes to render a transcendental realm where everything, be it flowers, leaves, mountains, water, or any object or scenery, would look natural and be free from any semantic, linguistic or conceptual interference.

All in all, Jiwyue strives to incorporate his subjective self with the pictorial world created by him through juxtaposing all the things side by side in a simple manner. His compositions are meant to let viewers enjoy pure aesthetic pleasure in accordance to their own nature, intuition, perspective, idea, experience and feeling. August Rodin (1840-1917) once said that the artist could only finish half of his work, and reckoned that the image created by the artist would offer a catalyst for the viewer to exercise his own imagination to complete the remaining half. Jiwyue's works remind us of this notion. Moreover, they further guide us to see that art might originate from a silent, self-generated world. They also tell us that the usual distinction between artist and non-artist no longer counts. The aesthetic realm created by Jiwyue might evoke in us an impression of the primordial beginnings and prompt us to understand the origins of art, whilst leading us to enjoy free reveries and musings. In this way, we are helping Jiwyue to complete the other half of his work and, in turn, creating our own art world.

Chi Jian Chen

無保留的表現一切，就如放下固有思維，思想不受羈絆，隨意吸收與運作，意念可隨物之移動而作出相應的反應。他運用鏡子將觀者的影像反映在鏡片上，觀者在鏡前展現各式各樣的動作，他們的一舉一動都是構成作品的元素。沒有觀者，鏡片則反映萬籟無聲的環境，呈現寧靜的氣氛。不同時刻，不同角度，不同環境，不同觀眾，作品皆會有不同的構圖與訊息。作品讓觀者放下藝術家與非藝術家之分的固有思維，觀者就是藝術家，觀者在運用自己的思維與舉動自行創作。不同觀者的一舉一動構成作品的多時性與多元性。

無言獨化

德國近代哲學家海德格爾 (Martin Heidegger, 1889-1976) 曾言：所有的存在物都是等值，都不會受人為的概念所影響。早在人類出現之前，森羅萬象已存在並運行如常，所以無論是否用文字、語言、概念來表述和討論，都無礙現象萬物繼續各依其本性不斷演化生成。在公元前四百年，老子及莊子已指出現象世界是一自然而然的整體，在人類出現之前已存在，在沒有人為的概念，無言的空間裏萬物渾然生成，離合引生，空納空成。西晉郭象 (252-312) 則以自生與獨化的觀念指出現象世界是獨立自成體系，物各自然，物各自造，恒常在自存、自足、自立、自由、自生、自己的狀態下活動變化。

無言獨化的世界，是沒有人為干擾的世界，一個原真的世界，開放無礙，超越指限性，萬物各就其本性而生成，各展其本能而演化，無此亦無彼，自由的出現與變化，各自等值，各得其所，各自融化在恒常、無我的情境裏。在這情境裏，個體的經驗成為共有的經驗、共有的情懷，各自的原性完全坦然地呈露，形成一個永恆的整體。

杜之外的藝術世界正是無言獨化的世界，是非人為的、非人世的，是沒有被人接觸過的自然。他用以物觀物的態度融化入景物之中，不以人為的概念凌駕自然物象本身的秩序，任由事物純然傾出。他沒有加註任何的闡釋、解構、重構、分析、感懷。他毫不介入，既沒有以主觀情緒去渲染事物，也沒有以邏輯思維去擾亂景物內在生命的生長與演化的姿態。一花一葉、一山一水、一物一象，皆是人類發展指義前、語言前、概念前的原真世界，遠離任何人為的干擾，渾沌而行，原性呈露。

杜之外沒有站在景象與觀者之間去闡述與分析，沒有將自我放進景象之中，他只是將物象羅列並置，呈露物象的原生狀態，讓觀者獲得純粹的經驗，投入虛靜渾沌的景象裏各依自己的本性與本能，用自己的角度、觀點、經驗與感覺去投入藝術的領域裏。羅丹 (Auguste Rodin, 1840-1917) 曾指出，藝術家只是完成創作的一半，藝術家創造的形象是一道觸媒，讓觀者藉此自由發展各自的想像，去完成另一半的創作。藝術源於無言獨化的世界，觀者就嘗試投入杜之外的藝術世界，在無言獨化的情境裏，放下藝術家與非藝術家分野的思維，回到原初，回到藝術的起點，自由自在，無拘無束享受遐思與冥想，完成另一半的藝術創作，創建自己的藝術世界。

陳子健

Back to Emptiness

Discussing emptiness with Jiwy To

Li: I believe people who've seen your art works could feel them permeating with the concept of emptiness. In the West, emptiness is interpreted as containing nothing. On the other hand, there is an aesthetic concept of silence derived from Plato. We could say these two concepts – emptiness and silence - are related to each other. In the East, the cultures of China, India and Japan take emptiness as the nature of all beings. Emptiness and silence are the main aesthetic tonality in the East. How do you define emptiness?

To: Emptiness means non-mindedness, without any attachments in your mind. Therefore, thoughts could be free from the impacts of sub-consciousness, self-awareness, or any other interferences. When one's mind is empty, one could be free to absorb and operate anything. Just like a mirror, it doesn't grab anything but it can accept everything and can fully reflect all things without reservation. To empty our mind, we have to let go of our inherent mindsets, ourselves, other people and all our attachments. By letting go, we unite man, things and the world (outer and inner) into one. Our egos and objects will be blended into one too. Then, our thoughts can respond and react to any situations at ease. In the situation of non-mindedness, we do not have to let go of anything because there is nothing.

My concept of emptiness was inspired by Daoism, Zen and Phenomenology. But I do not have a tight attachment to their original meanings. In the process of my concept formation on emptiness, I integrated the concept with my personality, knowledge, academic training and life experiences. Daoism helps me to realize the relativity of everything. Zen and Phenomenology help me to experience and practice that there is no obstacle between myself and the things around me. Things and myself can be united into one. Seeing things can be viewed from the perspectives of the things themselves.

Li: Is emptiness your attitude towards life?

To: Yes.

Li: Letting go is your attitude towards life. It means you can let go of your attachments of life, or even everything. Talking about emptiness, the ultimate attainment is not to paint. However, you have to perform as an artist. How do you express the concept of emptiness in your artwork ?

To: I just provide a platform for the viewers to let go of their inherent mindsets. I am going to use two of my works to illustrate the concept on empty-mindedness. In my artwork titled "Meditation " in 1983 (see page 26), the artwork is square in shape. In the middle of the square, I put a hand-painted Buddha head surrounded by 32 pieces of mirrors.

While viewers look at this piece of works, every single movement of viewers will be part of the artwork. Actually, there are no viewers. The Buddha and the 32 pieces of mirrors reflect a complete serene and a tranquil atmosphere with silence. The artwork reveals a

total different structure, revealing messages with different viewers in different moments and in different angles. I attempted to help viewers to let go of their inherent mindsets between an artist and a non-artist. I want them to become one—viewers are artists. This piece of artwork is free from my subjective consciousness. I am just the one providing a platform for viewers to tap into their creativity and let them explore their own self-consciousness. Viewer's self-explored consciousness is the theme of this artwork.

Whether a painting delivers an instant-recognizable image or a non instant-recognizable image, I usually use very few colors with light and cool tonality. Meanwhile, I leave huge blank spaces or a foggy scene on the painting so that the viewers can feel that they are far, far away from this earthly world, letting go of themselves with an empty mind.

The second example on emptiness is my first painting to express the concept of emptiness titled "Emptiness Contains Everything" (1987)(see page 34). In this painting, it does not have any instant-recognizable image. There is only a light-inked frame and a far, far away light blue patch.

Li: There are a lot of blank spaces in your paintings. It reminds me that Qing Dynasty Dan Chongguang's saying, "Illusion accompanies reality, and spaces become a wonderland". Chinese culture emphasizes the mutual referencing of Yin and Yan (illusion and reality). This referencing helps to construct the consciousness of space and transform all kinds of artistic effects.

To: The concept of mutual referencing has really inspired me. Dan Chongguang's saying refers to the interaction between the artists and the scenery. Transforming scenery into feelings is the way how many artists handle their attitude towards scenery. Nevertheless, I adopted the method of "viewing things from their own perspectives" when seeing the scenery. I hide myself behind the scenery and transform myself into the scenes. I attempt to let go of my subjective consciousness of being a human. I am the scene and the scene is me. I let the scenery revealed by itself.

Viewers can discover their own feelings by watching the nature of the scenes themselves but not according to my own subjective consciousness. Hence, illusion accompanies reality; void becomes full; and black becomes white which is a traditional Chinese aesthetic concept of spatial awareness.

My paintings deliver the aesthetic concept of emptiness. They reach the realms of quietness revealing vibrancy; emptiness revealing visibility; and silence revealing speech. The big blank on the painting attempts to give viewers a tremendous space for their thoughts moving around and playing around, enjoying the beauty of it. After all these free aesthetic experiences, the viewers will feel the conscious emptiness.

Clouds, mountains, rivers and sky hide behind the fog. The scenery seems to be visible and invisible; existent and non-existent; moving from limitless to unlimitless and gaining from nothing to everything, moving freely surpassing blankness and emptiness, and flying over scenes after scenes. People sense the beauty without words.

Li: You use two different techniques to show the concept of emptiness. They are abstract symbols and image symbols. Is it your constant practice or your styles incoordination?

To: It has got nothing to do with my constant practice or styles incoordination. It is just the product of my unintentional conscious creation of emptiness. I let go of my fixed mindset, free from awareness and restriction, creating my artwork directly and freely. Fixed thoughts and styles will corner me, restrict me and limit my artwork.

Li: Expressing emptiness in artworks should go with some presence of fullness as they relate to each other. How do you handle the proportion of these two concepts – the invisible and the visible?

To: I use the simplest, the least and the most direct way to handle it. Because this can touch the nature of art. The nature of art is simple and pure, just like life. Simple life is closer to the nature of art. An empty mind helps us to let go of pretense and complication. Using simplicity and directness can get us in touch with the nature of life.

Li: So you use the minimal techniques and the huge space to help your viewers enter into emptiness.

To: Yes. That will help to reduce interference. I hope viewers can have a bigger space to participate in the exploration of emptiness. Based on this thought, the viewers can let go of all things and enter into the realm of emptiness freely, leisurely and joyfully.

Li: Rivers, streams, waterfalls and seas are constantly seen in your recent paintings. Water flow seems to be your center image. Is water flow similar to emptiness?

To: Yes. You can say so. There is no special nature in water. It can be the softest, the weakest, the strongest and the hardest. Sometimes the trickling water is as soft as silk but sometimes it can be as fierce as a lion. It doesn't have a stable shape. Filling the water into a cup, it will become a cup. The same goes to a bowl. When water meets the heat, it will become water vapour which will go up in the sky and form clouds. Drizzles, rain and torrents might follow. When water meets coldness, it will solidify and form snow and glaciers.

If our minds are empty, we can have everything as we have a lot space to fill up many new things. Our thoughts become freer, more abundant and more creative.

Li: The blankness and objects in your paintings interact with each other. You have delivered it as the artistic imageries found in Chinese classical poetry, forming an implicit spatial tension.

To: Chinese classical painting and classical poetry both have multiple levels of implications. They create the effect of gradual ambiguity. Hence they induce multiple levels of associations.

Li: While appreciating your paintings, we can conclude the special features of your paintings are emptiness and silence. However, emptiness and silence are traditional oriental aesthetic concepts. How can we integrate these traditional concepts with the contemporary culture?

To: The tradition concepts flow through the past, the present and the future. They always exist in the making. They always open into the many possibilities in the future. My artistic language reveals that the nature of its presence and the nature of its eternity, transcending over limited direction and time. Any contemporary culture of a particular place is rooted from its traditional concepts.

When talking about the contemporary culture, we will get associated with the West easily. In this modern era, the 20th century most influential thinkers are Henri Bergson and Edmund Husserl. Both reflected the European classical philosophy on the "Opposing views between myself and the materialistic objects". Bergson, who was a French, explored the issues on egoless, putting himself in the current present situation. On the other hand, Husserl, who was a German, pointed out that phenomenon itself is the nature. Their thoughts have inspired many artists and poets. Examples are: artist Jean Dubuffet's perspective of counterculture, artist Marcel Duchamp's readymade art, and poets Ezra Pound and T.E. Hulme's counter-traditional grammar for revealing the originality of the present phenomena.

Li: Pound has constantly used alternating and overlapping imageries to keep the real nature of the scenes and the objects after reading Japanese haiku, Chinese classical poetry, and Chinese characters. He did not add any logical analysis or symbolic interpretations so that the readers can freely enjoy reading the originality of the images themselves.

How will you develop the concept of emptiness further in your art?

To: Just keep on keeping on being non-mindedness.

King Hao Li

返虛入渾

與杜之外談空

李：我想看過你的作品的人都不難感覺到你的藝術是貫穿著空的概念。在西方的思維裏，空是表示甚麼也沒有，另一方面，卻有源於柏拉圖(Plato)所提到的靜的美學觀念，可以說與空有關連。在東方，中國、印度、日本都視空是萬物之本性，空與靜也是東方美學的主調，你怎樣理解空？

杜：空是無心，即心中沒有甚麼執著，這樣思想便不會受到潛意識或自我意識影響，或任何內在與外在的干擾，思想沒有阻滯，便可以隨意吸收與運作，就如一面鏡子，既沒有抓著任何東西，同時也可接納一切東西，並毫無保留的表現出來。要做到無心，就要放下固有的思維模式、放下自己、放下別人、放下執著；放下，讓人與物、內與外，合而為一，自我與事物融為一體，意念可隨物之移動而作出相應的反應，當處在無心的狀態，便毋須放下，因為甚麼也沒有，又何來放下？

我的空的概念主要是從道家 哲學、禪及現象學(Phenomenology)的思維啟發而來，但並非緊扣其原義，其間滲入自己的品性、學養、經歷等融為一體。道家哲學讓我明白事物間的相對性，禪與現象學，使我體驗與實踐物我無礙、心物合一、以物觀物的概念。

李：是否空也是你的人生態度？

杜：是。

李：放下是你的生活態度，你可以在生活上放下執著，甚至放下一切。講空，最空就是不要畫，但作為藝術家，你必須要表現，你如何在作品裏表現空的概念？

杜：提供平台給觀者放下固有的思維。就以我第一件表現空的概念的作品《靜觀自在》(1983)(見頁26)來說明一下。這件作品是正方形的架構，中間放置著一幅手繪的佛陀圖像，圖像被三十二塊鏡片圍著，觀者在圍觀作品時，他們的一舉一動便會變成作品的一部份。沒有觀者時，合目尊者與鏡片反映萬籟無聲的環境，呈現空靜的氣氛。不同時刻、不同角度、不同環境、不同觀眾，都會為作品帶出不同的構圖與訊息。作品讓觀者放下藝術家與非藝術家之分的固有思維，將兩者合而為一，觀者就是藝術家。作品沒有我個人的主觀意識，我只是提供一個平台給觀者自行創作，展現觀者的個人意識，觀者及環境才是作品的主體。

繪畫方面，無論是非知性的形象，或是可見的意象，我都是運用很少顏色，而且都是淡泊的顏色，同時也利用大量的空白空間及朦朧的畫面，來觸引觀者遠離紅塵，放下自我，空出自己固有的思維。如《空能納萬境》(1987)(見頁34)，這是我第一幅表現空的繪畫，畫中沒有任何知性的形象，淡淡的淡墨框子與虛遠的淺藍色塊，引著觀者去物之障，體驗空的無礙無住。

李：你的作品畫面有大量的空白，讓我想到清代笪重光所言「虛實相生，無畫處皆成妙境」。中國文化講求陰陽虛實互為指涉，從而建構空間意識，衍生意象萬千的藝術效果。

杜：這方面確是給了我啟發。笪重光所言的是藝術家與景物的互涉關係，化景為情思是很多藝術家處理景物的態度。我則採取以物觀物的態度來面對景物，將自我隱藏在景物的背後，繼而化我為物，放下人為的主觀意識，我即物、物即我，任由景物自主自由的呈現其本性，觀者從觀賞景物的本性而引發個人的情思，而非重現我的主觀意識。

虛實相生、以無為有、計白當黑是中國傳統的美學概念與空間意識。我的作品是展示空的美學概念，靜而顯動、空而求現、寂而發言的境界。畫中的空是讓觀者有廣濶的活動空間，讓他們遊走其間，參與其中的美感活動，體驗無心的感覺與意識。白雲、空山、流水、蒼天彼此在濛朧之間，若即若離、若有若無，互為指涉，從有限通向無限，不著一字，盡得風流，超越空白，景外忘景。

李：同是展現空的概念，你運用抽象符號與意象符號兩種截然不同的手法與元素，這是否代表你的修煉過程，還是風格不協調所致？

杜：與修煉、風格無關，這只是反映在無心的意識下，讓我在藝術的創作過程中，放下自我，擺脫固有思維，拘無束、形無障，自由、直接、無礙地進行創作。固定的風格與技巧都會使自我困於一隅，限制了自我，也限制了藝術。

李：要在藝術表現空，就須要同時表現有，空與有互為指涉、互相推移，你如何處理兩者的隱與現？

杜：用最簡單、最直接及最少的方法來處理，因為越簡單越直接越少的方法，越能觸及藝術的本質，藝術的本質就是簡單質樸，就如生活，生活方式越簡單，越接近生活的本質。無心就是讓我們放下矯飾與繁複，挪用簡單與直接來觸及事物的本質。

李：所以你用最低限的技巧、最大面積的空白來讓觀者進入空之中。

杜：是。減少干擾，讓觀者有更大、更多的空間參與，藉此觸引觀者放下一切，在無心的境界內遊目騁懷，悠然自得。

李：河流、小溪、瀑布、大海都反覆出現在你的作品裏，水應是你畫作的中心意象，是否水與你的空的概念有相通之處？

杜：可以說是。水的本性就是沒有本性，可以至柔至弱、可以至堅至硬，有時纖細若絲、涓涓而流，有時浩瀚宏闊、澎湃洶湧，割也割不斷。沒有固定的形態，當用杯來盛載，它便是杯，用碗來盛載，它便是碗，遇熱變成蒸氣，上升成雲、下墜成雨，或是毛毛細雨、或是暴雨成災，遇冷結成冰山冰川，聒靜怡人。當我們處於無心狀態，因為心已空，便可以盛載很多很多，思想更自由，更豐盛，天馬行空，任意所為，創作無限。

李：你畫中的空白與實體之間互相牽引，呈現如中國古典詩的意象併發，構成暗示性的空間張力。

杜：中國傳統繪畫與古典詩都有多重暗示性，使意象之間產生層疊與曖昧的效果，增加多重的聯想。

李：看你的繪畫，可以用空靜來概括。空與靜是東方的傳統美學觀念，這方面如何與當代文化接軌？

杜：傳統是不斷地在過去、現在與未來裏流轉，它永遠處於變化之中，永遠向未來敞開著無窮的可能性。我的藝術語言是在呈露現象的本性及其永恒性，超越指限性與時間性。任何地方的當代文化都是從其本身的傳統文化引發與衍生。談到當代，也很容易讓人聯想到西方。進入現代時期，影響二十世紀歐洲思想界的法國的柏格森(Henri Bergson, 1859-1941)及奧地利的胡塞爾(Edmund Husserl, 1859-1938)都反思歐洲古典哲學物我對立的思維，柏格森轉向探索無我的問題，將自我投入到現象之中，胡塞爾的現象學則提出現象就是本質，這些思想啟發了不少藝術家與詩人，如藝術家杜布菲(Jean Dubuffet, 1901-1985)的反文化立場，杜象(Marcel Duchamp, 1887-1968)的現成物(Readymade object)藝術，詩人龐德(Ezra Pound, 1885-1972)和休默(T.E. Hulme, 1883-1917)打破語法來呈現物象的原生性。

李：龐德也曾在接觸日本的俳句、中國古典詩、中國文字後經常運用意象不斷交替重疊的技巧以保持物象的本性，不加邏輯思維的分析或象徵意義，讓讀者遊走在原生的物象之間，活動其中。你往後如何繼續在你的藝術裏發展空的概念？

杜：保持無心的狀態便是。

李景浩

Preface of Jiwyé To

Empty your mind.
Emptiness contains everything.
Everything is art.

自序

虛空一己心
空能納萬境
萬物皆藝術

Plates
圖版

Composition

1978
Vertical scroll, Ink on paper
41x 97cm

Inscription

Brush and ink landscape painting experiment in autumn 1978

Signature

杜之外 Jiwy To

Seal

Square red intaglio seal,
following signature : 杜之外 Jiwy To

Jiwy painted this painting while he was studying at Grantham College of Education. The painting incorporates the composition of traditional Chinese landscape painting with the treatment of formal elements by Kandinsky and the spatial concept of Magritte, with a view to deconstructing as well as re-constructing Chinese landscape painting. During the process of creation, the artist blended the use of dry brush with light and dark ink on rice paper. By wielding his brush in different and intertwining directions, he is able to present the foreground and background as well as ambiguous layers of space.

構圖

1978
水墨紙本直幅
41 x 97厘米

題識

筆墨山水 石塊構圖實驗一九七八年秋 杜之外

鈐印

杜之外（白文方印）

這幅畫作繪於1978年，正值杜之外就讀於葛量洪教育學院期間。作品結合中國傳統山水的構圖和筆墨技巧，以及康定斯基(Kandinsky)的點線面與馬格利特(Magritte)的空間概念來解構及重構中國山水。杜氏在單宣上採用山馬筆以枯筆濃淡墨入畫，讓縱橫錯綜、互相穿插的枯筆線條建構前後和多重的曖昧空間。



Since the 1980s, Jiwy's art works have taken on both Eastern and Western aesthetic and philosophical connotations. The elegant landscapes that he created are characterized by simple forms of mountains, waterfalls, houses and birds. After completing his three years of study at Hong Kong Buddhist College in 1989, Jiwy has since adopted the ideas of Zen Buddhism, Daoism and Phenomenology, especially the notion of emptiness, in his artistic creation with the aim of expressing his view towards life and nature.

一九八零年代，杜之外從東、西方哲學及美學出發追尋藝術。作品呈現了雅逸簡約的小鳥、屋宇、瀑布及山水的意象。八十年代中在香港佛教能仁書院研讀佛學、中西哲學及藝術後，將道家、佛學及現象學思想凝聚為空的思維，並以此作為他的人生觀與藝術觀，以空的思維來創作。

Meditation

1983

Hand-painted bust of the Buddha with 32 pieces of mirror
148 x 148cm

Meditation aims to bring out the following two artistic concepts:

1. everyone is an artist; and
2. everything is art.

This installation work is composed of a hand-painted bust of the Buddha with 32 pieces of mirror around it. When viewers stand in front of the work, their every action or movement, be it conscious or unconscious, becomes part of the work. They are artists. While the Buddha sees everything, the viewers see themselves and others from the mirrors, in a way prompting them to think about the meaning of life in a profound manner.

When no one is there in front of the work, the Buddha, with his eyes closed, mirror the silence of the environment, presenting the tranquility of the scene and atmosphere. Depending on the time, perspective, venue, audience and era, the work will present different compositions, atmospheres and convey different messages. It is a work that transcends time and space.

靜觀自在

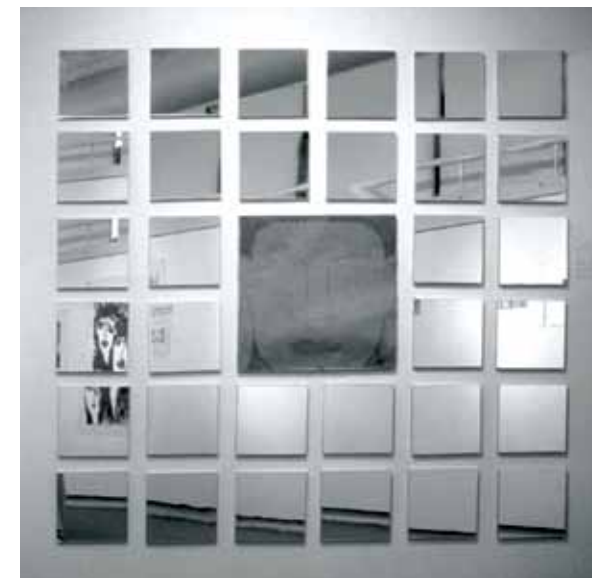
1983

手繪佛像及鏡子
148 x 148厘米

*靜觀自在*旨在帶出以下兩個藝術概念：

1. 每一個人都是藝術家；
2. 任何事物都是藝術。

作品呈一個正方形架構，中間放置著一幅手繪的佛的頭部圖像，圖像以三十二塊鏡片圍著。觀眾在欣賞作品時，在鏡前的舉動，不論是刻意或是不經意，都會變成作品的一部份。合目靜觀的佛像與流動的觀眾構成遠中有近、近中有遠、動中有靜、靜中有動，動靜合一的構圖。鏡片的反映，展示觀眾與尊者同在。尊者就在合目之下觀眾之相，而觀眾通過鏡片的反映，看見自己、看見眾生，這或許能引起他們深思自我與眾生的意義。沒有觀眾之時，合目尊者與鏡片則反映萬籟無聲的環境，呈現寂靜的場景與氣氛。在不同時刻、不同角度、不同環境、不同觀眾、不同時代，作品皆會呈現不同的構圖、氣氛與訊息。在這件作品裏，觀眾就是藝術家，觀眾在鏡前進行藝術創作。這是跨時代與空間的作品。



Empty Mountain

1985
Vertical scroll, ink on paper
51 x 57cm

Signature

杜之外 一九八五
Jiwy To 1985

Seal

Square red intaglio seal,
following signature: 杜之外印 Jiwy To yin

This painting is inspired by the idea of Daoism. Daoist theory of relativity between things inspired the artist to present the concept of oneness between void and solid, as well as front and back. Its rich connotations are expressed here with minimum brush and ink.

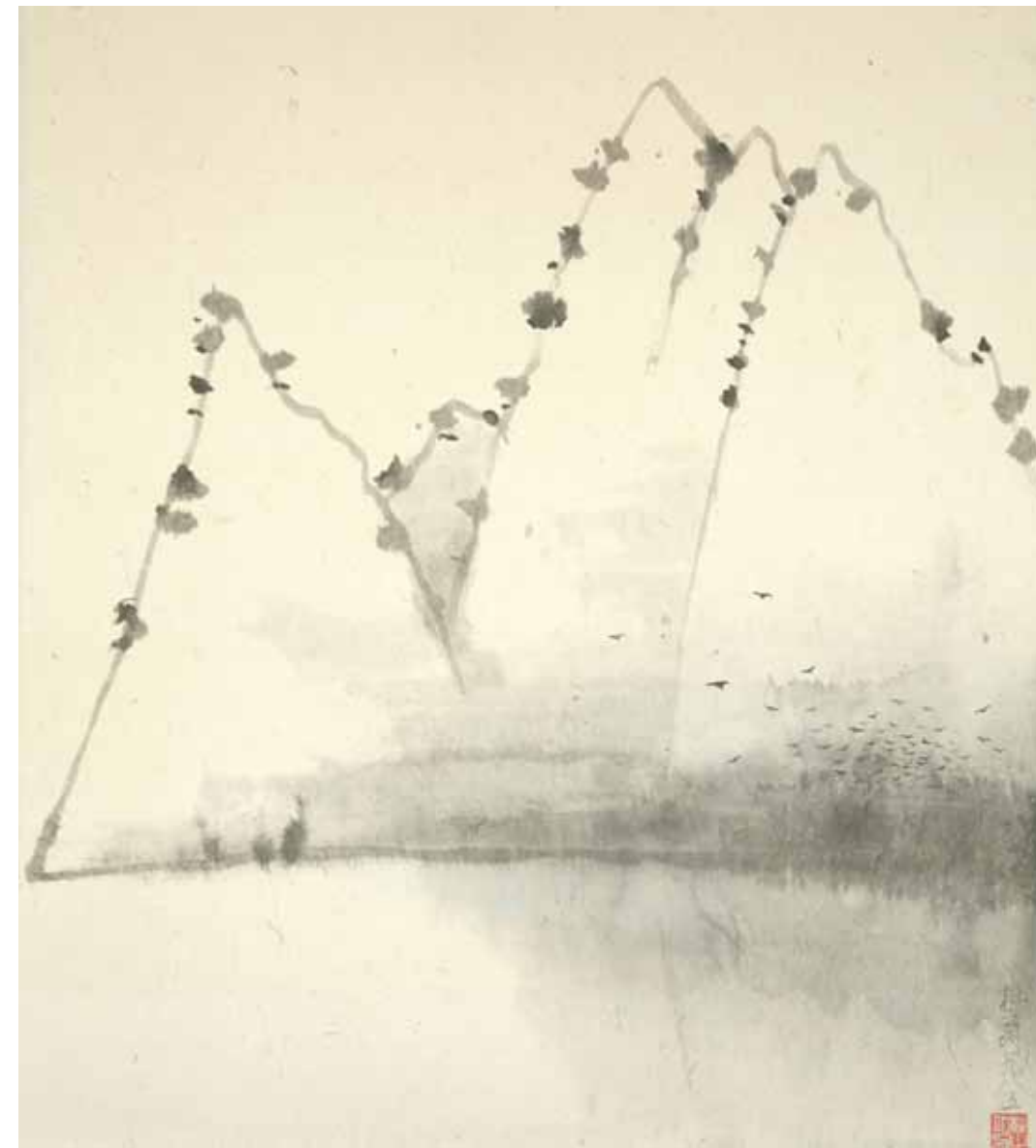
空山

1985
水墨紙本直幅
51 x 57厘米

鈐印

杜之外(白文方印)

這幅作品從道家思想引發創作意念，道家強調事物之間相對性之說，啟發了畫家將景物虛實前後融合為一，並用最低限的筆墨表現最豐富的内容。



At Ease

1986

Vertical scroll, ink and colour on paper
35.5 x 82cm**Signature**

一九八六年 杜之外畫

1986 Jiwye To hua

SealSquare red intaglio and relief seal,
following signature: 之外 Jiwye

Blue sky and red house, mountain and waterfall, birds flying to the left and aerial root blowing to the right constitute the beauty of balance. The swaying curved pine tree adds more interest to the scene. The bottom left signature seal and the landscape on the right present a wonderful combination of reality and fiction. The beauty of ink wash is shown by alternating and overlapping the rich and the light colors of ink in multiple ways. The vigorous charming unique brush stroke brings out the natural and unrestrained beauty.

逸意

1986

水墨設色紙本直幅
35.5 x 82厘米**題識**

一九八六年 杜之外畫

鈐印

之外（白文朱文方印）

藍天紅屋，青山淡水，群鳥左飛，氣根右飄，構成了左右均稱平衡之美，弧形松樹搖曳其中，倍添奇趣；左下的簽名印章，與右方的山水景象，呈現虛實相生之妙。用筆別具風采與韻味，蒼勁中見灑脫。用色用墨濃淡有致，交替重疊，層次多重，盡顯水墨墨章之美。



All is One

1986

Vertical scroll, ink and colour on paper
29 x 76cm

Signature

杜之外 一九八六
Jiwy To 1986

Jiwy created this painting while he was studying the theory of Avatamsaka Sutra at Hong Kong Buddhist College. Avatamsaka Sutra is the most important and complete classic book to introduce the worldview of Mahayana Buddhism. Its notion of "all is one" and that of "emptiness" have left a great bearing on the artist's view towards art and life. In this painting, everything is integrated with each other, where the void and the solid have become one; birds, sky, trees, houses are seemingly in the mountains and yet beyond the mountains.

一即一切

1986

水墨設色紙本直幅
29 x 76厘米

題識

一九八六 杜之外

杜之外當時在佛教能仁書院修習由院長釋賢德法師教授的《華嚴經》課，釋法師是專研華嚴思想的學者。《華嚴經》博大精深，是大乘佛教最重要的著作之一，亦被視為佛教最完整地介紹世界觀的典籍。其一即一切、一切即一，一微塵一世界、一剎那一世界，和空性等思想都予杜之外的藝術觀與人生觀構成很大的觸動，啟發了他創作這張作品。畫中各物互相貫通融會，虛實前後內外互為一體，群鳥、天空、樹、屋等似在山內，亦仿在山外；山中有山、山外有山。



Emptiness Contains Everything

1987

Vertical scroll, ink and colour on paper

34 x 67cm

This is Jiwyee's first painting to express the concept of emptiness. There is not one concrete image in the painting. The frame, which is brushed in light ink, in concert with faintly tinted blue planes in the far distance, may help viewers to lay down themselves and enter the realm of emptiness.

Inscription

"Emptiness" is not the same as "nothing there", it is actually an extraordinary presence. This is so because the essence of phenomena is really emptiness. All phenomena and all existence arise from emptiness. If we can realize the truth of emptiness, we can transcend emptiness, empty emptiness itself, and reach absolute emptiness. At this time, everything in life can be resolved by absolute emptiness, at this point, we can face the infinite inscrutability of the universe feeling free and unconstrained. When the mind is empty, it can contain everything. All is one.

Signature

一九八八 杜之外 (on the inscription)

1988 Jiwyee To

空能納萬境

一九八七年

杜之外 (on the painting)

Emptiness contains everything 1987

Jiwyee To

Seal

Square red intaglio seal

following signature: 之外書畫 Jiwyee shu hua

Square red intaglio and relief seal: 杜之外 Jiwyee To

空能納萬境

1987

水墨設色紙本直幅

34 x 34厘米

這是杜之外第一張表現「空」這個概念的畫作，畫中沒有任何知性的形象，淡淡的墨框子與虛遠的淺藍色塊，引領觀者去物之障，體驗空的無礙無住。

題識

空，並非是不存在，而是妙有，因為一切現象自身之本質，就是空，一切現象，一切存在，皆自空而生，若能了解空之道，則能超越空，連空也空掉，達至真空，此時，人生一切皆為真空所解決，此際面對天地之悠悠，皆可遨遊逍遙，心已空則能容納萬境，一切即一一即一切。 一九八八 杜之外

空能納萬境，一九八七年 杜之外

鈐印

1. 之外書畫 (白文方印)

2. 之外 (白文朱文方印)



Jiwyé To's ink and acrylic painting are some of the best in the exhibition - a very controlled brush in tense and rapid motion, minimal colour judiciously.

Nigel Cameron

South China Morning Post, 1991 , Hong Kong

杜之外那些運筆揮灑自如、色彩運用得宜的水墨丙烯繪畫，是展覽中最精彩的作品之一。

金馬倫

南華早報，1991，香港

For his first exhibition in Melbourne, Jiwyé To presents a curious mix of traditional Chinese scroll painting techniques and Western abstract expressionism. ...he wants to provide an object of quiet contemplation..

Peter Timms, editor of Art Monthly, Australia

Asian affair, 1996, Australia

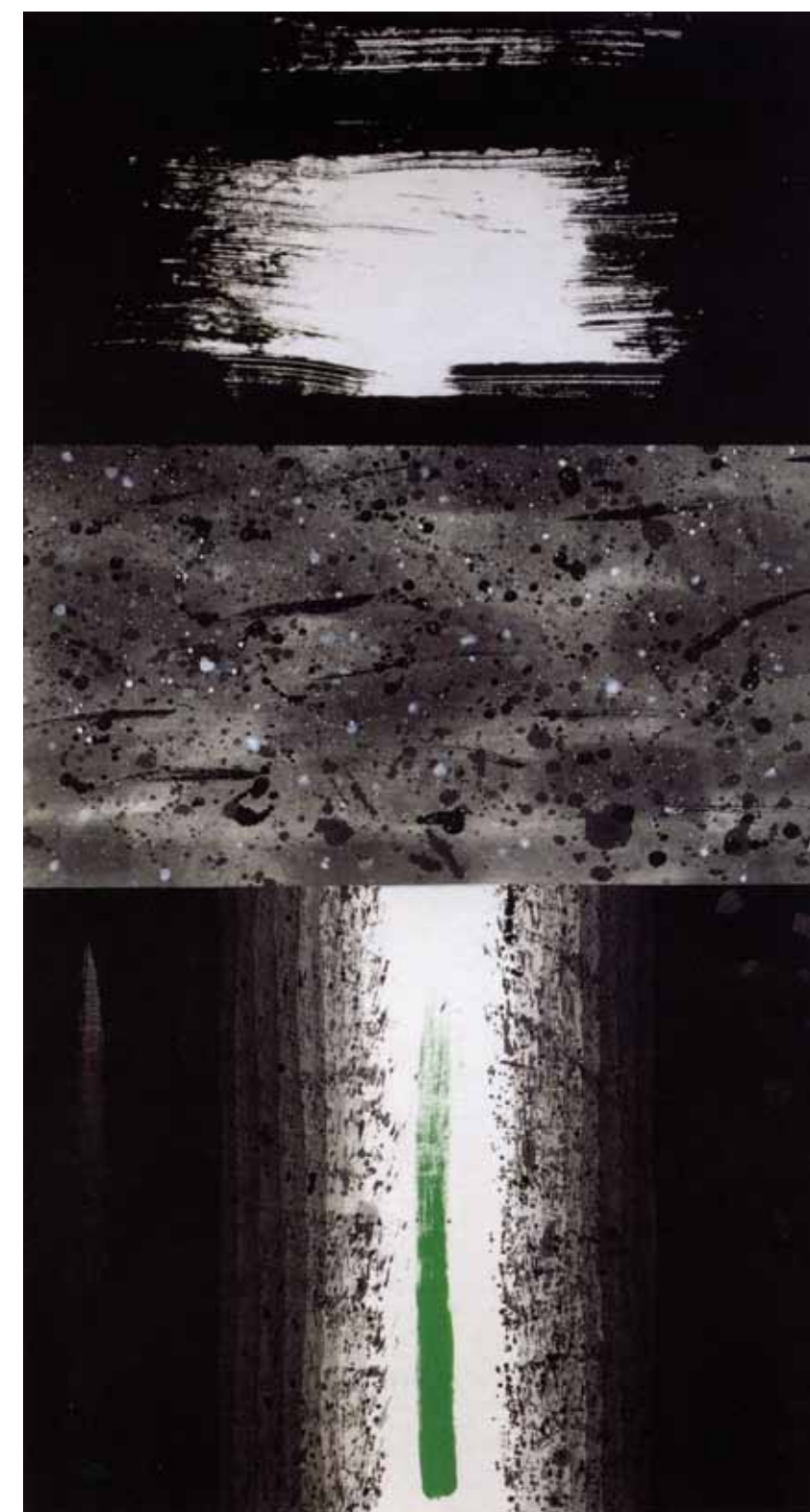
在墨爾本的首次展覽中，杜之外展示了中國傳統卷軸繪畫技巧與西方抽象表現主義的奇妙結合。…他展示了沉思觀照的意象。

彼得添士，澳洲 Art Monthly 編輯

Asian affair，1996，澳洲

Since the 1990s, Jiwyé's art is based upon the thought of Phenomenology and Daoism. Within his works there is the essence of the phenomena, the elements of essence — dot, drop, jump, flow, rush, sprinkle, turn and rotate. These lead us to the essence of substance and meditate how the essence construct phenomena. Thus Jiwyé converted the concept, technique and element of Chinese traditional art in a new way — the manifest of different types of space and another visual images that bring us to another vision in our life.

在一九九零年代，杜之外的藝術建基於現象學及道家哲學的思維。他的作品展現了現象的本質：點，降，跳，流，衝，灑和轉的元素，這些元素引導我們了解現象的本質，並思考本質如何構建現象。杜之外以一種嶄新的方式轉換了中國傳統藝術的概念、技巧和元素 — 不同類型的空間和另一種視覺圖像的表現，這些圖像引領我們進入生活的另一個視野。



Infinite Space # 1 1993 Vertical scroll, ink and colour on paper 56 x 105cm
無限空間 # 1 1993 設色紙本直幅 56 x 105厘米



Infinite Space # 5 1994 Vertical scroll, ink and colour on paper 35 x 69cm
無限空間 # 5 1994 設色紙本直幅 35 x 69厘米



Mind is Cosmos # 4 1996 Horizontal scroll, ink and colour on paper 40 x 60cm
心即宇宙 # 4 1996 設色紙本橫幅 40 x 60厘米



Mind is Cosmos # 6 1996 Vertical scroll, ink and colour on paper 28 x 36.5cm
心即宇宙 # 6 1996 設色紙本直幅 28 x 36.5厘米



Mind is Cosmos # 9 1997 Vertical scroll, ink and colour on paper 35.5 x 70cm
心即宇宙 # 9 1997 設色紙本直幅 35.5 x 70厘米

Jiwe To's paintings always have plenty of empty space to present the concept of emptiness. His paintings make one feels as free as a bird gliding in the sky, and one's thinking flies thousands of miles beyond the clouds.

SBS Radio, 2012, Australia

杜之外作品的畫面總是留下很多空間，表現空的概念，畫作使人感到天空海闊任鳥飛，人的思維飛到千里雲外。

SBS 電台，2012，澳洲

Since the 2000s, Jiwe express the emptiness in his art. The misty landscape and large areas of empty space, the key elements of the artist's work, might spur viewers to contemplate their own lives and nature, too, in a more profound manner. The notion of emptiness which Jiwe wishes to express in his work does not simply refer to the white space. In fact, it is meant to signify the space for provoking viewers' thinking and imagination over their inner world. Jiwe reckons that emptiness means neither to talk of nor to pursue beauty through one's direct perceptual sense. To him, beauty, and art as well, can only be comprehended through one's inner perception and personal experience.

自二千年以來，杜之外的藝術展示了空的概念。朦朧的景觀和大量面積的空白空間，引發觀眾以更深刻的方式思考自己的生活和自然。杜之外作品的空，不僅是白色的空間，也是觸動觀眾宏思其內心世界與想像力的空間，讓觀者體驗空的美感經驗，逍遙自在，任意遨遊。

Empty your Mind (2009)

"Empty your Mind" is inspired by the texture strokes of traditional Chinese landscape painting, in which cloud and mountains always appear in this series of painting. With the use of minimal color and plenty of empty space, Jiwyee aimed to present his spectators with the concept of emptiness. His paintings are full of emptiness, making people free in mind.

思空圖 (2009)

《思空圖》以中國傳統山水畫的皴法融入當代文化的空間概念，以雲煙及山巒為意象，雲山穿梭於無垠的空間，相互渾融，時聚時散。此系列作品以單色為主，畫面留有大量空間，以表現出空的概念，讓觀者體驗空的美感經驗，逍遙遨遊。



Empty your Mind # 5 2009 Ink and acrylic on canvas 90 x 120cm
思空圖 # 5 2009 布上水墨丙烯 90 x 120厘米

Empty your Mind # 6 2009 Ink and acrylic on canvas 92 x 92cm
思空圖 # 6 2009 布上水墨丙烯 92 x 92厘米



Empty your Mind # 7 2009 Ink and acrylic on canvas 87 x 137cm
思空圖 # 7 2009 布上水墨丙烯 87 x 137厘米



Empty your Mind # 8 2009 Ink and acrylic on canvas 122 x 122cm
思空圖 # 8 2009 布上水墨丙烯 122 x 122厘米

Autumn Floods (2011-12)

Zhuangzi (369 BCE–286 BCE) was an influential Chinese philosopher. “Autumn Floods” is inspired by Zhuangzi’s essay of the same name. In his essay, it is pointed out when one learns about the relativity of things, one will then be relieved from attachments and attain absolute freedom by following their own nature.

A series of dream-like and uninhabited autumn landscape bring the spectators get far away from the human world, release attachments and forget about distinctions, wandering in absolute freedom according to their own nature — being unrestrained, inaction, no-thought, in order to attain the freedom and spiritual release.

“Autumn Floods” is quiet with sound, empty with appearance, hazy with shapes, elapses with traces, accumulates with enlightenment, yet mobile with continence. Autumn Floods is delightful.

秋水 (2011-12)

莊子是中國影響至鉅的哲學家。《秋水》取材自莊子的同名著作。原文是指當人了解事物的相對性，從而能放下執著，順應自然進入自由的境界。

《秋水》一系列如夢似真、渺無人踪的秋意山水境象，讓觀者遠離塵世，放下執著，忘乎對立，隨物之性逍遙遊而心自得，無拘無束，無為無念，精神上獲得舒暢與自由。

《秋水》靜則有聲；空則有象；朦朧則有形；逝則有痕；凝則有悟；動則有約。秋水宜人。

Autumn Floods	秋水
No limit for the size of things	量無盡
No stand-still for time	時無止
No set rules for gains and losses	分無常
Goes to nowhere	出無本
Comes from nowhere	入無竅
Right is infinite	是無窮
Wrong is infinite, too	非亦無窮
No limit beyond limit	無極之外復無極
Sitting and forgetting with pure thought	淨思坐忘
Forget about the distinction	忘是非
Forget things and self	忘物我
Forget about time	忘乎年月
Forget what ought to forget	忘其所忘
Empty your mind	心齋淨化
Absolute freedom in empty ego	虛己逍遙
Experience the infinity	體無窮
Wander in the realm of infinity	遊無盡
Live a carefree life in wandering mind	遊心自得
All within the emptiness	盡得其中

I am not intended to show you something,
but you may forget yourself and get relieved from your
attachment.

Jiwey To (2011)

我沒有向你展示甚麼，
只是讓你忘乎自我，放下執著。

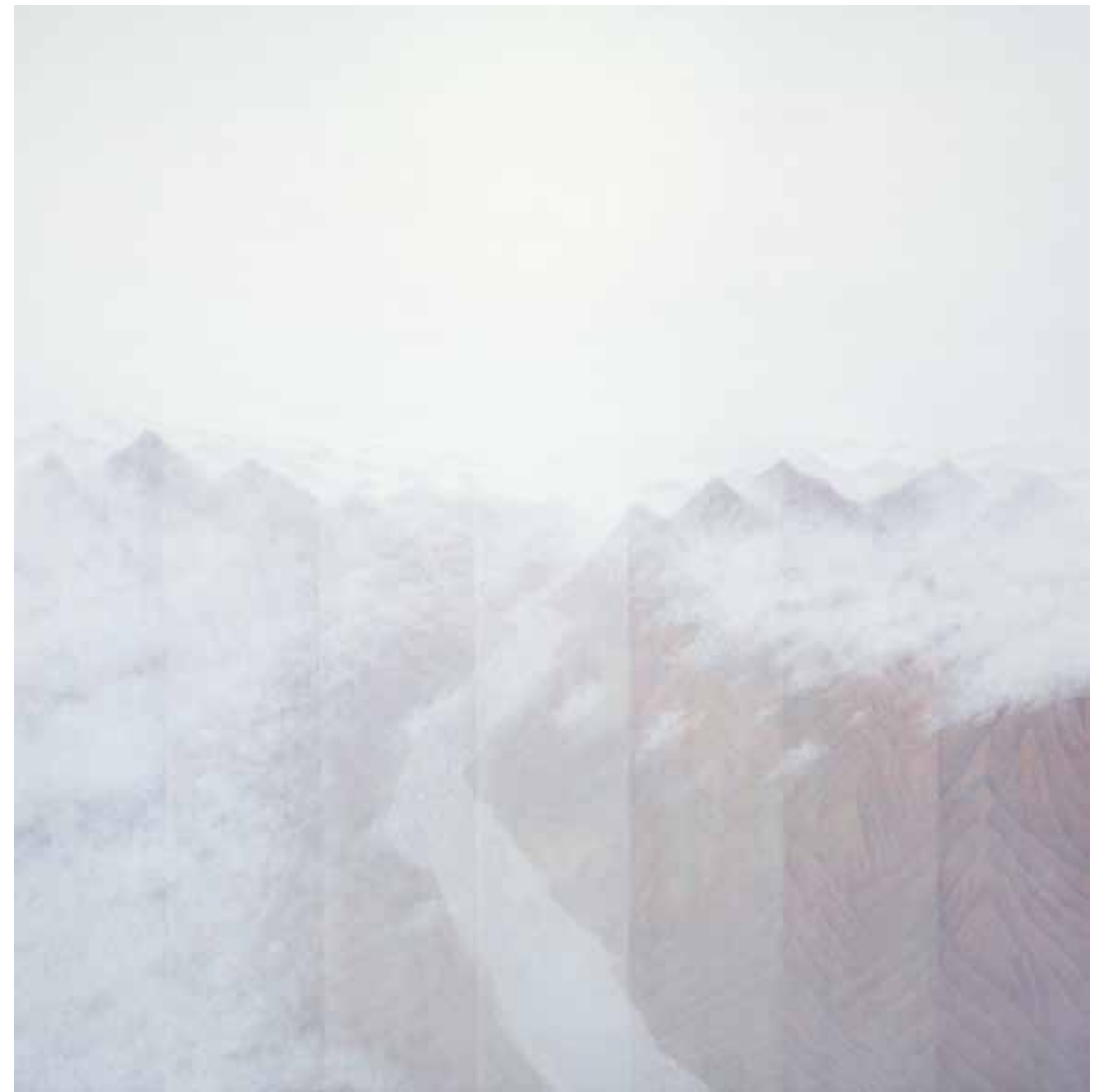
杜之外 (2011)



Autumn Floods # 8 2011 Ink and acrylic on canvas 100 x 100cm
秋水 # 8 2011 布上水墨丙烯 100 x 100厘米



Autumn Floods # 12 2011 Ink and acrylic on canvas 120 x120cm
秋水 # 12 2011 布上水墨丙烯 120 x 120厘米



Autumn Floods # 15 2011 Ink and acrylic on canvas 120 x120cm
秋水 # 15 2011 布上水墨丙烯 120 x 120厘米



Autumn Floods # 17 2011 Ink and acrylic on canvas 92 x 92cm
秋水 # 17 2011 布上水墨丙烯 92 x 92厘米



Autumn Floods # 23 2011 Ink and acrylic on canvas 71 x 122cm
秋水 # 23 2011 布上水墨丙烯 71 x 122厘米



Autumn Floods # 24 2011 Ink and acrylic on canvas 51 x 76cm
秋水 # 24 2011 布上水墨丙烯 51 x 76厘米

Sound of Emptiness (2012)

"Sound of Emptiness", this series of painting transcends the contrary of binary system and crushes the difference between oneself and others, as well as between the subject and the object. In his paintings, Ji Wye showcases plenty of blank space to present the concept of emptiness, depicting painting objects with their original natures and conditions.

Inspired by the sound of spring, the theme of the "Sound of Emptiness" allows its audience to indulge in a scene where stream and waterfall flow into layers of cloud which appear so vast and void. The blankness found in the paintings symbolizes both fog and cloud in a scene, thus revealing both void and real. The cloud and mist over the mountain is an actual situation of mutually referent to represent the aesthetic sense of blankness and emptiness. All together, the paintings create an infinite imagination to the spectators, allowing them to feel virtually free and feel like traveling through space and time, and hence forget all change across time, space and human beings.

一聲天地空 (2012)

《一聲天地空》運用以物觀物的態度來表達畫意，不動聲息，任由景物自由呈現。作品以單色為主，畫中的白，是雲是霧是水，既是虛，也是實；呈現了空的美學意識，讓觀者體驗空的逍遙自在境界。

《一聲天地空》的靈感來自一聲清泉、溪水、瀑布下瀉往遼闊空茫的飄渺白雲中，此系列作品以無為有，以有限表現無限。觀者從空間的深邃中忘卻了時、空、人的流轉，並體驗無盡的遐想和逸思。

Everything is wandering about the emptiness
Unwitting cloud and leisurely water
Mountain and water are empty
All the forms of mountain, water, cloud and mist are empty
So from
So away
Nothing more

Jiwey To (2012)

一天風月流空界
雲自無心水自閒
山也空來水也空
山色水色雲霧色
色色皆空
如此而來
如此而去
如此而已

杜之外 (2012)

When we hear the sound
everything is empty in our mind.

Jiwey To (2012)

一聲入耳裡
萬事心中空

杜之外 (2012)



Sound of Emptiness # 5 2012 Ink and acrylic on canvas 122 x 122cm
一聲天地空 # 5 2012 布上水墨丙烯 122 x 122厘米



Sound of Emptiness # 6 2012 Ink and acrylic on canvas 61 x 122cm
一聲天地空 # 6 2012 布上水墨丙烯 61 x 122厘米



Sound of Emptiness # 9 2012 Ink and acrylic on canvas 122 x 122cm
一聲天地空 # 9 2012 布上水墨丙烯 122 x 122厘米



Sound of Emptiness # 11 2012 Ink and acrylic on canvas 122 x 122cm
一聲天地空 # 11 2012 布上水墨丙烯 122 x 122厘米

Enter the Emptiness (2014)

'Enter in Emptiness' is inspired by the poem of Su Shi (1037-1101). It is composed of eight individual paintings which may be arranged in different combinations, and hence creating different dimensions of space. By doing so, the artist invites the viewer to admire the work from different perspectives and appreciate its different senses of beauty. Clouds, mountains and other landscape elements overlap with each other, making the imagery look near and yet faraway, tranquil yet dynamic, empty yet faintly visible. Such illusive and ambiguous visual effects may lead to multiple associations of the imagery in the viewer's imagination.

Written in the Wall at West Forest Temple **Su Shi (1037-1101)**

From the side, a whole range; from the end, a single peak
Far, near, high, low, no two parts alike
I cannot tell the true shape of Lushan
Because I myself am in the mountain

Translated by Burton Watson

Burton Watson (born 1925) is an American scholar and translator of both Chinese and Japanese literature

雲動·水流·空 (2014)

作品從蘇軾《題西林壁》引發創作意念。作品由八張單幅畫作併合而成，透過八幅畫作不同的排列組合，呈現出不同的空間層次，讓觀者遊歷其中，體驗不同的美感經驗。山水雲煙在不同的空間裏交替重疊，形成山水雲煙之間若即若離、互相牽引、靜而顯動、空而求現，並給人錯致、幻像與曖昧的視覺效果。層疊的景象，賦予觀者多重的聯想。

宋·蘇軾〈題西林壁〉

橫看成嶺側成峰
遠近高低各不同
不識廬山真面目
只緣身在此山中



Enter the Emptiness 2014 Ink and acrylic on canvas 37.5 x 150cm each x 8 panels
雲動·水流·空 2014 布上水墨丙烯 八連屏每幅37.5 x 150厘米







Leisurely (2014-15)

Jiwey transforms himself to matter by seeing things from the perspective of things. There are no any analysis or symbol in images of his painting. He juxtaposed all the matters in a state of nature that allow spectators get the pure experiences to feel free to enjoy their own reverie and meditation and create their own art world by their own nature, instinct, point of view, experiences and feelings.

悠然 (2014-15)

社之外用以物觀物的態度將自我溶化入景物之中，他沒有站在景象與觀者之間去感懷與分析，他只是將物象羅列並置，呈露物象的原生狀態，讓觀者獲得純粹的經驗，投入虛靜渾沌的景象自由自在，無拘無束享受遐思冥想，各依自己的本性與本能，用自己的角度、觀點、經驗與感覺去投入藝術的領域，創造自己的藝術世界，感受自己的美感體驗。



Leisurely # 2 2014 Ink and acrylic on canvas 122 x 122cm
悠然 # 2 2014 布上水墨丙烯 122 x 122厘米



Leisurely # 3 2014 Ink and acrylic on canvas 122 x 122cm
悠然 # 3 2014 布上水墨丙烯 122 x 122厘米



Leisurely # 4 2014 Ink and acrylic on canvas 122 x 122cm
悠然 # 4 2014 布上水墨丙烯 122 x 122厘米





Leisurely # 10 2014 Ink and acrylic on canvas 61 x 107cm
悠然 # 10 2014 布上水墨丙烯 61 x 107厘米



Leisurely # 13 2014 Ink and acrylic on canvas 61 x 107cm
悠然 # 13 2014 布上水墨丙烯 61 x 107厘米



Leisurely # 18 2014 Ink and acrylic on canvas 76 x 138cm
悠然 # 18 2014 布上水墨丙烯 76 x 138厘米



Leisurely # 20

2015 Ink and acrylic on canvas 30 x 122cm each x 5 panels

悠然 # 20

2015 布上水墨丙烯 五連屏每幅30 x 122厘米



Leisurely # 22 2015 Ink and acrylic on canvas 30 x 92cm
悠然 # 22 2015 布上水墨丙烯 30 x 92厘米



Leisurely # 24 2015 Ink and acrylic on canvas 92 x 92cm
悠然 # 24 2015 布上水墨丙烯 92 x 92厘米



Leisurely # 25 2015 Ink and acrylic on canvas 92 x 92cm
悠然 # 25 2015 布上水墨丙烯 92 x 92厘米



Leisurely # 26 2015 Ink and acrylic on canvas 122 x 122cm
悠然 # 26 2015 布上水墨丙烯 122 x 122厘米



Leisurely # 27 2015 Ink and acrylic on canvas 122 x 122cm
悠然 # 27 2015 布上水墨丙烯 122 x 122厘米

Transcendental Realm (2015)

A world of transcendental realm is primitive real, without interference. It is life that evolution without distinction. In such circumstance, individual experience becomes common, origin appears to be an eternity.

無言獨化 (2015)

無言獨化的世界，是一個原真、沒有人為干擾的世界，萬物各依其本性生成與變化，各自等值，各得其所，個體的經驗成為共有的經驗，共有的情懷，形成永恆的整體。



Transcendental Realm # 1 2015 Ink and acrylic on canvas 61 x 92 cm
無言獨化 # 1 2015 布上水墨丙烯 61 x 92厘米



Transcendental Realm # 2 2015 Ink and acrylic on canvas 41 x 51 cm
無言獨化 # 2 2015 布上水墨丙烯 41 x 51厘米



Transcendental Realm # 3 2015 Ink and acrylic on canvas 30 x 30 cm
無言獨化 # 3 2015 布上水墨丙烯 30 x 30厘米

Purity

All states are without self.
There exists neither this shore nor the other, nor both.
One is able to wash away all the bonds and tendencies.

淨

一切無我
無此岸無彼岸
兩岸悉皆無
滌除一切



Purity # 7 2018 Ink and acrylic on paper 30 x 30cm
淨 # 7 2018 水墨設色紙本 30 x 30厘米



Purity # 8 2018 Ink and acrylic on paper 30 x 30cm
淨 # 8 2018 水墨設色紙本 30 x 30厘米



Purity # 9 2018 Ink and acrylic on paper 30 x 30cm
淨 # 9 2018 水墨設色紙本 30 x 30厘米



Purity # 10 2018 Ink and acrylic on paper 30 x 30cm
淨 # 10 2018 水墨設色紙本 30 x 30厘米



Purity # 11 2018 Ink and acrylic on paper 30 x 30cm
淨 # 11 2018 水墨設色紙本 30 x 30厘米



Purity # 13 2018 Ink and acrylic on paper 30 x 30cm
淨 # 13 2018 水墨設色紙本 30 x 30厘米



Purity # 14 2018 Ink and acrylic on paper 30 x 30cm
淨 # 14 2018 水墨設色紙本 30 x 30厘米

Pure Mind (2018-19)

In the green stream flows a clear rill
No boundary between cloud and mountain
It is empty in the clear sky
Void makes all more quiet and still
Tea is Zen

澄懷 (2018-19)

碧澗泉水清
雲山了無痕
晴空無一物
觀空境逾寂
茶禪兩相忘



Pure Mind # 1 2018 Ink and acrylic on canvas 51 x 76cm
澄懷 # 1 2018 布上水墨丙烯 51 x 76厘米



Pure Mind # 2 2018 Ink and acrylic on canvas 61 x 92cm
澄懷 # 2 2018 布上水墨丙烯 61 x 92厘米



Pure Mind # 4 2018 Ink and acrylic on paper 30 x 30cm
澄懷 # 4 2018 水墨設色紙本 30 x 30厘米



Pure Mind # 6 2018 Ink and acrylic on canvas 61 x 137cm
澄懷 # 6 2018 布上水墨丙烯 61 x 137厘米



Pure Mind # 7 2018 Ink and acrylic on canvas 61 x 137cm
澄懷 # 7 2018 布上水墨丙烯 61 x 137厘米



Pure Mind # 8 2018 Ink and acrylic on paper 60 x 60cm
澄懷 # 8 2018 水墨設色紙本 60 x 60厘米



Pure Mind # 9 2018 Ink and acrylic on paper 30 x 30cm
澄懷 # 9 2018 水墨設色紙本 30 x 30厘米



Pure Mind # 10 2018 Ink and acrylic on paper 30 x 30cm
澄懷 # 10 2018 水墨設色紙本 30 x 30厘米



Tea is Zen 2018 Ink and acrylic on paper, cup 30 x 90cm
茶禪兩相忘 2018 水墨設色紙本·杯 30 x 90厘米

Biography

Jiweye To (b.1956) graduated from the Grantham College of education in Hong Kong in 1979 and received his BA from the Hong Kong Buddhist College in 1989. He continued his studies in art and philosophy at the Hong Kong Buddhist College from 1986 to 1989. The ideas of Zen, Phenomenology and Daoism has since influenced his life philosophy and become important elements of his art – concept of emptiness.

- From 1984 to 1988, he published the arts criticism magazine “Melting Pot Journal” to promote art criticism in Hong Kong.
- In 1988, he participated the contemporary China art movement and promoting the concept of “Art China”, with a view to forging open a new way to develop contemporary Chinese art.
- In 1989 he found an art group called the” Art Action” which teamed up with artists from mainland China, Taiwan, Hong Kong and the USA to promote contemporary Chinese art in China and abroad.
- In 1995, he organized a conference in Hong Kong to discuss the idea of “Art China” and the development of contemporary Chinese art in the 21st century. Scholars of mainland China, Hong Kong, Taiwan, Australia and Canada were invited to address the issue in the conference. The participants included Li Xianting, Fan Dian, Chang Tsong-zung, Andrew Lam, Victoria Lu, Yan Jingsong, Zhang Shengtian, Kong Changan, Bruce Parsons, John Clark and Nicholas Joes.



Melting Pot Journal, April, 1988
《熔爐通訊》1988年四月號

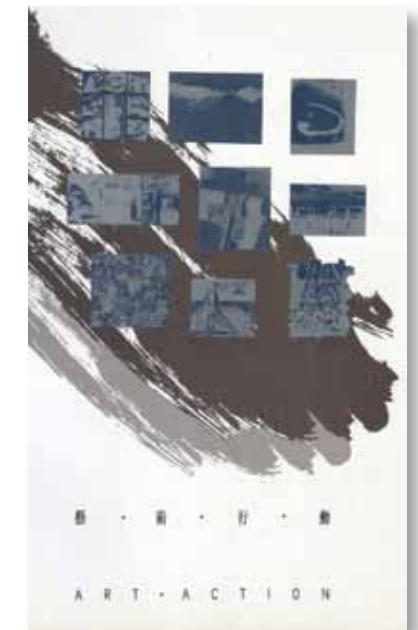


Melting Pot Journal, Aug/Sept, 1988
《熔爐通訊》1988年八/九月號

傳略

杜之外，1956年生於香港。他在1979年於葛量洪教育學院畢業，1989年在香港佛教能仁書院取得學士學位。1986-89年，入讀香港佛教能仁書院，研習藝術與哲學，結集了道家、禪及現象學的思維而凝聚了空的概念，成為他的人生觀與藝術觀。

- 1984至1988年出版視藝評論刊物《熔爐通訊》，並出任編輯，在香港推展藝術評論。
- 1988投入中國當代藝術運動，推展「藝術中國」的概念，為中國當代藝術探索新路徑。
- 1989年結集香港、中國大陸、台灣及美國華人藝術家組成「藝術行動」，在海內外推展中國當代藝術及「藝術中國」的概念。
- 1995年在香港策劃中國當代藝術國際學術會議，多位世界著名學者包括栗憲庭、范迪安、張頌仁、林漢堅、陸蓉芝、楊勁松、鄭勝天、孔長安、Bruce Parsons、姜苦樂(John Clark)及周思(Nicholas Joes)等應邀在會議中發表論文，探討廿一世紀中國當代藝術的發展及討論「藝術中國」的概念。



Art Action in Macau
藝術行動在澳門



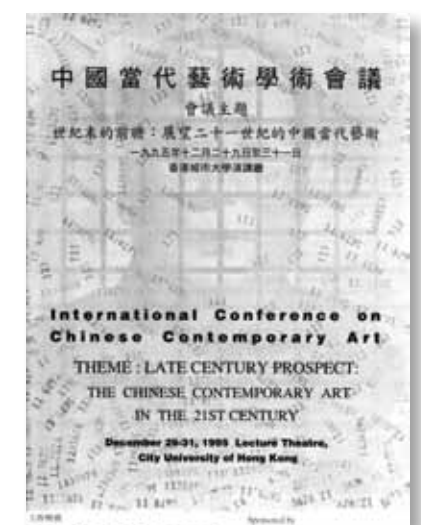
Art Action in Hong Kong
藝術行動在香港



Art Action in Canada
藝術行動在加拿大



Art Action in Australia
藝術行動在澳洲



Art Action Organized the Conference
藝術行動策劃學術會議

Solo Exhibitions

2019 East & West Art, Australia
2017 Ink Asia, Hong Kong
2015 YY9 Gallery, Hong Kong
2014 99 Degrees Art Center, Taipei
2012 YY9 Gallery, Hong Kong
2012 East & West Art, Australia
2011 YY9 Gallery, Hong Kong
2010 Sunbow Art Gallery, Shanghai
2006 East & West Art, Australia
1998 Quadrivium, Australia
1996 East & West Art, Australia
1995 Fringe Club, Hong Kong
1994 Simon Fraser University, Canada
1982 Hong Kong Arts Center, Hong Kong
1976 Art Promoter Gallery, Hong Kong

Art Fair

2017 Ink Asia, Hong Kong
2016 Ink Asia, Hong Kong
2015 Art Taichung, Taiwan
2015 Art Tainan, Taiwan
2015 Affordable Art Fair, Hong Kong
2014 Art Taipei 2014, Taiwan
2012 Asia Top Gallery Hotel Art Fair, Hong Kong
2007 ARTSingapore 2007, Singapore
2006 ARTSingapore 2006, Singapore

個展

2019 東西畫廊·澳洲
2017 水墨藝博·香港
2015 YY9畫廊·香港
2014 99度藝術中心·台北
2012 YY9畫廊·香港
2012 東西畫廊·澳洲
2011 YY9畫廊·香港
2010 太陽虹畫廊·上海
2006 東西畫廊·澳洲
1998 藝匯·澳洲
1996 東西畫廊·澳洲
1995 藝穗會·香港
1994 西門菲莎大學·加拿大
1982 香港藝術中心·香港
1976 傳達畫廊·香港

藝博會

2017 水墨藝博·香港
2016 水墨藝博·香港
2015 台中藝術博覽會
2015 台南藝術博覽會
2015 Affordable Art Fair·香港
2014 台北國際藝術博覽會·台灣
2012 亞洲頂級畫廊博覽·香港
2007 ARTSingapore·星加坡
2006 ARTSingapore·星加坡

Selected Group Exhibitions

- 2019 The Valued and Revered Hong Kong Ink Art, Invitational Exhibition in Taipei, National Dr. Sun Yat-sen Memorial Hall, Taipei
- 2018 The Panorama of Hong Kong Contemporary Ink Painting, Hong Kong Central Library, Hong Kong
- 2018 Six Asian Key Artists in contemporary abstractness, East & West Art, Australia
- 2017 yuān rōng, Galeria Koo, Hong Kong
- 2017 Ink Dynamics, KC100, Hong Kong
- 2015 Contemporary Chinese Ink Painting Exhibition, Shanghai, Hong Kong, Macau
- 2015 In Conversation, YY9 Gallery, Hong Kong
- 2014 Hong Kong Forwards, Sin Sin Fine Art, Hong Kong
- 2014 Contemporary Chinese Ink Painting Exhibition, Shanghai, Hong Kong, Macau
- 2013 Visual Art Exhibition 'FIVE', JCCAC, Hong Kong
- 2013 Beyond The Landscape, YY9 Gallery, Hong Kong
- 2013 Summer Heat, Arta Gallery, Canada
- 2012 Taipei International Modern Ink Painting Biennial, Taiwan
- 2010 The Era of Ink Painting: 2010 Shanghai New Ink Art Exhibition - Zhu Qizhan Art Museum, Shanghai, China
- 2010 Ink Art Exhibition, Tsuen Wan Town Hall, Hong Kong
- 2009 Poetic Scene, YY9 Gallery, Hong Kong
- 2009 NEW LAY-OUT— 09 Contemporary Art Selection, Shanghai
- 2000 e-art.com Grand Opening Show, e-art.com, Hong Kong
- 1998 Criminal@Hong Kong: 1842-1997, Museum of Site, Hong Kong
- 1997 Museum 97: History · Community · Individual, Hong Kong Arts Center
- 1996 New Horizon in Art – Hong Kong Visual Arts Center
- 1995 Hong Kong – Sydney, Fringe Club, Hong Kong
- 1994 Hong Kong Installation Art Festival, Gallery 7, Hong Kong
- 1993 The 1st East Asian Art Exhibition, Shanghai Art Museum, China
- 1992 Contemporary Chinese Art, Art Action Worldwide Touring Exhibition, Tin Sheds Gallery, The University of Sydney, Australia
- 1991 Contemporary Chinese Art, Art Action Worldwide Touring Exhibition, Asian Center, Institute of Asian Research, The University of British Columbia, Canada
- 1991 ART EXHIBITION, Works by eleven Art Action artists, Fung Ping Shang Museum, The University of Hong Kong, Hong Kong
- 1990 Contemporary Chinese Art, Art Action Worldwide Touring Exhibition, Macau Urban Council Gallery, Macau

Selected and Private Collections

Hong Kong Museum of Art
Shanghai Art Museum, China
Alliance Française, Hong Kong
Hewlett Packard Co., Hong Kong
Galeria De Leal Senado, Lead Senado de Macau, Macau
The University of Sydney, Australia
Asian Center, Institute of Research, The University of British Columbia, Canada
Chinese Cultural Center, Vancouver, Canada

聯展

- 2019 墨尚香江：香港現代水墨畫臺北邀請展，國立國父紀念館，臺北
- 2018 香港當代水墨大展2018，香港中央圖書館，香港
- 2018 亞洲六位主要藝術家當代抽象藝術，東西畫廊，澳洲
- 2017 圓融，雍序廷畫廊，香港
- 2017 墨動，KC100 藝術空間，香港
- 2015 上海、香港、澳門當代水墨畫聯展，澳門、香港
- 2015 對話，YY9 畫廊，香港
- 2014 香港新晉，Sin Sin Fine Art，香港
- 2014 上海、香港、澳門當代水墨畫聯展，上海中國畫院
- 2013 景象之外，YY9 畫廊，香港
- 2013 「五」視藝聯展，賽馬會創意藝術中心、香港
- 2013 Summer Heat，Arta Gallery，加拿大
- 2012 台北當代水墨雙年展，台灣
- 2010 水墨時代 — 《2010上海新水墨大展》，上海朱屺瞻藝術館
- 2010 水墨耀荃城，荃灣大會堂，香港
- 2010 遊詩源，YY9 畫廊，香港
- 2009 新格局 — 09 當代藝術的選擇，上海
- 2000 e藝術空間開幕展，香港
- 1998 罪證@香港：一八四二 - 一九九七，香港環境藝術博物館
- 1997 九七博物館 — 歷史·社群·個人，香港藝術中心
- 1996 藝術新領域 — 裝置，香港視覺藝術中心
- 1995 香港 — 悉尼，香港藝穗會
- 1994 香港裝置藝術節，Gallery 7，香港
- 1993 第一屆東亞藝術展，上海美術館
- 1992 中國當代藝術，藝術行動世界巡迴展，澳洲悉尼大學 Tin Sheds 畫廊
- 1991 中國現代藝術的風貌，藝術行動世界巡迴展，加拿大卑詩大學亞洲中心
- 1991 藝展：〈藝術行動〉會員作品展，香港大學馮平山博物館
- 1990 中國當代藝術，藝術行動世界巡迴展，澳門市政廳畫廊

作品收藏

香港藝術館
上海美術館
香港法國文化協會
香港惠普公司
澳門市政廳
澳洲悉尼大學
加拿大卑詩大學亞洲中心
加拿大溫哥華中華文化中心

EMPTINESS

A Retrospective of Jiwey To

Organizer East & West Art
Curator Marjorie Ho
Exhibition Venue East & West Art
Exhibition Dates March 14, 2019 to April 30, 2019
Exhibitor Jiwey To

空：杜之外回顧展

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