

# 传统的当代 TRADITIONAL CONTEMPORARY

杜之外的艺术 THE ART OF JIWYE TO



# 传统的当代

## 杜之外艺术作品展

策展人：蔡晓

二零一零年十一月六日至二十八日

## Traditional Contemporary

### The Art of Jiwy To

Curator: Cai Xiao

6-28, November, 2010



上海莫干山路50号0号楼3楼  
3rd floor, Block O, No.50 Moganshan Rd., Shanghai

封面：静观自在， 宣纸水墨丙烯裱布  
Cover: Meditation, Ink and acrylic on Xuan paper mounted on canvas, 92x92cm, 2010

封底：静#四， 宣纸水墨丙烯裱布  
Back Cover: Silence#4, Ink and acrylic on Xuan paper mounted on canvas, 120x120cm, 2010



静#三 Silence#3 宣纸水墨丙烯裱布 Ink and acrylic on Xuan paper mounted on canvas, 61x122cm, 2010

# 前言

蔡晓

杜之外1956年出生于香港，他对艺术的探索可以追溯到上个世纪的七十年代。1976年便以一组《云里云外》的作品推出个展，尝试以喷漆的技巧来展现中国北宗山水的风貌。“风平浪静、云雾稀渺时，追寻者会视野清晰，较易寻找自我；风起云涌、层云掩盖之际，追寻者会视野模糊，迷失自我”，这是找寻自我的过程的精神体现。

自《云里云外》之后，杜之外在艺术创作上又有了新的困惑，同时也是当代艺术家们共同的困惑。在对艺术的探索中，是不懈的向前，奔向前卫和创新的怀抱；还是回归传统，融入中国传统艺术的港湾呢？1977年的《何处是吾家》组画中，充斥着杜之外的满怀疑惑的情怀。而1978年的《云渺渺·海茫茫》，则是探讨中西方艺术美的衡量标准运用在当今的中国艺术中是否得当的作品。

就读于香港葛洪亮教育学院期间，杜之外认真的考虑了自己的艺术定位，鉴于东方人的身份，坚定了自己身为中国艺术家的艺术定位。1982年《莲的联想》系列作品，1984年《静观自在》装置作品，将中国的玄学，传统绘画技巧与现代文人情怀和西方的艺术元素同时融入其中，表达了当今艺术家的中国文化情怀。

自1982年香港艺术中心的个展以后，杜之外更加重视了探索艺术与哲学的关系，从而发现自己的艺术创作方向。1986年，杜之外就读于香港佛教能仁书院，用 三年的时间专门研习艺术与哲学之间的微妙联系，中国传统文化中的禅宗、现象学与空的思想也成就他的人生观与艺术观。1988年的《空能纳万境》、1996 年的《吾心即宇宙》、2004年的《云山无痕》、2007年的《空远》、2009年的《思空图》以及2010年的《空静》等系列作品，都体现了禅宗所宣导 的内心求佛，强调当下的自我领悟。

杜之外的作品中强调了禅宗的“空”。禅宗并不直接谈美，也不直接去追求美，它对美与艺术的领会，并不是通过感官的直接感性认识，而是通过对自己内心的感悟，通过自己对禅意的体验去理解艺术的美。禅宗的“空”，并不等于中国画中单纯的留白，而是在为观者提供了思考与想像空间的同时，给观者一个重新审视内心的契机。

杜之外运用了大量的中国传统艺术的观念、技巧和元素，但却并不强调中国传统绘画中的线性，也不拘泥于材料的单纯运用。从立“本住”之后的破“本住”，终于成就了杜之外“空”的冥想，此“空”非“空”，“空法妙有”。因而在形式上摒弃了传统框架线条的桎梏，脱离了形式与材料的束缚，以简约的画面传达了对禅学的理解。这些用“心”绘制的作品，呈现出极强的视觉冲击力，加强了作品内涵与观者心灵的共鸣，具有很强的时代性，从而带给观者多重空间与视觉形象，让观者在充分享受片刻的清静与自在之时，也让自己的内心和思想享有这片刻的放空，更好的享受“当下”的美感。这既是艺术家本人艺术观的传达，同时也是其人生观的体现。

2010年11月，太阳虹画廊，透过氤氲的水墨、参差的构图，让我们去感受杜之外“月映万川”的宁静与自在的艺术世界。

# Foreword

Cai Xiao

Jiwy To was born in Hong Kong in 1956. He started his art pursuit in the late 1970's. To him, as traditional and modern steps have never originated in Hong Kong, the local atmosphere is somehow not conducive for learners who often have a difficult time finding anything to clinch on. The same feeling of loss was presented in a project of Jiwy's in 1976, namely "Cloud: In and Out". The learners will find their ways better in a fine and peaceful day. While facing a cloudy and windy day, they will easily be left perturbed.

Since "Cloud: In and Out", Jiwy has faced the new confusion in art creation, an enigma not uncommon among contemporary artists. As a Chinese artist, should he constantly move towards avant-garde and innovation or should he return to the tradition in the exploration of art? Jiwy expressed this mood in his series of paintings "Where is my Home". In 1978 "A World of Clouds with an Endless Sea" discussed and measured the suitability of the theory and standard of Chinese and Western art to the Chinese contemporary art.

During the study in the Grantham College of Education, Jiwy contemplated on his identity and position in art seriously. As a Chinese descendant living most of his life in the East, he decided to put all his efforts in his works for the East. "An Association of Lotus" in 1982 and "Meditation" in 1984 melted Chinese metaphysical ideals, the technique of Chinese traditional painting, the mood of the modern man, and the elements of the Western art into one pot to express the cultural mood of contemporary Chinese.

Since his solo exhibition in Hong Kong Arts Center, Jiwy pays more attention to the exploration of the relationship between art and philosophy in order to discover his own direction of art. After three years of study in Hong Kong Buddhist College from 1986, the idea of Zen, Phenomenology and Emptiness become his view on life and nature, shedding lights on the elements of his art. "Emptiness Contains Everything" (1988), "Mind is Cosmos" (1996), "Cloud is Mountain" (2004), "Distant Void" (2007), "Empty your Mind" (2009) and "Void Silence" (2010) are the representative works.

Jiwy stresses the emptiness of Zen in his art. Zen does not talk of or pursue beauty directly. We should understand beauty and art through our own inner perception and experience, not through our direct perceptual sense. Emptiness does not mean white space on the painting but provides space for thinking and imagination for viewers to re-examine their inner world.

Jiwy uses a large number of Chinese traditional art concepts, techniques and elements but does not emphasize the linearity of Chinese traditional painting, or the use of simple materials in his art. Building up the "oneself", then breaking down the "oneself", thus achieving his idea of Emptiness. Emptiness is an extraordinary presence. Therefore, Jiwy abandons the shackles of the traditional, breaks away the constraint of forms and materials and conveys the understanding of Zen with a minimal form and frame. His art shows a strong visual impact, strengthening the response between the intension of art and the viewers. His art is full of contemporary sense and gives the viewers multiple spatial and visual images. The viewers can take pleasure in a sense of tranquility, accentuating the enjoyment of the emptiness and beauty at that very moment. This is the art concept and the viewpoint of life of Jiwy.

Let's experience the serenity and the comfort in Jiwy's world of art through his dense ink and mixed composition works in Sunbow Gallery in November 2010.

# 传统的当代

## 杜之外的艺术

### 方远

「传统」是流动于过去、现在、未来这整个时间性的一种「过程」，而不是在过去就已经凝结成型的一种「实体」，因此，传统的真正落脚点恰是在「未来」而不是在「过去」，这就是说，传统乃是「尚未被规定的东西」，它永远处在制作之中，创造之中，永远向「未来」敞开着无穷的可能性或说是「可能世界」。

— 甘阳 《传统、时间性与未来》

传统，就是传承与移交一个文化体系到当代，传统表现了过去的创造，当代则表现往后传统的创造。传统，非是逝去的凝固，而是跨时间的文化能量；当代，也是以传统为引发，创造未来。传统与当代，并不是非此即彼的选择，能引起社会感应的当代艺术家，一定怀有传统的文化要素。

禅，超二元对立，破物我之隔，去主客之分；空，一切皆无自主性，此即彼，彼即此，彼此互相依存；现象学 (Phenomenology)，直指现象就是本质，超越主客的对立关系，达至心物合一。这三种思想凝聚了杜之外的艺术观。

他超越了艺术家与观者的主客关系，艺术家是观者，观者是艺术家，两者互相依存，观者是创作者，参与作品的创作，他的作品《静观自在》(1984)、《文化调整》(2002)、《模仿的神话》(2002)，皆跨越了艺术家与观者的界限，艺术家是观众，观众是艺术家。没有观者的参与，作品也缺乏了本身的意义。

《静观自在》装置艺术作品，由一幅工笔技巧手绘佛像与三十二块镜片组成。当观众站在作品前，镜片观照着观者，他们是作品的一部份，他们的一举一动都是作品的构成部份，他们的举动与合目的佛像成一对比，尊者观众生，众生透过镜片，看见自己，也看见众生，深思着众生的意义。

《文化调整》让观者自行配搭模特儿身上的中西服饰，不同观者有不同的调配方式与意念，根据个人的观点将模特儿身上的服饰及姿态重整，寓意不同人对文化涵化的不同观点。

《模仿的神话》放置杜象的《单车轮》仿作，并在其旁同时挂上《单车轮》的图片，观者同时观看到这两组复制品，观者可描绘复制品或图片，然后将绘成品贴在周围的展板上。这作品让人反思以下的问题：由柏拉图始，模仿是构成艺术的元素。艺术是模仿外在世界的事象。至今，模仿是否仍是构成艺术的元素？在这个展场上什么是艺术品？是整个展场的装置？还是观者的描绘作品？艺术是否就是模仿物本身还是物自身？很多非西方艺术都喜爱模仿西方艺术，难道模仿的神话仍活在当代的艺术之中？

《吾心即宇宙》(1996)不落于任何知性形象，他只是将现象的本质呈露在观者眼前，由观者自行去冥思遐想，让观者直接走进现象背后的本质，冥思物象的原性如何构成现象界的一切。去除现象界的种种固有之障，以物观物，明心而后见性，而后见本质。《云山无痕》(2004)，云无痕山空茫，云山两相忘，云即是山，山即是云，物我两相忘。《空远》(2007)流露了空的思维。苍茫朦胧的视象与留白的空间，为观者提供广阔无垠的想像空间，也让观者以我观物的态度来投入画里空间。《思空图》(2009)让观者思考空，空是一切现象的本质，空能纳万境，心空，即可破执着，物我如一。

诚如当代著名诠释学创始人伽达默 (Hans-Georg Gadamer (1900-2002)) 指出传统是我们生产出来，非只是继承得来的。从中国文化的整体性出发，由传统衍生当代，是杜之外的当代艺术之路，也是中国当代艺术家值得深思与探索之路。

# Traditional Contemporary

## The Art of Jiwye To

Fong Yuen

*"The tradition" is a flow concept, meandering from the past, the present and to the future. This very process is opposed to the congealment of the past as a static "entity". Therefore, the genuine foothold of the tradition lies in "the future", not "the past". The tradition is "something that is yet to be standardized". It is eternally in the making, opening up a wide and infinite possibility to "the future", or it is simply "a world of possibility".*

*-Gan Yang, "traditional, timeliness and Future"*

The tradition is the inheritance, as well as the transition of a cultural system to the contemporary. The tradition displays the past creation, whereas the contemporary displays the creation during the days after the tradition. The tradition is not the coagulation of the elapsed time, but is the cultural energy across time. The contemporary, initiated by the tradition, creates the future. The tradition and the contemporary are not mutually exclusive. A contemporary artist can arouse social sensibility for he harbors the traditional cultural elements.

Zen transcends the contrary of the binary system and crushes the difference between self and others, the subject and the object. Emptiness points out that everything has no independency. All is one and all depend on each other mutually. Phenomenology refers to the phenomenon being the intrinsic quality, surmounting the opposing relations of the subject and the object. These three thoughts become the view of Jiwye To's art.

Jiwye has surmounted the host-and-visitor relationship. The artist becomes a viewer and the viewer becomes an artist, both mutually dependent on each other. The viewer is the creator and they are involved in the creation. His works "Meditation" (1984), "Cultural Adjustment" (2002) and "The Myth of Imitation" (2002) all surmounted the artist and the viewer boundary. The artist is the audience; the audience is the artist. Without the participation of the viewers, the works are nothing but short of self-significance.

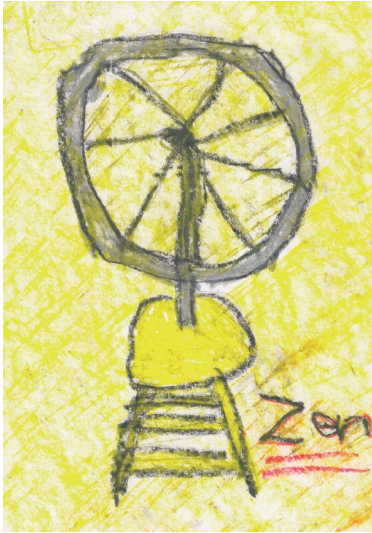
"Meditation" is an installation art composed by an exquisite brush skill of handpainted image of Buddha with 32 mirrors. When the viewers stand in front of the work, the mirrors contemplate on them so they are part of the art piece. Their every action and every movement constitute to the overall artwork. Buddha sees everything and the viewer also sees self and others from the mirrors, that makes the viewers think about the meaning of all lives profoundly.

"Cultural Adjustment" lets the viewers change the clothes of the model by themselves. Different viewers have their own way and idea to change the model's clothing and posture. It is akin to the differing cultural viewpoints of different persons.

The concept of "The Myth of Imitation" is to place the imitation of "Bicycle Wheel" by March Duchamp in the middle of the exhibition and display the photos of the "Bicycle Wheel" next to it to let the viewers draw their own paintings and display them on the boards. This art work lets viewers think about the following issues introspectively – from Plato, the imitation being the elements of art. Art is the imitation of the external world in the past. Nowadays, what is the function of imitation? Does art still need imitation? What is art work in the exhibition? Is it the installation or the paintings of the visitors? Does art mean the imitation of the object or the object itself? Many non-Western artists like to imitate the Western art. Does the myth of imitation still exist in the world of art?

"Mind is Cosmos" (1996) is based upon the thought of Zen. Within these works there is an essence of phenomena. These lead the viewers to the essence of substance and let them meditate on how the essence constructs phenomena. Jiwye converts the concept, technique and element of Chinese traditional art in a new way – the manifest of different types of space and other visual images that bring us to another vision in our life. "Cloud is Mountain" (2004) reflects the thought of Zen, emptiness and Phenomenology. "Distant Void" is based upon the thought of Emptiness. The misty vision and the white space bring us see and think more and the spectator will always perceive the vision in their own individual way. "Empty your Mind" leads viewers think the emptiness and then realize that emptiness is the essence of phenomena. When the mind is empty, it can contain everything.

Hans Georg Gadamer (1900-2002), founder of Hermeneutics, pointed out the tradition not only inherits, but is also constantly created by us. Starting from the integrity of Chinese culture and developing the contemporary from the tradition is the road of Jiwye's art and also it deserves contemplation and pursuance among Chinese contemporary artists.



模仿的神话 The Myth of Imitation, 2002





空远#八 Distant Void#8 布面丙烯 acrylic on canvas, 76x51cm, 2008



思空图#九 Empty your Mind#9 布面丙烯 acrylic on canvas, 61x137cm, 2009



静#二 Silence#2 宣纸水墨丙烯裱布 Ink and acrylic on Xuan paper mounted on canvas, 61x122cm, 2010



空静#一 Void Silence#1 宣纸水墨丙烯裱布 Ink and acrylic on Xuan paper mounted on canvas, 122x61cm, 2010



空静#四 Void Silence#4 宣纸水墨丙烯裱布 Ink and acrylic on Xuan paper mounted on canvas, 122x61cm, 2010



空静湖山#一 Void Silent Lakeside Mountain#1 宣纸水墨丙烯裱布 Ink and acrylic on Xuan paper mounted on canvas, 30x30cm 2010

# 简历 Biography

1956 生于香港  
1979 毕业于香港葛量洪教育学院  
1984 与友创立熔炉  
1988 出版熔炉通讯双月刊,并担任编辑  
1989 毕业于香港能仁书院艺术系,获艺术学士衔  
1989 与友创立艺术行动,在海内外推展中国当代艺术  
1995 策划中国当代艺术国际学术会议  
现工作及生活于香港

## 个展:

2010 太阳虹画廊,上海  
2006 东西画廊,澳洲  
1998 艺汇,澳洲  
1996 东西画廊,澳洲  
1995 艺穗会,香港  
1994 西门菲莎大学,加拿大  
1982 香港艺术中心,香港  
1976 传达画廊,香港

## 联展:

2010 水墨时代—《2010上海新水墨大展》,上海朱屹瞻艺术馆  
2010 水墨耀荃城,荃湾大会堂,香港  
2010 游诗源,YY9画廊,香港  
2009 新格局—09当代艺术的选择,上海  
2007 ARTS Singapore,星加坡  
2006 ARTS Singapore,星加坡  
2000 e艺术空间开幕展,香港  
1998 罪证实香港:一八四二—一九九七,香港环境艺术博物馆  
1997 九七博物馆—历史·社群·个人,香港艺术中心  
1996 艺术新领域—装置,香港视觉艺术中心  
1995 香港—悉尼,香港艺穗会  
1994 香港装置艺术节, Gallery 7, 香港  
1993 第一届东亚艺术展,上海美术馆  
1992 中国当代艺术世界巡回展,澳洲悉尼大学  
1991 中国当代艺术世界巡回展,加拿大卑诗大学亚洲中心  
1991 中国当代艺术世界巡回展,香港大学冯平山博物馆  
1990 中国当代艺术世界巡回展,澳门市政厅画廊

## 作品收藏:

上海美术馆  
香港法国文化协会  
香港惠普公司  
澳门市政厅  
澳洲悉尼大学  
加拿大卑诗大学亚洲中心  
加拿大温哥华中华文化中心

1956 Born in Hong Kong  
1979 Graduated from Grantham College of Education, Hong Kong  
1984 Co-founder of Melting Pot Art Association  
1988 Publisher and editor of Melting Pot Art Journal bi-monthly  
1989 Received B.F.A degree from Hong Kong Buddhist College, Hong Kong  
1989 Co-founder of Art Action, promoted Chinese contemporary art in China and overseas  
1995 Organizer of the International Conference on Chinese Contemporary Art  
Now works and lives in Hong Kong

## Solo Exhibitions:

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

## Selected Group Exhibitions:

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, YY9Gallery, Hong Kong  
2009 NEW LAY-OUT—09 Contemporary Art Selection, Shanghai  
2007 ARTS Singapore 2007, Singapore  
2006 ARTS Singapore 2006, Singapore  
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 Chinese Contemporary Art Worldwide Touring Exhibition, The University of Sydney, Australia  
1991 Chinese Contemporary Art Worldwide Touring Exhibition, The University of British Columbia, Canada  
1991 Chinese Contemporary Art Worldwide Touring Exhibition, Fung Ping Shang Museum, Hong Kong  
1990 Chinese Contemporary Art Worldwide Touring Exhibition, Macau Urban Council Gallery, Macau

## Selected and Private Collections:

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  
Chineses Cultural Center, Vancouver, Canada

