



Transcendental Realm JIWYE TO

YY9 Gallery

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cover: 悠然#2 Leisurely#2, Ink & acrylic on canvas, 122x122cm, 2014

無言獨化 杜之外

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## The Art World of Jiwy To

Chen Chi Jian

It was a critical era of Hong Kong during the eighties of 20 century. Internally, the future of Hong Kong was decided when Sino-British Joint Declaration signed. Hong Kong's sovereignty would be handed over to China in 1997. In the mean time, the economic of Hong Kong took off, became one of the most prosperity cities in Asia. So-called Four Asian Tigers together with South Korea, Taiwan and Singapore. Externally, dynamic changes amongst regions of Chinese and also affect the development of Hong Kong.

Since the eighties, political reform in China have been trying to prove the influences of Soviet Union was no longer suited at work. After the New Art Waves of 1985, art development in mainland China was rather in line with the Western contemporary art. Taiwan also uplifted the martial law in eighties, the development for the art was shielded in a society where freedom and opportunity flourished. Together with Hong Kong, Taiwan and the mainland China were opened to the Western culture. In pace with the future issue of Hong Kong, artistic exchange activities became frequently. Issues such as identity, local awareness, socio-political position of Hong Kong were focuses for arts exploration and the mainstream consciousness of society.

Jiwy To is an active figure in the eighties. He founded an organization of visual arts, Melting Pot Art Association, with his friends. Its aim was to integrate various culture issues so as to create a new direction for the arts. They also launched a visual arts magazine, Melting Pot Journal, published arts reviews and offered a platform to exchange dialogues, generate new ideas, and promote the art of Hong Kong. Jiwy To was the editor and comment on the arts of mainland China, Taiwan and Hong Kong. By the end of the eighties, he brought it over to the U.S. and Canada where he attended arts exchange activities. The Melting Pot Journal had developed into interactive media amongst Chinese artists all over the world.

Later on, Jiwy attends Art Symposium at Shanghai, Hangzhou and Taiwan. The more

he realized the thoughts and trends of Chinese artists amongst Hong Kong, Taiwan and mainland China, the more he eagerly to integrate with them for the Chinese contemporary art. An idea of "Art Chinese" emerged with an attempt to collaborate with Chinese artists across borders. Back to Hong Kong, Jiwyee established "Art Action" which teamed up artists from mainland China, Taiwan, Hong Kong and overseas. The organization was based in Hong Kong to perform for planning a series of exhibitions, forums and symposiums, promoting Chinese contemporary art created by Chinese artists stationed in the overseas, Hong Kong, Taiwan and mainland China. Hereafter a conference was held in Hong Kong, scholars of mainland China, Hong Kong, Taiwan, Australia and Canada were invited to sit side by side for artistic discussion on the idea of "Art Chinese" and the development of Chinese contemporary art in the 21st century. They were Li Xianting, Fan Dian, Chang Tsong Zung, Andrew Lam, Victoria Lu, Zhang Sheng Tian, Bruce Parsons and John Clark.

### Artistic Training

He started as a self-taught artist. He reflected the nature of flowers and trees of rural area, the birds returning nets, waters reflecting sky, mountain streams, morning dew and sunset in his drawings. His painting tools and materials were brush, charcoal, oil, acrylic, water color, ink and spray paint. Influenced by the culture of both Chinese and Western, he soaked in modern cultural current including Existentialism, Surrealism and modern arts. Meanwhile he read avidly the theory and technique of Chinese tradition painting as well as the modern painting. Jiwyee created ink painting, drew from masterpiece of different period of Chinese tradition to probe the background of the thinking. He also self-study in Nation Palace Museum to learn the structure and technique of tradition Chinese painting.

In 1977, he studied in Grantham College of Education. After two years, he widely increased his technique of arts. The wood cut print conveys the solemn silence by

the contrast of black and white. The gradual change of color by silk print. All these inspire his painting of void and solid and manage the space far from near. His cultural thinking also benefit by the library of the college which collected a large number of books of philosophy, literature and Chinese and western arts. He was quite in touch with Taoism and metaphysics at that time. His art thinking and his viewpoint of empty were established. The modern poetry of Taiwan, and Cultural Spirit of modern arts made him identifies he belongs to Orient. He awared himself an oriental, living in eastern and develop the arts by the gene of oriental.

In 1982, Jiwyue completed the series works, An Association of Lotus, under such idea. This series works equipped in five groups. The symbolize of lotus imply a modern Chinese how to face the change of the fate of individual, country and society. This works of installation art melting the element of metaphysics, Chinese tradition painting technique, modern Chinese feelings and western arts. In 1984, he revealed an installation art of hand painted head portrait of Buddha together with 32 mirrors, the Meditation. This works was a contemporary design merge with Buddhism which shift the space and time to cast a human sentiment. Since then he go to find his art by philosophy.

He studied philosophy and arts in Buddhist College in 1986. He read the contemporary western philosophy, Taoism, Buddhism and Chinese modern history of though together with tradition Chinese Arts theorem. Studying for three years, his view of life and artistic concept integrated Phenomenology, Zhuangzi and Zen. His works appears aesthetic consciousness of emptiness, touch the infinity by limited space and leads the viewers to meditate in the world of joy.

## Concept of Emptiness

The concept of emptiness carry through the life and art of Jiwy. The Taoism, zen and Phenomenology infiltrate into his character, academic and experience so as to build up his concept of emptiness. The Taoism let him realize the contradiction of phenomenon. Zen and Phenomenology experience him for the matter is I and I am the matter, that is no hinder between I and matter ,and the viewpoint of object to object to see the world.

The emptiness of Jiwy is let go. Let go the distinguish between himself and outer matter. Let go his built-in thinking. No interference will hinder his thinking and the idea is according with his wishes. In his artistic creation, he take the viewpoint of object to object and transform himself to thing in itself. Spiritually, he is free and pleasant for he go through and neglect the matter world. He goes into origin root of spirit to work out. His work is a media and a platform to let the spectator put down the identity of artist and non artist. The spectator should cultivate his own artistic creation. Art is a communicate behavior. Everyone should be a creator and a participant, also an artist.

The paintings of Jiwy show a huge hazy of emptiness. That is an active space for spectator to experience unlimited emptiness. The paintings demonstrate a remote deserted without human being, but misty clouds flow among the hills and waterfalls. The perspective points to deep far off, a silence atmosphere. Such provide a time to hatch up artistic conception and openness, to let go ourselves. Far away from the human world and fly into an unlimited cosmos. The thinking like birds in the sky. Transcends from simplicity to a state of being void , aesthetic feeling and harmonious experience.

The mirrors also an element construction of his works. The mirror cannot catch anything but it receives object and reflects the object without remains. It sounds like you put down all your built-in thinking, your self-bondage to reflect the moving object and react to your idea. He use the mirror to reflect the image of spectator. The spectators show different action in front of the mirror and their motion are elements which construct the works. Without the spectator, the mirror remains a silence atmosphere. The works would have different picture and information according to reflection from different angle, different time, different situation and different spectator. Among this works, that is no different between artist and non artist. Spectators are artists. Spectators would create the works of their thinking, of their own idea and the different motions construct the works of multi-time and pluralism.

### Transcendental Realm

The modern German philosopher Martin Heidegger (1889-1976) has said : All existing subject are equal value. It would not affect by any artificial concept. Phenomenon is existed and in motion before the emergence of human race. Any words, language, or concept can not explain or seek argument from phenomenon which evolution itself constantly. In 400 BC Laozi and Zhuangzi point out that the world is a natural phenomenon as a whole. It exist before human race. No artificial concept, no speech space, the gravitation generate in void. Gao Xiang (252-312bc) of Western Jin use the concept self generate and solitarily to imply that the world of phenomenon is an independent system, uncreated, self-sufficiency, self-reliance, free, and autogenously itself.

The world of speechless solitary is a world without interference, a world of primitive real, open and without limit. And it is life that evolution without distinction. In such circumstance, individual experience becomes common, origin appears to be an eternity.



Jiweye's art world is a transcendental realm, a world of non artificial, non earthliness, nature without in touch. His picture melt into his viewpoint of object to object. He just let the nature appears itself orderly without any artificial concept applied, without any interpretation, deconstruction, reconstruction, analysis, and emotion. His painting reveals a world of genuine life posture without subject interfere and logical disturbance. Flowers and leaves, hills and waters, substances and shapes as a whole prior to meaning, language concept. Original nature appears and runs far away from artificial disturbance.

He does not elaborate and analysis the scene with the spectator. He does not involve himself into the scene either. He just arrange and expose the origin nature to the spectator and let them experience the silence chaos as it would be. August Rodin (1840-1917) point out that the artist is just finish a half of his work. The creation of the artist is a media to the spectator to imagine, to finish the remain half. Art origins from the speechless solitary. The spectator should try to cast into the world of Jiweye. Situate into the world of speechless solitary, let alone the sense between artist and non artist to meditate the origin of art. Put down the tied to finish the remain half of the artwork, to create the art of your own.

## 杜之外的藝術世界

陳子健

二十世紀八十年代是香港重要的年代，在內而言，政治上，中、英兩國為香港的前途作出決定，兩國簽訂《中英聯合聲明》，香港的主權將會在一九九七年移交至中國。在經濟上，香港則全面起飛，成為亞洲其中一個最發達的城市，並與南韓、台灣及星加坡合稱為亞洲四小龍。在外而言，鄰近華人地區的變化，也會影響著香港的發展。

八十年代以還，中國大陸進行政治改革，開始脫離蘇聯化的道路。在八五美術新潮之後，中國大陸的藝術發展跟西方當代藝術更為接軌。台灣自八十年代解除戒嚴後，政治及社會更為開放，藝術發展更為自由、開放及進取；兩岸三地都是受著同一個西方文化模式的影響。隨著香港前途問題，兩岸三地的頻繁互動交往，身份認同、本土意識、香港定位等，都是當時大家關注與探索的議題，也是社會的主流意識。

杜之外是八十年代活躍人物之一。當時他與友儕創立視藝組織「熔爐」，以期溶化多種文化而創建藝術新方向，同時也創辦刊物《熔爐通訊》，供各方面人士交流意見，集思廣益，共同為推展香港的藝術而努力。該刊以評論為主，談論的地域範圍包括中國大陸、香港及台灣，是當時香港少數推展藝術評論的刊物，他時任該刊總編輯。八十年代末，他遠赴美加出席當地華人藝術活動，以了解海外中國藝術家的情況，同時也將《熔爐通訊》帶到海外，使其能發展為海內外中國藝術家的交流園地。

隨後他再往上海、杭州及台灣參與藝術座談，了解當時兩岸當代藝術家的思維及動向，他深感大家都渴望能結集海內外的力量來推展中國當代藝術，同時也萌生了跨越地緣及政治的藝術中國的概念。於是在回港後，杜之外便結集中國大陸、香港、台灣及海外華人藝術家組成「藝術行動」，以香港為聯絡及策劃之地，在本土及世界各地舉辦展覽、講座、座談等來推展中國當代藝術，宣揚及實踐藝術中國的概念：中國當代藝術的範疇應是涵蓋兩岸三地及海外華人藝術家的作品。隨後更在香港舉辦學術會議，邀集多位中、港、台及海外著名學者如栗憲庭、范迪安、張頌仁、林漢堅、陸蓉芝、鄭勝天、姜苦樂（John Clark）等在會議中發表論文，探索廿一世紀中國當代藝術的發展及討論藝術中國的概念。

## 藝術基礎

杜之外早年的藝術道路，全憑自學。鄉間的綠樹繁花、歸鳥昏鴉、水天一色、山巒幽澗、晨霧夕陽，都是他畫作常見的題材。工具及材料方面，包括毛筆、碳枝、油彩、丙烯、水彩、水墨、噴漆等。在中西文化影響下，他一方面接受西方現代文化的思潮，包括存在主義、現代藝術、超現實主義；同時也涉獵中國傳統及現代繪畫的理論與技巧，創作現代水墨畫，臨摹中國傳統不同時期大師的作品，理解作品背後的思維概念，也往台灣國立故宮博物院揣摩中國傳統繪畫技巧及構成原理。

在一九七七年就讀於葛量洪教育學院，兩年的研習，增廣他涉獵藝術技巧的範疇，其中木刻版畫的黑白分佈與靜穆肅訥的氣氛，絲印版畫的漸變色彩，都給予他日後處理繪畫虛實遠近空間及寧謐情懷有很大的啟發。也擴闊了他的文化思維，學院有大量中西藝術、文學及哲學書籍供閱讀，老莊哲學及玄學思想深深觸動著他，也醞釀了他的藝術思維，開啟了他日後的空的藝術觀。台灣現代詩與現代藝術的中國文化精神，讓他認同自己的文化身份。他明白自己是東方人，活在東方，就會以東方文化為基因來發展自己的藝術。

一九八二年他就以這個文化概念完成了《蓮的聯想》系列作品。這系列作品共有五組的裝置，以蓮為意象，表達一個現代中國人面對二十世紀家國、個人、時空、社會變幻的情懷。他在作品裏渾融了中國的玄學思維、中國傳統繪畫技巧、現代中國人的情懷及西方藝術元素，以裝置藝術形式展示。一九八四年以手繪佛像頭部與三十二塊鏡片組成《靜觀自在》裝置藝術。作品渾融了現代設計概念與佛學思維來展現時空轉移下，不同的景觀與人間情懷。自此，杜之外也開始從哲學去尋找他的藝術路向。

一九八六年杜之外在香港能仁書院修讀哲學及藝術。他研讀了西方現當代哲學、老莊哲學、佛學、中國近代思想史及中國傳統藝術理論。三年的研習，他從現象學、老莊哲學及禪學凝聚了空的思維作為他的人生觀與藝術觀。作品呈現了空的美學意識，以無為有，以有限展現無限，讓觀者在空的意識空間裏，放下固有思維的執著，打破人、我、物三者之間的界線，感受冥思無限的美感，遊歷逍遙自在的境界，體驗藝術世界的樂趣。

## 空的意念

空的概念貫徹著他的藝術與人生，他將道家哲學、禪及現象學的思維滲入他個人的品性、學養、經歷等凝聚而成他的空的概念。道家哲學使他理解到現象世界的相對性，禪與現象學，則讓他體驗到物即我我即物，物我無礙的概念，並用以物觀物的態度來看現象世界。

杜之外的空是放下，放下自身與外物的分野。放下固有的思維，思想便不會受到任何的干擾與阻滯，意念便得以隨意而生。他在藝術創作時用以物觀物的態度將自身轉化為物自身，物即我我即物，物我相應，忘乎自我的進出物象，貫徹萬象，達到精神上的自由與舒暢，物我一如的精神本元，無心無念的境界，意念得以隨物、隨意而發揮。他的作品是一個觸媒，也是一個平台，讓觀者放下藝術家與非藝術家這個固有的思維，由觀者自己來進行藝術構思與創作。藝術是一種溝通行為，每一個人人都可以是參與者及創作者，每一個人都是藝術家。

他的作品畫面有大量濛濛的空，這是讓觀者活動的空間。畫中渺無人踪、雲霧飄渺、茫茫的山巒流水，將視點拉得極深極遠，氣氛極為寂靜，這提供了一個醞釀意境的時分及開放性的世界，讓觀者走進極空極無的境界，在空白濛濛的氛圍裏遠離紅塵，放下自我，物我為一，無拘無束，無為無念，發揮無窮的想像力，在思域裏天空海濶任鳥飛，遊思冥想，逍遙自在，在簡化中超越，得著空的境界，展現無窮的意蘊，體會無限的美感經驗，享受物我為一的和諧美，自行進入另一個意境。

鏡子也是他作品的構成元素。鏡子既沒有抓著任何東西，同時也可接納一切東西，並且毫無保留的表現一切，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象反映在鏡片上，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。在作品裏，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，各自溶化在恒常、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溶化入景物之中，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，皆是在人類的指義前、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。

他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。



悠然 #3 Leisurely#3, Ink and Acrylic on canvas, 122 x 122cm, 2014



悠然 #4 Leisurely#4, Ink and Acrylic on canvas, 122 x 122cm, 2014



悠然 #7 Leisurely#7, Ink and Acrylic on canvas, 76 x 138cm, 2014





悠然 #8 Leisurely#8, Ink and Acrylic on canvas, 76 x 138cm, 2014



悠然 #10 Leisurely#10, Ink and Acrylic on canvas, 67 x 107cm, 2014



悠然 #11 Leisurely#11, Ink and Acrylic on canvas, 67 x 107cm, 2014



悠然 #13 Leisurely#13, Ink and Acrylic on canvas, 92 x 61cm, 2014



悠然 #15 Leisurely#15, Ink and Acrylic on canvas, 61 x 92cm, 2014



悠然 #16 Leisurely#16, Ink and Acrylic on canvas, 61 x 92cm, 2014



悠然 #17 Leisurely#17, Ink and Acrylic on canvas, 61 x 92cm, 2014



悠然 #18 Leisurely#18, Ink and Acrylic on canvas, 76 x 138cm, 2014





悠然 #19 Leisurely#19, Ink and Acrylic on canvas, 76 x 138cm, 2015



悠然 #20 Leisurely#20, Ink and Acrylic on Xuan Paper mounted on canvas, 122 x 30cm each x 5 panels, 2015



悠然 #21 Leisurely#21, Ink and Acrylic on Xuan Paper mounted on canvas, 46 x 61 cm, 2015



悠然 #21 Leisurely#21, Ink and Acrylic on canvas, 92 x 30cm, 2015



悠然 #22 Leisurely#22, Ink and Acrylic on canvas, 92 x 92cm, 2015



悠然 #23 Leisurely#23, Ink and Acrylic on canvas, 92 x 92cm, 2015



悠然 #24 Leisurely#24, Ink and Acrylic on canvas, 92 x 92cm, 2015



悠然 #25 Leisurely#25, Ink and Acrylic on canvas, 122 x 122cm, 2015





悠然 #26 Leisurely#26, Ink and Acrylic on canvas, 120 x 120cm, 2015



悠然 #27 Leisurely#27, Ink and Acrylic on canvas, 76 x 51cm, 2015



淨 #1 Purity#1, Ink and Acrylic on canvas, 92 x 92cm, 2015



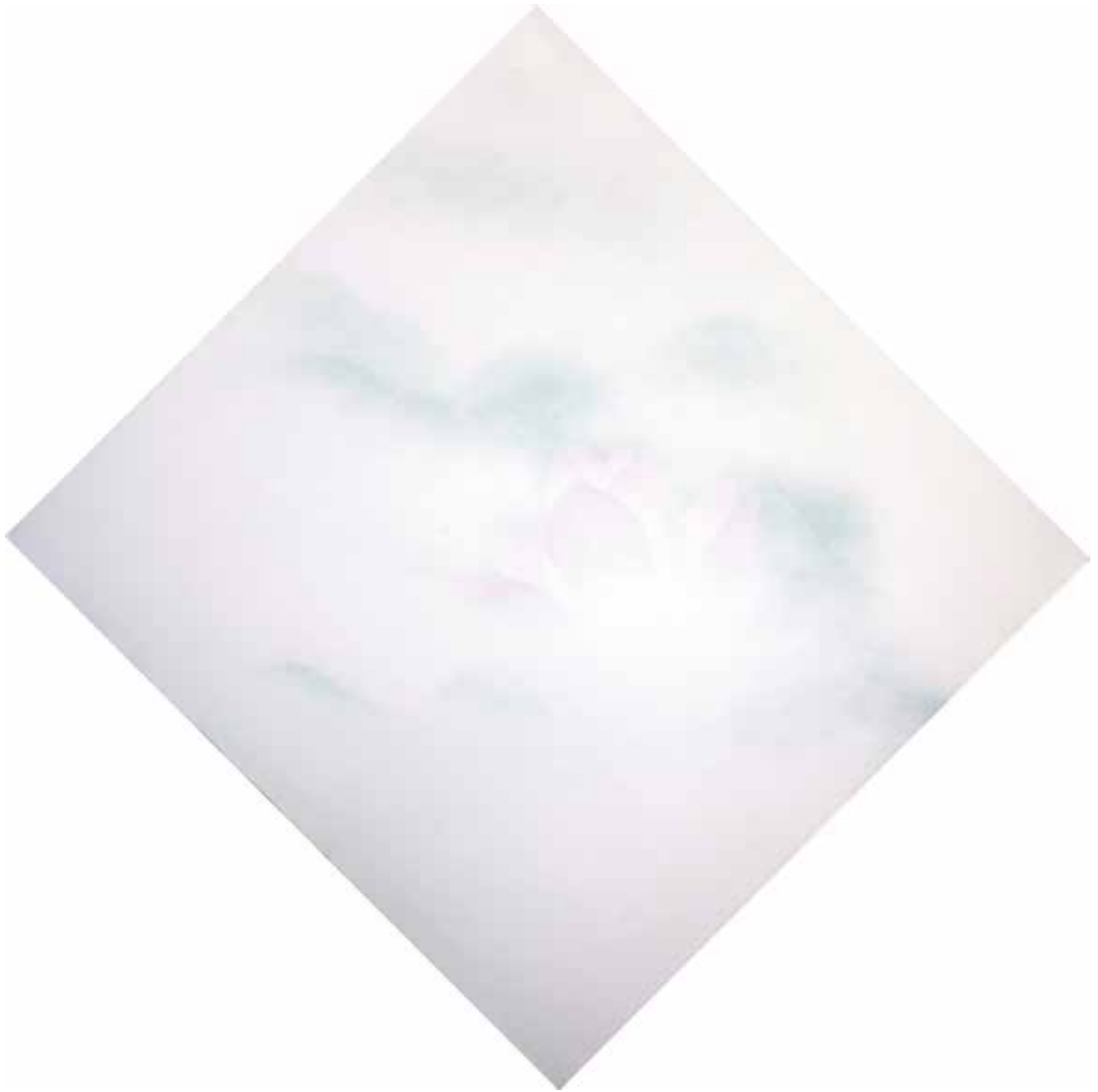
淨 #2 Purity#2, Ink and Acrylic on canvas, 61 x 61cm, 2015



淨 #3 Purity#3, Ink and Acrylic on Xuan Paper mounted on canvas, 30 x 30cm each x 4 panels, 2015



淨 #4 Purity#4, Ink and Acrylic on canvas, 51 x 76cm, 2015



淨 #5 Purity#5, Ink and Acrylic on canvas, 61 x 61cm, 2015



淨 #6 Purity#6, Ink and Acrylic on canvas, 30 x 92cm, 2015





無言獨化 #1 Speechless Solitary#1, Ink and Acrylic on canvas, 61 x 92cm, 2015

Jiwey To

Now works and lives in Hong Kong

- 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, promoted art critic in Hong Kong
- 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

#### Solo Exhibitions

- 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

#### Selected Group Exhibitions

- 2015 Affordable Art Fair 2015, Hong Kong
- 2015 Contemporary Chinese Ink Painting Exhibition, Shanghai, Hong Kong, Macau
- 2015 Art Taichung, Taiwan
- 2015 Art Tainan, Taiwan
- 2014 Art Taipei 2014, Taiwan
- 2014 Contemporary Chinese Ink Painting Exhibition, Shanghai, Hong Kong, Macau
- 2013 Visual Art Exhibition 'FIVE', JCCAC, 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
- 2009 NEW LAY-OUT—09 Contemporary Art Selection, Shanghai, China
- 2008 Melbourne Art Fair, Australia
- 2007 ARTSingapore 2007, Singapore
- 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
- 1993 The 1st East Asian Art Exhibition, Shanghai Art Museum, China
- 1990-1992 Chinese Contemporary Art Worldwide Touring Exhibition, Sydney, Canada, Hong Kong, Macau

#### Selected and Private Collections

- Shanghai Art Museum, China
- Alliance Franciase, 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

杜之外  
現工作及生活於香港

- 1956 生於香港
- 1979 畢業於香港葛量洪教育學院
- 1984 與友創立熔爐
- 1988 出版熔爐通訊雙月刊，並擔任該刊編輯，在香港推展藝術評論
- 1989 畢業於香港能仁書院藝術系，獲藝術學士銜
- 1989 與友創立藝術行動，在海內外推展中國當代藝術
- 1995 策劃中國當代藝術國際學術會議

個展

- 2015 YY9畫廊，香港
- 2014 99度藝術中心，台北
- 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

聯展

- 2015 Affordable Art Fair 2015，香港
- 2015 上海、香港、澳門當代水墨畫聯展，澳門、香港
- 2015 台中藝術博覽會，台灣
- 2015 台南藝術博覽會，台灣
- 2014 台北國際藝術博覽會，台灣
- 2014 上海、香港、澳門當代水墨畫聯展，上海中國畫院
- 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
- 2009 新格局—09當代藝術的選擇，上海
- 2008 墨爾本藝術博覽，澳洲
- 2007 ARTSingapore, 星加坡
- 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
- 1993 第一屆東亞藝術展，上海美術館
- 1990-1992 中國當代藝術世界巡迴展，澳洲悉尼 / 加拿大 / 香港 / 澳門

作品收藏

- 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

*yy* gallery  
a member of 2B SQUARE

Unit 206, Chai Wan Industrial City Phase 1, 60 Wing Tai Road, Chai Wan, Hong Kong

T 852 - 2574 3730 [yy9@2bsquare.com](mailto:yy9@2bsquare.com) [www.2bsquare.com](http://www.2bsquare.com)