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JIWYE TO

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藝術家的話

文化涵化是現今慣常的現象，很難想像當代還有人可活在文化孤絕的環境之中。作為一位當代中國藝術家，我是從中國文化的整體性出發來發展我的藝術，並選取切合中國文化的其他文化要素來探索及鋪陳個人的藝術道路。我對中、西哲學均感興趣，其中禪宗、現象學及空的思想凝聚了我的人生觀與構成我的藝術的基本元素。我會運用不同的藝術形式來表達當代中國人的情懷、感情與人生觀。

Artist's Statement

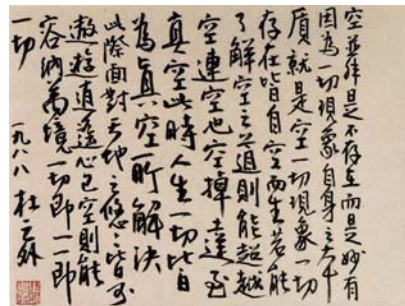
The process of culture acculturation is a recognized phenomenon now. One must not imagine a culture pattern is existing in isolation. As a contemporary Chinese artist, I develop my art actively by starting with the integrity of Chinese culture in acculturation and I create and pioneer my art by selecting cultural elements of other nation which fit in the integrity of Chinese culture. I am interested in both Chinese and Western philosophy, especially Zen, Phenomenology and the idea of Emptiness. They become my view of life and nature and the basic element of my art. Using different kind of art format, my works reflect current ideas in contemporary Chinese culture and express the moods, the emotions and the viewpoints of life of contemporary Chinese.

返虛入渾 超以象外

杜之外的藝術

方遠

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，一切即一切。



空能納萬境，紙上水墨丙烯，67x34cm,1987

一杜之外

空的概念

這是杜之外在一九八七年第一張表現空的繪畫〈空能納萬境〉的題跋，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。在西方的思維裏，空是表示甚麼也沒有，另一方面，也有源於柏拉圖所提到的靜的美學觀念，可以說是與空有關。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。

杜之外的藝術貫通著空的概念。他的空是從道家哲學、禪及現象學的思維啟發與凝聚而來，但並非緊扣其原意，其間滲入他個人的品性、學養、經歷等。道家哲學讓他明白事物互相之間的相對性，禪與現象學，讓他體驗與實踐物我無礙，心物合一，以物觀物的概念。

他的空是無心，使思想不受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，並且毫無保留的表現一切。要做到無心，就要放下，放下固有的思維模式，放下自己，放下別人，放下執著，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。

杜之外的作品是一個讓觀者展現個人意識的平台。〈靜觀自在〉（1984）是他第一件表現空的概念的作品。這件裝置作品是一個正方形架構，正方形中間放置著一幅手繪佛像頭部，三十二塊鏡片圍著佛像，觀者圍觀作品時，他們的一舉一動，都是作品的一部份；沒有觀者，合目尊者與鏡片反映萬籟無聲的環境，呈現靜的氣氛。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。在這件作品裏，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，觀者在自行創作。

在繪畫方面，無論是非知性形象，或是可見的意象，他運用很少顏色，而且都是淡泊的顏色，同時也利用大量的空白空間及濛濛的畫面，來觸引觀者遠離紅塵，放下自我，空出自己固有的思維，在空白中超越。意境是實象與虛空的統一，杜之外為了實現從實到虛，從有到無的過渡，他在畫中設置空白，以實現這種升華。繪畫，就是想見畫中沒有的東西，畫出的部份給觀者觸引，空白的部份讓觀者發揮想像力，看見自身想見的景象。

空白，是簡單也是複雜，既是充盈，也是無所不包的空間，使人感受到寂寥虛無，遙遠模糊，幽遠渺茫，空靈悠遠，從空間的深邃中知覺到時、空的轉移與恆久。



空能納萬境 #2, 水墨丙烯冊頁, 42x19cm,1988

空白在畫面上是一個休止符，讓觀者在腦海中形成了審美的期待，自己去揣摩美的感受，引發無限的遐思，以延伸美感的韻律。

空而求現

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。杜之外採取以物觀物的態度來面對景物，將自我隱藏在景物背後，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，而非重構藝術家的主觀意識。畫中的空是讓觀者有廣闊的活動空間，讓他們進入空間來來回回，投入空之中，遊走其間，參與其中的美感活動，體驗無心狀態的感覺。白雲、空山、流水、蒼天，彼此在濛濛之間，若即若離，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。虛實相生，以無為有，計黑當白，靜而顯動，空而求現，寂而發言，正是杜之外的空的境界。

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。杜之外以最直接、最簡單、最低限的技巧來處理作品，因為這樣更能觸到藝術的本質，藝術的本質本是簡單質樸；藝術就如生活，生活越簡單，越接近生活的本質。他以最少面積的畫面來讓觀者進入空之中，讓觀者有更大、更多的空間參與，藉此觸引觀者放下一切，進入無心的境界，在境界內遊目騁懷，悠然自得。無心，就是讓我們放下矯飾與繁複，用簡單與直接來觸及生活的本質。

山、雲、水是杜之外畫作的意象，三者皆不加邏輯思維的分析或象徵意義，讓觀者走在原生的物象之間，活動其中。山是靜，雲與水皆動，意象間不斷交指替重疊，形成空白與實體之間的互相牽引，使意象與意象之間產生層疊與曖昧的效果，構成多重暗示性的空間張力，增加多重的聯想。空是杜之外的藝術觀，也是

他的人生觀，無心將使他的藝術與人生容納萬境，游走於萬古長空。

傳統的當代

傳統，就是傳承與移交一個體系文化到當代，傳統表現了過去的創造，當代則表現往後傳統的創造。傳統，非是逝去的凝固，而是跨時間的文化能量；當代，也是以傳統為引發，創造未來。傳統與當代，並不是非此即彼的選擇，能引起社會感應的當代藝術家，一定懷有傳統的文化要素。

杜之外的藝術語言在呈露現象的本性及其永恆性，超越指限性與時間性。談到當代，很容易讓人聯想到西方，進入現代時期，影響著二十世紀歐洲思想界的法國的柏格森 (Henri Bergson) 及胡塞爾 (Edmund Husserl) 都反思歐洲古典物我對立的思維，柏格森轉向探索無我的問題，將自我投入到現象之中。胡塞爾的現象學提出現象就是本質，這些思想啟發了不少藝術家與詩人，如杜布菲 (Jean Dubuffet) 的反文化立場，杜象 (Marcel Duchamp) 的現成物藝術，詩人龐德 (Ezra Pound) 和休默 (T.E.Hulme) 打破語法來呈現物象的原生性。

誠如當代著名詮釋學創始人伽達默 (Hans-Georg Gadamer (1900-2002)) 指出，傳統是我們生產出來，非只是繼承得來的。從傳統衍生當代之路，是杜之外的當代藝術之路，也是中國當代藝術家值得深思與探索之路。

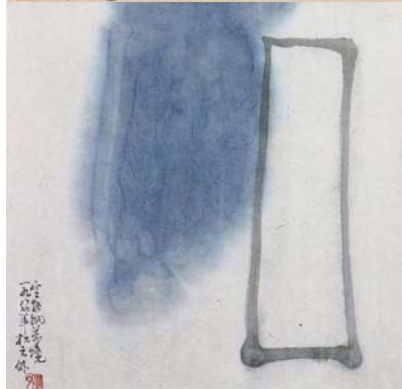
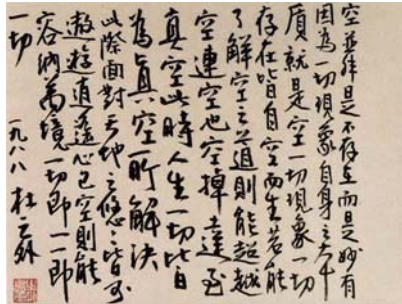
Be Detached with Emptiness

The Art of Jiwyue To

Fong Yuen

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. 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.

—Jiwyue To



Emptiness Contains Everything, ink and acrylic on paper, 67x34cm, 1987

The Concept of Emptiness

This is the foreword of Jiwyue's first painting 'Emptiness Contains Everything' with the theme of emptiness in 1987. This painting had no substance images. There were light inked frame and imaginarily faint blue block being far distance. It lead spectators to lay down themselves and enter the emptiness. In the West, emptiness is interpreted as containing nothing. On the other hand, there is aesthetic of silence derived from Plato. We could say these two concept are related to emptiness. In the East, China, India and Japan culture take emptiness as the nature of substance. Emptiness and silence are the main aesthetic of the East.

Jiwyue's art is permeating with the concept of emptiness. His concept of emptiness is inspired by Taoism, Zen and Phenomenology. It doesn't link to the original meaning, but integrate with his character, knowledge, accomplishment and life experience. The Taoism helps him to realize the relativity of everything; Zen and Phenomenology help him to experience and practices that self and matter are no boundary, all is one, and seeing matter from matter itself.

His emptiness means empty mind. Thus, thought could be free from the impacts of sub-consciousness, self-awareness, or any other interference. When one's thought wouldn't be stagnated, he could be free to absorb and apply. Just like a mirror, it doesn't grab things, moreover, it contains everything. To empty our mind, we have to lay down inherent mind, self, other people and all the persistence. While laying down human and matter, inner and outer would become one, self and matter would be blend. Then thought could respond to vicissitudes.

There is no any subjective consciousness in his art works. He only provides a platform for spectators to lay down their persistence. His first artwork to express the idea of emptiness – "Meditation"(1984) is a square construction installation. In the middle of the square, he put a hand-painted Buddha with 32 mirrors around it. While spectators look at the piece, every single movement of them would be part of the artwork. Otherwise, the Buddha and mirrors reflect completely quite circumstances without spectators, and its emptiness and poise. The artwork would reveal extremely dissimilar composition and messages with different spectators in different moments and angles. He tried to help them lay down the discrimination between spectator and artist, and let them become artists. This piece of artwork is free from his subjective consciousness. It is a creating platform for spectators to reveal their self-consciousness and their consciousness is the protagonist of the work.

His painting, whether with substantial or abstract image, is full of slightly or pale color. At the same time, he leaves huge blank space or foggy vision for viewers to feel free from their life, lay down themselves, empty their mind and transcend the emptiness. The art conception is the unity of full and emptiness. In order to sublimate the art conception, Jiwyue creates plenty of blank space in his painting while transiting from full to emptiness, from exist to nothing. The painted part of the painting leads the spectators to imagine the blankness found in the painting. They would see self vision



Emptiness Contains Everything#2, ink and acrylic on paper, album, 42x19cm, 1988

while they develop their infinite imagination in the emptiness.

Emptiness is simple and complicated. It contains everything. Emptiness allows people to feel virtually free and feel like travelling through space and time, and hence forget all change across time and space while they experience the serene and drifting in the aesthetic sense of blankness and emptiness. The blankness found in the painting is a rest that let people feel the beauty in their own way as it is believed that infinity imagination will only be resulted by having sufficient time and space for free thinking and interperation.

Full accompanies Emptiness

Chinese culture emphasizes Yin and Yan (illusion and reality) refers to each other, so we could build up our space consciousness and transform to all kind of art. By seeing thing from the perspective of thing, Jiwyue hide himself behind the scenery and transform himself to matter, and attempt to lay down his consciousness of being a human. He is matter, matter is he. The scenery revealed its own nature and original state. Spectators could experience the beauty in their own way from watching the own nature of the scene. The blank of painting attempts to give spectators vast spaces for wandering, enjoy the beauty and experience the feeling of empty mind. Clouds, mountains, rivers and sky are in hazy state. The scenery seems having something or nothing there, from limited to unlimited, transcend the emptiness, forget everything beyond the scene. Full accompanies emptiness, silence in the movement are the Jiwyue's emptiness art conception.

Expressing emptiness in artwork should have exist and nothing to refer to each other. Jiwyue uses simplest, minimal and the most direct way to handle it. It is because this way could touch the essence of art. The essence of art is simple and pure, just like life. Simple life is closer to life essence. His minimal image painting allows spectators enter the emptiness to wander in a space which is full of absolute freedom and carefree.

Mountain, cloud and water are the images of his painting. There are no any logical analysis or symbol in the images that allow spectators wander through the primitive matter. Mountain is silence and cloud and water are in moving. All

the images are alternate that contrasting spatial tension in the painting and make spectators induce multiple associations. Emptiness is Jiwyue's view on life, the nature and elements of his art. Empty-minded would bring his art and life fruitful in the endless time and space.

Traditional Contemporary

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.

Jiwyue's art language reveals the essence and eternity of phenomenon beyond time and direction. When talking about contemporary, people are easily associated with the West. French thinkers, Henri Bergson and Edmund Husserl both introspected the alternative awareness of classical philosophy. Then, Bergson turned into the exploring no personal identity, and put himself into phenomena. Husserl claimed phenomenon is essence. This thoughts inspire many artists and poets. For instance, Jean Dubuffet's anti-culture ground, Marcel Duchamp's readymade art, and poet Ezra Pound and T.E. Hulme broke grammar to present the primitive nature of things.

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

評論

他的畫題充滿了哲理感，不是任何人都可理解得來的。整個展覽看來想努力運用固有的傳統繪畫技法，透過畫面的構圖和組畫的陳設，以表達現代的觀念，力求在東西藝術的揉合上，創出香港的繪畫形式來。

香港《文匯報》

杜之外那控制得宜的運筆技巧，急矢的動感，安排有致的少量色彩的繪畫，是展覽中最精采的作品之一。

金馬倫，香港《南華早報》

杜之外的《時空都在移動之四及五》是以中國水墨材料作為基調的作品，整個畫面中充滿動感，帶動著畫面的元素，水墨的運用技巧及運筆的控制均恰如其分，再以有限的色調，引領出無限的空間，帶出一股氣勢及氣氛，散發著生命力。畫中分別以年輪及移動的物象象徵時間，黑色的畫面呈現出一個神秘而不可知的空間，引發出多方面的遐想，有著濃厚的哲學思維，十分耐看。既是中國的，也是國際性的。

台灣《雄獅美術》

杜之外的組畫《時空都在移動》，那動如急矢的筆觸帶出了無限的動感與迴思。時間與空間時刻都在移動，動之極，時空當乎概念之外，此際則一切皆無礙、無障，無所謂現在，過去、將來，人當能自在於紅塵之中，悠然自得。杜之外的作品活現了中國人對天、地的思維概念。

香港《明報月刊》

杜之外這系列作品不落於任何知性的形象，他只是將現象的本質呈露觀者眼前，由觀者自行去冥思游想，讓觀者直接走進現象背後的本質，冥思物象的原性如何構成現象界的一切，去除現象的種種固有形象，撇除慣性的知性形態，不為之障，以物觀物，明心而後見性，而後見本質。

澳洲《自立快報》

杜之外的作品不論用色是黑或是白，畫面總是留下很多空間，盡力表現空的概念，使我深深感受到佛道思想的哲理。他的畫作使人感到天空海闊任鳥飛，人的思維飛到千里雲外。

澳洲 SBS 電台

最終，我覺得杜之外的作品，簡單地指出了近來不少支持我們與亞洲關係展覽的文化理論的不足之處。

Peter Timms，澳洲 Art Monthly 編輯

《雲山無痕》是一系列越界多元文化領域的作品，是杜之外游東走西，穿中校外，遠古來今的一波驛站。

澳洲《老子》

他將禪宗與中國天人合一的思想注入繪畫：黑白、虛實、有無的文化觀展現在其墨色與文字融合的簡約靜謐的畫面中，靈明恬靜。

鄧海超，香港康樂及文化事務署總館長（專案項目）

REVIEW

It is difficult to comprehend Jiwy To's paintings which are full of philosophical thinking. Jiwy To expresses the contemporary concept by using the technique of traditional Chinese painting with an installation of his series of paintings. He puts his effort to create a Hong Kong style by blending the East and West art .

Wen Wei Po, Hong Kong

Jiwy 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 place. *Time and Space are on the Move* is a good example of youthful verve.

Nigel Cameron, South China Morning Post, Hong Kong

The brush stroke with rapid motion, as fast as a speedy arrow, brings us an infinite movement and endless thought. Jiwy To's works, *Time and Space are on the Move*, fully express the views on life and nature of Chinese.

Ming Po Monthly, Hong Kong

Jiwy To has a good manner of using the technique of water, ink and brush. His paintings , *Time and Space are on the Move #4 & #5*, are full of motion, bring out an overpowering animation, and lead the way to an infinite space with minimal colour. The black composition presents a mysterious and unknown space and has a richly philosophical thinking that tempts much thought. His works belong to the Chinese and the internationalization.

Hsiung Shih Art Monthly, Taiwan

Jiwy To expresses the concept of emptiness in his paintings which are full of the philosophy of Buddhism and Tao. His paintings make us free in mind.

SBS Radio, Australia

I suspect that, in the end, Jiwy To's painting simply point out the inadequacies of the sort of culture theory that underpins so many recent exhibitions about our relationships with Asia.

Peter Timms, Editor of Art Monthly, Australia

There are no visible image in Jiwy To's recent works. He only shows the essence of phenomena, and the elements of essence to lead the spectators touch the essence directly, think about how the essence construct the phenomena and reduce all the image of phenomena. Finally the spectators can touch the essence by seeing things from things itself.

Independent Express, Australia

Cloud is Mountain is a series of paintings which step beyond the different culture – east and west , ancient and contemporary.

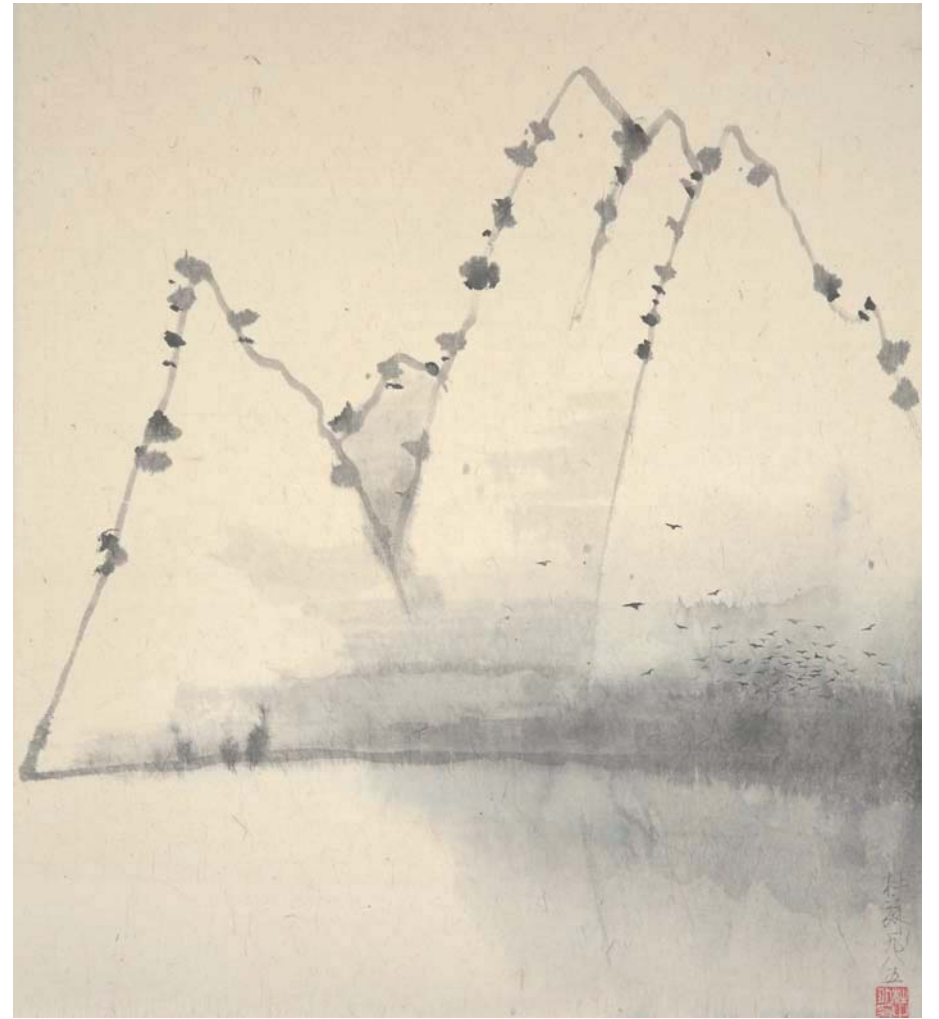
Master NOW, Australia

He blends the thought of Zen and Nature and human in one, into his painting. The cultural view of black and white, full and emptiness, existence and nothingness is shown in his minimal and peaceful painting with the combination of ink and words. His painting is spiritual, enlightened and tranquil.

Tang Hoi Chiu, Chief Curator (Special Projects), Leisure and Cultural Services Department, Hong Kong



構圖 Composition, Ink on Xuan paper, 41x97cm, 1978



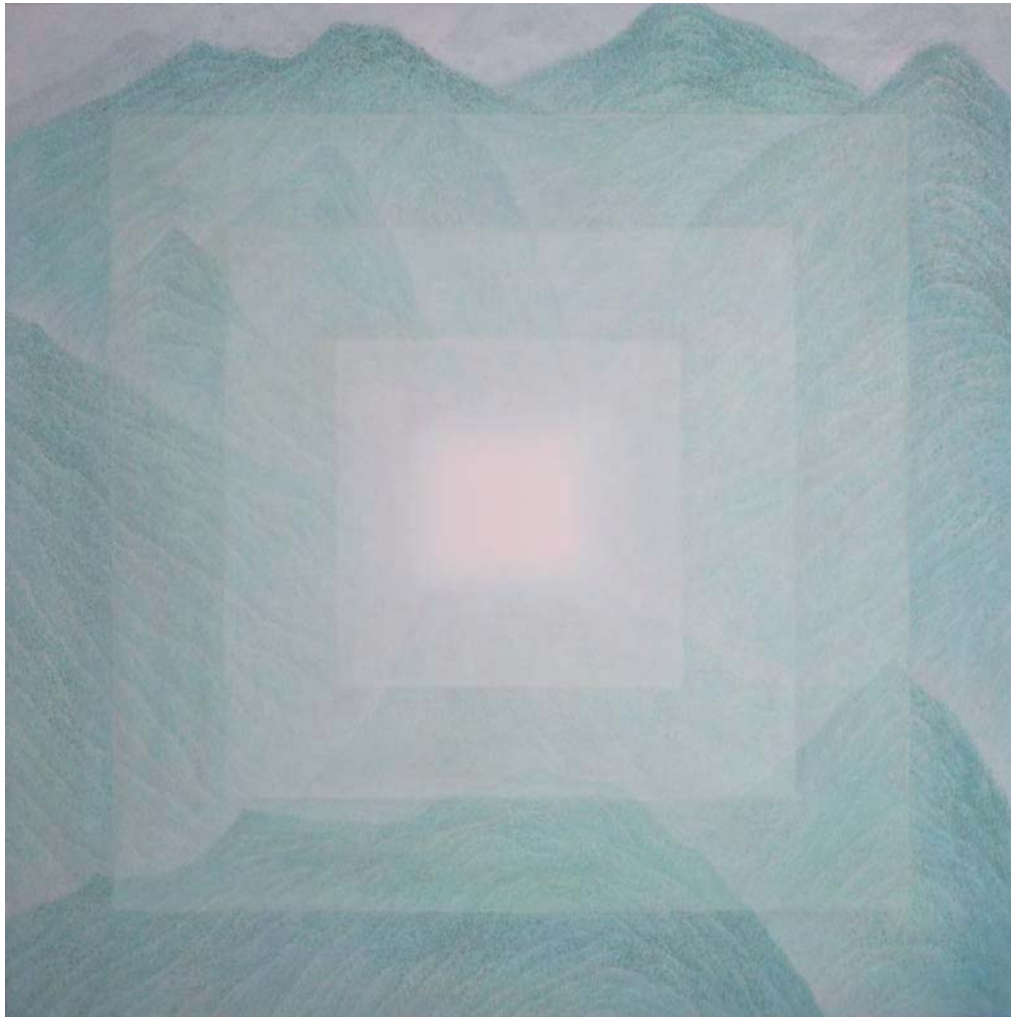
空山 Empty Mountain, Ink on Xuan paper, 51x57cm, 1985



一即一切 All is One, Ink & acrylic on Xuen paper, 29.5x76cm, 1986



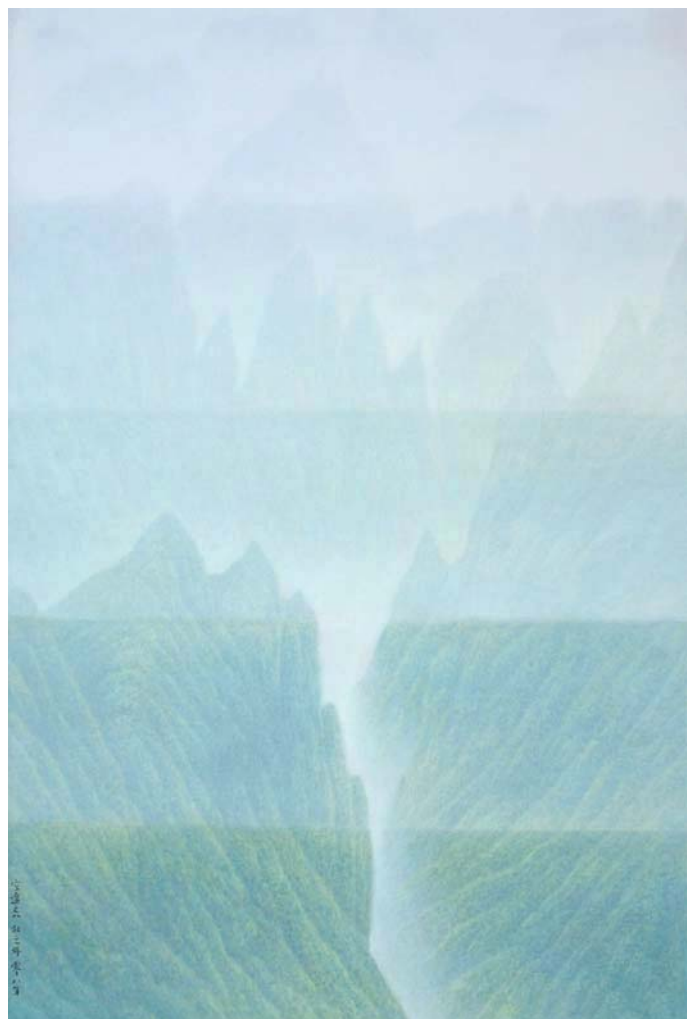
雲山無痕 #10 Cloud is Mountain, #10, Acrylic on canvas, 120x120cm, 2005



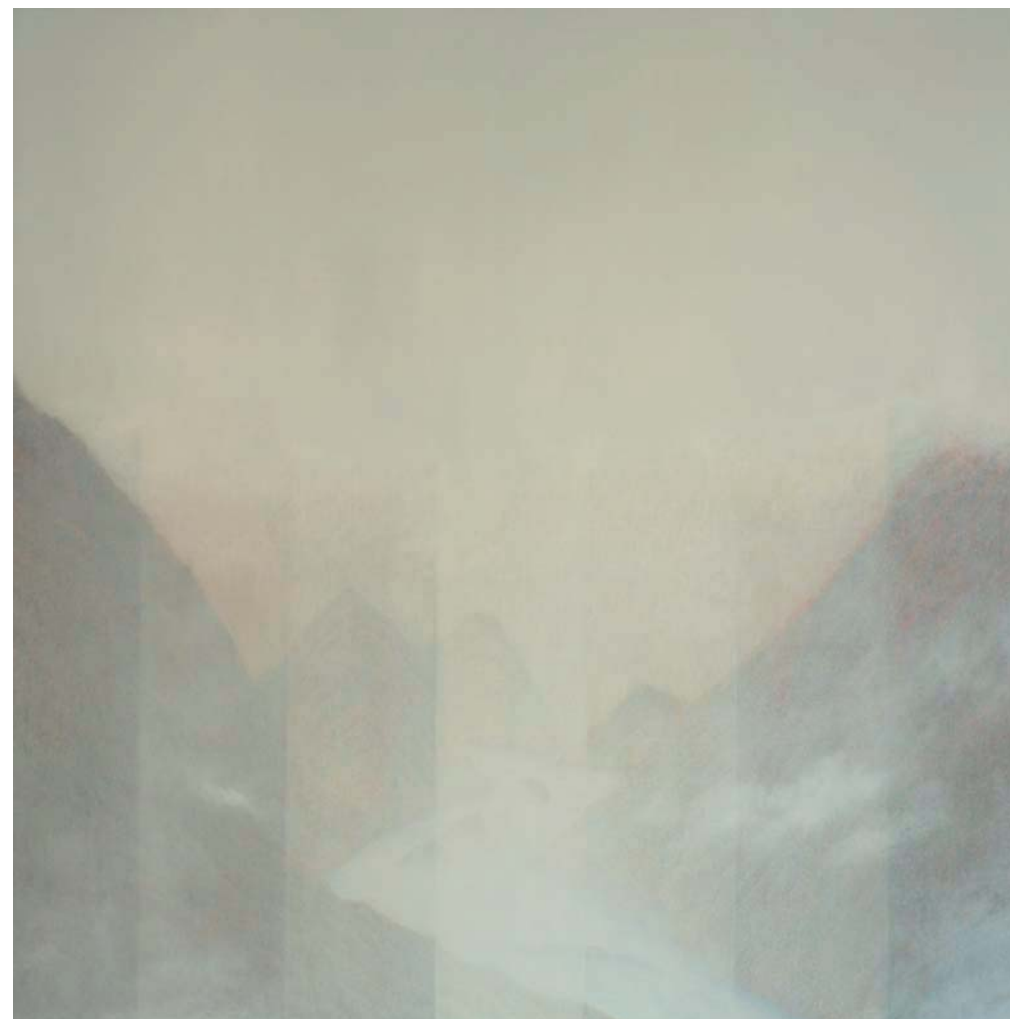
空遠 #4 Distant Void#4, acrylic on canvas, 92x92cm, 2007



空遠 #5 Distant Void#5, acrylic on canvas, 92x92cm, 2007



空遠 #8 Distant Void#8, acrylic on canvas, 76x51cm, 2008



思空圖 #3 Empty your Mind#3, acrylic on canvas, 120x120cm, 2009



思空圖 #6 Empty your Mind# 6, acrylic on canvas, 90x90cm, 2009



靜觀自在 #1 Meditation#1, Ink on Xuan paper mounted on canvas, 92x92cm, 2010



靜觀自在 #2 Meditation#2, Ink on Xuan paper mounted on canvas, 92x92cm, 2010



空靜 #1 Void Silence#1, Ink and acrylic on Xuan paper mounted on canvas, 122x61cm, 2010



空靜 #2 Void Silence#2, Ink and acrylic on Xuan paper mounted on canvas, 122x61cm, 2010



空靜 #5 Void Silence#5, Ink and acrylic on Xuan paper mounted on canvas, 122x61cm, 2010



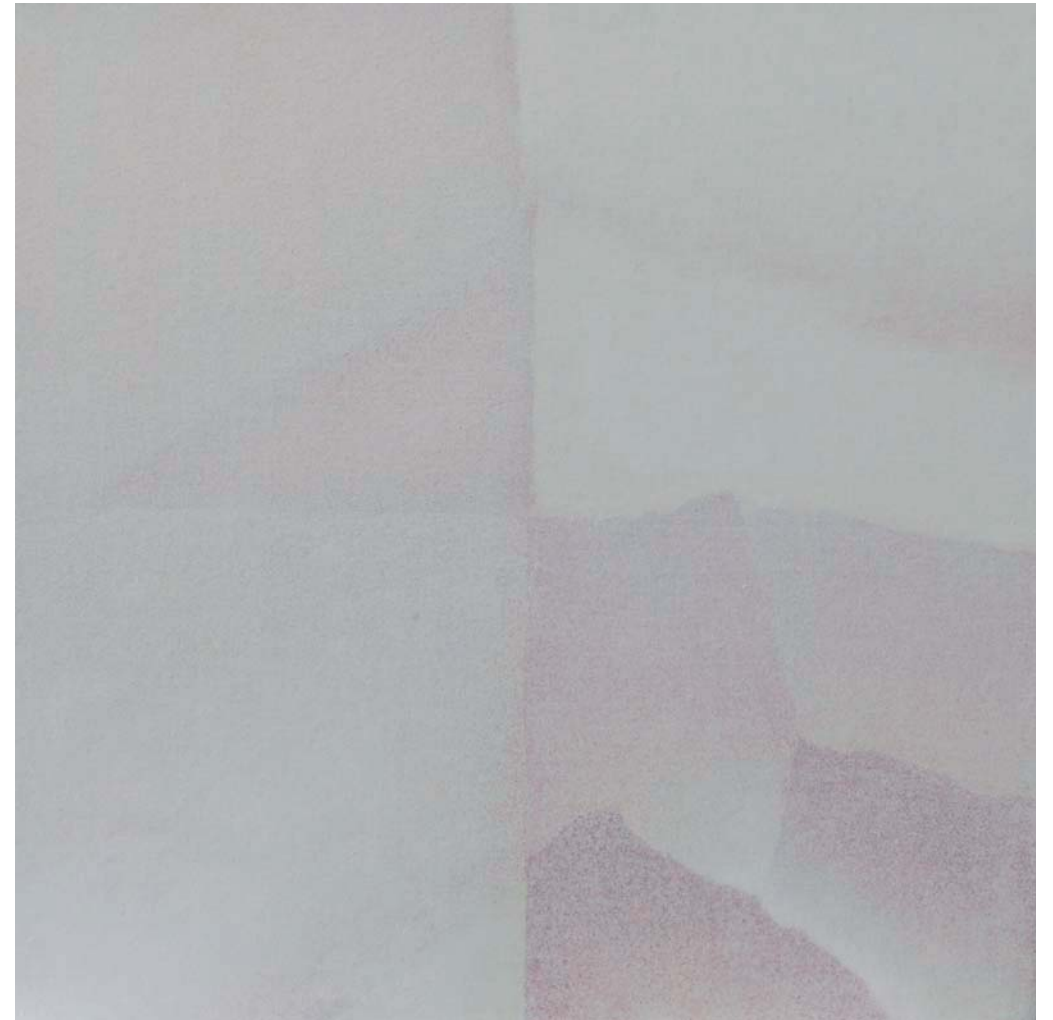
空靜 #6 Void Silence#6, Ink and acrylic on Xuan paper mounted on canvas, 122x61cm, 2010



空靜湖山 #2 Void Silence Lakeside Mountain#2, Ink and acrylic on Xuan paper mounted canvas, 30x30cm, 2010



空靜湖山 #4 Void Silence Lakeside Mountain#4, Ink and acrylic on Xuan paper mounted canvas, 30x30cm, 2010



空靜湖山 #5 Void Silence Lakeside Mountain#5, Ink and acrylic on Xuan paper mounted canvas, 30x30cm, 2010



空静湖山 #6 Void Silence Lakeside Mountain#6, Ink and acrylic on Xuan paper mounted canvas, 30x30cm, 2010



秋水 #5 Autumn Floods#5, acrylic on canvas, 120x120cm, 2011



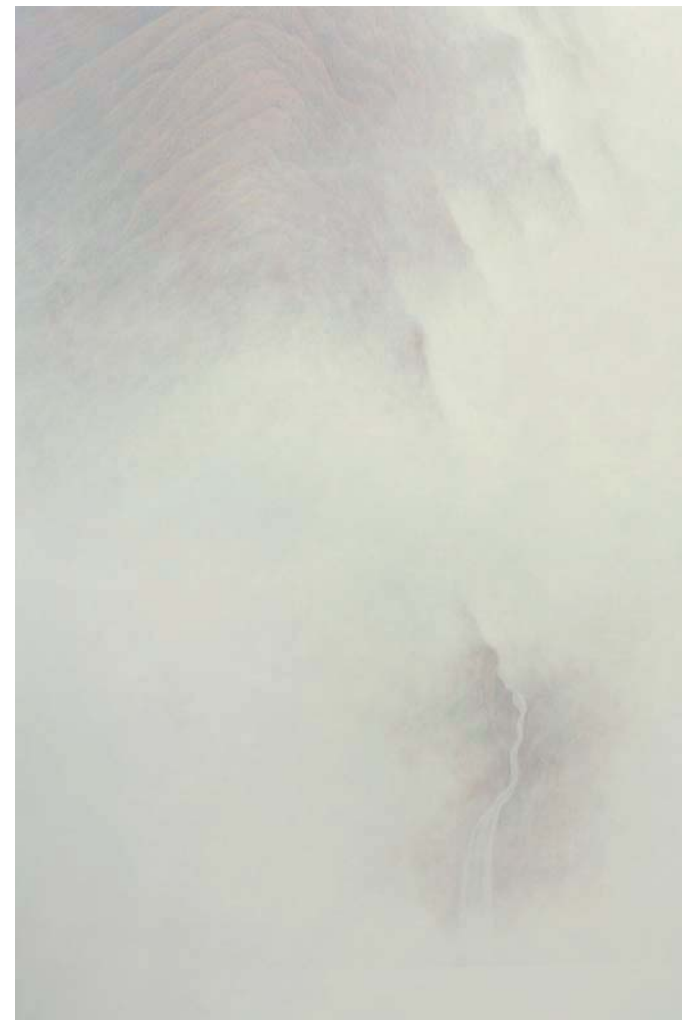
秋水 #8 Autumn Floods#8, acrylic on canvas, 100x100cm, 2011



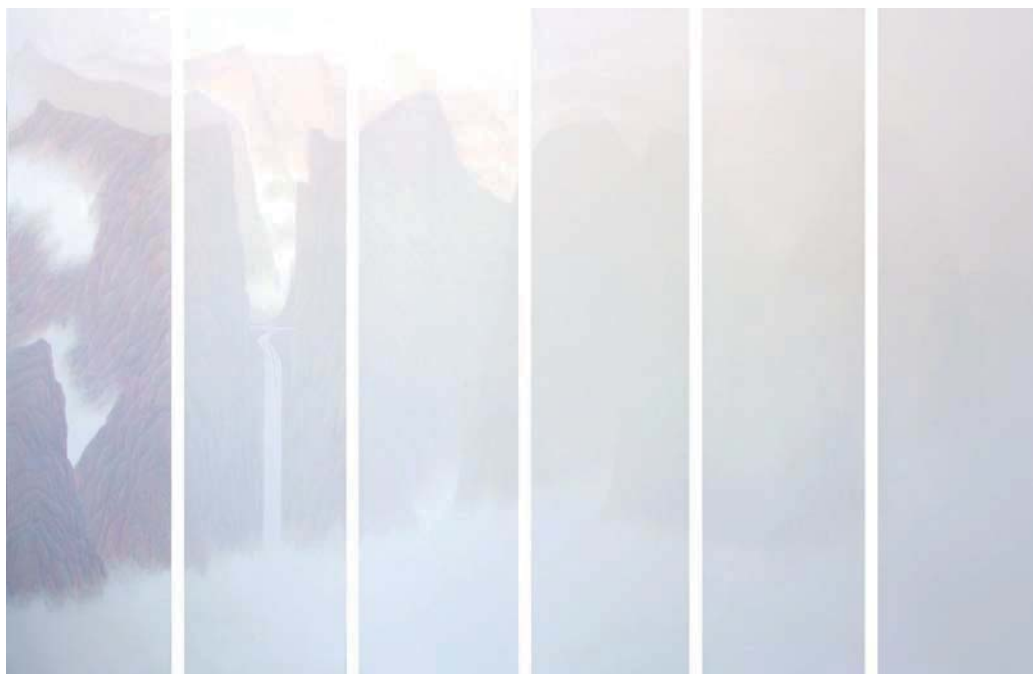
秋水 #12 Autumn Floods#12, acrylic on canvas, 120x120cm, 2011



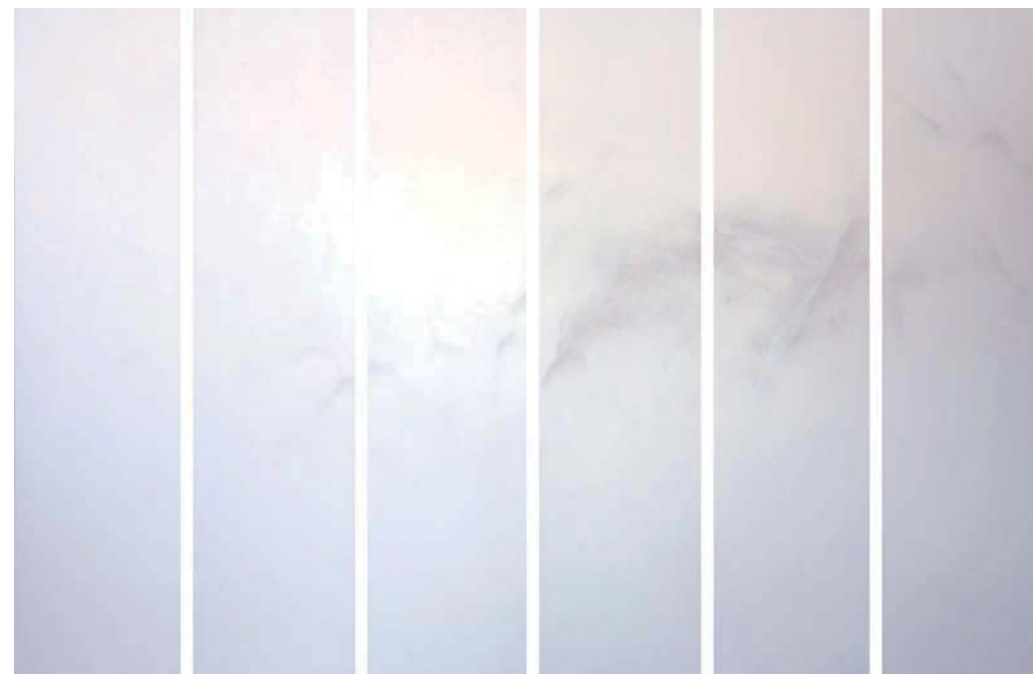
秋水 #15 Autumn Floods#15, acrylic on canvas, 120x120cm, 2011



秋水 #24 Autumn Floods#24, acrylic on canvas, 76x51cm, 2012



意在象外 #1 Mind beyond the Landscape #1, Ink & acrylic on canvas, 122x30cm each x 6 panels, 2013



意在象外 #2 Mind beyond the Landscape #2, Ink & acrylic on canvas, 122x30cm each x 6 panels, 2013



高遠 Solitary Heights, acrylic on canvas, 76x51cm, 2013



思遠 Thinking of Distant , acrylic on canvas, 76x51cm, 2013



悠然 #1 Leisurely#1, Ink and acrylic on canvas, 122x122cm, 2014



悠然 #2 Leisurely#2, Ink and acrylic on canvas, 122x122cm, 2014



悠然 #3 Leisurely#3, Ink and acrylic on canvas, 122x122cm, 2014



悠然 #4 Leisurely#4, Ink and acrylic on canvas, 122x122cm, 2014



悠然 #5 Leisurely#5, Ink and acrylic on canvas, 76x138cm, 2014



悠然 #7 Leisurely#7, Ink and acrylic on canvas, 76x138cm, 2014



悠然 #8 Leisurely#8, Ink and acrylic on canvas, 76x138cm, 2014



悠然 #10 Leisurely#10, Ink & acrylic on canvas, 67x107cm, 2014



悠然 #13 Leisurely#13, Ink & acrylic on canvas, 92x61cm, 2014



悠然 #15 Leisurely#15, Ink & acrylic on canvas, 61x92cm, 2014



悠然 #15 Leisurely#15, Ink & acrylic on canvas, 61x92cm, 2014

杜之外傳略

一九五六年生於香港，先後在上海、香港、台灣、澳門、星加坡、加拿大及澳洲等地展出作品，作品為上海美術館、香港法國文化協會、澳門市政廳、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等機構及私人收藏。一九八四年在香港創辦藝術雜誌，推展藝術評論。一九八九年結集中國大陸、台灣、香港及美加華人藝術家組成「藝術行動」，在海內外推展中國當代藝術。一九九五年在香港策劃中國當代藝術國際學術會議，世界著名學者應邀在會議中發表論文。一九八六至八八年就讀香港佛教能仁書院，研習藝術與哲學，凝聚獨特的文化觀：從中國文化的整體性主動的來發展他的藝術，而禪宗、現象及空的思想也成就了他的人生觀及藝術觀。他的作品呈現了空的美學意識，以無為有，以有限展現無限，從有至無的意象引領觀者冥思無限的美感，體驗逍遙自在的境界。

個展：

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

團體展：

2014 台北國際藝術博覽會，台灣
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
2012 亞洲頂級畫廊博覽，香港
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
2008 墨爾本藝術博覽，澳洲
2007 ARTSingapore，星加坡
2006 ARTSingapore，星加坡
2000 e 藝術空間開幕展，香港
1998 罪證實香港：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 中國當代藝術世界巡迴展，澳洲悉尼大學
1991 中國當代藝術世界巡迴展，加拿大卑詩大學亞洲中心
1991 中國當代藝術世界巡迴展，香港大學馮平山博物館
1990 中國當代藝術世界巡迴展，澳門市政廳畫廊

Jiwe To biography

Jiwe To was born in Hong Kong in 1956. Since 1982 he has participated in numerous local and overseas exhibitions in Shanghai, Hong Kong, Taiwan, Macau, Singapore, Canada and Australia. His works are being collected by Shanghai Art Museum, Hong Kong Alliance Franciase, Macau Urban Council Gallery, The University of Sydney, Canada Chinese Cultural Center, The Asia Center of the University of British, Canada. He published art magazine to promote art critic in Hong Kong in 1988. He found ART ACTION with Chinese artists from mainland China, Hong Kong, Taiwan, Canada and USA to promote Chinese contemporary art in China and overseas in 1989. He organized the International Conference on Chinese Contemporary Art in Hong Kong in 1995. Many famous scholars presented their essays in the conference. Jiwe studied art and philosophy in Hong Kong Buddhist College from 1986-89, a distinct direction and cultural concept —develop his art by starting from the integrity of Chinese culture—has gradually appeared in To's mind and works. The idea of Zen, Phenomenology and Emptiness become his view on life, the nature and elements of his art. Jiwe showcases plenty of blank space in his painting to present the aesthetics of Emptiness. He creates an infinite imagination to the spectators, allowing them to enjoy the beauty of meditation and feel virtually free.

Solo Exhibitions:

2014 99° 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:

2014 Art Taipei 2014, Taiwan
2014 Hong Kong Forwards, Sin Sin Fine Art, Hong Kong
2014 Contemporary Chinese Ink Painting Exhibition: Shanghai, Hong Kong, Macau, Shanghai
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
2012 Asia Top Gallery Hotel Art Fair, Hong Kong
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
2008 Melbourne Art Fair, Australia
2007 ARTSingapore 2007, Singapore
2006 ARTSingapore 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, TheUniversity of Sydney, Australia
1991 Chinese Contemporary Art Worldwide Touring Exhibition, TheUniversity 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

