

葉世強
海天無垠

音樂酒會 2019年3月25日(週一)下午6到8時
2019年3月26日(週二)下午6到8時

展期 2019年3月22日至5月4日
漢雅軒 香港中環畢打街十二號畢打行四零一室



1949年葉世強從中國乘搭招商局的「海鴉輪」到台灣。
Yeh Shih-Chiang on board the China Merchant Shipping Company's
steamer *Sea Owl*, on his way to Taiwan, 1949.

葉世強的油畫意境，有太空的寥廓、恆古的寂寞，在純淨的畫面似乎瞥見永恆的掠影。

——張頌仁

漢雅軒將於三月為台灣前輩大師葉世強舉辦個展《海天無垠》，著力推出藝術家三十餘幅油畫創作。

葉世強於1949年從廣州到台北遊覽，因此定居而終老台灣。二戰後，台灣的藝術家對應西方戰後的潮流，以中國傳統為藝術實驗的基礎，探索中國藝術的「現代」出路。葉世強既不願意尾隨西方新潮運動，又不願受困於國畫的民族國家範疇，尤其避忌冷戰兩方的意識形態困局。葉世強以美術的永恆意境為依歸，同時投身於現代和傳統的藝術語言，發展出獨特的繪畫手法，以強烈的個性和深邃的精神境界打破成規。葉世強同時拒絕了藝術的學院體制與官方機制，又以不妥協的風骨抗拒藝術市場和官僚展覽制度。葉世強可謂貧而不窮，因貧而富得生命自由，因困而早成文化界的傳奇。他的案例突出了中國當代藝術論述中亟待整理的問題，比如「民族」與「國家」的議題，「意識形態政治下的創作道路」。葉世強代表的這條隱晦的藝術道路在一定程度上質疑了戰後以國家論述為主流的藝術史，對研究者提供了寶貴的思考線索。

關於葉世強 (1926 - 2012)

葉世強(1926年生於廣東韶關，2012年於台北逝世)，曾師從高劍父先生於廣州藝專，並傾畢身修為突破創作框架自成一家。少年時期生命歷程反映大時代之流連轉徙，與家人兩岸分隔。曾於復興美工及台大美術社任教，教學風格與言行身教深受學生緬懷。期間亦隨孫毓芹先生習古琴、從南懷瑾先生禪修，長期以斲製古琴營生，在台灣琴界以音色蒼古鬆透著名。書畫作品僅與少數有緣人分享，絕不隨意示人。生活素樸拙古，深居簡出。他以孤絕而熱熾的筆墨融貫水墨和油彩等媒材，開拓畫布二維向度之侷限，從根植於日常的創作實踐推向美學極致，在離群索居的生命歷練中將藝術作為精神淬煉與身心修為的方法。2015年，香港藝術中心精心策劃的「入勝」展，是葉世強首次的大型個展。

Yeh Shih-Chiang *Edge of Sea and Sky*

Music Reception Monday, 25 March 2019, 6 to 8pm
Tuesday, 26 March 2019, 6 to 8pm

Exhibition Period 22 March – 4 May 2019
Hanart TZ Gallery 401 Pedder Building, 12 Pedder Street,
Central, Hong Kong

In Yeh Shih-Chiang's oil paintings, one almost suspects he could catch a glimpse of the eternal within the simplest patterns, as his compositions overflow all boundaries into the endless.

—Chang Tsong-zung

Hanart TZ Gallery is honoured this March to present '*Edge of Sea and Sky*', a solo exhibition by late Taiwanese master artist Yeh Shih-Chiang, featuring over 30 oil paintings. A musical reception will take place over two evenings, on Monday, 25 March and Tuesday, 26 March 2019, from 6 to 8pm, at Hanart TZ Gallery.

Yeh Shih-Chiang settled in Taiwan in 1949 after first visiting the island as an art student from Guangzhou. This was a time when many Taiwanese artists were coming into contact with Western Post-War modernism, which inspired them to embark on an intensive period of experimentation, seeking for a new language of Chinese 'modernism' with ink painting as its basis. Yeh Shih-Chiang was not interested in becoming simply a follower of new Western trends, and at the same time he also was averse to being trapped within the confines of the national '*guohua*' painting style. In a sense one could say he was avoiding the ideological impasse represented by the two sides of the Cold War. Ultimately he found his solution in a return to the pure and eternal realm of art, taking elements he found compelling from both modern and traditional languages as he developed his own painting practice. His strong, iconoclastic personality and his solitary nature fuelled his ability to break the rules and create his own artistic path. While he refused submitting to constraints of the academy system, he also rejected the art market and the bureaucracy of exhibitions. The intense singularity of Yeh Shih-Chiang's art has won devoted followings among connoisseurs in the inner circles of the art world. His artistic practices highlight unresolved problems in China's modern art historical discourse, in particular issues dealing with national culture and the modern nation-state, and the role of the artist under siege of ideologies (from either the left or the right). Yeh took China's modern experiment into new trajectories, and one might go so far as to claim that his artistic position, developed over his years in China and Taiwan, challenges the mainstream art historical narrative based on modern nation-state discourse, particularly that of the Post-War era, opening up a fruitful new ground for research.

About Yeh Shih-Chiang (1926-2012)

Yeh Shih-Chiang was born in 1926 in Guangdong Province, China, and died in Taipei in 2012. He was among the last class of students at the Guangzhou Municipal Junior Art College under the directorship of the illustrious ink painter Gao Jianfu. In 1949, Yeh and a few classmates planned an art expedition to the famous Dunhuang Grottoes, but they were frustrated in the effort due to China's civil war, which prompted them to redirect their journey to Taiwan instead; but here Yeh was caught up with the retreat of the National Republic government, and spent the rest of his life in Taiwan.

The experiences of his later youth, when he moved to Taiwan and was separated from his homeland, reflect the displacement, separation and mass migrations of the era. In Taiwan, he lived the life of a recluse in the countryside, and taught only part time at the Fu-Hsin Trade and Art School and the Art Society of National Taiwan University. His teaching style and mentoring, exemplified by his words and deeds are remembered fondly by generations of students. Over the years, he also became celebrated as a maker of '*guqin*' (Chinese zither). In contrast to his fame as a maker of this music instrument, he was reluctant to exhibit his paintings and calligraphy, his true *métier*, although in time the legend of his art grew even with the limited works seen by Taiwan's art circle. Living in extreme simplicity and isolation, Yeh sought to maintain the purity of his artistic pursuit by rejecting the institutional constraints of the art world, even as his lifelong vision was to find his place in art history. In Yeh's final years, he rejected the offer of a major exhibition by the National Museum of History due to disagreement with standard curatorial practice. His first properly curated one-man show was presented posthumously to great critical acclaim by the Hong Kong Arts Centre in 2015.