

《寰天》成瑞嫻畫展
RoundSky: Paintings by Emily Cheng

藝術家出席酒會 2015 年 4 月 9 日 (週四) 下午 6 到 8 時
我們榮幸邀請到美國駐香港總領事 - 夏千福先生為開幕致辭。

Artist's Reception Thursday, 9 April 2015, 6 to 8pm

We are honoured to have U.S. Consul General to Hong Kong and Macau, Mr. Clifford A. Hart, to give the opening speech at the reception.

展期 2015 年 4 月 9 日至 5 月 2 日

Exhibition Period 9 April – 2 May 2015



The Dream 《夢》 2014 Acrylic on Canvas 188 x 160cm



Can It Be II 《可能性 II》 2014 Oil and Acrylic on Canvas 150 x 125 cm

漢雅軒

香港 中環 畢打街十二號 畢打行四零一室

Hanart TZ Gallery

401 Pedder Building, 12 Pedder Street, Central, Hong Kong

+852 2526 9019 hanart@hanart.com

《寰天》成瑞嫻畫展

對我來說，繪畫過程是我個人理解世界的方式。
--成瑞嫻

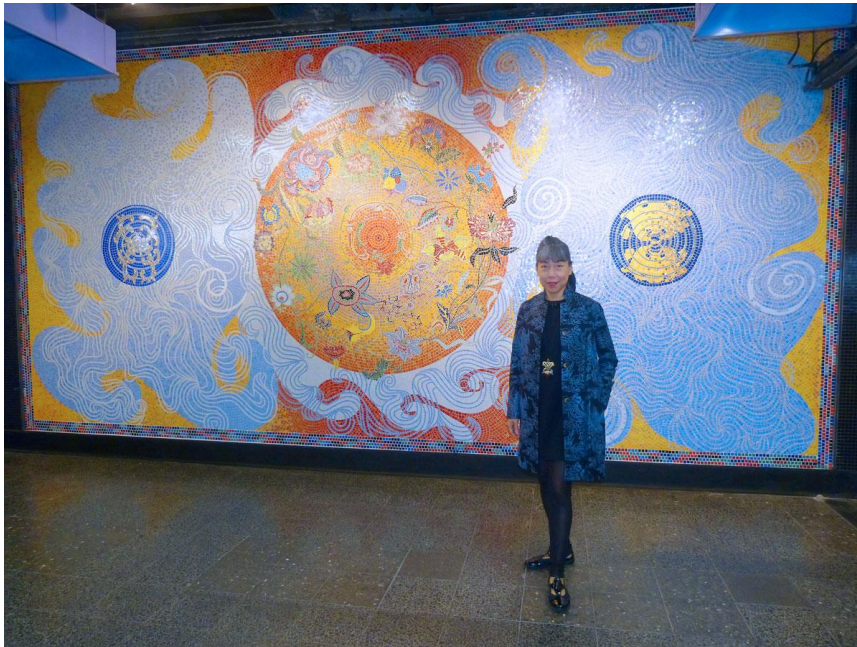
在當今由互聯網編織起來的世界裏，全球化似乎使我們接觸到無限的圖像；實際上，由於現代主義有意識地與過去割裂，現代文化已經激進地切斷了我們對傳統形制和圖樣的日常體驗，以至於那些不是在工業時代誕生的東西都被貶斥為陳舊的“他者”，以致被忽略和遺忘。成瑞嫻《寰天》這組圖像作為一套資料卻不失另闢新徑，打開藝術史學的閉戶。她並且也希望我們同樣受到這些圖像觸動，同樣以直覺感性去接受「美」的感染。

《寰天》(RoundSky)是對冥想圖像的展示，靈感來自世界各大宗教的繪畫和工藝以及藝術家的想像。作品本質上是一種探索和指示。它提出問題，並設想了一些可能的答案。成瑞嫻在隨意的漫遊中發現與自我相連的這些圖像。它們在畫布上呈現，以各種迥異的方式變換形狀，創造了它們的「場」。這些圖像試圖成為正凝固為最終形態的畫面中的一個個片段。其中最大的兩幅畫作《東方和西方的傳統》(*Eastern and Western Traditions*)是實驗性質的作品。並被繪成大型尺寸，使得站立的觀者能在觀看過程中矯正自身的經驗。《信仰的分支，東方與西方》(*Branches of Beliefs, Eastern and Western*)則追蹤了諸多教派、宗派、團體，探索通往智慧的路徑。通過回看歷史以獲指引和展望未來以求光亮。而最新一批在深圳大望文化高地完成的作品則試圖尋找歷史時空與宇宙相連的途徑。

這些畫使人聯想到古老的壁畫，重疊的歷史積澱依靠畫的“平面性”以突出時空的透視和層次的深度。成瑞嫻的探索推廣了視覺經驗的界線，以平常心和好奇心來恢復舊時圖像的魅力。她不依循學理去追索圖式的歷史，只是以目測和心思選擇圖像。這些圖像被抽離了它們原來的敘述語言系統，為我們道出了一種奇趣的語言，這種語言既富於個性又屬於當代。

成瑞嫻在近作中把人體脈輪觀念以及遠古宗教雕塑融入到她長期探索的曼陀羅圖式中。藝評家史提芬·韋斯特福爾(Stephen Westfall)認為：成氏的繪畫打開了大千神界之門，這些造型直通神的形象。對於經歷著痛苦、愛情或充滿想像的觀者來講，這些圖式是永無終結的玩樂。成瑞嫻利用一種特別通透的塑膠顏料(Flash Colour)來調出細膩明亮的色彩，使畫面的層次感豐厚，色彩潤澤，散發著珠寶般的光芒。

隨著圖像的線條和色彩的誘動，觀眾很容易就被引入成瑞嫻的視角。成瑞嫻以一個行家的眼光推敲作品，研究一幅好的作品是怎樣製作出來的；這就是成瑞嫻從側面推敲，轉向注意背景、研究配圖的緣故。她是在試圖解碼繪畫專業的行業秘密。她想破解形似大腦的耆那教圖案，此球體的每一個內部關節都是自身圖案的重複。她的工作其實是在拼集一個特殊的畫家工具箱，裏面藏有應付最刁難特技的工具。成瑞嫻的視線避開當目的耀眼肖像，遶從側邊來探索這些肖像如何成就它們的藝術魅力。主體週邊的圖像都是久經時間考驗的視覺符碼，這些視覺符碼承載的訊息提示了體積和道德力德，陳述了動和靜，強蠻和優雅，性格和氣質。換而言之，這些是挾帶着道德要素的圖像。在前代的畫室裏，學徒被傳授的功課指導他們如何為特定人像配備合適的圖像和裝飾，因而學曉了美術技法的公式，並且通過這樣的工具來構建一個基於道德和象徵故事的世界。



成瑞嫻《橘黃花界》 玻璃馬賽克拼圖裝置藝術在港鐵筲箕灣站車站大堂 2011-2012 港鐵站設置藝術品項目《Mosart-in-mtr - art in station architecture (AiSA)》

Orange Flower World: Emily Cheng's Permanent Mosaic Installation at MTR Shau Kei Wan Station, Part of MTR's "Mosart-in-mtr - art in station architecture (AiSA)" Programme in 2011 - 2012

**RoundSky:
Paintings by Emily Cheng**

The process of painting for me is a personal way of understanding the world.
--Emily Cheng

In today's Internet-connected world, it is a challenge to look through the infinity of visual choices and to allow the mind to be seduced by the simple beauty of images. Emily Cheng coaxes our attentiveness with luminous compositions whose forms are woven of images that she has discovered in the world, and that have viscerally moved her.

The paintings in Cheng's new exhibition, RoundSky, integrate contemplative images inspired both by iconographic paintings and artefacts from the world's greatest religions--and arising from her own imagination. As the artist explains, the two largest works, **Eastern and Western Traditions**, explore how the centre and circle is used within each of the major religious traditions. **Branches of Beliefs, Eastern and Western**, traces the numerous sects, denominations and groups and questions if there is any single branch that might lead the way to wisdom. **Another new series created during Cheng's residency at Dawang Culture Highland in Shenzhen**, attempts to discover ways of connecting to the universe by looking back into our histories for guidance and into the future for illumination.



Magic Gardens, Kidspace 2005 美國威廉斯敦北亞當斯當代美術館 Massachusetts Museum of Contemporary Art

In the workshops of pre-modern times, apprentices were taught formulae that determined the appropriate outfit for special figures and the suitable painterly touch for particular sacred figures, and from such accessories a world of moral and symbolic tales built its foundation. The modernist tradition has so radically diminished the deeper connection to forms and patterns that what has emerged from the industrial age, is immediately relegated to a limbo of the archaic 'Other'. Cheng's efforts pique a taste for the richness of the wide world of visual arts without carrying any stigma.

In Cheng's *RoundSky* paintings, the idea of the mandala which she explores in many of her works is integrated with allusions to the ascending chakras present in the human body, and to the forms of ancient religious statuary. Artist and critic Stephen Westfall describes these forms as 'gods, of course, aspects of a protean divinity for whom suffering, love, visioning, and paintings are all forms of a never-ending play.' Cheng's art takes a global view of images that constitute the magic of iconic figures. Her delicate, luminous colours are enhanced through her use of Flashe colours, a vinyl paint that allows for greater degree of translucence in the building up of over-layered, jewel-coloured forms.

Referring to Walter Benjamin's famous observation about how industrial-style reproduction in the modern age has compromised the auratic power of art, Jonathan Hay describes Cheng's art as a nostalgic act that is 'the self-conscious staking of a claim, and the claim that Cheng stakes is to the creation of wonder as a personal event.' This sense of wonder is made possible by remembering the aura around great art of the past, now given a new platform for our own era.