

## 成瑞嫻：元旦開光

開幕酒會 + 聲音演出

2024 年 3 月 16 日（週六）下午 2 至 6 時

展期

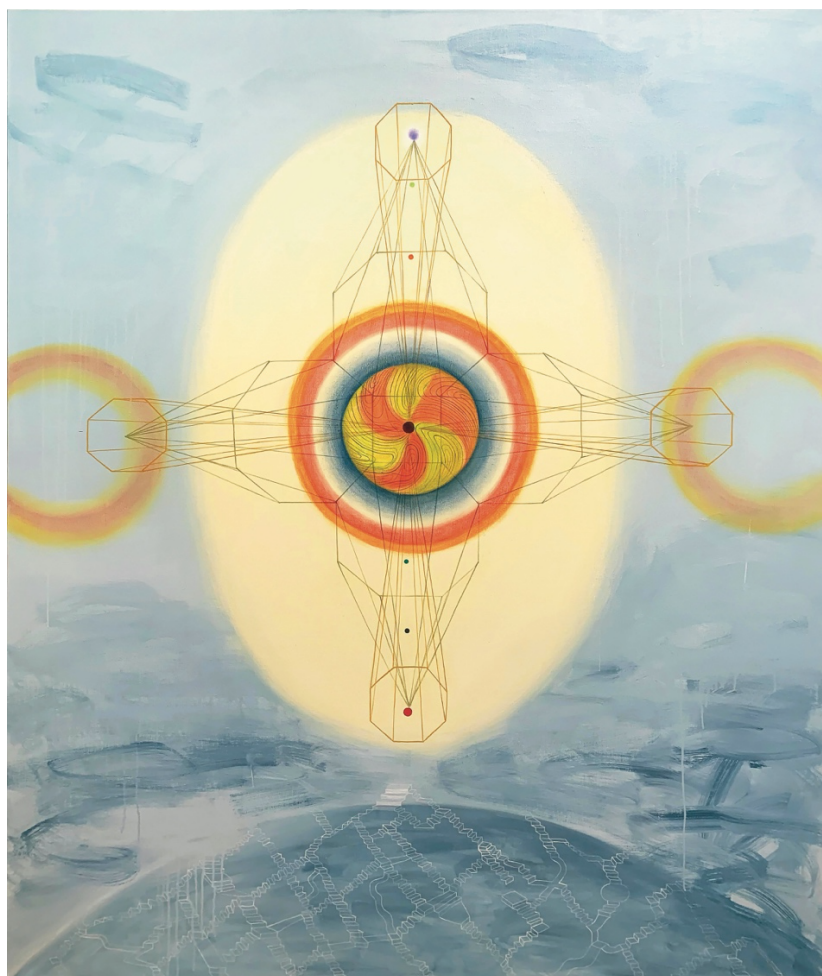
2024 年 3 月 16 日至 5 月 4 日

漢雅軒

香港 葵涌 工業街 17 至 21 號 美安工業大廈 2 樓

漢雅軒在「香港藝術月」推介成瑞嫻個展「元旦開光」，訂於 2024 年 3 月 16 日（週六）開幕。配合巴塞爾博覽會(展位 3D16)的特展，共展示成瑞嫻的精彩近作三十多幅。

成瑞嫻來港出席開幕會。同時我們邀請實驗音樂家龔志成先生在開幕現場表演聲音作品，探索人與宇宙的連接。



Emily Cheng 成瑞嫻 (b.1953) *Pursuing Heaven*, 2019 Flashe on Canvas 183 x 152 cm  
Image courtesy of the artist and Hanart TZ Gallery 圖片由藝術家及漢雅軒提供

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元蛋不經意被我破開，神就離開了蛋。

卡爾·榮格，《紅書》

元蛋乃鍊金術所指的渾沌，是原始精氣，涵育著被囚禁的大魂。被解禁的自由魂將如鳳凰升起，那就是被大自然的懷抱所囚禁的始人。

卡爾·榮格，《心理學與鍊金術》

成瑞嫻的繪畫可以說是諸神的心靈造像，來自諸界的幻化。每幅畫緣自不同的轉世，帶著多方文明相互交配的前世記憶。造型豐富、敷彩斑斕。不僅怡神養目，亦引導觀眾遐思，或勾連起他們過往的賞畫情境，聯想全球異地的多元圖樣。

成瑞嫻研究藝術圖樣、教授美術史、作畫和展覽近四十年。她的繪畫詞彙採自世界各地，很多是她在旅途上隨手拾得。她對觸動感官的造型、對提昇心靈的氛圍尤其鍾愛，歷年來收集大量資料。她轉化這些藝術材料的方式，有把個別形狀提煉，也有重新組合與創造全新的圖樣，以期當下的精神能夠與前人的神聖傳統對話。迄今成果纍纍，可以說是營造了一個別開生面的美術觀。現代人生活在被圖像淹沒的時空裡，圖像也因此沈淪。成瑞嫻重新啟動精神繪畫的生命力、發揮圖樣的超越性與當下的恆古，如此以繪畫再發明今天的心靈造像。

### [\[ 展覽詳細介紹 \]](#)

<https://www.hanart.com/exhibition/emily-cheng-opening-of-the-egg/?lang=zh>

## Emily Cheng: OPENING of THE EGG

**Artist Reception in a Soundscape**  
**March 16, 2024 (Saturday) 2-6pm**

Exhibition Period  
March 16 to May 4, 2024

Hanart TZ Gallery  
2/F Mai On Industrial Building,  
17-21 Kung Yip Street,  
Kwai Chung, Hong Kong

Hanart TZ Gallery is honoured to present “Opening of the Egg”, a solo exhibition by Emily Cheng. In conjunction with the highlight display at our Art Basel Hong Kong (Booth 3D16), over 30 pieces of her work will be on view.

The opening reception, in the presence of the artist, will take place on Saturday, March 16, 2024, from 2 to 6pm, at Hanart TZ Gallery.

Responding to the energy and emotional nuances of Emily's paintings, Composer-performer Kung Chi-Shing will perform his soundscape with violin, flute and electronics at the opening reception.



Emily Cheng 成瑞嫻 (b.1953) *Saturn Venus Mars*, 2023 Flashe on Canvas 211 x 178 cm (Studio View)  
Image courtesy of the artist and Hanart TZ Gallery 圖片由藝術家及漢雅軒提供

It happened that I opened the Egg and that the God left the Egg.

From "*Liber Novus*", Carl Jung

In alchemy the Egg stands for the Chaos apprehended by artifex, the prima materia containing the captive world-soul. Out of the Egg will rise the Phoenix, the liberated soul, which is identical with the Anthropos who was imprisoned in the embrace of Nature.

From "*Psychology and Alchemy*", Carl Jung

Emily Cheng's art is a portrait gallery of the Soul in its multifarious manifestations. Each painting is a separate incarnation, inheriting a memory cultivated by its own special cross-pollination of cultural traditions. The richness of imageries her art delivers is itself a feast for the eye, and the pleasure they stir in art lovers direct them to other moments of delight, as they recognize figurative details from the global world of art.

Since the mid 1980s Emily Cheng has studied and accumulated imageries for her personal language, drawing from every tradition she encounters. Her eye is always directed to both their sensual pleasure, and to the aura they impart to the spaces they originally occupy. Her labour that went into reinventing these images, either into icons of their own, or combined to form pictorial worlds that echo with spiritual art of the past, has grown to such a distinguished corpus that it offers a personal reinterpretation of the lineage of spiritual painting. In an age when visual images dominate our everyday experience, Emily Cheng's art continues to make painting convincing through her exploration of imageries that evoke deep historical memories that stir the Soul.

Chang Tsong-Zung

“.....Cheng's work suggests: While the elaborate belief systems and the burning convictions of past times may no longer be ours to possess, we can—through appreciative reconstruction, reconfiguration, and reconsideration of their elements—come to a deep appreciation of all that they once offered. And that act of reclamation, beyond simply lamenting what we have lost, can spur us to new initiatives, aimed at creating vivid emblems for *this* place and time, *this* culture, *this* newly global commonweal.”

From “*Beyond the Postmodern Dilemma*”

Richard Vine

“For Cheng, the world of inner vision isn't necessarily an ascension out of the body and human affairs; it is instead an interiority that is exploded into exteriority by painting. If one insists on calling it spiritual, then it is an erotic spirituality that never abandons the body



even as it invokes the *Logos* of symbolic organization and presentation.”

From “*A Pilgrim’s Pan-Theistic Progress*”

Stephen Westfall

"Cheng’s paintings certainly have their cognitive dimension, but the larger case that they make for sensuousness lies outside discourses of either desire or beauty. They are as incompatible with guilt as a passing crush, ..... Ultimately, they show us that pleasure is not just a way of making sense of the world, but also a way of bringing meaning to it. We have always needed that."

From “Pleasure As Medium”

Jonathan Hay

[\[More Information\]](#)

<https://www.hanart.com/exhibition/emily-cheng-opening-of-the-egg/?lang=en>

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成瑞嫻作品在「宇宙电影：第十四屆上海雙年展」。展覽至 2024 年 3 月 31 日。

Emily Cheng is currently on view in “Cosmos Cinema: The 14<sup>th</sup> Shanghai Biennale”. Exhibition runs till March 31, 2024.

