

“Living Paper” – Group Exhibition

Curated by Olivia Wang

Date: 10 January – 9 March 2024

Opening Reception: 10 January 2024, 17:00 – 19:00

Venue: Galerie du Monde, 108 Ruttonjee Centre, 11 Duddell Street, Central, Hong Kong

Participating Artists:

Chiang Yomei, Fu Xiaotong, Hung Fai, Young-sé Lee, Ling Pui Sze, Ma Hui, Wai Pong-yu, Kelly Wang, Wu Chi-Tsung, Zheng Chongbin

All artists and the curator are available for interviews.



Wu Chi-Tsung “Wrinkled Texture 165” (2023)
Unique Cyanotype on *Xuan* Paper, 150 x 75 cm

HONG KONG – Galerie du Monde is pleased to present *Living Paper*, a group exhibition exploring the diversity and versatility of paper as a medium, and its limitless potential for creating a visual dialogue.

Curated by **Olivia Wang**, *Living Paper* features the recent works by ten Asian artists — Chiang Yomei, Fu Xiaotong, Hung Fai, Young-sé Lee, Ling Pui Sze, Ma Hui, Wai Pong-yu, Kelly Wang, Wu Chi-Tsung, and Zheng Chongbin.

Coming from different generations and geographies, each of these artists presents works that challenge the traditional use of paper as a material. On display is a wide array of techniques to mine its special physical qualities, by means of tearing, layering, and sculpting through to soaking, puncturing and dissipating.

“While the material enables artists to engage with their artistic traditions, the multivalence of the material itself lends itself to endless possibilities of exploration and creation. In the hands of this group of artists, paper becomes alive and comes into its own being.” – Curator Olivia Wang

Curatorial Statement

“Living Paper”

Olivia Wang

Living Paper is a group exhibition showcasing ten artists who explore the material properties of paper. Coming from different generations and geographies, each of these artists presents works that challenge the traditional use of the material. On display is a wide array of techniques to mine its special physical qualities, by means of tearing, layering, and sculpting through to soaking, puncturing and dissipating.

Paper is a material deeply imbued with Chinese tradition. Handmade *xuan* paper has been produced in Anhui province using labour-intensive methods since the Tang dynasty. It continues to be cherished today by ink painters and calligraphers for its high quality and historical significance. For the featured artists, embracing paper allows them to connect with their identity and heritage which they fuse with contemporary concepts to create new forms of expression.



Ma Hui “Autumn Woods” (2022) Pu’er and Ink on *Xuan* Paper, 35 x 135 cm

Amsterdam-based artist Ma Hui blends ink with steeped pu’er tea to paint visually powerful works. Her fluid ink and brush techniques lay bare the range of natural reactions between ink, water and *xuan* paper. Although the artist has lived in the Netherlands since 1987, she looks back to her early years in China, particularly the years spent in a re-education village in the countryside of Ningxia Province. Her memories of the yellow clay of the riverbanks of the Yellow River, the dark swirling waters, the songs of fishermen, and the long ropes from their boats floating on the currents, provide a rich source of inspiration in her practice.

London-based artist Chiang Yomei, by contrast, creates dreamlike scenes by applying water to western watercolour paper, before painting with ink and then sprinkling the surface with salt. Allowing the ink, salt and water to interact spontaneously, the artist invites the element of chance to guide the creation of the artwork. The exhibited paintings were conceived of after Chiang reread the poems of Tang dynasty monk-poet Han Shan in the early days of the pandemic. Through Han Shan’s poems, Chiang found herself transported from lockdown at her London home to an imaginary, timeless landscape. “From Fish Mountain Studio [Chiang’s studio] I embarked upon a contemplative and sometimes playful journey in dialogue with Han Shan, and translated this from mind to hand into brush and ink,” the artist writes.

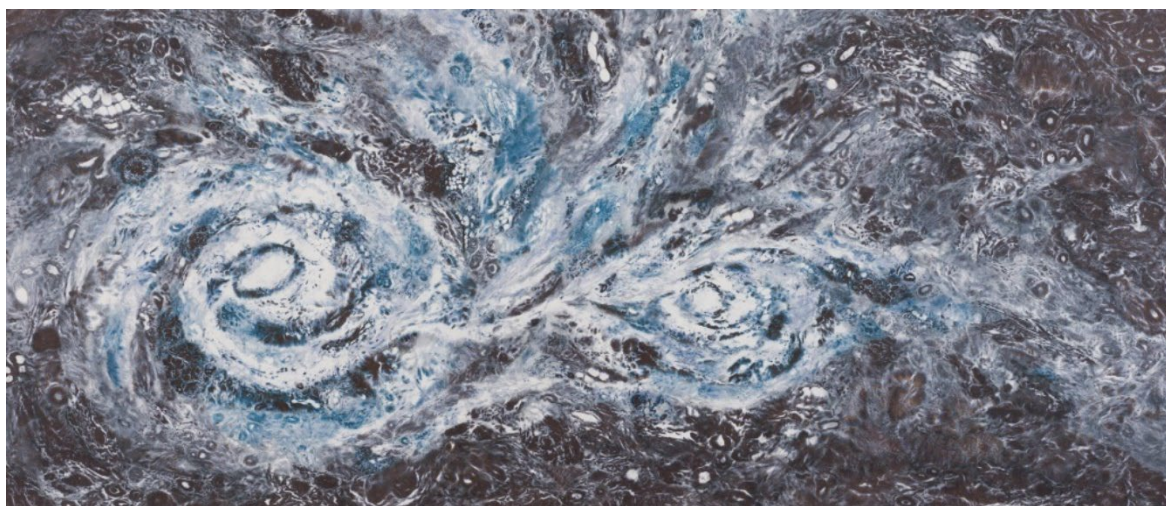


Chiang Yomei

Left: “Cold Mountain Revisited (1)” (2023) Chinese Ink, Salt, Glue and Pencil on Paper
Right: “Cold Mountain Revisited (8)” (2022) Chinese Ink, Salt, Gold Powder,
Lemon Juice, Gouache and Pencil on Paper, Collage, 70 x 50 cm each

Taipei-based artist Wu Chi-Tsung uses an innovative technique drawn from the early cyanotype process to create collaged images that evoke the majestic mountains in traditional Chinese paintings. He treats *xuan* paper with photosensitive coating, crumples the sheets by hand, thus forming wrinkles and folds, and then exposes them to sunlight. From the resulting dozens of textured papers of different tonalities, he assembles and layers the fragments to build landscapes that resemble rocky terrain with peaks shrouded in mist, snow, and rushing water. For the artist, it's all about experimentation. "Most artists have a strong ego. We try to control our work. But the more you try to control it, the more likely you lose the possibility. Sometimes, we should just let it go. Let the work grow in the way it should," Wu has said.

Another artist who deploys paper collage is the Hong Kong-based artist Ling Pui Sze. *White Mirror 2* is composed of microscopic images of the artist's own cells, and X-rays and CT reports of her own body. Through her signature process of first ink-jet printing these images on extremely thin *washi* paper, spraying them with water and tearing them by hand into small pieces, she then crafted the collaged image in the form of two galaxies merging together. The work reveals her self-reflection. "Seeing how a tiny cell of mine can be magnified into such intricate details under a microscope, I feel like my existence is akin to a minuscule particle in the universe," she observes.



Ling Pui Sze "White Mirror 2" (2023) Mixed Media on Paper, 57 x 133 cm

Breaking the mould of two-dimensional painting, Ling's *Solaris* is a sculptural installation made specifically for the exhibition. Inspired by the 1972 sci-fi film of the same name, *Solaris* explores the power of memories and experiences. Constructed with bamboo and plastic strips, *xuan* paper and hollow cone-shape structures, the installation evokes the barnacles that attach to animals such as whales. Although not parasitic, they reproduce on their own and become part of the host animal's body. "Just like memories, the barnacles can be long-lasting in our minds and difficult to let go if we keep thinking about them," she writes.

The New York-based Chinese-American artist Kelly Wang also challenges the conventional use of paper to create sculpture composed of twisted strips of newspaper. Inspired by the artist's interest in Chinese art and history, *Brush Rest 2* takes the form of a five-peak mountain, traditionally a popular shape of brush rest used on the scholar's desk. Wang plays with scale and proportion, enlarging a miniature object that originally represented the monumentality of a landscape. Using newspaper, she has reimagined the classical object in a novel and unorthodox way.

For Wang, the use of newspaper holds deep personal meaning. Her *Microcosm* series began during the early days of the pandemic when the artist's late father was hospitalised for Covid-19. In the months following his death, Wang twisted the newspapers that she had saved for her father into strands, creating images of scholar's rocks. "In my hands, the words on the paper collapsed into a feeling, the strings became lifelines connecting the present to memories, the living to the dead, light to dark matter, and the individual to the collective through a multidimensional labyrinth of space-time," she writes. The series has since evolved. Having used up her father's original newspapers, the artist has collected newspapers from her mother and her neighbours, bringing together a community of people who knew and loved her father in the creation of her new works. Wang has also taken her experiments further. In *Microcosm 16* and *17*, she has added new textures and highlighted particular colours, as well as incorporated *xuan* and cloud dragon paper with the newspaper, enhancing their sculptural quality.



Kelly Wang "Brush Rest 2" (2023)
Mixed Media, 67 x 137 x 91 cm

Hong Kong-based artist Wai Pong-yu uses newspaper in an equally personal but very different way. In *A Rhythm of Landscape 55*, Wai selected pages from the once popular tabloid in Hong Kong, *Apple Daily*, which he sanded down, allowing the colours to fade, and tears and holes to appear. Then, using a ruler, he drew lines with coloured inks across the surface, the sharp and fast strokes of the pen further eroding the paper. "The stories that once were part of the city's intellectual terrain have now gone", he writes. The work lies on a sheet of mesh, engendering an uneven surface. It is set on a low pedestal which is lit from below, inviting visitors to view the piece as a relic and symbol of the past.

A Rhythm of Landscape 54 also conveys Wai's reflections on the city. Using a technical pen loaded with blue ink, he drew fluid, curved lines across a saturated sheet of paper, allowing the ink to diffuse and the pen's nib to tear the surface. Although the particular brand of blue ink is no longer produced, Wai was able to find the last two remaining bottles of ink at a ship supplies company. "It feels like a journey back to the origin of Hong Kong in history," he says. The sharpness of the pen's nib—which the artist likens to "a healing needle for resilience" or "a torturing nail"—has punctured the body of the paper, but it remains remarkably strong.



Wai Pong-yu
"A Rhythm of Landscape 54"
Ink on Paper, 51.5 x 34 cm (2022)

In her two works, Beijing-based artist Fu Xiaotong reveals the beauty and tactility of handmade *xuan* paper through painstaking needlework. She uses an awl to pierce thousands of tiny holes into very thick *xuan* paper to sculpt her compositions. By piercing the paper in multiple directions, she raises and depresses the surface of the paper in varying levels. For her, traditional brush and ink conceal the beauty of the paper, so it is her intention to reveal it without interference.

The importance of process is emphasised in the titles of her works which are named after the number of pinpricks required to form them. *135,136 Pinpricks* depicts a mountainous landscape, with its three peaks and topology extraordinarily defined by the effects of light and subtle shadows of the holes in the paper. The sculptural *181,005 Pinpricks* takes the form of a human torso. Undulating across it are abstract breast-like forms that protrude towards the viewer. The artist's use of the motif references the maternal and also the primeval cycle of life.

Fu Xiaotong "181,005 Pinpricks" (2020)
Handmade *Xuan* Paper, 138 x 107 x 3 cm



While Fu Xiaotong's art is created from the absences in the paper, Korean-French artist Young-sé Lee, by contrast, adds relief to the surface of the paper through his intricate embossing method. This involves first roughly carving abstract motifs on thick wooden panels, and then applying a single strip of *hanji* paper soaked in water, ink and mineral pigments on top. Using a flat brush to tap across the surface, Lee presses the paper into the wood. The paper gradually takes on the reliefs of the carving and the natural grains of the wood. After repeating this process over and over, he arranges the strips together. In the final step, he applies touches of colour to enrich the textures of the paper's surface. The resulting abstractions evoke elements from the natural world, from shimmering reflections of light on water to the organic patterns found on rocks, earth and tree bark.



Young-se Lee "Reflets d'hiver" (2022)
Ink, Acrylic, Vegetal and Mineral Colors on *Hanji* Paper, 135 x 135 cm



Hung Fai "Traces VII" (2023)
Ink on Paper, Diptych, 180 x 96.8 cm each

With an intimate understanding of the interactions between ink, water and paper, Hong Kong-based artist Hung Fai deconstructs the elements of Chinese ink painting. A deeply personal work, *Traces VII* records traces and memories. Its elaborate process began with first saturating a sheet of *xuan* paper (left panel of the diptych) with water, on top of which Hung used an ink pen to draw free-hand dots which diffused and flowed in the rivulets of water. He then laid a blank, dry sheet of paper on top, gently tapping the surface to allow the ink to further bleed and pool. On top of these two sheets, he used an inkless pen and a heavy metal ruler to draw lines horizontally and vertically across. While devoid of any ink, the tracks left by the pen have created palpable marks and traces in the papers, alluding to the power of absence. "Through these incisions, what had been concealed was retrieved, and then interwoven, transformed and overlapped with the myriad of new marks," he writes. Finally, he separated the two sheets, placing them side by side.

Paper provides a fertile ground for experimentation. In a departure from his distinctive ink painting, multimedia installation and video practice, San Francisco-based artist Zheng Chongbin used the monotype printmaking technique to create these exhibited works. The process involves applying oil-based black and coloured inks on an acrylic surface, and enhancing certain areas with the use of tape, Q-tips, steel wool and organic solvents. Then, before the inks have had a chance to dry, the surface is run through a press, transferring the image to a sheet of paper. The technique requires precision but also allows for a great deal of spontaneity. The resulting compositions are multi-layered abstractions with rich gradations of colour. Zheng's fecund imagination pushes the possibilities and limits of the materials. *Displaced Squares* forms a dynamic, prismatic image with shifting geometries. By contrast, *Dawn* takes on an almost reflective surface, with striking gradations of grey, blue and orange.

Zheng Chongbin "Red Hills" (2023)
Oil-based Ink Monotype on BFK Rives Paper, 104.5 x 74 cm



While the material enables artists to engage with their artistic traditions, the multivalence of the material itself lends itself to endless possibilities of exploration and creation. In the hands of this group of artists, paper becomes alive and comes into its own being.

- end -

About the Artists

Chiang Yomei (b. 1961, Taipei) studied art and literature at Skidmore College in upstate New York, after a traditional Chinese education in Taiwan. From an early age she studied Chinese landscape painting and calligraphy with masters of both genres. In 1981, after a year of studying in Germany, she moved to the UK and received a BA in the History and Theory of Art and English literature from the University of Kent at Canterbury in 1984. After Kent, Chiang graduated from the Sotheby's Works of Art Course and went on to study Chinese painting and ceramics at SOAS, University of London. After practising fine art in a more concentrated capacity, she received a BFA from Winchester School of Art in 1994. Chiang's work can be found in public and private collections in Europe and Asia.

Born to a Chinese-Russian father and Chinese-German mother, Chiang's aesthetic sensibility has been shaped by her intercultural background and influenced both by Chinese and Western artistic practices. Underpinning her multidisciplinary practice as an artist and poet is Buddhism. A devoted practitioner, her oeuvre explores notions of time, impermanence, and the ever-changing nature of all things. Chiang lives and works in London.

Fu Xiaotong (b. 1976, Shanxi) received her BA in oil painting from Tianjin Academy of Fine Arts in 2000 and MA from the Experimental Art Department of the Central Academy of Fine Arts (CAFA) in 2013. Fu developed a deep interest in *xuan* paper when pursuing her MA and has since forged her unique "language of the needle". She forms her compositions by using an awl to pierce thousands of tiny holes in multiple directions into *xuan* paper.

Fu has participated in solo and group exhibitions in mainland China and the US. She was the winner of the inaugural Vogue Hong Kong Women's Art Prize in 2019. Her work is in the collections of the Herbert F. Johnson Art Museum at Cornell University, Los Angeles County Museum of Art, Museum of Fine Arts, Boston, among others.

Hung Fai (b. 1988, Hong Kong) is the son of noted ink painter Hung Hoi (b. 1957) but was determined from a young age to forge an artistic language independent from his father's. Since earning his BFA from the Fine Arts department of The Chinese University of Hong Kong in 2013, he has developed his own visual idiom whereby he radically challenges the aesthetics of traditional Chinese painting. Using an ink pen instead of a brush, he deconstructs the techniques and elements in Chinese painting—paper, water and ink—and then conceptually reconstructs and transforms them, expanding the possibilities of the genre.

Hung earned his BFA from the Fine Arts department of The Chinese University of Hong Kong in 2013. Recent group exhibitions include the Kathmandu Triennale 2077 (2022), Macao Museum of Art (2022), Para Site, Hong Kong (2020), Guangdong Museum of Art (2020), and M+ (2017). Hung's work is in the collections of M+ and the Hong Kong Museum of Art. He received the Gold Prize for the Liu Kuo-sung Ink Art Award Hong Kong edition in 2022. Hung lives and works in Hong Kong.

Young-sé Lee (b. 1956, Seoul) moved to Paris with his parents at the age of 2. At a young age, he gained a foundation in ink painting from his father and ink painter Ungno Lee (1904–1989). He studied art at the Académie de la Grande Chaumière followed by the École Nationale Supérieure des Beaux-Art, Paris. Although trained in Western painting and copperplate engraving, he later abandoned them in favour of traditional East Asian materials: ink, acrylic, and mineral pigments on *hanji* (Korean handmade paper).

Lee has exhibited in solo and group exhibitions in France and South Korea, and his work is in the collections of the Cernuschi Museum, Paris, Lee Ungno Museum, Daejeon, among others. This is the first time his works are exhibited in Hong Kong. Lee lives and works in Vaux-sur-Seine, France.

Ling Pui Sze (b. 1989, Guangzhou) earned her BFA from the Fine Arts department of The Chinese University of Hong Kong, where she received the Wucius Wong Creative Ink Painting Award at graduation in 2012. Inspired by the natural world and science, Ling's experimental ink-and-collage paintings are composed of images obtained from various means, such as microscopes, satellites, and even X-rays of her own body. Exploring the relationship between biological traits and the intricacies of the human experience, Ling's practice extends to sculpture, video and installation.

Ling's work is in the collections of M+ and Oxford University's Ashmolean Museum. She received an Honourable Mention for the Liu Kuo-sung Ink Art Award in 2023. She was an artist-in-residence at Robinson

College, Cambridge University in 2023; she has also participated in residency programmes in Taiwan and Iceland. Ling lives and works in Hong Kong.

Ma Hui (b. 1958, Chengde, Hebei) graduated from the Xi'an Academy of Fine Arts in 1982. In 1987, she moved to the Netherlands where she further pursued her studies in art at Hogeschool, Utrecht. Inspired by her early years spent in China, Ma creates ink-on-paper abstractions, blending black ink with pu'er tea to create spontaneous and fluid effects.

Ma's work can be found in public and private collections in Europe and mainland China. She lives and works in Amsterdam.

Wai Pong-yu (b. 1982, Hainan) received his BFA from the Fine Arts department of The Chinese University of Hong Kong in 2006. Since then, he has developed a unique visual language of ballpoint-pen on paper. Wai's work contemplates notions of the cosmos, time and nature, as well as the complexities and conflicts inherent in human existence.

Recent group exhibitions include the Kathmandu Triennale 2077 (2022), Macao Museum of Art (2022), Para Site, Hong Kong (2020), and Guangdong Museum of Art (2020). Wai's work is in the collections of the Asian Art Museum of San Francisco, M+ and Oxford University's Ashmolean Museum. He was an artist-in-residence at K11 art village in Wuhan, in 2023. Wai lives and works in Hong Kong.

Kelly Wang (b. 1992, New York) grew up in a family with a history of collecting and connoisseurship of Chinese art. She received her BA in Art History from CUNY Hunter College in 2014, and her MA also in Art History from Columbia University in 2016. She has studied traditional Chinese painting under the tutelage of Chen Ruikang, a student of Pu Ru's. An intercultural and multidisciplinary artist, Wang combines contemporary and historical materials to create multimedia works that explore themes of cultural identity and personal grief.

Wang has participated in solo and group exhibitions in the US and Hong Kong. Her recent solo exhibition was held at Princeton University Art Museum, in 2022, after which the Museum acquired five of her paintings for their permanent collection. Wang lives and works in New York.

Wu Chi-Tsung (b. 1981, Taipei) received his BFA from the Taipei National University of the Arts in 2004. His multidisciplinary practice spans a broad range of media, including photography, video, installation, and painting. Integrating traditional aesthetics with technology and contemporary forms, his work challenges our perceptions of our physical and natural worlds.

Wu is the recipient of numerous awards, including most notably, the inaugural Liu Kuo-sung Ink Art Award in 2019. He has participated in solo and group exhibitions around the world. His work is in the collections of the Asian Art Museum of San Francisco, M+, Los Angeles County Museum of Art, Ullens Center for Contemporary Art, Beijing, among others. He was an-artist-in residence at Künstlerhaus Bethanien, Berlin in 2017, and at MoT+++ , Ho Chi Minh City in 2018. Wu lives and works in Taipei, with studios also in Berlin and Ho Chi Minh City.

Zheng Chongbin (b. 1961, Shanghai) graduated from the Zhejiang Academy of Fine Arts (now China Academy of Art) in Hangzhou where he specialised in traditional figure painting. In 1989, he received a fellowship from the San Francisco Art Institute to study installation, performance and conceptual art, earning his MFA in 1991. After completing his graduate studies, Zheng settled in the San Francisco Bay Area where he has been based since.

Zheng's distinctive body of work reflects his bicultural education and sensibility. Throughout his career of over three decades, he has held the ink painting tradition and Western abstraction in mutual tension. While his art draws from Western artistic principles, at its core is the notion held by the pre-modern Chinese that the world is made up of processes in flux. His practice encompasses ink and acrylic abstract paintings on paper, site-specific installation, video and more recently, monotype printmaking.

Zheng has exhibited internationally and his work is in the collections of M+, Hong Kong Museum of Art, MK Lau Collection, Hong Kong, the Marina Bay Sands, Singapore, British Museum, DSL Collection, Paris, Daimler Art Collection, Germany, Los Angeles County Museum of Art, Metropolitan Museum of Art, Brooklyn Museum, Philadelphia Museum of Art, Asian Art Museum of San Francisco, Orange County Museum of Art, among others.

About the Curator Olivia Wang



Olivia Wang is an independent curator and writer based in Hong Kong. She is the Director and Producer of *Unsung Heroes of Ink* (2020), a short documentary on the role of paper in ink painting. She is the representative of the Ink Society and is also on the panel of judges for the UOB Art in Ink Award. Olivia holds a BA from Brown University and MPhil from Oxford University.

About Galerie du Monde

Founded in Hong Kong in 1974, Galerie du Monde has been specializing in modern and contemporary works by internationally established Chinese artists for 50 years. The gallery also nurtures and promotes emerging talent, presenting a varied program of solo and group exhibitions with a strong focus on works of art on canvas, paper, sculpture, photography, and new media. To celebrate its 40th anniversary in 2014, Galerie du Monde introduced the GDM Project series to strengthen the gallery's support to a wider group of artists from different geographical regions, providing them the opportunity to exhibit outside of their own areas.

Website: www.galeriedumonde.com
Instagram: [@galeriedumonde](https://www.instagram.com/galeriedumonde)
Email: enquiry@galeriedumonde.com

Galerie du Monde opens from Monday to Saturday, 10 am to 7 pm

世界畫廊

群展《活紙》 策展人：汪鈴

展覽日期：2024年1月10日至3月9日

開幕酒會：2024年1月10日（星期三），下午五時至七時

地址：香港中環都爹利街11號律敦治中心一樓世界畫廊（Galerie du Monde）

參展藝術家：蔣友梅、傅小桐、熊輝、李隆世、凌佩詩、馬蕙、韋邦雨、王佳怡、吳季璫、鄭重賓

策展人汪鈴和藝術家將出席開幕現場，歡迎媒體預約訪問。



吳季璫《皺法習作之一百六十五》
氙版攝影、宣紙，150 x 75 cm (2023)

香港 — 世界畫廊欣然呈獻群展《活紙》，探索「紙」作為創作素材的多樣性和多義性，及其開展視覺對話之可塑性和無限潛能。展覽由香港策展人汪鈴策展，呈現十位亞洲藝術家的最新作品，包括蔣友梅、傅小桐、熊輝、李隆世、凌佩詩、馬蕙、韋邦雨、王佳怡、吳季璫、鄭重賓。多位藝術家屬於不同世代，來自不同地域，各顯巧思，挑戰傳統紙張的用法。參展作品技巧紛呈，包括把紙撕裂、堆疊、揉皺後雕塑成形，以至浸泡、穿刺、讓墨水擴散，為求發掘紙張的特性。

「紙張本身的多義性，可孕育無窮的探索和創作。在這群藝術家手中，紙變得活靈活現，充分展現本色。」

—— 策展人汪鈴

《活紙》

汪玲

群展《活紙》匯集了十位藝術家，探索紙的物理性。多位藝術家屬於不同世代，來自不同地域，各顯巧思，挑戰傳統紙張的用法。參展作品技巧紛呈，包括把紙撕裂、堆疊、揉皺後雕塑成形，以至浸泡、穿刺、讓墨水擴散，為求發掘紙張的特性。

紙這種材料深植於中國傳統文化。自唐代以來，安徽省一直有生產宣紙，都是以耗費人力的手工方式製作。如今，水墨畫家和書法家依然對宣紙情有獨鍾，因其品質優良，深具歷史價值。這次參展的藝術家，以紙為媒介，一方面是繼承文化的遺產，一方面又融合當代概念，展現創新表現手法。



馬蕙《秋天的樹林》(2022)
水墨、普洱茶、宣紙，35 x 135 cm

現居阿姆斯特丹的藝術家馬蕙，將水墨混合浸泡過的普洱茶，她的水墨筆觸技巧流暢，盡顯墨、水和宣紙之間自然暈染的效果。雖然從 1987 年起她一直住在荷蘭，但她常緬懷在中國的年輕歲月，尤其是在寧夏省鄉村接受再教育的一段時光。黃河兩岸的黃土、河水黑色的漩渦、漁夫的歌聲，以及在渦流中漂浮的長長的船纜，這些記憶成為滋養她創作的豐富靈感。

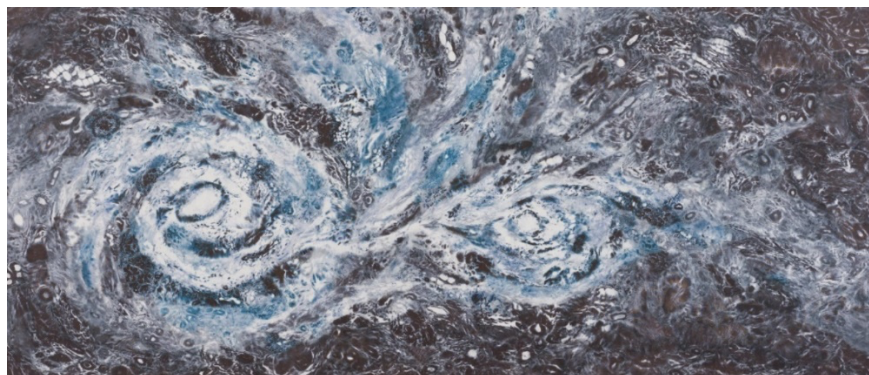
生活於倫敦的藝術家蔣友梅，在水彩紙上施以水，再用墨，後撒上鹽，畫出夢幻的景象。她讓墨、鹽和水自然交融，利用偶然隨機的因素來催生藝術作品。這次展出的作品是蔣友梅在疫情初期，重讀唐代詩僧寒山的詩作而構想的。倫敦封城時她被迫留在家中，但寒山的詩卻把她牽引到想象中的一片永恆風景。她說「從我的漁山草堂，我踏上一段充滿沉思內省、時而好玩的旅程，展開與寒山的對話，並將心中所思，傳到手上，化為筆墨。」



左：蔣友梅《再見寒山（一）》(2023) 水墨、鹽、膠水、鉛筆、紙，70 x 50 cm
右：蔣友梅《再見寒山（八）》(2022) 水墨、鹽、金粉、檸檬汁、粉彩、鉛筆、紙、拼貼，70 x 50 cm

以台北為大本營的藝術家吳季璁，則利用古老的氈版印相技術，拼貼而成圖像，令人聯想起傳統國畫的壯麗山水。他在宣紙上塗上一層光敏顯影劑，繼而把紙揉搓，形成皺紋和摺痕，然後在陽光下曝曬。讓宣紙呈現不同色調的紋理，再把數十張這樣的碎片折疊組合，造成怪石嶙峋、水流飛湍、霧雪籠罩群峰的山水景色。對吳季璁來說，這一切都是實驗。他說過：「大多數藝術家都有很強烈的自我，一心想控制作品。但你越想控制，就越有可能失去創造的可能性。有時候，我們該放手讓作品順其自然，按自身該有的方式發展。」

另一位用紙拼貼的藝術家是來自香港的凌佩詩。她的《白鏡（二）》由藝術家自身細胞的顯微鏡圖像、以及自己身體的醫學掃描報告組成。她先以標誌性的技法用噴墨把細胞圖印在極薄的和紙上，用水噴灑，再撕成小塊，最後拼砌成兩個互相融合的星系。這件作品是她的自我寫照，她說：「我的一個小小細胞，竟可在顯微鏡下放大，顯示如此複雜精細的細節，讓我感覺自己的存在，就如宇宙中的一粒微塵。」



凌佩詩《白鏡（二）》(2023) 紙本綜合媒材，57 x 133 cm

凌佩詩的《Solaris 2》是專為這次展覽而製作的雕塑裝置，打破了繪畫的二維空間。此作品和同場展出的《Solaris 1》一樣，靈感來自 1972 年的同名蘇聯科幻片《星球梭那里斯》，探索記憶和過去經歷具有的力。裝置用竹枝、膠帶、宣紙和中空的錐形結構組成，仿似攀附在海洋生物身上寄居的藤壺。藤壺雖然並非寄生，但會不斷繁殖，成為宿主身體的一部分。她認為：「藤壺就像記憶，長留在我們心中，要是一直念念不忘，就很難放下。」

紐約的華裔美國藝術家王佳怡也挑戰了紙張的傳統用法，用扭彎的報紙碎條來組成雕塑。她對中國藝術和歷史深感興趣，《Brush Rest 2》的五峰山形筆架，就是歷來文人書桌上常見之物。王佳怡通過尺寸和比例的變化，放大原本代表宏偉山水的小型物體。她以新穎脫俗的方式，用報紙重新想像這個古典的文房用具。

對王佳怡來說，使用報紙具有深刻的個人意義。她的《Microcosm》系列始於疫情早期，當時她父親因新冠病毒住院。父親去世後的幾個月裡，她把為父親保存的報紙撕成條狀，創作了文人石的圖像。她寫道：「在我手中，紙上文字瓦解成一種感覺，紙條成了一條條生命線，連接了現在與記憶、生者與逝者、光與暗的物質、個體與集體，把人帶進一個多維的時空迷宮。」。這個系列從那時開始便不斷演變。藝術家用完父親原有的報紙後，又從母親和鄰居那裡收集舊報，連結愛護她父親的人們成為創作新作品的社群。王佳怡還進一步實驗，在《Microcosm 16》和《Microcosm 17》中，添加新的紋理，突出特定的顏色，還糅合宣紙、雲龍紙與報紙，增強了雕塑的質感。



王佳怡《Brush Rest 2》(2023) 綜合媒材，137 x 91 x 67 cm

香港藝術家韋邦兩同樣以個人但截然不同的方式來使用報紙媒材。在《山河變奏 55》中，韋選擇了香港曾流行的蘋果日報的頁面，用砂紙打磨，使顏色褪去，出現撕裂和孔洞。然後用針筆，沿著直尺在上面畫出有色線條，尖銳而疾速的筆觸進一步侵蝕紙張。他寫道：「其中的故事曾是我城知識領域一部分，現在都消失了。」這件作品鋪在網狀材料上，令表面高低不平；同時置於低矮的底座，燈光從下方照亮，看上去就像一件古代文物和往昔的象徵。

《山河變奏 54》也傳達了韋邦兩對城市的思考。他用裝了藍墨水的針筆，在飽和的紙張上繪出流暢曲線，讓墨水擴散、筆尖撕裂紙張表面。雖然這種藍墨水已不再生產，韋還是在船舶用品公司找到最後兩瓶。他說：「這感覺就像一趟旅程，回到了香港歷史的起源。」銳利的筆尖——藝術家將之比喻為「能恢復活力，使人療癒的針」或「折磨人的釘子」——已刺穿了紙的表面，但仍非常堅固。

韋邦兩《山河變奏 54》(2022)
紙本水墨，51.5 x 34 cm



北京藝術家傅小桐在她的兩件作品，以仔細認真的針工，展現手工宣紙的美感和觸感。她用尖錐在厚厚的宣紙上刺穿數千個小孔，雕出構圖；且從多個角度刺進宣紙，令紙張表面升降凸凹，營造不同層次。她覺得傳統筆墨掩蓋了紙的美感，所以她想擺脫筆墨的干擾，盡顯宣紙之美。

她的作品命題凸顯過程之重要，根據作品所需的針孔數目而定。《135,136 孔》的群山景致，利用紙上針孔所造成的細膩光影，細膩地勾勒出三個山峰和整個地勢。雕塑《181,005 孔》活像人體的軀幹，上面起伏著多個貌似乳房的抽象形態，朝觀眾突出。藝術家借此刻畫母性，呼應原始的生命循環。

傅小桐《181,005 孔》(2020)
手工宣紙，138 x 107 x 3 cm

與之相對，韓裔法國藝術家李隆世用精細的浮雕手法，在紙張表面增加立體感。首先他在厚木板上雕刻出抽象圖案，然後把浸泡在水、墨水和礦物顏料中的韓紙，貼在木板上。李隆世用平刷在表面輕拍，將紙壓入木板。紙條逐漸現出浮雕形狀和天然木紋。如是者重複多次，將一條條紙帶排列好。最後添上色彩，豐富了紙張表面的紋理質感。完成後的抽象畫面，充溢著大自然的元素：從水面上閃爍的光線反映，猶如岩石、土壤和樹皮上可見的有機圖案。



李隆世《冬季的沉思》(2022) 水墨、丙烯、植物顏料、礦物顏料、高麗紙，135 x 135 cm



熊輝《痕之七》(2023) 雙聯畫，水墨紙本，各 180 x 96.8 cm

香港藝術家熊輝深入了解墨水、水和紙的相互作用，藉此解構中國水墨畫的要素。《痕之七》深具個人色彩，記錄痕跡和記憶。過程精心製作：首先將一張宣紙（二聯畫的左側）浸濕，用墨水筆在上面自由畫點，墨點順著細小水流擴散。然後將一張乾燥白紙放在上面，輕輕敲擊表面，使墨水進一步滲透積聚。在這兩張紙上方，再用一支沒有墨水的筆和一把重金屬尺，沿水平和垂直方向劃線。雖沒有墨水，但硬筆留下的軌跡在紙上造成明顯痕跡，暗示了此處無墨勝有墨。他寫道：「通過這些切口，曾被隱藏的東西再度找回，然後與無數新痕跡交織、轉化、重疊。」最後，他將這兩張紙分開，並排放置，成為這幅二聯畫。

紙張為實驗提供了豐富土壤。以三藩市為基地的藝術家鄭重賓，在參展作品中使用了單版印刷技術，有別於他過往那些獨特的水墨畫、多媒體裝置和錄像。創作過程將油性的黑色和彩色墨水，塗在壓克力表面上，並用膠帶、棉花棒、鋼絲絨和有機溶劑，增強局部的肌理。然後，趁墨水還未乾透，用壓印機壓過表面，將圖像轉印到一張紙上。這種技術要非常精確，但也允許極大的自發性。完成的構圖呈現層次多樣的抽象性，富有色彩變化。鄭氏以豐富的想像力，將材料的潛能發揮至極限。《換置體》中如同棱鏡的多面圖像，充滿動態，具有不斷變換的幾何形狀。反而《黎明》幾近是一幅反射的表面，其中灰、藍、橙的漸變色彩，引人注目。

紙張本身的多義性，可孕育無窮的探索和創作。在這群藝術家手中，紙變得活靈活現，充分展現本色。



鄭重賓《紅山》(2023)
油墨、BKF 版畫紙，104.5 x 74 cm

藝術家簡介

蔣友梅 1961 生於台北。她於台灣高中畢業後留學美國，在紐約州史克德末大學修讀藝術及文學。蔣友梅自幼隨山水及書法大師學畫。1981 年，蔣友梅在德國留學一年後移居至英國，並於 1984 年在肯特大學取得得藝術史及英國文學雙學士。畢業後，蔣友梅在蘇富比藝術學院深造，並於倫敦大學亞非學院研究中國美術史及陶瓷。及後，蔣友梅專注於發展個人藝術實踐，她在 1994 年取得英國溫徹斯特藝術學院取得美術學士。作品獲亞洲與歐洲私人與公眾機構收藏。

身具中、俄、德三國血統，受中西文化薰陶，蔣友梅的美學深受其跨文化背景及中西藝術實踐影響。身為多重維度實踐者，蔣友梅視佛學為藝術家及詩人身份的根基。作為一名虔誠的佛教徒，她的作品探索時間，非永久性及其物質的永久可變性。蔣友梅現於倫敦生活和工作。

傅小桐 1976 年生於山西，2000 年畢業於天津美術學院，及後於 2013 年後中央美院實驗藝術學院獲得碩士學位。傅小桐在攻讀碩士學位期間對宣紙產生濃厚興趣，及後鍛造其獨特的「針的語言」。她從不同角度用針在宣紙刺上近千個小孔，呈現構圖景象。

傅小桐曾參與美國及香港的個展及群展，為 2019 年首屆《VOGUE》Hong Kong Women's Art Prize 得主。付小桐的作品獲康奈爾大學強生美術館、洛杉磯郡立美術館等收藏。

熊輝 於 1988 年生於香港，為著名水墨畫家熊海之子，他自幼立志發展與父親不一的藝術語言。自 2013 年從香港中文大學藝術系畢業，熊輝發展出一套獨特的技法及表現形式，挑戰中國畫傳統美學。他以墨水筆代替毛筆，其作品通過解構傳統水墨媒介的元素，以概念重塑繪畫，經實驗、轉化，賦予其新的意義及可能性。

熊輝於 2013 年從香港中文大學藝術系畢業。最近參展 Kathmandu Triennale 2077 (2022)、澳門藝術博物館 (2022)、Para Site, 香港 (2020)、廣東美術館 (2020)，及 M+ (2017)。他的作品獲 M+ 及香港美術館收藏，曾獲劉國松水墨藝術獎金獎。熊輝現於香港生活和工作。

1956 年出生於首爾的藝術家**李隆世**兩歲移居法國巴黎，在他父親的巴黎工作室，及跟隨水墨畫家李應魯 (1904-1989) 學習繪畫基礎知識。其後，他就讀於巴黎大茅舍藝術學院和法國美術學院。李隆世的美學訓練始於西方畫和銅板雕刻，及後他的創作媒介轉移至傳統東亞地區物料，如墨水，塑膠彩和韓紙 (韓國手造紙) 用礦物顏料。

李隆世曾參與多個法國和南韓的個展及群展，他的作品獲巴黎市立賽努奇亞洲藝術博物館及大田李應魯美術館等收藏。李隆世現於法國塞納河畔沃生活和工作。

凌佩詩 1989 年生於廣州，2012 年畢業於香港中文大學藝術系，同年獲王無邪水墨創作獎。受大自然及科學啟發，凌佩詩創作了多個以實驗性水墨及拼貼為主要的作品系列，由顯微鏡、人造衛星，甚至是她的身體 X 光片組成。凌佩詩的作品探索生物特性與人類內在觀感之微妙連結，她的藝術實踐涉獵雕塑、錄像和裝置媒介。

凌佩詩的作品獲 M+ 及英國牛津大學阿什莫林博物館收藏。她在 2023 年獲劉國松水墨獎榮譽提名。在 2023 年間於劍橋大學羅賓森學院參與藝術家駐場計劃，過去在台灣及冰島進行駐場創作。凌佩詩現於香港生活和工作。

馬蕙 1958 年生於河北承德，1982 年畢業於西安美術學院。1987 年，她移居歐洲，繼續在荷蘭烏特勒支應用科技大學學習深造。她的抽象水墨藝術受早期居於中國的經驗啟發，作品以黑色墨水及普洱茶渲染隨機而流動的視覺效果。

馬蕙作品獲中國與歐洲私人與公眾機構收藏。馬蕙現居於荷蘭阿姆斯特丹。

韋邦兩 1982 年生於海南，2006 年於香港中文大學藝術系畢業。及後韋邦兩專注原子筆紙本的水墨創作，透過編織線條和對自然的描繪表達情感與想法。他的創作主題涉及宇宙、時間及自然等概念，並試圖探究人類存在的矛盾與複雜性。

韋邦兩最近包括參展 Kathmandu Triennale 2077 (2022)、澳門藝術博物館 (2022)、Para Site, 香港 (2020) 及廣東美術館 (2020)。他的作品獲舊金山亞洲藝術博物館、M+ 及英國牛津大學阿什莫林博物館收藏。韋邦兩現於香港生活和工作。

王佳怡 1992 年生於紐約，成長於鑒藏世家，自小對中國書畫耳濡目染。她在 2014 年美國哥倫比亞大學獲藝術史碩士學位，2016 年紐約市立大學亨特學院獲藝術史學士學位。王佳怡受 (Pu Ru) 的學生陳瑞康指導學習國畫。她的實踐旨在拓展水墨創作的界限，並以此思考和重塑亞裔美國人的身份。王佳怡曾參與美國及香港的個展及群展。她在 2022 年於普林斯頓藝術博物館舉行個展，及後她的五張作品獲博物館永久收藏。王佳怡現於紐約生活和工作。

吳季璦 1981 年生於台北，2004 年畢業於國立臺北藝術大學美術系。吳季璦的多元藝術實踐跨越攝影、錄影、裝置、繪畫創作媒介。作品融合傳統中西文化當代形象，他的作品轉換出我們對物理和自然世界想像。

吳季璦贏得多個獎項，當中包括 2019 年獲得劉國松水墨藝術大獎。他曾參與全球多個個展與群展。其作品被美國三藩市亞洲藝術博物館、M+、和中國 UCCA 尤倫斯當代藝術中心等國際機構收藏。他在 2017 和 2018 年間分別在德國貝塔寧藝術村和胡志明市 MoT+++ 進行藝術駐留。吳季璦目前居住、創作於台北，於柏林和胡志明市設有工作室。

鄭重賓 於 1961 年生於上海，1984 年畢業於浙江美術學院（現名中國美術學院），學習人物畫。1989 年他獲邀到舊金山藝術學院深造裝置藝術，表演及觀念藝術，並在 1991 年在三藩市藝術學院獲得碩士學位。及後鄭重賓在三藩市舊金山灣區定居。

鄭重賓的作品呈現中西文化背景和獨特感知。過去三十多年，鄭重賓的作品遊走於西方抽象畫與中國水墨之間。鄭重賓的作品從西方藝術媒介出發，闡述前現代中國對世界的形成的思考。他的創作媒介圍繞傳統水墨與塑膠彩抽象紙本作品、環境裝置藝術、錄像與近期的獨板印刷。

鄭重賓獲邀參與多個國際展覽。他的作品現藏於 M+、香港藝術館、香港梅潔樓收藏、新加坡金沙集團、大英博物館、法國 DSL 藝術收藏、德國戴慕勒藝術收藏館、洛杉磯郡立藝術館、大都會藝術博物館、布魯克林博物館、費城藝術博物館、舊金山亞洲藝術博物館、南加州橙縣藝術館等。

關於策展人汪玲



汪玲，香港獨立策展人和作家。她是《無名詩人》(2020)的導演和製片人——一部關注宣紙在中國當代藝術中的特殊身份的紀錄短片。現為水墨會代表，和大華銀行年度水墨藝術大獎評審。汪玲擁有布朗大學文學學士學位、牛津大學哲學碩士學位。

關於世界畫廊

世界畫廊（Galerie du Monde）於 1974 年在香港成立，創立 50 年以來專注呈獻蜚聲國際的中國藝術家所創作的現代及當代藝術品。畫廊亦著重培養及推廣新一代年輕藝術家，策劃不同主題的個展及群展。展覽作品涵蓋架上、雕塑、混合媒介攝影等。世界畫廊於 2014 年為慶祝 40 週年，精心策劃 GDM 項目以進一步支持來自不同地區更多元的藝術家，提供其於本區域以外更廣泛的展覽機會。

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