

## Wang Gongyi: Selected Works 2020-2024

14 November to 31 December 2024

Opening Reception: 14 November 2024, Thursday, 5:00 – 7:00 pm

Venue: gdm (Galerie du Monde), 108 Ruttonjee Centre, 11 Duddell St, Central, Hong Kong

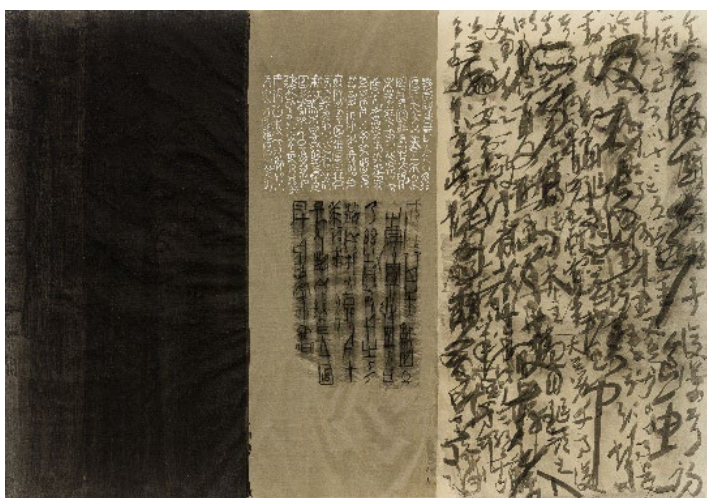
gdm Hong Kong is pleased to present **Wang Gongyi: Selected Works 2020-2024**, the artist's fourth solo exhibition with the gallery. Presenting eleven important works by pioneering Chinese artist Wang Gongyi, this exhibition includes the artist's iconic wild cursive calligraphy, *Leaves of Grass* series, and *Winsor Blue* series.

Wang Gongyi's works are imbued with vitality. Through bold brushstrokes, Wang captures the unfiltered essence of her subjects. Her lines are unrestrained, devoid of traditional conventions that often mark ink painters. Born in Tianjin in 1946, she has always discovered, evolved, and embodied an attitude unexpected of her age.

Since early in her career, she has demonstrated avant-garde ideas. In 1993, during her time in France, Wang created *Listen, Look, Taste, Smell, But Do Not Ask* as a reaction against the educational systems of the time, highlighting the tyranny of words. On a large piece of Xuan paper, Wang writes a series of conjunctions in black ink, repeating until most of the paper is covered in overlaid text. Twenty years later, she presented another iteration of this installation at the Zhejiang Art Museum, titled *Forgive Me for Being Free, Unconstrained by Reality* (2013). Much larger than the original, Wang created this piece with twenty other participants, encouraging them to write freely. Less structured in form and content, the words—and their meanings—in this version of the work are deconstructed. The result is a playful composition far removed from the rebellious nature of the original.



*Listen, Look, Taste, Smell, But Do Not Ask* (1993)  
Ink, Xuan Paper, Wood Sticks  
276 x 276 x 600 cm



*Old Monk* (2024)  
Ink and Clam Powder on Silk, 138 x 197 cm

Wang Gongyi's free-spirited attitude can also be seen in *Old Monk* (2024), a silk work that plays with different expressions of ink. In the piece, Wang writes various Chinese calligraphy scripts— oracle script, seal script, and cursive script. For the former, she used a tree branch to delineate each character, resulting in slower lines. For the latter, Wang copies (*linmo*) Buddhist monk Huai Su's "Eating Fish Script" (食魚貼). Huai Su lived during the Tang dynasty, an age of relative spiritual liberation and social freedom. In "Eating Fish Script," Huai Su details a seemingly trivial anecdote.

In Changsha, he ate fish. Travelling to Changan, there are no fish, so he can only eat meat. As a Buddhist monk, writing about breaking his vegetarian diet in such a blunt and casual way exemplifies Huai Su's radical departure from societal expectations and light-hearted spirit.



*Variation on Leaves of Grass: Queen Anne's Lace* (2024)  
Mineral Pigments and Pastel on Silk, 138 x 263 cm

Embodying the spirit of ancient Chinese artists, Wang often depicts the sights she encounters on her hikes, distilling her physical experiences into visual representations. Wang's romantic sensibilities draw her to the coincidences in nature. Inspired by a common wildflower found in Oregon, *Variation on Leaves of Grass: Queen Anne's Lace* (2024), translates these temporary and intimate moments into wild brushstrokes that capture Wang's subconscious thoughts. Wang's creations are not limited by any set "goal," rather, they are in a constant state of flow.



*Landscape in Wild Cursive #1* (2024)  
Ancient Ink, Mineral Pigments and Watercolor on Raw Xuan Paper, 145 x 360 cm



The term *yun yun* (氤氲) describes the interconnectedness of all things in nature and the dynamic chaos formed when *yin* and *yang* interact. When opposites—dry and wet brushwork, gentle and strong lines, sparse and dense hues—are interwoven, elements shift and coalesce, creating interactive landscapes with rich variations. Wang Gongyi actively seeks this flux and ambiguity in her work.



*Mountains and Rivers Without End* (2022-2024)  
Mineral Pigments, Watercolor and Pastel on Suzhou Pi Paper, 150 x 211 cm

In recent years, Wang has been experimenting with different lines. Informed by her background in printmaking, the strokes in *Landscape in Wild Cursive #1* (2024), are frenzied and raw. Wang used a dysfunctional paint-roller to create textured, sweeping lines. She then highlights them with streaks of ink from the Qing dynasty, which has a richer and darker color. Inspired by Fan Kuan's *Travelers Among Mountains and Streams*, Wang challenged herself to create shorter *cun*, or textured wrinkles, in *Mountains and Rivers Without End* (2022-24). The mineral pigments and pastel imbue these concise *cun* with an impressionist flair. In *shanshui* painting, *cun* is both a verb and a technique used to build texture and weight. If brushwork is the flow of an artist's breath, then each creation is a direct expression of their life. Wang Gongyi often combines traditional Chinese techniques with Western aesthetic elements, creating unconventional compositions. This playfulness is borne out of Wang's familiarity with standard forms and her constant desire to subvert accepted traditions.

Working with delicate mediums like ink, Suzhou Pi Paper, and silk, Wang guides her explosive marks in a way that compliments the mediums yet do not take away from the unbridled nature of her strokes. In her Winsor Blue series, Wang Gongyi masterfully layers vibrant blue watercolor to create depth and movement. The organic lines that appear between each coating of watercolor are enhanced by pastel highlights. Wang also utilizes clam powder and mineral pigments to create clearer, purer, and more transparent color results. There are crevices in her paintings—space where viewers can enter and breathe.

**Wang Gongyi: Selected Works 2020-24** showcase Wang's range and constant growth as an artist. Her fearless and unfettered spirit, informed by her appreciation of nature, translates into meditative and philosophically expressive works that pushes the boundaries of ink art.

## About the Artist – Wang Gongyi 王公懿



Born in Tianjin, China in 1946, Wang Gongyi joined the Tianjin People's Fine Arts Publishing House as an editor after the Cultural Revolution. In 1978, she pursued a master's degree in the Printmaking Department at the Zhejiang Academy of Fine Arts (now the China Academy of Fine Arts) in Hangzhou, and after graduating in 1980 she stayed at the academy as a teacher. Wang Gongyi gained national recognition after being awarded first prize in the National Youth Fine Art Exhibition for her powerful suite of seven woodcuts depicting the Chinese revolutionary martyr Qiu Jin. In 1986, Wang Gongyi was invited by the French Ministry of Culture to study art as a visiting artist, and in 1992 she went to Aix-en-Provence and Lyon to further her studies in printmaking. After her residencies at the Museum of Oregon State University and the Pacific Northwest College of Art, she relocated to the United States in 2001 and has since been based in Portland.

Wang Gongyi's works are in many important institutions and collections internationally, including: Ashmolean Museum, UK; China Academy of Art; M+ Museum, Hong Kong; Portland Art Museum, US; The National People's Congress, China; The National Art Museum of China; Shanghai Art Museum, China; USC Pacific Asia Museum, US; and Zhejiang Art Museum, China, among others. In 2022, Wang Gongyi's works were featured in Centre Pompidou's "Women Artists of the 20th Century" program.

## About the Gallery – gdm 燦樂

gdm is a Hong Kong-based art gallery founded by Fred Scholle in 1974. Originally opened as Galerie du Monde, gdm represents more than twenty artists, nurturing a diverse roster of artists at all stages of their creative practices with a global perspective. The gallery has been acclaimed for its ground-breaking work in championing artists of postwar and contemporary movements such as Hong Kong's Circle Art Group, and Taiwan's Fifth Moon.

gdm Projects launched in 2008 which transformed the gallery with a new emphasis on contemporary art and dedication to supporting emerging and underrepresented diaspora artists engaging with cultural identity and conceptual practices. Fostering collaborations with curators and institutions worldwide — gdm operates a dynamic program that encourages imagination and risk-taking, driven to provide opportunities for artists to amplify their voices within their communities, and across platforms in the international contemporary art world.

To celebrate 50 years (1974-2024), gdm will open a new space in Taipei at the end of 2024. With its opening, gdm Taipei will launch "Siōng Tshinn," a special program that focuses on spotlighting emerging local talent, providing a platform for young, unrepresented Taiwanese artists to showcase their works. Through "Siōng Tshinn," gdm hopes to plant meaningful and lasting roots in the local art community.

## 王公懿作品展 2020-2024

2024 年 11 月 14 日至 12 月 31 日

開幕酒會: 2024 年 11 月 14 日 (星期四) 下午 5 時至 7 時

地址: 香港中環都爹利街 11 號律敦治中心一樓 gdm 燦樂

gdm 燦樂畫廊 (曾用名: 世界畫廊) 欣然於香港空間呈現**王公懿作品展 2020-2024**, 是藝術家在畫廊的第四次個展。此次展出的十一件作品是王公懿 2020-2024 年的最新創作, 包括藝術家的狂草書法, 以及《草葉集》和《溫莎藍》系列。

王公懿的作品充滿生命力, 她通過大膽的筆觸, 捕捉生命氣息的流動。王公懿的線條瀟灑自如, 突破傳統水墨的框架。1946 年生於天津的她, 一直在探索、實驗和不斷地革新。

從早年起, 她就展現了前衛和創新思維。1993 年, 王公懿在法國創作了大型裝置作品《你聽、你看、你嘗、但不要問》(1993 年), 作為對當時教育制度的抗議, 突出了文字的霸權。在一大張宣紙上, 王公懿用水墨不斷重複的寫下了一系列連接詞, 直到大部分的紙張都被疊加的文字覆蓋, 使得語詞無法辨識。20 年後, 她在浙江美術館展出了這件作品的另一個版本, 名為《原諒我這一生不羈放縱愛自由》(2013 年)。這件作品比原作大很多, 王公懿與其他二十位參與者一起創作, 在宣紙上自由書寫。比起 20 年前的作品, 《原諒我這一生不羈放縱愛自由》在形式和內容上保持了一種鬆弛感, 文字及其含義也因此被解構, 遠離了原作的氣憤與掙扎。

《你聽、你看、你嘗、但不要問》(1993)  
生宣、墨、木條, 276 x 276 x 600 cm



王公懿瀟灑的態度在她書法中呈現。在《老僧》(2024 年) 中, 王公懿呈現了各種書法字體, 甲骨文是用撿來的樹枝寫下的, 篆書是用蛤粉慢慢畫出的, 而草書是臨摹唐代書法家懷素的《食魚帖》。在《食魚帖》中, 懷素寫道: 他在長沙吃魚, 來到長安城, 因為沒有魚, 只能吃肉。身為僧人, 以如此耿直, 隨意的方式寫下破戒的內容, 體現了懷素疏放率真的性格, 也間接反映了王公懿灑脫自在的態度。

《老僧》(2024) 絹、墨、蛤粉, 138 x 197 cm





《草葉集 #23：變奏》(2024)  
絹、礦物顏料、色粉筆, 138 x 263 cm

王公懿用身心感受及體驗自然與人的關係，將她的親身經歷提煉成視覺的表現。王公懿善於捕捉大自然中的各種巧合，也經常描繪她在散步時所遇到的景象。在《草葉集#23：變奏》(2024年)中，王公懿狂野的筆觸捕捉了其潛意識中的想法。她的創作不受任何「目標」的限制，反而處於不斷流動的狀態。



《狂草山水》(一) (2024)  
生宣、清朝老墨、礦物顏料、水彩, 145 x 360 cm

王公懿：「中國人對宇宙萬物的認識源自易經繫辭中的萬物化醇，是為氤氲。這可解釋為陰陽的交互運動、經緯線的交織。大自然中萬物互相有關聯，是一個渾沌運動，氣息互流、交合，這就是氤氲。畫中的黑白、虛實，同陰陽一樣是相對的概念。畫裏不光是靜止的山或水，它是流動的，互相交錯運動，你變我，我變你，你中有我，我中有你。」



所謂的氤氳可釋為大自然中萬物的相聯，陰陽交織中所產生的氣流。在王公懿的作品裏，皴擦的乾濕，綫條的剛柔，墨水的濃淡，交織相融，創造出豐富、有韻律的水墨畫。王公懿探索的就是在萬物變動中所產生的模糊性。



《山色有無中》(2022-2024)  
蘇州皮宣、礦物顏料、水彩色、色粉筆，150 x 211 cm

王公懿一直在實驗不同的線條。在《狂草山水》(一)(2024年)中，王公懿用沒辦法旋轉的油漆滾輪創造出狂草般的綫條，並用清朝老墨在上方點綴，筆墨淋漓酣暢，非常感性，充溢在畫面中的正是激蕩的熱情和豪縱的境界，展現王公懿剛毅強韌的性格。另一方面，參照范寬《谿山行旅圖》的《山色有無中》(2022-24年)的皴法更短而有力，帶有印象派的風格。在山水畫中，皴是一個動詞，是一種技法，即用毛筆慢慢擦出岩石、樹皮表面的起伏和陰影，讓觀者感覺到豐富的紋理變化和體積的厚重。王公懿通過堅韌的線條描繪了山川之壯美，反映出藝術家胸襟浩闊的精神，氣勢磅礴。

筆法是一位藝術家的生命脈搏，而創作是內心生命的表達。王公懿常把中國畫的傳統技法與西方的元素任意混合，創作出不同於常見的構圖方式。她沒有固定的模式，有時還要跟傳統背道而馳。這種帶有淘氣玩耍的心態，正顯現王公懿在熟稔傳統的形式後，隨心所欲不逾矩的自在和成熟。

王公懿是一位能變奏的藝術家，能柔軟的操縱水墨、蘇州皮宣和絹等媒材，同時也能揮灑肆意的筆觸。在她的《溫莎藍》系列作品中，王公懿巧妙地將鮮艷的藍色水彩層層疊加，創造出有深度和動感的作品。每層水彩之間堆積出的細線，在粉彩的襯托下更顯優美。王公懿還運用了蛤粉和礦物顏料，創造出更清晰明朗、透徹的上色效果。在她的繪畫中能找到呼吸的空間。

這次個展展現了王公懿無畏無懼、不受拘束的精神。她對大自然的敏感度，透過直覺性的創作方式轉化為充滿生命力的作品，探索「天地氤氳，萬物化淳」之境界。

## 關於藝術家王公懿



王公懿於 1946 年出生於中國天津。1973 年加入天津人民美術出版社任職編輯，1978 年進入浙江美術學院（現為中國美術學院）版畫研究班，畢業後留系任教。1980 年憑木刻組畫《秋瑾》獲全國第二屆青年美展大獎，在中國當代藝術界廣為人知，這個作品反映社會需要進行改革，同時代表了年輕一代的抱負。它已成為當代中國藝術歷史敘事中的一項重要作品。1986 年，王公懿獲法國文化部邀請赴法國馬塞爾及普洛旺斯藝術學院考察及進修，並參加展覽。1992 年，王公懿獲法國教育部獎學金，以 Aix 美校訪問藝術家的身分赴法國里昂的 URDLA 及 ALMA 版畫工作室進修。1999-2000 年，在俄勒岡州立大學博物館和太平洋西北藝術學院作為駐留藝術家後，她於 2001 年移民美國，現居波特蘭。

王公懿的作品被多個博物館及機構收藏，當中包括：英國牛津大學阿什莫林博物館；中國美術學院；香港 M+ 視覺文化博物館；美國波特蘭美術館；中國人民大會堂；中國美術館；上海美術館；美國南加大亞太博物館；及浙江美術館等。2022 年，王公懿的作品被納入法國龐比度中心的「20 世紀女性藝術家」項目中。

## 關於畫廊 gdm 燦樂

燦樂畫廊（gdm）於 1974 年由 Fred Scholle 在香港創辦，遂以世界畫廊（Galerie du Monde）開始舉辦展覽至今。畫廊致力培育及支持藝術家的長期藝術實踐，目前代理了二十多位藝術家。gdm 以其開創性的戰後華人藝術項目而受到國際讚譽，其中包括香港“中元畫會”，台灣“五月畫會”等。

2008 年，gdm 邁進新的里程碑，以當代藝術為重心，致力支持新銳、中生代和亞裔離散藝術家的藝術實踐。推進與策展人和全球機構的合作，為藝術家提供更多元的實驗平台和展覽機會，讓藝術家在本地社區以及國際當代藝術界的舞台上保持活躍，並以最大限度展現他們的理念，發揮當代藝術作為社會參與性論述的潛能。

為慶祝畫廊成立 50 周年（1974-2024），燦樂畫廊將於 2024 年底在台北設立新空間，並發布全新“上青”項目，專門發掘本地年輕藝術家，為年輕、未被代理的藝術家提供發表作品的平台，希望透過該項目根植本地藝術社群。