

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 *yin yun* (氤氳) 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.