

An abstract artwork featuring a vertical red line on the left side. The background is a mix of dark teal, black, and white ink splatters and brushstrokes. The text 'ASIA ABSTRACT' is centered in the upper half, and 'OPERA GALLERY' is centered in the lower half. There are also some faint, illegible markings on the right side of the page.

ASIA ABSTRACT

OPERA GALLERY

ASIA ABSTRACT

28 SEPTEMBER - 31 OCTOBER 2018

OPERA GALLERY



PREFACE

Opera Gallery Hong Kong is thrilled to present a new collective exhibition that celebrates the history and heritage of Asian art, reflecting each artists' state of mind, addressing the themes of national identity, nature and humanity.

Through abstract art in Asia, the exhibition will launch a dialogue that connects the past and present, traditional and modern designs, as well as Eastern and Western influences. Ancient Middle Eastern calligraphy, traditional Chinese ink wash painting, Korean scroll painting and paper-making, all of which are present in this show, were created through time-honoured practices of traditional Asian art.

'Asia Abstract' will boast a collection that fuses traditional methods with modern skills. Moving beyond language, abstract art is used for expressing the self, originality and creative impulses, providing contemplative space for expression that does not rely on language or translation.

Gilles Dyan
Chairman and Founder, Opera Gallery Group

Sharlane Foo
Director, Opera Gallery Hong Kong

前言

Opera Gallery 為您呈現的新展覽將展示亞洲藝術的歷史和傳統，反映每位藝術家的思想，其中涵蓋民族認同感，自然和人性等主題。

通過這場關於亞洲抽象藝術的展覽，我們將展開一段過去和現在，傳統和當代，以及東西方影響間的對話。

古代中東書法、中國傳統水墨畫、韓國捲軸畫與造紙術，每件藝術品的創作都使用了經久不衰的傳統亞洲藝術技巧，亦反映出藝術家多元化的文化背景和經歷。

‘亞洲抽象’將展覽出一系列融合傳統和現代技巧的作品。抽象藝術用於表達自我，它超越語言，其原創性和創造靈感不須依賴於翻譯與語言，這種表達方式為人們提供了沉思的空間。

Gilles Dyan
Opera Gallery集團創始人及主席

Sharlane Foo 符莎玲
Opera Gallery香港總經理

Detail of Chu Teh-Chun, *Untitled*, 1995, p.7

Zao Wou-Ki (Chinese - French, 1920 - 2013)

Untitled, 2003

Signed and dated on the lower right
Chinese ink on paper laid down on paper
117.6 x 97.9 cm - 46.3 x 38.2 in

Provenance

Marlborough Gallery, Madrid
Private collection, Paris
Artcurial, Paris, 3 June 2014, lot 76
Private collection

Exhibited

Madrid, Arco, Marlborough Gallery, 2006

Literature

This work will be included in the forthcoming Catalogue raisonné currently being prepared by Françoise Marquet, assisted by Mr. Yann Hendgen



Chu Teh-Chun (Chinese - French, 1920 - 2014)

Untitled, 1995

Signed and dated on the lower right

Oil on canvas

60 x 73 cm - 23.6 x 28.7 in

Provenance

Private collection, France

Declerck-Beghin, 7 November 1999, lot 92

Private collection, France

Declerck, Douai, 26 March 2006, lot 174

Private collection, France

Literature

This work will be included in the forthcoming Catalogue raisonné being prepared by Ching-Chao Chu

Certificate

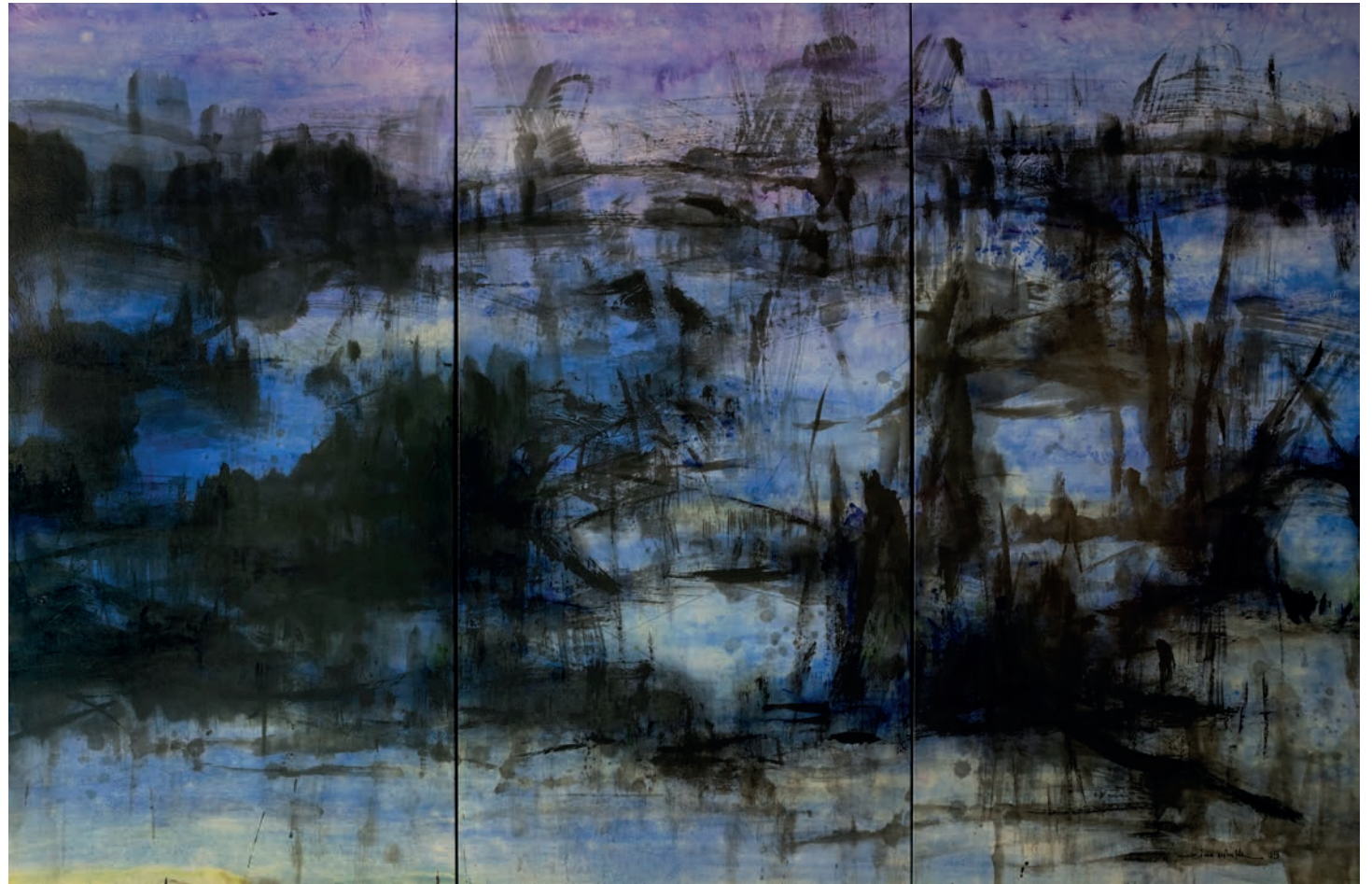
Ching-Chao Chu, the artist's wife, has confirmed the authenticity of this work



Feng Xiao-Min (Chinese - French, b. 1959)

Blue Rhapsody, 2009

Signed on the lower right
Acrylic on paper laid down on canvas
190 x 294 cm - 74.8 x 115.7 in (trptych)



Provenance
Artist's studio

Kazuo Shiraga (Japanese, 1924 - 2008)

Untitled, 1983

Signed and dated on the lower left, signed on the reverse

Watercolour on paper

24 x 31.5 cm - 9.4 x 12.4 in



Provenance

Private collection

Certificate

The Japan Art Dealers' Association has confirmed the authenticity of this work

Bahk Seon Ghi (Korean, b. 1966)

An Aggregate 201103, 2011

Charcoal, nylon threads and stone
270 x 45 x 45 cm - 106.3 x 17.7 x 17.7 in

Provenance
Artist's studio



Kim Chang-Young (Korean, b. 1957)

Sand Play 2010 (1011 - R), 2010

Sand and oil on canvas
77 x 102 cm - 30.3 x 40.2 in



Provenance
Artist's studio

Shin Gun Woo (Korean, b. 1978)

Golden, 2017

Signed, dated and titled on the reverse
Mixed media on aluminium
60 x 80 cm - 23.6 x 31.5 in

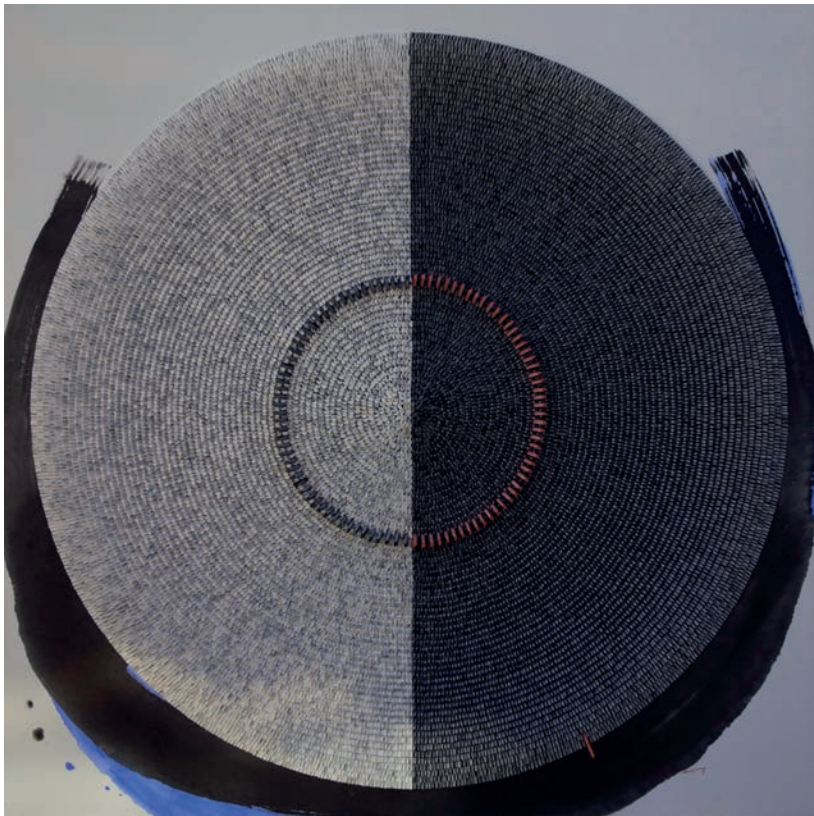


Provenance
Artist's studio

Suh Jeong-Min (Korean, b. 1962)

Absence of the Worldly Desire 23, 2017

Signed and dated on the lower right
Korean paper on wooden board
140 x 140 cm - 55.1 x 55.1 in

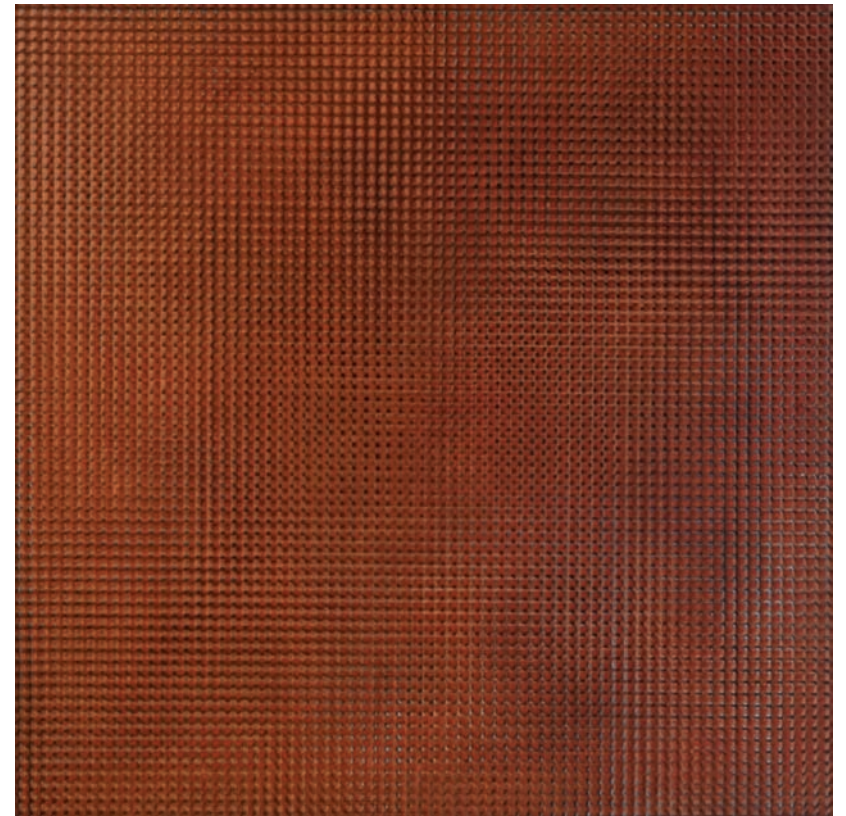


Provenance
Artist's studio

Om Mee Ai (Korean, b. 1969)

N-COP92, 2018

Oil on canvas
92 x 92 cm - 36.2 x 36.2 in



Provenance
Artist's studio

Golnaz Fathi (Iranian, b. 1972)

Untitled, 2010

Mixed media on canvas

142 x 170 cm - 55.9 x 66.9 in



Provenance

Artist's studio

Nasrollah Afjehei (Iranian, b. 1933)

Untitled, 2012

Signed on the lower right
Acrylic on canvas
90 x 90 cm - 35.4 x 35.4 in



Provenance
Artist's studio

Mohammad Ehsai (Iranian, b. 1939)

Untitled, circa 2003 - 2004

Signed on the lower left
Car paint on cardboard
70 x 70 cm - 27.6 x 27.6 in



Provenance
Artist's studio

Mohammad Yaghoubian (Iranian, b. 1974)

Untitled, 2014

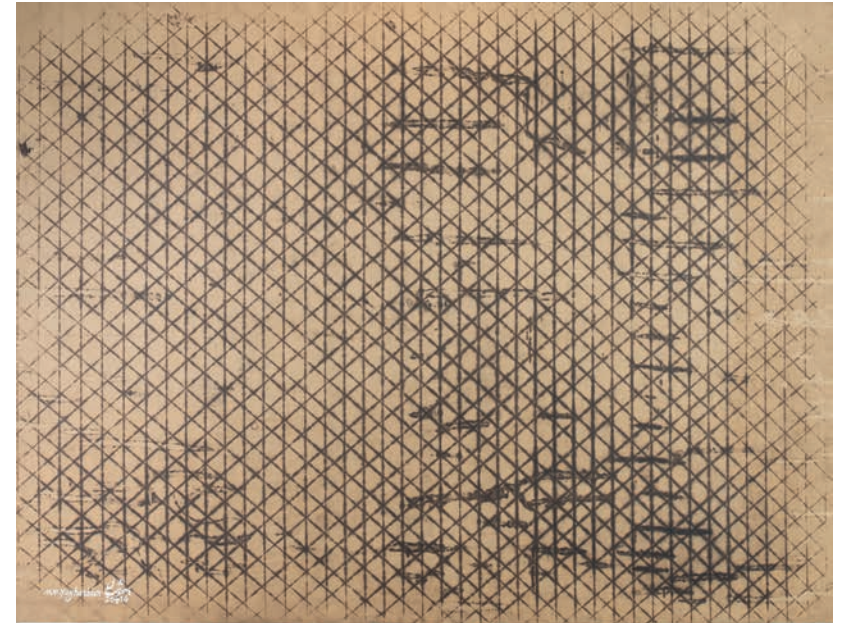
Signed and dated on the lower left of each panel

Oil and tar on cardboard

138 x 69 cm - 54.3 x 27.2 in

Provenance

Artist's studio



Sittiphon Lochaisong aka BOMB (Thai, b. 1991)

Light and Shadow no. 03, 2014

Signed and dated on the reverse
Tempera powder on canvas
200 x 150 cm - 78.7 x 59.1 in



Provenance
Artist's studio

BIOGRAPHIES

Zao Wou-Ki (1920, China – 2013, France)

趙無極（1920年生於中國，2013年逝於法國）

Zao Wou-Ki was born in Beijing to an intellectual family. Shortly later the family moved to Shanghai, where Zao spent his childhood. At a young age, Zao was already learning calligraphy from his grandfather, and his artistic talent was given full freedom to bloom. Zao graduated from the China Academy of Art in Hangzhou, where he mastered the skills of drawing, sketching, Chinese painting and western oil painting. After graduated from the academy, Zao stayed and worked as an assistant teacher. His work at this period was very much influenced and inspired by French artists such as Cézanne, Matisse and Picasso. In 1948, Zao moved to Paris.

In Paris, he was warmly welcomed within the intellectual community. There he met new artist friends including Sam Francis, Hans Hartung and more. His earliest art exhibitions in France were met with praise from Miró and Picasso. Zao Wou-Ki's poetic abstract art wakes scenic-cosmic associations. He departed for his new home in France at the precise moment when the painters of the European and American Abstract art and Expressionist schools began to flourish.

In 1951 during a trip to Bern, Switzerland, Zao encountered works by Paul Klee. Impressed and inspired by the master's art, Zao shifted from figurative painting to lyrical abstract art form. Yet, despite of all these Western influences, Zao's work is nonetheless rooted in Chinese ink painting. As a result, his works are usually dramatic yet harmonic arrangements of vibrant colours that overlap, juxtapose or blend with each other.

In 1957, Zao held an exhibition at the Galerie de France, the biggest gallery in Paris at the time, which secured his international position. His works were then exhibited in major galleries such as Tate Gallery in London and Museum of Modern Art in New York. On the Asian side, Zao's fame came some 20 years later in the 1970s to 80s, with exhibitions held in Japan, Singapore, Hong Kong and Taipei. In 2002, he is elected member of the French Académie des Beaux-Arts.

趙無極出生於北京的知識分子家庭，不久之後移居上海。趙無極在那裡度過了童年。在很小的時候，他就已經隨祖父學習書法，藝術才華得以自由地發揮。趙無極畢業於杭州的中國美術學院，並掌握了繪畫、素描、中國畫及油畫的技巧。畢業後，他留下並擔任助理教師。這一時期他的作品受到了法國畫家如塞尚、馬蒂斯、畢加索等的極大影響和啟發。1948年，趙無極移居巴黎。

趙無極在巴黎受到了知識界的熱烈歡迎。他結識了包括山姆·弗朗西斯、漢斯·哈同等藝術家。他在法國最早的藝術展覽得到了米羅和畢加索的讚揚。趙無極充滿詩意的抽象藝術喚起了對風景、宇宙的聯想。趙抵達法國的時候，正是歐洲和美國的抽象藝術、表現主義流派開始蓬勃發展之時。

1951年於瑞士伯爾尼旅行期間，趙無極見到了保羅·克利的作品。其藝術在他腦中留下深刻印象及靈感，從此他的作畫重心從具象繪畫轉到抒情式的抽象藝術。然而，儘管有這些西方影響，趙無極的作品仍然植根於中國水墨畫。因此，他的作品通常是色彩間戲劇化卻又和諧的安排佈置，彼此重疊、並置或融合。

1957年，趙無極在當時巴黎最大的畫廊Galerie de France舉辦了一次展覽，從而確認了他的國際地位，他的作品隨後在國際級展館展出，例如倫敦泰特美術館和紐約現代藝術博物館。在亞洲方面，趙無極的名氣來得比在西方世界晚了大約20年，在20世紀70年代到80年代之間，他在日本、新加坡、香港和台北舉辦了展覽。他於2002年獲頒法國西藝術院院士。

Chu Teh-Chun (1920, China – 2014, France)

朱德群（1920年生於中國 – 2014年逝於法國）

Chu Teh-Chun was born in 1920 in Jiangsu Province, China. In 1935 he was admitted to National Hangzhou School of Art where he studied in the Chinese painting tradition under the mentorship of Pan Tianshou and Western art under Wu Dayu, both of whom are prominent artists. Chu subsequently became a teacher in Nanking and then settled in Taipei. In 1955, he moved to and settled in Paris where he would soon exhibit his works at the "Salon des Réalités Nouvelles", a showcase location for abstract art which was a big success in Paris at the time.

Initially drawn to traditional style of Chinese painting and calligraphy, Chu Teh-Chun later explored western style of painting. His work has brought about innovation on writing between poetry and painting whereby he would become renowned for his sublime integration of traditional Chinese painting and western abstract art. His works opened a new chapter in the area of landscape art, with his ability to portray landscapes that are mixed with poetry.

Nature, the oceans, the world and the cosmos all become one within his paintings with elements that overlapped and morphed in a signature style. Chu created important graphic works, including drawing, ceramics, large-scale paintings, diptychs, triptychs, and other monumental works, always inventing a personal writing style between poetry and painting. Numerous successful exhibitions were held worldwide with his works collected by prestigious museums and astute art connoisseurs. In 1987, the National Palace Museum organised a grand retrospective of his artwork and in 1997, he is elected member of the French Académie des Beaux-Arts.

朱德群1920年出生於中國江蘇。1935年，他考入國立杭州藝術專科學校並隨當時的藝術大家學藝，從潘天壽學中國畫，從吳大羽學習西洋畫。朱德群曾在南京任教職，而後定居台北。他1955年移居巴黎，不久後便在當時巴黎成功的抽象藝術“法國新現實主義沙龍”上展出其作品。朱德群起初以中國傳統書畫風格開始創作，後來探索西洋繪畫。

他的繪畫方式創新了詩歌與繪畫結合的書寫方式。他因其對中國傳統繪畫與西方抽象藝術的超群融合而聞名。朱德群的作品開啟了風景繪畫的新篇章，描繪出與詩歌相混合的風景。大自然、海洋、世界及宇宙成一體，成為他畫作之中的元素，這些元素在其標誌性作品中重疊變形。

他創造了重要的繪畫、陶瓷、大型繪畫、雙聯畫、三聯畫及各種大型作品，始終在詩歌與繪畫之間書寫個人風格。朱德群在世界各地都舉辦過展覽，其作品被各著名的博物館和鑑賞家收藏。1987年，台北國立故宮博物院曾舉辦其大型回顧展。朱德群於1997年獲頒法國西藝術院院士。

Feng Xiao-Min (b. 1959, China)

馮驥鳴（1959年生於中國）

Feng Xiao-Min was born in Shanghai, China, in 1959. Feng's passion for art was clear from a very young age. After fine arts studies in China, he moved to France in 1988 and enrolled at the École nationale supérieure des beaux-arts in Paris. He was later invited to teach at the same prestigious institution. His artworks show a mastery of colours and capacity for manipulating brushstrokes with a graceful and powerful poetic spirit, akin to the works of Chinese masters Zao Wou-Ki and Chu Teh-Chun, with whom he worked closely to perfect

his art. Feng has also published a number of books on painting and calligraphy and many of his works now illustrating the pages of French school manuals.

His works are collected and presented in various private and public collections, including galleries, museums and foundations, in France and abroad. The artist frequently exhibits at international art fairs and biennales and was commissioned to produce a work for the 2017 BRICS summit.

馮驍鳴1959年出生於中國上海。他自幼就已奠定對藝術的熱情。在中國進行美術學習後，他於1988年移居法國並入讀巴黎國立高等美術學院，隨後獲邀留校任教。他的藝術作品表現出對色彩及筆觸運用的精熟掌握，具有優雅而強大的詩意精神，近似於與其密切合作的中國藝術大師趙無極與朱德群的風格。馮驍鳴還出版了許多關於書畫的書籍。他的許多作品現已都出現在法國的課本頁面中。他的作品在法國和全世界被不同的私人及公共機構列入收藏並展示，其中包括畫廊、博物館及基金會等。他經常參加國際藝術博覽會和雙年展，並受委託為2017年金磚國家峰會創作一幅特約作品。

Kazuo Shiraga (1924-2008, Japan)

白髮一雄 (1924 – 2008年，日本)

Kazuo Shiraga was a Japanese painter and performance artist born in Amagasaki, near Kyoto. In 1948, the artist graduated from the Kyoto City Specialist School of Arts (now the Kyoto City University of Arts), where he learnt traditional Japanese painting. However, the artist was more attracted to the Western artistic style. In 1952, he co-established the Zero Group with other artists including Akira Kanayama and Atsuko Tanaka. The Group was renowned for its belief that works of art are created from nothing. In 1959, the Group joined a wider artistic movement: the Gutai Art Association, which encouraged detachment from social involvement and embraced pure abstraction.

Shiraga echoed the belief of the movement by the way he created his works. Inspired by the American artist Jackson Pollock, Shiraga applied significant amount of oil paint to large surfaces such as paper sheets or canvas on the floor, then he would use a rope that hangs from the ceiling and swings on top of the picture plane, allowing only his feet to touch the paint. Through the swinging movement, at times choreographed and at times spontaneous, a dynamic style unique to the artist is formulated.

Throughout and after his long career, Shiraga's works has been exhibited at many venues around the world, such as the 2009 Venice Biennale, the Museum of Contemporary Art in Los Angeles and the Solomon R. Guggenheim Museum in New York.

日本畫家、表演藝術家白髮一雄出生於京都附近的尼崎市。他1948年畢業於京都市立美術專門學校（現京都市立藝術大學）日本傳統繪畫專業，可他更偏好西方藝術風格。1952年，他與金山明、田中敦子共同創立藝術團體「0會」，認為藝術從無創造。1959年，「0會」併入「具體藝術協會」，志在鼓勵藝術創作脫離社會參與，擁抱純粹的抽象。

白髮一雄以其創作方式實踐了此藝術運動的信念。受美國藝術家傑克遜·波洛克的啟發，白髮一雄將大量油畫顏料大面積地塗在平放在地上的紙張或畫布上，然後靠抓住一根掛在天花板上的繩子在畫面上擺動，只有雙腳接觸顏料。通過這樣時而編排時而自發的擺動，藝術家創造出了一種獨特的行為風格。

在他漫長的創作生涯中，其作品已在世界各地許多地方展出，如2009年威尼斯雙年展、洛杉磯當代藝術博物館和紐約古根海姆美術館。

Bahk Seon Ghi (b. 1966, South Korea)

朴善基 (1966年生於韓國)

Bahk Seon Ghi is a South Korean artist born in 1966. He lives and works in Gyeonggi-do. Bahk has studied at the Chung-Ang University in Seoul, the Accademia di Belle Arti Brera in Milan and the Barnet and Southgate College in London. Known for exploring the relationship between nature and humanity with his distinct charcoal installations, Bahk Seon Ghi creates delicate structures by repurposing natural resources, charcoal in particular, and suspending them with transparent nylon threads. He was awarded the Kim Chong Yung Sculpture Award in 2006.

朴善基是一位出生於1966年的韓國藝術家，他現生活及工作於韓國京畿道。他曾在首爾中央大學、米蘭布雷拉美術學院、倫敦巴內特·索斯蓋特學院學習。朴善基以其獨特的木炭裝置作品探索自然與人性之間的關係而聞名。藝術家通過重新利用自然資源，尤其是木炭，並用透明尼龍線懸掛它們來創作精巧的裝置結構。朴善基於2006年獲金鐘瑛雕塑獎。

Kim Chang-Young (b. 1957, South Korea)

金昌永 (1957年生於韓國)

Born in 1957 in Daegu, South Korea, Kim Chang-Young has been living in Japan since 1982. In 1984 and 1986, he graduated from the Sokei Academy of Fine Art and the Tokyo University of the Arts (both in Japan) respectively.

Considered one of the most reputed Korean contemporary artists today, Kim specialises in re-creating beach scenes, complete with the remnants of human interaction. The artist uses mixed media, including real sand, to create his impressions of sandy coasts. It is common to find his paintings filled with human footprints, wind dunes and other natural formations. As part of a creative process to preserve the elements of faded memories, Kim solidifies moments which might otherwise be washed away and sees this as a method of expressing how humans and nature can co-exist in harmony. He gives us clues to understand his work: "Perhaps my works remind you of photographs of a sandy beach having been explored; yet they are oil paintings. If you study them, I think you will understand their meaning. Eventually, the footprints will be washed away by the waves. There are no people present, but just as the footprints are proof of a human presence, I like to think I'm recording the memory of their nearness". Kim Chang-Young has participated in several exhibitions in Japan, Korea and Germany; his genius has captivated collectors from all over the world.

金昌永1957年出生於韓國大邱，並於1982年移居日本。他1984年畢業於東京創形美術學校，1986年畢業於東京藝術大學。

金昌永被認為是當今最著名的韓國當代藝術家之一。他的創作專注於海灘景象的再現，人類活動的殘景。藝術家使用混合媒材，包括真正的沙子，來再現他對沙灘的印象。在他的畫作中經常可以發現人的腳印、風中形成的沙丘以及其他自然形態。金昌永凝固會被沖走的時刻，為其創作過程的一部分，以保存這些逐漸褪色的記憶。他將其視為表達人與自然如何和諧共存的一種方式。他向我們提供了理解其作品的線索：“也許我的作品讓你想起那被踏足的沙灘。但它們是油畫。如果你研究它們，我想你會理解它們的含意。最終，腳印會被海浪沖走，沒有人在場。但正如腳印是人類在場的證據，我認為我是在記錄他們曾親近的記憶”。金昌永參加過日本、韓國和德國的眾多展覽，他的天賦吸引了來自世界各地的收藏家。

Shin Gun Woo (b. 1978, South Korea)

申建宇 (1978年生於韓國)

Shin Gun Woo is a Korean artist born in 1978. Between 1997 and 2006, Shin finished his Bachelor and Master degrees in Fine Arts specialised in sculpture at the Seoul National University. After, he moved to London to further his studies and acquired a second Master degree in sculpture at the Slade School of Fine Art, UCL. Since then, the artist has been working and actively participating in exhibitions both in London, UK and Seoul, Korea.

Shin's works are termed by the artist as "mental landscapes", they are based on both specific circumstances in everyday life, as well as unconscious situations such as memories and dreams. Through these works and the process of making them, the artist's senses that are numbed by daily routines are awakened. In these landscapes, Shin's artistic imaginations are given realistic subject matters.

The artist expresses his conscious and unconscious emotions through two major pictorial appearances. One has more narrative and the influence of Renaissance masters, such as Hieronymus Bosch and Pieter Bruegel is more apparent. The other is more biased towards abstract art, in which the picture plane is flooded with vibrant colours with subject matters floating freely in space.

By placing three-dimensional figures made of resin on flat boards or canvases, making the picture surface almost like a relief, as well as using special materials such as aluminium as painting board, Shin's works constantly challenge the definitions of sculpture and painting.

出生於1978年的申建宇是一位韓國藝術家。1997年至2006年間，申建宇在首爾大學先後取得雕塑藝術學士及碩士學位。隨後，他移居英國倫敦繼續深造，並於倫敦大學學院斯萊德美術學院獲得其第二個雕塑碩士學位。從那時起，他一直在倫敦和首爾兩地工作並積極參與展覽。

申建宇稱其作品為“心理景觀”，它們基於日常生活的特定情況，如記憶和夢境等無意識情境。經過這些作品的製作過程，藝術家從其麻木的例行日常中覺醒。在這些景觀作品中，申建宇的藝術想像力被賦予了現實主題。

他通過兩個主要的方式來表達有意識的和無意識的情感。其中一種更具敘事性，耶羅尼米斯·博斯和老彼得·勃魯蓋爾等文藝復興時期大師的影響更為明顯。另一種則更傾向於抽象性，顏色鮮豔、描繪的對象在畫面空間中自由浮動。

申建宇的作品不斷挑戰雕塑和繪畫的定義，通過在平板或畫布上放置由樹脂製成的三維圖像使畫面看起來像浮雕一樣。他同時還使用鋁等特殊材料作為繪畫板。

Suh Jeong-Min (b. 1961, South Korea)

徐正旻 (1961年生於韓國)

Born in Korea in 1961, Suh Jeong-Min received his BFA from Chosun University and his MFA from Kyonggi University. He is known for his use of Hanji, traditional Korean mulberry paper, to create elegant and imposing works that are neither painting nor sculpture, yet have properties of both. His artwork employs the timeless structures of geometry while simultaneously pursuing an idiosyncratic aesthetic that combines cultural references with unusual formal techniques. Suh uses Hanji originally used for calligraphy, tightly rolled into tubes or overlaid so that they resemble thin blocks of wood, cut into small pieces by hand and fixed to the support with a rice-based glue.

Suh's works have a visual load despite the lightness of the material. Arranged in concentric circles, in rows, or set on top of each other like stacks of lumber, these paper units have a dense bodily presence. Cut horizontally, vertically or diagonally, they produce light and shade on the canvas as existing calligraphic letters form black lines on the surface. The artist said his works are the result of coincidence and inevitability. "Instead of drawing my own lines with meok (ink), I find the lines from what others already wrote". What appears to be a severance from Asian painting in Suh's work is instead a continuity of the practice in a new guise. As a craft unique to Korea, Hanji is considered integral to the culture. Suh's use of the traditional material can be seen as an acknowledgment of this craft, showing how an aspect of culture long superseded by technological changes can be transformed from the commonplace to the exceptional through an artist's innovative methods.

徐正旻1961年出生於韓國，分別於朝鮮大學取得藝術學士學位與京畿大學取得藝術碩士學位。他以使用由桑樹的樹皮製成的傳統韓紙來創作而聞名，既不是繪畫又不是雕塑，而是具兩者特性優雅而有氣勢的藝術品。他的作品採用了永恆的幾何結構，同時追求一種特殊的美學，將文化參照與不同尋常的形式技巧相結合。藝術家使用最初用於書法的韓紙，將它們緊緊地捲成管狀或重重層疊覆蓋，像薄木塊一樣，然後用手把它們切成小塊並用米膠黏在支撐物上。儘管材料很輕，但徐正旻的作品在視覺上讓人感覺到其重量。這些管狀的紙以同心圓形排列、成排排列，或像堆疊的木材一樣被重疊，從而形成密集的立體作品。由水平、垂直或對角的切割方式，這些紙管在畫布上產生明暗對比，就像是書法字形成的黑色線條。藝術家說他的作品是巧合和必然性的結果。“我沒有用墨水繪製自己的線條，而是從其他人已經寫過的內容中找到了這些線條。”相對於亞洲繪畫，徐正旻的作品實際上是一種新的形式的實踐連續，這便是兩者之間的區別。作為韓國獨有的工藝，韓紙被認為是其文化的一部分。藝術家對傳統材料的運用可以看作是對這此工藝的認同，另一方面，也顯示了藝術家的創新方法，如何將長期被技術革新所取代的文化腐朽為神奇。

Om Mee Ai (b. 1969, South Korea)

嚴美愛 (1969年生於韓國)

Om Mee Ai is a Korean artist who is now practicing both in Hong Kong and in Singapore. She specialises in painting and graduated with a Master of Fine Arts (Painting) from the Open University in the UK in 2006.

Om's work often has a geometric, monochromatic but improvised visual with unique colour and texture, this is created by her tirelessly repeating the actions of "taping, layering and wiping". The repetition as well as her habit of working simultaneously means that one piece can take up to three months to complete.

Om believes that art is a representation of "internal reality", it should also nurture our spirit and mind. Because of her aim to connecting her work with the inner emotions of the viewer, her work is highly personal. Not only is the specific appearances created by varied light source and time of day, viewers are encouraged to have individual interactions with the work and the environment surrounding them.

Om's works are in the collections of the Singapore Art Museum (SAM), as well as the Mandarin Oriental Hotel in Singapore and Jakarta, Indonesia. In 2014, Om has won the 33rd UOB Painting of the Year Competition in Singapore. She has also won in the same competition previously in the Abstract Medium category in 2003, 2006 and 2007.

嚴美愛是一位韓國藝術家，她工作與生活於香港、新加坡兩地。嚴美愛是一位畫家，她於2006年在英國開放大學取得藝術碩士學位（繪畫）。

嚴美愛的作品通常具有幾何性、單色但即興的視覺效果，配合獨特的色彩和紋理，這是她孜孜不倦地重複“貼、疊、擦”三個動作而創造出來的。重複的動作加上她習慣於同時創作幾件作品，最終一件作品可花長達三個月完成。

嚴美愛認為藝術是“內在現實”的呈現，它也應該培養我們的精神和思想。她的目的是將其作品與觀眾的內心情感聯繫起來，所以其作品非常個人化。不同的光源和時間使得作品呈現出特定的效果，不僅如此，觀眾也被鼓勵與其作品及周圍環境產生單獨的互動。

她的作品被收藏於新加坡美術館、新加坡文華東方酒店和雅加達文華東方酒店。2014年，她參加新加坡第33屆大華銀行全國繪畫比賽並勝出。她還曾分別於2003年、2006年和2007年在同一比賽的抽象類別中勝出。

Golnaz Fathi (b. 1972, Iran)

貢奈絲·法蒂（1972年生於伊朗）

Golnaz Fathi was born in Tehran in 1972. She graduated with a BA degree in graphic design from Azad Art University in Tehran and went on to obtain a degree in calligraphy from the Calligraphy Association in Tehran in 1995. That same year she was awarded a prize for Best Female Calligrapher. Fathi spent three months at the Cité Internationale des Arts in Paris, and has participated in many exhibitions including at the Queens Library Gallery in New York in 2002, the Central Public Library in Los Angeles in 2002, the Art Museum of Southeast Texas in Beaumont in 2003, the Museum of Arts and Sciences in Florida in 2003, the Meridian International Center in Washington D.C. in 2007 and Word into Art at the British Museum in London in 2008.

貢奈絲·法蒂1972年出生於伊朗德黑蘭。她畢業於德黑蘭阿扎德藝術大學平面設計系，取得學士學位，並於1995年獲得德黑蘭書法協會書法學位。同年，她獲頒最佳女書法家獎。她曾在巴黎藝術村駐地三個月，曾參加了許多展覽，包括於紐約皇后圖書館（2002年）、洛杉磯公共中央圖書館（2002年）、波蒙特德克薩斯東南藝術博物館（2003年）、佛羅里達州藝術與科學博物館（2003年）、華盛頓特區子午線國際中心（2007年）及大英博物館（2008年）。

Nasrollah Afjehei (b. 1933, Iran)

納斯魯拉·阿夫傑（1933年生於伊朗）

Nasrollah Afjehei is an Iranian artist born in Tehran, the capital of the country, in 1933. He studied in his homeland and received his art diploma there. From 1997 to 2004, Afjehei had been teaching at schools and universities in Tehran. The artist has been practicing for more than 27 years, specialising in Indian calligraphy.

In line with other contemporaries who experiment with alternative ways of performing calligraphy, such as Mohammad Ehsai, Afjehei created his own version by playing with abstraction and planning carefully the angles taken in each piece. In this way, the originality of his unique style is preserved.

His inspiration is his surroundings. The nature, especially the sea's rhythmic and fluid movement, is apparent in his wave-like compositions. Such composition not only connects him to the kinetic art of the 1960s, which reduced landscapes into various colour planes, it is also a result of his clever manipulation of calligraphic techniques and colour palettes.

The intense and emotive energy invoked by vibrant colour is the fuel that brings Afjehei's works beyond the border of geography and creates an universal language that raw emotions stimulated within viewers themselves.

納斯魯拉·阿夫傑是一位伊朗藝術家，於1933年出生於首都德黑蘭。他在德黑蘭學習並獲得美術文憑。1997年至2004年間，阿夫傑一直在德黑蘭任教。他專攻印度書法至今已經27年。

與其他同時代實驗另類書法的藝術家，例如穆罕默德·埃赫賽，阿夫傑通過抽象手法及仔細規劃每件作品的入手角度來創造自己特有的版本。他以這種方式來展現自己獨特的風格及其新鮮感。

他的靈感來自於他身邊的環境。大自然，尤其是海洋的節奏及其流暢的運動，在他波浪般的構圖中顯而易見。這種構圖與20世紀60年代的將景觀簡化為不同顏色平面的動力藝術相關聯，這也是他巧妙操縱書法技巧及色彩配搭的結果。

有感染力的色彩所帶來的強烈且充滿情感的能量使其作品能夠超越地理界線，並創造了一種有通用性的語言，激發觀眾自身的原始情感。

Mohammad Ehsai (b. 1939, Iran)

穆罕默德·埃赫賽（1939年生於伊朗）

Mohammad Ehsai was born in Iran in 1939. He studied at the department of fine arts at the University of Tehran. Later, he became a calligraphy instructor at the same university.

The Tehran Seyhoun Art Gallery began to exhibit his works from 1973 and he held a solo exhibition at the Paris Cyrus Gallery in 1975. One year later, he was awarded a prize at the Cagnes-sur-Mer International Painting Festival and took part in the Basel International Painting Festival from 1976 to 1978. During this period, he designed the conference hall of the Ellahiat Faculty in Iran and his works are presented as part of the permanent collections at the Museum of Contemporary Art and the Museum of Fine Arts, both in Tehran.

Mohammad Ehsai lives and works in Tehran.

穆罕默德·埃赫賽於1939年出生於伊朗。他曾就讀於德黑蘭大學美術系，之後留校任書法導師。

德黑蘭Seyhoun畫廊從1973年開始展出他的作品。1975年，巴黎Cyrus畫廊舉辦其個展。一年後，他在法國Cagnes-sur-Mer國際繪畫節上獲獎，並於1976年至1978年間參加巴塞爾國際畫展。同時，他參與設計了伊朗Ellahiat學院的會議廳。他的作品被德黑蘭當代藝術博物館和德黑蘭美術博物館永久收藏並展出。

埃赫賽目前生活及工作於伊朗德黑蘭。

Mohammad Yaghoubian (b. 1974, Iran)

穆罕默德·雅古比安（1974年生於伊朗）

Mohammad Yaghoubian is an Iranian artist born in 1974. He is known for his paintings of interwoven calligraphy of the original Persian alphabet. Drawing from the principles of Naghashi Khat, a contemporary practice of painting-calligraphy, Yaghoubian's work expresses an appreciation for Farsi literature and the state of mind that applies colour and painting to poetry.

出生於1974年的穆罕默德·雅古比安是一位伊朗藝術家。他以原始波斯字母構成的交織書法繪畫作品而聞名。以Naghashi Khat（一種繪畫和書法結合的當代藝術創作實踐）的原則為根據，雅古比安的作品表達了其對波斯文學的欣賞以及將色彩和繪畫應用於詩歌的心態。

Sittiphon Lochaisong, aka BOMB (b. 1991, Thailand)

BOMB西迪蓬·洛差頌（1991年生於泰國）

Sittiphon Lochaisong, also known as Bomb, is an abstract artist born in Maha Sarakham, Thailand, in 1991. He graduated from the University of Silpakorn, Bangkok, Thailand, with a BA and a MA in visual arts. His art is a subtle combination of traditional Thai influences. Clear and blurred points are joined and assembled. Points, figures and symbols meet with imagination and sensation. The contrasting roughness and delicacy reflect a complicated mind which embraces extremes: good and bad, birth and death without a cause. They show moral principles, which motivate the viewer to realise one's state of mind: the consciousness perceives the unstoppable movement of abstract nature, causing the mind to concentrate, understand the truth, and sense the natural good and bad.

西迪蓬·洛差頌（外號Bomb），1991年出生於泰國瑪哈沙拉堪府，是一位抽象藝術家。他畢業於泰國藝術大學，並取得視覺藝術專業的學士和碩士學位。洛差頌的風格受各種傳統泰國文化的影響。在他的作品中，清晰和模糊的點被組合到一起，點、物及符號都充滿了想像力及感覺。粗糙和精細間的結合反映了一種包含兩個極端的複雜的思想：善與惡，無緣無端的生和死。它們表現出道德的原則，激發觀眾去認識及感悟其思想狀態：以意識感知抽象自然不可停止的運動，使思想得以集中，理解真理，了解自然的好與壞。



Detail of Shin Gun Woo, *Golden*, 2017, p.15

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