

動念 *Motion*
Perpetual

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序言

是次《動念·谷敏昭早期作品展》展出藝術家谷敏昭逾二十九幅於1992年起創作的早期繪畫作品，谷氏透過是次展覽展示由英國皇家藝術學院畢業後的畫作，帶出藝術家從學院時期的具像創作開始轉向抽象風格的重要階段。90年代起，谷氏放棄具像畫敘事模式，轉而探索形而上的繪畫語言，以藝術對生命意義及社會制度作出反思。

萬物是互聯的，文明和文化在浩瀚無邊的宇宙中，經年月滙聚成意念，歷史和文明的同步發展離不開和藝術的交接和呼應，每一個時期藝術家關注的事物也不盡相同，過往的藝術家無不從宏大的歷史中建立洞見。繪畫史上，歷代畫家們賦予繪畫多元的思考和辯證，藝術家對空間的表現方式隨著認知上的改變經歷了幾次顛覆性變革，這可追溯至15世紀歐洲文藝復興時期藝術家系統性地把透視理論引入繪畫，19世紀保羅·塞尚以觀看經驗的主觀性突破焦點透視的限制；另一邊廂，中國沿自宋代的文人畫強調作品的意韻，以散點透視的形式把山水的壯闊景觀呈現於橫軸之上。藝術家谷敏昭承接前人的經驗，卻不甘停留於僵化的思維，他睿意突破固有三維空間的認知，並挑戰前人對時空、意識、宇宙和生命的理解，拓展了繪畫的創造力和可塑性。曾經，超現實主義嘗試以具像或象徵式的表達手法從外部描述意識，並將夢與現實間的衝突消解，但萬物是恆變的，人作為生命存在的見證者，宇宙的智慧大大超越我們的想像範圍，個人的見證是如此獨一無二，而谷敏昭的畫作，則為人對意識及時空的理解提供新的面向。藝術家表達手法上作出實驗性的嘗試：從三維空間推展到四維時空，甚至是多維空間聚集，都反映谷氏的創作早於90年代已有高瞻遠足的洞見。

觀者或許需要穿越視覺文化歷史，回到80年代末至90年代初，才能設身處地理解藝術家劃時代的洞見：那是一切尚待發展的時期，藝術創作對電腦的應用並不普及，而圖像數碼化的時代尚未來臨，人的視覺經驗相對直接、單一、靜止，這些觀看經驗上的條件和限制都在形塑人類對空間概念的理解。其時谷敏昭因在畫布上重覆塗改畫面的習慣讓畫作出現透疊效果，隨之發展而成的透薄塗層技法，在靜態的畫布上呈現出重影和動態效果，有機物和符號的淡出與再現、位移留下的軌跡，龐大的體塊在畫面於前方引領觀者進入雄渾的抽象領域，種種視覺效果的推進，在當時看來，不論對谷氏的創作歷程，或是對人的觀看經驗來說都是激進的突破。

意識本身無形無色，不可測繪，但谷敏昭卻在畫作中賦予它鮮活的形象。把科學和哲學性的思考投射於創作中，谷氏把過去、現在、將來構築於同一個主體內，把時間性加進豐富錯雜的畫面中，半透明圖層之交疊破解了人對三維空間的前設，影象穿插、堆疊並交織於圖層與圖層間，多種元素同時融注於遼闊的形而上空間中卻不相互排斥，谷敏昭的作品以其龐然的面積引領觀者進入深邃的抽象空間，這些早期作品體現了藝術家對繪畫進行革新的擔當，當中包括繪畫可以被推向未來的方式，以及圖象承載訊息的可能性。這些早期作品反映藝術家早於虛擬信息時代到來前，藝術家對空間、時間、意識的構想已深具遠見。

谷敏昭以色彩、符號及多重透視空間的表現形式帶領觀眾遊走他的奧秘境界。受着存在哲學所影響，谷氏以最純粹的藝術形式開展其對體制及生命的詮釋旅程。他對於藝術的信念及堅持，在三十多年後的今天，依然在其作品中表露無遺。

Preface

“Motion Perpetual · Christopher Ku” showcases over 29 pieces of the artist’s early paintings since 1992. This exhibition comprises many of his unseen before early paintings after his graduation from the Royal College of Art, signifying a period where Ku gradually transitioned from a figurative creation style, into a more abstract style of painting. The narrative representation no longer satisfied Ku’s ambition in challenging the boundaries of canvases and colours. He also developed his own unique visual language in metaphysical forms and applied arts to his reflection on human and social behaviour.

The world is intimately interconnected, and in this vast and boundless universe, civilisations and cultures become ideas over the course of time. The synchronous development of history and civilisation is inseparable from the *mélange* and calling of art, precisely as artists of different periods focus on different things from one another, establishing their own insights within history.

In the history of painting, successive painters have endowed the art of painting with a multidimensional thinking and dialectics approach, and different artists’ expression of space have changed drastically several times, in accordance with changes within the knowledge. This can all be traced back to the systematic introduction of perspective theory into painting by Renaissance artists of the 15th century. Later, in the 19th century, Paul Cezanne broke through the limitations of focal perspective, using the subjectivity of viewing experience.

On the other hand, Chinese literati paintings from the Song Dynasty had emphasised on the artistic rhythm of an artwork, by using scattered perspectives, to present the magnificent landscape within a painting’s horizon.

Ku inherits these experiences of his predecessors, but he refuses to be uninventive in his thinking. He breaks through our preconceived notions of three-dimensional space, whilst challenging previous understanding of spacetime, of consciousness, the universe, and of life itself. All the while, showcasing the creativity and plasticity one could achieve, with painting.

Once, surrealism tried to utilise figurative or symbolic expressions, to describe consciousness from an outside point of view, in order to resolve the differences between dreams and reality. However, the world is everchanging, and as a witness to the existence of life, there are still wisdom in the universe far beyond our imagination as a species. Each individual’s perspective is unique, and in Ku’s paintings, he offers a new perspective to our understanding of consciousness and space. Ku has experimented with his artistic expression, such as through the extension from converting paintings from three-dimensional spaces to four-dimensional spacetime, and even the combination of multi-dimensional spaces. These all reflect the avant-garde insights Ku has employed in his creations, in as early as the 1990s.

One perhaps need to travel back in time, to the late 80s and early 90s, to fully appreciate how epoch-making these insights were. This was a period when everything had yet to be developed, a time before the technological boom, where using computer for artistic creation was still an uncommon thing, and the era of image digitisation has yet to come. Our visual experience was relatively direct, singular, and static. The limited viewing experience we had, were shaping, and restricting our understanding of the concept of space. At the time, due to Ku's habit of repeatedly scribbling and modifying his painting on canvases, which made the images on them to appear transparent and overlapping. Gradually, he developed this into his transparent coating technique, which creates a superimposition of the images, and giving the static canvas a dynamic effect. as a result, the viewers are led into a vigorous abstract field, guided by the fading out and reappearance of organic objects and symbols, and the impression that were left as images shifted. The advancement in the use of the various visual effects were, at the time, a radical breakthrough, whether it was for Ku's creative process or people's viewing experience.

Consciousness itself is formless and colourless, and cannot be measured nor mapped, yet Ku was able to give it a vivid image within his paintings. Projecting scientific and philosophical thinking into his creations, Ku combined the past, the present and the future into the same body of work. By adding temporality into the rich and complex picture, the overlapping of translucent layers breaks the preconceptions

of what we have of three-dimensional spaces. Images interperse, stack, and intertwine between different layers; various elements have been simultaneously integrated into the vast metaphysical space without being mutually exclusive. Ku's works lead the viewer into a profound, and abstract space with their immensity. These early works reflect Ku's commitment to revolutionise painting, including how paintings can be ushered into the future, and the possibilities for paintings to convey messages. They also reflect Ku's vision and his foresight in the concept of space, time, and consciousness, long before the arrival of the digital information age.

Ku uses colours, symbols, and multi-perspective spaces to lead the audience through a journey into his bewildering realm. Influenced by existentialism, Ku uses the purest of artforms to begin a journey of interpretation about our societal systems, and of life itself. His strong beliefs and perseverance in art are still evident in his works today, more than 30 years later.

藝術家簡介

谷敏昭(1957年生於香港)於1970至2000年代於愛丁堡和倫敦生活,畢業於基利斯藝術學院,期後於倫敦皇家藝術學院完成藝術碩士,現於香港工作及生活。

藝術家的作品技法超越理性及符號性,著重對物料於創作上的突破。透過繪畫探研古今及不同文化的創作模式,如借鏡仿古洞窟壁畫的粉末塗料畫作、體現東方民間藝術智慧的模版、普及的符號及圖案等,以偶發方式營造畫面,體現禪、機遇等哲學概念。

谷氏對傳統繪畫質感有嚴謹的追求,通過對藝術史的思辨,變奏出揉合非傳統的繪畫材料和技法的創作手法,不懈地追求藝術創作的可能性。在色彩和抽象符號的巧妙互動下,其藝術語言蘊含對生命、人類生活及存在等議題的思考。

藝術家作品廣泛被歐洲重要藝術機構及私人收藏,當中包括英國皇家藝術學院、Marlow Art Foundation、英國基利斯藝術學院、德國Museum 2000、英國亞巴甸皇家醫院等。

Artist Biography

Christopher Ku (born in 1957, Hong Kong) spent his life between Edinburgh, and London, from the 1970s until the 2000s. He attended Gray's School of Art in Aberdeen, where he then went on to obtain a postgraduate degree as a Master of Arts, at the Royal College of Art in London. He is currently based in Hong Kong, where he lives and works.

Ku's artistic skills have excelled beyond rationality and symbolism. He seeks to study and lead breakthroughs on the art of painting through his experimentation of different materials. He is particularly interested in the research of artistic practices employed during different periods, and also cultures. For instance, Ku has experimented with painting using materials similar to those of palaeolithic art, also showcasing eastern folk art as well as the wisdom behind them, the usage of universal symbols and images, and so on within paintings. Sometimes, Ku also creates sceneries by complete spontaneity as he is painting, to illustrate various eastern philosophical concepts such as Zen, and spontaneous opportunities.

Ku is stringent in his pursuit of an ideal texture in traditional painting, through his own ideas and observation of the various the histories and traditions of art, Ku channelled his thoughts into a fusion creative technique that utilises uncustomary painting materials and techniques, and through which, he strives to exploit every potentiality of art creation. The careful interaction between the vibrant colours, and abstract symbols which Ku manipulates, conveys a unique artistic language that ponders upon issues relating to life itself, the survival of humankind, of existence itself, and so on.

His works are widely collected by various international institutions and also private collections, including the Royal College of Art, London, the Marlow Art Foundation, the Gray's School of Art, Aberdeen, the Museum 2000 in Germany, the Aberdeen Royal Infirmary, and many other collections.

藝術家訪談

Q: 90年代初對你來說是一個藝術風格的轉捩點，可否講述一下轉變是如何發生？

A: 回想起這是在藝術學院修讀本科我第二、第三年，由於我很常在創作的過程中改變主意，畫作常被重覆塗抹、刪改、重畫，在不斷修改畫作的過程中，畫面經常透出底層圖像的效果，這好比錯別字，想擦掉重寫，卻擦不掉既有的痕跡，這是約在1985年開始出現這殘影的問題，初時這不是我想保留的效果，因為這會影響畫面完成度，故此我並未有刻意使用重影的效果創作。

而因為我使用瀝青bitumen作畫，因而更難徹底修改原先的圖象。畫作出現疊影，也有畫廊曾對此表示質疑，但當時我並未有多加理會。提到瀝青，當時英國顏料昂貴，而我的畫作的尺幅很大，絕大部份畫作有7 x 9呎大（這剛好能進入貨車），因而需要用上許多顏料，家中有適剩的剩餘物都會被我用以作畫，而採用價格便宜的瀝青取代深棕色、黑色，正好為我節省不少創作成本，我亦在後來才得知這是古典畫常用到的顏料。

Q: 畫作上的透疊效果對你思想表達有何作用？

A: 早期作品非有固定概念去畫，開始時只有較模糊的概念，但我傾向在畫面上進行思索。模糊的影像處理有一好處，這讓我在開始作畫時無需帶有預設固有觀念，在作畫過程中容許意外發生，在不斷修改的過程中，我可以直接應對畫面上的狀況，因應題材所需在創作時同步思考問題。

Q: 思考甚麼樣的問題？

A: 我在創作時思考的問題或許與畫面無直接關係，議題可涉及形而上領域的探索，對生命意義的追尋、或是對歷史和制度的質問，或是如何理解和接受世界要我們不需思考，只需存活。我傾向畫面上反思這些問題。

直到1992年，我開始棄用過往龐大體積的物像於畫面中，取而代之，我的風格離開實物世界而進入形而上的創作模式，其時我意識到，很多事理並不能透過現實世界理解，因而透過創作進入對精神性和對生命的探索。

以致於90年代起，我創作的主题、意象，甚至構圖都隨之出現顯著的變化。當我的創作正式進入一種靈性體驗，當初被我視為瑕疵的殘影問題，反而帶來朦朧的空間感。我把重疊影象帶來的視錯覺加以利用，以透薄的塗層加強透疊和重影的效果，把現實和靈性空間的重疊。開始有符號的出現，是因為它的作用恰似數學公式的形成過程，用以帶領觀者進入我創造的空間，產生更強烈的探索意識。而纖幼、零碎而輕巧的符號有別於先前的龐大物象，飄浮的符號更有助於縫隙間透出畫面後方的影像，形成更強的空間感。繪畫風格的轉變為我打開新的領域和空間，這種透疊的視覺經驗在當時的發展並不常見。

Untitled, 1989
Oil on canvas
213.36 cm x 274.32cm



Untitled, 1989
Oil on canvas
213.36 cm x 274.32cm



Q:近代科學和科技儀器對人的影響遠比過往任何一個時代來得深遠,我們當代的觀看經驗很大程度上受二手影像如照片、錄像、或網絡圖像所影響,而你畫作中透疊的視覺效果和現今信息時代(New Digital Age)所產生的文化有多大聯繫?

A:我從自身為出發點,嘗試理解時間、空間及存在,有別於從制度、儀器、科學、數學等經驗去觀照生命本質,影像、攝影、錄像提供對應於現實的觀照,由於人類的認知、情感、感觀的本體缺席在梳理過程中被訊息和程式代入,進而系統化地取代人與自然的體驗。人類的感知能力從思維、辯証和精神層面上倘若被程式化之人工智能取而代之,人類未來發展之共同體隨之將被數據所取代。

人類在數百萬年的演變過程中,世世代代從出生到死亡,不斷更新前人的智慧和把經驗承傳,延續至當今科技發展迅速的年代,人以次於人工智能狀態下過度發展大數據智能,人工智能的發展取代勞動與資本階級互動之因果關係,這種改變帶來社會現象及人與物的關係變遷,在當今人類未來發展以及共存之意義及方向也因而被影響,這因果關係似乎未在大眾認知中嚴肅地去找問題根源向解決方法。

思想不是工具,人類創造有助文明發展的產物,讓生活得以改善,藝術對真、善、美的追求在不同時代有助提升人類思想文化,這在歷史中屢見不鮮。創作是人類文化之昇華,而將被人工智能塑形之社會狀態化為藝術創作,只會讓人類文化發展的推動淪為人類厄運之制成品。

藝術本質與高科技產品之所以不同,是因為藝術是由人類思想創造出來的,而思想是與生俱來,但高科技產品之產出無法更新其自身的原創性。

一般人把時間和空間理解為不同的事物。過去、現在、未來雖非在同一刻發生,但它們卻處於同一空間而延續,過去的我是現在的我,而現在的我將成為未來的我,一切經驗在相互交織而成為思想。經驗無法在同一刻發生,但卻形成我們的意識,畫作中重疊的意象在一秒的記憶中穿梭,所產生的意景在多元空間中聯合想像而成的圖像,並非一秒間所見的視覺效果,而是結合記憶及思想動念的情景。如同我們專注凝視任何一件事物,我們看到我焦點是最清晰的一點,但在同一秒,其他在焦點以外的事物是模糊不清的。

時間與空間的連接是我們意識之外的本能,但經想像及記憶重現的重疊空間更能仔細描述生命及宇宙的龐大,而非肉眼所見之物。對外觀望的是一個物理和物質的世界,人的內在機制和思想則是宇宙萬物的結晶。

最後要做到沒有自我才可做到領悟自我以外的事物,生命和宇宙的龐大不是日常中可領悟的,矛盾會有的,但當理解後精神才會昇華。

The Interview with Christopher Ku

Q (Interviewer): The early 1990s was a turning point in your artistic style for you, could you tell us how the transition happened?

Ku: Thinking back to my second and third year as an undergraduate student, I used to change my mind a lot whilst creating, so my paintings were always either repainted, edited, or redrawn. During the processes of modification, it often leads to an effect where the underlying image is shown through. It's like a 'typo', you want to erase it and rewrite it again, yet you are unable to get rid of the existing traces. It was around 1985 when this problem with leftover images started appearing. At first, I thought this was not a side-effect that I wanted to keep, as it would affect the finish of the picture, so I didn't purposefully begin to use superimposition in my creations.

And because I use, bitumen, to paint, it is more difficult to completely modify the original image. There were often shadow images within my painting, some galleries also questioned about this initially, but I didn't pay them much attention to it at the time. Speaking of bitumen, in the UK paint were very expensive back then, and my painting were very large, most of them were 7' by 9' (just small enough to fit into a van). Seeing that I needed to use a lot of paint, I used anything at home that can be fashioned to paint, and using cheap bitumen, instead of dark brown or black paint, was something that happened to have saved me a lot of money in painting. I only found out later that bitumen was commonly used in classical paintings.

Q: How did the superimposition in your paintings affect the expression of your thoughts?

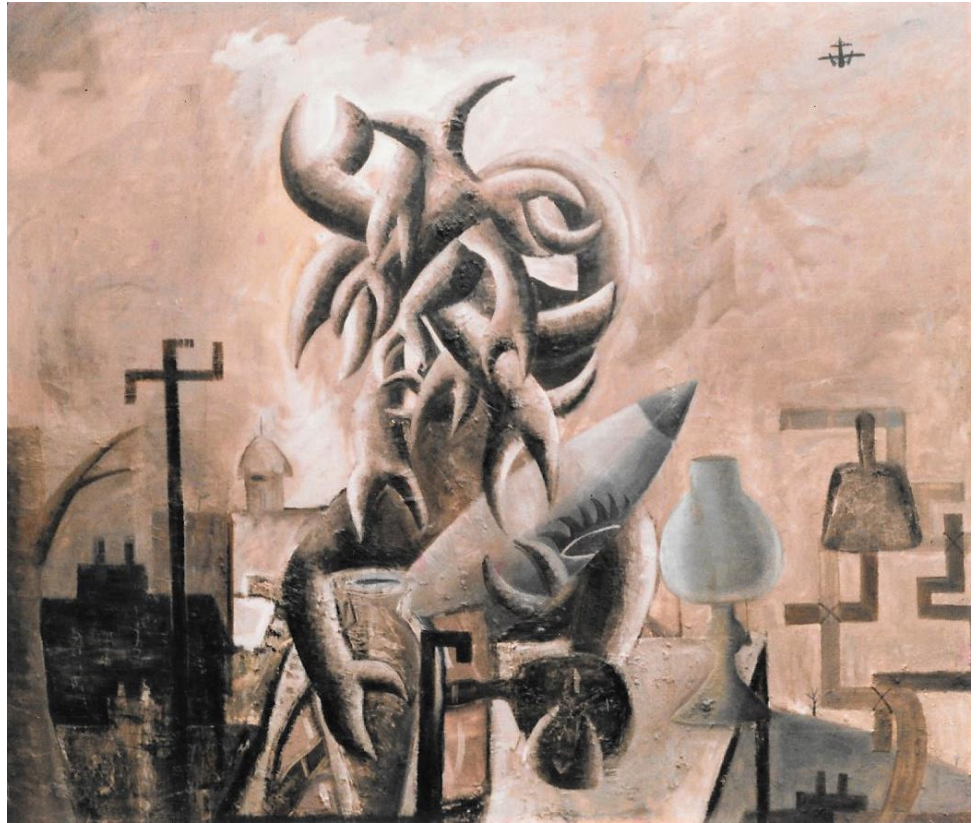
Ku: My early works didn't have a fixed concept when I began to paint them, I only had a vague idea initially, but I tend to 'think on the fly' as I paint. Creating whilst only having a vague concept has the advantage that it allows me to start painting without having a pre-existing agenda. Whilst painting, I incorporate mistakes into my work. And during revisions, I can directly deal with the situation on the canvas, allowing me to edit as needed, based on the topic of what I have painted, and letting me think about questions at the same time.

Q: What kind of questions are you thinking about?

Ku: The questions I think about as I create don't always relate to the paintings themselves directly, they could include the exploration of the metaphysical realm, or pondering the meaning of life, or maybe it's questioning our history and institutions, or how to rationalise and accept the world, which expects us to not think and to only live for the sake of existence. I tend to reflect on these issues on the canvas.

Around 1992, I decided to stop painting huge objects on the canvas, instead, my style started to leave the world of realism and entered a metaphysical creative style. At the time, I realised that many things and concepts cannot be understood through the real world, and so I started exploring psychology and life itself, through creation.

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Oil on canvas
213.36 cm x 274.32cm



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As a result, since the 1990s, the themes, images, and even the composition of my creations have undergone significant changes. When my creation officially ‘entered’ an experience of the spirituality, the shadow images that I once saw as a blemish instead brought a hazy sense of space for my painting. By using the optical illusion of overlapping images, and by using a thin coating to enhance the effect of transposition and superimposition, it creates an overlap of the real, and spiritual worlds. Symbols started to appear, because its function is like the formulative process of mathematical formulas, which is used to guide the viewer into the space in which I created, and it generates a stronger sense of exploration. The slender, fragmented, yet opaque symbols, are different from the large objects of my earlier works, the floating symbols help to reveal the images behind the screen through the crevices and creaks within the paintings, forming a stronger sense of space. The change in my painting style opened up for me, new dimensions and spaces, and this kind of visual experience of using overlapping images was not common at the time.

Q: The impact of modern science and technology on people has been far more profound than in any previous eras. The way we see now is largely influenced by second-hand images such as photos, videos, or online images. To what extent is your overlapping technique related to the culture produced by the New Digital Age?

Ku: Beginning from myself as a starting point, I try to understand time, space, and existence. This is different from using our experiences of systems, instruments, science or mathematics and others, to observe the essence of life itself. Images, photography, and videos provide observations that correspond to reality. As human cognition, emotion, and perception of reality itself are increasingly, processed through a lens of digital information and programmes, these are systematically replacing the experience of human and nature. Should artificial intelligence replace Human’s perceptive ability to think and to discord on a spiritual level, humanity as a community in the future will be replaced by just streams of data.

During the millions of years of human evolution, generations after generations from birth to death, human beings have continuously passed on and innovated on the wisdom of their forebearers, and passing their experiences down, all the way until the current era of rapid technological advancement.

Humans developed big data despite being inferior to artificial intelligence which we have also created, meanwhile, this development of artificial intelligence is replacing the causal relationship between the labour and the capital.

This is bringing about changes in social phenomena, and the relationship between people and objects. The future development of human civilisation and the meaning and direction of our coexistence are thus, also affected; however, this causal effect has not yet seemed to reach the public cognition, who have yet to find this problematic relationship serious enough to debate the source of the issue, and to find a solution to resolve the conflict.

Thought are not tools. Humans create products that help the development of civilisation and improving life as a result. The pursuit of truth, goodness, and beauty in art during different eras has helped to improve our thinking and culture. This is not uncommon throughout history. Creation is the 'cream of the crop' of human culture, and when you base artistic creation from a societal state that is shaped by artificial intelligence, you will only twist what pushes human cultural development, into something that causes the doom of humankind.

The reason why the essence of art differs from high-tech products is that art, is created by the thought of human, and thought itself, is innate within human. Whereas the products of high technology cannot make itself more original than it already is.

The average person understands time, and space as separate things. Whilst the past, the present, and the future do not all occur at the same moment, they do exist in a continuum within the same space. The past 'me' is also the present 'me', and the present 'me' will become the future 'me'. All experiences are interwoven into our thoughts. Although these

experiences cannot happen at the same time, they do form our consciousness. The overlapping of images in the painting travels through our memory in the blink of an eye, and the resultant images within the multidimensional realm are combined, to form a new image in our mind, yet instead of an optical effect which could be seen within the span of a second, rather, it is creating a scenario which combines our memory and our movement of thought as the image is being taken in. Just as we focus on anything, what we focus on, is the sharpest, and clearest point, in that moment, everything else that is out of focus are blurred.

The connection between time and space is an instinct outside of our consciousness, but the overlapping spaces reproduced by imagination, and memory could describe in more details, the vastness of life, and the universe, than what could be seen with the naked eye. Looking outwards, what we see, is a physical, and material world, and the inner mechanism, and the thought of human beings are like the 'crystallisation' of all things within that universe.

In the end, we must be able to forgo our inner 'selves' before we can grasp things and concepts beyond our ego. The vastness of life, and of the universe are not to be comprehended within our daily lives. There will be paradoxes, but only once you have understood, will your spirit transcend.

「對外觀望的是一個物理和物質的世界，
人的內在機制和思想則是宇宙萬物的結晶。」
—谷敏昭

“Looking outwards, what we see, is a physical, and material world, and the inner mechanism, and the thought of human beings are like the ‘crystallisation’ of all things within that universe.”
- **Christopher Ku**

E.P. (V.A.C.) No. 1 1992

Oil on Metal Plate

London

51.0cm x 57.0 cm



E.P. (V.A.C.) No. 2 1992

Oil on Canvas

London

85.0cm x 85.0 cm



E.P. (V.A.C.) No. 3 1992

Oil on Panel

Edinburgh

43.0cm x 43.0 cm (with wooden frame)

31.0cm x 31.0 cm (without wooden frame)



E.P. (V.A.C.) No. 4 1992

Oil on Canvas

Edinburgh

78.0cm x 80.0 cm (with wooden frame)

61.5cm x 63.5cm (without wooden frame)



E.P. (V.A.C.) No. 5 1992

Oil on Wooden Palette

Edinburgh

56.0cm x 70.0 cm (with wooden frame)

51.2cm x 65.2 cm (without wooden frame)



E.P. (V.A.C.) No. 6 1992

Oil on Canvas

Edinburgh

89.0cm x 102.0 cm



E.P. (V.A.C.) No. 7 1992

Oil on Canvas

Edinburgh

41.0cm x 33.6 cm



E.P. (V.A.C.) No. 8 1993

Oil on Canvas

London

167.0cm x 186.0 cm



E.P. (V.A.C.) No. 9 1994

Oil on Canvas

London

140.0cm x 169.0 cm



E.P. (V.A.C.) No. 10 1994

Oil on Canvas

London

150.0cm x 187.0 cm



E.P. (V.A.C.) No. 11 1994

Oil on Canvas

London

167.0cm x 152.5 cm



E.P. (V.A.C.) No. 12 1995

Oil on Canvas

London

170.0cm x 192.0 cm



E.P. (V.A.C.) No. 13 1995

Oil on Canvas

London

191.0cm x 191.0 cm



E.P. (V.A.C.) No. 14 1996

Oil on Canvas

London

164.0cm x 207.5 cm



E.P. (V.A.C.) No. 15 1997

Oil on Canvas

London

183.0cm x 243.5 cm



E.P. (V.A.C.) No. 16 1997

Oil on Canvas

London

163.5cm x 207.5 cm



E.P. (V.A.C.) No. 17 1997

Oil on Canvas

London

152.0cm x 183.0 cm



E.P. (V.A.C.) No. 18 1997

Oil on Canvas

London

182.5 cm x 213.5 cm



E.P. (V.A.C.) No. 19 1997

Oil on Canvas

London

148.0 cm x 185.0 cm



E.P. (V.A.C.) No. 20 1998

Oil on Canvas

London

61.0 cm x 54.0 cm



E.P. (V.A.C.) No. 21 1998

Oil on Canvas

London

126.0 cm x 161.0 cm



E.P. (V.A.C.) No. 22 1999

Oil on Canvas

London

178.0 cm x 148.0 cm

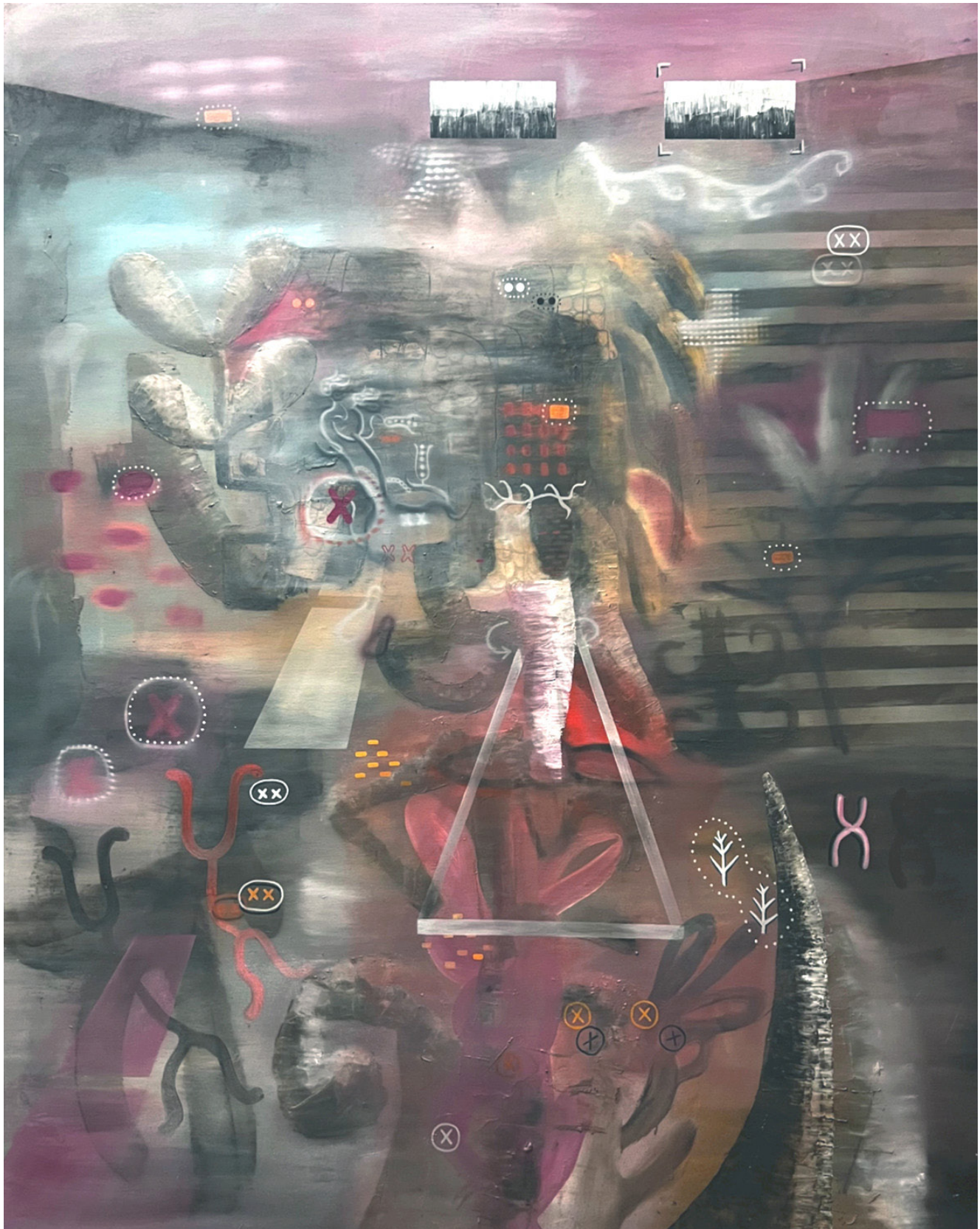


E.P. (V.A.C.) No. 23 1999

Oil on Canvas

London

184.0 cm x 148.0 cm



E.P. (V.A.C.) No. 24 1999

Oil on Canvas

London

158.0 cm x 203.5 cm



E.P. (V.A.C.) No. 25 1999

Oil on Canvas

London

146.0cm x 182.0 cm



E.P. (V.A.C.) No. 26 1999

Oil on Canvas

London

160.0 cm x 206.0 cm



E.P. (V.A.C.) No. 27 1998

Oil on Newsprint

London

55.0 cm x 58.0 cm

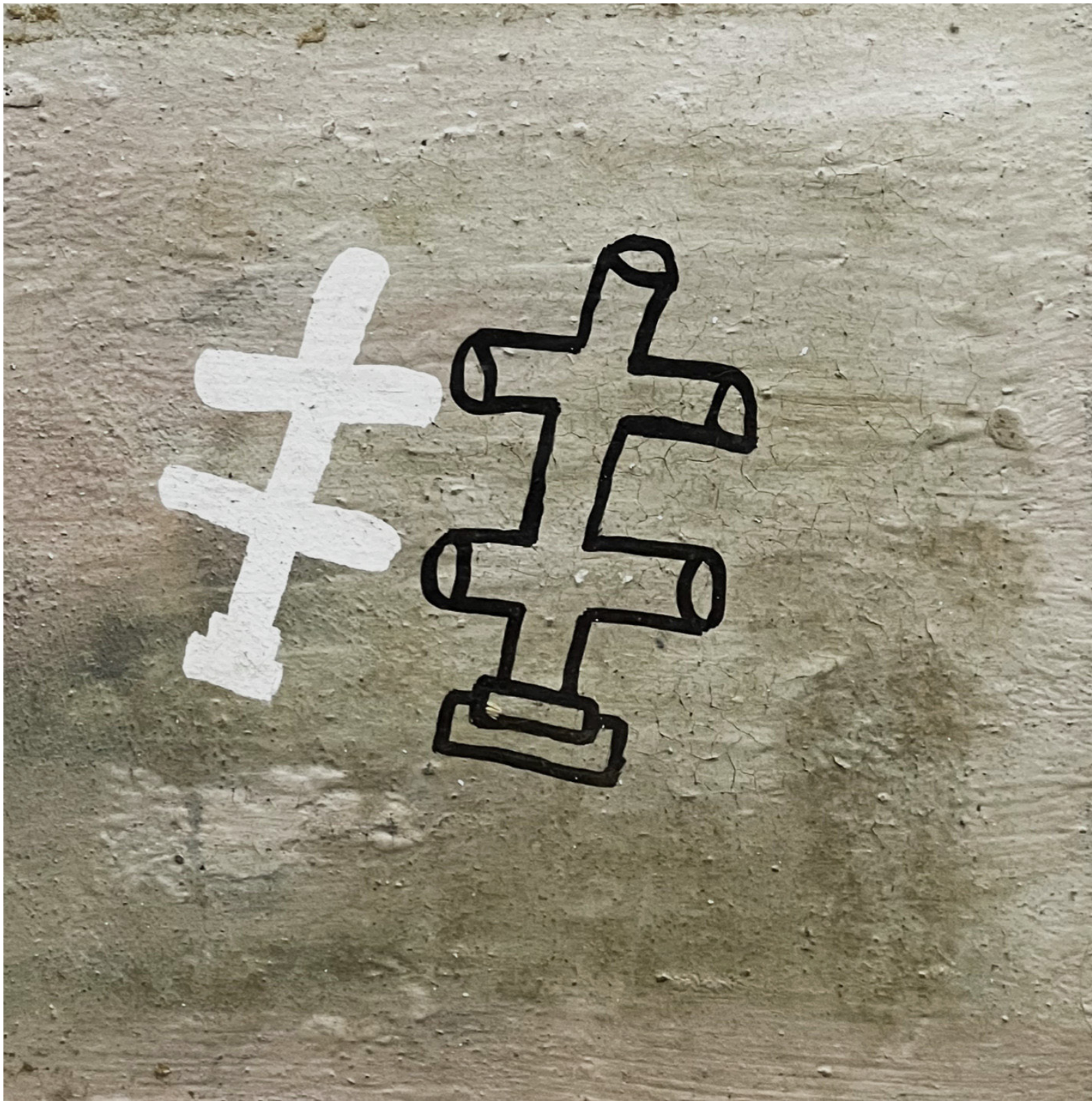


E.P. (V.A.C.) No. 28 2005

Oil on Panel

Hong Kong

15.0 cm x 15.0 cm



E.P. (V.A.C.) No. 29 2005

Oil on Canvas

Hong Kong

25.0 cm x 20.0 cm



谷敏昭

簡歷

- 1988-1990 英國皇家藝術學院, 藝術碩士學位, 倫敦
1984-1988 基利斯藝術學院, 藝術系榮譽學士學位, 亞巴甸
1977-1981 亞巴甸商業學院, 美術設計文憑, 亞巴甸

個人展覽

- 2022 動念・谷敏昭早期作品展, 香港視覺藝術中心
迴盪・繪畫(展覽第一節 迴盪系列), 明畫廊, 香港
迴盪・繪畫(展覽第二節 語意構造系列),
明畫廊, 香港
- 2016 福爾摩沙101國際藝術博覽會, 台北
- 2014 二又二分之一周年慶, 谷敏昭美術館, 高雄
- 2012 谷敏昭: 早期草稿, 上下當代藝廊, 香港
- 2011 Between Thoughts and Existence, Blue Lotus畫廊,
香港
慾望. 抽離 - 谷敏昭創作個展, 谷敏昭美術館, 高雄
- 2008 谷敏昭創作個展, Blue Lotus 畫廊, 香港
- 2004 谷敏昭畫展, 漢雅軒, 香港
- 2004 大一藝術設計學院, 香港
未完的突破 - 谷敏昭哲學及超現實意念畫展,
State-of-the-Arts 畫廊, 香港
- 2003 Beyond Boundaries, 牛棚藝術村, 香港
- 2001 時間和存在, Nokia畫廊, 藝穗會, 香港
- 2000 Chouinard畫廊, 香港
- 1998 The Quaker 畫廊, 倫敦
- 1997 Noah's Art 畫廊, 黎巴嫩
- 1994 漢麗埃塔, 倫敦
哥倫娜達商場, 倫敦
- 1993 洛倫理中心, 蘇格蘭
- 1992 Wine From Paris 有限公司, 愛丁堡
Citizens 畫廊, 愛丁堡
- 1989 亞巴甸皇家醫院, 亞巴甸

精選聯覽

- 2018 凝 - 兩岸三地藝術家聯展, 明畫廊, 香港
- 2017 有所思 - 四人聯展, 盈鑾畫廊, 香港
- 2015 存在思覺, 香港視覺藝術中心, 香港
- 2014 忱, 香港視覺藝術中心, 香港
- 2013 首屆澳門藝術博覽會, 澳門
- 2012 形色線: 當代香港繪畫, 香港浸會大學顧明均展覽廳,
香港
- 2010 原初的輪廓, G16藝文空間, 香港
- 2009 Summer Delights, Blue Lotus畫廊, 香港
Primo Strokes, G16藝文空間, 香港
岸: 國際文學與視藝展(信和集團主辦), 中環廣場、
OC畫廊, 香港
具象抽象 - 香港當代油畫水彩版畫展,
香港中央圖書館, 香港
- 2008 Fine Art Contemplation, 牛棚藝術村, 香港
- 2005 Your Price - Interact Art Market, 牛棚藝術村, 香港
- 2004 漢雅軒二十年慶, 香港藝術中心, 香港
Art is Life, Life is Art, Para Site藝術空間, 香港
- 2003 形影不離, 香港藝術學院藝廊, 香港
攜手新世紀: 第三屆中國油畫展, 中國美術館, 北京
- 2002 視藝集觀, 香港大學美術博物館, 香港
空間藝術, 香港文化中心, 香港
舞進新紀元, 沙田大會堂, 香港
香港藝術學院教師展, 香港藝術中心包氏畫廊, 香港
香港大學教師展, 香港大學美術博物館, 香港
- 2001 香港藝術雙年展, 香港藝術館, 香港
- 1996 Absolut Secret, 英國皇家藝術學院, 倫敦
- 1995 德爾菲娜工作室開放・德爾菲娜信託工作室
(現稱: 德爾菲娜基金會), 倫敦
- 1994 -95 Journeys West - 英國藝術協會巡迴展, 英國
The Whitechapel Open, Whitechapel 畫廊, 倫敦

1993 Studio Work, 亞巴甸城市畫廊, 亞巴甸
 1992 Scottish Society of Art, 蘇格蘭皇家學院, 愛丁堡
 1991 Open Shutter, Citizen工作室, 愛丁堡
 Aberdeen Annual, 亞巴甸城市畫廊, 亞巴甸
 Paper Work 91 · Seagate 畫廊, 鄧迪
 1990 Behind the Metal Shutter, Citizens 工作室, 愛丁堡
 Contemporary View 1990, 亨利·摩爾畫廊,
 英國皇家藝術學院, 倫敦
 Museum 2000, 德國
 Paper Work 90, Seagate 畫廊, 鄧迪
 藝術系碩士畢業展, 英國皇家藝術學院, 倫敦
 Galerie Zur Alten Deutschen Schule, 瑞士
 Into the Nineties, Mall 畫廊, 倫敦
 The Decade Ahead, The Scottish畫廊, 愛丁堡
 國際當代藝術博覽會, 奧林匹亞展覽中心, 倫敦
 1989 In The City, Young Unknowns畫廊, 倫敦
 第二屆週年比賽, The Square 畫廊, 倫敦
 Art Direction, The Art Directors有限公司, 倫敦
 Galerie Zur Alten Deutschen Schule, 瑞士
 1988 藝術系學士畢業展, 基利斯藝術學院, 亞巴甸
 藝術年展, 蘇格蘭皇家學院, 愛丁堡
 學生藝術展, 蘇格蘭皇家學院, 愛丁堡
 亞巴甸週年展覽, 亞巴甸城市畫廊, 亞巴甸
 寫生學會展覽, 亞巴甸城市畫廊, 亞巴甸
 The New Generation, Compass 畫廊, 格拉斯哥
 1987 藝術年展, 蘇格蘭皇家學院, 愛丁堡
 學生藝術展, 蘇格蘭皇家學院, 愛丁堡
 亞巴甸週年展覽, 亞巴甸城市畫廊, 亞巴甸
 寫生學會展覽, 亞巴甸城市畫廊, 亞巴甸
 藝術與文學, 水果市場畫廊, 愛丁堡
 週年展覽, 格拉斯哥藝術皇家學院, 格拉斯哥
 1986 Rank Xerox 國家精選巡迴展覽, 英國

獎項

1993 安達信會計師事務所獎狀, 倫敦
 1991 亞巴甸城市週年展覽 – 高等榮譽獎, 亞巴甸
 1990 英國皇家藝術學院 – 約翰米頓獎學金, 倫敦
 1988 亞巴甸城市週年展覽 – 硯殼石油公司二等獎, 亞巴甸
 1987 蘇格蘭建設代理壁畫比賽 – 優異獎, 蘇格蘭
 蘇格蘭皇家學院年展 – 拉甸馬獎, 蘇格蘭
 蘇格蘭皇家學院學生展 – 一等獎 及麥吉連金牌,
 蘇格蘭

成立

2011-2016 谷敏昭美術館, 高雄

機構收藏

Marlow Art Collection, 英國
 亞巴甸皇家醫院, 亞巴甸
 基利斯藝術學院, 亞巴甸
 英國皇家藝術學院, 倫敦
 PI Group 有限公司, 倫敦
 Museum 2000, 德國
 National Electronics Holdings Limited, 香港
 Maten扶輪社·黎巴嫩
 The New Cultural Revolution 餐廳·倫敦 (作品長期展於英
 皇路切爾西及康登鎮分店)

Christopher Ku

- 1990 Royal College of Art, MA in Painting, London
1988 Gray's School of Art, BA (Hons) 1st Class in Painting, Aberdeen
1981 College of Commerce, Diploma in Art and Design, Aberdeen

Solo Exhibitions

- 2022 Motion Perpetual Christopher Ku Early Works, Hong Kong Visual Arts Centre
Painting of Reverberation (Exhibition Phase 1 Reverberation Series), Illumination Fine Art, Hong Kong
Painting of Reverberation (Exhibition Phase 2 Semantic Construction Series), Illumination Fine Art, Hong Kong
2016 Formosa 101 Art Fair, Taipei
2014 二又二分之一 Anniversary, KU ART Museum, Kaohsiung
2012 Early Sketches of Christopher KU, Nexto Contemporary Art, Hong Kong
2011 Between Thoughts and Existence, Blue Lotus Gallery, Hong Kong
Desire, Extraction - Christopher Ku, KU ART Museum, Kaohsiung
2008 Christopher Ku Solo Show, Blue Lotus Gallery, Hong Kong
2004 Paintings by Christopher Ku, Hanart TZ Gallery, Hong Kong
First Institute of Art and Design Gallery, Hong Kong
Unfinished Project, State-of-the-Arts Gallery, Hong Kong
2003 Beyond Boundaries, Cattle Depot Artist Village, Hong Kong
2001 Time and Being, The Fringe Club - Nokia Gallery, Hong Kong
2000 Chouinard Fine Art, Hong Kong
1998 The Quaker Gallery, London
1997 Noah's Art Gallery, Lebanon
1994 Henrietta House, London
Colonnade Walk Shopping Centre, London
1993 Lochgelly Centre, Scotland
1992 Wine From Paris LTD, Edinburgh
Citizens Gallery, Edinburgh
1989 Aberdeen Royal Infirmary, Aberdeen

Selected Group Exhibitions

- 2018 Cohesion, Illuminati Fine Art, Hong Kong
2017 Links of Thought, Cheer Bell Gallery, Hong Kong
2015 Critical Existentialism, Hong Kong Visual Arts Centre, Hong Kong
2014 Painted Passion, Hong Kong Visual Arts Centre, Hong Kong
2013 The 1st Edition of Art Macao, Macau
2012 Form, Colour, Line : Contemporary Hong Kong Painting, Koo Ming Kown Exhibition Gallery, Hong Kong Baptist University, Hong Kong
2010 原初的輪廓, Ground Sixteen, Hong Kong
2009 Summer Delights, Blue Lotus Gallery, Hong Kong
Primo Strokes, Ground Sixteen, Hong Kong
Shore: International Literary and Visual Art Exhibition (organized by Sino Group), Central Plaza & OC Gallery, Hong Kong
Figurative and Abstract, Hong Kong Central Library, Hong Kong
2008 Fine Art Contemplation, Cattle Depot Artist Village, Hong Kong
2005 Your Price - Interact Art Market, Cattle Depot Artist Village, Hong Kong
2004 20 Years of Hanart TZ Gallery, Hong Kong Arts Centre, Hong Kong
Art is Life, Life is Art, Para Site, Hong Kong
2003 Inseparable, The Gallery of Hong Kong Art School, Hong Kong
Embracing The New Century - The 3rd Edition of Chinese Oil Painting Exhibition, The National Art Museum of China, Beijing
2002 A Love of Art, University Museum and Art Gallery, The University of Hong Kong, Hong Kong
Space Art Ex, Hong Kong Cultural Centre, Hong Kong
Dancing in the Millennium, Sha Tin Town Hall, Hong Kong
The Art School Lecturers Exhibition, Pao Galleries - Hong Kong Arts Centre, Hong Kong
University of Hong Kong Lecturers Exhibition, University Museum and Art Gallery, The University of Hong Kong, Hong Kong

2001 Hong Kong Art Biennial 2001, Hong Kong Museum of Art, Hong Kong

1996 Absolut Secret, Royal College of Art, London

1995 Delfina Studio Open, Delfina Studio Trust (now called Delfina Foundation), London

1994 The Whitechapel Open, Whitechapel Gallery, London

1994-95 Journeys West - British Art Council's Touring Exhibition, United Kingdom

Studio Work, Aberdeen City Art Gallery, Aberdeen

1992 Scottish Society of Art, Royal Scottish Academy, Edinburgh

1991 Open Shutter, Citizen Studio, Edinburgh

Aberdeen Annual, Aberdeen City Gallery, Aberdeen

Paper Work 91, Seagate Gallery, Dundee

1990 Behind the Metal Shutter, Citizens Studio, Edinburgh

Contemporary View 1990, Henry Moore Gallery, Royal College of Art, London

Paper Work 90, Seagate Gallery, Dundee

Museum 2000, Germany

Into the Nineties, Mall Galleries, London

MA Degree Show, Royal College of Art, London

Galerie Zur Alten Deutschen Schule, Switzerland

The International Contemporary Art Fair, Olympia Exhibition Centre, London

The Decade Ahead, The Scottish Gallery, Edinburgh

1989 In The City, Young Unknown Gallery, London

The 2nd Annual Competition, The Square Gallery, London

Art Direction, The Art Directors' Company LTD, London

Galerie Zur Alten Deutschen Schule, Switzerland

1988 BA Degree Show, Gray's School of Art, Aberdeen

Annual Exhibition, Royal Scottish Academy, Edinburgh

Aberdeen Annual Exhibition, Aberdeen City Gallery, Aberdeen

1988 Student Annual Exhibition, Royal Scottish Academy, Edinburgh

Sketch Club Exhibition, Aberdeen City Gallery, Aberdeen

The New Generation, Compass Gallery, Glasgow

1987 Annual Exhibition, Royal Scottish Academy, Edinburgh

Aberdeen Annual, Aberdeen City Gallery, Aberdeen

Student Annual Exhibition, Royal Scottish Academy, Edinburgh

Sketch Club Exhibition, Aberdeen Art Gallery, Aberdeen

Art & Literature, Fruitmarket Gallery, Edinburgh

Royal Glasgow Institute Annual, Glasgow

1986 Rank Xerox National Selected Touring Exhibition, United Kingdom

Awards

1993 Arthur Andersen LLP Award, London

1991 Aberdeen Annual Exhibition – Highly Commented, Aberdeen

1990 Royal College of Art – John Milton Scholarship Award, London

1988 Aberdeen Annual Exhibition – Shell Expo Award, Aberdeen

1987 Scottish Development Agency Mural Competition - Runner Up Prize, United Kingdom

1987 Annual Exhibition, Royal Scottish Academy - Latimer Award, United Kingdom

1987 Student Exhibition, Royal Scottish Academy - First Prize & The Maclaine Watters Gold Medal, United Kingdom

Establish

2011-2016 KU ART Museum · Kaohsiung · Taiwan

Institute & Corporate Collections

Marlow Art Collection, United Kingdom

Aberdeen Royal Infirmary, Aberdeen

Gray's School of Art, Aberdeen

Royal College of Art, London

PI Group LTD, London

Museum 2000, Germany

National Electronics Holdings Limited, Hong Kong

Rotary Club of Maten, Lebanon

The New Cultural Revolution Restaurant, London (Work in Permanent Display in King's Road, Chelsea and Camden Town Branch)

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