

GALERIE ORA-ORA PRESENTS *ART SALON: QIN AI*

Image: Qin Ai, *The Gate of Wonder 4*, 2018, Ink and colour on paper, 198 x 134 cm (image courtesy of Galerie Ora-Ora and the artist.)

**HONG KONG – November 22, 2019** Ora-Ora is pleased to present *Art Salon: Qin Ai* at the gallery from 12 December until 1 February, 2020. An important figure in the contemporary ink movement, her work combines traditional Chinese painting techniques with compositions inspired by Western art. Both contemporary and timeless, it is characterized by delicate brushstrokes, saturated colour tones, and a refined use of space and perspective—elements which give her works a sense of dreamlike unreality. *Art Salon: Qin Ai* presents a collection of paintings from different stages of Qin's life, each expressing her unique style and philosophy.

Qin employs a variety of traditional Chinese painting techniques in her work, but favors the staining technique of *san fan jiu ran* ("multiple layers"), expressed in *The Mountain of Flourish* (2017), *The Cloud of Rushing Water* (2017) and *The Water of Sky River* (2017). These works also exhibit three main themes commonly associated with Qin's paintings: "time", "space" and "emotion". Perhaps the most difficult element to capture, Qin uses static motion to present the "flow of time" in her paintings, expressing the linearity of time as a frozen moment. Her paintings do not offer a full narrative, no beginning or end, but only a moment in between. This emphasis on momentary feeling reflects Qin's personal motto: that it is important to "just quietly be you".

Qin's approach to composition uses space to create multiple layers of meaning. A mixture of one- and two-point perspective exploits the psychedelic nature of multiple spatial dimensions to express the idea of parallel universes within her work. This encourages viewers to reexamine the meaning of "real" and "fake" in everyday life, and also the notion of "virtual" and "actual" in Chinese painting. She deftly blends elements of both Chinese and Western painting to enforce these illusions, presenting her audience with a maze-like experience within a multi-dimensional puzzle.

Perhaps the most striking feature of Qin's paintings is her tendency to use animals—particularly elk—as subjects, rather than people. Like her approach to space and perspective, these creatures create a sense of whimsicality, and are synonymous with her desire to escape the complications of real life. In the parallel universe of her paintings, they are often presented with human-like qualities and their own thoughts and emotions. *The Gate of Wonder 4* (2018), for example, shows an elk and deer standing together under an arch, seemingly in deep conversation about the crossroads of life. While the rest of the painting's palette is dark; the two figures are placed within a central source of light, mimicking an intersecting point within the painting. Applying the eastern philosophy of harmony or "yin and yang", even when surrounded by darkness, Qin uses them to create an area of brightness—a symbol for hope in dire situations.

Surrealist painter René Magritte (1898–1967) once said that "everything we see hides another thing; we always wish to see what is hidden by what we see." Qin's work takes a similar approach, and things are never presented as they are. Her paintings portray an ethereal environment, where viewers can objectively experience emotion, free from the chaos, conflict and confusion of daily life. In Qin's words, when viewing her work one should "ignore external criticism and succumb to your true self instead", which affirms her belief that expressing one's inner thoughts through art is the best way to communicate.



Image: Qin Ai, Stolen Scenery I , 2019, Ink and colour on paper, 79 x 95.1 cm (image courtesy of Galerie Ora-Ora and the artist.)



Image: Artist Qin Ai (image courtesy of Galerie Ora-Ora and the artist.)

**About Qin Ai**

Qin Ai was born in Nantong City, Jiangsu Province in 1973. She graduated from the Fine Arts Department of Nanjing Art College in 1996 with a major in Chinese Painting. With a delicate and whimsical painting style, Qin often uses animals as the main characters within her work. Choosing to combine both traditional Chinese painting techniques with Western art spatial compositions, her paintings often create a strong contrast between reality and illusion, which reflects the artist's doubts and concerns about everyday life. Qin has exhibited internationally including shows in Beijing, Hong Kong, Taiwan and Italy. She held her solo exhibition Close to the Horizon in 2012, which toured three cities: Taipei, Beijing and Nanjing. In 2015, she was featured in a duo exhibition at the Today Art Museum in Beijing. Her works have been collected by museums, including Jiangsu Provincial Art Museum, and by private collections. Qin Ai currently lives and works in Nanjing.

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**About Galerie Ora-Ora**

Ora-Ora began in Hong Kong in 2006, with globally-sourced artists who are thought-driven innovators. Our artists interpret history and philosophy to bring new perspectives to our modern world and the lively dialogues between east and west. Recognized for our support of Asian contemporary art, we have grown to represent artists from Asia, Europe and the US across a variety of media. Dr. Henrietta Tsui-Leung, co-founder of Ora-Ora, is also co-founder of the Hong Kong Art Gallery Association, which builds connections and opportunities in the growing Hong Kong art industry. The gallery continues to develop alliances and partnerships with institutions globally to enable discovery of our artists in fresh environments. From our base in Hong Kong, we travel regularly to meet our clients at global art fairs and our international exhibitions.

即時發布

## 方由美術 十二月 H Queen's 呈獻沙龍—秦艾



秦艾，《眾妙之門 4》，2018 年，水墨設色紙本，198 x 134 厘米。（圖片由藝術家和方由美術提供）

**香港 – 2019 年 11 月 18 日**– 方由美術榮幸宣布將於 2019 年 12 月在 H Queen's 畫廊空間舉辦沙龍—秦艾。展期由 2019 年 12 月 12 日至 2020 年 2 月 1 日。

本次展覽將全面展示秦艾在不同創作時期的繪畫作品。秦艾擅長將中國傳統的工筆繪畫技法與西式的圖景製作相融合、貫通，處處流露著鮮明的時代氣息。她的作品筆觸細膩、用色凝練，畫面空間華麗精細，能給觀者帶來夢幻之感和柔雅的審美體驗。她喜歡將動物作為表現對象，暗喻深刻的創作意圖。秦艾在繪畫技法上保留了傳統工筆畫的特點，除了沒有勾勒線條外，大多都是以傳統的「三礬九染」技法繪製而成。在這次展出的作品中，都是以東方的視角出發，例如《堂庭之山》、《滂水之雲》以及《天河之水》。這些作品創作方向都是遠離現實，帶出一種隱逸的觀點面對現實，並對傳統文人畫作回望與致敬。

「時間」、「空間」以及「情感」，是我們解讀秦艾作品的三個重要關鍵詞。秦艾作品中的時間多以靜止的狀態呈現——如一個故事情節的定格一般——她能將時間的線性以片段形式表現出來，就是剎那時刻，不多不少。那種意象，恰如一個故事沒有開始和結局。只是淡然地將某一時刻的畫面呈現於觀眾眼前，對於此，秦艾這樣闡釋：「安靜地做自己」，一切都需要心領神會。

空間的構成，是秦艾創作所表現出的最大特色。這源於她本人對空間主題的長期關注與思考。秦艾作品中的空間內涵具有多層意蘊。第一層意蘊，體現於獨特的構成與透視技巧。秦艾的作品構圖完全採用西方的繪畫技法，所以畫面多具有舞台感，並且著重運用一點和兩點透視法，以表達多重空間的迷幻性。她相信多重空間是表達平行時空的管道，據此以展現「一樣的世界，不一樣的空間」的概念，讓觀眾反思「真假」的狀態，以呈現東方繪畫的「虛實」思想，同時保留了東方繪畫的客觀敘述方式。秦艾將中西的繪畫元素精準地予以融會貫通，以多重空間製造畫面中的幻像，彷彿讓觀眾身處在迷局之中。

秦艾的畫素來喜歡以動物作為主角，尤喜麋鹿。在她虛構的多重空間內，那些動物好似擁有人類的情感，做著和人類相像的行為。畫中動物的澄明眼神向我們透露出秦艾以動物作為人類化身的信息，意在暗喻：另一個平行世界的人類或許並不如自身的想像般強大，並藉以逃避現實的迷惘。例如在作品《眾妙之門 4》中，麋鹿與梅花鹿站在拱門之下含蓄和隱約的互動，便很能揭示這種喻義：在中央的光源里，她們或許要面臨的是一個交叉點的決擇，從中點出人生的困惑。但藝術家總愛在作品中帶點光源，這會自然的與「陰極生陽」的東方哲學相連接，喻指：在黑暗中看見光就如看到希望。

超現實主義大師馬格利特曾有如下論述：「我們所看到的一切都隱藏著另一件事，我們總是希望看到眼前所隱藏的是什麼。」這頗能與秦艾的藝術形態相應和起來——平行空間的事物看似奇幻有趣，動物有著人的感情，一切在畫面都是理所當然，絕無突兀之感。或許，秦艾想要表達的就是：這種世間的時空內的一草一物並非我們所想的固化，凡事也可以有例外，一切看似稀奇，實則不是，可能只是我們被平常的無知蒙蔽了。秦艾的創作內觀是如此的細水長流。她並沒有與其他當代藝術家一樣做著前衛和尖銳的作品，總是輕輕地表達了人世間心心念念的想法，畫中的細節都是千絲萬縷，恰到好處。秦艾通過藝術創作，為觀者營造出一種淡泊安然的飄渺感覺和氛圍。她希望觀眾利用平常心去細閱作品內的情感，以解開世界的多重迷宮，洞見真實的世間。她相信：「放棄直接批判，正視自己內心。」——坦然地表達內心的想法，才是真正能夠與觀眾互動的方法。



秦艾, 《被盜走的風景之一》, 2016年, 水墨設色紙本, 79 x 91.5 厘米。(圖片由藝術家和方由美術提供)



藝術家秦艾本人。(圖片由藝術家和方由美術提供)

### **關於秦艾**

秦艾1973年生於江蘇省南通市，在1996年畢業於南京藝術學院美術系中國畫專業。秦艾的作品畫風細緻柔和，經常以動物作為畫中主角，並以西方的多重空間構圖融入於傳統工筆畫的技法之中，流露著當代的氣息。她的創作營造了現實與虛幻的強烈對比，藉以對發展急速的現實世界作出反思。秦艾曾於北京、香港、台灣、義大利等地參與聯展。2012年於台北、北京以及南京舉行首個巡迴展「靠近我的天涯」，2015年於北京今日美術館舉行雙個展。她的作品被美術館如江蘇省美術館以及私人收藏。秦艾現生活及工作於南京。

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### **關於方由美術**

方由美術於2006年由梁徐錦熹博士 (Dr. Henrietta Tsui-Leung) 在香港創立，畫廊匯聚了來自全球各地具創新思維的藝術家。我們的藝術家深入研究歷史與哲學，促進中西文化交流的對話，為現代世界帶來更多新銳藝術觀念與無窮想像力。我們對亞洲當代藝術的貢獻及支持備受各方認可，現今已開拓代理來自亞洲、歐洲和美國等地運用不同媒介的藝術家。隨後，Henrietta 更聯合創辦了香港畫廊協會。在香港藝術行業的迅速發展下，該協會為世界各地藝術社群建立了更緊密的聯繫和機遇。方由美術繼續致力與全球性的機構建





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方 由 美 術

立聯盟和夥伴合作關係，發掘不同具潛力的藝術家。方由美術從香港出發，邁向全世界，繼續參與更多國際性的博覽會和展覽，為世界各地的客戶提供更優質緊密的合作和服務。