



互為緣起

i n t e r d e p e n d e n c e

Walking through the Land of Art • Comfortable with Uncertainty

走過藝術大地•與無常共處

CHIU WAI YEE
趙慧儀(作之)

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香港藝術中心五樓包兆龍畫廊
The Pao Galleries . 5/F . Hong Kong Arts Centre

Amendment 更正:

- P.25 - 花太極 Flower Taichi's size is 55cm x 1cm
P.33 - 陰陽步 Yin Yang Steps' size is 65cm x 26cm x 9cm
P.40 - 太極一 Taichi 1's size is 40cm x 138cm
P.42 - 太極二 Taichi 2's size is 40cm x 138cm
P.43 - 太極三 Taichi 3's size is 40cm x 138cm
P.44 - 太極四 Taichi 4's size is 40cm x 138cm
P.45 - 太極五 Taichi 5's size is 40cm x 138cm
P.46 - 太極八 Taichi 8's size is 40cm x 86.5cm
P.48 - 太極九 Taichi 9's size is 35cm x 86.5cm
P.50 - 遠山近水 Distant Shores' size is 40cm x 138cm
P.51 - 醉生夢死 Drunk in the Mist's size is 68cm x 46cm
P.57 - 伴二 Companion II's size is 59cm x 34.5cm
P.58 - 星夜一 Starry Night I's size is 75cm x 50cm
P.59 - 星夜二 Starry Night II's size is 50cm x 75cm
P.60 - 藍花瓶 Blue Vase's size is 50cm x 75cm
P.61 - 星星果 Star Fruit's size is 50cm x 75cm
P.62 - 悟道一 Wu Dao I's size is 66cm x 66cm
P.66 - 林中人兒 Lady in the Wood 's size is 66cm x 66cm
P.67 - A Tired Jockey's size is 66cm x 66cm
P.72 - 外邊 Outsider's size is 66cm x 66cm
P.73 - 人 People's size is 66cm x 66cm
P.74 - 暴風少年 Storm Juniors size is 66cm x 66cm
P.77 - 自 . 我 I and I 's size is 66cm x 66cm
P.81 - 八點鐘 Eight's size is 50cm x 75cm

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致 To:

周綠雲老師*

My teacher, Irene Chou

* 周綠雲老師 (1924-2011) 著名畫家
Irene Chou (1924-2011) Renowned painter

作至

趙慧林有真純而獨特的思想和氣度。

這次畫展，是她藝術歷程的起步。以後

的道路漫長艱苦，要用毅力和能耐慢

去行走。

祝福她！

周緣雲

84年個展老師的贈言，這段路再走了30年，會樂意走下去！

下筆時，當水性的顏色碰到薄得有點透光的宣紙，仿如一見如故，顏色隨著我的毛筆在紙上自由游走，你穿我透，交織出又離又合的形象。我就是享受這種感覺。

I savor the moment when water-based paint greets the thin and translucent paper like an old friend and when colors chase the brush and seep through the paper to expose interstices of convergence and separation.



趙慧儀(作之) Chiu Wai Yee

自然游走於藝術之間 Flowing Between Life and Art

互為緣起·趙慧儀 ~~~~~	2	茶太極 ~~~~~	28
序·朱興華 ~~~~~	6	冰涼太極 ~~~~~	29
何止滿心歡喜?·高天恩 ~~~~	8	四季拼圖 ~~~~~	30
編者的話·方余淑華 ~~~~~	10	對稱 ~~~~~	32
冬去春來 ~~~~~	14	陰陽步 ~~~~~	33
春 ~~~~~	16	有緣 ~~~~~	34
夏 ~~~~~	17	三杯緣 ~~~~~	35
秋 ~~~~~	18	結緣 ~~~~~	36
冬 ~~~~~	19	密室 ~~~~~	38
四面太極 ~~~~~	20	太極一 ~~~~~	40
緣起一二三 ~~~~~	21	太極二 ~~~~~	42
緣起一 ~~~~~	22	太極三 ~~~~~	43
緣起二 ~~~~~	23	太極四 ~~~~~	44
緣起三 ~~~~~	24	太極五 ~~~~~	45
花太極 ~~~~~	25	太極八 ~~~~~	46
石太極一 ~~~~~	26	太極九 ~~~~~	48
石太極二 ~~~~~	27	遠山近水 ~~~~~	50

醉夢人生 ~~~~~	51	Mr. Tong ~~~~~	68
月兒高高掛 ~~~~~	52	阿姨 ~~~~~	69
花兒寫生 ~~~~~	53	聽眾 ~~~~~	70
不甩樹 ~~~~~	54	咖啡客 ~~~~~	71
伴 ~~~~~	55	外邊 ~~~~~	72
一家 ~~~~~	56	人 ~~~~~	73
伴二 ~~~~~	57	暴風少年 ~~~~~	74
星夜一 ~~~~~	58	慘綠少年 ~~~~~	75
星夜二 ~~~~~	59	快活林 ~~~~~	76
藍花瓶 ~~~~~	60	自我 ~~~~~	77
星星果 ~~~~~	61	農夫 ~~~~~	78
悟道一 ~~~~~	62	泳者 ~~~~~	79
悟道二 ~~~~~	63	再見 ~~~~~	80
智者 ~~~~~	64	八點鐘 ~~~~~	81
女士 ~~~~~	65	作品背景 ~~~~~	83
林中人兒 ~~~~~	66	談談紙、筆、顏·趙慧儀 ~~~	86
A Tired Jockey ~~~~~	67	履歷 ~~~~~	98
		鳴謝 ~~~~~	101

Interdependence - Chiu Wai Yee ~~~	2	Tea Taichi ~~~~~	28
Preface - Chu Hing Wah ~~~~~	6	Cool Taichi ~~~~~	29
Celia Ko ~~~~~	8	Four Season Puzzle ~~~~~	30
Words from Editor - Connie Fong ~~	10	Balance ~~~~~	32
Gone Winter, Come Spring ~~~~~	14	Yin Yang Steps ~~~~~	33
Spring ~~~~~	16	Karma.Karma ~~~~~	34
Summer ~~~~~	17	Three Glasses of Karma ~~~~~	35
Autumn ~~~~~	18	Karma.Knot ~~~~~	36
Winter ~~~~~	19	Private Room ~~~~~	38
Four Taichi ~~~~~	20	Taichi 1 ~~~~~	40
Karma I, II, III ~~~~~	21	Taichi 2 ~~~~~	42
Karma I ~~~~~	22	Taichi 3 ~~~~~	43
Karma II ~~~~~	23	Taichi 4 ~~~~~	44
Karma III ~~~~~	24	Taichi 5 ~~~~~	45
Flower Taichi ~~~~~	25	Taichi 8 ~~~~~	46
Stone Taichi I ~~~~~	26	Taichi 9 ~~~~~	48
Stone Taichi II ~~~~~	27	Distant Shores ~~~~~	50

Content

Drunk in the Mist ~~~~~	51	Mr. Tong ~~~~~	68
Mid-Autumn ~~~~~	52	Auntie ~~~~~	69
Sketch ~~~~~	53	Listener ~~~~~	70
My Leaves Wither Not ~~~~~	54	Coffee Lovers ~~~~~	71
Companion I ~~~~~	55	Outsider ~~~~~	72
Family ~~~~~	56	People ~~~~~	73
Companion II ~~~~~	57	Storm Junior ~~~~~	74
Starry Night I ~~~~~	58	Young Blues ~~~~~	75
Starry Night II ~~~~~	59	Happy Country ~~~~~	76
Blue Vase ~~~~~	60	I and I ~~~~~	77
Star Fruit ~~~~~	61	Farmer ~~~~~	78
Wu Dao I ~~~~~	62	Swimmer ~~~~~	79
Wu Dao II ~~~~~	63	Goodbye ~~~~~	80
Wise People ~~~~~	64	Eight ~~~~~	81
Lady ~~~~~	65	Background Stories of Works ~~~~~	83
Lady in the Wood ~~~~~	66	Paper, Brush, Colour - Chiu Wai Yee ~~~	86
A Tired Jockey ~~~~~	67	Profile ~~~~~	98
		Acknowledgement ~~~~~	101

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互為緣起。趙慧儀

所有人，不論貧富階層，多少都會經歷身體或精神上的困難時刻，無論你盡多大努力，有多大才智，難題總是揮之不去。我們害怕青春不再，體力下降，失去事業及財富，親人朋友離去，更加恐懼疾病及死亡的來臨。

世人都渴望自己所擁有的一切美好事物，可以永恆不變。生命的不穩定性，正是我們焦慮的主要原因。

另一方面，我們居住的地球，好像患了重症，生態平衡被破壞，污染和天災時刻威脅著人類。

藝術家與所有人一樣，都想尋找一種靈丹妙藥，去解決生活及身心靈上的苦惱。

大自然悠然安泰、生生不息的觀念為我帶來靈感。我展開了以藝術作為手法，去探求如何解決心中的疑惑與不安的旅程。至零八年喪夫，零九年患上重病。經歷這一段日子後，心中更加迷惘。我更希望透過藝術創作追尋怎樣在無常的生活中安定自己的心。

今次的展覽中，分平面及立體兩部份。平面部份有我一貫愛用的媒介國畫顏色及宣紙作品。我取學習了多年太極拳「以心行氣、自然游走」作為主題。在太極拳裡，氣不是指空氣，氣是意念的表現，精神的力量。創作時下筆就像練習太極拳一樣，不單從姿勢和動作去滿足形式的要求，更要憑感覺，跟著身體自然的節奏，發出適當的動作。舞著畫筆的動作中，身體放鬆了，我找到了平靜清澈的心靈。困境還是不能逃避。但是一顆平靜的心，卻能安住苦惱的情緒！在其餘的作品裡，我則是以這顆清心看世情。

因養病的關係，我常在郊區居住。特別喜歡早上去沙灘看日出，晚上則到河邊看月亮。四季更迭、日出日落、時晴時雨，萬物是那樣週而復始。我開始感受到一種節奏，一些好安穩的拍子。大自然萬物和諧共處、相互變化，我們都在緣中。

一系列的圓形版畫及立體作品，靈感是來自很多觀天地的印象。我嘗試將現代化的氣息注入大自然變化有序這種古老又常新的主題裡。圓形版畫是採用照片或繪畫加上電腦美工，配上frameless亞加力膠製作，我特別喜歡那有厚度的膠片，它帶冷感，光彩卻又吸引你的注目。

今次展出的立體作品，可說是不折不扣的山水主題，談談其中兩件。「三杯緣」圓木的靈感來自海灘上我最愛拾的貝殼剩餘部分。貝殼內的住客死去了，身體被侵蝕了，生命最後的階段仍活得這樣美麗，我向它們致敬。

「結緣」是由兩枝耕田牛架組成，舊的一枝是海上漂流而來，較新的一枝是我收藏多年的。我看著它們，舊的身上帶有很多土地痕跡，又經海水洗禮，有點說不出的滄桑感。它們同時落到我手上，註定要結緣，交換經歷。

在山水懷抱中，反思了如何重新學習與大自然融合，安然面對生命的無常，享受當下生活。

部份作品曾經在溫哥華中華文化中心展覽，觀眾來自不同國籍，很奇妙，他們都感受到作品的精神面貌，紛紛表達他們對東方文化思想的愛慕。

一朵花凋謝時

我們不會哭

我們已知道它是無常的

如果我們練習

對無常的本性保持覺照

我們就可以少受些痛苦

多享受些生活

Interdependence ◦ Chiu Wai Yee Translated by Wendy Wo

Anybody, rich or poor, would encounter sickness in body and mind to various extents. Nobody can exempt from it no matter how much efforts one puts or how wise one is. Everybody fears of losing youth, vitality or job, parting family or friends, or most fearful of all impending sickness or death.

Embracing all good things in life, mortals wish for eternity. On the contrary, our lives have not been constant and will never be. This is the source of our anxiety.

The planet that we call home, at the same time, suffers from disequilibrium resulting in all kinds of life-threatening pollution and natural disaster.

Artists are in search of the sovereign remedy to cure the body, to settle the mind and to comfort the soul like many others.

Peace and vitality in nature has inspired me; I started to practice art for the remedy in the journey of doubts and uneasiness. Nevertheless, I was completely lost after my husband passed away in 2008 and I suffered from a serious illness in 2009. Then I became more eager to look for inner peace by doing art.

In this exhibition, there are two parts – two-dimensional and three-dimensional works. The medium of my two-dimensional works is my all-time favourite – traditional Chinese paints and xuan paper. Because of my recent practice in Tai Chi Chuan, I borrowed the philosophy of "mind drives qi, flowing naturally as the theme. Qi, in Tai Chi Chuan, is not air, but an expression of mind and the dynamic of spirit. Art and Tai Chi Chuan are so much alike that the movement of the brush is not just to attain formality, but to represent feeling and bodily rhythm. Dancing with my brush relaxes my body; my soul becomes calm and distilled. Notwithstanding the endless difficulties in life, a settled mind is the best companion to frustration. Hence, I bare this state of mind to do the entire series of works.

During my recovery, I lived in suburb area. Fortunately, waiting the sunrise on the beach and seeing the moon rise by the stream was my daily routine. Day by day, day and night, raining or windy, I tuned in the repeating rhythm of nature, the most peaceful melody. I realised: the universe is in perfect harmony and interdependent. And we are part of it.

Inspired by experiences observing the universe, I made a series of round-shaped prints and three-dimensional works that introduce modernity into traditional understanding of nature. The round-shaped print is a photographic or pictorial expression with the assistance of computer graphics mounted on a frameless acrylic. The thickness of the acrylic sheet offers a glow of frigidity, that I find most attractive.

The three-dimensional works are indeed the depiction of landscape. Of which, I had the inspiration of "Three Glasses of Karma" from the worn away shells I collected on the beach. The tenants were long gone while the shells were eroded so beautifully till the final stage of life. I salute them! Karma Knot consists of two pieces of tillage tool. The seasoned one was found drifting on the sea with marks of plowing and weathering. The other inexperienced one had been kept with me for a few years. When both of them become my possessions, they are deemed for each other. Putting them together is to exchange their life stories.

Amid the landscape I began to learn again the harmony in nature, the unpredictability in life and being at the moment.

Some works have been exhibited in the Chinese Cultural Centre of Greater Vancouver. It was an amazing and blessing experience that the audience of mixed nationalities would decipher the spirit from my artworks and express their admiration for the Oriental philosophies.

序。朱興華

致你之：

讀了你的2010年及這次展
的序，還以為是我自己^展所寫的
序！又會咁嘅！

看你的畫真奇怪。怎麼總是：

「沒人之中看到人，

「有人之中却只是看到悟，

多謝留下空間給我^能「能齊興」
你的創作！

很欣賞你的美觀創作
心境。

阿朱 2013年11月28日