

HO KAN

霍剛

Eli Klein Gallery

奕
來
畫
廊

Sept. 25 - Dec. 16, 2021



398 West Street, New York, NY 10014

幾何書法

GEOMETRIC CALLIGRAPHY

HO KAN: FORMS OF CONSCIOUSNESS

By: John Seed

Great Genius ripens late
Great Music few notes
Great Painting without picture

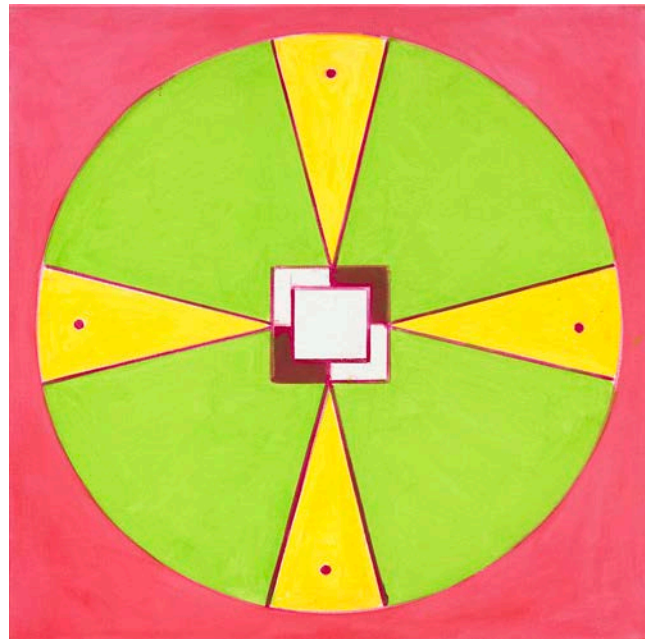
- Lao-Tze (translation by Zao Wou-Ki)

In the mid-twentieth century, when Abstract Expressionism was transforming the field of Modern Art, Chinese artists were largely isolated from modernist developments. Divided into two camps by revolution and civil war, they found themselves facing severely limited possibilities. Chinese Artists on the Communist controlled mainland were obligated to mimic Soviet propaganda art and manufacture Maoist kitsch. Their counterparts in Nationalist Taiwan could choose between learning academic European techniques or maintaining the moribund traditions of *guó huà* (traditionalist) ink painting. The tone of Taiwan's artistic culture was modeled by the President's wife, Madame Chiang Kai-shek, who studied ink painting with Huang Chun-pi, a specialist in waterfall painting who was also the Dean of Art at the Taiwan Provincial Normal School.

Ho Kan, who had fled the mainland in 1949 for Taiwan, entered the TPNS in 1950 to train as an art teacher. Almost immediately he felt limited by its academic curriculum and practices which struck him as rigid and fixed. Ho Kan also found the exercises and assignments easy, which bothered him since he held the personal conviction that painting "should not be an easy job". Expanding his horizons by visiting art exhibitions, attending lectures

and reading magazines that featured modern art, Ho Kan soon met the artist Li Chun-Shan who would become his mentor and expose the young artist to modern art and thought.

Li Chun-Shan, who had entered the Shanghai Academy of Fine Arts in 1930 at the age of 18, had been affiliated with China's first modern art group, Juelanshe (The Storm Society). During a 1932 trip to Japan he encountered Léonard Tsuguharu Foujita, whose anti-academic teaching methods impressed him greatly. It was in Japan that Li Chun-Shan also discovered Surrealism and Freud's theories of the unconscious, which transformed his art and generated his lifelong dedication to modernism. Highly influential—both as a critic and a teacher—he established a studio and art school in a brick bungalow on An-dong Street in Taipei's Eastern District where he propagated avant-garde ideas to avid disciples.



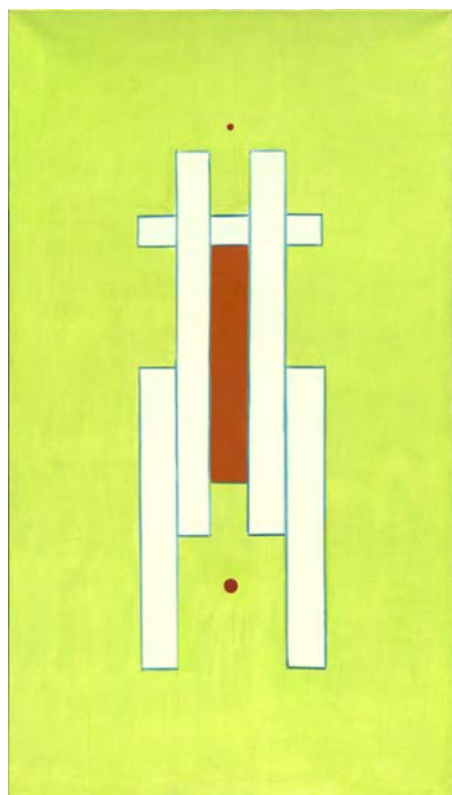
Ho Kan responded well to his new mentor's "coffee house" style of teaching which emphasized conversation and study. "He taught us that looking at paintings could be divided into three stages," Ho Kan later recalled; "the first one is to 'appreciate,' the second to 'study,' and the third, 'create.'" Li Chun-Shan also opened Ho Kan up to modernist ways of thinking including the potential of seriality in painting and the possibilities of overall composition offered by contemplating the entirety of a developing work. Ho Kan soon found that his studies with Li Chun-Shan had freed him from naturalism and tradition and moved him towards what called the cosmological. He finally felt free to pursue "the essence of painting," which he detected in the works of European modern masters including Cézanne, Gauguin, and Van Gogh.

After Li Chun-Shan left Taipei in 1955, Ho Kan and seven of his other students—Oyan Wen Yuen, Hsiao Chin, Li Yuan-Chia, Tommy Chen, Wu Hao, Hsia Yang, and Hsiao Ming-Hsien—founded The Eastern Painting Association (To-Fan), the first Chinese art movement dedicated to modernist abstraction. The To-Fan group soon achieved notoriety after their 1957 group exhibition in Taipei outraged the conservative Taiwanese art establishment. From that point forward they were known as The Eight Outlaws. The 1957 show included artists from Spain, where Ho Kan soon travelled. As he gained recognition for his Surrealist-themed images of strange beasts in dreamlike spaces, overseas exhibitions in Japan and Italy broadened Ho Kan's perspective. In particular, visits to Milan, Italy—the home of a large Chinese community—provided new exposure and opportunities for conversation.

Ho Kan's friend Hsao Chin had moved to Milan in 1960 where he did what many of China's diaspora artists eventually did: he attempted to redefine his Chinese roots in a new cultural context. Extensive study of the Tao led Hsao Chin to the idea that there were innate patterns and essences to be discovered behind the facade of the natural world. By 1961 he had founded an art movement, the Punto International Art Movement, along with Italian artist Antonio Calderara, Japanese Sculptor Kenjiro Azuma, and Chinese artist Li Yuan-jia. One of the first international art movements to blend Eastern and Western ideas, the group's manifesto urged an understanding of the finite within the infinite using a "point" that could be extended into lines to construct abstract forms. Anti-materialistic and grounded in the values of simplicity and equilibrium, the Punto movement held considerable magnetism for Ho Kan, who moved to Milan in 1964.

In Italy Ho Kan's art retained the "peculiar beauty" of Surrealism, while gradually incorporating some of the Taoist ideas and geometric tendencies associated with the Punto group. Living in Milan, where the legacy of "Metaphysical" painters like Carlo Carrà and Giorgio de Chirico still resonated, further stimulated Ho Kan's interest in ideas about identity and consciousness. By the late 1960s an array of idiosyncratic forms, circles and lines populated the colored fields of Ho Kan's work, which were activated by implied Taoist energies. In contrast with Western abstractions of the same period, which often employed soft-edged or poured expanses of modulated color that carried Expressionist urges, Ho Kan's paintings displayed a kind of decorous and refined sensibility rooted in Chinese art and philosophy.

Working with a set of elements inspired by the forms of Chinese characters—including space, points, circles and triangles—Ho Kan has spent the past six decades inventing personal ideograms that resist association with fixed meanings or associations. These inventions coalesce into what Ho Kan thinks of as “spiritual arrangements,” set in aesthetically magnetized spaces of deep rich colors.



Hints of remembered forms, including Chinese incense burners and furnishings from the artist’s childhood home make appearances from time to time as do Taoist symbols, fragments of architecture and vestigial figures. These glimpses of the real are not pictures in any literal sense, but rather essences that move from memory towards intangibility.

In his paintings of the past decade, Ho Kan has developed a distinctive visual language that features symbols which playfully evade fixed associations or meanings. Origin 24 from 2010 features an enclosed blue spiral that has a Yin and Yang at its origin,

while also suggesting rings of smoke filling a sphere. It seems to say something about the way that energies are contained and balanced. Abstract 2015-154, another composition which places a circular boundary within the square of the canvas, contains a small frame with opposing magenta and white corners radiating yellow triangles. Is it, perhaps, a kind of spiritual map of the way that art makes its way from the soul into the world? An oval “point” of black floats at the center of Abstract 2015-059, held in a red stasis by opposing stripes of white. It is a symmetrical image that balances like meditative vision. Perhaps coincidentally—or intuitively—the composition’s center is dominated by the red, white and blue colors of Taiwan’s flag.

In his continued pursuit of the “essence of painting” that began in Taiwan, Ho Kan remains committed both to finding the natural expression of his own subconscious and acknowledging the energy and chaos of the universe. “We are not concerned with the universe of the scientists,” Ho Kan says of himself and other artists. “Artist’s universes are created out of the imagination.”

Today Ho Kan stands as a pioneering modernist and a key figure among China’s artistic diaspora. Over time, his work has remained true to the artistic vision that was formed during his studies with Li Chun-Shan. It has also broadened through his associations with the Punto movement and exposure to an international range of influences. Like Zao Wou-ki, another Chinese born artist who worked for most of his life in Paris, Ho Kan needed to leave China to find his inner essence and its deep cultural connections. His work, with its refinement, sense of intellectual play and universal appeal, is strikingly alive and historically significant.



Origin 24, 2010
Oil on canvas
19 3/4 x 19 3/4 inches (50 x 50 cm)

霍剛：形意之間

John Seed 文

大智若愚
大音希聲
大象無形
——老子(趙無極譯)

二十世紀中期，當抽象表現主義對現代藝術界帶來改革時，中國藝術家大多被孤立在外。中國藝術家雖然被動蕩的時局切割為兩個陣營，但同時都面臨著藝術資源稀缺的困境。在共產黨領導下的中國大陸藝術家學習蘇聯的藝術模式並創造了許多側重宣傳性的作品。在臺灣的藝術家則在不斷探索西方藝術的同時也保持著國畫的傳統技藝。臺灣的藝術發展的奠基人是蔣介石夫人——宋美齡。她師從黃君璧，在國立臺北教育大學(前臺灣省立臺北師範學校)擔任藝術學院院長，並在山水畫上造詣極高。

霍剛於1949年從中國大陸移居臺灣。在1950年時進入了臺北師範學校接受藝術教師培訓。入學後，他立刻體會到了當時學術課程設置和藝術實踐上的僵化給自己帶來的限制。同時霍剛也覺得練習和作業太過簡單，這讓他感到困擾，因為他認為繪畫“不應該是一件容易的事”。霍剛通過參觀藝術展覽、講座、閱讀現代藝術雜誌等方式拓展了自己的視野，很快就遇到了後來成為他導師的藝術家李仲生。在李先生的指引下，這位年輕的藝術家開啟了自己在現代藝術和思想上的旅程。

1930年18歲考入上海美術學院的李仲生曾隸屬於中國第一個現代藝術社團——“決瀾社”。1932年，李仲生在一次赴日旅行中結識了列奧納多·藤田嗣治，並對他的反學術教學方式印象深刻。在日本，李仲山發現了超現實主義和佛洛伊德的潛意識理論。從此，他的藝術軌跡徹底改變，並終身致力於

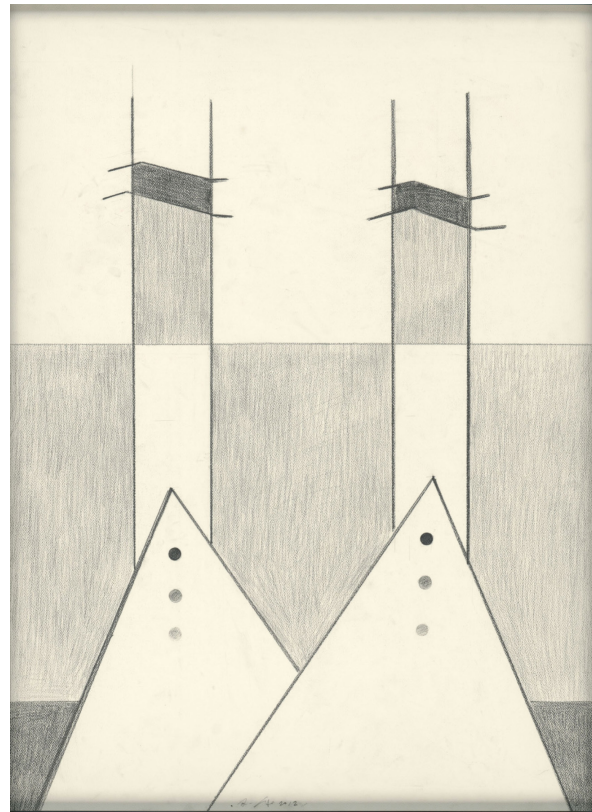
現代主義。作為極具影響力的評論家和教師的他在臺北東區安東街的一座磚砌平房中建立了工作室和藝術學院，在那裏他向學生們宣傳著先鋒派思想。

霍剛很適應新導師註重談話和交流的“咖啡館”式教學方式。他後來回憶：“他告訴我們，看畫可以分為三個階段：第一個是‘欣賞’，第二個是‘學習’，第三個是‘創造’。”李仲生為霍剛開啟了現代主義的思維方式，包括繪畫的連續性的潛力，以及通過思考一個正在發展的作品而提供整體構圖的可能性。在與李仲生學習的過程中他從自然主義和傳統中跳脫出來，並走向宇宙學。此時的霍剛也已飽覽了塞尚、高更、梵高等歐洲現代大師的作品並提取其內核，他終於解放了自我，開始全力追求這種“繪畫的本質”。

1955年李仲生離開臺北後，霍剛和李仲生的其余七名學生——歐陽文苑，蕭勤，李元佳，陳彥博，吳浩，夏陽，和蕭明賢創立了“東方畫會”。該畫會成為了中國歷史上第一個致力於現代主義抽象的藝術運動。1957年在臺北舉辦的群展激怒了保守的臺灣藝術機構，“東方畫會”很快便聲名鵲起。從那時起，他們被稱為“八大響馬”。1957年的展覽包括來自西班牙的藝術家，而西班牙也隨即成為了霍剛下一個目的地。他超現實主義的奇珍異獸形象獲得認可的同時，在日本和意大利的展覽拓寬了他的視野。尤其是在他到訪米蘭一個大型華人社區的時候，收獲了新的接觸和探討機會。

霍剛的好友蕭勤於1960年移居米蘭，就像許多移居他鄉的中國藝術家一樣，他試圖在新的文化環境下重新定義中國藝術。潛心鉅研道教後，蕭勤認為自然界中還有許多潛在的規律與精髓尚未被發現。

在1961年，蕭勤與意大利藝術家安東尼奧·卡爾代拉拉、日本雕塑家吾妻兼治郎、中國藝術家李元佳共同創立了龐圖國際藝術運動。作為最早探索中西方文化融合的國際藝術運動之一，“龐圖國際藝術運動旨在促進大眾對“有限的空間中無限的可能”這一概念的理解。該運動鼓勵人們通過由點到面的方式理解抽象結構。霍剛於1964年移居米蘭，他深受“龐圖國際藝術運動”反唯物主義精神與註重簡約和平衡感的思想影響。



在意大利時，霍剛在保留超現實主義特有的美感的同時逐漸融入道家思想以及“龐圖國際藝術運動”的幾何主義傾向。在米蘭生活時，霍剛對於身份和意識的想法深受卡洛·卡拉與喬治·德·基裏德等形而上畫派藝術家的影響。在二十世紀六十年代晚期，霍剛作品中的色塊上出現了各式各態的結構、圓圈、線條，這些形狀仿佛都由道家的能量所啟發。與同時期帶有表現主義風格的西方抽象畫不同，霍剛的作品展現出了深植於中國藝術與哲學中溫文爾雅的感性。

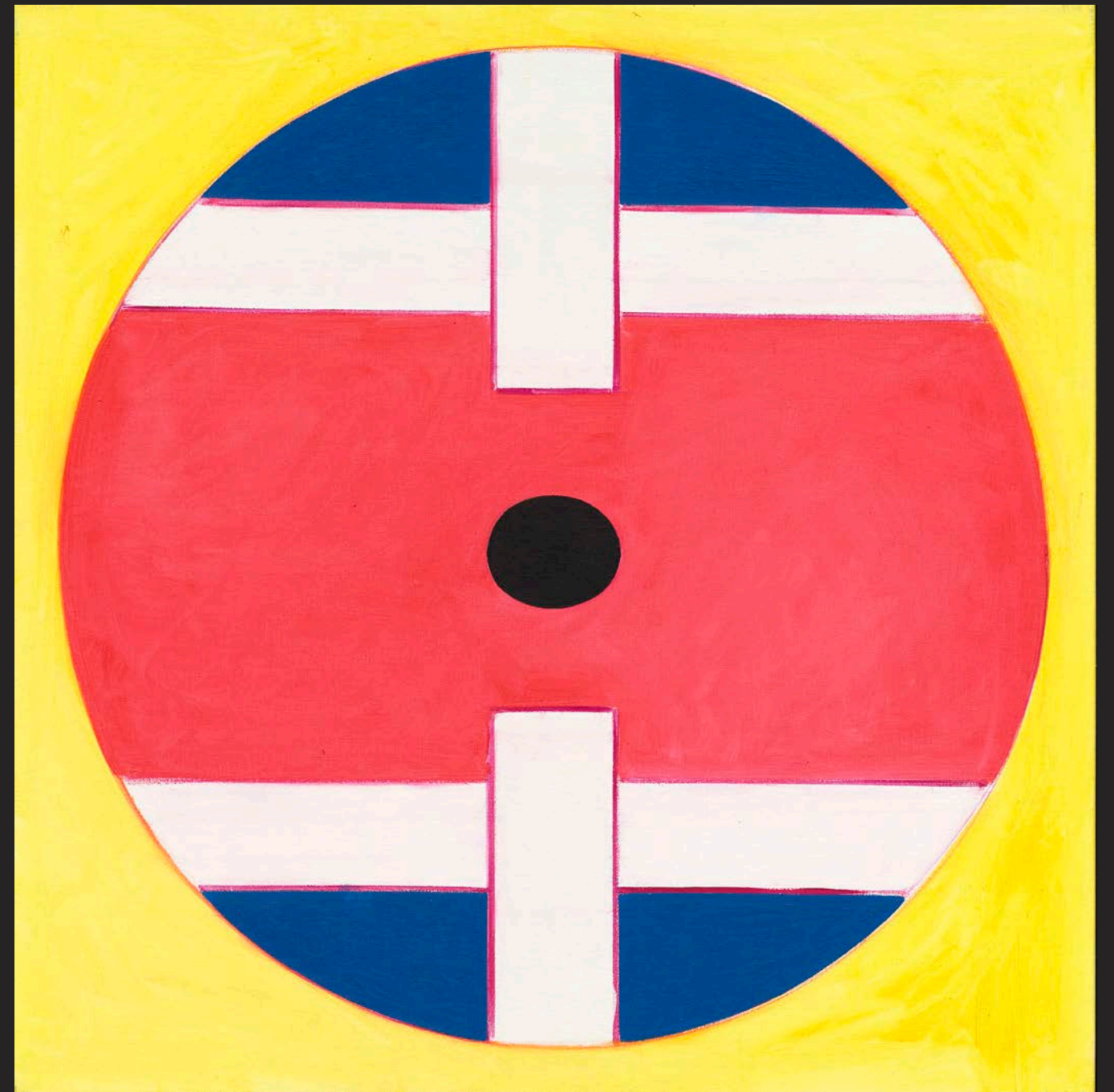
在過去的六十年裏，霍剛利用一系列受漢字形式啟發的元素——包括空間、點、圓和三角形，發明了跳脫出固有思維的個人表意符號。這些發明結合霍剛推崇的“精神排序”，被設置在具有美學魅力的深色調空間中。記憶中的形式，包括中國香爐和童年時期家中的家具不時出現，還有道教符號、建築碎片和殘存的人物。這些真實的剪影不是任何字面意義上的圖片，而是從記憶走向無形的本質。

霍剛在過去十年的畫作中建立了一種獨有的視覺語言，其中的符號巧妙地規避了固有思維。2010年的《源起之24》以封閉的藍色螺旋為特色，起源於陰陽，同時充盈球體的煙圈似乎詮釋了能量被包含和均衡的方式。《抽象 2015-154》是另一種在正方形畫布內放置圓形邊界的構圖，包含了小框架以及對立的洋紅色和白色的角折射出的黃色三角形。它或許是指引藝術從靈魂進入世界的一種精神地圖。在《抽象 2015-059》的中心浮現著一個橢圓的黑“點”，被白色條紋固定在紅色的停滯狀態。這是一個對稱的圖像，如冥想般平衡。

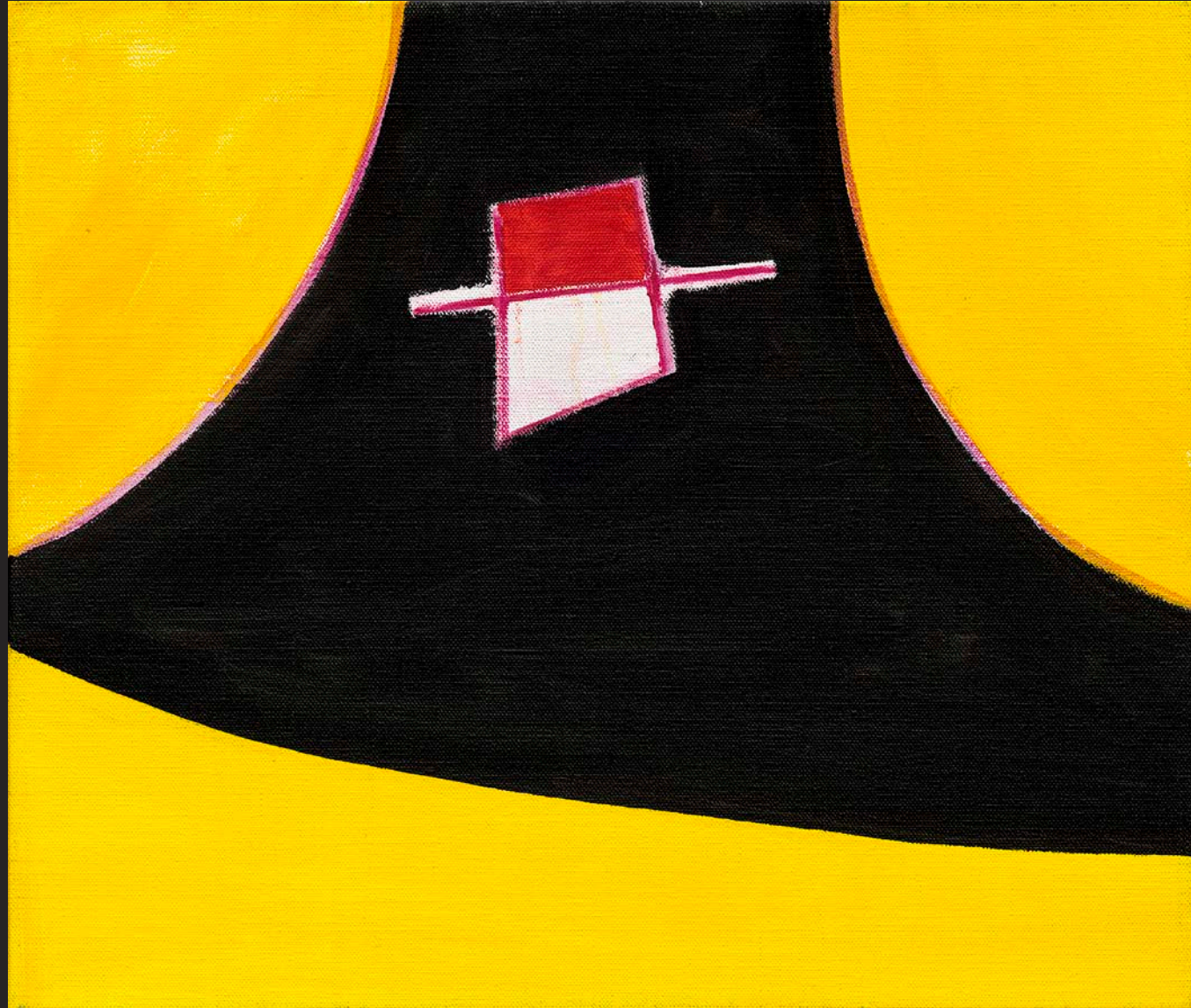
在繼續追求“繪畫的本質”的過程中，霍剛致力於尋找自己潛意識的自然表達的同時，也對應著宇宙的能量和混沌。霍剛對於藝術家的工作有著自己的見解：“我們不關心科學家的宇宙，藝術家的宇宙是由想象力創造出來的”。

今時今日，霍剛無疑是現代藝術的領軍人物和海外華裔藝術家的代表。在他的藝術生涯中，霍剛的作品一直保留著他在從師李仲生時期就培養出來的藝術視野。在“龐圖國際藝術運動”和其他國際藝術家的影響下，霍剛的藝術視野和視覺語言不斷地被拓寬。就像在巴黎生活並工作的華裔藝術家趙無極，霍剛也得益於他的西方經歷。這兩位在中國出生的藝術家都在海外探索內心世界並追尋與中國文化更深層的連接。霍剛精密的筆觸與他富有生氣和靈性的作品在藝術史上留下了濃墨重彩的一筆。

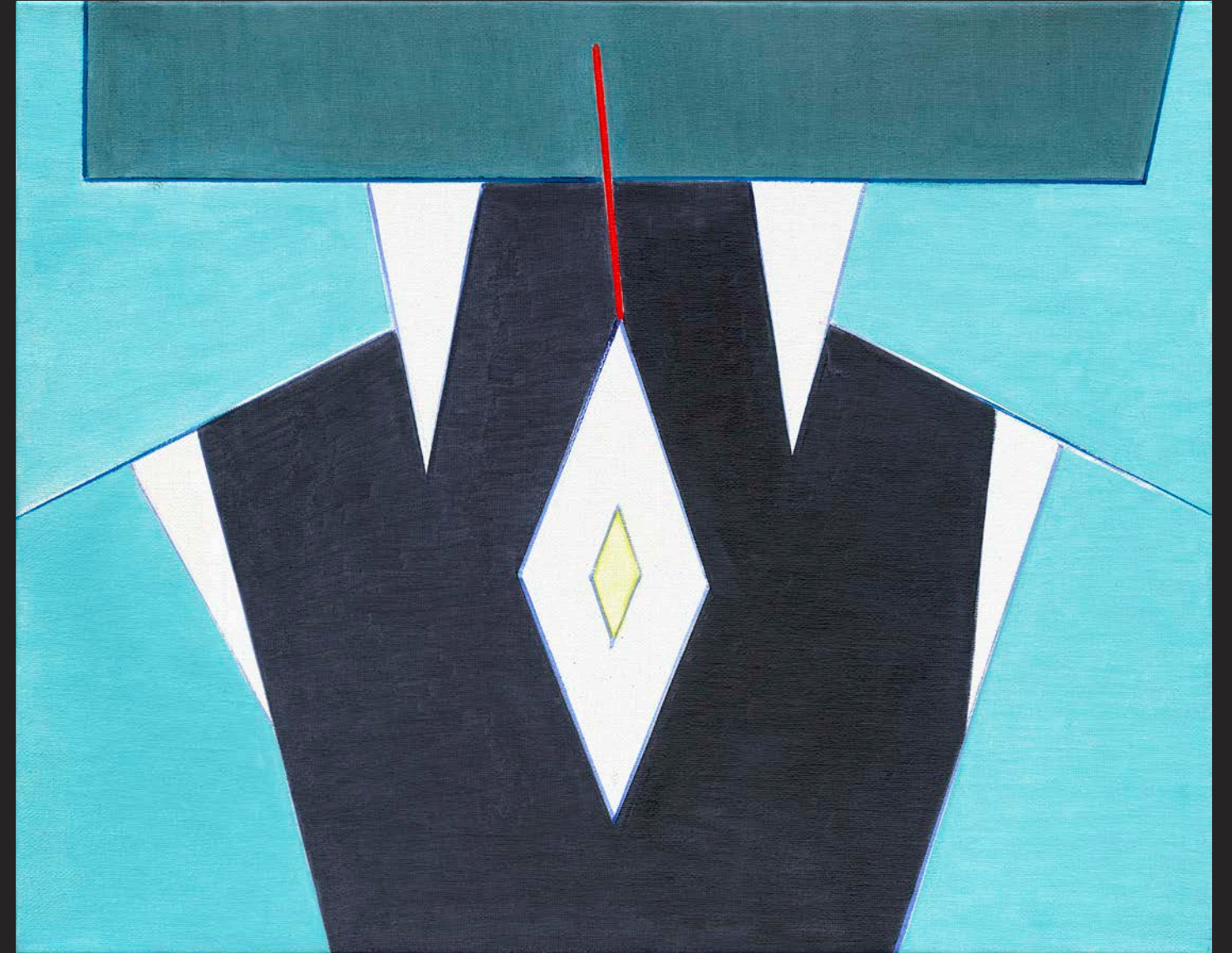
Oil Painting



Abstract 2015-059, 2015
Oil on canvas
39 3/8 x 39 3/8 inches (100 x 100 cm)

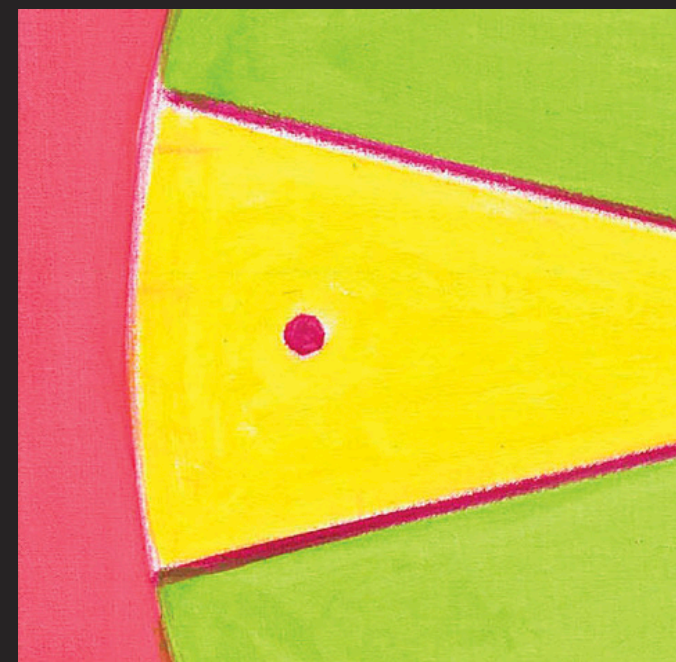
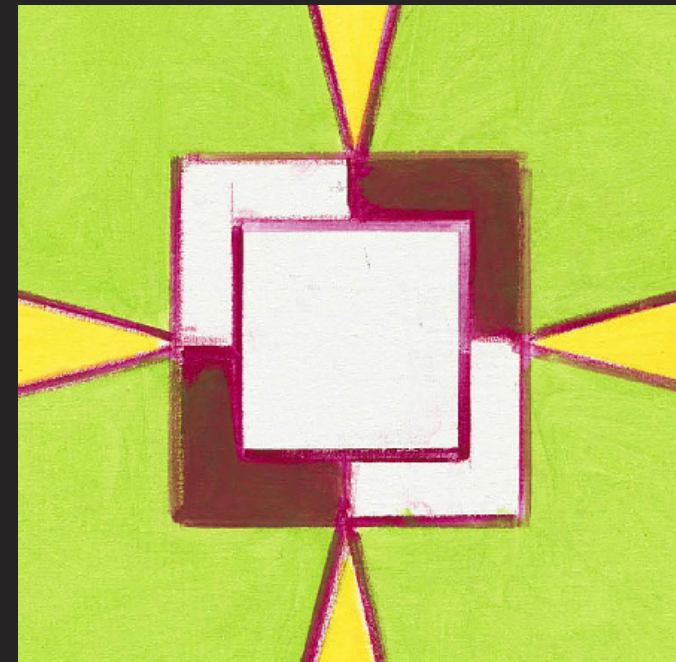
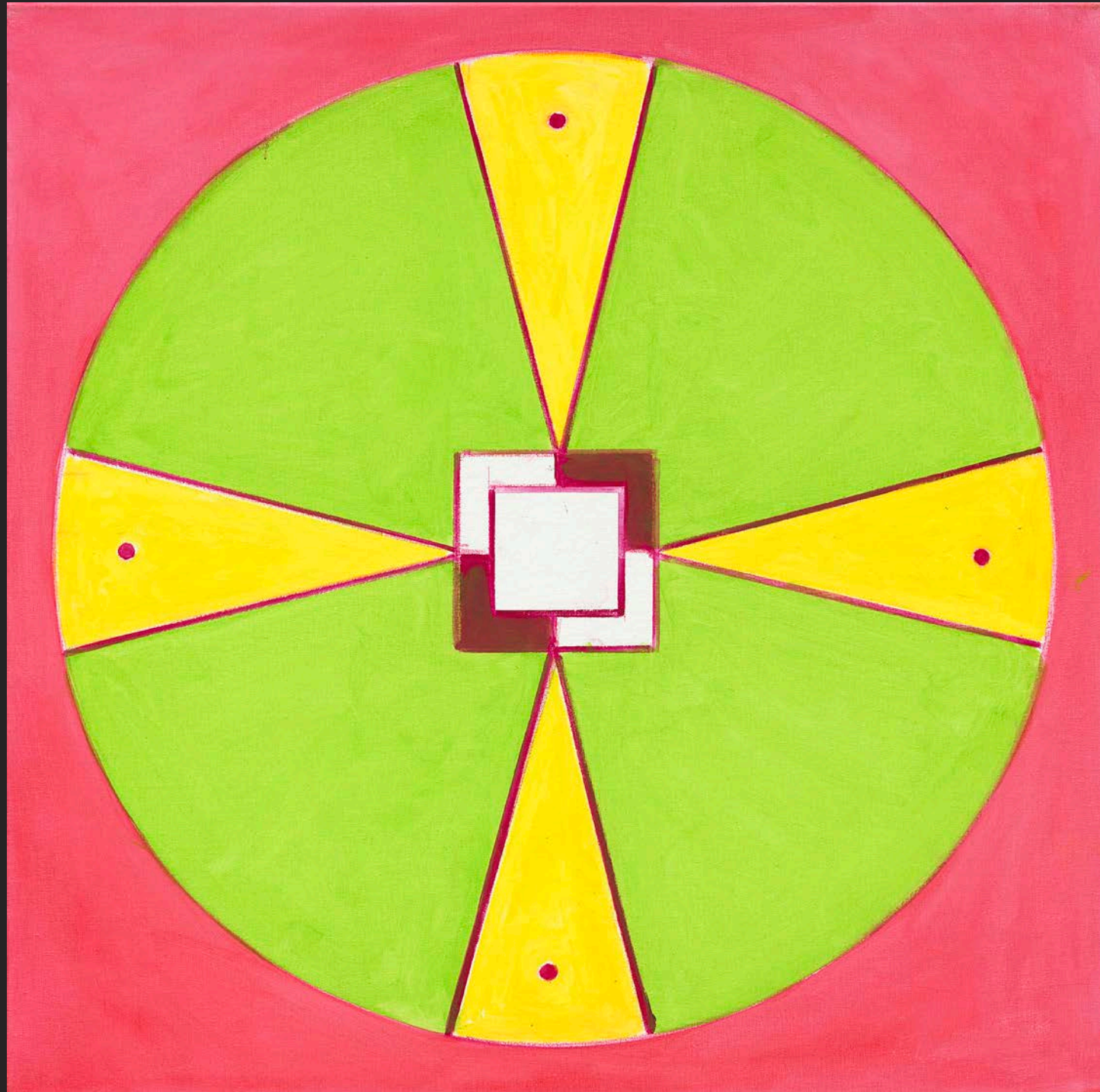


Abstract 2015-018, 2015
Oil on canvas
19 3/4 x 23 7/8 inches (50 x 61 cm)



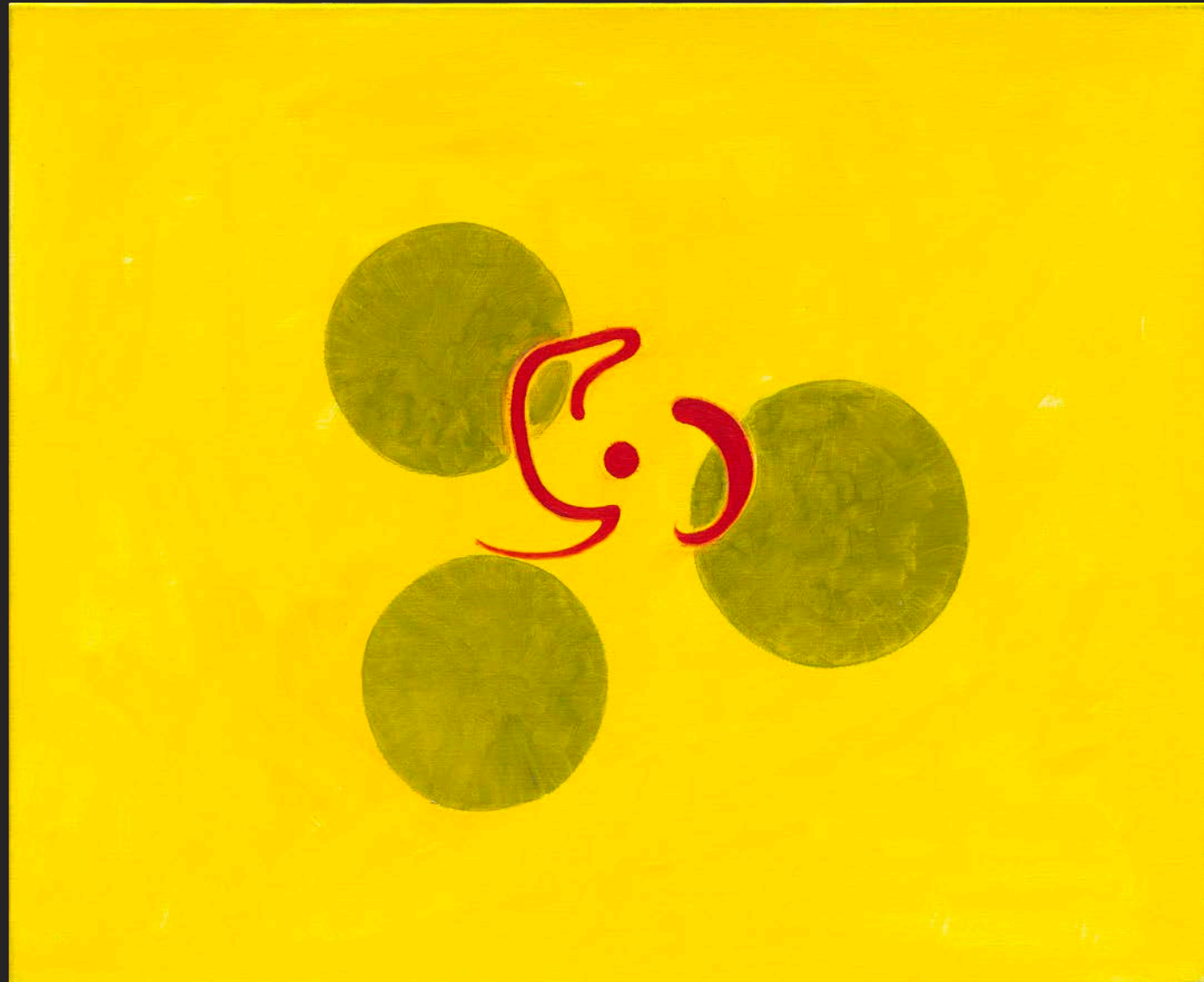
Abstract 2019-030, 2019
Oil on canvas
28 3/8 x 35 1/2 inches (72 x 90 cm)

Detailed close-ups:

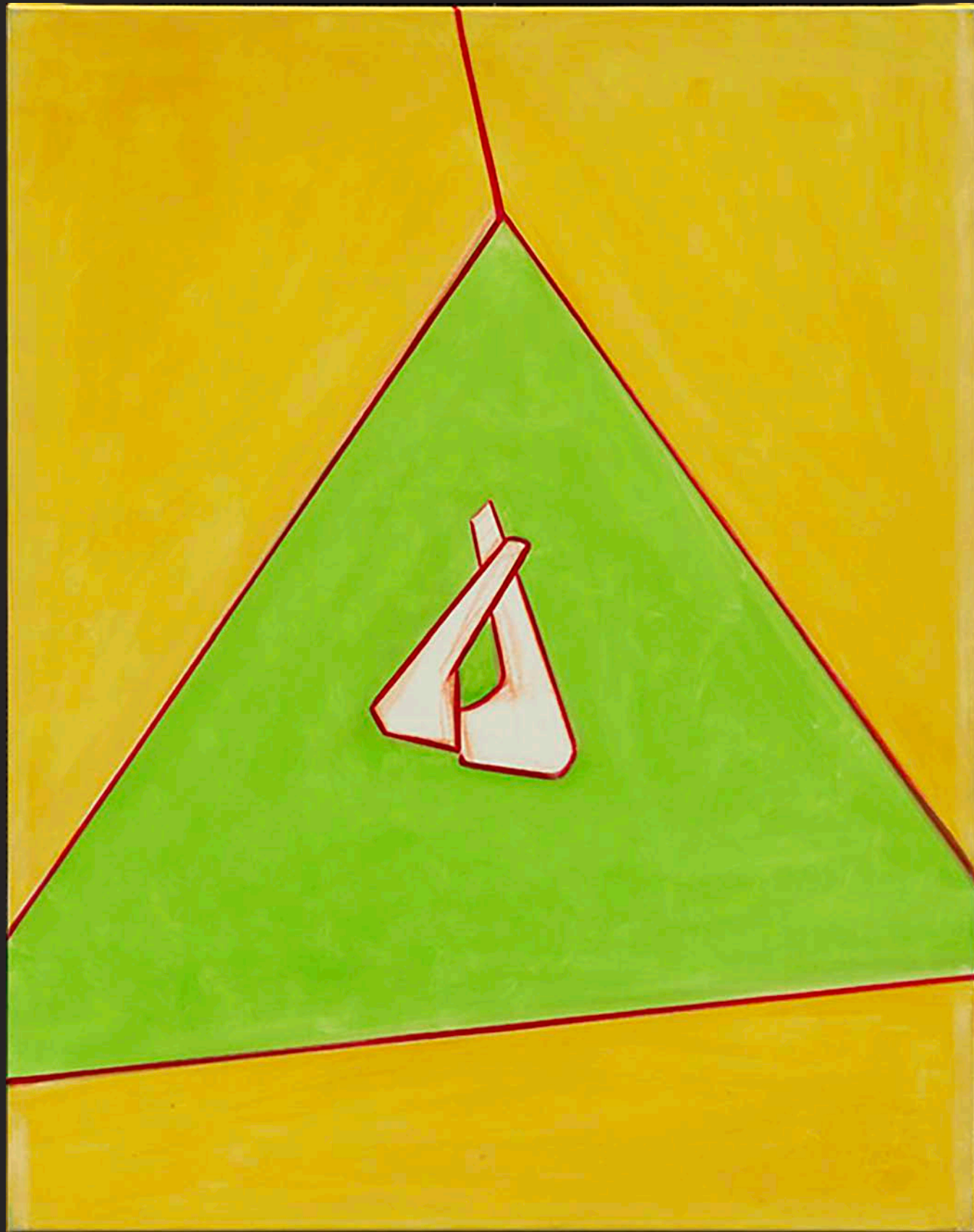


Abstract 2015-054, 2015
Oil on canvas
39 3/8 x 39 3/8 inches (100 x 100 cm)

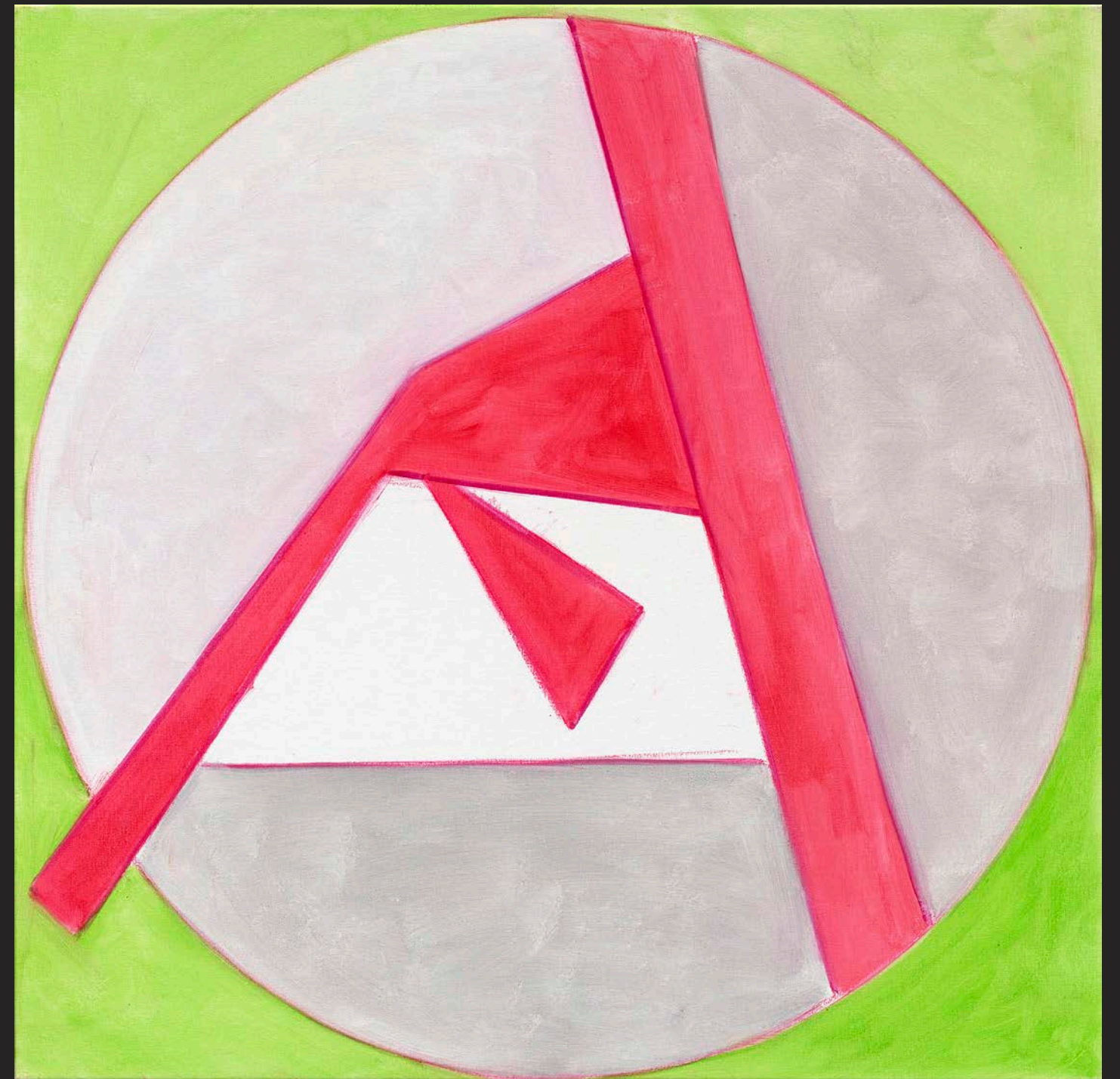
Detailed close-ups:



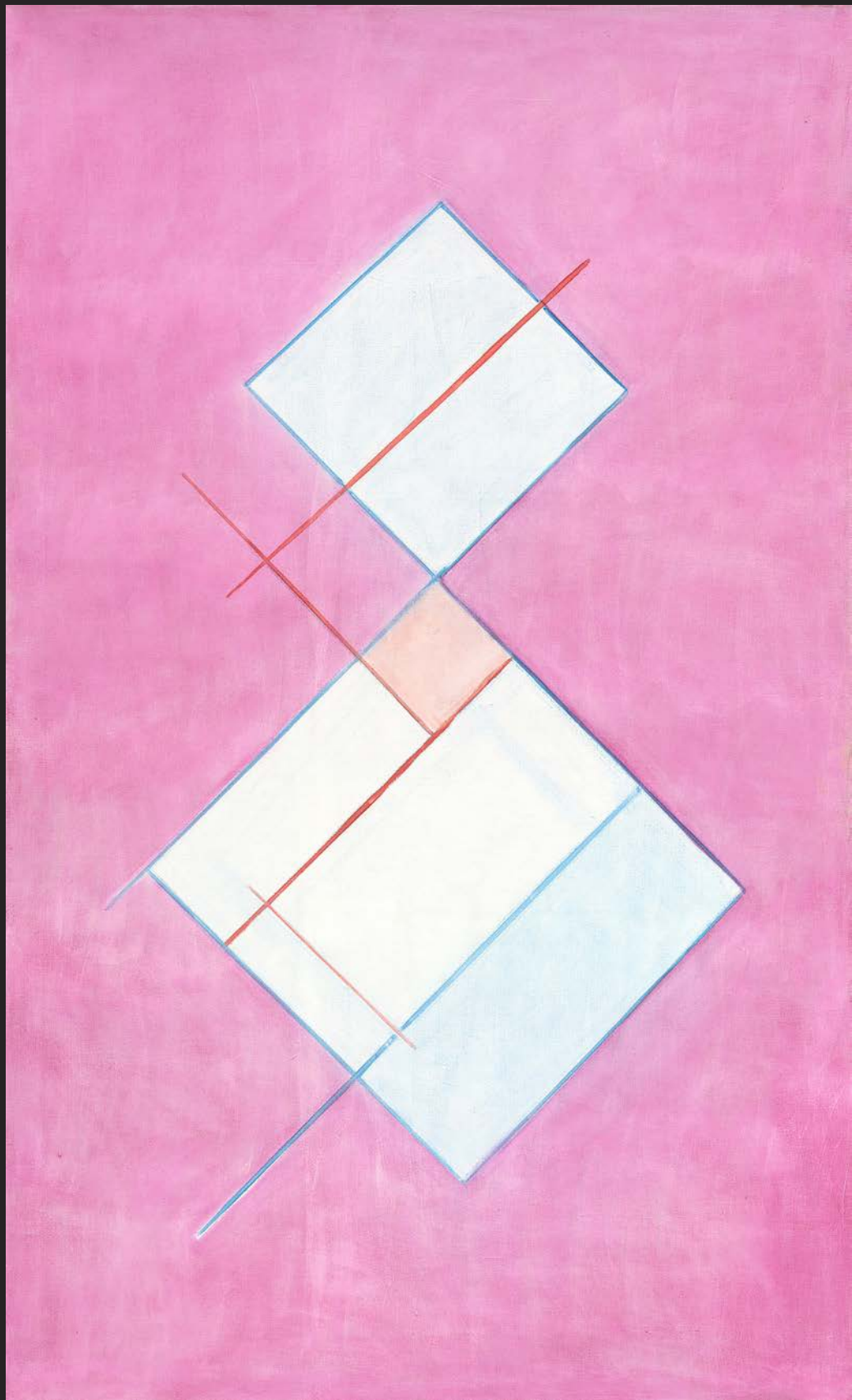
Abstract 2015-025, 2015
Oil on canvas
28 1/2 x 35 7/8 inches (73 x 91 cm)



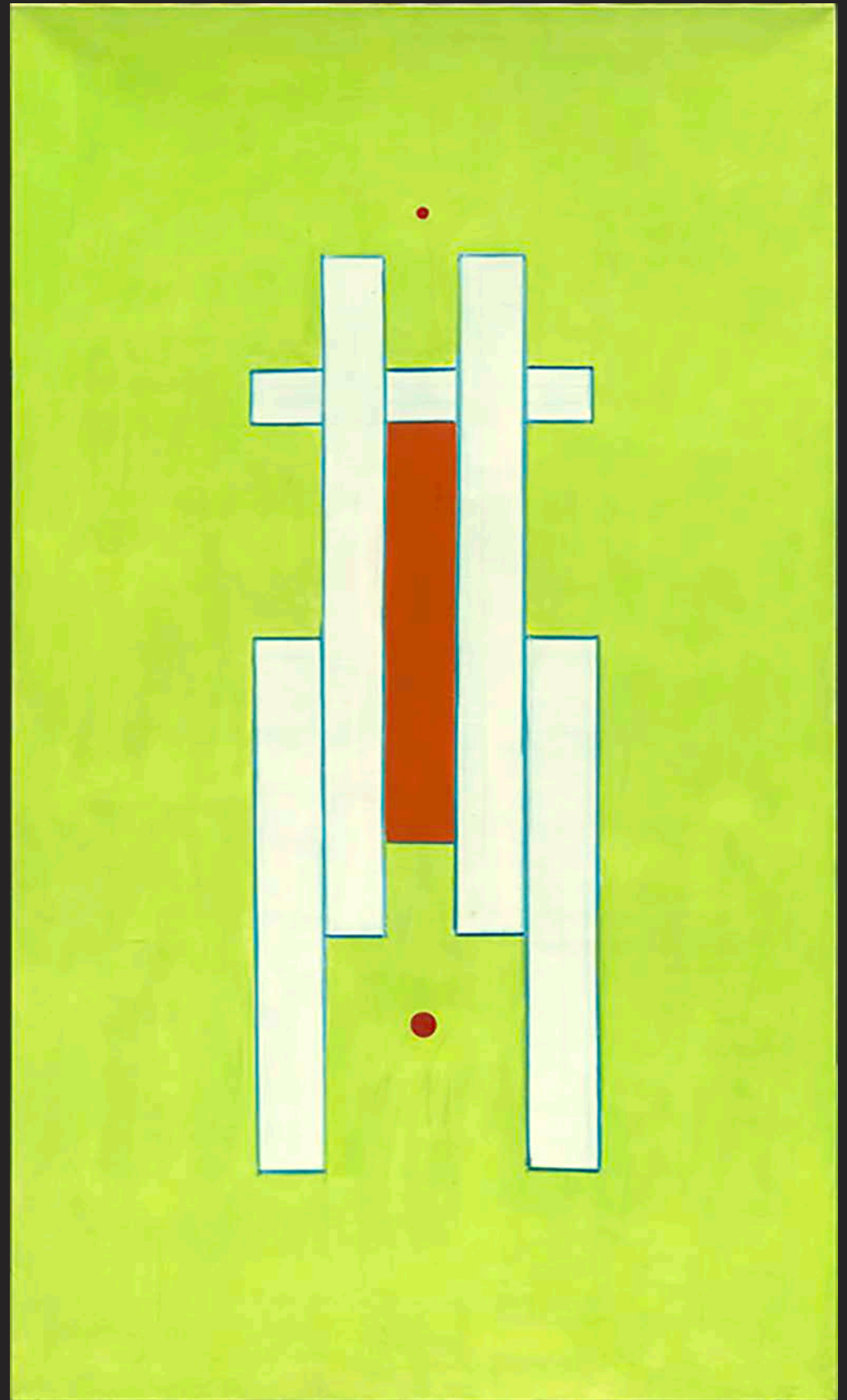
Origin 17, 2010
Oil on canvas
35 7/8 x 28 1/2 inches (91 x 73 cm)



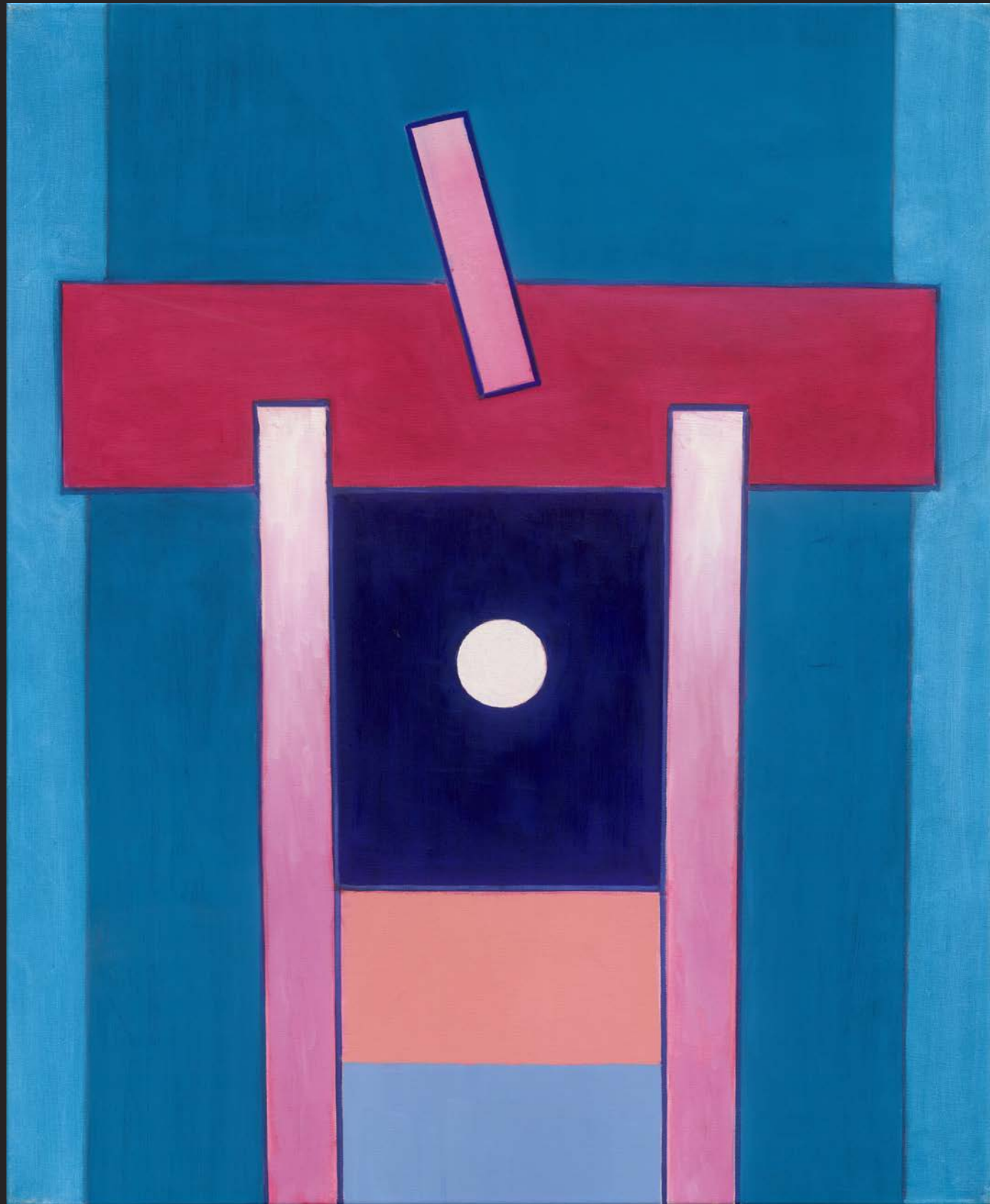
Abstract 2015-055, 2015
Oil on canvas
39 3/8 x 39 3/8 inches (100 x 100 cm)



Origin 22, 2006
Oil on canvas
76 x 43 3/4 inches (193 x 111 cm)



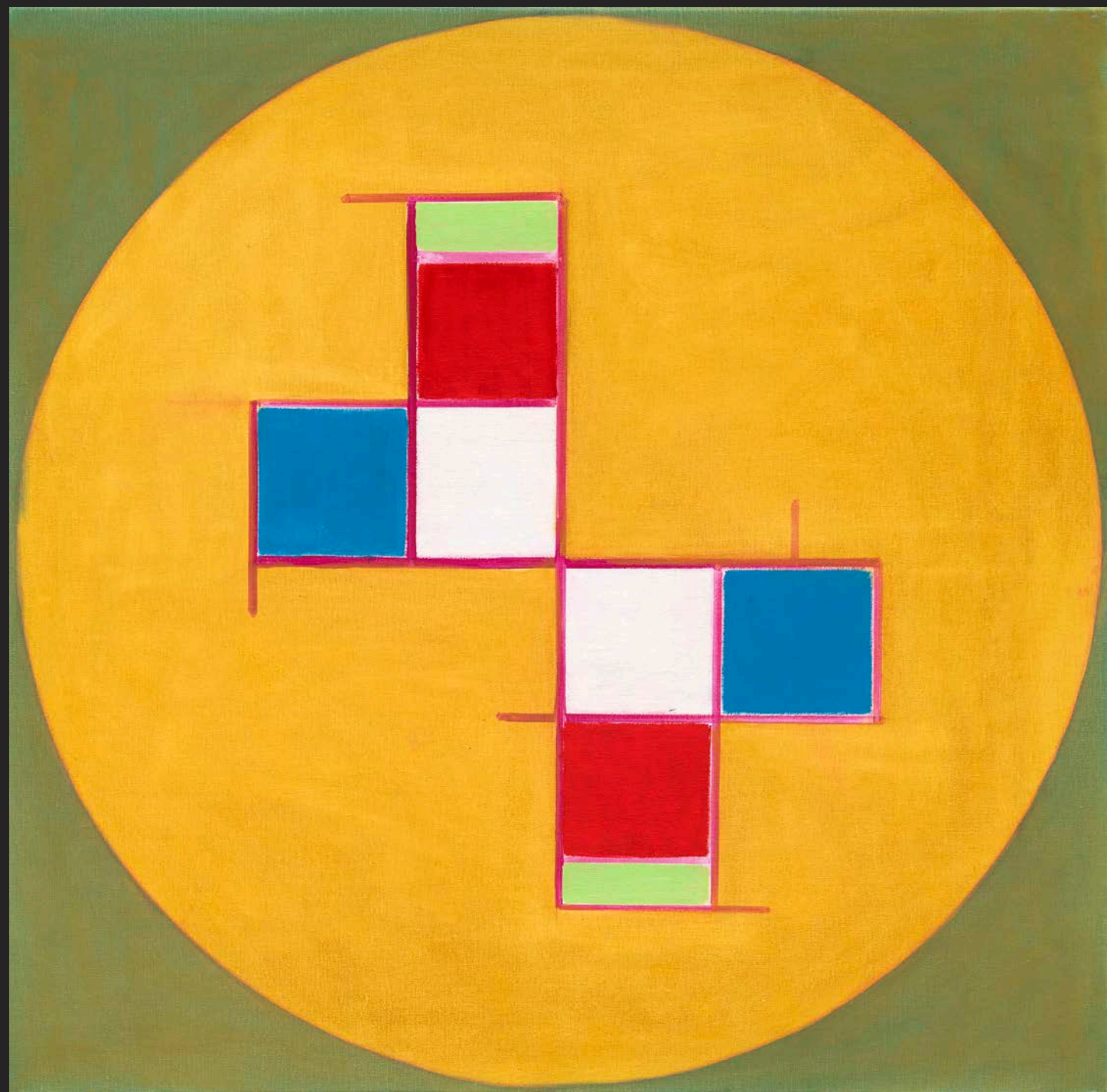
Origin 23, 2006
Oil on canvas
75 5/8 x 43 3/4 inches (192 x 111 cm)



Abstract 2017-030, 2017
Oil on canvas
35 7/8 x 28 1/2 inches (91 x 72.5 cm)

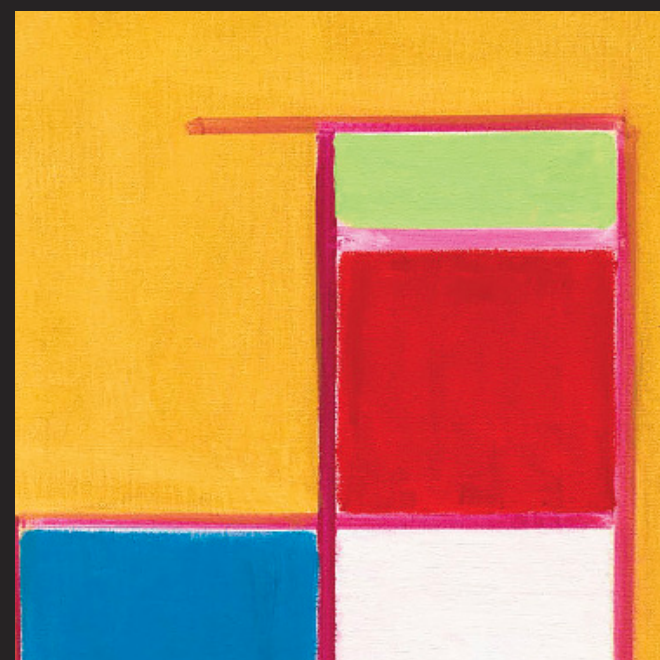
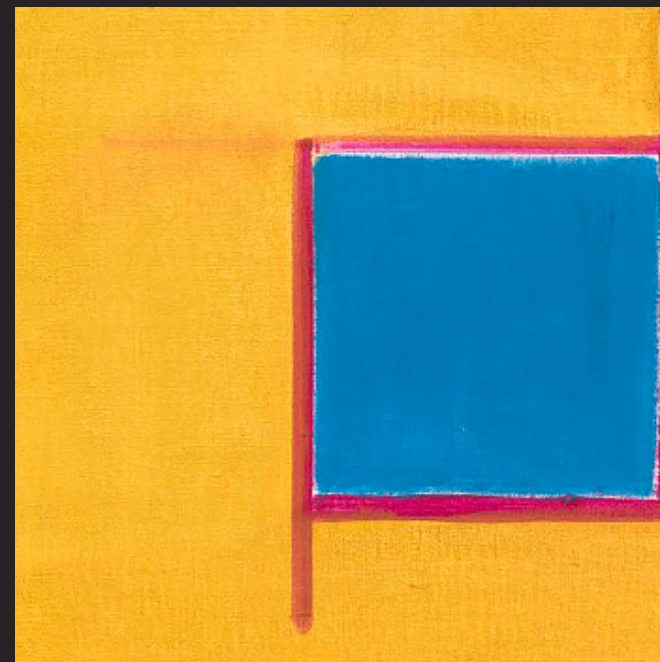


Origin 13, 2010
Oil on canvas
35 7/8 x 28 1/2 inches (91 x 73 cm)

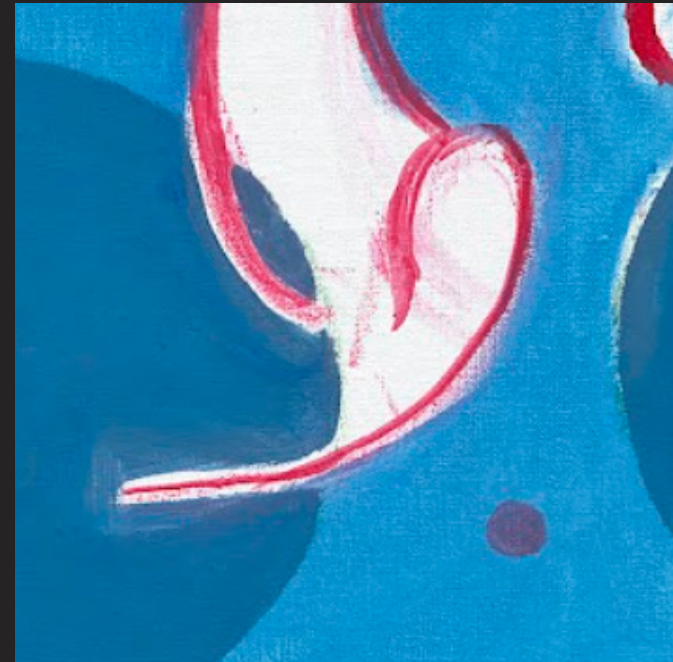
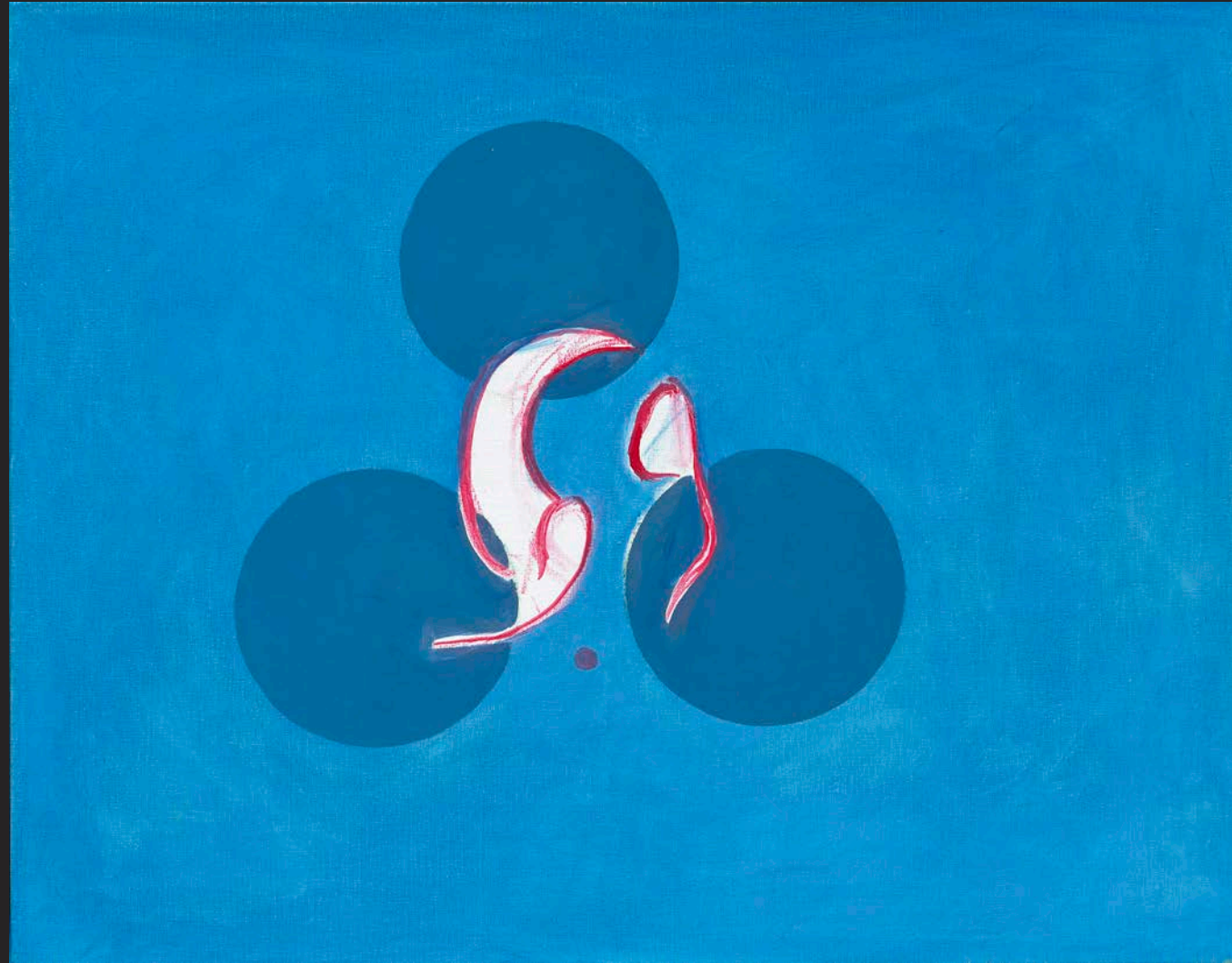


Abstract 2015-058, 2015
Oil on canvas
39 3/8 x 39 3/8 inches (100 x 100 cm)

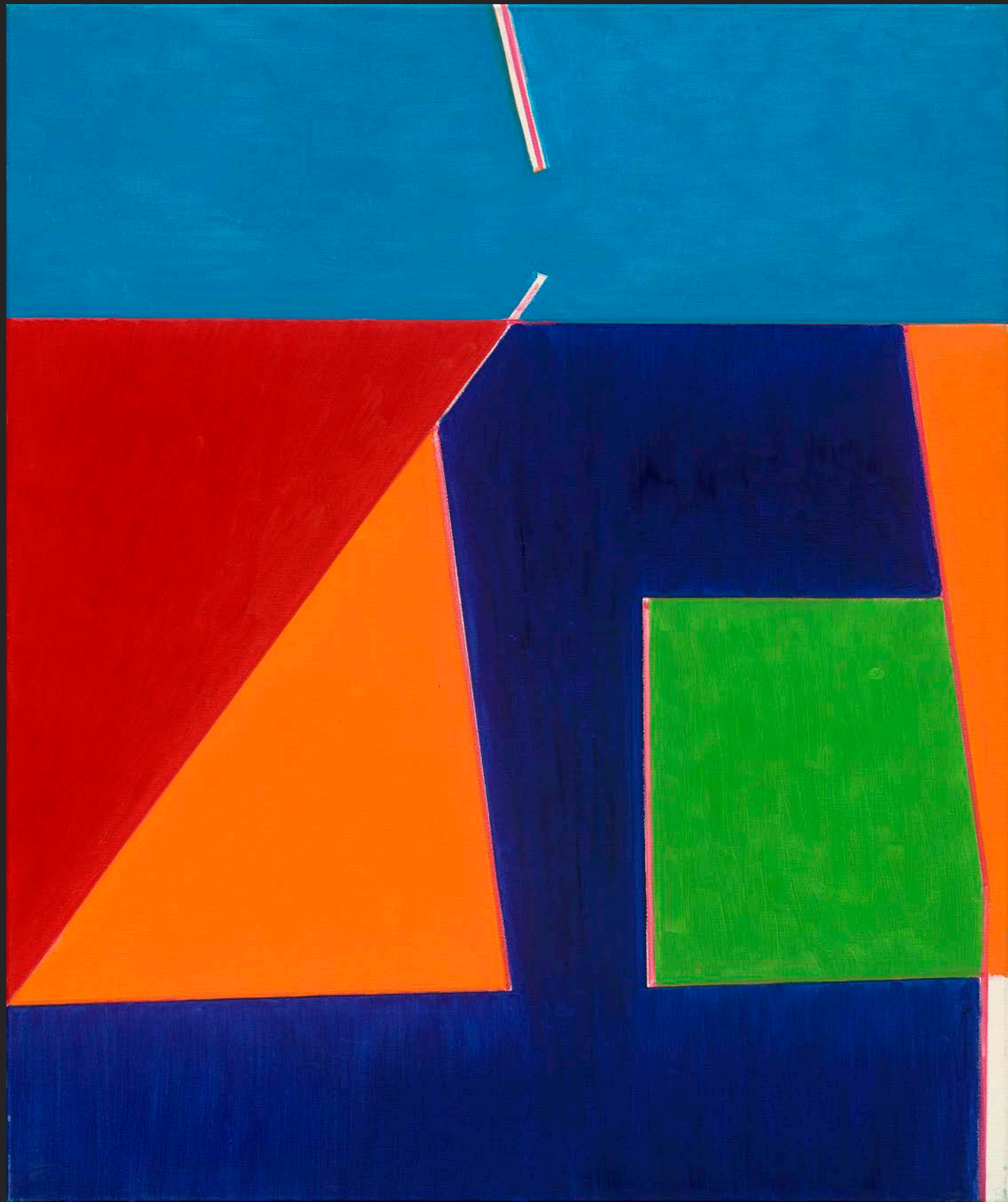
Detailed close-ups:



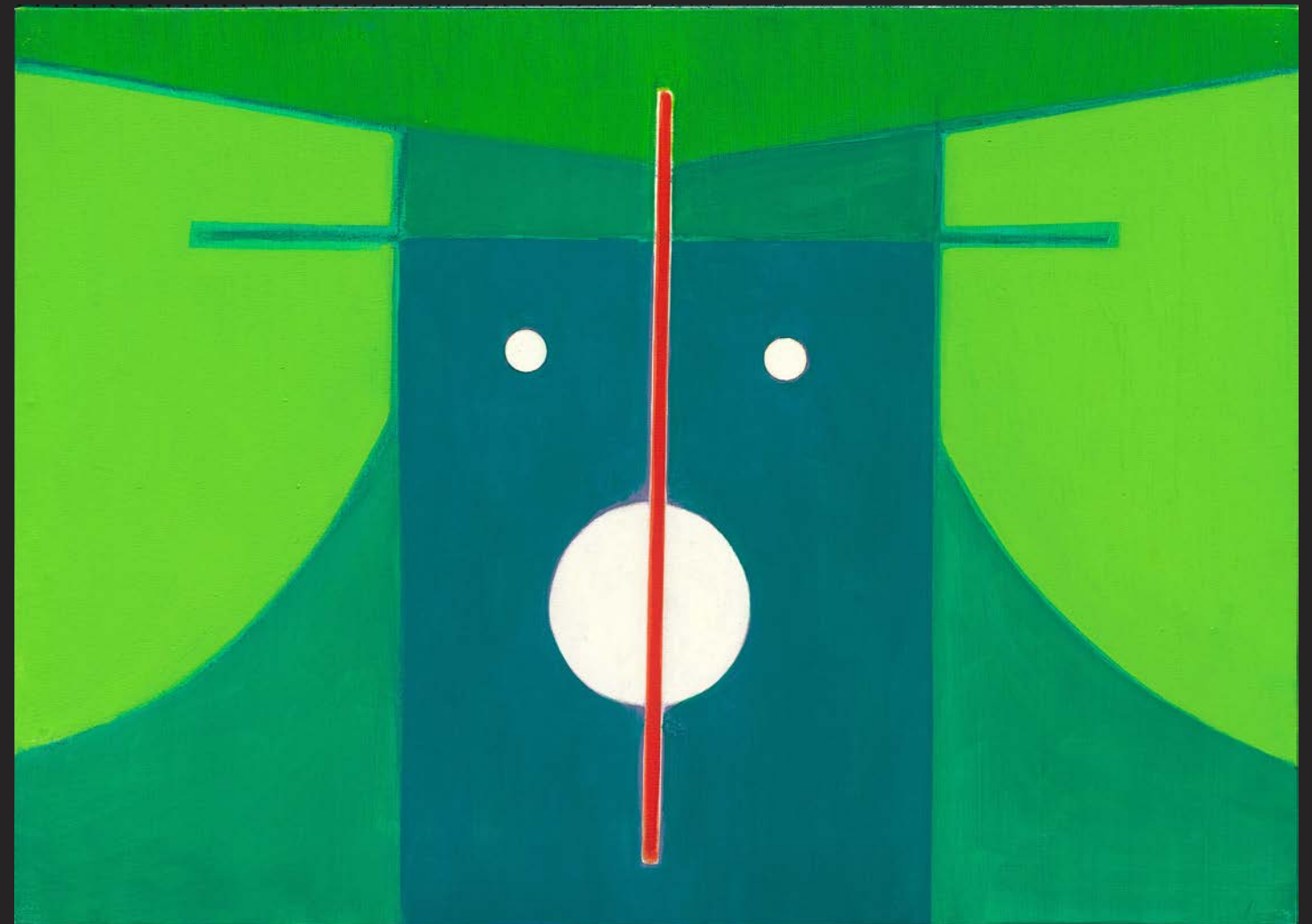
Detailed close-ups:



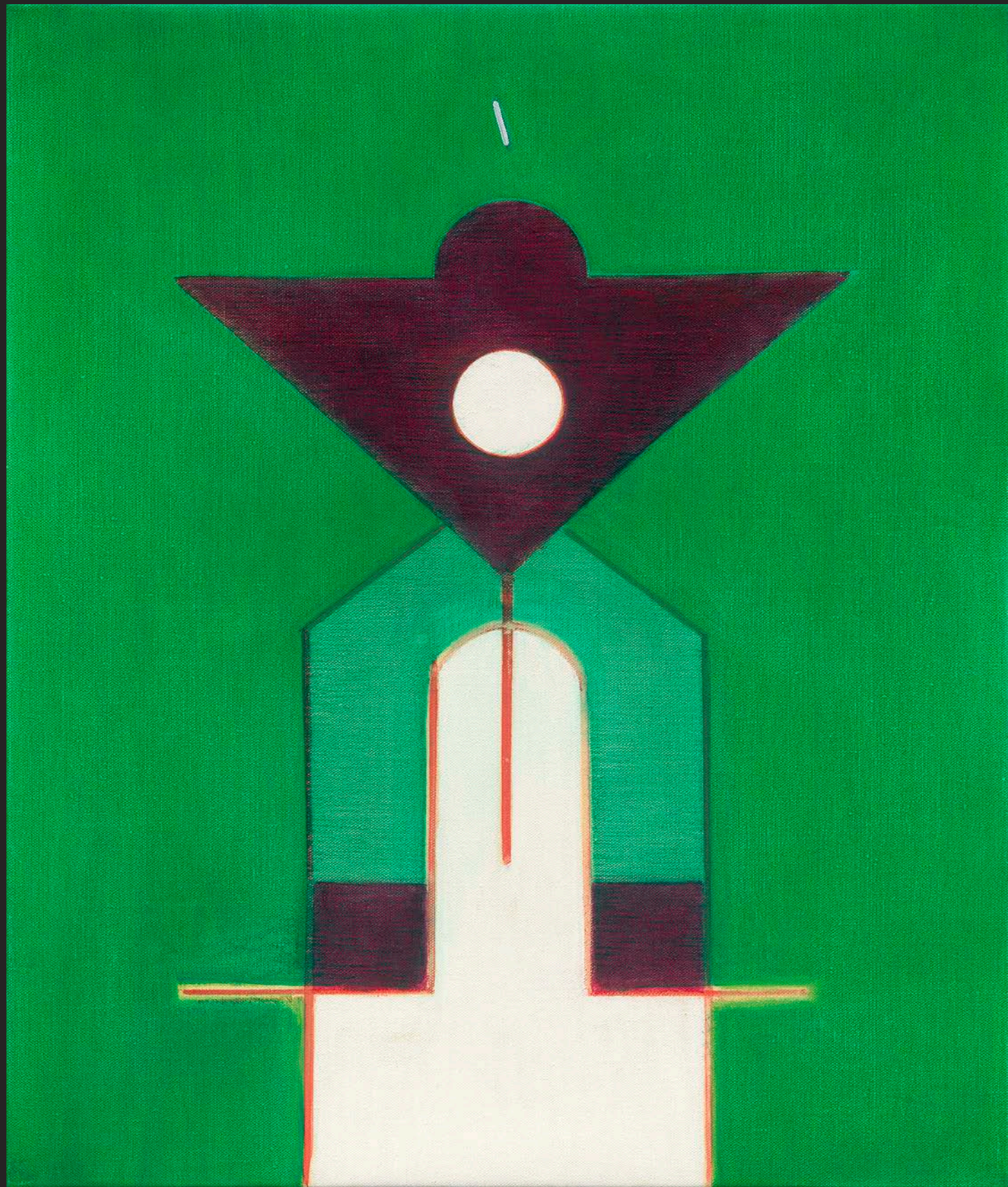
Abstract 2015-080, 2015
Oil on canvas
28 1/2 x 35 7/8 inches (73 x 91 cm)



Abstract 2017-037, 2017
Oil on canvas
35 7/8 x 28 1/2 inches (91 x 73 cm)



Abstract 2013-005, 2013
Oil on canvas
19 3/4 inches x 27 5/8 (50 x 70 cm)



Abstract 2017-020, 2017
Oil on canvas
35 7/8 x 28 1/2 inches (91 x 73 cm)



Abstract 2016-005, 2016
Oil on canvas
63 7/8 x 51 1/4 inches (162 x 130 cm)

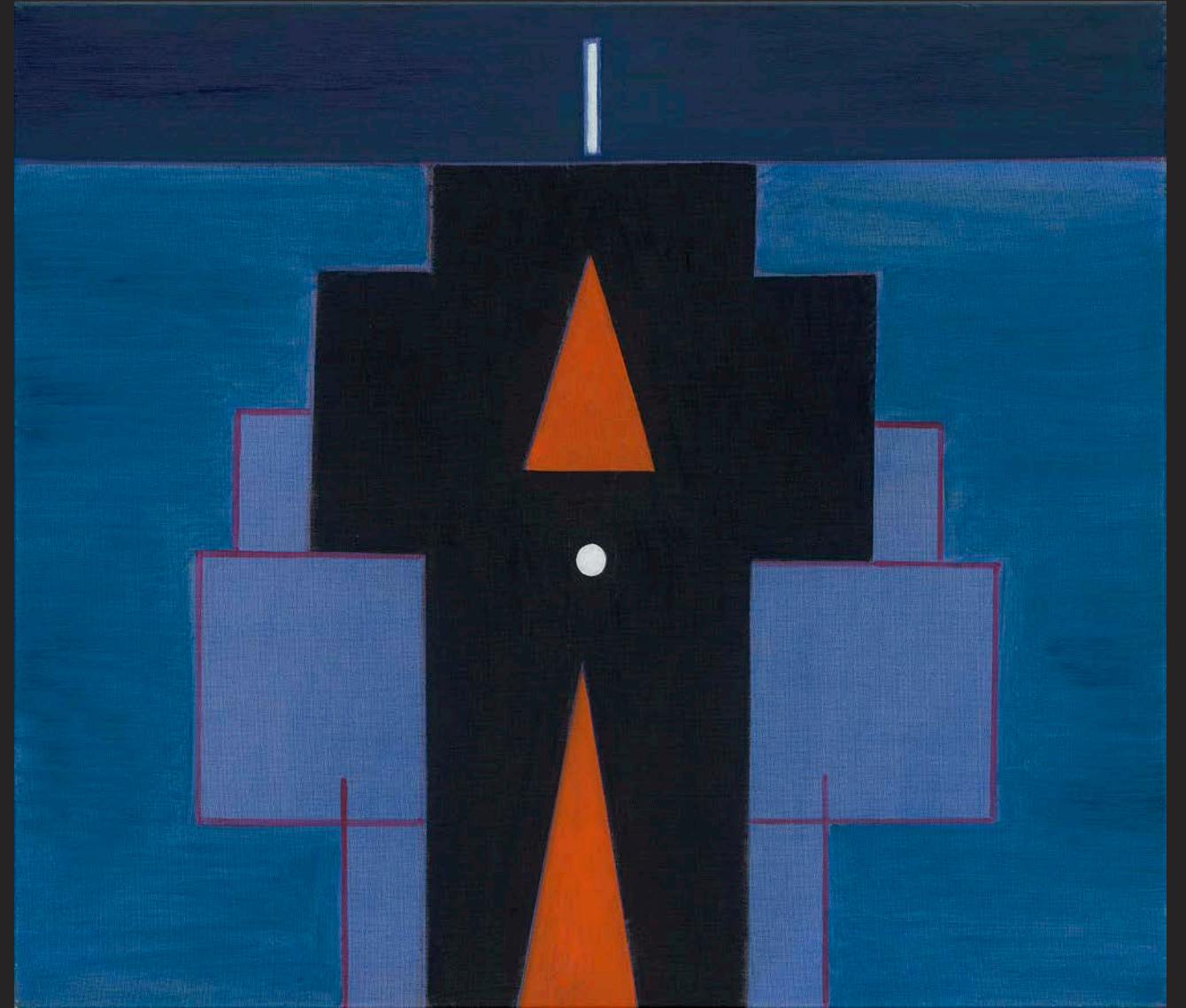
Detailed close-ups:



Abstract 2015-065, 2015
Oil on canvas
19 3/4 x 23 7/8 inches (50 x 61 cm)

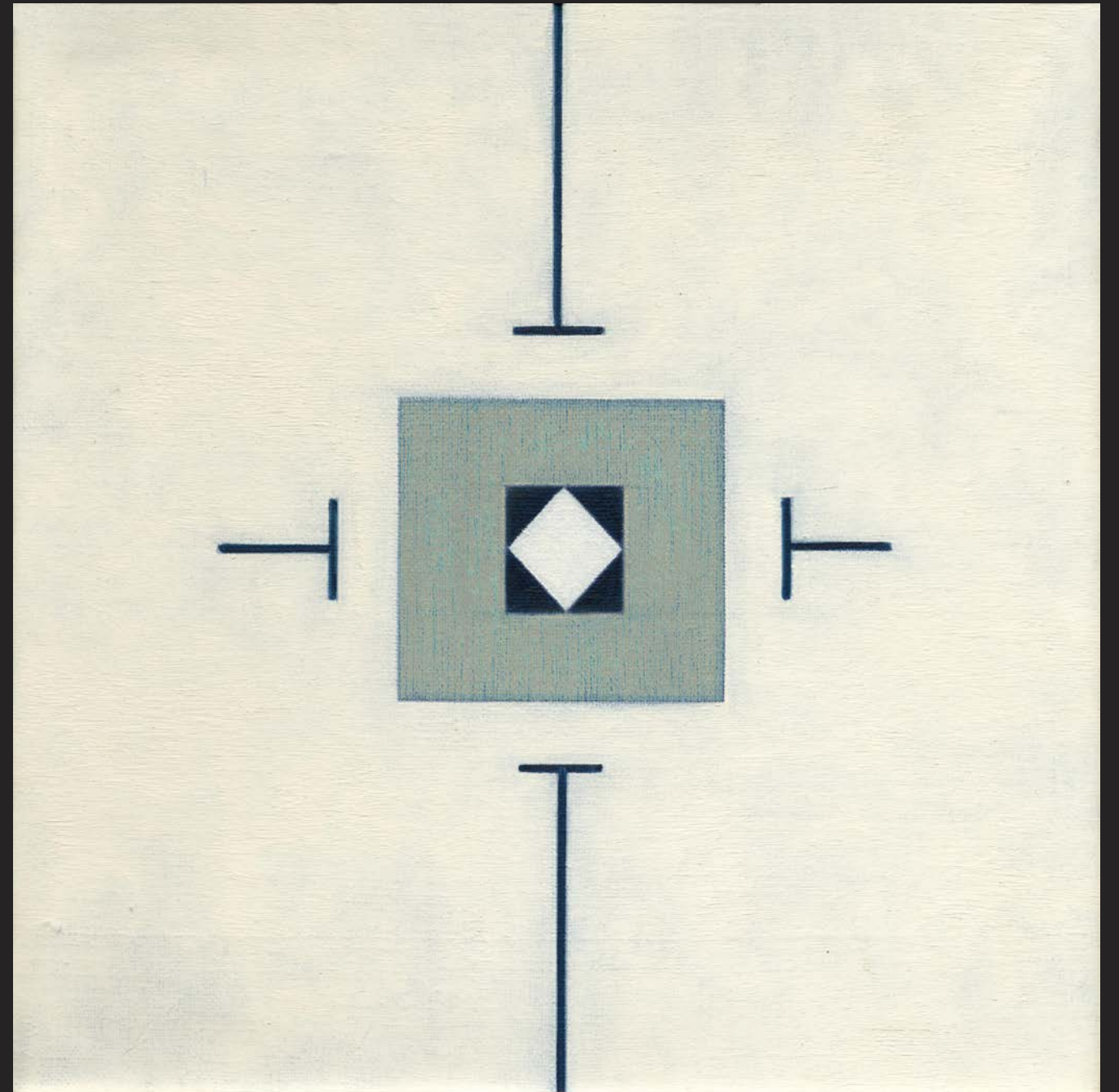


Abstract 2017-024, 2017
Oil on canvas
31 1/2 x 39 3/8 inches (80 x 100 cm)



Abstract 2017-032, 2017
Oil on canvas
28 1/2 x 35 7/8 inches (73 x 91 cm)

Silkscreen



Abstract 1990-1, 2020
Silkscreen Print
23 5/8 x 23 5/8 inches (60 x 60 cm)

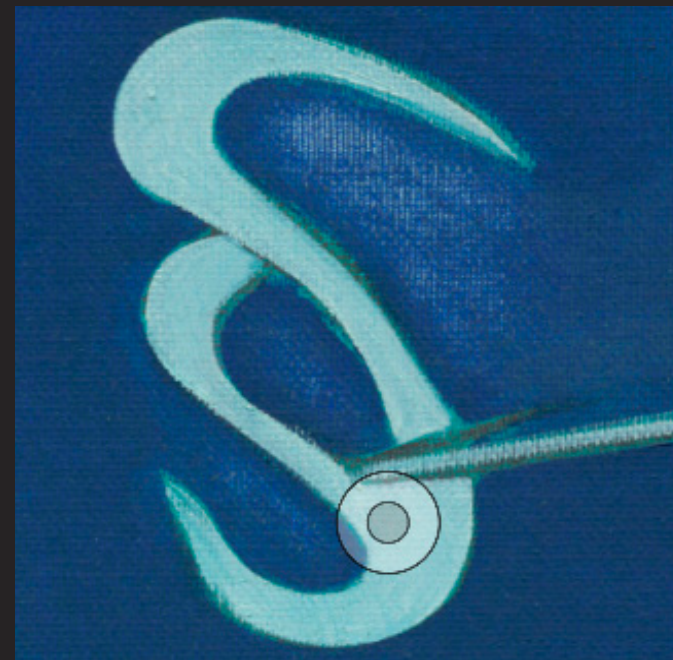
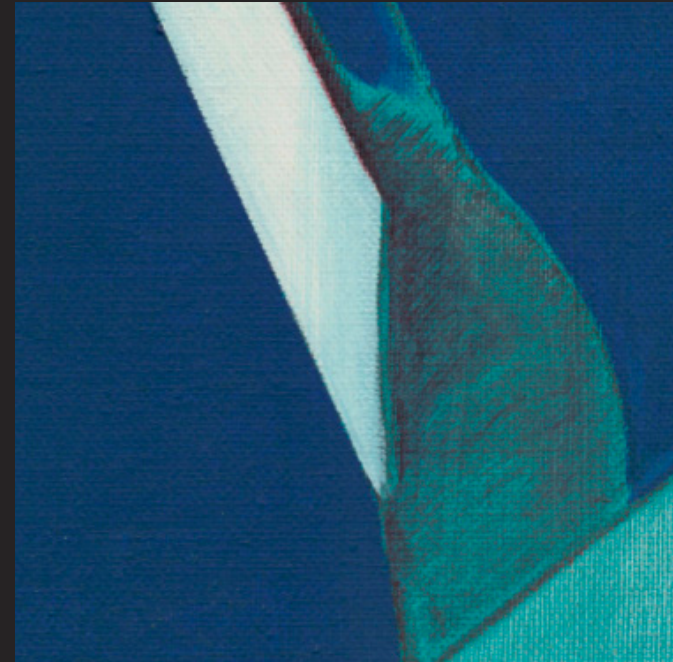


Abstract 1966-1, 2020
Silkscreen Print
22 x 27 5/8 inches (56 x 70 cm)



Abstract 1972-1, 2020
Silkscreen Print
15 3/4 x 21 1/4 inches (40 x 54 cm)

Detailed close-ups:



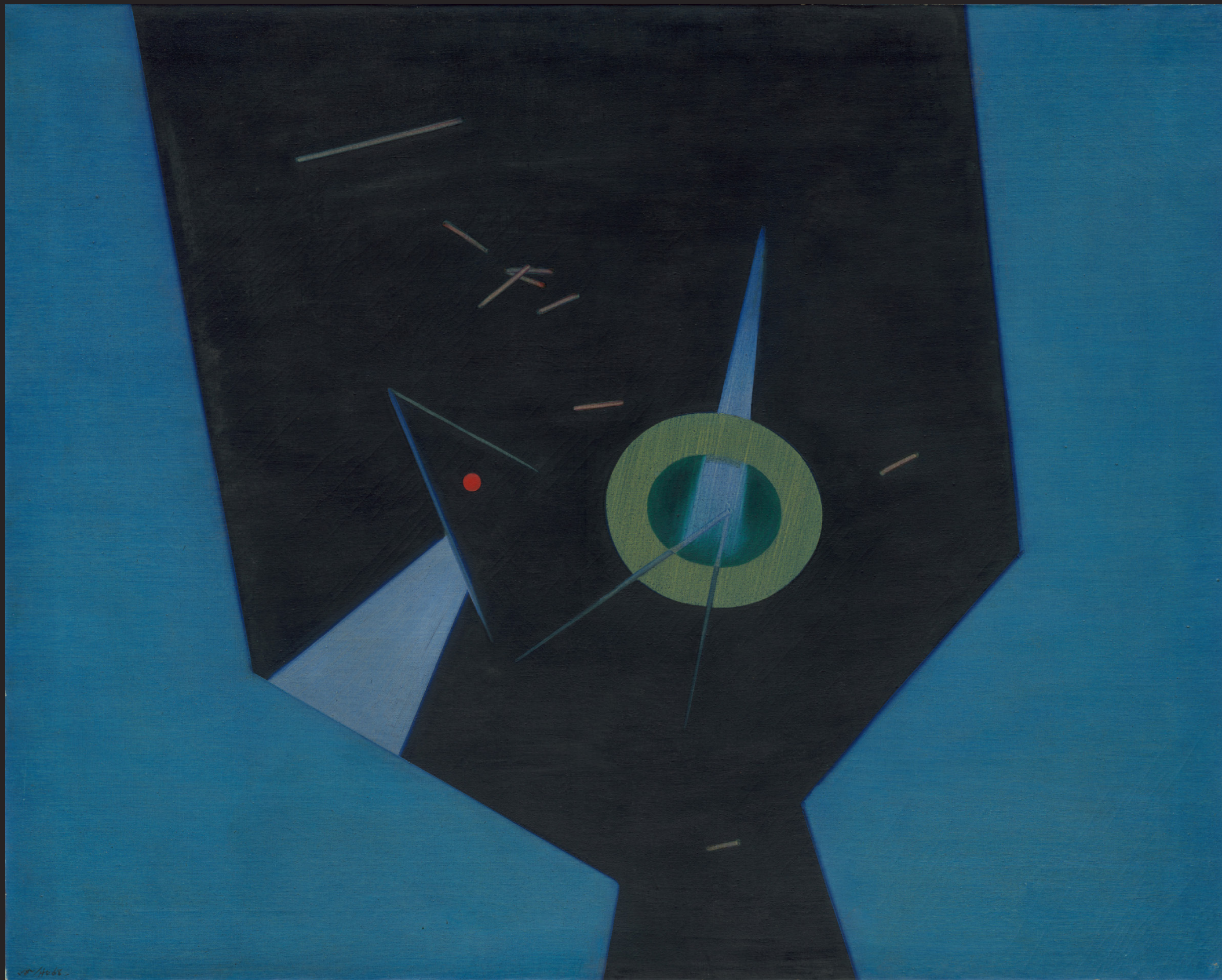
Abstract 1975-1, 2020
Silkscreen Print
19 1/4 x 27 5/8 inches (49 x 70 cm)



Detailed close-ups:

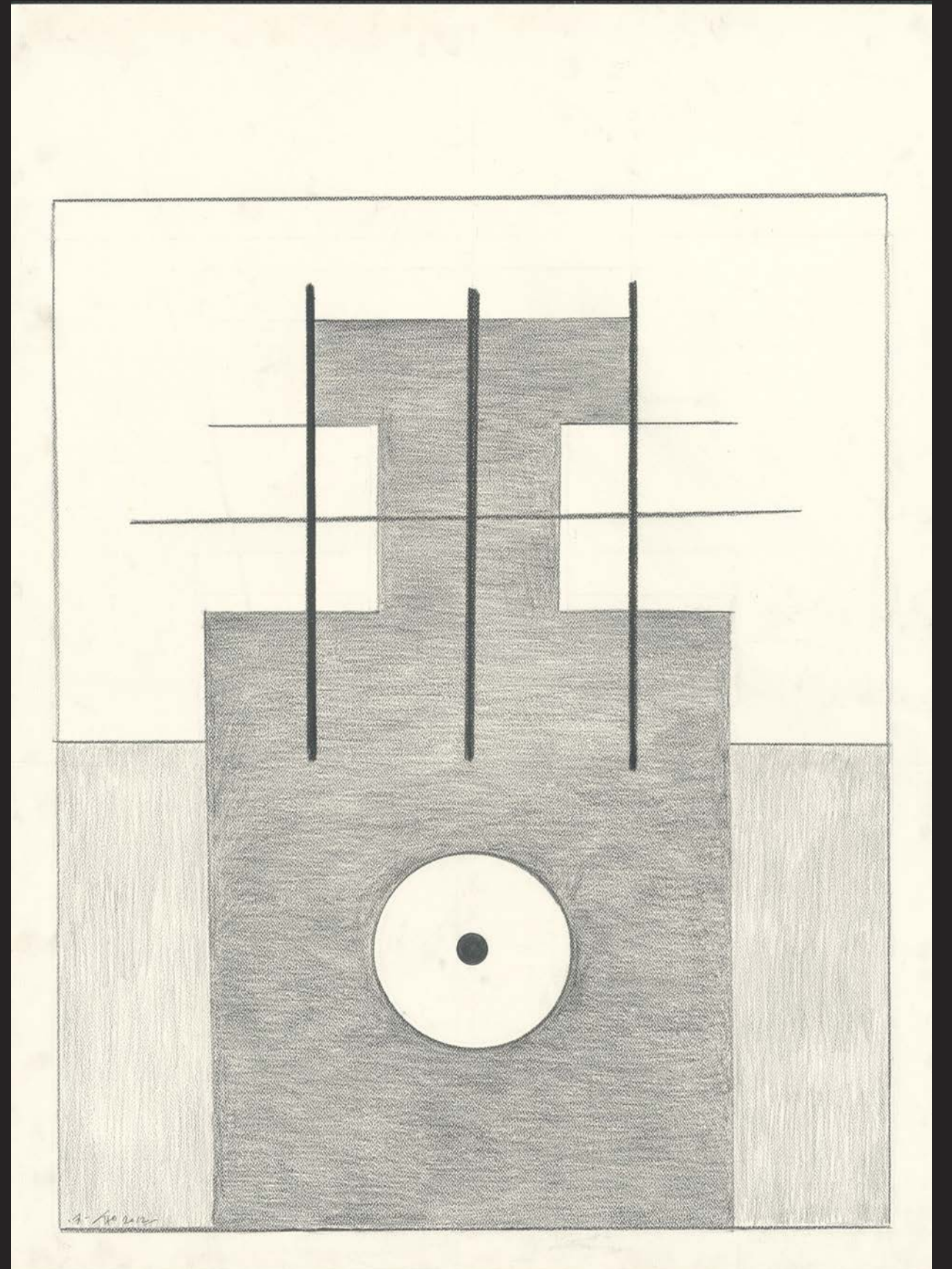


Abstract 1989-1, 2020
Silkscreen Print
23 5/8 x 23 5/8 inches (60 x 60 cm)
51 & 52

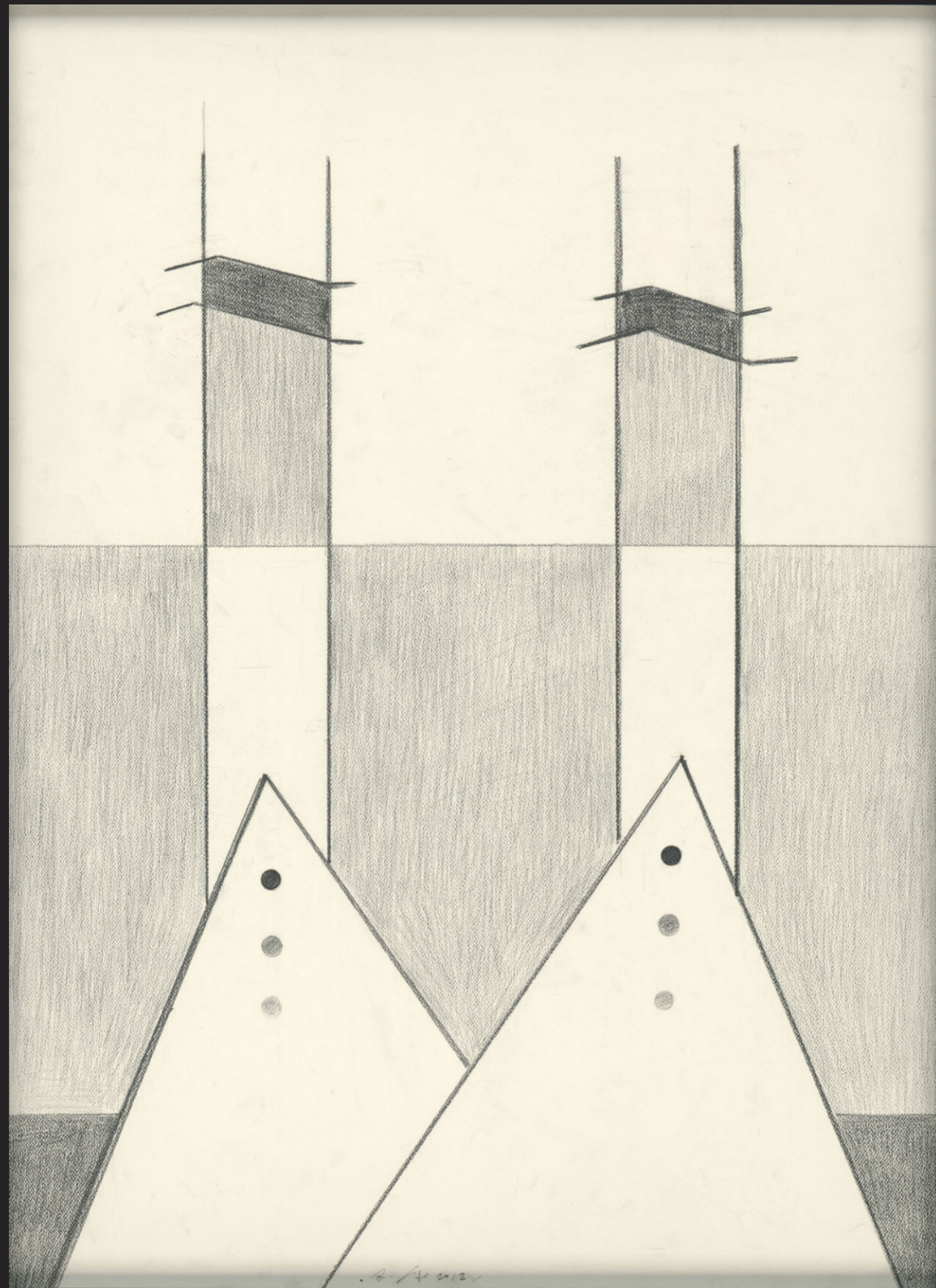


Abstract 1968-1, 2020
Silkscreen Print
22 x 27 5/8 inches (56 x 70 cm)
51 & 52

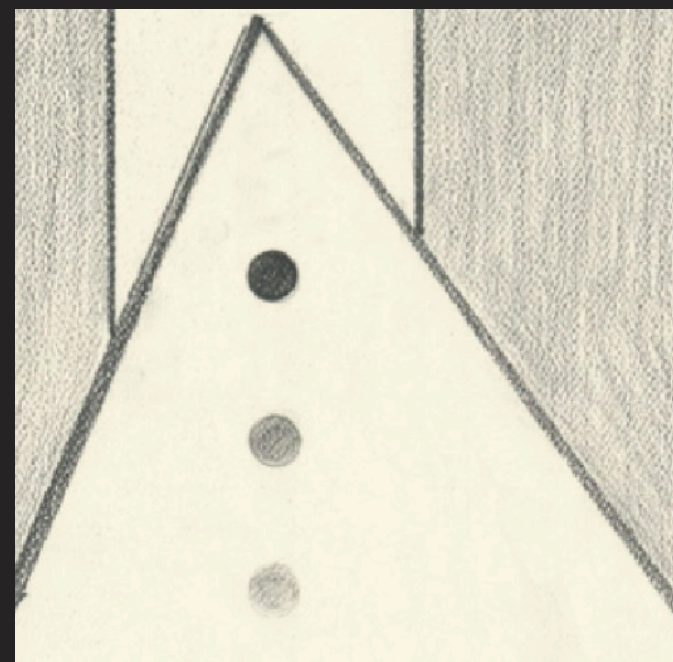
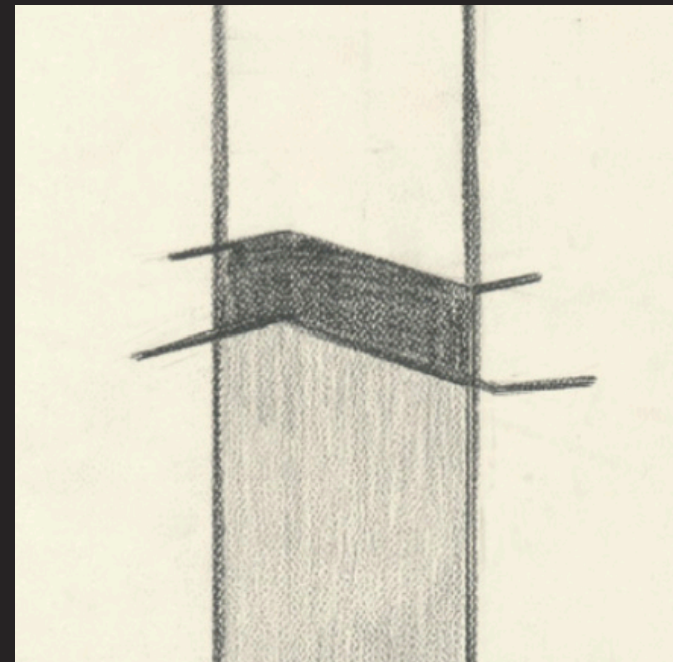
Charcoal on paper



Untitled 2012-025, 2012
Charcoal on paper
42 7/8 x 31 1/8 inches (109 x 79 cm)

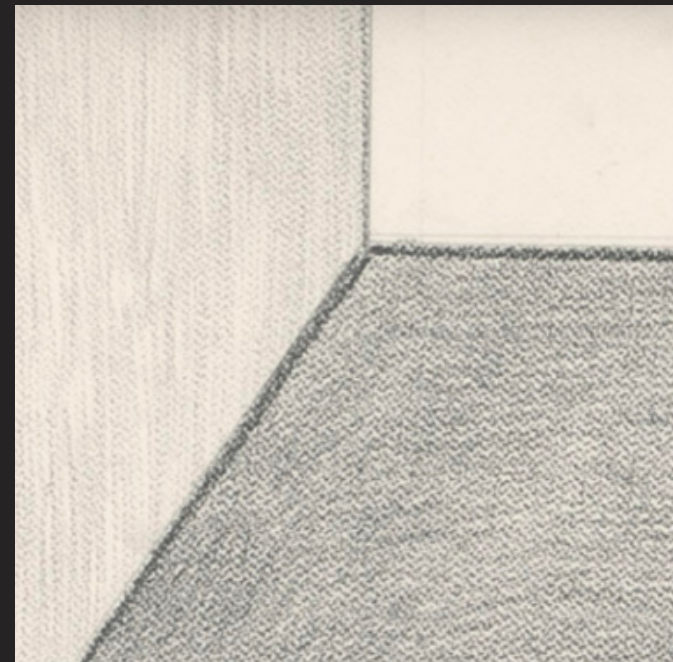
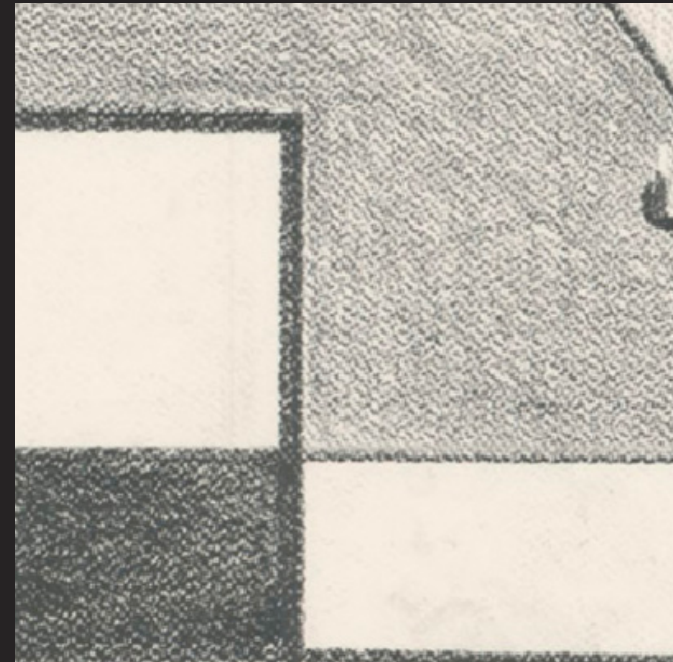
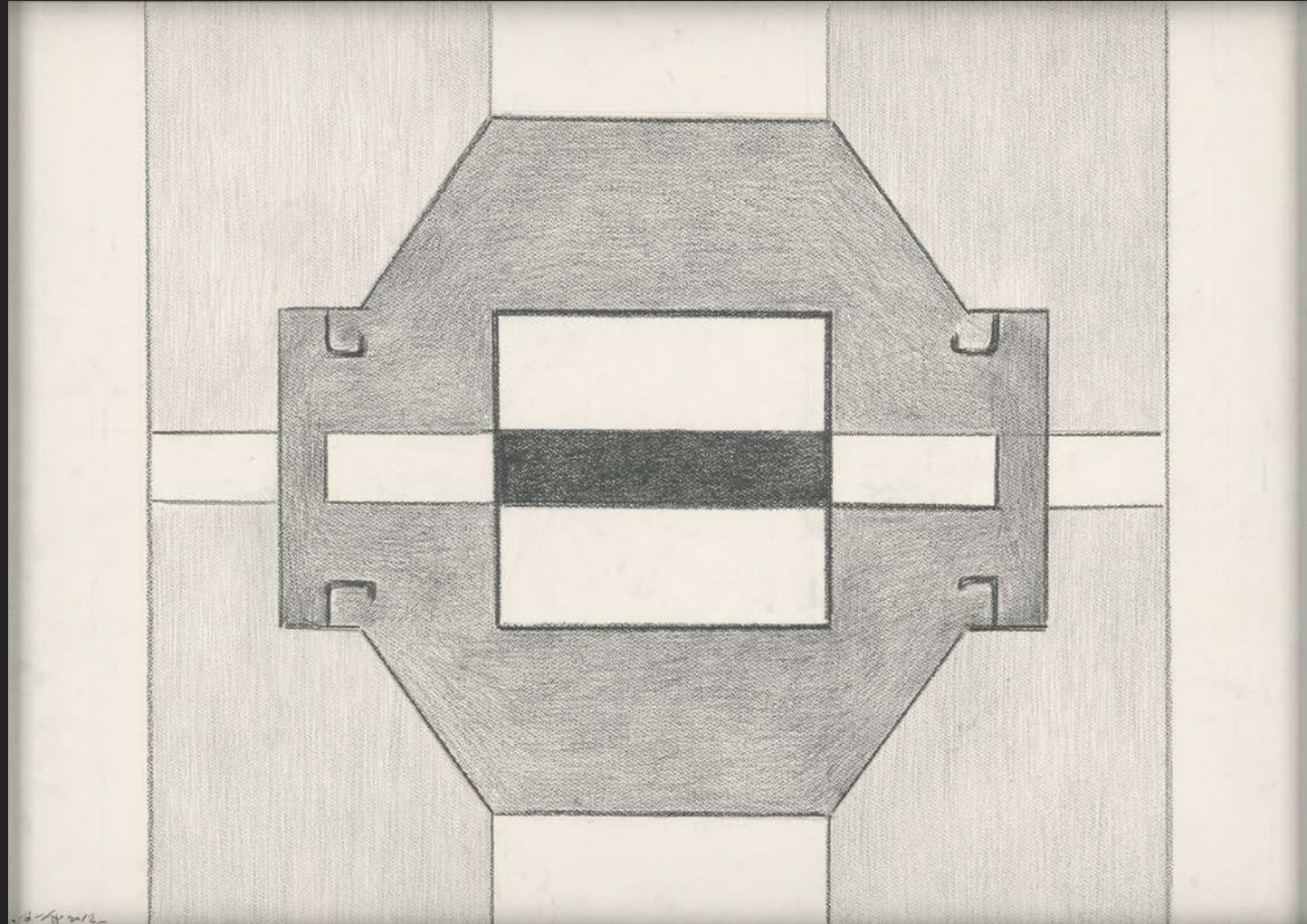


Detailed close-ups:

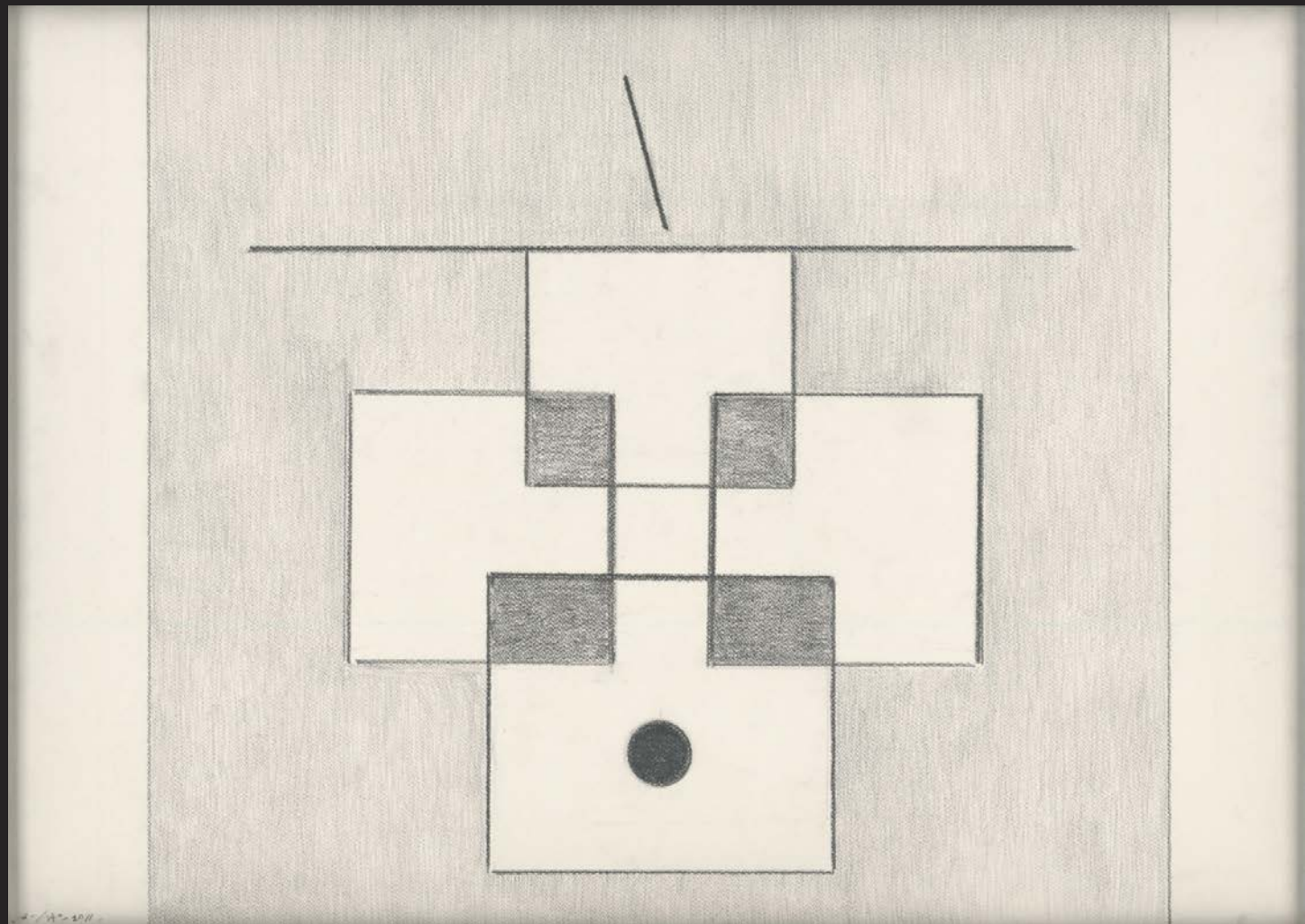


Untitled 2012-002, 2012
Charcoal on paper
42 7/8 x 31 1/8 inches (109 x 79 cm)

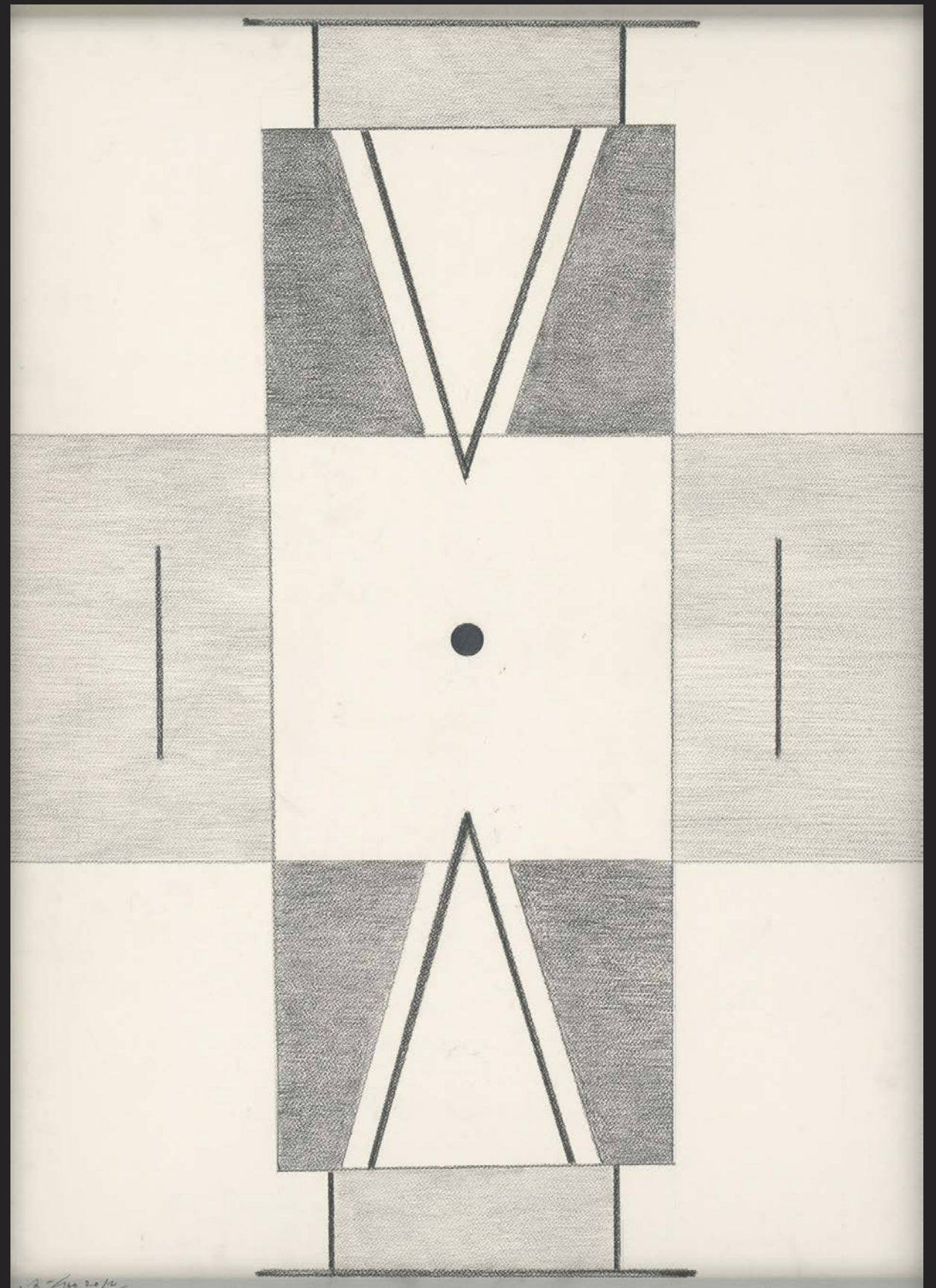
Detailed close-ups:



Untitled 2012-007, 2012
Charcoal on paper
28 x 39 3/8 inches (71 x 100 cm)



Untitled 2012-008, 2012
Charcoal on paper
28 3/8 x 39 3/4 inches (72 x 101 cm)



Untitled 2012-014, 2012
Charcoal on paper
39 3/4 x 28 3/8 inches (101 x 72 cm)

Ink on rice paper



Untitled 2018-009, 2018
Ink on Rice Paper
14 1/2 x 11 7/8 inches (37 x 30 cm)



Untitled 2018-007, 2018
Ink on Rice Paper
11 7/8 x 10 5/8 inches (30 x 27 cm)

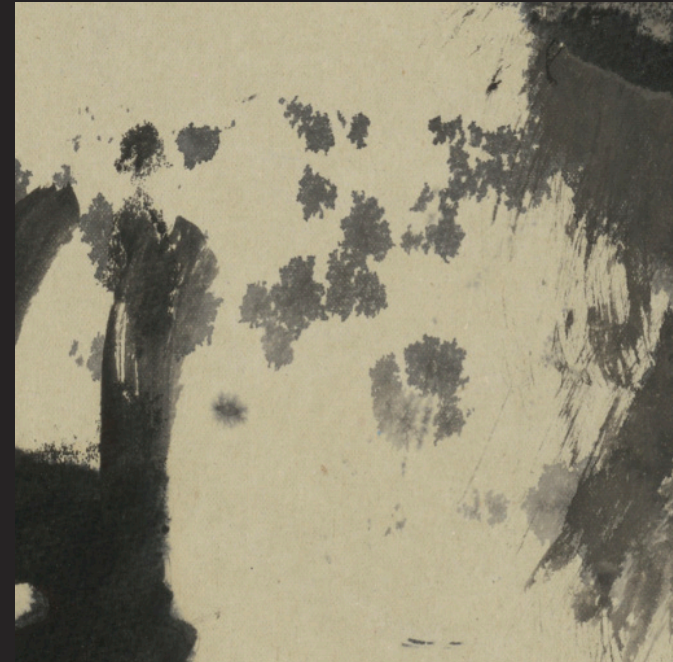
Detailed close-ups:

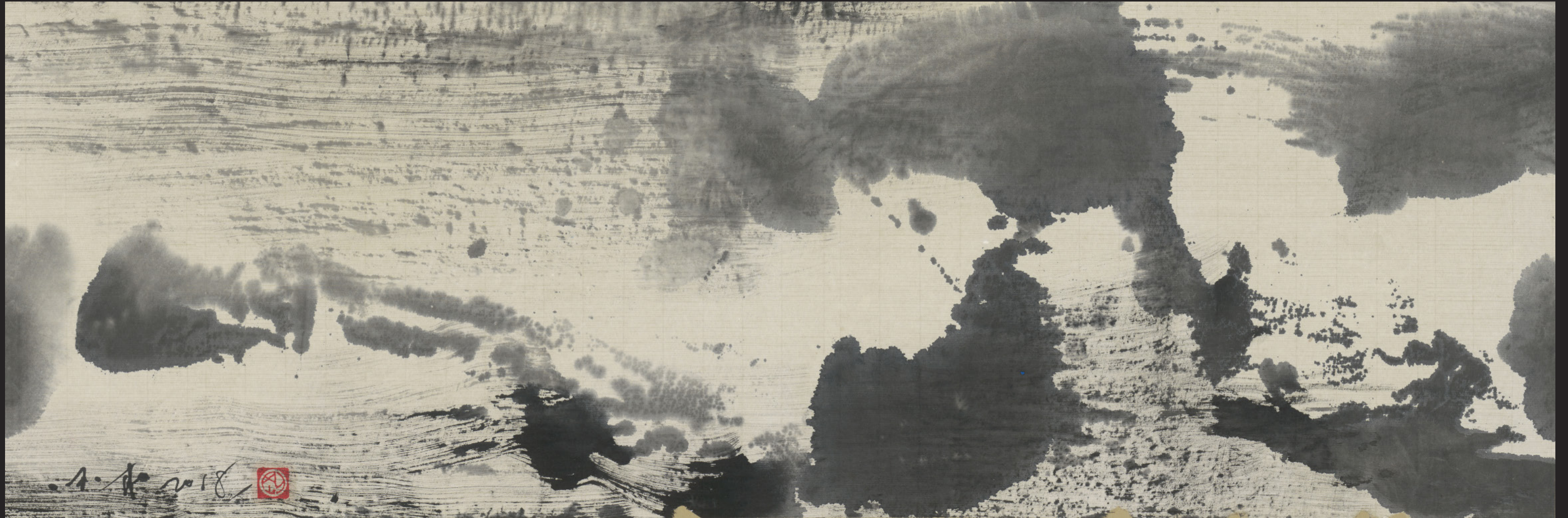




Untitled 2018-008, 2018
Ink on Rice Paper
15 x 10 3/8 inches (38 x 26 cm)

Detailed close-ups:





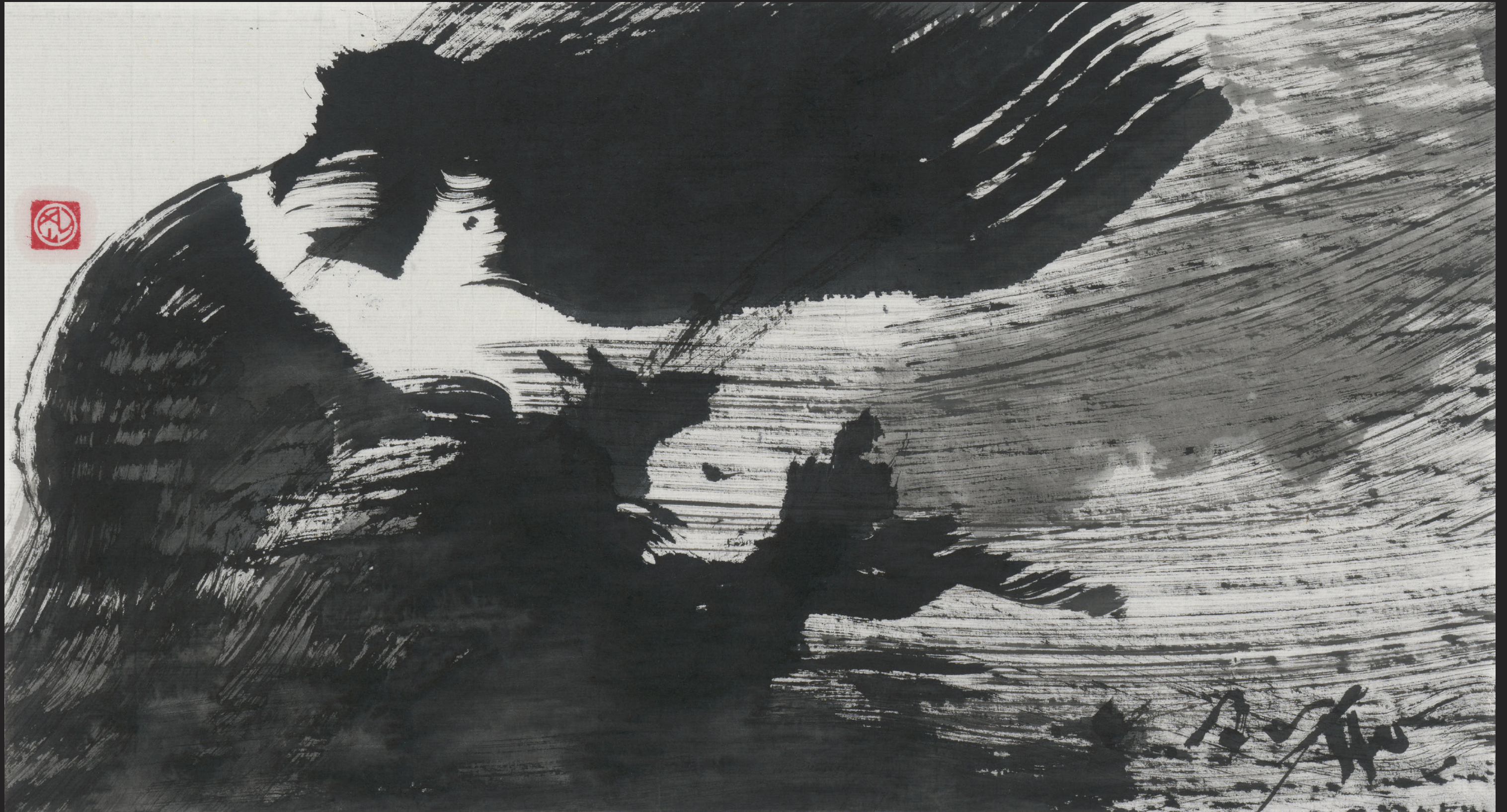
Untitled 2018-006, 2018
Ink on Rice Paper
9 1/8 x 27 1/2 inches (23 x 70 cm)



Untitled 2008-001, 2008
Ink on Rice Paper
13 5/8 x 28 3/8 inches (35 x 72 cm)



Untitled 2018-005, 2018
Ink on Rice Paper
14 x 25 inches (36 x 64 cm)



Untitled 2018-010, 2018
Ink on Rice Paper
9 1/8 x 16 5/8 inches (23 x 42 cm)

Curriculum Vitae

Ho Kan

Born 1932 in Nanjing, China. Lives and works in Taipei.

EDUCATION

1953

B.A., Department of Art, National Taipei University of Education, Taipei

SOLO EXHIBITIONS

2021

Geometric Calligraphy, Eli Klein Gallery, New York (forthcoming)

2020

Where the Mind Goes, the Heart Follows: Paintings by Ho Kan, Yancheng Cultural Center, Kaohsiung, Taiwan

Vision in Space: HO Kan Unlimited, Chini Gallery, Taipei

HOKAN: Spring Rhythm, Duo Gallery, Shanghai

2018

Beyond Colors and Shapes: A Retrospective of HO Kan, The Villa Reale of Monza, Italy; Chini Gallery, Taipei

2016

Reverberations: HO KAN, Taipei Fine Arts Museum, Taipei
Contemplating the Original Point—The Oriental Abstract Language of Ho Kan, Chini Gallery, Taipei

2015

Ho Kan Solo Exhibition, Moon Gallery, Taichung, Taiwan

2014

Ho Kan Solo Exhibition, Moon 12 Art, Taipei

2013

Ho Kan Original Sketch Exhibition, LOVE space, Taipei

Ho Kan Exhibition — Time in Between, STARTS Studio, Taipei

2012

Age 80 – Ho Kan's Drawing Exhibition, Da Xiang Artspace, Taichung, Taiwan

2011

Universal Eternity — Ho Kan Solo Exhibition, Tsing Hua University Art Center, Hsinchu; Providence University Art Center, Taichung; Cheng Kung University Art Center, Tainan, Taiwan

2010

Ho Kan Solo Exhibition, Da Xiang Art space, Taichung, Taiwan
2005 Ho Kan's Poetics of Space, Dimensions Art Center, Taipei

2001

Oriental Constructivism, Dimensions Art Center, Taipei

1998

Solo Exhibition, Di Là Dal Fiume E Tra Gli Alberi – Spazio Espositivo Per L'arte, Brescia, Italy

1996

Solo Exhibition, Studio Lattuada, Milan

1994

Solo Exhibition, Taiwan Museum of Art, Taichung, Taiwan

1993

Solo Exhibition, Galleria Cherng Piin, Taipei

1992

Solo Exhibition, Casa Veneta – Museo di Muggia, Trieste, Italy
Solo Exhibition, Gruppo 78, Comune di Muggia, Trieste, Italy

Solo Exhibition, Banca Popolare di Milano, Milan

Solo Exhibition, Galleria del tribunal, Bologna, Italy

1990

Ritrovamento Della Croce, Galleria Radice, Lissone, Italy

Solo Exhibition, Galleria Cherng Piin, Taipei

Solo Exhibition, Contemporary Art Gallery, Taichung, Taiwan

1988

Solo Exhibition, Galleria Artecentro, Milan

1987

Solo Exhibition, Galleria Civica d'Arte Moderna Palazzo dei Diamanti, Ferrara, Italy
1986 Solo Exhibition, Comune di Tavarnelle Val di Pesa, Florence, Italy

1985

Solo Exhibition, Galleria Artecentro, Milan

Solo Exhibition, Galleria Toni Brechbühl, Grenchen, Switzerland

Non Libreria, Milan

Solo Exhibition, Asiaworld Art Gallery, Taipei

1984

Solo Exhibition, Galleria Artecentro, Milan

1982

Solo Exhibition, Galleria Artecentro, Milan

1979

Solo Exhibition, Comune di Macerata Pinacoteca e

Musei Comunali Amici dell'Arte, Macerata, Italy

Solo Exhibition, Galleria Plusart, Venice, Italy

Solo Exhibition, Galleria Brambach, Basel, Switzerland

1978

Solo Exhibition, Galleria Artecentro, Milan

1977

Solo Exhibition, Galleria Chutz, Solothurn, Switzerland
Solo Exhibition, Galleria Eco, Finale Ligure, Italy

1976

Solo Exhibition, Libreria al Castello, Milan

Solo Exhibition, Galleria Fumagalli, Bergamo, Italy

Solo Exhibition, Galleria Artecentro, Milan

1975

Solo Exhibition, Libreria al Castello, Milan

Solo Exhibition, Galleria Gemelli, Rimini, Italy

1974

Solo Exhibition, Comune di Alessandria, Alessandria, Italy
Solo Exhibition, Galleria Andromeda, Bologna, Italy

Solo Exhibition, Galleria Mercon IV, Rome

1973

Solo Exhibition, Istituto Italo Cinese, Milan

Solo Exhibition, Abbazia dei Padri Benedettini, Final Pia, Italy
Solo Exhibition, Galleria del Leone, Tradate, Italy

Solo Exhibition, Galleria Artecentro, Milan

1972

Solo Exhibition, Galleria Giovio, Como, Italy
Solo Exhibition, Galleria Artecentro, Milan

Solo Exhibition, Galleria AeA, Taranto, Italy

Solo Exhibition, Studio Maspes–Romegialli, Sondrio, Italy

1971

Solo Exhibition, Galleria Giorgi, Florence, Italy
Solo Exhibition, Galleria Il Fondaco, Messina, Italy

Solo Exhibition, Galleria Del Barba, Castellanza, Italy

Solo Exhibition, Galleria Artecentro, Milan

Solo Exhibition, Galleria Studio, Matera, Italy

1970

Solo Exhibition, Galleria Orez, The Hague, Netherlands
Solo Exhibition, Galleria Toni Brechbul, Grenchen, Switzerland
Solo Exhibition, Galleria L'Entracte, Lausanne, Switzerland

Solo Exhibition, Galleria Brambach, Basel, Switzerland

Solo Exhibition, Galleria Artecentro, Milan

1969

Solo Exhibition, Galleria Artecentro, Milan

1968

Solo Exhibition, Galleria L'Entracte, Lausanne, Switzerland

Solo Exhibition, Galleria Wilm Falazik, Bochum, Germany

1967

Solo Exhibition, Galleria Pozzi, Novara, Italy

Solo Exhibition, Galleria Artecentro, Milan

1966

Solo Exhibition, Galleria Merlo, Vigevano, Italy

Solo Exhibition, Galleria Il Cenobio, Milan

Solo Exhibition, Galleria La Cornice, Cremona, Italy

Solo Exhibition, Galleria Sanpetronio, Bologna, Italy

Solo Exhibition, Studio Maspes–Romegialli, Sondrio, Italy

1965

Solo Exhibition, Galleria Artecentro, Milan

Solo Exhibition, Galleria Tao, Vienna, Austria (in Nansen–Haus)

Solo Exhibition, Galleria dell'Arnetta, Gallarate, Italy

Solo Exhibition, Galleria Il Benabbio, Milan

1960

Solo Exhibition, Galleria Numero, Florence, Italy

SELECTED GROUP EXHIBITIONS**2020**

Selection of NTMoFA's Collection, National Taiwan Museum of Fine Arts, Taichung, Taiwan

Magistrate Residence Living Centre Inaugural Exhibition, Magistrate Residence Living Centre, Tainan, Taiwan

2019

Painting from Taiwan, Eli Klein Gallery, New York

Taipei Dangdai, Taipei Nangang Exhibition Center, Taipei

Lineage II– Li Chun Shan and Varied Voices, Double Square Gallery, Taipei

2018

Minimalism · Cold Abstraction – Contemporary Abstract Art in Taiwan, Remarkable Art Gallery, Tainan; Chini Gallery, Taipei

HSIA Yan and His Times, Eslite Gallery, Taipei

2017

Taiwan 50 Golden Age, Arki Galéria, Taipei

2016

1960 – The Origin of Taiwan's Modern Art, Asia Art Center, Taipei
2014 Milano, Breathing, Taipei, Pro–partner Foundation, Taipei

Abstract / Symbol / Oriental Exhibition of Taiwan's Masters of Modern Art, Liang Gallery, Taipei

Walking by Taiwanese Art: 1927–2014, Liang Galley, Taipei

2013

Formless Form – Taiwanese Abstract Art, Guangdong Museum of Art, Guangzhou, China

2012

Formless Form – Taiwanese Abstract Art, Taipei Fine Arts Museum, Taipei
Exploring the Wasteland – The Eight Highwaymen of the East, Da Xiang Art Space, Taichung, Taiwan

2011

Massa Marittima, Grosseto, Italy

2009

Lo Spazio dello Spirito, Scoglio di Quarto, Milan

2008

Surrealists in Taiwan, Taipei Fine Arts Museum, Taipei

2007

Spazio Art–Line, Milan

2004

Between Modern and Postmodern: Master Chun–Shen Li and Modern Art in Taiwan, National Taiwan Museum of Fine Arts, Taichung, Taiwan

2001

Milano 90 Artisti per il Classico dei Tre Caratteri Edizioni Pulcinoelefante, Milan
11 Omaggi a Pierluca, Albissola Marina, Italy

Arti Visive, Circolo culturale Bertolt–Brecht, Milan

2000

Biblioteca Comunale di Binasco, Milan

Gruppo Amicizia Cooperativa Sociale, Varese, Italy
Spazio Santa Barbara, Milan

1999

The Momentum of the Ton–Fan Marked in Shanghai, Shanghai Art Museum, Shanghai
Li Chun–shan and his Pupils exhibition, Dimensions Art Center, Taipei

1997

The Memo of Ton–Fan, Dimensions Art Center, Taipei

1991

Contemporary Art Gallery, Taichung, Taiwan
Galleria La Bussola (ex Oriente Lux), Torino, Italy
Faenza Anni 90 L'Apprendista Stregone, Faenza, Italy

1990

Contemporary Artists Drawing Exhibition, Galleria Cherg Piin, Taipei

1986

A Retrospective Exhibition of Contemporary Chinese Art, Taipei Fine Arts Museum, Taipei

1984

Masterpieces by Overseas Chinese Artists, Taipei
Fine Arts Museum, Taipei Ponte delle Gabelle, Milan
Galleria Brambach, Basel, Switzerland

1982

The Chinese Response, Hong Kong Museum of Art,
Hong Kong Galleria Artecentro, Milan

1981

25th Anniversary Joint Exhibition of Ton Fan and
Fifth Moon, Taiwan Provincial Museum, Taipei

1974

Premio Incontro d'arte a Bossico, Palazzo del Co-
mune, Bergamo Bossico, Italy

1973

Incontro alle Fornaci di Cunardo, Cunardo, Italy

Galleria il Giorno (collettiva per l'estate), Milan

Del Barba, Castellanza (Varese), Italy

1971

9 Artisti Contemporanei Cinesi, Galleria Artecentro,
Milan

Galleria Brambach, Basel, Switzerland

1970 Galleria La Darsena, Milan

Studio Del Beccaro, Milan

7ème Premio Internazionale di Pittura, Campione,
Italy

1969 Premio Giuseppe Mori, 1ème premio, Lecco,
Italy

Galleria la Bilancia, Varese, Italy

Galleria Milano, Milan

Acireale turistico-ternale, Rassegna Internazionale
di Pittura d'arte, Acireale, Italy Premio Concorso

Nazionale di Pittura, Galleria Giovio, Como, Italy

Gruppo d'arte 'la Cornice,' Cremona, Italy

1968

Studio Cortesi, Milan

1967

Museo Internazionale d'Arte Contemporanea, Flor-
ence, Italy

Galleria Montrasio, Monza, Italy

Premio Nazionale di Pittura Corona Ferrea, Monza,
Italy

Il Salotto, Galleria d'Arte, Como, Italy

Studio Maspes – Romegialli, Sondrio, Italy

1966

Museu de Arte Brasileira da Fundação Armando Ál-
vares Penteado, São Paulo, Brazil Galleria Mainieri,
Milano

Signals London, London

Premio Vicolo Pasquirolo, targa d'oro, Padova, Italy

Punto, Galleria Fanesi, Ancona, Italy

Libreria Switch Giampaolo, Varese, Italy

1965

Pittura Moderna Cinese, Rome

Ottava Mostra Nazionale di Pittura, Capo d'Orlando,
Italy

Galleria Il Fondaco, Messina, Italy

Galleria Centro Artistico, Genoa, Italy

Galleria Amici dell'Arte, Macerata, Italy

Galleria Garitta, Bergamo, Italy

Galleria Umetnostna, Maribor, Slovenia

Premio Gubbio – 2ème Premio Riservato ad Artisti
Stranieri, Gubbio, Italy

Sesto Premio Bollate, Bollate, Italy

Cinisello Balsamo (premio di pittura), Cinisello, Italy

1963

Chinesische Künstler der Gegenwart, Museo
Leverkusen, Leverkusen, Germany 1960 Mostra
Internazionale d'arte Astratta, Prato, Italy

1958

Prima Esposizione della Giovane Pittura Asiatica,
Tokyo

1956

Esposizione Nazionale di Pittura e Calligrafia, Taipei

SELECTED AWARDS

1997

The 5th Lee Chun-Shan Foundation Modern Art
Achievement Award 1969 The 1st Prize of Giuseppe
Mori

1965

International Art Prize of Development

SELECTED PUBLIC COLLECTIONS

Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan

National Taiwan Museum of Fine Arts, Taichung,
Taiwan

Taipei Fine Art Museum, Taipei



霍剛

1932年生於中國南京市，現居住和工作於台北。

教育背景

1953

台北師範學校(今國立台北教育大學)藝術科畢業，台北

個展

2021

《幾何書法》，奕來畫廊，紐約（即將開幕）

2020

《暢意行旅·心如斯》，高雄，台灣

2019

《空間視界——霍剛無限》，采泥藝術，台北

2018

《形色之外——霍剛米蘭回顧展》，蒙札皇宮美術館，義大利；采泥藝術，台北

2016

《原點·解析——霍剛的東方抽象語法》，采泥藝術，台北

《霍剛：寂弦激韻》，台北市立美術館，台北

2015

《霍剛個展》，月臨畫廊，台中，台灣

2014

《東方視覺——霍剛個展》，夢12美學空間，台北

2013

《霍剛原創手稿展》，LOVE SPACE藝聚空間，台北

《無意之間：霍剛作品展》，時空藝術會場，台北

2012

《霍剛八十·素描展》，大象藝術空間館，台中，台北

2011

《藝載乾坤－霍剛校園巡迴展》，清華大學，新竹；靜宜大學，台中；成功大學，台南，台灣

2010

《霍剛個展》，大象藝術空間館，台中，台灣

2005

《霍剛的歷程個展》，帝門藝術中心，台北

2001

《東方的結構主義——霍剛 》，帝門藝術中心，台北

1998

《霍剛個展》，Di Là Dal Fiume E Tra Gli Alberi – Spazio Espositivo Per L’arte, 布雷西亞，義大利

1996

《霍剛個展》，Studio Lattuada，米蘭

1994

《霍剛回顧展》，台灣省立美術館, 台中，台湾

1993

《霍剛個展》，誠品畫廊，台北

1992

《霍剛個展》，Casa Veneta – Museo di Muggia, 的里雅斯特，義大利

《霍剛個展》，Gruppo 78, Comune di Muggia, 的里雅斯特，義大利

《霍剛個展》，Banca Popolare di Milano, 米蘭

《霍剛個展》，Galleria del tribunal, 博洛尼亞，義大利

1990

Ritrovamento Della Croce, Galleria Radice, 利索內，義大利

《霍剛個展》，誠品畫廊，台北

《霍剛個展》，Contemporary Art Gallery, 台中，台北

1988

《霍剛個展》，藝術中心畫廊，米蘭

1987

《霍剛個展》，Civica d’Arte Moderna Palazzo dei Diamanti畫廊，費拉拉，義大利

1986

《霍剛個展》，Comune di Tavarnelle Val di Pesa, 弗羅倫薩，義大利

1985

《霍剛個展》，藝術中心畫廊，米蘭

《霍剛個展》，布雷赫波爾畫廊，格蘭斯，瑞士 Non Libreria, 米蘭

《霍剛個展》，Asiaworld Art Gallery, 台北

1984

《霍剛個展》，藝術中心畫廊，米蘭

1982

《霍剛個展》，藝術中心畫廊，米蘭

1979

《霍剛個展》，Plusart畫廊， 威尼斯，義大利

《霍剛個展》，Brambach畫廊，巴塞爾，瑞士

《霍剛個展》，馬且拉達美術博物館，馬且拉達，義大利

1978

《霍剛個展》，藝術中心畫廊，米蘭

1977

《霍剛個展》，Chutz畫廊，索洛圖恩，瑞士

《霍剛個展》，Eco, Finale Ligure畫廊，義大利

1976

《霍剛個展》，Libreria al Castello, 米蘭

《霍剛個展》，Fumagalli畫廊，貝加莫，義大利

《霍剛個展》，藝術中心畫廊，米蘭

1975

《霍剛個展》, Libreria al Castello, 米蘭

《霍剛個展》，Gemelli畫廊，里米尼，義大利

1974

《霍剛個展》, Comune di Alessandria, 亞歷山德里亞，義大利

《霍剛個展》，Andromeda畫廊，博洛尼亞，義大利

《霍剛個展》，Mercon IV畫廊，羅馬

1973

《霍剛個展》，del Leone畫廊，特拉達泰，義大利

《霍剛個展》，拜奈待地尼神父隱修院，菲那爾碧亞，義大利

《霍剛個展》, Istituto Italo Cinese, 米蘭

《霍剛個展》，藝術中心畫廊，米蘭

1972

《霍剛個展》，Giovio畫廊，科摩，義大利

《霍剛個展》，藝術中心畫廊，米蘭

《霍剛個展》，A e A畫廊，塔蘭托，義大利

《霍剛個展》, Studio Maspes–Romegialli, 松德里奧，義大利

1971

《霍剛個展》，Giorgi畫廊，弗羅倫薩，義大利

《霍剛個展》，Il Fondaco畫廊，墨西拿，義大利

《霍剛個展》，Del Barba畫廊，卡斯泰蘭扎，義大利

《霍剛個展》，藝術中心畫廊，米蘭

《霍剛個展》，Galleria Studio, 馬泰拉，義大利

1970

《霍剛個展》，Orez,畫廊，海牙，荷蘭

《霍剛個展》，Toni Brechbul畫廊，格倫興，瑞士

《霍剛個展》，L’Entracte畫廊，洛桑，瑞士

《霍剛個展》，Brambach畫廊，巴塞爾，瑞士

《霍剛個展》，藝術中心畫廊，米蘭

1969

《霍剛個展》，藝術中心畫廊，米蘭

1968

《霍剛個展》，L’Entracte畫廊，洛桑，瑞士

《霍剛個展》，Wilm Falazik畫廊，波鴻，德國

1967

《霍剛個展》，Pozzi畫廊，諾瓦臘，義大利

《霍剛個展》，藝術中心畫廊，米蘭

1966

《霍剛個展》，Merlo畫廊，維傑瓦諾，義大利

《霍剛個展》，Il Cenobio畫廊，米蘭

《霍剛個展》，La Cornice畫廊，克雷莫納，義大利

《霍剛個展》，Sanpetronio畫廊，博洛尼亞，義大利

《霍剛個展》，Studio Maspes–Romegialli, 松德里奧，義大利

1965

《霍剛個展》，藝術中心畫廊，米蘭

《霍剛個展》，Tao畫廊，維也納，奧地利

《霍剛個展》，dell’Arnetta畫廊，加拉拉泰，義大利

《霍剛個展》，Il Benabbio畫廊，米蘭

1960

《霍剛個展》，Numero畫廊，弗羅倫薩，義大利

主要群展

2020

《躍動吧！青春 空橋藝術櫥窗》，台灣國立美術館，台中，台灣

《彼時·此刻—霍剛、李光裕 雙個展》，知事官邸生活館，台南，台灣

2019

《台灣繪畫》，奕來畫廊，纽约

《線索II—仲生與眾聲》，双方藝廊，台北

《台北當代藝術博覽會》，南港展覽館，台北

2018

《低限. 冷抽. 九人展》，耘非凡美術館，台南；采泥藝術，台北

2014

《抽象·符碼·東方情—臺灣現代藝術巨匠大展》，尊彩藝術中心，台北

《米蘭·呼吸·台北》，葡眾科技人文發展基金會，台北

2013

《非形之形—台灣抽象藝術》，廣東美術館，廣州，中國

2012

《藝拓荒原—東方八大響馬》，大象藝術空間館，台中，台灣

《非形之形—台灣抽象藝術》，台北市立美術館，台北

2011

Massa Marittima, 格羅塞托，義大利

2009

Lo Spazio dello Spirito, Scoglio di Quarto, 米蘭

2008

《台灣超現實展》，台北市立美術館，台北

2007

Spazio Art–Line, 米蘭

2004

《現代與後現代之間 – 李仲生與台灣現代藝術》，國立台灣美術館，台中，台灣

2001

Milano 90 Artisti per il Classico dei Tre Caratteri Edizioni Pulcino Elefante, 米蘭

11 Omaggi a Pierluca, 阿爾比索拉馬里納，義大利

Arti Visive, Circolo culturale Bertolt–Brecht, 米蘭

2000

Biblioteca Comunale di Binasco, 米蘭

Gruppo Amicizia Cooperativa Sociale, 瓦雷澤，義大利

Spazio Santa Barbara, 米蘭

1999

《李仲生師生展》，台灣省立美術館，台中，台灣

《東方畫會紀念展》，上海美術館展覽專輯，上海

1997

《東方現代備忘錄—穿越彩色防空洞》，帝門藝術中心，台北

1991

Galleria La Bussola (ex Oriente Lux), 托里諾，義大利

Contemporary Art Gallery, 台中，台灣

Faenza Anni 90 L’Apprendista Stregone, 法恩扎，義大利

1990

《當代畫家素描展》，誠品畫廊，台北

1986

《當代中國藝術家回顧展》，台北市立美術館，台北

1984

Masterpieces by Overseas Chinese Artists, 台北市立美術館，台北

Ponte delle Gabelle, 米蘭

Galleria Brambach, 巴塞爾，瑞士

1982

《海外華裔名家繪畫》，香港藝術館，香港

《霍剛個展》，藝術中心畫廊，米蘭

1981

《東方、五月畫會成立二十五週年聯展》，台灣省立博物館，台中，台灣

1974

Premio Incontro d’arte a Bossico, Palazzo del Comune, 貝加莫博斯克，義大利

1973

Incontro alle Fornaci di Cunardo, 庫納爾多，義大利

Galleria il Giorno (collettiva per l’estate), 米蘭

1971

《九位中國當代藝術家》，藝術中心畫廊，米蘭

Galleria Brambach, 巴塞爾，瑞士

1970

Galleria La Darsena, 米蘭

Studio Del Beccaro, 米蘭

《第七屆國際繪畫聯展》，義大利

1967

國際當代藝術館, 弗羅倫薩，義大利

Galleria Montrasio, 蒙扎，義大利

Premio Nazionale di Pittura Corona Ferrea, 蒙扎，義大利

Il Salotto, Galleria d'Arte, 科摩，義大利

Studio Maspes – Romegialli, 松德里奧，義大利

1966

Galleria Mainieri, 米蘭

Premio Vicolo Pasquirolo, targa d'oro, 帕多瓦，義大利

Signals London, 倫敦

Punto, Galleria Fanesi, 安科納，義大利

Libreria Switch Giampaolo, 瓦雷澤，義大利

Museu de Arte Brasileira da Fundação Armando Álvares Penteado, 聖保羅，巴西

1965

《現代中國繪畫》，羅馬
Galleria Il Fondaco, 墨西拿，義大利

中心藝術畫廊, 熱那亞，義大利

藝術之友畫廊, 馬切拉塔，義大利

Galleria Garitta, Bergamo, Italy

Galleria Umetnostna, 馬里博爾，斯洛文尼亞

Premio Gubbio – 2ème Premio Riservato ad Artisti

Stranieri, 古比奧，義大利

《第八屆全國畫展》，卡普多蘭多，義大利

Sesto Premio Bollate, 博拉泰，義大利

Cinisello Balsamo (premio di pittura), 奇尼塞洛，義大利

1963

Chinesische Künstler der Gegenwart, Museo
Leverkusen, 萊沃庫森，德國

1960

《國際抽象畫展》，伯拉多，義大利

1958

《亞洲青年美展》，東京

1956

《全國書畫展》，台北

主要獎項

1997

第五屆李仲生基金會現代繪畫成就獎，台灣

1969

久賽彼·莫利首獎，義大利

1965

國際藝術發展獎，義大利

公共收藏

高雄市立美術館，高雄，台灣

國立台灣美術館，台中，台灣

台北市立美術館，台北

ELI KLEIN GALLERY

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