



A SOLO EXHIBITION BY  
GAO XINGJIAN

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SOLITUDE

E-Published specially for

**Solitude** 《幽居》 - **A Solo Exhibition by Gao Xingjian**

Organised by iPRECIATION

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Cover Image: **Gao Xingjian** - Notte bianca 白夜, 1991, 67x92cm, Ink on Paper

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Internationally acclaimed Chinese-French artist Gao Xingjian (*b. 1940*) is a novelist, playwright, poet, theater and film director, painter and philosopher. He was born in Ganzhou, Jiangxi Province, China in 1940 and moved to Paris in 1988. In 2000, he won the Nobel Prize for Literature. With his rich experience, he skillfully blends thousands of years of Chinese and Asian wisdom with European classics.

His novels have been translated into 40 languages and are widely distributed globally. More than 120 productions of his plays have been performed in Europe, Asia, North America, South America and Australia. More than 100 painting exhibitions were held in art museums, art centers and galleries throughout Europe, Asia and the United States, of which 90 were his solo exhibitions, and more than 50 art catalogues of his paintings and photographs have been published. In the last 10

years, he has produced three poetic films that integrate poetry, painting, drama, dance and music, turning film into a comprehensive art form.

Touted as 'the modern Renaissance man' by the 2008 Milan Arts Festival, Gao did not employ the western medium despite his training in oil painting. Gao chooses to paint solely with ink - a medium said to be close to the heart and imbued with the spirit of the painter. Despite his departure from the western medium since the 1970s, traces of oil painting still linger in his works. He often attributes his layering of several different inks to his early practice in oil.

Interestingly, while rice paper is conventionally paired with ink, Gao predominately paints ink on large canvases, as the dramatic size of these canvases offers more volume and depth. The presence of large empty spaces give rise to a spiritual quality that is hard to miss. With just

國際著名的全方位法籍華人藝術家高行健(*b. 1940*)，集小說家、戲劇家、詩人、戲劇和電影導演、畫家和思想家於一身。他生於1940年中國江西贛州，1988年在巴黎定居至今，並於2000年獲諾貝爾文學獎。他以其豐富的經驗，將中國和亞洲數千年的智慧和精髓與歐洲的經典巧妙地交融在一起。

他的小說已譯成四十種文字，並在全世界廣為發行。他的劇作在歐洲、亞洲、北美洲、南美洲和澳大利亞頻頻演出，多達一百二十多個製作。他的畫作也在歐洲、亞洲和美國的許多美術館、藝術中心和畫廊展出超過上百次，其中有九十是個展，並出版了五十多本包括繪畫和攝影的畫

冊。近十年來，他拍攝了三部電影詩，融合詩、畫、戲劇、舞蹈和音樂，把電影做成一種完全的藝術。

被2008年米蘭藝術節譽為「現代文藝復興人」的高行健，儘管少年時接受過油畫的訓練，他選擇只用水墨作畫——一個如此熟悉且又契合心靈，並且蘊含畫者靈氣的媒介。高行健在1970年代在水墨之域開展了他的旅程，充分挖掘水墨的可能性。儘管放棄了油畫，油畫的痕跡仍然像影子一般在他的作品中徘徊。他經常把他對幾種不同墨水的層疊歸功於他早期的油畫實踐。

有趣的是，雖然水墨經常與宣紙搭配，但高行健也在大型畫布上

a white paper or canvas and ink of different intensities, he brilliantly introduces a spectrum of light, shade and shadow. These three elements bring forth an amorphous realm, known as the “inner vision”, that stands at the crossroads of figurative and abstraction, not bounded by the passage of time. This can be seen in Solitude 《幽居》 — A Solo Exhibition by Gao Xingjian, which showcases 21 important and monumental works by Gao between 1991 - 2012.

Wearing his heart on his sleeve, it is no surprise that Gao does not paint a fixed light source in his paintings – Forms appear to glow within darkness, while darkness emanates from brightness. This departure from the conventional methods of painting can be seen as a visual illustration of the stream of consciousness – the blurry nature of the human mind as our thoughts surface and then quickly fading into the yonder; the flashes of life

moments when we close our eyes to the reality; simply our mental state at that one particular moment which could not be narrated with words. Essentially, “painting starts where language fails,” while we may all be looking at the same piece of work, what is comprehensible is largely solitary and personal. The intimate experience of gazing at his inner vision is essentially a glimpse into our own inner vision. In the words of the artist, “The image is in you and you are in the painting.”

Apart from being a Nobel Prize winner, he has been awarded with the Chevalier of the Order of Arts and Letters (1992), Premio Letterario Feronia, Rome, Italy (2000), Chevalier of the Legion of Honour (2002), The American Academy of Achievement Golden Plate Award (2002), Lions Award, New York Public Library, USA (2006), La Milanese Award, Italy (2008), Gold Award from the European Merit Foundation, Luxembourg (2010), The gold medal

作畫。這些畫布的尺寸給予了更大的思考深度和空間。巨大的空隙，賦予作品一種難以忽視的精神底韻。僅用一張白紙或畫布，以及不同濃淡的墨水，他便巧妙地引入了光、陰和影。這三個元素構築了一個零碎、無定形的領域。高行健將之稱為「內心視象」，處於具象和抽象之間，沒有時間的流動，不受時空約束。這些模糊的思維景象，因為暗與亮，成了富有型態變化和意義的存在。這些奇特的、似乎又異常熟悉的意象勢必吸引觀者與它們進行一場別開生面的對話。這簡約而又意蘊無窮的特性可在《幽居——高行健個展》中的21件於1991年 – 2012年間創作的珍貴及巨型畫作所見，優雅地散發一種深沈內斂、引人深思的詩意。

既然要忠實自己，高行健的畫作不似傳統技法，他的畫中沒有固定的光源，各種形態似乎在黑暗中發光，而黑暗又有光亮。偏離傳統水墨繪畫的作風，恰似意識流的視覺表現，以視覺的方式呈現思想跳躍浮動的模糊樣子、閉上眼睛暫離人世喧囂的心境、或者某個無法言喻的剎那。「繪畫始於無法言喻之處」，觀者或許都在觀望同一件作品，但你、我、他的感知卻純屬個人。你以為你在凝視他的內心，實際上那是你對自己的一次窺探。恰如高行健所言，「你既心中有像，畫中即有你心」。

除了眾所周知的獲諾貝爾文學獎，他還榮獲法國藝術與文學騎士勳章（1992）、義大利費羅尼

of the French Renaissance (2012), and the Premio Roma, Italy (2018); He was also awarded honorary doctorates by the Chinese University of Hong Kong, the University of Marseilles-Aix in France, the Free University of Brussels in Belgium, Taiwan University, the Central University of Taiwan, Sun Yat-sen University and the National Taiwan Normal University. The Gao Xingjian Research Space was set up by the library of the University of Marseilles-Aix in France in 2018, and in 2021, the library of National Taiwan Normal University also set up the Gao Xingjian Center.

His paintings are also in the collections of important private collectors and renowned museums. In 2003, the City of Marseille, France hosted “Year of Gao Xingjian” (L’Année de Gao Xingjian), a major event where his paintings, his play “August Snow” and other artistic creations were showcased. He

was also commissioned to film *Silhouette/Shadow* which was completed in 2006. Hong Kong later held “Gao Xingjian Arts Festival” in 2008 to celebrate the spectacular achievements of this multi-disciplinary artist. In 2015, the Royal Museums of Fine Arts of Belgium and the Museum of Ixelles held a double exhibition for Gao. The Museum of Ixelles held a major retrospective of his paintings, while the Royal Museums designated an exhibition room for six of his monumental paintings, which they have permanently collected. Gao is the only living international artist to have been given such an honour.

His works could also be found in the Museum of Fine Arts, Boston; Musée Guimet, Paris; Singapore Art Museum (SAM); Taipei Fine Arts Museum, Hong Kong Museum of Art (HKMoA) and The Hong Kong University Museum and Art Gallery (UMAG).

亞文學獎 (2000)、法國榮譽軍團騎士勳章 (2002)、美國終身成就學院金盤獎 (2002)、美國紐約公共圖書館雄獅獎 (2006)、義大利米蘭藝術節特別致敬獎 (2008)、盧森堡歐洲貢獻金獎 (2010)、法國文藝復興金質獎章 (2012)、義大利羅馬獎 (2018)；香港中文大學、法國馬賽-艾克斯大學、比利時布魯塞爾自由大學、臺灣大學、臺灣中央大學、中山大學和國立師範大學皆授予他榮譽博士。在2018年，法國馬賽-艾克斯大學圖書館設立了《高行健研究與資料中心》，臺灣國立師範大學圖書館在2021年也設立了《高行健資料中心》。

他的畫作更被重要私人收藏家和知名博物館收藏。2003年，法國馬賽市舉辦了「高行健之

年」(L’Année de Gao Xingjian)，展示了一系列他的繪畫、戲劇「八月雪」和其他藝術創作。他亦獲委託拍攝《側影或影子》，此影片於2006年完成。2008年，香港為他舉辦了「高行健藝術節」，展現這位多媒介藝術家的斐然成就。2015年，比利時皇家美術館和伊塞爾美術館隆重舉辦他的雙展。伊塞爾美術館為他舉辦了大型回顧展，皇家美術館則為他專闢展廳，長期展出永久收藏他的六張巨幅組畫。高行健是唯一獲得如此榮耀的在世國際藝術家。

他的作品亦獲波士頓美術館、巴黎吉美國立亞洲藝術博物館、新加坡美術館、台北市立美術館、香港藝術館和香港大學藝術館等收藏。



Gao Xingjian (*b. 1940 in Republican China*) had a strong sense of self from childhood, and from an early age he was intent on expressing the perceptions of his creative self in writing and in painting. It was this uncompromising belief in the self that allowed him to survive the social engineering aimed at annihilating the individual during the totalitarian regime of the Cultural Revolution (1966–1976). His large number of plays and short fiction, and his novels *Soul Mountain* and *One Man's Bible* saw him awarded the Nobel Prize for Literature in 2000. He had been living in Paris since the end of 1987 and in 1997 became a French citizen, so it was as a Frenchman that he had received the Prize. Nonetheless, this was the first time in its 100-year history that the Prize had been awarded for a body of works originally written in the Chinese language.

It was through selling his Chinese ink paintings that Gao Xingjian supported himself after relocating to France. As in the case of writing his plays and works of fiction,

each of his paintings presents a challenge for him, the artist, to satisfy his curiosity and desire for aesthetic fulfilment in the execution of a work. Since the 1990s he has held numerous major exhibitions in Europe, Asia and the USA, and there are clear ongoing innovations in his work. To be considered, also, is the visually aesthetic experience of his theatre productions: under his direction, his plays are art in motion. He directed his grand opera *Snow in August* in 2003 in Taipei, and again in 2005 in Marseille, and it is clear that every part of the stage production is as it were a long hand-held scroll unfolding before the eyes. It is the same with his film *La Silhouette sinon l'ombre* (*Silhouette / Shadow*) that shows him preparing paintings for his exhibition "l'Errance de l'oiseau" ("The Way of the Wandering Bird") and directing a rehearsal of his play *The Man Who Questions Death*. The exhibition and the play were part of the cultural events for Gao Xingjian Year that was sponsored by the City of Marseille in 2003. The film contains many shots of real scenery, people and objects that can be identified in

高行健（生於民國時期1940年）從小便具有強烈的自我意識，立志要通過寫作和繪畫表現那自我的無窮創造力。在極權的文化大革命（1966–1976）時施行的對個人鎮壓的那場社會工程，正是他這堅定不移的信念，使他能夠保護他的創造自我。高氏後來所創作的大量劇本，短篇小說，和長篇小說《靈山》及《一個人的聖經》便使他成為2000年諾貝爾文學獎的得主。高氏1987年年底移居巴黎，於1997年成為法國公民，因此獲得殊榮的是一位法國人。但無法否認的是在諾貝爾獎成立一百年的歷史中，這是首次由華文書寫的作品獲獎。

在法國定居以後，高氏以出售他的中國水墨畫維生。就如他寫劇本和小說一樣，他每次下筆作畫也是一項挑戰，在創作的過程中要滿足自己的好奇心及對藝術的

追求。九十年代，高氏在歐洲、亞洲及美國舉辦不少大型展覽，每次都有新鮮的突破。戲劇創作是他另一種視覺藝術的體驗，在他的執導下，舞台上的劇作變成具有動作的連續的繪畫。高氏編導的大型歌劇《八月雪》於2003年在台北首次搬上舞台，同劇亦於2005年在馬賽公演；一段段歌劇的演出宛如向觀眾慢慢展開一幅長長的畫卷。他的電影《側影或影子》對觀眾產生的是同樣的感覺。以藝術形式記錄他籌備畫展「逍遙如鳥」和排練戲劇《叩問死亡》的過程，電影所述的展覽及戲劇是2003年馬賽城市舉辦的「高行健年」中的兩項文化活動。值得注意的是電影裡面不少現實的景象、人物和物件就是重現了他的繪畫的題材。2008年，全世界有名的意大利米蘭藝術節（La Milaneseana）給這位作出大量跨越文藝類型和文化界限的

his paintings. In 2008 Gao Xingjian's singular creative achievements that cross genres and transcend cultural boundaries were acknowledged with his award of a special citation by Italy's La Milanese, one of the world's most celebrated international arts festivals.

Over the past twenty years Gao Xingjian has painted exclusively with Chinese ink, yet prior to that he had been seriously practising and studying European oil painting. It had been his intention to study art at college, but that would have meant embarking on a career of painting propaganda posters in Mao Zedong's New China that had been established in 1949. He subsequently enrolled at the Beijing Foreign Languages Institute where he majored in French literature, and, graduating in 1962, was assigned work as an editor and translator at the Foreign Languages Press in Beijing. Throughout this period he continued to paint in oils, but from time to time he would also

experiment with Chinese ink.

His early Chinese ink paintings of the nude female form found in Study # 1 (1964, 32 x 22 cm), Study # 2 (1964, 20.5 x 31.5 cm) and Nude #1 (1978, 49 x 39 cm) represent a radical departure in subject matter from traditional Chinese ink painting, while retaining brush strokes that are suffused with the focused energy of Chinese calligraphy. It was after visiting the Louvre and seeing the actual paintings of the European masters during his first visit to Paris in 1978 that he realized he would never be able to create comparable works. He decided to abandon oil painting and turned to exploring the expressive potential of painting with Chinese inks. During his undergraduate days he had explored developments that had occurred in Western art, film and photography, and his insatiable intellectual curiosity led him to interrogate the aesthetic effect of using different techniques. His study and reflection on these visual

非凡成就的高氏頒發獎狀。

高氏雖然在最近的二十多年致力於中國水墨創作，但從年輕時代他一直練習和研究歐洲油畫，打算在大學專修藝術。在毛澤東1949年成立的新中國，修讀藝術畢業後只能投身於繪畫宣傳海報工作。因此他另作他選，入讀北京外語學院（今北京外語大學），主修法國文學。1962年畢業後，他被分配到北京外語出版社當編輯和負責翻譯工作。在這段日子裡，他繼續油畫創作，偶爾也會涉獵中國水墨世界，探索箇中意趣。

高氏在早期的中國水墨作品如《素描之一》(1964, 32 x 22 cm)，《素描之二》(1964, 20.5 x 31.5 cm) 和《裸體之一》(1978, 49

x 39 cm) 中所描繪的赤身女子，就徹底脫離傳統中國水墨畫的題材，但仍然保留中國書法的筆觸與運動。1978年，高氏首次訪巴黎，有機會參觀羅浮宮。目睹歐洲畫壇巨匠的曠世之作，就意識到自己的作品永遠無法達到館內藏品的境界，遂放棄了油畫創作，轉而向中國水墨尋求自我表達的方式。在肄業期間，高氏曾研究西方藝術、電影和攝影的發展，而他對知識的渴求驅使他探究不同媒介或技巧達致的藝術效果。他把他所得知的想法和啟發都輸入他對水墨畫的探索，因此都成為他的水墨畫的永不磨滅的因素。

文化大革命結束後，高氏和一批年輕作家最後有機會發表作品。他們的作品脫離了毛澤東1942年

genres would leave permanent traces on his Chinese ink paintings.

When the Cultural Revolution ended, Gao Xingjian was amongst a younger cohort of writers to rise to prominence with publications that represented a break with the socialist-realist guidelines for cultural production established by Mao Zedong back in Yan'an in 1942. From 1980 Gao Xingjian's short stories and his articles on modern European literature began to appear in literary magazines, and his book *Preliminary Explorations into the Art of Modern Fiction* was published in 1981, and reprinted in 1982. Those publications saw him transferred to work as a writer at the Beijing People's Art Theatre where the staging of his plays *Absolute Signal* in 1982 and *Bus Stop* in 1983 to ecstatic audiences at the Beijing People's Art Theatre gave him celebrity status in literary circles throughout China and internationally. Both plays were extreme departures from anything

produced since the establishment of Mao's New China. Gao's writings outrageously contravened Mao's guidelines for cultural production, and in early 1983 two conferences were called to denounce *Preliminary Explorations into the Art of Modern Fiction* as a pernicious work that was leading young writers astray by promoting the modernist writings of the decadent capitalist West. Both conferences failed to elicit support for the motion, and, encouraged, Gao Xingjian proceeded to stage *Bus Stop*. The play was banned after the tenth performance, his *Preliminary Explorations into the Art of Modern Fiction* banned, and a bar was placed on the publication of his writings. Gao Xingjian became one of the first casualties in the Anti-Spiritual-Pollution Campaign that would last until almost the end of 1983.

In 1984 Gao Xingjian's novella *A Pigeon Called Red Beak*, as well as a number of his short stories and his essays on various aspects of drama and theatre practice were published.

在延安對文藝創作頒布的社會寫實主義的指示，因而他們突然變成文藝界所注意的人物。自1980年開始，高氏的短篇小說和有關現代歐洲文學的文章被刊於文學雜誌。他的小冊《現代小說技巧初探》於1981年出版，翌年再版。這些著作使高氏獲北京人民藝術劇院賞識，受聘為編劇。高氏編寫的劇本《絕對信號》在1982年於北京人民藝術劇院公演，一年後的《車站》亦在同院演出，好評如潮。自此，高氏在中國以及國際文學界聲名大噪。不過，兩齣戲劇被認為嚴重偏離毛氏於新中國時期為文化產物開關的「正道」。簡而言之，高氏的作品違反了毛澤東對文藝作品釐訂的準則。1983年初召開的兩次作家會議是為了批判《現代小說技巧初探》毒害年輕作家，

鼓吹腐敗西方資本主義的現代作品。動議在兩次會議上都沒有通過，所以高氏膽子大了把《車站》搬上舞台。但此劇在第十次演出後被勒令停演，而高氏的《現代小說技巧初探》遭到查禁。「清除精神污染運動」開始了，直到1983年底才終結，而高氏在這場運動中不幸成為了首批犧牲者之一。

1984年，高氏的中篇小說《有隻鴿子叫紅唇兒》成書出版，另外在文藝方面的雜誌發表了不少短篇小說以及探究劇本與戲劇製作的文章。他於1985年的著作有《高行健戲劇集》、兩齣戲劇《獨白》和《野人》以及數篇短篇小說。同年，他應邀訪德國和法國，講學、朗讀作品和舉辦水墨畫展。他的畫作在歐洲受讚譽，



His 1985 publications include two new plays *Soliloquy* and *Wild Man*, and several short stories. In 1985 he travelled on invitation to Germany and France where he gave lectures, read from his works, and held exhibitions of his ink paintings. His paintings were well received in Europe, so when *Wild Man* was staged at the People's Art Theatre he arranged an exhibition in the theatre foyer. It transpired that the actors were being cautioned against performing in future Gao Xingjian plays, and his next play *The Other Shore* was banned during rehearsals in 1986. A vendetta was being waged against him, so while again on invitation to Germany in late 1987, he successfully applied for residence status in France, and, by the end of that year, he had relocated to Paris where he has remained since.

By turning to Taiwan and Hong Kong publishers, in a little over a decade his following works went into print: a collection of seventeen short

stories *Buying a Fishing Rod for My Grandfather* (1988); the novels *Soul Mountain* (1990) and *One Man's Bible* (1999); *Six Volumes of Plays* by Gao Xingjian (1995) containing his plays *The Other Shore* (1986), *Escape* (1990), *Between Life and Death* (1991), *Of Mountains and Seas* (1993), *Dialogue and Rebuttal* (1993), *Netherworld* (1995) and *Nocturnal Wanderer* (1995); *Weekend Quartet* (1996) containing the play *Weekend Quartet*, a piece for dance and two poems. He also wrote the French versions of three of his plays: *Between Life and Death* (1993), *Nocturnal Wanderer* (1995) and *Weekend Quartet* (1998). By 2000 most of his major writings had also been published in French, Swedish and English translation, and these undoubtedly contributed to his being crowned Nobel Laureate for Literature in that year.

During the same period Gao Xingjian held solo exhibitions of his paintings every single year, as many as four both in 1996 and 1998, and five in

因此當《野人》於北京人民藝術劇院公演時，他乘機在劇院大堂展覽他的畫。當時有人警告演員以後不該再參與演高氏的戲。果然，接下來的戲劇《彼岸》於1986年排練期間被禁。「清除精神污染運動」雖然結束了，但後面還有人給高氏刁難。1987年，再度獲邀訪德時，他成功申請到法國居留，年底已移居巴黎，居住至今。

之後高氏出書轉向台灣和香港的出版社，十年之內的新書包括載有十七篇短篇小說的《給我老爺買魚竿》(1988)；長篇小說《靈山》(1990)和《一個人的聖經》(1999)；《高行健戲劇六種》(1995)，內有《彼岸》(1986)、《逃亡》(1990)、《生死界》(1991)、《山海經傳》(1993)、

《對話與反詰》(1993)、《冥城》(1995)和《夜遊神》(1995)；《周末四重奏》(1996)載有同名劇作和兩首詩等。與此同時，高氏還編寫了《生死界》，《夜遊神》和《周末四重奏》的法文劇本。到了2000年，他的主要著作已經出了法文，瑞典文和英文的翻譯本，造就他於該年獲得諾貝爾文學獎。

在同一時間，高氏每兩年便舉辦個人畫展，他於1996年和1998年各舉辦了四場展覽，2000年舉辦了五次展覽。展覽於法國國內的大城小鎮（巴黎、馬賽、梅斯、索爾格島、巴約訥、普羅旺斯、卡昂、布爾日、朗布依埃、瓦特盧、亞維儂、里爾、卡西斯及波爾多）以及世界各地，包括維也納、紐約、倫敦、斯德哥爾摩、

2000. He held exhibitions in cities and towns throughout France (Paris, Marseilles, Metz, L'Isle-sur-la Sorgue, Bayonne, Aix-en Provence, Caen, Bourges, Rambouillet, Wattrelos, Avignon, Lille, Cassis and Bordeaux) as well as cities in various parts of the world, including Vienna, New York, London, Stockholm, Malmo, Poznan, Luxembourg, Brussels, Hong Kong, Madrid, Barcelona, Mons, Berlin, Aachen, Baden-Baden, Taipei and Singapore. His paintings have been collected by public institutions such as Morat Institute for Art and Art History (Frieberg), the Leibniz Society for Cultural Exchange (Berlin), the East Asian Museum (Stockholm), the Krapperrup Art Museum (Malmo), the Bourges House of Culture (Bourges), the Nantes Arothèque (Nantes), the Taipei Fine Art Museum (Taipei), the National History Museum (Taipei), Théâtre Molière (Paris), The Nobel Foundation (Stockholm), the City of Marseille and the Chinese University of Hong Kong.

Since 2000 the number of his exhibitions have increased exponentially, and he has devoted himself almost exclusively to relentless explorations into the potential of Chinese ink painting to express the ever-expanding perceptions of his creative self. The "Gao Xingjian Experience" held at the Singapore Art Museum from 17 November 2005 to 7 February 2006 was a large-scale retrospective exhibition organized collaboratively by the Singapore Art Museum and iPreciation Gallery. From 28 March to 27 May 2007 his "La Fin du Monde" ("The End of the World") exhibition was held in the Ludwig Museum of Deutschherrenhaus in Koblenz, Germany. In September 2007 Gao Xingjian's "Between Figurative and Abstract" exhibition was held in the Snite Museum of Art at Notre Dame University, Indiana, in the USA. His most recent major exhibition "Depois do dilúvio" ("After the Flood") was held at the Berardo Collection of the Sintra Museum of Modern Art in Lisbon from 27 June

馬爾默、波茲南、盧森堡、布魯塞爾、香港、馬德里、巴塞隆納、蒙斯、柏林、亞琛、巴登巴登、台北和新加坡。收藏他作品的公共機構有如弗萊堡的莫拉特藝術研究所(Morat Institute for Art and Art History)，柏林的萊布尼茲文化交流協會(Leibniz Society for Cultural Exchange)、斯德哥爾摩的東方博物館 (East Asian Museum)、馬爾默的克拉帕魯普藝術博物館 (Krappe-rup Art Museum)、布爾日文化之家 (Bourges House of Culture)、南特亞羅特克 (Nantes Arothèque)、台北市立美術館 (Taipei Fine Art Museum)、台北國立歷史博物館 (National Museum of History)、巴黎的莫里哀劇院(Théâtre Molière)、斯德哥爾摩的諾貝爾基金會(The Nobel

Foundation)、馬賽城市(City of Marseille) 和香港中文大學(Chinese University of Hong Kong)。

2000年後，高氏的展覽次數大批增多，同時他當藝術家繼續孜孜不倦地探索中國水墨畫的表達的可能性，展露其無限創意。2005年11月17日至2006年2月7日，新加坡美術館和誰先覺畫廊在新加坡美術館內為高氏合辦了一次大型回顧展，名為「高行健：無我之境·有我之境」。翌年3月28日至5月27日，德國科布倫次的路德維希博物館(Ludwig Museum of Deutschherrenhaus)為高氏舉辦了名為「世界末日」的展覽。同年9月，高氏的展覽「具象與抽象之間」在美國印第安納州聖母大學的斯尼特美術館

to 27 September 2009. His film *Silhouette sinon l'ombre* (*Silhouette / Shadow*) featured at each of the above-mentioned exhibitions, and the Berardo Collection in addition also featured his newest film *Depois do dilúvio* (*After the Flood*).

A recurring motif in Gao Xingjian's paintings is that of a solitary man. Mostly it is a solitary man in a long gown, ambiguously a traditional Chinese scholar, a Daoist priest, a Buddhist monk or a coalescence of all three. At other times it is a solitary thin man in modern trousers and a long-sleeved, body-hugging top. These are invariably the back of a solitary man, and appear to be representations of the artist as he locates himself within the painting to observe it. On the other hand, the motif could simply be the symbolization of solitariness, or a statement of the solitariness of the artist Gao Xingjian.

The female nude form is also a recurring motif, and always created

with a few decisive strokes of the brush. Again it is always the back or side profile of the woman's body, as in *L'ivresse* (*Intoxication*) (1994, 64.5 x 48.5 cm), *Mouvement interior* (*Restlessness*) (2003, 79.5 x 81 cm), *Au Trefonds* (*Unfathomable*) (2005, 144 x 169 cm) and many others. The female form is devoid of detail, but its essential sensuousness is strongly conveyed. The artist has no interest in capturing male sensuousness in his work, although the male images are identifiably male.

The solitary man motif continues to occur, but in 2006 suddenly some of his paintings are for the first time populated by large numbers of men and women. This comes about in *La Fin du Monde* (*End of the World*) (2006, 240 x 350 cm), *Face au feu* (*Observing Fire*) (2006, 127 x 249 cm), *Les Messagers* (*Messengers*) (2006, 72 x 72 cm) and *Les Auspices* (*Omens*) (2006, 192 x 200 cm). Gao Xingjian states that his paintings are depictions of the inner mind, and that they may be considered as being

(Snite Museum of Art) 舉辦。高氏近期最重要的展覽「洪荒之後」在2009年6月27日至9月27日在里斯本的辛特拉現代藝術博物館的貝拉多藏館(Berardo Collection of Sintra Museum of Modern Art) 舉辦。其電影《側影或影子》在上述三個展覽期間也有放映，貝拉多藏館還首次將其電影新作《洪荒之後》搬上大銀幕。

高氏的畫作中經常出現一個孤寂男性的身影。那人多是穿著長袍，彷彿如中國古代文人，又或道士、和尚，甚或三者於一身。偶爾，外形瘦削的男子身穿摩登長褲、緊身長袖上衣。不論是古代文人修士或是當世之人，畫中那人都是以背影呈現，就像是藝術家將自己置身於畫中，作一番自

省。另一方面，身影可詮釋為孤獨寂寞的象徵，也許描繪的正是藝術家內心的寫照。

裸女亦是高氏畫中常見的題材，在藝術家一揮而就下形態盡現。畫中女子同樣以背影或側影呈現，見於《醉》(1994, 64.5 x 48.5 cm)、《躁動》(2003, 79.5 x 81 cm)、《深不可測》(2005, 144 x 169 cm) 等作品中。高氏並無為畫中女角勾勒細節，但她卻極具美感；相反儘管畫中人明顯為男性，藝術家仍無意捕捉主人翁的雄風。

2006年，孤寂的身影依然在高氏作品中徘徊，但他在部份畫作中演繹出新風格——構圖上加插了一眾男女，例如：《末日》(2006, 240 x 350 cm)、《觀火》(2006,

“between figurative and abstract”. By entering a transcendental state, the darkness within is illuminated by an inner source of light as his mind focuses on a section of that darkness. His paintings are executed exclusively with Chinese ink but they achieve an extensive range of colours. Through varying the intensity of this inner light, subtle hues of green, blue, black and grey emerge, but even more striking are the rich and voluptuous textures that characterize all of his work.

Many of Gao Xingjian's 2008 and 2009 ink paintings are executed on canvas instead of rice paper, and the canvas provides an additional textural dimension to his work. The solitary man emerges, but he is no longer the very thin man of his previous works. In *Marcheur* (Person Walking) (2009, 81 x 65 cm) and *Somnambule* (Nocturnal

*Wanderer*) (2009, 54 x 73 cm) he is depicted as a modern man with a solid build and he takes centre stage in the painting. The traditional Chinese scholar (or Daoist priest, or Buddhist monk) also takes centre stage in *Esperance* (Hope) (2009, 97 x 130 cm), focusing on man as a part of the cosmos. Other works are studies on light and shadow, such as *Ombre en plein jour* (Shadow in Light) (2008, 73 x 54 cm) and *Sublimation* (2009, 146 x 114 cm). Gao Xingjian's film *Depois do dilúvio* (After the Flood) that premiered in Lisbon in 2008 is a fusion of painting and dance. A small group of dancers perform before changing murals of Gao Xingjian's paintings. This film endows Gao Xingjian's paintings with the movement of dance, and testifies to his ongoing quest for aesthetic fulfillment as an artist who works across genres.

#### About Professor Mabel Lee

Mabel Lee is the Adjunct Professor of Chinese Studies at the University of Sydney, who has published a large number of academic essays on Gao Xingjian. This essay was written by Professor Lee in 2010. She is also the translator of the Nobel winning novel 'Soul Mountain', and other renowned titles such as 'One Man's Bible', 'Buying a Fishing Rod for My Grandfather' and 'The Aesthetics of Creation'.

127 x 249 cm)、《使者》(2006, 72 x 72 cm) 和《預兆》(2006, 192 x 200 cm)。高氏聲明他的畫作是描繪他內心的視象，並可視為介乎「具象與抽象之間」的形象。藝術家首先靜坐進入超然狀態，之後他內在那片黑暗中，心目所觀察之處會立刻發光，被一抹內在的光輝照耀了。在畫面上，通過這內在的光輝，深淺不一的中國水墨在層層渲染下形成各種色調，同時增強高氏作品中那獨特的濃厚而感性的層次感。

高氏2008、2009年的水墨創作似乎棄用宣紙而採用畫布，因此畫作增添了另外一種層次感。孤寂的身影已不再是過往作品中瘦骨嶙峋的男主人翁；在《行者》

(2009, 81 x 65 cm) 和《夜游神》(2009, 54 x 73 cm) 中，站在中央位置的是一個健碩的現代男人。在《希望》(2009, 97 x 130 cm) 中，傳統中國文人（或道士或和尚）同樣置於畫中央，就如浩瀚宇宙中的一個成員。高氏也有特別對光和影進行探索的作品，例如《魅影》(2008, 73 x 54 cm) 和《昇華》(2009, 146 x 114 cm)。在里斯本首映的《洪荒之後》是一部結合畫作和舞蹈的電影。放大的畫作成為佈景，幾位舞者便在不斷轉換的壁畫前進行演出。畫作的意境與演員的舞姿互相配合互相輝映，證明跨媒介創作的藝術家高行健確實對藝術鍥而不捨的追求的態度。

#### 陳順妍教授簡介

悉尼大學中國研究兼職教授陳順妍發表過大量關於高行健的學術論文。這篇文章在2010年完成，陳教授還翻譯了諾貝爾獎獲獎小說《靈山》，以及著名的《一個人的聖經》、《給我老爺買魚竿》和《美學與創作》。



白  
夜

**Notte bianca**

1991  
67x92cm  
Ink on Paper  
*Private Collection*





鄉  
愁

**Nostalgie**

1993  
123.5x110.5cm  
Ink on Paper  
*Private Collection*



**La Maison en reve**

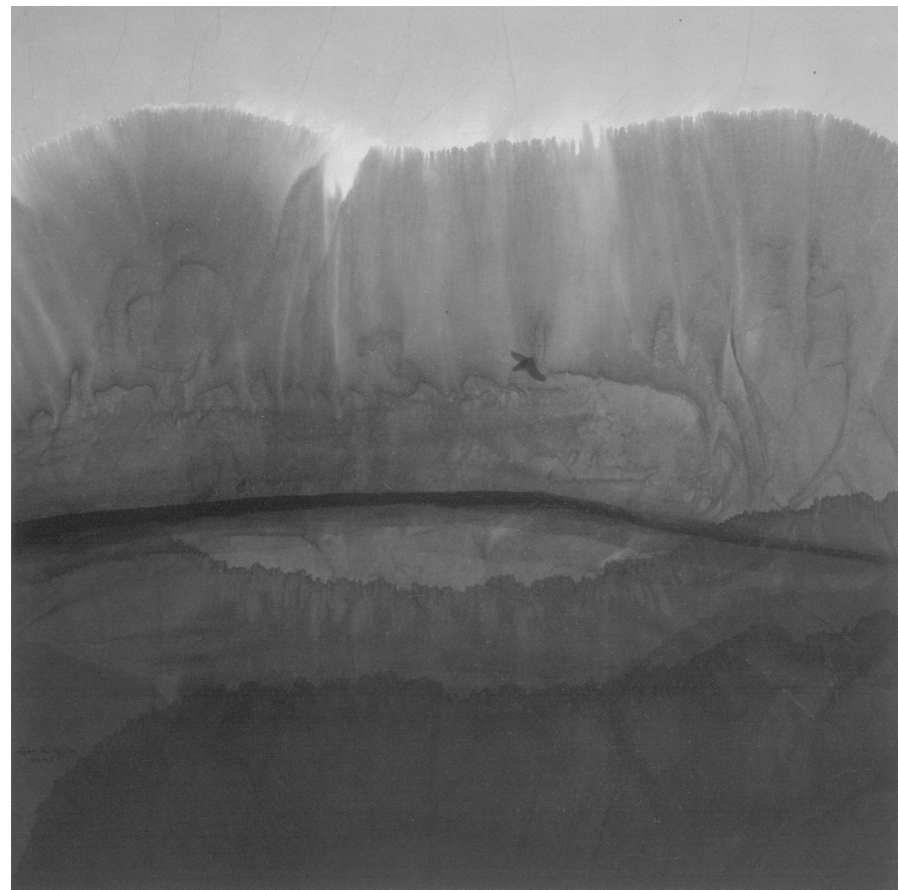
2005  
77x73.5cm  
Ink on Paper



飛

**Le Vol**

2005  
72x72cm  
Ink on Paper



暴  
風  
雨

**L'Orage**

2006  
82x75cm  
Ink on Paper





曠  
漠

**Immense Desert**

2006  
90x87cm  
Ink on Paper



**Pensée L'oïive**

2006  
84x97.5cm  
Ink on Paper



啓示

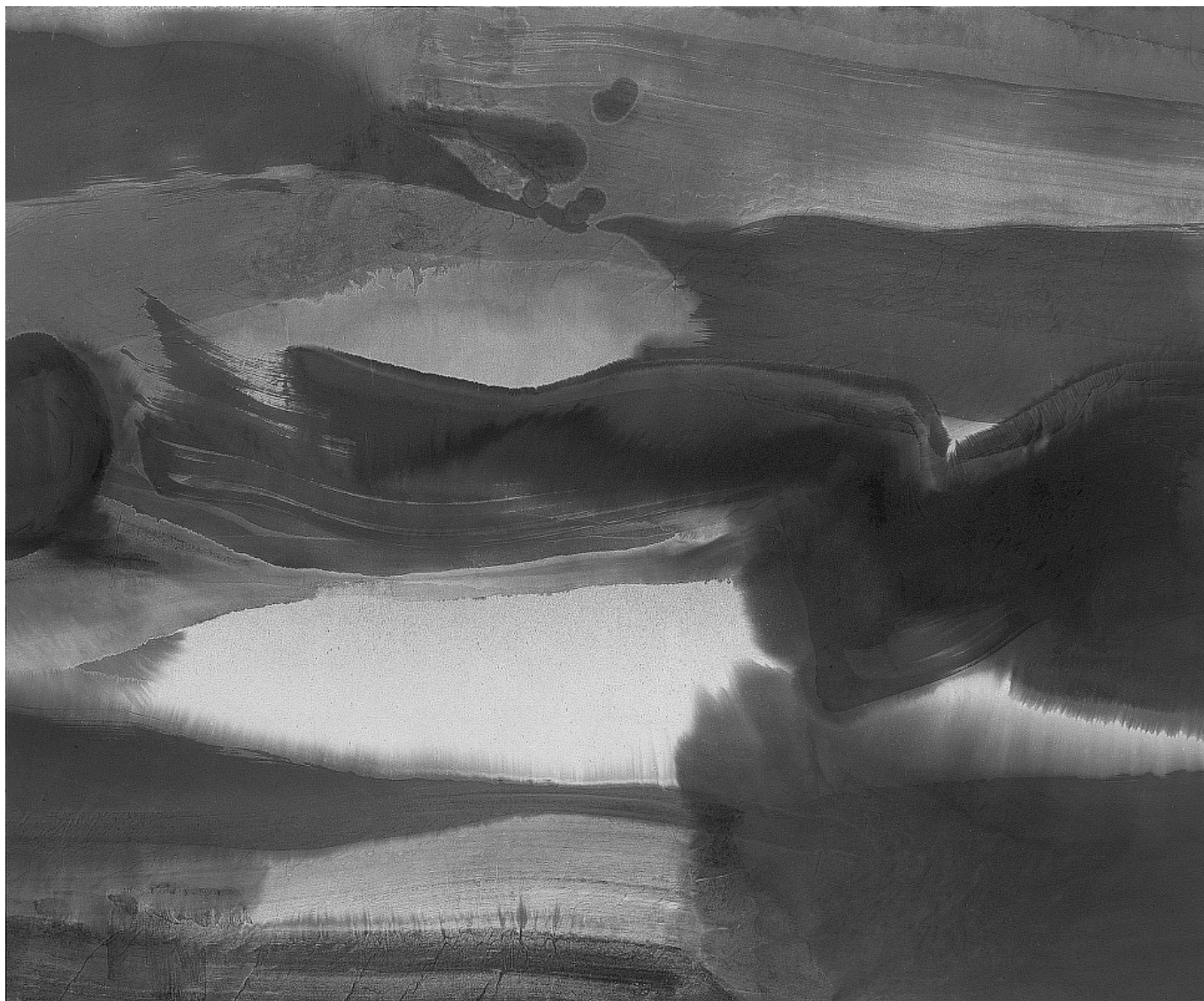
**Aspiration**

2006  
97.5x78.5cm  
Ink on Paper



**Lueur intérieure**

2006  
127x152cm  
Ink on Paper

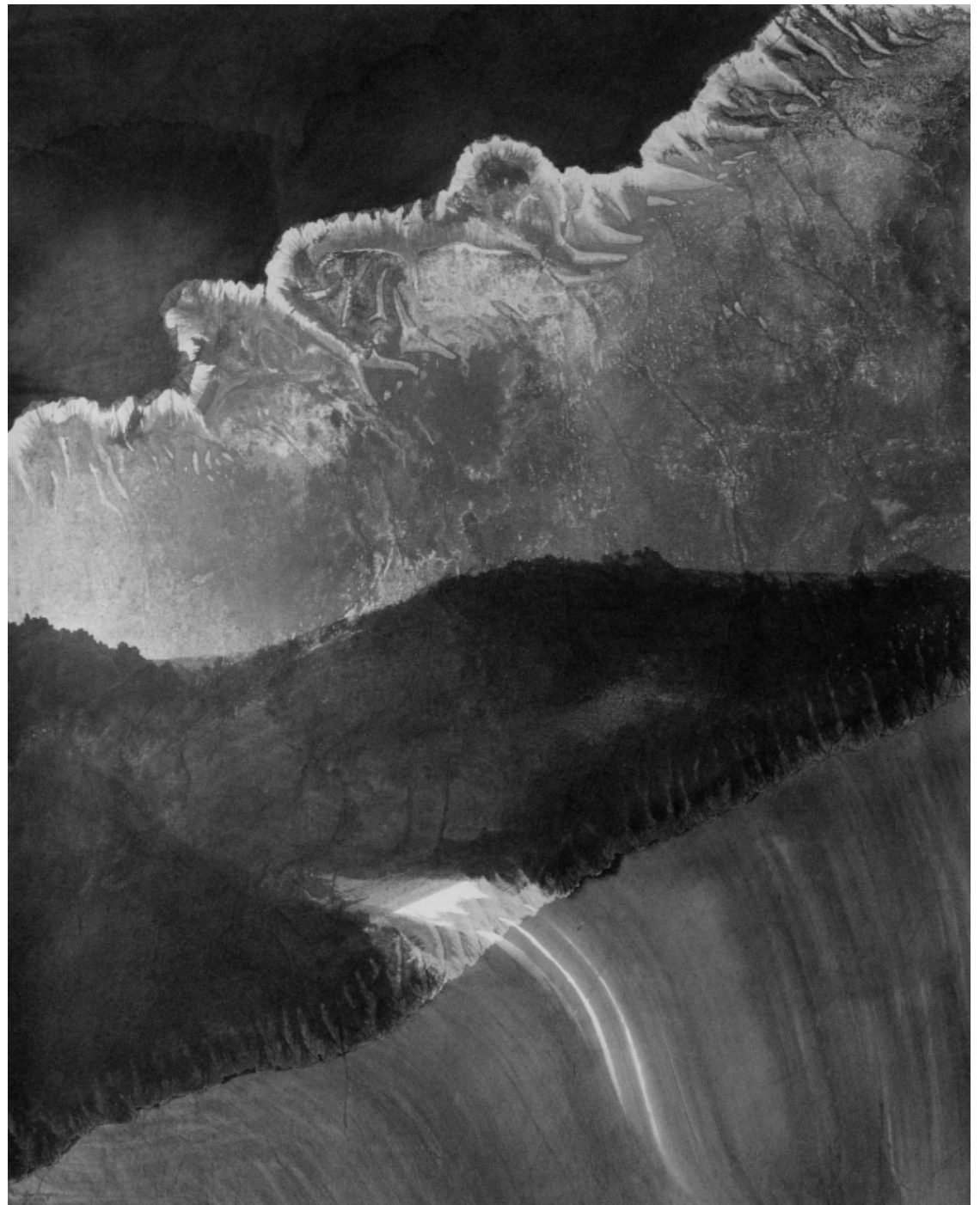




創  
世

**Création du monde**

2007  
145x116cm  
Ink on Paper



**Nuit en plein jour**

2008  
73x92cm  
Ink on Canvas





懸念

**Une Supposition**

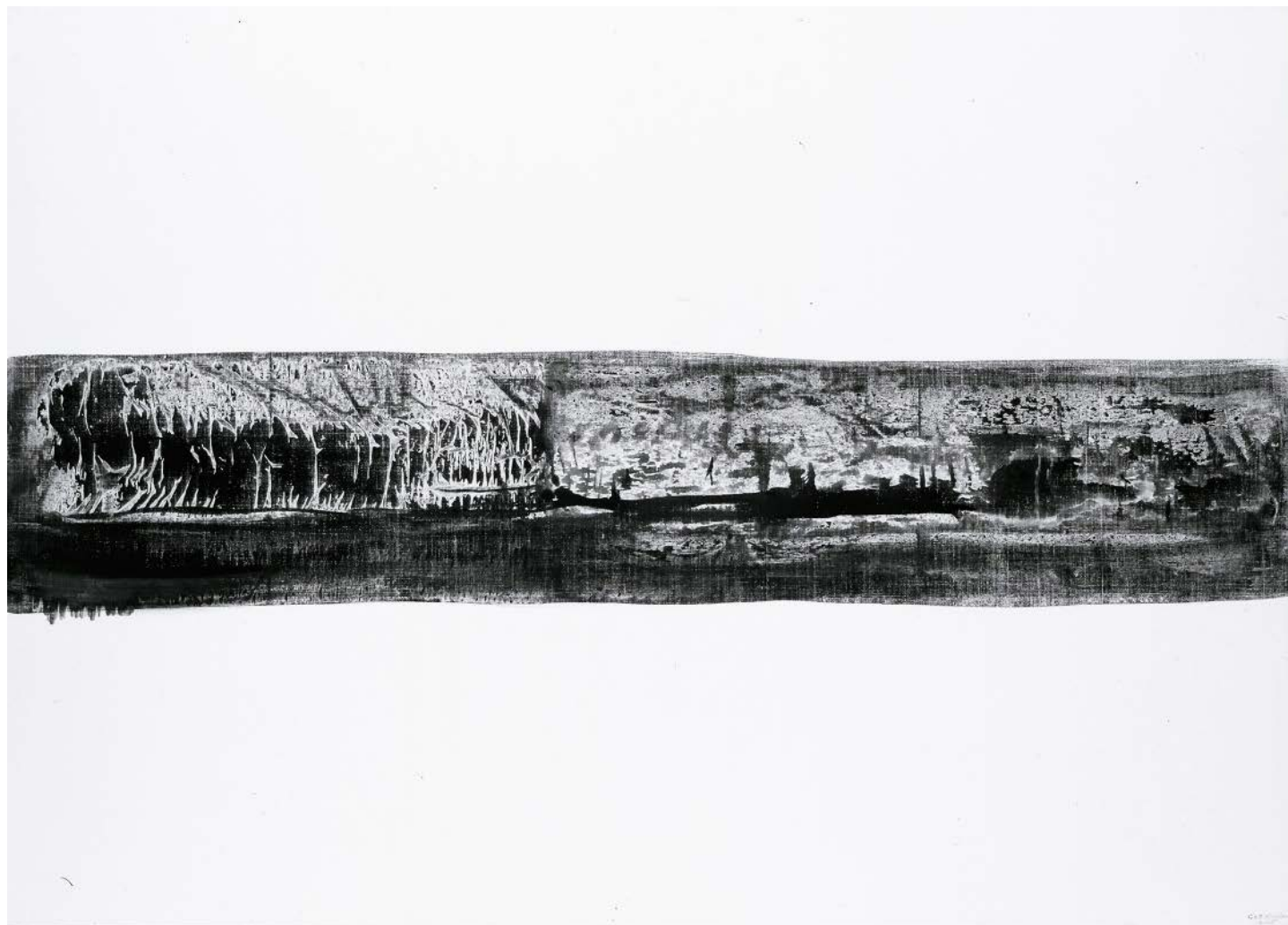
2009  
130x162cm  
Ink on Canvas



瞬間

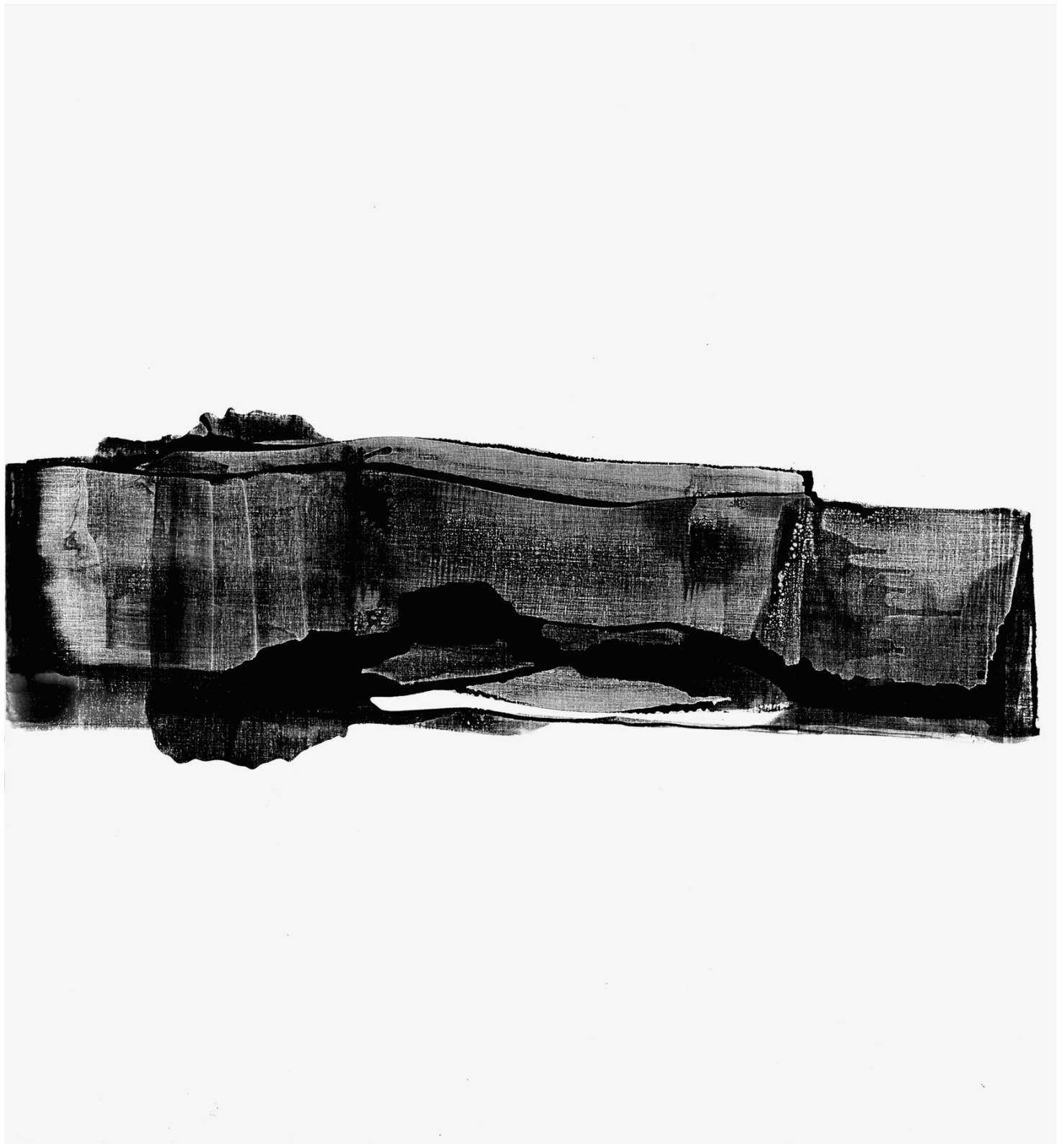
**Instantanes**

2009  
114x162cm  
Ink on Canvas



**La Mémoire Perdue**

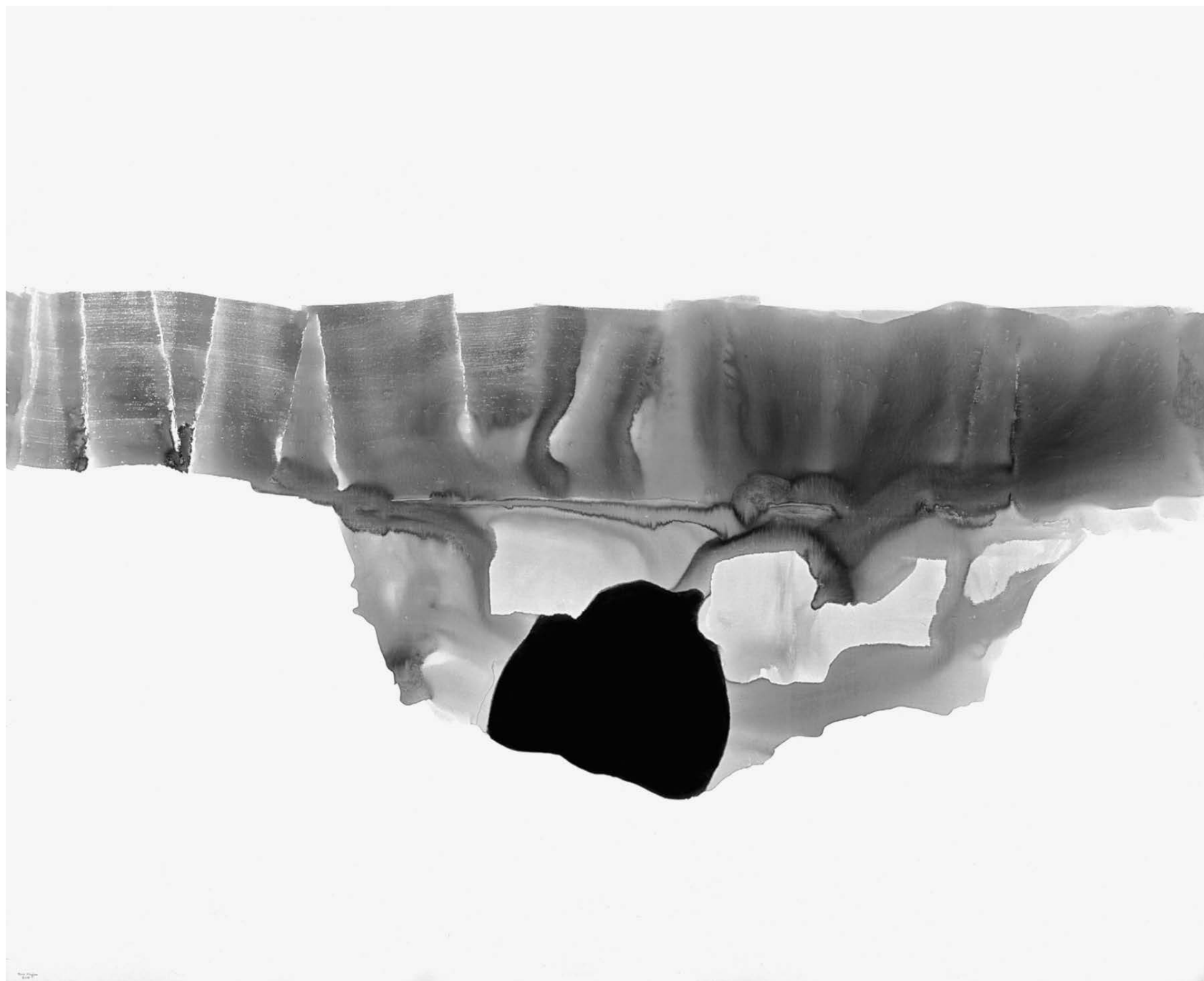
2009  
240x225cm  
Ink on Canvas



奇想

**La Fantaisie**

2009  
240x300cm  
Ink on Canvas





**Au Fond du Monde**

2009  
240x300cm  
Ink on Canvas





玄思

**Le vol de pensee**

2010  
79x65cm  
Ink on Paper



浮  
游

**L'Errance**

2010  
57x50.5cm  
Ink on Paper



**Neige**

2012  
80.5x99.5cm  
Ink on Canvas





## Gao Xingjian

1940 | Born in China 1987 | Moved to France

### Education

1962 | Beijing Foreign Studies University

### Selected Solo Exhibitions

2021 | Solitude - A Solo Exhibition by Gao Xingjian, iPRECATION, Singapore / National Taiwan Normal University, Gao Xingjian Centre, Taipei, Taiwan 2019 | Art Paris 2019, Galerie Claude Bernard, Paris, France 2017 | Gao Xingjian, The Awakening of Consciousness, Royal Museums of Fine Arts of Belgium, Brussels, Belgium 2016 | Gao Xingjian – Layers of Light, Ink in Mind, Alisan Fine Arts, Hong Kong / Gao Xingjian Solo Exhibition, Galerie Simoncini, Luxembourg / Calling for A New Renaissance, Asia Art Centre, Taipei, Taiwan 2015 | Gao Xingjian: Retrospective, Museum of Ixelles, Brussels, Belgium / The Awakening of Consciousness, The Royal Museums of Fine Arts, Brussels, Belgium / L'intérêt d'un instant, J.Bastien Art, Brussels, Belgium / Wandering And Metaphysical Thoughts, Aktis Gallery, London, United Kingdom / Gao Xingjian: Llamada A Un Renacimiento, Sala kubo-kutxa, San Sebastián, Spain 2013 | Asia Art Center, Taipei, Taiwan / The Art Gallery, University of Maryland, US / iPRECATION, Singapore 2012 | iPRECATION, Hong Kong / Galerie Simoncini, Luxembourg 2011 | iPRECATION, Singapore / Galerie Claude Bernard, Paris, France / Galería Senda, Barcelona, Spain / J. Bastien Art Gallery, Brussels, Belgium 2010 | iPRECATION, Singapore / Asian Art Center, Taipei, Taiwan / CasalSolleric, Palma, Spain / CasalSolleric / J. Bastien Art Gallery, Brussels, Belgium / J.Bastien Art 2009 | Berardo Collection of the Sintra Museum of Modern Art, Lisbon / J. Bastien Art Gallery, Brussels, Belgium / J. Bastien Art / Musede l'Art moderne et de l'Art contemporain de Liege, Belgium 2008 | Galerie Claude Bernard, Paris, France / ZKM Museum, Karlsruhe, Germany / Alisan Fine Arts, Hong Kong / Circulo de Lectores co-organized with Galería Senda, Barcelona, Spain / Museo Wurth La Roja, Espagne / Wurth La Roja 2007 | Ludwig Museum of Deutschherrenhaus, Koblenz, Germany / Snite Museum of Art, University of Notre Dame, Indiana, U.S.A / iPRECATION, Singapore 2006 | iPRECATION, Singapore / Galerie Claude Bernard, Paris, France / French Academy, Berlin, Germany / Museum of Fine Arts (Kunstmuseum), Bern, Switzerland 2005 | Gallery Frank Pages, Baden-Baden, Germany / Singapore Art Museum 2004 | Galerie Claude Bernard, Paris, France / Centre culturel contemporain de Barcelone, Espagne 2003 | Musee des Beaux-Arts, Mons, Belgium / Musee des Tapisseries, Aix-en-Provence, France / Musee de la Vieille Charité, France 2002 | Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain 2001 | Palais des Papes, Avignon, France / National Museum of History, Taipei, Taiwan / La Tour des Cardinaux Gallery, Marseille, France 2000 | Asian Art Center, Taipei, Taiwan / Le Cercle Bleu Space for Contemporary Art, Metz, France / Library of the Swedish Academy, Stockholm, Sweden / Frank Pages Art Galerie, Baden-Baden, Germany / Morat- Institut fur Kunst und Kunstwissenschaft,



Freiburg, Germany **1999** | Le printemps du Livre, Cassis, France / Galerie d'art La Tour des Cardinaux, l'Isle-sur-la-Sorgue, France / Boulevard des Potes, Bordeaux, France / Bayonne National Stage, Bayonne, France **1998** | La Tour des Cardinaux Gallery, L'Isle-sur-la-Sorgue, France / Le Cercle Bleu Space for Contemporary Art, Metz, France / 4 Arts, Caen, France / Alisan Fine Arts, Hong Kong **1997** | Schimmel Center for the Arts **1996** | Palais de Justice, Luxembourg / Le Cercle Bleu Space for Contemporary Art, Metz, France / La Tour des Cardinaux Gallery, L'Isle-sur-la-Sorgue, France / Alisan Fine Arts, Hong Kong Gallery, New York, United States **1995** | Taipei Fine Arts Museum, Taipei, Taiwan **1994** | Le Cercle Bleu Space for Contemporary Art, Metz, France / Teatre Polski, Poznan, Poland **1993** | Maison de la Culture, Bourges, France / La Tour des Cardinaux Gallery, L'Isle-sur-la-Sorgue, France / Hexagone Gallery, Aix-la-Chapelle, Germany **1992** | Centre culturel de l'Asie, Marseille, France / Le Cercle Bleu Space for Contemporary Art, Metz, France **1991** | Conuence Space for Contemporary Art, Rambouillet, France **1990** | Lumiere de Chine Cultural Center, Marseille, France **1989** | Ostasiatiska Museet, Stockholm, Sweden / Krappereurus Konsthall, Malmo, Sweden **1988** | Municipal Office of Fine Arts and Culture, Wattrelos, France **1987** | Prefecture of Lille, France **1985** | The People's Art Theater, Beijing, China / Berliner Kunstlerhaus Bethanien, Berlin, Germany / Alte Schmid, Vienna, Austria

#### Selected Group Exhibitions

**2019** | Art season, Domaine de Chaumont-sur-Loire - Centre d'Arts et de Nature, Chaumont-sur-Loire, France / Michael Goedhuis at TEFAF Maastricht 2019, Maastricht, Netherlands / Alisan Fine Arts at Taipei Dangdai 2019, Taipei Nangang Exhibition Center, Taipei, Taiwan **2018** | BRAFA 2018, Aktis Gallery, London, UK / artgeneve 2018, Art Genève, Switzerland / Presentation during 4th Barcelona Gallery Weekend 2018, Galeria Senda, Barcelona, Spain **2017** | And What, for Example, Am I Now Seeing?, Galleria Continua - Les Moulins, Boissy-le-Châtel, France **2016** | L'esprit singulier - Collection de l'Abbaye d'Auberive, Halle Saint Pierre, Paris, France **2015** | BRAFA 15, Brussels Antiques & Fine Arts Fair, Bruxelles, Belgique / Hong Kong Art Basel, Hong Kong Convention and Exhibition Centre, Hong Kong / Masterpiece London, Aktis Gallery, London, United Kingdom **2014** | Art Paris, Grand Palais, France / Hong Kong Art Basel, Hong Kong Convention and Exhibition Centre, Hong Kong **2013** | Art Paris, Grand Palais, France **2012** | BRAFA 12, Brussels Antiques & Fine Arts Fair, Bruxelles, Belgique / Art Paris, Grand Palais, France **2009** | Galerie Claude Bernard, Paris, France **2008** | Galleria Torbandena, Trieste, Italy / Art Paris, Paris, France **2007** | Kunst 07, Zurich, Switzerland **2006** | Galerie Alice Pauli, Lausanne, Switzerland / Alisan Fine Arts, Hong Kong/ Art Paris, Paris, France / Brussels 24th Contemporary Art Fair, Belgium/ Kunst 06, Zurich, Switzerland **2005** | Art Paris, Carousel du Louvre, Paris, France / Galleria Torbandena, Trieste, Italy / Galerie Alice Pauli, Lausanne, Switzerland / Galerie Claude Bernard, Paris, France **2004** | Foire Internationale d'Art Contemporain, Paris, France **2003** | Foire Internationale d'Art Contemporain, Paris, France **2001** | Art Paris, Carrousel du

Louvre, Paris, France / Foire Internationale d'Art Contemporain (FIAC), Paris, France **1998** | Michael Goedhuis Gallery, London, Great Britain / XIXth International Biennale of Antiquarians, Carrousel du Louvre, Paris, France **2000** | Art Paris, Carrousel du Louvre, Paris, France **1991** | Grand-Palais, Paris, France/ Tretyakov Gallery, Moscow, Russia / Association of Artists Gallery, Saint Petersburg, Russia **1990** | Grand-Palais, Paris,- France **1989** | Grand-Palais, Paris, France

#### Awards

**2018** | Premio Roma, Italy **2012** | The gold medal of the French Renaissance **2010** | Gold Award from the European Merit Foundation, Luxembourg **2008** | La Milaniana Award, Italy **2006** | Lion Award, New York Public Library, USA **2002** | Chevalier of the Legion of Honour by then French president Jacques Chirac / Golden Plate Award by the American Academy of Achievement **2000** | Nobel Laureate for Literature / Premio Letterario Feronia, Rome, Italy **1997** | Le Prix du Nouvel An Chinois for his novel la Montagne de l'âme **1994** | French Community of Belgium Prize for his play **1992** | Chevalier of the Order of Arts and Letters **1989** | Asian Council Cultural Fellowship from United States

#### Permanent Collections

Museum of Fine Arts, Boston, USA  
Musée Guimet, Paris, France  
Théâtre Molière, Paris, France  
Artothèque de Nantes, France  
Maison de la Culture, Bourges, France  
La Ville de Marseille, France  
Bibliothèque de l'Université de Marseille-Provence, Marseille, France  
Royal Museums of Fine Arts of Belgium, Brussels, Belgium  
Museo Wurth La Rioja, Spain  
Museum of Modern Arts, Stockholm, Sweden  
Ostasiatiska Museet, Stockholm, Sweden  
Krappereups Konsthall, Malmö, Sweden  
Nobel Foundation, Sweden  
Leibniz Gesellschaft für Kulturellen Austausch, Berlin, Germany  
Morat Institut für Kunst und Kunstwissenschaft, Freiburg, Germany  
Singapore Art Museum, Singapore  
National Museum of History, Taipei, Taiwan  
Taipei Fine Arts Museum, Taiwan  
University Museum and Art Gallery, University of Hong Kong, Hong Kong  
Hong Kong Museum of Art  
Chinese University of Hong Kong, Hong Kong



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