

**Kwai Fung Hin Art Gallery proudly presents
'PAN Gongkai: Vision from His Ink Works'**

(18 September 2017, Hong Kong) Kwai Fung Hin Art Gallery proudly presents the first Hong Kong gallery solo exhibition by **Pan Gongkai**, an internationally renowned contemporary artist, scholar and educationalist. The exhibition period runs from 25 November 2017 to 15 February 2018, featuring a total of 30 pieces of works created in the past 3 years, including a six-meter long large scale ink painting, the latest series of ink on paper work and a six-meter long multimedia installation work.

Pan Gongkai achieved great accomplishments in the area of Chinese painting, art theory, contemporary art and architectural design. Firmly rooted in, but not confined to, Chinese traditions, he has shown enthusiasm for comparative studies of Chinese and western arts, aesthetics and exploration on the future development of Chinese art. In the early 1980s, he proposed that the Chinese and Western artistic systems "are complementary and coexisting, two-way penetrating". Believing that Chinese and Western arts are parallel and compatible pursuits of the ultimate aesthetic, he affirms the essential values of traditional Chinese paintings. The theory attracts wide attention from academia at home and abroad.

At the same time with the practice of contemporary ink art. Pan Gongkai is practicing his theory from the academic proposition. The large-scale ink paintings are full of magnificent visual impacts. The works not only reveal the elegance and subtlety of traditional ink and brush skills, but also demonstrate a unique contemporary aesthetic taste and tension. Apart from ink paintings, Pan employs installation works and new media works to explore the development and transformation of traditional ink under the contemporary cultural context.

His works have been widely exhibited, most recently, at Suzhou Museum (2017), San Diego Museum of Art (2015), Frye Art Museum, Seattle (2014), and Today Art Museum, Beijing (2013). In 2011, his installation work "Melting" was exhibited at the 54th Venice Biennale. His works are collected by important museums, including Asian Art Museum of San Francisco; The Frye Art Museum, Seattle; The San Diego Museum of Art; Tokyo University of the Arts; Sun Yat-sen Memorial Hall, Taipei; National Art Museum of China, Beijing; Shanghai Art Museum.

"I like Pan's work pretty much. It's powerful, deep in emotion, and full of traditional Chinese vibe. Pan successfully introduced the Chinese ink painting to the world. Ink painting is very significant in light of its huge system and long history. Until the 20th century, Chinese ink painting kept trying to become something else. I believe, if we take off the very important influence factor, ink, it's going to be hard for us to understand the profound history of Chinese arts. I think the present situation of Chinese art is more like this: artists apply what happened in the west mechanically into their own works, which are eternally overlaid. For example, the Pop Art, they drew about the Cultural Revolution and put the logo of Coca-Cola on those paintings. I don't think such kind of arts is at the right track."

—Arthur C. Danto, Famous art historian

Arthur C. Danto (1924-2013) was one of the most influential American art critics and philosophers who shaped theories about the nature of art both as a professor (1952–92) at Columbia University, New York City, and as an art critic (1984–2009) for The Nation magazine. His controversial essay The End of Art published in 1984 triggered a lot of heated discussion. He was the winner of the 1990 National Book Critics Circle Award in Criticism. Other publications included: The Transfiguration of the Commonplace, Embodied Meanings, Beyond the Brillo Box, and Encounters and Reflections: Art in the Historical Present.

“I saw a charming work of art in Pan’s exhibition which finds an echo in my heart. The beautiful metaphor concealed in it made me exciting. The installation is “The boat of oblivion”. Another impressing one is “Melt”: The snowflakes composed of the English letters is falling and melting on the water lily painted by Chinese ink as the nutrient. The water lily keeps its own shape and absorbs the melted snow, renewed again in the coming spring. I believe this painting conveys Pan’s different opinion from Arthur Danto. Pan is trying to find the boundary between arts and life, and the metaphor among that is quite appealing to me. China is deeply impacted by the western world during its own development but the snowflakes from the west are finally melted in the tradition of Chinese water lily. As a circle of life, China goes beyond all of the attacks, resistance and hostility. As for cultural shock, this is definitely a pleasing solution.”

—Hans Belting, German art historian and theorist

Hans Belting (b. 1935) is a German art historian and theorist of medieval and Renaissance art, as well as contemporary art and image theory. Belting taught as a professor at the Ludwig-Maximilians-Universität at Munich from 1980 to 1992. Belting published his first monograph in 1962 (Die Basilica dei Ss. Martiri in Cimitile) and since then has authored more than thirty books, some of them translated into various languages. His essay The End of Art History? has made multiple editions.

About Pan Gongkai

Born in 1947, Pan Gongkai is the son of 20th century Chinese ink painting master Pan Tianshou (1897–1971). He studied traditional ink painting since his childhood and was educated in the Department of Chinese Painting at Zhejiang Academy of Fine Arts. He was the president of Central Academy of Fine Arts in Beijing (2001 – 2015) and China Academy of Fine Arts in Hangzhou (1996 – 2001) for 20 years, making unmatched contributions towards the contemporary art education in China. Now he is also the professor and doctoral supervisor of the Central Academy of Fine Arts, honorary doctorate of San Francisco Art Institute, University of Glasgow and Maryland Institute College of Art.

About Kwai Fung Hin Art Gallery

Kwai Fung Hin Art Gallery was established in Hong Kong in 1991. Over the years, Kwai Fung has been focusing on artists with a global vision who have extensive art and cultural experience in the West and are from China and other Asian countries. Kwai Fung’s artists have not only mastered the spirit of Oriental culture but have also been influenced by modern Western ideology and art culture. They have injected contemporary elements into the existing art tradition, opening a new chapter of art development and contributing their own cultural uniqueness to the development of civilization under the trend of globalization.

Following this direction, Kwai Fung has published the highly acclaimed monographic book on the entire art career for French-Chinese abstract master ZAO Wou-ki in three languages (Chinese, English and French), organised the first solo exhibition *Exotica* for US-based Chinese contemporary ink master LI Huayi, the retrospective exhibition *Colours of Fragrance* for Walasse TING, *Fleeting Eternities* for Korean abstract painter Myonghi, *Dillusions* for Korean video artist LEE Lee Nam and *Sleepers* for Japanese super-realistic artist Atsushi SUWA.

Press Contact

SUTTON Hong Kong, Tara Liang, tara@suttonpr.com , +852 25280792