

An abstract artwork featuring vibrant blue brushstrokes of varying thickness and direction, creating a sense of movement and depth. The strokes are layered, with some appearing more saturated and others more translucent. Thin, dark lines are scattered across the composition, some following the flow of the blue strokes and others crossing them at different angles. The background is a plain, light color, which makes the blue and black elements stand out.

 **Lilienthal Gallery**

Flow

Mastering a Brush Stroke

DECEMBER 2023 - FEBRUARY 2024

The background of the entire page is a large-scale abstract artwork. It consists of numerous overlapping, sweeping brushstrokes in various shades of blue, ranging from a deep, dark cerulean to a lighter, almost white sky blue. The strokes are dynamic and fluid, creating a sense of movement and depth. Some strokes are thick and saturated, while others are thin and delicate. The overall effect is a rich, textured field of color that dominates the visual space.

CURATED BY:
ILANA LILIENTHAL
KELLY FERGUSON

FEATURED ARTISTS:
ANTHONY HUANG
GUO HAI-JIANG
SIGRID ARTMANN

WRITTEN BY:
ILANA LILIENTHAL
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SOPHIA WRIGHT
TSUBAKIYAMA GALLERY

Flow

Mastering a Brush Stroke

Flow: The synthesis between action and awareness—a state by which all else falls away in favor of the fullest moment of subjective creativity. This deluge of creative energy, is akin to the current of a river, the intangible caress of a breeze, or the sweep of an ink-laden brush over paper. For artists, it is the total absorption in the creation and **manifestation of energetic beauty** into visual form upon the physical plane.

Through the medium of ink, artists Sigrid Artmann, Guo Hai-Jiang, and Anthony Huang all integrate aspects of flow into their creative discipline. Beyond this process of flow, these artists are united in their integration of both traditional Eastern and Western elements of painting. Their abstractions have deep connections to the ancient practice of calligraphy, which aims to create forms that are expressive, harmonious, and skillful in nature—a rather **spiritual approach to mark-making** in which a single stroke can convey emotion, depth, and transcendent qualities beyond its literal meaning alone. In this practice, esoteric vitality, the ink, and the artist's hand are unified as one.

Ink and brush have deep historical roots across diverse cultures and historical eras. Characters and symbols which began as literal depictions of nature developed into abstracted characters which allow for the conveyance of philosophical contemplations. Calligraphic values of **gestural mark-making** constructed the cornerstones of painting, which can be seen in traditionally styled figural work, abstract art, and even graffiti-style street tagging.

The aesthetics of a brushstroke, whether smooth and flowing, clear and crisp, or something in between clarity and expressiveness reflect both the world around us, as well as the internal landscape. Artmann, Hai-Jiang, and Huang all demonstrate stylized mastery over the brushstroke with their experimentation, juxtaposition, and rhythm of composition. This creates a symbiosis in which both the artist and material maintain **harmonious agency** in the work.

Contemporary access to study the fundamentals of both the Eastern and Western art historical canons sparks cross-cultural inspiration and connections. Artmann's asemic compositions evoke the self-sufficient phenomena of Cy Twombly; Hai-Jiang's **impressionistic** qualities and subject matter recall the lineage of Van Gogh or Monet; and Huang's colorful, abstracted landscapes inherit a particular entropy similar to the oil paintings of Turner. What distinguishes these artists, however, is in the effortless evocation of Asian traditions and metaphysical themes— Artmann drawing from theories of absolutism, Hai-Jiang from the sublime, and Huang from Daoist philosophy.

Flow: Mastering a Brushstroke curates a meditative dance that transmits the energetic flow of creativity into a poetic form of **careful precision** and **elegant imperfection**. These expressions mirror the natural world by balancing simplicity and complexity, color and form, space and non-space, to create a reflective animation of spirit—that which is present to itself in the certainty of unconditional self-knowing. Art, in this form, is pure transmission of embodied existence.





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MOROCCAN DREAM.
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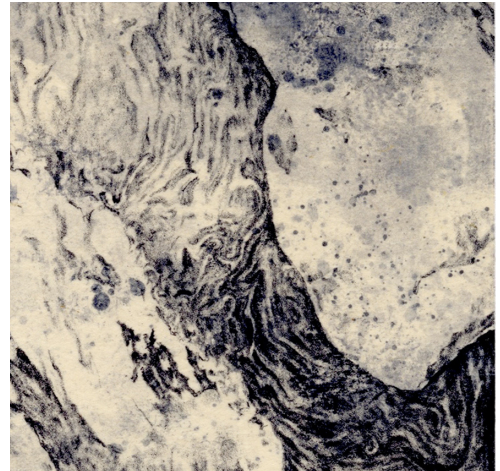
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ANTHONY HUANG

Huang seeks to create a space of **peace** and **tranquility** through his work to alleviate the contemporary chaos of a fast moving world. He chose printmaking as his medium, an artform which originated in Han Dynasty China around 206 B.C. and yielded a rich cultural tradition. Huang is deeply influenced by the **Daoist philosophy of Wu-Wei**, also known as **Non-Action** or **Effortless Action**, which is a state of being in which one acts perfectly and spontaneously according to the situation. Motifs of nature are utilized to reflect the inner balance between complexity and simplicity, immersing viewers in a scene of **contemplation**. This tension of energetic brushstrokes and precise illustrations express the track of the wind, direction of the water, and the cycle of the seasons.

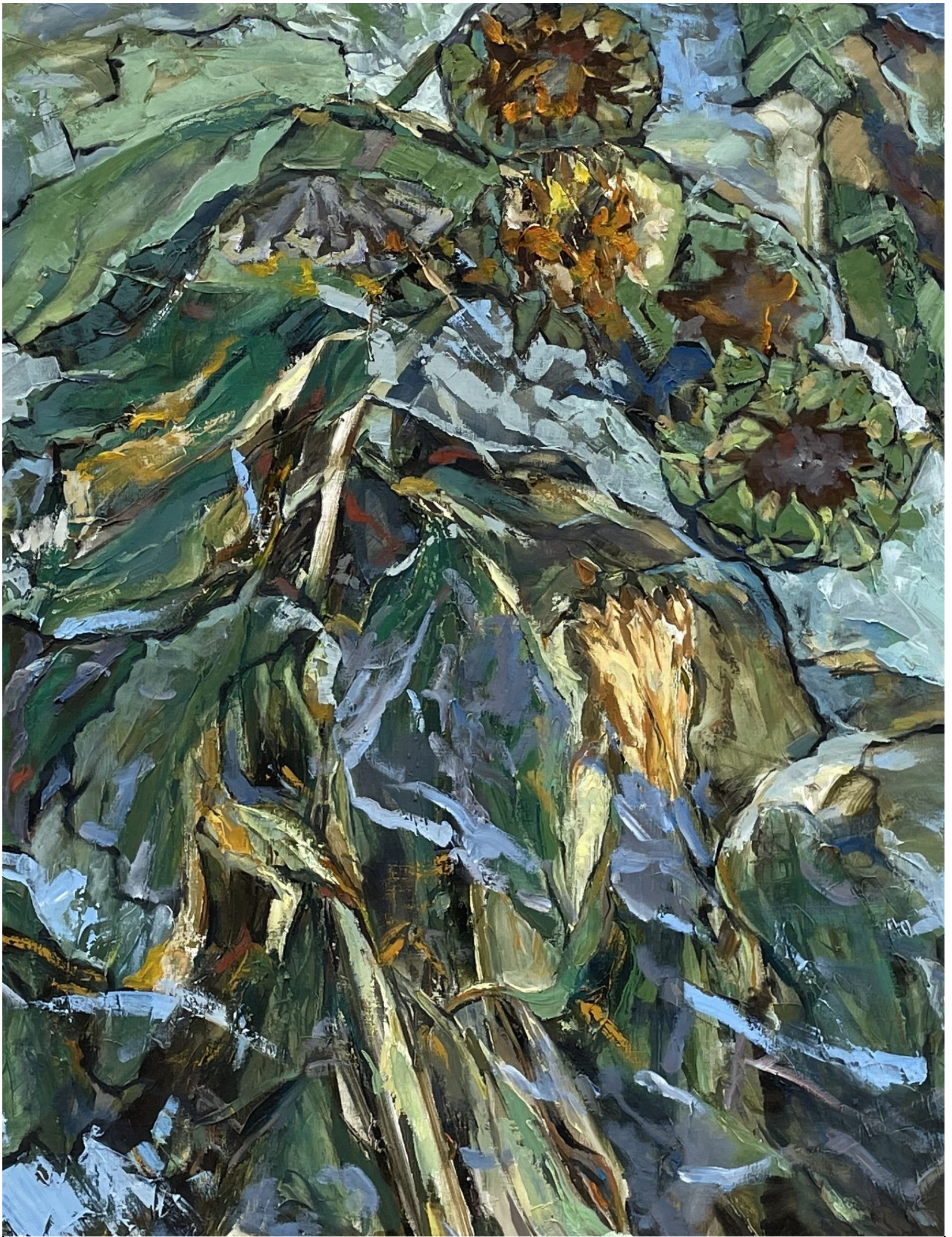
Huang walks the line between traditional and contemporary; painting and printmaking. His graceful fluid brushstrokes evoke freehand paintings, but his process doesn't end with the application of ink to paper. Rather, he paints or draws onto a surface matrix, then transfers the original image through monotypes and lithography to create a unique print. By fully immersing himself in the action of mark-making fluid brushstrokes, he enters a **flow state of creation** and **meditation**, which he hopes to share with his audience.

Anthony Huang is a Taiwanese-American printmaker, born in Taipei and raised in Shanghai, China. He received his BA in Journalism at the East China University of Political Science and Law in 2014. After spending time working as a professional ballroom-dancer and theater producer in Shanghai, he moved to the United States, receiving an MFA in Illustration at the Savannah College of Art and Design and is currently completing an MFA in Studio Art concentrated in Printmaking at the University of Tennessee, Knoxville.









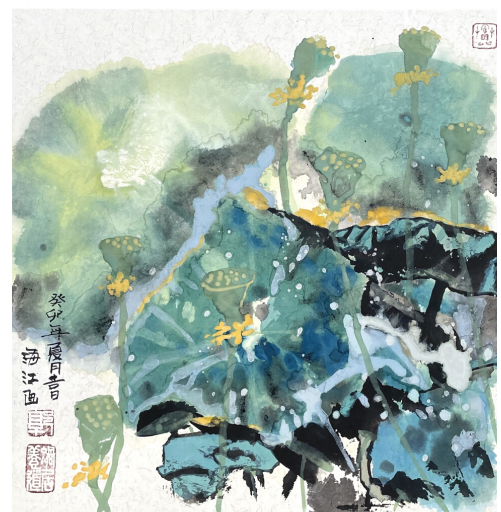
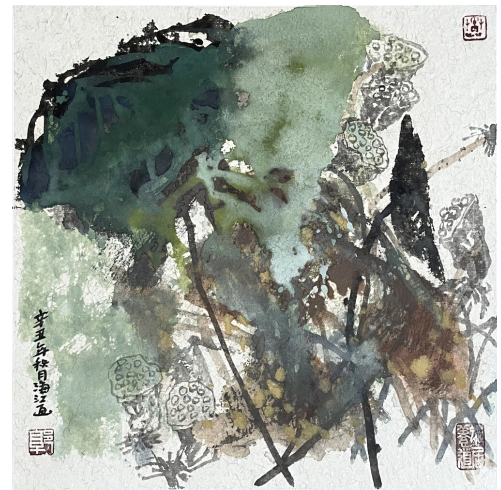
GUO HAI-JIANG

Hai-Jiang's oil paintings explore a nexus point between **traditional Eastern landscapes** and **sublime Western traditions**. His artistic expression seeks truth in tranquility and depth in simplicity. Sweeping, angular brushwork manifests a particular untamed vitality that is inherent to the natural wilderness and characteristic of the far-reaching and expansive spirit of Chinese art.

Hai-Jiang's intricate arrangements are rough and rugged, while maintaining a certain **fluidity, rhythm,** and **flow**, resulting in a colorful play of subtle juxtapositions and showcasing two distinctive styles. The first style finds visage in the ink presentation through adept techniques like double hook strokes, texture strokes, dotting, splashing, and breaking the ink which creates a balance of both abstract and concrete qualities, resulting in an elegant spatial interplay. The second seamlessly integrates ink and color to reveal the artist's unique aesthetic perceptions. Through **conscious movement** and **modern sensory impressionism**, this flowing brushwork and shifting hues is intense yet graceful and brightly self-illuminating.

Born in Taiyuan, Shanxi, Guo Hai-Jiang discovered a profound love for painting at an early age and has since committed his life to artistic creation, devoting countless years to the tranquil pursuit of truth and subtle exploration of existential wisdom. With a Bachelor's degree from the Tianjin Academy of Fine Arts (1988), Hai-Jiang draws from the lineage of traditional painting and the innovation of contemporary art to compose works of a passionate interplay between ink and color.

Tsubakiyama Gallery, Taiyuan, Shanxi, China







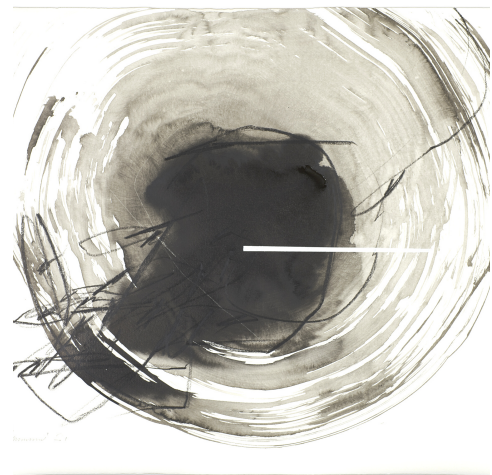


SIGRID ARTMANN

Artmann believes in the **intuitive** nature of human expression through a practice she calls **absolute writing**. Through illegible and abstracted marks, using the **principles of calligraphy**, she works in a flow state where meditation guides her brush, conveying expressive emotionalism through creative and **embodied movement**. What results is the development of Artmann's own subjective language that resists geographical boundaries and elicits emotional signs that exist beyond formal language—connecting us through empathetic forms and liberating us from linguistic constraints.

This carefully balanced discord between **presence**, **awareness**, and **non-thinking** leads the body to move unconsciously and leave an impression in ink of one's soul on the paper. Through her practice of absolute writing, Artmann reflects the true state of our lives: in which all humans are part of something that is largely mysterious and beyond our comprehension. We see details, but we cannot see the whole universe.

Artist and calligrapher, Sigrid Artmann, lives and works in Ludwigsburg, Germany. With expansive works that explore the visual power and medium of the written word, Artmann is largely self-taught. She has conducted further training with calligraphic artists such as Gottfried Pott and Brody Neuenschwander. She is a founding member of the calligraphy group NEO3, the artist collective Night Sisters, and Writing Artists of Baden-Württemberg (SKBW). Her work has been exhibited in Moscow, Belgium, San Francisco, Miami and more.





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2016



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