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Mind-Scape

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「心・景」藝術家聯展

透視中國當代繪畫的永恒性

二零一三年二月二十二日至四月三十日

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3812 | 當代藝術項目
CONTEMPORARY
ART PROJECTS

“Mind-Scape” The Artist Group Exhibition

Exploring the eternity of Chinese contemporary painting

22nd February - 30th April 2013

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梁銓《我的桃花源》局部
Liang Quan, 'My Peach Blossom Garden', Detail

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「心・景」

透視中國當代繪畫的永恆性

序

心與景：心性與心靈，景色與風景。心與景的結合參照了傳統，重新思考宋、元、明時期的文人畫如何呈現出有別於宋明儒學的另一種可能性。董其昌的名言：「以境之奇怪論，則畫不如山水；以筆墨之精妙論，則山水決不如畫。」，指明了心性修煉與自然景色的豐富性以及相互增補的必然性。

「心・景」藝術家聯展探索傳承的精神維度。參展的藝術家以包容的心胸「景隨心畫」，細味中國傳統文化的氣韻和魅力，不論是於當下的語境再創造唐宋詩詞的意境、藝術家借文人山水畫的氛圍暗喻孤身的心境和堅毅的個性；或者是以詩情寫意散發精微而凝練的詩意情懷；或古今一體、或東西交融，在傳統的文化中求極致，從西方的藝術文明中提取靈感，在時代的精神中鑄靈魂。

在筆法上，從自然之中，從遠古的刻寫之中，從書法與山水畫之中，從毛筆的吸納，水與墨的吸納，水墨與毛筆在宣紙上的吸納滲透滲染量化，即在變化不定與書寫順應之間打開一種張力，因為這個書寫的張力需要持久的人文修養，需要更為細微的能量轉換，不是西方的可見與不可見的張力，而是通透與否。

在過去數月，筆者與夏可君博士在電郵書信中交流，他借「心・景」分享如何展開「三層面」的看：『第一層，「看」—— 確實看著，似乎看到了什麼。第二層，「看非看」—— 其實並沒有看到什麼，是心在看，心如何看？心如何打開一種不是看的看？超越感官，超越視覺，一種遊走的，拋開了規定的，隨心所欲地遊走的動作之看。是看本身之看。第三層，「非不看」—— 其實還是在看，但這個看，是調節到了一種新的看視上，是看虛，是看虛空與虛無的到來與敞開。如同莊子心齋的：「聽之以耳」，「聽之以心」，「聽之以氣」，唯道集虛，那個虛位上的虛待之看，才是第三層的。因此，心・景之看，乃是從己心到虛心之看，景也隨之不同。』

二十世紀以來，西方的政治與經濟強勢加劇現代化進程，資本與科技的結合，加速全球一體化，衍生而來是現代性的危機。當下生活過度現代化，消費主義虛耗精神文明，人心漸漸背棄了自然。當今藝術普遍缺乏精神性，只有當下性與時尚以及視覺效果，無法表現出一種新的面對當代文化的態度！中國當今藝術亦然，都忽視了個體生命內在的「心性」，漠視自然作為主體，而且過於模仿西方，與中國幾千年文化傳統的精神背道而馳，失去了那份悠遠而熟悉的人文特質及氣韻。

我們現在需要新的心與景，並重新打通我們與傳統，我們與自然的新關係。如果藝術家能夠繼承中國傳統的書寫性精神，感應生命的律動和大自然的和諧，表現那份東方的哲理精神，那就會徹底創造出一種不同於西方抽象的繪畫語言，這是東方文化可以表現的一種新的面對藝術的態度，也是中國當今畫家們尋找中國文化中不可磨滅的永恆性的必然路向，也是我們今後的方向。

在藝術探索中，傳承只是一個層面，更重要是承先啟後，即是藝術的超越。在這個意義上，從文人畫，尤其是水墨山水畫的傳統，有著與宋明理學相通的部分，就可以重新打通一條與現代接軌的通道。可惜這條通道很久以前就被忽視了。從滿清以及隨後五四以來鼓吹的全盤西化，以至中國文人畫的精神傳統一直被掩埋了，後來更被西方透視法的視覺模式改造或主導，因此現在更有必要性重新挖掘心與景的意義。

前輩畫家邱世華在一次訪問中的一段話：「畫畫就是自我修煉，以畫為法門而修，一體同觀，清淨自然，與和尚、道人亦無兩樣；這樣畫畫更處於自然，如和尚、道人的早晚功課，日復一日，生活簡單淡泊，畫亦單純無染，自心清淨自然，畫亦清新通透自然，心智更清明，感覺更細微，畫亦更空白靈氣。」折射是次「心・景」中國當代藝術大展所嚮往的那份心境所包容其中的永恆性。明末清初八大山人的「無法為法」，虛即實的宇宙觀，「人法地，地法天，天法道，道發自然」，呼應周易之道，頃刻間人和自然，人和根源，人和永恆都連繫一起，參透著生命裡潛藏的萬物契機，再沒有時間與空間，世間萬事都不存在了，皆因心性歸根。

許劍龍
創辦人及藝術總監
3812 當代藝術項目

二零一二年冬天

Preface

Mind and Scape: the mind and soul, the spirit and elements, the scene and landscape. The fusion of mind and landscape draws from tradition, harkening back to the ways in which Song, Yuan and Ming dynasty literati painting sought out possibilities beyond the approaches of Neo-Confucianism. As Dong Qichang famously said, “when it comes to the magnificence of the scene, the landscape (Shan-Shui or Mountain-water) surpasses the painting; when it comes to the ingenuity of brush and ink, the painting surpasses the landscape.” He was demonstrating the inevitability of the interplay between mental cultivation and the richness of the natural landscape.

The group exhibition ‘Mind-Scape’ explores the spiritual dimension of cultural heritage. The artists of this exhibition use open minds (shaping the landscape with their hearts) to steep themselves in the spirit and allure of Chinese traditional culture, whether re-creating the conceptual imagery of Tang and Song poetry in a contemporary context, drawing from the atmosphere of literati landscape painting to allude to a solitary mindset and firm individuality; using poetic catharsis to express refined poetic sentiments; or fusing ancient and modern, East and West, seeking elegance from traditional culture and inspiration from Western artistic civilization, forging a new soul in the spirit of the era.

In terms of brushwork, drawing from nature, from ancient depictions, from calligraphy and landscape painting, from absorption by the brush, from the fusion of ink and water, from the permeation and infiltrate of ink on the scroll paper, a tension unfolds from uncertain change and the flow of writing. This calligraphic tension requires long-term cultural cultivation and the subtle transformation of energies. It is not the tension between the seen and unseen in the West, but a question of penetration.

For many months, the author has been exchanging emails and letters with Professor Xia Kejun, and in these letters, Dr. Xia has used Mind-Scape to share how to engage in the ‘three levels’ of seeing: “The first level, ‘seeing’, is actual seeing, as if something has been seen. In the second level, ‘seeing yet not seeing,’ nothing has been seen; it is the mind seeing, but how does the mind see? How does the mind engage in seeing that is not seeing? It is an act of seeing that transcends the senses, transcends vision, an act that wanders, that casts off conventions and wanders to the heart’s content. It is seeing sight. The third layer is ‘not not seeing’ – it is still seeing, but this seeing is adjusted to a new kind of seeing, a seeing of emptiness, the seeing of the arrival of emptiness and the void, and opening towards it. It is like Chuang Tzu’s concept of the fasting of the mind: listening to the ears, listening to the mind, listening to the qi. When that emptiness is concentrated, that vacant, empty waiting, that is the third level. For this reason, the seeing of the mind-scape is the seeing from one’s own mind to the empty mind. In that shift, the scene changes.”

Since the 20th century, the enhanced progression of modernization in Western politics and economics and the integration of capital and technology have worked to accelerate the unification of the globe, producing a crisis of modernity. Excessive modernization and consumerism in today’s life have depleted spiritual civilization and led people to gradually turn their backs on nature. The art of today lacks spirituality, containing only contemporaneity, fashion and visual effect. It is unable to express a new attitude towards contemporary culture! Likewise, Chinese art today ignores the inner mind of individual lives, overlooks the nature as the subject, and excessively imitates the West, turning its back on several millennia of Chinese cultural traditions and losing those distant yet familiar spiritual qualities of the literati.

Now we need a new mind and a new scape, as well as the opening of new relationships between ourselves, tradition and nature. If artists can carry on the spirit of Chinese writing traditions, reacting to the rhythms of life and the harmony of nature and expressing the philosophical spirit of the East, then they can create a new language entirely different from Western abstract painting. This is a new attitude towards art that can be expressed by Eastern culture, the eternal path that today’s Chinese painters must take in their quest for Chinese culture and the direction that we will take in the future.

Heritage is merely one level of artistic exploration. More important is carrying on in that heritage and transcending it artistically. In this sense, from literati painting, particularly ink and wash landscape painting traditions, there is a component that is similar to Neo-Confucianism, in that it can open up a new channel for linkage with modernity. Unfortunately, this channel was ignored long ago. The total westernization that began in the Qing dynasty and was further encouraged in the May Fourth Movement has buried the spiritual traditions of Chinese literati painting, and art has been altered or led by Western perspective methods. That is why it is so important now to rediscover the meaning of mind and scape.

During a visit with elder painter Qiu Shihua, he said to me, “Painting is an act of personal cultivation. It is cultivated as a gate to enlightenment, a unified vision, a pure nature, just like monks and walkers of the path; such an approach to painting is closer to nature, is like the morning and evening practices of monks, day in and day out, a simple, plain life. Painting is purity, the mind is pure and natural. Painting brings me at one with nature, clearing my mind and allowing me to see minutia. Painting clears the soul.” This reflects the timelessness enclosed in the mindset that the Mind-Scape Chinese contemporary art exhibition aspires to. That which is substance is empty; “man is ruled by the land, the land is ruled by the heavens, the heavens are ruled by the Dao, and the Dao is ruled by nature.” This worldview corresponds to the study of changes, and connects man to nature, man to the wellspring, man to eternity, permeating the hidden life force in all things. There is no time or space. Nothing exists but the mind.

Calvin Hui
Founder and Artistic Director
Winter 2012



陳光武
Chen Guangwu

陳光武：「陰陽書法」的雙重書寫及其意義

夏可君

現代性的藝術，尤其是繪畫藝術，面對著一個巨大的挑戰，即從偉大的波洛克開始，放棄了用筆，既打開了藝術的無限可能性，但也導致了藝術的終結。因此如何面對用筆成為關鍵。

中國書法書寫性的秘密在於：在一筆之間，凝聚了持久的生命修煉與對變化的極其敏感，那是天與地，現在與歷史，個人與世界，生與死，喜與樂，都在一筆之間，而且還是不能修改的一筆書之間，聚集起來，這個微妙觸點的形成，乃是經過了個體生命氣息的不斷自我調節，以及在臨摹與揣摩古代書法法帖的同時，伴隨對自然的持久觀察，所悟出的氣化及其變化的玄機，一直要順應這個變化，而書寫出來的。

因為生命的「元」現象在於，生與死，歡樂與痛苦的並存，轉化為生命的形式，就是「陰」與「陽」二氣的相互激盪，相互感發，而同時保持此兩種最為基本的元素，還納入混沌之中，這就是在渾化之中，一直有著陰陽二氣在已分與未分之間的彼此交錯，在一個交界之處，無數的端倪湧現出來，但保持在渾化之中。

這也是中國文化創造性轉化的秘密：不同於西方唯一神論傳統的超越與崇高表現的方式，即通過外在超越，不斷提升個體，但總是無法抵達，只能期待至高者從上而下的降臨，但中國文化在書寫之中，在一筆之間，在文化理念上，這也是一念之微的操持，是進入無念之念的妙道，在持久的修煉之中，把天與地都滙聚起來，或者讓出自己，讓天地的變化都來到筆下，並且還保持變化，順應天道的變化，進入天與地，個體與自然之間變化的那個觸點之中，讓這個觸點越來越敏感，越來越柔和，也越來越富有張力，因為這是「陰 - 陽」的內在融合。如同海德格爾寫到禮物發生的邏輯時，那種天地神人的滙聚與發生，中國文化因為一直保持對此變化的敏感，一直有著對一個到來的變化世界的敏感。

但這個轉化方式，隨著進入清代，到晚清，尤其是西方文化進入之後，這個內在地創造性的轉化方式就被遮蔽了，但是，現代性的中國又如何不接納這個外在性的超越空間？或者說，中國文化如何能不借助於西方的轉換方式來再次啟動自身文化的潛能乃至——「無能」？所謂「無能」，乃是通過面對自身的「不可能性」，自身轉換的無力，可以更好地接納西方的他者，但又轉化之，既然無能卻又如何可能轉化？這是讓他者來化自身，這個轉化，卻導致它自身的無化，「無 - 能」也是「以無來化」！因為只有讓自己「無化」之際，才是最好地轉化，這個自身的無化也是自身的讓與，對這個讓與的要求，是無力者最後的請求，導致餘讓的倫理性，導致自身與他者的彼此獨立。

也許書法藝術可以最好地回應這個困難？因為書寫性是中國文化創造性轉換的玄機所在。

波洛克的滴灑及其後果

西方現代藝術創造性轉化的玄機在於波洛克那裏。從印象派開始的戶外寫生，打開了面對自然變化的時機，表現主義則是面對生命情感的變化，立體派的形式抽取也是個體自由的表現，直到達達主義打開無意識夢想的世界，但在藝術的自由感以及第四維的無限展開上，那是到了波洛克（Pollock），才變得徹底與明確。波洛克在模仿歐洲表現主義以及立體派之後，必須發現美國文化自身創造性轉換的機會，這是他開始隱居長島之際，開始了滴灑的實驗！

這個不再接觸畫面的大膽一步，簡直是最為驚人的一幕出現了：西方文化幾千年以來幾乎都沒有離開過與畫布平面的接觸，沒有離開過畫筆與畫刀與畫面的接觸，但現在，到了波洛克這裏，有著一個斷開！可以從第四維直接抵達第二維，甚至是第一維的線條，讓第一維的線條無限旋轉！這看起來似乎僅僅是行為化的藝術，或者行動繪畫，但這個離開的一步，卻導致了繪畫所有手法的無意義與重大後果：儘管從馬列維奇到蒙德里安的抽象畫，把寫實的技術，塑造的能力，還有場景的描繪與寫生等等技術減到了最低，似乎就是一個觀念的設計了。但現在，波洛克的滴灑才是最為致命的：似乎根本不需要任何的技術，如同小孩或者瘋子一般滴灑就是。當然，我們知道這個滴灑異常困難，因為波洛克之前有著對顏色的幻象感受，尤其是對顏色與形狀的眩暈感有著持久經驗，因此還要繼續保持眩暈的不可見運動，還要有著某種暗示，這也是在渾化之中保持某種形式性顯露的端倪。

滴灑導致的「無筆」，其後果異常嚴重，導致後來的任何畫家對用筆的懷疑與虛無化，或者用筆已經不是必要的，反而不用筆成為繪畫藝術的必要前提條件，這個無筆的壓力巨大！這是繪畫遇到了自身的危機：即繪畫不再是自身唯一技術，手與筆，筆與畫面接觸的那個唯一性喪失了，但是，這也同時給繪畫帶來了新的機會與挑戰，這之後的紐曼，甚至賈柯梅迪的繪畫，都是破壞造型或者破壞繪畫的繪畫，後來的繪畫不得不面對繪畫自身的破壞與不可能性，面對無筆的極端化，乃至於放棄繪畫，走向了裝置與影像！但是如果還餘留繪畫，那麼如何重新結合無筆與有筆呢？這是繪畫如何重新可能的任務！

通過後來的發展，我們已經看到，這個滴灑與無筆的動作，導致了繪畫之可能的終結：這是在繪畫技術，繪畫物件，以及繪畫極致的意義上所言的，因為如此這般的滴灑，讓繪畫走向極端抽象，以及極簡主義的實物化成為可能：乾脆就不必畫畫了，直接把實物擺到展覽空間，有著某種形式性即可！這也是為什麼西方繪畫會不斷走向終結，或者不斷面對終結的喪鐘而苟延殘喘著！

但，接下來的西方繪畫還得繼續，這是不得不保留這個行為化的動作的同時，還要有著平面的重新打開，同時，還得有著杜尚現存品的存留，即要具備三個要素：一個是隨機的偶發的動作或者離開畫面的機會；二是要接納現存品，或者保留材質的現存品特性；三是重新打開二維平面。

陳光武的陰陽書法的雙重書寫

以此方式，陳光武的陰陽書法的雙重書寫就面對了這個危機，並且帶來了新的良機。陳光武是在雙層的宣紙上書寫，我們稱之為陰陽的雙重書寫。

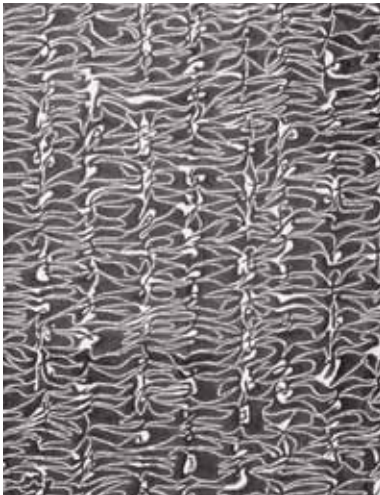
一方面，保留了書寫，請注意，這是延續性！而且就是臨帖——是對臨，是有所轉換地對臨，看似有著書法的字形以及書法用筆的形式，有著持久地書寫工夫！這是在上面的一層宣紙上，在之前幾十年的書寫上，豐富展開了這個轉換式書寫，無論是學習日本現代書法，還是抽象式轉換，還是塗寫式轉換，經過了複雜的變形過程！表面上是從書法開始，但是陳光武已經注意到：空間的問題，即傳統一筆書展開的時間性，以及字意的傳達，在現代性受到了挑戰！現在的問題是，如何展開書法文字的空間建構，字形以及字意服從於這個文字原初發生的空間性建構！傳統的書法字型以及展開，還有飛白，凸凹之感，都有待於在空間建構中轉換，但不再是一筆書，而是反覆覆蓋與塗寫。這來自於對水、墨以及宣紙關係的重新理解：一筆書餘留的是時間的瞬間痕跡，但其實在反覆的臨摹與臨帖之中，這種所謂的唯一性還是不斷被覆蓋，一筆書最初的意蘊也在於，傳達出水、筆與紙最初接觸的那個微妙觸感！因為不允許修改，那個微妙性就需要持久的練習，需要更為精微地控制，這是從意念控制與氣息的修持上要求著一筆書！但是，現代性的微妙性更為豐富：不僅僅是用筆，還有宣紙，以及水與墨的材質更為豐富多樣的關係：因此，塗抹，反覆覆蓋，或者更為虛淡，這是強化水性，不受字形控制；或者更為黑化，這是強調墨性的抽象覆蓋，導致可讀與不可讀之間張力；或者更為空白化，突出紙性，讓字型的空白更為重要，而不是留下的黑色字形聚焦注意力，這個字形空白的觀照，更為突出了宣紙本身的留白的形而上品格！

但是另一方面，更為奇妙的事情發生了，如果前面是極端有所為，我們說，如同陽面一般，是可見的，儘管字形已經被抽象化的線條，被書寫剛健以及婀娜多姿的形式化語言所不斷拉伸，帶來畫面的豐富變化，如同碑帖，或者如同鳥蟲字體等等，而下面那一層陰面，這另一層的表面則根本沒有被觸及，書寫的筆並沒有觸及到下面那一層，但是，因為水墨以及材質的獨特性，即滲染與滲透的特性，上面一層的所有作為與努力，都留在了另一層上，浸透到了下面那一層，如同「陰面」，留下了更為微妙，更為流動的蹤跡，妙不可言，難以言喻。

這兩個陰陽層面的交感，帶來了多重的蹤跡：

第一層的蹤跡，是對傳統書法字形的餘留，從遠處看幾乎沒有字形，但從近處看，是可以看到一個個書法字形的，就是法帖的字形。經過了反覆覆蓋與塗寫，這個字形變得模糊，或者被拉伸，有所變形了，或者僅僅是標點符號，是對打斷的標記。

第二層的蹤跡，則是反覆塗抹這個字形，基本上不可讀，是讓字形的邊緣反覆起作用，不是去看那個明確的字形，而是去看其周邊，以不同的墨色，即墨分五色的暈染，以及反覆渲染，帶來字形周邊以及餘留空白空間的變化，因為墨色不同，之間細微的層次，在字與字之間的空白之處，以及字形的邊緣與空白之間，發生著微妙豐富的震動，以及字形邊緣上那些細小的裂紋，如同傳統的屋漏痕以及錐畫沙一般的痕跡，讓人著迷。



陳光武 米芾《草書四帖》（陽）局部
Chen Guangwu, Mi Fu 'Four Posts of Cursive Script' (Yang), Detail



藝術家陳光武，照片攝於工作室
Artist Chen Guangwu, photo taken at studio

陳光武「雙重書寫」的意義

陳光武在水墨上的雙重書寫會帶給繪畫以及藝術甚麼樣的啟示？

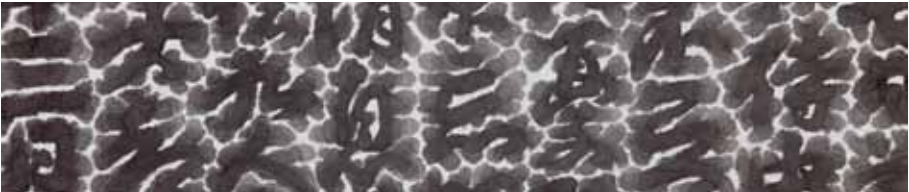
首先，陰陽的雙重水墨書寫使「繪畫」可能。隨著波洛克放棄用筆導致了繪畫的終結，但現在，陳光武的「陰陽書寫」結合了有筆與無筆，重新使繪畫可能。即用筆以及時間性的投入，反覆的修煉成為必須的，而並非一時的觀念與行為，但又為偶然性，為即興，為不可為留下了餘地，或者就是打開了新的餘象繪畫。比如對於油畫，也許可以在平面上重新打開也給邊界上的陽性與陰性：即，一方面，繪畫平面就是保持在平面上，不走向深度錯覺也不走向顏料的厚度堆積，也並非美國抽象表面的平面塗畫，而是在平面之為平面上，打開一個陰陽交界的介面（**De-limitation**）：一方面，向著陰性的深度滲透，是充分利用水墨的滲透，但並非深度錯覺；另一方面，則是向著陽性的外在性外展，但還是在表面上；即，既要向著裏面滲透，又要保持在虛薄的平面上，二者之間在邊界上拉開了張力！

其次，陳光武的「陰陽書寫」也啟動了中國傳統的藝術精神，而且有著現代性的轉換，是把西方的空間構造與中國的時間流動結合起來，而且這個陰陽雙重性是在多重層面上的重新建構：第一個層面上是畫面上「陰 - 陽」的對比，或者用筆的對比，如同計白當黑，明暗對比等等；第二個層面則是本體上的「陰陽」對比，即有氣與無氣，即畫面以氣感建構還是以工筆的細謹為主，如同傳統折帶皴與米點皴的對比，導致了南北宗的差異；還有第三個層面的陰陽 —— 這是面對繪畫本身的陰陽：即，不是技術上的陰陽二分的建構，也非本體上的氣化與否，而是面對繪畫本身，是否需要繪畫，是否需要氣感，這是傳統文化的不畫之畫，是留白，以空白來觸及已有形式的邊界。甚至，這個「陰陽雙重」的書寫，帶來了四面：上面一層的陽性層面，有著正面與反面的差別，相對於易經的老陽和少陽；下面的陰性層面也是如此，有著少陰與老陰的差別，這四重的差異，帶來了豐富的對比，不再局限於傳統的一幅繪畫的平面，而是多個平面，是立體的，但並非立體畫！這個多重平面的對比，帶來更為豐富的空間展示，如同傳統屏風的空間感。

新的空間構造帶來的可能啟發。陳光武的書法書寫，也做到了如此的三重轉換，比如在字形空間上：第一個層面是一個具體的字形，是臨帖，有著字形的造型與可辨認度，但這個度被反復書寫，塗寫之後，空間被傳統一波三折的波動感所拉伸開來，打開一個發散的空間，以單個字為主的造型空間被上下左右拉伸，並且與周圍其他字的空間形成對比；第二個層面則是畫面已有字形的各個邊緣，比如撇捺的用筆，在反覆塗寫之後，因為乾濕濃淡等墨分五彩的處理，尤其是這些字形邊緣與空白空間，即與字形之間的空間的空白對比，進一步活化了字形。即對傳統飛白術，對傳統書帖的體會，不僅僅是看到已有字形的構造，而且也要看其空白空間的建構，陳光武很好地利用了這個黑白的反比；第三個層面則是已有的陽性層面與不畫的下面陰性層面的餘留，這是通過滲透，滲染導致的蹤跡，下面一層也有著字形的餘痕，但不是可控的，打開的是可做的陽性與不可做的陰性。

陳光武的雙重水墨書寫，會給文化帶來的啟示：即不僅僅是中國文化要重新啟動這個陰陽二重性，把西方現代性的死亡的禮物與中國文化生命的給予結合起來：西方現代性帶來的主要是死之饋贈，是死而不亡的那種過去的重新到來，是自由的禮物，而中國文化則是要重新激活生生不息的化生，是學習自然的給予，是把自由與自然結合的藝術：這是中國文化可能帶來新的禮物，新的文化價值觀。

還有第三重的蹤跡：這是在陰面，即底下那一層留下的不是痕跡的痕跡，因為陳光武並沒有去接觸那下面一層，而是通過控制上面一層的空白，更多讓空白起作用，而不是字形，這是創造性轉化的關鍵，傳統書法與山水畫的秘密在於：不是去作畫，而是達不到畫之畫，因為下面一層的陰面，並不是刻意畫出來的，畫家並沒有去觸及那層宣紙，但是，上面那種通過字形之間的「空白」（傳統的「布白」），即反覆處理空白 —— 這不同於處理字形！帶來了意外的墨暈，即下面那層被上面一層所滲透出來留下的蹤跡乃是無意為之的，是書寫過程中留下的無意蹤跡。這些看似無意的蹤跡，一直在拓變，一直在流動，還是那麼新鮮，那麼活潑，似乎是經過歷史風化之後的「大地性」，看似廢墟，卻有著最為豐富微妙的變化，那是幾微的呼吸。



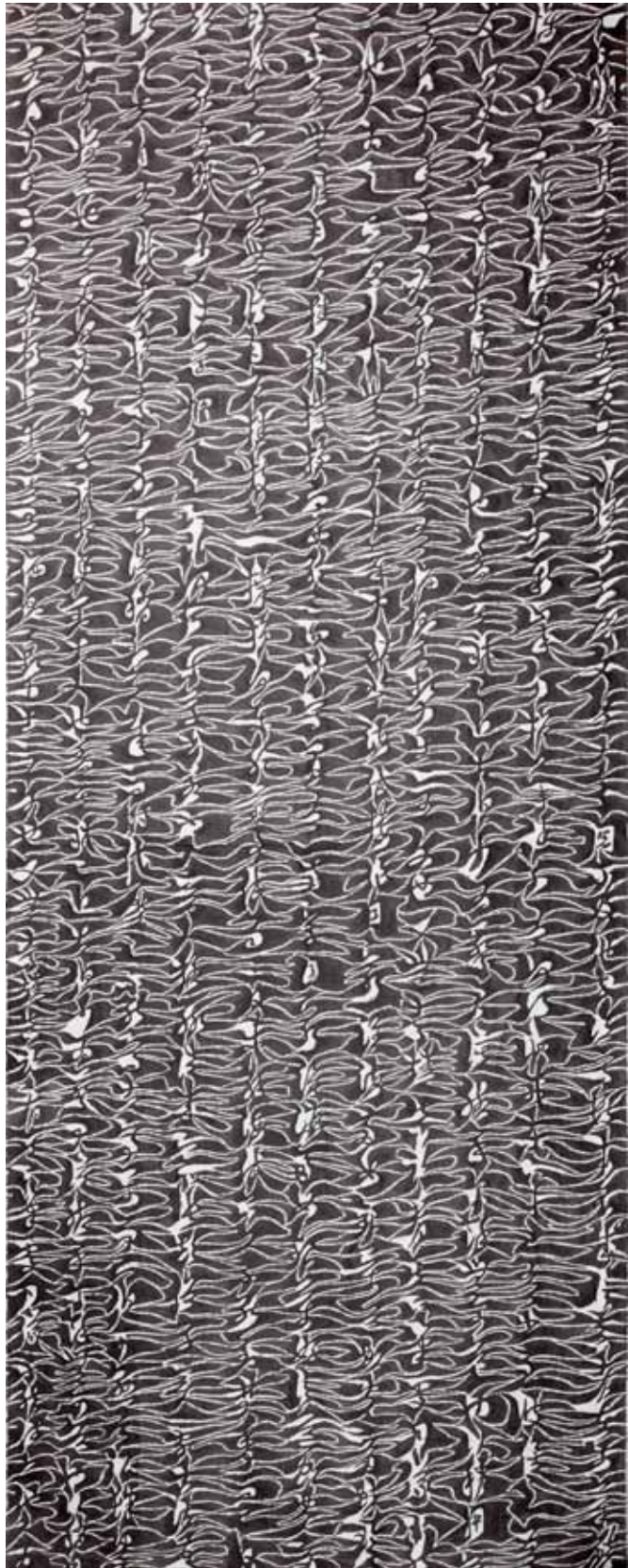
陳光武《王羲之手札》（陽）局部
Chen Guangwu, 'Wang Xizhi's Letter' (Yang), Detail

我們就看到了陳光武回應了波洛克以來的挑戰：

一方面，要滴灑，有著不觸及的一面，對於陳光武，這是充分利用中國傳統文化的不畫之畫，無意之意，無念之念，陰性的那層不可見，不是主體可控制的，儘管在書寫之時，對字形之間空白的處理很微妙，但下面一層還是沒有觸及的，這個不去觸及，但又依靠了自然的滲化性，即水性與墨性材質對宣紙多孔性的滲透與滲染，這也是中國傳統氣化的元素性：是氣化，不是單純地水性、墨性與紙性，而是借助於筆性在手上的氣化操作，氣化以及氣感滲透到了水墨與紙之中，導致氣化的流動性，因此那層沒有操作的層面更為微妙，因為那是吸納了陽性的雄強，帶來了更為陰柔不可見的一面，畫家就把西方的可見性與不可見性的張力，通過中國文化滲染的通透與否融合起來了！這是最為困難的：過於中國化，就僅僅是水墨的滲透墨暈效果；過於西方化，還是抽象與具象的不可見與可見的張力；但現在，陳光武融合了二者！這是以陽與陰的氣化二重性來實現的。

另一方面，還餘留了中國文化的書寫性，離開了書寫性，就離開了中國文化與天地交感的那個契機，而波洛克儘管有著滴灑的激發性，但是無法繼續，中國文化的書寫性，卻一直準備著重新開始，保持在每一次新鮮的感發之中，在這個意義上，就如同山水畫對禪宗藝術的克服與轉化，保留了最初的簡筆化衝擊，但要一直餘留這種餘外之味，面對了自然變化的豐富性。新的書寫性在去除了很多功能之後，以畫面上不同於具象與抽象的「餘象」，帶來了無盡餘味。

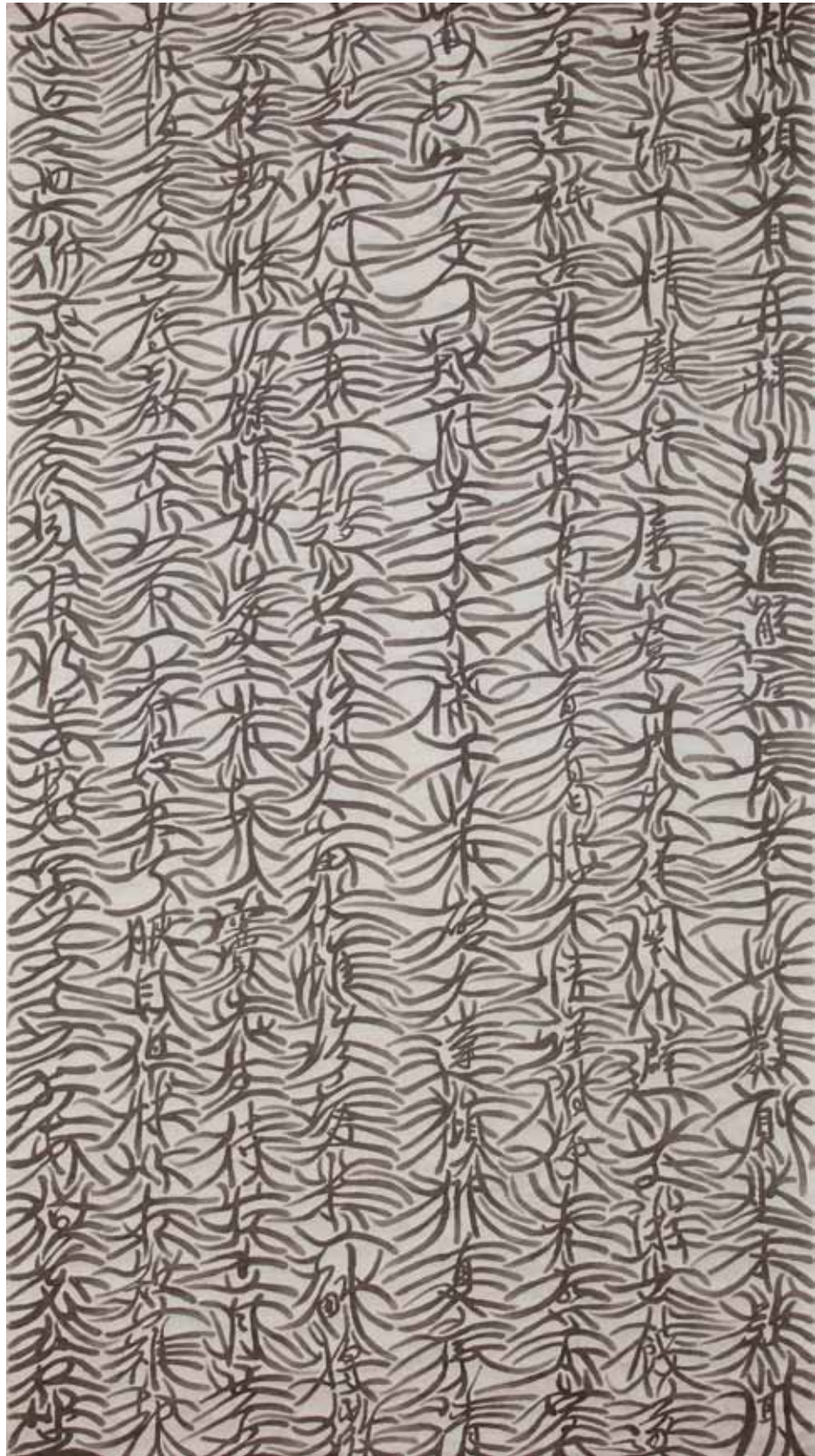
「陰陽書法」把傳統水墨的基本原理揭示出來了：這是自然性與空無性的結合，一方面，是自然化的滲透性；另一方面，則是水墨的餘化性，水墨不是做加法，而是損之又損之中擴展水墨的不可能的可能性。如同西方現代主義通過對自然對象幾何形的提取，導致立體派以及回到抽象繪畫，直到極簡主義，那麼，從這個自然性與空無性之雙重性出發，可以提取出一個新的普遍性原理？！



陳光武 米芾《草書四帖》（陽），水墨宣紙，365x147cm，2013
Chen Guangwu, Mi Fu 'Four Posts of Cursive Script' (Yang), Ink on Paper, 365x147cm, 2013



陳光武 米芾《草書四帖》（陰），水墨宣紙，365x147cm，2013
Chen Guangwu, Mi Fu 'Four Posts of Cursive Script' (Yin), Ink on Paper, 365x147cm, 2013



陳光武《米芾尺牘一》（陽），水墨宣紙，180x97cm，2013
Chen Guangwu, 'Mi Fu's Letter I' (Yang), Ink on Paper, 180x97cm, 2013



陳光武《米芾尺牘一》（陰），水墨宣紙，180x97cm，2013
Chen Guangwu, 'Mi Fu's Letter I' (Yin), Ink on Paper, 180x97cm, 2013



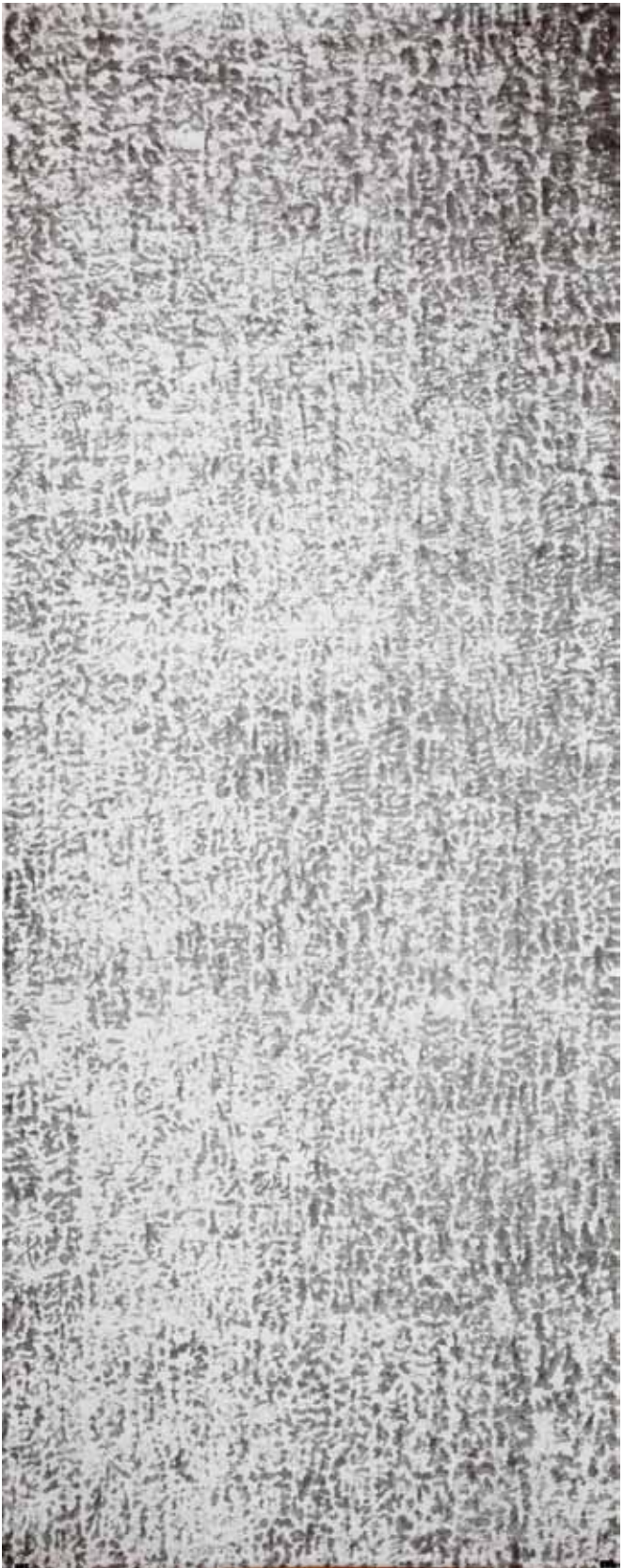
陳光武《米芾尺牘二》（陽），水墨宣紙，180x97cm，2013
Chen Guangwu, 'Mi Fu's Letter II' (Yang), Ink on Paper, 180x97cm, 2013



陳光武《米芾尺牘二》（陰），水墨宣紙，180x97cm，2013
Chen Guangwu, 'Mi Fu's Letter II' (Yin), Ink on Paper, 180x97cm, 2013



陳光武《王羲之手札》（陽），水墨宣紙，365x147cm，2011
Chen Guangwu, 'Wang Xizhi's Letter' (Yang), Ink on Paper, 365x147cm, 2011



陳光武《王羲之手札》（陰），水墨宣紙，365x147cm，2011
Chen Guangwu, 'Wang Xizhi's Letter' (Yin), Ink on Paper, 365x147cm, 2011



Chen Guangwu's Yin-Yang Calligraphy The Double Writing and Its Significance

Xia Kejun

Modern art, particularly painting, faces a great challenge. Beginning with the great Jackson Pollock, it discarded with the brush, which opened up infinite possibilities in art, but also led to the end of art. Thus, the question of how to use the brush has again become crucial.

The secret of the written aspect of Chinese calligraphy lies in the fact that a single brushstroke encapsulates a lifetime of cultivation and extreme sensitivity towards change. That is, heaven and earth, present and history, individual and the world, life and death, joy and happiness are all within that single brushstroke, a brushstroke that cannot be altered once it has been laid. The formation of this miraculous contact point has gone through the constant adjustment of the atmosphere of an individual life, as well as the study of the ancient masters and the persistent observation of nature. The vaporous, dynamic insights which result are always changing, and they coalesce in the written form.

Because the primordial phenomenon of life is the coexistence of life and death, of joy and suffering, when it is transformed into living form, it is the tumultuous exchange and interplay between 'Yin' and 'Yang', perpetually in a state of chaos in which the most basic states of these two elements are maintained. In this fusion, the Yin and Yang vapors are at once both mixed and separate, countless fissures emerging while an overall state of fusion persists.

This is also the secret of creative transformation in Chinese culture. It is not like the methods of expressing transcendence and sublimity in Western monotheistic tradition, i.e. the use of external transcendence to elevate the individual, though it can never be reached, and one can only wait for a higher being to descend. In Chinese writing, however, a single stroke of the brush, a single cultural idea, the holding of a notion, is the entry into the profound state of ideas without ideas. Through long term cultivation, it brings together heaven and earth, or perhaps brings out the self, fusing the changes of heaven and earth into the strokes of the brush. It maintains those changes, follows them, enters into that confluence point of the shifts between heaven and earth, the individual and nature. This confluence point grows increasingly sensitive, increasingly gentle, increasingly tense, because this is the internal fusion of Yin and Yang. It is like the logic of the occurrence of the gift, as Heidegger writes, the confluence and occurrence of heaven and earth, god and man. Because Chinese culture has always maintained sensitivity to such changes, it has thus always been sensitive to the coming changing world.

By the Qing dynasty, the late Qing and particularly the entry of Western culture, however, this transformational method, this internal, creative transformational approach, was covered over. But how does modern China not receive this external transcendent space? In other words, how can Chinese culture not draw from the Western transformational method, and instead reactivate its own cultural potential, even its own 'cannots'? The so called 'cannot' is the idea that through facing our own 'impossibilities', our own inability to transform, we will become better equipped to receive the other from the West, while also transforming it. How can we transform something if we cannot? It is the act of making the other incarnate the self. This transformation effects the voiding of the other, the 'can-not', the 'transformation

of nothing’. Only through nullifying the self can one effect transformation. This nullification of the self is the yielding of the self, yielding being that last request of the helpless, leading to the morality of the ‘reste’ (allowing to remain), and to the mutual independence of the self and the other.

Could calligraphic art best respond to this conundrum? Perhaps so, because the written aspect of calligraphy is the profound mechanism of creative transformation in Chinese culture.

Pollock’s Drips and their Aftermath

The profound mechanism of Western modern art’s creative transformation can be found in Jackson Pollock. The practice of outdoor life painting, which began with the impressionists, opened the door to the confrontation of change in nature. The expressionists confronted changes in living emotion; the formal extraction of the cubists was also an expression of individual freedom, and this continued on to the Dadaists, who opened up the world of the subconscious, but the sense of freedom in art and the opening of the infinite fourth dimension were not total or clear until Jackson Pollock. After imitating European expressionism and cubism, Pollock had to discover the mechanism of creative transformation in American culture, and this is what led him to hide away on Long Island and begin his experiments with drips.

This bold move to no longer touch the canvas was an astonishing development: in several millennia, Western culture had virtually never broken contact with the canvas; the brush and palette knife had always been in contact with the canvas, but now, with Pollock, that contact had been broken. From the fourth dimension, one could directly touch the second dimension, even the lines of the first dimension, which could be infinitely twisted. What appeared to be a mere shift to motion in painting, i.e. action painting, was actually a step away, and it led to the loss of all meaning for every painting technique, as well as a powerful aftermath: though abstract painting from Malevich to Mondrian had reduced realist techniques, modeling capabilities and life drawing techniques to the absolute minimum, there still appeared to be conceptual intent at work. Now, Pollock’s drips had taken things to the extreme: there seemed to be no need for any techniques – even a child or a lunatic could drip. Of course, we know that these drips created a conundrum. That is because Pollock previously had illusory perceptions of color, and a lasting state of bedazzlement with colors and shapes, and so he continued to maintain these dazzling movements invisibly, alluding to them, the barely perceptible presence of form within this fusion.

The ‘brushless’ state of affairs brought about by dripping had dire ramifications. It led all painters who followed to doubt and negate the use of the brush, to the point that the use of the brush was no longer necessary. In fact, not using the brush became a necessary condition of painting. The pressure to go brushless was overpowering. Thus, painting entered into a crisis. Painting lost its status as a singular technique. The singularity of contact between brush and canvas

was no more. This brought new opportunities and challenges to painting. The painting of those who followed, of such people as Arnold Newman and Alberto Giacometti, was painting that destroyed form, painting that destroyed painting. The painting that followed had no choice but to confront the destruction and impossibility of painting, to confront the extremism of brushlessness, even to give up on painting altogether and shift to forms such as installation and cinema. If painting was to remain, how do we reintegrate the brushless and the brush? This is the task of making painting possible again.

Through later developments, as we have seen, this act of dripping and brushlessness eventually led to the end of possibility in painting: this is in terms of painting technique, painting subjects and painting refinement. This is because such dripping brought painting to the extremes of abstraction, and the substantiation of minimalism became a possibility: why paint when you can just place the object itself in the exhibition space? It’s fine as long as there is some substantial form. This is why Western painting moved constantly towards its end, or perpetually lingered on its deathbed.

Western painting, however, still had to continue. While it had to maintain this active motion, it also had to reopen the plane, yet it had to allow for the existence of Duchamp’s readymade. In effect, it had to contain three elements: one, serendipitous or spontaneous actions or the opportunity to leave the canvas; two, reception of the readymade, or the preservation of the readymade aspects of the material; and three, a reopening of the two-dimensional plane.

The Double Writing of Chen Guangwu’s Yin Yang Calligraphy

The double writing of Chen Guangwu’s Yin Yang calligraphy confronts this crisis and brings about new opportunity. Chen Guangwu engages in writing on two layers of scroll paper, a technique I call Yin Yang double writing.

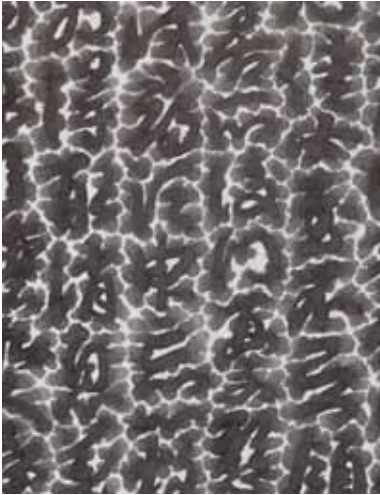
On the one hand, this approach maintains the act of writing. This is important: it is continuity. Moreover, it is the practice of calligraphy models, paired calligraphy, transformative paired calligraphy. This form, which appears to possess the shapes of characters and the use of the brush, also entails persistent writing effort. This is the development of transformative writing on the top layer of scroll paper and on the writing of the previous decades. Whether it is learned from modern Japanese calligraphy or from abstract transformation, it is a written form of transformation, one that engages in a complex process of mutation. On the surface, it begins with calligraphy, but Chen Guangwu has already noticed the problem of space – the temporality engaged through the traditional act of beginning with a single stroke and the transmission of the meaning of the words have both been challenged by modernity. The problem is how to engage in spatial construction through calligraphy characters, a spatial construction to which the forms and meaning of the characters are subservient. The various elements of traditional calligraphy, such as the shapes



陳光武《米芾尺牘一》（陽）局部
Chen Guangwu, 'Mi Fu's Letter I' (Yang), Detail



陳光武《米芾尺牘一》（陰）局部
Chen Guangwu, 'Mi Fu's Letter I' (Yin), Detail



陳光武《王羲之的手札》（陽）局部
Chen Guangwu, 'Wang Xizhi's Letter' (Yang), Detail



陳光武《王羲之的手札》（陰）局部
Chen Guangwu, 'Wang Xizhi's Letter' (Yin), Detail

of the written characters, their spread, the specking of the brushstrokes, the sense of undulation, all of these await transformation in the spatial construct, but this is no longer a single stroke of the brush but the repeated covering and rewriting. This is rooted in a new understanding of the relationship between water, ink and scroll paper: a stroke of the brush leaves behind the traces of a moment in time, but in the repeated rewriting and copying, this so called singularity is constantly covered over. The original meaning of a brushstroke is that it conveys the subtle touch of that first contact between water, brush and paper. Since alterations are not allowed, that subtlety requires long term practice and precise control. This is a stroke of the brush driven by control of intent and the perfection of the atmosphere. The subtlety of modernity, however, is richer. The relationships between the material qualities of brushwork, scroll paper, water and ink have become more diverse, thus the alteration or repeated covering perhaps makes things more dilute, emphasizing the properties of water; or perhaps it makes them blacker, emphasizing abstract covering as a property of ink and creating tension between legible and illegible; or perhaps it makes them blanker, highlighting the properties of paper and making the empty spaces in the character shapes more important, rather than focusing the attention on their actual black shapes – this amounts to focusing on the blankness that is a part of the character shapes, highlighting the metaphysical qualities of the blank space left on the scroll paper.

On the other hand, something more remarkable has happened. If what happened before was an extreme achievement, it was, like the Yang layer, visible. Though the shapes of the characters have been constantly stretched out by abstracted lines, rigid writing and elegant formalized language to bring rich changes to the picture and making it reminiscent of rubbings from stone carvings or chicken-scratch writing, the lower Yin layer, the other layer below, has not been touched at all. The writing brush has not had any contact with that lower layer, but because of the unique properties of the water-based ink and the medium, i.e. the properties of seepage and penetration, all of the actions and efforts on the upper layer have permeated down to that lower layer, like a Yin surface, leaving more subtle, flowing traces that are marvelous beyond words.

This cross contamination between the Yin and Yang layers has brought about traces on multiple levels:

The first level of traces consists of the leaving of the traditional character shapes of calligraphy. From a distance, there do not seem to be any character shapes, but up close, we can see a series of calligraphic character shapes, the shapes of the calligraphy model. Through repeated covering and rewriting, these shapes have become obscured or stretched out, warped, perhaps leaving only punctuation, the marks of interruption.

The second layer of traces is the repeated alteration of these character shapes to the point of basic illegibility. Here, the boundaries of the shapes come into play multiple times. You do not look to the clear shapes of the characters but to their surroundings and the different shades of ink, the splitting of ink into five different shades through seepage and repeated application, which brings changes to

the surrounding edges of the shapes and the blank spaces left between them. The varying shades of ink create subtle layers between them, and in the blank spaces between characters as well as the areas between the borders and blankness, a rich and subtle quivering takes place. Meanwhile, the minute fissures on the borders of the character shapes amount to enchanting traces reminiscent of the speckle and spatter traces of traditional painting.

Then there is the third level of traces: the traces which are not traces left on the lower Yang layer. Chen Guangwu has not touched that lower layer. Instead, through controlling the blankness on the upper layer, he has put more blankness into action, rather than the shapes of the characters. This is the key to his creative transformation. The secret of traditional calligraphy and landscape painting is not the act of painting but the act of creating the painting that is not painted. The Yin layer below is not intentionally painted. The painter has not touched that layer of scroll paper, but through control of the 'blankness' between the character shapes, the repeated rendering of this blankness – not the same as rendering the character shapes – he has attained unexpected blurring of the ink. The traces created by seepage into that lower layer were not consciously crafted. They are the unconscious traces left by the writing process. These seemingly unconscious traces are always spreading out, always flowing, and yet are so vivid and fresh, as if carved out by the winds of history. They look like ruins, but they possess rich and subtle changes akin to breathing.

We can see that Chen Guangwu has responded to the challenge after Pollock:

On the one hand, you want that dripping, that aspect of no contact. Chen Guangwu attains this through the Chinese tradition of the unpainted painting, the unconscious consciousness, the intent without intent, that invisible, uncontrollable Yin. Though when he writes, he engages in subtle rendering of the blank spaces between the character shapes, he still has not touched that lower layer. He is not touching it but relying on natural permeation, the permeation and seepage of the ink and water through the porosity of the scroll paper. This is the elemental nature of Chinese traditional vaporization: it is vaporization, not merely the properties of water, ink and paper but a vaporized operation drawn from the properties of the brush in the hand. The vaporization and sense of qi have penetrated the ink and paper, leading to a vaporous flow. Thus, that untouched layer is even more subtle because it has absorbed the power of the Yang to bring about a softer, invisible side. Using the penetration from Chinese culture, the artist has fused the Western tension between visible and invisible. This is the most difficult: if it was too Chinese, then would be merely the blurred effect of seeping ink; if it was too Western, then it would still only be the visible and invisible tension between the abstract and the concrete, but now Chen Guangwu has fused the two. This is achieved through the vaporous duality of Yin and Yang.

On the other hand, he has retained the written aspect of Chinese culture. Without this written aspect, there would not be the mechanism of fusion between heaven and earth found in Chinese culture. Though Pollock had the spontaneity of the drip, there was no way to continue. The written aspect of Chinese culture has

always been ready to begin anew, lying dormant within every fresh instance of inspiration. In this sense, it is like Chinese landscape painting's conquest and transformation of Zen art, which maintained the original impulse towards minimized brushwork but also maintained this air of the extra beyond what was left, and confronted the richness of natural change. The new written aspect, having removed many functions of writing, has brought about a boundless air of the extra that is wholly unlike the 'afterimage' of the concrete and the abstract.

'Yin Yang calligraphy' reveals the basic principles of traditional ink and wash painting: it is the integration of naturalness and emptiness. On the one hand, there is the permeation of naturalization, while on the other, there is the remnantization of the ink. The ink is not added; instead, the impossible possibilities of the ink expand through subtraction and loss. Like the geometric refinement of natural subjects in Western modernism, which led to cubism, abstract painting and then minimalism, can a new universality be refined through the duality of naturalness and emptiness?

The Significance of Chen Guangwu's 'Double Writing'

What revelations will Cheng Guangwu's double writing harbor for painting and art?

First, Yin Yang double ink writing makes 'painting' possible. Pollock discarding brushwork led to the end of painting, but now, Chen Guangwu's 'Yin Yang writing' has incorporated the brush and the brushless, making painting possible once again. It is possible through the input of brushwork and temporality, and endless cultivation is a necessity – it is not attained through instantaneous concepts and actions, but it is still serendipitous and spontaneous. It has left room for that which is not intended or perhaps opened up a new kind of painting of the afterimage. For instance, in oil painting, perhaps it could reopen the Yang and Yin on the boundaries of the plane. The painted plane would remain the painted plane, not stretching out into the illusion of depth or the stacking of color, yet not the colored planes of American abstract painting either, but the plane as the plane, effecting a delimitation of the boundary between Yin and Yang. On the one hand, it would seep into the Yin depths, fully employing the penetrating qualities of water-based ink, but without the illusion of depth; on the other, it would extend out to the Yang externality, yet still remain on the plane. In essence, it would seep inside, yet remain on the infra-thin plane, opening up tension on the boundary between the two.

Secondly, Chen Guangwu's 'Yin Yang writing' has catalyzed the artistic spirit of Chinese tradition while also possessing a modern transformation, integrating Western spatial constructs with the Chinese flow of time. Moreover, this Yin Yang duality is reconstructed on the multiple levels of Yin and Yang: the first level is the contrast between Yin and Yang, or the contrast of brushwork, the contrast between black and white, light and shadow; the second level is the noumenal Yin Yang contrast, that between qi and no qi, the distinction between the construction of the

image through a sense of vapor or through brushwork, like the contrast between hooked chapping and pointed chapping in traditional painting, which led to the divergence between the Northern and Southern Schools; there is also the third level of Yin and Yang, the Yin and Yang of painting itself, not the dual construct of Yin and Yang in technique or the question of noumenal vapor, but the confrontation of painting itself, the question of whether or not painting is necessary, or a sense of qi is necessary. This is the unpainted painting, the leaving of blank space, the use of blankness to touch the boundaries of existing forms. This 'Yin Yang duality' has even brought about four planes: the Yang layer actually has two sides, almost like the supreme Yang and the lesser Yang in the Book of Changes. It is the same with the Yin layer below, with a lesser Yin and a supreme Yin. The differences between these four planes bring about rich contrasts. It is no longer limited to the single plane of traditional painting. There are now multiple planes. It is multi-dimensional, even though it is not. The contrasts between these multiple planes bring a richer presentation of space, like the sense of space in a traditional screen painting.

The new spatial construct may also bring new inspiration. Chen Guangwu's calligraphic writing has also accomplished a triple transformation. For instance, in the space of the character shapes, the first layer is a concrete character shape, a replication of a calligraphy model with a typographic form and legibility, but this legibility has been repeatedly rewritten, and this alteration has stretched it from its traditional form to open up a new, spreading space. A space that was filled by a single character has been pulled in all directions so that it forms a contrast with the surrounding characters. The second level is that of the boundaries between the existing characters in the picture. The individual strokes, have been repeatedly rewritten and rendered using the varying levels of ink seepage, particularly at the boundaries between the characters and the spaces within them, i.e. the contrast between the blankness and the shapes, thus further activating the shapes of the characters. Knowledge of traditional streaking techniques and calligraphy patterns is not merely the ability to see the constructs of existing characters; one must also see the constructs between the various blank spaces. Chen Guangwu has put this black and white contrast to good use. The third level is the leaving of traces on the lower, unpainted Yin layer through the Yang layer, which is achieved through permeation and penetration. The lower layer has the remnant traces of the character shapes, but they cannot be controlled. It opens up the executable Yang and the un-executable Yin.

The revelation that Chen Guangwu's double ink writing can bring to culture is not only that Chinese culture must reactivate this Yin Yang duality, integrating Western modernity's dead gift and Chinese culture's bestowment of life: what Western modernity brings is mainly the gift of death, the return of undying death, the free gift, while Chinese culture must reactivate the undying life, the bestowment learned from nature, an art that integrates freedom and nature. This is the new gift, the new cultural value that Chinese culture can bring.



劉國夫 Liu Guofu

劉國夫：光氣融合的異景

夏可君

中國山水畫萌發於唐代的行旅，在深入自然之中，既象徵著生命的短暫與辛勞，也暗示著自然山川的自在與平淡，因此山水畫要打開一個可遊可居的生命場域在其中安息有限性的生命，在我們這個時代重新打開山水畫的精神，需要有著一種行走的姿態，進入現代性，則是穿越無人的曠野與沙漠，同時穿越自己內心的孤寂與茫然。劉國夫曾經在新疆待過幾年，遠離南國，於 2003 年開始的繪畫中，那個喇嘛的形象就是一個行者的化身，是佛教西藏聖域的尋覓者與聖光的忠實跟隨者，隨著後來自覺去掉地域性與具體的符號，保留靈魂穿越的姿態，打開了一個佛光與靈氣融合的精神世界。

中國水墨山水畫的語言，基本上是以「氣化」為主的語言，去掉了唐代繁盛顏色的光感，儘管水墨畫上有著墨光，宣紙紙面以及石塊礬頭的無光之光，但主要是氣韻生動與氣化的語言，即從山水畫物件的氣象（Qi-image）的描繪，到滿紙煙雲的墨量，再到沖淡的意境，氣化或氣感（Sense of Qi）的語言帶來的是瞬間的變化，這是順應自然變化的氣機（Kairos of Breath or Energy），這個瞬間的時間感，也是與現代性破碎的瞬間相通，因此現代性需要與山水畫對時間的感受中吸取能量，來修補其破碎的事，儘管並不一定走向具象，但瞬間生滅的時間性卻可以通過氣化的微妙變化得到觸感的充盈，這也是傳統的虛淡走向「虛薄」的契機。而西方油畫的基本語言是光感（Sense of Light），從古希臘形式建構的理性之光，到中世紀古典時期可見與不可見之間的神性之光，再到文藝復興主體透視法的聚焦之光，直到風景畫的自然之光，再到二十世紀肉體與繪畫材質融合的顏料之光，直到抽象畫的無光之光（所謂的黑色繪畫或者空白的繪畫，成為現存品），西方繪畫的光也走向了消失，這也是繪畫終結的症候。

二十世紀中國繪畫的結合之道在於：從晚期黃賓虹的墨光到李可染加入寫生與明暗對比的自然光，從林風眠在油畫中加入的蒼茫之氣，到趙無極抽象抒情的風景畫把山水畫的氣感與西方顏料的色感完好融合，「光氣融合」就成為東西方藝術結合的一條核心道路，也是重寫現代性藝術的可能性條件。而在這條道路上，在油畫上，是劉國夫的光感與氣感在精神上更為徹底地融合。趙無極主要還是在繪畫技術上，把山水畫的皴擦勾染融入到油畫流淌塗抹的筆觸感之中，通過書法大寫意的黑色筆觸面對畫面彌散開來的白色，打開畫面的張力，而且以滲染與沖刷相結合的技術，既帶來了一種元氣淋漓的氣化之感，又有著一種細微色差的無限豐富的色光。但劉國夫在精神上更為徹底，這也是 1980 年代之後的趙無極過於虛化而失去了畫面的張力，就因為生命的感受上失去了張力。

我們看到劉國夫最好地繼承了這個傳統，並且有著新的展開，以更為徹底回到宋代山水畫的氣象，以更為富有時間包漿的玉質感，以光感與氣感的融合，接續晚明金陵畫家龔賢，打開了新的可能性。

光氣融合，不僅僅是筆法技術上的，而且也是精神上的，劉國夫帶有佛光的那些名為無題的作品，那個孤獨無名的尋覓者，倉惶迷茫之中，帶著內心的呼嘯與叫

喊，一種尖銳似乎要刺透表面，但又被無處不在而且彌漫開來的一種微光所吸引，這微光把整個畫面滲透，淹沒，減弱了淒苦尋覓者的悲鳴。這光帶有一種佛光的聖潔，以灰藍灰色為暗色的基調，被內在的白光滲透，柔和地滲透著，但又隱含著內在的堅韌，這氣息如同一層光膜，包裹著畫面，帶來了虛薄的觸感。佛光不同於西方的光感在於：有著「色即是空，空即是色」的觀念，以極少的光激發一種潔淨之感，但又有著空寂的厚度，出世與入世之間——在其間——打開了一個空隙——以便讓光與氣在其間聚集，從而打開了虛薄的厚度，似乎個體生命受到光的沐浴與洗滌，這光的沐浴以有著色差變化的白色在畫面流盪，要包裹我們的凝視，或者把我們吸納進去，那種輕微的眩暈並不迷惑我們，而是清澈我們，澄澈我們的心魂。

劉國夫的繪畫經過了幾個階段：

首先，是西藏組畫中那個個體性的喇嘛形象。這是對西藏異域的想像中，尋求一種聖潔的精神性所展開的繪畫，那是對一種佛光的追尋！在對聖潔靈性之光的苦苦尋覓中，打開了內在靈魂的空間。

其次，則是這個個體形象開始退出場景，讓心靈的空間，帶有佛光一般瞬間掃過自然世界的那種餘光得以挽留。

其三，則是超越之前的西藏組畫，打開了更為廣闊，更為回到自然氣息的繪畫，結合光感與氣感，內心的獨白，以書寫性的筆觸結合了二者。畫面或繁複激烈而深情，或瀕臨絕境而峻急，都是在驚鴻一瞥之中把握事物消逝而充滿悲情的瞬間，或描繪殘枝敗柳凋落而不屈的燃燒之間的張力。

其四，則是走向更為虛薄空靈的繪畫，回到宋代的那種蒼茫渾厚的意境，以層層透明帶有玉質的筆觸，形成了自己獨有的筆法與心法。

從喇嘛的明確形象到尋覓的無名主體，再到畫面上主體的缺席，平滑的表面僅僅留下尋覓者尋找的蹤跡，或者留下的僅僅是呼吸的迴響，是這種尋覓的餘溫，那種不屈服的、堅定的呼吸一直留在了畫面上，儘管一片恍惚，但尋覓者的靈魂以其堅韌，讓光在畫面上保持生長，那些樹枝不過是生命的呼吸生長的形式。

因而畫面上的樹枝不是樹枝，而是生命呼吸的血管或者神經纖維，當畫面上沒有人出場時，那些被光芒擊中的樹幹上面卻餘留著生命尋覓的呼吸，似乎被一個離去的生命輕輕觸摸過。正是這種微妙的呼吸感，穿行在金黃色的樹枝枝蔓之中，這晨曦與微茫的色調帶來了光陰的希冀與希望，那是經歷過痛苦尋覓的人所生發出來的一種溫暖。畫面儘管看起來那麼薄，那麼虛，但卻在光感與氣感的融合中，「光」給畫面帶來了內在的深度（尤為體現為畫面的金黃色），「氣」則把光彌散到畫面的每一個部分（則體現為畫面的灰白色），在極薄的畫面上帶來了厚度的觸摸（如同畫面上的灰藍色），這是精神性的色調，是融合了蒼茫與堅韌所帶來的那種厚度。

劉國夫作品上的光，是在讓光芒在自身言說，在冷寂與激烈之間來回震動，或者就是使之搖曳，或者尋找到自然之物來直接呈現。那些樹枝的幻影，那些荷花的殘像，都是姿態搖曳的生命體，繪畫是要「寫出」這些生命體在兩重張力之間的那

種節律。劉國夫讓靈魂的一道道閃電如同燃燒的荊棘，如同燃燒的筆桿，就是畫筆自身被點燃了，成為了要書寫的對象。只有自身也燃燒起來，才可能抵禦寒冷。這是燃燒的荊棘，如同猶太教的上帝在燃燒的荊棘叢中對先知摩西說話，那是靈魂奇異的聲音。這光芒的荊棘一直在燃燒，它已經化作灰燼，但這凋零甚至漆黑的餘灰還在燃燒。劉國夫所畫的那個光芒的追逐者就是剩餘的生命，名為《無題》系列作品上的那些殘枝敗葉就是燃燒的灰燼，已經被閃電擊中，或者被歲月燃燒殆盡，但是，卻還在激烈燃燒，而且永遠不會枯竭。在中國當代油畫家之中，我還沒有看到誰如此具有現代性憂鬱與悲情的氣質，能夠把一種深沉的孤獨（氣氛）與一種執著的尋覓（光芒）內在結合起來，能夠把古代山水畫至高的荒寒之境以如此明確的形式與精神的強度表現出來。是的，這是「異景」，是靈魂最為奇異的景象。

這之後的繪畫，劉國夫在精神上進入了那個無盡眩暈的深淵，以內心的執著與堅定，充分展現了光感與氣感融合所可能帶來的各個元素之間的張力，無論是殘荷還是枯枝，都僅僅是餘像的形式指引：在激烈的燃燒與冰寒的冷峻之間展開生命感受的張力，在頓挫的書寫與空茫的暗示之間呈現出情感承受的姿態，在紛紜的離散與精魂的聚集之間打開了畫面時空的層次，在灰藍的內縮與灰白的跳躍之間打開表面凸凹有致的觸感。

劉國夫作品上的異景，就並非是一般意義上的風景畫，而是靈魂的餘像，那些看起來似乎是殘枝敗荷的事物，僅僅是自然的殘餘，畫家試圖讓自然的廢墟也重新燃燒起來，在極冷之中，雪之白色的層層積澱，乃是一個個體生命的悲情流露，如此的雪景圖已經被蒼茫與蒼涼的精神撫摸過，那是激情燃燒之餘的冷記憶，因此這是生命「餘燼」（Ash, Cinder）的見證，只有來自餘存者的亡靈的目光才可能看到這異景。

隨著畫家的激情更為內斂，走向內在在精神的光芒，畫面上光感與氣感結合而成的餘像也更為豐涵，經過顏色反覆覆蓋與刮擦所留下的筆蹤，是破碎與殘痕的氣息，是傳統書法屋漏痕的現代轉換，每一塊之前的殘痕被破壞，但這是肯定性地破壞，其餘痕還是堅韌地餘留下來，時間性的積澱由此形成，在停頓與審視之後，每一次都重新開始，但又保持先前的餘留與遺痕，層層掩映，色彩異常豐富而透明，因此形成了色彩與筆觸之間的張力。每一次的更新，每一次的餘留，是為了形成畫面之表面的張力，畫面是虛薄的，但顏色層次又是那麼厚實！那麼透明，這是深入混沌，不斷破壞混沌，還保持混沌，形成了「餘像」的視覺生命感受，但又氣勢磅礴，酣暢淋漓！而且，因為其畫面觸感又極其「柔薄」，帶來了中國文化特有的玉質感，但這是經過現代視覺轉換，即帶入「光感」的玉質感，結合光潔的玉質感與凜冽的氣化感，而且因其集蘊多重的時間性，形成了一種新的「虛厚的包漿」，異常迷人！

而這在 2012 年的新作上表現得尤為充分。畫面在一片渾化的氣氛中還有著無數的細節，筆觸的反覆覆蓋以及彼此的滲透，帶來了水墨一般酣暢淋漓的氣息，每一個局部都是一個世界，有的局部還有著五代時期董元《瀟湘圖》上煙雲掩映樹木的餘味，似乎無數的筆觸都在彼此觸發，一股無盡的潛能蘊含在畫面上，每一筆觸的生長性恰好是自然性之生機的表現。在保持整體「渾化」的前提下，無數「氣化」的局部綿綿無盡，但整個畫面又聚集在中間敞開如同廣場一般的空間上，以至於這塊中間的空白滲透到了畫面的其他部分，這是「虛白」在彌散。



劉國夫《降臨》局部
Liu Guofu, 'Advent', Detail

在當今，沒有誰比劉國夫如此好地恢復了龔賢光氣融合的那個夢想，同是南京人，劉國夫的作品接上了晚明的餘韻，並且經過了現代性的轉換。那些豎行下落的線條帶來一種墜落之力，但都被白色以及藍灰色的色調所減弱，這種沉著感聚集了激烈的燃燒與冷峻的冥想，帶來視覺上的凜冽大氣，這是經過了現代個體生命激情燃燒之後的靜冷。畫面的空間感也是結合了西方的空間與中國文化的空白，但在虛化之中，又不陷入具象的限制與抽象的空洞，在似與不似之間，更為走向「不似」，卻讓筆觸的餘韻得以蔓延。

劉國夫畫出了一種美妙的藍灰色，或者中國文化最為美妙的「黛色」，構成了畫面的基調，這種迷人的色澤還在極為虛薄的技術處理之後，畫面光潔，有著玉質之感，召喚我們的觸摸，這種觸感接通了傳統雪景圖所必備的「如白玉合成，令人心膽澄澈」，這個玉狀的環帶打開的不僅僅是一個廣場一般開闊的地帶，它還是一個靈魂之眼，這既是從靈魂的高度，因此這高度讓人眩暈，也還似乎是從未來一百年之後的回眸所看到的場景，這是餘像的生成：如同中國文化的凝眸之美都在於離別之際的回眸，是一個亡靈在告別的頻頻回首之中，在對生命的無盡眷戀之中，所看到的那種最後的餘影，那是迷人的眩暈，那也是人世間最美的圖景，那是李商隱詩歌中所寫道的「藍田日暖玉生煙」的詩意！

劉國夫的光感與氣感融合的繪畫，帶來了多重的時間性：年歲的時間性，進入不惑之年的畫家，經過了人世的滄桑，能夠把此滄桑的悲情帶入繪畫，並且找到個體性的形象，體現出畫家的成熟與老辣；繪畫材質與質感的時間性，這是在灰藍與金黃之間的張力，灰藍與灰白之間的對比；畫面意境的時間性，這是在悲涼蒼茫與堅韌超越之間的生命情調；也是作畫的時間性，這在最近的繪畫中體現更為明顯，持久覆蓋的顏料，被飽滿的氣息所充滿，如同一股股氣團，在豐富的色彩的細微過渡中滲透著，但又極為克制，層層覆蓋又層層刮除，似乎永遠不可能完成，但又似乎有著某種內在的氣息從畫面內在無盡滲透出來，綿綿不絕，「虛 - 薄」獲得了它的內在厚度！這是時間性沉澱的光暈（**Aura**），帶有時間包漿的玉質感！



劉國夫《敞之四》，布面油彩，130x150cm，2013
Liu Guofu, 'Spacious IV', Oil on Canvas, 130x150cm, 2013



劉國夫《冷山》局部
Liu Guofu, 'The Cold Mountain', Detail



劉國夫《冷山》，布面油彩，120x90cm，2012
Liu Guofu, 'The Cold Mountain', Oil on Canvas, 120x90cm, 2012



劉國夫 《降臨》，布面油彩，120x90cm，2012
 Liu Guofu, 'Advent', Oil on Canvas, 120x90cm, 2012



劉國夫 《降臨》，布面油彩，180x150cm，2013
 Liu Guofu, 'Advent', Oil on Canvas, 180x150cm, 2013



Liu Guofu's Painting Infra-Mince Fusion of Light and Qi

Xia Kejun

Chinese landscape (Shanshui or Mountain-Water) painting sprouted with the Tang dynasty travelers, who entered deeply into nature, symbolizing the fleeting, toiling nature of life while alluding to the ordinariness and independence of the natural landscape. For this reason, Shanshui landscape painting aimed to open up a living space that could be wandered and lived in, for limited life to sojourn. To reopen the spirit of landscape painting in our time requires the wanderer's mindset. Entering into modernity entails a passage through broad, empty wastelands and deserts, while also traversing one's inner solitude and vastness. Liu Guofu once spent several years in Xinjiang, far from his home of southern China. The image of the lama that he began painting in 2003 is an incarnation of the wanderer, the seeker of holiness in Buddhist Tibet and faithful follower of the sacred light. Following the artist's conscious removal of regional traits and concrete markers, his later paintings maintained this mindset of spiritual passage while opening up a spiritual world that fuses the Buddhist aura and the spiritual ether.

The language of Chinese ink landscape painting is mainly based on vaporization, removing the sense of light in the proliferation of colors seen in the Tang dynasty. Though there is ink light to be found on the surface of ink paintings, and there is a sense of lightless light on the surface of the scroll paper and the stones, the language is mainly that of an infra-vaporous rhythmic vitality. From depictions of the 'qi-image' of the painted subject to the cloudy ink-blotches that fill the paper and on to the diluted imagery, this language of infra-vapor or sense of qi brings out instantaneous changes. This is the 'Kairos of breath or qi' that accords with the changes in nature. This sense of fleeting temporality is similar to the shattered moments of modernity, and thus modernity must draw energy from the sense of time in traditional landscape painting in order to supplement its shattered narrative. Though this will not necessarily push it towards the figurative, the instantaneous creation and destruction of temporality can gain tangibility through the subtle changes of infra-vaporization. This is the juncture that pushes traditional thinness towards 'infra-mince'. The basic language of Western oil painting is the sense of light. From the formally constructed ideal light of ancient Greece to the visible and invisible sacred light from the classical period, on to the painted light of the twentieth century that fused the body and painted material, and on to the lightless light of abstract painting (so called black painting or white painting, becoming a readymade), the light of Western painting has also moved towards disappearing, a symptom of the end of painting.

The path to integrating 20th century Chinese painting is from the ink light in Huang Binhong's late period to Li Keran's use of natural lighting contrasts from life, from Lin Fengmian's insertion of a desolate air into oil paintings, to Zao Wou-ki's abstract cathartic landscape paintings which accomplished a complete fusion of the sense of qi in Chinese landscapes with the sense of colors from Western paints, the 'fusion of light and vapor' has become a core path to the integration of Western art, and one of the possible conditions for the rewriting of modernity in art. On this path, in terms of oil painting, Liu Guofu's sense of light and qi attains an even more total spiritual fusion than that of Zao Wou-ki. Zao's fusion was mainly on the level of technique, infusing the flowing smears of oil painting brushstrokes with the chapping, scraping, crossing and seeping of Chinese landscape painting. He opened up the tension in the picture through the contrast between large, freehand black brushstrokes and the white picture, and used a technique that combined permeation



劉國夫《冷山》局部
Liu Guofu, 'The Cold Mountain', Detail

and ink washing to bring about a vibrant sense of vaporization that also possessed the infinitely rich color lighting of minutely disparate colors. Liu Guofu's fusion is more total on a spiritual level. Zao, on the other hand, lost the tension in his images in the 1980s due to excess emptiness, which was caused by a loss of tension in his perception of life.

We can see that Liu Guofu has inherited this tradition; applying his own development as he pays homage to the qi imagery of landscape ink painting from the Sung dynasty; jade like textures and a fusion of light and qi create a patina of time; he continues along the path of Gong Xian, a painter from the late Ming dynasty, continuing to create new images.

The fusion of the sense of light and sense of qi is not merely a brush technique; it is also spiritual. In those untitled paintings marked by the aura of the Buddha, the lonely nameless seeker (as a remnant of life) seems to hold a cry or a shout in his heart as he wanders through the hazy emptiness. A sharpness seems to want to pierce the picture, but it has been drawn in by a kind of soft light that spreads throughout the entire scene. This soft light permeates and covers the picture, softening the lament of the suffering seeker. This light has an aura-like purity.

The underlying blue-gray color tone is permeated by an internal white light, softly permeating but also implying internal firmness. This atmosphere is like a layer of membranous light that encases the images, giving a tactile sense of infra-mince. The difference between the Buddha aura and the Western sense of light is in the concept that "that which is form is emptiness; that which is empty is form," using a minimal amount of light to create a sense of purity that also possesses an empty thickness which opens a crevice between aloofness and worldly involvement, a crevice in which the light and qi can gather together and open up infra-mince thickness. It is as if individual life has been bathed and cleansed by light, and this bath of light flows through the shifting tones of white, enveloping our gaze or drawing us inside. That light vertigo does not entice us; it clears us, clarifying our souls.

Liu Guofu's paintings have been through several stages.

The first stage is the individual image of the Lama in his Tibet series; these paintings portray a journey that seeks a hallowed spirituality within an imagination of a foreign land – Tibet; the artist's pursuit of a Buddhist aura; to find a place where our soul is revealed in pursuit of pure divinity.

What follows is that the individual image fades away allowing the presence of the Buddhist aura to instantly sweep through; retaining peace and nature.

The third stage transcends the previous Tibet paintings; generating a vast tableau with a richer sense of nature; integrating a sense of light and qi together; a deeper journey of the soul; expressed with stronger strokes capturing a passionate scene of intricate love or a scene of absolute desperation; each portrayal grasping the sorrowful fading within an illuminating moment; depicting the burning tension of an unconquerable desire refusing to wither.

The fourth stage leads the style of 'infra-mince', or conceptualism without definition; Liu Guofu returns to the dynamism and tactile conceptions of the Sung dynasty; using jade textured strokes that form transparent layers Liu defines his incomparable style and impression.

From the clear image of the lama to the nameless wanderer and on to the absence of the subject in the picture, the smooth surface retains only the traces that the seeker seeks, or perhaps only the reverberations of breath. This is the remnant temperature of the quest. That firm, unrelenting breathe remains always on the picture, and though it is faint, it lends strength to the seeker's soul and allows light to maintain growth in the picture. Those tree branches are nothing less than forms for life to breathe and grow.

For this reason, the tree branches in the picture are not tree branches, but blood vessels or nerve fibers for the breath of life. When there is no trace of man in the picture, the tree trunks hit by light bear the remnants of breath from life's quest, as if lightly caressed by a passing life. It is this subtle sense of breath, passing through the golden branches, this soft light and tone that bring the hope of life and shadow. It is the warmth emitted from one who has engaged in an arduous quest. Though the picture appears so infra-thin and infra-empty, in its fusion between sense of light and sense of qi, the 'light' brings internal depth (especially embodied in the gold), while the 'qi' spreads the light to every part of the painting (embodied in the gray and white of the picture). On this infra-thin picture, they bring the touch of thickness (like the blue-gray in the picture). This is the color tone of the spiritual. It fuses the thickness of vastness and firmness.

The light in Liu Guofu's art allows the aura to speak for itself, wavering between coldness and passion, perhaps making it shake, or perhaps seeking out natural things for direct expression. Those shadowy visages of branches, those faint images of lotus flowers are all quivering life forms, and the aim of painting is to 'write out' that rhythm that stands between the two forms of tension in these life forms. The subject of Liu Guofu's writing is that burning, stabbing sensation of the sparks of the soul, the burning of the brush handle. Only through allowing the self to burn as well can we ward off the cold. These are the burning brambles, like god speaking to Moses through the burning bush in Jewish tradition. It is the magical voice of the soul. This radiant bush has always been burning, and has been reduced to ashes, but these withered, even black ashes continue to smolder. The pursuer of that aura in Liu Guofu's paintings is a remnant life, and those tattered branches and leaves in his untitled series are the burned ashes, either struck by lightning or burned away by the fires of time, but they still burn bright, and they will never fade away. Among Chinese contemporary oil painters, I have yet to see a single one who is so richly imbued with the dejected and pessimistic qualities of modernity, or can convey the lofty desolation of Shanshui landscape painting with such clear form and spiritual power. This is truly an 'otherworldly landscape', the most magical spectacle of the soul.

In the paintings that followed, Liu Guofu spiritually entered into that bottomless abyss and through persistence and tenacity, presented all of the possible tensions between elements that could result from the fusion of the senses of light

and qi. Whether tattered flowers or withered branches, they are merely after-image allusions to form, opening up the tension of living perception between fierce burning and piercing cold; presenting a state of emotional endurance between terse writing and empty allegory; opening spatiotemporal layers in the picture between confused scattering and the gathering of spirits; opening up a protruding sense of touch on the surface between the contraction of the bluish-gray and the leaping of the grayish-white.

The otherworldly scenes in Liu Guofu's works are not landscapes in the normal sense but afterimages of the soul. Those things that look like tattered, broken lotuses are merely the vestiges of nature. The painter is trying to let the ruins of nature burn once more. In the extreme cold, the accumulating layers of snowy white are revelations of sadness from so many individual lives. This snowscape has been caressed by a boundless, desolate spirit. They are the cold memories that remain after the burning of passions, and so they are a testament to the cinders of life. Only the gaze of the dead soul of the survivor can see such an otherworldly scene.

As the painter's passions turned inwards, towards the internal radiance of the spirit, the afterimage resulting from the integration of the sense of light and qi grew richer. The traces left behind by repeated coverings and scrapings of color form a shattered, scarred atmosphere; it is the modern transformation of the 'water stains of the leaking house' in traditional calligraphy. Each remnant is broken, but this is an affirming breakage, as the remnant traces tenaciously remain, and thus, the accumulation of temporality takes form. After pausing and examining, each time begins anew, yet it also maintains the previous remnants and tracing, forming richness and tension between the brushstrokes. Each refreshing, each remaining, is to form a surface tension on the painted plane. The painted plane is infra-thin, but the layers of colors are so thick. This is deep penetration into the chaos, repeatedly breaking the chaos while also maintaining it, forming a visual living perception of the 'afterimage (or Infra-image)'.

This is particularly evident in his works from 2012; there are a myriad of details within the heavenly yet clouded atmosphere of the picture; repeated overlapping of strokes penetrating each others presence; bringing forth an inspiring sense of the use of ink; every part of the painting is alive; some parts entwined with the images of blurry trees screened by cloud and smoke; seemingly endless strokes hold an infinite dormant power within the picture; a vitality of nature; yet a dispersion of space within the strokes creates a void, a question?

The works of Liu Guofu capture the fading breeze of the style of the late Ming dynasty; adding his contemporary evolution; his downwards spiralling lines convey a sense of freefalling; safeguarded perhaps by the white and blue-grey brushstrokes; creating a sense of ferocity blended with peaceful meditation; a visual odyssey; the calm that follows the zeal of modern life; the sense of space the pictures generates is a combination of the Chinese void and Western space; free from restriction and the emptiness brought by abstraction; allowing the brush strokes to continue their journey.



劉國夫《敞四》局部
Liu Guofu, 'Spacious IV', Detail

Liu Goufu crafts his unique and wonderful colour of blue-grey as he constructs the essence of the picture; a fascinating tincture that becomes even more polished, possessing a sense of jade after the polishing process; capturing the sense of infra-mince; a jade like texture that becomes an eye to the soul; as with a deceased spirit looking back to a life now lost; reluctant to leave; gradually the images of life fade; an alluring sense of disappearing and the most gorgeous sense of our mortal being.

Liu Guofu's paintings fusing the senses of light and qi have brought forth multiple temporalities. First is the temporality of age: entering his forties, the artist has experienced much of this mortal coil, and is able to bring emotions marked by such experience into his paintings, finding individual forms to embody his maturity and insight. Then there is the temporality of the painting material and texture: this is the tension between the gray and the gold, the contrast between blue and white. Next is the temporality of the picture's mental realm, the living sentiments that exist between the vast desolation and the tenacious transcendence. There is also the temporality of painting, which is most clearly manifested in his recent paintings: long covered paint is filled with a saturated atmosphere like so many masses of air; they permeate through the rich, subtle color transitions but are also tightly controlled. The many layers covering each other appear as if they can never be completed, yet they also seem to possess a certain internal air that endlessly seeps out from inside the picture, extending infinitely. 'Infra-mince' has gained its internal thickness. This is our aura; precipitated by time, the jade like texture – the patina of time.



梁 銓 Liang Quan

梁銓：對山水畫的抽象轉化

夏可君

在我們這個追求消費的工業化時代，平淡幽微的詩意隨著自然的遠去也被我們遺忘了，山水的韻致與情韻僅僅在山水畫作品上還留存著些許餘韻，以甚麼樣的方式恢復那詩意的神韻？繪畫，在這個時代，如果不走向圖像效果與空洞的姿態，就只能訴諸於內心的想往，讓平遠與幽遠的高逸情調，在遙想的幽觀中，與當下隱微的幽嘆內在結合，繪畫就只能抽取那神韻，與畫家個體的肉身經驗結合，付諸於新的形式，因為其幽微，就只能是抽象的詩意。因此我們在梁銓《瀟湘八景》的抽象心景作品上，看到了古典詩意的重新來臨！

古典的瀟湘圖，凝結了所有自然生活的詩意場景，五代董源的《瀟湘圖》就被稱作：「平淡天真，一片江南」。宋代宋迪所創作的八幅山水畫題目就是圍繞《瀟湘夜雨》與《平沙落雁》等瀟湘八景展開的，董其昌後來也畫出了《秋興八景》，這都是為了展現中國古代藝術的至高追求：平淡而空寒的詩意。

這不僅僅是一個技術磨礪與執著的問題，要獲得新的平淡，需要藝術家加速抵達他的晚年，這是美學上所言的貝多芬的晚年風格，是阿多諾（Adorno）與薩義德（Said）所提倡的「晚期風格」，是藝術家走向對時間的一種最為徹底的經驗，但在中國文化，則是自覺加速晚年的提前，如同倪瓚在四十歲時就加速了晚歲的光景的書寫：歎惋時間的流逝，肯定生命的有限，但生命的激情卻更加濃烈，要讓消失的時間再次返回，獲得出生之際的那種鮮活，在憂傷與期待，破碎與新生之間，打開一個無盡飽滿的剩餘時間，時間似乎停止下來，層層積聚，以有限展現了無限。在中國藝術，則是董其昌所提出的「煙雲供養」，在晚歲還能夠畫出秀嫩與天真，這是不可學的，這是生命的年歲賦予藝術家的機緣。在當今，梁銓的創作最好地回應了這來自於藝術的內在要求。就回應內在生命的要求而言，這是第一重意義上的回歸與轉換。

因而梁銓的作品並非在描繪瀟湘的景色，而是抽象的暗示，因為時間疊加的豐富性難以言喻，標題給出的提示可以反覆激發觀看者的想像，每一次都不一樣。梁銓提煉董其昌晚年仿古山水冊頁上如同鉛筆一般幽淡而簡約的線條，濃縮西方有著張力的色塊邊緣，使之柔和而參差，帶來氣感，並且潤之以淡雅的色調，讓整個畫面被色塊之間不同的空白所調節，宛若天外之音縈繞耳際。這是第二重意義上，梁銓作品對古老平淡意境的復歸與轉換，打開了時間的皺褶。

畫面沖淡平和，比之前創作的作品，這一次還增加了一塊塊綠色，其實這不是綠色，而是「綠意」，那可是宋代綠意的回歸！如果我們知道南宋冊頁上充盈的「綠意」既激發了似乎永不衰敗的飽滿生機，同時也帶來了午睡的安眠寧靜，我們就會更加驚訝梁銓作品上這悄然滲透出來的「之綠」——綠意的再次君臨，帶來的是一種熱中有靜的安眠！在冷灰與淡綠之間，層層褶皺的色塊輕輕碰觸，在色差的細微差別中，如同呼吸一般隱秘地顫動。

這可是老來才有的風致啊：在冷灰的淡定之間，在人世的滄桑變化之餘，那嫩綠帶來的秀雅，恬靜而明媚，韻味無窮，平撫了自然遠去與時間流逝的歎息，還帶來一種幽遠的期待。這是藝術對已過花甲之年的畫家的饋贈，這是不老的青春氣息的復歸。這是第三重意義上，與藝術生命修為有關的復歸。

在第四重意義上，梁銓的這組《瀟湘八景》作品，以其氣化的褶子，恢復了古老山水的詩意，讓中國山水畫的自然玄觀以及留白的禪意，經過西方抽象形式的邊緣處理，讓山水畫上的空白迴響在西方抽象性的色塊之間，讓平淡的雅致滲透在線條的張力之中，打開了一條由「自然的詩意」通向抽象的新道路，這是一個了不起的轉換！以拼貼與調節的手法，走向幽謐而淡然的詩意，同樣施行了一次創造性轉換傳統的方式。

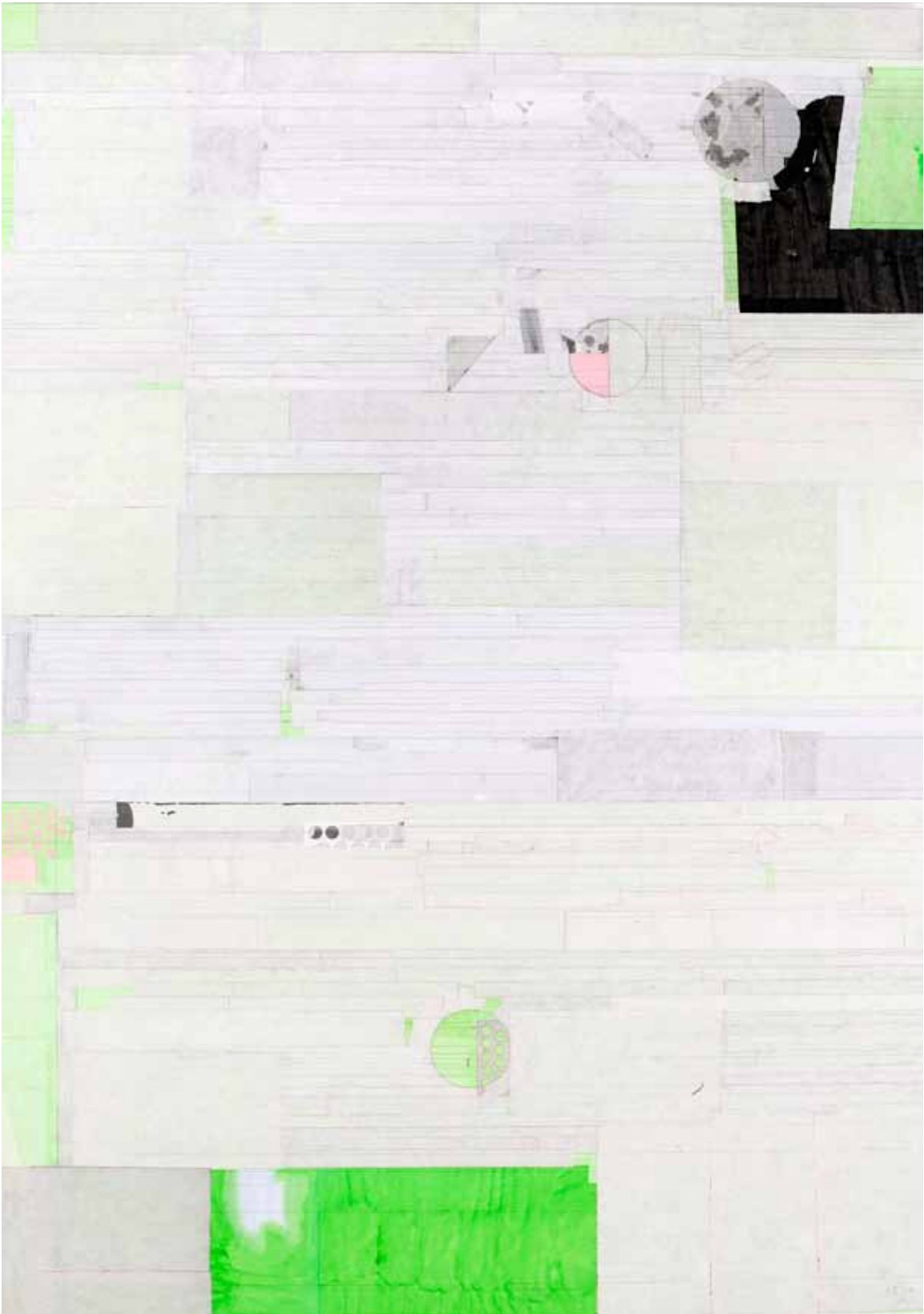
在第五重意義上，也是第五層褶皺上，梁銓的這組作品，其冊頁的古雅形式，要求我們帶著賞玩的心態慢慢閱讀，這是對中國文化特有的「品讀」方式的恢復，要品鑒畫家所帶給我們的新的逸品，觀看者必須緩緩進入畫面的幽謐之境，當緩慢閱讀的目光與繪畫迷遠的幽趣相接，會意之處的喜悅就會油然而生。在俯首之際，放鬆身姿，傾聽畫面的呼吸，這也是品味，品味畫面上那些彼此疊加的線條之間的無盡韻味。而且，色塊還在隱秘調節我們的呼吸，讓我們變得自然，畫面色塊的安定也安置我們的視線與呼吸。梁銓的作品就為這個燥熱的時代帶來一種生命能量轉換的藝術，畫面打開了一個安寧的靈魂空間，讓我們從快變慢，從緩慢中體會更加從容的止息，也從燥熱走向空寒。

繪畫，在這個時代，就是帶給我們一種安眠的詩學，可以讓我們在日常生活中詩意地冥想。梁銓這些帶有「晚期風格」的作品打開的是一個古老詩意可以再次滋養我們的生命世界，通過喚醒我們身上已經沉睡的自然，使之被詩意地調節，再次塑造我們的生活品質。

中國文化的魅力在於：一直順應時間與空間的變化，尤其是氣息的變化，但一直賦予這變形以形式，卻並不固定，而是讓形式可以生變，生成為活化的形式或者形式保持為活化。這個隨機應變，就是悟性的形式感。但隨著西方理性秩序的進入，這個悟性必須接納理性，繼續保持活化，既不能陷入理性的強硬建構，也不能僅僅保持傳統的氣化變化方式，而是必須活化理性，保持理性結構的同時，繼續生成為新的活化形式。

這即是形式的韻調，一種輕微變形的音調，即杜尚所言的「虛薄」，賦予虛無以精微的形式。從傳統宣紙水墨的材料出發，梁銓的繪畫很好地回應了這個形式的微調與活化的要求。

1. 理性與悟性的合成。一個當代藝術家的貢獻在於，以異質的資源和力量重新喚醒自身的傳統。對於梁銓而言，則是借助於西方幾何抽象的理性，在與之對比與變形之中，通過喚醒自身文化的悟性，啟動自身文化藝術的內在形式。即理性與悟性的同時交融，構成中國藝術家的基本精神形式。理性乃是有著邏輯，有著幾何形式的構成，梁銓是通過以尺子打底的橫格子，如同唐代界畫的尺子，是規矩與尺度的痕跡，還有畫面的塊狀格子；但，中國文化則是道家的悟性以及佛教禪宗的偶發隨機性，即帶有妙機的悟性，通過打破塊狀的均衡，使之更為具有邊緣的細微變化，而且在色塊的傾斜與輕微震盪之中，帶來畫面的變化性。

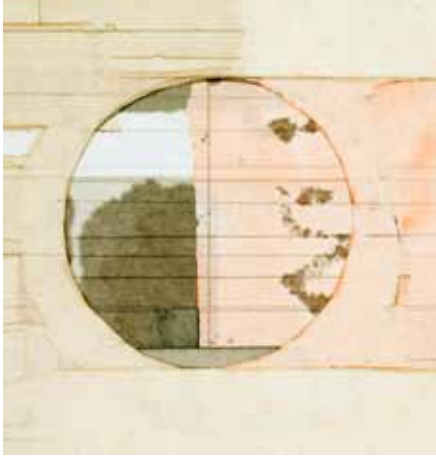


梁銓《我的桃花源》，茶、色、墨、宣紙拼貼於亞麻布，200x140cm，2012
Liang Quan, 'My Peach Blossom Garden', Tea, Color, Ink, Rice Paper, Collage on Linen, 200x140cm, 2012

2. 幾何形理性的變形。我們可以通過幾個圖片來比照：一方面，是借用蒙德里安幾何構成的抽象畫，通過更為細密的格子與不同色域帶來差異變化，但並非規整的幾何形以及相互的比例構成的對比來形成畫面張力，而是在細密的塊狀，利用傳統線條的柔和變化，以及水墨還有水彩帶來的色量的層次變化，無論是色塊本身不規則的形狀，還是色塊邊緣的齒狀輕微起伏的變化，都讓幾何形的硬性有所軟化。



梁銓《我的桃花源》局部
Liang Quan, 'My Peach Blossom Garden', Detail



梁銓《喝茶的日子》局部
Liang Quan, 'The Day of Tea Drinking', Detail

3. 傳統皴法形式語言的平面化。另一方面，是中國傳統山水畫的皴法，通過壓縮傳統山水畫與書法用筆的凸凹之感（所謂董其昌所言的下筆如有凸凹之形），也是按壓畫面潛在的深度，學習立體派的淺浮雕效果與拼貼，但更為服從於表面，如同格林伯格所要求的回到表面，在平面上保持表面（**Sur-face**），讓表面本身成為有著厚度的褶子（**Pli, Fold**），帶來表面的皺褶（**Enfold**）！即壓縮傳統山水畫皴法的肌理凸凹，而使之拉平，但又有著輕微地起伏變化，不能減少變化，而是更為細微地變化，而且還有著色彩的豐富層次變化，並且保持畫面的延展。

在有著設色的山石塊狀以及有著凸凹變化的山勢造型上，通過壓平，或者拉平山勢的構造，保持平面化，然後讓平面保持為平面的延展，但，又有著輕微的起伏與呼吸感，有著震動感，這是細微的元素性的震動。

4. 虛薄與餘淡的融合。不僅僅是形式上的結合與相互的改變，而且也是精神氣質上的，即平淡與抽象的結合，是理性與悟性，在虛薄與餘淡上的結合。杜尚所言的「虛薄」是一種「比薄更薄」的厚度，而且它更大程度地存在於觀念中，而不是可以感知的現實，如同影子的厚度。虛薄的厚度，乃是自身與他者之間的邊界線，是難以明確區分的邊界線（**De-limitation**），是 **On-line** 上的這個 **Line** 的 **In-on-out**，交錯著的三者之間的輕微震盪與變化，是虛像的，需要更為細微地，幾微的感知，這個「幾微」，有著時間性的悟性的時機，以及細微地變化的感知，就是虛薄，因此，也可以用杜尚的 **Infra-mince** 來翻譯幾微與極微的變化。梁銓作品，既有著理性的構造，也有著傳統平淡的淡化的痕跡。



梁銓《喝茶的日子》，茶、色、墨、宣紙拼貼於亞麻布，90x120cm，2012
Liang Quan, 'The Day of Tea Drinking', Tea, Color, Ink, Rice Paper, Collage on Linen, 90x120cm, 2012

在西方，還有誰比杜尚更為具有平淡的精神？一方面，現存品放棄美醜與創造力的區分，另一方面，把日常生活帶入藝術，或者把藝術轉化為日常生活，呼吸甚過工作。這就有必要重建傳統的平淡譜系：從倪瓚到董其昌，再到漸江弘仁，直到梁銓的現代轉化（還有尚揚，邱世華等人）。

這也是與梁銓曾經作為版畫家對版畫的獨特理解相關，有一種拼貼式的印法，法文叫 **Chine Colle**，這裏的這個與「中國」相關的 **China** 其實是「薄」的意思，而 **Colle** 是拼貼，就是薄的拼貼，這種銅版技法讓畫家認識到與中國傳統的裱畫相通，梁銓自覺把傳統托裱的整個方式，從畫心到隔水懸掛的整個畫面展示空間，從裏到外，也是從外到裏，整個地以拼貼並置在畫面上，這是一個奇妙的德里達所言的 **Parergon** 的邊緣交錯的「裝飾」邏輯，卻打開了畫面虛薄的厚度。

那些名為《老茶》的作品，就是有著圓形的表面形體，但是在呼吸，日常呼吸的生活中，抽象形式得到了呼吸感的轉化，以簡潔的線條處理，使形式充滿了呼吸感，隨意地隨機地拓變，而且大片的空白留下餘味的回味。一個個被水墨侵染的形體，似乎還在輕微呼吸，有著虛薄的厚度，似乎那水泡水汽還帶有呼吸的溫度！

梁銓的作品最好地回應了傳統水墨如何打開虛薄的方式。因為水與宣紙的接觸形成了三重空白：

第一層是空白的材質本身，作為空白宣紙是布料一般的現存品，這個宣紙的空白，一直要保持空白，要餘出；—— 梁銓的作品是通過裁剪宣紙，作為現存品的宣紙得到了更為多樣地展開，而不僅僅是一塊完整的宣紙，而是很多不同的大小。

第二層是空白的基底，乃是水的特性導致的，宣紙之中加入水，似乎成為「畫面基底」，即讓宣紙的布料成為了畫布基底，但因為是自然的水，無色無味的水，水滲透宣紙，還是保留了宣紙的空白，而水之渲染，或者塗抹，塗寫，淡淡的塗寫，在似有似無之間，就是如蘭的呵氣，就是其間的細微呼吸感，生命感與舒緩感；—— 梁銓在這個層面上，則是加入淡水與淡墨的渲染，或者加入水彩，打開一個中間的厚度，或者通過毛邊的細微震盪，或者通過顏色的對比，或者通過帶有暈染的色彩的暈散。

第三層則是物件性的空白，如果物件是抽象性的，是保持虛白的暗示性，即畫面的物件性，物件與基底的關係，如果描繪的物件並非具象，僅僅是抽象的痕跡，是淡痕的塗寫，是非物件的，那麼餘留的還是宣紙材質的空白，只是這第三層空白有著水墨渲染的豐富性了，但還是餘留了材質本身的現存品的空白性，可以吸納萬物的精神（氣化的渾化）。傳統山水畫推崇雪景圖，就是對虛白與空靜的追求，這也是莊子之虛室生白的奧秘。—— 梁銓的繪畫是抽象畫，並不走向具體的圖像，畫面的塊狀僅僅是抽象的構成，是暗示性的。而且為了保持虛淡或者虛薄，還是以大片空白的宣紙（這又回到了最初的那個空白的宣紙上）反覆覆蓋與調節，再次保持了虛薄的空白性。

梁銓很好地把虛薄，看似幾乎沒有的虛無空間，與傳統有著通透氣息的氣感結合起來，因為空白的餘韻，以及空白與墨色的對比，帶來細微的光感與氣感，在那些有著色彩的墨暈散化的作品上，之中低微的光氣融合為虛薄的狀態，形成幾微之象，或者虛像。



梁銓《茶日記》，茶、色、墨、宣紙拼貼於亞麻布，80x120cm，2012
Liang Quan, 'Tea Diary', Tea, Color, Ink, Rice Paper, Collage on Linen, 80x120cm, 2012



Liang Quan

Abstract Transformation of Landscape Paintings

Xia Kejun

In this era of consumerism, as nature has receded, so has tranquil poeticism. Now the elegant atmosphere of the landscape can only be found in landscape painting. In this era, if one does not take the route of visual effects and superficial appearance, he can only express his inner aspirations, fusing distant, elegant tones into the invisible inner monologue. Painting can thus only extract that poetic ambiance from nature and fuse it with the artist's corporeal experiences. Thus, in Liang Quan's abstract mental landscapes entitled Eight Scenes of Xiaoxiang, we have seen the return of classical poetic ambiance.

The classic motif Scenes of Xiaoxiang condensed all poetic landscapes of natural life. The painting Xiaoxiang by Five Dynasties painter Dong Yuan was hailed as "prosaic and innocent, a vivid recreation of the Lower Yangtze Region". The subjects of the eight landscape paintings by Song dynasty painter Song Di also revolved around such eight famous scenes as Xiaoxiang on a Rainy Night and Luoyan Bushes on the Sandy Beach. Later, Dong Qichang also returned to this theme with Eight Scenes in Autumn. This came to represent the highest pursuit of ancient Chinese art: the poetry of the prosaic and empty.

This is not just an issue of persistence or technical polish in art; it is a desire for a new prosaicness which is only possessed by an artist approaching the end of his life. This is the 'late style' seen in such great artists as Beethoven, as identified by the likes of Theodor Adorno and Edward Said, a style that an artist enters when he experiences time in the fullest way. In Chinese culture, on the other hand, this late style period is intentionally approached more quickly, as we saw with Ni Zan, who at the age of forty began his late style paintings, lamenting the passage of time and affirming the limited nature of life, though in the Chinese case, the passion for life is stronger, marked by a desire to make this passing time return and to attain that vitality found at birth, opening up an infinitely saturated remnant time between sadness and anticipation, triviality and new life. Here, it is as if time as stopped, as if it gathers up in layers, the infinite unfolding within the limited. This is what Dong Qichang meant by 'drawing nourishment from the clouds'. The ability to paint with the tenderness and innocence of youth in one's later years is not something that can be learned; it is the destiny bestowed on the artist by time. Today, Liang Quan's work best responds to this desire from the depths of art. In terms of the inner desires of life, this marks the first sense of his transformation and return.

Liang Quan's works do not depict the scenes of the Xiaoxiang region but create abstract allusions, as the richness of layered time is hard to put into words. The allusions in each artwork title inspire the imagination of the viewer, and each time is different. Liang refined the pencil-like, simple brushstrokes of Dong Qichang's late period landscape paintings, condensing the Western use of tense color field boundaries to create a soft, uneven feel, a sense of vapor, softening it with a light, elegant color tone, so that the overall picture is tuned by the blankness between color fields to create a lingering, otherworldly harmony. This is the second sense of return and transformation of the ancient prosaic conceptual realm, opening up folds of time.

Unlike his past works, Liang has added fields of green to his new works; it's not so much the color green as the 'idea of green'. This marks the return of the 'sense

of green’ from Song dynasty painting. If we knew that the sense of green found in Song dynasty painting created an undying vitality as well as bringing the peacefulness of a noontime nap, you would be more astonished at the ‘greenness’ that permeates Liang’s works – at the reemergence of the ‘sense of green’, that sense of dreary peace within passion. Between the cold grey and the soft green, layer upon layer of folded color fields softly bump against each other, quivering mysteriously in the subtle color contrasts like the breath of life.

Such character only comes with age: in the firm reserve of the cold grey, amongst the shifting sands of this mortal coil, the grace brought by the green is stunningly beautiful, leaving a lingering aroma that wipes out the regret of receding nature and passing time while bringing a hint of distant hope. This is the gift that art gives to old painters, the return to the freshness of youth. This is the third sense of return, one which is linked to the cultivation an artist pursues in life.

In the fourth sense, Liang Quan’s Eight Scenes of Xiaoxiang uses vaporous folds to restore the poeticism of ancient landscape painting, applying a Western abstract rendering of boundaries to the profundity of nature and Zen blankness in Chinese landscape painting. In this way, the blankness of Chinese landscape painting reverberates between the Western abstract color fields, permeating the tension of lines with prosaic elegance, and thus opening a new path towards the abstract through the ‘poetry of nature’. This is a phenomenal transformation. Through montage and modulation, the artist moves towards a tranquil, silent poetry while also completing a creative transformation of tradition.

The fifth sense, which is also the fifth fold, is that the classical elegance of this series asks us to appreciate it with a playful and easy attitude. This is a restoration of ‘savored reading’, an approach unique to Chinese culture; in order to properly interpret the gist of a painter’s latest work, the viewer first must slowly enter into the distant realm of the picture, and when the slowly reading eyes connect with the remote distance of the picture, the joy of understanding emerges. When looking over the painting, the viewer relaxes the body and listens to the breath of the painting. This is savoring, the savoring of the infinite flavors emanating from the enfolded lines. Meanwhile, the color fields are quietly modulating our breathing, bringing us to nature as their solidity defines our lines of sight and rate of breath. Liang Quan’s works aim precisely for this art that effects a transformation of life’s energies in this overheated era. The picture opens up a tranquil space for the soul, slowing us down to take pause and move from heat to coolness.

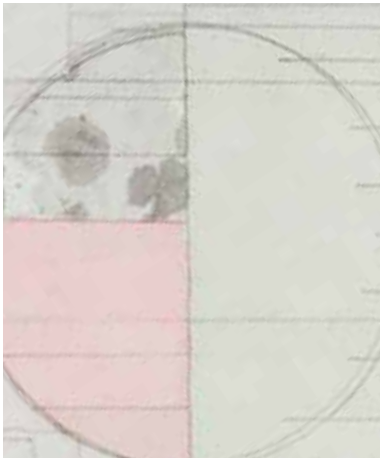
In this era, painting brings us a lulling poetry that allows us to engage in poetic meditation in everyday life. These artworks, marked by Liang Quan’s ‘late style’, open up a world where ancient poeticism can once again nourish our lives by awakening the nature that has long slumbered in our souls, poetically adjusting them and reshaping the character of our lives.

The enchantment of China’s culture lies in the fact that it has always followed the changes in time and space, especially changes in the atmosphere, but it has always bestowed these changes with a form, one that is not set, but changeable,

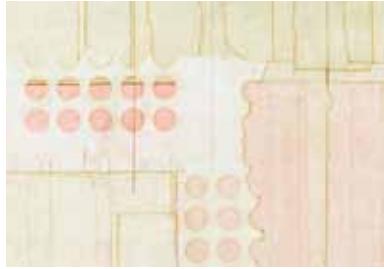
producing an active form (vivid metamorphosis) or a form that is maintained as vivid metamorphosis. This flexible ability to change is an intuitional sense of form. But with the arrival of the Western rational order, this intuition must accept rationality. In order to remain metamorphosis, it cannot fall into the rigid structure of rationality, but on the other hand, it cannot merely preserve its traditional vaporous methods of change. It must activate rationality, continuing to produce new metamorphosis while maintaining a rational structure.

This is the tone of form, a slightly inflective tone, the ‘infra-mince’ (infra-thin) of which Duchamp spoke, bestowing the void with profound form. Setting out from traditional scroll paper and ink painting, Liang Quan has responded well to the demands of fine-tuning and activeness in this form.

1. The synthesis of rationality and intuition. The contemporary artist’s contribution lies in the use of resources and forces of a different quality to reawaken one’s own traditions. For Liang Quan, this entails using the rationality of Western geometric abstraction to activate the internal forms of his own culture’s art by awakening the intuition of his own culture within the comparison of changes between these abstracted shapes. This is the fusion of rationality and intuition that forms the basic spiritual form of the Chinese artist. Rationality is a construct possessing logic and geometric form. Liang Quan creates a horizontal grid laid down by a ruler, like the ruled line paintings of the Tang dynasty. These are the traces of rule and measure. There are also block grids in the image. Chinese culture, however, is marked by Daoist intuition and Zen Buddhist serendipity, a subtly changing form of intuition. By breaking the balance of the grid, it creates infinitesimal change on the borders, while the slanting and shifting of the color fields brings changeability to the picture.
2. The rational warping of geometric shapes. Through some comparisons, we can see that Liang uses Mondrian’s geometric constructs to create an abstract painting, using a denser grid and different color fields to create shifting contrasts, but the disorderly geometric shapes and the contrasts created by their different ratios create tension in the picture. In the dense blocks, he uses the soft changes of traditional lines, as well as the layered blending of colors attainable in ink and watercolor painting. Whether it is the disorderly layout of the color fields or the undulations of their edges, they all effect a softening of the hard geometry.
3. The flattening of the formal language of chappings (texture-folds of the stone surface). Another aspect is the chapping technique from traditional Chinese landscape painting. By condensing the sense of protrusion in traditional landscape painting and calligraphy brush techniques (what Dong Qichang called the use of the brush to create protrusion), he is pressing down the latent depth in the picture. He is learning from cubist relief effects and collage techniques, but putting it in the service of the surface. This is in keeping with Clement Greenberg’s entreaties to return to the flatness of the surface. By retaining the surface on the plane, he turns that surface into one with depth and folds, in effect enfolded the surface. He compresses the protrusions in the landscape painting texture of the chapping technique, flattening it, but there are still subtle undulations. The changes are no fewer, merely more minute, and when the rich layers of color are added, it



梁銓《我的桃花源》局部
Liang Quan, 'My Peach Blossom Garden', Detail



梁銓《喝茶的日子》局部
Liang Quan, 'The Day of Tea Drinking', Detail



梁銓《茶日記》局部
Liang Quan, 'Tea Diary', Detail

maintains the expansion of the picture.

We can compare his art with Wen Jia's color painting Village Among the Paddies at the Shanghai Museum. It is as if, after being flattened out, its infra-mince depth has become more apparent.

On the colored stone formations and protruding mountain shapes, through flattening the constructs and maintaining the surface, this surface maintains its extension, but now it has a subtle sense of undulation and breathing, a sense of vibration. This is the miniscule, elemental vibration.

4. The fusion of infra-mince and remnant lightness. The integration and mutual alteration are not only on the formal level, but on the level of spiritual qualities as well, in terms of the integration of lightness and abstraction, the integration of rationality and intuition in terms of infra-mince with remnant lightness. Duchamp's 'infra-mince' is a thickness that is 'thinner than thin', something that exists more in concept than in perceptible reality, like the thickness of a shadow. The thickness of infra-mince is the boundary between the self and others, an indistinguishable delimitation, the In-On-Out of the 'line' in 'on-line', and the imperceptible movements and shifts between the three. It is virtual, requiring more refined and delicate perception. This usage of delicate contains implications of temporal intuition, as well as perceptions of subtle changes, i.e. the infra-mince, so we can use Duchamp's infra-mince to translate these delicate and minute changes or transformations. Liang Quan's works contain rational constructions, as well as traces of traditional lightness and dilution.

In the West, who possesses the spirit of lightness more than Duchamp? On the one hand, the readymade discards with distinctions of beauty, ugliness and creativity, and on the other, it brings everyday life into art, or transforms art into everyday life, even the act of breathing. Here there is a need to resurrect the traditional coordinate system of lightness: from Ni Zan to Dong Qichang, and on to Hong Ren in Zhejiang Province, and all the way to Liang Quan's modern transformation.

This is connected to Liang Quan's unique understanding of print art from his past as a printmaker. There is a kind of applique technique that in French is called 'chine colle'. Here, the term 'chine' or 'china' means 'thin', while 'colle' is applique or collage, so the term roughly means "thin application." This engraving technique evoked associations with Chinese traditional mounting techniques for paintings, and Liang Quan took the complete method of mounting, and he has affixed and juxtaposed the entire process and components, from the core painting to the mounting paper, inside to out, or rather, outside to in, creating a 'decorative' logic of intersecting borders that is remarkably in keeping with Derrida's idea of a 'paragon (parergon)', opening up infra-mince thickness in the picture.

In the works entitled 'Old Tea', there are round shapes on the surface, but they are breathing. In the everyday, breathing life, abstract forms have been transformed to gain a sense of breathing, using simple lines to fill the forms with a sense of breathing, constantly changing, while its traces linger as a kind of aftertaste in the broad expanses of white. Each shape, permeated by ink, appears to still be breathing the slightest breaths. They have the thickness of infra-mince, like bubbles

in water with the temperature of a person's breath.

Liang Quan's works are the best response to the question of how to open up the infra-mince within traditional ink painting, because the contact between the water and the scroll paper forms a three-fold blankness:

The first level is the blank material itself. Blank scroll paper is a fabric-like readymade. The blankness of the scroll paper must be retained. Liang Quan's works cut the scroll paper, and as a readymade, the scroll paper expands in more diverse ways. It is no longer a complete piece of scroll paper but many pieces of different sizes.

The second level is the blank foundation, which is the result of the unique properties of water. When water is added to the scroll paper, it virtually becomes the 'foundation of the picture', in that the scroll paper fabric becomes the canvas base, but since it is natural water, with no color or taste, as it permeates the paper, the paper retains its blankness. The permeation, application or light spreading of the water, in this space between something and nothingness, is like the breath of the orchid, a delicate sense of breathing, of life and of relaxation. On this level, Liang Quan opens up an intermediate thickness through the addition of water or diluted ink, or through subtle shifts in the borders, or through color contrasts or the blending of colors.

The third level is objective blankness. If the object is abstract, and maintains an empty allusiveness, that is the objectiveness of the picture. The relationship between the object and the foundation, if the depicted object is not figurative but mere abstract traces, a light trace, non-objective, then the blankness of the medium remains, except that now, this third level is enriched by the permeation of water and ink. Yet the blankness of the material as a readymade is retained. It can absorb myriad spirits (vaporization and transformation). Traditional landscape painting held snowscapes in high regard, as they marked a pursuit of emptiness, of a void. This is the heart of Chuang Tzu's mystery of the empty room filled with light. Liang Quan's paintings are abstract paintings. They do not lean towards figurative images. The blocks in the picture are merely abstract constructs, allusive. Also, in order to maintain lightness or infra-mince, it is covered by broad expanses of blank scroll paper (once again we have returned to the blank scroll paper from the beginning), repeatedly covered and adjusted, once more retaining the blankness of the infra-mince.

Liang Quan has a good grasp of infra-mince. This seemingly non-existent empty space is integrated with the traditional transparent sense of vapor, because the remnants of this blankness, as well as the contrast between the blankness and the ink, create a subtle sense of light and vapor. In those works that have diffuse colors and ink, the low level fusion between light and vapor is the state of infra-mince, possessing a semblance of the delicate, or the illusory.



蘇勝前

Su Shengqian

傳承與當代性

蘇勝前

當代藝術的思考中，除了無數的觀念與現象如走馬燈似的一遍又一遍的在腦海中過往，以及各種藝術的形式，實驗與前衛，風格與技術等等充斥眼簾。自己是誰？自己在幹嘛？如匆匆過客，如水上浮萍，來不及靜觀新的喧囂又接踵而至，現實永遠是變動不居的。

佛在對阿難的講法中，舉了一個例子說明一切萬象皆是虛幻不實唯有藏性妙真圓融，不可分別不可思議，這是根本如如不動的實存。在這裏我理解這個實存就是文化藝術精神中那種超越性與普遍性，是可以變幻可以永久性在我們的新的創造中得以發揚與依靠的，它無所不在又無所在，是藝術之為藝術的本質特性，由此反映在我們身上或者創造性行為中即是思想與信念。我們是誰，我們從哪裏來，去哪裏？這樣的終極思考實際上不斷的促使我們反觀現實與歷史，對現實與歷史提出無數的疑問，批判與肯定，不斷地面對未來做出種種的努力與追求。在這種狀態下保持一種合理與奮進，對生命價值與意義或者世界與宇宙，時間與空間獲得根本性的認識是不可缺少的，既是一種深度也是一種高度，或許也即於境界吧。

無論是儒學的「天行健，君子以自強不息」又或者是道家的「天人合一」又或者是佛學「圓融覺悟」以及西方基督教文明中那種拯救與上帝之愛都給個人以智慧與超越而不是迷障於現實的迷亂與困惑。我想在當代生存著必然是以現實為契機呈現當代性的特質。細說的話就是所謂的當代是我們的現實存在，而當代性問題則是一個藝術家在當代的藝術追求中所觸及到的現實的真正問題以及未來指向的可能性問題，也即是說本質問題。那麼在過去的藝術以及文化傳統中留下來的具根本性價值與意義的東西不僅是反觀現實走向未來的某種依托，更是我們思想觀念不斷革新變化的基本積累。一個人不可能憑空產生思維與創造，那是過去文明的薰陶與給養，不是僅僅在傳統的海洋中撈幾片浮萍或者警句來作為嫁接過去與現實乃至未來的符號就可以的了；何況在當今氾濫的所謂傳統與現代的各種思考與研究中對傳統的批判與吸取本身就存在問題並功利主義化並不是少數，同時在資訊時代傳統的精神實質也受到當然的衝擊。堅守與變革不僅僅是一種姿態，也不僅僅是一種手段。

由於歷史與政治的原因傳統的被撕裂與貶損破壞使得我們對傳統的認知平添無窮的無知與痛恨更是傳統藝術精神變得模糊與虛無的淵藪，在後現代的思潮以及國際化的強勢植入下，在高科技資訊化新文明不斷催生中，中國傳統藝術以及文化思想精神始終處於身份不明的尷尬狀態，百年來的政治國家社會意識形態的悖亂不僅剷除了對傳統文化及藝術中那份高貴與永恆的品質的追憶同時也使得國人在人格品行上不斷喪失堅守而變得心燥不安。文化自信始終處於被拷問與質疑中，這是一種悲哀，不僅是一個民族的悲哀，也是人類文明的悲哀。

我一直不相信東西方文明之間高下的比較，只相信文明發展進步與否！創造力人人都有！偏見與膚淺，狹隘與愚昧使人變得庸俗與邪惡，保守與落後。反觀西方文化藝術在綿綿不絕的反思中在社會不斷變革中從過去雖經動盪卻不斷推進走入現代並未中斷過。現當代藝術的呈現無疑是西方文明的重大貢獻也是其感召力的理由

價值。而中國呢？藝術的當代仍是如此的迷霧重重，萬花筒般的浮華濃重的窒息著獨立自由的藝術自信文化自信。經濟社會的不成熟的德性以及人性中的邪惡品質也打壓著任何一個中國人的正常作為，這也映襯了一句話：中國的藝術家是世界上最艱難的藝術家，儘管如此也不是中國藝術當代化不深刻與不自信的理由，更不是中國藝術家自我萎頓以及失望痛苦的憑據。無論外在條件以及內在惡局多麼的令人不堪，都是增上緣，與人性自我的救贖沒有關係！更與靈魂的自由與理想無關！無論屈原司馬遷又或者是荷馬薩福，更不要說徐渭或者說梵高，那種精神與力量，那種生命自我的認同感如此強烈的永恆的印在歷史的時空中，是乾渴的生命的甘泉永不斷絕。



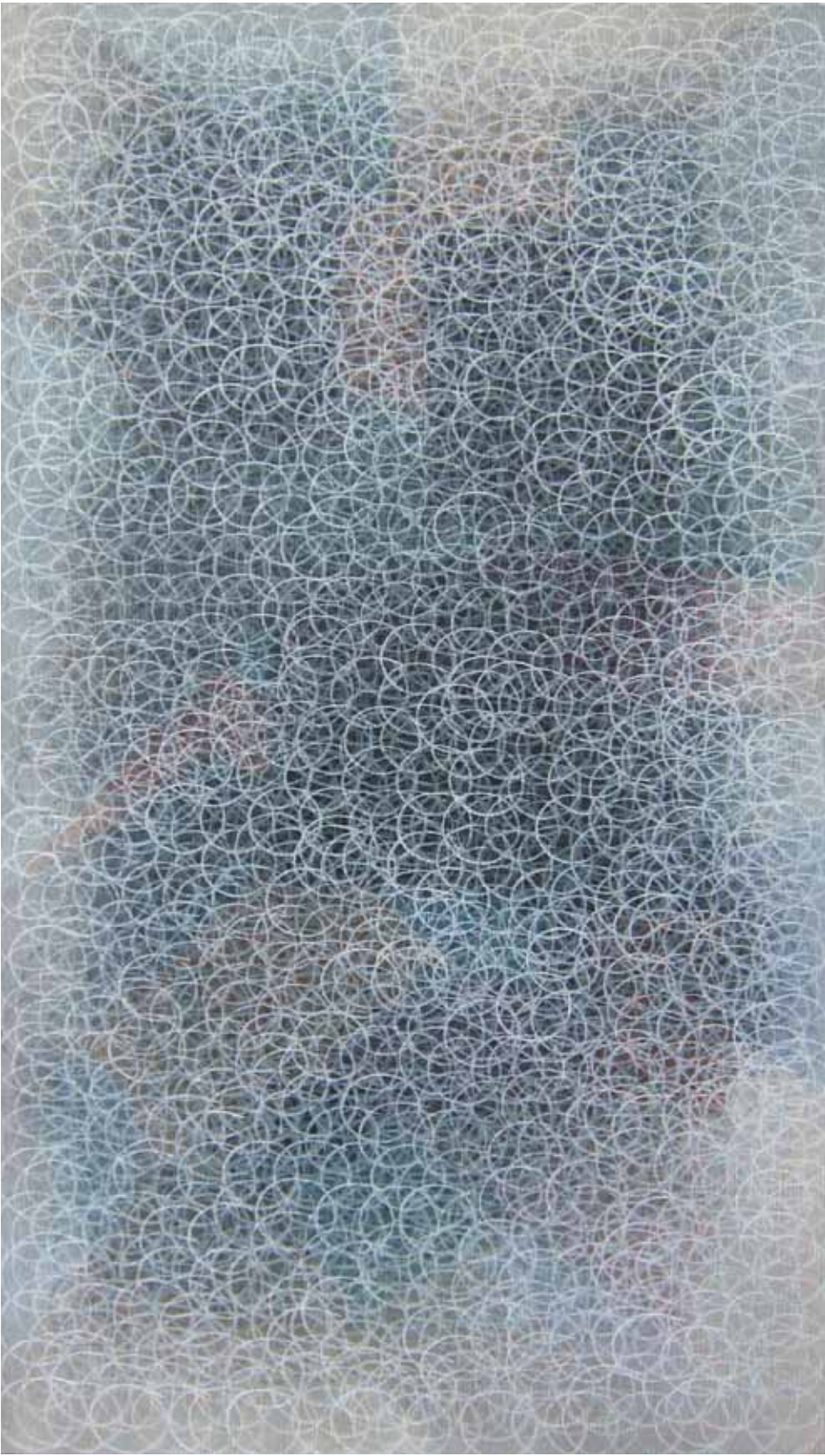
蘇勝前《2009.07.26》局部
Su Shengqian, '2009.07.26', Detail

一個具獨立意識生命感覺的人不會失去生命的力量與勇氣。我覺得自己在面對自己的追求與現實的繁華中就相信一點，真的生命真的覺悟不會喪失生命的鮮活以及創造的力量，更不缺乏自信。只要不屑一切的繁華與虛幻，藝術也是生命的吟唱，能唱啥如何唱都在自己。觀念也好技術也好都不是自以為當代的唯一憑證，更不是自我滿足的理由。我覺得首先以生命的存在為支點充滿激情地充滿廣博胸懷智慧地看待歷史看待現狀，獨立冷靜的堅守自我的選擇。王國維說的赤子之心正是彌補目下中國藝術貧血的重要的藥方之一。盡性而為又具理想情懷做人足矣！

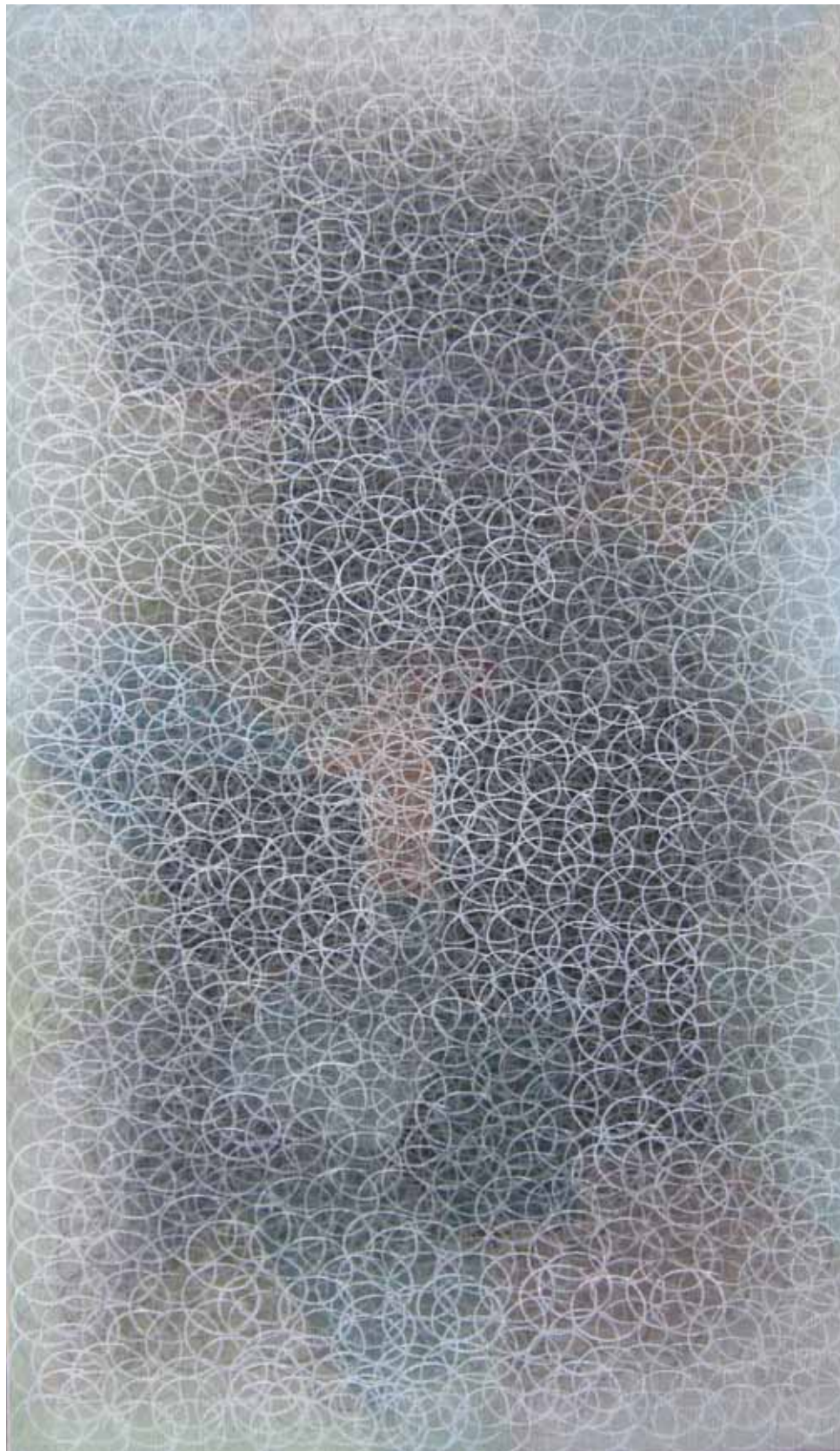
傳承與當代性不是一個技術問題更不是一個觀念問題！其實是一個很一般的傳統性問題，也即是說是一個認識與覺悟的問題。沒有任何全新的思想也沒有全新的創造，一切都在歷史中，一切都在時空中。只有不斷的生命不斷的流變。一切偉大一切卓越都是在既定的時空中誕生。如此不失真的勇氣獨立深刻，不失愛與信心，一切都不重要。也即是說文明史是一部不斷向前的歷史，無論其中有多少的苦難戰爭邪惡都不可阻擋生命中天賦的力量！那麼藝術又是多麼的渺小，又是多麼的簡單！

歷史給我力量，現實給我膽識，生命給我智慧！沒有當代也沒有傳統，只有未來與理想！

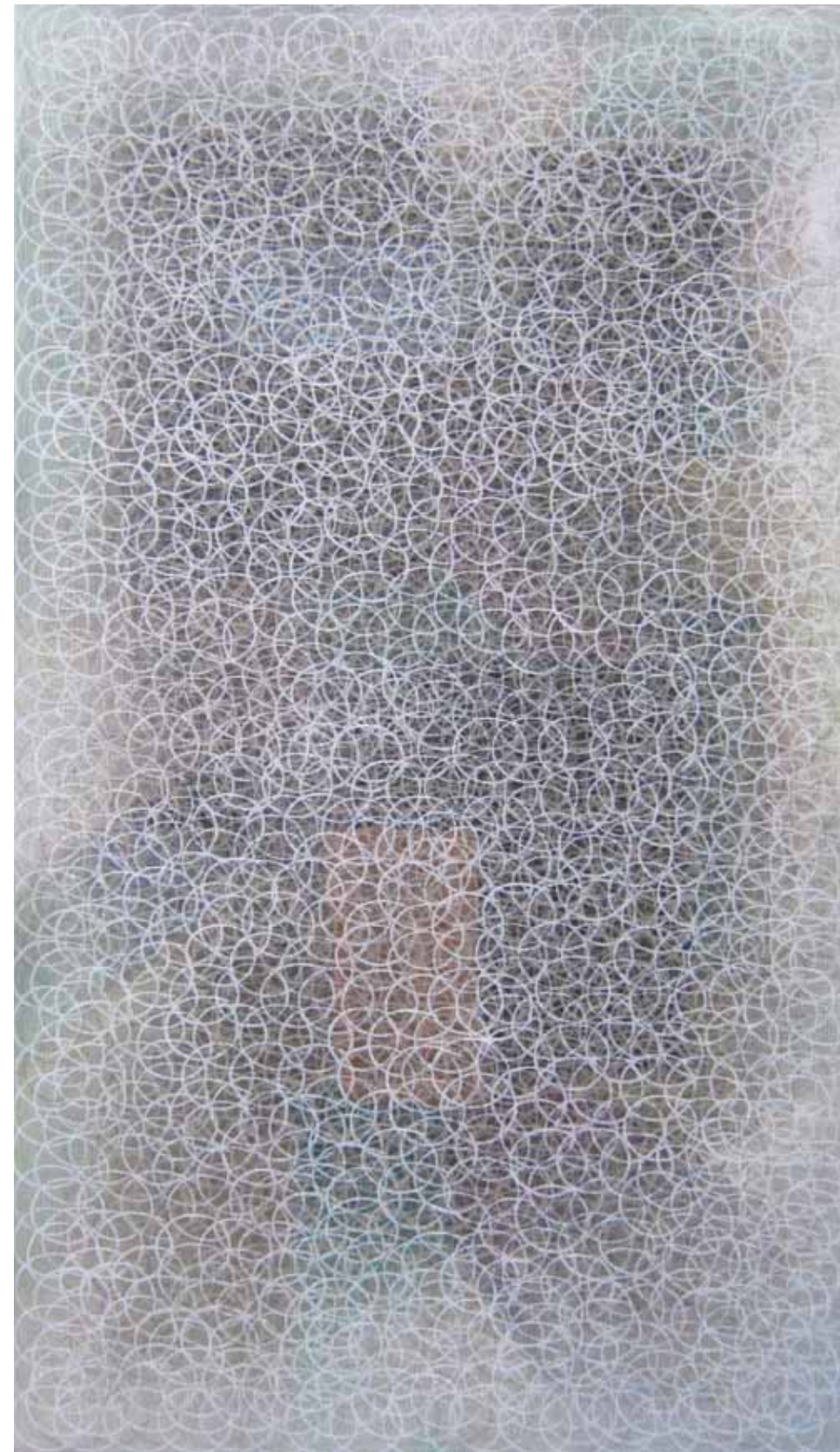
能以心靈感悟藝術創造是我自由的感覺，無拘無束又充滿情懷充滿真誠最爽！記得蘇東坡給他弟弟寫的一首詩中說道「人生到處知何似？應似飛鴻踏雪泥；泥上偶然留指爪，鴻飛那復計東西。」那份曠達與自明是我心中的甘甜。儘管自己畫了許多的畫，卻一直感覺在路上沒有歸宿，不敢停頓，也是我生命興奮的源泉。每天看著變換的世界只在我心中想我是誰？



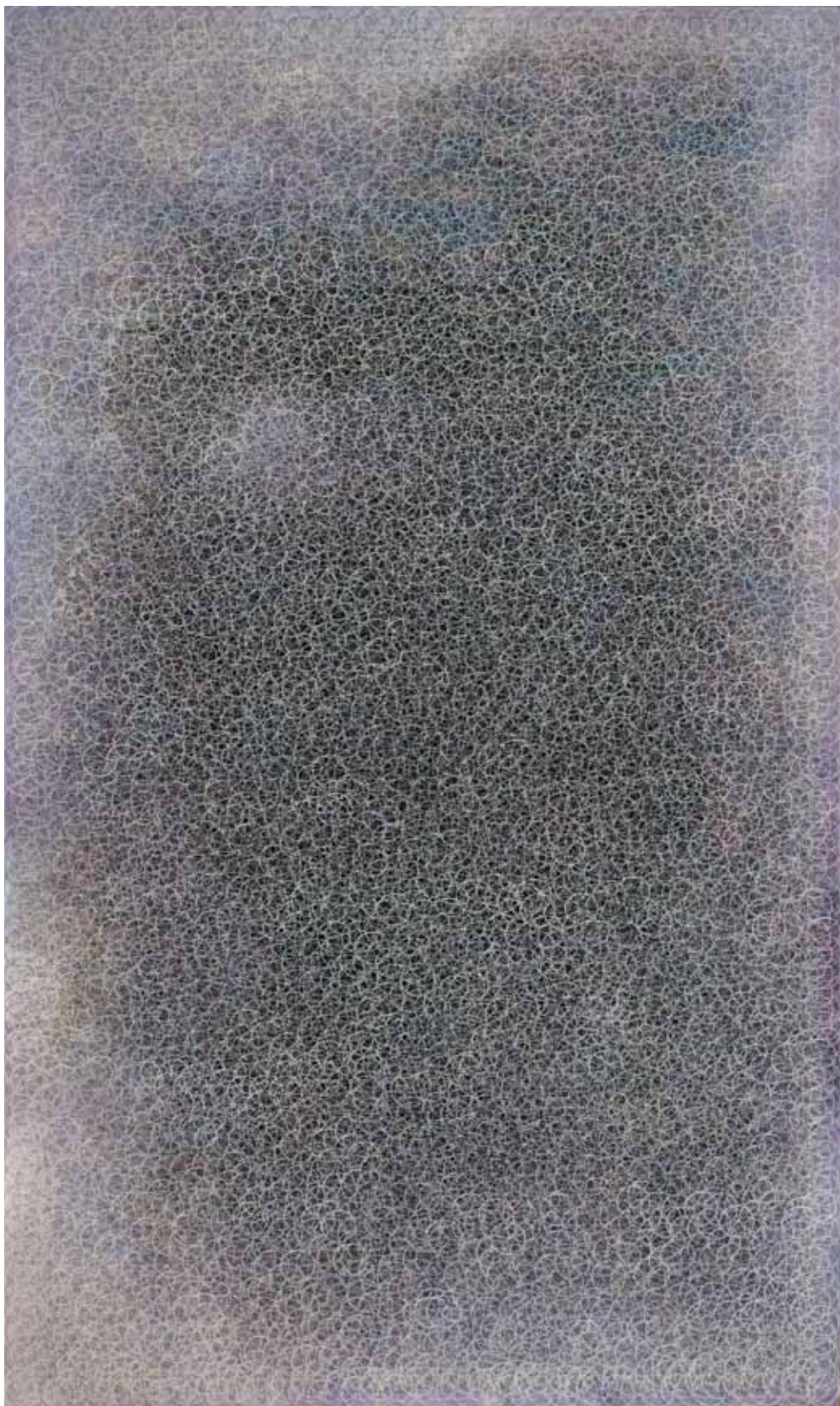
蘇勝前《2011.08.13》，布面油畫，120x70cm，2011
Su Shengqian, '2011.08.13', Oil on Canvas, 120x70cm, 2011



蘇勝前《2011.08.15》，布面油畫，120x70cm，2011
Su Shengqian, '2011.08.15', Oil on Canvas, 120x70cm, 2011



蘇勝前《2011.08.18》，布面油畫，120x70cm，2011
Su Shengqian, '2011.08.18', Oil on Canvas, 120x70cm, 2011



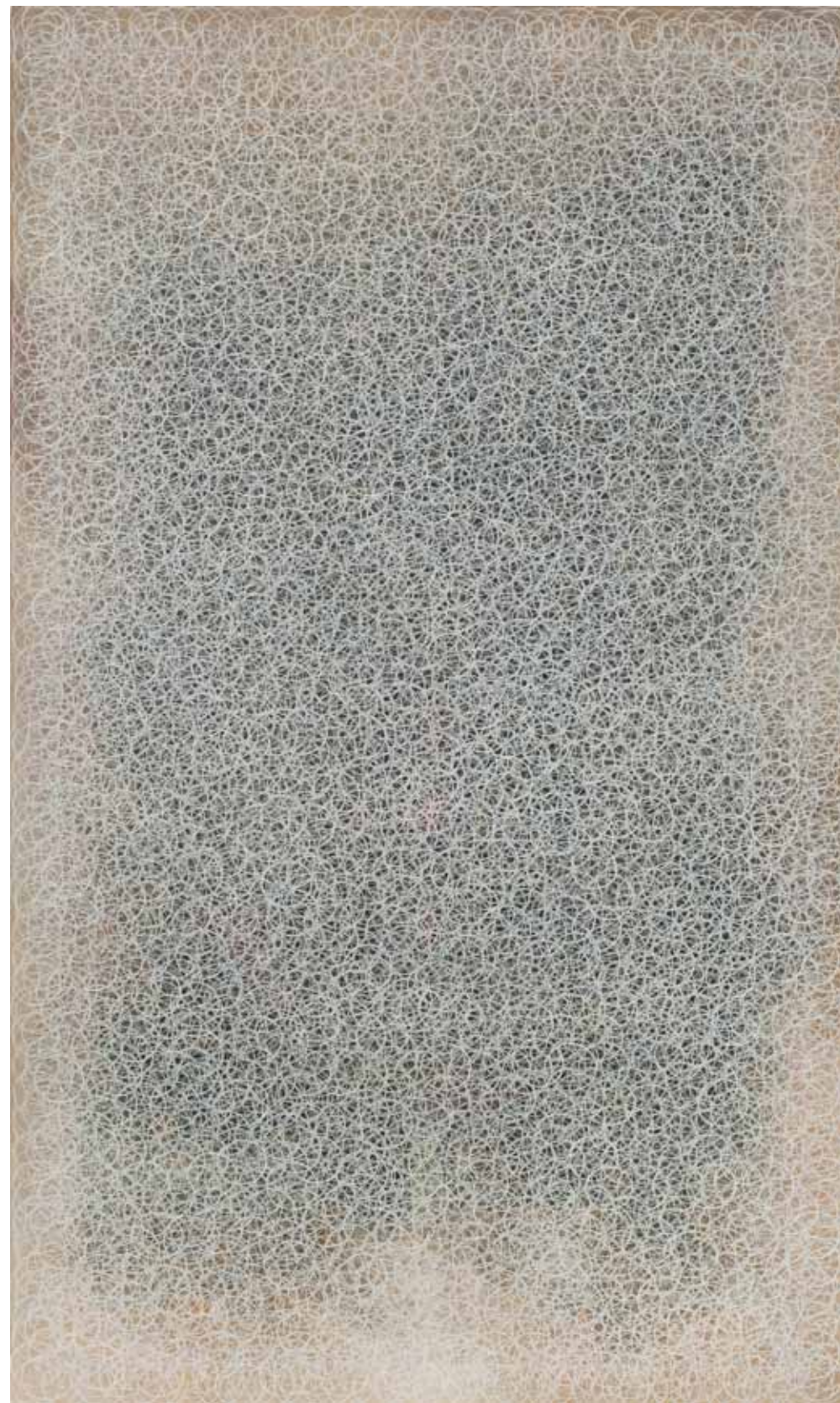
蘇勝前《2012.04.30》，布面油畫，200x120cm，2012
Su Shengqian, '2012.04.30', Oil on Canvas, 200x120cm, 2012



蘇勝前《2012.05.19》，布面油畫，200x120cm，2012
Su Shengqian, '2012.05.19', Oil on Canvas, 200x120cm, 2012



蘇勝前 《2009.07.19》，布面油畫，200x120cm，2009
Su Shengqian, '2009.07.19', Oil on Canvas, 200x120cm, 2009



蘇勝前 《2009.07.26》，布面油畫，200x120cm，2009
Su Shengqian, '2009.07.26', Oil on Canvas, 200x120cm, 2009



Su Shengqian

Heritage and Contemporaneity

Su Shengqian

In contemporary art thinking, aside from the constant concepts and phenomena that are constantly bursting forth in the mind, and the various questions of art forms, experiments, avant-garde, style and technique, there are other questions, such as who am I? What am I doing? They flit past rapidly and uncertainly. Before I have a chance to step back and observe the latest noise, something new emerges to take its place. Reality is eternally shifting.

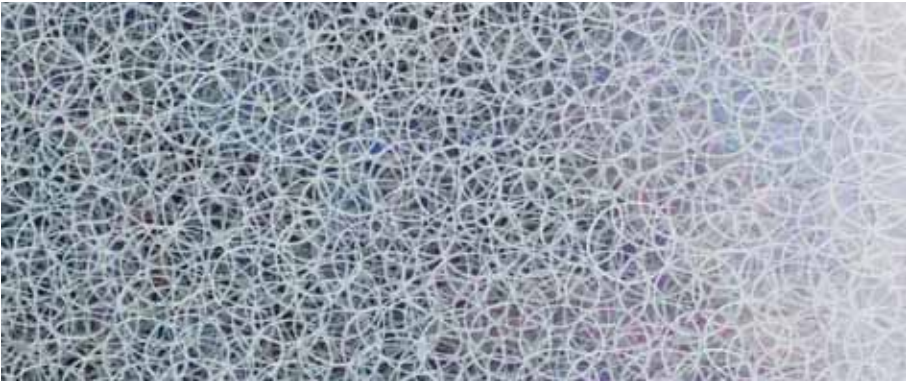
In his lectures to Ananda, the Buddha once raised an example to demonstrate that everything is an illusion, that the true nature of things is concealed, indiscernible and incomprehensible, that this is the unchanging truth of existence. I understand this truth of existence as the transcendence and universality in the spirit of cultural arts, which can be transformed and eternally expounded and relied upon in our new creations. It is omnipresent yet exists nowhere, and is the essential nature of art for art's sake, and is reflected in us and our creative activities as both thoughts and beliefs. Who are we, where are we from and where are we going? Such ultimate thoughts constantly push us to look back on reality and history, to raise countless doubts, criticisms and affirmations of reality and history, to constantly confront the efforts and pursuits we engage for the future. In this state we must maintain reason and bravery; a clear understanding of the value and meaning of life, of the world and the universe, of time and space is indispensable. It is both depth and height, a realm of being, so to speak.

Whether it is the strength of the noble sage from Confucianism, the unity of man and heaven from Daoism, the enlightenment of Buddhism, or the redemption and godly love of Western Christianity, all give individuals wisdom and transcendence, rather than the confusion and perplexity of reality. I think that in contemporary existence, contemporaneity is inevitably presented through the characteristics of reality. More specifically, the so called contemporary is our existence in reality, and the question of contemporaneity consists of all of the real questions of our reality and the possible questions which point to the future that an artist touches on in the pursuit of contemporary art. I am talking about essential questions. In the art of the past and that which has come down from cultural tradition, the things that possess fundamental value and significance are not only what we use to look back upon reality with an eye to the future, but are the basic accumulation of our constantly shifting and renewing thoughts and concepts. An individual cannot produce ideas and creations out of nothing; these are the result of steeping in and drawing nourishment from the civilization of the past. Simply dredging up a few fragments or admonitions from the seas of tradition in order to serve as links between the past and the present or future is not enough: among the flood of so called ideas and research into tradition and modernity, there is no shortage of opportunistic criticism and problematic sampling of tradition, and in this era of information, the spiritual essence of tradition has certainly come under attack. Preservation and change are not merely stances, they are also methods.

The thrashing and devastation of tradition that arose from various historical and political causes has led to all manner of ignorance and hatred of tradition, obscuring our understanding of the spirit of traditional art, and as a new civilization is catalyzed through postmodern thoughts, the transplantation of internationalist forces

and the spread of information technology, the spirit of Chinese traditional art and cultural ideas has fallen into the awkward straits of identity confusion. A century of muddled national politics and social ideology has not only rooted out the noble and timeless qualities of traditional culture and art, it has stripped people of the character traits that lead to persistence and security. Cultural confidence has come under constant attack. This is a tragedy, not only for a people, but for human civilization.

I have never believed in comparing the heights of Eastern and Western civilization, only in civilization's progress and development. Everyone possesses creativity. Prejudice, shallowness, narrow mindedness and ignorance turn people boorish and wicked, conservative and backwards. Looking back over Western culture and art, through constant rethinking and endless social renewal, though it has been through many periods of turmoil, it has always moved forward, entering modernity without a break. The emergence of modern and contemporary art is clearly a great contribution of Western civilization, and it is the reason for and value of its allure. What about China? Today's art is still shrouded in fog, obscure and kaleidoscopic as it stifles independent, free artistic and cultural confidence. The immature morality of economic society and the wicked qualities of human nature act together to suppress normal conduct among all Chinese people, paralleling the statement that Chinese artists have it the worst in the world. Even so, that is not the reason for the lack of depth and confidence in contemporary Chinese art, and it is certainly not evidence of exhaustion, hopelessness and suffering among Chinese artists. No matter how deflating the external and internal conditions become, they have nothing to do with self-redemption, let alone spiritual freedom and ideals. Whether it was Qu Yuan and Sima Qian or Sappho and Homer, let alone Xu Wei or Van Gogh, that spirit and power, that sense of self-affirmation, is so powerfully and eternally imprinted on the historical space, an undying wellspring for thirsty souls.



蘇勝前《2012.04.30》局部
Su Shengqian, '2012.04.30', Detail

A person with independent awareness and perceptions of life will not lose their power and audacity in life. I think that as I face my own pursuits and the splendor of reality, I believe in one thing, which is that with true enlightenment in life, we cannot lose the vitality and creative power of life, much less self-confidence. As long as we do not submit to splendor and illusions, art can be an ode to life, and what you can sing and how you sing it are all up to you. Neither concepts nor technique are the

sole testaments to your contemporary status, nor are they adequate reasons to be self-satisfied. I think that one must draw from the existence of life, and face history and reality with passion and ambitious wisdom, coolly and independently maintaining one's own choices. I think that the purity of heart advocated by Wang Guowei is exactly the medicine that is needed to replenish the blood of Chinese art. One must follow his heart and maintain his ideals.

The question of heritage and contemporaneity is not one of technique, and certainly not one of concepts. It is actually a very simple traditional question, a question of recognition and enlightenment. There are no purely new ideas or purely new creations. Everything stands within history, within time and space. There is only unending life and unending change. All that is great and all that is groundbreaking is born within a set time and space. When one can maintain true, brave and independent depth, when one can maintain love and confidence, nothing else matters. That is to say that the history of civilization is a history of constant progress. No matter how much suffering, war and evil are encountered along the way, they cannot stop the power naturally bestowed upon life. In this light, art is so infinitesimal, so simple.

History gives me power, reality gives me courage, and life gives me wisdom. There is no contemporary or traditional, only the future and ideals. I feel free to create out of insight into my soul. It feels wonderful to be unfettered, to be full of sentiment and sincerity. It reminds me of a poem that Su Dongpo wrote to his younger brother: "Who knows what life is really like? It must be like the flying swan when it alights on the snow or mud. It leaves a few tracks here and there, but when it takes flight again, who knows where it will go?" Such broad mindedness and self-knowledge is the sweetness that fills my heart. Though I have painted many paintings, I have always felt that there is nowhere on this path that I belong. I dare not stop, and this is the wellspring of excitement in my life. As I watch the world change each day, all I wonder is who am I?



張秀英

Chong Siewying

張秀英：無極

Theresa Harwood

綿延不斷的山巒和寫意的筆觸是中國山水畫給人最直接的聯想，以自然之意表達出哲學理念裡的和諧與平衡。墨的運用，以其含蓄的表現手法，仔細地描畫出對風景的印象；天際、水澗、平原、恆古的歷史遺址，或許是南中國鬱鬱蔥蔥的山脈。這些繪畫包含著對大自然的一種敬意，當中的意境與內心表達的情韻，遠超於山水本身的所能傳達。

張秀英的山水作品有著一種磅礴的氣勢，觀者站在畫前會被廣闊的宏偉感所震懾，被引領走進畫中，親身經歷當中的風雲色變。筆尖在畫布上激烈地舞動著，留下明顯的筆觸，由近而遠，直至地平線上的暴雨烏雲。畫布上的碳粉顏料彷彿給這個世界留下了岩石、急風、降雨的冰冷感。

張秀英筆下的風景並不是現實的複製，也不是過去的模仿，而是一種對真理的探求，是非具象的存在於本質之中的真理。作品精妙之處在於創作媒材及工序的選擇，張秀英精確地運用碳粉及壓克力顏料的特性，利用碳粉容易改動的即時性，配合壓克力顏料難以駕馭的透明質感，營造出一份獨特的半透明，體現出一種觀眾可觸及的物質性，及一種超越想像限制的原始性。

如同許多藝術家一樣，張秀英曾赴歐洲進修，吸收西方藝術營養。她修讀於巴黎凡爾賽美術學院，及後於巴黎 **Atelier 66** 工作室實習及任教。

19 世紀的西方畫家如透納 (Tuner) 打破西方風景畫傳統的沈思性。透納對於描寫自然之美失去興趣，專注於捕捉人與自然之間的關係，或是描畫大自然磅礴的氣息，重新塑造那至高無上的昇華。

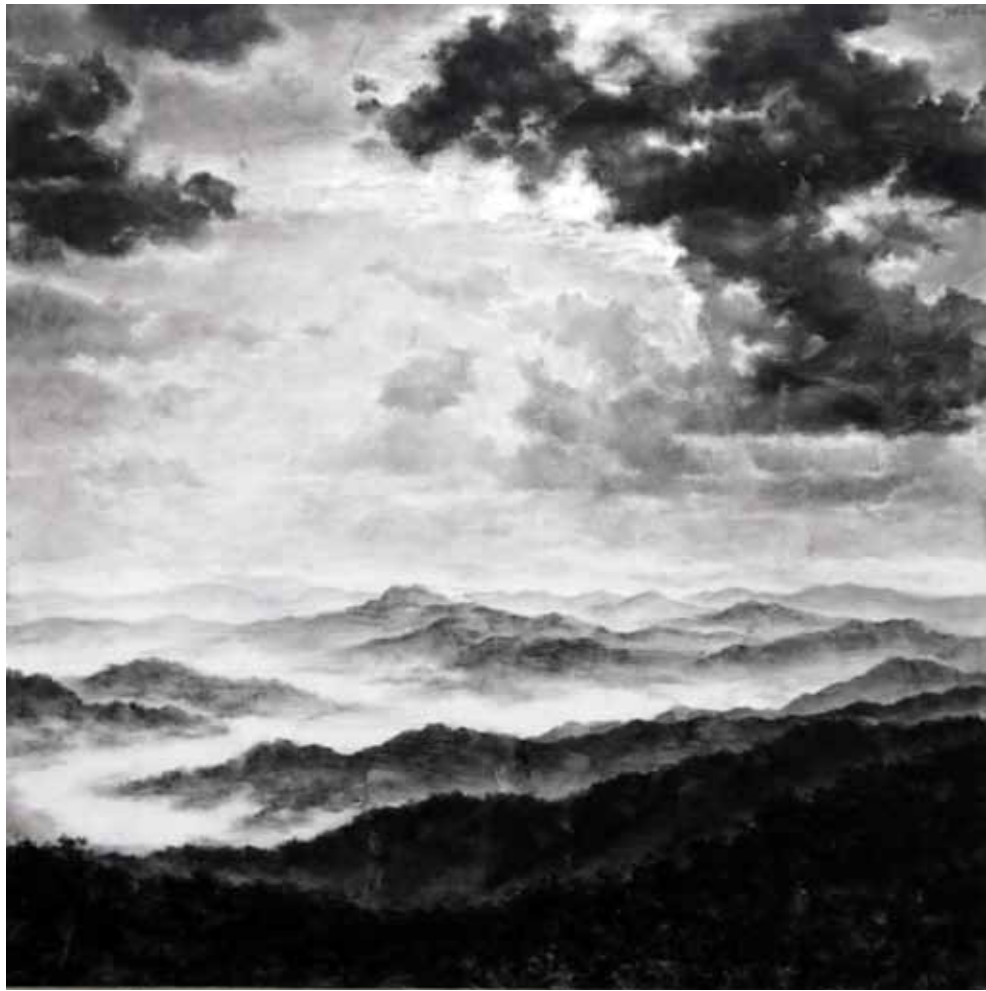
張秀英對於身份的探尋反映在她的風景創作之中，虛構的畫面揉合對東西方的想像。出生於獨立後的馬來西亞，張秀英成長於一個多種語言和文化的環境之中，在家中講客家語、在學校以普通話上課、朋輩之間就以英語或馬來語溝通、還有留學時期用的法語。

因為受著多元生長背景的影響，身份的探尋一直是張秀英創作的中心思想。她的成名作系列是大幅的女仕肖像圖，以色彩豐富的花卉或動物作為畫面的背景，突出前景中以黑白色調描畫的主角，暗示了畫家對一個她欲求而不存在的中國的懷鄉之情。我們記憶往往是對於地方、環境、風景以及家的連繫，張秀英的作品反應了她對身份探尋的熱忱。

與所有真正的藝術家一樣，張秀英一路上透過創作尋找屬於自身的語境及自己的故事，試圖用不同的創作媒材在創作過程中反覆地實驗，不斷突破自己，儘使在商業及學術專業上取得成就，她仍勇於發展新的創作方向。



張秀英《一棵樹》局部
Chong Siewying, 'One Tree', Detail



張秀英《暮色》，碳粉及壓克力顏料、布面紙本，每幅 138x138cm，2012
Chong Siewying, 'Twilight', Charcoal and Acrylic Medium on Paper mounted Canvas, 138x138cm each, 2012



張秀英《一棵樹》，碳粉及壓克力顏料、布面紙本，100x200cm，2013
Chong Siewying, 'One Tree', Charcoal and Acrylic Medium on Paper mounted Canvas, 100x200cm, 2013



張秀英《無極》，碳粉及壓克力顏料、布面紙本，260x414cm，2012
Chong Siewying, 'Infinity', Charcoal and Acrylic Medium on Paper mounted Canvas, 260x414cm, 2012



張秀英《向南》，碳粉及壓克力顏料、布面紙本，100x200cm，2013
Chong Siewying, 'Going South', Charcoal and Acrylic Medium on Paper mounted Canvas, 100x200cm, 2013



張秀英《破曉》局部
Chong Siewying, 'Dawn', Detail



張秀英《破曉》，碳粉及壓克力顏料、布面紙本，138x138cm，2013
Chong Siewying, 'Dawn', Charcoal and Acrylic Medium on Paper mounted Canvas, 138x138cm, 2013



Chong Siewying Infinity

Theresa Harwood

The mention of Chinese landscape painting conjures up images of stylized mountains and loosely applied brushstrokes adhering to the formal philosophical principles of balance and harmony. A contained expressionism, employing ink and carefully considered mark making to create an impression of a landscape; sky, water, plains, or those infinite monuments to eternity, the lush mountains of Southern China. These paintings are a tranquil homage to nature, which often reflect the interiors they inhabit more than the world that they revere.

In comparison Chong Siew Ying's landscapes have been literally wrenched from the mountain. Their sheer scale pulls the viewer into the painting. The visible traces of brushstrokes move frenetically across the canvas, smudging through horizons into inky black tempestuous storm clouds. There is a visceral sense that the hand that formed these worlds, sullied with the dark stain of the charcoal, also felt the cold shafts of stone, wind and water that inspired them.

Chong Siew Ying's collection of landscape paintings is not simply trying to replicate reality, nor imitate the past, but it is seeking a truth that exists in essence, rather than concrete form. An ideal reflected in her choice of medium and process, charcoal and acrylic medium. Charcoal known for its immediacy and the ease of which it can be effaced, and acrylic medium, a lacquer like, difficult to control, transparent resin, that binds, seals, or renders translucent. There is a physicality to this process that is tangible to the viewer and a rawness to the materials that transcends the confinements of imagery.

Like so many artists Chong Siew Ying travelled to Europe to further her creative education, she studied at the Ecole des Beaux Arts in Versailles in Paris, before working as an apprentice and teacher at Atelier 66.

It was 19th century European painters, such as Turner, who first rudely disrupted the contemplative nature of the occidental style landscape. Turner was not interested in depicting beauty, he wanted to capture the human relationship with the landscape, not simply trying to depict something beautiful, but to capture the very magnitude of nature itself, or in the words of Kant, Turner was trying to recreate the 'Sublime'.

Chong Siew Ying's landscapes are an imaginary legacy, an amalgamation of European and Asian ideals that reflect an internal search for identity. Having been born in post-independence Malaysia to Chinese Malaysian parents Chong Siew Ying has always been submersed in a multitude of languages and cultures; Hakka at home, Mandarin at school, and Malaysian and English with friends and acquaintances, and French in Europe.

Diaspora and identity are recurrent themes within Chong Siew Ying's work. She is renowned for her large-scale portraits of beautiful Chinese women framed with the colours and classic floral and fauna motifs of Peranakan ceramics and textiles. The manner in which these women were painted in monochrome against colourful backdrops hints at a sense of romanticized nostalgia, a longing for a China that didn't really exist.

Chong Siew Ying's work does reflect a continued investigation into her identity. Our memories are often intrinsically linked to a place, buildings, but also our environment, our landscape, our homes.

Like all true artists, Chong Siew Ying is seeking her own narrative; she experiments with her medium and process, and has the courage to risk breaking from a style and genre that has gained commercial and professional success to develop something new.



林國成

Lin Guocheng

林國成：可生長的風景

夏可君

風景與山水，自然與生命，其實從來都不是外在看視與觀察的，而是我們要與之一道呼吸與生長的，觀看之為觀看，應該成為一種觀養：一種帶有生命呼吸調節或者生命養生之道的觀看，既要以物觀物，也要以道觀物，讓事物之道與觀看之道，讓生命之道與世界之道，一起保持生長。比如面對一棵還在生長的樹，其樹枝與樹根還在蔓延，還在生長，一旦我們與一棵樹的視線對接，那是這顆樹的生命，它生長的枝蔓也在我們的生命之中開始生長，或者我們與之一道生長！

繪畫，對於畫家林國成而言，就是讓自己的呼吸，通過筆的緩慢書寫，自由隨意的摸索，慢慢進入事物，尤其是進入植物與風景那種生長的可能性之中，把事物可能的肌理，可能的結構（也許我們該說是與氣息相關的「經絡」）撐開，以細膩的筆觸，或濃或淡，緩緩，沉著地，充滿喜悅與期待，但又要保持冷靜克制，一天天地讓事物可能的形式，在自己的手下重新生長出來。繪畫，不過是讓筆觸無盡地生長，讓事物可生長的物性，繼續保持生長，不過是盡可能地讓時間留下它的痕跡，它呼吸的節律。

因此，林國成毫不掩飾自己對樹木的鍾愛，可以很多天畫一棵樹，這是要體會到這棵樹如何從大地，從天空吸取養分，而生長出來，繪畫的手，不過是一個盲者的手，是摸索著把樹觸摸出來的，有著神經纖維的那種敏感，那種顫慄，那種細膩，那種微妙的變化，那種繁密的傾訴，那種飛揚，那種盛開的喜悅，那種蓬勃的生機，那種網狀的囊括與包羅，當然，還有著對年歲的預感而帶來的蒼勁，似乎整個世界都在一棵樹上，整個生命的年歲都在這棵樹上，如同永恒的雕塑一般屹立著，有著一種不死性的靈異氛圍，這是林國成喚醒了自然的精靈。這在他的《坐觀圖》上體現尤為明顯。

因為「自然」，不同於技術之器物，乃是從自身而來的自身生長，保持自然的可生長性，而不是對象化地構圖，讓筆觸以緩慢地筆觸生長，把時間性與作畫的過程，以及讓作畫者的呼吸在此過程中被調節，這是一種「寫氣」，是氣息在抒發，在形成新的天地感應的節律。當林國成把自己的作品命名為：《專氣圖》，《坐觀圖》等等，都是在巧妙地營構一種線的氣場：林國成接續傳統的各種線描手法，但卻使用更為當代的鋼筆這個工具，因為攜帶方面，更為簡易，隨意，這也是可以達到「隨心」，自然的生長性也是自然的隨心：事物之心是順應自然的節律，或者自然的偶發性，而生長出來，中國山水畫的至高境界也是隨心而發：無意之意或無念之念。林國成的看視方式就是以心在觀，這是把視覺還原到觸覺，然後以心與氣的調節，讓心來觀看，它需要聚集我們的注意力或者生命能量，觀看每一個細節，每一個細節都是奇妙的，耐人尋味的，需要細細品讀的，這種筆意所帶來的味道，會在林國成對「線」的精心玩味上體現得更為淋漓盡致！林國成對線條的書寫，似乎不是書寫，而是以筆在耕耘和培植植物一般，傾聽自然生長的聲音，繪畫之為繪畫，成為一種耐心地培育過程。

儘管是鋼筆線為主，但也配置了其他的線描手法：比如丟勒銅版畫的硬朗，髟殘筆墨的老辣，梵高素描的激情，當然還有中國山水畫的那種觸感，還有速記式的即興，甚至是漫畫的隨意，因為在任何地方任何時候，畫家都可以拿起畫筆開始作畫，這種隨時性打開了繪畫的當下性。

中國山水畫有著自身的形式性語言，這是與西方的透視法不同的，這是由皴法——苔點——雲煙的基本形式構成，經過高遠——深遠——平遠的視覺展開，以煙雲供養的平淡空寒為其基本精神意境。而皴法正是對山石肌理的某種觸感餘留，回到山水畫的生命觸感上，才可能轉換，我們看到林國成的作品以碳筆，鉛筆，水墨，還有水彩，以其細膩的筆觸所觸摸出來的圖景，帶給我們一種原初的觸感，一種流動與流淌的詩意。而且，林國成的線條在自由的生長之中，在散散落落之中，還有著一種荒寒之氣，這是畫家對山水畫的那種入心徹骨的體會了。

繪畫僅僅是觸感的餘留，我幾乎覺得林國成其實一直就是在畫素描，把山水畫當做素描的那種塗擦痕跡，把自然之物當做水彩的速寫，把風景當做水墨的那種自然滲透與流淌，在顏色繪畫上也並不缺乏嫵媚與柔情！因此，林國成一直保留了繪畫原初的歡愉，因為素描的歡愉在於對一種可能形式自身蔓延伸展的期待，在看視與觸摸之間，在切近但未知的觸摸中讓可能的形式生發出來。但那種細細的紋理或肌理，激發觸摸的欲望，但其自身的嚴密與嚴整，其內在的氣魄，又讓我們敬而遠之！

林國成的繪畫是一首首時間之歌的銘記，畫家面對時間的流逝，這也是中國文人的感時傷懷，但我們已經沒有那種自然的撫慰了，我們只有以自己的內心，以自己的手和筆，挽留或者填充那消逝的光陰！我更加願意說，林國成的繪畫是對光陰的銘記，因此他保留了素描、水墨與鋼筆畫的那種質樸，那是時間在帶動繪畫的手。



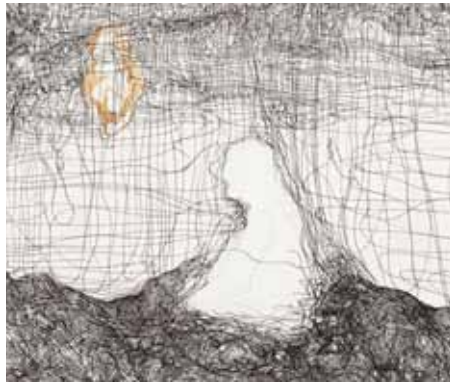
林國成《村口的樹》，鋼筆、墨水、紙本，112x62cm，2012
Lin Guocheng, 'A Tree at the Entrance of the Village', Pen and Ink on Paper, 112x62cm, 2012



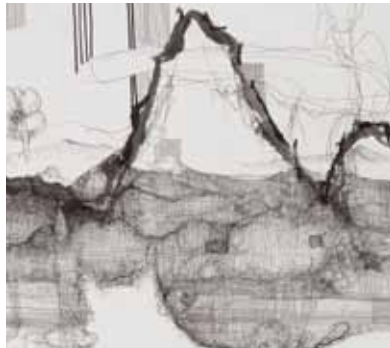
林國成《白馬過隙》，鋼筆、墨水、紙本，150x400cm，2012
Lin Guocheng, 'A White Colt Passing a Crevice', Pen and ink on paper, 150x400cm, 2012



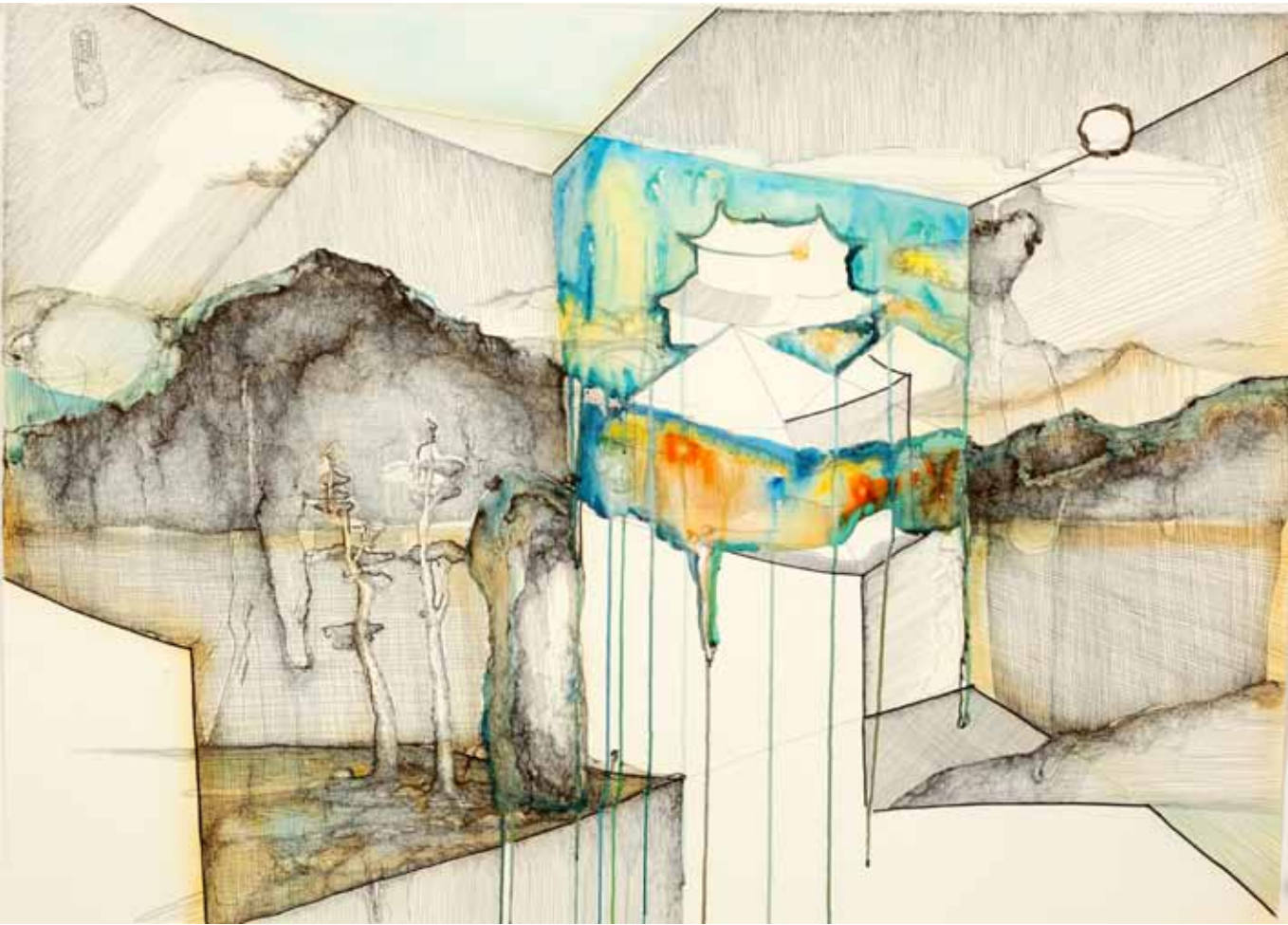
林國成《分割的空間》局部
Lin Guocheng, 'Divided Space', Detail



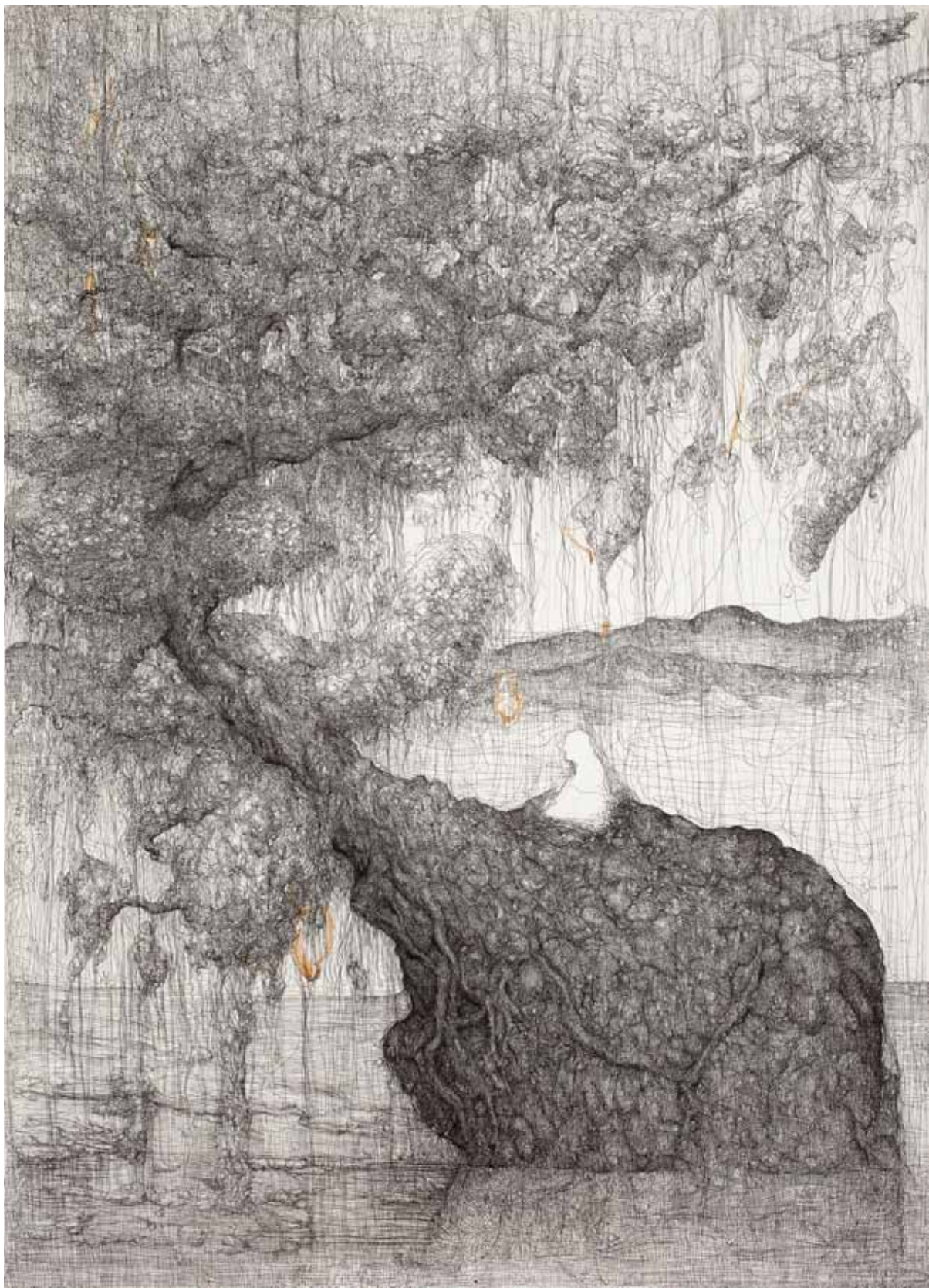
林國成《坐觀圖》局部
Lin Guocheng, 'Introspection I', Detail



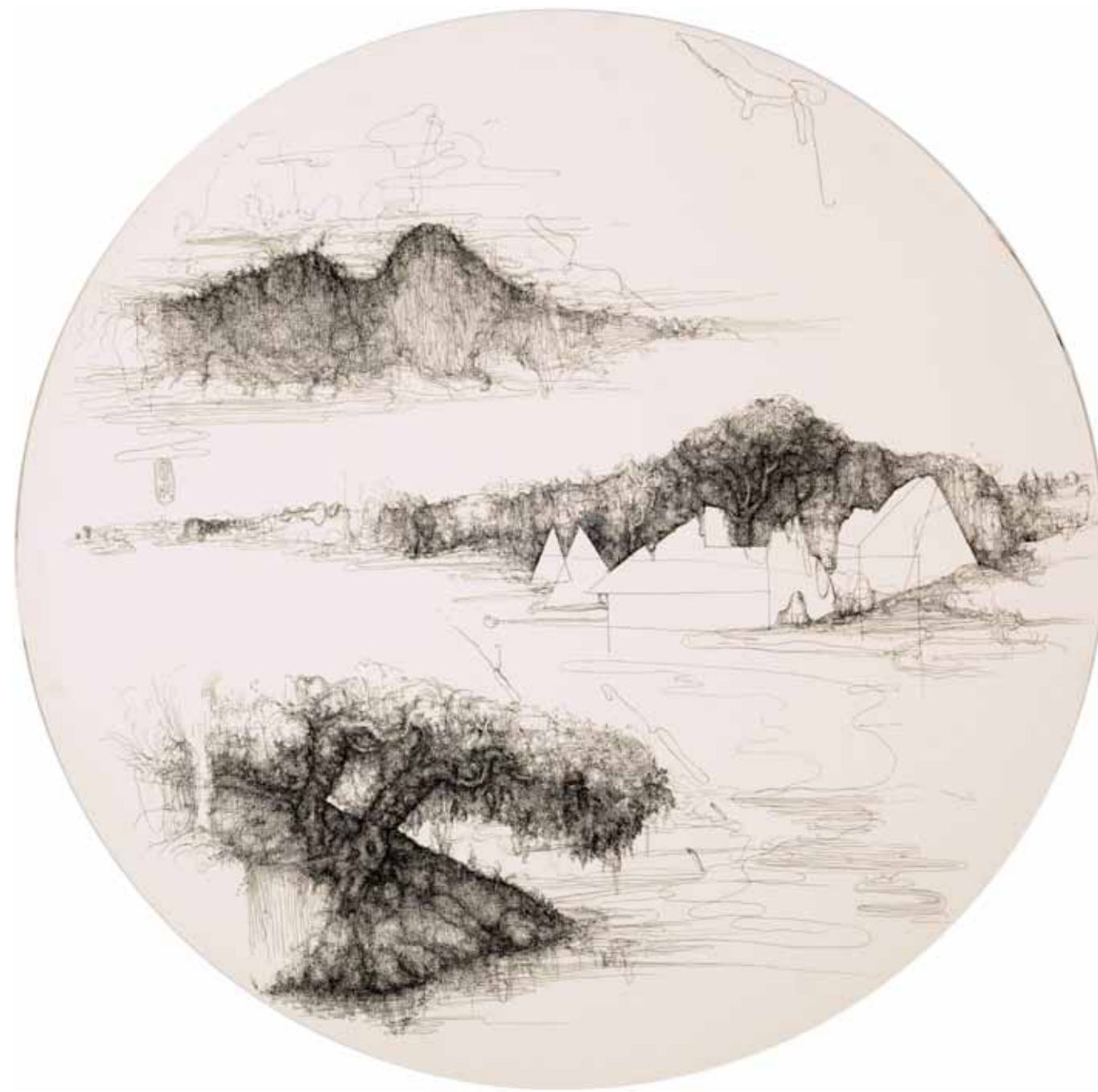
林國成《白馬過隙》局部
Lin Guocheng, 'A White Colt Passing Crevice', Detail



林國成《分割的空間》，鋼筆、墨水、塑膠彩、水彩、絲，79x109cm，2012
Lin Guocheng, 'Divided Space', Pen, Ink, Acrylic and Watercolour on Silk, 79x109cm, 2012



林國成《坐觀圖》，鋼筆、墨水、紙本，115x95cm，2009-2010
 Lin Guocheng, 'Introspection I', Pen and Ink on Paper, 115x95cm, 2009-2010



林國成《仿石濤》，鋼筆、墨水、紙本，82x82cm，2012
 Lin Guocheng, 'Imitating Shi Tao', Pen and Ink on Paper, 82x82cm, 2012



Lin Guocheng's Paintings

A Growing Lanscape

Xia Kejun

Landscapes, mountains, water – nature; an essence of life that should never be observed externally, we must breath and grow alongside; nurturing and being nurtured in return; a way of life, to see an object from an object; a sense of connection and cultivation – Tao; an observation of life and of the world; growing together; in our youth we look at a living tree with its branches and roots spreading; in years to come we observe the same tree, stronger and taller; it is a constant in our life; we grow together.

Lin Guocheng's paintings breathe with the artist; from the blank canvases he gradually starts a journey; an object within an object; his exploration of space; to discover a point at which to start; his free and random method unfurl a myriad of lines; growing the plants and trees within each landscape; textures, patterns and structures; a circle of energy – another breath – jingluo; each stroke upon the canvas, some weak, some strong; others rushed some calm reflecting the expectations of the artist; a conception of forms, of objects created in to new forms under his hands; painting is a process of allowing the brush unlimited space for growth; to evolve alone; a rhythm of breath from the artist.

Lin Guocheng never disguises his fascination with trees; one tree may take him many days to paint; feeling the essence of the tree as it absorbs and nourishes itself from the earth, spreading upwards towards the sky; Lin Guocheng's hand never knowing the path; as the tree grows freely; unburdened and strong; changing from season to season; sometimes a blossoming delight; sometimes cold and lonely; an image of an old man with the expectations of old age; a life lived upon its branches; it stands erect like an eternal sculpture; an immortal part of the presence of nature; Lin Guocheng awakens the spirit of nature; reflected in his works 'Introspection I'.

As opposed to man-made objects; nature's growth comes from within; Lin Guocheng's paintings seize the freedom of nature; adjusting the temporal dimensions of his works; a relationship between the painter, the canvases and the audience; capturing an expression of breath that forms a new rhythm for the resonance between earth and heaven; Lin's works are named 'Introspection I (Sit and Watch)' and 'Introspection II (Essence of Qi)'; created with a wonderful artistry of lines; Lin Guocheng has inherited the traditional drawing techniques but chooses to use modern pens as his creative tool; modernity shared with tradition; his images capture the soul of his creativity; using the highest achievements of Chinese landscape paintings Lin's paintings effect a sense of calm; an intent without intention; an observation drawn from the artist's heart; he restores a sense of vision similar to touch; adjusting the 'qi' to reflect his concentration of life and all its energy so that every detail can be observed; allowing more detail and meaning to be explored and appreciated; Lin's control of line drawing is masterful; nurturing and growing; his pen the plough that sows the seeds to be nurtured; an artist hearing the voice of nature as his works become a patient process of cultivation.

Chinese landscape paintings have their own unique forms of language; a traditional view with a spiritual atmosphere embraced with cloud, mist, mountains and water; Lin Guocheng embraces this tradition with his sense of touch and texture; working with charcoal, pencil, ink, wash and water colour his delicate touches give us a sense of originality and poetic interpretation; Lin's lines reflect an atmosphere of free growth and randomness; this is a complete understanding of Chinese landscape paintings by a Chinese painter.

Lin Guocheng's paintings reflect the passage of time; sensing the continual loss of nature and our urban domination of the land; Lin captures his moments of time using his heart, his hands and a simple pen; Lin Guocheng's paintings engrave a moment of time; retaining an innocence within his paintings; a line, a moment, an eternity – a pen.

陳光武

1967 出生於廣西柳州

現生活 / 居住於北京

個展

- 2011

《殼》，北京 Alexander Ochs 畫廊，北京
- 2009

《結與線》，北京 Alexander Ochs 畫廊，北京
《東方極簡抽象藝術》，柏林 Alexander Ochs 畫廊，柏林，德國
- 2005

《陳光武作品展》，荷畫廊，上海
- 1999

《陳光武個展》，亞洲藝術中心，曼徹斯特，英國

主要聯展

- 2013

《心·景》藝術家聯展，3812 當代藝術項目，香港
- 2011

《陳光武 / 大學》，孔子學院 Nuernberg-Erlangen 分校，
西門子公司與 Alexander Ochs Galleries Berlin / Beijing 協辦，
Nuernberg-Erlangen，德國
《自然之道：中國當代抽象藝術展》，上海當代藝術館，上海
- 2010

《中國人 *》，柏林 Alexander Ochs 畫廊，柏林，德國
《蘭亭序》，亞洲藝術博物館，柏林，德國
《水墨時代 - 2010 上海新水墨藝術大展》，
上海多倫現代美術館 / 上海朱屺瞻藝術館，上海
- 2009

《蘭亭：中國書法藝術》，皇家美術館，布魯塞爾，比利時
《中國 - 另一種眼神》，奧古斯堡藝術社團，奧古斯堡，德國
《紅色風暴》，國家美術館 Twenthe 分館，恩斯赫德，荷蘭
《藝術之夏 2009》，Hellerau - 歐洲藝術中心，德累斯頓，德國
《麻將：希克中國當代藝術收藏展》，Peabody Essex 博物館，麻省，美國
- 2008

《紅色部分：希克中國當代藝術收藏展》，Joan Miró 基金會，巴塞隆納，西班牙
《形式，構想，本質及節奏：當代東亞水墨畫》，臺北美術館，臺灣
《陳光武 - 方力均 - 劉文濤》，亞洲藝術博物館，柏林，德國
《天下》，空白空間，北京
《真實的地點 1》，柏林 Alexander Ochs 畫廊，柏林，德國
- 2007

《中國前景 - 仕丹萊收藏展：中國當代藝術，1966-2006》，
路易斯安那現代藝術館，路易斯安那，丹麥
《當代文化脈絡 - 中國版本》，2007 瑞士信貸北京全面藝術展，今日美術館，北京
- 2006

《中國國際畫廊博覽會 2006》，北京
- 2005

《麻將：希克中國當代藝術收藏展》，伯爾尼藝術館，瑞士
- 2003

《念珠與筆觸》，北京東京藝術工程，北京
- 2002

《中國 - 傳統與現代》，Ludwig 畫廊，Castle Oberhausen，德國
《水墨的變化》，前波畫廊，紐約，美國
《先峰書法》，Lower 畫廊，阿瓦達中心，Denver，美國
- 2001

《參與 2》，Urs Meile 畫廊，琉森，瑞士
- 2000

《文人藝術：明朝和中國當代藝術》， Rhona Hoffman 畫廊，芝加哥，美國

Chen Guangwu

1967 Born in Liuzhou, Guangxi

Currently lives and works in Beijing

Solo Exhibitions

- 2011

‘SHELL’, Alexander Ochs Galleries Beijing, Beijing
- 2009

‘Knots & Lines’, Alexander Ochs Galleries Beijing, Beijing
‘Minimal Oriental’, Alexander Ochs Galleries Berlin, Berlin
- 2005

‘Chen Guangwu Special Exhibition’, U Gallery, Shanghai
- 1999

‘A solo exhibition’, Asia Center of Art, Manchester, UK

Selected Group Exhibitions

- 2013

‘Mind-Scape’ Artists Group Exhibition, 3812 Contemporary Art Projects, Hong Kong
- 2011

‘Chen Guangwu, Das Grosse Lernen’, Konfuzius-Insitut Nuernberg-Erlangen,
in Cooperation with Siemens AG & Alexander Ochs Galleries Berlin / Beijing,
Nuernberg-Erlangen, Germany
‘Tao of Nature: Chinese Abstract Art Exhibition’, Museum of Contemporary Art, Shanghai
- 2010

‘Chinese*’, Alexander Ochs Galleries Berlin, Berlin
‘Preface to the Poems of the Orchid Pavilion’, Museum of Asian Art-SMPK, Berlin
‘The Era of Ink Painting: 2010 Shanghai New Ink Painting Art Exhibition’,
Duolun Museum of Modern Art and Zhu Qizhan Museum, Shanghai
- 2009

‘The Orchid Pavilion: the Art of Writing in China’,
Royal Museum of Fine Arts, Brussels, Belgium
‘CHINA - Ein andere Blick’, Kunstverein Augsburg, Augsburg, Germany
‘Red Storm’, Rijksmuseum Twenthe, Enschede, Netherlands
‘Art Summer 2009’, Hellerau - European Center for the Arts, Dresden, Germany
‘Mahjong: Contemporary Chinese Art from the Sigg Collection’,
Peabody Essex Museum, Salem, Massachusetts, USA
- 2008

‘Vermella Part’, Art Xines Contemporani de la Col·lecció Sigg,
Fundació Joan Miró, Barcelona, Spain
‘Form, Idea, Essence & Rhythm: Contemporary East Asia Ink Painting’,
Taipei Fine Arts Museum, Taiwan
‘Chen Guangwu - Fang Lijun - Liu Wentao’, Museum of Asian Art, Berlin, Germany
‘Under the Sky’, White Space Beijing, Beijing
‘Die Wahren Orte I’, Alexander Ochs Galleries Berlin, Berlin
- 2007

‘China onward the Estelle Collection: Chinese Contemporary Art, 1966-2006’,
Louisiana Museum of Modern Art, Louisiana, Denmark
‘Contemporary Cultural Venation - China version’, 2007 Credit Suisse Beijing,
Comprehensive Art Exhibition, Today Art Museum, Beijing
- 2006

‘China International Gallery Exposition 2006’, Beijing
- 2005

‘Mahjong: Contemporary Chinese Art from the Sigg Collection’, Kunstmuseum Bern, Switzerland
- 2003

‘Prayer Beads and Brush Strokes’, Beijing Tokyo Art Projects, Beijing
- 2002

‘China – Tradition und Moderne’, Ludwig Gallery, Castle Oberhausen, Germany
‘Variation of Ink’, Chambers Fine Art Gallery, New York, USA
‘Avant Garde Calligraphy’, Lower Gallery, Arvada Center, Denver, USA
- 2001

‘Take Part II’, Gallery Urs Meile, Lucerne, Switzerland
‘Borrowed the View’, Chambers Fine Art Gallery, New York, USA
- 2000

‘The Art of Scholar: Ming Dynasty and Chinese Contemporary Art’,
Rhona Hoffman Gallery, Chicago, USA

劉國夫

1964 出生於南京，中國
1985 畢業於南京藝術學院油畫專業
現生活 / 居住於南京

個展

2011 《異景 - 劉國夫個人作品展》，江蘇省美術館 / 北京今日美術館 / 上海美術館，中國

主要聯展

2013 《心·景》藝術家聯展，3812 當代藝術項目，香港
2012 《虛薄－繪畫展》，元典美術館，中國
《中式表現－ 2012 油畫邀請展》，鳳凰藝都美術館，中國
《無形之形－中國當代藝術邀請展》，德國
《第四屆廣州三年展：去魅中國想像－中國當代藝術作品展》，廣東省美藝館，中國
《墨·界》，上海 M50 大德堂，華府（上海），中國
2011 《中國意志－中國當代邀請展》，北京當代美藝館，中國
《相遇與鄉愁》，南京、杭州、成都、重慶四地巡迴展，中國
《南京當代藝術年度展》，南京尚東藝術中心，中國
《破碎的文化＝今天的人？》，第 54 屆威尼斯雙年展·平行展，威尼斯
2010 《你西我東》，深圳美術館 / 武漢美術館 / 西安美術館，中國
《南京當代藝術年度展》，南京尚東藝術中心，中國
2009 《文脈精神·中國版本》，南京-北京，中國
《溢出東方·四人作品展》，東倫敦安·布萊恩藝術館，
伊利莎白港、那斯納、威靈頓，南非
2008 《對應－南京·成都 2008·青和當代美術館學術交流展》，
南京青和當代美術館 / 城都空港十號藝術中心，中國
2007 《超越圖像 - 中國新繪畫 2007 年「藝術當代」架上藝術學術提名展》，
上海美術館，中國
《自轉 - 青和當代美術館開館展》，青和當代美術館，南京，中國
2006 《變異的圖像 - 中國當代油畫邀請展》，上海美術館，中國
《中國油畫名家精品展》，省美術館，江蘇，中國
《南北油畫家邀請展》，中國美術館，北京，中國
2005 《無盡江山油畫展》，省美術館，江蘇，中國
2004 《中國當代藝術邀請展》，南京博物館，南京，中國

Liu Guofu

1964 Born in Nanjing, China
1985 Graduated from Oil Painting Department of Nanjing Institute of Arts
Currently lives and works in Nanjing

Solo Exhibition

2011 ‘Fantastic Scenery’,
Jiangsu Provincial Art Museum / Beijing Today Art Museum / Shanghai Museum of Art, China

Selected Group Exhibitions

2013 ‘Mind-Scape’ Artists Group Exhibition, 3812 Contemporary Art Projects, Hong Kong
2012 ‘Duchamp’Inframince in painting, First Zhuangzi International Conference Parallel Exhibition’,
Yuan art museum, Beijing
‘Chinese Expressionism - 2012 Oil Painting Invitation Exhibition’, Phoenix Art Palace Museum, China
‘Form of the formless - Contemporary Art from China’, Germany
‘The 4th Guangzhou Triennial: De-Chinese Imagination, The Exhibition of Contemporary Chinese Art’,
Guangzhou Museum of Art, China
‘Ink · Boundary’, Dadatang Art, Huaifu Art, M50 Art District, Shanghai, China
2011 ‘The Will of China - China Contemporary Art Invitation Exhibition’,
Museum of Contemporary Art, Beijing, China
‘Meeting with Nostalgia’,
Tour Exhibition of Contemporary Art in Nanjing, Hangzhou, Chengdu and Chongqing, China
‘Nanjing Contemporary Art Annual Exhibition’, Centre of Contemporary Art Shangdong, China
‘Cracked Culture?’, Parallel Exhibition of 54th Venice Biennale, Italy
2010 ‘You West, I East’, Shenzhen Art Museum / Wuhan Art Museum / Xi'an Art Museum
‘Nanjing Contemporary Art Annual Exhibition’, Centre of Contemporary Art Shangdong, China
2009 ‘Spirit of Cultural Tradition · China Version’, Nanjing - Beijing, China
‘Spillover the East’, Four People Artwork Exhibition,
Ann*Brian Art Museum, Port Elizabeth and Wellington, South Africa
2008 ‘Corresponding Nanjing & Chengdu, 2008 Qinghe Contemporary Art Exchange Exhibition’,
Nanjing Qinghe Current Art Centre / Chengdu No.10 Gallery, China
2007 ‘China’s Neo Painting, A Triumph Over Images 2007 Art China Painting Nomination Exhibition’,
Shanghai Museum of Art, China
‘Autorotation - Nanjing Qinghe Current Art Centre Open Exhibition’,
Nanjing Qinghe Current Art Centre, China
2006 ‘Varied Images, China Contemporary Oil Painting Invitation Exhibition’,
Shanghai Museum of Art, China
‘Selected Chinese Canvas Works Exhibition’, Jiangsu Provincial Art Museum, China
‘South & North - China Oil Painting Exhibition’, National Art Museum of China, China
2005 ‘Land Rich in Beauty Oil Painting Exhibition’, Jiangsu Provincial Art Museum, China
2004 ‘China Contemporary Art Invitation Exhibition’, Nanjing Museum, China
‘China Contemporary Oil Painting Invitation Exhibition’, Liu Haisu Art Museum, China

梁銓

1948	出生於上海，中國
1982	畢業於美國舊金山藝術學院 碩士學位
現生活 / 居住於深圳、杭州	
個展	
2011	《祖先的海 - 梁銓新作展》，偏鋒新藝術空間，北京
2006	《梁銓個展》，朱屺瞻藝術館，上海
2005	《梁銓個展》，蘭庭畫廊，美國紐約
2004	《梁銓個展》，包浩斯紀念館，德國柏林
2001	《梁銓個展》，紐倫堡藝術之家，德國紐倫堡
1994	《梁銓個展》，藝倡畫廊，香港
主要聯展	
2013	《心・景》藝術家聯展，3812 當代藝術項目，香港
2012	《當代水墨聯展》，半島維畫廊，香港
	《心相 - 抽象藝術第一回展》，半島維畫廊，香港
	《中堅》，半島維畫廊，香港
	《平心 - 中國抽象藝術第五回展》，偏鋒新藝術空間，北京
	《悉尼雙年展》，悉尼，澳大利亞
	《虛薄 - 首屆庄子國際會議平行展》，元典美術館，北京
	《捕風捉影》，中國國際時裝周 15 周年作品展，偏鋒新藝術空間，北京
	《我們所有的關聯》，第 18 屆悉尼雙年展，悉尼
	《非媒介 - 張羽、梁銓作品展》，悅美術館，北京
	《超有機 - 一個獨特研究視角和實驗》，中央美術學院美術館，北京
2011	《中國抽象展》，美國明尼蘇達大學美術館，美國
	《圖畫・手工 第四回展》，偏鋒新藝術空間，北京
	《象由心生 - 中國抽象藝術第四回展》，偏鋒新藝術空間，北京
	《道法自然 - 中國抽象藝術展》，上海當代藝術館，上海
	《梁銓、馬樹青雙人展》，FAETH 畫廊，德國
	《無識的形象》，大象藝術空間館，台中
	《偉大的天上抽象展 - 21 世紀的中國藝術》，羅馬當代美術館，意大利
	《中堅力量》，半島維畫廊，香港
	《調節器 - 第二屆今日文獻展》，今日美術館，北京
	《改造歷史：2000-2009 年的中國新藝術》，國家會議中心，北京
2010	《中國當代藝術三十年歷程》，民生現代美術館，上海
	《簡潔的力量》，泉水邊畫廊，上海
	《六月的一天》，哥倫比亞大學建築學院，紐約
	《終結水墨畫》，大象藝術空間館，台灣
	《持續的距離 - 抽象藝術第三回展》，偏鋒新藝術空間，北京
	《大象無形 - 抽象藝術十五人展》，中國美術館，北京
	《無物之陣 - 當代抽象學術邀請展》，湖北省藝術館，武漢
	《在 - 展覽在抽象畫誕生一百年之際》，偏鋒新藝術空間，北京
	《意派 - 中國抽象三十年》，la caixa form 美術館，帕爾馬 / 巴塞隆拿 / 馬德里，西班牙
	《超以象外：梁銓、呂振光及嚴善鐸》，奧沙觀塘，香港
2009	《798 雙年展》，798 藝術區，北京
	《水墨・抽象》，上海多倫現代美術館，上海
	《墨非墨》，美國費城 Drexel 大學 / 波蘭華沙王宮博物館

主要聯展	
2008	《廣東現代藝術展》，廣東美術館，廣州
	《意派 - 世紀思維》，今日美術館，北京
	《水墨新境》，德累斯頓國家藝術收藏館，德累斯頓，德國
	《味象澄懷 - 中國當代水墨邀請展》，大象藝術空間，台中
	《墨非墨 - 中國當代水墨藝術展》，深圳美術館，深圳 / 今日美術館，北京
2007	《繪畫雙人展》，奧沙畫廊，上海
	《墨韻・．．東亞水墨邀請展》，台北市立美術館，台北
	《水墨敘事》，ZAMA 當代美術館，橫濱，日本
	《意派 - 中國「抽象」三十年》，牆美術館，北京
	《墨和紙》，魏瑪美術館，魏瑪，德國
2005	《中國上墨 - 實驗水墨展》，瑞月宮，裡爾，法國
	《東方與西方 - 中國當代藝術展》，維也納，奧地利
	《中國水墨實驗二十年》，廣東美術館，廣州
	《上海美術雙年展》，上海美術館，上海
	《中國現代版畫展》，大英博物館，倫敦
1996	《世界銀行總部展》，華盛頓，美國
1991	《聖地亞哥大學展覽》，聖地亞哥，美國
1989	《中國現代藝術展》，劍橋大學邱吉爾學院，英國
1988	

Liang Quan

1948 Born in Shanghai, China
1982 Graduated from San Francisco Art Institute, Master Degree
Currently lives and works in Shenzhen, Hangzhou

Solo Exhibitions

- 2011 'Sailing~Afar - Liang Quan's New Works', PIFO New Art Gallery, Beijing
- 2006 'Liang Quan's Solo Exhibition', Zhu Qizhan Art Museum, Shanghai
- 2005 'Liang Quan's Solo Exhibition', M.Sutherland Fine Arts, New York
- 2004 'Liang Quan's Solo Exhibition', Mies van Der Rohe Haus, Berlin
- 2001 'Liang Quan's Solo Exhibition', Kunst House, Nürnberg, Germany
- 1994 'Liang Quan's Solo Exhibition', Alisan Fine Arts Limited, Hong Kong

Selected Group Exhibitions

- 2013 'Mind-Scape' Artists Group Exhibition, 3812 Contemporary Art Projects, Hong Kong
- 2012 'Contemporary Chinese Ink Painting Joint Exhibition', VA Gallery, Hong Kong
'Phase of Heart - Abtract Art Group Exhibition I', Va Gallery, Hong Kong
'Stay Away', Va Gallery, HK
'At Rest - The Fifth Exhibition of Chinese Abstract Art', PIFO Gallery, Beijing
'Biennale of Sydney', Sydney, Australia
'Duchamp'Inframince in painting, First Zhuangzi International Conference Parallel Exhibition', Yuan art museum, Beijing
'Chase the wind and clutch at shadows',
The 15th anniversary of the China International Fashion Week, PIFO Gallery, Beijing
'All our relations', 18th Biennale of Sydney, Sydney, Australia
'Trans-Media: Work by Zhang Yu and Liang Quan', Enjoy Museum of Art, Beijing
- 2011 'Super-Organism', CAFAM Biennale, CAFA, Beijing
'Chinese Abstract Art Exhibition', University of Minnesota, USA
'Echo: Minds-in-Hands', PIFO Gallery, Beijing
'Visible Soul - The Fourth Chinese Abstract Art Exhibition', PIFO Gallery, Beijing
'Tao of Nature - Chinese Abstract Art Exhibition', Shanghai Contemporary Art Museum, Shanghai
'Liang Quan and Ma Shuqing Exhibition', FAETH Gallery, Germany
'Metaphysical Entity', Da Xiang Art Space Taichung, Taiwan
'Heavenly Abstraction - 21st Century Chinese Art', Rome Contemporary Art Museum, Italy
'Power of the Middle', VA Gallery, Hong Kong
- 2010 'Negotiation - the Second Today's Documents', Today Art Museum, Beijing
'Reshaping History - Chinart from 2000 to 2009', China National Convention Center, Beijing
'Thirty Years of Chinese Contemporary Art', Minsheng Art Museum, Shanghai
'The Power of Simplicity', WELLSIDE Gallery, Shanghai
'One Day in June', Columbia University Graduate School of Architecture, New York
'Back to the Essence from Ink Painting to Ink', Da Xiang Art Space, Taiwan
'Unending Distance - the 3rd Exhibition of Abstract Art', PIFO New Art Gallery, Beijing
'The Great Celestial Abstraction - Chinese Art in 21st Century',
National Art Museum of China, Beijing
'Array with No Objects - Academic Inviting Exhibition of Contemporary Abstract Art',
Hubei Museum of Art, Wuhan

Selected Group Exhibitions

- 2009 'Where the Spirit Lives: Exhibition on the Occasion of 100th Anniversary of Abstract Paintings',
PIFO New Art Gallery, Beijing, China
'Yi Pai: 30 Years of Abstract Art in China',
la caixa forum Palma / la caixa forum Barcelona/ la caixa forum Madrid, Spain
'Beyond the Image: Liang Quan, Lui Chunkwong & Yan Shanchun', Osage Kwun Tong, Hong Kong
'798 Beijing Biennale', 798 Art Area, Beijing
'Water and Ink · Abstract', Shanghai Duolun Modern Art Museum, Shanghai
'Ink, Not Ink', Drexel University, Philadelphia, U.S.A / Museum of Warsaw Royal, Poland
- 2008 'Guangdong Contemporary Art Exhibition', Guangdong Fine Art Museum, Guangzhou
'Yi Pai: Century Thinking', Today Art Museum, Beijing
'Chinesische Tuschemalerei Der Gegenwart', Staatliche Kunstsammlungen Dresden, Germany
'Savoring Images with a Pure Heart: Contemporary Chinese Ink and Wash Invitational Exhibition',
Daxiang Art Space, Taiwan
'Ink, Not Ink - Chinese Contemporary Ink and Wash Exhibition',
Shenzhen Art Museum, Shenzhen / Today Art Museum, Beijing
'Double Exhibition of Abstract Art', Osage Gallery, Shanghai
'Form, Idea, Essence, Rhythm - New Aspects of Contemporary East Asian Ink Painting',
Taipei fine Art Museum, Taiwan
- 2007 'Narration in Ink and Wash', Yokohama ZAMA Gallery, Yokohama, Japan
'Yi Pai: 30 Years of Abstract Art in China ""', Wall Art Museum, Beijing
- 2005 'Ink and Paper', Weimar Art Museum, Weimar, Germany
'Ink on Paper - Contemporary Ink and Wash', Palace Rihour, Lille, France
- 2002 'Ost+West - Ausstellung fuer die Zeitgenossische Kunst aus China', Kunsterhaus in Wien, Austria
- 2001 'Chinese Experiencing Ink Painting Two Decades' Retrospective',
Guangdong Museum of Art, Guangzhou
- 1998 'Shanghai Fine Arts Biennial', Shanghai Art Museum, Shanghai
- 1996 'Chinese Modern Print Exhibition', British Museum, London
- 1991 'Exhibition in Headquarter of the World Bank', Washington, USA
- 1989 'Exhibition in the University of San Diego', San Diego, USA
- 1988 'Chinese Modern Fine Art Exhibition', Churchill College, Cambridge University, UK

蘇勝前

1969 出生於四川，中國
1998 畢業於四川美術學院油畫系
自 1998 任教於浙江師範大學美術學院
現生活 / 居住於浙江

主要展覽

- 2013 《心・景》藝術家聯展，3812 當代藝術項目，香港
- 2012 《香港國際古玩及藝術品博覽會 2012》，3812 當代藝術項目，香港會議展覽中心，香港
《坐看雲起時》，中法藝術家聯展，奕居，3812 當代藝術項目，香港
- 2008 《禪的示意－蘇勝前油畫作品展》，視平線藝術，上海
- 2007 《涅槃系列之五人展》，視平線藝術，上海
- 2005 《狀態一個人油畫作品展》，浙江師範大學
- 2003 《個人油畫作品展》，浙江師範大學
- 2002 《360 十人藝術展》，長寧區群藝展，上海
《HIGH》，上海外灘美術館開放展，上海
《偽真實》油畫作品個人展，陳凡畫廊，上海
- 2001 《浙江青年油畫展》，杭州

Su Shengqian

1969 Born in Anyue, Sichuan Province, China
1988 Graduated from Oil Painting Department for Si Chuan Fine Art Academy
Since 1998 Teaching in Fine Art Department of Zhe Jiang Normal University
Currently lives and works in Jinhua of Zhejiang Province

Selected Exhibitions

- 2013 'Mind-Scape' Artists Group Exhibition, 3812 Contemporary Art Projects, Hong Kong
- 2012 'Fine Art Asia 2012', 3812 Contemporary Art Projects, HKCEC, Hong Kong
'Sit and Watch the Rising Clouds', Group Exhibition by Contemporary Artists of China and France, The Upper House, 3812 Contemporary Art Projects, Hong Kong
- 2008 'Clue on Buddhist - Su Shengqian Exhibition', Eye Level Art, Shanghai
- 2007 'Nirvana series - five person exhibition', Eye Level Art, Shanghai
- 2005 'Status - Oil Painting Solo Exhibition', Zhejiang Normal University
- 2003 'Oil Painting Solo Exhibition', Zhejiang Normal University
- 2002 '360 Ten Person Art Exhibition', Shanghai
'HIGH', Rockbund Art Museum, Shanghai
'False Truth', Solo Exhibition, Shanghai
- 2001 'Zhejiang Youth Oil Painting Exhibition', Hangzhou

張秀英

1969	出生於吉隆坡，馬來西亞
1990	馬來西亞 P.J. 美術設計學院
1994	法國 Versailles 州立藝術專科學院
1996	巴黎 63 號版畫室
現生活 / 居住於吉隆坡、巴黎	

個展

2011	《無限》，Valentine Willie 畫廊，新加坡
2010	《田園詩（第二部）》，Deprez-Bellorget 畫廊，巴黎
2009	《心情》，Ernest & Young 亞洲藝術外展展覽，新加坡
2008	《田園詩》，Valentine Willie 畫廊，吉隆坡，馬來西亞 《張秀英》，Byron Cohen 當代藝術畫廊，堪薩斯城，美國
2006	《很多輝煌的東西》，Valentine Willie 畫廊，吉隆坡，馬來西亞
2003	《鏡之邊緣》，The Substation，新加坡
2002	《離開，回家》，Valentine Willie 畫廊，吉隆坡，馬來西亞
2001	《Freeman 亞洲藝術家獎學金展》，Red Mile 畫廊，佛蒙特藝術中心，美國
1998	《96/97》，Valentine Willie 畫廊，吉隆坡，馬來西亞
1997	D.Maraval 工作室，巴涅奧萊，法國 Cafe Panique 畫廊，巴黎，法國
1996	Maison TCH'A，巴黎，法國

主要聯展

2013	《心・景》藝術家聯展，3812 當代藝術項目，香港
2012	《香港國際古玩及藝術品博覽會 2012》，3812 當代藝術項目， 香港會議展覽中心，香港 《香港國際藝術展 2012》，香港會議展覽中心，香港
2010	《香港國際古玩及藝術品博覽會 2010 - 曾經・當代》，香港會議展覽中心，香港
2007	《Scope Miami - 國際當代藝術博覽會》，邁阿密，美國 《ARTSingapore - 亞洲當代藝術展》，新加坡 《痕跡》，印度尼西亞國家美術館，雅加達，印尼 《十五分鐘巨星 - 支援世界野生動物基金會》，Rimbun Dahan 畫廊，匡鎮，馬來西亞
2006	《張秀英與 JOEL COULOIGNER》，Maison des Chanoines，Landunvez，法國
2005	《你在此》，Valentine Willie 畫廊，吉隆坡，馬來西亞 《Sovereign 亞洲藝術獎入圍展》，香港
2004	《足跡》，國家藝術畫廊，吉隆坡，馬來西亞 《肖像》，Valentine Willie 畫廊，吉隆坡，馬來西亞
2003	《城市藝術 2003》，Melbourne connection Asia，墨爾本，澳洲 《影子與影像》，藝術博物館，馬爾默，瑞典； Mercat de les Flors，巴塞隆納，西班牙；Circulo de Bellas Artes，馬德里，西班牙
2002	《笑語：張秀英與 Noor Mahnum Mohd 作品》，誰先覺畫廊，新加坡
2001	《春天對話》，Lorimer Station 工作室，布魯克林，紐約，美國 《前燈》，Valentine Willie 畫廊，吉隆坡，馬來西亞
2000	《油與墨：張秀英與 Frederique Boumeester》， Valentine Willie 畫廊，吉隆坡，馬來西亞 《Rimbun Dahan 駐村展覽》，萬撓，馬來西亞
1999	《FRANCASIA - 在巴黎遇上亞洲藝術家》，Ariake Frontier Building，東京，日本 《透過雙眼》，Galeri Petronas 畫廊，吉隆坡，馬來西亞 《中華民國第九屆國際版畫及素描雙年展》，台北市立美術館，台灣
1997	《第四屆世界當代版畫三年展》，治馬來里斯，法國 《歐洲版畫 97》，歐洲印刷雙年展，洛里昂，法國 K. Trythall 藝廊，Hvasser，挪威

Chong Siewying

1969	Born in Kuala Lumpur, Malaysia
1990	P.J.College of Art & Design, Malaysia
1994	L'Ecole Des Beaux-Arts, Versailles, France
1996	L'Atelier 63 (Etching School) Paris, France
Currently lives and works in Kuala Lumpur and Paris	

Solo Exhibitions

2011	‘Infinity’, Valentine Willie Fine Art, Singapore
2010	‘IDYLLE (Part II)’, Galerie Deprez-Bellorget, Paris, France
2009	‘Frame of Mind’, Ernst & Young Asian Art Outreach Exhibition, Singapore
2008	‘IDYLLE’, Valentine Willie Fine Art, Kuala Lumpur, Malaysia ‘Chong Siew Ying’, Byron Cohen Gallery for Contemporary Art, Kansas City, USA
2006	‘MANY SPLENDOURED THINGS’, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
2003	‘Mirror’s Edge’, Substation, Singapore
2002	‘Going Away, Coming Home’, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
2001	‘Freeman Asian Artist Fellowship Exhibition’, Red Mile Gallery, Vermont Studio Center, Vermont, USA
1998	‘96/97’, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
1997	Atelier D.Maraval, Bagnolet, France Gallery Cafe Panique, Paris, France
1996	Maison TCH'A, Paris, France

Selected Group Exhibitions

2013	‘Mind-Scape’ Artists Group Exhibition, 3812 Contemporary Art Projects, Hong Kong
2012	‘Fine Art Asia 2012’, 3812 Contemporary Art Projects, HKCEC, Hong Kong ‘ArthK 2012’, Hong Kong Convention and Exhibition Centre, Hong Kong
2010	‘Fine Art Asia 2010 - Once Contemporary’, Hong Kong Convention and Exhibition Centre, Hong Kong
2007	‘Scope Miami - International Contemporary Art Fair’, Miami, USA ‘ARTSingapore - The Contemporary Asian Art Fair’, Singapore ‘JEJAK’, Galeri Nasional Indonesia, Jakarta, Indonesia. ‘00:15 SUPER STAR, in aid of World Wildlife Fund’, Rimbun Dahan Gallery, Kuang, Malaysia
2006	‘CHONG SIEW YING & JOEL COULOIGNER’, Maison des Chanoines, Landunvez, France
2005	‘You Are Here’, Valentine Willie Fine Art, Kuala Lumpur, Malaysia ‘The Sovereign Asian Art Prize Finalists Exhibition’, Hong Kong
2004	‘Footsteps’, National Art Gallery, Kuala Lumpur, Malaysia ‘Portraits’, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
2003	‘URBAN ART2003’, Melbourne connection Asia, Melbourne, Australia ‘Of Shadows And Images’, Konstmuseum, Malmo, Sweden; Mercat de les Flors, Barcelona, Spain; Circulo de Bellas Artes, Madrid, Spain
2002	‘LAUGHTER: Works by Chong Siew Ying and Noor Mahnum Mohd’, iPreciation Gallery, Singapore
2001	‘Spring Dialogue’, Lorimer Station Studio, Brooklyn, N.Y., USA ‘HEADLIGHTS’, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
2000	‘Oil and Ink: Chong Siew Ying and Frederique Boumeester’, Valentine Willie Fine Art, Kuala Lumpur ‘Rimbun Dahan Residency Exhibition’, Rawang, Selangor
1999	‘FRANCASIA, Encounter of Asian Artists in Paris’, Ariake Frontier Building, Tokyo, Japan ‘Through Our Eyes’, Galeri Petronas, Kuala Lumpur
1997	‘9th International Biennial Print Drawing Exhibition’, Taipei Fine Art Museum, Taiwan ‘4th Triennale Mondiale D’estampes Contemporain’, Chamalieres, France ‘Euro-Estampe 97’, Biennial Prints of Europe, Lorient, France Gallery K. Trythall, Hvasser, Norway

林國成

1979 出生於廣東汕頭，中國
2002 進修於四川美術學院
現生活 / 居住於北京

個展

2012 《自然的簫聲》，3812 當代藝術項目，香港
2010 《關於樹木的一切》，亞洲年輕藝術家個展，聖之空間藝術中心，CIGE，北京
2008 《塵世的歡樂》，紅橋畫廊，上海

主要聯展

2013 《心·景》藝術家聯展，3812 當代藝術項目，香港
2012 《香港國際古玩及藝術品博覽會 2012》，3812 當代藝術項目，
香港會議展覽中心，香港
《坐看雲起時》，中法藝術家聯展，奕居，3812 當代藝術項目，香港
2011 《高密：造山造水》，2011 縣城雙年展，山東
2010 《手感 3 - 強迫症》，東大名創庫，上海
《浸入》，藝術諾亞，北京
《中國新興藝術家第二回》，MK2，北京
《製造城市景觀》，藝術 + 上海畫廊，上海
《內觀》，聖之空間藝術中心，北京
2009 《反映》，本色美術館，蘇州
《混合與分享》，映藝術中心，北京
2008 《動漫美學百相》，林大畫廊，北京
《少年中國》，紅橋畫廊，上海
《Mapping Asia：33 位亞洲年輕藝術家個展》，CIGE，北京
《新界面 4 - 春天來了》，紅橋畫廊，上海
《夢想與現實》，月亮河美術館，北京
2007 《新界面 3 - 搜索未來》，紅橋畫廊，上海
《視界無限大》，KU 藝術中心，北京
《手感》，上海濱江創意產業園，上海
2006 《新界面 - UP 一代登陸展》，紅橋畫廊，上海
《來自重慶的當代繪畫》，Macdonald Stewart 藝術中心，加拿大
《重慶辣椒》，青島美術館，青島
《遭喻現實》，重慶美術館，重慶
2005 《港龍航空新銳繪畫比賽》，藝術景畫廊，上海
2004 《眺望》，務色藝術車間，上海

Lin Guocheng

1979 Born in Shantou, Guangdong
2002 Studied at Sichuan Academy of Fine Arts
Currently lives and works in Beijing

Solo Exhibitions

2012 ‘The Sounds of Nature’, 3812 Contemporary Art Projects, Hong Kong
2010 ‘The Tree’, CIGE Fine Art Asian Young Artists’ Exhibition, Beijing
2008 ‘Joy of the World’ solo exhibition, Red Bridge Gallery, Shanghai

Selected Group Exhibitions

2013 ‘Mind-Scape’ Artists Group Exhibition, 3812 Contemporary Art Projects, Hong Kong
2012 ‘Fine Art Asia 2012’, 3812 Contemporary Art Projects, HKCEC, Hong Kong
‘Sit and Watch the Rising Clouds’, Group Exhibition by Contemporary Artists of China and France,
The Upper House, 3812 Contemporary Art Projects, Hong Kong
2011 ‘Gaomi: Alternative Landscape’, 2011 Xiancheng Biennale, Shandong
2010 ‘Hands On No.3: Obsessive-Compulsive Disorder’, DDM Warehouse, Shanghai
‘Immersion’, NUOART, Beijing
‘Emerging Artists, Part II’, MK2 Art Space, Beijing
‘The City: Manufacturing Urban Landscape’, Art+ Shanghai Gallery, Shanghai
‘Introspection’, SZ Art Center, Beijing
2009 ‘Mirrored’, True Color Museum, Su Zhou
‘Remix and Share’, Inter Art Center, Beijing
2008 ‘100 Tales in Animamix’, Linda Gallery, Beijing
‘Youth of China’, Red Bridge Gallery, Shanghai
‘Mapping Asia: 33 Young Asian Artists’ Solo Show’, CIGE, Beijing
‘New Interface IV - Here Comes Spring’, Red Bridge Gallery, Shanghai
‘Dream and Reality’, Moon River Museum, Beijing
2007 ‘New Interface III - Searching the Future’, Red Bridge Gallery, Shanghai
‘Infinite horizons’, KU Art Center, Beijing
‘Hands On’, Shanghai Binjiang Creative Industries District, Shanghai
2006 ‘New Interface - Landing of Up Generation’, Red Bridge Gallery, Shanghai
‘Contemporary Art from Chongqing’, Macdonald Stewart Art Center, Canada
‘Red Peppers of Chongqing’, Qindao Museum, Qin Dao
‘Facing Reality’, Chongqing Museum, Chongqing
2005 ‘Dragonair Airlines Budding Artists Contest’, Shanghai Fine Arts Gallery, Shanghai
2004 ‘A Bird’s-eye Survey’, Wuse Art Workshop, Shanghai



關於 3812 當代藝術項目

3812 的創立，來自一次大自然的啟示，對於創辦人及藝術總監許劍龍來說，是人生最重要的回憶之一。在 2010 年冬天，Calvin 與友人抵達法國莎慕尼（Chamonix），站在海拔 3,812 公尺的白色山谷（Vallée Blanche）上，俯瞰陡斜的雪山，欣賞白朗峰（Mont Blanc）的壯麗景致。在這巍峨雪嶺上滑雪，彷彿置身於美麗的油畫中；滑雪者於雪地上劃下一道一道痕跡，深淺有致，猶如藝術家於畫布上留下獨有的筆觸。眼前畫面觸動了 Calvin 對藝術的熱忱與追求，隨著滑雪板擦過雪地，他於海拔 3,812 公尺畫出屬於自己的一道筆跡；全新的視野與角度，創造了 3812 藝術空間，亦開展了他人生的新篇章。

3812 位於香港黃竹坑，逾 7,000 平方尺的藝術空間，是全港最大的私人藝術空間之一。Calvin 致力發掘一眾有潛質，卻沒有被市場潮流洗腦的藝術家，並擔當他們與真正欣賞當代藝術的收藏家之間的橋樑，從而增加這群藝術家在國際藝壇上的曝光機會。通過不定期舉辦展覽及多元化的藝術專案，3812 希望能引導大眾去審視並思考當代藝術的面貌與未來的發展。

Calvin 策展過多次非常成功的展覽，愈接觸得多，便愈會思考如何優化自己對藝術的認識，於是開始進入中國傳統文化的範疇中。「雖然目前仍在學習中，但已經明顯地感受到中國文化中的變化及其永恒性，並從傳統文化開始探索，了解到中國藝術為何呈現出一份真實的美。我更從中認識到，當以中國人的身份去欣賞這些藝術時，原來很多事情都跟自身的歷史文化攸關的。」這是 Calvin 對中國傳統文化的熱忱，亦是策劃是次「心·景」展覽的契機。



莎慕尼的白色山谷 · 海拔 3,812 公尺
Vallée Blanche, Chamonix, 3,812 meters above sea level

About 3812 Contemporary Art Projects

The creation of 3812 was formed by a moment in time that for Calvin Hui is a lifetime memory; in the winter of 2010, Calvin stood with friends precariously upon a ridge of ice staring down at the magnificent Vallée Blanche (The White Valley), 3,812 metres above sea level. To ski there in the shadow of Mont Blanc was like stepping into a beautiful painting where ski turns carving in the snow left a signature much as a painter leaves his brush strokes upon a canvas. Captivated by this moment, as Calvin skied at the height of 3,812 metres, he saw a new horizon and a fresh perspective, here he chose to pursue a new chapter in his life and 3812 was born.

3812 Contemporary Art Projects is located in Wong Chuk Hang, with 7,000 square feet creating one of the largest contemporary art spaces in Hong Kong. Calvin endeavors to find and actively promote artists who have the potential to develop in the long term; as well as building a bridge for artists, galleries and collectors through exhibitions and art projects; inspiring the public to think about the outlook and development of contemporary art.

In recent years, Calvin has organized a number of successful exhibitions, “As I have learnt to reflect on and draw inspiration from my understanding of art, I have discovered a passion for Chinese culture and art, this exploration of my own history has helped me to understand Chinese art and its relationship to our culture, as well as the development of contemporary art which draws upon our past traditions whilst embracing our new role in the world”. It is his passion towards traditional Chinese culture, which has lead to the development of this exhibition.

開放時間

星期一至星期五
星期六、日及公眾假期

上午 10 時至晚上 8 時
需預約

電話

地址

電郵

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Facebook

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香港黃竹坑道 12 號 10 樓
info@3812cap.com
www.3812cap.com
www.facebook.com/3812cap

Opening Hours

Mon to Fri
Sat, Sun and Public Holidays

10:00am - 8:00pm
By Appointment Only

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Address

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