

水墨藝博 2018

貴賓預展及開幕酒會 2018年9月28日（週五）
展期 2018年9月28日（週五）至10月2日（週二）

地點 香港會議展覽中心 展覽廳3
展位 J1-J3

藝術家 曹曉陽

漢雅軒在「水墨藝博 2018」呈現曹曉陽個展。

曹曉陽一直專注以紙本木炭作為媒材探索其「山水」世界。本展覽將展示畫家十多年來的精品，包括2018年完成，高達2.5米的巨幅新作。

關於曹曉陽

曹曉陽，1968年出生於江蘇鎮江，1994年及2002年分別取得中國美術學院版畫系學士和碩士學位。2010年任中國美術學院版畫系副主任，2012年起至今出任中國美術學院專業基礎教學部主任。

曹曉陽在2014年於漢雅軒舉辦首次香港個展《二十四節氣：曹曉陽繪畫》，2016年受邀參加《跨越地球：U3第八屆斯洛文尼亞當代藝術三年展》和杭州公望美術館的開館大展《山水宣言》。2017年於中國美術學院舉辦大型個展《咫尺之間：曹曉陽紙本繪畫》。

畫家自述

「山水」對於我來說是兩個不同層面的提問與工作。我的作品大致分為兩個類型，一類是實境寫生，另一類是默寫，是對「山水」的背臨。我常常一張實景寫生要畫三、四天，所面對的那座山在一天中不同時段裡，不斷地、持續地展開一個個玄機復又隱蔽至渾然一體。山形結構隨雲起煙散而神形萬變，它生機盎然，連綿不絕。這連綿不絕不是指全景式的山水結構，而是觀草木順勢而長，察萬物依理而生，是隨山起水落的心念明滅。所以「山水」從來就不是一個風景的問題，不是僅從「山水畫」的歷史經驗及生產機制中來探討的。對於無法回到洪荒的我們來說，「山水」不是被文化過的「符號」與「圖示」，而是我們對這個世界的持續關注，是一直在發生著的對生活的理解與對生命的實驗。

「二十四節氣」是人與天地自然間的坐標，它以四季更替引導著我們對生活的理解與對生命循環往復連綿不絕的實驗。我的作品大都以「二十四節氣」這個主題展開，描繪我所關注的天地人事及其生發關係，並以這個人間萬象共同演練的「山水」劇場構成我回應這個世界的態度與工作方法。

Ink Asia 2018

Private Preview and Vernissage Friday, 28 September 2018
Exhibition Period Friday, 28 September 2018 – Tuesday, 2 October 2018

Venue Hong Kong Convention and Exhibition Centre, Hall 3
Booth No. J1-J3

Artist Cao Xiaoyang

Hanart TZ Gallery is proud to present Cao Xiaoyang's solo exhibition at Ink Asia 2018.

Cao Xiaoyang's unique practice explores the possibilities of charcoal on paper to create intricate, atmospheric images of the world of *shanshui* (Chinese landscape art). Cao's exhibition at Ink Asia will feature outstanding works created over the last decade, including his newest work, a monumental scroll measuring 2.5 metres in height, completed in 2018.

About Cao Xiaoyang

Cao Xiaoyang was born in 1968 in Zhenjiang, Jiangsu province. He received both his BFA (1994) and MFA (2002) from the Printmaking Department and is currently the Head of The Foundation Studies Branch of the China Academy of Art in Hangzhou. In 2014 Cao Xiaoyang had his debut solo exhibition *The Twenty-Four Solar Terms* at Hanart TZ Gallery in Hong Kong. In 2016 Cao was invited to participate in *Beyond the Globe: Eighth Triennial of Contemporary Art—U3* in Slovenia, and in *Shanshui: A Manifesta*, the opening exhibition of the Gongwang Museum of Art in Hangzhou. In 2017 Cao had his major solo exhibition *The Moments In-Between: Cao Xiaoyang's Works on Paper* at the China Academy of Art.

Artist's Statement

For me, *shanshui* involves two different layers of investigation and two different types of work.

My art can be divided into two categories: the first comprises realist paintings from nature; and the second, paintings from memory, a 'mnemonic' of *shanshui*. When creating a realist landscape painting, I often spend three to four days sketching outside in nature, facing the mountain at different times of the day, and watching as nature's mysteries unfold one after the other, and then are hidden again, until gradually everything melds into one. As the clouds gather and the mists spread, the composition of the mountain undergoes myriad transformations; it is full of an endless vitality. But this sense of endless vitality does not refer to the form of the mountain within the overall landscape, but rather to the way the plants and grasses are able to flourish and grow, and all myriad things to follow a divine pattern of life. And so the exploration of '*shanshui*' is not so much about landscape itself, or the historical experience of *shanshui* painting. For us—for whom there is no path of return to the primeval—*shanshui* is more than just a cultural signifier or an iconic form; rather, it is a method of investigation and experimentation for maintaining awareness of and concern for this world, and for understanding life and the endless experiment of existence.

The 'Twenty-four Solar Terms' are the coordinates between man, heaven and nature. The myriad changes of the four seasons guide us towards a way of understanding life and the endless cycle of being. Most of my artwork unfolds from within the thematic context of the Twenty-four Solar Terms, expressing my thoughts and observations about the inter-relatedness of life in the human and natural worlds. The attitude and creative methodologies of my art are also my way of responding to the theatre of *shanshui*, where life's myriad performances unfold in our world.

(Translation by Valerie C. Doran)