

hanart  
T Z Gallery  
漢 雅 軒

二十四節氣：曹曉陽 繪畫

THE TWENTY-FOUR SOLAR TERMS Paintings by CAO Xiaoyang



《二十四節氣之秋分》*The Twenty-Four Solar Terms: Autumnal Equinox*, 2007, Charcoal on Paper, 78.5×110 cm

**Opening Reception with Artist**  
**Friday 18 July 2014, 6pm – 8 pm**  
(Exhibition until 16 August, 2014 )

**畫家出席開幕酒會**  
**2014年7月18日(週五)下午6到8時**  
(展覽至2014年8月16日)

漢雅軒

Hanart TZ Gallery  
+852 2526 9019

香港中環畢打街 12 號畢打行 401 室

401 Pedder Building, 12 Pedder Street, Central, Hong Kong  
hanart@hanart.com

漢雅軒畢打行 “二十四節氣：曹曉陽 繪畫個展” 訂於 2014 年 7 月 18 日（週五）開幕，展期到 8 月 16 日，展出藝術家二十四節氣系列炭筆紙本作品。曹曉陽生於江蘇鎮江，二零零二年於中國美術學院版畫系研究生畢業，現任中國美術學院專業基礎教學部主任。此次漢雅軒舉辦 “二十四節氣：曹曉陽 繪畫” 為藝術家在香港的首次個展，由中國美術學院跨媒體藝術學院院長高士明教授策展。



《二十四節氣之大寒》*The Twenty-Four Solar Terms: Severe Cold*, 2011, Charcoal on Paper, 75.5 ×106 cm

曉陽畫山水已有十年。十年來，他的畫也惟有山水這一個主題。甚或說，這些年他只在追摹那同一幅畫卷。這幅畫卷，歷經千古，於歲月輪轉中損蝕磨礪，於變亂漶漫中有跡可察。這幅畫卷，就是山水。

如此畫卷，無關畫史中所謂 “得意筆” 與 “真山水” 之辯詰。此中真意，欲辨忘言。當此畫卷，畫者之能，僅在於能夠把握造物者的手勢，捕捉到萬物生發、自然化育的蛛絲馬跡。師法造化，在臨在摹。臨者山在眼前，身居其中；摹者以思御景，身與境化，要在畫者與物象之間如膠似漆，如琢如磨。琢磨而出乎其中者，乃是一種世界觀的展示——當此畫卷，造化之秘在無數物象的集聚與鋪陳中變現而出。

撰文選錄自高士明《秘響旁通：曹曉陽的“山水”工作》

Hanart TZ Gallery is proud to present The Twenty-Four Solar Terms, Paintings by Cao Xiaoyang debut solo exhibition in Hong Kong, opening on 18 July till 16 August, 2014, showcasing set of 24 charcoal on papers from the series. Born in Zhenjiang, Jiangsu Province, he has held the master of Arts from the Print-making Department and is currently the Head of The Foundation Studies Branch of the China Academy of Art. Cao's debut solo show at Hanart TZ Gallery is curated by Professor Gao Shiming, Director of the School on Intermedia Art, China Academy of Art.

Xiaoyang has devoted himself exclusively to *shanshui* (Literally, ‘mountains and water’; the Chinese concept of brush-and-ink landscape painting) art for over ten years. And through all these years, each time Xiaoyang paints, it seems that he is seeking to evoke the archetypal *shanshui* scroll: the scroll that has endured through thousands of years, through the ravages of time, the invasions of insects, the turmoil of war, and that retains faint, misty traces still discernible on its surface. The scroll, in itself, is *shanshui*.

When sketching in nature, the artist stands amidst the mountains. When painting in the studio, the scenery reappears in the artist's mind, and materializes through the movements of his body: the painter and his subject matter become as one, bonded together in a process of mutual cultivation, like polishing a piece of jade.

Excerpted from *Sharing Silent Secrets: Cao Xiaoyang's Way of Shanshui*, Gao Shiming

傳統讓人困惑。看到曹曉陽作品者，往往會說起宋畫山水之高古，繼而慨歎古法之不復，風雅久不作。畫家自己也會念叨，不會逃出這樣的問題，只是他還要畫：尋找他們心中的傳統，把握自己“心源”中接通的“造化”的天道。這些山水，必須是他的山水，是他的傳統，他自己：他自己的現在，正在走過去的現在。

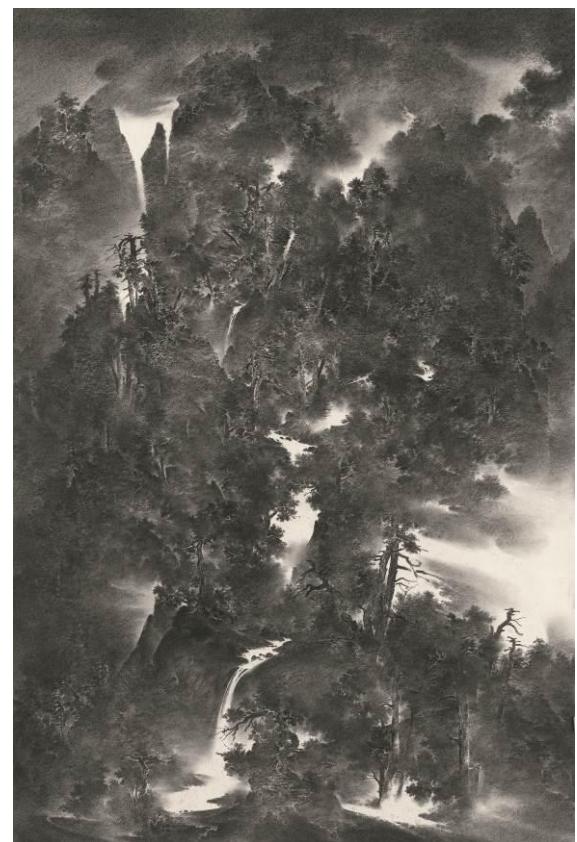
撰文選錄自孫善春《山水·觀：寫在曹曉陽的“所謂”山水面前》

Tradition can also confuse people. Those who have seen Cao's work often will start talking about the classical elegance of Song-dynasty shanshui paintings and mourn the loss of the ancient methods. Painters think about this too; it is an inescapable question. However, artists still must paint; and thus they must seek out the traditions that exist within their own minds and hearts, and harness the inner wellspring that connects them to the dao of Nature. These shanshui must be his own shanshui, must be his own tradition, must be his own self: his own present, in this moment and as it begins to move into the past.

Excerpted from Shanshui: A View: An Appreciation of Cao Xiaoyang's Art, Sun Shanchun



《二十四節氣之白露》*The Twenty-Four Solar Terms: White Dew*, 2008,  
Charcoal on Paper, 110 x 78.5 cm



《二十四節氣之大雪》*The Twenty-Four Solar Terms: Heavy Snow*,  
2010, Charcoal on Paper, 120 x 80 cm