

梁巨廷《前因後果五十年》回顧展

Geometry of the Spirit: 50 Years of LEUNG Kui Ting



《雲山圖之一》Mountain and Clouds No. 1, 2014, Ink and color on silk, 191
x 111 cm



《雲山圖之二》Mountain and Clouds No. 2, 2014, Ink and color on silk, 191
x 111 cm

Opening Reception with Artist
Friday 14 November 2014, 6pm – 8 pm
(Exhibition until 27 December, 2014)

藝術家出席開幕酒會
2014年11月14日(週五)下午6到8時
(展覽至2014年12月27日)

展場一:漢雅軒畫廊, 香港中環畢打街 12 號畢打行 401 室

Exhibition I: Hanart TZ Gallery. 401 Pedder Building, 12 Pedder Street, Central

展場二: 漢雅立方, 葵涌工業街 19 號美安工業大廈 2 樓 C 室

Exhibition II: Hanart Square, Unit 2C, Mai On Industrial Building, 19 Kung Yip Street, Kwai Chung

梁巨廷《前因後果五十年》回顧展訂於 2014 年 11 月 14 日（週五）於中環畢打行漢雅軒開幕，展期到 12 月 27 日，展覽會分別於漢雅軒及漢雅立方展出藝術家 2014 年新作以及五十年藝術歷程中代表作供六十多件。其中，33 米長巨幅《山水·循環》更會於葵涌漢雅立方空間呈現。

梁巨廷 1945 年生於廣州，三歲隨家人移居香港。年輕時曾當木匠，1964 年隨呂壽琨習畫，1965 年修讀香港中文大學校外進修部平面設計課程，隨王無邪學習設計。1974 年至 1990 年間於香港理工學院兼任講師逾十年，1980 年創辦香港正形設計學院。現為香港正形設計學校校董、香港政府康樂及文化事務署藝術專家顧問。

梁巨廷認為自己從六十年代開始直至 2000 年之前的時間都屬於探索期，都在不斷地學習，因此將它看作為他的「前因」。自 2000 年開始，他感覺自己在創作上進入了全面性的「後果」時期。

60 年代後期，梁巨廷從平塗色面轉移到用色染紙，然後將塊面以縫衣車拼合成皺紋色幅的掛幕和紙本作品，同期也有用水印染做版畫和繪畫作品。那時候他做作品的觀念是將空間分割，並以簡約為中心概念，以硬邊結構為骨幹，材料為肉，肌理為神，藉此表現對空懷意象的感受。

70 年代初，他嘗試將水墨、書法和油彩擦染混雜在畫面上，試探水和油混合之後的某種狀態，他當時的想法是要探索物料的肌理性在紙上產生的變化。1975 年初他到美國學習西方藝術，有機會認識印象主義以及各藝術流派的創作和發展經驗，加強了梁對西方藝術的接觸，但當時心裡明白要理解它就必需經歷長時期的磨練和堅持，這是他在藝術上「西經」歷程的開始。

80 年代中初期，他涉獵水墨畫、油彩、木刻版畫和雕塑的同時，又萌生了「行萬里路」的概念，藉著外遊提升創作靈感，也埋首將西方藝術和水墨畫結合在一起。到了八十年代中後期，梁開始決定專注在水墨畫的探求上。他先從自然寫生開始，也經常到國內與前輩們學習交流，也專注重點學習傳統，包括技法和畫面空間處理等骨幹元素，也在發展現代幾何造形的調和、組合，閒時再讀有關中國美學的理論、哲學等書籍和資料作輔助，探究現代性新美學如何在筆墨線形上向前發展。

自 2000 年開始，梁巨廷創作理念主要以傳統筆墨結構為骨，混集幾何線象徵當下時代，將傳統性和當代性混雜在一起，意義在於探索另一個新美學空間。他不時在思考傳統性與現代科技文明之間的種種連線，自然地過去的時間和空間與當代文明互相穿梭。現在他的創作主要環繞三個觀念，包括山水自然，表現他天地自然合一的超越精神；石的闡述，表現石的背後有一個隱藏的世界；立體裝置，將繪畫與現成物裝置結合成作品，就是說從平面走到立體、從幻想走到現實的一個觀念，借現成物探討現實存在的各種迫切性。

Hanart TZ Gallery is pleased to present “Geometry of the Spirit: 50 Years of Leung Kui-Ting”, opening on 14 November, 6-8 pm at Pedder Building, exhibition till 27 December. Significant pieces throughout 50 years of Leung’s artistic career will be on display at Hanart Square , Kwai Chung while new works done in 2014 at Hanart TZ Gallery. An impressive work 360 degree landscape that is about one meter high and 33 meters circumference, which will go on display at Hanart Square.

Leung Kui-Ting was born in 1945, Guangzhou. He moved to Hong Kong with his family at the age of 3. He was a carpenter at young age and studied painting under Lui Shou Kwan in 1964. He graduated from the Chinese University of Hong Kong and studied Design under Wucius Wong. He was the part-time lecturer at the Hong Kong Polytechnic and now the Principal and Director of Academic Affairs of Hong Kong Chingying Institute of Visual Art, also the Honorary Advisor to the Leisure and Cultural Service Department, Hong Kong.

Leung thinks of the period from 1960 to 2000 as his period of study and exploration: and therefore he regards this period as the ‘cause’ of his artistic life. The year 2000 was a watershed year for him: this is when he entered into the ‘effects’ phase of his creative life, after many years of development and refinement.

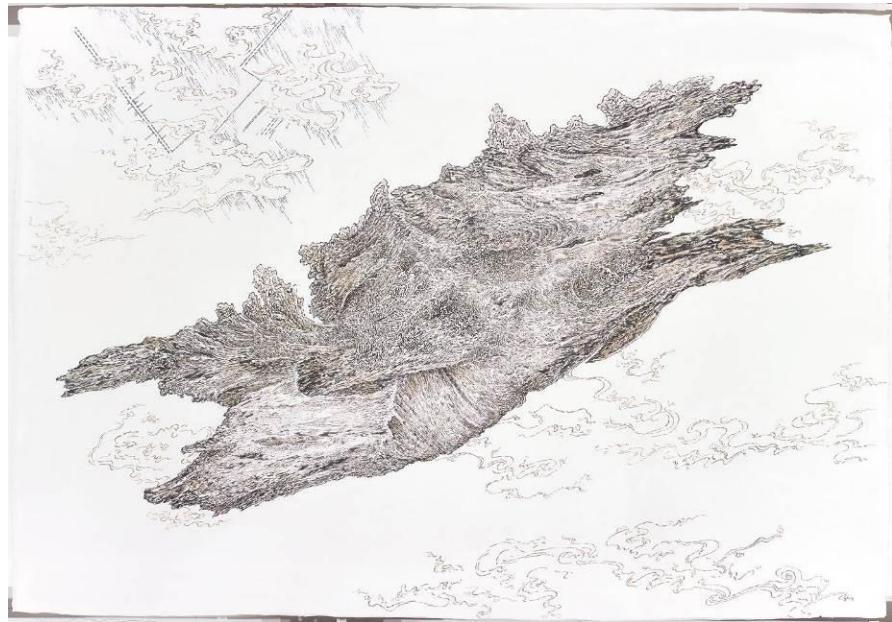
In the 1960s, he experimented with the creation of a kind of hybrid perspective, integrating elements of Western and Chinese perspective theory to create new visual effects. He also experimented with using dyes on paper, folding and sewing, printmaking and Minimalist interventions in the picture plane. But even as he was working on pieces that seemed “Western”, he was also attempting to reflect a deepening understanding of Chinese philosophy in his art, creating his own theory in which geometric construction was the bone (骨), material was the flesh (肉), and texture as the spirit (神).

In the early 70s, he experimented with mixing calligraphy and oils pastel together, he attempted to explore a new state of varied textural forms and their effects on paper. In 1975, he travelled to the United States, and was inspired by Impressionism as well as many other school of thoughts, which enriched and deepened his understanding of Western art. At that moment, he realized that his path to art would a challenging and arduous journey, and he undertook a long period of study of Western art theory and philosophy in order to build a stronger conceptual foundation.

In the early 1980s, he embarked on an intensive period of travel that refreshed him visually and mentally. Eventually he turned to a concentration on Chinese ink painting and turned his attention to a deeper study of Chinese aesthetics and painting theory. From then until now, he has focused mainly on Chinese ink painting (shuimo) and on the creation of my own style of landscape art (shanshui). He travelled to many different parts of China where acquaintance with the mainland masters allowed him to be re-energized with new inspirations. He devoted myself fully to the practice of traditional brushstroke, at the same time exploring new approaches to spatial aesthetics and the integration of geometric forms into the compositional plane. And of course he has also continued to read extensively in the areas of Chinese philosophy and aesthetics.

Since 2000, his works began to embrace a new, integrated narrative, where the contemporary became organically infused with the traditional. The broken-ink line that emerged as an important texture stroke in his art at this time is a symbol inspired by Chinese calligraphy but transformed into a new language. Nowadays people have a comparatively different understanding and interpretation of nature: one can see the world from the heights of an airplane and the landscape from many different perspectives. In his new compositions, he began to create a new methodology to reflect this contemporary view.

In Leung’s recent creative work, he has been focusing on three themes including, Landscape and Nature, to express in a new and transformative way the concept of my holistic relationship with Heaven (or cosmos), which is essentially a life-view; The Language of Stones, emphasize the structural elements of the stone to create interior worlds which are both complex and strange in some ways expressing the chaos and confusion of history; 3-D Installation, to show a transition from two-dimensional pictorial space to three-dimensional space, and to construct a pathway from illusion to reality.



《沈香》Agarwood ,2014, Ink and Color on Paper, 148 ×214 cm

梁巨廷把數碼語言化為符號，放置在脫胎自傳統山水的圖式框架上，是消化現代科技和都會生活的手段，也是一種文化關懷。這是一個不斷延續和反思的過程，是一種虛心理解和研究的態度。面對新時代的變化，作為一個藝術家的梁巨廷，不斷開發物料和技巧的運用，突破圖像範式，找尋反映時代的藝術語言。

撰文選錄自朱錦鸞《在數碼年代閱讀梁巨廷的水墨山水》

Leung Kui-ting has turned the technological vocabulary of the digital age into a new language of visual signs, and superimposed this new language onto a visual framework that he has developed from traditional landscape painting. As an artist faced with the changes and challenges of a new era, Leung Kui-ting's response is to constantly seek new ways of using materials and techniques, to break through existing visual paradigms, in the search for an artistic language to reflect the times.

Excerpted from *Interpreting Leung Kui-ting's Landscape Painting in the Digital Age*, Christina CHU



《渾之五》*Primal No.5* , 2000, Ink and Color on Paper, 208 x 96 cm



《游之八》*Travel No.8* , 2001, Ink and Color on Paper, 93 x 92 cm