

hanart  
T Z Gallery  
漢 雅 軒

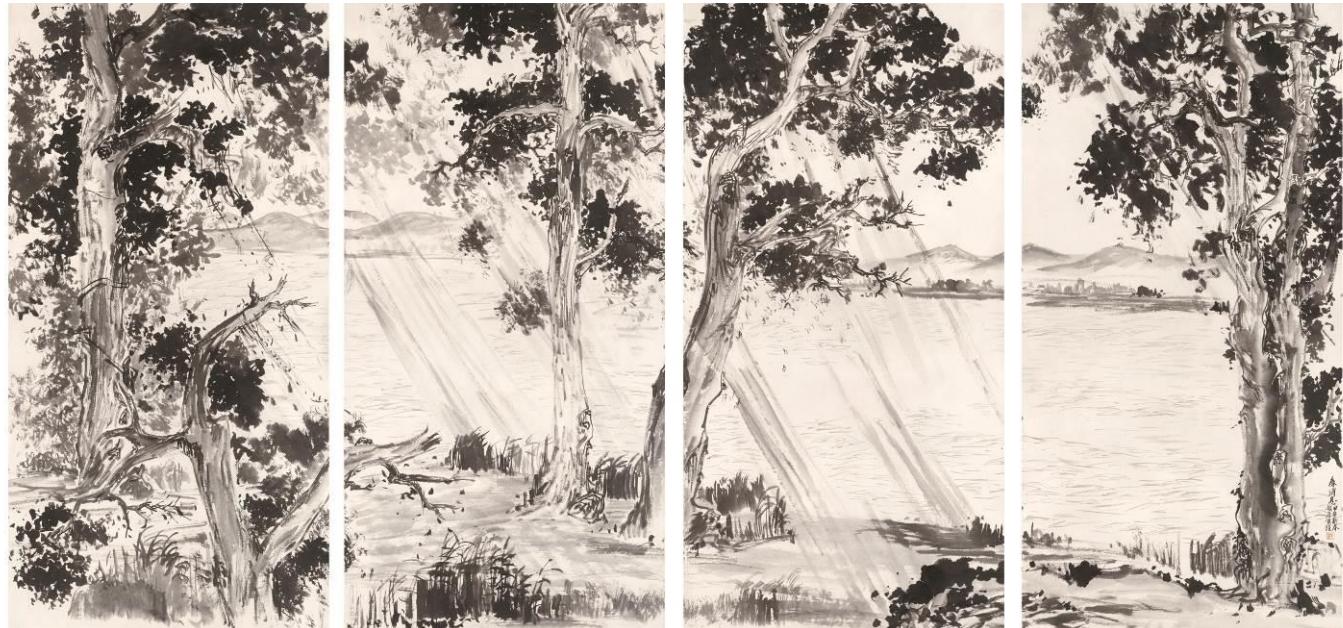
《天目雪》——林海鐘書畫展開幕。音畫對話。即興繪畫。音樂演繹

**Improvisational Painting in Response to Live Music  
Special Opening Event of “Journey To Tianmu Mountain” by Lin Haizhong**

2014年10月4日（週六）上午11時

Saturday 4 October 2014, 11 am

展覽至2014年11月4日 Exhibition until 4 November, 2014



《湖上春雨春消息》, 2014, Ink on Paper, 148.6 x 75.9 cm

**音畫對話 Painting Improvisation with Music**

杜如松 (笛蕭演奏家、杭州師大音樂學院教授)

DU Rusong (Chinese Flute Player, Professor of Hangzhou Normal University)

林海鐘 (畫家、中國美術學院教授)

LIN Haizhong (Artist, Professor of China Academy of Art)

**致辭 Guest of Honour**

李慧漱 (洛杉磯加利里亞大學副教授)

LEE Hui-shu (Associate Professor of University of California, Los Angeles)

**策展 Curator**

張頌仁 (漢雅軒總監)

CHANG Tsong-Zung (Director of Hanart TZ Gallery)

## Media Enquires

## 傳媒垂詢

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漢雅軒畢打行《天目雪》—林海鐘書畫展訂於 2014 年 10 月 4 日（週六）上午 11 時開幕，展期到 11 月 4 日，開幕請來中國著名笛簫演奏家杜如松先生作蕭笛演奏和畫家林海鐘進行即興繪畫創作表演，對應蕭笛隨興演繹。

林海鐘，1968 年生於杭州，自號林泉閣主人，臥霞山人，中國現當代山水畫家，杭州中國美術學院國畫山水教授家。林海鐘繼去年香港城市大學“湖中天地”展之後，金秋十月于漢雅軒將以“《天目雪》- 清涼勝境山水與行者”為題，推出一系列的近作。

山水畫專業出身的林海鐘，過去三十年來，于水墨書畫創作，本著“以畫體道”的執著，沉潛于“師古人、師造化、得心源”的畫學三昧，讀書作畫，習字學詩，直接取經于古代大師；並好四處“游觀”寫生，體察感應自然造化的精髓與人文底蘊，神遇山川而“跡化”。隱跡如詩如畫的錢塘山水與山林勝境之中，以書畫為禪修。精勁秀潤的筆緻與疏朗俊逸的造境，加上高古空靈的意境，于水墨山水上自成一家。

一向“隨緣”的林海鐘，平日以佛禪為個人修持的念想，也漸漸呈現在他的山水創作上。尤其是 2008 年以來，在澈悟清涼境界而跡化出之的《戊子瑞雪》、《國清雪霽》、《雪山禪寺》等大作之後；信手拈來，隨機映現的“禪戲”小品成了他的日課，儼然以書畫作功德。但是他並沒有荒廢原本的山水專業，反而以禪戲題材與內涵來開拓與豐富他的山水作品。他突破了學院框架中，山水與人物在畫科上的人為界分，將兩者融合無間。無論山水人物或人物山水，充滿了“無可無不可”的禪機與禪趣。

海鐘的“禪戲”山水作品，可大分為二：一是行者山水，一是清涼勝境山水。行者山水寫道釋、禪機人物。其中有禪宗祖師、高僧、羅漢，也有道家真人、散仙，甚至歷史上的高僧大德如天目的高峰與中峰和尚。其特色是以宋朝李公麟高古的文人白描法，或南宋逸格禪畫法來勾勒人物，無論道釋，所寫人物往往洋溢著文人雅士的氣息，凝止冥思于簡逸的禪境山水之中。至於“清涼勝境山水”，則是行跡佛國名山古寺之後，感發再現的心象，其中不乏高頭通景巨幅的大塊文章。尤其好作雪景，寄寓著佛家無上清涼境界。西湖周遭的佛寺山林，舉凡靈隱、永福、韜光、或淨慈等寺院，無不是他就近隱跡閉靜、蒙養智慧之處，乃至稍遠的天台國清寺與天目獅峰都是他創作的靈源。隱心與隱跡之外，這些山寺叢林也是他的移動書屋與畫室，更遑論師父與寺僧們風動雷鳴的加持。

撰文選錄自李慧漱《山水中的行者—記林海鐘甲午《天目雪》水墨書畫展》

天目雪，落紛紛，花迷點點舞逢空。回轉羊腸向孤峰，直上天目望窮窿。中峰道人來開示，盤陀石上掛一鐘。擺開無相席，顯出幻住宮。來來來！錢塘後生來，贈汝天上花。天上花，不可摘，散入絹素墨枝槎。如椽禿毫在天外，離披點掇葉飛鴉。山間歲月寒徹骨，風里蓮臺藤蘿莎，萬象歸一一歸何？高峰緣續道人家，碎枕夜眠身心透，令我筆下丹青生慧芽，何夢里？疑疑疑！疑到痴人心絕處，參參參！參透着相實無相，獅子窟中捉蝦蟆，虛空粉碎更天涯。

癸巳冬作天目雪歌，海鐘



《天台國清講寺雪霽圖》2009, Ink and Color on Paper, 220 cm x500 cm

Hanart TZ Gallery is delighted to present “Journey to Tianmu Mountain” Painting and Calligraphy by Lin Haizhong with a special opening event to be held at 11 a.m, 4 October 2014 at our Central gallery space. We take the pleasure to invite the renowned Chinese Flute Player, DU Rusong to have the Improvisational Painting in Response to Live Music Performance with the artist to mark the opening.

Lin Haizhong (b. 1968, style names *Linquange zhuren* [Master of the Forest Spring Pavilion] and *Woxiashanren* [He Who Reclines in the Mountain Mists] is Professor in the department of Chinese *shanshui* (landscape) painting at the China Art Academy in Hangzhou. Following his exhibition at the City University of Hong Kong ‘Lin Haizhong: The Chinese Painter’, Hanart TZ Gallery is presenting Lin Haizhong’s new solo exhibition ‘Journey to Tianmu Mountain’ in October 2014.

A specialist in Chinese *shanshui* painting, for the past thirty years Lin Haizhong has used ink and brush to ‘express the Dao through painting’. He is deeply immersed in the *samādhi*, (three-fold path) of painting: learning from the ancients, learning from nature and reflecting from within; and through the study of calligraphy, painting and poetry he learns directly from the masters, absorbing the essence of their wisdom. Haizhong loves to sojourn through the natural landscape and to sketch amidst nature, responding to the pure essence of nature’s myriad creations and seeking to tap the innate resources of human culture. His encounters with mountains and water are deeply spiritual and imprinted on his heart and mind. As he journeys through the poetic, picturesque landscape of the Qiantang River valley and the majestic mountain forests, and pauses and responds through painting—for Haizhong, painting in nature is kind of meditation. With his fluid and delicate brushstrokes he creates compositions of great clarity and beauty infused with a kind of ancient ethereal quality, a confluence of elements that forms his unique painting language

Lin Haizhong is a long-time practitioner of Zen meditation, and his practice has deeply influenced his landscape art. This is particularly evident in the masterful series of works he has created since 2008, such as *Wuzi ruixue*, *Guoqing xueji* and *Xueshan cansi*, which beautifully transmit in landscape form his deep understanding of the qualities of coolness and clarity that personify the spiritual realm of Chan Buddhism. *Wuzi ruixue*、*Guoqing xueji* and *Xueshan cansi*. Lin Haizhong also creates lighthearted, playful, smaller works that are part of his daily practice of ‘Chan ink play’, a way of using painting and calligraphy as vehicle towards deeper spiritual cultivation. At the same time, he does not neglect the specialized foundation of landscape painting; rather, he uses the themes and content (*neihan*) of Chan ink play to develop and enrich his landscape works. Through this method, he has

gone beyond the framework of academic painting, dissolving the artificial boundaries between landscape and figures and creating a seamless integration between the two. At the same time he infuses both with the delightful subtleties and allegorical richness that are part of the Chan tradition.

The landscapes Haizhong creates through his 'Chan inkplay' can be divided into two categories: Daoist or Chan Buddhist figures amidst the landscape, and pure, majestic landscapes that impart a sense of the clarity and coolness of the Chan spirit. His paintings of sojourners in the mountains include Chan patriarchs, monks, and luohans, Daoist spiritual masters and immortals, and even famous historical figures such as the great learned monks Gaofeng and Zhongfeng. Distinguishing features of Haizhong's figure painting methodology include his use of the literati line-drawing (*baimiao*) technique of the great Song-dynasty literati painter Li Gonglin, or the *yige* ('beyond rules') method of Chan painting of the Southern Song to delineate the figures' contours. But whether Daoist or Chan Buddhist, all of his figures are brimming with literati elegance, as they pause in meditation surrounded by the beauty of landscape and the spirit of Chan. To Haizhong, the landscape of greatest beauty and purity is that in which is situated the ancient and celebrated Fuoguo temple, which inspired in him a desire to paint the image impressed upon his heart. Amongst these works are monumental paintings capturing the grand vistas. It is in particular Haizhong's paintings of snowy landscapes that most eloquently express the purity, clarity and coolness of the Chan realm. The Buddhist temples in the mountain forests surrounding West Lake, such as Ling Yin, Yong Fu, Tao Guang and Jing Ci, are all places Haizhong has visited in meditation and retreat, finding in each a chance to learn greater wisdom. Even the more distant Guoqing monastery in Mount Tiantai and the Shifengdu temple at Tianmu Mountain have been sources of inspiration for his creativity. Haizhong carries the clarity and insight gained from the masters and monks he encounters on these sojourns within him and into his study and painting studio.

Excerpted from The Sojourner in the Landscape: Lin Haizhong's 'Journey to Tianmu Mountain', Lee Hui-shu



《刘海戲金蟬》2013, Ink and Color on Paper, 102.9 x 69.7 cm



《中峰高峰像》2014, Ink and Color on Paper, 89 x 53.5 cm