

hanart

T Z Gallery

漢 雅 軒

Hanart TZ Gallery SPECIAL MARCH EVENTS :

Hanart TZ Gallery at Art Basel HK 2015 (Gallery Booth + Encounters)



Gallery Booth : *Magic Mountains* (A specially selected group of contemporary masters whose works reference the ink tradition across different media.)

Galleries Sector 3E07, 3/F

Artists : CAO Xiaoyang, GU Wenda, HSU Yu-Jen, LEUNG Kui-Ting, LIN Haizhong, LIU Guosong, QIU Shihua, SHEN Aiqi, WANG Dongling, Wucius WONG, XU Longsen

Exhibition Period: 13 – 17 March 2015

Venue: Hong Kong Convention and Exhibition Centre

Renewed public interest in Ink Art has stimulated exciting discourses in Chinese art, and it prompts the question: which aspect of Ink Art best captures the soul of Chinese traditional painting. The art of Shanshui, or "mountains and water" painting, is the indisputable candidate. Chinese imagination of Magic Mountains posits a realm for the spirit that is both transcendent and concrete, and over the past millennium Shanshui has come to represent a spiritual site that is simultaneously religious, escapist, romantic and intellectually fulfilling.

This exhibition intends to bring together contemporary practitioners whose work illuminates important aspects of the subject from diverse angles. The selection also tries not to be redundant of recent museum shows, and includes artists less familiar but no less important.

Hanart is pleased to present contemporary landscape artist **Xu Longshen** at Art Basel alongside a specially selected group of contemporary masters whose work references the ink tradition across different media, including: **CAO Xiaoyang, GU Wenda, HSU Yu-Jen, LEUNG Kui-Ting, LIN Haizhong, LIU Guosong, QIU Shihua, SHEN Aiqi, WANG Dongling, Wucius WONG**

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Encounters : *Beholding the Mountain with Awe No.1* (A 10 meter monumental ink scroll by XU Longsen)

Encounters Sector: E4, 1/F

Artist : XU Longsen

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Artists Biographies & Artwork



LIU GUOSONG (b. 1932)

Dance of Wind and Snow 2014 Ink & Colour on Paper 177.5 x 370 cm

Liu Guosong is the first modern ink painter to achieve international status, and exhibited in Western museums since the 1960s. Apart from radical experiments with painting technique, Liu's main artistic breakthrough lies in his discovery of new geographic territories for the 'imaginary of landscape'. His art has taken the realm of landscape to outer space and to liminal sites including the snow peaks of Tibet.



WUCIUS WONG (b. 1936)

Purification #11 2001 Ink & Colour on Paper 188 x 96.5 cm

Wucius Wong is the pioneer of Hong Kong's New Ink Painting Movement, which from the 1960s to 1980s represented Hong Kong's official art in international circles. He has renovated landscape art by introducing graphic design technique into the ink painting language. Wong's vision reflects the modern urban dweller's relation to nature, and the challenges he faces in reconnecting with a cultural past cut off by modernity.

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QIU Shihua (b. 1940)

Landscape 2000 Oil on Canvas 141 x 297 cm

Although painting in oil on canvas, QIU Shihua's landscapes capture the qualities of breath-rhythm (qiyun) and inner vitality (lingdong) that is essential to traditional ink painting. By pushing the contrast of form and colour to an absolute minimum, even to the point where it can hardly be differentiated, Qiu Shihua has changed the act of viewing from an active solicitation to an alert envisioning. Fundamentally, Qiu's significance is to have transformed the Western painting technique that had been imported into China for over a century and pushing them out to the edge of visibility, where they become absorbed into the spiritual rhythms of *shuhua* (calligraphy and painting).

SHEN Aiqi (b.1941)

The Mystery beyond the Universe 2013 Ink and Colour on Fabric 312 x 766 cm

SHEN Aiqi's working method infuses his paintings with a strong sense of performance, setting his art apart from that of his shanshui forbears. The key issue is that Aiqi's paintings are the direct expression of his emotional and spiritual state in the moment. His works are materialisations of Chinese philosophical thought, of traditional views on nature, and on the relationship between man and the universe. In this sense, Shen Aiqi's shanshui painting can be considered as a form of Chinese contemporary art.



LEUNG Kui-Ting (b.1945)

ROAMING VISION + DIGITAL 09-2011 2011 Ink & Colour on Silk 96 x 139 cm

Leung Kui-Ting's landscapes, which from a distance evoke the seductive aura of traditional landscapist, are constructed with a new personal texture stroke, (*Cunfa*), based on the geometrical line used universally in scientific survey and digital monitor screens. *Cunfa* is the technical foundation of traditional landscape, the gene of its mountains and rockery. A renovation of *Cunfa* is nothing short of a radical remake of Chinese landscape art.

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HSU Yu-Jen (b. 1951)

Forgotten Terraced Fields by the Seaside, Guarded by Ancient Standing Columns
2006 Ink on Silk 178 x 71 cm

A modern literati, with commitment to both poetry and painting, HSU has invented a personal brush language to create a crystalline luminosity in the structure of spatial objects, reflecting the sensibility of a city dweller amid glass towers. His poetry colophon on the painting and his personal brush style together create a new image of the literati artist.



GU Wenda (b. 1955)

Mythos Of Lost Dynasties J series 2011 Ink on paper 97 x 60 cm each

GU Wenda rediscovers the power of the written word implicit in political edicts and magical enigmatic oracle writing. GU encapsulates its power as apparitions appearing in the natural world, and pronounces its power as ideas made flesh, as incarnations.

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XU Longsen (b.1956)

Exhibition view of "On Top of a Thousand Mountains— Chinese Shanshui Painting Exhibition by Xu Longsen", Justice Palace , Brussels, 2012



XU Longsen's landscapes challenges the monumentality of modern architecture with their imposing presences. His major installation exhibitions include Museum of Roman Civilization in Italy and Palace of Justice in Belgium.



CAO Xiaoyang (b. 1968)

THE TWENTY-FOUR SOLAR TERMS : Spring Commences 2008 Charcoal on Paper
120 x 80 cm

"Painting" with charcoal instead of the soft brush, CAO endeavors to shed the habit of tradition ink painting. His landscapes evoke the magic of ancient masters, and capture the spirit of nature treasured by artists over a millennium of landscape practice.



LIN Haizhong (b. 1968)

Lin is a leading painter who has reinvented landscape in the tradition of Zen painting. His reputation goes beyond the perimeter of the art world; his patrons include the most venerable temples and holy site of China.

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漢雅軒三月：巴塞爾藝術展（畫廊展位+公共空間）



畫廊展位：《法外神山》（當代書畫藝術群展）

展位：三樓 3E07

藝術家：曹曉陽、谷文達、許雨仁、梁巨廷、林海鐘、劉國松、邱世華、沈愛其、王冬齡、王無邪、徐龍森（按姓氏拼音排名）

展期：2015年3月13日至3月17日

地址：香港會議展覽中心新翼

近年大眾對水墨藝術重新熱烈關注，更引申出關於中國藝術的深入論述：「究竟哪一範疇的水墨畫最能夠捕捉中國傳統繪畫的靈魂和精髓？」

山水畫是毋庸置疑的選擇。中國人對神山的想像是設定在一個既超然又具體的精神領域上。在上千年的歷史中，「山水」已然代表一個精神場所，成為一種宗教的、隱世的、浪漫的以及充滿文人情懷的寄託。

《法外神山》集合了一眾以不同角度闡釋山水主題的當代藝術實踐者的作品。在作品的挑選上，策展人盡可能不重複近期博物館的展覽線索，更特別介紹一些較少舉辦展覽卻極為出色的藝術家，每一位都是卻極具代表性的研究案例。

藝術家包括：曹曉陽、谷文達、許雨仁、梁巨廷、林海鐘、劉國松、邱世華、沈愛其、王冬齡、王無邪、徐龍森。

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漢雅軒三月：巴塞爾藝術展（畫廊展位+公共空間）



公共空間：《山不厭高》（徐龍森達 10 米高巨幅山水）

展位：一樓 E4

藝術家：徐龍森

展期：2015 年 3 月 13 日至 3 月 17 日

地址：香港會議展覽中心新翼

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漢雅軒三月：巴塞爾藝術展（畫廊展位+公共空間）

藝術家簡介 及 作品圖片



劉國松 (b. 1932)

《風雪之舞》 2014 水墨設色紙本 177.5 x 370 cm

劉國松是首位現代水墨畫家獲得國際上的地位，自六十年代開始於西方美術館上展出作品。除了改革傳統繪畫手法，劉國松的藝術突破在於為「山水想像」找到新的地理領域。劉國松的太空系列也就成了山水主題的終極依歸，最後的世外絕域。最近十多年的新主題，西藏系列與九寨溝，所著目的意境同樣都是謝絕人跡的地理極限，於此保存了山水的世外超然意境。



王無邪 (b. 1936)

《滌懷十一》 2001 水墨設色紙本 188 x 96.5 cm

王無邪是香港「新水墨」運動的先驅，六十年代到八十年代間於國際圈子上代表著香港藝術。王先生的山景構圖明顯是以設計圖案拼組成自然山水的碎片。王無邪的視野反映現代都市人與自然的關係，且他需要面對把舊有與現代文化重新連接的挑戰。

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邱世華 (b. 1940)

《風景》 2000 布面油畫 141 x 297 cm

儘管是於布面上創作油畫，邱世華的山水畫佳作都屢得氣韻靈動之妙，此仍傳統水墨畫中至關重要的。在視覺的邊緣開出境界，可見繪畫境界高妙處不在透視技術。邱世華立足於西洋寫實的風景透視，可是他把刻劃形象的色彩對比、形貌對比都消減到眼目差不可辨的極限。西洋畫法進關四百年，傳授透視法油彩材，強調實景，被邱世華直接推至視覺的邊緣，西法遂轉歸入畫畫神韻。



沈愛其 (b.1941)

《幽幽幾重天外意》 2013 水墨設色布 312 x 766 cm

沈愛其的藝術表達與前人的山水畫藝術很不一樣，使它們帶有某種行為的意蘊。關鍵在於愛其的畫是其當下心境意緒的直接表達。它們體現著中國人的哲學思考、自然觀，尤其是對人與世界關係的看法。從這個意義上說，沈愛其的山水畫應該就是中國的當代藝術。



梁巨廷 (b.1945)

《游觀+數碼 09-2011》 2011 水墨設色絹本 96 x 139 cm

梁巨廷的山水，在於以現代人的視覺性改造山水畫的基因。梁巨廷乃取螢幕常見的分界斷文線入畫，進一步更以螢幕的斷文線條作為更新山石皴法的基礎。皴法改造是對山水畫的基因改造，從現代的視覺性出發重新構造山水。皴法改造是對山水畫的基因改造，從現代的視覺性出發重新構造山水。

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許雨仁(b. 1951)

《山水水山之二》 2008 水墨紙本 180 x 97 cm

許雨仁是一位現代文人，一直致力於詩書畫，題畫詩是畫家自制，這種新的詩畫創作以現代人的感知和情趣把書畫重新發明，既有新安派的空靈冷峻，也帶著現代樓居的空間感受。他的詩題跋於其以個人風格筆法所創作的畫作中，成就出文人畫家的新形象。



谷文達(b. 1955) 《遺失的王朝：J系列》 2011 水墨紙本 93 x 60 cm each

谷文達重新發現書法的實權背景和書法作為政府文誥的威力。他的書法像大自然界浮現出來的靈現；有如思想凝成實體，擲地有聲。

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徐龍森 (b.1956)

《山不厭高：徐龍森山水畫展》展覽現場 布魯塞爾皇家法院 布魯塞爾 比利時 2009

徐龍森的山水是以其磅礴氣勢挑戰現代建築的紀念碑性。他的主要大型裝置曾展出於包括意大利羅馬古文明博物館及比利時布魯塞爾皇家法院。



曹曉陽 (b. 1968)

《二十四節氣之立春》 2008 紙本木炭 120 x 80 cm

曹曉陽作畫，以木炭為筆，擺脫了毫管筆墨獨有之意趣，拋卻水量墨章的萬千魅惑。他的山水令人憶起歷代名家之佳作，並憑其千錘百鍊的技巧捕捉到大自然中隱含的精神。



林海鐘 (b. 1968)

林海鐘是中國禪畫傳統中重塑山水的領頭人。他除了在藝術圈中眾享有極高的聲望，其藝術作品更遍佈中國各地的古寺及宗教場所，如靈隱在2013年委託他製作濟公殿壁畫。

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