



Liu Guosong | Leung Kui Ting

展位 Booth C2, C6, C8

展期 2016 年 12 月 16 至 18 日

Exhibition Period 16 – 18 December 2016

地址 香港會議展覽中心 展覽廳 3G

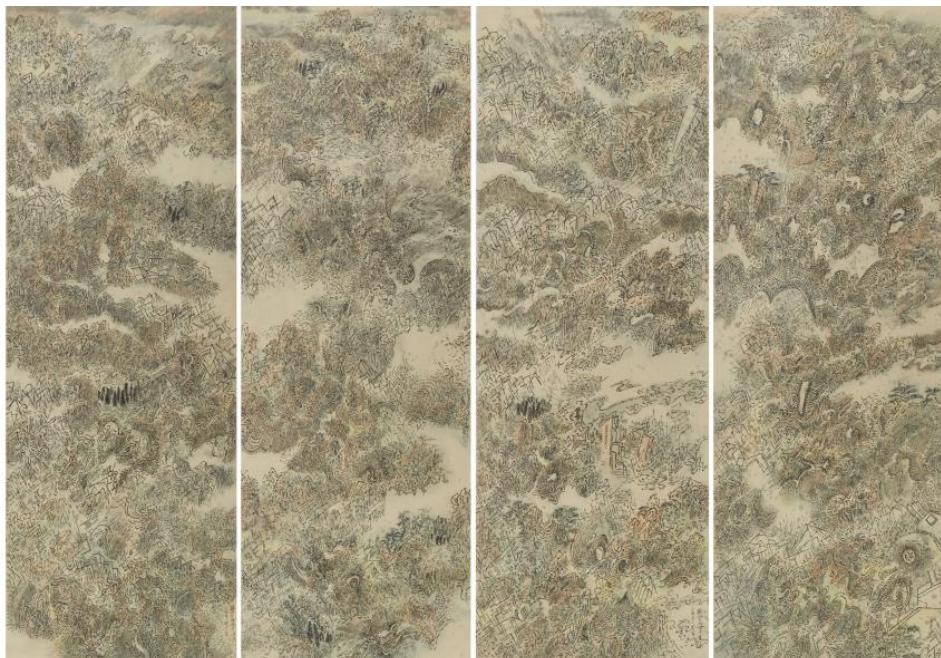
Venue Hall 3G, Hong Kong Convention and Exhibition Centre

漢雅軒在水墨藝博帶來兩位當代水墨大師：梁巨廷與劉國松的新作雙個展，打開空懷意像的山水世界。

被市樓佔據的當代山水該如何來畫？山水畫技如何跟我們這個時代的「視覺性」融合？乍看梁巨廷近作，生機盎然，韻趣雋永，書畫神髓完全，但毫無仿古舊味。可知山水革新不在改造情趣，而在不減氣韻趣味的前提下進入新時代。梁巨廷的革新在於以現代人的視覺性改造山水畫的基因。今天的信息時代，山水的地理視覺已被全球定位儀的螢幕視覺所改造，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。在不經不覺之間，貌似傳統的山水被替換上現代人的視覺性，傳統審美的韻味重現於今天山水。

劉國松除了改革傳統繪畫手法，也在新的國際視野下推開山水的地域藩籬。神山靈水經過核爆與環境污染的侵犯不再神秘超然，山水畫作為地理的世外想像，也因此被冒瀆而不再生效。劉國松的藝術突破，重要的應該不在於他提出的「革筆墨的命」，而在於為「山水想像」找到新的地理領域。美國 1968 年首次公開發表從外太空拍的地球全景後，地平線外的神秘想像頓即被一掃而空。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。

書畫的現代轉型牽涉傳承和擴展的關鍵問題。傳承是繼承精粹，保持統緒的延續。擴展是向世人開拓，促使中華文化成為國際通用的文化，而這就必須有賴於包容的胸懷，要有足以吸納百川的道器，並須對固有傳承有刷新的認識。在書畫現代化的道路上，兩位前輩作為核心先驅，幾十年來努力不懈地推動前沿。兩位的新作展現山水畫的當代精神，不斷更新和豐富著書畫研究及美術史的論述。



梁巨廷 LEUNG Kui Ting
 《游觀 + 數碼山水》
ROAMING VISION + DIGITAL
 2013
 水墨設色紙本
Ink & Colour on Paper
 170 x 240 cm
 (四聯屏，每屏 170 x 60 cm)
 (Set of 4 Panels, 170 x 60 cm)
 圖檔由藝術家提供
 Image Courtesy of the Artist

劉國松 LIU Guosong
《大雪之後：西藏組曲之一百四十一》

After Snow Storm: Tibet Series No. 141

2015

水墨設色紙本

Ink & Colour on Paper

62.6 x 97.2 cm

圖檔由藝術家提供

Image Courtesy of the Artist



Hanart TZ Gallery is honoured to present new works by two contemporary ink masters Leung Kui Ting and Liu Guosong in Ink Asia 2016.

Leung Kui Ting's paintings constitute his answer to challenges faced by traditional landscape art in an era when nature is violated by massive human intervention and pollution. Leung uses contemporary technological visuality as a tool to re-engineer certain landscape painting genes, without diminishing landscape's fundamental qualities of spirit-resonance (*qiyun*) and integral grace (*quwei*). Leung's recent works speak to the fact that the geographical perspective of landscape art has already been modified through the imposed perspective of the ubiquitous monitor screens of global positioning. He brings the geometrical lines of scientific survey and of monitor screens into his paintings, and incorporates the grid-line as the basis of his texture strokes (*cunfa*). *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.

Liu Guosong not only was a primary force in initiating reforms in traditional ink painting methodology, more significantly, he also broke down imaginary barriers, opening up Chinese landscape painting to new territories. In the modern age, the sanctity and mystery of nature's lofty mountains and rivers was blown apart by the invention of the atomic bomb and tarnished by environmental pollution. In this light, Liu Guosong's main artistic breakthrough lies not so much in his concept of revolutionizing ink painting, but rather 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 and the physically inaccessible reflections of the Jiuzhaigou lakes.

The transformation of calligraphy-painting brings in issues of lineage and development. Lineage demands the inheritance of tradition's essential features to assure continuity, while development involves opening up to the world at large to establish international currency. This is possible only if the art proves itself a worthy vessel by reinventing itself, and is able to redefine the heritage. Leung Kui Ting and Liu Guosong are undoubtedly the leading pioneers of modern calligraphy-painting: they have been instrumental in defining the way we understand the modern potentials of calligraphy-painting, and they continue to be a driving force in the field today. Through the new works of the two masters, audience is allowed to look into the spirit of Chinese traditional landscape and the complete world that contemporary ink art elevated from modern life.