

**hanart**  
TZ Gallery  
漢雅軒

徐龍森  
《山風》

**Xu Longsen**  
***Wind on the Mountain***

藝術家出席酒會 2016 年 10 月 24 日 (週一) 下午 6 到 8 時  
**Artist's Reception** Monday, 24 October 2016, 6 to 8pm

展期 2016 年 10 月 24 日至 11 月 30 日  
**Exhibition Period** 24 October – 30 November 2016



徐龍森 《杜甫詩意圖之二》 XU Longsen *Poetic Spirit of Du Fu No. 2*

2010 水墨紙本 Ink on Paper 150 x 147 cm

圖檔由藝術家提供 Image Courtesy of the Artist

**漢雅軒**  
香港 中環 畢打街十二號 畢打行四零一室

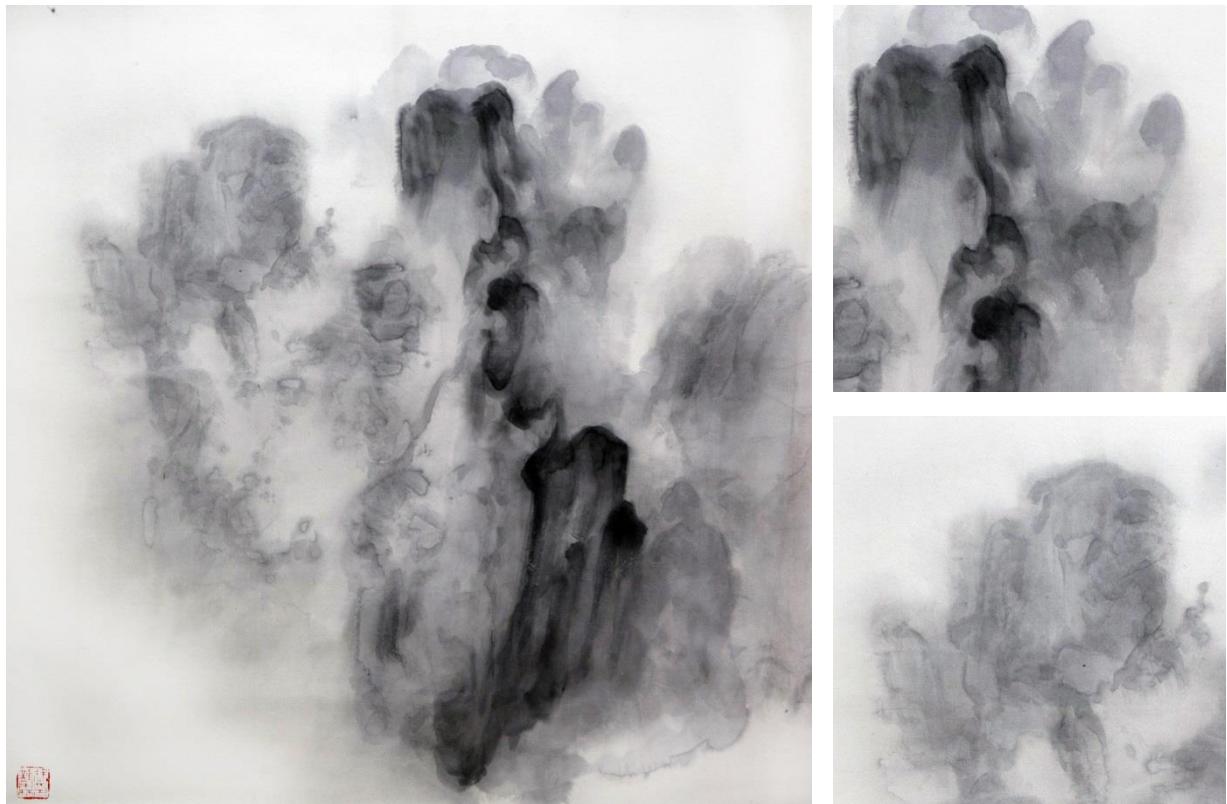
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徐龍森個展《山風》訂於 2016 年 10 月 24 日（週一）晚上 6-8 時在畢打行漢雅軒開幕。

徐龍森的山水糅合傳統筆法和新的當代繪畫語境。在他筆下，筆墨的形態、法式與意蘊產生了根本性的變化。他的山水，氣勢宏大而並不沉重，氣韻生動而氣度超脫。徐龍森脫離了傳統水墨的伏案創作的空間局限，進而挑戰建築空間，開拓了山水畫的無限可能性。



[局部 details]

徐龍森 《雲圖之三》 XU Longsen *Cloud Series No. 3*  
2015 水墨紙本 Ink on Paper 122 x 122 cm  
圖檔由藝術家提供 Image Courtesy of the Artist

## 策展引言

### 〈從巨幅山水的展示，到雅集的起義〉

張頌仁

#### 一・關於半私密的展示。

西洋有「沙龍」，華夏有「雅集」。「沙龍」的文藝聚會嚴格來說不能算「展示」，只能作為西方「美術館文化」的另例。這個另例的意義在於展覽觀眾的成分。「美術館」這個公共空間之所以成立，有賴於歐洲 19 世紀新「公民」的出現。「公民」於「公共空間」有權利義務的關係；美術館無權不讓他進來，但是，他也要盡到「公民」的責任，要符合公民社會的行為規範。沙龍和雅集就不來這一套：不是自己人不讓進，不認識的人無權要求參加。客人是被認可的，被邀請的。

「雅集」講究的是主客關係。客人既然不因著公民的身份來，他就有其他的任務。雅集不允許孤單的參觀個體，客人有義務與主人唱和，共同把這場展示機緣點活。客人對於藝術品是有責任的：大家玩賞書畫，他就要介入品賞，發表心得，甚至題跋吟詠。看戲曲演奏表演，他也得有所品鑒，交換見解。在這個場合，書畫與演員同樣是「作品」，有待觀者介入，等待被慧眼點活、參與對話，以便在這個場合被成就為「藝術品」。「作品」在雅集的玩賞交流中才真正完成其任務，走出庫房與排練室，成為「藝術」。

巨幅山水打破展廳思維，迫使另類的展示。美術館以西洋教堂的建築比例製造崇高，徐龍森的山水以龐大體積把這個崇高協力完成。文人展示原來就有更高遠的場地，那就是以山嶺為比例的園林。徐龍森的巨幅大畫索性以作品自成園林。既然是園林展示，那就可以參照雅集。徐龍森的半私密展示應該被理解為「雅集」的當代版。他也提供老雅集的內容：書畫、歌舞、評彈。不過新時代的「主人」少不了策展人：於是畫家與策展人互動，給大家起興。巨幅大畫把展廳化為庭園，以巨幅山水花樹權充泉林，偷換天日。這是新時代的雅集，氣概不亞前人。

## 二・書畫，評彈，舞蹈，即興表演。

聲色之娛是主人與客人「對話」的興頭。視聽之娛，一方面乃主客盡興的渠道，另一方面也是讓書畫、評彈、舞蹈、音樂成仁之道。沒有場合，這一切都是束之高閣的雅物。有賴雅集，這一切才活過來，煥發意義。完整的「藝術」是「全感官」的：除了主人安排的項目，還要客人主動的感性介入，這樣才不辜負了主人雅意。

## 三・民間起義的生命慶典與社會動員。

印象深刻的活動一定激起回響，由此激發起興，引動參與。「參與式藝術」(participatory art)在今天是小圈子試驗，大場合的「參與式藝術」無法跟鬧哄哄的政治運動較量。全球響應的「佔領運動」不見得都是「革命」行為，它的政治性在於「參與」，讓人期待著生命的犯禁與其不可規範的潛力。這是流行音樂會和商業操作的慶典無法滿足的。犯禁的開放精神恰恰就是當代藝術的魅力，在此文人書畫文化應該很有發言權：書畫展示歷來不容觀者懈慢，雅集就是「參與式的展示」。在今天的情景裏我們有必要把雅集重新發動，把雅集認識為「起義式的展示」，給西方近代流行的小圈子「參與式藝術」提供更深遠的歷史記憶與嶄新的時代精神。「起義式的雅集」必須在當下情景中把藝術的內涵、與在場觀眾的生命同時啟發、同時調動起來，以致成為生命的起義。於此看來，雅集作為展示形態是極有前途的。

## 四・從巨幅山水到巨幅花樹。

書畫的「六法」恆久不衰，由於它所追求的乃天地的自然神氣。是以風雲嵐霧為氣韻，川河汪洋為血液，山巒峰岳為骨幹。花樹所呈現的不外如是。

## 五・體積的啓示。

前人以園林山石再造自然，所以有「文人園林」文化之勝境。徐龍森以書畫再造山石，以宣紙再植花木，那就是以畫筆建造園林，以書畫建築展廳。走進他的花樹之間，不再有泉林之想，而樂於在此閒蕩，這就是「在此」的精神。仰首四看，只見山勢撲面壓人，四周峰嶺凌雲出世，四體頓時無所適從；回頭一看樹木，猶如霧裏美人，不禁心中暗喜，幸好還有「此間花樹」。

寫於人民共和六十六年一月



2009 年，《山不厭高：徐龍森山水畫展》，比利時布魯塞爾皇家法院  
'XU Longsen: On Top of A Thousand Mountains', Palace of Justice, Brussels, Belgium, 2009  
圖檔由藝術家提供 Image Courtesy of the Artist



2013 年，徐龍森，《江山行旅：中國古今山水畫展》，美國堪薩斯城，納爾遜・阿特金斯藝術博物館  
XU Longsen, 'Journey through Mountains & Rivers: Chinese Landscapes Ancient & Modern',  
The Nelson-Atkins Museum of Art, Kansas City, MO, USA, 2013  
圖檔由藝術家提供 Image Courtesy of the Artist

The opening reception of Xu Longsen's solo exhibition *Wind on the Mountain* will take place in the presence of the artist on Monday, 24 October 2016, from 6-8pm, at Hanart TZ Gallery.

Xu Longsen's powerful *shanshui* (ink-and-brush landscape) paintings are composed from an inimitable blending of traditional and contemporary aesthetics. Through his unique handling of the brush, Xu achieves a fundamental transformation in the nature of brushwork, methodology and artistic conception of ink painting. The imposing grandeur of his landscapes is balanced by a dynamic, untrammelled vitality that infuses both the physical and conceptual realms of the work. Xu breaks out of the traditional confines of both studio space and studio practice, and undertakes the challenge of creating monumental works for architectural spaces, opening up unlimited new possibilities for Chinese landscape painting.



徐龍森 《雲圖之五》  
XU Longsen *Cloud Series No. 5*  
2015 水墨紙本 Ink on Paper 122 x 122 cm  
圖檔由藝術家提供 Image Courtesy of the Artist



徐龍森 《雲圖之二》  
XU Longsen *Cloud Series No. 2*  
2015 水墨紙本 Ink on Paper 122 x 122 cm  
圖檔由藝術家提供 Image Courtesy of the Artist

### Curatorial Statement

### **'From Monumental Landscapes as a Mode of Display to the Literati Gathering as Artistic Uprising'**

CHANG Tsong-Zung

#### 1. On the Semi-Private Exhibition

Both European and Chinese cultures have a tradition of 'semi-private' exhibition practice: in Europe it is the salon gathering, in China the literati gathering (*yaji*). Strictly speaking, however, the salon gathering is not a major display practice, but rather only serves as a footnote to museum practice. The significance of this footnote lies with the nature of its constituents, which contrast with those of the museum. As we know, the museum as public space is a phenomenon that originated in the nineteenth century and was directly related to the rise of the new public citizen for whom the creation of and access to a public space was both a right and a duty. In the social contract, the museum does not have the right to refuse entry to any citizen, and in return

the public citizen has the duty to comport himself in a manner suited to a member of civic society. Both the art salon and the literati gathering exist outside of this particular relational structure. In these gatherings, participants must be invited or at least be part of the same inner circles. Strangers are not usually welcome nor do they have the right to demand entry.

Monumental ink landscape (*shanshui*) paintings challenge the conceptual parameters of the modern exhibition hall, and force a consideration of alternative modes of display. In installing his monumental scrolls, Xu Longsen transforms the exhibition hall into a virtual literati garden, in which he replaces the environment of trees, flowers, and rockeries of the natural garden with the environment contained within his scrolls. This act of display within a garden by extension relates to the model of the literati gathering.

Xu Longsen has recently been experimenting with the concept of the semi-private exhibition as a contemporary mode of literati gathering. In a recent event in Beijing, he brought the different art forms that are part of the traditional literati gathering into his environment: not only painting and calligraphy, but also music, dance and chansons. The traditional role of the host in a literati gathering was in this instance replaced by the curator, and it was through the mutual interaction of the artist and the curator that both the audience and the artwork were energized. Within this approach lies the potential for the creation of a new mode of literati gathering for this era.

## 2. The Literati Gathering

The literati gathering is essentially an interaction between host and guests. While the guest is not attending as a 'citizen', he has an active role to play. The literati guest is here to complete this performance of display together with the host. If he is a connoisseur of calligraphy or painting he will be expected to express his opinion, articulated as a colophon or lines of poetry, sometimes inscribed on the artwork. If he is a connoisseur of performance he is expected to engage intellectually and aesthetically with the performance and exchange his insights. In other words, artworks and performances both need to be brought to life by guests on the occasion. They are fulfilled as artworks within the context of this gathering.

## 3. People's Uprisings as both Celebration and Mobilization

Any event or action that creates a deep impression also creates a response and often will inspire participation. 'Participatory art' is an experiment started by a small number of artists in the West; but even when enacted on a grand scale, participatory art cannot compete with the noise and excitement generated by social movements. Yet the powerful global response to the Occupy movements is not necessarily because of their revolutionary nature: rather, their compelling political significance lies in their being participatory actions that generate the hope for a life that challenges taboos and goes beyond regulated boundaries. This is an expectation that cannot be fulfilled by rock concerts or commercially structured festivals. On the other hand, the open spirit of taboo breaking is exactly what makes contemporary art so attractive, and it is precisely here that literati culture has insights to offer. The culture of the literati gathering has always involved a mode of 'participatory display' that places an expectation on the audience to play an active role. It is thus up to us to revive the activity of the literati gathering, and to understand it as a kind of 'artistic uprising' that offers to the contemporary 'participatory art' practice an alternative yet related paradigm with a deep historical resonance. The literati gathering stirs things up and recharges the spirit, because its total effect is that of a kind of personal enlightenment for the participatory audience, one that takes place within their own lives; and at the same time it creates the environment and occasion in which art that is dormant comes fully alive.

#### 4. From the Monumentality of Landscape to the Monumentality of Trees

The influence of the *Six Canons of Chinese* painting (a treatise written in the sixth century) has endured through the centuries, because of the way it directs artistic pursuit towards the transcendent spirit of nature. The rhythmic spirit of clouds and mists, the flowing arteries of rivers and waterfalls, and the bones and sinews of high mountains and ridges are integral to the language of landscape painting. Xu Longsen's monumental trees equally and uncannily capture these same qualities of the natural landscape and the nature of landscape painting.

#### 5. What Volume Tells Us

In traditional culture, people made gardens and rockeries to re-create nature: The legacy of this practice is the literati garden culture. Xu Longsen builds rockeries with ink-and-brush, and plants trees with *xuan* paper: He is constructing a literati garden with his paint brush, and also a contemporary literati space of display through the arrangement of his paintings within the exhibition hall. Once one steps inside the world of his pictorial display one ceases to yearn for the natural garden and is content to loiter within this space. What he has captured here is the spirit of immanence: Looking up at the towering cliffs of ink is to experience both the weight and gravity of their monumentality and the sensation of soaring into their dizzying heights. Gazing at the mysterious, towering trees is like encountering a spirit in the mist, and an inner smile emerges in the knowing that it is enough to be *here*, in this space and in this moment, among these mountains and these trees.

*Early Spring, the 66<sup>th</sup> Year of the Republic*

(Translated by Valerie C. Doran)



2014 年，《此間花樹》(雅集現場)，徐龍森北京工作室

'Among These Mountains and These Trees' (Literati Gathering), Xu Longsen's studio in Beijing, 2014

圖檔由藝術家提供 Image Courtesy of the Artist

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2011 年，《山河歲月：徐龍森山水畫展》，意大利羅馬古文明博物館  
'XU Longsen: On Top of Two Empires', Museum of Roman Civilization, Rome, Italy, 2011  
圖檔由藝術家提供 Image Courtesy of the Artist



2011 年，《山水圖騰：徐龍森山水藝術展》，英國倫敦大學 Brunei Gallery  
'Shanshui Totem - Xu Longsen Shanshui Art Exhibition', The Brunei Gallery, University of London, UK, 2011  
圖檔由藝術家提供 Image Courtesy of the Artist

徐龍森的山水實踐是他一個人的洪荒世界…徐龍森的野心，或許是要顛覆「仁者樂山，智者樂水」的儒教精神，他所要做的，或許是對「天地不仁，以萬物為芻狗」的一種應和。

高士明 中國美術學院副院長  
〈山不厭高——山水的危機，兼論徐龍森的巨幅山水實驗〉

'Xu Longsen's landscape practice is his own sort of primeval world....Perhaps Xu Longsen's ambition is to overturn the Confucian notion that "The wise take to the water, the benevolent take to the mountains." Perhaps he hopes to deal with the idea of an "indifferent world" [where] no single creature is different from the rest'.

GAO Shiming, Vice President of the China Academy of Art  
'No Mountain Too High: The Crisis of Landscape and Xu Longsen's Outsize Shanshui Experiments'



2015 年，徐龍森，《山不厭高》，公共空間，香港巴塞爾藝術展  
XU Longsen, *Beholding the Mountain with Awe No.1*, Encounters, Art Basel Hong Kong, 2015  
圖檔由藝術家及漢雅軒提供 Image Courtesy of the Artist and Hanart TZ Gallery

徐龍森把自己置於一種高不可攀的絕頂…他怡然陶醉在他那種冷冷清清的創作生活裡，伴隨著自我的興奮、失落、迷茫、樂觀和一心一意的冲刺，真正做到了藝術家的純粹，這樣的純粹是最大的保証——保証他向著自己心目中的絕頂奮力冲刺。

李小山 南京藝術學院美術館館長  
〈非常之人做非常之事〉

'Long Sen has positioned himself at an unreachable height....Yet he surges forth with his own excitement, loss, confusion, optimism and determination to achieve the purity of an artist. Such purity is his guarantee – assuring him to strive for the pinnacle in his mind'.

LI Xiaoshan, Director of Art Museum of Nanjing University of the Arts  
'Unusual Things Done by Unusual Person'

徐龍森先生的山水實踐展現出一種貫通古今的欲望，反映了中國傳統「革故鼎新」的文化活力，這些氣象磅礴的紀念碑式的山水畫作，不斷地召喚我們去印証中國文化的主體精神與創生意志。

范迪安 中央美術學院院長  
〈山不厭高，西進序曲——在布魯塞爾「徐龍森山水畫展」開幕式上的致辭〉

'Xu Longsen's painting practice demonstrates his well cultivated classical and contemporary ambitions, as well as his reaction to China's culture of "out-with-the-old, in-with-the-new." The monumental character of these majestic, dynamic paintings continually causes us to call into question our assumptions about Chinese culture's subjective spirit and creative will'.

**FAN Di'an, President of the China Central Academy of Fine Arts**  
**'On Top of A Thousand Mountains' Opening Remarks at Xu Longsen's exhibition in Brussels**



2015 年，《徐龍森》，香港漢雅軒  
'XU Longsen', Hanart TZ Gallery, Hong Kong, 2015  
圖檔由藝術家及漢雅軒提供 Image Courtesy of the Artist and Hanart TZ Gallery

徐龍森要在繼承傳統的同時超越傳統，以國畫的形式創造新的當代的繪畫語境，這是難而又難的挑戰。應該說，他的創作的確給中國畫的發展帶來了一個令人驚喜的突破，也給當代藝術帶來了一種動人心弦的新氣象。

邢曉舟 策展人  
〈山不厭高——徐龍森的山水裝置畫〉

'It is a huge challenge for Xu Longsen to transcend tradition while inheriting it and to create a new modern painting context in the form of a traditional Chinese painting. It is fair to say that his works not only represent some of the most astonishing breakthroughs of Chinese painting, but also bring an exciting new outlook for modern art'.

**XING Xiaozhou, Curator**  
**'High Mountain – Xu Longsen's Landscape Installation Paintings'**

徐龍森試圖以一種新的方式在撬動著「舊」，而不是以舊的途徑包裹出所謂的新。

張宇凌 法國巴黎第一大學藝術史與考古學博士  
《路線》

'Xu Longsen takes a stab at a new method to pry open the "old" and refuses to simply channel the packaged concept of the "old" into the so-called "new" '.

**ZHANG Yuling, Ph.D., Art History and Archeology, Université Paris-Sorbonne**  
**'The Road'**



2015 年，《萬壑如摧》、《萬木如風》，公共空間，阿布扎比藝術展，阿布扎比，阿聯酋  
*The Invincible Mountains and The Dynamic Forest, Beyond, Abu Dhabi Art, Manarat Al Saadiyat, Saadiyat Cultural District, UAE, 2015*

圖檔由藝術家及漢雅軒提供 Image Courtesy of the Artist and Hanart TZ Gallery

徐龍森 (1956年生)

1956 出生於中國上海  
1976 畢業於上海工藝美術學校  
現居中國北京

**個展選錄**

2015 《萬壑如摧》《萬木如風》，公共空間，阿布扎比藝術展，阿布扎比，阿聯酋  
《山不厭高》，公共空間，香港巴塞爾藝術展  
《徐龍森》，香港漢雅軒  
2014 《玉出昆侖：徐龍森山水作品展》，杭州中國美術學院美術館  
2013 《空間之外：徐龍森山水畫展·南京》，南京藝術學院美術館  
《江山行旅：中國古今山水畫展》，美國堪薩斯城，納爾遜·阿特金斯藝術博物館（中國宋代許道寧、李成、馬遠、夏圭等山水作品與徐龍森的巨幅山水作品同時展出）  
2011 《山水圖騰：徐龍森山水藝術展》，英國倫敦大學 Brunei Gallery  
《山河歲月：徐龍森山水畫展》，意大利羅馬古文明博物館  
2010 《胭脂：徐龍森山水畫展》，法國巴黎畢加索畫室  
2009 《山不厭高：徐龍森山水畫展》，比利時布魯塞爾皇家法院

**群展選錄**

2015 《China's Magic Mountains: A New Vision》，漢雅軒，阿布扎比藝術展，阿布扎比，阿聯酋  
《法外神山》，漢雅軒，第十一屆中藝博國際畫廊博覽會，國家會議中心，北京  
《法外神山》，漢雅軒，香港巴塞爾藝術展  
《Be Inspired》，香港置地廣場  
2009 《開放的視域：中國當代藝術作品展》，布拉格捷克國家美術館  
2008 《水墨新境》，德國德累斯頓國家藝術收藏館  
2007 《九棵樹》，中國北京今日美術館  
2005 《「世紀」與「天堂」：第二屆成都雙年展》，中國成都國際會展中心  
2004 《高山流水：第二屆當代山水畫邀請展》，中國上海美術館  
2002 《高山流水：第一屆當代山水畫邀請展》，中國上海劉海粟美術館  
1984 《第六屆全國美展》，中國北京中國美術館



徐龍森 XU Longsen  
圖檔由藝術家提供 Image Courtesy of the Artist

## XU Longsen (b.1956)

1956 Born in Shanghai, China  
1976 Graduated from the Shanghai Arts and Crafts College, Shanghai, China  
Currently lives in Beijing, China

### Selected Solo Exhibitions

2015	<i>The Invincible Mountains</i> and <i>The Dynamic Forest</i> , Beyond, Abu Dhabi Art, Manarat Al Saadiyat, Saadiyat Cultural District, UAE <i>Beholding the Mountain with Awe No.1</i> , Encounters, Art Basel Hong Kong <i>XU Longsen</i> , Hanart TZ Gallery, Hong Kong
2014	<i>Jade Stone from Kunlun: Chinese Shanshui Painting Exhibition by Xu Longsen</i> , Museum of Contemporary Art, China Academy of Art, Hangzhou, China
2013	<i>Landscape Painting Exhibition by Xu Longsen-Nanjing</i> , Art Museum of Nanjing University of the Arts, Nanjing, China <i>Journey through Mountains &amp; Rivers: Chinese Landscapes Ancient &amp; Modern</i> , The Nelson-Atkins Museum of Art, Kansas City, MO, USA
2011	<i>Shanshui Totem - Xu Longsen Shanshui Art Exhibition</i> , The Brunei Gallery, University of London, UK <i>Xu Longsen, On Top of Two Empires</i> , Museum of Roman Civilization, Rome, Italy
2010	<i>Rouge - Xu Longsen Landscape Painting Exhibition</i> , Picasso Studio, Paris, France
2009	<i>Xu Longsen, On Top of A Thousand Mountains</i> , Palace of Justice, Brussels, Belgium

**Selected Group Exhibitions**

2015	<i>China's Magic Mountains: A New Vision</i> , Hanart TZ Gallery, Abu Dhabi Art, Manarat Al Saadiyat, Saadiyat Cultural District, UAE <i>Magic Mountains</i> , Hanart TZ Gallery, The 11th China International Gallery Exposition (CIGE), China National Convention Center, Beijing <i>Magic Mountains</i> , Hanart TZ Gallery, Art Basel Hong Kong <i>Be Inspired</i> , LANDMARK, Hong Kong
2009	<i>Open Vision—Exhibition of Contemporary Chinese Art</i> , National Museum of Czech, Prague
2008	<i>Transforming Marks of Ink</i> , Staatlichen Kunstsammlungen Dresden, Dresden, Germany
2007	<i>Nine Trees</i> , Today Art Museum, Beijing, China
2005	<i>Century and Heaven, the 2nd Chengdu Biennale</i> , Century City New International Convention & Exhibition Center, Chengdu, China
2004	<i>The 2nd Contemporary Landscape Painting Invitation Exhibition</i> , Shanghai Art Museum, Shanghai, China
2002	<i>The 1st Contemporary Landscape Painting Invitation Exhibition</i> , Liu Haisu Art Museum, Shanghai, China
1984	<i>The 6th China National Art Exhibition</i> , National Art Museum of China, Beijing, China