

書畫一氣

莽蕩山林——沈愛其
疾風狂草——卜茲

展期：2019年8月14日至9月20日

開幕酒會：2019年8月14日（週三）下午6至8時
香港 中環 畢打街 12號畢打行 401室

漢雅軒謹於2019年8月14日舉辦《書畫一氣：莽蕩山林——沈愛其；疾風狂草——卜茲》。展期至9月20日。

沈愛其 (b. 1941)

「如果天不夠用，便以紙當天，野情猛出，氣寫天疆，一片汪洋。格外自我欣賞，只因鍾愛筆墨，筆墨包含心意，便將日月掛在筆墨屋兩旁，日月高懸蒼天，照見一派筆墨，點線集成大森林，隱高山大水，大氣吞，雲霧升。」

沈愛其一九四一年生於湖北，五十年代末師從書畫大家徐松安。數十年來如一日孜孜矻矻精研「六法」，創作成果充棟，然其謹承師訓，鮮少以作品示人。七秩以後方在武漢湖北美術館舉辦個展，隨即引起藝術界極大關注。

沈愛其的山水大氣磅礴，他的大氣通過山川的植被草木來傳達。筆力淋漓、氣勢雄壯。畫面如百歲枯藤穿插纏繞、或如高山墜石驚心動魄。或乾裂秋風、或潤含春雨，變化多端，充滿生命力的格局和氣象。

卜茲 (1959 - 2013)

「草書是線條語言不對稱的對稱關係。在抽象離合的軌跡中，推衍出心靈圖像的語彙。書法展現的高度成就在於心手相忘，思書相成，並構築出當代性格的個人圖騰。」

卜茲本名陳宗琛，一九五九年生於臺南，因受父親薰陶，卜茲自小研習書法，曾活躍「澹廬」和「弘道門牆」等書法社。卜茲早年任職於臺北國立歷史博物館的展覽組，對傳統文化卓有見地。二零一三年英年早逝。

卜茲各體書法兼修，尤其以狂草書法見稱。卜茲的狂草用筆八面出鋒，筆鋒在紙面摩擦哧哧有聲，如旋風般電掣風馳。他把即興書寫的精神表達得酣暢淋漓，讓人迷醉。卜茲嘗言：心靈是書法之道的歸宿，只有在技巧無礙、心手匯歸之際，書法才能趨近圓熟。當生命的智慧點燃書寫的技巧，書法才能隨性自由奔放，無罣無礙。

詳細資料，請聯絡 For more details, please contact

WILD NATURE

The Gestural Brush of Shen Aiqi and BuZi

Exhibition Period: 14 August to 20 September 2019

Opening Reception: Wednesday, 14 August 2019, 6-8pm

401 Pedder Building, 12 Pedder Street, Central, Hong Kong

Hanart TZ Gallery is proud to present ‘**WILD NATURE: The Gestural Brush of Shen Aiqi and BuZi**’, opening on 14 August 2019. Exhibition runs until 20 September 2019.

Shen Aiqi (b. 1941)

“If the heavens are not vast enough, then let the paper be my heaven and with the ferocity of my wild nature I will wield the vital energy of *qi* to extend my painting beyond heaven’s borders, into the great vastness. I applaud myself, because of my deep fondness for brush-and-ink, because my feelings and intentions are embodied in brush-and-ink, so that the sun and the moon hang on either side of my dwelling formed of brush-and-ink. High in the vastness of the sky the sun and moon illuminate a swathe of brush-and-ink, as lines and dots resolve into a great forest, quiescent with tall mountains and vast waters, digesting the atmospheric energy, while the mist and clouds ascend.”

Born in 1941 in Hubei Province, China, Shen Aiqi has been engaged in the exploration of the painting process since his youth, and in the late 1950s was already a dedicated student of great Hubei master Xu Song’an. As the decades passed by, he immersed himself in the study of the ‘Six Canons’ of Chinese painting, creating a unique body of work grounded on the training he received under his master’s tutelage, yet very uniquely his own. For many years, Shen Aiqi rarely showed his paintings to others: it was only after he celebrated his 70th birthday that he chose to share his work with the world in a solo exhibition at the Hubei Museum of Art. This exhibition caused a sensation in art circles and beyond.

Shen Aiqi’s painting is majestic and vibrant, radiating a unique sense of life-force that is tangible to all who come into contact with it. Within his works are contained organic patterns of nature and energy. This is the kind of grandeur that can only arise when the artist merges with sky and earth, mountains and rivers, fusing his life-force with that of nature. For Shen Aiqi, the process of merging with nature and then expressing this oneness through his art is one of the greatest joys of painting.

BuZi (1959 - 2013)

“The cursive style of Chinese calligraphy is a language of line in a dynamic relationship between symmetry and asymmetry. Following a trajectory that now merges, now departs from abstraction, BuZi’s art expounds the spiritual language of image. The highest level of calligraphy is achieved through the complete consonance of hand and heart, where intention flows into writing and writing flows into intention. Through his calligraphic art BuZi constructs a kind of personal totem that is distinctively contemporary.”

BuZi, (a.k.a. Putze, real name Chen Tsung-Chen), was born in Tainan, Taiwan in 1959. Influenced by his father, BuZi began practicing calligraphy in his childhood. In his lifetime he was an active member of the Danlu and Hongdaomenqiang calligraphy societies in Taiwan. Early in his career BuZi established an exhibitions team at the National Museum of History in Taipei, giving him the opportunity to gain a deeper insight into traditional culture. BuZi passed away in 2013.

BuZi practiced many different forms of calligraphy, but it was his cursive script calligraphy (*caoshu*) that drew the greatest accolades. When writing in his ‘wild cursive’ style (*kuangcao*) he used the ‘eight surfaces of the brush’ (*bamianchufeng*) method, with his brushtip hitting the paper with such force that it produced a startling sound as it sped across the surface, twisting and turning like a whirlwind. The strong improvisational quality of his calligraphy evinces a confidence and ease that is mesmerizing. BuZi said that ‘The heart is the final destination of the path of calligraphy. It is only when technique is unfettered and the hand and the heart are united that calligraphy can attain its fullest expression. It is only when the wisdom gained from life experience becomes the flame that fuels technique, that calligraphy can become truly autonomous, untrammeled and free.’

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