



左 Left: 鄭在東 CHENG TSAI-TUNG (b.1953), 《桃花源記》Peach Blossom Spring, 2021, Acrylic on Canvas, 80 x 220 cm  
右 Right: 陳恆 CHEN HENG (b.1962), 《天地人合之三》The Unity of Man and Nature No. 3, 2021-2022, Oil on Canvas, 160 x 85 cm

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

藝術家 Artists

鄭  
在  
東

CHENG TSAI-TUNG

陳  
恆

CHEN HENG

展覽開幕酒會 Opening Reception

17 / 12 / 2022

週六 SAT 2-6 pm

展覽至 Exhibition runs till 4 / 2 / 2023

漢雅軒

葵涌 工業街 17-21 號 美安工業大廈 2 樓

Hanart TZ Gallery

2/F Mai On Ind. Bldg., 17-21 Kung Yip St., Kwai Chung

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雙人跨年展覽《鄭在東 / 陳恆》謹訂於 2022 年 12 月 17 日在葵涌漢雅軒開幕。展覽展出鄭在東和陳恆兩年來的最新畫作，還配以部分較早作品介紹兩位畫家的創作脈絡。

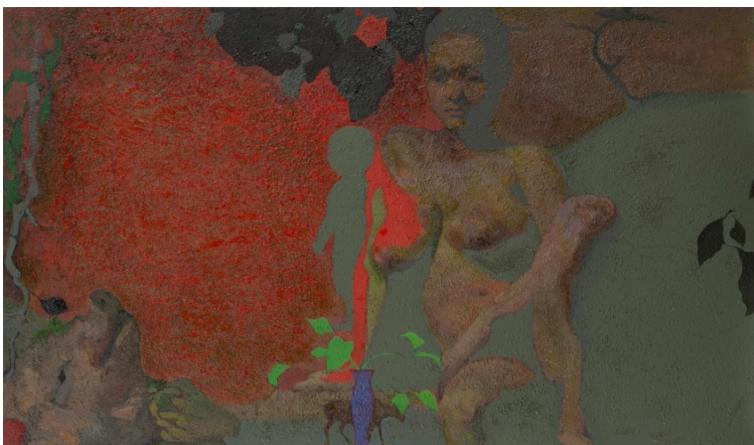


鄭在東 CHENG TSAI-TUNG (b.1953)  
《湖心亭看雪》  
*Watching Snow in Huxin Pavilion*, 2021,  
Acrylic on Canvas, 200 x 200 cm

**鄭在東** 近年的心境轉換為一種獨自與古人交談的寂寥。他研究傳統文化詩詞，慢慢地找到了如何把這些複雜的思緒轉變成一種淡淡的哀愁。他將個人的感懷和韻事帶回艷異的月色下，重新為他的情境設景，同時把自己塑成歷史中的生命。

鄭在東對於生命的流逝、脆弱、珍貴與難得的探究與焦慮，驅使他走向創作道路。對高古風格的追求，是他多年來走訪中國各地的體悟見證。鄭在東雖然拒絕追隨水墨畫的傳統路線，他的執著卻讓他從書畫之外找到他的道路。我們能看到他畫面中的筆墨趣味，拙趣，甚至他個性的拙趣；一種寂寥下所迸發的起興。

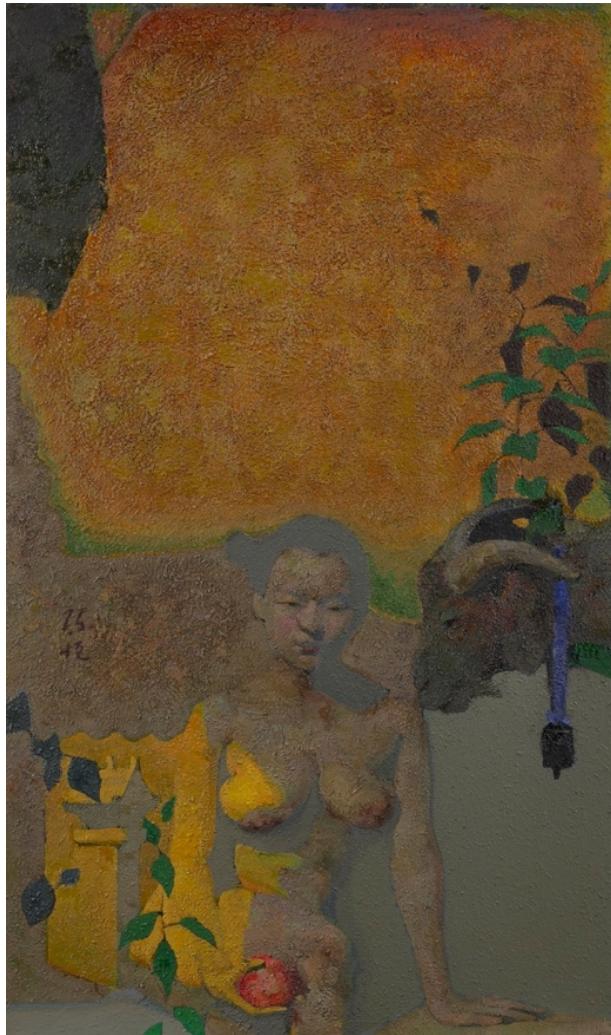
陳恆 CHEN HENG (b.1962)  
《天地人合之五》  
*The Unity of Man and Nature No. 5*  
2021-2022  
Oil on Canvas 布面油畫  
100 x 170 cm



**陳恆** 繪畫講求「落實」與「超越」。在他超過四十年的繪畫歷程中，早期寫實轉向近年形而上的追求，由求真實之像聚焦到追求意像的文化意義。他拆解重組西方繪畫的色

彩學，捨棄西方固有的理性物理分類，轉而關注華夏對色彩的詩意及情感想像。陳恆彷彿在進行一場中國文化介入西方媒材的藝術實驗。陳恆將水墨畫的留白提煉成油畫語言，達至視覺外的意境。他想表達的畫面不是眼睛看見的場景，而是心中的情與事，以幽暗的色彩探討人的精神。二十年來，他一步一步卸下西方油畫體系的框架和束縛，發展出獨有的油畫語言。

《天地人合》系列。《中庸》：「喜、怒、哀、樂之未發，謂之中」。陳恆描繪女性的形象，務求達至「未發」的狀態。情感生成而未表露，更能接近事物的本性。陳恆溫厚的性格體現在內斂的畫風裡。畫中女子處於非動非靜的狀態。她們源自鄉土，強烈的母性指涉大地，同時呼應歐洲文藝復興繪畫的傳統母題。陳恆認為有心人可以在他的畫中看見隱藏的山水畫，深邃的調韻暗暗呼喚宋代山水的縹渺。陳恆的美學參照，是把中國文化の方正之美歸功於三代的禮器。



CHEN HENG 陳恆 (b.1962)  
《天地人合之一》  
*The Unity of Man and Nature No. 1*  
2021-2022  
Oil on Canvas  
170 x 100 cm

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Hanart TZ Gallery is pleased to present the duo exhibition of **Cheng Tsai-Tung** and **Chen Heng**, opening on 17 December 2022. The exhibition features new paintings from the last few years, displayed against selected examples of earlier works.

In recent years, **Cheng Tsai-Tung** has increasingly shifted to a state of solitude in which his interlocutors remain the ancients alone. Through classical poetry, he has slowly found ways to crystallize these complex sentiments into a faint melancholy. He condenses his personal tales and sensibility into the *mise-en-scène* of colourful moonlight, and at the same time morphs himself into a sentient being within the stream of history.

Cheng Tsai-Tung's contemplative anxiety about the passing of time, and the fragility and preciousness of life drive him on the path of creation. His pursuit of archaic style is a testament to his many years of research travels around China. Although Cheng Tsai-Tung refuses the traditional paths of ink painting, his persistent search for the archaic spirit has opened a personal approach. In these paintings, we can see his engaged interest in ink and brush, his relish in the charm of awkwardness and playfulness, as well as the inner reserve of his personality that flashes out of the silence.



鄭在東 CHENG TSAI-TUNG (b.1953)  
《牵牛花》Asagao, 2022  
Ink and Colour on Paper  
170 x 97 cm



鄭在東 CHENG TSAI-TUNG (b.1953)  
《炳靈寺》  
*Grottoes of the Bingling Monastery*  
2010  
Acrylic on canvas  
135 X 166 cm

**Chen Heng** emphasizes "realization" and "transcendence" in his art. In four decades of artistic journey, he has continuously sought to sublimate his representational skills and to refine images to seek the cultural meaning of imagery. He deconstructs the ingredients of oil painting to seek aesthetics that suit a Chinese context. This includes his interpretation of the 'negative' space of ink painting (the 'blank' *liubai*) as an extra-visual context and highlighting visual scenes as mental 'events' and 'things'.

Chen Heng's latest series is titled *The Unity of Man and Nature*. The artist heeds the *Doctrine of the Mean*, which says: "What is meant by 'The Mean' is the state in which joy, anger, sorrow, and pleasure have not yet arisen ". Chen Heng depicts the female as a symbol of this state of "not-arisen", where emotions are formed but not expressed. The ancient doctrine describes this as the closest state to the nature of things. Chen Heng depicts female figures in a state of non-movement and non-stillness. Their gestures cannot be defined in terms of sensuality; rather, their strong maternal nature connects more to the Earth and finds an echo in the motifs of Renaissance paintings. The gentle character of the painter is thus embodied in his restrained style. Chen Heng prompts connoisseurs to look for hints of Chinese 'mountain-water' art in his figure paintings; his subdued tone and aspect ratio are inspired by the landscape art of the Song Dynasty. For aesthetic principles, Chen Heng submits to the ritual bronze vessels of the Zhou dynasty. They epitomize for him the gravitas and correctness of the classical age.



陳恆 CHEN HENG (b.1962) 《飄散的味道》A Wafting Aroma, 2001, Oil on Canvas, 185 x 310 cm