

《魏東：十字坡》

藝術家出席開幕： 2019年9月27日（週五）下午 6:00 - 8:00

漢雅軒： 香港中環畢打街12號畢打行401室

展期： 2019年9月27日至11月2日

魏東個展《十字坡》訂於二零一九年九月二十七日於畢打行漢雅軒開幕。展覽將展出其近年及最新油畫作品，展覽至十一月二日。

策展引言

魏東繪畫的魅力，都明白的擺在布面上。似乎的寓意、聯想的象徵都在有意無意間為了嗜圖的慾念服務。魏東所嗜的圖像遍及經典名畫與當下生活物品。青年時他沈迷宋元山水，在旅美的二十年來，又迷戀上西歐古典油畫的斑斕色彩和宗教式制圖。近年的油畫風景反映了畫家對山水的情懷，但又不像山水畫；他是帶著山水的眼界踏進西歐的風景。

被油畫轉變的山川裡，物質的存在感俘虜了觀圖的癡念。范寬的山勢、郭熙的龍脈都被神奇地凝定，而落實到永恆的靜止景象，以致物質與物理的魅力迷惑了嗜圖的慾望。風景於是展示（或暗示）出我們在山川裡行走所看不見的神秘，帶出西歐繪畫的「形而上」精神。在魏東的風景裡凝神沈思的人，西裝革履，他是立在景象之外的冥想者，大自然是他哲思的謎面。他可能也是在「澄懷味象」，但是他的「象」乃屬於「形而上」（metaphysic）的「真理」。他不同於「栖丘飲谷」的宗炳（《論山水序》的作者）。

魏東畫的風景與他畫的情色人物是兩種截然迥異的畫面。可是作為觀看的經驗則兩者相似。平靜默視，像影片裡的定鏡凝止了動態的生命。宇宙間不斷滾動的劇場被繪畫截下一針鏡頭，停下讓人反覆琢磨。風平浪靜的山川與情色意慾的錯亂敘事，在靜止無聲的世界裡同樣被嗜圖者的反覆琢磨提升為宗教式的神話。所以他的圖畫會勾起慾念，或引起對自然天地的遐想。在某些大自然風景畫裡，生命之謎被聚焦在壯美的駿馬。

風景裡的駿馬題點了大自然的華美神秀，刻劃了山川靈動的精神。此馬或被畫中人凝神觀想，或與馴馬師抗拮，它就是純陽生命的象徵。反觀傳統山水畫，山水的靈氣不會聚焦於一匹駿馬，山林也不會出現一個與環境格格不入的凝視風景的哲思者。山水畫中的漁樵與士人流寓於天地間，都是山水裡的過客。不過，無論水墨山水或油畫風景，對魏東這個嗜圖的老饕來說都無甚差別，在圖畫世界裡流連忘返是他的本性。凝視與遊賞，畢竟都帶著癡念的錯亂與詩情。

《癡念》
張頌仁
人民共和第七十年中秋

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

畫家感言

記得上世紀九十年代流行過一種將紅酒兌上可口可樂或雪碧的喝法，紅酒有了甜味兒，多好喝談不上，倒是容易醉。西人用了幾百年的時間把紅酒中的糖分提煉出來，現在又讓我們給加了回去，酒是給人愉悅的，只要高興，怎麼做都不為過。

看著南宋夏圭的《溪山清遠圖》，想著五代，北宋的畫家盡一生心力將現實中的真山水，活樹木提煉出一皴一勾，重彩飛白，至倪瓈時已登峰。我追慕古意，只在畫布上動了光影，還原古人意境，竊以為冥冥之中與他們並肩坐，動觀水，靜觀山，只要得意，怎麼畫都有趣。

眼前一杯紅酒，一瓶可樂，我不會兌在一起。眼前一張夏圭，一塊畫布，我想著它們能溶成一體，似中似西，亦古亦今，這麼一想，就已然醉了…

《夏圭·紅酒·可樂》
魏東
二零一九年八月夏末

關於魏東 (b. 1968)

魏東於一九六八年在內蒙古赤峰出生，一九九一年北京首都師範大學美術系學士畢業，並獲頒優秀畢業生獎。他曾獲得無數獎項及藝術贊助，包括二零零五年的瓊·米切爾基金會繪畫資助，及二零零四年的新澤西州藝術委員會藝術資助。魏東的作品於世界各地廣泛展出，其作品被納入奧蘭斯卡基金會收藏、烏利·希克博士收藏、莫尼克及馬克斯·伯格收藏、艾絲黛拉收藏、特拉梅爾·克勞博物館、丹佛藝術博物館、昆士蘭美術館、卡門·蒂森·波那米薩博物館、福岡市美術館、沖繩縣立博物館、葡萄牙東方基金會、比利時中國現代藝術基金會、荷蘭畫布基金會等。

魏東現在於紐約和北京工作生活。

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

WEI DONG: THE CROSSROADS

Artist's Reception: 27 September 2019 (Friday), 6–8 pm

Hanart TZ Gallery: 401 Pedder Building,
12 Pedder Street,
Central, Hong Kong

Exhibition Period: 27 September to 2 November 2019

Hanart TZ Gallery is pleased to announce the opening of Wei Dong's solo exhibition "The Crossroads", taking place on 27 September 2019. The exhibition will run through 2 November.

Curatorial Statement

I imagine in Wei Dong's art an image-eating glutton who delves into the innards of a silent picture and relishes every morsel of flavour hidden in the pictorial details, and delights in uncovering secrets that are never intended in the first place. This is perhaps the reason why things of the world get painted to be turned into pictures: it is to satisfy the lust for pictorial images, so that this inexplicable drive can be turned into concrete passions and fantasies, and perhaps eventually bring enlightenment.

The seductiveness of Wei Dong's paintings is laid bare on the face of the canvas, as though any allegory or symbolic reference exists simply for satisfying the artist's passion for images. Wei Dong draws his references from classical art and things of everyday life; when he was a young man his passion was for Chinese old masters, but since emigrating to the United States two decades ago, he has developed a love of western classical oil painting and its iconography. Wei Dong's landscape paintings of recent years are purportedly a tribute to 10th century Chinese *shan-shui* ('mountain-and-water') painters, when in fact they are western landscapes painted from the perspective of *shan-shui*.

The change in painting medium transforms the ways nature is being perceived. One can certainly find shades of Song-dynasty masters in these pictures, just as one also can see the influence of wood-block book illustrations from later dynasties. However, the more one studies these landscapes and the more one moves with the rhythm of Wei Dong's brushwork, one increasingly becomes seduced by the way shifting sunlight caresses the material surfaces of rocks and the way his colours transform the movement of clouds. In Wei Dong's sceneries, the dynamic movement of the mountain ranges of the Song-dynasty masters is miraculously brought to a standstill, and the eternal silence of a world of material presence grasps the heart of the lover of images. Wei Dong's oil painting 'landscape' arrests the world in motion and turns it into an object of philosophical speculation, and that is why the artist would present us with a man dressed in a formal western suit, who contemplates the vista in front of him as a

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metaphysical mystery. Unlike Zhong Bing (4th-century author of the first thesis of the Chinese art of *shan-shui*), who would dwell in the mountains and drink their elixir, Wei Dong's thinker stands apart from the natural world.

Wei Dong's landscape scenes and his erotic figures appear to be two completely different kinds of paintings. However, their approaches to spectatorship are very similar. Calm and still, like a freeze frame in a film, they stop-action the dynamic experience of life, and turn it into a spectacle for contemplation. When held static, both the landscapes and the delusional erotic narratives are transformed into visual myths by this devotee of images. His paintings variously evoke desire or guide us towards a reverie of nature; in some landscapes, the mysteries of nature's life force are concentrated in the forms of magnificent steeds.

The horses in the landscape serve to emphasise the stunning beauty and mystery of nature. Whether painted as an object of rapt contemplation, or as wrestling with its trainer, the horse symbolises the beauty of an untrammelled life force. By contrast, a *shanshui* painting would never place its focus on a horse, or on the solitary figure gazing philosophically at the scenery. The fishermen or the scholars depicted in *shanshui* paintings roam the natural world, and they are the passing guests of the mountains and rivers. But for a gluttonous lover of images such as Wei Dong, there is no difference between *shanshui* ink paintings and oil landscapes. He is an aesthete who lingers on and savours the world of images; and whether gazing in rapt contemplation or roaming for pleasure, he is never far from the intoxication of the delusional and the poetic.

Picture Obsession

Chang Tsong-Zung, Mid-autumn, 70th year of the People's Republic

Artist Statement

I remember during the 1990s it was fashionable to drink red wine topped off with Coca-Cola or Sprite. This gave the red wine a sweeter taste; it really was more delicious than it sounds, but also was very easy to get drunk on it. Westerners spent centuries figuring out how to extract the sugar content from red wine, and now we were putting it back in. But the *raison d'être* of wine is to give pleasure, and so long as people are happy, it doesn't really matter how they drink it.

Looking at the Southern Song artist Xia Gui's painting *Pure and Remote View of Streams and Mountains*, I think of the heartfelt effort that painters of the Five Dynasties and Northern Song put into capturing the textures and contours of the true mountains and living trees of the landscape, using rich colours and flying white, and reaching a pinnacle with Ni Zan. I want to capture the flavour and mood of ancient paintings, playing with light and shadow on the canvas, trying to reconstruct the artistic conception of the ancients, secretly imagining that I am mysteriously sitting

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side by side with them, travelling along and looking at the water, sitting quietly and observing the mountains; and as long as it makes me happy, it doesn't matter how I paint.

In front of me I see a glass of wine and a bottle of Cola, but I won't be mixing them together. I also see a painting by Xia Gui and a canvas, and I am thinking that these can be blended together, so that they are both Chinese and Western, ancient and modern; and just thinking about it, I am already drunk.

Xia Gui, Red Wine and Coca-Cola
Wei Dong, August, late summer, 2019

About Wei Dong (b. 1968)

Born in Inner Mongolia in 1968, Wei Dong graduated with a BA in Fine Arts from Beijing's Capital Normal University, and received the Best Graduate Award in 1991. Wei Dong received numerous awards and grants including the Joan Mitchell Foundation Painting Grant in 2005 and the New Jersey Art Council Art Grant in 2004. Wei Dong's paintings are in the collections of The Olenska Foundation, the Dr. Uli Sigg Collection, the Monique and Max Burger Collection, The Estella Collection, The Trammell Crow Museum, The Denver Art Museum, the Queensland Art Gallery, the Carmen Thyssen-Bornemisza Museum, the Fukuoka Art Museum, the Okinawa Prefectural Museum, the Oriental Foundation in Portugal, the Modern Chinese Art Foundation in Belgium and the Canvas Foundation in the Netherlands.

Wei Dong currently lives and works in New York and Beijing.