

嚴善鋐 曹曉陽
白水黑山

藝術家出席酒會 2018年10月19日（週五）下午6至8時
展期 2018年10月19日至12月1日

漢雅軒 香港中環畢打街十二號畢打行四零一室

漢雅軒謹訂於2018年10月19日（週五）舉辦《白水黑山：嚴善鋐、曹曉陽》雙人展。畫展於晚上6至8時於畢打行漢雅軒開幕。

嚴善鋐、曹曉陽先後畢業於中國美術學院，現均生活於中國杭州。兩位的畫作構成了展覽「黑」「白」之境：曹曉陽以木炭為筆，以臨場寫生的基礎點活生機盎然的草木山形，嚴善鋐則以水墨、丙烯等綜合材料及濕壁畫的技法，展現對西湖水的情有獨鍾。

善鋐先生酷嗜陶令詩，貴其靜而適也。故所繪西湖之景，隱約之間，遠意若生，亦靜者居其多。其一往所詣，靜之至時，雖秋水暮煙，不足為其色也；然姿媚亦從簡淨中躍出，有蒼雪彌麗，秋光初碧之趣，庶幾通乎定庵琴曲：「美人沉沉，山川滿心。吁嗟幽離，無人可思。」其有物無物，變幻起來，胥歸於靜寂之界，真乃不暇求靜即此靜者也。

節選自 范景中《序》

嚴善鋐曾深入地研究過黃賓虹和潘天壽等大師們的人生、學問和藝術，乃至對他們再三致意的整個文人畫人傳統，也都做過系統的研究，並發表過富有建設性專著。同時，作為一個西畫專業的藝術學徒，他也經歷了從寫實主義到印象派和抽象派的技術訓練。在林風眠、吳大羽、倪貽德、關良等西洋畫家的藝術風格中，他領悟到了中西繪畫的變通之處以及繪畫藝術的內在本質——趣味。堅實的造型基礎和全面的藝術修養，使他走上了一條與當代中國藝術家完全不同的創作道路：以學問養畫。

節選自 呂澎《文人畫？抽象畫？關於嚴善鋐繪畫藝術的思考》

曹公版畫出身，西畫一圈，最後還是回歸中國傳統山水的遊觀。在18世紀末到19世紀的歐洲，也出現過風景畫和田園畫的熱潮，比如米勒的鄉村田園中那靜穆永恆的四季迴圈，比如德國浪漫派佛烈德利赫神聖肅穆的奇異風光。前現代的中國人生活在不同的山水系統中，人不只是在城市空間中和真實山水中遊走，而且還在詩文、園林、圖像組成的山水中精神性地遊走。……曹曉陽繪畫中的位置經營並非刻意為了提供觀者一種意向上的遊，他更多的是一種自我修行，從紙上的勞作中尋求精神上脫離今天在加速度中的俗世，彷彿一種今天意義上個人虛幻的世外桃源。

節選自 姜俊《風景和山水：繪畫的第三條路？》

曉陽畫山水已有十年。十年來，他的畫也唯有山水這一個主題。甚或說，這些年他只在追摹那同一幅畫卷。這幅畫卷，歷經千古，於歲月輪轉中損蝕磨礪，於變亂漶漫中有跡可察。這幅畫卷，就是山水。

如此畫卷，無關畫史中所謂「得意筆」與「真山水」之辯詰。此中真意，欲辨忘言。當此畫卷，畫者之能，僅在於能夠把握造物者的手勢，捕捉到萬物生發、自然化育的蛛絲馬跡。師法造化，在臨在摹。臨者山在眼前，身居其中；摹者以思御景，身與境化，要在畫者與物象之間如膠似漆，如琢如磨。琢磨而出乎其中者，乃是一種世界觀的展示——當此畫卷，造化之秘在無數物象的集聚與鋪陳中變現而出。

節選自 高士明《秘響旁通：曹曉陽的「山水」工作》

* Please scroll down for English. *

關於嚴善鏗

嚴善鏗，1957 年出生於杭州，1982 年畢業於浙江美術學院（現為中國美術學院）版畫系。嚴善鏗多年來潛心西方抽象繪畫與傳統水墨畫及其史論的研究。其著作《文人與畫——正史與小說中的畫家》細繹畫史之夢絲，厘清畫家之身份，淘洗古今，成一家之言。其畫風則簡約高華，寄意深遠，自 1985 年起，作品先後為《美術》、《新美術》、《江蘇畫刊》等刊登，並收入《中國當代美術史 1985—1986 年》。

畫家自述

藝術家總會找一些熟悉的題材表達自己的所思所想。我從小就是生活在西湖邊上，在那裡畫畫寫生，西湖對我來說像是一種身體上的記憶，是不知不覺就會畫出來的風景。我二十四歲離開杭州，在湖北待了十年，之後調到深圳畫院，2003 年以後才又開始重新創作，創作中隱隱感覺童年時代西湖的那種氛圍在影響自己，於是它就成為了我作品的母題。同時，隨著時代的變化和城市的發展，我發現過去的西湖與現代的西湖給人的感覺不一樣了，所以在回憶的同時也表達了一種緬懷的情緒。

關於曹曉陽

曹曉陽，1968 年出生於江蘇鎮江，1994 年及 2002 年分別取得中國美術學院版畫系學士和碩士學位。2010 年任中國美術學院版畫系副主任，2012 年起至今出任中國美術學院專業基礎教學部主任。

曹曉陽在 2014 年於漢雅軒舉辦首次香港個展《二十四節氣：曹曉陽繪畫》，2016 年受邀參加《跨越地球：U3 第八屆斯洛文尼亞當代藝術三年展》和杭州公望美術館的開館大展《山水宣言》。2017 年於中國美術學院舉辦大型個展《咫尺之間：曹曉陽紙本繪畫》。

畫家自述

「山水」對於我來說是兩個不同層面的提問與工作。我的作品大致分為兩個類型，一類是實境寫生，另一類是默寫，是對「山水」的背臨。我常常一張實景寫生要畫三、四天，所面對的那座山在一天中不同時段裡，不斷地、持續地展開一個個玄機復又隱蔽至渾然一體。山形結構隨雲起煙散而神形萬變，它生機盎然，連綿不絕。這連綿不絕不是指全景式的山水結構，而是觀草木順勢而長，察萬物依理而生，是隨山起水落的心念明滅。所以「山水」從來就不是一個風景的問題，不是僅從「山水畫」的歷史經驗及生產機制中來探討的。對於無法回到洪荒的我們來說，「山水」不是被文化過的「符號」與「圖示」，而是我們對這個世界的持續關注，是一直在發生著的對生活的理解與對生命的實驗。

「二十四節氣」是人與天地自然間的坐標，它以四季更替引導著我們對生活的理解與對生命循環往復連綿不絕的實驗。我的作品大都以「二十四節氣」這個主題展開，描繪我所關注的天地人事及其生發關係，並以這個人間萬象共同演練的「山水」劇場構成我回應這個世界的態度與工作方法。

嚴善鏗 (1957 年生)

1957 出生於浙江杭州
1982 浙江美術學院 (現為中國美術學院) 版畫系本科畢業
任職於湖北省美術院
1993 任職於深圳畫院
任浙江省版畫家協會副秘書長
2002 任深圳畫院副院長, 一級美術師及《深圳國際水墨雙年展》總策劃
現生活於杭州、深圳

曹曉陽 (1968 年生)

1968 出生於江蘇鎮江
1994 中國美術學院版畫系本科畢業
2002 中國美術學院版畫系研究生畢業
2010 任中國美術學院版畫系副主任
任浙江省版畫家協會副秘書長
2012 任中國美術學院專業基礎教學部主任
現生活於杭州

Yan Shanchun Cao Xiaoyang
Light Water Dark Mountain

Artist Reception Friday, 19 October 2018, 6 to 8 pm

Exhibition Period 19 October – 1 December 2018

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

Hanart TZ Gallery is pleased to announce the opening of the duo exhibition *Light Water Dark Mountain: Yan Shanchun and Cao Xiaoyang*, taking place on 19 October 2018, from 6 to 8pm.

Of different generations, Yan Shanchun and Cao Xiaoyang both are graduates of the China Academy of Art, and both presently live in Hangzhou. The paintings of these two artists comprise the dynamic of 'light' and 'dark' in this exhibition: Yan Shanchun uses a mix of ink and brush, acrylic and other materials to create paintings which evoke the techniques of mural paintings, and express his emotional and spiritual connection to the landscape of West Lake, while Cao Xiaoyang uses charcoal as his brush, and his vividly sketched scenes of trees, mists, and mountains express his deep immersion in the landscape of Hangzhou.

Mr. Yan Shanchun cherishes the poetry of Tao Yuanming and holds dear its compelling peacefulness. In his paintings, the views of West Lake are indistinct, remote and abstract; they embody the quietude of the scene. For the spectator, Yan's restrained use of ink-wash recalls impressions of an autumn lake, an evening mist, sky blue snow, or the first light of an autumn sun over the lake's surface. The grand simplicity of Yan's art corresponds to the artistic ideal of Gong Zizhen who declared that "the real beauty of a maid or a mountain can never be fully appreciated because of its mysterious serenity." It is not easy to classify Yan's art as either figurative or not figurative, but I cannot help thinking that his art has reached with ease a state of supreme serenity.

Excerpted from *Forward*, Fan Jingzhong

Yan Shanchun was deeply immersed in the study of the lives, connoisseurship and art of early 20th century literati masters such as Huang BinHong and Pan Tianshou, and extended this also to very systematic research into (and publication of an important study regarding) the entire literati tradition which was so highly revered by them. At the same time, in his artistic training Yan specialized in Western painting and became well versed in a whole range of techniques from realism to impressionism and abstraction. In his analysis of the Western-influenced painting of artists such as Lin Fengmian, Wu Dayu, Ni Yide and Guan Liang, Yan Shanchun came to the realization that the concept of *quwei* not only was a common ground shared by both Chinese and Western painting but also was an intrinsic quality of the art of painting itself. His solid foundation in formalist techniques combined with his deep artistic cultivation have allowed him to travel a path completely different from that of other contemporary Chinese artists: one marked by an ability to nurture and develop his painting by cultivating his knowledge.

Excerpted from *Literati Painting? Abstract Painting? Some Thoughts on the Art of Yan Shanchun*, Lu Peng

Xiaoyang was born into the world of the print artist, the world of Western painting, but in the end he has returned to a deep awareness of the Chinese *shanshui* tradition. Pastoral paintings and landscapes flourished in Europe in the late eighteenth and nineteenth centuries, as seen in the eternal cycle of seasons depicted in the rural countryside of Jean-François Millet's work, and the sacred solemnity found in the scenery of German romantic painter Johann Friedrich Overbeck. Pre-modern Chinese lived with a different system, a more authentic system of *shanshui*, people of the time did not only sojourn through cityscapes and physical landscapes, but also undertook spiritual sojourns through the *shanshui* constructed by poetry and calligraphy, gardens and paintings.

.....For Xiaoyang, the intentionality of his paintings is not so much to provide the viewer with the experience of sojourn, but rather to engage in a process of self-cultivation. Through the intensity with which he creates his marks on the paper's surface, Xiaoyang seeks to discover a spiritual detachment from an increasingly fast-paced world, a kind of personal, contemporary vision of Shangri-la.

Excerpted from *Shanshui + Landscape: A Third Path?*, Jiang Jun

Xiaoyang has devoted himself exclusively to *shanshui* (Literally, 'mountains and water'; the Chinese concept of brush-and-ink landscape painting) art for over ten years. And through all these years, each time Xiaoyang paints, it seems that he is seeking to evoke the archetypal *shanshui* scroll: the scroll that has endured through thousands of years, through the ravages of time, the invasions of insects, the turmoil of war, and that retains faint, misty traces still discernible on its surface. The scroll, in itself, is *shanshui*.

When sketching in nature, the artist stands amidst the mountains. When painting in the studio, the scenery reappears in the artist's mind, and materializes through the movements of his body: the painter and his subject matter become as one, bonded together in a process of mutual cultivation, like polishing a piece of jade.

Excerpted from *Sharing Silent Secrets: Cao Xiaoyang's Way of Shanshui*, Gao Shiming

About Yan Shanchun

Yan Shanchun was born in Hangzhou in 1957 and graduated from the Print Department of the China Art Academy in 1982. In 2002, he became the Deputy Director of the Shenzhen Painting Academy, and the Academic Director of the Shenzhen International Ink Painting Biennial. As a painter he is honoured as a First Level Artist, noted for the unique beauty of his paintings, which are restrained and lofty, sparse but profound. Since 1985 his works have been published in major journals including *Meishu, New Art, Jiangshu Art Journal* and *Chinese Contemporary Art History 1985-1986*. Yan's special academic interests are the theory and history of western abstract art and Chinese traditional ink painting. Yan's publications include *The Literati and Painting: Painters in Official History and Fiction*, an acclaimed study of the social identity of literati artists.

Artist's Statement

Artists often use subjects that are deeply familiar to them to express their thinking. I grew up living next to West Lake in Hangzhou, and have spent many long hours painting and sketching there; West Lake has become a kind of physical memory for me, a landscape that I paint instinctively. I left Hangzhou when I was 24 years old, and lived in Hubei for ten years, and later joined the Shenzhen Art Institute. When I began painting again in 2003, I began to sense the strong influence that the special atmosphere of the West Lake of my childhood had on me; and this became the main subject of my creative work. At the same time, with the changing times and the major urban development of Hangzhou, I have found that there is a profound difference between the feelings evoked by the West Lake of the past and the West Lake of the present; and so my memories are also tinged by a deep feeling of nostalgia.

About Cao Xiaoyang

Cao Xiaoyang was born in 1968 in Zhenjiang, Jiangsu province. He received both his BFA (1994) and MFA (2002) from the Printmaking Department and is currently the Head of The Foundation Studies Branch of the China Academy of Art in Hangzhou. In 2014 Cao Xiaoyang had his debut solo exhibition *The Twenty-Four Solar Terms* at Hanart TZ Gallery in Hong Kong. In 2016 Cao was invited to participate in *Beyond the Globe: Eighth Triennial of Contemporary Art—U3* in Slovenia, and in *Shanshui: A Manifesta*, the opening exhibition of the Gongwang Museum of Art in Hangzhou. In 2017 Cao had his major solo exhibition *The Moments In-Between: Cao Xiaoyang's Works on Paper* at the China Academy of Art.

Artist's Statement

For me, *shanshui* involves two different layers of investigation and two different types of work.

My art can be divided into two categories: the first comprises realist paintings from nature; and the second, paintings from memory, a 'mnemonic' of *shanshui*. When creating a realist landscape painting, I often spend three to four days sketching outside in nature, facing the mountain at different times of the day, and watching as nature's mysteries unfold one after the other, and then are hidden again, until gradually everything melds into one. As the clouds gather and the mists spread, the composition of the mountain undergoes myriad transformations; it is full of an endless vitality. But this sense of endless vitality does not refer to the form of the mountain within the overall landscape, but rather to the way the plants and grasses are able to flourish and grow, and all myriad things to follow a divine pattern of life. And so the exploration of '*shanshui*' is not so much about landscape itself, or the historical experience of *shanshui* painting. For us—for whom there is no path of return to the primeval—*shanshui* is more than just a cultural signifier or an iconic form; rather, it is a method of investigation and experimentation for maintaining awareness of and concern for this world, and for understanding life and the endless experiment of existence.

The 'Twenty-four Solar Terms' are the coordinates between man, heaven and nature. The myriad changes of the four seasons guide us towards a way of understanding life and the endless cycle of being. Most of my artwork unfolds from within the thematic context of the Twenty-four Solar Terms, expressing my thoughts and observations about the inter-relatedness of life in the human and natural worlds. The attitude and creative methodologies of my art are also my way of responding to the theatre of *shanshui*, where life's myriad performances unfold in our world.

(Translation by Valerie C. Doran)

Yan Shanchun (b. 1957)

1957 Born in Hangzhou, Zhejiang Province
1982 Bachelor's degree from the Printmaking Department, Zhejiang Academy of Fine Arts (now China Academy of Fine Arts), Hangzhou
1993 Joined the Shenzhen Fine Art Institute
2002 Deputy Director of Shenzhen Fine Art Institute; First Level Artist
Academic Director of the International Ink Art Biennial of Shenzhen

Currently lives in Hangzhou and Shenzhen.

Cao Xiaoyang (b. 1968)

1968 Born in Zhenjiang, Jiangsu Province
1994 Bachelor's degree from the Printmaking Department, China Academy of Art, Hangzhou
2002 Master's degree from the Printmaking Department, China Academy of Art, Hangzhou
2010 Deputy Director of the Printmaking Department, China Academy of Art, Hangzhou
Deputy Secretary of the Zhejiang Province Association of Printmaking Artists
2012 Head of The Foundation Studies Branch of the China Academy of Art, Hangzhou

Currently lives in Hangzhou.