

徐龍森：雲山蒼蒼

藝術家出席酒會 2018年5月25日（週五）下午6到8時

展期 2018年5月25日至7月7日

漢雅軒 香港 中環 畢打街十二號 畢打行四零一室

徐龍森個展《雲山蒼蒼》訂於二零一八年五月二十五日（週五）於畢打行漢雅軒開幕。

適逢美國芝加哥藝術博物館舉辦當前大展《天境之光：徐龍森作品展》，畫家將同步在漢雅軒展示其近年的重要創作成果：巨型裝置《天上／天下》。一組高度達三米的「山水畫柱」將介入展覽空間，構造一個可「遊」的精神場域。

徐龍森對山水畫的貢獻在於其雄偉巨幅山水。徐龍森浸淫於中國的博大繪畫傳統，在當代繪畫的語境中，試圖糅合傳統和當代法式，由是從根本處改變筆墨的形態與意蘊。他的巨幅山水氣勢恢宏，昂然以新時代的姿態走出傳統水墨伏案創作的空間局限，挑戰展館的建築空間，以開拓者的眼界刷新山水畫的界限。

本展覽將展出多件「巨幅山水」新作，配以其今年最新的彩墨《花系列》，展現畫家在風格和技法上的持續發展和突破。

徐龍森

二零一八年，美國芝加哥藝術博物館舉辦《天境之光：徐龍森作品展》，這是美國當代藝術館水墨個展的重要例案。徐龍森對應博物館的建築空間創作巨型山水裝置，靈感來自富於神話典故的崑崙山。

中國藝術自古罕見這等宏偉尺度的創作和展示方式，徐龍森建構「山水」這個精神家園的雄心無法不令觀者讚歎。他曾在多家重要美術館展示其巨幅山水，包括比利時布魯塞爾皇家法院（二零零九年）和意大利羅馬古文明博物館（二零一一年）等。二零一三年，徐龍森受美國納爾遜·阿特金斯藝術博物館邀請，以其長達二十六米的巨幅山水和博物館聞名的宋元典藏一起展出，進行跨越時空的對話。

徐龍森一九五六年出生於中國上海，一九七六年畢業於上海工藝美術學校，現居北京創作。

Please scroll down for English.

策展引言：《看見山水》（節選）

張頌仁

在圖像的時代，山水畫被圖像氾濫所淹沒。有幸通過繪畫史，山水畫又被圖像排列的方式，把「山水」這種體驗世界的獨特文化轉化為圖式，把圖式遺留在歷史裡。正是由於圖像的記憶，在世人心中印記了山水畫的靈光，讓現代人走進深山曠野時，仍不時可以赫然發現「山水」，知道山水別來無恙。徐龍森的繪畫之所以讓人振奮，就是讓現代人重新看見山水。

在山水畫史中找到現代人的眼界，打開的不僅是歷史，而是屬於今天的視角和體驗。徐龍森的巨幅繪畫讓人無法迴避，出人意外的體積使山水的峻偉雄奇撲面而來，使人不得不與山水直面，引帶出一連串山水畫氣象的詞彙：雄奇、崇高、太古、洪荒等等。這種意境的山水畫在今天能夠新人耳目的話，那到底是何種山水？

在今天「人類紀」的地理時期，這個提問可能應該改一個說法：山水畫該如何繪畫？人天的競技除了導致地球失衡、生態劇變，最深刻的改變在於現代人對自然世界的態度。「山水」精神如果在今天有所作為的話，應該被理解為大自然向人世開啟的宇宙訊息，是人與天共同完成的一種「境界」，或一種宇宙觀，而「山水畫」乃表述這種認識的技術。山水畫的啟示首先要對時空理解有所開導，從抽象的理性化時空回歸另一種生命體驗。

對於世界的觀察，源自西歐的現代科學的透視法一概以物理測量為準。從透視學走過來的現代藝術歷史雖然反覆革命，可是透視法的一個基本提問歷久不衰，這個提問是：我如何準確地觀看世界？反觀華夏的山水藝術，山水畫的「遠法」既是透視，但又不僅是空間關係。山水畫所分析的乃人與天地的相對關係，著眼於人和天地如何彼此相賴而成為「意境」。從透視學反觀山水畫的「遠法」，突出了山水精神所隱藏的提問，這個提問是：世界如何看我？「如何被看」的核心態度在於放下我執，嘗試在真幻之外窺測天地之心。

徐龍森的山水畫以作品的體積發揮了「山大於人」的立場。他既以繼承傳統的筆墨手法來承接山水畫的歷史，又把深藏民間記憶的山水圖式還原為當下感受。徐龍森的意願是回歸到五代北宋的精神為山水畫張本，因為那是山水畫成型的世代。技藝最初成熟的世代是體驗與表述結合得最為融然的世代，是天地向畫家透露山水畫的世代。無論這天地透露的是崇高、蒼茫、洪荒，還是成形之始的渾沌無象。

觀畫人的懸想雖然異於畫人，但對「會心」的要求乃是一致。徐龍森追求的境界企圖從崇山之「高遠」上窺太古。他作畫的視角以「高遠」統領三遠；筆墨偏重「墨法」，以墨為質，以水破墨。他把筆法隱於墨法，強調了造型的渾沌沈厚。山形的刻劃不仗植被，不仗質感的皴刷，而側重內部結體，墨染的走筆不顯筆劃，卻帶著雕塑家的結體手法。皴法的表面質感和筆畫的靈動，都一致沈潛於山體的立體營造之下，所以這些山水畫沒有近觀流連的細節，只有遠觀所見的宏大體積。畫家層層累積的墨染有如走進山體內部構建，近看混沌一團，遠觀厚重靜穆。如此的山高水長，遠離人間煙火，山脈浮移在定型與未定型之間，實由崇高氣象的遐想勾起出世之思。

人民共和六十八年初秋寫於香江

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
現居北京創作

個展選錄

2018 《天境之光：徐龍森作品展》，美國芝加哥藝術博物館
2017 《山水圖騰：徐龍森個展》，破界·BAZAAR 150 週年藝術巡展，北京、成都、上海
2016 《徐龍森：山風》，香港 漢雅軒
2015 《萬壑如摧》《萬木如風》，阿聯酋阿布扎比藝術展公共空間
《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

2017 《遊觀：遊·景·地》，香港巴塞爾藝術展
2016 《跨越地球：U3 第八屆斯洛文尼亞當代藝術三年展》，斯洛文尼亞現代美術館
《山水宣言：公望美術館開館展》，中國杭州公望美術館
《文明的迴響系列展覽第一部：穿越敦煌》，中國北京太廟藝術館
2015 《China's Magic Mountains: A New Vision》，阿布扎比藝術展
《法外神山》，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

Xu Longsen: Mountains in the Clouds

Artist's Reception Friday, 25 May 2018, 6 to 8pm
Exhibition Period 25 May – 7 July 2018

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

Hanart TZ Gallery is honoured to present Xu Longsen's latest solo exhibition, *Mountains in the Clouds*. The opening reception will take place in the presence of the artist on Friday, 25 May 2018, from 6-8pm, at Hanart TZ Gallery.

Running concurrently with Xu Longsen's groundbreaking overseas solo exhibition *Light of Heaven*, presented by the prestigious Art Institute of Chicago (March through June 2018), *Mountains in the Clouds* at Hanart TZ Gallery will showcase Xu's most important works of his recent oeuvre, including the monumental installation *Tian Shang / Tian Xia*. Comprised of massive 'landscape pillars' measuring over three metres high, Xu's artwork acts as its own intervention in the gallery space, conjuring a spiritual landscape through which one can 'leisurely wander'.

Xu Longsen's key contribution to the evolution of landscape painting is his own concept of 'monumental ink landscape painting,' which is both deeply immersed in the Chinese monumental painting tradition, and yet at the same time brings to it a completely contemporary language, representing the artist's own methodology of fusing the traditional and the contemporary. Most significant in this methodology is the way in which the artist brings about a fundamental change in the form and connotation of brushwork. His monumental landscapes conjure a breathtaking, almost overwhelming sense of vastness and grandeur, boldly drawing out a fresh and contemporary spirit from within the still-evolving heart of the landscape tradition, and simultaneously breaking out of the spatial boundaries of that tradition. In this way Xu also creates a new kind of challenge to the confines of the exhibition hall, and a means of breaking through them. Xu Longsen is truly a pioneer, opening up new spaces and new vistas for Chinese landscape art.

Together with *Tian Shang / Tian Xia* and a select group of Xu's monumental landscape paintings, *Mountains in the Clouds* also marks the Hong Kong debut of Xu's new group of semi-abstract works, *Flower Series*, completed just this year, in which the artist explores further experimental breakthroughs in the style, technique and language of ink painting.

Xu Longsen

Xu Longsen's art underscores the continued relevance of *shanshui* (Chinese ink landscape) painting in the contemporary world, and the monumentality and layered delicacy of his vistas offer a new realm of encounter for a contemporary audience.

Xu Longsen's landscapes challenge the monumentality of modern architecture with their imposing presences. His monumental installations, recently shown at the Museum of Roman Civilization in Italy (2011) and the Palace of Justice in Belgium (2009), astonished viewers with their breathtaking effects that seem to challenge the edifices of architecture with natural peaks that burst through the confines of manmade space. The sublimity hinted at by Chinese classical landscapes here manifests itself in physical presence.

Xu's art is both a radical departure from, and an homage to, the past. His position within the lineage of this important tradition was recognized in the invitation by the Nelson-Atkins Museum of Art in 2013 when he was invited to exhibit his immense horizontal landscape together with the museum's famous collection of masterwork paintings from the 10th to 18th century.

This year, the prestigious Art Institute of Chicago is presenting Xu Longsen's solo exhibition *Light of Heaven* (March through June 2018), marking the first time the Art Institute has presented an exhibition of contemporary ink painting. Xu's massive installation consists of a set of pillars molded from felt and painted with layers of ink wash, along with a number of breathtaking landscape paintings—all inspired by the mythological Mount Kunlun, home to many Chinese gods and goddesses. With this site-specific installation, Xu again creates an impressive dialogue with the architecture of the site of display, evoking a sense of aesthetic and physical fusion.

Xu Longsen was born in Shanghai in 1956, and graduated from the Shanghai Arts and Crafts College in 1976. He currently lives in Beijing.

Curatorial Statement

‘*Seeing Shanshui*’ (excerpt)

CHANG Tsong-Zung

In an era dominated by the ubiquitous visual image, Chinese ink landscape painting, or *shanshui* (lit. ‘mountains and water’) has become virtually submerged within the visual torrent. Within the categorizations of art history, *shanshui* painting has been preserved as images, and relegated to a chronology of visual imagery. Fortunately, the cumulative cultural and aesthetic effect of *shanshui* art on the Chinese mind has created a kind of numinous imprint on the collective memory, so that even today, when people wander amidst the wilderness of the deep mountains, they are often astonished by a sense of re-encounter, giving rise to the realization of the true essence of *shanshui* as an experience that transcends the visual image.

The quest to discover elements within the history of *shanshui* painting that can resonate with the sensibility of the contemporary viewer requires not only an unpacking of history, but also of our contemporary perspective and experience of the world. Xu Longsen’s large-scale paintings confront his audience with astonishing vistas of ineffable monumentality, creating a new realm of encounter. In both volume and image, they bring to the fore qualities of vastness, grandeur, and mystery. One feels enveloped by the realm of ‘mountain and water’, and permeated by the atmosphere of the sublime, the ancient and the primal, an experience which is the core of the *shanshui* painting tradition.

The question then arises, what are the critical elements that allow *shanshui* painting today to communicate its spirit to the modern audience? Or perhaps, to phrase it another way: given that we are living in an anthropocene age, how should a contemporary *shanshui* artist depict a landscape? Ours is an era in which the competition between man and nature has led not only to an imbalanced earth and an altered ecosystem, but even more critically, to a profound and fundamental change in modern man’s attitude towards nature. The awe we once felt for the power of nature has given way to an attitude in which the cosmos itself has been objectified.

If the spirit of *shanshui* has any function in today’s world, then it would be both to challenge and enlighten modern man’s view of nature. The first aspect of this enlightenment would be to open up our understanding of time-space, moving away from the abstract rationalist approach towards an altogether different way of experiencing life on earth. *Shanshui* should be understood as a cosmic message revealed by the world to humanity; it is an experiential ‘realm’ created jointly by the cosmos and mankind, hence a worldview. ‘*Shanshui* painting’ is the body of technique that has been developed to articulate this knowledge.

In terms of the way of observing the world, the science of perspective performs an autopsy on time-space. Certainly in the centuries following the invention of perspective, the history of art has been marked by a number of revolutions, particularly in modern times. Yet the fundamental question posed by perspective remains: how do I accurately perceive the world? The *shanshui* tradition has its own distinctive approach to perception: the so-called ‘distance method’ (*yuanfa*), primarily divided into the ‘three distances’ (*sanyuan*) of ‘high distance’ (*gaoyuan*), ‘deep distance’ (*shenyuan*) and ‘level distance’ (*pingyuan*). ‘Distance method’ primarily analyzes the relationship of man to nature, focusing on interdependence of man and nature in the creation of *yijing*—the ‘aesthetic realm’ or ‘realm of artistic conception’. The ‘distance method’ of *shanshui* art points to an implicit question that differs from that posed by Western perspective: How does the world see me?

Asking the question ‘How am I seen’ indicates casting aside the primacy of the self, because the heart of nature can only be glimpsed in a realm that is neither reality nor illusion. At the core of *shanshui* theory has

always been the belief that one can only come to understand nature through the 'heart-mind' (*xin*); and it is in this way that the 'heart-mind' of man can commune with the 'heart-mind' of the cosmos.

Xu Longsen's intention is to return to the archetypal spirit of Five Dynasties and Song period *shanshui* painting, and to carry forward into the modern era essential elements of the philosophical and aesthetic sensibility of that period. On a physical level, the sheer size and volume of Xu Longsen's *shanshui* paintings serve to expand the position that 'mountains are greater than man' (*shan da yu ren*). On the technical level, Xu extends the history of *shanshui* painting by using his mastery of traditional inkplay to create imagery that is both deeply resonant with the vision of *shanshui* rooted in the Chinese consciousness, and yet that also speaks to a contemporary sensibility. Xu views the era in which *shanshui* technique first matured (that is, between the 10th and 13th centuries) as a time when there was an organic unity of felt experience and artistic expression, and when the essence of *shanshui* was revealed to the artist through his encounters with nature. Xu Longsen seeks to re-enter this world of direct encounter with nature, no matter whether what is revealed is sublime, wild, primordial, or perhaps even the immanence present in the chaos of creation.

Although the concerns of the viewer are different from those of the artist, in *shanshui* painting the requirement of seeing with the heart-mind is the same for both. In his landscapes, Xu Longsen seeks to create a spiritual-aesthetic realm in which lofty mountains viewed from a 'high distance' open a window into the primordial and eternal. Technically Xu Longsen's approach is to privilege 'high distance' within the three distances schema, and by emphasizing inkplay in his brushwork—using water to 'break up' the rich masses of ink into texture and form.

Thus one can say that Xu's brushplay is sublimated within his inkplay, which emphasizes the primordial richness of form. The way he builds his mountains is essentially sculptural, eschewing classic methods of delineating landscape through the addition of trees and plants or the use of texture strokes (*cunfa*). Rather, the textural effects of *cunfa* and the spirited movements of brushwork are contained within the physical construction of Xu's mountain forms: thus his landscapes are largely devoid of the intricate details found in the close-up mountain views, revealing only a layered monumentality visible through distant views. The artist's layers of ink wash provide an entryway into the inner structure of the mountains: up close we find intimations of form in the time before form began, and at a distance is revealed the stillness and solemn grandeur of the mountains. These lofty mountains and unending waters occupy a realm that is remote from the concerns of the everyday world. These mountain ranges seem to hover and shift between the concrete and the ephemeral, between form and non-form. All that the painting surface reveals is the movement and rhythm of forces both ancient and timeless.

Written in early autumn in Hong Kong
68th year of the People's Republic

(*Translation by Valerie C. Doran*)

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

2018 *Xu Longsen: Light of Heaven*, The Art Institute of Chicago, USA
2017 *Shanshui Totem - Xu Longsen's Solo Exhibition*, Harper's Bazaar 150th Anniversary Exhibition, Beijing, Chengdu, Shanghai, China
2016 *Wind on the Mountain*, Hanart TZ Gallery, Hong Kong
2015 *The Invincible Mountains and The Dynamic Forest*, Beyond, Abu Dhabi Art, Manarat Al Saadiyat, Saadiyat Cultural District, UAE
Beholding the Mountain with Awe No.1, Encounters, Art Basel Hong Kong
XU Longsen, Hanart TZ Gallery, Hong Kong
2014 *Jade Stone from Kunlun: Chinese Shanshui Painting Exhibition by Xu Longsen*, Museum of Contemporary Art, China Academy of Art, Hangzhou, China
2013 *Landscape Painting Exhibition by Xu Longsen·Nanjing*, Art Museum of Nanjing University of the Arts, Nanjing, China
Journey through Mountains & Rivers: Chinese Landscapes Ancient & Modern, The Nelson-Atkins Museum of Art, Kansas City, MO, USA
2011 *Shanshui Totem - Xu Longsen Shanshui Art Exhibition*, The Brunei Gallery, University of London, UK
Xu Longsen, On Top of Two Empires, Museum of Roman Civilization, Rome, Italy
2010 *Rouge - Xu Longsen Landscape Painting Exhibition*, Picasso Studio, Paris, France
2009 *Xu Longsen, On Top of A Thousand Mountains*, Palace of Justice, Brussels, Belgium

Selected Group Exhibitions

2017 *View of Wandering: Wandering. Scenery. Land*, Art Basel Hong Kong
2016 *Beyond the Globe - 8th Triennial of Contemporary Art U3*, Museum of Modern Art, Ljubljana, Slovenija
Shanshui, a Manifesto - The Opening Exhibition of Gong Wang Museum, Hangzhou, China
Echo of Civilization: Crossing Dunhuang, The Imperial Palace Museum, Beijing, China
2015 *China's Magic Mountains: A New Vision*, Hanart TZ Gallery, Abu Dhabi Art, Manarat Al Saadiyat, Saadiyat Cultural District, UAE
Magic Mountains, Hanart TZ Gallery, Art Basel Hong Kong
Be Inspired, LANDMARK, Hong Kong
2009 *Open Vision - Exhibition of Contemporary Chinese Art*, National Museum of Czech, Prague
2008 *Transforming Marks of Ink*, Staatlichen Kunstsammlungen Dresden, Dresden, Germany
2007 *Nine Trees*, Today Art Museum, Beijing, China
2005 *Century and Heaven, the 2nd Chengdu Biennale*, Century City New International Convention & Exhibition Center, Chengdu, China
2004 *The 2nd Contemporary Landscape Painting Invitation Exhibition*, Shanghai Art Museum, Shanghai, China
2002 *The 1st Contemporary Landscape Painting Invitation Exhibition*, Liu Haisu Art Museum, Shanghai, China
1984 *The 6th China National Art Exhibition*, National Art Museum of China, Beijing, China