

## 邱世華：曙光

開幕酒會 2018 年 8 月 31 日（週五）下午 6 到 8 時  
展期 2018 年 8 月 31 日至 10 月 6 日

漢雅軒 香港 中環 畢打街十二號 畢打行四零一室

思維回到零的狀態，那時什麼都很清楚，很瞭然。喻如味覺：在零狀態時，連喝杯清水，味道都很清楚。回到開始；把現實的我、是非的我銷亡，原我就靈敏。

作畫時不考慮結構，也不想主題。在中尋找的是種「意味」；找神和氣的運行。靈魂在畫中飄蕩，像心的影；一切都很淡。

——邱世華

邱世華個展《曙光》謹訂於二零一八年八月三十一日（週五）於畢打行漢雅軒開幕。

邱世華的畫境像晨曦，清純潔淨，萬物在白光中浮移。他立足於西洋寫實的風景透視，可是把刻劃形象的色彩對比、形貌對比都消減到眼目差不可辨的極限。形象不能隨便瞄見，觀畫者遂必須平靜放鬆，景象才逐漸浮現。於是靜觀成為觀看的先決要求，觀看乃被提升成為修煉。觀者適應了畫面的平淡後，叢林疊嶂才慢慢漸次看得分明。這時畫面的風景又似乎變得異常清晰，幾乎連草苔上的露晞也真切得閃爍傳神。邱畫佳作屢得氣韻靈動之妙，可是他不用宣紙不涉筆墨，可見有清一代以「筆墨」界定書畫精神之偏頗。一切都帶著新生命的神秘，如旭日初昇，新月始上；又有如無聲處一響叫破。

——張頌仁

### 藝術家簡歷

邱世華，1940 年生於四川，1962 年畢業於西安美術學院油畫系。他曾在中國西北生活了二十二年，黃土高原和沙漠的平闊無際營造了他繪畫中微妙浮現的風景。邱世華現生活和工作在中國北京與深圳。

作品入選《後八九中國新藝術展》，於 1993 至 1997 年從香港巡迴至澳洲、加拿大、美國。1996 年應邀參加波恩現代藝術博物館《中國！》當代繪畫展，並於 1996 年廿三屆聖保羅國際雙年展大會特展獲獎，1999 年應邀參加第 48 屆威尼斯雙年展。

主要個展包括 1999 年於巴塞爾美術館，2000 年布拉格魯道夫藝術館的《山水：可視邊緣的繪畫》，2012 年柏林漢堡車站現代美術館的《White Field》，凱撒斯勞滕 Pfalzgalerie 博物館的《Landscape, Light and Silence》。

在香港近年的展覽有 ArtisTree 於 2016 舉辦的《M+希克藏品：中國當代藝術四十年》，2018 年三月參加香港大館當代美術館開幕前籌備的「排演」。

## Qiu Shihua: Dawn Light

**Opening Reception** Friday, 31 August 2018, 6 to 8pm  
**Exhibition Period** 31 August – 6 October 2018

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

Imagine the mind tuned down to a dormant state, degree zero; then the world would look so clear, so vivid. It would be like having taste buds so sensitive that even a glass of water would taste sharp. Start from the beginning, annihilate the worldly self: then the original self will become truly sensitive.

When I paint I do not think of structure or theme; what I seek is a certain 'flavour' – a rhythm of spirit and energy, so that the soul drifts in the painting, like a shadow of the mind. Everything is flat and calm.

—— Qiu Shihua

**Hanart TZ Gallery is honoured to present celebrated painter Qiu Shihua's latest solo exhibition, *Dawn Light*. The opening reception will take place on Friday, 31 August 2018, from 6-8pm, at Hanart TZ Gallery.**

One enters Qiu Shihua's paintings as if slipping into the morning mist. Whiteness dominates, shifting in a variety of shades. By pushing the contrast of form and colour to an absolute minimum, even to the point where it can hardly be differentiated, Qiu has changed the act of viewing from an active solicitation to an alert envisioning. Yet, because his faintly painted landscapes cannot be discerned at a glance, it is necessary first to relax the mind before the image in the painting slowly floats into view: in this way a meditative state becomes the prerequisite condition for viewing the work. Gradually the eyes make out the view: the vague fold of trees, and fainter woods afar. Eventually one seems to see, or sense, every detail, down to the play of light on the tufts of grassy fodder. In many of Qiu's paintings the qualities of breath-rhythm (*qiyun*) and inner vitality (*lingdong*) are palpable. They give the impression of entering the world at a moment of fullness when its mysteries are about to be revealed: light at daybreak, first darkness at dusk, or the moment when sound breaks the fullness of silence.

—— Chang Tsong-zung

Artist's Biography

Born in Sichuan Province in 1940, Qiu Shihua graduated from the Xi'an Academy of Fine Arts in 1962, where he trained in both oil painting and Chinese traditional ink painting. His intriguing minimalist landscapes are strongly influenced by the deserts and open pastures of northwest China, where he lived for over 20 years. Qiu currently lives and works in Beijing and Shenzhen.

Qiu's distinctive style has won him wide acclaim and he has exhibited in major solo and group exhibitions in China and internationally. Major group exhibitions include the groundbreaking *China's New Art, Post-1989* (1993-1997), which debuted in Hong Kong and toured internationally to Australia, Canada and the United States; *China!* at Kunstmuseum Bonn in Bonn, Germany (1996); the *23rd International Biennial of São Paulo* (1996), where he participated in the main exhibition event by special invitation and was awarded a major art prize; and the *48th Venice Biennale* (1999).

Important solo exhibitions include *Qiu Shihua*, Kunsthalle Basel, Basel, Switzerland (1999); *Landscape-Painting on the Edge of Visibility*, Galerie Rudolfinum, Prague, Czech Republic (2000); *White Field*, a major retrospective at Hamburger Bahnhof, Berlin, Germany (2012); and *Landscape, Light and Silence*, Museum Pfalzgalerie Kaiserslautern, Kaiserslautern, Germany (2012).

Recent exhibitions in Hong Kong include the major group shows *M+ Sigg Collection: Four Decades of Chinese Contemporary Art*, ArtisTree (2016); and *Rehearsal*, the debut exhibition celebrating the opening of Tai Kwun Centre for Heritage and Arts (March 2018).