

篆刻 書法

魯大東 LU Dadong / 黃文斌 HUANG Wenbin

繪畫 雕塑

齊沐德 CHIMEDDORJ

鄭在東 CHENG Tsai-Tung / 林東鵬 LAM Tung Pang

劉大鴻 LIU Dahong

魏東 WEI Dong

開幕 Opening

2026.2.7

SAT 2:30pm

A GALLOPING YEAR OF THE HORSE

展期至 Exhibition runs till

2026.2.28

香港 葵涌 工業街 17-21號 美安工業大廈2樓
2/F Mai On Ind. Bldg. 17-21 Kung Yip St. Kwai Chung Hong Kong



馬 躍 丙 午

hanart
TZ Gallery
漢雅軒

馬躍丙午
A Galloping Year of the Horse

開幕迎春
New Year Gathering

2026 年 2 月 7 日 (週六) 下午 2:30 至 6 時
Saturday, 7 February 2026, 2:30 to 6 pm

展期
Exhibition Period

2026 年 2 月 7 日 至 2026 年 2 月 28 日
7 February 2026 to 28 February, 2026

漢雅軒
Hanart TZ Gallery

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火馬騰躍，天河施澤。

魯大東與黃文斌以文字篆刻酬賀新年。魯大東採集美術教學石膏模型，篆銘中外美術標準造像，順應火德，同慶天下文明。

Chimeddorj、鄭在東、林東鵬、劉大鴻、魏東五位，歷年或思察駿騶、或深考馬氏，皆有洞見。今亦選精闢作品同賀馬年。

二月七日，歡迎光臨迎新春。

We wish you a Galloping Year of the Horse!

Hanart celebrates the dynamic energy of the Horse, an earth-bound cousin of the Dragon, with a selection of new works by LU Dadong and HUANG Wenbin, plus selected paintings by CHENG Tsai-Tung, LAM Tung Pang, LIU Dahong, WEI Dong, and Mongolian master painter of the Horse CHIMEDDORJ.

魯大東 LU Dadong (b. 1973)

中國美術學院現代書法副教授。精通今古書體，技法精熟，曾為上海書畫社撰寫瘦金體、蘭亭集序等書法技術導讀。他以精湛書技和遊戲心態投身當下俗世言語。以大膽發明、無忌戲言打開今天毛筆書寫的新天地。魯大東把道教的古老文字崇拜點化為當下的民間藝術。

Currently a professor at China Academy of Art, LU is known for his versatile calligraphy techniques. He departs from conventional literati styles to explore a wide range of decorative and shamanic practices, especially that of Taoist inspired calligraphy. Through his learned and yet streetwise style, the ancient legacy of Taoist magic writing is given a contemporary twist.

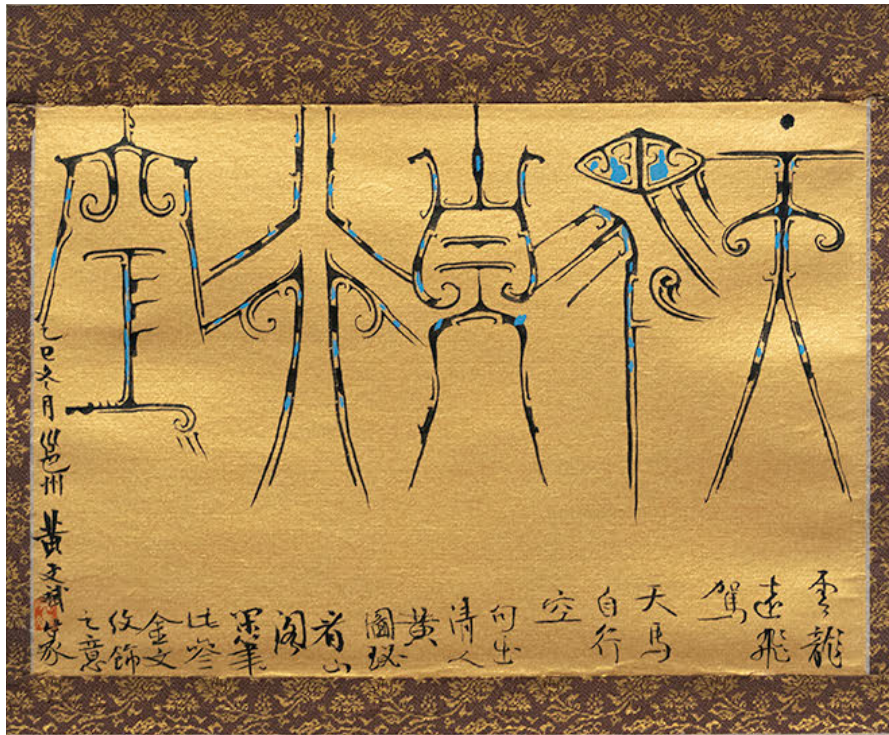


魯大東 LU Dadong (b. 1973) 《木馬計》 *The Trojan Horse Stratagem*
2025 石膏篆刻 綜合材料 Plaster Seal Carving Mixed Media 10 × 22 × 24 cm

黃文斌 HUANG Wenbin (b. 1973)

現為中國美術學院、杭州師範大學、廣西藝術學院書法系客座教授。被譽為「浙江青年書法家二十家」之一。黃文斌拆解漢字、還原象形；通過拉近圖與文的距離，來改變閱讀和思考的方式。

HUANG is a guest professor at the China Academy of Art, Hangzhou Normal University, and Guangxi Arts University. He is recognized as one of the 'Top 20 Young Calligraphy Artists in Zhejiang.' Huang refreshes traditional calligraphy through playful manipulation of Chinese word's pictographic components, to find new relationships between picture and meaning.



黃文斌 HUANG Wenbin (b. 1973) 《天馬自行空》 Heavenly Steed Soaring Across the Skies
2025 水墨 設色 金紙 Ink and Colour on Gold Paper 22 × 15 cm

齊沐德 Shagdarjav Chimeddorj (b.1954)

齊沐德是蒙古的重要當代畫家。他生於放牧的家庭，五歲開始騎馬，草原馬題材是他的生活現實。他描繪的大草原深遠遼闊，馬匹靈活多態。他的水墨畫亦以成熟流麗的筆法享譽國際。齊沐德於 2006 年獲蒙古總統頒授國家榮譽獎，表揚他對蒙古藝術的貢獻。

Chimeddorj grew up in a family of cattle breeders. He learned to ride a horse at the age of five and the vastness of the steppe with its horse culture remains his lifelong passion. In 2006, Chimeddorj received the Mongolian State Honorary Prize from the President of Mongolia in recognition of his contribution to national art.



齊沐德 Shagdarjav Chimeddorj (b.1954) 《某日之一》 *One Such Day No.1* 2013
水墨 設色 紙本 Ink and Colour on paper 100 × 180 cm

劉大鴻 LIU Dahong (b. 1962)

九十年代以來，劉大鴻以巧妙而深刻的民間歷史畫嶄露頭角。他有天馬行空的想像力，以超越時空的視野為時代作註。作品融匯歷史情境與民間傳奇，開創貫通古今的現代神話。

Liu first came to prominence in the late 1980s with his humorous versions of 'history paintings', in which he contrasts classical anecdotes with contemporary events to explore cultural significance that transcends the context of its time. Liu's art opens a new pathway to chronicle the modern times and illuminates the historical deep time embedded in our era.



劉大鴻 LIU Dahong (b. 1962) 《四王手諭》 *Edicts of the Four Deities*
2009 絲綢刺繡 Embroidery on silk 38 × 38 cm

魏東 WEI Dong (b. 1968)

魏東早年就以他的工筆畫技成名，北京師範大學畢業已獲頒優秀畢業生獎，之後兼攻油畫，在海外屢屢獲獎。魏東早期繪畫都以擠擁的文化物品和誘惑的肉體填滿畫面。作品反映了文化大變革年代，舊文化的萬物頓失其所。物質文明的錯亂，也成為人類生理慾望的失落。社會上各種角色和多類道具同時上場，但都好像折子戲的剪影，無法構成一齣首尾完整的大戲。魏東近年的風景畫落實在古典的情境，可知世界秩序最終還是要落實於自然天地。在風景優美的世界裏，人界的行為也對應著經典的永恆故事，參照神話的劇本演出。

Early in his career Wei Dong was already known for his intricate technique and complex compositions. In both ink art and oil painting, his signature style is a crowded surface packed with cultural artefacts and erotic bodies. The works reflect the era of revolutionary changes when objects from a former era suddenly become obsolete. A new era brings in a new order. Human desire follows the times, and erotic seduction seeks new narratives. Wei Dong's later landscapes return to a classical world in which Nature brings back an order that provides human protagonists classical roles. Here human activities are performed as reenactment of mythic tales and mysteries.



魏東 WEI Dong (b. 1968) 《涉水圖》 *Wading in a Stream* 2019

布面 丙烯 Acrylic on Canvas 74 × 156 cm

鄭在東 CHENG Tsai-Tung (b.1953)

台灣 70 年代中期的鄉土文化運動間接呼應了歐洲同期的新表現主義藝術。鄭在東等青年畫家開始使用新的表現手法面對台灣民間的生活現實。通過延續傳統文人趣味及回顧日據時期的台灣民間審美，鄭在東建立了一種當代的文人情趣，也經常把自己套入閒逸文人的角色，給民間生活和生活所在地賦予歷史文化的趣味。

Cheng Tsai-Tung is one of a group of Taiwan artists who first made their mark during the late 70s and early 80s, by contemporising literati aesthetics via a unique mode of expressive imagery, a strategy that paralleled the same generation of New Expressionists in Europe. Cheng transforms quotidian life into classical imagery in which he often inserts a version of himself as the loitering intellectual – a personal statement of engagement with his own time as a flaneur.



鄭在東 CHENG Tsai-Tung (b.1953) 跑馬場 *Riding Ring* 1984

油彩布本 Oil on Canvas 162 × 129 cm

林東鵬 LAM Tung Pang (b. 1978)

林東鵬的創作遊走於繪畫、裝置、聲音和影像。他以充滿好奇的想像力，重新組合傳統圖像和本土經驗，衍生各種實驗性的創作。作品大多以集體回憶和瞬逝的惘懷為題，審視都市生活中交錯覆疊的現實。在他寓言式的風景中，山水和旅程糾纏於時間和距離、願境和迷茫之間。

Traversing between the media of painting, site-specific and multimedia installation, Lam's playful practice arises from a curious imagination that recombines traditional iconography and vernacular materials. He often engages themes of collective memories and fleeting nostalgia, to reflect on the complexity of Hong Kong's urban reality. His allegorical landscapes, journeys and sceneries become essential passages that connect time and distance, longings and losses.



林東鵬 LAM Tung Pang (b. 1978) 《馬》 *Horse* 2009
塑膠彩布本 Acrylic on Canvas 134.5 × 91.5 cm