



管伟邦：神游

Koon Wai Bong: Shén Yóu

管伟邦：神游 | Koon Wai Bong: *Shén Yóu*



「神游」，意谓「神游象外」，即透过艺术创作瞬间将观者从现实中转移至我的精神世界，游历我与造物者所契合的山水意境。

Shén Yóu, literally meaning 'spirit travelling', refers to teleporting from reality to my mindscape, in which an ineffable connection with nature is built.

目录 | Table of Contents

8-9 序言 | Preface : 李宜霖 | Alan Lee

10-13 神游象外 | Shén Yóu : 管伟邦 | Koon Wai Bong

14-37 图录 | plate 1-9

38-43 山林之游 | Travelling in Landscape : 管伟邦 | Koon Wai Bong

44-63 图录 | plate 10-14

64-71 时空之游 | Travelling through Time and Cultures : 管伟邦 | Koon Wai Bong

72-83 图录 | plate 15-20

84-89 逍遥之游 | Travelling in an Untrammelled Mind : 管伟邦 | Koon Wai Bong

90-97 图录 | plate 21-23

98-101 艺术家资料 | Artist's Information

102 索引 | Index

序言 | Preface

亚洲艺术中心（北京）总经理 李宜霖 | Alan Lee, Managing Director, Asia Art Center (Beijing)

亚洲艺术中心于三月举办「神游：管伟邦个展」，此次展览是香港艺术家管伟邦在内地的首次个展，我们特别荣幸将他的精彩作品带到北京。管伟邦，1974年生于中国香港，在取得香港中文大学文学学士及艺术硕士后，于澳大利亚皇家墨尔本理工大学读取博士学位，现任香港浸会大学助理教授。作品曾被香港M+视觉文化博物馆以及旧金山亚洲艺术博物馆收藏。

在管伟邦的作品中，水墨作为一种媒介更多的是传递现代人的生活经验和感受，其作品打破了传统水墨的表现形式，或与当下新媒体元素结合，或尝试融入其他材料，甚至改变它的空间存在方式，予以更多的表达和可能，极大的丰富了水墨的表现空间。其笔下之山水竹石，诗境飘逸，清俊挺拔，悠远葱郁，蕴含文人精神意趣。管伟邦的创作实践正是水墨在当代的诠释。

香港作为多元文化交融之地，水墨艺术不断在此融通传统与当代。水墨作为一种传统文化资源，在当代文化语境中派生出丰富而多样的有效性表达。在现今香港各种文化共融的洪流之中，中国当代艺术家如何保留传统，加以革新，衍化成具有时代气息的作品，其无限延伸的可能性在管伟邦的画作中已见端倪。

Asia Art Center presents ‘Shén Yóu: Koon Wai Bong Solo Exhibition’ in March. This exhibition will be this Hong Kong artist’s first solo exhibition in mainland China, and we present his works with great honor in Beijing. Born in 1974 in Hong Kong, Koon Wai Bong received his B.A. and M.F.A from The Chinese University of Hong Kong and his D.F.A. from the RMIT University. Currently the Assistant Professor at Hong Kong Baptist University, Koon’s artworks are part of the collection at M+ Museum of Visual Culture in Hong Kong and Asian Art Museum in San Francisco.

As a medium, ink has conveyed the life experiences and feelings of modern people in Koon Wai Bong’s works; his works break free from the expressions of traditional ink painting by combining elements of new media art, integrating other materials or even alternating methods of its spatial existence to allow more possibilities and expressions, enriching the multitude of ink painting. The mountains, water, bamboo and rocks depicted in his work are gracefully poetic, pretty and serene, imbued with literati spirit. Koon Wai Bong’s creative practice presents a contemporary interpretation of ink art.

Hong Kong, as a city where cultures from the East and the West meet and harmonise, prompts the possibility for ink art to integrate tradition and contemporaneity. As a form of traditional culture, ink art has grown to attain richly diverse expressions in contemporary cultural discourse. As to how Chinese contemporary artists preserve and reform traditions to create artworks that resonate with our times amidst the ever — flowing currents of cultural integration, Koon Wai Bong’s artwork has shed clues to its endless possibilities.

神游象外 | *Shén Yóu*

管伟邦 | Koon Wai Bong

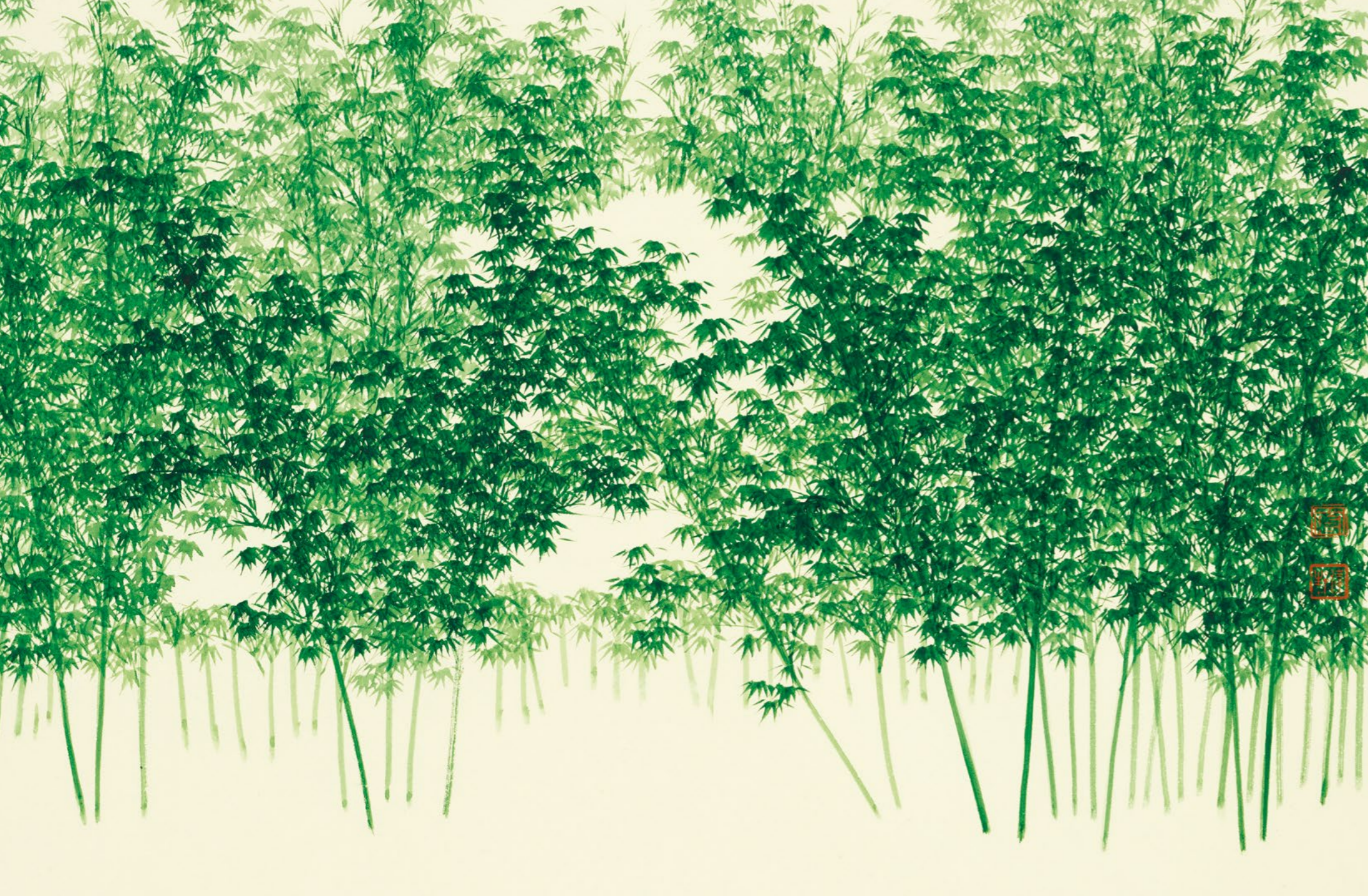
「神游」，意谓「神游象外」，即透过艺术创作瞬间将观者从现实中转移至我的精神世界，游历我与造物者所契合的山水意境。尽管作品中的一竹一松，并非是现实的直接再现，但不难发现的是它们都诠释了我对自然的仔细观察与世道的思想沉淀。画中的每道风景，皆表达了我对自然景观的认知与感受；透过绘画的过程，我不单志在于在纸面上建构眼中所见的事物，更是解构心中的景象，继而结合游历中的经验与其后诸般的联想，来重构自我的精神景象，亦即「意境」是也。因此，你可以将我的作品看作成是一种传递个人内在感受的艺术手段，亦是一扇可以让你进入我精神世界的门道；进入之后，你我将会一起遨游其中。

另一方面，神游亦意味着我总是徘徊在时间和文化之中。在全球化的洪流中，无论是北京、台湾、香港、东京、首尔、伦敦、纽约……各地的城市人都继承了过去的文化传统，同时亦通过阅读、旅游、互联网，广泛地接触到自身以外的多种文化。我——身为一个香港艺术家——当然与北京或台湾的艺术家无异，均是从家庭、教育、社交圈子和自处的社会中汲取中国文化的精髓；但对于艺术思想的建构，关键之处还需有赖于如当代艺术和日本美学等的文化元素。在我的作品中，书法的用笔和墨色的渲染均无疑地引领我回到过去，与古人对话；但我同时亦意识到当代性的重要，故此有意地把画面分拆成多个小屏，借此回应我们在此时此刻的视觉经验。原因是现代人习惯以智能手机或数码相机来纪录旅游风光，又或在准备旅行时在网上浏览当地景致；在现代城市中，我们都透过窗户、玻璃幕墙瞥见户外景色，屏幕上的图片框架与建筑物的结构方格皆无可避免地使我们以相当狭隘且有限的角度来感知世界。所以，将全景分拆成多个视觉片段，实际上不仅仅是我作画的个人特质，更是我们现代人的视觉体验。除了传统笔墨和当代艺术的表现外，我的山水也渗透着一点点日本美学；例如以鸟の子金笺来展现的，就是日本艺术中的装饰效果，又或者那些重复又重复地刻划一种树法的表现，直以撷取事物的精髓，乃是企图让观者联想到极简主义和日本设计的一些概念。

道家庄子曾以庖丁解牛来说明「游」的概念。在庄子眼中，厨子优秀的屠宰不在于将牛宰切成块的技术，而在其「神」，使他能够于屠宰的过程中享受一种无拘无束的自在，实现一种悠然自得的超越。面对空白的画纸，艺术家就好像庖丁一样，面对各种各样的艰难与挑战，并要寻求解决的方法，以突破概念与技术层面上的关口，最终把纸帛变成一份艺术品。书画中的「写意」，其实不单指「随手」的风格，更是一种「随心随性」的态度。艺术家可以不理枷锁与障碍，达至逾越现实的意境；于我而言，这就是「游」的意思。当然，我不敢扬言我已达到「游」的境界；只是在艺术创作的过程中，我能够开展这个精神领域的旅程而已。

[林雅晶译]

Shén Yóu, literally meaning ‘spirit travelling’, refers to teleporting from reality to my mindscape, in which an ineffable connection with nature is built. Although none of the scenery in my work is a direct record of any real-life scene, it is not arduous to conceive my interpretation of a bamboo stalk or a pine wood, for example, as a mixture of my close observation of nature and spiritual contemplation of the world. Thus, each landscape motif is intended to reveal my understanding of nature and my feelings towards the scenic sites I have visited. Through the process of painting, my intention is not simply to construct what I have seen, but to deconstruct the scenes in my head and reconstruct a ‘mental landscape’ based on what I felt during



my travels and what I imagined afterwards. That's why my paintings can be perceived as an artistic means of transmitting emotion from the innermost part of my mind, and as a portal through which you can enter my spiritual reality and travel with me imaginatively.

Shén Yóu also connotes the idea that I am constantly meandering around time and cultures. Under the current of globalisation, city dwellers—whether Beijingers, Taiwanese, Hong Kongers, Tokyoese, Seoulers, Londoners, New Yorkers or from somewhere else—all inherit their own indigenous traditions from the past, and at the same time are exposed to a wide range of cultures via reading, travelling or networking on the Internet. As a Hong Kong-based artist, like those living in Beijing, Shanghai or Taiwan, I derive the essence of Chinese culture from my family, my education, my community and society. However, other cultural elements such as trends in contemporary art and Japanese aesthetics are also of paramount importance in the formation of my artistic thoughts. In my painting, the calligraphic expression of brushwork and the manifold layering of ink washing or colour tinting drive me to travel to ancient times and open a dialogue with the early masters. Nevertheless, I am concurrently conscious of a sense of contemporaneity and relish coming back to the present time, often by fragmenting my painting into multiple smaller panels. Modern people have become used to visualising their travel experience by taking pictures with smartphones or digital cameras, viewing scenery on the Internet when they prepare for a trip, or seeing landscapes through a window or a glass curtain wall in a modern city. The picture frames on screens or the architectural grids of a building inevitably offer a rather narrow and partial view of nature. Thus, the polyptych shattering a panorama into multiple visual fragments is not only an idiosyncrasy of my painting, but also an analogue of today's visual experience. Apart from riding a tandem of Chinese aesthetics and contemporary expression, my landscape painting is faintly redolent of Japanese sensibilities. For example, the shimmering of the golden *shikishi* cardboard reflects the decorative aesthetics of Japanese art. The repetition and reiteration of a single motif and the intention to strip things to their essentials are reminiscent of minimal art and some aspects of Japanese design.

The Daoist master Zhuangzi once illustrated the notion of *yóu* by telling a story about a cook butchering an ox. The excellence of butchering, in Zhuangzi's eyes, lay not merely in the cook's technique for chopping an ox into pieces, but in his *shén* (spirit), which allowed him to achieve a blissful transcendence and freedom from all restrictions during the chopping process. In front of a blank piece of paper, an artist, like the cook, is encountering tremendous challenges and must seek out conceptual and technical solutions for subduing and overcoming all of the associated difficulties and problems and eventually turn the paper into an artwork. The term *xíeyi* in Chinese painting is not only pertinent to the freehand style, but also suggests a 'carefree and easy-going' manner in which the artist can ignore limitations and transcend barriers, and then reach a spiritual realm that is beyond our reality. This, to me, is exactly what *yóu* means. I cannot say I have achieved it; I like to think that I'm able to go on travelling towards the spiritual realm during the process of art making.

「四君子乃是我1994年在香港中文大学研习国画的第一课。写竹之窍门，在于用笔沉强厚重，但姿态优雅脱俗，风度翩翩；立干、出枝皆有篆意，撇叶则如行、楷，落笔须灵活而疾速。至今，每当写竹画林，这些仍是我不二法门。」

‘The Four Gentlemen were the first subject matters I studied in Chinese painting at The Chinese University of Hong Kong in 1994. The excellence of drawing a bamboo tree requests each artist to capture the elegant appearance of the greenery with forceful and robust brushwork. In addition, the trunks as well as the branches and twigs are all subjected to the brushstrokes of Chinese seal script while the sharpness and the agility of the leaf tips should exhibit the aesthetics of the regular or running script. These principles still come across my mind as long as I depict a single bamboo tree or a grove in my painting.’

1

竹映餘暉 | Glimmering in the Twilight

2018

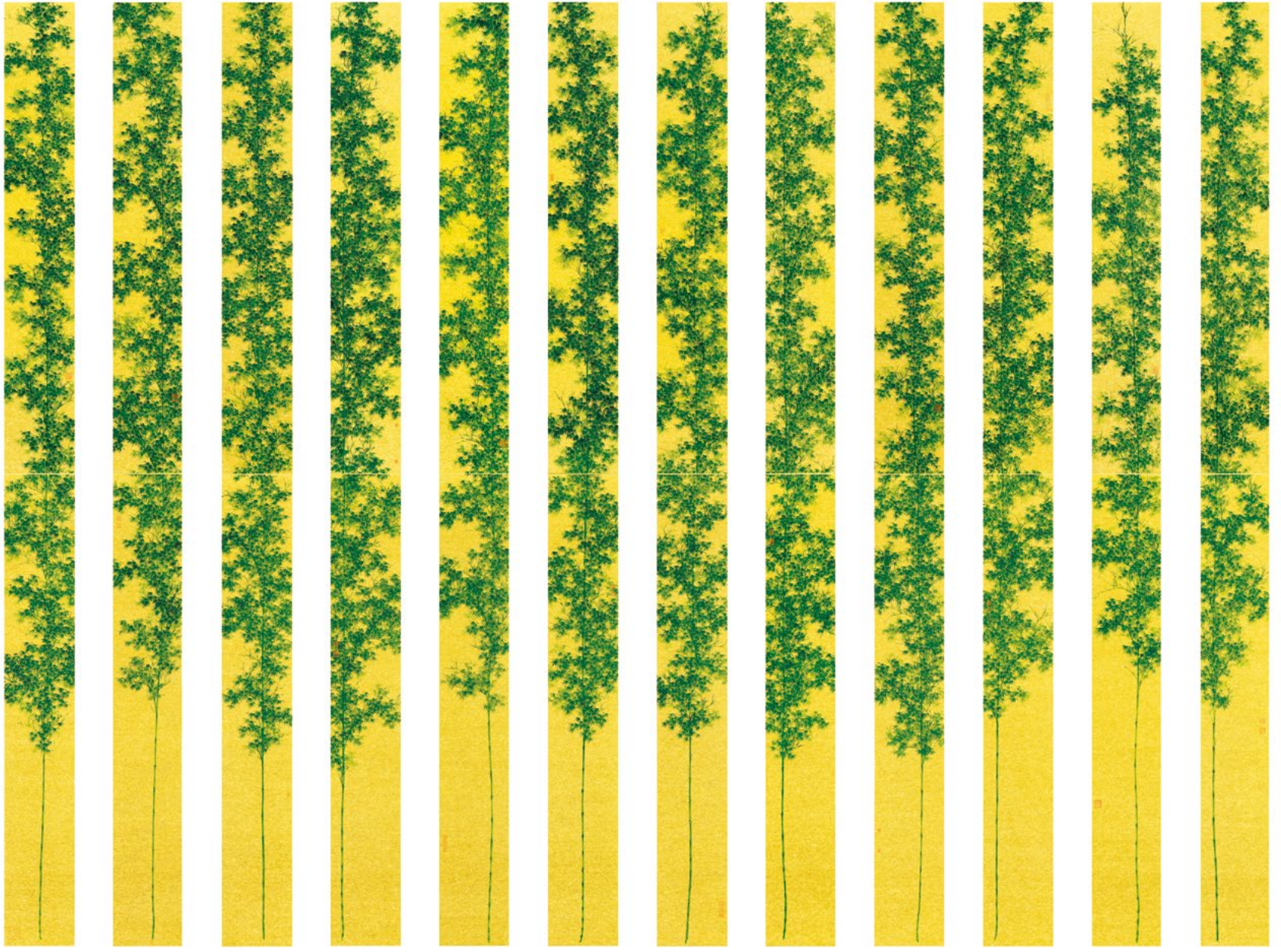
设色鳥の子金箋画卡 | colour on gold *shikishi* cardboard

双屏十二组 | 12 sets of diptych

199.5×15 公分 [每组] | cm each set







2

绿竹猗猗 | Bamboo Trees in Profusion

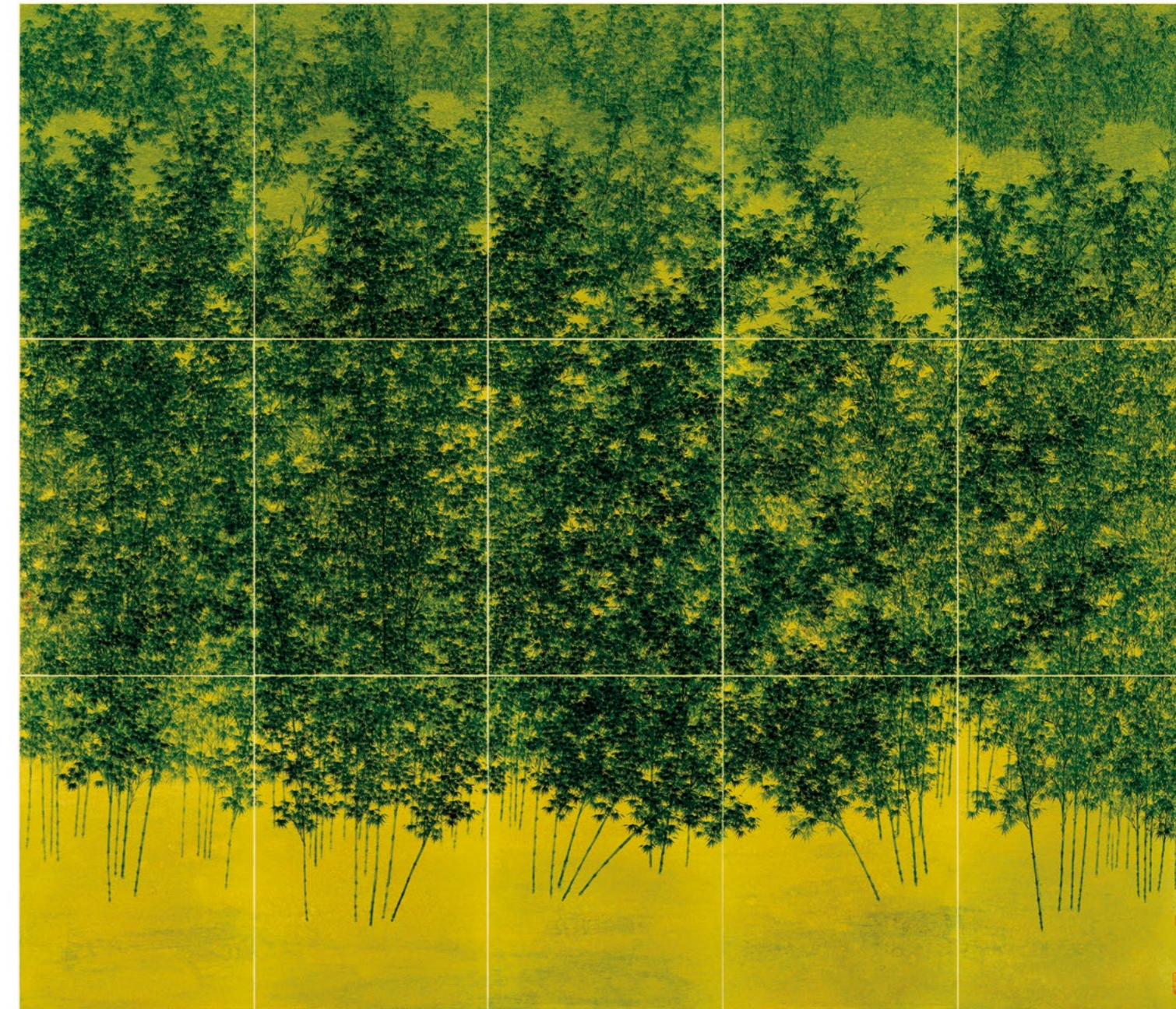
2018

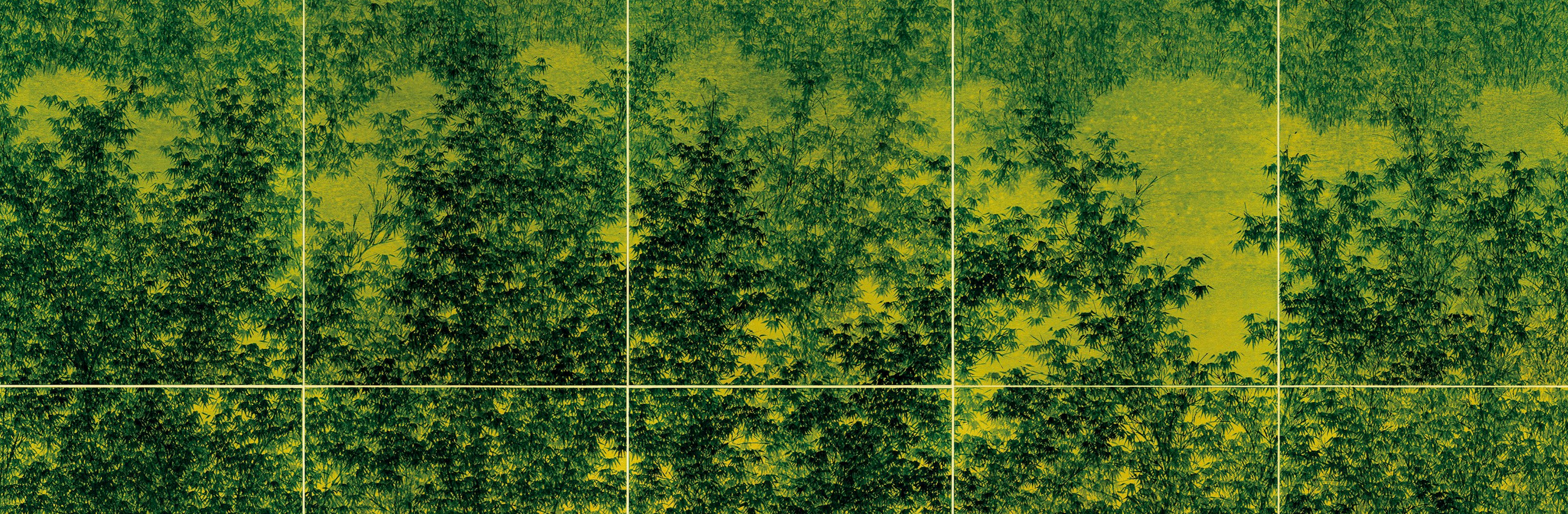
设色鸟の子金笈画卡 | colour on gold *shikishi* cardboard

十五屏 | polyptych of 15 panels

50×35 公分 [每屏] | cm each

150×175 公分 [合共] | cm in total





绿竹森森 | Bamboo Groves in Greenery Luxury

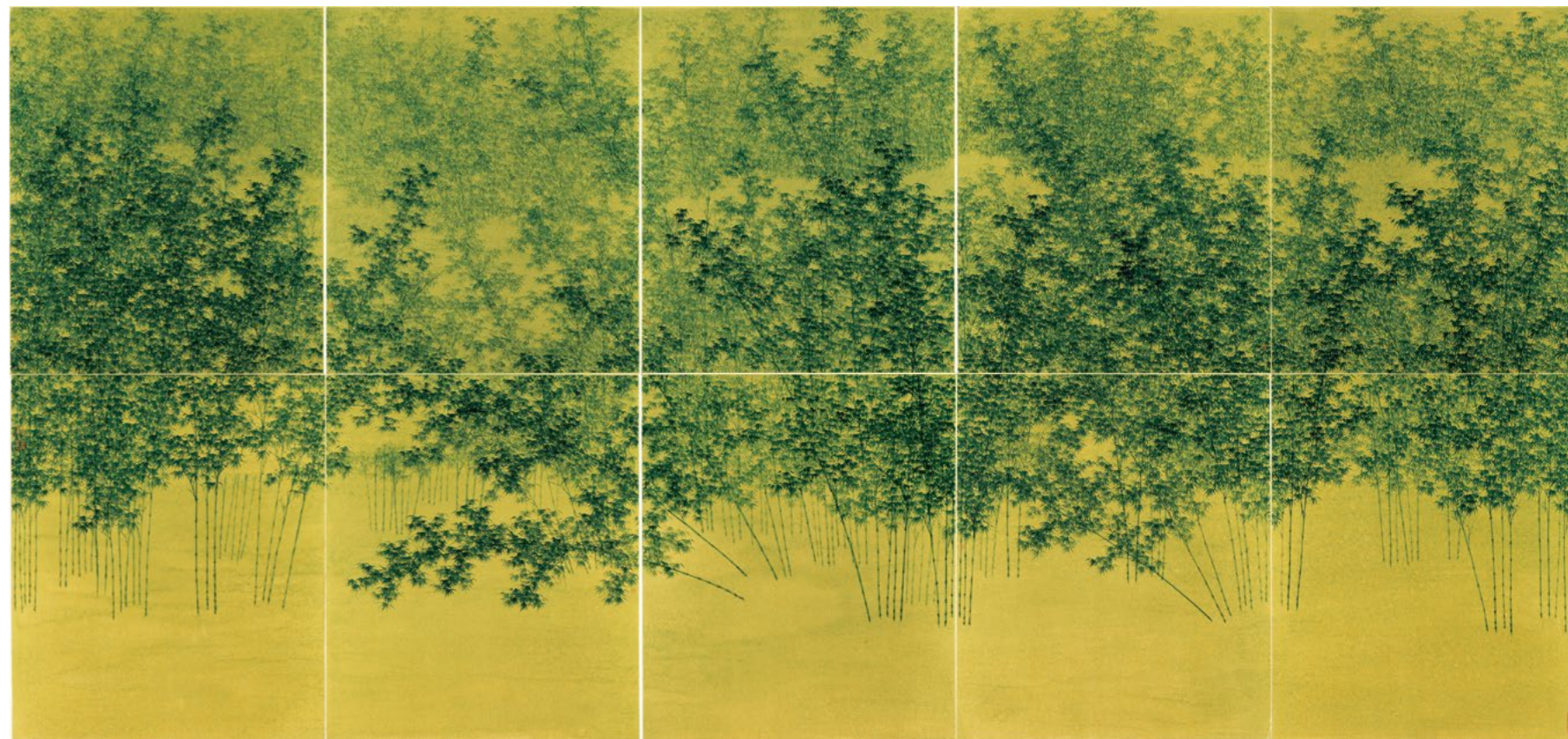
2017

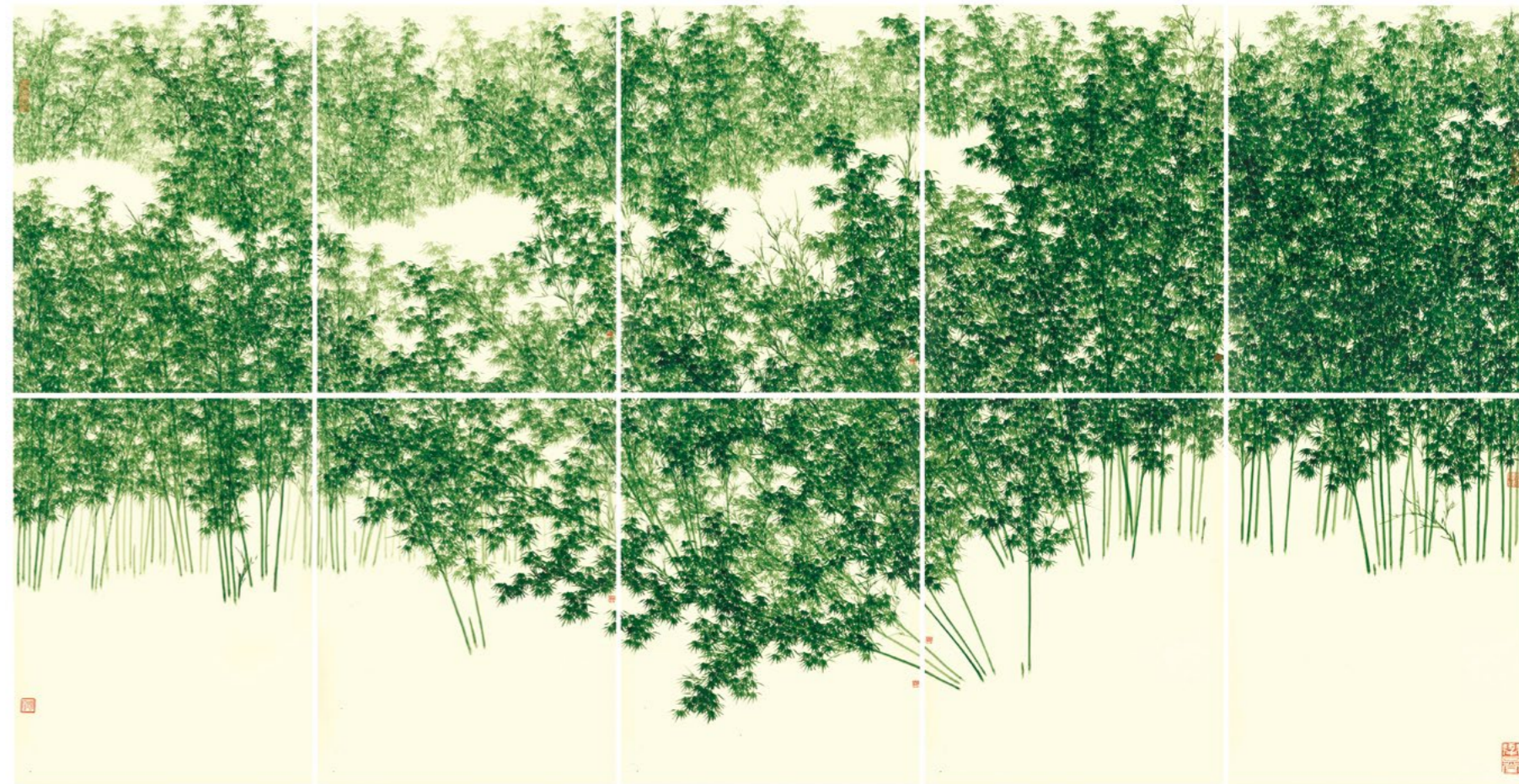
设色鸟の子金笈画卡 | colour on gold *shikishi* cardboard

十屏 | polyptych of 10 panels

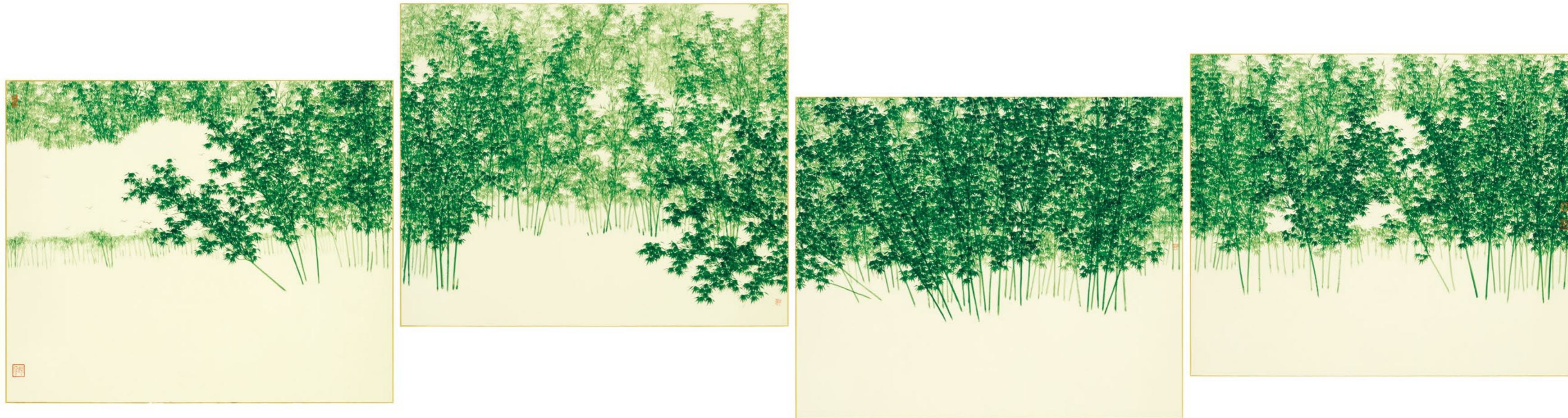
53×45.3 公分 [每屏] | cm each

106×226.5 公分 [合共] | cm in total









5

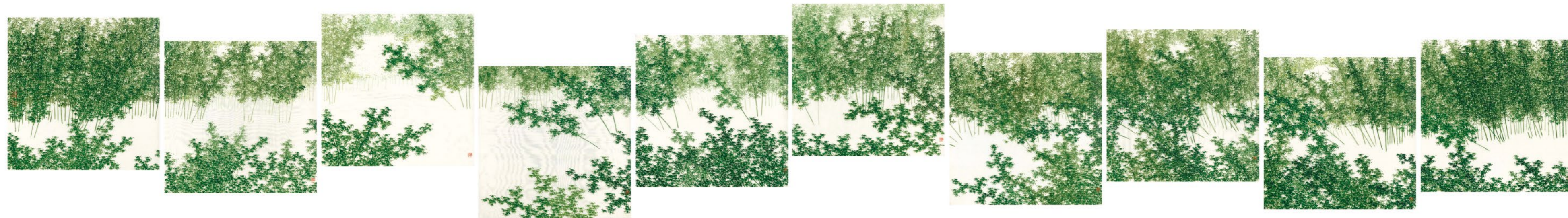
绿竹风影 | Bamboo Groves in the Breeze

2018

设色鸟の子画卡 | colour on *shikishi* cardboard

四屏 | tetraptych

37.8×45.4 公分 [每屏] | cm each



6

会弁如星 | Glistering as Stars

2017

设色绢本 | colour on silk

十屏 | polyptych of 10 panels

25×25 公分 [每屏] | cm each

7

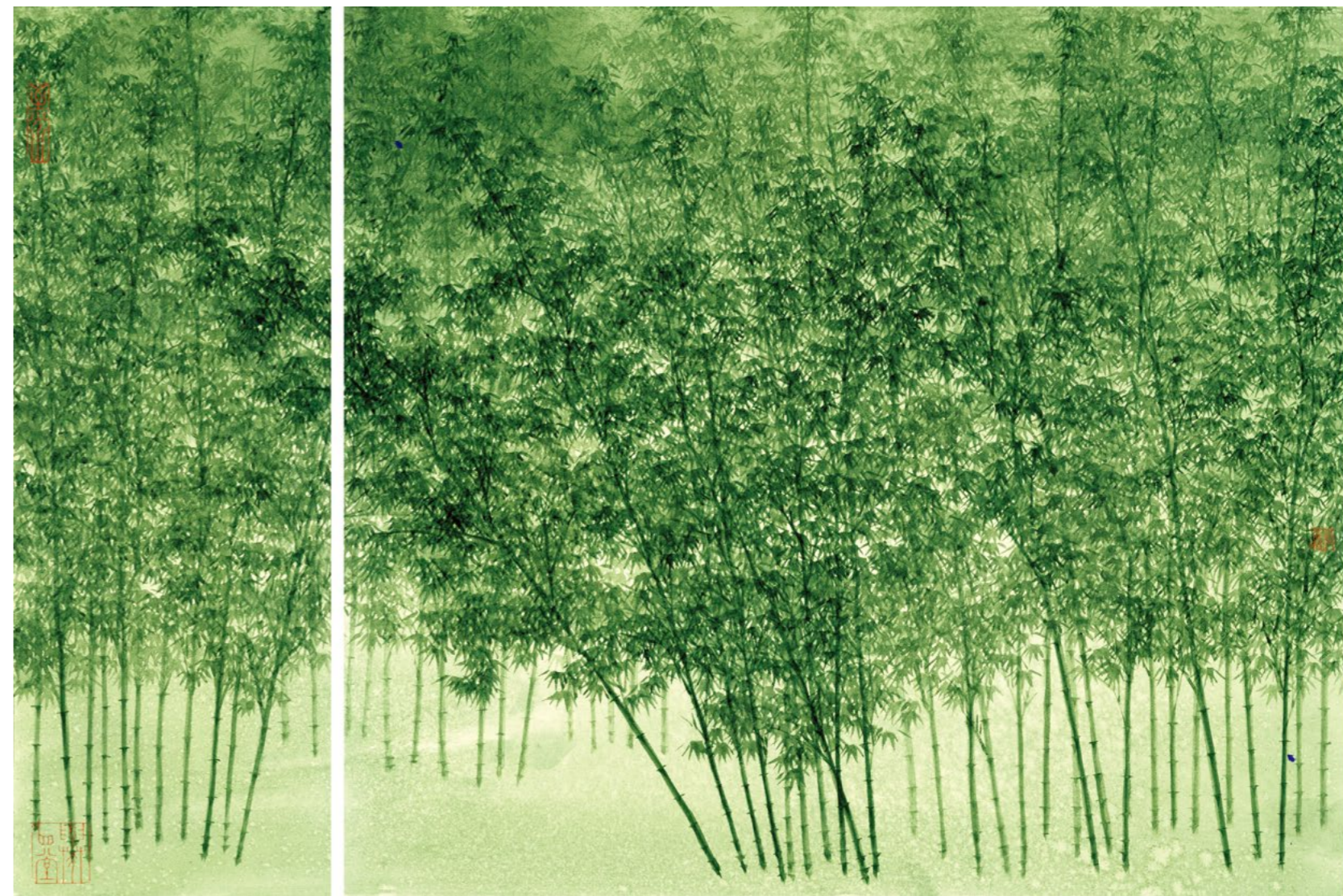
葦竹猗猗 | Luxuriant Greenery

2017

设色鸟の子画卡 | colour on *shikishi* cardboard

双屏 | diptych

40×60 公分 [合共] | cm in total





「2016年冬，我在一间日本画廊获得一枚墨锭和数卷画笈。那时，我雀跃不已，因为墨是乾隆期间精制的，纸则是竹树特制而成的。研磨之后，墨色出现的那种温润轻重的变化，驱使我将竹叶细致的用笔和晨雾层层渲染转化于明净洁白的画笈之上。」

‘I gained an ink stick and few pieces of papers from a Japanese gallery in the winter of 2016. I was over the moon with them because the ink stick was exquisitely manufactured in Qianlong period while the papers were notably made from bamboo trees. After grinding the ink, all the subtleties of the tonal variations are conveyed in the fine brushwork of the bamboo foliage and the layering washing of the morning mists.’

9

丛竹烟雨 | Bamboo Groves in Mists and Rains

2017

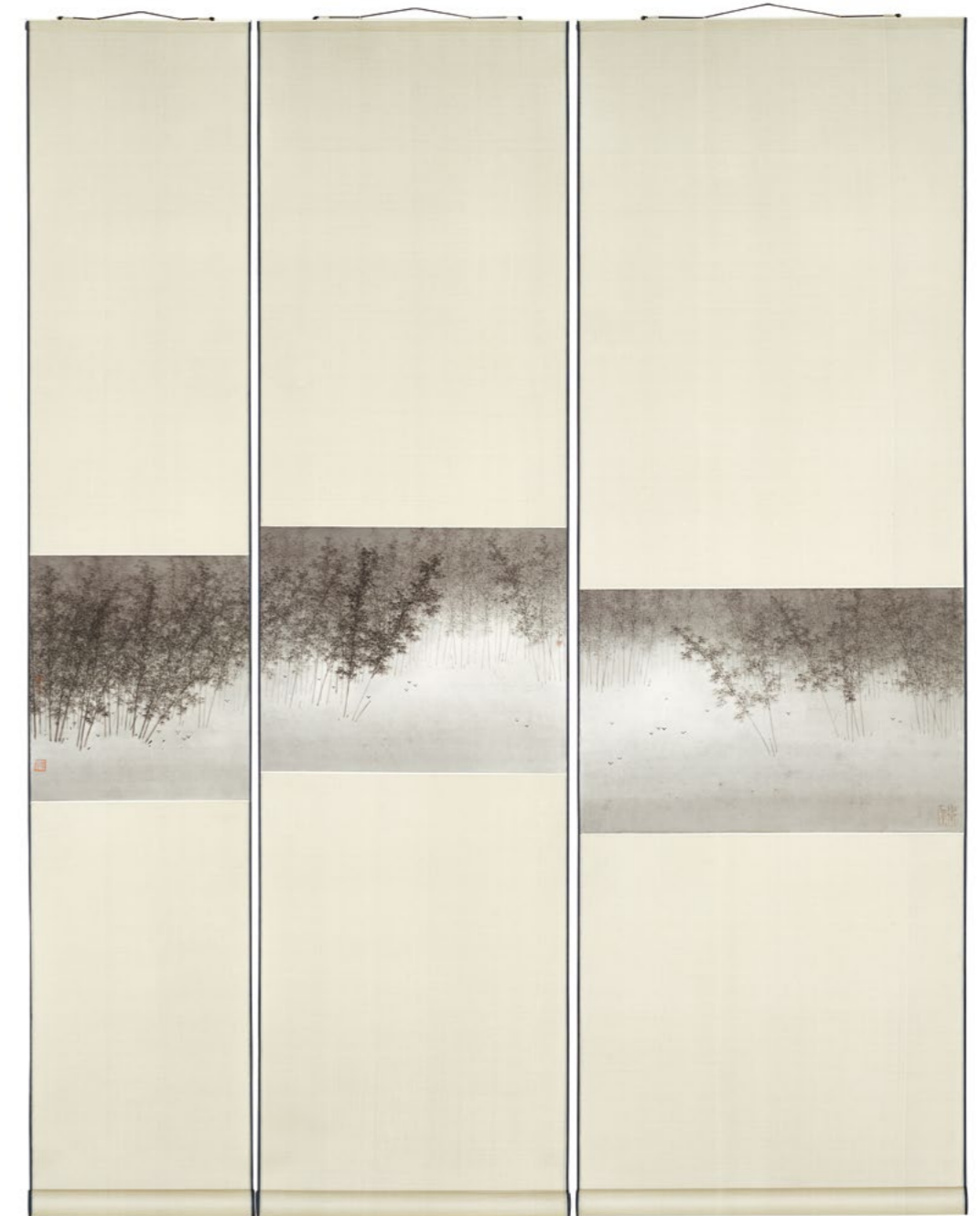
立轴 | hanging scroll

水墨纸本 | ink on paper

三屏 | triptych

32.6×29.5, 32.8×41 & 32.5×51 公分 | cm [由左至右 | from left to right]

157.5 公分 | cm [轴高 | the height of each hanging scroll]



山林之游 | Travelling in Landscape

管伟邦 | Koon Wai Bong

我不常旅游，但曾游过黄山、华山、雁荡山、天山的天湖、北京西的爨底下村、云南西北的香格里拉、北疆南的喀拉峻大草原、青海的鸟岛、京都的岚山、纪伊半岛的熊野古道，当然也走过香港各个景点，例如大屿山、西贡、八仙岭和狮子山。这些景致，包括日本岚山的竹林、香格里拉的原始森林，还是香港西贡的海岛风景，都是静谧宁静，或是浩瀚壮观，令人一见难忘。我笔下的《绿竹森森》[图录3]、《飒飒风声》[图录16]和《静坐观澜》[图录19]，正正就是对这些自然景观的直接印象。

在过去，中国人喜欢深入山林，观察自然，借此与造物者契合。南朝王微在《叙画》曾说，「望秋云，神飞扬；临春风，思浩荡。」北宋山水各家皆「格物致知」，即透过「格物」——对大自然的仔细观察，从而「致知」——掌握事物背后法则，最终悟道。因此，古人总是对山水中的各事物皆观察入微，掌握透彻。譬如山石，郭熙在《林泉高致》有云：

山，大物也，其形欲耸拔，欲偃蹇，欲轩豁，欲箕踞，欲盘礴，欲浑厚，欲雄豪，欲精神，欲严重，欲顾盼，欲朝揖，欲上有盖，欲下有乘，欲前有据，欲后有倚，欲下瞰而若临观，欲下游而若指麾，此山之大体也。

在这里，郭熙所刻画的，并非是一座大山，或某一块大石，而是阐述他心中对山石内在本质的理解。这种观看山林的方式，不仅超越了对眼前事物外在形态的掌握，更深入探究了物象内在精神的表达，以至在画面上所呈现出来的，不是景物中「有形」的外表，而是自然中「无形」的本质。

在我的画作里，竹子是常见的题材。譬如在《绿竹猗猗》[图录2]、《一林竹影》[图录8]、《绿竹青青》[图录12]、《雨雨斑斑》[图录13]中，不是修竹一株，就是竹林一片；可是，画中所见的造型，都不单纯是对竹树的直接描写，而是在我脑中建构出来的自然形象；其中，当然结合了我过往旅游的经验，包括了日本的岚山、北京的紫竹院，以及香港中文大学；毕竟，我过去在大学已研究多年，且现居于那里有六年之久。这么多年的观察，加上亲身的游历，我深深明白的是，在山林中单凭以「眼目」来观察，绝不足以体验自然内里的本质；所以，我每当走进林间深处，或行过一片丛林，都会尽其量而打开自己的「五感」，即是除「视」外，还开启了「听」、「嗅」、「触」和「悟」等感官，来感受自然。我们平常住在城市里，周遭总是充斥着大量的资讯，令你我在不知不觉中关闭各种感官，以承受那透不过气的生活，并忍受都市中出现的各种如空气、光线、噪音和水源的污染。于我而言，亲近自然是一种修练，尤其孑然独处之时，可以让各种的感官重新启动，让心灵反思自省，如唐代诗人王维在《竹里馆》吟般：「独坐幽篁里，弹琴复长啸。深林人不知，明月来相照。」于我而言，山林之乐绝非是避世主义，不是透过进入山林而逃避现实或寻求解脱，而是借着山林之游，启发自我，进一步感受外在的世界，好让自己再与自然契合；因此，我的画作不只是描绘木石，或记录景物，而是透过描写一树一石，来呈现我心中对景物的感知。例如在《绿竹修修》[图录4]和《松山烟云》[图录17]里，竹叶在盛夏的阳光下的烁烁发光，或是松针在干爽的凉风中的窃窃私语，都展现出大自然的生机处处；此外，《丛竹烟雨》[图录9]和《江浒无声》[图录20]里晨间云雾中的凄凉，或是《潇湘夜雨》[图录22]中乌云蔽日下的阴郁，都是为暗暗地勾起观众的愁思而作的。我茕茕孑立，漫步于山林之间，俨如一趟心灵之旅，目的是令感官更加丰富，对外在世界的细微变化更加敏锐，细心地探索四季之变幻，阴晴之差异，且领会于心，而悠然地与自然契合，让自己能「活在当下」，享受真正在山林的「这一刻」。



南北朝宗炳曾提出「卧游」概念，认为观者虽只独坐于一室之内，但仍可透过山水的意境，让人想象驰骋，翻越到千里之外。在此，我也希望透过我描绘的一树一石，或一山一林，能够引领各位进入我的心灵之旅，一同遨游于我的意境之中，发挥感官，把握当下，而达至启迪自我的精神境界。

[钱佳纬译]

Although I don't travel very often, I have been to Mount Huang, Mount Hua, Mount Yandang, Tianhu in Tianshan, Cuandixia in Beijing West, Shangri-La in Yunnan, the Kalajun Prairies of Xinjiang, Niaodao in Qinghai, Arashiyama in Kyoto, Kumano Kodo on the Kii Peninsula and, of course, the landscapes of Hong Kong such as the islands of Lantau and Sai Kung and the mountain ranges of Pat Sin Leng and Lion Rick Hill. Beautiful scenes such as the bamboo groves in Arashiyama, the virgin forests in Shangri-La and the remote sea views of Sai Kung have deeply impressed me due to their spectacle and tranquillity. *Bamboo Groves in Greenery Luxury* [plate 3], *Whispering Woods* [plate 16] and *Listening to the Ripples* [plate 19] are my direct responses to those scenes.

In the past, Chinese people liked to connect with nature by travelling and observing it in detail. In *On Paintings*, the Southern Dynasty painter-cum-theorist Wang Wei remarked that one would 'be spiritually flushed with excitement at the sight of the autumn clouds or ponder over the grandeur of the universe when walking in the breeze of springtime'. Artists of the Northern Song believed that meticulous attention to the detail of nature and study of its underlying principles could increase one's knowledge, which was the key to attain the Way. Thus, mountains and streams were often subjected to close scrutiny by landscape artists. In *Lofty Ambition of Forest and Streams*, for example, the Song master Guo Xi studied mountains in term of a major object. He noted,

Its form may rear up, or it may be arrogantly aloof. It may be lofty and broad, or it may sprawl. It may spread vast and extensive, or it may be solid and bulky. It may be heroic and martial, or it may be sacred or awe-inspiring. It may glare down or hold court to its environment. It may be capped on higher peaks or ride upon lesser slopes. It may have others which lean upon it in front or support it in the rear. It may seem to gaze down from its eminence and survey the ground below. It may seem to wander down to direct its surroundings. Such are the major formations of mountains.

It can be said that what Guo illustrates here is not one particular mountain, but the nature, or essence, of all mountains. Through this way of seeing, Chinese artists determined not to put a sole focus on the visual forms of landscape motifs, but to penetrate into the spirit of the subject matter to capture its 'amorphous' nature.



In my works, the bamboo stalks, such as those appearing in *Bamboo Trees in Profusion* [plate 2], *Silhouettes of the Bamboo Trees* [plate 8], *Eau de Nil* [plate 12] and *Bamboo on a Rainy Day* [plate 13], are images constructed in my mind based on my understanding of this particular species of vegetation gained from travelling to Arashiyama in Japan and other scenic sites such as the Purple Bamboo Park in Beijing and The Chinese University of Hong Kong, where I have studied for 6 years and am currently living. Through years of study and travelling in nature, I have realised that ‘observing’ with the eyes is not sufficient to fully grasp the inherent substance of nature; that is why I try my best to open all my senses, including hearing, smelling, touching and mediating, when I am wandering around a deep forest or walking by a small grove. As city dwellers, we are often inundated with information and inevitably tend to shut down our senses to survive the population explosion and to endure air, light, noise and water pollutions. Travelling in nature, to me, is a practice to resume using all my senses. It provides me with a chance to reflect on spiritual matters in solitude. In *In a Bamboo Pavilion*, the Tang poet Wang Wei wrote, ‘Sitting alone surrounded by bamboo clusters, I play the lyre, recite poems and versify some more; deep in the woods where no one would take any notice, there is only the moon shining on my solitude.’ The pleasure of being in a landscape, to me, is never escapism to seek distraction and relief from unpleasant reality; on the contrary, it is a practice of self-enlightenment to sensitise oneself to experience the exterior world or to reconcile oneself with nature. Therefore, my paintings should be viewed not as portraiture of a tree or a life-sketch of a landscape, but as ‘mindscapes’ that exhibit my sensitivity and my feelings for landscape. For example, in *Bamboo Groves in Mist* [plate 4] and *Pines Shrouded in Mist* [plate 17], the bamboo foliage sparkling in summer sunlight or the pine leaves whispering in dry and chilly breezes illustrate the vitality of nature, while the crisp morning air pervading *Bamboo Groves in Mists and Rains* [plate 9] and *River Banks in Serenity* [plate 20], and the murky and gloomy cloud shrouding the sky of *A Cloudburst in the Night* [plate 22] are intended to put viewers in a melancholy mood. To me, solitary wandering in nature is spiritual travelling that enriches my senses so that I can feel the subtleties of the exterior world and understand the nuances of the seasons of a year or the times of a day; it allows me to mediate, or reconcile with, nature and be in the very moment of the present time to enjoy experiencing a sense of *carpe diem*.

In the Northern and Southern Dynasties, Zong Bing brought out the notion of *woyou*, literally meaning ‘armchair travelling’, through which a piece of landscape painting could be considered a portal to teleport an indoor viewer imaginatively to somewhere thousands of miles away. Through my landscapes, I wish to take you on a spiritual journey towards my mindscape, where you can travel with me in my inner reality and unleash all of your senses and come to your own *carpe diem* moment to achieve self-enlightenment.







「『鸳鸯』是香港一种独特且流行的饮料。它实际是港式奶茶与咖啡的结合，隐藏着香港中西文化身分的特色。是对作品，背景各自渲染了一层沉着的赭墨，调子不一；右边的是意大利浓缩咖啡，左边的则是云南进口的普洱茶，加起来则散发出香港的文化情怀。」

‘Yuenyeung (*yuanyang*), literally meaning “mandarin duck”, is a popular beverage in Hong Kong. It is actually an invention of coffee-and-tea mixture, which is often considered an emblem of Hong Kong culture – a hybridity of Chinese and Western cultures. This pair of artworks are intended to showcase the Hong Kong cultural identity by washing the backgrounds with two subtle tones of burnt umbers. While the right panel comes in a shade of Italian espresso, the left scroll tints the paper Yunnan tea of pu-erh.’



11

晚竹鸳鸯 | Bamboo & Coffee/Tea

2019

水墨茶或咖啡纸本 | ink and tea or coffee on paper

双屏 | diptych

160×4.6 公分 | cm [左 | left] & 161.7×4.6 公分 | cm [右 | right]





12

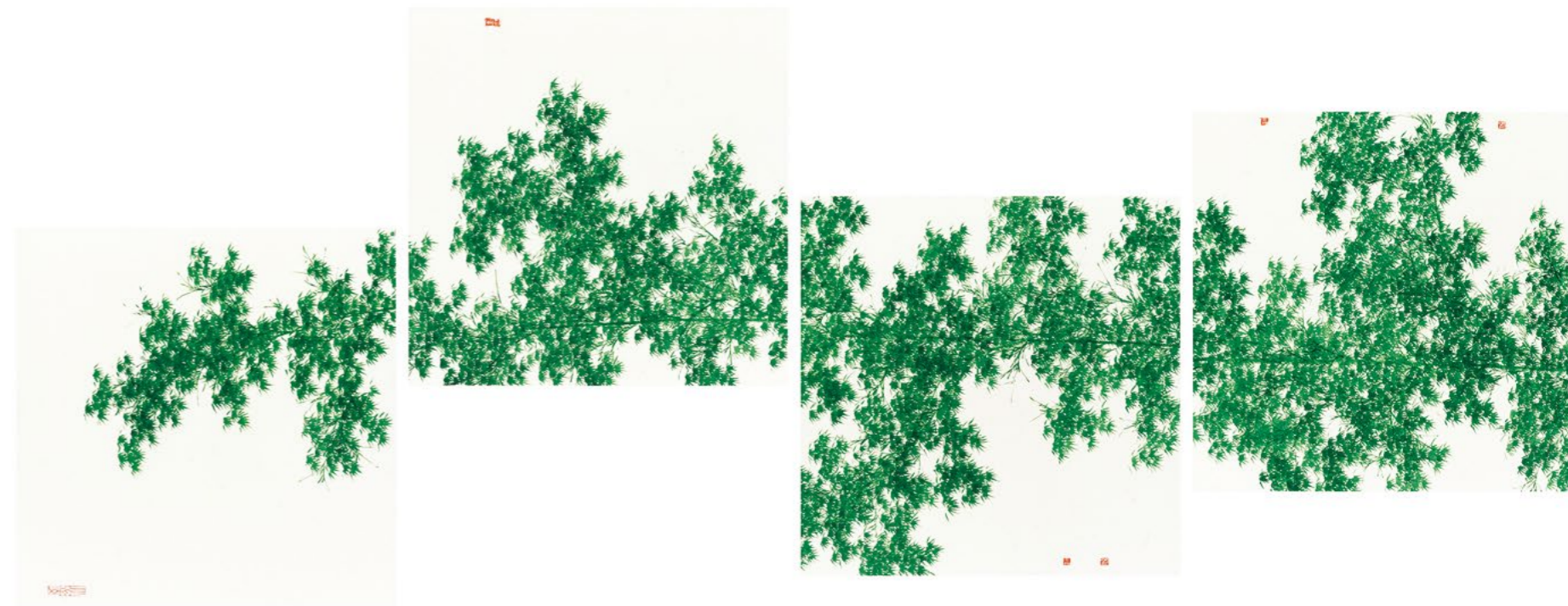
绿竹青青 | Eau de Nil

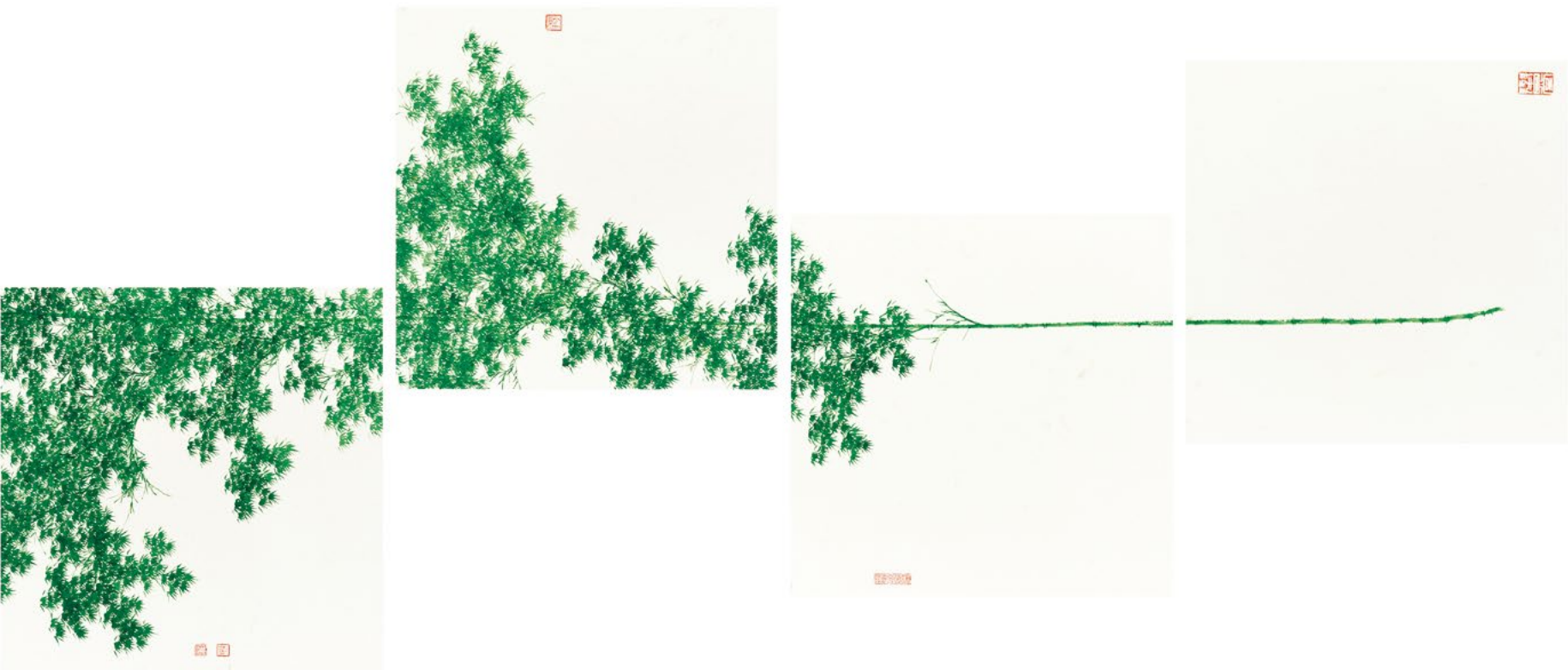
2018

设色纸本 | colour on paper

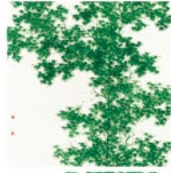
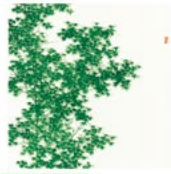
八屏 | octptych

35.5×35.5 公分 [每屏] | cm each



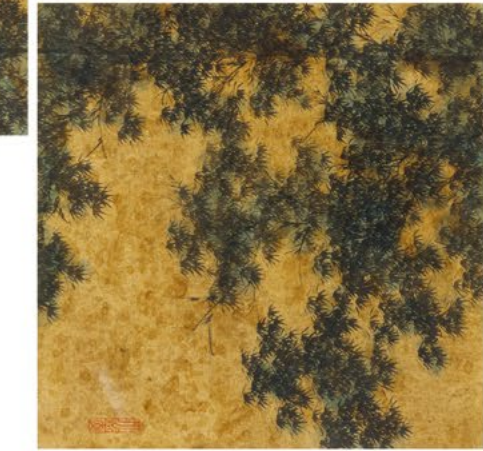
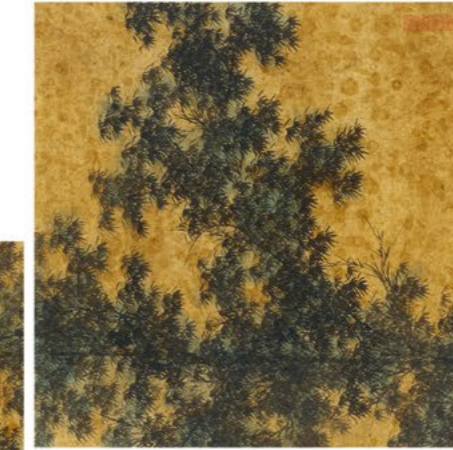
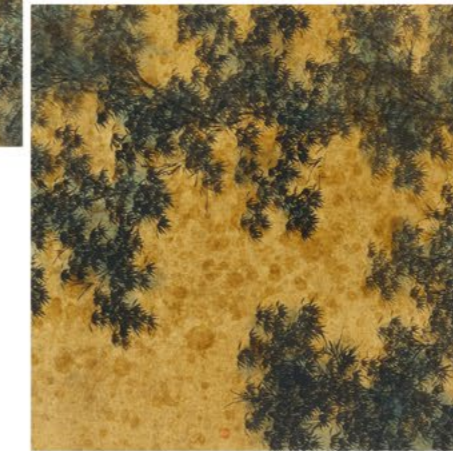
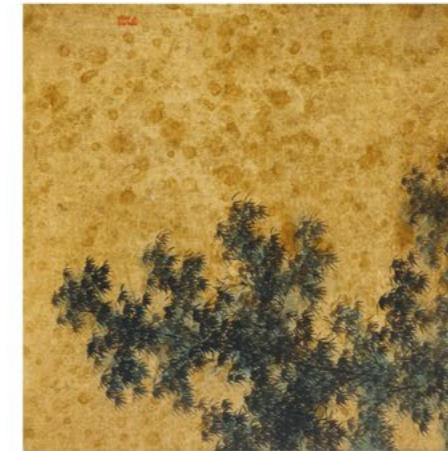


绿竹青青 | Eau de Nil · 2018 · 设色纸本 | colour on paper · 八屏 | octptych · 35.5×35.5 公分 [每屏] | cm each



「斑竹，又名『湘妃竹』，相传古代舜帝南巡时病死于苍梧，他的二位妃子娥皇、女英，泪下如雨，沾染了湘河一带的竹树，以至树身出现点点斑痕。是对作品，那些如泪如雨的斑迹，真正是表现二位妃子对舜帝的哀悼。」

‘The mottled bamboo is also known as “Concubines of the Xiang bamboo”. The legend has it that when Emperor Shun, the legendary leader of ancient China, died during a trip to Cangwu, the tears of his two concubines, Ehuang and Nyuying dropped onto bamboo around the Xiang River and stained the trunk of each tree with hundreds of mottled spots. In this painting, the coloured blotches on the background represents the mourning for the Emperor.’



13

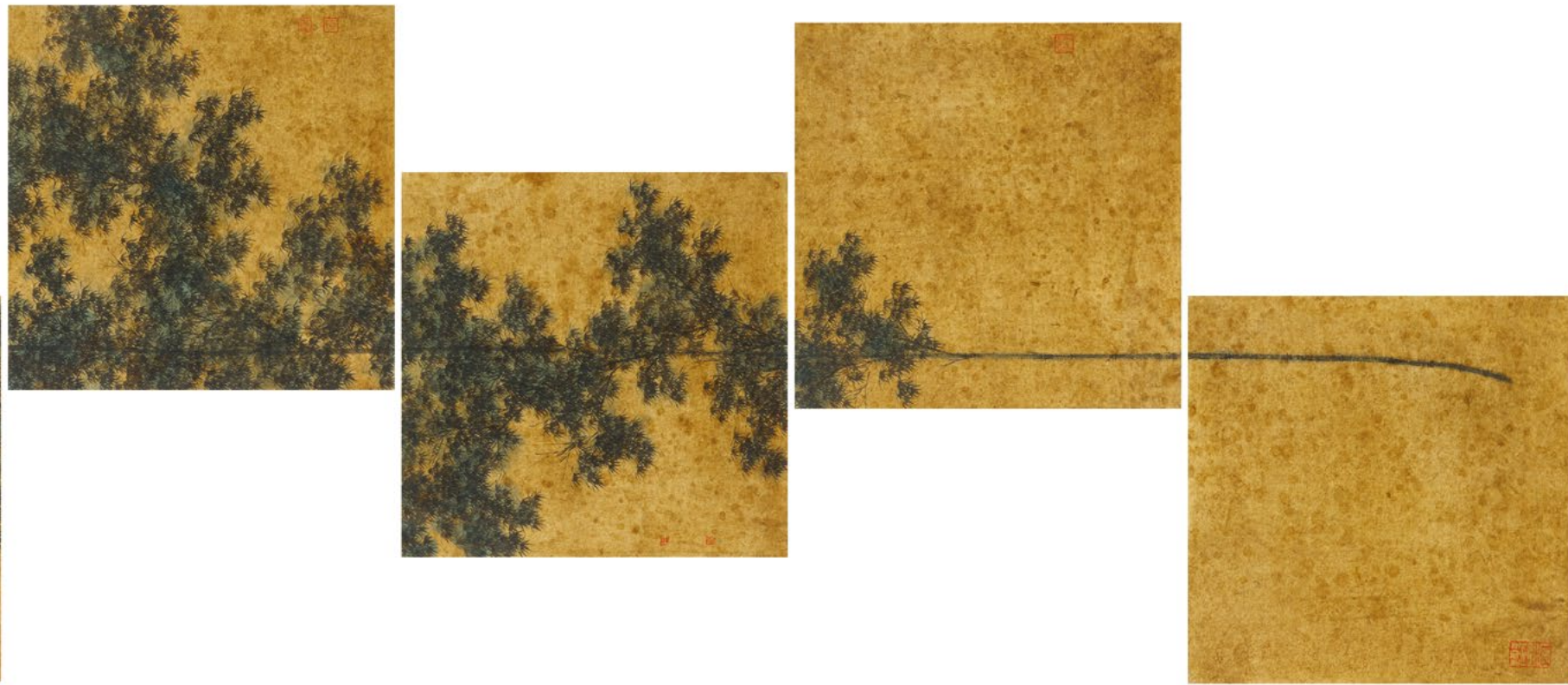
竹雨斑斑 | Bamboo on a Rainy Day

2018

水墨设色纸本 | ink & colour on paper

八屏 | octptych

30.5×30.5 公分 [每屏] | cm each

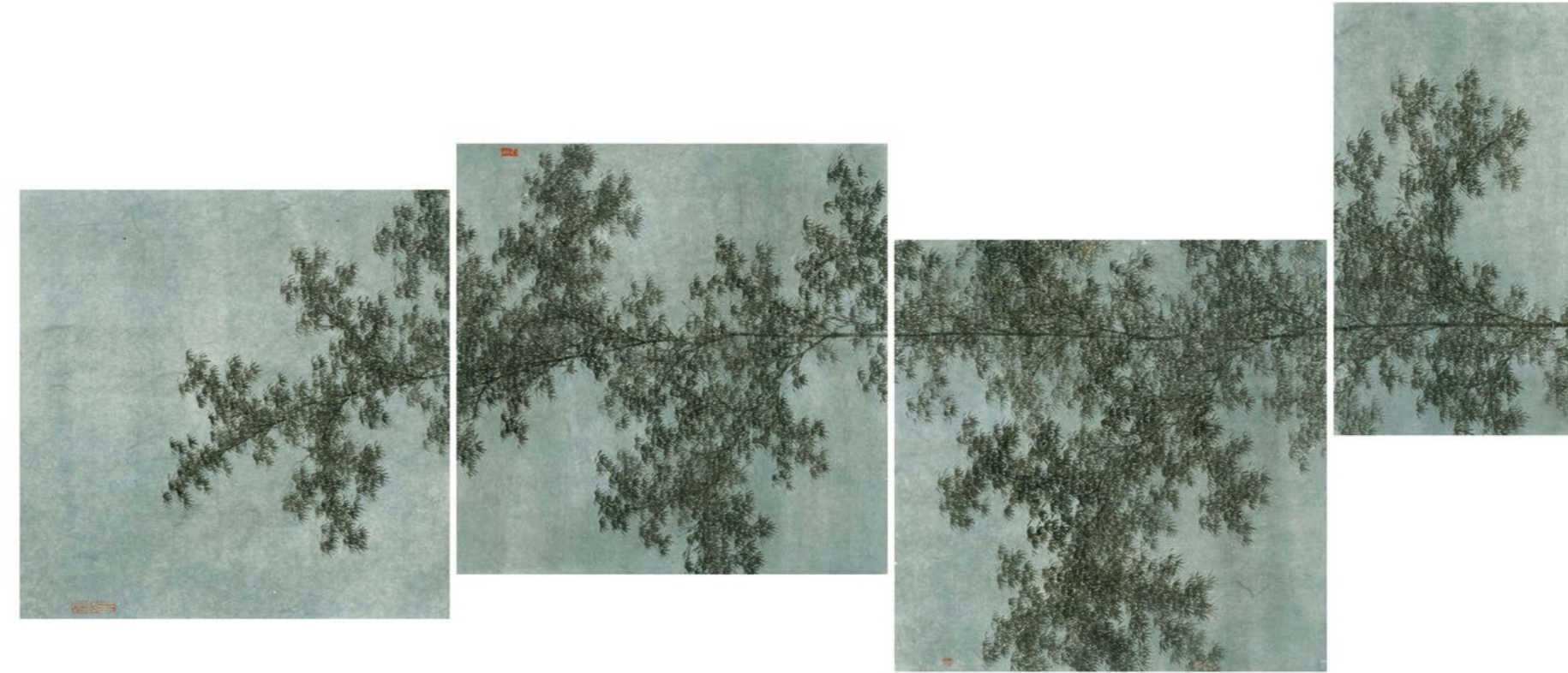


竹雨斑斑 | Bamboo on a Rainy Day · 2018 · 水墨设色纸本 | ink & colour on paper · 八屏 | octptych · 30.5×30.5 公分 [每屏] | cm each



是组作品的灵感是来自苏轼一首诗词的其中两句：「起舞弄清影，何似在人间」。我以厚厚的花青涂抹了画作的背景，好让纸面渲染出一种郁郁森森的气氛，表现出竹树那种偷得浮生的超脱之气。

The title of the painting derives from two lines of Su Shi's renowned ode, 'Dancing to my shadow, I feel no longer the mortal tie'. That is why I heavily shaded the background into a melancholic blue for releasing the emotional suppression of a man, who is able to snatch a little leisure from our busy life.



14

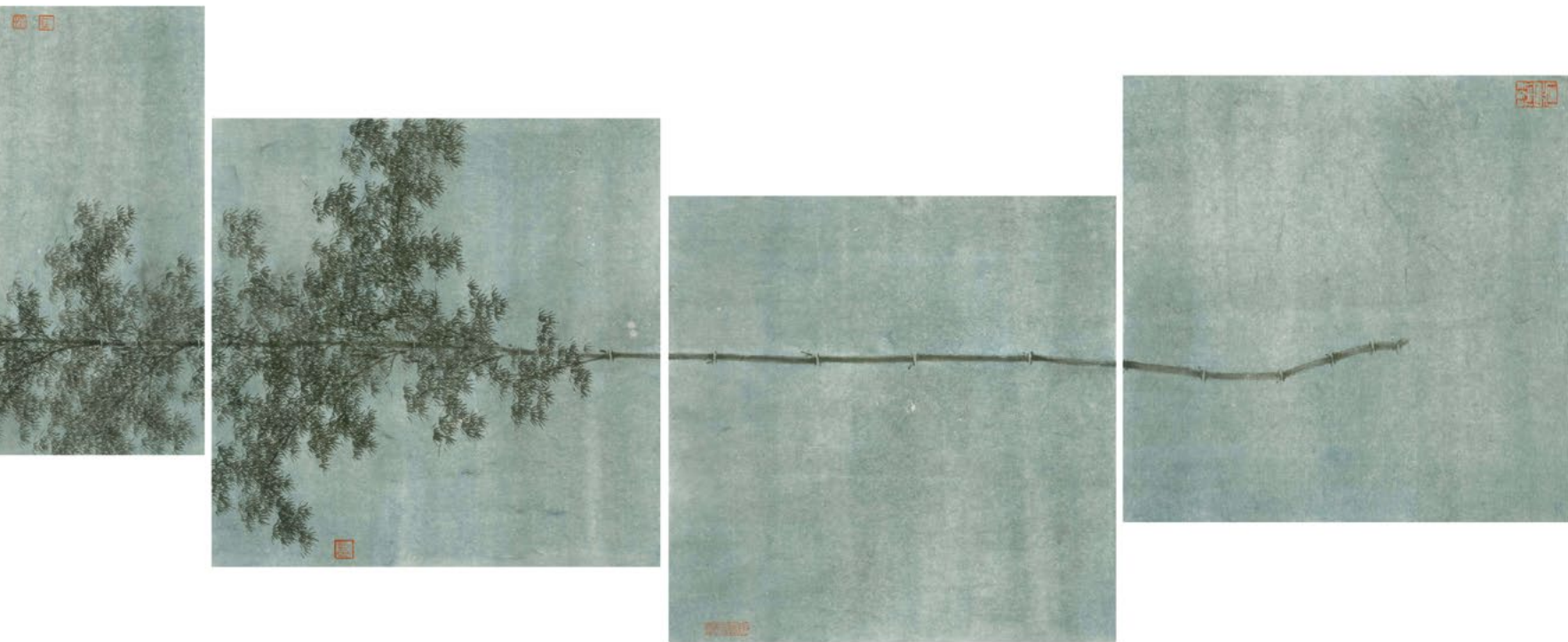
起舞弄清影 | Dancing with Shadows

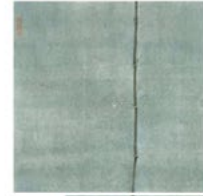
2017

水墨设色纸本 | ink & colour on paper

七屏 | heptptych

35×35 公分 [每屏] | cm each





时空之游 | Travelling through Time and Cultures

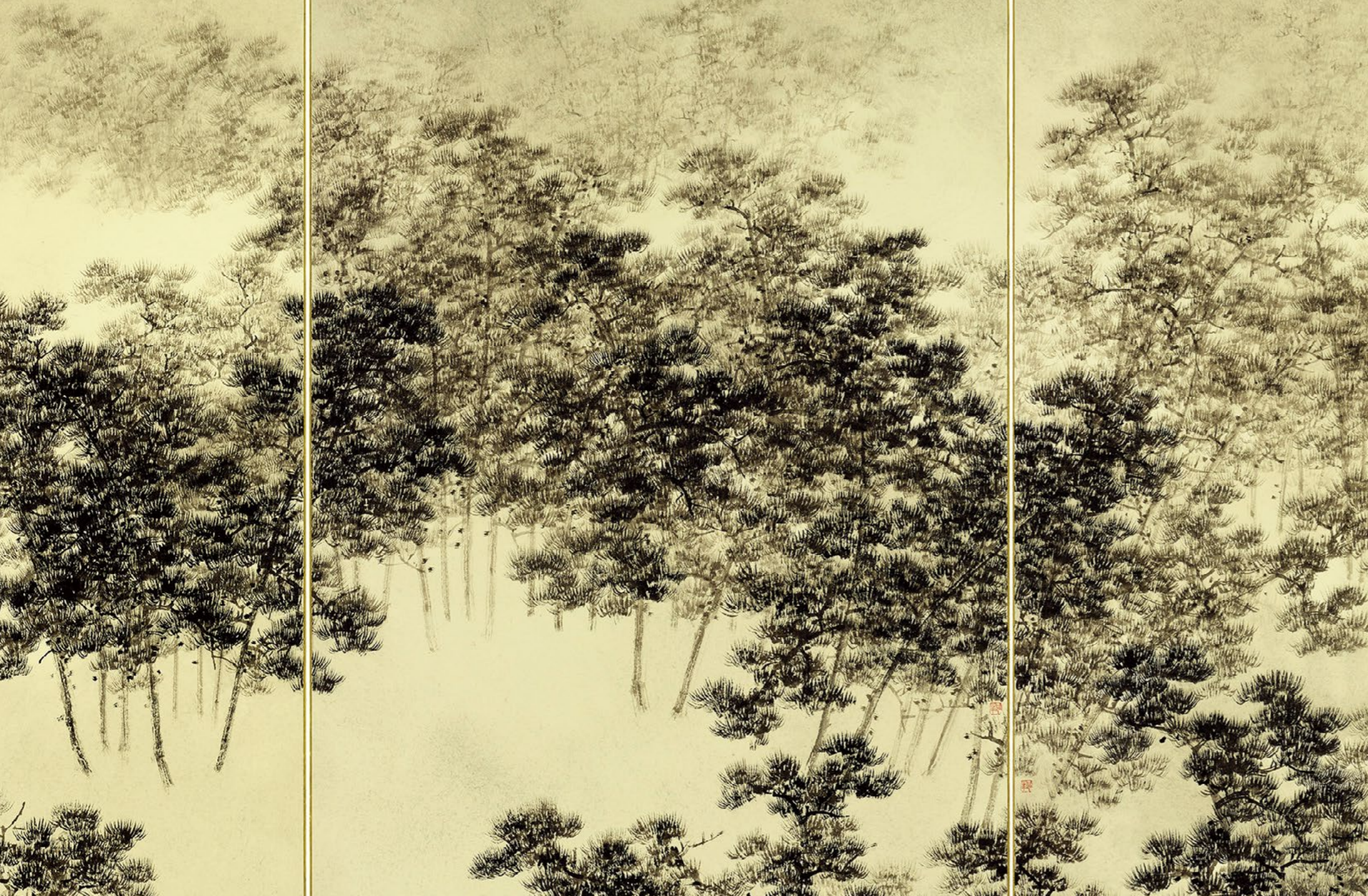
管伟邦 | Koon Wai Bong

上世纪末，中国画——正如李小山在《当代中国画之我见》所言——已到了穷途末日的时候；可是，当进入廿一世纪，水墨艺术仍然方滋未艾，且在国际艺坛上甚受推崇，那些水墨画家诸如吕寿琨、刘国松、谷文达、刘丹，皆成为举世的焦点人物，其作品亦引来大批艺术家、艺评人、策展人、画廊、画商、拍卖、藏家、买家和大众的青睐。「水墨」，乃不过是一种书画艺术中常用的媒材，为何能拥有如斯声量，启发如斯多的艺术家呢？

王维在千年前已道：「画道之中，水墨为上。」谢稚柳秉承其意，在上世纪出版了一书，名为《水墨画》；然而，水墨虽同，但古今有异；他们虽尽都谈论水墨，但当中所说的涵意，与今天我们所谓「水墨」其实不尽相同。诚然，吕寿琨在香港上世纪六零及七零年代率先开展「新水墨运动」；及至八零及九零年代，中国内地亦出现一阵「实验水墨」的新潮；直至廿一世纪，水墨艺术在全球兴盛勃发。但相较于王维「诗中有画，画中有诗」的水墨画，今天所谓「水墨」，其实是糅合中国文化素材及全球当代艺术表现的一门艺术；因此，「水墨」在此不只是指一种传统的物料，更象征着「中国文化」这隐晦不明的观念。故此，今天即使一些作品里并无纸笔，甚至无墨，也可称之为「水墨艺术」。

尽管我并不介意将我的作品归类为「水墨」，但于我来说，我更倾向将之称为「国画」，这是由于我对「笔墨」的偏爱。南朝谢赫评画时提倡「六法」，当中以「气韵生动」为首重，「骨法用笔」则次之；五代艺术家荆浩在《笔法记》里提及「六要」，认为「笔」与「墨」乃是学习山水的要义。明董其昌在《画禅室随笔》写道：「以蹊径之怪奇论，则画不如山水；以笔墨之精妙论，则山水不如画。」显然，笔墨是书画艺术不二法门，艺术家必须兼顾笔墨的技巧与表现，方成大家；譬如黄宾虹就提出「五绝」，即要求用笔要平、留、圆、重、变；张大千则在《画说》中阐明：「笔法的要点，是要平、要直、要重、要圆、要拙、要秀、要润，违反这些要点，那都是不妙。」其实，这些用笔的标准并非由黄张二人自创，他们只不过综合了前人的心得，反映古人创作的常规。在我眼中，笔墨从未受制于技巧，画者反而往往能透过笔墨技巧，开启与古人的对话，例如《空山清音》[图录 21] 的大气淋漓，就是与张大千泼墨的对话；又如《树影婆娑》[图录 18] 里的一点一划，则是向宋元两代白描画家致敬。至于《会弁如星》[图录 6] 与《绿竹风影》[图录 5] 里的雾气腾腾，目的是诠释元代女画家管道升的竹林长卷；《松山烟云》[图录 17] 里苍劲的用笔，则是我对李唐《万壑松风图》的理解。

然而，身为当代艺术家，我并不一味沉溺于过去；因此，我的作品总在游走于古今中外，平衡各方：一方面，我追本溯源，浸淫于传统之中；另一方面，我则跨越书画，企图结集当代美学或其它文化于一身。简洁——常见于现代艺术与日本设计的美学——是我的个人偏好，这是由于我甚喜爱至上主义（Suprematism）或极简主义（Minimalism）的艺术表现使然。虽然我对抽象美学，即纯粹地运用如圆形、矩形等的几何图案来构成画面的表现并无丝毫兴趣，但那些简洁的构图、直率的用色和反覆的线条运用，都曾为我增添不少创作灵感；例如《绿竹双双》[图录 10] 一作中，每根竹管都仅仅挪至于画面的中央位置，务求达至构图上的简洁精炼，以表现出如至上主义画家马勒维奇（Kazimir Malevich）在《非客观的世界》（The Non-Objective World）所言的那种「纯粹感觉的根本」（‘primacy of pure feeling’）。画面上的草绿，于我眼中与水墨并无迥异，不外乎是「黑」之外的一种「色相」；所以，我把这草绿表现在极狭窄色谱之中，非调黄也无配蓝，仅仅在深浅之中寻求变化而已。这样的构图与用色，千锤百炼，目的是让事物回归根本，凸显其背后的精神。此外，我亦将郁郁的竹叶，化成层层简炼的笔法，呈现出一种抽象的视觉效果，带领观众神往虚构与想像的山水意境之中。



此外，联屏也是我喜爱的构图形式。此种形式，其实常见于文艺复兴的宗教祭坛画之上，因为它能产生多个空间，易于叙述圣经故事；也常见于中国巨幅的制作之中，这是由于纸张尺寸的干系，或者画家拟于利用多屏的形式来表达春夏秋冬或梅兰菊竹等题材。可是，于我而言，联屏这形式则可反映出城市人的视觉体验。因为眼前景物总是受制于图片的框架和建筑的结构。你我生活在城市中，逐渐习惯于手机或电脑萤幕上看风景照片，或是透过窗户、玻璃帷幕、高楼之间瞥见城中的景致。我的作品将景色切割成多个画面，目的是由古入今，让这视觉体验将景致带回今天的生活中。譬如在《绿竹猗猗》[图录 2]、《有斐君子》[图录 15] 和《起舞弄清影》[图录 14]，鸟の子画卡的并置或曲折的排列自然而然地构成了格状结构，让松木与竹林都增添一份当代感；此外，《晚竹鸳鸯》[图录 11] 特意地在狭窄的空间作画，反映出人们生活在大都会里，视野常受压抑而扭曲的视觉经验。在联屏之中，每幅作品诚然都是整体中「不完整」的一个部分，此种「不完整」俨如日本的「侘寂」，即是一种无常与不完美的世界观。日本人对世界变化相当敏感，也明白生命无常，因此产生「物の哀れ」的观念。我就是透过联屏中「不完整」的构图，和色彩选择，来带出这种观念。如《竹映馀晖》[图录 1] 和《绿竹猗猗》[图录 2]，画中的金辉耀眼的装饰性效果，并非为了华丽的审美观而作，仍是借着日暮之馀晖，提醒人们时光流逝，并感受自性空虚，这正正是「物之哀」的意涵。

过往，水墨画家往往认为香港融汇中西，但我却不以为然。香港，一如北京、上海、台北，内含多元的文化元素；一方面，它必然与中国传统有着不可分割干系；但另一方面，在全球化之巨轮下，让我们生活在各式各样的文化之中；这些文化，不仅仅是来自西方，亦来自东亚——于我而言，就是日本。倘若我的作品能引领观众走进我的山水意境，我谨希望他们能在我的时光及文化中穿梭，游走于新旧之中，体验多元文化的交融。

[钱佳纬译]

While Chinese painting, as Li Xiaoshan asserted in his essay *My View on Modern Chinese Painting*, ended its deadlock at the end of last century, ink art rose to predominance in the years after the turn of the millennium and has become one of the most well-received genres around the global. Ink artists such as Lui Shao-Kwan (Lyu Shoukun), Liu Kuo-sung (Liu Guosong), Gu Wenda and Liu Dan are under the spotlight of the international art scene and thousands of ink paintings or artworks have attracted the attention of artists, art critics, museum curators, gallerists, art dealers, auctioneers, collectors, buyers and the general public. Why has ink, one of the most common materials in the practice of Chinese painting, gained such prestige and inspired so many artists?

The Tang poet-artist Wang Wei deemed that ink painting was aesthetically above other genres in Chinese painting and the modern artist Xie Zhiliu titled one of his publications *Ink Painting*. However, there is some discrepancy between the meanings of 'ink' in ancient times and in the contemporary era. In the 1960 and 1970s, Lyu Shoukun was a pioneer with a great artistic vision to develop New Ink Painting in Hong Kong, and after an experimental period in mainland China in the 1980s and 1990s, ink art has been thriving globally since the beginning of the twenty-first century. Unlike Wang Wei's idea to equate ink painting



with ‘visual poetry’, ink painting or ink art is now primarily the distinctive integration of materials derived from Chinese culture and the expression of contemporary art from all around the world. That is why ‘ink’, in this context, does not merely signify the age-old material that is the indispensable ingredient of the artworks, but now serves as a signifier of the ‘ambiguous’ concepts of Chinese culture. Therefore, it is not a surprise that a work may be defined as ink art even if it is not made with a Chinese brush, *xuan* paper or even ink.

Although I am not reluctant to claim my works as ‘ink art’, I have a proclivity for viewing my painting as *guohua* (national painting) due to my strong affinity with the traditional aesthetics of *bimo*, or brush and ink. In the Southern Dynasty, the theorist Xie He judged a painting by the ‘bone method and use of brush’, which is the second of his ‘Six Canons’, after the ambiguous first canon ‘spirit resonance and vitality’. The Five Dynasties artist Jing Hao referred to the ‘Six Keys’ in his *Note of Brush Methods* and described ‘brush’ and ‘ink’ as two factors contributing to learning landscape painting. Later, the Ming artist-cum-theorist Dong Qichang wrote in his *Notes of the Hua Chan Studio*, ‘Judging by spectacular quality, landscape is advantageous to painting; and yet regarding the subtlety of use of brush and ink, nature would not be as good as an artwork.’ It is evident that brush and ink were constant aesthetic appeals in Chinese painting and artists were required to demonstrate a high level of technical proficiency and artistic expression in both. Huang Binhong, for example, set out the ‘Five Brushes’ of balance, constraint, fullness, weightiness and variation as the aesthetics of brushwork, whereas Zhang Daqian, in his *On the Art of Painting*, remarked, ‘The brush technique calls for balance, straightness, weightiness, fullness, versatility, ruggedness, gracefulness and smoothness. Failure to observe these essential points will lead to unhappy results.’ These criteria were not actually invented by Huang or Zhang, who concluded that they reflected the artistic practices of the past. For me, the aesthetics embedded in brush and ink are never a technical restriction; they represent an open dialogue with the artists of the past. For example, the emotional expression in *Reverberations in the Vast Mountains* [plate 21] is reminiscent of the splashed ink technique used by Zhang Daqian, while the detailed delineation of the vegetation in *Dancing in the Breeze*—*baimiao* artists of the Song and Yuan dynasties. The misty day in *Glistening as Stars* [plate 6] and *Bamboo Groves in the Breeze* [plate 5] could be considered my interpretation of a long handscroll by the Yuan female artist Guan Daosheng, whereas the dry and sharp brushwork in *Pines Shrouded in Mist* [plate 17] exhibits my understanding of the dense forests in *Wind in Pines Among a Myriad Valleys* by the Northern Song landscape artist Li Tang.

As a contemporary artist, I never allow myself to live in the past, so my *guohua* is always striking a balance: on one side, it is dipping into the tradition of Chinese painting; on the other side, it is straddling the boundary of Chinese art and communicating with the aesthetics of contemporary art or art from other cultures. Simplicity, which is an aesthetic often applied to modern art or Japanese design, is my favourite form of expression. Although I disavow the pure abstractionism of suprematist or minimal art, which focus on the basic geometrical forms such as circles and rectangles, the bald and unadorned composition, the limited range of colours, and the repetition and reiteration of forms and lines inspire me to develop my painting. In *Standing à Deux* [plate 10], for example, the composition restricts each bamboo stalk to a position straight down the centre to the end of each paper



strap. Such straightforwardness shows, as the suprematist artist Kazimir Malevich remarked in *The Non-Objective World*, the ‘primacy of pure feeling’. The colour green, to me, is no different from ink, which is nothing but a particular ‘hue’ of blackness. That’s why the greenness in the pair of paintings is present in tonal variations within an extremely narrow chromatic spectrum. Such simplification of composition and colouring effectively strips the subject matter down to its essentials to reveal the ‘spirit’ embedded within it. In addition, I relish the rendering of multiple layers of foliage with hundreds of simplified brushstrokes, which can be regarded as a departure from a visual representation of greenery and a vehicle to transport viewers to my fabricated and imaginative mindscape.

Moreover, I adopt the polyptych form, which prevailed in the altarpieces of the Renaissance because the panels could serve as story boxes for telling Bible stories. In China, it was a common format for large paintings due to limitations of paper size, or for a series of artworks under the same theme, such as the four seasons of a year or the Four Gentlemen of Chinese painting. To me, a polyptych is an art form that can reflect the visual experience of city dwellers, whose view is often blocked or obstructed by the picture frame on a screen or the grid structure of a building. We inevitably get used to seeing images via a smartphone or a computer monitor, or catch a glimpse of landscape through a window, a glass curtain wall or a narrow gap between two skyscrapers in the city. By fragmenting a panorama into multiple panels, I produce a visual experience in my artwork that brings a *guohua* from the ancient world to the present. In *Bamboo Trees in Profusion* [plate 2], *Gentlemen* [plate 15] and *Dancing with Shadows* [plate 14], for examples, the grid structure formed by the *shikishi* cardboard and the zig-zag arrangement of a series of individual panels give the pine and bamboo paintings an edge of contemporaneity, whereas the unusual narrowness of the painting space in *Bamboo & Coffee/Tea* [plate 11] unveils a view of nature that has been distorted by the suffocating living space of the metropolis. Furthermore, in a polyptych, the fragmented view of landscape in each panel is an ‘incomplete’ part of a whole. Such ‘incompleteness’ suggests the Japanese aesthetic of *wabi-sabi*, which is a worldview centred on the acceptance of transience and imperfection. In fact, the Japanese are highly sensitive to change in the world and aware of the impermanence or transience of reality, which generates the sentiment of transient sadness called *mono no aware*. Such sensitivity is exhibited not only in the multiple-panelled presentation, but also in the choice of colour. The decorativeness of the gold in *Glimmering in the Twilight* [plate 1] and *Bamboo Trees in Profusion* [plate 2] is not a celebration of the beauty of splendour or flamboyance, but a representation of a sunset at which one can empathise wistfully with the passing of time and feel the emptiness of ‘self-nature’. This is the notion of *mono no aware*.

In the past, ink artists tended to see Hong Kong as a cultural hybrid or dichotomy of East and West; however, in my eyes, the situation is more complicated. Like those who live in Beijing, Shanghai or Taipei, Hong Kong artists are in a land of multiple cultures, in which we are unavoidably bound to Chinese tradition. Thanks to globalisation, we are also extensively exposed to other cultures, not only from the West, but also from East Asia—in my case, Japan. If my painting is a teleportation of the viewers to my mindscape, I would like to escort them to travel in my time and culture and experience my sense of the anachronism of old and new, and the pluralism of multiple cultures.

15

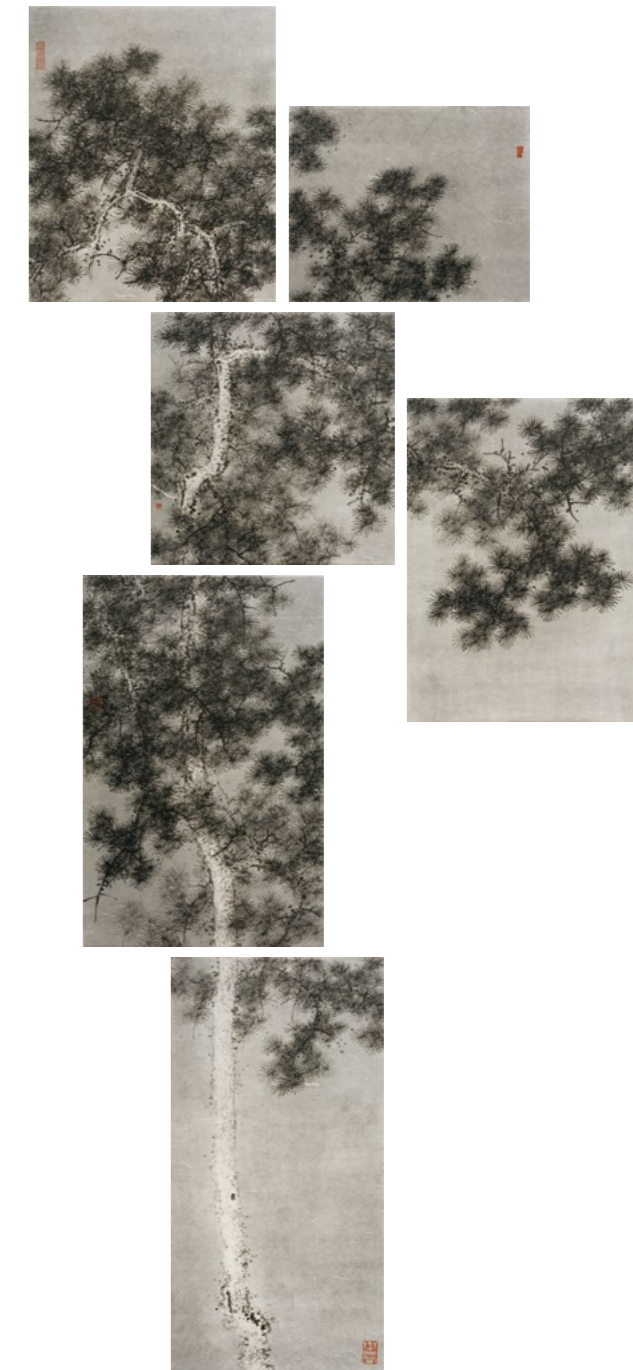
有斐君子 | Gentleman

2017

水墨纸本 | ink on paper

六屏 | hexptych

36 × 30.4; 24.5 × 30.4; 30.4 × 30.4; 39 × 30.4; 47 × 30.4; 60 × 30.4 公分 | cm [由上至下 | from top to bottom]





16

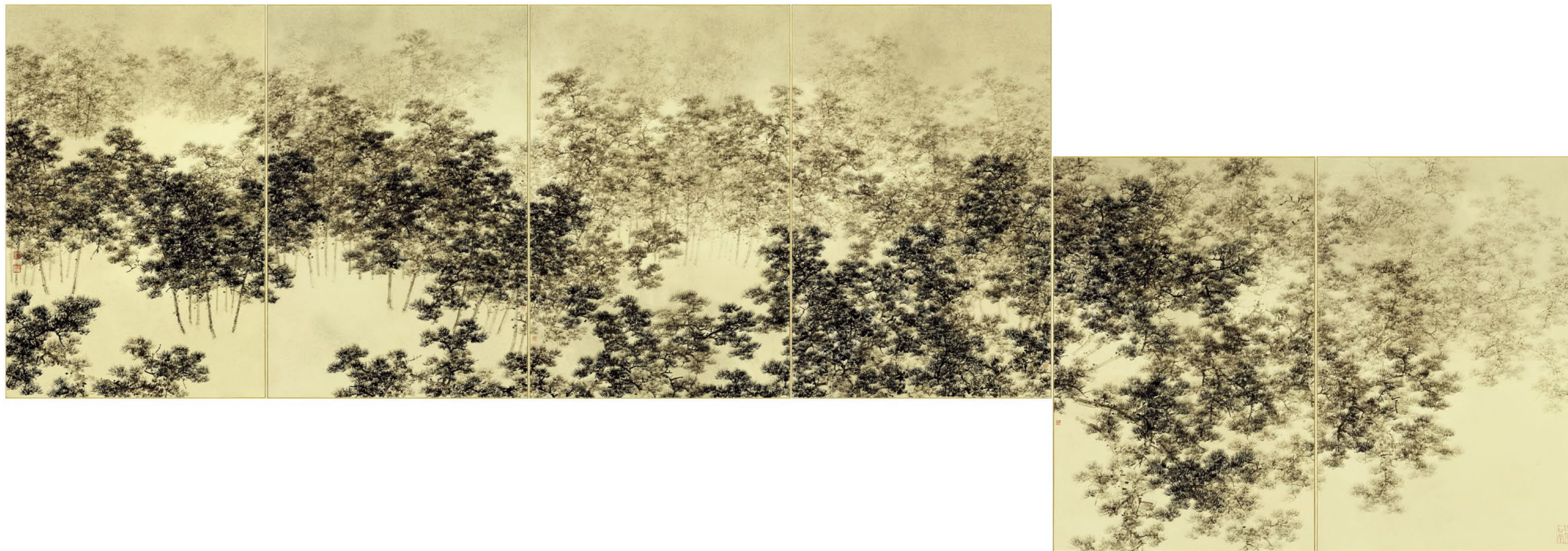
飒飒风声 | Whispering Woods

2019

水墨设色纸本 | ink & colour on paper

五屏 | pentptych

66×69 公分 [每屏] | cm each



17

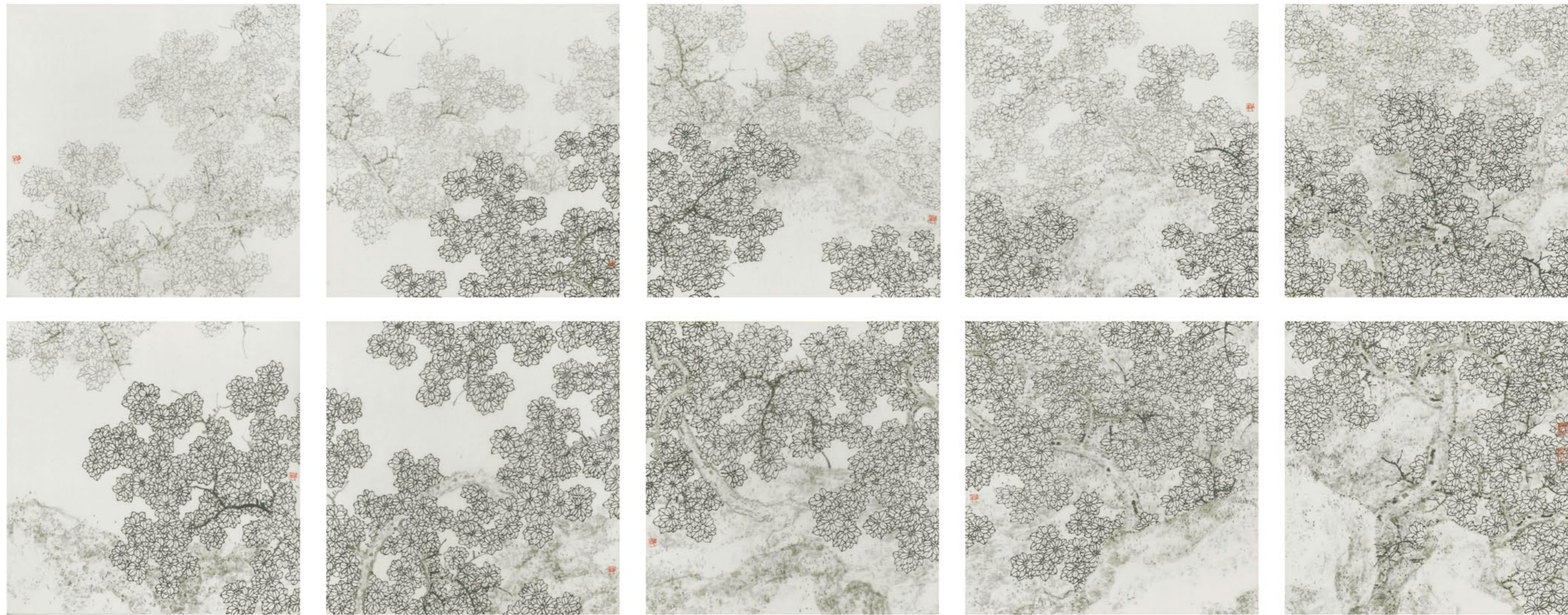
松山烟云 | Pines Shrouded in Mist

2018

水墨鸟の子画卡 | ink on *shikishi* cardboard

六屏 | hexptych

60×40 公分 [每屏] | cm each



18

树影婆娑 | Dancing in the Breeze

2017

水墨绢本 | ink on silk

十屏 | polyptych of 10 panels

25.2×25.2 公分 [每屏] | cm each



19

静坐观澜 | Listening to the Ripples

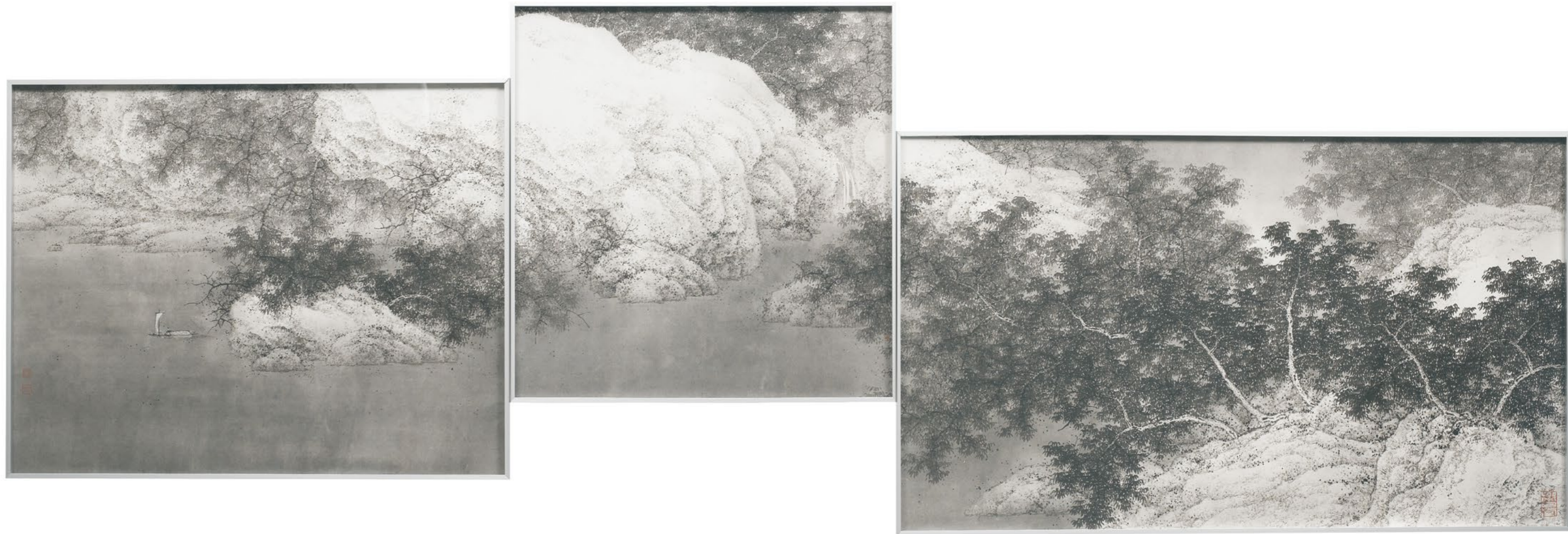
2012

手卷 | handscroll

水墨绢本 | ink on silk

双屏 | diptych

11.3×79.7 公分 [每屏] | cm each



20

江浒无声 | River Banks in Serenity

2016

水墨纸本 | ink on paper

三屏 | triptych

50.5×64, 50.7×49.1 & 50.9×86.7 公分 | cm [由左至右 | from left to right]

逍遥之游 | in an Untrammelled Mind

管伟邦 | Koon Wai Bong

写意这门艺术，强调自我陶冶——这点我同意不已。所谓「写意」，其实是画者的持续修炼，掌握用笔用墨的技巧，融会贯通，从而描绘事物的外形，并且在这描绘的过程中，捕捉画者精神上的一份「自在」；诚然，这是透过书法的线条来传达的。因此，写意往往与书法不无干系：因为画者要练习不断，方能以「写」的方式——而非「画」的方式——来传达画者内心之「意」，这就是所谓「写意」了。

随着多年的练习，我渐渐体会到写意画家对纸笔都相当敏锐。提笔的人要年复年、日复日的修炼，才能领会到笔墨个中真谛。所谓「先形而后心」，笔墨是种形式，所以画者需先掌握其「形」，方能启发其「心」，届时画者的自我便在画作中悠然而生。这种自我的修炼，即是借着掌握事物的形式，从而进入内在与心灵的体验，其实在中国或日本的传统里比比皆是。日本茶道正是一例。众所周知，茶道中煎茶的礼仪，让主客双方都举止内敛，仪态优雅；尽管我对茶道所知不多，但也理解到譬如茶道的水壶虽又重又烫，抹布的折法既细致且复杂，但茶道家必须优雅地遵循每个步骤，好使举壶注水或抹拭茶具的动作皆举重若轻。所以，我们所见的茶道的那种温柔的美感，并非为了炫耀优雅而优雅，而是借着「形」的把握，让我们能超越仪式或礼仪的形式，进入精神的层次。在中国，庄子更认为这种「形」的超越并不仅限于固定的仪式之中，更存在于日常生活之内。他在《逍遥游》写道：

庖丁为文惠君解牛，手之所触，肩之所倚，足之所履，膝之所踦，砉然响然，奏刀騞然，莫不中音，合于桑林之舞，乃中经首之会。

文惠君曰：「嘻，善哉！技盖至此乎？」

庖丁释刀对曰：「臣之所好者道也，进乎技矣。始臣之解牛之时，所见无非全牛者；三年之后，未尝见全牛也；方今之时，臣以神遇而不以目视，官知止而神欲行。依乎天理，批大却，导大窾，因其固然。技经肯綮之未尝微碍，而况大軱乎！良庖岁更刀，割也；族庖月更刀，折也；今臣之刀十九年矣，所解数千牛矣，而刀刃若新发于硎。彼节者有间，而刀刃者无厚，以无厚入有间，恢恢乎其于游刃必有余地矣。是以十九年而刀刃若新发于硎。虽然，每至于族，吾见其难为，怵然为戒，视为止，行为迟，动刀甚微，謦然已解，牛不知其死也，如土委地。提刀而立，为之而四顾，为之踌躇满志，善刀而藏之。」

文惠君曰：「善哉！吾闻庖丁之言，得养生焉。」

文惠王惊讶之处，不单是由于屠刀的游刃有馀，更是因为庖丁的对「道」的心领神会。他多年的练习，让他不再需要目睹全牛，而成「牛」在于胸。这种能耐，全归功于庖丁对解牛的透彻了解与技艺的纯熟掌握，代表了庖丁对「形」已牢牢把握得住。我认为，《逍遥游》的庖丁解牛，正正表达了庄子对「游」这观念的解释；所谓「游」，其实就是那种超越「形」的枷锁而达至心灵无拘无束的精神境界。

书画艺术，其实与日本茶道或庖丁解牛并无二致，在意于「形」，也在意于「心」。于我而言，「形」不仅是限于技法的克服或工具材料的熟悉，更是开启一次心灵逍遥之游的契机。在我的作品中，如《乍雨还晴》[图录 23]与《潇湘夜雨》[图录 22]，就是



图录 21

借用泼色泼墨的技巧，试图在随意流动与细心掌控之间达至一个巧妙的平衡。这种得之于心，可以看成是技巧的提升，更可看成是一种超越形式左右的追求。此外，在《飒飒风声》[图录 16]和《竹映馀晖》[图录 1]二作之中，一组让细细的用笔驰骋于 3.5 公尺的画面之上，另一组则把一排青竹罗列于十二条两米高的卡纸之中。细细每笔，其实都是心灵的修练，目的是帮助我在喧嚣的城市中开启感官，直探内心深处，孑然自在的游走于山水意境之中，悠然自得地开展心灵之旅。

[钱佳纬译]

Chinese art, especially *xieyi* painting, has long been regarded as a practice of achieving self-cultivation. There is, to me, nothing truer. A *xieyi* artist is required to keep practising and practising to reaching a moment at which he finds enlightenment and knows how to capture the ‘spirit’ of the subject matter through the outward forms and, more importantly, through calligraphic brushwork. *Xieyi* can refer to a ‘freehand’ style or a ‘carefree’ expression in art. However, *xie* means ‘write’ and *yi* means ‘idea’, which is why *xieyi* painting is aesthetically related to calligraphy and a *xieyi* artist often spends a great deal of time practising, and then ‘writes’, rather than draws, his idea in pictorial form.

I have been practising *xieyi* painting for years and find that Chinese brush and xuan paper or bark paper are highly sensitive and require each practitioner to invest considerable time and effort into mastering them. The use of brush and ink is a ‘form’. There is a saying that ‘form comes first, and heart ensues’, meaning that if an artist can work to master the form, self-enlightenment from the bottom of his heart will follow. A transformative practice in which mastering form is a means to attain an inner, or spiritual, experience is common in Japanese and Chinese traditions. In the Japanese tea ceremony (*chado*), the etiquette of ceremonial preparation and presentation of *matcha*, a powdered green tea, dictates that the host and each guest perform in a refined and elegant manner. Although I don’t know too much about the ceremony, I know that even water kettle, for example, is rather hot and heavy, and the way to fold the *chakin* (cloth) for wiping the *chadogu* (tea set) is complicated and sophisticated, the practitioner has to lift all the equipment and follow all the procedures with grace. In my eyes, the easy-going and beautiful performance of *chado* is not to celebrate the aesthetics of elegance or refinement, it is to allow us to transcend the elaborate ritual, or etiquette (which is a ‘form’), and enter the spiritual world. In China, the Daoist master Zhuangzi deemed that such transcendence was not only to be found in the ritual, but also in daily life. In his *Xiaoyao You*, he said:

A cook was butchering an ox for Duke Wen Hui. The places his hand touched, his shoulder leaned against, his foot stepped on, his knee pressed upon, came apart with a sound. He moved the blade, making a noise that never fell out of rhythm. It harmonised with the *Mulberry Woods Dance*, like music from ancient times.

Duke Wen Hui exclaimed, ‘Ah! Excellent! Your skill has advanced to this level?’



The cook put down the knife and answered, ‘What I follow is Dao, which is beyond all skills. When I started butchering, what I saw was nothing but the whole ox. After three years, I no longer saw the whole ox. Nowadays, I meet it with my mind rather than see it with my eyes. My sensory organs are inactive while I direct the mind’s movement. It goes according to natural laws, striking apart large gaps, moving towards large openings, following its natural structure. Even places where tendons attach to bones give no resistance, never mind the larger bones! A good cook goes through a knife in a year, because he cuts. An average cook goes through a knife in a month, because he hacks. I have used this knife for nineteen years. It has butchered thousands of oxen, but the blade is still like it’s newly sharpened. The joints have openings, and the knife’s blade has no thickness. Apply this lack of thickness into the openings, and the moving blade swishes through, with room to spare! That’s why after nineteen years, the blade is still like it’s newly sharpened. Nevertheless, every time I come across a joint, I see its tricky parts, I pay attention and use caution, my vision concentrates, my movement slows down. I move the knife very slightly. Whump! It has already separated. The ox doesn’t even know it’s dead, and falls to the ground like mud. I stand holding the knife, and look all around it. The work gives me much satisfaction. I clean the knife and put it away.’

Duke Wen Hui said, ‘Excellent! I listen to your words, and learn a principle of life.’

The exclamation of Duke Wen Hui was not only at the ‘light touch’ manner of the butchering, but also at the cook’s heart, which strictly followed Dao — that’s why after years of incessant practice, he didn’t need to see the ox with his eyes because whole animal could appear in the cook’s mind. Of course, such competence was the result of erudition and technical proficiency, which indicate the cook’s familiarity with the ‘form’. In my eyes, the anecdote of the cook in *Xiaoyao You* aims to illustrate Zhuangzi’s idea of *yóu*, which refers to transcendence of the form as well as the untrammelledness of the heart.

Chinese artists, like practitioners of the Japanese tea ceremony and the cook, are concerned with form and heart. For me, mastering form is more than solving technical problems or familiarising myself with the necessary tools and materials because it can penetrate into the inner part of my mind to look for spiritual travelling. For example, the automatism of the splashed ink and the white pigment in *April Weather* [plate 23] and *A Cloudburst in the Night* [plate 22] is an intricate balance between accidentality and controllability. Mastering the technique is indeed a training preparing me not only to attain greater technical proficiency, but also to go beyond the form. In *Whispering Woods* [plate 16] and *Glimmering in the Twilight* [plate 1], the multiple layering of brushwork in the shape of the Chinese character *jie* to delineate the foliage across the 3.5-metre painting surface, and the reiteration of 12 bamboo trees at a height of 2 metres each, are elements of a spiritual practice allowing myself to open all my senses and reach my heart in this bustling city, and to begin a spiritual journey by teleporting into my mindscape in solitude.

21

空山清音 | Reverberations in the Vast Mountains

2018

水墨设色鸟の子画卡 | ink and colour on *shikishi* cardboard

双屏 | diptych

27×24 公分 | cm [左 | left] & 40×60 公分 | cm [右 | right]



「我曾住在香港三门仔三年有多，十分着迷于夏季时八仙岭那边似山非山、似云非云的风雨景致。每当大雨暴至，我都会跑到户外用鼻孔去感受空气中的那份独特的清新，以心灵來欣赏大自然阴晴中那种瞬间变幻、无常不定的气息。」

‘I have lived in Sam Mun Tsai, Hong Kong for more than three years and always relished to observe the “amorphous” look of the clouds around the mountains range of Pat Sin Leng in torrential rain of the summertime. What fascinated me was not only the freshness of the weather that you literally could sense it through your nostrils, but also the unpredictability of nature, which kept alternating sunshine with rain in incessant loop.’

22

潇湘夜雨 | A Cloudburst in the Night

2019

水墨设色纸本 | ink and colour on paper

80.5 × 53.5 公分 | cm



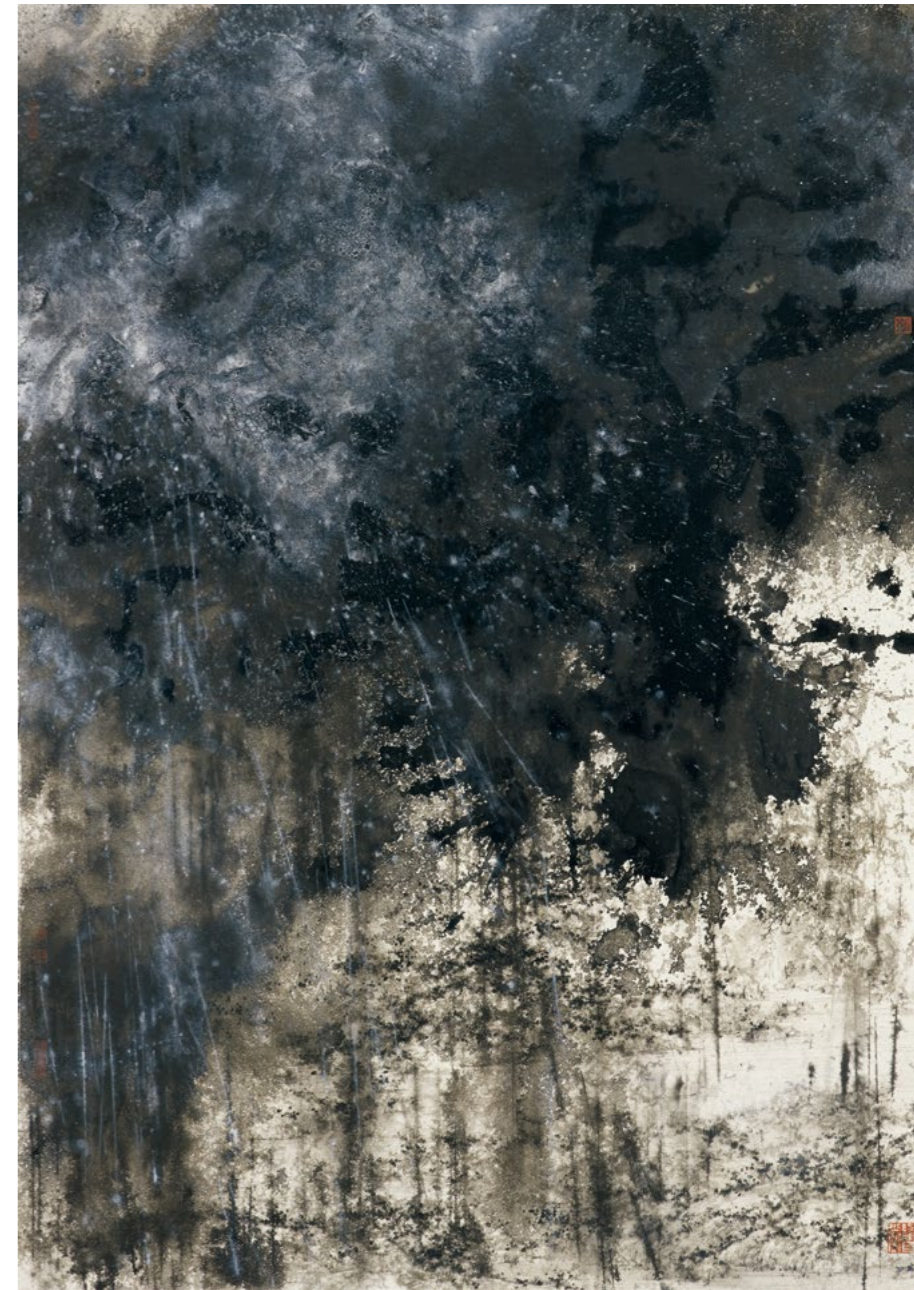
23

乍雨还晴 | April Weather

2019

水墨设色纸本 | ink and colour on paper

119×84 公分 | cm







管伟邦 | Koon Wai Bong

「既用古法，亦用我法；求千年在纸，亦求一艺在手。对于过去的笔墨，我欲承之；对于现今的手法，我欲融之。我自有我在。」

‘What I intend to do is to merge the old and the new together, inheriting something from the past and divulging something belonging to our time. That is why I on the one hand prize the value of the use of brush and ink (*bimo*), but on the other appropriate to my work the view of today’s world. I reckon this is the way to give rise to my own unique artistry.’

简介 | PROFILE

管伟邦，香港当代水墨艺术家，于香港中文大学取得文学学士及艺术硕士，并于澳大利亚皇家墨尔本理工大学修毕艺术博士学位。管氏曾获「艺术新进奖」(2003)、「第十届全国美展优秀奖」(2004)和「香港当代艺术双年奖」(2009)，参与《第七届深圳国际水墨双年展》(2010)、《台北国际现代水墨双年展》(2012)、《时间游人》(香港文化博物馆, 2015)和《似重若轻: M+ 水墨藏品》(香港 M+ 视觉文化博物馆, 2017)，及举办个展《TRANSpose》(巴斯东亚艺术博物馆, 2013)、《清风徐来》和《神游》(分别为台北和北京亚洲艺术中心, 2017 和 2019)。作品曾于中国内地、香港及台湾地区、美国、英国、德国、比利时和新加坡等地展出。管氏的作品收藏包括美国旧金山亚洲艺术博物馆、洛杉矶郡艺术博物馆、牛津大学阿什莫林艺术与考古博物馆、M+ 视觉文化博物馆、香港艺术馆，以及香港中文大学文物馆。现任为香港浸会大学助理教授。

Koon Wai Bong is a Hong Kong-based ink artist, who received his B.A. and M.F.A. from The Chinese University of Hong Kong and his D.F.A. from RMIT University. He attained the *Rising Artist Award* (2003), a *Merit* from National Exhibition of Arts, China (2004), and *Hong Kong Contemporary Art Biennial Award* (2009). His artworks was presented at *International Ink Painting Biennial of Shenzhen* (2010), *Taipei International Modern Ink Painting Biennial* (2012), *The Past is Continuing* (Hong Kong Heritage Museum, 2015) and *The Weight of Lightness* (M+ Museum of Visual Culture, 2017). He organised solo exhibitions including *TRANSpose* (The Museum of East Asian Art, UK, 2013), and *In the Breeze* and *Shén Yóu* (Asia Art Center in Taipei and Beijing, 2017 and 2019 respectively), and exhibited widely across Hong Kong, Mainland, Taiwan, US, UK, Germany, Belgium and Singapore. His paintings have been collected by Asian Art Museum in San Francisco, Los Angeles County Museum of Art, Ashmolean Museum of Oxford University, M+ Museum of Visual Culture, Hong Kong Museum of Art and CUHK’s Art Museum. He is currently Assistant Professor of Hong Kong Baptist University.

个展 | SOLOS

- 2019 《神游：管伟邦个展》 | Shén Yóu: Koon Wai Bong Solo Exhibition
亚洲艺术中心 (北京) | Asia Art Center, Beijing
- 2017 《清风徐来：管伟邦个展》 | In the Breeze: Koon Wai Bong Solo Exhibition
亚洲艺术中心 (台北) | Asia Art Center, Taipei
- 2013 《此时彼地：管伟邦当代水墨展览》 | Now and Then: Koon Wai Bong
香港嘉图现代艺术 | Grotto Fine Art, Hong Kong
 - 《管伟邦：意境》 | MINDSCAPE: Koon Wai Bong
香港 AO Vertical 艺术空间 | AO Vertical Art Space, Hong Kong
 - TRANSpose: Contemporary Ink Paintings by Koon Wai Bong [仅供英文题目]
巴斯东亚艺术博物馆 | Museum of East Asian Art, Bath
- 2011 《流连：管伟邦国画创作展》 | Sauntering around...: Chinese Paintings by Koon Wai Bong
香港浸会大学 | Hong Kong Baptist University
 - 《管伟邦 — 山水图像》 | Koon Wai Bong — Picturing Mountains and Streams
香港嘉图现代艺术 | Grotto Fine Art, Hong Kong
- 2010 *Guohua: A Contemporary Interpretation* [仅供英文题目]
香港蓝莲画廊 | Blue Lotus Gallery, Hong Kong
- 2009 《过去转成现在》 | Past Becomes Present
香港科技大学 | Hong Kong University of Science and Technology
 - 《管伟邦：经典再造》 | Koon Wai Bong: Reworking the Classics
香港蓝莲画廊 | Blue Lotus Gallery, Hong Kong
- 2002 《向高山举目》 | Lift up My Eyes to the Mountain
香港中文大学 | The Chinese University of Hong Kong

重要联展 · 双年展 | SELECTED GROUP SHOWS · BIENNIALS

- 2018 《虚异·京港澳#水墨新媒体@2018》 [Chinese title only]
炎黄艺术馆 | Yan Huang Art Museum
- 2017 《似重若轻: M+水墨藏品》 | The Weight of Lightness
香港 M+ 视觉文化博物馆 | M+ Museum of Visual Culture
 - 《新古典—当代港式水墨》 | Contemporary Neoclassic — Hong Kong Ink Art
大观艺术空间 | DaGuan Gallery
 - 《图绘香港：香港当代水墨画》 | Picturing Hong Kong
香港科技大学 | Hong Kong University of Science and Technology

《艺术，是文化的气象台》 | Art as Cultural Observatory
香港中文大学艺术系 | Department of Fine Arts, The Chinese University of Hong Kong

2016 《东方墨韵》 | Oriental Charm
刘海粟美术馆 & 徐州美术馆 | Liu Haisu Art Museum & Xuzhou Art Museum

2015 《情系双城 — 沪港名家书画展》 | A Tale of Two Cities
香港艺术中心 & 上海文艺发展中心 | Hong Kong Arts Centre & Shanghai Wenyi Fazhan Zhongxin

《丰贍尚通》 | Plentitude in Commonality
香港中文大学艺术系 | Department of Fine Arts, CUHK

《时间游人》 | The Past is Continuing
香港文化博物馆 | Hong Kong Heritage Museum

2014 《港水港墨》 | Hong Kong Water and Ink
关山月美术馆 | Guan Shanyue Art Museum

Naturescapes — A Global Perspective [仅供英文题目]
香港芳草堂当代艺术 | Parkview Art Hong Kong

《自然至上》 | Nature and Beyond
上海狮语画廊 | Leo Gallery, Shanghai

《上海 · 香港 · 澳门当代水墨画联展》 | Shanghai · Hong Kong · Macau:
Exchange Exhibition of Modern Chinese Ink Painting
上海中国画院 | Shanghai Chinese Painting Academy

《复辟vs.挪用经典》 | Remaster vs. Appropriating the Classics
台北非常庙艺文空间 & 香港 am space | VT Artsalon, Taipei & am space, Hong Kong

《水墨心境》 | Meditations in Nature: New Ink
香港 Ben Brown Fine Arts | Ben Brown Fine Arts, Hong Kong

2013 《景象之外》 | Beyond the Landscape
香港 YY9 画廊 | YY9 Gallery, Hong Kong

《香港当代艺术奖》 | Hong Kong Contemporary Art Awards
香港艺术馆 | Hong Kong Museum of Art

《山非水》 | Contemporary San Sui Exhibition
香港季丰轩 | Kwai Fung Hin Art Gallery, Hong Kong

《一墨相承》 & 《七十后：新水墨》 | The Spirit of Ink & New Ink
香港苏富比 S|2艺术空间 | Sotheby’s Hong Kong S|2 Gallery

2012 《台北国际现代水墨双年展》 | Taipei International Modern Ink Painting Biennial
桃园万能科技大学 & 中正纪念馆 | Taiwan Vanung University, Taoyuan & Chiang Kai-shek Memorial Hall

LOUD: Mapping the Aesthetics of Visual Silence [仅供英文题目]
德国卡塞尔 | Kassel, Germany

2010 《水墨对水墨》 | Ink Art vs Ink Art
香港艺术馆 & 上海美术馆 | Hong Kong Museum of Art & Shanghai Art Museum

《深圳国际水墨双年展》 | International Ink Painting Biennial of Shenzhen
关山月美术馆 | Guan Shanyue Art Museum

《传统与现代》 | Tradition and Modernism
洛阳美术馆 | The Luoyang Museum of Art

《香港当代艺术双年奖》 | Hong Kong Contemporary Art Biennial Awards
香港艺术馆 | Hong Kong Museum of Art

2009 《香港 · 水 · 墨 · 色》 | Hong Kong · Water · Ink · Colour
香港中央图书馆 & 中华世纪坛艺术馆 | Hong Kong Central Library & The China Millennium Monument

《闽、港、台、澳中国画作品邀请展》 | Min, Hong Kong, Taiwan and Macau
Invitational Exhibition of Chinese Painting
石狮市文化馆 & 厦门文化艺术中心美术馆 | Shishi Museum & Xiamen Culture and Arts Center

《水墨演义：香港现代水墨画台北邀请展》 | Water & Ink Interpretations: Taipei
Invitation Exhibition of Hong Kong Modern Ink Painting
台北国父纪念馆 | Dr. Sun Yat-sen Memorial Hall, Taipei

《水墨当代：回归实验》 | Ink Contemporary: ReXPERIMENT
香港艺术公社 | Artist Commune, Hong Kong

《第十一届全国美术作品展览》 | The Eleventh National Exhibition of Fine Art, China
汕头林百欣会议展览中心 | Shantou L.P.Y. International Convention and Exhibition Centre

《笔墨载道》 | Dao Revealed through Brush & Ink
香港浸会大学 | Hong Kong Baptist University

2008 《香港艺术中心三十周年艺术奖》 | Hong Kong Arts Centre Thirtieth Anniversary Award
香港艺术中心 | Hong Kong Arts Centre

《势》 | Configurational Force
香港蓝莲画廊 | Blue Lotus Gallery, Hong Kong

《超以象外 — 中国抽象绘画》 | Beyond the Surface: Chinese Abstract Art
澳门博物馆 | Museu De Macau

2005 《香港艺术双年展》 | Hong Kong Art Biennial
香港艺术馆 | Hong Kong Museum of Art

《北京国际美术双年展》 | Beijing International Art Biennale Exhibition
中国美术馆 | National Art Museum of China

2004 《第十届全国美术作品展览》 | The Tenth National Exhibition of Fine Art, China
关山月美术馆 & 中国美术馆 | Guan Shanyue Art Museum & National Art Museum of China

2003 《诚明四方》 | Cheng Ming in All Directions
香港艺术中心 | Hong Kong Arts Centre

1996 《当代香港艺术双年展》 | Contemporary Hong Kong Art Biennial
1998 香港艺术馆 | Hong Kong Museum of Art

专集 | CATALOGUE RAISONNÉ

2019 《管伟邦：神游》 | Koon Wai Bong: Shén Yóu

2017 《清风徐来：管伟邦》 | In the Breeze: Koon Wai Bong

2013 MINDSCAPE: Koon Wai Bong [仅供英文版本]

2013 TRANSpose: Contemporary Ink Paintings by Koon Wai Bong [仅供英文版本]

2011 《管伟邦 — 山水图像》 | Koon Wai Bong – Picturing Mountains and Streams

2010 《经典再造》 Reworking the Classics

2009 《过去转成现在：管伟邦国画作品》 | Past Becomes Present: Works by Koon Wai Bong

2009 《管伟邦 | 经典再造》 | Koon Wai Bong: Reworking the Classics

2009 《四方 — 管伟邦实验国画》 | Corners: Experimental *Guohua* by Koon Wai Bong

重要收藏 | SELECTED COLLECTIONS

- 旧金山亚洲艺术博物馆 | Asian Art Museum, San Francisco
- 洛杉矶郡艺术博物馆 | Los Angeles County Museum of Art
- 阿什莫林艺术与考古博物馆 | Ashmolean Museum of Art & Archaeology
- 香港 M+视觉文化博物馆 | M+ Museum of Visual Culture
- 香港艺术馆 | Hong Kong Museum of Art
- 香港中文大学文物馆 | Art Museum, The Chinese University of Hong Kong
- 香港立法局 | Hong Kong Legislative Council
- 香港国泰航空公司 | Cathay Pacific Airline, Hong Kong
- 新加坡 J. Safra Sarasin Group | J. Safra Sarasin Group, Singapore
- 香港半岛酒店 | Peninsula Hong Kong
- 美国美亚保险 | AIG, US
- 香港九龙仓 | Wharf Group, Hong Kong
- 兴胜创建控股有限公司 | Hanison Construction Holdings Ltd.
- 迎海 | Double Cove

索引 | INDEX

图录 | plate 1

竹映晨曦 | Glimmering in the Twilight
2018

设色鸟の子金箋画卡 | colour on gold *shikishi* cardboard
双屏十二组 | 12 sets of diptych
199.5×15 公分 [每组] | cm each set

图录 | plate 2

绿竹猗猗 | Bamboo Trees in Profusion
2018

设色鸟の子金箋画卡 | colour on gold *shikishi* cardboard
十五屏 | polyptych of 15 panels
50×35 公分 [每屏] | cm each
150×175 公分 [合共] | cm in total

图录 | plate 3

绿竹森森 | Bamboo Groves in Greenery Luxury
2017

设色鸟の子金箋画卡 | colour on gold *shikishi* cardboard
十屏 | polyptych of 10 panels
53×45.3 公分 [每屏] | cm each
106×226.5 公分 [合共] | cm in total

图录 | plate 4

绿竹修修 | Bamboo Groves in Mist
2018

设色鸟の子画卡 | colour on *shikishi* cardboard
十屏 | polyptych of 10 panels
40.8×31.7 公分 [每屏] | cm each
81.6×158.5 公分 [合共] | cm in total

图录 | plate 5

绿竹风影 | Bamboo Groves in the Breeze
2018

设色鸟の子画卡 | colour on *shikishi* cardboard
四屏 | tetraptych
37.8×45.4 公分 [每屏] | cm each

图录 | plate 6

会弁如星 | Glistening as Stars
2017

设色绢本 | colour on silk
十屏 | polyptych of 10 panels
25×25 公分 [每屏] | cm each

图录 | plate 7

蓂竹猗猗 | Luxuriant Greenery
2017

设色鸟の子画卡 | colour on *shikishi* cardboard
双屏 | diptych
40×60 公分 [合共] | cm in total

图录 | plate 8

一林竹影 | Silhouettes of the Bamboo Trees
2017

水墨设色纸本 | ink and colour on paper
35×35 公分 | cm

图录 | plate 9

丛竹烟雨 | Bamboo Groves in Mists and Rains
2017

立轴 | hanging scroll
水墨纸本 | ink on paper
三屏 | triptych
32.6×29.5, 32.8×41 & 32.5×51 公分 | cm [由左至右 | from left to right]
157.5 公分 | cm [轴高 | the height of each hanging scroll]

图录 | plate 10

绿竹双双 | Standing à Deux
2019

设色纸本 | colour on paper
双屏 | diptych
161×4.6 公分 | cm [左 | left] & 160×4.6 公分 | cm [右 | right]

图录 | plate 11

晚竹鸳鸯 | Bamboo & Coffee/Tea
2019

水墨茶或咖啡纸本 | ink and tea or coffee on paper
双屏 | diptych
160×4.6 公分 | cm [左 | left] & 161.7×4.6 公分 | cm [右 | right]

图录 | plate 12

绿竹青青 | Eau de Nil
2018

设色纸本 | colour on paper
八屏 | octptych
35.5×35.5 公分 [每屏] | cm each

图录 | plate 13

竹雨斑斑 | Bamboo on a Rainy Day
2018

水墨设色纸本 | ink & colour on paper
八屏 | octptych
30.5×30.5 公分 [每屏] | cm each

图录 | plate 14

起舞弄清影 | Dancing with Shadows
2017

水墨设色纸本 | ink & colour on paper
七屏 | heptaptych
35×35 公分 [每屏] | cm each

图录 | plate 15

有斐君子 | Gentleman
2017

水墨纸本 | ink on paper
六屏 | hexaptych
36×30.4; 24.5×30.4; 30.4×30.4; 39×30.4; 47×30.4; 60×30.4 公分
| cm [由上至下 | from top to bottom]

图录 | plate 16

飒飒风声 | Whispering Woods
2019

水墨设色纸本 | ink & colour on paper
五屏 | pentaptych
66×69 公分 [每屏] | cm each

图录 | plate 17

松山烟云 | Pines Shrouded in Mist
2018

水墨鸟の子画卡 | ink on *shikishi* cardboard
六屏 | hexaptych
60×40 公分 [每屏] | cm each

图录 | plate 18

树影婆娑 | Dancing in the Breeze
2017

水墨绢本 | ink on silk
十屏 | polyptych of 10 panels
25.2×25.2 公分 [每屏] | cm each

图录 | plate 19

静坐观澜 | Listening to the Ripples
2012

手卷 | handscroll
水墨绢本 | ink on silk
双屏 | diptych
11.3×79.7 公分 [每屏] | cm each

图录 | plate 20

江浒无声 | River Banks in Serenity
2016

水墨纸本 | ink on paper
三屏 | triptych
50.5×64, 50.7×49.1 & 50.9×86.7 公分 | cm [由左至右 | from left to right]

图录 | plate 21

空山清音 | Reverberations in the Vast Mountains
2018

水墨设色鸟の子画卡 | ink and colour on *shikishi* cardboard
双屏 | diptych
27×24 公分 | cm [左 | left] & 40×60 公分 | cm [右 | right]

图录 | plate 22

潇湘夜雨 | A Cloudburst in the Night
2019

水墨设色纸本 | ink and colour on paper
80.5×53.5 公分 | cm

图录 | plate 23

乍雨还晴 | April Weather
2019

水墨设色纸本 | ink and colour on paper
119×84 公分 | cm

管伟邦：神游 Koon Wai Bong: Shén Yóu

发行 Published By: 亚洲艺术国际集团股份有限公司 Asia Art Int'l Group Corporation

发行人 Publisher: 李敦朗 Thomas Lee

总策划 Managing Directors: 李宜霖 Alan Lee & 李宜勋 Steven Lee

展览统筹 Curatorial Management: 张晓芳 Amy Zhang

展览助理 Exhibition Assistant: 吴韵璇 Spring Wu

项目公关 Project Public Relations: 苏恬巧 Emily Su

媒体推广 Media Promotion: 吴韵璇 Spring Wu

文字编辑 Editor: 徐浩洋 Erick Xu

翻译 Translators: 徐廷珺 Sabrina Hsu [中译英 Chinese to English: 《序言》 Preface]

林雅晶 Lim Nga Ching [英译中 English to Chinese: 《神游象外》 Shén Yóu]

钱佳纬 Leonard Chien [英译中 English to Chinese: 《山林之游》 Travelling in Landscape,

《时空之游》 Travelling through Time and Cultures & 《逍遥之游》 Travelling in an Untrammelled Mind]

校对 Proofreader: Armstrong-Hilton Ltd. [英文文章 English texts]

设计 Designers: 管伟邦 Koon Wai Bong & 宋狄谚 Sung Diyen

摄影 Photographer: 林子英 Eddie Lam @ Image Art Studio [图录 plate 1-3, 7-14, 16, 19-23]

杨超摄影工作室 Yang Chao Photography Studio [图录 plate 16]

印刷 Printing: 北京雅昌艺术印刷有限公司 Beijing Artron Art Printing Co., Ltd

出版日 Published Date: 2019年2月 February 2019



北京 Beijing

100015 北京市朝阳区酒仙桥路2号大山子798艺术区 [798东街]

Dashanzi 798 Art Dist., No.2, Jiuxianqiao Rd., Chaoyang Dist., Beijing 100015

Tel: +86-10-5978-9709

Email: beijing@asiaartcenter.org

台北一馆 Taipei I

10659 台北市大安区建国南路二段177号

No.177, Sec. 2, Jianguo S. Rd., Da-an Dist., Taipei 10659

T +886-2-2754-1366 F +886-2-2754-9435

Email: service@asiaartcenter.org

台北二馆 Taipei II

10462 台北市中山区乐群二路93号

No.93, Lequn 2nd Rd., Zhongshan Dist., Taipei 10462

Tel: +886-2-8502-7939 Fax: +886-2-8502-2656

Email: service@asiaartcenter.org

www.asiaartcenter.org

Copyright © 2019 by publisher. All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage and retrieval system, without the prior written permission of the copyright owners. 版权所有，不得以任何形式或方式擅自复制本画册的任何部分。

