

## 羅穎：疊山記

藝術家出席酒會 2018年7月12日(週四)下午6至8時  
展期 2018年7月12日至8月25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7月12日(週四)舉辦羅穎首次香港畫展《疊山記》，展出她近五年的作品五十多幅，包括畫家多年私藏的精品。畫展於晚上六至八時於畢打行漢雅軒開幕。

郭熙的山嶽造型，  
宋徽宗的岩石肌理，  
夏圭拖泥帶水的痕跡，  
明清園林的角落，她是喜歡就拿來，而非概念意義上的後現代挪用。  
山嶽與太湖石混為一體，冰山般冷靜的山岩沒有溫度，置入抒情而優雅的古典植物，  
而兩宋和明清悉皆歸化為現代感，亦真亦幻的營造方法來自對時間的感受。  
時間沒有溫度，綿綿不絕，是可以折疊的，自動衍生的，  
時而節外生枝，時而交相輝映。  
山水，千岩萬壑；  
時間，在折疊中展開；  
我們在折疊的時間中，走向不同的維度。

韋羲 畫家／作家，著有《照夜白》  
摘錄於《疊山記：讀羅穎山水》

### 關於羅穎

羅穎，1973年出生於杭州，分別於1996年、2005年及2010年取得中國美術學院中國畫系山水畫專業的學士、碩士及博士學位。2015年曾於中國杭州浙江美術館舉辦大型個展《詩運四維》。群展包括2016年杭州公望美術館舉辦的開館大展《山水宣言》，以及2018年杭州浙江美術館舉辦的《後筆墨時代：中國式風景》。

羅穎現為中國美術學院中國畫與書法藝術學院教授，碩士生導師。

\*Please scroll down for English.\*

## 畫家自述

作品中傳遞著以柔克剛，以媚釋道的內在氣質。虛構的多維空間解構著傳統山水的空間感知，解構山石的筆墨中滲透西方的視覺語言，用來詮釋山水裡的可居可遊。以山水釋人，人釋山水，取鏡花水月之意來做一種鏡像的表達，鏡中山水多嬌媚，實為用山水之觀塑自我之貌。在折疊的山水中透入現代觀念，清冷自賞的圖示裡有一種瞬間和永恆的世界觀。

## 策展引言

《心眼之園：記羅穎造境》

張頌仁

東坡翁歎「望斷故園心眼」，直挑出林泉千年不宣之秘。

園林未經騷人提點，不被畫人演繹之前，委實跟百姓家宅無異。臥蔭賞蕉、竹林品茶之閑趣，廁雜於童子池戲、石陣迷藏的喧嘩；甚至不得不與家人庭前晾衣、山亭牌局同樂；又或者陷於惡鄰相毗、隔牆謾罵；凡此種種，都在同一時空並行。雖然，園林始終是人間勝地，即使墮於聲色享樂，擾以世俗雜音，也未免讓人嚮往。

林泉一說無他，可稱「園」者皆是「故園」。這又何解？主人蹉跎千里以外，猶繞縈方寸之間，亟欲歸去而終不可至，這個故園才是主人潛存眼目之下的真境。故園專為主人獨守，非其人不得擅自闖入。有人躑躅夜巷，流連天末。轉至一處，人境喧鬧嘎然寂止，忽覺圓荷瀉露之靈光一閃，曲港魚跳的生命躍動，此時天河洞開，四時並轉。此乃真園。園者歸宿之舍，泊夜之津，必須潛心方可淹至，無心眼者覓不著蹊徑。坡翁所望斷心眼之園惟見於夢，而且亦惟坡翁眼目可見。這是真詩人痴墨客的境界。境界之「界」是真幻兩分的關口，以眼目所觸為幻，心眼所見為真。所以惟有「故園」乃真園。

故園，想像的園。沈三白從陋室外望滄浪亭外廊，以碗蓮盆景接借窗前粼粼波光，亦可謂別得園林雅趣。設想沒有浮生六記的流傳，此中雅意畢竟是浮光掠影，無法成為眾生的想像。而無沈三白後半生的浪跡天涯，滄浪亭對岸的陋室也不會成為「故園」。

故園是畫家境界的歸宿，是他心底慾望的造型。關鍵是：慾望的造型並非常人可自見，所以不是人人有園可歸。羅穎的故園，既熟悉又怪奇。景行處處借寓古畫，每每又輕鬆翻出幻界。唐宋經過千年修為再脫胎換髓，洗淨凡塵實景，隔絕人間噪音，換來出世的恬靜。此處麻雀驚飛而山岳振，孤鶴藏身而洞溢仙氣；雖然不涉神仙幻景，但顯然不似人間。遙想楚大夫行吟江畔所目擊的瑰麗，可知羅穎此境離蘭湯不遠，難怪山披杜若而禽飲石泉。走在羅穎的巴黎街上，有如轉入鬧市中的丘壑，每移步只怕驚動幽鳥。

張彥遠論隋唐高手，譽稱妍質相參，謂「跡簡意淡而雅正」，又批評「今人之畫錯變而無旨」。可知妍質不當則有傷「雅正」，妍與質恰當必須「有旨」。那麼旨從何而得？曰：得旨者是心眼中有故園可歸者。

人民共和第六十九年小暑前五日寫於香江

## 羅穎 (1973年生)

- 1973 出生於中國杭州  
1996 畢業於中國美術學院中國畫系山水畫專業，取得學士學位  
2005 畢業於中國美術學院中國畫系山水畫專業，取得碩士學位  
2010 畢業於中國美術學院中國畫系山水畫專業，取得博士學位

現為中國美術學院中國畫與書法藝術學院教授，碩士生導師

## 個展選錄

- 2018 《羅穎：疊山記》，香港漢雅軒  
《羅穎：永福八景》，杭州福泉書院  
2016 《遊仙窟》雙個展，杭州信雅達·三清上藝術中心  
2015 《詩運四維》，杭州浙江美術館

## 群展選錄

- 2018 《後筆墨時代：中國式風景》，杭州浙江美術館  
2017 《藝·圃》園林主題繪畫作品邀請展，杭州信雅達·三清上藝術中心  
2016 《山水宣言》，杭州公望美術館  
《水墨相望》台灣師範大學暨中國美術學院書畫教授作品聯展，台北中正紀念堂  
《墨色風華》中國女藝術家埃及采風創作水墨作品展，開羅艾愛哈邁德·紹基博物館  
《春·物》三清上新年藝術展，杭州信雅達·三清上藝術中心  
《色彩與心境的辯局》當代中國青綠山水畫作品邀請展，南京宣和美術館／上海徐匯藝術館  
2015 《自主空間》全國高等藝術院校山水畫教學研討會暨教學寫生展，西安美術學院西部美術館  
《墨上紈素》當代中國畫名家宮扇作品邀請展，杭州信雅達·三清上藝術中心  
《格局·格調》首屆中國畫博士學術邀請展，北京大韻堂美術館  
《水墨記：自然的雙重性》，杭州美和苑藝術中心  
《學院·傳承》高等美術院校名師邀請展，南京養墨堂美術館  
2014 《一任自然》南京山水畫年度邀請展，南京弘鼎藝術空間  
《師心獨造》全國高等藝術院校山水畫教學研討會暨山水畫教學課徒展，杭州中國美術學院美術館  
《浙江省第十三屆美術作品展》，杭州浙江美術館

## Luo Ying: Layered Hills

**Artist's Reception** Thursday, 12 July 2018, 6 to 8pm

**Exhibition Period** 12 July – 25 August 2018

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

Hanart TZ Gallery is honoured to invite you to the opening reception of the exhibition *Luo Ying: Layered Hills*, the first solo exhibition in Hong Kong by the noted ink painter Luo Ying. The exhibition will feature over 50 important works by the artist representing her oeuvre of the last five years, including several key works previously held by Luo Ying in her private collection and never publicly displayed before.

The opening reception in the presence of the artist will take place on Thursday, 12 July 2018, from 6 to 8pm, at Hanart TZ Gallery, 4<sup>th</sup> floor, Pedder Building. The exhibition will continue through 25 August 2018.

‘Whether it is the configurations of Guo Xi’s lofty mountains, the texture of Emperor Huizong’s rocks, Xia Gui’s inky mists, or the nooks and corners of Ming and Qing gardens—as long as an element is pleasing to her, Luo Ying will bring it into her paintings; and yet this is not done in the contemporary sense of appropriation. Lofty mountains and Taihu stones are blended into one entity, and into the cold, glacial peaks the artist infuses emotional colour, adding elegant plants and greenery referencing ancient works. In this way she transposes the aesthetic sensibility of the Song, Ming and Qing into a modern tone. Luo Ying’s compositional approach blends the real with the fantastical: it derives from her own sense-perception of time. Time has no climate, it goes on indefinitely, and can be folded in on itself; it self-generates, occasionally producing an offshoot, and in other times it reflects back. *Shanshui* is a world of myriad cliffs and ravines, and time opens up within its folds and layers. It is from within these folds that we travel forth to other dimensions.’

**Wei Xi**

Painter and Author, his most recent book is  
*Night-shining White* (Zhao yebai), published in 2017

Excerpt from

‘**A Tale of Layered Mountains: Interpreting Luo Ying’s *Shanshui* Painting**’

### **About Luo Ying**

Born in Hangzhou in 1973, Luo Ying received her BFA (1996), MFA (2005) and PhD (2010) from the Chinese Painting Department of the China Academy of Art in Hangzhou. In 2015 Luo Ying was honoured by a solo exhibition of her paintings at the Zhejiang Art Museum in Hangzhou, *Poetry in Dimensions*. She has also participated in notable group exhibitions, including *Shanshui: A Manifesta*, the opening exhibition of the Gongwang Art Museum in Hangzhou (2016), and *Post-Brushwork Era: Chinese Landscapes* at the Zhejiang Art Museum (2018).

Luo Ying is presently a professor of Chinese Painting and Calligraphy and director of the master’s programme in those disciplines at the China Academy of Art.

## Artist's Statement

These paintings seek to articulate the power that is contained within softness, and the nascent ability of the charming to reveal the path to truth. Deconstructing the multidimensional structure of the imagined landscape, reveals the spatial perception of traditional landscape painting; deconstructing the brushwork of mountains and rocks, infuses the image with a western visual vocabulary. These deconstructions allow a decoding of *shanshui's* aesthetic idea of 'roaming and residing'. Landscape offers a means of revealing the human character, while the human character in turns reveals the landscape. The traditional poetic expression of 'flowers reflected in a mirror and the moon reflected in a lake' refers to the mirror image of the self, and the charm of the landscape in the mirror serves to mold self-perception. Passing through the layered mountains we penetrate to the heart of modern consciousness. Contained within these reflective and silent images lies a view of the world that is at once transient and eternal.

## Curatorial Statement

'The Remembered Garden: On Luo Ying's Created World'

Chang Tsong-Zung

The poet Su Dongpo once wrote of his fear that he might never be able to return to the 'remembered garden' of home.<sup>1</sup>

Before poets eulogized gardens, or painters created their own garden narratives, the garden was really just part of the everyday fabric of people's lives, an extension of the family dwelling. It was a place where one could lounge in the shade of the banana trees, enjoy a tea break in the bamboo grove while children cavort in the pond, and shout and giggle in a game of hide-and-seek amidst the rockery. One might even hang the washing out to dry in the courtyard, or engage in a loud cursing match with unpleasant neighbours next door. But no matter how much random activity there might be, or how raucous things might get, the garden was always a most desirable place, a locus of beauty and enjoyment—a retreat to which one would always long to return.

When we speak of the garden, it is always the *guyuan*, or the 'remembered garden' of the mind. Why define it this way? Because anyone who has ever experienced a garden, and who has travelled far afield and lingered in distant places, will always seek in their mind's eye for the garden in their memory: they will always yearn to return to it, even though they will never be able to reach that destination. This is because the remembered garden is no longer the 'garden of home', but a garden that now exists within their imagination alone. As they step into this garden, worldly clattering suddenly ceases, and they take note of wonders such as the radiant shimmer of a dewdrop rolling off the petal of a lotus or, they hear the life-affirming splash of a leaping fish. This is the real garden. The ability to cross the distance to this garden, to uncover where it lies in the deepest regions of the heart, requires meditation and insight, and those unequal to the task will never discover the way there. Su Dongpo's remembered garden was a place he saw in a dream, and it was shown to him alone. This garden is the true realm of the poet, and it can only be entered through a gate that opens onto a path between reality and illusion. What the mind sees is an illusion, and what the heart remembers is real. Thus it is the remembered garden, the *guyuan*, that is the true garden.

The remembered garden is a garden of the imagination. When the Qing memoirist Shen Sanbai (18<sup>th</sup> century) looked out of the window of his humble dwelling towards the pond of the famed Surging Waves

---

<sup>1</sup> Su Dongpo (1037-1101), also known as Su Shi, was a celebrated Song-dynasty literatus and statesman. The reference is to his poem 'Yongyu le', and the line reads *wangduan guyuan xinyan* (lit, 'I can no longer see the garden of home in my mind's eye')—Trans.

Pavilion in Suzhou, he saw it through a single lotus flower arrangement placed in a small bowl on the windowsill. As he describes it in his *Six Records of a Floating Life*, that flower arrangement merged with the dancing, sparkling light of water shining right in front of his window: in his own humble manner Shen Sanbai brought alive the delights of the garden. This experience would have been ephemeral had it not been captured in writing, without which it would never have become part of our collective imagination. We can also be sure that, if in his later years Shen Sanbai had not journeyed far abroad, the dwelling where he stayed opposite to the Surging Waves Pavilion would never have become his *guyuan*.

The ‘remembered garden’ is where the artist always seeks to return; it is the form that embodies the deepest longing of the artist’s heart-mind. The crucial point is that this ‘form of longing’ cannot be seen by most people, and by extension, not many people have a garden of memory that they can return to. Luo Ying’s ‘remembered garden’ is both familiar and strange. Her compositions are replete with visual references to paintings of past masters, and yet easily cross over into fantastical worlds. These imageries from Tang and Song paintings have taken a thousand years for this essential transformation to emerge in Luo Ying’s art, to reach this realm where the dust of the world’s daily grind is shaken off, and its noise banished. In this world, mountains quiver as sparrows flit across the sky; and grottoes shimmer with mysterious auras where solitary cranes seek shelter. Although these are not fairylands, they are yet other-worldly. Walking along Luo Ying’s vision of Parisian streets, one seems to drop into a hidden fold in the road, a strange haven in midst of the street’s hustle and bustle, where one might startle a rare bird with the sound of one’s footsteps.

In his assessment of early masters, Tang dynasty art historian Zhang Yanyuan (9<sup>th</sup> century) praised the best painters for their ability to balance decoration and form, which distinguishes them from later painters whose inventiveness lacked ‘principle’. In the context of the discussion above, we might try our own interpretation, and explain the loss of the guiding ‘principle’ of fine art as the result of having lost the memory of a ‘remembered garden’.

Written in Hong Kong in early summer in the 69<sup>th</sup> year of the People’s Republic  
(Translation by Valerie C. Doran)

## **LUO Ying (b.1973)**

- 1973 Born in Hangzhou, China  
1996 Bachelor's degree from China Academy of Art, Department of Chinese Painting, Hangzhou  
2005 Master's degree in Landscape Painting from China Academy of Art, Department of Chinese Painting, Hangzhou  
2010 PhD in Landscape Painting from China Academy of Art, Department of Chinese Painting, Hangzhou

Luo Ying is currently a professor in the Department of Chinese Painting and Calligraphy at the China Academy of Art.

## **Selected Solo Exhibitions**

- 2018 *Luo Ying: Layered Hills*, Hanart TZ Gallery, Hong Kong  
*Luo Ying: 8 Landscapes of Yongfu Temple*, Fu Quan Vihara, Hangzhou  
2016 *Visiting Faery Caves: Double Exhibition of Gao Qian & Luo Ying*, Sunyard·Sinceren Art Center, Hangzhou  
2015 *Poetry in Dimensions*, Zhejiang Art Museum, Hangzhou

## **Selected Group Exhibitions**

- 2018 *Post-Brushwork Era: Chinese Landscapes*, Zhejiang Art Museum, Hangzhou  
2017 *Art · Garden - An Invitational Exhibition of Gardens*, Sunyard·Sinceren Art Center, Hangzhou  
2016 *Shanshui: A Manifesta*, Gongwang Art Museum, Hangzhou  
*Facing Each Other through Ink Painting - Professors from National Taiwan Normal University and China Academy of Art Joint Exhibition*, Chiang Kai-shek Memorial Hall, Taipei City  
*Elegance of Ink - Ink Paintings by Chinese Female Artists Visiting Egypt*, Ahmed Shawki Museum, Cairo, Egypt  
*Matters of Spring: New Year's Painting Exhibition*, Sunyard·Sinceren Art Center, Hangzhou  
*Between State of Mind and Color: Invitational Exhibition of Contemporary Blue and Green Painting*, Xuanhe Art Museum, Nanjing / Xuhui Art Museum, Shanghai  
2015 *Autonomy of Space: National Symposium for Higher-level Art Academies on the Teaching of Ink Painting, and Exhibition of Works by Teachers and Students*, Xi'an Academy of Fine Arts, Xi'an  
*Ink on Silk: Invitational Exhibition of Contemporary Fan Paintings by Celebrated Artists*, Sunyard·Sinceren Art Center, Hangzhou  
*Style and Structure: First Invitational Exhibition of PhDs in Chinese Ink Painting*, Dayuntang Art Museum, Beijing  
*Ink Notes: The Duality of Nature*, Meiheyuan Art Center, Hangzhou  
*Transcending Knowledge: Invitational Exhibition of Celebrated Professors of Art from Higher-level Art Academies*, Yangmotang Art Museum, Nanjing  
2014 *Natural Sensibilities: Nanjing Annual Invitational Exhibition of Shanshui Painting*, Hongding Arts Sapce, Nanjing  
*Nurturing from the Heart: National Symposium of Higher-level Art Academies on the Teaching of Shanshui Painting and Exhibition of Works by Shanshui Educators*, CAA Art Museum, Hangzhou  
*13<sup>th</sup> Zhejiang Provincial Fine Arts Exhibition*, Zhejiang Art Museum, Hangzhou