

**Hanart TZ Gallery SPECIAL MARCH EVENTS:  
XU Longsen Solo Exhibition at Hanart TZ Gallery**



**XU Longsen  
Solo Exhibition at Hanart TZ Gallery**

Artist's Reception:  
Thursday, 12 March 2015, 6 to 8pm

Venue:  
401 Pedder Building,  
12 Pedder Street,  
Central, Hong Kong

**Hanart TZ Gallery presents important landscape artist XU Longsen in March**

This major solo exhibition by XU Longsen opens on 12 March 2015 (Thursday) at Hanart TZ Gallery in Central. It will showcase the artist's recent *shanshui* (landscape) paintings, including the new, monumental six-metre horizontal scroll, *Contemplating Purity*, that will have its first public viewing at the gallery. A selection of Xu Longsen's works will also be shown at the Hanart TZ GALLERY booth at Art Basel Hong Kong, as part of the 'Magic Mountain' group exhibition (Galleries Sector 3E07, 3/F).




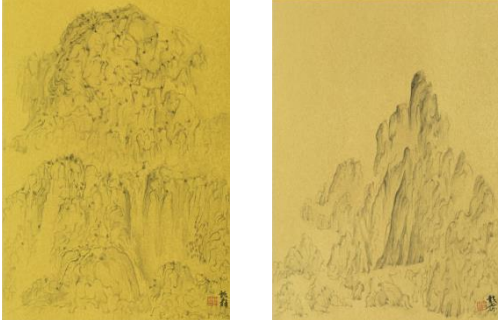
Xu Longsen's monumental 10-metre landscape *Beholding the Mountain with Awe No. 1*, will be featured in Art Basel's 'Encounters' series of public installations (Encounters E4).

At the invitation of curator William Lim, Xu Longsen's imposing horizontal scroll *Border of Heaven* will be featured as part of the 'Be Inspired' exhibition in the atrium of the LANDMARK in Central.

For more details, please contact

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**Artwork images** (For Further high-resolution images, please contact)

<p><i>Beholding the Mountain with Awe No.1</i> 2008-2009 Ink on Paper 1030 x 848 cm</p>	
<p><i>Celestial Shore</i> 2011 Ink on Paper 144 x 360 cm</p>	
<p><i>Pure Spirit No.11 (Left)</i> 2011 Ink on Paper 176 x 96 cm</p>	
<p><i>Pure Spirit No.07 (Right)</i> 2011 Ink on Paper 176 x 96 cm</p>	
<p><i>Return to the Ancient No.16 (Left)</i> 2013 Ink on Japanese Gold Paper 50 x 30 cm</p>	
<p><i>Return to the Ancient No.17 ( Right)</i> 2013 Ink on Japanese Gold Paper 50 x 30 cm</p>	

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What we see reflected in twentieth-century Chinese *shanshui* (ink landscape) painting is the destruction and chaos wrought upon the natural landscape by the century's civilizational conflicts, and the resulting pandemonium of symbols and images. Xu Longsen seeks to restore some kind of order to *shanshui* from within this chaotic and broken state. In his monumental compositions, his gaze looks far into the past, to the dense mists and the boundless primeval darkness at the beginning of time, when Heaven and Earth came into being. Within this monumentality of scale, the forms, patterns and connotations of brush painting all undergo a fundamental change.

Xu Longsen has revived the cardinal virtues of Chinese painting—the qualities of being forceful and unrestrained, open-hearted and expansive. Over a period of five centuries, the presence of these qualities in Chinese painting was gradually diminished under the dual impact of the literati 'studio culture' of the Ming and Qing periods, and the modern art academy. In Xu Longsen's creative process, these qualities have been recaptured and revitalized.

For Xu, the total experience of his art is not only a question of what Zong Bing (style name Zong Shaowen, 375-443) described as 'spiritual' travel—entering into the realm of a landscape painting through quiet contemplation—but also a question of the way Xu Longsen actively responds to the public space.

What contemporary artists must face is no longer an era in which art was appreciated by 'two like-minded souls sharing their thoughts in a hut in the wilderness,' as the literary scholar Qian Zhongshu (1910-1998) put it, but rather an era in which art is seen within the cacophony of a public space. The art of landscape painting must confront the new reality of mammoth exhibition spaces shared with a plethora of other media, with the implication that all kinds of artistic practices are now being integrated into the public culture of contemporary society. Xu Longsen's monumental landscapes thus constitute a kind of proactive practice through which a contemporary *shanshui* painter has taken on the challenges presented by the cacophonous public space of today's exhibition venues.

The monumental scale of Xu Longsen's *shanshui* painting is not the only element that sets his works apart from tradition: there is also a fundamental change taking place within the painting process itself. The imposing and powerful structure of his landscapes requires an

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almost military level of tactical planning, as well as a disciplined physical control balanced by an active and vital spirit, in order to achieve the creative momentum required to execute and display these monumental vistas. The Dao of painting is the Dao of change. We do not live and create in a vacuum, but rather in a social reality defined by public space. This social reality has already profoundly changed the way we experience and think about our world. Xu Longsen has said that, for Chinese landscape painters, this era of public space is both a daunting challenge and a new opportunity given by history. If the culture of the scholar's studio encouraged the literati to cling to a belief in the implicit beauty power contained within simplicity, as expressed in the poem by Liu Yuxi (772 – 842): 'Mountains need not be high to be famous, if immortals dwell there/Waters need not be deep to be enchanted, if dragons live within'; then what the art of calligraphy must seek as it enters this age of public space is a state of mind which accepts the grand scale, in which 'no mountain is too high, and no ocean is too deep'. To achieve this state of mind requires not only a deeply felt experience of the 'mountains and water' of nature, but also a willingness to engage in a profound reflection on the culture of *shanshui* painting, and to develop a more nuanced understanding of the nature of *shanshui* itself.

Through his landscape practice Xu Longsen constructs his own primeval world: and even though the elements of nature illuminated within this world are part of a communal environment, Xu's realm of landscape is completely different from those realms created by traditional landscape artists, which can be 'roamed through and inhabited'. In contrast, Xu's landscapes loom before the viewer as remote, amorphous scenes anchored in quiet and solitude: these are realms that do not invite entry. Perhaps Xu Longsen's intention is to subvert the Confucian notion that 'The wise love the the water; the benevolent enjoy the mountains'. Instead, perhaps what Xu seeks to create is a kind of response that is in keeping with the Daoist concept that 'Heaven and Earth are not benevolent: they treat all creatures as straw dogs' (i.e. insignificant) . The creative forces of Heaven and Earth follow the 'method' of Nature, and the 'method' of 'Nature' goes beyond 'the joys of benevolence and wisdom': it is no more nor less than the eternal cycle of birth and decay.

In his 'Letter to Zhu Yuansi', the Southern Dynasties scholar Wu Jun (469-520) wrote: Those who aspired to honour and fame and wished to fly as high as eagles would have their minds settled in peace when looking at these elevated peaks. Those who were engaged in mundane affairs would loiter there with no thought of return when gazing at these valleys.

For more details, please contact

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TZ Gallery  
漢雅軒

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Today when we gaze into a realm of landscape, can it be that what we seek as its essential nature is still no more than the pleasure of spiritual roaming and rarefied communal enjoyment?

*The Crisis of Landscape* by Gao Shiming (excerpt)  
(Translation by Valerie C. Doran)

For more details, please contact

Ms. Elsa TSUI [hanart@hanart.com](mailto:hanart@hanart.com) +852 2526 9019

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**XU Longsen(B. 1956)**

1956 Born in Shanghai, China  
1976 Graduated from the Shanghai Arts Crafts College, Shanghai, China.  
Currently lives in Beijing, China.

**Selected Solo Exhibitions**

- 2014 *Jade Stone from Kunlun: Chinese Shanshui Painting Exhibition by Xu Longsen*, Museum of Contemporary Art of 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, 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**

- 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

For more details, please contact

## 漢雅軒三月：徐龍森漢雅軒畫廊個展



### 徐龍森 漢雅軒畫廊個展

藝術家出席開幕酒會：  
2015年3月12日（週四）下午6到8時

展期：2015年3月6日至3月28日  
地址：香港中環畢打街12號畢打行401室

### 漢雅軒於三月隆重推出山水畫家徐龍森

徐龍森個展訂於2015年3月12日（週四）在中環畢打行漢雅軒畫廊開幕，展出藝術家近期及最新創作的山水畫作。藝術家剛完成的長達6米的巨型橫幅《虛佇神素圖》在畫廊首次亮相。




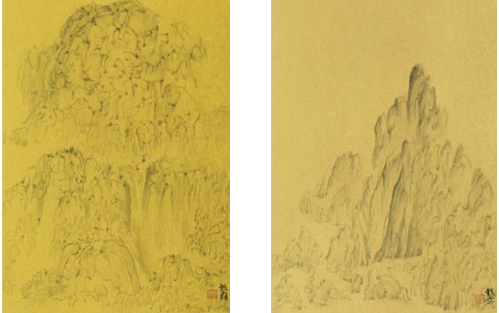
徐龍森部分作品還會在巴塞爾藝術展（漢雅軒畫廊展位3E07：《神山》群展）同步展出，配合博覽會的公共空間（藝聚空間E4），展示高達10米的巨幅山水《山不厭高》。

徐龍森獲策展人林偉而邀請，在巴塞爾藝術周期間，在香港置地廣場中庭展示另一巨型橫幅《天岸》。

詳細資料，請聯絡

漢雅軒三月：徐龍森漢雅軒畫廊個展

作品圖片 (如需高像素檔案請聯絡畫廊)

<p>《山不厭高》 2008-2009 水墨紙本 1030 x 848 cm</p>	
<p>《天岸》 2011 水墨紙本 144 x 360 cm</p>	
<p>《寂淨的精神之十一》(左) 2011 水墨紙本 176 x 96 cm</p>	
<p>《寂淨的精神之七》(右) 2011 水墨紙本 176 x 96 cm</p>	
<p>《古意之十六》(左) 2013 日本金紙 50 x 30 cm</p>	
<p>《古意之十七》(右) 2013 日本金紙 50 x 30 cm</p>	

詳細資料，請聯絡

## 漢雅軒三月：徐龍森漢雅軒畫廊個展

在二十世紀的山水畫面上所呈現的，是文明衝突中山河的破碎與擾亂，是一個符號與意象的亂世。徐龍森欲在此山水之離亂中重新理出次序，在巨大的畫面上再次追憶起天地初開之際的浩瀚冥漠、氤氳盤礴。這紀念碑式的水墨巨制中，筆墨的形態、法式與意蘊產生了根本性的變化。

徐龍森復興了中國畫的重要品格：雄渾而恣肆，磊落而曠達，在過去的五百餘年中，這些品格已經因明清的書齋化、近代的學院化而漸趨淪喪。而在徐龍森的創作中，這種品格的重新獲得，不止因為他對於宗少文所說的“坐究四荒”的觀覽境界的追摹；而且在於他對當代公共空間的積極回應。當代的畫家所要應對的，不再是“荒江野老”，也不再是書齋中的“二兩素心人”，而是一個喧囂的公共空間的時代。在這個時代，山水畫所面對的是與其他媒介共用的巨大的展示空間，另一方面也意味著，在今天，所有的藝術實踐都被整合在當代社會的公共文化之中。徐龍森的巨幅山水創作，可以被視為當代國畫家應對當代公共空間的一種積極的實踐。

徐龍森的巨幅作品，不止於形制之變，在畫面中有某些更為根本的東西改變了。氣勢雄渾的格局不但需要如履薄冰的經營，更需要發願與籌謀，列兵佈陣的兵法；繪畫狀態不但要“官知止而神欲行”，也要求“批大郤，導大竅”的魄力和能量；同時，能為如此巨幅，依託的不只是“胸中意趣”，更要有“胸中丘壑”與“胸中”。畫之道乃易之道，我們在當前的社會公共空間中生活和創作著，這一現實已經深刻地改變了我們的經驗與思想。徐龍森深信，這個公共空間的時代是歷史給山水畫家的一個巨大挑戰，同時也是一次重大的機遇，如果說書齋文化蒙養了“山不在高，有仙則靈；水不在深，有龍則靈”的文人寄託和情致；那麼，進入公共空間時代的書法藝術所要追求的，則是“山不厭高，海不厭深”的宏大境界。欲達到這一境界，不但需要對於山川造化的深切體驗，還需要對於中國山水文化的深刻判斷以及對於山水意興的細膩體驗。

徐龍森的山水實踐是他一個人的洪荒世界，雖然其中映射出所有人的山河歲月，但他的山水卻絕非傳統山水畫講求的“可游可居之境”，山水寂泊茫昧，拒絕人的進入。徐龍森的野心，或許是要顛覆“仁者樂山，智者樂水”的儒教精神，他所要做的，或許是對“天地不仁，以萬物為芻狗”的一種應和。天地造化皆以自然為“法”，而“自然”之“法”卻恰恰超出“仁智之樂”，那是創造與衰朽的永恆輪回。南朝吳均《與朱元思書》中說到：“鸞飛戾天者，望峰息心；經綸世務者，窺穀忘反。”今日視之，山水之要義又豈止在於臥遊暢神、煙雲供養？

高士明《山水的危機》

詳細資料，請聯絡

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## 漢雅軒三月：徐龍森漢雅軒畫廊個展

### 徐龍森(B. 1956)

1956 出生於中國上海  
1976 畢業於上海工藝美術學校  
現居中國北京

### 個展選錄

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

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

詳細資料，請聯絡