

劉慶倫 • 當代水墨個展

C.N.LIEW • Contemporary Ink SOLO

National Art Gallery Malaysia

臨界境

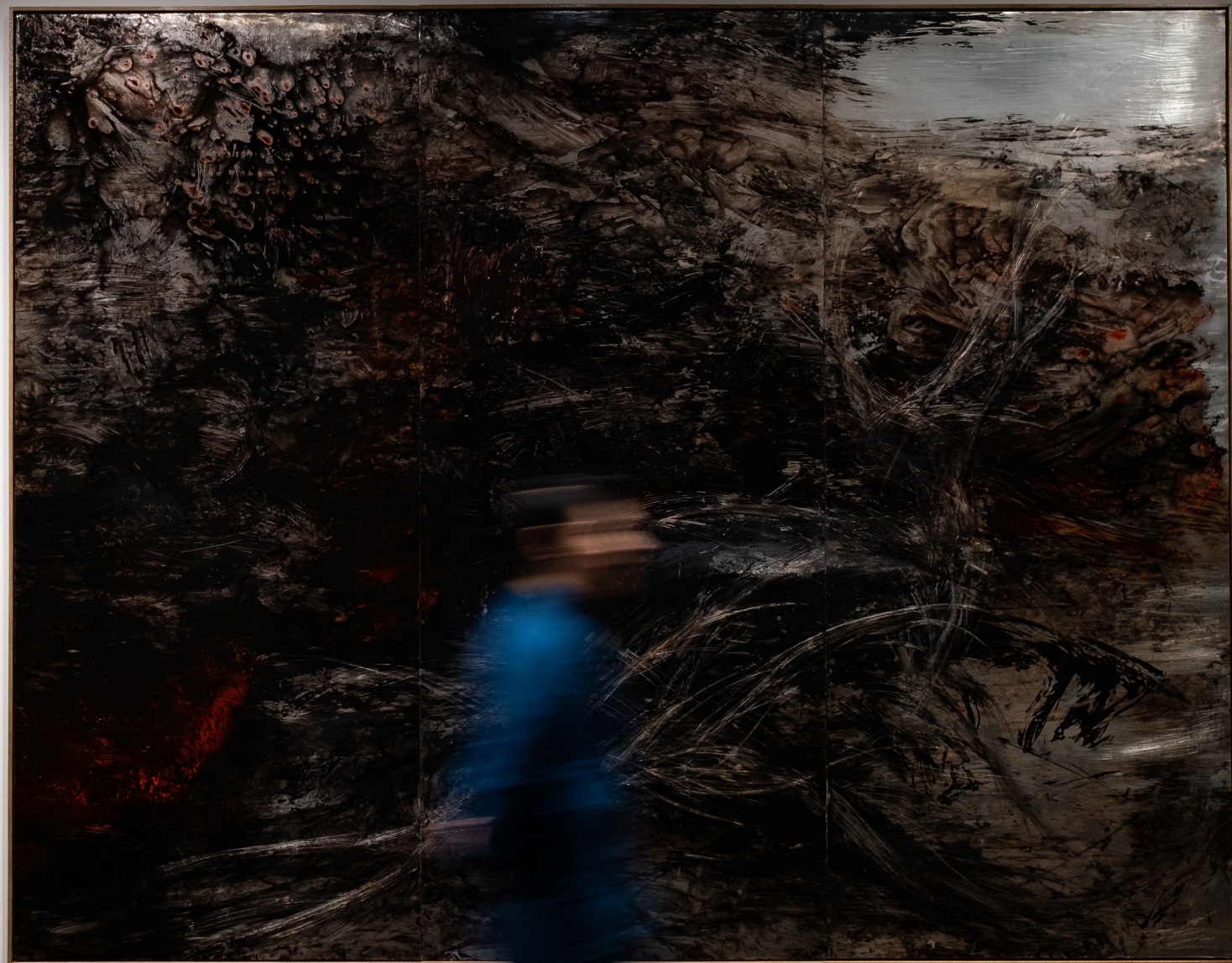
BEYOND THE BORDER



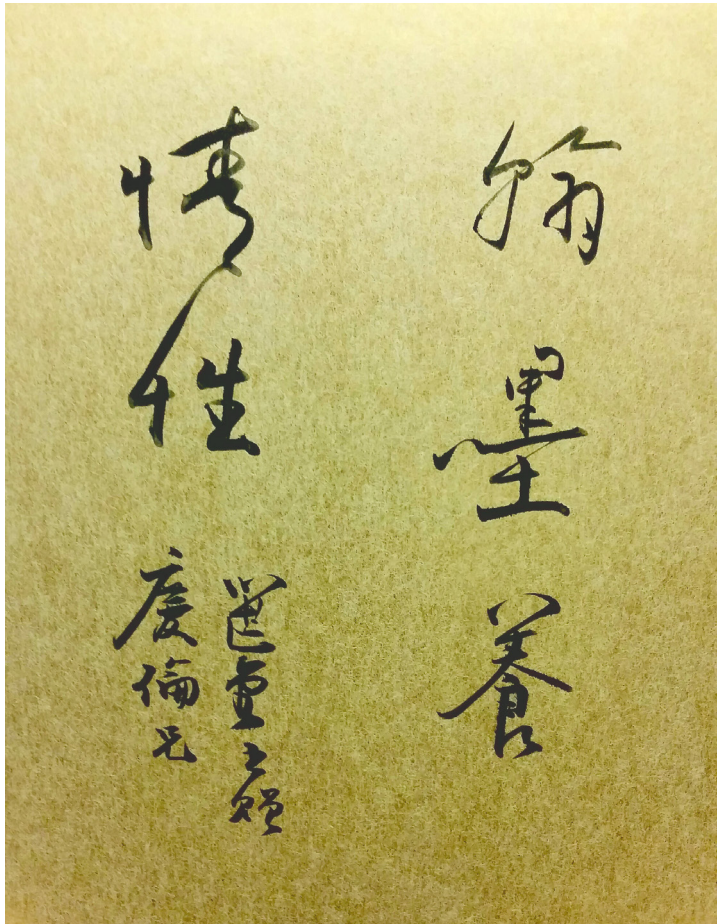
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饒宗頤 題詞



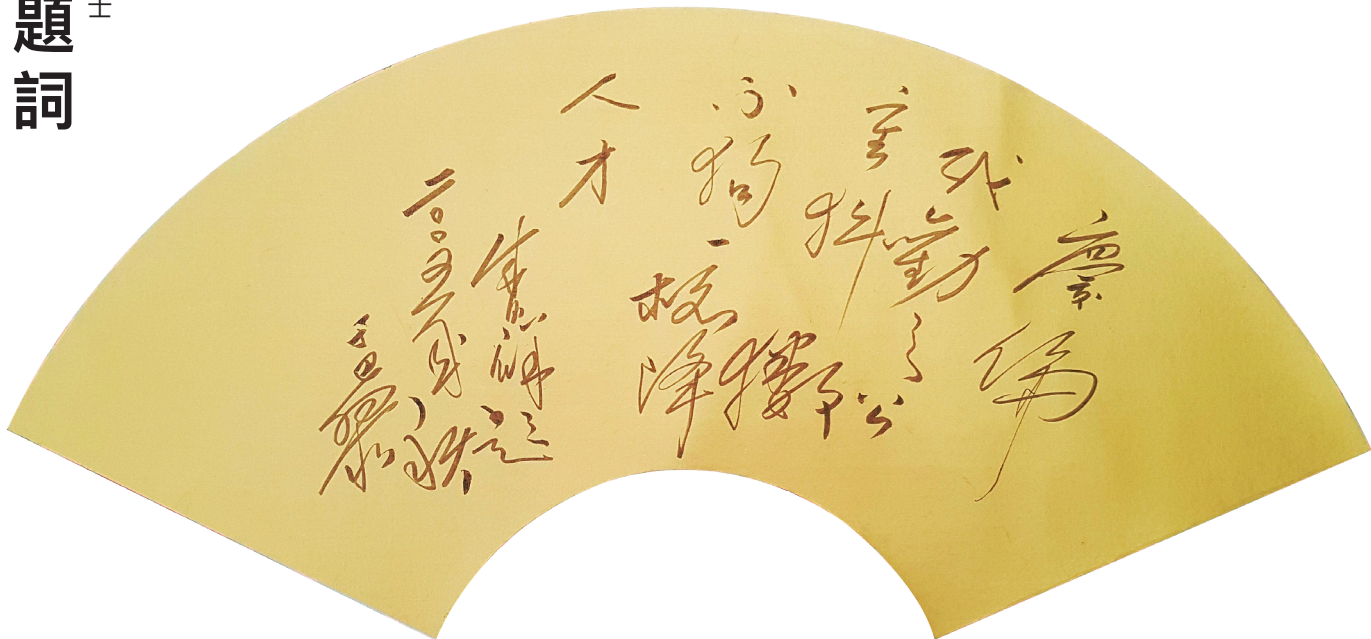
Professor The Honorable
JAO TSUNG-I,GBM
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翰墨養情性
——選堂（饒宗頤）書贈慶倫兄

INK nurtures tranquility of mind.
——Jao Tsung-I (Xuan Tang)present to brother C.N.



朱德群 題詞



CHU TEH-CHUN
Member of the Académie des Beaux-Arts in France

我勸天公重抖擻，不拘一格降人才

To C.N.,
I urge the Ruler of Heaven, To rouse again,
To bestow us with geniuses,
Without following on pattern.

Chu Teh-Chun
2005, Paris

PREFACE

序言



The Father of Contemporary Ink,
Correspondent Member of American Academy of Arts and Sciences

When I was the dean of the Chinese University of Hong Kong's Fine Arts Department in the 1970s, I first proposed the teaching and creative concept of 'The studio is the laboratory'. I also held the stance of 'New imitations cannot replace old ones, and copying the West is no substitute for copying the East'. Thus, artists must embody the spirit and vigour of scientists when they experiment to create richness for the history of human civilisation.

C.N. Liew was my first senior research fellow during my time at the Shanghai Institute of Contemporary Ink Painting. Hailing from the South Asia region, he is one of the few full-time artists in Southeast Asia who works with the spirit of contemporary ink art; this persistence and perseverance are especially valuable.

C.N. Liew also possesses sound cultural accomplishments, along with literary talent, aspirations and ambitions. I constantly encourage him and hold him to high expectations.

This time, let me make the finishing touches by ending with a quote from the article, 'What Artists Should Know About Cultural Renaissance' as my blessing to C.N. Liew: *The tough task of artistic renaissance depends on those who can know and retain old experiences. Only modern artists who create new experiences can afford it, and they also require the constant attention and encouragement from society. Let us all give our strength to welcome this great cultural revival!*

當代水墨之父、
美國文理科學學院士
劉國松

上世紀七十年代，我在香港中文大學美術系擔任系主任期間，首先提出【畫室就是實驗室】的教學與創作理念，我提出：【模仿新的，不能代替模仿舊的：抄襲西方的，不能代替抄襲東方的】主張；因此，藝術家一定要像科學家一樣有實驗精神，為人類文明史創造財富。

劉慶倫是我在上海當代水墨藝術研究院的首屆高研生，他來自南亞地區，是東南亞少數以當代水墨藝術精神進行創作的專職藝術工作者；這份堅持與毅力尤為可貴。

劉慶倫具有良好的文化修養，他有才情，理想和抱負，我經常勉勵他，對他有很高的期望。

在此個展，劉慶倫為我們展現了他一路走來的精神面貌，道出了他這些年來的心路歷程，值得我們期待和鼓舞！

此次，就讓我以《文化復興中藝術家應有認識》一文中的點睛之句作為我對劉慶倫的祝福：藝術復興的重任，都要靠那些能夠有認識地保留舊經驗，創造新經驗的現代藝術家才能擔負得起來，而這些現代藝術家們還需要社會不斷地給予重視和鼓舞。讓我們大家為迎接這一偉大的文化復興運動而獻出我們的力量來！



CURATOR

策展人

I am proud to collaborate with the National Art Gallery Malaysia to present 'Beyond the Border', an exhibition by C.N. Liew. In his new series, Liew delves deeper into the art of writing as he explores the development of civilisation and the dichotomy of conflict and harmony in his works.

Liew's works have always possessed depth and clarity that stems from the combination of calligraphy and painting. He utilises these forms to navigate the border where he believes both conflict and harmony coexist; the two concepts bring the focal point of his new series. It is this relative balance that he explores through technique and material.

'Beyond the Border' has a rhythmic beauty that is captured by the energy in Liew's works, and challenges the viewer's perception of the world around them and their space in it as individuals. The use of new materials, some which have an iridescent, reflective quality, conveys the possibility of multiple interpretations and the fluidity of our present state.

I hope his works inspire you to see beyond the border, and ponder on the balance between opposition and harmony in our lives and the society that we live in.

June Cheong

C. N. LIEW – WRITING-PAINTING THE UTOPIA

JANET FONG

I have long been following the work of C.N. Liew. be it technique, form, the meaning behind his art or the spiritual pursuit it conveys, his work possesses incredible depth. He goes beyond established conventions in preserving the heart of traditional Chinese culture, while also instilling the essence of contemporary art into his work. The philosophical reflection that stems from his art is unique and profound, calm and transcendent, immensely alluring and enticing; it inspires a deep emotional resonance in the viewer.

In this article, I will attempt to offer my analysis and interpretation of Liew’s art on different levels by examining the important works from the three series 《大象系列》 “The series of The Great Form”, 《大同是界》 “The Great Unity”, 《大拙系列》 “The series of The Great Refinement” and 《大雅系列》 “The series of The Great Ideal” .

The calligraphic art is a tangible manifestation of human aesthetics. Liew has studied calligraphy from a young age. His work is neither pure calligraphy nor painting, but it may be called “writing painting”.¹ Zhang Yanyuan from Tang Dynasty noted that calligraphy and painting share the same brushstrokes and rules²; in Chinese culture, they are born of one’s artistic creation reaching a certain level, which proves that calligraphy is a living art form. In the same vein as painting, Liew’s brushstrokes vary between a powerful dynamic and a sense of calmness in achieving the perfect balance

between conscious creation and spontaneity, taking his art to an elevated realm of unspoken yet vivid expression. Blending the versatile arts of calligraphy and painting, the artist’s work illuminates his inner resilience.

Using the Chinese philosophical concept of “*Dao*” (“the path”) as an entry point into analyzing Liew’s exceptional artistry, one sees that *Dao* emphasizes the absence of a barrier between the material and the self, and the state of pure spontaneity.³ Liew feels the natural transformation of the material and the self, and the diverse rhythms of this intrinsic creation. Through the creative act of writing-painting, he reveals the rhythmic beauty of this unique energy in his work. Through the multi-faceted reflection on and execution of contemporary and traditional arts, he endows his work with possibilities for multiple interpretations and deeper meaning for the viewer.

The Great Unity

“The Great Unity” is a highly representative series of Liew’s oeuvre. There is often an inseparable relationship between the act of art-making and the artist’s mental and emotional states. The different phases of Liew’s art are marked by particular spiritual quests and modes of interpretation. One of the turning points happened in 2009, when Liew was deeply affected by the passing of his mother and his spiritual mentor in the same year. His artistic creativity reached a bottleneck. After a hundred days of solitary

retreat and an extended period of self-refinement, he stumbled upon an opportunity during this dark time of his life. When he was at a printing factory, he saw the material of aluminum board shine a new ray of light on his life. He discovered that this material was well-suited to his needs in art-making during that phase. The luster and hardness of aluminum boards, and the solidness of aluminum boards gave Liew the strength to make art again. The creation of this series gathered momentum from that point onwards.

Liew’s writing-painting on the aluminum board reveals a different mind-set and state than that of traditional calligraphy and Chinese painting on xuan paper or silk. Almost every stroke runs uninterrupted from start to finish, and the painting style is sharp and sleek. The attributes of aluminum board as a material are its smoothness and the lack of permeation. Therefore, in writing each stroke, the artist’s focus on the painting board is the perfect manifestation of the unison of the material and the self. As Lin Yutong writes in *The Wisdom of Lao-tse*: *Dao* is the origin of all things in the universe, the impetus for all lives; *Dao* is subdued and formless... It cannot be named, as what can be named is not *Dao*... *Dao* brings unity and spiritual nature to this material world.⁴ These works are endowed with vitality, and they show a solidness that goes beyond the everyday. To Liew, these works may seem both abstract and figurative in their visual representation. That is because the works reflect the “true” feelings from the artist’s interior world, and the spiritual nature of this material world.

One of the works from “The Great Unity” is named “Know the Known and to know the Unknown as the wise way”. It is taken from a paragraph in Chapter 28 of *Tao Te Ching* by Laozi. Painting resembles text: it understands brightness, yet it is content to be dark ink. The writing-painting is done on a hard aluminum board; the interaction between black and white encompasses solidness and gentleness, illuminating the Daoist concept that opposites are complementary.⁵ The distinct differences between the two complement each other in the painting and reveals a strong character.

Liew’s work often evokes associations between calligraphy (Chinese characters) and painting. What’s interesting is that Hanzi (Han characters) are hieroglyphic in their roots. The ancient oracle bone scripts and bronze inscriptions were pictographic, and they made a highly imaginative and conceptual artistic expression.⁶ Liew insists on making art with the calligraphy brush; he writes out in the calligraphic format the texts by Laozi and from classical poetry, showcasing the dynamic of calligraphy and Hanzi. The title of his work 《復歸無極–與趙無極對話》 “Return to the Pure State—In Conversation (or Dialogue) with Zao Wou-Ki” is also taken from Chapter 28, “Endless return to man’s first state”,⁷ of *Tao Te Ching* by Laozi, which refers to the return to the pure state. Paying tribute to the master, Liew instills his truest emotions into his work with the calligraphy brush and paint as the starting point, and unleashes a free realm that

is born from within—the free realm of “the realm of Dao” in Daoism. According to the Dao of Laozi, the absence of consciousness is the highest form of free consciousness.⁸ Starting from this point, one sees that Dao can freely give birth to all things in the universe. Liew’s spiritual longing for freedom reveals itself through the incredible energy of his brushstrokes, and as the manifestation of a pure nature. A strong sense of vitality shines between the brushstrokes and the composition, as it is intensely felt between the brushstrokes. It is as if a boundless world of imagination has opened up between the brushstrokes and the composition to give life to all things in a free realm.

“The series of The Great Ideal”

“Landscape” is the manifestation of an ideal self.⁹ In classical landscape paintings, the concrete subject is usually excluded; the concrete landscape is transformed into an overall depiction of the mountains, water and scenery in the painting. In the act of art making, Liew makes use of the transformation of nature and that of the material in everyday life, in order to highlight an atmospheric expression that embodies his subjective ideas and emotions. The artist turns sceneries like water and clouds into abstract symbols and assemble them into a composition according to the needs of his expression, where the artist instills his humanistic ideas, self-awareness and spiritual dimension into the landscape. The work is not only a depiction or imitation of natural scenery, but a

portrayal of profound humanistic spirits and ideals that come from the heart. It is a signifying, abstract or even classifying kind of humanistic landscape.¹⁰

The complementation between solidness and gentleness is the most apt description of Liew’s work. In “The series of The Great Ideal”, the patterns on rocks and agarwood are particularly intricate. Upon a close look, the rocks resemble water and reveal delicate veins. When viewed from a distance, the rocks morph into mountains and rocks with rich texture. The mix of solidness and gentleness echoes that of the use of ink, which is marked by duality—yang exists in yin, while yin exists in yang to open up a new perspective. Drawing on Chinese philosophy as the basis, the artist revamps the painting of rocks and re-examines the approach to Chinese painting, as the exploration of a new perspective creates a distinct impact. Liew’s work is marked by subtle yet powerful brushstrokes and streamlined composition; it mirrors his scholarly temperament and his elegant presence.

The series of Great Vigour (大雄系列)

Speaking of the earliest “artworks” in the history of Chinese art, ritual bronzes come to mind. Many Hanzi originated from the shapes of ritual bronzes and the pictographic expressions of human use of ritual bronzes.¹¹ The relationship Liew creates between Hanzi, shapes and calligraphy in The series of Great Vigour carries similar connotations. Employing the free style of the cursive script, he makes calligraphy

come to life on paper by endowing it with elements of physical space, creating a new conceptual expression. In his brushstrokes, the fluid yet tremendous dynamic of calligraphy travels between the two-dimensional space and the three-dimensional space, and manifests in unique calligraphic sculpture. In giving a bronze texture to the surface of the calligraphic sculpture, the artist pays tribute to the earliest “artworks” in China as he has grasped their importance to Chinese descendants. It also represents his search for greater possibilities from a different approach to calligraphy.

In The series of Great Vigour, Liew brings the realm of writing-painting to perfection. Be it working on paper or the aluminum board, the artist conveys the meaning of texts and characters through the vibrant dynamism of calligraphy and his distinctive artistic style. The strength of his whole body runs through his palm, writing and painting a vigorous dance between the brush, space and air. The presence and spirits of the “dragon” or “ruyi” in Liew’s imagination come to life in the painting. It twirls and leaves an indelible mark, which encapsulates Liew’s singular style.

The Great Unity/The series of The Great Refinement

In “The Great Unity”, Liew’s unique thinking and his response to the world permeates his refined style, which manifests in the black and white space between “nothingness and the utmost”. Employing the expression of contemporary ink, he writes and paints the world’s three major currencies in round

symbols that represent China, Japan, Europe, the US and even other economies and political territories. The characters and letters emphasize a sense of stability and solemnness while hinting at a free flowing dynamic, which echoes Liew’s beliefs about the world and peace. Art is a path of inner refinement which manifests in the shaping of one’s temperament by society. The heart and the material world are merged in the aesthetic unison of one’s interior world and the rhythm of the universe; it opens up a wider, more transcendent aesthetic realm where the ideal of fulfilling one’s temperament through art is lived.

In “The series of The Great Refinement”, Liew reveals the Zen essence of emptiness, the utmost and farness in “to preserve utmost emptiness, to remain in complete silence”. 《無上–與 Robert Motherwell(馬瑟韋爾)對話》“Wushang—In Conversation (or Dialogue) with Robert Motherwell”is a remarkable example. The Chinese character “無” (wu) in “無上” (wushang) is a square looking character, and it fills the upper half of the painting. Its styling is inspired by the raw black of renowned French abstract painter Soulages; the solid black makes up most of the character, while the blank (nothingness) takes up limited space. Yet Liew unveils a sturdy and refined emotional force through his unique style of writing painting: the “上” (shang) character in the lower half takes inspiration from American artist Motherwell’s creative approach of using black and white to express two contrasting emotions, and it emphasizes the synchronicity between the artist’s

body and mind and the speed of the brushstrokes. In the meantime, the character “上” in oracle bone script is written in the style of the cursive script. Calligraphy is a form that is alive,¹² and the cursive script represents the utmost of free calligraphic expression. Liew fully expresses the free spiritual realm of his interior world through the script, while the wild flow of his cursive possesses a tremendous vigor.

For both his tributes to French artist Soulages and American artist Motherwell, Liew stays on the same horizon and takes his cue from explosive brushstrokes, and uses the broad lines from Abstract Expressionism to construct the composition. Meanwhile, Liew also revamps traditional Chinese art forms with his unique writing painting style, engaging in a dialogue with Abstract Expressionism. Liew’s response to the unison of the world runs through the diverse formats of his work.

Also, in “The series of The Great Refinement”, Liew hopes to go beyond conventional styles of writing and norms of composition. He is not simply looking for an emotional release; more rationally, he is seeking refinement that elevates writing to a higher spiritual realm, deconstructing and reconstructing the process. To Liew, this is not experimental calligraphy, nor is it an experiment in itself. It is an authentic realization that sets out to break free from tradition and inspire a new artistic expression, in order to reach a higher realm in its substance. Calligraphy reflects the mind

and temperament of a person.¹³ Liew’s thinking is highly creative and versatile, while his artistic style is firm. It reveals the charm of a perfect temperament, and inspires the viewer to grasp the inexplicability of “Dao”.

In all his series, one sees the rhythm of Liew’s brushstrokes reaching the “afar” before it returns, which delineates a physical division of space. The solid and balanced composition highlights the expressive power of calligraphy that transcends borders. The figurative characters are written with the abstract energy of the brushstrokes and the sense of utmost emptiness of existence, alluding to a realm that lies beyond what is depicted. The resonance of the material goes beyond the painting,¹⁴ bringing the viewer into the “utopia” in the artist’s interior world.

The mind comprehends beyond what the eye sees. An expansive power shines through between the interior world and the painting, revealing the mystery of the interior world and eternity. I look forward to his future works, to experiencing his unique and profound views on the universe. Viewing C.N. Liew’s work brings us back to the origins of traditional Chinese arts and the appeal of their substance, while we discover endless and new possibilities in “traditions”.

1 Asia Art News Magazine, Volume 21, Number 4, 2011, p.56-62.
2 Xiong Bingming, *Theories of Chinese Calligraphy*, Lion Art Co. Ltd., 2014, p.16.
3 Yip Wai-lim, *Daoist Aesthetics and Western Culture*, Peking University Press, p.2.
4 Lin Yutong, *The Wisdom of Laozi*, Hunan Literature and Art Publishing House, 2017, p.14.
5 Karyn L. Lai, *An Introduction to Chinese Philosophy*, World Books Publishing Company, p.86.
6 Shih Tso-cheng, *The Aesthetics in Ink Painting*, Artco Books, 2013, p.11-14.
7 Cheng Guying, *Annotations and Critique on Laozi*, expanded edition, Chung Hwa Book Co., 2016, p.173.
8 Cheng Guying, *Annotations and Critique on Laozi*, expanded edition, Chung Hwa Book Co., 2016, p.217.
9 Wang Huangsheng, Hu Guanghua, *The History of Chinese Painting – Landscape*, Jiangxi Fine Arts Publishing House, 2008, p.33.
10 Ibid, p.33.
11 Such as the ritual bronzes used as food containers.
12 Xiong Bingming, *Theories of Chinese Calligraphy*, Lion Art Co. Ltd., 2014, p.26.
13 Ibid, p.113.
14 Kong Xinmiao, Zhang Ping, *Comparisons between Chinese and Western Arts*, Shangdong Pictorial Publishing House, 2004, p.41-42.

劉慶倫——寫畫出的理想國

方敏兒

About Janet Fong

Janet Fong is an independent curator and a co-founder of Interntaional Art Exchange and Residency (IAER) in New York. She was born in Hong Kong and currently lives and works in Beijing and Hong Kong. She has worked with a number of organisations for over 20 years including CAFA Art Museum (Central Academy of Fine Art, Beijing), Osage (Art Foundation and Gallery), University Museum and Art Gallery (The University of Hong Kong) and HK Maritime Museum.

Janet has curated numerous exhibitions in the last 20 years including “First Shenzhen Biennale 2018”, Shenzhen, China (2018); “Botero in China”, The Art of Fernando Botero, National Museum of China, Beijing and China Art Museum, Shanghai (2015 and 2016); “Closer to the Beautiful World- Art exhibition”, Klein Sun for ACAW, New York (2017); “Second Nature- Opening Exhibition of K11 Art Space”, K11 Art Foundation, Hong Kong (2017) ; “Ubiquity - Exhibition of Zhang Dan”, Zero Art Centre, 798 Beijing (2016); “I wanna eat, yummy yummy”, Contemporary Art Exhibition, Oil Street, Hong Kong (2015); “CAFAM Future Biennale”, Artist Residency Project Chinese artists to Hong Kong, Emergency Lab, Hong Kong (2015); “I was once there”, Solo exhibition of Lam Tung Pang, Klein Sun, New York (2016); “1st Art Sanya Art Festival”, Sanya, China (2012-2013); “Next Ten Years of Contemporary Art in China”, Today Art Museum, Beijing (2011).

Janet received her Master’s Degree in History of Art from The University of Sussex as well as a Postgraduate Degree in Museum Studies from The University of Sydney, Australia. She also graduated from Hong Kong Polytechnic University, majoring in Photography.

Janet is a committee member of the K11 International Artist Residency program, an advisor at the Osage Art Foundation, and a committee member of Young Artist Award (HK), a committee member of SAYA Young Artists Award, and Project a committee member of Museum and the Web (Asia), US.

一直關注劉慶倫的作品，他的作品無論是技巧、形式、創作背後的寓意、表達的精神追求，都極具深度。他勇於打破傳統規範，保留傳統中國文化的純粹，同時又汲取當代藝術的精華，相容並蓄。他由創作而展開的哲學思考，獨特而深邃，冷靜而超脫，具有極強的吸引力和巨大的感召力，令人感懷深刻。

在此，試圖以劉慶倫的《大象系列》、《大雄系列》、《大同是界》、《大拙系列》和《大雅系列》五個重要系列當中的作品為依據，在多個層面上展開分析和解讀。

書法藝術，是人的審美精神的物化。劉慶倫從小學習書法，而他的作品又不只是單純的書法，也不只是單純的繪畫，可稱為「寫畫」¹，唐代張彥遠便曾提及書畫同筆同法²，在中國文化裏，是創作到達一定境界後的自然產物，可見書法本身便是有生命的形體。與創作一幅畫一樣，劉慶倫於寫畫的每一筆每一劃之間，時而氣勢雄逸，時而以冷靜沖和之氣，得有意無意之妙耳，入傳神達意之高超境界。融匯變化多端書法和繪畫，突顯他內心的堅毅。

以「道」之博大精深的中國傳統哲理為切入點，圍繞著劉慶倫的非凡造詣進行剖析，得見道是重視物我無礙、自由興發的原真狀態³，而劉慶倫感受到物我自然的造化，內在生成衍化的多元律動，以寫畫的創作狀態，呈現出作品中獨具的氣的韻律美。憑藉當代與傳統藝術多重實踐和思考鋪墊，其作品讓觀眾能獲得多重角度的解讀，實現更深刻的意味。

《大象系列》

大象系列裏的作品是劉慶倫極具代表性的系列之一。很多時候，創作行為與藝術家的身心狀態，有著密不可分不可切的關係。劉慶倫創作上不同階段性的精神渴求與獨有的詮釋方式，而其中一個轉捩點，是在2009年時，由於他的母親與修行導師都於同一年相繼過世，劉慶倫因此大受打擊，創作上碰巧也進入一個瓶頸時期，經過愈一百天的閉關和長期的一個修練狀態後，在人生的黑暗期，很偶然一次機會，他在一個印刷工廠中，突然領悟到金屬鋁版這種材質給予他生命中的一絲新的曙光，他發現這種材質很符合他在那個特殊階段對藝術的需求。鋁板的亮光質感，和硬度，金屬鋁板的剛強有力，傳遞給予劉慶倫重新創作的力量，此系列的創作因此而逐步進入強勢發展。

劉慶倫在金屬鋁板上寫畫時的心態與狀態，有別於傳統書法和國畫中在宣紙或絲綢上作畫狀態，每每揮筆一下就必須一氣呵成，畫風得乾淨俐落。金屬鋁板的材料特性為光滑且沒有滲透性，故每次下筆，藝術家在畫板上的專注完美體現了物我為一的狀態，正如林語堂在《老子的智慧》所指出的：「道」是萬物的根源，是賦予生命的原理；道是含蓄無形...道不能名，可名之道就不是道...道給物質世界帶來了一統和靈性。4這些作品被賦予生命活力，也顯現了超越日常生活中的實在，對劉慶倫而言這些作品視覺的表面既看似抽象，也可為具象，皆因作品本身展現了藝術家內心的「真實」感受，在這物質世界中潛在的靈性本體。

大象系列其中一件作品名為「以知其白，守其黑，為天下式」，便是以老子《道德經》第二十八章中的其中一段而命名的，畫如文字，深知明亮，卻安於暗墨。用柔軟的毛筆在剛硬的金屬鋁板上寫畫，黑白之間，剛柔相濟的攻守進退，突顯出道家相反相成的思想要義5，在畫面中，能感受兩者深刻差異而產生的互補，彰顯鮮明的個性。

劉慶倫的作品很自然地讓人把書法（中國文字）與繪畫聯想起來，有趣的是中國漢字為象形文字，最早期的甲骨文與金文即為圖形表達，那是一種具有具大想像力與高度理念的藝術表達6。從劉慶倫堅持用毛筆創作，以寫書法的方式，揮寫出老子、古詩詞的文字內容，發揮出書法與漢字的張力，作品《復歸無極－與趙無極對話》，作品的名稱同樣來自老子《道德經》，第二十八章的「復歸無極」7，意指回歸到真樸的狀態，劉慶倫借著對大師的致敬，以最真實真摯的情感，以毛筆和顏料作起端，散放出由心出發的自由之境--道家的「道境」之自由之境。老子的道之於無的意識是最高的自由意識8，由此出發，可知道道可以自由地化生萬物。劉慶倫對自由的精神渴望，透過他筆觸之間氣勢澎湃的氣力，更有效地實現了對質樸本性的表現，筆觸與畫面之間透出頑強的生命力，在筆觸之間亦可切實的感受，彷彿在筆與畫面之間，無限的空間想像，化生萬物，讓人感受到揮灑自如的自由之境。

《大雅系列》

「山水」體現一個理想的自我9，古代山水畫一般排除具體的描繪對象，而將具體的山水景物轉化成整體的山水、景物，畫中的物。劉慶倫創作時，利用在客觀自然和社會生活中的物的轉換過程，突顯出他本人的主體觀念和情感滲入的意境表達。藝術家往往將水、雲等景抽象為種種符號，依照自己表達的需要，將各個符號組合成畫面，寄情於山水，山水之間蘊含藝術家的人文觀念、自我意識和精神圖景。作品並不只是自然景觀的寫生、臨摹的結果，而是深懷人文精神和理想抱負的心中之景，是符號化、抽象化甚至類型化的一種人文之景10。

以剛柔並濟這詞來描繪劉慶倫的創作最為貼切，在大雅系列作品中，描畫雅石、沉香中的紋理，石頭近看像水，得見肌理很細膩的一面，遠看變成山和石頭層層次次尤為豐富，剛柔之際如同水墨的應用如出一轍，一體兩面，陰裏有陽，陽裏有陰，綻現新的視角，以中國哲學為根基，改變自古以來的雅石畫法，重新審視中國畫的處理方式，探索了嶄新的視角呈現出截然不同的衝擊力。劉慶倫作品中細膩而鋒利遒勁的筆法，結構簡潔，畫如其人，充分呈現劉慶倫如文人雅士典雅而優美的韻味。

《大雄系列》

提到中國藝術史最早期的「藝術品」，當然不能不提青銅器，有很多漢字的發源也是由青銅器皿的形狀而來，也源自人應用青銅器的狀態而生成的圖象表達11，劉慶倫在大雄系列中，漢字、圖形和書法之間的關係，亦有異曲同工之妙，他利用草書的狂野風格，將書法在平面紙面上躍然加插實體空間元素，形成新的觀念表達，他將書法中靈動又軒昂的氣度，遊移於二度和三度空際之間，創作成獨一無二的書法雕塑。將書法雕塑的表面變成青銅材質，是他領悟到中國最早期的「藝術品」對後人的重要性之後，所表達的致敬，同時也是他對書法以截然不同的視角與方式去尋找更多可能性的創造之作。

在大雄系列中，劉慶倫將寫畫的境界發揮得更為淋漓盡致，無論是在紙上或是在鋁板上，將文字與文字本身的喻意以書法揮筆自如的凝練勁度，以自成一格的藝術風格，在心手完全配合下，以全身的力量，寫畫出在筆、空間和空氣之間馳走騰舞，令劉慶倫想像中的「龍」或「如意」的模樣神韻，在一瞬間躍然在畫面上，飛旋動勢，留下深刻的記錄，成為獨一無二的劉式作品。

《大同是界》

在大同是界系列作品中，劉慶倫以醇厚的畫風在黑白「虛與極」之間滲透著他自己獨到的思想，以及他對世界的回應。他利用當代水墨的表現方式，寫畫出世界三大主流貨幣的圖形符號，隱喻了分別代表中日歐美甚至於更多的經濟與政治版圖，字形強調平穩與莊嚴，並帶入從容不迫的動勢，與表達劉慶倫對世界和平的信念相配合。藝術是一種修心的途徑，體現對社會人格的塑造，心物為一則是通過實現有限的個人心靈與宇宙生命節奏的審美交融，從而在一個更為廣闊更具超越性的審美境界中，實踐藝術成就人格的理想。

《大拙系列》

在大拙系列作品中，劉慶倫則表現出「致虛極，守靜篤」中空、極、遠的禪宗意蘊。當中《無上－與RobertMotherwell（馬瑟韋爾）對話》便是一佳例，「無上」兩字中的「無」字，本身是四平八穩的，充盈了畫面的上半部，造型上參考了法國有名抽象畫家蘇拉吉對黑色的原始感，黑實占比高，虛則佔據極少的空間，但劉慶倫以他獨有的寫畫方式發揮出厚重凝煉感的力量；下半部的「上」字劉慶倫則先參照了美國馬瑟韋爾以黑白兩色來表達兩種對立情感的創作方式，並強調藝術家本人身心與輕重緩急運筆之間的默契，同時，也以狂草的筆法完成甲骨文的「上」字造型，書法是有生命的形體¹²，而狂草更是書法走向自由表現方向發展的一個極限，劉慶倫以之充份表達個人內心世界的自由精神意境，以狂草不拘於章法的筆意，奔逸不羈，但體勢連綿，氣勢萬千。

劉慶倫無論是致敬法國的蘇拉吉還是美國的馬瑟韋爾都是在一個地平線上，借鑑具爆發力的筆觸表現手法，以抽象表現主義中大筆淋漓的線條作構圖，同時，劉慶倫也以中國傳統藝術方式變奏出獨有的寫畫風格來詮釋，與抽象表現主義進行對話，透過作品的多元方式，貫徹了劉慶倫透過作品對世界一同的回應。

另外，大拙系列中，劉慶倫也希望能打破一貫的書寫方式與構圖準則，不追求純粹的情緒宣洩，而是更理智的，追求沉澱後的結晶，使得書寫的境界於精神層面上進一步提升，將過程解構後再重組，對劉慶倫而言，這不是實驗書法，也並不是實驗過程，而是真正的實踐、落實，並希望打破傳統格局，激發出新的藝術表現形式，達到真正意義上另一高度與境界。書法也能充份反映人的心理人格¹³，劉慶倫的思維創意變化多端，但創作風格又格外堅定，透出盡美盡善的人格魅力，令觀者感悟到「道」的不可言說。

無論哪個系列的作品，劉慶倫的筆勢在畫面上初見向「遠」處無限延伸的律動，後複返觀，那是空間上的實體定格，平沖穩重的畫面，更彰顯書法中無分國界的表現張力，由具象性的文字，以筆觸抽象的氣勢與存形形跡的虛極，更能感受境生象外¹⁴，托物見志的畫外之意，看畫有如進入藝術家心中經營的「理想國度」。不形於象，靠心靈去體會，在自心與畫面之間展現宏觀的穿透力，體悟自心與永恆的奧妙。熱切期待他未來有更多的作品，感受他來自深悟的獨特宇宙觀。透過觀賞劉慶倫的作品，大家也能回朔中國傳統藝術中的根源與精神內容之吸引力，同時，也從「傳統」之中發掘無限的新的可能。

¹ 《Asia Art News Magazine》，Volume 21，2011年7月，第56–62頁

² 熊秉明著，《中國書法理論體系》，雄獅圖書股份有限公司，2014年，第16頁

³ 葉維廉著，《道家美學與西方文化》，北京大學出版社，2002年，第2頁

⁴ 林語堂著，《老子的智慧》，湖南文藝出版社，2017年，第14頁

⁵ 賴慧著，《劍橋中國哲學導論》，世界圖書出版公司，第86頁

⁶ 史作檉著，《水墨十講－哲學觀畫》，典藏藝術家庭，2013年，第11–14頁

⁷ 陳鼓應著，《老子注釋及評介》修訂增補本，中華書局，2016年，第173頁

⁸ 陳鼓應著，《老子注釋及評介》修訂增補本，中華書局，2016年，第217頁

⁹ 王璜生及胡光華著，《中國畫藝術專史－山水畫》，江西美術出版社，2008年，第33頁

¹⁰ 王璜生及胡光華著，《中國畫藝術專史－山水畫》，江西美術出版社，2008年，第33頁

¹¹ 如青銅器的鑒和豆

¹² 熊秉明著，《中國書法理論體系》，雄獅圖書股份有限公司，2014年，第26頁

¹³ 熊秉明著，《中國書法理論體系》，雄獅圖書股份有限公司，2014年，第113頁

¹⁴ 孔新苗及張萍著，《中西美術比較》，山東畫報出版社，2004年，第41–42頁

關於方敏兒

獨立策展人,紐約國際藝術交流及駐留(IAER)聯合創始人。出生於香港,現居住與工作於北京,香港。她曾任職於中央美術院美術館、香港大學美術館、奧沙藝術基金與奧沙畫廊與 1a 空間等機構,擁有超過二十年的藝術策劃經驗。

方敏兒在過去十多年曾策展許多專案,其中包括:「首屆深圳雙年展」,深圳羅湖美術館,深圳(2018);「博特羅在中國:費爾南多·博特羅作品展」,中國國家博物館,北京(2015-2016)/中華藝術宮,上海(2016);「Second Nature-K11 chi 空間新開幕展」,香港(2017)「無處不在–張丹當代藝術展」(2016),798,北京;「我要食餐好」當代藝術展(2015),油街實現,香港;「CAFAM 雙年展中國藝術家駐留專案–香港」(2015),Emergency Lab,香港;「我曾經在此–林東鵬個展」,凱尚畫廊,紐約(2016);「下一個十年的當代藝術」,今日美術館,北京(2011);「首屆三亞藝術季,三亞」(2012-2013),「英雄本色–一個與香港有關的當代藝術展」,798 仁當代藝術空間,北京(2013)。

方敏兒畢業於香港理工大學攝影系,後於悉尼大學研修博物館學,並留學英國Sussex大學修讀中國美術史碩士。現為K11國際藝術駐留專案顧問委員、美國博物館與網路協會(亞洲)委員、奧沙藝術基金顧問、香港青年學生藝術家獎委員。



BEYOND THE BORDER

C.N. LIEW’S

ARTIST STATEMENT

for his solo exhibition
at the National Art Gallery of Malaysia

For the past 25 years, I have devoted a great deal of thought to the art of writing itself.

In terms of technique, ‘zhongfeng’, whose literal translation is ‘the centered tip’ is at the heart of writing.

‘Zhongfeng’ comes from the mind, rather than the tip of the brush. To know ‘dao’, or the way or path, is key to understanding ‘zhongfeng’, rather than the writing tools themselves.

As a concept, writing represents a script, symbol or totem of sorts which marks the signs of civilisation.

To write, again and again, is to contribute to the development of civilization.

Through writing, I seek to understand the cultures I have been exposed to, and to be a part of the progress of civilisation through my art.

Yet I have come to realise one thing: the more civilised the world becomes, the greater the conflict it contains.

Is this conflict a manifestation of civilisation, or the unmasking of savageness?

The two are akin to a form and its shadow, like light and shadow.

With this in mind, we can explore the origin of the ‘Border’ series.

For instance, the meeting of East and West is neither pure romance nor perfection. On the contrary, there exists a certain degree of opposition and a relative harmony between the two.

That is why conflict and harmony are at the heart of my works. They are unavoidable questions that our society and our world face.

Through my works, I seek to highlight and raise certain ideas, facts and truths that we cannot look away from. Yet they are not answers, since there is no absolute answer to anything in this world.

What we call answers arise and change for each person, in echoes of their own perception.

The Western notion of harmony is similar to, yet different from the Eastern concept 【天人合一】 , or the unison of the world and the self. I think there is a great deal of inevitability and coincidence between the two.

It is precisely this convergence between inevitability and coincidence that gives birth to the beauty of the world. As Laozi says, “All things embody yang within yin, as the two collide and merge.”

My works employ materials that I am familiar with, while on a quest for coincidence. That is because familiarity possesses a certain duality in itself as both a thinking trap and an opening for enlightenment. The collision between technique and material is an exploration of relative balance.

In aesthetic terms, we can call it “the inter-relations between emptiness and solidness”. Yet in the context of contemporaneity, it can be interpreted as an exploration of the relationship between conflict and harmony.

What is embodied in my brushwork, lines and composition? Where is it heading?

I think it is the present, and it is heading towards the future.

What is the present?

The present is akin to grasping a fleeting thought; it is the relationship between light and shadow.

As for the future, do not ask me about it. If you wish to know about the future, only the future knows what future it will bring.

臨界境

馬來西亞國家美術館個展

劉慶倫自述

這25年來，我一直在關注“書寫”這件事。

從方法上說，“書寫”，意守“中鋒”。

“中鋒”，在心頭，不在筆頭；換言之，中鋒的關鍵，在“道”之貫通，不在“器”之運用。

就思想而論，“書寫”，意味著一種文字、符號或者是圖騰的表達和再現；也就是創作一種“文明的標記”。

重複的書寫，就是對於文明的推動，貢獻一份己力。

我試圖在“書寫”中，去認識自己接觸過的文化，以藝術行動去參與文明進程的推動。

然而，後來我發現，越是文明的世界，就越是存在著衝突。

“衝突”，到底是一種文明的表現，或者是一種野蠻的暴露？

二者的關係，如影隨行；仿佛就像“光”與“影”。

這是值得探討的；這就是《臨界》的緣起。

打個比方：東西方的交匯，並不真是絕對的浪漫和完美；相反的，它們之間並存著一定程度的對立以及相對的和諧。

因此，“衝突”與“和諧”是我作品探討的核心。也是至目前為止，整個社會、乃至世界，所面對而無法迴避的一大課題。

我通過作品，嘗試去突出甚至提出一些想法，一些真相所無可迴避的事實，然而它不是答案；因為，現實的世界里，永遠不會有一個絕對標準的答案。

所謂的答案，其實是隨每個人悟性的不同而相應升華。

西方說的Harmony，其實和東方的“天人合一”相近，卻又顧盼。我以為，之間總有滲合了許多的必然和偶然。

正因為必然與偶然的生發，才能衍生出天地之間的大美。《老子》說，這就是“萬物負陰而抱陽，充氣以為和。”

我的作品，以自己習慣的材質去追求偶然，因為“習慣”本身，就是一種“迷思的陷阱”，也是“一種開悟的契機”（即一體的兩面）；在方法與媒材的碰撞交會中，去探討一個相對的平衡。

從美學上來說，可以名之為“虛實相生”；然而，以當代性論之，或可理解為探討“衝突與和諧”的關係。

我的筆觸、線條、構圖，意味著甚麼？又朝向何方？

我想，應該就是意味著“當下”，而指向“未來”。

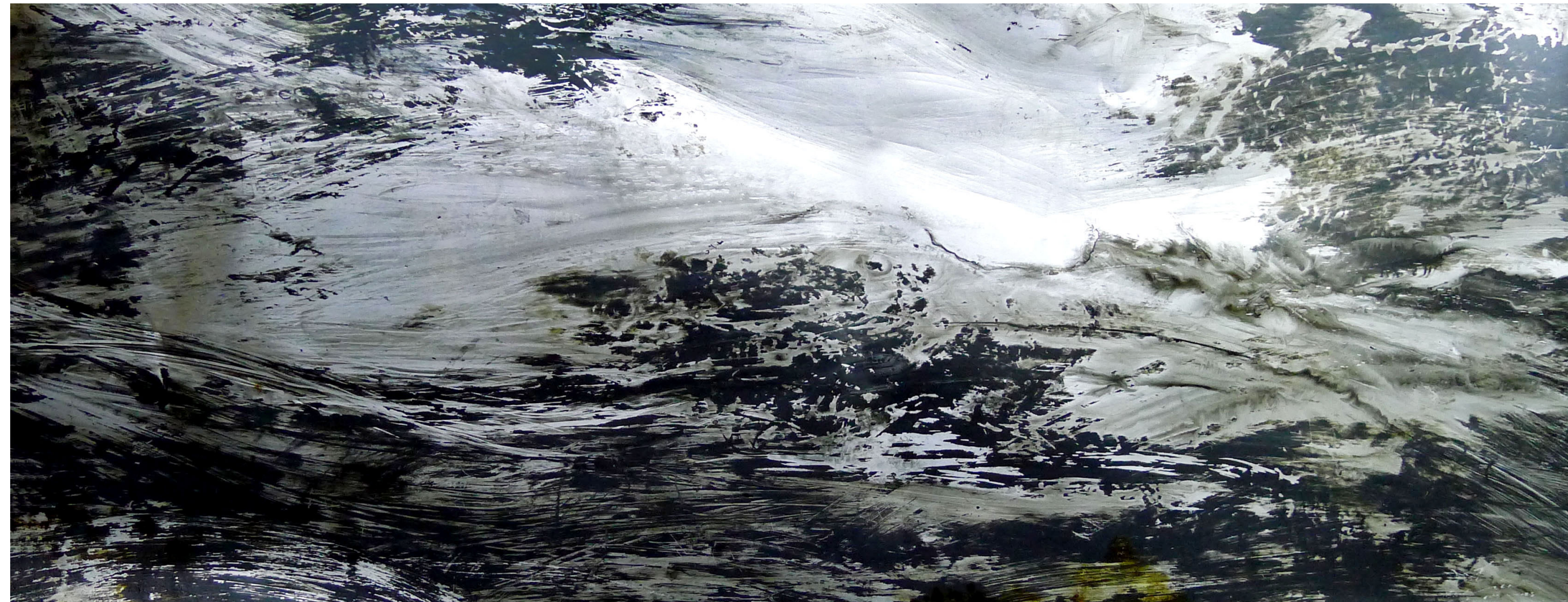
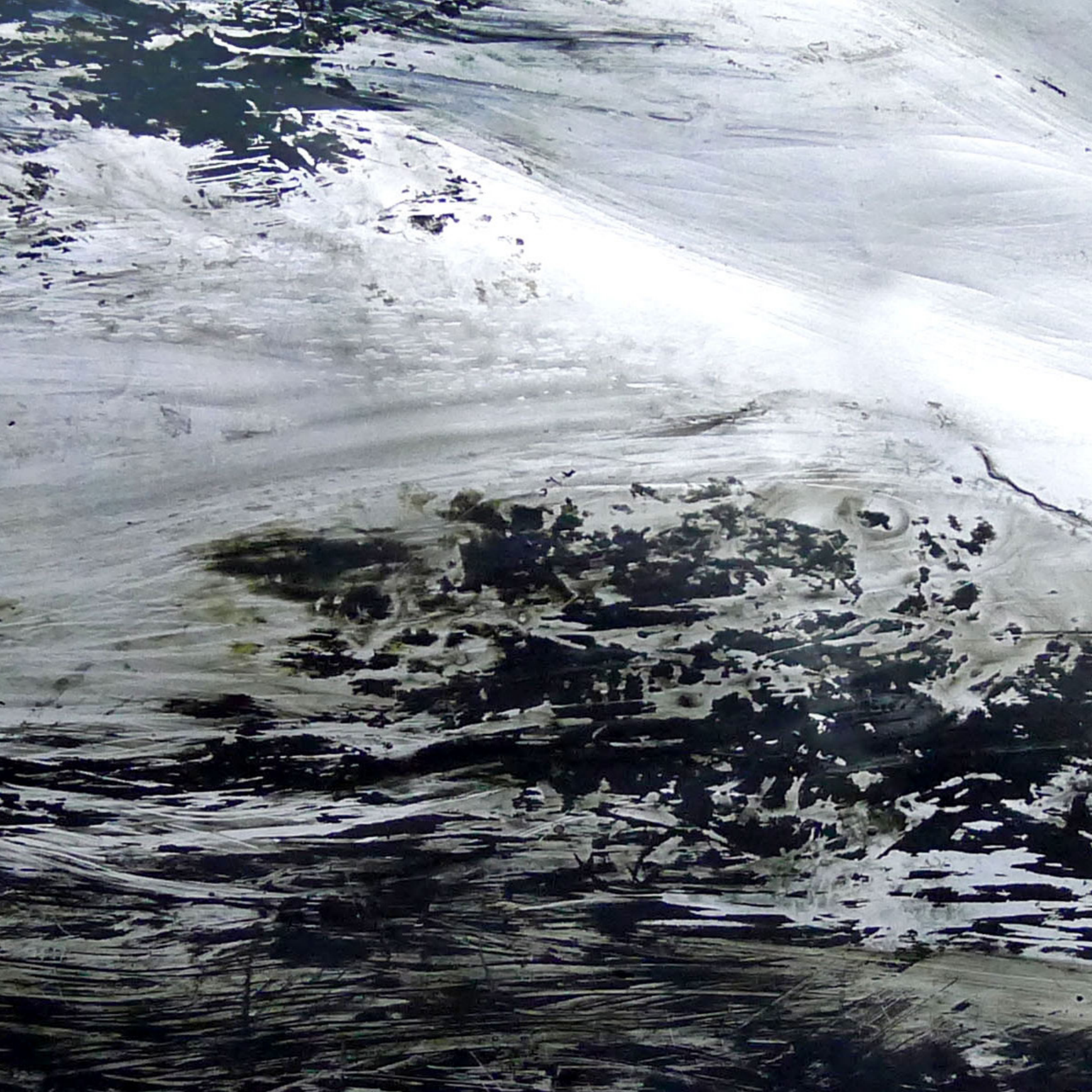
“當下”是甚麼？

當下，就是一念之間的把握；就是光和影之間的關係。

而“未來”，不要問我；問“未來”，因為只有“未來”才知道“未來”。

ARTWORKS

圖
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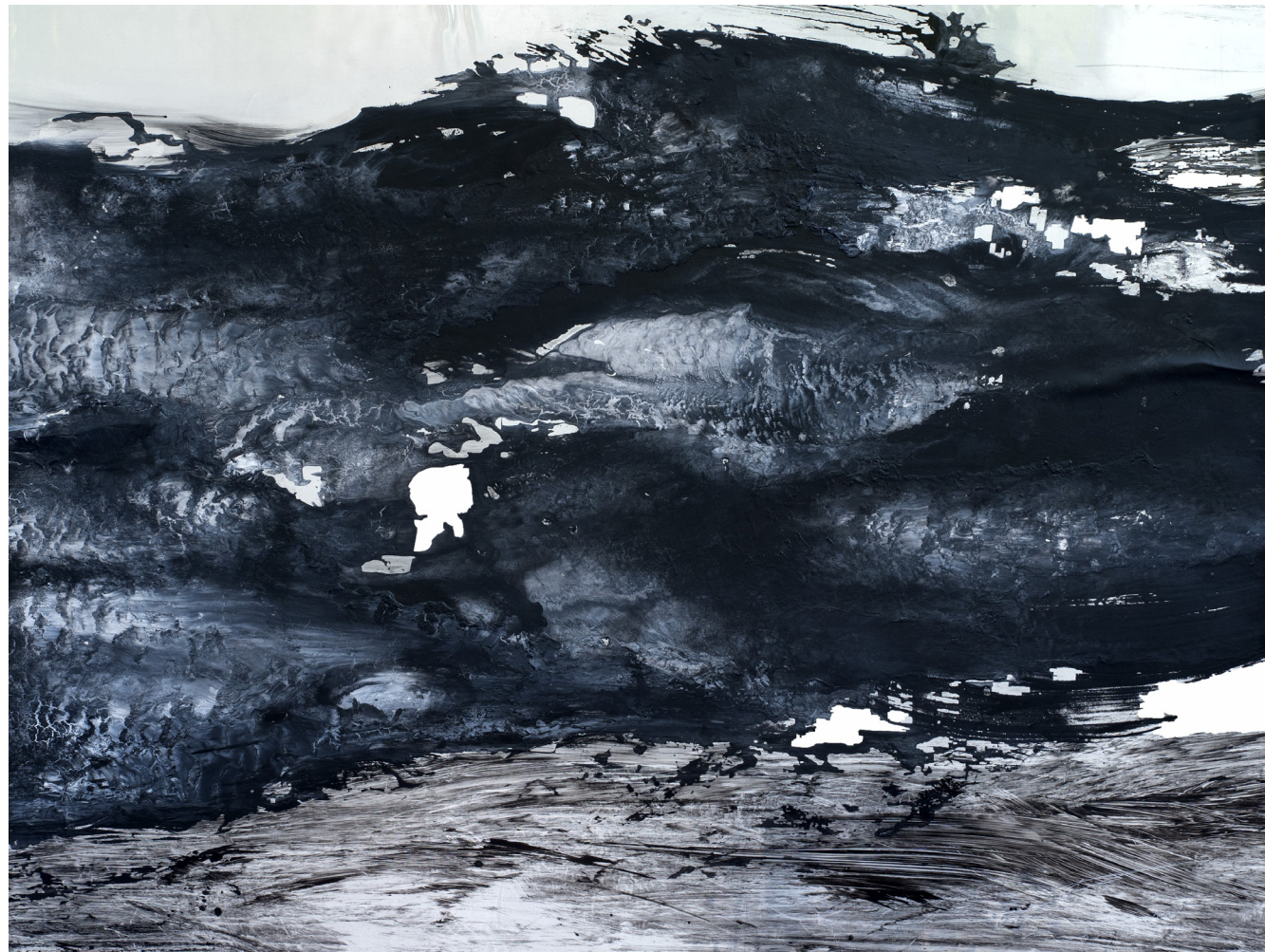
BORDER VII • TIMELY CLEARING AFTER SNOWFALL

臨界 VII • 快雪時晴

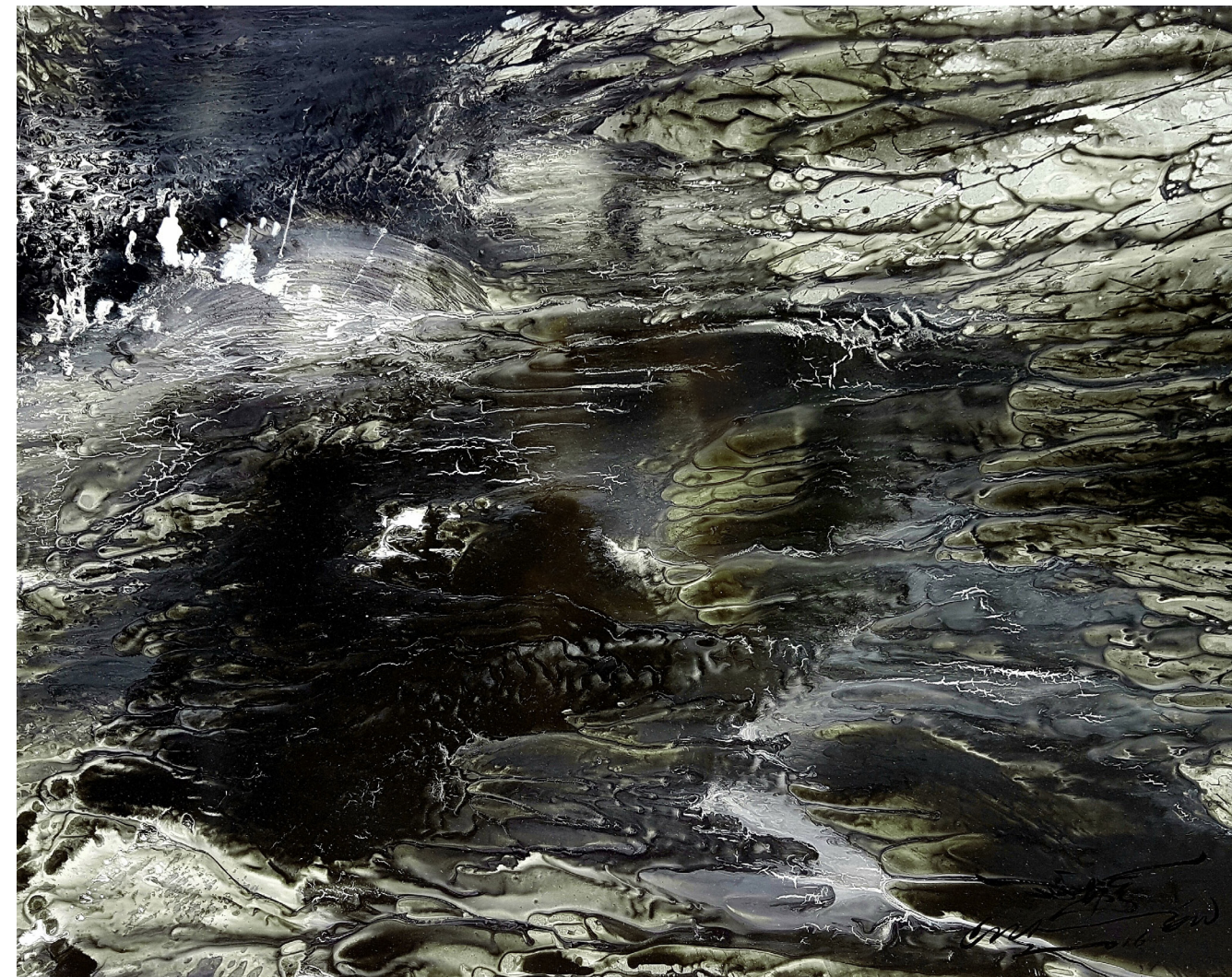
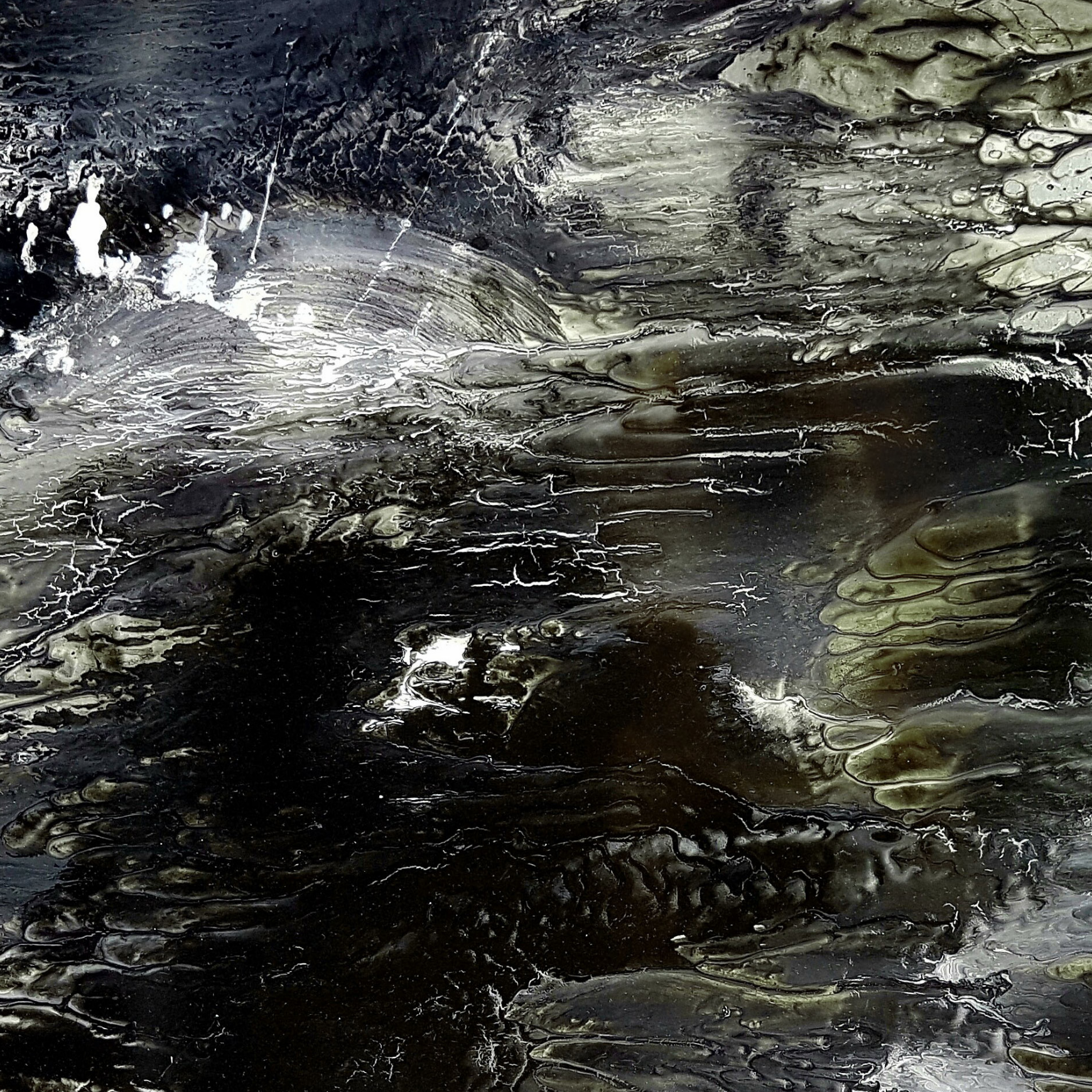
103 cm X 40 cm

Ink and Mix Media on Metal

2019



BORDER VI • METAPHYSICS 臨界 VI • 形而上
 115 cm X 91.5 cm
 Ink and Mix Media on Metal
 2019



STREAM OF CONSCIOUSNESS II 意識流 II

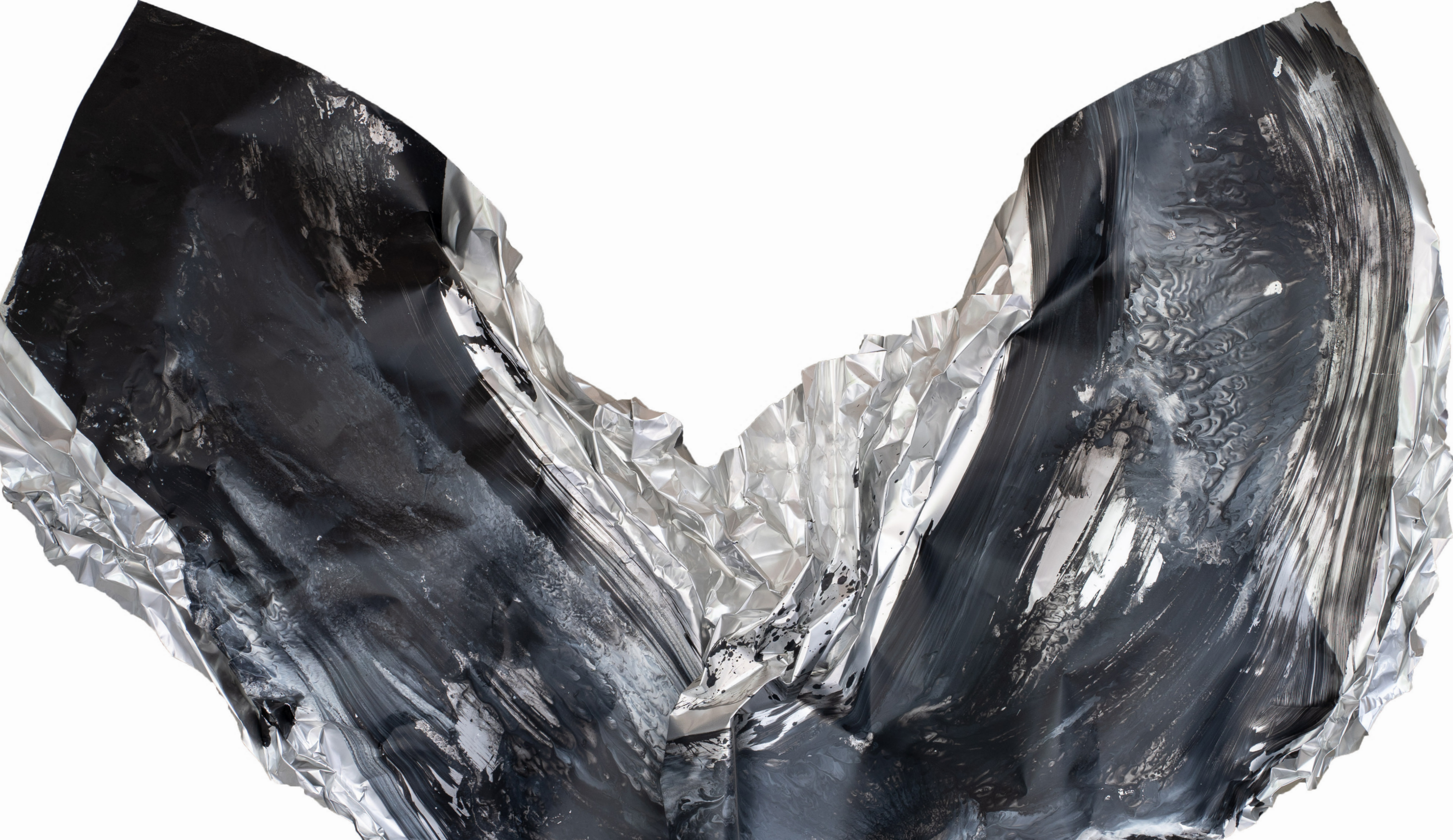
91.5 cm X 71.5 cm

Ink and Mix Media on Metal

2016



BORDER III • HARMONIZATION & DIFFERENCE 臨界 III • 存異求同
550 cm X 122 cm (Diptych)
Ink and Mix Media on Metal
2019



BORDER VIII • INVITING “BLISS” HOME 臨界 VIII • 引蝠歸堂
175 cm X 122 cm
Ink and Mix Media on Metal
2019

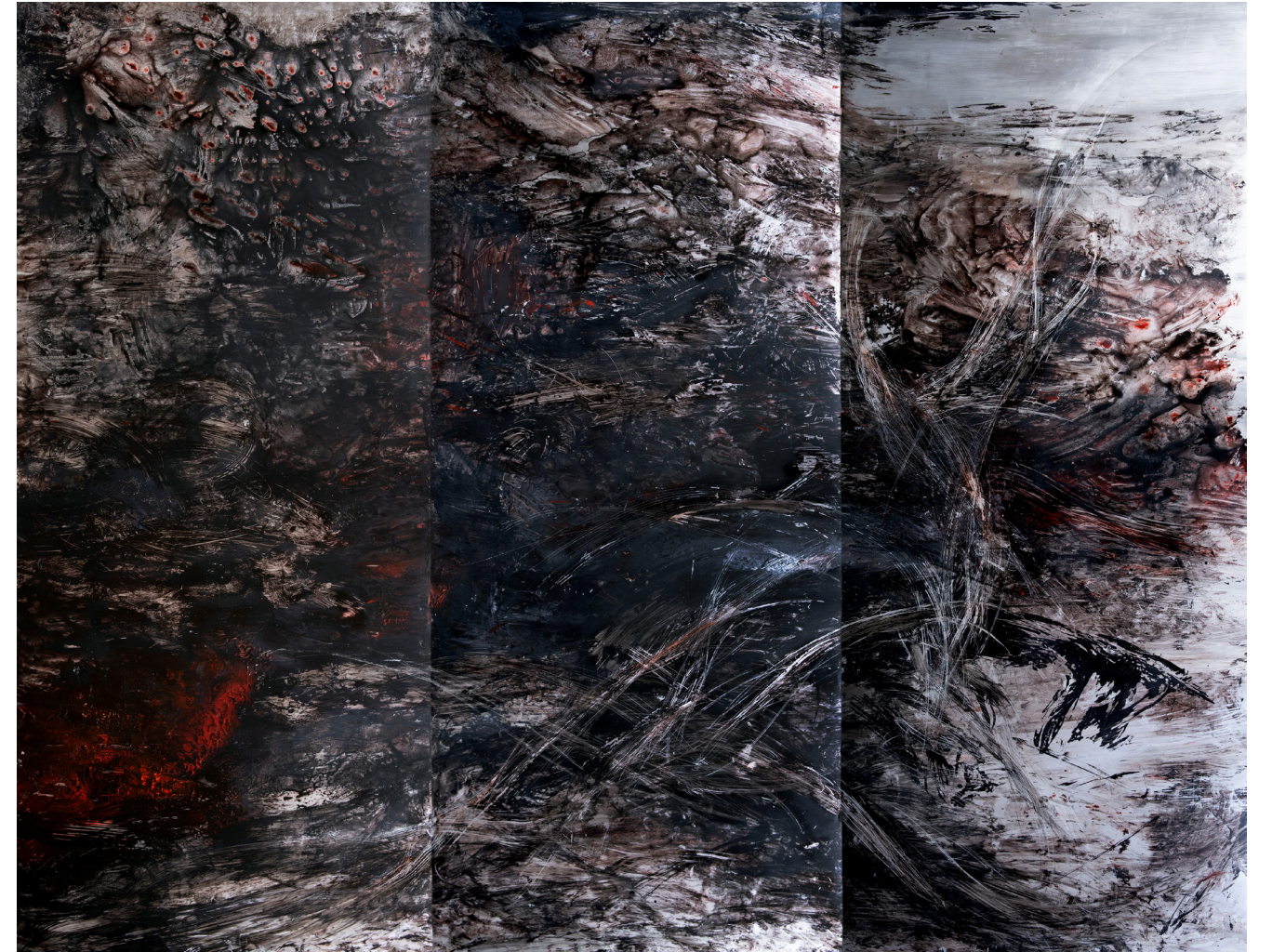


BORDER V • A DIALOGUE WITH J.M.W.TURNER V 臨界 V • 與透納對話之五

122 cm X 91 cm

Ink, Fire and Mix Media on Metal

2019



BORDER XIV • AESTHETIC IMAGERY 臨界 XIV • 意象萬千

276 cm X 210 cm (Triptych)

Ink and Mix Media on Metal

2020



BORDER XII • A DIALOGUE WITH BA DA SHAN REN

臨界 XII • 致八大山人

50 cm in Diameter

Ink and Mix Media

2020

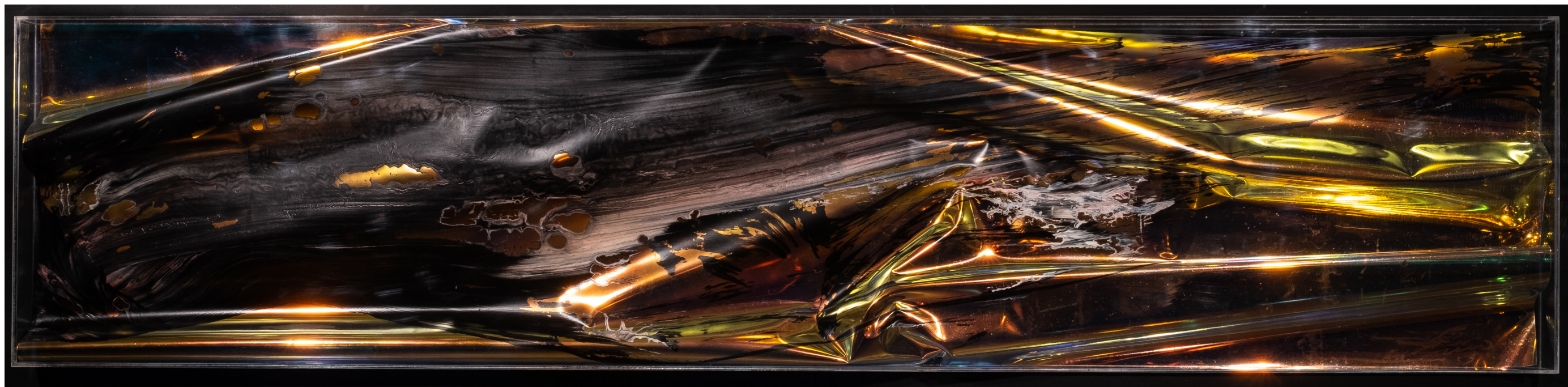
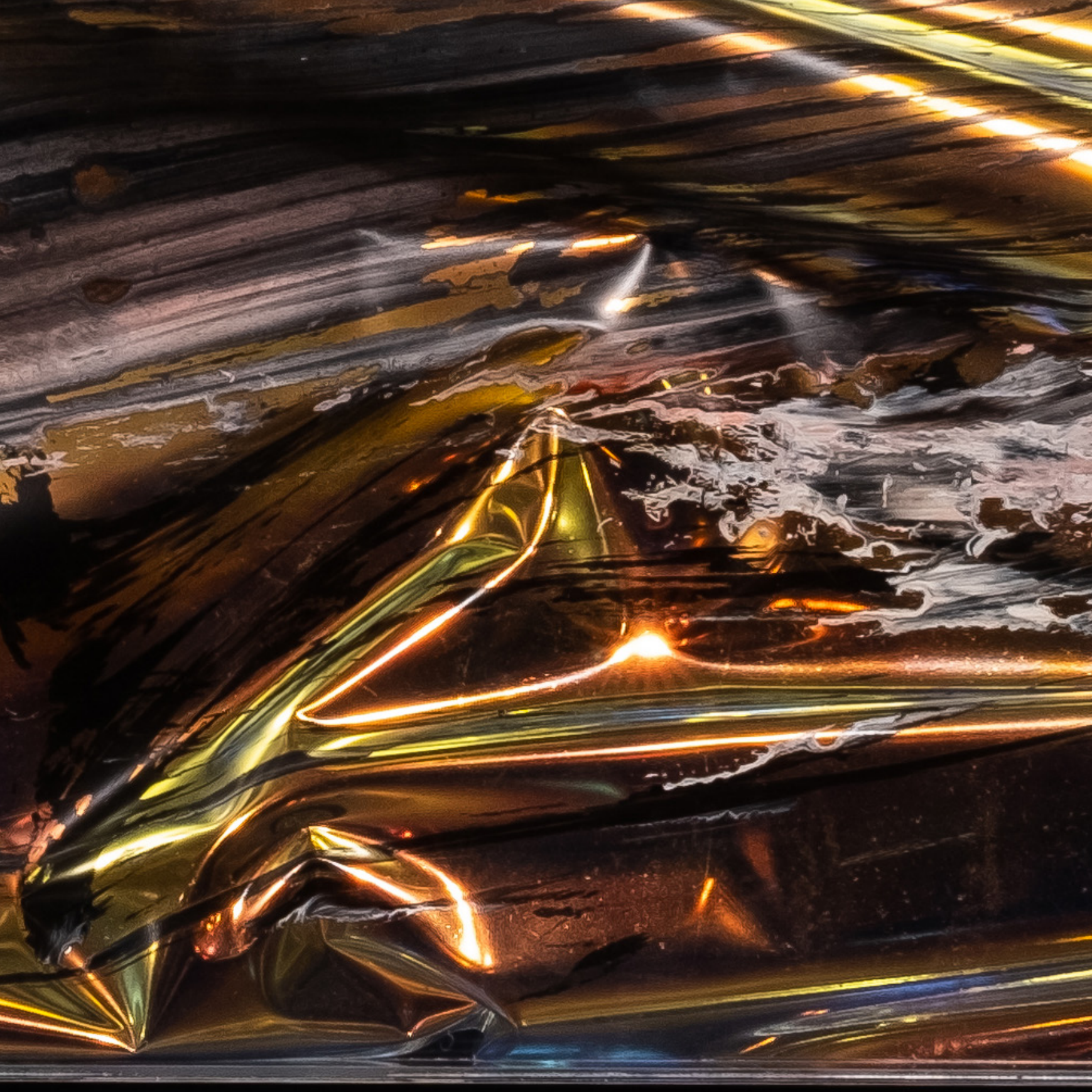


BORDER XI • WISDOM EYE 臨界XI • 慧眼

18.5 cm X 10.5 cm

Ink, Colour, Laser, Fire and Mix Media

2020



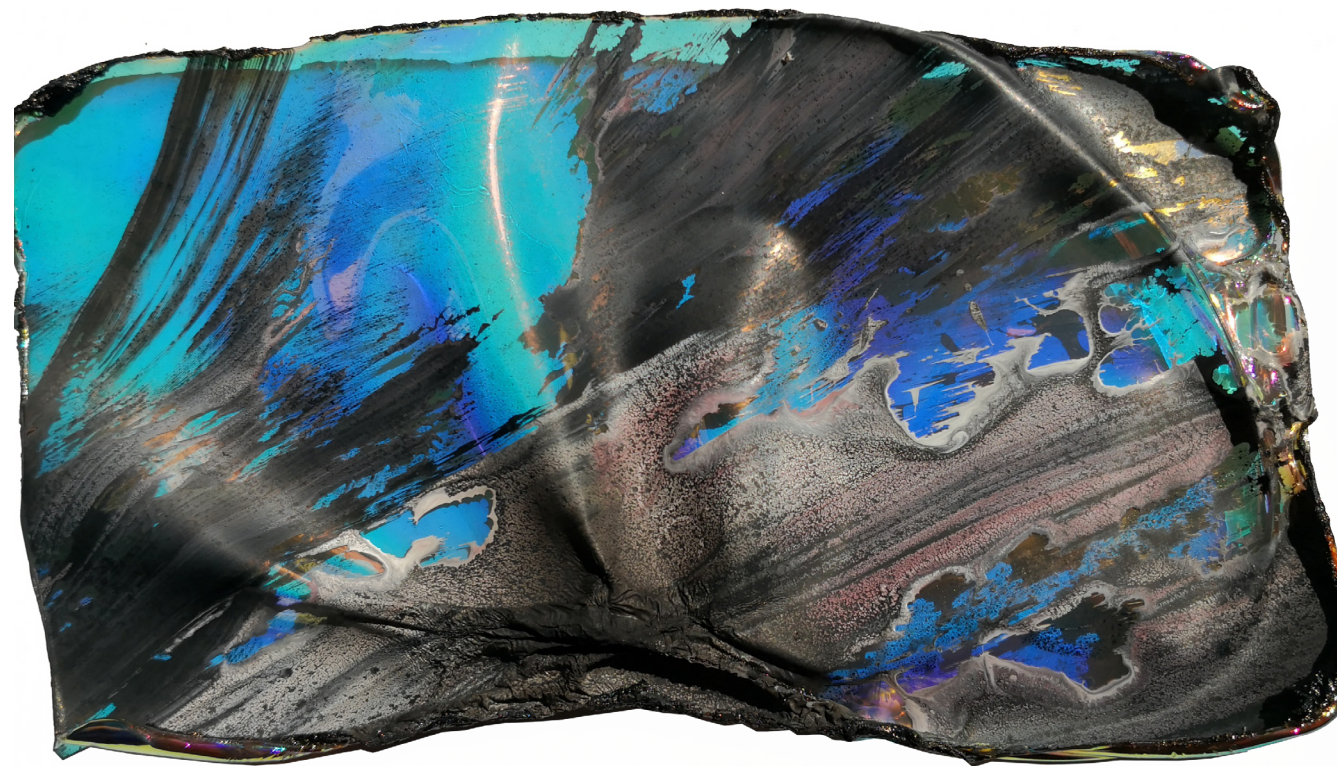
BORDER XIII • ONE (A DIALOGUE WITH ZHUANG ZI)

臨界 XIII • 一 (與莊子對話)

200 cm X 57 cm

Ink, Colour, Laser and Mix Media

2020



BORDER X • IMPRESSIVE SIGHT 臨界 X • 小風景
 13.5 cm X 23.5 cm
 Ink, Colour, Laser, Fire and Mix Media
 2019



BORDER IX • BUILD STRENGTH FOR THE ENERGY WITHIN

臨界 IX • 積健為雄

133 cm X 92 cm

Ink and Mix Media

2019



WHERE THERE IS SHADOW, THERE IS LIGHT...
A DIALOGUE WITH VICTOR HUGO QUOTES
 陰影之處，即光明所在 —— 與雨果句對話
 70 cm X 50 cm
 Ink, Acrylic on Watercolour Paper
 2018



**IN YOUR LIGHT I LEARN HOW TO LOVE, IN YOUR BEAUTY HOW TO
MAKE POEMS. YOU DANCE INSIDE MY CHEST WHERE NO ONE SEES
YOU, BUT SOMETIMES I DO, AND THAT SIGHT BECOMES THIS ART — —
A DIALOGUE WITH RUMI QUOTES**

於禰的光中學愛，於禰的美中學詩；禰在我懷裏旋舞而無人察覺，
那一情境成此恆藝 —— 與如米句對話

50 cm X 46 cm

Acrylic and Ink on Watercolour Paper

2018



**THIS IS MY DELIGHT, THUS TO WAIT AND WATCH AT THE
WAYSIDE WHERE SHADOW CHASES LIGHT AND THE RAIN
COMES IN THE WAKE OF THE SUMMER—**

DIALOGUE WITH GITANJALI • RABINDRANATH TAGORE

在影追逐光的地方，在夏雨來臨的時節，駐足等待觀望的，
是我的喜悅——與泰戈爾《吉檀迦利》對話

70 cm X 50 cm

Acrylic and Ink on Watercolour Paper

2018

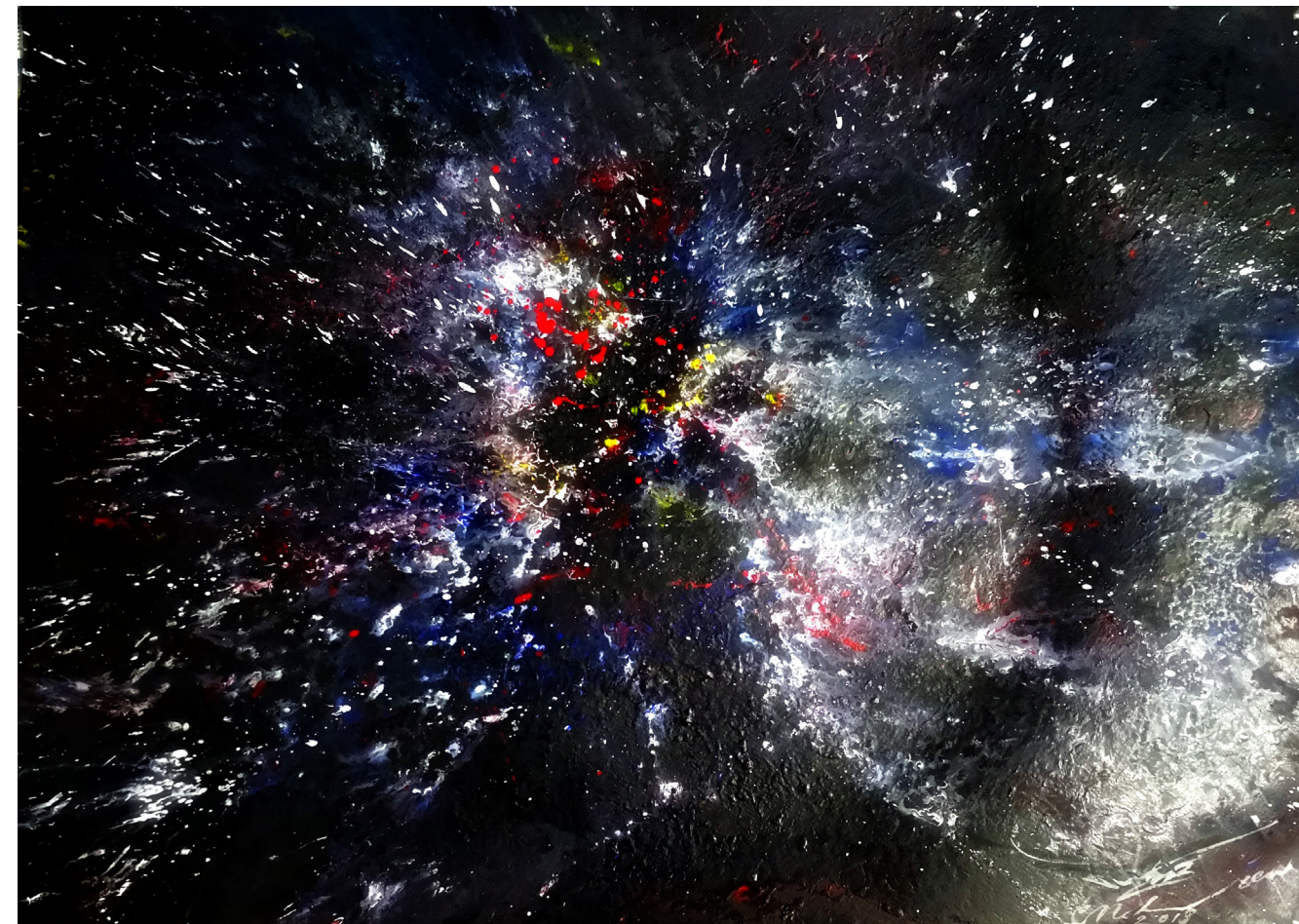
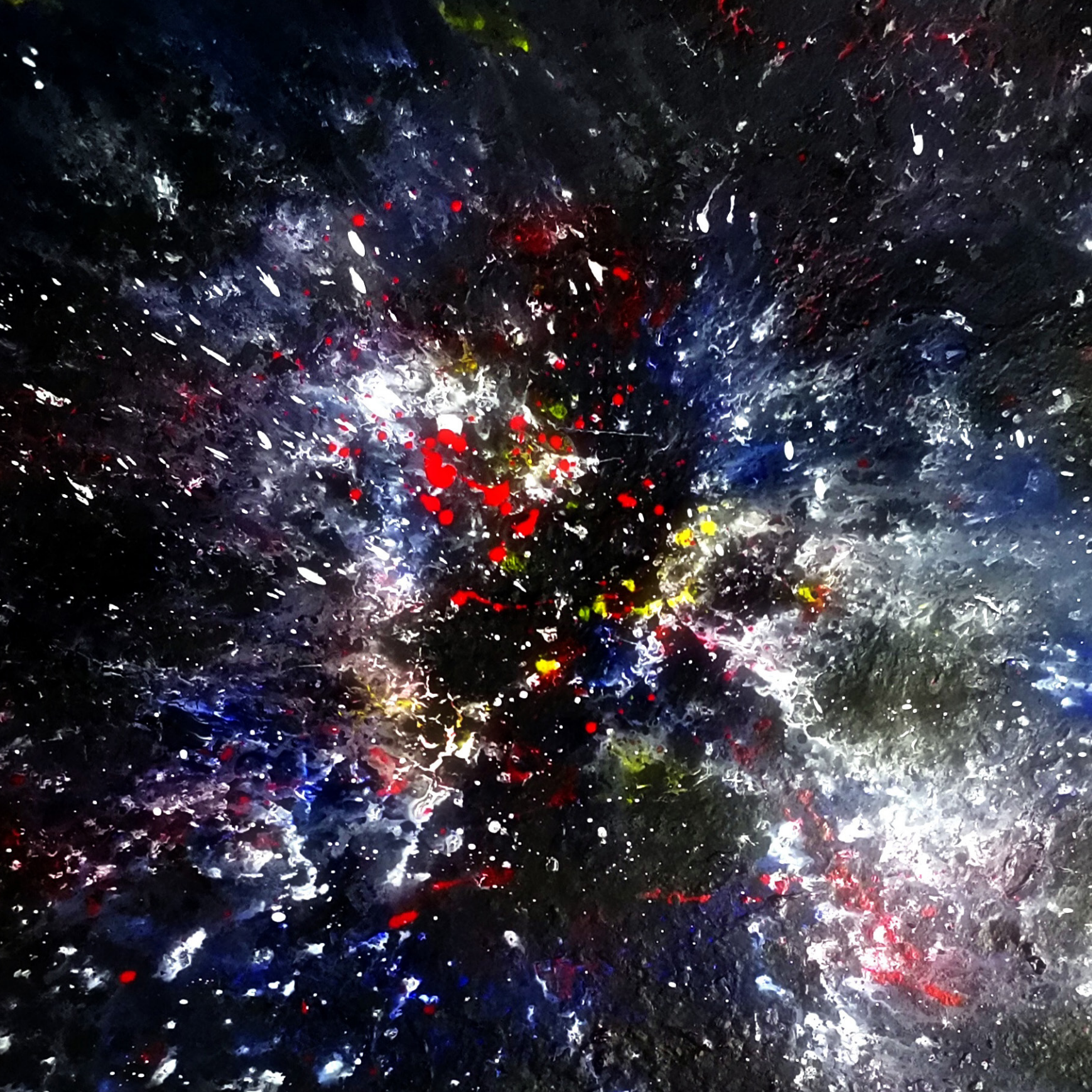


A DIALOGUE WITH J.M.W. TURNER IV 與透內對話之四

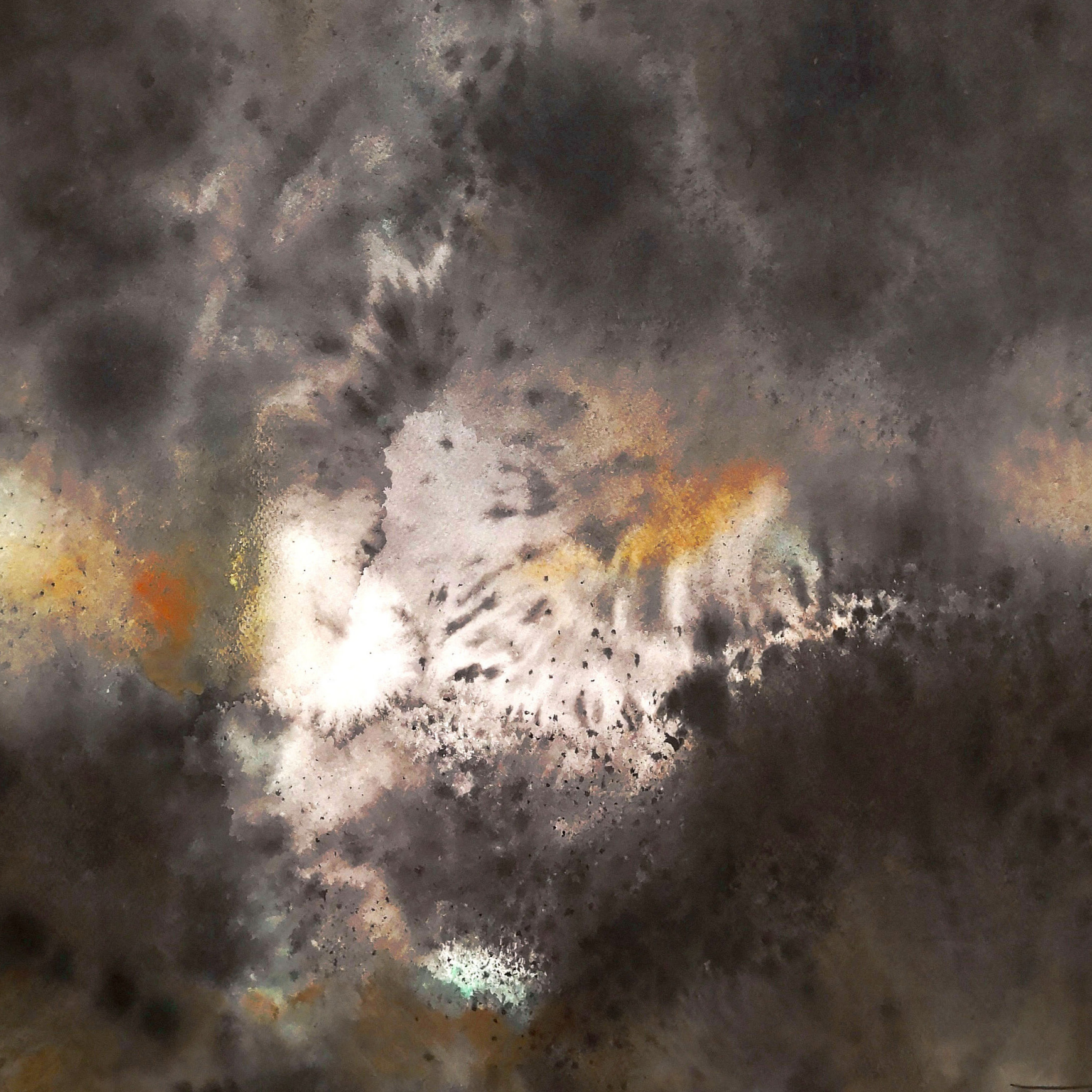
70 cm X 50 cm

Acrylic and Ink on Watercolour Paper

2018



THE UNIVERSAL WHENCE AND WHITHER?
— — A DIALOGUE WITH STEPHEN HAWKING
 宇宙從何來，又往何處去？—— 與霍金對話
 70 cm X 50 cm
 Acrylic and Ink on Watercolour Paper
 2018

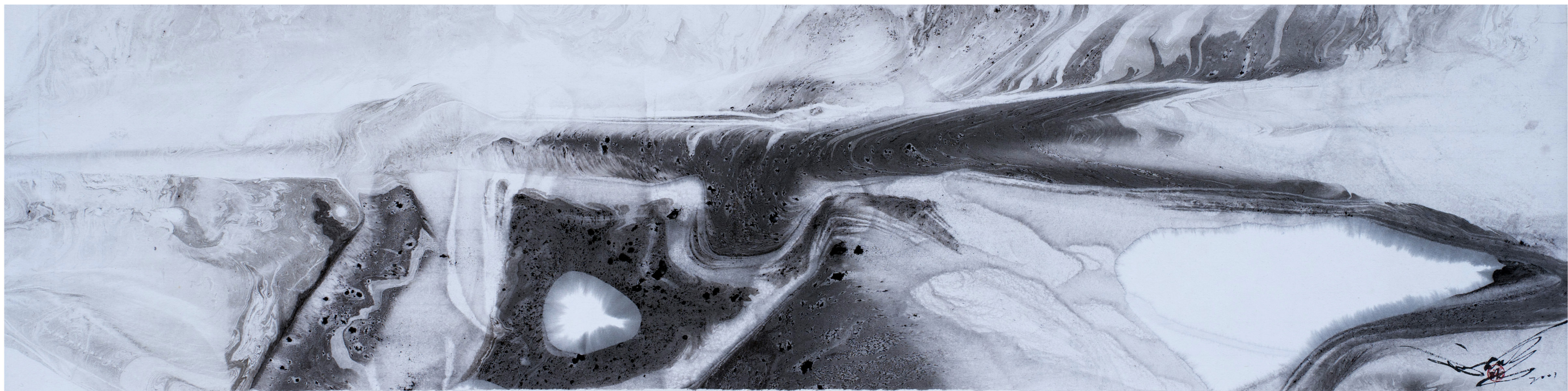
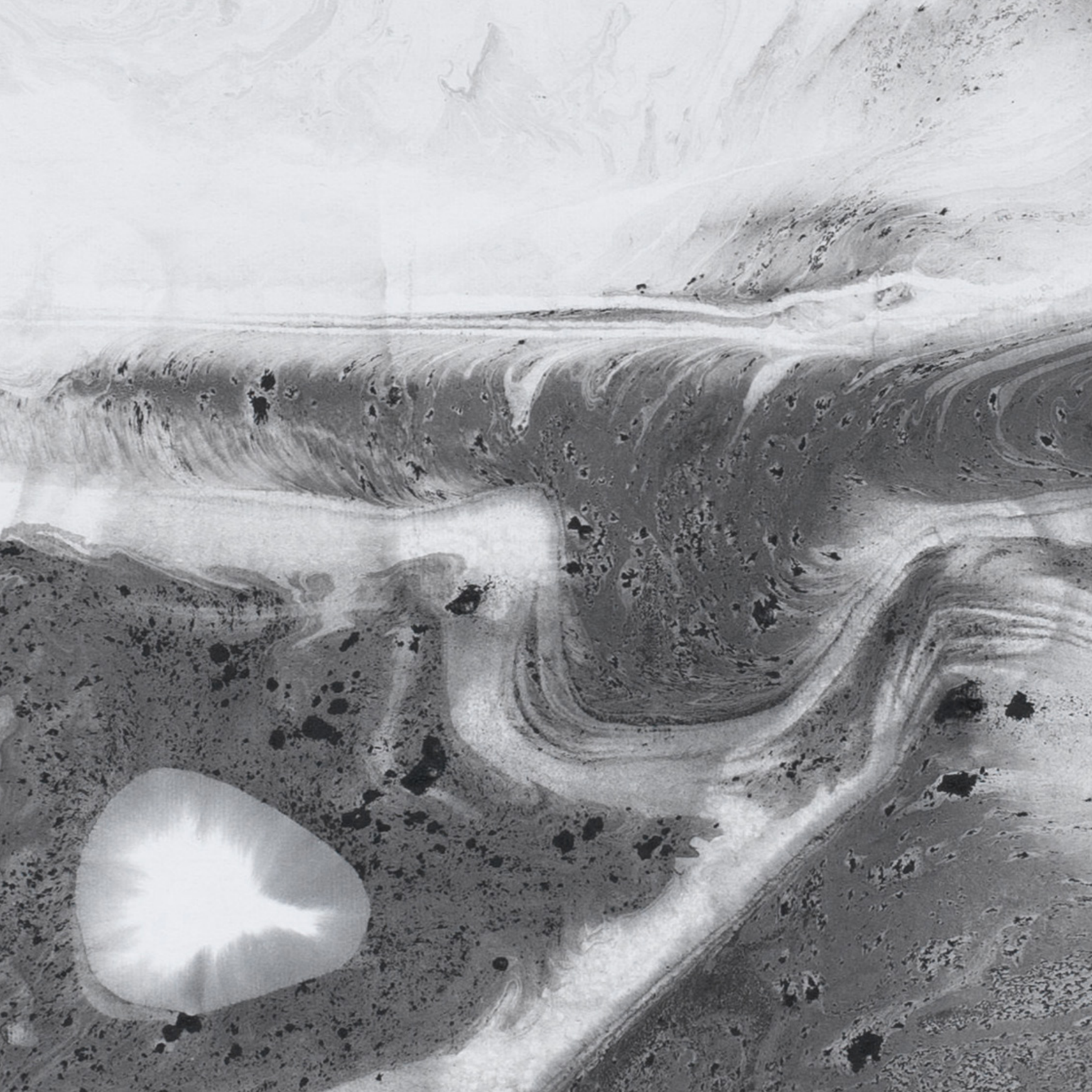


RETURN TO THE VOID 返虚入浑

70 cm X 50 cm

Ink, Tea and Colour on Watercolour Paper

2018



STREAM OF CONSCIOUSNESS I 意識流 I

96 cm X 24 cm

Ink on Xuan Paper

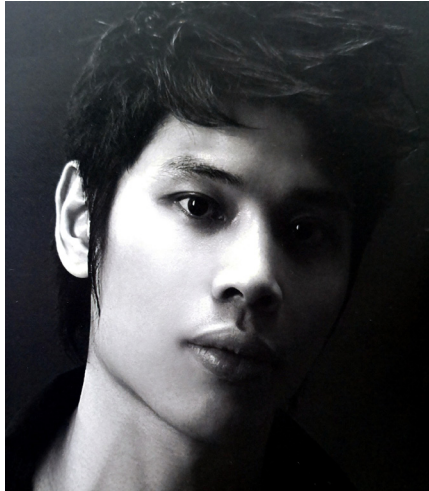
2001



STREAM OF CONSCIOUSNESS III
 意識流 III
 137 cm X 69 cm
 Ink on Xuan Paper
 2018



BIOGRAPHY AND CV



C. N. LIEW

art – Liu Kuo-Sung – at the Shanghai Institute of Visual Art. He was also the disciple of the great Zen master Bo Yuan, another famous painter and calligrapher; Professor Jao Tsung-I, a world-renowned versatile scholar and a master of sinology in China; artist Chu Teh-Chun and calligrapher Tan Swie Hian, members of the Académie des Beaux-Arts in France.

Liew's creations imbue Zen and philosophical elements as well as a fusion of traditional and contemporary aesthetics. He works with a variety of mediums including ink, calligraphy, acrylic, watercolor, sculpture and has collaborated with other artists from different fields, incorporating his art in contemporary dance (2005-2007) and musicals (2016-2018). Liew started to develop a series of work to explore the topics of "Conflict and Harmony" and "Couple Hardness with Softness".

C. N. Liew also published a number of articles on contemporary art in two magazines from Hong Kong: Yazhou Zhoukan (Asian Weekly), –and the Artist; as well as the Sin Chew Daily and Nanyang Commercial Daily from Malaysia. Since 1999, Liew has published and edited over ten publications.

C. N. Liew is a pioneer of contemporary ink art in Malaysia. He was born in Kuala Lumpur, Malaysia on 1975, with ancestral origins from Shenzhen, China.

Liew is the first ethnic Chinese artist whose calligraphy works have been collected by the National Palace of Malaysia (Istana Negara) since the nation's independence in 1957. Yazhou Zhoukan (Asia Weekly) named him as the winner of the first edition of "World Outstanding Young Leaders Award".

In 2005, Liew's "Surrealligraphy" series won the "Special Award of the First Seoul International Calligraphy Biennial". His works are also in the collection of the National Art Gallery in Malaysia, the Embassy of the People's Republic of China in Malaysia, the Tokyo Fuji Art Museum, the Fo Guang Shan Buddha Museum in Taiwan and many private collections across Asia, Europe and the United States.

Liew was a student of the father of contemporary ink

From 2001 to the present, C. N. Liew has been a full-time artist. Soka Gakkai Malaysia sponsored and organized Liew's first contemporary ink art exhibition, where Liew's works were exhibited with the poems of Dr. Ikeda Daisaku (President of Soka Gakkai Malaysia, Poet Laureate and Winner of the 1985 United Nations Peace Prize).

In 2003, C. N. Liew's first overseas solo exhibition took place at the Raffles Hotel in Singapore, presented by Plum Blossom Gallery, a gallery that specialized in contemporary ink art.

In 2005, Liew won the Special Prize of the 1st Seoul Calligraphy Biennale. He was invited by the National Gallery of Singapore to visit France for cultural and artistic exchange. He conducted interviews with Professor Chu Teh-Chun (Académie des Beaux-Arts) and Gao Xingjian (first Chinese winner of the Nobel Prize for Literature) during his exchange in France.

In 2007, the 2nd Seoul Calligraphy Biennale was held in Seoul and Liew's works were exhibited in the organizer's presentation of the winning works from the 1st Seoul Calligraphy Biennale.

Liew's mother and mentor passed away in 2009. He meditated 100 days for filial piety. He was inspired after meditation and started experimenting with metal as a material to create artworks, creating paintings with a strong personal style that explores the Taoist concept of coupling hardness with softness.

In 2011, Plum Blossom Gallery held a solo exhibition for C. N. Liew and presented his new metal series.

In 2012, C. N. Liew was advised by his collector and Royal Professor Ungku Aziz (Founding President of the University Malaya) to return to Malaysia to further develop and promote the spirit of art.

Since 2012, C. N. Liew has been the first and one of the few Malaysian and Southeast Asian artists who can showcase his artworks in multiple international art fairs including Art Basel Hong Kong, Fine Art Asia, Ink Asia, and Art Miami.

In 2014, Taiwan Normal University and Taiwan History Museum hosted the academic forum "Revolution against the Brush and Ink". C. N. Liew was invited to publish his important papers about master Liu Kuo-Sung's contemporary ink painting. Scholars who also published in the academic journal include the curator of the British Museum, experts from Beijing Palace Museum, and professors from esteemed American universities.

In 2014, C. N. Liew participated in a group exhibition at Galerie du Monde in Hong Kong, the longest running gallery in Hong Kong that focuses on contemporary art and ink art.

In 2016, Yazhou Zhoukan (Asia Weekly) named him as the winner of the first edition of "World Outstanding Young Leaders Award".

2017 was the 60th anniversary of the founding of Malaysia. With the support of Zheng He Duo Yun Xuan Art Gallery and XinHua, C. N. Liew held a solo exhibition "The Absolute for Malaysia's 60th

Diamond Jubilee Independence Day – C. N. Liew’s Contemporary Solo Exhibition” in the Malacca Historic City Center. It was hosted and highly praised by His Excellency Tuan Yang Terutama, Yang di-Pertua Negeri of Malacca. They confirmed recognition on the cultural exchange of contemporary ink calligraphy and that Liew is a new generation of contemporary ink art pioneers. (Relevant reports can be found in Xinhua News, November 2017; and Yazhou Zhoukan (Asian Weekly), 19 November 2017).

C. N. Liew invited Liu Kuo-Sung, the father of contemporary ink art and the dean of the Shanghai Institute of Visual Art, to visit Malaysia for an artist talk in September 2018. This is the first time Liew hosted an academic lecture about contemporary ink painting which was hosted by Soka Gakkai. The artist talk gained popularity and was very well received by the culture and arts community in Malaysia.

At the beginning of 2019, one the most important national publications in China – Yihai – published an academic essay “The Works of C. N. Liew - A Dream Country” by Janet Fong, the director and independent curator of the Moving Art Museum in Beijing; Janet Fong was also the curator of the exhibition “Botero in China”.

2019 marks the 70th anniversary of the founding of the People’s Republic of China and the 45th anniversary of the establishment of diplomatic relations between Malaysia and China. Liew curated an exhibition titled the “Pioneering Calligraphy Exhibition by First Generation Chinese Artists” in Kuala Lumpur, supported by the Chinese Embassy in Malaysia and the national calligraphy and painting community.

In April 2019, Galerie du Monde presented C. N. Liew’s first solo exhibition in Greater China, debuting Liew’s “Border” series fusing ink art with metal. In October 2019, Galerie du Monde featured Liew’s works at INK Asia in Hong Kong, the world’s first art fair dedicated to ink art.

Euronews, one of the leading news channels in Europe, visited Hong Kong to film a feature on “East Meets West in Asia’s Culture Capital”, special reports featuring the exhibition of Japanese artist Takashi Murakami and Malaysian-Chinese artist C. N. Liew’s solo exhibition at Galerie du Monde.

Asia Art Archive, an independent non-profit with one of the most valuable growing collections of material on the recent history of art from Asia, has started to archive of C. N. Liew’s artistic journey.

C. N. Liew’s calligraphy and seals have been donated to the Chong Hwa Independent High School, to raise funds for his alma mater’s 100th anniversary of its establishment. His action had been kept in school history.

On 27 November 2019, Malaysia’s official TV station TV 2 and Astro 102 screened C. N. Liew’s special interview where Liew discussed his artistic journey and development.

From January to March 2020, the National Art Gallery of Malaysia presents a solo exhibition of C. N. Liew. C. N. Liew is one of the few new-generation contemporary artists who have been nominated under a high standard review process, and invited to hold a solo exhibition at the National Gallery since Malaysia’s independence in 1957.

劉慶倫 簡歷

劉慶倫，1975年生于吉隆坡，祖籍深圳寶安，是馬來西亞當代水墨先鋒。

國際時事評論媒體《亞洲週刊》評選他為【第一屆全球傑出青年領袖獎】得獎人，同時也是馬來西亞自1957年獨立以來，史上第一位獲得國家大皇宮 National Palace(Istana Negara)收藏當代書法作品的藝術家。

劉慶倫於2005年獲得韓國首爾市政府聯辦的【首屆首爾國際書藝雙年展】大會特別獎；他的作品同時獲得馬來西亞國家美術館、中華人民共和國大使館、東京富士美術館、高雄佛陀紀念館、以及歐美與亞洲多國公共與私人收藏。

劉慶倫早年師承虛雲禪師門人一代詩書畫高僧伯圓長老，復授業於現代水墨之父劉國松教授，並親炙西泠印社社長、法蘭西學院銘文美文學院院士饒宗頤教授，法蘭西學院藝術院院士朱德群教授、法蘭西學院藝術院駐海外院士陳瑞獻先生等等。

劉慶倫的創作極富禪學哲思以及當代與傳統共生的美學內涵；創作層面涵蓋水墨、書法、篆刻、雕塑以及跨領域聯合創作的水墨書法現代舞（2005–2007）、水墨音樂劇（2016–2018）等等，爾後開展出探討【衝突與和諧】命題及【剛柔並濟】思想的系列作品。

此外，劉慶倫亦在國際時事評論媒體《亞洲週刊》、藝術專刊《美術家》（香港）、《星洲日報》（馬來西亞）、《南洋商報》（馬來西亞）等，發表多篇有關當代藝術的訪談對話。1999年至今出版與編著計十餘種。

自2001年，劉慶倫於國內外重要個聯展共計50餘次。2020年1月至3月，劉慶倫受邀於馬來西亞國家美術館舉行【臨境界•劉慶倫當代水墨個展】，成為馬來西亞國家美術館史上第一位舉行當代水墨個展的藝術家。

2001年至目前：全職當代藝術工作者；2001年馬來西亞創價學會Soka Gakkai Malaysia 贊助主辦劉慶倫首次當代水墨個展，由國際創價學會總會長、桂冠詩人、1985年聯合國和平獎得獎人池田大作博士Dr. Ikeda Daisaku所創作的詩歌作品與劉慶倫當代水墨作品相配合發表及展出。

2003年專注於當代水墨的萬玉堂Plum Blossom Gallery於新加坡萊佛士酒店的展場，為劉慶倫舉行首次在海外的當代水墨及當代書法個展。

2005年劉慶倫所創作的當代水墨書法作品榮獲【第一屆首爾國際書藝雙年展大會特別獎】（Special Prize of The 1st Seoul Calligraphy Biennale）。

2005年受新加坡國家美術館之邀，赴法國進行文化藝術交流，期間與法蘭西學院藝術院院士朱德群教授、首位華人諾貝爾文學獎得獎人高行健等進行藝術文化訪談，內容並發表於國際媒體。

2007年第二屆首爾國際書藝雙年展於韓國首都首爾市中心舉行，大會為劉慶倫舉行第一屆受賞藝術家作品發表會及展覽。

2009年劉慶倫的慈母及多位恩師陸續於一年內離世，劉慶倫身心深受衝擊，爾後進行禪修閉關100天守孝。出關後得靈感及啟發，以金屬板材質創出筆觸與水墨交融、風格鮮明的剛柔相濟作品。

2011年香港萬玉堂為劉慶倫舉行新創的金屬板材質系列作品大型個展。

2012年劉慶倫受其收藏家、著名教育家馬來亞大（University Malaya）創校校長、翁姑阿茲皇家教授（Royal Professor Ungku Aziz）勸請，回國發展並弘揚藝術實踐精神。

劉慶倫自2012年至今，成為少數馬來西亞及東南亞藝術家，同時在巴塞爾藝術展Art Basel、典亞藝博Fine Art Asia、水墨藝博INK Asia以及邁阿密藝術展Art Miami等展覽中連續多年發表作品的藝術工作者。

2014年，臺灣師範大學與臺灣歷史博物館舉辦【筆墨革命----國際水墨學術研討會】，劉慶倫受邀於學術研討會發表重要論文----《蓄素守中•返本還源----劉國松的當代水墨意象與預示》。與會發表論文的學者計有大英博物館策展人、北京故宮博物院書畫部的專家學者、美國大專院校教授等。

同年，專注當代藝術與當代水墨的資深畫廊----世界畫廊，為劉慶倫舉行當代水墨三人展。

2016年《亞洲週刊》評選劉慶倫為【第一屆全球傑出青年領袖大獎】得獎人。

2017年，時值馬來西亞建國60週年紀念，在【朵雲軒】、《新華網》以及各界支持下，劉慶倫於鄭和下西洋的重要據點----馬六甲世遺區，舉行了《獻給馬來西亞建國60週年紀念----劉慶倫當代水墨書法大展》，並獲馬六甲州元首敦•卡里爾閣下的蒞臨主持與高度表揚，進而肯定了當代水墨書法在當地促進文化交流以及劉慶倫作為當地新一代的當代水墨藝術先鋒的貢獻（相關報導見《新華網》2017年11月日報導，以及《亞洲週刊》2017年11月19日）。

2018年9月劉慶倫邀請闊別馬來西亞40年的【現當代水墨之父】、上海視覺藝術學院當代水墨藝術研究院院長劉國松教授前往馬來西亞訪問，並首次公開發表當代水墨學術專題演講，文藝界各畫派源流的老中青三代藝術工作者及文化界人士踊躍出席、反應熱烈；劉慶倫獲主辦單位創價學會Soka Gakkai邀請擔任學術講座主持。

2019年初，中國全國藝術類核心期刊《藝海》發表【移動美術館】創辦人及總監、獨立策展人方敏兒執筆的論文《劉慶倫作品----寫畫出的理想國》；方敏兒也是【博特羅在中國】的策展人。

2019年時值【中華人民共和國成立70週年】及【馬來西亞•中國建交45週年】，劉慶倫於馬來西亞首都吉隆坡策展《中國南來第一代書法先驅大展》，第一次有系統的梳理了馬來西亞及新加坡建國以來，中國“下南洋”的第一代書法先驅脈絡，有關策展獲得中國駐馬來西亞大使館的支持，並獲得全國書畫界熱烈回響。

2019年，專注當代藝術與當代水墨的知名資深畫廊----世界畫廊為劉慶倫舉行了籌備多時的重要作品發表會及個展，同時亦於香港【水墨藝博】（INK Asia）發表近作，獲得熱烈回響。

期間，【歐洲新聞台 EURO NEWS】在專題《中西交匯亞洲文藝之都•East meets West in Asia’s Culture Capital》中，特別報導了日本藝術家村上隆特展，以及海外華人藝術家劉慶倫在亞洲文藝之都的當代水墨新作發表----【劉慶倫個展】（世界畫廊 Galerie du Monde）。

由藝術界專業人士成立的非營利及獨立學術研究機構----【亞洲藝術文庫•ASIA ART ARCHIVE】特別開啟了劉慶倫檔案，並對其展開資料收集。

劉慶倫的母校吉隆坡中華獨立中學（CHONG HWA INDEPENDENT HIGH SCHOOL）百年校慶，劉慶倫義題書法及書法郵票，為母校建校基金籌款，母校多次對其公開表揚，並將其義舉及文化藝術成就載於校史。

2019年11月27日，由於劉慶倫在海外默默耕耘的藝術成果與奉獻，馬來西亞官方電視台TV 2 以及當地私營電視台ASTRO 102頻道，同時間聯合放映劉慶倫電視專題訪問專輯，內容包括探討其心路歷程及創作理念等。

2020年1月至3月，馬來西亞國家美術館為劉慶倫舉行個展；劉慶倫成為馬來西亞自1957年獨立以來，少數通過審核並受邀在國家美術館舉行個展的新一代當代藝術家及當代水墨藝術家。

LIST OF WORKS



BEYOND THE BORDER by **C.N.LIEW**
Contemporary Ink SOLO

17.01 - 08.03.2020
National Art Gallery
Malaysia

Balai Seni Negara Official
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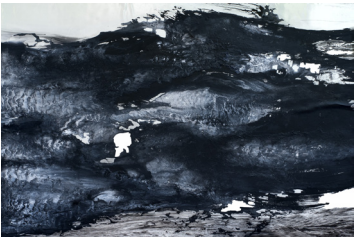
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NATIONAL ART GALLERY
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Tel: +603. 4026 7000 Fax: +603. 4025 4987





BORDER VII • TIMELY CLEARING AFTER SNOWFALL
臨界 VII • 快雪時晴
103 cm X 40 cm
Mix Media on Metal
2019



BORDER VI • METAPHYSICS
臨界 VI • 形而上
115 cm X 91.5 cm
Mix Media on Metal
2019



STREAM OF CONSCIOUSNESS II
意識流 II
91.5cm X 71.5cm
Mix Media on Metal
2016



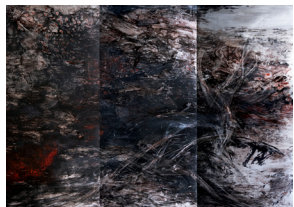
BORDER III • HARMONIZATION & DIFFERENCE
臨界 III • 存異求同
550 cm X 122 cm (Diptych)
Ink and Mix Media on Metal
2019



BORDER VIII • INVITING “BLISS” HOME
臨界 VIII • 引蝠歸堂
175cm X 122cm
Ink and Mix Media on Metal
2019



BORDER V • A DIALOGUE WITH J.M.W.TURNER V
臨界 V • 與透納對話之五
122 cm X 91 cm
Ink, Fire and Mix Media on Metal
2019



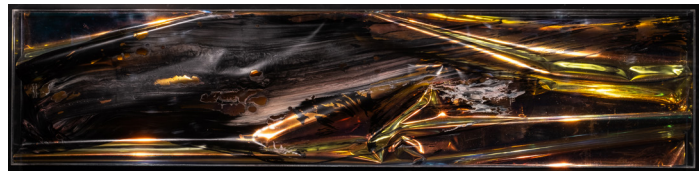
BORDER XIV • AESTHETIC IMAGERY
臨界 XIV • 意象萬千
276 cm X 210 cm (Triptych)
Ink and Mix Media on Metal
2020



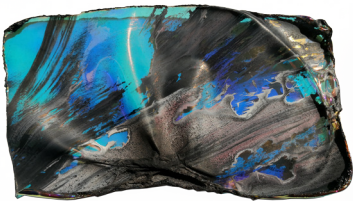
BORDER XII • A DIALOGUE WITH BA DA SHAN REN
臨界 XII • 致八大山人
50 cm in Diameter
Ink and Mix Media
2020



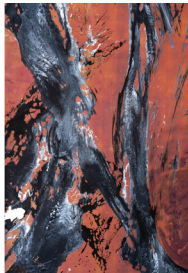
BORDER XI • WISDOM EYE
臨界XI • 慧眼
18.5 cm X 10.5 cm
Ink, Colour, Laser, Fire and Mix Media
2020



BORDER XIII • ONE (A DIALOGUE WITH ZHUANG ZI)
臨界 XIII • 一 (與莊子對話)
200 cm X 57 cm
Ink, Colour, Laser, and Mix Media
2020



BORDER X • IMPRESSIVE SIGHT
臨界 X • 小風景
13.5 cm X 23.5 cm
Ink, Colour, Laser, Fire and Mix Media
2019



BORDER IX • BUILD STRENGTH FOR THE ENERGY WITHIN
臨界 IX • 積健為雄
133 cm X 92cm
Ink and Mix Media
2019



WHERE THERE IS SHADOW, THERE IS LIGHT — A DIALOGUE WITH VICTOR HUGO QUOTES
陰影之處，即光明所在
—— 與雨果句對話
70 cm X 50 cm
Ink and Acrylic on Watercolour Paper
2018



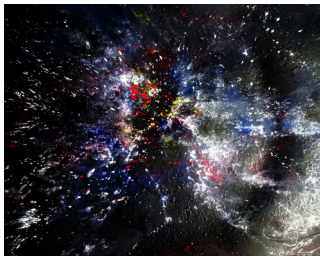
IN YOUR LIGHT I LEARN HOW TO LOVE, IN YOUR BEAUTY HOW TO MAKE POEMS. YOU DANCE INSIDE MY CHEST WHERE NO ONE SEES YOU, BUT SOMETIMES I DO, AND THAT SIGHT BECOMES THIS ART — A DIALOGUE WITH RUMI QUOTES
於禰的光中學愛，於禰的美中學詩；禰在我懷裏旋舞而無人察覺，那一情境成此恆藝 —— 與如米句對話
50 cm X 46 cm
Acrylic & Ink on Watercolour Paper
2018



THIS IS MY DELIGHT, THUS TO WAIT AND WATCH AT THE WAYSIDE WHERE SHADOW CHASES LIGHT AND THE RAIN COMES IN THE WAKE OF THE SUMMER — A DIALOGUE WITH GITANJALI • RABINDRANATH TAGORE
在影追逐光的地方，在夏雨來臨的時節，駐足等待觀望的，是我的喜悅——與泰戈爾《吉檀迦利》對話
70 cm X 50 cm
Acrylic and Ink on Watercolour Paper
2018



A DIALOGUE WITH J.M.W. TURNER IV
與透納對話之四
70 cm X 50 cm
Acrylic and Ink on Watercolour Paper
2018



THE UNIVERSAL WHENCE AND WHITHER? — A DIALOGUE WITH STEPHEN HAWKING
宇宙從何來，又往何處去？—— 與霍金對話
70 cm X 50 cm
Acrylic and Ink on Watercolour Paper
2018



RETURN TO THE VOID
返虛入渾
70 cm X 50 cm
Ink, Tea and Colour on Watercolour Paper
2018



STREAM OF CONSCIOUSNESS I
意識流 I
96 cm X 24 cm
Ink on Xuan Paper
2001



STREAM OF CONSCIOUSNESS III
意識流 III
30 137 cm X 69 cm
Ink on Xuan Paper
2018



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Design by Angie Ng Tan Peng Photography by Chong Yee