

劉
慶
倫

C . N . L I E W

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劉國松

上海視覺藝術學院當代水墨藝術研究院院長

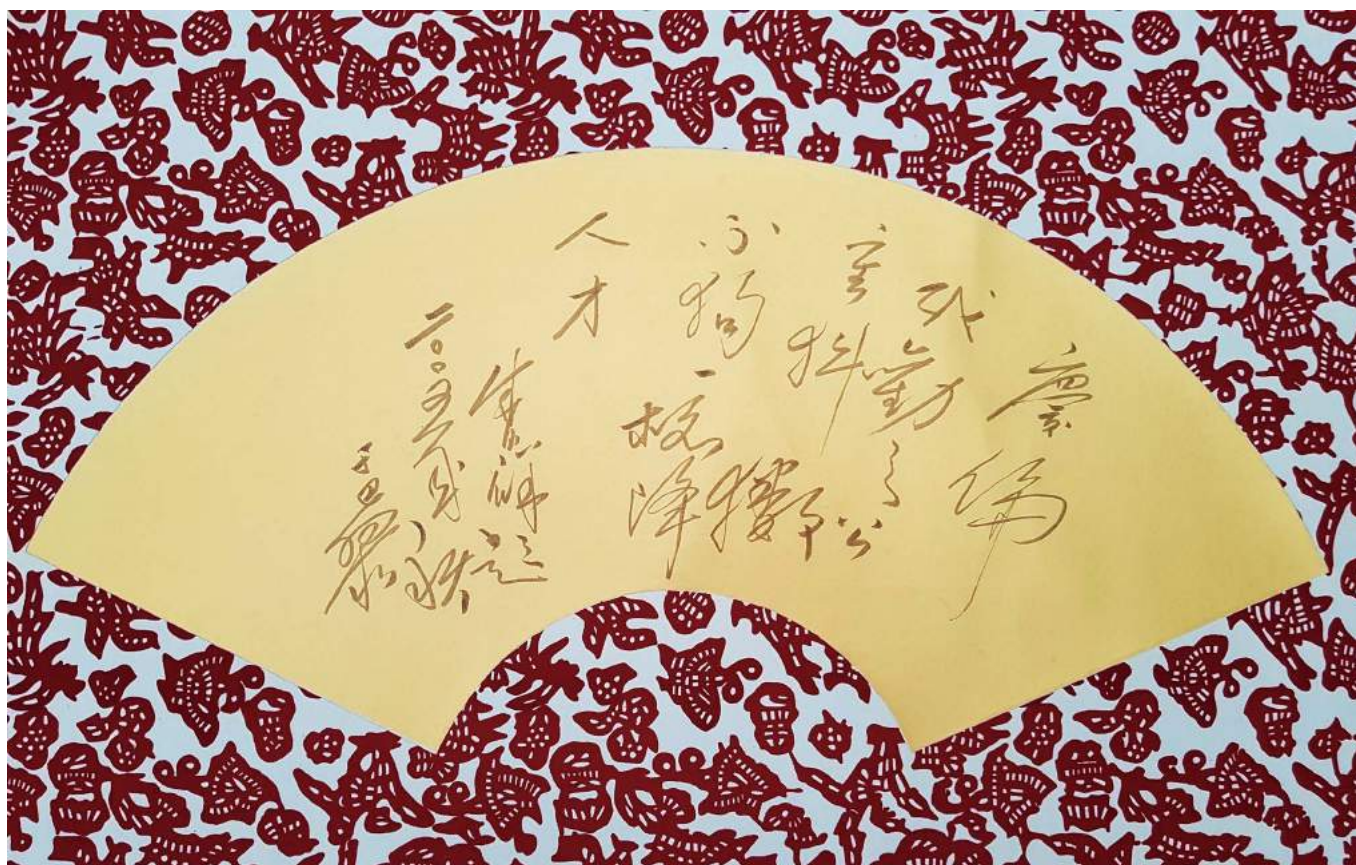
上世紀七十年代，我在香港中文大學美術系擔任系主任期間，首先提出「畫室就是實驗室」的教學與創作理念，我提出：「模仿新的，不能代替模仿舊的；抄襲西方的，不能代替抄襲東方的」主張；因此，藝術家一定要像科學家一樣有實驗精神，為人類文明史創造財富。

劉慶倫是我在上海當代水墨藝術研究院的首屆高研生，他來自東南亞地區，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。

此次個展，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！

在此，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的保留舊經驗、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勵。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！



我勸天公重抖擻，不拘一格降人才。

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

朱德群題詞
法蘭西研究院藝術院院士

Chu Teh-Chun
Member of the Académie des Beaux-Arts in France

ARTIST STATEMENT

C.N. LIEW

“Reveling in art vastitude illuminating through megacosm with strokes of ardour.”

My works are figurative, imaginative, abstract and insightful. They aim to stimulate one's subconscious.

When I make art, it is a form of relief. I feel liberated.

Finding relief transcends us. Transcendence, is a realm that everybody strives for.

I am always looking for transcendence in my works, to exceed itself and confine to the concept of eternity.

February 2019

自序

劉慶倫

藝海戲滄溟；
筆鋒擊鯤鵬。

我的作品同時具備了形象、意象、
抽象和境象；它試圖激發觀者內心的
潛意識。

每一次的創作，都是一種解脫；讓
我得到又一次的自在。

解脫是為了超越；超越，是我們每
一個人都嚮往的一種境界。

我的作品總在尋求一種超越，超越
它自己本身 —— 並把它定格，定格
在一個相對永恆的概念上。

二零一九年二月

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 convention 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 on Liew's art on different levels by examining the important works from the five series – "The Great Form", "The Great Ideal", "The Great Vigor", "The Great Unity" and "The Great Refinement".

The calligraphic art is a tangible manifestation of human aesthetic. 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 rules.² 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 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 Form

“The Great Form” 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 took place in 2009, when Liew was deeply affected by the passing of his mother and his spiritual mentor in the same year. His artistic creation 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 board, and the solidness of aluminum board gave Liew the strength to make

art again. The creation of this series gathered momentum from that point onwards.

Liew’s writing-painting on aluminum board reveals a different mindset and state than that in 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 union of the material and the self. As Lin Yutong writes in *The Wisdom of Laozi*, “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 Form” is named “Know the Known and to Know the Unknown as the Wise Way”. It is taken from a paragraph in Chapter 28 of *Dao De Jing* by Laozi. Painting resembles text: it understands brightness, yet it is content to be dark ink. The writing-painting is done on hard aluminum board, and 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 reveal 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 formed 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 "Return to the Limitless — In Dialogue with Zao Wou-Ki" is also taken from Chapter 28, "Endless Return to Man's First State"⁷, of *Dao De Jing* 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 Great Ideal

"Landscape" is the manifestation of an ideal self.⁹ In classical landscape paintings, the concrete subject is usually excluded; the 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 scenery like water and clouds into abstract symbols and assembles 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 Great Ideal" series, 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 Great Vigor

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 "The Great Vigor" 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 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, Liew 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 perspective on an approach to calligraphy.

In "The Great Vigor", Liew brings the realm of writing-painting to perfection. Be it working on paper or aluminum board, the artist conveys the meaning of texts and characters through the vibrant dynamic 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

In "The Great Unity" series, 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.

The Great Refinement

In "The Great Refinement" series, Liew reveals the Zen essence of emptiness, the utmost and farness in "to preserve utmost emptiness, to remain in complete silence". "Wushang — In 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 Pierre 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 Robert 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” (shang) in oracle bone script is written in cursive. Calligraphy is a form that is alive¹², 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 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 border. 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 painting¹⁴, bringing the viewer into the “utopia” of 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, 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”.

¹Asia Art News Magazine, Volume 21, July 2011, page 56-62.

²Xiong Bingming, *Theories of Chinese Calligraphy*, Lion Art Co. Ltd., 2014, page 16.

³Yip Wai-lim, *Daoist Aesthetics and Western Culture*, Peking University Press, page 2.

⁴Lu Yutong, *The Wisdom of Laozi*, Hunan Literature and Art Publishing House, 2017, page 14.

⁵Karyn L. Lai, *An Introduction to Chinese Philosophy*, World Books Publishing Company, page 86.

⁶Shih Tso-cheng, *The Aesthetics in Ink Painting*, Artco Books, 2013, page 11-14.

⁷Cheng Guying, *Annotations and Critique on Laozi*, Expand Edition, Chung Hwa Book Co., 2016, page 173.

⁸Cheng Guying, *Annotations and Critique on Laozi*, Expand Edition, Chung Hwa Book Co., 2016, page 217.

⁹Wang Huangsheng, Hu Guanghua, *The History of Chinese Painting – Landscape*, Jiangxi Fine Arts Publishing House, 2008, page 33.

¹⁰Wang Huangsheng, Hu Guanghua, *The History of Chinese Painting – Landscape*, Jiangxi Fine Arts Publishing House, 2008, page 33.

¹¹Such as the ritual bronzes used as food containers.

¹²Xiong Bingming, *Theories of Chinese Calligraphy*, Lion Art Co. Ltd., 2014, page 26.

¹³Xiong Bingming, *Theories of Chinese Calligraphy*, Lion Art Co. Ltd., 2014, page 113.

¹⁴Kong Xinmiao, Zhang Ping, *Comparisons between Chinese and Western Arts*, Shandong Pictorial Publishing House, 2004, page 41-42.

*About Janet Fong

Janet Fong is an independent curator, director of the Moving Art Museum and a co-founder of the International Art Exchange and Residency (IAER) in New York. She was born in Hong Kong and currently lives and works in Beijing and Hong Kong. With over 20 years of curatorial experience, she has worked at the Central Academy of Fine Art Museum in Beijing, the University Museum and Art Gallery at the University of Hong Kong, the Hong Kong Maritime Museum, Osage Gallery, Osage Art Foundation and 1a space.

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

Janet holds a Master degree in History of Art from The University of Sussex as well as a postgraduate degree in Museum Studies from The University of Sydney. She also graduated from Hong Kong Polytechnic University in Photography. She is a committee member of the K11 International Artist Residency and the Young Artist Award (Hong Kong), the project committee of Museum and the Web (Asia), USA, and an advisor at the Osage Art Foundation.

劉慶倫 — 寫畫出的理想國

方敏兒
*

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精粹，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



復歸無極－與趙無極對話

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絹上作畫狀態，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間之間，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Robert Motherwell（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，大家也能回溯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賴蘊慧著，《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，移動美術館總監，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及香港。她曾任職於中央美術院美術館、香港大學美術館、香港海事博物館、奧沙畫廊、奧沙藝術基金、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）；「Closer to the Beautiful World」，凱尚畫廊，紐約（2017）；「Second Nature — K11 chi 空間新開幕展」，K11藝術基金會，香港（2017）；「無處不在－張丹當代藝術展」，零藝術中心，北京（2016）；「我要食餐好」當代藝術展，油街實現，香港（2015）；「CAFAM 雙年展中國藝術家駐留專案－香港」，Emergency Lab，香港（2015）；「我曾經在此－林東鵬個展」，凱尚畫廊，紐約（2016）；「首屆三亞藝術季」，三亞（2012-2013）；「下一個十年的當代藝術」，今日美術館，北京（2011）。

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。

圖
版

— ARTWORKS



Peak Experience - A Dialogue with Maslow

66.8 x 45 cm Ink on Xuan Paper 紙本水墨 2002



Bliss

179.4 x 96.8 cm Color on Xuan Paper 紙本設色 2010

Return to the Limitless - A Dialogue with Zao Wouki

72.3 x 91.7 cm Ink and Color on Metal 金屬板水墨設色 2017









The Three Fortune

180.5 x 191.2 cm Ink on Gold Xuan Paper 水墨、泥金宣紙 2017

Strong I

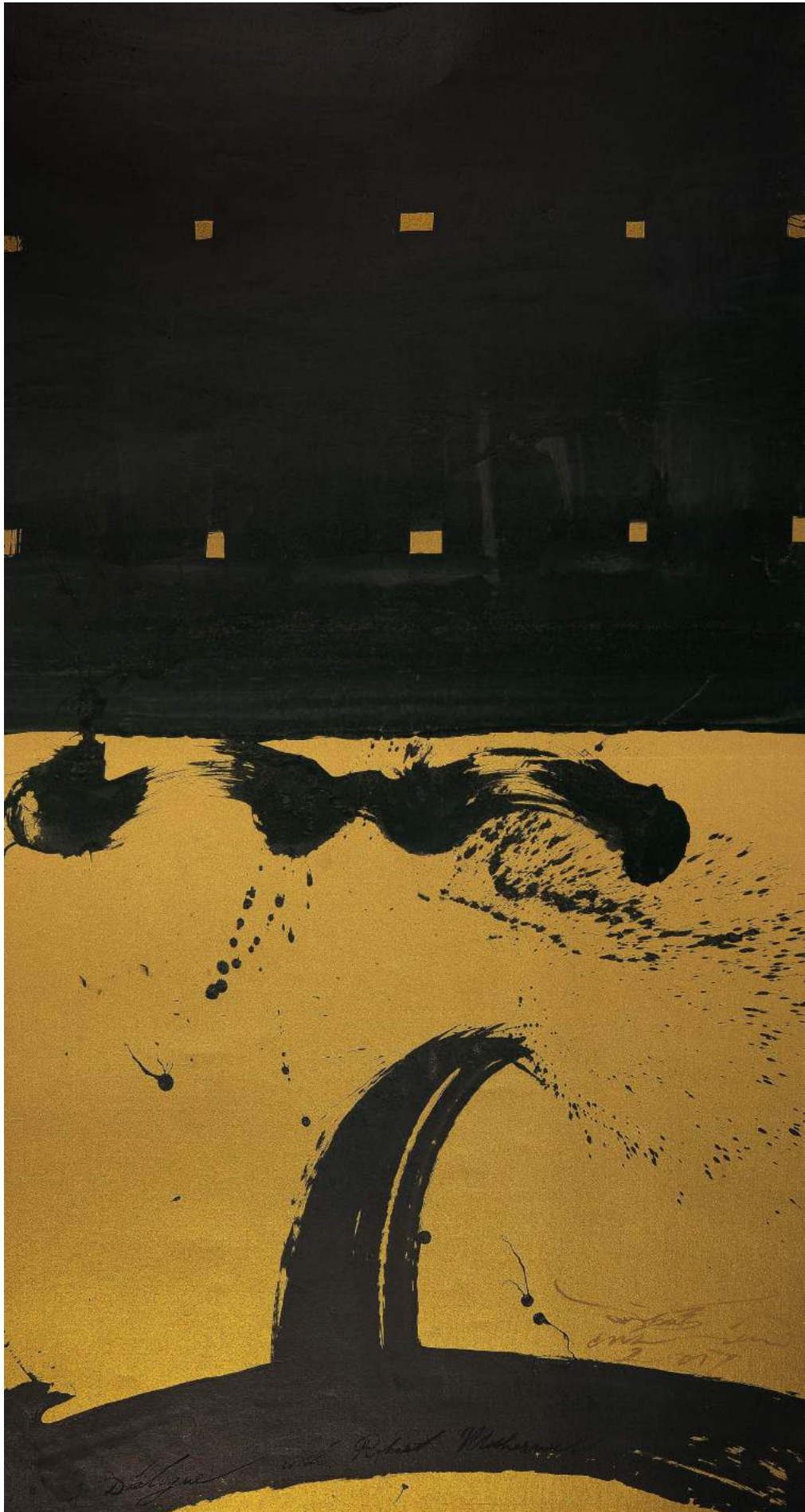
180 x 191.4 cm Ink on Xuan Paper 紙本水墨 2017



Strong II

96 x 182 cm Ink on Gold Xuan Paper 水墨、泥金宣紙 2017





Infinity

182.6 x 95.4 cm Ink on Gold Xuan Paper 水墨、泥金宣紙 2017



OM

180 x 95.7 cm Ink on Xuan Paper 紙本水墨 2017

中

Moderation

179.7 x 96 cm Ink on Xuan Paper 紙本水墨 2018



Sinaean

179.7 x 96 cm Ink on Xuan Paper 紙本水墨 2018



明

Bright

96.8 x 180 cm Ink and Color on Xuan Paper 紙本水墨設色 2018





Dream Stone I

93.5 x 86.5 cm Ink and Color on Xuan Paper 紙本水墨設色 2018



Dream Stone II

125 x 66.5 cm Ink and Color on Xuan Paper 紙本水墨設色 2018

A Dialogue with the Seven Strings Ancient Qin's Tune "Spring Water Over Pebbles"

72.7 x 52.7 cm Ink on Xuan Paper 紙本水墨 2018





Abstruse Scriptures I

69 x 138.8 cm Ink on Xuan Paper 紙本水墨 2018

Abstruse Scriptures II

59 x 107 cm Ink on Xuan Paper 紙本水墨 2018





The Floods of Autumn

72.5 x 100.5 cm Ink and Color on Metal 金屬板水墨設色 2019



Border I

121.5 x 91 cm Ink and Color on Metal 金屬板水墨設色 2019

Border II

91.5 x 241.3 cm Ink and Color on Metal 金屬板水墨設色 2019







藝術家簡歷

— ARTIST BIOGRAPHY

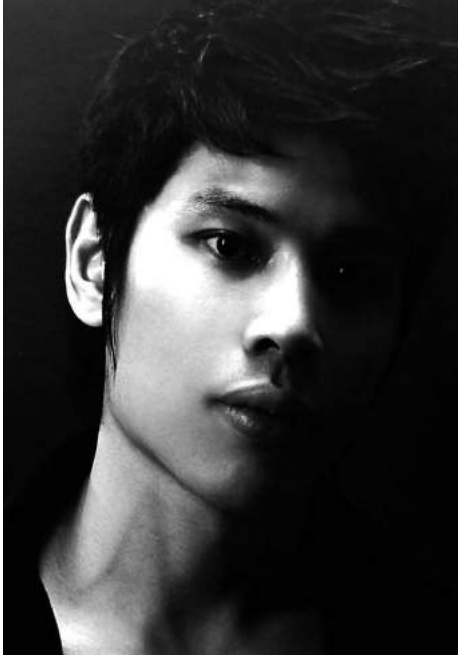
C . N . L I E W

C.N. Liew was born in Kuala Lumpur, Malaysia in 1975. A contemporary artist with ancestral origin from Shenzhen, China. Liew is the first ethnic Chinese artist, whose calligraphy works have been collected by the National Palace of Malaysia, since the country gained independence in 1957. 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 is a student of the father of contemporary ink art – Liu Kuo-Sung, at the Shanghai Institute of Visual Art. He is also the disciple of the great Zen master Bo Yuan, who was a 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 are Zen and philosophical, 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, musicals and fashion.

In 2005, Liew's "Surrealligraphy" series won the "Special Award of the First Seoul International Calligraphy Biennial". In 2012, Liew became the first Malaysian artist to exhibit at Art Basel Hong Kong, Fine Art Asia and Art Miami. In 2016, Yazhou Zhoukan (Asian Weekly) named him as the "World Outstanding Young Leaders Award" winner.



劉慶倫

劉慶倫，1975年生於吉隆坡，當代藝術家，祖籍中國深圳，是馬來西亞自1957年獨立以來史上第一位獲得國家大皇宮收藏書法作品的華人藝術家。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所收藏。

劉慶倫是上海視覺藝術學院當代水墨藝術研究院院長劉國松教授高峰班研究生。早年師事虛雲禪師傳人－詩書畫禪高僧伯圓長老，並親炙西泠印社社長饒宗頤教授、法蘭西研究院藝術院院士朱德群教授、法蘭西研究院駐外院士陳瑞獻先生等。

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，創作層面涵蓋當代水墨、書法、丙烯、水彩、雕塑、以及跨領域聯合創作的書法現代舞、水墨音樂劇、書畫服裝等等。

2005年，劉慶倫所創作的《超現實書法系列》榮獲「首屆首爾國際書藝雙年展大會特別獎」。2012年，劉慶倫成為東南亞首位同時在香港巴塞爾藝術展、典亞藝博、以及邁阿密藝術展展出的藝術家。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。

作品列表

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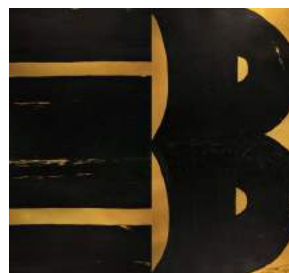
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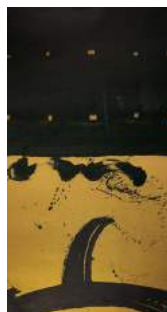
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 Ink on Xuan Paper 紙本水墨
 180 x 191.4 cm 2017 P.033



Strong II
 壯之二
 Ink on Gold Xuan Paper
 水墨、泥金宣紙
 96 x 182 cm 2017 P.035



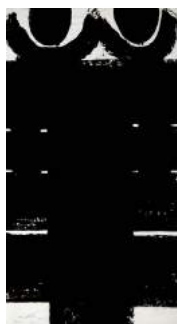
Infinity
 無上
 Ink on Gold Xuan Paper
 水墨、泥金宣紙
 182.6 x 95.4 cm 2017 P.036



OM
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Sinaean
 華
 Ink on Xuan Paper
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Bright
 明
 Ink and Color on Xuan Paper
 紙本水墨設色
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Dream Stone I

夢石之一

Ink and Color on Xuan Paper

紙本水墨設色

93.5 x 86.5 cm 2018 P.046



Dream Stone II

夢石之二

Ink and Color on Xuan Paper

紙本水墨設色

125 x 66.5 cm 2018 P.048



**A Dialogue with the Seven
Strings Ancient Qin's Tune
"Spring Water Over Pebbles"**

與古琴《石上流泉》對話

Ink on Xuan Paper

紙本水墨

72.7 x 52.7 cm 2018 P.051



Abstruse Scriptures I

銘字記之一

Ink on Xuan Paper

紙本水墨

69 x 138.8 cm 2018 P.052



Abstruse Scriptures II

銘字記之二

Ink on Xuan Paper

紙本水墨

59 x 107 cm 2018 P.055



The Floods of Autumn

秋水

Ink and Color on Metal

金屬板水墨設色

72.5 x 100.5 cm 2019 P.056



Border I

臨界之一

Ink and Color on Metal

金屬板水墨設色

121.5 x 91 cm 2019 P.058



Border II

臨界之二

Ink and Color on Metal

金屬板水墨設色

91.5 x 241.3 cm 2019 P.060

C . N . L I E W

劉 慶 倫

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galerie du monde