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香港藝術館二樓
盧白鶴藏中國書畫館
Xubazhai Gallery of Chinese Painting and Calligraphy
2/F, Hong Kong Museum of Art

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封面：楊虹《白沙湖山勝覽圖卷》
Front cover: Young Hin, Landscape in the style of Shen Zhou
引言

「遊水」一詞最早出現於《宋史·宋敏通傳》。南宋（420 - 479）宗炳（375 - 433）好山水，愛遊水。晚年「老病俱至，名山應歸鹿，惟當課礪觀鑒，庶以助之」。由於宗炳年老無法遠行，故求之於水作，將遊歷過的名山景錄成畫冊，掛在家中，臥室觀賞。當時以「臥遊」代替親身實地遊覽山川水的活動。宗炳借由畫面「臥遊」於山水間，充分反映他對山水畫的悟性，他的「臥遊觀」，亦為中國山水畫的創作與欣賞開創了新的體驗。

是次展覽以「臥遊山水」為題，精選葦盧氏藏明（1368 - 1644）、清（1644 - 1911）山水畫作品展出。透過立軸、冊頁，特別是手卷畫作，展現兩代畫家如何以丹青翰墨，形象地記錄遊覽他們的日常風物景致，或是再現他們遊歷的名山大川；更進而借山水抒情懷，寄托畫家的情志與理想。展覽以一系列山水畫作，讓觀眾從不同的山水面貌，體現畫家如何追求與自然山水相契合的精神理念，然後融入山水畫中，遍及一幅，親身體驗「臥遊山水」的趣味。

文徵明（1470 - 1559）
長林垂夏圖

此幅採用尺幅的北園精濤，繪寫出文徵明於江南園林中的清夏風景。畫中成長下營，樹石松柏，其狀似自畫中，由近至遠，層層疊疊，疊疊疊疊疊疊，牽引觀者的視線。「之」字筆勢上挑觀賞，與漢宮人物一同構成夏日園林之中。

全圖展現文人雅士在清夏園林中的悠閒活動。觀賞此圖，可從左下方由左而右，由近至遠，由上至下，順著畫中景物的遊覽，欣賞畫家的創作精神。從此圖中，可以體會到畫家對自然風景的細膩描繪，以及對生活的獨特詮釋。畫家巧用層層疊疊的景物表現，將古人的人物和活動同時表現於畫面上，達到步步可觀和畫中その中的藝術效果。
尋幽探秘，象外之趣。

顏寬（1619－1689）
山水圖卷

銘賢的《山水圖》著重表現中層的景物部分，包括遠近的樓閣、山石、樹木等景物，並在其中表現出一種靜謐的氛圍。銘賢曾說：“畫作當引人入勝，但切勿著意於於。”這種觀點，正符合銘賢所作《山水圖》中的精神。銘賢的《山水圖》以其細膩的筆觸、淡雅的色彩和靜謐的氛圍，表現出一種自然的詩意和哲學的思想。

滿目青山皆故遊
黃鶴（約十八世紀）
雲霞圖卷

顏寬的作品，或被認為是中國山水畫的代表，他的繪畫風格，或受到中國古代文人畫的影響。黃鶴的作品，則更為其家風和墨跡所著，或受到日本畫家的影響。

不知我之在丘壑，丘壑之在我也。

楊慎（1488－1528）
仿沈周江山勝覽圖卷

楊慎的《仿沈周江山勝覽圖卷》，以其平遠的景致，將江南秀麗的風光和古地的風景，表現得淋漓盡致。楊慎在其中，將自己的感情和哲學思想融入到畫作之中，表現出一種自然的詩意和哲學的思想。

圖本：陶陶，編著《通解圖畫》，頁172－173。
Introduction

The expression "woyou", or "to travel while reclining", first appeared in Biography of Zong Bing (375 – 433) in History of the Song that relates how his famous painter and traveler of the Southern Dynasties (420 – 479) was prevented from traveling by his physical frailty when old and how he resorted to admiring while reclining at home the landscapes that he had painted from memory in order to quench his yearnings. Figuratively speaking, Zong was making a landscape journey that brings together his love for art and love for Nature. Incidentally, he has thus ushered in a brand new philosophy that has changed the painting and appreciation of the Chinese landscape for ever.

The exhibition "A Landscape Journey" features a fine selection of landscape paintings from the Xu Beihong Collection, dating mainly to the Ming (1368 – 1644) and Qing (1644 – 1911) dynasties, the hanging scrolls, albums and especially handscrolls on display demonstrate how painters record their daily life and excursions in ink and how they found expression for their temperament and aspirations in their art works. Through these landscape paintings, visitors to the exhibition are invited to sample how painters of those days strove for perfect union with Nature and to experience firsthand the delights of a landscape journey.

Away from the mundane world
Wen Zhengming (1470 – 1559)
Cooling off the hot summer

The vertical composition summarizes how the Chinese literati sought respite from the summer heat in a Jiangnan garden. In a high-distance perspective highlighted by an inviting stream, trees and rocks are stacked one on top of another to entice the viewer to look up along the zigzag line formed by the motifs as he is transported to the summer garden to join the merry party in the painting.

To allow yourself to be transported to the painting, start with the pavilion in the lower left-hand corner. From there, cross the bridge to take in the willows, rocks and banana trees, which prompt you to look up to the central part where you can share the pleasure of the literati who are washing their feet, cooling off in the shades or simply napping on a mat. Bear left across a second bridge to visit the shaded pavilion. Or, you may wander beyond the large stretch of bamboo groves, through the ornamental rocks, and along the path to reach the pavilion in the top right-hand corner before heading left to end your journey at the rocks on the slope. By this clever juxtaposition of perspectives, the painter is able to present the figures and their activities in plain view all at the same time to give the viewer an illusion that he is actually there to witness them all.

Wen Zhengming (1470 – 1559), a native of Suzhou, Jiangsu, was acclaimed for his four perfections, namely poetry, essay, painting and calligraphy. As a leading exponent of the Wu School of painting, he has been known as one of the "Four Masters of the Wu School" and "Four Masters of the Ming", the others being Shen Zhou (1427 – 1509), Tang Yin (1470 – 1523) and Qiu Ying (ca. 1494 – ca. 1552). Stylistically, his landscapes can be either crude or refined, with the latter being the more characteristic as is seen in this landscape in the blue-and-green style. Made when the painter was 70, the painting impresses with its elaborate composition, delicate brushwork, elegant colours and ethereal mood. The inscription of a poem in the running-cursive script in the upper right corner is typical of literati painting of the Ming to add poetic and calligraphic beauty to a painting.
Mountains after mountains, streams after streams,
Where willows shade and flowers flourish.
Wang Jian (1508 – 1677)
Landscape in the style of Jurun

The composition is typical for a landscape in the handscroll format and is expected to be viewed section by section by rolling out the scroll to the left and rolling it up from the right. As the viewer does so, the painted panorama moves and changes slowly and steadily as if he were being led by the painter in a room through Nature that ends with a village nestling in the hills.

The scroll begins with a beach overlooked by a small hill, with the undulating ranges in the middle section marking the climax of the whole journey. If you trace the hamlets and pavilions studded here and there, you will be able to find a trail that lies half hidden in the thick growths. Providing a bridge, a path and a dirt road as further pointers, the painter guides the viewer through a route that runs all the way from the beginning to the end along which the reclining traveler can marvel at the wonders that Nature has to offer. Regarding execution, light ink is used for outlining the motifs while texture strokes in dark ink serve to highlight the slopes, trees and rocks. The interplay between dark and light hues contributes to a variety of motifs that promises to add to the pleasure of traveling while reclining.

Wang Jian (1508 – 1677), a native of Tailand, Jiangou, earned his jurun title in the 8th year of the Chengzhen reign (1633). Known as a group called the “Four Wangs” with Wang Shizhen (1592 – 1660), his student Wang Hui (1632 – 1717) and Wang Yuanqi (1642 – 1715), he was a leading revivalist in the painting scene of the early Qing. His great-grandfather Wang Shizhen (1526 – 1590) being an important connoisseur-collector in the mid-Ming, the painter was privileged to have spent his young years copying ancient masterpieces, which also explains why he was so gifted in producing new interpretations in the style of ancient masters. This composition densely packed with motifs is closer in style to the Yuan painter Huang Gongwang (1369 – 1354) than Jurun (act. ca. 980 – ca. 988) as purported in the inscription in view of the mountains characterized by the many small round rock formations, or “alum-heads”, and the employment of hemp-fibre texture strokes.

To explore for beauty beyond the explored;
To picture the truths beyond the pictured.
Gong Xian (1619 – 1689)
Landscape

Largely done away with the foreground and the background, this long scroll is filled from top to bottom with the cropped middle ground to enhance the two-dimensional effect. From right to left, dense woods and rocks are now and then punctuated by waterfalls, clouds, mist and houses to guide the viewer along a landscape journey.

Towards the end of the journey and behind the rocks hides a mysterious rock cave that narrows as one penetrates deeper. Such an unconventional composition succeeds in tickling the viewer’s fancy as the painter practiced his theory that, however skillful the execution, it takes unusual landscapes to arouse interest in traveling while reclining. The painter’s inclination towards a hermetic life is also evident in the deliberate evasions of people even though the tranquil

mountains are not without houses and pavilions. What is created in the painting is a landscape that borders on the imaginary that echoes with a sense of desolation and the loneliness felt by the painter.

Gong Xian (1619 – 1689) was a native of Kunshan, Jiangsu. His early years coinciding with the turmoil that besieged the demising Ming dynasty, the painter found himself on the run in Huzhou, Yangzhou and other areas before settling down as an old hermit in Nanjing selling paintings and giving painting lessons. He worked primarily in the landscape genre and was known for his eccentric composition that excites the imagination. His layered ink washes that produce stark contrasts of black and white has earned him the epithets “White Gong” and “Black Gong”. This work from the painter’s late years is complete with the unmistakable vocabularies of both “White Gong” and “Black Gong” in the accumulative texture strokes for the rocks, trees and slopes in dark ink to contrast with the unpainted blanks that represent the clouds and waterfalls.
Can't tell if I am in Nature or Nature is in me.
Yang Jin (1644 – 1728)
Landscape in the style of Shen Zhou

Using a flat-distance perspective, Yang has captured the beauty of Jiangnan in its entirety and has forged a connection among the different scenes by means of a river that flows through the whole scroll. The protagonist of the painting seems to beckon to the viewer to join him as he relishes in the changing vistas from a thatched hut, a bridge, a temple and a covered bridge amid boats and other architecture that dot the slopes or nestle in the hills.

The scroll begins with a gentleman in red sitting cross-legged in a thatched hut. To the left on a bridge, the same gentleman is seen strolling ahead of his boy servant carrying a gui (musical instrument). Crossing the hill, he is seen walking into the wood with a staff in hand while his servant is close behind him on a bridge. Past another bridge, the gentleman is now chatting with his servant in a covered bridge in front of a tumbling waterfall. Across the river are two men relaxing themselves while looking out onto the extensive water. Beyond the willow-shore, fishermen are heading home in boats. Each section of the scroll is so complete that they can easily make a painting or their own. With such a scroll in hand, all

the scenes that should have been separated by time and space are fused into one to offer the viewer a landscape where the hills can be traveled round and the architecture entered.

Yang Jin (1644 – 1728), a native of Changzhou, Jiangsu, was a painter of figures, birds and flowers and especially landscapes that feature village scenes. A favorite student of Wang Hui’s (1632 – 1717), he was often the one who added the figures, bridges and animals in his teacher’s landscapes. As stated in the inscription, this painting on display was intended as a copy of an ancient masterpiece by Shen Zhou (1427 – 1509) of the Ming dynasty. Very much reminiscent of the Wu School of painting, the scroll appeals with its elegance through the light green and ochre that gives the scroll its basic tone. In terms of techniques, a variety of methods like dots, outlining and clustering have been employed for representing the leaves. As for the figures, they are apparently modeled on those of Shen Zhou. The painting as a whole celebrates the literati lifestyle of the literati delighting themselves in Nature in the Suzhou area.

Landscapes that I see are all those that I knew.
Huang Zhen (ca. 16th century)
Studying at Mount Lingyan

During the Ming and Qing dynasties when travel was highly fashionable, painters would commit to paper the natural and historic sites that they had visited or even scenes in their daily life not just as mementos but also for future revisit in the mind. Renowned for its unrivaled beauty and named after its rocks that resemble the Lingbi plant, Mount Lingyan (literally “mountain of Lingbi rocks”) seen in the painting is located to the northwest of the town Modu in Suzhou and is a much celebrated mountain and Buddhist site in the Jiangnan area. In this panorama, Huang has captured the undulating mountain ranges in great detail even down to the trail that extends from one end to the other in the scroll; the architecture that flanks the trail, and the temples and sites of historic interest sitting at the top of the mountains.

That trail is none other than the imperial route used by the emperors Kangxi (r. 1662 – 1722) and Qianlong (r. 1736 – 1795) of the Qing when they visited the area. Somewhere along it, the two pavilions named by Qianlong as “Pavilion of Pine” and “Pavilion of Sunrays” respectively can be distinctly seen. So are the Lingyan Pagoda, the temple cluster and the imperial residence that have been preserved to this day. As much a a memento of days gone by in the company of friends, the painting serves as a pictorial guide map to the viewer for relishing in the landscape captured with the artist’s impression.

Huang Zhen (ca. 18th century), a native of Taizhou, Jiangsu, was an accomplished poet, painter and calligrapher and was particularly esteemed for his landscape painting. His extensive travels were conducive to his art as he ventured to retain local characteristics in his landscapes and capture literati subjects in the court tradition of painting in colour. Delicate in brushwork and elegant in colour, this landscape in the blue-and-green style displays traces of the refined style of Wen Zhengming.