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中國書畫創作繼往開來典範
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King Chia-lun Founder Taichi Shuhua

Translated by Li King Chia Chin Bette (李金嘉倩)



King Chia-lun was born in Shanghai, China in 1935 in a family originally from Haining in Chekiang Province. In his youth, he was familiar with both Chinese and Western cultures, since, at the time, Shanghai was the cultural, industrial and financial hub of China and thus an eastern metropolis of both Chinese and Western cultures. In 1949, his family moved to Hong Kong, where he completed his secondary education. After his graduation in 1960 from the Fine Arts Department of Taiwan Normal University, acclaimed as “The Cradle of Chinese Modern Artists” , he returned to Hong Kong.

In 1962, on completion of the City Hall, the Hong Kong Museum of Art, which was the first art museum in Hong Kong and located on the top floor, called for paintings for its Opening Exhibition, entitled Hong Kong Art Today. Two paintings entered by King were accepted. One of the paintings, entitled The Way (《 道 路 》), has been included in this album.

The Chinese character, 《道》(Tao), is an important concept in Chinese philosophy, indicating the basic and natural law of the movement of the universe. The concept of Taichi aesthetics, based on Yi Jing’ s “Tao means Yin and Yang” , was already inculcated in his mind when he was young. After participating in Hong Kong Art Today, King worked in the avant-garde art scene in Hong Kong and, in 1963, he became one of the founding members of the Circle Art Group, a well-known Hong Kong modern art group in the early days.

In 1919, due to the Chinese diplomatic blunder in the Paris Conference, which infuriated the Chinese people, especially the tertiary students, there started a series of demonstrations that led to the “May 4 Movement” , the slogan of which was “Modernization with Science and Democracy” . This influential movement led to the westernization of the Chinese education system, resulting in young people’ s detachment from the essence of the unique Chinese culture, which is based on the trinity of Confucianism, Taoism and Buddhism. And consequently, in admiration of the western civilization, a great number of young people went abroad to study, particularly to America after World War II. King’ s early abstract expressionist paintings show the influence of abstract expressionism in the western trend of art at the time.

In order to follow the international art trend, King went to the US to study for a Master of Fine Arts in Painting in the School of the Art Institute of Chicago in 1963. Upon arrival, he found that abstract expressionism was already passé, so, during his course of study, he began working on rational hard-edge painting. Then, in 1966, with an MFA in Painting, he taught in the Department of Fine Arts of The Chinese University of Hong Kong (CUHK). Later, he transferred to the School of Continuing Studies CUHK to be the Senior Staff Tutor in charge of the art courses. Since CUHK was the only university that operated a department of fine arts and, with limited places, everyone interested in visual arts would readily choose the art courses offered by the School of Continuing Studies. During 30 years of art education, he trained and supported a great number of talented art and design students for Hong Kong. As the art courses took place at night, he was able to invite select members of the Shuhua, design, architecture, film and tertiary education fields to be part-time tutors, offering art courses, which are superior both in quality and quantity. Being involved in the design of course curriculum, King was in close contact with various kinds of visual art, resulting in a comprehensive understanding of all of them, which benefitted the establishment of his Taichi Shuhua Theory in the last phase of his art life.

Due to China’ s Reform and Opening-up policy in the nineteen eighties, publishing businesses flourished, so King was able to purchase numerous traditional Chinese calligraphy and painting albums and books of philosophy. The depth of knowledge of the structure of the great art works he obtained from them definitely exceeded that of his teachers, who were not able to get so many copies because of lack of publication. After deep research, he

found that the unique Chinese Shuhua was on the downturn and is still declining, which he finds regrettable! His reaction to this was to turn away from the mastery of modern western art that he learned in the US and to become immersed in his own Chinese culture. Following the path of the brilliant traditional Shuhua, he established his unique principle of Two Goals of Shuhua and Three Theories, based on Taichi aesthetics that originated from Yi Jing. The two goals are Unity of Shu and Hua, Legacy of the Past and Development in the Future, while the three theories are Taichi Aesthetics, Six Canons of Chinese Painting and Nine Rules of Visual Aesthetics, which could be a guideline for the modernization of Chinese Shuhua. And the Three Laws of Taichi Aesthetics are Flow of Qi**, Interaction of Yin and Yang, Harmony of the Whole.

The aesthetics for the traditional Chinese calligraphy and painting is based on the combined philosophy of Confucianism, Taoism and Buddhism, and the theory of the Interaction of Yin and Yang, based on the philosophy mentioned above, enables artists to make kaleidoscopic changes by using the superior brush***. The images in the traditional Chinese painting should be dynamic, so that the artist can achieve the essential goal of Rhythmic Vitality, required by the first rule of the Six Canons of Chinese Painting. If art works do not have the visual effect of Rhythmic Vitality, they are said to be like a body without a soul, and Chinese painting with the visual effect of Rhythmic Vitality is precisely where the greatest difference lies between Chinese paintings and western ones. The pioneering feature of Taichi Shuhua initiated by King is the Taichi wild cursive. This is because the wild cursive is the earliest avant-garde visual art in human history, created by Zhang Xu in the Tang Dynasty more than a thousand years ago. This wild cursive was a breakthrough in moving from the utilitarian function of language to it having an artistic function; the transfiguration of the character shapes allows for a high degree of freedom that is required in pure-art creation. King has stipulated eight rules or methods in the transfiguration of wild cursive shapes: Reduction Method, Shift Method, Borrowing Method, Linking Method, Elongating and Shortening Method, Separation and Connection Method, Change of Direction Method and Expressionism Method. For more than 10 centuries, no Chinese calligrapher could go beyond the scope of the cursive visual organization created by Zhang Xu because they were all limited by the traditional cursive rules and character shapes. However, if the principle of Two Goals of Shuhua and Three Theories is used in the execution of the brush cursive, then the calligrapher would enjoy both the great freedom that is typical of modern western painting and the advantage of keeping the brush stroke imagery created by the traditional Chinese Rhythmic Vitality.

In the past 20 years or so, King has worked according to the Taichi Aesthetics Theory, but at the same time he has not been limited by the organization of black and white, dots and lines in traditional calligraphy. He has, in fact, added two new visual elements—planes and colours—thus creating a new kind of Chinese visual art with four visual elements of dots, lines, planes and colours. Taichi Shuhua allows the unique traditional Chinese Shuhua to reach the goal of Unity of Shuhua, Legacy of the Past and Development in the Future. This is because the quality brush stroke in Chinese painting was developed from the brush strokes of calligraphy, especially the technique of Sturdy Strokes**** in the Second Canon of the Six Canons of Traditional Chinese Painting, without which the effect of Rhythmic Vitality cannot be achieved. According to King, if modern Shuhua artists ignore the importance of this technique, then their paintings and calligraphy will be monotonous and spiritless; without the essence of the Chinese culture, these art works would not be worthy of China as a cultural hub in history.

*Calligraphy and Painting

**Momentum

***Chinese writing brush

****Using brush strokes with the awareness that they are like the skeleton of the human body so that the art work is sturdy and full of vitality



金嘉倫 太極書畫創始人

金嘉倫·祖籍浙江海寧·1935年出生於中國上海。當時上海是中國的文化、工業、金融中心，並且是東方首屈一指的中西文化並存的大城市，所以他在青少年時期已接觸到中西文化。1949年隨父母南下，在香港、台灣兩地繼續完成中學教育，1960年在中國現代畫家搖籃的台灣師範大學藝術系畢業後，隨即回香港。1962年香港大會堂建成，在其頂樓設立香港藝術博物館，該館開幕展覽“今日香港藝術” Hong Kong Art Today 公開徵求參展作品。金氏應徵的兩幅抽象油畫，全部入選，其中一幅就是刊於本書畫冊的《道路》The Way；道路的“道”Tao 的中文是中華哲學的重要範疇：道在中國哲學是指宇宙運行的根本自然法則。此是他年輕時已潛伏的易經“一陰一陽之謂道”的太極美學源頭。自從參與“今日香港藝術”展覽之後，金氏開始成為香港早期的前衛畫家。1963年更為香港早期著名現代畫會“中元畫會” Circle Art Group 創會成員。

一百年前的1919年，因為巴黎和會的中國外交失誤，由以青年學生為主的抗議示威活動所引發的“五四運動”，以科學及民主為口號期望國家走向現代化。五四運動的結果，使全中國教育制度日趨西化。中國年輕一代逐漸與傳統中華文化脫節，甚至對傳統儒、道、釋的獨特中華文化精髓也逐漸隔膜。中國青年都仰慕西方文明而赴歐美深造，尤其二次世界大戰後大多數青年都湧向美國留學。金氏早年所作的抽象油畫就是跟隨當時西方藝術潮流的抽象表現主義。

為求直接與國際藝術接軌，金氏於1963年赴美國入讀芝加哥藝術學院 SAIC，主修繪畫碩士 MFA in Painting 課程。但是1963年到達美國時才知道抽象表現主義已過時，因此金氏在該校修讀繪畫術科時，就立刻作一百八十度轉向，創作與抽象表現主義相反的理智性幾何形狀硬邊畫 Hard-edge Painting。1965年取得繪畫碩士後，於翌年回港。先在香港中文大學藝術系任教，稍後調職於中大的校外進修學院 School of Continuing Studies CUHK，擔任藝術課程主任；由於當時香港僅有的兩所大學只有中文大學有藝術系，凡對各種視覺藝術有興趣者都選擇踴躍報讀中大校外藝術課程。在三十年的美術教育生涯中，他為香港培育大量優秀藝術及設計人才。由於中大校外課程均在夜間授課，他聘請到全港畫、設計、建築、電影、大專教育各界精英為兼任導師。若以中大校外藝術課程的質與量而言，在香港當時可稱無出其右。金氏因為在中文大學涉及策劃課程工作關係，對各種視覺藝術都有所接觸了解，於是對古今中外視覺藝術有融會貫通的認識，有利於他創作歷程高峰階段的太極書畫自成體系理論之建立。

八十年代由於中國改革開放，出版業逐漸蓬勃，金氏大量收購傳統中國字帖、畫冊、哲學書籍；所得有關歷代書畫名作的筆墨意象組織認識深度，肯定遠勝於他的老師一輩。經過深入研究傳統書畫精華後，始發覺近百年因教育制度西化，曾在世界文化獨樹一幟的中國書畫逐漸走向下坡中，目前仍處於弱勢地步，覺得十分遺憾！於是he毅然放棄美國所學現代西畫的優勢，而回歸自己的中華文化脈絡；先深入繼承傳統書畫優點，逐漸以源於易經的太極美學為重心，建立自成體系的“書畫兩目標三理論”：“書畫一體，繼往開來”及“太極美學、國畫六法、視覺美九法則”，作為今後中華書畫邁向現代化發展的指引。金氏將太極美學歸納為三法則：氣勢連貫、陰陽互濟、整體和諧。

中國傳統書畫創作的審美觀是由儒道釋二合一的哲學所促成，而且是以舉世無匹的毛筆所產生陰陽互濟的變化多端視覺審美觀為手段。傳統國筆墨意象是充滿生命力的動態形象，此也是國畫六法第一條所要求達成的“氣韻生動”重要目標。如果書畫作品不具氣韻生動的視覺效果，則等於無靈魂的軀體標本形象一樣，國畫呈現的氣韻生動也是與西方視覺藝術最大分別之處。金氏開創的太極狂草是以太極狂草為先鋒，正是因為一千多年前唐代，由張旭所創的狂草可以肯定的說，它是全人類最早的前衛視覺藝術。狂草是突破文字原是傳達訊息的功能；其字形結體的變形已具備近似純藝術的高度自由創作特色。金嘉倫歸納狂草字形變化有八大法則：減省法、移位法、借用法、連轉法、伸縮法、離合法、轉向法、表意法。一千多年來，無一位中國書法家能夠超越張旭所創狂草的視覺組織範圍，主要是受到傳統狂草章法及字形兩方面的局限。但是用“書畫兩目標三理論”創作狂草，就有如同具現代西畫的創作極大自由度，而且仍保存中國傳統氣韻生動的筆墨意象優勢。

近十多年金嘉倫所作的太極狂草以必須符合太極美學理論標準為前提，但是又不囿於傳統書法是單一的黑白點線組織，就是他已增添兩項新的視覺元素：面及色，成為具有點線面色四項視覺元素的全新面貌之中華視覺藝術。太極書畫令具有獨特中華文化特性的傳統書畫，真正可達到“書畫一體，繼往開來”的目標。因為優質國畫筆法是由書法筆法衍生，尤其傳統國畫六法第二條“骨法用筆”至今仍是必須特別重視的技術，否則不能達到氣韻生動的中華藝術獨特效果。如果當今書畫家不知其珍貴性，則所作水墨畫或書法就永遠停留在單調無生氣的境地，失去中華文化內涵優勢就愧對中國曾是歷史上的文化大國地位。