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GRAND SYNTHESIS

The Extraordinary Flower-Landscapes of
PENG KANGLONG

集大成，得卓然
彭康隆的花卉山水

INK studio 墨齋

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PENG KANGLONG

The Artist

Peng Kanglong is a literati-recluse artist who paints in the traditional landscape and flower genres. Having graduated from the Taipei National University of the Arts in 1988 with a focus on Chinese brush and ink painting, his major stylistic influences include the 17th century Monk artists Shitao (1642-1707) and Kuncan (1612-after 1674), as well as the Modern landscape master Huang Binhong (1865-1955).

In the long history of Chinese brush and ink painting, landscape and flower painting are two distinct genres with their own metaphoric languages, painting techniques, representative masters and developmental histories. With the possible exception of Huang Binhong, Peng Kanglong is perhaps the first ink artist to explore the artistic possibilities of integrating these formerly separate genres. Whereas Huang Binhong's artistic breakthrough employs the brushwork of flower painting to transform landscape painting, Peng Kanglong works in the reverse direction employing the fine texture strokes and expansive compositional depth of landscape painting to render his extraordinary flowers.

Beginning in 2020, Peng Kanglong undertook an exploration of monumental compositional forms inspired by the Northern Song landscape. Combining the compositional scale of the Imperial landscape of the Northern Song with the expressive, autographic brushwork of the Yuan literati became an artistic goal of landscape painters in the periods that followed such as Shen Zhou (1427-1509) and Dong Qichang (1555-1636) of the Ming Dynasty, Wang Hui (1632-1717) and Gong Xian (1618-1689) of the Qing Dynasty and Huang Binhong of the Modern period. What distinguishes Peng Kanglong's "Grand Synthesis" is his integration not just of composition and brushwork from the Song and Yuan-Ming-Qing periods but also his simultaneous cross-integration of the encompassing landscape and flower genres.

Peng Kanglong's works have been recently exhibited in "Many Splendored Spring," New York Asia Week, New York (2023), "Feast of Verdure," The Historical Grand Courtyard, Taipei (2021), "Mukuteki," The Museum of Kyoto, Japan (2019), "Different Paths: Exploration in Ink," Sotheby's S|2, New York (2017), and "Shuimo:

Ten Thousand Blossoms Spring,” Sotheby’s S|2, New York (2015) amongst others. His works can be found in the permanent collections of the National Taiwan Museum of Fine Art, the Taipei Fine Art Museum, the Fubon Cultural & Educational Foundation, the Abu Dhabi Royal Family Collection, and the Fondation INK Collection in Geneva, Switzerland.

彭康隆

藝術家

彭康隆是一位當代傳統山水花卉文人隱士型畫家。1988 年畢業於臺北藝術大學水墨組。他的風格主要受到 17 世紀畫僧石濤（1642–1707）和髡殘（1612–1674 後）以及現代山水大師黃賓虹（1865–1955）的影響。

中國繪畫史一直以來都將山水和花卉歸為兩種不同的題材，有著各自的隱喻語言、技法、代表人物和發展史。而彭康隆或許是除近現代書畫家黃賓虹以外，首位嘗試將這兩個獨立題材加以融合並探索的水墨藝術家。黃賓虹在結合山水與花卉上的藝術突破在於運用花卉的筆法來轉化山水，而彭康隆則反其道而行，用水墨的筆法和縱深開闊的構圖來處理花卉，給人以超凡脫俗之感。

2020 年以來，彭康隆開始探索以北宋山水為靈感的巨幅構圖形式。自明代沈周（1427–1509）、董其昌（1555–1636）之後，到清代的王翬（1632–1717）、龔賢（1618–1689），再到近現代的黃賓虹，山水畫家不斷探究如何將北宋宮廷山水的構圖尺幅與元代文人畫中極

具個性和表現力的筆法相結合，並以集此二者之大成為目標，不斷實踐。而彭康隆「集大成」的不同之處在於，他不僅僅是將宋元明清的構圖和筆法融會貫通，同時也將山水和花卉這兩種題材進行交叉融合，相互滲透。

其作品近期呈現於個展：「春華似錦」（紐約亞洲藝術週，2023）、「翠微之宴」（臺北大院子，2021）、「無孔笛」（日本京都文化博物館，2019）；及群展：「道殊·同尋於墨」（紐約蘇富比 S|2 藝術空間，2017）、「水墨：萬花源季」（蘇富比亞洲藝術週特展，紐約蘇富比 S|2 藝術空間，2015）等。他的作品被臺灣美術館、臺北市立美術館、富邦文教基金會、阿布達比皇室、瑞士日內瓦水墨基金會等國內外重要藝術機構永久收藏。



CRAIG L. YEE

The Curator

Craig L. Yee is a co-founding director of INKstudio, a Beijing and New York-based gallery and experimental art space devoted to researching, documenting and exhibiting ink as a medium, language and discourse for the creation of contemporary art. Mr. Yee has played a central organizational and editorial role in a number of major university and museum research projects on classical Chinese painting, including *New Songs on Ancient Tunes* (2007) at the Honolulu Academy of Arts, *Selected Masterworks of Modern Chinese Painting* (2010) at the Central Academy of Fine Arts in Beijing, and *Alternative Dreams* (2016), a multi-year research and exhibition program on seventeenth-century Chinese painting at the Los Angeles County Museum of Art (2012-2017). He has been a contributing author and editor to monographs in the University of Hawaii Press *Modern Ink Series*, including *The Art of Qi Baishi* (2015), *The Art of Xugu* (2015), and *The Art of Wu Changshi* (2018), and *The Art of Huang Binhong* (2023). He has also published monographs in the D.A.P. *Contemporary Ink Series*, including *Zheng Chongbin: Impulse Matter Form* (2014) and *Chen Haiyan: Carving the Unconscious* (2016) and was a contributing author to the exhibition

catalogs *Yang Jiechang: Earth Roots* (2017), *Xu Bing: Language and Nature* (2018), and *Bingyi: Impossible Landscapes* (2019). His research interests include the visual semiotics of ink art and comparative approaches to contemporary philosophy, contemporary science, and pre-modern Chinese thoughts.

Mr. Yee received dual bachelor's degrees in economics and symbolic systems (1989) and a master's degree (2003) from Stanford University.

余國樑

策展人

余國樑 (Craig L. Yee) 是墨齋畫廊的創始人之一，同時也是著名策展人和學者。余先生在多個國內外知名大學及博物館的中國藝術研究項目中都發揮了主導作用，其中包括：2007 年檀香山藝術學院的「古韻新曲：費神父中國近現代書畫藏品展」、2011 年中央美術學院的「近現代中國繪畫集萃：曹氏默齋藏」，以及洛杉磯郡藝術博物館關於 17 世紀中國繪畫的長期研究與展覽計劃 (2012–2017 年)。余先生也曾參與撰寫及編輯由夏威夷大學出版社出版的中國現代水墨藝術家系列著作，包括《現代水墨：齊白石的藝術》(2015 年)，《現代水墨：虛谷的藝術》(2015 年)，《現代水墨：吳昌碩的藝術》(2018 年)，《現代水墨：黃賓虹的藝術》(2023 年)。他還曾在美國 D.A.P. 藝術出版社出版的當代水墨系列，包括《鄭重賓：占物術》(2014 年) 和《陳海燕：刻心》(2016 年) 中發表專著，並為展覽圖錄《楊詰蒼：地脈》(2017 年)、《徐冰：文字與自然》(2018 年) 以及《冰逸：不可能的仙山》(2019 年) 撰寫文章。余先生的學術研究領域廣泛，涵蓋水墨藝術、符號學、語言學、當代哲學及跨文化、跨學科的綜合藝術研究等。

余先生於 1989 年獲得史丹佛大學經濟和符號系統專業雙學士學位，並於 2003 年在史丹佛大學獲得碩士學位。



Photo credit: John Bigelow Taylor

FORWARD

Mee-Seen Loong

Almost ten years ago, October 2013 was an intense and magical month when I seemed to have been everywhere and meeting everyone, as travel was easy then in Hong Kong, Taipei, and Beijing. Mid-October was especially auspicious. I was wandering around the Da-an District of Taipei with my colleague Nicolas Chow when he said he knew a fabulous small restaurant known for its local ‘little dishes,’ but more importantly, it was close to a small gallery featuring a remarkable artist he knew.

We had a superb lunch and then went in search of this artist. I had a feeling when I met Peng Kanglong that I was fated to meet this kindred brother in art. We sat in his two-tatami mat front room surrounded by the accoutrements of fine tea as if receiving very dear old friends. He spoke about his art with the intensity and fervor of what I imagined a literati might sound like. As he turned on his computer, I was instantly mesmerized. The things I love most—flowers and trees—were captured in misty landscapes of sepia and russet with exquisite vines and flowers shooting from rocks in the foreground. Every panel was different: fields of

wild grasses in autumn shades, luxuriant peonies in famille-rose palette, bold rockwork tinged in blue, and jagged peaks of distant mountains glimpsed behind fireworks of orange and red blossoms. It was an intense feeling of joy at seeing such beauty, plus a strange dizziness upon being served such a concentration of brilliance and originality, even though all I had was tea. I was determined then that I personally had to collect his works and share the joy of his creativity.

From that day on, I have never lost that admiration for his ability to capture mystical landscapes, from heartbreakingly intimate studies to encounters with magic mountains. From 2014 onwards, Peng Kanglong’s landscapes were offered at Sotheby’s in Hong Kong and New York. In 2018, Sotheby’s S|2 Gallery in Hong Kong presented Peng’s solo exhibition “Flowers of Evil” with great success, where even the catalog became a collector’s item! Most recently, we exhibited Peng’s new works at Asia Week in New York in March 2023. The New York Times featured Peng’s astonishingly beautiful *Jade Inlaid Vermillion Sky* as the lead image in its arts

report, which drew curators, scholars, and collectors from across North America to experience Peng's extraordinary flower landscapes for the first time.

On the occasion of his solo debut exhibition “Grand Synthesis: The Extraordinary Flower-Landscapes of Peng Kanglong” at our exhibition space in Caochangdi, Beijing, I am thrilled to congratulate my old friend and kindred brother in art!

前言

龍美仙

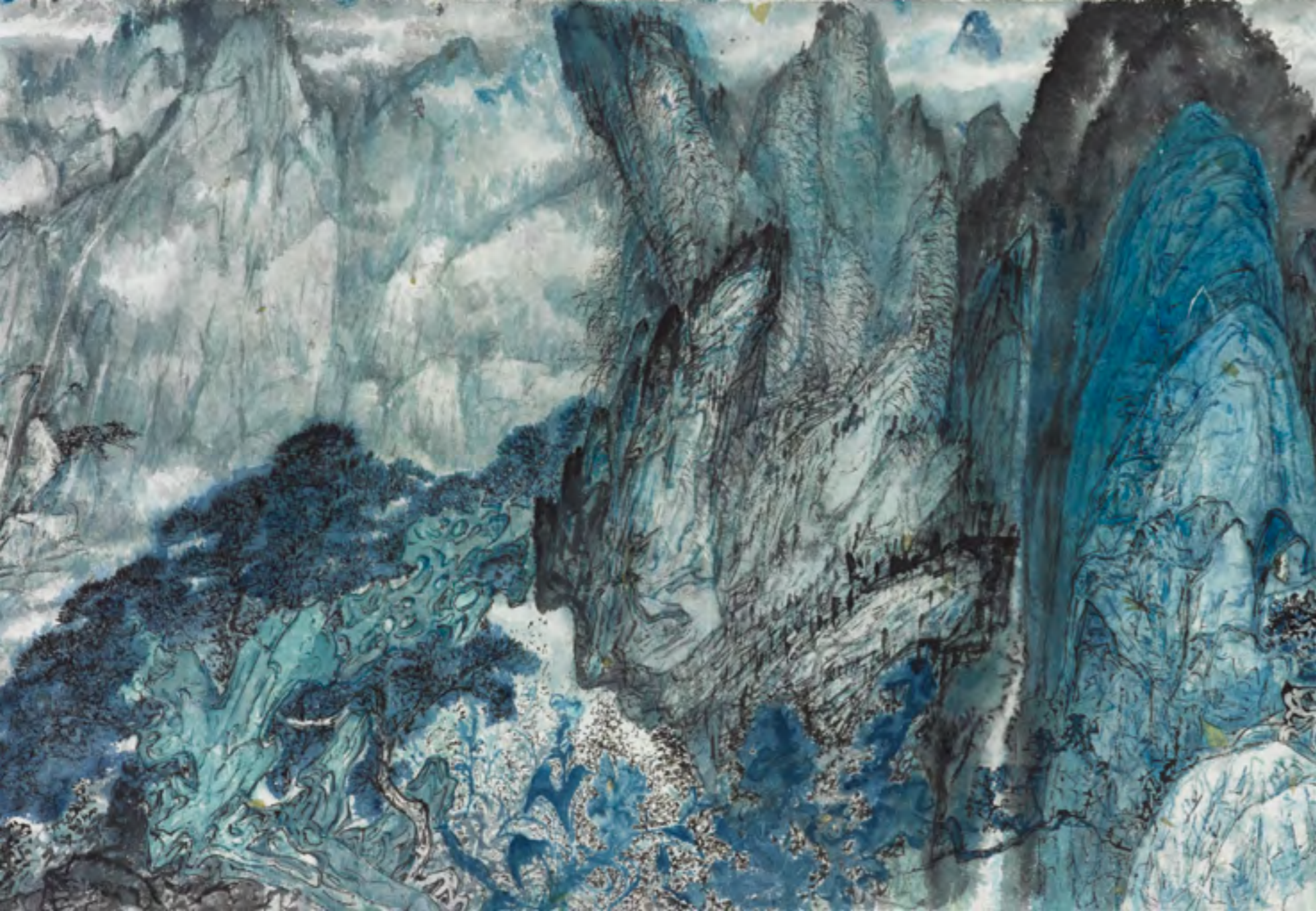
大約十年前，2013 年的 10 月，是一個忙碌且奇妙的月份。短短數週，我穿梭於香港、北京和臺北之間，會見一眾親友故交，彼時在三地之間旅行還十分便捷。十月中旬尤為幸運。那天我和同事仇國仕在臺北大安區漫步，閒談間他和我提到一家很棒的小餐館，以當地的「小菜」聞名。更重要的是，這間餐廳旁邊有一家小畫廊，正在展出他認識的一位傑出藝術家的作品。

豐盛的午餐後，我們便動身探訪這位藝術家。初遇彭康隆時，我便心有所感，彷彿命中註定要遇見這位藝術上志同道合的兄弟。我們坐在前廳的雙層榻榻米上，四周擺放著精美的各式茶器，就像許久未見的老朋友敘舊一般。談及自己的藝術時，彭康隆充滿激情與熱忱，散發出我想像中文人應有的風采。當他打開電腦給我們看他的作品時，我瞬間沈醉其中。我最愛的花卉和樹木，在紅褐色的朦朧山水之中，前景中的岩石周圍纏繞著精緻的藤蔓與花朵。每一幅都與眾不同：秋色中的野草地，粉彩色調的華麗牡丹，藍色暈染的太湖石，以及在煙火般絢爛的橘色與紅色花朵映襯下，若隱若現的遠山奇峰。眼前這極致

的美，讓我深感激動和喜悅，更沈醉於他作品中所流露出的才華與創造力，只飲了幾杯茶的我，早已目眩神迷。從那一刻起，我便下定決心收藏他的作品，共享他創作的喜悅。

時至今日，我對他藝術的欣賞與敬佩之情始終如一，尤其是他筆下神秘深邃的風景，從細緻入微的描摹，到與奇山險峰的邂逅。2014 年起，彭康隆的作品開始亮相香港和紐約蘇富比拍賣。2018 年，香港蘇富比 S|2 畫廊舉辦彭康隆個展「惡之華」，並取得了巨大成功，連展覽的圖錄都被爭先收藏！近期，我們在 2023 年 3 月的紐約亞洲藝術週展出了彭康隆的新作，其中《彤天栽玉》更是被《紐約時報》選為藝術專欄的頭版主圖，吸引北美各地策展人、學者和藏家親臨展覽現場，首次體驗彭康隆花卉山水的奇幻之美。

值此彭康隆個展「集大成，得卓然」在墨齋北京草場地空間舉辦之際，我衷心祝賀我的老朋友，同時也是我在藝術上的知音！



THE EXTRAORDINARY FLOWER-LANDSCAPES OF PENG KANGLONG

Craig L. Yee

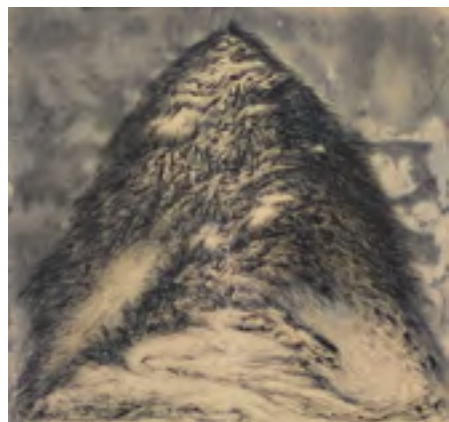
Peng Kanglong's Flower-Landscapes

In every painting I am exploring rather than painting. After each flower I don't know how the next will turn out. When one flower appears ugly, I can make it beautiful by pairing it with the next. In my paintings there aren't even whole flowers, but simply the suggestions of such. Through the variations between dark and light, dry and wet, large and small, these suggestions gain the formal substance and the vitality of actual, live flowers. So flowers are just an excuse: I borrow their forms to manifest my world.¹

Peng Kanglong 彭康隆 (b. 1962 in Hualien, Taiwan) is a classically-trained artist who paints in the traditional landscape and flower genres. He graduated from the Taipei National University of the Arts in 1988 with a focus in Chinese brush-and-ink painting

where he studied landscape painting under the traditional landscape painter and calligrapher Ho Huai-shuo. Starting with this foundation, Peng Kanglong soon developed a highly personal landscape-painting style that integrated the brushwork of late-Ming, early-Qing individualists such as Shitao (1642-1707) and Kuncan (1612-after 1674) with the density and weight of the Modernist master of the landscape genre Huang Binhong (1865-1955). Peng's style—*sheng* or “raw,” *ku* or “bitter,” and at times *se* or “astringent”—was uncompromisingly individualistic and oftentimes at odds with the prevailing orthodox taste of local collectors (Figure 1).

In 2013, Peng Kanglong began to experiment with the flower genre and with it discovered new avenues to explore the relationship between brushwork and form, composition and space and, very importantly, color and light (Figure 2). This new style of painting, rooted in the historical landscape but transformed through the integration of the methods, forms, and means of expression of flower painting, gained an avid following amongst both experienced collectors of classical and modern Chinese painting and younger art collectors largely unfamiliar with historical brush-and-ink painting. The enthusiastic reception for Peng Kanglong's new flower-landscapes also began to extend beyond his largely Taiwan Chinese audience. Beginning in 2014, Mee-Seen Loong and Nicholas Chow from Sotheby's introduced Peng Kanglong's



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[Figure 1] Early landscape 早期山水作品
The Enchantment of Cloud 雲魅, 2008, Ink on paper 紙本水墨, 141 x 150 cm

[Figure 2] Early precursor to the flower-landscape 花卉山水的早期雛形
Flowerist Mountain 花家山, 2008, Ink and color on paper 紙本水墨設色, 141 x 150 cm

[Figure 3] (left) King Protea (*Protea cynaroides*) 帝王花 (拉丁學名: *Protea cynaroides*)
(right) *Speak and Act Cautiously* (detail) 括囊無咎 (局部)
2020, Ink and color on paper 紙本水墨設色, 48.5 x 125.4 cm

new flower-landscapes at auction in Hong Kong and New York. In 2018, Sotheby's organized a sold-out solo exhibition entitled "Flowers of Evil" at its S|2 Gallery in Hong Kong and, in 2019, the Museum of Kyoto debuted Peng Kanglong's newest flower-landscape paintings in Japan at their solo exhibition for the artist entitled "Mukuteki."

Of Landscapes and Flowers

I paint flowers as if they are landscapes. Traditional flower painting emphasizes refined and magnificent brushwork and inkwork (bijing momiao), but that is not me. I slowly sculpt flowers into having mass and volume, into presences with substance and form. What I want is the force of king proteas² (Figure 3), the force of landscape.

In the long history of Chinese art, landscape and flower painting developed independently as distinct genres with their own metaphoric languages, painting techniques, representative masters, and developmental histories. As genres, landscapes and flowers are both artistic representations of nature and all that nature symbolizes in Chinese philosophy, religion, and literature. In

landscape painting, mountains and water metonymically depict a cosmos—*wanwu* or "the myriad of all beings"—that encompasses human reality and from which human reality emerges. In flower painting, nature takes the form of an individual entity—a plant, a flower, or a rock—an individual *wu* or "being" that we human beings can relate to on a one-to-one basis. In landscape painting, human meaning is philosophical in nature. In the Song Dynasty (960-1279), for example, the landscape symbolized an idealized cosmic and human social order based on Neo-Confucian principles. In flower painting, on the other hand, human meaning is literary in nature and conveyed through poetic metaphor in which each type of plant or flower carries an associated, metaphoric meaning—the peony, for example, symbolizing riches and the chrysanthemum loyalty.

Of these two genres, we often mistake landscape to be the more important because of its association with Confucian and Daoist philosophy, political power, and the literati class. It is critical, however, to bear in mind that the deep connection between painting and poetry and between painting and calligraphic brushwork—what one might call the *sine-qua-non* of Chinese brush-and-ink painting—arose first in flower painting before it was subsequently adopted by the landscape. One could argue that expressionism in every era of Chinese painting found its most



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[Figure 4] Double outline brush method 雙鉤筆法
Contained Virtues (detail) 含章可貞 (局部)
 2020, Ink and color on paper 紙本水墨設色, 48.5 x 810 cm

[Figure 5] Boneless brush method 沒骨筆法
Contained Virtues (detail) 含章可貞 (局部)
 2020, Ink and color on paper 紙本水墨設色, 48.5 x 810 cm

[Figure 6] Landscape texture stroke 山水皴法
Glistening Dew (detail) 白露樂樂 (局部)
 2023, Ink and color on paper 紙本水墨設色, 146 x 367 cm

ardent voice through flower painting, whether it was Su Dongpo (1037-1101) painting vermillion bamboo in the Song, Zheng Sixiao (1241-1318) painting rootless orchids in the Yuan (1271-1368), Xu Wei (1521-1593) and Bada Shanren (1626-1705) painting splashed-ink lotuses respectively in the Ming (1368-1644) and the early Qing (1644-1912), or Qi Baishi (1864-1957) painting pure ink leaves and red blossoms in the modern era.

Because of these fundamental differences, landscape and flower painting was practiced by different artists in different contexts for different purposes. Over the thousand or so years in which both genres were practiced in parallel, the vast majority of artists specialized in one or the other, and only a handful could paint both with equal mastery. In the Ming Dynasty, Shen Zhou (1427-1509) comes to mind; in the early Qing, Yun Shouping (1633-1690) and Shitao; and, in the modern period, despite the rise of extraordinary flower painters such as Zhao Zhiqian (1829-1884), Wu Changshi (1844-1927), and Qi Baishi, only Huang Binhong can be judged to have mastered both the flower and the landscape.

Like these previous exceptions, Peng Kanglong has mastered both the landscape and the flower genres. But unlike his predecessors, who all kept their flower painting separate from their landscape painting, Peng Kanglong has taken the further step of abandoning any distinction between the genres by combining both flowers and landscapes into single, integrated

compositions. This unprecedented breakthrough was by no means a simple undertaking and has spurred transformative innovations in Peng Kanglong's brush-and-ink-work (*bimo*), color and tone, negative space (*kongbai*), untouched white (*liubai*) and light, and compositional treatment of space and depth.

Brush and Ink

There are many experienced painters with excellent brushwork, but they keep repeating themselves, leading to a loss of feeling in their work. I heard that one famous Qing Dynasty painter said to another that the latter "surpasses others in being raw (bushu, lit. 'uncooked')". To be raw is to be creative, to be vital.

I don't paint well if I paint seriously. I paint well if I don't.

Flower and landscape painting render their respective subjects using different brush techniques. In flower painting, for example, two brush methods are commonly used to render form: *shuanggou* or "double outline" and *mogu* or "boneless." In the double-outline technique, a form is rendered using a combination of ink outline and color-and-ink fill (Figure 4), whereas in the boneless technique, a form is rendered with just color-and-ink fill without the use of



7

[Figure 7] Huang Binhong's *jinshi* landscape 黃賓虹的金山山水
Encounter in Secluded Mountains 松溪會友圖
 1952, Ink and color on paper 紙本水墨設色, 83 x 50 cm



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[Figure 8] Huang Binhong's *jinshi* flowers 黃賓虹的金山花卉
Flora in the Yellow Mountain 黃山異卉
 1949, Ink and color on paper 紙本水墨設色, 69.5 x 33 cm



9



10

[Figure 9] Flowers painted with landscape texture strokes 以山水皴法所繪花卉
Speak and Act Cautiously (detail) 括囊無咎 (局部)
 2020, Ink and color on paper 紙本水墨設色, 48.5 x 125.4 cm

[Figure 10] Chaotic brush-and-ink-work 狂亂的筆墨
Paths of Spring Flowers (detail) 煙花徑 (局部)
 2023, Ink and color on paper 紙本水墨設色, 75 x 145 cm

outline (Figure 5). In contrast, when rendering a landscape, *cunfa* or “texture strokes” are the primary means used to give visual substance to form. Texture strokes are brush touches repeated and amassed to convey the tactile surface or visual texture of a landscape form such as a tree, rock, cliff or mountain (Figure 6). Different artists are famed for inventing or utilizing characteristic texture strokes such as Fan Kuan (c. 950 - c. 1030) and his *yudian* or “rain dot,” Dong Yuan (c. 934 - c. 962) and Wang Meng (c. 1308 - 1385) for their use of *pimacun* or “hemp-fiber-stroke,” Juran (active c. 975-993) for his use of *fantoucun* or “alum-rock-strokes,” Li Tang (c. 1050 - c. 1130), Ma Yuan (c. 1160-1225) and Xia Gui (fl. 1195-1224) for their uses of the *da* “large” and *xiao* “small” *fupicun* “axe-cut-stroke.” In Zhao Mengfu’s (1254-1322) seminal formulation of the literati landscape, texture strokes become inextricably linked—both technically and conceptually—with calligraphy (the art of writing) so that by the late Ming and early Qing, landscape painting had become an expressionist art form largely divorced from any expectation of visual mimesis or realism. To this day, the primary desideratum of ink painting centers around an artist’s or artwork’s *bimo* or “brush-and-ink-work.”

In order to understand Peng Kanglong’s use of brush and ink, it is worth reconsidering Huang Binhong’s approach to landscape

and flower brushwork. Unlike previous masters who practiced landscape and flower painting as completely separate genres, Huang Binhong brought the two genres into dialog when he replaced the classical running script texture strokes characteristic of premodern landscapes with the more forcefully expressive *jinshi* or “bronze-cast and stone-carved” brushwork of archaic seal and clerical script calligraphy employed by his contemporaries to render modern flowers (Figures 7 and 8).

Peng Kanglong, in his approach to integrating flower and landscape brushwork, does the reverse: he employs the texture strokes of landscape painting to render his extraordinary flower forms (Figure 9). In his practice, forms—whether from the landscape or the flower genres—are simply opportunities for him to express himself through brush-and-ink-work. Flower blooms and garden rocks sit alongside mountain ridges and waterways as artistic problems to be resolved or rendered using whatever means—texture strokes, double-outline, boneless, or some other—that the painter decides in dialog with his own painting.

From a distance, Peng Kanglong’s brushwork can look chaotic, unkempt, and wild (Figure 10). But up close, this visual disorder reveals a rhythm, balance, and refinement in brush lines that one



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[Figure 11] Shitao and Kuncan inspired brush-and-ink-work 受石濤和髡殘影響的筆墨
Paths of Spring Flowers (detail) 煙花徑 (局部)
 2023, Ink and color on paper 紙本水墨設色, 75 x 145 cm



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[Figure 12] Brush-and-ink-work transformations 筆墨的轉化
Fragrant and Flourishing Orchids (detail) 幽蘭芳靄 (局部)
 2023, Ink and color on paper 紙本水墨設色, 75 x 145 cm

associates with the best late-Ming and early-Qing Individualists painters such as Shitao, Kuncan, and the Xin'an School artists from Mount Huang (Figure 11). Brushwork can all too easily become habitual, mechanical, and unfeeling—connoisseurs call this kind of brushwork *shu* or “cooked.” Four Monks artists, in contrast, aspired to an immediate, authentic, and responsive state of mind or spirit that, in turn, naturally and spontaneously produced brushwork that was *sheng*—“alive” or “raw.”⁴

The intensity, spontaneity, discipline and utter freedom of Peng Kanglong's brush-and-ink flows directly from such a state of mind. The challenge for an artist such as Peng Kanglong is to maintain this state of immediacy and authenticity when tradition, repetition, and habit provide a far easier and more reliable means of creating a beautiful work of art. Peng Kanglong's approach is to leave the moment when the brush touches paper uncalculated. In his view, brushwork should emerge from accumulated experience spontaneously and unconsciously in response to the moment and its attending conditions—what he calls the “problem” posed by the painting:

The flowers that I paint now are full of problems, but if I paint them perfectly, the overall force of the composition strangely disappears. When I paint in a less intentional way, my compositions are forceful and full of vitality!

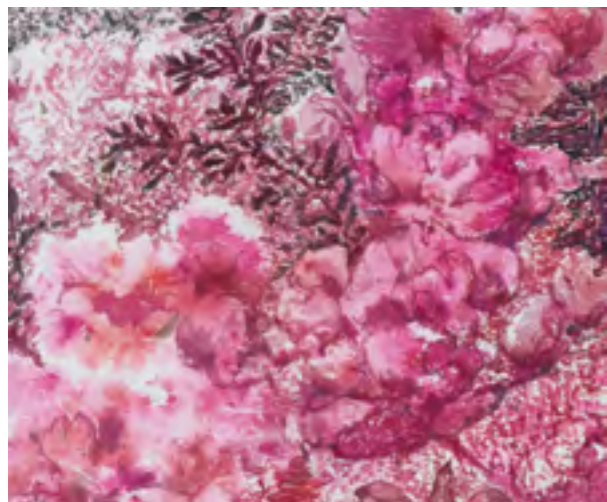
Each “problem” arises from each moment as the artwork emerges and unfolds through the artist's actions. The artwork emerges under the artist's brush, but the artist's brush spontaneously responds in the moment to the artwork's emerging:

I don't wish to control my paintings with technique. I'd rather be guided by them, giving them what they ask of me. In this way I can make something new.

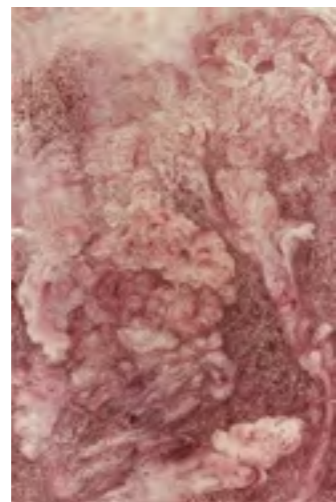
At each moment of painting, everything is suspended—contingent and open-ended—but once the brush touches paper, it sets the conditions for the following moment. In this way, an artist creates a painting with one spontaneous action unfolding after another.⁵

Sometimes you realize it's not really you who is painting, but a spirit guiding your hand. You have no idea how you've painted a certain stroke, and afterwards you can't recreate it on purpose.

One can experience this spontaneous quality of Peng Kanglong's painting most readily by examining his brushwork up close. This, of course, includes his use of ink tone—whether wet or dry, saturated or dilute, accumulated, scorched, thirsty, or streaked. Each stroke, each touch is itself compelling and complete, and yet from stroke to stroke, form to form, passage to passage, Peng



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[Figure 13] Versace magenta 凡賽斯 (Versace) 桃紅色
Flowers of Evil 2-2 (detail) 惡之華二之二 (局部)
2022, Ink and color on paper 紙本水墨設色, 141 x 70.5 cm

[Figure 14] Red monochrome 紅色單色
Brimming Urn (detail) 盈缶 (局部)
2020, Ink and color on paper 紙本水墨設色, 76 x 50 cm

[Figure 15] Blue-green monochrome 青綠單色
Glistening Dew (detail) 白露燦燦 (局部)
2023, Ink and color on paper 紙本水墨設色, 146 x 367 cm

Kanglong's brush-and-ink constantly and unceasingly transforms in response to the evolving painting (Figure 12). The stunning array of brush-and-ink methods—their spontaneous appearances, rich variations, surprising juxtapositions, and ingenious transitions—becomes an incomparably rich and dynamic visual experience for the attentive viewer. Because of this inexhaustible richness, Peng Kanglong's paintings consistently reward concentrated viewing and extended contemplation.

Color and Tone

I started using reds already for the autumn mountain in my graduation work. Since then I have used reds to paint flowers, gradually developing a monochromatic red series... I was focused simply on translating into color the brushwork of ink painting and the forms I wanted to render.

However, at this age I somehow have come to find the subdued reds of traditional ink painting too feeble, so that I need this bright magenta to support my compositions, but it has to be applied well—in gradual, slow, and very diluted layers (Figure 13).

Another critical dimension to Peng Kanglong's integration of landscapes and flowers is his use of color. Color is a critical dimension to the flower painting tradition and reached an early height in the Song Imperial Painting Academy's *gongbi* or "meticulous brush" mode of flower painting. Here, heavy mineral pigments such as malachite, azurite, cinnabar, and lapis lazuli were subtly enriched with painstakingly applied under-layers of translucent vegetable pigments dyed into the underlying silk support.⁶ The use of color in flower painting reached a second height in the modern era through the literati, *xieyi* or "calligraphically expressive" mode of flower painting. Yun Shouping of the early Qing developed the idea of applying color using the same modulation of tone and texture previously reserved for ink.⁷ As an early Qing literatus, Yun Shouping favored dilute color tones often blended with dilute ink to produce a subdued elegance. In the modern period, the early pioneer of *jinshi* flower painting, Zhao Zhiqian, extended Yun Shouping's basic formulation by introducing a broader range of pure color tones. Like Yun Shouping, he modulated his color as a *xieyi* artist modulates his ink, but unlike his processor, Zhao did not use ink to tone down the vibrancy of color, but rather treated ink as its own independent color in a vast array of possible chromatic contrasts and harmonies. His later contemporary Wu Changshi took Yun Shouping's formulation in a different direction by



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[Figure 16] Different hues of red 不同色調的紅
Flowers of Evil 2-1 (detail) 惡之華二之一 (局部)
 2022, Ink and color on paper 紙本水墨設色, 141 x 70.5 cm

[Figure 17] Pure color, pure ink contrast 純色與純墨的對比
Flowers of Evil 2-1 (detail) 惡之華二之一 (局部)
 2022, Ink and color on paper 紙本水墨設色, 141 x 70.5 cm

[Figure 18] Color contrast with color monochrome 單色間的色彩對比
Blooming Flames (detail) 蒼鬱的花火 (局部)
 2023, Ink and color on paper 紙本水墨設色, 70 x 140 cm

adopting his blend of color and ink but intensifying the saturation of both to match the much stronger brushwork that emerged from his contemporaneous study of *jinshi* calligraphic models. Finally, Qi Baishi, in his own groundbreaking approach of *moye honghua* or “ink leaves red blossoms,” juxtaposed pure, saturated color with pure, saturated ink. Qi Baishi’s formulation departed from Wu Changshi’s by working with pure color unadulterated by ink while simultaneously departing from Zhao Zhiqian by reducing Zhao’s harmony of vibrant but dilute colors to a stark black-ink/pure-color polarity.

Peng Kanglong’s approach to color—not unlike his encompassing approach to brush-and-ink-work—weaves a broad range of chromatic strategies into his densely layered compositions. Like Qi Baishi, he often works within a single-color theme—deep crimson red and heavy blue-green, for example, are two favorites (Figures 14 and 15). Unlike Qi Baishi, however, Peng Kanglong explores an incredibly rich range of hues and warm and cool tones within a particular color scheme. Reds, for example, will range from hot pinks, to vibrant pinky oranges, to warm orange reds, to dark cool crimsons and every possible tone in between (Figure 16). In this regard, Peng Kanglong’s fascination with color contrasts and harmonies is similar to Zhao Zhiqian’s, but here his harmonies work within the varied hues of a single-color family.

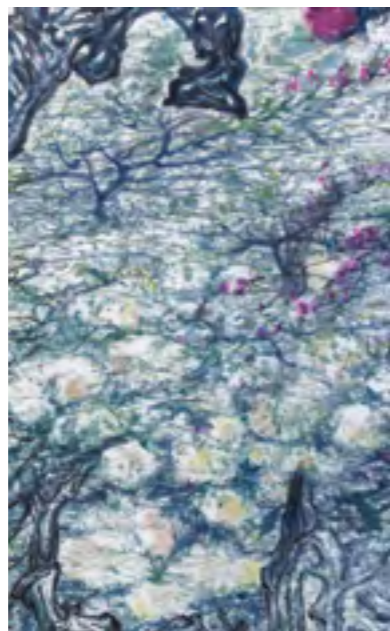
Peng Kanglong also appreciates a stark dipolar contrast and, like Qi Baishi, will use a single color contrasted against an otherwise ink-monochrome composition (Figure 17). But perhaps even more frequently, he will use a single contrasting color against an otherwise *color*-monochrome composition, as when he adds a pink or crimson blossom to an otherwise blue-hued landscape (Figure 18).

Perhaps Peng Kanglong’s greatest departure from any of these modernist approaches to color, however, is his use of color layering. Layering traditional pigments in the *xieyi* mode of painting is fraught with problems. Layering two or more different translucent colors produces a muddy brown or gray more often than not, and so most artists limit their use of color layering to just one or two layers. By working with monochrome themes, however, Peng Kanglong is able to layer different contrasting hues and temperatures within the same color family to a striking effect. Richly nuanced and densely layered, the visual result approaches the lushness of European oil painting and the intricacy of Song academic painting (Figure 19).

Interestingly, because Peng Kanglong’s application of color is inseparable from this brushwork, much of the color richness and complexity only becomes visually salient upon close and careful



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[Figure 19] Color lush like oil painting 像油畫一樣華麗的色彩
Glistening Dew (detail) 白露燦燦 (局部)
2023, Ink and color on paper 紙本水墨設色, 146 x 367 cm

[Figure 20] Color close-up 色彩局部特寫
Wandering Beyond (detail) 逍遙遊 (局部)
2022, Ink and color on paper 紙本水墨設色, 263 x 146 cm

[Figure 21] Compositions filled end to end 充滿整個畫面的構圖
Almost Full Moon (detail) 月幾望 (局部)
2020, Ink and color on paper 紙本水墨設色, 79 x 144 cm

viewing. From a distance, the overall color scheme seems clear, but upon closer inspection, startling chromatic contrasts and subtle variations slowly emerge (Figure 20). This is yet another compelling reason to spend time immersed in Peng Kanglong's world of brush, ink and color.

Negative Space, Untouched White and Light

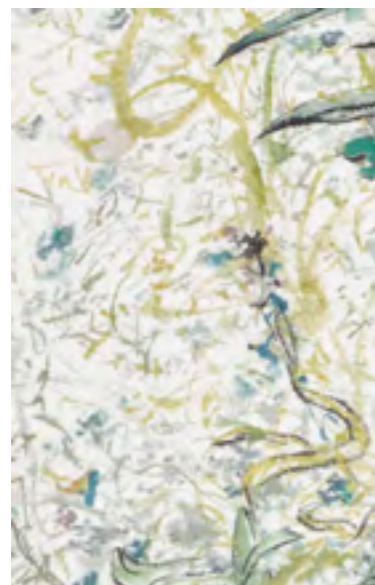
All my compositions are about combinations of void and solid, presence and absence. For example, each flower needs to be set off by something next to or behind it. The void passages in my paintings are the subjects, but they are not the focus. The focus is rather the brushwork that sets them off from behind.

A third key element to Peng Kanglong's painting is his treatment of *kongbai* or "empty white"—which roughly translates to negative space. Like the pervading silence in which a musical performance resonates, or the empty floor upon which a dance performance unfolds, *kongbai* is the visual "silence" or "emptiness" that enables the viewer to perceive and experience the forms as they unfold in a painting. The related concept of *liubai* or "to leave white" points to the process or action of leaving paper untouched. In an ink

painting, *kongbai* or "emptiness" is created through the negative action of *liubai* or leaving the painting surface untouched empty, blank or white. On one level, *kongbai* is created when the artist decides to leave an area of the composition empty of painted forms. On a more immediate level, *liubai* is the space that the artist actively leaves untouched with each touch of his or her brush to paper. Brush line-and-dot and *liubai* are thus a complementary unity of element and space created with every touch of the brush.

In Peng Kanglong's painting there are at least five different ways in which he deploys *kongbai* or *liubai*—(1) as compositional negative space, (2) as a positive depiction of water, (3) as illuminating or reflected light, (4) as a contrast space or layer, and (5) as the resonance space left around a brush stroke or touch.

Negative Space. Compositional negative space—that is the area of a composition that is left empty—is the most common function of untouched paper in traditional Chinese ink painting. In a flower painting, it could be the space around a flower or a rock. In a landscape painting it could be the sky or the empty space between mountains and trees. In his compositions, Peng Kanglong uses *kongbai* as empty or negative space very sparingly. Like the great Yuan Dynasty master landscapist Wang Meng, Peng Kanglong instead fills his compositions from edge to edge with densely-woven forms, effusive and energetic brushwork, and subtle layers of color and light (Figure 21).



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[Figure 22] Wild cursive texture strokes 狂草皴法
Blue-green Breath (detail) 青息 (局部)
2023, Ink and color on paper 紙本水墨設色, 141 x 35 cm

[Figure 23] Empty white as forms of water 描繪水的各種形態的空白
Mountain Flower Romance (detail) 山花浪漫時 (局部)
2023, Ink and color on paper 紙本水墨設色, 146 x 367 cm

[Figure 24] Empty white as graded light and shadow 描繪漸變光影的空白
Mountain Flower Romance (detail) 山花浪漫時 (局部)
2023, Ink and color on paper 紙本水墨設色, 146 x 367 cm

[Figure 25] Texture strokes as luminescent space 表現發光區域的皴法
Blue-green Breath (detail) 青息 (局部)
2023, Ink and color on paper 紙本水墨設色, 141 x 35 cm

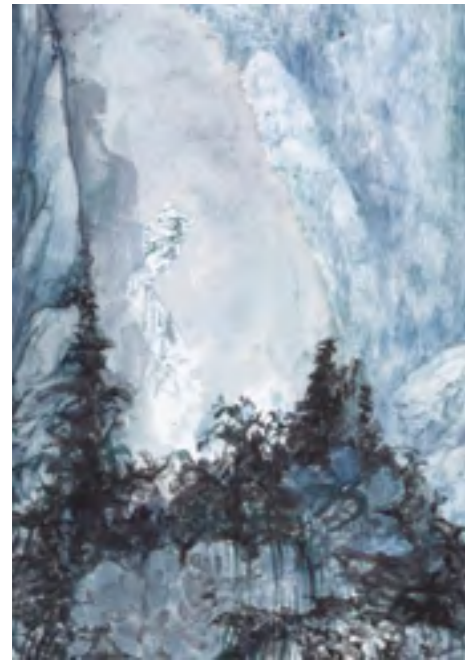
Peng Kanglong's compositions, however, do have plenty of negative space but instead of leaving them empty or untouched, he fills them with a new kind of *cunfa* or texture stroke. These *kongbai* texture strokes are based not on the running or regular script typical of traditional landscapes but on *caoshu* or “cursive” and specifically *kuangcao* or “wild cursive” scripts found in *daxieyi* or “boldly calligraphic” flower and landscape painting. Peng Kanglong's wild cursive texture strokes, however, are not large and bold but rather dense and refined—brimming with energy but at the most minute and intimate scale (Figure 22). So full are Peng Kanglong's compositions and so sparing is his use of purely untouched negative space that when he does employ *kongbai* or *liubai* in its other forms, it practically leaps off the painted surface into your view.

Water. When one does encounter *kongbai* in one of Peng Kanglong's paintings it is often a depiction of water as liquid—such as a waterfall, river or lake—as vapor—such as fog, clouds or mists—or as solid—such as ice or snow (Figure 23). Sometimes to depict these forms of water, he leaves the paper untouched as is traditional in Chinese landscape painting. But sometimes, Peng Kanglong merely suggests these forms by lightening or diluting his ink and color or by modulating the density of his brushwork to control the amount of *liubai* or untouched paper remaining. This varied or graded approach to the execution of *kongbai* gives

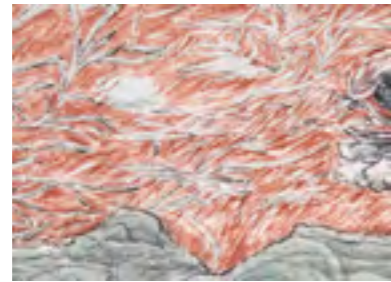
Peng Kanglong a degree of freedom and subtlety that traditional approaches to *kongbai* lack.

Light. Peng Kanglong also employs *kongbai* or *liubai* to depict light in a composition. When we perceive a form visually, we see it largely through the way light reflects off its surface producing highlights and shadow. It is precisely this behavior of light and our perception of it that *chiaroscuro*—the art of depicting form through light and shadow—attempts to mimic. Peng Kanglong uses *kongbai* or *liubai* to depict both light and shadow—dilute color and ink and or loose brushwork to depict highlights and saturated color and ink and or dense brushwork to convey shadow (Figure 24). Using this same approach, Peng Kanglong can also render an empty space bathed in light particularly when juxtaposed with a space or a form cast in shadow. Here, the artist employs his wild cursive texture strokes to depict the light and space in which his flower subjects live and breathe (Figure 25). Although Peng Kanglong fills this empty space with his dense, energetic brushwork, his paintings still breathe—not with the emptiness of untouched paper but rather with the translucent, luminescent light of his dilute color-and-ink tones.

Contrast. Peng Kanglong will at times use a *kongbai* or *liubai* passage to offset or accentuate by contrast a darker form or space in the larger composition. Sometimes this passage serves a natural



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[Figure 26] Empty white as contrast layer 作為對比層的空白
Mountain Flower Romance (detail) 山花浪漫時 (局部)
 2023, Ink and color on paper 紙本水墨設色, 146 x 367 cm

[Figure 27] *Liubai* as resonance space for brushwork 留白作為筆墨周圍的共鳴空間
Jade Inlaid Vermilion Sky (detail) 彤天裁玉 (局部)
 2022, Ink and color on paper 紙本水墨設色, 145 x 80 cm x 3

[Figure 28] Flower painting depth is near and shallow 花卉畫的空間縱深近且淺
Speak and Act Cautiously (detail) 括囊無咎 (局部)
 2020, Ink and color on paper 紙本水墨設色, 48.5 x 1254 cm

[Figure 29] *Pingyuan* or “level distance” 平遠
Speak and Act Cautiously (detail) 括囊無咎 (局部)
 2020, Ink and color on paper 紙本水墨設色, 48.5 x 1254 cm

purpose—it may depict mountain mists, for example, or highlight a mountain ridge. At other times, the contrasting passage may depict nothing naturalistic at all—its purpose solely to reinforce the formal or abstract structure of the composition (Figure 26). These purely abstract passages can be especially revealing as they witness the artist responding to a problem posed by the painting in a particularly direct and willful manner.

Resonance. The fifth form of *kongbai* that one finds everywhere throughout a Peng Kanglong composition is the *liubai* or untouched resonance space left by the artist surrounding his brushstrokes and dots. One can judge the talent and maturity of both calligraphers and painters by their management of *bimo* and *liubai* as a single, unitary act or performance. In this regard Peng Kanglong’s *liubai* and *bimo* together exude not just movement, rhythm, liveliness and breath but a vibrancy and immediacy that is paradoxically both virtuosic and raw (Figure 27).

Compositional Space and Depth

A fourth aspect of Peng Kanglong’s integration of landscape

and flower painting is his compositional treatment of depth and space. Distance in flower painting and in landscape painting is constructed differently. In flower painting, the distance from which we typically view plants and flowers is very close up. Spatial depth, similarly is relatively shallow as everything we view must exist within our limited viewing range. Even in a garden scene, flowers, if they are to be seen and appreciated, must be relatively close and within the limited range of the viewer’s sight (Figure 28).

In landscape, however, depth ranges dramatically from foreground to middle ground to far ground. To create the illusion of spatial recession, Peng Kanglong eschews the use of a fixed, point perspective and instead employs a moving or shifting perspective. In a shifting perspective, the artist uses different visual strategies to create the illusion of spatial depth from different vantages throughout the composition. The first artist to analyze and articulate these visual strategies was the Northern Song landscape artist Guo Xi (c. 1020 - c. 1090). In his formulation, there were three ways in which an artist could conjure spatial recession based on the way the viewer’s eye moved across the painted surface. In *pingyuan* or “level distance,” the viewer’s eye moves across a flat, level surface such as a lake, a river valley or a field into deeper recession (Figure 29). In *shenyuan* or “deep distance,” the viewer’s



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[Figure 30] *Shenyuan* or “deep distance” 深遠
Voiceless Landscape (detail) 山水清音 (局部)
 2022, Ink and color on paper 紙本水墨設色, 147 x 243 cm

[Figure 31] *Gaoyuan* or “high distance” 高遠
Splendid Flowers Valley (detail) 錦繡萬花谷 (局部)
 2022, Ink and color on paper 紙本水墨設色, 368 x 145 cm

[Figure 32] Very near and very far distance 極近和極遠
Speak and Act Cautiously (detail) 括囊無咎 (局部)
 2020, Ink and color on paper 紙本水墨設色, 48.5 x 1254 cm

[Figure 33] Paradoxical space 矛盾的空間
Splendid Flowers Valley (detail) 錦繡萬花谷 (局部)
 2022, Ink and color on paper 紙本水墨設色, 368 x 145 cm

eye moves right or left across a vertical surface or edge such as a cliff or a mountainside into deeper recession (Figure 30). In *gaoyuan* or “high distance,” the viewer’s eye moves upward over or along a landscape feature such as a mountain ridge into deeper recession (Figure 31).

As a trained landscape painter, Peng Kanglong deftly employs a shifting perspective throughout his compositions. As a flower painter, however, he adds to Guoxi’s *sanyuan* or “three distances” a fourth—the very close distance we use to view plants and flowers. In one of Peng Kanglong’s compositions, for example, one might be surprised to see an impossibly tall flowering blossom towering over a high mountain peak (Figure 32)! One might conclude from this that Peng Kanglong is a surrealist. But is this the case or is Peng Kanglong realistically conveying the visual experience of looking past a nearby flowering blossom to gaze upon a distant landscape scene? This tension in depth and distance, between a garden—which we experience up front in relatively shallow depth—and a landscape—which we experience from afar with a sense of deep recession—is unique to Peng Kanglong’s syncretic flower-landscape compositions.

Because we have never seen landscapes and flowers combined into a single composition before, this kind of spatial experience

has remained unexplored until now. In Peng Kanglong’s hands, that experience can be humorous, surprising, unsettling and provocative. Particularly, in large compositions, when the close-up distance of plants and flowers gets woven throughout the near, middle and far distances of a landscape, distinctions of form, scale and distance begin to visually cohere and fall away. As one tries to make visual sense of Peng Kanglong’s shifting and woven space, impossible juxtapositions—the visual equivalent of a logical paradox or a *Chan gong’an* or “Zen koan”—emerge to challenge our sense of order and space (Figure 33). Spatially, the composition is irrational, paradoxical, impossible, and yet, somehow, through resonances in brushwork, ink textures, color harmonies and structural movement, Peng Kanglong is able to convince us his impossible constructions exist as a coherent truth.

Self and Tradition

Brush-and-ink is more than just a medium for writing and painting; rather, it is an incredibly rich and multi-layered visual art language that has been developing and evolving continuously since at least the Han Dynasty (202 BCE - 220 CE). Like all languages, ink art has its rules, conventions of usage, recognized metaphors,

novel developments, and period styles. Confronting such a long and historic evolution, any serious contemporary ink artist must confront two fundamental and intertwined questions (a) how does one create something original and meaningful while still observing the rules and conventions of the ink art language? and (b) how does one find and express one's individual creativity within the long history of the ink art tradition?

For many ink artists of Peng Kanglong's generation, their answer is to (a) reject or deconstruct the received conventions of the ink art language and thereby (b) break free from its historical development and evolution. They see no artistic freedom and therefore no artistic future for ink art without negating the conventions and the history of the ink language itself. Peng Kanglong's approach is precisely the opposite:

When I look back at works by the past masters, I'm always surprised by how they can make their worlds look so full of interest. They can bring out visual flavor within a tiny area, or overturn the aesthetics of a whole composition with a single touch of the brush. I'm always charmed and pleased by paintings that achieve creative breakthroughs within the confines of existing conventions.

Instead of breaking from the history of ink art, Peng Kanglong sees

himself confronting the same artistic problem as previous masters but doing so in a way that is suitable for him—his innate talents, his psychological and emotional character and his accumulated artistic experience:

All painting works like this. All great painters are on paths leading towards the same destination. Ultimately what matters to them is not technique, not personality, but emotional character (xingqing). Without character there is no painting. What I find the most admirable and captivating in works by old masters is always what is revealed within an instant, within a minute turn of the brush.

The prime desideratum of brush-and-ink painting is not, ironically, brush and ink but rather what it expresses—namely *xingqing* or “emotional character.”

Character is the spontaneous expression of one's self—whether it is noble or base, elegant or vulgar. What you see as your mission as a painter determines what your character is and what kind of paintings you make.

Peng Kanglong, however, not only identifies character as the quality he wants his art to embody but describes a method for

achieving it centered around the aesthetics of being *sheng* “raw” or “living.” For a poet's poems to successfully express his or her *xin* or “heart-mind,” he or she must be *zhen* or “authentic.” Likewise, for Peng Kanglong's paintings to successfully embody his *xingqing* or “character,” he must be *sheng* or “raw.”

For Peng Kanglong, being raw is about painting not purposefully or intent-fully, but spontaneously—that is, in response to the painting as it unfolds in that moment: “*I don't wish to control my paintings with technique. I'd rather be guided by them, giving them what they ask of me.*” When he does this, his brush and ink embodies not just his character but an additional quality of vitality or living creativity: “*To be raw is to be creative, to be vital.*”

In pursuit of character, Peng Kanglong has thus discovered a key to unlocking individual creativity. His ground breaking integration of the landscape and flower subjects, his embrace of a dazzling array of ink and brush methods, his complex and rich approach to color, his varied explorations of emptiness, substance, resonance space and light, and his daring and sometimes paradoxical juxtapositions of depth and perspective all emerged organically from his painting process as shaped by his character—namely, his passion for greater and greater artistic freedom.

And if the painting itself emerges through a live (*sheng*) and unfolding dialog with the artist's character, so too does the artist. The artist, in other words, is just as much a product of the art-making process as the artwork:

I want unbridled vitality, not perfect compositions. Some people say I am technically excellent, but I don't think I have any technique at all. What's important is vitality. Without it my own self does not exist.

Peng Kanglong acknowledges how his practice of painting has changed him as an artist: “*The vitality there [in my current paintings] has been refined, whereas the vitality of my past works was an explosion of primal energy. People change—it can't be helped.*” Thus, the unfolding of an artwork under the brush of an artist is a mutual unfolding—an enfolding, if you will, of artist and artwork that forever changes the developmental trajectory of both.

In this regard, Peng Kanglong's view resonates strongly with that of Shitao's—namely the idea expressed in his *Huayulu* that “the Artist Emerges from a Sea of Ink”⁸ In this view, the act of creating an artwork by an artist is at the same time an act of self-creation. In Peng Kanglong's case, I think it is well worth noting that all of his unbridled creativity was not derived conceptually from an idea

but emerged organically from a process and arose not from outside the ink art language but, rather, entirely from within it. In a global contemporary art world where originality and creativity are derived and judged conceptually, the emergence of Peng Kanglong and his astonishing body of artwork from the language of ink art itself is an event of global, contemporary significance.

1. All quotations by the artist in this essay are transcribed from: Peng Kanglong, “Flowers are Just an Excuse: An Interview with Peng Kanglong,” *Alan Yeung, Grand Synthesis: the Extraordinary Flower-Landscapes of Peng Kanglong*, Seattle: Ink Studio, LLC, 2023.

2. The King Protea, or *Protea cynaroides*, is a woody shrub with thick stems, large dark green, glossy leaves, and structural, artichoke-like flower heads. The genus *Protea*, to which *P. cynaroides* belongs, derives from the name of the Greek god *Proteus*, a deity that was able to change between many forms.

3. One could argue that the great breakthrough of Modern Chinese painting and calligraphy was the replacement of a classical orthodoxy of brushwork based on reproductions of model calligraphy manuscripts in regular, running and cursive scripts dating from the Six Dynasties (220 - 589), Tang (618 - 907) and Song with archaeological examples of large and small seal, clerical script and Northern Wei regular script from the pre-Qin, Qin (221 - 206 BCE), Han and Six Dynasties periods. This *jinshi* or “bronze and stone stele” movement transformed not only the practice of calligraphy but that of painting first finding accommodation in the brushwork of flower painting through the work of artists such as Wu Xizai (1799 - 1870), Zhao Zhiqian, Wu

Changshi, Qi Baishi and Pan Tianshou (1897 - 1971) and only later finding a place in landscape painting through the late-career innovations of Huang Binhong.

4. In addition to being *sheng* or “raw,” Peng Kanglong’s brush-and-ink-work has also been called *ku* or “bitter”—like the monk artist Bada Shanren—and or *se* or “thirsty/astringent”—like the ascetic Xin’an School painters of Anhui. These qualities—raw, bitter and astringent—are not intended to please others and are often associated with 17th century Individualist or *yimin* Ming loyalist artists who chose not to serve in the new Qing government.

5. Readers familiar with Shitao’s *Huayulu*, may find Peng Kanglong’s approach to painting evocative of Shitao’s concept of *yihuafa* or “one-stroke-method.” Indeed, Shitao’s admonition to *buli yi fa ... bushe yi fa* “stand not on one method ... nor reject any method” aptly describes Peng Kanglong’s own flexible and open-minded approach to brush and ink.

6. The method *sanfanjiuran* or “three [application of] alum [for every] nine [layers of color] dye” is the technique that enabled Song Imperial *gongbi* painters to enrich and nuance the brilliant but chromatically-fixed color values of mineral pigments used in *zhongcai* or “heavy color” religious mural painting.

7. The idea that *mofenwuse* or “ink divides into the five colors” is a way of saying that ink can attain an infinite myriad of tones and textures by modulating factors such as ink saturation—*nong dan* or “thick” and “dilute”—brush moistness—*gan shi* or “dry” and “wet”—brush speed and pressure and also paper absorbency to achieve textures such as *shao* “roasting,” *ji* “accumulating,” and *feibai* “streaking” to name just a few.

8. The phrase *mohai zhong dingli jingshen* or “Spirit Emerges from the Sea of Ink” is one of four sentences in a pair of couplets from Shitao’s *Huayulu* in which he proclaims the ideal artistic practice. Here “Spirit” could refer to the individual spirit of the artist, the spirit of the world as captured by the artist or the spirit of the painting created by the artist. Similarly, the “Sea of Ink” could be the totality of ink art that has been created in the past and out of which every artist emerges, it could be the artist’s own lifetime (a sea) of experience creating artwork with brush and ink or it could be simply the unfathomable possibilities of making art with brush and ink. The basic problem is the same: How does one discover or create one’s own spirit from an unfathomable sea of possibilities? How does one individuate from something vast and undifferentiated?



彭康隆的花卉山水

文 / 余國樑

譯 / 劉嘉

「我畫一張畫都在探索，不是在畫，每一朵花畫完，下一朵花怎麼畫我不知道，這朵醜醜的，但用下一朵搭配，它就不醜了。我的畫面甚至一朵完整的花都沒有，只有花的意味，但是意味裡面從濃到淡，從乾到濕，從大到小的層次變化變得實體飽滿，像花卉一樣充滿生機。所以花只是一個藉口：我要在有形體的情況之下，表現出我的世界。」¹

水墨藝術家彭康隆（1962 年出生於臺灣花蓮），傳統根基深厚，尤以山水及花卉題材著稱。1988 年畢業於臺北藝術大學水墨組，師從國畫大師何懷碩，主攻山水畫。在此基礎上，彭康隆很快形成了自己獨特的山水風格，融合了石濤（1642-1707）和髡殘（1612-1674 後）等明末清初大家的筆法以及近現代大師黃賓虹（1865-1955）山水中

的厚重之感。然而，彭康隆山水作品中極具個人色彩的「生」、「苦」、「澀」的風格常常與臺灣當地藏家的收藏品味格格不入（見 14 頁，圖 1）。

2013 年，彭康隆開始嘗試花卉題材，並在此過程中找到了探索筆墨與造型、構圖與空間、色彩與光線之間關係的新方向（見 14 頁，圖 2）。這種新的繪畫風格，既根植於傳統山水，又結合了花卉題材的技法、造型和表現手法，受到古代和近現代繪畫藏家以及對傳統水墨畫較為陌生的年輕藏家的喜愛。而後，彭康隆的花卉山水很快走出臺灣，在國際上廣受好評。2014 年，蘇富比的龍美仙與仇國仕兩位專家開始將彭康隆的花卉山水引入香港和紐約。2018 年，香港蘇富比 S|2 畫廊展出彭康隆花卉山水個展「惡之華」，作品盡數售出；2019 年，日本京都文化博物館舉辦彭康隆在日本的首次個展「無孔笛」，展出其最新的花卉山水作品。

山水與花卉

「我把花卉當山水畫來畫。以前花卉畫講究筆精墨妙，可是我就不是筆精墨妙的人。我就把花的形慢慢琢磨到 mass、volume，顯現出體感，我要的是跟以前的帝王花²（見 14 頁，圖 3）一樣

的氣勢，山水的氣勢。」

中國繪畫史一直以來都將山水和花卉歸為兩種不同的題材，有著各自的隱喻語言、技法、代表人物和發展歷史。與此同時，二者既是自然的藝術表現，也是自然在中國哲學、宗教和文學中所象徵的一切事物。在山水畫中，山和水是宇宙萬物的轉喻，既包含也孕育了人類現實。在花卉畫中，自然以獨立個體的形式出現——一株植物、一朵花或一塊石頭——一個人類可以與之建立一對一聯繫的「物」。山水畫中，人的意義本質上是哲學性的，例如，在宋代（960-1279），山水象徵著基於新儒家思想自然觀所衍生出來的理想化宇宙和人類社會秩序。而在花卉畫中，人的意義本質上是文學性的，通過富有詩意的隱喻來表達，每一種植物或花卉都有與之相關的隱喻——例如，牡丹象徵富貴，而菊花象徵忠誠。

在這兩種題材當中，我們經常誤認為山水更為重要，因其與儒家和道家哲學、政治權力以及文人階層之間的聯繫。然而，值得注意的是，繪畫與詩歌，以及繪畫與書法筆法（通常被稱為中國水墨畫的根本要素）之間的深厚聯繫，恰恰是先在花卉畫中出現，而後才引入山水畫中。我們甚至可以論證，在中國繪畫的每個時期，表現主義都是在花卉畫中得到最淋漓盡致的體現——無論是宋代蘇東坡（1037-

1101）的朱砂竹，元代（1271-1368）鄭思肖（1241-1318）的無根墨蘭，明代（1368-1644）徐渭（1521-1593）和清（1644-1912）初八大山人（1626-1705）的潑墨荷花，抑或是近現代大師齊白石（1863-1957）的墨葉紅花。

基於種種根本上的差異，不同的藝術家在不同的背景下出於不同的目的，在山水與花卉這兩種題材之間進行選擇和實踐。千百年來二者幾乎平行發展，絕大部分藝術家只擅其一，能在山水和花卉上有同等造詣者屈指可數。明代沈周（1427-1509）可謂一例；清初有惲壽平（1633-1690）、石濤；而近現代，雖有趙之謙（1829-1884）、吳昌碩（1844-1927）和齊白石等花卉大家，唯有黃賓虹，山水花卉皆精。

與這些為數不多的大家一樣，彭康隆也將山水和花卉這兩種題材駕馭得爐火純青。而與前人不同的是，他不再將兩種題材區分開來，而是更進一步打破二者之間的界限，將山水與花卉融合在一個統一的構圖之中。這一前所未有的突破絕非易事，同時也在彭康隆藝術創作的諸多方面引發了變革性的創新，其中包括：筆墨，色彩與色調，空白、留白與光，以及空間與縱深的構圖處理。

筆墨

「很多老畫家筆墨都很好，可是他們一直重複，導致畫面失去感覺。我聽說清朝一位大畫家跟另外一位大畫家說他的畫『勝人之處在於不熟』。不熟就是有新意，有生命力。

我認真畫畫不好，很不認真才畫得好。」

花卉與山水有著截然不同的繪畫技法。花卉常用「雙鉤」與「沒骨」。「雙鉤」即以墨線勾勒物象輪廓，後再填彩（見16頁，圖4）；「沒骨」則直接用色或墨繪畫物象，不用墨線勾勒（見16頁，圖5）。而山水則多用「皴法」表現物象的視覺特質，以不同類型筆觸的反覆堆疊，描繪出山石樹木的脈絡、質地和紋理等特徵（見16頁，圖6）。皴法多種多樣，歷代大家各有所長，如范寬（約950-1030）的「雨點皴」，董源（約934-962）和王蒙（約1308-1385）的「披麻皴」，巨然（活躍於約975-993）的「礬頭皴」，以及李唐（約1050-1130）、馬遠（約1160-1225）和夏圭（全盛於1195-1224）的大、小「斧劈皴」。在趙孟頫（1254-1322）對文人山水的論述中，皴法無論在技法或是概念上，都與書法有著緊密的聯繫，至明末清初，山水畫已趨於一種表現主義藝術形式，很大程度上已經脫離了單純的視覺摹仿與寫實。

時至今日，水墨畫的核心依然圍繞著藝術家或作品的「筆墨」。

想要了解彭康隆的筆墨，黃賓虹對於山水和花卉筆法的處理值得參考。與前人不同，黃賓虹以同輩藝術家所用篆、隸二體中的「金石」筆法替代了古代山水中行書的皴法，來描繪花卉，使其更具表現力，同時也讓山水與花卉這兩個原本獨立的題材展開對話（見18頁，圖7、8）。³

而彭康隆則反其道而行之，以山水畫中的皴法來描繪花卉（見18頁，圖9）。對他來說，形——無論是山水還是花卉——都只是通過筆墨表達自我的一種機會。奇花異石錯落於山脊水道，好似一道道藝術難題等待解決，無論用何種方法，皴法，雙鉤，抑或沒骨，都是藝術家與自己作品對話過程中所做出的決定。

駐足遠觀，彭康隆的筆墨看似混亂狂野（見18頁，圖10）。近觀之下，卻又透著一種韻律，平衡和精緻，讓人不禁聯想到明末清初的石濤、髡殘，以及黃山新安畫派藝術家的作品（見20頁，圖11）。對於藝術家來說，筆墨極易變成習慣性、機械性、且毫無感情的繪畫工具，鑑藏家稱之為「熟」。而四僧等遺民畫家則追求一種即時的、真實的，不斷回應的精神狀態，以及自然而隨性的筆觸，通常被稱為「生」。⁴

彭康隆筆墨中的強烈性、自發性、自律性以及完全的自由也是這樣一

種精神狀態的直接流露。對他來說，最大的挑戰是在傳統、重複、習慣和隨之而來的「熟」中，保持這樣一種即時且真實的「生」的狀態，而不僅僅為了一張好看的畫而畫。彭康隆的應對方式是將下筆的一瞬間留給直覺。在他看來，筆墨是由長久的經驗累積而來，是對繪畫當下狀態的一種自發的、無意識的回應。他把這種當下的狀態稱為繪畫帶給他的「問題」：

「我現在每一張畫上面的花都有很多問題。可是你畫很好之後，畫的氣勢就很奇怪地消失了。亂畫很有氣勢，很有生命力！」

畫畫的過程就是一個不斷解決問題的過程，每一次下筆都伴隨著一個新的問題出現，而每一筆同時也是對當下問題的解決和回應。

「我也不希望由技術去控制畫面，我希望筆跟著畫面走，畫面需要什麼給它什麼，這樣才有新的東西出來。」

因此，在繪畫的每個瞬間，一切都是懸而未決的，是偶然的、開放的，而一旦落筆，就會為下一個瞬間設定好條件。就這樣，藝術家創作的過程就好像一系列自發行爲的漸次展開。⁵

「你會發現有時候不是你在畫，而是有神在提著你的手，這筆怎麼出來都不知道，第二次也不會再出現。」

觀者對這一繪畫過程最清晰的體驗來自於近觀彭康隆的筆墨。這其中也包括他對墨色的運用——乾濕、濃淡、積墨、焦墨、渴墨或飛白。每一筆單獨看都是完整且別有洞天，而筆與筆，形與形，段與段之間，彭康隆的筆墨都在持續不斷地變化，對畫面做出回應與轉化（見 20 頁，圖 12）。如此令人驚嘆的一系列筆墨運用——自然隨性的外觀，豐富的變化，意外的並置，以及巧妙的過渡——為細心的觀者帶來了極為豐富且動感十足的視覺體驗。

色彩與色調

「我從大學畢業作品中的秋山就用了紅色，之後我畫花的時候也用了紅色，不知不覺地發展出一種單色繪畫……我只是把水墨畫該有的筆觸和該塑造的形體，變成顏色來表現。」

可是我到這個年紀突然發現傳統的暗紅、朱磬都不夠強烈，發現

沒有桃紅就撐不起畫面。但桃紅色要用得好，一層一層淡淡的染上去才有層次（見 22 頁，圖 13）。」

除上文探討的筆墨之外，彭康隆在融合山水與花卉這兩種題材上的另一個重要維度就是他的用色。在花卉畫的傳統中，色彩一直尤為重要，歷史上有兩個用色的巔峰時期，第一次見於宋代宮廷的工筆花卉——以石綠、石青、群青、朱砂等濃重的礦物顏料在半透明的薄絹上精心繪製，在植物顏料渲染的底色上顯得愈發鮮艷。⁶ 第二個用色巔峰見於現代文人寫意花卉。清初惲壽平將墨色的變化和用法引入設色，喜用淡色加淡墨，產生一種柔和優雅的色調。⁷ 近代以來，金石花卉畫家趙之謙承襲了惲壽平的用色，好似寫意畫家用墨一般，同時又進一步拓展，加入更多純色色調。與惲壽平不同的是，趙氏調色時不加淡墨，因此顏色較為鮮艷純粹，而墨則被視為一個獨立顏色，與其他顏色形成不同的對比與和諧關係。之後的吳昌碩也將惲壽平的調色法為己所用，保留了色與墨的混合，同時提高了飽和度，濃彩加濃墨更適用於他源自金石書法的強勁筆觸。最後，齊白石用純色搭配純墨，形成具有開創性的「墨葉紅花」作品。他的用色與趙、吳二人皆有不同，選用純色，不加墨調和，同時也不施濃彩，而是將整體色彩簡化為純墨與單色的搭配。

彭康隆的用色，與他對筆墨的處理一樣，極具包容性，將不同的調色方式融入層次分明的作品當中。與齊白石一樣，彭康隆常以單色作畫，其中又以深紅和青綠最受青睞（見 22 頁，圖 14、15）。與齊白石不同的是，彭康隆對一種顏色的不同色調的探索更為廣泛，以紅色為例，從明亮的桃紅，到鮮艷的粉橘，到暖調的橙紅，再到冷調的暗紅，以及介於這些之間的其他任何一種紅色（見 24 頁，圖 16），皆可嘗試。在這一點上，他與趙之謙相似，癡迷於色彩之間的對比與調和；而與趙氏不同的是，彭康隆更注重同一顏色不同色調之間的調和關係。彭康隆與齊白石一樣，也喜歡墨與色的碰撞和對比，常以水墨構圖襯托一種單色（見 24 頁，圖 17）。但更常見的則是選擇一組對比色進行創作，例如在一幅藍色調的山水構圖中加入一枝盛放的粉紅或暗紅色花朵（見 24 頁，圖 18）。

彭康隆與這些近代大家最大的不同或在於他對色彩的層層渲染。寫意畫中色彩的渲染本就有諸多難點。用兩種或以上不同的半透明淡色進行暈染，常常形成一種汙濁的褐色或灰色。因此，大多數畫家將顏色的渲染控制在一到兩層。而用單色創作的彭康隆，則能夠在同一種顏色中選擇不同的色調進行多層渲染，達到極具視覺衝擊力的效果。豐富的細節與多層次的渲染，令彭康隆的作品在視覺效果上同時兼具西方油畫的華麗和宋代院體畫的精緻（見 26 頁，圖 19）。

有趣的是，彭康隆的用色離不開他的筆墨，因此，作品色彩的豐富感與複雜性需近觀細品方可顯現。遠觀之下，作品整體色彩清晰了然，駐足近觀，色彩的細微對比與變化逐漸展現，令人讚嘆（見 26 頁，圖 20）。這也是觀者需要長時間沈浸於彭康隆的筆墨和色彩世界之中慢慢體會的原因之一。

空白、留白與光的處理

「我畫面全部都用虛實有無，結合在一起。比如花朵都需要旁邊和後面有東西把它襯托出來。我的畫裡虛的地方都是主體，可是重點都不是它們，而是後面用來襯托它們的筆觸。」

彭康隆作品中的第三個重要元素是他對空白的處理。繪畫中的空白，就好似寂靜的演奏大廳，或是空曠的舞臺，觀者可以感知並體驗到畫面在空白中徐徐展現，就如同音樂在寂靜的大廳中迴盪，又或是舞者在空曠的舞臺上翩翩起舞。與空白相關的概念「留白」指畫家有意在畫紙上留出空白，不著筆墨的創作手法。在水墨畫中，空白往往是畫家刻意留白的結果。一方面，空白是畫家創作畫面以外的部分。從另

一個更直接的層面上來說，留白是藝術家每一次落筆時主動留下的空間。因此，線條、點染與留白構成了一個元素與空間的互補統一體，在每一個落筆的瞬間躍然紙上。

在彭康隆的作品中有至少五種不同的空白或留白：1) 構圖上的空白；2) 對水的描繪；3) 發光或反光區域；4) 作為對比空間或層次；以及 5) 筆觸或點染周圍的共鳴空間。

構圖上的空白。傳統水墨畫中最常見的空白，即畫面構圖的空白部分，不著筆墨。在花卉畫中，這種空白往往是一朵花或一塊石頭周圍的區域；而在山水畫中，則可能是天空，或山與山之間的空曠空間。彭康隆在他的構圖中很少使用這種空白。與元代大家王蒙一樣，彭康隆的構圖充實而飽滿，錯綜複雜的形狀，奔放而充滿活力的筆觸，以及微妙的色彩與光線變化，占據著整個畫面（見 26 頁，圖 21）。

實際上，彭康隆的構圖中也有許多空白，但並非不著筆墨的留白，而是用一種獨特的皴法表現出來的空白。這種皴法並不是基於傳統山水畫中常見的行楷筆法，而是由大寫意花卉和山水中常見的狂草筆法而來。彭康隆的狂草皴法既不大也不張揚，而是細密且精緻，但卻在最細膩和親密的尺度上充滿能量（見 28 頁，圖 22）。正因彭康隆飽滿的構圖和極少使用不著筆墨的留白，他這種獨特的皴法留白幾乎跳脫

畫面本身，直奔觀者而來。

水。彭康隆畫作中的空白常常是對水的不同形態的描繪：液態水，如瀑布、河流、湖泊；氣態水，如霧、雲、煙；以及固態水，如冰或雪（見 28 頁，圖 23）。有時，他會用傳統山水畫中常見的不著筆墨的留白來表現水。更多時候，彭康隆對水的描繪僅僅是以淺色或淡墨勾勒隱約之感，抑或是通過調整筆觸的密集程度來控制留白的區域。這種對空白的處理方式富於變化，層次分明，賦予了彭康隆一定程度的自由，同時展現出傳統空白方式所欠缺的細膩之感。

光。彭康隆也用留白表現光。當我們從視覺上感知某種物體時，主要是通過光從其表面反射所產生的明暗對比來實現。西方繪畫中常見的明暗對照法（chiaroscuro）——通過明暗對比來描繪物體的藝術形式——正是試圖捕捉和呈現光的如此特性以及人對光的感知方式。彭康隆則通過留白來描繪光影：淡色和淡墨以及鬆散的筆觸來表達光，而濃彩濃墨和緊湊的筆觸則表現影（見 28 頁，圖 24）。他用同樣的方式也能描繪沐浴在光照下的空白空間，特別是與暗處的空間或物體的影子並置的構圖。這裡，彭康隆用狂草皴法描繪他筆下花卉賴以生存的光和空間（見 28 頁，圖 25）。雖然彭康隆常以密集的、充滿活力的筆觸填滿畫面的空白，他的作品依然能夠呼吸，但並非通過留白，

而是通過不同色調的淡色和淡墨所呈現出來的半透明與發光的質感。

對比。在整體構圖之中，彭康隆有時會通過對比，用留白來增強或凸顯深色物體或空間。這種留白的間隙有時表現自然景物，如山間的雲霧，或突出的山脊；有時僅僅旨在強調構圖中的形式及抽象結構，不代表任何自然物象（見 30 頁，圖 26）。後者尤其啟發性，見證了藝術家對畫面中的問題進行的直接與特意的回應。

共鳴。彭康隆構圖中隨處可見的第五種空白是筆觸皴擦點染間的留白，這些間隙處的細微空白與筆觸之間形成一種相互共鳴的空間。無論是畫家還是書法家，對筆墨與留白的經營可謂是密不可分的統一整體，也是評判其技法成熟與否的重要標誌之一。彭康隆的留白與筆墨不僅體現出動態、韻律、生機與呼吸，同時也流露出兼具「生」、「熟」意味的活力和即時性（見 30 頁，圖 27）。

構圖空間與縱深

彭康隆在融合山水與花卉上的第四個重要方面是對構圖空間與縱深的處理。在花卉畫和山水畫中，建構空間與縱深的方式截然不同。花卉

畫中，觀者往往近觀畫中所繪的花朵植物，因此畫面中的空間縱深感並不強烈，畫中所有描繪對象皆需在觀者有限的視野範圍之內。就算是花園場景，其中花卉亦是如此，近距離觀察方能賞鑑其美（見 30 頁，圖 28）。

而在山水畫中，近、中、遠景之間的空間縱深變化極大。在營造畫面的縱深感時，彭康隆採用不斷變化和移動的散點透視，而非固定的焦點透視。運用散點透視時，藝術家能夠通過不同的視覺技巧，在構圖中選擇不同點位來製造空間縱深的錯覺。北宋山水畫家郭熙（約 1020-1090）是首位分析並闡述這些視覺技巧的藝術家。在其著作《林泉高致》中，郭熙總結出三種不同的透視角度，能夠根據觀者視線在畫面的移動，建構相應的空間縱深。「平遠」，即平視的視角，觀者視野由開闊的湖面、河谷或田野向遠處延伸（見 30 頁，圖 29）。「深遠」，即俯視的視角，觀者視線在縱向畫面中來回移動，自山前而窺山後，營造深邃空間（見 32 頁，圖 30）。「高遠」，即仰視的視角，觀者自山下仰望山巔，感受巍峨高遠的空間（見 32 頁，圖 31）。

作為山水畫家，彭康隆對散點透視在構圖中的運用可謂爐火純青。而作為花卉畫家，他在郭熙「三遠」的基礎上又增加了另一個視角——

近距離觀察植物花卉。例如在其中一幅作品的構圖中，一株高大盛開的花朵高聳於山巔，令人詫異（見 32 頁，圖 32）。觀者或將彭康隆歸為超現實主義畫家。事實是否如此？還是彭康隆只是如實地描繪了略過近處花朵而凝視山水遠景的視覺體驗？這種在深度與距離之間產生的張力——近觀的花卉縱深感較弱而遠觀的山水縱深感較強——正是彭康隆花卉山水融合構圖的獨特之處。

這種將山水與花卉融合在一幅構圖中的視覺與空間體驗，對觀者來說是前所未有的。而經彭康隆之手，這種體驗可以變得幽默，驚奇，令人不安或充滿啟發。在巨幅構圖中，當近處的植物花卉與近、中、遠景的山水交織在一起時，造型、比例與距離之間的差異在視覺上開始逐漸趨於統一並最終消失不見。當觀者試圖從視覺上理解彭康隆畫面中不斷變換和相互交織的空間時，不可思議的並置——如同視覺化的邏輯悖論或禪宗公案一般——開始挑戰我們的空間感和秩序感（見 32 頁，圖 33）。從空間上來說，彭康隆的構圖是非理性的、矛盾的、不可能的，但不知何故，他通過筆觸、水墨肌理、色彩調和以及結構變化之間的共鳴，使觀者相信這些不可能的結構皆如連貫一致的真理般持續存在。

自我與傳統

筆墨不只是書寫和繪畫的媒材，更是豐富且多層次的視覺藝術語言，早在漢代（前 202-220）便開始不斷發展和演化。與所有語言一樣，水墨藝術有自己的規則、習慣用法、約定俗成的隱喻、新發展以及時代風格。面對水墨這樣一個長期的歷史演變，任何嚴肅的當代水墨藝術家都必須直面兩個根本的、錯綜複雜的問題：1）如何在水墨語言的規則和傳統的約束下進行有意義、有獨創性的創作？以及 2）在水墨藝術傳統的漫長歷史之中如何找到並表達個人的創造力？

對於彭康隆的同輩藝術家來說，大部分人的答案無外乎 1）拒絕或解構水墨藝術語言的傳統，進而 2）從其歷史發展和演變當中解脫出來。他們認為，如果不否定水墨語言的歷史和傳統，就看不到水墨藝術的創作自由和未來。而彭康隆的觀點卻截然相反：

「我看到經典畫家的作品，都很驚嘆他們總可以把僅有的世界畫得那麼有趣，在小範圍裡帶出趣味，一個筆觸就可以翻轉整張畫的美感。在既有的形式範圍裡面可以突破新意的畫，我覺得都很迷人。」

彭康隆並沒有脫離水墨藝術的歷史，他認為自己面臨著與過往的藝術

大師們一樣的藝術難題，然後用最適合自己的方式去面對——他的天賦，性情，以及所積累的藝術體驗：

「所有畫都這樣，所有大師殊途同歸。他們最後都不用講技巧，不講個性，都講性情。沒有性情就沒有畫面。我覺得古時候大師最令人佩服和最迷人的地方，都在一剎那、一小筆中呈現出來。」

有趣的是，水墨畫的根本要素並非筆墨，而是透過筆墨所表達出來的「性情」。

「性情就是發自你本人性格上的格調，這格調是高是低，是雅是俗。作為一個畫家，你的使命感在哪裡，你的格調在哪裡，你的畫就到哪裡。」

彭康隆不僅希望自己的藝術能夠體現自己的性情，同時也闡述了達成這一目標的方法，即追求「生」之美。詩人的詩作要想真正表達自己的「心」，其人必先做到「真」。同樣地，彭康隆的作品要想真正體現自己的「性情」，他必須保持一種「生」的狀態。

對彭康隆來說，「生」就是作畫時不去刻意經營，而是在當下對畫面

所顯現的問題做出自發而隨性的回應。「我不希望由技術去控制畫面，我希望筆跟著畫面走，畫面需要什麼給它什麼。」 當他這樣去做的時候，他的筆墨不僅體現他的性情，更增添了一種活力或創造力：「不熟就是有新意，有生命力。」

執著於性情，彭康隆也找到了解鎖個人創造力的關鍵所在。他對山水和花卉題材的突破性融合，對千奇百怪的筆墨技法的包容，對色彩複雜而豐富的處理，對畫面、留白、共鳴空間和光的探索，以及將空間縱深與視角的大膽並置，這些都是在彭康隆的繪畫過程中自然而然地產生的，最終都取決於他的性情——對藝術自由的追求和熱情。

如果繪畫本身是通過與藝術家性情的即時對話而產生的，那麼藝術家也是如此。換句話說，藝術家和藝術作品一樣，都是藝術創作過程的產物：

「我追求盎然的生命力，而不是一個完整的畫面結構。別人說我技巧很好，我覺得我根本沒有技巧。最重要的還是生命力，有生命力才有我自己。」

彭康隆也承認他的藝術實踐改變或塑造了作為藝術家的自己：「現在的生命力經過琢磨，以前的生命力是自然跑出來的原始力量。人就會

變化，也沒辦法。」因此，一件藝術作品在藝術家筆下漸次展開的過程其實是雙向的——藝術家與藝術作品之間的相互滲透與融合將永遠改變二者的發展軌跡。

彭康隆的觀點在很大程度上與石濤《畫語錄》中的「墨海中定立精神」⁸不謀而合。由此看來，藝術家創作的過程同時也是自我創造的過程。就彭康隆而言，他天馬行空的創造力不是單純在概念上從一個想法產生，而是從一個過程中有機地產生，不是誕生於水墨語言之外，而是源自水墨語言之內。在當今全球當代藝術世界，獨創性與創造力皆從概念上進行獲取和評判，源自水墨語言本身的彭康隆及其令人稱奇的藝術作品，二者的出現本身就具有全球和當代的重要性。

1 本文中引用的藝術家觀點與表述均摘自：彭康隆，《花只是藉口：彭康隆訪談》，楊浚承編，《集大成，得卓然：彭康隆的花卉山水》，西雅圖：Ink Studio, LLC，2023年。

2 帝王花（King Protea），拉丁學名：Protea cynaroides，多年生常綠灌木，莖幹粗壯，葉色翠綠光亮，花朵呈圓球狀。帝王花的植物學屬名「Protea」以希臘神話中海神普羅透斯（Proteus）的名字命名，海神普羅透斯具有可以隨意變換外形的神力，用來形容帝王花屬植物多變的外觀。

3 有些人認為，中國近現代繪畫和書法的一次重大突破是用先秦、秦（前 221–前 206）、漢和六朝（220–589）時期考古發掘實例中的大篆、小篆、隸書和北魏楷書，代替了基於六朝、唐代（618–907）和宋代的楷書、行書、草書字帖摹本的經典書法正統。這一「金石」運動不僅改變了書法的實踐體系，也改變了繪畫的實踐體系，最開始從花卉畫的筆法開始，見於吳熙載（1799–1870）、趙之謙、吳昌碩、齊白石和潘天壽（1897–1971）等藝術家的作品，而後才被引入山水畫中，見於黃賓虹藝術生涯晚期作品中的創新與突破。

4 除了具備「生」的特質外，彭康隆的水墨作品中亦有畫僧八大山人畫中的「苦」，以及徽州新安派畫家作品中的「澀」。這些特質——「生」、「苦」、「澀」——並非旨在取悅他人，而是常與拒絕入仕清廷的十七世紀明代遺民畫家相關。

5 熟悉石濤《畫語錄》的讀者可能會發現彭康隆的繪畫方法令人聯想到石濤的「一畫法」。事實上，石濤主張的「不立一法」、「不捨一法」，恰如其分地描述了彭康隆對筆墨靈活而開放的態度。

6 「三礬九染」的技法讓宋代宮廷工筆畫家得以將「重彩」宗教壁畫中所用的礦物顏料，其鮮艷但色度相對固定的特質，在畫作中進行豐富與細化。

7 「墨分五色」這一概念是形容墨在色調和質感上的無限延展性，通過對墨的濃淡，筆的乾濕，下筆速度和力道，以及紙張對墨的吸收性等因素的調節，能夠呈現不同的效果與質感，如「燒」、「積」和「飛白」等。

8 「墨海中定立精神」出自石濤《畫語錄》的氤氳章，為四個排比句之首，描述畫家理想的藝術實踐。這裡，「精神」可指藝術家的個人精神；或藝術家所描繪的現實世界的精神；抑或是藝術家作品的精神。同樣，「墨海」可以理解為由古至今水墨藝術的整體，每個藝術家都誕生於其中；也可指藝術家一生創作水墨作品體驗的覺總（一海）；或者是水墨藝術創作的各種高深莫測的可能性。無論我們如何解讀「精神」和「墨海」，這其中的根本問題都是一樣的：如何從如大海般深不可測的可能性中發現或創造個人精神？以及個人如何從漫無邊際且毫無差別的事物或境遇中獨立出來，找到自我？





GRAND SYNTHESIS

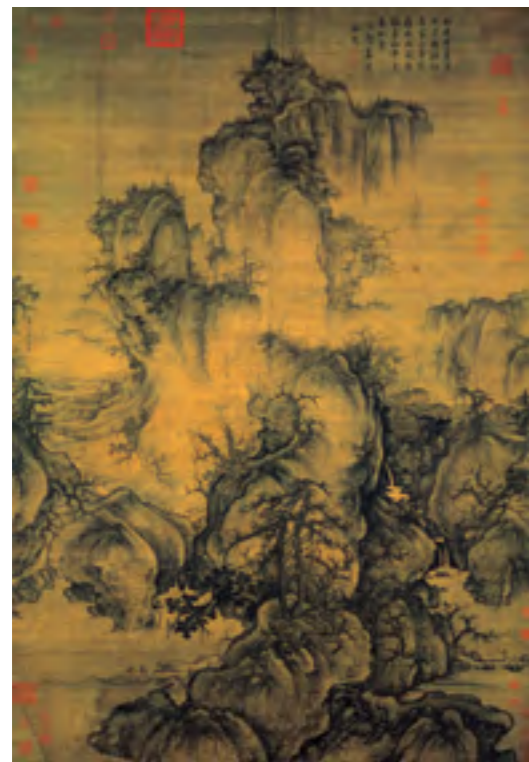
Craig L. Yee

I have profound respect and appreciation for the feeling of tranquil vastness (cangmang) in Huang Binhong’s brushwork. His paintings look black, but on close inspection it is all texture, not truly black, and there’s nothing messy about it. His brush is very powerful and can sustain his compositions. But because he pursues brushwork variation, he is somewhat weak in compositional structure and can’t paint at a large scale. Realizing this problem, I decided I had to paint large paintings, but with Huang Binhong’s tranquil vastness.

In 2020, Peng Kanglong began to challenge his own painting practice—focused as it was on responsive and spontaneous brush-and-ink-work—by exploring monumental compositional forms inspired by the Northern Song landscape (Figure 34). Combining the compositional scale of the Imperial landscape of the Northern

Song with the expressive, autographic brushwork of the Yuan literati became an artistic goal of landscape painters in the periods that followed such as Shen Zhou (1427-1509) and Dong Qichang (1555-1636) of the Ming Dynasty, Wang Hui (1632-1717) and Gong Xian (1618-1689) of the Qing Dynasty and Huang Binhong (1865-1955) of the Modern period. What distinguishes Peng Kanglong’s “Grand Synthesis” from his predecessors is his integration not just of composition and brushwork from the Song and Yuan-Ming-Qing periods but also his simultaneous cross-integration of the encompassing landscape and flower genres.

In March of 2023, INKstudio featured one of these new works *Splendid Flowers Valley*, 2022, at its New York Asia Week solo exhibition for Peng Kanglong “Many Splendored Spring.” The New York Times in its review of Peng Kanglong’s show observed that “Modernism didn’t hit Asia quite like it did the West. Despite the tide of cultural innovation — not to mention wars and revolutions — genres like Chinese landscape painting survived the 20th century close to intact. So Peng Kanglong, who studied ink painting at Taipei National University of the Arts, can take inspiration from 17th-century monks as well as from a more recent predecessor like Huang Binhong (1865-1955); the lush scenes that result feel like contemporary rejoinders to an ancient conversation.”²¹



34

[Figure 34] Northern Song monumental landscape 北宋巨幅山水
Guo Xi 郭熙, *Early Spring* 《早春圖》, Ink and color on silk 絹本水墨設色
158.3 x 108.1cm, Collection of the National Palace Museum, Taipei 臺北故宮博物院藏

The current exhibition, “Grand Synthesis: the Extraordinary Flower-Landscapes of Peng Kanglong,” features eight more monumental works in this latest phase of Peng Kanglong’s ongoing synthesis of the landscape and flower genres. This will be the first time Mainland Chinese scholars, collectors and the art-loving public will have an opportunity to see and experience Peng Kanglong’s extraordinary flower-landscape syncretic creations in person.

集大成，得卓然

文 / 余國樑

譯 / 劉嘉、周忻貝

「黃賓虹筆觸的蒼茫感，使我崇拜不已。他的畫看似很黑，但仔細看全是層次，不是真的黑，都沒有糊掉。他筆力很強，能撐得起畫面來。可是他追求筆墨的變化，結構就撐不起來，畫不出大張。我發現這個問題，就畫大畫，但要有黃賓虹的蒼茫感。」

2020 年以來，彭康隆開始挑戰自我，在延續其充滿即時性與自發性的筆墨的基礎上，探索以北宋山水為靈感的巨幅構圖形式（見 54 頁，圖 34）。自明代沈周（1427–1509）、董其昌（1555–1636）之後，到清代的王翬（1632–1717）、龔賢（1618–1689），再到近現代的黃賓虹（1865–1955），山水畫家開始不斷探究如何將北宋宮廷山水的恢弘構圖與元代人畫中極具個性和表現力的筆法相結合，並以集此二者之大成為目標，不斷實踐。而彭康隆「集大成」的不同之處在於，

他不僅僅是將宋元明清的構圖和筆法融會貫通，同時也將山水和花卉這兩種題材進行交叉融合，相互滲透。

2023 年 3 月，墨齋在紐約舉辦的彭康隆個展「春華似錦」中展出了巨幅花卉山水近作的其中一幅——《錦繡萬花谷》（2022 年）。《紐約時報》對該展的評論中提到，「現代主義給亞洲帶來的衝擊與西方不甚相同。在文化創新的浪潮之下（戰爭與變革自不必說），中國山水畫依然能在 20 世紀幾乎完整地存活下來。因此，畢業於臺北藝術大學的彭康隆，能夠同時從 17 世紀僧侶畫家和近現代大師黃賓虹處汲取靈感。華麗而繁盛的畫面彷彿是對古代藝術對話的當代回應。」¹

此次「集大成，得卓然」個展將呈現另外八幅彭康隆的巨幅花卉山水近作，體現其一直以來融合山水與花卉題材的探索之路。此次展覽也將為中國學者，藏家及廣大藝術愛好者提供身臨其境的視覺享受，全方位展現彭康隆花卉山水的獨特魅力。

¹ William Heinrich, “Your Asia Week Tour Begins Here,” *The New York Times* (New York), March 17, 2023.



Mountains and Flowers without End

In 2020, Peng Kanglong executed two long handscrolls *Speak and Act Cautiously* and *Contained Virtues* that perfectly captured what scholar Michael Sullivan called Northern Song “monumental intimisme” or the idea that one could capture a monumental and grand sense of the universe in the intimate format of a handscroll. One of the early proponents of this ideal was the Northern Song painter Yan Wengui (ac. 967 - 1044) a patriarch of the landscape tradition called “mountains and rivers without end.” Inspired by Yan Wengui, the early Qing Orthodox master Wang Hui found the handscroll to be the perfect format to pursue his Grand Synthesis as the long and seemingly unending horizontal space of the handscroll allowed the artist to explore and integrate an enormous variety of historical styles, subjects, compositional strategies and brush techniques.² In exploring the handscroll format, however, Peng Kanglong is not concerned with creating an all-encompassing synthesis of past, historical painting styles and methods as was Wang Hui, but rather with exploring the limitless possibility of invention engendered by a live, spontaneous and open-ended approach to painting.

2. For an in-depth, rigorously researched and assiduously referenced exploration of Northern Song “monumental intimisme,” Yan Wengui’s “Mountains and Rivers without End” and Wang Hui’s use of the handscroll format to realize his “Grand Synthesis,” I highly recommend Chang Chin-sung’s Ph.D. dissertation *Mountains and Rivers, Pure and Splendid: Wang Hui (1632 - 1717) and the Making of Landscape Panoramas in Early Qing China*, 2004.



山花無盡

2020年，彭康隆創作了兩幅長卷，《括囊無咎》和《含章可貞》，二者完美體現了藝術史學者蘇立文（Michael Sullivan）所提出的北宋「紀念碑式的親密主義（monumental intimisme）」，即以手卷這一能夠與觀者產生近距離互動的親密形式，呈現具有紀念碑性的宏偉宇宙感。這一理念的早期倡導者之一是北宋畫家燕文貴（967–1044），被譽為「山河無盡」山水傳統的開創者。受到燕文貴的啟發，清初大家王翬發現手卷的形式與他「集大成」的藝術實踐相得益彰，手卷的長度彷彿無限延伸的橫向空間，讓畫家得以探索並融合不同的歷史風格、主題、構圖方式和筆法。²然而，彭康隆在探索手卷這一形式時，並不像王翬那樣執著於集古往繪畫風格與方法之大成，而是專注於通過一種生動、自發而開放的繪畫方式來探索創作中的無限可能。

在《括囊無咎》中，彭康隆並非按照順序依次繪製花卉和山水，而是將花卉與山水融合在同一畫面中。這種新穎的結合，帶來了空間與比例之間極具衝擊力的並置，而這種並置在中國繪畫史上前所未見。例如，在手卷的開端，一朵碩大的帝王花立於山巔，看似不可思議，卻又奇妙地過渡到以淡色渲染的群山延伸至遠方。在手卷結尾，三朵明

艷的蔚藍色牡丹變幻成遠處的山雲，升騰在瀰漫著霧氣的河谷之間。如此奇幻的場景逐一展現，令觀者體驗到遠近與大小之間的不斷切換與碰撞，這不是通過對不同歷史題材、風格與方法的簡單結合而實現的，而是需要超越這些分類之間的界限，方能達到意料之外的視覺效果。

不同於《括囊無咎》將園林作為介於花卉與山水之間的空間進行探索，《含章可貞》只描繪了自然風景和野花。整幅長卷以一個山林深處的場景開始，穿過一片樹叢，來到一處高山泉水與河谷地帶。順坡而下，視野逐漸開闊，得以俯瞰飄渺的薄霧、陡峭的山峰和飛流直下的瀑布。繞過畫面中景的山脊，觀者的視野豁然開朗，穿過深山峽谷，遠處的山峰盡收眼底。這種感覺遙遠而肅穆，呈現在我們眼前的不是人類或社會、藝術或文化，而是大自然的壯麗景觀。

2. 更多關於北宋「紀念碑式的親密主義（monumental intimisme）」、燕文貴的「山河無盡」傳統、以及王翬以手卷形式實現其「集大成」藝術實踐的深入探討和研究，筆者推薦參閱張辰城（Chang Chin-sung）的博士論文《Mountains and Rivers, Pure and Splendid: Wang Hui (1632–1717) and the Making of Landscape Panoramas in Early Qing China》，2004年。



In *Speak and Act Cautiously*, Peng Kanglong paints flowers and landscapes not just in sequence—a flower scene, for example, followed by a landscape—but integrates both flowers and landscape into the same scene. These novel combinations create striking juxtapositions of space and scale never before seen in Chinese painting. In the opening passage of the handscroll, for example, he renders a king protea flowerhead towering impossibly over mountain foothills receding into the distance; or, in the ending passage, he paints vibrant cerulean blue peonies transforming into distant mountain clouds rising above a mist-filled river valley. In scene after scene, we are confronted with impossible juxtapositions of scale and distance made possible not by combining but by transcending historical categories, styles and methods.

If in the beginning third and ending third of *Speak and Act Cautiously* Peng Kanglong explores the juxtaposition of the near distance of flowers with the far distance of landscape, in the middle portion of his composition he introduces a third distance between flower and landscape—namely, that of the garden. Indeed, the center of the scroll is dominated by a massive garden rock rendered in pure ink engulfed in a sea of dazzling brushwork depicting foliage shimmering in the bright light of day. Whereas Peng

Kanglong depicts his flowers in landscape wild and solitary, in the center, protected within the intimate space of the garden, his flowers mix and mingle, their colors pleasing and harmonious, his brushwork lively yet exquisite. Peng Kanglong's exploration of the handscroll, therefore, is not just an intimate space for the monumental but a monumental space for the intimate.

The experience of intimacy is not just a question of subject matter, composition and space, but of painting process—specifically the use of brush and ink. To appreciate Peng's virtuosic brush-and-ink-work, one must get very close to his works and immerse oneself in the intensity, spontaneity, discipline and utter freedom of his color, ink and line. As the handscroll format requires close viewing, *Speak and Act Cautiously* thus serves as an ideal foil for Peng Kanglong's brush and ink. In many passages, Peng Kanglong fills his composition to overflowing with his virtuosic double outline and texture stroke brushwork. Normally in flower painting, the space around a plant or flower is left "untouched" or "empty"—*liubai* and *kongbai* in classical parlance—but in many passages, Peng Kanglong fills this empty space with his dense, energetic brushwork. Here, he employs *caoshu* or "cursive" and specifically *kuangcao* or "wild

cursive" strokes to fill his space. These wild cursive texture strokes are not employed in a *daxieyi* or "boldly calligraphic" expression but rather in a dense and refined, virtuosic performance—brimming with energy but at the most minute and intimate scale. Paradoxically, his paintings still breathe, not with the emptiness of untouched paper but rather with the translucent, luminescent light of his dilute color-and-ink tones.

Indeed, in his use of brush and ink, Peng Kanglong doesn't differentiate between landscape and flower or even form and space; landscape texture strokes can be used to render flowers, flower lines and dots can be used to render landscape forms, and brushwork of any kind can even be used to render both light and space. All painted forms and even empty space are simply opportunities to explore the possibilities of brush and ink.

01

Speak and Act Cautiously

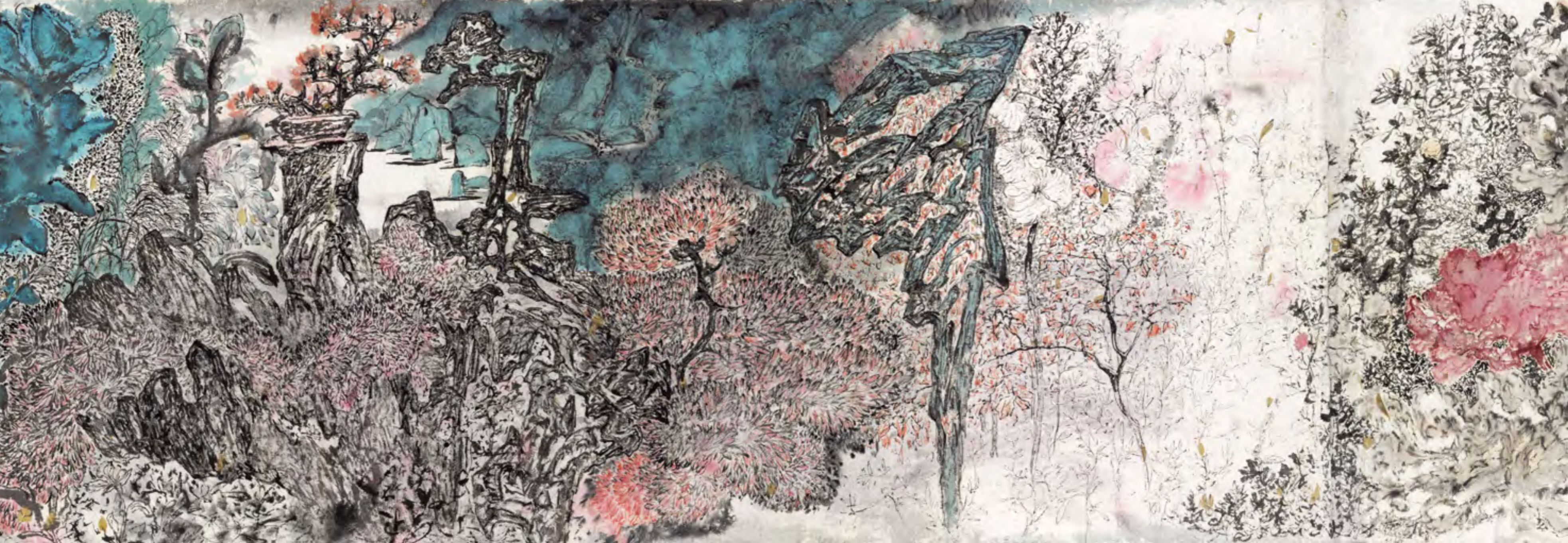
括囊無咎

2020 | Ink and color on paper 紙本水墨設色 | 48.5 x 1254 cm





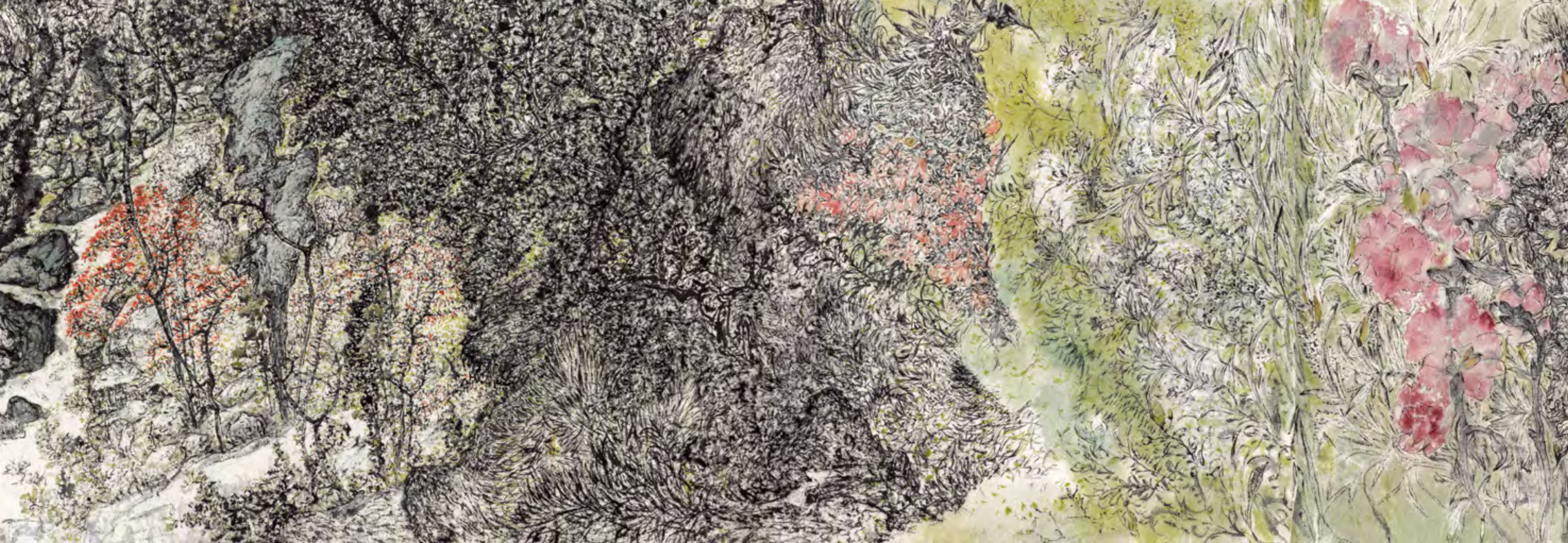
















02

Contained Virtues

含章可貞

2020 | Ink and color on paper 紙本水墨設色 | 48.5 x 81.0 cm

Unlike *Speak and Act Cautiously* which explored the garden as a cultivated space between flower and landscape, *Contained Virtues* depicts only natural landscapes and wild flowers. The scroll opens with a scene deep in a remote forest. After passing through a thicket of trees, we come upon a high-mountain spring and river valley. Down a slope, we arrive at a vista that overlooks billowing mists, sheer mountain peaks and cascading waterfalls. After rounding the mid-ground mountain ridge, our view opens out across a deep mountain gorge to the peaks far off in the distance. The feeling is remote and austere and the image presented is not of man, or society, or art, or culture—but of nature.

Unlike *Speak and Act Cautiously* which explored polychrome harmonies and counterpoints, *Contained Virtues* sticks to blue-green monochrome throughout with only a single pink-crimson counterpoint. And unlike *Speak and Act Cautiously* which showcased Peng Kanglong's virtuosic double outline brushwork, *Contained Virtues* employs boneless brushwork in both rendering flowers and landscape. In one key passage, chrysanthemum blooms rendered in double outline brushwork in pure ink transform into blooms rendered in boneless brushwork in heavy, thickly-layered cerulean-turquoise blue. These boneless chrysanthemums, in

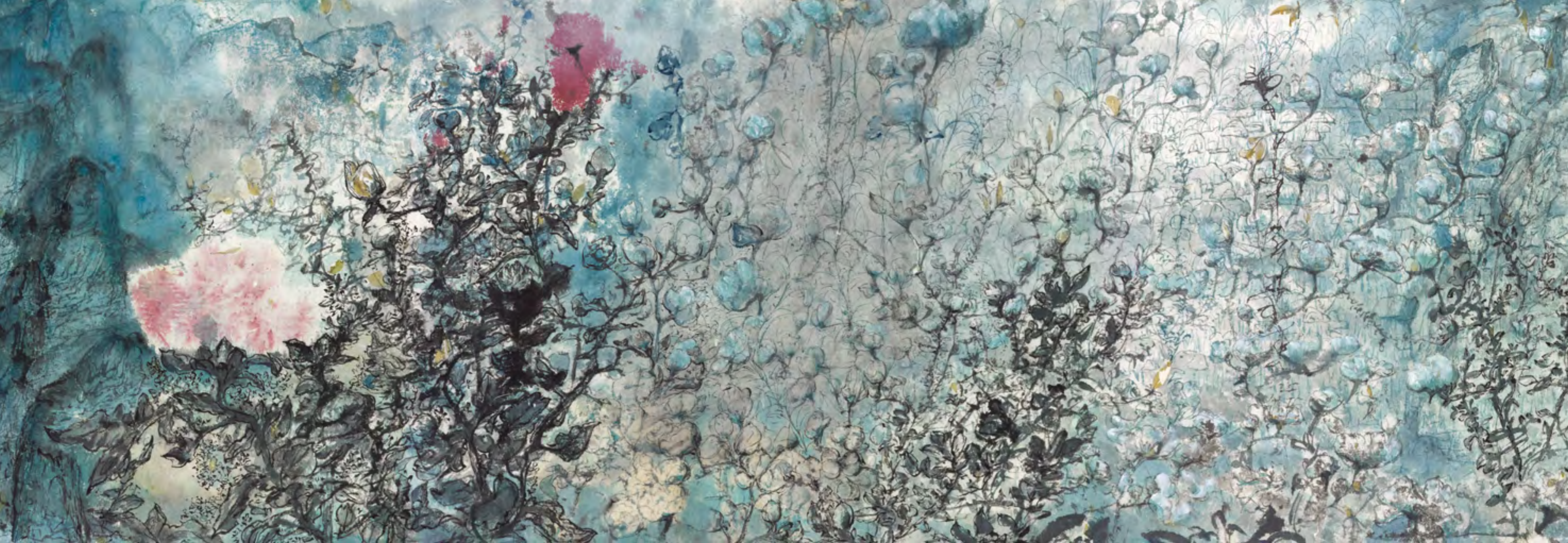
turn, transform into landscape bounders and hills. Further along, double outline peonies transform into boneless peonies—again, in thickly layered cerulean-turquoise. This time, however, the boneless peonies turn not into hills or mountains but into thickets of trees. In these transformations from double outline to boneless and from flower to landscape, Peng Kanglong is showing us that our distinctions—whether formal, technical or art historical—are arbitrary and only limit our freedom of imagination and action.

And finally, unlike *Speak and Act Cautiously* whose composition pivots around a solid, ink garden rock, *Contained Virtues* is centered around a quiet and nearly empty passage populated by a delicate tracery of wispy plants limned in dilute inks and hair-thin brushstrokes. On the right is a river valley barely visible, bathed in light. On the left is empty space cast in light gray shadow. So subtle and sparse is the ink, color and brushwork in this passage that we see for the first time the golden flecks—dried petals or leaves incorporated into Peng Kanglong's bespoke paper—that dot the entire surface of the painting. Wildness and nature, transformation and non-distinction, stillness and awareness—are these the virtues that should be contained?













潘公展画于己年



Mountain Geometries, Flower Forms

After having explored the intimate monumentality of the handscroll, Peng Kanglong turned next to the grand and public monumentality of the hanging scroll. In preparation for this next undertaking, he returned to a compositional idea that prompted his first attempts at integrating flowers and landscapes.

In his early career, Peng Kanglong painted many landscapes using a purely symmetrical triangular form (p14, Figure 1). In 2008, he took this early compositional form and experimented with using only flower-painting forms and methods to render his mountain. The result, *Flowerist Mountain* (p14, Figure 2), would be forgotten—perhaps gestating subconsciously—until 2014 when Peng Kanglong launched into his currently ongoing exploration and development of the integrated flower-landscape.



山之幾何，花之造型

探索了手卷這一宏偉而親切的藝術形式後，彭康隆轉向了同樣宏偉但更具公開性的立軸。準備這一新階段的創作之時，他回到了最初啟發他將花卉與山水融合的構圖理念。

彭康隆在創作生涯早期曾用完全對稱的三角形構圖畫過許多山水（見 14 頁，圖 1）。2008 年，他採用這一早期構圖，嘗試只用花卉畫的形式和方法來畫山，最後創作出了這幅《花家山》（見 14 頁，圖 2）。之後，這一嘗試便被逐漸淡忘，或被埋藏在潛意識深處，直到 2014 年，彭康隆正式開始對花卉山水進行持續的探索和發展。

在《山水脈搏》中，彭康隆重溫了 2008 年的構圖，並為其注入了新的活力和大膽的嘗試。作為一幅以水墨為畫面，單色為背景的作品，《山水脈搏》讓彭康隆得以探索墨色與質感的多種可能性。與《花家山》中有限的淡墨色調相比，彭康隆在《山水脈搏》中更喜濃墨，以及墨色與紙的鮮明對比，令畫面的視覺效果更加大膽強烈，不拘一格。

《青藤操》和《山水脈搏》於同年繪製，重新演繹了相同的三角形構圖，覆以生機勃勃的青綠色藤蔓。藤蔓植物缺乏支撐自身的內部結構，通

常纏繞或依附其他植物和結構向上攀爬，爭取陽光。由於不需要消耗資源和能量來保持莖桿直立，藤蔓植物往往比其宿主生長得更快、更旺盛。因此，它們能夠輕易地壓倒宿主，用葉子將其覆蓋，奪走陽光。

在《青藤操》中，彭康隆筆下的青綠藤蔓與墨色的宿主花朵互相交織，莖葉繁茂，生機盎然。彭康隆並沒有壓抑畫中的墨色，而是巧妙地以冷藍對暖綠，用墨調和並勾勒出這兩種顏色，也將墨與藍、綠融合在一起。事實上，在《青藤操》中，藍綠色藤蔓的勃勃生機之下，依然是彭康隆的墨色花朵支撐起了山的結構，賦予了山的形態。

Landscape Pulses

03

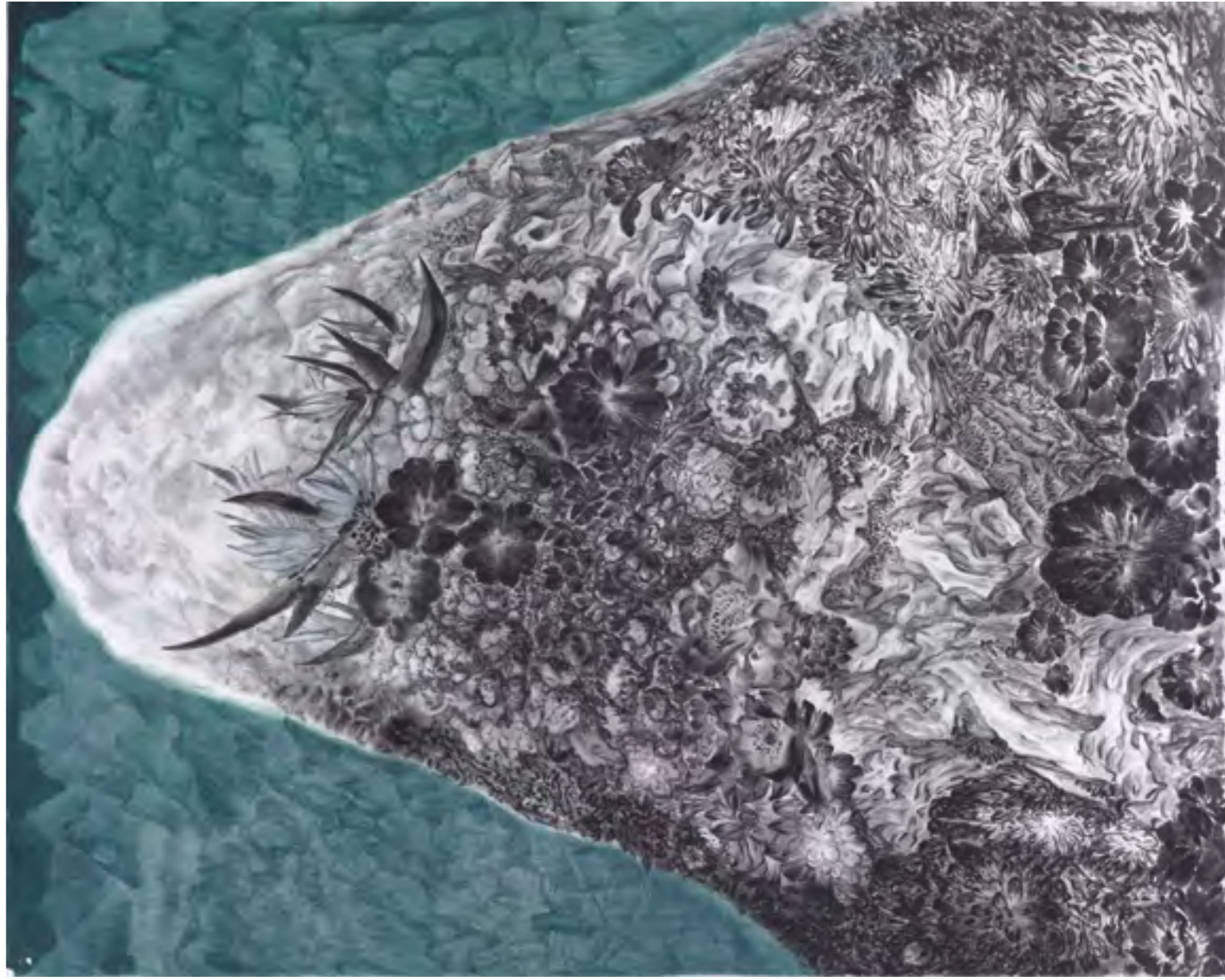
山水脈搏

2022 | Ink and color on paper 紙本水墨設色 | 184 x 147 cm

In *Landscape Pulses*, Peng Kanglong revisits his experiment from 2008 but invests it with a renewed vigor and boldness. As an ink monochrome against a color monochrome background, *Landscape Pulses* provides Peng Kanglong an opportunity to explore the tonal and textural possibilities of pure ink. Compared to *Flowerist Mountain* which employed a fairly restricted and dilute range of ink tones, Peng Kanglong here favors saturated inks and stark contrasts in ink tone and paper. The result is visually bolder and stronger—and noticeably less well-mannered.

Starting from the base of his triangular mountain form, Peng Kanglong paints boneless hibiscus and double-outline chrysanthemums in a dazzling variety of brush lines, ink tones, and patterns of untouched white. As your eye wanders from bloom to bloom, you soon realize he never paints the same bloom the same way twice. Starting in the lower left and curving up and to the right, Peng Kanglong adds a textured rock surface. Above this rock structure, he then adds peonies, roses, and hibiscus in a range of single and double flower forms rendered in variegated brush modes and ink tones. Compared to *Flowerist Mountain* from 2008, Peng Kanglong here uses untouched white and graded ink tones to visually convey a sense of form through light and shade—a method popularized by Renaissance and Baroque figure painters called *chiaroscuro*. As a result, his mountain form appears far more solid and stable, even as each individual element asserts its independent presence more emphatically. The floral assemblage is crowned with what looks like the thick spires of an agave and the mountain form completed by a bare, treeless alpine zone.

Behind his singular, ink flower-mountain, Peng Kanglong finishes the composition with a verdant expanse of 10,000 more mountains stretching for 10,000 miles.





Landscape Pulses 山水脈搏 (detail 局部)
2022 | Ink and color on paper 紙本水墨設色 | 184 x 147 cm



Vines Amidst the Blooms

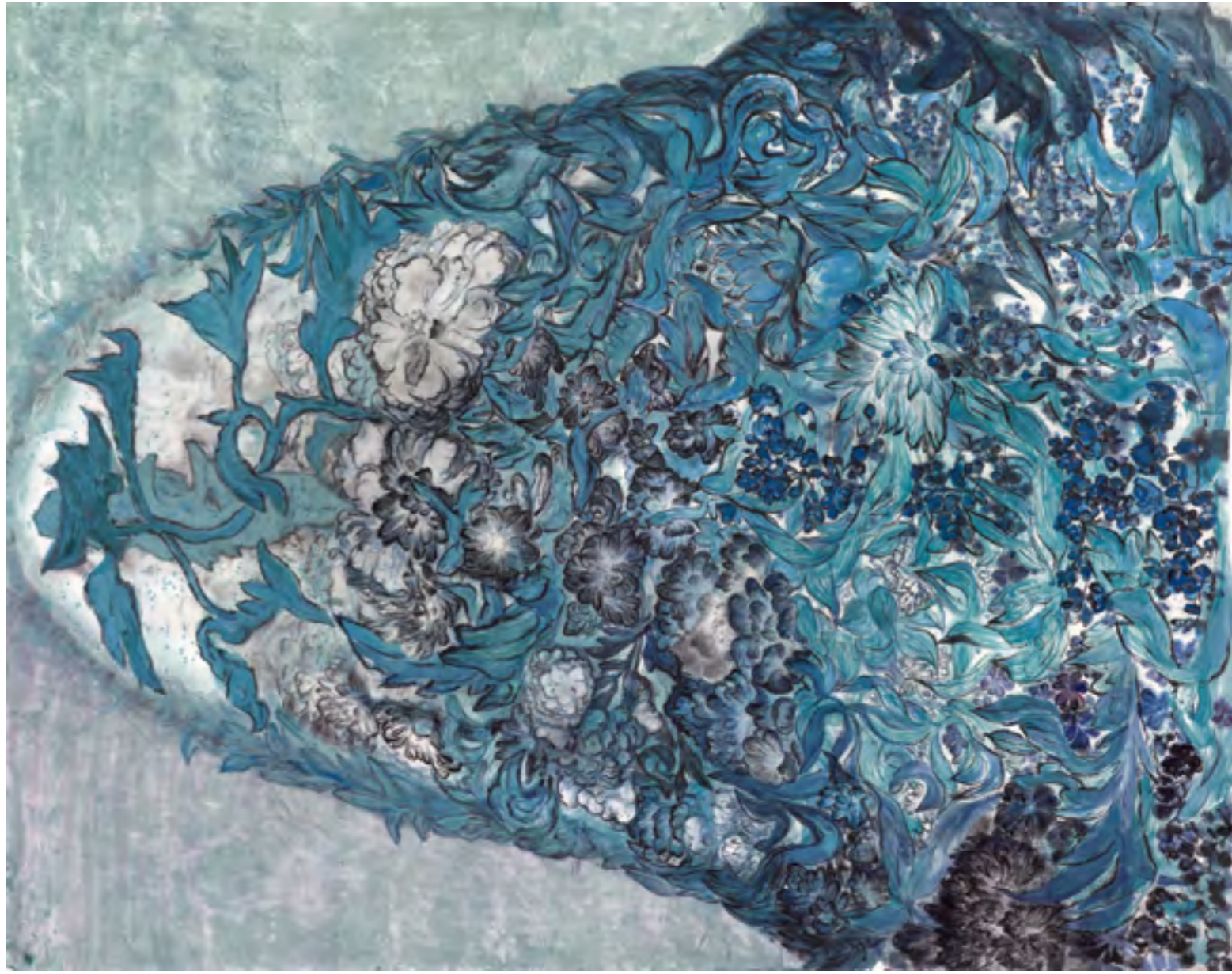
青藤操

2022 | Ink and color on paper 紙本水墨設色 | 184 x 147 cm

04

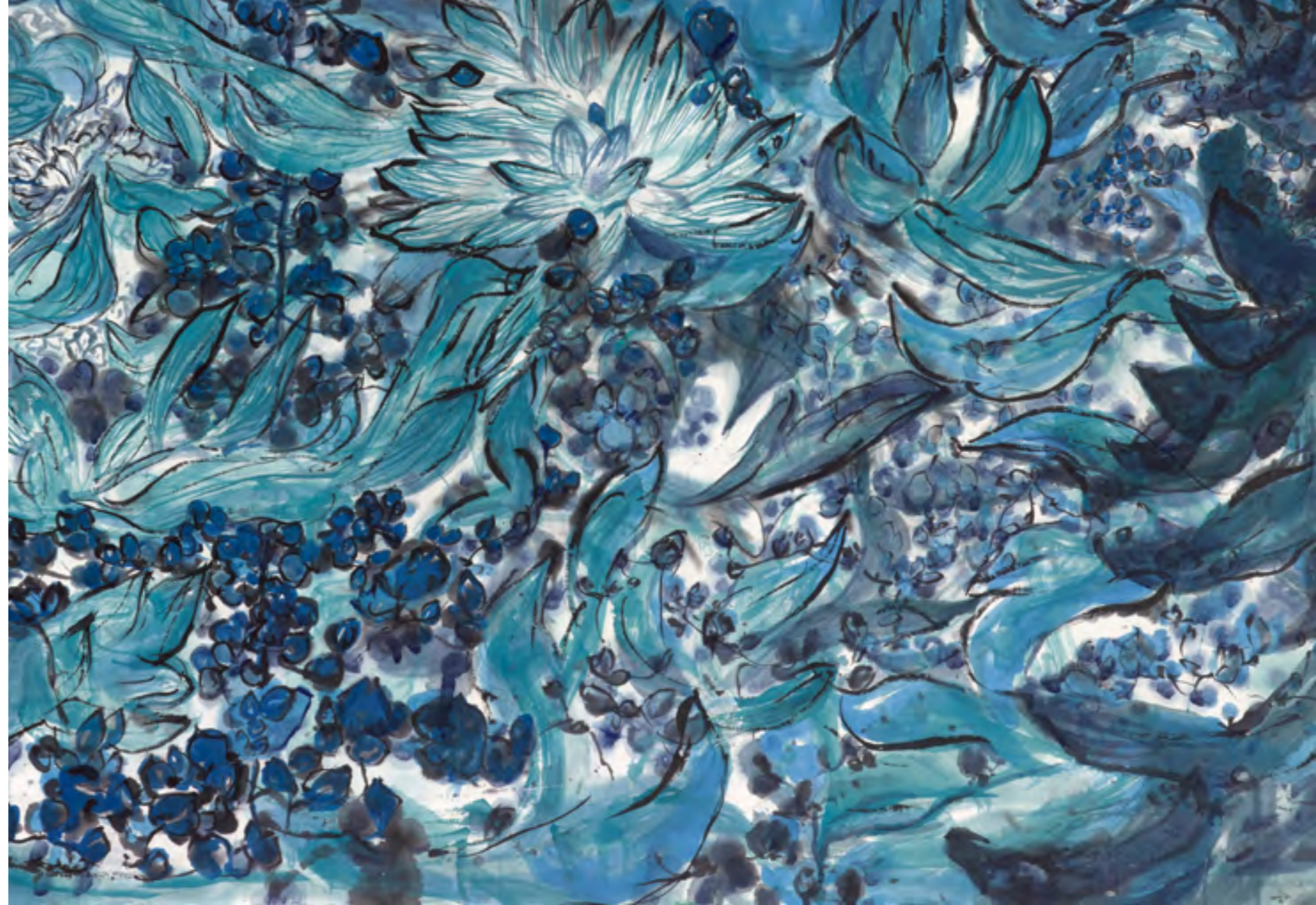
Painted in the same year as *Landscape Pulses*, *Vines Amidst the Blooms* re-imagines the same composition overgrown by very vigorous blue-green vines. Vines are plants that lack the internal structure to hold themselves up. Instead, they twine themselves around other plants and structures, climbing up toward the sunlight. Not needing to invest resources and energy to keep itself upright, vines can grow more quickly and vigorously than their host plants. In this way, they can easily overwhelm their host, smothering it with its leaves and robbing it of sunlight.

In *Vines Amidst the Blooms*, Peng Kanglong's blue-green vines grow thickly and vigorously interweaving with their ink-monochrome flower hosts. Instead of smothering his ink, however, Peng Kanglong deftly plays cool blues against warm greens, tempers both color tones with ink, outlines both blues and greens with ink, and blends inks with both blues and greens. Indeed, in *Vines Amidst the Blooms*, it is still Peng Kanglong's ink flowers beneath the vigor of the blue-green vines that give the mountain its enduring form.





Vines Amidst the Blooms 青藤操 (detail 局部)
2022 | Ink and color on paper 紙本水墨設色 | 184 x 147 cm





Vertical Monumentalism

The two monumental vertical scrolls *Ode to the Mighty Peak* and *Splendid Flowers Valley* were both painted in 2022 and can be considered companion creations. In scale, composition, and weight, both works serve as an homage to the monumentalism of the Northern Song landscape. In terms of subject, concept, brushwork, color, depth and perspective, however, Peng Kanglong's monumental vision breaks new ground.

Just as in *Landscape Pulses* and *Vines Amidst the Blooms*, these two companion paintings share the same overall abstract composition. This includes a semi-circular arch that stretches from the bottom eighth to the top eighth of the composition ending in a blue rocky peak wreathed in pink peony blooms. This artistic practice of producing two different paintings from the same or related set of generative conditions enables Peng Kanglong to explore the different artistic paths that are possible in his contingent response to an artistic problem.



巨幅豎構

《隆崇賦》和《錦繡萬花谷》這兩幅巨幅立軸均創作於2022年，可被視為一對相互呼應的作品。在尺幅、構圖和厚重感上，兩幅作品都是對北宋巨幅山水的致敬。就主題、概念、筆法、色彩、縱深和透視而言，彭康隆的宏大構想開創了新的境界。

正如《山水脈搏》和《青藤操》，這兩幅相互呼應的畫作整體上有著相同的抽象構圖。其中包括一個由構圖的下八分之一延伸到上八分之一處的半圓拱形，以被粉色牡丹環繞的藍色山峰結束。這種用相同或相關創作條件繪製出兩幅不同作品的藝術實踐，使彭康隆能夠在對藝術問題的不斷回應中探索多種可能的藝術路徑。

在《隆崇賦》中，彭康隆使用了以藍綠為主的色調，彷彿回到唐代的青綠山水，代表畫家有展子虔（活躍於六世紀末）、李思訓（651-716）及其子李昭道（八世紀初）等。在中國藝術中，藍色和綠色象徵著永恒的道教仙境，而在《隆崇賦》中，彭康隆巧妙地將唐代道所追求的不朽和永恒，與宋代儒家所推崇的宇宙和社會的中心性與秩序結合在一起。

在《錦繡萬花谷》中，彭康隆將花卉和山水的元素相互交織、融合為一幅完整構圖——一方面是高聳的山峰、山脊和低窪的河谷；另一方面是奇峭的園林賞石，與盛開的牡丹、菊花、梅花，以及茂密的草叢和枝葉相映成趣。他將山峰、山脊、河流和山谷等山水元素以不同色調的藍進行渲染，而植物與花卉元素則採用紅、粉、淡綠、金黃、墨黑及與之對比的白等多種色調進行描繪。值得注意的是，彭康隆以重藍和重黑來渲染兩個通常分別被歸為風景和花卉題材的元素——布滿岩石的前景，以及矗立的大湖石。

05

Ode to the Mighty Peak

隆崇賦

2022 | Ink and color on paper 紙本水墨設色 | 368 x 145 cm

In *Ode to the Mighty Peak*, Peng Kanglong works in a color palette dominated by blue and green harkening back to the blue-green landscape of Tang Dynasty artists such as Zhan Ziqian (fl. late 6th c.), Li Sixun (651 - 716), and the latter’s son Li Zhaodao (early 8th c.). In Chinese art, blue and green symbolize the ever-verdant Land of Daoist Immortals and in *Ode to the Mighty Peak*, Peng Kanglong effectively combines this Tang Daoist ideal of immortality and eternity with the Song Confucian ideal of cosmic and social centrality and order.

The central form of the composition is an upright oval or “U” shape; its left side is rendered in a calm jade green and its right in a cool blue deepened with black ink. Behind this central form, Peng Kanglong paints in dilute layers of warmer cerulean blue a mountain valley of forest mists woven through upright trees, rising and receding into the far-left corner. We find Peng Kanglong’s eponymous “Mighty Peak” at the end of the central form’s right column wreathed in vibrant pink peony blooms—two of which peek out from *behind* the vertical spires! With this one surprising juxtaposition, Peng Kanglong turns his “Mighty Peak” into a “Mighty Garden Rock” and magically transforms the distance between you and his

central, sculptural form from very far to very near.

In front of his towering rock sculpture, Peng Kanglong paints three different plants—all in ink—rising on three spindly stems: a blossoming plum (right), a stemmed agave or related succulent (middle) and what looks like a flowering magnolia with russet and white blooms (left)—a fantastic combination unprecedented in either horticulture or Chinese flower painting. Peng Kanglong then echoes his three plant stems with three equally spindly stone legs which hold up his tripod-like garden rock. This precarious, physics-defying form evokes the fantastical mountain forms of the Ming Dynasty painter of Buddhist figures and monumental landscapes Wu Bin 吳彬 (1543-1626). In this way, Peng Kanglong transforms yet again our experience of his central, rocky spire from garden rock back to precipitous mountain peak.

To settle the matter—or perhaps not—Peng Kanglong sets his entire compositional assembly on a tilted ground plane rendered in *pingyuan* or “level distance” perspective. As your eye travels across the foreground rocks and water you pass through the spindly legs of the rocky tripod to

the receding river rocks beyond. Beyond these rocks on the right edge of the painting, extending vertically to the middle of the composition, Peng Kanglong leaves a most peculiar strip of *kongbai* or “white space” that reveals a continuation of “level distance” perspective over a reflective body of water—a river or lake—otherwise blocked from our view by the central, rocky mass. From the far shore then rises the foothills and high mountain valley that support and embrace from behind all of the central elements of the composition.

Despite all of these unexpected shifts and twists in perspective and distance, *Ode to the Mighty Peak*, in the end, works perfectly as a grand and unified space. This unprecedented composition—surprising and unexpected and yet supremely rational—underscores the latent possibilities of combining the near distance and shallow depth of flower painting with the far distance and shifting perspective of the Chinese landscape.





Ode to the Mighty Peak 隆崇賦 (detail 局部)
2022 | Ink and color on paper 紙本水墨設色 | 368 x 145 cm







06

Splendid Flowers Valley

錦繡萬花谷

2022 | Ink and color on paper 紙本水墨設色 | 368 x 145 cm

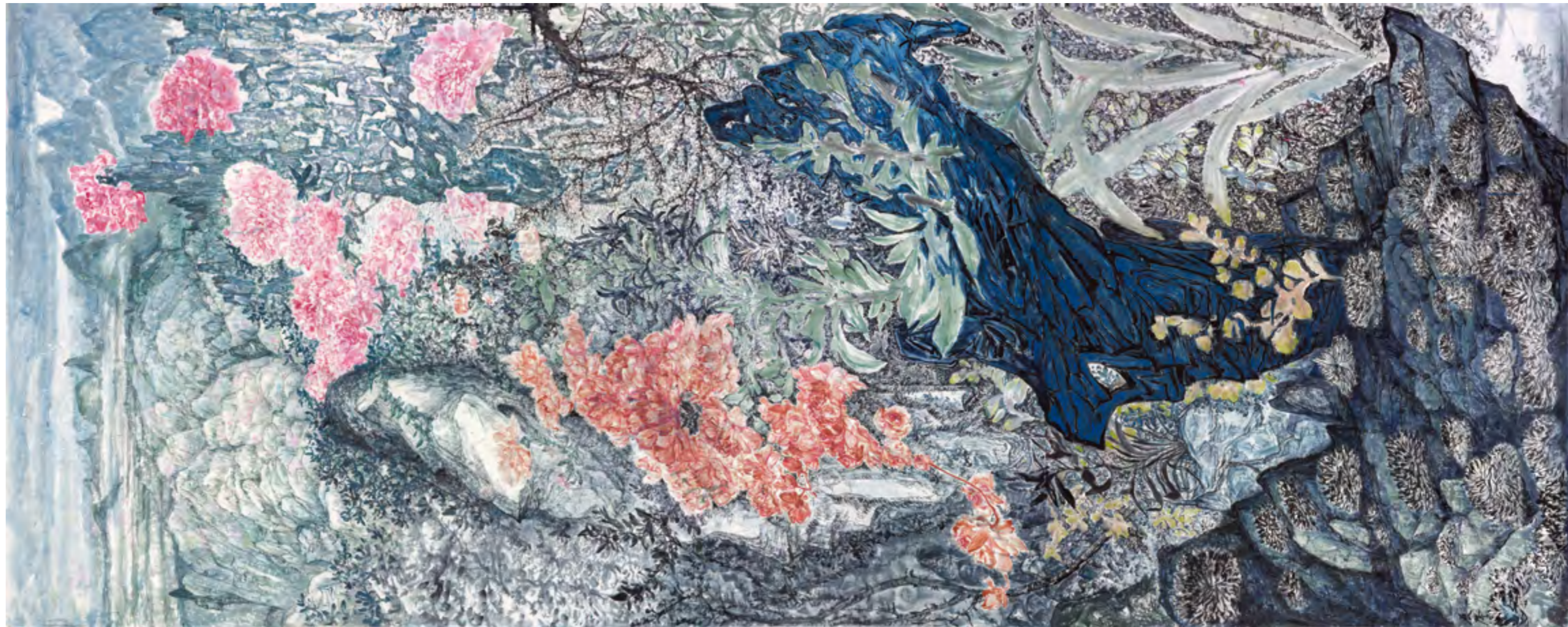
In *Splendid Flowers Valley*, Peng Kanglong interweaves his flower and landscape elements into an integrated composition consisting of, on the one hand, towering peaks, mountain ridges and recessed river valleys and, on the other, precipitous garden rocks amidst blossoming peonies, chrysanthemum and plum, dense grasses and bladed foliage. The artist renders his landscape elements—peaks, ridges, rivers and valleys—in various shades of blue but for his plant and flower elements he employs a variegated palette of reds, pinks, pale greens, golden yellows, black inks and contrasting whites. It is worth noting that Peng renders the two elements that read equally as landscape and flower—the rocky foreground and the vertical garden rock—in emphatic blues and blacks.

To create the illusion of spatial depth, Peng Kanglong eschews the use of a fixed, point perspective and instead employs a moving or shifting perspective. In the upper left reaches of his composition, Peng Kanglong uses *pingyuan* or “level distance” to create a sense of deep recession across high mountain mists to a far horizon. Peng Kanglong then uses *shenyuan* or “deep distance” along the vertical edge of the foreground garden rock and the middle ground mountain ridge as our eye traverses from the right,

convex (outward protruding) side of this edge to its left, concave (receding) side. Finally, Peng Kanglong employs *gaoyuan* or “high distance” as your eye follows the semi-circular arch from the base of the garden rock (in the foreground) to mountain peaks receding to the upper right (in the far ground).

It is worth noting that this classic geomantic formation—called a “dragon vein” in the art of *fengshui* or “geomancy”—Peng Kanglong constructs not just from mountains, ridges and peaks but from garden rocks, foliage and flowers. This strategy creates a spatial paradox: whereas the foreground reads comfortably as a flower and rock garden and the far ground reads intuitively as a landscape in the distance, the middle ground reads at times as garden and at times as landscape and in many places as both at the same time. Spatially, the composition is irrational, paradoxical, impossible—for example, how are we to reconcile at the end of the long curving mountain ridge the lone peony bloom peeking out from *behind* the highest-most spire? If space in *Ode to the Mighty Peak* is supremely rational, then in *Splendid Flowers Valley* it is supremely not. And yet, somehow, through resonances in brushwork, ink textures, color harmonies and structural

movement, Peng Kanglong is able to convince us his part-flower-part-landscape chimeric forms are indeed an integral whole. This tension in depth and distance, between a garden—which we experience up front in relatively shallow depth—and a landscape—which we experience from afar with a sense of deep recession—is unique to Peng Kanglong’s syncretic flower-landscape compositions. One might consider this paradoxical juxtaposition, conflation, or mixing of extremely shallow and extremely deep recession a new spatial strategy that artists can now add to Guo Xi’s “Three Distances.”





Splendid Flowers Valley 錦繡萬花谷 (detail 局部)
2022 | Ink and color on paper 紙本水墨設色 | 368 x 145 cm









Horizontal Monumentalism

In *Glistening Dew* and *Mountain Flower Romance*, both painted in 2023, Peng Kanglong takes his exploration of monumental scale back to the horizontal format. Like *Ode to the Mighty Peak* and *Splendid Flowers Valley* from 2022, these two new monumental works can be considered companion compositions.



巨幅橫構

在 2023 年創作的《白露燦燦》和《山花浪漫時》中，彭康隆對巨幅構圖的探索回到了橫向的形式。與 2022 年的《隆崇賦》和《錦繡萬花谷》一樣，這兩幅巨幅新作可被看作一組在構圖上相互呼應的作品。

《白露燦燦》是彭康隆在單色青綠山水探索上的一次獨特突破。在這幅新作中，彭康隆對不同色調的藍進行了層次極為豐富的渲染，其視覺效果接近於油畫的華麗飽滿和純礦物顏料的鮮艷濃烈。彭康隆用純墨和留白，為這飽和且層次分明的藍色描繪出明暗與光影，進而賦予它生動的形狀與造型。為了增加色度對比，以平衡這種全新的藍色色調的強度，他首次加入了金色顏料。通過這種新的色彩強度和色度對比，彭康隆進入了唐代金碧山水的境界。

如果說《白露燦燦》是一個隱藏在花卉畫中的山水構圖，那麼《山花浪漫時》則恰恰相反，可以說是山水畫中展開的花卉構圖。

如果將《山花浪漫時》比作一部花的戲劇，那麼故事分三幕展開。從左到右，第一幕以一串墨色花朵開場，以雙鉤白牡丹為始，雙鉤、沒

骨兼有的木槿為終。隨後，第二幕以一串層疊而下的紅色花朵開場，以頂部暖紅色的雙鉤玫瑰為始，底部冷調粉與冷調紫的沒骨牡丹為終。第三幕的高潮是一塊極具視覺衝擊力的太湖石，形狀如梅瓶般纖細，飾以亮粉、深紅和橙紅色梅花，穿插在其鏤空的孔洞之間。

07

Glistening Dew

白露燦燦

2023 | Ink and color on paper 紙本水墨設色 | 146 x 367 cm

Glistening Dew is a singular breakthrough in Peng Kanglong’s exploration of the monochrome *qinglü* or “blue-green” landscape. In this new work, Peng Kanglong’s layering of blue tones becomes so intense that the visual result approaches the lushness of oil painting and the chromatic intensity of pure mineral pigment. In order to give shape and form to his intensified blues, Peng Kanglong uses pure ink and untouched white to bring both light and shadow to his saturated and layered colors. And in order to add a point of chromatic contrast to balance the intensity of his new blues, Peng Kanglong incorporates gold pigment for the first time. With this new mode of color intensity and chromatic contrast, Peng Kanglong enters the realm of Tang Dynasty *jinbi* or “gold-blue-green” landscape.

Peng Kanglong divides the composition of *Glistening Dew* into light and dark, day and night. On the right, he floods his composition with peony blooms and buds, stems and foliage painted in a subtle infinity of dilute cool blues and warm greens. Here his brushwork is absolutely exquisite and his use of layered washes nuanced and refined. His combination of dilute color tones and untouched white creates the visual effect of flowers bathed in the even, silvery light of a cloudy day. On the left, Peng

Kanglong fills his composition with a thicket of dense foliage painted in a much darker palette of saturated blues modulated by the addition of black ink. To this textured thicket, he adds peonies painted in boneless style in pure ink, contrasting untouched white and highlights of pure cerulean blue. The use of much darker color tones, pure ink and ghostly white highlights evokes the experience of seeing outdoors in the dark—a lone patch of night sky being the only source of light to gently illuminate the dense thicket of foliage and blooms from above and behind. Even in his use of brushwork—double outline in the light, where we can see detail with clarity, and boneless in the dark, where we cannot—Peng Kanglong seamlessly evokes our differentiated experience of seeing during the day and seeing during the night.

At the center of the composition, Peng Kanglong paints what looks like a mountain or boulder roughly one third in light and two thirds in shadow—marking a time during the diurnal cycle when dew, condensed over the preceding night, glistens in the morning sun. Normally, a landscape form like this would be painted in *cunfa* or texture strokes and indeed Peng Kanglong uses Wang Meng’s version of *pimacun* or

“hemp fiber stroke” as re-interpreted by the early-Qing Buddhist monk painter Shitao to render the jade-green portion of the form. All other parts of Peng Kanglong’s boulder/mountain, however, are rendered using brushwork from flower forms in place of landscape texture strokes. The resulting impression is uncanny: with the exception of three garden rocks all rendered in jade green tones, the rest of *Glistening Dew*’s composition is filled with only flowers and foliage, and yet, the overwhelming impression one gets from this painting is not of flowers but of landscape, and a monumental one at that!





Glistening Dew 白露燦燦 (detail 局部)
2023 | Ink and color on paper 紙本水墨設色 | 146 x 367 cm





08

Mountain Flower Romance

山花浪漫時

2023 | Ink and color on paper 紙本水墨設色 | 146 x 367 cm

If *Glistening Dew* could be described as a landscape composition concealed within a flower painting, then *Mountain Flower Romance* could conversely be described as a flower composition revealed within a landscape.

As a floral drama, *Mountain Flower Romance* unfolds in three acts. Reading from left to right, Act I opens with a cascade of ink blossoms, starting with white peonies rendered in double outline and ending with hibiscus in both double outline and boneless forms. Act II, then, follows with a cascade of red blooms beginning at the top with warm red roses executed in double outline and ending at the bottom with cool pink and purple peonies rendered in boneless style. Act III, then, climaxes with a striking garden rock in the slender shape of a prunus vase festooned with vibrant pink, crimson, and orange-tinged magenta plum blossoms weaving their way through its open structure.

This entire floral composition unfolds in front of a grand vista from within a river gorge. Looking down upon an untamed river winding its way through the mountain gorge below us, the slope upon which we stand as well as the middle ground mountains before us are cast in

shadow. The far side of the river gorge, in contrast, is bathed in sunlight. From this we discern that the sun is behind us but blocked from reaching us by the mountains that tower above (and behind) us.

From our vantage, we can see the river make its way through the mountains by following Peng Kanglong's use of *kongbai* or “white space” either as mists rising in distant river valleys or water cascading down the descending steps of the gorge below. Following the river's path from either its origin or its exit leads us to the visual crux of the painting: an almost vertical ridge which divides the mid-ground hills below us in shadow and the opposite slope across from us in sun. At the very spot where sun and shadow meet, Peng Kanglong leaves a patch of his composition mysteriously untouched.

It turns out that Peng Kanglong starts some of his compositions from the under layer of a previous painting! *Splendid Flowers Valley*, for example, started as the under layer for *Ode to the Mighty Peak*. This is precisely how one painting lends its compositional structure to another. Here, *Mountain Flower Romance* started as the under layer to *Glistening Dew*. The

untouched area of *Mountain Flower Romance*, thus, reveals the starting condition of this under layer from *Glistening Dew*. By leaving it untouched, Peng Kanglong shares with us not just the origins of this particular work but the starting conditions more generally for his spontaneously unfolding artistic process.





Mountain Flower Romance 山花浪漫時 (detail 局部)
2023 | Ink and color on paper 紙本水墨設色 | 146 x 367 cm





09

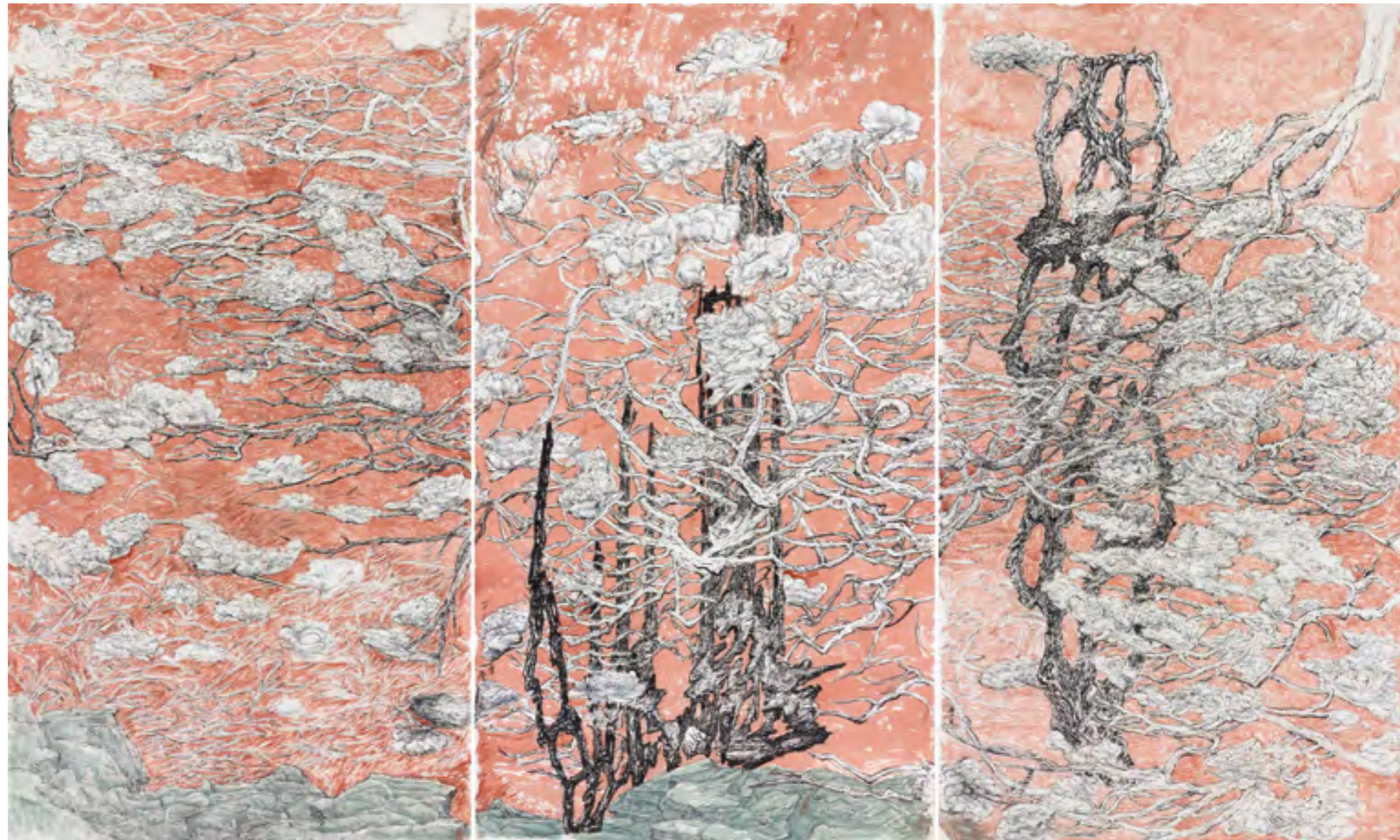
Jade Inlaid Vermilion Sky

彤天栽玉

2022 | Ink and color on paper 紙本水墨設色 | 145 x 80 cm x 3

In the triptych *Jade Inlaid Vermillion Sky*, Peng Kanglong uses the *xuejing* or “snowy landscape” method to paint a fantastic, imaginary garden scene in which peonies float like white clouds in a vermillion sky and intertwine with spindly, black garden rocks jutting from the blue-green ground. Just as in a snow landscape where empty sky is painted gray and the solid ground is left untouched, Peng renders the solid forms of the peonies and their branches in *liubai* or “untouched white” while painting the sky a soft vermillion hue. Furthermore, through the play of light and shadow on the thick, fibrous texture of his bespoke paper, Peng conjures substance and dimensionality to the peony’s booms and twisting branches reserved in untouched white.

在《彤天栽玉》三聯屏中，彭康隆用描繪雪景的方法繪製了一個想象中的夢幻園林場景。其中，牡丹猶如白雲飄浮在彤紅色的天空，與青色地面上纖細鏤空的黑色太湖石交織在一起。與雪景畫相似，空曠的天空施以灰色，而地面及其他物體的表面則以留白表現積雪，彭康隆也用留白表現出牡丹及其枝幹的形態，同時將天空施以柔和的彤紅色調。此外，通過在布滿粗糙纖維的特製宣紙上調整光影不同變化，彭康隆為留白牡丹花朵及其彎曲的枝條賦予了實體感與立體感。





Jade Inlaid Vermilion Sky 彤天栽玉 (detail 局部)
2022 | Ink and color on paper 紙本水墨設色 | 145 x 80 cm x 3





10

Blooming Flames

蒼鬱的花火

2023 | Ink and color on paper 紙本水墨設色 | 70 x 140 cm



11

Paths of Spring Flowers

煙花徑

2023 | Ink and color on paper 紙本水墨設色 | 75 x 145 cm



12

Fragrant and Flourishing Orchids

幽蘭芳靄

2023 | Ink and color on paper 紙本水墨設色 | 75 x 145 cm



Blue-green Breath

青息

2023 | Ink and color on paper 紙本水墨設色 | 141 x 35 cm

13





Blue-green Breath 青息 (detail 局部)
2023 | Ink and color on paper 紙本水墨設色 | 141 x 35 cm



Green Rocks

青岩

2023 | Ink and color on paper 紙本水墨設色 | 141 x 35 cm

14



15

Hidden Jade

隱翠

2023 | Ink and color on paper 紙本水墨設色 | 75 x 144 cm



16

Elegant and Slender Stems

延頸秀項

2023 | Ink and color on paper 紙本水墨設色 | 75 x 145 cm



17

Burning Fire

熾火

2023 | Ink and color on paper 紙本水墨設色 | 71 x 142 cm



18

Black Lingzhi in the Rapids

湍瀨玄芝

2023 | Ink and color on paper 紙本水墨設色 | 75 x 145 cm

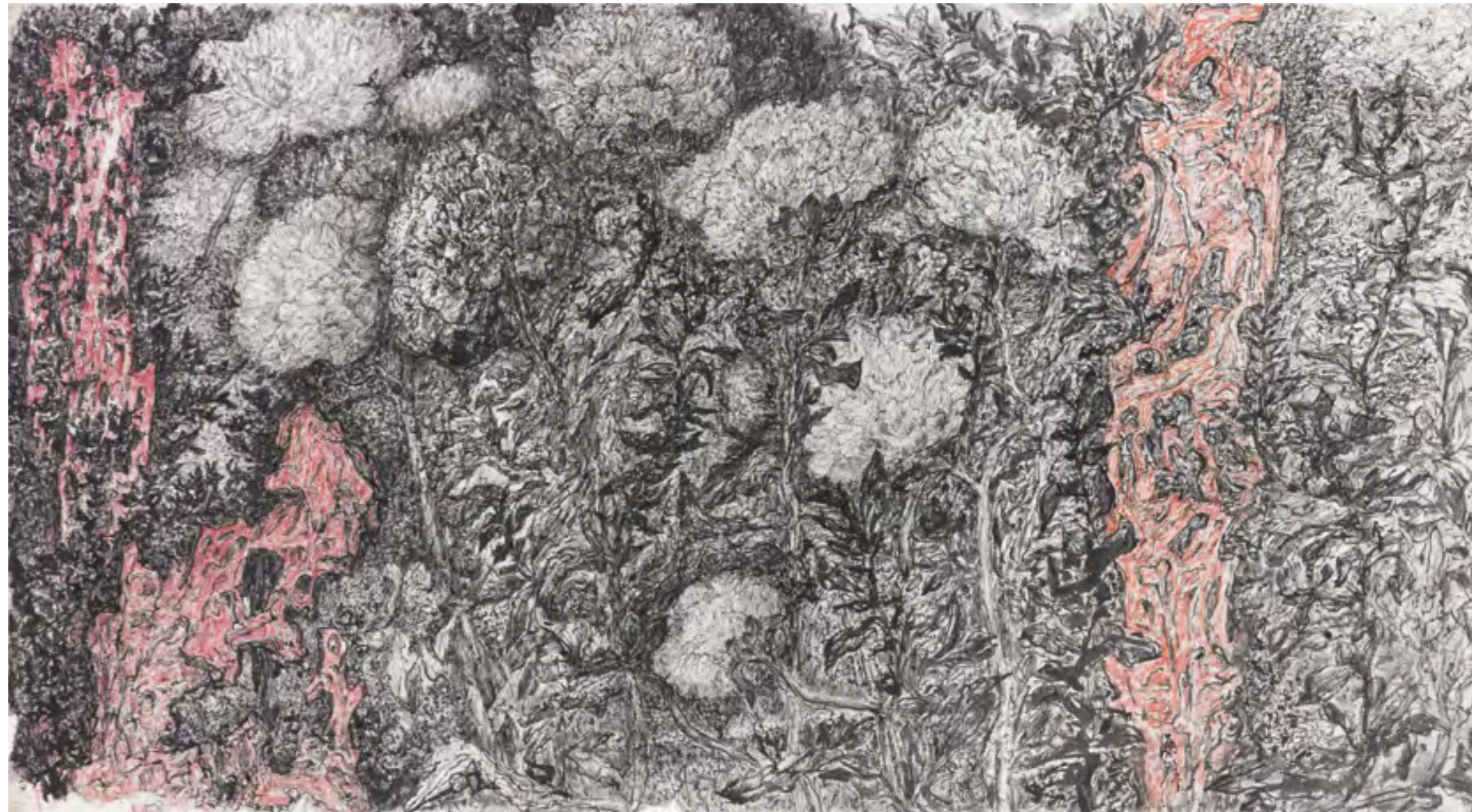


19

Luxuriant Flowers

萋萋繁華

2023 | Ink and color on paper 紙本水墨設色 | 79 x 144 cm



20

The Forest Waits

翹翹木石

2023 | Ink and color on paper 紙本水墨設色 | 75 x 144 cm



21

Resting on Verdure

枕青

2023 | Ink and color on paper 紙本水墨設色 | 70 x 140 cm



22

Voiceless Landscape

山水清音

2022 | Ink and color on paper 紙本水墨設色 | 147 x 243 cm





Voiceless Landscape 山水清音 (detail 局部)
2022 | Ink and color on paper 紙本水墨設色 | 147 x 243 cm



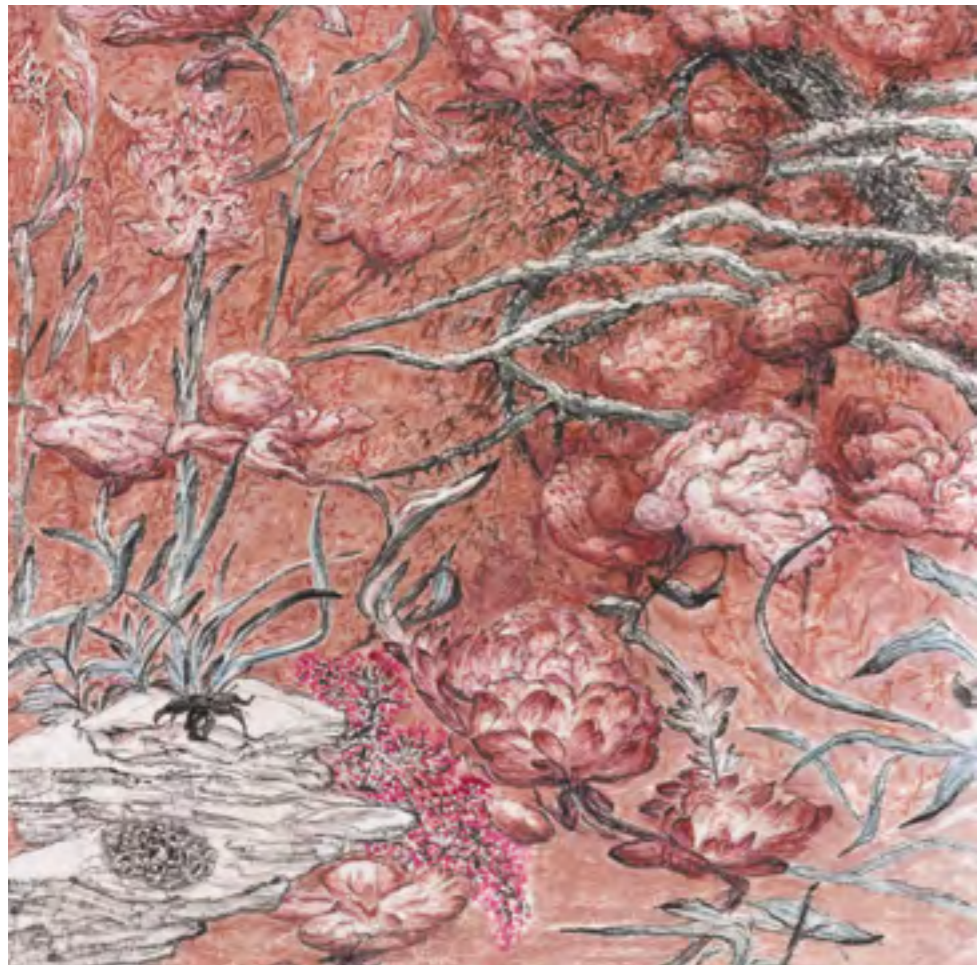
23

End of Spring Romance

荼靡花事

2022 | Ink and color on paper 紙本水墨設色 | 144 x 80 cm x 3





End of Spring Romance 荼靡花事 (detail 局部)
2022 | Ink and color on paper 紙本水墨設色 | 144 x 80 cm x 3

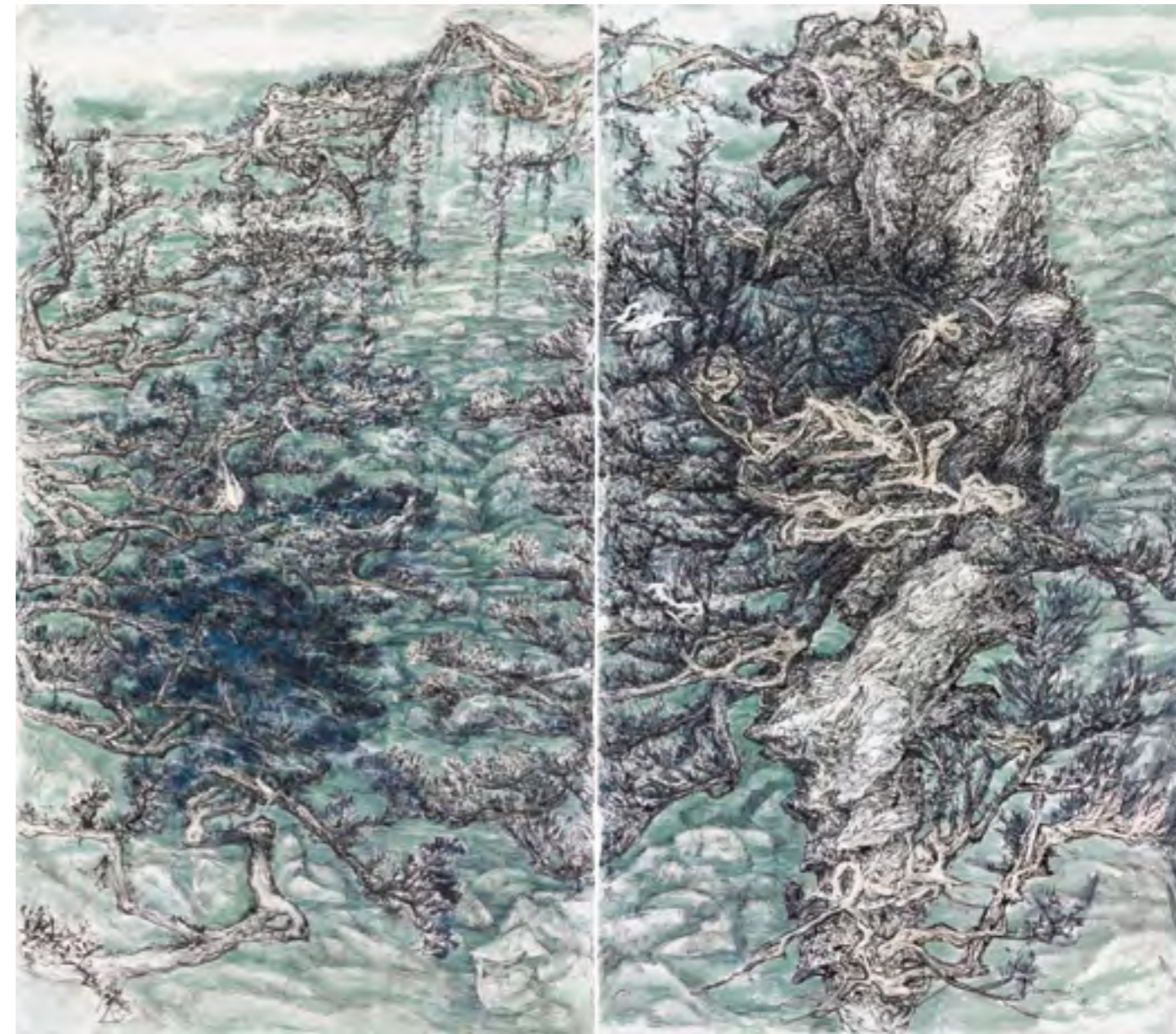


24

Coiling Dragons in the Clouds

雲虬

2022 | Ink and color on paper 紙本水墨設色 | 147 x 160 cm





Coiling Dragons in the Clouds 雲虬 (detail 局部)
2022 | Ink and color on paper 紙本水墨設色 | 147 x 160 cm



25

Night Flowers at Dawn

日出時的夜花

2022 | Ink and color on paper 紙本水墨設色 | 140 x 83 cm x 2





Night Flowers at Dawn 日出時的夜花 (detail 局部)
2022 | Ink and color on paper 紙本水墨設色 | 140 x 83 cm x 2



26

Fading Beauty II

殘妝之二

2022 | Ink and color on paper 紙本水墨設色 | 81 x 146 cm



27

Fading Beauty I

殘妝之一

2022 | Ink and color on paper 紙本水墨設色 | 81 x 145 cm

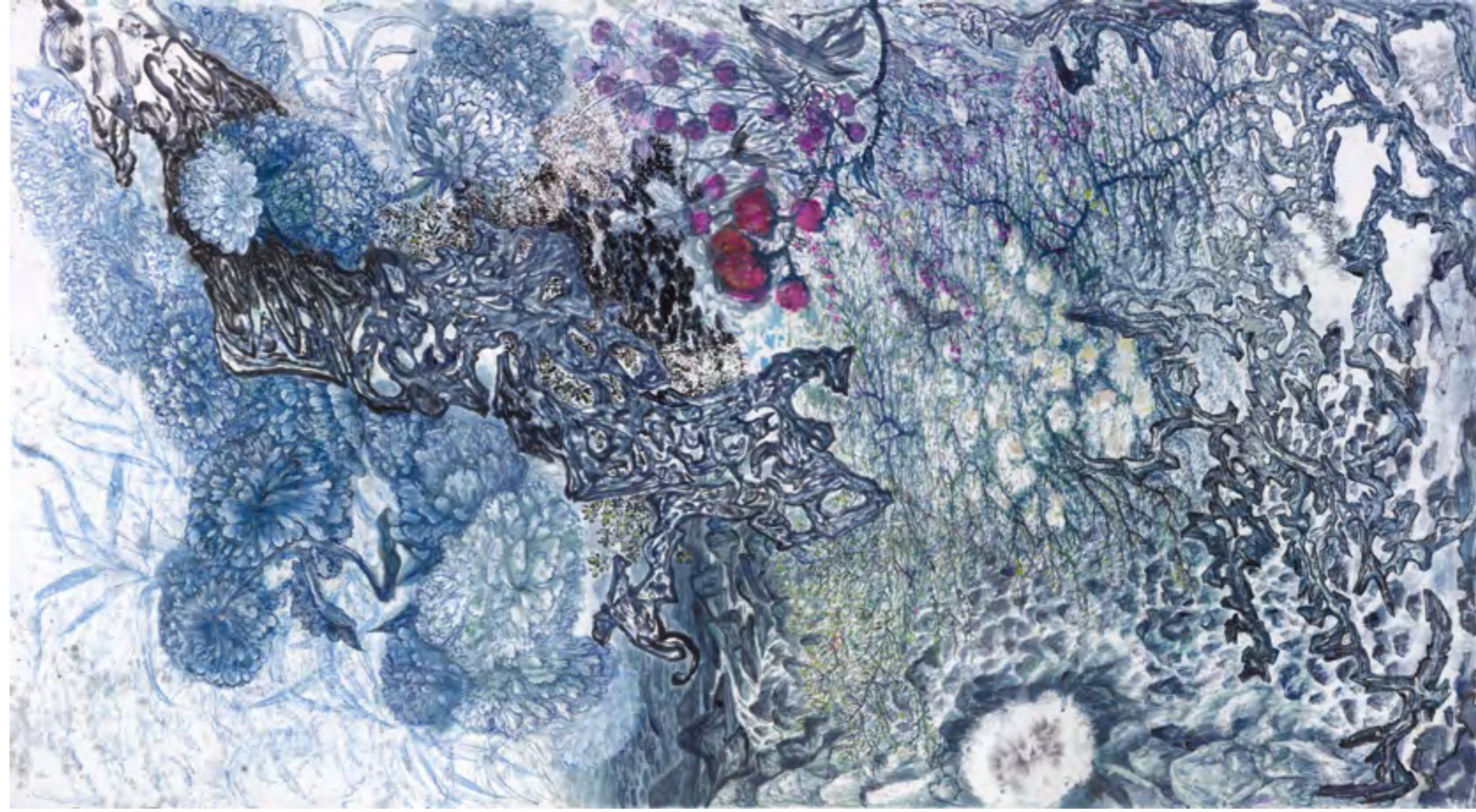


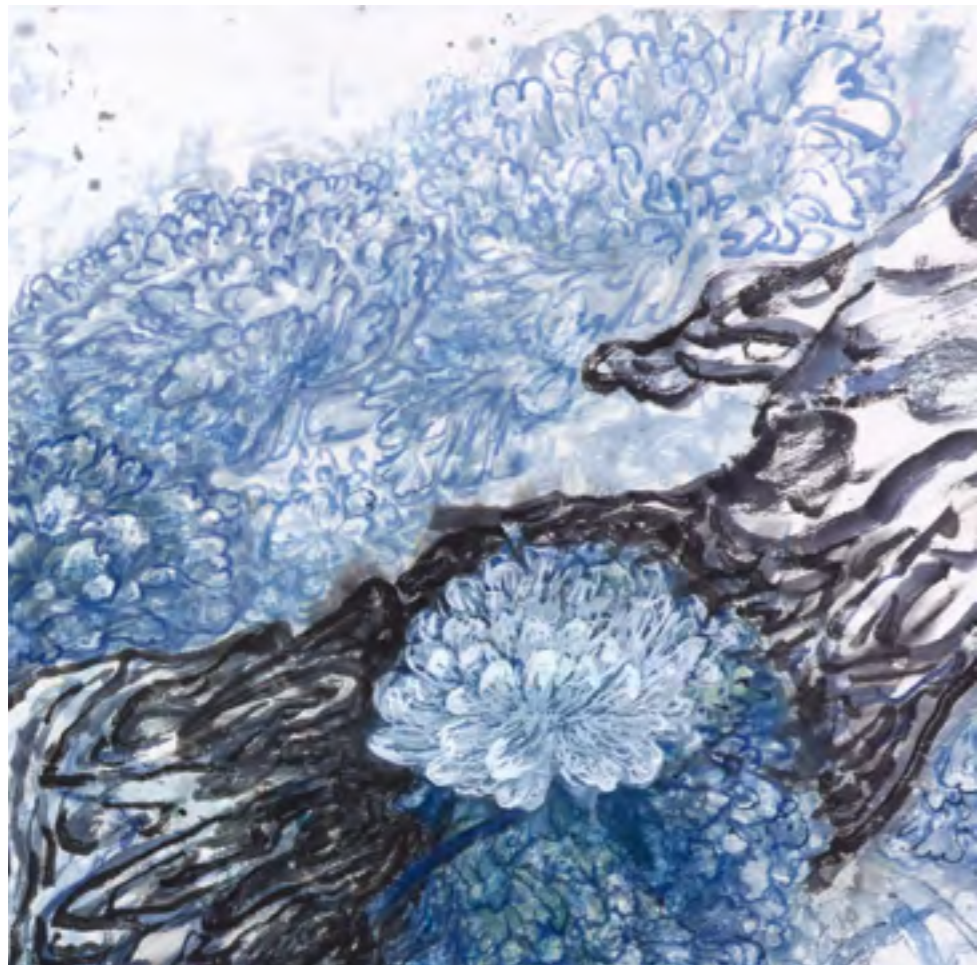
Wandering Beyond

逍遙遊

2022 | Ink and color on paper 紙本水墨設色 | 263 x 146 cm

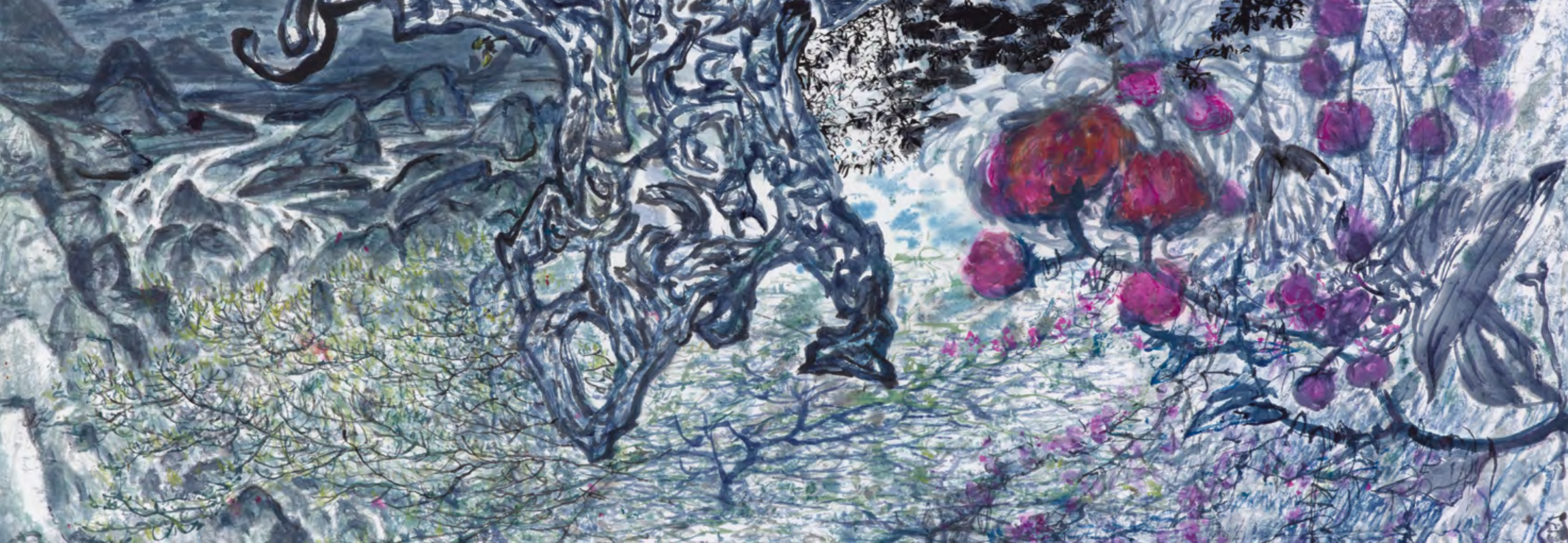
28





Wandering Beyond 道遙遊 (detail 局部)
2022 | Ink and color on paper 紙本水墨設色 | 263 x 146 cm





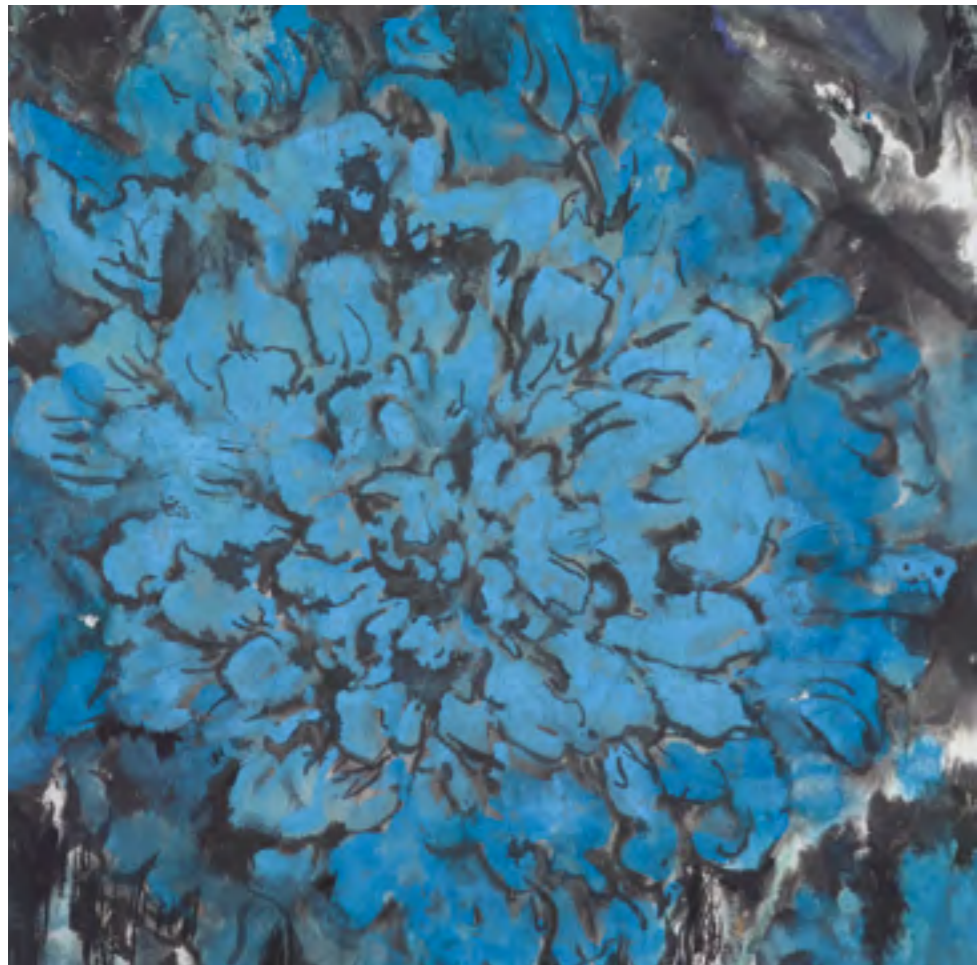
Painted Jade

點翠

2022 | Ink and color on paper 紙本水墨設色 | 360 x 90 cm

29





Painted Jade 點翠 (detail 局部)

2022 | Ink and color on paper 紙本水墨設色 | 360 x 90 cm



Flowers of Evil 2-1

惡之華二之一

2022 | Ink and color on paper 紙本水墨設色 | 141 x 70.5 cm

30



Flowers of Evil 2-2

惡之華二之二

2022 | Ink and color on paper 紙本水墨設色 | 141 x 70.5 cm

31



32

The Secret Garden

後山花園

2021 | Ink and color on paper 紙本水墨設色 | 70 x 140.5 cm



33

Facsimile of Flowers

花帖

2021 | Ink and color on paper 紙本水墨設色 | 70 x 141 cm



A Pale Autumn

34

澹澹秋

2021 | Ink and color on paper 紙本水墨設色 | 144 x 79 cm



35

Golden Beauty

金婬

2020 | Ink, golden foil, 6-panel folding screen 水墨, 金箔, 屏風六連屏 | 106 x 273 cm





Golden Beauty 金姹 (detail 局部)

2020 | Ink, golden foil, 6-panel folding screen
水墨，金箔，屏風六連屏 | 106 x 273 cm





36

Purslane

莧陸

2020 | Ink and color on paper 紙本水墨設色 | 70 x 141 cm



37

Frosty Steps

履霜

2020 | Ink and color on paper 紙本水墨設色 | 70 x 141 cm



38

Almost Full Moon

月幾望

2020 | Ink and color on paper 紙本水墨設色 | 79 x 144 cm



39

Before the Rainstorm

密雲不雨

2020 | Ink and color on paper 紙本水墨設色 | 70 x 142 cm



40

Violation of Convention

拂徑

2020 | Ink and color on paper 紙本水墨設色 | 77 x 143 cm



41

Burning Together

旅焚

2020 | Ink and color on paper 紙本水墨設色 | 70 x 141 cm



42

Thunder Strikes the Earth

震遂泥

2020 | Ink and color on paper 紙本水墨設色 | 70 x 141 cm



43

Stay Indoor

不出戶庭

2020 | Ink and color on paper 紙本水墨設色 | 70 x 141 cm



44

Hermit

幽人貞

2020 | Ink and color on paper 紙本水墨設色 | 70 x 141 cm



45

Uphold the Moderate Doctrines

得黃矢

2020 | Ink and color on paper 紙本水墨設色 | 70 x 141 cm



Connected Water Nourishing Each Other

白麗澤

2020 | ink and color on paper 紙本水墨設色 | 141 x 35 cm

46



47

Yellow Garment

黃裳

2020 | Ink and color on paper 紙本水墨設色 | 49.5 x 143 cm



48

Staring

睽

2020 | Ink and color on paper 紙本水墨設色 | 70 x 71 cm



Difficulty in Moving Forward

往蹇

2020 | Ink and color on paper 紙本水墨設色 | 141 x 70 cm

49



The Beginning of the Restless

不寧方來

2020 | Ink and color on paper 紙本水墨設色 | 77 x 55 cm

50

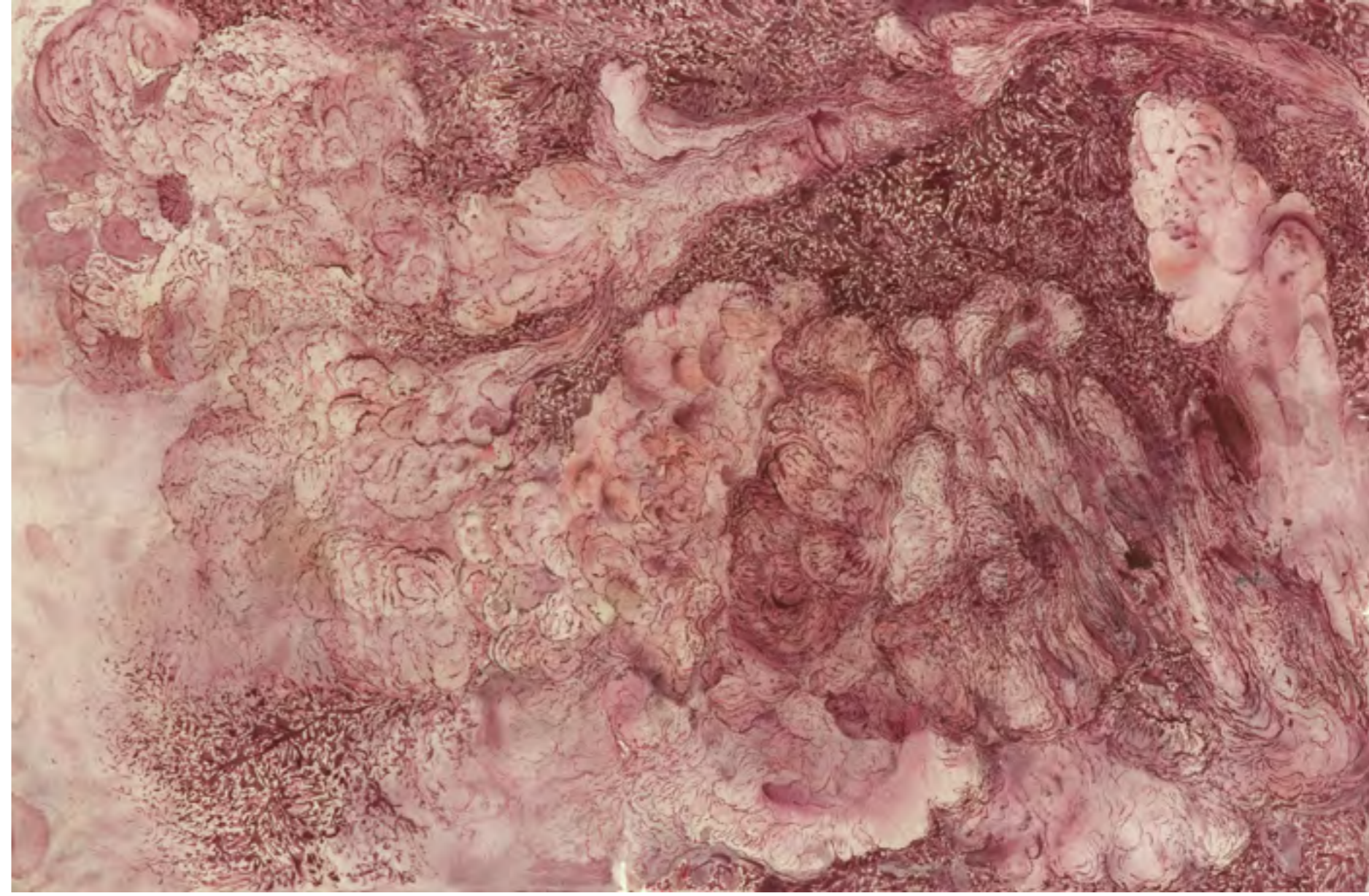


Brimming Urn

盈缶

2020 | Ink and color on paper 紙本水墨設色 | 76 x 50 cm

51



Mulberry Buds

苞桑

2020 | Ink and color on paper 紙本水墨設色 | 94 x 62 cm

52



53

The Withered Poplar Blossoms-1

枯楊生華 -1

2020 | Ink and color on paper 紙本水墨設色 | 39 x 29 cm



54

The Withered Poplar Blossoms-2

枯楊生華 -2

2020 | Ink and color on paper 紙本水墨設色 | 39 x 29 cm



55

The Withered Poplar Blossoms-3

枯楊生華 -3

2020 | Ink and color on paper 紙本水墨設色 | 39 x 29 cm



56

The Withered Poplar Blossoms-4

枯楊生華 -4

2020 | Ink and color on paper 紙本水墨設色 | 39 x 29 cm



57

The Withered Poplar Blossoms-5

枯楊生華 -5

2020 | Ink and color on paper 紙本水墨設色 | 39 x 29 cm

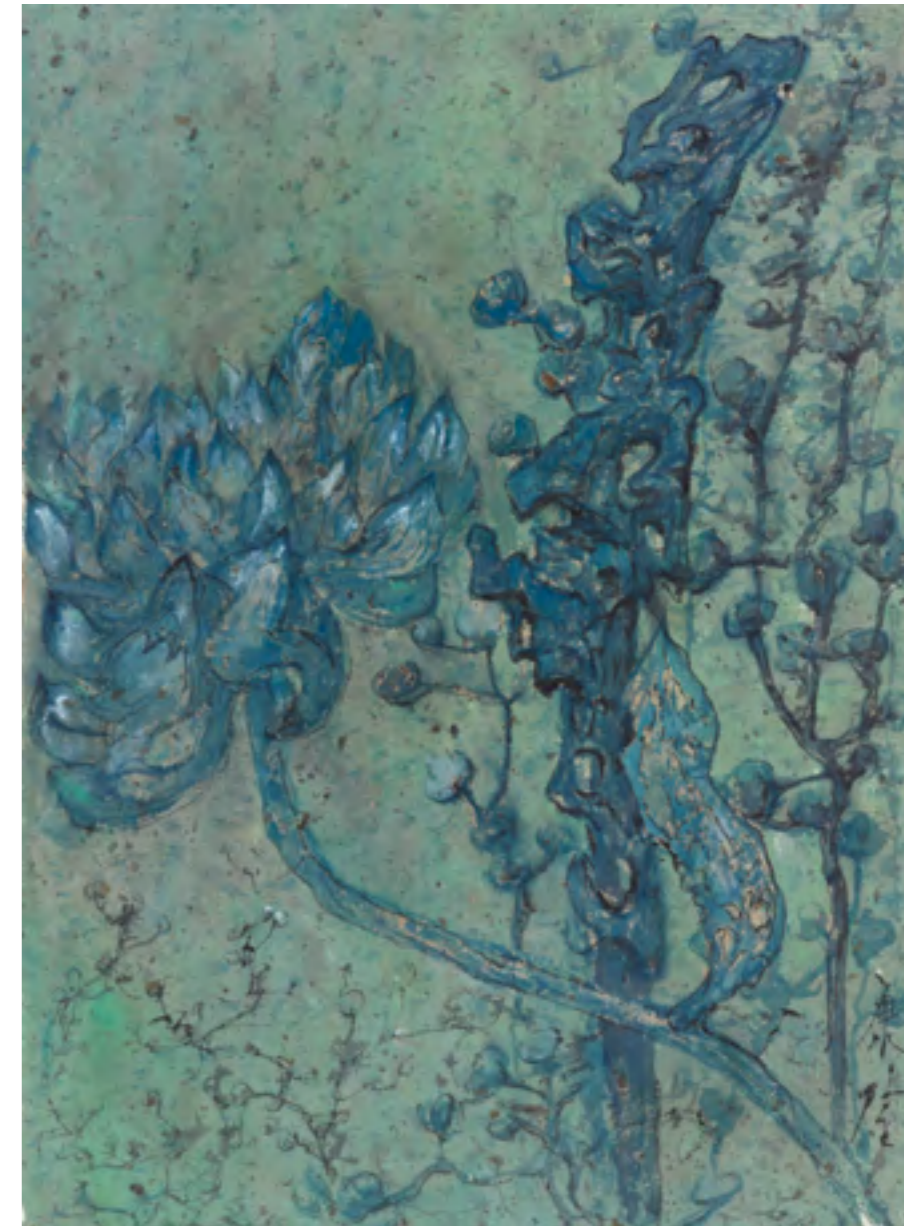


58

The Withered Poplar Blossoms-6

枯楊生華 -6

2020 | Ink and color on paper 紙本水墨設色 | 39 x 29 cm



59

The Withered Poplar Blossoms-7

枯楊生華 -7

2020 | Ink and color on paper 紙本水墨設色 | 39 x 29 cm



60

The Withered Poplar Blossoms-8

枯楊生華 -8

2020 | Ink and color on paper 紙本水墨設色 | 39 x 29 cm



61

The Withered Poplar Blossoms-9

枯楊生華 -9

2020 | Ink and color on paper 紙本水墨設色 | 39 x 29 cm



62

The Withered Poplar Blossoms-10

枯楊生華 -10

2020 | Ink and color on paper 紙本水墨設色 | 39 x 29 cm



63

The Withered Poplar Blossoms-11

枯楊生華 -11

2020 | Ink and color on paper 紙本水墨設色 | 39 x 29 cm



64

The Withered Poplar Blossoms-12

枯楊生華 -12

2020 | Ink and color on paper 紙本水墨設色 | 39 x 29 cm



65

The Withered Poplar Blossoms-13

枯楊生華 -13

2020 | Ink and color on paper 紙本水墨設色 | 39 x 29 cm



66

Burning Fire

焚如

2020 | Ink and color on paper 紙本水墨設色 | 38.5 x 27 cm



67

Kunlun Mountain

崑崙虛

2019 | Ink, silver foil, 6-panel folding screen 水墨, 銀箔, 屏風六連屏 | 136.5 x 262.2 cm





Kunlun Mountain 崑崙虛 (detail 局部)

2019 | Ink, silver foil, 6-panel folding screen
水墨，銀箔，屏風六連屏 | 136.5 x 262.2 cm





68

Night Raid

夜襲

2019 | Ink and color on paper 紙本水墨設色 | 85.5 x 157 cm



69

Misty Path

靄徑

2018 | Ink and color on paper 紙本水墨設色 | 70.7 x 142 cm



70

Luxuriant Green Isle

渚上萋萋

2018 | Ink and color on paper 紙本水墨設色 | 70.7 x 142 cm



71

Inlaid Yellow

鑲黃

2017 | Ink and color on paper 紙本水墨設色 | 76 x 76 cm



72

Toon

香椿

2017 | Ink and color on paper 紙本水墨設色 | 76 x 76 cm

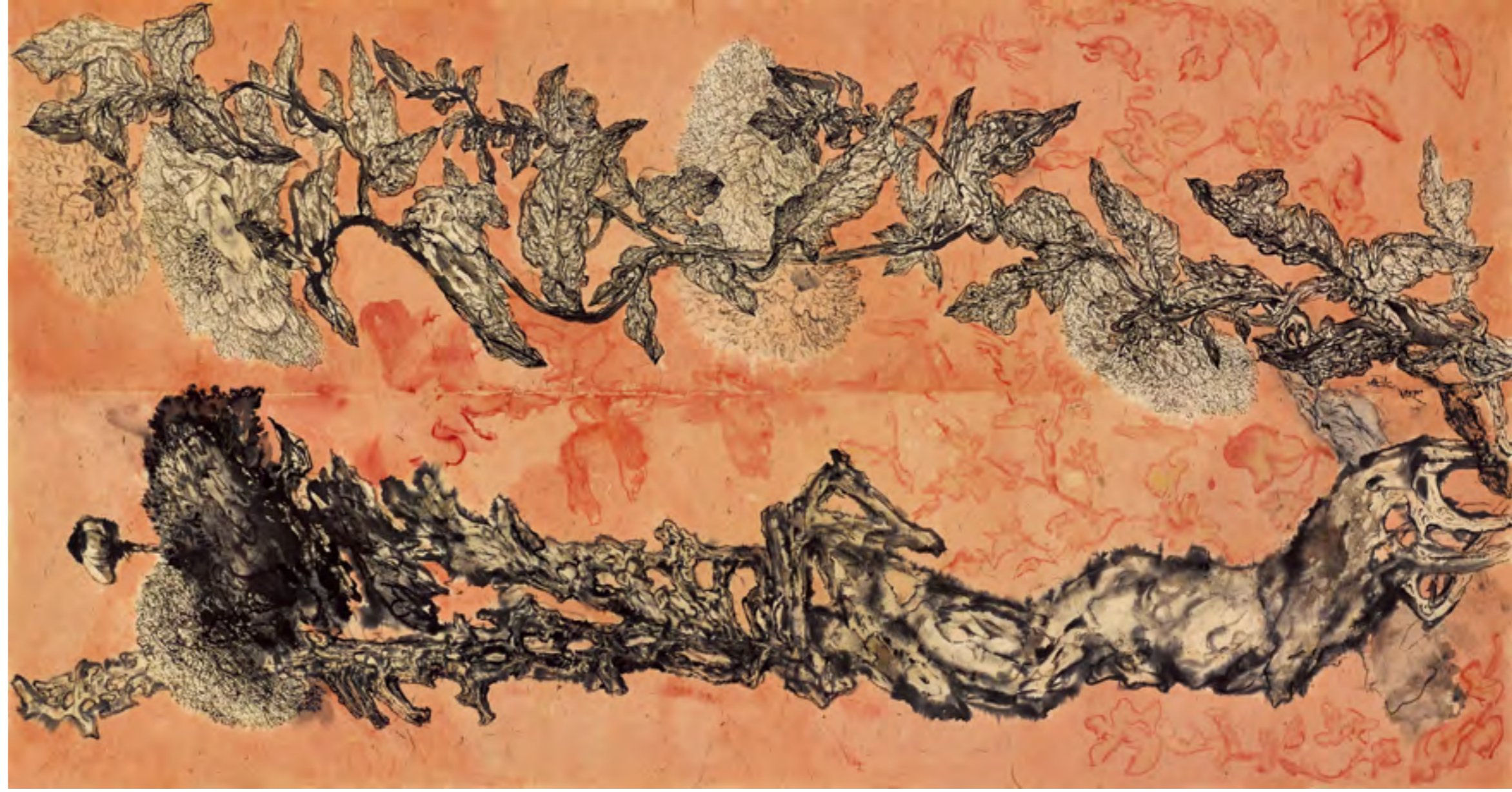


Mutual Learning

相倚

2015 | Ink and color on paper 紙本水墨設色 | 174 x 89 cm

73



Glorious Cloud

華雲

2015 | Ink and color on paper 紙本水墨設色 | 174 x 89 cm

74



Wild Garden in Sun and Shade

亂花之太陽與陰影

2008 | Ink and color on paper 紙本水墨設色 | 169 x 94 cm

75

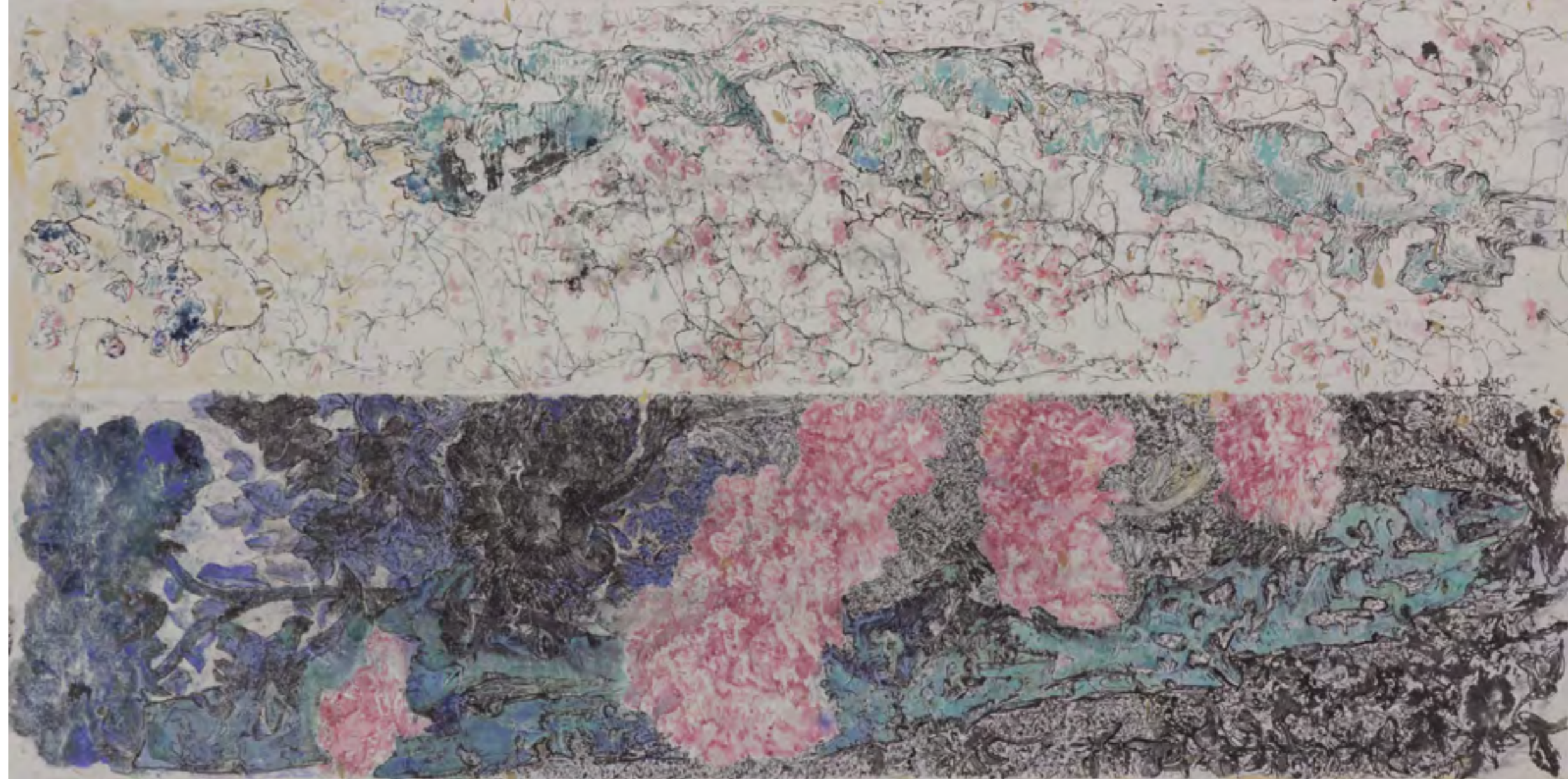


Wild Garden with Peonies and Vines

亂花之牡丹與藤蔓

2008 | Ink and color on paper 紙本水墨設色 | 157 x 86 cm

76





77

Intermittent Landscape Handscroll

段段續續山水長卷

2005 | Ink and color on paper 紙本水墨設色 | 36.5 x 1212 cm



二 續 二 段

丁酉十月廿七日

辛未年十月

廿七日

九二二二二二

張老



























78

Light Excursion

輕旅

2005 | Ink and color on paper 紙本水墨設色 | 36.5 x 556 cm















FLOWERS ARE JUST AN EXCUSE: AN INTERVIEW WITH PENG KANGLONG

May 2023, Taipei

Interviewers: Alan Yeung, Craig L. Yee

Question: How did you become interested in art growing up in Hualien?

Answer: When I was young, I saw an elder schoolmate paint and hang his paintings on a wall. I thought, Wow, how does he make the mountains around our village look so pretty? The paintings were quite impressive. They had an instinctual impact on me and drew me to them. I myself then started to paint the attractive buildings in our village, such as the train station and colonial era buildings slated to be demolished. At the time I had no technique or teacher, and I painted in my own untrained ways. I would put some watercolors on paper [to capture the impression on the spot] and complete the compositions at home at night. This was how I learned to control water.

I had no idea how to use pigments and mixed them with cooking oil to make paintings for a friend. The paintings attracted ants all over the walls of the friend's home. Although I had no technique, my paintings all had a certain flavor. In primary school, when we made paintings by blowing paint on paper, I was able to create an aged plum tree with a convincing form.

Later in middle school, I was still a dedicated painter, to the extent that I almost neglected preparing for my high school entrance exams. I had to put all my paintings into a box and put it under my bed to stop myself from painting. I was so immersed in it.

I was fond of a local hoodlum from my village. With nothing else to do all day, he would tell me stories about painting and introduce me to some poets. I grew up like this, and it was great. These are my earliest memories of art.

Q: How did the nature around Hualien inspire you?

A: The scenery around Hualien was very beautiful. My family were sugarcane farmers. We lived close to an inland mountain range, across from a coastal mountain range. Riding my bicycle to school every morning, I could see the coastal mountains.

I couldn't reach them, but the shimmering light of the river was beautiful. I thought, Someday I have to go there. Those mountains actually weren't so far. I was just unable to ride over there back then. Later on I realized they were actually not very tall and only seemed so because we lived in a valley.

Q: At one point you were interested in art criticism. Why? And why did you not pursue it?

A: I think most artists and art critics say only vague and polite niceties. On Yongkang Street I'm known as "Roastmaster Long"; all my criticisms I say out loud, and all my compliments are concrete and on-point. In university, I took a course on art criticism, but dropped it when I found out that the teacher made simple questions unnecessarily complex. His essays were all mostly about reviewing art history, expressing only a few of his own thoughts at the very end. Art criticism shouldn't be like this.

Q: How did Ho Huai-shuo, your teacher in university, influence you?

A: In middle school or high school, I saw a television program

introducing him. I thought, How does he manage to invest Chinese landscape paintings with such a feeling of solitude, with such emotion? Traditional Chinese paintings tended to sublimate all emotion into *yijing* ("mindscape"). Moreover, Ho's brushwork is not focused on linear expression, but rather on expressing texture and microstructure. At the time, the ways I employed water and texturing were completely under his influence, to the extent that some of the teachers of Western painting criticized our teacher, saying "Your students are too much like you. You aren't teaching them or elevating them." We debated this for a long time in a hallway. At the time I began to think I had to make my own way.

Q: Your 1989 graduation work, a four-panel *Landscapes of Four Seasons*, already showed a certain stylistic individuality.

A: This was because I was actually closer to fellow students in the Western painting department. One time, a younger student of Western painting took a few sheets of rough hemp-fiber paper from me to paint on. In ink painting we care about the twists and turns, the variations in strength and rhythm in brushwork. He had none of that, but what he did looked better than my paintings! He treated the paper as nothing but a material and created interesting textures and flavors on it.

This was an inspiration to me also.

Q: What was the motivation behind the graduation work?

A: I wanted to use four colors to represent spring, summer, autumn, and winter respectively. Spring I painted in green. In summer, Hualien experienced frequent heavy rainstorms that shrouded entire mountains in black, so I painted a black summer. Autumn was red, and winter white. These landscapes were all from my imagination. I painted large and imposing mountains because I was on a mission to restore the monumentality of Song Dynasty landscapes.

Q: Those mountains cannot be seen in Taiwan, especially not snowclad mountains. Did Song Dynasty monumental landscapes feel emotionally distant?

A: The worlds I wanted to express couldn't be expressed through Taiwanese landscapes. I had to rely on imagination. Quite on the contrary, Song landscapes felt very close to me, drawing me to imitate and learn about them. Unfortunately I didn't quite have the training. A Song landscape is robust when it needs to be, fine when it needs to be. I couldn't paint

in an overly fine way, so I simply painted the worlds I wanted to paint.

Q: How does brushwork differ between oil painting and ink painting? How has your experience with oil painting influenced your ink painting?

A: Oil painting tends to be heavier and focus more on microstructure, but I paint in oil the same way I paint in ink. I bring my brushwork training in ink into oil painting. I don't need to describe too much and can resolve something in a few strokes. To put it more accurately, my oil painting has influenced my ink painting, and vice versa, and back again.

Q: Shitao states in his *Comments on Painting* that one "does not establish any one method and does not forego any one method." Does this resonate with you?

A: To forego a method or not, to use a method or not—this is where a painter's limitation is revealed, and once that happens it's all over. I hope that every time I paint I try something new, something that leads me to another world. Recently I reviewed all of Huang Binhong's works and found that his color, ink,

and dots are all distinct, and do not correlate to specific forms or objects in predictable ways. He expands his ink dots to achieve spectacular visual impact.

Q: How did you come upon the idea of painting flowers?

A: When I was 32, I felt that I had reached a deadend in ink painting. Then I came upon these flowers called king proteas, which struck me as having the same forceful presence as my mountains. So I made some oil paintings of them. I didn't think of these as artworks and never showed them, but a collector bought them all from me. Later, after I broke up with an ex-girlfriend, she sent all the dried flowers in her flower shop to my studio, filling it up. One day I had nothing to do and started painting them. My students said to me, "Mr. Peng, these paintings look like a new beginning." At the time I was tired of painting landscape, and my brushwork became flavorless. Because flowers are different in form from landscapes, when I painted flowers I created lines that were completely different from landscapes. My brushwork became freer.

Q: Around 2014, you started to combine large boulders painted in ink with flowers.

A: That was because I was a landscapist after all and didn't want to make a living selling bird-and-flower paintings. I wanted to find a way to reincorporate landscape and let people slowly accept my landscape paintings. In the past people didn't accept my landscapes, and conversely those who did didn't like my flowers.

Q: How do you think about the boundary between landscape painting and bird-and-flower painting?

A: All my compositions are about combinations of void and solid, presence and absence. For example, each flower needs to be set off by something next to or behind it. The void passages in my paintings are the subjects, but they are not the focus. The focus is rather the brushwork that sets them off from behind.

Q: So whether you're painting landscapes or flowers doesn't matter to you fundamentally?

A: There's no difference. When I post my paintings on WeChat or Facebook, my friends say, "You're painting flowers. Why do they have the forceful feeling of landscapes?" I paint

flowers as if they are landscapes. Traditional flower painting emphasizes refined and magnificent brushwork and inkwork (*bijing momiao*), but that is not me. I slowly sculpt flowers into having mass and volume, into presences with substance and form. What I want is the force of king proteas, the force of landscape.

Q: How do you understand *bijing momiao*? Is it brushwork that is elegant or referential to classics, or has a calligraphic flavor?

A: It's brushwork that a painter thinks that he or she can show off.

Q: You make your transition from landscapes to flowers sound like a matter of course. However, flower and landscape paintings each have their distinct sets of techniques and developmental histories, as well as representative practitioners. Over more than 1500 years, there have been only a handful of painters to have mastered both genres, and none of them have actually merged them as you have.

A: That is because they were bound by the rules of brushwork and by rational thinking. I treat both landscapes and flowers as brushwork, which in fact does not differentiate between

subject matter. I now find that my landscapes lack visual impact without flowers, and my flowers without landscapes are unremarkable. Moreover, my flowers have too few leaves and don't really look like flowers. They are ideas of flowers, anatomically different from actual flowers.

Q: But you still have to manage the scale of flowers in relation to trees and rocks, and then in relation to space and compositional depth. In practice, subject matter does matter to the composition, doesn't it?

A: Painting flowers as if they were trees makes it a lot simpler. Usually among a few flowers I add a tiny floral detail to bridge them. Those tiny floral and vegetal details in my compositions even out the transitions in scale and spatial structure.

Q: In your recent works, the use of color seems very intentional and calibrated, as if skirting the boundary between beautiful and garish without crossing it.

A: I used to hate this Versace magenta. It'd make me nauseous. However, at this age I somehow have come to find the subdued reds of traditional ink painting too feeble, so that I need this

bright magenta to support my compositions, but it has to be applied well—in gradual, slow, and very diluted layers. If you create tonal gradations within a single wash, you end up making something very vulgar. I am very particular about this.

Q: Many works from your 2018 exhibition had red palettes, and many of their titles alluded to body parts and organs. Why was that?

A: I started using reds already for the autumn mountain in my graduation work. Since then I have used reds to paint flowers, gradually developing a monochromatic red series. The titles were given by someone else. I myself wasn't thinking about organs. I was focused simply on translating into color the brushwork of ink painting and the forms I wanted to render.

Q: Does it cross your mind that your works may make viewers uncomfortable? Some people sense in them a certain fiendish or even diabolical air. What do you think about that?

A: Usually when others are uncomfortable, I am the most comfortable. My reds have to be strong to satisfy me. If they are weak, I can't even convince myself. How can I move

someone else? "Fiendish" is actually a term of praise, since righteousness is gone from this world, and since we have no use for those properly beautiful things from the past. I am not a polite person. It'd be torture for me to paint politely. I paint with savage abandon—fiendishly. "Fiendish" means supreme refinement. I love this characterization.

Q: When you're faced with your own works, do you ever find them alien?

A: Every one of my paintings feels alien. I don't want to look at them. If I do, I'm always tempted to make changes to them, because I never see a painting as finished. Sometimes when I encounter my old paintings at collectors' homes, I feel that I haven't progressed, because those works were energetic expressions of vitality. I want unbridled vitality, not perfect compositions. Some people say I am technically excellent, but I don't think I have any technique at all. What's important is vitality. Without it my own self doesn't exist.

Q: Your recent works also have vitality, but perhaps of another kind.

A: Right. The vitality there has been refined, whereas the vitality of my past works was an explosion of primal energy. People change—it can't be helped. The flowers that I paint now are full of problems, but if I paint them perfectly, the overall force of the composition strangely disappears. When I paint in a less intentional way, my compositions are forceful and full of vitality! I can't resolve this dilemma myself and can only find a compromise in it. If this was 30 years ago, my paintings would be rejected, because they don't have any refined and magnificent brushwork and inkwork. Now that we are used to technical virtuosity to the point of finding it tiresome, my individual character emerges distinctly.

Q: There are about 8 monumental compositions in this exhibition. What challenges does painting at such a scale entail?

A: Painting at this scale is more interesting. I paint more fluently and excitedly, because there are more problems to solve. For example, a single flower cannot sustain a large composition, and I need to paint a string of flowers. How then do I manage the relationship between them? A large painting needs to be filled. How do I vary the composition while making it coherent? I need to exploit the resonances between different brushwork methods, different structures,

and different subject matters. Even when painting the same subject, do I use the same color? What parts do I make bright, and how bright? Where do I make dark, and how dark? All these questions need to be thought through.

Q: Speaking of light and dark, how do you understand whiteness in your works?

A: There are many kinds: the reserved blank and negative white spaces of Chinese painting, the white highlights of Western painting, and the whiteness of objects themselves. I also think of whiteness as a kind of aura, suitable for delineating different space cells.

Q: In a colophon from the 1990s, you wrote that it was a mistake for some ink artists to subvert ink painting using Western forms.

A: They turned Chinese painting into Western forms of expression. I thought this was to "resurrect a soul in a different corpse"—a kind of pastiche involving simply switching one set of materials for another. How could it be called Chinese painting? I've learned a lot from classical Chinese paintings, but my brushwork is not pure Chinese brushwork. Yet I still

work within the amorphous confines of Chinese painting and seek breakthroughs within them. I don't wish to control my paintings with technique. I'd rather be guided by them, giving them what they ask of me. In this way I can make something new.

Q: That is a rather subtle point. It's not about materiality, nor the medium itself, nor the refinement or sophistication of brushwork and inkwork.

A: What I'm concerned with is the relationship between one object and the next. Say there's an empty space between a flower and a rock. What do you put in that space to evoke a mindscape, or to imply an ethos? This flower may not look pretty, but does it have personality, and does it warrant repeated viewing? I want a flower to have personality, but I can't become preoccupied with its form. So my flowers don't need to be very pretty. I repaint them over and over, but without spoiling them and without losing the flavor of brushwork. My whole world becomes the world of flowers—a bit cautious, a bit constrained, but not so much so that it strikes a viewer as beautiful. It is nothing at all, and it simply exists like that.

Q: Do you find these worlds in classical paintings?

A: When I look back at works by the past masters, I'm always surprised by how they can make their worlds look so full of interest. They can bring out visual flavor within a tiny area, or overturn the aesthetics of a whole composition with a single touch of the brush. Years ago I saw a colorful album by Hongren that was very elegant and just perfect. Such a painter's work rewards prolonged viewing and warrants study and critique. I'm always charmed and pleased by paintings that achieve creative breakthroughs within the confines of existing conventions.

Q: What other painters do you like?

A: I've had a profound respect and appreciation for the feeling of tranquil vastness (*cangmang*) in Huang Binhong's brushwork. His paintings look black, but on close inspection it is all texture, not truly black, and there's nothing messy about it. His brush is very powerful and can sustain his compositions, but because he pursues brushwork variation, he is somewhat weak in compositional structure and can't paint at a large scale. Realizing this problem, I decided I had to paint large paintings, but with Huang Binhong's tranquil vastness.

a minute turn of the brush.

Q: How do you understand temperament, and what is the relationship between temperament and brushwork?

A: Temperament is the spontaneous expression of one's self—whether it is noble or base, elegant or vulgar. What you see as your mission as a painter determines what your temperament is and what kind of paintings you make. There are many experienced painters with excellent brushwork, but they keep repeating themselves, leading to a loss of feeling in their work. I heard that one famous Qing Dynasty painter said to another that the latter “surpasses others in being raw (*bushu*, lit. ‘uncooked’).” To be raw is to be creative, to be vital. I'm glad that no matter what I paint, my friends always give me feedback. What they like is not well-honed brushwork, but brushwork with temperament. So one can't paint in the countryside or as a recluse on a mountain. One has to live in the city.

Q: If neither subject matter, nor genre, nor brushwork is important, why not paint pure abstraction?

Huang Binhong advocated the aesthetics of “profound grandeur and nourished luxuriance” (*hunhou huazi*), but his own work is more nourishedly luxuriant than profoundly grand. This is because he paid little attention to form and structure. Kuncan's brushwork is truly profoundly grand. He creates his layers diligently, applying one brushstroke after another. His paintings look chaotic but are in fact supremely well-ordered. Moreover, he applies his texture strokes with highly diluted ink but a lot of physical force, creating a unique mood. Kuncan's paintings bear revisiting again and again. Shitao's make you excited, and Bada's make you feel a quietude and solitude. Kuncan is like an elephant taking each step deliberately. If you study him seriously, you'll surely come to appreciate him.

Q: Do you see these aesthetic values as salient to ink painting or common to painting in general?

A: All painting works like this. All great painters are on paths leading towards the same destination. Ultimately what matters to them is not technique, not personality, but emotional character (*xingqing*). Without character there is no painting. What I find the most admirable and captivating in works by old masters is always what is revealed within an instant, within

A: Different objects bring forth different emotions, and this keeps a painting from becoming uniform. I have certain feelings towards this flower, and certain feelings towards that flower, and when I paint them I bring different emotions to them. I paint every single flower in a different way, so that my painting doesn't become boring. It's interesting to think about these variations. I don't like abstract painting because it is about variations in pure technique. After a while it feels hollow. In every painting I am exploring rather than painting. After each flower I don't know how the next will turn out. When one flower appears ugly, I can make it beautiful by pairing it with the next. In my paintings there aren't even whole flowers, but simply the suggestions of such. Through the variations between dark and light, dry and wet, large and small, these suggestions gain the formal substance and the vitality of actual, live flowers. So flowers are just an excuse: I borrow their forms to manifest my world.

Q: You have a very clear idea of what you're pursuing aesthetically.

A: When you (Craig L. Yee) saw me paint, you were shocked. Even when I'm surrounded by people drinking and eating and chatting, at any moment I can simply dip my brush into ink and start painting as fluently as cursive calligraphy. This

is because I'm aware of exactly what my composition needs. I'm very relaxed. I don't paint well if I paint seriously. I paint well if I don't. Sometimes you realize it's not really you who is painting, but a spirit guiding your hand. You have no idea how you've painted a certain stroke, and afterwards you can't recreate it on purpose.

Q: Can this state be described in terms of the concept of early Chinese philosophical notion of *wuwei* (non-action)?

A: *Wuwei* is what literati and scholars theorize about. The moment a painter picks up a brush, he or she is "acting" already.



花只是藉口：彭康隆訪談

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採訪者：楊浚承、余國樑

問：你在花蓮成長時，為什麼對藝術產生興趣？

答：我小時候，學長在畫畫，然後掛在牆壁上。我就說，哇，怎麼把我們村莊的山畫得這麼漂亮？它們都算很有氣勢，有一種直覺上的震撼力，我就開始嚮往。我們村莊好看的建築物，比如火車站、日本時代的建築物要拆掉，我也把它們畫下來。當時我沒有技巧，沒有人教，我用自已的方法畫，把水彩弄到紙面，晚上再拿出來畫。我對水的控制，是這樣訓練過來的。

我不知道怎麼用顏料，把煮菜的油跟顏料放在一起，用它畫畫送給朋友，弄到朋友家牆壁上全是螞蟻。雖然沒技術，我的畫都有「味道」。小學時候做吹畫，把顏料放在紙上面吹出圖形，我可以吹出一棵很古老且有形的梅花樹。

之後到國中我還是認真畫畫，畫到連考高中都來不及。結果我弄了一個箱子把畫全部封起來放床底，禁止自己畫畫。我畫到這種地步。

我很嚮往村子裡的一個流氓，他每天沒事做就跟我講一些畫畫的故事，介紹一些詩人給我認識。我小時候就這樣過去，很棒。這些是我對美術的記憶。

問：花蓮的自然風光給了你什麼啟發？

答：花蓮山水很漂亮。我們家靠種甘蔗為生，住的地方是偏中央山脈，另外一面是海岸山脈。我每天早上騎腳踏車上學時都會看到海岸山脈，雖然騎不過去，但河上粼光閃閃，風景很美。我想，有一天我要到那邊去，其實也沒有多遠，只是我當時沒有能力騎去而已。長大後才發現那山好矮，只是因為我們住在山谷，看上去很高。

問：為什麼曾經想做藝術批評，之後為什麼又沒有做？

答：我覺得大部分藝術家、藝術批評家都只講應酬話。我在永康街叫「吐槽隆」，我一定要把壞的話全部講出來，好的話講到重點。

大學時修了藝術批評，發現老師把簡單問題講得很複雜，我就不想修了。他寫一篇文章全都在講歷史，到最後才講一點自己的想法。藝術評論不應該這樣。

問：你的大學老師何懷碩對你有什麼影響？

答：我讀國中或者高中的時候，看電視節目介紹何老師。我想，他怎麼能把中國山水畫畫到那麼孤寒，那麼有情感？以前中國畫是沒有情感的，把情感全部轉化成意境。然後他的筆觸都不是表現線條，而是表現質感、肌理。那時候我怎麼用水、用肌理、用皴擦，完全受他影響。當時西畫老師甚至批評何老師，說：「你的學生太像你，你根本就沒教書，沒有提拔他們。」我們在走廊裡面辯論辯了很久。那時候我就思考怎麼走出來。

問：1989 年的大學畢業作品四屏《四季山水》已經頗有個人風格。

答：因為我在大學跟西畫的同學比較有來往。有一次，一個學西畫的學弟從我手上拿了幾張粗麻紙去畫。水墨畫講究抑揚頓挫的用筆，他一點都沒有，但就比我好看！因為他不用中國畫的技巧，把紙當材料，擦來擦去擦出一種紋理和味道，對我也有啟發。

問：畢業作品的創作動機是什麼？

答：我想用四個顏色來代表春夏秋冬。春天我用綠色來畫。夏天花蓮常下暴雨，整個山都變黑，我就畫黑的夏天。秋天是紅色，冬天是白色。這些景觀都是我的臆想。畫大山是因為那時候我有一種使命感，要恢復宋畫祖山堂堂的氣勢。

問：那種山水不是在臺灣所能見到的，尤其是雪景。你會不會覺得宋代的巨幅山水離你很遙遠？

答：我想表現的世界並不是臺灣的山能表現的，都靠自己揣測，但我反而覺得它跟我貼得很近，迫使我要模仿它、學習它。可是我也沒那種功力。宋畫能粗能細，很細的不行，我就畫我要的世界。

問：油畫筆觸跟筆墨的筆觸有什麼不一樣？油畫對你的水墨有什麼影響？

答：油畫追求厚重的感覺，追求肌理。但我畫油畫都是水墨筆法來畫，把水墨畫的功力畫進去油畫裡，不用描述太多，幾筆就可以解決。事實上，我是從油畫影響到水墨，水墨再影響到油畫，

再回來影響到水墨。

問：石濤在《畫語錄》說「不立一法、不捨一法」，意思是在繪畫中不刻意去尋求任何一種方法，也不刻意捨棄任何一種方法。這個概念和你有沒有共鳴？

答：捨不捨、用不用都容易體現一個畫家的極限，這個極限一旦出現就完蛋了。我希望每次畫畫都是一種嘗試，可以引領我到另外的世界。最近我把黃賓虹的畫再讀過一遍，發現他的色、墨、點全部分離，都不一定固定在形體上面出現。他把墨點放大很多，點下去有超強的視覺震撼力。

問：當初為什麼有了畫花卉的想法？

答：我三十二歲的時候，感覺水墨畫畫不下去了。我發現一種插花用的帝王花，氣勢跟我的山一樣強，就用它畫了一批油畫。這些都不算作品，也沒展出過，卻被一位藏家買光了。後來，我和一個女朋友分手後，她把她的花店裡的乾燥花全部送到我畫室，堆得滿滿。有一天我沒事做就拿筆來畫了，結果學生跟我說：「老師你這個畫很有新的感覺。」因為我畫山水畫已經畫膩了，筆墨

就會變成很無聊。花跟山水形狀不一樣，我畫花的線條就跟山形完全不一樣，筆墨更自由。

問：2014 年左右開始把水墨大石頭和花卉結合在一起。

答：那是因為我是畫山水出身，不想單靠花鳥賣錢，我想要把山水畫融進去，讓別人慢慢接受我的山水畫。他們以前不能接受我的山水畫，而接受我的山水畫的人也不喜歡我的花鳥畫。

問：對於山水和花鳥之間的界限，你怎麼想？

答：我的畫面全部都用虛實有無結合在一起。比如花朵都需要旁邊和後面有東西把它襯托出來。我的畫裡虛的地方都是主體，可是重點都不是它們，而是後面用來襯托它們的筆觸。

問：所以畫山水和花卉對你來說其實沒有根本上的區別？

答：沒有差別。我把一張畫發在臉書、微信上，朋友說：「你畫的明明是花卉，怎麼有山水畫的氣勢？」我把花卉當山水畫來畫。以前花卉畫講究筆精墨妙，可是我就不是筆精墨妙的人。我就把花的形慢慢琢磨到 mass、volume，顯現出體感，我要的是跟以

前的帝王花一樣的氣勢，山水的氣勢。

問：你怎麼理解「筆精墨妙」？那是文雅的筆墨，引經據典的筆墨，帶有書法意味的筆墨？

答：畫家以為可以自我炫耀的筆墨。

問：你從山水轉到花卉的過程聽起來順理成章。但是，花卉和山水各有自身的技法和發展軌跡，也各自有代表性畫家。過去一千五百多年來，兩者都精通的畫家寥寥無幾，更從來沒有畫家像你這樣合二為一。

答：因為他們受到筆墨成規的傷害、理性的耽誤。我把山水跟花都當作筆墨放在一起，筆墨不分山水和花。我發現我的山水畫裡面沒有花反而不強烈，花沒有山水也沒什麼稀罕的。而且我的花葉子很少，不很像花，是意象的花，跟現實裡的花的生理狀態並不一樣。

問：在實際繪畫過程中，你還是需要處理花卉和樹木、石頭之間的比例關係，以及和空間和縱深的關係。所以題材還是在很大程度上決定構圖，不是嗎？

答：把花當成一棵樹來畫，就簡單很多了。通常在幾朵花之間，我都會放一小朵很小的局部當作它們之間的橋梁。我的畫裡面的小花小草，就是讓比例上得到一種緩解，空間結構得到一種順遂。

問：你最近的作品對顏色很講究，彷彿徘徊在艷而不俗的邊界。

答：我以前討厭 Versace 的桃紅色，看到它就噁心。可是我到這個年紀突然發現傳統的暗紅、朱磬都不夠強烈，發現沒有桃紅就撐不起畫面。但桃紅色要用得好，一層一層淡淡的染上去才有層次。一筆下去的濃淡變化很俗氣。這點我很有要求。

問：2018 年的展覽裡出現很多血紅色調的作品，標題也充斥著血肉和器官的形象，那是為什麼？

答：我從大學畢業作品中的秋山就用了紅色，之後我畫花的時候也用了紅色，不知不覺地發展出一種單色繪畫。作品標題是我請別人幫我取的，我個人並沒有想到器官。我只是把水墨畫該有的筆觸和該塑造的形體，變成顏色來表現。

問：你會否考慮觀者面對作品感覺的不舒服或不安？有人在你的作品

裡看到一種妖氣甚至邪氣，你怎麼想？

答：通常對方不舒服的時候，我是最舒服的。紅色夠強我才過癮。如果很虛弱，我根本對不起我自己，怎麼去感動別人？邪氣實際上是讚美，因為現在正氣都沒有了，好看的東西都用過了。我不是文雅的人，我去畫文雅很彆扭。我畫得很猖狂，夠妖。妖的意思是極致。這個形容我很喜歡。

問：你面對自己的作品時候，會不會也覺得陌生？

答：每一張畫都非常陌生，都不想畫。看的話我就想改，因為我都覺得沒有畫完的時候。我偶爾在藏家處看自己以前作品時，都覺得自己沒進步，因為以前的作品是用生命力迸發出來的。我追求盎然的生命力，而不是一個完整的畫面結構。別人說我技巧很好，我覺得我根本沒有技巧。最重要的還是生命力，有生命力才有我自己。

問：你現在的作品裡面也很有生命力，就是另一種生命力。

答：對，現在的生命力經過琢磨，以前的生命力是自然跑出來的原始力量。人就會變化，也沒辦法。我現在每一張畫上面的花都

有很多問題。可是你畫很好之後，畫的氣勢就很奇怪地消失了。亂畫很有氣勢，很有生命力！我也搞不清楚，只能折衷去解決這些問題。我的畫要是在三十年前就非常不受歡迎，因為沒有什麼筆精墨妙。現在大家都把技巧練太熟、太習氣的時候，我的個性就凸顯出來。

問：這次展覽中出現了大概八張巨幅作品。繪畫巨幅作品帶來什麼樣的挑戰？

答：比較有趣，畫起來比較揮灑和興奮，因為問題更多，比如一朵花不夠撐起畫面，就需要畫一串花，花之間怎麼安排？大尺幅怎麼塞滿，怎麼變化，怎麼連貫？需要用不同的筆法、不同的結構、不同的題材的連結。哪怕是同一種題材，是否用同一個顏色，哪裡亮到什麼地步，暗到什麼地步，都需要考究。

問：接著明暗這個話題，你怎麼理解作品中的白？

答：有很多種，有中國畫的留白和虛白、西洋畫的亮光白、物體本身的白。我覺得白也是一種靈氣，適合用作空間的隔離。

問：你九〇年代的一個題跋中說道，當時某些水墨畫家用西方形式介入水墨畫的創作方式，是個誤區。

答：他們是把中國畫形式變為西方的表現手法，我認為這是借屍還魂，是拼貼，變成一個材料而已，怎麼能叫中國畫？我從古畫裡面學到很多東西，但是我的筆墨又不是純粹中國畫筆墨。我還是在中國畫隱約的程度裡面打混，在這個範圍裡面尋求突破。我也不希望由技術去控制畫面，我希望筆跟著畫面走，畫面需要什麼給它什麼，這樣才有新的東西出來。

問：這有點微妙，不是純粹的材料，不是媒介本身，也不是筆精墨妙。

答：我講究物跟物之間的關係。這朵花和這石頭中間有空白，那空白你要放什麼東西，才可以合理變成一個境界、一個風格？這花形沒那麼精美，可是有沒有個性，有沒有推敲的地方。花有個性，又不是被花的形體所帶走，所以我的花就不需要畫太漂亮。我的花一直在改來改去，但不能改到爛掉，要有筆的趣味在。我的世界變成了花的世界，有點小心，放肆不開來，但是也沒有小心到被人覺得很美。它什麼都不是，就如此存在著。

問：你在古畫裡有否發現這種世界？

答：我看到經典畫家的作品，都很驚嘆他們總可以把僅有的世界畫得那麼有趣，在小範圍裡帶出趣味，一個筆觸就可以翻轉整張畫的美感。前幾年我看到漸江的一套彩色冊頁，非常優雅，非常有氣質，剛剛好。這種畫家才耐看，才經得起批評指教。在既有的形式範圍裡面可以突破新意的畫，我覺得都很迷人。

問：還喜歡哪些畫家？

答：黃賓虹筆觸的蒼茫感，使我崇拜不已。他的畫看似很黑，但仔細看全是層次，不是真的黑，都沒有糊掉。他筆力很強，能撐得起畫面來。可是他追求筆墨的變化，結構就撐不起來，畫不出大張。我發現這個問題，就畫大畫，但要有黃賓虹的蒼茫感。

黃賓虹強調「渾厚華滋」，但他更多是華滋而不是渾厚，因為他的筆墨沒有顧形體，結構不強。髡殘的筆墨才是渾厚，他一筆一筆很認真地做層次，看似凌亂但秩序非常強烈，而且他用淡墨用力皴擦，產生一種特殊質感。髡殘的畫是最耐看的。石濤看了很興奮，八大山人看了安靜、孤寂。髡殘就像大象一樣，慢慢的走，如果認真研究他，你就會喜歡他。

問：這種美感是水墨畫的核心，還是所有繪畫的共同點？

答：所有畫都這樣，所有大師殊途同歸。他們最後都不用講技巧，不講個性，都講性情。沒有性情就沒有畫面。我覺得古時候大師最令人佩服和最迷人的地方，都在一剎那、一小筆中呈現出來。

問：你是怎麼理解性情？性情和筆墨之間的關係是什麼？

答：性情就是發自你本人性格上的格調，這格調是高是低，是雅是俗。作為一個畫家，你的使命感在哪裡，你的格調在哪裡，你的畫就到哪裡。很多老畫家筆墨都很好，可是他們一直重複，導致畫面失去感覺。我聽說清朝一位大畫家跟另外一位大畫家說他的畫「勝人之處在於不熟」。不熟就是有新意，有生命力。我慶幸無論我畫什麼畫，身邊的朋友都會給意見。他們喜歡的不是熟練的筆墨，是有性情的筆墨。所以畫畫不能在鄉下，不能隱居山上，要住在都市裡。

問：如果題材、畫種、筆墨都不是重點，為什麼不畫純抽象？

答：不同物體有不同情緒，畫才不會一致化。我對這個花有感情，對那個花有感情，就會有不同的情緒進去。我畫每朵花都要不同

的畫法，是為了看起來不會無聊，思考這些變化很有意思。我不喜歡畫抽象畫，因為抽象一直在玩技巧變化的趣味，畫久了會空虛。我畫一張畫都在探索，不是在畫，每一朵花畫完，下一朵花怎麼畫我不知道，這朵醜醜的，但用下一朵搭配，它就不醜了。我的畫面甚至一朵完整的花都沒有，只有花的意味，但是意味裡面從濃到淡，從乾到濕，從大到小的層次變化變得實體飽滿，像花卉一樣充滿生機。所以花只是一個藉口：我要在有形體的情況之下，表現出我的世界。

問：你對自己的審美追求是很清晰的。

答：你（余國樑）看我畫畫就嚇一跳。哪怕是別人在旁邊喝酒吃飯聊天，我隨時蘸了墨就像是寫草書一樣寫，因為我很清楚畫面缺少什麼。我很輕鬆。我認真畫畫不好，很不認真才畫得好。你會發現有時候不是你在畫，而是有神在提著你的手，這筆怎麼出來都不知道，第二次也不會再出現。

問：這個狀態可否聯繫到中國傳統哲學思想中「無為」的概念？

答：「無為」是文人學者的理論，畫家拿起筆就「有為」了。

CURRICULUM VITAE

1962 Born in Hualien, Taiwan

Education

1988 Graduated from Taipei National University of the Arts, major in Chinese ink painting

Selected Solo Exhibitions

2023 *Many Splendored Spring*, New York Asia Week, New York
 2021 *Feast of Verdure*, The Historical Grand Courtyard, Taipei
 2019 *Mukuteki*, The Museum of Kyoto, Japan
 2018 *Flowers of Evil*, Sotheby's S|2 Gallery, Hong Kong
 2017 *Romance of Trees, Flowers and Stones II*, Yi&C Contemporary Art, Taipei
Between Breaths, 3812 Gallery, Hong Kong
 2015 *Autumn Blossom*, Gallery 100, Taipei
 2014 *Romance of Trees, Flowers and Stones*, Yi&C Contemporary Art, Taipei
 2013 *Verdure Trace*, Piao Piao Gallery, Taipei
 2012 *Landscapes on Tablets*, Piao Piao Gallery, Taipei
A Rugged and Rough Life, Piao Piao Gallery, Taipei
 2010 *Sounds of the Mountains*, Expol-Sources Art Space, Beijing
 2008 *Sounds of the Mountains*, Piao Piao Gallery, Taipei

2003 *Peng Kanglong Ink Art Exhibition*, Shi Yang Culture Restaurant, Taipei
 1998 *Souls of Rocks*, Taipei County Culture Center, Taipei
Peng Kanglong Ink Art Exhibition, Jen Tsang Art Center, Taipei
 1993 *Peng Kanglong Ink Art Exhibition*, Ching Yun Art Center, Taipei
 1991 *Peng Kanglong Water and Ink Art Exhibition*, Chang Jiang Art Center, Taipei

Selected Group Exhibitions

2023 *Global INK: INKstudio's Ten Year Anniversary Exhibition*, INKstudio, Beijing
Paint My Own Way, Joint Exhibition, Peng Kanglong, Leung Siu-hay, Tao Wen-Yueh, Piao Piao Gallery, Taipei
 2021 *Beijing Contemporary 2021*, INKstudio, China National Agricultural Exhibition Center, Beijing
 2019 *West Bund Art & Design 2019*, INKstudio, West Bund Art Center, Shanghai
Wandering, Joint Exhibition, Piao Piao Gallery, Taipei
 2017 *Different Paths: Exploration in Ink*, Sotheby's S|2 Gallery, New York
 2016 *Mind-Scape III*, Artists Group Exhibition, 3812 Gallery, Hong Kong
Ink Asia 2016, Hong Kong Convention and Exhibition Centre, Hong Kong

Anatomy of Rocks, Art Taipei, Taipei
3812 Artists Group Exhibition, 3812 Gallery, Hong Kong
 2015 *Shuimo: Ten Thousand Blossoms Spring*, Sotheby's S|2 Gallery, New York
 2014 *Contemporary Literati—A Gathering*, Sotheby's Spring Sales, Hong Kong
 2011 *Knowing Black and Keeping White*, Piao Piao Gallery, Taipei
Compose a Poem for Sketches and Water Ink Paintings, Piao Piao Gallery, Taipei
 2010 *Water Ink on Curious Stones: Veiny, Leaky, Sinewy, Percolated, and Quirky*, Piao Piao Gallery, Taipei
 2009 *Waking up from a Summer Sleep—Folding Fans Exhibition*, Piao Piao Gallery, Taipei
First Contact—Contemporary Art Exhibition from Taipei, Kunming, Hong Kong, 99 Art Space, Kunming
 2006 *Ink Transformation: Modern Ink Painting in Taiwan*, Taipei Fine Art Museum, Taipei
 2004 *Moisture of Rock; Splendor of Ink*, Guan Xiang Art Gallery, Taipei
 1991 *Water and Ink New Talents, Exhibition Series*, Chang Jiang Art Center, Taipei

Exhibition Catalogs

Feast of Verdure, Piao Piao Gallery, 2021
Mukuteki, Yamazoe Tenkodo, 2019
Flowers of Evil, Sotheby's S|2 Gallery, 2018
Between Breaths, 3812 Gallery, 2017
Romance of Trees, Flowers and Stones II, Yi&C Contemporary Art, 2017
Anatomy of Rocks, Piao Piao Gallery, 2016
Autumn Blossom, Gallery 100, 2015
Romance of Trees, Flowers and Stones, Yi&C Contemporary Art, 2014
Verdure Trace, Piao Piao Gallery, 2013
Sounds of the Mountains, Piao Piao Gallery, 2008
Works of Peng Kanglong, Ching Yun Art Center, 1993
Works of Peng Kanglong, Chang Jiang Art Center, 1991

Selected Public Collections

National Taiwan Museum of Fine Art
 Taipei Fine Art Museum
 Fubon Cultural & Educational Foundation
 Abu Dhabi Royal Family Collection
 Fondation INK Collection in Geneva, Switzerland

簡歷

1962 出生於臺灣花蓮縣光復鄉

學歷

1988 臺北藝術大學水墨組畢業

部分個展

2023 「春華似錦」，紐約亞洲藝術週，紐約

2021 「翠微之宴」，大院子，臺北

2019 「無孔笛」，京都文化博物館，日本

2018 「惡之華」，蘇富比 S|2 藝術空間，香港

2017 「花木述石 II」，易雅居當代空間，臺北

「噓息之間」，3812 畫廊，香港

2015 「花石翻飛」，百藝畫廊，臺北

2014 「花木述石」，易雅居當代空間，臺北

2013 「芳蹤」，一票人票畫空間，臺北

2012 「碑邊山水」，一票人票畫空間，臺北

「粗麻身世」，一票人票畫空間，臺北

2010 「眾山皆響」，奕源莊藝術空間，北京

2008 「眾山皆響」，一票人票畫空間，臺北

2003 「彭康隆水墨個展」，食養山房，臺北

1998 「石魄水墨」，縣立文化中心，臺北縣

「彭康隆水墨個展」，甄藏藝術中心，臺北

1993 「彭康隆個展」，清韻藝術中心，臺北

1991 「彭康隆水墨畫展」，長江藝術中心，臺北

部分群展

2023 「全球水墨—墨齋十週年特展」，墨齋，北京

「各說各畫」，彭康隆、梁兆熙、陶文岳三人聯展，一票人票畫空間，臺北

2021 「北京當代 2021」，北京墨齋，全國農業展覽館，北京

2019 「西岸藝術與設計博覽會」，北京墨齋，西岸藝術中心，上海

「漫步的地方」，梁兆熙、彭康隆水墨聯展，一票人票畫空間，臺北

2017 「道殊·同尋於墨」，蘇富比 S|2 藝術空間，紐約

2016 「心·景三」，藝術家聯展，3812 畫廊，香港

「水墨藝博 2016」，香港會議展覽中心，香港

「清泉石上流」，臺北國際藝術博覽會，臺北

「3812 藝術家聯展」，3812 畫廊，香港

2015 「水墨：萬花源季」，蘇富比亞洲藝術週特展，蘇富比 S|2 藝術空間，紐約

2014 「聚—當代文人藝術」，蘇富比拍賣會，香港

2011 「知黑守白」，于彭、梁兆熙、鄧卜君、劉文潔、彭康隆水墨聯展，一票

人票畫空間，臺北

「為素描與水墨寫詩」，彭康隆、梁兆熙聯展，一票人票畫空間，臺北

2010 「皴陋瘦透醜，怪石水墨聯展」，一票人票畫空間，臺北

2009 「夏日睡起，摺扇聯展」，一票人票畫空間，臺北

「臺北、昆明、香港當代藝術聯展」，99 藝術空間，昆明

2006 「水墨變相大展」，臺北市立美術館，臺北

2004 「石之靈潤 墨之華滋」，觀想藝術中心，臺北

1991 「水墨新人系列展」，長江藝術中心，臺北

出版畫冊

《翠微之宴》，一票人票畫空間，2021

《無孔笛》，山添天香堂，2019

《惡之華》，蘇富比 S|2 藝術空間，2018

《噓息之間》，香港 3812 畫廊，2017

《花木述石 II》，易雅居當代空間，2017

《清泉石上流》，一票人票畫空間，2016

《花石翻飛》，百藝畫廊，2015

《花木述石》，易雅居當代空間，2014

《芳蹤》，一票人票畫空間，2013

《眾山皆響》，一票人票畫空間，2008

《彭康隆畫集》，清韻藝術中心，1993

《彭康隆畫集》，長江藝術中心，1991

重要收藏

臺灣美術館

臺北市立美術館

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Curator **CRAIG L. YEE**
Academic Consultant **ALAN YEUNG**
Authors **PENG KANGLONG, MEE-SEEN LOONG, ALAN YEUNG, CRAIG L. YEE**

Editors **ALAN YEUNG, TINA JIA LIU, BERYL XINBEI ZHOU**
Translators **TINA JIA LIU, BERYL XINBEI ZHOU, RACHEL XU XU**
Designers **LI XIAOQUANG, HU JINGYUAN**
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INK studio 墨齋

中國北京市朝陽區機場輔路草場地藝術區紅一號B1, 郵編100015
Red No. 1-B1, Caochangdi, Chaoyang District, Beijing, 100015, China
Tel: +86 10 6435 3291 info@inkstudio.com.cn www.inkstudio.com.cn

