

梁铨：新泉

Liang Quan: New Spring

新闻稿

Press Release

艺术家：梁铨

Artist: Liang Quan

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红树林画廊于2024年5月18日荣幸推出梁铨个展“新泉”。这是梁铨于红树林画廊举办的首次个展，将呈现以“故岭”系列为主的部分精选作品，同时包括艺术家早期的纸本拼贴实验，2023-2024年新近完成的“泉之源”茶色组画，以及和建筑师刘晓都合作的橱窗装置“泉”。

在梁铨和他一路走来的传统里，抽象的艺术也总有最具体，亲切的一面。日常的行住坐卧，一茶一饭，同笔下云烟是一体不分的，同心性的修炼，实相的参悟也是一体不分的。“新泉”由此展开二重意味：一是梁铨毕生所爱的汲泉烹茶，二是心胸要时时荡濯，复归澄明。新泉，亦是心泉。为了印证和解答梁铨画中“那得清如许”，我们特在展厅二楼邀请建筑师刘晓都先生重置和呈现了艺术家日常生活的空间——这套三居室房间是梁铨90年代初到深圳由单位分配的房子，同时也是他多年以来的工作室——简单朴实得像岁月在此停驻，在门厅一张不大的木桌上，梁铨工作，读书，铺开画纸，浸染颜料，这里也是他吃饭，饮茶，会客的地方。这样一处略显拥挤的角落，似乎在某种意义上可以说包含了梁铨艺术的全部秘密：不在别处，在此地，此刻，此心。

MANGROVEGALLERY is honored to announce a solo exhibition of Liang Quan, *New Spring*. This is Liang's first solo exhibition at the gallery. It will exhibit a selection of works by Liang, most of which are part of his *Green Series*, as well as the experimental works of paper collage from his early years, the works from *Fountain Series* newly completed between 2023 and 2024 using water-based pigment mixed with tea, and a mixed media window installation work *Fountain* in collaboration with the architect Liu Xiaodu.

In Liang as well as the tradition he has espoused, abstract art always has its concrete, personal side. The nuanced details in one's daily life are in every way integrated into the world on the

canvas, indispensable for the cultivation of the mind and the comprehension of the reality. The meaning behind *New Spring*, accordingly, is two-fold. One is about Liang Quan's life long passion for tea. Two is about a mind that needs to be cleansed of impurities and returned to purity, at all times. *New Spring* is homophonous with "spring of the heart" in Chinese. To illustrate how Liang's paintings acquire the clarity, luminosity, and some Zen serenity that they have, we work with the architect Liu Xiaodu to reconstruct the everyday living space of the artist on the second floor of the gallery—the three bedrooms apartment that the institute he worked for allotted him in the early 1990s, which doubles as his studio throughout the years. The room is simple, as if time has stopped in a bygone era. At a wooden table in the hallway, Liang works, reads, spreads out the drawing paper, and mixes the paint. At the same table, he eats, drinks tea, and receives guests. This slightest cramped corner seems to have contained all the secrets about Liang's art: not somewhere else, but here, now, in this heart.

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