

被遗忘的典范：梁铨创作与潇湘八景美学传统

夏季风

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## 被遗忘的典范：梁铨创作与潇湘八景美学传统

作为众所周知的中国传统文化意象，“潇湘”初始语义来自于文学上的概念。虽然在先秦时期（公元前21世纪至公元前221年）已经出现在有关文学创作中，但“潇”与“湘”二字作为一个词汇约在魏晋南北朝时代（222—589）才结合。在绘画方面，“潇湘图”随着“潇湘”语词的定型出现了相关的图式，有据可考的题名与潇湘相关的山水画创作，直到唐代（618—907）才出现和兴起。这个时期的“潇湘”意象，大多源于潇湘神话“舜帝二妃”传说、屈原辞赋以及左迁流寓文学，加之与寄情桃花源、追求身心清净逍遥的思想合流，从而罩染上离愁别绪、和美自得的“渔隐”情景色彩。

真正以潇湘八景命名的绘画作品，最早见于北宋沈括（1031—1095）的《梦溪笔谈》记载：“度支员外郎宋迪工画，尤善为平远山水，其得意者有‘平沙雁落’、‘远浦归帆’、‘山市晴岚’、‘江天暮雪’、‘洞庭秋月’、‘潇湘夜雨’、‘烟寺晚钟’、‘渔村落照’，谓之‘八景’。好事者多传之”。沈括所说的宋迪（字复古，约1015—1080），因反对王安石变法，遭朝廷罢黜，于嘉祐八年（1063）三月，来到潇湘之地，恰逢长沙建八景台，宋迪于壁上描绘了八景图，此事件被视为这个伟大图式的创始。其后，徽宗朝禅僧觉范慧洪（1071—1128）从宋迪创作的潇湘八景意境中，体悟到诗画互文的美妙，引申出“无声诗”和“有声画”的概念，抒写“潇湘八景诗”赞颂，加之苏轼等文人墨客的无数品题，让这个平远山水图式成为影响中国乃至泛东亚的视觉艺术典范。

此后，在近一千年的时间中，历代画家对于潇湘八景题材的创作长盛不衰，流传的地域也越来越广，除了中国本土之外，在以日本和朝鲜为主的泛东亚地区，也逐渐成为一个延续不绝的艺术实践母题。自宋迪之后，中国南宋的王洪（约1131—

1161前后)、李氏(12世纪)、马远(约1140—约1225年后)、夏圭(1180—1230前后)、牧溪(1210—1270)、玉涧(13世纪)、张远(14世纪)、文征明(1470—1559)等;日本的思堪(14世纪)、岳翁藏丘(15世纪末)、贤江祥启(15世纪)、狩野元信(1476—1559)、相阿弥(15世纪)、雪村周继(1504—1589)、海北友松(1533—1615)、雪舟等杨(1420—1506)等;朝鲜的安忠(朝鲜时代前期)、李宁(12世纪)、安坚(约1400—约1470)、如雪(15世纪)、姜希孟(1424—1483)、梁彭孙(1488—1545)等,共同打造这个东亚文化的意象和主题,同时也不断地参与建构和阐释工作,为潇湘八景演化出多元的视觉面貌。在流传的过程中,又因画家的个人意志以及不同的地域风土性,潇湘八景的风格要素被选择性地作了继承。相近中国江南湿润气候的日本,水墨画的发展与禅林文化有着紧密的关系,自然接受了董源、马远、夏圭、牧溪、玉涧等人的江南系风格,并以他们的造型语汇作为创作主流;而朝鲜半岛对天寒地冻的光景感到亲近,以李成、郭熙等寒林特征为代表的华北系,成为他们的潇湘主题。在中国本土,潇湘八景的创作则是兼具融合了两种不同的风格特征。

梁铨有关潇湘八景的创作,源于他个人的传统美学修养,对禅宗文化的领悟,以及对这个主题的深层理解。当这一切与他具有国际化的绘画语言相遇,一种独具风格的图式就此问世。与绝大多数前辈艺术家一样,梁铨没有亲身去过潇湘八景的生发地,而是假借“卧游”的形式进入创作语境。事实上,即便入境湖南也恐难找到宋迪归纳出来的八景,现实中并不存在命题中对应的具体地点和特定的景物,例如“江天”、“洞庭”、“潇湘”指的是浩瀚的大片区域,“平沙”、“远浦”、“山市”、“烟寺”、“渔村”虽较为具体,但多为中国南方常见的山水风光。南宋邓椿在《画继》中说宋迪是“先画而命意”,可见这位经典图式的创始者,是在游赏大片的潇湘景色的无限可能性中,选择了八个最佳观看的时机和角度来创作,并进一步以八个标题来命名和确认。潇湘八景的表现目的,在于将湿润的空气以及明灭的光线变化固定在画面上,与指涉地域无关,更多的是与气候季节有关,与特定的时间有关,最重要的是与艺术家的心境态度有关。这是一个建构于历代文人心中永恒的文化意象,却又是一片可以四处移动的抽象

风景。潇湘八景的这种“在地化”与“抽象化”的特征，恰当地回应了梁铨的抽象创作形式，彼此之间达成了心领神会的图式契合。

在梁铨的潇湘八景系列作品中，那些无法亲临的古老风景，经过艺术家个人化的理解与转化，已不再是单纯的视觉经验，而是超越其上，具有一种更普遍意义的内心景观。历史上文人画家无数次重复产生的吟唱与书写、欢乐与悲伤，成为艺术家有关过去的感知经验在心中复现与回忆，聚集为一种难以割裂的美学传承。美国汉学家罗樾(Max Loehr)评述明清绘画具有“艺术史的艺术”(Art Historical Art)的特征，仿佛略带贬义的意味，大意指艺术的创新被禁锢在以往已有的艺术框架之中。梁铨虽然同样以潇湘八景这个传统典范来创作，但与一直以来“以画临画”的僵化模式截然相反，他以当代的艺术思想与形式激活传统，从而开拓性地创造了一个前所未有的、全新的图景与语言，试图呈现当代艺术的一种东方高度。





Arcadia Revisited:

Liang Quan and the *Eight Views of Xiao and Xiang Rivers*

The well-known Chinese traditional cultural imagery of “Xiaoxiang” has its original semantic roots as a literary concept. Though literary references date back to the Pre-Qin era (21st century BC to 221 BC), the terms “Xiao” and “Xiang” were first combined during the Wei and Jin period (222 – 589 AD). In painting, the Xiaoxiang schema emerged after the literary term was defined. It was not until the Tang dynasty (618 – 907) that verifiable instances of *shanshui* landscape paintings titled with “Xiaoxiang” appeared. The Xiaoxiang imagery of this period was mostly rooted in the legend of “Emperor Shun’s two concubines,” Qu Yuan’s ci poetry, and exile literature. It came to coincide with the yearning for paradise and ideas of mental purification through distant wandering, and was then mixed with notions of nostalgia and the imagery of the contented “hermit fisherman.”

The first true instance of a painting titled “Eight Views of Xiaoxiang” is described in the *Dream Pool Essays* by Song dynasty writer Shen Kuo (1031 – 1095) as follows: There was a finance minister and skilled painter by the name of Song Di who particularly excelled at depicting distant landscapes; his best works were “Geese Descending to the Sandbar”, “Sails Returning from the Distant Shore”, “Mountain Market in Clearing Mist”, “River and Sky in Evening Snow”, “Autumn Moon on Dongting Lake”, “Night Rain on Xiaoxiang”, “Evening Bell from Mist-Shrouded Temple”, and “A Fishing Village in Evening

Glow”, known as the “Eight Views”, they were spread far and wide by admirers. The subject of this passage, Song Di (courtesy name Fu Gu, ca. 1015–1080), was dismissed from the imperial court for his opposition to the Wang Anshi Reforms, and arrived in the Xiaoxiang region in the spring of 1063, when the Eight Scenes Pavilion was being constructed in Changsha, for which he painted eight murals. This is considered the birth of this great schema. Later, monk Juefan Huihong (1071–1128) of the Song Dynasty realized from Song Di’s creations the intertextual beauty between poetry and painting, which grew into the concepts of “silent poems” and “paintings with sound.” He wrote “A Poem of the Eight Views of Xiaoxiang” praising the work, which was later inscribed by many famous literati figures such as Su Dongpo, and made this distant landscape schema into a visual form that would broadly influence China and all of East Asia.

For nearly a thousand years since, the Eight Views of Xiaoxiang have remained an enduring theme among painters from all eras, and it has spread across a wide territory, from China to Japan, Korea and all of East Asia to become an eternal artistic motif. A great number of painters followed in the footsteps of Song Di, including Wang Hong (ca. 1131–1161), Li Shi (12th century), Ma Yuan (ca. 1140–1225), Xia Gui (1180–1230), Muxi (1210–1270), Yu Jian (13th century), Zhang Yuan (14th century), and Wen Zhengming (1470–1559) in China; Shitan (14th century), Gakuo Zoukyu (late 15th century), Kenko Shokei (15th century), Kano Motonobu (1476–1559), Souami (15th century), Sesson Shukei (1504–1589), Kaihō Yūshō (1533–1615), and Sesshu Toyo (1420–1506) in Japan; and Yong Chung (pre-Joseon), Yi Yung (12th century), An Gyeon (ca. 1400–1470), Ryohei (15th century), Kang Huimaeng (1424–1483), and

Yang P'aeng-son (1488–1545) in Korea. Together, they created this East Asian cultural imagery and theme, and in their constant participation in construction and interpretation, produced a rich and diverse vision of the Eight Views of Xiaoxiang. In the process of transmission, various elements of the Eight Views of Xiaoxiang were selectively passed down by the painters based on their own individual volition and regional background. In Japan, with its similar climate to China's Jiangnan region, the development of ink painting was intimately linked to Zen hermitage culture. Artists there were naturally receptive to the Jiangnan styles of Dong Yuan, Ma Yuan, Xia Gui, Muxi and Yu Jian, and their formal vocabulary came to form the mainstream of artistic creation. Artists on the Korean peninsula felt affinity for cold, sparse landscapes. They modeled their Xiaoxiang themes around the cold forest styles of such northern Chinese artists as Li Cheng and Guo Xi. Locally, in China, Xiaoxiang-themed creations fused these two different stylistic traits.

Liang Quan's Xiaoxiang-themed creations are rooted in his individual aesthetic cultivation, his grasp of Zen culture, and his deep understanding of this creative theme. When all of this encounters an international painting language, a uniquely styled schema is born. Like the majority of those who came before him, Liang Quan has never visited the birthplace of the Eight Views of Xiaoxiang in person; he has only vicariously entered into this creative context. Even if he did travel to Hunan Province, he would have a difficult time finding the eight views captured by Song Di. There are no specific locations or sites to correspond to those named in the eight views. Names such as "river and sky", "Dongting" and "Xiaoxiang" refer to vast regions. Others, such as "sandbar", "distant shore", "mountain market", "mist-shrouded temple" and "fishing



village” may sound specific on the surface, but all are ubiquitous scenes in southern China. In his book *Hua Ji*, Deng Chun of the Southern Song Dynasty writes that Song Di would “paint first and name it later.” After wandering through the endless possibilities of the vast landscape of Xiaoxiang, he chose the best moments and best angles of these eight views, and then bestowed each with a name as an affirmation. The goal of conveying the Eight Views of Xiaoxiang is to fix moist air and flickering light onto the painting. It has not much to do with the referenced region, but it is related to seasonal climates and fixed times, and most importantly, it is related to the mindset of the artist. This is a cultural imagery that lives eternally in the hearts of literati through the ages, as well as a movable abstract landscape. The “localization” and “abstracted” aspects of the Eight Views of Xiaoxiang echo Liang Quan’s own abstract creative form. They come together to form a resonating schema.

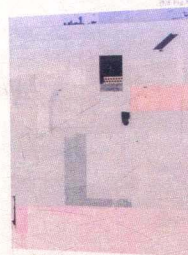
In Liang Quan’s *Eight Views of Xiaoxiang* series, those ancient landscapes we can never see in person, through the individualized understanding and transformation of the artist, have come to transcend pure visual experience to take on an inner mental landscape with universal meaning. The frequently repeated chants and writings, joys and sorrows of literati painters through history become perceptive experiences of the past that repeatedly reemerge in the artist’s mind and coalesce into an unbreakable aesthetic heritage. American sinologist Max Loehr describes Ming and Qing dynasty painting as “art historical art.” This term seems to have a slightly negative connotation, implying that artistic innovation has been confined within a framework of existing art. Liang Quan may be working in the same traditional format of the Eight Views of Xiaoxiang, but his approach is entirely different from the model

of imitating old paintings. He activates tradition through contemporary artistic ideas and forms, and thus gives rise to an unprecedented new spectacle and language in an attempt to present an Eastern height to contemporary art.















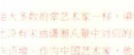
【融合者】：山水和人物，是传统中国绘画中最重要的两个主题。在《溪山行旅图》中，山水和人物被巧妙地融合在一起，形成了一个和谐的整体。这种融合不仅体现在构图上，也体现在笔墨的运用上。山水和人物共同构成了一个完整的画面，展现了中国绘画独特的审美情趣。



【在地化】：在很长一段时间里，中国绘画的题材和主题都是固定的。但随着时代的发展，画家们开始关注现实生活，将更多的社会现实融入到作品中。这种在地化的创作方式，使得中国绘画更加贴近生活，更具时代感。



【抽象化】：随着时代的发展，中国绘画的题材和主题也在不断变化。一些画家开始尝试将抽象的元素融入到作品中，创造出一种新的艺术形式。这种抽象化的创作方式，使得中国绘画更加多元化，更具艺术性。



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## Origins of the Imagery

【In Literature】 The imagery of "Xiao and Xiang" originated as literary motifs that can be traced back as early as the pre-Qin (221-206 BCE) period. Before the Xiao and Xiang rivers came to be discussed together, the Xiang was often paired with the Yuan River, giving rise to the term "Yuan and Xiang." Poet Qu Yuan (340-278 BCE) mentioned these rivers multiple times in his works, such as the below example: "Crossing the rapids in the Yuan and Xiang, and bringing calm to the flow of their waters." The first pairing of "Xiao" and "Xiang" as a single term happened no later than the Wei and Jin period (220-386 AD), in the Classic of Mountains and Seas Central Mountains, which states: "On the banks of the Li and Xiang rivers, and the depths of the Xiao and Xiang." After this, "Xiao and Xiang," "Yuan and Xiang" and the "Three Xiangs" came to generally denote the region of present-day Hunan Province, and frequently appeared in texts throughout various historical periods. The imagery of "Xiao and Xiang" as literature, aside from the feelings evoked by a geographical scene and natural atmosphere, has been mainly linked to the mythology of the region and exile literature, rooted in nostalgic sentiments and beauty in harmony.

【As Schema】 Visual schemas connected to Xiao and Xiang are believed to have emerged at tandem with the literary derivations of the term. The earliest verified Xiao and Xiang-themed landscape paintings emerged and flourished in the Tang dynasty (618-907). The Complete Tang Poems records the poem Inscription for Master Liu's Painting of the Three Xiangs, apparently written by Tang Shiyuan (727- ca.780) as an inscription to a painting. Though the poem survives, the painting is unfortunately lost. The painting: Xiao and Xiang Rivers by Xiao Yung (943- ca.962) of the Five Dynasties period is the earliest surviving painting on the Xiao and Xiang theme. The flattened, deep distances of the composition, the blending of water and sky, and the misty peaks rising from the mist became classic stylistic traits of later works in this theme (Fig.1).

## Establishment of the Motif

【Song Di】 The earliest instance of a painting titled "Eight Scenes of Xiao and Xiang" is described in the Dream Pool Essays by Song dynasty writer Shen Kuo (1031-1095): "There was a famous painter and skilled painter by the name of Song Di who particularly excelled at depicting distant landscapes. His best works were 'Geese Descending to the Sandbar,' 'Sails Returning from the Distant Shore,' 'Mountain Market in Clearing Mist,' 'River and Sky in Evening Snow,' 'Autumn Moon on Dongting Lake,' 'Night Rain on Xiaoxing,' 'Evening Bell from Mist-Shrouded Temple,' and 'Fishing Village in Evening Glow.' Called the 'Eight Scenes,' they were spread far and wide by admirers." Song Di (courtesy name: Fu Gu, ca. 1015-1080), was dismissed from the imperial court for his opposition to the Wang Anshi Reforms, and arrived in the Xiao and Xiang region in the spring of 1063, when the Eight Scenes Pavilion was being constructed in Changsha, for which he painted eight murals. This is considered the birth of this great schema. In his book Hua Ji, Deng Chun of the Southern Song writes that Song Di would "paint first and name it later," which is to say that he chose the best moments and angles of these eight scenes, and then bestowed each with a name as an affirmation. This approach laid an experiential foundation for the later localization and abstraction of the Eight Scenes. Song Di's Eight Scenes of Xiao and Xiang was lost long ago, but researchers have shown that the work of the same name by Southern Song painter Wang Hong (ca. 1131-1161) preserved Song Di's original painting style in terms of both composition and creative approach (Fig.2).

【Commentaries】 "Commentaries" are the various literary activities carried out by the literati to provide exquisite descriptions of famous scenes and resolutions of

between creative efforts include: "starting" them and creating or adapting poetic creations on the same theme. These would come together to breathe certain regions with a layer of extraordinary spiritual significance. It was in this manner that the Xiao and Xiang region was named the "Eight Scenes." Over time, the literati, through the generations, built up an imagery of a spiritually ideal landscape. Zen monk Huifan Huizong (1091-1126), a contemporary of Wang Di, wrote a poem that reflects the imagery of the Eight Scenes regarding the intellectual beauty between poetry and painting, which gives rise to the concept of "ideal poems" and "paintings with words." He wrote Poem of the Eight Scenes of Xiao and Xiang praising this imagery, which was later commented on by many later poets. Literate figures, such as Su Dongpo, and made this distant landscape schema into a central form that would heavily influence China and all of East Asia. This commentary highlighted the allure of the region, and in time, even inspired "commentaries" on the "commentaries." The "commentaries" on the Xiao and Xiang are almost impossible to tally. Famous writers such as Jiang Yan (1444-1495), Cao Zhi (192-232), Lu Yu (1465-1517), Wang Bo (648-676), Li Bai (701-762), Du Fu (712-770), Cen Shen (ca. 715-770), Su Dongpo (1037-1101), Qu Yuan (1049-1100) and Lu Yu (1125-1210) have all touched on Xiao and Xiang in their poetry.

## Spread of the Schema

【The Northern China Tradition】 This East Asian cultural motif spread into the Korean Peninsula earlier than it arrived in Japan. Records show that painter Yi Yang traveled to the Northern Song as part of a Korean government delegation, where he saw the Eight Scenes of Xiao and Xiang as rendered by Wang Kuan, an official scholar of the Huiyong Emperor's Huiyong Academy. In the early Joseon period, the Eight Scenes were filtered through the landscape painting of the Northern Song and Jin dynasty to become a more classical style with an ancient feel. By the middle of the Joseon period, this foundation was infused with the formal language of Li Cheng (919-967) and Guo Xi (ca. 1090- ca. 1160). By the 16th century, Korean painting in the Eight Scenes theme bears the traces of Zhuangzi School influence. The cold, quiet landscapes of the Korean Peninsula kindled a natural affinity to the stark northern landscape styles of Li Cheng and Guo Xi, which became the basic tone for Xiao and Xiang-themed art in Korea. Representative painters include Yang Chung (according to seal, early Joseon), Yi Yang (12th century), An Gyeon (ca. 1400-1470), Ryoliel (15th century), Kang Huimang (1432-1483), and Yang Pung-sun (1488-1545). (Fig.3)

【The Jiangnan Tradition】 In Japan, with a climate and terrain similar to China's Jiangnan region, the development of ink painting was intimately linked to Zen hermitage culture. Artists there were naturally receptive to the Jiangnan styles of Dong Yuan, Ma Yuan, Xu Gu, Muji and Yu Jian, and their formal vocabulary came to form the creative mainstream. The southern tradition had entered Japan previously, but it was not preserved after the Middle Ages, largely due to the aesthetic affinity for simple brushwork and Zen tones. The representative painters include Shitao (according to seal, 14th century), Gakuso Zoukyu (late 15th century), Kenko Shokai (15th century), Kanō Motonobu (1476-1559), Soami (15th century), Sesson Shokai (1504-1580), Kaiho Yusho (1533-1615), and Seisaku Toyo (1420-1506). (Fig.4)

【The Fusion Tradition】 In the native home of the Eight Scenes of Xiao Xiang, local Chinese creations fused the two different styles. Just as Song Di was a Northern School painter, but depicted scenes of the Jiangnan landscapes of the south, the Eight Scenes fused elements of north and south from their very inception, a situation that continued into the Ming and Qing dynasties. Representative painters include Wang Hong (ca. 1131-1161), Li Shi (12th century), Ma Yuan (ca. 1140-1225), Xu Gu (1180-1240), Ma Yu (1210-1270), Yu Jian (13th century), Zhang Yuan (14th century), and Wen

Zhuangzi (1476-1559) (Fig.5)

## Formal Evolution

【Localization】 For nearly a thousand years, the Eight Scenes of Xiao and Xiang have remained an enduring theme among painters from all eras, and it has spread across a wide territory. It spread beyond China to Japan, Korea and all of East Asia to become an eternal artistic motif. Together, artists across the region crafted an East Asian cultural image and theme, and in the process of their shared construction and interpretation, the Eight Scenes evolved into diverse forms. In the transformation, various elements of the Eight Scenes of Xiao and Xiang were selectively passed down by the painter according to their own individual vision and regional background. (Fig.6)

【Abstraction】 The goal of conveying the Eight Scenes of Xiao and Xiang is to its most air and flickering light onto the painting. It is unconnected to the referenced region, but it is connected to seasonal climates and fixed times, and most importantly, it is connected to the mind of the artist. Though the creative theme was clear, the lack of a specific object of depiction led to a trend of increasing abstraction. (Fig.7)

## Contemporary Extension:

【Liang Qian】 Like the majority of those who came before him, Liang Qian has never visited the birthplace of the Eight Scenes of Xiao and Xiang in person—in fact, there are no specific locations linked to Song Di's original Eight Scenes that he could visit in the first place—he has only vicariously entered into this creative context. Liang Qian's Xiao and Xiang-themed creations are rooted in his individual aesthetic cultivation, his grasp of Zen culture, and his deep understanding of this creative theme, as well as his exposure to late Abstract Expressionism during his studies in the West, resulting in an artistic style that combines the visual cultural traits of both East and West. Liang Qian may be working in the same traditional format of the Eight Scenes of Xiao and Xiang, but his approach is entirely different from the historical genre. Liang Qian has activated tradition through contemporary artistic ideas and forms, thus giving rise to an unprecedented new spectacle: the creative language is Western Abstraction, but it has created a new aesthetic framework that differs from local Chinese art while also maintaining a distinction from the art of the West. The "localized" and "abstracted" aspects of the Eight Scenes of Xiao and Xiang particularly echo Liang Qian's own abstract creative form. They come together to form a resonating schema. Like the series Hermit Fisherman on Clear Stream, Records of the Peach Blossom Orchard and Remote View of Streams and Hills, the Eight Scenes of Xiao and Xiang can be seen as yet another groundbreaking exploration of contemporary art for Liang Qian. (Fig.8)

