

OPEN BOOKS
2012-2013 杭州跨年展·雕塑
December - July Hangzhou Cross-year Exhibition

艺术家与他们的中国册页
Artists and the Chinese Folding-books



To open is an act of desire; to open, is an act of expectation; after opening, we find representation. *Open Books—Artists and the Chinese Folding-books* showcases many representations that unfold via more than 60 works throughout time.

In this colorful, folded time and space, what do we expect to find? Open it and 'communicate as an angel' .

Chen Zijin

打开，是欲望启动的一种行为；打开，是包含了对期待的等待；打开，产生了时间，并介入了空间。打开之后，是呈现。《Open Books——艺术家与他们的中国册页》展览，打开了60多本中外册页，呈众相缤纷。

在这缤纷的、被折叠过的时间里，我们期待什么？打开之后“像天使一样交流”。

陈子劲

If we see the concertina form as a restriction that artists undertake, their works became a challenge of the restriction and a dialogue. We can make this point clear: artists are those who take the challenges of certain restriction, and their use of imagination is the reflection of the society.

I like artists who works under some limitation, and this is what I hope for all the contemporary artists. I don't think art practice should be of total freedom. Total freedom indicates no direction. An artist of total freedom is who lives outside the society and it is hard for him to even exist. Freedom needs a boundary.

Like Kant have said: Your freedom to swing your fist ends at the tip of my nose.

Fan Jingzhong

范景中

你的自由是你的拳头不能打在我的鼻子上。
正如康德所说：

自由是有限制的。

是很难融入社会之中。

一个完全自由的艺术家也是一个完全游离在社会之外的艺术家。

完全自由等于不知道该怎么办，没有方向。

我认为艺术实践不应该是完全自由的。

我特别希望艺术家是在一定的限制条件下制作。

这是我对现在的艺术家寄托的希望。

我特别希望艺术家是在一定的限制条件下制作。

图像描绘能力在限制之内发挥的时候，

他在限制之内，他自己的想象、图像制作能力，

艺术家接受一定的限定，

我们可以说得更明确一点，

这是一个互相的反馈。

并对此进行创作，

接受这种限制的挑战，

艺术家接受这种限定后，

册页这种形式本身是一种限定，

This exhibition has a profound academic significance, which is how the form of the artworks shaped the exhibition. This is not a display form that only matters to the viewers, but also a topic to explore for the artists. The exhibition has lifted up a interest that bring people back to the Chinese tradition of direct communication between art and people. In this sense, this is not just an excellent exhibition. We can see it as a sign of trend change in culture.

Johnson Tsong-zung Chang

张颂仁

这个展览本身就有比较深远的学术意义。这个意义在于以形式来决定展览，以形式决定展览不单是一个对观赏者的新形式，也是一个对创作者的新课题。它重新把中国传统的一种趣味提升起来。重新把人再带到这个读书、读画、人跟人直接沟通的一种情景里面。在这个意义里面不单是做了一个好展览，也可能是一种文化潮流改变的征兆。

册页这一再传统不过的载体，我们用今天的一个表达方式，通过它还有没有可能去连接，是不是可以发生一种关系？这种关系既是一种表达方式的关系，也是艺术家对这种载体的一种思考。他们是不是能够重新在一个层面上有新的理解和突破。这个问题的提出不是针对某一个艺术家，是我们共同去关注的。这里面即有文化层面的思考，也有载体方式的思考，媒介的思考。

张羽

Folding-book is a traditional medium. As we are using our expression in contemporary language, will there be a connection? The connection is not only limited to visual language, but also the artist's thought about the traditional medium. How we take this as a challenge on a new level? This is a question for all of us. There is a deep layer of culture study, which includes the medium and form.

Zhang Yu

我特别喜欢这个展览。这是一个开放的，容纳很多信息的一个展览。我们可以看到几代的艺术家，不同门类的艺术家在这里体现他们非凡的思维和特征。我认为这是一个全新概念的展览，非常有趣。就像张颂仁先生说的会是一个新的开端，一个新的开启，也是一个新的征程。我觉得这样的展览会产生一定的影响，这种影响可能会打开中国艺术认知的一个新的阀门。

丁乙

I enjoy this exhibition very much. This is an open exhibition that passes down massive information. We can see artists from different generations and disciplines show their incredible ideas and uniqueness. This is a brand new concept of exhibition. Like Johnson Tsong-Zung Chang mentioned, this could be a new beginning of a journey. I believe this exhibition will impact our cognition of Chinese contemporary art.

Ding Yi

册页、卷轴、条屏、手卷都是中国绘画传统的展示方式，此番《Open Books——艺术家与他们的中国册页》却是以“册页”设题，意在破局，并向当下的创作状态和展览方法提出问题的艺术实验项目。

本次展览，通过艺术家们不同表达的可能性，呈现了一条回到传统以及理解未来的设想之途，对于“现在”和“未来”的界定其实就决定着我们对于“历史”的叙述。这一点上中国和西方是一样的，西方人对自身传统的界定，对于什么是西方文明的讨论，完全取决于他们现在要做什么和下一步准备做什么。取决于他们对历史传统的当代解释，也就取决于他们今天如何应对和处理当前的诸如“全球化”和“现代性”这样的问题。

中国艺术家对西方现代艺术的研究和吸收，已经成为中国当代文化意识的核心部分，对当代问题的介入，对地方性文化资源与表现手法的运用，突破了“中学”与“西学”二元对立的限制。

有别于通常美术馆展览惯例，这次展览的观看方式更加自由：从墙面到桌上，可移动和便于游动的册页手卷，使公众可以分享到亲切和趣味性的体验。在现代性的展示空间中，如何具体呈现艺术家以貌似传统手法表现的绘画语言和纸质材料、水墨色料之美，是一个问题。这个展览算是一个上佳的解答。

叶永青

Folding-book and scroll are traditional ways of display Chinese painting. *Open Books—Artists and the Chinese Folding-books* brought the concertina foreground as the core idea of the exhibition. This is to break the boundary of the limitation of the medium form, and try to challenge the idea of contemporary art and the form of a contemporary exhibition.

This exhibition brings us back to the tradition as a start point, and then looks into future through each artist's expression. It is the narrative of history that defines the 'now' and 'future'. In this case, Chinese artists share the same idea as western peers. What is tradition? It depends on what is done and yet to be done. It is also to do with the globalization and modernization and all the issues we are facing together at the moment.

The study of western art has become a core part of Chinese contemporary art. The way we optimize local culture recourses to solve the contemporary issues has break the dualism of China and the West.

What makes this exhibition different is the way the viewers encounter the artworks. No matter on wall display or on plinth, there is the intimacy experience and interaction between the viewers and the books. There are always problems when showing traditional Chinese paintings in a modern space. Because the distance between the viewers and the artworks will take away the vibrancy of the ink color and the tactile feel of the material. This exhibition has provided us a excellent solution.

Ye Yongqing

我们可能像天使一样交流吗？

陈子劲

一种交流

传播学者约翰·彼得斯在《交流的无奈》一书中说“我们永远不可能像天使一样交流”。那么，我们是否一直在寻找“像天使一样交流”的途径呢？

《Open Books——艺术家和他们的中国册页》展览已于2013年11月2日在中国浙江三尚当代艺术馆开幕，展出了中国和欧洲67位艺术家的84件作品。之后接受了巡展邀请，目前已分别在澳洲的昆士兰和堪培拉进行了两站，第四站是在香港中文大学，第五站将在威尔士国家博物馆，其他更多的巡展计划正在安排中。

这个展览获得如此多的巡展邀请是出乎预料的。从Mary Husted在2004年开始使用中国册页进行创作，到2009年增加到6位威尔士艺术家的参与，并于2012年在威尔士国家图书馆进行了展览，再到2013年中国艺术家的积极介入，形成了规模效应，这样的结果也是出乎预料的。然而，这两处预料之外在我看来其实是一种正常形态，它体现了“交流”是一种共同意愿，是一种日常的文明。它也验证了我的一个基本认识：我们应该抛弃“殖民”与“被殖民”以及“后殖民”的话题，因为，异域间的文化隔阂正在迅速消解，各自的文明产物正在被广泛共享。在文明共

享不断形成的过程中，无疑将产生一种新的社会形态——文化的趋同与差异并存，人类的文明殊途同归。

交流，无疑是消解文化隔阂的一种最好方式，也是到达殊途同归的一条最佳路径。

一种误读

《Open Books——艺术家和他们的中国册页》展览从形成到巡展，期间产生的“差异与趋同并存”、“误读与误判同现”这一事实，超越了展览的范畴，已成为一次异域间必然性的文化交流。

中国册页，作为一次载体限定的“命题作业”，从起始就有消解外在“差异”，期待可能出现“趋同”的企图。然而，因展览作品的多样与丰富，已不能简单地以中国册页的传统方式诠释，欧洲艺术家的作品更让人觉得“误读”是一件美妙的事。同时，巡展中的展示方式又促成了误读之后的误判。

在中国展览时，作品统一在条状的柜子中进行展示，以一种符合中国册页的阅读方式平铺展开。不同的是，欧洲艺术家的作品由

Mary Husted布展，有的作品在柜子中以不规则、有节奏的波浪状呈现，这对中国观众也是一种新鲜体验，有的本应垂直观赏，或正反两面阅读，却都被强制性平铺在柜子中了。当时虽有遗憾，却无异议。然而，在澳洲巡展时，中国艺术家的作品居然出现垂直悬挂，或竖立成齿轮盘花状，这让我大为惊讶。虽然我明白这是受当地展示条件所限，但我当时却强烈感受到了异域文化间的隔阂与差异导致对异域文明产物的误读和误判。虽然误读本身就是一种文化传播方式，但是误判可能导致的冲突或消极，都有违交流的初衷。

在其后的交往中我明白了，对欧洲艺术家而言，中国册页或许只是一种被外在形式吸引的创作载体而已。这种折叠成册的方式他们也使用，但运用的材料与中国不同。他们使用的纸质多样，尺寸的变化也较大，因而在创作上也十分自由，最终的体验和认识便产生了独特性。他们将中国册页基本界定为图书的一种“装订样式”，既可以绘画为主，也可用综合材料、综合手段进行创作，即“艺术图书”。这种艺术图书的制作，在欧洲已有较长历史，并在艺术家群体中形成了以此为爱好的圈子，在艺术教学中也是一门特殊的课程，并且还有若干本以其为内容的国际性专业杂志。在堪培拉，我和朱春杭特地拜访了一位艺术图书收藏者，她的藏品已达数千件，并被分门别类。虽然我们只欣赏了其中极

少部分，但已叹为观止，不得不佩服欧洲艺术家的创作思维。

尽管如此，它在欧洲文化里仅是一种特别的样式，并不是一种类别。这种样式的创作内容和手段与他们的文化一样地开放，展示方式也不拘一格。然而，册页却是中国传统文化中“风雅”的载体物之一，它是中国书斋文化的一部分，它完全有别于欧洲的艺术图书。所以，当它被置于异域时，误读与误判就在同一时刻产生了。

为了解消因文化差异而引起的误判，在交流中到达共享的终端，解释和阐述或许是必须经过的一条通道。虽然由于语境的问题可能对语义产生新的误读，但至少可以相对地接近本来面目。

一种解释

册页，是中国书画装裱的制式之一，也是中国古代书籍装帧形制的一种，其历史悠久，已成为中国文化物件的代表物之一。

中国册页因画幅的尺寸不大，亦称“小品”，又称册叶、叶册。由宣纸裱制并对折组成，可以左右或上下翻阅。它有三种样式，一种是横式画心，裱成上下翻阅的，称为“推篷式”；一种是竖

式画心，裱成左右翻折的，称为“蝴蝶式”；另一种裱成通折连成一体的，称为“经折式”（或经摺式），较小的竖条称为“折子”；也有的裱成单片，称为“散装”。

中国册页均取偶数，少则四开、八开，多则十二、十六、二十四开等，页数再多可分为两册，每本册页的前后各加素白副页（又称护页）两开或四开。它一般都外镶边框，上下加檀木、楠木或宋锦裱装的硬纸板作为封面和封底，收叠时成一部书状，这样的制式方便了欣赏、携带和保藏。

这种制式起源于唐代，是为解决长卷翻看不便和散页保藏易乱，而产生的一种书画装裱形式，因唐代的书籍多为经书，故称为“经折式”册页。

自此历代的书画家和收藏者将零散的单件式小幅作品，如手札、团扇、折扇等，分门别类地以经折装的形式，集中装裱成册。到了明朝，册页开始成为时尚，所以明清时的成本册页多是预先装裱制作成册，后作书画。当中国画受西洋素描写生影响，册页也成为不少画家便携的写生本。

中国册页的传统观读方式是用手指或竹签插入两页被折叠的缝隙

间，左右顺势轻柔地撩拨翻看，不是拎起页面一张张翻开的。这种不直接碰触画面的方式，有着温文尔雅的仪式感，在观读时有一种敬重与期待。观读册页在中国传统书斋里是一种独思与共享的行为，当独自打开时是冥想与孤往，当与他人共同打开时是交流与共享。

现在的中国艺术家对册页曾经是中国古代书籍装帧形制之一的演进已有点淡忘，但心目中它是传统文人文化的象征物之一是毋庸置疑的。它不仅是书画收藏者的收藏方式，更是文人们私藏、把玩和相娱相赠的精品集，同时还兼具了“传移摹写”的功能，不仅为书画学习者提供了方便，更是师徒间技艺和精神传承的载体和途经之一。既使当代艺术在中国艺术界被逐渐接受的今天，成集的册页还是具有相当重要的价值，在中国艺术家的心目中还是有“肃然起敬”的地位，对中国的收藏家而言也有“如获珍物”的欣喜。

一种期待

虽然异域间的差异认识必然导致差异性的误读，但是，是否允许被误读，或许是能否“像天使一样交流”的关键。

中国册页作为一次“命题作业”，虽然是由欧洲艺术家发起的，但它却探问了处于国际当代艺术思潮中的中国艺术家，他们面对永远难以脱离，并不可能被割舍的母语情结时，纠结于“坚守还是突破”、“殖民与非殖民”等一系列伪命题的复杂心态，以及能否化解的焦虑。

纠结与焦虑，是中国文化近百年来被折叠后的结果，是自身文化因子造成的现状。其实，走出这种困境的唯一途经就是开放与交流，既使被误读，也是一种态度、一种活力。因为，但凡能被普遍接受的、能成为与他人日常共享的文明，都具有自律、开放、和合的能量因子。

册页是中国传统文化中“风雅”的载体之一，无疑是一种文明的产物。然而，当中国书画艺术陷入在传统文化被消失，优质的文化还未形成，外来文化不断被共享的时空里时，当代中国艺术家的“风雅”何在？或可在？或有必要在吗？打开中国册页或许可以知道会有怎样的回应。

打开中国册页，仿佛是进入了时间被折叠后的空间。打开后又顺势覆蔽前页，是孤赏独阅，是原本的方式；打开之后平铺案柜是众观共享，更接近现代的方式。无论是怎样的打开，“打开”

意味着被动性、强制性，同时也导致了开放性。开放性的结果，必然形成相互性与公共性，随之而来的各种解读以及各取所需，又产生了不可预料的解放与生长，即未来性。未来的生长力，以及生长的结果还有多少的“本来面目”，只能是取决于它的公认性和可共通性、共用性的程度。

开放性既是生发交流的基本因子，也是误读的起始源，更是度量文明产物未来性和共享性的标尺。打开中国册页或许就是一次度量。

打开，是欲望启动的一种行为；打开，是包含了对期望的等待；打开，产生了时间，并介入了空间。打开之后，是呈现。《Open Books——艺术家与他们的中国册页》展览，打开了60多本中外册页，呈众相缤纷。

在这缤纷的、被折叠过的时间里，我们期待什么？打开之后“像天使一样交流”。

一个想法如何变成展览

玛丽·赫斯特

2004–2005年，我在香港生活期间，访问大陆时艺术家们所使用的折叠册页让我感到非常的着迷。回威尔士的时候，我带了一些册页，并且开始在上面创作一些东西。朋友们来访的时候，我会送一两本给他们，其中一位就是克里夫·希克斯·詹肯斯（Clive Hicks Jenkins），我还记得2005年在他厨房当中和他谈起有关不同艺术家使用这样相同的册页来做一个展览的想法。在接下来的几年当中，我花了很多的时间来思考这个想法，并且开始付诸实施。我和威尔士国家图书馆提出了这个想法，他们对此非常有兴趣，而我则开始全面地策划这一事件。Open Books就此诞生。

开始的时候，只有6位威尔士艺术家参与：我自己，以及和我相熟的5位朋友。我选择的艺术家都是那些我非常认可，并且具有各自独立创作方式的。我想达到的效果是，每个艺术家都会用自己的方式在这些册页的有限空间当中进行创作，而最终所体现出的效果也是形式各异，但这都是建立在使用相同的册页这一标准之上的。虽然在相同的载体之上，但是这些创作将展现出各自不同的风格和内容。当我和其他人提起这些想法的时候，来自香港和澳大利亚的艺术家们也都饶有兴趣的加入进来。

2009年，我前往澳大利亚的途中经过香港，我在那里工作了几个月的时间。在香港，我为每位艺术家都购买了两种规格的册页（一种是接近A6的尺寸，另一种则是120x320cm大小）。我将这些册页发送给过去两年当中每一位曾经和我讨论并且愿意

加入这一计划的艺术家。到目前为止，已经有16位艺术家参与到了这个项目当中，10位来自威尔士，3位来自香港，2位来自澳大利亚，1位来自英国。大部分艺术家都完成了两本册页的创作，就像最早的构想一样。而其中的一些人和我联系，由于条件所限只能完成一本，而剩下的未用的册页则传到了另外人的手中。这意味着，虽然现在我们的队伍更大了，但是其中的一些艺术家最早只拿出了一本册页的作品。

在巡展的下一个阶段当中，另外7位艺术家也加入进来：来自威尔士的布兰登·伯恩斯（Brendan Burns），理查德·考克斯（Richard Cox），菲利普·尼克尔（Philip Nicol），欧西·莱斯·奥斯蒙德（Osi Rhys Osmond）以及菲利帕·罗宾斯（Philippa Robbins）；来自英格兰的卢新达·科斯丁（Lucinda Cusdin）；来自澳大利亚的安吉拉·加德纳（Angela Gardner）。

我们不再局限于最初的两种册页尺寸。一些艺术家使用自己的书本来制作全新的册页。这些册页会在中国和当地的艺术家们一起展出，用来展现册页在更宽阔的层面上的使用方式。在三尚当代艺术馆的年度《醒墨》展览当中，册页将作为关注点，从20世纪开始到当今的中外作品会汇集一堂。

就像册页一样，这个展览在慢慢的展开全貌。

策展人对我来说是一个全新的身份，策划和组织展览对我来说是

一个全新的学习过程。当这个念头出现的时候，这是完全超出了我的艺术家工作之外的。我一直保存着自己的笔记本，在多年的展览当中，也曾经展出过。这些笔记是我工作当中不可或缺的部分，也是我作品的基础，它们的作用不仅仅是作为参考资源，而是作为作品存在。所以，这几乎是一个顺理成章的过程，用各种各样的本子来完成一个展览，特别是折叠册页这样的一个载体，可以通过展开来打开展现图像的全新可能性。这不仅仅是我自己对于这种媒介的实验，更是其他艺术家们对相同挑战做出的回应，做这样的展览理念，本身就令人兴奋。

在威尔士国家图书馆进行的展览过程，本身就是一个开阔我对这一载体视野的过程。我意识到，观看这样的册页有三种主要的方式：将本子拿在手上一页一页的翻阅，阅读每一个页面上的细节，这种亲密的接触就像我们平时的阅读行为一样；我们也可以将册页完全展开，形成一个全景的图像，每一个页面上的画面首尾相连，观众可以尽收眼底，也可以关注当中的某一部分；最后，它们也可以作为雕塑的物而存在，可以垂直悬挂，也可以以曲线的方式环绕，有着许许多多的呈现方式，使用连续页面上的颜色、图像来构成各种空间，从而映照出各异的效果。这些经历对我作为策展人的新身份以及艺术家的本职，都有着丰富的回馈。在这里，有着丰富的内容和层面等待发掘。

在香港的艺术家当中，我选择了一位使用传统风格绘画的艺术家，而其他2位则是完全的当代创作。3位澳大利亚艺术家都有

着丰富的创作和展览经验。在这些艺术家当中，有些声名显赫，而另外的则并不那么知名，但是都显示出了只属于自己的风格和艺术关注。他们的册页创作十分多元。当展览来到不同国家的时候，我们都会加入不同艺术家的作品，使得这个展览变得生命力和创意十足。

在杭州的展览会在三尚当代艺术馆进行，我们的册页会加入到《醒墨》的年度展览当中，我会与三尚当代艺术馆的策展人朱春杭一起工作，苏·亨特（Sue·Hunt）、苏·威廉姆斯（Sue Williams）两位艺术家则会与我一起踏上中国的旅程。我们将此想象为一次精彩的文化传统交流之旅。朱春杭在本书当中的文章讨论了文化与传统的理念，而韦一空则针对文化以及评论的更深层面进行了探讨。

我的想法是，让艺术家们自己发声。每一本册页的打开都会发出一个独特的观点。

2014年，这个展览会到澳大利亚昆士兰罗根艺术馆（Logan Art Gallery）、堪培拉国防大学图书馆（ADFA <Australian Defence Force Academy>Library），香港中文大学Hui美术馆进行展览，然后回到英国。巡展的过程当中，我们会与当地的艺术家、策展人进行紧密的合作。苏·亨特已经加入到联合策展人的角色，我们希望将这个令人兴奋的项目带到一个完全不同的领域，也对2015年以及之后的巡展充满了信心。

书斋——跨域文化的冥想

韦一空

虽然参与《Open Books》展览的艺术家们所创造的作品可以被当成绘画或者印刷品，但是它们同样也是书籍；虽然这样的中国折叠式的书本经常被用来展示图像，而且同样也经常被用来作为展示书法创作的媒介，图像和文字之间的关系自然而然地就进入了观者的脑海。对于我来说，从我的艺术实践当中创作出“图像故事”的欲望，根植于我在书桌上用笔书写的这一事实之上。模糊书写符号和绘画、线性叙事和抽象表现的边界令 20 世纪众多艺术家所痴迷，我们也可以同样对这次展览的尝试做出同样的解读。俄国建构主义艺术家伊尔·李斯特斯基（El Lissitzky）1922 年在柏林出版的《关于两个方块（About 2 Squares）》是一个典型的案例：这位俄罗斯艺术家对于叙事和展现的反映要更多于文字符号和绘画，但是在当中却有隐约存在着避免词汇以创造故事的类似欲望。本次展览的众多册页当中并没有故事线索，但是颜色的选择以及同样重要的各种图饰和绘画——从最复杂到最简单的，明晰的创造出了书本页面之间的张力、悬置、舒缓，这种节奏的快感油然而生。在观众的观察体验中，这样的画面变化带来的是与阅读文字类似的线性叙事之感。

图像和文字之间有着复杂而丰富的关系，这是欧美艺术家一直在进行探索的领域，而因为书法与图像的之间的联系，中国艺术家也许在这方面有着更丰富的经验。在欧洲，书写和绘画之间的关联是超现实主义者们经常进行的社会活动，而“Cadavre Exquis”这样的方法运用在绘画中所产生的效果和使用在诗歌领域一样颇有趣味（这种绘画的方法如下：在页面顶端绘制一个

简单的图像，然后折叠起来掩盖部分图像，然后让另外一位艺术家接着画，如此重复下去，直到整个页面被画满。如此一来，所有的参与者都不会知道另外人做了什么，直到作品完成，而对于超现实主义者们来说，潜意识行为是所有一切的源泉。）自动主义（Automatism）也许是超现实主义者们创造出的最具魅力的词汇，它使得欧美艺术界的众多艺术家不断对绘画当中的语言词汇进行探索。这种关系所提出的问题关键在于，当出现在水平页面上的语言词语出现在竖直的墙面上时，如何会变成完全不同的另外一种东西。罗莎琳·克劳斯（Rosalind·Krauss）在《光学潜意识（The Optical）》一书当中，使用杰克逊·波洛克作为案例，分析了欧美艺术界当中将自然和文化一分为二的不同之处：

“波洛克开始接触超现实主义时期所创作的《母狼（She Wolf）》、《速写人像（Stenographic Figure）》都带有自动主义的痕迹，更具体的解释为……‘自动书写’。和置身在水平桌面上的画面截然不同，书写将自己置身于垂直的视野，从逻辑上来说，对于‘图像’有着更加深远层面上的挑战。但是事实并非如此，而这个超现实主义者们矛盾点恰恰很快被波洛克发现。因为书写一旦被‘装框’，它就成为了图像：‘书写’成为装饰性的图像，比如在布列顿（Andre Breton）精神分裂产品的展现；或者成为影射图像的系统，比如波洛尼乌斯（Polonius）在云朵中看见骆驼、在火焰中看见达芬奇的人形。书写和绘画之间的角度关系，就像之前所提出的一样，通过文化和自然的对立，它的水平属性将会将它从‘自然’的视觉语境之

中解放出来，并向书写符号所主导的文化方向发展。”

在《Open Books ——艺术家与他们的中国册页》当中展出的这些艺术家们的作品，并不能像克劳斯所形容的那样作出简单的两种划分。如果在欧美的思维模式当中，书本是作为水平的表面而存在于文化之中，而垂直的装框图像作为自然而存在，那么在中国艺术家和策展人当中，有时水平有时垂直展示的中国册页又该作何解释？在《Open Books ——艺术家与他们的中国册页》当中展览的中国册页有时候会完整的打开平铺，有时候会挂在墙面上，有时候会像手风琴一样半展开的陈列在桌面上。如果克劳斯所说是正确的，至少在欧美哲学当中，这些册页占据了文化当中的一些“中间地带”，在这里，关于自然——文化的两分对立显得毫不适用。实际上，当考虑观众面对这些册页会产生如何的反应的时候，另外一个问题显得更加重要。这个问题也许会引导我们走向一些关于跨文化冥想的有趣领域。

虽然我的创作围绕着非宗教的精神主题进行，但是其他《Open Books——艺术家与他们的中国册页》的参展艺术家都有着自己的关注。所有的艺术家都将册页作为艺术物件和媒介载体进行思考，考虑它能够带给我们什么，它们在一定程度反映出了书写、冥想以及它们与图像探索之间的关系。冥想的主题从来与精神性关系紧密，不管是否是宗教的（比如基督教、佛教或者伊斯兰教），并且是否本文的作者有一个完美的机会来思考这样的精神性如何能够得到宣扬和加强。任何一个前去寺庙或者教堂参观的人都会

同意，最简单的创造出精神性的方法实际上就是用空间的方式来思考，如此的建筑如何能够创造出与外界截然不同的感觉。

远离宗教但是依然保持精神性，我们很容易就可以从 20 世纪最具影响力——也是最非宗教的——思想家的成果当中发现这一非常实用的概念，在众多装置艺术当中，艺术家们也经常借助这一理念：异托邦（heterotopias）。希腊语当中 heteros 意指不同，topos 的意思则是处所，福柯从六方面的属性给异托邦做出了定义。英国南部的史前巨石阵（Stonehenge）是异托邦的绝佳实例，因为它满足了所有的标准：它是具有含义的处所（并不是简单的石头陈列）；它具有不同的功能（既是旅游圣地也可以进行科学研究）；它将不相关的空间结合成一体（既是远古的祭祀场地也是普通的田地）；时间在此并不产生影响；它自身处于封闭状态并且与外界不发生关系；它通过作为梦想的处所或者完美有效的处所而脱离外部世界。当对异托邦概念做出映射的时候，很快就可以发现，只要明确的说明语境转换方式，任何限定的空间都可以成为异托邦。

如果书本是图书馆的核心，那么它们是否能够构成一个异托邦？在雅克·德里达（Jacques Derrida）对欧美文明的逻各斯中心论（Logocentrism）研究之外，书籍和书本的页面一直都是与永恒产生联系的神圣媒介。这种与永恒的关联在图书馆或者学习当中找到了属于自己的理想处所，而迈克尔·福柯则很快的将这些处所作为理想的异托邦看待。在现在的这个展览背景下，特

别是玛丽·赫斯特(Mary Husted)选择的是十分中国的材料(这样的册页在欧美文化当中十分少见, 更不会被当作书本来对待), 对图书馆的基本构成做出研究就会显得格外的有趣——它是否可以被看成是跨越文化领域的异托邦? 在欧美和中国文明当中, 图书馆一直是被看作冥想的最佳场所, 因为在这里文字处于中心地位, 而它又对人们冥想的行为做出引导。在这样语境之下, 文字的重要性不能隐藏在图像所扮演的角色里, 很明显, 图书馆和研究一样, 是观察行为的所在之处: 世界存在于图书馆当中不仅仅是因为文字, 图像也一样起到了作用。

在基督教修道院当中, 图书馆和教堂一样是冥想的处所, 实际上, 在中世纪甚至文艺复兴时期, 很多重要的绘画都创作于图书馆当中, 它不仅是制图的场所, 更是启蒙之地, 维托雷·卡巴乔(Vittore Carpaccio, 1472–1526) 负有盛名的作品就是案例之一。在《圣奥古斯丁的愿景(The Vision of Saint Augustine)》当中, 这位威尼斯艺术家描绘了如此场景: 这位早期西方教会哲学家听到圣杰罗梅(Saint Jerome) 声音, 告知他即将死亡并升入天堂。在典型的卡巴乔风格绘画当中, 主人公身边有着很多不同的物件, 其中就包括了一些书籍——在 16 世纪早期, 印刷的书本对于受过教育的人来说依然是十分奢侈的事情。这个封闭的房间与外界的联系仅仅是画面右侧隐约可见的窗户。这个文艺复兴早期明亮建筑的空间被完美的重现, 但是现代的观众也许会对房间的空洞以及书本稀少的数量而略感失望。这种印象是我们现代的世界和它所制造的巨大数量印刷品所造成的结果。实际上, 如果

纯粹以个人的角度考虑, 对于冥想式的阅读环境来说, 多一些的空间、少一些书本也许更好。同样, 欧美关于研究的理念一样源于 19 世纪热爱阅读的人们使用书本来装饰自己图书馆的做法。因为阅读是中产阶级的行为, 所以用来阅读的空间往往变得非常狭小, 到处都扔满了书本、印刷品和书写工具。

更近一些时候, 图书馆和书房经常会成为远离外界混乱、甚至 20 世纪现代派建筑的避难所, 比如亚历山大·罗钦可(Aleksandr Rodchenko, 1891–1956) 的《工人俱乐部(Worker's Club)》所呈现的景象, 就如同“世外桃源”一般——在这里, 文化可以开阔工人们的眼界。但是在罗钦可的例子当中, 并没有将图书馆作为艺术作品的问题, 这位建构主义艺术家的目的在于以革命性的方式模糊艺术和工艺之间的界限, 而工人们的俱乐部无疑是现代主义物件的一员: 艺术或工艺是改变人们生活并进一步促进社会发展的方式。当人们在 1960 年代末和 1980 年代开始转向图书馆的其他领域的时候, 作为艺术品被使用的图书馆则肩负了非常不同的功能。约瑟夫·科苏斯(Joseph Kosuth, 1945 年生) 的作品《咨询室(第三次调研)》(Information Room <The Third Investigation>) 简单地将很多破损的书籍放在桌子上, 对于艺术爱好者们“了解身处自己作品语境当中的艺术家”(know the artist in his / her artwork) 的传统欲望提出质疑。科苏斯相信, 绘画或者雕塑并不会显示出有关艺术家的任何线索, 因为艺术品更多的是显示出这件作品的创作者所处的社会文化环境。因为, 从最终的分析来说, 是文化环境创造了艺术家, 艺术

品则毫无意义: 将影响艺术家思想的东西直接发送给观众会更加迅捷, 比如他 / 她所阅读的书籍。当然, 这样的分析结果对于科苏斯开始毫无意义, 因为这些书本不会告诉读者艺术家们或者他 / 她将会创作出的作品的任何信息。这个图书馆所创造出的异托邦是一个不可能的空间(a space of impossibility), 但是, 和所有其他的异托邦一样, 它也是冥想的空间, 如此一来, 科苏斯的《咨询室》在功能上和其他的图书馆别无二致。

在中国, 文人们图书馆的功能与欧美完全相同: 这是一个思考的空间。这个空间用来保存书本和绘画, 而学者们大部分的冥想和书写都在这里完成。在绘画当中所呈现的书斋也许会给我们线索来理解中国艺术家对于这一特定场所的认知。尽管在事实当中, 书房是居所当中的一间屋子, 而文人们居住在繁忙的城市之中, 但是在绘画当中, 书斋则一直以一种独立的方式被呈现出来。关键之处在于, 画面不仅要展现书斋和它主人精神生活的一面, 而这一空间所处的环境和它所包含的内容一样显得十分重要。举例来说, 19 世纪艺术家万岚所绘的《吴熙载像卷》当中, 书斋一部分面对庭院开放并与花园产生联系。这张绘画当中有关书斋唯一的线索就是主人公台案上的一本打开的书籍, 这一简单的线索就足以说明书斋空间的存在, 这是一个属于思想的处所。对于中国的学者来说, 书斋是展现自身文化最为重要的标识之一, 即便是身为满洲国后裔——一段时间被称为“蛮族”——清朝的皇帝, 也喜欢用这样的场景来营造自己与人为善的统治者形象——比如和他们的中国臣民一样具有相同的文化价值观。在一位不知

名的宫廷画师作品当中, 康熙皇帝身穿传统的中国文人服装, 身后则是中国文化最常见的物品: 书本。在这幅绘画当中, 图书馆不再是避世的收容所, 而更多的成为人们了解世界的地方。这幅绘画还显示出了两种文化对于书本不同的整理方式: 在欧美书本是竖立着一本一本摆放, 而中国人则将书本放平叠加陈列。实际上, 中国画家对于异托邦的呈现是如此的确凿, 当他们呈现书本的时候都不会想要刻意去进行空间分割。举例来说, 在禹之鼎的《乔元之三好图》当中, 背景的缺失反而加强了异托邦的感觉, 这也是中国传统绘画经常使用的手段之一。

从杂乱的科苏斯的读书室到《乔元之三好图》当中完全开放的空间, 图书馆有着完全不同的功能, 但是明显的是, 只要有书本, 冥想的空间甚至都不需要有特定的密闭空间就可以异托邦的方式存在。创造冥想空间是书本的功能, 让我还想到了伟大的阿根廷作家豪尔赫·路易斯·博尔赫斯(Jorge Luis Borges 1899–1986), 在他生命的末期, 即使双目失明, 他依然能够在书本的环境下获得愉悦和安慰。在书本的物理环境当中, 即使盲人也可以沉浸在冥想的空间之中。很明显, 玛丽·赫斯特知道, 创造冥想的空间并不需要建造一个封闭的房间, 而将中国的册页分发给欧洲和澳洲的艺术家作为互动的工具无疑是绝妙的策略。在浙江三尚当代艺术馆《开放的册页》当中, 这一策略将以最简单的方式营造出一个理想主义异托邦。

缘起册页

朱春杭

艺术是一件很有意思的东西，我们经常会感觉已经远去的那些细节，只要稍加留意，往往会发现其实它们离我们并不远，比如册页。

即便是笔记本和圆珠笔都很难在平常人的口袋中找到的年代，册页还是以一种很特别的方式存在于中国人的生活当中，并且出人意料的和几乎所有人相关：在诸如婚礼和庆典的仪式当中，嘉宾签到、留名是一个经常可以见到的环节，每个来宾都会在一个折叠的册子上写上自己的名字，或者祝福。册页就是这样一个承载着人与人之间交流的媒体——即便现在有更加便捷的笔记本，但是中国人还是这样使用着这种已经延续了许多个世纪的工具，因为它的展现方式有着一一种特别的仪式感，就像是婚庆仪式一样。

当然，这样的记忆留存，在艺术家手中会显得更加有意思。

2013年初，我有幸能够在香港大学看到著名中国艺术研究者麦克·苏利文 (Michael Sullivan) 的私人藏品展览，其中就有一件集合了众多艺术家绘画小品的册页，它安静的躺在陈列柜当中，每一个折页都由不同的艺术家创作，除了精彩的绘画之外，还能够看到不同艺术家的名字，以及他们馈赠苏利文先生时的留言、落款，让人不禁的会联想到围绕这本册页所产生的许多故事——即便观众不在场，也能够根据画面的内容、题跋、甚至年月想象出那个时候绘画每个折页的艺术家是如何与苏利文先生交

流，他们会说一些什么，会如何的谈笑风生，如何的来讨论艺术。其实这样的传统从唐宋以来就一直在延续，文人雅士们都会将一些零散的单件式手札、书画小品，分门别类地集中改装成册页。

作为一种中国艺术家喜欢使用的“笔记本”，也许很难想象，现代人看起来并不方便的册页的流行，很大程度上因为它在古代的便于携带和保管。但即使在各种更加便捷的现代工具——比如 iPad——存在的今天，册页对于中国的艺术家来说依然是一种丢不掉的情节。今年三尚当代艺术馆举办的展览当中，我们会有意的询问那些不同的艺术家是否有册页作品，出人意料的是，即便不是从事传统中国绘画的艺术家，也会拿出他们颇有趣味的册页作品。虽然依旧是折叠的本子，油画艺术家会使用现代的签字笔和圆珠笔，在自己旅行、候车的空隙画下自己在杂志上看到的见闻，从流行文化的《江南 style》、《虎胆龙威》到查韦斯去世、罗德曼访问朝鲜这样的政治事件，让人一下子就想起了这些事情对我们的生活如何直接或者间接产生影响；装置艺术家则会在上面勾勒出代表着自己情绪的色块，将这些小册子放在书架上，作为自己灵感的来源……而当我和艺术家们交流，要求他们拿出册页参与展览的时候，会经常听到的回答是：这是一个很严肃的问题，册页与其他类型的展览作品很不一样，对于艺术家来说，它太真实了。

这只是我能够想到的众多例子当中的3个，不过却说明了

一个与本次展览、我们的策展主题息息相关的问题，也就是我们为什么要做这样的展览：即便我们已经习惯了用手机或者电脑来记录事情，见到册页的中国观众，总会被引起很特别的共鸣，因为在我们的血液当中，流淌着这样的记录和叙事的方式，这是中国人文化基因很特殊的一部分。

今年年初，经由香港中文大学周晋教授的介绍，我们了解到了策展人 / 艺术家 Mary Husted 的《Open Books——艺术家与他们的中国册页》项目，这种以中国传统媒介为载体、不限创作形式的开放交流，也给我们带来了很多的灵感和思考。从2010年开始，浙江三尚当代艺术馆就开始了以研究当代中国书画为核心的年度展览计划，2011-2012年的《醒墨》是对中国美术学院当代水墨艺术家创作状态的一种展示，而《Open Books——艺术家与他们的中国册页》的理念无疑是一个更为国际化的展示平台，除了邀请这个展览来到杭州之外，我们更希望以主人的身份，邀请中国的艺术家来参与到这个项目当中：从册页这个诞生于中国的物质载体来说，中国的艺术家也会有属于自己的创作模式；从现有的《Open Books——艺术家与他们的中国册页》作品来说，我们更希望通过这个展览，以近乎“命题作文”的方式，让中国的、世界的艺术家的作品能够一起展示，从而体现出册页在全球化环境当中所能够发挥出的魅力。这里没有文化的隔阂，也没有正确和错误的方法，只有多元文化的参与，以及属于不同个人的理解。

《Open Books——艺术家与他们的中国册页》这个展览的起源似乎也 and 册页文化本身有着十分有趣的联系。一个外国艺术家带着册页回去，然后与身边的艺术家进行交流，最终促成了展览的诞生——这与中国古代文人雅士在自己的书斋与朋友分享、切磋不正是跨越了时空的呼应么？

我们最初的设想是想将整个展览计划分为4部分：20世纪早期的中国艺术家、延续传统风格的当代中国艺术家、以当代风格创作的中国艺术家以及 Mary 带来的国际艺术家。但是在邀请和与不同艺术界人士的沟通过程当中，我们越来越觉得这应该是一次“嘉年华”式的展览：将中国当代艺术家们的作品和来自英国的年轻艺术家作品放在一起，这会是多么有意思的一件事情？就像我们看到苏利文集合了众多大师墨宝的册页一样，我们不仅要想象，古典和当代、东方与西方在一本册页上的对话，会是多么的有趣。于是，从徐冰、谷文达、丁乙、张恩利这些在中国当代艺术领域的领军人物，到薛峰、邵文欢这样来自中国美术学院的本土当代艺术新生力量；从韦一空（香港中文大学艺术系研究学部主任）这样研究中国文化的外国人，到纯粹以西方眼光来审视中国册页的西方艺术家们……60余位艺术家，80多件各式各样的册页就被这样的收纳到了一个展览当中。

艺术家图书与册页

萨沙·格里申

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书籍在欧洲最早的形式是 ROTULUS 或者卷轴，而在中国，则是被西方称之为褶裥（concertina）书的册页。在欧洲，卷轴逐渐淡出于公元四世纪，而亚洲则在唐朝时期，它们都被编码书本（codex）所替代，这种现代书籍的概念是在封面与封底之间有着诸多连续的书页。之后卷轴与册页的发展进入了半衰期，仅用于法律及仪式或一些特殊场合，而近几年它们开始在艺术家之间流行。

从一种形式转变为另一种形式，可理解为在有效性的层面上的技术革新，书本从蕴含的信息及知识的传达上都达到了另一层次的水平，这使我们在阅读的认知过程和时间体验中都有了重大转变。褶裥书的页面主导了我们的视野，只有在翻过书页的时候，我们才能够进入一个新的视野，而在这里我们能够得到的是和前一页几乎完全相同的信息量，或许我们一眼就可以完成这样的浏览。不管你或快或慢地翻阅书页，你所能看到的视野范围始终如一。

在褶裥书当中，时间是流动的，你可以专注于一个简单的开始，某个片段，或者从一个连续的完整的故事当中任意地进行自己的分割。艺术家图书（artists book）可以像雕塑作品一样从三维空间进行观察，不管是从上、背面、前方或者是任何的角度都可以观看。我们对这样的书本艺术作品的认识和以往对于褶裥书的理解截然不同。

威尔士艺术家 Mary Husted 是这个展览的组织者，她与所有艺术家一起，都以艺术家图书的方式对褶裥书做出探索。来自威尔士、英国、澳大利亚的艺术家，与来自中国大陆以及香港的同仁们组成了 46 人的代表团。在一般的符号使用的层面以及构图的运用上，是不难区分欧洲艺术家与中国艺术家的。但最主要的是，在褶裥书中，中国艺术家对于时间、空间的观念相对于欧洲和澳大利亚艺术家来说，是截然不同的。徐冰、丁乙、花俊、魏立刚、于彭、魏青吉，还有富有幽默感的刘庆和，他们都表达了有序的

时间的连贯性，而我们只能用画面来表达一种冥想。像是架上的符号一样，它是一个静态的空间，吸引我们进入，在去除了各种层面的意义之后，到达难以言喻的精神内核。比如于鹏的作品，菩萨的形象游弋在空间当中，虽似在场，却又游离在画面之外。书法则是一种能量的载体，笔触最细微的轻重变化都能影响到我们的感观。我们感觉画中有个孩子般身轻如燕的远古时代的神灵，它赋予整个画面场景的完整性。

中国艺术家的画卷就像他们的天性的流露，这和他们所接受并熟悉的中国卷轴画的传统教育有关。而对西方艺术家来说，褶裥书则是打破传统并进行异国领域的探索。荷兰裔的澳大利亚艺术家 Wim de Vos，在初次接触到册页的时候所表达的愉悦心情也许是最好的总结：“当我看到这种用丝绸作为封面的中国传统画册的时候，我觉得它一定是一种需要保持‘崇高’地位的载体。”在他的作品中——其他澳大利亚艺术家一样，包

括 Dianne Fogwell, Nicci Haynes, Tim Mosely 和 Caren Florance——不同寻常的形式引起了对作品具有神秘感的探索，图像和文字都在时光和光线的笼罩下静止了。通常，欧洲和澳大利亚的艺术家会在这些册页中寻找一种有触感并有雕塑感的东西。而邀请观众进行一场时间和空间的旅行的想法，就成为了如何构建这一旅行的核心要素。和艺术家作为主导确定起点与终点的编码书不同，册页是可见、可触的“潘多拉魔盒”，观众可以与之进行互动。

《Open Books——艺术家与他们的中国册页》从一个朴实的展览理念成长为一个伟大的展览想法。随着它在世界各地的旅途，受到启发的各地新艺术家们都会加入到其中——他们摒弃编码书形式的束缚，重回制作褶裥艺术图书的怀抱。

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Can We Communicate As An Angel ?

Chen Zijin

One Communication

'We can never communicate as an angel.' says scholar John Peters in his book *Speaking Into the Air*, but have we ever been able to stop looking for a way to 'communicate as an angel'?

Since November 2, 2013, *Open Books—Artists and the Chinese Folding—books* has been on display at the Zhejiang Sanshang Contemporary Art museum, which invited 67 artists from China and Europe to contribute 84 works of art, totaling more than 200 individual items. During the last year, the exhibition has been touring around Australia in Queensland and in Canberra. The Chinese University of Hong Kong is the fourth stop on the tour, before the exhibit moves on to Wales and other destinations.

It is beyond our expectation that we would have so many invitations from all over the world. Mary Husted began working with folding—book in 2004, and by 2009 the art form had been taken up by six other Welsh artists generating more and more interest for an exhibition. By 2013, there was a resurgence of interest amongst Chinese artists for folding—book. Although this new level of interest by Chinese artists was unexpected, it is an embodiment of modern notions of artistic communications. It also supports my understanding that in this era of close cultural ties between civilizations, we need to look beyond the notions of colonialism and post—colonialism.

As global barriers between cultures disappear, new forms of artistic communication emerge. Although we all preserve our distinctive cultural backgrounds, we are all learning to share our art in the same way—all roads lead to Rome.

Communication, undoubtedly it is best way to break down cultural barriers, bridging the gap between our artistic differences.

One Misreading

From its inception to touring around the world, *Open Books—Artists and the Chinese Folding—books* has not only served as a pure art exhibition, but also as a catalyst to talk about cultural communication, by juxtaposing cultural differences and coexistence, misunderstandings and co—occurrences.

This exhibition is strictly an exercise in the folding—book form, and thus it aimed to eliminate the external difference, paving the way for the possibility of convergence. However, the traditional way of reading folding—book does not do justice to the diversity of interpretation of the art form on display. Somehow, the 'misinterpretation' by European artists is a beautiful thing. However, these new ways of displaying the folding—book are being confused with the proper traditional display.

According to the traditional Chinese way of exhibiting, the

artworks were partly unfolded in the display cabinet in our museum. In curator Mary Husted' s installation, the artworks were displayed irregularly in a closet, a fresh experience for a Chinese audience. However, this display method limits the vertical or horizontal viewing angles, and the positive and negative reading aspects. Although regrettable, there were initially no objections. However, in the Australian exhibitions, these artworks were suspended vertically, some were even fixed into a cylindrical shape, which surprised me. In spite of the limitations on display conditions, I was shocked by the cultural miscalculation. Although misinterpretation of the cultural context of the art work itself could be treated as a form of cultural transmission, also it can also lead to misunderstandings, which violate the original spirit of the communication.

I later realized that the formation of the folding—book is what mainly appealed to European artists. There have been similar book art throughout their history, but using different materials, different paper, and of varying sizes and with more free creative space. From their perspective, the Chinese folding—book is simply a new binding style with paintings and its own synthetic materials. This kind of craft has existed in western history for a long time, there are even some professional organizations, art magazines, and curricula in art education dedicated to the art form. In Sydney Joe Zhu and I visited an art book collector. We were impressed

to witness thousands of different works of many different classifications, and although we were unfamiliar with most of them, we admired the creative thinking they represented.

However, despite its creative integration into western art, the folding—book represents only a particular style of art in western culture, not an entire category of art as it does in traditional Chinese culture. In traditional Chinese culture, folding—book is an embodiment of *Feng Ya* (风雅) and it was also part of Chinese literary culture, which is different from European book art. It was inevitable that, when the art form was introduced to the west, misunderstandings and misinterpretations would arise.

In order to solve these misunderstandings and achieve our goal of sharing, there are still many interpretive and descriptive obstacles to overcome. Although there may be misunderstandings due to issues of contextual constraints, at least we are approaching the truth.

One Explanation

The folding—book is one of China's mounted art styles, and during its long history, it has become one of the representations of our culture.

Because of the small size of the Chinese folding—book, it

is often called *Xiao Pin* (小品), leaflets or leaflets book. Composed of folded rice paper, it can be read vertically or horizontally. It usually comes in three styles: one is mounted into upper and lower parts, called *Push Awning* (推蓬式); one is made by vertical painting, mounted so as to open from the side, known as *Butterfly Type* (蝴蝶式); another one is integrally assembled, known as *the Folding Scriptures* (经折式), a smaller version of which is called *Zhe Zi* (折子), which is also sometimes mounted into a monolith, known as *the Bulk* (散装).

Chinese folding-books are always made in even numbers and in multiples of four, starting at 4 pages, then 8, 12, 24 and so on. The book is then divided into two volumes, with the first and last pages left blank. Generally the book is mounted on the front and back covers with a framed cardboard covering made of ebony or *Nan Mu* (楠木) and with Song brocade. This gives the book integrity, makes it easy to carry, and is aesthetically pleasing.

This craft originated in the Tang Dynasty, in order to solve the problems relating to the preservation of existing scrolls. Because of most of the content of books at that time was scriptures, the new craft became known as *Folding Scriptures Type*.

Ancient artists and collectors used the *Folding Scriptures Type* as the main way to preserve individual works of

art, such as personal letters, folding fans, and so on. The method became increasingly popular during Ming and Qing Dynasties, when folding-books were mounted even as they were produced. Later, as western sketches began to influence Chinese painting, the folding-book became a portable sketch book for Chinese artists.

In the traditional act of reading, a toothpick is inserted in the gap between pages, gently opening and turning the pages. There is a form of respect that comes from reading without directly touching the book. This concept arises from a tradition of independent thinking and sharing of knowledge; either reading in solitary meditation or reading and sharing with others.

In modern China, the folding-book somehow seems to have been forgotten by Chinese artists, but there is no doubt that it is still one of the symbols of traditional culture. It not only serves as a collectible, but also as a tool for *Chuan Yi Mo Xie* (传移摹写), acting as a conduit to pass on the spirit of this ancient skill. As contemporary art is gradually accepted in china, the folding-book still holds a significant status, and seems to be treasured by collectors.

One Expectation

Although misunderstandings are inevitable due to differences

in culture, whether we can misinterpret art, or whether we can 'communicate as an angel' is perhaps the more important point.

Despite the fact that the restricted framework of the exhibition stemmed from European artists, the exhibit pushes Chinese artists to find ways to deal with a global trend, forcing them to resolve conflicting viewpoints such as conserving tradition or innovating, or 'colonial' vs 'non-colonial' etc. It is hard to escape this predicament but we should be careful not to easily let go of our heritage.

We are left anxious and unsettled by our relationship with our traditional art, and this is of our own doing. The only way out is through an attitude of openness, communication, and vitality. If there are principles that can be shared across cultural boundaries, they should surely include open mindedness, self-discipline, and harmony.

The folding-book is one of the embodiments of *Feng Ya* in Chinese tradition, a pillar of our cultural heritage. However, as Chinese painting and calligraphy are gradually disappearing, where is the *Feng Ya* in Chinese art today? Chinese folding-book may be an answer.

Opening a Chinese folding-book is like entering a space where time was folded. In the original way of reading, the

first page will be covered while reading the next page; unfolded and lying down on the table, that is the modern way of reading. No matter how we open the book, 'open' is both passive and mandatory, but always signifies openness. The result of openness is mutual understanding and commonality, the consequence of various needs and interpretations, and unexpected liberation and growth in the future. The future may lead to many results, but how many of them are realized depends on the degree of recognition and sharing.

Openness is both an element of communication and of misunderstanding, and also a way to measure the degree of sharing between cultures. Opening a Chinese folding-book is then also a measure of our openness.

To open is an act of desire; to open, is an act of expectation; after opening, we find representation. *Open Books — Artists and the Chinese Folding-books* showcases many representations that unfold via more than 60 works throughout time.

In this colorful, folded time and space, what do we expect to find? Open it and 'communicate as an angel'.

How An Idea Became An Exhibition

Mary Husted

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When I was living in Hong Kong for a while in 2004–2005 and visiting mainland China I became fascinated by the folding and expanding books which artists use there. I brought back several when I returned to Wales and have since filled some of them. I gave away some to friends, one of them, Clive Hicks Jenkins, and I remember sitting in his kitchen talking about an idea for an exhibition of these books by various artists. Over the next couple of years I thought more about it, and decided to make it happen. In talks with the National Library of Wales I found that the idea was attractive to them and went on to develop a full proposal. Thus was *Open Books* born.

Initially I began with six Welsh artists: myself, and five others, all of whom are known to me. I chose artists whose work I esteem, all with very diverse ways of working. What I envisaged is that each artist would do exactly what they wished in their books, so that each is very different from its fellows, but the size and shape of the books would be the same. There should be a uniformity of format but considerable variety in style and content. As I talked about this with others the idea expanded to include artists I knew from both Hong Kong and Australia.

In February 2009 I passed through Hong Kong enroute for Australia, where I was spending a few months travelling and working. In Hong Kong I bought expanding books in two sizes for each of the artists. These were then given or sent to each participating artist. As I talked with more artists about the idea, a few others were added. When *Open Books* opened in the National Library of Wales in June 2012, there were sixteen of us in all, ten from Wales, three from Hong Kong, two from Australia and one from England. Most artists completed two books, as per the original idea, but some only made one and a few of their books were passed on to others.

For the next stage of the tour of the exhibition, seven more have been added: from Wales, Brendan Burns, Richard Cox, Philip Nicol, Osi Rhys Osmond and Philippa Robbins from England, Lucinda Cusdin and from Australia, Angela Gardner.

We are no longer restricted to the original two sizes. Some of the new artists have made their own books from scratch or used different sizes. In China it will be shown alongside local artists as part of a wider look at the use of the folding

book. It will be situated within The Sanshang Contemporary Art Museum's annual *Decanter Ink* exhibition, which this year focuses on the folding book within Chinese culture from the beginning of the 20th century to the present day.

Like the books themselves, the exhibition is unfolding.

I am new to the role of curator and planning and staging this exhibition has been a new learning curve for me. It was out of my own working practice as an artist that this idea emerged. I have always kept notebooks and over the years have often exhibited them both at home and abroad. They have become a substantial part of my artistic output and I see them as a backbone to my work, not only as reference and resource, but also as works in themselves. So it was an almost organic step, to make an exhibition comprised entirely of books, especially using the expanding book format, which opened up new possibilities of unfolding an image. It seemed an exciting idea to put together a show, not only of my own experiments with this format, but of other artists' responses to the same challenge.

The hanging of the show in NLW was an experience which itself widened the way in which I viewed the possibilities of this format. I realised that there were three main ways of looking at these books: there was the intimacy of holding the book in the hand and opening it page by page, reading the details in the way we are used to reading a book; then there was the possibility of opening up the whole book as one panoramic image or succession of images where the eye could take in the whole as well as the parts; and lastly came a realisation that they could also be sculptural objects, to be hung vertically or twisted and curled into curves or circles in many different ways, to become in effect, objects occupying space, yet with colours, ciphers and images ranging across their surfaces. These realisations have fed back into my new role as curator as well as my work as an artist. There are layers of richness to uncover and explore here.

From Hong Kong we now have one artist who works within the Chinese tradition of dry brush painting as well as two

whose work is entirely contemporary. The three Australian artists all have long track records of practising and exhibiting. All in all these artists exhibit a wide range in style and subject matter, which makes for a lively and inventive exhibition. Some of the artists in this group are extremely well known, others less so, but each shows a style, focus and individuality all their own. Their books are wonderfully diverse. As the show tours the different international venues, we are adding new artists and new books from each. Thus the mix becomes ever broader and richer.

In the Sanshang Contemporary Art Museum in Hangzhou, where our books will be shown alongside works by Chinese artists as part of their *Decanter Ink* exhibition, I will be working alongside Sanshang's curator, Joe Zhu, together with Sue Hunt and Sue Williams, who are joining me for the Chinese step on our journey. We envisage this being a wonderful opportunity for exchange of ideas between cultures and traditions. Joe's essay in this catalogue examines this concept and Frank Vigneron in his essay offers a wider cultural and critical context.

My idea has been to let the artists speak for themselves. As each book is opened and viewed we meet an individual voice. As with the images, so with the text pages in this catalogue: it is the words of the artists themselves that we read. As each book is opened and viewed, we meet an individual voice, a distinctive eye.

In 2014 the exhibition will travel on to the Logan Art Gallery in Queensland, Australia and the ADFA (Australian Defence Force Academy) Library in Canberra. On its return journey to the UK it will show in the Hui Gallery, CUHK (Chinese University of Hong Kong). As we travel we will not only add new artists but will be collaborating with local curators and artists. Sue Hunt has joined me as co-curator and together we hope to take this exciting project on to fresh fields. We have hopes of further venues in 2015.

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The Library As Cross-Cultural Mediation

Frank Vigneron

34 Although they can always be seen as paintings and/or prints, the artworks created by the participants of the *Open Books—Artists and the Chinese Folding-books* exhibition are also books; and even though this type of Chinese folding books is often used to display images, and because they are also often used to display the written word in the form of calligraphy, the relationship between image and text will very naturally spring to mind to all attentive viewers. As far as I am concerned, my desire to make a sort of 'graphic novel' out of the drawings of my own art practice stems directly from the fact that I am writing with a pen on a table. Blurring the line between the written sign and the drawing, between linear narrative and abstract representation has been a fascination of many artists of the 20th century, and it is possible to see this endeavor in the same light. The book *About 2 Squares*, published by the Russian Constructivist artist El Lissitzky (1890–1941), in Berlin in 1922, is a case in point: the reflection of the Russian artist was more on narrative and representation than on written sign and drawing, but there seems to be there a similar desire to avoid words in order to create a story. The storyline is absent from many of the books of this exhibition, but the choice of colors and the juxtaposition of various types of drawings and paintings, from the most complex to the simplest, clearly create sensations of tension, suspense and repose between

pages. The changes of perception this will create in the eye of the beholder could create the unraveling of something that could be identified as a linear type of narrative akin to what we experience when reading a text.

There is a fairly complex and very rich relationship between the image and the written sign, a relationship that has often been explored by Euro–American artists and maybe even more often by Chinese artists since the juxtaposition of calligraphy and image is a constant in Chinese art. In Europe, the connection between writing and drawing was a part of many of the communal activities undertaken by the Surrealists and the method of 'Cadavre Exquis' could produce very interesting results as much in poetry as in drawing (the method consists in producing a simple drawing on the top of a page, folding the sheet so as to hide part of the drawing, then giving it to another artist to continue and so on until the page is full: the fact that none of the artists participating in the creation of this communal image knows what the others have done until it is finished insured, according to the Surrealists, that only unconscious acts had been perpetrated). Automatism, maybe the most compelling notion created by the Surrealists, has led to many artists in the Euro–American world to explore the presence of the word in painting. The central problem asked by that

relationship is how the position of the written word, usually reserved to the flat horizontal surface of the page, can become something entirely different once it is applied on the vertical surface of the wall. Rosalind · Krauss, in *The Optical Unconscious*, analyzed that difference within the Euro–American dichotomy between nature and culture by taking examples from the works of Jackson Pollock:

Both She Wolf and Stenographic Figure date from Pollock's opening encounter with surrealist notions of automatism, most concretely explained.....as 'automatic writing'. Writing, which differentiates itself from pictorial images by orienting itself to the horizontal surface of the table rather than to the vertical field of vision, should, by all logic, go very far in defeating the 'image'. That it does not was a long-standing paradox of surrealist theory and something quickly observed by Pollock. For as soon as writing is 'framed' it becomes an image: either 'writing' turned into a decorative picture of itself, as in Breton's presentations of schizophrenic production, or a projective matrix within which to see images, as Polonius saw the camel in the clouds or Leonardo the figures in the fire. If writing stands to painting at the right angle of horizontal to vertical, it does so, as has been remarked, through an opposition of culture to nature, its horizontality removing it from the 'natural' upright field of vision to the more culturally processed domain of the written sign.

The images as books created by the artists of the *Open Books—Artists and the Chinese Folding-books* exhibition are not as clearly discriminated as the two forms considered by Krauss. If the horizontal and flat surface of the book is considered to be part of culture in Euro–American thinking, and if the vertical and upright nature of the framed image is seen as part of nature, what happens to these Chinese books when they are manipulated by artists and curators to be sometimes flat and horizontal and sometimes upright and vertical? The Chinese books of the *Open Books—Artists and the Chinese Folding-books* exhibition are sometimes shown entirely open and flat, sometimes hanging from the wall and sometimes standing, accordion-like, on a table. If what Krauss says is true, at least in Euro–American

philosophy, then these books occupy one of these cultural 'in-between' where questions about the validity of a nature–culture dichotomy do not seem to be relevant. In fact, it is another matter that appears to be more relevant when considering these books and what reactions they might trigger in the spectator. This question may also lead us to some interesting considerations on the possibility of a cross-cultural mediation.

35 Although my own practice revolves around the idea of non-religious spirituality, it is obvious that many of the other participants of the *Open Books—Artists and the Chinese Folding-books* exhibition have other concerns. All of these artists however, thinking in terms of what the book has to offer as both an art object and a medium, must have reflected on notions such as writing and meditation and how they relate to visual exploration. The very theme of meditation is never far away from the idea of spirituality, whether it be religious (in the sense of related to a specific religion like Christianity, Buddhism or Islam) or not, and will therefore offer the writer of this article a perfect opportunity to think about how that sense of spirituality can be manifested and emphasized. Any visitor to temples and churches will have to agree that the simplest way to create a sense of spirituality is in fact to think in terms of how the space itself of such architectures is capable of creating something different from the outside world. It is the perception of the space of a temple or church that creates the sense that one occupies a different kind of world.

Turning away from religiousness but still considering the possibility of spirituality, it is also quite easy to discover that it is in the works of one of the most influential thinkers of the 20th century—and one of the least religious—that a very useful concept, one that has also helped many of the artists involved in creating installations, has been shaped: the idea of 'heterotopias'. From the Greek 'heteros', meaning different, and the 'topos', meaning place, an heterotopias represents a kind of place that Foucault defined in a set of six propositions. Stonehenge, the very ancient array of raised stones in the South of England, would be the perfect example

of an heterotopias because it fulfills all of these propositions: It is a space endowed with meaning (it is not simply an array of raised stones); it can work in different ways (it is both a place of tourism and scientific enquiry); it juxtaposes incompatible spaces (it is both an ancient site of worship and a field); time does not have any signification there; it is closed and separated from the outside world; and it puts itself apart from the rest of the world by either being a space of dream or by being a space of perfect efficiency. When reflecting on the idea of heterotopias, it becomes quickly obvious that any circumscribed space could become one as long as its context made it clear that it was a transformed site.

If books are obviously the heart of the library, can they constitute a heterotopias by themselves? In spite of the 'logocentrism' observed by Jacques Derrida in Euro-American civilization, it remained that the book and its pages have always been a sacralized medium with an obvious link to the eternal. This connection with the eternal found its preferred space in the library or the study and Michel Foucault was quick to see these spaces as ideal heterotopias. In the context of the present exhibition, especially because of the way Mary Husted chose a format that could only be seen as very obviously Chinese (such books are so rare in Euro-American culture that they will seldom be identified as books), it becomes very interesting to study the basic constituents of the library to see if it can also be seen as a cross-cultural heterotopic space. The library has in fact always been a privileged space of meditation in both Euro-American and Chinese civilizations because of the centrality of the written word and the act of meditation it leads to. But the importance of the written word in this context could not hide the role played by the image in that space, and it was obvious that the library and the study were also a place of observation: the world was in the library because of the words but also because of the pictures.

In Christian monasteries, the library was as much a place for meditation as the church itself; it was in fact a place where some of the major paintings of medieval times were made and even the Renaissance could not forget that the library

was a place of illumination as much as enlightenment, as, for instance, in a famous painting by the painter Vittore Carpaccio (1472–1526). In *The Vision of Saint Augustine*, the Venetian artist represented the great philosopher of the early Western church hearing the voice of Saint Jerome advising him of his imminent death and ascent to heaven. He is surrounded by a multitude of objects, in pure Carpaccian fashion, and by the few books an educated man could have in the early 16th century when printed volumes were still a luxury. The enclosed space of this room is only related to the outside by the hardly visible windows on the right-hand side of the picture. This space is uncluttered and perfectly adapted to the lightness of early Renaissance buildings, but a modern viewer might be a little disappointed by this openness and by the very few books it comprises. This impression is only the result of our modern world and the huge amount of printed material it generates; in fact, but it is only a purely personal point of view, more space and less books might be a much better environment for the type of meditation reading requires. All the same, the Euro-American idea of the study today comes from the way 19th century book lovers furnished their libraries. Because of the fact that reading was an activity of the middle-class, the study had become a much smaller place, cluttered with books, prints and writing utensils.

More recently, the library or study has often been represented as a refuge from the chaos of the outside world and even works from Modernist architecture in the 20th century, like the *Worker's Club* by Aleksandr Rodchenko (1891–1956), have been conceived as an 'out-of-this-world' place, a space where culture could expand the worker's horizon. But in the case of Rodchenko, there was no question of using the library as an artwork; with this 'piece', the Constructivist artist was manifesting his desire to blur the line between art and craft, in perfect revolutionary fashion, and the Worker's Club was very much part of the modernist project: art/craft as an effort to change people's life and improve society at large. When one turns to other libraries in the late 1960s and 1980s, the library used as artwork has taken on very different functions. Joseph Kosuth (born

1945), with his *Information Room (The Third Investigation)*, simply made of tables with many rather damaged books on top of them, questioned the traditional desire of the art lover to 'know the artist in his/her artwork'. Kosuth believes that a painting or a sculpture does not offer any hint of who the artist may be, because too much of what the artwork looks like was created by the cultural environment of the person who made it. Since the cultural environment is, in the final analysis, what makes the artist, there is no point making an artwork any longer: it is much quicker to simply submit the spectators to what has shaped the artist's mind, i.e. the books he/she has read. Of course, the result of such an analysis is entirely pointless for Kosuth, since none of these books will give any clue about either the artist or whatever artworks he/she might have produced. The heterotopias created by that particular library is a space of impossibility, but, as much as any other heterotopias, it is also a space of meditation and, in that sense, Kosuth's *Information Room* functions the same way as any other library.

In the Chinese world, the library of the literati served a purpose entirely similar to the Euro-American library: it is a space of the mind. It was the place where books and paintings were kept, and most of the scholar's meditation and writing were done in these rooms. The representation of the library or study in painting might give more clue as to how Chinese artists understood that particular space. It was always represented as a remote site even though some of these same rooms were in reality situated in a house built inside a bustling city. The point was to represent the library and its occupant as someone only occupied by the life of the mind, the surroundings of this space being as important as what it contained. For instance, in a *Portrait of Wu Xizai* (吴熙载), by the 19th century artist Wan Lan (万岚), the library communicates with a patio open on a garden. The only hint given that this painting is the representation of a library is a single book open on a table; this clue only was enough to signify the space of the library, a space that is strictly in the mind. The library was so much the signifier of everything Chinese scholars represented in their own culture that the emperors of the Qing dynasty, all of them of Manchu descent

and therefore 'barbarians', used that setting to show them in the guise of a benevolent ruler, i.e. a cultivated man whose values were the same as their cultivated Chinese subjects. The *Kang Xi* (康熙) emperor is shown, in a famous anonymous court painting, wearing the garments of the traditional scholar and surrounded by the venerated objects of Chinese culture: the books. In this picture, the library is not so much a refuge as a place where one can get a better perspective on the world. This picture also shows, by the way, a major difference in the arranging of the books in the two different civilizations: they are standing and side by side in the Euro-American library but lying down and one on top of the other in the Chinese one. In fact, Chinese painters were so certain of representing a heterotopias when they were showing books that they did not feel the urge to circumscribe a space to do so. For instance, in the *Portrait of Qiao Yuanzhi* (乔元之) by Yu Zhiding (禹之鼎), the sense of heterotopias is actually enhanced by the absence of background, a traditional device of Chinese painting.

From all these different usages of the library, from the rather messy environment of Joseph Kosuth's reading room to the entirely open space of the *Portrait of Qiao Yuanzhi*, it was obvious that the creation of a space of meditation did not even need a closed place to function as a heterotopias as long as the book' presence was obvious. Thinking of the function of the books as object in the creation of a space of meditation, I was reminded also of the great Argentinean writer Jorge Luis Borges (1899–1986) who, completely blind by the end of his life, still found joy and solace when surrounded by his books. Even a blind man could be steeped into a space of meditation in the physical presence of books. It was clear for Mary Husted that there was no need to build a closed room to create a space of meditation and the choice of giving Chinese books to European and Australian artists to interact with was a brilliant strategy, a strategy made all the more significant by the presence of the *Open Books—Artists and the Chinese Folding-books* exhibition in the Sanshang Contemporary Art Museum in Hangzhou where an ideal heterotopias was created with the simplest of means.

It All Starts With a Folding-Book

Joe Zhu

There are things in our life that we only think of as historical concepts, but they are not that distant if we really pay attention. The Chinese folding-book is one of these.

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Even though we have all kinds of books to write or draw upon, the folding-book still holds a special place that resonates for most Chinese people. It is not uncommon to find folding-books in ceremonies such as weddings and openings; guests will write on these folding-books at the reception desk. The content would usually be blessing wishes, or just names and dates. The folding-books become a platform where people exchange ideas with each other. Even though we are in an age of Social Media, at these special events, still folding-books have their undisputed meaning, just like the ceremonies.

Of course, this kind of exchange becomes more interesting among artists. In early 2013, I was lucky enough to see the exhibition of Michael Sullivan's private collection in Hong Kong University. Among all the art works of the great Chinese art critic's collection, a folding-book drew my attention. Displayed unfolded on a desk, the viewers could easily spot different works on different pages by different artists. There were words written by the artists showing their gesture to the current owner, of course. I couldn't help

but imagine the moment when each individual page was created and handed over to Mr. Sullivan, I could almost hear their dialogue and even the laughter. This is a perfect example of the tradition that started from the Tang dynasty. Literati would exchange small pages of works as gifts, the collected pages would later be mounted on folding-books.

As a favored notebook / sketch book for centuries, it is hard for our generation to understand that its popularity was due to its portable size and ease of carriage. Even with modern technologies such as the iPad, many Chinese artists still keep the tradition of folding-books. Among the exhibitions we held at the Sanshang Contemporary Art museum, we kept asking artists questions, no matter what their artistic medium, about folding-books. To our surprise, many of them keep folding-books of their own, even if they are not engaged with traditional Chinese painting at all. There is an oil painter who uses ball point pens, drawing the magazine covers he saw during travels, from Gangnan Style to Die Hard, to the death of Chà vez. These interesting fragments of time remind us how we are affected by cultural or political events. There is an installation artist who kept his little folding book of abstract painting, in which the emotional color became the source of inspiration. When we asked artists to join the *Open Books—Artists and the Chinese Folding-books* exhibition, we always

received a similar answer: this is something serious, the folding books are no ordinary exhibition art works, it is too intimate for us.

These are but three examples which illustrate the central themes and reasons for this exhibition: in a digital age when people are used to storing information on their camera phones, the folding book always invokes a subtle resonance among Chinese viewers; it is a unique way of both documentation and narrative; the gene flows in our blood.

Early this year, Professor Zhou Jin introduced *Open Books—Artists and the Chinese Folding-books* to us. This project is truly inspirational for us, because Sanshang Contemporary Art museum has started an annual program focusing on the study of contemporary Chinese ink paintings and all related areas—the first of which was *Decanter Ink* in 2011. Now *Open Books—Artists and the Chinese Folding-books* brings us an international platform on which artists from different cultures can interact with each other. As hosts, we would like to respond to this idea with the involvement of more Chinese artists' works. There are several reasons for this. First, with the Chinese folding-book (which originates from China), Chinese artists from various disciplines have created work in their own distinctive ways. Second, with works from different

cultures and eras, the comparison will show us some very exciting effects that can only happen in an era of globalization. There is no right or wrong when it comes to creativity. There are only cross-culture experiences and individuals' unique angles of taking on a traditional medium.

The origin of *Open Books—Artists and the Chinese Folding-books* also resonates with Chinese tradition. A foreigner took back the folding-books, shared and interacted with friends, and this has finally led to this exhibition. It is a modern version of the ancient literati tradition. In this case it started from UK and now comes back to China.

The initial thought was to have four episodes to the exhibition, dedicated to the early 20th century masters, traditional Chinese painting artists, contemporary Chinese artists and finally Mary's books. But during the preparation for the exhibition, we became more aware of the potentially dynamic effect of putting all the books together, to form a celebration of all the works. What could be more exciting than to see a young artist's work being displayed alongside Chinese masters? We couldn't help but imagine the whole exhibition like a huge folding-book, not unlike Michael Sullivan's book, in which art dialogue tells the story of a wonderful trans-cultural idea.

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Artists Books and Open Books

Sasha Grishin

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The earliest form of the book in Europe was the rotulus or scroll, while in China it was a folding-book, which in the West is called a concertina book. In Europe the scroll faded from prominence in the 4th century, while in Asia in the Tang dynasty, in both cases it was superseded by the codex, the concept of the modern book with consecutive pages between front and back covers. The rotulus and the folding-book then entered a half-life and were employed for legal and ceremonial use or for special occasions and in more recent years have become popular with artists.

Although in one sense the transition from one format to another may be explained in terms of technological efficiency, in the manner of storing and communicating information, on another level, it marked a profound change in the way we perceive things and the shape of time. The codex page dictates our field of vision, you cannot proceed further until you have turned the page and have opened up a new arena in which to proceed, where you are generally provided with another almost identical amount of material which can be viewed in a single instant. You can turn over the pages quicker or slower, but the exposed field of vision remains constant. With the concertina book, the shape of

time becomes fluid, you can focus on a single opening, a fragment, or pull it apart and open up what may be termed a continuous narrative or a complete field of vision. The whole artists book can be arranged like a sculptural object, opened up and viewed in three dimensional space, from above, from the back and the front and from every possible angle. Our perception of this book as an art object is very different from our perception of a codex.

The artists whom the Welsh artist, Mary Husted, has brought together in this exhibition, all engage with the concertina format in their exploration of the artists book. The forty-six artists come from Wales, England and Australia, as well as a large contingent from mainland China and Hong Kong. On a formal level and in the use of iconography, it is not difficult to differentiate the work of Chinese artists from the Europeans. Perhaps a more fundamental difference lies in the differing perceptions of space and time existing in the Chinese folding-books, in contrast to their European and Australian counterparts. A glance at some of the exceptional books by Xu Bing, Ding Yi, Hua Jun, Wei Ligang, Yu Peng, Wei Qingji and that of Liu Qinghe, the last one laced with its gentle humour, they all comment on fixed sequential time,

where we are presented with images for meditation. Like icons on a stand. It is a contemplative frozen space where we are invited to peel away the levels of meaning until we encounter an almost ineffable core. Take, for example, Yu Peng is suspended image of the Buddha floating in space, present, but absent at the same time. The calligraphy is a carrier of energy, where the slightest increase in the pressure alters our perception of the whole scene and an ethereal child seems less corporeal than the bird at his foot, yet it is the former is presence which gives a sense of definition and wholeness to the entire scene.

It may be argued that for the Chinese artists these scroll-like books are like second nature and it is a tradition in which they have been brought up and one which is intimately related with traditional Chinese scroll paintings. For the western artists the concertina book marks a break with tradition and a venture into a more exotic realm. The Dutch-born Australian artist, Wim de Vos, summed up the feeling well of first encountering this format.' When this beautiful traditional Chinese book was presented to me, with its patterned papers and silk covers, I felt it needed to be kept 'pristine'.¹ ' In his work, as well as in the work of other

Australian artists, including Dianne Fogwell, Nicci Haynes, Tim Mosely and Caren Florance, the unusual format provoked an exploration of arcane systems of writing and the suspension of image and text within an envelope of time and light. Quite often the European and Australian artists have sought out a haptic, tactile and sculptural dimension in these concertina books. Frequently the prevailing idea is that of a journey through time and space with the viewer becoming an active collaborator on how to conduct this journey. Unlike in a codex, where the artist dictates the sequence and the point of departure and the place of arrival, in a concertina book there is a Pandora's box of visual, tactile and textual clues with which the viewer can engage.

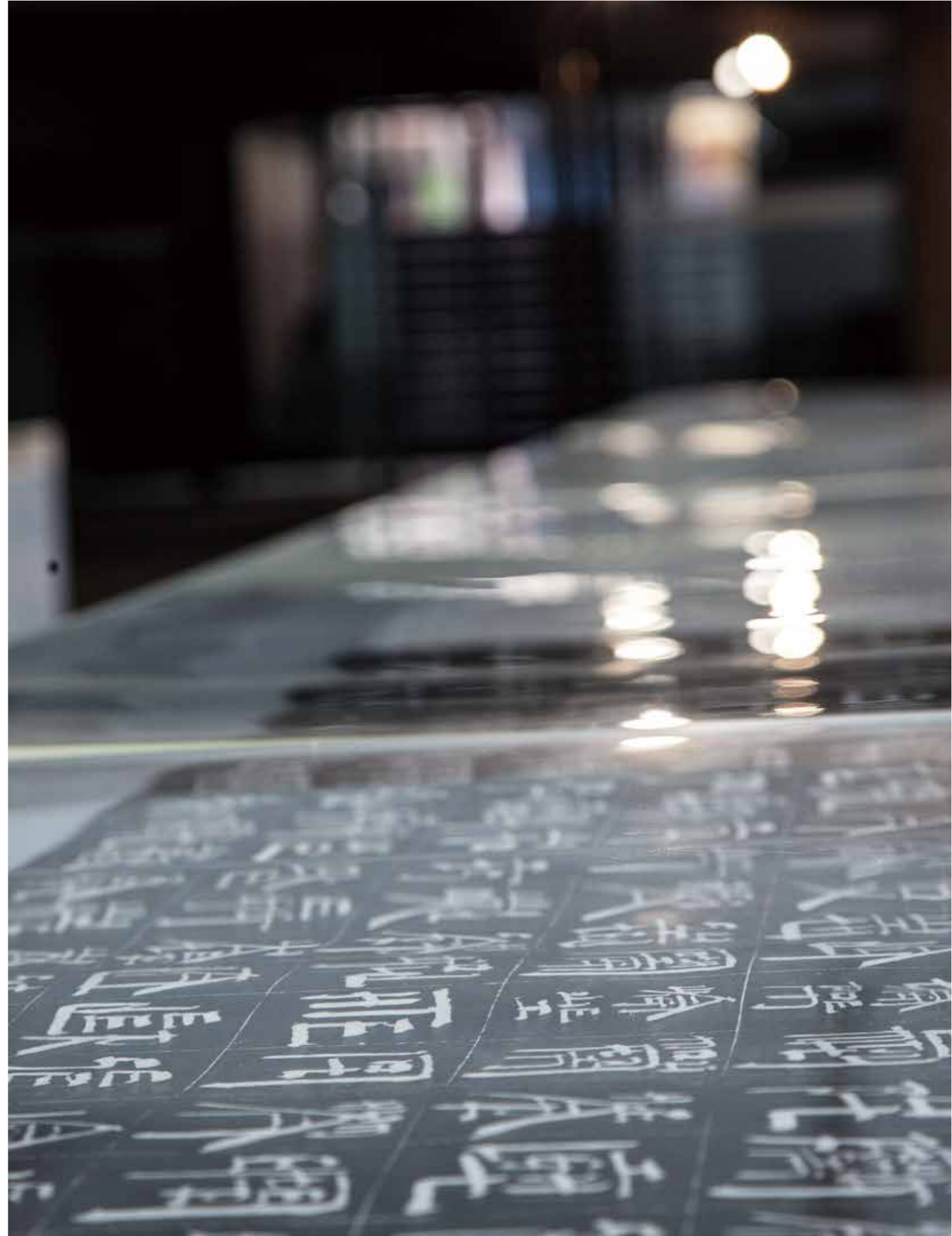
Open Books—Artists and the Chinese Folding-books commenced as a great idea for a modest exhibition and has grown to be a great idea for a great exhibition. As it makes its way around the world, it picks up new artists who are inspired by the simple premise ñ letís abandon the codex and return to the concertina to make an artist's book.

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艺术家 / Artists

阿海, NATALIE d' ARBELOFF, 白明, IWAN BALA, G.W. BOT, BRENDAN STUART BURNS, 陈福善, 陈心懋, RICHARD COX, LUCINDA CUSDIN, 丁乙, 董小明, CAREN FLORANCE, DIANNE FOGWELL, 谷文达, 管怀宾, ANGELA GARDNER, DAVID GOULD, GUKZIK LAU, 何赛邦, 花俊, 黄骏, CLIVE HICKS-JENKINS, NICCI HAYNES, SUE HUNT, MARY HUSTED, 金阳平, MAGGIE JAMES, 李津, 梁巨廷, 梁铨, 刘大鸿, 刘庆和, 刘文洁, TIM MOSELY, PHILIP NICOL, HEATHER NIXON, OSI RHYS OSMOND, OU DA WEI, PHILPPA ROBBINS, 桑火尧, 尚扬, 邵文欢, 孙良, ALAN SALISBURY, FRANK VIGNERON, WIM DE VOS, 王超, 王冬龄, 王劲松, 王天德, 魏立刚, 魏青吉, 邬一名, 武艺, LOIS WILLIAMS, ROBIN WALLACE-CRABBE, SUE WILLIAMS, 徐冰, 薛峰, 杨安, 叶永青, 于彭, 袁进华, 张恩利, 张浩, 张文健, 张羽, 张正民, 周晋



阿海

1963 年出生于中国南京

1989 年毕业于南京艺术学院美术系中国画专业

现在工作、生活在北京

洋洋洒洒的雪中，走在望京的大街上，忽然想起了曹山本寂的那句禅诗：“未离兜率界，乌鸡雪上行”，不免有些心惊。行年半百，画画也有些年头了，许多事似乎明白又不明白。

明白不如糊涂，世间事大略如此。好比一头猪，一批斑马，究竟白地黑花，或者黑质而白章，谁知道呢，又为什么要知道呢？那就继续画下去吧。

A HAI

1963 Born in Nanjing, China

1989 Graduated from Nanjing University of the Arts, Chinese Painting Department

Currently works and lives in Beijing

When I was walking on the street in Wangjing on a snowing day, a famous Zen poetry suddenly appeared in my mind. It was written by Cao Shan before his death, it goes like this: I still haven't got rid of my desire. It is as obvious as a silky fowl walking in snow. I'm quite shocked. As I'm passing my 50s, and spent years in painting, there are still things that I'm not quite clear.

Maybe confusion is part of what we know, so is this idea applies to the world. When we look at a pig or zebra, can you tell what exactly the color is? Is it black on white, or the other way around? Who knows? Who needs to know?

Let's just keep on drawing.



阿海 / A HAI 浮生 / Fu Sheng

[中国 / China] 纸本水墨设色 / Paper, Ink

42.5 × 266cm / 2013

娜塔莉·阿贝洛芙

她是一名画家、绘图艺术家、书本艺术家、作家，出生于法国巴黎，父母是俄罗斯人。阿贝洛芙在拉美、美国和欧洲长大，有着英国、美国国籍，并于1964年起居住在伦敦。主要的个人展览包括：1975年在科罗拉多艺术博物馆、1980年在伦敦卡姆登艺术中心、1990年在维多利亚·艾伯特国家艺术图书馆、1992年海牙 Rijksmuseum Meermanno–Westreenianum, 2002年在巴拉圭视觉艺术中心的泥土博物馆。在她的艺术教学过程中，她撰写并且为以下书籍制作了插画：《拼贴画的创作》、《一个艺术家的练习本》、《用自然形式来创作》。作为幽默家和卡通画家，她出版了以下作品：《奥古斯丁的真实忏悔》、《让女人失望的乐趣》、《上帝的面试》。

也许因为我的多语言以及到处游历的背景，我的作品比较多面化，找到最适合的用来传递信息的媒介对我来说是最重要的一点。这个需要传递的“信息”并不是固定的，而是在作品创作的过程中慢慢地变得清晰的。关于我自传的元素经常会出现，但是对我来说，空间、时间、节奏以及快乐也是其他的一些重要的材料。

NATALIE d' ARBELOFF

Painter / printmaker / book artist / writer, born in Paris of French and Russian parents, raised in South America, USA and Europe, she has dual British / American nationality and resides in London since 1964. Major solo exhibitions include: Museum of Fine Arts, Colorado Springs 1975; Camden Arts Centre, London 1980; Victoria & Albert Museum National Art Library 1990; Rijksmuseum Meermanno–Westreenianum, The Hague 1992; Museo del Barro, Centro de Artes Visuales, Asunción, Paraguay 2002.

In her art teaching practice, she wrote and illustrated the following books: *Creating in Collage; An Artist's Workbook; Designing with Natural Forms*. As humorist and cartoonist, her published books include: *Augustine's True Confession; The Joy of Letting Women Down; The God Interviews*.

Perhaps because of my multi-lingual and peripatetic background, my work is multi-faceted and finding the right medium for the message is one of my primary concerns. The 'message' itself is never fixed but may become slowly apparent during the making of a work. Autobiographical elements often appear but space, time, rhythm and joy are also important materials for me.

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NATALIE d' ARBELOFF

我展开的生命 / *My Life Unfolds*

[英格兰 / England]

油涂料印刷，综合材料 / Monoprinting, Mixed Media

12 × 32cm × 26 / 2012

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白明

1965 年出生于江西余干

现为清华大学美术学院陶瓷艺术系主任、清华大学美术学院美术馆执行副馆长

白明的绘画作品中，我们可以看到其艺术创作的二元性。绘画源于艺术家心灵深处的创作需求和对不同材质的探索。油画、陶瓷绘画等艺术形式是源于艺术家深层次的精神需要，还是一种对于材质的无意识的情感诉求，还是他仅仅在种植自己的幸福感？！

抽象，被理性化的抽象和理性的抽象！极柔，却极强大。虽然没有叛逆的艺术语言，我们却能完全感受到白明绘画作品中，如同青春期一般的强大的生命气息。白明所携的绘画和陶瓷，亮相于当代艺术的聚光灯下，所有材质的作品均摆脱了所有的符号体系，向观众传递艺术家的优秀！于是，自然而然，白明的艺术是当代艺术，更是未来的艺术……

多米尼克·巴达斯

BAI MING

1965 Born in Yugan, Jiangxi, China

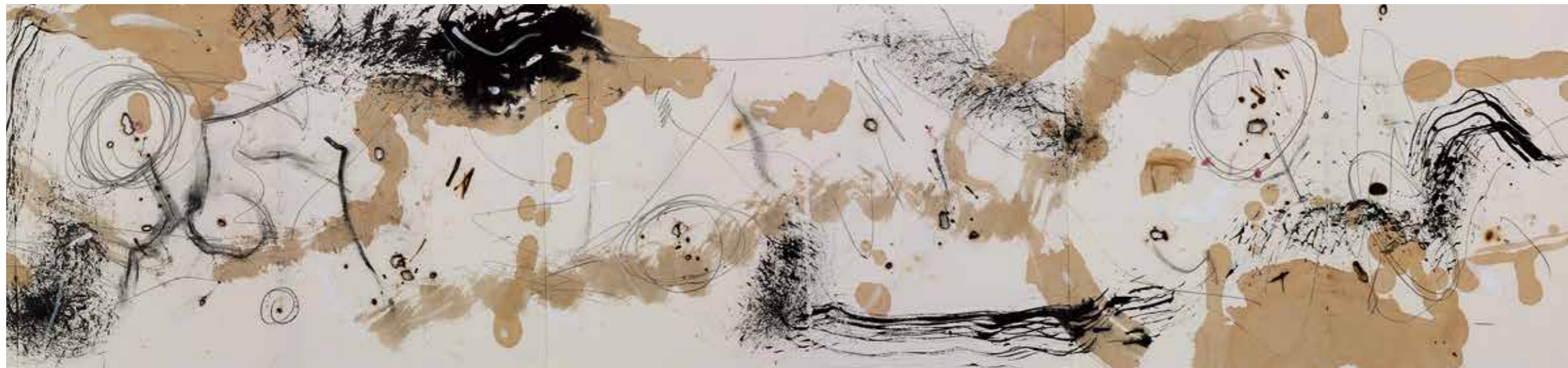
Dean of Ceramic Art Department, Academy of Art & Design, Qinghua University

Executive Vice Director of Qinghua University Museum of Art

Duality, with the pictorial work of BAI MING, natural extension in the need of creation artist, mixed media, canvas and ceramic, not too away from its profound nature, or unconscious pursuit of the emotional connection to the material, cultivated with happiness!

ABSTRACTION reasoned and reasonable, sweet and powerful, speaking without revolt, but firmly, a CEUVRE 'Pubescent', endearing, pursuing the same path of excellence that that of ceramics, turned towards the light of the contemporary CREATION, out of any constraint, detached from any symbolism, Natural bridge, as a result, between 'contemporary ART' and 'ART of the future'……

Dominique BATTAS



白明 / BAI MING

行吟秋山图（二） / Xing Yin Qiu Shan Tu · 2

[中国 / China]

墨、茶、铅笔、香火、定化液 / Ink, Tea, Pencil

32 × 23cm × 12 / 2013

伊万·巴拉

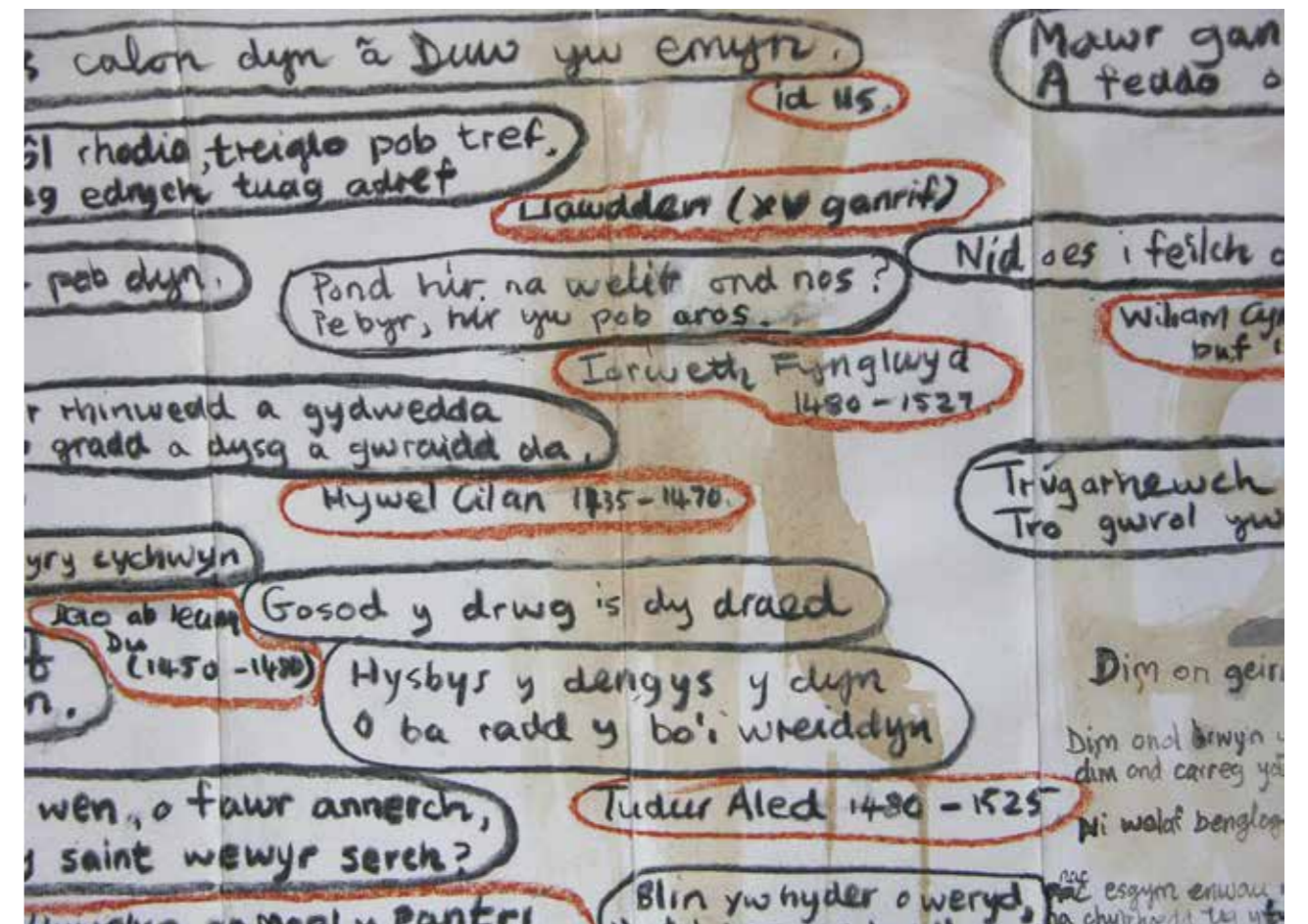
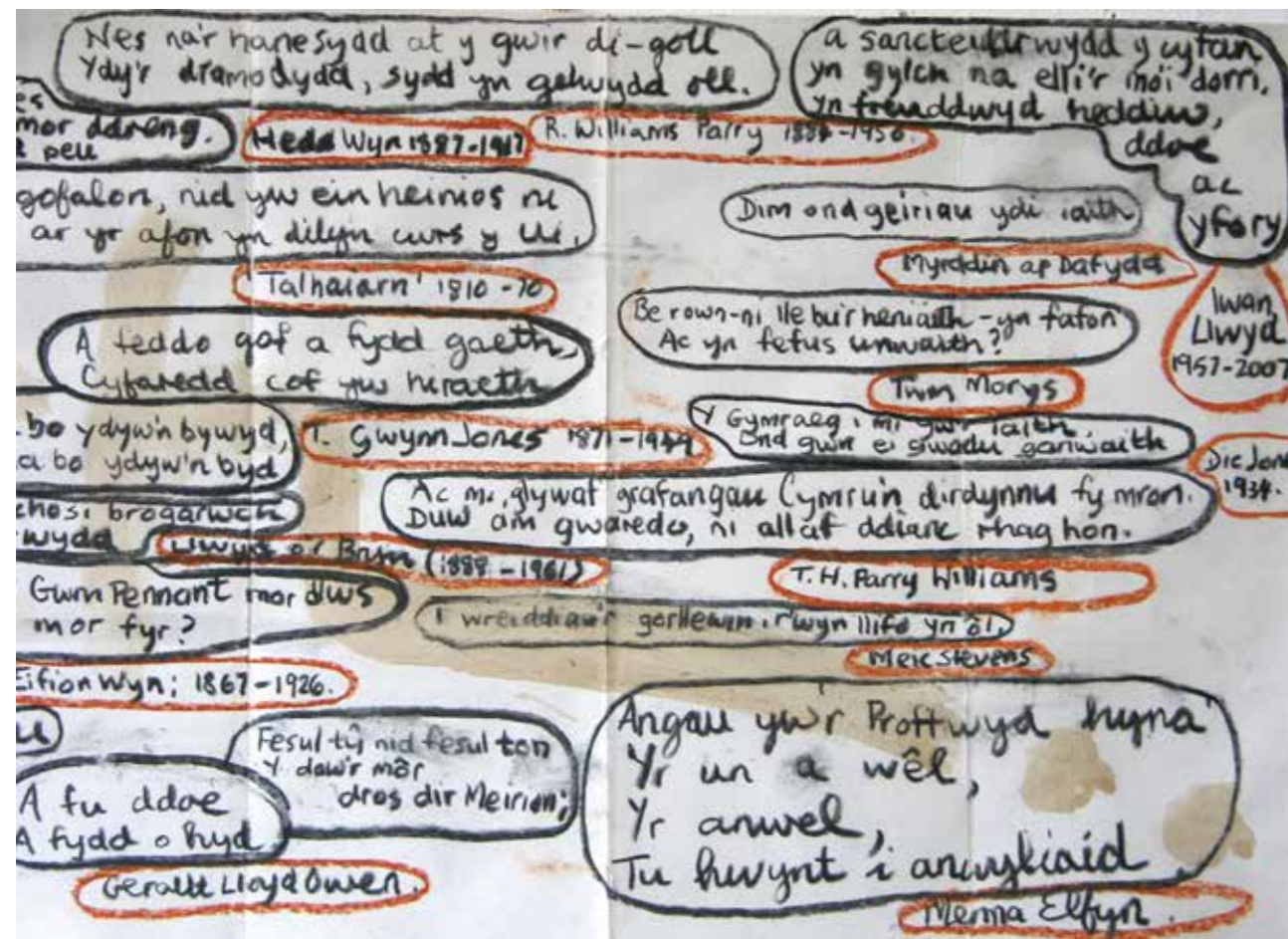
伊万·巴拉是一名艺术家和作家。他于1956年出生在威尔士北部，自从1974年居住在卡迪夫。1997年，他被威尔士国家艺术节授予艺术金奖，并于1998年因为对威尔士艺术方面的贡献而获得欧文·格林杜尔奖章。他在威尔士及其他国家都进行了大量的展览，包括在津巴布韦国家美术馆、香港罗通达画廊、波兰罗兹艺术家博物馆、萨格勒布现代艺术博物馆、重庆三峡博物馆、北京艺术墙画廊、上海南岸艺术中心、广州河西画廊、伦敦河畔工作室、都柏林爱尔兰银行展览中心、格拉斯哥 The Tramway 画廊，布鲁塞尔 the Claude Andre Gallery、法国洛里昂的 Interceltique Festival 等。同时，他在卡迪夫的圣戴维兹礼堂、威尔士国家博物馆及画廊、格林·维维安画廊等举行并策划过展览。他的作品在英国以及国外的公共及私人展览中被大量地展出过。

我的作品主要关于自然风景，包括一种实体的以及文化层次上的风景，关于个人身份定义的一种想象中的风景。这是一种对个人风景的探索以及绘制，把属于我自己的小岛，置放在世界风景之中的尝试。

IWAN BALA

Iwan Bala is an artist and writer. Born in north Wales in 1956, he has lived in Cardiff since 1974. In 1997 he was awarded the Gold Medal for Fine Art at the National Eisteddfod of Wales and in 1998 was presented with the Owain Glyndwr Medal for contribution to the arts in Wales. He has exhibited widely in Wales and outside, including at The National Gallery of Zimbabwe; The Rotunda Gallery, Hong Kong; The Artists' Museum, Lodz, Poland; The Museum of Modern Art, Zagreb; Three Gorges Museum, Chongqing; Wall Gallery, Beijing; River South Arts Centre, Shanghai; Hexi Gallery, Guangzhou; The Riverside Studios, London; the Bank of Ireland Exhibition Centre, Dublin; The Tramway, Glasgow, the Claude Andre Gallery, Brussels; Interceltique Festival, L'Orient.....He has exhibited in and curated exhibitions for St David's Hall, Cardiff, The National Museum and Gallery of Wales and the Glynn Vivian Gallery. His work is held in numerous public and private collections in the UK and abroad.

My work deals with landscape, a physical and cultural landscape, the imagined landscape of identity. It is an exploration and a mapping of this personal landscape, my little island, and an attempt to place it within the larger landscape of the world.

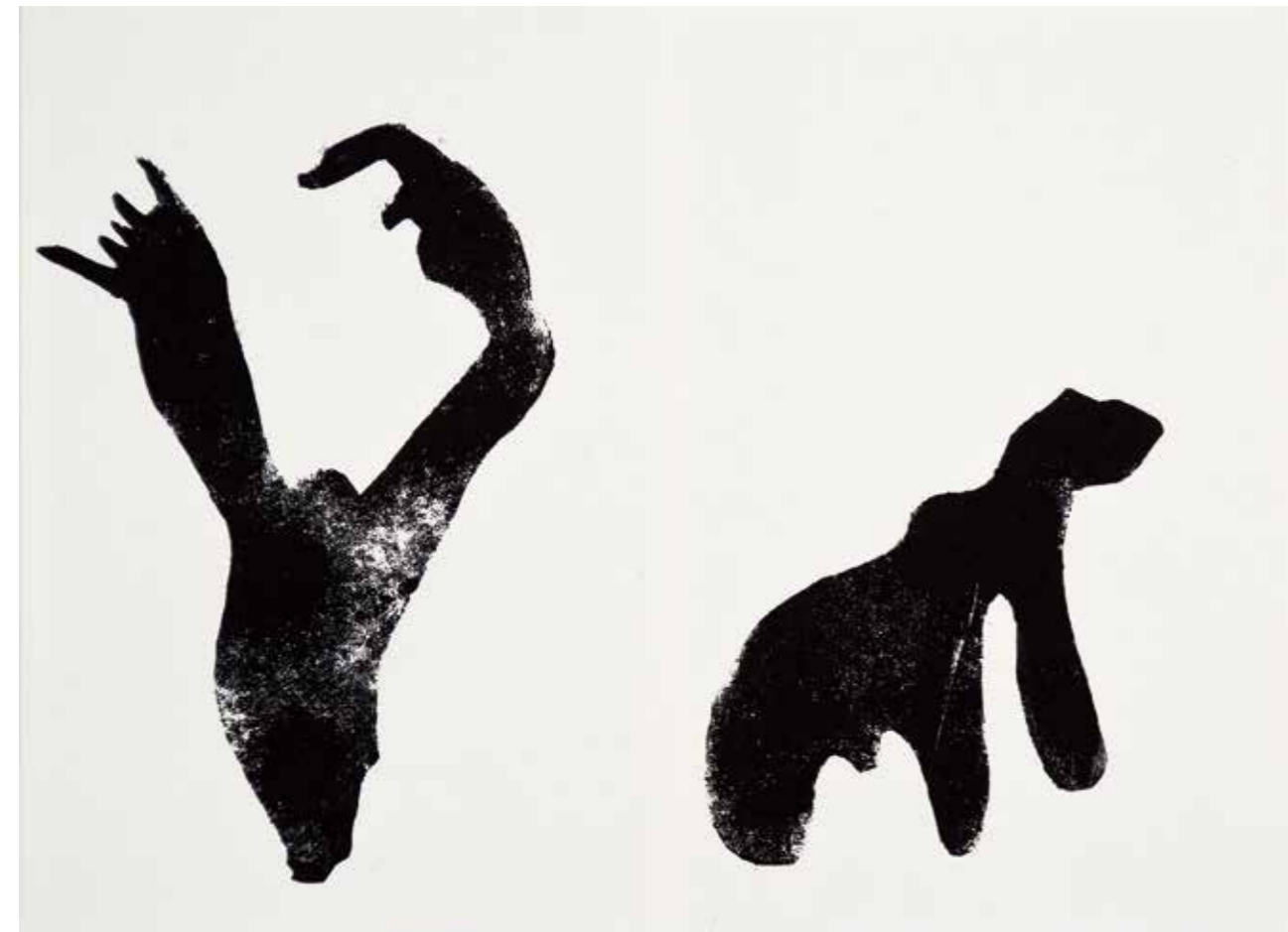


IWAN BALA 词汇 语言只是词汇 / Only words.....a language is only words
[威尔士 / Wales] 纸本碳笔，水墨，色粉，水彩 / Charcoal, Ink, Pastel, Watercolor, Paper
17 × 25cm × 24 / 2012

G.W. BOT

G.W. Bot 是一名版画艺术家、画家、雕塑家、图形设计艺术家，在国际范围内举办过 40 场以上的个人展览，地点包括悉尼、堪培拉、墨尔本、伦敦、巴黎、纽约以及洛杉矶。她参加过 200 场以上的集体或邀请展。她获得过的奖项数不胜数，并且在欧洲、亚洲以及澳大利亚进行过驻地创作。她的作品被数百个公共艺术机构收藏，在国际上享有盛名。收藏机构包括：澳大利亚国家画廊、澳大利亚国家图书馆、伦敦的大英博物馆、伦敦的维多利亚·艾伯特博物馆、伦敦的英国图书馆、美国哈佛的福格博物馆以及北京的中央美术学院。

在过去的几年里，我把风景画看做一种被我称为“标志符号”的语言。这种标志符号，就像是在澳大利亚的古迹发掘当中所能找到的原始壁画语言一样。我所有的作品在主题和本质上都和环境问题有着极其密切的互相关系——无论是个人的还是公共的——置身在环境当中的个人会遵循属于自己的途径，就像是书写自己人生的故事一样留下印记。



G.W. Bot

[澳大利亚 / Australia]

日与夜 / *Australglyph Book: Night and Day*

亚麻油毡版画 / Linocut Printing, Paper

17 × 25cm × 24 / 2012

G.W. BOT

G.W. Bot is a printmaker, painter, sculptor and graphic artist who has exhibited extensively nationally and internationally. She has had over 40 solo exhibitions including shows in Sydney, Canberra, Melbourne, London, Paris, New York and Los Angeles. She has participated in over 200 group and invited exhibitions. She is the recipient of numerous awards and has been awarded residencies in Europe, Asia and Australia. Her work is held in over a hundred public art collections nationally and internationally including both the National Gallery of Australia and the National Library of Australia, the British Museum, London, The Victoria and Albert Museum, London, the British Library, London, the Fogg Museum, Harvard, USA, and the Central Academy of Fine Arts, Beijing.

Over the past few years I have thought of the landscape as a language that I have called 'glyph'. Glyphs constitute a language suggested by the markings found in the Australian landscape. All of my work is intimately interrelated thematically and essentially deals with questions of environments—personal and public—and an individual's path through these environments as an allegory for a person's passage through life.



布兰德·斯图尔特·伯恩斯

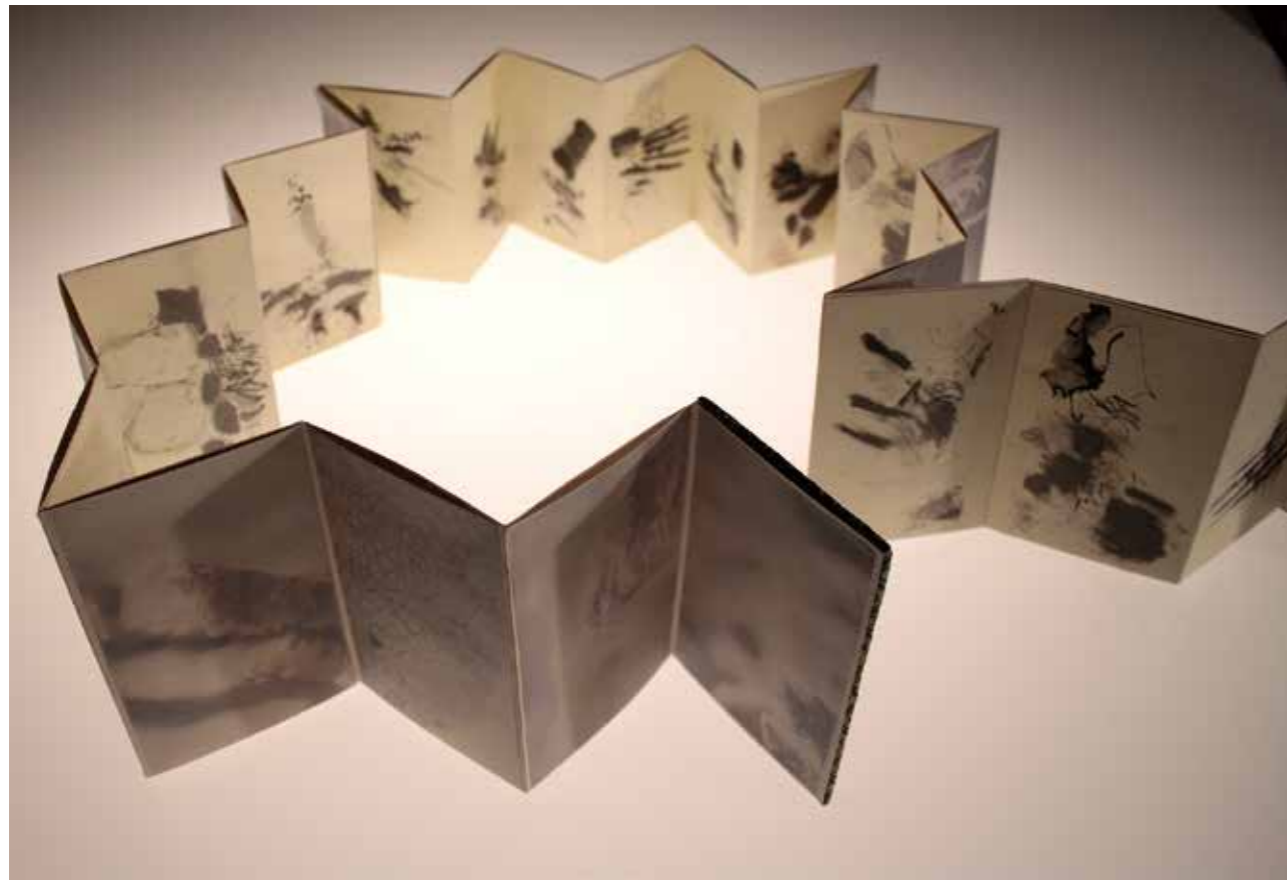
布兰德·斯图尔特·伯恩斯毕业于卡迪夫艺术学院及英国伦敦斯莱德美术学院。他的个人展览在 Oriol y Parc, St Davids, Oriol 戴维斯画廊、纽波特博物馆和艺术画廊、威尔士国家博物馆和画廊展出。他在全国性的集体展览中展出了大量作品，包括在英国伦敦奥斯本·塞缪尔画廊的《现代英国艺术的杰出作品》、威尔士国家博物馆和画廊的《威尔士艺术家的声音》。他也在西班牙、法国以及纽约展出过他的作品。他的作品已在无数的私人以及公共展览中展出，包括威尔士国家博物馆和美术馆、The Derek Williams Trust、威尔士当代艺术社会、西班牙的 A Fundacion Casa Museo 'A Solaina' de Pilono、格拉摩根大学和英国当代艺术社会。Burns 两次夺得威尔士国家艺术节美术金奖以及威尔士年度艺术家。

在过去的十五年中，英国威尔士彭布洛克的海岸一直是主要的灵感来源，并对我产生着巨大的影响。在那里，灯光、反射、折射、色彩、旅程、表面的质感、空间的含糊以及每个人与信仰、身份背景和成长环境的个人关联，这些共同创造了一种独特的、对每个人而言与众不同的视觉语言。

BRENDAN STUART BURNS

Brendan Stuart Burns studied at Cardiff College of Art and The Slade School of Art, London. Solo exhibitions include Oriol y Parc, St Davids, Oriol Davies Gallery, Newtown, Newport Museum & Art Gallery, National Museums & Galleries of Wales. He has shown widely in group exhibitions nationally including *Masterpieces of Modern British Art* at Osbourne Samuel Gallery, London, and *Welsh Artists Talking* at National Museums & Galleries of Wales. He has also shown internationally in Spain, France and New York. His work is held in numerous private and public collections including The National Museum & Galleries of Wales, The Derek Williams Trust, The Contemporary Art Society of Wales, A Fundacion Casa Museo 'A Solaina' de Pilono, Spain, The University of Glamorgan and Contemporary Art Society of Britain. Burns is twice winner of the Gold Medal for Fine Art at the National Eisteddfod Wales, and of Welsh Artist of the Year.

The Pembrokeshire coast has been my central inspiration and influence for the past fifteen years, where light, reflection, refraction, colour, journey, surface texture and the ambiguity of space, coupled with a personal correspondence with belief, identity and upbringing have created a distinctive personal visual language.



BRENDAN STUART BURNS

[威尔士 / Wales]

从索尔瓦到圣戴维斯 / *Solva to St Davids*

综合材料 / Mixed Media

17 × 25cm × 24 / 2013



陈福善

1905 年生于巴拿马，原籍广东番禺

1927 年就读伦敦函授美术课程

1934—1957 年加入香港美术会

1936 年创办香港艺术研究所

1953 年创办福善画室

1954 年与李秉、余本、鲍少游、徐东白、李锡彭、伍步云联办香港艺术社

1955 年担任第一届香港艺术节国画组评判

1960 年创办华人现代艺术研究会

1960 年出任第六届香港艺术节视觉艺术组会长

1961 年出任香港博物馆名誉顾问

1969—1971 年参与筹备“香港艺术节”露天画廊

自 1933 年到 1993 年的创作生涯中，怪才陈福善一直保持他在香港当代艺术界令人惊奇的艺术成就，同样也奠定了他在中国当代艺术史中举足轻重的地位。

LUIS CHAN

1905 Born in Panama to a family from Panyu, Guangdong, China

1927 Enrolls in a correspondence art course with Press Art School in London

1934—1957 Joined the Hong Kong Art Club

1936 Founds the Hong Kong Working Artists' Guild

1953 Establishes a private studio

1954 Together with Lee Byng, Yee Bon, Pau Shiu Yau, T.P. Chui, S.P. Lee and Ng Po Wan, Luis founds the Hong Kong Artists' Group

1955 Judges the Chinese painting section in the 1st 'Hong Kong Art Festival'

1960 Founded the Chinese Contemporary Artist' Guild

1960 Becomes chairman of the visual art section for the 6th 'Hong Kong Art Festival'

1961 Becomes the Honorary Adviser of the City Museum and Art Gallery

1969—1971 Organizes and participates in the Open Air Art Market of the 'Hong Kong Art Festival'

An eccentric genius, Luis Chan was Hong Kong's champion of modern painting throughout his long career, started with his first show in 1933 and his final one in 1993. The surprises and wonders of Luis Chan's art will also serve as a reminder of his important position in Chinese modern art history.



陈福善 / LUIS CHAN

人生百态册页 / *The Vicissitudes of Life*

[中国香港 / Hong Kong, China]

纸本，丙烯 / Paper, Propene

40.5 × 35.5cm × 16 / 1986

陈心懋

1954 年生于上海

先后就读于上海戏剧学院美术系中国画专业、南京艺术大学美术系中国画专业研究生

1987 年毕业于南京艺术大学，获硕士学位

现为华东师范大学艺术学院教授

陈心懋是一个豁达的古典主义者，就像他的画面，凝重而不沉重。在这个文化失语的时代，他既在试图理解当代规则，也在试图理解传统精神。水墨是陈心懋所受教育的一部分，那是过去时代人的灵魂和材料的一种结合。陈心懋不仅在找新的材料和视觉图式，也在找自己的灵魂。而在 1990 年代水墨艺术圈中，找材料和视觉图式的人多，找灵魂的则寥寥无几。中国水墨艺术的变革一直纠缠于文化比较的视角和文化出路的方法问题，而陈心懋将水墨作为一种个人问题，这是他的与众不同之处。水墨艺术变革在今天是一种以传统手段从事的当代艺术，这是不用怀疑的，只是这种方式能感染多少人却是未知的。但这种方式感染了陈心懋多年是确定的，他的画在经过变动的古典方式中变得豁达和具有历史洞察力，这是一种具当代性的视角和自我境界。

朱其

CHEN XINMAO

1954 Born in Shanghai, China

Studied in Shanghai Conservation of Drama, Art Department / Nanjing University of the Arts

1987 Graduated from Nanjing University of the Arts, Master of Arts

Currently, Professor of East China Normal University College of the Arts

Chen Xinmao is an open-minded classicist, like his paintings, which are dignified but not somber. In this age of culture aphasia, he is trying to understand modern rules and at the same time trying to understand the spirit of tradition. Chinese ink painting is one education Chen Xinmao has received, that is a combination of materials and the soul of people in the past. Chen Xinmao are not only looking for new materials and visual schemas, but also searching for his own soul. However, among the artists' groups in the 1990s, the ones who were trying to find materials and visual schemas were a lot, while the ones who were trying to find their souls were very few. The innovation of Chinese ink paintings is perplexed in the question of the view point of culture comparison and the path of culture development, however, Chen Xinmao takes it as a personal question, which is unusual. The innovation of Chinese ink paintings today is no doubt to create contemporary art in a traditional way, however, as for how many people Xinmao for many years, in that his paintings are turning to be more magnanimous and with a perspicacity of history in a developing classical way, which reflects a contemporary viewpoint and ego.

Zhu Qi



陈心懋 / CHEN XINMAO

有龙的风景 / Scenery with A Dragon

[中国 / China]

纸本水墨 / Paper, Ink

28 × 213cm / 2012

理查德·考克斯

1975年，在学习了八年艺术之后，理查德·考克斯搬到了威尔士并一直居住在那里。他有着在英国以及国外许多艺术学院教学的背景，包括皇家艺术学院、宾州艺术学院、Kunstakademiet i Trondheim 以及在印度艺术学院担任访问学者。作为威尔士艺术协会的视觉艺术负责人，他在1983年至1998年期间负责驻地艺术家项目。

他近期的个人展览包括《地下建筑，北印度的阶梯井》。这个展览自2008年起在英国、印度的12个展览场所展出过，包括纽约的Tamarind画廊以及新泽西的蒙特克莱尔州立大学。最近的展览是2012年在霍华德花园画廊的《多重身份》。

他的作品在26个公共展览中展出过，包括威尔士国家博物馆、威尔士艺术协会、纽波特博物馆、英国领事馆、新德里、波兰的马伊达内克博物馆、德里艺术学院、美国拉贾斯坦州的比米斯当代艺术中心。

他是艺术设计学院的高级讲师以及霍华德花园画廊的馆长，并且教授艺术图书制作方面关于版画和插画课程。

RICHARD COX

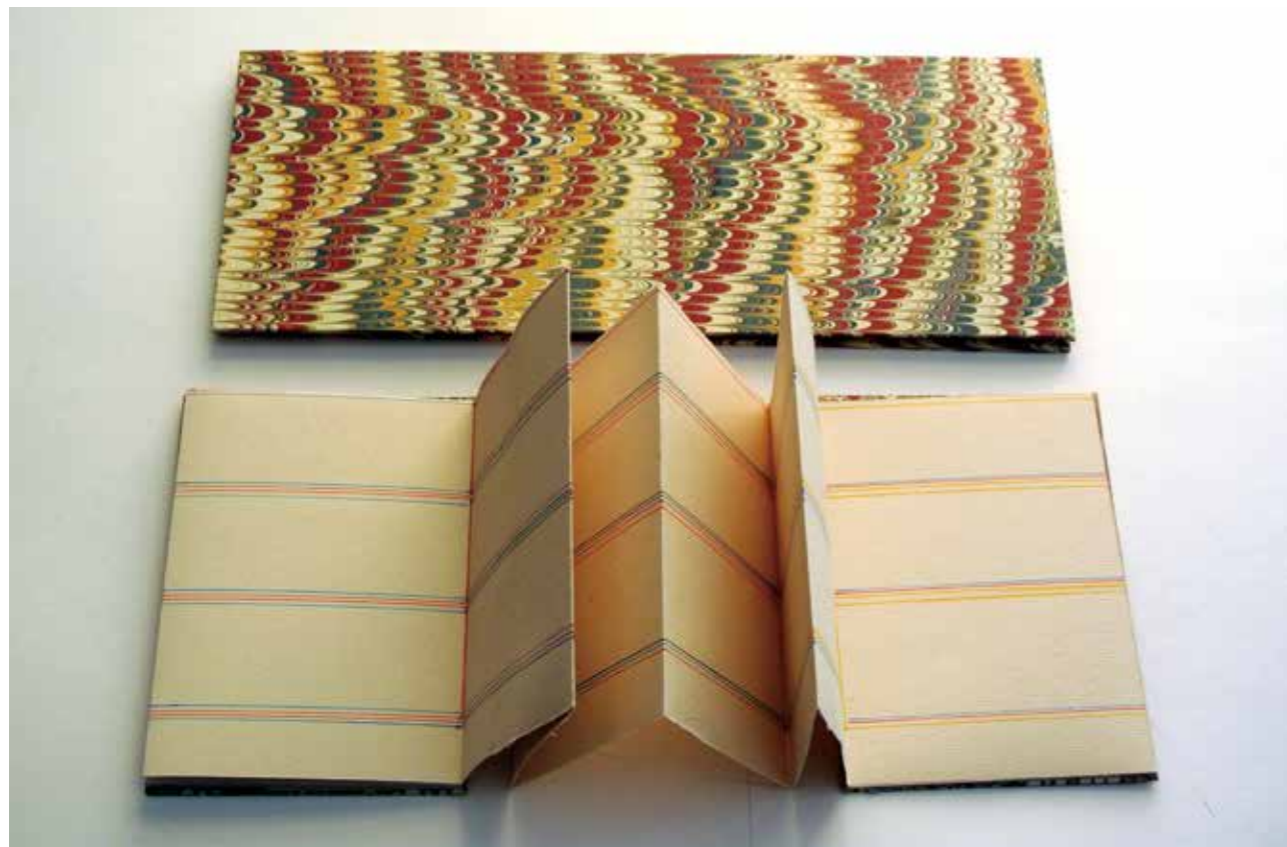
Studied Fine Art for 8 years moving to Wales UK living here since 1975. He has a background in teaching in various Art Schools in UK and abroad, including as visiting lecturer at the RCA, Pennsylvania Academy of Fine Arts, Philadelphia, Kunstakademiet i Trondheim and Delhi College of Art. He was Visual Arts Officer at The Arts Council of Wales running the Artist in Residence programme between 1983-1998.

Recent Solo shows include his current exhibition, 'Subterranean Architecture. Stepwells in Northern India' which has toured to 12 exhibition venues in the UK and India since 2008 and was shown at the Tamarind Gallery NYC and at Monclair State University, NJ in March 2012. Most recent solo show, 'Multiple Practice' at Howard Gardens Gallery in 2012.

His work is represented in 26 public collections which include: The National Museum of Wales, The Arts Council of Wales, Newport Museum, The British Council, New Delhi, The State Museum at Majdanek, Poland, Delhi College of Art, Bemis Centre for Contemporary Art USA, State of Rajasthan.

He is a Senior Lecturer in the School of Art & Design and Director of Howard Gardens Gallery and teaches Book Arts on the BA Printmaking and Illustration courses.

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RICHARD COX

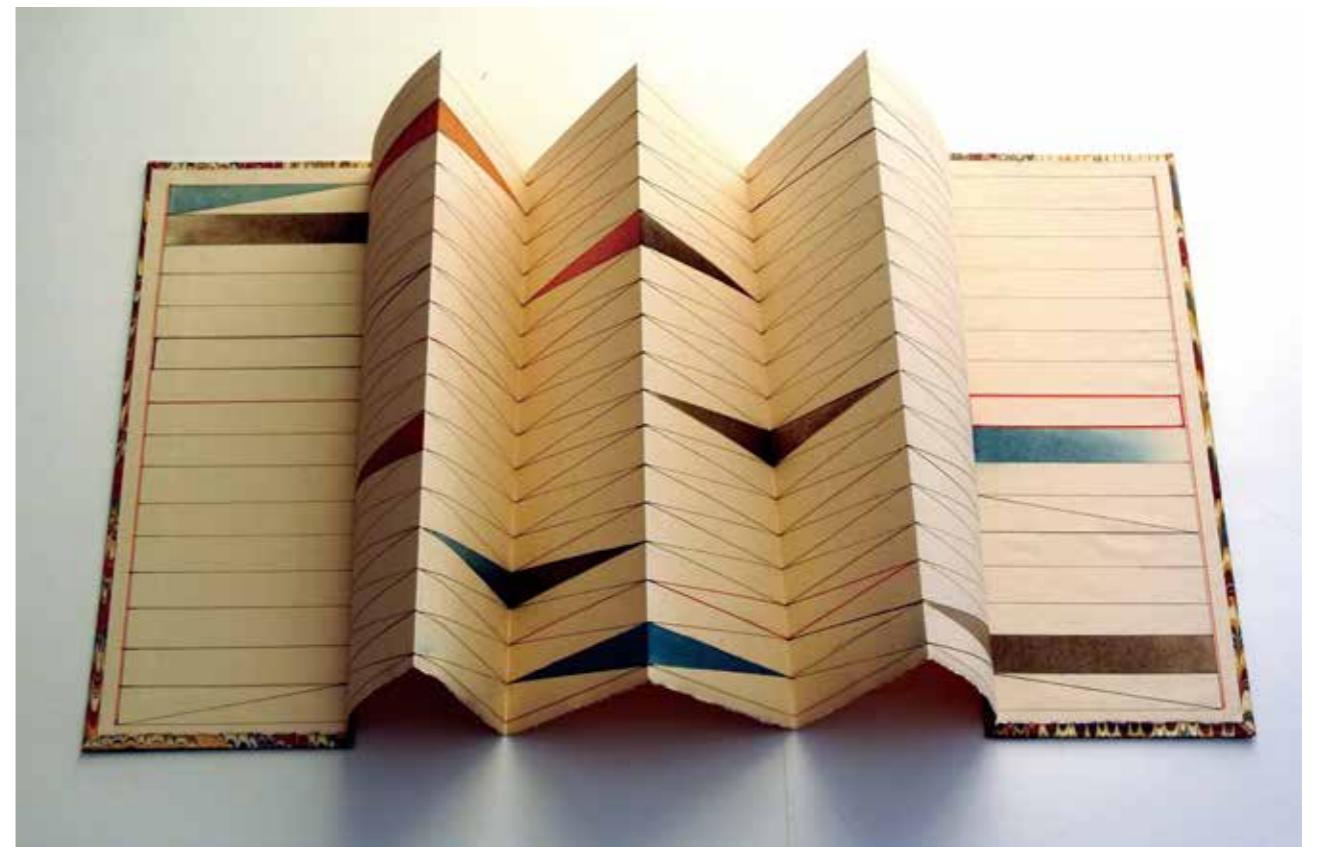
[威尔士 / Wales]

七十七 / *Seventy Seven*

墨水，孔特粉笔 / Ink, Conte

12 × 33cm × 26 / 2013

63



卢新达·克斯蒂恩

卢新达·克斯蒂恩是一名艺术家、画廊经理、作家以及策展人。她于1987年出生在英国，之后在伦敦的温布尔登艺术学院学习。她在伦敦 Et Cetera Gallery、Troubadour Gallery 以及 The Gallery 组织、策划并参与展出了展览。2010年毕业以后，2011年搬去德文之前，她负责管理圣奥尔本斯的 The Bodhini Gallery。如今，她负责管理 gloss-Art Exeter，协调年度的艾克斯特工作室开放日，并在地区杂志 Coast & Country 担任艺术专栏的作家，同时，制作并展览她自己的作品。去年，她与策展人 Kinani-Chidovori 一起在伦敦策划并参与了展览 Commune，与 Peter Randall-Page 和 Alan Cotton 参与了 gloss-Art Exeter、Exeter Contemporary Arts Hub 以及剑桥的 New Hall Art 艺术节。

我对我们和空间的关系非常感兴趣，并且很喜欢破坏一幅画的表面。这些主题激发了我创作我的作品。比如，我喜欢创作一种可以指引眼睛关注方向的结构。《空间》捕捉了三年前我对加斯頓·巴什拉充满创造性的《诗意的空间》的兴趣。从那时候起，我开始创造一些在象征层面以及实际意义上反映我们身边存在的曲线和直线的作品。



LUCINDA CUNSDIN

诗意的空间 / *The Poetics of Places*

[英格兰 / England]

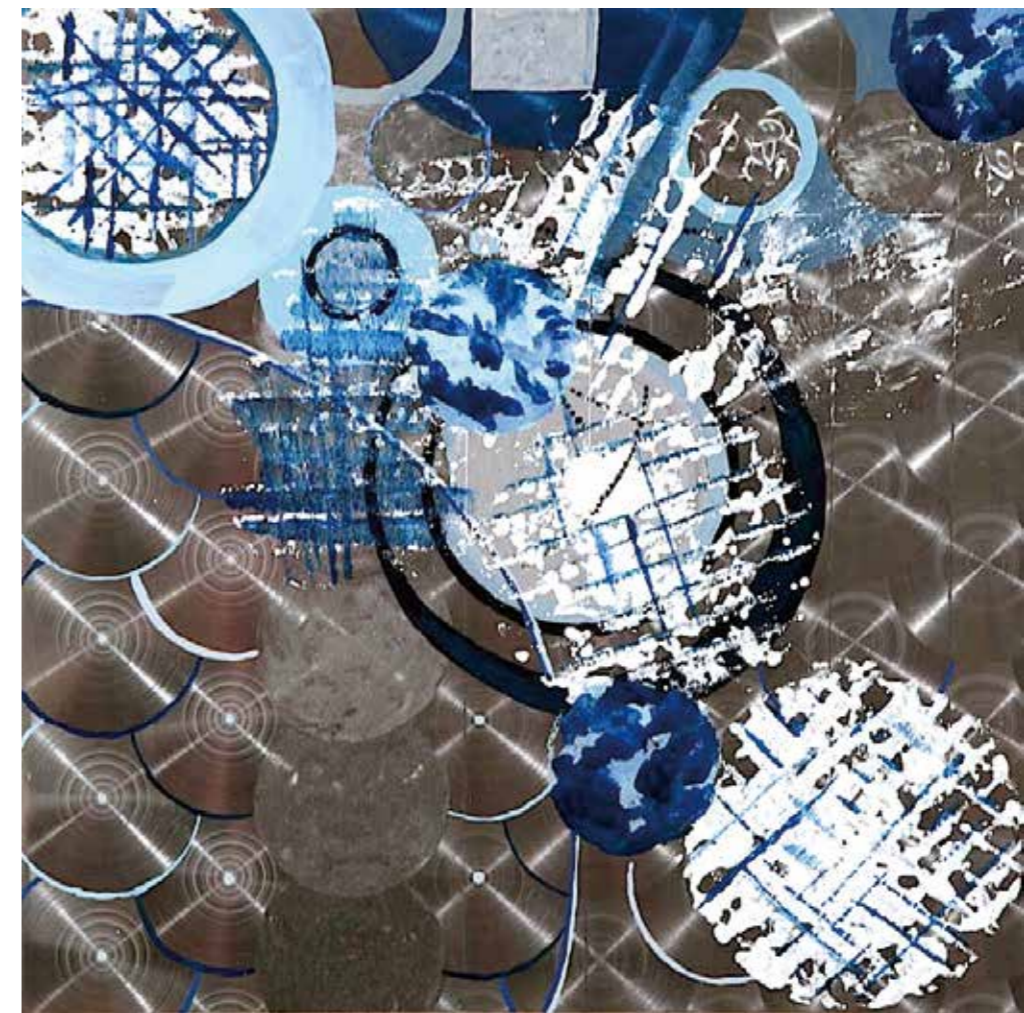
水彩 / Watercolor

13 × 32cm × 26 / 2013

LUCINDA CUSDIN

Lucinda Cusdin is an artist, gallery manager, writer and curator. Born in Royal Leamington Spa, 1987, she studied at Wimbledon School of Art, London. She organised, curated and exhibited in group exhibitions in London with Et Cetera Gallery, Troubadour Gallery and The Gallery. After graduating in 2010, she managed The Bodhini Gallery, St Albans, before moving to Devon in 2011. She now manages gloss-Art Exeter, co-ordinates the annual Exeter Open Studios festival and writes the art column for regional magazine Coast & Country, while producing and exhibiting her own work. Over the last year she has exhibited with curators Kinani-Chidovori at Commune in London, with Peter Randall-Page and Alan Cotton at gloss-Art Exeter and at Exeter Contemporary Arts Hub and New Hall Art, Cambridge.

I am interested in our relationship with space and enjoy disrupting the surface of a painting. These themes inspire the composition of the works, as I like to create structures that direct the movement of the eye. *Space* captured my creative interest three years ago when I read Gaston Bachelard's *The Poetics of Space* and I have since produced works which metaphorically and literally reflect the immediate curves and lines of our vicinity.



丁乙

1962 年出生于上海

1983 年毕业于上海市工艺美术学校

1990 年毕业于上海大学美术学院

现工作、生活在上海

画本于 2011 年 7、8 月间，应朋友邀约在加州 Stockbridge 乡间别墅整体时所创作，在夏季草木盛繁的自然环境之中仍然令我无法弃用几何的思维习性以及序列化的数字模块结构。

DING YI

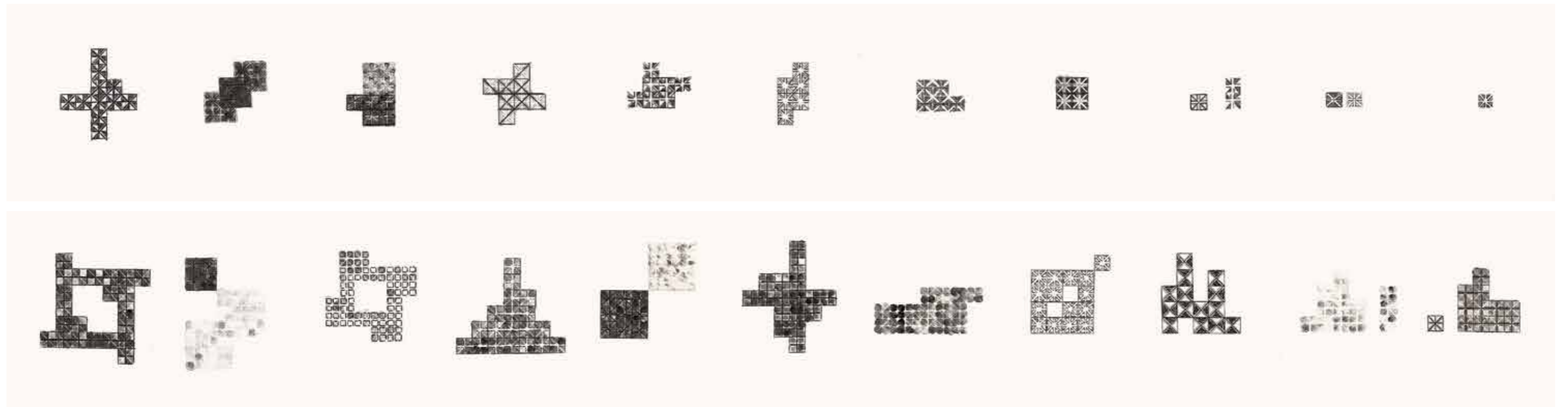
1962 Born in Shanghai, China

1983 Graduated from Shanghai Arts & Crafts Institute

1990 Graduated from Shanghai University, Fine Arts Department

Currently works and lives in Shanghai

The piece was created in 2011 during my stay at a villa on the Stockbridge Avenue, Alhambra, CA. I was invited by a friend to spend my summer vacation there. Surrounded by a beautiful natural setting with thick trees, I still couldn't deprecate the geometrical thought inertia, and composed in a mathematical module with sequence.



丁乙 / DING YI 数字方格序列 / Order In Checked Number

[中国 / China] 彩色铅笔，墨，宣纸 / Color Pencil, Ink, Paper

32 × 620cm / 2011

董小明

1948 年出生于香港

曾就读于浙江美术学院（现中国美术学院）附中和中国美术学院版画系

现为深圳画院院长、中国国家画院研究员、国家一级画家

我们时常游走在传统和当下之间，追忆和求索，拟古和尝新 我们找到了属于自己的什么吗？

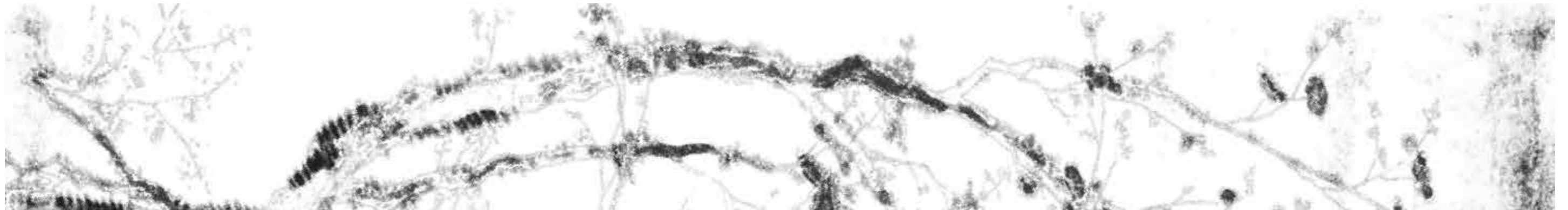
DONG XIAOMING

1948 Born in HongKong, China

Studied in the Affiliated Middle School of China Academy of Art / China Academy of Art, Printmaking Department

Currently, Dean of Shenzhen Fine Art Institute / China National Art Gallery Researcher / National Level Painter

We always hesitate between the tradition and contemporary, chasing the memory and searching the answer, imitating the ancient and exploring new territory. Have we found anything that is truly ours?



董小明 / DONG XIAOMING

拟古花卉图册壹 / Ni Gu Hua Hui Tu Ce · 1

[中国 / China]

水墨丝网 / Ink, Screen Mesh

40 × 300cm / 2012

卡伦·弗洛伦斯

卡伦·弗洛伦斯常以 Ampersand Duck 为笔名来进行创作。她是一位专注于书籍和文字印刷领域的堪培拉本土艺术家。尤其是体现在诗歌文学方面的创作题材上，将当代工艺技术结合传统文字印刷与装订工艺，她对传统表现模式与瞬息万变的当代信息之间表现出了极大的兴趣。卡伦目前在堪培拉大学攻读博士学位。她的作品大多被海内外的图书馆所收藏。

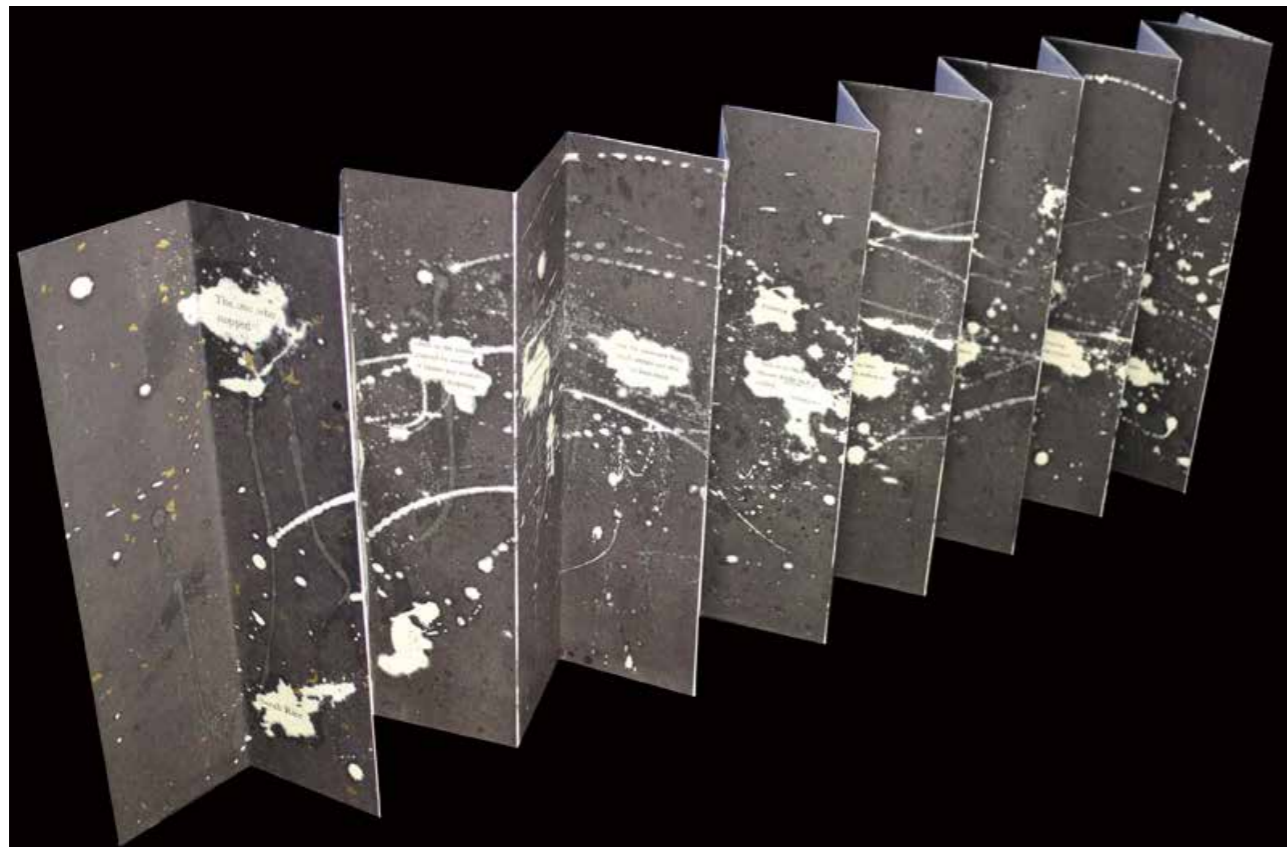
我的作品往往徘徊于艺术与设计之间，同时也喜欢与志同道合的诗人们一起工作。他们写诗从简单的架构语言开始，有时或甚至无需架构，但不论从哪一方面入手，在一开始的时候，诗人们就早已胸有成竹，文字随后跃然纸上。诗像一颗塞满了密集思想的胶囊，它们与艺术美妙契合，时刻准备着释放与再结合。

CAREN FLORANCE

Caren Florance often works under the imprint Ampersand Duck. She is a Canberra-based artist whose work focuses on the book and the printed word. Using traditional letterpress and bookbinding processes along with more contemporary technology, she is interested in connections between traditional modes of presentation and the motility of contemporary information, with a special focus on poetry and poetics. Caren is currently undertaking PhD studies at Canberra University. Her work is collected in Australia and overseas, mostly by libraries.

My work hovers between art and design; I like working with poets, who themselves hover between writing and design. They start with form, or formlessness, and either way they are, from the outset, thinking about the look of the words on the page. Poems are such dense capsules of thought, and they are fabulous starting points for artistic collaboration, ready to be unpacked—and repacked.

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CAREN FLORANCE

静止之人 / *The One Who Stopped*

[澳大利亚 / Australia]

综合材料 / Mixed Media

12 × 33cm × 26 / 2012

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戴安·福格威尔

戴安·福格威尔的艺术创作以版画、绘画、艺术书籍制作为主。戴安从 1979 年便开始举办各种艺术展览，她是澳大利亚最受尊敬的版画和艺术书籍艺术家之一。戴安曾以艺术家的身份受邀参加波兰、比利时、贝尔格莱德、法国、伦敦及最近的韩国国际双年展，她的绘画及艺术书籍制在国内外广为收藏。在堪培拉，戴安同时在教学、策展及书籍出版等多方面有着突出的社会贡献。

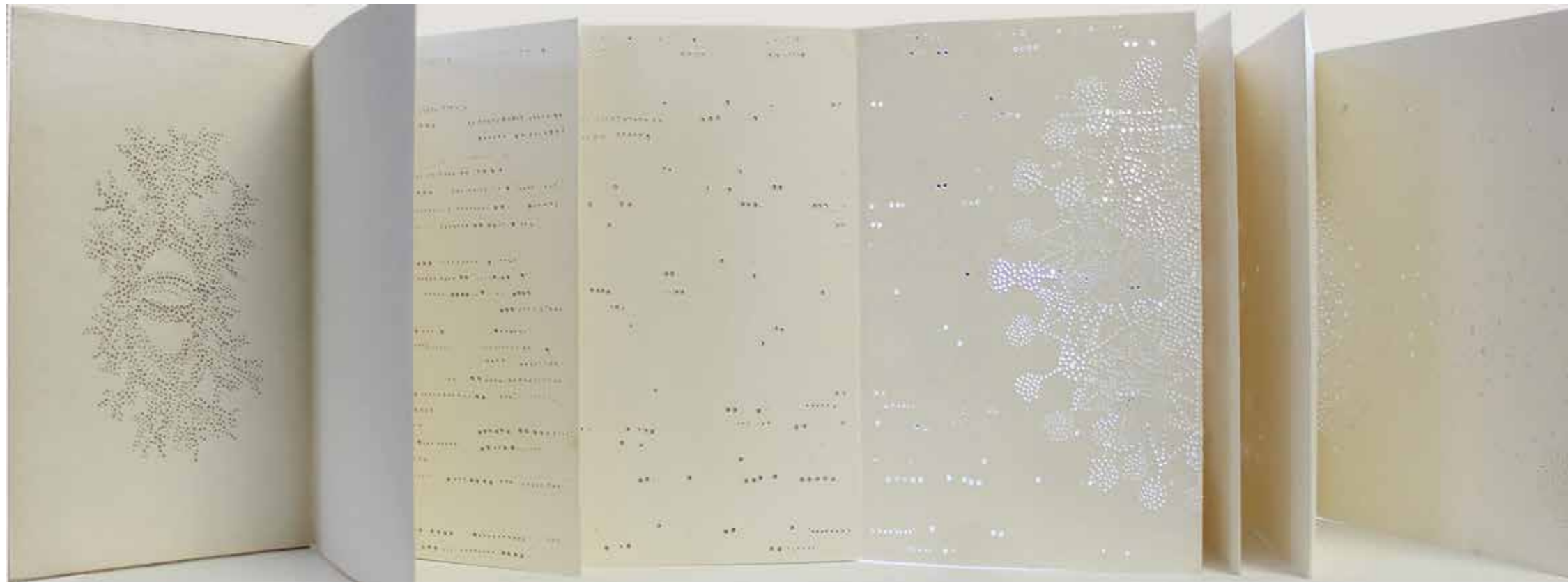
我喜欢以日常易被人忽视的风景为主题来进行创作。这画面时常是人们想象的，疑惑近乎虚无缥缈的，但就是这样的梦境，它却像一首音乐或一篇故事，融汇每一幅画面，又连接着每一幅作品。当面对这种特殊格式（册页）时，我将自己视为一个载体，怀着无比敬意，巧妙的运用了我惯以的方式来创作。

“无言——无语”曾是我对这件作品无声的称呼，将它打开及反转的时候，透过纸背照透出的光亮告尽了无数的细节。在打开册页的一瞬间，它就像琴声从低到高，自左向右的展开，如果你静心聆听，仿佛可以听到音乐。在过去几年里，我一直围绕着花粉、花与蜜蜂为题材来创作：正如大家看到的，它们是如此美丽又是不可或缺。因此，我选择从科学与想象结合的角度，将花粉撒于纸上来观察整个融合的过程，同时希望用这件无声的作品来敬畏册页本身。

DIANNE FOGWELL

Dianne Fogwell's practice is centred on printmaking, painting and artist's books. Dianne has been an exhibiting artist since 1979 and is one of the most respected printmakers and artists book practitioners in Australia. Dianne has been an invited artist to international biennials for print and the artist book in Poland, Belgium, Belgrade, France, London and most recently Korea and her work is represented in national and international collections. Dianne has made a major contribution to the arts community in Canberra through her art practice, teaching, curating and establishing press.

In my work I like to illuminate parts of the landscape that usually go unnoticed in our daily lives. My work often appears as imaginary, almost hallucinatory, maybe a dreamscape that creates a story that flows from work to work like pages of text or music. I've approached this book with these thoughts in mind with respect to the concertina book format and what it can offer as a carrier of these ideas. I have titled the work 'Wordless—Soundless' as it is a silent work, the perforations allowing light to illuminate details at the turning or unfolding of the pages. The book can be read left to right as a text and when it is unfolded it reads as piano roll implying music that could be heard if desired. Over the last couple of years I have been making work about pollen, pollinisers, and pollinators: their beauty and necessity to the world around us. In this case I chose to perforate the pages with observed, scientific and imaginary aspects of pollen. The 'words' are a perforated text from a scientific journal on pollinisers and the piano rol 'music' is imaginary— hopefully, if played, it would sound like pollen in the wind. I wanted the piece to be silent in reverence to the book itself.



DIANNE FOGWELL

[澳大利亚 / Australia]

无言——无语 / *Wordless—Soundless*

综合材料 / Mixed Media

17 × 25cm × 24 / 2014

谷文达

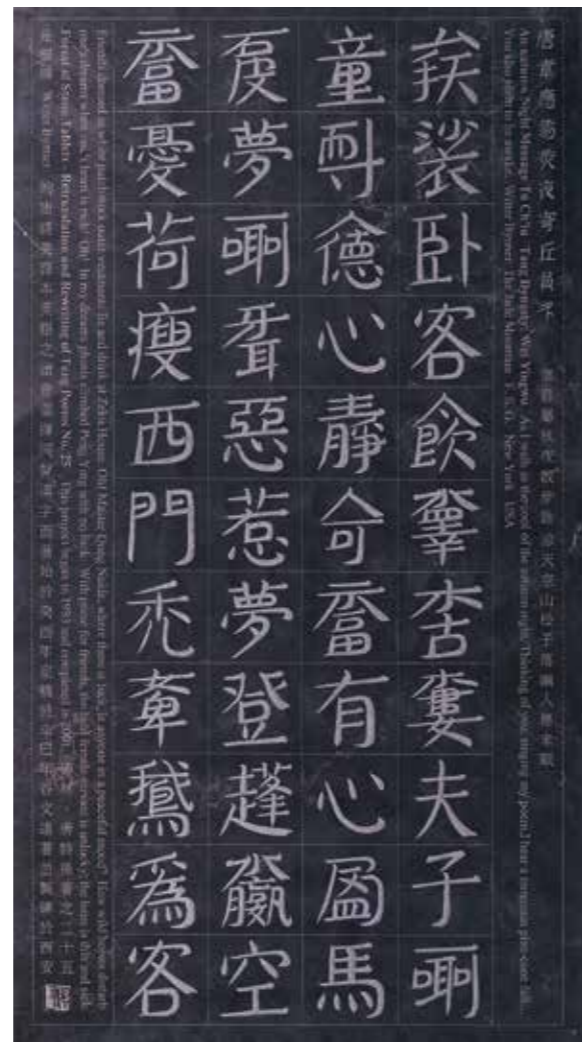
1955 年生于中国上海

1973 年毕业于中国上海市工艺美术学院

1981 年获中国美术学院美术硕士学位

现工作、生活在美国纽约和中国上海

《碑林》除了在数量和重量上震撼之外，观者还能想象着抚摸雕有龙形的碑缘，感受到光滑石碑带来的冰冷触感。拓片册页因其抛光的木书匣，绸缎封面和不同质感的纸张，同样也是触感上的一次盛宴。当然，我们无法触碰作品，但却不得不承认这是这一新作最诱人之处。这些是书——或许说是以供翻阅的书——但是它们却只因作为工艺品呈现而有意义。



GU WENDA

1955 Born in Shanghai, China

1973 Graduated from Shanghai School of Arts and Crafts

1981 Graduated from China Academy of Art, Master of Fine Arts

Currently works and lives in New York, the U.S.A. and Shanghai, China

Tea Alchemy is as much an olfactory as a visual experience. The mass and volume of his steles force us to negotiate the space they occupy. We imagine running our hands over their 'dragon-scale' sides; their smooth faces must surely be cool to the touch. The tactility of his model books, with their polished wooden boxes, fabric-covered bindings, and various types and textures of paper, invites us to hold them and touch each and every surface and edge. Of course, we cannot, and this is one of the most fascinating aspects of this new work. These are books—presumably meant to be handled and read—but they only make sense when arranged and displayed as artifacts.



谷文达 / GU WENDA

碑林 - 唐诗后著 / *The Text of Forest of Stone Steles: Retranslation & Rewriting of Tang Poetry*

[中国 / China]

墨，宣纸，丝绸，宣册，竹盒，传统宣册工艺 / Ink, Paper, Silk, Bamboo Box

58 × 190cm × 3 / 2006-2007

管怀宾

1961 年生于中国江苏南通

1989 年毕业于中国美术学院，获学士学位

1998 年毕业于日本埼玉大学（国立），获硕士学位

2004 年毕业于日本东京艺术大学，壁画博士学位

现工作、生活在杭州，任中国美术学院教授

我一直在做与“园”相关的事情，或者延伸某些概念上的思考。

水墨是一种媒介也是一种可以借用的思考方式，它的内涵涉及到语言的细节表现和问题的切入点。尽管人们总会从水墨联想到文人画，但实际上文人画与新水墨画是两个完全不同的概念。水墨的借用，并不是一种对传统的缅怀和致敬，而是个人经验与传统的交流。水墨语言本身并不是问题，而是借助它说另一个层面的事情，这当中有针对传统的问题，也有针对文化和现实的问题。水墨只是当代艺术表现言语中的一种方式。

GUAN HUAIBIN

1961 Born in Nantong, Jiangsu, China

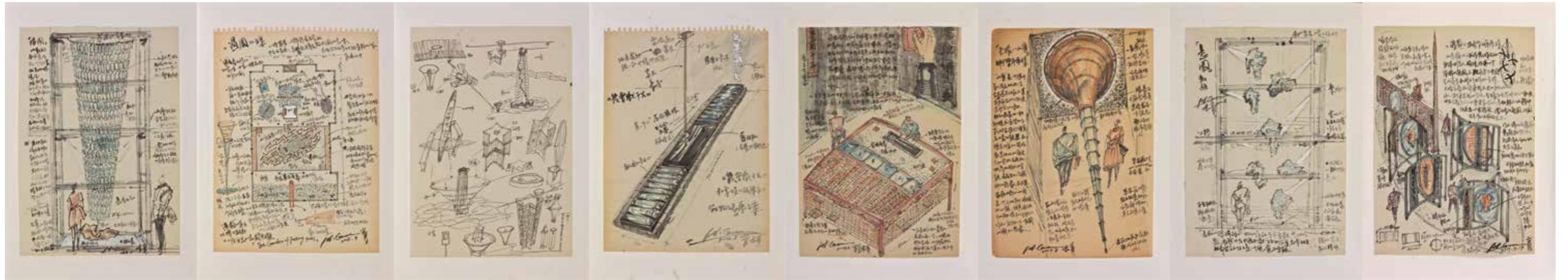
1989 Graduated from China Academy of Art, Bachelor of Arts

1998 Graduated from Saitama University (National), Master of Arts

2004 Graduated from Tokyo National University of Fine Arts and Music, Fresco Painting Department, Doctor of Philosophy

Currently works and lives in Hangzhou, China; Professor in China Academy of Art

I've been working on the them of garden landscape for years, and this related to my other works. Ink painting could be a media, or a way I use as a carrier to think. It is not a tribute to the heritage or nostalgic, but the communication between my personal experience and the tradition. Ink painting is not a matter of language, but a medium I used to express my ideas about different subjects such as the tradition, as well as the current state of culture. I see painting as one form of the languages that contemporary art implemented.



管怀宾 / GUAN HUAIBIN

创作手记 / Draft Note

[中国 / China]

纸本水墨 / Paper, Ink

45 × 32cm × 24 / 2013

安吉拉·加德纳

安吉拉·加德纳是英国威尔士大学卡迪夫学院及昆士兰艺术学院的一名研究生。2008年，她获得丘吉尔奖金并前往旧金山学习活版印刷，以及在英国和纽约研究版画制作与诗歌的结合。作为一名诗人，她对艺术家的书和实践有着极大的兴趣。她有两本出版的书籍：昆士兰大学出版社2007年出版的《词类》（诗集选），英国歌尔斯曼出版社2009年出版的《俯瞰哈德逊河》。现在，她是驻于昆士兰艺术画廊和现代艺术画廊的澳大利亚“诗歌咖啡”诗人。她的代表作品在澳大利亚、英国、美国、土耳其的公共展览中展出，包括澳大利亚国家美术馆、伦敦的维多利亚和阿尔伯特博物馆等。

我们生活在饱和着文字和图画信息的环境里，这不可避免地影响着视觉艺术。在这个系列中，我的作品是关于在没有人说话的环境中“安静的声音”。在书页中，森林中的树叶拥有了空间。我对写作技巧的模式惯例、与视觉表现的风格传统这两者之间的结合也很感兴趣。在这里，文字是手印和彩色的，而水彩本身就是一个“安静”的媒介。

ANGELA GARDNER

Angela Gardner is a graduate of UWIC (U.K) and Queensland College of Art. A Churchill Fellowship in 2008 took her to San Francisco to learn letterpress and research printmaker / poetry collaborations in London and New York. She has an interest in artist books and practices as a poet. She has two published books: *Parts of Speech* (selected Poetry), University of Queensland Press, 2007 and *Views of the Hudson*, Shearsman Books, 2009. She is currently Australian Poetry Cafe Poet in Residence at QAG / GOMA (Queensland Art Gallery / Gallery of Modern Art). Her work is represented in major public collections in Australia, UK, USA and Turkey including the National Gallery of Australia and the Victoria and Albert Museum, London.

We live in saturated information environments, both text and image, that inescapably influence visual art practice. In this series I am concerned with the 'Quiet Voice' of our unspeaking environment. The leaves of the forest being given space within the leaves of a book. I am also interested in the 'littoral' edge between the stylistic conventions of writing, of pattern making and of visual representation. Here the words are hand printed and coloured watercolour which in itself is a 'quiet' medium.

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ANGELA GARDNER

[威尔士 / Wales]

无声的语言 / *A Quiet Voice*

水彩，手工印制 / Watercolor, Hand Printing

23 × 12cm × 24 / 2013

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大卫·古尔德

大卫·古尔德于1947年出生在伦敦，在英国格罗斯特的皇家艺术学院学习，于1972年从那里毕业。他获得Abbey Major奖学金并在罗马的英国学校学习了一年。他曾在许多艺术学院任教，并从1992年到2008年在卡迪夫艺术设计学院担任基础课程的导师。现在他已经退休，并居住在卡迪夫的Penylan。他把所有时间都花在绘画上，并且在卡迪夫的布特街的海湾艺术画廊拥有一个自己的工作室。他的其他作品也包括风景画、静物画、抽象以及关于其他主题。

这些古老的破鞋和工业工人的靴子的图画，描写的是曾经生活在工业革命的那一代人。在视觉上，以废弃后的形式表现它们比全新的时候更加丰富。它们承载的是时间的流逝，以及艰苦沉重的工业时代。

陈旧的破皮革和生锈的金属碎片，在温暖的阳光下闪烁光芒，他们的美丽激发了一种关于一生吃苦耐劳、辛勤劳动的共鸣，尤其是对于那些曾经穿过这些物品的人来说，同时，它们也可能让我们想起自然死亡的原由含义。



DAVID GOULD

优雅的躯壳：旧靴子图录 / *Exquisite Corpses: a Compendium of Old Boots*

[威尔士 / Wales]

纸本数码打印 / Paper, Digital Printing

12 × 33cm × 24 / 2012

DAVID GOULD

David Gould was born in London in 1947 and studied painting at the Gloucestershire and Royal Colleges of Art, where he graduated with an M.Art (RCA) in 1972. After a one year Abbey Major Scholarship at the British School in Rome, he taught at various Colleges of Art, and was Director of the Foundation Course at the Cardiff School of Art and Design from 1992 until 2008. Now retired and living in Penylan, Cardiff, he paints full time and has a studio in the BayArt studio/gallery building in Bute Street in Cardiff. His other work also includes landscape, still life, abstract and other subjects.

These images of ancient worn-out shoes and industrial workers' boots portray the corpses of once working footwear—which are visually richer in death than in life—the ghosts of people and times past—and the passing of an age of hardship and heavy industry.

The great beauty of very old worn leather and fragments of rusting metal, glowing in warm sunlight, evoke a lifetime of wear, toil and the individuals who once wore them, and perhaps recall the original meaning of nature mort.



刘掬色

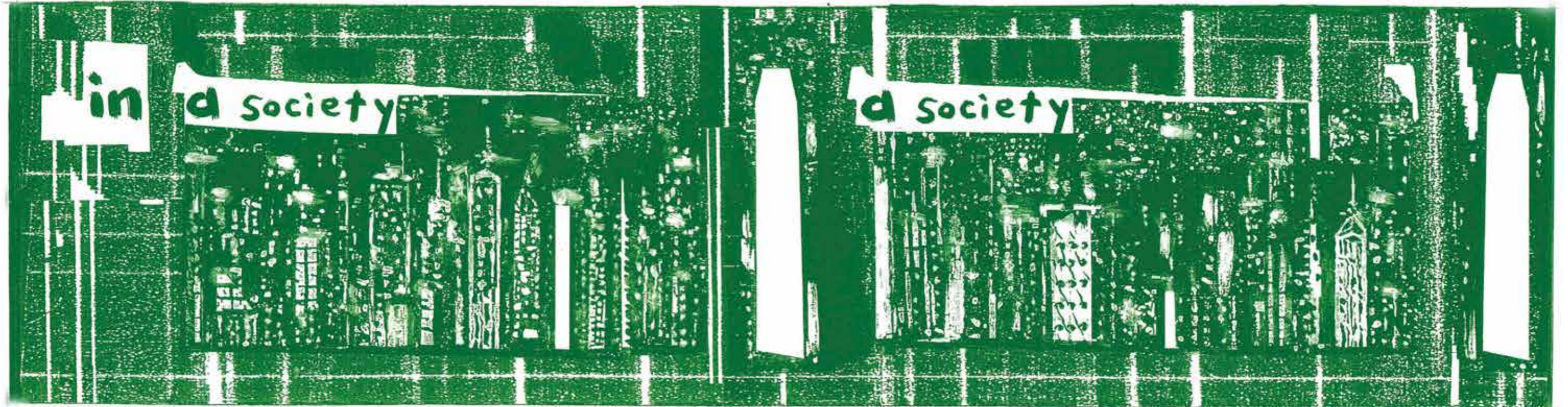
刘掬色是一名艺术家和教育家，家乡在香港，毕业于多伦多的安大略艺术设计学院，以及英国的皇家艺术学院（优秀硕士学位）。她利用各种各样的媒体来制作图画和文字，包括用胶印机、照相复印机、传真机以及数码喷墨打印机来制作绘画。她的作品充分融入了感情方面以及社会层面的顾虑。她认为通过创造力——一种对不断提高的向往，我们能够创造一个更好的世界。她已经在英国、美国、加拿大、瑞士、日本以及中国举行过展览。Gukzik，她的笔名，意味着“收集色彩”。

如果创造力是目标，那么就会有一种对不断提高的向往。如果不是为了我们生活外在的硬件，取而代之的是更加重要的，是我们内在的需要：坚实的或柔软的，身体上的或是心灵上的。为了看到关于一个更好的生活的所有方面——衣着、食物、居住、交通等等，最终它们会以尽可能多的形式表现出来，因为它们是我们对于我们的关心、深刻的顾虑以及对于我们生活的爱的一种反映和思考。我的愿望是让我们的思维专注于当下、并变得聪明、敢于接受人性所有的潜力，从而来创造一个更加鲜艳明亮的世界。

GUKZIK LAU

Gukzik Lau, Artist and educator, Hong Kong based, graduated from the Ontario College of Art in Toronto, and from the Royal College of Art in the UK (Master degree with distinction). She makes image and words with assorted media including painting with offset printer, photocopier, fax machine and digital inkjet. Her works embraces emotional and social concern. She believes that, through creativity – a wish for improving, we can build a better world. She has exhibited in the U.K., U.S.A., Canada, Switzerland, Japan, and China. Gukzik, her pen-name, means 'collecting colours'.

If creativity has a goal, then it must also be a wish, to improve. It is not just about the external hardware of our lives, but instead, and more importantly, the inner needs of ourselves: hard and soft, body and soul. To see all aspects concerning a better life—clothing, eating, inhabiting, transporting etc. in time manifesting in as many forms as possible, for they are reflections of our care, contemplations, our love for life. My wish is to allow our minds to be present, clever and open to the potential of all humanity to create a much brighter world.



何赛邦

1959 年生于上海

1986 年毕业于上海师范大学美术系

现工作、生活在上海

这是一组与视幻有关的作品，水痕墨迹间的幻像，记录了潜意识中的日常生活经验。

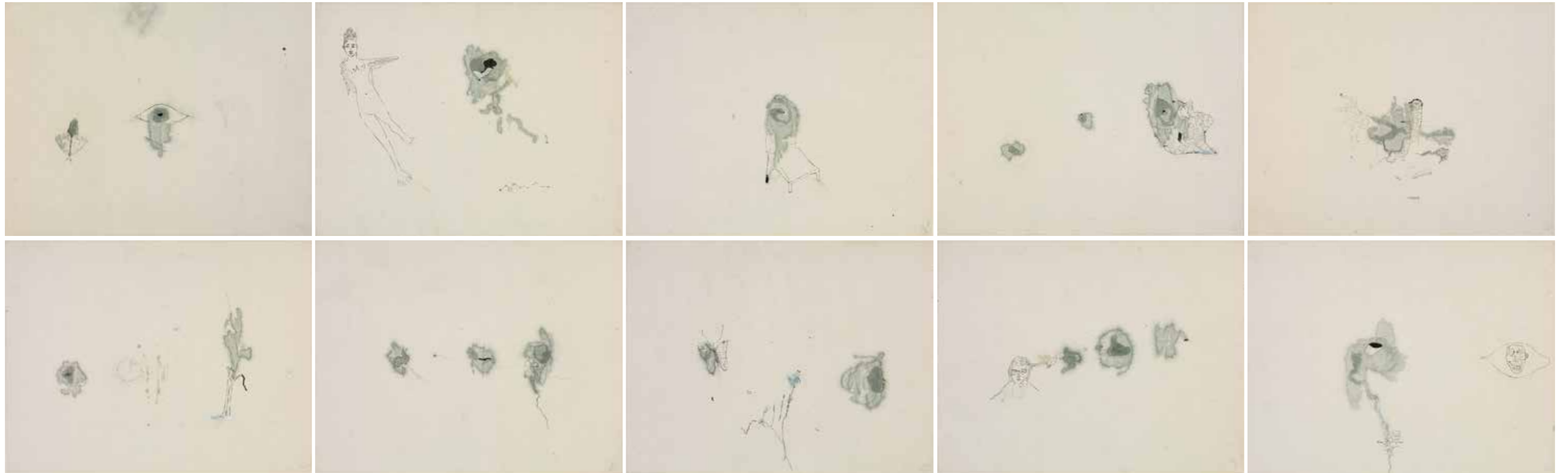
HE SAIBANG

1959 Born in Shanghai, China

1986 Graduated from Shanghai Normal University, Fine Arts Department

Currently works and lives in Shanghai

This is a series of works about illusion. The illusion exists in the ink stain. They documented my daily experience on a subliminal level.



何赛邦 / HE SAIBANG

纸上的幻象 / *Illusion on Paper*

[中国 / China]

纸本水墨 / Paper, Ink

58 × 190cm × 3 / 2006-2007

花俊

1970 年出生于江苏泰州

1994 年毕业于中国美术学院，获学士学位

2002 年毕业于瑞典皇家美术学院，获硕士学位

2006 年毕业于中国美术学院，获博士学位

曾执教于瑞典斯德哥尔摩大学、瑞典皇家美术学院

现为中国美术学院中国画系副教授

水墨在哪里？

水墨的传统都已在那里了。难题在于，如何化解传统的笔墨范式，寻找与现实体验契合的因素，来建立现代的个人语境。

水墨在心中，个人语境犹如发自身心的私语，是感情与技术的共存，而核心是将建立的图像落实于视觉的观看之中。

怎么来体验？

这是“看”和“待”的问题。通过观看的介入，去除遮蔽，用心体之，获取触目在场的感受，生发对生存境遇、生命意义的思考。

HUA JUN

1970 Born in Taizhou, Jiangsu, China

1994 Graduated from China Academy of Art, Bachelor of Arts

2002 Graduated from Royal University College of Fine Arts, Master of Arts

2006 Graduated from China Academy of Art, Doctor of Philosophy

Taught in Stockholm University Sweden / Royal University College of Fine Arts.

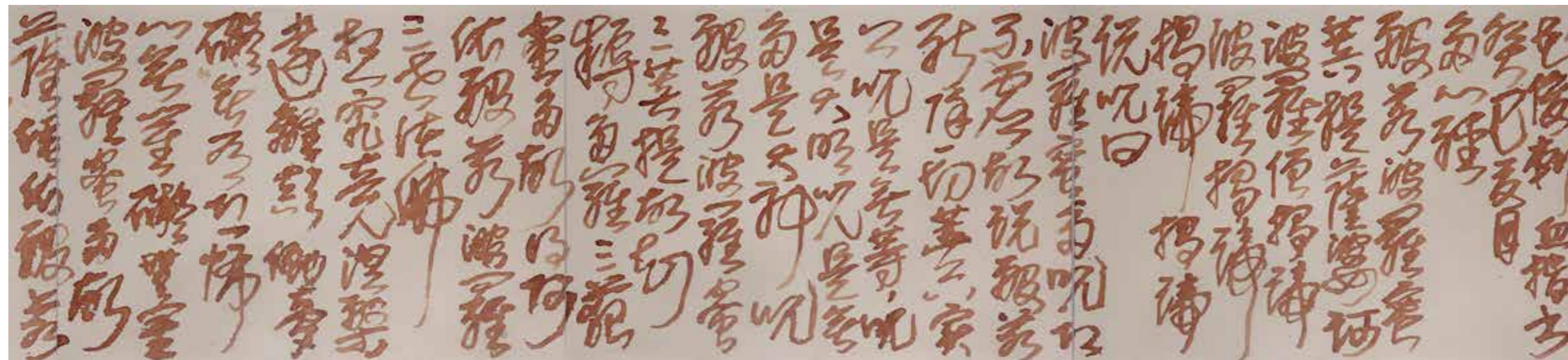
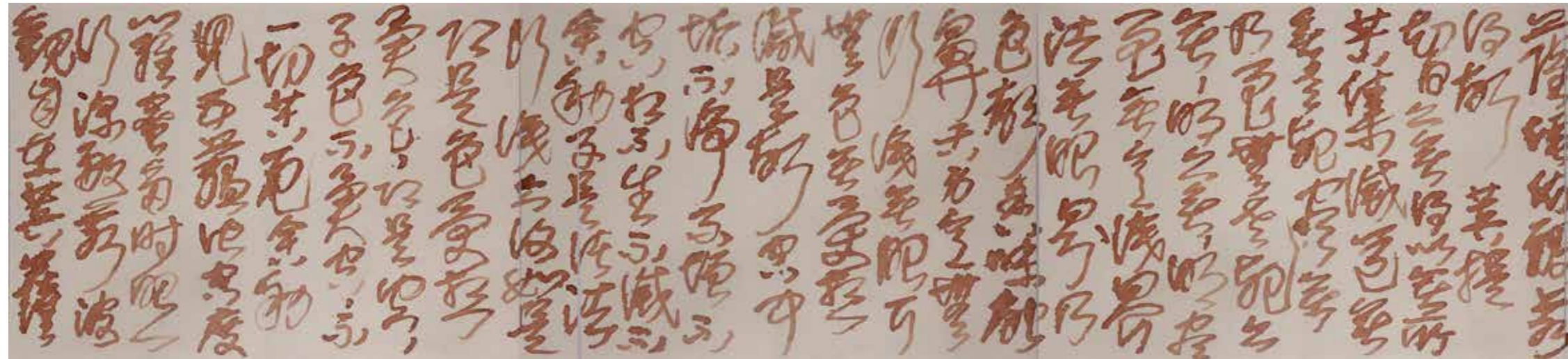
Currently, Associate Professor of Chinese Painting Department, China Academy of Art

Where is the tradition of ink?

The tradition is always there. The point is how to fuse it into the reality, thus to form a unique context of one's own. Bear this tradition in mind, the personal language is like whispering to oneself, emotion and techniques are unified. The focus is to present the picture in vision aesthetic.

How to experience these?

It is a problem of how you 'look' and 'think'. With a close inspection and thinking, you would be shocked by the human condition and would think the world in a whole different way.



花俊 / HUA JUN

指书·心经 / Heart Sutra

[中国 / China]

血, 宣纸 / Paper, Blood

45 × 32cm × 12 / 2013

黄骏

1967 年生于中国浙江

1986 年毕业于浙江美术学院（现中国美术学院）附中

1990 年毕业于中国美术学院中国画系，获学士学位

现为中国美术学院公共艺术学院副院长、教授、博士

“观察”是我在创作阶段过程中不断调整视知觉的一种手段，也是一种思考方式。“观察”能够让我保持良好的艺术创作状态。展览会以“人”或“人体”为载体，用这个永恒的主题来表达人与自然的关系。古有“人身虽小，暗合天地”之说，身体为阴阳五行各自具备的小宇宙，大小宇宙互相对应，阴阳相合而万物生长，由人体而山水，由山水而物我一体、浑然未分。作品呈现的不仅是时间和空间的关系，也是这两年创作当中对绘画本体的认知和态度。

HUANG JUN

1967 Born in Zhejiang, China

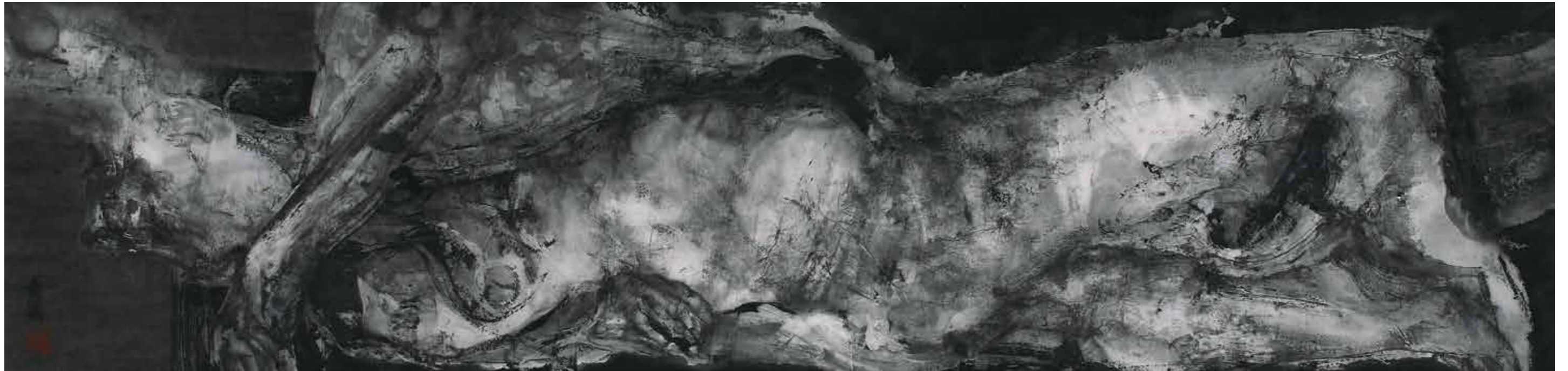
1986 Graduated from Affiliated Middle School of China Academy

1990 Graduated from China Academy of Art, Chinese Painting Department, Bachelor of Arts

Currently, Deputy Dean / Professor / Doctor of Public Art Institute, China Academy of Art

Observation is my method of fine tunes my awareness as well as thinking in my working process. Observation keeps me in a good state when I create works.

Human or human figure is my motif to express the relationship between us and the nature. There is an ancient saying, 'The human body is small, but coincidence of heaven and earth.' Human body is a part of the universe, and contains elements of the universe. Human body could be seen as a landscape of its own, or a part of the larger realm. My works reflect not only the relationship regarding to space, but time as well. This is what I've come to understand about the true nature of painting in recent years.



黄骏 / HUANG JUN

[中国 / China]

卧：窥望 / Wo: Kui Wang

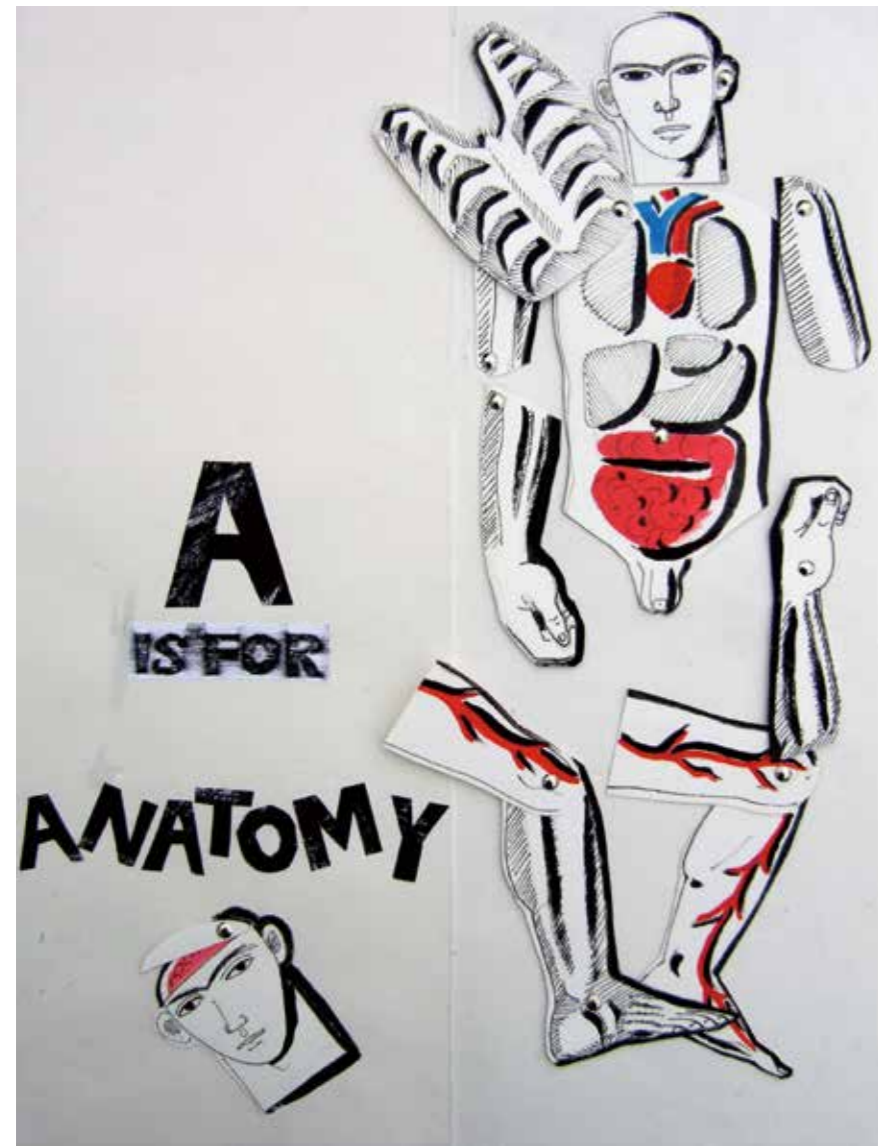
纸本水墨 / Paper, Ink

44 × 180cm / 2012

克里夫·希克斯·詹金斯

克里夫·希克斯·詹金斯于1997年在卡蒂夫的马丁替尼画廊第一次展出作品。他于1951年出生于纽波特，在意大利孔蒂学院学习戏剧。1999年，他获得了古尔本金安威尔士艺术大奖，并于2002年获得了威尔士艺术委员会颁发的威尔士创作大奖。他在牛津的基督教堂图画画廊、威尔士现代艺术博物馆、纽波特博物馆和艺术画廊及布雷克诺克博物馆举行过展览。在2011年，他在威尔士国家图书馆中举行了一次主要的作品回顾展览。

我对早年的字母表入门书有着深刻的兴趣。我的册页当中，有一本我决定用钢笔和墨水来创造一些基于字母表内容的图画。这是一个相当挑战自我的过程，因为我想创造一个由图画组成的字母表，而字体是用剪贴画组成的。黑色细线条和字母的大块浓重的黑色放在一起。我非常喜欢这种组合。



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CLIVE HICKS-JENKINS

Clive Hicks-Jenkins has shown with Martin Tinney Gallery, Cardiff, since 1997. He was born in Newport in 1951 and educated in Theatre Studies at the Italia Conti School. He was winner of the Gulbenkian Welsh Art Prize in 1999 and received a Creative Wales Award from the Arts Council of Wales in 2002. He has had exhibitions at Christ Church Picture Gallery, Oxford, The Museum of Modern Art Wales, Newport Museum & Art Gallery and Brecknock Museum. A major retrospective of his work was held at the National Library of Wales in 2011.

I have a soft spot for the charm of early alphabet primers. For one of my books I decided to make a primer of pen and ink images drawn directly onto the pages. It's a challenging process. It's an alphabet composed of images I wanted to draw. The lettering is made using collage. I like the combination of spidery drawn lines and the heavy blacks of the letters.



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CLIVE HICKS-JENKINS

字母表 / *Alphabet Primer*

[威尔士 / Wales]

综合材料，丙烯，拼贴，凸版印刷 / Mixed Media, Acrylic, Collage, Relief Printing

12 × 33cm × 24 / 2012

妮奇·海恩斯

妮奇·海恩斯是一位堪培拉本土艺术家，她的创作形式主要包括绘画、艺术书籍制作、雕塑、机械装置、摄影，并拥有药理学（卡迪夫大学）和视觉艺术（澳大利亚国立大学）荣誉学位。她自 2007 年开始从事艺术创作，作品曾在澳大利亚及国际上展出，并被一定数量的私人 and 公共单位收藏。妮奇目前在澳大利亚国立大学拥有平面媒体及绘画工作室，并从事蚀刻版画的的教学。

我创作册页来表达册页。

文字往往是缠结与迂回的；文字的含义超越了页面的前后顺序，让人以纵横交错的想象来构造故事的画面以及时间顺序。

在我的册页，线条与线索取代了文字。

这种特殊形式的册页与詹姆斯·乔伊斯（James Joyce）在《菲尼根的守灵夜（Finnegans Wake）》一书中独特的文学风格相互辉映，正如我交错的文字，徘徊、纠结。在该书中，乔伊斯奇异的写作风格使得语言扩展到难以整体把握的程度。这被看作为一次语言解构的过程。

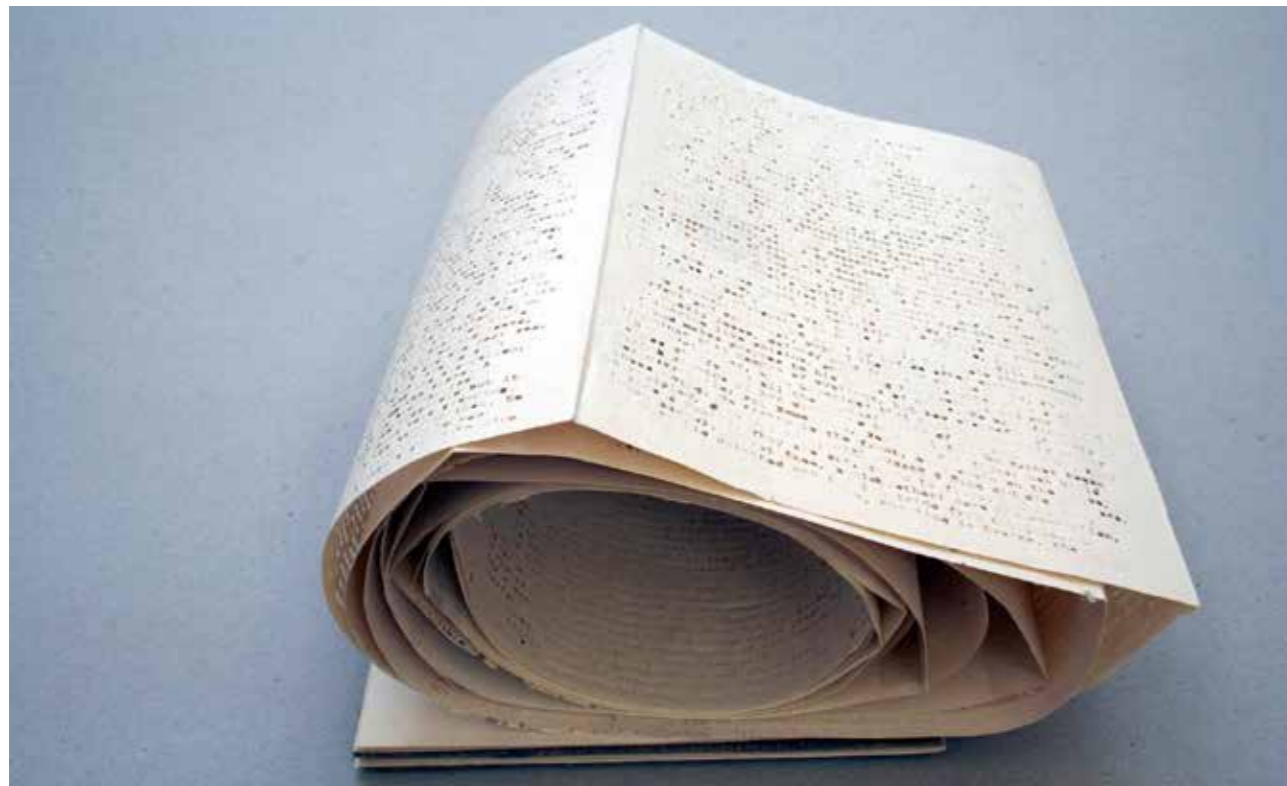
NICCI HAYNES

Nicci Haynes is a Canberra based artist whose practice embraces print, drawing, artist books, sculptural objects, mechanical contraptions, video. Her formal qualifications include honors degrees in Pharmacology (Cardiff University) and Visual Arts (The Australian National University). Practicing as an artist since 2007, her work has been exhibited in Australia and internationally and is held in a number of private and public collections. Nicci teaches, etching mostly, at the Australian National University where she is currently the technical officer in the Printmedia and Drawing Workshop.

I make books about books.

The tendency of words to tangle and meander; the capacity of text to extend beyond the page to connect individuals backwards and forwards in time makes me envisage books in terms of interconnected networks. In my books threads and wires often stand in for text.

This particular book responds to the strange literary territory of *Finnegans Wake* in which James Joyce's language, like my threads and wires, roams and tangles. In *Wake*, Joyce's idiosyncratic writing extends language beyond functionality to such an extent that it barely holds together. It seems to be in the process of disintegration.



NICCI HAYNES

穿孔 2014 / *Per(f)orate : 2014*

[澳大利亚 / Australia]

特定书，穿孔 / Book as supplied, perforations

17 × 25cm × 26 / 2014



苏·亨特

苏·亨特是一名画家和版画家。她在世界各地举办过大量的展览，包括公共展览和个人展览。目前，她是卡迪夫城市大学艺术系的高级讲师。她是V-6 (V-6 Contemporary Printmakers) 现代版画家的成员之一，并且和其他成员一起在英国和拉贾斯坦同印度和英国艺术家合作。她也参与《多样》展览——一个基于澳大利亚的由48名版画艺术家组成的巡回展。这个巡回展首次在卡迪夫海湾艺术区展出，然后巡展至夏威夷火奴鲁鲁艺术学院以及堪培拉的澳大利亚国家美术馆。她曾获得过多个艺术学会的奖项。最近，她在英国蒙茅斯的Denise Yapp画廊举办了一场个人展览。

我的作品总是在构图方面充满强烈的抽象感，这是一种创造并展开图画的方法，我把直觉的部分和我对绘画严谨的兴趣结合在一起。最近我一直专注于有关植物的主题，精彩并复杂的形式、模式，通过仔细的观察而慢慢显现。这项研究是解读这本册页的关键。

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SUE HUNT

春日写生 / Spring Study

[威尔士 / Wales]

纸本碳笔, 水粉水彩 / Charcoal, Gouache, Watercolor, Paper

9 × 12cm × 24 / 2012

SUE HUNT

Sue Hunt is a painter and printmaker. She has exhibited her work widely both in the UK and abroad as part of collaborations and also as a solo artist. She is currently Senior Lecturer in Fine Art at Cardiff Metropolitan University. Sue is a member of V-6 Contemporary Printmakers and has shown with them most recently in collaboration with Indian and UK artists, in the UK and Rajasthan. She is part of a collaboration with *Vario*, an International, Australian-originated tour of 48 artist-printmakers, first shown in Bay Arts, Cardiff, followed by The Honolulu Academy of Art in Hawaii, and the National Gallery of Australia, Canberra. Sue has been the recipient of several Arts Council Awards. She recently had a major one-person show at the Denise Yapp Gallery, Monmouth, UK.

My work has always had a strong abstract identity in terms of composition, a method of making and unfurling of image that is always a combination of intuitive play and equally a rigour in my interest in drawing. Recently I have been concentrating on botanical subjects, the marvellous, intricate forms and patterns that spiral and emerge through close observation. This study has formed the essence to the unfolding of this book.

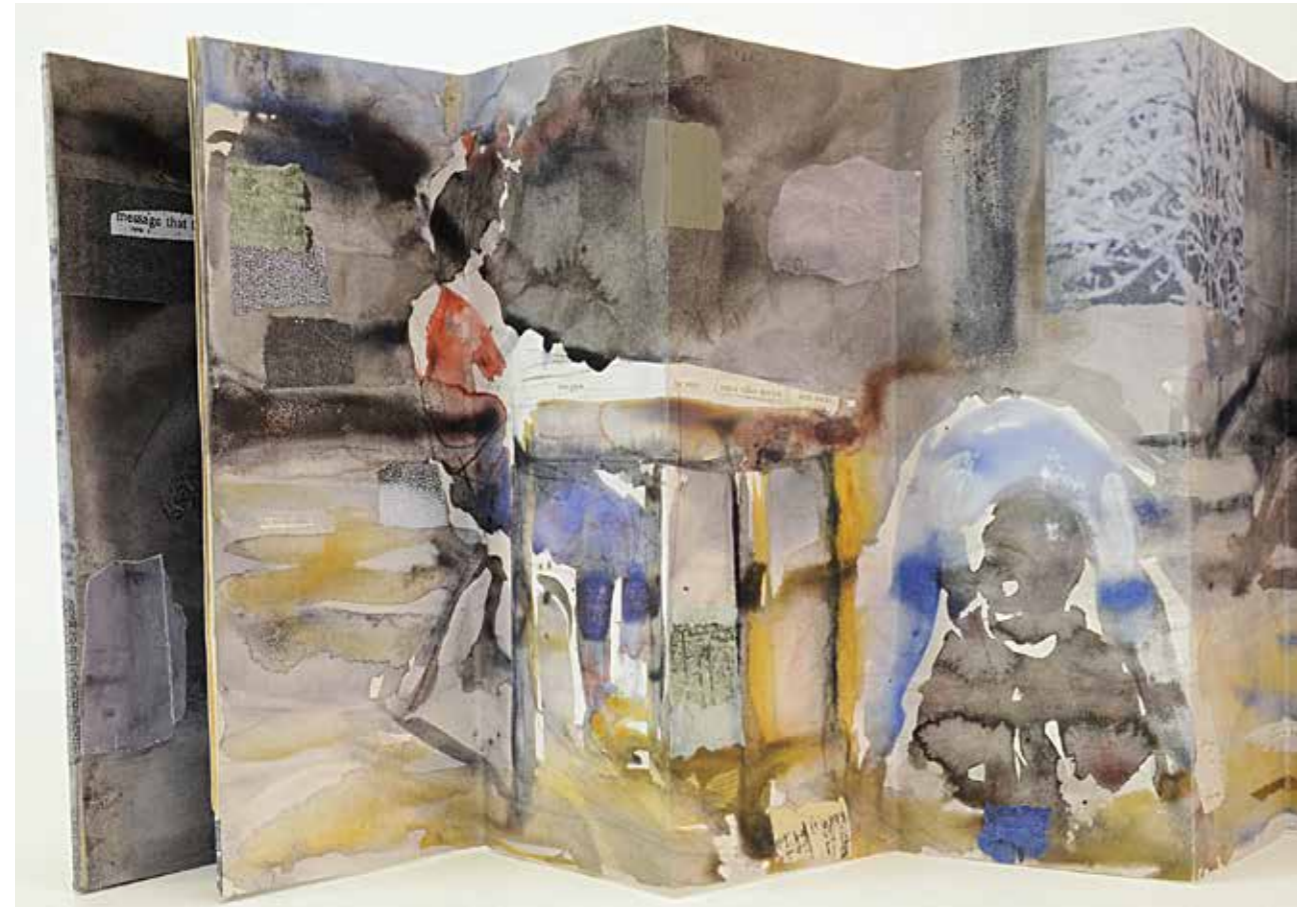
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玛丽·赫斯特

玛丽·赫斯特出生于英国并在那里长大。1979年，她搬到了威尔士。1986年，她回到英国学习美术，1990年毕业后，举行了大量的展览。她主要在威尔士南部活动，也在澳大利亚以及东南亚居住并工作过一段时间。她的作品被英国、威尔士、法国、澳大利亚、香港、加拿大的许多公共机构及私人收藏。她的作品被许多英国和澳大利亚的评论家所讨论，并且曾经在国家电台、电视节目上专栏播放。

除了制作框架式的作品以及壁装式的用来放书的盒子，我最喜欢的媒介是画画和拼贴画。把一片片的纸、画以及其他碎片随意移动，直到达到能够传递给我某种意义，并且自然而然组成某种东西，这个过程我非常享受。2005年在中国以及中国香港旅游的时候，我第一次发现了册页，这种有趣的创作形式让我了解到原来能够把画面以书的形式表现出来。这绝对是一种全新的展现画面的新形式。



MARY HUSTED

剧集 / Episodes

[威尔士 / Wales]

综合材料，纸面拼贴 / Mixed Media, Collaging, Paper

12 × 32cm × 26 / 2011-2012

MARY HUSTED

Mary Husted was born and raised in England. She moved to Wales in 1979. In 1986 she returned to study Fine Art and since graduating in 1990 she has exhibited widely nationally and internationally, including many solo exhibitions. She is based in South Wales, but has spent extended periods living and working in Australia and South East Asia. She has works in public and private collections in England, Wales, France, Australia, Hong Kong and Canada. Her work has been written about in a range of publications in the UK and Australia and she has featured in national radio and television programmes.

In addition to making framed works and wall-mounted boxes I fill notebooks. My favourite mediums are drawing and collage. I delight in the happenstance of moving round bits of torn-up paper, drawing and found fragments until they make suggestions to me and something just happens on the page. The folding books that I first discovered traveling in Hong Kong and China in 2005 offered me new and exciting ways of thinking about image making in a book format. It is a different way of unfolding an image.



金阳平

1971 年生于浙江乐清

1997 年毕业于浙江美术学院（现中国美术学院）油画系，获学士学位

2010 年中国美术学院博士毕业

现任教于中国美术学院油画系第四工作室

笑渐不闻声渐悄，多情总被无情闹。夜间色暗，霓虹闪烁。肺燥郁郁，脾伤情绪，心头一丝丝跳疼，银花，泡泡，缓解，屏幕中的蝴蝶停落在书桌上，一页小心肝的画面在小说中展开，肌肤上的毒花，蝶望，刺青，与蛇缠绵，蝶恋花，情忧愁。

JIN YANGPING

1971 Born in Yueqing, Zhejiang, China

1997 Graduated from China Academy of Art, Oil Painting Department, Bachelor of Arts

2010 Graduated from China Academy of Art, Doctor of Philosophy

Currently, Professor of China Academy of Art

The laughter is fading, so is the emotion. When the day gets dark, the street signs light up. The panic is in the air. Jasmine tea is served. A butterfly stops on the desk. A pretty figure appears in a novel, and you can see a poisonous flower on her skin.

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金阳平 / JIN YANGPING

蝶恋花 / Die Lian Hua

[中国 / China]

纸本水墨 / Paper, Ink

32 × 575cm / 2013

麦姬·詹姆斯

Maggie James 是一名威尔士画家。自从在诺桑比亚大学和皇家艺术学院学习起，她不断地进行了大量的展览。无数的奖项支撑她继续创作，她的作品在美国及英国大量的公共及私人展览中展出，包括伦敦帝国理工学院、威尔士现代艺术协会画廊等。自 2003 年起，她在 BayArt 艺术区中将她的绘画创作与画廊教育的发展结合在一起，并且先后和五十多名艺术家进行非常具有原创性的合作。如今她是艺术组织 engage 成员。

最近在前往威尼斯的欧洲之星列车上，我创作了一系列关于视觉瞬间的画——汽车前灯、山脊上的树木、超市屋顶的玩具城等。旅行的速度让这些事件拥有连续性和关联性。观察这些风景时，我画了一些稍纵即逝的事物的片段，有一些是我熟知的，也有一些是完全不熟悉的，像新的单词一样，以新的形式呈现的。册页作品当中有一件是这个系列作品的集合，展现了时间及空间层面上的风景。这段旅程的兴奋与愉悦感让我想起了 Steve Reichs 的作品 *Vermont Counterpoint*。

MAGGIE JAMES

Maggie James is a figurative painter, based in Cardiff, Wales. She has exhibited widely and continuously since studying at Northumbria University & Royal College of Art. Numerous awards have supported her practice and her work is held in public and private collections in the UK and America including Imperial College, London and the Contemporary Art Society of Wales. Since 2003 she has combined her painting practice with the development of gallery education at BayArt; which has lead to innovative collaborations with over 53 artists. She is currently a member of engage.

Recently on a Eurostar train to Venice I made a series of quickfire drawings—a trail of motorway headlights, trees on a ridge, a toy town Tesco roof. The speed of travel made incidents segue and overlap. Scanning the landscape I drew fleeting fragments of things that I knew and other things that were totally unfamiliar, new forms like new words. The concertina book holds a collection of these, unfolding the landscape in time and space. The excitement and optimism of the journey references Steve Reichs *Vermont Counterpoint*.



MAGGIE JAMES

外围空间 2 / *Peripheral Spaces 2*

[威尔士 / Wales]

纸本水彩，水粉 / Watercolor, Gouache, Paper

12 × 32cm × 26 / 2012



李津

1958 年生于天津

1983 年毕业于天津美术学院中国画系

现为天津美术学院中国画系副教授

李津的画充满了对俗世的热爱,也充满了无法扼止其必死的悲伤。他揭示了通过对俗世饕餮最深刻的快感触及到不朽的神光。他的画张开感官的毛孔,并通过毛孔敞开通向宗教的大门。

在感官乐趣和死亡脚步逼近的悲伤之间产生艺术张力。此岸和彼岸的交融在欧洲巴洛克的感官主义艺术中达到了高潮。在中国,李津如此直接的感官主义没有楷模可以依据,既不能在唐、宋的自然主义的绘画中找到,也不能在此以后几百年由内心体验和道德态度所形成的“文人画”中找到。对于过去文人画家来说,李津对感官享受赤裸裸的暴露会使他们感到惊骇不安。

尽管如此,李津的创作仍深深扎根在“文人画”的理解中。“食物”是他拓展的新空间,这是他同传统玩的一个具有讽刺性的游戏。这种遵循传统打破传统的艺术手法产生令人印象深刻的美学魅力。

对任何一个当代水墨画家来讲,传统能给他以安慰和知识,外面的现实能给他以灵感和创造性的擦痛。但归根到底,画家唯一能够靠的是他的自我。

米歇尔·康·阿克曼

LI JIN

1958 Born in Tianjin, China

1983 Graduated from Tianjin Academy of Fine Arts, Chinese Painting Department

Currently, Associate Professor of Chinese Painting Department, Tianjin Academy of Fine Arts

Li Jin's paintings are full of ardent passion for the earthly world and in the meantime, overwhelming grief over mortality. They unravel the splendor of earthly indulgence and pierce deep through to the eternal grandeur. His works inhale in sensual airs through each of those hungry pore and splash into a corridor to the religious world. The disparity between sensual hedonia and imminent mortality produce the tension of arts. This tension reaches its ultimate beauty in the European Baroque sensuality arts. In China, there is no ground to trace back for Li Jin's bold sensuality, either from the naturalistic paintings of Chinese Tang and Song Dynasties, or from the literati paintings created with inner experiences and moralities in the following centuries. To those old time literati painters, the forthright exposure of sensual yearns by Li Jin is panicking.

Despite the fact, Li Jin refers his deep and through understanding of literati paintings in his creation. 'Food' is a new territory of his exploration, which serves as an irony against the tradition. The charisma of aesthetics produced by following and breaking through traditions is impressive.

To each of the contemporary Chinese ink painting artists, traditions offer comfort and knowledge, while the real world stirs up inspiration and creation. But after all, the inner self makes the real and single support a painting artist depends on.

Michael Kahn-Ackermann



李津 / LI JIN 本分 / Ben Fen
[中国 / China] 纸本水墨 / Paper, Ink
15 × 95cm / 2013

梁巨廷

1964 年随吕寿琨习画

1974-1990 年香港理工大学太古设计学院兼任讲师

现为香港正形设计学校校董，香港特别行政区康乐及文化署艺术专家顾问

持续在中国传统绘画创作的探索，我常于自然造化中以心观物，结构一己的心意天地。现今数码年代充斥着时代科技资讯与影像，带来新的世界观及感受。自然与时代元素在我脑海中不停转动，于是我在作品中注入了传统里没有的数码元素——几何形体线条及虚线——透过传统水墨媒介，在中国传统山水画空间结构中交错、协调，探索新的时代空间美学。



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梁巨廷 / LEUNG KUITING

[中国香港 / Hong Kong, China]

游观集 / Roaming Vision Album

纸本水墨 / Paper, Ink

37.5 × 41cm × 8 / 2012-2013

LEUNG KUITING

1964 Studied painting under Lui Shou Kwa

1974-1990 Part-time Lecturer at Hong Kong Polytechnic

Currently, Honorary Advisor Consultant of Hong Kong Museum of Art / Director of Hong Kong Chingying Institute of Visual Arts

In the course of my ongoing exploration into the various creative possibilities in traditional Chinese painting, I regularly observe Nature from a spiritual perspective in the formulation of a landscape that is uniquely my own. Today, in this digital era, modern technology and images have created a new word view and different feel for society. The constant revolving in my mind of the elements of Nature and Time has prompted me to insert a digital element absent in traditional painting; namely geometric lines. Through the medium of traditional ink and pen-brush, they interweave, and harmonize within the structural space of Chinese traditional landscape painting, to explore an innovative and modern spatial aesthetics.



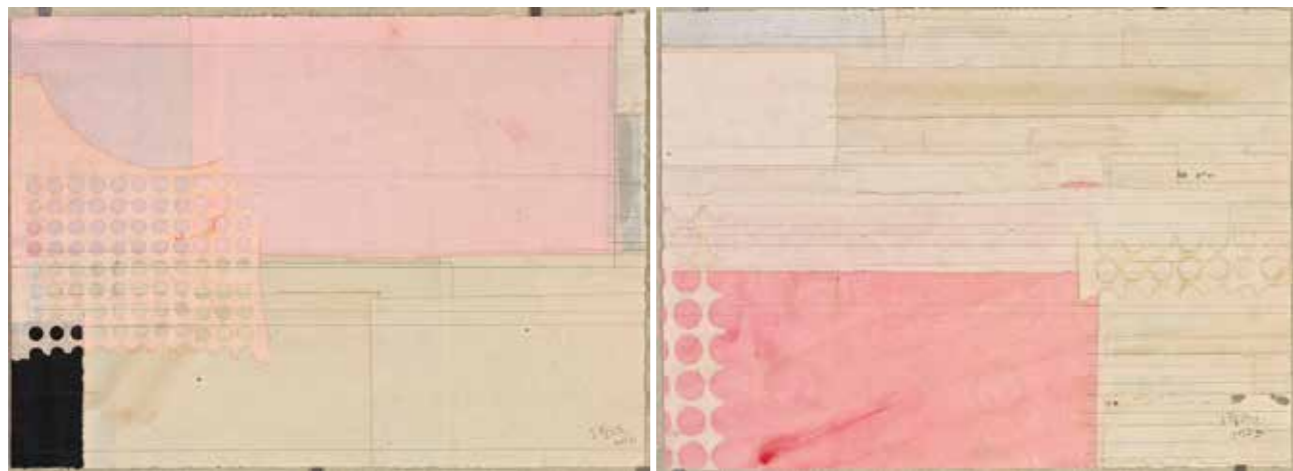
105

梁铨

1948 年出生于上海
曾任教于中国美术学院
现工作、生活在深圳

我的画面不再固守于面面俱到的“满”，而转向对于“空”的追求，风格转变之时，我的心情很平静，甚至没有任何心情。以细节的堆砌来实现空的境界，平静，无规律而静谧的线条必须彼此抵消引人注目的效果，才能够给人以一种平心静气的禅心之感，才能够让人感觉它们只是自己呈现在那里。

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梁铨 / LIANG QUAN

[中国 / China]

喝茶的日子 / Day with tea

茶，色，墨，宣纸 / Tea, Color, Ink, Paper

32 × 45cm / 2012

LIANG QUAN

1948 Born in Shanghai, China
Used to teach in China Academy of Art
Currently works and lives in Shenzhen

In my paintings, I no longer strive for 'fullness' in every facet. Instead, I have shifted to the pursuit of 'emptiness'. When my style shifted, my mind ass at ease, to the point that it contained no emotions at all. I pile details together to achieve a realm of emptiness and tranquility. The disorderly lines must quietly obliterate each other and any dazzling effects in order to bring viewers into a tranquil Zen state of mind, so that they can feel they are merely present in ang of themselves.

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刘大鸿

1962 年生于山东青岛

1985 年毕业于浙江美术学院（现中国美术学院）油画系第一工作室

现工作、生活在上海

红历始于公元 1949 年，中华人民共和国成立。通过二十四个节气来概括开国后半个世纪的重要历史事件。作为今天的历书，它整合了黄历的某些要素，如忌什么宜什么，周公解梦之类。每个节气都安排了相关的画面和文字。像“白露”是林彪 9/13 事件，“秋分”是“四人帮”被拘押等。从而创造了一种新版历书——红历。

LIU DAHONG

1962 Born in Qingdao, Shandong, China

1985 Graduated from China Academy of Art, Oil Painting Department

Currently works and lives in Shanghai

Red Calendar, a calendrical system dating from the year 1949 when the PRC was first established. The theme of the 24 dates for seasonal changes is utilized to record the important historic events that occurred during the latter half-century of PRC history. In this way it serves as a contemporary lunar calendar. This painting also includes some elements found in the traditional lunar calendar, i.e. what you can, or can not do, or Premier Zhou's method of dream analysis. Every date is accompanied by a related picture and text. For example, 'White dew' is the time of Lin Biao's 9/13 death; the 'Autumnal equinox' is associated with the arrest of the 'Gang of Four'. In this fashion a new version of the lunar calendar has been created—*The Red Calendar*.



刘大鸿 / LIU DAHONG

红历 (二十四节气) / *Red Calendar*

[中国 / China]

绢本印刷 / Silk, Printing

三角形 90 × 90 × 90cm × 24 / 2004

刘庆和

1961 年出生于天津

1981 毕业于天津工艺美术学校

1987 年毕业于中央美术学院民间美术系

1989 年毕业于中央美术学院中国画系，获硕士学位

现任中央美术学院中国画学院教授，国家画院研究员，硕士研究生导师

把古典式的感伤情愫有效地融入到现实生活人物寂寥无奈的形象当中，渲染出一幅幅人类现代性精神失语的生存图景。不是都市牧歌式的守望家园，而是从一个更广阔的层面上描绘了一个都市废墟的景象，这不能不给人以心灵的震撼。刘庆和不仅在题材与风格的层面和主体所正在经历的都市生活相互印证，进而通过图像的确立来结构出关于“当下的生活环境和当下的人文背景”的“一个较为完整的体系。”

LIU QINGHE

1961 Born in Tianjin, China

1981 Graduated from Tianjin Arts and Crafts Vocational College

1987 Graduated from China Central Academy of Fine Arts, Folk Fine Arts

1989 Graduated from China Central Academy of Fine Arts, Chinese Painting Department, Master of Arts

Currently, Master Supervisor, Professor of Chinese Painting College, Central Academy of Fine Arts / Researcher of China National Institute of Art

Classical sentimental in modern figurative paintings, Liu Qinghe's works depict the modern picture of a state of speechless mind set. It is not a romantic cityscape, but ruins in a broader sense, in an almost shocking way. Liu's topic always reflect today's world, in order to construct a system that based on the literati context of a contemporary world.



刘庆和 / LIU QINGHE

海心集 / Hai Xin Ji

[中国 / China]

纸本水墨 / Paper, Ink

39 × 27cm × 26 / 2013

刘文洁

1959 年出生于山东济南

1987 年毕业于浙江美术学院（现中国美术学院）中国画系山水专业，获学士学位

2007 年获中国美术学院理论与实践类博士学位

现为中国美术学院国画系教授，中国美术家协会会员

写生是悟对的记录，但是这种记录并非仅仅如同用文字记录事件那样的简单，其过程是独特和复杂的。文字的记录，首先有一个清晰的内容，然后选择合适、贴切的语词将所要表述的内容记录成为文本。写生的最大特点在于内容和语汇都是即时生成的。所要表现的意蕴和内容只有在结束之后才可以说是完成的整体，在其中途的任何时候画家自己也无法完全预知后面可能出现的情形。当然，笔墨语言本身也是因需要而即时产生的，以往的任何语汇定式都不可能适用于即时产生的独特表达需要。尽管每次独特的结果都不同，但这是建立在以往的经验 and 长期努力基础上的，因此它不可能与此前的作品没有关系，在意蕴和笔墨上的这种联系更能显示这一次的深度和意义。

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LIU WENJIE

1959 Born in Jinan, Shandong, China

1987 Graduated from China Academy of Art, Landscape Painting Department, Bachelor of Arts

2007 Graduated from China Academy of Art, Doctor of Philosophy

Currently, Professor, China Academy of Art / Member, China Artists Association

Paint from nature is a kind of document, but not the same as using words to document events. It is a unique and complicated process. When using words to document, you have to have a clear idea about the content, and then choose the right phrases to express your thought. When paint from nature, everything is instant, from the subject to visual language. Only when finished, the whole picture could have a content and meaning. In the process, the painter could not predict what will happen next. Of course, Bi Mo (brush technique) is instant reflection to what is needed at the moment; there are no certain rules to follow. Although every result is different, they are based on experience and practice over a long period. In this sense, every stage is connected, one work connected to another.

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刘文洁 / LIU WENJIE

山水册 / Shan Shui Ce

[中国 / China]

纸本水墨 / Paper, Ink

49 × 580cm / 2012

蒂姆·莫斯利

参与展览：艺术书籍的感官空间，明尼苏达大学，美国，2012；澳英古抄本8，曼利图书馆，新南威尔士州，澳大利亚，2012；沉默的尖叫，西尔·路易斯·马西森图书馆，莫纳什大学，墨尔本，澳大利亚，2011；新珍宝，昆士兰州立图书馆，布里斯班，昆士兰州，澳大利亚，2010；第五届国际艺术书籍与纸张三年展，芝加哥，美国，2008；2006年第四节 Vilnius 艺术书籍三年展。

“Tim Mosely 在艺术的核心理念上十分注重作品表面给人的触觉肌理效果，因为这能极大唤起触觉与审美的结合。”

Tim Mosely 在研究触觉体验和册页之间的亲密关系时，他将光滑空间的触觉感受纳入了册页的特殊形式的制作当中。这种触觉介入的创作产生方式始于三种塑造他的不同身份的文化：原住民文化，基督传教士文化以及欧洲传统文化。这本册页让他经由触觉体验与观众一起感受册页的自然印迹。

杰西·贝利

TIM MOSELY

Selected Artists Books Exhibitions: Sense of Place in Artist Books, University of Minnesota, USA, 2012; Codex Event 8 an Australian/British collaboration, Manly Library, NSW, Aus, 2012; The Silent Scream, Sir Louis Matheson Library, Monash Uni, Vic, Aus, 2011; New Treasures, State Library of Queensland, Brisbane, Qld, Aus, 2010; 5th International Paper & Book Arts Triennial, Chicago, USA, 2008; 4th International Artist's Book Triennial Vilnius 2006.

'Materiality of surface is central to Tim Mosely's conceptual artistic concerns.....particularly.....the haptic qualities of the print, evoking the confluence of touch with aesthetic experience.'

Specifically adopting the book for its intimate qualities Tim Mosely investigates touch, the haptic and smooth space in his art practice. His interest in the haptic is informed by the three disparate cultures that shape his confluent identity: the samberigi, mission christianity and his european heritage. The book provides for him a means to engage the viewer's senses of touch through the indexical nature of the printed mark. His work, represented in recognised artists book exhibitions and collections, portrays a focus on the senses of touch and the haptic touch of books.

Jess Berry

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TIM MOSELY 双重身份 / *Double Take*
[澳大利亚 / Australia] 凸版印刷 / Relief printing
2014

菲利普·尼克尔

菲利普·尼克尔是一名威尔士的艺术家。他被授予 1998 年格拉摩根大学绘画大赛的一等奖，以及 2002 年威尔士国家艺术节金奖。他在国际范围内举行过集体以及个人展览，包括在柏林、旧金山、弗吉尼亚里士满、瑞士格施塔德以及比利时布鲁塞尔、拉脱维亚以及捷克斯洛伐克。他的作品被无数的私人收藏所收录，包括威尔士当代艺术社会、纽波特艺术博物馆、威尔士国家议会、威尔士国家博物馆、南方艺术收藏、卡迪夫委员会、天鹅湖的格林维安博物馆、捷克斯洛伐克的斯洛伐克国家博物馆、格拉摩根大学以及利兹艺术设计学院。

我的作品首先是关于空间带来的视觉上以及个人的体验享受。绘画的基本功能对我来说仅仅是作为一种衔接与表达关于这个世界的某种东西的方式。这些画源于我所了解的世界：人行道、瞥见的城市的“口袋”、在“工作时间以外”所存在的地方，以及夏天的夜里和清晨在城市里漫步的刺激感。

PHILIP NICOL

Philip Nicol is an artist based in Wales. He was awarded first prize in the University of Glamorgan Painting Competition Prize in 1998 and was also awarded the Gold Medal in Fine Art at the National Eisteddfod of 2002. He has exhibited both nationally and internationally in group and solo shows including Berlin, San Francisco, Richmond Virginia, Gstaad, Brussels, Latvia and Czechoslovakia. His work is in numerous private collections including The Contemporary Art Society of Wales; Newport Museum and Art Gallery; The National Assembly of Wales; The National Museum of Wales (Derek Williams Trust Purchase); The Southern Arts Collection; Cardiff County Council; Glyn Vivian Museum, Swansea; Slovak National Museum, Czechoslovakia; University of Glamorgan and Leeds College of Art & Design.

My paintings are first and foremost about the pleasure of seeing and of experiencing a space. The formal conditions of painting are of interest to me, but only as a means of engaging with and expressing something about the world. These paintings stem from the world I know; side streets, urban 'pockets' glimpsed, places that exist 'out of hours', at 'closing time', and the excitement of walking the city late at night in the summer and the early hours.



PHILIP NICOL

[威尔士 / Wales]

罗斯小溪 / *Roath Brook*

纸本水墨 / Paper, Ink

12 × 33cm × 24 / 2013

海瑟·尼克森

海瑟·尼克森在米德尔斯堡长大，在 20 世纪 80 年代搬到威尔士。作为一名艺术家，她在威尔士彭布鲁克、耶路撒冷、阿曼工作过。她在威尔士以及中东地区举办过个人展览，并且参加过许多集体展览。她也获得了英国领事馆、Northern Arts 以及威尔士艺术协会的奖金。她的作品在许多地方被展览过，如：由英国领事协会举办的在希布伦和耶路撒冷的集体展览、在英国和威尔士的公共机构展览、在威尔士以及中东地区的私人展览等。

因为我住在威尔士彭布鲁克的海边，在日本海啸发生的时候，我对于海与海之间的区别相当了解。我每天都会观察海，并且观察它的细节。在这些作品中，我尝试像海一样进行绘画。在电视节目中的海啸场景里，我们看到着火的高楼被大水冲走的画面。这种完全相反的元素互相碰撞给了我很大的震撼。在彭布鲁克，经常会有很灿烂的、显著的自然变化发生在海上，但是面对海啸这种极端的场景，使人产生一种相对混乱的感觉。这些最新的作品都在尝试着捕捉这种感觉。



HEATHER NIXON

[威尔士 / Wales]

行星手册 / *The Planet Book*

纸本水粉 / Gouache, Paper

12 × 32cm × 23 / 2012

HEATHER NIXON

Heather Nixon grew up in Middlesborough and moved to Wales in the 1980s. She has worked as an artist in Pembrokeshire, Jerusalem, and Oman. She has had several solo shows in Wales and the Middle East as well as participating in many group exhibitions. She has received scholarships from the British Council, Northern Arts and the Arts Council of Wales. Her work is held in British Council collections in Hebron and Jerusalem, in Institutional collections in England and Wales, and private collections in Wales and the Middle East.

As I live by the sea in Pembrokeshire I was aware of a difference in the sea on the day of the Japanese tsunami. I watch the sea daily and in great detail. In these paintings I try to act like the sea with paint. On the television footage of the tsunami there were images of burning buildings in the water being washed away. This unusual meeting of opposite elements really struck me. In Pembrokeshire there are often dazzling and phenomenal natural changes going over the sea, but being alive to a more extreme vision led to an unsettling feeling. These latest images try to capture being with that feeling.



奥斯·赖斯·奥斯蒙德

奥斯·赖斯·奥斯蒙德是一名艺术家、作家、演讲者、广播员以及教育家，他在全世界举行过多次展览。他的作品被许多公共及个人收藏所收录，包括威尔士国家博物馆。他把自己形容为一名文化活动家，并为许多杂志、书籍以及报刊撰写文章，同时大量地传播关于文化、视觉艺术以及历史、威尔士现代社会生活的主题。

我的作品表明了关于自然、受争议的土地以及人类状况的主题。我在自己的工作室里画布面油画，同时也制作多媒体的作品，结合写生、文字进行创作。通常，我会同时创作好几本艺术图书，并且总是带一本用于绘画的本子在身边，但是对于一段特别的旅程或是一系列特别的作品，我会专门为此设计一本本子。

OSI RHYS OSMOND

Osi Rhys Osmond is an artist, writer, lecturer, broadcaster and educator who has exhibited across the world and held one-man shows in Wales and abroad. His work is in many private and public collections including the National Museum and Galleries of Wales. Describing himself as a cultural activist he contributes articles to a range of magazines, books and periodicals and broadcasts extensively in subjects related to culture, the visual arts and the history and social life of contemporary Wales.

My work is predicated on nature, disputed territories and the human condition. I paint on canvas in my studio as well as making large multimedia drawings, which include language and that I refer to as graphic essays and work out of doors on paper and in specially made drawing books. Usually I work simultaneously in a number of books and always carry a drawing book, although in the case of a particular journey or body of work I will create a drawing book specifically designed for that purpose.



OSI RHYS OSMOND

[威尔士 / Wales]

浪花与日落 / *Llanw a Machlud, Tide and Sunset*

碳笔 / Charcoal

12 × 33cm × 26 / 2013

区大为

他出生于 1947 年，擅长中国书法、风景画以及刻印章。在香港第一个艺术设计学院、香港中文大学艺术部门、香港大学专业进修学院，他担任过佛学院的壁画研究部门的导师。他的作品赢得过两个重要奖项：香港市政局艺术奖和香港艺术发展协会艺术发展贡献奖。他的出版作品包括“Ou Da Wei 的印章精选”系列以及“从墨水池流淌——Ou Da Wei 绘画精选”。他的作品被香港艺术博物馆和香港文化遗产博物馆所收录。

我通过风景画以及书法来表达自我。这种活跃性和我对生活的热情以及一种乐观的态度是紧密相连的。当我仔细观察风景的细节时，在我眼前所显现的样子既是混乱的又是有序的。它们看起来非常自然，甚至可以说是偶然。在一个有机的书法与绘画的组合中，我把黑与白之间的对比反差表现成现实与抽象的并列。

OU DA WEI

Born in 1947, Ou excels in Chinese calligraphy, landscape painting and the art of seal carving. He has served as a tutor at the Department of Extra Mural Studies of the Baptist College, the Hong Kong First Institute of Art and Design, the Department of Fine Arts of the Chinese University of Hong Kong, and the School of Professional and Continuing Education of the University of Hong Kong. His art won him two awards, the Hong Kong Urban Council Fine Arts Award and the Hong Kong Art Development Council Award for Artistic Development. His publications include the 'Selected Seals by Ou Da Wei' series and 'Flowing from the Inkwell—Selected Brushwork by Ou Da Wei'. His works are in the collections of the Hong Kong Museum of Art and the Hong Kong Heritage Museum.

I express myself through landscape paintings and calligraphy. This sense of liveliness is interrelated with my optimism and passion for life. When we inspect my landscapes in closer detail, the pattern that emerges is 'disordered yet ordered'. They seem spontaneous, even accidental. In an organic synthesis of my calligraphy and painting I render the contrast between black and white into a juxtaposition of reality and abstraction.



OU DA WEI

[中国香港 / Hong Kong, China]

溪山自适图 / Mountainous Leisure

纸本水墨 / Paper, Ink

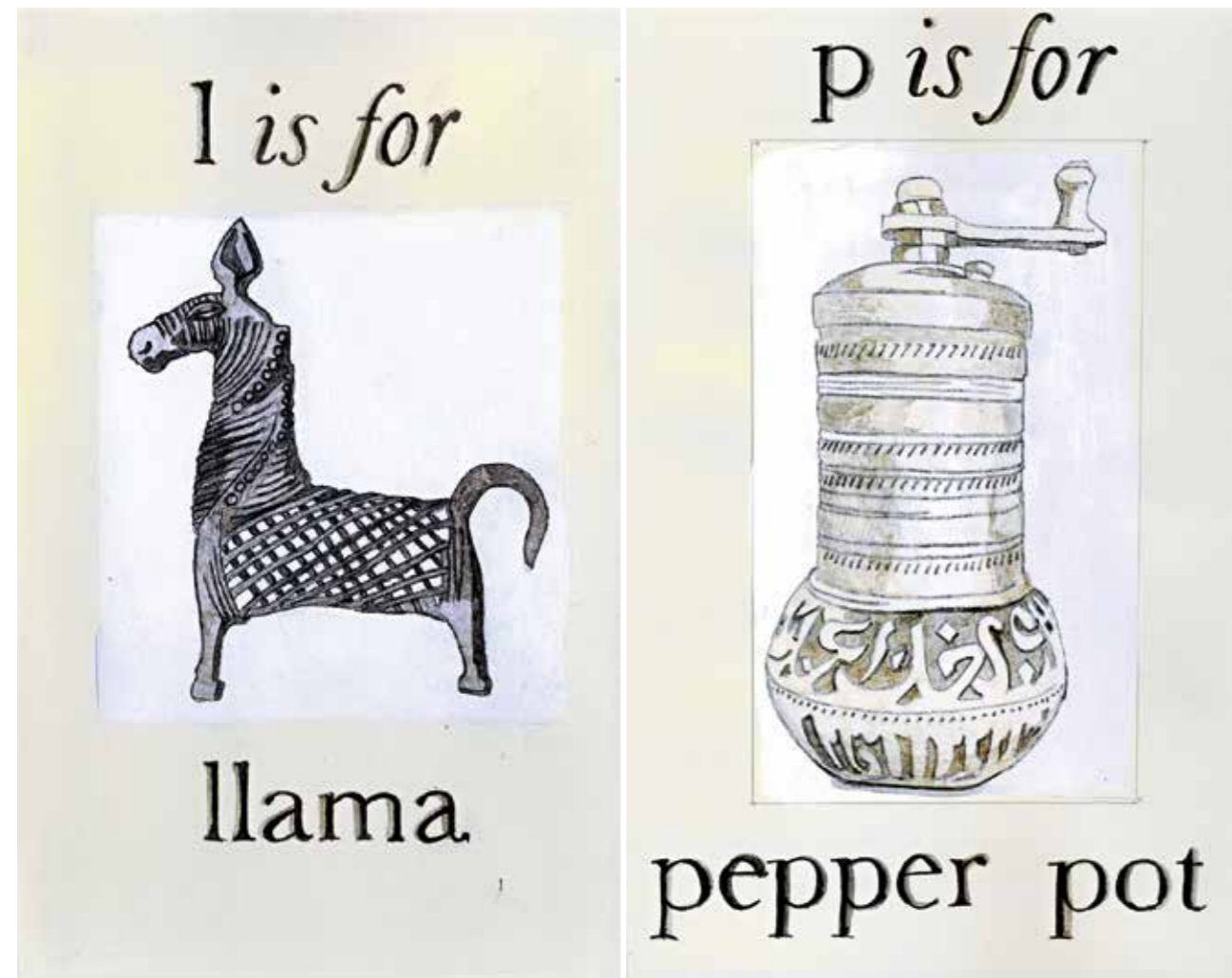
32 × 288cm / 2012

弗利帕·罗宾斯

弗利帕·罗宾斯 1964 年出生于伦敦，生活并工作在威尔士。成家立室之后，她以一名成年学生的身份回到大学并且于 2000 年获得学位。她研究关于丙烯画、Conté 以及油画，在国际上已举行过多次展览。她的作品主题涉及肖像、静物到风景，有时也会把三种结合起来，目前在威尔士高尔半岛进行驻地创作。

这个字母表作品是为了一个网络在线展览而制作的，主要是为入门书籍而制作由字母组成的图案内容，而颜色局限于黑色、白色以及其他主要颜色。所有的作品都必须包括字母。

我们正在进行住房的装修工作，厨房的背面那座墙会被拆除。这座房子已经有 120 年的历史。这面字母墙描绘了这些年来，这面厨房的墙所见证或者有所关联的一些事件。衬色所使用的材料是抛光钛。



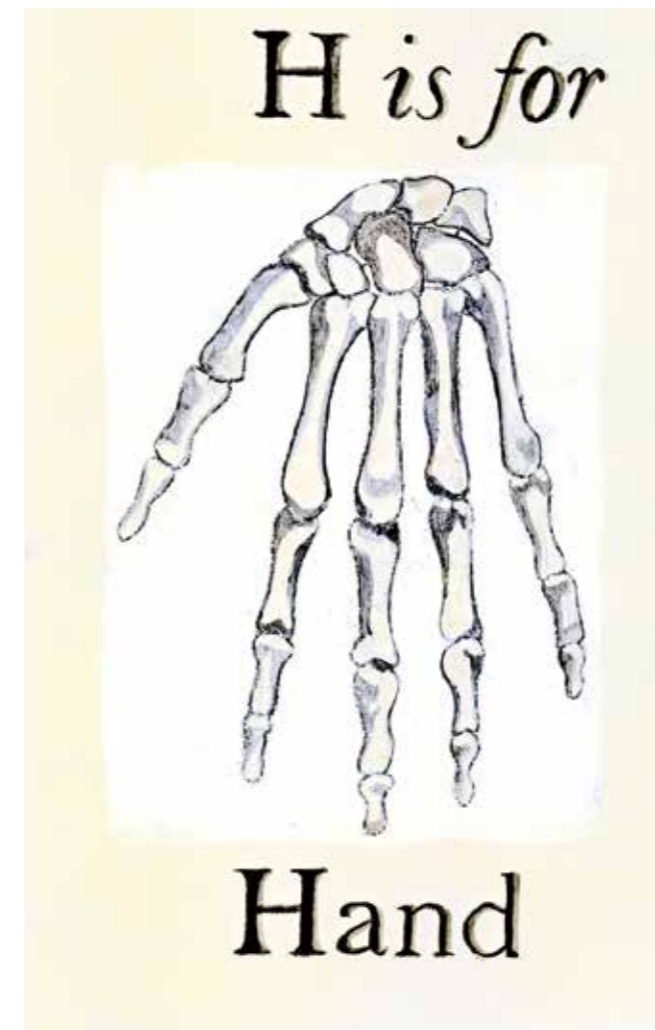
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PHILPPA ROBBINS

Philippa Robbins was born in London in 1964 and lives and works in Wales. After raising her family she returned to university as a mature student and gained her degree in Fine Art in 2000. She works in acrylic, conté and oil and has exhibited her paintings and drawings nationally and internationally. Subjects of her work range from portraiture and domestic still-lives to landscape, on occasion combining all three. Philippa is currently Artist in Residence at a building project in Gower, Wales.

This alphabet primer was produced following an invitation to submit work for an on-line exhibition. The remit was to produce some or many letters for a primer, limiting the colours to black, white and one other accent colour. All submissions had to include the lettering.

We're currently having building work done on our house and the back wall of the kitchen is to be demolished. It has stood for 120 years. This alphabet primer details some of the events that the kitchen wall has witnessed or objects it has shared with the kitchen with over those years. The accent colour, where it is used, is buff titanium.



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PHILIPPA ROBBINS

厨房字母表 / *The Kitchen Wall Alphabet Primer*

[威尔士 / Wales]

纸本丙烯 / Acrylic, paper

13 × 21cm × 24 / 2012-2013

桑火尧

1963 年生于浙江杭州

中国美术学院中国画系毕业，硕士学位

现为浙江美术馆副馆长，国家一级美术师，清华大学吴冠中艺术研究中心研究员，中国美术家协会会员，中国书法家协会会员

《四季》作品是我每天下午喝茶余汁浸制的结果，也是用茶汁记录彼时的情感与心境。中国讲究茶道，春夏秋冬四季分别用铁观音，绿茶，红茶以及普洱茶泡制品味，品茶的过程其实也是国人特殊的养身修性达到自我圆满的过程，藉此见证老庄无为的修行哲学对中国社会生活的深刻影响。四季作品，每季作品留下的不同色彩与形迹，是我自己个性化修炼生活的记录，希望生活的日常成为艺术的原真。而这些印记也是自己一贯的创作语言与审美理念。

SANG HUOYAO

1963 Born in Hangzhou, Zhejiang, China

Graduated from China Academy of Art, Chinese Painting Department, Master of Arts

Currently, Deputy Director of Zhejiang Art Museum / National Grade Artist / Researcher of Wu Guanzhong Art Research Center of Tsinghua University / Member of China Artist Association / Member of Chinese Calligraphy Association

The work *Four Seasons* is not only the result of the tea stains, which were the remainings of the tea I drank, being added everyday on silk scroll, but also a recording of my senses and emotions. Chinese people have high demands on tea, we drink Tie Guan Yin in spring, green tea in summer, black tea in autumn, Pu'er in winter. Actually, tea tasting is like a special way of fulfilling oneself through self-cultivating, as if it witnessed how Chinese people's lives are deeply effected by the inaction philosophy of Laozi and Zhuangzi. Four Seasons, each season left different colors and traces, recorded my personal way of self-cultivation, hopefully everyday life would become the origin of art. And those traces are always used as my language for art and correspond with my aesthetic concept.



桑火尧 / SANG HUOYAO

[中国 / China]

四季 / *Four Seasons*

绢本，茶水 / Silk Scroll, Tea Water

44 × 28cm × 12 / 2013

尚扬

1942 年生于湖北

现为首都师范大学美术学院教授，中国油画学会副主席，中国美术家协会油画艺术委员会副主任

中国古代画家在表达自然时重视的也不是自然的实像，而是自我的心像。以此衡量尚扬的作品，他画出的乃是他观念中的自然。但是，如果从他的表达方式来看，他的作品不是对古代绘画的观念的演绎，而是通过运用当代图像语言行程对传统方式的颠覆。因此可以说，尚扬的绘画处在从观念到表达都对传统概念的双重解构之后。

范迪安

SHANG YANG

1942 Born in Hubei, China

Professor, Fine Arts Academy of Capital Normal University / Vice chairman, Chinese Oil Painting Association / Vice chairman, Oil Painting Arts of China Artists Association

When depicting the nature, the ancient Chinese painters also emphasized their own inner world instead of the true natural view. Accordingly, the images drawn by Shang Yang are the nature in his ideal. However, Seen from his expression language, his works are not illation of the ancient conception of painting. Instead, they subvert the traditional method by means of contemporary graphic language. In view of this, Shang Yang's paintings, either conceptually or graphically, lie in dual sides of deconstruction and construction of the traditional concept.

Fan Dian



尚扬 / SHANG YANG

[中国 / China]

无题 / Untitled

纸面综合材料 / Paper, Mixed Material

96 × 270cm / 2013

邵文欢

1995年毕业于中国美术学院油画系

2002-2004年就读中国美术学院综合绘画系研究生课程，期间至法国第戎国立高等美院研修

2010年毕业于中国美术学院综合艺术系，获艺术硕士学位

现任教于中国美术学院。

在摄影方式中，传统影像的生成总是与水发生着联系：涂抹、流淌、喷溅、浸润，总是不定期地显现在看似坚实的影像上，叙事的、现实的话题也因此被搅局，这些不再是“经验”、不再是“具体”的形象，据说是“反摄影逻辑”的。无论图像的驻留还是割舍充满妥协与对抗，就像不断隐藏和揭示的游戏，而记录之物的控制与图像生成时的渍痕——即使有了精确的标准，也依然充满了可能性之期待。

SHAO WENHUAN

1995 Graduated from China Academy of Art, Oil Painting Department

2002-2004 Studying the MFA course in China Academy of Art, majoring in Free Art

Studying as exchange student in Ecole National des Beaux-Arts de Dijon

2010 Graduated from China Academy of Art, Master of Fine Arts

Currently teaches in the China Academy of Art

In the production of traditional photography, it is always connected with water. The vestige of splash, flow, and soak will appear on the picture, so the narrative of the ever realistic object is interrupted. It is no longer our experience or a detailed visual image, it's against our logic. It is a struggle of what's to keep and what's to compromise. It is a game of hide and reveal. The vestige and the object of the photo became infinity. Even there is a very precise standard, there are endless possibilities.



邵文欢 / SHAO WENHUAN

[中国 / China]

国际旅游者 / *International Traveler*

综合材料 / Mixed Material

23 × 30cm / 2010-2013

孙良

1957 年出生于杭州

1982 年毕业于上海轻工业学院艺术设计系

现任教于上海理工大学

在我的作品中许多形象是情感交织的触及点，是梦幻、想象、臆想、欲望、隐匿、郁闷之处。我曾说起过我作画时的状态：关闭门窗，将音响或电视开的很响，制造一个隔离外部的空间。知道吗？当我和外部世界隔绝时，我的世界就会变的很大。我可以做梦，幻想可以漫游，可以随心所欲，可以扩展我想要、想到、想象的疆域，可以让自己占有无限巨大王国的一切，可以随心所欲地创造……

SUN LIANG

1957 Born in Hangzhou, Zhejiang, China

1982 Graduated from Shanghai Light Industry College, Department of Art and Design

Currently teaching in Shanghai Polytechnic University

The creatures in my paintings represents my emotion, they are tangible, they are my dreams, my imagination, my desire, my hideaway and my depression. When I paint, all the doors and windows are closed, and the TV or music player would be turned up really loud. This is to create an isolated space. When isolated, my world becomes huge. I can dream, my imagination can go wherever I want. I can possess my unlimited kingdom and create whatever I want.



孙良 / SUN LIANG

[中国 / China]

忽见 / Hu Jian

纸本水墨 / Paper, Ink

33 × 33cm / 2013

阿伦·塞尔斯波里

阿伦·塞尔斯波里出生于英国兰卡郡的普雷斯顿，在伦敦的曼彻斯特·利物浦艺术学院和皇家艺术学院学习绘画。从1974年起，他居住于威尔士并在格拉摩根大学工作，在那里他担任绘画及艺术与媒体的主要讲师。现在他仍然以校外研究员的身份与格拉摩根大学保持联系并专注于自己的艺术实践。他的作品在英国、欧洲其他国家、美国以及韩国展出。2005年，他获得了利物浦艺术学院校友公开大赛的联合一等奖。2008年，他获得了威尔士肖像画比赛的第一名。塞尔斯波里是一个基于传统的叙述性表现方式来创作的画家，作品诙谐幽默，并且能够让我们看到很多古典艺术所具有的特点。

我借鉴历史上的一些欧洲绘画，依据当代概念转变之后的标准，使用错视画法、幽默与讽刺，来探索视觉作品中后现代主义的概念。在这个作品中，这册页从17世纪荷兰的绘画作品中大量地吸取了静物画画法的传统。

ALAN SALISBURY

Alan Salisbury was born in Preston, Lancashire and studied painting at Manchester and Liverpool Colleges of Art and the Royal College of Art, London. He has lived in Wales since 1974 working at the University of Glamorgan where he was Principal Lecturer in Painting and Field Leader in Arts and Media. He has now left to concentrate on his own artistic practice although he maintains contact with the University as an External Fellow. He has exhibited widely throughout the UK, Europe, USA and South Korea. In 2005 he was awarded Joint First Prize in the Liverpool School of Art Alumni Open Competition. In 2008 he was awarded First Prize in the Wales Portrait Award 2 Competition. A painter who works within the conventions of narrative representation his work is filled with witty and playful references to art of the past.

I use historical sources from within the canon of European painting which are then subverted in various ways; employing trompe l'oeil devices, humour and irony to explore postmodern concepts of visual production. In this instance the two folding books draw extensively from the Still Life tradition of Dutch 17th century painting.



ALAN SALISBURY

静物水果 / *Pears on a Table*

[威尔士 / Wales]

纸本油画 / Oil, Paper

13 × 21cm × 24 / 2012-2013

韦一空

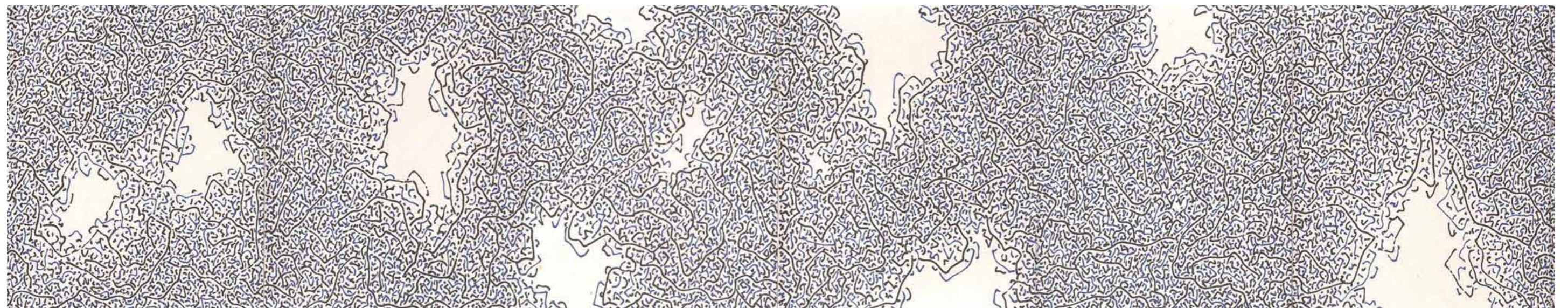
韦一空教授于巴黎 VII 大学获哲学博士学位，主修中国艺术史，再于巴黎 IV 索邦大学获哲学博士学位，主修比较文学，并于澳洲墨尔本皇家科技大学获取艺术博士学位。

我从一开始就把这项计划看作是“写作”，因为我是在桌子上用一支笔来画这些线条的。最高成效的比较还是在中国。在中国绘画理论创立的初期，在中国文人看来，绘画与书写是极为相似的。因为不管是绘画还是书写都用毛笔，他们将此视为表达其力量的惟一工具。因此，早期的画家用“写”这个字来表述画画这个动作也就变得合情合理了。此后不久，人们便用“画”这个字来表述绘画，用“书”来表述书法。尽管如此，我现在不用毛笔来绘制《虚空想》的线条，但我对画画这一举动的设想则与中国古代画家最初的概念十分相似，从技术层面上看，我在这项计划初期就设想要借鉴中国古代的哲学思想，这一做法从理论上来看也是正确的。

FRANK VIGNERON

Frank Vigneron received a Ph.D. in Chinese Studies (Paris VII University), a Ph.D. in Comparative Literature (Paris IV Sorbonne) and a DFA from RMIT (Melbourne).

I have from the outset seen this project as a 'writing' endeavor since I draw these lines with a technical pen on a table. The most fruitful comparison might be found in the Chinese realm. Since the beginnings of Chinese painting theory, the assimilation of painting with writing has been clear to the Chinese literati. Both activities require a mastery of the brush, a tool they have always seen as unique in its potency. It was then quite logical to see early painters use the term 'to write' to describe the act of painting images. A little later, when it became more common to use the specific term 'to paint' to describe the same activity, it was always related to the term used for calligraphy. Even though I do not use the Chinese brush to make the lines of *Le Songe Creux*, the idea that the act of writing I undertake has similarities with the original notion of painting by the ancient Chinese justified on a technical plan the theoretical considerations borrowed from Chinese philosophy I made in the early stage of this project.



FRANK VIGNERON

[中国香港 / Hong Kong, China]

虚空想 273 / *Le Songe Creux* 273

Rotring 牌墨水 / Rotring Inks

9 × 12cm × 24 / 2012

温·德·罗斯

温·德·罗斯是一位跨领域艺术家，其艺术创作形式包括绘画、版画、雕塑和艺术书籍制作。他于1947年出生荷兰，1959年随父母定居澳大利亚。从60年代中期至70年代，温的作品涉及平面设计创作、流行音乐领域及其家族的展示橱窗生意。

温·德·罗斯自1979年之后便频繁地出现在澳大利亚国内及国际展览中。他的作品被诸多公共及私人收藏，也曾于澳大利亚、美国、英国、荷兰等国发行出版物。

当这古老而美丽的中国册页在我的眼前打开时，看着内在特殊风格的纸张和丝绸包裹的外表，我被这古老的艺术深深的感染了，我觉得这每一寸珍贵画面都应得到保护。

册页中每一段出现的画面，是自2012年我游历了塔斯马尼亚岛之后所创作的诸多作品的节选片段。塔斯马尼亚岛那多样的气候条件和神奇的自然风光赋予了在过去的一年中的创作灵感与激情。

希望你们能在我的册页中感受这一段美妙的旅程。



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WIM DE VOS

[澳大利亚 / Australia]

变化的天气！塔斯马尼亚岛 / *Weather Changes! Tasmania*

单色版画，纸面油墨 / Acrylic on paper, Mono Prints, oil based inks on paper

13 × 21cm × 24 / 2014

WIM DE VOS

Wim de Vos is a practising artist whose repertoire includes, painting, printmaking, sculpture and artists books. He was born in the Netherlands in 1947 and migrated to Australia with his family in 1959. From the mid sixties to the late seventies Wim was involved in Graphic design, the family window display business and the popular music scene.

Wim has exhibited regularly in Queensland, interstate and internationally since 1979. His work is represented in public and private collections and publications in Australia, USA, UK, and the Netherlands.

When this beautiful traditional chinese book was presented to me, with its patterned papers and silk covers, I felt it needed to be kept 'pristine'. It was important the image areas within, were to be square and clean also.

The execution of the fragments which are memory paintings and mono prints are selected cut outs from other works, and relate to a journey I undertook to Tasmania at the end of 2012. The Island State of Tasmania with its diverse climate and visual natural wonders has been an inspiration and passion to express over the last year.

I hope you enjoy my journey within.



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王超

1974 年生于山东

1998 年毕业于中国美术学院版画系，留校任教

2007 年获中国美术学院版画系硕士学位

现中国美术学院版画系副教授，传统水印工作室“紫竹斋”负责人

不管是从技术层面或者表现内容来说，王超都在创造与历史在多种层面上的关联。精妙的线条、精炼的颜色以及内敛的气息，都使人联想到明清的版画和日本的浮世绘。他的创作素材经常以睿智的当代观点来表现历史视觉和人文内涵，反映出后毛泽东时代在传统文化领域所涌现出的“新文人”趣味。

WANG CHAO

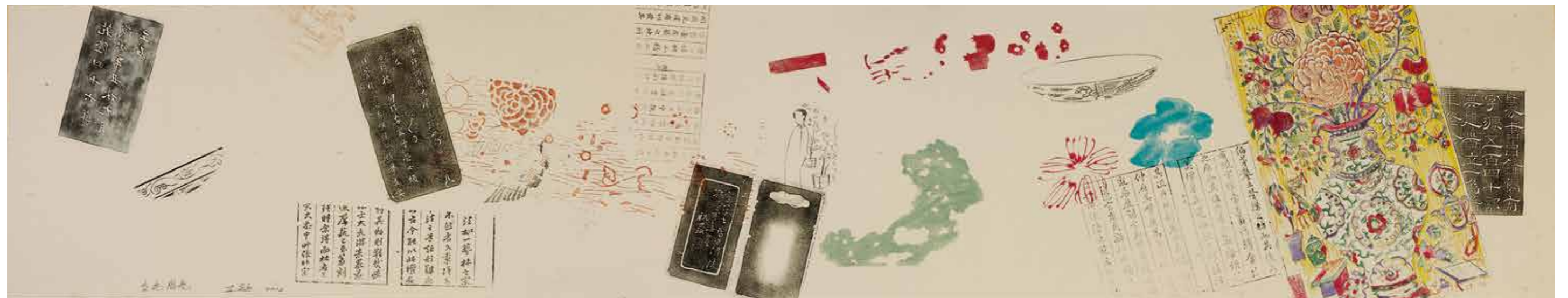
1974 Born in Shandong, China

1998 Graduated from China Academy of Art, Printmaking Department

2007 Graduated from China Academy of Art, Printmaking Department, Master of Arts

Currently, Associate Professor of Printmaking Department, China Academy of Art / Director of Traditional Watermark Studio Zizhuzhai

Wang makes multiple allusions to the past in both technique and in subject matter. The fine lines, refined colouring and subtle tonalities are reminiscent of illustrative printing from the Ming and Qing periods and Japanese surimono. Reflecting the 'new literati' interest in traditional culture that emerged in the post-Mao period, his subjects are often a witty contemporary take on historical visual and literary genres.



王超 / WANG CHAO

杂版图片 / Paintings Reproduced by Different Printing Plates

[中国 / China]

木版水印 / Wood Block

44 × 230cm / 2013

王冬龄

1945 年出生于江苏如东

毕业于中国美术学院，获硕士学位

现为中国美术学院现代书法研究中心主任、教授、博士生导师

书法的书写性是生命的律动和节奏，毛笔加宣纸所产生的线条，是一种独特的艺术语言，是中国人对世界艺术最大的贡献。书法艺术的美学可以从两个方面来关照，一是书法人的功力，它表现在艺术家们几十年如一日、每月临池的书写中；另一方面是笔性，即书法线条的表现性、精神性和丰富性。

我们这个时代的人，从大概念上来说上是关心社会的，但是从艺术上不会有直接的表达，不过时代的东西不可避免地会包含在里面。这与艺术的门类有关系。这不仅仅是写好字的事情，而是用实践来进行传达。

WANG DONGLING

1945 Born in Rudong, Jiangsu, China

Graduated from China Academy of Art, Master of Arts

Currently, Director of Modern Calligraphy Research Center / Professor / Tutor of Doctor

There is a life within calligraphy, you could feel the pulse. The brush left cursive lines on xuan paper, and this is the greatest contribution that China has made to the art world. Use the technique of calligraphy to create abstract paintings, would present a unique language.

The aesthetic of calligraphy would be appreciated in two different ways. First is the daily practice, which artists spend decades on the refinement of their techniques. And the second is how artists learn from the rubbings from stone inscriptions, which shows the historical conception through carving and weathering. China's contemporary art has to bring these two conceptions into the moment, so that the differences between the east and the west could be open up.



王冬龄 / WANG DONGLING

抄写老子 / Tao Te Ching Transcribed by Hand

[中国 / China]

宣纸水墨 / Paper, Ink

29 × 20cm × 27 / 2013

王劲松

1963 年生于黑龙江

1987 年毕业于浙江美术学院（现中国美术学院）中国画系

现工作、生活在北京

我用摄影（拍摄 600 个人物）的手段营造一个供人体悟的现场，将观众置于有超然之感的“天上”来俯视地上的人群，用对视的方式进行直接交流。天上的你如何回答地上的“天问”？那因仰望而袒露的内心是何种境况：无奈？慌乱？无助？欺骗？隐瞒？祈求？希望？人们是不是活在一个不可把握和预知的世界里，是不是必将无奈接受一切莫测的未来？还是任由人类自我毁灭？天能不能主宰？“天问”是不是只是在问自己？

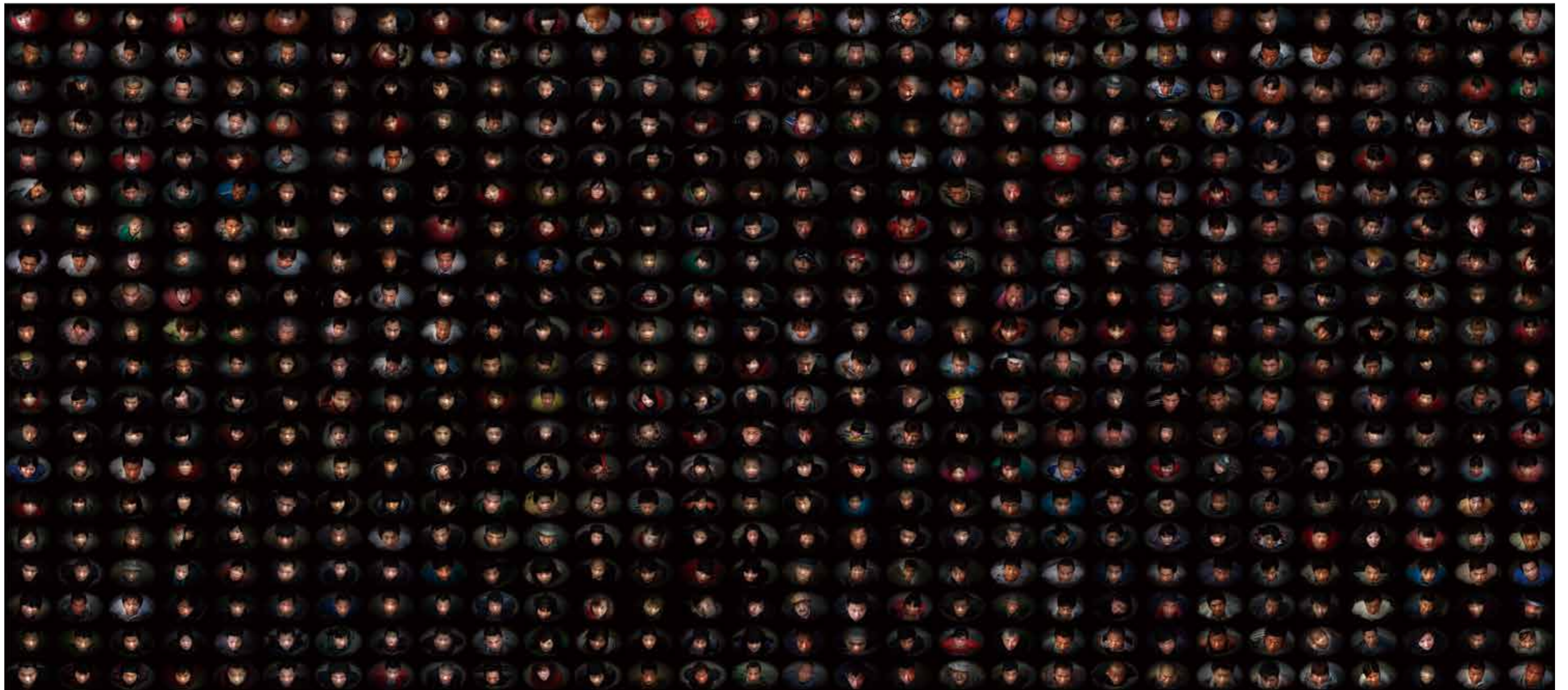
WANG JINSONG

1963 Born in Heilongjiang, China

1987 Graduated from China Academy of Art, Chinese Painting Department

Currently works and lives in Beijing

I use 600 birdview-portraits to make up this installation. When view from above, the viewers looks from the heaven, in an almost god-like way. If you were god, how would you answer the riddle from the earth? What are there in these people's eye? Are they helpless? Panicking? Trying to deceive? Hiding something? Pray or hopeful for something? Are we living in an unpredictable world? Do we have to accept this whether we like it or not? Are we heading to self-destruction? Maybe the riddle is ourselves.



王劲松 / WANG JINSONG

天问 / Riddles

[中国 / China]

图片制作 / Picture Manufacture

55 × 178cm / 2010

王天德

1960 年生于中国上海

毕业于中国美术学院书法系，获博士学位

现为上海复旦大学艺术教育中心，教授

烧掉的那部分和落在地上的灰都还是有价值的，都成为作品的一部分，烧掉的灰转化成另外一种形态，在一个画面的两层叠加中自然而然形成墨痕，而这个墨痕恰恰是一种不确定性，在传统的认知中有些是有意味的。

当你把一池子的水放满的时候，你会思考另外一个问题，具体是什么问题你还不知道，每个人都会这样，但不是每个人都能看到，因为有些人在对面看到的是自己的倒影，却没看到自己，我希望自己能假想，在水面中存在的一种可能性。

WANG TIANDE

1960 Born in Shanghai, China

Graduated from China Academy of Art, Chinese Painting and Calligraphy Department, Doctor of Philosophy

Currently, Professor, Arts Education Center, Fudan University, Shanghai

The ashes burnt by incense are as valuable as what is left on paper, they are both parts of the work, only the ashes has transient into another form. The edge of the burnt mark becomes the ink stain, and it is of nondeterminacy, which has a deeper meaning in traditional realm.

When look at a water pool, some people only see their reflection, but not themselves. I would like to see it as another possibility within the surface of the water.

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王天德 / WANG TIANDE

数码 No 013-sa / Digital No 013-sa

[中国 / China]

宣纸，皮纸，墨，焰 / Paper, Ink, Fire

54 × 63cm / 2013

魏立刚

1964年 生于中国山西大同市，别署尔渔馆主

1975年 随父亲习艺：相声、戏曲、魔术、书画，作品开始发表

1981年 考入天津南开大学数学系，拜津门名家李鹤年习书法

1983年 随王学仲、孙伯翔习书法，出任南开书苑主席

1985年 到太原任教，始研习傅山书法

现工作、生活在北京

魏氏魔块是古汉字造字术的原理级搭建，是东方精神的幽玄符咒。

WEI LIGANG

1964 Born in Datong, Shanxi, China, not the Department of Fisheries Seoul main hall

1975 Apprenticeship with his father: comic, drama, magic, painting, works began to publish

1981 Admitted to the Department of Mathematics, Nankai University in Tianjin, learning calligraphy from Li Henian

1983 Start learning calligraphy with Wang Xuezhong, Sun Boxiang; Nankai Shuyuan, Chairman

1985 Teach in Taiyuan, Began studying Fu Shan Calligraphy

Currently, works and lives in Beijing

I built these ink block following the way that Chinese characters are evolved. It is a spell of oriental spirit.



魏立刚 / WEI LIGANG

墨图 / Mo Tun

[中国 / China]

纸本水墨 / Paper, Ink

41 × 335cm / 2004

魏青吉

1971 年生于山东青岛

1995 年毕业于南开大学东方艺术系中国画专业，获学士学位

2003 年结业于中央美术学院壁画系研究生班

2008 年毕业于武汉理工大学艺术与设计学院，获硕士学位

至今任教于广州华南师范大学美术学院，副教授

与 80 年代以来所有从事探索性水墨艺术创作的画家不同，魏青吉似乎不曾有过在东方与西方、传统与现代的二元对立中艰难抉择的困惑与苦恼。他只是自然而然地运用自己喜爱的艺术媒材去“展现隐藏在我们生活背后的真实”，并且通过在画面上营造观念的方法为当代生活“注入一种泛宗教化的意识”（引文摘自画家笔记）。值得注意的是他用以营造悬念的方法，不仅包括新水墨艺术中流行的拓印、拼贴和大量使用白粉等现代制作手法，还包括自如地使用一些非水墨工具和材料。他让铅笔的尖锐刺痕、喷漆的覆盖感与水渍的流动浸润一起去诉说生命和生活的体验，带给我们前所未有的奇妙感受，也向我们证实了现代水墨语言的开放性和无边性。

皮道坚

WEI QINGJI

1971 Born in Qingdao, China

1995 Graduated from Nankai University, Oriental Art Department, Bachelor of Arts

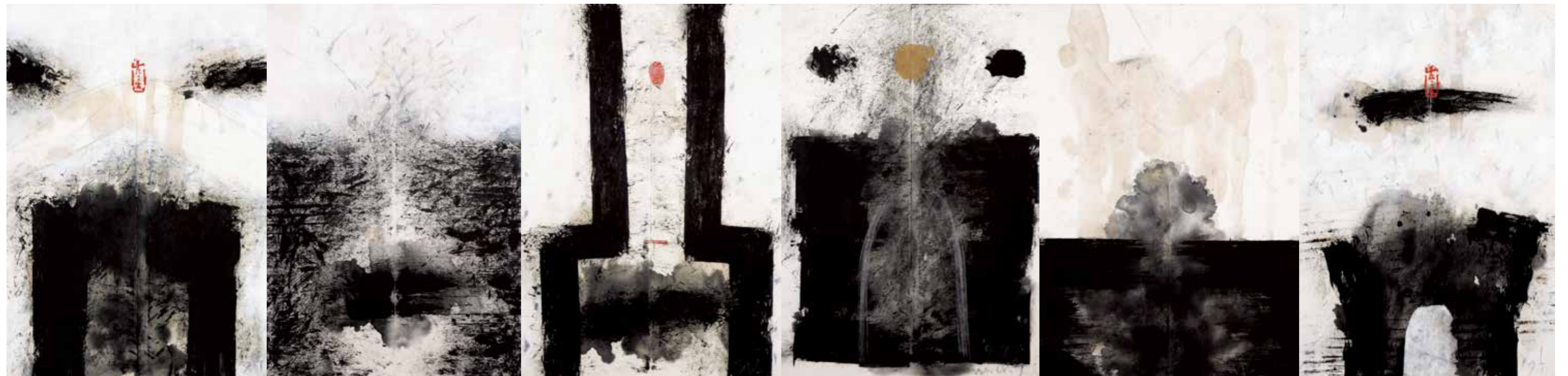
2003 Postgraduated from Central Academy of Fine Arts, Mural Department

2008 Graduated from Wuhan University of Technology, College of Art and Design, Master of Arts

Currently, Associate Professor, College of Fine Arts, South China Normal University, Guangzhou

Different from all other painters engaged in explorative ink and wash, Wei seems to have no confusion or agony over choosing between the East and the West, or between traditional and modern. By spontaneously exploiting his adored artistic medium, Wei seeks to 'reveal the truth hiding behind our lives', and by layering ideas onto the paintings, seeks to 'inject a pan-religious consciousness' (quoted from the artist's notes). It is worth noting that the methods by which Wei instills a feeling of suspense are not limited to techniques popular among new ink and wash artists such as inscription rubbings, pastiche and application of white powder to large area, but also include some non-ink-and-wash instruments and materials. The sharpness of pencil inscription, the weightiness of spray paint and the fluidity of water stain combine to praise life and narrate life experiences, inspiring in us new sensations and proving to us the unrestrained and expansive nature of modern ink and wash painting.

Pi Daojian



魏青吉 / WEI QINGJI

[中国 / China]

魏青吉九七年册页 / Wei Qingji's Folding Book Created in 1997

纸本水墨 / Paper, Ink

35 × 24.5cm × 6 / 1997

鄂一名

1966 生于上海

1986 毕业于上海市工艺美术学校

1992 毕业于华东师范大学美术系

宋朝是中国早熟文明的集大成时期,各类艺术显示出自信、优雅、大方、率真,并且因为文官制影响,几乎所有艺术都具文人气。宋以降日渐衰落。比较宋瓷和明清瓷器就可窥一斑。

我记录了宋瓷中纹样的手工感、率真、直抒作者心意之感,也更佩服宋人意与型的自然关系。

WU YIMING

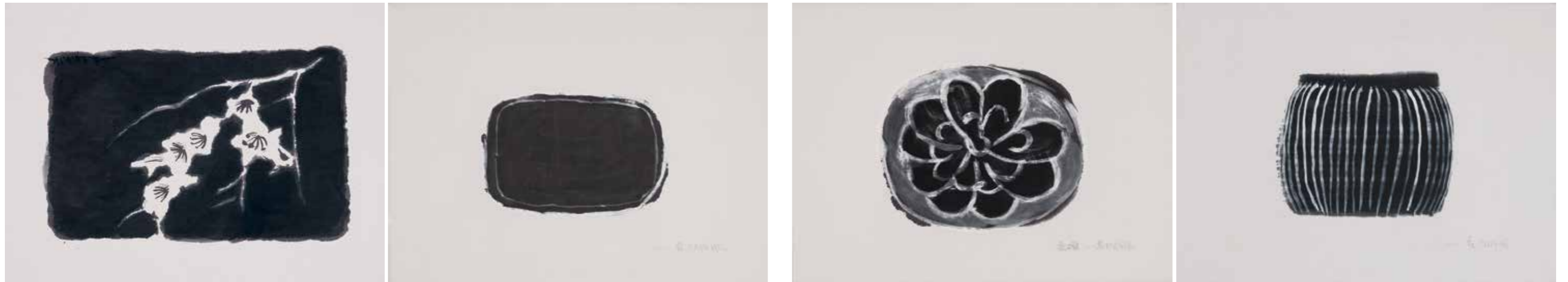
1966 Born in Shanghai, China

1986 Graduated from Shanghai Arts & Crafts Institute

1992 Graduated from East China Normal University, Fine Arts Department

Song dynasty is the crest of the early Chinese civilization period, all kinds of art shows confident, elegant, generous, forthright and sincere, and because of civil service system, almost all art mere formality. In the song dynasty decline. We could see it compare the song porcelain and porcelain in the Ming and qing dynasties.

I recorded the song dynasty porcelain patterns in hand feeling, the feeling of forthright and sincere, the author's intention, and more admire poets in serie a natural relationship with the type.



鄂一名 / WU YIMING

宋瓷研究 / *Research on Ceramic of Song Dynasty*

[中国 / China]

宣纸彩墨 / Paper, Color Ink

64 × 520cm / 2012

武艺

1966 年生于吉林省长春市

1989 年毕业于中央美术学院中国画系，获学士学位

1993 年毕业于中央美术学院中国画系，师从卢沉教授，获硕士学位

现为中央美术学院壁画系副教授，硕士研究生导师，第四工作室主任

听母亲讲，我的大舅小时候常常画古代人骑马打仗的图画，教科书上也都画满了张飞、李逵，还有日本鬼子，画的好象他身在其中，轰轰烈烈的，嘴里还不停地念叨着：哪伙赢了，哪伙被打败了。

我记不清我画铁道游击队抢粮食的那张是否嘴里念叨着什么，但是游击队员们一直在翻山越岭，此时，天快亮了……

记忆虽属于过去，但好象也有现在和未来的影子，与记忆有关的同时也充满了想象，这个空间使我感受到表达的愉悦。

WU YI

1966 Born in Changchun, Jilin, China

1989 Graduated from Central Academy of Fine Arts, Chinese Painting Department, Bachelor of Art

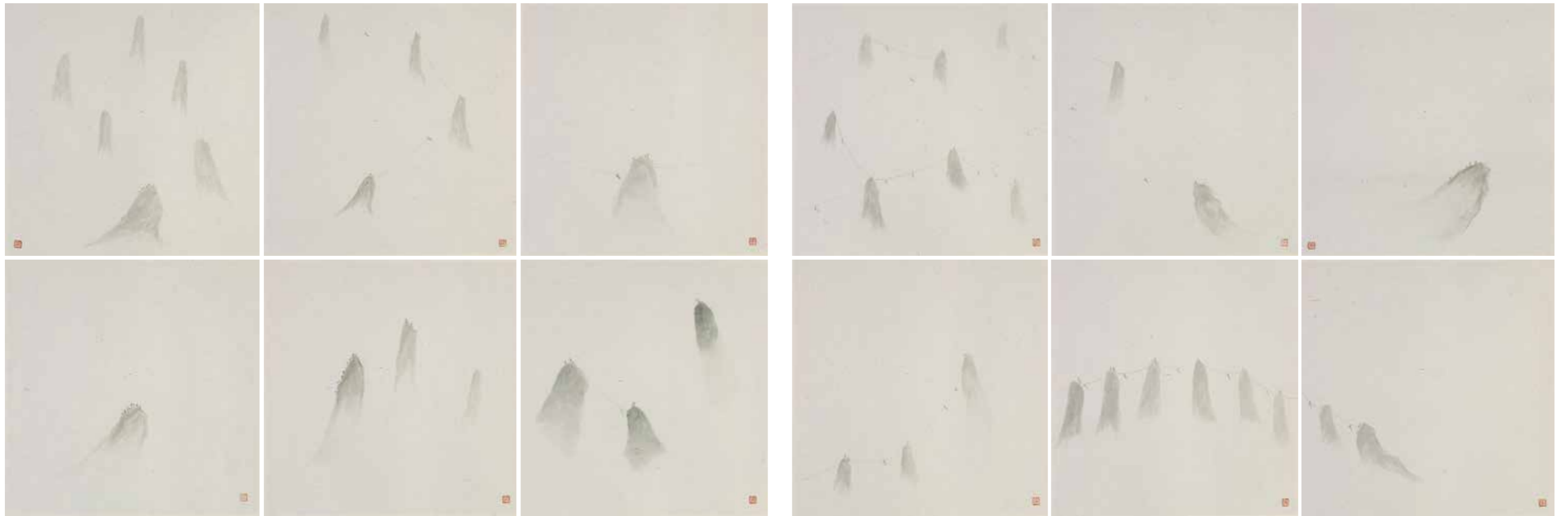
1993 Graduated from Central Academy of Fine Arts, Chinese Painting Department, Master of Art

Currently teaches in the Mural Painting Department, Central Academy of Fine Arts / Associate Professor / Graduate student Supervisor / Chief of Studio.4

I heard from my mother, that my uncle always draws pictures of war when he was still a kid. On his text books are his drawings of various wars, some very ancient, some were from the novels, some were about the WWII against Japan. It looks like he was there when everything happens. He always mumbled who won and who lose.

I can't remember what I mumbled when I did these pictures, but the army surely is busy during the night. Then, the sun will rise soon.

The memories belong to the past, but also cast a shadow on now and future. When related to memories, there are imaginations, where I can feel all the enjoyment.



武艺 / WU YI

夜 / Night

[中国 / China]

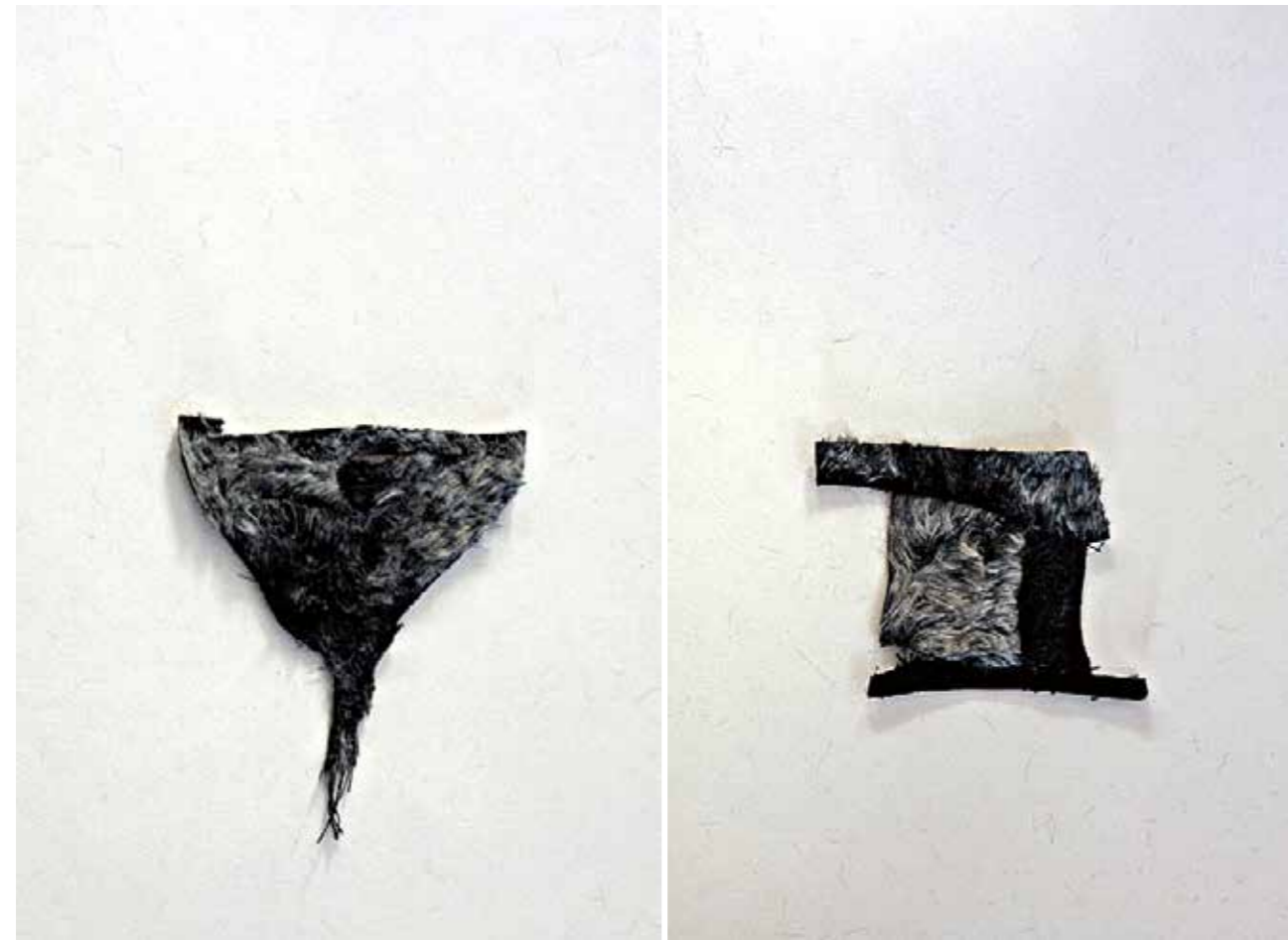
纸本水墨 / Paper, Ink

35 × 35cm / 2013

路易斯·威廉姆斯

路易斯·威廉姆斯在威尔士北部长大，之后在伦敦的曼彻斯特理工学院的雷克斯汉姆学院和歌德史密斯学院学习。她利用类似纸张、蜡、毛毡、羊毛等日常材料来制作雕塑，表现关于个人定义、失去、记忆以及日常生活的经历的主题。她在威尔士以及国际范围内都进行过大量的展览，包括在泰特、伊肯美术馆、莫士丁以及威尔士国家博物馆，同时她的作品也被公共组织收藏，包括艺术收藏协会以及威尔士国家博物馆。她参加过威尔士和加纳的三角艺术研讨会，以及2011年各格鲁吉亚第比利斯的Artisterium。2006年至2010年，她担任莫士丁艺术馆建筑的艺术顾问。她生活并工作在威尔士北部。

为这次展览制作的书籍是由非常简单的材料组成的：毛织物和棉花。我认为这两种材料都非常具有雕塑性。我很喜欢遮盖物体，包括实实在在地把一个物体遮盖在另一个物体上，以及象征性地掩盖。《解密》对我来说，就是把非常特别的图像和符号联系在一起。另一件作品《毒药》探索了关于有害和腐蚀的主题。



LOIS WILLIAMS

[威尔士 / Wales]

揭秘 / *Undercover*

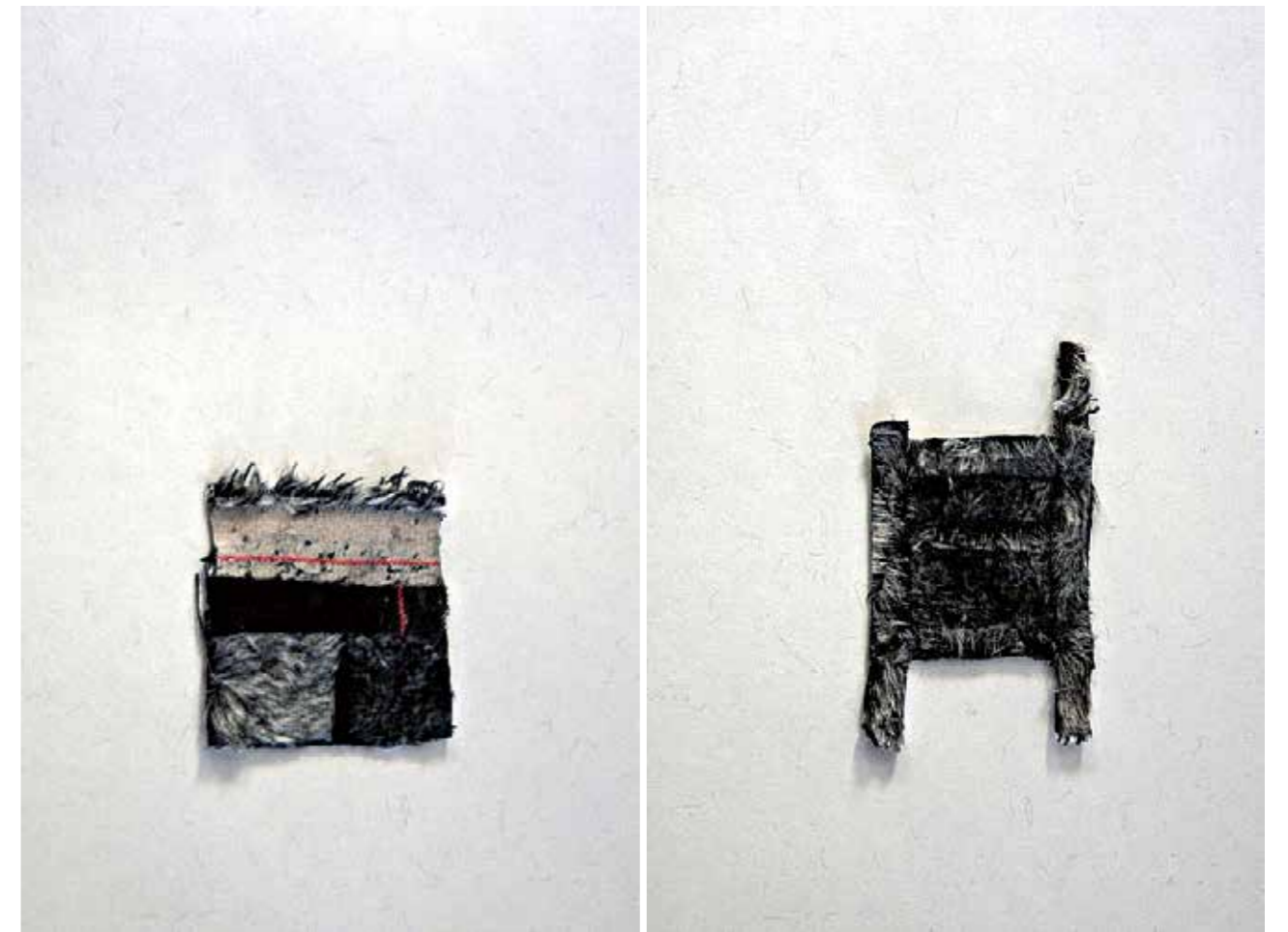
纸本皮毛 / Fur Fabric, Paper

12 × 32cm × 24 / 2012

LOIS WILLIAMS

Lois Williams was brought up in north Wales, and studied at Wrexham College, Manchester Polytechnic and Goldsmiths College, London. Using found objects and natural materials such as paper, wax, felt, and wool, she makes sculptures, which refer to matters of identity, loss and memory and their experience within everyday life. She has exhibited widely nationally and internationally including at Tate, Ikon Gallery, Mostyn and the National Museum of Wales, and her work is in public collections including the Arts Council Collection and the National Museum of Wales. She has participated in Triangle Arts Workshops in Wales and Ghana and in 2011 showed work in Artisterium in Tbilisi, Georgia. From 2006—2010 she was Consultant Artist on the design team of the award-winning Mostyn gallery building. She lives and works in north Wales.

The books made for this exhibition are made of simple materials: fur fabric and cotton. I see them both very much as pieces of sculpture. I like covering things, both literally and metaphorically. *Undercover* brings together images and symbols special to me. *Poison* explores ideas to do with the harmful and corrosive.

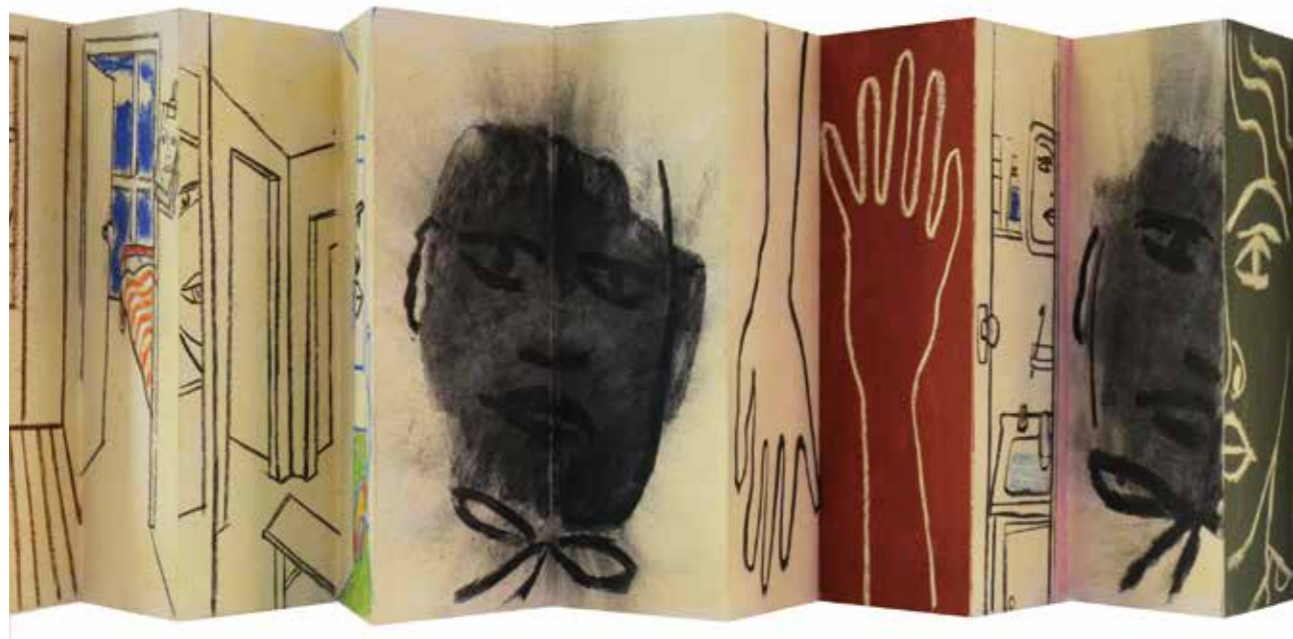


罗宾·华莱士·克拉伯

罗宾·华莱士·克拉伯是一名优秀的艺术家和作家。他于1938年出生于澳大利亚，自1960年起他已经举办了50场展览，包括一场1980年在澳大利亚大学的调查性质的展览，以及1990-1991年间在澳大利亚许多地方的画廊进行巡回展出的展览。1996年，他成为澳大利亚国立大学的一名创作艺术研究员。他在澳大利亚、英国、新西兰、美国、波兰以及印度尼西亚都举行过展览，被众多的机构收藏。收录他作品的书目包括 Bernard Smith 的《澳大利亚绘画》、Gary Catalano 的《充满希望的时光》和《图像的建立》、Kym Bonython 的《现代澳大利亚绘画 1960-1970 年》、Sasha Grishin 的《现代澳大利亚版画》、Ian R Lloyd 和 John McDonald 的《工作室：澳大利亚画家谈关于创造性》以及许多澳大利亚以及国家艺术杂志。

我热爱用炭笔画画，这非常简单。我所做的大部分事情都和我身边的事物有关——人、动物、树、天空、水：通常来说都是很日常的事物。但是两天以前，我画了一只狐狸掉进一个房间，而房间外有一个人手里掉了一只球在台阶上。

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ROBIN WALLACE-CRABBE

[澳大利亚 / Australia]

安妮与安娜的悲剧史 / *The Tragic History of Anne and Anna*

纸本碳笔，色粉 / Charcoal, Pastel, Paper

12 × 33cm × 24 / 2013

ROBIN WALLACE-CRABBE

Robin Wallace-Crabbe is a prolific artist and writer. He was born in Australia 1938. Since 1960 he has had around 50 exhibitions, including a survey show at the Australian National University in 1980. Another toured Australia's Regional galleries in 1990 and 1991. He was a Creative arts Fellow at ANU in 1996. He has exhibited in Australia, United Kingdom, New Zealand, USA, Poland and Indonesia. He is represented in numerous collections and publications. His bibliography includes *Australian Painting* by Bernard Smith, *The Years of Hope* and *Building a Picture* by Gary Catalano, *Modern Australian Painting 1960-1970* by Kym Bonython, *Contemporary Australian Printmaking* by Sasha Grishin, *STUDIO: Australian painters on the nature of creativity* by Ian R Lloyd and John McDonald and articles in a number of Australian and international art magazines.

I love drawing with charcoal, it is simple. Most of what I do relates to things around me – humans, animals, trees, the sky, water: generally the everyday stuff. Yet two days ago I drew a fox falling through a room outside of which a man dropped a ball onto stairs leading to nothing.

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苏·威廉姆斯

苏·威廉姆斯出生于康沃尔，在过去的二十年里，她居住于威尔士并在那里发展自己的事业。她参加过许多展览以及艺术家驻场项目，并且获得众多荣誉奖项，包括威尔士国家艺术家金奖（2000年）、罗斯坦霍普金斯奖（2000年）、出席2000年瑞典的阿维斯塔双年展以及纽约的the Site-ations Project（2001年）。她是一名获得国际认可的画家：作为唯一英国艺术家入围the Artes Mundi 2、由Deepak Ananth和Ivo Mesquita选拔的2006年国际视觉艺术大奖。2009年，她被威尔士国家艺术协会授予威尔士创作大奖。她的作品也被美国、非洲、欧洲的主要公共机构及个人收藏，包括Amgueddfa Cymru、威尔士国家博物馆、CAS以及天鹅湖的格林维维安艺术画廊。

我一直探索并挑战关于女权、性、性别以及文化主题的作品，这样做使我能够提供对于复杂的人性弱点一个热烈而直接的回答，这是关于人生的探讨。

SUE WILLIAMS

Sue Williams was born in Cornwall and has lived and made her career in Wales over the last twenty years. She has taken part in many exhibitions and residencies and has a clutch of prestigious awards recognising her art including the National Eisteddfod Wales (Gold Medal winner 2000), the Rootstein Hopkins Award (2000) and has shown in the Avesta Biennial, Sweden (2000) and the Site-ations Project in New York (2001). She won international recognition when she was shortlisted as the only British artist for the Artes Mundi 2, International Visual Art Prize 2006 selected by Deepak Ananth and Ivo Mesquita. In 2009 she was awarded a major Creative Wales Award by Arts Council of Wales. Her work features in several leading private and public collections throughout USA, Africa and Europe including Amgueddfa Cymru/National Museum Wales, CAS and The Glynn Vivian Art Gallery, Swansea.

I continue to explore and challenge the fantasies of feminism, sexuality, gender and culture in my work; in doing so I offer a passionate and direct response to the complex world of human frailty—the stuff of life.



SUE WILLIAMS

图鲁女孩 / The 'Tulu Girls'

[威尔士 / Wales]

综合材料，纸面拼贴 / Mixed Media, Collaging, Paper

13 × 32cm × 24 / 2012



徐冰

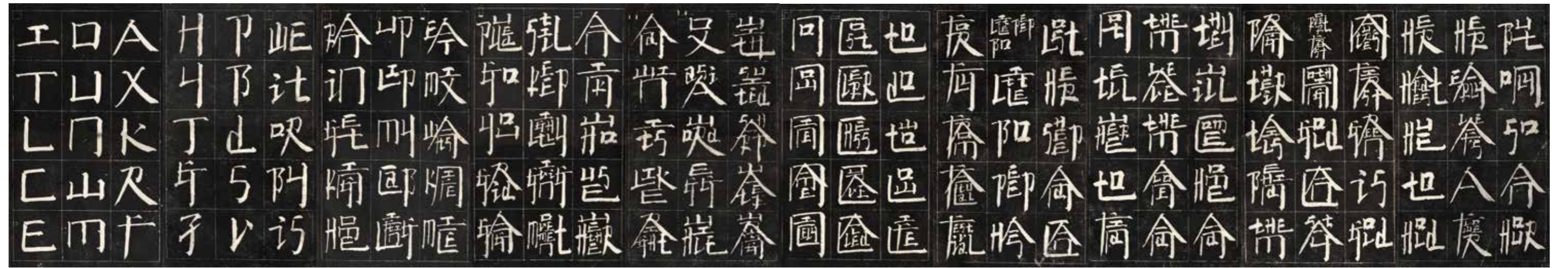
1955 生于重庆
1981 年毕业于中央美术学院版画系
1987 年获得中央美术学院硕士学位
1990 年移居美国
2007 年回国就任中央美术学院副院长、教授

“徐氏新英文书法”是艺术家徐冰设计的一种看起来像中文，但实为英文的书写形式。观众面对这些来自“英语文化的东方书法”，会获得一种从未有过的经验。在这种既熟悉又陌生的转换中，人们对文化的旧有概念受到挑战，从而打开更多思维的空间，以找回认知的原点。徐冰曾获得 1999 年美国“麦克阿瑟”奖，他的作品体现了艺术家对艺术与社会及不同文化之关系的看法与态度。

XU BING

1955 Born in Chongqing, China
1981 Graduated from Central Academy of Fine Arts, Printmaking Department
1987 Graduated from Central Academy of Fine Arts, Master of Art
1990 Moved to the United States
Currently, Vice Principal / Professor, Central Academy of Fine Arts

Square Word Calligraphy is a form of writing designed by artist Xu Bing that appears Chinese, but is actually English. When confronting this 'English language Chinese Calligraphy' the audience gains from an experience never previously felt. Transitioning between the familiar and the foreign, our cultural preconceptions are challenged and new areas of thought lay open to us as we rediscover the basis of our recognition. In 1999, Xu Bing received the MacArthur Fellowship. His work embodies the artist's perspective on the connections between art, society and cultures.



徐冰 / XU BING 徐氏新英文书法 / Square Word Calligraphy
[中国 / China] 纸本 / Paper
39 x 23cm x 32 / 2006

薛峰

1973 年生于浙江

1997 年毕业于浙江美术学院（现中国美术学院）油画系，获学士学位

现任教于中国美术学院

《计划外》是创作构思的初稿。我的工作方式是从小点展开思考，跨越了册页的 22 页后，到最后一页的作品是怎么样的，这是我的“顺藤摸瓜”式的一种工作方法。《计划外》的思考是把平面延伸到空间作为方向，以一张图像出发，经过一个接一个的再生长后，逐渐使平面走向立体，然后进入空间，原先那张图像也跟着空间的变化而变化，正在改变着原来的视觉关系，于是，我有了进入绘画现场的最初线索。册页的阅读方式是最符合我的工作方式，因为册页合起来是一本书，是循序渐进的翻阅，展开册页却能对视觉的演变过程一目了然。

XUE FENG

1973 Born in Zhejiang, China

1997 Graduated from China Academy of Art, Oil Painting Department, Bachelor of Art

Currently teaches in China Academy of Art

Outside the Plan is my draft book for ideas. I started from one point, and after 22 pages the idea evolved into another form. This is my way of exploration. The idea of *Outside the Plan* is how a two dimensional painting could reach a three dimensional space. It started from a single painting and grew from that. The painting changes in different phases of the development of the idea, so as the visual representation. Then I found the clue of how the paintings would be displayed and interact with the space. The folding-book fits my working method the best. When folded, it's a book that you can read page by page separately. And when open up, you can see the whole procession of how the idea developed.



薛峰 / XUE FENG

计划外 / Out of Plan

[中国 / China]

水彩水墨，日本画颜料 / Watercolor Ink, Japanese Painting Pigment

28 × 20cm × 22 / 2012–2013

杨安

毕业于中国美术学院，现任中国美术学院高职学院副院长

2010 年国务院扶持动漫产业发展部际联席会议办公室主办的《国家原创动漫高级研修班》项目负责人

也许纯属偶然就像琴师随意拨动琴弦，耳边竟然传来动听的旋律，这些作品非曲非调，暂且称为旋律吧，并不足以悦目，但得来的原由大抵仿佛。说巧合，其实也有尽费周章的时候，想法之一就是希冀在中国特性笔墨语言，尤其是传统笔墨意象中，为那些传承恒久被认为美的事物保留下来的元素，找寻与现代视觉方式相匹配、相互依存的一种方式；而另一种思考，便是胸中丘壑与自然万象的重叠、碰撞，侧重的是传统文化延续下的心灵关照，或者说是古人称之为“写心”的东西。

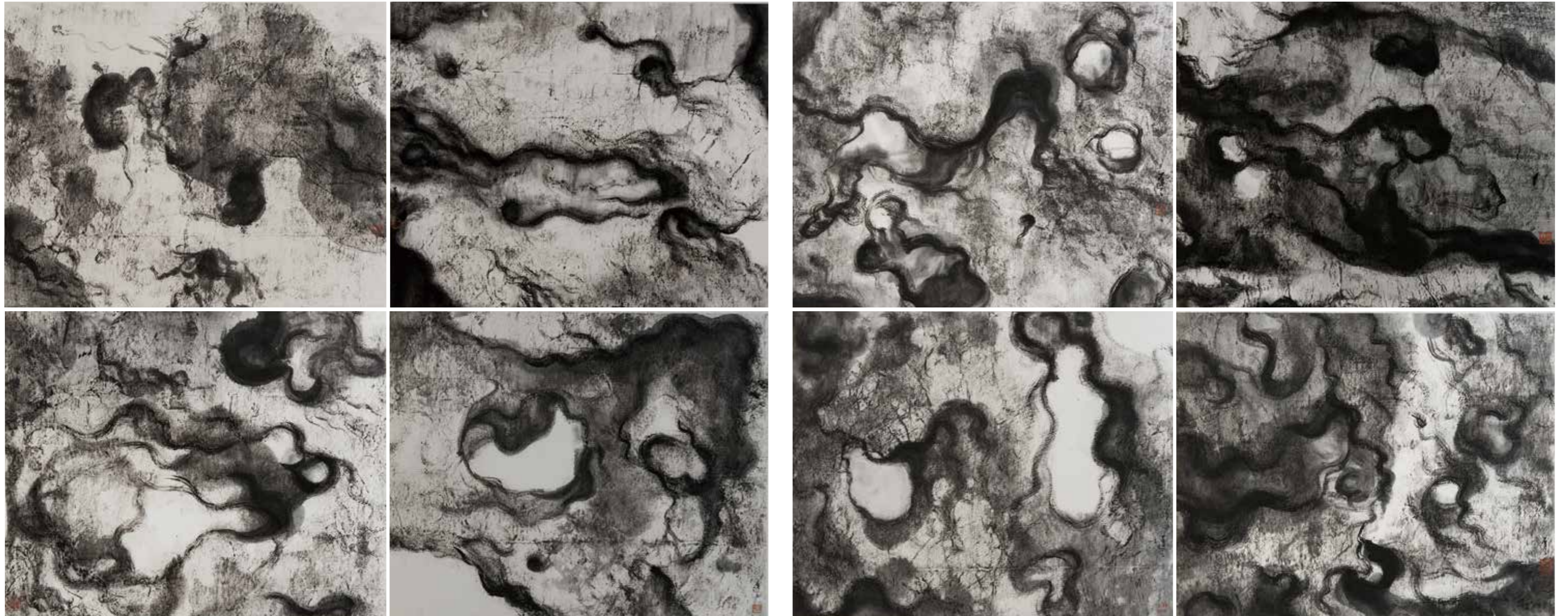
YANG AN

Graduated from China Academy of Art

Currently, Incumbent of Vocational School in China Academy of Art

2010 Director of the 'National Animation Senior Class' (A project that the State Council to support the animation industry development sponsored by the inter ministerial joint conference office)

One of my thoughts is to search for the cotemporary visual approach in an expression rooted in traditional motifs. On the other side is the repetition and crash of ideas, which emphasize in the reflection of the ever continuous traditional spirit. In the pass, we call it 'heart depiction'.



杨安 YANG AN

遁 / Flee

[中国 / China]

纸本水墨 / Paper, Ink

34 × 42cm / 2013

叶永青

1958 年生于中国昆明

1982 年毕业于四川美术学院绘画系油画专业

现为四川美术学院教授

1985 年的一个北京的冬日上午，我在中国美术馆的门廊迎面遇上大名鼎鼎的美国艺术家罗伯特·劳申伯。那时他巨大的个展正在这里展出。那天，劳申伯先生大方的赠给我两张他的限量印刷，并且大笔一挥签上大名，粉红色的马克笔签下的潦草字母，在初冬的艳阳下格外醒目。

时隔 20 多年后，我在江南的一次旅行中，发现了多年前那次劳申伯留下的一笔遗产：当年劳申伯对安徽宣纸有着巨大的兴趣，但他希望这样的纸张能够做得再厚实一些，以适应西方颜料和画笔的表现。一家宣纸厂专门为劳申伯定制两百刀加工制作的特别纸张，我有幸获得了其中剩下的一部分。今次我找出这些尘封的材料，也追寻那些已经模糊的记忆，以中国册页的方式在纸笔之间一遍遍地重温多年前与劳申伯相遇的那个北京中国美术馆的上午。

YE YONGQING

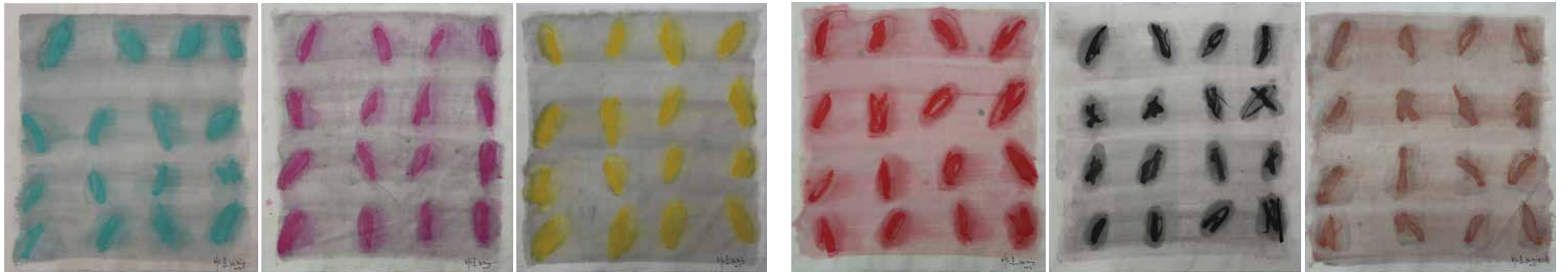
1958 Born in Kunming, Yunnan, China

1982 Graduated from Sichuan Fine Arts Institute, Oil Painting Department

Currently, Professor, Sichuan Fine Arts Institute

One morning during the winter in 1985, I met Robert Rosenberg on the doorway in the National Gallery in Beijing during his exhibition. Mr. Rosenberg gave me two of his limited-edition prints and autographed on them. The pink letters was shinny under the winter sun.

Some 20 years later, during my trip in the south of Yangtze river, I discovered a bulk of heritage left by Mr. Rosenberg: during his visit in China, he became interested in rice paper from Anhui province, and hope for thicker ones in order to use with western pigment and brush. One of the factories still had some left over from the custom made paper and I was lucky enough to have some of them. I use these papers for the exhibition, also to search my blurred memory. These pages brought back my thought back to the day I met Mr. Rosenberg.



叶永青 / YE YONGQING

劳申伯的礼物 / *The Gift from Rosenberg*

[中国 / China]

宣纸水墨 / Paper, Ink

76 × 72cm / 2013

于彭

1955 年生于台北市士林外双溪，本名巫坤任，平阳堂客家人

1966 年自我探索雕刻，陶艺

1968–1970 年学习木刻版画及水彩画

1971–1975 年入陈亦耕画室学习

观于彭画作里的符号元素、语汇痕迹和廓然无垠的想象空间，我常忘了他叫“于彭”，而总是不断的想到他的本名“巫坤任”——一位捎来并解释讯息的“巫”覡，一位温善而厚德载物地势“坤”的儒者，一位无限时空“任”遨游的修道人。三位一体、三者合一，是为于彭。可以是长夜苦短喝酒通宵达旦不知天明但求一醉的饮者，也可以是在顶楼花园傲啸唱歌而吟诗月满楼的艺术家的。他和他的画，是敦厚又温煦的儒者与求道欲羽化登仙的修道人，两者之间辩证不断而又根茎交缠的一体。既回顾人间，又神游、纵浪大化之间。根，长在大地里；茎叶不断地长向万里晴空——那天空无边际什么都没有而想要得过的自由意志。

YU PENG

1955 Born in Taipei

1966 Explore sculpture and ceramic

1968–1970 Starting learning print art and watercolour

1971–1975 Studying in Chen Yigen's studio

When studying the signs, vocabularies, and boundless imaginary worlds in Yu Peng's paintings I often forget that the artist prefers to be called 'Yu Peng'. His real name –'Wu Kunren'–somehow manages to linger in my mind. His surname denotes a wizard or shaman (wu) who delivers messages and interprets them, a gentle and kind Confucian scholar whose great virtue can support men and things like the capacity and sustaining power of the earth (kun), and a Taoist who heads toward wherever his mind leads him (ren) in defiance of time and space. The trinity of these three roles is characteristic of Yu Peng, who can be an indulgent drinker binging on alcohol all night long as if there were no tomorrow, or an artist singing out songs and poems from a rooftop garden. Yu's conduct and paintings illustrate that he is both a benevolent, kind Confucian scholar and an immortality-seeking Taoist. Though they have constantly found themselves in a debate, these two sides are inextricably intertwined. As a result, Yu can be immersed in society while wandering through the universe in an unbridled manner. If Yu were a plant, his roots would lie below the surface of the soil, but his stems and leaves would continue to grow upward toward the open sky, itself infinite and devoid of anything save for a determination to soar freely.



于彭 / YU PENG

[中国台湾 / Tai Wan, China]

无题 / Untitled

纸本水墨 / Paper, Ink

21.5 × 33cm × 24 / 2010

袁进华

1964 年生于浙江杭州

1988 年毕业于浙江美术学院（现中国美术学院）中国画系，获学士学位

2009 年毕业于中国美术学院中国画系，获美术学博士学位

现为浙江画院人物画工作室主任，中国美术学院美术学博士，中国美术家协会会员，浙江美术家协会理事，国家一级美术师

《抱抱》系列取名山水。“山水”，是名词，顾名思义，是指山与水。我的画将其借用为动词。古人说到山水，往往是有“游山玩水”的意思在里面，是有行为取向的，是轻松写意的，带着愉悦的心情去“山”、“水”间游戏玩耍。这个时候，人抛弃了对权力、金钱等等的欲望，回归到最自然的基本态。拥山抱水，胸有丘壑，天地尽在心中，此时，人关注自己的内心，更多地注重内心的生命体验，从而自觉地进入微妙的精神层次。《抱抱》系列画的山水，都是具有象征意味的，其实都是净化了的心灵世界。在画里，山水中的人物和动作都是“抱抱”符号，充满了温暖、亲近、信任、依赖、互助、积极和美好。所以，它表达的是一种态度：把人当成一个普通的生灵，没有私欲，抛弃一切负担，不承载太多的思想和太深刻的道理——没有了欲望，人也可以有这样的娱乐活动。

YUAN JINHUA

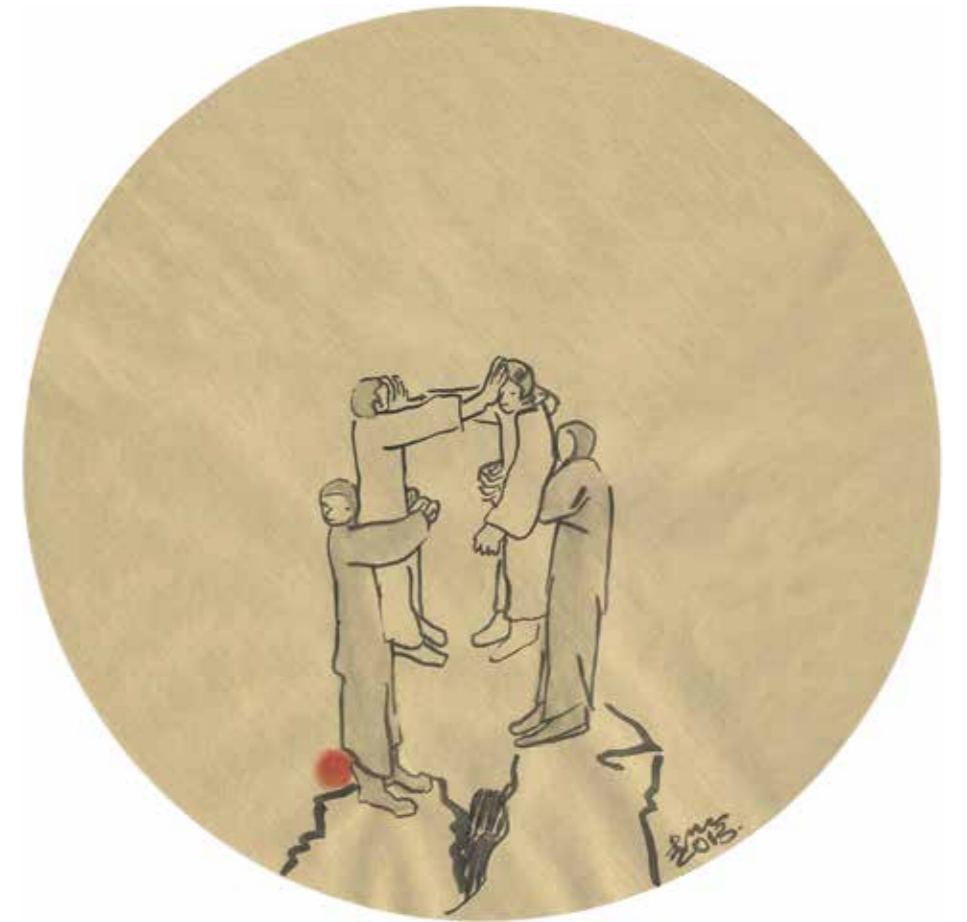
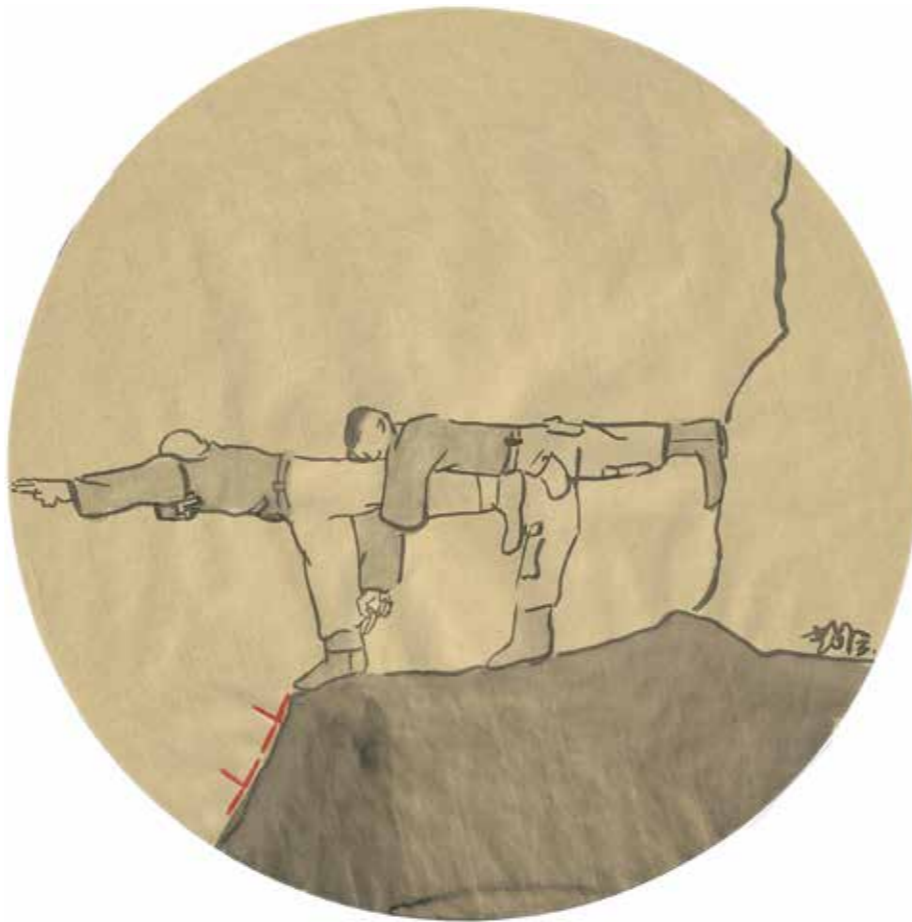
1964 Born in Hangzhou, Zhejiang, China

1988 Graduated from China Academy of Art, Chinese Painting Department, Bachelor of Art

2009 Graduated from China Academy of Art, Chinese Painting Department, Doctor of Philosophy

Currently, Doctor in Chinese Painting Department of the China Academy of Art / Director of the figure-painting studio at the Zhejiang Painting Institute / Member of the Artists' Association of China

Landscape / Embrace series is named after mountains and rivers, but I want to make it active. The ancients once said: the landscape is playful because of its luxury and relaxation. We are playing happily in the nature without any desire for money and power, and we become natural. We enter the biological chain just like other animals. The embrace is free. The landscape becomes a purified world for our soul. There are symbols of embrace everywhere in people's actions, which are warm, close, trustworthy, depending, helpful, active, and beautiful. The landscape is an attitude that can make humans normal living things without selfishness and burdens. Not too thoughtful or deep, it is only a way of making people believe that without desire, they can also entertain themselves in the great nature.



袁进华 / YUAN JINHUA

[中国 / China]

抱抱 / Landscape

纸本水墨 / Paper, Ink

33 × 33cm / 2013

张恩利

1965 年出生

现工作、生活在上海

《水滴》是我 2012 年画的一组水彩画，我只是想要画出一种摘掉“近视眼镜”以后的画面。这是一个清楚的观看模糊的过程。

ZHANG ENLI

1965 Born in China

Currently works and lives in Shanghai

This is a series of watercolor I finished in 2012. I try to represent what I could see when I take of my myopia glasses. It is a process of seeing blur in clearness.

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张恩利 / ZHANG ENLI

水滴 / Drop

[中国 / China]

纸本水彩 / Paper, Watercolor

53 × 76cm / 2012

张浩

1962 年生于天津市

1985 年毕业于浙江美术学院（现中国美术学院）中国画系舒传熹教授工作室，获文学学士学位，留校任教

现为中国美术学院教授，硕士研究生导师

对事物的感觉是一种信息，人的内在需要也是一些感觉，这会转化到作品当中。当代中国的问题，是精神基础的衰败，支撑我们的精神基础没有了，又遇到了国际的状况，情况变得异常复杂了，我们所有人都很相似，处于同一个环境当中，面对问题，只有当个人的问题解决的时候，也解决着他人的问题，这是我的社会学观点。

水墨作为一种语言发生在我们的土地上，与我们的文化传统息息相关，但是在发展的时候，这种语言如果被丢掉了，就成了问题，就像丢掉了自己的母语一样。语言是一种重要的媒介，以此表达真正要思考的东西。

ZHANG HAO

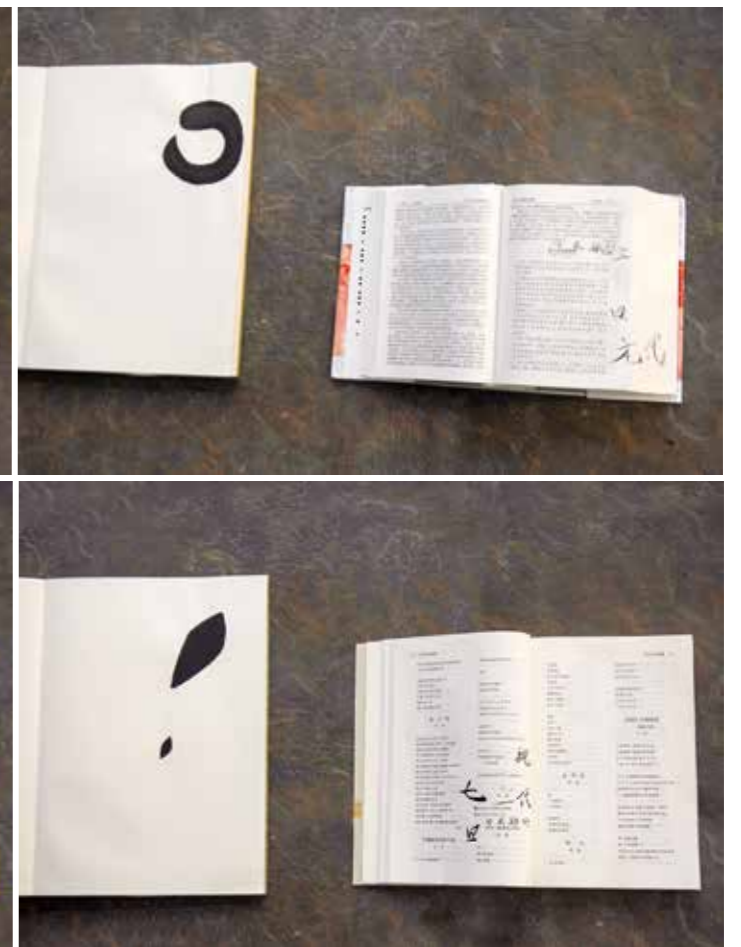
1962 Born in Tianjin, China

1985 Graduated from China Academy of Art, Chinese painting Department, Bachelor of Art in Professor Shu ChuanXi studio

Currently, Professor, Master's tutor, China Academy of Art

Feeling to objects is a kind of information processing, and the inner demand of people is a feeling, all these will be transformed to my works. The current issues of China is the mental corruption. We've lost the basic structure of our belief, and then there comes globalization, things get more complicated. In the same environment, we are facing the same issues, when personal issues got solved, we are also solving the problems of others, this is my sociology.

Ink is a language that deeply rooted in our culture, but we've lost this language during the development. This become the problem, like a person lost his mother tongue. Language is an important medium, it's how people express their thoughts.



张浩 / ZHANG HAO

[中国 / China]

七日 / Seven Days

纸本水墨 / Paper, Ink

32 × 23cm × 25 / 2013

张文健

1966 年生于浙江宁海

1986 年毕业于中国美术学院附中

1986 年起任浙江人民美术出版社美术编辑

现工作、生活在北京

笔触和点滴，可看做物质层面的事件，看做呈现绘画本身的手段，看做制作存在感的方法。与此同时，它们是通过非物质状态的门。这就是绘画的形而上学，通过各种结构和节奏，它们暗示到一些更广阔的空间、现象以及物体，观者有些能辨认，有些无法辨认。面对这种超越画面的整体，我们相信这一作品，以线条交织产生，既存在于我们这里，又存在于他处，既是表面，又是立体，既存在于当下，又远远超越当下的世界。这就是风景的魅力。

米克尔·博格



张文健 / ZHANG WENJIAN

[中国 / China]

丝悲墨染 / Si Bei Mo Ran

绢本水墨 / Silk, Ink

62 × 36.8cm × 28 / 2013

ZHANG WENJIAN

1966 Born in Ninghai, Zhejiang

1986 Graduated from Affiliated Middle School of China Academy of Art

1986 Graphic editor in Zhejiang People's Fine Art Publish House

Currently works and lives in Beijing

The strokes and dots can be perceived as material events, as ways of presenting painting itself, of creating presence. But at the same time they are on their way to forms, to bodies that we as viewers can sometimes identify, sometimes not, but in front which we are always sure that this this piece this web of strokes, is both here and elsewhere, is both surface and space, both presence and beyond. This is how landscape works. And this is how Jian Zhang's paintings become landscapes. Without betraying the paper, the ink, the brush.

Mikkel Bogh



张羽

1959 年生于中国天津

1979 年考入天津杨柳青画社；曾为天津杨柳青画社《国画世界》编辑室主任、高级编辑

1988 年毕业于天津工艺美术学院

现为职业艺术家，生活工作于北京

《指印》就像对日常的冥想做出的片段记录，在留下自然随意的印迹的同时，凸显其中的“涵义”。每一枚指印都没有清晰的边缘，作品本身记录了一个自然的、重复的、断续的过程。我的意图并不是要让观众单纯地“看见”作品，或是单纯地“思考”作品，而是使他们想象手指落在纸面上的每一个瞬间。

ZHANG YU

1959 Born in Tianjin, China

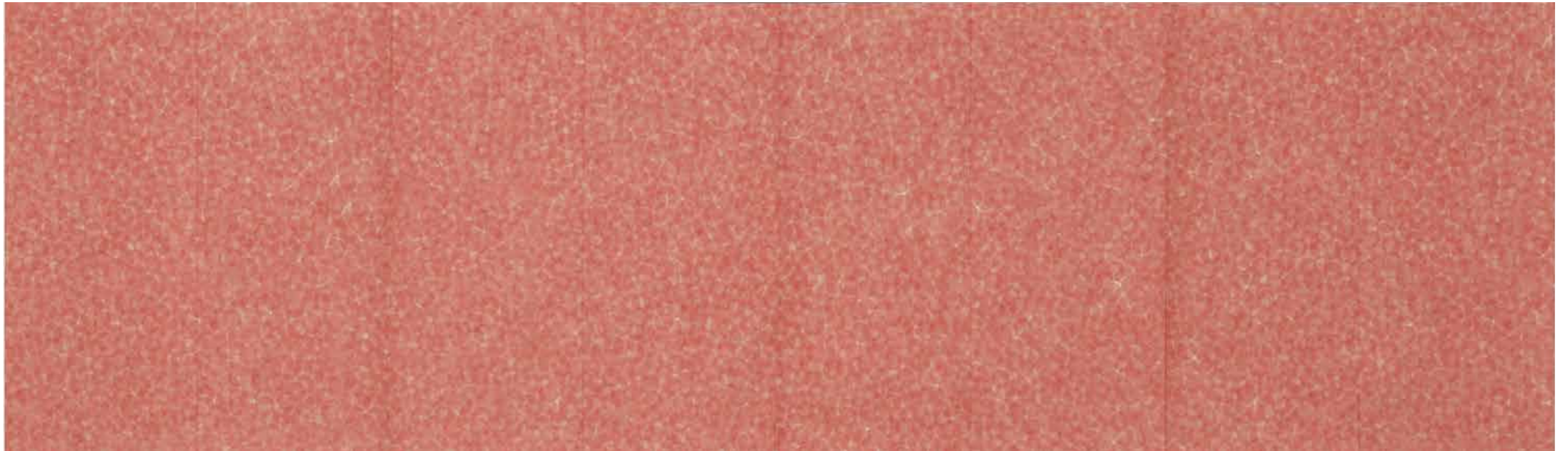
1979 Admitted to Tianjin Yangliuqing Painting Society

Used to be Editorial Director, Senior Editor of World of Chinese Painting, Tianjin Yangliuqing

1988 Graduated from Tianjin Fine Arts Academy of Arts and Crafts

Currently lives and works as a professional artist in Beijing

Finger Prints is a document of daily meditation. These free marks are to emphasize on a deep level of meaning. There is no clear edge in each print, and these make the work a process of natural repetition, sometimes shattered. My intention is not just let the viewers to see or think, but to let them think about the moment my finger touched the paper.



张羽 / ZHANG YU

指印·心经 / Fingerprint · Heart Sutra

[中国 / China]

纸本水墨 / Paper, Ink

30.5 × 13.4cm × 12 / 2014

张正民

1962 年生于中国江苏沛县

1983 年毕业于江苏宜兴轻工业学校美术专业

现工作、生活在南京

中国传统的自然观是与政治密切相关的。基于此，个体被屈从或强制便成为必然，因而造成了中国文化表述由内及外的特征，也是个体植入后的基本表达。之于中国式册页，无异于卷轴画并如出一辙，渐行打开犹如窥视，即便再现了图形与故事，却无法解读其内在，私密、隐匿，或者是永远打不开的册页。此为作“蚀”之故。

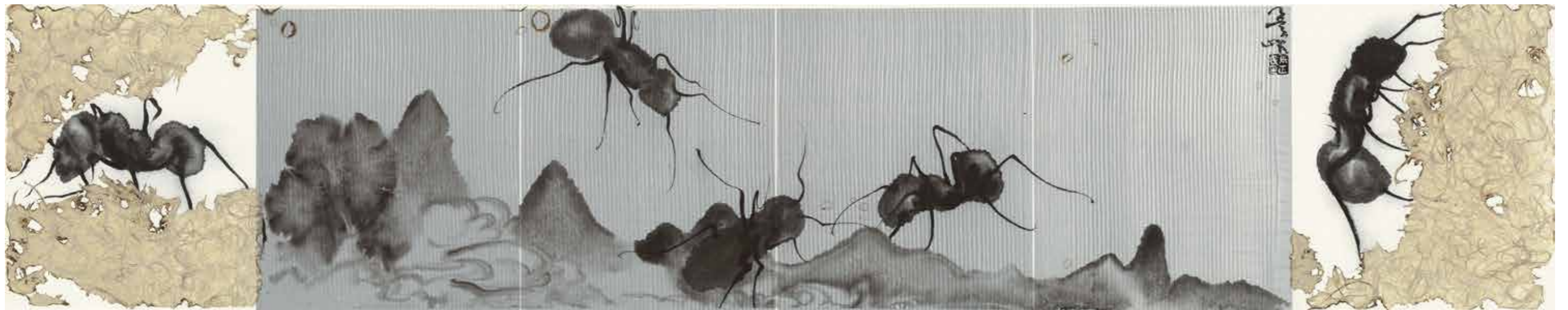
ZHANG ZHENGMIN

1962 Born in Pei County, Jiangsu, China

1983 Graduated from Yixing Light Industry School, Fine Arts Department

Currently works and lives in Nanjing

Chinese traditional natural concept is closely related with politics, with the characteristics of centralization and autocracy. The individuals are forced to be subservient, resulting in the characteristics of expressing from inside to outside of the culture. The way the album or/and scroll paintings revealed, epitomizes the national peep psychology. Even the paintings are displayed or the story be told, the secret still remains.



张正民 / ZHANG ZHENGMIN

[中国 / China]

蚀 / Erosion

纸本水墨 / Paper, Ink

45 × 230cm / 2013

周晋

1993年毕业于浙江美术学院（现中国美术学院）中国画系，获学士学位

1997年毕业于中国美术学院中国画系，获硕士学位，并留校任教

2007年毕业于中国美术学院，获博士学位

1997-2006年任教于中国美术学院中国画系，讲师、副教授

现为香港中文大学艺术系，副教授

人在水中，漂泊浮沉，相隔相望。仰面水上，耳边水声黏柔，上方天空无限。

ZHOU JIN

1993 Graduated from China Academy of Art, Chinese Painting Department, Bachelor of Arts

1997 Graduated from China Academy of Art, Chinese Painting Department, Master of Arts

2007 Graduated from China Academy of Art, Doctor of Philosophy

1997-2006 Lecture / Associate Professor, Department of Chinese Painting, China Academy of Art

Currently, Associate Professor of Fine Arts Department, Chinese University of Hong Kong

People are floating in water, looking at each other from both side of the river. Looking up to the sky, the water sounds so gentle, and the sky is infinite.



周晋 / ZHOU JIN

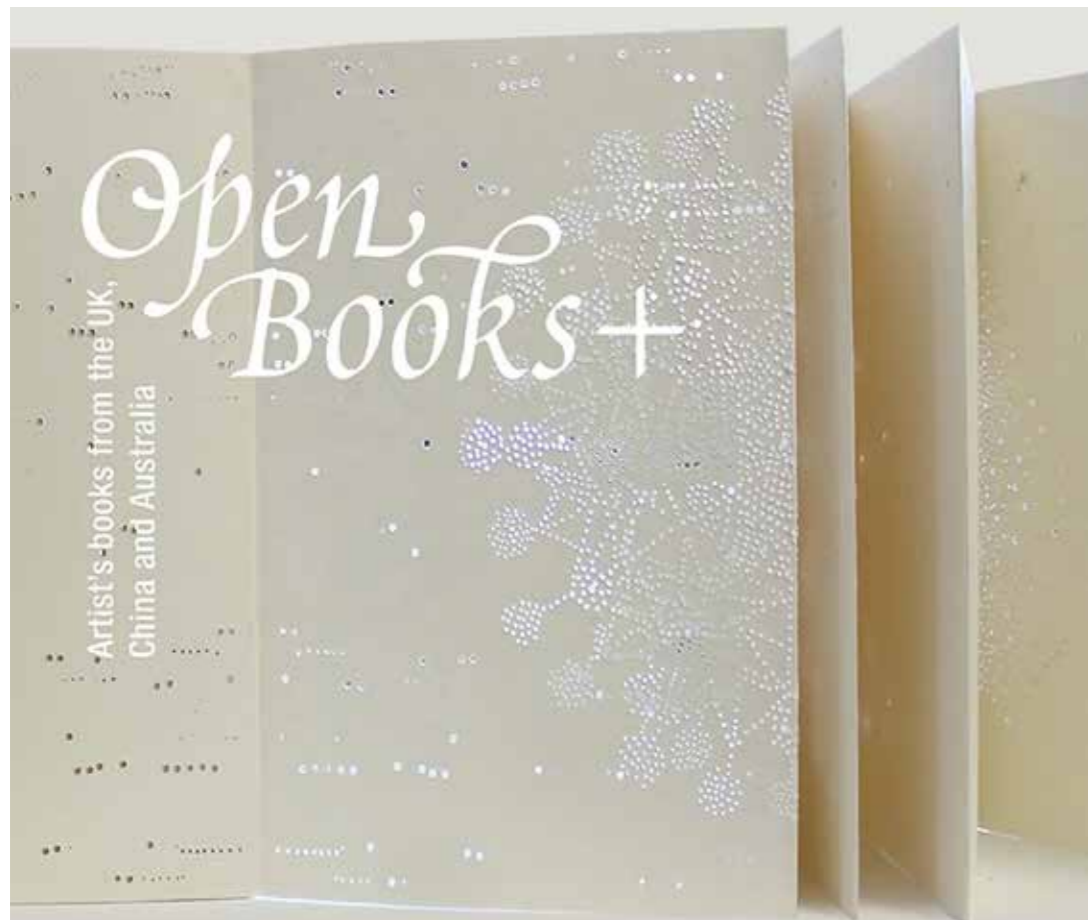
水中花 / *Flowers In The Flow*

[中国 / China]

纸本水墨 / Paper, Ink

32 × 23cm × 27 / 2013





Open Books +
Artist's books from the UK,
China and Australia

**Opening Friday 16 May 2014
6 pm for 6.30 pm**

Free curators' floortalk 5.30pm:
Join Mary Husted and Joe Zhu, artists and co-curators of *Open Books +* for a floor talk in the exhibition

Exhibition on display until 21 June 2014
At Logan Art Gallery,
Cr Wembley Road and Jacaranda Ave
Logan Central QLD 4114

Open 10 am to 5 pm, Tuesday to Saturday
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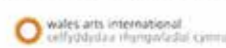
Seminar: Open Books +
Curator, artist and collector in conversation

Join our panel of distinguished guests Mary Husted, UK based artist and curator, Noreen Grahame, Director Grahame Galleries + Editions and Helen Cole, Librarian, Australian Library of Art at the State Library of Queensland in conversation about the exhibition *Open Books +*. The exhibition showcases works by artists from the UK, Australia and China who work in the tradition of the folding book from the early twentieth century to the present day.

Saturday 17 May, 2pm - 4pm

Places available: Unlimited
For ages: Adults

A touring exhibition from the National Library of Wales, curated and hosted by Mary Husted (UK), Joe Zhu (China) and Angela Gardner (Australia).



《Open Books 艺术家与他们的中国册页》巡展——澳大利亚布里斯班站

澳大利亚布里斯班 Logan Regional Gallery | Logan Regional Gallery, Australia, Queensland

2014.05.16—2014.06.21



Open Books Plus

An international travelling exhibition

Never Stand Still Academy Library



Image: Sue Hunt Spring Study (2012)

27 June - 1 August 2014

Artist Floor Talk 29 July 2014

Academy Library, Building 13, UNSW Canberra
at the Australian Defence Force Academy
Northcott Drive, Campbell


lib.unsw.adfa.edu.au



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UNSW Canberra presents

Open Books Plus







An international travelling exhibition featuring artists' books from the UK, Hong Kong, China and Australia that creatively combine imagery and text.

Never Stand Still



Location:
UNSW Canberra Academy Library
Building 13
UNSW Canberra at ADFA
Northcott Drive
Campbell

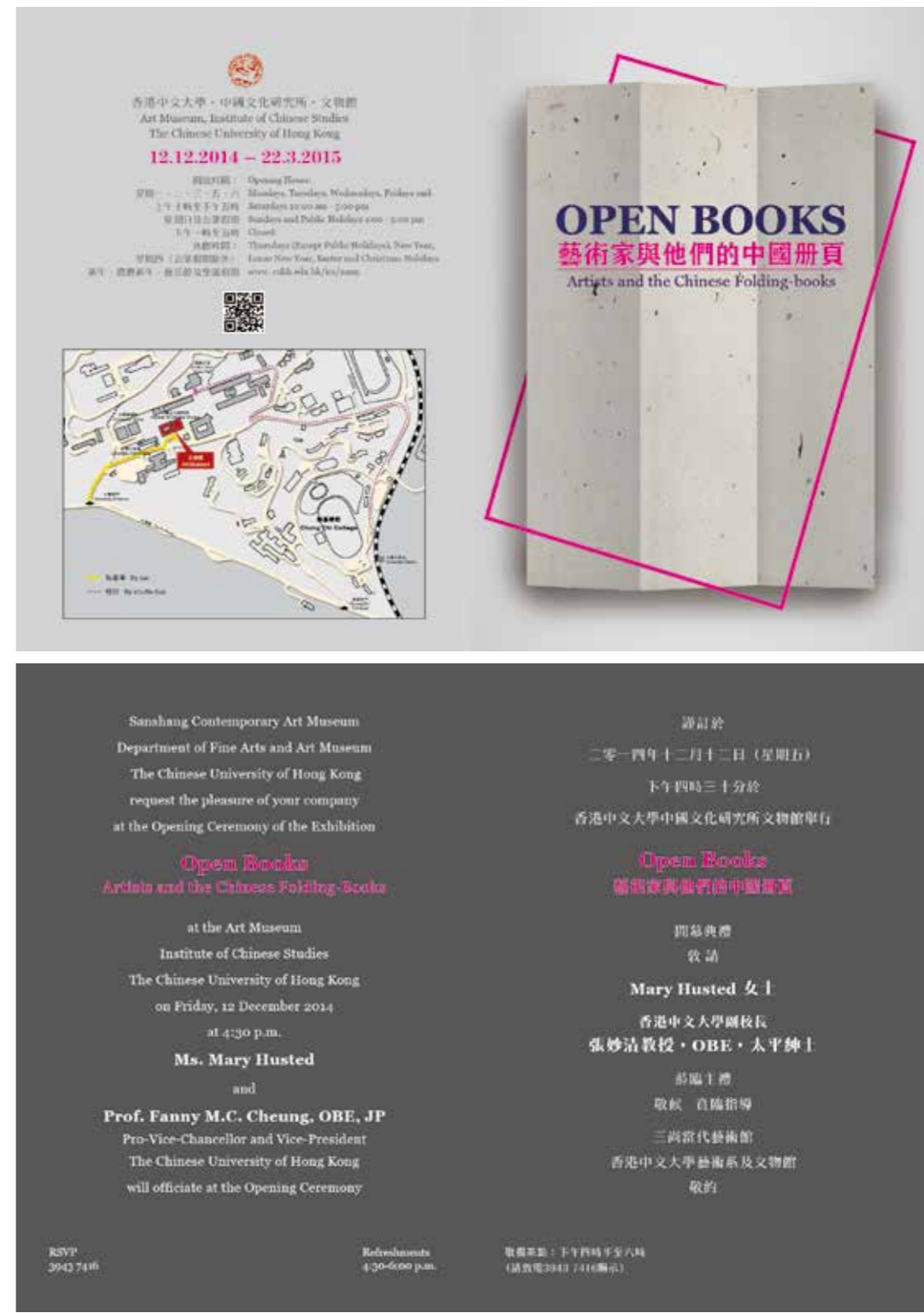
Exhibition Dates:
27 June – 1 August 2014
Artist Floor Talk 29 July 2014

《Open Books 艺术家与他们的中国册页》巡展——澳大利亚堪培拉站
 澳大利亚堪培拉新南威尔士大学 Canberra Academy Library / ADFA Library Gallery, Australia, Canberra
 2014.07.27—2014.08.01



《Open Books 艺术家与他们的中国册页》巡展——香港中文大学站
 香港中文大学·中国文化研究所·文物馆 / The Chinese University of Hong Kong · Art Museum, Hong Kong, China
 2014.12.12—2015.03.22





OPEN BOOKS | 艺术家与他们的中国册页

2012-2013 杭州跨年展·雕塑
Decenter Jiny Hangzhou Cross-year Exhibition

Artists and the Chinese Folding-books

2013.11.02—2014.02.11

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2014.12.12—2015.03.22, 香港中文大學·文物馆, 香港, 中国
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2013.11.02—2014.02.11

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2014.07.04—2014.08.01, ADFALibrary Gallery, Australia, Canberra
2014.12.12—2015.03.22, The Chinese University of Hong Kong · Art Museum, Hong Kong, China
2016, National Museum Cardiff, Cardiff, UK (TBD)

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