

PEKING ART ASSOCIATES
BEIJING

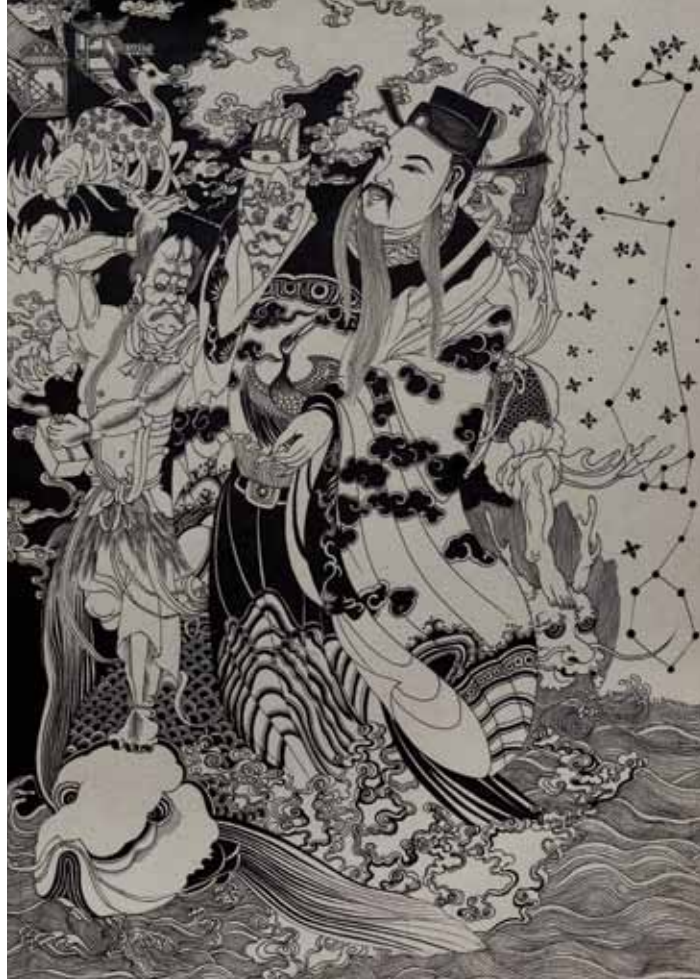




Qu WeiWei 曲巍巍
The Garden of the Extrinsic Heart (detail above)
心外 (细节上图)
Ink on Paper
纸本水墨
2008
180 x 300 cm

Li Yongfei 李永飞
Immortals of Culture (opposite)
文曲星 (右图)
Gel Rotring Pen on Paper
中性笔纸本
2006
34 x 24 cm

PEKING ART ASSOCIATES



LI YONGFEI • QU WEIWEI

“FANTASIA IN INK MAJOR”

DESIGNED, COMPILED & EDITED BY EMILY DE WOLFE PETTIT

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Li Yongfei 李永飞
The Poppy Flower
虞美人
Ink on Paper
纸本水墨
2009
140 x 90 cm

AN INTRODUCTION TO THE NEO-TRADITIONS OF CONTEMPORARY CHINESE INK PAINTING

Emily de Wolfe Pettit



"Without tradition, art is a flock of sheep without a shepherd. Without innovation, it is a corpse."

- Winston Churchill

The past quarter century has witnessed such a stir of innovations in the field of Chinese ink brush painting, it has carried with it a buzz that would suggest a medium, its techniques, styles, and very spirit have been reborn, paradoxically as new. In some parts of the world this is indeed the case, coupled with a re discovery of more traditional aspects, while numerous publications and museum shows spotlighting "new ink art" have been undertaken, with further planned in rapid succession.¹ Experimentation in ink art, particularly calligraphy, (the two are inextricably linked philosophically, and practically, through the nature and possibilities of the ink brush)² is of course not new, but it is unprecedented in the scale, scope and sustained nature of innovations amongst artists in China and the wider diaspora, whilst breaks with tradition in previous centuries have been viewed as eccentric detours and relatively short-lived.³ Most notable, however, are the radical changes in the impetus behind ink artists of past eras contra many artists active today, including the duo of artists presented in this exhibition. In broad terms, one could evince that the centre of motivation has moved from the creation of works for societal escapism to creation for societal relevance, from the preserve of an elitist group to evermore a tool for examination of the quotidian. However, this shift has brought with it some challenging questions. How can calligraphy, at once the great unifier amongst the many dialectal tongues in China and mysterious veil from the outside world, be 'unyoked', be penetrated by international audiences, and moreover be utilized to better capture the shadings of a world more thoroughly globalized? How indeed can the standard scripts be reinvigorated by contemporary calligraphers, who rely on the same forms realized as early as the fourth century AD, reformulated already many times in the centuries thereafter, and, like ink painting, where preference for impressionistic evocations of the spirit of man and nature rather than realistic renderings of form, were far ahead of chapters of modern Western art?⁴ How does the dislocation of man and nature in a contemporary society that has severed its once deep respect for the natural environment manifest itself when conceptually removed from the Shan Shui landscapes of collocated harmony? Internationally known artists such as Xu Bing, Gu Wenda and Hong Lei, have tackled these

¹ In addition to the many notable solo museum shows of ink artists, recent or current group exhibitions include: the calligraphy exhibition, "Brush and Ink: The Chinese Art of Writing" at the Metropolitan Museum of Art, New York in 2006. In 2007, the Third Chengdu Biennale was devoted to contemporary ink painting, in which one of the artists of this catalogue, Li Yongfei, was represented by a large ink and sculptural installation. Last year "Fresh Ink: Ten Takes on Chinese Tradition" opened at the Museum of Fine Arts, Boston, the first major North American exhibition of contemporary Chinese ink painting (opened November 2010). "Contemporary Chinese Art" at the Today Art Museum, Beijing (opened March 2011). This year Maxwell Hearn, curator of Asian art at The Metropolitan Museum of Art, New York has organized a contemporary Chinese ink painting exhibition, titled "New Ink." Furthermore, a contemporary ink museum in the West Kowloon Cultural District, Hong Kong, is currently planned.

² I have heard Johnson Chang, the Hong Kong based gallerist and curator, refer to ink brush painting as "calligraphy painting," perhaps suggestive of the literary imagination that engenders the artistic creation of the great ink artists.

Qu WeiWei 曲巍巍
The Boardroom Coup (below)
会议室政变 (下图)
Ink on Xuan Paper Mounted on Wood
云龙宣水墨
2007
36 x 70 cm

Survey of the Mountains and Oceans
(details opposite)
山海经 (左图)
Ink, Watercolour and Tea on Paper
纸本水墨
2007
46 x 2500 cm



respective questions admirably, as have still ascending talents such as Gu Gan, Shao Yan and Yang Jiechang. In the process, the most controversial amongst these artists have given new voices to, or even subverted, millennium old traditions. In fact, anyone familiar with the staunch traditions of ink art in China, knows to what extent these artists have had to demolish entrenched boundaries and forge new pathways, in some respects in equal measure or even more so than the internationally named “avant-garde” of the Chinese contemporary art scene, albeit in different capacities. In this exhibition, artist Li Yongfei gives pictorial voice - extraordinarily for the first time recorded in the course of Chinese art history in scroll form - to the well-known pre-Qin (i.e. pre-221 BC) epic, the *Shan Hai Jing* or *Survey of the Mountains and Oceans*. Valued by Li for “the literary idea, rather than...the authenticity of its theories”, this artist sought to present a contemporary celebration not just of Chinese civilization, but of “the common heritage of mankind”. It is therefore a non-calligraphic, wholly visual and original fantasy undertaken by Li over the course of a full year, culminating in a remarkable twenty-five meter scroll and in 2007 selected for display at the Third Chengdu Biennale. Qu Weiwei, the ink artist also presented in this exhibition, mounts her exploration of recent and contemporary social identities and psychological states in a reinterpretation of China’s long tradition of idealized infant painting. Qu’s often unsettled and disturbing visages are at times distorted and forlorn, at other times knowing and mischievous (in the temper of oil painter Liu Wei’s self-portraits), but never the traditionally homogenized, perennially smiling infant figures. The long history of Chinese figurative ink painting takes account of many forms - from Taoist and Buddhist paintings to great female beauties to folk art - but relatively few variations of the prototype religious or heroic figures. Such innovations of ink artists surely demand a fresh and equally experimental curatorial approach, beyond categorizing their works into prosaic terms whilst we wait for any possible art movements to be detected. Interpretation in ink brush art is considered in China to be key to its essence and evolution; likewise, the advancement of ink painting is considered to lie in large part in its re interpretation.

3 The use of fingers or fingernails, for instance, instead of brushes or other devices to apply ink to paper has a long but disrupted history in China. The artist Gao Qipei (1660-1734) is known for executing his works entirely in this manner, a practice of which acknowledged examples have only recently resurfaced, notably in the artist Zhang Yu’s (b. 1959) Fingerprint series.

4 The ink artist’s preoccupation with the sheer mastery of brushwork, which is associated with both simplicity and spontaneity, satisfied two of the most innovative (and polarized) concepts of 20th century Western art: ‘pure painting’ as explored by Kandinsky and Abstract Expressionism or ‘action painting’ as epitomized by Jackson Pollock.



Li Yongfei 李永飞
Dragon's Growl
 潜龙吟
 Ink and Gold Powder on
 Xuan Paper
 纸本综合材料
 2010
 113 x 90 cm



Li Yongfei 李永飞
Where The Bamboo is Blue
 蓝金竹
 Ink on Xuan Paper
 腊笺设色
 2009
 140 x 70 cm

It is in this spirit that the idea came about of staging an exhibition that would engage a non-visual art form to explore the visual art works of two ink artists who themselves work in inclusive, nonlinear ways, for more lateral interpretations. Precisely, the enactment of visual 'movements' linked to the Fantasia, a musical composition epitomized by freedom from structural constraints, struck as mutually qualified, emancipatory even, for the works of these two former Beijing Central Art Academicians. Both Li Yongfei and Qu Weiwei's distinct artistic voices are similarly attracted to grand narration over formalism at their core. What is more, just as the works of these two artists are connected to the past in aspects of technique and styles of ink painting, which they recondition, adding contemporary content and commentary, so too was I interested to create a contemporary breed of the musical Fantasia that was still connected to its heyday roots in the Baroque and Classical periods,⁵ and revive it, with extracts ranging from contemporary Chinese pop and rock to 'White Soul' to impressive double-throated Tuvan vocal music (as discovered in Qu Weiwei's studio). The selection of a Western musical composition as the pretext was quite deliberate, because "...the major calls for modernization

[in Chinese ink works of the 20th century] all resulted in the incorporation of elements of Western art into the practice of ink painting".⁶ The works of this duo of artists presented here are no exception. Li Yongfei for instance references his inspirations as ranging from the 19th century English artist Aubrey Beardsley, who himself was ironically influenced by Chinese and Japanese prints; to Warholesque Pop amplification of cultural stereotypes; to the young Japanese artist Tenmyouya Hisashi, where youth culture is often played out as an aggressive battle of the Ages. Qu Weiwei cites as her strongest, non-indigenous artistic influences most notably as Frida Kahlo's life-long exploration of her highly troubled female psyche and the tension of Marlene Dumas' ink works where "what is experienced as most important" [rather than realistic rendering of anatomy].⁷ This is not to suggest there is a seamed divide between indigenous and foreign, contemporary and ancient artistic heritages here. Whilst they are outward-looking, both artists are rigorously steeped in the Classics of Chinese painting, literature and philosophy. (On a practical note, both are a highly sensitive to the history and qualities of the many varieties of paper available in China). Li Yongfei frequently invokes the spirit of a contemporary literatus

5 The toccata, fugue and capriccio were amongst the preferred movements of the Fantasia at its height during the Baroque and Classical periods

6 Britta Erickson, Stanford University, "The Need for the New in Contemporary Chinese Ink Painting", a draft paper presented to "The International Symposium on Contemporary Ink Painting and Art Historical Perspectives", Beijing, 21-22 September 2010

7 Marlene Dumas, 1992



Qu Weiwei 曲巍巍
A Stitch in Time Saves Nine(above left)
 及时行事
 Ink on Xuan Paper Mounted on Wood
 宣纸水墨 (左上图)
 2008
 85 cm (D)



Qu Weiwei 曲巍巍
Complexities of Love
 爱的复杂性
 Ink on Xuan Paper Mounted on Wood
 宣纸水墨
 2008
 85 cm (D)

through his engagement with the “Three Perfections” - calligraphy, painting, and poetry - a selection of which appears in this catalogue alongside his paintings. Li’s preferred tool is the *gongbi*, a very fine brush that demands equally fine command of technique, which he exploits in rendering his futuristic vision of an almost alien beauty for both the sexes. Qu Weiwei also employs the *gongbi*, whilst elsewhere she conversely engages with the *xieyi*, free style, (literally 'sketching ones thoughts') of traditional Chinese literati aesthetics and one of its lesser known aspects, *zuo*, or intentional awkwardness, through gauche characters, captured with her fractured application of ink wash. Li Yongfei has spoken to me about the ink “halo” he describes as metaphor for the material and spiritual properties of his chosen craft. The “*re awakening of the spirit of the materials*”, as he calls it, the constant reference point in his interpretation of a futuristic world that is at times pointedly cold, with more materially-focused contemporary subjects.

It is my hope that by contextualizing contemporary ink works in fresh ways, we can also enrich and update our interpretations of ink works from past eras that sewed the seeds for these diverse contemporary works.



Li Yongfei 李永飞
Spring of Faiths
 圣母与佛母
 Gel Rotring Pen on Paper
 中性笔纸本
 2006
 34 x 24 cm



Qu WeiWei 曲巍巍
Young Bravery
海洋系列—来吧！小勇士
Ink on Xuan Paper Mounted on Wood
云龙宣水墨
2007
40 x 85 cm



Li Yongfei 李永飞
A Cold Constellation
冷夜
Gel Rotring Pen on Xuan Paper
中性笔纸本
2008
68 x 34 cm

“FANTASIA IN INK MAJOR”

Emily de Wolfe Pettit

Unorthodox and highly sophisticated, the *Fantasia* as a musical composition represents a journey into the art of improvisation and freedom from structural constraints. Consequently, during its development in the Baroque and Classical periods, it demanded very strong compositional skills (not to mention boldness) in structuring a piece that abandoned the stringent paradigms of known musical forms, while drawing on variations and interludes of familiar musical themes to lend to a form of entertainment full of dynamism. Semantically, the *Fantasia*⁸ holds connotations of fancy, creativity and vision, invention and imagination. As a metaphor for the most adventurous ink painters of the past century in China, the *Fantasia* works on various levels. The successive (non-contemporaneous) historical settings to both were characterized by strict adherence to compositional structures and formalism of techniques to convey certain emotions, where shake-ups were short-lived, and imitation heeded above improvisation, particularly apropos ink brush artists.⁹ Closer still are the parallels that run in their early 20th century histories, albeit for very different reasons. By the late Romantic period, the skills of musical improvisation central to the *Fantasia* were curiously less valued and it was conspicuous during much of the 20th century by improvisation's complete absence in contemporary Classical music (jazz is of course a different story). Similarly, despite calls for adaptation early in the 20th century, primarily from Chinese artists who had studied abroad,¹⁰ by mid-century ink artists were subjected to the sweeping institutional norms imposed as Mao called for art to serve the Revolution, leaving little room for freedom for experimentation beyond Soviet-inspired Socialist Realist messaging, at least publicly. At the height of innovation in both art forms, grand narration has triumphed over formalism. For the most spirited ink artists this has meant bravely reformulating combinations of eternal themes or subverting them altogether to tell truly contemporary stories. One example of this exhibition, artist Qu Weiwei marginalizes the traditional ideal of the monumental evocation of landscapes with subordinately-placed figures, indeed sublimating landscapes through her depiction of nature relegated to confined spaces, such as pools and even bathtubs of oceanic waves crowded with

figures; elsewhere, she undermines the idealized stance of a benevolent (if supreme) Mother Nature, using it instead as a strategic device of emotional woe, illustrated by her repeated motif of thorny, often black roses.¹¹ Practical demands also played, and will always, play a role: ink is much more fluid than oil and less forgiving of artistic strokes gone astray, requiring a spontaneous flair only paralleled perhaps by egg tempera. Similarly, the composer of the *Fantasia* required a mastery of formal improvisation. In the musical *Fantasia*, where contrast in tempo is an essential ingredient, so too in ink works as 'fast-paced' strokes are contrasted with slow, deliberate ones to achieve very different effects and responses.

As I researched and formulated *Fantasia in Ink Major*, it became apparent that music would work as an agent on multiple levels in this exhibition. The all-pervasive bond between the spiritual and physical realms has been a code for art and life practices of ink artists throughout the ages in China; music, the least referential art form obviously communicates with the spiritual domain most directly. Music also serves here as a tool for the subversion of the implacable tie of content to form for the traditional ink artist and, as a grander metaphor for life mirroring art, the wider dislocation of appearance and essence that is rife in contemporary China and its perennial misapplication of 'yes' instead of 'no', in a world where there is infamously no 'no'. Subversion also operates in reverse in this exhibition, as music's role as a mark of our important milestones is undermined by Qu Weiwei's paintings that poke fun at the earnestness with which we approach life's 'milestone' moments. Elsewhere, music's role as an indispensable accompaniment to daily life and practices is underscored by the celebration of life and age-old rituals in this exhibition, such as Li Yongfei's *Meditations on the Beginning of Life*. Full of panache, both artists ultimately focus on life at its most essential, between them spanning narratives on Life's earliest forms, commentary on everyday Love and Relationships, and lofty accounts of Drama and Mythology. Ink brush works on paper exude a sense of tactility and spontaneity, what is natural and animate. In the great - and sublime - musical equation that can be life, it is clear that this art form could be an increasingly visible part of that equation also.

8 Fantasy in English, Fantasia in German or Fantaisie in French

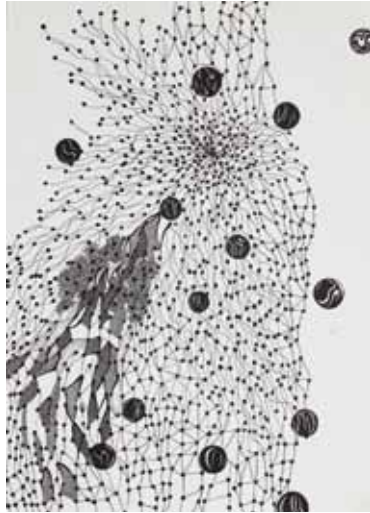
9 In the tradition of Chinese ink art, there is a word for this 'fang', referring to the imitation of the works of past ink Masters

10 A well-cited example is the 1918 paper "Methods to Reform Chinese Painting" by artist, and later President of China's Central Academy of Fine Art, Xu Beihong (1895-1953), who had studied art in Europe for eight years in the early 20th century: "[artists] must preserve those traditional methods which are good, revive those which are moribund, and amalgamate those elements of Western painting which can be adopted."

11 What may appear unremarkable becomes extraordinary when one grasps the all-pervasive hold the orthodoxy of ink brush painting has had over generation after generation of artists in China. Since the 1980's there have been a string of heated debates that revealed a reluctance to allow new trends in ink art and even as recently as within the past decade, ink artists such as Zhang Yu have felt obliged to expatiate and defend the faces of experimental ink work



Li Yongfei 李永飞
Ashura 阿修罗
Ink and Rhinestones on Silk 绢本水墨
2009
125 x 94 cm



The Fugue

Exposition: First Life

Episodes: Mythos and Legends

The Coda: A Sophisticated Return to Essence

The Fugue¹² was a popular afterpiece to the Fantasia, particularly during the Baroque period, or the two were united to form a cycle. Chosen as our opening, the Fugue's Exposition introduces the subject with a single voice in the tonic (home) key. The Fugue is designed to convey a sense of continuous flow. A contrapuntal composition in two or more voices, it is built on one theme or subject that recurs in imitation shifted to different keys or combined with different ideas (countersubjects) throughout the episodes of the composition. Unlike a round, a fugue does not continue indefinitely with exact replication of the subject. Amongst the variations - there may be inversions, augmentations, diminutions and retrogrades (reversals) of the themes, but there are also commonly constants (here: pedal or organ point), whereby a note is sustained, while the other voices produce changing harmonies against it. So too the story of life begins...

Li Yongfei's series titled *Life and other Reveries* reveals an artist acutely aware of the possibilities of line, and steadfastly dedicated to it: this series alone now numbers approximately one hundred works. Executed entirely in gel Rotring pen, Li's solid monochromatic swathes of black in this series is balanced with minutia delicately rendered and often delineated in geometric patterns. Li demonstrates his adroitness not just in terms

of his hand dexterity in this series, but also his imaginative flair, drawing from a deep knowledge of legends and fables. The stories Li elaborately captures in these works offer a glimpse of an overarching story of mankind broadly falling into three stages: embryonic life from its first multi-cellular forms to the first shepherding (our musical Exposition); man's enduring mythos, including both well-known stories, such as the *Peony Pavilion*, entirely original creations of the artist and Chinese operatic scenes of female warriors, concubines and femme fatales (Episodes); a cool vision of life in the future, at once surrealistic and more rationally balanced with nature, and which occasionally takes the shape of the folding fan¹³ as its frame (the Coda).

Also capturing the spirit of this visual 'movement' are three large-scale works by artist Qu Weiwei. The first, in the form of a hanging scroll over five meters, is Qu's *Where It All Started - An Aquatic Medium* - a play on Life originating in water, and the aqueous quality and long history of ink as an artistic medium. Undertaken in Chinese painting ink delicately rendered to evoke water ripples, flower petals and fishtails, the traditional scroll format of this fantasy underwater garden has a contemporary twist, firstly through the artist's choice of primary colours, but most notably through her brave but highly effective use of poster paint - for the most

¹² In the Baroque period "skill in fugue was so indispensable in a composer that no one could have attained a musical post who had not worked out a given subject in all kinds of counterpoint and in a regular fugue..." as a friend of J.S. Bach's observed.

¹³ The paper folding fan was first introduced to China from Japan and Korea and became a format for painting during the Ming dynasty (1368-1644)

Qu WeiWei 曲巍巍
Where Life Began - An Aquatic Medium
生命之源 - 水韵
Ink and Poster Paint on Hemp Paper
麻纸水墨、丙烯
2009
530 x 110 cm

Li Yongfei 李永飞
Wave of Life
生命之波
Gel Rotring Pen on Paper
中性笔纸本
2007
34 x 24 cm

Li Yongfei 李永飞
Legend of Wushan
巫山传说
Gel Rotring Pen on Paper
中性笔纸本
2007
34 x 24 cm

delicate of subjects: air. Elsewhere, Qu's *Dragonfly*, again in the format of a tall hanging scroll, is a romantic, highly lyrical piece depicting two dragonflies entwined in the symbolic shape of a human heart, where the artist sought a depiction of "emotion as the language of natural compulsion, the language of the soul". The final of Qu's large scale works presented in this exhibition, *Garden of the Extrinsic Heart*, a five-paneled natural world idyll, speaks of the great paradox of Man's relationship with nature. Qu explains: a human connection to the natural world, where deferential Man treats nature with benevolence, and dominant Mother Nature by return treats Man with benevolence is possible, but not in fact part of our essential nature. Qu's underlying intention of her title *Extrinsic Heart* is that it is Man that must adapt his innate desires for dominance over nature, or be forced to do so, in order to truly realize the concept of respectful, collocated harmony with nature.

Music:

- J.S. Bach *Prelude & Fugue in F Minor (Exposition)*
- J.S. Bach and a selection of Tan Dun's contemporary orchestral works (*Episodes*)
- J.S. Bach (*The Coda*)



Qu WeiWei 曲巍巍
The Garden of the Extrinsic Heart
(Five Panels)
心外 (五联幅)
Ink on Paper
纸本水墨
2008
180 x 300 cm







Li Yongfei 李永飞
Woman General of the Northern Song I
 穆桂英 I
 Ink and Mixed Media on Paper
 纸本水墨综合材料
 2006
 29 x 42 cm



Li Yongfei 李永飞
A World of Demons and Dragons
 兽界
 Gel Rotring Pen on Paper
 中性笔纸本
 2007
 34 x 24 cm



Li Yongfei 李永飞
Mountain Goddess
 山神
 Gel Rotring Pen on Paper
 中性笔纸本
 2006
 34 x 24 cm



Qu WeiWei 曲巍巍
Dragonfly
蜻蜓
Ink on Hemp Paper
麻纸水墨
2009
265 x 110 cm

The Fantasia

Li Yongfei's tour de force to date, his *Shan Hai Jing*, (*Survey of the Mountains and the Oceans*), reveals a precocious imagination, and again this artist's propensity for application to his craft in this, a monumental twenty-five meter scroll undertaken over the course of one year. Based on the ancient part-factual, part-fictional survey that pre-dates the Qin dynasty, this thirty-one thousand word account of the Sinosphere's lost-world Atlantis also encompasses history, geography, medicine and mythology. As mentioned in the introduction, Li selected the *Shan Hai Jing* for its "literary idea, rather than an examination of the authenticity of its theories", and sought not an exercise in comparative anthropological study, nor to present a contemporary celebration solely of the Chinese civilization, but of "the common heritage of mankind". It is therefore, unlike the many written presentations of the story, a wholly visual, non-calligraphic portrayal, in which the artist chose to direct his energies to the survey's animal kingdom. The viewer will be able to detect the real animals, but most fascinating are Li's own vivid interpretations of the mythical (or extinct) creatures. Rendered in Chinese ink on the thick and tactile 'pi zhi' (literally 'skin paper') and stained with tea and ink wash by the artist for an aged appearance, each animal has a singular character and each physical features that are a result of adaptation, allowing survival through extremes of flood and drought - salient symbols indeed for our 21st century. The traditional scroll format, unrolled to evoke narrative progression, is presented in this exhibition in a vitrine and continuously turned on a motorized belt, intended to emphasize the narrative progression inherent in the unrolled scroll, and furthermore a sense of transfer through the oral tradition that first passed this story down

through many generations. In Li's words, he sought "a reawakening sense of oral traditions that truly endure - from generation to generation". Just as the musical Fantasia is characteristically unfettered by prescriptive norms of musical form, so too do we witness the considerable imagination Li Yongfei draws upon to invent his own phantasmagorical visual forms - double-tailed snakes, antlered pheasants, headless falcons, winged reptiles, human-headed bears, monkeys with mollusk skins, fish-tailed birds, and centauroid creatures, amongst many others. It is clear that Li really lived and breathed the stories of these creatures:

"Such as these legends abound, I saw the ecstasy, and imagined the sound of their [the animals'] bodies moving, through my brush to bring the viewer a vivid fantasy. In the quiet nights I worked throughout the year at this scroll, just me and the *Shan Hai Jing*, its dialogue communicated with me, one millimeter by one millimeter, without barrier of time nor space...I fully immersed myself in bringing these animals to life; in some way like a piece of music, experiencing direct communication without barriers..."

Music:

- Vaughan Williams' "Fantasia on a Theme by Thomas Tallis" (1910, revised 1913 and 1919), is a work that also takes its inspiration from a much earlier work of the English Renaissance - the original 1567 theme by Thomas Tallis.

Li Yongfei 李永飞
Survey of the Mountains and Oceans (Details)
山海经 (细节)
Ink, Watercolour and Tea on Paper
纸本水墨、水彩、茶
2007
46 x 2500 cm







Qu WeiWei 曲巍巍
Chartering a Cruise Ship to go into Battle
 包租游轮上战场
 Ink on Paper
 纸本水墨
 2007
 180 x 65 cm



Qu WeiWei 曲巍巍
We're Young, Rich and Beautiful
 海洋系列—我们虚掷的青春
 Ink on Paper
 纸本水墨
 2007
 180 x 65 cm



Qu WeiWei 曲巍巍
Denial
拒绝的滋味
Ink on Xuan Paper Mounted on Wood
云龙宣水墨
2008
85 cm (D)



Qu WeiWei 曲巍巍
Is she 'The One?'
捆着你，绑着我
Ink on Xuan Paper Mounted on Wood
云龙宣水墨
2008
85 cm (D)



Love in the Seventies
70年代的爱情



The Nuclear Family
小家庭



What Happened to the Spirit of the Comrade?
同志



The Typical 90's "Cool" Guy
90年代

Qu WeiWei 曲巍巍
Changing Identities Series
身份转换系列
Ink on Mao Bian Paper
毛边纸 线描
2007
45 x 40 cm each



Memory Kink (or The Over-Protective Parent)
记忆得纠结



The Great Multi-Tasker
入境



A Very Sincere Practioner of Buddhism
虔诚的修行者



How to Govern a Country According to Confucius
侍坐篇

The Musical Medley

Qu Weiwei's *xian miao*¹⁴ or line drawings, follow in the footsteps of one of China's oldest visual art forms, which Qu applies with paradoxical, but nonetheless striking, effect to the vicissitudes of recent social identities and related psychology in China. Her series, *Changing Identities*, thus takes a journey encompassing subjects as disparate as Confucius' teachings on good governance, to the loss of the 'comrade' spirit since China's economic prosperity, to the 90's "cool" guy, exposed to Western consumer brands for the first time and, like a lemming, becoming "uncool" due to his slavish reverence for them. Numbering twenty-four works to date, Qu employs the Ming dynasty invention of *mao bian zhi*, a yellow paper thicker than the *xuan*, originally produced in Southern China, having the required bamboo supplies. Relatively non-absorbent, this paper, combined with the *lang hao*, the hardest *mao bi* brush obtainable and made from wolf fur, produce a stark quality of line and unmitigated effect. With the sparsest of lines, Qu's talent for capturing such nuanced expressions is fully apparent. Her use of the sharply defined *tie xian miao* or 'iron' drawing line style makes for isolated, unvarnished subjects truly placed headlong with the full weight of history, inherited or



'genetic memory', and its consequences for their current social situations. Respective titles include *Memory's Fault Line*, *Our Childhood Happiness Needed No Such Artifice* and *Latent Desires on Shifting Sands*. Peppared with great humour throughout, almost no character types of the 'new China' escape Qu's mild mockery, be they Neo-Buddhist junkies, over-extended multi-taskers, or over-protective parents of their only children. Combined with Chinese calligraphy taken from famous adages, these works that at first glance may be seemingly impenetrable to a Western audience, warrant closer study for this contemporary wit and elsewhere ancient wise principles. One such work that demonstrates the latter is *Education's Golden Mean*, the concept of building an education system that would create the "perfect human being", not simply in terms of academic excellence, but sincerity in personal relationships and morality in political governance, one of the central tenets of which is moderation.

Qu's desire to explore psychological states and specifically, to depict more ambivalent psyches, particularly in interpersonal relationships, has led to

14 There are two types of 'xian miao' or line drawing: 'tie xian miao' (iron line drawing) and 'you si miao' (gossamer line drawing).



works as *Boardroom Politics*, *The Boardroom Coup* and *Our Fate Rests in the Hands of the Dragon*. Furthermore, just as Li Yongfei points to the revelation of a person's character through variation in line styles applied to their facial features, Qu explains that this may be applied to Nature's character as well: "In Chinese painting tradition, whatever the type of sea, there is a different style of line to paint it". Nature's temperament, as well as the humorous side-stories reveal the story-within-the-story and act as metaphors for human behaviour depicted in Qu's works: a burning car falling through mid-air in *A Stitch in Time Saves Nine*, a miniature goggled figure kicking back in a twist of a rose branch in *Denial*, or a leaking tub carrying a Titanic-sized ocean liner in *Chartering A Cruise Ship to go into Battle*.

Music:

- Contemporary Chinese rock singer's Cui Jian's "Eggs under a Red Flag"
- Ancient Music of the Gu Zheng (plucked stringed instrument);
- "White Soul" of Dusty Springfield
- Portishead
- Double-Throated Tuvan Vocal Music

her pursuit of the 'xieyi', or sketch style, characteristic of her *Maze* series. In these works, Qu produces quivering patches of ink wash that seemingly hover above fine, 'gongbi' created lines, the subjects of which are darker counters to the unabashed naiveté found in Chinese infantile figures historically. The male figure in *Complexities of Love* is deliberately stereotyped (and demonized) through his concealed visage; unstaged sexuality meets staged beauty in *You Only Live Once*; and elsewhere genuine bewilderment flashes across the face of the male figure in *Is She "The One"?* Thus Qu Weiwei's characters are far from the predictably cheerful faces of the long infant painting tradition in China, replete with an easy smile and lick of hair on their foreheads, but rather, sometimes lost, sometimes plotting, adult visages. Qu takes her inspiration from real life experiences and circle of friends, interspersed with well-known tales such as *Alice in Wonderland*, used by Qu in her *Maze* series "as a metaphor for finding our way in life's labyrinth". Her *Sea Major Series*, a body of twelve works to date, particularly explores the latter, strategizing side to the human character in such

Qu Weiwei 曲巍巍
The Night is Young (above left)
初醉的夜晚 (左上图)

Ink on Hemp Paper Mounted on Wood
麻纸水墨
2009
85 cm (D)

Qu Weiwei 曲巍巍
Rude Awakening!
凝固的时光

Ink on Hemp Paper Mounted on Wood
麻纸水墨
2009
85 cm (D)

Qu Weiwei 曲巍巍
Education's Golden Mean (lower left)
老夫子 (左下图)

Ink on Mao Bian Paper Mounted on Wood
毛边纸 线描
2011
45 x 40 cm



Qu WeiWei 曲巍巍
You Only Live Once
拥抱此时
Ink on Xuan Paper Mounted on Wood
云龙宣水墨
2010
85 cm (D)



Qu WeiWei 曲巍巍

The White Rabbit

白兔

Ink on Xuan Paper Mounted on Wood

云龙宣水墨

2010

85 cm (D)



Li Yongfei 李永飞
The Blue Bird (far left)
 回眸嫣然 (最左图)
 Ink on Xuan Paper
 腊笺设色
 2009
 140 x 70 cm

Li Yongfei 李永飞
Looking for the Flower
 探花
 Ink and Mixed Media on Xuan Paper
 纸本综合材料
 2010
 113 x 90 cm

Li Yongfei 李永飞
Night Peony (opposite)
 夜芍药 (对面)
 Ink on Silk
 绢本水墨
 2009
 140 x 70 cm

Contemporary Voices

Just as ink brush art could be viewed as a performance art in itself through its ritualistic, almost theatrical aspects, so too could the larger figurative studies of Li Yongfei's "Talisman Series", with his figures' notable absence of the a-materialistic character of the traditional literati. His dramatic subjects are ostentatious, overtly affected, and staged youth who are intended to be outwardly detached, at times almost glacial, but inwardly harbour deep-seated desires and innate quirks of nature. Consequently, Li reinterprets the traditionally hierarchical role of Man's subordination to Mother Nature, by portraying natural aspects, both flora and fauna, as appendages of fetish, talismans, or dæmons¹⁵ embedded on these physically perfect, seemingly plastically enhanced figures. The series' juxtaposition of "everyday" men and women with mythological heroes, martial artists or gods, such as the goddess *Ashura*, makes for rich visual drama as a majestic quality is lent to the everyday figures and a popular, modish quality to the ancient heroes. Li's characters of this series, such as *The Poppy Flower*, are chosen for their darkly mysterious and subtly sensual nature, moreover signaling gender roles on the border of traditional cultural conservatism and future liberation. Using the very fine technique of the gongbi brush, Li creates long, uninterrupted lines, at times allowing less

than one millimeter between each line, to achieve an extremely delicate overall effect, details of bird feathers, foam of a wave, and every hair on the figures' heads incredibly finely rendered. In Li's words: "*This compactness of the line is also reflected as a concept in the aesthetics of Chinese calligraphy. There is a metaphor that goes: "The space where the horse walks, the room without ventilation". The capacious space could enable the horse to gallop while in dense place wind could not pass through, generally refers to the structure, layout, blank, organization and echo between the characters...*"

Li continues: "*In a culture where line is classified as a separate art form (bai miao), the line as a measure of expression has always been very important for Chinese painting. Types of lines can be divided into eighteen sub-groups and while there may be subtle differences, the implications are considered significant in China; different lines suggest a variety of moods, atmospheres, and characters.*"

Music:

- Contemporary Icelandic singer Bjork's vocal repertoire with orchestral accompaniment, including "*The Dull Flame of Desire*", "*Human Behaviour*" and "*The Earth Intruders*"

- Young Chinese composer (and a friend of Li Yongfei's) Zhao Yu's "*Black Swan*" (created several years prior to the movie)

¹⁵ The novelist Philip Pullman's concept found in his trilogy "His Dark Materials" that a person's soul resides outside his or her body in an animal-like form



THE VISUAL MOVEMENTS
OF
LI YONGFEI AND QU WEIWEI

李永飞 • 曲巍巍的 '幻想曲'

I. THE FUGUE 赋格

Life and Other Reveries Series with Poetry by Li Yongfei
“生命及其它遐想”和诗歌 — 李永飞

II. FANTASIA 幻想曲

The Shan Hai Jing Scroll - Li Yongfei
山海经图卷 — 李永飞

III. THE MUSICAL MEDLEY 音乐组曲

Sea Major, Maze & Changing Identities Series - Qu Weiwei
“海系列”，魔方，“改变身份” — 曲巍巍

IV. CONTEMPORARY VOICES 当代声乐与管弦乐作品

Talisman Series - Li Yongfei
“护身符” — 李永飞

THE EXPOSITION - FIRST LIFE

展览：生命之初



Li Yongfei 李永飞
Flashing Comet
来往的流星
Gel Rotring Pen on Paper
中性笔纸本
2007
34 x 24 cm



Li Yongfei 李永飞
Leo's Meteor Shower
狮子座流星雨
Gel Rotring Pen on Paper
中性笔纸本
2007
34 x 24 cm



Li Yongfei 李永飞
Volcano
火焰山
Gel Rotring Pen on Paper
中性笔纸本
2007
34 x 24 cm

鱼

Fish

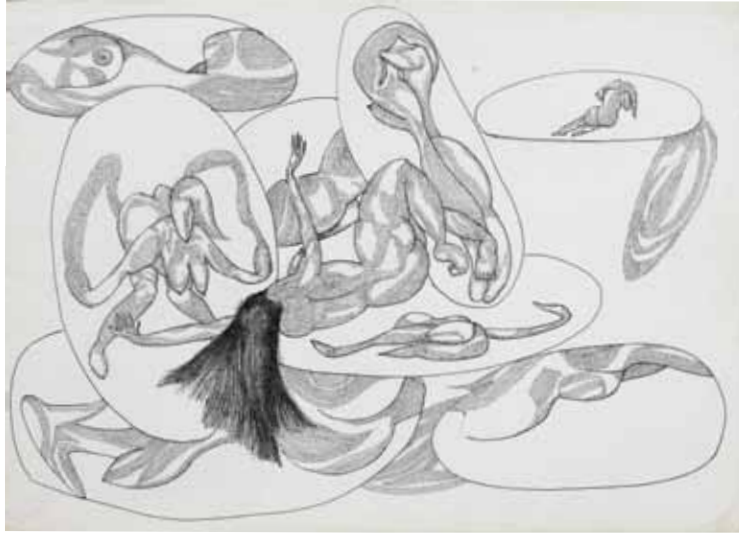
我是一只幻想的嚼着泡泡糖的红色鲫鱼，
I am a red crucian, with the phantasm of chewing bubble gum
在绿海洋和榛子林中迷失了方向，
Lost in green sea and filbert woods
身子埋在齐腰的荒草中，
Buried in waist-deep wild grasses
淹没在波澜起伏的水面下，
Drowned under the undulating water
我摇着可以盛开白色鲜花的尾巴，
I wag the tail that blooms white flower
转动着学会流泪的三角脑袋，
And turn the triangular head that weeps
出现在一个个不用去想象就可以美丽的地方，
I turn up in every beautiful place without imagining
寻找着可以躲藏的偏僻深渊；
Looking for the remote abyss where I could hide.



我的鳞片是有着奇妙声音滚落的乐器，
My scale is a musical instrument with a wonderful sound tumbling
在自己孤单寂寞时奏响，
It rings out when I am lonely
此时鹅黄娇嫩的花朵便在肚皮下烂漫鲜艳的盛开，
Then tender flowers of light yellow blossom under the belly
我乖乖的睡在她柔软的臂弯中，
I sleep tamely in her soft arms
不再挂念天空繁多明亮的星辰；
No longer do I miss the many bright stars in the sky
橡皮树的叶缝中是我时常发呆的地方，
Between the leaves of rubber tree is where I wander
看到白色的日光在头顶出现时，
Seeing the emergence of white sunlight above the head
我就迫不及待的甩干身上粘稠的水份，
I can't wait to shake off the sticky wet
让红色的鳞片不停的响着乐音并折射着灿烂的阳光，
And let the red scale make music and reflect bright sunshine
把整个森林笼罩在汹涌的红光海洋，
Cover the woods in rough sea of glow
在山岗顶上的羚羊与狮子都看的清楚，
Antelope and lion could see clearly high on the hills
这时我快乐的游动着，
Now I swim happily
快乐的游动着，
Swim happily
一边幻想一边隐藏，
Hallucinate and hide,
像一只红色的鲫鱼。
Like a red crucian

Li Yongfei 李永飞
Meditations on The Beginning of Life
吐泡泡的鱼
Gel Rotring Pen on Paper
中性笔纸本
2004
34 x 24 cm

Li Yongfei 李永飞
Beginnings of Life
生命之始
Gel Rotring Pen on Paper
中性笔纸本
2004
24 x 34 cm



Li Yongfei 李永飞
Prophecy's Boat
预言之船
Gel Rotring Pen on Paper
中性笔纸本
2005
34 x 24 cm



Li Yongfei 李永飞
Life Forms
生命形态
Gel Rotring Pen on Paper
中性笔纸本
2004
34 x 24 cm



Li Yongfei 李永飞
The First Shepherding
第一次牧养
Gel Rotring Pen on Paper
中性笔纸本
2005
34 x 24 cm

EPISODES - MYTHOS & LEGENDS

插曲：神话与传说



Li Yongfei 李永飞
Sky Nymphs
天女
Gel Rotring Pen on Paper
中性笔纸本
2004
34 x 24 cm



Li Yongfei 李永飞
Woman Waiting
等待的女人
Gel Rotring Pen on Paper
中性笔纸本
2006
34 x 24 cm



Li Yongfei 李永飞
Pure Love
爱爱爱
Gel Rotring Pen on Paper
中性笔纸本
2006
34 x 24 cm

你靠近来胸膛上的体温让人向往，
You approach and the warmth of your chest is appealing
我想亲吻你的唇，
I would love to kiss your lips
原来这就是想念；
So this is longing

你的眼神将不再透着孤单，
Your eyes would no longer be filled with loneliness
因为来了的是你的爱恋；
Because it's love that comes

你我的生活不再平淡，
Our life would no longer be tasteless
纵使只有一眼，
Even if it is just a glance
两个人都可以圆满；
Both parts shall get completeness



Li Yongfei 李永飞
King of the Clouds
云君
Gel Rotring Pen on Paper
中性笔纸本
2007
34 x 24 cm



Li Yongfei 李永飞
Making Maps
画地图
Gel Rotring Pen on Paper
中性笔纸本
2004
34 x 24 cm

我的前面是一片黑暗，
There Is Darkness In Front Of Me
我的身后是一片黑暗，
There is darkness behind me
我看不见自己面前的黑暗，
And I could not see the darkness in front of me
听不到四周的黑暗；
Or hear the darkness surround me

黑夜有五十种深度，
The dark night has fifty-four degrees of depth
黑暗有五十种浓度，
And fifty-four types of thickness for its darkness
我是一只绿蜻蜓，
I am a green dragon-fly
在黑暗中慢行，
I wander in the darkness
在没有边际中飞翔；
Flying without boundary
我是第五只绿色的蜻蜓，
I am the Fifth green dragon-fly
来到第三个黑暗，
That comes to the Third darkness
这里有的只是可以区分的黑色，
Distinguishing darkness is the only thing here
我触及的只有黑暗，
Darkness is the only thing I can touch
但是却找不到黑暗的角落；
Yet I cannot find the dark corner

是没有了边界，
Indeed there is no boundary
是没有了感觉，
Indeed there is no feeling
黑暗睡在黑色的怀抱，
Darkness sleeps in dark caves
我在黑夜中看不到自己的颜色，
I could not see my color in the dark night
黑暗按着自己的意志排列着黑色，
Darkness arranges dark color at his will
我上下漂浮，
I float up and down
却不知道，
Without knowing
同样被黑暗排列着；
That I too was arranged by darkness

见不到熟知的黑暗，
Seeing no familiar darkness
只是身在黑暗，
Just existing in darkness
感觉不到前方，
Feeling no future
但是我却不迷茫，
Yet I am not lost
前方或者后方，

Front or rear
左方或者右方，
Left or right
黑暗的前方正是黑色，
In front of darkness is darkness
黑色的边际正是黑暗，
On the rim of darkness is darkness
黑暗的下一步是黑暗，
The next step of darkness is darkness
我开始认定，
I start to affirm
自己是一场没有感知的黑暗，
Myself as darkness without perception
没有阳光的照射，
Without the shining of sunlight
没有阳光的存在，
Without the existence of sunlight
在黑暗的战斗中，
In the war of darkness
只有黑暗战胜黑暗，
Only darkness could defeat darkness
就是绿蜻蜓看不见，
Yet the green dragon-fly could not see
就是黑暗更加黑暗，
Darkness gets darker
就是黑暗继续黑暗；
Darkness keeps dark



Li Yongfei 李永飞
Green Dragonfly
绿蜻蜓
Gel Rotring Pen on Paper
中性笔纸本
2007
34 x 24 cm

野兽的生活
The Life of the Beast
 没有束缚
Without engagement
 毕竟经历了血腥的洗礼，
Experiencing gory baptism after all
 才有了种族，
Before they bred race
 食草与食肉的兽类，
Grazer and meat-eating beasts
 从来时就带着破坏
Born with destructive power
 有时破坏等同于创造
Sometimes destruction is the same as creation
 生命与生俱来的信念
The inherent belief of living being
 难怪人也会矛盾的疑惑自我，
No wonder the human beings would too doubt themselves
 在舒适时却热衷于毁灭，
Wild about destruction while in comfort
 毁灭的快感超乎了创造的欣慰，
The pleasure of destruction overweighs the delight of creation
 血液的流动大过了温暖的平静
Stirring blood overweighs warm tranquility
 和兽类生活
Lives with beasts
 人吃兽
Man eats beasts
 兽不敢吃人
Beasts dare not eat man
 厮杀的本性
The killing instinct
 出生俱来的欲望
Inherent desire
 无处躲藏
Nowhere to hide
 被扭曲的文明
Twisted civilization
 文明铁蹄踏过之处写满残杀
Massacre paves the way for the iron heel of civilization
 赤裸裸的杀戮
The crude killing
 酷烈的神经无法退化
Relentless nerve could not degenerate
 觅食着掳掠，
Foraging and pillaging
 眼睛里充满血液
Eyes filled with blood
 撕毁断裂的肢体
Tearing fractured body

兽性的张力 生存的铿锵
Brutish force survival will
 美丽本身像是个谎言
Beauty itself seems like a lie
 生殖的力量
The power of reproduction
 被压抑的终会爆发
The repressed would explode eventually
 被忽视的终会显现
The neglected would manifest eventually
 自然就是这样
This is the way of nature
 血液是生命的自然
Blood is the nature of life
 固然是要流的，
It shall indeed be shed
 人类都会选择死亡
The human being would choose to die
 把地球还给地球
And return the earth back to the earth



Li Yongfei 李永飞
Carnival of the Animals
 狂欢的野兽
 Gel Rotring Pen on Paper
 中性笔纸本
 2006
 34 x 24 cm

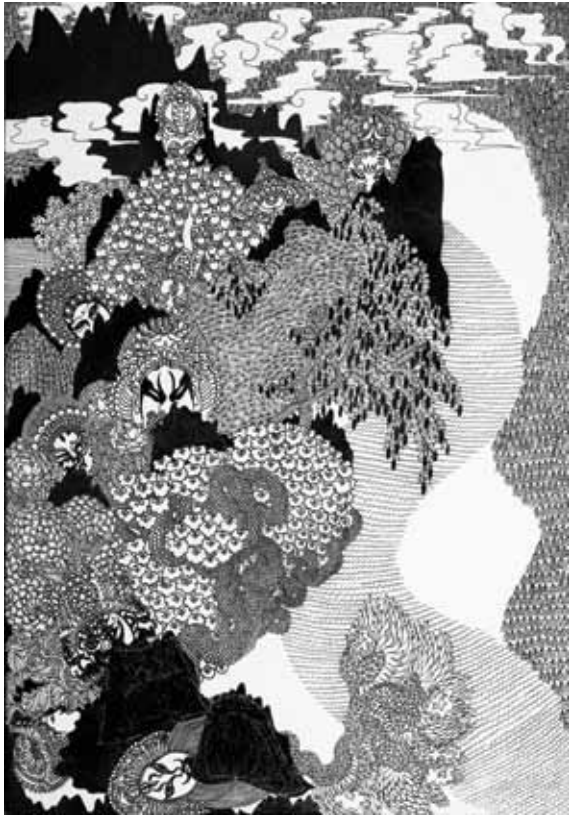


Li Yongfei 李永飞
Tears of a Mermaid
 流泪的人鱼
 Gel Rotring Pen on Paper
 中性笔纸本
 2007
 34 x 24 cm

鸟亡
The Death of the Bird
 没有箭头的那把箭
The arrow without head
 穿梭过层层天空
Shuttled across layers of sky
 鸟儿在云层上飞过
The bird flew over clouds
 爱上了孤独飞翔的箭
Fell for the arrow in lonely flight

离开天空的鸟
The bird left the sky
 去寻找箭
To look for the arrow
 跟随着箭转弯
Going after the arrow and making turns
 飞过深渊和峡谷
Flying over chasm and abyss
 鸟希望自己变成那只箭
The bird wished itself to be that arrow
 箭没有任何瞄准的目标
The arrow had no aiming target
 鸟像一只离弦的箭
The bird was like an arrow from a bow

箭在着陆后看不见了
The arrow disappeared after landing
 落在了灌木丛中
Dropping into the bushes
 看起来和树枝无二样
Looked just like a tree branch
 鸟在追随时折断了翅膀
The bird broke wing when following
 此时一只有箭头的箭射穿了它的心脏
Just then an arrow's head shot through its heart
 鸟的吻还没有碰到没有箭头的箭
Before the bird could ever kiss the arrow-without-head
 身体却给了有箭头的箭
Its body was dedicated to the arrow-with-head



Li Yongfei 李永飞
Habitat of the Gods
 神人居
 Gel Rotring Pen on Paper
 中性笔纸本
 2007
 34 x 24 cm



Li Yongfei 李永飞
Wuji - Without End
无极
Gel Rotring Pen on Paper
中性笔纸本
2007
34 x 24 cm



好远，
So faraway
 但是眼神可以望穿，
Yet we look through
 心可以串联，
Heart to heart
 不用应答，
No need to respond
 答案早吹在风中；
The answer is blown in the wind

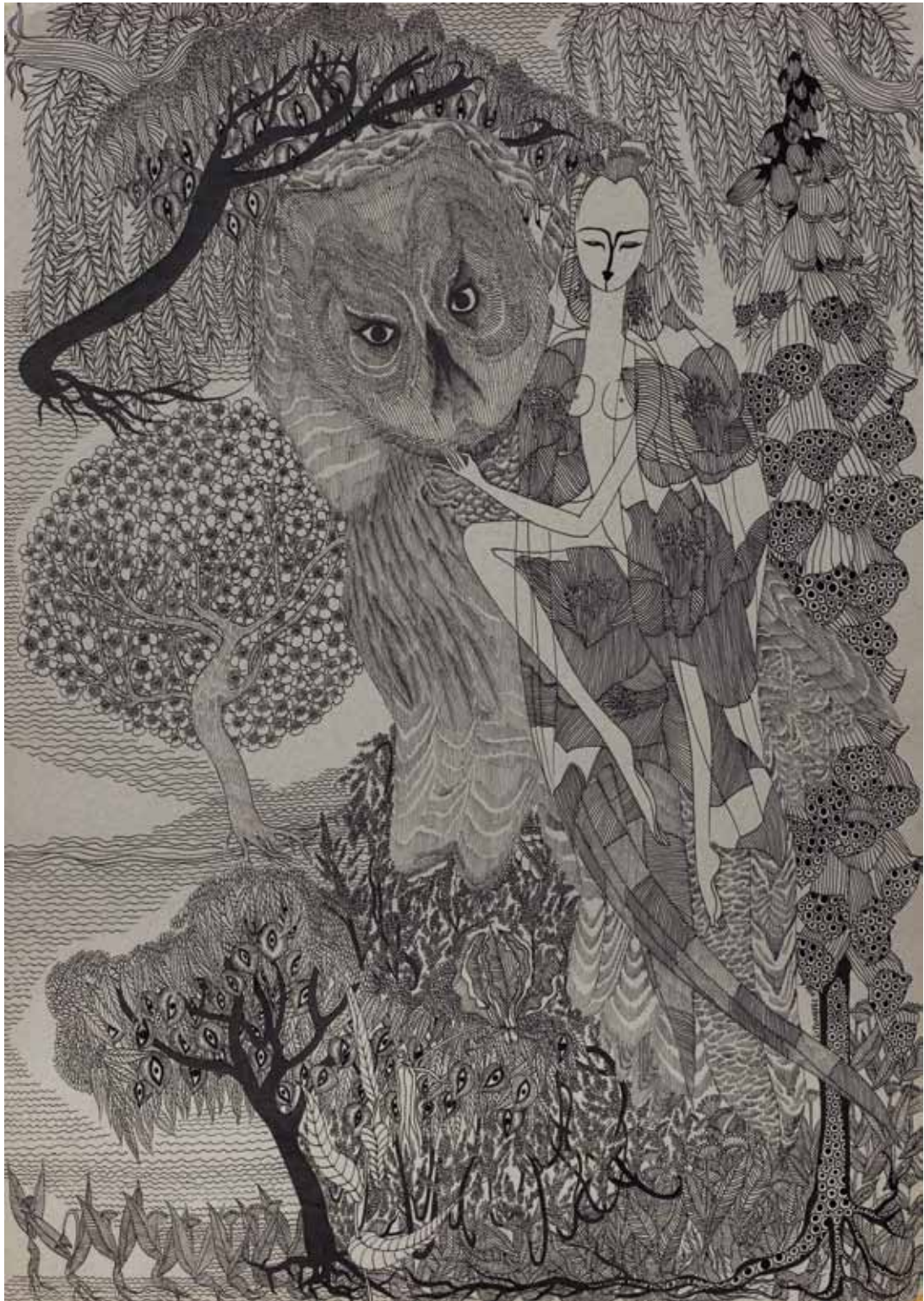
我和你站在一条线的边缘，
You and I stand on the edge of a line
 你跨不进来，
You could not step in
 我踏不进去，
I could not get in
 站在一起的我们都不懂，
Standing together we do not understand
 你在我光辉时忧郁，我不必懂；
You are blue when I am bright, I do not have to understand
 我在你黯淡时光彩，你不必明白；
I am glorious when you are gloomy, you do not have to know

太阳看不见，
The sun didn't claim
 我们在白天的相恋，
The love we had by day
 纵使不一样的世界边界，
Although by different bounds of world



Li Yongfei 李永飞
Night Swing
 深夜的秋千
 Gel Rotring Pen on Paper
 中性笔纸本
 2007
 34 x 24 cm

Li Yongfei 李永飞
Shrine to Nature
 空山心语
 Gel Rotring Pen on Paper
 中性笔纸本
 2006
 34 x 24 cm



Li Yongfei 李永飞
The Sorceress and the Owl
精灵
Gel Rotring Pen on Paper
中性笔纸本
2006
34 x 24 cm

爱人让我流泪
My Lover Brings Me To Tears

我们当时在追，
By then we were chasing
来不及把对方看清；
No time for knowing each other
我们当时在跑，
By then we were running
来不及把对方记牢；
No time for engraving each other

你在我回头时，
When I turned around, you
故意错过，
Passed deliberately
我在你拥抱时，
When you embraced, I
故意逃避，
Escaped deliberately
我们的爱错过了时节开放，
Our love missed the season of blossoming
你说自己爱飞翔，
You said you loved flying
我愿意做你追求的翅膀，
I would like to keep you flying
你飞上了天堂，
You fly to the heaven
与我天各一方，
Far apart from me
你在太阳下山时，
When the sun was gone you came
来看我如何孤单；
And saw how lonely I was
我在太阳升起时，
When the sun rose I went
寻找你残留的泪滴；
And looked for your residual tears
错过了爱人，
I missed the lover
因为你起飞时我选择了守候，
For I chose to stay behind when you took off
距离不在我的心中，
I don't care about the distance
只是睁开了眼，
Just open you eyes
却无法相拥；
Yet we couldn't embrace

我们爱上了彼此的影子，
We fall in love with the shadow of each other
泪水不是我要流，
I didn't mean to burst into tears
你丢下了我，
You left me behind
我仍旧在你的反面等你，
In reverse I am still waiting for you
虽然永远不能等来一个你；
Although I could never expect you



Li Yongfei 李永飞
Lover's Tears
爱人让我流泪
Gel Rotring Pen on Paper
中性笔纸本
2007
34 x 24 cm



Li Yongfei 李永飞
The Second Drunken Concubine
贵妃醉酒 II
Ink and Mineral Colour on Paper
纸本综合材料
2006
42 x 29 cm



Li Yongfei 李永飞
Dream in the Peony Pavilion
牡丹亭
Ink and Mineral Colour on Paper
纸本综合材料
2006
30 x 20.5 cm



Li Yongfei 李永飞
Woman General of the Northern Song II
 穆桂英 II
 Ink and Mineral Colour on Paper
 纸本综合材料
 2006
 29 x 42 cm

胭脂脸
Rouge Face
 水绿鼻,
Aqua nose
 青、白、紫、黑,
Cyan, white, purple and black
 戏里的角,
Role inside the play
 戏外的角,
Role outside the play
 缎子扇形袖,
Satin fan-shaped sleeve
 遮着半边脸,
Masking half of the face
 饰演别人,
Portraying other people
 分不清自己,
Confounding oneself
 台下是和自己一样
Off the stage just like oneself
 别人的观众,
Audience of others
 只是摆个姿势,
Just posing
 看影子演习。
Viewing the shadow practicing
 谁谱写戏子的戏,
Who composed the play of the player?
 戏子饰戏子,
The player portrays the player
 不是自己,
Not himself
 一生只是让观众着迷。
Spending their whole life enchanting the audience



Li Yongfei 李永飞
The First Drunken Concubine
 贵妃醉酒
 Ink and Mineral Colour on Paper
 纸本综合材料
 2006
 39 x 29 cm

THE CODA - A SOPHISTICATED RETURN TO ESSENCE

尾声：世故而回归本质



Li Yongfei 李永飞
The Cycle of Life
周而复始
Gel Rotring Pen on Paper
中性笔纸本
2007
34 x 24 cm



Li Yongfei 李永飞
A Girl's Fantasy Garden
布散相思
Gel Rotring Pen on Paper
中性笔纸本
2007
34 x 24 cm

Li Yongfei 李永飞
A Meteor Cloud
流星云
Gel Rotring Pen on Paper
中性笔纸本
2009
68 x 34 cm





Li Yongfei 李永飞
A Banquet for a Queen
丽姬的晚宴
Gel Rotring Pen on Paper
中性笔纸本
2009
68 x 34 cm



Li Yongfei 李永飞
Mountain of Eternal Youth (From The Tian Long Ba Bu Story)
灵鹫山
Gel Rotring Pen on Paper
中性笔纸本
2010
68 x 34 cm



Li Yongfei 李永飞
Skyfire
天火
Gel Rotring Pen on Paper
中性笔纸本
2008
34 x 24 cm



Li Yongfei 李永飞
When Rain Creates Mist
对流雨
Gel Rotring Pen on Paper
中性笔纸本
2010
34 x 68 cm



Li Yongfei 李永飞
Tunnel Through Time and Space
穿越时空的索道
Gel Rotring Pen on Paper
中性笔纸本
2011
68 x 34 cm

Li Yongfei 李永飞
New Species (top)
 黑天鹅 (上面)
 Gel Rotring Pen on Paper
 中性笔纸本
 2011
 34 x 68 cm



黑色天鹅
Black Swan
 黑色天鹅,
Black swan
 扇动红的大翼,
Flapping big red wings
 舞在绿的湖面上。
Dancing on the surface of a green lake
 黑暗中的精灵,
The fairy in the dark
 不与白素为伍,
Does not associate with the bright day
 黑夜有黑夜的哲理。
Black night is its philosophy
 一袭黑衣,
Dressed in black
 隐在白日照不到的角落,
Hidden in a corner without sunlight
 唤起美丽的波纹。
Stirring beautiful ripples
 狂妄自恋, 孤影自怜。
Arrogant and narcissistic, lonely and self-pitying
 黑的影倒映在黑的水中。
Black shadow reflected in the black water
 没有太阳, 没有纯洁, 没有美丽,

No sun, no purity, no beauty
 黑夜掩盖一切欲望。
The black night concealed every desire
 红色翅膀, 柔曲线条,
Red wing, soft line
 勾勒一种幻想, 飞驰畅想。
Outline the fantasy, free the imagination
 梦也没有赶上,
Dreams can't catch up with you
 又何必借着风浪。
Why bother braving the wind and waves
 丢下白眼仇视,
Left behind hostile and hatred
 没有光泽羽毛,
With no glowing feather
 只有夜是母亲,
Only the night is the mother
 扬起墨的枝条,
Raised the ink branch
 绿水荡漾, 多么欢畅, 高亢。
Green water ripples, how very delighted and resounding
 哪怕明日再次隐藏。
Even if tomorrow shall again hide
 黑色天鹅在黑的夜掩上黑的翅膀。
Black swan hide your black wing in the black night



Li Yongfei 李永飞
Hidden Dragon
藏龙 (下面)
Gel Rotring Pen on Paper
中性笔纸本
2009
34 x 68 cm

Li Yongfei 李永飞
The Dragon's Fire (left)
火龙 (左图)
Gel Rotring Pen on Paper
中性笔纸本
2010
68 x 34 cm





Li Yongfei 李永飞
Serpent Lady
白素贞化人
Gel Rotring Pen on Paper
中性笔纸本
2007
34 x 24 cm



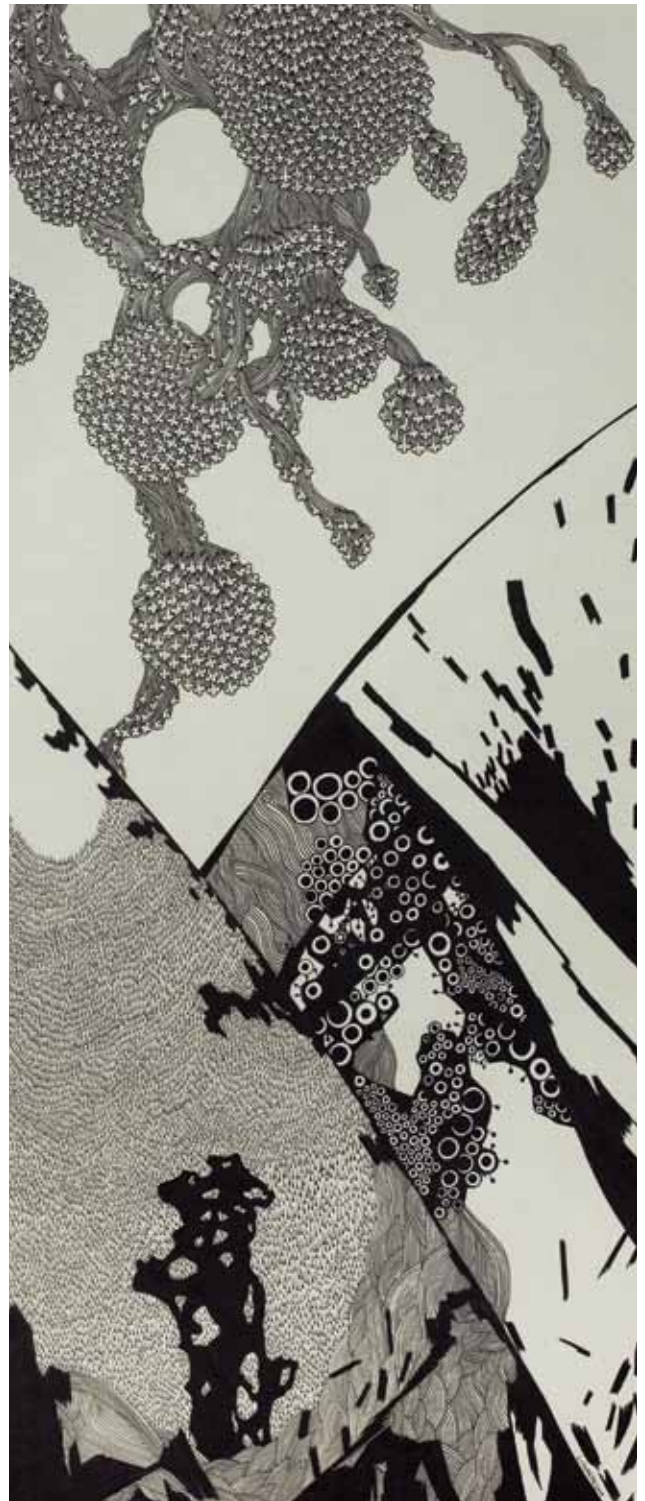
Li Yongfei 李永飞
A Queen
皇后
Gel Rotring Pen on Paper
中性笔纸本
2007
34 x 24 cm



Li Yongfei 李永飞
All the Galaxy
大峡谷
Gel Rotring Pen on Paper
中性笔纸本
2010
68 x 34 cm



Li Yongfei 李永飞
Stone-eating Flower
 花吃了那石头
 Gel Rotring Pen on Paper
 中性笔纸本
 2010
 68 x 34 cm



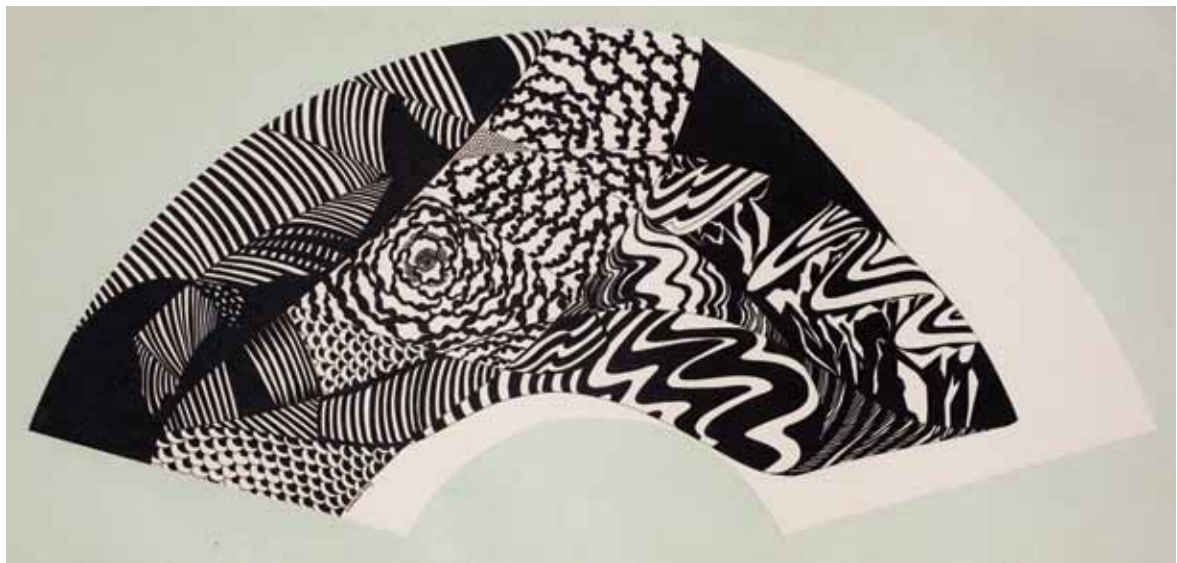
Li Yongfei 李永飞
Cirrus Cloud
 卷云
 Gel Rotring Pen on Paper
 中性笔纸本
 2010
 68 x 34 cm



Li Yongfei 李永飞
Mechanical Bird in the Age of Dali
时间机器和天使鸟
Gel Rotring Pen on Paper
中性笔纸本
2011
68 x 34 cm



Li Yongfei 李永飞
Moonlit Wonderland
月夜仙境
Gel Rotring Pen on Paper
中性笔纸本
2009
68 x 34 cm



Li Yongfei 李永飞
The Design of all Flowers
所有花
Gel Rotring Pen on Paper
中性笔纸本
2009
68 x 34 cm



Li Yongfei 李永飞
Coral Tree
珊瑚树
Gel Rotring Pen on Paper
中性笔纸本
2011
68 x 34 cm



Li Yongfei 李永飞
Fire and Kimonos
火与和服
Gel Rotring Pen on Paper
中性笔纸本
2007
34 x 24 cm



Li Yongfei 李永飞
The Catfish Pond
游泳池
Gel Rotring Pen on Paper
中性笔纸本
2009
68 x 34 cm

FANT



Li Yongfei 李永飞
Survey of the Mountains and Oceans (details)
山海经
Ink, Watercolour and Tea on Paper
纸本水墨
2007
46 x 2500 cm

A S I A



Li Yongfei 李永飞
Survey of the Mountains and Oceans (details)
山海经
Ink, Watercolour and Tea on Paper
纸本水墨
2007
46 x 2500 cm

THE MEDLEY



Qu WeiWei 曲巍巍
Our Fate Rests In the Hands of the Dragon
海洋系列—龙之驭
Ink on Xuan Paper
云龙宣水墨
2007
49 x 76 cm



Qu WeiWei 曲巍巍
All the World's A Puzzle (top)
魔方 (顶图)
Ink on Hemp Paper
Mounted on Wood
麻纸水墨
2009
85 cm (D)



Qu WeiWei 曲巍巍
If This Ain't Love...
如果这不是爱?
Ink on Hemp Paper
Mounted on Wood
麻纸水墨
2009
85 cm (D)



Qu WeiWei 曲巍巍
Falling In Love for the First Time
坠入爱河
Ink on Paper Mounted on Wood
云龙宣水墨
2008
85 cm (D)



Qu WeiWei 曲巍巍
The Waiting Game (top)
等待的游戏 (上图)
Ink on Hemp Paper
Mounted on Wood
麻纸水墨
2009
85 cm (D)

Qu WeiWei 曲巍巍
I Know How You Feel
我知道你的感受 (下图)
Ink on Hemp Paper
Mounted on Wood
麻纸水墨
2009
85 cm (D)



Qu WeiWei 曲巍巍
Boardroom Politics
海洋系列—会议室政治
Ink on Xuan Paper Mounted on Wood
云龙宣水墨
2007
35 x 70 cm



Qu WeiWei 曲巍巍
Fast Age: Fast Love
快餐
Ink on Xuan Paper
Mounted on Wood
云龙宣水墨
2011
85 cm (D)



Qu WeiWei 曲巍巍
Salt Water Gets In My Eyes
海洋系列—喻水
Ink on Xuan Paper Mounted on Wood
云龙宣水墨
2007
25 x 90 cm



Qu WeiWei 曲巍巍
Innocence
迷鹿
Ink on Xuan Paper
Mounted on Wood
云龙宣水墨
2010
85 cm (D)



Qu WeiWei 曲巍巍
La Toilette
 妆奁
 Ink on Hemp Paper Mounted on Wood
 麻纸水墨
 2010
 85 cm (D)

Qu WeiWei 曲巍巍
The Cruising Dragon
 海洋系列—龙之弋
 Ink on Paper
 纸本水墨
 2011
 49 x 76 cm



Qu WeiWei 曲巍巍
Treading Water
 海洋系列—踩水
 Ink on Paper
 纸本水墨
 2007
 180 x 65 cm

THE MEDLEY CONTINUES

QU WEIWEI'S ANCIENT LINE PAINTINGS' DEPICTION OF CHINA'S CHANGING IDENTITIES



Latent Desires - On Shifting Sands
潜



The Emperor's New Clothes
霓裳



My Mother, My Hero
英雄



Garden of Eden - The Chinese Tale
这就是伊甸园



Our Childhood Happiness Needs No Such Artifice
幸福的时光



Pure Hedonism
闲着

Qu WeiWei 曲巍巍
Changing Identities Series
身份转换系列
Ink on Mao Bian Paper
毛边纸 线描
2007
45 x 40 cm each



Don't be afraid
别害怕



Teach Me to Fly
告诉我该如何飞翔



Memory's Fault Line
记忆中地断层



Carefree Spring
行香子



Overcast Weather
有云



Exit Strategies
飞到哪儿?



Sleep Walker
夜游



Like A Boat Floating on the Sea
一叶扁舟自飘零

Qu WeiWei 曲巍巍
Changing Identities Series
身份转换系列
Ink on Mao Bian Paper
毛边纸 线描
2007
45 x 40 cm each



Hello...
老弟



Don't Break My Heart
别让我伤心



Waiting For You
心儿焦



Jump
跳下去

Qu WeiWei 曲巍巍
Changing Identities Series
 身份转换系列
 Ink on Mao Bian Paper
 毛边纸 线描
 2011
 45 x 40 cm each

CONTEMPORARY VOICES



Li Yongfei 李永飞
Flight of the Peacock
孔雀东南飞
绢本水墨
Ink on Silk
2010
118 x 86.5 cm



Li Yongfei 李永飞
Looking for the Flower
探花
Ink and Mixed Media on Xuan Paper
纸本综合材料
2010
113 x 90 cm



Li Yongfei 李永飞

Dragon's Grawl

潜龙吟

Ink and Mixed Media on Xuan Paper

纸本综合材料

2010

113 x 90 cm



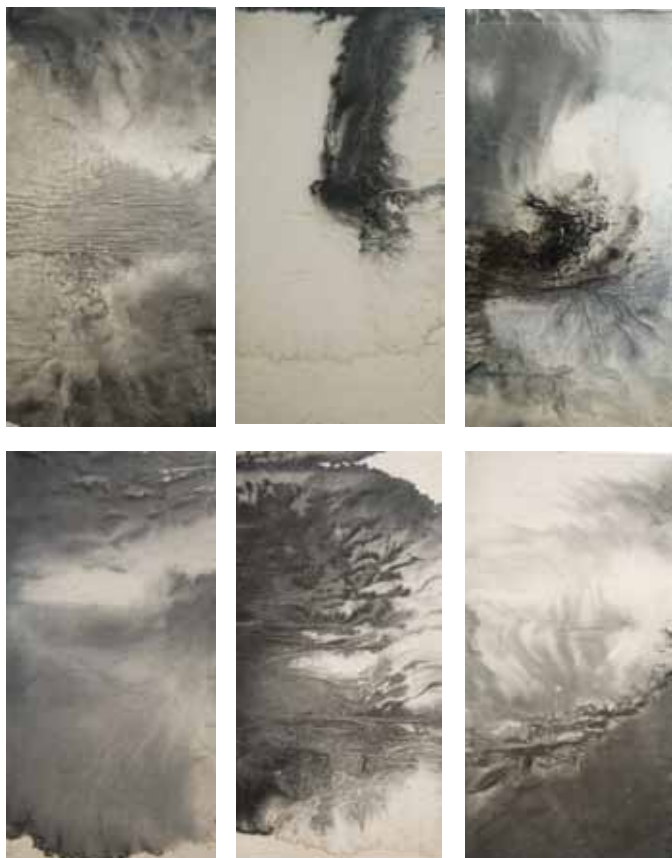
Li Yongfei 李永飞
Where The Bamboo is Blue
蓝金竹
Ink on Xuan Paper
腊笺设色
2009
140 x 70 cm



Li Yongfei 李永飞
The Blue Bird
回眸嫣然
Ink on Xuan Paper
腊笺设色
2009
140 x 70 cm



Li Yongfei 李永飞
Eternal Beauty
芳草忆
Ink on Paper
纸本综合材料
2009
140 x 90 cm



Li Yongfei 李永飞
The Ocean Vast (left)
 淼 (左图)
 Ink on Paper
 纸本水墨
 70 x 140 cm each (set of six)
 2011
 Chevron Corporate Collection,
 Beijing
 雪佛龙公司收藏, 中国



Li Yongfei 李永飞
Animal from the "Survey of the Mountains & Oceans"
 山海经
 Stainless Steel
 不锈钢
 4 x 3.8 x 3.4 m
 2009
 Beyond Art Space, 798, Beijing



Li Yongfei 李永飞
Animals from the "Survey of the Mountains & Oceans"
 山海经
 Wood
 木板
 Dimensions variable
 2007
 Chengdu Museum of Art, China
 成都当代美术馆

LECTIONS



Qu WeiWei 曲巍巍
Pink Memories
粉色回忆
Ink on Xuan Paper
云龙宣水墨
2008
85 cm (D)
Italian Consulate, Shanghai, China
意大利领事馆, 上海 中国



Qu WeiWei 曲巍巍
Before Sunset (far left)
日落之前 (左下图)
Ink on Paper
纸本水墨
2007
180 x 65 cm



Qu WeiWei 曲巍巍
Oh Baby it's a Wild World
哦, 宝贝, 这是一个野蛮的世界
Ink on Paper
纸本水墨
2007
180 x 65 cm
Collection of Ms. Victoria Lu, Taiwan
陆蓉之收藏, 台湾



ARTIST'S BIOGRAPHY

Li Yongfei

Born in Hebei, 1985

Graduated from the Chinese Painting Department of Central Academy of Fine Arts in 2007. B.F. A. degree

Living and Working in Beijing, China

EXHIBITIONS

2010

DEUX DIALOGUES Special Exhibition of Chinese Contemporary Artists, France

Painting Art Exhibition between France and China, Strasbourg

"*Surprised burst*", Li Yongfei and Jiao Yang Exhibition, 3818 Cool Gallery, Beijing

"*Art Rally*", La Celeste Gallery, Beijing;

2009

"*Scattered*", T. Art Center, Beijing

"*The Four Doors of Heritage in Contemporary Chinese Ink Painting*", Today Art Museum, Beijing

Blue Dot Asia 2009 South Korea

An Exhibition of Sculpture, 3818 Cool Gallery, Beijing

PARCOURS D'ARTISTES, Pontault Combault, Paris

2008

"*Dream and Reality*", Moon River Art Museum, Beijing.

Exhibition of Sculpture, Moon River Art Museum, Beijing

2007

BFA Graduation Exhibition, Central Academy of Fine Arts, Beijing

"*Reboot*", *The Third Chengdu Biennale*, Chengdu International Exhibition Center, Chengdu

"*Reasonable*", iNew York Art Space, Beijing.

PUBLIC COLLECTIONS

Chevron Corporate Collection, China

Art Museum of Chengdu, Sichuan, China

Beyond Art Space, 798, Beijing

艺术简历

李永飞

1985 年出生于河北石家庄
2007 年毕业于中央美术学院
现生活工作于北京

2010 年主要展览

《DEUX DIALOGUES 中国当代艺术家特别邀请展》 法国
《畫》中法艺术交流展·斯特拉斯堡市·法国
《惊绽》李永飞焦阳作品展 3818 库画廊·北京
《艺术集会》La Celeste 画廊，北京

2009 年主要展览

《四门阵》今日美术馆，北京
《错落》梯级艺术空间，北京 798
韩国 BLUEDOT 艺术博览会·
《边界》苏州本色美术馆·苏州
《PARCOURS D'ARTISTES》Pontault Combault 巴黎
《反·映》苏州本色美术馆·苏州
欧洲当代艺术展 holzgerlingen. 德国斯图佳特
3818 库画廊群展·北京 798

2008 年主要展览

《梦想与现实》月亮河当代艺术展 月亮河当代艺术馆
《源》月亮河雕塑艺术节 月亮河当代艺术馆
《时代名门》中国当代艺术展 时代名门·北京
《LOFT 户外雕塑展》 北京 798

2007 年主要展览

中央美术学院优秀毕业生展览·中央美术学院·北京
《重新启动》第三届成都双年展·成都
《情理之中》李永飞、杨心广作品展 纽约艺术空间·北京

作品主要被收入以下书籍：

《当代艺术家工作室》 《当代艺术文献》 《四门阵》 《五环下的聚会》 《错落》 《成都双年展》

作品收藏：

作品《山海经》2007 年被成都当代艺术馆收藏

公共收藏：

雪佛龙公司收藏，中国

成都当代艺术馆，中国，成都

别处空间，中国，北京



ARTIST'S BIOGRAPHY

Qu Weiwei

Born in Shandong, 1979

Graduated from the Ink Painting Department of Central Academy of Fine Arts in 2003. B.F. A. degree

Graduated from the Ink Painting Department of Central Academy of Fine Arts in 2008. M.F. A. degree

Living and Working in Beijing, China

EXHIBITIONS

2010

Shenzhen Ink Painting Biennale, Shenzhen Fine Art Institute

"Ink & Nature", Group Exhibition, Fine Art Museum of Shanxi Province

2009

"Reflection", Young Ink Artists Group Show, True Colour Art Museum, Suzhou

"Scattered", T. Art Center, Beijing

"The Four Doors of Heritage in Contemporary Chinese Ink Painting", Group Exhibition of Twenty-Four Ink Artists, Today Art Museum, Beijing

"The Ever-Changing Artist", Group Show of Four Artists, Fellini Gallery, Shanghai

2008

"Biennale of Anime Aesthetics", Linda Gallery, Beijing

Special Exhibit of New Ink Painting, Shanghai Art Fair

"A Banquet of Ink", Group Show of Ten Ink Artists, Qin Mountain Gallery, Beijing

"Together", Group Exhibition of Chinese Ink Art, Korean Culture Institute, Beijing

2007

Invitation of Three Contemporary Chinese Artists, Berlin

"Disappeared", Ink Painting Group Exhibition, New Art Museum, Shandong

2006

"Starting From Ink", Central Academy of Fine Arts, Beijing

PUBLIC COLLECTIONS

Italian Consulate, Shanghai, China

Collection of Ms. Victoria Lu, Taiwan

艺术简历

曲巍巍

1979年 出生于山东烟台

2008年 毕业于中央美术学院中国画系 硕士

现生活工作于北京

2010 展览

深圳国际水墨双年展
笔墨·心性

深圳画院美术馆
陕西省美术博物馆

2009 展览

反映
错落
四门阵今派传承当代水墨主题展
变化万千的艺术

本色美术馆 苏州
梯级艺术中心 北京
今日美术馆 北京
费里尼画廊 上海

2008 展览

动漫美学双年展
上海艺术博览会新笔墨中国画大展
墨宴
TOGETHER—同行

林大画廊 北京
上海
泰山画廊 北京
驻华韩国文化院 北京

2007 展览

当代中国艺术作品展
消失—水墨人物画邀请展

德国柏林
山东新闻美术馆

2006 展览

“从水墨出发”巡展

中央美术学院展览馆等

公共收藏:

意大利领事馆, 上海 中国

陆蓉之收藏, 台湾

海浪的波纹以及人物头上的每一根头发都纤毫毕现。用李永飞的话来说：“紧密的线条也体现了中国书法的一种美学概念。这种线在画面的构图，也体现了在中国书法的一种美学观念：“疏可行马，密不通风；”疏的地方可以让马驰骋，密的地方连风也透不过去，大体指的是字以及字与字之间的结构、布局、留白、组织、呼应等方面 ...”

他继续道：“在一个线条亦被归类为一种艺术形式的文化中，线条作为表现的尺度，对中国画来说意义非凡。线条的类型可分为十八个分类，在细微的差异中，包含着重大的意义；不同的线条暗示了不同的情绪、气氛和个性。”

音乐：

——当代冰岛歌手比约克的管弦乐伴奏声乐曲目，包括“The Dull Flame of Desire”，“Human Behaviour”和“The Earth Intruders”

——年轻的中国作曲家、李永飞友人赵宇的作品“黑色天鹅”（较同名电影‘黑天鹅’早几年推出）

形象脸上闪过了真实的困惑。曲巍巍笔下的人物不同于中国传统婴儿画中一成不变的愉快面容，带着天真的笑容，额头上一撮头发，而是或迷失或世故的成人面貌。曲巍巍从现实生活经验和人物中获得灵感，并融会以有名的故事，如“爱丽丝梦游仙境”，被曲巍巍“作为在生活的迷宫中寻找出路的隐喻”而使用。她的“海系列”（Sea Major Series）共十二件作品，在“会议室政治”（Boardroom Politics）、“会议室政变”（The Boardroom Coup）和“龙之驭”（Our Fate Rests in the Hands of the Dragon）等作品中特别探讨了人类欲念的另一面。（曲巍巍是一个热爱社交的人，经常采用亲密的朋友作为这些人物的原型）。此外，正如李永飞通过面部特征的线条变化来描绘一个人的性格，曲巍巍认为这同样也适用于自然的特性：“在中国画的传统中，无论什么样的海，都有不同的线条来描绘它。”自然的气质和诙谐的趣闻揭示了故事的含义，在曲巍巍的作品中成为所描绘的人类行为的隐喻：在“及时行事”（A Stitch in Time Saves Nine）中，燃烧的汽车从半空中跌落，在“拒绝”（Denial）中，一个微型的人物在玫瑰丛中瞪着眼睛、放松下来，在“包租游轮上战场”（Chartering A Cruise Ship to go into Battle）中，漏水的浴缸运载着泰坦尼克号大小的远洋轮。

音乐：

- 当代中国摇滚歌手崔健“红旗下的蛋”
- 传统古筝乐曲
- Dusty Springfield 的白人灵歌
- 英国乐队 Portishead
- 图瓦共和国的声乐

当代声音

水墨艺术自身具有仪式性、甚至可说是戏剧性，因此可被视作是一种表演艺术，而李永飞的大型绘画作品“护身符系列”（Talisman Series）亦是如此，其人物明显缺少传统文人的淡泊个性。他的戏剧主题是夸张摩登，公开做作并刻意展现极具个性的青年，尽管有时外表几乎是冰酷的，但内心却深埋着欲望和天生的怪癖。因此，李永飞重新诠释了人臣服于大自然的传统等级地位，通过描绘大自然中的动植物，其外形完美、可塑性强的形象作为自然中崇拜、符咒与精灵¹⁵的附体。这一系列将日常中的男女与神话中的英雄、武术家或神灵并置，比如阿修罗，产生了丰富的视觉戏剧效果，赋予日常中的人物以庄严感，而古代英雄则带上了流行和时髦的元素。李永飞这个系列里的人物，如“罂粟花”（The Poppy Flower），往往是黑暗而神秘的，带有微妙的性感，在传统文化保守主义和未来的思想解放的边缘发送性别“角色”的信号。李永飞利用极精细的工笔技术创造出长长的、不间断的线条，有时每条线的间隔不足一毫米，以实现极其精妙的整体效果，鸟的羽毛的细节、

¹⁵ 小说家菲利普·普尔曼在《黑暗物质》三部曲中，描绘了人的灵魂离开身体而寄居在动物般的形体中。

马生物。很显然，李永飞的确活在这些生物的故事当中：

“... 诸如此类的的传说比比皆是，我看得入迷，并想象着他们的声茂体态，通过自己的画笔展现给观者一个在幻想中栩栩如生的神物。在一个个寂静的深夜，空无一人的工作室，只有我和《山海经》思维碰撞的火花，长长的纸卷一毫米一毫米地记录着我和它的对话，我与它的交流是没有时间与空间的阻隔的，因为在某种程度上，就像一首诗句与人的交流是没有隔阂的。”

音乐：

——沃恩·威廉斯 (Vaughan Williams) “托马斯·塔利斯主题幻想曲” (1910 年, 1913 和 1919 年修订)，是一个受英国文艺复兴早期作品启发的作品，托马斯·塔利斯 (Thomas Tallis) 的原主题创作于 1567 年。

音乐组曲

曲巍巍的“线描”¹⁴ 追随中国历史最悠久的视觉艺术形式，以看来自相矛盾却相当醒目的效果来表现当今中国社会身份的变迁及其相关心理。她的“改变身份” (Changing Identities) 系列作品主题包罗万象，从孔夫子对于善政的教诲，到中国经济繁荣后“同志”精神的丧失，再到九十年代首次接触西方品牌的“酷”小子，最后因为盲目崇拜而变的不伦不类。迄今为止的 35 件作品，都使用明朝发明的“毛边纸”，一种比宣纸厚的黄色纸张，原产于中国南方，原料为竹子。这种纸的吸水性较弱，搭配狼毫这种由狼毛制成的硬毛毛笔，在产生出线条的卓越质感与效果丝毫不减。曲巍巍能用最少的线条捕捉微妙的表情。她使用“铁线描”，使得孤立的、朴实的对象带上了历史的遗传记忆的重量，及其在当下社会状况所造成的影响。作品包括：“记忆中的断层”，“幸福的时光”和“潜”。曲巍巍的作品散发出幽默，几乎没有什么“新中国”的人物形象能逃过她温和的嘲讽，无论是新佛教的狂热分子，过度操劳的上班族，或者过度溺爱独子的父母。这些作品配上著名格言的书法，乍看之下似乎令西方观众费解，但细细研究后就能领会其中蕴含的现代机智和古老智慧。“老夫子”这件作品就展现了古老智慧，建设一个培养“完人”的教育系统，不仅意味着学术上的卓越，还包括个人关系上的诚信和政治治理上的道德，核心教义之一就是中庸。

曲巍巍渴望探索心理状态，具体而言，也就是描绘更多的矛盾心理，特别是在人的关系方面。这使得她追求“写意”，其中又以“魔方”系列为典型。在这些作品中，斑驳的水墨穿插于线条之中，笔下的婴儿显得阴沉，迥异于历史上天真烂漫的婴儿画。“爱的复杂性” (Complexities of Love) 里的男性角色在其隐蔽的面貌上呈现出刻板的形象 (妖魔化)；“拥抱此时” (You Only Live Once) 中表现出在场的美丽与不在场的性欲；此外，“捆着你，绑着我” (Is She “The One”?) 中的男性

¹⁴ 有两种线描：铁线描和游丝描

五米的立轴“生命之源——水韵”，是关于生命起源于水的演绎，也是水墨所具有水的特质以及具有悠久历史作为艺术媒介。这件作品用中国画笔墨细腻呈现水纹、花瓣和鱼尾，以传统卷轴形式展开幻想的水下花园却有着当代的转折，首先表现为艺术家对于主色调的选择，但最主要是通过她在最微妙的主题空气上，大胆却有效地运用了丙烯颜料。此外，另一幅立轴“蜻蜓”是一件浪漫和极具抒情的作品，描绘了两只蜻蜓缠绕在一起，呈现出人心脏的形状，在这里艺术家想要刻画“情感作为自然欲望的语言，灵魂的语言。”曲巍巍在本次展览中的最后一件大型作品“心外”是自然世界的五幅田园诗，讲述了人与自然的矛盾关系。她解释道：“人与自然世界连结，顺从的人类善待自然，而作为主宰的大自然反过来也会善待人类，这并非不可能，但实际上这不是我们的本性。”“外在的心”的潜在含义是，人类必须收敛那与生俱来战胜自然的欲望，或者被迫如此，才能真正实现对自然的尊重与和谐的关系。

音乐：

- J.S. 前奏曲与赋格曲 f 小调巴赫 赋格（展览）
- J.S. 巴赫以及谭盾的当代管弦乐作品精选（插曲）
- J.S. 巴赫 赋格（尾声）

幻想曲

李永飞的代表作“山海经”展现了成熟的想象力，而他惯用的手法也展现在这幅费时一年、长达 25 米的卷轴中。取材于先秦时期虚实相间的古代记载，这份犹如遗失的亚特兰提斯那三万余字的文献，其涉及历史、地理、医学和神话。正如在引言中提到的，李永飞出于“文学理念”选择了“山海经”，而不是为了“审查其理论的真实性”，不是进行比较人类学的研究工作，颂扬的是“人类的共同遗产”而不仅针对中华文明。因此，不同于书面呈现的方式，这是一次完全可视化、非书法形式的写照，在其中艺术家选择投身到动物界的探索中。观众将能够看到真正的动物，但最吸引人的是李永飞对于神话中（或灭绝）生物的生动诠释。在稍厚且有触感的皮纸上呈现的中国水墨，被艺术家染上了茶渍和墨迹以制造陈旧感，每种动物都有独特的性格，每一个身体特征都是适应洪水和干旱的极端环境的结果——对 21 世纪来说尤其是重要的象征。当传统的卷轴形式缓缓展开，唤起了叙事的进程，在这次展览中将被放置在玻璃陈列柜里，并不断地以传送带来转动，意在强调在展开的卷轴中蕴含的叙事进程，以及故事通过口述代代相传的传统。用李永飞的话来说，他在寻找“一种经得起代代相传考验的口述传统的觉醒意识”。正如音乐形态的幻想曲是典型挣脱范式的无拘无束的音乐形式，我们同样也见证了李永飞汪洋般恣肆的想象，他创造了自己的虚构的视觉形式——双尾蛇、鹿角山鸡、无头隼、带翼的爬行动物、人首熊，有着软体动物外皮的猴子、鱼尾鸟和半人

统水墨艺术家来说，音乐也可颠覆内容与形式间难分难解的联结，作为生活反映艺术的盛大隐喻，在当代中国普遍存在的外观与本质的错位，以及对于“是”与“非”的长时间误用，在一个从来不会说“不”的世界。在本次展览中，颠覆也以相反的形式出现。音乐作为人生里程碑的标记而存在，但曲巍巍的绘画颠覆了这个作用，她嘲弄我们一本正经迎接生活中的重大时刻。此外，在本次展览中，通过对于生命和古老仪式的颂扬，音乐在日常生活的不可或缺的陪伴作用得以凸显，例如李永飞的“吐泡泡的鱼”。两位意气风发的艺术家最终回归于生命的本质，其叙事横跨生命的最初形式、对生活中的爱与亲密关系的理解以及对戏剧与神话的解读。纸本的水墨作品散发着浓浓的触感和自发性，自然而富有生机。在伟大和崇高的生命乐章中，很显然，这种艺术形式将是该乐章日益明显的一部分。

赋格

展览：生命之初

插曲：神话与传说

尾声：世故而回归本质

巴洛克时期流行在幻想曲之后加演赋格¹²，或者将两者结合形成一套节目。作为开场的“赋格的展览”在一个主调上呈现主题。赋格的目的是传达一种持续的流动感。它由两个或更多的复调组成，建立在一个旋律或主题上，整首乐曲中不同的声调或者概念（对题乐句）不断重现。与轮唱曲不同的是，赋格不会无限地准确复制与循环主题。其中的变量包括——主题的转位、展开、减值和逆行（逆转），但也有一般常量（这里指：持续音），使音符得以持续，而其他的声产生变化的和声与之呼应。生命的故事也由此展开……

李永飞名为“生命及其它遐想”（Life and other Reveries）的系列作品展现了一个艺术家对于线条可能性的敏锐意识，并一心投入其中：这个系列现在已有超过一百件作品。在这一系列中，李永飞以中性笔绘就了大面积黑色，并以精巧的细节呈现几何图案来予以平衡。他的机敏不仅展现在本系列高超的技巧中，还有他从传说和寓言的深刻认知中得来的天赋想象力。李永飞在这些作品中精心呈现了一个总揽人类全局的故事，分为三个阶段：从第一个多细胞形态胚胎生物到第一次驯养动物（我们的音乐展览）；人类的悠久神话，包括广为人知的故事，如“牡丹亭”，还有艺术家的原创作品以及中国戏曲中的刀马旦、贵妃和美人（插曲）；一幅超现实主义的未来生活的摩登景象，与自然更趋和谐，并偶尔以折扇¹³为形式（尾声）。

艺术家曲巍巍创作的三件大型作品同样抓住了这种视觉“运动”的精神。第一件作品是长达

¹² 在巴洛克时期“对作曲家来说赋格的技能是必不可少的，每一位职业作曲家都能在给定的主题下创作出各种复调和定期赋格……”J.S. 巴赫的一位朋友这样说道。

¹³ 折扇最初从日本和韩国引入中国，并成为明代（1368-1644）绘画的格式。

透过以全新视角将当代水墨作品予以脉络化，我希望我们对于孕育了各种当代作品的过往水墨作品的理解，也可以得到更新并丰富起来。

短论：

幻想曲的视觉化：宏大叙事对形式主义的胜利

新潮而繁复的乐曲《幻想曲》，代表了通向即兴创作和脱离结构束缚的自由道路。因次，其在巴洛克与古典时期的发展需要高度的作曲技巧（更不用说大胆的作风了），来创作摒弃严格遵守传统但仍有音乐范式的作品，利用熟悉的音乐主题的变奏和间奏来完成充满活力的娱乐形式。从语义上说，《幻想曲》⁸本身即有幻想、创造和意境，以及虚构与想象之含义。作为上个世纪中国最具冒险精神的水墨画家的隐喻，《幻想曲》有几个层面的意义。连续的（非同期的）历史设定的特点是严格遵照作曲结构与技巧的形式主义来传达某种情感，其中改动是少数的，模仿多过即兴创作，尤其是对水墨艺术家来说。⁹二十世纪早期的发展轨迹有许多相似之处，尽管是出于截然不同的原因。在浪漫主义晚期，《幻想曲》的即兴创作技巧突然不再受到重视，很明显，即兴创作在二十世纪的当代古典音乐中几乎销声匿迹（当然爵士又是另一回事了）。同样地，尽管在二十世纪早期，以留学生为主的中国艺术家¹⁰曾呼吁过改变，在五十年代，水墨画家仍彻底服从由毛泽东所推动“艺术为革命服务”的体制规范，除了苏联式的社会主义写实主义风格之外，几乎没有可供自由发挥的空间，至少在公开场合没有。在艺术形式的创新高度上，宏大叙事战胜了形式主义。对于意气奋发的水墨画家来说，这意味着勇于重组经典主题，或用全然现代的叙事将之彻底颠覆。在本次展览中，艺术家曲巍巍边缘化了风景画里不朽的传统形象，代之以从属地位的人物，在有限的空间里通过对于自然的描绘而升华了风景本身，例如池塘，以及翻涌着波浪、挤满了人物的浴缸；此外，她颠覆了“自然之母”理想化的仁慈（或至高）形象，通过反复出现的多刺黑玫瑰主题¹¹，将之用作悲情的战略工具。实用需求始终发挥作用：墨汁的流动性高于油料，对于绘画走笔的错讹宽容度较低，因此需要较高的天生资质，技巧熟练度几乎相当于蛋彩画。同样地，《幻想曲》的作曲者也需要精通正式的即兴创作。在乐曲《幻想曲》中，节奏的对照是必备的要素，在水墨作品中也同样如此，“快节奏”的笔触与缓慢工笔相对照，才能从容地达到迥异的效果和回应。

当我在构思并写作“笔墨大调幻想曲”一文时，很明显，音乐将在本次展览的多个层面发挥作用。在中国历史各个时期，心灵与物质层面无所不在的相互联系，已变成水墨艺术家在艺术与生活习惯中的法典；音乐作为最不具参照性的艺术形式，也最直接地与精神领域相沟通。同时对于传

⁸ 英语是 Fantasy，德语是 Fantasie，法语是 Fantaisie

⁹ 在中国水墨画传统中有一个术语是“仿”，指模仿过去的水墨大师的作品

¹⁰ 一个被广泛引用的例子是画家和前任中国中央美术学院院长徐悲鸿(1895-1953)发表于1918年的文章“中国画改良之方法”，他于二十世纪早期在欧洲研究艺术长达八年：“古法之佳者守之，垂绝者继之，不佳者改之，未足者增之，西方画之可采者融之。”¹¹ 在中国，水墨画的无处不在的正统思维掌控着一代代艺术家，一旦人们意识到了这一点，普通的东西就变得不平凡了。自1980年代以来直至最近，一系列热烈的讨论显示了水墨艺术新潮流的阻力，张羽等水墨艺术家感到自己不得不挺身而出，阐述并捍卫实验性水墨作品的尊严。

一律永远微笑的婴儿形象。中国水墨人物画历史悠久，取材多样——从道教和佛教的绘画到美女图和民俗画，不过宗教和英雄传说中的人物典型几乎从来没有变化。在我们等待新的艺术潮流同时，面对水墨艺术家的创新，评论界应报以同等于新颖与实验性的回应，而不应将他们的作品归类为一般的泛泛之作。在中国，水墨艺术的解读对于它的生机与演变来说至关重要，同样，水墨画的革新很大程度也来自对其自身的重新诠释。

在这种精神之下，启发了举办了本次以音乐为索引的非视觉艺术形式展览的想法，探索两位水墨艺术家的视觉作品，他们的表现方式兼容且非线性，令观者可从各方面来解读。确切地说，此种破格与重现乐曲《幻想曲》，并与视觉相联系的形式，对两位中央美院毕业生的作品来说非常确切甚至具有某种解放的性质。李永飞和曲巍巍所具有的独特的艺术态度，其核心以宏大叙事为主而超越了形式主义。另外，正如两位艺术家的作品来自传统水墨画的技法与风格的传承，并且加入了当代的内容与评论，同样地，我也有意建立《幻想曲》的当代变种，除保留其在巴洛克和古典时期全盛期的根基⁵，另外还加入白人灵歌、当代中国流行与摇滚，还有来自图瓦共和国的双喉唱法（在曲巍巍的工作室里听到），使之重获新生。将西方音乐作品作为引子是有意为之的，因为“（二十世纪中国水墨作品）现代化的呼声，导致在水墨画中引入西方元素”⁶。这次两位艺术家展出的作品也不例外。例如李永飞的灵感源于十九世纪英国画家比亚兹莱，讽刺的是比亚兹莱本人的作品和想法也曾受中国和日本版画的影响；沃霍尔式波普艺术对于文化刻板肖像的夸张展现；还有年轻的日本艺术家天明屋尚，作品中青少年文化经常表现出对于时代的叛逆。对于曲巍巍影响最深的国外艺术家，包括弗里达·卡罗对于女性心理的终身探索，和马琳·杜玛斯水墨作品的张力表现，以及他宣扬“经历是最重要的（而不是解剖学般的忠实呈现）”。⁷这并不意味他们在本土和海外、当代与古代的艺术背景中存在分歧。两位艺术家都是外向型的，但也同时沉浸于中国古典绘画、文学和哲学。（事实表明，两位都对中国的各类纸张的历史和质地相当敏感。）李永飞富有当代文人的气质，他修习“三绝”——书法、绘画和诗歌，本册亦精选相关诗篇与画作同时展现。李永飞偏好工笔，精细的笔触需要精湛的技术长时间的联系，用来展现未来主义景象中两性的另类美感。曲巍巍也使用工笔，同时也采用“写意”，亦即自由风格的绘画（其字面意义是描绘人的思想），展现中国传统文人的审美和“拙”这个较为生僻的方向，通过笨拙的形象和水墨断续的笔法来展现刻意的笨拙。李永飞对我提过“墨晕”，他称之为水墨物质和精神性特质的隐喻。用他的话来说，“材质精神的重新觉醒”，是他对未来世界的解读恒定的参照点，那个有时刻骨寒冷，物质至上的世界。

5 在巴洛克和古典时期，幻想曲的巅峰时期的首选乐章包括托卡塔曲、赋格和随想曲

6 “中国当代水墨画的创新需求”，作者斯坦福大学林似竹（Britta Erickson），递交给2010年9月21日-22日在北京召开的“当代水墨绘画与艺术历史展望国际研讨会”的论文初稿

7 马琳·杜玛斯，1992

浅论当代中国水墨画的新传统

“缺乏传统的艺术就如无人看管的羊群。而没有创新，艺术就死了。”

——温斯顿·丘吉尔

在过去的二十五年里，中国水墨画经历了一番革新，从方法到技巧，从风格到精神上都获得了重生从而呈现出焕然一新的面貌。情况确实如此，许多出版物与博物馆展览均以“新水墨艺术”为焦点，并将陆续推出更多的此类展览，可见传统再度获得了世人重视。¹ 针对水墨艺术，尤其是书法，进行实验其实并非新奇的作法（两者运用毛笔的特性与潜能，从理念和实践上来说具有千丝万缕的联系²），但对于中国及所有华人世界的艺术家来说，这波创新趋势在范围、规模以及持久度上来说都是前所未有的，此前创新与传统的断裂通常被看作是反常的，并且总是短暂的。³ 最显著的就是传统水墨画家与活跃在当代的多位艺术家包括本次展览中两位，两者在创作动机上产生了根本的变化。概言之，创作的动机已经由出世转为入世，从专属于精英变为检视日常生活的工具。然而，这样的转变也带来了一些问题。书法以往对方言芜杂的中国来说是绝佳的统一工具，对外部世界则形成神秘面纱，如今该如何“挣脱束缚”，为国际观众所接受，甚至该如何加以利用来抓住全球化浪潮？早在公元四世纪就已成形，并在此后的几个世纪里经历了多次重构的楷书，该如何由当代书法家复兴？就像水墨画遥遥领先于西方现代艺术，早就着重表现人与自然的精神气度而非忠实再现其形态。⁴ 在现代社会中人与自然的错位阻碍了人对于自然环境的尊崇，而如果从概念上去除相对和谐的山水风景，这一点又如何得到展现？国际知名艺术家徐冰、谷文达和洪磊，以及画坛新秀古干邵岩和杨诒苍都各自以令人肯定的方式处理了这些议题。在此过程中，几位最具争议性的艺术家赋予了千年古老传统新的声音，甚至加以颠覆。事实上，任何熟悉中国水墨艺术传统的人都明白，这些艺术家需要打破怎样牢固的界限才能开辟出新的道路，在某些方面其难度甚至超过国际上所谓的中国“前卫”当代艺术（尽管表现形式不同）。在本次展览中，艺术家李永飞——在中国卷轴画历史上首次——描绘了著名的先秦（即公元前 221 年）史诗《山海经》。李永飞尊崇“其文学理念，而非其理论的真实性的”，并试图以当代手法展现对于中国文明，同时也是“人类共同遗产”的颂扬。李永飞用了一整年的时间，创造出一个非书法、全视觉的原始幻想，呈现在一幅长达 25 米的卷轴上，并于 2007 年入选第三届成都双年展。本次参展的另一位水墨画家曲巍巍，则通过对中国绘画传统的完美童子形象的重新演绎，展现了其对于当今中国的社会认同和精神状况的探索。曲巍巍笔下的人物多变并令人不安，时而扭曲孤苦，时而狡猾淘气（带着油画家刘炜自画像的神韵），不同于传统里那千篇

1 知名的个展之外，近期的水墨艺术家联展有：2006 年纽约大都会艺术博物馆的书法展“笔墨：中国的书写艺术”。2007 年第三届成都双年展主打当代水墨画，本册中的艺术家李永飞也以巨幅水墨雕塑装置参展。去年，波士顿美术馆的展览“新水墨：对中国传统的十个回应”是北美地区当代中国水墨画的首次重要展示（2010 年 11 月展出）。北京今日美术馆的“中国式书写”（2011 年 3 月展出）。今年，纽约大都会艺术博物馆亚洲艺术部主任慕文（Maxwell Hearn）策划了一场名为“新墨”的当代中国水墨画展览。此外，香港西九龙文娱艺术区正在筹建当代水墨博物馆。

2 我听说香港画廊经营者、策展人张颂仁先生（Johnson Chang）称水墨画为“书画”，也许是指伟大水墨画家艺术创作背后的文学传统。

3 例如，使用手指或指甲来代替毛笔或者其他工具来作画在中国历史悠久，但屡经中断。画家高其佩（1660-1734）所有作品都是如此创作的，其技艺最近透过艺术家张羽（生于 1959 年）的“指印”系列重新与世人见面。

4 水墨艺术家专注于笔法的掌控，着重简洁和意念，而这与二十世纪西方艺术两大最为创新（与极端）的概念不谋而合：康定斯基与抽象表现主义探索的“纯绘画”或者波洛克倡导的“行动绘画”。

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