



魏立剛「冬影鸞鑑」

WEI LIGANG

Songs of the Phoenix Mirror

2016. 12. 10^{sat} - 2017. 2. 12^{sun}

Curator 策展人: Britta Erickson 林敏竹
Alan Yeung 楊浚承

INK studio 墨齋

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PREFACE

Britta Erickson

Wei Ligang is a larger-than-life character, a person who could characterize his birth and subsequent existence in a grandiose and supremely fanciful way thus: “In 1964, the Year of the Dragon, Wei Ligang fell like lightning from Planet No. 7 to the Earth. He always remembers the formula for the truth and the magnificent radiance of that place—his home planet.”¹

Wei Ligang’s artistic expression is a unique synthesis of the cerebral and the tangible, of the elite and ethereal with the alien, the common, and the natural. To find inspiration for calligraphic form in ancient Egyptian writing, the wheels driving massive machinery, bones, or a tree branch, may seem strange, but it makes perfect sense. Our sense of beauty, of what feels right, is based in our experience of nature. We are part of nature, although this is often forgotten. Evolving over millions of years, in tandem with the evolution of plants and animals and the creations of animals—their homes and paths—human beings saw their forms as essential expressions of the natural and beautiful world they inhabited. Humans internalized these forms and, when they began to build and create, these forms infused their creations.

Nature has a common set of proportions that inform the design of flowers, trees, leaves, and so on. We find these same proportions in the great works of art, called by the classical world the golden mean. The golden mean shapes architecture and can be found in painting compositions and in the composition of Chinese calligraphy. Furthermore, Chinese calligraphers long recognized the connection between nature and art, particularly as China’s writing system began as pictographs. Later there came to be terms to describe certain brushstrokes such as *wuluoheng*, meaning drips down a wall. And there is a form of calligraphy called bird writing.

Wei Ligang has taken this knowledge and pushed it to create the basis of an individualistic calligraphic form. Although it can appear distant from tradition, traditional skill derived from years of practice underlies his often surprising oeuvre. He loves gorgeous colors, combining backgrounds of gold with lapis blue flowers, or broad sinuous ink lines, or dry-brush characters with fanciful forms of birds, dwellings, and all manner of fanciful creature. A recent innovation is to use copper metal strips as the background to landscape painting.

Wei Ligang hales from Shanxi, the home of the great calligrapher Fu Shan (1607-1684). Fu Shan was an important witness of the tumultuous Ming-Qing change, acting as an important theorist of the time, and developing a new kind of calligraphy. Wei Ligang lives in a similar time of change and, like Fu Shan, has produced a grand and flourishing new kind of calligraphy and theory. He is particularly interested in educating enthusiastic would-be calligraphers, whether they be artists by profession, or by avocation, or simply fiercely curious. Every year he devotes some weeks to teaching a class of such people, and opening their eyes to the generally ignored forms around them, seeing them as a pathway to calligraphic creation.

¹ Wei Ligang. *Universal Things Examine*. Beijing: Beijing 3 Gallery, 2016. P. 37.

前言

林似竹

魏立剛個性獨特而鮮明，他用異想天開的方式描述自己的生命：「在 1964 年龍年，魏立剛如一道閃電般從 7 號星球射到地球。他一直没有忘記家鄉星球的實況和瑰麗光芒。」¹

魏立剛的藝術表達是理性與感知、精緻與飄渺，以及異域、尋常與自然之間獨特的結合。他從古埃及的象形文字、現代機械的齒輪、骨頭或樹枝中尋找書法形式的靈感，這可能看起來有些奇怪，但極有道理。我們的對美的感知和直覺，都是基於我們對自然的認識。我們是自然的一部分，儘管我們常常忘記這一點。數百萬年來，人類陪伴着植物與動物的進化和生成，把它們看為美麗的自然世界的表達形式。這些形式印記在人類心中，當他們開始創造時，也將之注入到他們的創造中。

古典西方世界，把花、樹、葉子等的型態中共同的比例稱為「黃金分割」。我們在傑出的藝術作品中發現了這些比例，包括繪畫構圖和中國書法。而且，中國書法家早就認識到自然與藝術之間的聯繫，中國的書寫體系就起源於象形文字。後來，出現了專門描述某種筆觸的術語，如「屋漏痕」，意思是雨水在破屋牆上留下的痕跡。還有一種叫「鳥書」的書體。

魏立剛把這種認知作為其個人書法藝術的根基。雖然他令人驚奇的作品看似遠離傳統，但背後却蘊涵多年書法實踐所得的傳統技能。他喜愛華麗的色彩，在金色背景上勾畫青藍花卉、寬而彎曲的墨綫，或者在乾筆皴擦而成的文字之間繪畫奇異形狀的鳥、房屋、以及各種各樣的臆想。他最近的創新是用銅金屬片作為山水畫的背景。

魏立剛出生於山西，傑出書法家傅山（1607 - 1684）的故鄉。傅山是明清易代的重要見證人，作為這個時代重要的理論家發展出了新的書法。魏立剛像

傅山一樣生活於劇變的時代，並創作出了極具活力和嶄新的書法與理論。他熱心培養年輕書法家，無論他們是職業藝術家、業餘愛好者、或只是對書法滿懷好奇。每年他花幾個星期來教授這些學生，打開他們的眼界，使他們注意到周圍常被忽視的美學形式，並將此作為書法創新的一種途徑。

（翻譯：董曉坤）

¹ 魏立剛《萬物察》（北京：北京在 3 畫廊，2016 年），頁 37。



*商代《祭祀狩獵塗朱牛骨刻辭》
Shang Dynasty, Oracle bone text

RHAPSODY ON WRITING-IMAGE

Wei Ligang

Fu, or rhapsody, is a classical Chinese literary form of rhymed prose. Most popular during the Han Dynasty (206 BCE – 200 CE), it at once defines and expands the definition of an object or theme with ornamental diction and extravagant parallelisms and imagery. Here Wei Ligang uses the rhapsody form to elaborate the concept of shuxiang (tentatively translated as “writing-image”), narrate a history of Chinese writing, enumerate his intellectual and artistic influences, and envision a universal abstract art based in Chinese characters. Many of the phrases reappear in his “Thirty Terms.”

Shu (writing) refers to the great resource of Chinese characters. It encompasses the written characters, spells, and diagrams of various regions and peoples of the world. *Xiang* (image) refers to the energy fields of the myriad existences of the universe. It is an infinite expanse, profound and vast; within it, myriad beings reside and myriad things thrive. Chinese characters are a resource, embodying the qualities of the descendants of the dragon, flourishing and explosive. Chinese characters are a bridge, connecting China and the world beyond, conjoining ways of seeing and sensing. Chinese characters are a platform; skirting its perimeter, we evaluate our neighbors. Chinese characters are a space-time, containing heaven and earth, structuring all that exists.

Excavate the Western Gorge, open the stone gate; divinations on tortoise shells * ; spring clouds swirl, autumn rain falls. Embrace the immortals, drink from the sweet spring; tiger talismans and tomb guardians; the mountain valley is emerald, the river spring white. Incense burns in the Cauldron of Duke Mao; gods arise on the San Family Plate. A night visit to Kang Nanhai [Kang Youwei, 1858-1927], an omen on Wufeng Mountain. Lugong [Yan

Zhenqing, 709-785], the progenitor of regular script, and Yi Bingshou [1754-1816], the master of clerical script, taste unfiltered wine and stay at the Studio of the Stream. Cézanne [1839-1906], the grandfather of image and Matisse [1869-1954] the wild uncle forge bronze vessels and gather at the Lantern Studio. Visit [Wang] Duo [1592-1652] the old man and rock on a boat in Mengjin; swirl up the mountain of Fu Shan and break a donkey-drawn rake with a kick.

Luan and *feng* phoenixes with emerald wings summon spring; moonlight filters through the bamboo curtain. *Qilin* and dragons with fiery scales ascend clouds; Sirius illuminates the wine bottle. I write drunken in an embroidered robe, lying along a verdant stream washing over pebbles. Bathed in ten thousand clouds of purple vapors, rabbit hairs and black kite feathers scatter. Van Gogh [1853-1890] with the severed ear collapses under lamplight; Jin Nong [1687-1764] with the red beard splashes ink. A pine split like a zither's lines explodes in iron flowers; the fierce ni lion uproots a tree to carve dragon teeth. Character patterns and engraved blocks; talismans, spells, and ritual instruments; totems and flags flying atop a mountain fortress. A withered pine of ten thousand years; blunt iron of a millennium; the way of ink charging towards the Heavenly Terrace. A small elm stands solitary, covered in snow, its withered branches lifting a bird nest, as the sun is concealed by fog and clouds. With a weathered axe a master forges a shrine, revealing a dragon's horn in a snowy field, as mist swirls around a mountain. Beyond the threshold, the sounds of the manger tell rain and shine; before the window, the shadows of the candle capture geese in flight. The classics of the human world record all the joys and sorrows of humans and animals; the images and diagrams of the heavens condense the magic of the realm of metal, wood, water, and fire.

[Qi] Baishi's [1864-1957] paintings convey the petty pleasures of chickens pecking at earthworms. Xiali's constructions employ the Myriad Methods of the Great Empire of Flies. A formation of shields becomes a wall of bronze and iron, thwarting feathered arrows. A skyscraping column rises like a fierce dragon and a spirited phoenix, thrusting into the dome. Seal, clerical, regular, and cursive scripts conjoin like embroidered flowers, summoning the scenes of the marketplace. Yan [Zhenqing, 709-785], Liu [Gongquan, 778-865], Ou[yang Xun, 778-865], Zhao [Mengfu, 1254-1322] with their dots, strokes, and hooks define the conventions and rules. Leaning and overlapping in multiple

dimensions, gazing deeply into holes and cracks, I examine the profundity of the things of the world. By turns immersed and circumnavigating, inspecting the main road, I marshal the vast forms of myriad images. Making tea with water from a spring drilled open on a cliff, I invite Darwin to explore the black holes of my magic squares. In a lake concealed by dense mist and willows, I dine with Bill Gates and expound on his empire of networks.

A pagoda bell tolls in the quiet, surrounded by blue mist, and an immortal from a grotto with her bracelets and pendants of red jade. A barbican stands in silence, its flags lowered, its jade walls with patterns of yellow and blue like dragon scales. Knife-edges and blades clash and abrade, opening rocks to connect waterways. A soft brush sings a gentle song, and on silk flowing like water partridges call. As the sandalwood palace is erected the mountain ridge quakes; the jade and pearls are carved and set into the shimmering gold screen. A withered sunflower and an iron bird in candlelight at night; an incense burner and ancient classics in a dream of blue wisteria. The brush-tip swirling, ink splashes about, like horse-hoofs leaving deep impressions on rocks, like twin peaks splitting the blue sky. I banish the decadent and feeble, like leopards leaping across a scorched field, like a lone wild goose calling atop a pine in snow. I drink from the spring of the Jinci Temple, dwell on the Taihang Mountains, enjoy inscriptions on the Cinnabar Cliff, read the paintings of Mojie [Wang Wei, 699-761]—authentic lineage of Shanyaodan. I apply Newton's formulae, listen to Chopin's music, tour the Grand Canyon, and ride Marco Polo's gondolas—a magician of colors and lines.

Ink in the ink-stone washes over strange rocks and rusted iron on the riverbed; the edge of the beam pounds the field with crops consumed by locusts. On the smoke-filled ruins, scorched earth and life-giving bacteria share an origin. A pirate ship's complex structure is analogous to that of a grasshopper or a mallard. The great library of steles and model letters is my foundation. Foreign cultures and regions furnish my hall. The breath and pulse of the East fill my breast. Channeling the myriad into one, I construct my Writing-Image.

In early autumn in *renchen*, Year of the Dragon, at the Iron Lantern Studio, Songzhuang.

(translated by Alan Yeung)

書象賦

魏立剛

書者，漢字書法之礦藏，其域可拓至世間諸地、諸氏族之文字、符咒、術圖；象者，宇宙萬有之量場，其際屬無窮無止，深邃浩瀚，萬物同居，萬種共萌。漢字是一種資源，稟賦龍族，蔭翳裂合；漢字是一座橋梁，擺渡中外，嫁接視覺；漢字是一個立場，匍匐其壕，蠱測諸鄰；漢字是一洞時空，藏天貯地，同構萬有。

鑿西峽，開石門，龜甲占卦，春雲卷，秋雨澆；擁神仙，飲醴泉，虎符鎮獸，山壑碧，溪泉白。香燃毛公鼎，仙開散氏盤*；夜泊康南海，神識五峰山。魯公楷祖，伊秉綬隸伯，品濁醪而榻溪庵；塞尚象爺，馬蒂斯野舅，打銅器而聚燈館。叩訪鐸翁，搖臚孟津；盤旋傅山，踢壞驢耙。

鸞鳳翠翼鳴春，竹簾梳月；麒麟赤鱗踏雲，天狼映樽。一襲繡袍醉墨，橫卧藍溪漱石澗；萬團紫氣薰蒸，銜兔黑鸞羽毛撒。割耳梵高昏燈下，赤須金農濺墨渣；瑟裂野松炸鐵花，怒猊抉樹剔龍牙。字紋板雕，符咒器鑿，圖騰旌旗掛山寨；萬歲枯藤，千年倔鐵，墨道劈駁跨天臺。齧樾覆雪孤撐，枯桠盤雀巢，日蔽雲霾；荒柯聖手鑿龕，雪灘顯龍角，思飄煙巒。檻外驢槽鳴雨霽，窗前燭影捋雁翎。凡界典章，譜悲喜哀樂人畜事；天域象圖，釀金木水火宙間術。

白石繪，雞啄蚯蚓籠中趣；蝦籠築，蒼蠅帝國萬法門。盾陣似銅牆鐵壁，截羽弓；天柱如騰蛟起鳳，指穹窿。篆隸楷草，繡扣鑲花，紹肆集之景；顏柳歐趙，點畫鉤挑，蹈規矩之繩。重構倚疊，內窺穴罅，察世物之堂奧；浸暈圍燒，勘巡大道，匹萬象之莽廓。茶烹鑿壁泉，邀達爾文翁遊吾魔塊黑洞；煙鎖池塘柳，宴比爾蓋公演汝網絡帝國。

塔鈴寂，青煙繚，石窟仙袂環珮朱翠；甕城啞，獵旗偃，琉壁龍鱗斑剝黃藍。鋒刀猛鏗，鑿石謔謔溝壕通；棉毫婉歌，鋪絹潺潺鷓鴣鳴。檀香築殿山脊動，

鑲翠雕珠金屏耀；枯葵鐵鳥炳燭夜，藥爐經卷夢青藤。鋒攪墨醬飛濺，馬踏石窩，雙峰插碧空；穎摧荒崖頹唐，豹騰煙壤，孤鴻驚雪松。飲晉祠泉，駐太行山，賞丹崖書，讀摩詰畫，正宗山藥蛋；演牛頓律，聽肖邦曲，遊大峽谷，乘波羅船，色綫魔術師。

硯墨冲怪石鏽鐵於河床，椽鋒鋤蝗蟲朽稼之田壤。硝煙遺墟，焦糊與菌母剔朗一轍；海盜船艘，疊構並蚱蜢赤鳧同圖。碑帖礦藏，奠吾基梁；異域芳鄰，盈吾殿堂；東方氣脉，灌吾胸壑；萬取歸一，築吾書象。

王龍孟秋於宋莊鐵燈籠館



*西周《散氏盤》

Western Zhou Dynasty, *The San Family Plate*

THIRTY TERMS FOR CONTEMPORARY CALLIGRAPHY

International Writing-Image Society

The Chinese calligraphic tradition developed a rich language of metaphors and references, such as *mozhu* (“ink pig,” i.e. uncontrolled, structurally lax spreading of ink), *wulouhen* (“water stains in a leaking house,” describing near-congealed substantiality and naturalness in brushwork), *zhuihuasha* (“an awl drawing in sand,” describing a firm calligraphic stroke with rounded ends executed with a brush with a concealed tip), and *danfu yu gongzhu zhengdao* (“carriage-bearers and the princess fighting over the right of way,” referring to rhythmic variations in density in calligraphic compositions). These terms vividly and succinctly conveyed the secrets of calligraphy to subsequent practitioners.

Issuing from a deep engagement with contemporary art and the shape of the contemporary world at large, the Thirty Terms for Contemporary Calligraphy are intended to spur the development of the ancient tradition of calligraphy into new heights. With the Terms’ expansive scope and multi-dimensional contemporary references, we hope to transform concepts and broaden fields of vision as we look forward to a new peak in the art of calligraphy.

1. Implantation (*zhiru*): to fuse and channel various expressions and signals through the brush.
2. Breath (*huxi*): to endow lines with the inhalation and exhalation of a live creature.
3. Submersion (*maifu*): to conceal multiple methods beneath a single appearance.
4. Growth (*shengzhang*): the sense of continual inner development in a work

after its physical completion.

5. Rescue (*wanjiu*): to redeem a mistake or a mishap in a compelling manner.
6. Dilution (*xishi*): to dissolve and transform an existing expression.
7. Energy cluster (*nengliangdui*): to concentrate in one’s heart a large and rich array of resources and substances.
8. Cloud calligraphy (*yunshufa*): calligraphy in an expanded sense, befitting the age of cloud computing and big data.
9. The School of Writing-Image (*Shuxiangpai*): addressing issues in contemporary abstract writing and developing native Chinese abstraction.
10. Line tunnel (*xiantiao suidao*): the line is more than a geometric object and must contain atmospheric and transcendental spaces.
11. A woodcutter’s quivering elbow (*qiaofu douzhou*): when writing in mad cursive script, the Shanxi calligrapher Xu Wenda (style name Qiaofu, or “woodcutter”) would swirl his arm and elbow in a state of physical ease and spiritual inspiration.
12. Dragons and snakes lurking in the arm (*bicang longshe*): when the contemporary calligrapher Fu Xiali writes, he feels a dozen dragons and snakes tumbling and entangled in his arm as lines emanate from him like a shaman’s utterances.

13. An ox-drawn plow in the field (*niuli chudi*): lines in Chinese calligraphy and painting are not to be executed in flat sweeps. They should rather recall deep trenches broken in the earth by an iron plow drawn by an old ox.

14. Watering the heart-mound (*jiaoguan xinqiu*): artistic creation relies ultimately on the artist's inner character. Thus it is of utmost importance to nourish the heart with energy.

15. A trail of blue smoke (*yidao qingyan*): after the completion of various character forms, a blue aura with a definite orientation seems to hover in the air.

16. Multidimensional leanings and overlappings (*chonggou yidie*): structural compositions are not only two-dimensional but rather interpenetrate, overlap, and intertwine in four dimensions.

17. Uniform analysis (*pingjun qiefen*): to shun poetic evocations of the classics and pursue even and dispassionate spatial placements, thereby achieving purity and conceptual rigor.

18. A wriggling flock of sheep (*yangqun rudong*): on a distant shore, a flock of sheep appears as fluttering and wriggling lines.

19. Finite eruption (*youxiang penkou*): to control the moment and intensity of emotional and spiritual release.

20. Clashes and abrasions of knife-edges (*fengdao mengzhuo*): in calligraphy the brush-tip is like a beam, and the brush a knife. They are by turns fierce, restrained, blunt, and dashing.

21. The great library of steles and model letters (*beitie kuangcang*): steles and model letters are the great foundation and source of the art of calligraphy and the School of Shuxiang.

22. Cosmic energy fields (*yuzhou liangchang*): to expand contemporary calligraphy from Sun Guoting's notion of "oneness with the miraculous being of nature" towards the myriad existences of the universe, to elevate it from

poetic appreciation to the expression of all things.

23. Character patterns and engraved blocks (*ziwen diaoban*): the generalization of steles and model letters.

24. Talismans, incantations, and ritual implements (*fuzhou qizao*): the origins and extensions of written language.

25. Essence of the nuclear line (*hexian yunshu*): to elevate the millennia-old aesthetic standards of the line, derived from classics and artifacts, to the precision and rigor of contemporary nuclear science.

26. Continuous and discontinuous, encircled and enclosed structures (*duanxu tuanluan gou*): a profound and strikingly idiosyncratic summary of the art of character composition and continuous cursive script, quoted from a work by the 17th-century calligrapher Fu Shan engraved on Wufeng Mountain.

27. Summoning scenes of the market (*shao siji zhijing*): the poetry of the classical canon can be found in the mundane world.

28. Marshaling myriad images and vast forms (*pi wanxiang mangkuo*): the commitments, structures, methods, and imaginations of contemporary calligraphy should benefit and reflect the profundities of all existences.

29. Chickens pecking at earthworms and the joys of caged birds (*jizhuo qiuyin longzhong qu*): Qi Baishi's paintings of scenes of his own garden, such as like birds feeding on earthworms and tadpoles emerging from a mountain spring, convey the petty pleasures of appreciating a bird in a cage.

30. Myriad ways of the Empire of Flies (*Cangying Diguo wan famen*): As his magic squares crowd and flutter, Fu Xiali is joyfully immersed in the mystical realm of character formation and structural principles in an expanded sense, his intentions expressing themselves through myriad methods.

(adapted and translated from the Chinese by Alan Yeung)

當代書法史三十個新詞語

國際書象學社

中國書法史結晶出諸多詞彙典故，比如墨豬、撥鐙法、屋漏痕、錐畫沙、館閣體、懷素書蕉、擔夫與公主爭道等，都精要生動地描述與告知後人，堪為習書之秘訣與法門。

時間來到公元 2015 年 1 月，國際書象學社正式發布《當代書法史三十個新詞語》，植根當今世界型態，匹配當今藝壇層級，志在推動古老書法演進，創生當代書法新高峰，與週、秦、漢、唐、宋、元、明、清、民國比肩接踵，雁行而蟬聯，無愧崛起的中國，重整書法的河山，標炳於全球視覺舞台。現推出三十個廣義的、多維度的、新時代的書法詞語，以期拓展視域，轉換觀念，祈盼 2030 年之際，當代書法新高峰誕生。

現將此三十個詞語羅列如下：

二字組

1. 植入：將多種表情、信號，融進筆底。
2. 呼吸：讓綫條具有活物吐納性格。
3. 埋伏：在一個面孔下蘊藏著許多招數。
4. 生長：結果既定之後所具有的滋生的內勢。
5. 挽救：將失誤救贖的悅人手段。
6. 稀釋：將那個表情消解與轉換。

三字組

7. 能量堆：心中要具有這樣的龐雜養分與沉厚物。
8. 雲書法：匹配雲數據時代的廣域性書法。
9. 書象派：當代抽象書寫課題，探究中國本色抽象。

四字組

10. 綫條隧道：綫條不只是一個物理輪廓，其內在須有云氣，有洞府。
11. 樵父抖肘：晉省書家徐文達書狂草臂肘旋動，處於鬆活與魂附體狀態。
12. 臂藏龍蛇：當世書家傅蝦麓舞墨時，自覺臂中有十數條龍與蛇翻滾糾纏，巫師般吐露，綫條流布。
13. 牛犁鋤地：中國書畫佈綫時非平塗掃抹，猶如鐵犁深插土壤，老牛牽拽，溝壕翻裂。
14. 澆灌心丘：藝術作品最終依賴的是創作者內心的質量與氣型，所以重要的是往心的丘壑之上培植澆灌能量。
15. 一道青煙：當造型各異的字結構完成後，彷彿一道有確定指向的青煙懸停在空中。
16. 重構倚疊：搭建間架結構時，非二維的佈置，而是四維的立體穿插掩映，盤帶繚繞。
17. 平均切分：剔除詩意的古典追求，耿直地做不變的平均放置，產生純粹與觀念。
18. 羊群蠕動：遠眺河灣羊群前行，像飄渺蠕動的綫叢。
19. 有限噴口：將激情與心緒的釋放端口選擇性控制。

20. 鋒刀猛鏗：揮墨時鋒如椽，筆如刀，勁勒鈍驅。
21. 碑帖礦藏：碑帖是書法藝術與書象派的大本營與 Source。
22. 宇宙量場：當代書法、書象馳騁的疆域從孫過庭的“同自然之妙有”擴充到宇宙萬物，將詩意提升到萬物表情。
23. 字紋雕版：碑帖的廣義拓展。
24. 符咒器鑿：文字的廣義拓展。
25. 核綫魂術：將綫條從千年倔鐵、萬歲枯藤的古典原始標準拓展到核物質，核技術的現世級別。

五字組

26. 斷續團圞構：明代傅山五峰山刻石中的詞語，把結構術、連綿術表露得精深入骨而個性奇崛。
27. 紹肆集之景：意指古典書法原始規範的詩意性在井集趣味之間。
28. 匹萬象莽廓：意指當代書法應具有的抱負、結構、章法、靈境，需匹配輝映萬物的奧義。

七字組

29. 雞啄蚯蚓籠中趣：齊白石畫雞吃蟲、蝌蚪出山泉是自家小院裏的田園清趣，是狹窄的籠中逗鳥自娛。
30. 蒼蠅帝國萬法門：傅蝦麓的魔塊字陣簇擁翻飛，陶醉在廣義造字術與結構原理的迷境中，意欲匹配萬法。

求諸己身，求諸同道，攜手並進，共驤大業！



北魏《始平公造像記》

Northern Wei Dynasty, Votive Stele for Duke Shiping

CONSTRUCTING THE ABYSS: AN INTERVIEW WITH WEI LIGANG

Wei Ligang and Alan Yeung
November 2016

Y: In the 1980's and 90's, you turned from traditional calligraphy to modern calligraphy and abstract painting. Are the boundaries between them significant to you? Or do the boundaries even exist?

W: Of course the boundaries exist. I started with traditional calligraphy, and later became frustrated with it, finding its trajectory too obscure and too difficult to navigate. So I started to do modern calligraphy. In 1995, when I had just arrived in the artist village of the Old Summer Palace, I was doing both modern calligraphy and abstract painting. At the time exhibitions had to fall into these distinct categories and were not completely free. One day, I decided to take on the mission of creating a unprecedented form of art. Then the boundaries disappeared: there was calligraphy, both traditional and modern, and there was abstraction. Everything was mixed together. Only then could truly new things arise. To create is to find one's own form of art.

Y: You have settled on *shuxiang* ["writing-image"] as an encapsulation of your art. Can you speak about its meaning?

W: Mr. Liu Xiaochun was the person who came up with term *shuxiang*. It's conceptually broad and can be fruitfully extrapolated. In my *Rhapsody on Writing-Image*, I define *shu* and *xiang* but not *shuxiang*. I think it's not that easy to define, and indeed to give it a positive definition is to risk making a mistake. *Shu* encompasses all kinds of writing from the various peoples, regions, cultures, and countries of the world. It also includes diagrams, talismans, and abstract symbols—not just written language. *Xiang* is neither image nor abstraction from image. *Shuxiang* is everything in the universe, and so I don't define the School of *Shuxiang*. To put it simply, it's about abstract art that arises from writing.

Y: Do you see this exhibition as a return to traditional calligraphy or a transcendence of it?

W: I've done a lot of experimental calligraphy but so far haven't found a very sympathetic audience in China. I'm especially touched that a gallery founded by three Americans is presenting my calligraphy. This exhibition is limited to traditional and modern calligraphy, although it includes a few works that don't fall into these categories.

Four years ago, wanting to publish a big catalog, I began to create many works of traditional calligraphy. I made my first attempt at Shadow Cursive. It allows modification and reworking, and its character forms require more conscientious planning. Some of the forms cannot be found in dictionaries. But I've always felt a distance from my vision, and so I'm still preparing for this catalog.

One of the chapters will be titled "Destiny and Aspiration." Calligraphy is intimately connected to my destiny and my aspirations, and to the quintessence of Chinese culture. I want to join traditional calligraphy and abstract calligraphy. Pure abstraction on its own lacks spirit, which calligraphy can give you—although calligraphy is also abstract, its spirit can be strongly felt. On the other hand, abstraction frees calligraphy from many of its traditional limitations. The two illuminate each other and stand like twin towers.

Y: Like the "deconstruction" and "reconstruction" that you often speak of.

W: Right. Fan Di'an was the first to talk about "reconstruction" in my art, but insofar as "reconstruction" refers to separating and recombining elements, it is not entirely accurate. When I reconstruct, I also introduce much new content. I am a student of mathematics. I've always had a fantastical side, and I've always been interested in exploring complex and mysterious things. A painter can make a complex magic square, but my forms are recognizably calligraphic and are not purely visual. They are like new characters.

I also work with the Oracle bone script, great seal script, and Northern Wei steles. I magically transmute the ancient scripts. Every single magic square of mine occurs only once: in different renditions of the "bird"

character, for example, I put a flame, or a vegetable, or soil. None are the same. When I speak of “magic,” I’m referring to this specific context and mood.

Y: Do your lines contain emotions?

W: Of course. Emotions are the soul. They’re very important.

Y: But you’ve expressed dissatisfaction with the poetic expressionism of the traditional literati.

W: Yes, because that’s not the highest state. The highest state is anti-expressionist. The existence of the myriad things of the universe isn’t affected by any particular thing. It has no emotion. It’s what we need to give voice to.

Y: Would you call it something metaphysical and spiritual?

W: Correct. I think spirit sometimes doesn’t encompass material existence itself. Materials have a spiritual dimension. We’ve simply confined our definition of “spirit” to animate objects. An iron board, a ceramic shard, or a piece of wood may ultimately be the most compelling and intelligent thing. It may be a great source.

Y: How do you relate to textual sources in calligraphy? Is there some connection between your rearrangement of literary fragments with your “reconstruction” of calligraphy?

W: I’m attracted to texts with complex characters, difficult pronunciations, and profound and resonant meanings. When I come across them in my reading I copy them out. I like phoenixes and other mythical animals, which excite my imagination and lead my mind to faraway realms.

Y: You speak about “dragons and snakes lurking in the arm” and refer to Kang Youwei’s “ghost under the wrist.” How does the occult and magical relate to your calligraphic training?

W: If one writes tidy, rule-bound calligraphy exclusively, one can’t feel

those dragons and snakes. When I was still in university, before I’d started studying Fu Shan, I’d sit on the kang back home and copy Zhang Xu’s *Cursive Calligraphy of Four Ancient Poems*. I’d also studied Huaisu’s work early on. I always knew how to do linked cursive. Later I was drawn to Fu Shan in part because of our Shanxi connection and in part because of my own sensibilities. I don’t like standardized cursive. I enjoy being set adrift in a mirage, in an abyss. Cursive script is about the strange and unexpected rather than legibility.

I’ve made some breakthroughs in the history of calligraphy, too. For example, Xu Wei’s calligraphy is excellent but lacks monumentality and a sense of infinitude. Fu Shan’s calligraphy is also excellent, but someone living centuries ago can’t possibly satisfy all the requirements of our time. The fruits of industrial civilization, the beauty of machines—these have their own allure, which I’ve incorporated.

Y: Fu Shan’s world was different. At the time epigraphy was just beginning. He embodied this with his own transition from cursive to epigraphic styles. *

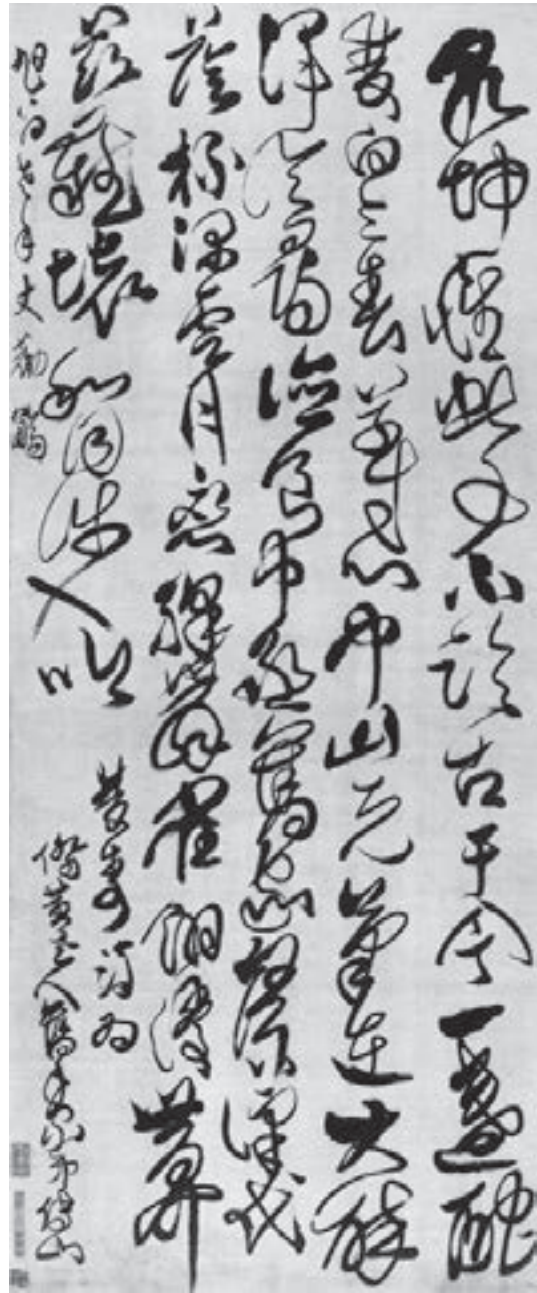
W: The resources available to us today are different again from what epigraphy gave Fu Shan. When he made a turn with his brush, he might be thinking of the bend of a vegetable or a cloth, but when I do so, I’m bending concrete or a steel bar.

Y: Is that kind of power palpable in your creative process?

W: Of course. In my experimental film, I’m writing with a brush above a mine. You can see how my muscles twist. When past calligraphers wrote in cursive, they had to abbreviate first before linking characters, whereas I can link any character you give me. I can even write in great seal script in a single breath. Although I don’t follow any score when I play the piano, I can play for four hours continuously and without repeating myself.

Y: You’re a student of mathematics, but you have a penchant for magic and ghosts. A critic has written that you combine Eastern spiritual abstraction with Western rational abstraction.

W: I don’t see them as opposed. Every culture has shortcomings in



*傅山《草書乾坤惟此事五言詩》

Fu Shan, *Five-Character Poem in Cursive Script*

comparison to another. Eastern cultures privilege implicitness and vagueness, whereas Western empiricism enforces a certain rigor. This is a lesson we should learn. We must improve and substantiate ourselves so as to retain Eastern gentility without being feeble.

Y: Your thinking seems to descend directly from Qing-dynasty evidential scholarship.

W: It's not exactly the same. Qing evidential studies were primarily textual and literary, whereas my research encompasses all disciplines and things. The best structure comes about from not constructing—it is construction itself. My structures point from calligraphy to all types of visual forms. In fact, my research exceeds visual structures and encompasses the structures of all things—it encompasses structure itself.

It's good that there are potters, ironsmiths, and beggars in this world. They make up the great currents of society and enrich them. If there were only intellectuals, something would be missing.

Why do I pick things up from garbage heaps? I'm looking for a sense of vastness, of impersonal vicissitudes. I don't want human rules and conventions. I want to open a book and find dust on one page, a fire on another, and on yet another a pure stream. It's not nature as expressed through words and images. It has a smell, a taste, texture.

Y: This nature is not the nature of empirical experience.

W: No. It's an idealized nature, an ultimate nature. What we can see is finite. There're many places beyond the reach of human powers.

Y: Were you already aware of modern Japanese calligraphers like Inoue Yuichi (1916-1985) while in university?

W: At the time Inoue was not recognized even in Japan. The famous ones were Yukei Teshima (1901-1987) and Sesson Uno (1912-1995) and their followers. I came to know about them through *Modern Japanese Calligraphy*, an important book translated and edited by Zheng Liyun. Later I saw exhibitions of works by Teshima and Uno and their schools at the Tianjin Municipal Museum and the History Museum of China. They

left a very strong impression. I learnt about Inoue in the 1990's in a course taught by Mr. Chen Zhenlian at the Sha Menghai School of Calligraphy.

Y: The thoughts you express in the videos from the 1980's and 90's are remarkably consistent with what you say today.

W: Right. In one of my exhibitions, I put up on a wall the sentence that I "fell from an alien place onto earth at a certain time on February 12, 1964." Death for me is a homebound journey. This is about something innate, a genius. Perhaps I was really inspired by something in the womb, something that has freed my thinking and suited me to calligraphy. I've made the project of my life the study of lines arising from calligraphy and their permutations.

Y: Why do you say that calligraphy will reach a new height around the year 2030?

W: Today, many young calligraphers are already more virtuosic than their historical predecessors. In fifteen years, they'll be even more mature. I don't mean modern calligraphers, but traditional calligraphers. In the two or three decades since liberalization, seal-carving in China has already surpassed any historical period. Seal-carving is all about design. It's become a pure art, far richer than the functionalism of historical seals impressed on works of art and letters. We contemporaries tend to be superficial and impatient and lack the tranquility of the ancients. Seal-carving can help us with this.

Y: You said earlier that you haven't found a very sympathetic audience in China. Are your educational endeavors a way to create a community?

W: I founded a school for two reasons. The first is that for we Chinese to establish our own abstract art, we must look towards calligraphy and ancient writing. This is the best way. This is a people's mission. Secondly, I have the right experience and abilities for teaching. I stumbled my way through hardships to where I am now. I am a living example. So I'm eager to help others and enable them to succeed.

China has a rich and deep history, but we've been impoverished for too long. Wealth and material satisfaction are very important—and this is

normal. I say, if you want to be a tuhao, be a tuhao and show off all you want. This is a necessary phase to go through. In a few decades, we'll have the refinement of Western aristocrats.

But you can't care about nothing but money. This is true in education and in our institutions of higher learning. Factory-style education won't do. I want to be educator because education is different than profiteering enterprises. I want someone half a century from now to remember that someone started a private school and produced some masters. I want to set an example for educators in the future.

(transcribed by Chen Siyuan, edited by Dong Xiaokun,
and translated by Alan Yeung)



東漢《鄴閣頌》

Eastern Han, *Encomium on the Fu Pavilion*

結構的深淵：魏立剛訪談

魏立剛、楊浚承

2016年11月

楊：從八十、九十年代您的傳統書法到現代書法和抽象藝術。這之間的界限對您還有意義嗎？還是沒有界限？

魏：當然有界限。我一開始做傳統，後來覺得不過癮，來路太彎曲和隱晦，所以投入了現代書法。我95年剛到圓明園畫家村時，既做現代書法，也做抽象繪畫。當時做書法展覽還是要歸類，不是完全自由。直到有一天，我突然把任務設定為創造一個嶄新的圖式。這個時候邊界消失了，又有書法、又有傳統、又有現代抽象，都混在一塊，才能出現新事物。創作，也就是探索自己樣式的時候。

楊：最後您選擇了「書象」這個概念去代表您的藝術。能否講一下「書象」的含義？

魏：「書象」最早是劉驍純老師提出來的。這個概念比較寬泛，延伸起來也比較有意思。我在《書象賦》定義了「書」和「象」，但沒有定義「書象」。我覺得也不好說，說清楚了可能反而不對。「書」泛指世間各個氏族、部落、文化、地域、國家中所有的文字，術圖符咒全在「書」裏面，涵蓋所有的抽象符號，並不一定是文字。「象」不是圖像、也不是抽象。「書象」是宇宙萬物，所以我並沒有定義「書象派」。簡單可以理解為從書寫文字而來的抽象藝術。

楊：這次展覽讓您回歸書法，還是超越書法？

魏：我研究書法做了那麼多實驗，但國內的知音很少。我特別感動，竟然是三個美國人成立的畫廊在做我的書法。這次展覽也就限定在傳統書法、現代書法、以及個別跨出一點這個範圍的作品。

四年前，我想出一本特別大的集子，開始大量做傳統書法。我做了疊影草書，它允許修改和疊加，結構的雕琢更需要推敲，有些結構在字典裏都見不到。但是後來總覺得離自己的抱負有距離，於是這本書目前還在積累。

書裏有一個章節叫「命根與期待」。書法和我的命根與期待相連，跟中國文化的本質和血緣相連。我想讓傳統書法和抽象書法始終綁在一起。一直做純抽象會蒼白，

沒有靈魂，而書法會給你這個，雖然抽象但精神非常具象。反過來，抽象書法可以釋放很多傳統書法的限制。兩者兩相作用，就像雙子塔一樣。

楊：就像您經常提到的「解構」和「重構」一樣。

魏：對。最早范迪安給我寫過「重構」，但是「重構」指的是分解原結構後重新組織，有一點不準確。我重新組織的時候，加入了很多新內容。我學數學，從小也有一些異想天開的地方，一直想探究複雜的、神秘莫測的東西。畫家也可以把一個方塊做得非常複雜，但是我的結構，你看上去還真是一種書法上的結構，而不是圖像上的結構，就像造字術。

我又做甲骨又做大篆、魏碑，是把真的古文字都給魔變了。每一個魔塊在我的一生中只出現一次，比如一個「鳥」字，有的裏面放了一把火，有的放了青菜，有的放了土壤，沒有一個是重復的。「魔」指的就是這個上下文，情緒。

楊：您的綫條包含感情嗎？

魏：那當然有了，就是靈魂，很重要。

楊：但您比較排斥文人的詩意抒情。

魏：是的，因為那不是最高境界，最高境界反抒情的。宇宙萬物的存在不以任何物體為轉移，是無情的，我們應該印證這個東西。

楊：是一種形而上的精神？

魏：對。我覺得精神有時候還覆蓋不了物質本身，物質也有精神，我們只不過將精神劃定為活物的精神。最動人、最有思想的，其實就是一塊鐵板、瓦木。那可能就是一個本源。

楊：您如何處理書法的文本？從詩歌中選取片段重新編排，和書法「結構」有什麼關係？

魏：我喜歡寫筆劃多、字音拗口、字義幽深的文本，翻讀時會特意摘抄這些內容。我喜歡寫神話中的鸞鳳、鳥怪等等。這能刺激我去展開想像，往非常深遠的地方前行。

楊：您提到「臂藏龍蛇」、康有為「腕下有鬼」。「魔」跟書法訓練的關係是什麼？

魏：如果光寫狀如算子的書法，就不可能臂藏龍蛇。我大學還沒學傅山的時候，回到老家，坐在炕沿上，拉過飯桌，已經在臨摹張旭的《古詩四帖》了。懷素我也早就臨過，已經會連了。之後寫傅山可能和地域以及自己的性情有關。我不喜歡標準的、正確得像語法一樣的草書。我喜歡在流淌、迷幻、深淵之中。草書以詭奇為高，要詭異、奇絕，而不是清楚易認。我對歷史也有一些突破，比如徐渭的字雖然很棒，但偉岸、蒼茫、洪流感不夠。傅山很好，但幾百年前的人對今人的要求也不能全滿足。今日的工業成果、機械的美都是誘人的，所以我加了這些東西。

楊：傅山的語境不一樣。當時還是金石學剛開始，他本人從連綿草到金石書法的演變，就體現了這種轉折。*

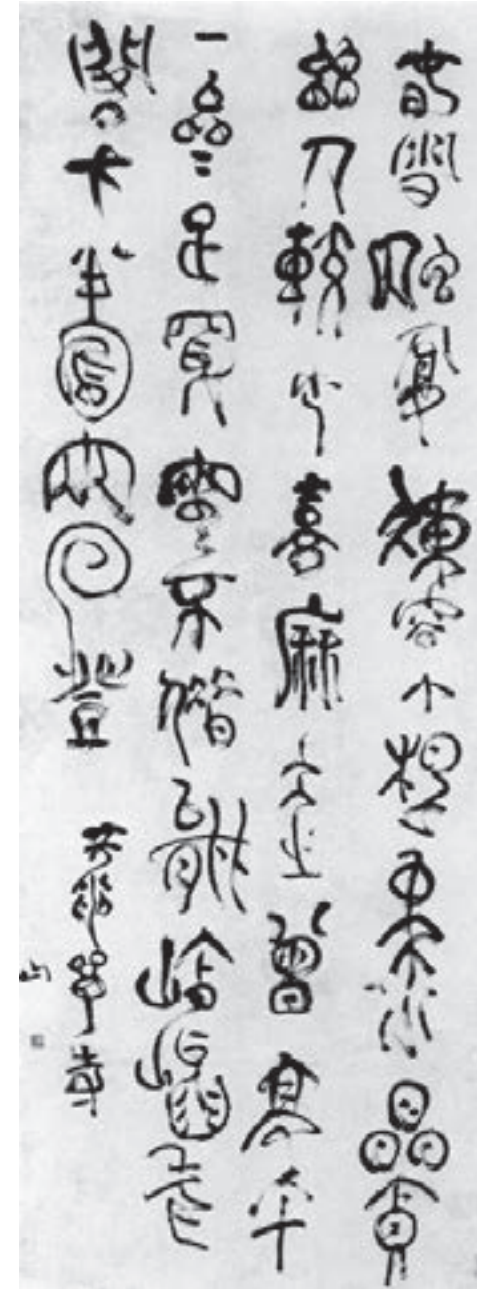
魏：今天所有的資源都呈現給你，跟單純的金石氣又不一樣了。他可能是在彎一根韭菜葉子或者彎一塊布條子，而我可能是在彎混凝土或者鋼筋。

楊：在創作的過程中您切身感受到那份力量嗎？

魏：當然。你看在我的實驗電影中，立在礦上拿毛筆寫的時候，肌肉和筋扭動的地方。古代人寫草書，是省簡以後而能連。而你給我任何一個字，我改下就能連起來。大篆也可以這樣一筆寫下來。雖然我瞎彈鋼琴，但我可以四個小時連續不斷，也不重複。

楊：您學數學，却喜歡巫術、神鬼。有評論家說您結合了東方感性意象和西方理性抽象。

魏：我没有把它們對立，每一種文化都有其缺陷，這是不具備對方光彩的原因。



*傅山《天龍禪寺五言詩》

Fu Shan, Five-Character Poem on Tianlong Monastery

東方讲究意會、意到筆不到，而西方實證主義則逼迫你推到一個高度。這點我們確實要吸收，改良自己、充盈自己，讓東方在溫和柔順中不失強大。

楊：這種思維似乎和清代考證學一脉相承。

魏：不太一樣。他們的考證是文科式的，而我的考證牽涉到各個學科，乃至萬有。最好的結構是不結構，是 construction itself。我的結構從書法推向所有的視覺類型，我研究的也不是視覺的結構，而是萬物的結構，就是結構本身。

世界上有泥瓦匠、燒鍋爐的、乞丐等等，所有的人構成了社會的洪流，這是健全的。如果全是知識分子，氣息不對了。

我為什麼去垃圾堆裏撿垃圾？我找的是滄桑感，不要人們建立起來的尺度和學科化。我希望這本書一打開，這頁是塵土，那頁有火苗，另一頁是清泉。不是用文字和圖式表達出來的自然，要有氣味，要有觸摸感。

楊：這種自然和現實中體驗到的自然不一樣。

魏：不一樣，這屬於理想的自然，極境。眼看到很有限，而還有很多地方，人的力量無法達到。

楊：您是否在八十時代就已經接觸到井上有一（1916-1985）等日本現代書法家？

魏：當時井上有一在日本也不受重視，出名的現代書法家是如手島右卿（1901-1987）、宇野雪村（1912-1995）等。我是通過鄭麗雲翻譯編輯的《日本現代書法》了解他們的。這本書很重要。後來在天津博物館和中國歷史博物館看到過日本的刻字展、手島右卿的少字派師生展，非常震撼。井上有一是在九十年代，在沙孟海書學院，陳振濂先生辦的班上講的。

楊：您在八、九十年代視頻中表達的想法和現在非常一致。

魏：對，我曾在展覽的牆上貼了一句話「64年2月12日某一刻從外面掉到地球上」。從降生到死亡是回家之路。這是人的天賦、悟性，也許在娘胎裏面真的有一個東西附體了，它使你以後的思想沒有限制，或者以後就適合書法。我把自己終生的課題規定在由書法而來的綫條及其交織。

楊：為何說 2030 年將會是書法的高峰？

魏：今天有太多年輕人寫傳統的本事比古代人還高，再過十五年他們會成熟起來。我說的還不是現代書法，就是傳統書法。改革開放以來的二、三十年，中國篆刻已經超過了古代任何時期。篆刻的設計性很強，成了純藝術，比古代蓋在圖畫、信札上的戳記強得多。今天我們失去了古代安靜的底蘊，浮躁，而篆刻可以修繕它。

楊：剛才您說自己在國內缺乏知音。辦學形成的團體，是否彌補了這個問題？

魏：辦學出於兩方面的考慮。第一是中國人要建立自己的抽象藝術應該從書法和古文字來。這是最好的一條路，是一個國家民族的使命。第二，我有教學經驗和能力。艱苦地一路摸索而來，自己就是一個樣板，所以我也很想幫助別人，讓別人能成。

中國本來歷史深厚，各方面都很有特點，但是我們艱苦窮苦太多朝代了。有錢、改善生活條件現在變得很重要，也很正常。我說土豪就要土豪，就要顯擺，不經過這個過程不行，經歷幾十年，像西方貴族那種沉厚就有了。

但不能一切向錢看，包括我們的教育，我們的最高學府。產業化辦學那是不可以的。我就想做教育，這個教育和為了掙錢的班不一樣。我希望再過五十年回憶起來，有人會說起有這樣一個私人辦的教育機構，還從中出來大師了。我想做一個私人教育的案例，在歷史上傳下去。

Quotations from Ouyang Xiu in Mad Cursive

歐陽修辭抄狂草 B

2016 | Ink on xuan paper 墨 宣紙 | 551.5 x 215cm [WLG_008]

在此巨幅立軸中，魏立剛重組歐陽修（1007 - 1072）等詩詞華麗的字句片段，營造夢幻般的感官體驗。每一組字以高度簡化的連綿草書字體寫就，筆畫在向外擴展與擠壓纏繞之間有節奏地變化，使人想起傅山（1607 - 1684）的大幅連綿草書及其「斷續團圍構」的概念。魏立剛綫條中尖銳的轉折與近乎山水畫皴法的乾裂質感，則反映出金石書法的影響。

譯文：一鳥隨寒翠 千峰明夕陽 苔樹無花 清杏園林煮酒香 沉麝不燒金鴨冷 籠月照梨花 檻外簾幃紅艷 幾林輕裊 何處轉輪金井 玉秋影窺鸞鑑 煙瑤撩霧 蝶翻露草 玉壺冰瑩獸爐飛

《歐陽修全集》摘辭 亂草於京都宋莊 魏館秋窗 傅蝦龍並署翰 剛記

In this large vertical scroll, Wei Ligang recombines fragments of the poetry of Ouyang Xiu (1007-1072) and others —of exceeding literary beauty—into a dream-like sequence of vivid images and other sensory experiences. He writes in the highly abbreviated “mad cursive” script, conjoining several characters in every passage. The brushwork varies rhythmically between outward expansion and knotted compression according to their respective complexity. In these regards the scroll recalls Fu Shan’s linked cursive calligraphy at large scale and notion of “continuous and discontinuous, encircled and enclosed structures.” On the other hand, Wei’s sharp-angled turns and extremely dry split-hair textures, more frequently seen in ink painting than in calligraphy, reflect his engagement with Epigraphic calligraphy.

Translation: An emerald bird wavers on a wintry tree. A thousand peaks are lit by the setting sun. On the moss-strewn platform there are no flowers. The fragrance of warmed wine waft through a garden with pure apricot blossoms. The agarwood and musk having stopped burning, the duck-shaped brazier is cold. Moonlight envelops the pear flowers. Beyond the threshold are screens red and ravishing. The sparse forest gently sways. Where do I draw water from the golden well? Behind jade-like autumnal shadows I glance at the phoenix mirror. The muddled colors of agate swirl like mist. Butterflies tumble across dewy grass. The jade vase is clear like ice as ashes flutter from the animal-shaped brazier.

Excerpts from *The Complete Collection of Ouyang Xiu*, written in mad cursive at Wei Studio, Songzhuang, Beijing, in autumn. Signed by Fu Xiali. Recorded by Gang.





01

Quotations from Ouyang
Xiu in Mad Cursive

歐陽修辭抄狂草 B
Detail 局部



* 巨幅作品
Monumental works

Monumental Calligraphy

大字

[No. 02] [No. 03] [No. 04] [No. 05].

這四件巨幅作品*並非以傳統方式用毛筆寫出，而是用大拖把在地上創作而成。浸透墨汁的沉重拖把在紙面輾轉、行進、騰空或重重搗下，所書之綫痕變化微妙且豐富，轉折處墨迹有飛濺之勢，如「龍」字右側的橫畫被表現得如同龍爪。這組作品拓展了明末興起的大幅立軸書法樣式。它們的古樸蒼勁使人聯想到魏碑和碑派書法，「西」和「曲」則用篆書字體寫成。極為動感，甚至暴力的構圖和用筆也有日本現代書法的影子。這種對歷史資源的自由演繹，亦反映文本的選取和處理：文本乃改編自元代馬致遠的散曲，而原作的主题恰恰又是文人跨越時空的交流。

馬致遠（1250 - 1321 後）《撥不斷·菊花開》：

菊花開，正歸來。伴虎溪僧、鶴林友、龍山客；似杜工部、陶淵明、李太白；在洞庭柑、東陽酒、西湖蟹。哎，楚三閭休怪！

Wei Ligang executed these four monumental works* with a heavy mop on the floor, not with a traditional brush on a desk. The drenched and heavy instrument by turns glides across and pounds the paper surface, leaving behind both delicate linear traces and explosive turns, with the upward ticks of the “dragon” character transforming into claws. The scrolls extend the dynamic and large-format vertical calligraphy that came into vogue during late-Ming period. Their raw materiality recalls Northern Wei steles and the Epigraphic School, with “west” and “song” written in variant forms found in seal script. The scale and almost violent dynamism of the work recall modern Japanese calligraphy. This recombination of historical sources is mirrored in Wei’s free adaptations of a song lyric by Ma Zhiyuan (ca. 1250–after 1321), which itself thematizes communion across time:

As chrysanthemums open, I have just returned, accompanied by the Monk of Tiger Stream [Huiyuan, 334–416], the Friend of Crane Forest Temple [the Daoist Yin Tianxiang, Five Dynasties period], the Traveler to Dragon Mountain [Meng Jia, Eastern Jin Dynasty]; we resemble Du the Minister of Works [Du Fu, 712–770], Tao Yuanming [352–365], Li Taibai [Li Bai, 701–762]. Here are also tangerines from Mount Dongting, Dongyang wine, and West Lake crabs. Oh, Minister Qu [Qu Yuan, ca. 340–278 BCE], don’t blame us!

02

Dragon Mountain Boat

龍山艇

2016 | Ink on xuan paper 墨 宣紙 | 474 x 145cm [WLG_006]

譯文：龍山艇

Transliteration: dragon / mountain / boat



O2 Dragon Mountain Boat
龍山艇
Detail 局部



03

Song of the Phoenix Flute

鳳簫曲

2016 | Ink on xuan paper 墨 宣紙 | 474 x 145cm [WLG_005]

譯文：鳳簫曲

Transliteration: phoenix / flute / song



03

Song of the Phoenix Flute

鳳簫曲
Detail 局部



04

Tangerine of Mount Dongting

洞庭橘

2016 | Ink on xuan paper 墨 宣紙 | 474 x 145cm [WLG_004]

譯文：洞庭橘

Transliteration: lake / pavilion / tangerine



04

Tangerine of Mount Dongting

洞庭橘
Detail 局部



05

West Lake Crab

西湖蟹

2016 | Ink on xuan paper 墨 宣紙 | 474 x 145cm [WLG_007]

譯文：西湖蟹

Transliteration: west / lake / crab





05

West Lake Crab

西湖蟹
Detail 局部

06 The Great Empire of Flies

偉大的蒼蠅帝國

2011 | Ink and acrylic on xuan paper 墨 丙烯 宣紙 | 365.5 x 145cm [WDL_01]

此作是魏立剛標誌性「魔塊」的延伸，保留了漢字的結構和筆畫，但沒有文字內容。這裏面筆墨點、綫的無窮變化不只令人聯想起蒼蠅聚集，還衍生出其他昆蟲、鳥、甚至人類的形象。此作結合了魏立剛對於微觀與宏觀世界的聯繫、書法的巫術與魔力、以及復興漢唐輝煌美學諸方面的探索。

This work is an elaboration of Wei Ligang's signature "magic squares," which preserve the structure and strokes of Chinese characters but have no semantic content. Here the artist's myriad variations of ink blots and lines evoke teeming flies, but also give rise to images of other insects, birds, and occasionally even humans. The work combines Wei's interests in the connection between microcosms and macrocosms, in the occult and magical aspects of calligraphy, and in resurrecting the splendor of Han and Tang Chinese culture.



Ming-Dynasty Reins Quivering like Tattered Brocade

裂錦般的明朝野繮

2011 | Ink and acrylic on xuan paper 墨 丙烯 宣紙 | 360 x 145cm [WDL_012]

魏立剛使用與疊影草書相似的手法，疊寫連綿線條，在不同的行筆速度、乾濕度與墨色之間形成鮮明的張力。這種效果使人聯想到魏立剛「三十詞」中的「一道青煙」，即具體作品之外的力量與氣息的軌跡。雖然作品沒有文字內容，但標題指向傅山、張瑞圖（1570 - 1644）、王鐸（1592 - 1652）等晚明巨幅草書的先驅者。金色背景以及標題中的「裂錦」，亦呼應了後者經常選用的光滑亮澤的綾絹。

Using a technique related to the shadow cursive, Wei Ligang traces the connected lines multiple times, creating an arresting tension between the speeds, dryness, and tonalities of the different applications. The technique recalls “a trail of blue smoke” from Wei Ligang’s “Thirty Terms,” a way of describing a trajectory of force and breath that transcends the physical action and material existence of the artwork. Although this scroll has no textual content, its title pays homage to Fu Shan and others pioneers of monumental cursive calligraphy of the late Ming Dynasty, such as Zhang Ruitu (1570-1644) and Wang Duo (1592-1652). They often wrote on shimmering silk or satin, alluded to by “tattered brocade” and by Wei’s choice of a gold background.



08

Shadow Cursive 1 (next left)

疊影草書 1 (下頁左)

2012 | Ink on xuan paper 墨 宣紙 | 180 x 96cm [WLG_017]

09

Shadow Cursive 2 (next right)

疊影草書 2 (下頁右)

2012 | Ink on xuan paper 墨 宣紙 | 180 x 96cm [WLG_018]

在這對立軸中，魏立剛用他獨具特色的疊影草書編排了《書象賦》中的幾個片段。他先用鉛筆書寫文本，再用毛筆蘸墨沿鉛筆線條書寫，賦予草書金石篆刻的質感，使書寫的刻意與恣意、連綿與斷續之間形成微妙的張力。疊影草書源於魏立剛在太原期間對傅山字體的研習和分析。由於博物館中禁止攜帶筆墨，他就用鉛筆在筆記本和圖冊上臨寫傅山的書法。

In this pair of scrolls, Wei Ligang rehearses passages from his Rhapsody on Writing-Image in his distinctive “shadow cursive” script. He first composes the text with a pencil and then retraces it with a brush in ink, endowing the continuous cursive script with the weight and substance of engraved writing and creating a tension between continuity and interruption, deliberateness and freewheeling expressivity. The shadow cursive script originated in Wei’s analysis of Fu Shan’s character structures during his time in Taiyuan: barred from carrying a brush and ink into museums, he traced Fu Shan’s calligraphy with a pencil in his notebooks and in illustrated books.

叨一訪學...
 臨...
 躬...
 丁...
 幾...
 刻...

樓...
 諸...
 崇...
 墟...
 嘗...
 稽...

商
周
禮
樂

禮
樂
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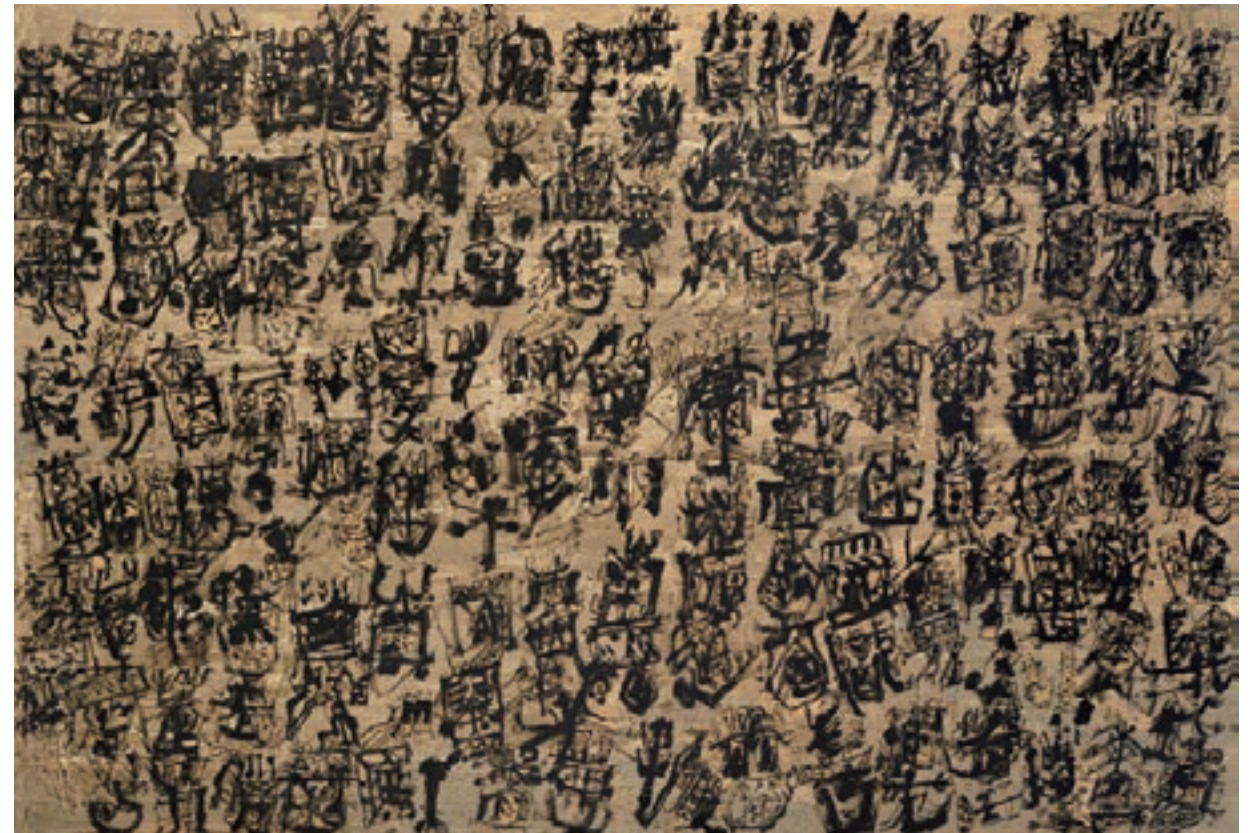
Myriad Things Examined: Autumn

萬物察一秋

2016 | Ink and acrylic on canvas 墨 丙烯 布上 | 200 x 300cm [WLG_009]

《萬物察一秋》衍生自魏立剛為人熟知的「魔塊」作品。「魔塊」保留了漢字的方塊結構和筆畫元素，然而却不可被辨認。那些混合在其中的零散的圖像細節將我們帶回中國象形文字的起源。古塔、城牆和機械等形象與魏立剛對漢字的「解構」和「重構」有某種共鳴，配合金色背景，更使人想起藝術家所嚮往的漢唐藝術的富麗堂皇。

Myriad Things Examined: Autumn is an elaboration of Wei Ligang's signature "magic squares." The magic squares preserve the block-like composition and elements of Chinese characters and brushwork effects, tempting us to read them but remaining ultimately illegible. Scattered in their midst, pictorial details hark back to the pictographic origins of Chinese characters. Representing machines and historical Chinese architectural forms like towers and city walls, the details also thematize Wei's deconstruction and reconstruction of Chinese characters, and along with the gold background recall the grandeur of Han- and Tang-dynasty imperial art that Wei admires.





11

Wei State of Myriad Beings B

魏州萬生園 B

2016 | Ink and acrylic on xuan paper 墨 丙烯 宣紙 | 97 x 181.5cm [WLG_010]







Gold-Ink Cursive

金墨大草

[No. 12] [No. 13] [No. 14] [No. 15].

在這四幅作品中，魏立剛融合了傅山的連綿草書與金石篆刻文字的形象與線條，包括遠古象形文字、商代（約公元前 1600 – 約公元前 1046）甲骨文、秦代（公元前 221 – 公元前 206）盛行的堅實圓潤的篆書、漢代（公元前 206 – 220）和北朝（386 – 618）碑刻古拙的隸書與楷書。藝術家以內斂的線條配合方正的構圖，又以粗獷的線條配合圓形構圖，以增加作品的空間張力。他認為自己的「連綿術」超越了任何特定的書體或格式，甚至超越書法本身，在他自學的鋼琴演奏中也可運用。

These four works represent Wei Ligang's fusions of Fu Shan-style linked cursive script with the character forms and line qualities of engraved writing, including ancient pictographs; the quasi-pictographic script of the Oracle bones of the late Shang Dynasty (c. 1600 BC–c. 1046 BC); the solid and rounded seal script that flourished in the Qin Dynasty (221BC–206BC); the rough and unadorned clerical and regular scripts on the monumental steles of Han (206 BC–220 AD) and Northern Dynasties (386–618), often weathered and transmitted through imperfect rubbings. Here Wei has chosen a roughhewn, flailing script for the circular compositions and an introverted script for the rectangular compositions, increasing their spatial tensions. He believes that his "linking method," which has magical connotations, transcends any particular script style or format, and indeed transcends even calligraphy altogether, extending to his self-taught piano-playing.

12

Fluttering Butterflies and Buzzing Bees, A Pleasure
Boat and Orchids at Dawn

蝶亂蜂喧 蘭曉畫舸

2016 | Ink and acrylic on xuan paper 墨 丙烯 宣紙 | 247 x 123cm x2 [WLG_003]

譯文：蝶亂蜂喧 蘭曉畫舸

Transliteration: butterfly / chaos / bee / buzz
orchid / dawn / painting / boat





Gold-Ink Cursive: Temple Bells Tolling by an Azure Stream

金墨大草·藍澗聞鐘

2012 | Ink and acrylic on xuan paper 墨 丙烯 宣紙 | 97 x 90.5cm [WLG_o2o]

譯文：金墨大草 藍澗聞鐘

Transliteration: gold / ink / great / cursive
blue / stream / hear / bell



14

A Thousand Iron-Clad Horses Crowding a Wild Field

千群鐵馬雲屯野

2016 | Ink and acrylic on canvas 墨 丙炔 布上 | R: 120cm [WLG_002]

譯文：千群鐵馬雲屯野

Transliteration: thousand / crowd / iron / horse / cloud / gather / wilderness



15

A Temple Locked in Mist in a Frigid Valley

冰連溪谷祠鎖煙

2016 | Ink and acrylic on canvas 墨 丙炔 布上 | R: 120cm [WLG_001]

譯文：冰連溪谷祠鎖煙

Transliteration: ice / link / stream / valley / shrine / lock / mist



16

A Snowy Mountain Teeming with Monks,
Cinnamon Fragrance Rising from a Temple Kitchen

山雪堆僧納 齋廚爨桂香

2010 | Ink and acrylic on xuan paper 墨 丙烯 宣紙 | 87 x 180cm [WLG_o21]

譯文：山雪堆僧納 齋廚爨桂香

Transliteration: mountain / snow / pile / monk / robe
temple / kitchen / cook / cinnamon / fragrance



17

Shadow of a Qingdao Pine Tree

青島的松影

2010 | Ink and acrylic on xuan paper 墨 丙烯 宣紙 | 283.5 x 145.5cm [WLG_o24]



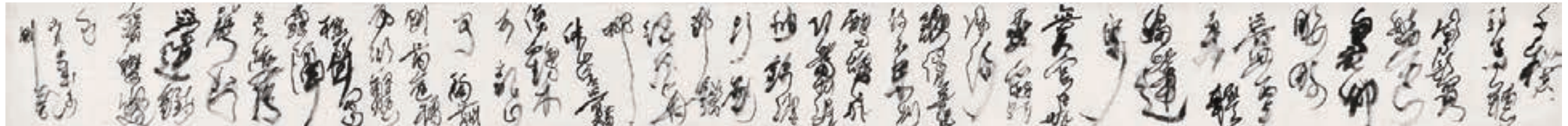
18

Ten

+

2010 | Ink and acrylic on xuan paper 墨 丙烯 宣紙 | 116.5 x 125cm [WLG_023]



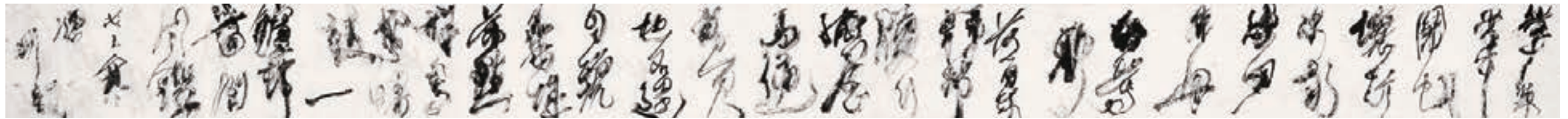


譯文：白樸《駐馬聽》。鳳髻盤空，裊娜腰肢溫更柔。輕移蓮步，漢宮飛燕舊風流。謾催鼉鼓品梁州，鷓鴣飛起春羅袖。錦纏頭，劉郎錯認風前柳。

伴虎溪僧、鶴林友、龍山客、陶淵明。洞庭橘、西湖蟹。樵聲密雲隔，虎跡落花封。水蓮鐵瓮無邊白。癸巳歲末。剛記。

Translation: *Zhumingting* by Bai Pu. Her phoenix hair-knot twirls as her waist and limbs gracefully sway. She moves her feet in delicate steps, evoking the beauty of [Zhao] Feiyan in the Han-dynasty palace. Urged by the crocodile-skin drum, to the tune of Liangzhou, her gauzy sleeves flutter like partridges. With brocade wound around his head, Mister Liu mistakes this for willows in the wind.

I accompany the Monk of Tiger Stream, the Friend of Crane Forest Temple, the Traveler to Dragon Mountain, and Tao Yuanming. Tangerines from Mount Dongting and West Lake crabs. The woodcutter's voice is blocked by dense clouds, the tiger's footsteps concealed by fallen petals. Lotuses in an iron vase: endless white. The end of the year *guisi*. Recorded by Gang.



20

Small Handscroll 2

魏館小雜卷 2

2013 | Ink on silk 墨 絹 | 12.5 x 170cm [WLG_013]

譯文：蜂巢當午鬧，蚓壤趁涼歌。縵田乘雨破春耕，落日柴車帶犢行。繞屋馬通高一尺，地名還白號香城。萬點城鳥驚曙鼓，一爐村酒閃風燈。癸巳寒窗。剛記。

Translation: Bees buzz in their nest at high noon, and earthworms dig the soil in the cool. Throughout the fields, [farmers] brave the rain to break the earth; against the setting sun, carriages bearing firewood are drawn by calves. Around the house horse manure piles one foot tall; this place still calls itself Fragrant City. Ten thousand birds in the city are startled by the daybreak drum; a brazier warming the local wine shine like a lantern. Winter of the year *guisi*. Recorded by Gang.



21

Small Handscroll 3

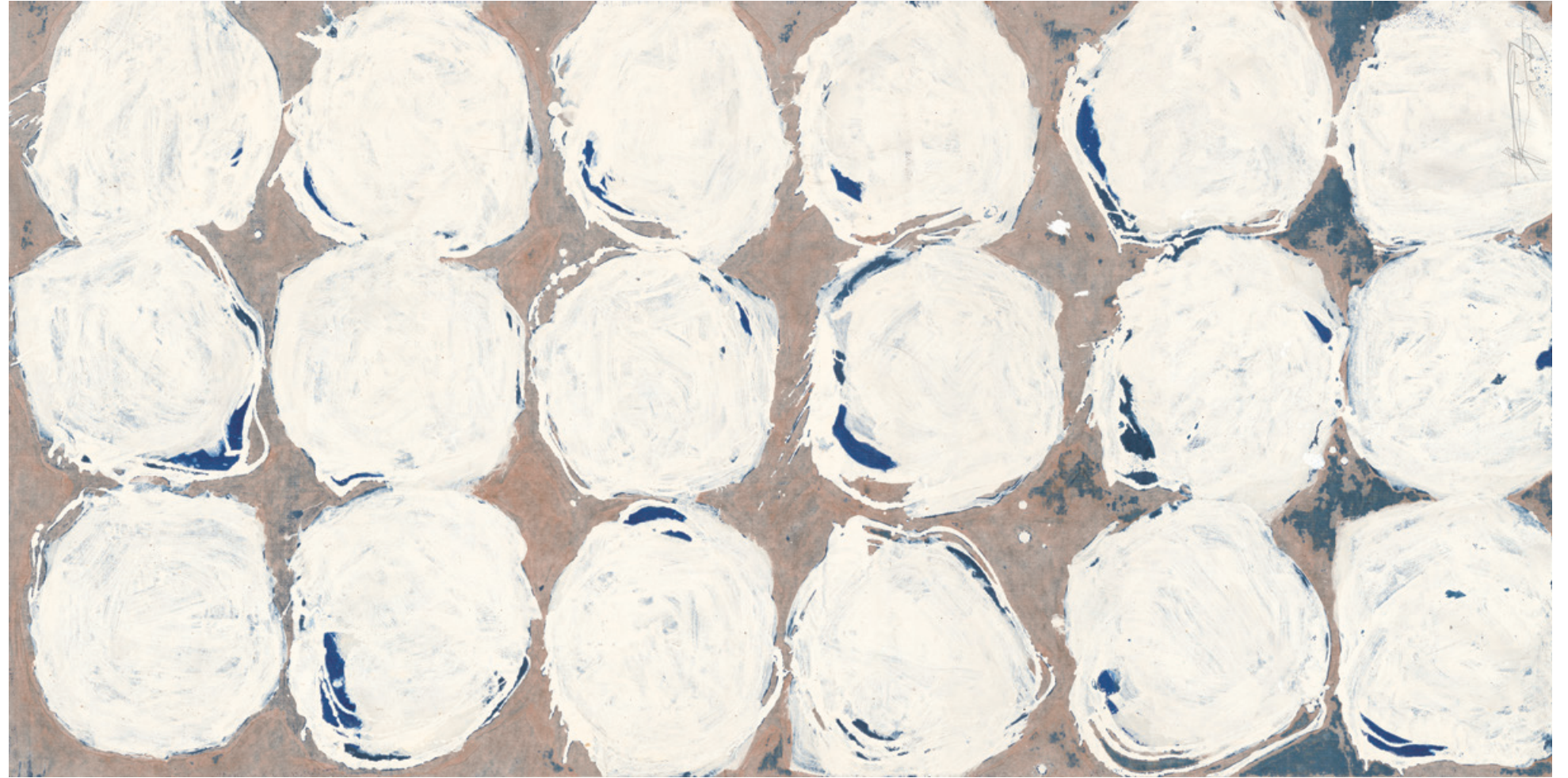
魏館小雜卷 3

2013 | Ink on silk 墨絹 | 15 x 170cm [WLG_015]

譯文：寶掌卧山鳥，香爐長菊花。堂壇猶燕雀，稻梁竟鷄鳧。鯁斷塗神隙，陽狂游大輻。鴛鴦憎伯樂，鈍鐵怨村胡。夢鐵藕開白蓮。剛記。

Translation: On the Buddha's palm rests a mountain bird; in the incense burner sprouts a chrysanthemum. A great hall is like a swallow or a sparrow; rice and sorghum plants are like chickens and mallards. Cut open a miraculous opening; feign madness and travel through sinews and bones. The inferior horse hates the tamer; stubborn iron resents the village smith. Dreams of white lotuses blossoming from an iron root. Recorded by Gang.





22

White Peacock

白孔雀

2009 | Acrylic on xuan paper 丙烯 宣紙 | 245 x 122.5cm [WLG_016]



23

Phoenixes and Dragons

鸞鳳麒麟長卷

2012 | Ink on xuan paper 墨 宣紙 | 25,5 x 4500cm [WLG_019]

在長達 45 米的《鸞鳳麒麟長卷》中，魏立剛在歷代多種書體之間循環切換，反復演繹着古典詩詞的片段，特別是《書象賦》中亦出現的「鸞鳳翠翼鳴春，麒麟赤麟踏雲」。觀者追隨情緒和效果的多樣且戲劇性的轉變，在輕重急緩的交錯間開啓一段精神旅程，瞬間飛越千年歷史。作品中的印章為藝術家本人篆刻。魏立剛以文本內容及筆墨意象召喚着標題中的龍鳳，回溯了中國審美語言的起源，彷彿成為了自然與文化巫術般的媒介。長卷作於 2012 年，代表了魏立剛重新投入書法創作。

In this 45-meter handscroll, Wei Ligang cycles rapidly through a dozen script types and repeats as leitmotifs fragments of classical poetry, particularly two sentences that appear also in his *Rhapsody on Writing-Image*: “luan and feng phoenixes with emerald wings summon spring; qilin and dragons with fiery scales ascend the clouds.” The viewer goes on a transcendental journey following the dramatic variations in the mood and effect of the ink lines—by turns explosive, attenuated, fluid, abrasive, and ponderous—leaping across millennia of history from stroke to stroke, from instant to instant. The calligraphy is punctuated with impressions of seals carved by the artist himself. Evoking the titular mythical animals semantically, visually, and somatically, Wei harks back to the zoomorphic origins of Chinese aesthetics and becomes a shamanistic medium for nature and culture. Created in 2012, *Phoenixes and Dragons* marked Wei’s refocusing on calligraphy.



23

Phoenixes and Dragons

鸞鳳麒麟長卷

Detail 局部

2012 | Ink on xuan paper 墨 宣紙 | 25.5 x 4500cm [WLG_019]

譯文：鷗集湘庭雲碧龍映樽 鳳栖明潭霞橙簾梳月。船衝宿鷺排起 燈引秋蚊入帳飛。臺城猶見紙鳶飛

Translation: Seagulls gather above the Xiang garden, amidst clouds in the azure sky, as the dragon casts its shadow on the wine bottle. Phoenixes rest in the lake of brightness against the evening glow, as moonlight filters through bamboo blinds. As a boat approaches, herons take flight in a row. Attracted by lamplight, the autumn insects flutter in the tent. In Taicheng we still see paper kites in flight.



23

Phoenixes and Dragons

鸞鳳麒麟長卷

Detail 局部

2012 | Ink on xuan paper 墨 宣紙 | 25.5 x 4500cm [WLG_019]

譯文：鷗集湘庭雲碧龍映樽 鳳栖明潭霞橙簾梳月。鷗集湘庭雲碧龍映樽

Translation: Seagulls gather above the Xiang garden, amidst clouds in the azure sky, as the dragon casts its shadow on the wine bottle. Phoenixes rest in the lake of brightness against the evening glow, as moonlight filters through bamboo blinds. Seagulls gather above the Xiang garden, amidst clouds in the azure sky, as the dragon casts its shadow on the wine bottle.



23

Phoenixes and Dragons

鸞鳳麒麟長卷

Detail 局部

2012 | Ink on xuan paper 墨宣紙 | 25.5 x 4500cm [WLG_019]

譯文：翠翼鳴春 麒麟赤鱗踏雲。鸞鳳翠翼鳴春 麒麟赤鱗踏雲。鸞鳳翠翼鳴春 麒麟赤鱗

Translation: ... with emerald wings summon spring; *qilin* and dragons with fiery scales ascend clouds. *Luan* and *feng* phoenixes with emerald wings summon spring; *qilin* and dragons with fiery scales ascend clouds. *Luan* and *feng* phoenixes with emerald wings summon spring; *qilin* and dragons with fiery scales ...



23

Phoenixes and Dragons

鸞鳳麒麟龍長卷

Detail 局部

2012 | Ink on xuan paper 墨 宣紙 | 25.5 x 4500cm [WLG_019]

譯文：月。鷗集湘庭雲碧龍映樽 鳳栖明潭霞橙簾梳月。鷗集湘庭雲碧龍映

Translation: ... moon. Seagulls gather above the Xiang garden, amidst clouds in the azure sky, as the dragon casts its shadow on the wine bottle. Phoenixes rest in the lake of brightness against the evening glow, as moonlight filters through bamboo blinds. Seagulls gather above the Xiang garden, amidst clouds in the azure sky, as the dragon casts its shadow



23

Phoenixes and Dragons

鸞鳳麒麟長卷

Detail 局部

2012 | Ink on xuan paper 墨 宣紙 | 25.5 x 4500cm [WLG_019]

譯文：鷗集湘庭雲碧龍映樽 鳳栖明潭霞橙簾梳月。鸞鳳翠翼鳴春 麒麟赤鱗

Translation: Seagulls gather above the Xiang garden, amidst clouds in the azure sky, as the dragon casts its shadow on the wine bottle. Phoenixes rest in the lake of brightness against the evening glow, as moonlight filters through bamboo blinds. *Luan* and *feng* phoenixes with emerald wings summon spring; *qilin* and dragons with fiery scales ...



23

Phoenixes and Dragons

鸞鳳麒麟長卷

Detail 局部

2012 | Ink on xuan paper 墨宣紙 | 25.5 x 4500cm [WLG_019]

譯文：簾梳月。鸞鳳翠翼鳴春 麒麟赤鱗踏雲。王龍春雪消融也 宋莊魏館剛記。錦鱗游泳 浮光耀金 靜影

Translation: ... moonlight filters through bamboo blinds. *Luan* and *feng* phoenixes with emerald wings summon spring; *qilin* and dragons with fiery scales ascend clouds. As spring snow melts in the year *renchen*, Year of the Dragon. Recorded by Gang in Wei Studio in Songzhuang. Brocade-like carp swimming, shimmering light and golden rays, silent moonlight ...



23

Phoenixes and Dragons

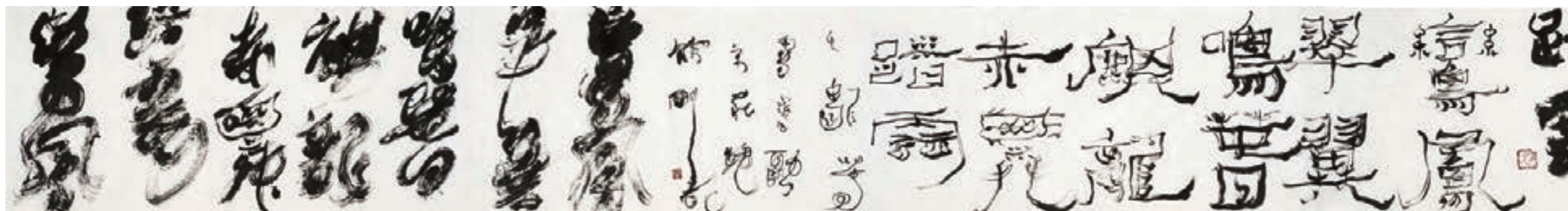
鸞鳳麒麟長卷

Detail 局部

2012 | Ink on xuan paper 墨宣紙 | 25.5 x 4500cm [WLG_019]

譯文：鸞鳳翠翼鳴春 麒麟赤鱗踏雲。鸞鳳翠翼鳴春 麒麟赤鱗踏雲。王龍春雪消融 宋莊魏館剛記。鸞鳳翠翼鳴春 麒麟

Translation: *Luan* and *feng* phoenixes with emerald wings summon spring; qilin and dragons with fiery scales ascend clouds. *Luan* and *feng* phoenixes with emerald wings summon spring; *qilin* and dragons with fiery scales ascend clouds. As spring snow melts in the year *renchen*, Year of the Dragon. Recorded by Gang in Wei Studio in Songzhuang. *Luan* and *feng* phoenixes with emerald wings summon spring; *qilin* and dragons ...



23

Phoenixes and Dragons

鸞鳳麒麟長卷

Detail 局部

2012 | Ink on xuan paper 墨宣紙 | 25.5 x 4500cm [WLG_019]

譯文：鸞鳳翠翼鳴春 麒麟赤鱗踏雲。王龍春雪消融，宋莊魏館剛記。鸞鳳翠翼鳴春 麒麟赤鱗踏雲。
鸞鳳

Translation: *Luan* and *feng* phoenixes with emerald wings summon spring; *qilin* and dragons with fiery scales ascend clouds. As the spring snow melts in the year *renchen*, Year of the Dragon. Recorded by Gang in Wei Studio in Songzhuang. *Luan* and *feng* phoenixes with emerald wings summon spring; *qilin* and dragons with fiery scales ascend clouds. *Luan* and *feng* phoenixes ...



23

Phoenixes and Dragons

鸞鳳麒麟長卷

Detail 局部

2012 | Ink on xuan paper 墨宣紙 | 25.5 x 4500cm [WLG_019]

譯文：鸞鳳翠翼鳴春 麒麟赤鱗踏雲。鷗集湘庭雲碧龍映樽 鳳栖明潭霞橙梳月。鸞鳳翠翼鳴春 麒麟赤鱗踏雲。魏館剛記。鸞鳳翠翼鳴春 麒麟赤鱗踏雲。

Translation: *Luan* and *feng* phoenixes with emerald wings summon spring; *qilin* and dragons with fiery scales ascend clouds. Seagulls gather above the Xiang garden, amidst clouds in the azure sky, as the dragon casts its shadow on the wine bottle. Phoenixes rest in the lake of brightness against the evening glow, as moonlight filters through bamboo blinds. *Luan* and *feng* phoenixes with emerald wings summon spring; *qilin* and dragons with fiery scales ascend clouds. Recorded by Gang in Wei Studio. *Luan* and *feng* phoenixes with emerald wings summon spring; *qilin* and dragons with fiery scales ascend clouds.



草书大字，内容为“春”字，笔势豪放，墨色浓淡相宜。

草书大字，内容为“春”字，笔势豪放，墨色浓淡相宜。

草书大字，内容为“春”字，笔势豪放，墨色浓淡相宜。



海

天

東

風

雨



CURRICULUM VITAE

1964 Born in Datong, Shanxi Province, China, living in Beijing now

EDUCATION

1981 Studied under renowned Tianjin calligraphers Li Henian, Wang Xuezhong, and Sun Boxiang

1985 Graduated with a major in mathematics from Nankai University, Tianjin, China

POSITIONS

Present Vice-President of Modern Calligraphy Art Association of China

President of International Shuxiang Society

SELECTED AWARD & HONOR

2005 Asian Cultural Council Dr. Joseph K. W. Li Arts Fellowship

SELECTED SOLO EXHIBITIONS

2016 *Universal Things Examine: Wei Ligang Retrospective 1996-2016*, Being 3 Gallery, Beijing, China

2015 Wei Ligang Solo Exhibition, Françoise Livinec, Paris, France

Wei Ligang: Imperial Gold, Michael Goedhuis, London, UK

Wei's Ink Garden: Wei Ligang, Alisan Fine Arts, Hong Kong S.A.R., China

2014 *Wei Ligang: Chinese Palaces*, Michael Goedhuis, New York, USA

2012 *Zao Jian: Wei's Shu Xiang*, Being 3 Gallery, Beijing, China

2011 *Banquet of Magnificence—Shu Xiang@Wei Ligang*, Being 3 Gallery, Beijing, China

2010 *[Gold • Unicon] 2010 Graphimage by Wei Ligang*, Contrasts Gallery, Shanghai, China

New Ink Painting by Wei Ligang, Michael Goedhuis, London, UK

2008 *Wei Ligang: The New Ink Painting*, Goedhuis Contemporary, New York, USA

Calligraphy performance, Chateau Penthes, Toulouse, France

Han Palace vs Egypt Pyramid: Wei Ligang's New Solo Exhibition, Being 3 Gallery, Beijing, China

2007 *Zhi Kan: Wei Ligang's Calligraphy Art Exhibition*, National Art Museum of China, Beijing, China

2006 *New Works by Wei Ligang*, Alisan Fine Arts, Hong Kong S.A.R., China
China in Ink & Wash: Exhibition of Wei Ligang's Works, Shanghai Art Museum, Shanghai, China

Cursive: Yin Mei's Modern Dance (with participation of Wei Ligang), Queens College, The City University of New York, New York, USA

2004 *On the Journey—Wei Ligang's Art Exhibition Tour In Hongkong and Shenzhen*, Artist Commune, Hong Kong S.A.R.; He Xiangning Art Museum, Shenzhen, China

1999 *Rongcheng Diaries*, Longdexuan Gallery, Taiyuan, China

1996 *Insects: Chinese Characters That Itch*, Songfengxuan Gallery Beijing, China

1992 *Touring Exhibition of Calligraphy, Paintings and Seals by Wei Ligang (Third Exhibition)*, Nangong, Taiyuan, China

1988 *Touring Exhibition of Calligraphy, Paintings and Seals by Wei Ligang (Second Exhibition)*, Nankai University, Tianjin; Tsinghua University, Beijing; Nangong, Taiyuan, China

1985 *Touring Exhibition of Calligraphy, Paintings and Seals by Wei Ligang (First Exhibition)*, Nankai University, Tianjin, China

SELECTED GROUP EXHIBITIONS

2016 *Metamorphosis: China-Italia Biennale*, Being 3 Gallery, Manet Art Museum, Beijing, China

100 Ans de Steles (One Hundred Years of Steles), Françoise Livinec, Paris, France

2015 *The Avant-Garde in China: Ink Art*, Michael Goedhuis, London, UK

2014 *Memory: China-Italia Biennale*, 798 Space, Beijing, China

2013 *Insightful Charisma: Shanghai Himalayas Museum Inaugural Exhibition*, Shanghai Himalayas Museum, Shanghai, China

Visual Variation, West Lack Museum, Hangzhou, China

Beyond Black and White—Chinese Contemporary Abstract Ink, Pearl Lam Galleries, Shanghai, China

Beyond Abstraction, Poligono Gallery, Marbella, Spain

2012 *Ink: The Art of China*, The Saatchi Gallery, London, UK

The Way of Writing, Zendai Contemporary Art Space, Shanghai, China

Italia-China Biennale, Villa Reale, Monza, Italia

2011 *The Art of Writing*, ArtForum in der Kurhaus Kolonnade, Wiesbaden, Germany

Expression of Chinese Contemporary Art, Today Art Museum, Beijing, China

Fine Contemporary Chinese Art Since 1981, Alisan Fine Arts, Hong Kong S.A.R., China

2010 Art Singapore, Marina Bay Sands, Singapore

Art Basel Miami Beach, Miami Beach Convention Center, Miami, USA

- Calligraphy In Context*, National Art Museum of China, Beijing, China
 Art Dubai, Madinat Jumeirah, Dubai, United Arab Emirates
 Art Palm Beach Art Fairs, Palm Beach County Convention Center, Miami, USA
 2009 *The Orchid Pavilion: The Art of Writing in China*, Royal Museums of Fine Arts of Belgium, Brussels, Belgium
Ink Painting and Calligraphy: The Third Abstraction, Contrasts Gallery, Shanghai, China
 2008 Fine Art Asia, Hong Kong Convention and Exhibition Centre, Hong Kong S.A.R., China
Zeichen Im Wandel Der Zeit (New Ink Scene), Berlin National Museum, Berlin; Dresden National Art Museum, Dresden, Germany
Ink, Not Ink: Chinese Contemporary Ink and Wash Art Exhibition, Shenzhen Art Museum, Shenzhen, China
 2007 *Reboot: The 3rd Chengdu Biennale*, Chengdu Tomorrow's Fine Arts and Technology Gallery and Museum, Chengdu, China
 2006 *Chinese Ink Painting Document 1976–2006*, Nanjing Museum, Nanjing, China
 2005 *The Act of Writing and of Non-Writing: The Open Space for Chinese Calligraphy*, China Academy of Art, Hangzhou, China
2005 Seoul Calligraphy Biennale: Rhythm and Diffusion, Seoul Metropolitan Museum and Seoul History Museum, Seoul, Korea
Construct the Ink Map: A Joint Exhibition of Contemporary Calligraphic paintings by Wei Ligang, Yang Xiaojian and Xu Jie, Museum63 Artist Commune, Hong Kong S.A.R., China
Construct the Ink Map: A Joint Exhibition of Contemporary Calligraphic Paintings by Yang Xiaoneng and Wei Ligang, Today Art Museum, Beijing, China
Crossing Boundaries - Works by Asian Cultural Council Fellows 2005, Lee Gardens, Hong Kong S.A.R., China
 2004 *Chinese Characters As Resource*, 4A Centre for Contemporary Asian Art, Sydney, Australia
Chinese Character Confuse Situation, Today Art Museum, Beijing, China
Nominees' Exhibition of Chinese Calligraphy, Jiangsu Traditional Chinese Painting Institute, Nanjing, China
"Calligraphy of 2" Bi-Exhibition: Jat See-yeu—Classical HK • Wei Li-gang—Contemporary Beijing, Museum63 Artist Commune, Hong Kong S.A.R., China
 2003 *International Modern Ink Art Exhibition*, Shaanxi History Museum, Xi'an, China
Space on the Move, Red Gate Gallery, Beijing, China
 2002 *Brushes with Surprise: The Art of Calligraphy in Modern China*, British Museum, London, UK
 2001 *Zero Degree: Contemporary Art Exhibition*, Bridge Art Space, Beijing, China

- Dimensions of Chinese Character: A Group Exhibition of Four Chinese and International Artists*, Chaoyang Cultural Center, Beijing, China
 2000 *International Documentary Exhibition of Calligraphy*, National Taiwan Museum of Fine Arts, Taichung, Taiwan
 1999 *Bashu Parade: '99 The Review of China Modern Calligraphy At The End of 20th Century*, Chengdu International Conference and Exhibition Center, Chengdu, China
East Abstract Paintings Exhibition, Creation Gallery, Beijing, China
Abstract Paintings Exhibition of Wei Li-gang, Zhong Ru-qian and Xiao Feng, Creation Gallery, Beijing, China
 1998 *Academic Symposium and Exhibition on Developmental Strategies of Modern Chinese Calligraphy*, Gaoyou Museum, Gaoyou, China
New Expressway: A Salon of Calligraphy, Shanxi Provincial Federation of Literature and Arts Building, Taiyuan, China
 1997 *Exhibition of Seven Yuanmingyuan Artists*, Songfengxuan Gallery, Beijing, China
 1996 *Three-Person Show*, Songfengxuan Gallery, Beijing, China
 1995 *First International Calligraphy Biennale*, China Academy of Art, Hangzhou, China
 1992 *Joint Exhibition of Calligraphy from Shanxi, China and Saitama, Japan*, Nangong, Taiyuan, China
 1983 *Joint Exhibition of Calligraphy from Nankai University and Kagawa University*, Nankai University, Tianjin, China

SELECTED COLLECTIONS

- François-Henri Pinault Family, France
 Cernuschi Museum, Paris, France
 British Museum, London, UK
 Asian Art Museum, San Francisco, USA
 San Francisco Museum of Modern Art, San Francisco, USA
 Bill and Melinda Gates Foundation, Seattle, USA
 Crow Collection of Asian Art, USA
 Origo Family Foundation, Switzerland
 National Museum of China, Beijing, China
 National Art Museum of China, Beijing, China
 He Xiangning Art Museum, Shenzhen, China
 Red Cross Society of China, Beijing, China
 Today Art Museum, Beijing, China

簡歷

1964 生於中國山西省大同市，現居北京

學歷

1985 畢業於天津南開大學數學專業，天津，中國

1981 師承天津書法家李鶴年、王學仲及孫伯翔

任職

現任 中國現代書法藝術學會副會長、國際書象學社社長

獲獎

2005 亞洲文化協會李國威醫生藝術獎助金

主要個展

2016 「萬物察——1996 - 2016 魏立剛回顧展」，在 3 畫廊，北京，中國

2015 魏立剛個展，弗朗索瓦·列維尼克畫廊，巴黎，法國

「魏立剛：莊嚴的黃金」，鬲豪士畫廊，倫敦，英國

「魏氏墨園」魏立剛新作展，藝倡畫廊，香港特別行政區，中國

2014 「魏立剛：中國宮殿」，鬲豪士畫廊，紐約，美國

2012 「藻鑿——魏立剛書象」，在 3 畫廊，北京，中國

2011 「華宴 - 書向 @ 魏立剛」，在 3 畫廊，北京，中國

2010 「【金·麒】2010 魏立剛書像制造」，對比窗藝廊，上海，中國

「新水墨」個展，鬲豪士畫廊，倫敦，英國

2008 「新水墨」個展，鬲豪士畫廊，紐約，美國

行為書法，潘蒂斯古堡，圖盧茲，法國

「漢宮闕·埃及風——魏立剛新作展」，在 3 畫廊，北京，中國

2007 「植龕——魏立剛書象藝術展」，中國美術館，北京，中國

2006 「魏立剛新作展」，藝倡畫廊，香港特別行政區，中國

「水墨中國——魏立剛作品展」，上海美術館，上海，中國

《狂草》殷梅現代舞演出，合作藝術家魏立剛，紐約市立大學劇場，紐約，美國

2004 「魔塊旅途中——2004 魏立剛四十歲香港 - 深圳巡回展」，香港藝術公社 / 何香凝美術館，

香港 / 深圳，中國

1999 「蓉城日記」，龍德軒，太原，中國

1996 「蟲子·弄癢漢字」，頌風軒畫廊，北京，中國

1992 「魏立剛書法繪畫篆刻巡回展」(第三回)，南宮，太原，中國

1988 「魏立剛書法繪畫篆刻巡回展」(第二回)，南開大學，天津；清華大學，北京；南宮，太原，中國

1985 「魏立剛書法繪畫篆刻展」(第一回)，南開大學，天津，中國

主要群展

2016 「蛻變：中國 - 意大利當代藝術雙年展」，在 3 畫廊、馬奈草地美術館，北京，中國

「石碑一百年」，弗朗索瓦·列維尼克畫廊，巴黎，法國

2015 「中國前衛：水墨藝術」，鬲豪士畫廊，倫敦，英國

2014 「記憶：中國 - 意大利當代藝術雙年展」，798 時態空間，北京，中國

2013 「意象——上海喜瑪拉雅美術館新館開幕大展」，上海喜瑪拉雅美術館，上海，中國

「東方墨·視覺變奏——2013 中國當代水墨藝術展」，西湖博物館，杭州，中國

「黑白至上：中國當代抽象水墨」，藝術門，上海，中國

「抽象的背後」，波利伽諾畫廊，瑪貝拉，西班牙

2012 「水墨——中國藝術」，薩奇畫廊，倫敦，英國

「書寫之道」，證大當代藝術空間，上海，中國

「意大利 - 中國當代藝術雙年展」，蒙扎皇家別墅，蒙扎，意大利

2011 「書寫的藝術」，威斯巴登休閑宮藝術論壇，威斯巴登，德國

「中國式書寫」，今日美術館，北京，中國

「1981 年以來的當代中國美術」，藝倡畫廊，香港，中國

2010 新加坡藝術博覽會，新加坡濱海灣金沙會展中心，新加坡

邁阿密巴塞爾國際藝術博覽會，邁阿密，美國

「情境書法大展」，中國美術館，北京，中國

迪拜當代藝術博覽會，迪拜瑪蒂娜度假村，迪拜，阿拉伯聯合酋長國

棕櫚灘藝術博覽會，棕櫚灘縣會議中心，邁阿密，美國

2009 「再序蘭亭——中國書法大展」，比利時皇家美術館，布魯塞爾，比利時

「水墨、書法——第三種抽象」，對比窗藝廊，上海，中國

2008 香港國際古玩及藝術品博覽會，香港會議展覽中心，香港特別行政區，中國

「水墨新境：中國當代水墨展」，柏林國家博物館，柏林；德累斯頓國家藝術收藏館，德雷斯頓，德國

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