



冰逸  
BINGYI

Impossible Landscapes  
不可能的仙山

INK studio 墨斋

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Impossible Landscapes  
不可能的仙山

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Curator 策展人

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## INTRODUCTION

Craig Yee

### **My eyes are the creators and the creation.**

*Landscape is painting—the mutual description of form and language.  
Landscape is rhetoric, including exposition, theorization, and discourse.  
Landscape is spirit; it crystallizes the intellectual and philosophical themes  
embedded in form and language.*

—Bingyi, “Chapter 1 Shanshui: Mountains and Rivers” from *Landscape Treatise*

INKstudio is honored to present Bingyi’s second solo exhibition at our Beijing gallery *Bingyi: Impossible Landscapes*. An artist, architectural designer, curator, cultural critic, and social activist, Bingyi (b. 1975, Beijing) has developed a multi-faceted practice that encompasses land and environmental art, site-specific architectural installation, musical and literary composition, ink painting, performance art, and filmmaking. Adopting a non-anthropocentric perspective and channeling nature’s creative agency, her work is centrally concerned with the themes of ecology, ruins, rebirth, and poetic imagination. After pursuing university-level studies in biomedical and electronic engineering in the United States, Bingyi earned a Ph.D. in Art History and Archeology from Yale University in 2005 with a dissertation on the art of the Han Dynasty.

Part of what distinguishes Bingyi as a contemporary artist is the central role that writing plays in all of her artistic practices including calligraphy, painting, land art, installation, film-making and performance. Australian art curator and critic Luise Guest identified her as a “post-modern literatus” and indeed in Chinese literary circles, Bingyi is known as a poet and essayist who combines a singular experimental daring with a deep grounding in classical literary forms and concepts. The last three years have been an intensely productive and transformative period for the artist. During this time, Bingyi has written, directed and edited *Ruins*—a trilogy of art films on the destruction of the *hutongs* in Beijing—composed a film script for *Ruins* in the form of a 1600-line epic poem in Han rhapsody form which was published in *Huacheng*—China’s leading

journal for experimental literature—authored a new theoretical treatise on the landscape painting discourse in China, *Shanshuilun*, completed *Emei Waterfall*, the fifth of her massive land-and-weather earth works at sacred mountain sites in China, and created two entirely new series of ink paintings entitled respectively the *Archaeology of Waves* and *Impossible Landscapes*.

Bingyi's concept of the landscape is intimately tied to her concept of *wanwu* 万物 “myriad things” an idea that encompasses the infinitude of all extant things and beings. It finds its expression in language both poetic and philosophical and, through Bingyi's “landscape” paintings, takes form as visual experience. In ancient times, artists used the medium and language of ink to depict the landscape—a visual metaphor for the forms and processes of nature. In the modern era, ink has been deployed as both medium and concept in photography and video, performance art, installation art and conceptual art amongst others. Bing Yi's focus on the landscape asks whether ink can transcend its confines as medium and historic canon in order to fulfill its potential as an aesthetic philosophy of nature in its continuous, unfolding process of coming into being.

For her second solo exhibition at INKstudio, Bingyi and INKstudio senior exhibition designer Bricks Lee have created an immersive ground-floor installation of *Emei Waterfall*. Alongside *Emei Waterfall*, INKstudio will also debut *Archaeology of Waves*, a new series of ink paintings in which the artist rescales the methods from her massive earth works to the requirements of her studio practice. In the third-floor galleries, INKstudio has installed the eponymous *Impossible Landscapes*, brush-and-ink paintings on silk that illustrate the fundamental aesthetic and conceptual paradoxes animating Bingyi's upcoming theoretical treatise on landscape painting, *Shanshuilun*. Throughout the exhibition, Bingyi explores the theme of *xu* 墟 “ruins.” Whether Beijing's disappearing *hutongs*, a natural cascade in the Emei Mountains gone dry, the archaeology of fossilized “sounds” or a fictional dynasty of poets and philosophers, “ruins” serve as the site at which poetry and aesthetics unfold and “all extant things and beings” material and phenomenological (e)merge.

### Sacred Mountains

*Landscape is about reclusion. True reclusion takes place in humanity's shadow. In reclusion we see nothing but a face. This face is none other than the*

*landscape of humanity. When Bodhidharma sat in a cave, he was confronting his inner world. Silently meditating, he secretly, absolutely transformed. The recluse need not hide at the edge of the world, but instead must disappear in the face of the world, and then let the world, too, disappear in front of himself or herself—to extract himself or herself, as a practitioner, from all systems and conventions that grant a sense of security.*

—Bingyi, “Chapter 1 Shanshui: Mountains and Rivers” from *Landscape Treatise*

For her latest massive land-and-weather earthwork, *Emei Waterfall*, Bingyi's moved her studio during the summer of 2018 to this sacred Buddhist mountain site in Sichuan Province. After studying the topology, temperature, humidity, rainfall and convection currents of various locations she selected two sites. One site, a dry cascade, she chose to investigate the movement of water. The other site, a mountain road, she used to engage the local terrain. In her first performance, she covered the dry cascade with roughly two-hundred meters of white canvas and used ink diluted with alcohol to record the path of water down the natural, vertical topology. In her second performance, Bingyi covered the mountain road with massive, bespoke sheets of *xuan* paper and then, over the course of several days, applied layers of ink, water, and an undisclosed third material. Factors such as gravity, wind direction, evaporation, humidity, air pressure, condensation, rain, sunlight, and the topography of the land together shaped the interaction of these natural materials. In this way, Bingyi's earthworks embody a reality-scaled collaboration between the artist and the weather system (or hydro-cycle) specific to a natural topography (or watershed). The resulting works look “abstract” but bear little relation to the modern history of non-objective or non-representational art. They are, instead, indexes of the transient and normally invisible material processes—like flow, diffusion, absorption and evaporation—that arise from differences in intensive material properties—such as density, saturation, pressure, and temperature. These intensive differences drive and shape the living dynamic systems that constitute not only the world around us—such as our weather—but the world within us—such as our perceptions and emotions.

Over the past ten years, Bingyi has completed five major land art projects: from 2009–2011 she traveled to Huangshan to execute her first land-and-weather ink painting *Cascade* which was subsequently installed at the Smart Museum at the University of Chicago; in 2012 she completed *The Shape of Wind* in the Fuchun Mountains and from 2010–2013 spent four consecutive summers in the Longhu

Mountains completing *Wanwu* and in the Sanqing Mountains completing *Journey to the Center of the Earth. Emei Waterfall*, Bingyi's fifth land-and-weather ink painting consists of six massive scrolls, each 2.8 meters in width and 10 meters in length.

### Dark Light

For Bingyi, ink is an extraordinary, completely organic medium that functions as a form of "dark light." Ordinary light allows us to see the world around us because objects in our field of vision interact strongly with light either absorbing or reflecting its different frequencies. Some substances, however, interact weakly with light, transmitting most if not all of its visible frequencies, air being one rather important and ubiquitous example. On a clear day, for example, we cannot see the air around us; on a foggy or smoggy day, however, water droplets or pollution particles suspended in the air absorb and reflect light making it—the air—visible. Similarly, on a windy day, we can readily see the movement of the air if there is rain, snow, fallen leaves or windswept trees—things that do interact strongly with light that reveal movement in the otherwise invisible air. Ink—specifically, carbon, an almost absolute absorber of light—functions precisely this way for another ubiquitous substance crucial to our existence; specifically, water—nature's universal translucent solvent.

Take, for example, a glass of water. One could see that there was as glass and one could see inside it water. However, the movement of the water inside the glass would be imperceptible to us because water interacts weakly with light; it transmits as opposed to absorbs or reflects most of the light that it interacts with. Add a drop of ink, however, and suddenly the movement of the water becomes visible as the ink billows and diffuses through its translucent medium; by nature of its ability to absorb light—its darkness—it has made something otherwise invisible, specifically turbulence in water, visible. In precisely this way, according to Bingyi, ink functions as "dark light." If one were to wait a few minutes, however, the ink in our example would evenly diffuse throughout the glass of water turning it a pale gray—an illustration of entropy and the operation of the second law of thermodynamics. One could now more clearly see the water but one would no longer be able to perceive movement in the water. If one dipped an absorbent medium, such as *xuan* paper, into our glass as the ink drop was still diffusing, however, the medium would absorb the ink at that immediate

moment in the diffusion process. If one then withdrew the strip of paper, the absorption would stop and the paper would effectively record the turbulence in the water from the moment it was dipped in the glass to the moment it was withdrawn. In this way, *xuan* paper for Bingyi, functions like a photosensitive medium that captures and records, for a specific and controllable period of time, ink's illuminating "dark light."

Through its function as "dark light" Bingyi uses ink to illuminate the central role that water plays as both liquid medium essential to the rise of natural form and organic life and conceptual metaphor—both philosophical and literary—for the usually invisible and transient physical processes that enable ordered patterns and forms to arise from the universal conditions of chaos and change. In the process-based ontologies of early Chinese philosophy, particularly Daoism, these animating processes of flow and change give rise to all existences both "external"—i.e. material—and "internal"—i.e. phenomenological. The Chinese call this world of external and internal existences or beings *wanwu*.

### Transformations: the Archaeology of Waves

*Landscape necessarily propagates itself into wanwu the "myriad things."  
Landscape is the rhythmic vibration of the world. For a landscape painter today  
to continue to limit himself to painting mountains and rivers, trees and rocks is  
to reject the essential oneness of the universe.*

—Bingyi, "Chapter 7 Brush Method" from *Landscape Treatise*

In Bingyi's *Archaeology of Waves* series, she uses ink's dark light to explore notions of non-linear or cyclic time in the dynamic systems that constitute our new scientific understanding of being. In this new understanding, all existences that exhibit order are systems sustained by a positive influx of energy and matter characterized by constant (dynamic) change and (nonlinear) feedback both positive and negative. Such systems are typically nested networks—systems within systems or, as Bingyi describes them, "dreams within dreams." Each embedded system operates in a cycle in what Bingyi calls a *boxiang* or "wave-image." Each "wave-image" moves according to its own characteristic time signature or frequency giving rise to its own "sound." According to this understanding, our physical bodies consist of nested physiological systems

within systems, each system consisting of networks of cells, each cell sustained by auto-catalytic, metabolic chemical cycles all regulated by networks of gene “circuits.” The “sound” or signature time cycle of these systems we experience as our heartbeat and our breath. Even our thoughts, feelings, emotions, memories and imagination are the epiphenomena of neurological networks working in cycles of various frequencies. In this view, the world around us and the world within us, the world of matter and the world of consciousness are not separate things but in fact one set of interconnected, nested existences—*wanwu*—all cycling together in a symphony (or cacophony) of “sounds.”

The function of the artist, according to Bingyi, is to place herself—the waves, cycles or “sounds” of her own bodily and neurological systems—in “resonance” with the “sounds” of the world in its myriad, nested, enfolded and unfolding levels of existence. In this state of resonance—what Chinese aesthetic theory calls *qiyun* or “energetic resonance”—the border between subject and object disappears and the artist experiences the world directly. In this state of resonance, Bingyi allows her literary imagination to sense and make sense of this universe of “sounds” and “waves”: “Sound of Quantum Reality: The Skin of Light”; “Sound of Geology: The Origin of Species”; “Sound of Biology: The Lotus Pond”; “Sound of Life and Death: The River of Pomegranate”; “Sound of Mind: The Place Where Seasons Disappear”; “Sound of Emptiness: Everything Grows.” She likens this process of discovery to archaeology—a field with which she is deeply familiar as a Ph.D. graduate of the Art and Archaeology program at Yale University. For Bingyi, archaeology as a concept extends beyond human notions of historical time and civilizational scale to encompass both the macrocosmic and microcosmic spatial and temporal scales of the non-human natural world. Her archaeology thus encompasses microbes and quantum particles, stellar bodies and black holes.

### Creating Realities: Impossible Landscapes

*If the Yuan Dynasty did not exist, we would embrace the Lotus Dynasty, a kingdom that has no wars, only poetry.*

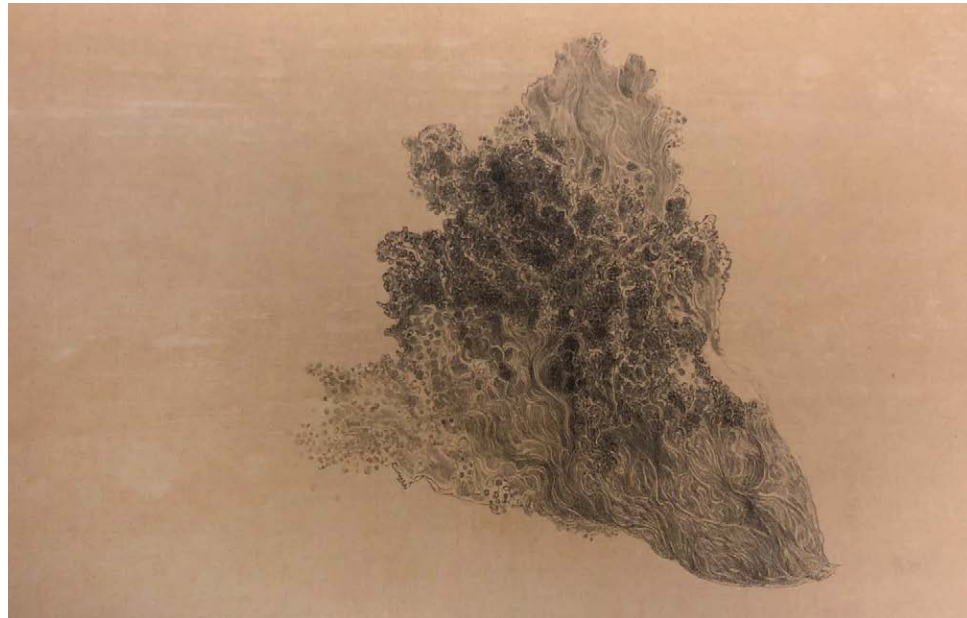
*Like a dream never possessed and forever unrealizable, landscape hints dimly at a concrete time and space. Only in landscape can humans be overtaken with imagination and fantasy. This fantasy is a fantasy about the self. Landscape*

*radically estranges humanity from itself. Only when humanity cannot distinguish fantasy from itself can it experience the beauty and creative power of landscape.*

—Bingyi, “Chapter 1 Shanshui: Mountains and Rivers” from *Landscape Treatise*

In her latest series of classical landscapes Bingyi employs traditional brush and ink on silk or *xuan* paper. Entitled *Impossible Landscapes* Bingyi explores the underlying paradoxes and dialectics that animate her interpretation of landscape painting such as the relationship between painting a painting, viewing a painting and living; landscape as subjective projection versus objective reality; landscape as metaphor both for nature and for culture; painting as both creation and death, as self-awareness or absorption into the infinite; the macrocosm as microcosm and the microcosm as macrocosm; aesthetic experience as philosophical understanding; intimacy versus alienation as the basis for knowledge.

In her *Shanshuilun* or *Landscape Treatise* these ideas take the form of theoretical writings. In the nine *Impossible Landscapes* entitled *Lianchao* or “The Lotus Dynasty,” Bingyi’s theories are given literary and painterly form. The Lotus Dynasty is a figment of Bingyi’s imagination—a utopian society that exists in a slip of time after the Southern Song, where wars are fought not with weapons but with poetry, where rivers flow with fragrance instead of water, and where the capital city contains no palace buildings but only mountains and streams filled with music. Each scroll transforms a poetic image from her fictional utopia—a gnarled prunus made from the organs of the artist, a scholar’s rock in the form of a lingbi jade, a mountain forest filled with music and fragrance—into a painted image, an *Impossible Landscape*. Assuming the voice of the emperor, a philosopher, a poet and a historian in her counterfactual utopia, Bingyi authored all of the texts that are inscribed on the paintings—from the emperor’s edicts to the *Kuangjing* or “Sutra of Madness.” Painting for Bingyi is thus a unity of visual and literary arts. As in her *Fairies* series of poetic subjects painted in the fan format, Bingyi’s *Lotus Dynasty* handscrolls employ her fine-line *xieyi* or “calligraphically expressive” brushwork drawn from her daily *xiaokai* or “small regular” sutra writing practice. Through her hypnotic, obsessive endurance and execution both painstaking and nuanced, one senses the original power of poetry, painting and calligraphy to limn a utopian reality into being.



Bingyi, *Lotus Dynasty No. 7: The Three Lives of a Lotus Leaf* (Detail), 2018, ink on silk, 35 x 342.5 cm. © Bingyi. Courtesy of the artist and Ink Studio, Beijing.

### A Thousand Mountains in a Single Particle of Dust

*For a speck of dust, everything is a prelude to itself. It is its own beginning and end. The same is true for the creation of landscape, which is both our beginning and our terminus. Landscape is like breath. Without it we are dead, but with it we are nothing more or less than ordinary. We do not need to describe or analyze it. It becomes meaningful only at the very moment it slips beyond our grasp.*

—Bingyi, “Chapter 1 Shanshui: Mountains and Rivers”  
from *Landscape Treatise*

*The kind of brush method used to describe the world relates to how we see the world and how we use brush and ink to construct a philosophy about the world.*

—Bingyi, “Chapter 7 Brush Method” from *Landscape Treatise*

Bingyi concludes *Impossible Landscapes* with a monumental, tour-de-force five-meter horizontal scroll entitled *Yichen Qianshan* or “A Thousand Mountains in One Particle of Dust.” Painted on silk using her inimitable brushwork, Bingyi visually unpacks the “impossible” notion of the infinitude of all things and beings—*wanwu*—contained within a single, particular existence—a speck of dust. Bingyi describes her composition as “mountains within mountains, dreams within dreams.” Viewing the composition from a distance, it is easy to imagine these thousands of peaks forming a single mountain range. Although the scene is fantastic, its sense of mass, height, depth and expanse is experientially unified and convincingly concrete. Viewing the composition up close, however, our experience completely changes. From this distance, Bingyi’s brushwork comes to life. After some time, we notice that each mountain form, valley, crevice and peak is rendered using its own, distinctive brush method. Bingyi’s ink, similarly, takes on nuanced variations of translucency, depth and texture. And yet, each brush method and each form, each mountain within a mountain, each dream within a dream, each enfolding and enfolded being, coheres as one within another within yet another, ad infinitum. Within “one speck of dust, a thousand peaks” thus refers not only to the work’s composition and concept but to the process of its creation: within “one form, a thousand brush methods”—an inconceivably impossible process for an apparently not so impossible landscape.





## 展览介绍

余国梁（著）

### “我的眼睛，是最大造物”

山水是绘画，是形象和文字的互相描述。

山水是修辞，包括跟它有关的阐述，理论和言说。

山水是精神，它总结了相关形象和文字蕴含的精神和哲学的命题。

——冰逸，第一章“山水”，出自《山水论》

墨斋画廊荣幸地举办艺术家冰逸在墨斋北京画廊的第二次个展“冰逸：不可能的仙山”。冰逸（1975年生于北京）同时身兼建筑设计师、作家、策展人、文化评论家和社会活动家等身份，其丰富多元的艺术实践融合了她对生态学、科学、哲学、史学和美学等领域的兴趣，并涵盖了大地与环境艺术、特定场域的建筑——装置艺术、音乐与文学创作、水墨绘画以及行为表演艺术。在赴美攻读生物医学与电子工程专业后，她于2005年取得耶鲁大学艺术史与考古学博士学位，研究方向为汉代艺术史。

冰逸作为一位当代艺术家，书写在她的书法、绘画、装置、电影和表演等所有艺术实践中都具有核心的作用，这也成就了她的独特之处。澳大利亚艺术策展人兼评论家露易丝·盖斯特在一篇评价冰逸表演的文章中，将其视为“后现代文人”，而在中国文坛，她被誉为诗人和散文家，具有非凡的实验精神和对古典文学形式和概念深厚的功底。对艺术家冰逸来说，过去的三年是她创作的繁盛时期。在此期间，她导演了以日渐消失的北京胡同为主题的叙事电影三部曲《废墟》，同时也为这部电影执笔和剪辑；仿照汉代史诗创作了1600行的长诗作为《废墟》的剧本，并发表在中国领先的实验性文学刊物《花城》上；撰写了名为《山水论》的山水画理论书籍；完成了《峨眉飞瀑》，这也是她在中国名山上创作的关于土地与气候的第五个大地艺术作品；此外，她还创作了两个全新的水墨绘画系列，分别是《波相考古学》和《不可能的仙山》。

冰逸建立的万物哲学体系，同她在社会生活里的多种角色和经历如影随形。她创造了关于生物、网络、艺术、考古、诗歌、电影和空间的各种维度。她穿行于考古学家、网络创业者、文论家、大型城市项目规划师、电影导演、诗人、和画家等各种角色之间。而所有这些经历在与水墨相遇之后，结晶为璀璨透明的发光体。在古典中国，水墨曾经是以原自然为描绘目标的绘画介质。在近代，水墨进入了有观念属性的创作和推演。冰逸关注的是：水墨是否有可能超越原自然性和纯观念性？甚至也超越绘画性和介质性，成为自我完备的关于万物哲学的灵性逻辑系统？由此演生，冰逸的艺术实践试图让水墨成为万物哲学最理想的呈现载体和演绎形态。

冰逸在墨斋举办的第二次个展，与墨斋资深展览设计师李晓光合作，在展厅一层创作了浸入式装置艺术《峨眉飞瀑》。除了《峨眉飞瀑》之外，冰逸新的水墨系列《波相考古学》也首次公开亮相。在这个系列里，她开拓性地将巨幅大地艺术的创作方法运用到工作室规模的绘画当中。在三楼展厅，墨斋还将首次推出冰逸的绢本水墨绘画《不可能的仙山》，展示了艺术家即将出版的山水画理论专著《山水论》中的基本美学和概念悖论。冰逸通过展览探索了“墟”的主题。无论是正在消失的北京胡同，干涸了的自然形成的峨眉山瀑布，已成化石的声音的考古，还是诗人和哲学家的虚构王朝，“墟”的内涵并非常规意义上的“废墟”，而是诗歌和美学的生发之处。它是万物的蕴藏和深延，体现为自然和文明交织之后的各种原初形态。

## 名山

“山水”是关于隐居的。深入的隐居发生在人的背后，我们只能看到人的一张面孔。这面孔，就是人之山水。当达摩面壁时，他在面对自己的内心世界，沉默，静思，然后悄然地，或绝然地变质。隐居不需要躲藏在叫天涯的地方，而是要消失在世界的面前，也让世界在自己眼前消失，从而让修行的个体脱离一系列跟安全感相关的制度和系统。

——冰逸，第一章“山水”，出自《山水论》

为了创作最新的大地艺术作品《峨眉飞瀑》，冰逸于2018年夏天将工作室搬到了四川省的佛教圣地——峨眉山。经过对多个地点地质、温度、湿度、降雨和对流方面的研究，最终选择了两个地点。一处干涸的瀑布，用来研究水的运动；和一条山道，来研究当地的地形地势。在第一处进行创作时，她用大约200米的白色帆布覆盖在干涸的瀑布上，用酒精稀释的墨水记录了水沿着天然、垂直的地质结构而下的痕迹。在第二处的创作地点，冰逸先用订制的巨幅宣纸铺满了山道，在之后的几日里，以墨、水和一种独特的材料进行多次涂刷和渲染。受重力、风向、蒸发、湿度、气压、冷凝、雨水、阳光和地形等多重因素的共同影响，这些天然的物质相互作用。冰逸通过这种方式，在大地艺术作品中展现了艺术家与特殊自然地形（或分水岭）以及天气系统之间的真切共鸣。以此创作出的作品看似“抽象”，但与现代非具象艺术史或非写实艺术史并未有太大的关系。相反，它们是一种标志，体现了流动、扩散、吸收和蒸发等通常难以察觉的瞬变物质过程。密度、饱和、压力和温度等物质强度特性差异引起了瞬变物质过程，这既推动形成了天气等外在世界和感知、也塑造了我们内化的情感和内心世界。

在过去的十年里，冰逸完成了五个重要的大地艺术项目：从2009年到2011年，她前往黄山创作她的第一个大地水墨绘画作品《大水法》，该作品后来在芝加哥大学斯马特艺术博物馆展出；2012年，她在富春山完成了《风的形状》；从2010年到2013年，连续四个夏天，在龙虎山区完成了《万物》，在三清山，完成了《地心之旅》。《峨眉飞瀑》是冰逸的第五幅大地水墨绘画作品，它由六个巨大的卷轴组成，每个卷轴宽2.8米，长10米。

## 暗光

对于艺术家冰逸来说，墨是一种特殊的纯有机媒介，是一种“暗光”。我们周围视野中的物体通过吸收光或反射光的不同频率，与其形成强烈的相互作用，从而使我们通过普通的光看到周围的世界。然而，一些物质由于能够传导光的大部分频率，与光的相互作用却很弱，空气就是一个比较典型且随处可见的例子。比如在晴天，我们看不到周围的空气。但在大雾或烟雾弥漫的天气，悬浮在空气中的水滴或浊粒吸收并反射光，才使我们看到了空气。同理，在有风的天气，我们能

够容易的观察到空气的运动。雨、雪、落叶或狂风中的树木可与光产生强烈作用，在透明的空气中体现运动。墨，或确切地说，碳，作为一种几乎绝对吸收光的物质，就是以这样的方式作用于另外一种对我们生存至关重要、无所不在的半透明万能溶剂——水。

在《波相考古学》系列作品中，冰逸用水墨这一古典但又具有未来性的综合媒介，阐释上述“化相”过程。因为墨是充满诗性的黑光，暗含了波相中的驻波态和离散态，而水是一切有机生命体产生的基础，也寓意了波的流动性和连续性。墨和水的结合，是万物化形、万物化身和万物化相的经典模型。从波相考古学的角度，冰逸不仅创作了水墨波相的独立作品，而且创造了一整个系列的波相演化图谱。

### 转化：波相考古学

2015年到2018年，我在绘制《波相考古学》系列的时候，意识到：山水必将波及万物。它是世间一切的律动的化身。若果今天我们还局限在画山和水，画树和石头，那是对世界的整一认知的背离。

——冰逸，第七章“笔法”，出自《山水论》

通过墨这一“暗光”，冰逸解读了水的核心作用，它不仅是自然形态和有机生命体的产生，必不可少的液体介质，在哲学和文学上也是一种概念性隐喻，即象征着促使混沌环境产生有序模式和形态的瞬间而无形的物理过程。在中国早期哲学，特别是道家的过程本体论中，这些流动和变化的生命过程产生了所有的“外在”物质和“内在”现象。中国人把这个有着“外在”和“内在”存在的世界叫做“万物”。

在《波相考古学》系列作品中，冰逸用墨的暗光来探索构成我们对于“存在”的全新科学认知，以及这一动态系统中非线性或循环时间的概念。根据这一新认知，能量和物质的流入具有不断（动态）变化和（非线性）反馈（正反馈和负反馈）的特征，而所有有序的存在都是这种流入所维持的系统。这种系统是典型的嵌套网络，即系统内的系统，或者冰逸所说的“梦中梦”。每一个嵌套系统都在一个

艺术家称为“波像”的循环圈中运行。各个“波像”根据其独特的时间特征或频率运行，从而产生自己的“声音”。按照这种观念，我们身体内的基因“回路”网络对自催化、代谢化学循环圈进行调控，从而维持细胞网络，而细胞网络又构成了我们身体系统中的嵌套生理系统。我们对这些系统的“声音”或标志性时间循环的感觉体现在心跳和呼吸上。甚至我们的思想、感觉、情感、记忆和想象都是神经网络在不同频率的循环圈中发生的偶然现象。根据这种观点，外在世界和内在世界、物质世界和意识世界并不是分离的，而是整个相互联系、嵌套存在的“万物”，循环形成的“声音”共鸣或杂音。

冰逸认为，艺术家的作用是将自己，即身体和神经系统的波动、循环圈或“声音”，与世界上无数嵌套和包含存在的“声音”产生“共鸣”。在这种中国美学理论称之为“气韵”或“能量共鸣”的状态下，主体与客体之间的界限消失了，艺术家可以直接感知世界。在这种共鸣中，冰逸用她的文学想象去感知和理解“声音”和“波”的世界，正如她的作品标题中描述的：《量子波相：光芒之皮》、《地质波相：物种起源》、《生物波相：莲池》、《生死波相：石榴之河》；《心念波相：季节消失的地方》；《空的波相：万物生长》。作为耶鲁大学艺术史与考古学专业博士，她对考古领域非常熟悉。因此，她将这一发现过程比作考古。在冰逸看来，考古超越了人类概念中的历史时间和文明，涵盖了非人类自然世界的宏观和微观的空间以及时间。她的考古观还涵盖了微生物和量子粒子、恒星体和黑洞。

### 创造真实：不可能的仙山

如果没有元朝，我们会有莲朝。莲朝没有战争，只有诗歌。

如从未被拥有而永远不能被实现的梦想，山水隐喻于某个具体的时间和地点。人类只有在山水中才富有想象和幻觉。这幻觉是关于本体的幻觉。山水让人类产生对自身激烈的陌生感。人只有在分不清什么是想象什么是自我的时候，才能体验山水中蕴含的审美力和创造力。

——冰逸，第一章“山水”，出自《山水论》

冰逸在其古典绢本水墨新作《不可能的仙山》系列中，探讨了支撑她山水画理论的内在悖论和辩证法，如绘画创作、赏析和生活之间的关系；山水是主观投射，也是客观现实；山水既是自然，也是文化的隐喻；绘画既是创造又是消亡、自觉或陷入无限境界、微观和宏观世界的互察、审美体验作为哲学认知，以及亲密与异化作为认知的基础。

冰逸在古典绢本水墨新作《不可能的仙山》系列中，创造了这样一个似曾相识的朝代，并将其命名为“莲朝”。在《莲朝》这套共九幅的手卷中，冰逸以精心绘制的写意山水和娟秀的小楷，或以诗歌的形式，阐述了《山水论》九章的内容。人与世界的纠缠，意味着人通过创造世界而创造出自己，以及创造出属于自己的整个世纪和朝代。莲朝的河流没有水流，只有香气。莲朝的战斗没有武器，只有诗歌。国与国之间用比赛诗歌来进行战争，用诗歌最终换来和平与凯旋。莲朝的权贵，能够理解世间云泥无别，因为心中只有霄壤。冰逸借《莲朝》系列手卷，创造了这个优美朝代“经、史、子、集”的各种形态。从皇帝诏书，到观星用经文，冰逸版本的“伪经”，是她通过绘画对诗文时空的完整再造。

## 一尘千山

在灰尘的眼里，一切都只是灰尘的前奏。它是自己的开始和结束。山水的创作也是如此，它是我们的开始和终点。它跟呼吸一样，没有就是死亡，但是有了也不过就是平常。它不需要被描述和分解。只有在我们失去的那一刻，它才意义非凡。

——冰逸，第一章“山水”，出自《山水论》

笔法用什么的痕迹来描述眼前的世界，涉及我们看到的世界是什么样子的，也涉及我们如何用笔和墨去构成关于世界和宇宙的哲学。

——冰逸，第七章“笔法”，出自《山水论》

此外，在长达五米的绢上作品《一尘千山》中，冰逸以一粒尘埃凝视万千宇宙。这幅倾尽心力之作陈述了冰逸心中所见的“无穷境”世界：千山连绵，万水相随，夕阳从山峦起伏里斜斜地射进眼帘。夕阳，也是一粒更小的尘埃。她由宇宙中最

细微渺小的存在——一粒尘埃入手，以细腻脱俗的笔触在绢本长卷上将万物的无穷无尽与变幻莫测一点点诠释出来，将不可能变为了可能。尘埃即万物之缩影，万物即一粒微尘之无限可能。冰逸自己将她的构图比喻成“山中有山，梦中有梦”。驻足远观，整幅构图好似层峦叠嶂的山脉，虽然景致奇幻，但山之巍峨高耸，空间之纵深广阔，均给人以清晰统一的视觉体验。然近观之时，感受迥异。这时冰逸细腻的笔触仿佛灵动鲜活了起来，每一座山峰，每一条裂谷都以截然不同的笔法来呈现。用墨亦然，浓淡变化，深浅结合，质感不一。这千变万化的笔法与用墨，就好似“山中有山，梦中有梦”般层层叠叠，渐次展开，无穷尽也。因此，《一尘千山》不仅仅是一幅构图，一个概念，更是一个创作过程：一物一形，笔墨千变，可谓“一形千笔”，而正是这不可思议的创作过程将这“不可能的仙山”变得可能。冰逸以《一尘千山》为整个《不可能的仙山》系列画就了一个华丽壮阔的尾声，与2015年巡展的手卷作品《目：千里江山》相互相应。

## BINGYI

### *The Artist*

An artist, architectural designer, curator, cultural critic, and social activist, Bingyi (b. 1975, Beijing) has developed a multi-faceted practice that encompasses land and environmental art, site-specific architectural installation, musical and literary composition, ink painting, performance art, and filmmaking. Adopting a non-anthropocentric perspective and channeling nature's creative agency, her work is centrally concerned with the themes of ecology, ruins, rebirth, and poetic imagination. After pursuing university-level studies in biomedical and electronic engineering in the United States, Bingyi earned a Ph.D. in Art History and Archeology from Yale University in 2005 with a dissertation on the art of the Han Dynasty.

In her March 2015 solo show at Ink Studio, Bingyi created a two-floor immersive environment with her massive 2013 work *Wanwu*. *Wanwu* was the fourth in her series of land-and-weather earthworks created at sacred mountain sites in China that register the effects of wind, sun, humidity, air pressure, and terrain with ink and water on bespoke *xuan* paper. Installed again in a different manner for the Encounters public program of Art Basel Hong Kong 2016, *Wanwu* was a highlight of the art fair and was centrally featured in a variety of media outlets, including being selected as one of the top fifteen booths by Artsy. Recently, Bingyi has extended her nature paintings to incorporate the agencies of ice and sound waves.

At the other end of her practice, Bingyi explores the microscopic origins of organic life in intimate, small-format paintings, in which her minute and meticulous brushwork paradoxically reveals a profoundly creative, gestural, and "calligraphically expressive" quality drawn from her daily calligraphy routine. Through her hypnotic, obsessive endurance and execution both painstaking and nuanced, one senses the loving power of nature itself as it crafts animate life from inanimate matter. Her encyclopedic series *Fairies* catalogues the endless virtual forms assumed by her literary imagination, each with an associated personal anecdote or poetic fantasy.

In recent years, she has turned her attention to film-making. Part of a larger project documenting the disappearance of Beijing hutong, her narrative film trilogy *Ruins* will premier at the Los Angeles County Museum of Art and Ullens Center for Contemporary Art in spring 2019.

Bingyi has exhibited internationally at Shanghai Himalayas Museum(2016); Istanbul Modern (2016); Museo de Arte Contemporaneo de Alicante, Spain (2014), St. Johannes-Evangelist-Kirche, Berlin (2012), Smart Museum of Art, University of Chicago, Chicago (2010), Galerie Erna Hecey, Brussels (2009), Contrasts Gallery, Shanghai (2009), and Max Protetch Gallery, New York (2008). Her works also have been included in *Surveyors*, Albright-Knox Art Gallery, Buffalo, USA (2011), and *Yipai*, the Opening of the New Wing, Today Art Museum, Beijing (2009), and featured at The 7th Gwangju Biennale, *Annual Report: A Year in Exhibitions*, Gwangju, South Korea (2008).

Bingyi's works can be found in the White Rabbit Contemporary Chinese Art Collection, Sydney; and the collections, among others, of the Smart Museum of Art, University of Chicago, Chicago; Museo de Arte Contemporaneo de Alicante, Spain; and Museum of Chinese Women and Children, Beijing. She has been the subject of three documentaries: *The Enduring Passion for Ink—A Series on Contemporary Ink Painters: Bingyi's Madness*, on Bingyi's process as an ink painter, filmed by Richard Widmer and directed by Britta Erickson; *Shape of the Wind*, on Bingyi's land and weather art, and *Epoché*, on Bingyi's Shenzhen airport performance/event, both filmed and edited by Richard Widmer.

## 关于艺术家

冰逸（1975 年生于北京）同时身兼建筑设计师、作家、策展人、文化评论家和社会活动家等身份，其丰富多元的艺术实践融合了她对生态学、科学、哲学、史学和美学等领域的兴趣，并涵盖了大地与环境艺术、特定场域的建筑-装置艺术、音乐与文学创作、水墨绘画以及行为表演艺术。在赴美攻读生物医学与电子工程专业后，她于 2005 年取得耶鲁大学艺术史与考古学博士学位，论文题目为汉代艺术史。

在 2015 年 3 月的墨斋个展中，冰逸用 2013 年创作的大型作品《万物》，创造了一个两层高度的浸入式空间。《万物》是她在国内名山胜地创作，关于土地、气候的第四件大地艺术作品，采用定制的宣纸和水墨记录了风、太阳、湿度、气压和地形的影响。该作品于 2016 年香港巴塞尔艺术博览会“艺聚空间”展区展出。继 2015 年个展以后，又一次别出心裁的展览设计，使《万物》成为了艺术展的亮点，被多家媒体集中专题报导，也被 Artsy 选为 15 个最佳展位之一。最近，冰逸将冰和声波融入作品中，拓展了她的自然绘画。

与之相对的则是冰逸私密的、画风细致入微的扇面作品，它们探索有机生命的微观起源。这些作品令人联想起严谨工整的工笔画，但仔细观察冰逸的用笔，会发现其中蕴含着一种创造性和写意的品质，这种品质来自于她日常的小楷练习。透过冰逸执着而又极富耐力的笔触、坚忍而细腻的创作，人们能感知到大自然本身由无机物质中缔造生命的爱。

近年来，她将注意力转向电影制作，致力于记录日渐消失的北京胡同。她的叙事电影三部曲《废墟》将于 2019 年春季在洛杉矶郡艺术博物馆和尤伦斯当代艺术中心首映。

她曾于上海喜马拉雅美术馆（2016）、伊斯坦布尔现代艺术博物馆（2016）、西班牙阿里坎特省当代艺术博物馆（2014）、德国柏林圣约翰福音大教堂（2012）、美国芝加哥大学斯马特艺术博物馆（2010）、比利时布鲁塞尔 Erna Hecey 画廊（2009）、中国上海对比窗艺廊（2009）以及美国纽约 Max Protetch 画廊（2008）举办展览。她的作品曾参加美国布法罗奥尔布赖特·诺克斯美术馆的“覆盖者”展览（2011）、中国北京今日美术馆“意派—世纪思维”展览（2009），并亮相“第七届韩国光州双年展年度报告：一年来的展览”（2008）。

冰逸的作品已被多所国际艺术机构收藏，包括澳洲悉尼白兔中国当代艺术收藏、美国芝加哥大学 Smart 艺术博物馆、西班牙阿里坎特省当代艺术博物馆、中国北京中国妇女儿童博物馆等。冰逸的艺术是三部纪录片的主题：《墨咏—当代水墨画家系列：冰逸的疯狂》，这部由温成拍摄、林似竹博士导演的纪录片旨在诠释冰逸作为水墨画家的创作过程；其它两部纪录片：《风的形状》讲述了冰逸的“大地与气候”艺术，《悬置》则记录了深圳机场项目，二者皆由温成拍摄和剪辑。



Bingyi, *Apocalypse*, 2011–15, ink on silk, 96 x 2000 cm. © Bingyi. Courtesy of the artist and Ink Studio, Beijing.

## SEEING THE UNSEEN WORLD: THE ART OF BINGYI

Amjad Majid

“Painting tells us that the material world is finite, and that the world unseen by us is eternal. Painting is the most direct way to access this unseen world.”<sup>1</sup>

—Bingyi

Bingyi, an artist who considers painting a means to make the eternal and unseen finite and known through a process of materialization and art-making, has created a body of work unified by preoccupations about the nature of the universe—its diverse systems, hierarchies, and forces operating in our natural, climatological, and geological world—of which we humans are but a tiny part. Exploring her anxieties about humanity and her enchantment with the secrets of an unknown universe, it is thus befitting that Bingyi’s varied artistic practice branches out from numerous interests in ecology, philosophy, history, aesthetics, and science, blossoming into a body of work that ranges from land art, environmental art, and installation to performance art, musical and literary improvisation, and ink painting.<sup>2</sup> With a diverse set of interests and talents, aside from being an artist, Bingyi is also a scholar, cultural critic, curator, poet, and social activist.

One might anticipate a lack of continuity across such vast diversity, but an examination of her artwork reveals a deep connective tissue within her scope of inquiry. Works such as *Wanwu: Metamorphosis* (2013) explore the nature of the material universe and the matter that composes it and that shapes its inner mechanisms. Other works such as the *Luminaries* (2013–15) and *Fairies* (2012–15) series explore the materialization of imagined life at a microcosmic level. Her deep concern for the state of humanity in its relation to the universe and the natural world is especially apparent in her new major work, ominously titled *Apocalypse* (2011–15), which considers the end of humankind along with the rebirth of the natural world.

Approaching works such as *Luminaries* involves exploring the creative impetus that joins poetry with imagined life forms in the sense that both are



Bingyi, *Wanwu: Metamorphosis*, 2013, ink on paper, six pieces, 2200 x 260 cm each. © Bingyi. Courtesy of the artist and Ink Studio, Hongkong Art Basel.



Bingyi, *Luminaries*, 2013–15, ink on paper, installation view, 49 x 49 cm each piece. © Bingyi. Courtesy of the artist and Ink Studio, Beijing.





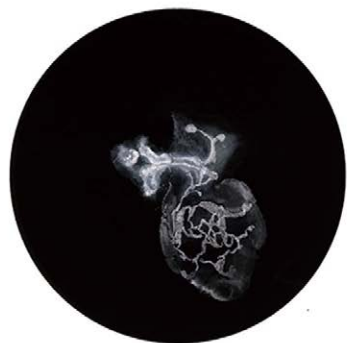
Bingyi, *Fairies*, 2012–15, ink on paper, 100 pieces, 34 x 34 cm each. © Bingyi. Courtesy of the artist and Ink Studio, Beijing.

grounded in creation and both materialize from fiction. Similarly, the series *Fairies* presents metaphors for ideation and creation expressed through very fine and detailed brushwork, with each fairy embodying the creative instinct that is transformed into concrete forms. Meanwhile, *Wanwu: Metamorphosis* represents the vastness of the material universe in a tangible manner, with the work itself serving as a trace or residue of natural (geological and climatological) processes that we would not otherwise see—processes that acquire agency in taking part in the production of the work. Other works such as *Epoché* (2014) capture the performance of creating art through a physical state of suspension that reminds of phenomenological bracketing (as the title of the work suggests), with the artist “bombarding” paper with ink from mid-air via a helicopter. Finally, Bingyi’s work also includes a series of interdisciplinary performances that combine improvisation with music, poetry, and dance.

#### The Poetic Sense of Life Forms

In *Luminaries*, Bingyi inverts the traditional relationship in ink painting between the black of the foreground (ink) and the white of the background (paper) by using a highly diluted white acrylic paint on black paper. This inversion emphasizes the interplay between light and darkness to reveal a luminous creature at the centre of each work. The works are shaped as perfect circles that evoke a sense of looking through the lens of a microscope, and one encounters imagined microbiotic life forms painted with refined brushwork, lines, and dots. While in traditional ink painting one is able to understand the way in which an artist paints a work by studying the brushstrokes, this is difficult to discern in *Luminaries*, given the microscopic scale of each brushstroke, and an inability to decipher the manner in which these creatures of light take shape might lead one to wonder if they have been produced by some natural process. From a distance, one sees flaming ethereal organic forms emerging from the black of the paper. Upon closer inspection, one notices the finesse and highly precise brushwork technique employed to achieve these biomorphic forms.

There are several hundred works in this series, and each work is accompanied by a poem written on the back. Bingyi wrote these poems within a poetry slam setting while interacting with an audience, with a poem written spontaneously for each audience member, which she then matched to the life



Top: Bingyi, 意 (Yi), 2015, ink on paper, 49 x 49 cm. © Bingyi. Courtesy of the artist and Ink Studio, Beijing. Middle: Bingyi, 溟 (Mang), 2015, ink on paper, 49 x 49 cm. © Bingyi. Courtesy of the artist and Ink Studio, Beijing. Bottom: Bingyi, 漚 (Se), 2015, ink on paper, 49 x 49 cm. © Bingyi. Courtesy of the artist and Ink Studio, Beijing.

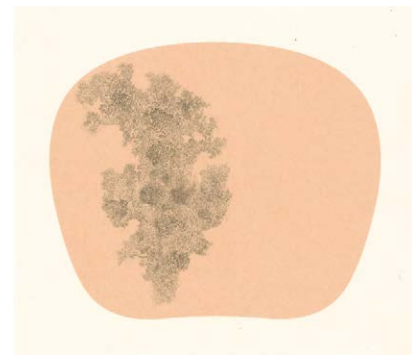
forms depicted in each of the paintings. Furthermore, each of these life forms has been given a title in Chinese—represented by a Chinese character—and each one of these characters has within it the water radical (*shui*). While each work stands on its own, the entire series can be approached as a single work united by a long poem that ties each of them together as a macro-assemblage.

### Metaphors for Ideation and Creation

In *Fairies*, each of the paintings, depicted in a fan format, is a reflection of imagined life forms that are sentient. Drawing upon a classical form of the fan format, Bingyi compiles an album or a catalogue in a contemporary manner, revitalizing both fan and album formats in the process. The series is broken into sets of one hundred, with a total of nine hundred to one thousand paintings, and serves as a metaphor for ideation and creation, with each idea presented in the work represented by a singular fairy resembling a multicellular creature. Among these are the *Fairy of Adamancy*, *Fairy of Pupil*, *Fairy of Shadow*, *Fairy of Ink*, *Fairy of Abnormality*, *Fairy of Season*, *Fairy of Withering*, *Fairy of Fragrance*, and hundreds more.

In the *Fairies* series, the intricate language of lines and dots offers viewers a dual perspective that changes with one's physical proximity to each artwork. From afar one sees the creatures as organic wholes, but the forms are rendered with such refinement that a new level of experience is made possible by using a magnifying glass made available to the viewer when the works are exhibited that allows one to see the infinitesimally tiny yet decisive individual brushstrokes. Bingyi has explained that she can paint at such a microscopic level only by touch. Although she cannot necessarily see the minute details with precision by using only the naked eye, her brushwork becomes a bodily operation in which she explores a touch-based form of feedback in using the brush instead of the usual visual methods of assessment.

*Fairies*, apart from representing the shift from exploring the macro to the micro in Bingyi's practice, also reflects the potential of new life to take a creative form. Even though these creatures are created in the artist's imagination, they seem to be part of the microbiotic world. As viewers, we are introduced to the inner mechanics of these creatures as we get to see the many ways in which life can find expression. It appears as if these creatures have been produced by some form of genetic encoding and cell division, yet they



Top: Bingyi, *Fairies (Fairy of Testicle)*, 2012–16, ink on paper, 34 x 34 cm. © Bingyi. Courtesy of the artist and Ink Studio, Beijing. Middle: Bingyi, *Fairies (Fairy of Breathing)*, 2012–16, ink on paper, 34 x 34 cm. © Bingyi. Courtesy of the artist and Ink Studio, Beijing. Bottom: Bingyi, *Fairies (Fairy of Tear)*, 2018, ink on paper, 34 x 34 cm. © Bingyi. Courtesy of the artist and Ink Studio, Beijing.

are named after abstract and concrete things such as a shadow, ink, fragrance, abnormality, season, and adamancy, which are not normally seen as biotic.

### The Nature of the Material Universe

*Wanwu: Metamorphosis* was made in Mount Longhu in 2013, and it is part of a series of works that Bingyi has been making since 2010. The concept of *Wanwu* in Chinese combines the number 10,000 and the character for matter. It denotes the uncountable, much like infinity, and it represents the material universe and all the things and matter that are contained within it. Covering twenty-two metres, the work *Wanwu: Metamorphosis* stretches across the room.<sup>3</sup> Viewers can walk around the work and above it on a clear glass platform, allowing them to see patterns in the work that have emerged from various climatological and geological processes that it was exposed to.

To make this work, Bingyi went to Mount Longhu, a mountain located in Jiangxi province, which has traditionally been associated with Daoist spirituality. There she studied for months the geography and the weather conditions, recording precipitation, humidity, wind direction, the amount of solar exposure, and other variables that she then analyzed along with the topography of the landscape. Covering portions of the actual landscape with large lengths of paper that followed its topography, and using ink, water, and a secret ingredient, Bingyi optimized the interaction of these materials with the environment.

Ink is an amorphous agent that allows for layering and natural absorption of light. Sensitized to this quality, Bingyi worked with the ink at a molecular level, taking advantage of the natural attributes of the carbon that is found within it. In its interaction with various forces, ink leaves a record on paper through the movement of water that dissolves and dilutes the carbon, resulting in the gradations that we see in the work. The behaviour of this interaction of materials is modulated by geological and environmental forces. Factors such as gravity, wind direction, evaporation, humidity, air pressure, condensation, rain, sunlight, and the terrain of the landscape all shape the work. Thus, *Wanwu* is a work that represents a collaboration of the artist with natural forces and liquid systems, which are reflected in the traces of these processes and elements on the surface of the paper.



Bingyi, *Wanwu: Metamorphosis*, 2013, ink on paper, six pieces, 2200 x 260 cm each. Installation view at Ink Studio, Beijing. Photo: Jonathan Leijonhufvud. © Bingyi. Courtesy of the artist and Ink Studio, Beijing.

Through *Wanwu*, we are able to see intensive processes like flow, speed, pressure, and diffusion with differences in density, saturation, pressure, and temperature that drive our weather systems. These processes are present throughout the world but often seem invisible to us. We see only their effects, especially when we consider factors such as wind, air pressure, and humidity. Regarding this invisibility of sorts, in *Difference and Repetition* Gilles Deleuze introduces the distinction between the scientific concepts of intensive and extensive properties. Extensive properties include “length, area, or volume,” which are “intrinsically divisible. A volume of matter divided into two equal halves produces two volumes, each having half the extent of the original one.”<sup>4</sup> Intensive properties include indivisible, or invisible, properties such as temperature and pressure. For example, if a bucket of water boiling at one hundred degrees is divided in two equal halves, each half will not be at fifty degrees but will be at the original one hundred degrees.<sup>5</sup> In her work, Bingyi reveals the dynamics of intensive properties, in liquid systems, by creating a situation in which ink interacts with the natural world in ways that the work of art becomes the intersection point for the expression of intensive and extensive properties.

*Wanwu* represents these intersections of intensive processes and systems as a metaphor for all the forms and matter in the universe that emerge from the intensive properties that we experience through the weather system, the Big Bang, entropy (in thermodynamics, the idea that energy in the universe moves from order to disorder, with entropy itself being a measurement of that shift), the flow of energy (from one body to another), and through the cooling of the universe (since the Big Bang, as the universe expands, it cools as energy spreads out due to this expansion). While *Luminaries* reflects intensities leading to the extensive forms we see on the dark paper Bingyi employs for that series, *Wanwu* is directly about the intensities themselves and particularly about the traces they leave behind. According to Craig Yee, the work points to complexity theory, systems theory, chaos theory, entropy, the intensive and extensive, all of which are made apparent and visible through the work itself.<sup>6</sup> In that sense, the work makes these concepts tangible to the viewer, who can internalize these concepts through direct experience of the work.

### **The Death of Humankind / The Rebirth of Nature**

In *Apocalypse*, the artist emulates styles and techniques of representing



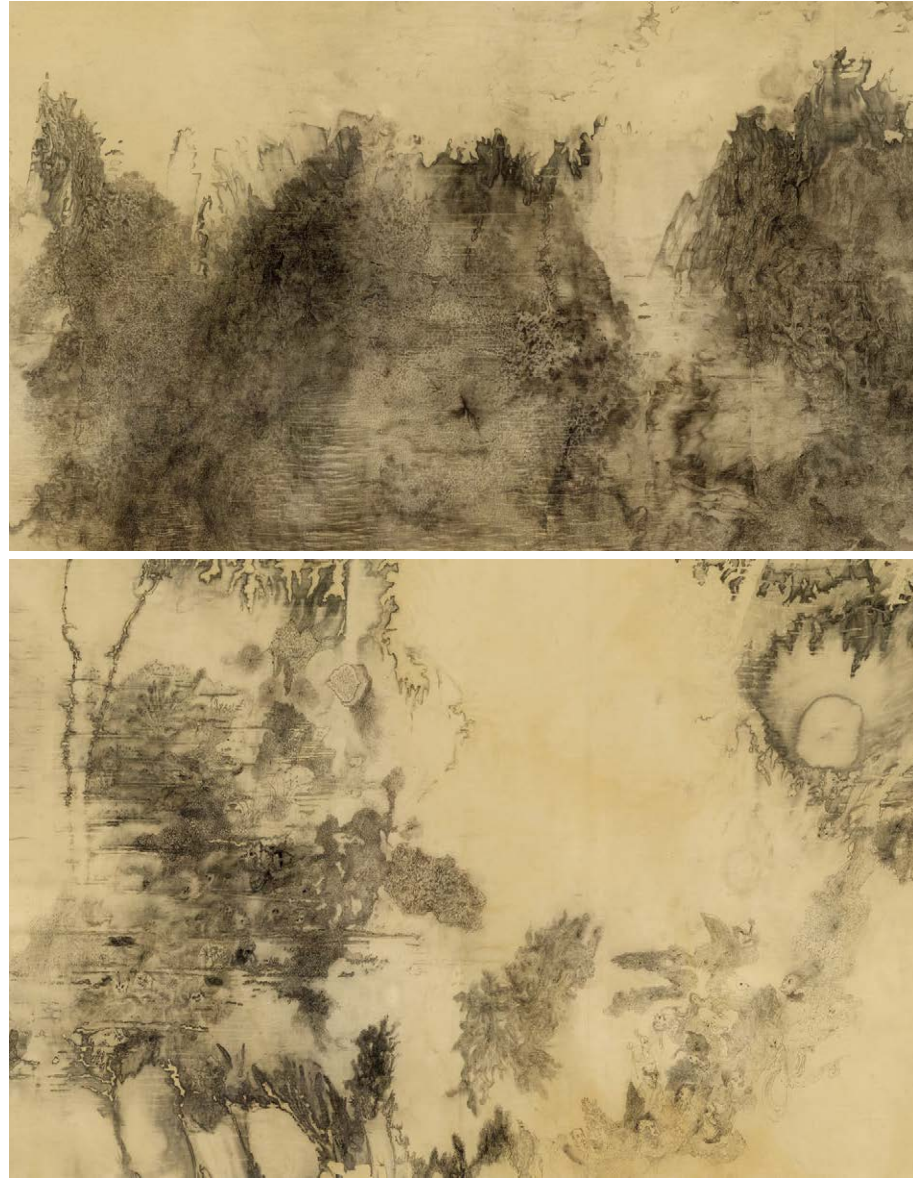
Bingyi, *Wanwu: Metamorphosis* (detail), 2013, ink on paper, six pieces, 2200 x 260 cm each. © Bingyi. Courtesy of the artist and Ink Studio, Beijing.

landscape, mountains, water, and mist from the northern Song genre of monumental landscape painting. It seems as if climactic forces have taken their toll on the painting, and again we see the residue of the process of interaction between these climactic forces and the original work. The work is done on silk, and from the individualized expressive gestural kind of brushwork that Bingyi applies, one can find in it affinities with Song dynasty painting.

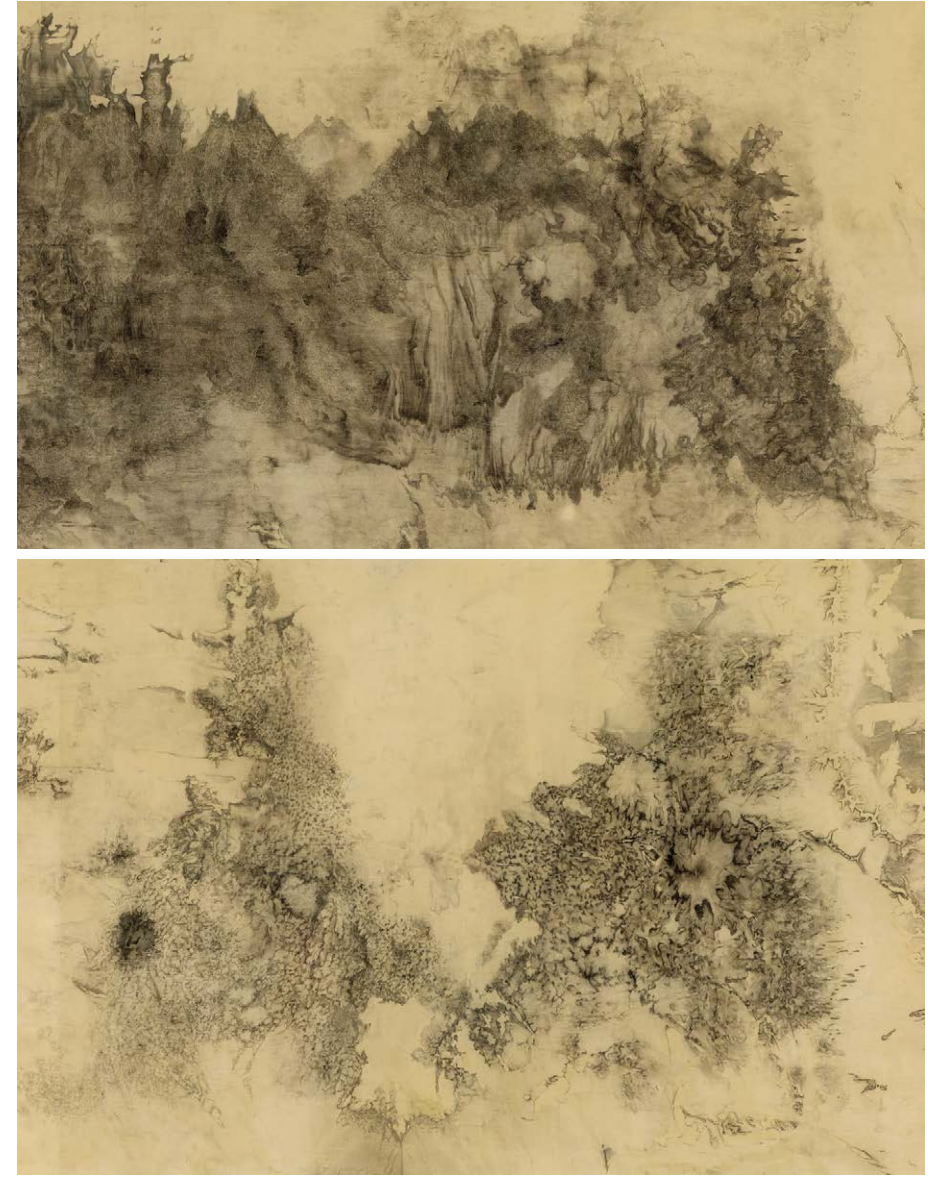
In this work, as the title suggests, the subject matter involves the demise of the human species. The painting depicts eight different scenes accompanied by eight short poems. Each scene and poem reflects a particular period and tells of a stage in the apocalypse. Most prominent in the work is the depiction of the flood, which can be understood through the perspective of biblical metaphor or Chinese myth. In the Chinese mythological sense, the work recalls Yu the Great, the mythical founder of the Xia dynasty (seventeenth–fifteenth century BCE) who controlled the floods that plagued mainland China, specifically the Yellow River valley. Yu the Great developed a massive project of dredging river channels that were to be employed as outlets for overflowing water; once this impediment to socioeconomic development was removed, Chinese society flourished. In *Apocalypse* we see a returning of the floods; they are threatening and have the power to destroy the very foundation of human civilization.

Another scene from *Apocalypse* is a mass grave where all souls come together and unite. This part of the painting shows the effects of the flood, with debris and rubble floating on the water, reflecting the manner in which nature has decimated our human-made structures. As such, the painting represents a meditation on our own demise. Although the majority of the painting is invested in documenting and representing the destruction of our human world through natural forces, one part also shows the rebirth of the natural world without human presence. While *Luminaries* and *Fairies* are primarily focused on life, *Apocalypse* is mainly about death.

Aside from showing the collective decay and disappearance of the human species on the planet, the work in its last scene shows a “secret garden” in which nature has taken over from the ruins of humanity. *Apocalypse* serves as a reflection of the momentous impact we as a species have had on the planet during the Anthropocene (the current geological age, which has resulted from



Left: Bingyi, *Apocalypse* (detail), 2011–15, ink on silk, 96 x 2000 cm. © Bingyi. Courtesy of the artist and Ink Studio, Beijing.



Bingyi, *Apocalypse* (detail), 2011–15, ink on silk, 96 x 2000 cm. © Bingyi. Courtesy of the artist and Ink Studio, Beijing.



Bingyi, *Epoché*, 2014, canvas on ground receiving ink. © Bingyi. Courtesy of the artist.

extensive damage to the climate and environment because of human activity). It is apparent that the natural world has primarily been defined by the effect humans have had on it. As a result, human extinction leads to the rise of the natural world and its re-encountered equilibrium. Another particularly interesting aspect of this painting is that Bingyi, in her study of natural disasters, painted parts of the work at these sites; for example, the secret garden scene is from Bingyi's visit to sites following the Sichuan earthquake in 2008. One is able to detect the holes, wear, and tear on the silk of the painting that are the outcome of this process.

### The Performance of Suspended Creation

*Epoché* is a performance piece done in Shenzhen and commissioned by the Shenzhen International Airport. For this piece, Bingyi worked with the owner of the airport, who is also the pilot of the helicopter she is performing from. *Epoché* derives its title from phenomenology, in which the French word *epoché* means the suspension of any assumptions that we have about the existence and reality of the external world we are a part of. The concept was made popular by Edmund Husserl in *Ideas I*, which refers to phenomenological *epoché*, also called bracketing or phenomenological reduction.<sup>7</sup> In this work, Bingyi ascends in midair in a helicopter with five hundred kilograms of ink in twenty-kilogram bags, which she then, in collaboration with gravity, drops upon the paper laid out on the ground below. According to Yee, the work, like its title, "serves as a metaphor for the state of mind found in meditation especially in the Buddhist tradition that involves decoupling oneself from the habituated way of interacting with the world."<sup>8</sup> As soon as the video of this performance was posted on the Internet, viewers gave it the Chinese title *modan*, meaning ink bomb.

From Bingyi's perspective in the helicopter, there is a feeling of detachment, and ultimately a feeling of *epoché*. In this work, she engages with the natural properties of ink in combination with the performative aspects of art making. As a result, she develops a connection between ink and performance in which ink is used to record phenomena in the natural world, which, like *Wanwu*, captures the behaviour of the natural world and its forces, in particular wind and gravity. Nowhere do we see the involvement of the brush, which in traditional Chinese ink painting creates the connection between body and mind through the physical recording of the calligraphic line. This becomes

particularly important when we consider that the result of the performance is a record of its process and its residue, preserved as the ink lands on the paper.

### Interdisciplinary Performance

In addition to her art practice, Bingyi is also an experimental performance artist. She works in a collaborative setting with classically trained musicians and performers, offering musical, literary, and theatrical themes around which multiple performers improvise. This kind of collaborative artistic creation resembles that of the Six Dynasties period, during which countercultural figures participated in calligraphic and musical performances and in painting and poetry recitation. In these performances there is a mutual and synesthetic appreciation of different forms of expression. She invokes a syncretic, performing art form in mixing music, poetic composition, dance, and artistic production. Through this aspect of her artwork, she finds further equilibrium between her contemporary experimental performing practice and a deep historical awareness.

### Conclusion

Bingyi's art explores the properties that define our universe and that go beyond our immediate perception. She explores notions of time that are outside the traditional definitions with works that are read as events rather than just objects of aesthetic production. In this way, Bingyi's art practice lends power to the intervention that nature, climate, and environment can have in the development of her work. The works themselves become residues of a spatial and temporal relationship, metonymically instantiating the existence of the universe and the processes and matter that compose it, serving as extensions of this universe. Moreover, the works create a shift in the perception of the viewer to accommodate an understanding of the multiplicity of the universe, which finds expression in macrocosms (galaxies, constellations, clusters) and microcosms (microbiotic organisms, cellular life forms, subatomic and molecular structures). By interacting with Bingyi's body of work, one is reminded of the universe as living and breathing, an organism governed by its own forces, energy, and processes that give it life and momentum.



Bingyi, *Epoché*, 2014, canvas on ground receiving ink. © Bingyi. Courtesy of the artist.

1. Bingyi, "Painting is a Flood and a Wild Beast," Ink Studio website, <http://www.inkstudio.com.cn/press/17/>.
2. Overview of Bingyi's *Intensive/Extensive* exhibition, "INTENSIVE/EXTENSIVE—March 21–May 3, 2015," Ink Studio website, <http://www.inkstudio.com.cn/exhibitions/14/overview/>.
3. As presented in Bingyi's *Intensive/Extensive* exhibition at Ink Studio, Beijing, March 25–May 3, 2015.
4. "Gilles Deleuze," *Stanford Encyclopedia of Philosophy*, <http://plato.stanford.edu/entries/deleuze/>.
5. Ibid.
6. Craig Yee (Co-founder of Ink Studio), interview with the author, Ink Studio, Beijing, March 24, 2015.
7. Edmund Husserl, *Ideas Pertaining to a Pure Phenomenology and to a Phenomenological Philosophy—First Book: General Introduction to a Pure Phenomenology*, trans. F. Kersten (1913; The Hague: Nijhoff, 1982).
8. Craig Yee (Co-founder of Ink Studio), unpublished interview with the author, Ink Studio, Beijing, March 24, 2015.





国内安全検査

国内安全検査



Bingyi is working on her large-scale environmental painting. Image courtesy the artist

## THE POSTMODERN LITERATI: THE PERFORMATIVE PRACTICE OF BINGYI

*Luise Guest*

When you think of Chinese ink painting the image which comes to mind is a delicate scroll, perhaps a misty mountain landscape—washes and gestural marks applied in an infinitely subtle practice of the art of *bimo* (brush and ink.) You probably won't imagine a painting 160 metres in length, its black ink applied with tools and machinery modified to blow, spray, brush and pool ink across the vast surface, laid out in the landscape itself, documented with video and photography before becoming an enormous site-specific installation. Yet this is the art practice of Beijing painter Bingyi Huang, usually known simply as Bingyi (冰逸).

Bingyi's work is sometimes defined as "contemporary ink", a description that leaves her cold. She sees the recent global interest in ink painting as a market-driven curatorial and critical exercise that has little connection with her own motivation to work in this most traditional of Chinese media. Her paintings reveal a deep understanding of an expressive language inextricably bound up with Chinese cultural identity. Bingyi herself describes her work as "Walter de Maria inverted" and this is much closer to the mark. Painting, conceptual art, installation and land art are combined in a performative practice which often includes music, theatre, poetry and costume.

In the imperial past paper, brush, ink, and ink-slab were considered the 'four precious things' of a scholar's study; a means of committing thoughts to writing, but also how the scholar/artist could visually represent his world. This scholarly ideal lives on in the work of contemporary artists such as Bingyi, but the forms that result would be unrecognisable to the literati.

Much of her work is on a vast scale. Becoming an artist only in 2006, after earlier incarnations as scientist, musician, biomedical engineer, computer programmer, and art historian (with a PhD from Yale), her academic research into the Han Dynasty has informed her practice as it developed. "I lived with the Han for seven years," she says, "I was them!" And what she learned from



Bingyi, *Cascade*, 2010, ink on paper, 42 feet 7 3/4 inches x 65 feet 7 1/2 inches, David and Alfred Smart Museum of Art, The University of Chicago. Image courtesy the artist

the years researching her dissertation was that through art, “one can embody the notion of eternity. If you can feel and express eternity and transience, then you are approaching a much higher level of metaphysics.”

With monumental ink paintings often presented to audiences in a theatrical manner that includes operatic performances, dance and the reading of her own poetry, she is transforming the tradition of the scholar painters and poets. “I am not dealing with classicism. I am not dealing with the schools or the processes (of historical painting). No! That’s not what I am interested in at all. I paint an entire world view... In my case it’s not about reinterpreting Chinese traditional ink painting. If you are truly ‘*shanshui*’ you don’t need to think about it. If you are the being, you don’t need to think about the being. You just are.”

Are there echoes of Jackson Pollock’s High Modernist romanticism here? “I don’t paint nature, I am nature,” Pollock said. And the scale and gestural mark-making of Bingyi’s works, created on the ground, in nature, are somehow reminiscent of that famous Hans Namuth film of Pollock expertly flicking and pouring skeins of glistening black paint onto a sheet of glass, moving in a crouching dance around his “canvas.” Bingyi doesn’t entirely deny the connection, but points out that in her case, as with the apparently spontaneous gestures of literati painting, there is in fact nothing random or accidental. Everything is controlled and deliberate. “Of course I see that connection,” she says. “But in the work of Jackson Pollock what’s important is... that horizontal plane as opposed to the vertical. It’s the gesture, the speed, the expression. In my work it’s really the image. My work is not abstract.” *Cascade*, commissioned by Wu Hung for the lobby of the Smart Museum at the University of Chicago, and thought to be the largest ink-on-paper work ever created to that point, depicts a giant waterfall flowing backwards from earth to heaven. It references a Buddhist temple named *zhihuihai* (The Ocean of Wisdom) in Beijing’s Summer Palace, with similar proportions to the Chicago site. The work represents wind, fire, mountains, earth and water, as well as human and animal DNA.

The first time we met at her studio, once a Yuan Dynasty temple on Beijing’s central axis, near the Drum and Bell Towers, Bingyi had just returned from intense months painting in the mountains. Her assistants unrolled a 30 metre-

painting across the entire length of the room. The paper, in sections, is made to her specifications. The chemistry of ink and paper is vital, as is the physical act of applying the ink to the surface. “I seem to have unlimited curiosity towards the world. I want a different kind of relationship to what I look at, how I look at things, what I do...I invented every single type of technology, or devices, or instruments, or methods, for my paintings. Even the paper is a special order—the chemicals we put in to make it dry or wet, to make it able to absorb humidity or temperature. It’s not only scientific but also philosophical. I treat the material as an expression.” She pours, sprays, stains and soaks, creating an infinite variety of marks and forms.

*The Shape of the Wind: in Fuchun Mountains* is a scroll 2.65 metres wide and 160 metres long, created for the nave of St Johannes-Evangelist Church in Berlin. “I went to Berlin and... I saw the church, and (in my mind) I saw fire—because that church was burned during the war. Then I thought about a famous Chinese painting [the Ming Dynasty scroll *Dwelling in the Fuchun Mountains*] that was burned into two halves. One classical painting in two pieces—one in the Taipei Museum and one in a Chinese museum. This became a bigger metaphor when you think of Berlin. So I decided the location (where I would create the work) had to be the Fuchun River where that original classical painting was made.” The paper to create this work had to be specially made to be the exact length of the circumference of the mountain itself. “So it alludes to the historical moment but really, allegorically, it is about now. And about survival,” says Bingyi.

The metaphor of burning has a greater, more personal resonance. In 2010 Bingyi was healing after she was horrifically burned in an accident which left her badly scarred. “Fire has a very specific meaning for me, and the scars are all on my body... it is still profoundly autobiographical. The notion of survival is so important in human ethical development. This makes us divine, and closer to the sublime. And at the heart of that is love. It’s very poetic but also very basic.”

Her monumental approach transforms the ancient tradition of viewing a scroll, pored over section by section as each new part is unrolled. Once a private and leisurely experience of contemplation, her contemporary version of this practice of *yaji* (“elegant gatherings” of erudite scholars exchanging

their poetry and calligraphy and examining paintings) is a dramatic performative experience in which an audience is immersed, physically and emotionally.

Bingyi is entirely aware that the system of imperial scholarship in China was a male domain. There is something subversive in assuming the mantle of a scholarly *shanshui* painter. “*Are you continuing that intellectual tradition?*” I ask her. “Absolutely—it’s the connection between poetry, calligraphy, painting and music. These divine games. I compose operas, I write thousands of pieces, and songs and sutras. When you do all of these things together as a body of work it’s the ultimate spiritual exercise of beauty. That’s very classic! And also very universal.” She is a postmodern literati, posting her poems on Facebook each day, sharing calligraphy and painting via social media. “I post a poem and someone responds with a poem and it’s happening every single day. That makes me an ultimate literati!”



Bingyi, *The Shape of the Wind: in Fuchun Mountains*, 2012, ink on Chinese paper, 2.65 × 160 m. Image courtesy the artist

## ON BINGYI'S SIX ACCOUNTS OF A FLOATING LIFE

*Xu Bing*

Viewing Bingyi's *Six Accounts of a Floating Life* in Beijing reminds me how limiting I have always found words to be in describing her work; Bingyi is as strange and unpredictable as her compositions. Though one can attempt to follow her thought process, one can never quite catch her.

Before I left New York, I asked Bingyi to leave her *West Chamber* series at my studio. I asked her because I love those paintings, but also because I had not seen "real paintings" for a long time. Good paintings are rare and usually inspire a sense of awe and confusion for I indeed don't know how to deal with them. I rarely collect art, but I asked her because I wanted to see her paintings stay, "stabilized" into my possession, for I fear that one day they might be kept out of view by some unknown collectors. So often good art often gets lost in the craze of art collecting. Secretly I was also concerned because I had no idea where she was going with her next paintings.

In *Six Accounts*, I have come to see coherence and internal logic in her work, although I remain incapable of describing her approach. Her paintings affect me profoundly because I see so much ambiguity and uncertainty, compared to so many of today's paintings, so certain and clear in what they wish to say.

Can she really paint? Or perhaps not? Her technique and palette came from nowhere. Are they essentially graffiti or scribbling? But one thing is clear: She is not afraid of the canvas. She doesn't care. Art theories and conceptual movements are irrelevant to her fragmented lines and abrupt textures, reminiscent of children's paintings.

I ask Bingyi to talk about her *Six Accounts*. She discusses literary and historical allusions, often from ancient classics. There is in fact a sense of "allusion" about her — she has turned a series of seemingly simple details into a complex historical narrative, so intricate that one imagines needing an index just to track them all. Hence graffiti is indeed a sophisticated literati exercise.

But she is not just a playful classicist. She went to Yale and has a Ph.D. in art history. She breathes and represents the energy and vogue of major cosmopolitan cities such as New York and Beijing.

One cannot paint simply in view of the art historical record. Painting as such has existed since ancient times. Numerous people wish to paint and even more art history books have been written. Nonetheless, painting as a medium can be fatal. There exists a person like her, there exist paintings like her work.

We have always been confident that we can verbalize paintings. We trust words. In the end, what is left on the canvas often belongs only to art history. But I believe what canvas can contain is beyond words, and hence beyond art history. And that is why painting exists. Maybe that explains why few good writings elaborate on Bingyi and her art.

January 15, 2008

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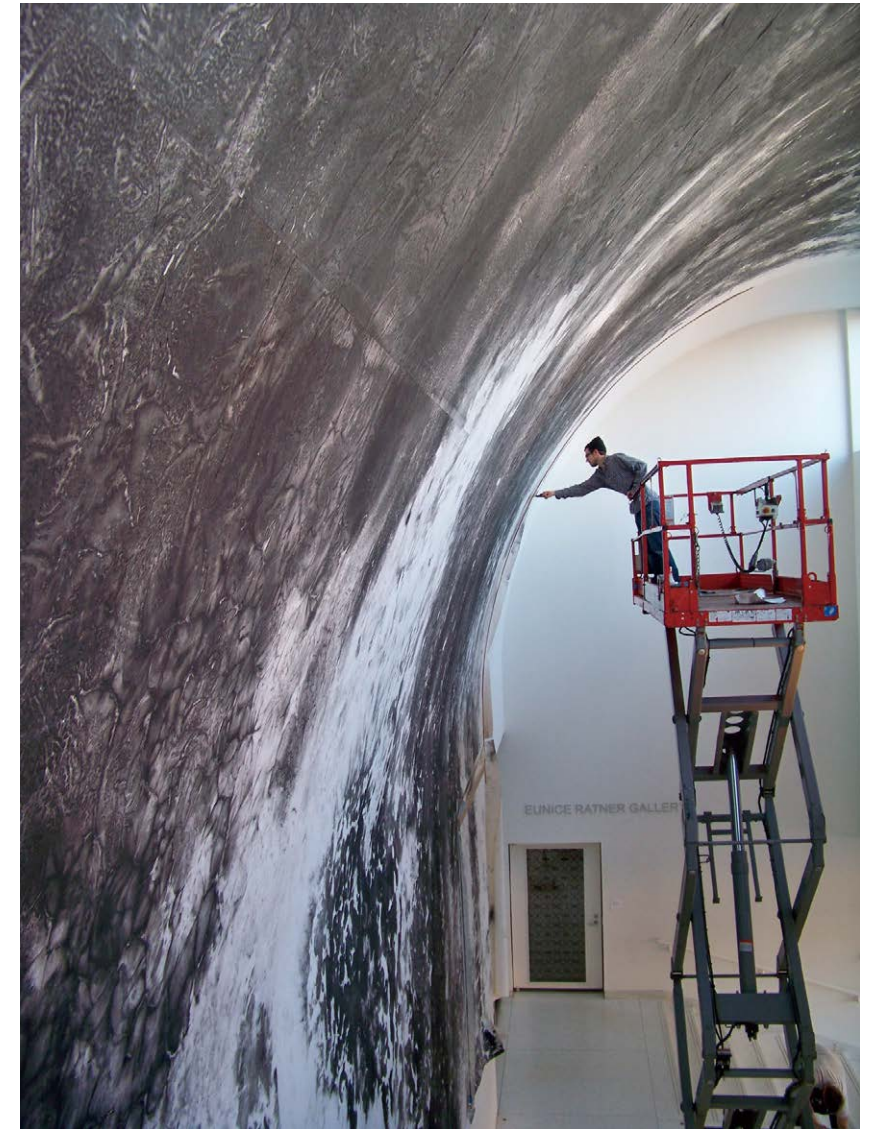
From "Bingyi: *Six Accounts of a Floating Life*." New York: Max Protetch Gallery, 2008. The artist, Xu Bing, has held solo exhibitions of his work at major institutions, including the Arthur M. Sackler Gallery, Smithsonian Institution (Washington DC, USA) and the New Museum of Contemporary Art (New York, USA), among others. His work has also been included in international exhibitions such as the 45th and 51st Venice Biennales. Xu Bing created the seminal 1987–1991 project "A Book from the Sky (*Tianshu*)" using 2,000 imitation "Chinese characters," invented by the artist, to create incomprehensible text in the form of books, scrolls, and wall posters. He currently serves as Vice President of the Central Academy of Fine Arts in Beijing, China.

## ON BINGYI'S CASCADE

Wu Hung

A long tradition in Chinese art views sacred mountains as the embodiment of the Dao and thus the most revered subject of representation, a means through which the artist immerses him- or herself in nature and divine wisdom. Thus Zong Bing wrote in his *Instruction to Painting Landscape*, in the fifth century: “I respond to the wilderness where grottoed peaks tower on high and cloudy forests mass in the depths. The sages and virtuous men shed light from the distant past, and myriad delights are fused into their spirits and thoughts. What then should I do? Freely expand my spirit, that is all. What could be placed above that which expands the spirit?” When his infirmities no longer allowed him to meditate in real landscapes, Zong traveled in his mind through painted scenery by meditating in front of landscape images. It is said that on the walls in his chamber he painted all the sacred mountains that he had visited. He told his friends: “I strum my lute with such force because I want all the mountains to resound.”

Sixteen hundred years later Bingyi has created her *Cascade* in the same spirit. Arguably the largest ink painting ever made, it expresses a contemporary artist's communion with nature. Painted in a small village amidst the Yellow Mountains—one of the most beautiful scenic sites in China—it does not portray real vistas literally, but expresses the artist's inner vision of a sacred landscape: a giant waterfall flowing backward from earth to heaven. Nothing in the painting is still. Instead images keep moving and transforming, spreading across the painting and into its depths. The artist imagines the concave space where the painting is installed as a great cavern which can also symbolize a cosmic sphere of infinite dimensions. Standing in front of it we seem to hear the sounds of wind and water arising from the rich tonality of ink; and we can imagine that we are taking a spiritual journey, both embracing and being embraced by the metamorphic images and sound. Situated in the discourse on today's artistic practice, this is truly a work of contemporary Chinese art that employs traditional Chinese aesthetics to enrich the definition and language of contemporary artistic expression.



From *Yishu Journal of Contemporary Chinese Art*, Volume 10, No. 4, July/August 2011. Scholar, critic, and curator, Wu Hung, has published extensively on both traditional and contemporary Chinese art and culture. As the editor of “*Contemporary Chinese Art: Primary Documents*” (New York: MoMA Primary Documents, 2010), he curated the key documents, framed by contextual explanations, that track the development of contemporary Chinese art from the late 1970s to the 2000s. He currently serves as a Harrie A. Vanderstappen Distinguished Service Professor in Chinese Art History, Department of Art History and Department of East Asian Languages and Civilizations, Director of the Center for the Art of East Asia, and Consulting Curator at the Smart Museum of Art, University of Chicago (Chicago, USA).

## 01

Emei Waterfall: Birth of Geology

峨眉飞瀑：地质波相

2018 | Ink on paper 纸本水墨 | 1000 x 278 cm







02 Emei Waterfall: Birth of Oceans  
峨眉飞瀑：海洋波相  
2018 | Ink on paper 纸本水墨 | 1000 x 278 cm





03

Emei Waterfall: Birth of the Universe

**峨眉飞瀑：宇宙波相**

2018 | Ink on paper 纸本水墨 | 1000 x 278 cm





04

Emei Waterfall: Birth of Water

峨眉飞瀑：水生波相

2018 | Ink on paper 纸本水墨 | 1000 x 278 cm





04

Emei Waterfall: Birth of Water

峨眉飞瀑：水生波相

Detail 局部

05

Emei Waterfall: Birth of Black Holes

峨眉飞瀑：黑洞波相

2018 | Ink on paper 纸本水墨 | 1000 x 278 cm







06

Emei Waterfall: Birth of Plants

峨眉飞瀑：植物波相

2018 | Ink on paper 纸本水墨 | 1000 x 278 cm







Emei Waterfall

峨眉飞瀑

2018 | Process 过程图



07

Wanwu: Metamorphosis

万物

2013 | Ink on paper 纸本水墨 | 2200 x 280 cm x 6 pieces















08

Black Holes: Bright Illuminations

黑洞波相：璀璨

2018 | Ink on paper 纸本水墨 | 368.5 x 148.5 cm





09

Stars: Three Things that I Love Most

星辰波相：吾爱有三

2018 | Ink on paper 纸本水墨 | 368.5 x 148.5 cm





10

Emptiness: Everything Grows

空的波相：万物生长

2018 | Ink on paper 纸本水墨 | 368.5 x 148.5 cm







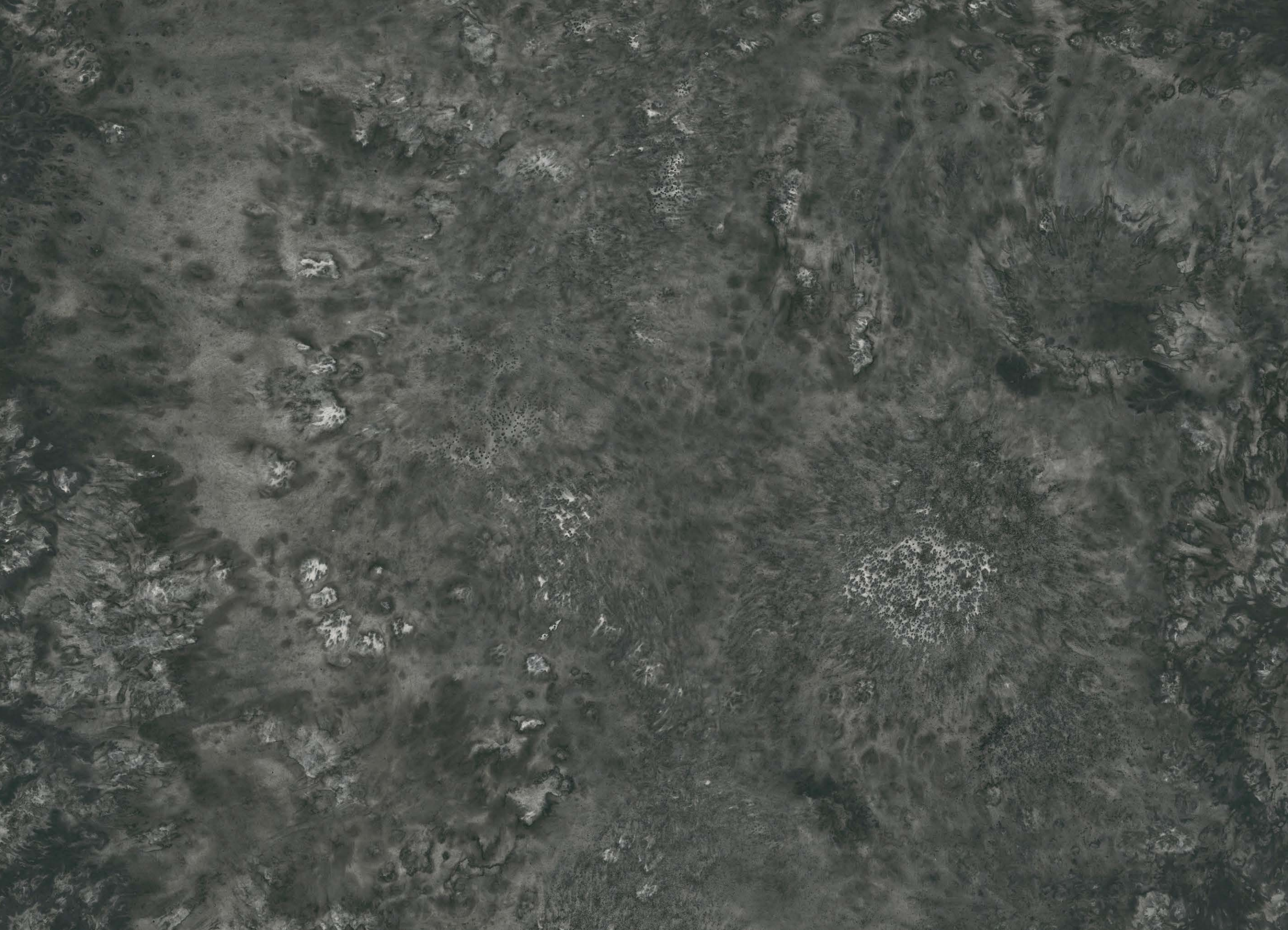
11

Microcosm: Wind

微观波相：风

2018 | Ink on paper 纸本水墨 | 368.5 x 148.5 cm





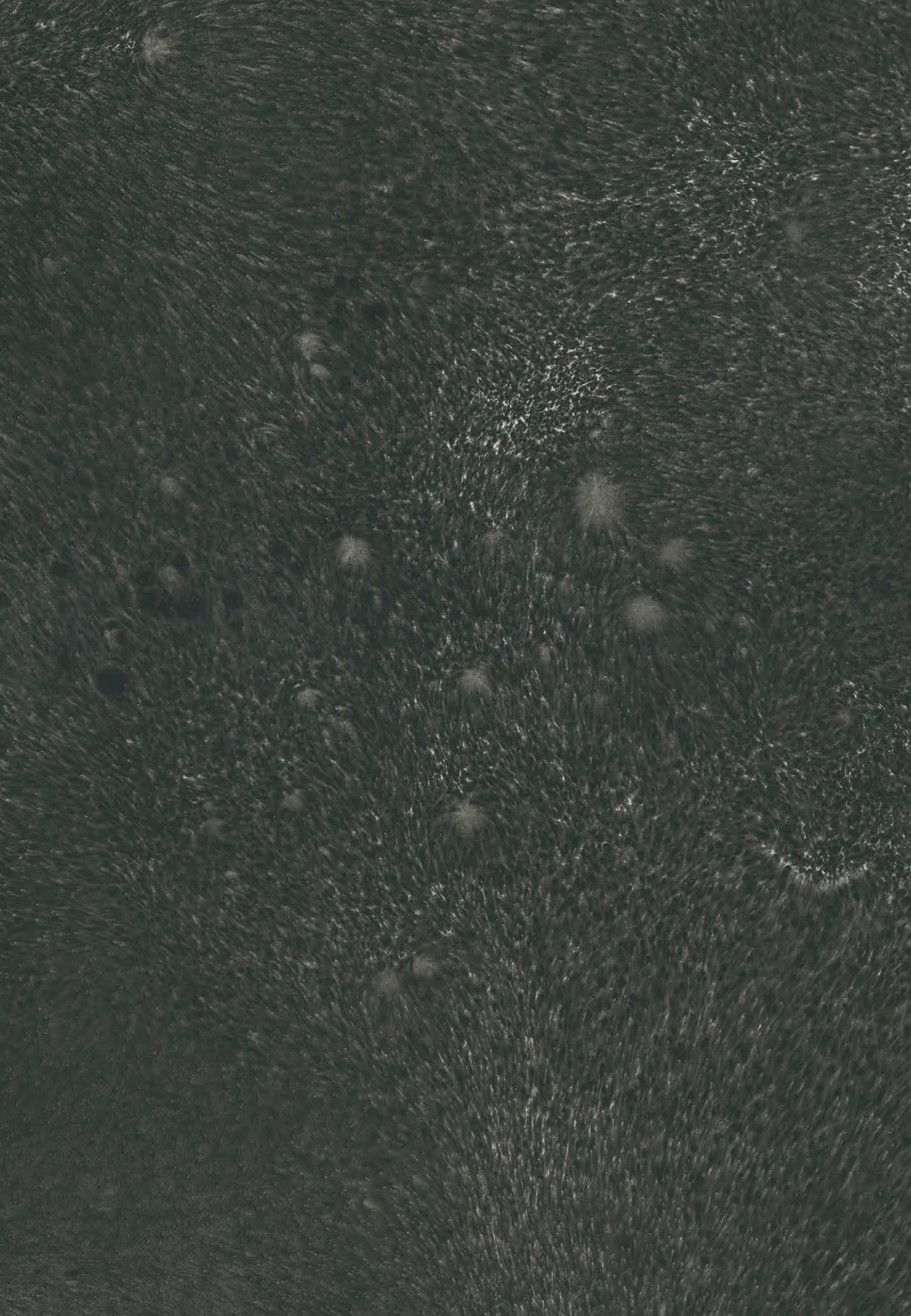
12

Quantum: Infinity

量子波相：无限

2018 | Ink on paper 纸本水墨 | 368.5 x 148.5 cm





12

Quantum: Infinity

量子波相：无限

Detail 局部



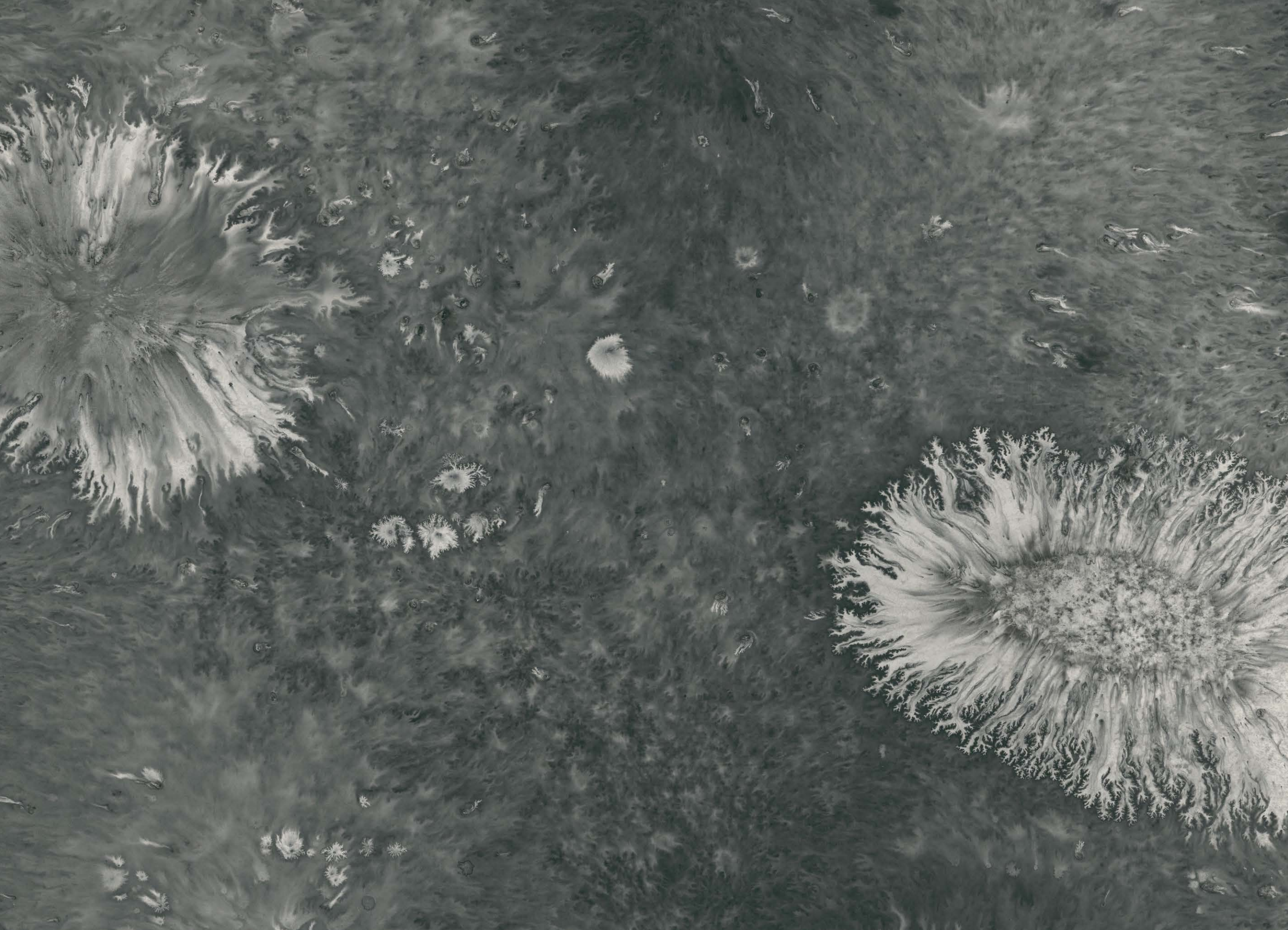
13

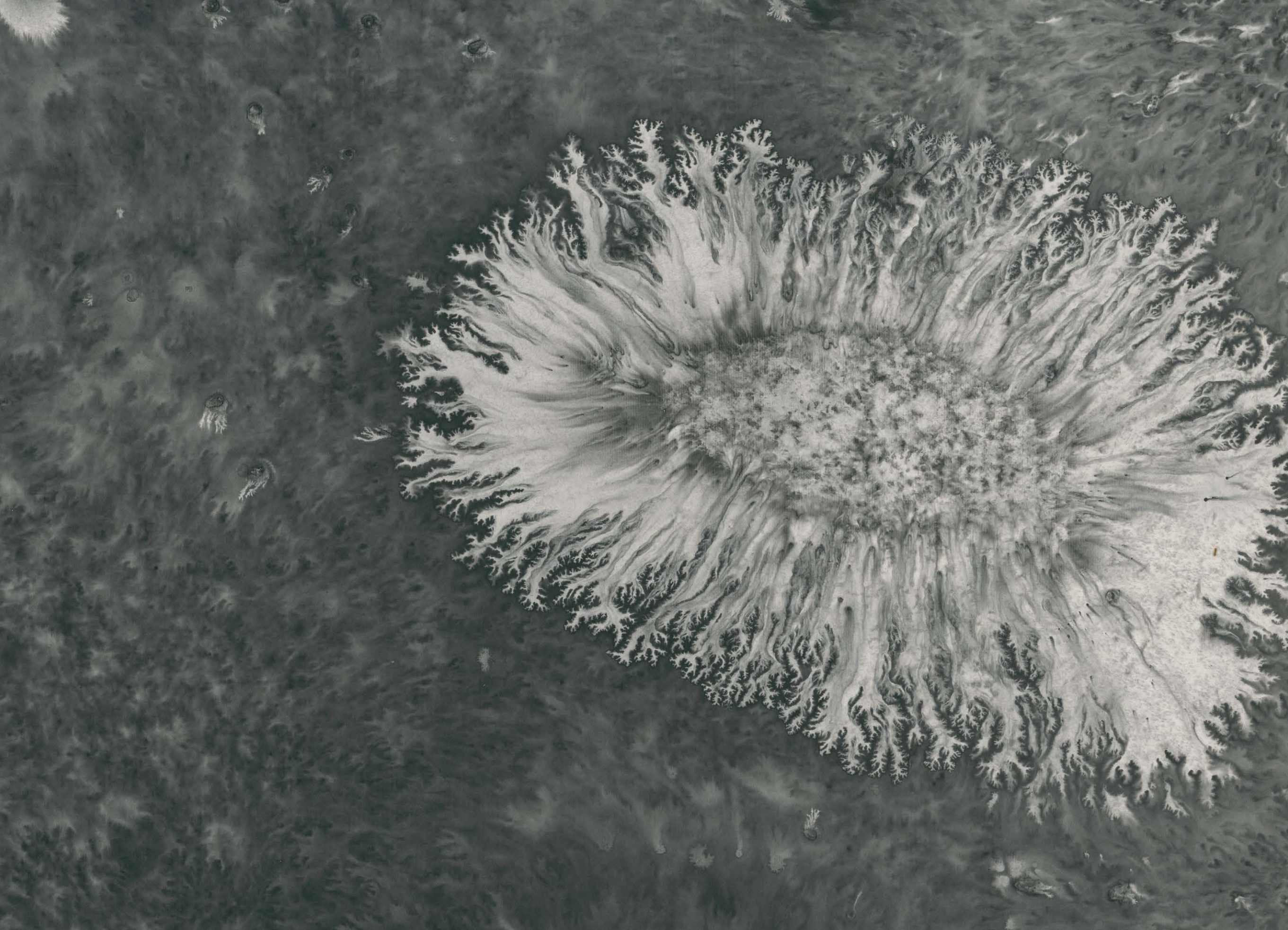
Geology: Origin of Species

**地质波相：物种起源**

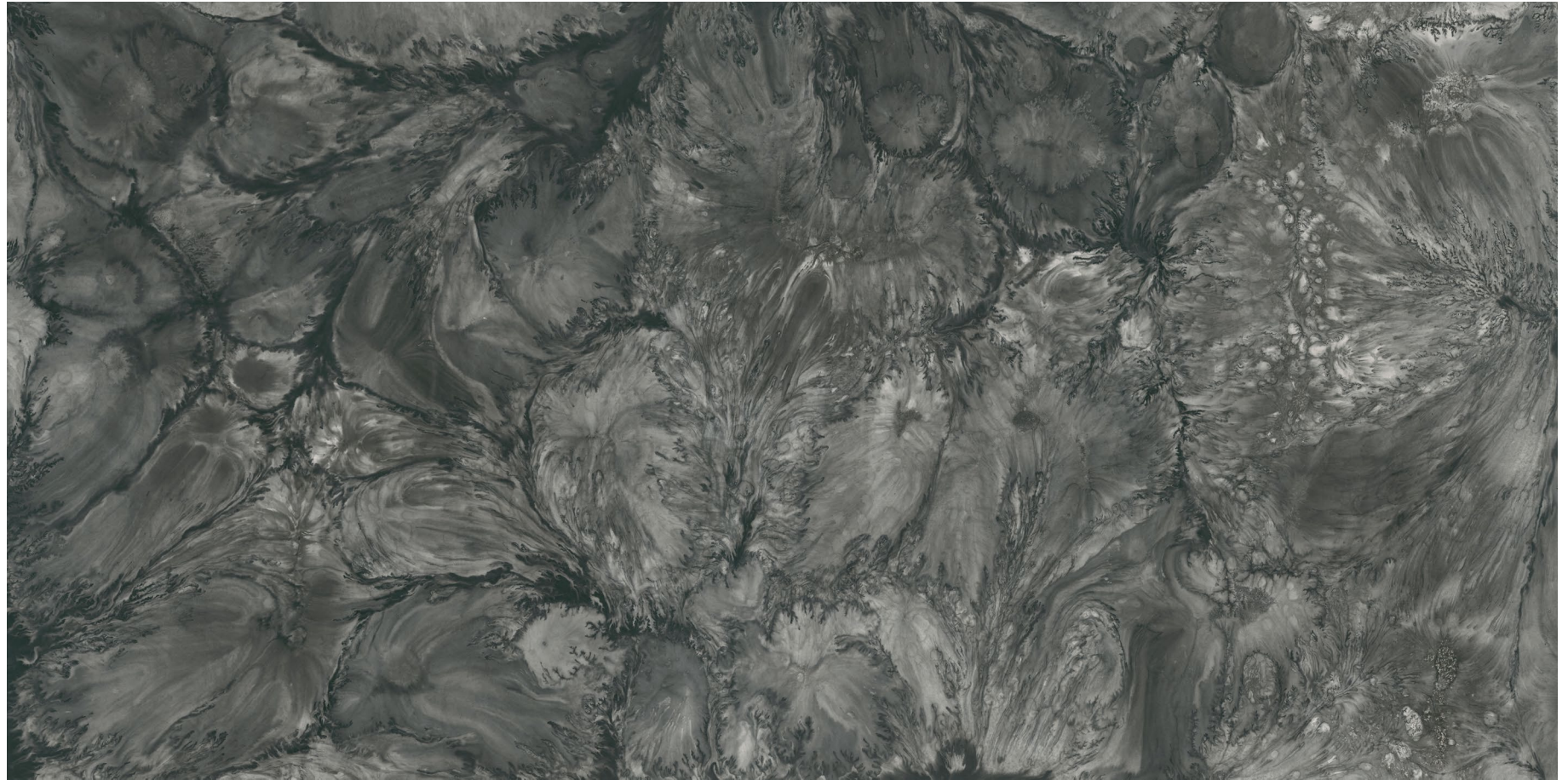
2018 | Ink on paper 纸本水墨 | 298 x 127 cm









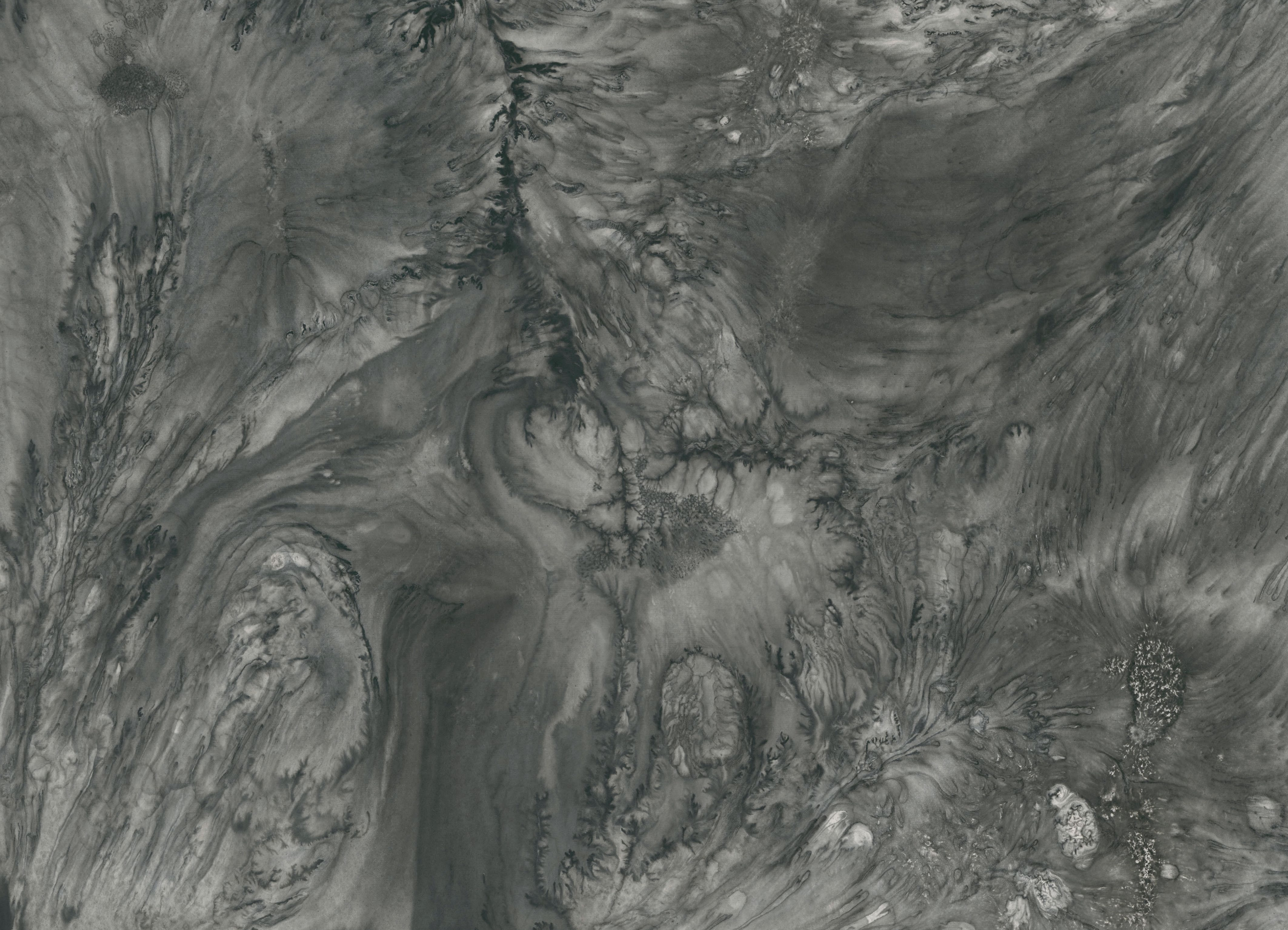


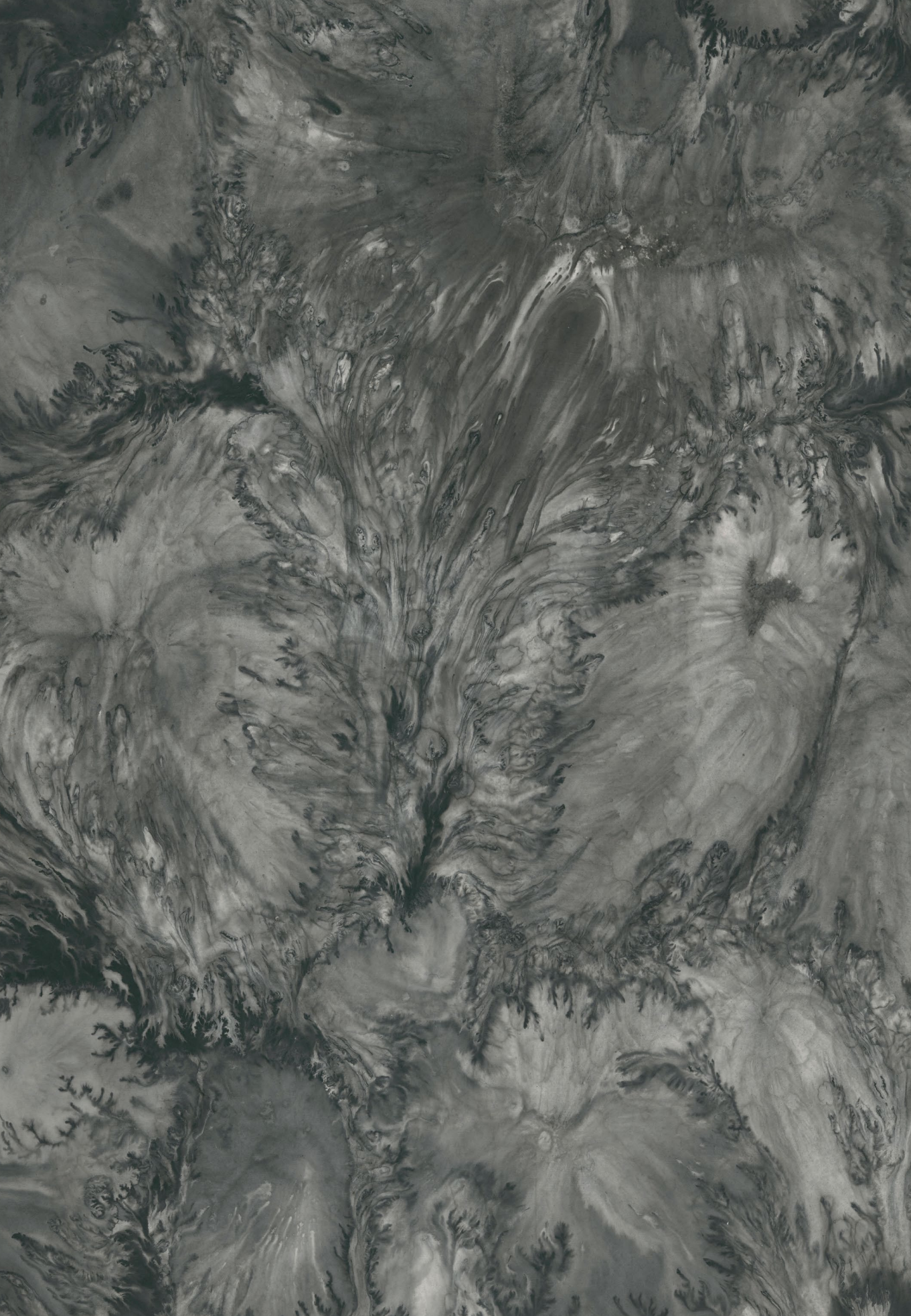
14

Life and Death

生死波相

2018 | Ink on paper 纸本水墨 | 123 x 295.5 cm





14

Life and Death

生死波相

Detail 局部

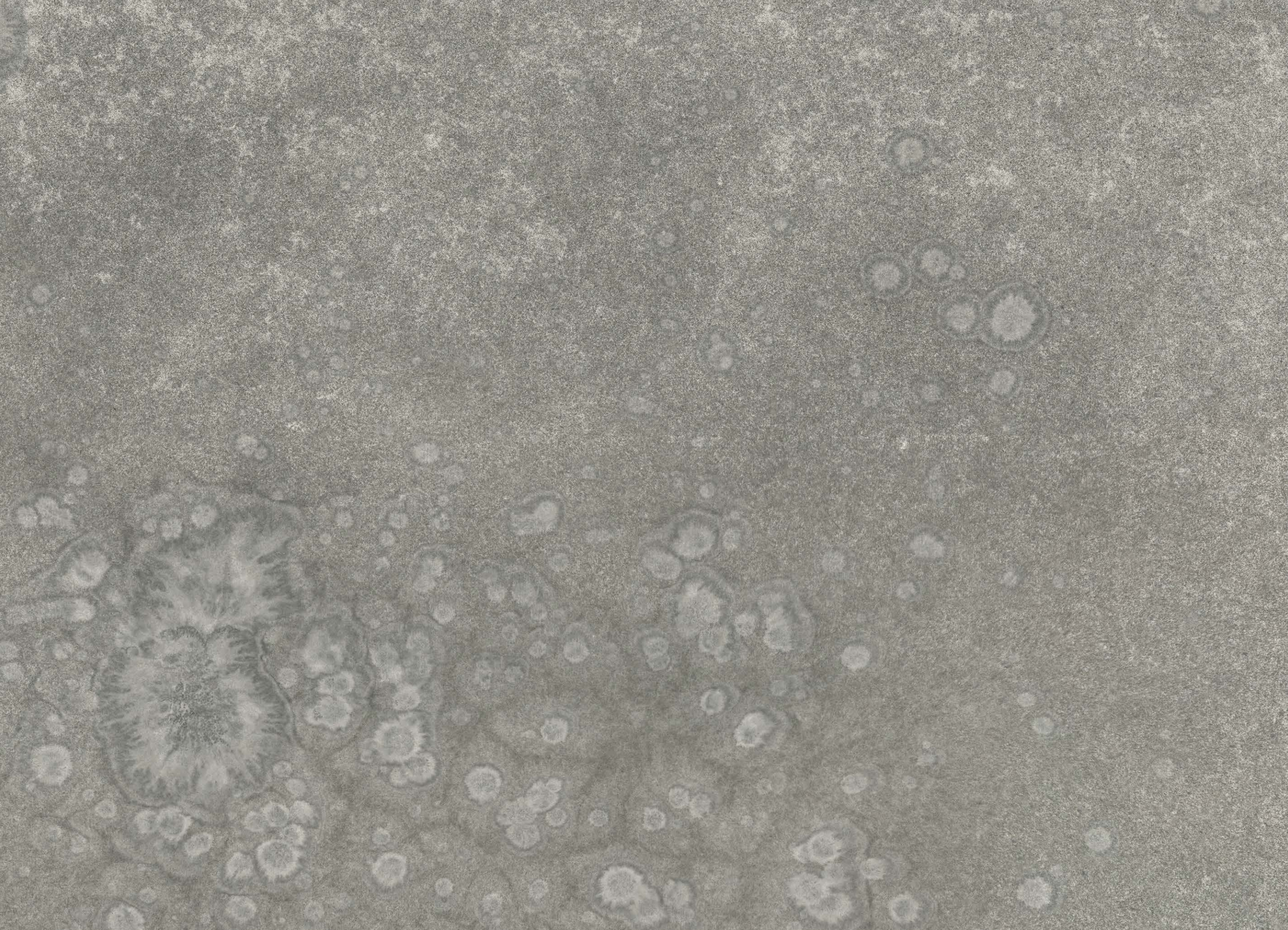
15

Microcosm: Silence

微观波相：无声

2018 | Ink on paper 纸本水墨 | 296 x 124.5 cm



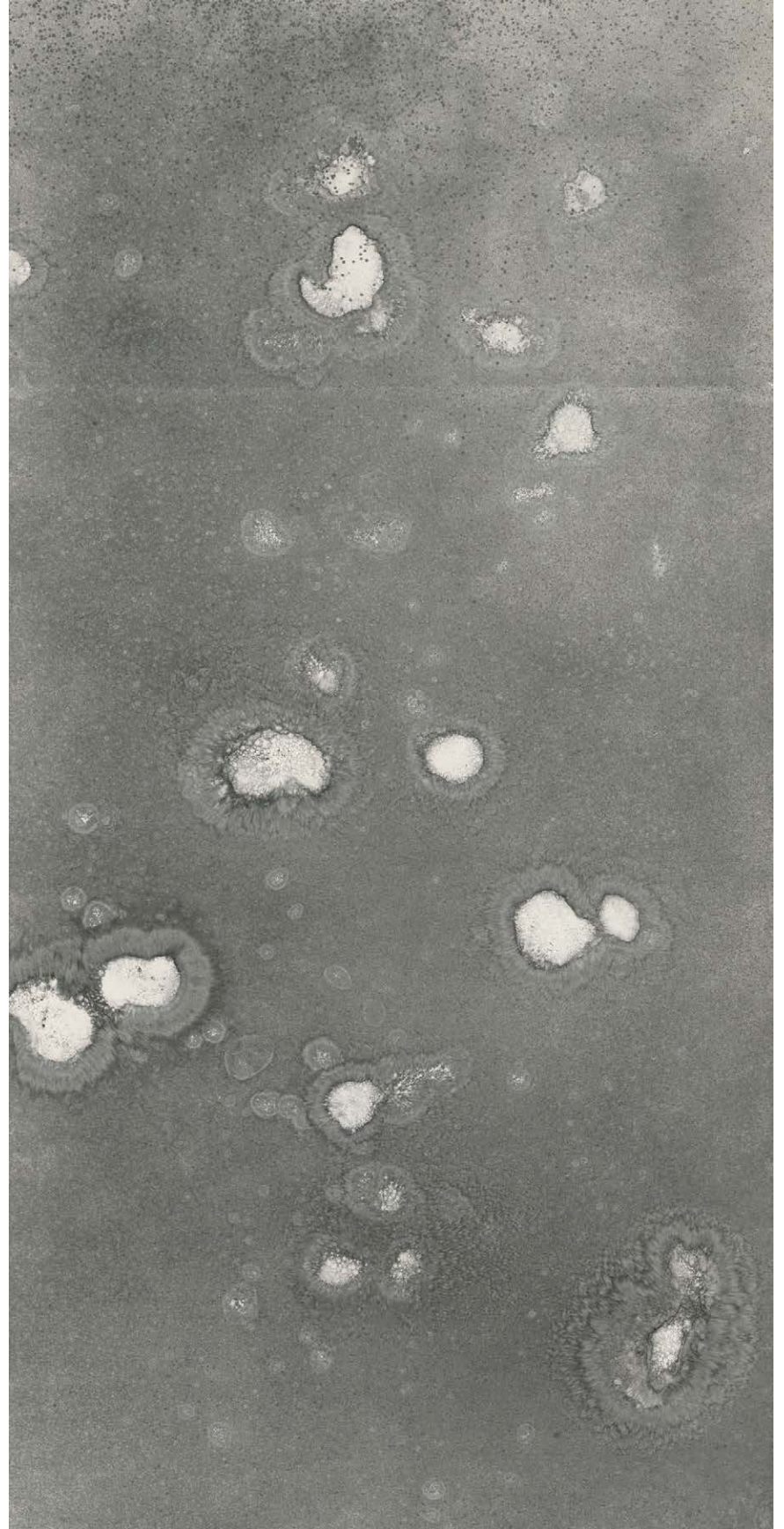


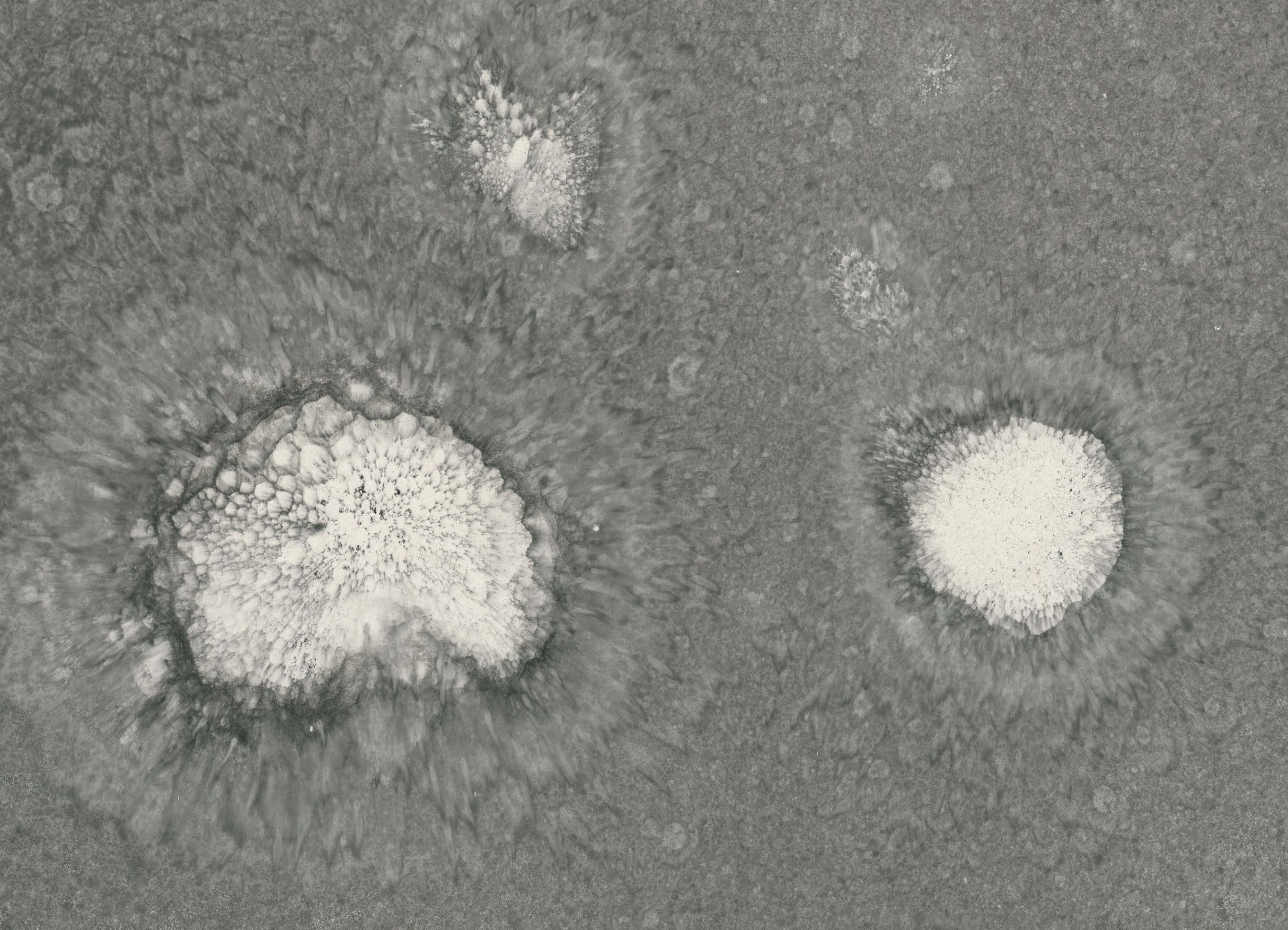
16

Quantum: Skin of Light

量子波相：光芒之皮

2018 | Ink on paper 纸本水墨 | 296 x 124.5 cm







17

Life: Sunflower in Snow

生命波相：下雪的那天

2018 | Ink on paper 纸本水墨 | 124.5 x 296 cm





18

Life and Death: River of Pomegranate

生死波相：石榴之河

2018 | Ink on paper 纸本水墨 | 296 x 124.5 cm

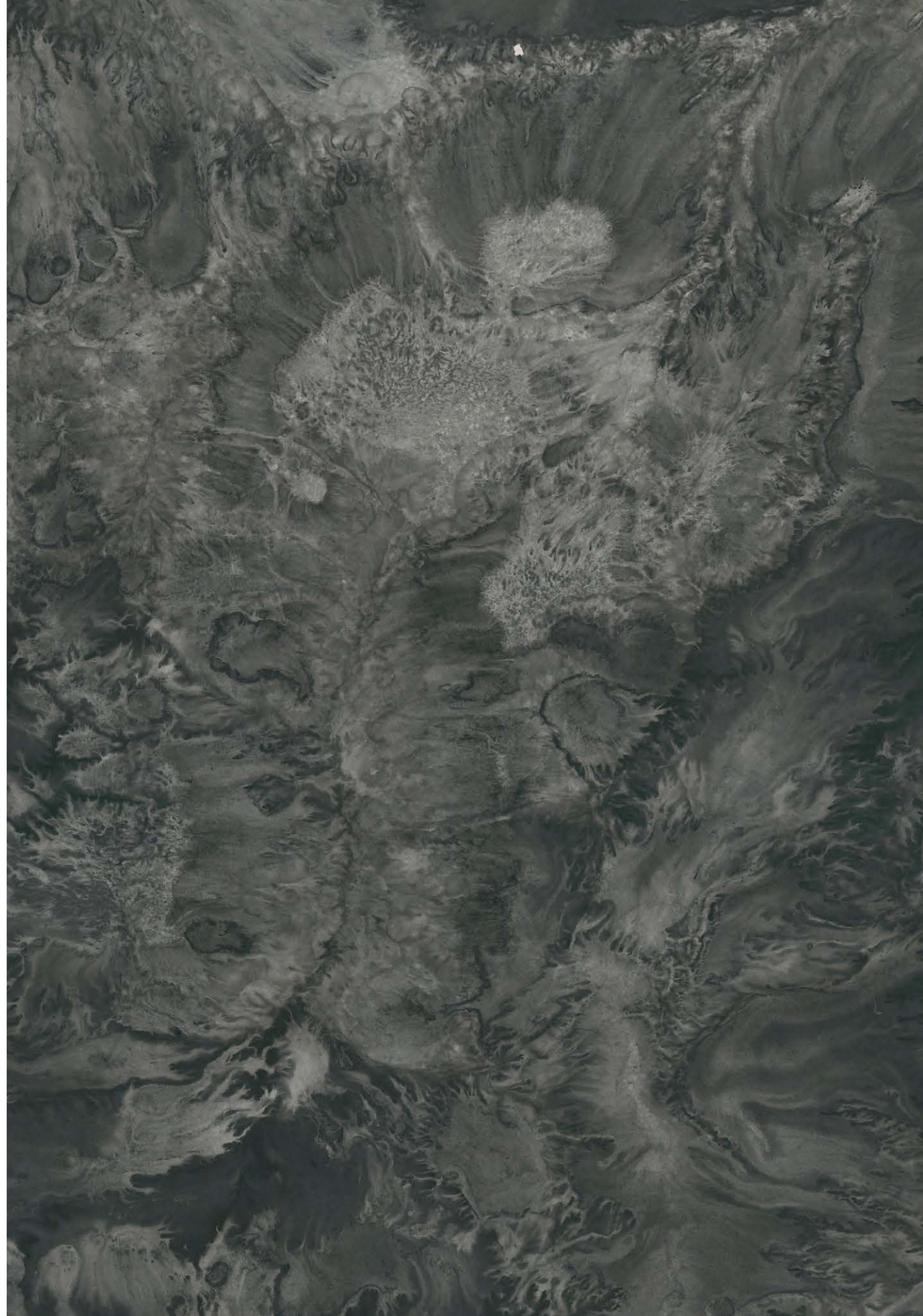


18

Life and Death: River of Pomegranate

生死波相：石榴之河

Detail 局部

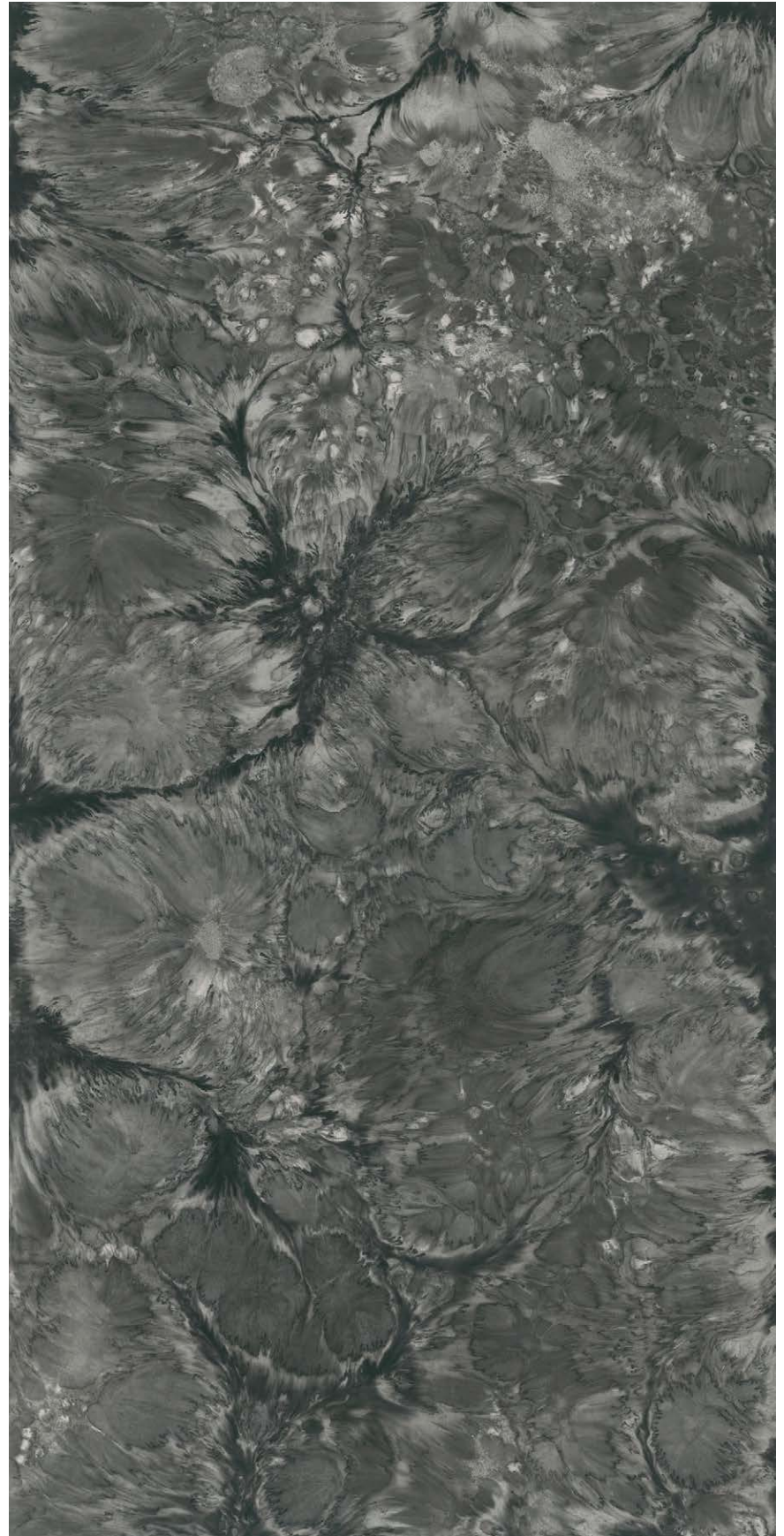


19

Mind: Where Seasons Disappear

心念波相：季节消失的地方

2018 | Ink on paper 纸本水墨 | 296 x 124.5 cm





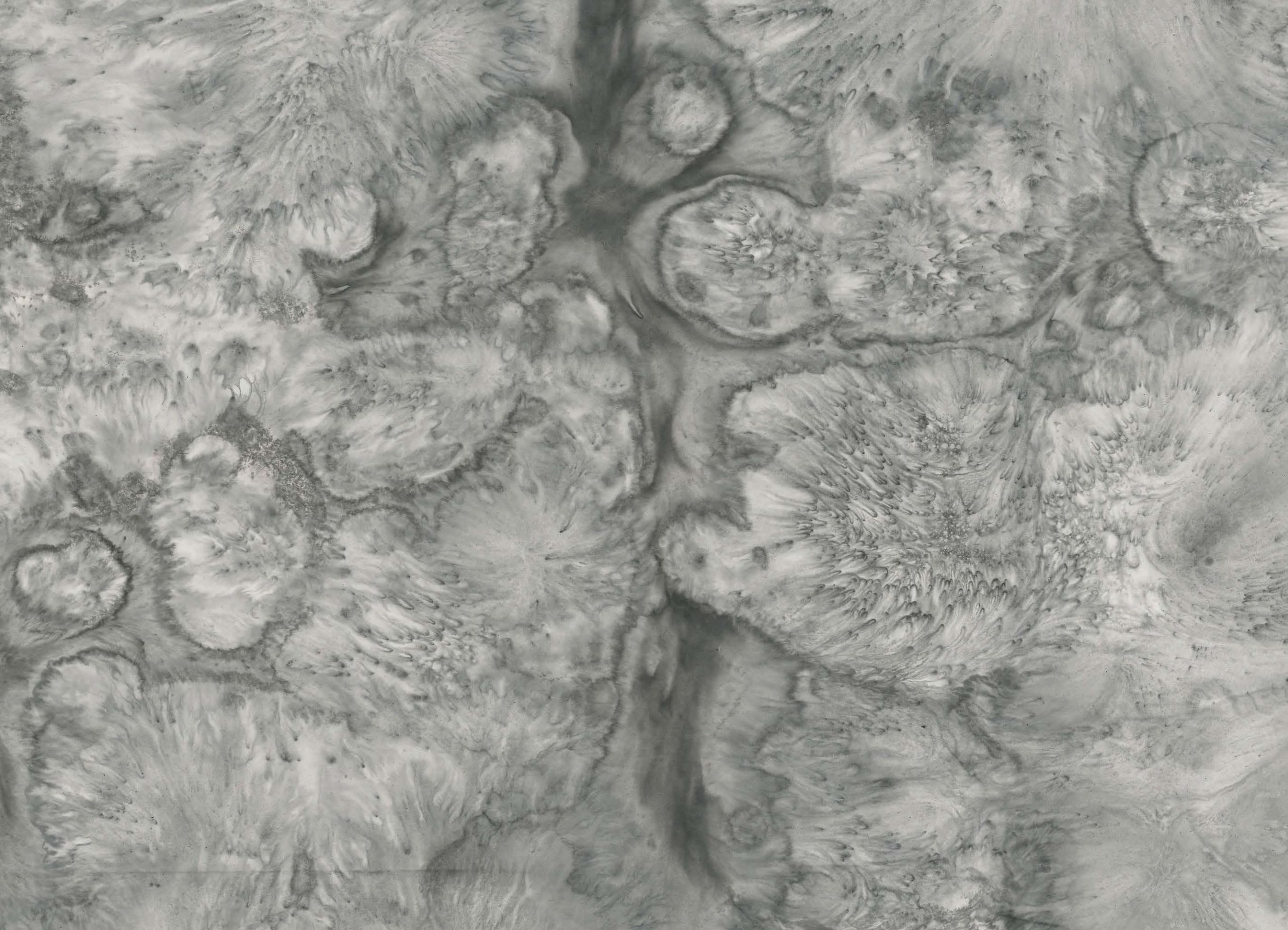
20

Gravitation: Magical Plant

**引力波相：植物的灵魂**

2018 | Ink on paper 纸本水墨 | 296 x 124.5 cm





21

Biology: Lotus Pond

生物波相：莲池

2018 | Ink on paper 纸本水墨 | 296 x 124.5 cm



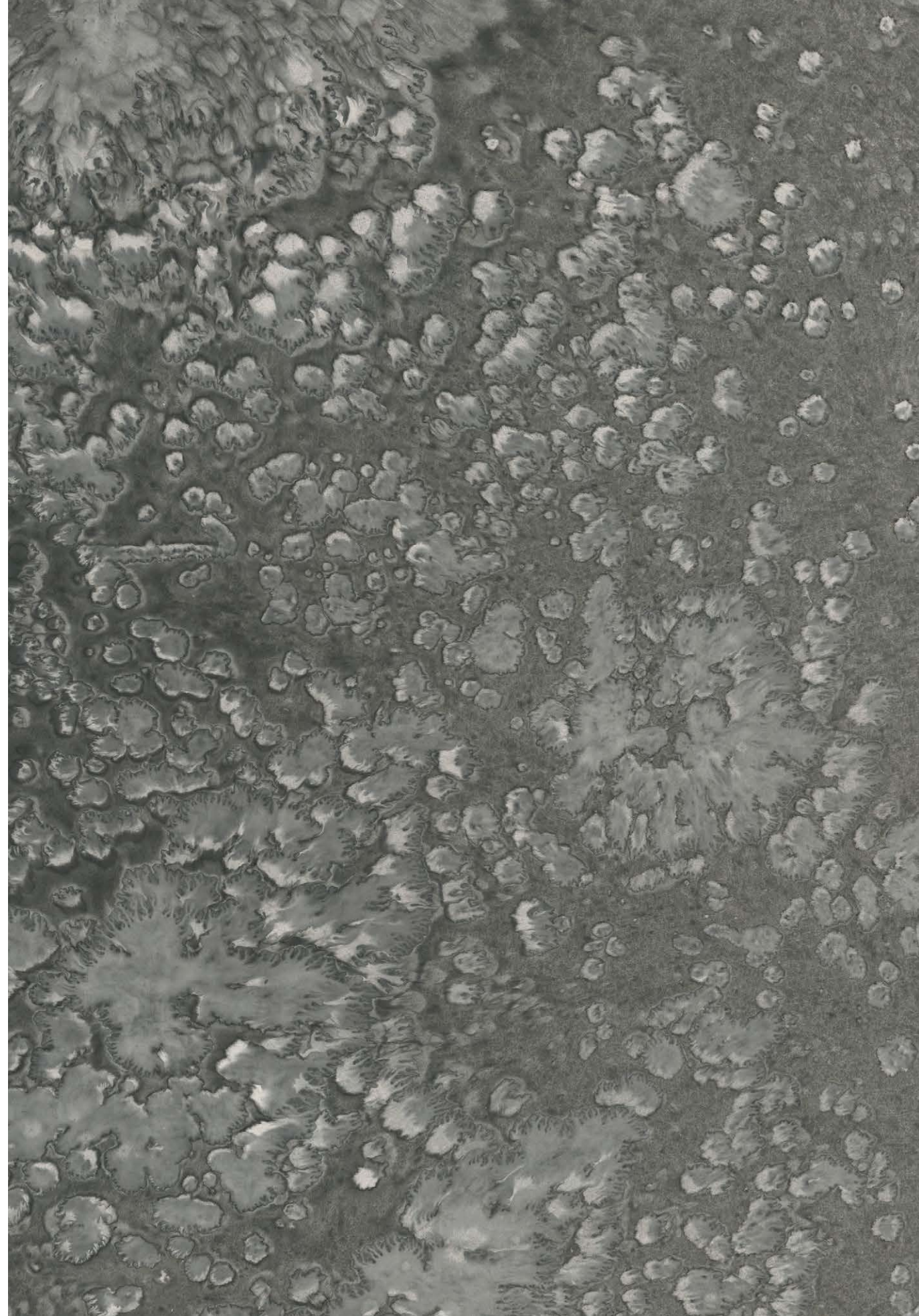


21

Biology: Lotus Pond

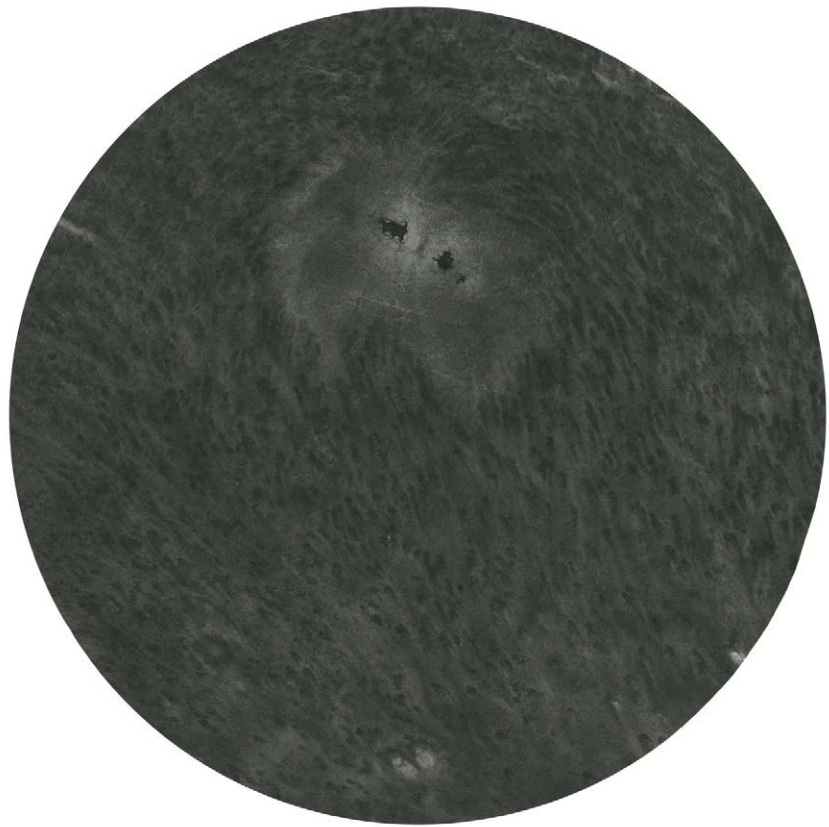
生物波相：莲池

Detail 局部









22

Lovely Ghost

萌幽灵

2018 | Ink on paper 纸本水墨 | Diameter 直径 : 27.5 cm



23

Black Hole

黑洞

2018 | Ink on paper 纸本水墨 | Diameter 直径 : 27.5 cm

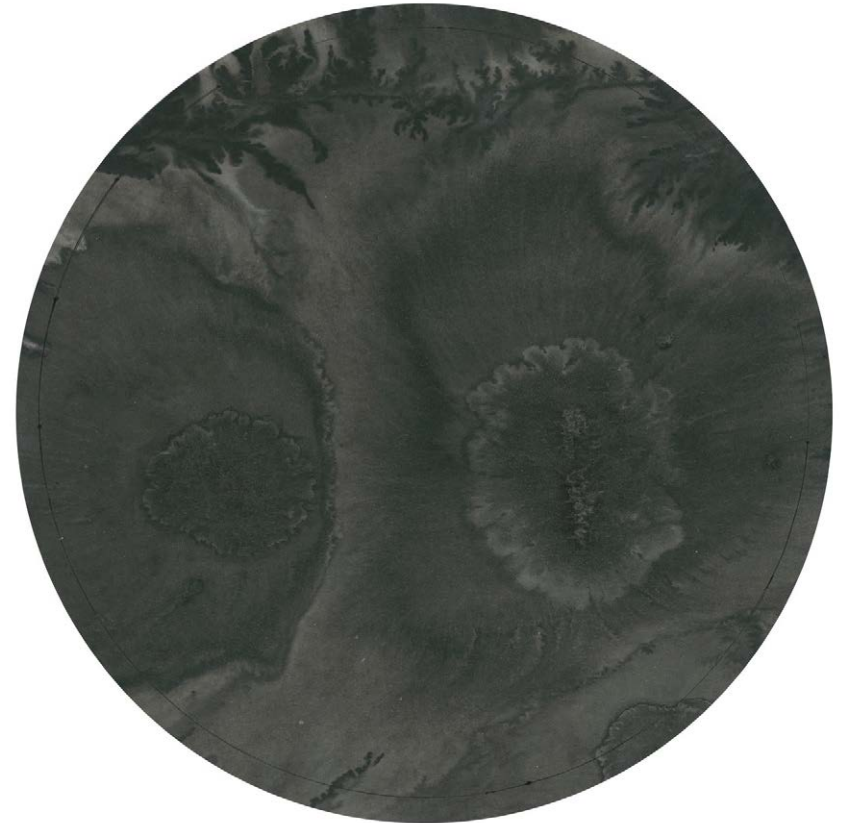


24

Shimmering Fireflies

万般萤火

2018 | Ink on paper 纸本水墨 | Diameter 直径 : 27,5 cm

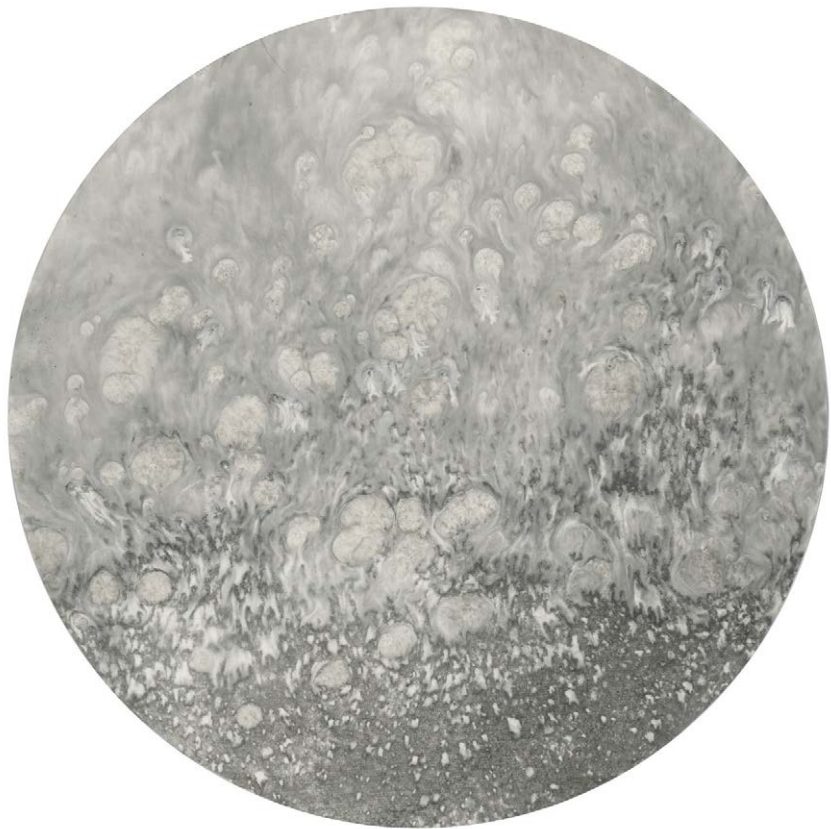


25

Mirror Image of Peony

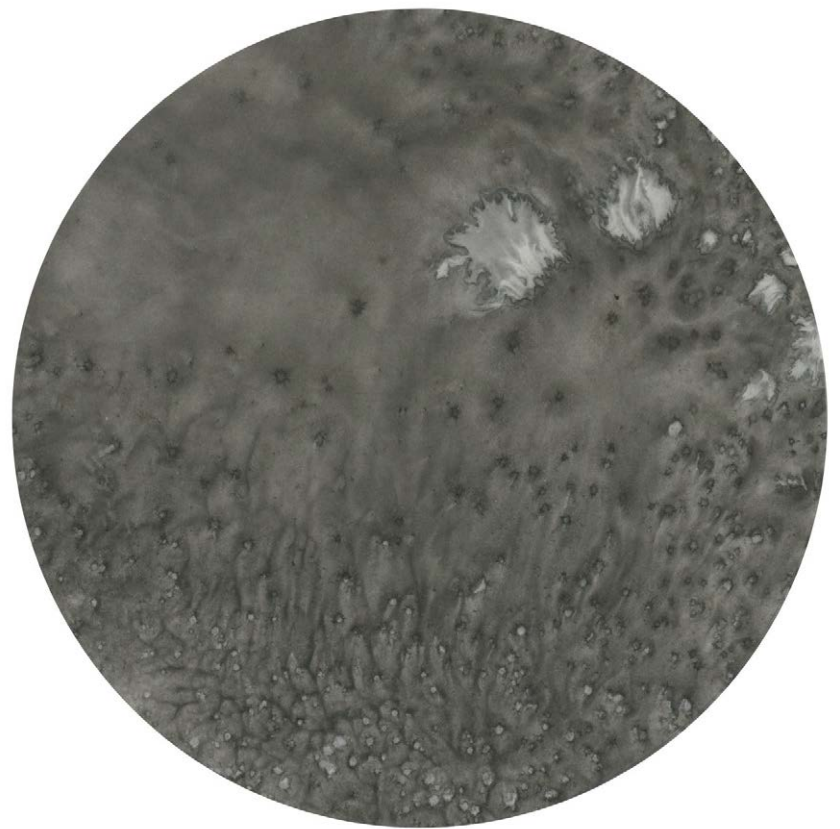
牡丹的镜像

2018 | Ink on paper 纸本水墨 | Diameter 直径 : 27,5 cm



26 Early Spring of Winter  
冬之早春

2018 | Ink on paper 纸本水墨 | Diameter 直径 : 27.5 cm



27 Ocean Star  
海洋之星

2018 | Ink on paper 纸本水墨 | Diameter 直径 : 27.5 cm

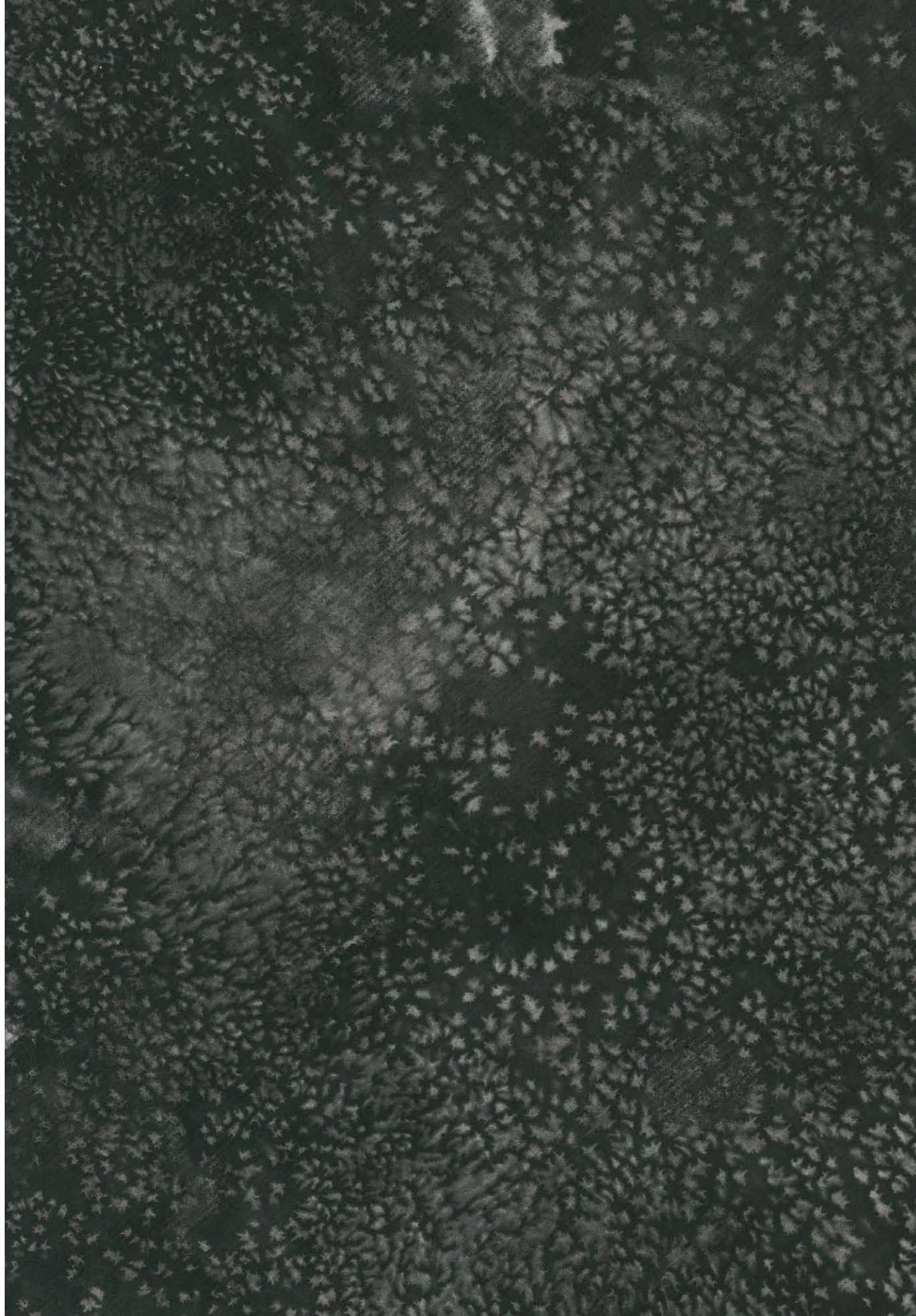


28

Starry Sky

星空

2018 | Ink on paper 纸本水墨 | Diameter 直径 : 27,5 cm







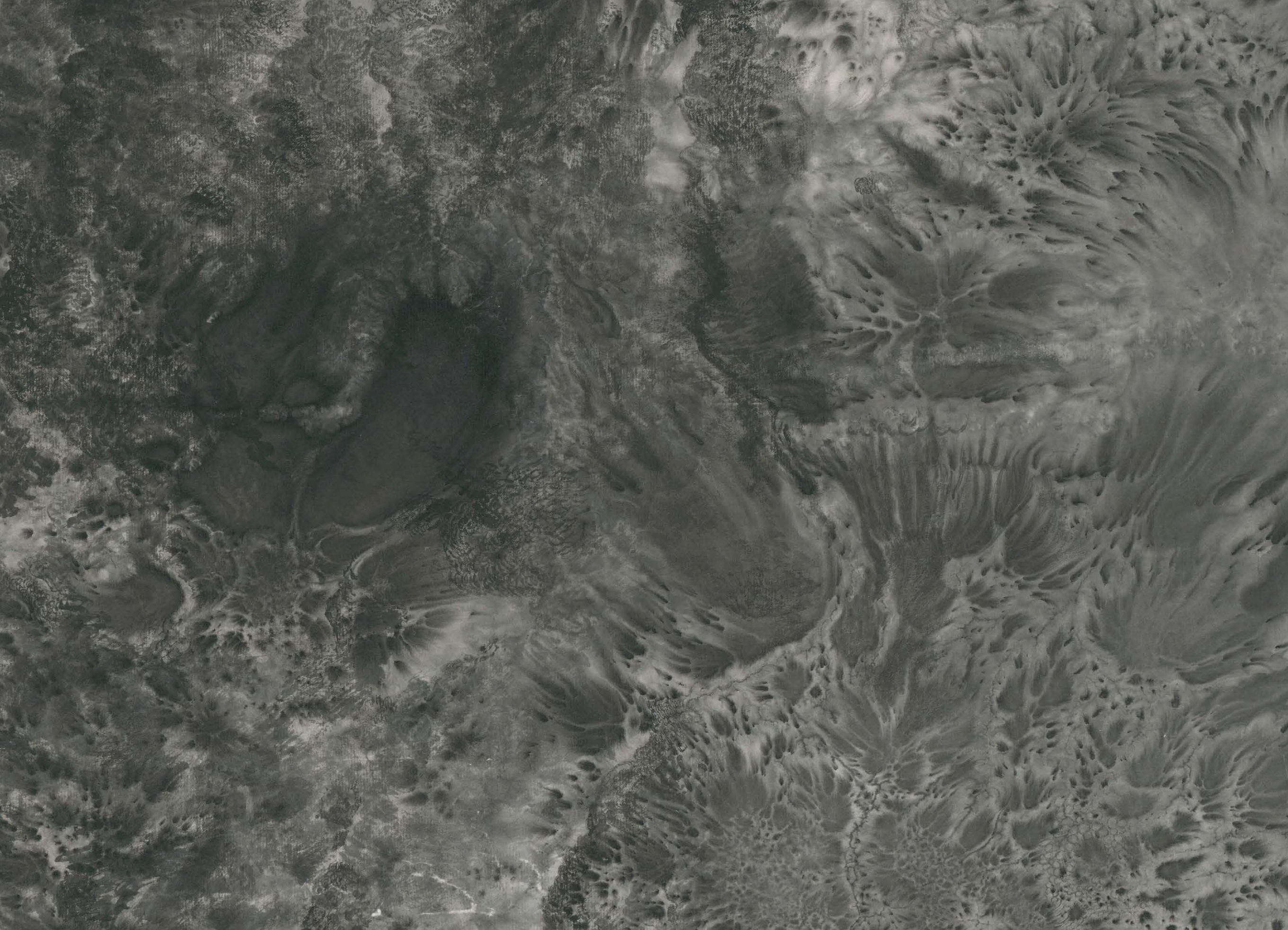
29

The Impossible Landscapes: Heaven in a Cave

不可能的仙山：光之洞天

2018 | Ink on paper 纸本水墨 | 245 x 88 cm



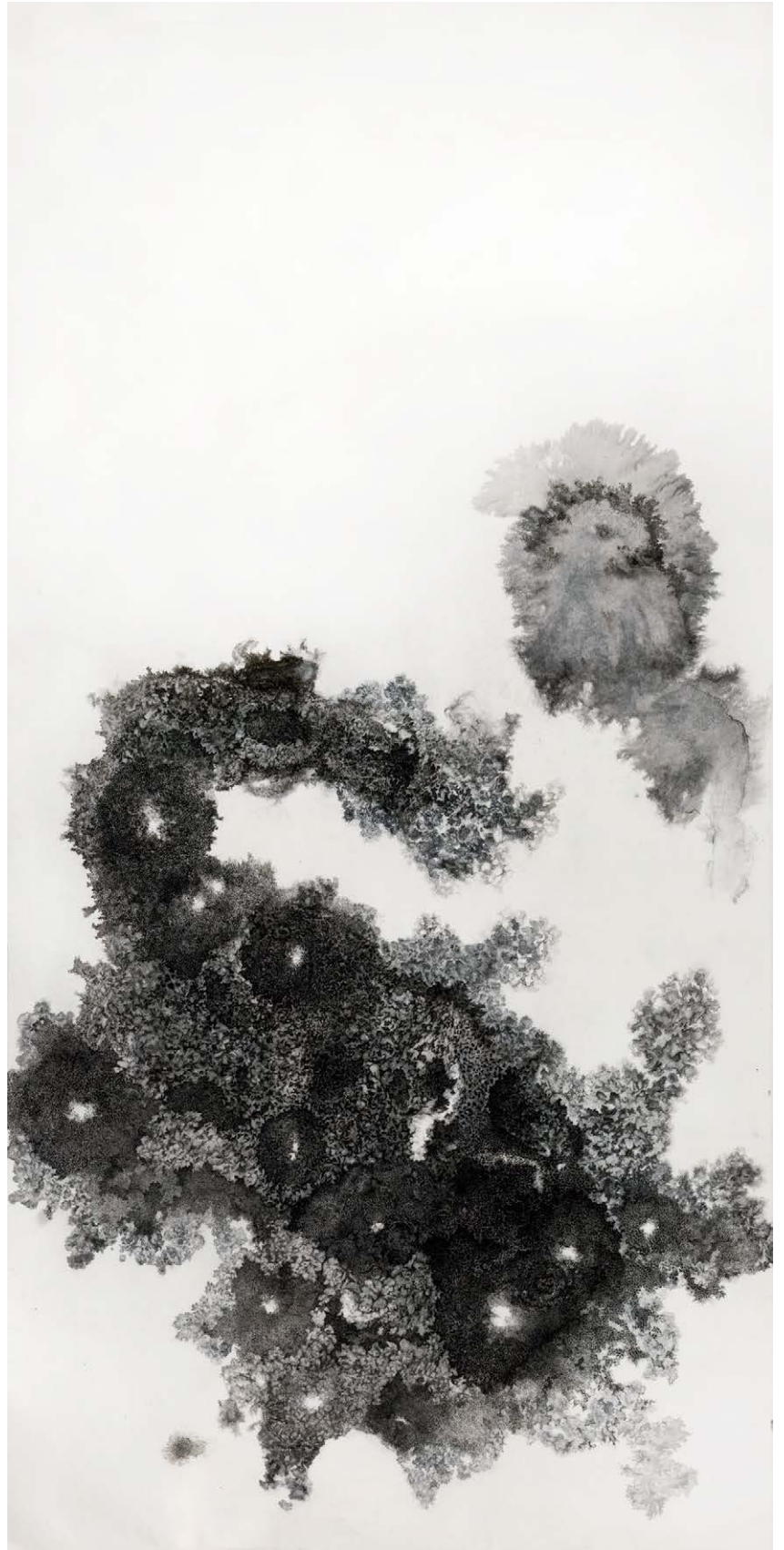


30

Black Holes with Many Faces

灵璧仙葩

2014 | Ink on paper 纸本水墨 | 228.5 x 88.5 cm





31

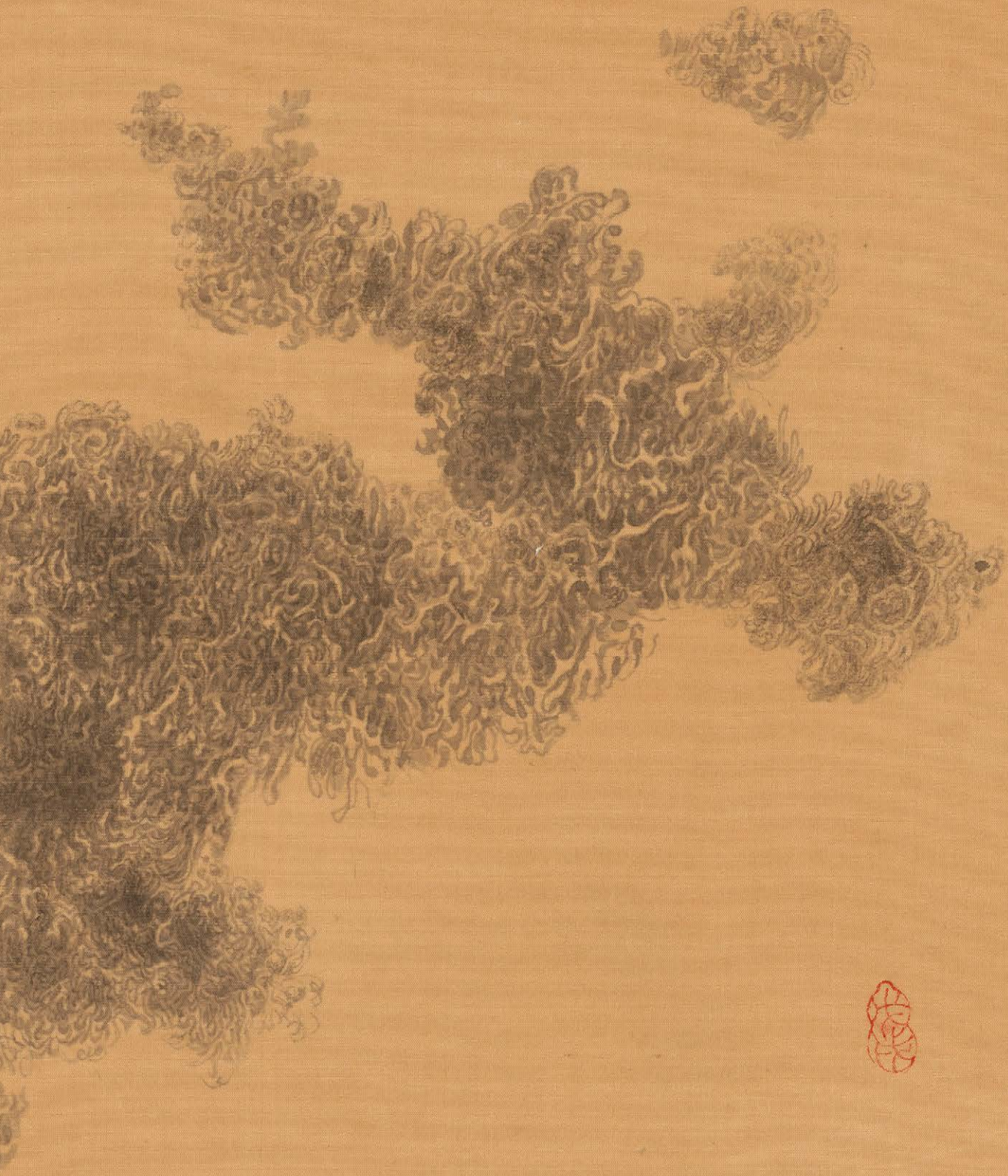
Lotus Dynasty No. 1 : Cloud and Mud/Dust/Soil as One

莲朝之一：云泥无别卷

2018 | Ink on silk 绢本水墨 | 36 x 339 cm

雲泥為瑞世有茲祥今糾合復逢靈貺  
休徵偉兆何其美歟

宮中之奇石能笑藏歡喜意太古之姿以至於  
今如山川明媚卧游者欣然而喜樂而岩深  
壁淵仰俯之觀至此則萬感皆冥百慮休靜  
唯覺身側老梅若溪飛流直下梅香似水  
梅枝如流梅者雲者泥盡而不朽香散而不  
休此天地歸也是為銘記冰逸繪于蓮都



德懋懋官，功懋懋賞，  
 是懋懋官，功懋懋賞，  
 表宗臣之貴，夫君子之道，始如雲泥，若別若雲，  
 文教聿宣，皆因心君之德，始如雲泥，若別若雲，  
 泥無別，皆因心君之德，始如雲泥，若別若雲，  
 若春山涵笑，若沉香木，常以積水中，若星辰漸逝，  
 若大月垂沙，若鐘磬不得無以鳴，鐘磬故有聲，  
 鳴而省世，萬物孰能定之！夫王之德，人，溯本，  
 原而通於神，今糾合其德，廣之！夫王之德，人，溯本，  
 世有茲祥，今糾合其德，廣之！夫王之德，人，溯本，  
 其美歟！宮中之奇石，復逢靈物，采之，雲泥為瑞，  
 姿以至於今，如山川明媚，藏歡喜意，太古之，  
 樂而岩深避淵，仰俯之，觀，至此則萬感皆冥，  
 百慮而靜，唯覺身側，老梅若溪，飛流直下，不，  
 香似水，梅枝如流，梅者，若溪，飛流直下，不，  
 香散而水，梅枝如流，梅者，若溪，飛流直下，不，  
 是為銘記，不休，此天地也，  
 冰逸绘于莲都。

冰逸绘于莲都。

上鳳玉暮雲何隱萬是亦不由自熠渺至金有霓  
 曰歸瓊曉泥嘗約物乎是也而雲永時不碧祥梓  
 ；梧峰鶴無不，乘依？果雲亦於天雲非金不皆五七年  
 西桐繞拂碧天。雲行風且無彼是乎哉泥亦是一泥因是泥，  
 風千湖地隱，霧引靈犀落霄壤，  
 冷縱塵隱，霧引靈犀落霄壤，  
 月瑩風濤松吹紫巒江，  
 照裳箬臥吹紫巒江，  
 團箬臥吹紫巒江，  
 城滿五方巒江，  
 殿香塘。



32

Lotus Dynasty No. 2 : Sutra of Madness on the Planet of Pearls

莲朝之二：玥星狂经卷  
2018 | Ink on silk 绢本水墨 | 34 x 344.5 cm

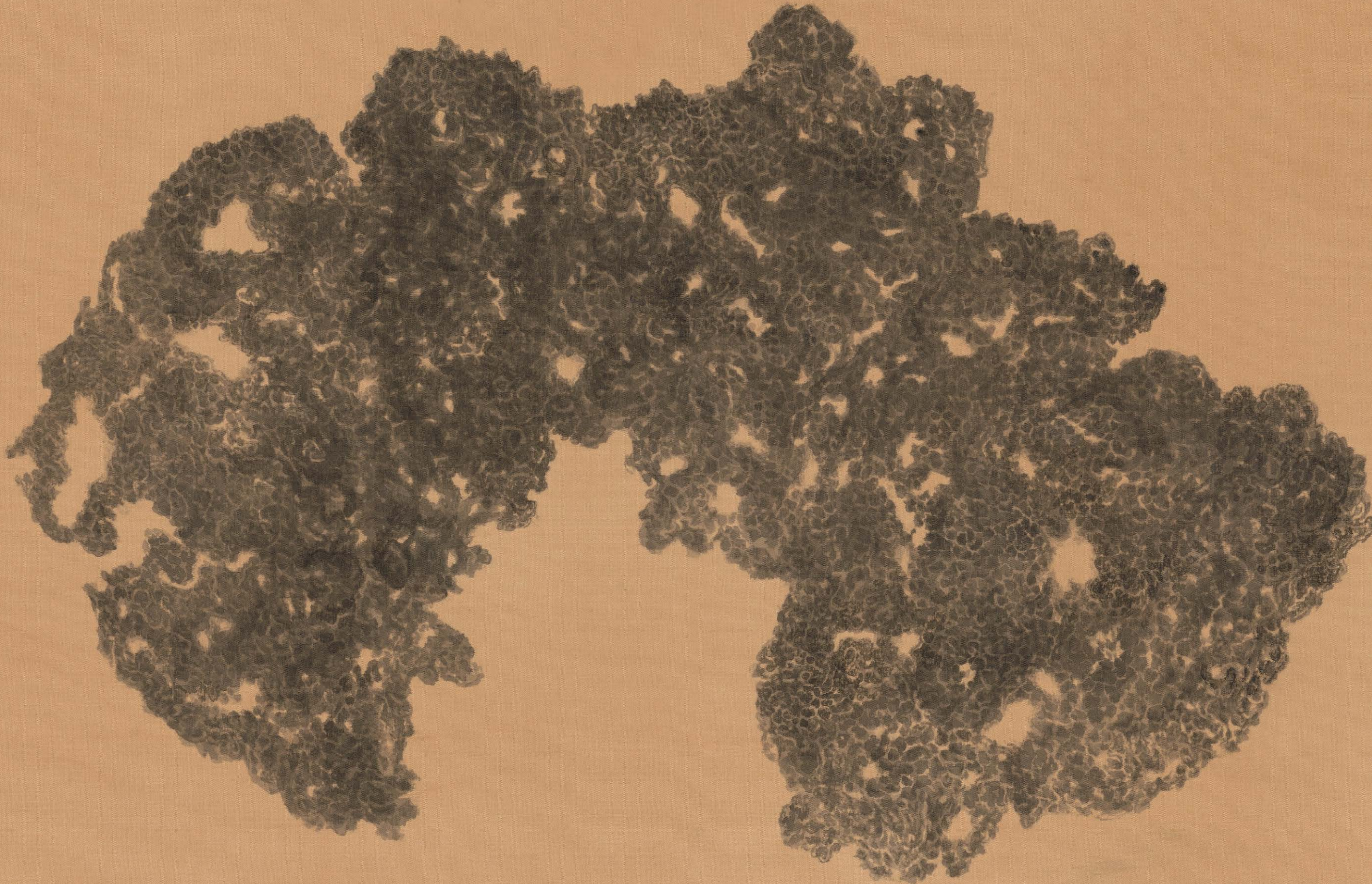
狂者亂石嶙峋，萬綠不興。金剛蓮華，光影如電。如殤懼雲霧百變，如榛煙繚繞埋灰土，如千億絲思蟬纏。如悉心信息瓔珞，如萬法蓮花等身，為香玢、玉漿、豐露、齋粉。如變化顯幻無渡，為生靈、死鬼、惡英、殘蠹。如土中異蟲生出，為蘭芷、夜螢、龍虱、水虻，無始終邊極，無形狀大小，無氣息影蹤。

狂者力歷光明。先從內出。照進十界，集法萬端，現十萬億慧海，十萬億法能，十萬億藥井。十萬億擬妥山，十萬億釉彩。十萬億玄天石，十萬億玉樹，十萬億婀娜天，十萬億水晶，十萬億風口，十萬億海東青，十萬億素瓷，十萬億法線，觀，十萬億搖曳，十萬億不解天，十萬億琉璃，十萬億萬億石木，十萬億朱砂，十萬億琉璃，十萬億霓裳，十萬億梵天。十萬億酈罄，十萬億綠楠，十萬億泉湧，十萬億瓊蔘，十萬億天。十萬億酈罄，十萬億綠楠，十萬億

蓮梓五十八年，觀星。日月之形，如丸，如扇，如羽落水中。月本無光，猶銀丸，日耀光影。光之初生，日在其傍。日、月，氣也，有形而無質，故相直而無礙。然，衆星滿布天穹。十月廿三日，明星落江南。《禮》：三兆，其頌皆千有二百。如：鳳凰于飛，和鳴鏘鏘；間于兩社，為公室輔。今明星之形，若橋若虎。暗黑無塵，深質安允。蓮都因得異能。故為之書《狂經》。此經為明星所屬。星者，天之潛藏，地之神髓。宇宙八荒，盡披其瑞。

狂經如力支，如扇輪，沙影，水色，方物一切，狂格元紗，極處生端。支疏而佛，若佛盡實，形格元紗，極處生端。支疏而佛，若佛上有經，是為狂經。神者威明，狂者多行。行而有相，是為狂經。神者威明，狂者多行。行





狂近三界奈何，活掣入微。  
 狂者為無纏繞，如藤蔓花朵，自為自界，自界  
 為陷阱，揮霍無限，天地倒浪，疏忽見隙千世過。  
 狂曾為文瓷秘色，越州燒造。狀如野野存枝，  
 而青色近乎渺碧。每日色濕漉如泣。天將雨而  
 盡。狂曾為龍眼之核，南粵進貢。泰然紛紛鸚鵡，  
 而鳥爪關乎泥沼。每日核夢渙如花。雨將近而  
 逝。狂曾為黑硯之水，黟土三世。墨磨鏡石凹，  
 而前世水痕悠老。每日忍天氣晴雨。水將固而  
 醇。狂曾為骰頸黑痣，世世為上。體膚貼合沁淨，  
 而朝為旱地汗滴。每日痣幻影溫皴。汗盡滴而  
 拂。狂者一塵為一佛，如是為限。諸佛賜萬物光華  
 無限，擬入十萬億維。狂入千裏闕慧。狂入人間宿命。  
 狂入萬方諸刹。狂入千裏闕慧。狂入人間宿命。

入諸慧法中。入內外法中。入不動不搖法中。入  
 過去當來今現在法中。障礙佛生之於狂，狂醒  
 於魔，性燃而內焚。無更替法，無越界法，無  
 厭毒法，無歡喜法。空虛間於無處，狂魔幸盡有。  
 其形潮而汐之，月冷入半，半層淋漓，纖網抖  
 湖落魚，飛鳥泛池金晶。狂也多思，簡極繁復，  
 千萬世為期，則靜生懼，懼生冷，而後豐盈重塚，  
 淋漓而下，萬般籌掇  
 狂者，進十億萬星沈河野。每一石沙中各有一億  
 境。境中各有尖塔高樓，上至五十五重天。一  
 重天有十億小邑鏡。鏡中有十萬億國土。狂者  
 分無盡無等身。悉遍至億萬億鏡中。一一鏡中，  
 皆有佛。凡有億萬億佛，共坐五十五億重天中。  
 諸天人。皆悉見佛。時辰倒轉，諸佛諸天人。  
 皆為鏡像，互為真身，互為狂魔。鏡中時時見淨，  
 見彼方，見生生世世愛，見我佛飛，如掃葉疾風，  
 見我佛蛻，如皚浪成灰。見我佛化無等，見我  
 佛化無忒，見我佛化無火，見我佛化無明。

狂者，現我佛無法則大法。現我佛所行既大行。現我佛悔懺即大成。現我佛十道則無道。現我佛十慧而無恨。現我佛十掌十印。現我佛往來異變。現我佛名無有盡。現我佛諸所知有無有也。現我佛諸法悉為進言，狂之諸法深無極，如虛空。現我佛升無限境，現我佛越無省心，現我佛化自身，現我佛刀斧刑，現我佛層層各異身體。以萬名托世，五彩盲目。現我佛長短互為，體體有命，坤有神思，現我佛千聲如嬰啼，現我佛此界而彼界，因果而國土。現我佛萬切山中成微渺晶，現我佛狂處諸天上神魔皆止。狂法無有異。極相法中。出而度已。萬方萬事萬法萬界，諸佛諸菩薩諸神身體行。過去當來今現在佛等雲升處。狂者，無所復掛礙。無所知無知，無所往冥往處。狂者，行而無相，我佛盡行。

冰逸書于 明星之畔

狂者一塵為一佛如是限諸佛賜萬物光華无  
 限擬入十萬億維  
 狂入萬方諸刹狂入千裏關慧狂入人間宿命  
 諸慧法中入内外法中入不動不揺法中入過  
 當來今現在法中障礙佛生之於狂狂醒於魔性  
 而内焚无更替法无越界法无厭毒法无歡喜  
 空虛間於無處狂魔幸盡有其形潮而汐之月冷  
 半半層淋漓纖網抖湖上落魚飛鳥泛池金晶



33

Lotus Dynasty No. 3 : Landscape of the Lotus Dynasty

莲朝之三：莲朝江山卷  
2018 | Ink on silk 绢本水墨 | 35.5 x 321.5 cm





34

Lotus Dynasty No. 4: River of the Sweet-scented Osmanthus

莲朝之四：月桂清江卷

2018 | Ink on silk 绢本水墨 | 35.8 x 322 cm

朝之江无，唯香  
 气盈满。皆是秋莲  
 江丹桂飘香。漫山  
 野。明月。溪。没山  
 清。江。图。卷。为月









35

Lotus Dynasty No. 5: Gnarled Prunus with a Profound Soul

莲朝之五：老梅灵躯卷

2018 | Ink on silk 绢本水墨 | 31.5 x 332 cm



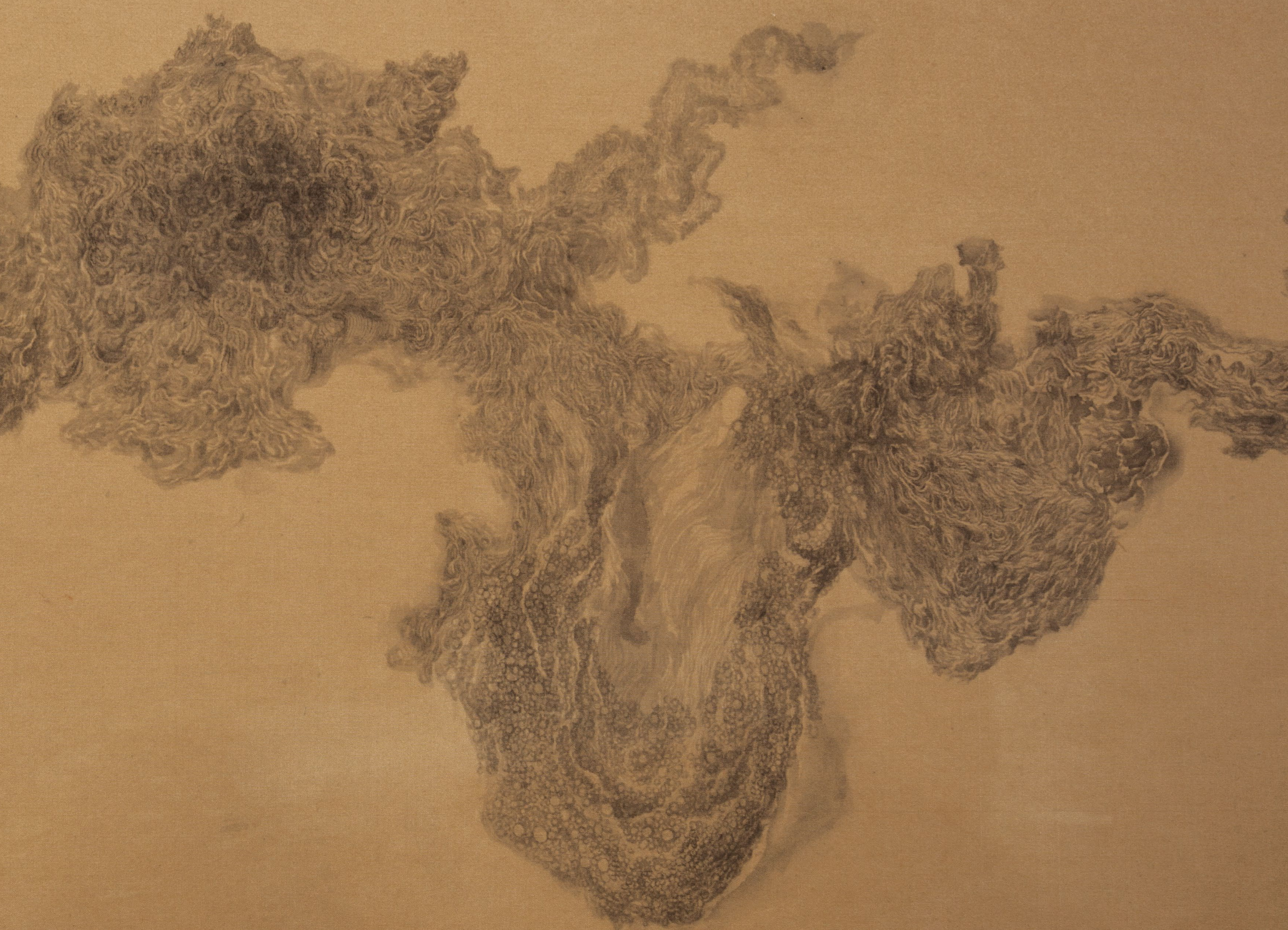
35

## 莲朝之五：老梅灵躯卷

Detail

2018 | Ink on silk 绢本水墨 | 31.5 x 332 cm

萬木皆向陽，而柏獨西指。此木至堅，不畏霜雪。得木之正氣，他木不及。崖柏千指，若風若洞天。崖柏之形，山水畫至。心腦兼備，肺肝皆有生之。崖柏五臟六腑，為山水意也。其生懸崖而孤高，望西風而深澈。君子之行也，故字從白。白實為君子也，柏之山水，生生不息。





36

Lotus Dynasty No. 6 :The Reincarnation of Dead Leaves from a Butterfly

莲朝之六：枯叶化蝶卷

2018 | Ink on silk 绢本水墨 | 35 x 322 cm







37

Lotus Dynasty No. 7 : The Three Lives of a Lotus Leaf

莲朝之七：莲叶三生卷

2018 | Ink on silk 绢本水墨 | 35 x 342.5 cm











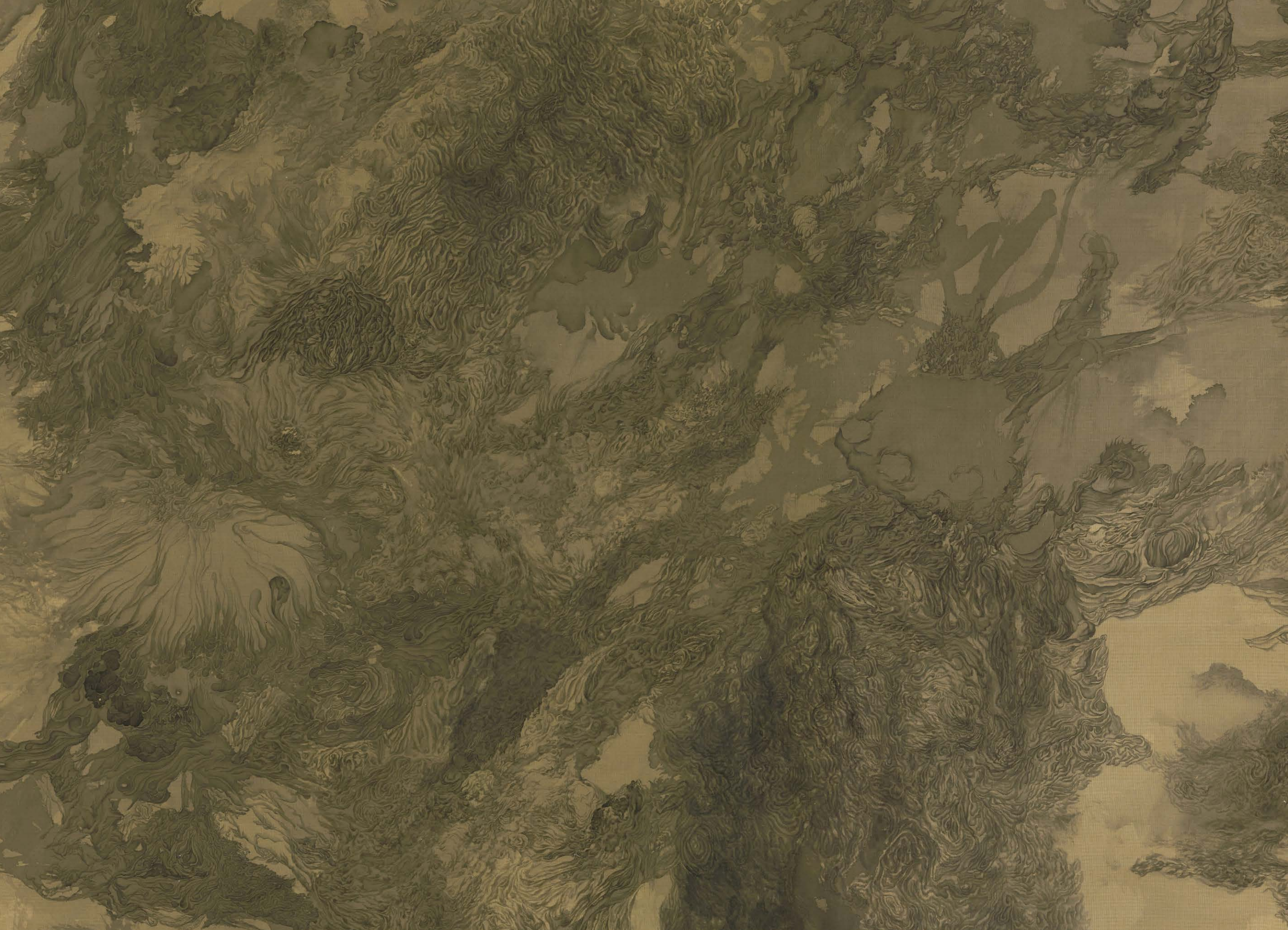


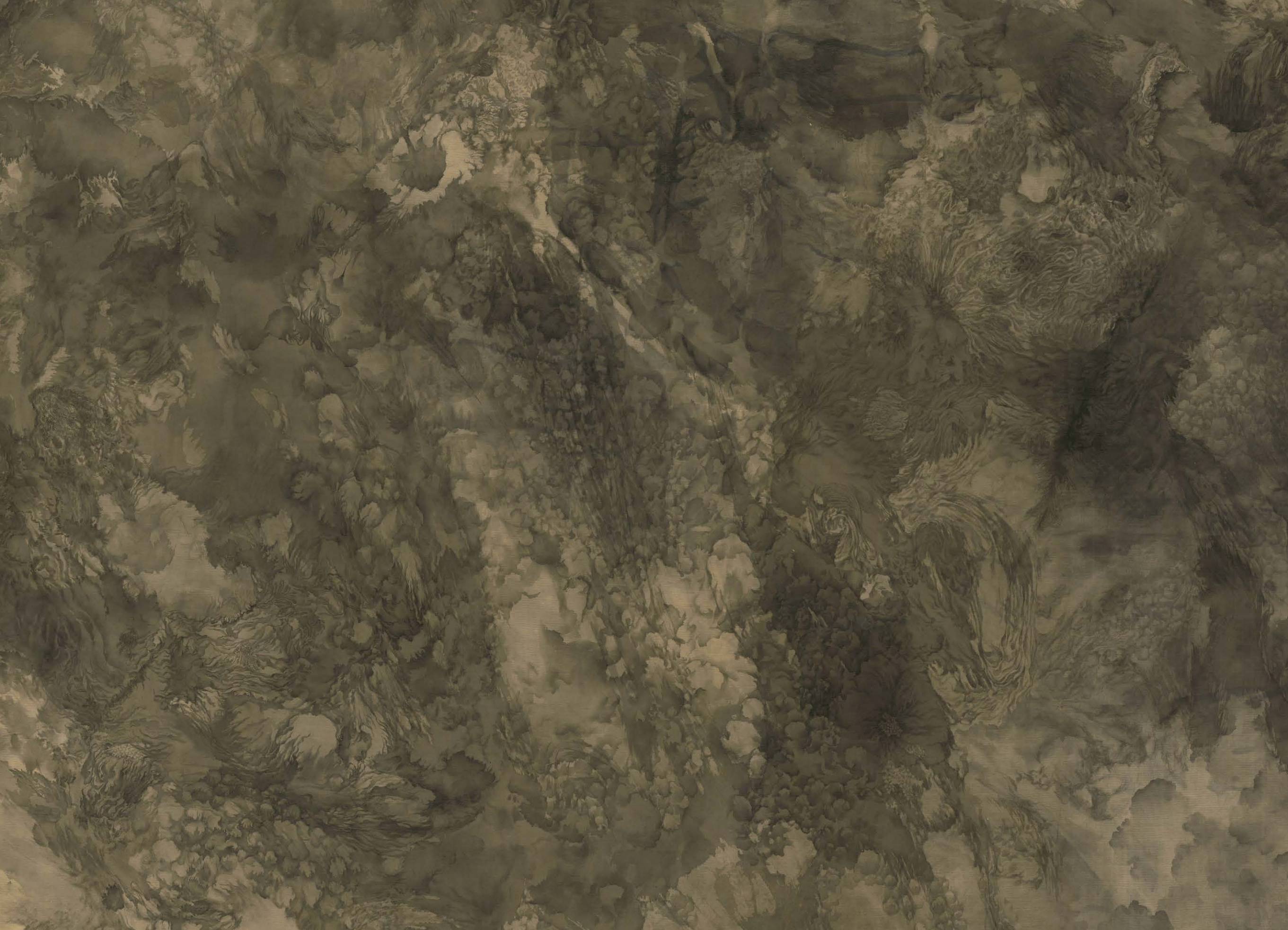
38

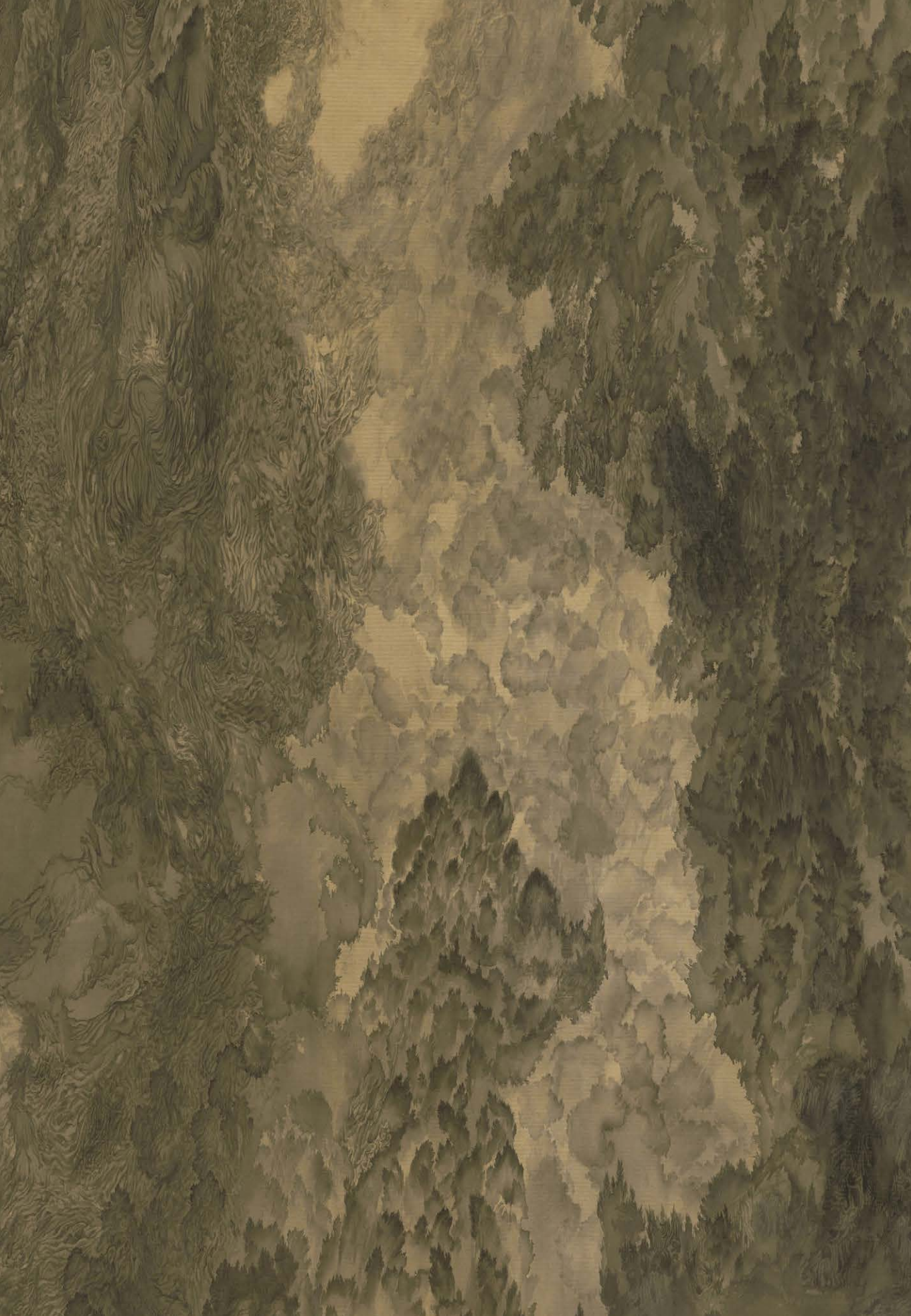
The Impossible Landscapes: A Thousand Mountains in One Particle of Dust

不可能的仙山：一尘千山

2018 | Ink on silk 绢本水墨 | 154 x 539 cm







38

The Impossible Landscapes: A Thousand Mountains in One Particle of Dust

不可能的仙山：一尘千山

Detail 局部







39

Apocalypse

回：千里江山

2011-2015 | Ink on silk 绢本水墨 | 91.5 x 2000 cm



39

Apocalypse

回：千里江山

2011-2015 | Ink on silk 绢本水墨 | 91.5 x 2000 cm



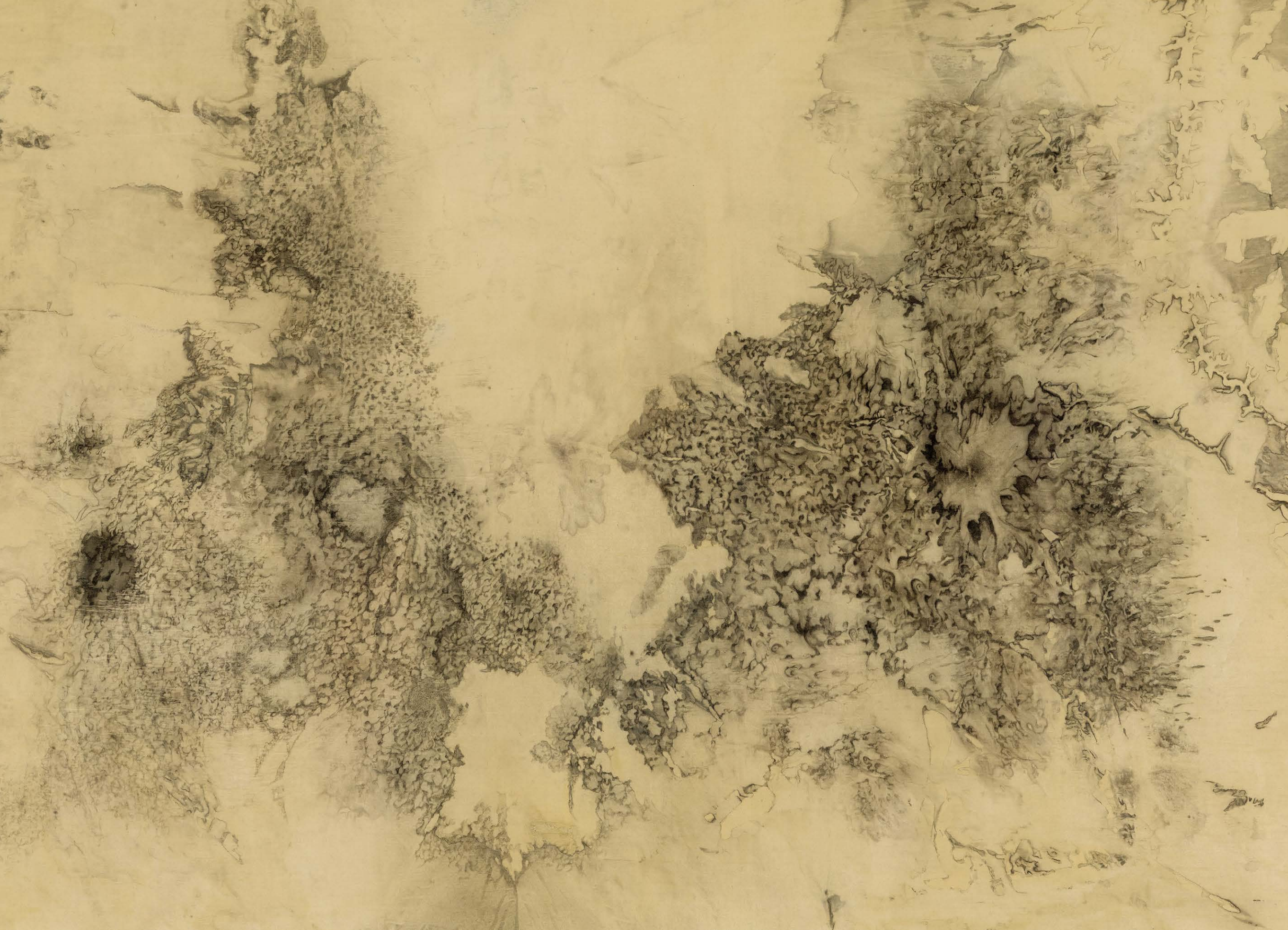
39

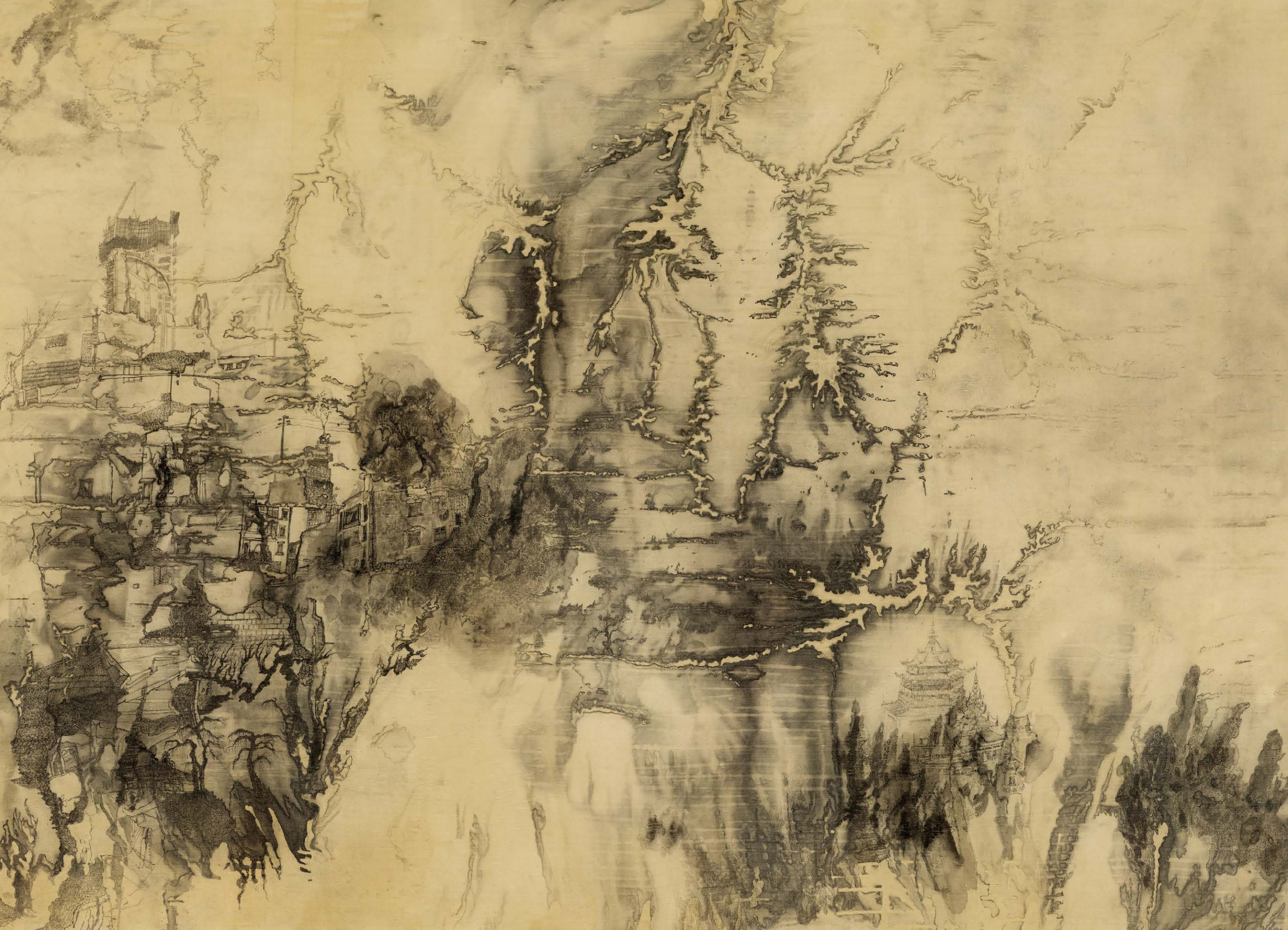
Apocalypse

回：千里江山

2011-2015 | Ink on silk 绢本水墨 | 91.5 x 2000 cm















39

Apocalypse 回：千里江山 (Detail 局部)

A grave for the masses 万人坑 | An earthquake petrified 地震化石  
A thousand mountains under water 水下千山 | Lost souls and wandering ghosts 孤魂野鬼 | Knotted trees 纠结树

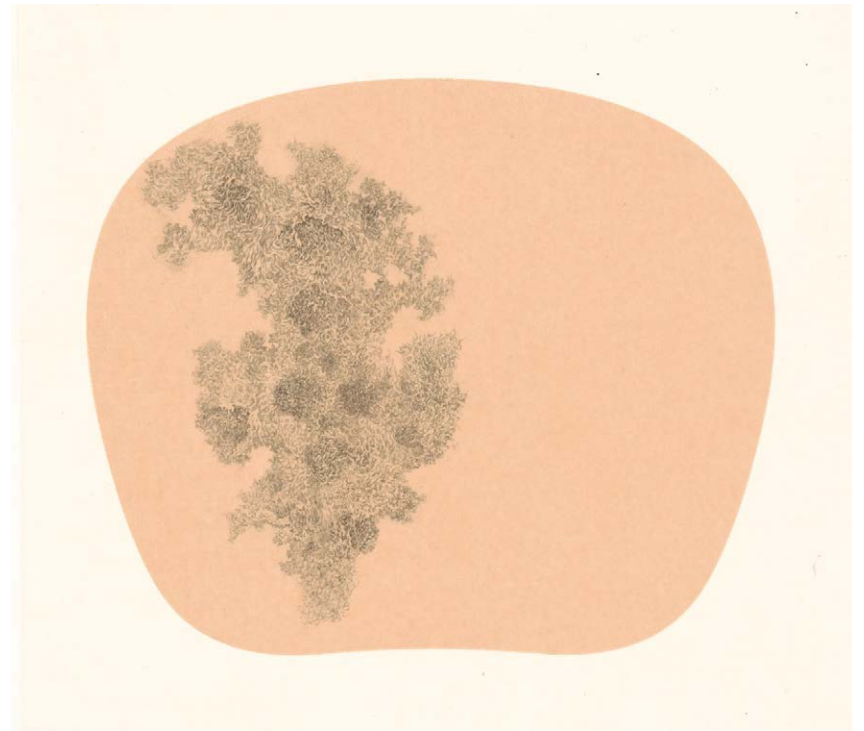


40

Fairy of Embroidery

绣妖

2018 | Ink on paper 纸本水墨 | 34 x 34 cm

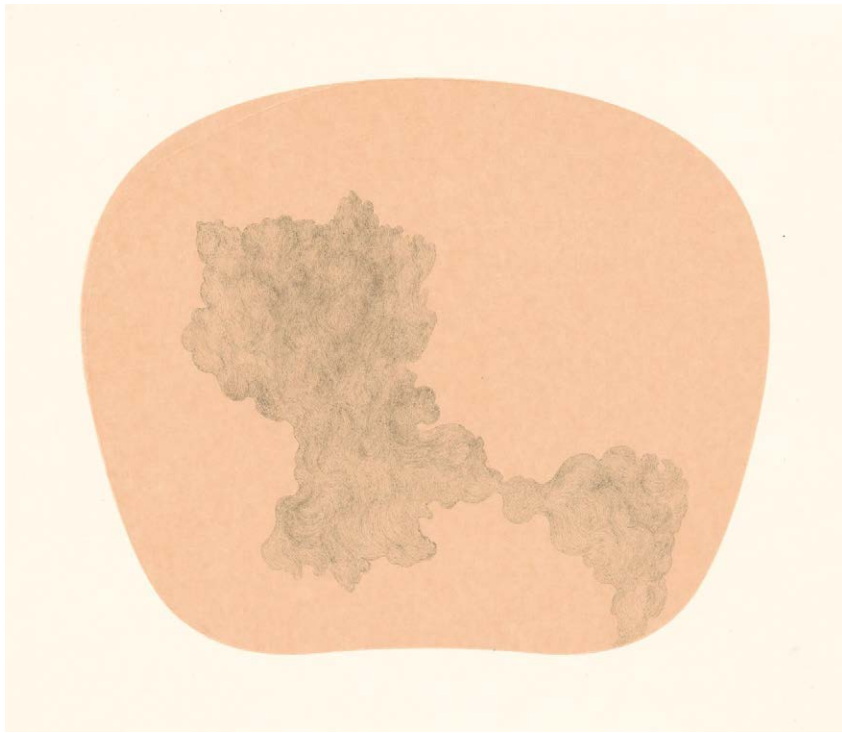


41

Fairy of Tear

泪妖

2018 | Ink on paper 纸本水墨 | 34 x 34 cm

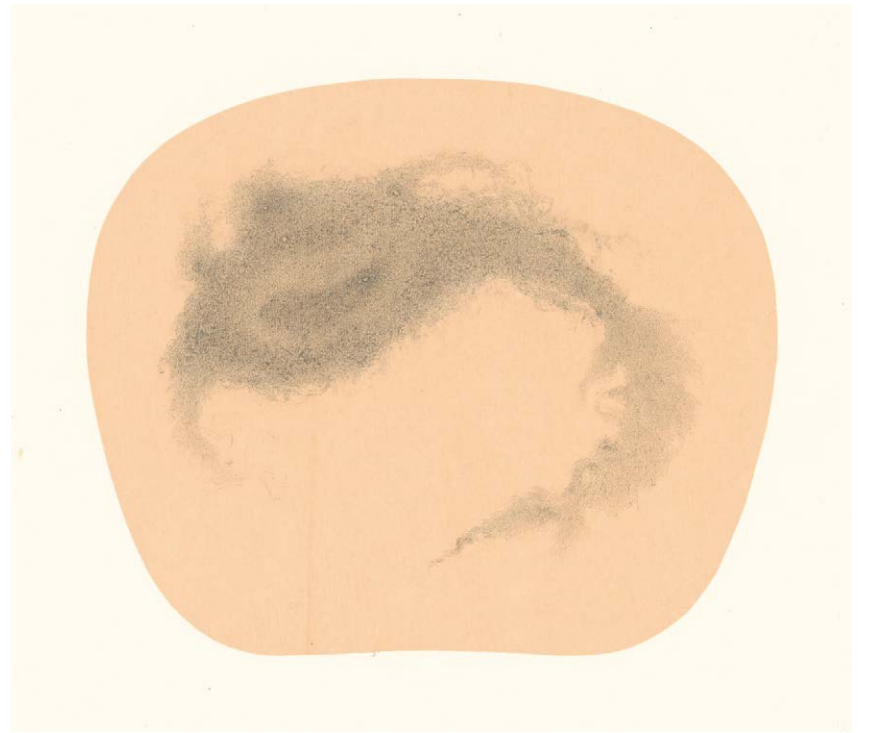


42

Fairy of Orchid

兰妖

2018 | Ink on paper 纸本水墨 | 34 x 34 cm

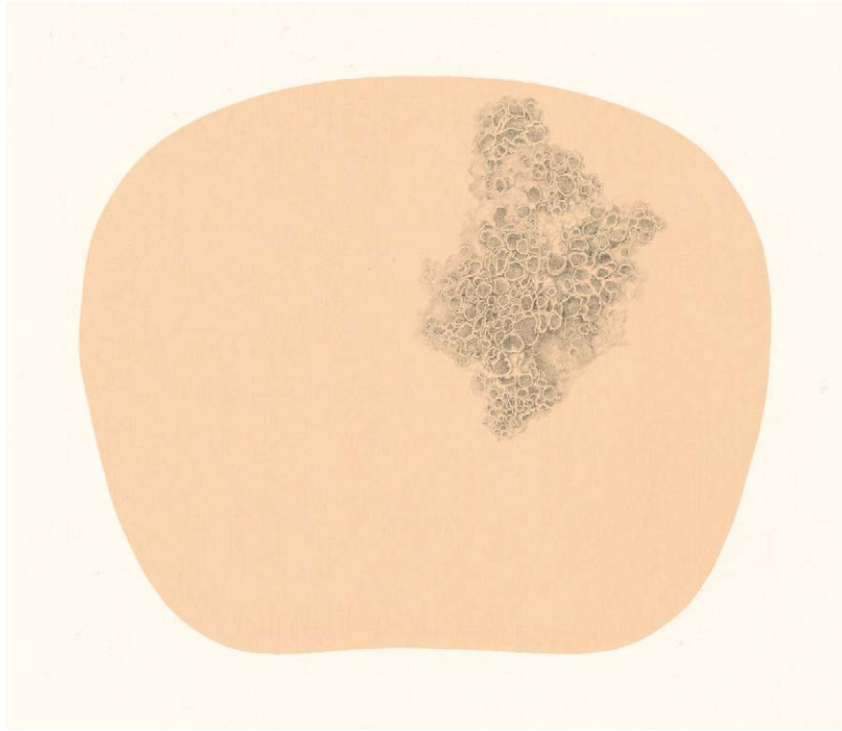


43

Fairy of Tail

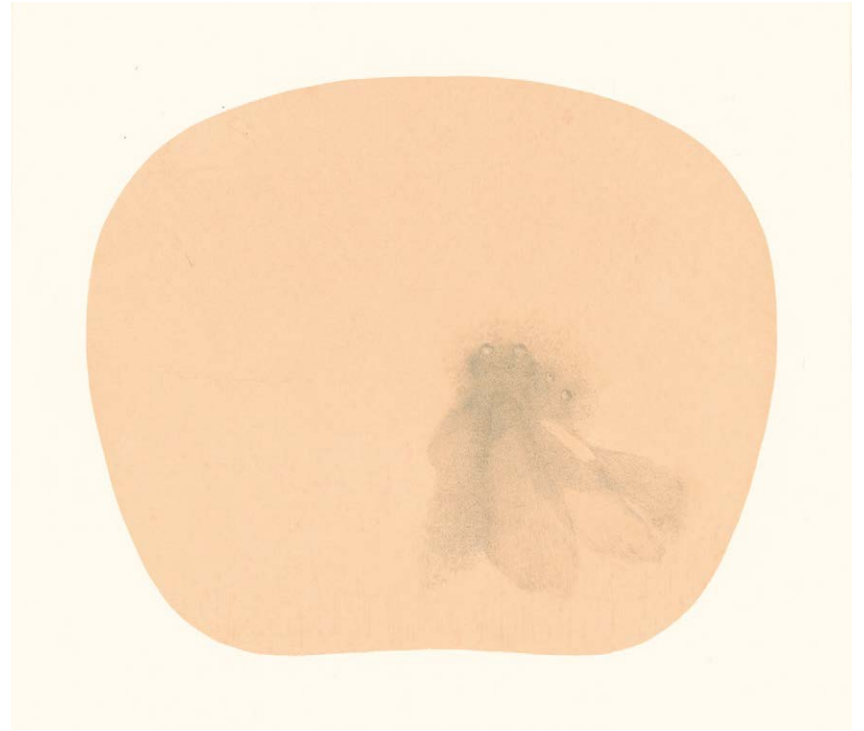
尾妖

2012-2016 | Ink on paper 纸本水墨 | 34 x 34 cm



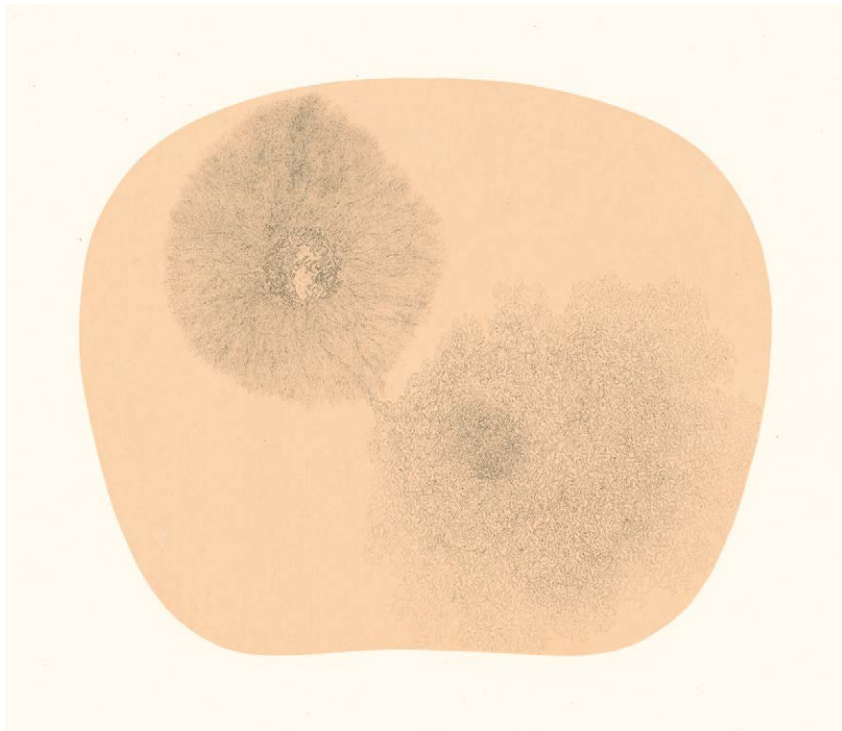
44 Fairy of Coral  
 瑚妖

2012-2016 | Ink on paper 纸本水墨 | 34 x 34 cm



45 Fairy of Swim  
 游妖

2012-2016 | Ink on paper 纸本水墨 | 34 x 34 cm

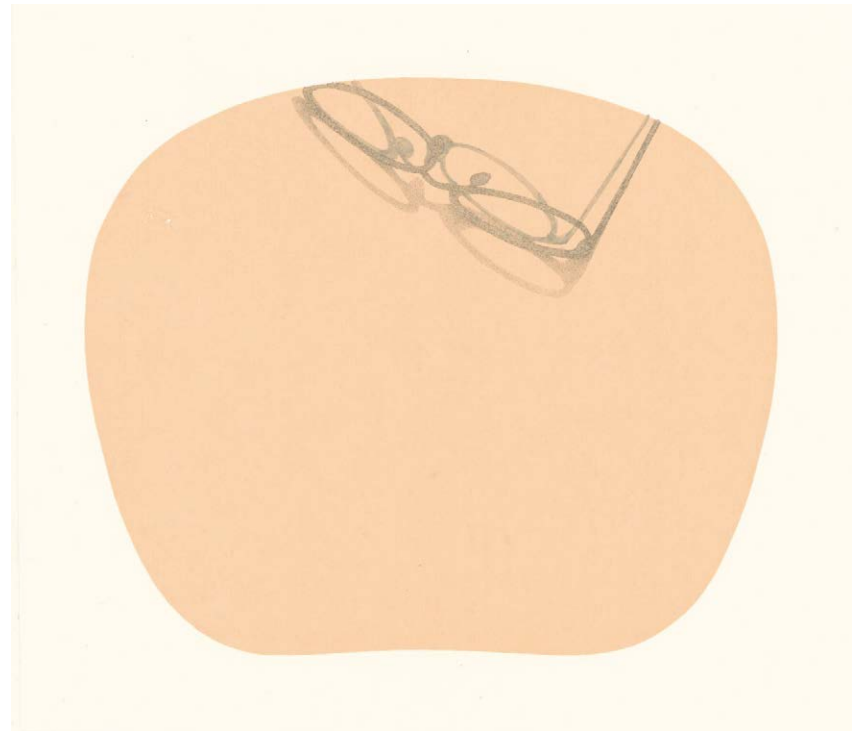


46

Fairy of Infatuation

恋妖

2012-2016 | Ink on paper 纸本水墨 | 34 x 34 cm



47

Fairy of Gaze

视妖

2012-2016 | Ink on paper 纸本水墨 | 34 x 34 cm

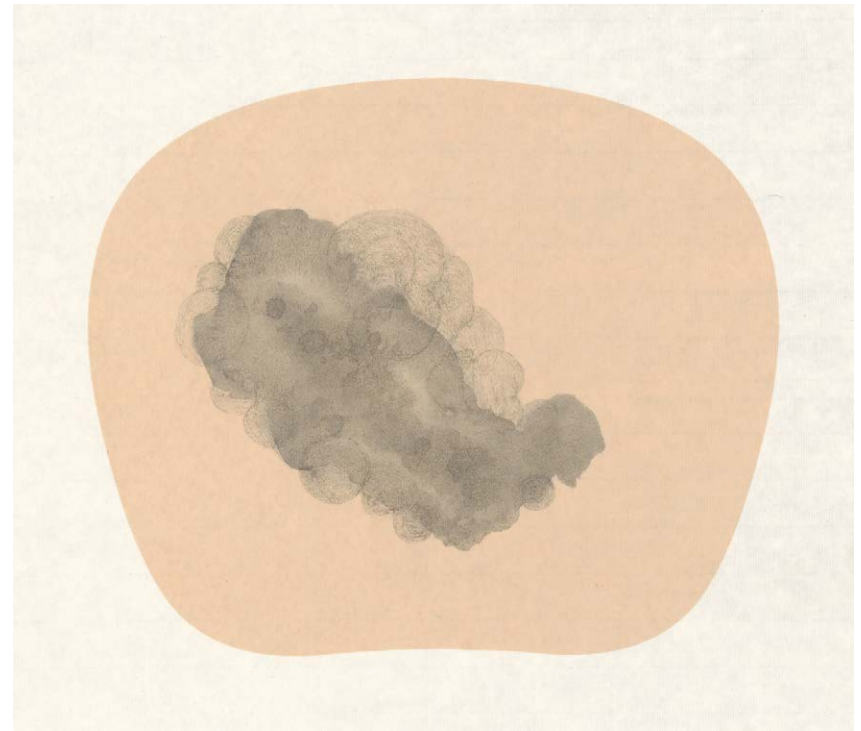


48

Fairy of Rivers

河妖

2012-2016 | Ink on paper 纸本水墨 | 34 x 34 cm

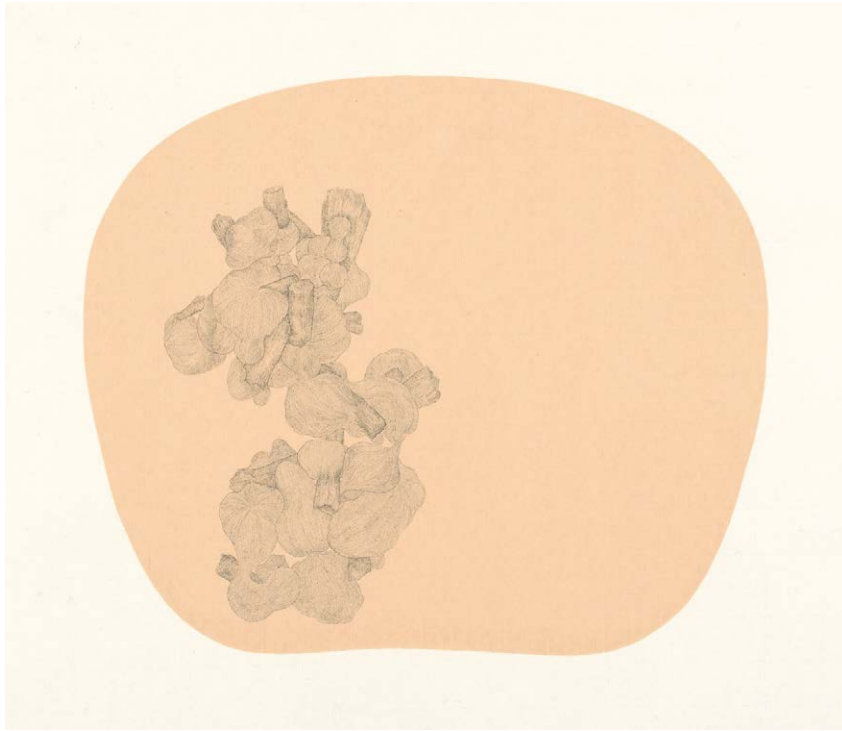


49

Fairy of Meandering

蠕妖

2012-2016 | Ink on paper 纸本水墨 | 34 x 34 cm

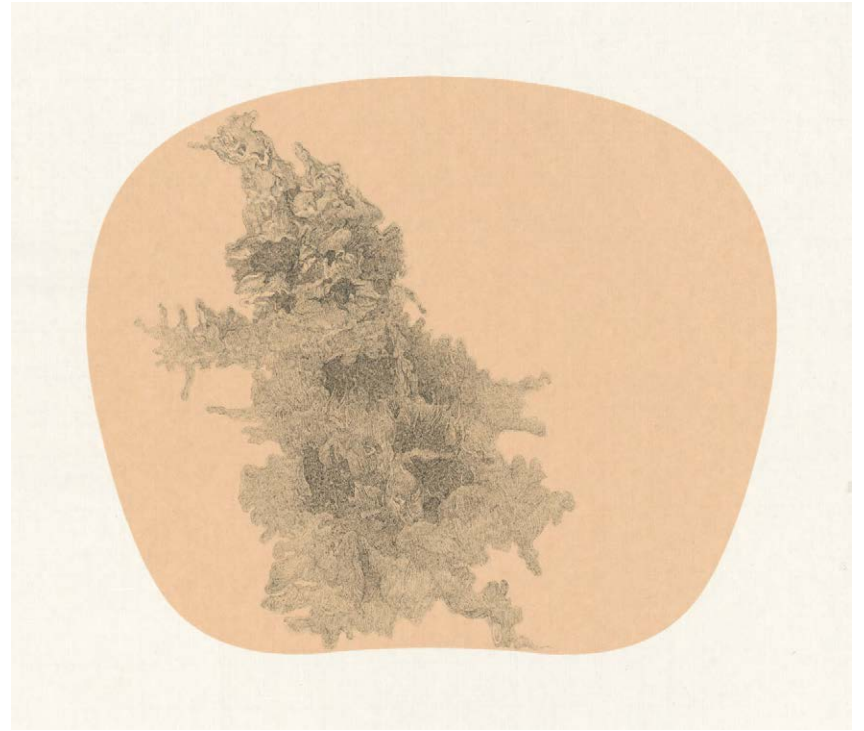


49

Fairy of Growing Crystal

晶妖

2012-2016 | Ink on paper 纸本水墨 | 34 x 34 cm

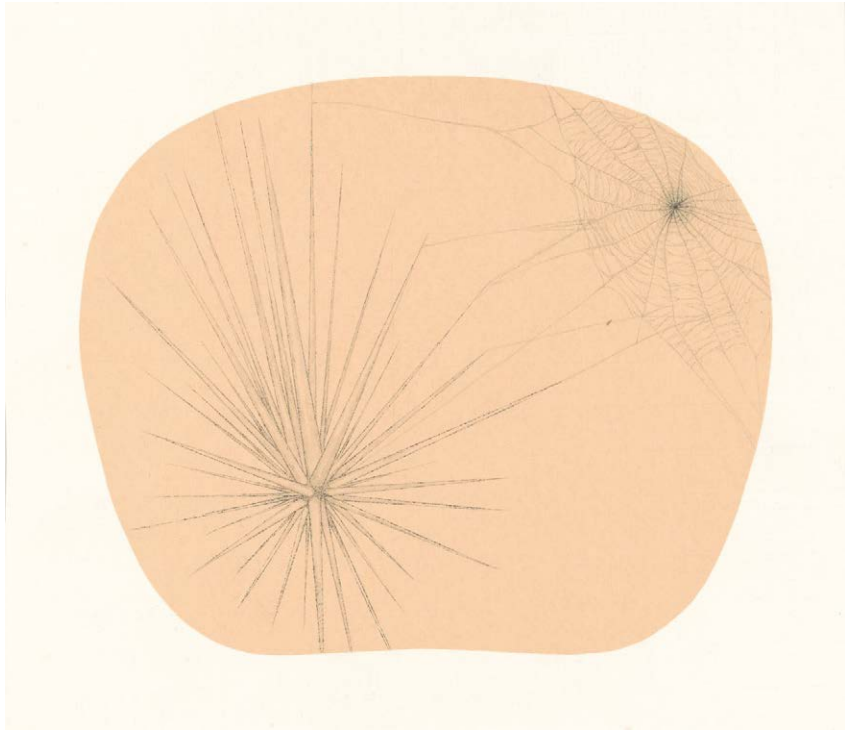


50

Fairy of Walking Mountain

山妖

2012-2016 | Ink on paper 纸本水墨 | 34 x 34 cm



51

Fairy of Net

网妖

2012-2016 | Ink on paper 纸本水墨 | 34 x 34 cm



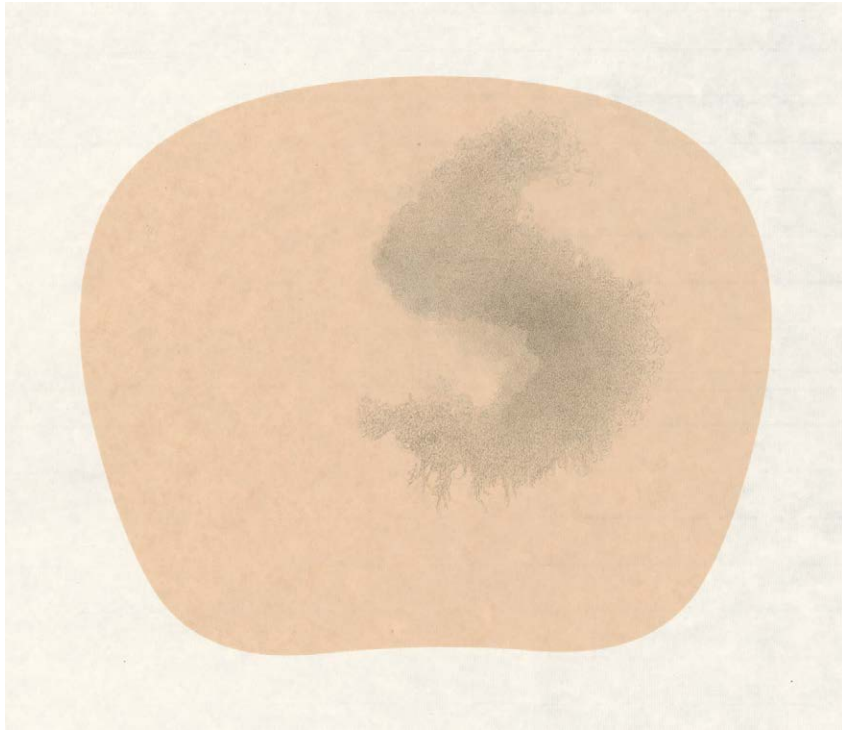
52

Fairy of Bone

骨妖

2012-2016 | Ink on paper 纸本水墨 | 34 x 34 cm



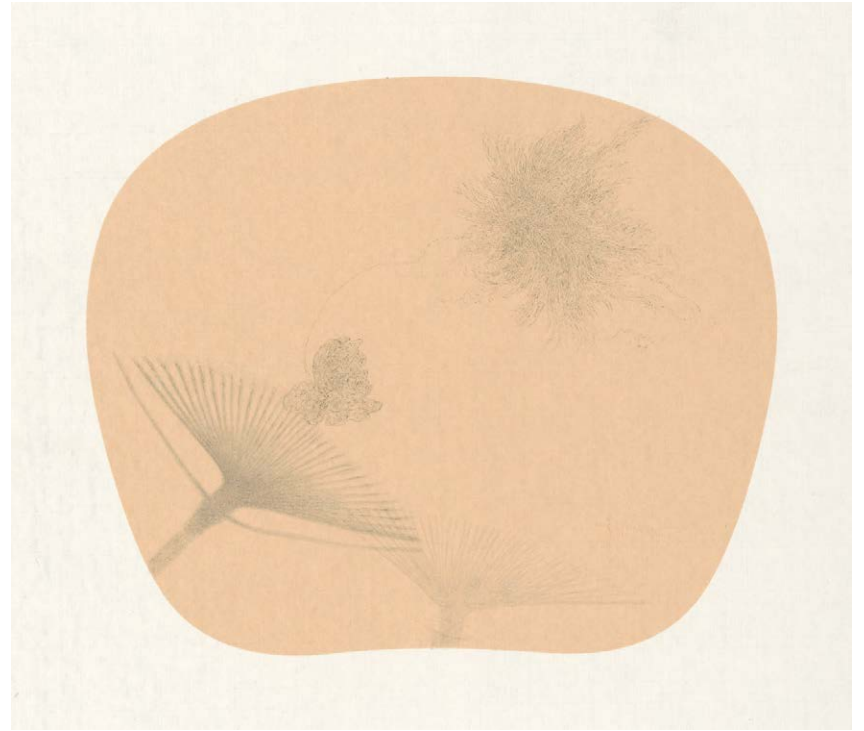


53

Fairy of Twist

蜿妖

2012-2016 | Ink on paper 纸本水墨 | 34 x 34 cm

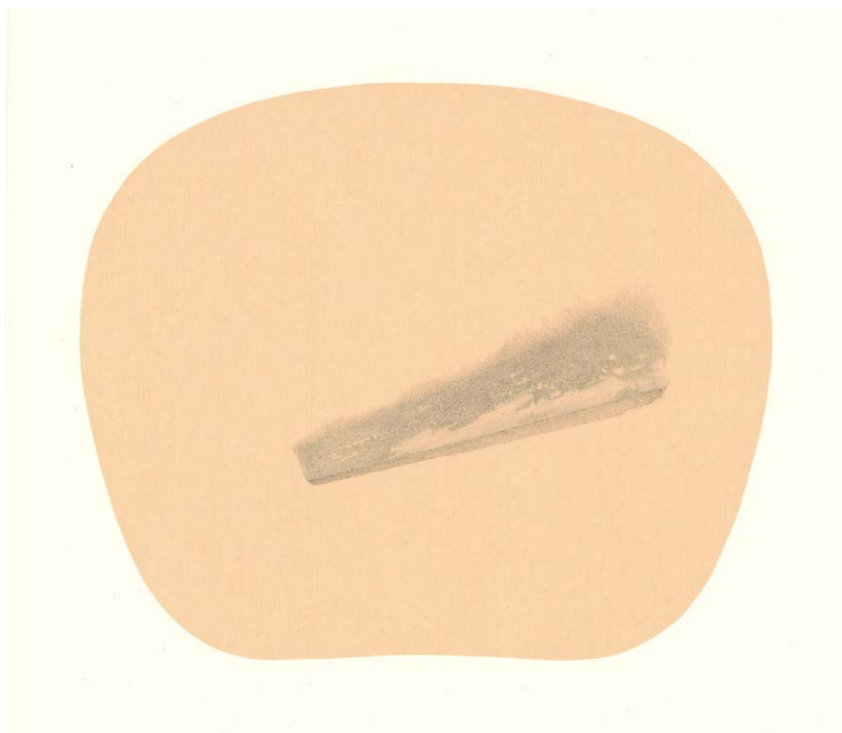


54

Fairy of Fan

扇妖

2012-2016 | Ink on paper 纸本水墨 | 34 x 34 cm

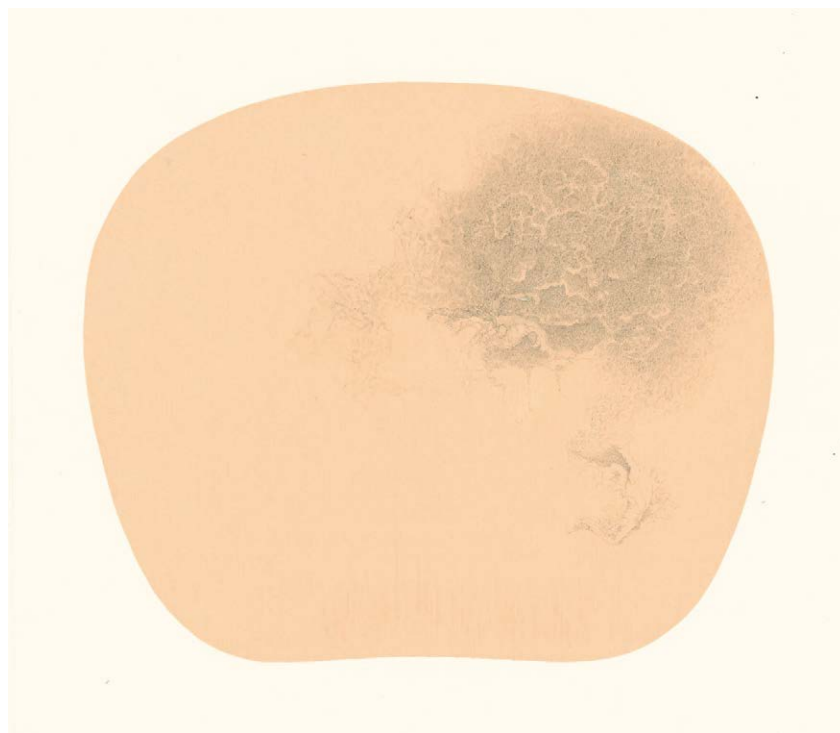


55

Fairy of Fossil

化妖

2012-2016 | Ink on paper 纸本水墨 | 34 x 34 cm

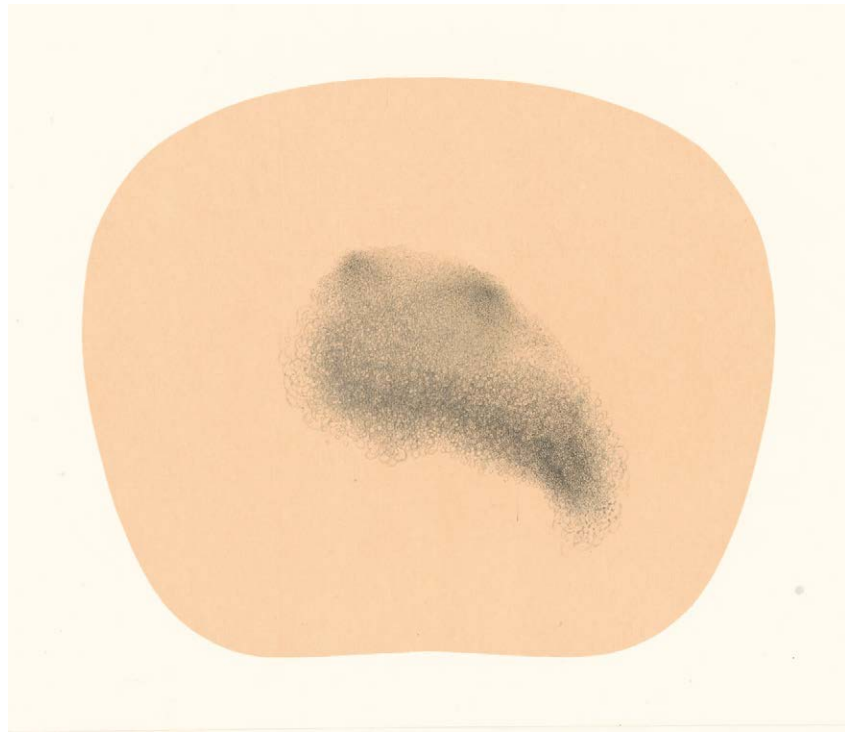


56

Fairy of Swirling Cloud

云妖

2012-2016 | Ink on paper 纸本水墨 | 34 x 34 cm

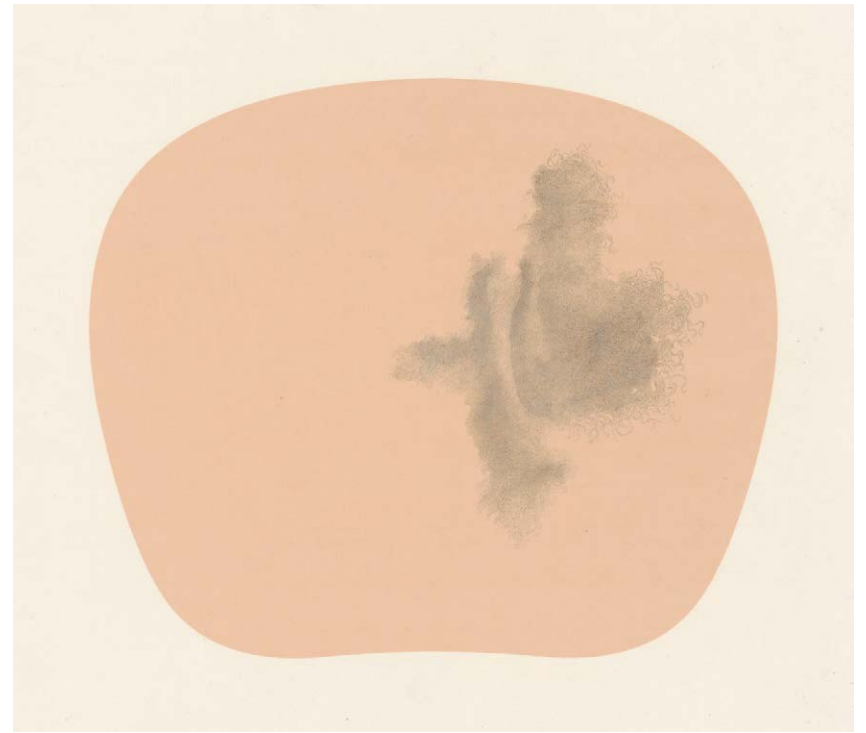


57

Fairy of Breathing

沫妖

2012-2016 | Ink on paper 纸本水墨 | 34 x 34 cm



58

Fairy of Cliff

崖妖

2012-2016 | Ink on paper 纸本水墨 | 34 x 34 cm



59

Fairy of Testicle

辜妖

2012-2016 | Ink on paper 纸本水墨 | 34 x 34 cm





**CURRICULUM VITAE**

1975 Born in Beijing, China

**EDUCATION**

2005 PhD in History of Art, Yale University, New Haven, USA  
 2001 Master of Arts, Yale University, New Haven, USA  
 1998 Bachelor of Arts, Mount Holyoke College, South Hadley, USA

**SOLO EXHIBITIONS AND PROJECTS**

2018 *Reconstructing Utopia—Architecture and Art Exhibition*, OCT Art & Design Gallery, Shenzhen, China  
 2015 *Bingyi: Intensive/Extensive*, Ink Studio, Beijing, China  
*Inside the Wall*, Alvaro Alcazar, Madrid, Spain  
 2014 *Epoché*, Shenzhen Bao'an International Airport, Shenzhen, China  
*Toronto Project: To the Non-Earthlings*, Center Platform of Toronto City Hall, Toronto, Canada  
*Bingyi: Metamorphosis I*, Museo de Arte Contemporaneo de Alicante, Alicante, Spain  
*Bingyi: Metamorphosis II*, Art Gallery, Miguel Hernández University of Elche, Elche, Spain  
*Bingyi: Wanwu*, Galerie Charpa, Valencia, Spain  
 2013 *Bingyi: Heaven in the Cave*, The Emperor Beijing Qianmen, Beijing, China (a collaboration with ASAP Design New York)  
 2012 *Gestalt of the Wind*, St. Johannes-Evangelist-Kirche, Berlin, Germany  
 2011 *Rhapsody of Four* (Performance), Albright Knox Art Gallery, Buffalo, USA and Smart Museum of Art, University of Chicago, Chicago, USA  
 2010 *Cascade*, Smart Museum of Art, University of Chicago, Chicago, USA  
 2009 *Seamlessly Lost*, Gallerie Erna Hecey, Brussels, Belgium  
*Skin: Bingyi Solo Exhibition*, Contrasts Gallery, Shanghai, China  
 2008 *I Have Four Rooms: One Room Aches, One Room Breaks, One Room Meanders, One Room Hangs*, Tang Contemporary, Hong Kong S.A.R., China  
*Six Accounts of A Floating Life*, Max Protetch Gallery, New York, USA  
*Bingyi: Invisible Rivers Invisible Towns*, projects staged in various outdoor locations, as published by Art Map, Beijing, China  
 2007 *Dawns Here Are Quiet II*, Ethan Cohen Fine Arts, New York, USA  
*Dawns Here Are Quiet I*, Center for the Arts, Buffalo, USA  
*Between Omnipresence and Reminiscence*, Sanshang Gallery, Beijing, China

**SELECTED GROUP EXHIBITIONS**

2016 *Till It's Gone: An Exhibition on Nature and Sustainability*, Istanbul Museum of Modern Art, Istanbul, Turkey  
*Humanistic Nature and Society (Shan – Shui 山水) – A People's Biography*, Shanghai Himalayas Museum, Shanghai, China  
 2013 *Shadow of Dust, When the Sun Blooms*, WiE Kultur, Berlin, Germany  
*Chinese Female Artists Exhibition*, Xi'an Art Museum, Xi'an, China and Museum of Chinese Women and Children, Beijing, China  
 2012 *Original Forms of Chinese Water Ink Painting*, Sanchuan Modern Art Museum, Nanjing, China  
 2011 *Decade of The Rabbit*, White Rabbit Gallery, Sydney, Australia  
*Surveyors*, Albright-Knox Art Gallery, Buffalo, USA  
*Half of the Sky: Women in the New Art of China*, National Museum of Art of China, Beijing, China and Drexel University, Philadelphia, USA  
 2010 *Wild Things*, Kunsthallen Brandts, Odense, Denmark  
*Ten Years at the White Rabbit*, White Rabbit Art Gallery, Sydney, Australia  
 2009 *Yi Pai—Century Thinking*, Today Art Museum, Beijing, China  
*Opening Exhibition*, The White Rabbit Collection, Sydney, Australia  
*Dress Codes: Clothing as Metaphor*, The Katonah Museum of Art, Katonah, USA  
 2008 *The Yi School: Thirty Years of Chinese Abstract Art*, CaixaForum Madrid, Madrid, Spain  
*The 7th Gwangju Biennale, Annual Report: A Year in Exhibitions*, Gwangju, South Korea  
*State of City*, Rochester Contemporary Art Center, Rochester, USA  
*The New Chinese Paintings*, The Deutsch Bank Gallery, New York, USA  
 2007 *City, New Landscape: Contemporary Urban Architecture Biennale* (a sub-exhibition of "The 2nd Shenzhen Biennale: 07 Shenzhen-Hong Kong City and Architecture Biennale"), Chongqing Urban Planning Exhibition Hall (main location), Chongqing, China  
*Seduction and Confusion*, Keumsan Gallery, Beijing, China and Seoul, South Korea

**SELECTED COLLECTIONS**

White Rabbit Art Gallery, Sydney, Australia  
 Smart Museum of Art, University of Chicago, Chicago, USA  
 Museo de Arte Contemporaneo de Alicante, Alicante, Spain  
 Museum of Chinese Women and Children, Beijing, China  
 Brooklyn Museum, New York, USA  
 Mount Holyoke College Art Museum, MA, USA

**简历**

1975 出生于中国北京

**学历**

2005 美国耶鲁大学艺术史博士

2001 美国耶鲁大学文学硕士

1998 美国圣橡山大学文学学士

**个展与项目**

2018 重构乌托邦——建筑艺术展，华·美术馆，深圳，中国

2015 “冰逸：目”，墨斋，北京，中国

“在墙内”，Alvaro Alcazar 画廊，马德里，西班牙

2014 “悬置”，深圳宝安国际机场，深圳，中国

“圃：给非地球人”，多伦多市政厅中心平台，多伦多，加拿大

“冰逸：万物 I”，阿利坎特省当代艺术博物馆，阿利坎特省，西班牙

“冰逸：万物 II”，埃尔切市 Miguel Hernández 大学美术馆，埃尔切，西班牙

“目：万物”，Galer í e Charpa，瓦伦西亚，西班牙

2013 “冰逸：霏”，前门皇家驿馆，北京，中国（与纽约 ASAP 设计事务所合作项目）

2012 “风的形状”，圣约翰福音大教堂，柏林，德国

2011 “四赋”（表演），奥尔布赖特·诺克斯美术馆，布法罗，美国；芝加哥大学斯马特艺术博物馆，芝加哥，美国

2010 “囿”，芝加哥大学斯马特艺术博物馆，芝加哥，美国

2009 “鬮：冰逸作品”，Erna Hecey 画廊，布鲁塞尔，比利时

“皮肤：冰逸个展”，对比窗艺廊，上海，中国

2008 “我有四间房间：一个生，一个死，一个绵延，一个悬”，当代唐人艺术中心，香港特别行政区，中国

“浮生六记”，Max Protetch 画廊，纽约，美国

“冰逸：看不见的城市，看不见的河流”，刊载于《艺术地图》杂志的系列项目，北京，中国

2007 “这里的黎明静悄悄 II”，伊森·科恩画廊，纽约，美国

“这里的黎明静悄悄 I”，布法罗市艺术中心，布法罗市，美国

“宿：冰逸作品展”，三尚艺术北京空间，北京，中国

**主要群展**

2016 “消耗殆尽：自然与可持续性展览”，伊斯坦布尔现代艺术博物馆，伊斯坦布尔，土耳其

“山水社会——民间传记”，上海喜马拉雅美术馆，上海，中国

2013 “和光同尘”，WiE 艺术中心，柏林，德国

“中国女性艺术家展”，西安艺术博物馆，西安；中国妇女与儿童博物馆，北京，中国

2012 “水墨原形”，三川当代美术馆，南京，中国

2011 “白兔时代”，白兔美术馆，悉尼，澳大利亚

“覆盖者”，奥尔布赖特·诺克斯美术馆，布法罗，美国

“半边天”，中国美术馆，北京，中国；德雷克赛尔大学，费城，美国

2010 “野性之物”，Kunsthallen Brandts，奥斯登，丹麦

“白兔十年”，白兔美术馆，悉尼，澳大利亚

2009 “意派：世纪思维”，今日美术馆，北京，中国

“开幕展”，白兔美术馆，悉尼，澳大利亚

“着装规范：服饰作为隐喻”，卡托纳艺术博物馆，纽约，美国

2008 “意派：中国抽象艺术三十年”，Caixa 论坛马德里，马德里，西班牙

“第七届光州双年展——年度报告：一年中的展览”，光州，韩国

“城市状态”，罗切斯特当代艺术中心，纽约，美国

“新中国绘画”，德意志银行美术馆，纽约，美国

2007 “城市-新山水：当代城市建筑艺术展”（07年“深圳·香港城市/建筑双城双年展”外围展），重庆规划展览馆等，重庆，中国

“媚惑与迷乱”，琴山画廊，北京，中国；首尔，韩国

**收藏**

白兔美术馆，悉尼，澳大利亚

芝加哥大学斯马特艺术博物馆，芝加哥，美国

阿利坎特省当代艺术博物馆，阿利坎特省，西班牙

中国妇女与儿童博物馆，北京，中国

布鲁克林博物馆，纽约，美国

圣象山大学美术馆，马萨诸塞州，美国

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