



# 冰逸：混沌之眼

## BINGYI: THE EYES OF CHAOS

11.18, 2023 - 4.28, 2024

林似竹策展  
Curated by Britta Erickson



INK studio 墨斋



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## BINGYI

*The artist*

Born in Beijing and educated in the United States, Bingyi received her Ph.D. in art history from Yale University in 2005 where she specialist in the literature and culture of the Han Dynasty. There, she developed her ability to compose texts in various classic formats whether in ancient shijing-style poetry, rhapsodic fu-style verse or ancient guwen-style prose. Like the great literati artists of the past, Bingyi approaches painting as a personal practice of spiritual self-cultivation, as a speculative inquiry in the history of art and culture, and most importantly as an exploration into the nature of creativity.

Bingyi has exhibited internationally at the Philadelphia Museum of Art (2022-2023), Art Basel Hong Kong Encounters (2022, 2017), Los Angeles County Museum of Art (2021), the Brooklyn Museum (2019) the National Art Museum of China (2017), Shanghai Museum of Contemporary Art (2016), Istanbul Modern (2016), Museo de Arte Contemporaneo de Alicante, Alicante, Spain (2014), St. Johannes-Evangelist-Kirche, Berlin, Germany (2012), Smart Museum of Art, University of Chicago, Chicago, USA (2010), Galerie Erna Hecey, Brussels, Belgium (2009), Contrasts Gallery, Shanghai, China (2009), and Max Protetch Gallery, New York, USA (2008). Her works have also been included in *Surveyors*, Albright-Knox Art Gallery, Buffalo, USA (2011), and *Yipai, the Opening of the New Wing*, Today Art Museum, Beijing, China (2009), and featured at *The 7th Gwangju Biennale, Annual Report: A Year in Exhibitions*, Gwangju, South Korea (2008).

## 冰逸

*艺术家*

在过去的十年中，冰逸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、城市规划、特定场域的建筑装置艺术、音乐与文学创作、水墨绘画以、行为表演艺术以及电影制作。她的作品以非人类中心的视角，引入大自然的创造性作用，主要关注生态、废墟、重生和诗意想象等主题。冰逸赴美攻读生物医学与电子工程后，在 2005 年获得耶鲁大学艺术史与考古学博士学位， 博士论文聚焦汉代艺术史。

冰逸曾在世界各地重要博物馆及艺术机构举办展览，其中包括：美国费城艺术博物馆（2022-2023）、香港巴塞尔艺聚空间（2022, 2017）、美国洛杉矶郡立美术馆（2021）、美国布鲁克林博物馆（2019）、中国美术馆（2017）、上海当代艺术馆（2016）、伊斯坦布尔现代艺术博物馆（2016）、西班牙阿利坎特省当代艺术博物馆（2014）、德国圣约翰福音大教堂（2012）、美国芝加哥大学 Smart 艺术博物馆（2010）、比利时布鲁塞尔 Erna Hecey 画廊（2009）、上海对比窗艺廊（2009）、美国纽约 Max Protetch 画廊（2008）等。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）。





## BRITTA ERICKSON

Curator

Dr. Britta Erickson, INKstudio’s Artistic Director, drives all aspects of its programming and scholarly activities. An independent scholar and curator living in Palo Alto, California, she has curated major exhibitions at the Arthur M. Sackler Gallery, Washington, D.C. (*Word Play: Contemporary Art by Xu Bing*) and the Cantor Center for Visual Arts, Stanford (*On the Edge: Contemporary Chinese Artists Encounter the West*). In 2007 she co-curated the Chengdu Biennial, which focused on ink art, and in 2010 she was a contributing curator for *Shanghai: Art of the City* (Asian Art Museum, San Francisco). Dr. Erickson has written numerous books, articles, and essays on contemporary Chinese art. She has produced a series of short films about ink painting entitled *The Enduring Passion for Ink*. Ms. Erickson is on the advisory boards of The Ink Society (Hong Kong) and Three Shadows Photography Art Centre (Beijing), as well as the editorial boards of *Yishu: Journal of Contemporary Chinese Art* and *ART Asia Pacific*. In 2006 she was awarded a Fulbright Fellowship to conduct research in Beijing on the Chinese contemporary art market. Dr. Erickson received her Ph. D. in Chinese Art History from Stanford University.

Her publications include three books—*The Art of Xu Bing: Words without Meaning, Meaning without Words* (Seattle, 2001), *On the Edge: Contemporary Chinese Artists Encounter the West* (Stanford/Hong Kong, 2004), and *China Onward; The Estella Collection: Chinese Contemporary Art, 1966-2006* (Humblebæk, 2007)—as well as biographical entries for Grove Art Online (Oxford, 2005) and numerous articles and essays. She is frequently a speaker at international symposia, invited as an authority on issues in contemporary Chinese art practice, collecting, and criticism.

## 林似竹

策展人

林似竹博士，墨斋艺术总监，负责主持展览与学术活动。林博士毕业于美国斯坦福大学，获中国艺术史博士学位；2006 年获得富布赖特奖学金赞助在北京研究中国当代艺术市场。现为独立学者与策展人，居于美国加利福尼亚帕洛奥图。其曾为华盛顿赛克勒美术馆策划“文字游戏：徐冰的当代艺术”展览，也为斯坦福大学坎特视觉艺术中心策划过“边缘：当代中国艺术家与西方的邂逅”展览。2007 年，她还参与策划了以水墨艺术为主题的成都双年展。此后，又作为特约策展人筹划了 2010 年在旧金山亚洲艺术博物馆举办的“上海：城市中的艺术”展览。林博士在当代中国艺术领域著述颇丰，已写作了数部著作、论文和随笔，并制作了当代水墨艺术纪录片系列《墨咏》。此外，林女士也是香港“水墨会”、北京“三影堂摄影艺术中心”顾问委员会成员，及《典藏国际版文选》、《亚太艺术杂志》编委成员。

由她著写的出版物包括《无意义的字，无字的意义：徐冰的艺术》（西雅图，2001 年）、《在边缘：中国当代艺术遇到西方》（斯坦福 / 香港，2004 年）和《艾丝黛拉收藏：中国当代艺术 1966-2006》（汉勒贝克，2007 年）。此外，她还为 Grove Art Online（牛津，2005 年）撰写条目，并参与出版大量的文章和论文。作为中国当代艺术实践、收藏和批评的权威人士，她经常被邀请至国际研讨会发言。







## TAIHANG RHAPSODY

*Bingyi*

*Translated by Tina Liu*

What a tragedy, all beings are taken by it!  
 The vegetation is flourishing and the white birds are returning,  
 Mountain forests are clear and the sun sets over the hills,  
 A thunderbolt from light and shadow, for the frost and for the river,  
 The man on a long journey, travels across mountains and waters.  
 Faraway from home, he embraces the blue sky.  
 The phoenix sings as if in a deep valley,  
 The crane dances without being confined in the long gorge!  
 The beautiful girl had a rough and bitter life,  
 The shortsighted man was fickle and cold-hearted!  
 Hearing the news the magical Kunpeng stretched its wings,  
 Willing to be the field on the ridge!  
 King Wu of Zhou's troops were delayed by the heavy rain,  
 Distressed and sleepless he became.  
 The wild goose is grieved, returning only by itself,  
 The cold rain is lonely and quiet, hiding its voice.  
 Looking towards the mountains, King Zhou of Shang's troops missed their hometown,  
 Hearing the cry of the deer they headed north.  
 The heavy rain kept pouring, nonstop,  
 Wail and cry throughout the night!

The sounds resonate in the deep valley, getting stronger from within,  
 Trapped and submerged without support.  
 At such times of sorrow the lonely spring sings,  
 Leaving our homes and country we headed towards the Taihang Mountains.  
 Through the winding path up to the mighty peak with forests in the sky,  
 Looking north to the smoke and clouds, lamenting the Pine Hills.  
 The trees are desolate and the wind full of pain,  
 Snow is falling heavily with a long deep sigh.  
 Lost in the cold path and cry for the East Mountain.  
 Emperor Guangwu had no idea that a thousand years had passed,  
 The vast plain cannot explain that everything demands accumulated thinking.  
 At first sight I understand your heart  
 Longing for you I play my zither with deep thoughts  
 Grass turns yellow after the autumn equinox  
 Phoenix trees drops their leaves with morning dew  
 The day is bright and the *Feng* (male phoenix) is singing  
 The night is long and the *Huang* (female phoenix) is crying  
 May the virtues and compassion of the beloved land  
 Keep you healthy and blessed!  
 The spirit of a true mountain is with a divine appearance

The form of the grand vision is luxuriant  
 The state of the clouds is hidden  
 The mists of the four seasons are different  
 Upon the birth of heaven and earth,  
 Mountain saw their will but did nothing  
 When the wind and the rain both came,  
 Water understood the beginning and end of their forces but said nothing  
 Drifting in the vast ocean I wish we will never encounter  
 Cloudy or clear, from a distance you can tell  
 The deep valley is spiritless and unfamiliar,  
 Travel around the world without being heard of.  
 Wandering in the vastness and be self content  
 Traces of light and dark are hidden.  
 The crane is soaring in the sky but where to stay?  
 Distance is shown through the arrangement of trees,  
 Depth of water is perceived through cascading streams.  
 Riding on the freedom and ease of the immortals,  
 I will travel around and dwell in the clouds!  
 The grand mountain is the king of all beings  
 The running creek is the water of ancient times!

Wish the meteor be my messenger,  
 Forget about the ephemeral and head towards chaos  
 The sky is clear and boundless, covered with floating clouds,  
 The earth is warm and the waves are rising  
 The upright pine is the appearance of the mountain  
 I'm worried how to take this thing from my heart?  
 Wisteria vines curl up as the skin of the cloud  
 Looking like a noble man reclining at ease  
 The heart cannot be the slave of the body,  
 Without support the body rides against the wind like an immortal!  
 The shape of the mountain changes from time to time as one walks around step by step  
 Mists in the mountains differ at dawn and dusk  
 Drizzling rain in spring mountains is mesmerizing  
 Fine trees in summer mountains are calm and soothing  
 Falling leaves in autumn mountains are dreary and lonely  
 Snow cover on winter mountains is cold and desolate  
 Seeing green smoke rises from mountains and streams one thinks of traveling,  
 Growing on the plain the fragrant grass wishes to shine!  
 The four seasons change like the wheel of heaven and earth,  
 The eight wildernesses remain still as the vast night travels down the grand river!



## 太行赋

冰逸

悲哉，万物为之奇也！  
草木兴兮白鸟知还，  
山林清兮落日诸峦，  
光影霹雳，与霜与川，  
远行之子，登山临水。  
天高神远，揽碧如斯。  
凤鸣兮若在深谷，  
鹤舞兮岂在长渊！  
坎坎陌上歌，  
薄寒井中人！  
闻寻鲲鹏引，  
甘为陇上田！  
昔周武遇大雨而蹉跎，  
自惆怅兮而无眠。  
雁湫湫而独归矣，  
雨寂寂而藏音。  
纣之部望山而思乡兮  
闻鹿鸣而北游。  
雨滂沱而不寐兮，  
哀哀夜涕之悲声！

深谷交鸣而内廓兮，  
滞淹留而无依。  
忧戚伤时兮孤泉鸣，  
去国离家兮上太行。  
巍巍羊肠兮逢霄林，  
北望烟云兮嗟松山。  
树木萧瑟兮大风悲，  
雪落霏霏兮长太息。  
迷失寒径兮悲彼东山。  
光武不知兮千年过隙，  
大荒莫名兮百事积思，  
一见兮解君之心  
在望兮抚琴而思  
秋分既下黄草兮  
梧桐离枝凝露兮  
白日昭昭凤鸣兮  
长夜悠悠凰泣兮  
赖厚土之元德兮  
佑及君之无恙！  
真山之气兮神姿

大象之形兮蓊郁  
云气之态兮掩映  
四时烟岚兮异易  
天地若生兮，  
山见其大意而不为  
风雨皆起兮，  
水究其起止之势而无言  
愿汪洋而不遇兮  
阴晴兮远望可尽  
深谷沉滞而陌然兮，  
未闻名乎行天下。  
莽洋洋兮而自乐  
明晦隐见之迹。  
鹤翱翔之焉薄？  
林木映蔽兮分远近，  
溪谷断续兮行浅深。  
乘诸神之逍遥兮，  
放游兮志乎云中！  
大山堂堂兮众生之君  
小溪潺潺兮万古之流！

愿寄书夫流星兮，  
忘倏忽而往混沌  
天清瀚兮蔽浮云，  
地温厚兮扬碧波  
长松亭亭兮山之表  
心焉取此物我之忧？  
藤萝袅袅兮云之皮  
势若君子兮自在而卧  
心不能为身役使兮，  
身无凭陵兮临风欲仙！  
山形步移兮时异  
岫烟朝暮兮不同  
春山烟雨兮迷人眼  
夏山良木兮人袒坦  
秋山叶摇兮人泠泠  
冬山雪沉兮人落落  
溪山见青烟兮而思行，  
芝兰赴平川兮而欲照！  
四时轮转兮天地不如车，  
八荒停凝兮芒夜游大川！





## BINGYI: THE EYES OF CHAOS

Craig L. Yee

*The emperor of the South Sea was called Shu [Brief], the emperor of the North Sea was called Hu [Sudden], and the emperor of the central region was called Hun-tun [Chaos]. Shu and Hu from time to time came together for a meeting in the territory of Hun-tun, and Hun-tun treated them very generously. Shu and Hu discussed how they could repay his kindness. "All men," they said, "have seven openings so they can see, hear, eat, and breathe. But Hun-tun alone doesn't have any. Let's try boring him some!"*

*Every day they bored another hole, and on the seventh day Hun-tun died.*

——Zhuangzi

INKstudio is proud to announce the opening of Bingyi's third solo exhibition at the gallery entitled "Bingyi: The Eyes of Chaos." 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. In "The Eyes of Chaos" INKstudio will debut Bingyi's latest grand, speculative narrative about Art and its relationship to Nature, Literature, History and Politics as retold or reimagined from a woman's point of view.

Bingyi tells her story through two bodies of work resulting from her investigations over the past five years into the origins of the ink monochrome

landscape in China: *The Eyes of Chaos: Temple of the Matriarch of Painting* — the organic development of Bingyi's land-and-environment art practice into historical landscape painting; and *Dream within a Dream within a Dream* — a speculative, archaeological reconstruction of the life of Hua, the "Matriarch of Painting." Hua, it turns out, was not only a visionary woman artist but a philosopher and political thinker who, in the Northern Song, created an alternative aesthetic system that de-centered the Patriarchal, Confucian, Brush-centered and Humanistic mode of literati landscape painting and, from a Woman's point of view, re-centered the expressive possibilities of brush and ink on Ink and Water, on Taoism and on Nature.

*Bingyi: The Eyes of Chaos* is the worldwide debut of Bingyi's speculative grand narrative about the life of Hua, Bingyi's Matriarch of Painting. *The Eyes of Chaos: Temple of the Matriarch of Painting* is the premier of Bingyi's *Taihang* series landscapes in China and the first time Bingyi's complete vision for the Taihang temple installation will be fully realized. A smaller version of this installation was debuted at the Philadelphia Museum of Art in 2022 by curator of Chinese art and head of the East Asian Art department, Hiromi Kinoshita, an earlier four-panel composition of the Taihang Mountains was exhibited at the Asia Society in Houston in 2023 by independent curator and scholar, Susan Beningson, and a full version of the installation has been selected for a forthcoming solo exhibition for the artist at a major North American Museum of modern and contemporary art.





Installation view at the Philadelphia Museum of Art 美国费城艺术博物馆展览现场，2022

## 冰逸：混沌之眼

余国梁

翻译/ 刘嘉

南海之帝为倏，北海之帝为忽，中央之帝为浑沌。倏与忽时相与遇于浑沌之地，浑沌待之甚善。倏与忽谋报浑沌之德，曰：“人皆有七窍，以视、听、食、息，此独无有，尝试凿之。”

日凿一窍，七日而浑沌死。

——《庄子》

“冰逸：混沌之眼”是墨斋与冰逸合作的第三次个展。冰逸的艺术实践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、行为表演艺术以及电影制作。此次展览将首次展出冰逸基于其推断性考古方法论的最新巨制——一个以女性视角所重述及重构的宏大叙事，其中蕴含着艺术与自然、文学、历史和政治之间的复杂关系，既引人入胜又发人深思。

冰逸的故事脉络围绕两个主要系列的作品展开，它们都是过去五年冰逸对水墨山水起源的探索成果：《混沌之眼：墟兮殿》系列与《梦中梦中梦》系列。前者是冰逸的大地与环境艺术实践与传统山水画的有机结合与发展；而后者

则是对一位虚构的北宋女性艺术家、哲学家和政治思想家——“墟（huà）”及其生平的推断性考古重构。这位传奇女性创造了一个非传统的审美体系，将北宋以人文主义、父权制、儒家思想和笔法为中心的文人山水画模式进行去中心化，并以其独特的女性视角将笔墨表现力的可能性重新聚焦于道教思想、水与墨本身，以及自然。

此次“混沌之眼”展览是冰逸首次将其围绕传奇人物“墟”所展开的推断性宏大叙事进行全方位的呈现。其中《混沌之眼：墟兮殿》是冰逸的太行系列在中国的首展，也是她太行神庙的构想首次得以完整呈现。该装置的一个较小版本曾于2022年在美国费城艺术博物馆首次亮相，由中国艺术策展人兼东亚艺术部门负责人木下弘美（Hiromi Kinoshita）策展。由四联丈二组成的早期太行系列装置曾于2023年在美国休斯顿亚洲协会展出，由独立策展人兼学者苏珊·贝宁森（Susan Beningson）策展。太行系列的完整装置已被选于冰逸即将在北美重要现当代艺术博物馆举办的个展中展出。













## TEMPLE OF HUA THE MATRIARCH OF PAINTING

Outside of the gallery, one encounters a stele uncovered deep in the Taihang Mountains by Bingyi the archaeologist. This stele, it turned out, was part of the long lost temple complex for Hua, the Northern Song Matriarch of Painting:

*In the depths of the Taihang Mountain, the archaeologist Bingyi excavated the entrance to the Temple of the Matriarch of Painting and thus discovered another magical and unknown civilization parallel to the Northern Song Dynasty. The first sight of the Temple shows that an unknown civilization has long existed.*

In the first room to the exhibition, one then encounters the biography of Hua, the Matriarch of Painting, in the form of a long handscroll. The first panel in her biography is a page from the archaeological report documenting the discovery of the Temple. In it, we learn that there are six major spaces in the Temple that correspond to the six major galleries in the exhibition: Hua's Entry Hall, Hua's Temple, Hua's Study, Hua's Meditation Room, Hua's Chamber of Dreams, Hua's Hall of Music. According to the texts and the artifacts that follow, *Hua* was born in 1156, the year after the death of Li Qingzhao (1084 - 1155), China's greatest female poet. Was *Hua* the reincarnation of Li Qingzhao as China's greatest woman painter, lost to history until this extraordinary discovery? Furthermore, among the discovered texts were writings such as the "Sutra of Madness" that had only recently been recovered through research on the long-lost Lotus Dynasty.

Philological research then confirmed a stunning discovery: *Hua* was not only the Matriarch of Painting but also the spiritual founder of the Lotus Dynasty — "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 not palace buildings but only mountains and streams filled with music."

In addition to Hua's Biography Scroll, we also encounter three of the four landscape paintings that Hua painted to reflect the four stages of her life, and the very first monumental ink monochrome landscape that she painted of the Taihang Mountains which she aptly titled *Chaos Opens*.





## 嫫兮殿

画廊外，观者便可直面一座巨大的石碑，这是考古学家冰逸从太行山深处发掘。经考证，这座石碑正是北宋女艺术家“嫫”的神庙——嫫兮殿中的圣碑：

在太行山深处，考古学家冰逸发现了神庙嫫兮殿的入口，也因此发现了与北宋平行的另一个神奇而未知的文明。看到神庙的第一眼便知这个未知的文明已有很长的历史。

画廊的第一个展厅以长卷形式展现了嫫的生平。其中第一幅是嫫兮殿考古发掘报告中的一页，里面呈现了嫫兮殿中的六个主要空间，分别对应了此次展览中的六个主要展厅：嫫兮前殿，嫫兮殿，嫫兮书房，嫫兮静思楼，嫫兮梦殿，以及嫫兮乐殿。嫫生于 1156 年，正是中国最伟大的女词人李清照（1084-1155）去世后的第二年。嫫是否就是李清照的转世，以中国最伟大的女性画家的身份？这位传奇女子早已被遗忘在历史长河之中，直到这次考古发现？此外，这次考古发掘中还包括了《狂经》这一近期才通过对失落已久的“莲朝”的研究而得以修复的文字。随后进行的文字学研究证实了一个惊人的发现：嫫不仅是一位女画家，更是莲朝的精神创始人。“莲朝是一个乌托邦式的社会，短暂存在于南宋之后，这里的战争不用武器而是用诗歌，河里流淌的不是水而是芬芳，都城里没有气派的宫殿，只有余音缭绕的山川溪流。”

除嫫的生平长卷以外，展厅中还呈现了嫫所创作的四幅山水作品中的三幅。四幅山水分别对应嫫人生的四个阶段。其中第一幅巨幅水墨山水便是她为太行山所作，并恰当地将其命名为《混沌初开》。





Biography of Hua the Matriarch Painting 琉璃梦记, 2019-2023

Ink on paper 纸本水墨

34 x 670 cm

(BY433)



Artist inscription:

Following the Heaven’s will,  
Hua bears the brightness of the sun and embraces peacefulness.  
She worked assiduously day and night,  
for the good of the country and the people.  
Every moment of her life she kept doing so,  
with a thoughtful and respectful heart.  
To look back in time and record her merit,  
this passage was written:

At a young age,  
Hua bears a free and wise mind,  
placing her feelings on a broad range of expressions.  
The Dao of painting,  
and the form of landscape,  
among which pure ink and water is the best.  
Comprehending the characteristics of nature,  
and achieving the merit of creation,  
A small painting close at hand,  
depicts the views of a thousand miles.

East, west, south and north,  
all brought to your eyes.  
Spring, summer, autumn and winter,  
all under the solitary brush.  
Mountains and trees,  
are like the ode to it [the painting].  
For landscapes, the one with a precipitous and tough environment is the best.  
If you express it with forms and shapes, then you will probably end up  
with tears.  
The reason for it,  
is the vicissitude of all beings,  
and the ultimate end of human beings.  
See its purpose,  
Taihang is the deepest.  
Among all the Daos,  
I only express my thoughts,  
and wrote this rhapsody.  
It writes:

What a tragedy, all beings are taken by it!  
The vegetation is flourishing and the white birds are returning,  
Mountain forests are clear and the sun sets over the hills,  
A thunderbolt from light and shadow, for the frost and for the river,  
The man on a long journey, travels across mountains and waters.  
Faraway from home, he embraces the blue sky.  
The phoenix sings as if in a deep valley,  
The crane dances without being confined in the long gorge!  
The beautiful girl had a rough and bitter life,  
The shortsighted man was fickle and cold-hearted!  
Hearing the news the magical Kunpeng stretched its wings,  
Willing to be the field on the ridge!  
King Wu of Zhou’s troops were delayed by the heavy rain,  
Distressed and sleepless he became.  
The wild goose is grieved, returning only by itself,  
The cold rain is lonely and quiet, hiding its voice.  
Looking towards the mountains, King Zhou of Shang’s troops missed  
their hometown,  
Hearing the cry of the deer they headed north.

The heavy rain kept pouring, nonstop,  
Wail and cry throughout the night!  
The sounds resonate in the deep valley, getting stronger from within,  
Trapped and submerged without support.  
At such times of sorrow the lonely spring sings,  
Leaving our homes and country we headed towards the Taihang Mountains.  
Through the winding path up to the mighty peak with forests in the sky,  
Looking north to the smoke and clouds, lamenting the Pine Hills.  
The trees are desolate and the wind full of pain,  
Snow is falling heavily with a long deep sigh.  
Lost in the cold path and cry for the East Mountain.  
Emperor Guangwu had no idea that a thousand years had passed,  
The vast plain cannot explain that everything demands accumulated thinking.  
At first sight I understand your heart  
Longing for you I play my zither with deep thoughts  
Grass turns yellow after the autumn equinox  
Phoenix trees drops their leaves with morning dew  
The day is bright and the Feng (male phoenix) is singing  
The night is long and the Huang (female phoenix) is crying



May the virtues and compassion of the beloved land  
Keep you healthy and blessed!  
The spirit of a true mountain is with a divine appearance  
The form of the grand vision is luxuriant  
The state of the clouds is hidden  
The mists of the four seasons are different  
Upon the birth of heaven and earth,  
Mountain saw their will but did nothing  
When the wind and the rain both came,  
Water understood the beginning and end of their forces but said nothing  
Drifting in the vast ocean I wish we will never encounter  
Cloudy or clear, from a distance you can tell  
The deep valley is spiritless and unfamiliar,  
Travel around the world without being heard of.  
Wandering in the vastness and be self content  
Traces of light and dark are hidden.  
The crane is soaring in the sky but where to stay?  
Distance is shown through the arrangement of trees,  
Depth of water is perceived through cascading streams.

Riding on the freedom and ease of the immortals,  
I will travel around and dwell in the clouds!  
The grand mountain is the king of all beings  
The running creek is the water of ancient times!  
Wish the meteor be my messenger,  
Forget about the ephemeral and head towards chaos  
The sky is clear and boundless, covered with floating clouds,  
The earth is warm and the waves are rising  
The upright pine is the appearance of the mountain  
I'm worried how to take this thing from my heart?  
Wisteria vines curl up as the skin of the cloud  
Looking like a noble man reclining at ease  
The heart cannot be the slave of the body,  
Without support the body rides against the wind like an immortal!  
The shape of the mountain changes from time to time as one walks  
around step by step  
Mists in the mountains differ at dawn and dusk  
Drizzling rain in spring mountains is mesmerizing  
Fine trees in summer mountains are calm and soothing

Falling leaves in autumn mountains are dreary and lonely  
Snow cover on winter mountains is cold and desolate  
Seeing green smoke rises from mountains and streams one thinks of traveling,  
Growing on the plain the fragrant grass wishes to shine!  
The four seasons change like the wheel of heaven and earth,  
The eight wildernesses remain still as the vast night travels down the  
grand river!

In the twelfth lunar month of the Xinchou year, the situation of the  
captives was unpredictable. I travelled to Linlü, Xiuwu, in the Taihang  
mountains, and found that the guard there had escaped. After that I went  
to Changsha and visited the Eight Views of Xiaoxiang, but none of them  
remained. The imperial court dismissed hundreds of officials. After that  
I went to Zhejiang and then Guangdong. In the beginning of the Guimao  
year, I went to Xiamen and then Chang'an. In such a big city, there was  
only one person outside the palace selling sugar water. I asked him why  
there was only him, he cried and said that during this pandemic, all his  
neighbors were infected and became ill.

Every city in China that I traveled to was like this, people were hardly  
seen and every family was in danger. I had no choice but to return to  
Taihang in Linlü. In Honggu Mountain, I observed heaven and earth  
alone, they all looked like weeping. The mountains had different  
expressions, and the water looked like joy and sorrow.

From that moment I realized that life is like mist and lightening, the  
world is like a dream within a dream within a dream. Only the landscape,  
poetry and literature are the foundation of all phenomena. The man with  
the highest level of moral cultivation is able to conform to the rules of  
nature and therefore forget about himself. The man with extraordinary  
level of self cultivation does not care about worldly success. The man with  
the greatest mind does not care about prestige or popularity. So I founded  
the Lotus dynasty. And the Temple of Hua was hidden in deep mountains,  
unknown to the world. Chaos has no eyes, but it is the spirit of the world.  
The way Hua rules her country is the beauty of chaos. Landscape and all  
beings, appeared from then on, and became all things in the world. On  
Hua's stele, there is the map of the waters on earth, and the chart of stars  
in the sky, which are the fundamental elements of a country.



释文：

诏书

  嬪承天命，  
  昭曰承安。  
  夙兴夜寐，  
  宗庙社稷。  
  何瞬不维，  
  勉思敬恭。  
  追时纂功，  
  以此为记：

  「嬪自少时，  
  神游而明智，  
  则寄情以广意。  
  然画之道，  
  山水之象，  
  水墨为最为上。  
  秉自然之性，  
  成造化之功，  
  或咫尺之图，  
  写千里之景。  
  东西南北，  
  暮然目前。  
  春夏秋冬，  
  萧然笔下。  
  众山群树，  
  为之赋颂。  
  山水之境，以危苦为上。  
  赋其形，则以泣涕为质。

  阴晴兮远望可尽

  深谷沉滞而陌然兮，  
  未闻名乎行天下。  
  莽洋洋兮而自乐  
  明晦隐见之迹。  
  鹤翱翔之焉薄？  
  林木映蔽兮分远近，  
  溪谷断续兮行浅深。  
  乘诸神之逍遥兮，  
  放游兮志乎云中！  
  大山堂堂兮众生之君  
  小溪潺潺兮万古之流！  
  愿寄书夫流星兮，  
  忘倏忽而往混沌  
  天清瀚兮蔽浮云，  
  地温厚兮扬碧波  
  长松亭亭兮山之表  
  心焉取此物我之忧？  
  藤萝裊裊兮云之皮  
  势若君子兮自在而卧  
  心不能为身役使兮，  
  身无凭陵兮临风欲仙！  
  山形步移兮时异  
  岫烟朝暮兮不同  
  春山烟雨兮迷人眼  
  夏山良木兮人昶坦  
  秋山叶摇兮人泠泠  
  冬山雪沉兮人落落  
  溪山见青烟兮而思行，  
  芝兰赴平川兮而欲照！  
  四时轮转兮天地不如车，  
  八荒停凝兮芒夜游大

  推其所由，  
  万物沧桑，  
  人之止境也。  
  览其旨趣，  
  太行最幽深。  
  众道之中，  
  唯缀叙所怀，  
  以为之赋。  
  其辞曰：

  「悲哉，万物为之夺也！  
  草木兴兮白鸟知还，  
  山林清兮落日诸峦，  
  光影霹雳，与霜与川，  
  远行之子，登山临水。  
  天高神远，揽碧如斯。  
  凤鸣兮若在深谷，  
  鹤舞兮岂在长渊！  
  坎坎陌上歌，  
  薄寒井中人！  
  闻寻鯤鹏引，  
  甘为陇上田！  
  昔周武遇大雨而蹉跎，  
  自惆怅兮而无眠。  
  雁湫湫而独归矣，  
  雨寂寂而藏音。  
  纣之部望山而思乡兮  
  闻鹿鸣而北游。  
  雨滂沱而不寐兮，

  川！」

  辛丑腊月，虜势叵测，  
  余行至太行修武林虑，  
  虑守已遁。后赴长沙，  
  出陆走潇湘八景，一景  
  无存。朝廷放散百官，  
  遂之衢，复赴越。癸卯  
  初，赴厦门，又往长安，  
  诺大城池，唯余宫外一  
  人卖糖水也。问其故，  
  泣告，大疫中，邻人皆  
  感疾矣。

  余行至华夏任何城，皆  
  如是，人烟罕见，家家  
  自危。余无奈，复临太  
  行于林虑。洪谷山中，  
  独自观天地万物，皆为  
  涕泣之相。山山神色不  
  同，水水似喜悲。

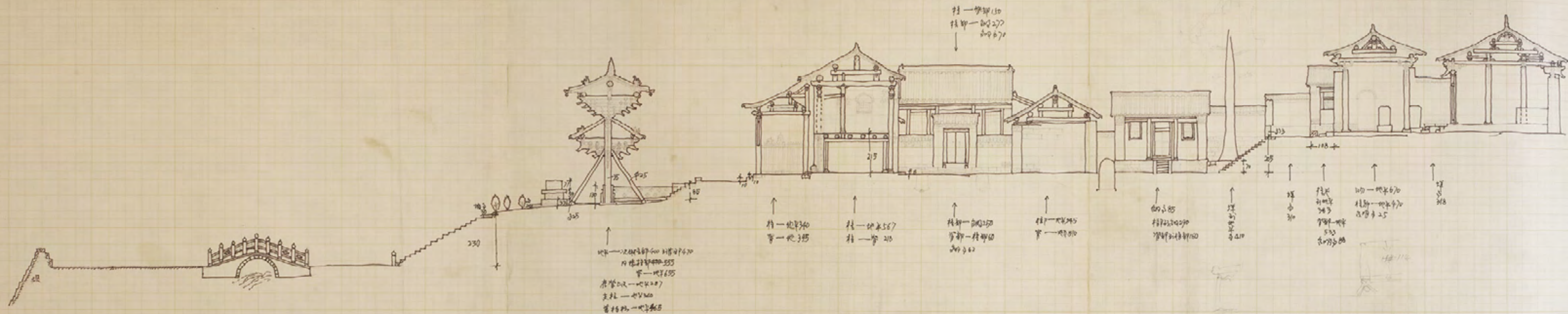
  余自此澈悟，人生如雾  
  如电，人间如梦中梦中  
  之梦也。唯山水诗文为  
  万象之本。至人无己，  
  神人无功，圣人无名。  
  故创莲朝尔。嬪兮神宫，  
  亦故深藏山中，不为人  
  知。混沌无眼，时为世  
  界精灵。嬪兮之治，为  
  混沌之美也。山水万物，

  哀哀夜涕之悲声！  
  深谷交鸣而内廓兮，  
  滞淹留而无依。

  忧戚伤时兮孤泉鸣，  
  去国离家兮上太行。  
  巍巍羊肠兮逢霄林，  
  北望烟云兮嗟松山。  
  树木萧瑟兮大风悲，  
  雪落霏霏兮长太息。  
  迷失寒径兮悲彼东山。  
  光武不知兮千年过隙，  
  大荒莫名兮百事积思，  
  一见兮解君之心，  
  在望兮抚琴而思。  
  秋分既下黄草兮，  
  梧桐离枝凝露兮。  
  白日昭昭凤鸣兮，  
  长夜悠悠凰泣兮。  
  赖厚土之元德兮，  
  佑及君之无恙！  
  真山之气兮神姿。  
  大象之形兮蓊郁，  
  云气之态兮掩映。  
  四时烟岚兮异易，  
  天地若生兮，  
  山见其大意而不为  
  风雨皆起兮，  
  水究其起止之势而无言  
  愿汪洋而不遇兮

  自此现形，为人间万象  
  耳。嬪兮碑上，为地之  
  水图，天之星图，国器  
  也。





从顺泰村山台山村起至西河止  
90.10.10. 10尺

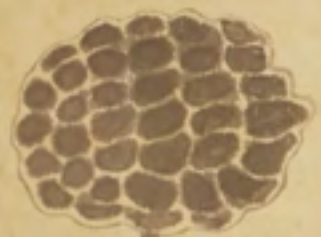
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320  
480



然陵上公而魯主皆罪也以道義此時王之治亂與所爭之大小緩急而裁以禍史不絕書未有不有能起而正之者也而荆楚僭王皆夏密邇王畿有能以尊周攘夷爲任者奈之何不子之而觀其自效孫氏所謂欲責之深者必先待之重是也此書齊侯人四國之意也然則齊侯而真能以尊周攘夷爲職分者可與季歷之其勤文王之服事比烈矣惟其以力假仁但濟其富國強兵之私所以爲三王之罪人也

北杏之會齊侯必先以尊周攘夷討亂賊扶弱小布告於諸侯故宋陳蔡邾皆曾以爲桓非受命之伯則稱齊侯便是正名以責之今日四國稱人以誅始亂與者有罪而受者無罪非法也此言四君碌碌無能任此大事者其聽約束於齊桓耳則宋與之說未

心焉取此物我之憂	碧波長松亭亭兮山之表	瀚兮蔽浮雲地溫厚兮揚	芳忘倏忽而往混沌天清
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藤蘿君子兮自在而臥心不能為身役使兮身  
無憑陵兮臨風欲仙山形步移兮時異岫烟朝  
暮兮不同春山煙雨迷人眼夏山良木兮人  
坦秋山茱萸兮人泠泠冬山雪沈兮人落  
落溪山見青煙兮而思行芝蘭起平川兮而欲  
照

欽定四庫全書

嬪承天命昭日承安  
 夙興夜寐宗廟社稷  
 何時不維勉思敬恭  
 追時纂功以此為記  
 嬪自少時神遊而明  
 智則寄情以廣意然  
 畫之道山水之象水  
 墨為最為上秉自然  
 之性成造化之功或  
 咫尺之圖寫千裏之  
 景東西南北蔚然目  
 前春夏秋冬蕭然筆  
 下眾山羣樹為之賦  
 頌山水之境則以危  
 苦為上賦其形則以  
 泣涕為質推其所由  
 萬物滄桑人之止境  
 也覽其旨趣太行最  
 幽深最道之中唯山  
 水縱敘所懷以為之  
 賦其辭曰悲哉萬物  
 為之奪也草木興兮  
 白鳥知還山林清兮  
 落日諸巒光影霹靂  
 與霜與川遠行之子  
 登山臨水天高神遠  
 攬碧如斯鳳鳴兮若  
 在深鶴之深谷猿舞  
 兮豈在長洲坎



人也。  
二黃記聖人知人之  
事樂典三日吁咎典  
八日命智愚賢否所  
不遠三聖之跡見

○舜生三十徵庸三十在位五十載陟

○舜生三十徵庸三十在位五十載陟  
而崩○舜方猶言升遐也  
方乃死

釋 揆 顧實諸書並無平音正字通之說未足爲據也今入  
 紙韻 敕 五經文字作敕讀去聲案說文从余 底 釋文之履  
 从支从又非也今韻入語韻上聲 反說文攷  
 也案底字上無點與底異說文底下也如左傳壅閉底底  
 無底曰藁有底曰藁之底底入薺韻音邸底人紙韻音指俗訛

方流有珠者圓折之言古詩云玉水記方流璿源截園折璣天子傳天子之寶璿珠以是璿爲美珠杜氏云後世渾儀用銅不用珠玉則古之璿璣或以玉爲特孔傳特一牛也案持字从之或綴珠於上皆不得而知特子倚字从牛字與凡从

度己萬方萬事  
萬法萬界無所

掛礙 無所知 無知

行而有相  
我法盡行

山江悬  
大荒至



華醜臘月虜勢巨測余行至太行隆武林慮慮  
守已遁後赴長沙出陸走瀟湘八景一景無存  
朝廷放散百官遂之衢復赴越癸卯初又赴厦  
門又往長安偁大城池唯余宮外一人賣糖水  
也問其故泣告大疫中鄰人皆感疾矣余行至  
華夏任河城皆如是人煙罕見家家自危余无

奈復臨太行於林  
慮洪谷山中獨

自觀天地萬物  
皆為涕泣之相  
山山神色不同

水水似喜悲余自  
澈悟人生如霧如  
間如夢中夢中之

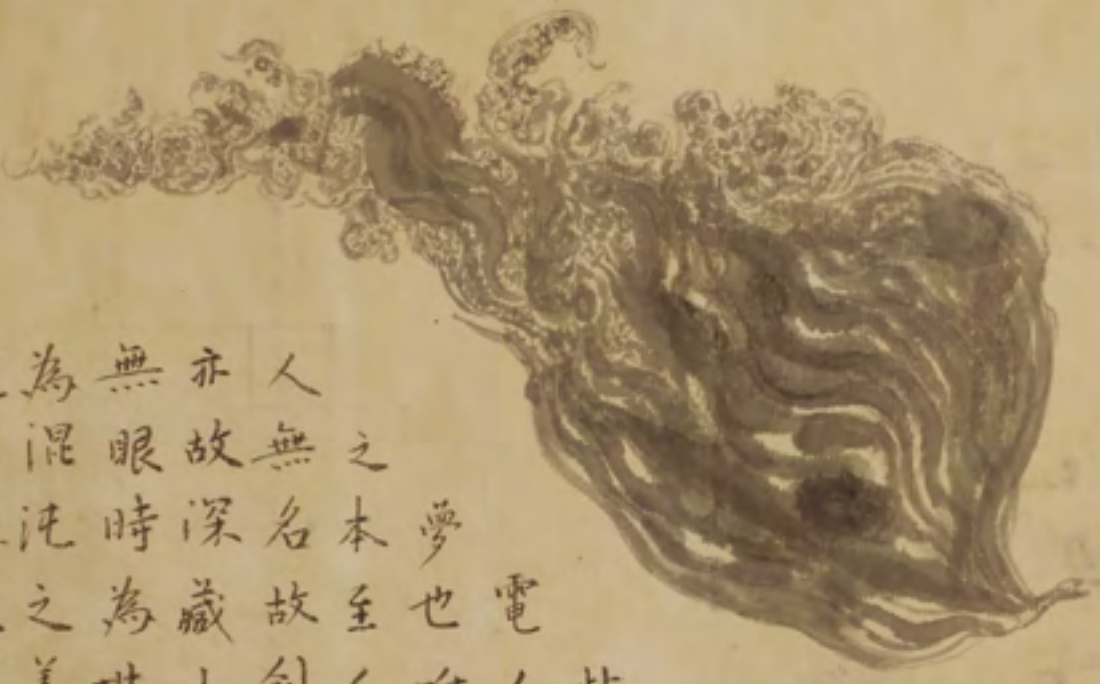
山水詩文爲萬象  
無己神人無功聖

蓮朝个媿苦神宮  
中不為人知混沌  
界精靈媿苦之治

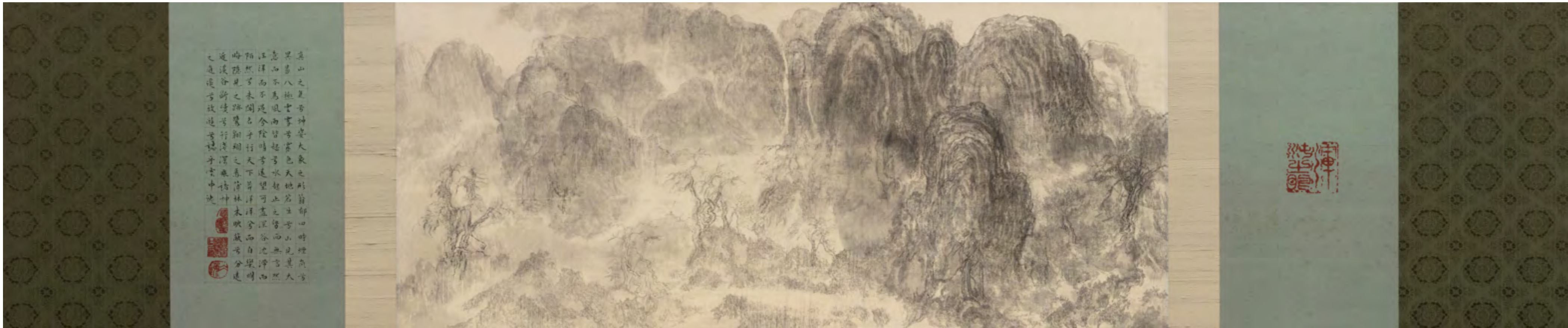
也山水萬物自此  
萬象耳建首碑上  
天之星圖國器也

夢也唯山水詩文爲萬象  
本至人無己神人無功聖

人無名古命蓮朝尔嬖号神宮  
亦故深藏山中不為人知混沌  
無眼時為世界精靈嬖号之治  
為混沌之美也山水萬物自此  
現形為人間萬象耳嬖号碑上  
為地之水圖天之星圖國器也







On Top of Mount Jieshi 东临碣石, 2019-2023

Ink on silk 绢本水墨

38.5 x 181.5 cm

(BY417)



Artist inscription:

The spirit of a true mountain is with a divine appearance, the form of the grand vision is luxuriant. The mists of the four seasons are different, clouds and fog from the eight directions faraway are clear sky blue. Upon the birth of heaven and earth, the mountain saw their will but did nothing. When the wind and the rain both came, water understood the beginning and end of their forces but said nothing. Drifting in the vast ocean I wish we will never encounter, cloudy or clear, from a distance you can tell. The deep valley is spiritless and obscure, seeing its trace, the heron flies above it but without a place to stop. Distance is shown through the arrangement of trees, depth of water is perceived through cascading streams. Riding on the freedom and ease of the immortals, I will travel around and dwell in the clouds. Yi

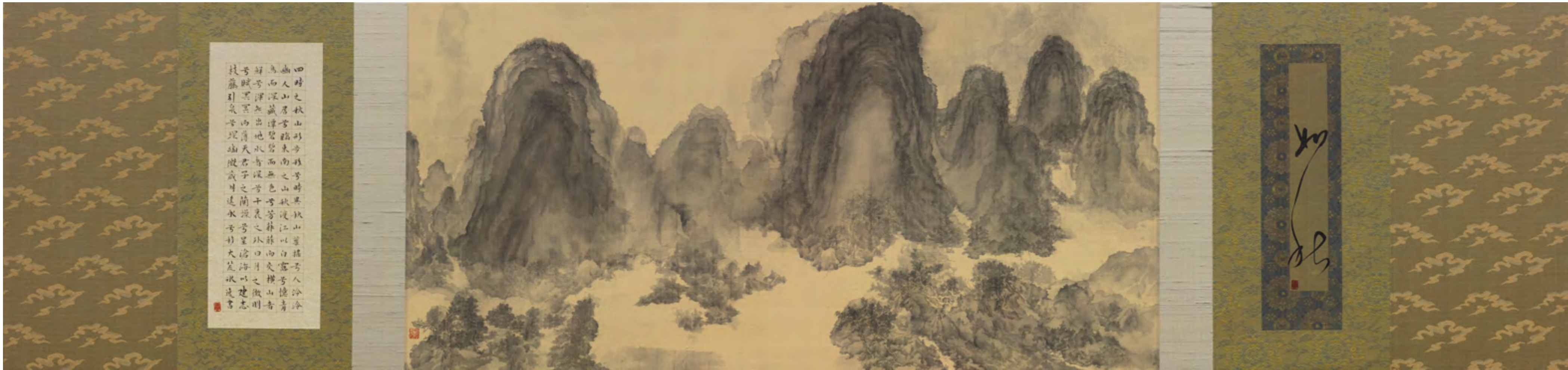
释文：

真山之气兮神姿，大象之  
形蓊郁，四时烟岚兮异  
易，八极云雾兮霁色，天  
地若生，山见其大意而不  
为，风雨皆起兮，水起止  
之势而无言，然汪洋而不  
遇兮，阴晴兮远望可尽，  
深谷沉滞而晦隐。见之  
迹，鹭翱翔之焉薄。林木  
映蔽兮分远近，溪谷断续  
兮行浅深，乘诸神之道遥  
兮，放游兮志乎云中，逸









Autumn Mountain Waiting for Ferry 秋山待渡, 2019-2023

Ink on silk 绢本水墨

42.5 x 176 cm

(BY416)



Artist inscription:

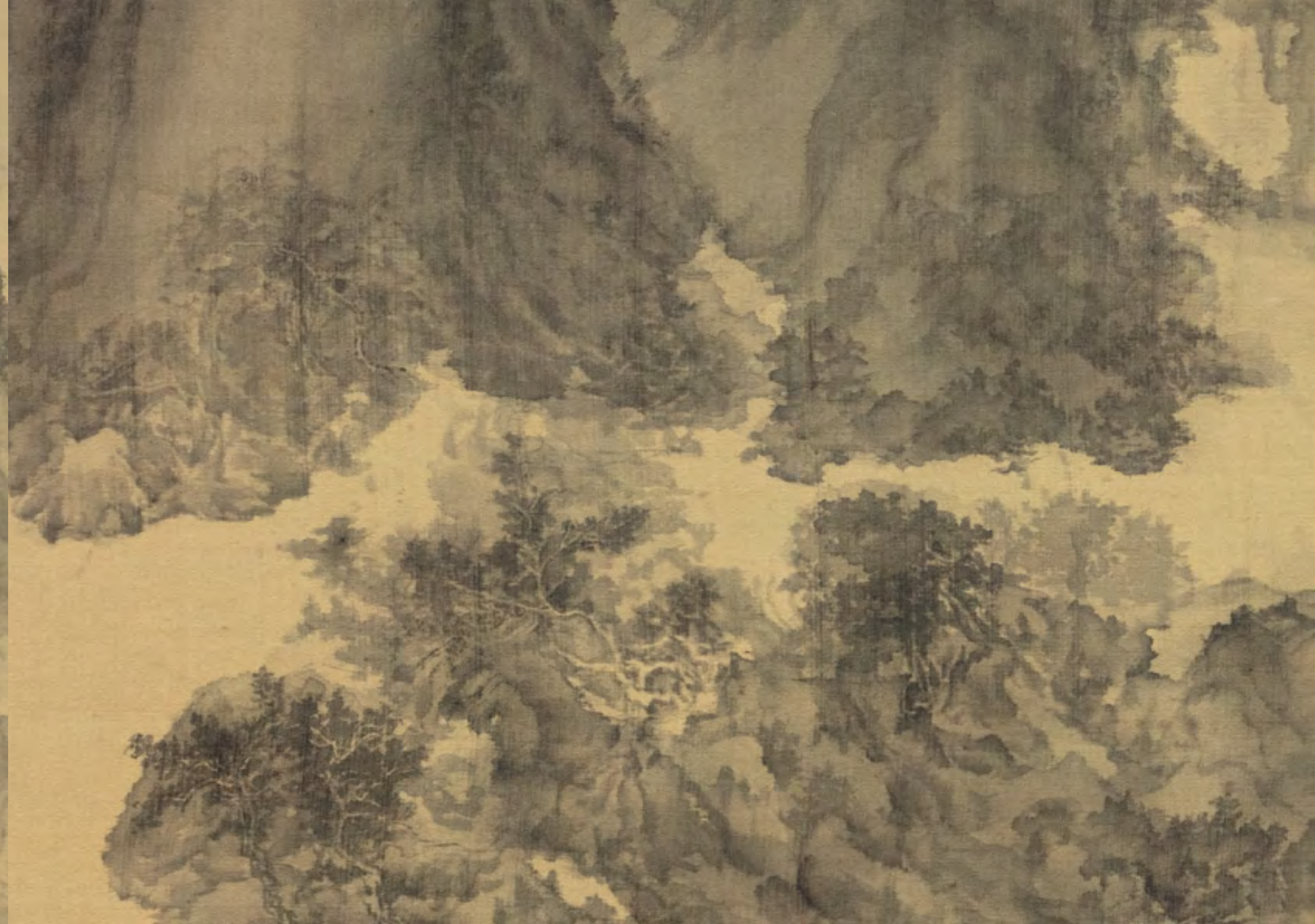
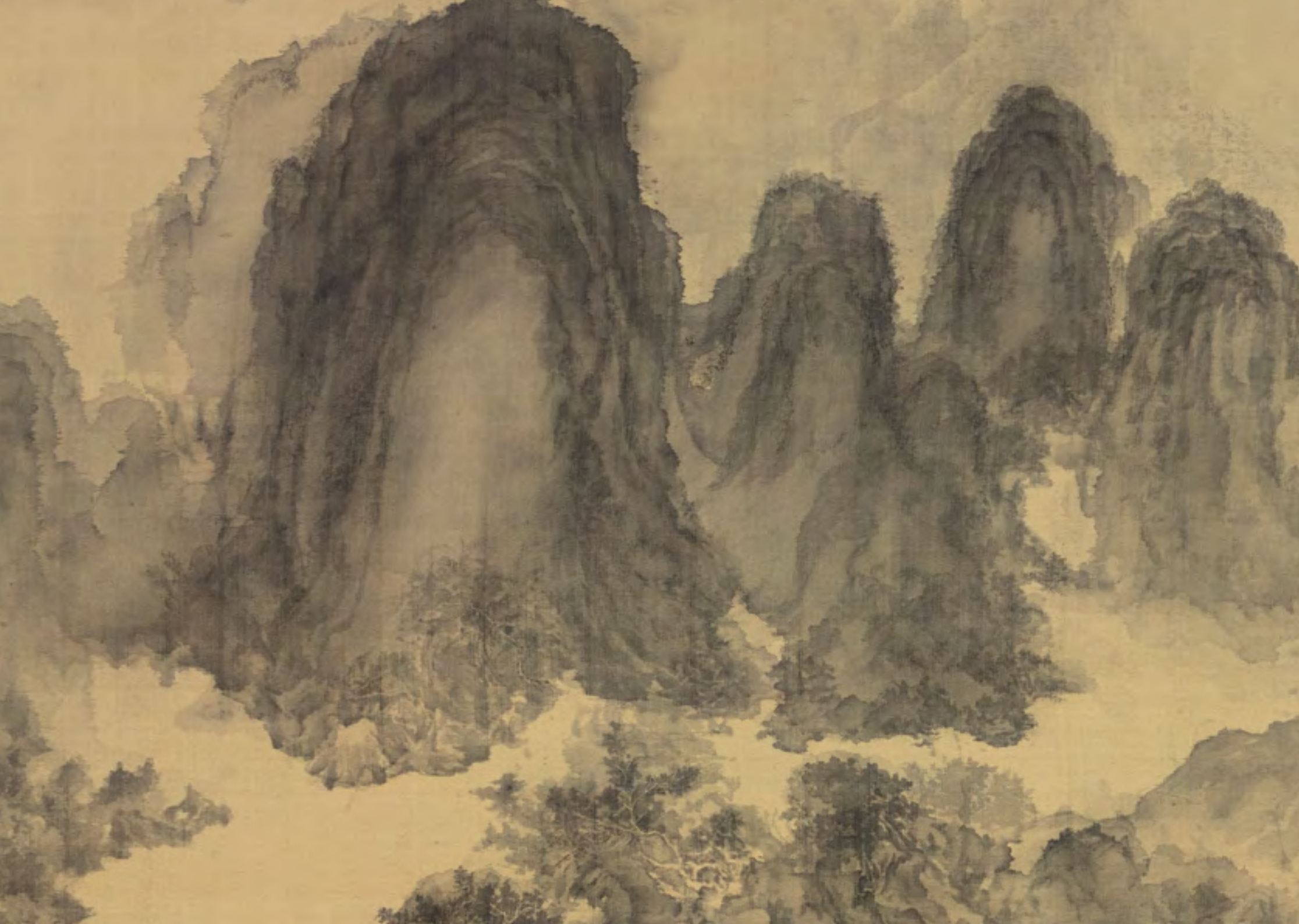
In autumn, the shape of the mountain changes from time to time as one walks around step by step. Leaves on the autumn mountains are falling and people are feeling cold. The dwelling of the recluse, faces the mountain of the southeast. Crossing the river in autumn while everything is covered with white dew, thinking about the blue bird that is deeply hidden, the lake is green and colorless, fragrant flowers and grass are criss-crossing. The mountain is bright and refreshing as a whole, the water from underground is deep. A thousand miles away, the sun and the moon is dimly bright, approaching the dim sky. The gentleman’s behavior is noble, and his ambition is built in the changing world. Branches and vines lead to springs to explore the profound and mysterious, time is far away and eternal, changing and moving the grand wilderness. Written by Bingyi

释文：

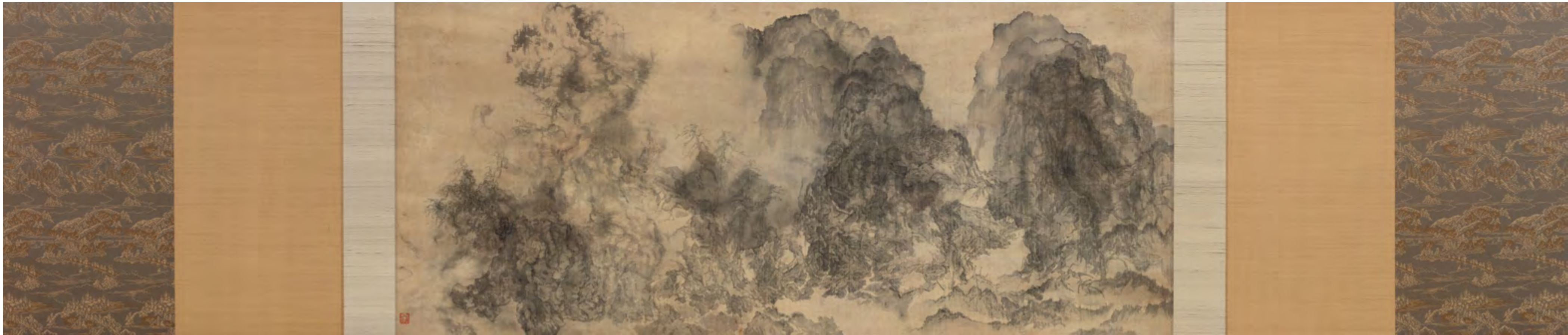
四时之秋，山形步移兮时  
异，秋山叶摇兮人冷冷，  
幽人山居兮，临东南之  
山，秋渡江以白露兮，忆  
青鸟而深藏，潭碧碧而无  
色兮，芳菲菲而交横，山  
者鲜兮浑然，出地水者深  
兮，千里之外，日月之微  
明兮，赋冥冥而薄天，君  
子之兰操兮，呈沧海桑田  
以建志，枝藤引泉兮探幽  
微，岁月遥永兮移大荒，

冰逸书









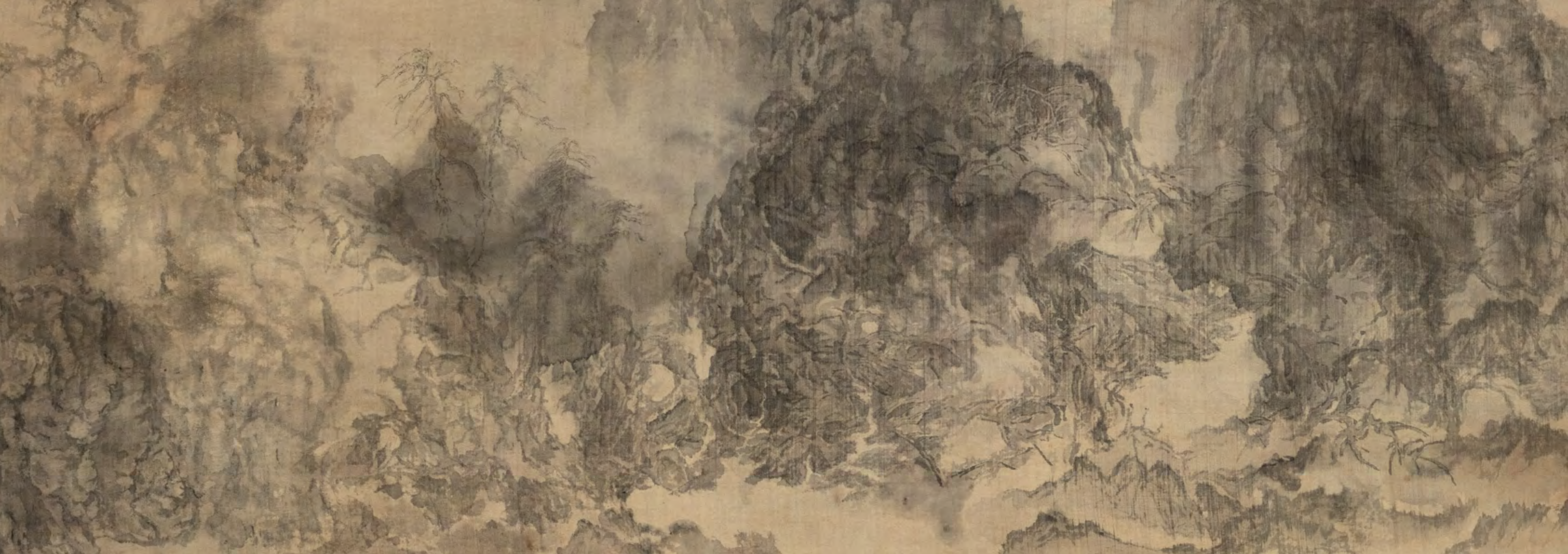
Lofty Record of Forests and Streams 林泉高致, 2019-2023

Ink on silk 绢本水墨

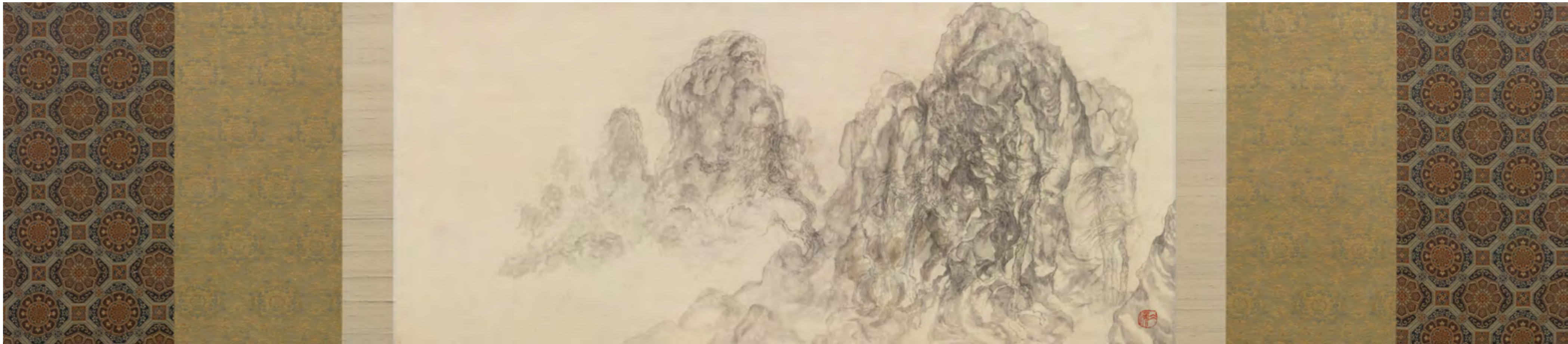
39.5 x 181 cm

(BY411)









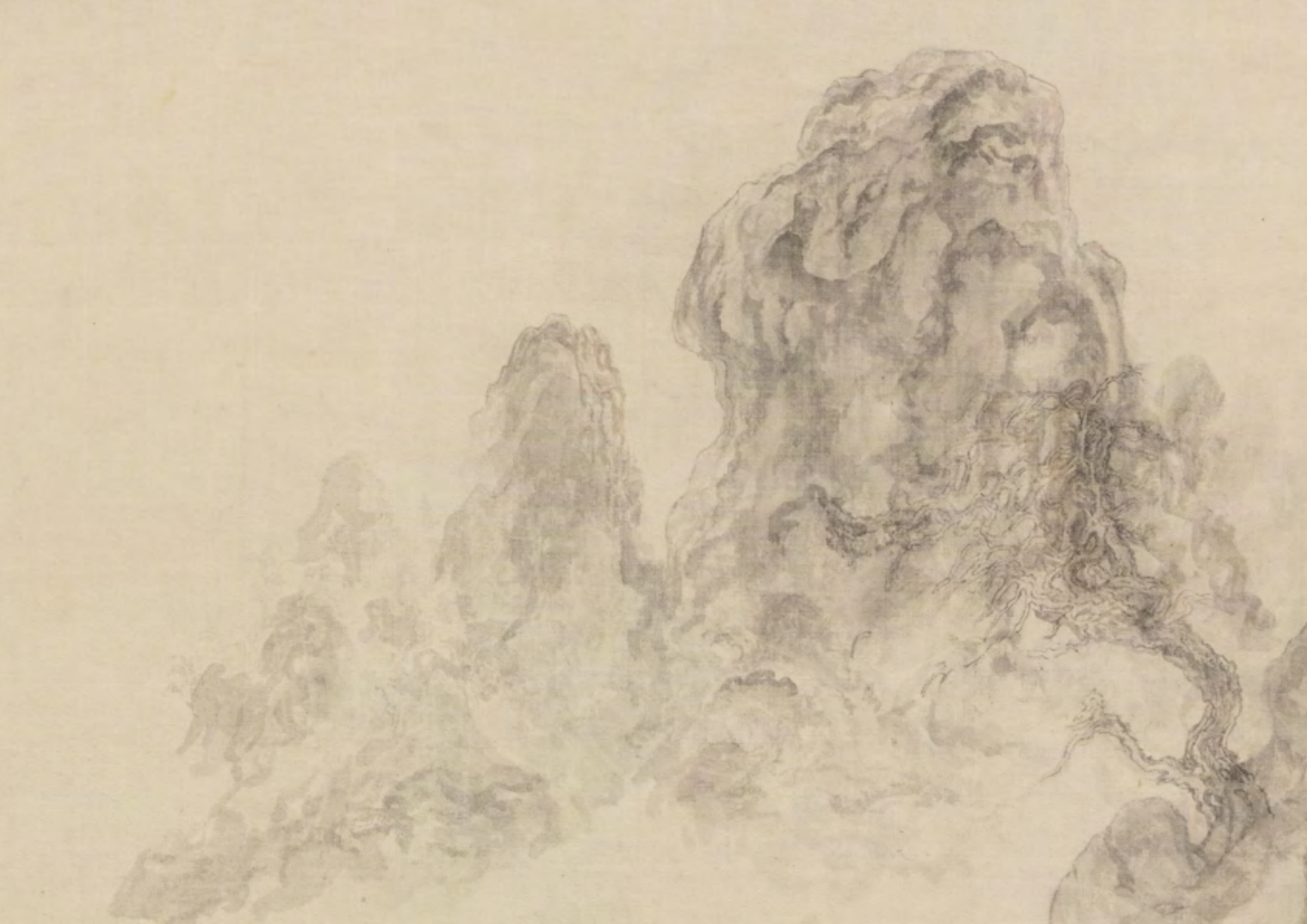
Wind in Pines Among a Myriad Valleys 万壑松风, 2019-2023

Ink on silk 绢本水墨

39.5 x 182.5 cm

(BY413)



















## THE EYES OF CHAOS

In the main gallery on the first floor, one then encounters a monumental ink-monochrome landscape painting installation entitled *The Eyes of Chaos*. Created during Bingyi the artist’s 2020-2023 research trips to the Taihang Mountains in Northern China’s Eastern Yellow-River Loess. The installation is modeled on Northern Song temple architecture and Bingyi imagines her Taihang series landscapes as the architectural paintings in the Temple of the Matriarch of Painting. The birthplace of Fan Kuan (c. 960 - c. 1030), Guo Xi (c. 1020 - c. 1090), and Li Tang (c. 1050 - 1130) — three ink painters of the Song Dynasty (960 - 1279) who defined monumental landscape painting practice, the Taihang Mountains are both the historical and spiritual birthplace of the Chinese landscape painting tradition .

The central masterwork of Bingyi’s *Taihang* series is the four-panel masterwork *The Eyes of Chaos: Dharma*, 2021-2022, flanked on one side by *Taihang Rhapsody*, 2022-2023, a truly monumental and immersive eight-panel work 3.7 meters high and 12 meters wide, on the other side by single panel landscape compositions inspired by the real Taihang landscape — as in *Secluded Forest in Flying Waterfalls* 幽林飞瀑图 — and by ancient masterworks lost to history — as in *Cold Mountains in Dancing Snow* 寒山飞雪 .

From a distance, Bingyi’s Taihang landscapes exhibit all of the qualities of solid form, spatial depth and resonant space that one expects in a traditional landscape. However, seen up close, all of Bingyi’s forms dissolve into formless and chaotic, fluid movement. In her approach to landscape, she returns not to the Northern Song but to the Five Dynasties Period (907 - 960)

specifically to Jing Hao (c. 855 - 915). In his seminal text the *Bifaji* or “Notes of Brushwork”, Jing Hao challenges the artist to transmit the character and movement of universal *qi* energy in nature through the vital *qi* energy of the artist’s mind and body to the aesthetic *qi* energy of the painting through the spontaneous use of brush and ink. For Jing Hao, the brush must move freely and naturally and ink, when applied properly, should make any trace of brushwork imperceptible.

## 混沌之眼

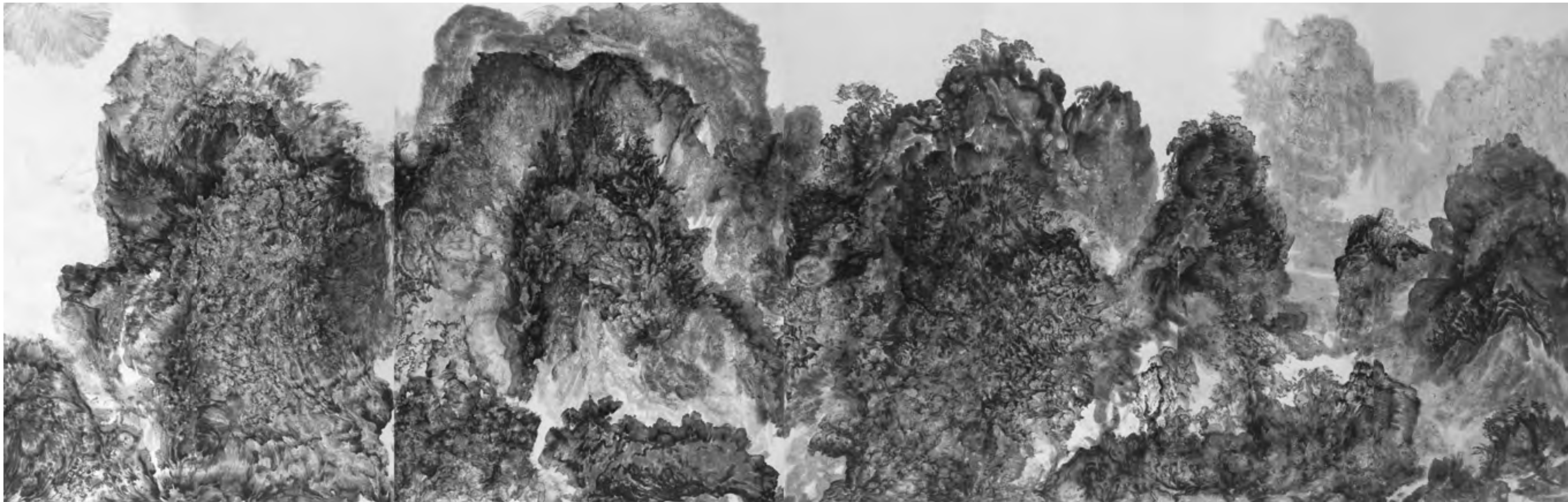
在画廊一层的主展厅， 观者将看到巨幅水墨山水装置作品《混沌之眼》——冰逸 2020 至 2023 年在黄河东部太行山地区的研究之旅期间及之后所创作的一系列作品。整个装置以北宋寺庙建筑为蓝本，冰逸将这些太行系列山水画作想象成神庙“燾兮殿”中的建筑绘画。太行山脉曾孕育出中国山水画历史上多位举足轻重的艺术家，其中包括著名的宋代山水三大家：范宽（950-1032）、郭熙（约 1020- 约 1090）和李唐（1066-1150），他们定义了北宋巨幅山水画的传统与实践。因此，太行山脉可谓中国山水画传统的历史和精神诞生地。

太行系列中最主要的作品是创作于 2021 至 2022 年的四联巨作《混沌之眼：达摩》， 两侧分别展出高 3.7 米，宽 12 米的八联巨作《太行赋》（2022-2023）；以及单幅山水构图作品，其灵感分别来自：太行山脉实景——如《幽林飞瀑图》，以及仅有艺术史料记载的历代名作——如《寒山飞雪图》。

驻足远观，冰逸的太行系列山水具备传统山水的坚实厚重之感、空间纵深感以及空间共鸣。然而，近观细读，冰逸笔下的所有形态都消解为一种无形的、混乱的、富有流动性的运动。冰逸对山水的探究并非回到北宋，而是回到更早的五代时期（907-960），特别是被誉为北方山水画派之祖的荆浩（约

855-915）。在其著作《笔法记》中，荆浩提出，画家需通过对笔墨自发而随性的运用，将自然之“气”的特点与运动，通过自身之“气”，传递到作品的气韵之中。对荆浩来说，用笔要自由且自然，如果用墨得当，任何笔触都可隐迹入微。





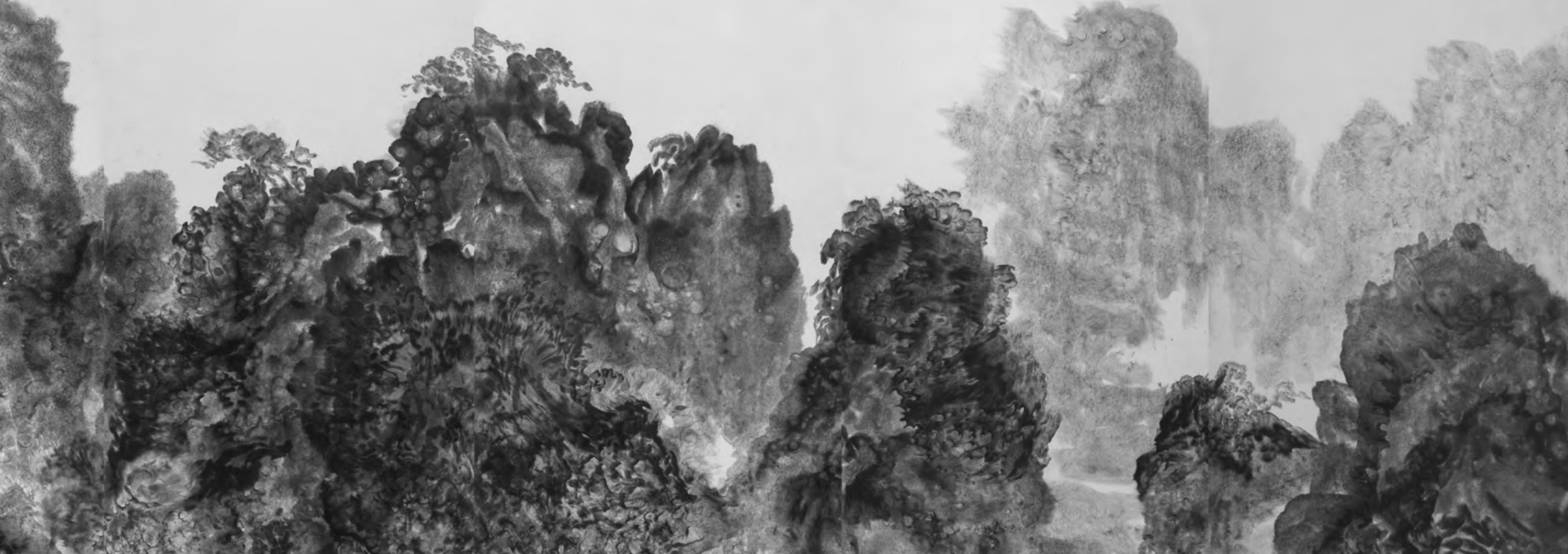
Taihang Rhapsody 太行赋, 2022-2023

Ink on paper 纸本水墨

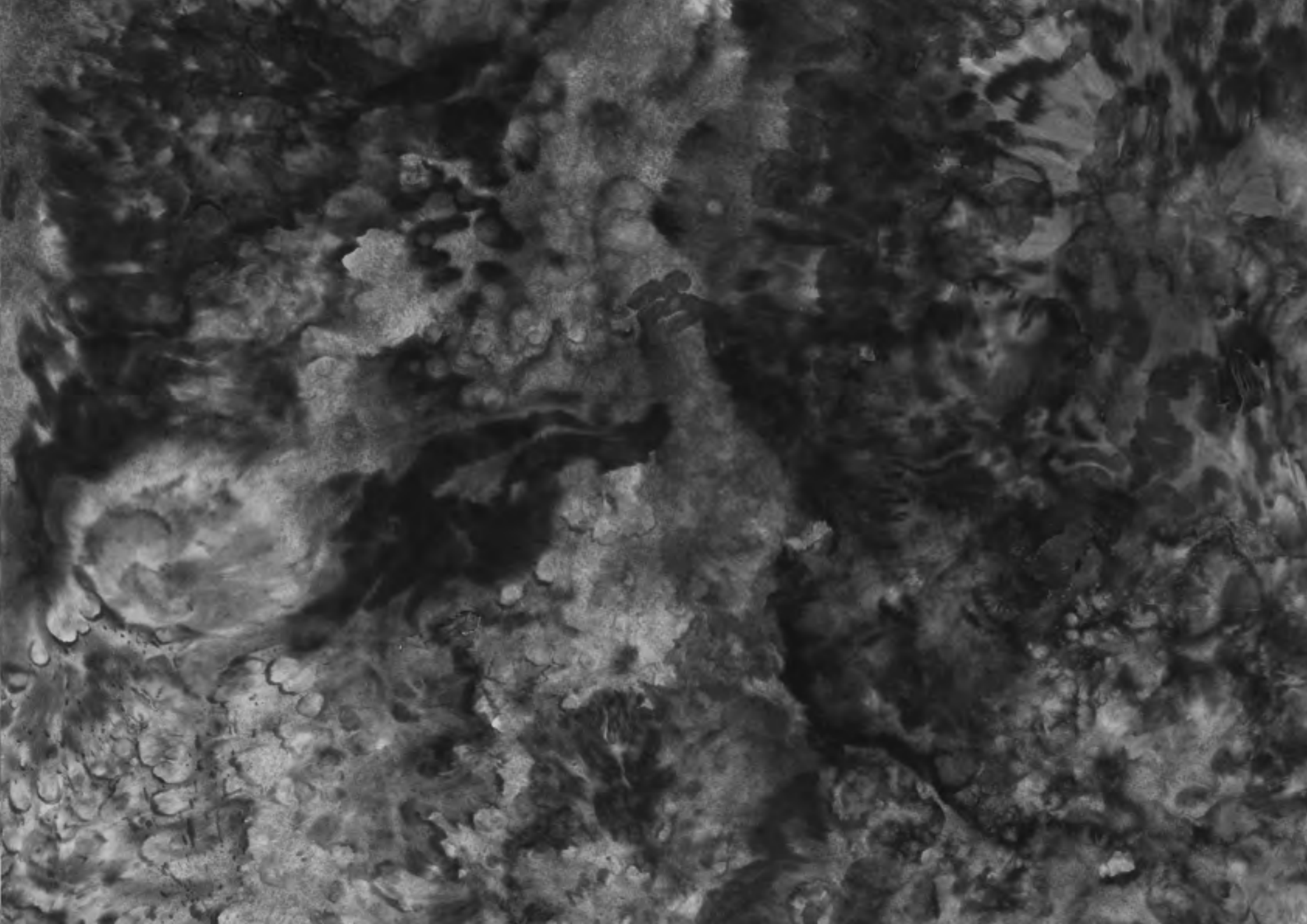
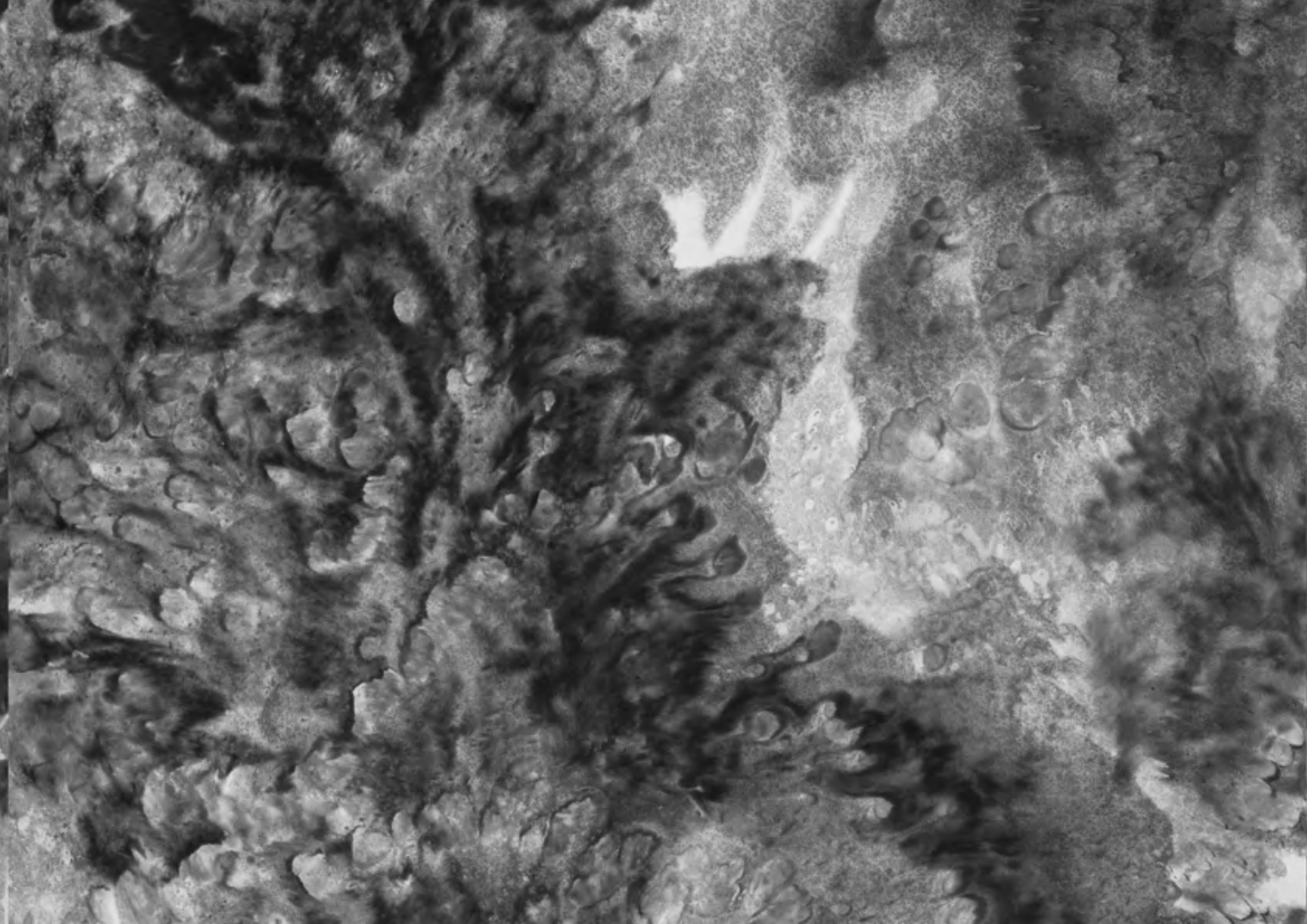
371.5 x 1129.5 cm

(BY402)

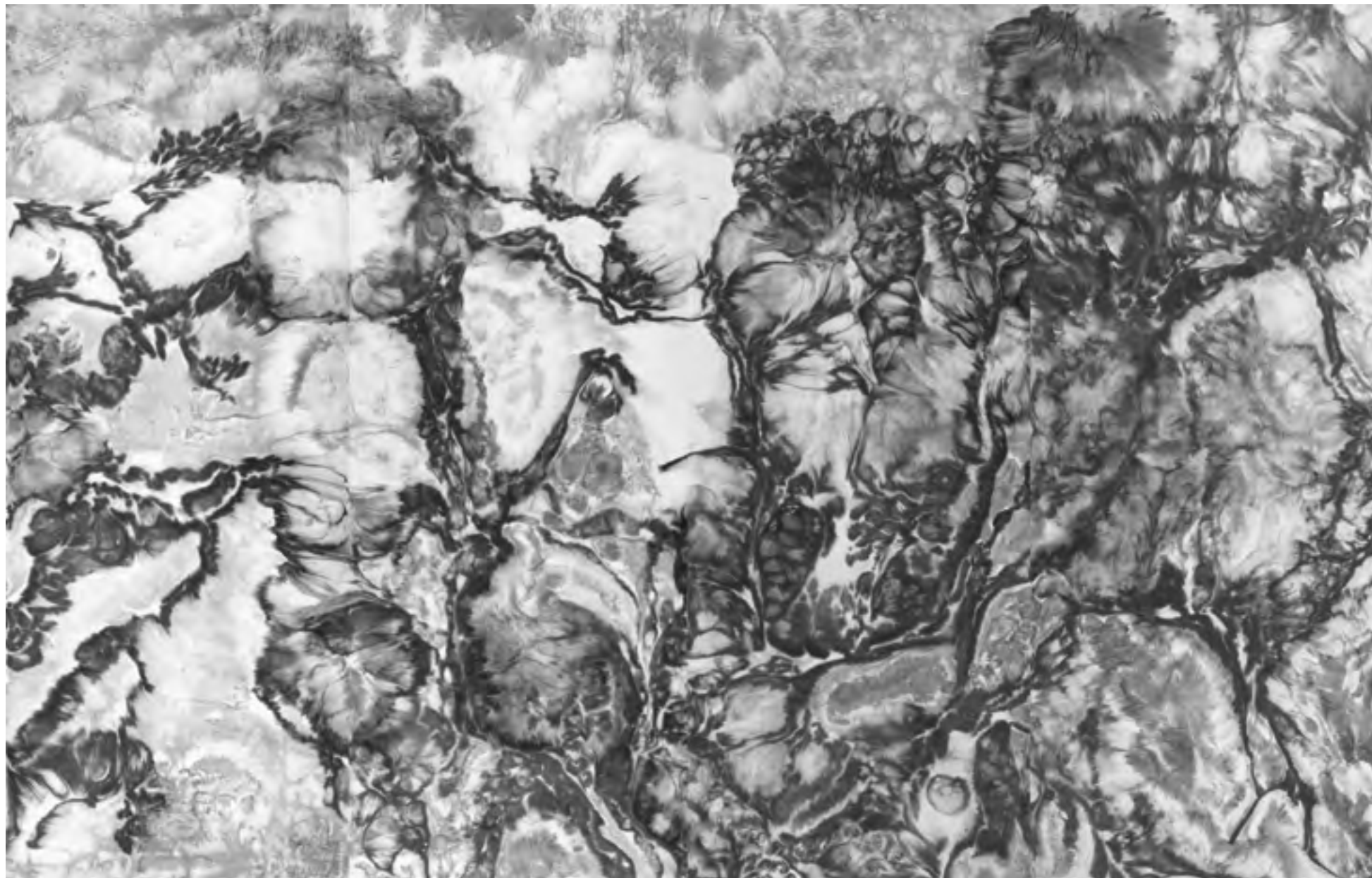












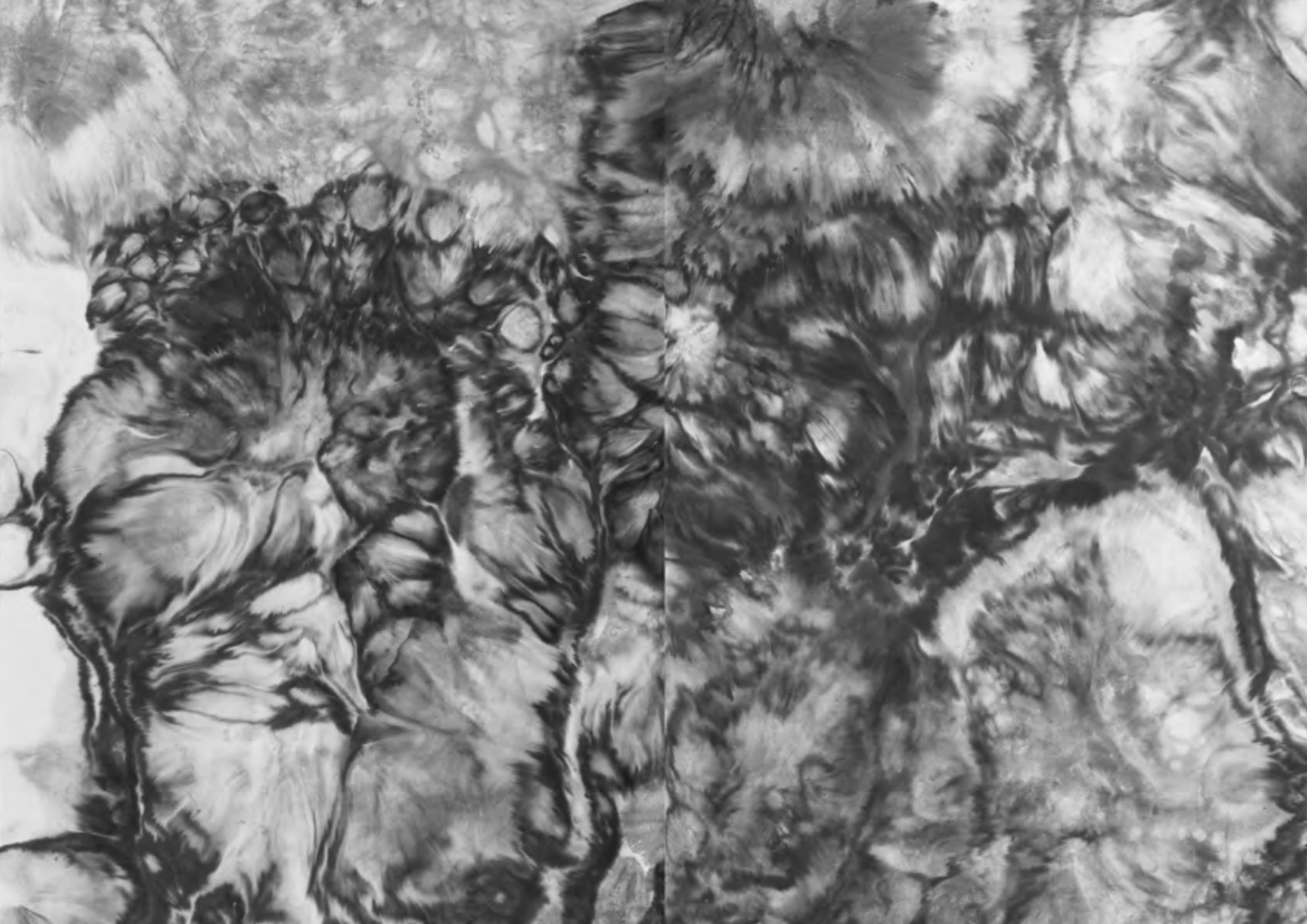
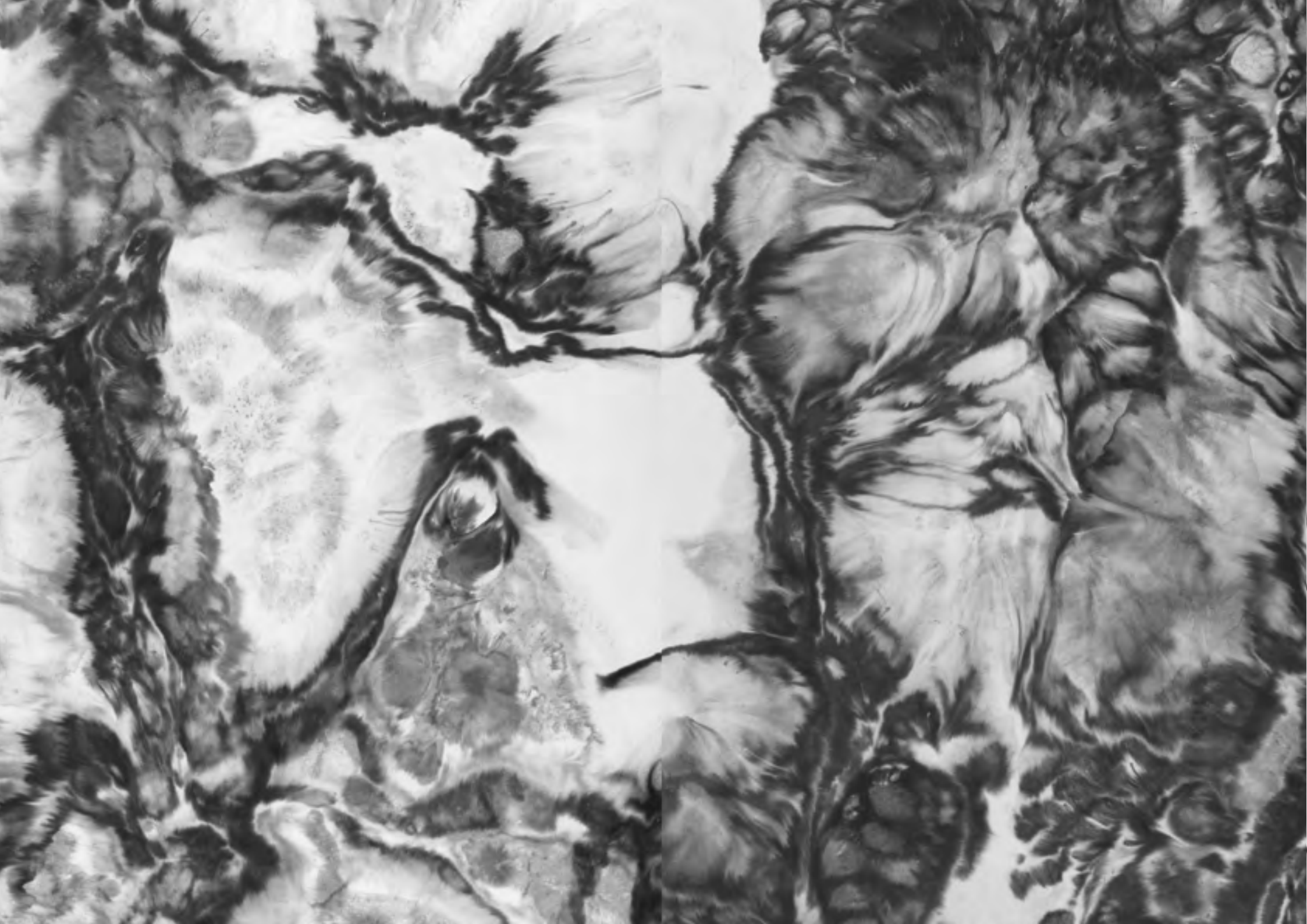
Eyes of Chaos: Dharma 混沌之眼：达摩，2022

Ink on paper 纸本水墨

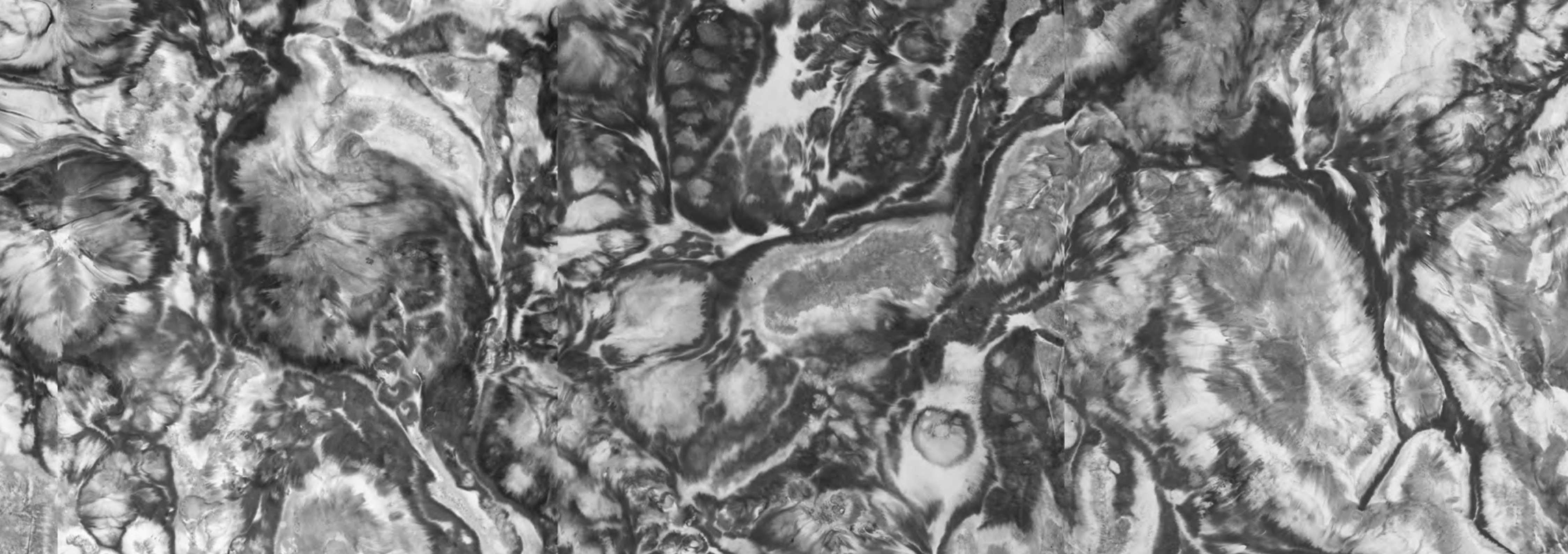
362.5 x 573.5 cm

(BY431)

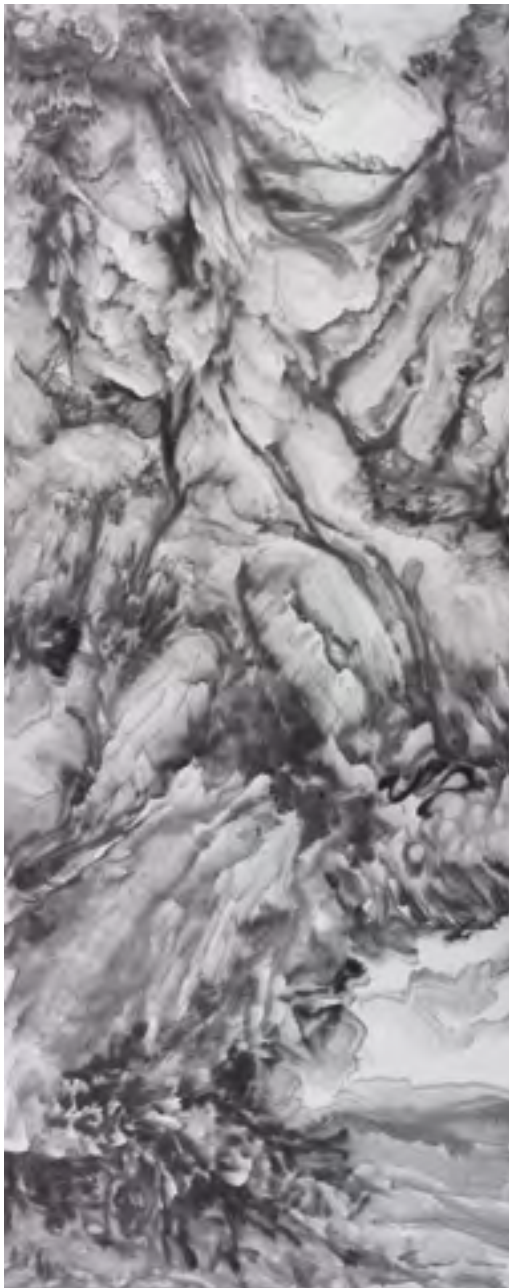




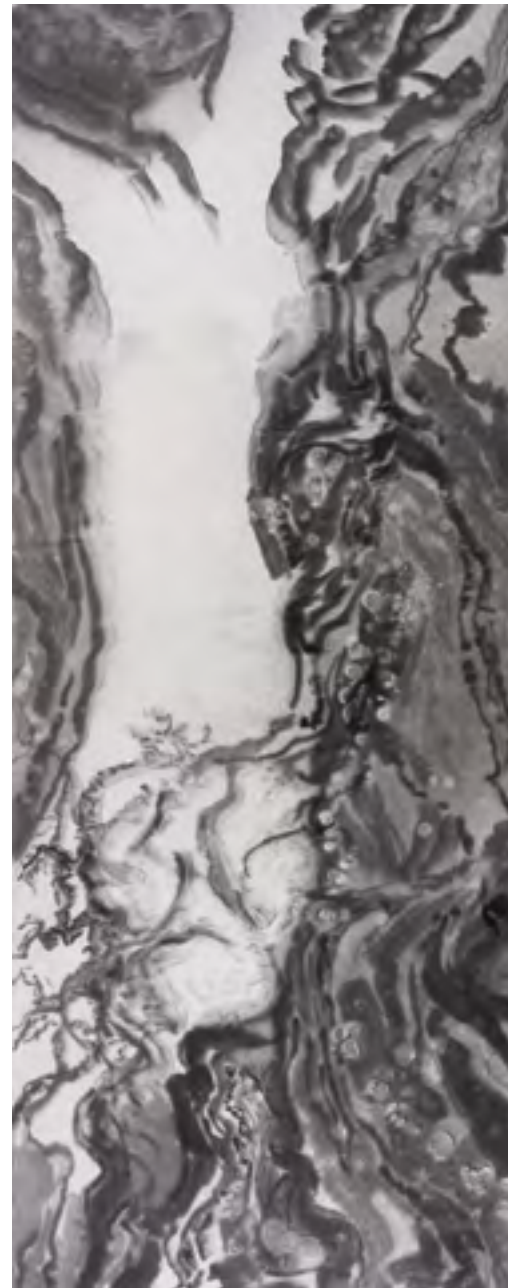








Chaos Opens 混沌初开, 2022  
 Ink on paper 纸本水墨  
 356 x 142.5 cm  
 (BY384)



Eyes of Chaos: A Glance Back 混沌之眼：回眸, 2022  
 Ink on paper 纸本水墨  
 362.5 x 142.5 cm  
 (BY381)



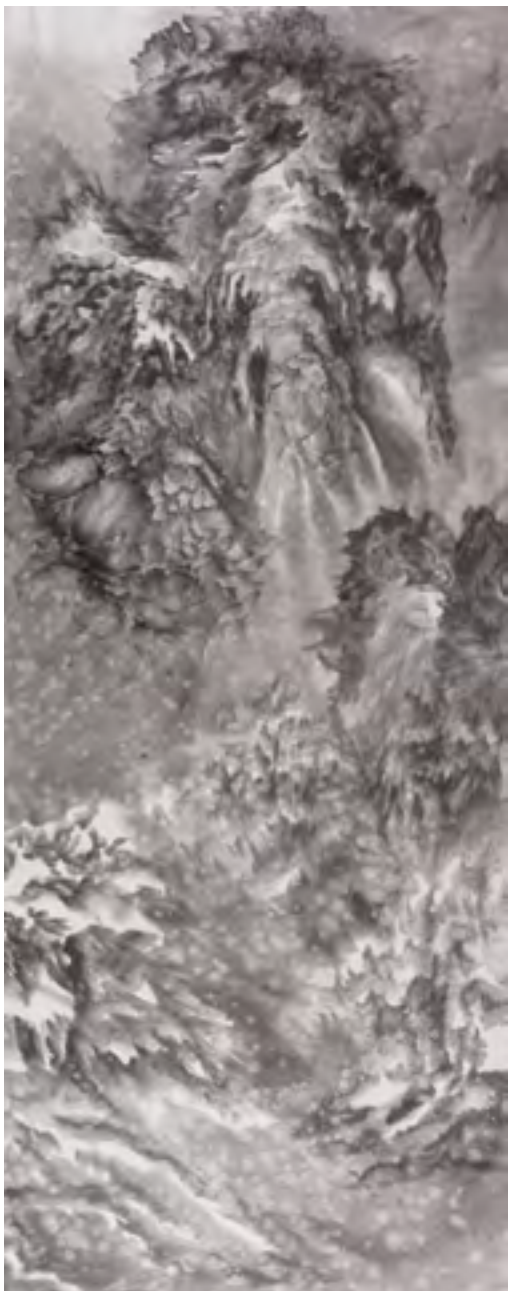


Cold Mountains in Dancing Snow 寒山飞雪图, 2021-2023  
 Ink on paper 纸本水墨  
 361.5 x 142 cm  
 (BY400)



Deep Forest and Lofty Mountains 林虑高谷图, 2021-2023  
 Ink on paper 纸本水墨  
 361.5 x 142.5 cm  
 (BY399)



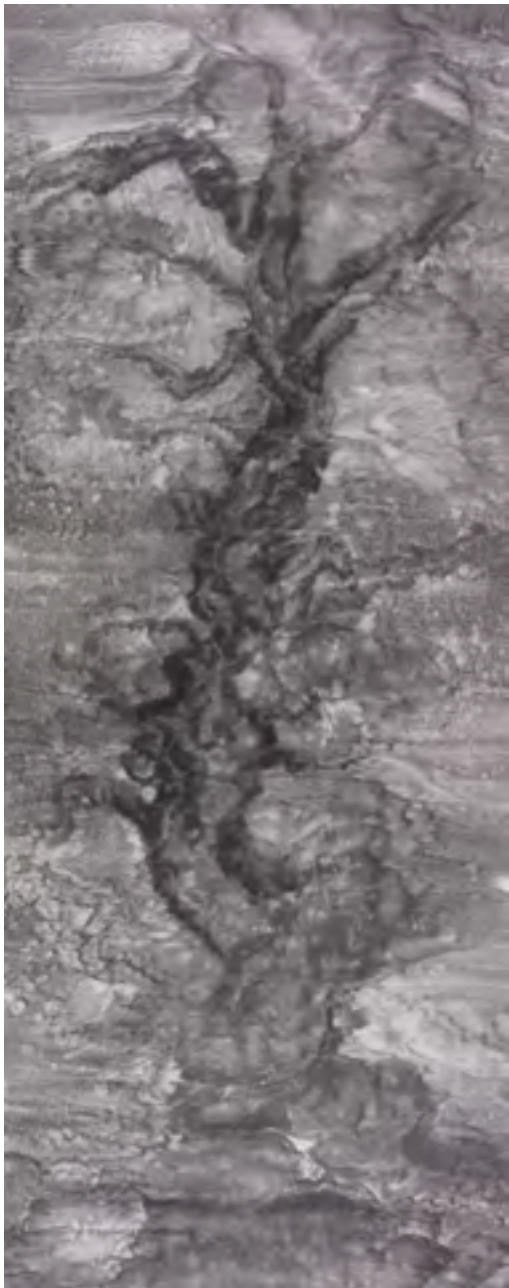


Journey to the Snowy Mountain 雪山行, 2019-2023  
 Ink on paper 纸本水墨  
 361 x 142 cm  
 (BY410)

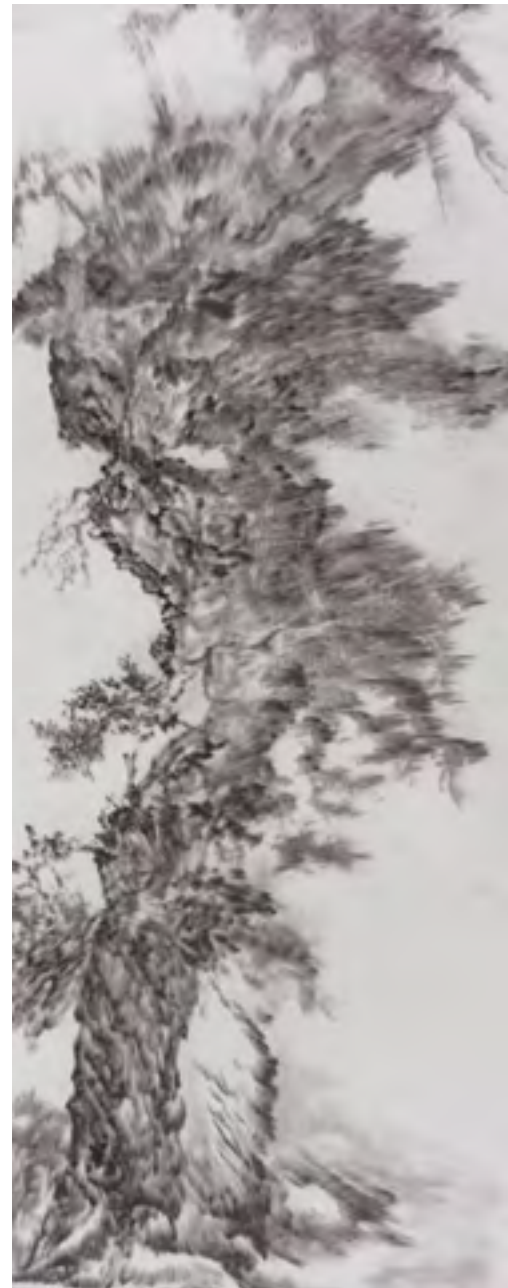


Secluded Forest in Flying Waterfalls 幽林飞瀑图, 2021-2023  
 Ink on paper 纸本水墨  
 361.5 x 142 cm  
 (BY401)





Trees by Hua 嬗木图, 2022  
 Ink on paper 纸本水墨  
 361.5 x 142 cm  
 (BY389)



Pines in Deep Mountains 深松图, 2019-2023  
 Ink on paper 纸本水墨  
 360.5 x 140.5 cm  
 (BY409)













## HUA'S STUDY AND MEDITATION ROOM

Off of the main corridor, one will find Hua's study where Bingyi has installed a gold screen painting of the site in the Taihang Mountains where Hua's Temple was hidden. On the walls of Hua's Study, Bingyi has hung additional pages from the archaeological report on the discovery of Hua's Temple. Inside Hua's Study, one then encounters her darkened Meditation Room where one will find her most refined, fine-line baimiao Landscape Fairy paintings, her poetry-inspired fine monochrome landscapes on silk and her monumental *Tea Sutra* — a philosophical meditation on the creation of the universe as experienced in a single sip of tea.

## 嬭兮书房与嬭兮静思楼

画廊一层走廊对面便是嬭兮书房，冰逸在其中呈现了一幅金色屏风，所画正是嬭兮殿在太行深处的遗址。书房的墙上陈列着考古发掘报告的其他几页。书房随即通向光线较暗的静思楼，其中展出的是冰逸以诗为灵感，以细腻精致的白描技法所创作的单色绢本山水作品《山水万物》，以及巨幅作品《茶经》——关于宇宙之始的顿悟与哲思皆在一啖茶的回味之中。





Map of the Sacred Mountain 《圣山图》——考古地图，2019-2023  
Mixed material on ancient Japanese Screen 综合材料，日本古屏风  
158 x 263.5 cm  
(BY432)



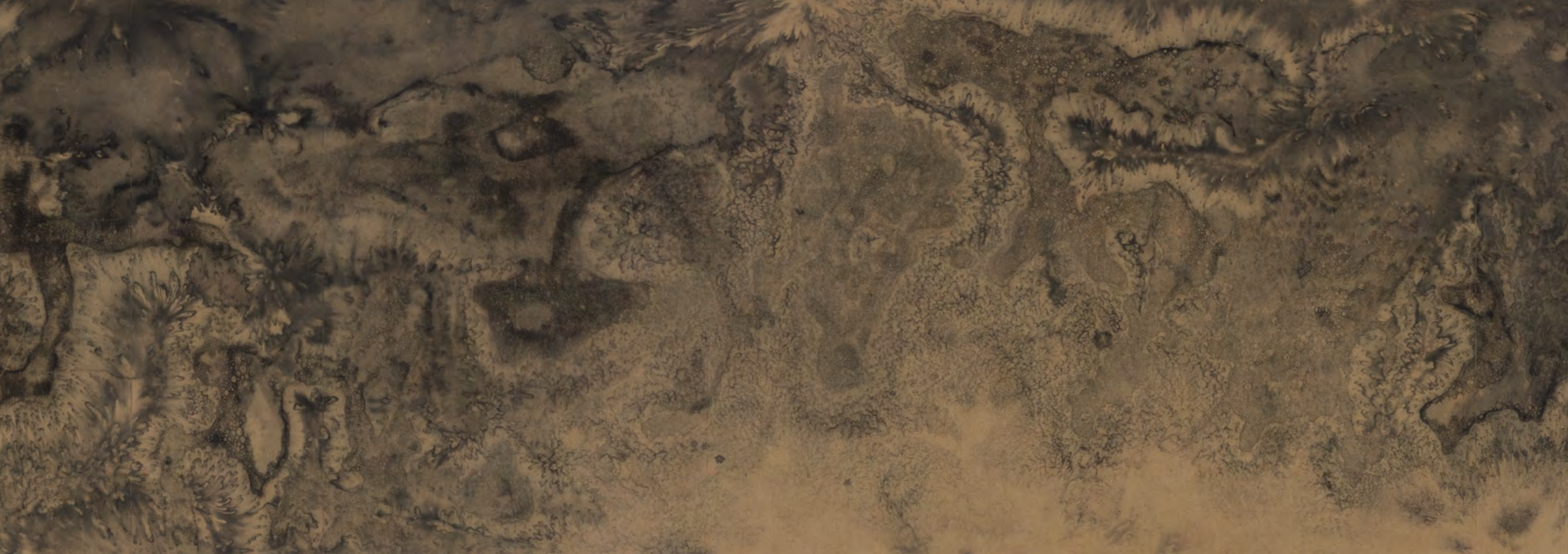


Tea Sutra 茶经, 2017-2022  
Ink on paper 纸本水墨  
33.5 x 1550 cm  
(BY437)

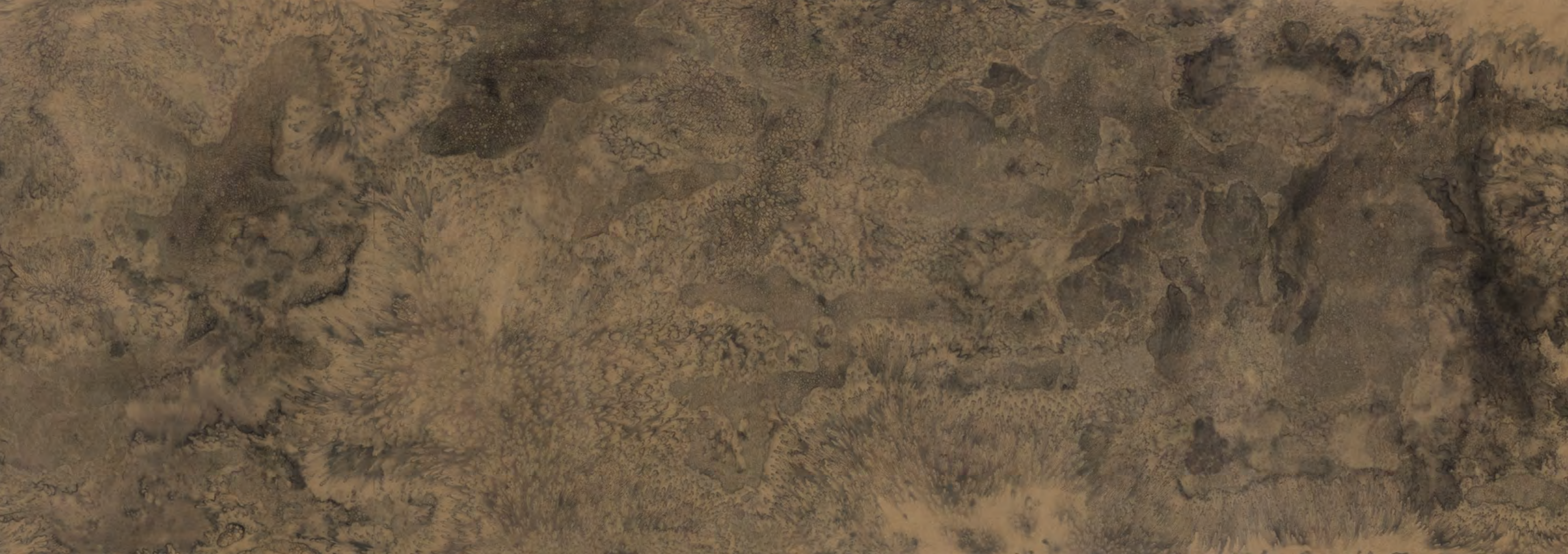




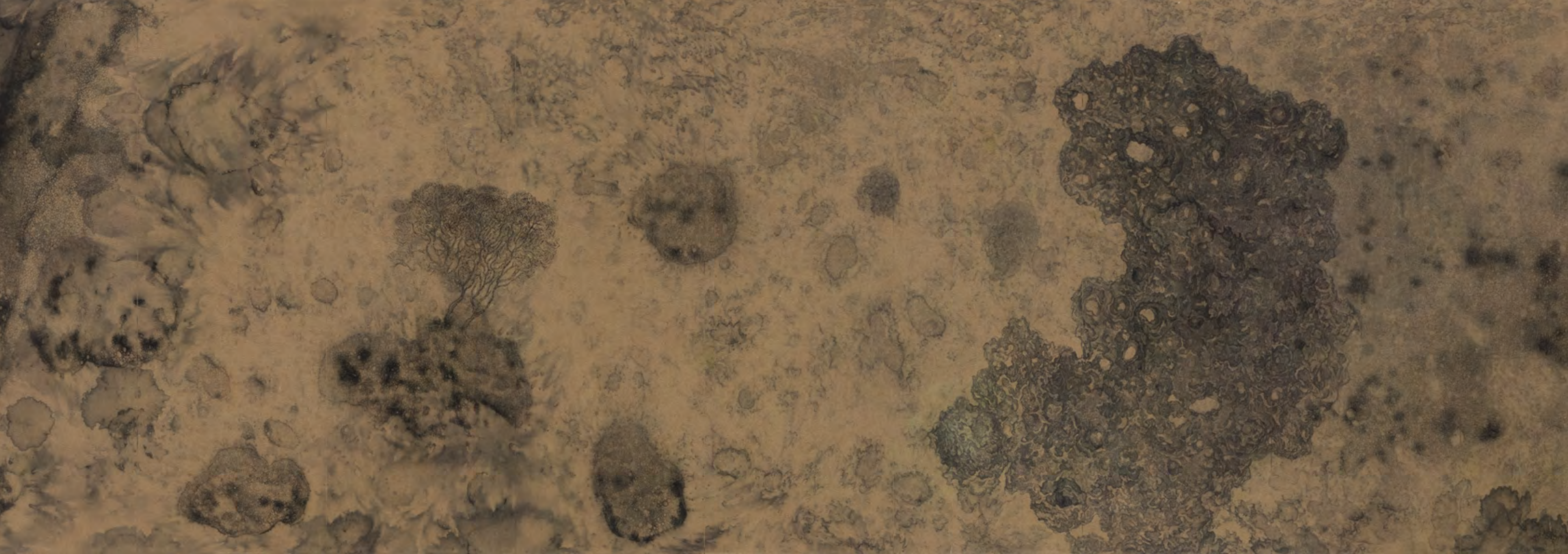




















Mountain and Water as Rocks 山水如石, 2019-2023  
Ink on silk 绢本水墨  
26.5 x 138.5 cm  
(BY436)



Artist inscription:

The mountain and the water are like rocks, in the realm of glazed glass, the stones are black crystals, the mountains can be seen in black, crystals are the myriad of all things, and it looks even more like it when viewed from a distance. The clouds are just beginning to bloom. The mountain is without its mist, and the water without its trace. There is ink without brush, and there are traces without methods. This is the real mountains and real water without tangible forms.

I painted the four realms of landscapes, each realm is like a mirror, reflecting the sparkling crystals, the form of the universe tends to flow far away, then circle back as black lights. Wanting to fish, the deep valley just began to descend, the brush left this trace, to connect the spiritual thoughts of a thousand miles.

Travelling deep in the mountains, sitting towards the rising water. The north and the south are all green and clear, the birds fly back once in a month. Visiting the stone path with a walking stick, and leaving the Zhoushan mountain several times. Bingyi

释文：

山水如石，琉璃之境，石为墨晶，山能见黑色，水晶者唯万象耳，远观犹似，云华初放，山无其烟，水无其踪，有墨无笔，有痕无法，为真山真水无形也。

余绘山水四境，境如其镜，照见晶莹，世界其形欲远流，欲黑光回环，欲渔钓，深谷初下，笔留此痕，为接千里之神思。

行至山深处，坐往水起时，南北皆碧清，群鸟月日来，杖藜问石路，几度别洲山，冰逸









Mountain and Water as Encounters 山水如林, 2019-2023

Ink on silk 绢本水墨

27.5 x 141.5 cm

(BY434)



Artist inscription:

The mountain and the water are like forests, and they are the spirit of the four realms. The forest along the ancient Pingshui river, surrounded by towering peaks and mountain ranges. The shadow of the wind is soaked in cold water. The waterfall flies into the air, rushing down and striking the rocks. The water mist drifting in the wind across the mouth of the valley, and the forest appears on top of the cascading streams. The mountain at dusk is full of mist. The tree has two pines, three trees and four osmanthus trees, five trees and six pines, gnarled trees, ancient trees and old trees, all hanging along the riverbank and the cliff. There is snow on the top of the peaks, dancing on the bamboo leaves. The wind from the west is extremely moist. Drunk in the Pine Pavilion, seeing the two mountains connected together, there are trees of rain and snow, trees of river and of the clouds. Strange rocks on autumn rivers, the smartweed flowers on the river, and the delicacy of the reeds, they can dance in the wind. Clear spring rocks in the empty mountains, floating mist of the dawn is green, sometimes joined together and sometimes apart, sometimes gathered and sometimes scattered, changing indefinitely. Written by Bingyi

释文：

山水如林，四境之灵也，  
古平水林，层峦群立，风  
影浸寒水，瀑布飞空，湍  
奔射石，飘风之烟横谷  
口，林出溪上，暮山烟靄，  
木有两松，三木四桂，五  
木六松，怪木古木老木，  
垂岸悬崖，雪临峰而沾，  
筑竹而舞，西风绝润，  
松轩醉两连山望，雨雪木  
有江木云木，秋江怪石，  
江上蓼花，蒹葭之致，可  
以映风而舞动，空山清泉  
石，浮晓烟交碧，乍合乍  
离，或聚或散，变化不定  
耳，冰逸书









Mountain and Water as Clouds 山水如云, 2023

Ink on silk 绢本水墨

26.5 x 133.5 cm

(BY435)



Artist inscription:

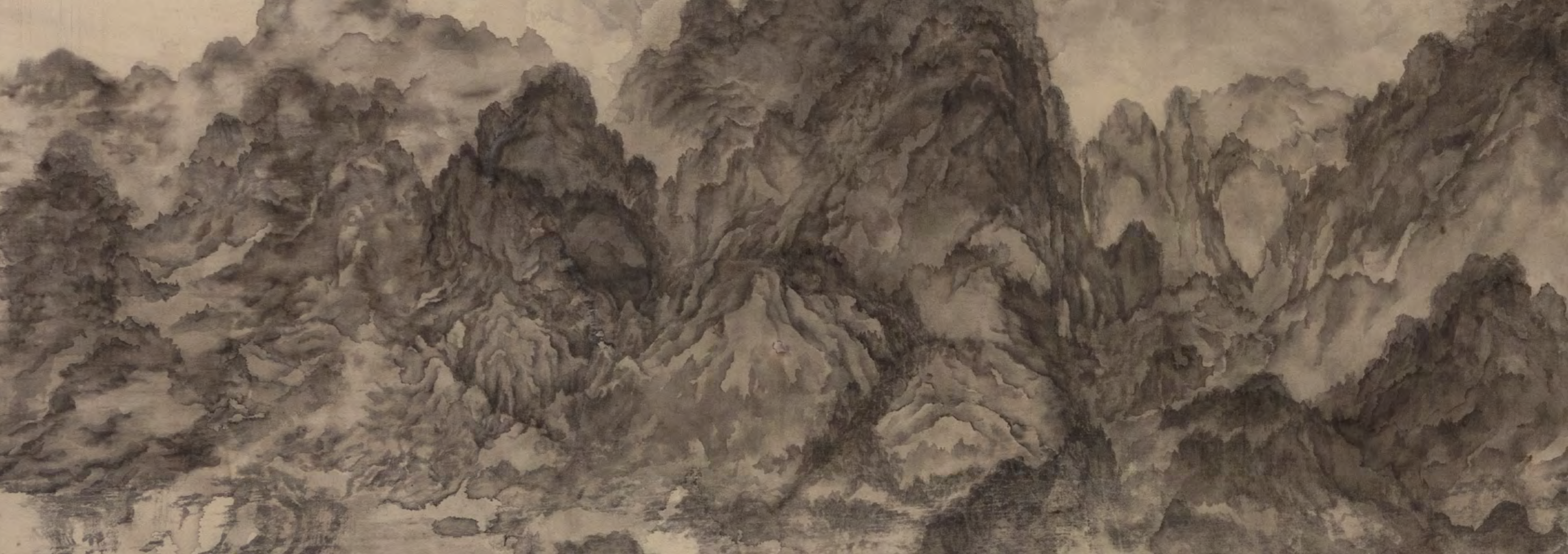
The mountain and the water are like clouds, cotton or fabrics. The shape of the mountain changes from time to time as one walks around step by step. Drizzling rain in spring mountains is mesmerizing, fine trees in summer mountains are calm and soothing, falling leaves in autumn mountains are dreary and lonely, snow cover on winter mountains is cold and desolate. The dwelling of the recluse, faces the mountain of the southeast. The mountains have many strange peaks, that reach beyond the sky. The rain falls from the seam of the sky, and the waterfall of a thousand feet falls into the clouds. Crossing the river in autumn while everything is covered with white dew, the sky in winter is stretched with thick clouds again. Written by Bingyi

释文：

山水如云，如绵如织。  
山形步移兮时异，春山  
烟雨兮潞人眼，夏山良木  
兮人昶坦，秋山叶摇兮人  
冷冷，冬山雪沉兮人落  
落。幽人山居兮，临东南  
之山，山多奇峰兮，出霄  
汉之外。水潦所归兮问天  
缝，一线瀑布千丈兮落云  
霓，秋渡江以白露兮，冬

又申之以严云，冰逸书









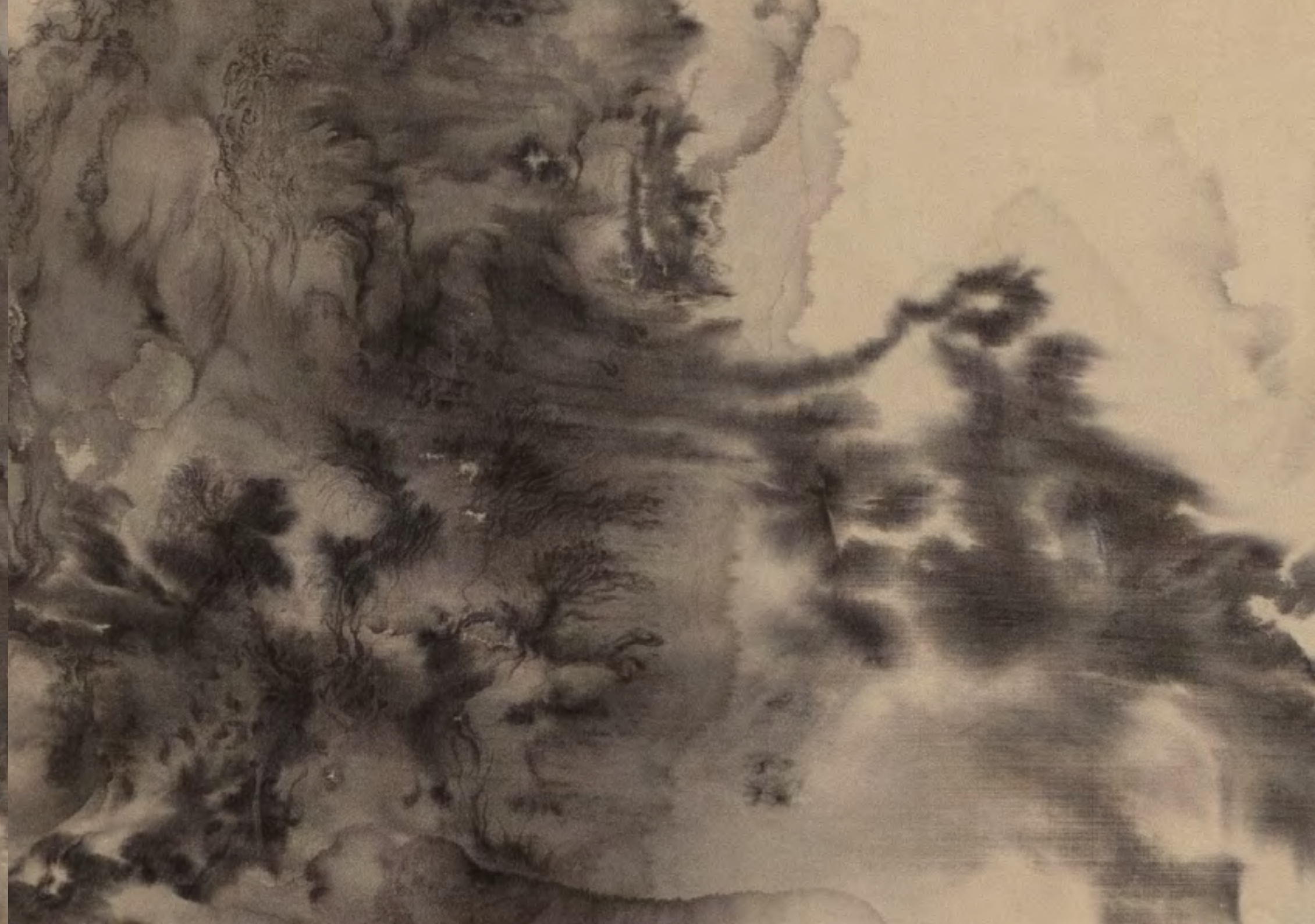
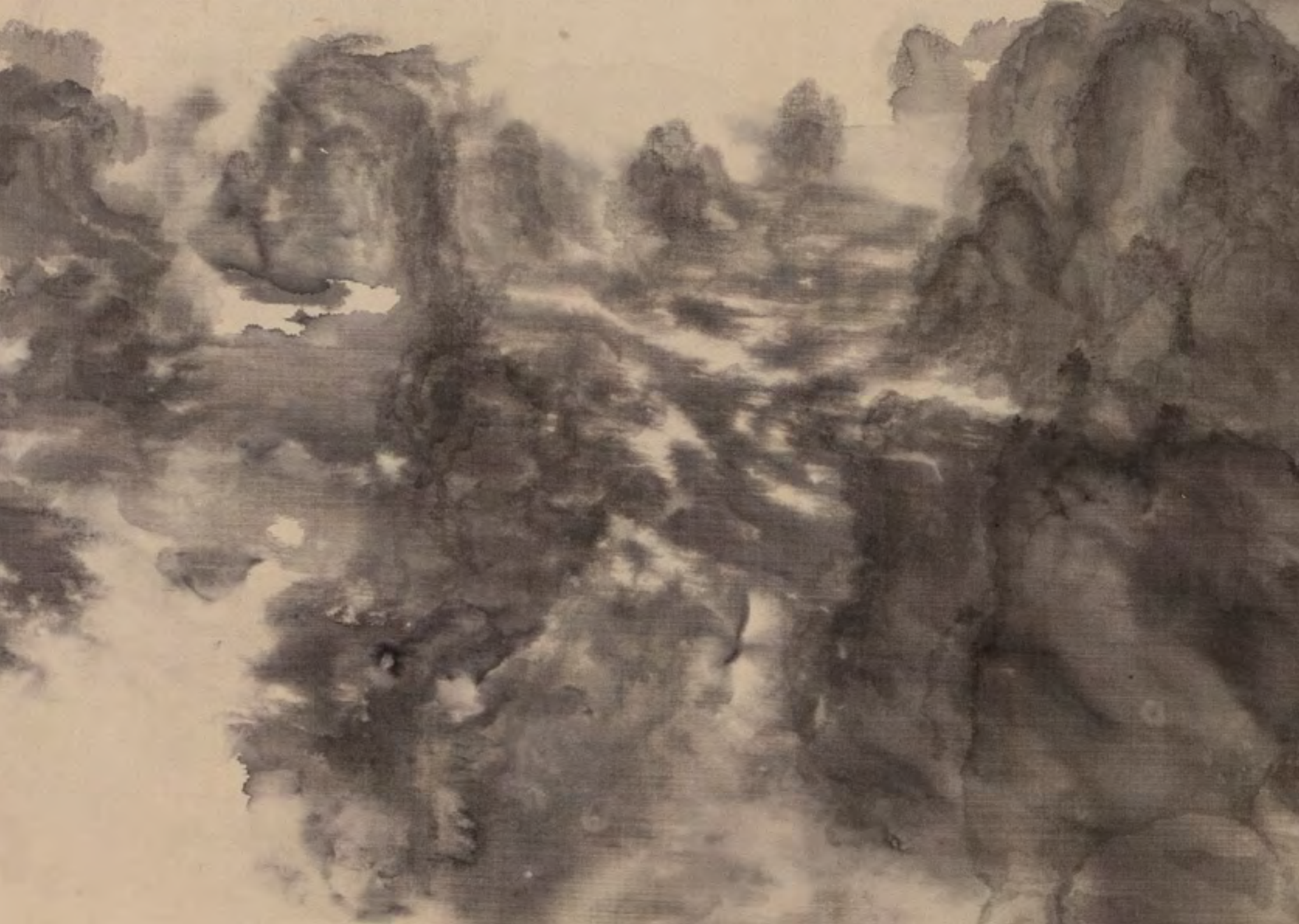
Mountain and Water as Winds 山水如风, 2019-2023

Ink on silk 绢本水墨

27.5 x 134.5 cm

(BY438)









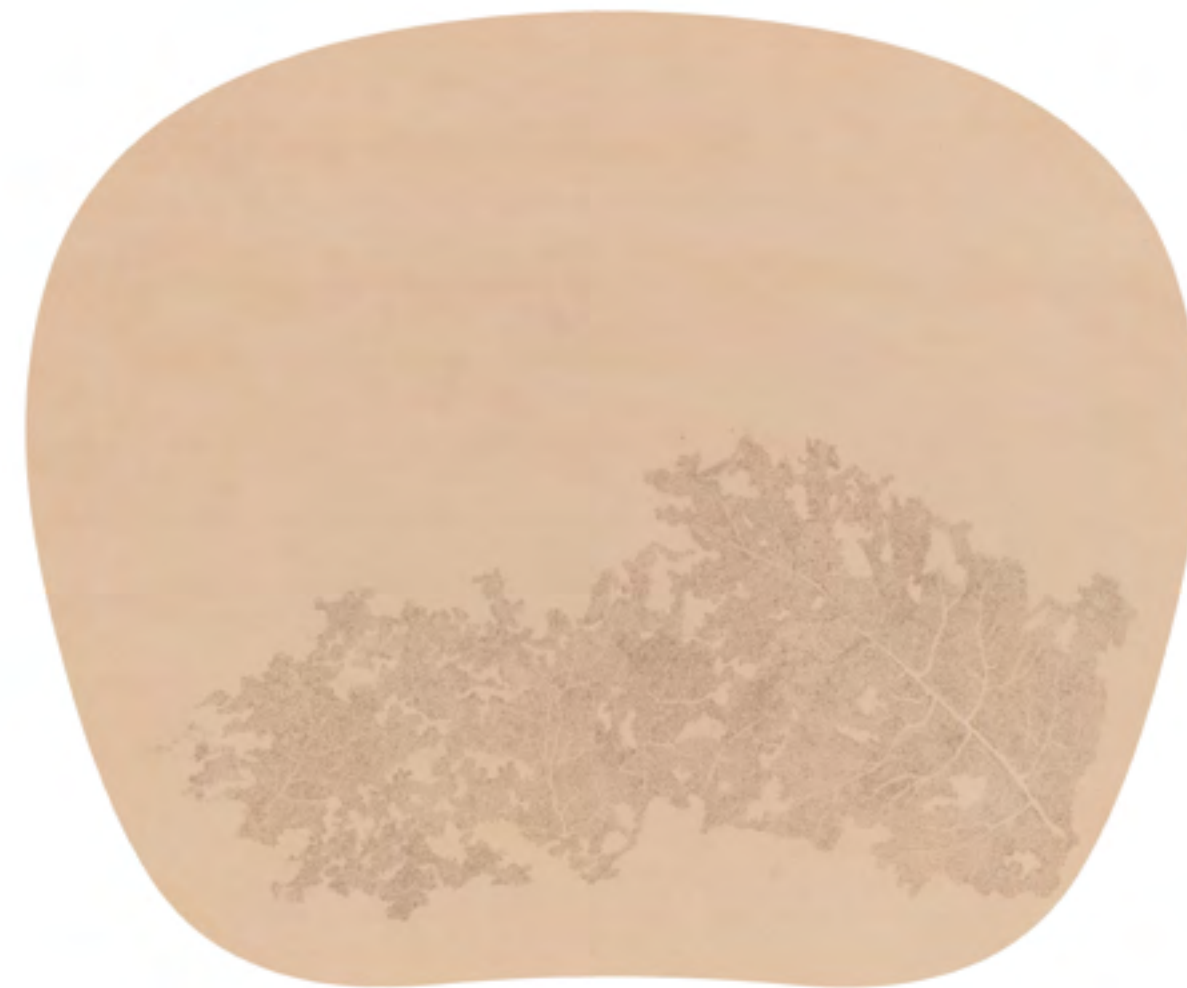
Landscape Fairies 山水万物, 2019-2022

Ink on paper 纸本水墨

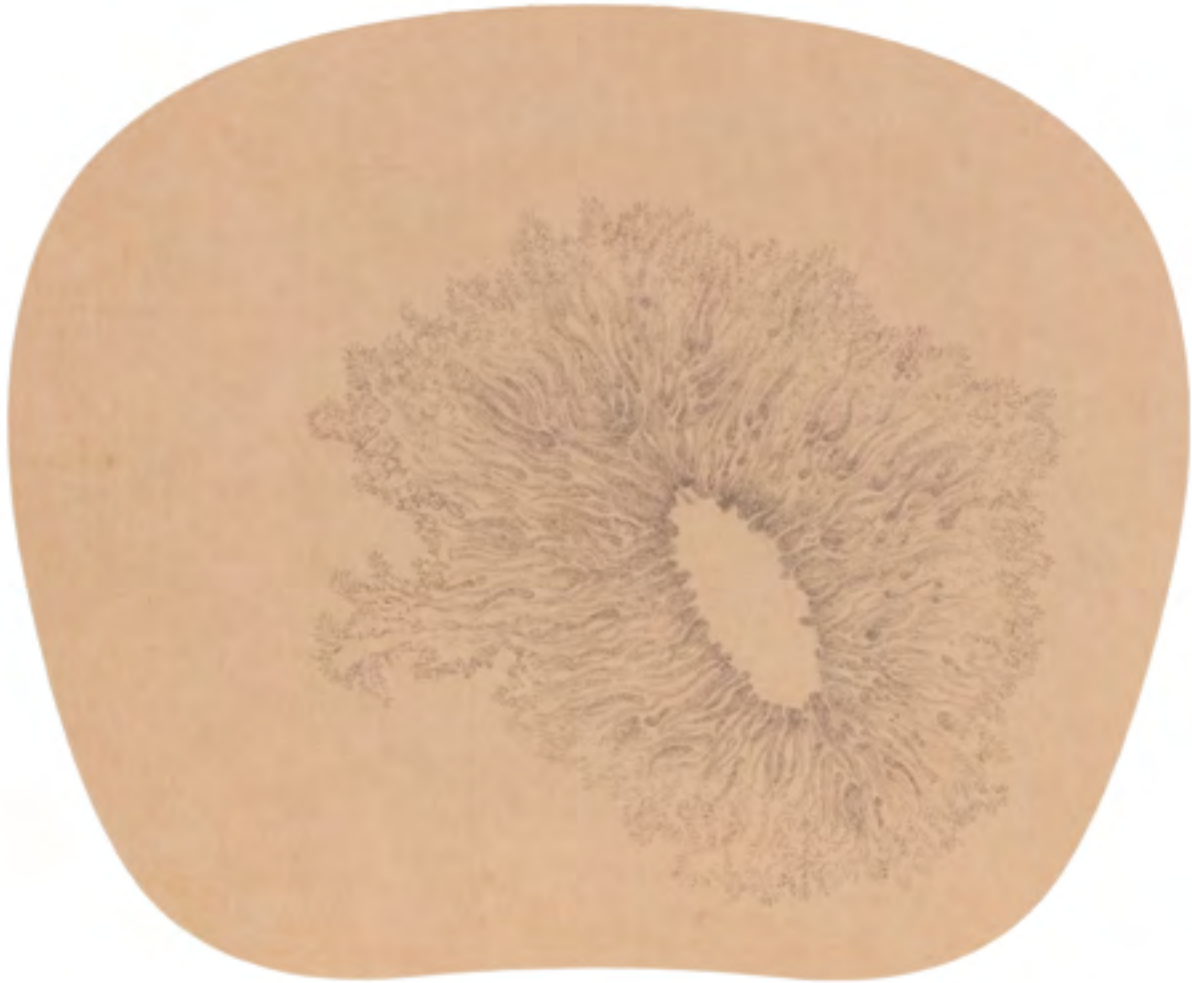
34 x 34 cm /p

(BY420-429)

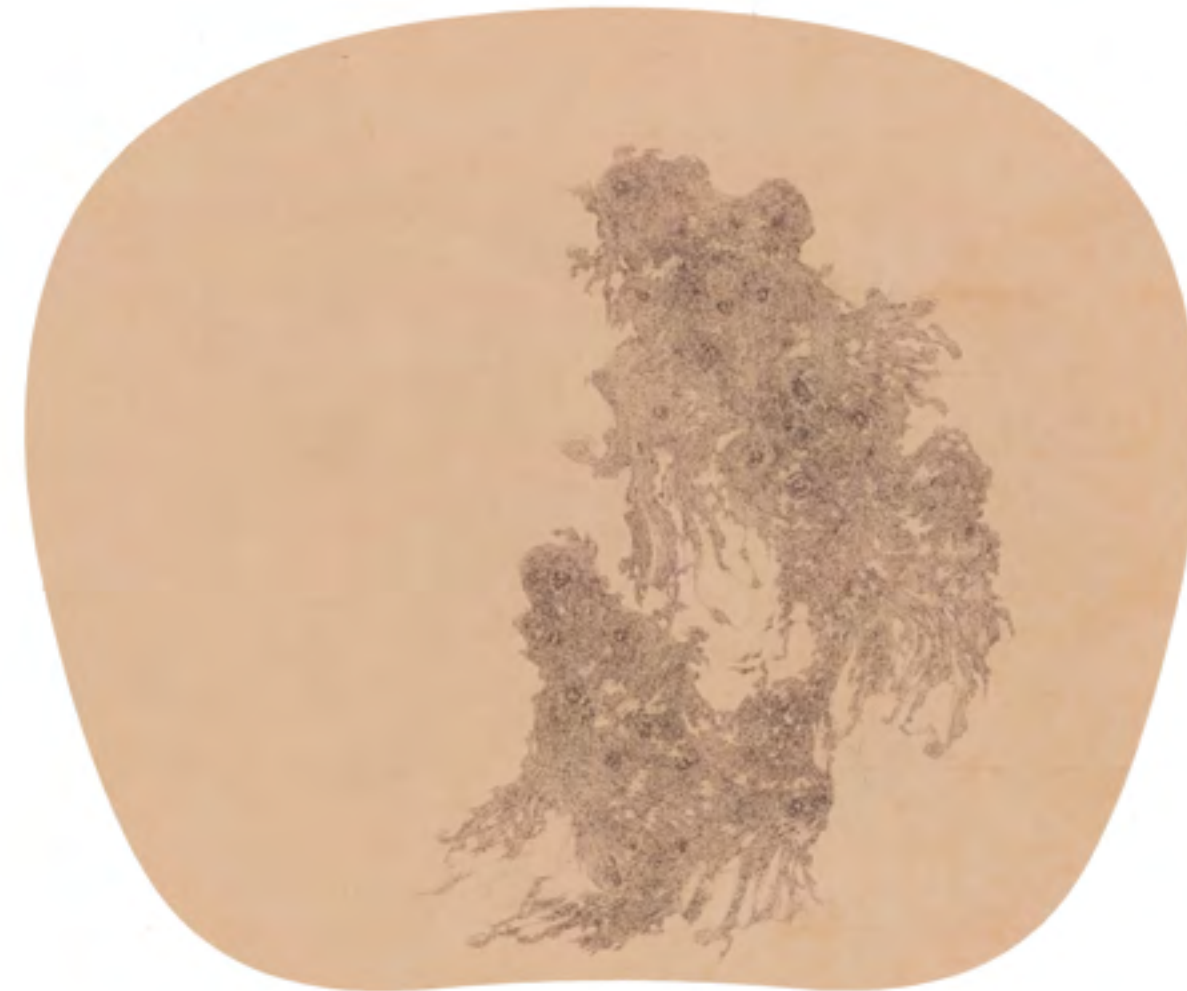








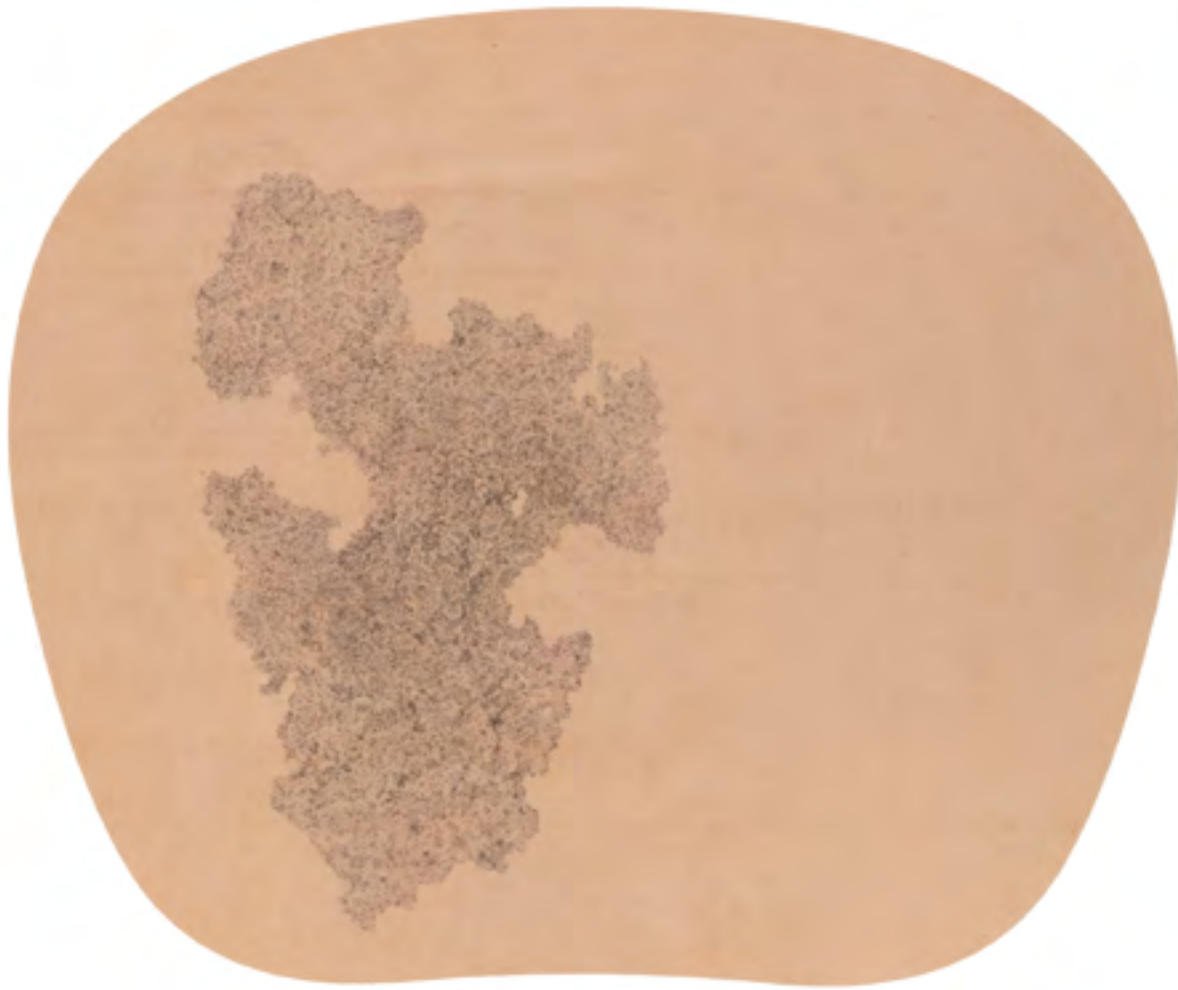
























## DREAM WITHIN A DREAM WITHIN A DREAM

Bingyi's narrative continues on the third floor in Hua's Chamber of Dreams. In this space, Bingyi has installed *Dream within a Dream within a Dream* — a trove of paintings and texts by *Hua* herself recovered by Bingyi, the archaeologist, at the site of the Temple of the Matriarch of Painting. In the *Dream Within a Dream Within a Dream* scrolls, the Matriarch of Painting creates an exquisite literary, conceptual and architectural complex that reimagines the space-time relationship between various literary traditions over the past two thousand years. Each of the scrolls is a magical allegory drawn from an ancient text. Each scroll starts with a historical remnant or reminiscence, then unfolds into the main narrative scene, and finally completes itself with a final image or poem written in one of the Matriarch's distinctive antique calligraphic styles.

## 梦中梦中梦

冰逸关于传奇人物嫿的叙事在画廊三层的嫿兮梦殿中继续展开。梦殿中展出了冰逸的《梦中梦中梦》系列，它由一系列绘画和文字作品组成。而这些绘画和文字皆出自“嫿”这位传奇女子之手，并由考古学家冰逸在太行深处的嫿兮殿发掘。该系列的手卷中，嫿创造了一个由文学、概念和建筑等组成的精致而复杂的世界，重新设想了两千年来各类文学传统之间的时空关系。每一幅手卷都呈现古代文字记载中的一个典故。每一幅都以一个历史遗迹或回忆为开端，进而展开主叙事场景，最后则以一个图像或是一首以嫿独特的古体书法写就的诗歌作为结尾。





Dream of South Branch 南柯一梦, 2019-2023

Ink on silk 绢本水墨

30.5 x 231 cm

(BY403)



Artist inscription:

Native of Dongping, Chun Yufen used to be rich and successful. He once served in the Huainan army but had been dismissed because he offended his general. Disgruntled, he became an alcoholic. There was a big pagoda tree to the south of Chun’s house where he often drank with his friends.

One day he was drinking again under the pagoda tree and became heavily drunk. Two of his friends carried him inside to sleep. In a half-asleep state, Chun Yufen saw two messengers dressed in purple garments came to his house and took him on a small carriage heading to the hollow under the pagoda tree. He then lived in the kingdom under the tree for more than twenty years, almost feeling like an entire life, until he realized that all these were just a dream he had while sleeping.

A dream is like fragrance that draws people into it. You lost the sense of time while in the mountain or a cave. When you wake up and search for

the source of the dream in reality, you will find that it was just a south branch.

I often ask, what is a dream? Poetry is formless painting, while painting is poetry with visible forms. Poetry, writings and paintings, they are all formless. What makes the south branch touching is that the painting makes you feel like traveling in a fairyland. Sitting quietly, you feel the dream of the south branch, realizing the formlessness of all beings, and the transience of time and the human world. The vastness of the universe is all but a dream.

Written in the first year of the Lotus dynasty by Bingyi at the mansion of Ruyi.

释文：

东平淳于梦，吴楚游之士。嗜酒使气，不守细行。累巨产，养豪客。曾以武艺补淮南军裨将，因使酒忤帅，斥逐落魄，纵诞饮酒为事。家住广陵东十里。所居宅南有大古槐一株，枝干修密，清阴数亩。淳于生日与群豪大饮其下。

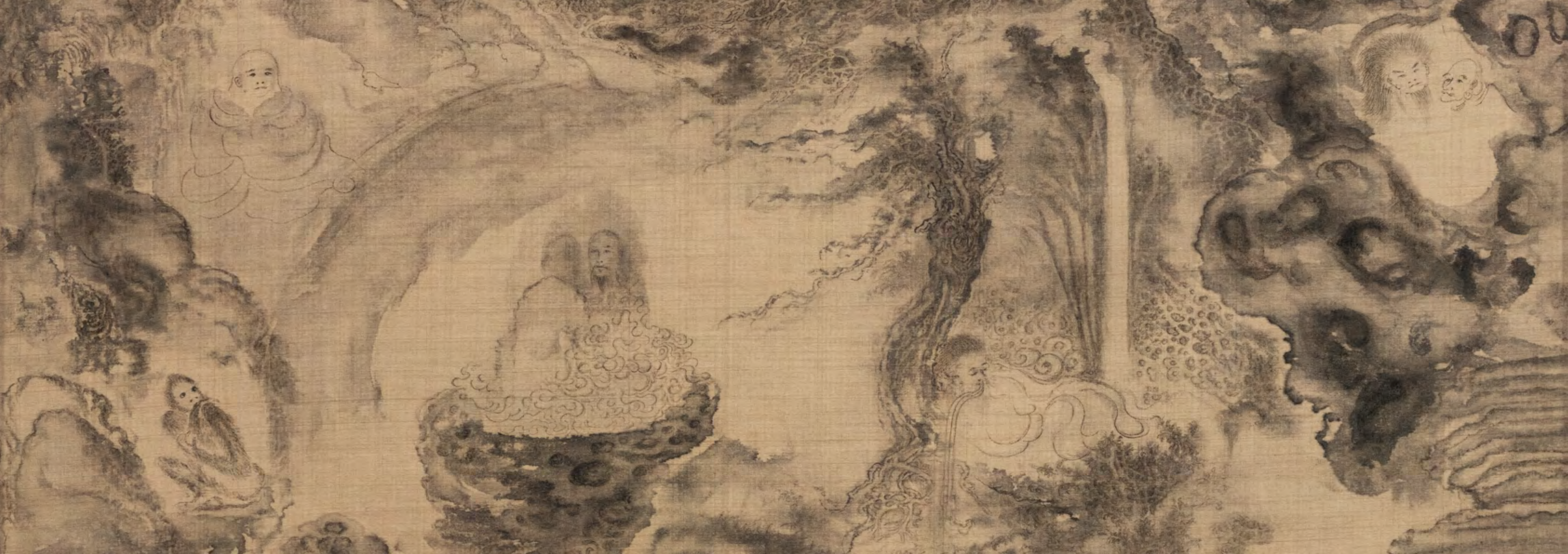
贞元七年九月，因沉醉致疾。时二友人于坐扶生归家，卧于堂东庑之下。二友谓生曰：「子其寢矣。余将抹马濯足，俟子小愈而去。」生解巾就枕，昏然忽忽，仿佛若梦。见二紫衣随二使至门。见青油小车，驾以四牡，左右从者七八，扶生上车，出大戸，指古槐穴而去。生入槐安居二十余年，梦中倏忽若度一世。生寻梦源，怀知入梦。山藏木知所变化乎？

梦如香气，深迷其中，山中何日，洞中何年，一枕清风，源梦人间，是南柯也。

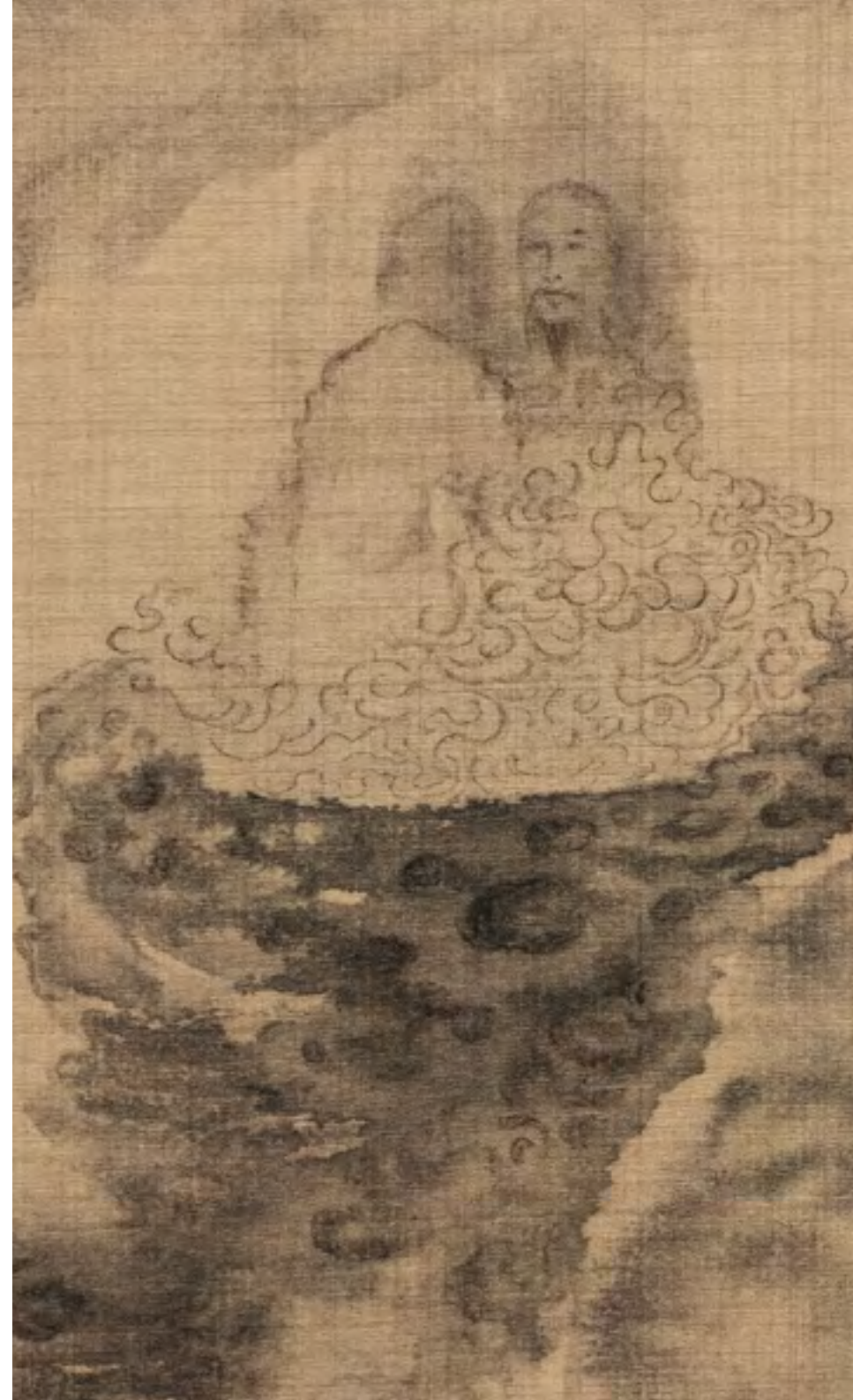
知睡足当归去，不奈溪山留客，余尝言，梦为何物？诗为无形画，画为有形诗。诗文书画，皆为无形，南柯动人之所观，画如梦游仙境。静居燕坐，感南柯之浮梦，悟万物之无踪，查人世之倏忽，而苍茫世界，大梦已矣！

冰逸书于莲朝元年如逸之府。













Dream of a Swaying Lingzhi 灵芝独摇风, 2019-2023  
Ink on silk 绢本水墨  
34.5 x 264.5 cm  
(BY415)



Artist inscription:

In ancient times there was a kind of *lingzhi*,  
which can sway by itself without wind,  
Its stem as thick as a finger,  
and its leaves resembles that of the amaranth,  
Its roots with the shape of a funnel,  
They were scattered around, far from each other,  
It grows in high mountains,  
If you eat it, you will become immortal.

Hesitate to play with the *lingzhi* plant,  
Stopped to reach for the osmanthus,  
While the osmanthus seemed domineering,  
the *lingzhi* was exquisite and lovely,  
Like a dragon then like a horse,  
Turning into a pavilion and then a palace,  
Out of nine splendors emerges the purple canopy,  
Six delicate flowers lead to the recluse,  
The immortal of the north Mount Gangshan,  
Swaying by itself without wind.

Hidden in deep mountains,  
the magical plant *lingzhi* grows,  
The place looks like a fairyland,  
and every step leaves a fairy track,  
The immortals drink tea,  
and travel through the mountains and waters,  
The melody of the fairyland is like the music of joy,  
The place is like the cave of the immortals beyond the human world.  
The pride of the osmanthus is fading,  
While the exquisiteness of the *lingzhi* reaches its best,  
The trace of heaven and earth,  
Not to be discovered by ordinary human beings,  
Under the roof of the grand palace,  
People of extraordinary talents come and go,  
as if beyond the mundane world,  
Only the swaying *lingzhi*,  
Makes you think there is wind when there is not.

独摇不须风。  
苍山北仙神，  
六英通隐士，  
九华发紫盖，  
成阙複成宫，  
如龙複如马，  
芝叶正玲珑，  
桂从方偃蹇，  
淹留攀桂丛，  
踟蹰玩芝草，  
  
服之成仙。  
生于高山，  
相去大许，  
根魁如斗，  
叶姿似菟叶，  
茎大如手指，  
无风自能动，  
古有独摇芝，  
  
释文：

风起无风。  
独摇芝草，  
不落凡尘，  
异人来往，  
宫阙之下，  
凡人不得，  
天地之踪，  
芝之玲珑正宫，  
桂之偃蹇渐隐，  
世外仙窟。  
仙韵如乐，  
山水悠游，  
仙人饮茶，  
步如仙踪。  
望如仙境，  
神草匍匐，  
深山藏芝，













Golden Millet Dream 黄粱一梦, 2019-2023  
Ink on silk 绢本水墨  
31 x 258 cm  
(BY412)



Artist inscription:

In the 7<sup>th</sup> year of Kaicheng, there was a young scholar named Ying, who encountered a Daoist priest named Lü Sheng while travelling in Handan. Sheng told Ying that he would answer any requests he had. Having a poor life, Ying wished for a good fortune. Sheng then gave him a pillow and asked him to sleep on it. At that time, the owner of the inn was cooking a pot of millet. Ying quickly fell asleep on the pillow and dreamed that he married a beautiful and wealthy woman, succeeded in the imperial examination, became a high-ranking official, had children, and enjoyed a life of wealth and comfort. Upon waking up, he found that the pot of millet was still cooking on the fire. Ying then realized that it was only a dream. And priest Lü smiled and said that life is also just like a dream.

After experiencing the golden millet dream, Ying went to the mountains and became a Daoist practitioner.

Writing is a formless dream. It started with the secret talk between Ying and the Daoist priest. Ying said, “I’ve had a disorganized life, muddling along all day, what comfort is there?”

Priest Lü said, “if this isn’t comfortable, then what is a comfortable life?”

Ying said, “the life of a scholar, should be about contribution and achievement, becoming a government official and making the entire family prosperous. Then he could be considered having a comfortable life. I am now in the prime of my life, but still have to work hard in the fields, won’t stop unless extremely tired. So I just sleep on my pillow, no matter what I see in my dream, immortals, kings, or ghosts on a night march, just stay calm, concentrated and silent. Even the thunder in my dream, cannot disturb my sound sleep.

Written by Bingyi at the Lotus Palace

释文：

开成七年，有生名英，於邯鄲逆旅，遇道者吕生，生语英：有求必应，应英自叹困穷，道士取囊中枕授之。曰：「子枕吾之枕。」时主人方蒸黍，二小童伺之，生俛首就之，梦入枕中，遂至其家，数月，娶清河崔氏女为妻，女容甚丽，生资愈厚，生天悦。於是旋举进士，累官舍人，迁节度使，大破戎虜，为相十余年，子五人皆仕宦，孙十余人，年逾八十而卒。及醒，蒸黍尚未熟。怪曰：岂其梦耶！吕道士笑曰：人生之适，亦如是耳。

经此黄粱一梦，英入山修道去也。

书为无形之梦。起于两生曾密谈，英曰：「吾此苟生耳，何适之谓？」

吕道士曰：「此不谓适而何谓适？」

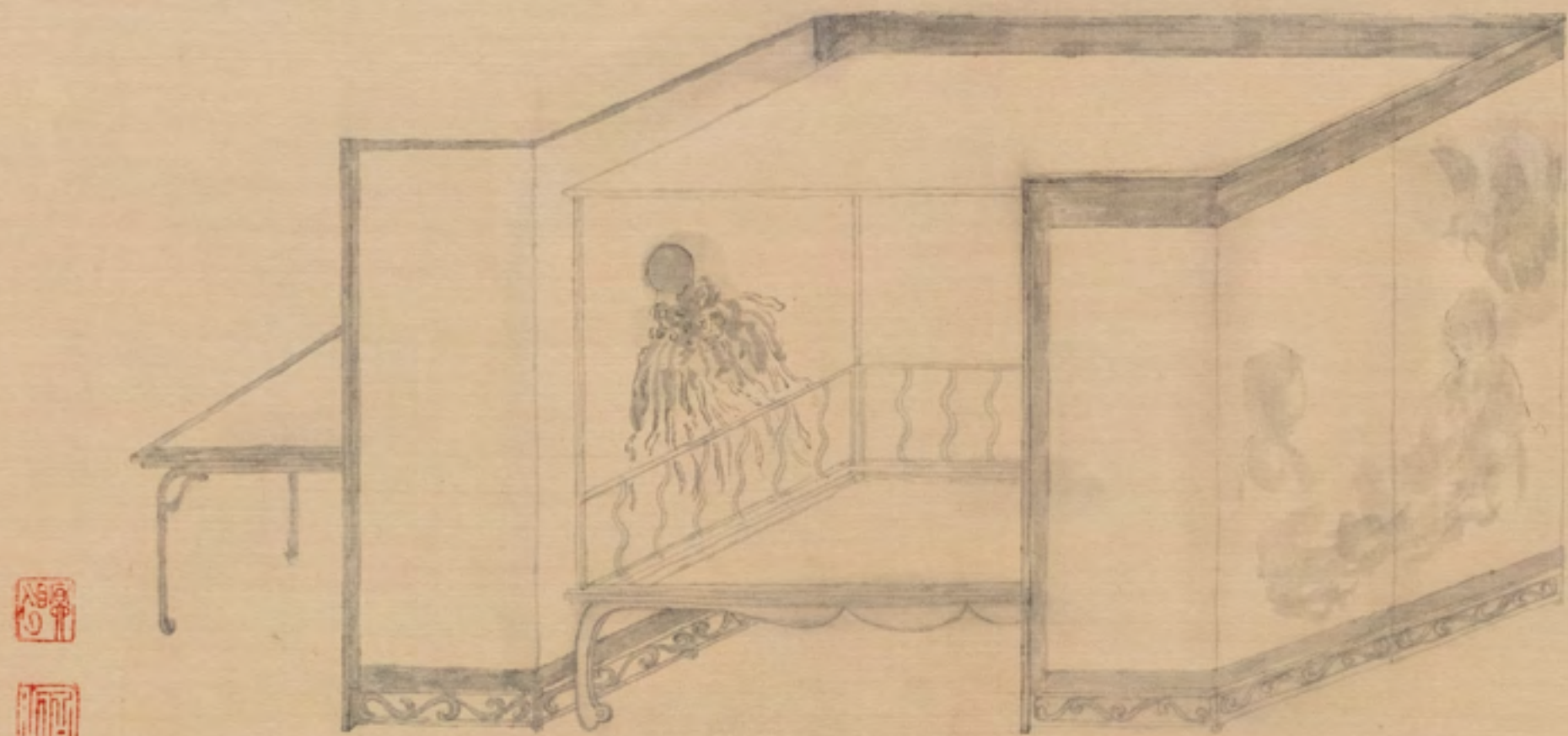
生曰：「士之生世，当建功树名，列鼎而食，使族益昌，而家易肥，然后可以言适乎，吾今已适壮，犹勤畎亩，非困而何言讫，抱枕而眠，梦中见天王大圣，百鬼夜行，皆凝神不语，梦境中闻雷声亦深眠其中。」

冰逸书於莲宫













Dream of a Pine Tree by Ding Gu 丁固梦松, 2019-2023

Ink on silk 绢本水墨

31.5 x 248 cm

(BY414)



Artist inscription:

Ding Gu was from the State of Wu during the Three Kingdoms period. When he was young, he dreamed about a pine tree growing on his belly, reaching the clouds. He then told people that the character for “pine [松]” is composed of the graphs for “eighteen [十八]” and “minister [公]”. Eighteen years from now, perhaps I will become a minister. In the end, it turned out just as he had dreamed. Ding Gu’s body is like the mountain rocks born from the clouds, and from the rock emerges three pines, which then turns into plum blossoms that brings fragrance to all beings.

Zhang Dai wrote about the snow of the West Lake. In the twelfth month of the fifth year during the Chongzhen Reign, Dai went to the West Lake. It snowed for three days, and the lake was void of sounds from humans and birds. He sculled a small boat and went alone to the Lake Center Pavilion to see the snow scenery. The sky, the clouds, the mountains and the water were all merged together in one whole stretch of white. The only shadow on the lake was left by the long embankment, a dot of the Lake Center Pavilion, a leaf of his boat, and two or three people inside the boat. All the other things disappeared into the snow like a mystery.

Ding Gu dreamed about pine trees growing from his belly and Zhang Dai encountered his bosom friends in the pavilion. Everything disappeared

in the vastness of the world. The tall and upright pine tree had nothing to rely on in the cold winter, and the green mountains were scattered, forming its own shadows. Ding Gu dreamed about the pine tree, yearning for the green peak, while Zhang Dai was inspired with noble feelings at the center of the lake. Integrity and righteousness are always found on lonely trees, birds that break away from the flock cannot survive in the vast desert. The group of eagles stand proudly on a single tree branch, the frost touches the moon in the clouds as the dream gets deeper.

Ding Gu slept on the water, while Zhang Dai got drunk surrounded by the snow. They became the poem of all beings. Landscape is empty and formless, and life is like a dream within a dream. Eighteen years passed in the blink of an eye, as if real or illusory, like the light reflected by the mirror.

Written by Bingyi in the first year of the Lotus dynasty, inside the Lotus Palace

释文：

三国吴人丁固，为尚书时，梦其腹上生松生云间，固谓人曰：松为无形十八公也。后十八岁，吾其为公也。后果如其梦。丁固身如云水中生山石，石生三松，松而化梅，梅生万物之香。

而张岱书西湖之雪，崇祯五年十二月，岱往西湖，大雪三日，湖中鸟声俱绝，岱擎一小舟，独往湖心亭看雪，与天与云与山与水，上下一白，湖上影子惟长堤一痕，湖心亭一点与余舟一芥，舟中人两三粒，而万物于雪中成迷。

丁固于梦中生松，张岱至亭上遇知己。茫茫世界，万物无影踪。寒松耸拔无所依，苍岑扶疏自结阴。丁固梦松怀碧峰，张岱湖中启高情，常将正节栖孤木，不遣广漠宿离禽。雕群木独傲立护，霜凌月云梦逾深。

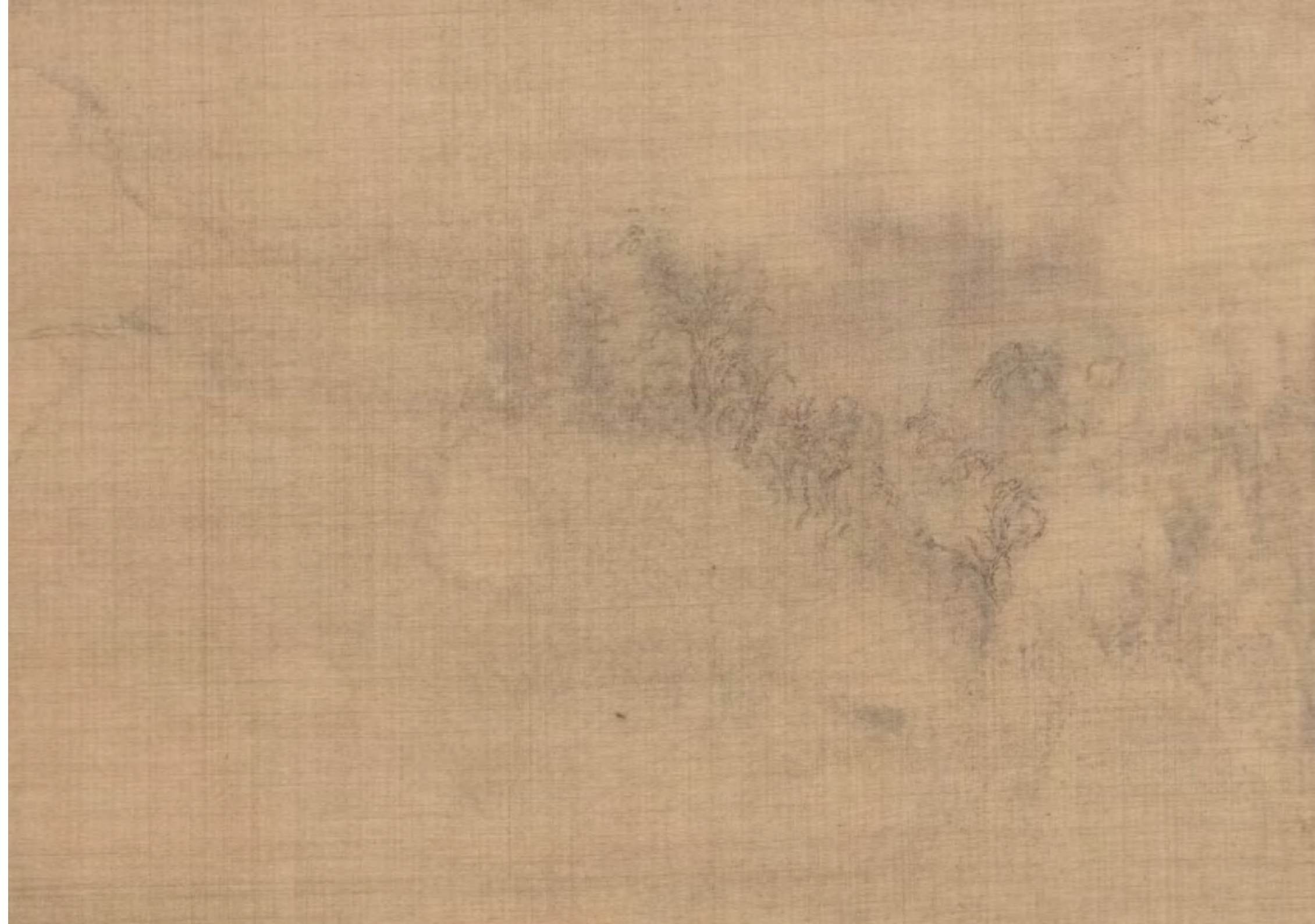
丁固卧水而眠，张岱临雪而醉，固岱二人，因为万物之诗也，山水空而无形，人生如梦中之梦，一十八年倏忽而过，如真如幻，若镜中流光尔。

冰逸书于莲朝元年莲宫之中。







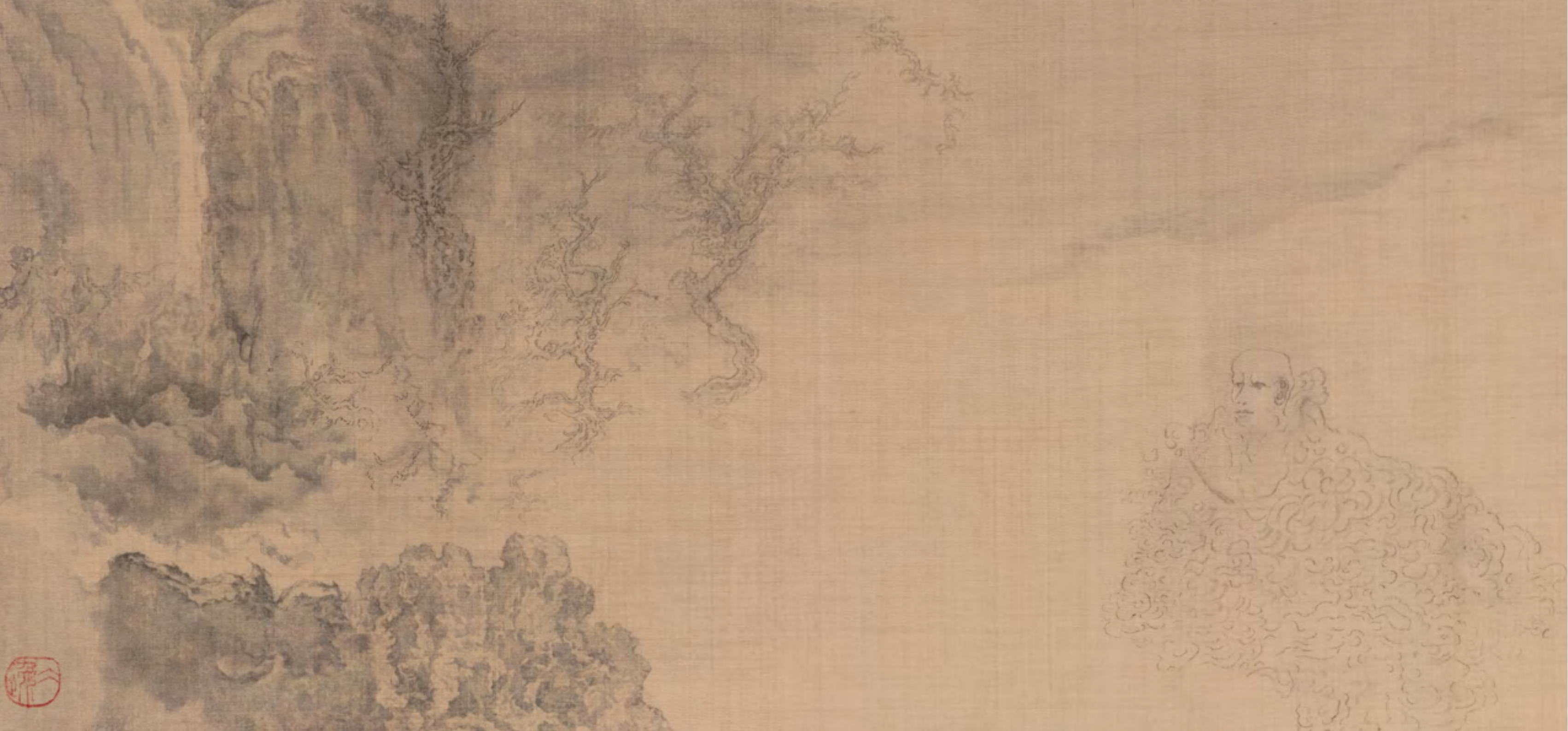






Three Lives and Three Reincarnations 三生三世, 2019-2023  
Ink on silk 绢本水墨  
30 x 259 cm  
(BY419)





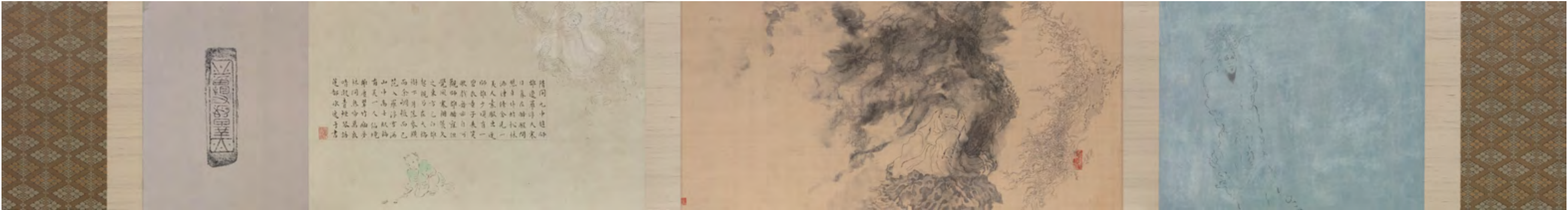
清淨何以故是儒童清淨與亦大風空識界  
 清淨无二无二分无别无断故作者清淨配  
 界清淨地界清淨即作者清淨何以故是作  
 者清淨與地界清淨无二无二分无别无断











Dream of the Plum Blossom in Luofu 罗浮梦梅, 2019-2023  
Ink on silk 绢本水墨  
30.5 x 239.2 cm  
(BY418)



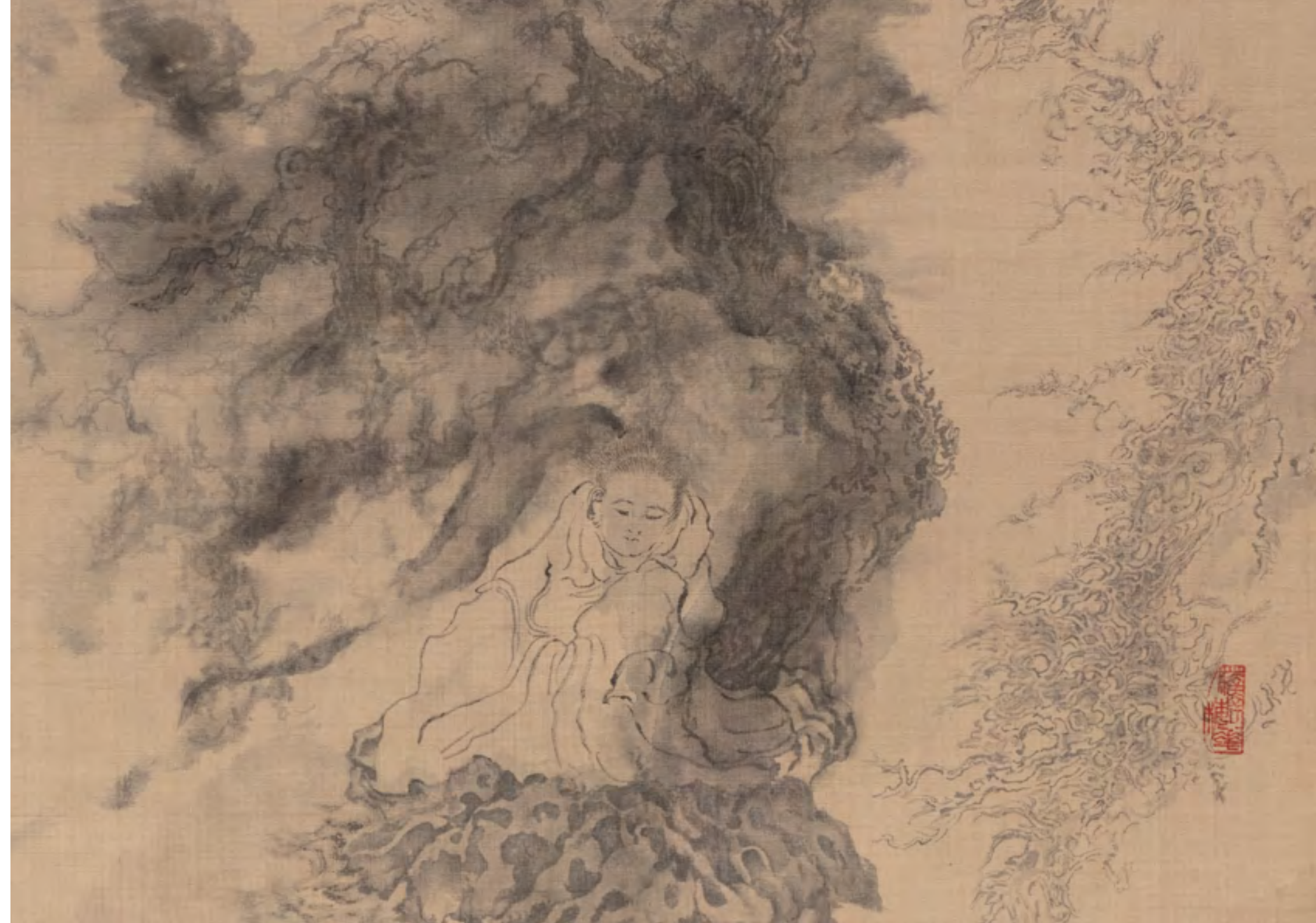
Artist inscription:

In the middle of the *kai yuan* years of the Sui dynasty, Zhao Shixiong moved to Luofu. On a cold evening, he was in a semiconscious state, half drunk and half awake, taking a rest in a hut next to a tavern in the pine forest, then he saw a beautiful woman in white dress, coming out of the house to greet him. After a while, a boy dressed in green came, sang and danced happily, it was quite enjoyable. Shixiong was drunk and fell asleep, feeling cold as if sleeping in the wind. After a long time, it was almost sunrise, he woke up and found that he was under a big plum tree, the moon had already set and the stars long gone, making him very upset. Plum blossoms came to Luofu, heavy snow all over the mountains, a noble man lying under a plum tree, there came a beautiful lady, as if from a fairyland beyond the human world, green bamboos were having a quiet dream, birds were chirping in the woods, everything became dark, only a thin curl of green smoke accompanied the gentle whisper of the zither. Written by Bingyi in the Lotus Capital

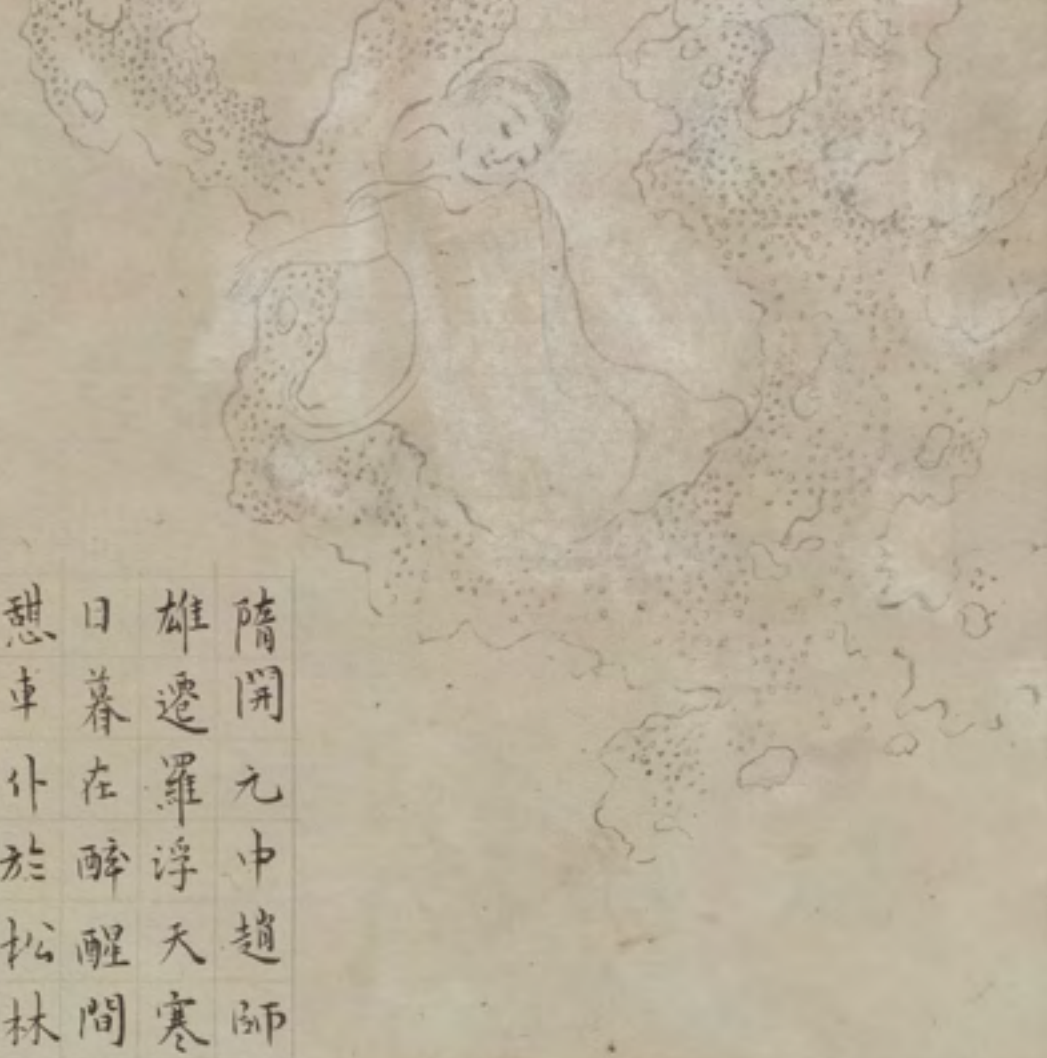
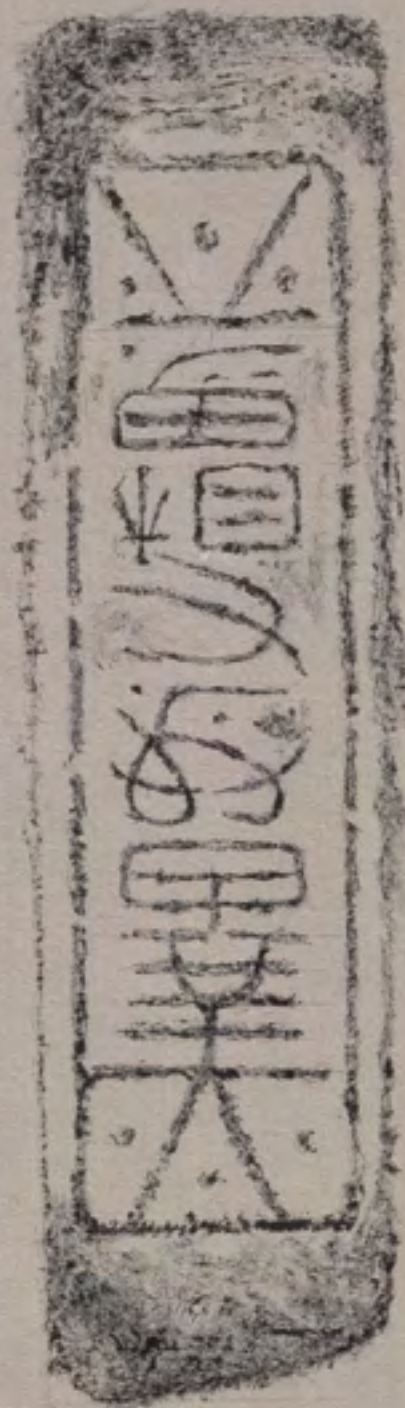
释文：

隋开元中，赵师雄迁罗浮。天寒日暮，在醉醒间，憩车仆于松林酒肆傍舍，见一美人，素服出迓师雄。少顷，有一碧衣童子来，笑歌戏舞，亦自可观。师雄醉寐，但觉风寒相袭。久之，东方已白，雄起视，乃在大梅树下，月落参横，而余惆怅而已。花入罗浮，雪满山中，高士卧梅，有美一人，仙境离尘，翠竹幽梦，林间鸟啼，万象暗凝，青烟琴语。莲都冰逸手书





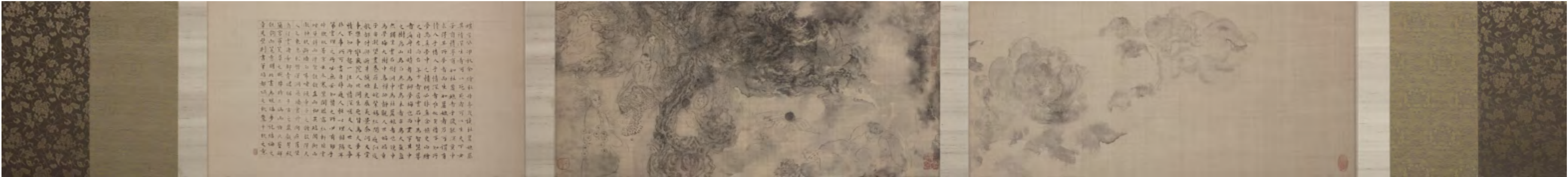




隋開元中趙師  
 雄遷羅浮天寒  
 日暮在醉醒間  
 憩車仆於松林  
 酒肆傍舍見一  
 美人素服出迓  
 師雄少頃有一  
 碧衣童子來笑  
 歌戲舞亦自可  
 觀師雄醉寐但  
 覺風寒相襲久  
 之東方已白雄  
 起視乃在大梅  
 樹下月落參橫  
 而余惆悵而已  
 范入羅浮雪滿  
 山中高士臥梅  
 有笑一人仙境  
 離塵翠竹幽夢  
 林間鳥啼萬象  
 暗凝青煙琴語  
 蓮都冰逸手書







The Peony Pavilion 牡丹亭, 2019-2023

Ink on silk 绢本水墨

30.5 x 277.5 cm

(BY441)



Artist inscription:

In the autumn of the Guimao year, I pained The *Peony Pavilion*. Reading the story about Du Liniang at night, I was moved by her deep love that transcends life and death, the lover may die for love, and in love the dead may revive. All women are sentient, but are there any of them whose love can rival that of Du? Searching in the other world after she died and finally found the one she dreamed of and came back to life. People like Du Liniang, aren't they passionate lovers?

This is the only kind of deep love, love is unconscious, unaware that dreams can be real, love that occurs in dreams, why is it not real? I will paint it with a little bit of change.

From left to right, the young man in the middle of the cloudy rocks, is the sage of wisdom. The one with eyes all over his body, is Liu Mengmei [Du Liniang's lover]. The tree stretches throughout the scene, transforms into mountains, rocks, clouds, trees, as well as the overall atmosphere. The

woman sitting alone in the tree hole of the cloudy rocks is Du Liniang, and the man in the mirror is Mengmei. The Zen master in the form of a bird hiding in the tree is observing the human world, and the bat boy is also looking at the scroll.

A riot of deep purple and bright red, what pity on the ruins they overspread! Why does Heaven give us brilliant day and dazzling sight? Whose house could boast of a sweeter delight?

Life and death in the human world, are all big dreams. Love once begun, will never end. The things in the human world, cannot be understood thoroughly by human beings. People without a comprehensive knowledge of the past and the present, tend to figure things out through reasoning. From a rational point of view, what happened to Du Liniang and Liu Mengmei must not exist, but who knows that from an emotional point of view it must exist?

It's barely autumn now, and Beijing is already experiencing the coldness of winter. The purple gate reveals the column in the front hall, the red veranda is hidden behind tall trees. The Yandai street is diagonal and the pond is blue, the Yinding bridge is straight and the willow leaves are exquisite. Standing on the street with a concentrated mind, leaning against the broken wall with a deep sigh. Listening to the sound of the imperial bells and drums, and acquiring the breath of the heaven. Deep caves hidden in the pine mountains, and calligraphic inscriptions in cinnabar red are on the walls. Tracing the marks on the ancient wall, the island is full of clouds. The ruins of Beijing, has been visited throughout the ages. The exquisite palaces, have suffered from wild weeds along the winding paths. Holding the three tips [*san duan*]<sup>1</sup> and mastering the six arts [*liu yi*]<sup>2</sup>, understanding the beauty and strength of calligraphy and the meaning of the brush is made clear.

This painting is the last section of the *Dream of the Glazed Glass*. Writing on the walls, the brush points to the autumn of the capital city, and its meaning remains startling for thousands of years to come.

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1, The term "san duan" or "three tips" refers to 1) the tip of the brush of the literati; 2) the tip of the sword of a warrior; and 3) the tip of the tongue of an elocutionist.  
2, The term "liu yi" or "six arts" refers to rites, music, archery, equestrianism, calligraphy, and mathematics.



释文：

嬋兮癸卯秋，余绘《牡丹亭》。夜读杜丽娘，感其情深，生者可以死，死者可以生。天下女子有情，宁有如杜丽娘者乎？复能溟漠中求得其所梦者而生。如丽娘者，乃可谓有情人乎？

情深者唯此矣，情不知所梦为真，梦中之情，何必非真？余稍更而绘之。

自左而右，年少者居云石中，为智慧尊者，满身目睛者，为柳梦梅也，而贯穿其中之树，为山为石为云为木者，亦为大气氤然，独坐云石树洞中，为杜丽娘者也，镜中为梦梅，大树中乌禅师静观人世，蝙蝠童子亦凝望画卷。

原来姹紫嫣红开遍，似这般都付与断井颓垣，良辰美景奈何天，赏事乐事谁家院。

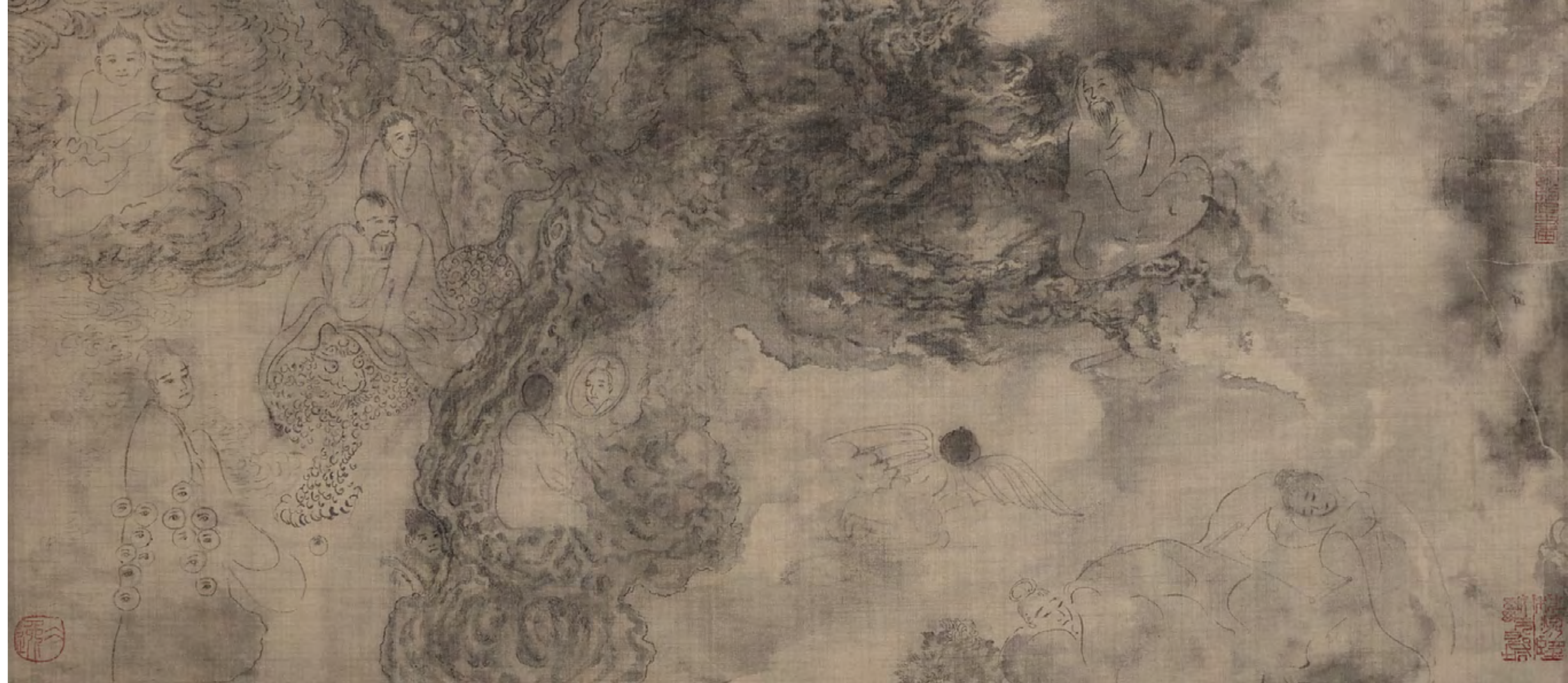
人世间生死，皆为大梦耳，情不知所起，一往而情深，嗟夫，人世之事，非人事所可尽，自非通人，恒以理相隔耳，第云理之所必无，安知情之所必有邪乎？

时微秋著，京兼冬寒。紫闼楹露，红轩穆云。烟黛斜而潭碧，银铤直而柳英。临阊街而凝神，扶断墙而唏嘘。倾帝子之钟鼓，得天人之乘息。松峦深洞，飞墙书丹。徇痕旧壁，岛汀云渚。帝都青墟，踞千古之盈顾；芳殿兰宫，罹荒草之蜿蜒。持三端而谙六艺，解银钩而笔意明。

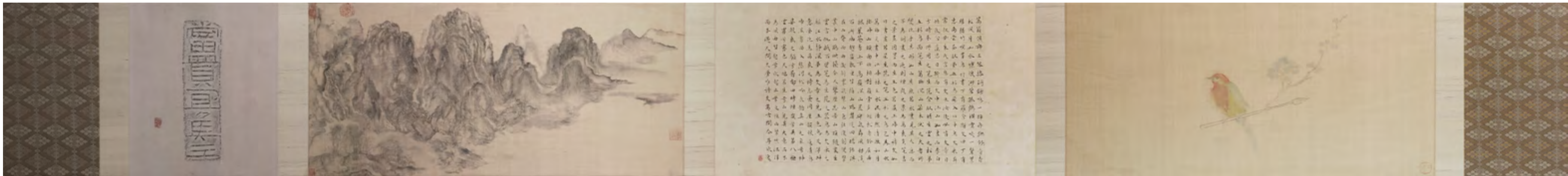
此画为《琉璃梦记》结论之章。见壁则书，笔指都城之秋，惊千秋之意。











Dream of Flowers under the Brush & Dream of a Bird by Luo Han 梦笔生花 + 罗含梦鸟, 2019-2023

Ink on silk 绢本水墨

38 x 252 cm

(BY439)



Artist inscription:

Silence reigns everywhere, only the sound of the jade zither is vibrant and rhythmic, play it again and again, the sound lingered on and on, the moon and the wind amidst the pines are as fresh and clear as water, the mind embraces the vastness of green. The crane cries across the sky for its loneliness, the enchanting music delights the birds. There is an inscription by Luo Han at the bottom of the running script, which says: [Luo] had great ambitious since a young age. He used to sleep during the day. In his dream, a five-colored bird flew into his mouth, the bird had outstanding literary talents. Luo’s aunt Zhu said: the bird has literary talents, so you can definitely write great articles. Since then, Luo Han generated new thoughts and ideas everyday, and his writings embraced the grandness of mountains and rivers like that of a landscape painting.

When he was young, Li Bai once dreamed of flowers grew from the tip of his brush. Luo Han lied on the pine in the clouds, and dreamed of the five-colored bird. The brush generates all beings, concealing

the mountains and hiding the waters, the great ones are changing and transforming, with forms resemble that of the mountains, and traces resemble that of the waters. A painting sees its meaning but does nothing to reveal it, the traces of the brush, the scene of the mists in the mountains, are the myriad of forms. The scene under the brush, is back to pure ink that generates five colors, like on top of the peak in the morning, with the poem as the bright sun.

Painting and calligraphy are like stars, the brush that generates the flower, and the five-colored bird, already became the landscape of all beings. In the painting there are numerous peaks and rivers, the river is running with a striking force, and the water as clear as the moon, the peaks on top of the mountains, are facing each other from north to south. There are short pine trees near the peak, with gnarled trunks and exuberant leaves, mountains and peaks up and down like a forest, deep in the mountains it gets cold and desolate, the springs are roaring and wind blowing, streams

and rocks are getting quiet, climbed over several peaks, all along the mountain roads, down the foot of the hills are winding valleys, upon mountain ridges are steep cliffs, the weather cleared up after the rain, the sound of springs and the views in the mountains, are constantly emerging and changing. The beauty of azaleas against green bushes is mesmerizing, making people forget about the tiredness of climbing, clouds are seen everywhere on the peak, saying this we arrived at the stone beams.

The brush is the vessel that generates flowers, the bird is the body the bears literary talents. The river is deep and quiet, the dream precedes the writing, the five-colored bird received the divine spirit, and the dream transformed into the poem of all phenomena. Free from worries and embrace the world with peace and harmony, the mind is rhythmic and the way is clear. The birds are singing and the stream is fragrant, winding into the long river, the pine trees are chanting with rhymes. The spirit of a true mountain is with a divine appearance, the form of gathered

phenomena is luxuriant. The mists of the four seasons are different, the clouds from the eight extremes are sky blue. Upon the birth of heaven and earth, mountain saw their will but did nothing. When the wind and the rain both came, the beginning and the end of the water follow the ups and downs of the mountains. Drifting in the vast ocean we never encounter, the human world is all but a grand dream, and only the poetry transcends the past and the present. Bingyi



释文：

万籁俱寂，玉琴惨锵锵鸣，一弹再抚馀音杳，松风月如水，襟怀渺碧，孤鹤横空唳一声，繁丝弱竹喧群鸟。行书下有罗含题文，曰：少有志尚。尝昼卧。梦五彩鸟飞入口中，鸟文采异常。叔母朱氏言：鸟有文采，汝后必有文章。自此，后含藻思日新，而文中江山如画。

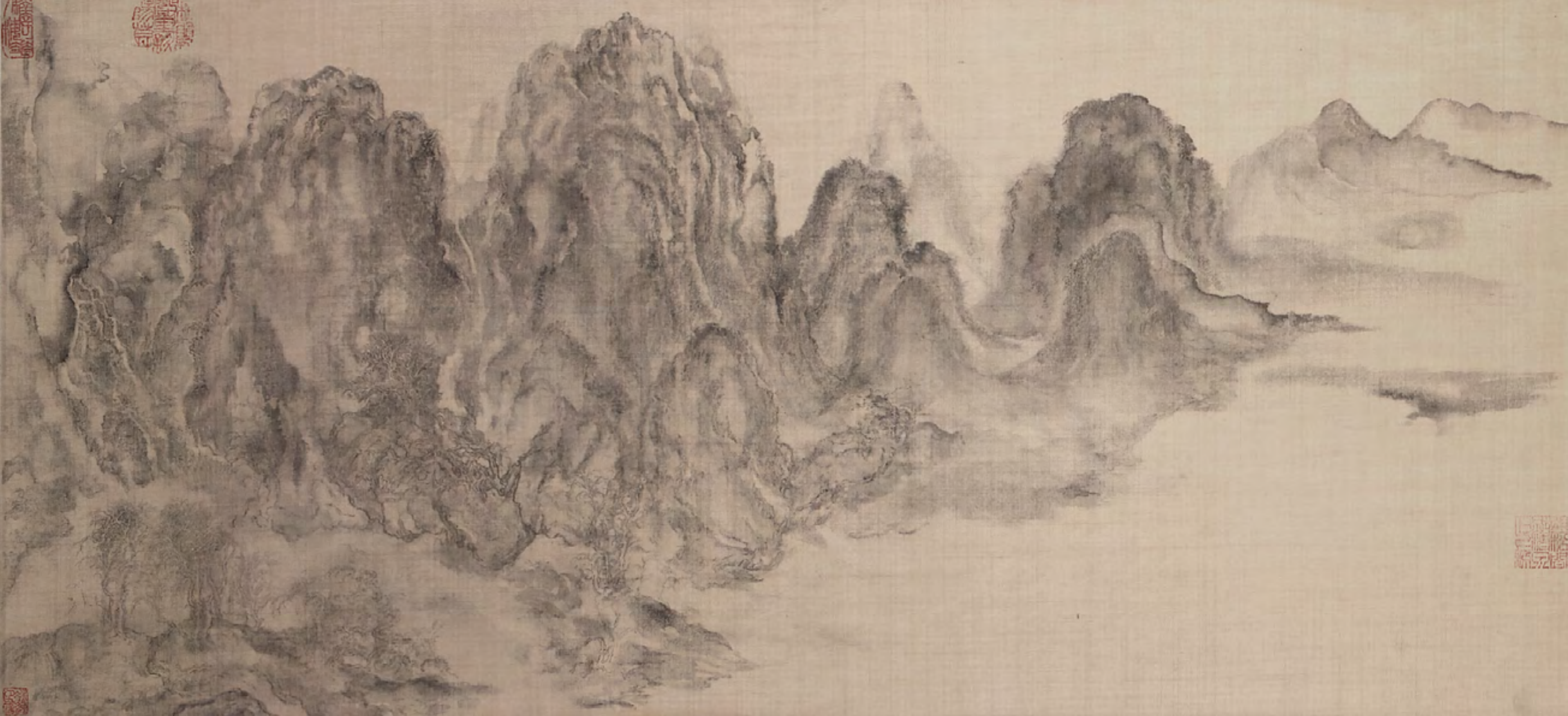
而李白少时，梦所用之笔生花，含卧于生云之松，梦五彩鸟。而笔生万物，沉山藏水，伏之大者，所变化乎，其形如山，其痕若水。画见其大意而不为，刻画之迹，则烟岚之景，为万象矣。笔书之景，画回墨而生五色，若晨上峰中，诗文如曰。

书画若星，生花之笔，五彩之鸟，己为山水万物矣。画中江峰林立，水流浩然，清澈如月，挂峰山头，南北相对，岭旁多短松，老干屈曲，根叶苍秀，上下高岭，深山荒寂，泉轰风动，溪石渐幽，越岭数重，皆循山路，麓迂回，陟俱在山脊，而雨后新霁，泉声山色，往复创变。翠丛中山鹄映发，令人攀历忘苦，山顶随处生云。言此抵石梁。

笔为生花之器，鸟为文采之躯。江水静深，梦为文章之先，五色鸟及得神意，梦化为万象之诗。忘忧同麈，韵怀道清。鸟啼溪香，曲入悠河，松吟长韵。真山之气兮神姿，凝象之驱兮蓊郁。四时烟岚兮异易，八极云雾兮零色。天地若生兮，山见其大意而不为。风雨皆起兮，水起止兮之往山势。然汪洋而不遇，人间大梦，唯诗文万古开今耳。冰逸











Rhapsody on the Luo River Goddess 洛神赋, 2019-2023

Ink on silk 绢本水墨

31 x 265.5 cm

(BY440)



Artist inscription:

Cao Zhi wrote the *Rhapsody on the Luo River Goddess*, it says:  
I turned my back on the lowland and climbed the height;  
My feet went forward but my soul remained behind  
Thoughts taken up with the memory of her image,  
I turned to look back, a heart full of despair.  
Hoping that the spirit form might show itself again,  
I embarked in a small boat to journey upstream,  
Drifting over the long river, forgetting to return,  
Wrapped in endless remembrances that made my longing greater  
Night found me fretful, unable to sleep;  
Heavy frosts soaked me until the break of day  
I ordered the groom to ready the carriage,  
Thinking to return to my eastern road,  
But though I seized the reins and lifted up my whip,  
I stayed lost in hesitation and could not break away.

In his *Records of Famous Paintings of All Dynasties*, Zhang Yanyuan includes a record of Gu Kaizhi, he comments: After viewing thousands of paintings, you will find that only Gu Kaizhi are able to capture the essence of the ancient masters. One will never get tired facing a painting by Gu, it allows you to empty your thoughts and bear a concentrated mind, to perceive and understand the subtlety of nature at a transcendent level, forgetting both the physical world and the inner self, detached from the constraint of form and consciousness. The body can be like a piece of withered wood, and the heart can be like cold ashes, this is the way to achieve the essence of the principle. The way of painting, the way of literature, as well as the way of emotions, are all the same as this.

Cao Zhi, Gu Kaizhi and Zhang Yanyuan all read *Zhuang Zi*, and understood its underlying principles: Nan-Guo Zi-Qi, sitting and leaning on a small table, was looking up to the sky and sighed deeply as if he has

abandoned his body. Yan Cheng Zi-You, who was standing before him in attendance, said: What is this? Can the body be made to become thus like a withered wood, and the heart to become like dead ashes? The one who at this moment is leaning against his table is not he who leaned against it a while back. Zi-Qi said: Yan [Zi-You], you did well to ask such a question. I had just now lost myself, did you know that?

Now that I painted the *Rhapsody on the Luo River Goddess*. Cao Zhi was very affectionate when he was young, with deep and profound eyes, though at a young age, his heart is like dead ashes, he said: such is my fate, on the other side of the Luo river, I see that age is approaching, the Luo river is cold and quiet. In his later years, Cao Zhi’s heart is like dead ashes, then his body is like a piece of withered wood, only the high mountains and flowing water accompanies him. The self-less heart is able to witness the time of the formless. Cao Zhi and his concubine Mi, they are two

individuals, but form three entities, young and old, life and death, all end up as a dream. Cao Zhi once wrote about Mi’s beauty, praising that she is “as elegant as a startled swan and as graceful as a wandering dragon.” Thus, this scroll opens with the scene of a wandering dragon hidden in the water.

My dear friend Dan wrote the *Rhapsody on the Luo River Goddess*, it is my favourite. Upon departure, the spirit of the Luo river was touched, confused and hesitated. The divine light dispersed and combined, flickered between *yin* and *yang*, this is the first appearance of the spirit of the Luo river. Thus, the white crane is flying in the wind and concubine Mi is without a concrete form, and this is the case with all kinds of emotions in the world.



释文：

曹植书《洛神赋》，云：背下陵高，足往神留，遗情想像，顾望怀愁。冀灵体之复形，御轻舟而上溯。浮长川而忘返，思绵绵而增慕。夜耿耿而不寐，沾繁霜而至曙。命仆夫而就驾，吾将归乎东路。揽騑辔以抗策，怅盘桓而不能去。

张彦远《历代名画记》，录顾恺之绘事。曰：遍观众画，唯顾生画古贤而得其妙理，对之令人终日不倦，疑神退思，妙悟自然，物我两忘，离形去智。身固可使如槁木，心固可使如死灰，不亦臻于妙理哉。所谓画道文道情道皆如是。

曹植顾恺之张彦远皆读《庄子》，并得其道：南郭子綦隐机而坐，仰天而嘘，答焉似丧其耦，颜成子游立是侍乎前，曰：何居乎？形固可使如槁木，而心固可使如死灰乎。今之隐机者，非昔之隐机者也。子綦曰：偃，不亦善乎，而问之也！今者吾丧我，汝知之乎？

吾今绘洛神赋，曹植年少情深，眼神深邃，年少而心如死灰，曰：命运如是，洛水彼岸，植见老之将至，洛水潇然。而暮年曹植心如死灰，后形如槁木，高山流水相随也。无我之心，见无形之时。曹植宓妃二人成三体，少年老年，生离死别，皆归大梦尔。植曾书宓妃之美，「翩若惊鸿，婉若游龙。」故开篇为游龙藏水中也。

吾友丹兄书洛神赋，吾之最爱，离别时洛灵感焉，徒倚彷徨，神光离合，乍阴乍阳，为洛水中灵魂初现也，故白鹤风中宓妃无形也，世间情皆如是矣。



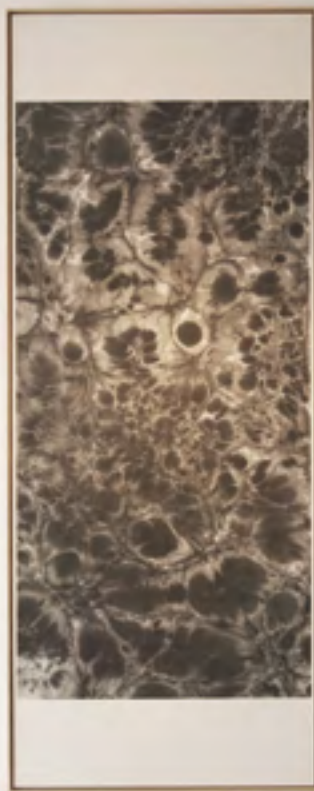




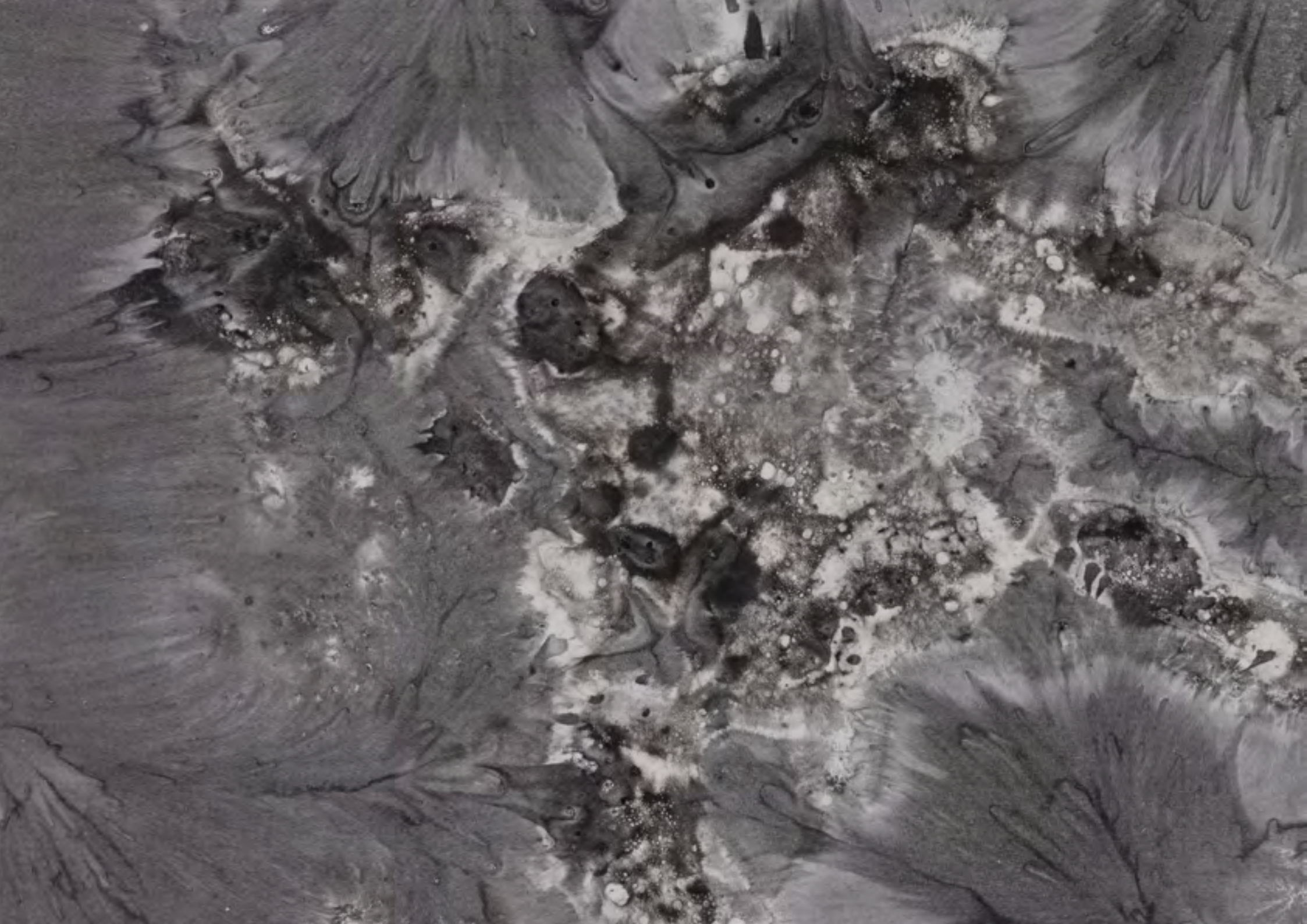












## HUA'S HALL OF MUSIC

In the final gallery, one encounters Hua's Hall of Music where Bingyi has installed on one wall her *Archaeology of Sound* paintings that capture the intensive flows of matter and energy in the natural world and the frequencies or sounds at which they resonate, and on the facing wall her Taihang Landscape paintings rendered now on an intimate scale. On the wall in between, hangs the painting *Mountain and Flowing Water* — part *Sound* painting, part *Landscape* painting, it leads us to know the World and to know our Self and Others through knowing sound.

## 墟兮乐殿

在最后一个展厅，观者将进入墟兮乐殿。冰逸在其中一面墙上呈现了她的“声音考古学”画作——捕捉自然界中物质和能量的密集流动以及它们共振的频率或声音。与之相对的墙上则是太行系列山水更具亲密性的小尺幅作品。而位于中间一面墙的是《高山流水》——部分声音绘画，部分山水画，引领观者通过对声音的感知理解这个世界，理解自我与他人。



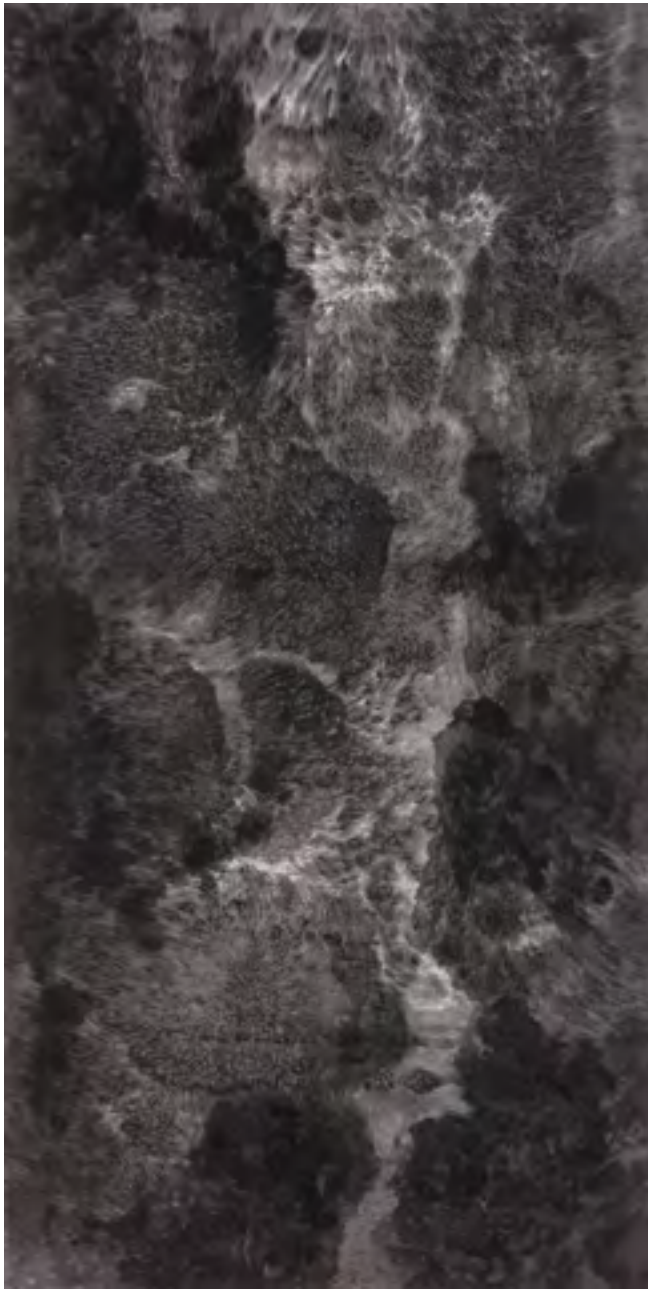


Sound of the Empty Valley 空谷传音, 2021  
Ink on paper 纸本水墨  
135 x 67.5 cm  
(BY342)

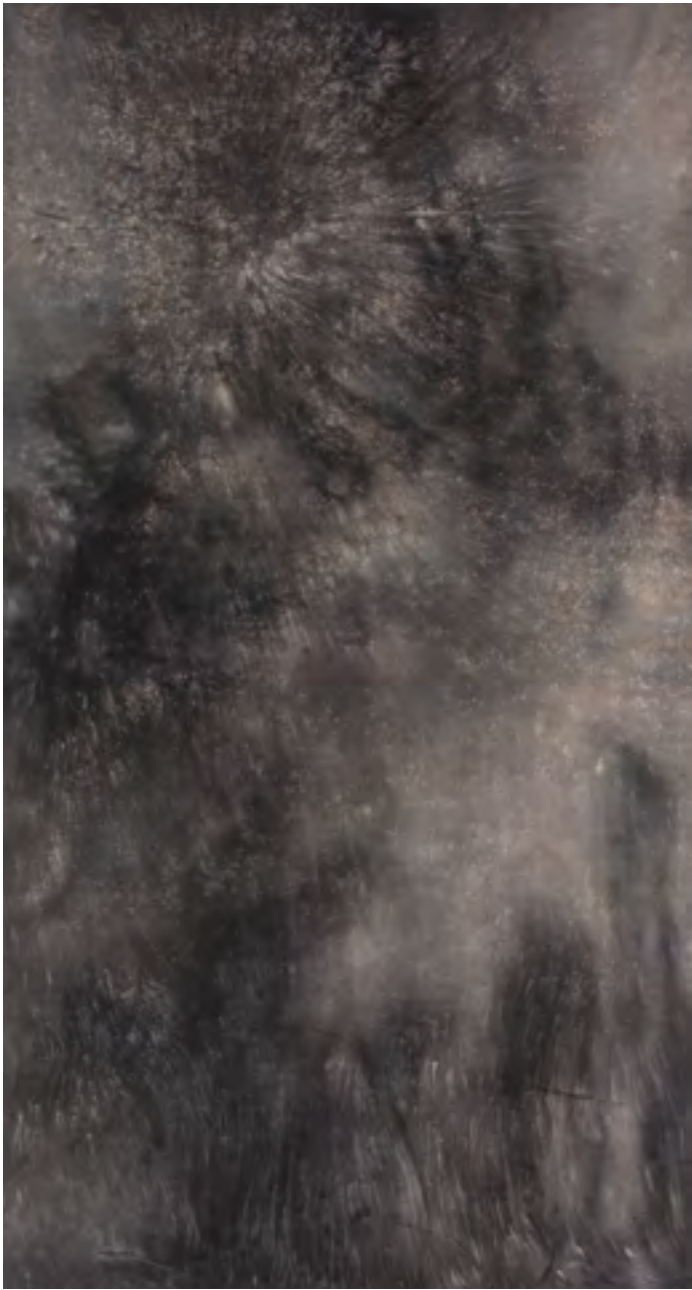


Twin Waterfalls 双瀑图, 2022  
Ink on paper 纸本水墨  
135 x 67 cm  
(BY356)





Archaeology of Waves (6) 波相绘画 (6), 2019  
Ink on paper 纸本水墨  
136 x 69 cm  
(BY322)



Wave Painting: Summons for a Recluse 波相绘画：招隐士, 2019-2023  
Ink on paper 纸本水墨  
179 x 90.5 cm  
(BY404)





Dragon Pines in Lonely Valley 龙松幽谷图, 2022  
Ink on paper 纸本水墨  
135 x 66.5 cm  
(BY395)



White Clouds and Dark Beasts 白云苍狗, 2021  
Ink on paper 纸本水墨  
134.6 x 67 cm  
(BY341)



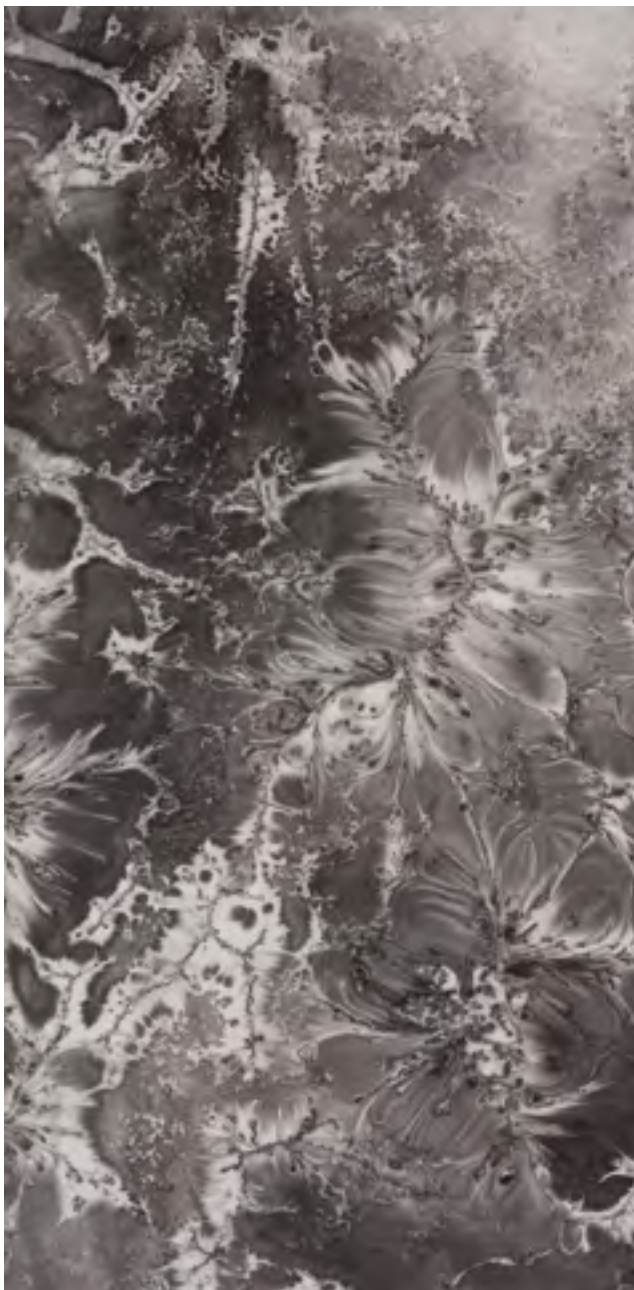


Wave Painting: The Immortal Land 波相绘画：仙游， 2019  
Ink on Paper 纸本水墨  
136.5 x 67.5 cm  
(BY326(2))

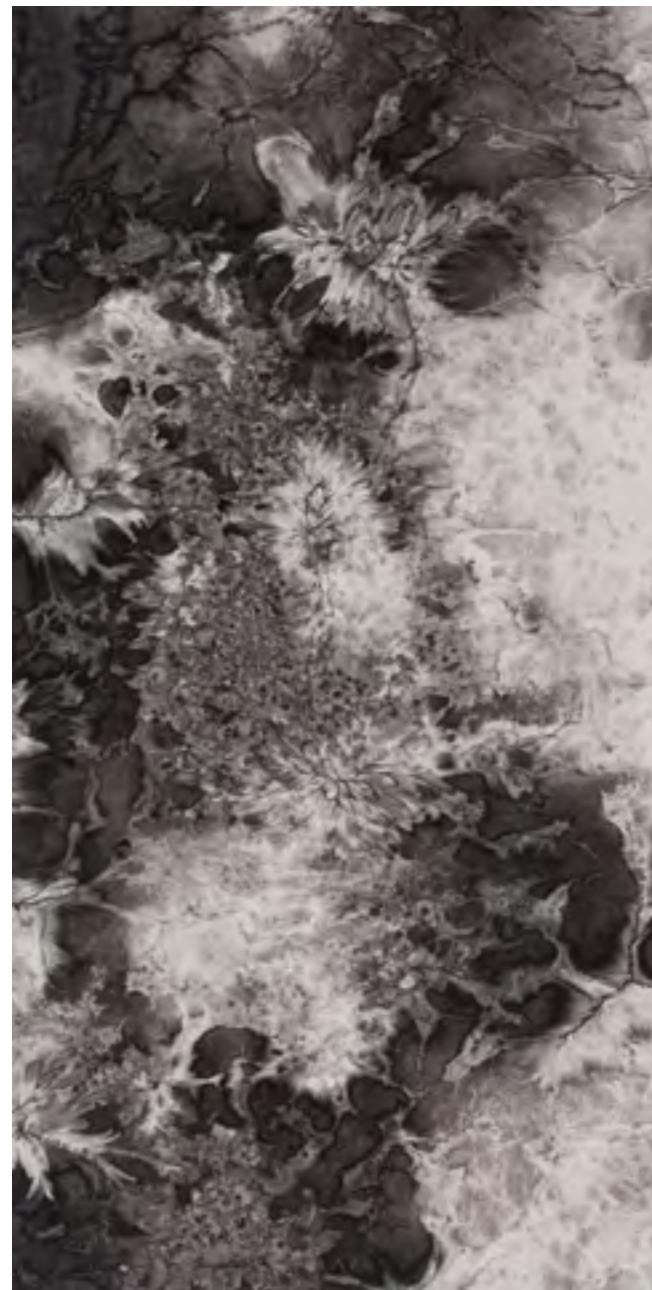


Wave Painting: Heavenly Journey 波相绘画：游仙， 2019  
Ink on Paper 纸本水墨  
136 x 67 cm  
(BY326(1))



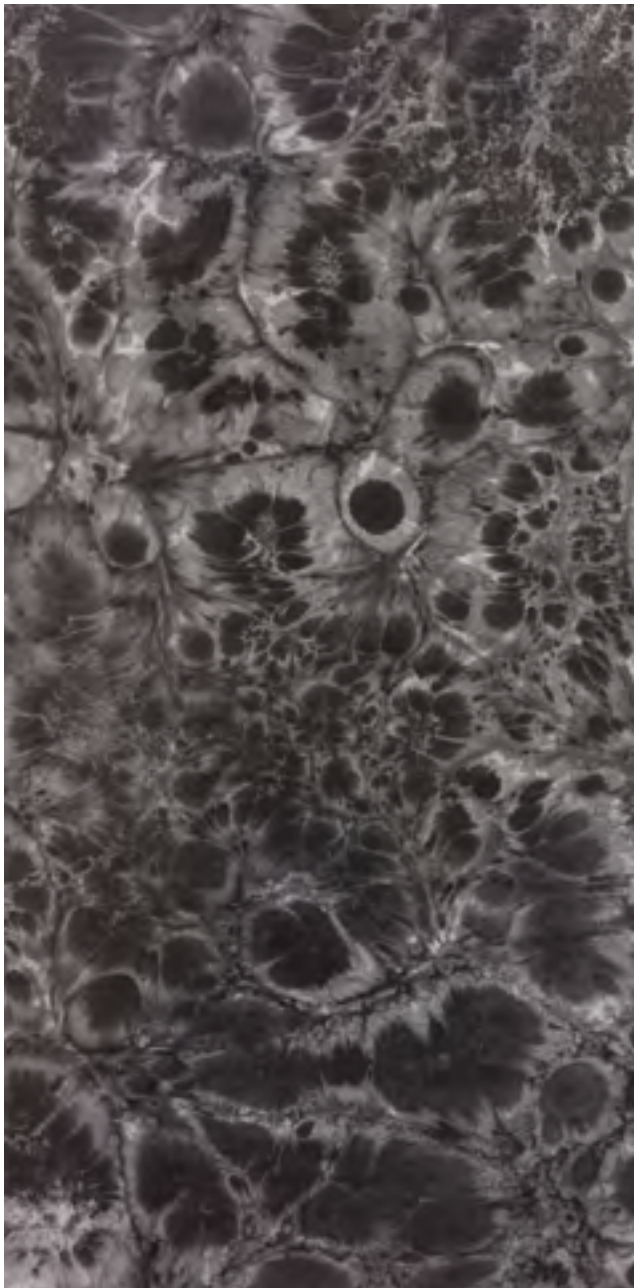


Wave Painting: Peach Blossom Spring 波相绘画：桃花源，2019  
 Ink on Paper 纸本水墨  
 136.5 x 67.5 cm  
 (BY325(2))



Wave Painting: Chrysanthemums 波相绘画：菊，2019-2023  
 Ink on paper 纸本水墨  
 137 x 69 cm  
 (BY406)



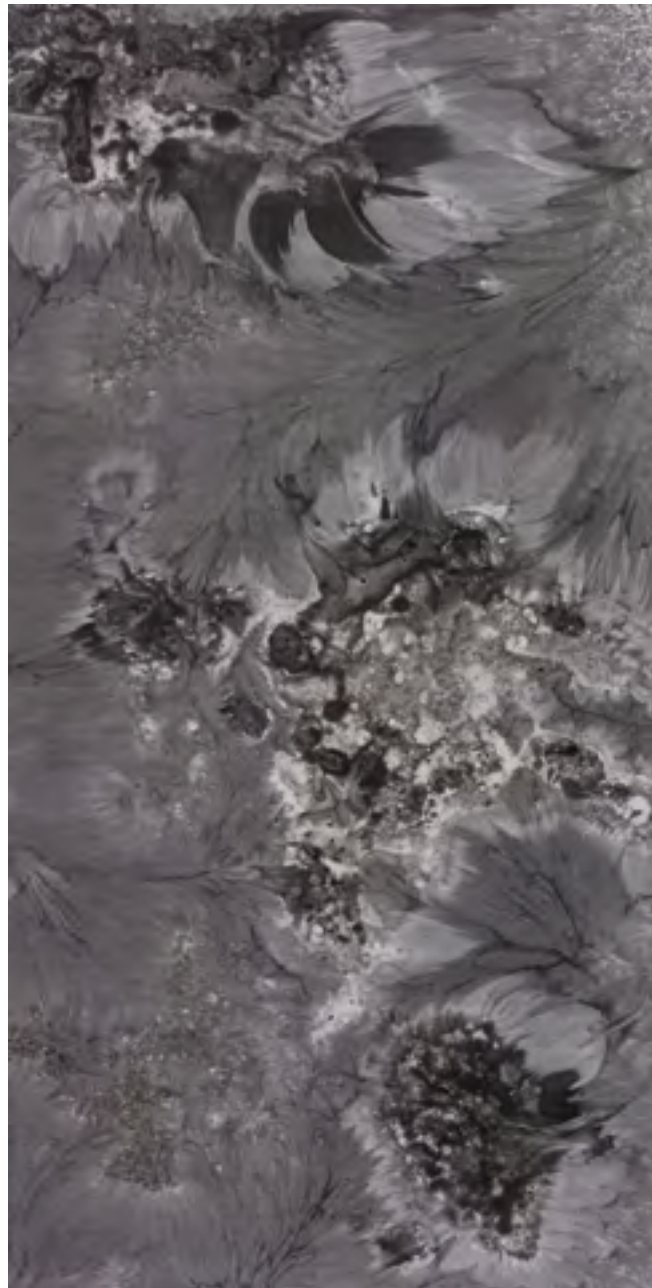


Wave Painting: Spring in Peach Blossom Cascade 波相绘画：桃花潭， 2019  
Ink on Paper 纸本水墨  
136 x 67 cm  
(BY325(1))

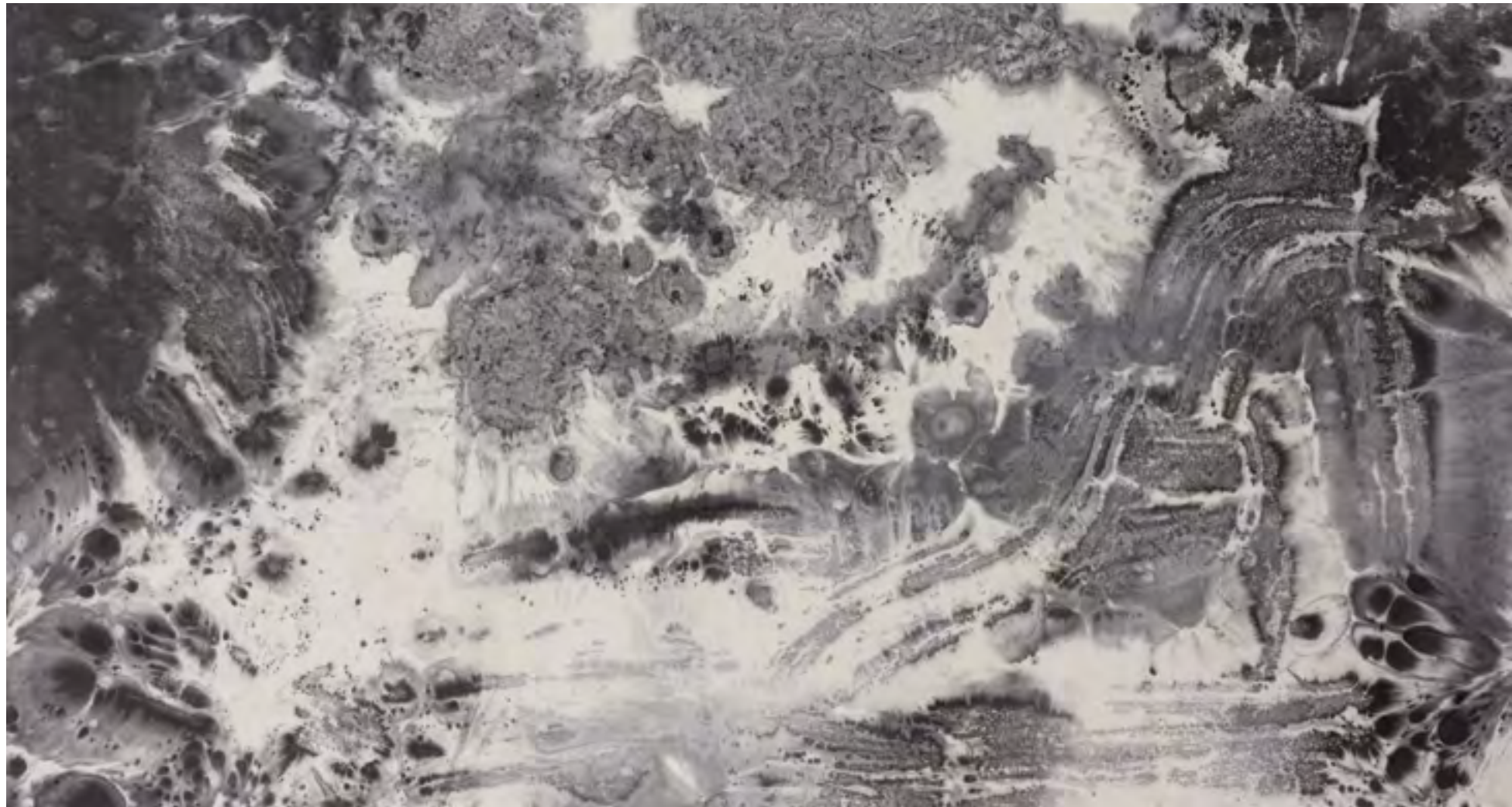


Wave Painting: Bamboo 波相绘画：竹， 2019-2023  
Ink on paper 纸本水墨  
137 x 69 cm  
(BY407)





Wave Painting: Peony 波相绘画：牡丹， 2019-2023  
 Ink on paper 纸本水墨  
 137.5 x 68.5 cm  
 (BY408)



Mountain and Flowing Water 高山流水， 2019-2023  
 Ink on paper 纸本水墨  
 95.5 x 179.5 cm  
 (BY405)





Gao Minglu and Bingyi at the exhibition of *The Eyes of Chaos* 高名潞与艺术家冰逸在展览现场，2023

## SEEKING THE TRUTH OF CHAOS

Gao Minglu

Translated by Tina Liu

Today, discourse surrounding art and culture fundamentally engages with the comprehension of global changes, which requires a shift of perspectives. We as practitioners in the fields of art history and cultural studies must uncover diverse modes of thinking and epistemological perspectives to scrutinize the developmental trajectory of history and future directions of contemporary art and culture. Hence, the focus of my research is how to discuss art history and artworks taking into consideration both the emergence and development of artistic phenomena and the changes in epistemological perspectives across different periods; and at the same time, to examine the value of contemporary art and the direction of its future development from this perspective.

For instance, when we look at ancient Chinese art, a prevalent viewpoint is to construe these artifacts as the spiritual essence of Confucianism, Daoism, and Zen Buddhism, or delve into the materialization process of aesthetics from the perspective of brush and ink techniques. These two viewpoints, however, fundamentally originate from a dualism of spirituality and materiality, significantly influenced by Western dualistic paradigms since the 20th century. In fact, Chinese art and culture embody a strong non-dualistic tendency characterized by neutralizing and intermediary factors. For example, in the early civilizations that revolved around the origin of written language, characters, calligraphy, and images are intermediary factors. They are both medium and identity, as well as the profound spirituality of “the utmost of literature,” which is distinctively Chinese. I have long

been focusing on the discovery of cultural constituents and cognitive modalities with multifaceted interactions, reciprocal coexistence, and mutual representations that are able to break the dualism of spirituality and materiality. This thematic undercurrent permeates my oeuvre, including seminal works such as the synthetic theory of Yi Pai, *Theory of Western Art History*, *Contemporary Chinese Art History*, as well as numerous articles and art reviews, all orchestrated to delineate a coherent epistemological standpoint and methodological approach.

Bingyi’s selection of “Eye of Chaos” as the title for her exhibition demonstrates a keen thematic alignment. Firstly, the placement of the artwork within the East Asian Gallery of the Philadelphia Museum of Art, amidst ancient architectural marvels and ceramics, creates a cohesive and visually harmonious environment. Secondly, the overall effect and fundamental concept are exceptionally well-delivered, seamlessly blending the ancient with the contemporary, at the same time enabling a cross-referencing process between the two epochs. Though ink, as a medium, is traditional, it now has a distinctly contemporary perspective, serving as a continuum and development of the past, thereby enabling a dynamic interplay between the past and the present. Thirdly, in terms of the artwork itself, from the Yi Pai theory’s perspective, or more specifically the maximalism perspective, it fits well into such a framework.



In terms of scale, it evokes the majestic style of Northern Song landscape paintings. Evidently, we find in Bingyi’s works the overall sense of grandeur and visual impact characteristic of Northern Song paintings. However, disparities arise in the specific ways through which this grand sense of wholeness is articulated and how to guide the viewer to perceive the overall composition. These nuanced distinctions aptly reflect Bingyi’s relentless pursuit of a contemporary perspective.

What is this contemporary perspective then? Rather than defining it conceptually, a more illuminating approach is to reconstruct the creative process itself. Consider, for instance, Fan Kuan’s iconic masterpiece *Travelers Among Mountains and Streams*, the overall composition is harmonious, with the main peak in the center surrounded by side mountains, seamlessly meld with the foreground, engendering a unified pictorial narrative. The painting is full of intricate details and meticulous brushwork, yet, they do not hinder the cohesive unity between the whole and the parts. We cannot imagine how many textured strokes and brushwork the artist applied, the process is unreconstructible, only to be perceived or experienced. Yet, these perceptions and experience are subdued by the holistic coherence of the overall composition. Whether viewed in close proximity or from a distance, this enduring relationship persists—an eternal continuum that envelops the process within the sublime majesty of the landscape.

Bingyi’s artworks also exude a sense of grandeur, yet her approach and creative process differ in several respects from traditional monumental landscape paintings. Notably, she focuses on providing a more nuanced presentation of the creative process to her audience by enlarging certain parts of the entire composition in great detail. Viewers are drawn to the

intricacies of these details, textured strokes, and ink washes. We are able to experience how she channels her feelings into the process of artistic creation through her techniques. Thus, details are important, yet it leads to another important relationship—how the part unfolds itself or gradually blends into the overall composition. Unlike traditional compositions featuring prominent main and side mountains complemented by a foreground—a visually intuitive sense of unity—the visual unity in Bingyi’s paintings does not rely on composition only, rather, it unfolds gradually through guiding the viewer from one detailed part to another within the painting. This engenders a perception that each part seamlessly contributes to the entirety of the composition. Ultimately, the viewer’s viewing experience culminates in a holistic perception devoid of a reliance on pictorial compositions. Rather, it traces the imprints left by the artist’s mental images on the painting, and this repetitive trajectory forms a characteristic feature of what I call the “maximalism”.

Maximalism eschews the practice of a one-off infusion of emotion and connotation into brushwork, without the impetus of “a gifted brush generates flowers” driven by an impulsive burst of personality and passion. Instead, it remains steadfast in the ongoing process of repeated “narrative”. This perspective rejects the obsession with brushwork or the idea of a “permanent presence of individuality within brushwork”—an outlook characteristically contemporary. This contemporary perspective is no longer obsessed with an overarching sense of compositional unity, rather, it must capture the wholeness inherent in the artist’s mind throughout the painting process. Whether for the artist or the viewer, it represents a “holistic perception” formed through the process of experiencing and understanding.

This concept of “holistic perception” differs from the notion of “meaning verification” or “injecting meaning” into an artwork all at once. It seemingly embodies a quality of dispersal and overflow of meaning akin to the popular concept of deconstruction in contemporary discourse. However, it does not align precisely with deconstruction but rather represents a form of construction that requires delving into the pictorial surface and inject or conceal meanings into its deeper layers. Some may interpret this holistic sensation through the concept of “abstraction”, yet I argue that Bingyi’s paintings are beyond abstraction. From the perspective of Yi Pai, these works with characteristics of maximalism should be termed “mutual representation,” that is, objects and self-representation, concreteness and abstraction, mind and state, etc., which all serve as pairs of mutual referents.

Underpinning this discussion is a broader issue—the notion of “perception” introduced earlier. From an epistemological perspective, a painting’s representation of the world as perceived by humans typically stems from two main starting points: one seeks the verification of the “truth,” while the other involves the perception of the “truth.”

I argue that contemporary art in post-pandemic era will witness a resurgence of the epistemology of “perception”. Why so? For the past three hundred years since the 18th century, we have been deeply influenced by European Enlightenment epistemology, including humanism, historicism, and speculative metaphysics—all aimed at seeking meaning in the world and in human existence. The subjectivity theory of Enlightenment speculative philosophy has had a profound and enduring impact, not only in the Western world but also in China. Therefore, whenever we encounter a problem or facing an artwork or a novel, all these “texts” produced by humans are subject

to scrutiny regarding their meaning.

In China, one or two centuries ago, “meaning verification” is almost an unreasonable inquiry. Consider this: if you were to ask Dong Qichang the significance of Ni Zan’s landscape paintings, Dong Qichang would never answer such a question. Because first, it cannot be considered a question, and second, it has no answer. Verifying the meaning of an artwork is not a preoccupation among ancient Chinese intellectuals. Hence, Western art historians do not consider Dong Qichang an art historian or critic but rather a mere connoisseur. This highlights a fundamental discrepancy between the two artistic discourses. Ancient artists like Dong strive to recapture the essence and process of painting and calligraphy by their precedent masters. Their focus lay in reproducing the process, the aesthetic pleasures, the richness of brushwork, and individual taste of painting. When they discuss personality, sentiment, taste, and even morality, these facets all emanate from distinct processes and contexts—what we referred to as “perception,” a process of reconstructing perception through perception.

Yet, the notion of “perception” holds not only paramount importance in traditional Chinese culture but also served as the primary mode of epistemology in the West prior to the Enlightenment.

Think about ancient totems, divination rituals, and sacrificial ceremonies—are they not exemplars of perceptual civilization with the participation of human activity? Chinese bronze inscriptions, stone carvings on Mount Tai, and the subsequent literati philosophies like the exhaustion of rationality, the solitary reflections, and unfettered seclusion—all embody a “perceptual” thinking. *The Book of Changes* epitomizes the essence of this notion.



Perception serves as an epistemological method that is mediated by the body (no distinction is made between the mind and the body, or the individual and ethnic groups) and relies on non-human or superhuman powers (divinities). “Divine revelation” transcends mere superstition, representing instead a harmonious resonance among divinities, humans, and nature. In the Western context, up until the advent of the Enlightenment, “perception” remained a primary avenue for apprehending the world. Subsequently, the Enlightenment era witnessed the compartmentalization of science, religion, and culture into distinct disciplines, which then lead to the emergence of epistemology predicated on the dichotomy between subjectivity and objectivity, seeking the ultimate meanings of things, life, and existence in a logical way and from a scientific perspective. The Enlightenment bestowed the right of “divine revelation” upon humans, turning it into a rationalized “human revelation”—humanism.

In my opinion, Western postmodern criticism of Enlightenment humanism actually stems from a profound disillusionment and skepticism concerning human subjectivity. However, various contemporary theories, including artistic creation, still draw upon explicit anthropocentric perspectives, but shifting from universal humanism towards geographical and individualistic humanism. Consequently, we witness the rise of pragmatic political cultures centered around geopolitical interests. The myriad crises of recent years—the 9/11 attacks, financial crisis, the COVID-19 pandemic, the Russia-Ukraine war, and even conflicts of civilizations—can be traced back to the disruption of global relations caused by this obsession with “human subjectivity.” Therefore, we need to rediscover the philosophy of perception and its cultural epistemology that reveres nature, the divine, and the Other.

Turning to Bingyi’s artistic oeuvre, I feel that her creative methodology closely aligns with the contemporary viewpoint of “process perception.” Her advocacy for “pure art,” in my interpretation, represents her attempt to break away from the conventional rhetoric that has been regarded as the norm, or to depart from the mainstream discourse of “meaning verification” prevalent in contemporary cultural politics.

Bingyi’s *Eye of Chaos: Dharma* poignantly reflects her apprehensions about contemporary culture, using ancient motifs of nirvana to reveal the crisis of humanity in contemporary society. Over the past half-century, contemporary art has witnessed an excessive integration of practical political concerns into artistic creation and art criticism. The fundamental reason behind this phenomenon, as I previously suggested, lies in the prevailing ethos of “meaning verification.” This approach certainly carries merit, as it can advocate certain social values and moral standards through such verification if utilized positively. However, if used excessively, it will become pervasive, forming a situation where everyone just follow the herd. Thus, there is an imperative to break free from this cycle. In this light, Bingyi’s work stands as a testament to contemporaneity.

The theory of Yi Pai pertains to the reflection on the epistemology of art. In the post-pandemic era, it represents a departure from old perspectives on global relations. Even if we cannot entirely break away from these perspectives, we must endeavor to find ways to transcend them. However, mere metaphysical impulses toward transcendence or obstinate adherence to one single direction are still inadequate. The best transcendence lies in achieving synthesis. What is synthesis? It means realizing that nothing exists in isolation, whether on a cosmic scale or zooming in on various elements

in the art world. We must acknowledge that in this world, whether it is between civilizations, or between different cultures like Confucianism, Islam, or Christianity, their relationship should be co-existing, interactive and interdependence rather than conflicting. Even on the level of material production, a painting, for instance, requires physical materials, a certain amount of intentional investment, and something you feel—context. During the process of artistic creation, all these factors are interwoven; none can be singled out as the ultimate factor. Whether on the level of civilization, materiality or cultural production, we are all integrated into such a comprehensive relationship—heaven, earth, and humans in one, or humans, objects, and circumstances in one. The epistemology of perception emphasizes more on this oneness relationship and actively engages in the process of experiencing it. In the 21st century, only such an epistemology can rescue the world with increasing conflicts, as well as the art and culture that have been hijacked by pragmatic politics. Human nature is inherently transcendent, and as a mode of thinking inherent to human nature, art should likewise be transcendent.

Recognizing the principle of oneness is not enough; there must be a breakthrough. What is this breakthrough? It is essentially about anticipating and addressing a problem with concerted effort. This world is shaped by the entanglement and involvement of multiple factors. For instance, the art world, according to Zhang Yanyuan from the Tang Dynasty, involves the interaction between *li* or reason, *shi* or cognition, and *xing* or form. Within this interaction, there inevitably exists points of convergence, varying in size and constantly moving. It is not a static, fixed area but rather a interactive state characterized by constant intertwining, fusion, and separation—a process itself—during which certain deficiencies in discrepancy will occur.

Therefore, the theory of Yi Pai argues that it is precisely because each of them (*li*, *shi* and *xing*) possesses such inherent deficiencies that they are able to interact with each other, since each part requires complementation from the others. Hence, the Yi Pai theory does not view “discrepancy” as the nature of all beings and the universe; rather, it is merely a superficial phenomenon—there are as many discrepancies as there are things in the world. The essence of the world and its myriad beings lies in “deficiency,” without which the world and all its beings would not exist.

From this point of view, good art never pursues “perfection”; rather, it is precisely because it possesses this inherent deficiency that it is able to achieve perfection. This is evident in many aspects of ancient Chinese art and culture, such as the notion of “clumsiness rather than skillfulness”, “dirty rather than pure”, or “not to seek formal resemblance”, etc., which all acknowlege the value of deficiency. As deficiency leads to interaction, when we recognize deficiency, we recognize and understand interaction; and within interaction arises many other denotations such as displacement. Furthermore, is this displacement merely an ungraspable state? To answer this question, I propose a core mode of thinking and methodology in the Yi Pai theory, which I call the “being of non-being.” In the process of interaction, the overlap of several components gives rise to new boundaries, which remain in constant motion. However, we have a relatively stable area of intersecting overlap after all. This area may seem inconsequential to the epistemology of “meaning verification” because it is uncertain, unable to identify what is “being.” However, for Yi Pai, it is an essential cognitive element. It is not the absolute “being” as seen through the lens of “meaning verification” but rather a “non-being” within the process of perception. The Yi Pai theory believes that only by identifying this “non-being” can we approach the “being” during the process presented



by “non-being”. This is the principle of what I call the “being of non-being,” which is not a definite meaning but rather a presentation of changing relationships—a core perspective of the Yi Pai theory.

Therefore, to answer what the “purity” of art is, we must first understand the complexity of the relationship between things, rather than simply assigning to them a clear black-and-white “identity”. Indeed, good art and artistic interpretation sometimes deliberately render something as not something, realizing the fact that everything, including those expressed in art, exists in a complex relationship in the first place. Ancient people used the term “chaos” to explain it, in my view, perhaps to avoid an explicit verification. Hence, they advocated that “the meaning lies beyond the words” and “the words do not fully convey the meaning”. Additionally, chaos serves another function: it allows us to avoid the direct one-to-one connection between things, as well as between linguistic expressions and the things being expressed, which is the symmetry of logic in meaning verification. Instead, we need to employ asymmetrical metaphors. Consider how the *Book of Changes* elucidates hexagrams—in the descriptions of all sixty-four hexagrams, natural objects and social phenomena such as mountains, water, clouds, and trees are used as metaphors to describe each hexagram, non of them contains an explicit explanation of their meanings. Therefore, we must adopt a different approach, avoiding the one-to-one correspondence that leads to dualism (the unity of opposites). I encapsulate these perspectives and principles with the concept of the “being of non-being.” In short, the epistemological perspective of “being of non-being” is inherently immune to any preconceived notions of binary symmetry.

Thus, purity actually originates from complexity. A particular form of

chaos embodies a particular form of complexity. Chaos does not provide direct guidance; rather, it requires you to discover a certain intersecting area or relationship within it. The Chinese idiom “only to be perceived, but not expressed in words” conveys such a notion. Chaos on the cosmic level encompasses everything—One produced Two; Two produced Three; Three produced All things—this is *xuanxue*, or Neo-Daoism. In the early 20th century, scholars translated *xuanxue* as metaphysics, which makes sense to a certain extent. However, this is to understand “*xuanxue*” from the perspective of “meaning verification,” which overlooks the fact that the concept of “*xuanxue*” was not formulated for the philosophy of verification based on logical speculation, but primarily for meditation based on perception and experience. It is inseparable from the physical, tangible realm, as expressed in the famous quote from Guo Xi—“enjoying the beauty of mountain spring as if dwelling in nature without leaving the banquet at home.” Essentially, Yi Pai aims to acknowledge chaos on a strategic level, while dissatisfying it on a tactical level. Although the concept of chaos in the past accurately captured the state of “being as non-being,” we still need to employ it as a methodology of “being of non-being.” It is not only beneficial for criticism but also crucial for artistic creation. If both of them are forms of perception, then criticism is considered the perception of perception. Understanding an artwork should be regarded as another means of comprehending the world.

Once you delve into the process of meaning verification and attempt to define chaos, or become obsessed with the visual effects of chaos during creation, you will lose the essence of it. Chaos is not a one-time manifestation or an effect seen immediately. It is rather something invisible yet palpable—you understand it in your mind but cannot explain it clearly. There is no need nor a possible way to seek verification for it.





Fan Kuan 范宽, *Travelers Among Mountains and Streams* 溪山行旅图  
Ink on silk 绢本水墨, 206 x 103 cm, Collection National Palace Museum, Taipei 台北国立故宫博物院藏

## 求证混沌

高名潞

今天我们谈艺术，谈文化其实是在谈如何认识世界的变化，认识这个变化需要视角的变化。我们从事艺术史、文化史的，需要发现不同的思维方式，不同的认识论视角，去检验历史是怎么发展的，以及当代的文化和艺术的未来走向。所以，我比较关注如何把艺术现象的发生发展和不同时期的认识论视角的变化结合起来去谈艺术史和艺术作品，同时，从这个角度去检验当代艺术的价值及其未来发展的方向。

比如，当我们看中国古代艺术的时候，一种流行的视角是把古代绘画诠释为儒、道、禅的精神结晶，或者是从笔墨技巧的角度去谈趣味的物质化过程。这两个视角实际上来自精神 / 物质的二元论。20 世纪以来；我们受到来自西方的这种二元论的影响很大。其实，中国的文化，中国的艺术中有很强的非二元的中和、中介性的因素。比如，围绕着文字起源所发生的早期文明中，文、书、图就是中介因素，它们既是媒介，也是身份性，同时也是一种中国特有的“文之极”的精神性。能否发现某些打破精神、物质二元论的多元互动、互在、互象的文化要素和思维方式是我一直以来所关注的，意派论在探索，我所作的《西方艺术史观念》，《中国当代艺术史》，以及具体的艺术评论其实都围绕着这个问题，都是一体的，都是在探索如何能建树某种认识论视角和方法论。

冰逸用《混沌之眼》命名她的这个展览中的作品，是很扣题的。第一，这个作品放在费城美术馆东亚展厅中，周围是古代建筑、陶瓷器物等，从整体上看，是非常和谐统一的。第二，这个效果和想法非常好，把古代和当代相融合，互相参照。虽然从媒介上来说，水墨是古代的，但是现在它有了当代的视角，是对古代的发展延续，古代和当代的交相辉映。第三，从作品本身来说，从意派这个角度，如果再具体一点，从早期我提的极多主义的角度，它还是挺符合这样的视角。

从尺寸上来说，它还是很像北宋宏伟山水的风格。显然宏伟的整体感，以及北宋绘画带给我们的视觉冲击，在冰逸的作品当中也是有的。这种整体感的具体表现方式，以及如何引导观众去看这种整体，这里面就出现了差异性。这个差异性恰恰反映出冰逸在寻找一个当代的不同视角。

这个当代视角是什么呢？我们没必要概念化地去界定它，最好是还原创作过程本身。我们先来看范宽的《溪山行旅图》，它是一个整体，有主山，有侧山，前景与主山浑然一体。它有很多细节，有无数的笔触。但它们并不妨碍整体和局部的浑然关系。我们无法想象画家用了多少皴法，用了多少笔触，这个过程我们是没法还原的，只能体味。然而，体味被浑然一体的整体感所征服。



近在咫尺，或者后退几十米再去看它，它还是这样一个关系，永恒的关系，它把过程隐含在整体的宏伟山水当中。

冰逸的作品，也有宏大气象。她的出发点以及创作过程，和古代的宏伟山水画还是有一些区别的。她的特点在于通过放大局部，把创作过程更细微地呈现给观众。观众在看作品的时候，能够更多地被这些细节、皴法、渲染等等所吸引。我们可以去体会她在创作当中，怎样通过技巧，把她的这种感受投入进去的，于是，细节显得很重要，但是这里有一个关系，就是局部怎样走向整体的问题。她的整体，并不完全依赖于构图，比如，一个直观的主山、侧山和前景这样一个视觉上直观的整体感。冰逸的整体感是通过画中局部到局部的一步一步的引导来呈现的。最终让观众感到，局部是整体所伸展到每一个角落的触角。观者体味的过程最后就形成一个整体感。这个整体感没有依赖风景化的构图，而是沿着画家大脑中既有的图像在画面中留下的轨迹形成的。这个带有重复性的轨迹形成了一种我叫做“极多主义”的特点。

极多主义不把情绪和意蕴在笔墨中的注入视为一次性的操作，没有“妙笔生花”的驱使，“生花”就是个性激情的突发萌动。相反，而是忠实于、钟情于不断重复的“叙事”过程。这种摒除“个性永驻”笔墨妄念的视角是一个当代的视角。这个当代的视角不再沉迷于一个构图上的整体感，而是一定要抓住作画过程中脑子里的整体感，无论对画家还是对观众而言，它都是一种体会和认识过程所形成的整体感，这是一种“整一性体认”。

“整一体认”与一次性全部地“意义注入”或者“意义求证”不同，它似乎有一点意义分散和流溢的特点，用当代时髦的话叫解构，实际上它不是解构，恰恰是一种建构，只不过这个建构需要把所谓的意蕴更加持续地深入到隐藏到画面当中去。有人愿意用“抽象”这个概念来理解这种整体感，但是我认为冰逸的画不是抽象。从意派的角度看，这些具有极多主义特点的作品应该称为“互象”，即，对象和自象、具象和抽象、心和境等，都是互为对象的。

当然这背后还有一个更大的问题，也就是刚才我们谈到的“体认”。从认识论的角度，一幅画怎样表现人所认识的世界，主要有两种出发点，一个是求证“真”，一种是体认“真”。

我认为，后疫情的当代艺术会出现“体认”认识论的回归。为什么这么说呢？因为从18世纪以来，过去的300年，我们受到欧洲启蒙认识论的巨大影响，一个是人文主义，一个是历史主义，还有一个是思辨的形而上学，其最终的目的，是求证世界的意义、人的意义。启蒙思辨哲学的主体性学说影响极为深远，一直到现在，不仅是西方，包括中国都受到它的影响，所以我们现在一碰到什么问题，一件艺术作品也好，一部小说也好，所有这些人所制作的“文本”，都要面临“它有什么意义？”的检验。

在中国，一、二百年前，这个“意义求证”是一个不可理喻的问题。你设想一下，如果你问董其昌，倪瓒的山水画有什么意义，董其昌绝对不会回答你这个问题。因为第一这不是个问题，第二是没法回答。求证一件艺术作品的

意义，不是中国人关注的问题。所以，西方艺术史家不认为董其昌是艺术史家，也不是批评家，只能算一个鉴赏家。说明二者根本就不在同一套话语系统之中。董就是想还原前人作书画时的过程和境界。他们所关注的，是如何把作画的过程、趣味、笔墨的丰富性和个人品味，等等，还原出来。他可以谈人品、可以谈情操、谈趣味，甚至还可以谈一些道德，但是这些东西都是出自具特定的过程和情境的，也就是刚才我们所说的“体认”，是一个用体认来还原体认的过程。

然而，“体认”这个东西，不仅在中国传统文化中很重要，即便在西方，在启蒙运动之前，也是最重要的认识论方式。

你想一想，远古的图腾、卜筮、祭祀不都是行为参与的体认文明吗？中国的铸鼎铭文、泰山刻石，而后到文人的穷理尽性、临流独坐、泉石傲啸，不都是“体认”思维吗？《易经》是这方面的典型和文本结晶。体认是以身体（心灵和肉体不分，个体和族群不分）为中介、以非人或者超人力量（神灵）为依托的认识论方法。“神启”不完全等同于迷信，而是神、人、自然的共鸣。在西方，一直到启蒙运动之前，“体认”也认识世界的一个最主要的方法。后来启蒙运动开始把科学、宗教和文化分立，各自成为独立的学科，才有了这样一种从科学的角度严谨地逻辑化地求证事物、生命、存在的最终意义的、建立在主客观分立之上的认识论。启蒙把“神启”的权利给了人自己，变成思辨至上的“人启”——人文主义。

西方后现代以来对启蒙人文主义的批判，实际上在我看来，乃是出自对人文主体性的失望和怀疑。然而，当代诸种理论，包括艺术创作，仍然诉诸明确的人性主体论，只是从普世的人文走向了地缘的人文和个人的人。其结果是，出现了以地缘政治为标的实用政治文化。近年来世界所发生的种种危机，911、金融危机、新冠、俄乌战争甚至文明冲突等，本质上都源自这种对“人的主体性”的沉迷所造成的世界关系的紊乱。因此，我们需要重新找回那种对自然、神灵和他者敬畏的体认哲学及其文化认识论。

具体到冰逸的作品，我觉得她的创作贴近了“过程体认”这个当代视角，因为她的“纯艺术”的说法其实在我看来是想摆脱现在习以为常的、已经奉为圭臬的那种修辞说法，或者，她想离开那个“意义求证”的文化政治学的主流话语。

冰逸创作的《混沌之眼：达摩》显然表达了她对当代文化的某种担忧，通过古老的涅槃题材揭示当代人性的危机。过去半个多世纪的当代艺术过多地把实用政治相关的很多东西放到艺术创作和艺术批评当中，于是造成这个现象的根本原因就是刚才我所说的“意义求证”的这样一个价值观。不是说它完全没有价值，它也有价值，因为它可以通过这样一种求证，倡导某种社会价值和道德标准，如果它是正面的话。但如果用的太多了，就泛滥了，这样就形成了一套大家都追随的情况，就烂了。所以现在要从里边儿跳出来，从这个角度来讲，它是具有当代性的。



意派是关于艺术认识论方面的思考，在后疫情时代，它是一种摆脱，摆脱旧的有关世界关系的视角。即使我们没办法摆脱，我们也要尽量想办法超越它。但光有一个超越的形而上冲动或者是对一个单方向的执拗，还是不行。最好的超越是走向综合。什么叫综合呢？就是要认识到，无论是大的宇宙关系，还是小到艺术世界的各种元素，谁也离不开谁。我们要认识到，这个世界，无论是文明之间，或者儒家、伊斯兰或者基督教文化之间都是互在的，不应该是冲突，而应该是互动互在的。即便降低到物质生产的层面，一张画儿要有物质材料，要有一定的意向投入，要有你所感受的东西，也就是语境。当你创作的时候，所有这些因素，哪个也离不开，你不可能只挑选其中任何一个作为唯一的终极的要素。无论是从文明还是从物质和文化生产的层面，我们都被融入这样一个综合关系之中：一个天、地、人，或者人、物、场合一的关系。体认的认识论更重视这个合一关系，并主动体验这个合一的过程。在 21 世纪，只有这种认识论能够拯救这个冲突日益加剧的世界，以及被实用政治绑架的文化艺术。人性本是超越的，作为人性的一种思维方式，艺术也应是超越的。

我们认识到了这种合一的原理本身还不行。还要有一个突破口。这个突破口是什么？这个其实就是预判所着力思考或者是解决的一个问题。这个世界是由多个方面因素的纠结和参与所形成的。比如，艺术世界，如果参照唐代张彦远的说法，是理、识、形三者发生互动的关系，互动中必定有重合之处，重合的地方有大有小，并且总是在动，它不是一块静止的、固定的区域，它是一种不断地交错、融合、分离的互动状体，是过程本身，它在互动过程当

中会出现一些差异性缺失。所以意派认为，正是因为，（理、识、形）每一个部分自身都带有缺失性，才促成了它们之间的互动，因为每一方都需要互补。所以，意派论不认为所谓的“差异性”是宇宙和世界万物的本质，差异性只是它们的表面现象，世界上有多少事物，就有多少差异性。只有“缺失性”才是世界和世界中的各种事物的本质。可以说，没有缺失性就没有世界，就没有万物。

从这个角度讲，好的艺术从来就不追求“完美性”，或者说，只有具备这个缺失性才完美。这在中国古代艺文中有很多体现，宁拙勿巧，宁脏勿净，不求形似，等等，这些都是看到了缺失性的价值。我们看到了缺失性，看到了互动，因为缺失性导致了互动，互动当中又出现了错位等等很多外延。进一步，这个错位仅仅是一种不可把握的状态吗？正是为了回答这个问题，我在意派论中提出了一个核心思维方式和方法论。我把这个叫做“不是之是”。因为在互动过程当中，由于几个部分的交叠出现了新的边界，这个边界仍然在不停地运动，但是我们毕竟有一个相对稳定的交叉重叠的领域。这个领域对于“意义求证”的认识论而言，似乎不重要，因为它不确定，无法确定何为“是”。然而，对于意派而言，它确是至关重要的认识要素。它不是“意义求证”眼中那个绝对的“是”，而是一个体认过程中的“不是”。意派论认为，只有找到这个“不是”，才能在这个“不是”所呈现的过程中接近那个“是”，这个原理就是“不是之是”，它不是确然的意义，而是变动关系的呈现，这是意派论的核心视角之一。

所以要回答什么是艺术的“纯粹性”，首先要了解事物关系的复杂性，而非简单地给事物扣上一个非黑即白的干净的“身份”。好的艺术和艺术阐释有时会故意把什么东西弄的不是什么东西，就是看到任何事物包括艺术要表现的事物首先都是处在一个复杂的关系之中。古代人用“混沌”来说明它，我理解，就是为了避免去明确求证。所以主张“意在言外”，“言不尽意”。而且混沌还具有另外一种功能，就是让我们避免把事物和事物，把语言表现和被表现的事物一对一地对接，此即意义求证的逻辑对称性。相反，要用非对称的隐喻。你看易经是怎么谈卦象的？六十四卦的象辞，没有一个直接在说这个卦是什么意思，而都是用山、水、云、树等众多自然物和社会现象去隐喻这个卦象。所以说，要用另外一种办法，不要想着一对一。一对一就变成二元论的对接（对立统一）了。我用“不是之是”概括这些视角和原理。总之，“不是之是”的认识视角是对任何二元对称性的成见的先天免疫。

所以，纯粹性实际上来自复杂性。某种混沌就是某种复杂性。混沌避免直接告诉你什么，而是要你在混沌当中发现某个交界，发现某种关系。所谓只可意会，不可言传，即是此意。宇宙层面的混沌什么都有了，一生二，二生三，三生万物，这是玄学。20 世纪初，学者把玄学翻译为形而上学（metaphysics），有一定道理，但是，这是从“意义求证”的角度去理解“玄学”。它忽视了，“玄学”这个概念不是为逻辑思辨的求证哲学而制定的，它主要为体认式的冥想而设定的。它离不开形而下，所谓“不下堂筵，坐穷泉壑”。其实意派想做的，就是在大的意向，即战略上承认混沌，但是在策略上又不满足混沌。因为古人的混沌固然精确地把握了不是之是的状态，

但我们还需要把它运用为一种不是之是的方法论。它不仅对批评有用，对艺术创作也特别重要。如果二者都是体认，那么批评是体认的体认。要把认识作品看作认识世界的另一种方式。

你一旦进入意义求证，从而去界定混沌，或者在创作中，你一旦迷恋于视觉效果混沌，你就失去了它的根本。混沌不是一次性表现或者立马看到的效果，它是那个看不见的东西，但能感受得到。说不清楚，但是心里明白，没必要也无法求证。



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

2023	<i>Bingyi: The Eyes of Chaos</i> , INKstudio, Beijing, China
2022	<i>Bingyi: Land of Immortals</i> , Joan B Mirviss LTD, New York, USA
2021	<i>Bingyi: Stream and Mountain</i> , Opening Exhibition of Xishan Art Museum, Henan, China
2020	<i>Bingyi: Lotus Dynasty at the Mochou Lake</i> , Nanjing, China
2019	<i>TIME TOWER</i> , Nanjing Youth Olympics Park, Nanjing, China <i>Bingyi: A Humanist’s Life in Hutong</i> , Urbanus at Baitasi, Beijing, China
2018	<i>Bingyi: Impossible Landscapes</i> , INKstudio, Beijing, China <i>Twelve Philosophies of the Ruins: An Epic</i> (Performance), That World Museum, Beijing, China <i>Bingyi: The Emei Cascade Project</i> , Emei, Sichuan, China
2017	<i>Bingyi: Wanwu: Metamorphasis</i> , An Installation at the Art Basel, INKstudio, Hong Kong S.A.R., China
2016	<i>Ruins Trilogy</i> , Hongen Temple, Beijing, China <i>Hutong Project</i> , Beijing, Dongcheng District, China
2015	<i>Bingyi: Intensive/Extensive</i> , INKstudio, Beijing, China <i>Inside the Wall</i> , Alvaro Alcazar, Madrid, Spain
2014	<i>Epoché</i> , Shenzhen Bao’an International Airport, Shenzhen, China

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

SELECTED GROUP EXHIBITIONS

2024	<i>Translations: Afro-Asian Poetics</i> , The Institutum, Singapore
2023	<i>Mountains and Rivers Remain</i> , The Institutum, Singapore <i>Global INK: INKstudio’s Ten Year Anniversary Exhibition</i> , INKstudio, Beijing, China

	<i>Summoning Memories: Art Beyond Chinese Traditions</i> , Asia Society Texas Center, Houston, Texas, USA
2022	<i>Oneness: Nature &amp; Connectivity in Chinese Art</i> , Philadelphia Museum of Art, USA <i>Ink / stone</i> , Fairfield University Art Museum, Fairfield, USA
2021	<i>Ink Dreams: Selections from the Foundation INK Collection</i> , Los Angeles, USA
2020	<i>63% Rhetoric: Case Study of A Chinese Contemporary Art Collection</i> , Jinying Art Museum, Nanjing, China
2019	<i>At Ease In Xichong</i> , Bi-City Biennale of Urbanism\Architecture, Shenzhen, China <i>Unknown City: China Contemporary Architecture and Image Exhibition</i> , Pingshan Art Museum, Shenzhen, China
2018	<i>Reconstructing Utopia—Architecture and Art Exhibition</i> , Hua Museum, Shenzhen, China <i>Blissful Land II: Still Waters Run Deep</i> , Himalaya Art Museum, Shanghai, China
2017	<i>Texture of the Times—Exhibition of Sichuan Fine Arts Institute Works</i> , National Art Museum of China, Beijing, China <i>Wuhan Ink Art Biennale – Pursuit for Ink</i> , Wuhan Art Museum, Wuhan, China <i>China Now: New Literati Art</i> , INKstudio, New York, USA
2016	<i>Till It’s Gone: An Exhibition on Nature and Sustainability</i> , Istanbul Museum of Modern Art, Istanbul, Turkey <i>Humanistic Nature and Society (Shan - Shui 山水) - A People’s Biography</i> , Shanghai Himalayas Museum, Shanghai, China
2015	<i>Beyond Architecture—Beijing Design Week 2015</i> , China Millennium Art Museum, Beijing, China <i>Myth</i> , Whitebox Art Center, Bejing, China
2013	<i>Shadow of Dust, When the Sun Blooms</i> , WiB Kultur, Berlin, Germany <i>Chinese Female Artists Exhibition</i> , Xi’an Art Musem, Xi’an; China and Museum of Chinese Women and Children, Beijing, China
2012	<i>Original Forms of Chinese Ink Painting</i> , Sanchuan Modern Art Museum, Nanjing, China

2011	<i>Decade of The Rabbit</i> , White Rabbit Gallery, Sydney, Australia <i>Surveyors</i> , Albright-Knox Art Gallery, Buffalo, USA <i>Half of the Sky: Women in the New Art of China</i> , National Museum of Art of China, Beijing, China; Drexel University, Philadelphia, USA
2010	<i>Wild Things</i> , Kunsthallen Brandts, Odense, Denmark <i>Ten Years at the White Rabbit</i> , White Rabbit Art Gallery, Sydney, Australia
2009	<i>Yi Pai-Century Thinking</i> , Today Art Museum, Beijing, China <i>Opening Exhibition</i> , The White Rabbit Collection, Sydney, Australia <i>Dress Codes: Clothing as Metaphor</i> , The Katonah Museum of Art, Katonah, USA
2008	<i>The Yi School: Thirty Years of Chinese Abstract Art</i> , CaixaForum Madrid, Madrid, Spain <i>The 7th Gwangju Biennale, Annual Report: A Year in Exhibitions</i> , Gwangju, South Korea <i>State of City</i> , Rochester Contemporary Art Center, Rochester, USA <i>The New Chinese Paintings</i> , The Deutsch Bank Gallery, New York, USA
2007	<i>City, New Landscape: Contemporary Urban Architecture Biennale</i> (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 <i>Seduction and Confusion</i> , Keumsan Gallery, Beijing, China; 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	
2023	“冰逸：混沌之眼”，墨斋，北京，中国
2022	“冰逸：众神之地”，Joan B Mirviss LTD，纽约，美国
2021	“冰逸：溪山”，溪山美术馆开幕展，修武，河南，中国
2020	“冰逸：莲朝”，那里世界南京分馆，莫愁湖，南京，中国
2019	“时间塔”，南京青年奥林匹克公园，南京，中国
2018	“冰逸：一个胡同主义者的人文生活”，URBANUS 都市实践主办，西城区白塔寺东夹道 72 号“二合院”，北京，中国
	“冰逸：不可能的仙山”，墨斋画廊，北京，中国
	“冰逸：废墟的十二种哲学”，“花城”杂志主办，那里世界博物馆，北京，中国
2017	“冰逸：峨眉飞瀑”，峨眉山，四川，中国
	“冰逸：万物”，香港巴塞尔博览会，墨斋画廊主办，香港，中国
2016	电影“废墟三部曲”，宏恩观，北京，中国
“胡同”项目，北京，中国	
2015	“冰逸：回”，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
“圖：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
		“回：万物”，Galeríe Charpa，瓦伦西亚，西班牙
2013		“冰逸：霪”，前门皇家驿盏，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		“囡”，芝加哥大学斯马特艺术博物馆，芝加哥，美国
2009		“幽：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，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

2024	“翻译：亚非诗学”， The Institutum，新加坡
2023	“山河依旧”， The Institutum，新加坡
	“全球水墨—墨斋十周年特展”， 墨斋，北京，中国
	“召唤记忆：超越中国传统的艺术”， 亚洲协会得克萨斯中心， 休斯顿， 美国
2022	“合一：中国艺术中的自然与连结”， 费城艺术博物馆， 美国
	“墨 / 石”， 费尔菲尔德大学美术馆， 费尔菲尔德， 美国
2021	“水墨之梦：Fondation INK 珍藏艺术精选”， 洛杉矶郡立美术馆， 洛杉矶， 美国

2020	“63% 的修辞：中国当代艺术收藏案例研究”，金鹰美术馆，南京，中国
2019	“自在溪涌”，2019 深港城市 \ 建筑双城双年展，深圳，中国
	“未知城市：当代中国建筑、装置与影像展”，坪山美术馆，深圳，中国
2018	“重构乌托邦——建筑艺术展”，华·美术馆，深圳，中国
	“静水流深 II——佛国山水”，喜马拉雅美术馆，上海，中国
2017	“时代质感·四川美术学院作品展”，中国美术馆，北京，中国
	“墨攻——首届武汉水墨双年展”，武汉美术馆，武汉，中国
	“当下中国：新文人艺术”，墨斋画廊，纽约，美国
2016	“山水社会——民间传记”，上海喜马拉雅博物馆，上海，中国
	“消失殆尽：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
2015	“建筑之外——北京国际设计周特展”，中华世纪坛世界艺术馆，北京，中国
	“神话”，白盒子艺术馆，北京
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

洛杉矶郡艺术博物馆，洛杉矶，美国
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
曼荷莲学院艺术博物馆，麻省，美国



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Gao Minglu 高名潞 . “Zhongguohua de lishi yu weilai” 中国画的历史与未来 (The Past and Future of Chinese Ink Painting). In *Shuimo yuanxing* 水墨原形 (*The Original Forms of Ink Painting*). Nanjing: Jiangsu meishu chubanshe 江苏美术出版社 (Jiangsu Fine Arts Publishing House), 2012, pp. 217-231.

Gao Minglu 高名潞 . “Su: Bingyi de jinzuo” 宿：冰逸的近作 (Home: Bingyi’s Recent Paintings). In *Su 宿 Home*. Hangzhou: Zhongguo meishu xueyuan chubanshe 中央美术学院出版社 (China Academy of Fine Arts), 2007.

Goodman, Jonathan. “Bingyi Huang at Max Protetch.” *Art Critical*, March 3, 2008 (<https://artcritical.com/2008/03/03/bingyi-huang/>)

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