

泰祥洲
《宇·宙·观》

TAI XIANGZHOU
Speculative Cosmologies

03.18^{SAT} - 05.07^{SUN}, 2017

CURATORS 策展人

Britta Erickson 林似竹, Alan Yeung 杨浚承



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PREFACE

Britta Erickson

A painter of great intellect and talent, Tai Xiangzhou is also a man of conviction, determination, and daring. Having felt a strongly insistent compelling desire that he become an artist, he turned aside a successful career to follow his heart and mind. He understood that it was his avocation to paint, and to ignore such a strong pull would be to miss out on the fullness of life.

While studying painting in the time-honored manner of copying from the great masters, he conducted a parallel study, delving deeply into the history of cosmology. Landscape painting and cosmology are linked in that they express an understanding of the relationship between humankind and the universe. Extending his study to embrace contemporary Western philosophy and science catalyzed new interpretations of the landscape and of humans' place within the cosmos.

Tai's years of diligent study included such exercises as copying segments of works of great early masters of the Song or Yuan, but copying them to a different scale. This forced the student to consider what kind of brushes and brushstrokes would be best-suited to the forms. Over the years, Tai learned, and then gradually began to shift to a personal style. In addition to developing a personal brush language, he added dimension to his landscapes through his fresh understanding of the landscape, informed by his vast knowledge of Chinese philosophy and the cosmos. What a satisfying and important career stage to have reached: the start of something new and personal and unique, with vast amounts of fascinating work sure to come.

前言

林似竹

泰祥洲是一位极具智慧与才能的画家，同时兼备信念、决心与勇气。他为追寻成为艺术家的梦想而放弃了已经非常成功的事业。祥洲深知自己热爱绘画，不想错失人生中本应有的充盈。

他以传统方式临摹研习古代大师画作，同时做了关于宇宙学历史的研究。因为山水画阐释着人类与宇宙的关系，与宇宙学是紧密相连的。将他的研究扩展到当代西方哲学与科学领域可催生出对山水以及人类与宇宙关系的新解读。

泰祥洲多年来以不同比例临摹宋、元大师作品局部，并在其中思考最适合的笔墨运用。长此以往，他学成并逐渐转向个人风格。祥洲不但发展出了个人的笔墨语言，也凭借对山水的崭新理解与对宇宙和中国哲学的广博认知，为其山水画增添了新的维度。这个具有个人特色的新开始必将带来更多富有魅力的创作。

（翻译：董晓坤）

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方便法门

互动装置装置《方便法门》为模拟宋代佛教转轮经藏的作经转经结构，结合“天圆地方”、中心说、以及佛教舍利塔、佛教宇宙观等概念，结合其拥有河北及京畿地区中、后期佛教造像、又兼以宇宙结构、政治权威、作品通融宗教、哲学、及历史上的特征。观者可以穿梭其中，如转经轮转经其外，亦可在其上或其中写下感想，建构自身知识的“图书馆”。

背景上的星图取自公元1世纪西汉南越王墓穴的星图，它们和伏羲图山水，可视为古典中国天文图中“天地同构”概念的佐证。

THE GATEWAY OF EXPEDIENT MEANS

The Gateway of Expedient Means reconciles corporeal experience, rational understanding, and metaphysical wonder. Constructed using traditional Chinese mortise-and-tenon joinery, the structure is modeled after revolving sutra repositories from the Song Dynasty, such as that at Longxing Monastery in Zhengding, Hebei. The visitor is invited to enter and circumsambulate it as in a ritual for karmic merit, or contribute to a library of shared knowledge by writing on its blank string-bound volumes. The architectural form of the installation evokes cosmological notions like the axis mundi and "round heaven, square earth" as well as Buddhist stupas and mandalas. The elaborate interlocking brackets serve structural functions, but historically they were also ornaments and symbols of the structure of the universe and political authority.

The star charts in the background are adapted from the painted ceiling of an astroscopic tomb in Luoyang dating from the first century CE, during the Western Han Dynasty. Their landscape-like appearance testifies to the concept of heaven-earth correspondence in classical Chinese cosmology.

INTRODUCTION

Alan Yeung

Tai Xiangzhou was born in 1968 in Ningxia to a scholarly family. As a youth he studied calligraphy with the exiled master Hu Gongshi (1912-1997), roamed the vast deserts of the northwest, and absorbed the diverse cultural legacies of the Silk Road. After relocating to Beijing in 1986, he worked as an art conservator and mounter and enjoyed successful careers in digital design and cultural media. In the 2000's, he devoted himself fully to his artistic practice and began to study under ink painter Liu Dan. Tai proceeded to earn a doctorate from Tsinghua University with a dissertation on the origins of Chinese landscape representations in classical cosmology, particularly its elaborate systems of correspondence between the celestial, terrestrial, and human realms.

Working in the literati mode, Tai spent years copying and mastering classical compositions and brushwork. He focuses on the landscapes of the Song Dynasty (960-1279), considered a Chinese golden age for both pictorial and astral arts. *Speculative Cosmologies* features select examples of Tai's classicizing style, including *Mountain of Heaven*, a virtuosic rendition of a Song monumental landscape as a screen—a format charged with cosmological significance; *Cosmic Symphonies*, an elaboration of a celebrated 13th-century album depicting different aspects of water; and *Microcosm-Macrocosm*, a primordial landscape without organic life generated from a miniature scholar's rock. Lovingly and intimately antiquarian, these paintings also ask, speculatively and counterfactually, what a Song landscape would be if it encompassed the vastly expanded scope of contemporary knowledge and experience.

Tai's distinctive cosmic scenes form the bulk of the exhibition, displayed alongside actual iron meteorites in his collection. The monumental nine-panel ensemble *Parallel Universes* immerses the viewer in the serene chaos of cosmogony, with gnarled and perforated rocks hovering in space without coherent illumination, perspective, orientation, or even causality. The rocks recur within and across compositions, transposed and rotated and

morphologically transformed, and seem simultaneously to emerge from and dissolve into the atmosphere. Elsewhere they resemble the fossils and bones of an archaeological past or a post-apocalyptic future. Subverting pictorial conventions and ungrounding the viewer from ordinary reality, the cosmoscapes reinvest vision with visionary potential and images with imaginative power. Painting thus becomes a medium not only for representation or expression, but also for speculation at the grandest scale, pertaining to the nature of space and time and the possibilities of invisible or even imaginary universes.

Similarly, the interactive architectural installation *The Gateway of Expedient Means* connects heaven and earth and reconciles rational thought, empirical experience, and metaphysical wonder. Modeled on medieval revolving repositories of Buddhist sutras, the installation is constructed in wood using traditional mortise-and-tenon joinery. The viewer is invited to enter and circumambulate it as in a ritual for karmic merit, and to contribute to a library of shared knowledge by writing on its blank string-bound volumes.

展览介绍

杨浚承

泰祥洲 1968 年出生于宁夏银川的书香世家，自幼跟随胡公石、王文钧等名家学习书法，漫步于西北壮阔的沙漠，吸收丝绸之路多元的文化遗产。他 1986 年移居北京，从事过古代书画装裱修复，其后赴新西兰攻读数码媒体设计，并有多年从业经历。2000 年后，他开始专注书法和绘画实践，在水墨画家刘丹指点下精研传统、走向当代。于清华大学美术学院完成的博士论文，深入分析古典中国宇宙观中天地同构的对应关系，对山水图像的源起与演变进行了崭新的叙述。

泰祥洲标志性的天象作品颠覆了绘画成规，使观者抽离惯常的观看方式，重新召唤人类对宇宙奥义的敬畏和遐思。九屏巨幅系列作品《平行宇宙》置观众于静谧的混沌之中，没有明确的光影、重量、视点或方向。嶙峋怪石在云气中若隐若现，重复穿梭于画面之间、或幻化为末日世界的化石和骨头。艺术家收藏的铁陨石将与天象作品一同展出，以视觉和触觉方式启发对遥远时空的臆想。

泰祥洲的当代水墨创作，基于其长期对宋代山水构图和笔墨的研究及临摹。本展精选推介其宋风作品：三联屏全景山水画《天作高山》糅合范宽、李成、郭熙等前人笔法，并以屏风形式喻示人文与天文、画内与画外的联系；二十幅系列作品《黄钟大吕》拓展了马远《水图》，将水升华为波、流动性、物态等物质原理的载体；长卷《小中见大》则从案头小赏石衍生出一片洪荒景象。泰祥洲的宋风作品建立了一种虚拟的艺术史：假如宋代的山水画技术和成规没有改变，它会以什么方式去体现当代人更为广阔的宇宙观？

互动建筑装置《方便法门》为模仿宋代佛寺转轮经藏的传统卯榫结构，结合“天圆地方”、中心说等古代宇宙观概念，通融思辨、感官及形而上的神往。观者可以穿梭其中，如积功德般转绕其外，或在架上线装书中写下感想，建构共享知识的“图书馆”。

（翻译：杨帆）

INFINITE REVOLUTIONS: AN INTERVIEW WITH TAI XIANGZHOU

Tai Xiangzhou and Alan Yeung

February 2017

A: How does your upbringing in Yinchuan, Ningxia influence your artistic development?

T: Located in northwest China, Ningxia has unique scenery and a long cultural history. The Yellow River runs through Yinchuan. When I was a child, it was very wide, and I could reach it by bike in 20 minutes. Around Yinchuan are several deserts, such as the Tengri and the Ordos. I'd often go to their edges, where I keenly felt the solitude and the majesty of the vast wilderness. Growing up in Ningxia made fearless and gave me an open mind. Living so close to nature in its bare essence, I didn't fixate on anything and felt I could always start life anew.

A: Ningxia seems far from traditional literati culture. How did you become interested calligraphy?

T: I come from a scholarly family. My grandfather was a teacher at a traditional school in Yanbei, Shanxi and skilled at geomancy and divination with the *Yijing*. My father was proficient in classical Chinese and a fine calligrapher. When I was a child, a very important calligrapher named Hu Gongshi lived in Ningxia. He was a disciple of Yu Youren and served as his private secretary. After the Nationalist Party fled to Taiwan, Hu was assigned to a reading room in Yinchuan to manage its holdings of periodicals. At the time the Cultural Revolution was ongoing. My father knew Master Hu and asked him to teach me calligraphy. Master Hu liked children and taught me diligently. I visited him in the reading room two or three times a week. He'd write on old newspapers to teach me brushwork and character structure. I studied with Master Hu until the early 1990's, when he left Yinchuan and returned to Nanjing.

A: How did the cultural legacies of the Tangut Xixia empire and the Silk Road influence you?

T: Ningxia was the capital of the Xixia Dynasty (1038–1227). Xixia studies is a mysterious discipline. In the early 20th century, Western explorers discovered many historical sites in northwestern China. During the Song dynasty, Dunhuang was under the control of the Xixia, which was responsible for the Yulin caves. The core of Xixia culture remains in the Yinchuan area, including the North and West Pagodas and the One Hundred and Eight Stupas of Qingtong Gorge. These sites yielded many artifacts. I was very attentive to the archaeological findings. They were often of art historical significance, such as Xixia Buddhist art and the landscape paintings at Yulin, which bear a strong resemblance to Jing Hao's style. All this was part of my artistic upbringing from a young age.

The Tangut script also made a strong impression on me. It took only three years to create and put to use. How could a culture so quickly establish its own writing system? Once you've understood the principles of a system of knowledge, then you can easily extrapolate from them standards and rules by which to generate writing, images, history, culture, and religion. The relationship between Heaven and humans is a key question for Asian cultures. The *Book of Changes* says: "To contemplate the patterns of Heaven to observe the change of seasons; to contemplate the patterns of humans to effect the cultural transformation of the world."

A: Your artistic path has been very varied: you trained in conservation and mounting, worked as a media designer, directed cultural programs on CCTV, and founded the antiquities magazine *Chinese Heritage*. Do you regret these experiences?

T: If not for these experiences I may have been unable to persist in this path. They make me realize clearly my most authentic desires and ambitions, and because of this I have faith in my art. The experiences also broadened my intellectual and artistic horizons.

A: How did your study of classical cosmology relate to your decision to become an artist?

T: Why paint? In 2003, I became acquainted with Liu Dan, who had just returned from New York. He was renowned in the West and had opened new possibilities for ink painting. He had a strong foundation in traditional ink painting, but his iconography and methods were very contemporary. I was working in interactive media at the time. I hadn't left calligraphy and painting behind, but I was still in the stage of studying and copying and unable to progress. I was deeply impressed by Liu Dan's work and admired it. I wanted to become his disciple. Master Liu said to me, "You've done quite well in other fields. Why do you have to paint? You need to think clearly about this." This question remained on my mind while I was studying with him. Later, by coincidence I met Bao Lin, who at the time was the head of the Painting Department at the Academy of Art and Design at Tsinghua University. Professor Bao had studied philosophy in France, and his project was to construct a philosophical system for painting. I was very interested in his ideas, and I asked him, "Why do humans paint?" He said, "This question is too complicated. If you're truly interested, come and study for a doctorate with me." So in 2006 I earned a PhD in painting at Tsinghua. My dissertation topic was the "Concept and Structure in Chinese Landscape Painting." How did landscape painting arise? Why did the Chinese love to paint landscapes? How did Chinese painting become a system? How should a contemporary artist using ink present and express this system? Addressing these questions ultimately led me back to painting practice. Both teachers shared their expertise with me unreservedly and helped me develop my own theory. I learnt that a personal pictorial language is only possible when concept and practice are unified. I understood that artistic creation of any period was founded on that period's cosmology, which furnished its speculative schemas.

A: Prior to this, why did you feel that you couldn't progress as an artist?

T: Having written my dissertation I can now easily answer this question, but at the time I had no clarity. China's art academies operate under two pedagogical prerogatives: the first is that art must serve as cultural propaganda, and the second is that teaching must be practical and oriented towards survival in society. If you want to explore alternative ideas, you'll find yourselves isolated and without opportunities to develop.

I'm interested in experimentally combining art, philosophy of science, and cosmology, and I understand the differences in the mental lives of an independent artist and an artist working "within the system" (*tizhi nei*). In the past, however, these distinctions weren't clear to me. Confucius said, "Students of the past studied for themselves; students of the present study for others." What is taught in school tends to be "for others"—fulfilling social needs. What I've been exploring is "for myself." I've been exploring the unknown, and what I discover is my own.

A: In your book, you mention that during the May Fourth period, Western modern thinking had already had an impact on ink painting.

T: The May Fourth Movement began the radical overturning of artistic traditions, including criticizing the Four Wangs, in the hopes of remaking art on the foundation of realism. For me, such revolutionary thinking and simplistic reconstruction are invalid. Chinese culture has been continuous for several millennia, and an essential part of it is the symbiotic relationship between language and images. Undergirding the language is an intellectual system. If that intellectual system remains, simply changing the images is meaningless.

A: In literati painting, brushwork tended to be an independent object of aesthetic appreciation. Did this already constitute a departure from cosmology?

T: Painting after the Song was mostly done on paper, and so "brushwork flavor" was sought after in its own right. For the Orthodox School established by the Four Wangs of the early Qing dynasty, painting was simply about replicating traditional schema and brushwork faithfully. It became a tradition of pure technique, without intellectual or conceptual breakthroughs. But in the millennium between the Song period and the present, there were many important artists who did aim to articulate a cosmology through their art, such as Bada Shanren (1626-1705), Shitao (1642-1707), and Dai Benxiao (1621-1693). That tradition was never broken. Individual artists simply had to work more diligently and persistently.



戴本孝《山水》

Dai Benxiao, *Landscape*

A: In recent years you've established a distinctive personal style. Before this, you devoted a lot of time to copying classical paintings and especially Song-dynasty landscapes. What is the significance of copying to your practice now?

T: When painting my cosmic scenes, I often pause and return to copying and studying classical works. Copying them is mainly about technique; it is like mastering a language. My "mother tongue" in painting is the Song landscape. When I encounter difficulties I return to the Song masters and seek their guidance. My own creative practice and copying classical paintings are mutually illuminating. The Song people's understanding of landscape was close to our understanding of the universe. It is a realm of ideals—ideals of nature and human existence. It is not mere scenery or something like a photograph.

A: Has contemporary science demystified the universe?

T: Human capability remains very limited. Through telescopes and spacecraft we can receive only simple images of the universe. A Song-dynasty landscape is like the starry night sky. The ancients' awe-struck exploration of mountains and forests is very similar to our exploration of the universe. That's why we call a Song landscape "monumental." Today, our technologies have access to almost every corner of earth, which has gradually lost its mystery. It is pointless to continue painting according to the schema of Song landscapes. How to restore to painting a sense of mystery is a current issue. Our technologies give us more mysterious pictures of the universe and create more room for artistic creation.

A: What is the relationship between the feeling of awe and the pursuit of beauty?

T: Humans are always in awe of the unknown. At night, when I'm alone in the studio with the lights off, a fear sometimes arises in me. Such psychological nuances can be very resonant in art. Actually, cosmological awe is universal in humans. If we returned to antiquity and had to recalculate our calendars—arrive at the figure of 365.25 days in a year, and divide the year according to the four equinoxes—this'd be an immense undertaking. We'd use our most beautiful language and images to define

this system in the most precise ways, and to express the awe and respect that Creation inspired in us. If an artist working today maintains this awe and respect, his or her art will resonate with more people.

A: Throughout history and across cultures, there have been various understandings of vision. Plato famously proposed that light emanated from the eye and captured objects. Daoism and Buddhism also developed their own notions of “seeing.” What is yours?

T: The salient Chinese understanding of vision is encapsulated in this: you first “look at a mountain and see a mountain,” then “look at a mountain and do not see a mountain,” and finally “look at a mountain and see a mountain” again. It’s about synchrony and empathy between the mind and the universe. Chinese landscape paintings incorporate the viewer; the painter or the owner of a painting tends to situate himself or herself into the landscape. The same is true for bronzes. The inscriptions on Zhou bronze tripods, for example, are on the side of the front legs because they were intended for the recipients of the rituals. Painting likewise varies in conviction and conception depending on whom it is intended for.

A: To be inside a landscape and to look back at oneself from the outside at the same time—this transcends the dualism of “subjective” and “objective.”

T: Yes.

A: Is emotional expression a valid goal in art?

T: I started studying classical literature under Feng Qiyong in 1987. One of the first lessons he gave was on “Letter in Response to Ren Shaoqing,” from Sima Qian’s *Records of the Grand Historian*. It contains a few sentences that may serve as principles for Chinese scholars and artists: “Comprehend the relationship between Heaven and humans, penetrate the transformations from past to present, and establish one’s own discourse.” The first task is to know the principles of the universe, the second to know the changes in human history. Only when you have accomplished them can you succeed at the third.

A: We live in an age of augmented and virtual realities. What can painting offer that contemporary technology cannot?

T: I believe that the illusionisms offered by technology are merely optical. We also need to distinguish between what’s popular and what’s timeless. A two-dimensional painting is the more moving the more information it contains. Multimedia works are popular; they cannot reach the level of “holography.” They are simple images that are immediately understood and lack more complex structures.

A: A hologram retains the visual information of three dimensions. Does this pose a challenge to painting?

T: “Holography” can be understood in different ways. One is in terms of capacity for information. The other is intellectual and pertains to the reproduction of three-dimensional space, which is also something artists seek. “Holography” is about storing information—for example, the interview we are doing now is only a small segment in a potential hologram. It’s the same with painting. If a painting contains only a few pieces of information, it’s unlikely to stand the test of time.

A: You refer to T.D. Lee’s *Science and Art* project in your book. Can contemporary art truly be at the forefront of science?

T: Often the work of a contemporary artist isn’t accepted during his or her lifetime gains gradual recognition later. Contemporary art is art of the future—it is conceptually prospective. And conceptual prospection often manifests itself in the union of art and science. All Nobel Prize-winning work is built upon previous accomplishments and in turn opens new realms. Contemporary art-making must be ahead of its time. Good works of art always transcend their times. Munch’s existential anxiety transcended his time and is strongly resonant today.

A: Is the ink medium particularly suited to manifesting contemporary scientific ideas, such as the multiverse and the indeterminacy of quantum mechanics?

T: Every medium contains a lot of information. Through the ink medium I discover this information and connect it with my thinking in a very organic manner. The mysteriousness of silk and the fluidity of water generate special structures. Silk can be raw or sized. Many painters aren't used to painting on raw silk, but I am familiar with the characters of both kinds and can switch freely between them. This way I create richer and more mysterious effects.

A: There are some imaginary structures in your paintings, structures that one doesn't encounter in daily life.

T: These are visual structures that arise from the medium itself, and from the brushwork practice that I've honed over the years. My practice follows a certain internal rhythm, and accordingly gives rise to forms that aren't stable in appearance but are coherent in principle. Every of my brushstrokes is generative, and their cumulative results are infinitely variable.

A: What do you mean by the "mysteriousness of silk"?

T: Silk is a textile woven from organic threads. Because of its sheen, its appearance changes when seen from different angles, whereas paper always looks the same. Raw silk is very absorbent, like raw paper. Water diffuses immediately upon touching raw silk, without forming any particular image. To draw a fine line on raw silk is basically impossible. So, during the first stage of a painting, I use a large brush to bring out the amorphousness of silk, and to suggest trajectories and imaginative structures. In fact these are precisely what is meant by *shi* ["gesture," "dynamics"] in Chinese aesthetics. Du Fu (712-770) describes Madame Gongsun's sword dance: "As soon as she dances with a sword she moves all four corners of the world, and accordingly Heaven and Earth rise and fall for a long duration." Zhang Xu (8th century) understood the dynamics of cursive script. Du Fu said of Wang Zai's paintings that "within them are clouds that follow dragons in flight" and that he "in mastery of circulation and dynamics far exceeds the ancients; [his painting of] a mere few feet equates tens of thousands of miles."

A: Painting is a continuous dialogue with the medium.

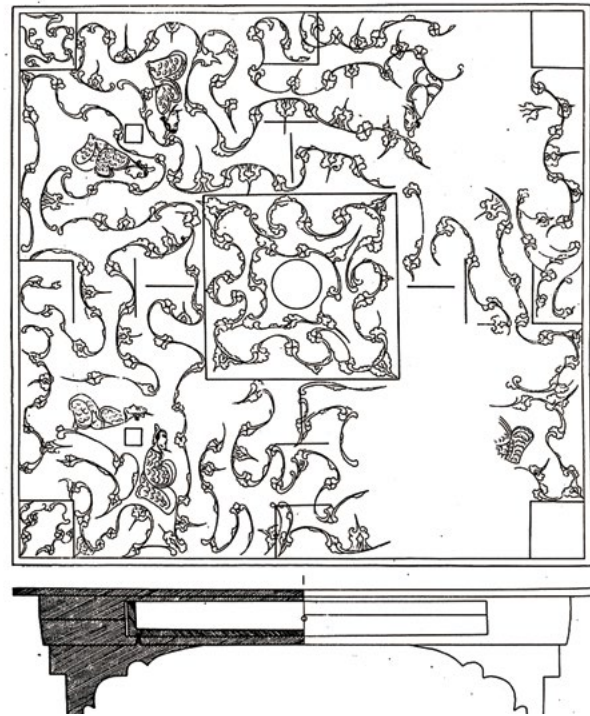
T: Correct. There are two kinds of painting. The first kind involves creating a detailed draft and then transferring it to the work proper by projection or another means. I prefer expressiveness and indeterminacy, I don't know when the painting ends, and perhaps it never does.

A: If a painting is never complete, it always leaves room for imagination. Aside from the awe-inspiring mysteriousness of the universe, your work also seems to contain a sense of randomness and play. The game of Liubo was related to divination. The palindromic Xuanji poem is also a game.

T: Unknown worlds are created by imagination and thought. Having endured for four or five millennia, Chinese civilization has developed a comprehensive cosmology and a comprehensive philosophy of human development. These systems have given rise to many interesting games, such as Weiqi. In Sudoku, every number has a predetermined place, whereas the pieces in Weiqi do not. If we translate this difference to art, then I am inclined towards the freedom of Weiqi. There have been so many Weiqi players over the past millennia, but no two games are the same. Herein lies the philosophy and mystery of the East.

A: What do you think of paper?

T: Although it's said that paper lasts a thousand years, there's much low-quality paper being produced now. We must distinguish between paper that's suitable for art and paper that isn't. This is basic. Historical documents mention Emperor Li Yu's (937-978) Chengxintang paper. Li Gonglin (1049-1106) refused to paint on anything other kind of paper, and Mi Fu (1051-1107) refers to it as well in a piece now at the Palace Museum. How was Chengxintang paper made? According to historical records, it was made on snowy days, using fermented rice paste as a dispersant. When properly bleached, the paper had the appearance of jade. For a long time I wondered about the difference between old and new paper. Through archival research and practical experience, I found that the first difference is raw materials, and the second the treatment. Old



安徽天长县三角圩战国西汉墓出土六博具

Wooden Liubo board and game equipment from a Warring States / Western Han tomb in Tianchang County, Anhui

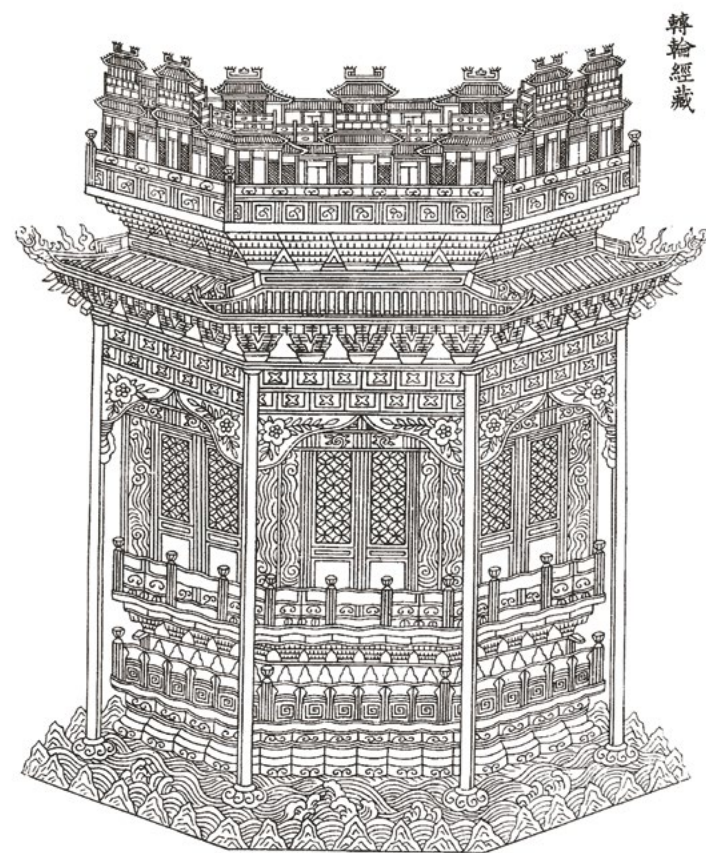
paper was treated with calcium carbonate, a substance similar to ceramic clay. In ponds in southern China, beneath the surface black clay there's a layer of white clay called Kaolinite. It was ground into powder, dissolved in a solution, and applied evenly on the paper. This increased the paper's tonal range. Modern factory-made xuan paper accommodates only about ten distinct grey tones, while Chengxintang paper could show more than a thousand.

A: How did *Gateway of Expedient Means* come about?

T: In 2009, I visited Longxing Monastery in Zhengdeng, Hebei, with Professor Hang Kan, Director of the School of Archaeology and Museology at Peking University. We saw a revolving sutra repository over two meters in diameter. Professor Hang said that according to *Song huiyao jigao*, this was a Song-dynasty library. Monks housed sutras in it and turned it to retrieve them. This was the immediate inspiration.

Second, I wanted to explore the structural correspondences between Heaven and Earth so pervasive in Chinese culture. For example, the Northern Dipper corresponded to the Emperor, and the Forbidden Purple and Supreme Palace enclosures corresponded to the Forbidden City and Zhongnanhai and Dong'an Market. The interlocking brackets support "Heaven," i.e. the weight around and throughout the structure. And the structure revolves, just like the seven stars of the Northern Dipper.

Visitors to Tibetan Buddhist monasteries like to turn prayer wheels. This means they've "learnt" the sutras or mantras embedded in or cast on the prayer wheels. It's an expedient means, much like the instant conveyance of all knowledge by Abhisheka. It's also an optimistic suggestion that everyone is endowed with the ability to read the sutras: today you may only be turning the wheels, but someday, if you so choose, you can actually start reading the sutras and change your life. Through this work, I also hope to invite visitors to write history together. That's why I've made a thousand blank volumes. I want visitors to enter the library, pick up a brush, and write down their ideas about the universe. I want them to co-create the work with me.



李诫《营造法式》中的转轮经藏
Revolving sutra depository from Li Jie's *Yingzao fashi*

A: For a Buddhist practitioner, turning a prayer wheel is also a way to accumulate karmic merit.

T: Yes. Octagonal structures also appear in the Kalachakra stupas of Tibetan Buddhism, which are models of the universe. Kalachakra stupas feature few icons; they are rather mandalas that structure the year and the appropriate times for rituals, agricultural activities, family affairs, and even medical treatments.

A: What inspired the nine-panel ensemble *Parallel Universes*?

T: The Chinese speak of “nine heavens.” Classical Chinese astrology-astronomy referred to the Nine Stars of the Northern Dipper—seven visible ones plus the invisible Fu and Bi stars. The Dragon King was believed to have spawned nine sons. The painted lacquered coffin of Mawangdui likewise shows nine dragons and birds. Traditional Chinese architecture often features Nine-Dragon Screens. *Parallel Universes* borrows from these traditional ensembles of nine. The panels are interrelated, but each is also a standalone composition.

A: What attracts you to clouds, mist, and atmosphere?

T: The Song-dynasty landscape painter Guo Xi (ca. 1000-1087) liked to watch clouds. His landscape paintings were in fact not about topography, but about atmosphere. He discovered the secrets of atmospheric perspective some five centuries before Leonardo da Vinci (1452-1519). What impresses me most is that, through astronomical research, we’ve discovered that throughout the universe there are solid planets as well as gaseous ones. Some galaxies consist of gases entirely. Li Bai (701-762) had a fanciful thought that “clouds arise from rocks.” Our understanding of atmosphere is far more complex than the ancients’, and we thus have many more possible ways to represent it. I understand atmospheric structures not as clouds, but as the mutual transformations between solid and gas. In many of my paintings, you find meteor-like forms that are half solid and half disappeared in mist. My ideas and my brushwork naturally motivate each other.

A: Hubert Damisch in his *A Theory of /Cloud/* points out that linear perspective can never incorporate amorphous clouds. In classical Chinese paintings, clouds often serve as transitions between disjunctive spaces and times.

T: There's a Buddhist transformation tableau upstairs with many buildings and figures. It tells a host of stories set in different spaces and times. To place so many different themes and scenes in the same painting requires the use of clouds as buffers and transitional devices. Also, cloud-computing is a trendy topic in technology nowadays.

A: How do clouds and rocks relate to each other structurally?

T: I've long thought about the structural relationship between clouds and rocks. My basic goal is to make rocks fly. According to conventional thinking, iron is heavy and clouds light. If I paint clouds that are heavier than even iron, then iron naturally appears to hover by contrast. What clouds and rocks have in common is that they're both very difficult to fix in three dimensions. They become strikingly different in affect when seen from different perspectives.

A: When you speak of subverting conventional ways of thinking and looking, I'm reminded of your interest in M.C. Escher (1898-1972). He uses the linear perspective and chiaroscuro of the Western pictorial tradition to create impossible spaces.

T: Escher's paintings employ certain mathematical models that I find fascinating. For example, if you project a section of a sphere in a certain way, you get a straight line, but if you project it in another way, you get a curved line. But both lines issue from the same sphere. In painting, structures composed of curved lines and those composed of straight lines have different affective impacts on the viewer. The former have no definite boundaries and extend like clouds; they are ambiguous and mystifying. The latter are closer to design drawings. Escher's fish recur infinitely, becoming smaller and



《云石》
Cloud Rock

smaller like fractals. Some Chinese painters also employed this principle of infinity, such as Wang Meng (1308-1385) with his S-shaped “ox-hair” texture strokes and Dai Benxiao (1621-1693). Dai Benxiao’s paintings seem to picture the crossing of two distinct spaces; his trees look like mountains, and vice versa.

A: The astronomer Carl Sagan famously referred to the “pale blue dot” of earth as seen from outer space. What are the ethical implications of transcending the human-centric view of the world?

T: Living in smoggy Beijing, we cannot help but think about the environment. But my main concern is with conceptual and visual structures. Humanity shares the same earth and the same universe. This is a very important point if you want your art to inspire people of the future. It’s like Einstein’s theory of relativity. Will there be a new formula that describes the structure of the universe so comprehensively? Can your art be in synchrony with the grandest ideas?

A: Those who don’t know you well may think you want to restore a kind of Chinese orthodoxy. But that’s not your goal, which is rather to explore universally human experiences and imagination.

T: Humans’ relationship with the cosmos is not a Chinese issue. Chinese traditional culture only gives me a familiar language and means by which to explore it. Today we no longer think in terms of East versus West, but rather about humanity’s position in the world, in the universe. You should think about the significance of your work in the history of civilization. If your work truly expresses the knowledge or beliefs of humanity, everyone will recognize its value.

(adapted and translated from the Chinese by Alan Yeung)



埃舍尔《鱼的球面》

M.C. Escher, *Sphere Surface with Fishes*

璇玑万象：泰祥洲访谈

泰祥洲、杨浚承
2017 年 02 月

杨：在宁夏银川成长的经历，如何影响你的艺术发展？

泰：宁夏在中国西北，有独特的风光和悠久的人文历史。银川坐落于黄河西岸，我小时候黄河非常宽，骑车 20 分钟就到黄河边了。围绕银川有好几个沙漠，像腾格里沙漠、毛乌素沙漠。我小时候经常一个人就走到了沙漠边上，在那里，特别能体会到“大漠孤烟直，长河落日圆”的意境，感受到人和旷野的关系。宁夏给我最大营养是我不会惧怕任何事情，或者说，这也赋予我宽广的心理素质。在这片水土下，更接近天地和自然的本质，任何事情都不会纠结，都可以从头来过。

杨：宁夏和文人传统似乎有距离，你早先怎么会喜欢上写书法的呢？

泰：家里几代都重文，祖父是山西雁北的私塾老师，通堪舆易学，我父亲精通文言文，写得一手好字。我小时候宁夏有一个非常重要的书法家叫胡公石，他是于右任的大弟子，做过于右任的私人秘书。国民党撤到台湾后，他就被发配到了宁夏银川一个阅览室去管理书报，当时文革还没有结束，他和我父亲相识，我父亲请他教我书法。胡先生很喜欢小孩，尽心教我，我一个星期去阅览室同他学习两三次，他在旧报纸上写字，教我笔法和结体，这样一直和胡先生学习到九十年代初，直到他后来离开了银川，回到南京。

杨：西夏以及西北的丝路历史文化对你有什么影响？

泰：宁夏是史上西夏王朝（1038 - 1227）的首都。西夏学是很神秘的学术。上世纪初，西方探险家到中国西北敦煌一带探险，发现了很多遗迹。敦煌在北宋时期也由西夏所控制，如安西榆林窟基本是西夏人修建的。西夏的核心文化留在了银川这个地方，比如北塔、西塔（即承天寺塔）、青铜峡一百零八塔就出土了大量的西夏文物。所有有关考古发掘的信息我都会特别留意，这些和美术的关联很强，比如西夏的佛教艺术、榆林窟壁画中类似荆浩风格的山水，在我非常小的时候就进入了我的艺术血液之中。



《番汉合时掌中珠》一页
A page from *Pearl in the Palm*, a Tangut-Chinese bilingual glossary

西夏的文字也对我影响颇大。西夏文字的被创制使用只花了三年，一个文化为什么可以很快的建立自己的文字系统？当你了解知识结构的原理，你就很容易掌握原理的规范，在这种规范之下可以建立文字、图像、历史、文化体制、宗教体制。天人关系是东方文化的核心问题，“刚柔交错，天文也；文明以止，人文也。”“观乎人文，以化成天下。”

杨: 你学过书画修复和装裱，当过媒体设计师、参与过文化电视节目策划，又创办了《中华遗产》杂志。你的艺术之路非常多样，会不会后悔走了那么多路？

泰: 如果没有过去各种经历，我反而可能会动摇改行，丰富的经历让我了解自己的内心，最想要做什么，最渴望什么，才能在艺术上竖立坚定不移的信心。同时，以前做的事情也在很大程度上开拓自己的思路 and 眼界。

杨: 对古代宇宙观的研究和你从事艺术的初衷有何关系？

泰: 为什么要绘画？ 2003 年，我结识了刘丹先生。他刚从美国回来。刘丹在西方享有盛名，在水墨界开拓出一片新的天地，既有中国传统水墨的深厚功底，在图式上和方法论上又非常当代。我当时做互动多媒体的公司，但一直没丢下书法和绘画，之前仅仅停留在临摹和学习阶段，很难往后走。看到刘丹老师的画觉得别开生面，非常景仰，想要拜他为师。刘丹老师问我：“其它方面你也做得挺不错，为什么要画画？你自己要想清楚……”我和刘老师学画的同时也一直在思考这个问题。偶然的的机会，我认识了清华美院绘画系当时的系主任包林。包老师是在法国学哲学的，希望通过哲学和美术的结合重建一套绘画的体系。我对他的理念很感兴趣，就问他：“人为什么要画画？”他说：“这个问题太复杂了。如果你真的有有兴趣，你就跟我读一个博士来研究吧。”于是 2006 年我就去清华美院读绘画学博士，当时的选题是《山水画的观念与结构》，探索山水画是如何构成的？中国人为什么那么喜欢山水画？中国绘画体系是如何创建的？作为一个使用水墨媒材的艺术家应该如何来呈现和表达？这也是我最终会走上绘画之路的一个原由。两位老师都将自己的学术观点毫无保留的传授给我，得以让我逐渐形成自己的理论架构。让我懂得，只有在观念和实践合一的前提下，才有可能形成自己的绘画语言。让我明白，不同历史时期的艺术创作，都是建立在那个时代宇宙观基础上的，具有前瞻性的图式。

杨: 为什么以前你觉得自己的艺术之路走不下去？

泰: 写好我的博士论文之后我可以很容易来说这个问题，但之前是一直迷惑不清的。中国的美术学院都在教学大纲下进行，教学目的无非有两个，一是艺术为文化宣传服务，二是学以致用，掌握在社会上生存的手段和技能。如果你觉得自己想探索一些新的想法，一是本身就会受到重重禁锢，二是很难有机会萌芽发展。我个人喜欢将艺术和科学哲学、宇宙学等学科的经验结合实验，故而明白了做个独立艺术家和体制内艺术家在精神生活中的区别，但过去对我而言，这些概念是混淆的。孔子说：“古之学者为己，今之学者为人”。学校培养出来的，往往是“为人之学”——适应社会需求，做给别人看；我一路摸索实践的，是“为己之学”，探求未知，得之于己。

杨: 你书中提到，新中国以前的五四运动时期，西方现代思想就已经对中国水墨画产生了影响。

泰: 五四运动开始对传统艺术进行颠覆，比如批“四王”，抨击过去旧有的传统，希望在艺术上重建为写实主义的风格。我认为这种革命和简单的重建是不成立的，因为中国文化有几千年的历史，一脉相承。一个文化最核心的是语言文字和图像，而语言文字背后又有一套思维逻辑，如果思维逻辑还在，仅仅改变图像，那是没有意义的。

杨: 笔墨成为文人画中独立的审美对象，这是否已经脱离了原来的宇宙观？

泰: 宋代以后，元代绘画多用纸本创作，故而笔墨趣味成为后世追寻的楷模。尤其到了清初四王建立的正统画派系统，完全是在复刻传统图式，学习如何在笔墨上惟妙惟肖，仅仅完成了技法上的传承，没有在思想观念上有所突破。但从宋至今时间跨越千年，依然出现了很多将宇宙观念和艺术相结合的重要艺术家，如八大山人（1626-1705）、石涛（1642-1707）、戴本孝（1621-1693）等等，所以说，所有的文脉都没有断，但更多的是依靠艺术家个体的努力，不断地深化发展。

杨: 近年你树立了比较鲜明的个人风格。此前你用了很长时间临摹古画，尤其是宋代山水。临摹对你的艺术创作还有什么意义？

泰：我在创作天象系列的过程中经常会停下来，重新开始临摹古画、研究古画。临摹古画主要从技术上来考量，就像一个人要掌握一门语言交流沟通。我绘画的母语就是宋代山水画的技术，当我遇到困难的时候，一定要回过头来请教宋代的诸位先生。自己的创作和向宋人学习是一个相辅相成的过程。宋人对于山水的理解，就好比我们对宇宙的理解，是蓬莱仙境，是自然与人生的理想之境，而不是一个风景图片或一张照片。

杨：当代科学是否会使宇宙丧失神秘感？

泰：人能力毕竟还是非常有限的。我们目前通过哈勃望远镜、宇宙飞船，只能捕捉到一些简单的宇宙图像而已。一张宋画就像一片浩渺的星空，古人对山林的敬畏、探索和我们今天向外太空的探索非常相似，所以我们常常称宋人的绘画为“全景绘画”，非常宏大。今天我们可以背着照相机、摄像机坐飞机到达世界的任何一个角落。山林对我们的神秘感逐渐消失了，我们如果还是仅仅以北宋山水画的图式来作画也会觉得乏味。绘画的神秘感成为我们需要重新研究的课题。今天新的技术手段，让我们可以获取更加玄妙的宇宙图像，也为艺术创作提供了更广阔的空间。

杨：人类对天象的敬畏和对美的追求之间有什么关系？

泰：人对未知世界永远保持内心的敬畏。当天黑的时候，我坐在工作室，关掉所有的灯，有时也会产生恐惧的心理。这种微妙的心理变化如果能呈现在艺术作品中是可以打动人的。其实，人类的宇宙观也是共通的。回到上古时代，我们要如三千年前《尚书·尧典》所述，重新建立我们的计时系统，算出一年有三百六十五又四分之一天了，分出四个节令：春分、秋分、夏至、冬至，这将是巨大的工程，在建立这套体系的过程中，我们将使用文字、图式、语言去精心描述，也会用最美的图式去建立最精确的对造物主的敬畏。所以在今天，如果你创作一幅作品，依然有这样的惊叹和敬畏之心，就会得到更多观者的心理响应。

杨：历史上各种文明对视觉有不同的理解。柏拉图认为眼睛射出光线，把外界事物捕捉回来。佛道思想也有不同的“观”的概念。你对观看有什么想法？



郭熙《早春图》

Guo Xi, Early Spring

泰：中国最有名的是从“看山是山”到“看山不是山”再到“看山是山”的描述，是内心和自然及宇宙的观照和融合。中国山水画将观者融于其中。作者或者拥有者往往是将自身置于山水之间。同样的情境也发生在青铜鼎的铸造中，如西周三足鼎中的铭文，都是铸造在前足侧，因为这些文字是给祭祀对象撰写的。绘画的观念随着“为谁而做”而转化同样包含着信仰和思维变幻。

杨：身处其中又同时在外面回看自己，超越了“主观”和“客观”的二元对立。

泰：是的。

杨：个人感情的表达对你来说是艺术正确的目标吗？

泰：我 1987 年开始师从冯其庸先生学习古典文献，冯先生给我上的第一堂课讲的是《史记·报任少卿书》。里面有几句话是中国学者、艺术家做人做事的准则：“究天人之际，通古今之变，成一家之言”。所谓“究天人之际”是要懂得宇宙的法则，“通古今之变”是要明白几千年人类发展的流变，在前两个前提条件下才去创作艺术作品，“成一家之言”，才可能会成功。

杨：随着现代科技的发展，我们现在有 AR 和 VR。在这种情况下绘画还能做科技所涵盖不了的事吗？

泰：我觉得科技能做出来的东西仅仅是视觉上的。有这样两个概念，一个是流行、一个是经典。平面的绘画作品，涵盖越多的信息量就越能打动人。多媒体作品都是流行，它的份量都达不到“全息”的程度。它都是非常简单的图像，让你看过就看过了，并没有更深的结构。

杨：全息摄影能够还原三维空间内的视觉信息。这是否对二维的绘画产生了挑战？

泰：“全息”可以从多重角度去解释，一种是容量上，另外它也是一种思维方法。你的作品能不能再现空间，这也是艺术家所追求的一个方向。“全息”在绘画概念中是储存信息的意思，简单来讲我们今天的访谈如果在全息的影像中只是一小个片段。绘画也一样，如果只能让人看到这么两笔，那么它的未来性非常有限。



全息图像
A holograph

杨: 你在书里提及李政道的“科学与艺术”计划。当代艺术是否真正能走在科学的前沿？

泰：很多当代艺术家在创作的当代未必能被大众认可，而是在时间的推移中慢慢地展现出魅力。当代艺术就是未来艺术，也就是观念的前瞻性。而观念的前瞻性恰恰体现于艺术和科学的结合。每年诺贝尔奖的发明和创造，都是建立在前人的基础上，同时又为我们打开了新的大门。当代艺术的创作要走在时代的前面，好的作品都是能穿越它所属的时代的。正如蒙克敏感和不安的表现超越了他那个时代，在今天得到强烈的回响。

杨: 水墨的媒材特性是不是适合展现当代科学理论，比如平行宇宙、量子力学中的不确定性等？

泰：各种媒介都包含很多信息，而我通过水墨媒介能够发现这些信息，并把这些信息和我的思想完整地结合在一起。绢的神秘性，水的流动性，它们会形成一些特殊的结构。绢分生、熟两种，生绢是刚织好没有加工过的。很多画家不善于用生绢作画，而我对绢的生熟两种特性都很熟悉，我可以在两者间随意转换，这样会出现更丰富和神秘的层次。

杨: 你画中有想象出来的结构，是日常生活中不会经历到的。

泰：这些其实就是通过绘画本身产生的图像结构。这些结构是通过日积月累的练习所形成的一些笔墨习惯，这些笔墨习惯在图式上就会产生一种节奏，依据其内在的节奏，山石烟云，虽无常形而有常理，笔笔生发以至于变化无穷。

杨: 什么是绢的神秘性？

泰: 绢是丝织成，丝是有机物，表面会有反光。从不同角度观看绢会产生不同效果，不像用纸作画，从各个角度看都是一样的。生绢就像一张草纸一样，它的吸水性特别强，水一遇绢就会化开，在化开的过程中形不成任何图像结构，勾一根线条几乎是不可能的。所以在第一阶段，我会用大笔很快地来转化这种结构，形成一些轨迹，并在这些轨迹中融入一些想象。这其实就是“势”。比如杜甫（712-770）说公孙大娘“一舞剑器动四方，天地为之久低昂。”张旭（8世纪）体会到了草

书的豪荡之势。杜甫说王宰的画“中有云气随飞龙”、“尤工远势古莫比，咫尺应须论万里。”

杨: 创作过程是和媒材的持续对话。

泰：对。绘画有两种，一种是先画好周密的稿本，然后将稿本通过某种手段，比如投影拷贝到创作的正稿中去。我喜欢更有表现力的手法，不确定性，不知道什么时候能完成，可能永远也画不完。

杨: 画不完，也就意味着观众的想象力同样可以无限伸展。除了神秘感和对未知的敬畏，你的作品中似乎也包含某种随机性和游戏感。六博棋盘就和占卜有关系；璇玑诗也是一种游戏。

泰：未知世界都是需要通过想象和思维去完成的。中国文化经历了四五千年，所以对宇宙的构造有了完整的认识体系，对人生成长也有完整的儒家体系，在几套体系中间会出现许多有趣的游戏，譬如说围棋。西方数独游戏上的每一个数字是有固定位置的，而围棋上的棋子并没有固定位置。这里的差异如果体现在艺术上，我更倾向于围棋。那么多年，那么多围棋手，但并没有两盘相同的棋局。这也是东方哲学和神秘性的所在。

杨: 请问你对纸的看法。

泰：虽说纸寿千年，但现在有很多劣质的纸。我们要分辨什么纸能进行艺术创作，什么纸不能，这是一个基本功。历史文献有提到李后主（937-978）做的澄心堂纸。宋代的李公麟（1049-1106）非澄心堂纸不画画，故宫藏的米芾（1051-1107）的一件作品中也提及这种纸。它是怎么制成的呢？史料记载是冰雪天用酒米浆做它的分散剂，漂得最好的纸像玉一样。我一直很好奇古纸和现在的纸到底有何差别？通过文献和绘画实践，我发现第一是材质，第二是涂层，学名叫瓷土，也就是碳酸钙，类似烧瓷器的土。在中国南方农村的水塘里，上面会有一层黑泥，下面一层是白泥，也叫观音土。将观音土取出来研磨、调胶，然后刷在纸上，让纸的显色性特别好。如果现代工厂生产的宣纸有10个黑白之间色阶的话，澄心堂纸可以有1000个以上的色阶。



泰祥洲考察四川古代造纸坊
A historical paper mill in Sichuan visited by Tai Xiangzhou

杨：能否再说一下《方便法门》背后的故事？

泰：2009 年，我和北大考古文博学院院长杭侃教授一起去河北正定的隆兴寺，看到一个转轮藏，是一间屋子，直径大概两米多。杭老师说根据《宋会要辑稿》记载，这其实是宋朝的图书馆。寺院的僧人将经书放在里面，通过转动来取经书阅读。这是第一层意思。

第二层意思是，中国文化都是与天同构，比如天上有北极星，地上就有皇帝；天上有太微垣、紫微垣，地上就有紫禁城、中南海、东安市场。斗拱布局在建筑的各个方向起到承天的作用。它可以转动，就是模仿北斗七星的结构。

在藏传的寺院里，大家都在推转经筒，表示学会了放在或铸在转经筒的经书或咒语。这即是方便法门，有点像藏传佛教中的灌顶，一下就把所有的知识都传给你了。这其实是一个心理暗示：你具备读这些书的可能性。现在你是推，等到有一天，你打开这本书就可以开始新的人生了。我在做这件作品的时候也希望大家来共同书写历史，所以我做了一千本没有内容的书。我希望所有的观众能走进这件作品，拿起笔来写下自己对宇宙对理解，一起来构建这件作品。

杨：从佛教徒的角度看，转经筒也是积功德。

泰：是的。八角形的结构也出现在藏传寺院的时轮金刚塔，它是宇宙的模型。在时轮金刚塔里面很少会有塑像，而是曼陀罗，内容是一年怎么分四季时令，怎么祭祀，怎么布置农事、家事，甚至医学。

杨：什么启发你去做《平行宇宙》这套九屏作品？

泰：中国人讲九重天，北斗七星以外还有辅星、弼星，即“北斗九星”。另外还有龙生九子。再比如马王堆的漆棺画的足部画有九龙和鸟。中国传统建筑经常出现有“九龙图”、“九龙壁”。我画九屏也是取了这个含义，既有相关性，可以互相联系，又可以互相独立。

杨：为什么喜欢画云气？

泰：宋代山水画家郭熙（约 1000-1087）经常去看云，他的山水其实不是山水，

而是云气。郭熙比达芬奇（1452-1519）早了 500 年发现空气透视的奥秘。对我最大的感悟是，通过现代的科学的研究，我们发现太阳系以及其它一些星系中的有些星球是固体的，有些则是气体的。甚至有些星系整个就是气体构成的。李白（701-762）诗中有“云从石上起”的迁想妙得。我们今天所认识的云气要比古代认识的复杂得多，表现云气的可能性也会比古代更多。今天我所理解的云气结构绝不是过去看到的一片云，它在我内心是固体、气体的相互变化。你看我的很多画中，有些陨石结构中一半是锐利的固体，而另一半却消失了，消失在云里。我的思想和我的笔墨自然而然就产生了一套转换的关系。

杨：于贝尔·达米施在《云的理论》中指出云因为没有固定的形态，无法为单点透视所容纳。在古代中国绘画中，云经常是不同时空的过渡。

泰：我楼上有一张经变画，其中有非常多建筑、人物，所讲述的故事并不都是处在同一个时间段和空间。要把这么多的主题和场景像连环画一样组织在一个画面中就要靠云气来间隔处理，进行时空的转换。云气在当下也是科技上一个非常时髦的主题。

杨：云和石头之间有什么结构关系？

泰：我一直在研究云和石头的结构关系。最基本的一点是要让石头飞起来。人的固有思维认为铁是重的、云是轻的。如果云画得比铁还重，铁自然就浮起来了。另外，石头和云有共同的特性，就是你很难用三维来丈量它们，任意变换角度会给人不同的心理感受。

杨：对观看和思维习惯的颠覆，让我想到了你对埃舍尔（1898-1972）的兴趣。他应用西方绘画传统的透视和光影技术，营造了不可能的空间。

泰：埃舍尔在绘画中用到某种数学模型，我觉得非常有意思。比如一个球面，将正切面投影在平面上是一条直线，如果斜切，那么投影在平面上就是一条曲线。如果还原到本体，它都是这个球。在绘画中，你是用曲线还是直线来构造结构，对观者产生的心理感觉是不同的。曲线结构边缘线不是很



列奥纳多·达·芬奇笔下的洪水和云气
A drawing of a deluge and clouds by Leonardo da Vinci

清晰，像云一样一直在生长，会让人感到迷幻。直线结构则更像设计稿。埃舍尔画的鱼可以无限的画下去，只不过越来越小了。他把这种分形、无限性做出来。中国绘画也应用了这种无限性的基本原理。王蒙(1308-1385)多用 S 形的牛毛皴。还有戴本孝(1621-1693)，你总觉得他的画是在两个空间中穿越的，好像是树又是山。

杨: 天文学家卡尔·萨根说过: 当你从外太空回望地球，它就是这么一个小蓝点。抽离人类中心的视角去看世界，在道德上有什么意义？

泰: 生活在北京的雾霾之下，我们肯定会思考环境问题。但回到观念和图像的结构，我想的更多的是，所有的人面对的是一个共同的地球、宇宙。你的图像能给未来的人何种启发，这点是非常重要的。就像爱因斯坦提出了相对论。未来是否会有新的公式来描述整个宇宙的构造形式？从图像角度讲，你的艺术能不能和伟大的思想有共振？

杨: 不了解你的人或许会以为你要复原中国正统。你实际的目的并非如此，而是探索人类共有的经验和想象。

泰: 人跟宇宙的关系不限于中国传统，中国传统只是我的一条母语探索之路。今天生活在地球上的人所思考的不再是东方、西方的问题，而是人在地球上、宇宙中的位置的问题。应该思考你的作品在文明史上有什么价值。当你的作品真正能代表人类的某一些知识和信仰的时候，大家都会觉得这是一件了不起的作品。



展览现场图
Installation view

O1

Parallel Universes

平行宇宙

Artwork description 作品描述

(From left to right 从左至右)

- 01.1 Celestial Pivot 悠悠天枢 [TXZ_016]
- 01.2 Revolving Jade Disc 独运天璇 [TXZ_075]
- 01.3 Shining Pearl 遥遥天玑 [TXZ_076]
- 01.4 Celestial Balance 煌煌天权 [TXZ_077]
- 01.5 Jade Sighting Tube 玉衡潜运 [TXZ_078]
- 01.6 Alcor 圣迹开阳 [TXZ_079]
- 01.7 Shimmering Brilliance 万顷瑶光 [TXZ_080]
- 01.8 Mizar 峨峨枢辅 [TXZ_081]
- 01.9 Celestial Pole 地弼天承 [TXZ_082]



吴彬《十面灵璧图》
Wu Bin, *Ten Views of a Lingbi Rock*

巨幅九屏系列作品置观者于静谧的混沌之中。九在中国数理学上有着特别的含义，常与龙、皇权等尊贵象征相关联，道教天文观中亦有“北斗九星”（能见的北斗七星加上辅、弼二隐星）的说法。作品的形式令人联想起晚明画家吴彬（1572-1620 年）的《十面灵璧图》，从十个不同角度描绘米万钟（1570-1628 年）所藏名为“非非石”的灵璧石。《平行宇宙》中，各屏作品间的时空关系更加模糊，每幅作品分别以北斗九星的名字命名，可以任意顺序成组或独立观看。嶙峋怪石在云气中若隐若现，没有明确的光影、重量、视点或方向，重复穿梭于画面之间。绢本的光泽更增添了画面的虚幻之感。

泰祥洲的作画过程先以淡墨渲染，再以细笔、浓墨逐步勾勒形态，实现物质、想象与经验的复杂相互作用，恰如宇宙之初物质的聚合演变。在墙上作画过程中，他偶尔会转动画面，避免单一的方向和视点。

This monumental nine-panel ensemble immerses the viewer in the serene chaos of cosmogony. As Tai Xiangzhou explains in the interview, nine is significant in Chinese cosmology and numerology, being associated with dragons, the emperor, and Daoist conceptions of the Northern Dipper. The format recalls the late-Ming painter Wu Bin’s (1572-1620) *Ten Views of a Lingbi Rock*, a famous series of depictions of a rock belonging to Mi Wanzhong (1570-1628) from ten different angles. However, as their overall title *Parallel Universes* suggests, the spatial and temporal relationship among Tai’s compositions is ambiguous. Each named after a star in the Northern Dipper, they suggest but do not completely cohere as a continuous scene, and can also be viewed independently or in groups and sequences of any number. The gnarled and perforated rocks likewise undermine any consistency in illumination, perspective, orientation, or even causality: they hover with surprising lightness, simultaneously emerge from and dissolve into the background, and recur within and across the panels by turns transposed and morphologically transformed. The silk’s shimmering surface adds to their ethereal appearance.

Tai’s painting process has some resonances with the coalescence of matter in cosmogony. He begins by loosely applying wash in liquid and diluted ink on the silk, whose absorbency resists precise drawing. Then he gradually defines the rocks against the atmospheric background with finer brushes and in darker tones, engaging in a complex interplay with his materials, his imagination, and his experiences and memories. Painting on a wall, he purposely rotates the silk from time to time to avoid a definite orientation.

01

Parallel Universes

平行宇宙

2017 | Ink on silk 水墨绢本 | 199 x 118 cm x9



01

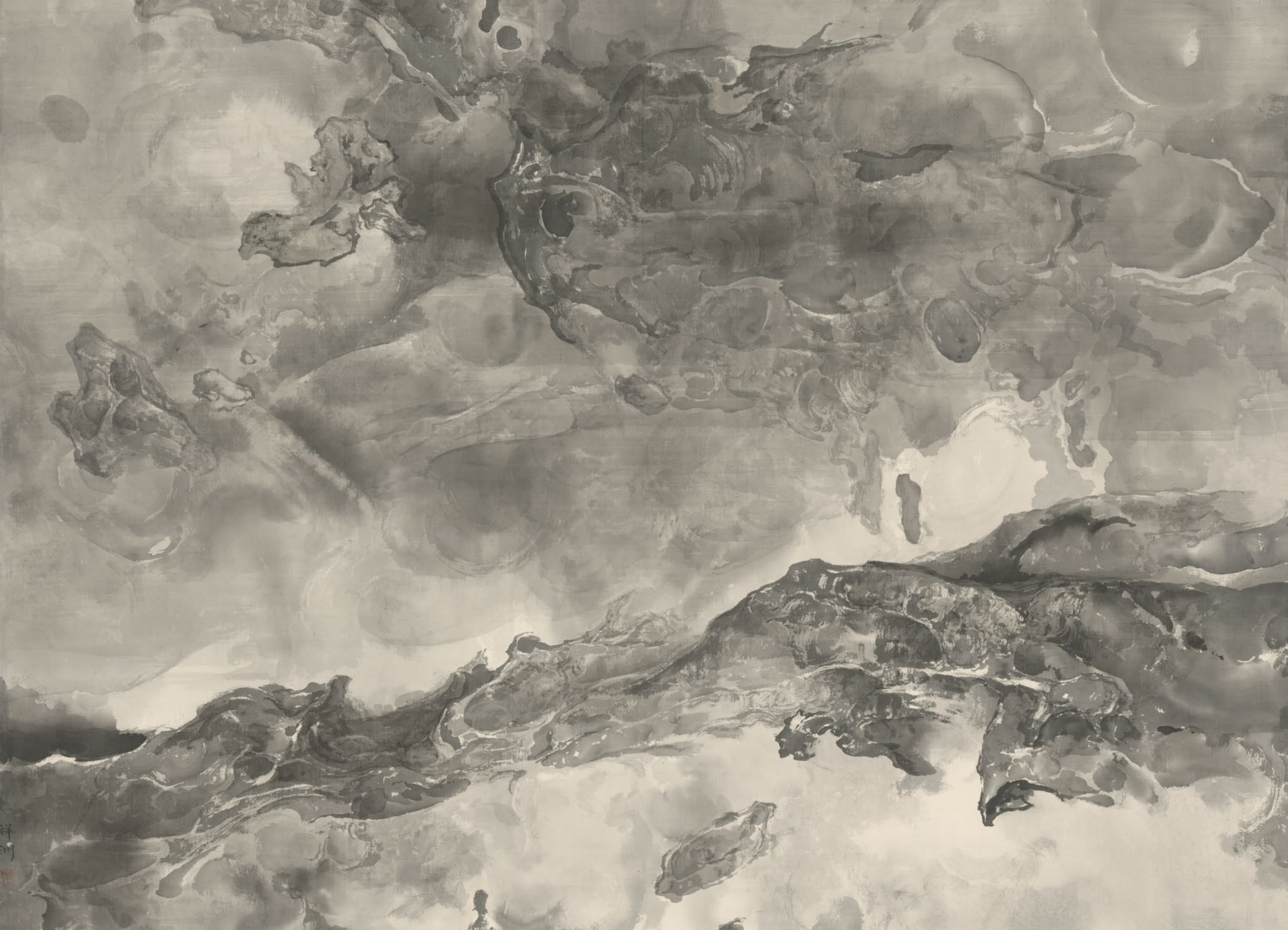
Parallel Universes

平行宇宙

Detail 局部







O2

Unity of Myriad Things

万物一体

Artwork description 作品描述
2016 | Ink on paper 水墨纸本 | 28 x 40cm x 34

(From top to bottom, left to right 按页面顺序从上至下从左至右)

- 02.1 Swirling Grotto 洞石旋回 [TXZ_041]

02.2 Soaring Rocks 烈石飞去 [TXZ_056]

02.3 Coalescence of Frigid Vapors 云寒石气 [TXZ_038]

02.4 Staggered Slopes 石坛坡陀 [TXZ_046]

02.5 Precipitous Perch 石露危崖 [TXZ_055]

02.6 Transformations of Peng and Kun 鹏飞鲲化 [TXZ_039]

02.7 Descent of the Vulture Rocks 鸢石飞来 [TXZ_048]

02.8 Monumental Boulders 岩岩钜石 [TXZ_044]

02.9 Jade Drifting Through the Heavens 浮空片玉 [TXZ_037]

02.10 Jade of Mount Kun 昆山片玉 [TXZ_068]

02.11 Rocks Plunging from Heaven 长空坠石 [TXZ_067]

02.12 Breath of the Earth 吞吐息壤 [TXZ_062]

02.13 Battle of Bulls 排空斗牛 [TXZ_061]

02.14 Skeleton of a Stallion 金台骏骨 [TXZ_054]

02.15 Stream Severed by Stubborn Boulder
 挾石崩流 [TXZ_059]

02.16 Jade Adrift in Heaven 片玉浮空 [TXZ_053]

02.17 Alien Ruggedness 异石嶙峋 [TXZ_049]

02.18 Ignited Rocks 石火光阴 [TXZ_064]
- 02.19 Jade Amidst Profound Darkness 浑然苍碧 [TXZ_063]

02.20 Traces of Yu the Great 茫茫禹迹 [TXZ_045]

02.21 Primordial Darkness 荒寒昏晓 [TXZ_057]

02.22 Rocks Thrusting through Clouds (ii)
 烈石穿云 II [TXZ_060]

02.23 Wandering Dust 游尘佐鲲 [TXZ_040]

02.24 Dust Across a Vast Ocean 沧海飞尘 [TXZ_070]

02.25 Misty Refractions 云烟虹气 [TXZ_043]

02.26 Myriad Things Returned to Dust
 万物归尘 [TXZ_058]

02.27 Clouds Arising from Cavities 石窍生云 [TXZ_047]

02.28 Vaporous Fossils 云蒸石骨 [TXZ_066]

02.29 Land of Distant Dreams 难追梦境 [TXZ_051]

02.30 Shining Purple Star 光耀紫微 [TXZ_052]

02.31 Mountains Locked in Mist 云山烟锁 [TXZ_065]

02.32 Realm of Subtle Mystery 异境微茫 [TXZ_050]

02.33 Dream Journey through the Primordial Chaos
 神游混沌 [TXZ_069]

02.34 Reclaiming the Seas 投石填海 [TXZ_042]



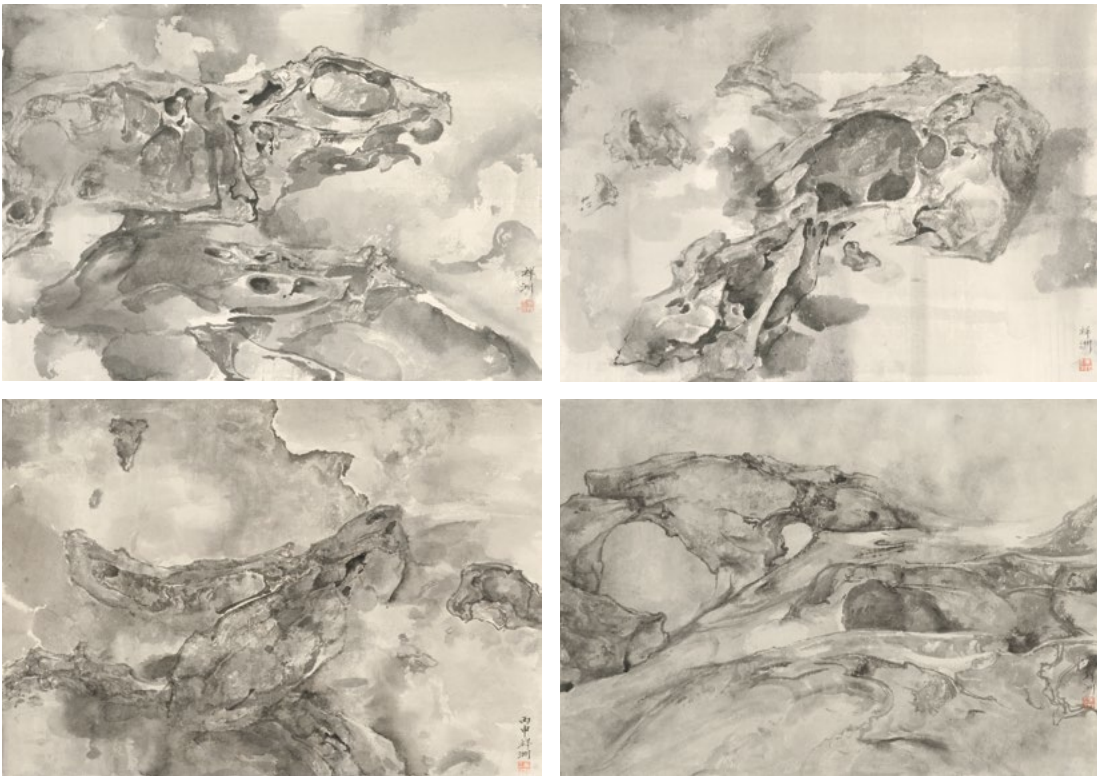
内蒙古海森楚鲁怪石（泰祥洲摄）
Boulders in Haishenchulu, Inner Mongolia (photograph by Tai Xiangzhou)

本系列作品中，泰祥洲以表现石头、云气的传统笔墨描绘超脱尘俗之景。层层晕染的灰色占据了整个构图，轮廓模糊的嶙峋怪石在云气中若隐若现，画面弥漫着神秘暧昧的气息。石头造型灵感源自艺术家收藏的铁陨石以及内蒙古海森楚鲁怪石城的奇异地貌。方圆二十余平方公里的海森楚鲁怪石城原为海洋，经过海水和风沙长达1.5亿年的侵蚀形成了漫山遍野、形态各异的奇石，艺术家形容它们露出了自己的“骨头”。

失去了时空意味的场景没有明确的光影、重量、视点或方向，仿佛蓬莱虚境，又似宇宙之初始于混沌洪荒的创造演变。一些石头幻化为末日世界的化石和骨头。作品颠覆了绘画成规，使观者抽离惯常的观看方式，重新召唤人类对宇宙奥义的敬畏和遐思。

In the *Unity of Myriad Things* series, Tai Xiangzhou expands the traditional brushwork repertoire for painting rocks and atmosphere to represent otherworldly scenes. The compositions are dominated by layered washes of middle-grey tones. They leave almost no areas of the paper untouched but rarely approach solid black, giving the scenes a pervasive sense of ambiguity and mystery. Gnarled and perforated rocks, drawn in incomplete outlines, seem to coalesce from or dissolve into the atmospheric background. Tai’s inspirations for the rock forms include iron meteorites in his collection and the topography of Haisenchulu in Inner Mongolia, a former seabed whose boulders and rocky surface have been heavily corroded by seawater and wind for some 150 million years—revealing their “bones” as the artist describes it.

Without clear and consistent lighting, orientation, or causality, these scenes are placeless and timeless, suggesting cosmogonic progresses, myths of deluge and world creation, or an idealized abode of immortals. At times the rocks resemble the bones and fossils of an archaeological past or a post-apocalyptic future. Subverting pictorial conventions and radically removing the viewer from mundane reality, they reinvest vision with visionary potential and images with imaginative power.



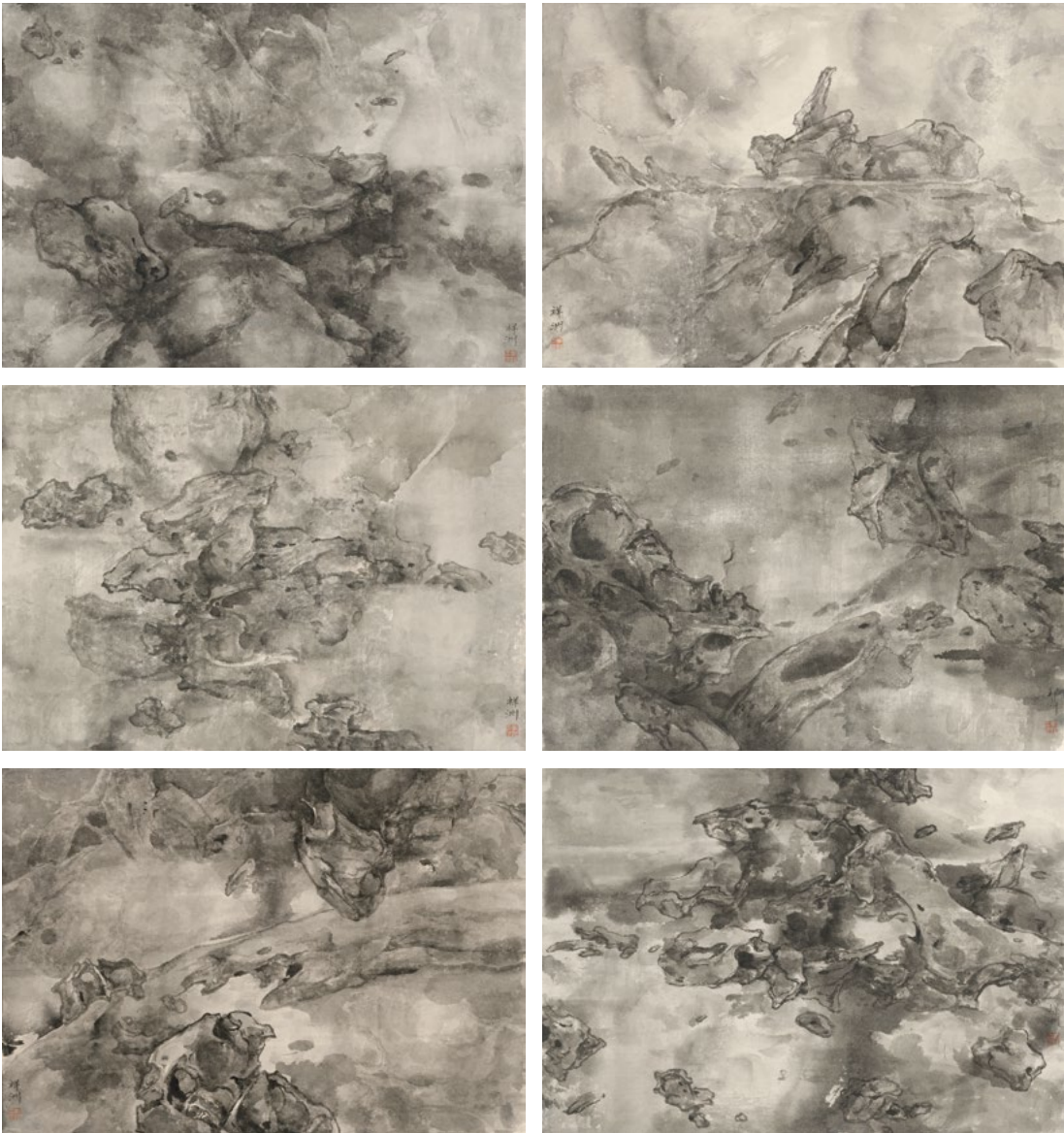
02.1 Swirling Grotto 洞石旋回 [TXZ_o41]
02.2 Soaring Rocks 烈石飞去 [TXZ_o56]

02.3 Coalescence of Frigid Vapors 云寒石气 [TXZ_o38]
02.4 Staggered Slopes 石坛坡陀 [TXZ_o46]



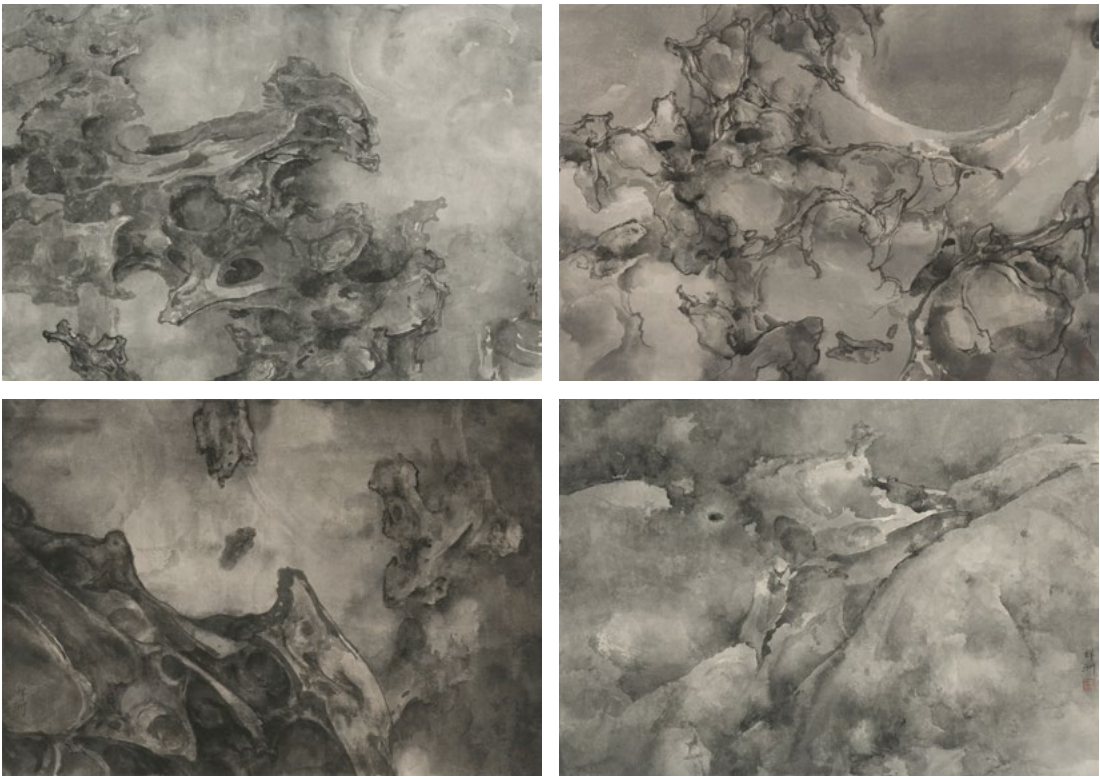
02.5 Precipitous Perch 石露危崖 [TXZ_o55]
02.6 Transformations of Peng and Kun 鹏飞鲲化 [TXZ_o39]
02.7 Descent of the Vulture Rocks 鸞石飞来 [TXZ_o48]]

02.8 Monumental Boulders 岩岩钜石 [TXZ_o44]
02.9 Jade Drifting Through the Heavens 浮空片玉 [TXZ_o37]
02.10 Jade of Mount Kun 昆山片玉 [TXZ_o68]



02.11 Rocks Plunging from Heaven 长空坠石 [TXZ_o67]
02.12 Breath of the Earth 吞吐息壤 [TXZ_o62]
02.13 Battle of Bulls 排空斗牛 [TXZ_o61]

02.14 Skeleton of a Stallion 金台骏骨 [TXZ_o54]
02.15 Stream Severed by Stubborn Boulder 挟石崩流 [TXZ_o59]
02.16 Jade Adrift in Heaven 片玉浮空 [TXZ_o53]



02.17 Alien Ruggedness 异石嶙峋 [TXZ_o49]
02.18 Ignited Rocks 石火光阴 [TXZ_o64]
02.19 Jade Amidst Profound Darkness 浑然苍碧 [TXZ_o63]
02.20 Traces of Yu the Great 茫茫禹迹 [TXZ_o45]



02.21 Primordial Darkness 荒寒昏晓 [TXZ_o57]
02.22 Rocks Thrusting through Clouds (ii) 烈石穿云II [TXZ_o60]

02.23 Wandering Dust 游尘佐鲲 [TXZ_o40]
02.24 Dust Across a Vast Ocean 沧海飞尘 [TXZ_o70]



02.25 Misty Refractions 云烟虹气 [TXZ_o43]
02.26 Myriad Things Returned to Dust 万物归尘 [TXZ_o58]

02.27 Clouds Arising from Cavities 石窍生云 [TXZ_o47]
02.28 Vaporous Fossils 云蒸石骨 [TXZ_o66]



02.29 Land of Distant Dreams 难追梦境 [TXZ_o51]
02.30 Shining Purple Star 光耀紫微 [TXZ_o52]



02.31 Mountains Locked in Mist 云山烟锁 [TXZ_o65]



02.32 Realm of Subtle Mystery 异境微茫 [TXZ_o50]



02.33 Dream Journey through the Primordial Chaos 神游混沌 [TXZ_o69]



02.34 Reclaiming the Seas 投石填海 [TXZ_o42]

O2

Unity of Myriad Things

万物一体

Detail 局部





展览现场图
Installation view

03

Mending the Sky (i)

天漏谁能补 (I)

2015 | Ink on paper 水墨纸本 | 60 x 42 cm [TXZ_005]



04

Mending the Sky (ii)

天漏谁能补 (II)

2015 | Ink on paper 水墨纸本 | 60 x 42 cm [TXZ_o12]



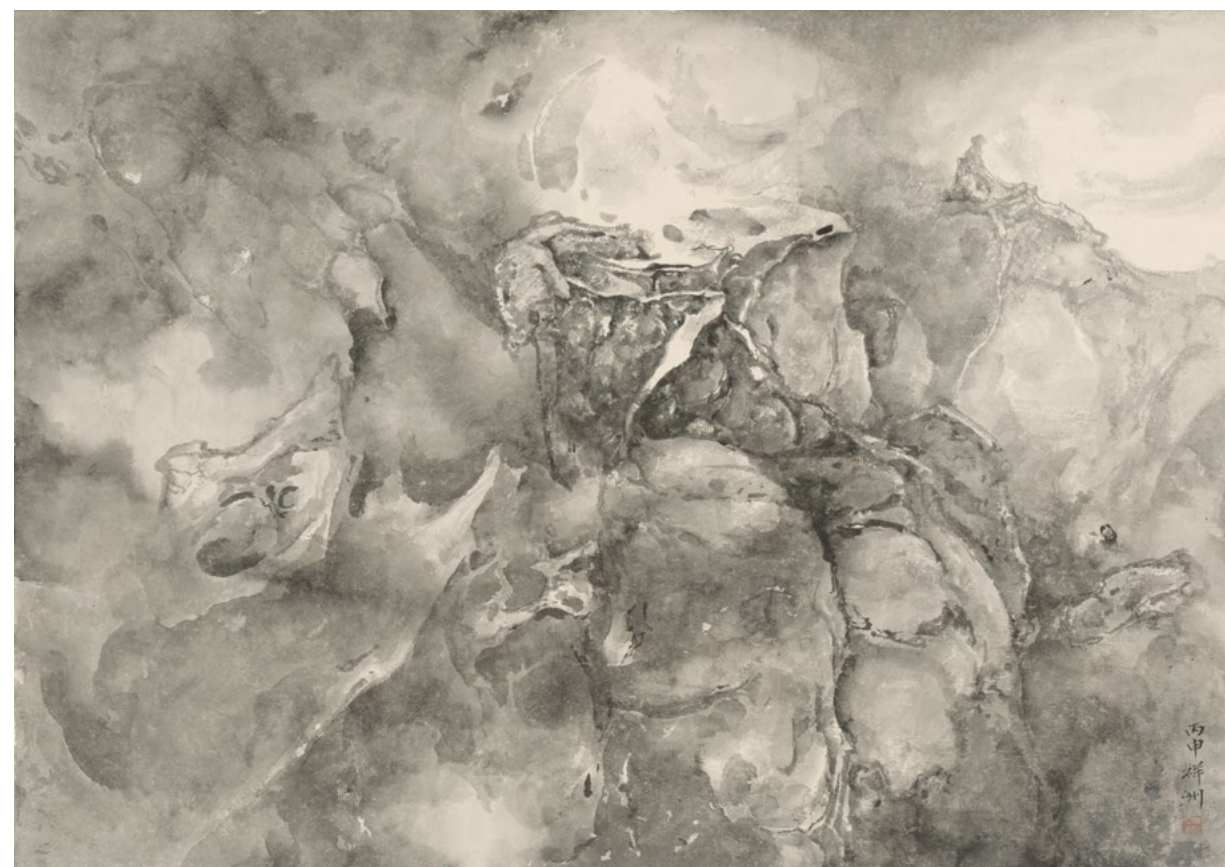


05

Divine Illumination

洞彻神光

2016 | Ink on paper 水墨纸本 | 42 x 60 cm [TXZ_006]

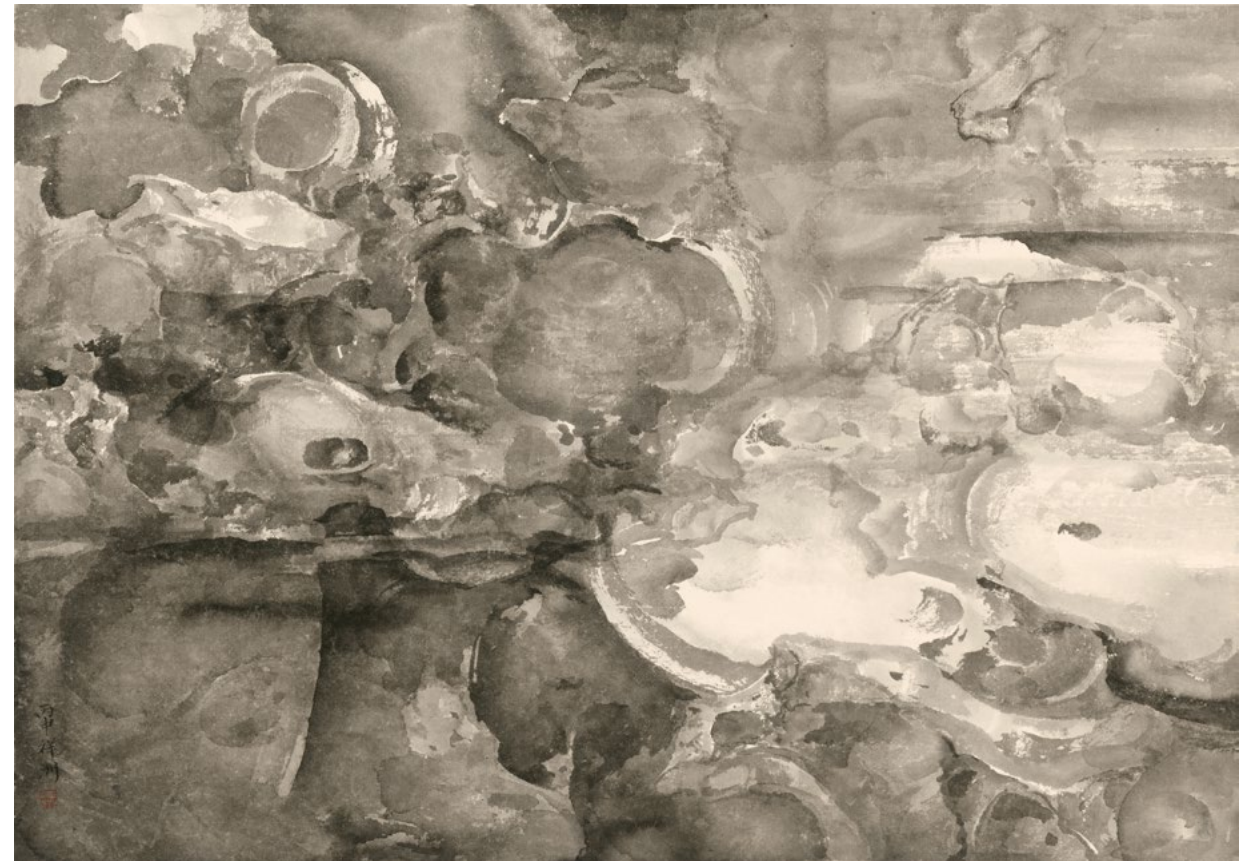


06

Endless Wandering

游荡不知返

2016 | Ink on paper 水墨纸本 | 42 x 60 cm [TXZ_007]

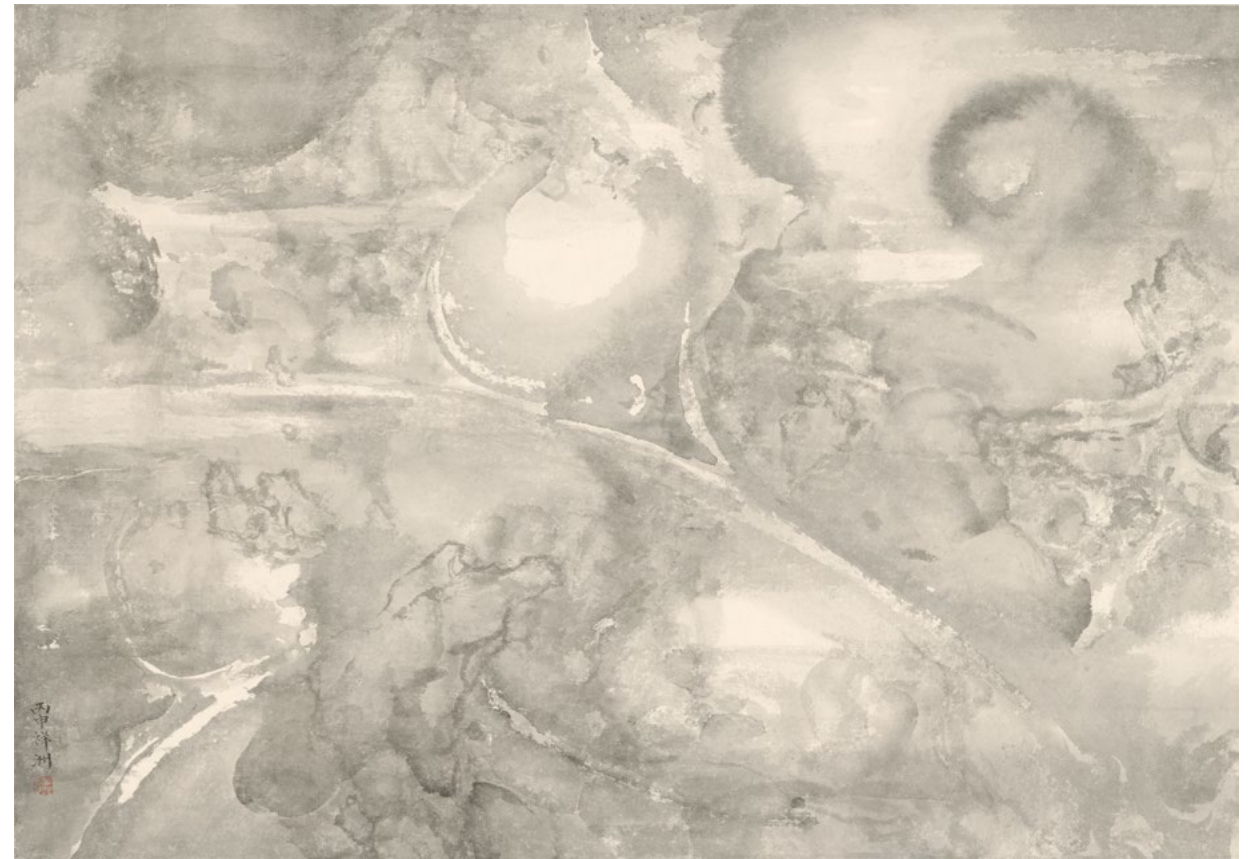


07

Clouds of the Mind

胸中云梦

2016 | Ink on paper 水墨纸本 | 42 x 60 cm [TXZ_oo8]





08

Abode of Immortals

咫尺瀛洲

2015 | Ink on paper 水墨纸本 | 42 x 60 cm [TXZ_011]



09

Rocks Expunged by Rushing Springs

奔泉挾石

2016 | Ink on paper 水墨纸本 | 42 x 60 cm [TXZ_009]





10

Shimmers at the Edge of the Clouds

云崖明灭

2015 | Ink on paper 水墨纸本 | 42 x 60 cm [TXZ_o10]



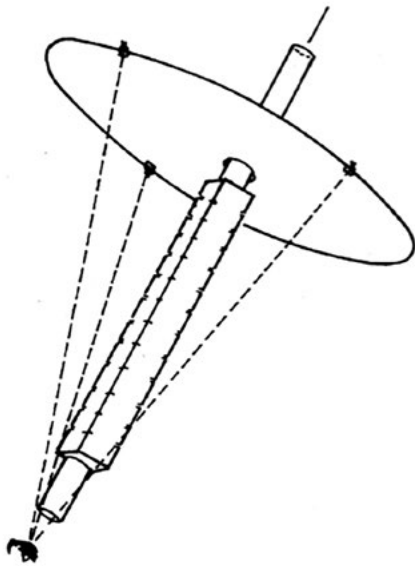
Projections of the Revolving Spheres

璇玑万象

Artwork description 作品描述

本幅作品由螺旋或圆环状、大小不一的渐变笔墨构成。除却一些单独成形的细节形似翻卷的浪花外，整个画面未呈现具体的形态。画面体现某种潜在涌动的能量，没有明确的体积、方向、形态和表达，也非河图和太极图般的象征图像。题目中“璇玑”二字内涵丰富，原指北斗星中二星，亦为古代观测北斗星的玉器，还是一种道教仪式、位于锁骨之间的穴位和一首回文诗。这些概念都与旋转和循环有关。

This painting is executed almost exclusively in spiral and circular ink washes of various sizes and tonal gradations. While isolated details somewhat resemble billowing smoke, the overall composition is non-representational. It is an image of pure potentiality, without dimension, orientation, figuration, or expressionism, and also without the conventional symbolism of the Hetu or the Taijitu. However, the term *xuanji* in the Chinese title is rich in meaning, referring originally to the two outward stars of the Northern Dipper, but by extension also to an ancient jade observational device used to track the Dipper's circumpolar movement, a ritual of religious Daoism, the acupuncture point between the collar bones, and a palindromic poem—all connected by the concepts of pivot and revolution.



李政道璇玑仪构想图

T.D. Lee's reconstruction of the Xuanji observational device

Projections of the Revolving Spheres

璇玑万象

2015 | Ink on silk 水墨绢本 | 162 x 137 cm [TXZ_002]





Mountain of Heaven

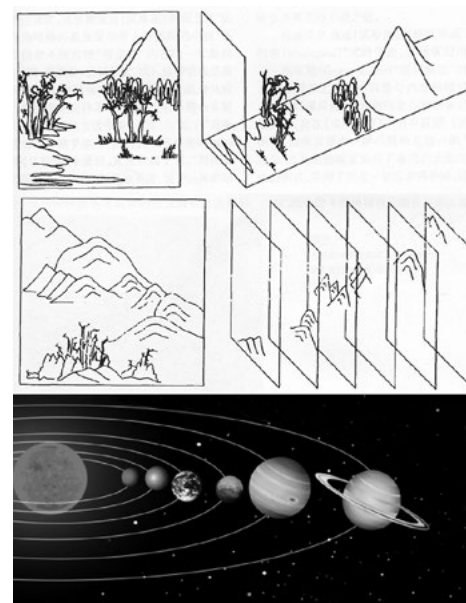
天作高山

Artwork description 作品描述

泰祥洲常年临摹学习宋代（960 – 1127 年）山水，以掌握其构图和笔墨技法。在理学影响下，宋代全景山水画探究宇宙原理，以求天人合一。《天作高山》继承了此种博大气象，所绘画面并非静态，而是一个循环不息的宇宙。主峰蜿蜒而上有如龙脉，周围山峰环绕，趋向主峰。山间瀑布流下，于山脚汇成河流，又化为云气重新升腾而起。画中虽无人物，却以小道相连的关口、草庐和寺院透露出生活的迹象。此作再现传范宽（约活动于 990 – 1030 年）《雪景寒林》，其中灌木密集的圆顶山石用笔源自范宽的雨点皴，扭曲无叶的“蟹爪树”则承袭李成（919 – 967 年）与郭熙（约 1000 – 约 1090 年）。与宋画相比，夜空色调变化更为丰富，使人遥想宇宙的混沌。此外，作者还使用了存世古画中少见的屏风形式，增强画面的浸入感。屏风分隔空间，令观者不禁思考正面与背面、画内与画外的关联。泰祥洲在其书中认为，屏风图式结构体现了行星前后排列的时空关系。

Working in the mode of the traditional literati, Tai Xiangzhou spent years mastering the compositions and brushwork of Song-dynasty (960-1127) landscape paintings. Informed by Neo-Confucian philosophy, these landscapes attempted to encompass the principles and workings of the cosmos with human-made patterns, thereby achieving harmony between nature and culture. *Mountain of Heaven* shares the same ambitious scope, picturing not a static scene but a world in circulation: the peaks twist and turn and fold onto themselves, and the waterfalls become rivers that then rise again as misty vapors. The mountain pass, the rustic hut, and the elaborate complex (perhaps a Buddhist monastery) are all connected by the path and offer different possibilities of existence, although no humans are explicitly depicted.

This composition is based on *Snow Scene with Wintry Forest*, attributed to Fan Kuan (act. ca. 990-1030). Here Tai combines the manners of several Song masters: the round peaks topped with dense shrubs and the stippled textures of the cliff faces recall Fan Kuan, while the gnarled trees recall Li Cheng (919-967) and Guo Xi (ca. 1000-ca. 1090). However, Tai's application of subtly gradated grey washes in the background to suggest the movement of the celestial bodies is unseen in classical paintings. Another innovation is the screen format, which is rare among extant classical Chinese paintings and adds to the immersiveness of the scene. Charging a space with ritualistic significance, a screen raises questions about the relationships between its front and back, and between the painted world and external reality. In his book, Tai connects that the screen format to the alignment of planets along an axis.



行星与山水图式

Planetary alignment and compositional schema



范宽《溪山行旅图》

Fan Kuan, *Travelers Among Mountains and Streams*

Mountain of Heaven

天作高山

2014 | Ink on silk 水墨絹本 | 164.5 x 205 cm [TXZ_014]





12

Mountain of Heaven

天作高山

Detail 局部



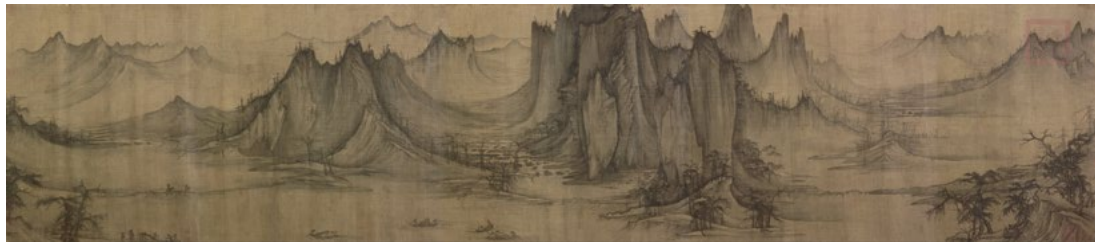


展览现场图
Installation view

Microcosm-Macrocosm

小中见大

Artwork description 作品描述



许道宁《渔父图》

Xu Daoning, *Fishermen*

泰祥洲从一位藏家朋友那得来一块小赏石，使他联想到许道宁（970 – 1052 年）《渔父图》手卷（现藏美国纳尔逊·艾特金斯艺术博物馆）中列嶂耸峙的山体结构。《小中见大》即以此石的三个局部衍生而成，并基本承袭原画构图。画面去除了树木或人物，时空变得模糊不清：仿佛原始过去、遥远的未来，亦似没有生命的外星，启发我们反思人类文化和存在的偶然性。另外，题跋中作者引用了《庄子·天地》，将此幅杳无人迹的山水理解为“忘己”而“入天”的理想境界，恰恰符合原画中渔夫所象征的隐逸情怀。

“小中见大”（或“现大”）是古代画家小型临本的常见标题，包括董其昌（1555 – 1636 年）著名的宋元山水临本册页。作者以三维的赏石介入微观与宏观之间的转换，使其更具趣味性和丰富性，亦与他作为绘画概念的“全息图像”深有共鸣。全息摄影可从任何角度和尺寸再现三维影像，还原拍摄对象的一切信息。

From a collector friend, Tai Xiangzhou acquired a small scholar's rock whose structure reminded him of the slate-like mountain forms in Xu Daoning's (970-1052) famous hand-scroll *Fishermen* (also called *Evening Songs of Fishers*) at the Nelson-Atkins Museum. Tai then created *Microcosm-Macrocosm* from three views of the rock. He stays close to the original Song-dynasty composition, alternating between the elevation of the peaks and the horizontal expanse of the river-ways. Eliminating vegetation and human presence, however, he creates a nonspecific landscape that may be set in the primeval past, the distant future, or on a lifeless alien planet with similar climate and geography. It thus asks us to consider the contingency of human culture and even human existence generally. On the other hand, Tai's extensive quotation of the "Heaven and Earth" chapter of the *Zhuangzi* enables us to interpret the uninhabited landscape as the ideal realm of the sage who has "forgotten Heaven" and "forgotten himself" and thus paradoxically "one with Heaven." Such an interpretation accords with the eremitic spirit of Xu Daoning's original.

The Chinese title *Xiaozhong jianda* (or the cognate *xianda*), literally "seeing/revealing the large within the small," is a popular title of miniature copies of classical masterworks, including a famous album of copies of Song and Yuan landscape compositions by Dong Qichang (1555-1636). Tai extends the playful translation between the macroscopic and the microscopic by adding the element of the scholar's rock, and thus part of an actual landscape and the third dimension. This process resonates with his notion of the holograph as a model for painting: an image that is scalable and viewable from multiple angles and preserves all the information in the original object.



Microcosm-Macrocosm

小中见大

Inscription 题跋



泰祥洲藏小赏石

Scholar's rock in Tai Xiangzhou's collection

昔得英伦藏家马科斯灵石一枚，因其山势与许道宁《渔父图》相类，故以之为本作《小中见大》山水两卷。宋苏辙《洞山文长语录》曰：“古之达人，推而通之，大而天地山河，细而秋毫微尘，此心无所不在，无所不见。是以小中见大，大中见小，一为千万，千万为一，皆心法尔。”今予追古意且不必山川广远，得于咫尺，以卧游大千、驰骋广袤，乃我心中无限意也。夫庄周言：“天地虽大，其化均也，万物虽多，其治一也。”“夫道，渊乎其居也，濇乎其清也。金石不得无以鸣。故金石有声，不考不鸣。万物有孰能定之！夫王德之人，素逝而耻通于事，立之本原而知通于神，故其德广。其心之出，有物探之。故形非道不生，生非德不明。存形穷生，立德明道，非王德者邪！荡荡乎！忽然出，勃然动，而万物从之乎！此谓王德之人。视乎冥冥，听乎无声。冥冥之中，独见晓焉，无声之中，独闻和焉。故深之又深而能物焉，神之又神而能精焉。故其与万物接也，至无而供其求，时骋而要其宿，大小、长短、修远。”“泰初有无，无有无名。一之所起，有一而未形。物得以生谓之德。未形者有分，且然无间谓之命。留动而生物，物成生理谓之形。形体保神，各有仪则谓之性。性修反德，德至同初也。同乃虚，虚乃大。合喙鸣。喙鸣合，与天地为合。其合缊缊，若愚若昏，是谓玄德，同乎大顺。”老聃谓夫子曰：“是胥易技系，劳形怵心者也。执留之狗成思，猿狙之便自山林来。”“凡有首有趾，无心无耳者众；有形者与无形无状而皆存者无尽。”“有治在人。忘乎物，忘乎天，其名为忘己。忘己之人，是之谓入于天。”乙未祥洲。

Some time ago I obtained from the British collector Marcus [Flacks] a *lingbi* stone. Because its form resembles the mountains in Xu Daoning's *Fishermen*, I used it as a model to create two landscape scrolls, both entitled *Microcosm-Macrocosm* [lit. *Xiaozhong jianda*, "Seeing the large within the small"]. Su Che [1039-1112] of the Song Dynasty writes in his *Recorded Sayings of Elder Wen of Dongshan* [the Chan master Zhenjing Kewen, 1025-1102], "Sages of the past could penetrate the nature of all that is as large as heaven and earth, mountains and rivers, or as small as newly-grown hair and dust. Such a mind could be everywhere and see everything. Therefore to see the large in the small and the small in the large, to make one a million and a million one—it is all a matter of training the mind." Now when I seek the feeling of antiquity, I do not need to paint vast mountains and valleys. Within a few inches I can roam the universe and dash across vast distances—this is because the intention in my mind is unbounded. Zhuang Zhou said, "Although heaven and earth are vast, their transformations are even and balanced. Although the myriad things are varied, they are regulated by the same principle." "The Dao: how profound where it resides, and how limpid its purity! Without it metal and stone cannot sound. Metal and stone indeed contain sound, but if they are not struck they do not emit it. Who can determine the qualities of the myriad things?" [...] Lao Dan [Laozi] told the master [Confucius]: "Among those with heads and feet, those with neither heart nor ears are many; those with bodies who can coexist with the Dao, which has neither body nor form, are close to none. [...] If there is such a thing as regulation, it exists in the person. Forgetting external things, forgetting Heaven—this is called forgetting the self. The person who has forgotten himself is called one identified with Heaven." Year of *yiwei*, Xiangzhou.

(translated by Alan Yeung; *Zhuangzi* portion adapted from James Legge's translation)



13

Microcosm-Macrocosm

小中见大

Detail 局部

The Measure of the Myriad is One

度万一也

Artwork description 作品描述

此幅作品以手卷形式体现时间性和叙事性的推移。石块在上下空间的挤压中得到了突显，从右至左翻卷升腾为云气。艺术家的题跋则描述了气、意、形等从原始的“一”逐渐生成演变的相反过程。跋文改编自先秦道家哲学经典《鹖冠子》的《环流》章节。《鹖冠子》涵盖天文、政治、军事等内容，并提出中国最早的乌托邦世界观。1973 年马王堆汉墓抄本被发掘之前，一直被质疑为伪作。泰祥洲喜爱引用《鹖冠子》，他关于古代天文的学术研究中也涉及了马王堆中发现的其他与天文相关的器物 and 文献。云气中时隐时现的动物形态石块，令人联想起陈容（约 1200–1266 年）等古代画家的墨龙图。

The horizontal hand-scroll format introduces temporality and narrative progression. Compressed from top and bottom, the rocks here seem to tumble across the composition before dematerializing into mist on the left. Tai’s inscription describes the reverse process: the emergence of *qi* and form from primordial Oneness. It is adapted from the chapter on “Circulations” from the *Master of the Pheasant Cap*, a pre-Qin philosophical Daoist text that covers a wide range of topics including cosmology, politics, and military strategy and is considered one of the earliest Chinese articulations of a utopian worldview. Until a copy of it was found in the Western Han-dynasty tombs at Mawangdui in 1973, it was long suspected as a forgery and dismissed as incoherent by scholars. Tai refers often to *Pheasant Cap*, and the cosmology-related artifacts from Mawangdui serve as important evidence in his scholarly research. The energetic zoomorphic appearances of some of the rocks relate this scroll to ink paintings of dragons by Chen Rong (ca. 1200-1266) and others.



陈容《九龙图》细节
Detail from Chen Rong, *Nine Dragons*



14

The Measure of the Myriad is One

度万一也

2016 | Ink on silk 水墨绢本 | 45.5 x 243.5 cm [TXZ_003]

14

The Measure of the Myriad is One

度万一也

Inscription 题跋 | Detail 局部

有一而有气，有气而有意，有意而有图，有图而有名，有名而有形，有形而有事，有事而有约。约决而时生，时立而为功，功相加而为得失，得失相加而为吉凶，万物相加而为胜败，莫不发于气，通于道，约于事，正于时，离于名，成于法者也。法之在此者谓之圣人，惟圣人究道之情，唯道之法，公政以明。斗柄东指，天下皆春，斗柄南指，天下皆夏，斗柄西指，天下皆秋，斗柄北指，天下皆冬。斗柄运于上，事立于下，斗柄指一方，四塞俱成，此道之用法也。故日月不足以言明，四时不足以言功。一为之法，以成其业，故莫不道。一之法立，而万物皆来属。法贵如言，言者万物之宗也。空之谓一，立之谓气也。丙申，祥洲。

Oneness came into existence, and thus Breath [*qì*]. Breath came into existence, and thus Meaning. Meaning came into existence, and thus Intention. Intention came into existence, and thus Name. Name came into existence, and thus Form. Form came into Existence, and thus Affairs. Affairs came into existence, and thus Covenant. When Covenant was broken, Time was born. When Time arose, it became Effect. Effect and Appearance combined and became Gain and Loss. Gain and Loss combined and became Fortune and Misfortune. The Myriad Things combined and became Victory and Defeat. All these issued from Breath, passed through the Way [*dao*], convened in Affairs, became rectified in Time, departed in Name, and completed in the Law. The one in whom the Law resides is called a Sage. The Sage delves into the reasons behind the Way, maintains its Law, and illuminates Justice. When the Dipper's handle points East, all under Heaven is Spring. When the Dipper's handle points South, all under Heaven is Summer. When the Dipper's handle points West, all under Heaven is Autumn. When the Dipper's Handle points North, all under Heaven is Winter. As the Dipper's handle revolves above, Affairs arise below. As the Dipper's handle points in one direction, the four mountain fortresses are established. Such is how the Way realizes its Law. Therefore the Sun and the Moon cannot illuminate Speech, and the four seasons cannot put Speech into Effect. Oneness exerts its Law to accomplish its mission and so is not against the Way. Once the Law of Oneness is established, the myriad things arise accordingly. The Law should accord with Speech, which is the origin of the Myriad Things. When emptied it is called Oneness; when erected it is called Breath. Year of *bingshen*, Xiangzhou.

(translated by Alan Yeung)



Star Atlas

全天星图

Artwork description 作品描述

此幅作品中，星夜和模糊的地貌在岩石和混沌的云气间依稀闪现，其间标注有星体、源于不同文化的星群和星宿，以及地域、历史人物和艺术家友人名，召唤古人对星辰的分野和命名的原始向往。构图的模糊性使得仰望“天河”和从天际俯视地球的双向视觉合二为一，体现“天地同构”的概念。

Star Atlas presents an amorphous scene consisting mostly of dark atmosphere and rockery, with only hints of topography and a starry night sky. The painting is given definition by the inscribed names of stars, constellations (of both Chinese and non-Chinese origins), places, historical personages, as well as friends of the artist. He evokes the primordial human drive to order the stars and give them meaning by grouping into familiar images and associating them with individual lives. The exhibition revolves around the composition, whose ambiguity unites two visions: the celestial view of earth and the earthbound gaze into the Milky Way—called in classical Chinese the “River of Heaven.”



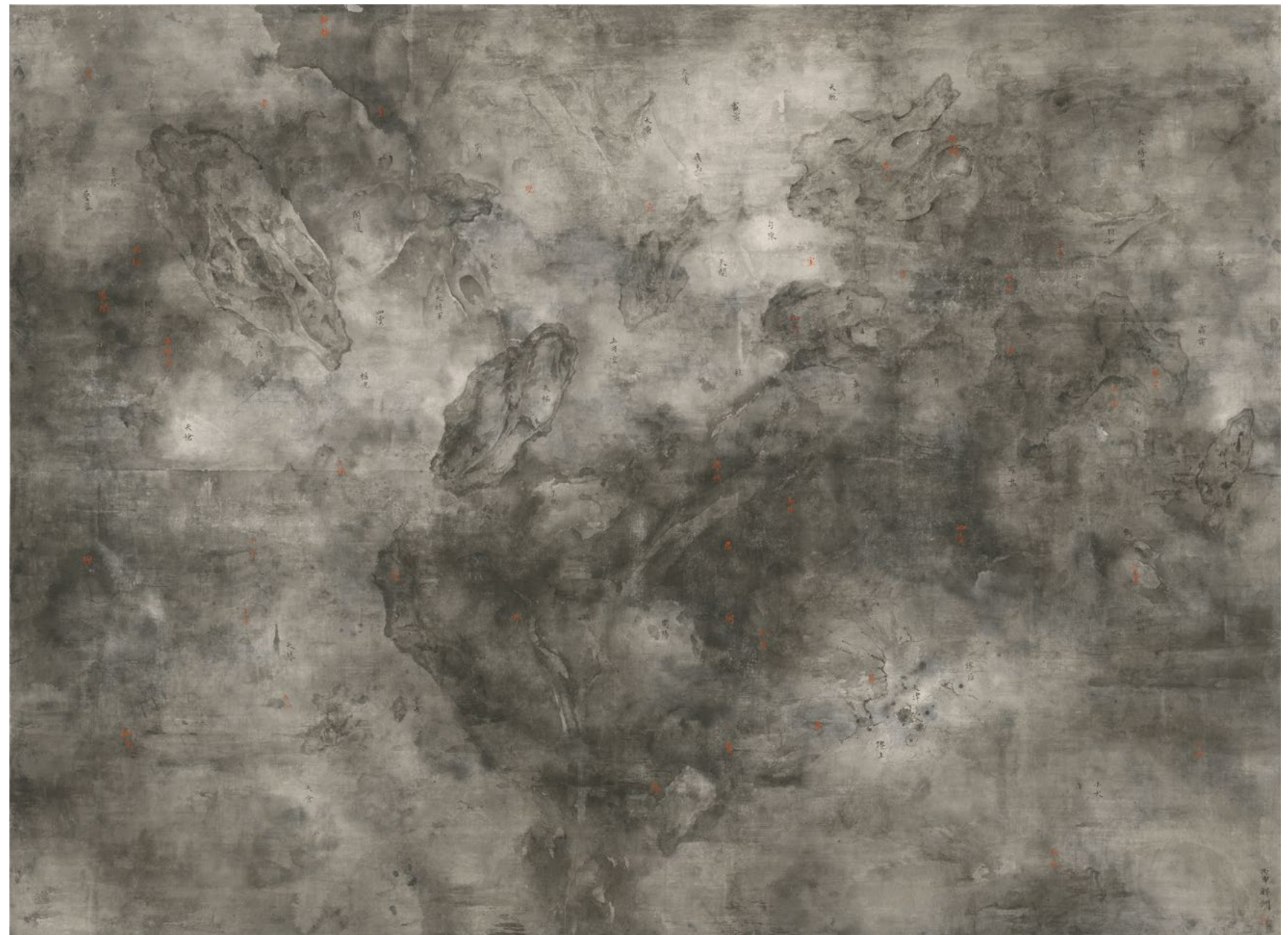
南宋苏州石刻天文图拓片
The Suzhou Planisphere

15

Star Atlas

全天星图

2016 | Ink on paper 水墨纸本 | 139.5 x 188.5 cm [TXZ_001]





大陵

天廐

雷電

天潢

飛鳥

劉丹

壁

天龍

危

勾陳

余國華

尤永

天關

室

天權

虛

上赤

天大將軍

天園

御夫

土司空

柱

車府

附耳

天樞

參旗

羅盤

玉



16

Vaporous Rocks

卷石吐氤氲

2016 | Ink on silk 水墨绢本 | 42.3 x 95.5 cm [TXZ_013]

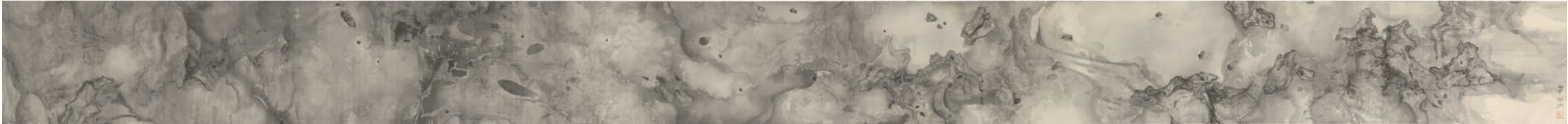
16

Vaporous Rocks

卷石吐氤氲

Detail 局部



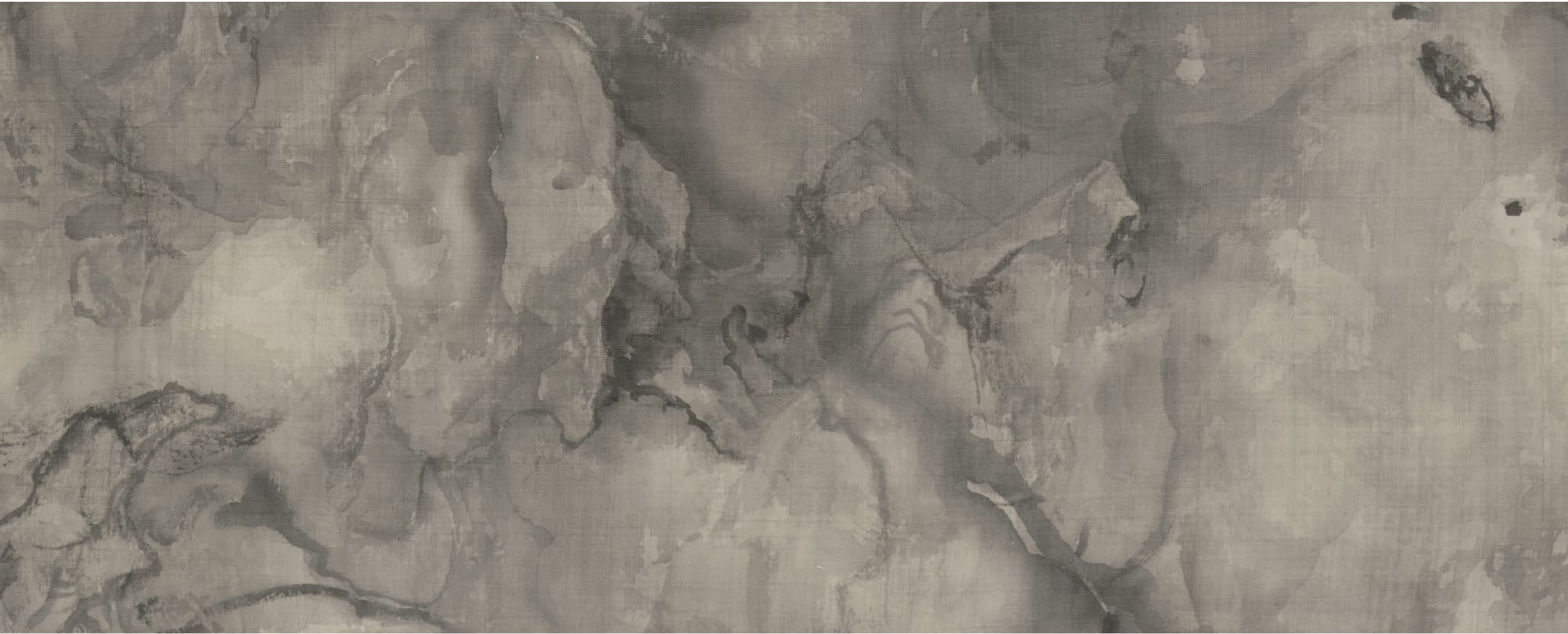


17

Reverberations Across Infinite Distance

万籁相呼吸

2016 | Ink on silk 水墨绢本 | 15 x 196 cm [TXZ_004]



17

Reverberations Across Infinite Distance

万籁相呼吸

Detail 局部

18

Cosmic Symphonies

黄钟大吕

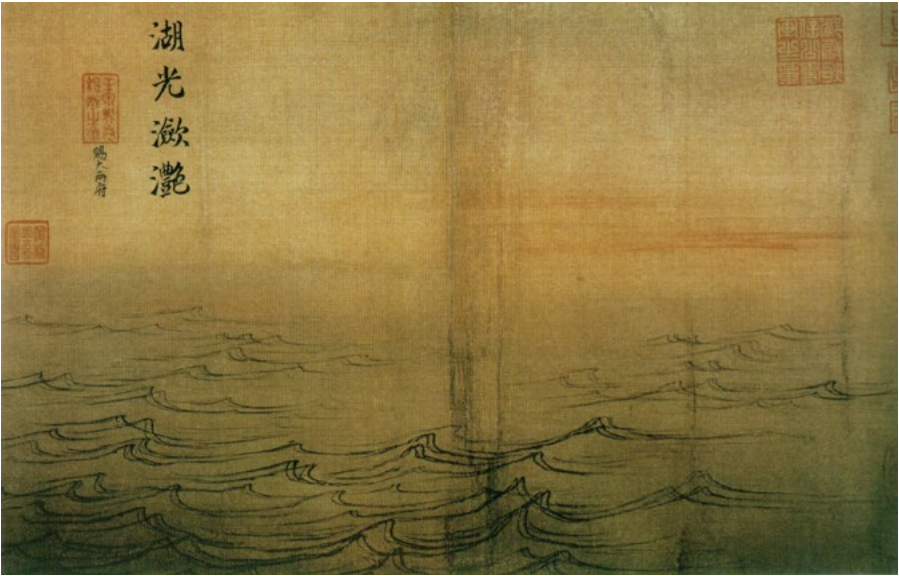
Artwork description 作品描述 | Detail 局部
2016 | Ink on silk 水墨绢本 | ~28.5 x ~42 cm x 20

(From top to bottom, left to right 按页面顺序从上至下从左至右)

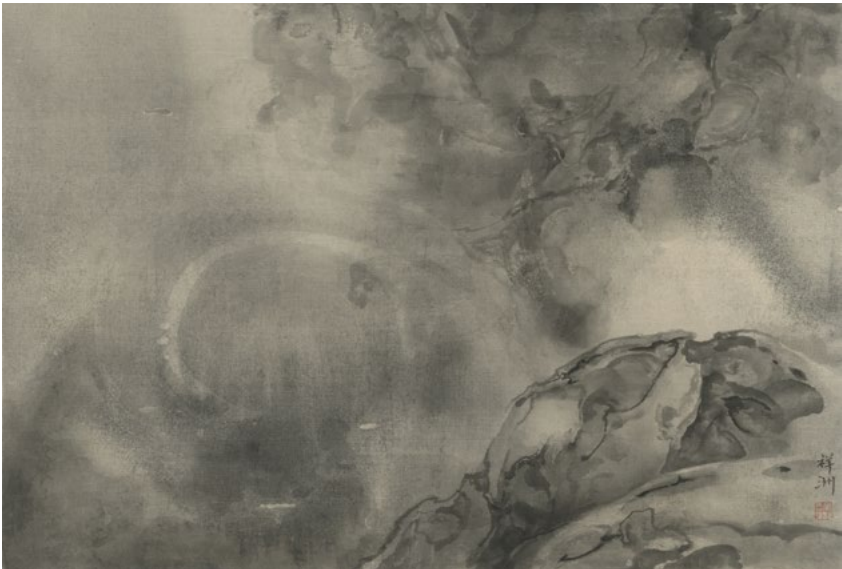
- | | |
|--|---|
| 18.1 Sounds in Synchrony 济成音 [TXZ_o24] | 18.11 Pennanular Jade Ring 玉化为玦 [TXZ_o33] |
| 18.2 Virtues of Water 若水之宜 [TXZ_o28] | 18.12 Eight Extremes 八极以举 [TXZ_o30] |
| 18.3 Nourishing Brilliance 景星光润 [TXZ_o31] | 18.13 Colors of Earth and Heaven 声色玄黄 [TXZ_o21] |
| 18.4 Thoughts of Tranquility 澄幽而思 [TXZ_o18] | 18.14 Clashing Tunes 济殊异调 [TXZ_o25] |
| 18.5 Forms Without Traces 形迹神化 [TXZ_o35] | 18.15 Changeless Change 奇耦不变 [TXZ_o19] |
| 18.6 Great Purity 德及太清 [TXZ_o29] | 18.16 Songs of Heaven 愿闻天曲 [TXZ_o26] |
| 18.7 Skies of One Breath 均天一气 [TXZ_o20] | 18.17 Endless Cycles 周复环流 [TXZ_o34] |
| 18.8 Apparitions of Recluses 显乎隐逸 [TXZ_o23] | 18.18 Restless Tension 矢激以远 [TXZ_o32] |
| 18.9 Soundless Earth, Limpid Heaven 地宁天澄 [TXZ_o36] | 18.19 Pure Music of Heaven 天音清籁 [TXZ_o17] |
| 18.10 Faith in Oneness 信明因一 [TXZ_o27] | 18.20 Dewdrops in Sweet Spring 露降醴泉 [TXZ_o22] |

南宋马远（约活跃于 1190 – 1225 年）著名的《水图》册页中水从宁静到波涛汹涌的各种图式，《黄钟大吕》则将水的概念进一步延展。作者运用丰富多样的笔墨技法，将水表现为液体、云气、雾、冰、结冰的流星，甚至作为波、流、物态等抽象物质原理的媒介。画面中出现漩涡形与点状的效果则独具韵味，突显出艺术家对媒材的熟悉。从宇宙角度看待水，我们可知，波浪、潮汐和降雨都源自地球自转及地球、太阳和月亮之间的相互作用。

Cosmic Symphonies continues and elaborates Ma Yuan’s (act. 1190-1225) celebrated album of poetry-inflected and schematic depictions of water in different states, from tranquil to turbulent. Tai tackles even subtler nuances, suggesting degrees of incipient storm. Elsewhere water appears not only as an earthbound liquid but also as mist, steam, ice, icy meteors, an aquatic environment, and even instantiations of abstract principles of physics—wave, flow, states of matter, and gravity. Tai adopts a correspondingly expansive repertoire of brushwork and inkwork. The dark swirls and tiny dot-like stains seen in some of the leaves are his innovations and reflect his intimate familiarity with his materials. A cosmic perspective on water reminds us that waves, tides, and rainfall alike are caused by earth’s rotation and interactions with the sun and the moon.



马远《水图》之一
One of Ma Yuan's studies of water



18.1 Sounds in Synchrony 济济成音 [TXZ_o24]
18.2 Virtues of Water 若水之宜 [TXZ_o28]



18.3 Nourishing Brilliance 景星光润 [TXZ_o31]
18.4 Thoughts of Tranquility 澄幽而思 [TXZ_o18]

18.5 Forms Without Traces 形迹神化 [TXZ_o35]

18.6 Great Purity 德及太清 [TXZ_o29]

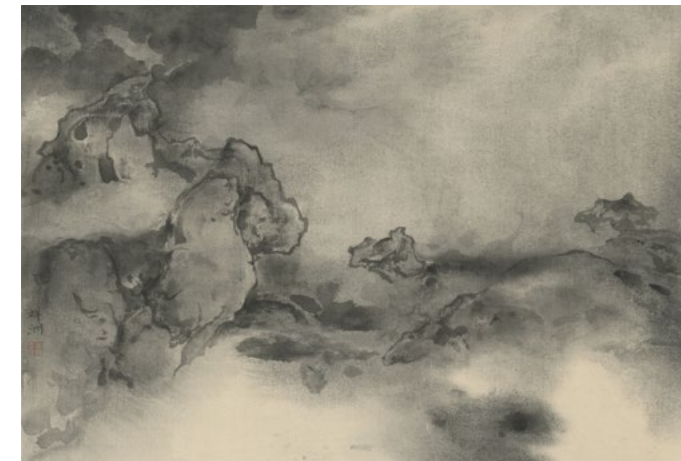
18.7 Skies of One Breath 均天一气 [TXZ_o20]



18.8 Apparitions of Recluses 显乎隐逸 [TXZ_o23]

18.9 Soundless Earth, Limpid Heaven 地宁天澄 [TXZ_o36]

18.10 Faith in Oneness 信明因一 [TXZ_o27]





18.11 Pennanular Jade Ring 玉化为玦 [TXZ_o33]

18.12 Eight Extremes 八极以举 [TXZ_o30]



18.13 Colors of Earth and Heaven 声色玄黄 [TXZ_o21]

18.14 Clashing Tunes 济殊异调 [TXZ_o25]





18.15 Changeless Change 奇耦不变 [TXZ_019]
18.16 Songs of Heaven 愿闻天曲 [TXZ_026]



18.17 Endless Cycles 周复环流 [TXZ_034]
18.18 Restless Tension 矢激以远 [TXZ_032]



18.19 Pure Music of Heaven 天音清籁 [TXZ_o17]



18.20 Dewdrops in Sweet Spring 露降醴泉 [TXZ_o22]



19

The Gateway of Expedient Means

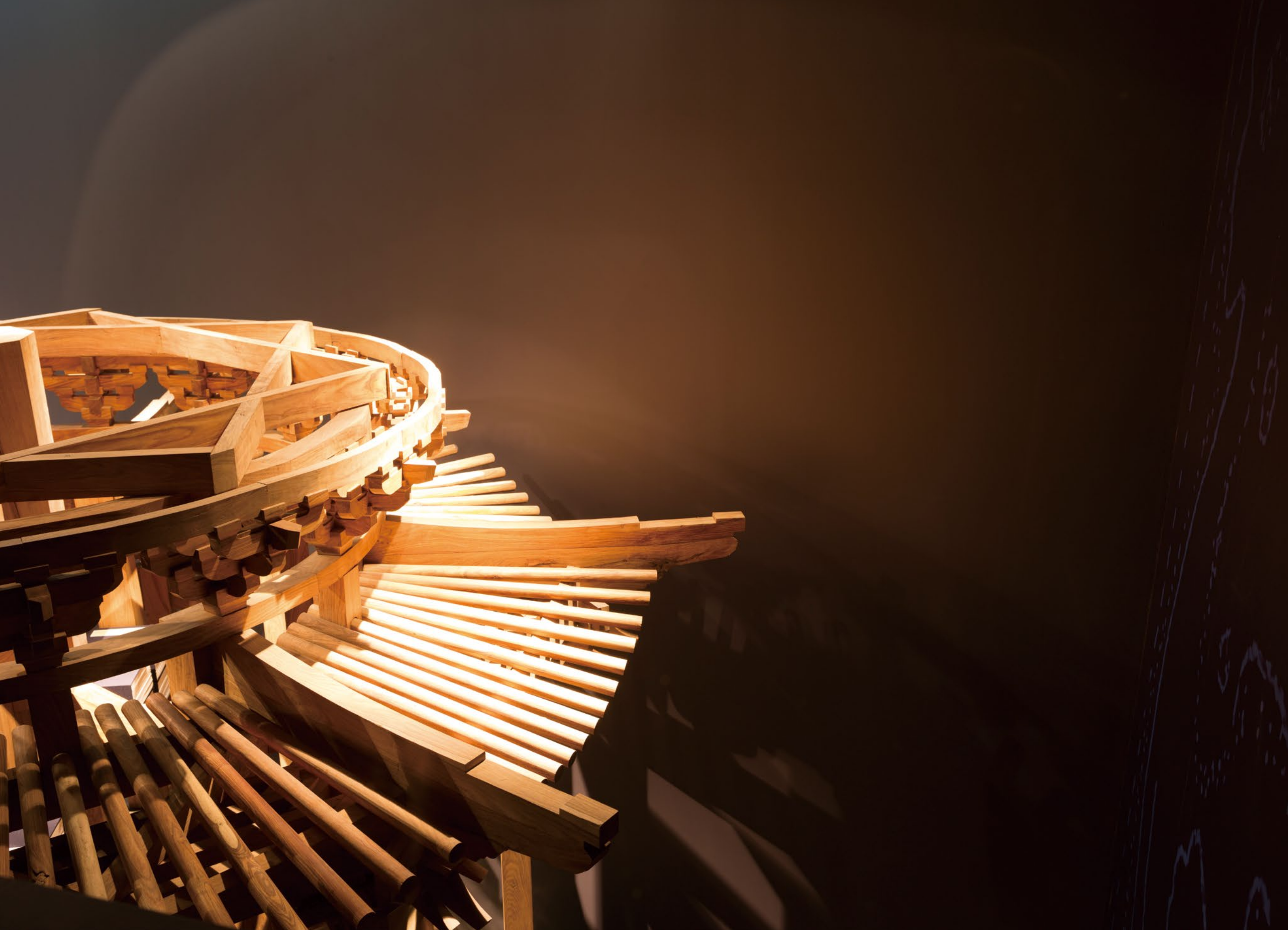
方便法门

Artwork description 作品描述 | Interactive installation 互动装置

互动建筑装置《方便法门》为传统卯榫结构，结合“天圆地方”、中心说，以及佛教舍利塔、曼陀罗等古代宇宙观概念。作品模仿河北正定县隆兴寺宋代转轮藏阁，其原型在宋代《营造法式》中亦有记载。斗拱既具结构功能，又象征宇宙结构、政治权威等。作品通融思辨、感官、及形而上的神往：观者可以穿梭其中，如积功德般转绕其外，亦或在架上线装书中写下感想，建构共享知识的“图书馆”。

The Gateway of Expedient Means reconciles corporeal experience, rational understanding, and metaphysical wonder. Constructed using traditional Chinese mortise-and-tenon joinery, the structure is modeled after revolving sutra repositories from the Song Dynasty, such as that illustrated in the architectural manual Yingzao fashi at Longxing Monastery in Zhengding, Hebei. The visitor is invited to enter and circumambulate it as in a ritual for karmic merit, or contribute to a library of shared knowledge by writing on its blank string-bound volumes. The architectural form of the installation evokes cosmological notions like the axis mundi and “round heaven, square earth,” as well as Buddhist stupas and mandalas. The elaborate interlocking brackets serve structural functions, but historically they were also ornaments and symbols of the structure of the universe and political authority.







CURRICULUM VITAE

1968 Born in Yinchuan, Ningxia Hui Autonomous Region, China
Lives and Works in Beijing, China

EDUCATION BACKGROUND

1975, 79 Learnt Chinese calligraphy from Hu Gongshi and Wang Wenjun
1987 Studied Chinese literature under Feng Qiyong
1991-96 Studied the mounting and restoration of ancient Chinese calligraphy and paintings under Cui Yurun and Li Zhenjiang
2005 Studied Chinese ink painting with Liu Dan
2006-12 Ph.D., Tsinghua University, Beijing, China

PROFESSIONAL HISTORY

2003 Design Director of CCTV.com
2004 Founder and Executive Director of Chinese Heritage

SELECTED SOLO EXHIBITIONS

2016 *Celestial Tales*, Yi&C. Contemporary Art, Taipei
2015 *Celestial Tales*, Paul Kasmin Gallery, New York, USA
2014 *Knowing Heaven and Earth through Observation: Chinese Ink Paintings by Tai Xiangzhou*, Temporary Exhibitions Gallery of Civic and Municipal Affairs Bureau, Macau S.A.R., China
2013 *Magnificence Within: New Ink Paintings by Tai Xiangzhou*, The Chinese Porcelain Company, New York, USA
2012 *Mind Without Discrimination*, Plum Blossoms Gallery, Hong Kong S.A.R., China
Transcending Reality: New Ink Paintings by Tai Xiangzhou, The Chinese Porcelain Company, New York, USA
2011 *Homocentric Objective: Landscape Paintings of Tai Xiangzhou*, Arthur M. Sackler Museum of Art and Archaeology at Peking University, Beijing, China
Celestial Tales: Ink Paintings by Tai Xiangzhou, 798 Art Bridge Gallery, Beijing, China

SELECTED GROUP EXHIBITIONS

2016 *Experimenting China in Peru-APEC “Human and Nature” Art Exhibition*, Museo

Nacional de Arqueología, Antropología e Historia del Perú, Lima, Peru
Winter Lotus Garden: Nature in Contemporary Ink (Asia Week New York), The Chinese Porcelain Company, New York, USA
The 12th China International Gallery Exposition, China National Convention Center, Beijing, China
2015 Art Basel Miami Beach, Miami Beach Convention Center, Miami, USA
Seattle Art Fair, CenturyLink Field Event Center, Seattle, USA
TEFAF, MECC, Maastricht, Netherlands
Shuimo: Ten Thousand Blossoms Spring, Sotheby's S2 Gallery, New York, USA
Principal Wares of the Song Period From A Private Collection/ Ink Paintings of Tai Xiangzhou, Eskenazi Ltd, London, UK
2014 *Neo-Mōrōism*, Tokyo Gallery + Beijing Tokyo Art Projects, Beijing, China
Shuimo / Water Ink: Enchanted Landscapes, Sotheby's S2 Gallery, New York, USA
Art Basel HK, Hong Kong Convention and Exhibition Centre, Hong Kong S.A.R., China
Meditations in Nature: New Ink, Ben Brown Fine Arts, Hong Kong S.A.R., China
As Above So Below: Exhibition of Contemporary Ink Art, The Fringe Club, Hong Kong S.A.R., China
Asia Week 2014: Contemporary Chinese Ink, The Chinese Porcelain Company, New York, USA
2013 *Picturing Heaven and Earth*, 798 Art Bridge Gallery, Beijing, China
Art Basel HK, Hong Kong Convention and Exhibition Centre, Hong Kong S.A.R., China
Shuimo / Water Ink: Chinese Contemporary Ink Painting, Sotheby's S2 Gallery, New York, USA
2012 Sharjah Calligraphy Biennial, Sharjah Calligraphy Museum, Sharjah, United Arab Emirates
The Chinese Scholar - Ink Painting and Works of Art, Fuller Building, New York, USA
2011 *The Art of Writing: Contemporary Art from Three Cultures*, ArtForum in der Kurhaus Kolonnade, Wiesbaden, Germany
Ink Paintings by Liu Dan, Zeng Xiaojun, Tai Xiangzhou, The Chinese Porcelain Company, New York, USA
2010 *Giant Cup Today National Art Students Annual Awards 2010*, Today Art Museum, Beijing, China
All About Paper, Shanghai World Expo, Shanghai, China
2009 *From Nature to Mind*, National Art Museum of China, Beijing, China
Ink Play: The 2nd Chinese and Korean young artists exchange exhibition, Korean Cultural Service, Beijing, China

SELECTED COLLECTIONS

Arthur M. Sackler Museum of Art and Archaeology at Peking University, Beijing, China
Zhonghua Book Company, Beijing, China
Temporary Exhibitions Gallery of Civic and Municipal Affairs Bureau, Macau S.A.R., China
Art Institute of Chicago, Chicago, USA
Brooklyn Museum, New York, USA
Asian Art Museum of San Francisco, San Francisco, USA
The Freer Gallery of Art, Washington, USA
Nelson-Atkins Museum of Art, Kansas City, USA
Seattle Art Museum, Seattle, USA
Minneapolis Institute of Arts, Minneapolis, USA
Philadelphia Museum of Art, Philadelphia, USA
Harvard University Art Museums, Cambridge, USA
Yale University Art Gallery, New Haven, USA
Princeton University Art Museum, Princeton, USA
Nasher Museum of Art at Duke University, Durham, USA

简历

1968 出生于宁夏回族自治区银川市，中国
工作生活于北京

教育背景

1975，79 先后师从胡公石、王文钧学习书法
1987 师从冯其庸学习古典文献、书法
1991 – 96 师从崔玉润、李振江学习古代书画装裱和修复
1999 – 01 新西兰奥克兰媒体设计学院，数码媒体系
2005 师从刘丹研习传统水墨山水画
2006 – 12 清华大学美术学院，获美术学博士学位

工作经历

2003 中央电视台网站艺术设计总监
2004 《中华遗产》杂志创办人及总策划

部分个展

2016 “仰观垂象”，易雅居當代空間，台北
2015 “天象”，Paul Kasmin 画廊，纽约，美国
2014 “仰观垂象——泰祥洲水墨画展”，民政总署画廊，澳门特别行政区，中国
2013 “小中见大：泰祥洲水墨画展”，中国瓷器公司，纽约，美国
2012 “等观：泰祥洲水墨画展”，万玉堂画廊，香港特别行政区，中国
“超越现实：泰祥洲水墨画展”，中国瓷器公司，纽约，美国
2011 “心物一元：泰祥洲水墨山水画展”，北京大学赛克勒考古与艺术博物馆，北京，中国
“仰观垂象：泰祥洲水墨画展”，798 桥艺术空间，北京，中国

部分群展

2016 “感知中国 走进祕鲁——APEC ‘人与自然’艺术展”，国家考古人类学历史博物馆，利马，祕鲁
“冬季荷塘：当代水墨中的自然”（纽约亚洲艺术周），中国瓷器公司，纽约，中国
第十二届中艺博国际画廊博览会，国家会议中心，北京，中国

- 2015
- 巴塞尔迈阿密海滩艺术博览会，迈阿密海滩会议中心，迈阿密，美国
- 西雅图艺术博览会，西雅图 Century Link 田赛中心，西雅图，美国
- TEFAF 欧洲艺术博览会，马斯特里赫特会展中心，马斯特里赫特，荷兰
- 中国宋瓷特展 / 泰祥洲水墨，埃斯肯纳齐画廊，伦敦，英国
- “水墨：万花锦绣映春色”，苏富比 S2 艺术空间，纽约，美国
- 2014
- “新·朦胧主义”（第二届），东京画廊 + BTAP，北京，中国
- “水墨：梦幻仙境”，苏富比 S2 艺术空间，纽约，美国
- 香港巴塞尔艺术博览会，香港会议展览中心，香港特别行政区，中国
- “水墨心境”，Ben Brown Fine Arts 画廊，香港特别行政区，中国
- “新水墨：有于上形于下”，艺穗会，香港特别行政区，中国
- “亚洲艺术周 2014：当代中国水墨”，中国瓷器公司，纽约，美国
- 2013
- “天地始肃——张洪、泰祥洲山水画展”，798 桥艺术空间，北京，中国
- 香港巴塞尔艺术博览会，香港会议展览中心，香港特别行政区，中国
- “水墨：中国当代水墨画”，苏富比 S2 艺术空间，纽约，美国
- 2012
- “沙迦书法双年展”，沙迦书法博物馆，沙迦，阿拉伯联合酋长国
- “中国学者——水墨画和艺术作品”，福勒大厦，纽约，美国
- 2011
- “书写的艺术：三种文化的当代艺术”，威斯巴登艺术论坛，威斯巴登，德国
- “刘丹、曾小俊、泰祥洲水墨画展”，中国瓷器公司，纽约，美国
- 2010
- “2010 ‘巨人杯’当代艺术院校大学生年度提名展”，今日美术馆，北京，中国
- “纸的文明”，上海世界博览会，上海，中国
- 2009
- “天工开悟——新知识分子艺术家作品展”，中国美术馆，北京，中国
- “墨戏——第二届中韩青年艺术家交流展”，驻华韩国文化院，北京，中国

部分收藏

- 北京大学塞克勒考古与艺术博物馆，北京，中国
- 中华书局，北京，中国
- 澳门民政总署画廊，澳门，中国
- 芝加哥艺术博物馆，芝加哥，美国
- 布鲁克林博物馆，纽约，美国
- 旧金山亚洲艺术博物馆，旧金山，美国
- 弗利尔美术馆，华盛顿，美国
- 纳尔逊艺术博物馆，堪萨斯城，美国

- 西雅图艺术博物馆，西雅图，美国
- 明尼阿波利斯艺术博物馆，明尼阿波利斯，美国
- 费城艺术博物馆，费城，美国
- 哈佛大学博物馆，麻省剑桥，美国
- 耶鲁大学美术馆，康州纽黑文，美国
- 普林斯顿大学艺术博物馆，普林斯顿，美国
- 杜克大学纳希尔艺术博物馆，北卡州杜兰市，美国

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