

杨诒苍: 地脉
YANG JIECHANG
EARTH ROOTS

绘画 Paintings 1985-1999

06.10 - 08.12, 2017

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Contents

前言 Preface 006

林似竹 *Britta Erickson*

展览介绍 Introduction 011

杨浚承 *Alan Yeung*

展览历史 Exhibition History 018

《千层墨》系列 One Hundred Layers of Ink

访谈节选 Interview Excerpts 022

余国梁 *Craig Yee* 杨帆 *Yang Fan*

材料与过程 Materials and Process 053

余国梁 *Craig Yee*

作品图录 Catalog 060

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简历 Curriculum Vitae 182

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MONOCHROME BLACK, COMPLEX AND ALIVE

Britta Erickson

Until now, the *One Hundred Layers of Ink* paintings have been thought of as a fairly homogeneous body of works, beautiful with their deep black sheen and yet the possibility to flip to white if the light shines just right. But there is much more to them than that, as these works reflect decades of cultural changes and of strife.

Yang Jiechang was born in 1956. He was ten when the Cultural Revolution began, old enough to be aware that violence was renting apart his world, and to suffer when the movement destroyed those he loved. He was fortunate to have a calligraphy master in the traditional sense, someone who would eventually teach him calligraphy after he had spent years preparing tea and grinding ink. The master generally had friends visiting, and Jiechang came to understand that to make art was to participate in a society that might not agree with the dominant political system. The concept that one must continue to make art in the face of adversity is ingrained in his soul.

Following graduation from the Guangzhou Academy of Fine Arts, Jiechang determined to purify his mind largely through studying Daoism under Master Huang Tao on Mount Luofu, and to a lesser degree via studying Chan Buddhism at the Guangxiao Temple. Simplicity was the goal he sought for his art. He painted a group of very simple, yet aesthetically complete works, each featuring a single form, basically rectangular.

When he reached Paris, invited there to participate in the seminal *Magiciens de la Terre* exhibition, he was still in the hard-won frame of mind that aimed towards simplicity. The Pompidou Center supplied him with all the materials he could possibly want, so working like a fiend, he created a site-specific room for the exhibition, of a set of *One Hundred Layers* paintings. He was able to create many more works, using the wealth of materials he had been given.

With that exhibition, the *One Hundred Layers* paintings took on a life of their own, becoming much larger than they had been in China, and forward over the course of decades, with occasional changes in the materials used. The artist absorbed the aesthetics and history of his new homes, Heidelberg and Paris, but his Chinese heritage inevitably remained dominant.

One Hundred Layers of Ink may be Yang Jiechang's most important series, albeit least understood. We can think of the paintings as a diary of his moods, what concerns him, what he is thinking about. There is a gradual evolution in his *One Hundred Layers* works, so that it is impossible they should ever become stale. They form a kind of web, relating to one another across time in a non-linear fashion. They are complex and ALIVE!

复杂而鲜活的黑色

林似竹

《千层墨》一直被视为一套相当统一的系列。它那深黑的质感很迷人，在合适的光照下又会转换为耀眼的白光。但这些作品实有更深刻的内涵，它们反映了几十年间文化的嬗变和冲突。

杨诒苍出生于 1956 年，十岁时文化大革命爆发。文革摧毁了他所爱的东西，他感到这个世界将要被暴力夺去。幸运的是，他遇到了一位传统书法老师，老师先以备茶和磨墨的琐事锻炼他的心性，数年后才开始教他书法。老师常有朋友来访，杨诒苍逐渐认识到做艺术也是参与社会活动的一种方式，而这些活动往往和主流的政治体系背道而驰。在苦难和误解中坚持艺术创作的理念深深植根在杨诒苍的灵魂中。

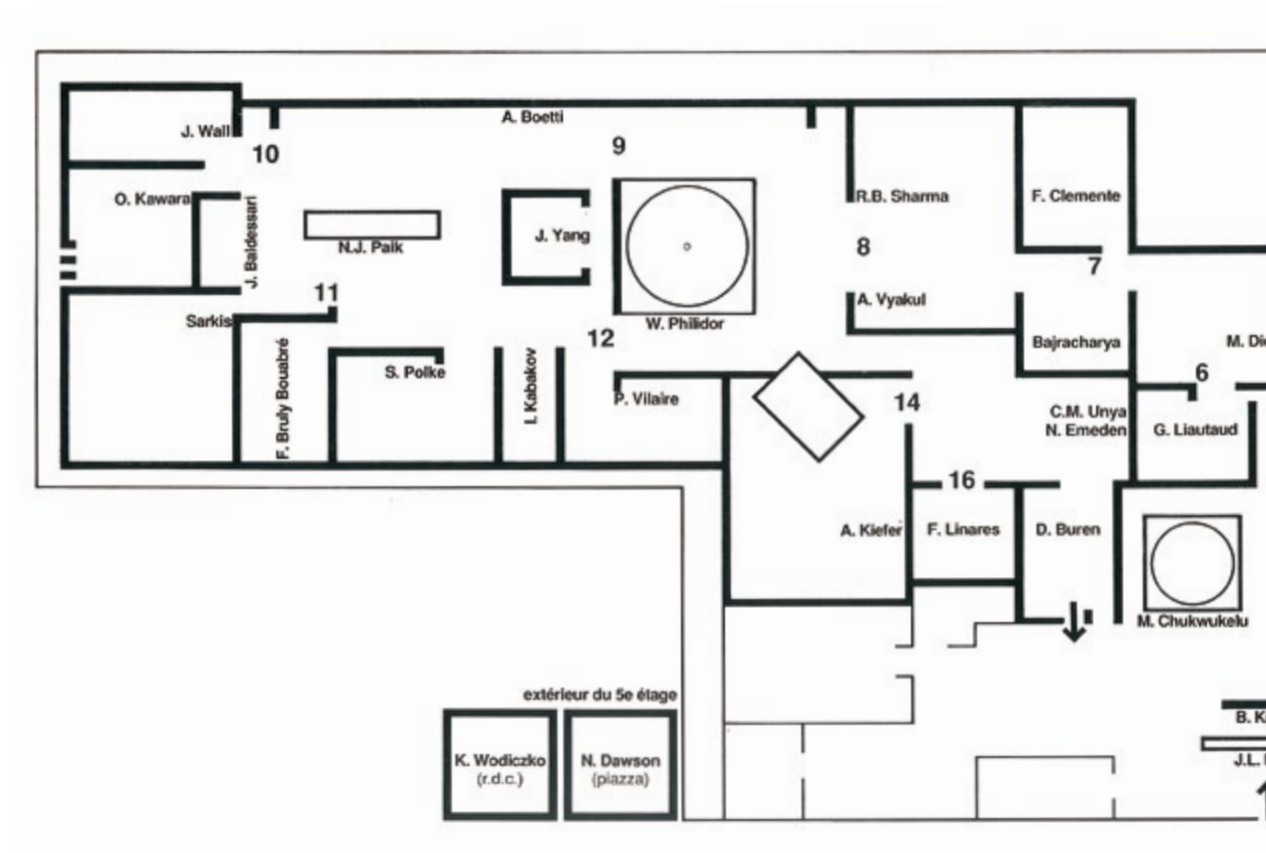
从广州美术学院毕业后，为了净化思想，杨诒苍先去光孝寺学禅。因不甚满意，又往罗浮山黄陶道长处学道。杨诒苍视单纯为自己在艺术上追求的目标，他画了一组简单而具有形式美感的作品，一幅画就是一个类似矩形的单纯的几何形。

后来杨诒苍被邀请参加蓬皮杜艺术中心举办的《大地魔术师》展览。在巴黎，他依然保持着那种对单纯来之不易的执着。蓬皮杜艺术中心为他提供了他想要的一切材料。杨诒苍就像着了魔似的，为展厅的特定空间创作了四幅《千层墨》。他还用剩下的材料创作了许多其它作品。

通过《大地魔术师》展览，《千层墨》系列作品获得了新生，其尺寸比在国内展出的作品更大，使用的材料也在过去的几十年中不断变化。艺术家吸取了其新家即海德堡和巴黎的美学和历史感，但中国文化传统在其艺术中仍占主导地位。

《千层墨》也许是杨诒苍最重要却也是最不被理解的作品。我们可以将之作为艺术家的心情日记，记录了他所关心和思考的问题。《千层墨》系列作品有一个循序渐进的演化过程，它们不会过时，以非线性的方式跨越时空，并形成一种网络，恒久复杂而鲜活！

（翻译：陈思渊）



INTRODUCTION

Alan Yeung

A stunning statement in its inception in 1989, Yang Jiechang's *One Hundred Layers of Ink* series has been extremely influential on the development of contemporary Chinese art, anticipating now-commonplace strategies like repetition, inarticulacy, traceless action, and monumentality. The first systematic survey of the series, *Earth Roots* delves into its foundations in Yang's calligraphy and early abstractions, and traces its multifaceted evolution through the late 1980's and 1990's.

A calligrapher since childhood, Yang Jiechang (b. 1956, Guangdong Province) graduated from the Chinese Painting Department of the Guangzhou Academy of Fine Arts in 1982. After some years teaching at his alma mater and an extended seclusion at a Daoist temple, he was selected as one of three Chinese participants in the 1989 group exhibition *Magiciens de la Terre* at the Centre Georges Pompidou. One of the most consequential and controversial events in recent art history, *Magiciens* sought a truly global representation and featured an equal number of Euro-American artists and artists from elsewhere. In April 1989, Yang arrived in Paris empty-handed, his works having been detained at the Chinese border, and found himself confronted in the flesh with the hegemonic canon of Western avant-garde art, which might regard his iconoclastic experimentations with calligraphic and geometric abstraction as belated or illegibly alien. He was also freed, for the first time in his life, from constraints of space and supplies.

Yang responded to the unprecedented situation by turning backwards and inwards—by "advancing through retreat." Retaining his native medium, he distilled all that he knew and experienced into a simple procedure: the repeated application of ink with a brush on paper, day after day and layer upon layer, until the fibrous surface hardened into a thick, densely textured relief with a metallic sheen. As blackness turned paradoxically luminescent, it gained the dimensions of space and time, becoming a record of his actions and being. The resultant *One Hundred Layers of Ink* series departed strikingly

from traditional ink paintings and resembled rather color fields and other modernist idioms, but for Yang it was calligraphic practice in its bare essence, and was grounded moreover in the multilayered polychrome court painting of the Song Dynasty (960-1279). At the Pompidou, he filled an enclosed space with four colossal rectangular works, suspending them some distance from the walls. Charged with tension between meditative immersion and somatic confrontation, they evoked the ancient calligraphic steles and religious monuments that Yang had studied. He thus nullified the dualisms between traditional and contemporary, Western and non-Western in which the art world still trafficked.

Having settled in Europe, Yang Jiechang spent much of the next decade working through the formal and affective possibilities of *One Hundred Layers of Ink*. The series began to venture beyond rectilinearity into round, irregular, and organic and other representational forms. Emotive, even violent gesture resurfaced. Materiality, texture, and tonality became more complex: blank xuan paper gave way to swirling and bleeding ink wash, and ink and paper themselves became components in denser topographies of canvas, gauze, glue, and alum. The relationship between “figure” and “ground” became increasingly intricate and tenuous. By title or imagery, the works began to sharpen their references—autobiographically to the artist's memory and body, and outwardly to issues of history, politics, and religion. In many ways, *One Hundred Layers of Ink* mirrored Yang's rise to global prominence as a socially-critical multidisciplinary artist during the 1990's. The titular work *Earth Roots* (1994) prefigured his reengagement with representational painting and his conceptual projects involving performance, video, and installation after 2000.

Notably, *Earth Roots* features Yang's experimental ink works from the 1980's, most of which have not survived. Insulating himself from the period's slogans and movements, he staged his personal "new wave," not through the wholesale embrace of Western ideas like so many of his contemporaries, but through the

entrenched deconstruction of Chinese tradition. Here one finds already the salient dialectics that animate *One Hundred Layers of Ink* and Yang's practice as a whole—formally between figure and ground, calligraphy and painting, representation and abstraction, and thematically between structure and subject, corporeality and spirituality, iconicity and erasure, repression and expression, debasement and transcendence. Equally precious are previously-unseen sketches that the artist made with soy sauce on wastepaper in the winter of 1988-9 in Heidelberg, where he, lacking materials and funds, had rented an unheated underground bomb shelter to use as a studio. On these surfaces, crumpled and stained by the semi-absorbed liquid and scintillating with salt residue, the idea for *One Hundred Layers of Ink* was born. Armed with nothing but a brush, Yang set out to remake his world.

展览介绍

杨浚承

杨诩苍的《千层墨》系列始于1989年，极具前瞻性地糅合重复、无痕、非表述性、纪念碑性等日后常见的创作手段，对中国当代艺术发展具有重要影响。《地脉》首次系统性地梳理《千层墨》的发展历程，包括艺术家早期书法及抽象绘画实践中暗含的观念线索，及该系列于1980年代末期和90年代发生的复杂演变。

杨诩苍（1956年生于广东佛山）自幼学习书法，1982年毕业于广州美术学院中国画系。毕业后留校任教，84-86年在罗浮山冲虚观学道。89年获选为三位代表中国参加法国巴黎蓬皮杜艺术中心《大地魔术师》（Magiciens de la Terre）展览的艺术家之一。极具争议性的《大地魔术师》是20世纪艺术史上的里程碑式展览，旨在以更为全球性的视野探讨当代艺术，参展艺术家一半来自欧美，另一半则来自非欧美国家和地区。杨诩苍出境时被海关扣留作品，89年4月仅“携带一支毛笔”来到巴黎。他猛然发现，自己颠覆传统的书法实验及抽象解构在西方现代主义的均一标准下，面临被简单曲解为过时或异类的窘境。同时，这也是他人生中第一次从空间和物质资源限制中得到解脱。

杨诩苍选择以退为进，保留其惯用的艺术媒介——纸、笔和墨，将创作过程精炼至最简单的动作：重复涂墨。墨和宣纸在层层叠加下形成稠密厚重的肌理，并意外地显现出金属光泽。作品扩张至时间和空间的维度，成为艺术家行动和存在的记录。《千层墨》系列在视觉形式上或可被纳入西方现代主义范畴，却深深植根于艺术家的书法经验及对工笔画“三矾九染”技法的实践。在《大地魔术师》展中，四幅巨幅矩形《千层墨》悬空装置，形成了一个闭合的空间。作品在浸入与对峙、冥思与感官经验的冲突间营造强烈的张力，亦令人联想起艺术家研究多年的古代石碑，有力地消解了“当代”与“传统”、“西方”和“非西方”等二元对立论。

之后十年间，定居欧洲的杨诩苍继续探索《千层墨》的可能性。作品拓展至圆形、不规则和有机图形，被压抑的情绪和笔势逐渐得到释放。水墨渲染取代了空白的宣纸，墨层融入了帆布、纱布、胶矾等多种材料，营造更为丰富的肌理及光泽变化。“图像”与“背景”的边界愈趋模糊。作品的图式和标题更具针对性，指涉艺术家本人的身体和记忆，以及历史、政治、宗教等命题。《千层墨》系列的演变从许多侧面折射出艺术家在90年代日益凸显的社会批判性，及跨学科、全球性的艺术视野。点题作品《地脉》（1994年）预示着他对于具象绘画的回归，2000年后的观念表演、视频和装置亦在此初见端倪。

本展同时收录艺术家极少见的80年代实验水墨作品，《大地魔术师》展品的珍贵草稿也将首次亮相。80年代的杨诩苍与艺术圈的诸多运动和口号绝缘，开启了个人的“新浪潮”，深挖中国传统并对之进行解构和再造，与当时全盘接纳西方文化的潮流背道而驰。结构与个体、肉身与灵魂、压抑与宣泄、图象与消解、沉沦与升华等贯穿杨诩苍艺术生涯的主题，在这些早期作品中已然有迹可循。88-89年冬天，物质条件迫使杨诩苍租用海德堡的地下防空洞为工作室，用从家乡带来的广东老抽在废纸上绘制草稿。在酱油干涸后留下的褶皱、纹路和闪烁的盐粒之中，《千层墨》的灵感逐渐浮现。以此为起点，杨诩苍仅凭一支毛笔，着手重塑他的世界。

（翻译：杨帆）



EXHIBITION HISTORY

One Hundred Layers of Ink

SELECTED SOLO EXHIBITIONS

- 2015** *Early Works by Yang Jiechang: 100 Layers of Ink*, Alisan Fine Art, Hong Kong S.A.R., China
- 2011** *Tale of the 11th Day*, Galerie Jeanne Bucher, Paris, France
- 2008** *No-Shadow Kick*, Shanghai Duolun Museum of Modern Art, Shanghai, China
- 2001** *Enlightened Blackness: Ink Paintings by Yang Jiechang*, Alisan Fine Arts; University Museum and Art Gallery, University of Hong Kong, Hong Kong S.A.R., China
Double View, Galerie Jeanne Bucher, Paris, France
- 1996** *Chinese ink painting on paper*, Galerie Jeanne Bucher, Paris, France
- 1995** Solo exhibition, Galerie Samuel Lallouz, Montreal, Canada
 Solo exhibition, Galerie Alice Pauli, Lausanne, Switzerland
- 1994** *Cut the Fingernails from My Body*, Espace d'Art Contemporain Le Faubourg, Strasbourg, France
- 1992** *Troisième demeure mondiale*, Frankfurt, Germany
 Solo exhibition, Gallery Turbulences, New York, U.S.A.
- 1991** *Works on Paper*, Frith Street Gallery, London, U.K.
- 1990** *Salon de Mars*, booth of the Galerie Jeanne Bucher, Paris, France
 Solo exhibition, Galerie Jeanne Bucher, Paris, France
Voyage au Mexique, Centro Cultural Arte Contemporaneo, Mexico City, Mexico
- 1986** *The 9th Stars In The Galaxy*, Central Park Gallery, Canton Artists Association, Guangzhou, China

SELECTED GROUP EXHIBITIONS

- 2016** *Ink and the Mind*, Ink Studio, Beijing, China
- 2013** *Ink Art: Past as Present in Contemporary China*, The Metropolitan Museum of Art, New York, U.S.A.

- The Origin of Dao: New Dimension in Chinese Contemporary Art*, Hong Kong Museum of Art, Hong Kong S.A.R., China
- 2007** *Metamorphosis: The Generation of Transformation in Chinese Contemporary Art*, Tampere Art Museum, Tampere, Finland
- 2004** *All under Heaven*, Museum van Hedendaagse Kunst Antwerpen, Antwerp, Belgium
- 2001** *Towards A New Image: 20 Years of Chinese Contemporary Art*, The National Art Museum of China, Beijing, China; The Shanghai Art Museum, Shanghai, China; Sichuan Art Museum, Chengdu, China; Guangdong Museum of Art, Guangzhou, China
1st Space for Contemporary Ink Work—China: 20 Years of Ink Experiment 1980-2001, Guangdong Museum of Art, Guangzhou, China
Centre de Refuge, Centre International de Poesie, Marseille, France
- 2000** *A Portrait*, Agnès B. Gallery, New York, U.S.A.
- 1999** *Art in March—Legend 99*, Nantou, Taiwan
ASIART 99—Biennale d'Arte contemporanea, Villa Croce Museum of Contemporary Art, Genova, Italy
- 1998** *Les Magiciens de la Terre*, Anina Nosei Gallery, New York, U.S.A.
 Shanghai Biennale 1998, Shanghai Art Museum, Shanghai, China
- 1997** *In Between Limits*, Sonje Museum of Contemporary Art, Kyongju, South Korea
Uncertain Pleasure, Art Beatus Gallery, Vancouver, Canada
- 1996** *East-West*, Heidelberger Kunstverein, Heidelberg, Germany
- 1995** *West-Östliche Kontakte—Yang Jiechang, Young-Hyang Lee, Teruko Hiramatsu*, Heidelberger Kunstverein, Heidelberg, Germany
- 1993** *Silent Energy: New Art from China*, The Museum of Modern Art, Oxford, Oxford, U.K.
Mao's Untamed Children, Museum für Kunsthandwerk, Frankfurt, Germany
- 1992** *Looking for the Tree of Life—Journey to the Asian Contemporary Art*, Saitama Museum of Modern Art, Saitama, Japan
- 1990** *Chine demain pour hier*, Pourrières, France
- 1989** *Exhibition of Chinese Contemporary Art*, National Art Museum of China, Beijing, China
Les magiciens de la Terre, Centre Georges Pompidou, Paris, France

展览历史

《千层墨》系列

主要个展

- 2015“杨诒苍早期作品展：千层墨”，艺倡画廊，香港特别行政区，中国
- 2011“千里江山奇妙”，Jeanne Bucher 画廊，巴黎，法国
- 2008“无影脚”，上海多伦现代美术馆，上海，中国
- 2001“玄妙玄實：杨诒苍的绘画”，香港大学美术博物馆，艺倡画廊，香港特别行政区，中国
- “双重观看”，Jeanne Bucher 画廊，巴黎，法国
- 1996“宣纸上的中国水墨”，Jeanne Bucher 画廊，巴黎，法国
- 1995个展，Samuel Lallouze 画廊，蒙特利尔，加拿大
- 个展，Alice Pauli 画廊，洛桑，瑞士
- 1994“从我身上剪指甲”，Espace d'Art Contemporain Le Faubourg，斯特拉斯堡，法国
- 1992Troisi è me demeure mondiale，法兰克福，德国
- 个展，Turbulences 画廊，纽约，美国
- 1991“纸上作品”，第五大街画廊，伦敦，英国
- 1990“三月沙龙”，Jeanne Bucher 画廊，巴黎，法国
- 个展，Jeanne Bucher 画廊，巴黎，法国
- “墨西哥之旅”，当代文化艺术中心，墨西哥城，墨西哥
- 1986“第九期星河展”个展，广东美术家协会中央公园展场，广州，中国

主要群展

- 2016“水墨与心灵”，墨斋画廊，北京，中国
- 2013“古法今用：纽约大都会博物馆当代水墨艺术大展”，大都会博物馆，

- 纽约，美国
- “原道：中国当代艺术的新概念”，香港艺术馆，香港特别行政区，中国
- 2007“变化：中国当代艺术转型的一代”，坦佩雷美术馆，坦佩雷，芬兰
- 2004“天下：古今中国艺术”，安特卫普现代艺术博物馆，安特卫普，比利时
- 2001“当代绘画新形象：二十年当代中国艺术展”，中国美术馆，北京，中国；上海美术馆，上海，中国；四川美术馆，成都，中国；广东美术馆，广州，中国
- “中国：实验水墨 20 年”，广东美术馆，广州，中国
- Centre de Refuge，Centre International de Poesie，马赛，法国
- 2000“肖像”，Agn è s B. 画廊，纽约，美国
- 1999“九九峰当代·传奇 / 艺术逗阵”，九九峰国家艺术村，南投，台湾
- 99 亚洲当代艺术双年展，热那亚当代艺术博物馆，热那亚，意大利
- 1998“大地魔术师”，Anina Nosei 画廊，纽约，美国
- “融合与拓展”98 上海双年展，上海美术馆，上海，中国
- 1997“限度之间”，善载当代艺术博物馆，庆州，韩国
- “不确切的快感：90 年代的华人艺术家”，精艺轩画廊，温哥华，加拿大
- 1996“东－西”，海德堡美术家协会，海德堡，德国
- 1995West-Östliche Kontakte—Yang Jiechang, Young-Hyang Lee, Teruko Hiramatsu，海德堡美术家协会，海德堡，德国
- 1993“沉默的力量”，牛津现代美术馆，牛津，英国
- “毛的野孩子”，手工艺品博物馆，法兰克福，德国
- 1992“探寻树的生命：亚洲当代艺术之旅”，埼玉当代美术馆，埼玉，日本
- 1990“为了昨天的中国明天”，布利也尔，法国
- 1989“中国现代艺术展”，中国美术馆，北京，中国
- “大地魔术师”，蓬皮杜当代艺术中心，巴黎，法国

INTERVIEW EXCERPTS

Compiled by Craig Yee and Yang Fan

(The following excerpts have been edited slightly for accuracy and consistency)

EARLY BACKGROUND

I began studying how to use a calligraphy brush when I was very little; I began writing with a calligraphy brush from as early as the age of three. When I reached the age of fourteen, I began studying with a highly renowned calligraphy master. After high school, I also apprenticed painting and calligraphy at the factory I worked at, as well as mounting. [Erickson, 2012]

Before the Cultural Revolution, at 12 years old, I started to study *bei* [“steles,” i.e. calligraphic models in engraved metal and stone artifacts from China’s early history, chiefly transmitted through ink rubbings] and *tie* [“model-books,” i.e. calligraphic models in the classical tradition of Wang Xizhi, chiefly transmitted through autographic works and woodblock-printed facsimiles]. My calligraphy teacher introduced me to Kang Youwei’s *Extended Paired Oars for the Book of Art*, which had an enormous influence on me and on my calligraphy. That is the single most important work on Chinese calligraphy. Southern calligraphers had a big influence on Kang. They valued *bei* more than *tie* because *bei* embodied a sense of [historical] distance; they are not direct but rather have been weathered by the passage of time and transformed by mounting. Because *bei* diverge from their written models, one can only imagine and intuit the latter’s original appearances. In contrast, *tie* are black-on-white facsimiles that enable one to study the original calligrapher’s every brush movement very clearly. I prefer the “distant” kind of learning. [Huang & Weng, 2007]

I first copied stelae on Mount Duo and Mount Tai by Li Si, the Prime Minister of the Qin State, and then the *Diamond Sutra* on Mount Tai. After a while,

this felt pointless, and I asked to copy Ouyang Xun’s *Jiuchenggong*. Master Lin disagreed, saying “Calligraphy [*shufa*] is to learn the method [*fa*] of writing [*shu*] from writing. Sometimes it requires learning useless things.” I was stunned: what did it mean to learn useless things? As time passed, these “useless things” emerged from my inner self. [Liu, 2013]

FROM FIGURATION TO ABSTRACTION: 1978–1989

I belong to the first generation of students who attended China’s art academies when they reopened after the Cultural Revolution. During the Revolution, art was produced solely as political propaganda. It had to portray human beings as healthy and positive—tall, big, glowing, and complete. By the time the art academies reopened and started admitting students in the late 1970s, applicants constantly practiced drawing heads of Liberation Army soldiers, knowing that portraiture was a standard subject on the entrance examination. [Li, 2015]

After graduating I stayed at the academy to teach. I was an instructor there between ’82 and ’89. This gave me the chance to reflect on myself and my art. I gradually began to distance myself from my past figurative works. It was very difficult to leave behind the realism we had been studying for years, even my later purposefully abstract paintings contained many realist elements. [Yeung, 2015]

The work of the Ming-dynasty painter Xu Wei is very intriguing. He was actually a mad man; he was mentally ill. His work reflects his personal experience. Through the imagery of his paintings, I felt that this was an alternative way to express life ... He only painted portions of his subjects, such as his lotus flower and lotus leaf. I would zoom in on an even smaller portion of the lotus leaf, and magnify that detail. This appeared as if it were an abstract painting. But it wasn’t. I copied after an original work; it has a source and a history. [Erickson, 2012]

When I magnified the detail of a lotus stem it naturally looked very abstract. But for me it was still figurative. Ink art is always like that. The more I painted the more excited and inspired I became, until I didn’t know if I

was doing painting or calligraphy ... By the mid-80's I was more mature. I was no longer copying details from Bada and Xu Wei ... I discovered ... even a few lines showing directions made an interesting composition. This was how I developed the abstract ink works of the late 80's. Still later I realized these weren't abstract, but all figurative in my mind. Whatever other people thought, for me they were figurative because I could read them all. Sometimes there's a great distance between artist and work and between work and viewer. I enjoy this distance, this kind of misreading. It's where art comes alive. [Yeung, 2015]

In the 1980s, translations of many Western books of philosophy, theory, and fiction were published in China. I read a lot about the East and West, mechanics, religions, sex, philosophy, wars, novels, etc., but I felt that the more I read, the more confused I became. My mind was very unsettled, so I wanted to learn a method to calm myself through religion. A friend, Zang Zhi, introduced me to a famous Zen temple—the Guangxiao Temple in Guangzhou. At that time there were almost no pupils in the temple, and no educated person would go there. I was annoyed by the hierarchy there, because Buddha talked about equality, right? I fled after two weeks. At that time my knowledge of Buddhism came from books by writers such as Suzuki Daisetz, who presented a philosophy that differs totally from Buddhism as it was practiced at the temple. Not long after, I went to Chongxu Temple on Mount Luofu and studied with Master Huang Tao. It was a place with very beautiful scenery and fresh air. Nearby was Lin Biao's villa. Master Huang was bored and maybe lonely. He lived with one assistant in the big temple, so he accepted me. I felt that I was taking advantage of them by boarding there, so I started to restore some of the temple's Qing-dynasty murals. I stayed there on and off for two years mainly to talk to the master and restore the murals. [Li, 2015]

After I finished studying the Dao in 1986, Hou Hanru came back [from Beijing]. Only from my conversations with him did I begin to understand that [the '85 movement] was huge and influential. I was not very interested in the writings of Chinese art critics, many of which were conceptualized and sloganistic. My whole mentality was one of *wuwei erwei* ["action through non-action"], and so I preferred to work alone in my studio. [Huang & Weng, 2007]

I think research into the '85 New Wave phenomenon should start with personal stories instead of concentrating on group activities initiated by the idea of revolution. Artists found the energy to struggle with their art at a time when they were not even able to feed themselves. When they were able to make art, they had nowhere to show it, and so they piled it up in the corners of their places. No one wanted their works, even as gifts. Artists were very romantic, and they aspired to go beyond the self. I can name a few who initiated the personal practices of the '85 New Wave: they include Cai Guoqiang, Chen Zhen, Chen Tong, myself, and Ding Yi. We weren't a collective and were not interested in organizing collectives. We all went through very painful personal struggles. [Li, 2015]

In the 1980s I didn't know anything about Mark Tobey or Japanese Zen paintings. Artists in China didn't have that kind of knowledge. When I studied art history at school, modern art was missing from the curriculum. I was surprised when people in Paris and New York said I was imitating Mark Tobey and Robert Motherwell. I didn't know about them. A journalist in Oxford asked me if I was imitating Kasimir Malevich. I didn't even know who Malevich was; I thought he was a fictional character—the driver in the film *Lenin in October*. Tobey and Pollock got their inspiration from East Asian art, adding some romanticism to it. When there is an artist from East Asia doing something similar, it is interpreted as imitation. This is wrong. Why not say those artists imitated me? There are Chinese artists of many different generations, but our roots are ours, deep in the blood. [Li, 2015]

ONE HUNDRED LAYERS OF INK: 1989–1999

In 1989, I participated in the exhibition *Magiciens de la Terre* at the Centre Georges Pompidou. I got there and saw that most of the people there were famous painters and artists ... I took a look and thought: "I couldn't simply paint, it wouldn't work if I were to paint traditional Chinese paintings." On the other hand, I couldn't not paint, because they offered me residency with a studio for over a month. I'd have to paint. [Erickson, 2012]

When I arrived in France I had only a brush with me ... Martina told me how famous the other artists in *Magiciens de la Terre* were. My work would

be shown next to Nam June Paik's, and then there was Anselm Kiefer, Ilya Kabakov, On Kawara, Alighiero Boetti, Sigmar Polke, Sarkis, and Jeff Wall was not far away. I thought that if I showed abstract ink works, it would look as if I was following a path initiated by other, better-known artists. My culture has taught me that sometimes it is better to step back than to progress. In Paris I was using brush, ink, and xuan paper not to paint but to express a notion of action. Every day I repeated the process of applying layer upon layer of ink to xuan paper after the previous layer had dried. When xuan paper is soaked with ink, it deforms slightly. I applied about a hundred layers of ink so that the paper was no longer flat and smooth, but wrinkled. The end result was not painting but a record of my work over time. [Li, 2015]

I applied the ink on the same square day by day, as if I was writing my diary. This was in April and May 1989. So many things did happen at that time: the student movement in Beijing became a focus of world interest. Simultaneously, the three Chinese artists taking part in the exhibition in Paris became a focus, too. In my personal life, also many things happened: I married, I received a residence permit for Germany, a visa for France, etc. Nevertheless, in my work I used a very simple approach and concept. The painting process itself became a kind of reflection on my personal life and history, as well as a part of my self-cultivation. [Hansel, 2008]

Because this was an easy and general method—anyone could do it—just lay down paint on top of the square I had initially drawn up, then always painting according to the shape of that square. After the square was filled in, its shape and outline would no longer be merely linear, because the way the ink seeped onto the paper would differ each and every time. The resulting relation was very subtle: never a clear and straight outline, and each time with more or less ink seeping outside of the square's frame. [Erickson, 2012]

In a month's time, I had actually accumulated nearly a hundred layers of the same color of ink. Then I found something interesting. It had altered; it was no longer black. This is how *One Hundred Layers of Ink* came to be. [Erickson, 2014]

When I installed the works in the museum after one month of painting, I felt that these were not flat two-dimensional paintings but actual three-

dimensional spaces. I therefore asked to hang the paintings in a distance to the wall. I wished that the spectator and I could enter and participate into this space, which was a realm of memory and history, personal memory and history, but also of the history of my country, and who knows, of the *Magiciens de la Terre*, too. [Hansel, 2008]

STARTING OVER

During my first revisit to China in 1994, I burnt all the works I made in the 1980s—from 1982 through 1988—which took an entire afternoon. This was a result of my being dissatisfied with myself. There were some works that I didn't end up burning, left over from those that I had prepared for the Pompidou exhibition *Magiciens de la Terre*. At the time, the works had been detained by customs in Shenzhen. After I had burnt all of my other early ink works, these works still remained. So I brought them with me on my way back to Europe. This was a disastrous ending. I find it quite alright though, as it gave me the will to start over. [Erickson, 2012]

To help myself adjust to life in Europe, and to record and examine my everyday experiences there, I spent ten years creating the *Hundred Layers of Ink* series. Reviewing these works now, I realize that I was immersed in silence in anticipating the arrival of another era. [Liu, 2013]

These works express a process of self-reflection and self-cultivation. I had chosen to acclimatize myself in the new environment. My earlier works are concerned with the question of how to deconstruct traditional Chinese painting and calligraphy by using the very means of these disciplines. Yet in Europe working on these questions that are specifically related to Chinese culture did not make any sense ... I therefore returned to the basic elements I had distilled during my process of deconstruction in China: the process of applying ink, water, ink and paper itself; thus the *Hundred Layers of Ink*, a monochrome black square, on which layers and layers of ink were applied, appeared. [Hansel, 2008]

Hundred Layers of Ink records my perception of the world around, and my introspection, too. In the late 1990s I started to change the *Hundred Layers*

paintings. The works became somehow narrative as I included images of elements and objects of my personal life, like for example my operation in 1969, or again the shape of my fingernails and my fingerprints. I called these works “abstract objects.” [Hansel, 2008]

REPETITION AND ACCUMULATION

The technique of *sanfan jiuran* [“three layers of alum, nine layers of color”] in traditional meticulous figurative painting [*gongbi hua*] requires you to lay down the same shade of color repetitively in order to achieve the final tonal effect. This training gave me a clear understanding how, in achieving something, one may not reach the final goal with one mere gesture; rather, one may require multiple layering over an extended time to arrive at the final achievement. I use this understanding also in my work with just [monochrome] brush and ink. [Erickson, 2012]

Repetition and accumulation are indeed very important practices in Chinese culture, but there is no reason to refer them to the culture of socialism or communism, as Westerners might be inclined to do. They have been used for centuries in pictorial art. For example, repetition is very present in wash drawing. The same gesture must be repeated over and over again, layer by layer, to achieve the right degree of colored density. This mode of working has become a habit with me but also a kind of precept: in order to create something profound and different, the same gesture must be repeated tirelessly again and again. [Frogier, 2011]

It is the same thing with accumulation; you cannot achieve anything at first try, you have to accumulate acts and experiences. I love the calligraphies of Japanese Zen monks written just before their death because they accumulate in them all the experiences of a lifetime. My master of calligraphy taught me that if you want to create good calligraphy, acquiring a good technique is important of course but your writing must also be "old." You cannot rely only on personal skill; you have to repeat and accumulate experiences. [Frogier, 2011]

So what I am doing today through repetition and accumulation has nothing to do with a simple method or with the mastery of a technique for the sake

of technique. Repetition and accumulation have become necessary and indispensable procedures for generating new forms, totally different from previous ones. They allow me to engage in a permanent quest for "otherness," for difference, for new forms and so on, indefinitely. Obviously, painting is a material thing. But what is even more important than the materiality of the work, or the artist's name, are the relations that may grow up around the work and through it. Accumulation and repetition, far from being mere surface techniques, are truly fundamental to the creation of novel forms. [Frogier, 2011]

Take something that’s wrong as an example, if you kept doing it wrong, utterly and totally wrong, it would alter, it would adjust into something very harmonic and no longer necessarily wrong. If I kept on adding black, kept on painting, it might eventually become un-black and might rather become white, because there is light to it. Therefore, I utilize this extreme style and allow it to give birth to something starkly opposite. Just as *Hundred Layers of Ink* did. After I put down the ink repeatedly for a hundred times, the ink was no longer black. Many things in life are the same as this. So long as you persist and repeat, persist and repeat, good results will eventually emerge. It might get boring, but that doesn’t matter. It’s worth a try, to continuously persist, and persist on. [Erickson, 2012]

CALLIGRAPHY

Learning calligraphy requires the mastery of gesture and form through a process of meticulous acts of repetition. [Frogier, 2011]

My calligraphy teacher often said: “you can’t rush it with calligraphy, it is a lifetime endeavor.” When I was 14 and practicing calligraphy, I had always hoped to see accomplishment the very next day, to have people compliment how well my characters were written. The teacher would say: “The written characters need to be aged, they need time.” There are two layers to what he meant by “aged.” The first is time, and the second is the brushstroke. [Erickson, 2012]

Calligraphy is writing, and writing is real. It is intimate and spiritual. This is why I love the calligraphy brush so very much, as it is such, with it you cannot

hide anything, and you cannot lie about anything. [Erickson, 2012]

I think calligraphy is mysterious, smart, and concrete—just like Chinese characters. There is energy in each character, and this point is rarely discussed. Foreigners think calligraphy is abstract because they don't understand the meaning of the scripts. For us, the character for "wood" is represented by a tree 木, the character for "person" is a man walking 人—they are pictograms. When I write a person's name, this person seems to live under the brush—it's very concrete. I never think of calligraphy as abstract. Even if I write cursive scripts in the style of Zhang Xu or Huaisu, they are still concrete and legible. [Li, 2015]

In calligraphy, there are lots of rules—we call them methods [法]. The methods can be compared to world views. I think the brush is very interesting in that it is inexpensive, however, it can add value to your life as long as you master calligraphy over time. By practicing calligraphy, you can control your life in its different stages and improve your judgment. You even learn about aesthetics through writing the strokes. I think Joseph Beuys's statement "Everyone who thinks of himself as an artist is an artist," can be revised, "Everyone is an artist as long as he or she holds a brush." [Li, 2015]

The calligraphy brush will guide a person. Many literati and artists are extremely precise about their adoption of a brush manner, because the brush speaks for one's temperaments and characteristics ... This is why the literati say "reading," rather than "viewing," a painting. "Reading" means contemplating and interpreting the heart and soul within one's work. Ink work is therefore highly conceptual. [Erickson, 2012]

Today, people have no time to pick this brush up, as the brush requires time. People of today cannot even write, due to the computer, which shows you how to write the characters as soon as you press the button. This is very dangerous. This is a time during which the significance of the calligraphy brush should be further emphasized, because we cannot lose that which speaks for our soul. [Erickson, 2012]

Calligraphy is not so much an ancient art form as an everyday tool of communication. This tool has gained an additional significance in the

information age: it forces people, especially children, to slow down their lives and gives them space to express themselves. I'm all for computers; my whole family uses them. What I mean is that we should turn these two tools into a double-edged sword fit for the Chinese. If you can write calligraphy, you have a tool that will serve you for life, and your ink traces will become a form of memory and family wealth. [Liu, 2013]

REVERSAL & FAILURE

I've had this tendency since I was little, I would observe things and not from an angle that's aligned to the regular way of thinking. I also never followed any trend. This was rather beneficial tendency to my overall life. I always hoped to see the flip side of things and would always try and turn things upside down, which became a habit. [Erickson, 2012]

I don't believe very much in correct thinking. The education I received as a child preached correct thinking, always hoping for the beautiful and wonderful. But every time as I followed the correct thinking, every time as I did my best, I would find that I had been deceived, I was always deceived by others. So I thought okay, I'm going to stop believing in correct thinking, I'd like to see what is on the flipside of correct thinking. Seeing from the flipside, I was actually able to find something rather different. Decades of calligraphy training formed my worldview and cultivated my philosophy. After all, it was the training of the calligraphy brush that helped me achieve this. [Erickson, 2012]

Every person has a different way to engage in artistic creation. I myself often choose wrong, non-mainstream, or even non-artistic ways. To generate and accept chaos and contradiction, to create art with errors and failures—this rescues me from habit and inertia. As an artist, I often work in a state of madness. Looking at my work on the next day, I think to myself, wow, how did I manage to paint something so nice! But it's never possible to repeat the feat purposefully. Calligraphy is a very cool thing. At the moment, a first stroke is committed to paper, it's also the last. There's no way to change it. Errors and failures are part of the normal process, and to emerge from them is a skill. [Liu, 2013]

FLOW

... when I paint I sweat heavily, because my entire being and energy are all channeled into the lines that come through the tip of the brush as well as the brush's every hair. My whole body would enter into a trance led by my mental process, such that I grew a need for increasingly larger scale papers. Rather than sitting afar from the paper, I want to directly walk onto it. Moreover, I don't like to consider too much when I paint. Many would work through a set of considerations before painting. When I paint, I allow myself to enter directly into an altered psychic state. This is something embarrassing to reveal, actually. [Erickson, 2012]

Once you enter into a work and a creative moment, your skill is gone, so are your thoughts—this can be very interesting. The work you create surely carries within it your experience and training. On the other hand, new possibilities emerge when you forget about your skill and abandon any thoughts at all, when you are in an altered psychic state. It's fine if you don't like what you made, simply paint over it and start again. If you do like the work, you would look at the work everyday and ponder how you created it. Certainly, there are artists who rely on drugs and alcohol to achieve this state. There are effective examples of this kind. But I think it is too dangerous and harmful to my health; it's also a short-lived effect. Using another method to enter into this kind of trance state, however, might be completely harmless to the health, or might be even be beneficial. I am a bit of this other method—through certain martial arts practice to enter into a trance, to make art. I can come right out of that state when I “wake up” again. [Erickson, 2012]

SKILL, CONCEPT, AND HEART

If you simplify the style, the concept would then come out more. Sometimes skill-related matters could distract you from the conceptual, this is why skill is not always an advantageous concern. I therefore tend to emphasize the content of my ink painting, my art, and I try my best to show that my skill is simplifying, or even wrong, but my concepts are right. This is the best outcome. [Erickson, 2012]

...my process of creation is not based on philosophical theories. I react in a very instinctive and personal manner to the international political situation. Creating from a theory or a concept is ineffective in my opinion. When I was a student I tried to work in that way, but I always ended up producing things that were illustrations of someone else's ideas. So I now prefer to go in the opposite direction: I start from what is ambiguous, inchoate or erroneous in experience, in order to arrive at a form that may in the end pose a question or a concept. [Frogier, 2011]

Contemporary art is stymied by too much philosophy and too many concepts. It becomes an all-encompassing and inescapable thing. Art should come more from the heart. Traditional literati brush arts were more about mind and spirit. It's better to develop ink art through the spirit than through concepts. Every educated person has a worldview and enough ideas. What's lacking is spirit. I find my way in tradition, in the heart--a way to the future and the contemporary. In my career of the past few decades, I have always found my contemporaneity in the literati tradition. [Yeung, 2015]

TRADITION AND THE CONTEMPORARY USE OF INK

I feel that the key is not the medium; the key is that the way you live and the way you are must be contemporary—-independent and unbound, in order to possess a contemporaneity, which in turn enables you to make contemporary art. [Erickson, 2012]

Lin Yong once said, “Traditional Chinese painting, when put besides oil painting, cannot show its power.” This was based on formalist considerations. He did not consider tradition beyond its formalist appearance and did not excavate its substance. If we excavate [the power of tradition] on a spiritual level, it won't seem inferior. So I chose another path: seeking from the tradition contemporary concepts and a contemporary spiritual sense. [Huang & Weng, 2007]

Brush, xuan paper and ink are, of course, very Chinese, but I use other media, too. Form is not the most important to me; anything can be used in conceptual art. I use these materials out of habit, because I've been using them since I was

twelve years old. When I pick up a brush, I don't have to think about form; I can focus on concept and feeling. Tradition is not old-fashioned. So don't be shy or afraid to be called backward by using tradition. The '85 New Wave movement, but also already the New Culture movement advocated by people like Lu Xun led Chinese culture to a distorted, or even evil direction. Their attitude towards tradition was "sweeping it away with a machine gun." I am working in a direction diametrically opposed to their position. There's nothing wrong with the legacy of the ancestors. [Yen, 2006]

Contemporary artists in China were deeply affected by the May Fourth Movement at the beginning of the 20th century, i.e. by a group of artists who, under intense ideological and historical pressures, cultivated and incited an attitude of radical rejection of the past. If this movement was understandable in the political context of the time, today we are experiencing a very different attitude of rejection, a kind of condescension mixed with guilt and an exclusive interest in whatever is new and contemporary and global. [Frogier, 2011]

I have never considered historical consciousness to be a retrograde attitude. It has always seemed to me that artists must take responsibility for history while transcending it. I have never put much faith in those contemporary artists of globalization who think that they are creating something new by making a tabula rasa of the past or who think that they are innovating when all they are actually doing is reproducing identical forms and messages. [Frogier, 2011]

... I am a nomad. My calligraphy brush should not have belonged here. From a more normative perspective, my brush should be applied in Guangdong, or Hong Kong, Taiwan, or China, as these are regions more accustomed to this kind of culture and aesthetics. I travelled here by chance and due to circumstances, and I thought I might as well give it a try in this highly discordant life and relation, to try and find a workable angle. This is called pulling away—throwing away what used to be habitual, jumping out of it and building something else, and this is how civilization progresses. [Erickson, 2012]

DAO

... I like the idea of *wuwei erwei* ["action through non-action"] in Daoist thought—one appears not to be doing anything, but things happen. I like the "lived Confucianism" of people like Zeng Guofan. He was always learning from books, but when faced with catastrophe he could also apply the knowledge gained from them in the real world. [Huang & Weng, 2007]

... I always like to find possibilities in mistakes. I prefer Daoist thought and Laozi's philosophy. The *Laozi*'s opening line is "A way that can be spoken is not the Eternal Way" [*daokedao, feichangdao*]. However, I parse it as three parts, not two: *daoke, daoifei, changdao*. It means acceptable and unacceptable things are both normal. There's no good or bad. If you are true to your heart you'll express something valuable. I don't believe in the binary of good versus evil. My worldview is Laozi's idea that "three beget the myriad things" (*sansheng wanwu*). When you have three, the world is normal and complete. In a binary worldview, the world is flat and abstract. When you have three, the world gains body and myriad things, like a kaleidoscope. Then it becomes real. [Yeung, 2015]

I studied the Dao, not Daoism. But as you know, if you talk about it, the Dao disappears. Yet, you still have to talk about it. My experience with the Dao dates from the early 1980s. At the time, I was rather confused. I had read so many books on Western and Eastern philosophy. Like many of my generation I starved for knowledge and ideas. I therefore felt that I had to achieve a clearer and calmer state of mind ... I went to the Daoist temple Chongxu Guan on Mount Luofu. Here the author of the *Baopuzi*, the Daoist Ge Hong, had dwelled. I made the acquaintance of the Daoist abbot Huang Tao. From 1984 to 1986 I spent most of my time in the temple ... I wanted so much to learn something about the Dao, but the abbot never taught me anything. Everything, every experience, all knowledge and understanding had to be made by myself. Is there a more autonomous and individual approach? Actually, the abbot was the only teacher I ever had who didn't teach me anything. But with time I understood that his teaching, his way of teaching, was the biggest lesson I have ever received. This is Dao. I had found myself. [Hansel, 2008]

Looking at Abbot Huang Tao's way of working and organizing, how he was

rebuilding the Temple, and how he recuperated the earliest Daoist Temple from the Chinese Government to restore it, I learned the importance of participation and mingling. The understanding of the individual and of autonomy that I had received from Abbot Huang Tao however incited me not to mingle with group movements, such as the '85 Movement. He helped me to understand that the individual and the world, the individual and the universe are equal. They are the same. [Hansel, 2008]

Now, after nearly thirty years, I still revisit the thoughts he instigated in my mind. He certainly never thought about how to teach me ... He accepted me but did not offer me more than his acceptance. I think considering the concept of non-doing, he really understood the Dao. For someone who has read and studied as much as I did, his attitude opened a large space of imagination. His teachings had no form, but exactly because of this his teachings are still relevant to me today. I believe this kind of imagination and undefined open space is crucial. Of course, all the philosophical concepts you mentioned are interesting, but I think experience here is more important. Besides I am more attracted by images. I have worked with images for a long time. The *Hundred Layers of Ink* can express the teachings I received from Abbot Huang Tao. After my experience with him, I began to discard the books and names of philosophers and artists I had studied and admired. They have a concrete form one can investigate. For me this kind of analytical approach is smaller than the formless and shapeless Dao that I had learnt about while staying with my master. [Hansel, 2008]

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访谈节选

节选：杨帆、余国梁

早期背景

我很小的时候就开始学习毛笔，从 3 岁的时候就开始学习拿毛笔来写字，到了 14 岁的时候跟了一个很有名的书法家练习书法，高中毕业以后，我去的那个工厂也是作为学徒学习国画书法，也学裱画。[林似竹，2012]

我十二岁开始读碑帖，是书法老师教我的。包括康有为的《广艺舟双楫》，它在书法上对我影响很大。那是唯一关于中国书法的书，是康有为写的，南方的书法家受康有为影响很重，所以他们注重碑，不注重帖。重碑不重帖，因为碑有一种距离感，不是直接的，它经历过历史的洗擦、经历过裱装，已经跟原来的字相差很远，所以全部是靠想象、靠感觉去看原来的样子。相反，帖是白纸黑字的，怎样连笔、怎样勾、怎样捺都学到的。所以我喜欢这种有距离的学习。[黄小燕、翁子健 2007]

我选摹本的对象是秦相李斯的绎山和泰山碑，接着是泰山《金刚经》。对临了很久却发现这些字没有用，我要改欧阳询《九成宫》，先生不同意，他说："书法是法书，是学法、学书，有时就是要学些没有用的东西。"我当时一下子给蒙住了：什么是学没有用的东西？伴随着时间的过去，没有用的东西却从骨子里長出来。[刘迎九 2013]

从具象到抽象：1978——1989

美术学院招收我们文革后第一批学生的时候，还是沿着文化大革命的那套审美取向，革命艺术表现的人必须是劳动人民和健康身体的人，有高、大、全，红、光、亮等等程式。我们要经常练习画人物头像，我考广州美术学院时最重要的

素描考试也是画解放军头像，我们这一代艺术家进入美院以前，已经有过长时间画头像的训练了。进美院读书这四年，很多时候还是头像课，我们下乡写生还是画工农兵头像，整个艺术教育里面的这个头像 。[李雨洁 2015]

大学毕业以后，82 年到 89 年我留在学校做老师，是一个重新学习、创作、思考自己的过程，把以前学习的具象的东西慢慢地疏离。这个过程很困难，以前学的那套写实主义的东西很难离开，哪怕我后来故意把它画成抽象的东西还是有很多写实的成分在里面。[杨浚承 2015]

明代徐渭的画很有意思，他实际上是个疯子，他心理是有问题的，他的画是代表了他的个人经历，通过他的画的图象，我能感到这也是另外一种生活表达。所以，我找到徐渭的画。他的绘画原来是局部，比如他的荷花、他的荷叶，我就拿荷叶的一个小局部，把它做的很大。所以，就变成好像是一种抽象艺术，实际上它不抽象，是临摹来的，它是有渊源的。[林似竹 2012]

我尝试将明代徐渭的荷花局部放大临摹，扩大画面中“点、线、面”的形式感，以达到抽象的效果。到 80 年代中期，我不再通过解构古人画面来制造抽象，创作更加自由。我不将自己的画看作抽象画，在我心里仍然觉得很具象，因为每一笔都能被自己读懂。同时，我也认可观众对我作品的误读，误读扩大了作品的外延，赋予作品新的生命力。[杨浚承 2015]

八十年代前期，西方的哲学思潮还有文学小说翻译进来很多。以前没书看就像肚子空太饿了，越饿越饥不择食，后来书进来了看多了糊涂，着急，乱七八糟的读，东方、西方、机械、宗教、性知识、哲学、战争、小说什么都有。我这个人性格容易激动，我想还是要学一点方法看怎么安静自己，觉得学一点宗教知识或许有帮助。我通过主持的管家藏智进入了广州的著名禅院光孝寺学禅，当时庙没什么香火的，特别是没有知识分子进去的。我当时的佛教基本知识就是从书本来，也读过日本铃木大拙的书，读得特别高雅，哲学，结果进去了那个庙里面生活的时候发现是两回事。我当时觉得庙里面的等级比现实社会多多了，释迦不是讲平等吗？不久我又去了博罗县罗浮山的冲虚观，随黄陶道长“学道”，这里的山大而且风景太美了，不远处还有给林彪盖的别墅。当

时那个道长也无聊，大山大岭偌大一个著名道观就他一个人和一书僮而已，他愿意让我留下来，我觉得我住下白吃也不好，看见观里有一些清朝的民间壁画有些剥落，有空的时候我帮助修补一下，在那我断断续续待了两年，当时我只是助教少课。[李雨洁 2015]

1986 年修道出来后，侯瀚如回来了，我跟他交流才知道他们（八五艺术新潮）玩得这样阔、这样大。而且我对国内评论家写的文章不是十分有兴趣，很多是概念化、口号式的东西。我当时整个心态都是“无为而为”，所以还是比较喜欢自己在画室里创作。[黄小燕、翁子健 2007]

我就觉得研究“85 新潮艺术”应该多从一些个人现象来研究，不要老是研究那种群众组织、艺术群体。个体很鲜活有生命，饭都吃不饱还挣扎着搞艺术，搞出来又不允许公开发表和没地方展出，一堆破烂叠在角落，有时送都没人要啊。当时艺术家都很浪漫，通过努力学习和创作在超越自己，这个个人的“85”却没人提呀！蔡国强、陈箴、汪建伟、徐冰、陈侗、杨诩苍、丁乙，太多个人的现象，这些个体艺术家对组织或者扎堆没有兴趣，在痛苦的折磨里面走出来的。[李雨洁 2015]

当时不知道有 Mark Tobey 和日本禅画。我们当时根本就没有这种现代艺术知识，我们上美术史课从来都不教现代艺术。在牛津曾经有记者问，你的东西是不是 Malevich，我以为 Malevich 是以前苏联的电影《列宁在十月》里一个开汽车的人呢。准确讲 Mark Tobey 也好 Jackson Pollock 也好，他们还是学东方的，当然有一些激情在里面。有意思的是东方的艺术家真正从自己的土壤发生出来的时候，西方人就说我们是在学他，学美国的，为什么不是他们学我的呢？可能年龄不一样，但是我们的渊源是自己的血脉，血里面就有这个龙腾虎跃东西，我从三岁爷爷教拿毛笔就已经有这种行动（action），这种意识态。[李雨洁 2015]

《千层墨》：1989——1999

我从 89 年，在法国参加一个叫《大地魔术师》的展览。我到那里一看，旁边的都是很有名的画家、艺术家，我也不知道他们有名，但是我一看，我不能画画，如果还是按照中国那种来画的话，那就不行。但是，不画画也不行。因为他给我一个多月住在这里，有工作室，我肯定还要画。[林似竹 2012]

我来到法国展览时是一无所有，就只带着几支毛笔。我来了欧洲以后，真不知道画什么，而且天娜说我在蓬皮杜展场位置周边的人都很有名，我和白南准（Nam June Paik）挨着，围着我们一大圈的有 Anselm Kiefer、Ilya Kabakov、On Kawara、Alighiero Boetti、Sigmar Polke、Sarkis，不远还有 Jeff Wall，如果我再画画，再画那种抽象水墨的画，就是马尔丹原本选的那些，那我就这样了。没办法，我想到了后退，我的文化告诉我，不进就退，往往退比进好，以退为进。退的方法很简单，就是不再画了。但我还是用毛笔，还是用墨，还是用宣纸，却“不画”了，以涂墨来记录我这几十天在巴黎的劳动，每天都在第一笔的位置上干了以后再涂墨水，宣纸一碰水墨就会吸收就变形，我就继续跟着它来填墨汁，填了百多遍墨以后就有意思了，那张宣纸已经不是那么平平滑滑的这种，已经皱得密密麻麻，这时候的墨已经不黑了，墨色有反光了。只要很简单地每日重复一件很简单的事就可以创造奇迹，这时候新生命出来，墨黑的反面出来了，见到了白色，那已经不是画，是一个多月时间的记录，记录着我的生活我的记忆，也成了我的空间。[李雨洁 2015]

我每天都在方块造型里涂墨，好像在写日记一样。那是 1989 年的 4 月和 5 月间，当时发生了那么多事情。北京甚至全中国的学潮成为全世界关注的焦点，同时有三位艺术家参加这个展览的现场创作也成为了另一个关注点。在我个人生涯中也发生了很多事情，我结婚，得到了德国居留权和法国签证等等。然而在我的作品中，我用了一种非常简单的方法和观念，绘画的过程本身成为了对我个人生活和历史的反应，也成了我修身的一部分。[汉赛尔 2008]

我就是一直坚持自己很稳定、很固定的、很笨的一个方法，就是天天涂，只在我原来规定的、第一次的那个方块上面涂就行了，每次都根据那个方块，那

个形来涂。涂完以后，那个形，那个边线就不是一条线了，那个墨每次散出来不一样，它形成那种关系，很微妙，它不是一条直的边线，每次墨水渗出来的多少不一样。[林似竹 2012]

一个月下来真的涂了上百遍。而且我发现很有意思，它改变了，它不再黑。《千层墨》就这样出来了。[林似竹 2012]

一个月后，当我把作品安装在蓬皮杜艺术中心里的时候，我感到这已经不是二维的绘画而变成三维立体的空间了。于是在悬挂的时候我让作品与墙体保持着一定的距离，我希望观众和我可以进入和参与到这个空间里去。这是一个关于记忆的空间——一个人的记忆和历史，也是我自己国家的历史，也许还有《大地魔术师》这个一直受议论的展览的记忆和历史。[汉赛尔 2008]

重新开始

1994 年，我第一次回到中国，我把我在 80 年代，从 82 年到 88 年画的画全烧了，烧了一个下午，这也是我不满意自己的原因。我现在留下来几张，很幸运，因为当时《大地魔术师》需要展出几张画，我把它带出来，结果深圳海关给扣住了，所以，就留下这几张。另外的我全都烧了，画了几年的水墨画。是灾难的结果，但是我觉得挺好，让我有一种重新来过的意愿。[林似竹 2012]

为了观察和适应我在欧洲的生活，我就一直书写《千层墨》，记录我每天的生活和体验，我用了十年的时间书写《千层墨》。现在看这些作品，能感到是为了迎接另一个阶段的到来，我一直沉浸在这种寂静里。[刘迎九 2013]

这些作品表达了自我反省和修身的过程，我选择适应新的环境。我的更早期的作品关注解构传统中国绘画和书法，到了欧洲再做这些关于中国文化方面问题的探索并没什么意义。于是我回到自己在中国进行的艺术解构过程中最原始的元素：纸、墨、水和行动本身。《千层墨》，单一墨色的方块造型，上面涂抹一层层的墨。[汉赛尔 2008]

《千层墨》记录着我对周围世界的理解和反省。90 年代末，《千层墨》因为加入了我个人生活的元素而呈现出某种叙事性，像《1969 年 6 月 21 日手术》、《从我身上剪下指甲》等。我把这些作品称为“抽象实物”。[汉赛尔 2008]

重复与堆积

我有一种技术是中国工笔画里面的三矾九染，就是你为了达到一个颜色，你要涂很多遍以后才能达到这个颜色。这个训练对我来说，我就很清楚，要达到一个事情，最后的目的不一定一下手就能达到，要通过很多层的重叠和很多时间以后才变成那个效果。所以，在我的笔墨里面经常也用这种工作方式。[林似竹 2012]

重复和堆积确实是中国文化里十分重要的实践。但是与西方人立刻想到参考社会主义或共产主义的文化无关。毋宁说它是对更为古老的艺术实践的文化借鉴。比如说，重复是中国绘画里非常明显的动作：必须不辞辛劳地重复同一个姿势，在同一位置上渲染很多层色彩，才能获得想要的微妙的色彩强度。对我来说，这种工作模式已成为一种习惯，也是一个格言：为了获得深入的、不同的、精致的东西，必须不懈地重复。[弗洛吉尔 2011]

至于堆积，是一样的：我们不能一下子达到什么，必须累积行动和经验。比如说，我喜欢日本禅师在临终前写的偈语，他们一生的经验都集中在这几个字眼里。我的书法老师教我，如果要写好书法，掌握技巧固然重要，但是“字要老”。这意味着你不能仅仅依靠个人的才能，还要时间、重复和积累经验。[弗洛吉尔 2011]

我今天通过重复和堆积所做的，不是一种简单的方法也不是预期的单一结果。重复和堆积成为必要的、不可或缺的过程，也不是为了掌握一种技术或形式，而是为了产生一种新的形式，与之前的完全不同。重复和堆积让我介入到对其他的、不同的、新的工作阶段和生活的不断追求。[弗洛吉尔 2011]

就好像一个错误的东西，如果你把它错下去，全部错下去，它会改变的，它会改的很协调的，不一定是错。如果我把一个黑色继续加，继续画，它最后可能不会是黑的，可能会是白的，因为它有光线。所以，我就利用这一种极端的风格，让它出现另外一个反的东西。就像《千层墨》，画了它 100 遍以后，那个墨就不再黑了。生活上有很多事情也是这样的，只要你坚持，你重复，你坚持，你重复，它最后会有一种好的现象出来。可能很无聊，但是，没关系，试试看，继续，继续坚持下去。[林似竹 2012]

书法

学习书法紧密关系到对过程当中的姿势和形式的掌控和不断重复的动作。[弗洛吉尔 2011]

我的书法老师老说：“书法不能急，是一辈子的事。”我当时 14 岁学书法，总希望第二天就有效果，别人夸我的字很好。他说：“字要老，字需要时间的。”他这个“老”，一个是时间，一个是用笔要老。[林似竹 2012]

书法是书写，书写是真实的，是心灵的。所以，我为什么那么喜欢毛笔，就是这样，你没办法藏，你没办法骗人。[林似竹 2012]

书法很玄妙的，书法也是具象的，汉字本身就是图象，有形象，所以是具象的是吧！一个字里面有形的指示，有能量，所以书法不抽象，抽象是外国人说的，因为他看不懂，看的懂的话，“木”这个字就是一棵树，“人”这个字就是站着走，都是象形的。当我写书法，写一个人的名字的时候，这个人就活生生在笔下，对我来说很具象，我不把书法看成抽象的，哪怕是我写成鬼画符像张旭、像怀素一样，我觉得还是具象的。[李雨洁 2015]

书法里面有很多规范也叫法，教你怎么活，怎么看艺术看世界也有法，怎么把握法度，经由你的实践来探索，都要时间。实际上这根毛笔随着时间可以带出你整个人生的贵气来，你就能把握住你自己的人生和你每一个阶段的那些变化，

增加判断力，这种美学原理交织在每日的这一笔该拉多长，那一划要压几重之中。毛笔特别有意思就这样，而且它很便宜，人人可以是艺术家只要他拿起毛笔。博伊斯的话还差一句，“只要你以为自己是艺术家你就是。”拿起毛笔，你差不多就是文化人了。毛笔有担当的，毛笔不是每个人都可以拿。[李雨洁 2015]

毛笔，它会指引一个人。很多文人对于毛笔的要求很严，选择这个毛笔，可以知道你的性格在那里。以前文人里面通常不叫看画，他们叫读画，画要读，读的意思是读出你的心，读出你的灵魂。所以，水墨的观念很强。[林似竹 2012]

今天的人没有时间拿起这支毛笔，毛笔是需要时间的，今天人连个字都不会写，因为电脑，一按就告诉你那个字怎么写，这很危险。这个时候更要强调毛笔，不能够丢掉我们灵魂的东西。[林似竹 2012]

书法不是古老的艺术形式，它是被中国人使用的日常工具。这个工具在今天电脑讯息化时代还多了一重意义，它可以让人，首先是让孩子的生活节奏慢下来，让人有一个自我表达的自留地。我赞同使用电脑，我全家都在用，我的意思是把这两种工具炼成一把双刃剑，中国人才配的利器。会写书法，人们有一个伴随自己一辈子的工具，留下的墨迹也会是一种记忆和一份家庭财富。[刘迎九 2013]

颠覆与失败

我从小有这个习惯，我观察东西，看事情不是按照一般习惯性的思考去看东西，也不跟着潮流走，还是挺不错的。对我的生活，我看事情总是希望看到它的背面有一个东西，我试试反过来看，也养成一个习惯。[林似竹 2012]

我不是很相信正确思想的，因为我从小是受正确思想教育的，总希望有美好的东西，但是每一次跟着正确思想走，每一次做到最好的时候，我发现我都是受

骗的，总是给别人骗了我。所以，我就觉得好，那我就不相信正确思想，我就看看正确思想的后面是什么，反着看正确思想，结果还能看出另外一种不一样的东西，正确思想的那种反面。这也是通过几十年书法形式的训练，培养出我世界观，就是我的哲学观。[林似竹 2012]

进行艺术创作，每个人的方法是不同的，我自己经常使用不正确和非主流、非艺术的方法入手，制造和接受混乱，利用矛盾，甚至利用错误和失败来创作，这样比较有效地避免自己的习惯性和堕性。作为艺术家，我常常在疯狂状况下画画、创作，有时第二日一看，哇怎么搞的，画得这么好！但就是没法画出差不多的第二张来。书法这东西很酷的，一笔落到纸上，是第一笔也是最后一笔，没法改，要够胆继续书写下去，错了坏了是正常程序，能从错误中行走出来，也是一种能力。[刘迎九 2013]

沉浸

我画画是满头大汗的，因为整个人，那个气都灌到笔尖那条线里面，灌到一条毛里面去了。怎么跟着思路，身体的动作进去。甚至我最后要求越来越大，人在一张纸里面，就不是坐的很远，直接走进去。而且我画画的时候，我不喜欢想，因为很多人是先想好再画，我画的时候，就让他进入一种像精神病人的状态，这个说出来不好意思。[林似竹 2012]

因为一进入一个作品，进入那个时候，你没有了技术，没有了思想的时候，是很有意思的。你做出的东西，肯定有过你的那种经验，你的那种技术都有。但是，如果你不想它，甚至没有了思想，处于一种精神病状态，它会出来一种新的可能性。如果你不喜欢没关系，把它涂掉，再来，如果喜欢它，那就接着天天看，我怎么画出这个画来。当然有的艺术家就靠吸毒，靠喝酒，来达到这种神经病的状态，这也有很多好的例子，但是我觉得那个太危险了，那个对于身体不好，而且那个时间短。但是，通过另外的方法来进入一种昏迷状态去做那个画，可能对身体的损害甚至会没有，甚至会更好。我是借用一点点这种风格，就通过练功来达到一种昏迷状态，来进行艺术。最后一醒的时候，就出的来的。[林似竹 2012]

技术、观念与心性

如果你把形式变成很简单的一种，那么观念的东西可能就会出来。因为有时候技术会影响到你的观念，有时候技术也不是个好东西。但技术是必须要的，太多技术语言的话，太多点线面，黑白灰，技术的东西，那么别人关注的是那个画面的美感，内容就越来越弱。所以，我更喜欢强调我的水墨画，或者我艺术里面的内容。尽量让人家感到我的技术越来越简单化，甚至技术是错误的，但思想是对的，这最好。[林似竹 2012]

我没有将创作的过程建立在十分哲学或十分观念的思考或理论上。我对国际政治环境的反应非常本能和个人化。对我而言，从一种理论或观念出发来创作是无效的。我还是学生的时候曾试图这么做，但是这样总会导致作品成为他人观念的阐释。于是我喜欢从反向工作：从模糊、浮动、错误出发，以到达一种形式，它在事后总能发生出一个问题或一种观念。[弗洛吉尔 2011]

当代艺术在今天困惑的就是太多思想、太多哲学、太多观念，放在当代艺术里面就变成了一种奇葩，像一个东西罩住了，出不去。我觉得艺术还是多一点从心灵里面找到一条路子。传统的文人艺术更多地表达的还是心性、灵性的东西。今天每个读过书的人都会有思想、世界观，观念是足够的，缺少的是心灵的东西。我尽量从传统的、心性的东西去寻找未来、寻找当代。我工作的几十年基本上都是从文人传统中找到我的当代性。[杨浚承 2015]

水墨的传统与当代

我觉得重要的还不是工具，重要的是你的生活方式，如果你的为人是当代的，是独立和自由的，那就具有当代性，有当代性的话，就是可以做当代艺术。[林似竹 2012]

当时林墉说过一句话：“国画放在油画的旁边，怎么也显示不了它的力量。”这是从形式上考虑问题。他们当时没有考虑到传统不单是表面上的形式主义，

结果没有从“内容”上发掘。如果他们是从精神上发掘“它的力量”，则放在一起都不会示弱。于是我便走另一条路，从传统中发掘当代的精神性，发掘其与当代精神接近的观念。[黄小燕、翁子健 2007]

用毛笔、用宣纸、用墨这种方法当然是中国的。但我也常常是用别的艺术媒介。对我来说形式不是最重要的，观念艺术里面实际上什么都可以使用。我到今天还使用这些材料是因为我习惯了，我从十二岁开始用。我拿起毛笔就不用考虑形式问题，可以更投入想法、观念、感觉。传统也并不古老，不要害羞，不要害怕拿起传统你就是落后了。在八五新潮的时候，不只是八五艺术新潮，包括新文化运动，包括鲁迅他们，他们把中国文化归到了一个扭曲的甚至邪恶的方向。我跟他们对着干的，传统没什么不好。[朱丽叶 2006]

中国的知识分子都深刻记得 20 世纪初的五四运动，也就是说在艺术界也记得这样一群艺术家，他们在当代历史的深重意识形态压迫下酝酿并发起了对过去的反动。如果说这场运动在当时的政治语境下是可以理解的，并且是重要的，那么在今天，我们见证的完全是另一种对历史的推翻。看到历史时这种罪恶感里掺杂了某种优越感，因为将自我投射为在排他的当代性里面不断创新的全球艺术家，更有卖点。[弗洛吉尔 2011]

我从未把对历史的追寻看作倒退的姿态。我总是把承担历史同时超越它看得最为重要。我不大相信全球化的当代艺术家，他们想要摧毁过去创造新的，想要创新，所作的和所得到的却只是复制相同的形式和信息。[弗洛吉尔 2011]

反正我是一个流浪的人，本来我的毛笔不应该属于这里，本来按照正确思想我的毛笔应该是属于在广东，或者在香港，或者在台湾，或者在中国，因为那边比较习惯这种文化，这种审美。阴差阳错，我跑到这边来。也可以试试看，很不协调的那种生活里面，那种关系里面，试试看，找到一个突破口，走掉了，这个叫抽离心，把原来习惯的东西扔掉，跳出来，建立一个东西，人类就这样进步的。[林似竹 2012]

道

我很喜欢道家的“无为而为”，像是什么都不做，其实有事件发生着。以及喜欢曾国藩的那种活儒，他好像是在书面上钻研，但灾难来的时候，他还是能[在现实情况上]运用[书本的知识]。我很喜欢这种死而复生、绝境逢生的情势。[黄小燕、翁子健 2007]

我希望自己从错误里再走出一些可能性。我更喜欢道家、老子的哲学观。《道德经》开篇就是“道可，道非，常道”。我的断句认为它应该是三句话。“道可”的意思是行的和不行的事情都正常。没有什么好坏，只要发自内心去表达，就是成功的。所以我不采取黑白分明的世界观，我一直是用“三生万物”的概念作我的世界观的。只要找到三，世界就美好了，就成个体了，正常了，立体了，像万花筒一样真实。如果用二元论来看的话，世界还是抽象的。[杨浚承 2015]

谈论道，道就不存在了。然而还是要涉及它。我和道家的关系开始于 80 年代。那时候我很困惑，读了不少中西方哲学的书。像我那一代人那样，我对知识和思想非常饥渴，感到必须令头脑达到更清晰和冷静的状态。我去了罗浮山上的道观冲虚观。《抱朴子》的作者，东晋葛洪曾经长时间生活在这里。我和道长黄陶相熟，1984 年到 1986 年间我在这座道观里度过了我大多数的时间。我如此渴望学习得道，但黄陶道长从没教我任何东西，所有的事情，所有的经历，所有的知识和想法都来自我自己。还有比这更自主、更个人的学习方式吗？事实上这位道长是唯一一位什么都没教我的老师。但慢慢地，我理解他的教诲和教导方式是我人生中上到的最丰富的一课。[汉赛尔 2008]

看着道长的工作和组织方式，他如何重建道学，如何从政府那里争取回来广东最早的道观并进行修复，我学到了参与和融合的重要性。我从黄陶道长身上学到的个人和自主，激发我不要去参与群众运动，尽管那时 85 新潮美术正热。他帮助我理解个体和世界、个体和宇宙之间的平等——它们是一样的。[汉赛尔 2008]

大约三十年后的今天，我还在反思他在我脑海中引发的波澜。他从未想过如何教育我。他接纳我，但没有给我更多。关于“无为”，我想他理解和实践着道。对于那些阅读和学习了和我一样多东西的人来说，他的态度打开了一个巨大的想象空间。他的教导没有任何形式，但恰恰因为这一点他到今天还和我发生着关系。我相信这种想象和未被界定的开放空间是至关重要的。当然你提到的所有哲学概念都很有趣，但我想在这里经验是重要的。另外，我对形象更感兴趣。《千层墨》能表达我从黄陶道长那里学到的思考。那段经历以后，我开始放弃书本和我学习得到和欣赏的哲学家与艺术家的名字。当然这些伟人有一种可被研究的具体形式。对我来说，这种分析方式比我从黄陶道长那里学到的要小。[汉赛尔 2008]

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MATERIALS AND PROCESS

Craig Yee

CONCEPT | The apparent disparity between the Chinese title of the series, *Qian ceng mo*, which translates literally to "one thousand layers of ink," and the English title, *One Hundred Layers of Ink*, reflects the two languages' different approaches to numerical approximation. "‘One thousand’ is more rich, more cultural, more traditional ... the Chinese language is more fantastic," says Yang. In reality, the paintings each contain between thirty or forty layers of ink. While a mere ten layers would not create an adequate depth of blackness, one thousand layers would not have been financially viable, especially given the immense sizes of the early works.

MATERIALS | The materials of the *One Hundred Layers of Ink* series have been a matter of confusion. They are described in different ways, from the incomplete "ink on xuan paper and gauze" to the inaccurate "ink and acrylic on paper laid down on canvas." During our interview with the artist in his Paris studio, Yang describes the materials thus: primarily ink on xuan paper and gauze, later mounted on canvas; secondarily glue, alum, and natural materials such as water, earth, and other organic elements for color.

Alum, a salt employed by Song- and Yuan-dynasty painters to modulate the absorbency of paper and facilitate the layering of ink and other pigments, is an important element in the series but left out of almost every account of its materials. Depending upon the wetness of the ink and paper, the alum absorbs different amounts of ink and thus creates varied visual effects, including a distinctive crackling of the dried ink surface. On works with alum, Yang says, "you cannot copy [them] because usually you don't know" if the alum is added "when they are dry [or] when they are wet."

Yang cannot control the passage of time, but he does impress upon his paintings a synthesized quality of aging. His many layered washes of ink carry in them the wetting and drying of a century of rains, his use of organic and

natural materials, such as medicinal herbs, dirt and urine, patinas his ink with a range of earthen tones.

REFLECTIVITY | Traditional ink consists of carbon in the form soot granules suspended in a solution of water and an organic, animal-based glue. The soot particles are matte (non-reflective black), whereas the glue is transparent and reflective; the two together produce a reflective black and, when layered thirty or more times as in the canonical *One Hundred Layers of Ink* works, produces a deep glossy surface that reflects so much light that it photographs white. Yang modulates the reflectiveness between figure and ground in these works by layering ink and glue through both addition (i.e. layering with brush) and subtraction (i.e. stripping with water).

TEXTURE | The texture in Yang's *One Hundred Layers of Ink* series is the result of both deliberate actions and natural processes. When ink is applied on multiple layers of xuan paper and then dries, the paper surface wrinkles. When ink is applied and dried repeatedly, these effects accrete to form a rich topology of creases and folds. This is the converse of the traditional process of wetting and remounting a work on paper: instead of producing a smooth surface, Yang aims to preserve and compound these wrinkles and creases to generate a distinctive topology and texture.

After setting up his studio in Paris, Yang collaged the un-exhibited works that he had created for *Magiciens de la Terre* into the first-generation *One Hundred Layers of Ink* works, incorporating the former's layers of gauze and paper into his accretive practice. Since then, Yang has purposely employed gauze and paper in addition to ink and glue, and a correspondingly wide range of actions, including cutting, folding, crinkling, crumpling, wadding, flattening, stretching, turning, and opening layers of paper and gauze.

MOUNTING | Xuan paper is the native ground for ink, its absorptive qualities capturing every nuance of the brush. This is the medium that Yang Jiechang mastered over many years of rigorous training, which included studying traditional mounting techniques. Due to xuan paper's fragility, a Chinese

painting is typically mounted on a base of paper or of silk and paper sturdy enough for display as a hanging scroll, handscroll, or album leaf. Because xuan paper becomes thin and fragile after being wetted and dried many times in the *One Hundred Layers* series, Yang employs two methods to stabilize it. To achieve the monumental scale demanded by the setting of *Magiciens de la Terre*, he used gauze to back his xuan paper ground and then backed this layered assemblage again with linen canvas. This improvised combination of traditional Chinese and traditional European mounting processes afforded him both the absorptive properties of xuan paper and the scale and durability of stretched linen canvas. Yang thus remedies both conservation and mounting issues related to the fabrication and display of contemporary works of ink on paper.

材料与过程

余国梁

观念 | 中文名“千层墨”与英文名 One Hundred Layers of Ink（百层墨）之间并不反应作品本身的差异。中文名更具诗意和幻想，英文名更接近现实。杨诩苍曾说：“‘千’的意象更丰富，更具文化底蕴与传统气息……中国语言更美妙。”实际上，这一系列每件作品大约包含三十至四十层墨。杨诩苍表示十层墨无法表现出足够的黑度，而一千层墨也并非更加理想，特别是对于许多早期作品而言，材料成本是需要考虑的问题。

材料 | 《千层墨》中确切使用了哪些材料一直不很清楚。不同文本中的描述各异，有的写“墨，宣纸，纱布”，有的含混地写“墨，丙烯，纸，裱于布上”。当杨诩苍在巴黎接受我们的访谈时，他这样描述所使用的材料：主要是用墨画在宣纸和纱布上，然后再装裱于帆布上。胶、明矾、天然材料如水、土，以及有机和各种成分混杂的颜料都会用到。

明矾，因其可产生丰富而多变的画面效果，常被宋、元画家用来调节纸张的吸水性和促进墨和其它颜料的层次感。在杨诩苍的绘画中明矾也是一个重要的材料，尽管它往往并没有写在作品的材料单中。根据墨和纸张的不同含水量，明矾可以吸收不同量的墨，从而产生不同的视觉效果，包括墨表面形成的独特的龟裂纹。对明矾的使用，杨诩苍这样说“每次的用量都不同，因为干湿不同，所使用的明矾量也要相应调整。”

杨诩苍无法控制时间的流速，但他却能控制画面的老化程度。通过许多层墨的刷洗，画面干湿效果仿佛是历经了一个世纪的雨水。杨诩苍不仅用合成材料，也用天然材料，如药草、泥灰甚至尿液，使墨产生了一层陶土色的光泽。

反光性 | 传统墨由悬浮煤烟颗粒中的碳和水以及动物性胶混合而成。煤烟颗粒没有光泽，而胶是透明和反光的，这两者结合在一起就产生了具有反光性的黑。在如《千层墨》这样的作品中，一次次地刷墨，多达三十遍以上，这就产生一个明显的光泽面，它能反射如此多的光，以至看起来如同白色一般。杨诩苍通过加法（一层层刷）和减法（一遍遍洗）将墨和胶分层，制造出图像和背景之间不同程度的反光效果。

质感 | 杨诩苍《千层墨》系列作品的质感效果是艺术家的主观控制与材料自然属性的完美结合。当墨被施于多层宣纸并干燥后，宣纸会自然起皱。然后在起皱的宣纸表面再涂上墨汁并变干，重复这种行为，褶皱就会愈加明显和丰富。这与传统装裱工艺中将作品打湿并裱平的道理类似，不同的是杨诩苍并非要去除褶皱，而是要保留每层施墨后形成的不同褶皱，最终使画面产生独特的机理效果。

杨诩苍在巴黎设立工作室后，将他 1989 年为《大地魔术师》展览创作但未展出的作品重新塑形、粘贴，并在装裱中使用了纱布和纸，创作了第一代《千层墨》作品。此后他直接将纱布与纸运用到《千层墨》的装裱分层方法中，除此之外他还会在创作中使用切割、折叠、起皱、填充、压平、拉伸、旋转、打开纸和纱布层等不同手法。

装裱 | 宣纸是中国水墨画传统媒材，有独特的渗透性，可呈现笔墨的微妙变化。杨诩苍有过多年的国画训练，可熟练掌握其特性，并且精通传统书画装裱技术。宣纸本身较柔软脆弱，因此宣纸作品需裱于更强韧的纸张或绢和纸上，使得作品状态更稳定而易保存，如立轴、手卷或册页等形制。《千层墨》作品由于多次施墨，会使画纸变得更薄而脆，因此杨诩苍采用了两种材质来稳固作品。在《大地魔术师》展览中，他意识到自己需要创作大尺寸的崭新画作，在这批特定场地作品中，他将纱布裱于宣纸背后，然后再将这两层裱于亚麻布上。亚麻布是欧洲画家惯用的材料，他这种崭新的搭配方式结合了中国传统媒材与欧洲绘画材料，将吸收性能好的宣纸置于尺幅大而强韧持久的亚麻布上，解决了当代水墨作品在创作和展示过程中的装裱和保护问题。

（翻译：陈思渊、董晓坤）



Early Abstractions (1982-1983)

早期抽象水墨（1982–83）

After graduating from the Guangzhou Academy of Art, Yang Jiechang set out explore the contemporary creative possibilities for Chinese calligraphy and ink painting. “... I tried to think of a way to liberate myself, as in, finding an alternative way to paint.” [Erickson, 2012]

Yang was rigorously trained in the calligraphy of the Epigraphic School, which took as its models inscriptions of stone stelae and metal vessels. Yang began his own formal study of calligraphy by copying the monumental cliffside inscription of the *Diamond Sutra* on Mount Tai. In the untitled works (cat. 1-6) he deconstructs Oracle Bone and seal-script characters and reconstitutes their elements into abstract figures, situating them on a traditional untouched ground or an emergent ink field.

Alongside these calligraphic deconstructions, Yang also experiments with semi-abstract forms: vertical bodies side-by-side (cat. 6); hovering squares and rectangles (cats. 7, 8, 9); and a two-legged form resembling an animal or a ritual bronze vessel (cat. 10). Although to us these works may appear abstract, for Yang “... they were figurative because I could read them all.” [Yeung, 2015]

Somewhere between abstract and figurative, these early forms define the lexicon that Yang would develop throughout the next twenty years.

从广州美术学院毕业后，杨诒苍开始挖掘传统书画的当代可能性。“开始的时候就想用一个方法怎么样去解放自己，就是不要再用那种（写实主义的）方法来画画。” [林似竹，2012]

杨诒苍自幼接受严格的金石书法训练，尤其是对巨幅泰山《金刚经》的临摹和学习。几幅未命名的作品（作品1-6）将甲骨文和篆书字体解构为抽象图形，置于白纸背景或水墨形成的力场之上。

此外，杨诒苍的实验还包括对半抽象形式的探索：竖直并置的图像（作品6）、动态的矩形（作品7、8、9），或一个仿佛有腿的动物或礼器（作品10）。这些貌似抽象的作品对于艺术家个人而言，“仍然觉得很具象，因为每一笔都能被自己读懂。” [杨浚承，2015]

这些介乎具象与抽象之间的图形，在之后的20年中被不断探索和发展。



O1

Untitled

无题

1983 | Ink, xuan paper 墨, 宣纸 | 67 x 66.5 cm [YJC_o87]



O2

Untitled

无题

1983 | Ink, xuan paper 墨, 宣纸 | 67 x 66.5 cm [YJC_o91]



03

Untitled

无题

1983 | Ink, xuan paper 墨, 宣纸 | 67 x 66.5 cm [YJC_092]



04

Untitled

无题

1983 | Ink, xuan paper 墨, 宣纸 | 67 x 66.5 cm [YJC_140]



05

Untitled

无题

1983 | Ink, xuan paper 墨, 宣纸 | 67 x 66.5 cm [YJC_139]



06

Untitled

无题

1983 | Ink, xuan paper 墨, 宣纸 | 77.5 x 63 cm [YJC_o89]



07

Untitled

无题

1983 | Ink, xuan paper 墨, 宣纸 | 67 x 66.5 cm [YJC_141]



08

Untitled

无题

1983 | Ink, xuan paper 墨, 宣纸 | 67 x 66.5 cm [YJC_090]



09

Untitled

无题

1983 | Ink, xuan paper 墨, 宣纸 | 67 x 66.5 cm [YJC_o88]



10

Untitled

无题

1983 | Ink, xuan paper 墨, 宣纸 | 67 x 66.5 cm [YJC_o93]

Pre-figurations of One Hundred Layers of Ink (1984-1987)

《千层墨》前身（1984–1987）

In 1984-1986 Yang lived part-time with Daoist Master Huang Tao at the Chongxu Temple on Mount Loufu while restoring murals there. Master Huang did not teach him anything explicit, but Yang left with a burgeoning sense of achieving individual autonomy through the Daoist notion of “action through non-action” (*wuwei erwei*). Daoist philosophy also inspired in Yang a new attitude towards self-expression and artistic creation.

Yang’s works grew in scale and conceptual sophistication. In *The Wind Rises as the Sun Sets* (cat. 11) Yang distills a poetic scenario into an ideograph. *Net* (cat. 12) simulates the movements and energy of soccer and gives visual form to the literati idea of brush line as index of action in time and space. *One Hundred Layers of Calligraphy* (cat. 13) manifests Yang’s understanding of calligraphy as a practice of repeated action.

The Way Possible and Impossible (cat. 14) articulates a Daoist idea crucial in both his life and his artistic practice: that tension between conceptual opposites generates the infinite richness of reality. This idea is encapsulated also by the duality between the self-contained “uncarved block” of *Ink Square* (cat. 15) and the explosive *Untitled* (cat. 16). In these works we witness the emergence, from inchoate ink ground, of a solid black mass whose implied volume anticipates *One Hundred Layers of Ink*.

Note: In 1994, Yang Jiechang returned to his studio in Foshan and burned all of his early works from the 1980’s, except for those he kept with him in Europe and those that had been detained by Shenzhen customs in 1988. In all, no more than sixty odd works survive from this early period.

1984 – 86 年，杨诒苍在罗浮山的冲虚观随黄陶道长“学道”。道长并未刻意教给他任何东西，他却从体味“无为而为”的道家观念中，隐约感到个人独立意志的迅速成长。道家思想观念也启发了艺术家对自我表达和艺术创作的新思考。

他的作品在尺幅和观念的复杂性上都有所增长。《风生白下》（作品 11）把“风生白下干林暗”的古典诗词意境提炼为具有动感的抽象构图。《网》（作品 12）展现足球场上动作、能量的交叉，以线条记录时空中的动作，与文人画传统中的笔墨观念颇具共鸣。《千遍书》（作品 13）则体现书法实践中不断重复的动作。

《可非道》（作品 14）则令人联想起对其艺术创作和生活至关重要的道家概念——“三生万物”。同样的观念亦在《墨方》（作品 15）中可见一斑，其中相对方正的矩形图像，在之后的《无题》（作品 16）及《千层墨》系列中，得到了进一步生发。矩形图像逐渐发展为一种更加立体、层次更丰富的标志性构图元素。

备注：1994 年，杨诒苍回到了佛山的工作室，烧毁了 80 年代的全部早期作品，只有在欧洲和 1988 年在深圳海关被扣留的部分作品得以幸存，剩余早期作品总数少于 60 幅。

11

The Wind Rises as the Sun Sets

风生白下

1984 | Ink, xuan paper 墨, 宣纸 | 187.5 x 107.5 cm [YJC_110]





12

Net



1984 | Ink, xuan paper 墨, 宣纸 | 123 x 246 cm [YJC_094]



13

One Hundred Layers of Calligraphy

千遍书

1986 | Ink, xuan paper, damask silk 墨, 宣纸, 有绫边 | 158.5 x 176 cm [YC_109]



The Way Possible and Impossible

可非道

1987 | Ink, xuan paper 墨, 宣纸 | 134.5 x 67 cm [YJC_o86]

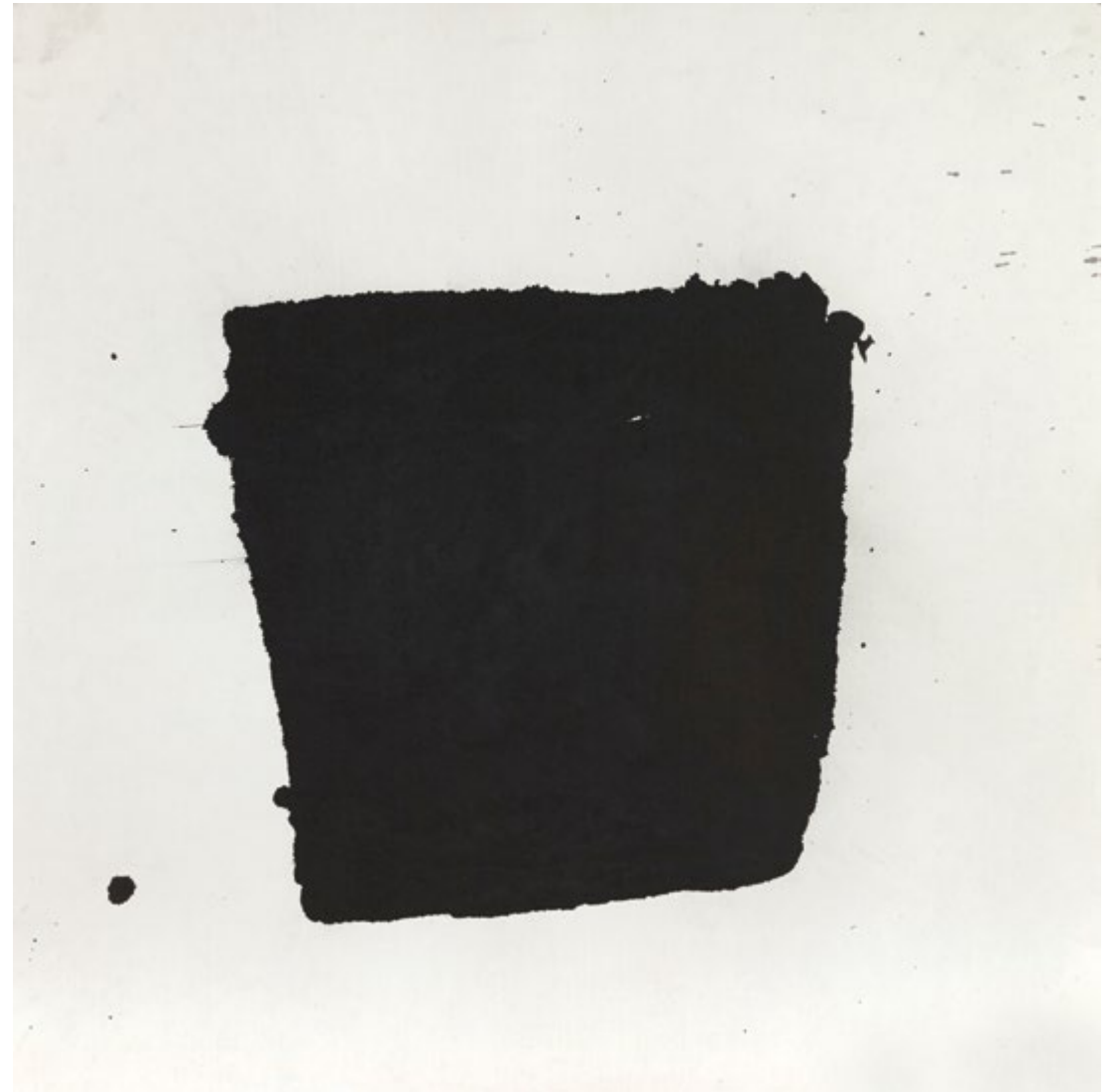


15

Ink Square

墨方

1987 | Ink, xuan paper 墨, 宣纸 | 67.5 x 67.5 cm [VIC_o84]



16

Untitled

无题

1987 | Ink, xuan paper 墨, 宣纸 | 183 x 99 cm [YJC_103]



17

Untitled

无题

1986 | Ink, xuan paper 墨, 宣纸 | 183 x 99 cm [YJC_111]



18

Untitled

无题

1986 | Ink, xuan paper 墨, 宣纸 | 183 x 99 cm [YJC_112]



Studies for *Les Magiciens de la Terre* (1988-89)

《大地魔术师》画稿（1988–89）

In 1987, French curator Jean-Hubert Martin visited in Yang Jiechang in his work space and selected his monumental and immersive ink deconstructions for *Magiciens de la Terre*, considered the first truly transnational exhibitions of contemporary art. Yang was one of three artists from China who would participate.

As Yang crossed the Shenzhen border en route to Europe, the works that Martin selected were detained by Chinese customs, and he traveled to Europe with only his brushes. In Heidelberg with art historian Martina Köppel, Yang decided to execute completely new works for the exhibition. He made sketches using the one medium he had access to: soy sauce. The resulting studies (cat. 19) document the incipient forms that will be realized in *One Hundred of Layer of Ink*.

In April, the Pompidou Center secured for Yang a spacious, naturally-lit studio in the Grande Halle de la Villette. With the help of curator Fei Dawei and with funds provided by the Pompidou, Yang arranged for large quantities of ink and paper to be brought from China to Paris. At once compelled to create and uncertain how to proceed, he developed his ideas for *Magiciens de la Terre* in a set of six ink sketches on xuan paper (cat. 20).

1987 年，法国策展人让－于贝尔·马尔丹参观了杨诩苍的创作环境，并选择其巨幅解构式水墨作品参与 1989 年的《大地魔术师》展览。该展览被认为是第一个真正意义上的跨国性当代艺术展览。杨诩苍作为代表中国的三位艺术家之一参与其中。

马尔丹所选择的作品被深圳的中国海关扣留。杨诩苍仅“携带一支毛笔”来到欧洲，决定重新创作参展作品。他以仅有的可用材料——酱油记录了对《千层墨》系列最初的构想（作品 19）。

89 年四月，蓬皮杜艺术中心为其安排了空间充裕的工作室。在策展人费大为的帮助和蓬皮杜中心的资助下，杨诩苍从中国购入大量创作材料。由于迫切的创作欲和对过程的不确定性，他在宣纸上绘下六幅水墨草稿（作品 20）。

Soy Sauce Paintings 1-4

酱油画 1-4

1988 | Soy sauce, paper 老抽, 纸 | 37.5 x 30.5 cm

Soy Sauce Painting 1 酱油画 1 [YJC_131]

Soy Sauce Painting 3 酱油画 3 [YJC_125]

Soy Sauce Painting 2 酱油画 2 [YJC_130]

Soy Sauce Painting 4 酱油画 4 [YJC_134]



19

Soy Sauce Paintings 5-8

酱油画 5-8

1988 | Soy sauce, paper 老抽, 纸 | 37.5 x 30.5 cm

Soy Sauce Painting 5 酱油画 5 [YJC_129]

Soy Sauce Painting 7 酱油画 7 [YJC_123]

Soy Sauce Painting 6 酱油画 6 [YJC_126]

Soy Sauce Painting 8 酱油画 8 [YJC_127]



19

Soy Sauce Paintings 9-12

酱油画 9-12

1988 | Soy sauce, paper 老抽, 纸 | 37.5 x 30.5 cm



Soy Sauce Painting 9 酱油画 9 [YJC_128]

Soy Sauce Painting 11 酱油画 11 [YJC_132]

Soy Sauce Painting 10 酱油画 10 [YJC_124]

Soy Sauce Painting 12 酱油画 12 [YJC_135]



20

Sketches for *Les Magiciens de la Terre*

《大地魔术师》画稿

1989 | Ink, xuan paper 墨, 宣纸 | 29.7 x 21 cm (set of 6) [YJC_118]



20

Sketches for *Les Magiciens de la Terre*

《大地魔术师》画稿

1989 | Ink, xuan paper 墨, 宣纸 | 29.7 x 21 cm (set of 6) [YJC_118]



20

Sketches for *Les Magiciens de la Terre*

《大地魔术师》画稿

1989 | Ink, xuan paper 墨, 宣纸 | 29.7 x 21 cm (set of 6) [YJC_118]



20

Sketches for *Les Magiciens de la Terre*

《大地魔术师》画稿

1989 | Ink, xuan paper 墨, 宣纸 | 29.7 x 21 cm (set of 6) [YJC_118]

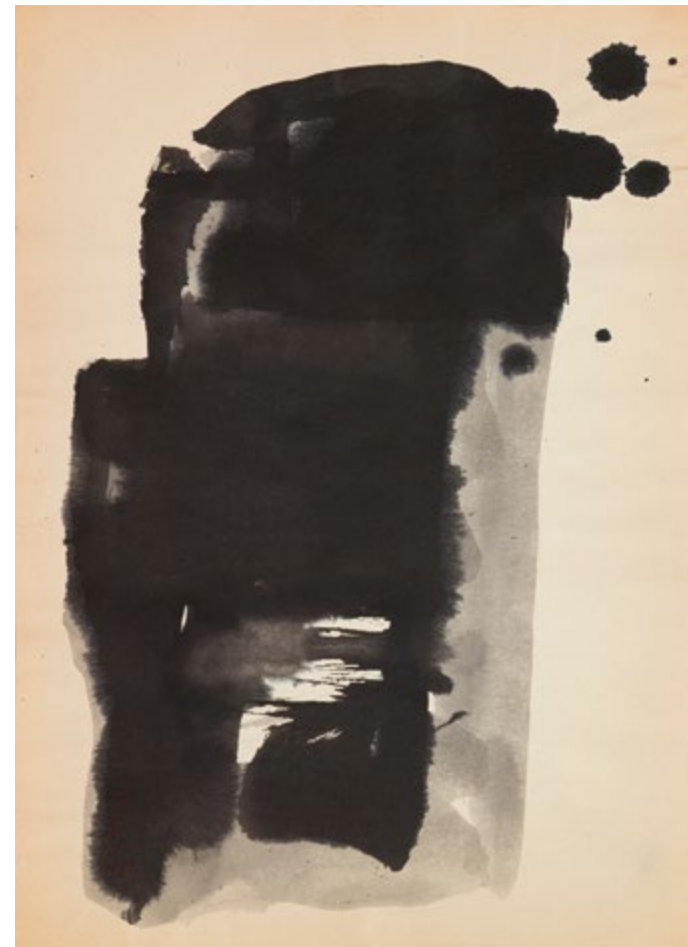


20

Sketches for *Les Magiciens de la Terre*

《大地魔术师》画稿

1989 | Ink, xuan paper 墨, 宣纸 | 29.7 x 21 cm (set of 6) [YJC_118]



20

Sketches for *Les Magiciens de la Terre*

《大地魔术师》画稿

1989 | Ink, xuan paper 墨, 宣纸 | 29.7 x 21 cm (set of 6) [YJC_118]

One Hundred Layers of Ink: Genesis (1989-1990)

《千层墨》的诞生（1989–1990）

In *Magiciens de la Terre*, Yang Jiechang was assigned a space surrounded by those of prominent artists such as Anselm Kiefer (German, b. 1945), Ilya Kabakov (American; b. 1933, Ukraine), Sigmar Polke (German, 1941–2010), Jeff Wall (Canadian, b. 1946), Alighiero Boetti (Italian, 1940–1994), and Nam June Paik (Korean-American, 1932–2006). In search of a language that could cross national and cultural boundaries, Yang drew upon concepts that he had explored in his deconstructions of the Chinese ink tradition: brushwork as an index of action in time and space; calligraphy as a cultivation practice of repeated action; the square as a ground from which form and being emerge.

With access to unlimited materials and space for the first time, Yang spread out his paper and began applying layer after layer of ink with his calligraphic brush in the iconic rectilinear form. Some of the works were massive—as much almost 4 meters in height and 2.5 meters in width. In the end, four works were included in the exhibition; the remaining ten he folded up and took with him to Heidelberg.

In 1990, he set up a studio in Paris and brought these ten works with him. Unable to continuing working at a monumental scale, Yang broke down and reconstituted them into works of more modest sizes, including *Monochrome* (cat. 24) *Monochrome Horizontal* (cat. 22), and *Monochrome Vertical* (cat. 23), all matte black and set against blank xuan paper. Here Yang layers not just with ink and glue but also with paper and gauze, which he previously used to back his xuan paper. He expands his range of actions beyond layering to cutting, collaging, crinkling, crumpling, folding, and stretching, all of which he will subsequently employ throughout the One Hundred Layers of Ink series. This expanded repertoire results in denser textures and more complex surfaces.

A Feudal Vassal's Jade Tablet (cat. 21) returns to monumental scale of the *Magicien de la Terre* works and to the archaeological forms seen already in his Europe sketches (cats. 19-4, 19-6, 19-10).

在《大地魔术师》展中，杨诒苍的作品位置与安塞尔姆·基弗、伊利亚·卡巴科夫、西格玛·波尔克、杰夫·沃尔、阿里杰罗·波堤和白南准等著名艺术家邻近。他从水墨实践中生发出跨越文化界限的观念：以笔墨线条记录时空中的行动，以矩形作为原始的图形，在不定形的空间基底上重复简单的动作。

他在铺开的巨大纸张上将墨层层叠加。一些巨幅作品高达4米、宽达2.5米。除参展的四幅作品外，其余十幅作品被卷起携带至海德堡。

1990年，他将十幅作品带到位于巴黎的新工作室。由于空间的限制，他将这些作品分拆后折叠和拼贴在宣纸上，创造出尺幅较小的新作品，，如《黑白》（作品24）、《黑白横》（作品22）和《黑白竖》（作品23）。《千层墨》系列因此不止于墨和胶的叠加，还加入了纸张和纱布，以及切割、拼贴、压皱、折叠和伸展等新手法，产生了更丰富的肌理和更厚重的质感。

《诸侯璽》（作品21）回归《大地魔术师》作品的巨幅形式和草稿中的考古图形（作品19-4、19-6、19-10）。

21

A Feudal Vassal's Jade Tablet

诸侯璽

1989-90 | Ink, gauze, xuan paper 墨, 纱布, 宣纸 | 305 x 215 cm [YJC_096]



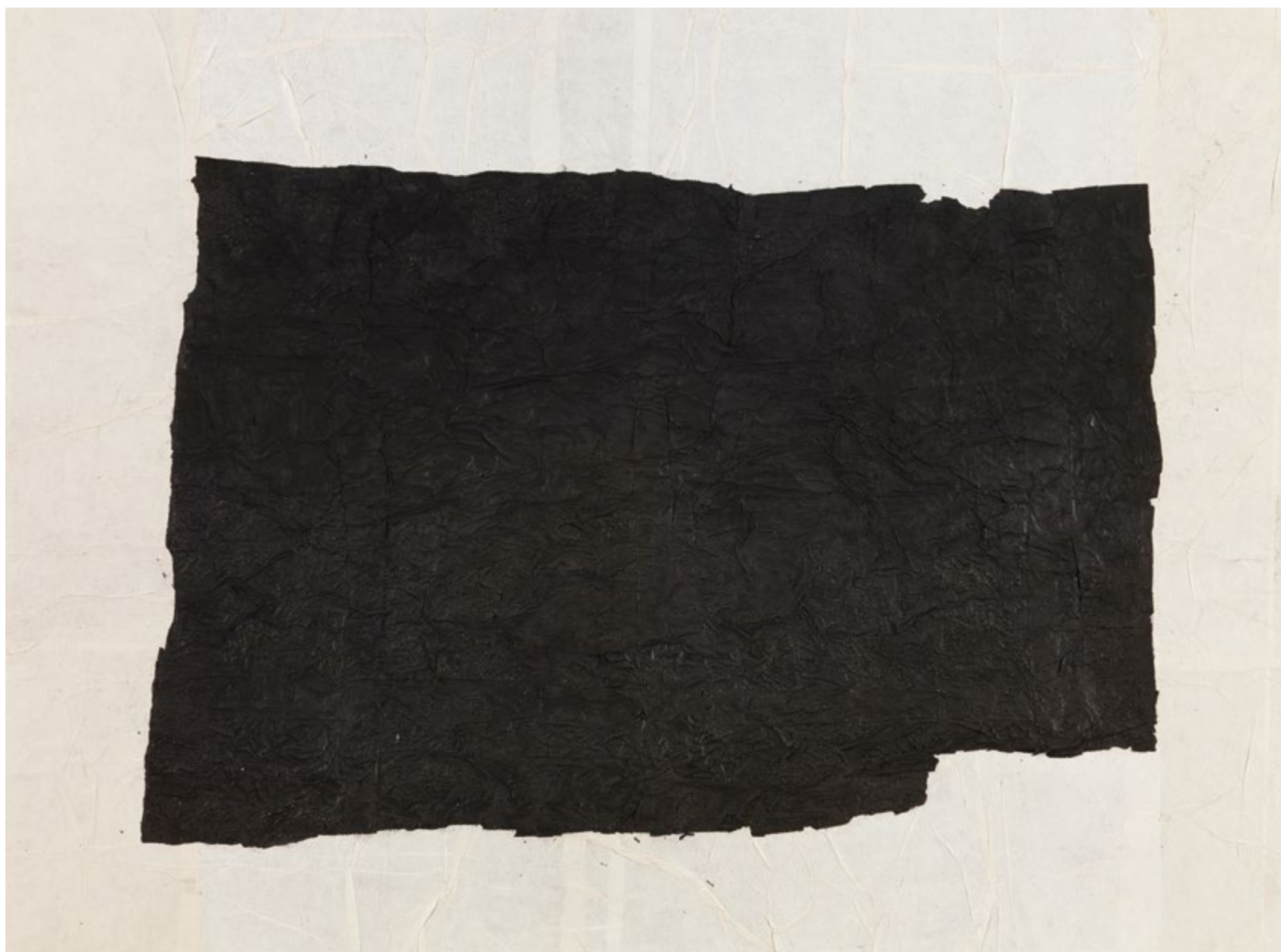


22

Monochrome Horizontal

黑白横

1989-90 | Ink, gauze, xuan paper 墨, 纱布, 宣纸
140 x 190 cm [YJC_o83]



23

Monochrome Vertical

黑白竖

1989-90 | Ink, gauze, xuan paper 墨, 纱布, 宣纸 | 190 x 130 cm [YJC_101]



24

Monochrome

黑白

1989-90 | Ink, gauze, xuan paper 墨, 纱布, 宣纸 | 220 x 150 cm [YJC_100]



One Hundred Layers of Ink: Installation-Scaled Works

《千层墨》：装置式巨幅作品

The initial realization of the *One Hundred Layers of Ink* series was as an immersive installation—“not flat two-dimensional paintings but actual three-dimensional spaces ... a realm of memory and history” [Hansel, 2008]. Having refined his methods and forms, Yang returns to the scale of immersive installation in the *Traveling in Mexico* series (cats. 25, 26, 27), created in in Mexico in 1990. Aside from the four *Magiciens* works and *Pour Hier*, also completed in 1990, only a handful other works reach this scale.

White Ink (cat. 28) from 1992 breaks from the canonical square and presents an organic form engulfed in a fragmented field. The artist layers ink so densely that the resultant reflective surface appears white against the matte black ground. Yang muses, “After I put down the ink repeatedly for a hundred times, the ink was no longer black. Many things in life are the same as this. So long as you persist and repeat, persist and repeat, good results will eventually emerge.” [Erickson, 2012]

《千层墨》系列作品以浸入式装置形式在蓬皮杜艺术中心展出——“已经不是二维的绘画而变成三维立体的空间了，是一个关于个人的记忆和历史的空间”[汉塞尔，2008]。经过对材质处理和图像的提炼，在1990年的《墨西哥之旅》系列作品（作品25、26、27）中，杨诒苍再次回归浸入式装置形式。除《大地魔术师》展览作品和《为了昨天》（1990）外，《千层墨》系列作品极少出现巨幅尺寸。

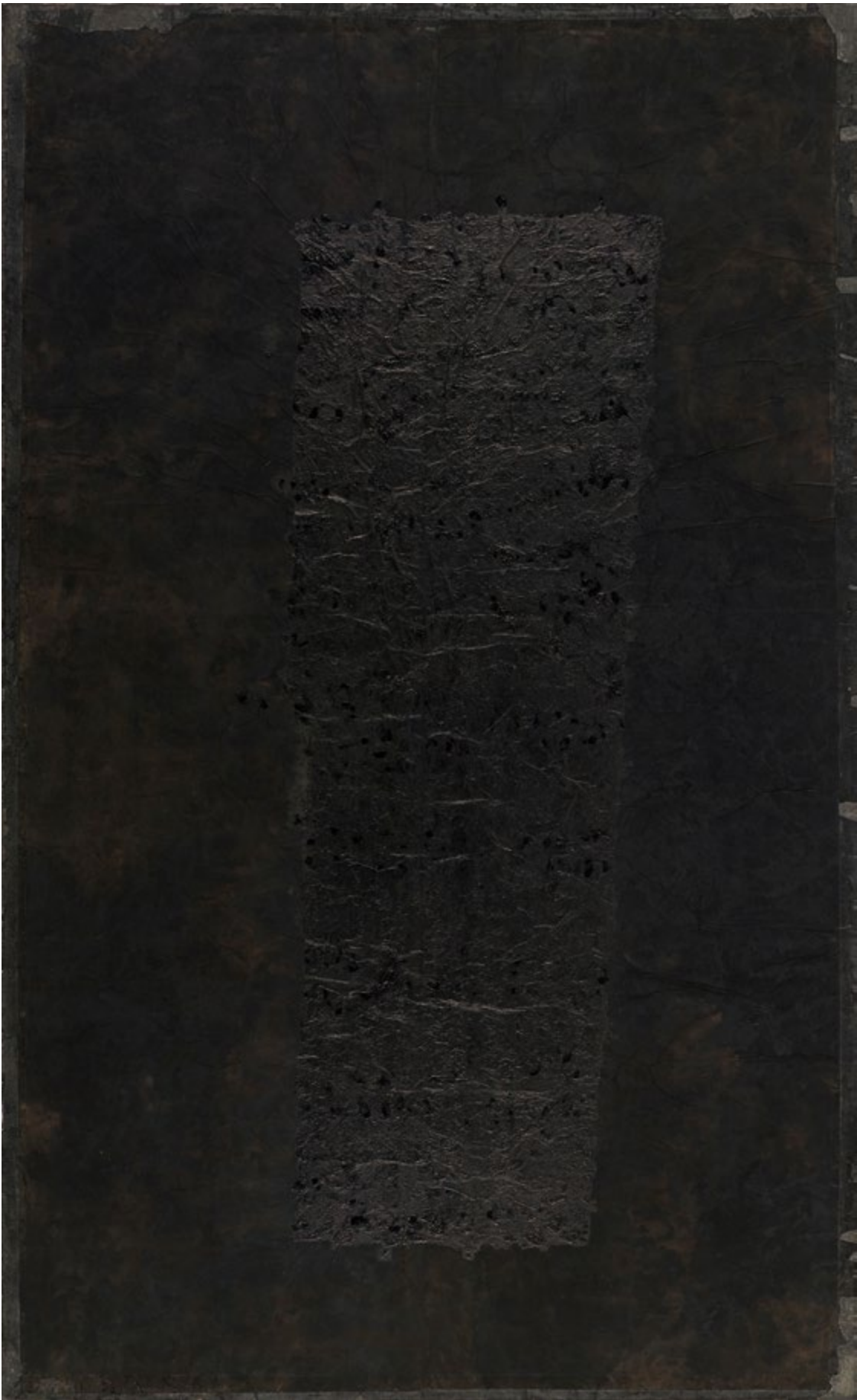
1992年的《白墨》（作品28）以有机图形突破了原有的矩形，密集的墨层使反光的表面显现出白色。正如杨诒苍所说：“画了它100遍以后，那个墨就不再黑了。生活上很多事情也是这样的，只要你坚持，你重复，你坚持，你重复，它最后会有一种好的现象出来。”[林似竹，2012]

25

Traveling in Mexico

墨西哥之旅

1990 | Ink, xuan paper 墨, 宣纸 | 315 x 195 cm [YJC_097]

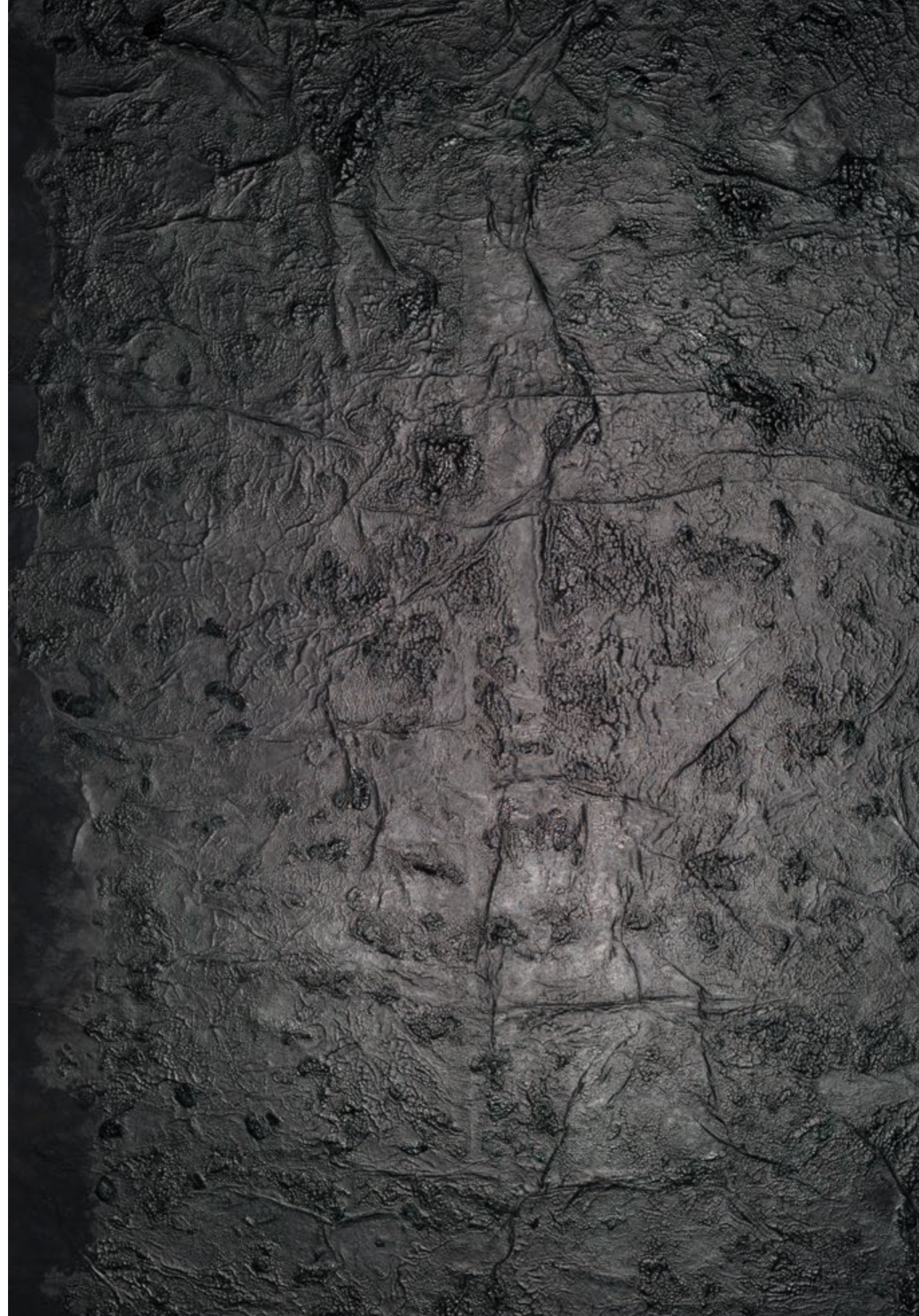


25

Traveling in Mexico

墨西哥之旅

Detail 局部



26

Traveling in Mexico

墨西哥之旅

1990 | Ink, xuan paper 墨, 宣纸 | 220 x 320 cm [YJC_098]





27

Traveling in Mexico

墨西哥之旅

1990 | Ink, xuan paper 墨, 纱布, 宣纸 | 320 x 220 cm [YJC_099]



27

Traveling in Mexico

墨西哥之旅

Detail 局部



28

White Ink

白墨

1991-93 | Ink, xuan paper 墨, 宣纸 | 302 x 169 cm [YJC_o95]



One Hundred Layers of Ink: Canonical Works

《千层墨》：典型作品

After working at the scale of immersive installations, Yang Jiechang returns to human scale, at which the work has an assertive presence and engenders an experience of an encounter or a confrontation. We respond to it as a being in our psychological space or our reflection in a mirror.

In a group of works from 1990, he extends his explorations of the canonical square and rectangular forms—the “uncarved block” that appears as a recurrent theme in many of Yang’s early ink deconstructions from the 1980’s (cats. 8, 9, 15, 16 and 17). *Underground Pillar* (cat. 29), for example, is a primary example of the canonical vertical rectangle; other works employ the horizontal rectangle; the square (cats. 30 and 31); and a composite form, the vertically stacked square and rectangle.

By introducing linguistic meaning and cultural reference, titled works from 1992 such as *Earth Gall* (cat. 32) and *Yarrow Stalk Omens* (cat. 33) underscore the tensions inherent in *One Hundred Layers of Ink* between representation and abstraction and between the artist’s intention and the viewer’s interpretation. *Earth Gall* suggests that human courage resides in the “guts” of the earth, whereas *Yarrow Stalk Omens* refer to an ancient divination practice involving yarrow stalks described in the *Classic of Changes*.

巨幅浸入式作品后,杨诩苍创作了一系列人体等比大小的作品,这些作品的观看经验更接近于对峙,仿佛面对他者或自己镜中的倒影。

1990 年的一组作品延续了贯穿系列作品的矩形图形。《地下柱》(作品 29)为竖向矩形,其它作品为横向矩形、正方形(作品 30、31)和组合矩形。

《地胆》(作品 32)和《灵蓍》(作品 33)为抽象形态增添了叙事性。《地胆》暗示人有“胆子”,地也有“胆子”;《灵蓍》则是《易经》中记载用于算卦的工具。具备意义的题目释放了《千层墨》系列作品中可识读性与抽象性、作者意图与观者阐释之间的张力。

29

Underground Pillar

地下柱

1990 | Ink, xuan paper 墨, 宣纸 | 178.5 x 96.5 cm [YC_106]





30

One Hundred Layers of Ink

千层墨

1990 | Ink, gauze, xuan paper 墨, 纱布, 宣纸 | 95 x 86 cm [YJC_079]



31

One Hundred Layers of Ink

千层墨

1990 | Ink, gauze, xuan paper 墨, 纱布, 宣纸 | 95 x 86 cm [YJC_080]

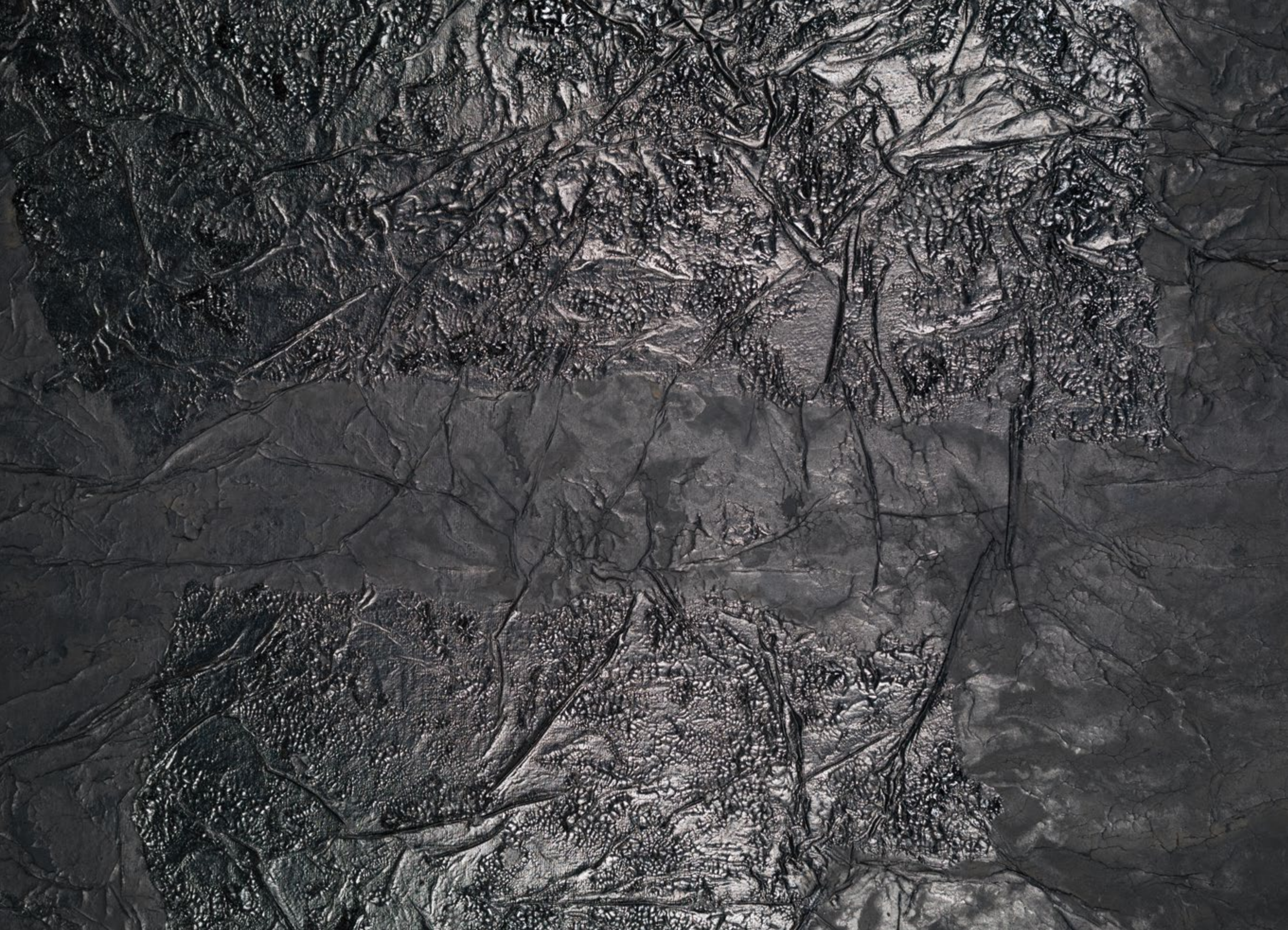
32

Earth Gall

地胆

1992 | Ink, gauze, xuan paper 墨, 纱布, 宣纸 | 172.5 x 95.5 cm [VIC_105]





33

Yarrow Stalk Omens

灵蓍

1992 | Ink, gauze, xuan paper 墨, 纱布, 宣纸 | 177 x 95.5 cm [YJC_107]



34

Untitled

无题

1994 | Ink, gauze, xuan paper 墨, 纱布, 宣纸 | 92 x 73 cm [YJC_121]



35

Untitled

无题

1994 | Ink, gauze, xuan paper 墨, 纱布, 宣纸 | 90 x 72 cm [YJC_122]



One Hundred Layers of Ink: Abstract Objects

《千层墨》：抽象实物

As early as 1989 with *Ghost Chair*, Yang Jiechang began to explore the tension between abstraction and narrative or figurative reference. He recalls, “The works became somehow narrative as I included images of elements and objects of my personal life, like for example my operation in 1969, or again the shape of my fingernails and my fingerprints. I called these works ‘abstract objects.’” [Hansel, 2008] *El Sol* (cat. 36) from 1991, an amorphous oval with radiating tendrils, conjures an image of the sun and is an early example of the “abstract objects.” In 1992, this practice picked up pace with *Ladder to the Sky* (cat. 37), *Fantastic Four* (cat. 38), and *For Zhang Yichao* (cat. 39).

Also in 1992, Yang began to depict parts of his body, such as his fingernails and fingerprints. *Operation 21.6.1969* from 1996 commemorates the removal of his appendix in 1969. In the 1994 diptych *Self-Portrait* (cat. 40) self-reference is explicit. Self-portraiture became a central theme in his figurative paintings from the decade following *One Hundred Layers of Ink*.

从 1989 年的《鬼椅》开始，杨诩苍便以具象探索形象与抽象性间的张力。他回忆到：“《千层墨》因为加入了我个人生活的元素而呈现出某种叙事性，像《1969 年 6 月 21 日手术》、《从我身上剪下指甲》等。我把这些作品称为‘抽象实物’。”[汉塞尔，2008] 1991 年的《太阳》（作品 36）以模糊的光晕和放射状的线条表现太阳的形象，是“抽象实物”的较早例子。1992 年后，“抽象实物”愈加频繁地出现在系列作品中，包括《天梯》（作品 37）、《四特别》（作品 38）和《节度张议潮》（作品 39）。

1992 年，杨诩苍开始涉及身体元素，比如指甲和指纹。1996 年的《1969 年 6 月 21 日手术》记录了他切除阑尾的经历。1994 年的一对《自画像》（作品 40）中明确地涉及到艺术家本人。这种自画像实践在《千层墨》系列之后的十年间成为了一个常见的绘画主题。

36

El Sol

太阳

1991 | Ink, gauze, xuan paper 墨, 纱布, 宣纸 | 60.5 x 86.5 cm [YJC_o85]



37

Ladder to the Sky

天梯

1992 | Ink, xuan paper, gauze, Korean paper 墨, 宣纸, 纱布, 高丽纸 | 193.5 x 130 cm [YJC_136]



37

Ladder to the Sky

天梯

Detail 局部



38

Fantastic Four

四特别

1992 | Ink, gauze, xuan paper 墨, 纱布, 宣纸 | 95.5 x 175 cm [YJC_119]

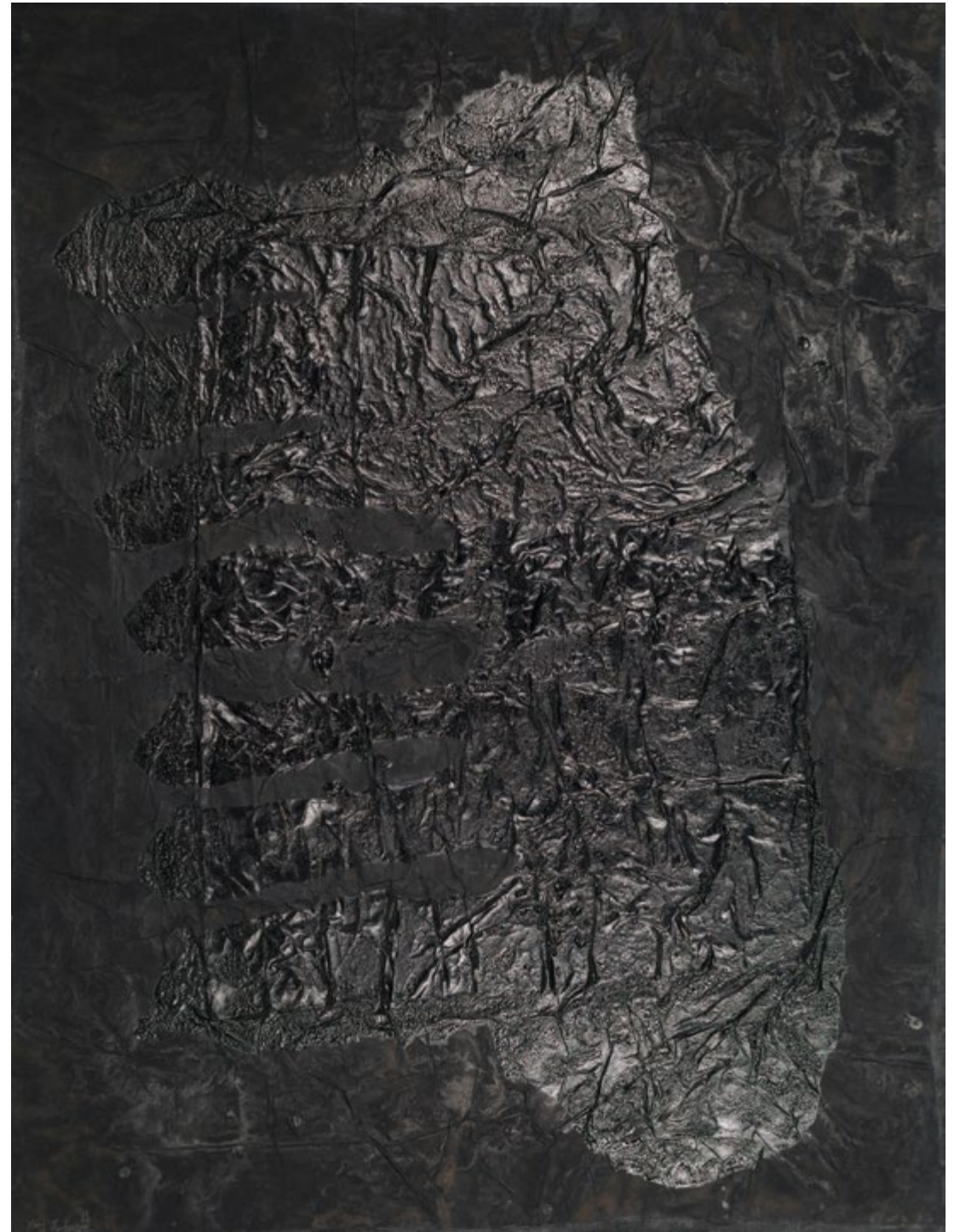


39

For Zhang Yichao

节度张议潮

1992-94 | Ink, gauze, xuan paper 墨, 纱布, 宣纸 | 130 x 99.5 cm [YJC_120]



40

Self-Portraits

自画像

1994 | Ink, xuan paper 墨, 宣纸 | 103 x 102 cm each [YJC_102]



Earth Roots

地脉

1994-96 | Ink, gauze, xuan paper 墨, 纱布, 宣纸 | 196 x 93.5 cm [YJC_104]



42

Operation 21.6.1969

1969 年 6 月 21 日手术

1996 | Ink, gauze, xuan paper 墨, 纱布, 宣纸 | 170.5 x 98 cm [YJC_108]



42

Operation 21.6.1969

1969 年 6 月 21 日手术

Detail 局部



43

Frequency

率

1997 | Ink, gauze, xuan paper 墨, 纱布, 宣纸 | 38 x 47 cm [VIC_o82]



One Hundred Layers of Ink: Serial Variations

《千层墨》：变奏

In *One Hundred Miles Squared* (cat. 44), Yang returns to the scale of his ink abstractions from the early 1980's (cats. 1–10)—not one of immersion or confrontation, but of an object that we can contain and manipulate. This scale, which lends itself to sets and series that can be experienced holistically, enables the artist to explore subtle variations in a form or concept and to accentuate the suspense of incompleteness and imperfection that characterizes *One Hundred Layers of Ink* as a whole (e.g. cats. 46–49).

In the 1995 *Self-Portrait* (cat. 45), Yang returns to self-portraiture but this time in the format of a triptych stacked in a square steel frame. Although three depictions of himself are present, only one image is visible at any time. *Yuan 1–4* (cats. 46–49) explore various possibilities of a new circular form, which never settles into a true circle.

1990 年创作《方百里》（作品 44）时，杨诩苍回溯了其 80 年代早期（作品 1 – 10）的抽象水墨尺幅规模。这种小尺寸作品与观者的关系不是沉浸其中或互相对抗，而是可以包含或掌控。它们经常以套或系列的形式呈现，这样的形制也使艺术家更易探索形式或观念的微妙变化。

在 1995 年的《自画像》（作品 45）中，杨诩苍在方形铁框中将三幅叠放一组。虽然有三件画像，但是只有一幅可被清楚地看到。在《元墨 1 – 4》（作品 46 – 49）系列中，杨诩苍用圆形代替了典型的方形，探索了这种新形状的各种可能性。

44 One Hundred Miles Squared
方百里

1990 | Ink, xuan paper, gauze, Korean paper 墨, 宣纸, 纱布, 高丽纸 | 78 x 78 cm [YJC_138]





45

Self-Portrait

自画像

1990-95 | Ink, xuan paper, gauze 墨, 宣纸, 纱布 | 50 x 48 cm [YJC_081]



46

Yuan 1

元墨 1

Ink, xuan paper 墨, 宣纸 | 43 x 45 cm [YJC_114]



47

Yuan 2

元墨 2

Ink, xuan paper 墨, 宣纸 | 43 x 45 cm [YJC_115]



48

Yuan 3

元墨 3

Ink, xuan paper 墨, 宣纸 | 43 x 45 cm [YJC_116]



49

Yuan 4

元墨 4

Ink, xuan paper 墨, 宣纸 | 43 x 45 cm [YJC_117]

CURRICULUM VITAE

1956 Born in Foshan, Guangdong Province, China
Currently lives and works in Paris, France and Ittlingen, Germany

EDUCATION

1978-82 Studied Chinese painting at Guangzhou Academy of Fine Arts, Guangzhou, China
1974-78 Studied paper mounting, folk-art, and traditional Chinese painting at Foshan Folk Art Research Institute, Foshan, China

POSITION

2008 Sterling Visiting Professor, Department of Chemical and Systems Biology, Stanford University Medical School, Stanford, U.S.A.
2005 Visiting artist, Department of Art and Art History, Stanford University, Stanford, U.S.A.
1982-89 Taught at Chinese Painting Department, Guangzhou Academy of Fine Arts, Guangzhou, China

AWARDS & HONORS

2003 Residency at Kunstwerke, Berlin, Germany, supported by the French Association for Artistic Action (AFAA)
1990 Pollock Krasner Foundation Grant, New York, U.S.A.

SOLO EXHIBITIONS

2017 *Yang Jiechang: This is still Bird and Flower Painting*, Alisan Fine Arts, Hong Kong S.A.R., China
Mustard Seed Garden – Mayland Lake, Art House, Guangzhou, China
2016 *On Earth as in Heaven: Celebration of the artist’s 60th anniversary*, Galerie Jeanne Bucher Jaeger, Paris, France
2015 *Underground Flowers – Yang Jiechang*, Muséum National d’Histoire Naturelle, Paris, France
Yang Jiechang: Good Morning Hong Kong, Hong Kong Central Library, Hong Kong S.A.R., China
2014 *Yang Jiechang—I Often Do Bad Things*, Deichtorhallen/Phoenixhalle, Hamburg, Germany

Yang Jiechang: Die Rechnung bitte, ARNDT Berlin, Berlin, Germany
Yang Jiechang: This Is Still Landscape Painting, Ink Studio, Beijing, China
2012 *King of Canton—Yang Jiechang*, Hanart TZ Gallery, Hong Kong S.A.R., China
Tale of the 11th Day, OCT Art & Design Gallery, Shenzhen, China
2011 *Stranger than Paradise*, La Criée centre d’art contemporain, Rennes, France
Tale of the 11th Day, Galerie Jeanne Bucher, Paris, France
Tale of the 11th Day, Tang Contemporary Art Center, Beijing, China
2010 *New Ink Art by Yang Jiechang*, Hong Kong Convention & Exhibition Center, Hong Kong S.A.R., China
Yang Jiechang, Galerie Conrads, Düsseldorf, Germany
Underground Flowers, Musée d’Histoire Naturelle de Rouen, Festival Automne en Normandie, Rouen, France
2009 *On Ascension*, Galerie Jeanne Bucher, Paris, France
Territoria, special project, Associazione Culturale Cantiere d’Arte Alberto Moretti-Galleria Schema, Prato, Italy
2008 *No–Shadow Kick*, Shanghai Duolun Museum of Modern Art, Shanghai, China
In God We Trust, Department of Chemical and Systems Biology, Stanford University Medical School, Stanford, U.S.A.
2007 *The Most Beautiful Country of China: New Works by Yang Jiechang*, Hanart TZ Gallery, Hong Kong S.A.R., China
2006 *Idylls*, Grace Li Gallery, Zürich, Switzerland
2005 *Memorandums*, Galerie Jeanne Bucher, Paris, France
Who Occupies the Space?, Isola d’Arte, Milan, Italy
2003 *Lohkchat!*, Centre A, Vancouver, Canada
For Emily, Gallery 4A, Sydney, Australia
2002 *Der längste Tag*, Kunstverein Nürtingen, Nürtingen, Germany
2001 *Enlightened Blackness: Ink Paintings by Yang Jiechang*, Alisan Fine Arts; University Museum and Art Gallery, University of Hong Kong, Hong Kong S.A.R., China
Double View, Galerie Jeanne Bucher, Paris, France
100 Layers of Ink, Eslite Gallery, Taipei, Taiwan
2000 *You—Double View*, Project Room, ARCO 2000, Madrid, Spain
1999 *Another Turn of the Screw*, CAFA Art Museum, Beijing, China
Recreate “Dong Cun Rui”, Eslite Gallery, Taipei, Taiwan
1998 *Your Customs—Our Customs*, Altes Zollamt, Frankfurt, Germany
1996 *Chinese ink painting on paper*, Galerie Jeanne Bucher, Paris, France

1995 Solo exhibition, Galerie Samuel Lallouz, Montreal, Canada
Solo exhibition, Galerie Alice Pauli, Lausanne, Switzerland

1994 *Cut the Fingernails from My Body*, Espace d'Art Contemporain Le Faubourg, Strasbourg, France

1993 *Rencontres Dans un Couloir*, private apartment of Hou Hanru, Paris, France

1992 Troisième Demeure Mondiale, Frankfurt, Germany
Solo exhibition, Gallery Turbulences, New York, U.S.A.
Solo exhibition, Galerie Jeanne Bucher, Paris, France

1991 *Works on Paper*, Frith Street Gallery, London, U.K.

1990 *Salon de Mars*, booth of the Galerie Jeanne Bucher, Paris, France
Solo exhibition, Galerie Jeanne Bucher, Paris, France
Voyage au Mexique, Centro Cultural Arte Contemporaneo, Mexico City, Mexico

1986 *The 9th Stars In The Galaxy*, Central Park Gallery, Canton Artists Association, Guangzhou, China

SELECTED GROUP EXHIBITIONS

2016 *Ink and the Mind*, Ink Studio, Beijing, China
Fragmentary Narratives, Stanford Art Gallery, Stanford, U.S.A.
Carambolages, Grand Palais, Paris, France
About Painting, Galerie Jeanne Bucher Jaeger, Paris, France

2015 *Fragmentary Narratives*, Changsha Museum, Changsha, China
A Hundreds Years of Shame—Songs of Resistance and Scenarios for Chinese Nation, Para Site, Hong Kong S.A.R., China

2014 *Advance through Retreat*, Rockbund Art Museum, Shanghai, China
China's Changing Landscape—Comtemporary Chinese Ink, Nordiska Akvarellmuseet (Nordic Watercolor Museum), Skärhamn, Sweden
Ink and the Body, Ink Studio, Beijing, China

2013 *Zizhiqu/ Autonomous Regions*, Times Museum, Guangzhou, China
From Gesture to Language, Rockbund Art Museum, Shanghai, China
The Origin of Dao: New Dimension in Chinese Contemporary Art, Hong Kong Museum of Art, Hong Kong S.A.R., China
Ink Art: Past as Present in Contemporary China, The Metropolitan Museum of Art, New York, U.S.A.

2012 *Reactivation: The 9th Shanghai Biennale*, Shanghai, China
Clouds, The Museum of Sketches for Public Art, Lund, Sweden

Sehnsucht, Gaasbeeck Castel, Lennik, Belgium

2011 *Death Matters*, Tropenmuseum, Amsterdam, Netherlands
The World Belongs to You, Palazzo Grassi, Fondation F. Pinault, Venice, Italy
Tracing the Milky Way, Tang Contemporary Art Center, Beijing, China

2010 *Le Jardin Emprunté*, Jardin du Palais-Royal, Paris, France
Hareng Saur : Ensor et l'art contemporain, MSK and S.M.A.K., Ghent, Belgium
L'Océan, Espace Bellevue, Biarritz, France
Grande Veillée d'Automne en Normandie, Rouen, France
30 Years of Contemporary Chinese Art, Minsheng Art Museum, Shanghai, China
Art for the World: The Expo—The City of Forking Paths, Expo Boulevard, Shanghai, China

2009 *Against Exclusion: 3rd Moscow Biennial*, Garage Museum of Contemporary Art, Moscow, Russia
10th Lyon Biennale: *The Spectacle of the Everyday*, Musée d'art contemporain de Lyon, Lyon, France
Qui a peur des artistes ? Une sélection d'œuvres de la Fondation François Pinault, Musée de Dinard, France
Time Versus Fashion, Kunstverein Nürtingen, Nuremberg, Germany
Becoming Intense, Becoming Animal, Becoming . . ., Heidelberg University, Heidelberg, Germany
Form, Idea, Essence and Rhythm: New Aspects of Contemporary East Asian Ink Painting, Taipei Fine Arts Museum, Taipei, Taiwan
Broadsheet Notations: Epilogue, Tang Contemporary Art Center, Hong Kong S.A.R., China

2008 *Onda Anomala—Manifesta 7*, Trento, Italy
Our Future: The Guy & Myriam Ullens Foundation Collection, special project, UCCA, Beijing, China
OPEN / INVITED e v+ a 2008: Too Early For Vacation, RV&A, Limerick City, Ireland
The 3rd Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, China
Expansion—Résonance, Galerie Jeanne Bucher, Paris, France
New Ink Art: Innovation and Beyond, The Hong Kong Museum of Art, Hong Kong S.A.R., China

2007 The 10th International Istanbul Biennial, Istanbul Foundation for Culture and Arts, Istanbul, Turkey
'85 New Wave Movement: The Birth of Chinese Contemporary Art, UCCA, Beijing,

- China
Metamorphosis: The Generation of Transformation in Chinese Contemporary Art,
 Tampere Art Museum, Tampere, Finland
Yan Peiming-Gu Dexin-Yang Jiechang, Red Mansion Foundation, London, U.K.
Made in China, Louisiana Museum, Humlebaek, Denmark
Who Do You Think You Are?, Tang Contemporary Art Center, Beijing, China
 2006 Liverpool Biennial, Liverpool, U.K.
Laboratoire pour un avenir incertain, La force de l'art: 1st Paris Triennial, Grand Palais,
 Paris, France
La rivoluzione siamo noi, Isola Art Center, Milan, Italy
Capolavoro, Palazzo Primavera, Terni, Italy
Infiltration—Idylls and Visions, Guangdong Museum of Art, China
Surplus Value, Tang Contemporary Art Center, Beijing, China
The 5th International Ink Painting Biennial of Shenzhen: Taste, He Xiangning Art
 Museum, Shenzhen, China
Accumulation: Canton Express Next Stop, Tang Contemporary Art Center, Beijing,
 China
Microcosm, Macao Museum of Art, Macao, China
 2005 *Black-Extreme-Vigorous-Figurative*, Shenzhen Fine Art Institute, Shenzhen, China
Beyond, Second Guangzhou Triennial, Guangdong Museum of Art, Guangzhou,
 China
Layered Landscapes, Cantor Center for the Arts, Stanford University, Stanford, U.S.A.
Emergency Biennial, Palais de Tokyo, Paris, France
Beyond Boundaries: Shanghai Gallery of Art 04' - 05', Shanghai Gallery of Art,
 Shanghai, China
 2004 *Nuit Blanche*, Paris, France
Stopover Hong Kong, Hanart TZ Gallery, Hong Kong S.A.R., China
Le moine et le démon, Musée d'Art Contemporain de Lyon, Lyon, France
A l'est du sud de l'ouest, Villa Arson, Nice/Credac Sète, Nice, France
Odyssey(s) 2004, Shanghai Gallery of Art, Shanghai, China
All under Heaven, Museum van Hedendaagse Kunst Antwerpen, Antwerp, Belgium
GAP, Heidelberger Kunstverein, Heidelberg, Germany
 The 4th International Ink Painting Biennial of Shenzhen, Shenzhen Art Museum,
 Shenzhen, China; Guan Shanyue Art Museum, Shenzhen, China
Open: The Inaugural Exhibition of Grace Alexander Contemporary Art, Grace

- Alexander Contemporary Art Gallery, Zurich, Switzerland
 2003 *Zone of Urgency: 50th Venice Biennial*, Venice, Italy
The Fifth System: 5th International Shenzhen Sculpture Exhibition, China
Playing at Home/Playing Away: The Maze of Reality, Vitamin Creative Space,
 Guangzhou, China
 2002 *Pause: Kwangju Biennial*, Kwangju, South Korea
 The 1st Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, China
The 3rd International Ink Painting Biennial of Shenzhen: Metropolis Ink Painting,
 Guan Shanyue Art Museum, Shenzhen, China
Paris-Pékin, Espace Cardin, Paris, France
 2001 Chengdu Biennale 2001, Museum of Contemporary Art Chengdu, Chengdu, China
Towards A New Image: 20 Years of Chinese Contemporary Art, The National Art
 Museum of China, Beijing, China; The Shanghai Art Museum, Shanghai, China;
 Sichuan Art Museum, Chengdu, China; Guangdong Museum of Art, Guangzhou,
 China
1st Space for Contemporary Ink Work—China: 20 Years of Ink Experiment 1980-2001,
 Guangdong Museum of Art, Guangzhou, China
Centre de Refuge, Centre International de Poesie, Marseille, France
 2000 *Paris pour Escalier*, Musée d'art Moderne de la Ville de Paris, Paris, France
Continental Shift, Musée d'art Moderne et d'art Contemporain, Liège, Belgium
A Portrait, Agnès B. Gallery, New York, U.S.A.
Fuori Uso 2000: the Bridges, Pescara, Italy
 The 2nd International Ink Painting Biennial of Shenzhen, Guan Shanyue Art Museum,
 Shenzhen, China
 1999 *Art in March—Legend 99*, Nantou, Taiwan
ASIART 99—Biennale d'Arte contemporanea, Villa Croce Museum of Contemporary
 Art, Genova, Italy
Magnetic Writing / Marching Ideas: Works on Paper, IT Park Gallery, Taipei, Taiwan
 1998 *Les Magiciens de la Terre*, Anina Nosei Gallery, New York, U.S.A.
4696/1998: Contemporary Art from China, Lehmann Maupin Gallery, New York, U.S.A.
 Shanghai Biennale 1998, Shanghai Art Museum, Shanghai, China
 The 1st International Ink Painting Biennial of Shenzhen, Guan Shanyue Art Museum,
 Shenzhen, China
 1997 *In Between Limits*, Sonje Museum of Contemporary Art, Kyongju, South Korea
Between the Sky and the Earth: Five Contemporary Chinese Artists around the

World, University Museum and Art Gallery, The University of Hong Kong, Hong Kong S.A.R., China
Uncertain Pleasure, Art Beatus Gallery, Vancouver, Canada
Art Chinois Contemporain, Espace Belleville, Paris, France
1996 *East-West*, Heidelberger Kunstverein, Heidelberg, Germany
1995 *West-Östliche Kontakte—Yang Jiechang, Young-Hyang Lee, Teruko Hiramatsu*, Heidelberger Kunstverein, Heidelberg, Germany
Über Hölderlin, Hölderlinturm, Tübingen, Germany
1994 *Out of the Centre*, Pori Art Museum, Pori, Finland
China Avant-Garde: Counter-Currents in Art and Culture, Haus der Kulturen der Welt, Berlin, Germany; Kunsthal Rotterdam, Rotterdam, The Netherlands; The Museum of Modern Art Oxford, Oxford, U.K.; Kunsthallen Brandts Klædefabrik, Odense, Denmark
1993 *Coalition*, Centre for Contemporary Arts, Glasgow, U.K.
Silent Energy: New Art from China, The Museum of Modern Art, Oxford, Oxford, U.K.
Mao's Untamed Children, Museum für Kunsthandwerk, Frankfurt, Germany
1992 *My Home Is Your Home*, The International Artists' Museum, Lodz, Poland
Looking for the Tree of Life—Journey to the Asian Contemporary Art, Saitama Museum of Modern Art, Saitama, Japan
1991 *Exceptional Passage*, Museum City Project, Fukuoka, Japan
1990 *Chine demain pour hier*, Pourrières, France
1989 *Exhibition of Chinese Contemporary Art*, National Art Museum of China, Beijing, China
Les Magiciens de la Terre, Centre Georges Pompidou, Paris, France
Today, Gallery Tokyo, Tokyo, Japan

SELECTED COLLECTIONS

Berkeley Art Museum, Berkeley, U.S.A.
The World Bank, Washington, U.S.A.
Rockefeller Foundation, New York, U.S.A.
Ministry of Culture, France
Hong Kong Museum of Art, Hong Kong S.A.R., China
University Museum and Art Gallery, The University of Hong Kong, Hong Kong S.A.R., China
Guangdong Museum of Art, Guangzhou, China
Museum of Contemporary Art Chengdu, Chengdu, China
Shenzhen Fine Art Institute, Shenzhen, China
Minsheng Art Museum, Beijing, Shanghai, China
Xing Museum, Shanghai, China
Long Museum, Shanghai, China
Yuz Museum, Shanghai, China
Fukuoka Art Museum, Fukuoka, Japan
Sonje Museum of Contemporary Art, Kyongju, Korea
Museum of Arts and Crafts, Hamburg, Germany
Annie Wong Art Foundation, Vancouver, Canada
Swatch Collection, Switzerland
François Pinault Foundation, France
The Guy and Myriam Ullens Foundation, Switzerland
Centro Cultural Arte Contemporaneo, Mexico
Museum of Islamic Art, State of Qatar
Yageo Foundation, Taiwan
Eslite Inc., Taiwan

简历

1956 出生于广东省佛山市

1989 至今 生活和工作在法国巴黎和德国伊特林根

学历

1978-82 在广州美术学院学习中国画

1974-78 于佛山市民间艺术研究社学习书画装裱、民间艺术和中国画

任职

2008 美国斯坦福大学医学院生物和化学系客座教授

2005 美国斯坦福大学艺术和艺术史系访问艺术家

1982-89 任教于广州美术学院国画系

获奖

2003 获法国外交部奖金，选为柏林 Kunstwerke 驻馆艺术家

1990 获得纽约波洛克·克雷斯勒基金会奖

个展

2017 “杨诩苍：还是花鸟画”，艺倡画廊，香港特别行政区，中国

“芥子园——美林湖”，Art House，广州，中国

2016 On Earth as in Heaven, Jeanne Bucher Jaeger 画廊，巴黎，法国

2015 “杨诩苍：地下花”，国家自然历史博物馆，巴黎，法国

“杨诩苍：香港早晨”，香港中央图书馆，香港，中国

2014 “杨诩苍：我常做坏事”，Deichto hallen/Phoenixhalle，汉堡，德国

“杨诩苍：买单”，ARNDT 画廊，柏林，德国

“杨诩苍：还是花鸟 山水画”，墨斋，北京，中国

2012 “广东王”，汉雅轩，香港特别行政区，中国

“十一日谈”，华·美术馆，深圳，中国

2011 “比天堂还奇妙”，La Criée, 雷恩，法国

“千里江山奇妙”，Jeanne Bucher 画廊，巴黎，法国

“千里江山奇妙”，当代唐人艺术中心，北京，中国

2010 “杨诩苍的新水墨画”，香港会展中心，香港特别行政区，中国

“杨诩苍”，Conrads 画廊，杜塞尔多夫，德国

“隐蔽的花朵”，鲁昂自然历史博物馆（诺曼底秋季艺术节），鲁昂，法国

2009 “上升”，Jeanne Bucher 画廊，巴黎，法国

Territoria——特别项目，Associazione Culturale Cantiere d'Arte Alberto Moretti-Galleria Schema，普拉托，意大利

2008 “无影脚”，上海多伦现代美术馆，上海，中国

“我们信仰上帝”，斯坦福大学医学院，斯坦福，美国

2007 “中国最美丽的国家”，汉雅轩，香港特别行政区，中国

2006 “田园诗”，Grace Li 画廊，苏黎世，瑞士

2005 “我仍记得”，Jeanne Bucher 画廊，巴黎，法国

“空间属主”，Isola d'Arte，米兰，意大利

2003 “碌叱！”，A 中心，温哥华，加拿大

“致 Emily”，亚澳艺术中心，悉尼，澳大利亚

2002 “最长的一天”，纽伦堡艺术协会，纽伦堡，德国

2001 “玄妙玄真：杨诩苍的绘画”，香港大学美术博物馆，艺倡画廊，香港特别行政区，中国

“双重观看”，Jeanne Bucher 画廊，巴黎，法国

“千层墨”，诚品画廊，台北，台湾

2000 “你——双重观看”，Project Room，ARCO 2000，马德里，西班牙

1999 “再拧一颗螺丝”，中央美术学院美术馆，北京，中国

“再造董存瑞”，诚品画廊，台北，台湾

1998 “你的习俗，我的习俗”，Altes Zollamt，法兰克福，德国

1996 “宣纸上的中国水墨”，Jeanne Bucher 画廊，巴黎，法国

1995 个展，Samuel Lallouze 画廊，蒙特利尔，加拿大

个展，Alice Pauli 画廊，洛桑，瑞士

1994 “从我身上剪指甲”，Espace d'Art Contemporain Le Faubourg，斯特拉斯堡，法国

1993 Rencontres dans un Couloir，侯瀚如私人寓所，巴黎，法国

1992 Troisième demeure mondiale，法兰克福，德国

“个展”，Turbulences 画廊，纽约，美国

“个展”，Jeanne Bucher 画廊，巴黎，法国

1991 “纸上作品”，第五大街画廊，伦敦，英国

1990 “三月沙龙”，Jeanne Bucher 画廊，巴黎，法国

“个展”，Jeanne Bucher 画廊，巴黎，法国

“墨西哥之旅”，当代文化艺术中心，墨西哥城，墨西哥

1986 “第九期星河展”个展，广东美术家协会中央公园展场，广州，中国

主要群展

- 2016
- “水墨与心灵”，墨斋画廊，北京，中国
- “片段叙事”，斯坦福美术馆，斯坦福，美国
- Carambolages, 大皇宫，巴黎，法国
- “关于绘画”，Jeanne Bucher 画廊，巴黎，法国
- 2015
- “片断叙事”，长沙市博物馆，长沙，中国
- “土尾世界——抵抗的转喻和中华国家想像”，Para Site 艺术空间，香港特别行政区，中国
- 2014
- “以退为进”，外滩美术馆，上海，中国
- “改变中的中国山水——当代中国水墨”，北欧水彩博物馆，斯卡哈姆，瑞典
- “水墨与身体”，墨斋画廊，北京，中国
- 2013
- “自治区”，广州时代美术馆，广州，中国
- “从手势到语言”，上海外滩美术馆，上海，中国
- “原道：中国当代艺术的新概念”，香港艺术馆，香港特别行政区，中国
- “古法今用：纽约大都会博物馆当代水墨艺术大展”，大都会博物馆，纽约，美国
- 2012
- “重新发电：上海双年展”，上海当代艺术博物馆，上海，中国
- “云彩”，公共艺术文献库—素描博物馆，隆德，瑞典
- “愿望”，哈斯贝克城堡，莱尼克，比利时
- 2011
- “死亡之事”，自然历史博物馆，阿姆斯特丹，荷兰
- “世界属于你”，格拉斯宫，威尼斯，意大利
- “轨迹”，当代唐人艺术中心，北京，中国
- 2010
- “借来的花园”，卢浮宫，巴黎，法国
- “詹姆斯·恩索尔与当代艺术”，S.M.A.K./MSK，根特，比利时
- “海洋”，Bellevue 空间，比亚里茨，法国
- “诺曼底秋季大守夜”，鲁昂，法国
- “中国当代艺术 30 年”，民生美术馆，上海，中国
- “世界的艺术—世博轴雕塑展：交叉小径的城市”，世博大道，上海，中国
- 2009
- “抵抗排斥：第三届莫斯科双年展”，车库当代艺术中心，莫斯科，俄罗斯
- 第十届里昂双年展，里昂当代艺术博物馆，里昂，法国
- “Qui a peur des artistes? 皮诺艺术收藏展”，迪纳尔博物馆，迪纳尔，法国
- “时间抵抗时尚”，Kunstverein Nürtingen 艺术中心，纽伦堡，德国
- “日趋紧张，成为动物，将要”，海德堡大学，海德堡，德国
- “形·意·意·质·韵—东亚当代水墨艺术新貌”，台北美术馆，台北，台湾
- “纸符——媒介的延伸：终章”，当代唐人艺术中心，香港特别行政区，中国
- 2008
- “异浪：欧洲 7”，特兰托，意大利

- “我们的未来”，尤伦斯艺术中心，北京，中国
- “对假期而言太早了”，RV&A 美术馆，利默里克，爱尔兰
- 第三届广州三年展，广东美术馆，广州，中国
- “膨胀——共振”，Jeanne Bucher 画廊，巴黎，法国
- “新水墨艺术：创造、超越、翱翔”，香港艺术馆，香港特别行政区，中国
- 2007
- 第十届伊斯坦布尔双年展，伊斯坦布尔文化艺术基金会，伊斯坦布尔，土耳其
- “85 新潮：第一次中国当代艺术运动”，尤伦斯艺术中心，北京，中国
- “变化：中国当代艺术转型的一代”，坦佩雷美术馆，坦佩雷，芬兰
- “严培明、顾德鑫、杨诩苍”，红楼基金会，伦敦，英国
- “中国制造”，路易斯安那博物馆，弗雷登斯堡自治市，丹麦
- “你以为你是谁”，当代唐人艺术中心，北京，中国
- 2006
- 利物浦双年展，利物浦，英国
- “艺术的力量：巴黎首届三年展”，巴黎大皇宫美术馆，巴黎，法国
- “我们是改变”，伊索拉艺术中心，米兰，意大利
- “卡布拉多”，普里马韦拉宫殿，特尔尼，意大利
- “第二届当代水墨空间：渗——移景与幻想”，广东美术馆，广州，中国
- “剩余价值”，当代唐人艺术中心，北京，中国
- 第五届深圳国际水墨双年展“趣味——要想甜加点盐”，关山月美术馆，深圳，中国
- “积累——广东快车下一站”，当代唐人艺术中心，北京，中国
- “显微境·观—中国当代艺术展”，澳门艺术博物馆，澳门，中国
- 2005
- “黑极生像”，深圳画院，深圳，中国
- “超越”第二届广州三年展，广东美术馆，广州，中国
- “风景层——严磊、杨诩苍绘画展”，斯坦福艺术画廊，斯坦福，美国
- 车臣紧急双年展，东京宫，巴黎，法国
- “超越界限”，申沪画廊，上海，中国
- 2004
- “Nuit Blanche”，巴黎，法国
- “逗留香港—汉雅轩 20 年庆”，汉雅轩画廊，香港特别行政区，中国
- “里里外外”，里昂当代艺术博物馆，里昂，法国
- “在东方的南方的西方”，国家当代艺术中心，尼斯，法国
- “奥德赛 2004”，沪申画廊，上海，中国
- “天下：古今中国艺术”，安特卫普现代艺术博物馆，安特卫普，比利时
- “GAP”，海德堡美术家协会，海德堡，德国
- 第四届国际水墨双年展，深圳美术馆、关山月美术馆，深圳，中国
- “开放：Grace Alexander 当代艺术开幕展”，Grace Alexander 当代艺术画廊，苏黎世，瑞士

2003	“紧急地带”第 50 届威尼斯双年展，威尼斯，意大利 第五届深圳国际雕塑展“第五系统：‘后规划时代’”，深圳华侨城，深圳，中国 “主场 / 客场：现实迷宫”，维他命艺术空间，广州，中国
2002	“停”第四届光州双年展，光州，韩国 首届广州三年展，广东美术馆，广州，中国 第三届深圳国际水墨双年展“都市水墨”，关山月美术馆，深圳，中国 “巴黎北京”，皮尔卡丹艺术中心，巴黎，法国
2001	首届成都双年展，成都现代艺术馆，成都，中国 “当代绘画新形象：二十年当代中国艺术展”，中国美术馆，北京，中国；上海美术馆，上海，中国；四川美术馆，成都，中国；广东美术馆，广州，中国 “中国：实验水墨 20 年”，广东美术馆，广州，中国 Centre de Refuge, Centre International de Poesie, 马赛，法国
2000	“巴黎作为中转站”，巴黎市现代美术馆，巴黎，法国 “大陆漂移”，列日现代艺术博物馆，列日，比利时 “肖像”，Agnègnn, 画廊，纽约，美国 “Fuori Uso 2000：桥”，佩斯卡拉，意大利 第二届深圳国际水墨双年展，关山月美术馆，深圳，中国
1999	“九九峰当代·传奇 / 艺术逗阵”，九九峰国家艺术村，南投，台湾 99 亚洲当代艺术双年展，热那亚当代艺术博物馆，热那亚，意大利 “磁性书写——念念之间：纸上作品专题展”，IT 公园画廊，台北，台湾
1998	“大地魔术师”，Anina Nosei 画廊，纽约，美国 “4696 / 1998：中国当代艺术”，莱曼·莫平画廊，纽约，美国 “融合与拓展”98 上海双年展，上海美术馆，上海，中国 第一届深圳国际水墨双年展，关山月美术馆，深圳，中国
1997	“限度之间”，善载当代艺术博物馆，庆州，韩国 “天圆地方及其它”，香港大学博物馆，香港特别行政区，中国 “不确切的快感：90 年代的华人艺术家”，精艺轩画廊，温哥华，加拿大 “当代中国艺术”，Belleville 空间，巴黎，法国
1996	“东 - 西”，海德堡美术家协会，海德堡，德国
1995	West-Östliche Kontakte—Yang Jiechang, Young-Hyang Lee, Teruko Hiramatsu, 海德堡美术家协会，海德堡，德国 “在荷尔德林之上”，荷尔德林美术馆，蒂宾根，德国
1994	“走出中心”，波里当代美术馆，波里，芬兰 “中国前卫艺术”巡回展，柏林世界文化宫，柏林，德国；当代艺术中心，鹿特丹，荷兰；

	牛津现代美术馆，牛津，英国；Kunsthallen Brandts Klindts Kll, 欧登赛，丹麦
1993	“联盟”，格拉斯哥当代艺术中心，格拉斯哥，英国 “沉默的力量”，牛津现代美术馆，牛津，英国 “毛的野孩子”，手工艺品博物馆，法兰克福，德国
1992	“我家即你家”，罗兹艺术家美术馆，罗兹，波兰 “探寻树的生命：亚洲当代艺术之旅”，埼玉当代美术馆，埼玉，日本
1991	“福冈城市博物馆计划：非常口”，福冈，日本
1990	“为了昨天的中国明天”，布利也尔，法国
1989	“中国现代艺术展”，中国美术馆，北京，中国 “大地魔术师”，蓬皮杜当代艺术中心，巴黎，法国 “中国当代艺术展”，东京画廊，东京，日本

收藏

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当代文化艺术中心，墨西哥
伊斯兰艺术博物馆，卡塔尔
诚品公司，台湾

THIS CATALOG WAS PUBLISHED ON THE OCCASION
OF THE EXHIBITION EARTH ROOTS: YANG JIECHANG PAINTINGS, 1985-
1999 AT INK STUDIO, BEIJING, JUNE 10 TO AUGUST 12, 2017.

Editors **ALAN YEUNG, DONG XIAOKUN, YANG FAN**
Designers **LI XIAOGUANG, HU JINGYUAN**
Publisher **INK STUDIO**

Image Scanning **LONGRI DESIGN AND PRINTING**
Printer **BEIJING JINGE PRINTING CO.LTD.**

Limited Edition **800**
Published **JUNE 2017**

PRINTED IN P.R.CHINA



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