

影窟

LUMINOUS
SHADOWS

11.18, 2017 - 01.19, 2018

秋麦、黄致阳、熊辉、洪强、李华生、李津、马文、吴少英
Michael Cherney, Huang Zhiyang, Hung Fai, Hung Keung,
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策展人 CURATOR: 杨浚承 Alan Yeung

INK studio 墨斋

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INTRODUCTION

Alan Yeung

A painted rock bleeds as living flesh across sheets of paper. A quivering line gives form to the nuances of meditative experience. The veiled light of an icon radiates through the near-instantaneous marks by a pilgrim's hand. The group exhibition *Luminous Shadows* explores spirituality and transcendence in the sensory engagement with the material world. Each of the eight participating artists calls attention to the embodied experience of space and time, recuperating dimensions of art repressed by a modern aesthetics of detached contemplation. The work of art is here ritualized anew as a vehicle for salvation and awakening, a self-conscious theatrical illusion, a sensuous body of pleasure and pain, and an object of pious devotion and yearning.

Organized as a series of shrine-like enclosures, *Luminous Shadows* is inspired by the cave as a primordial site of image-making and beholding. At once concrete and ethereal, the cave both heightens interiority and encourages dream-like wanderings into worlds beyond. It is an archetypal space of the Buddhist icon: Shakyamuni once miraculously imprinted his own "shadow image" in a cliff-side grotto. Radiant and reflective like a mirror from afar, this image would disappear into the blank rocky surface upon approach. Encompassing rubbing, wall painting, soundscape, and manipulations of perspective and light, the works in *Luminous Shadows* draw on the physical, sensorial, and conceptual ambiguities of the cave.

Hung Fai (b. 1989, Hong Kong) ritually enacts and dissolves the violence of patriarchal authority in his laborious stippling of a rock painted by his father. Li Jin (b. 1958, Tianjin) reproduces a Dunhuang mural depicting compassionate self-sacrifice, expressing his own piety through utmost faithfulness to its weathered surface and faded pigments. The pilgrim-painter Hung Keung (b. 1970, Kunming) captures his fleeting encounters with enshrined icons with ink-stained fingers. Here presented as an immersive installation, Michael Cherney's (b. 1969, New York) photographs reconstruct auratic ruins of Buddhist grottos through the material artifacts of film and xuan paper.

In Jennifer Wen Ma's (b. 1970, Beijing) installation, light and glass repeatedly coalesce into an illusionary landscape before dissolving in a reflective ink pool. Cindy Ng's (b. 1966, Macau) video presents a theater of liquid traces, inviting and frustrating the desire for narrative and character. A shamanistic connoisseur of archaic stone and jade artifacts, Huang Zhiyang (b. 1965, Taipei) channels in painting and sculpture their mystical energies. Inspired by the landscape and religiosity of Tibet, Li Huasheng's (b. 1944, Yibin, Sichuan) vast hand-drawn grids and lines oscillate between surface and depth, the infinite and the infinitesimal.

Accompanied by video and material documentation of the artists' processes, *Luminous Shadows* presses on the question of agency and medium at the heart of the Shadow Cave lore. Does the power of images derive from the object of representation, material constitution, spatial and ritual contexts, or the devotion of the maker or beholder? Or is it precisely the indeterminate oscillation between them?

展览介绍

杨浚承

纸上所绘之石如肉身溢血，颤抖的线条记录冥想中的心理起伏，圣像的光晕发散自朝圣者的瞬速手迹。《影窟》引领观者在感知体验中，探索物质世界的灵性和神性。八位参展艺术家都着意唤起身体在时间和空间中的存在感，复原图象被现代审美所压抑的更多维度。艺术品在此被重新仪式化，成为救赎和觉醒的媒介、自觉的戏剧性幻想、经验愉悦和伤痛的躯体、渴望与虔诚奉献的对象。

本次展览被布置成了一系列神龛状的密围，灵感来自原始人类创造和观看图像的洞窟。洞窟为庞然巨物，却又虚无飘渺，既启发内观和自省，又是一个梦境般的神思游走之所，一扇超越此间世界的门。作为佛像的原型，释加牟尼曾把自身投入悬崖上石窟之中，留下“佛影”。“佛在石内映现於外”，远看明亮如镜，近观则消失于岩壁。本展作品运用了拓印、壁画、音景、光线和视角转换等方式，体现了洞窟在物质、感官与概念层面的暧昧性。

熊辉（1988年生于香港）在父亲所绘的山石上重复仪式性的点墨动作，同时施行和消解了父权的暴力。李津（1958年生于天津）重绘了敦煌壁画里中佛陀前生慈悲舍身的故事，通过对原作风蚀表面的忠实重现，将虔诚的精神表达到了极致。洪强（1970年生于昆明）作为画家中的礼佛者，以墨和手指捕捉自己与佛像之间稍纵即逝的邂逅。秋麦（1969年生于纽约）的沉浸式摄影装置作品重现荒废的佛像洞窟，将其不灭的灵光转存到胶片和宣纸的质感上。

马文（1973年生于北京）的墨池装置里，光与玻璃在镜面倒影中交汇为山水景观，又反复离析。吴少英（1966年生于澳门）的视频以液体的流动编排一场光影戏剧，引人想象其中不可名状的角色和叙事。黄致阳（1965年生于台北）和他收藏的古代玉石进行萨满式的沟通，并将其背后的神秘力量凝聚于绘画和雕塑创作。李华生（1944年生于四川宜宾）受到西藏地理与宗教环境的启发，创作巨幅手绘线格作品，把观者置于抽离与沉浸、渺小与无限之间的微妙境界。

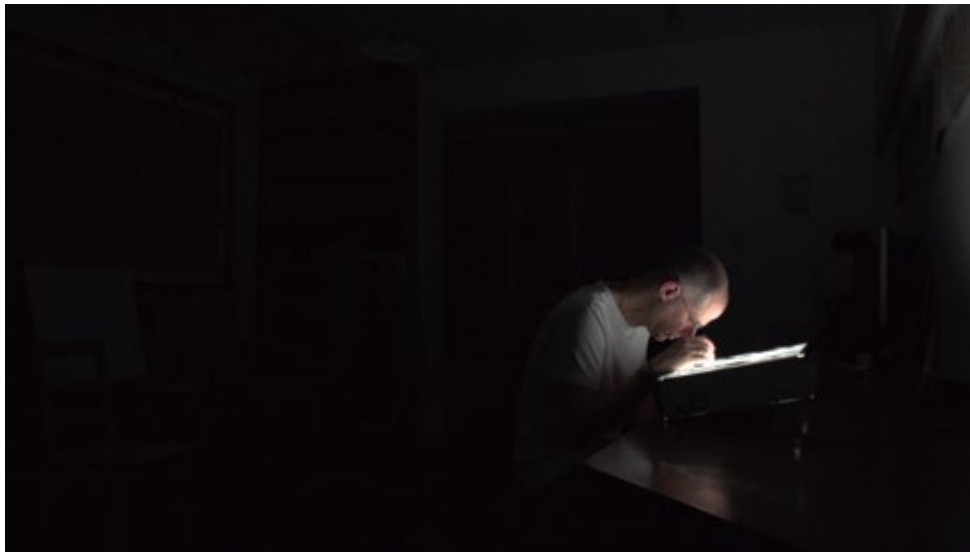
本展览将记录艺术家创作过程的影像记录、文献与作品一同展出，提出“佛影窟”典故中关于媒介和图像本质的核心问题：图象的力量究竟源自再现的对象、物质的构成、时空与仪式语境、还是作者和观者的虔诚？它会否恰恰是其间一种不断的徘徊和纠缠？

C

Michael Cherney

秋麦

b. 1969, New York 纽约



秋麦在工作室

Michael Cherney in his studio process

秋麦 1991 年移居北京之后，通过摄影和书法来认识中国辽阔的土地和深渊的历史。摄影引导他去深入了解中国山水画传统，山水画的美学转而又塑造了他的观看视角，令他关注微观与宏观、瞬间与永恒、历史与当下之间的关系。他的构图往往和古画类似，但其中细节却透露出当代摄影的本质。

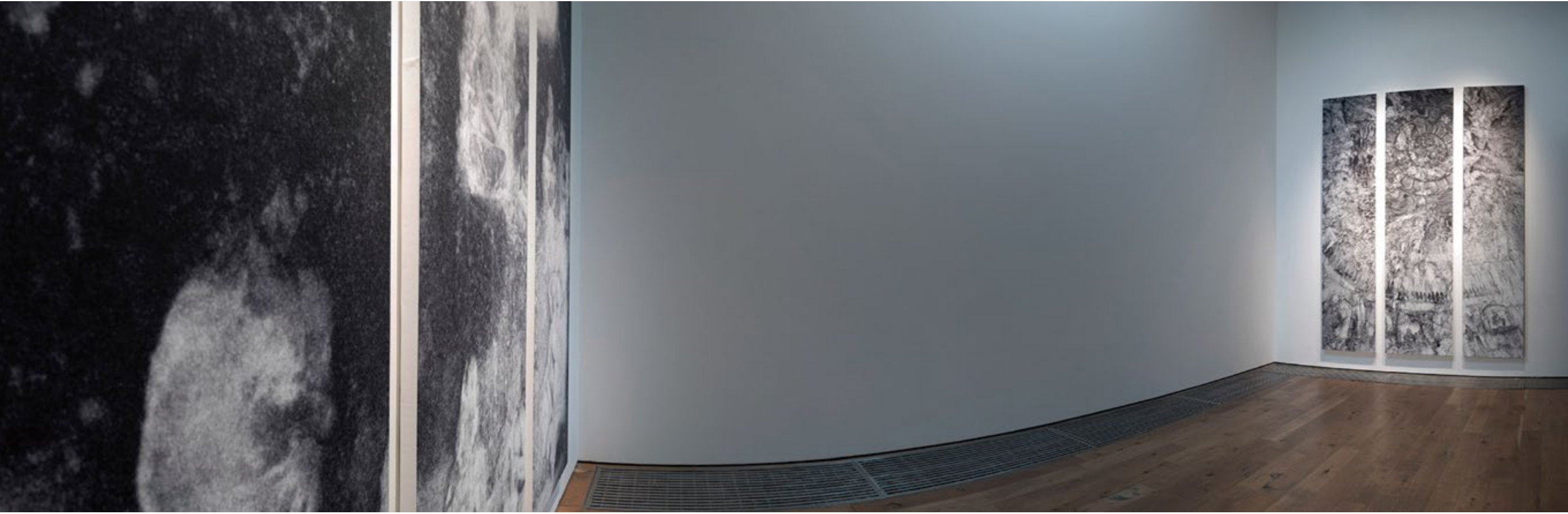
《影幔 #1》呈现了龙门石窟中北魏“莲花洞”的窟顶，《影幔 #2》则呈现了位于伊河对岸香山的一组唐代小壁龛。三联画的分割和留白、数字处理，以及宣纸和黑白胶片的质感，都凸显了佛龛半坍塌的风貌。秋麦对影像的悉心处理，将佛像从人为毁坏和自然风化的具体现实中抽离，重塑了佛像的神秘感。

秋麦的作品被大都会博物馆、克利夫兰美术馆、盖蒂研究所、哈佛大学美术馆、普林斯顿大学美术馆收藏。

After relocating to Beijing in 1991, Michael Cherney took up photography and calligraphy as a means to engage with China's vast geography and history. Through his photographic journeys Cherney has become intimately familiar with classical landscape paintings, which in turn attune him to the tensions between the singular and the sublime, historical ideals and contemporary realities. His compositions often closely resemble classical paintings but contain details that betray their nature as contemporary photographs.

Shadow Curtains #1 presents a view of the ceiling of the sixth-century "Lotus-Flower Cave" at the Longmen grotto site. *Shadow Curtains #2* pictures a cluster of much smaller Tang-dynasty niches situated across the Yi River. The cropped frames and triptych format, as well as the textures and artifacts of black-and-white film, digital processing, and xuan paper echo and emphasize the semi-ruinous state of the shrines. Cherney's carefully-calibrated mediations reconstruct the aura of the Buddhist icons by compressing and abstracting their histories of human destruction and natural decay.

Cherney's work is in the collections of the Metropolitan Museum of Art, Cleveland Museum of Art, Getty Research Institute, and the university museums of Harvard and Princeton.



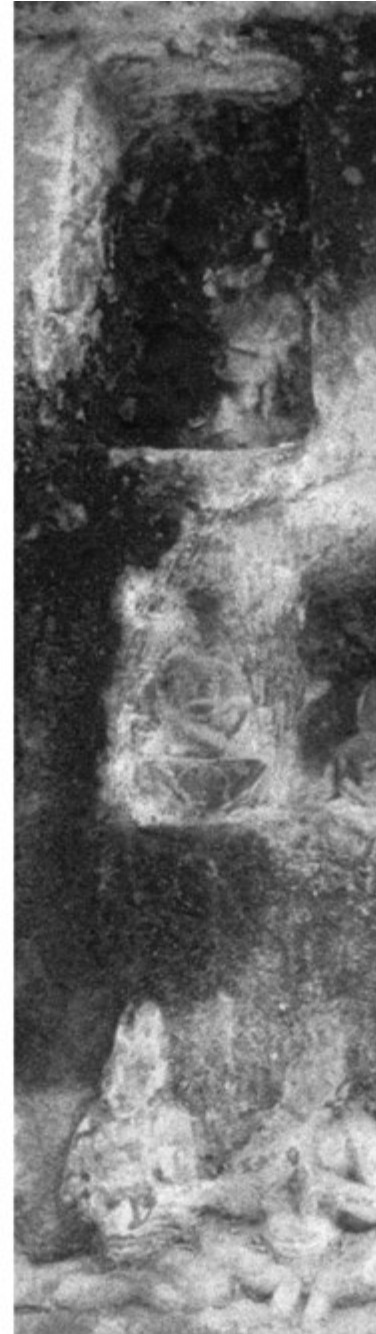
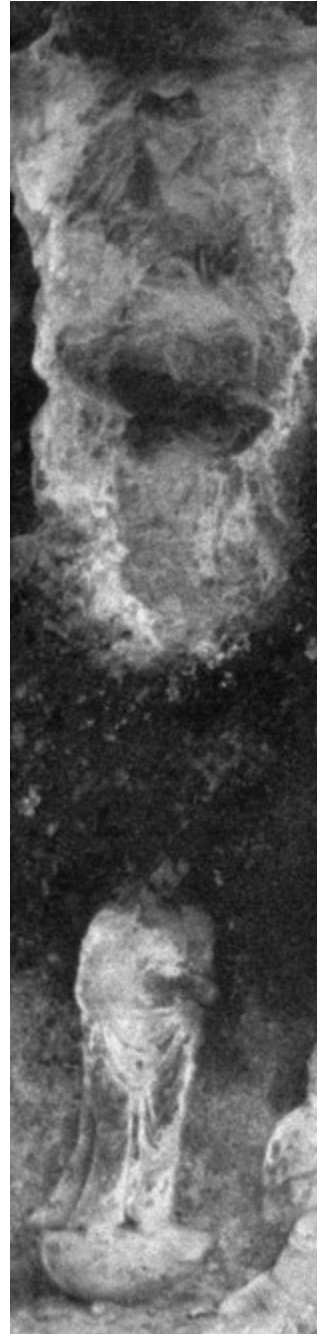
展览场景图
Installation view

01

Shadow Curtains #2 (Longmen)

影幔 #2 (龙门)

2007 | Photography on xuan paper 摄影墨本 | 390 x 321 cm

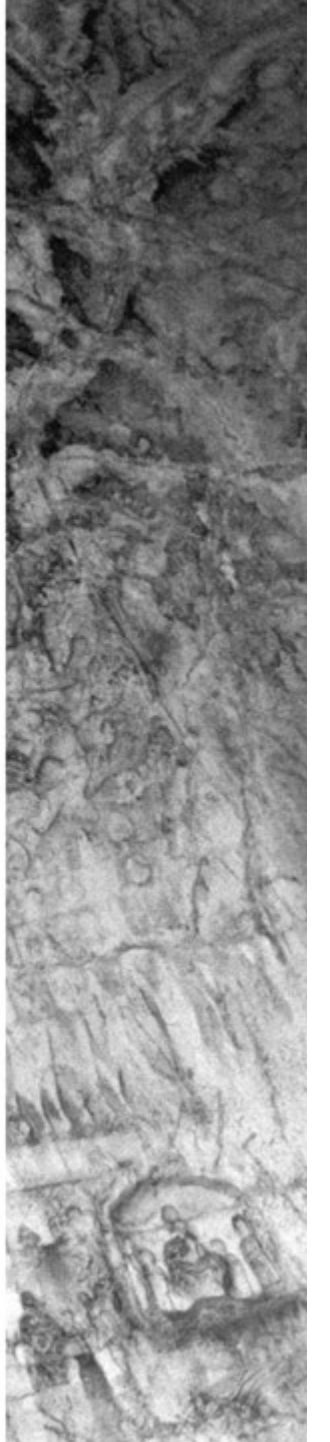
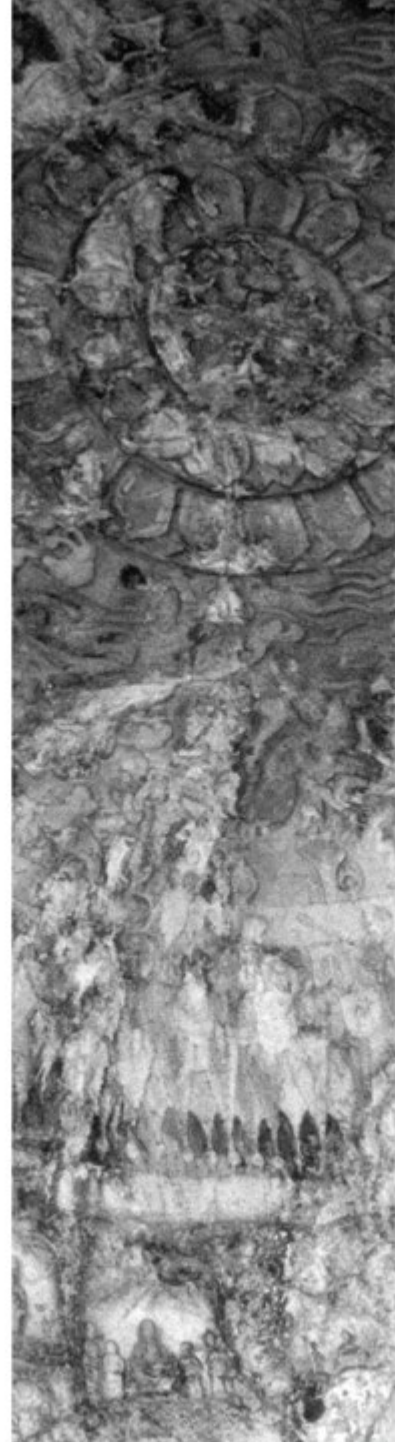
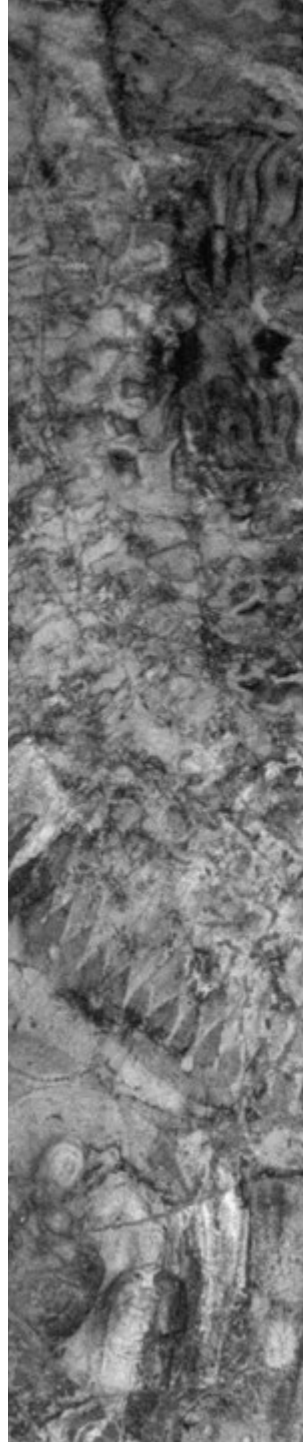


02

Shadow Curtains #1 (Longmen)

影幔 #1 (龙门)

2007 | Photography on xuan paper 摄影墨本 | 390 x 309 cm

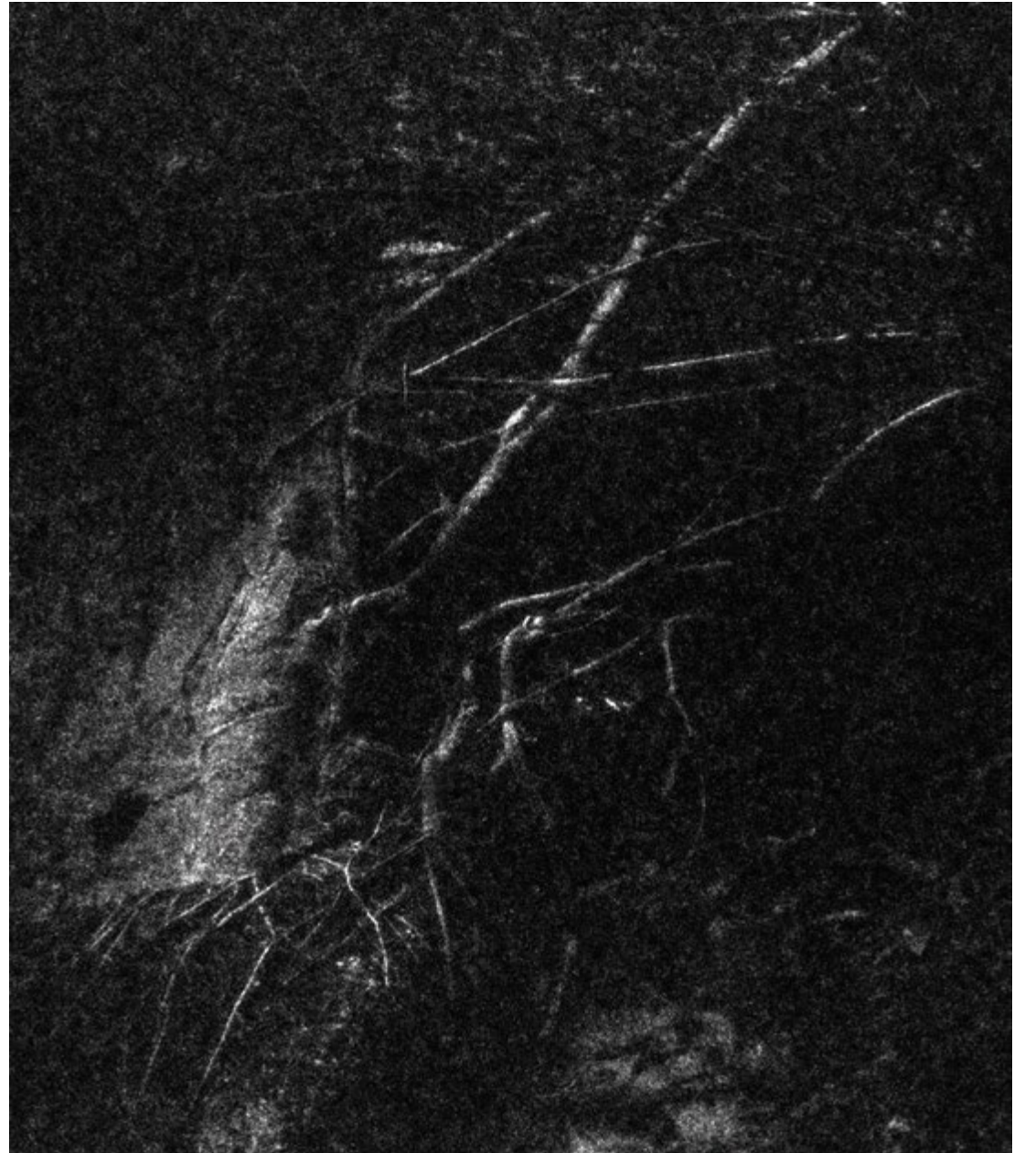


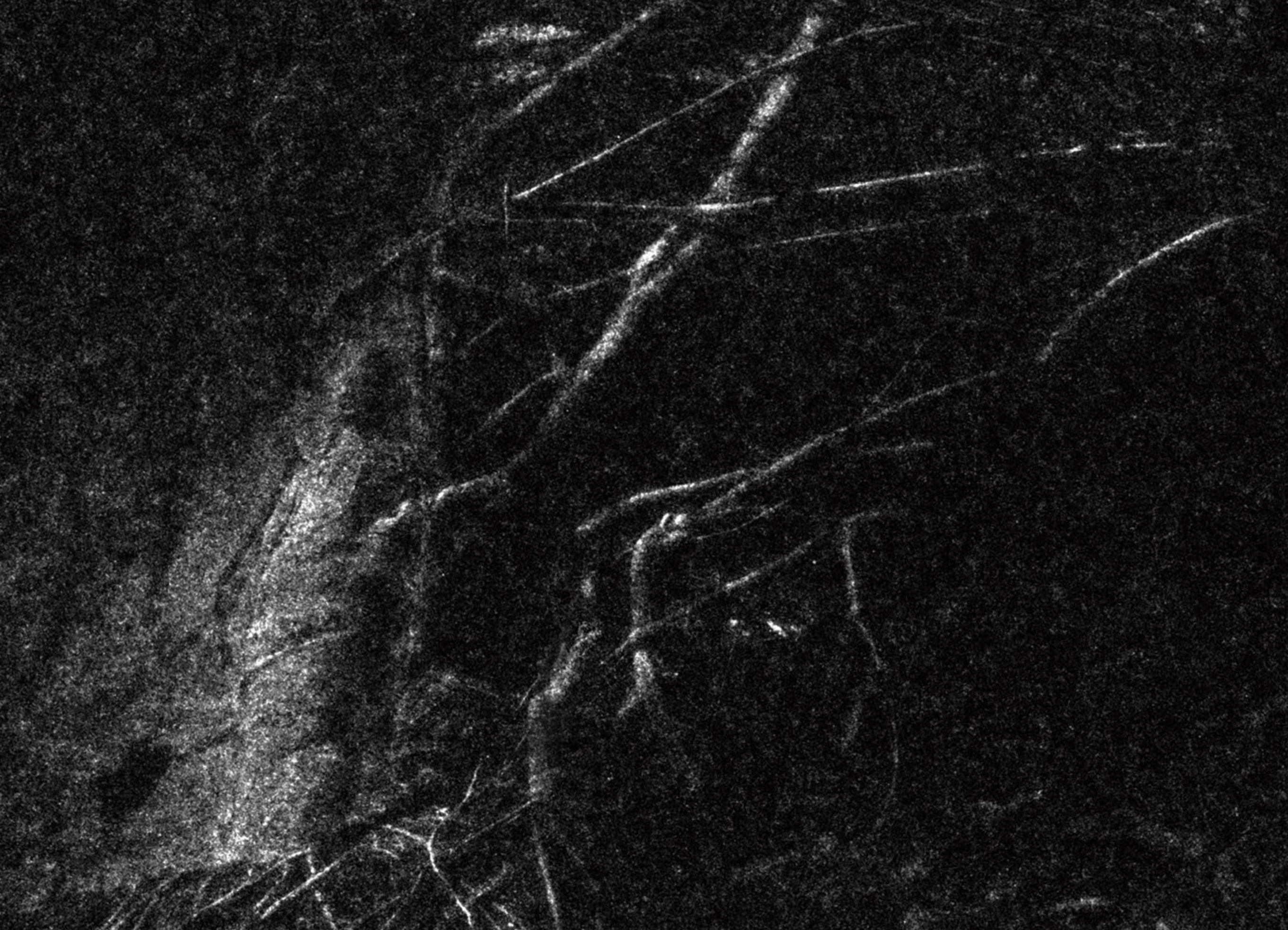
03

Isolated Shadows #1

萧条影 #1

2007 | Photography on xuan paper 摄影墨本 | 58 x 57 cm



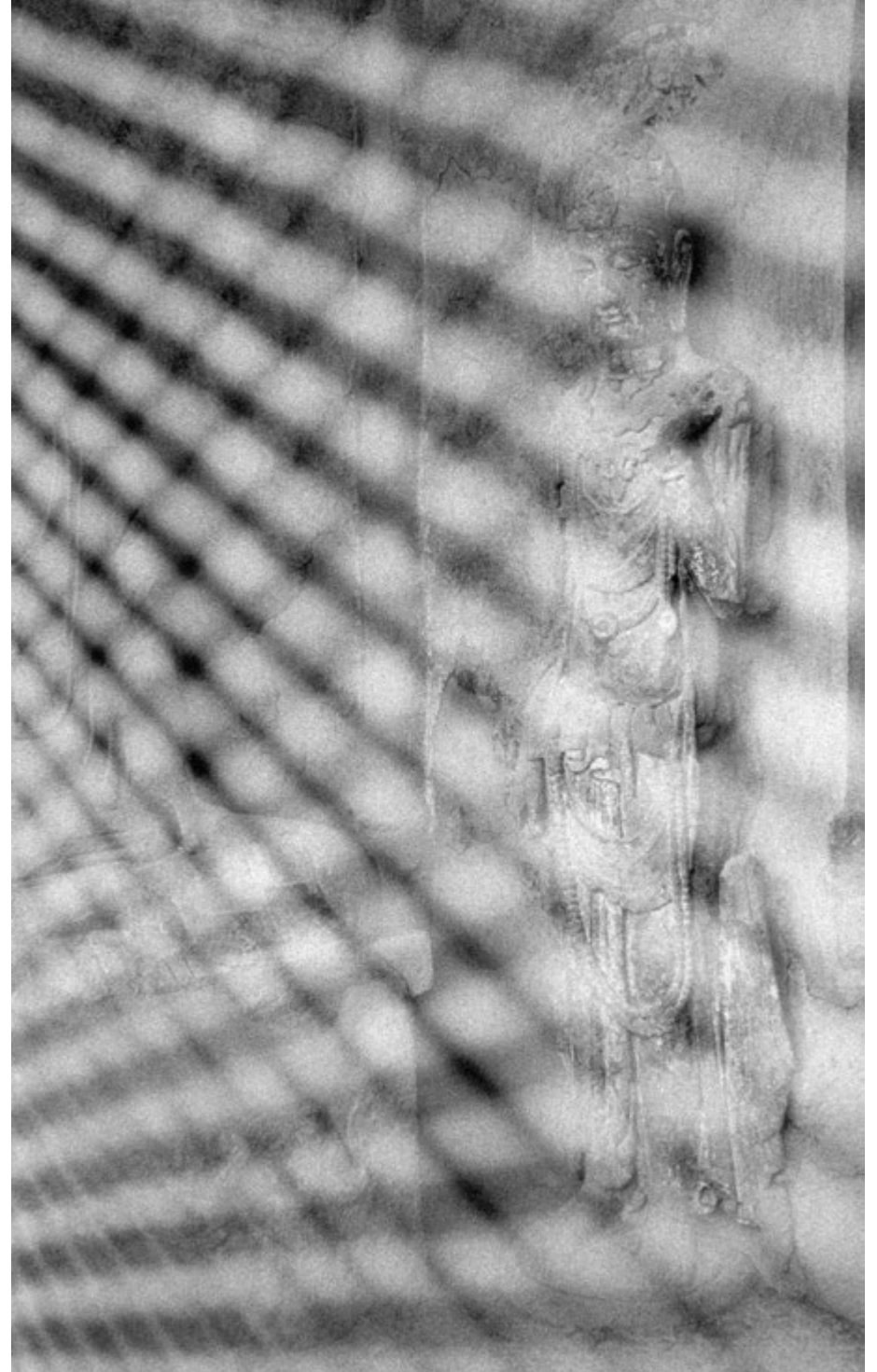


04

Isolated Shadows #5

萧条影 #5

2009 | Photography on xuan paper 摄影墨本 | 58.5 x 93 cm





04

Isolated Shadows #5

萧条影 #5

Detail 局部

H

Huang Zhiyang

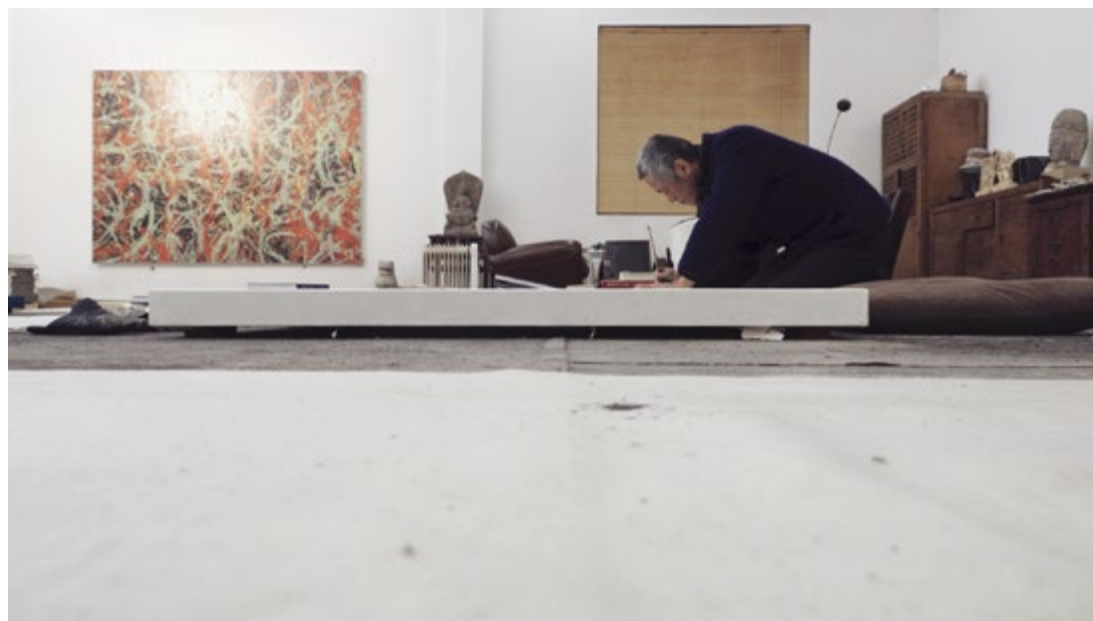
黄致阳

b.1965, Taipei 台北

黄致阳的工作室和住处充斥着他所收藏的器物。他与其进行萨满式的沟通，并以创作中的自身传译其神秘力量。他的《干灵显》系列以均一凝练的笔触构成，绘制过程如仪式一般。每三笔即成一“灵”，先圆后尖的形状似精子，亦似圣像的灵光。画面的青蓝底色象征天，灰黑的色层加于其上。在以周计甚至月计的创作中，黄致阳通过一套仪式化的步骤介入构图，在图前反复后退、再绕其而行以获整体观感，仿佛在与自己对弈。画面变成了一种迷宫般的思维地图。

艺术家言及，三笔成一灵呼应《道德经》中“三生万物”之说，每一灵涵盖阴阳两端，具备一切事物生成的基本条件。“干灵”排布、密度和方向的各种变化，构成晶体或金属的微观结构，表达能量的流动，也暗指古典水墨中的山水和动物形态。《座干峰》系列汉白玉雕塑与《干灵显》相似，处于山水和生物、能量和物质之间的暧昧地带，其平行的坑纹吸引着观者的触摸和凝视，又不断地将之转运为动能。这种有形与无形之间微妙的转换，与艺术家收藏的器物深有共鸣。

黄致阳在第46届威尼斯双年展上代表台湾出席，并于2014年在中国美术馆举办展览。他的作品被台北市立美术馆、中国美术馆、余德耀基金会收藏。



黄致阳创作过程
Huang Zhiyang in his studio

Huang Zhiyang is a connoisseur of ancient Chinese bronzes and jades, which suffuse his studio and living spaces, and channels their mystical energies through himself as a kind of shamanistic medium. In the *Three Marks* series (whose Chinese title means literally “the appearance of a thousand spirits”), he paints in a ritualized repertoire of actions, joining every three strokes together into a “spirit” that takes a tapered form reminiscent of a sperm and a mandorla. The paintings comprise of a base of blue or green—the color of the heavens—over which grey and black layers are added. Over weeks or even months, Huang sustains an elaborate process of entering the composition, retreating, and circling around it to gain an overview as if playing a game of chess with himself. The composition thus becomes a kind of a labyrinthine mind map.

By the artist’s own account, the triplet form of the spirits alludes to the notion in the *Daodejing* that “three beget the myriad things,” and each is a yin-yang dipole embodying the fundamental phases of all being and matter. By varying in density and orientation, the spirits can form metallic or crystalline structures, indicate the movement and flow of energy, and allude to the landscapes and animals of classical ink paintings. Like the paintings, Huang’s white marble sculptures in the *Possessing Numerous Peaks* series vary between landscape and biomorphic imagery and between energy and matter, their parallel grooves at once attracting and dispersing visual attention and physical contact. The circulation between form and formlessness in Huang’s work recalls the artifacts in his collection.

Huang Zhiyang represented Taiwan at the 46th Venice Biennale and was featured in a solo exhibition at the National Museum of China in 2014. His works are in the collections of the Taipei Fine Arts Museum, the National Museum of China, and the Yuz Foundation.



艺术家收藏的良渚金鸟玉环

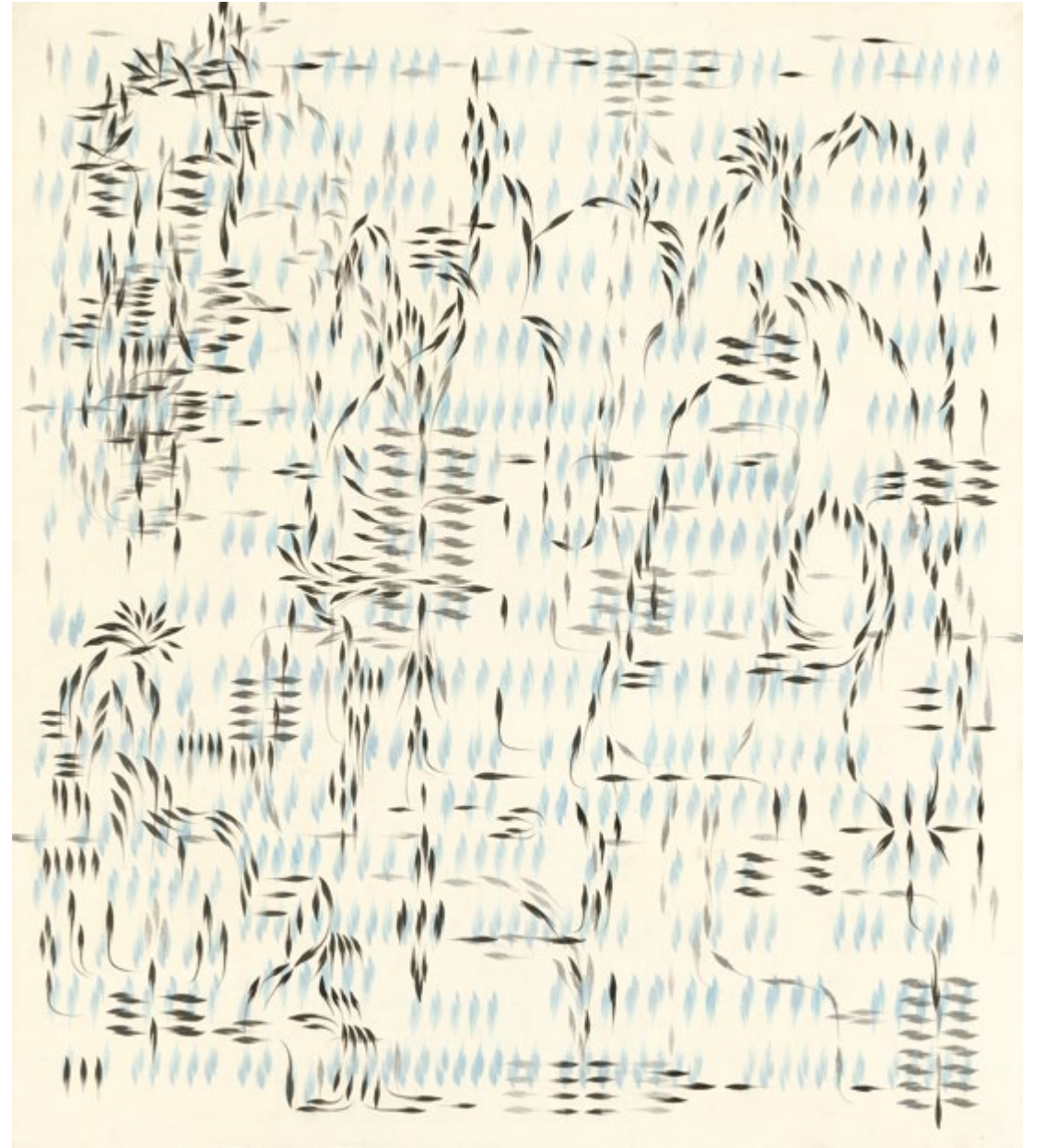
A jade bracelet produced in the Liangzhu Culture in the artist’s collection

05

Three Marks 1701

千灵显 1701

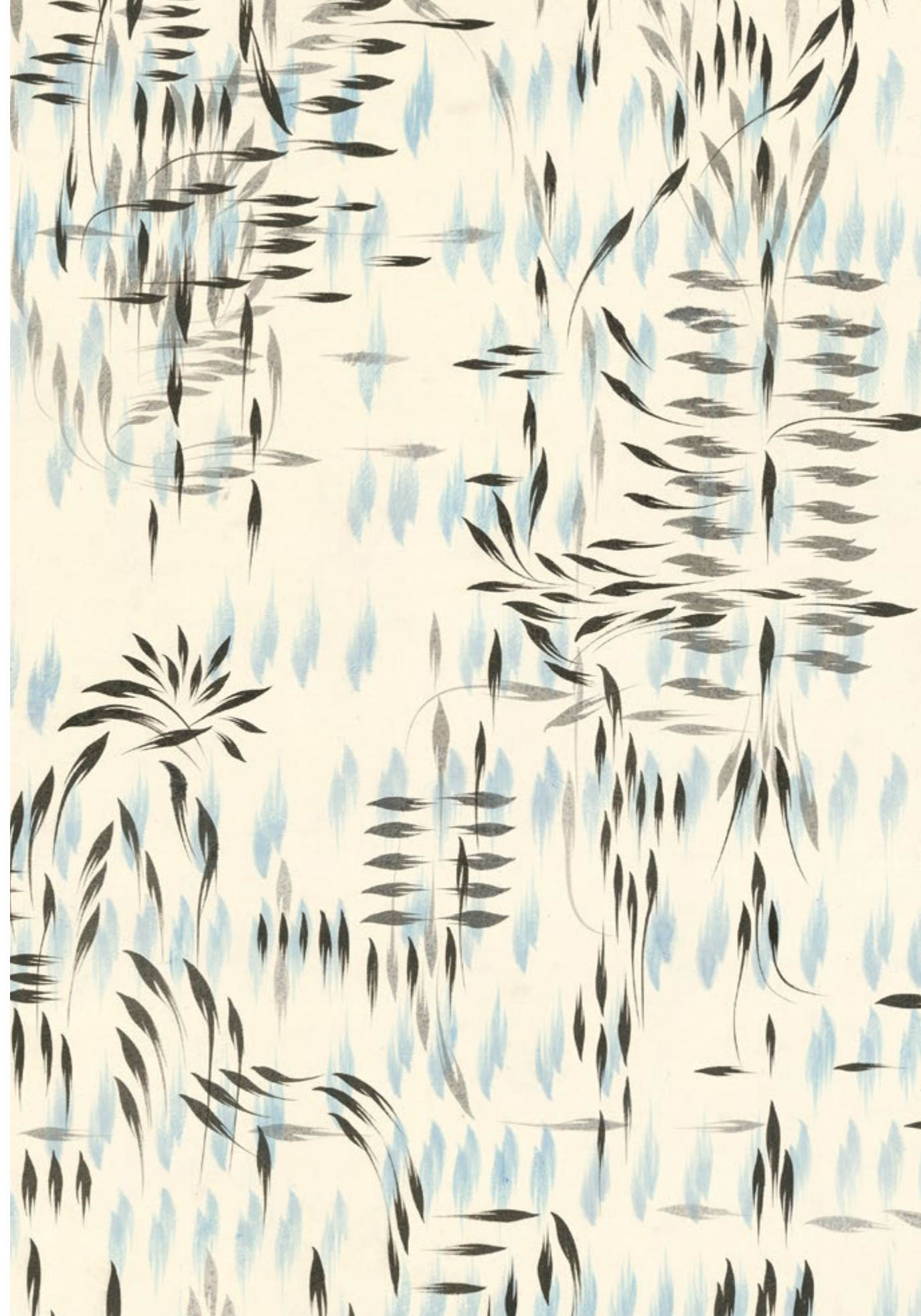
2017 | Ink and mineral pigments on silk 墨 矿物彩 绢布 | 160 x 140 cm



05

Three Marks 1701

千灵显 1701
Detail 局部

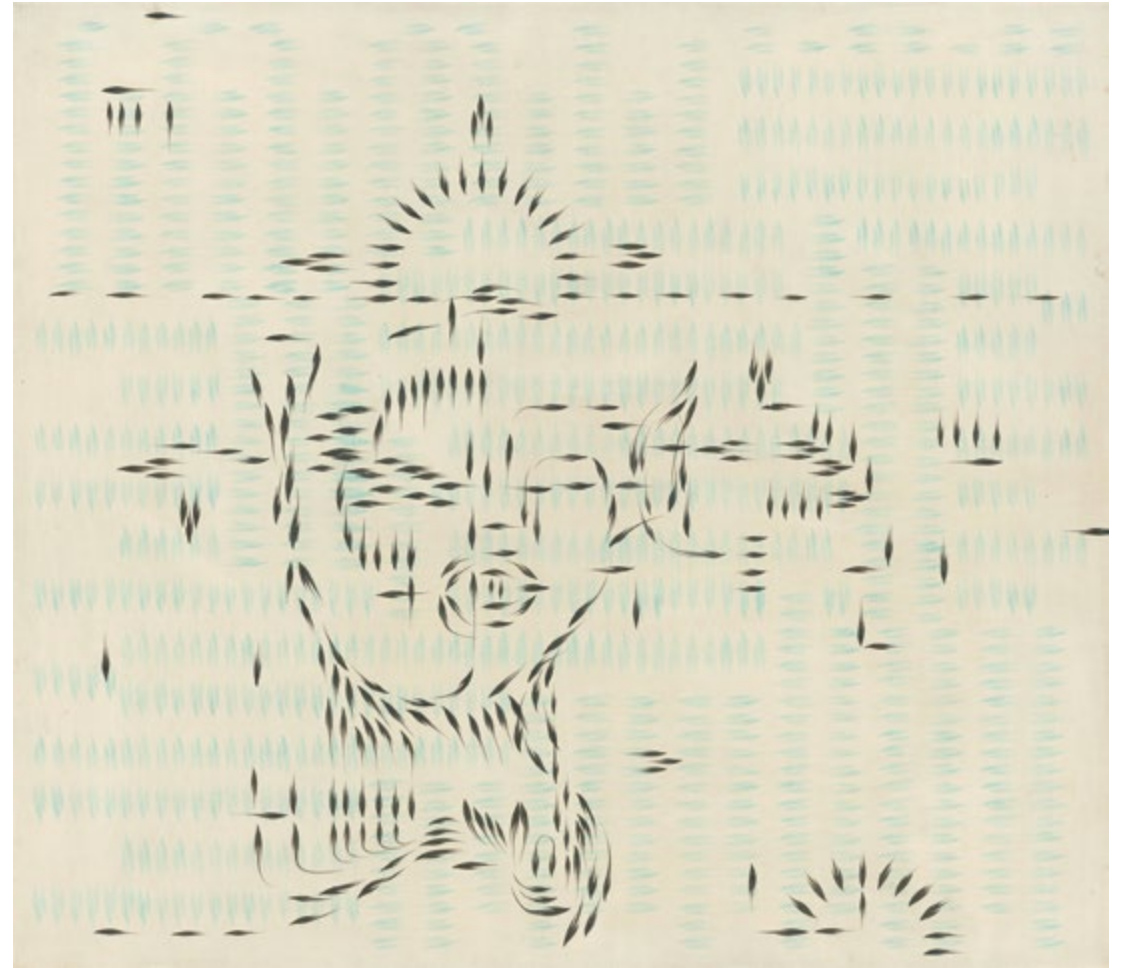


06

Three Marks 1702

千灵显 1702

2017 | Ink and mineral pigments on silk 墨 矿物彩 绢布 | 140 x 160 cm

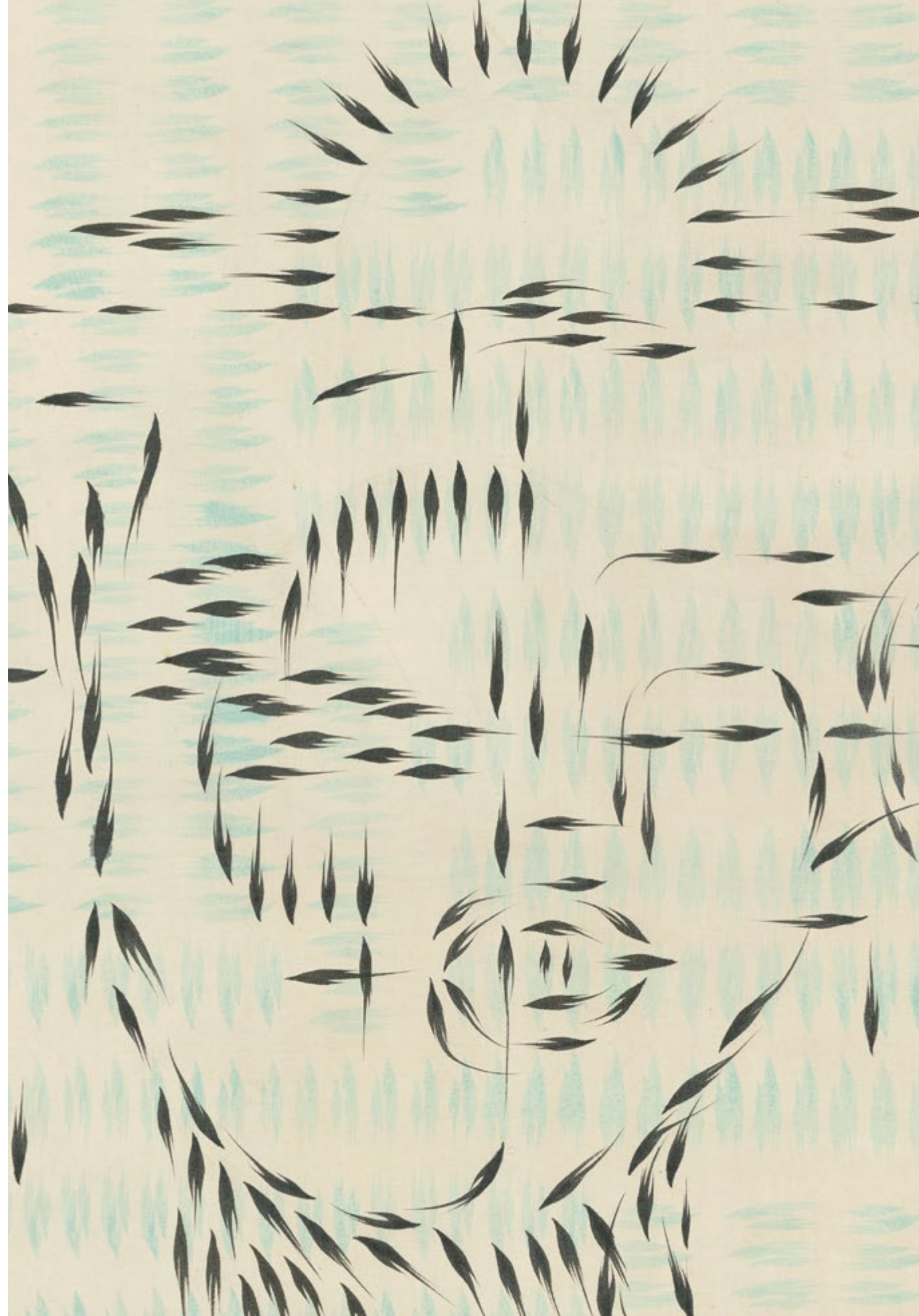


06

Three Marks 1702

千灵显 1702

Detail 局部

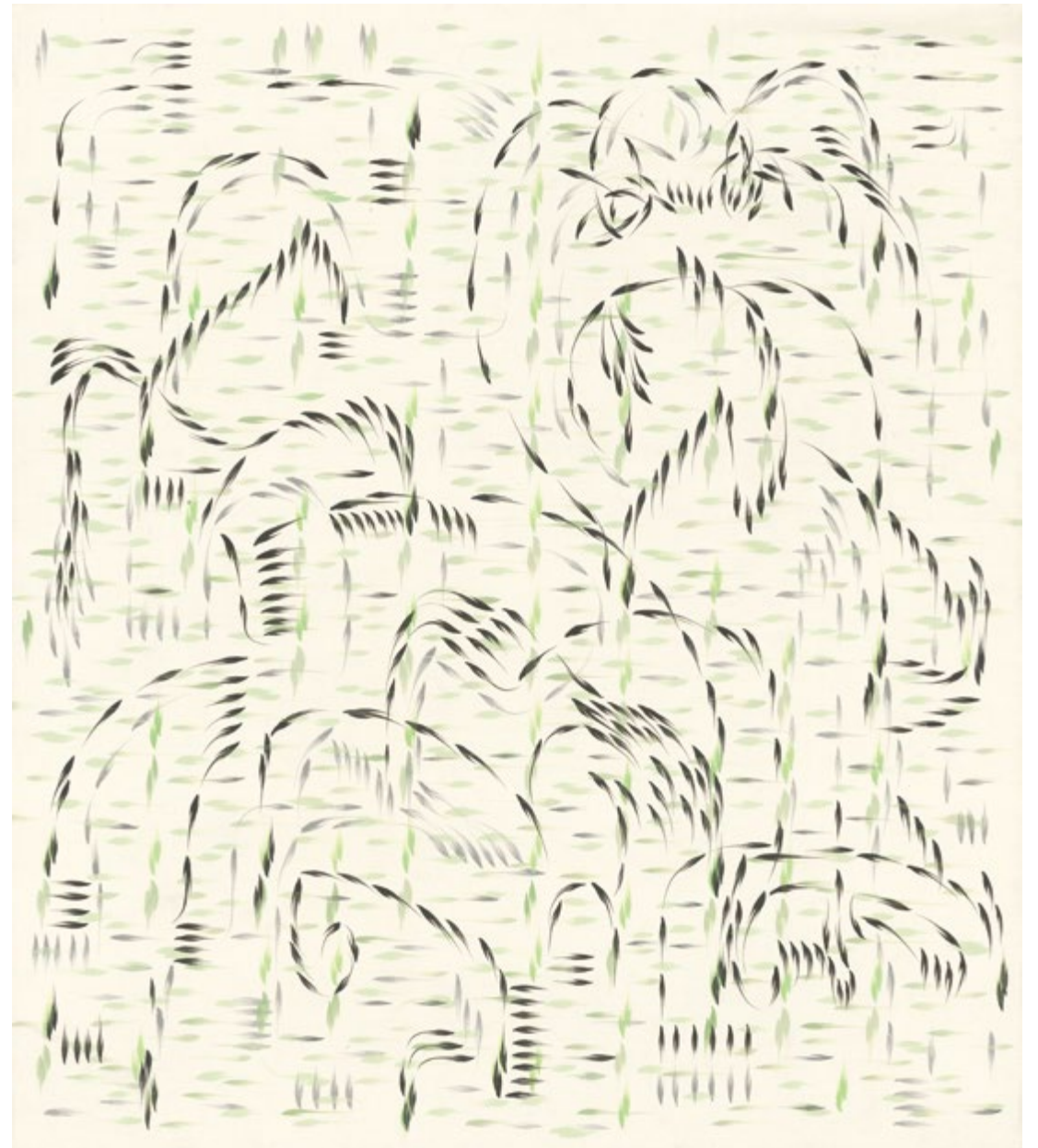


07

Three Marks 1703

千灵显 1703

2017 | Ink and mineral pigments on silk 墨 矿物彩 绢布 | 160 x 140 cm



07

Three Marks 1703

千灵显 1703
Detail 局部

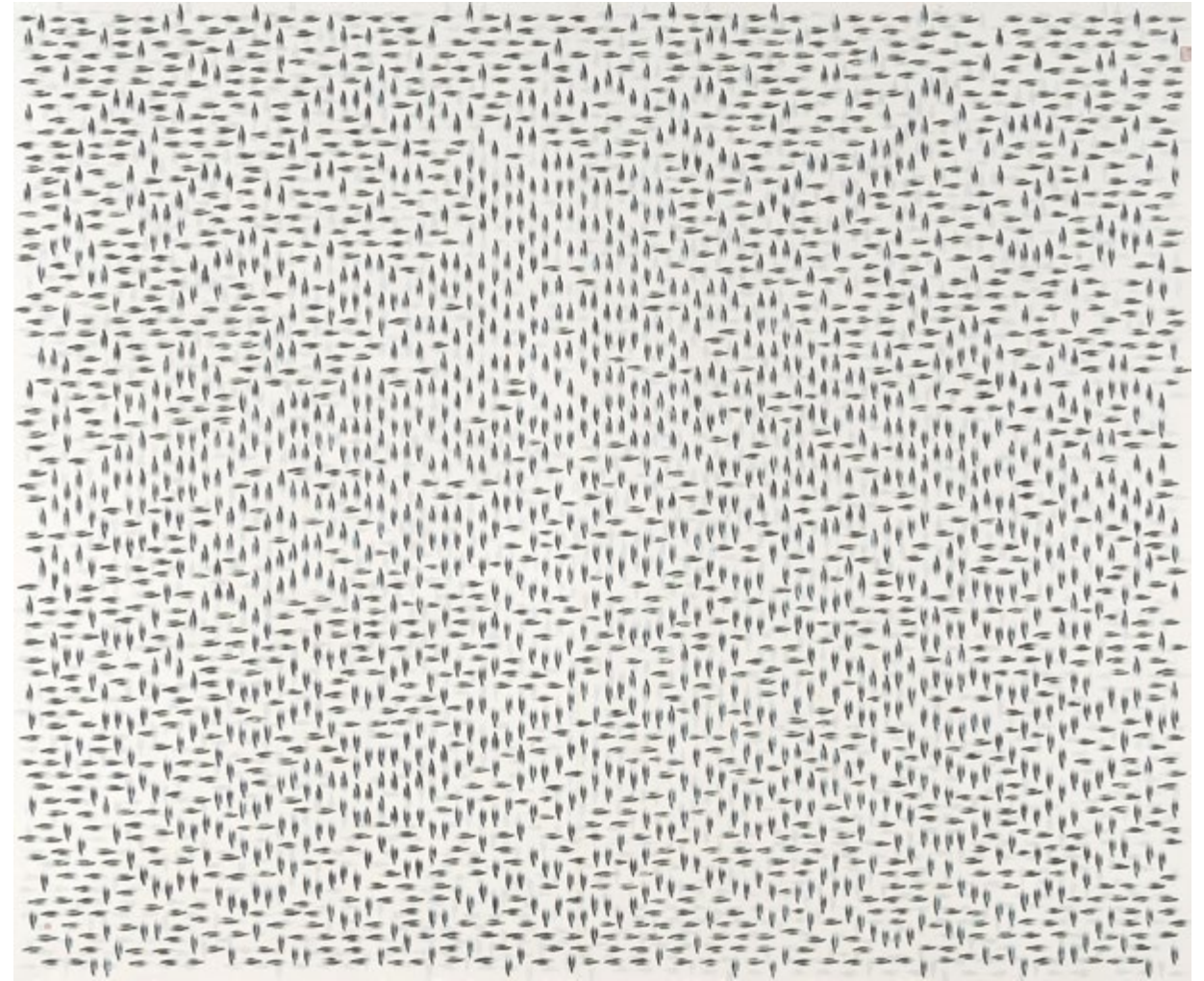


08

Three Marks Mountain Spirit No.1307

千灵显·山灵 1307

2013 | Ink and mineral pigments on silk 墨 矿物彩 绢布 | 200 x 240 cm

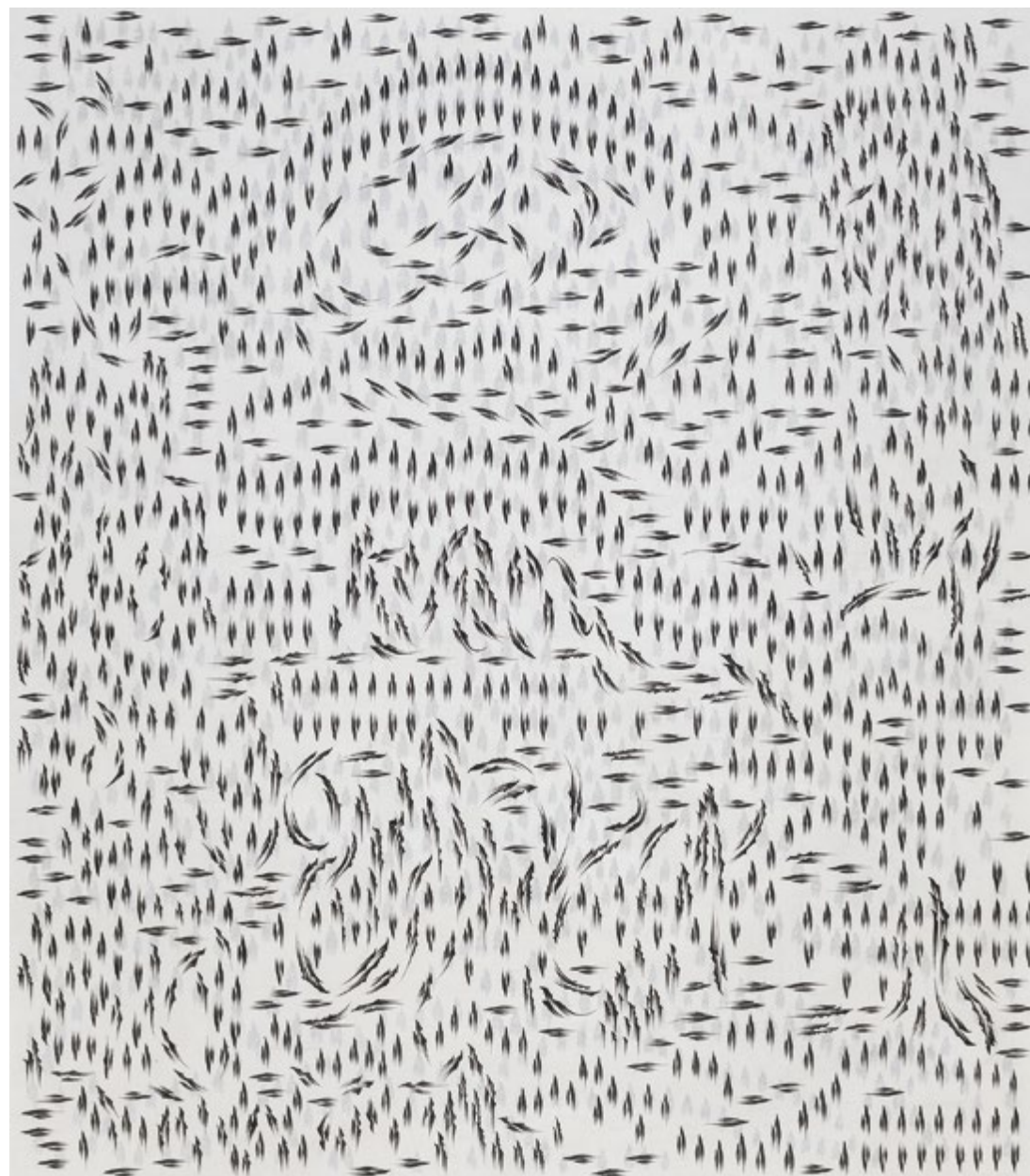


09

Three Marks No.1306

千灵显·游聚 1306

2013 | Ink and mineral pigments on silk 墨 矿物彩 绢布 | 160 x 140 cm



10

Possessing Numerous Peaks No. S-1221

座千峰 No. S-1221

2012 | Marble 房山汉白玉 | 58 x 25 x 53 cm





H

Hung Fai

熊辉

b.1988, Hong Kong 香港



熊辉创作过程 Hung Fai's process

熊辉是著名山水画家熊海之子。他从未以父亲为师，水墨传统于他甚至是一种困扰。熊辉记得孩提时代曾在父亲的构图上偷偷加上一块打乱全局的石头。他以其他媒介创作多年之后，从2012年开始在水墨中重新找到了自己的“声音”，使用解构手法，摒弃传统笔墨。他将存在于不同创作者、创作者与媒介、自身和父权，以及作品和观者之间的权力关系，转化为艺术游戏和视觉形式，创造出一种博弈的美学。

在《传移摹写》系列中，熊辉先邀请父亲用朱砂作画。用于盖印的朱砂具有权力的象征意义，而少用以作画，其粘稠性也阻碍了熊海的笔触。熊辉将其父的作品夹在一叠宣纸中间用水浸湿，形成朱砂溢血的效果。而后，他以普通的圆珠笔在原作之上进行仪式般的点画，将父亲的笔势转化为均一的墨点，圆珠笔像纹身针穿透柔软透明的宣纸。熊辉掌握宣纸的湿度和行笔的速度和力度，创造了一系列骨肉相连、爱恨纠缠的镜像。

熊辉的作品被香港 M+ 美术馆以及香港艺术馆收藏。

Hung Fai has had a fraught relationship with the ink painting tradition as the son of the renowned landscape painter Hung Hoi, with whom he never studied. One of Hung Fai's formative childhood memories is surreptitiously adding a rock to disrupt a painting by his father. After in working in other media for years, Hung Fai he found his "voice" in ink in 2012 by adopting a deconstructive approach of radical deskilling and an aesthetics of antagonism. He manifests as artistic games and aesthetic forms otherwise invisible power relations, whether between two artists, an artist and a medium, himself and the patriarchal tradition as embodied by his own father, or the work and the viewer.

In the *Transmission* series, Hung Fai asks Hung Hoi for a painting in the viscous, oil-based pigment of vermillion. Used as seal paste and rarely for painting, vermillion symbolizes authority and impedes Hung Hoi's fluent brushwork. Hung Fai places his father's painting within a stack of xuan paper and soaks it with water, causing the excess pigment to bleed. He then reproduces the original brushwork through ritualistically stippling over it with an ordinary ball-point pen, which he presses into the softened and translucent paper like a tattooing needle into skin. By controlling the moisture of the paper and the force and speed of his hand, Hung Fai generates a series of images that are mirrored and entwined in both intimate caress and violent effacement.

Hung Fai's work is in the collections of M+ and the Hong Kong Museum of Art.



展览场景图
Installation view



11

Transmission XII (with Hung Hoi)

传移模写之之十二 (熊海合作)

2017 | Ink and color on paper 纸本水墨上色 | 180 x 96 cm x 8 panels

11

Transmission XII (with Hung Hoi)

传移模写之之十二 (熊海合作)

Detail 局部







11

Transmission XII (with Hung Hoi)

传移模写之之十二（熊海合作）

Detail 局部



Transmission XIII (with Hung Hoi)

传移模写之之十三（熊海合作）

2017 | Ink and color on paper 纸本水墨上色 | 180 x 96 cm x 8 panels

12

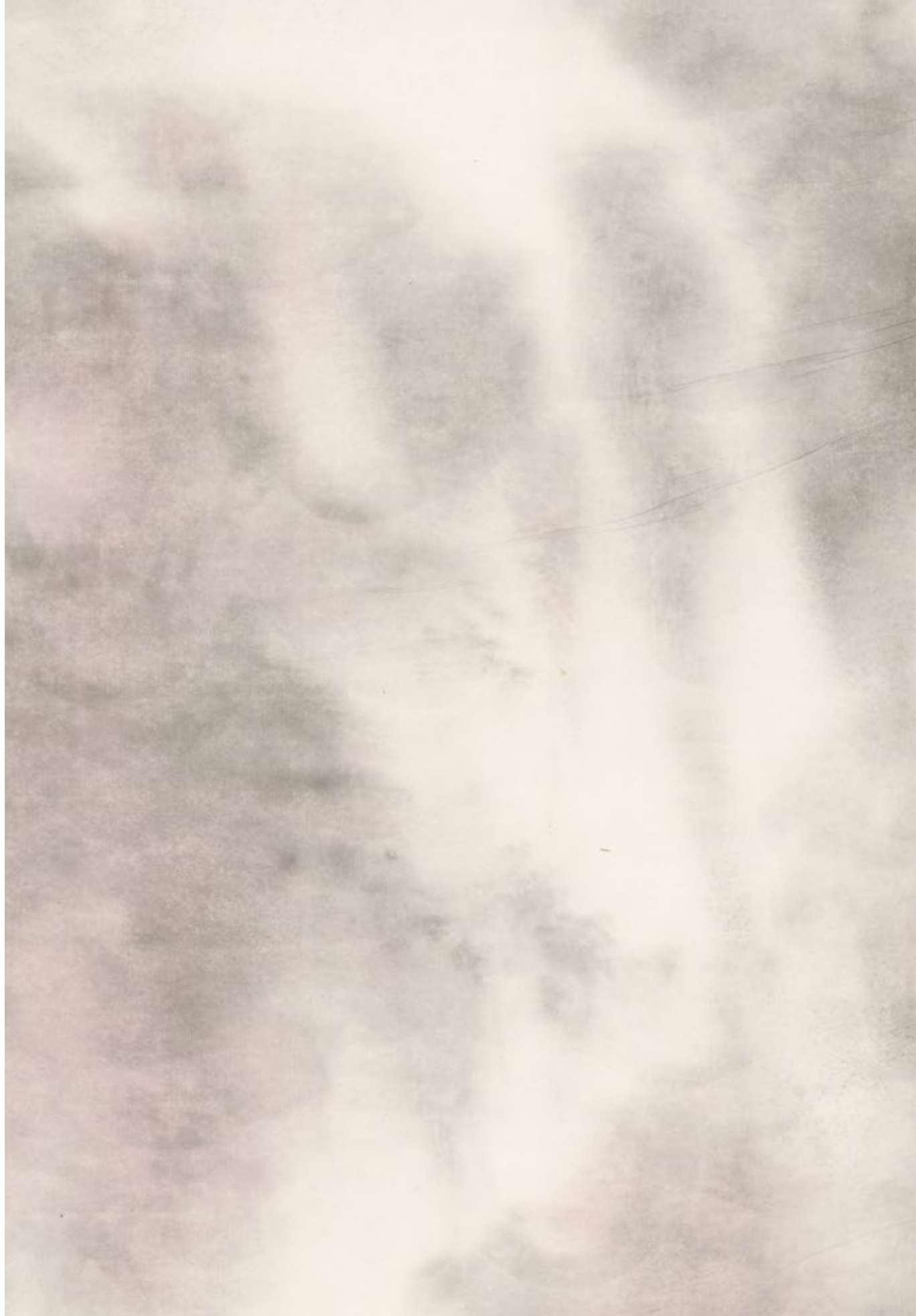
Transmission XIII (with Hung Hoi)

传移模写之之十三 (熊海合作)

2017 | Ink and color on paper 纸本水墨上色 | 180 x 96 cm x 8 panels









12

Transmission XIII (with Hung Hoi)

传移模写之之十三 (熊海合作)

Detail 局部



H

Hung Keung

洪强

b. 1970, Kunming 昆明



洪强礼佛途中
Hung Keung on a pilgrimage

洪强最具代表性的互动多媒体作品摄取了佛教对于时空与身份的观念。2015年，他在造访释迦牟尼觉醒之地印度菩提伽耶时，被古代石雕塑像深深打动，随即用手慢慢触摸其身体轮廓和衣饰纹理，然后用指尖沾墨，在笔记本上迅速摹拓了佛像肉体般的生命感。在后来越发投入的礼佛途中，他延续了这一独特和直接的创作方法。

《净化》系列取自洪强的一本礼佛笔记，记录了艺术家在西藏诸多寺院与龕中佛像的相遇。洪强的指画包含了视觉、触觉与冥想体验。相比清初高其佩一路的传统指画，它们与西方人物素描、禅宗麴麴画有更多的共通之处。他指下的佛像身份、比例、仪式语境归于模糊，却保留了雕塑的可触感，在灵动的存在与瞬息消逝的记忆之间保持着微妙的平衡。

洪强现任香港教育大学教授，其博士专业是艺术创作及中国哲学。他的作品被香港艺术馆及其他重要机构收藏。

Hung Keung is best known for interactive multimedia works that draw from Buddhist concepts of time, space, and personhood. In 2015, he had a powerful encounter with an ancient Buddhist sculptural icon in Bodhi Gaya, India—the site of the Buddha’s awakening. Compelled by its sense of living and breathing presence, he spent a long time touching its body and drapery with his own hand. Afterwards he recorded this experience by quickly rubbing his ink-stained fingers directly on paper. Drawn by its immediacy as a documentary form, Hung has since developed this practice of finger painting in parallel with a deepening spiritual devotion and pilgrimages to sacred sites.

The leaves in the *Catharsis* series are extracted from a single notebook that documents Hung’s experiences with enshrined icons in different monasteries in Tibet. At once visual, haptic, and meditative, they have more in common with Western figurative sketching and the “apparition paintings” associated with Chan Buddhism than with the classical tradition of finger painting exemplified by the early-Qing painter Gao Qipei. As the icons’ identities, scale, and ritual contexts fade into obscurity, they retain a sense of sculptural tactility through the impressions and traces of the artist’s hand, balanced delicately between living presence and fleeting memory.

A professor at the Education University of Hong Kong with a doctoral degree in art practice and classical Chinese philosophy, Hung’s work is in the collection of the Hong Kong Museum of Art, among others.



13 Catharsis
 净化
 2016 | Ink on paper 纸本水墨 | 18.5 x 15 cm



13 Catharsis
 净化
 2016 | Ink on paper 纸本水墨 | 18.5 x 15 cm



13

Catharsis

净化

2016 | Ink on paper 纸本水墨 | 18.5 x 15 cm

13

Catharsis

净化

2016 | Ink on paper 纸本水墨 | 18.5 x 15 cm



Li Huasheng

李华生

b. 1944, Yibin, Sichuan 四川宜宾



李华生在工作室
Li Huasheng in his studio

80年代末，中国最重要的水墨画家之一李华生在美国参展兼旅行之后，毅然放弃了原有的创作路线，成为了一个在喜马拉雅山域的隐逸者和旅行者。在接下来的十年中，他创造了一种前所未有的创作方式：他使用柔顺的毛笔，在冥想状态下画出宽阔的线格，用线条极为敏感地记录自己身心的瞬息变化。李华生的线格作品将墨、纸和毛笔的材质特性发挥到极致，其绝对性也赋予创作一种处于失败边沿的危险和刺激。

远看李华生的线格作品，观者好似被崇高而辽阔的场域所包围，在线格间的深浅、波动和色彩的虚幻变化中徜徉；而近看则能观察到细腻到极致的线条与质感。李华生在对线格进行实验的同时，也在对它进行解构：《0342》的“线”以成千上万的点墨构成，以点的空间代表了时间，并记录了一种与线条截然不同的笔触和心灵状态。《0601》则回溯了山水形态，装裱过程中有意保留的褶皱纸面亦如同地势，衬托艺术家涌动的笔触。这些作品令我们感受到西藏高原雪地的形态和意境，与他在2004年独行西藏的旅途中所拍摄的照片遥相呼应。

李华生的作品被中国美术馆、大都会博物馆、大英博物馆、芝加哥艺术学院、上海美术馆、广东美术馆，以及哈佛大学、耶鲁大学、华盛顿大学和密歇根大学等学府的美术馆收藏。

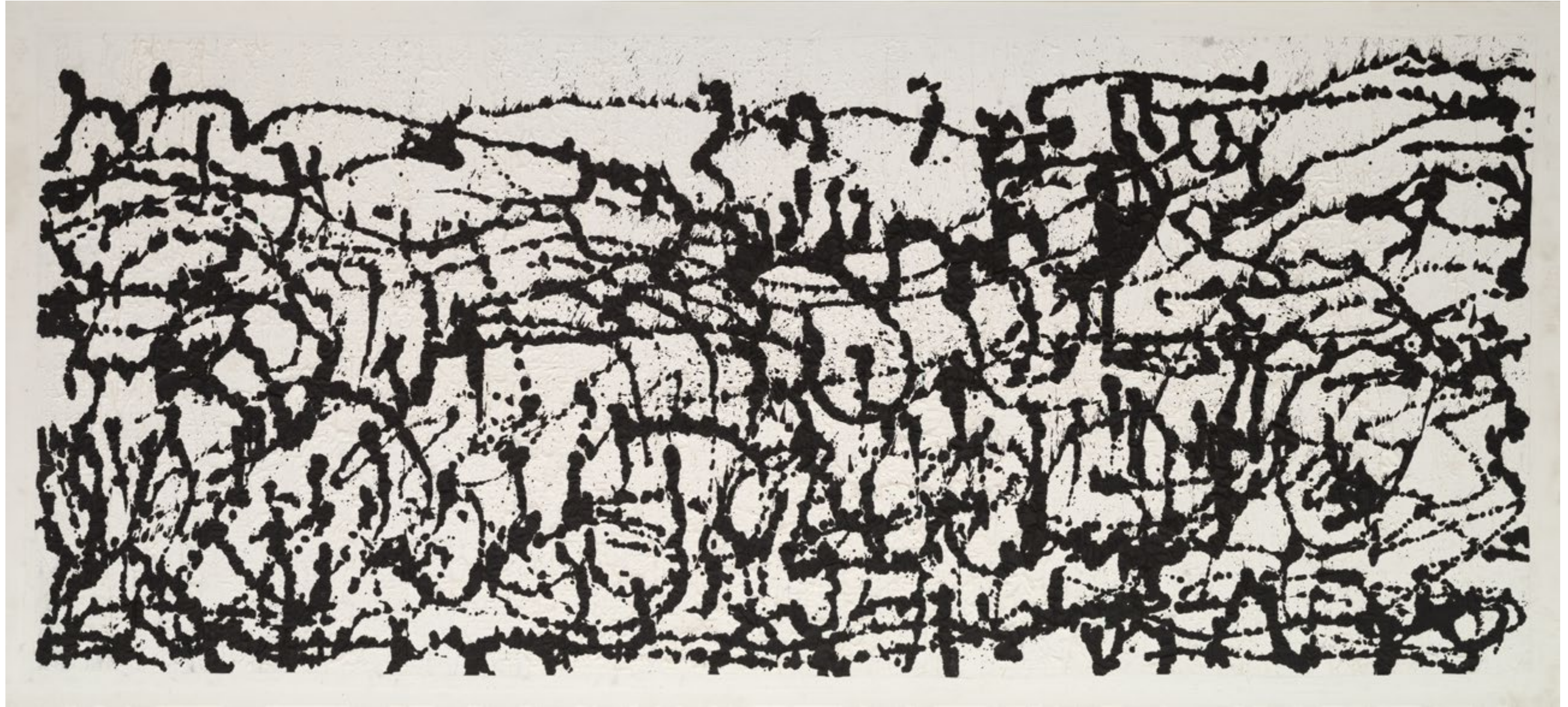
In the late 1980's, after an exhibition tour in the United States, Li Huasheng turned away from his career as one of China's foremost traditional landscape painters to become a reclusive sojourner in the Himalayas. Over the next decade, he developed the radical practice of hand-linings vast grids in a meditative state. Applied with a pliant brush, his lines render with utmost sensitivity the momentary changes in his mind and body. They distill the materials and processes of ink painting to their bare essences, and both pain and animate the artist for being always poised on the knife-edge of failure.

From a distance, Li's grids come across as sublime and enveloping vistas, the subtle variation in the density and thickness of their lines creating an illusionary sense of depth, oscillation, and even color. At close inspection, the grids yield an infinitude of linear and textural nuances. At the same time as Li was experimenting with the grid, he was also deconstructing it. *0342* consists in fact of tiny dots, which mark time in negative space and index different kinds of gesture and mental concentration than lines. In the energetic, ink-heavy brushwork of *0601*, Li returns halfway to the representation of a landscape. Here the paper ground itself gains a topography, its crumpled surface preserved during the mounting process. Li's paintings attune us to the abstract formal qualities of Tibet's snowy highlands, which he photographed on a solitary journey in the winter of 2004.

Li Huasheng's work is collected by the National Art Museum of China, the Metropolitan Museum of Art, the British Museum, the Art Institute of Chicago, the Shanghai Art Museum, the Guangdong Museum of Art, as well as the museums at Harvard University, Yale University, the University of Washington, and the University of Michigan.

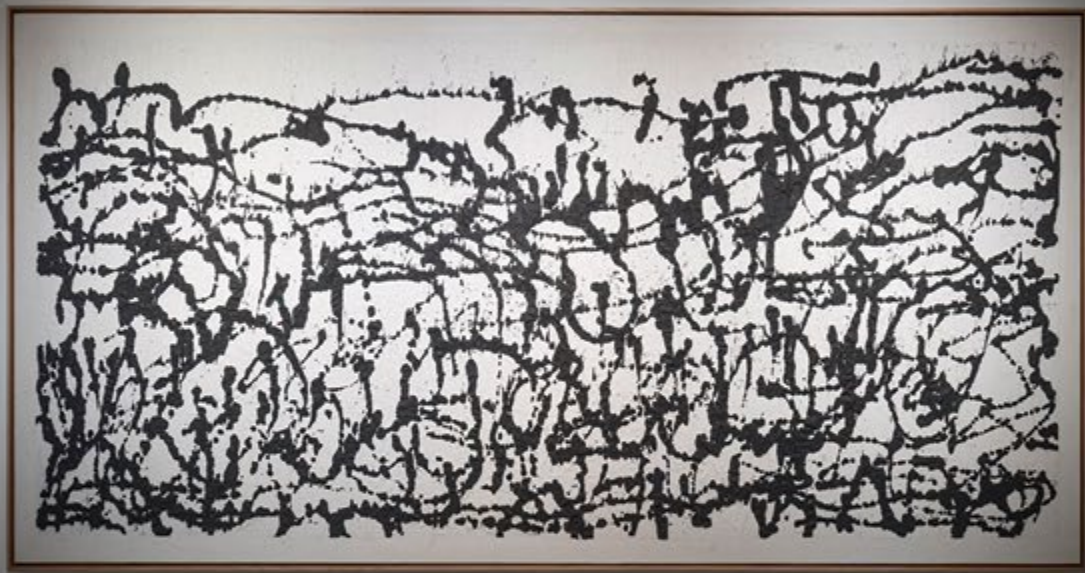


2004 年冬季，李华生在西藏
Li Huasheng in Tibet, winter of 2004





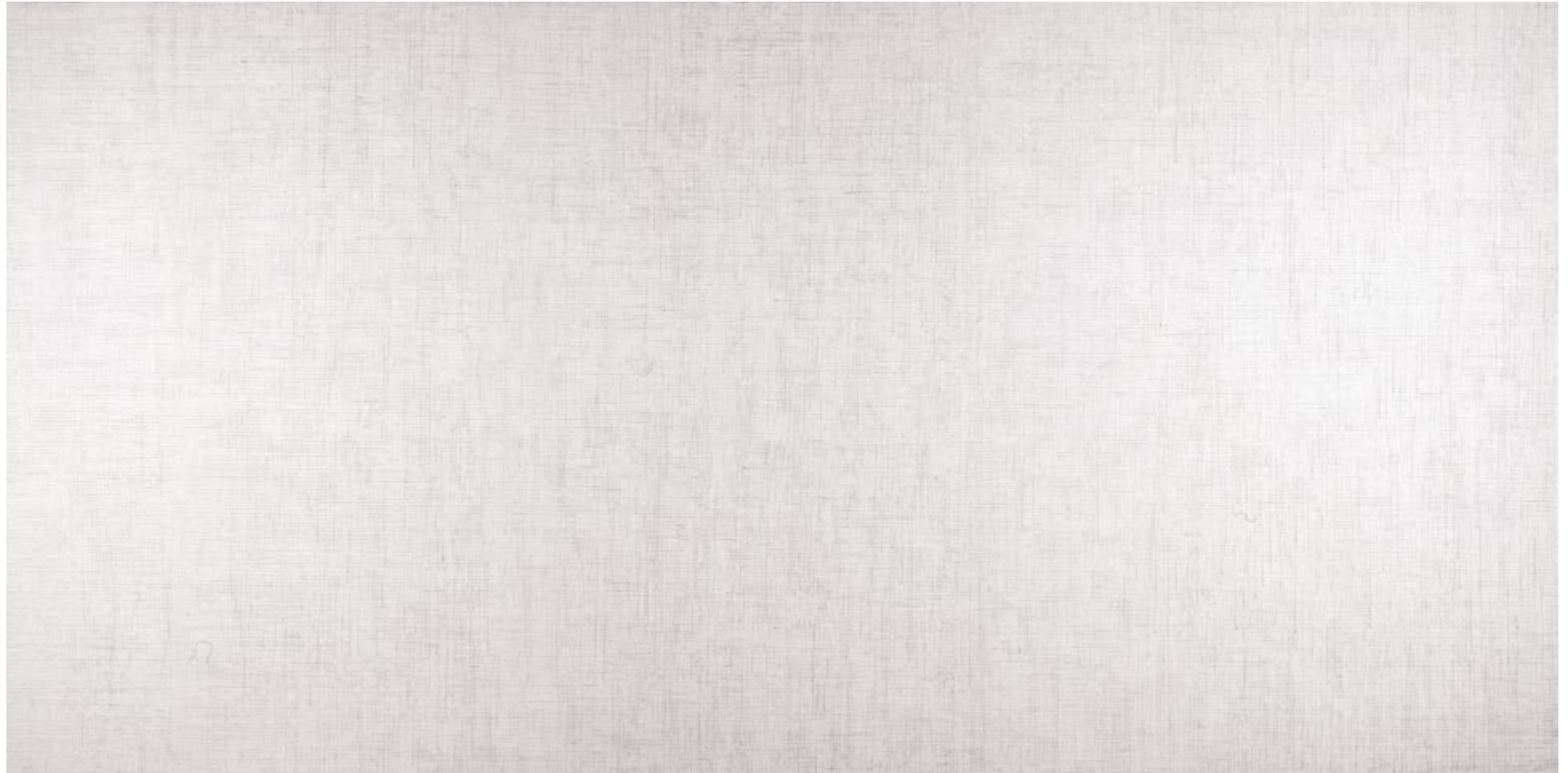




15

0104

2010 | Ink on paper 纸本水墨 | 123.5 x 248 cm

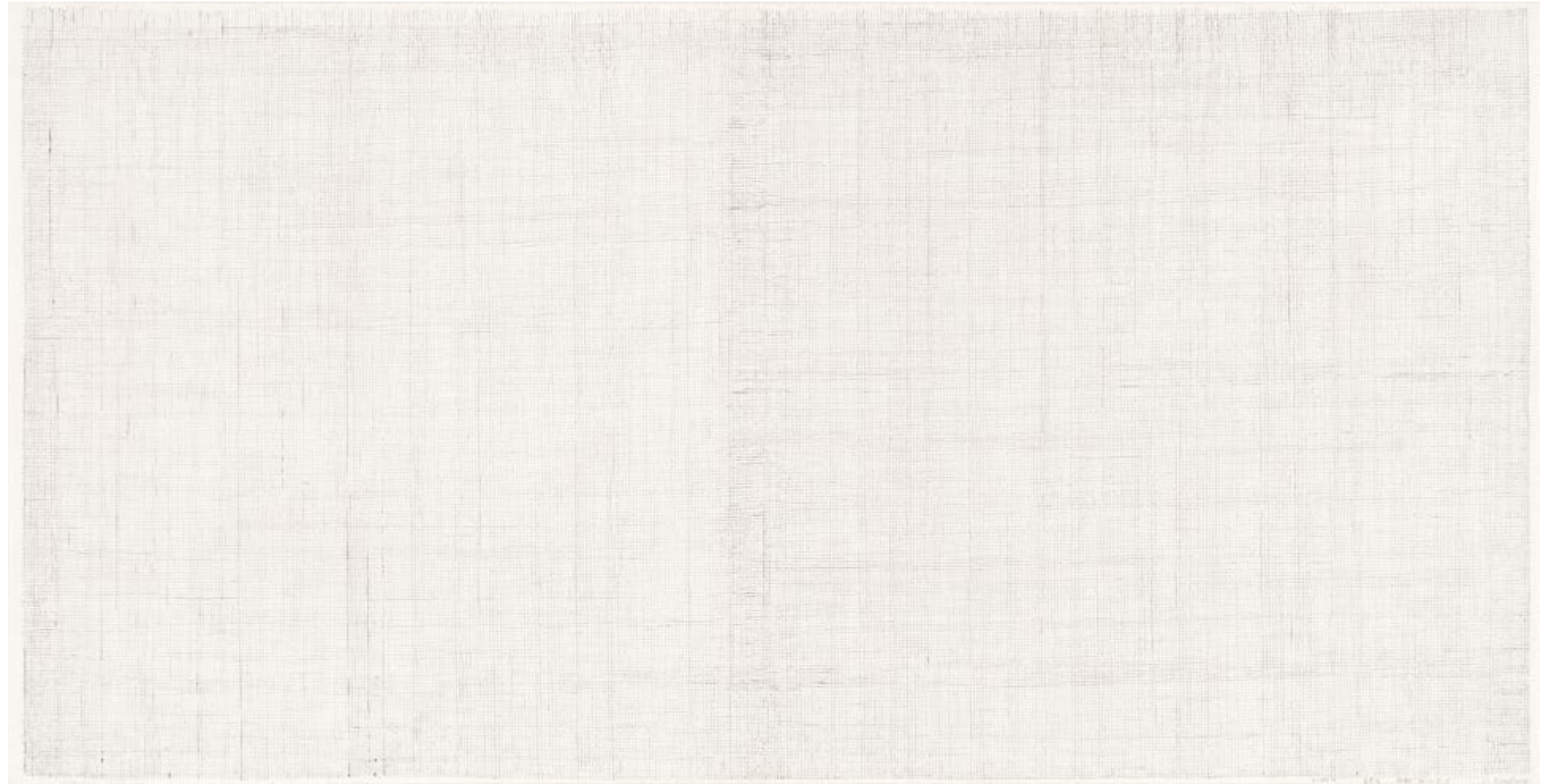


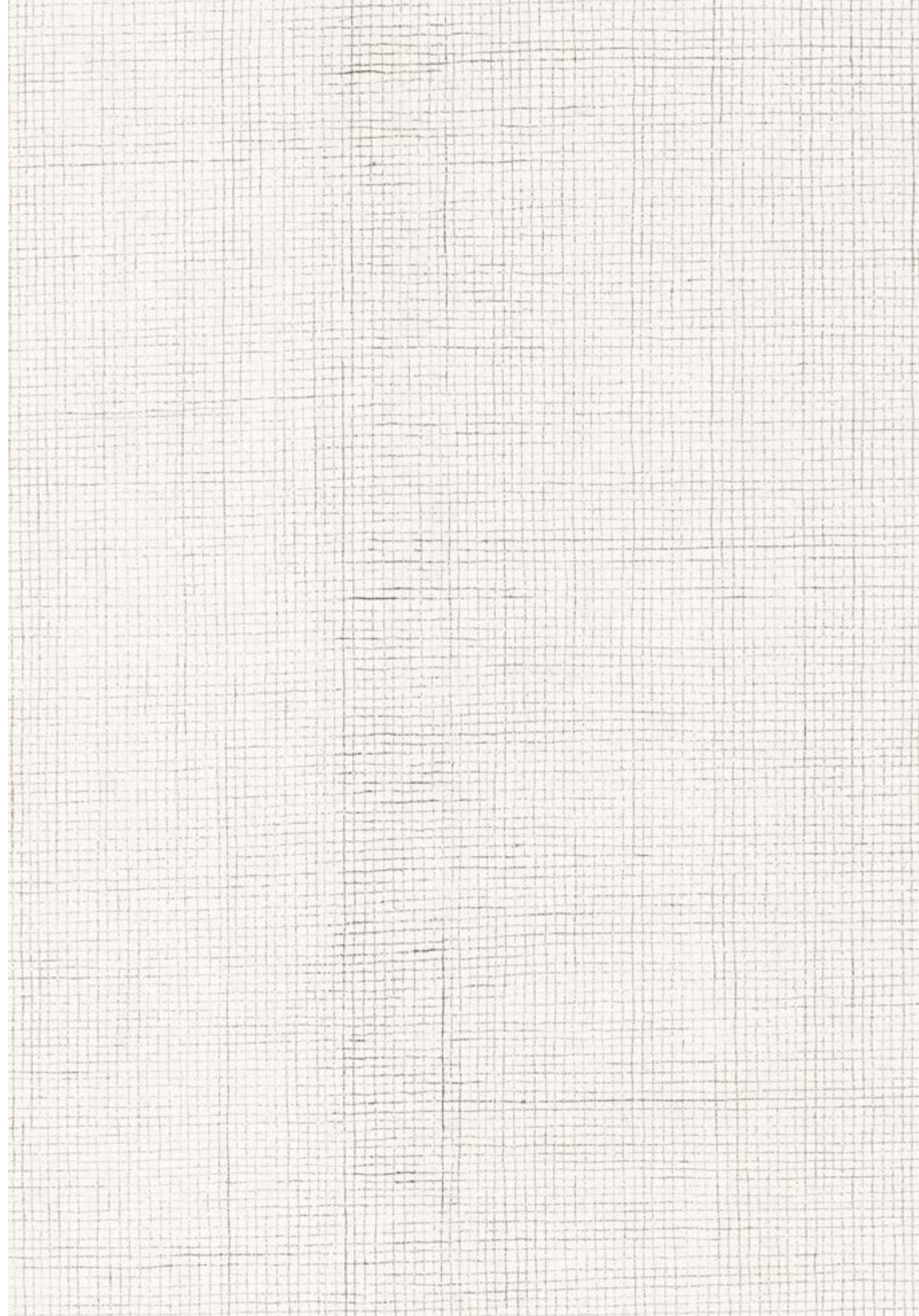


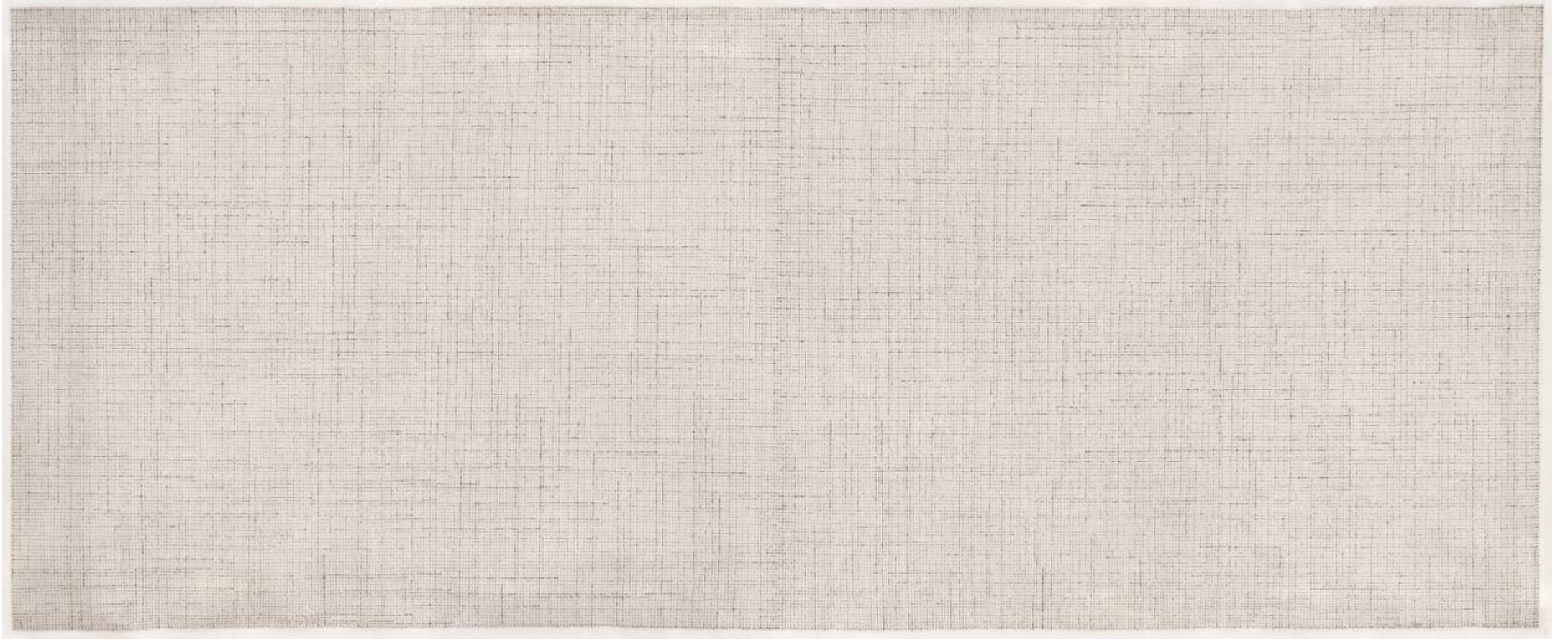
16

1055

2010 | Ink on paper 纸本水墨 | 89 x 156 cm



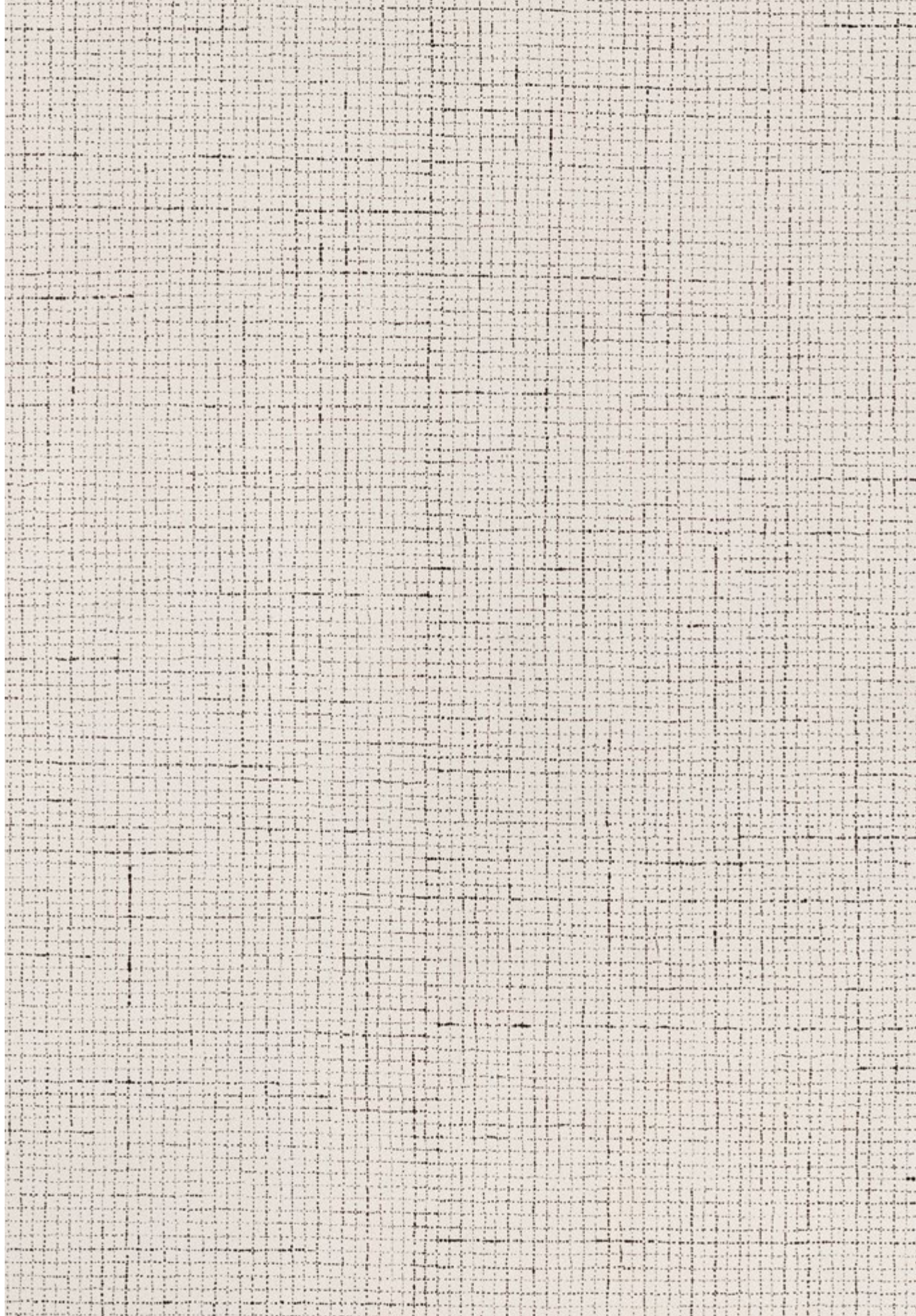




17

0342

2010 | Ink on paper 纸本水墨 | 149 x 366 cm





18

041001

2004 | Photography 摄影 | 50 x 100 cm



19

041002

2004 | Photography 摄影 | 50 x 100 cm



20

041003

2004 | Photography 摄影 | 50 x 100 cm



21

041004

2004 | Photography 摄影 | 50 x 100 cm

Li Jin

李津

b.1958, Tianjin 天津



1981年，李津和同学在敦煌
Li Jin and classmates in Dunhuang, 1981

李津以愉悦感官、色彩明丽的都市食色图景广为人知。他的作品带有自传性质，其中人物木纳的神情往往流露出人物与场景的疏离和自娱自乐的尴尬，甚至还有梦境难圆的忧郁。他对肉体经验的质疑和讽刺，源于他所向往的佛教精神。这就促使他1984年和1990年两次旅居西藏。在李津最近的创作中，宗教图象再次涌现，他的精神倾向也就更为清晰了。

1981年，李津随学校到敦煌的佛窟写生，被莫高254窟的舍身饲虎本生故事深深吸引。在这个故事里，佛祖的前生是一个王子，他舍身饲喂了一只雌虎和她饥饿的幼崽。李津在窟中临摹了两个月，不只临摹了壁画的构图，还忠实地重现其表面风蚀和褪色的细节，以自己虔诚之举向创作壁画的北魏无名画匠，以及壁画本身逾1500年的历史致敬。

这一幕似乎预示了李津之后的精神和创作转折。他在1988年目睹天葬，之后的作品持续探究肉体存在与精神之间的张力。第二次旅居西藏之后，他在1993、94年之间的人物画以细长的轮廓线、浓墨渲染、拓印的纹理弱化了躯体，转而指向人的内心或形而上的存在。在最新的大幅黑白写意人像作品中，李津似乎到达了一种新的融合，对自画像以及心灵与躯体的状态都有同等微妙的表达。

李津的作品被中国美术馆、波士顿美术馆、西雅图美术馆、香港艺术馆等机构和个人收藏。

Li Jin is best known for his colorful depictions of urban consumption and sensory pleasures. Often autobiographical and featuring self-portraits, they suggest playful self-amusement and ironic distance, and are tinged with the melancholy of solitude and the unreality of a dream. This underlying ambivalence towards sensory experience is rooted in a lifelong Buddhist inclination, which led to extended self-exiles in Tibet in 1984-5 and 1990 and becomes more explicit in a recent resurgence of religious iconography in his practice.

In 1981, Li Jin took a class trip to the Buddhist grotto complex of Dunhuang. He was deeply drawn to the mural in cave 254 at Mogao depicting Prince Sattva (the Buddha in a past life) feeding himself to a starving tigress and her cubs. Working in situ for two months, Li replicated in meticulous detail not only the painting's composition but also its surface erosions and faded colors. With this act of devotion of his own, he paid homage to the painting's theme, its anonymous creator, and its survival for more than 1,500 years. The Dunhuang episode anticipates Li's transformative witnessing of a sky burial in 1988, as well as his artistic engagements with the tension between corporeality and spirituality. His figure paintings from 1993-4, painted shortly his second Tibet sojourn, dissolve the body with attenuated outlines, heavy wash, and printed or rubbed textures that denote an inner presence and an alternative reality. Li seems to arrive at a new resolution in his recent freehand monochrome paintings of large-scale figures, which persistently veer towards self-portraiture and convey the subtleties of mental and physical being with equal finesse.

Li Jin's works are in such collections as the National Art Museum of China; Museum of Fine Arts, Boston; Seattle Art Museum; and Hong Kong Museum of Art.



1981年，李津在莫高254窟临摹《舍身饲虎》
Li Jin copying *The Hungry Tigress* in cave 254 at Mogao, 1981

22

The Hungry Tigress

舍身饲虎

1982 | Gouache on Korean paper (mounted as hanging scroll)
水粉 高丽纸 挂轴 | 161.7 x 113.5 cm



* In the collection of the Tianjin Academy of Fine Art
* 天津美术学院藏品



22

The Hungry Tigress

舍身饲虎
Detail 局部



23

Words of Awakening

禅语

1993 | Ink and color on paper 纸本水墨上色 | 140 x 70 cm







23

Words of Awakening

禅语

Detail 局部



24

Immortal

仙

1993 | Ink on paper 纸本水墨 | 140 x 70 cm



24

Immortal

仙

Detail 局部



25

The Call

呐喊

2017 | Ink on paper 纸本水墨 | 140 x 70 cm





25

The Call

呐喊
Detail 局部

26

Man in Lotus

荷中人

2017 | Ink on paper 纸本水墨 | 138 x 69 cm



27

Running Free

自在行

2017 | Ink on paper 纸本水墨 | 140 x 70 cm





28 Morning Practice in California
加州晨课
2017 | Ink on paper 纸本水墨 | 35 x 35 cm



28 Morning Practice in California
加州晨课
2017 | Ink on paper 纸本水墨 | 35 x 35 cm



28

Morning Practice in California

加州晨课

Detail 局部



28

Morning Practice in California

加州晨课

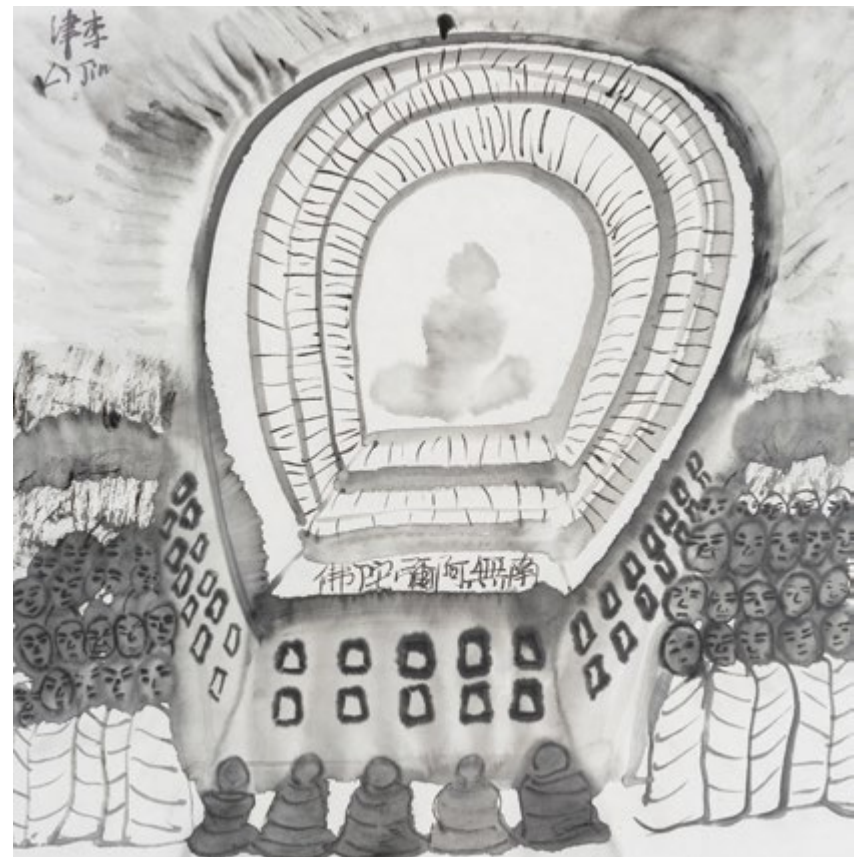
Detail 局部



28

Morning Practice in California

加州晨课
Detail 局部



28

Morning Practice in California

加州晨课
Detail 局部



28

Morning Practice in California

加州晨课

Detail 局部



28

Morning Practice in California

加州晨课

Detail 局部

M

Jennifer Wen Ma

马文

b.1973, Beijing 北京



《蕴》卡斯雕塑基金会，英国西萨塞克斯，2016
Molar, Cass Sculpture Foundation, West Sussex, UK, 2016

在《看山是山》中，马文将灯光与 50 余块玻璃悬挂如云朵，以玻璃的折射、反射和影子在整个空间里营造动态幻境。玻璃之下一块如同液态镜面的方形墨池，倒映出一片若隐若现的山水景观，恍如中国古典园林的造景。然而这幻境不时被水滴的声音和涟漪打破，令我们意识到感官世界的反复无常。装置的吊线、电子设计、水池、金属吊顶等设计皆举目可见。这件装置令人联想起佛教“镜花水月”的比喻，其标题亦来自禅宗对于觉醒阶段的叙述，而自省和梦幻之间的周循，正是马文常常涉及的命题。

马文是装置戏剧《惊园》的编导和视觉设计师。《惊园》灵感来自汤显祖《牡丹亭》及约翰·弥尔顿《失乐园》，曾在纽约林肯中心和亚洲协会上演。作为北京奥运会创意团队的核心成员，成长在美国的马文与水墨传统重逢。在马文最著名的墨植装置作品中，墨的存在既压抑又凸显了植物的生命力，正如本作品中的墨镜，同时揭露并掩盖了整体的影像。

马文受委托创作的装置及艺术项目曾在卡斯雕塑基金会、费城市场广场、温哥华美术馆、华盛顿非纪念碑雕塑公园、北京尤伦斯当代艺术中心、纽约古根海姆美术馆、多哈卡塔尔博物馆等地展出。

In *Seeing Mountain as Mountain*, Jennifer Wen Ma suspends lights and some 50 pieces of glass in a cloud-like formation, creating a dynamic illusion of reflections, refractions, and shadows across the room. A square ink pool underneath functions as a liquid mirror in which the glass coalesces into an otherworldly landscape, evoking the scenography of a traditional Chinese garden. But the illusion is periodically disturbed by the sound and ripples caused by a water droplet, reminding us of the fickleness of perception. Above, the mechanism of wires, electronics, water reservoir, and metal scaffolding are open to view. The installation's imagery of mirror and water draws on perennial Buddhist metaphors for the illusory nature of the phenomenal world, and its title refers to stages of awakening described in Chan. It plays on the oscillation between absorption and self-awareness, enchantment and disenchantment that is a frequent theme in Ma's work.

Ma is the director and visual designer of *Paradise Interrupted*, an installation opera inspired by Tang Xianzu's *Peony Pavilion* and John Milton's *Paradise Lost*. It has been performed at the Lincoln Center and Asia Society, New York. She was on the core creative team for the 2008 Beijing Olympics, which fostered a reengagement with the ink tradition. As an installation artist, she is best known for her ink-coated live plants, on which ink functions ambivalently to obscure and reveal as it does here.

Ma's public commissioned installations and projects have appeared at the Cass Sculpture Foundation; Market Square, Philadelphia; Vancouver Art Gallery; Nonuments, Washington, D.C.; Ullens Center for Contemporary Art, Beijing; Guggenheim Museum, New York; and the Qatar Museums, Doha.



马文布展过程

Jennifer Wen Ma installing *Seeing Mountain as Mountain*

29

Seeing Mountain As Mountain

看山是山

2017 | Hand-crafted glass, lights, ink, pool, infrared sensor, sound system
手作玻璃、灯、墨、墨池、红外线感应器、音响系统 | 240 x 240 x 500 cm



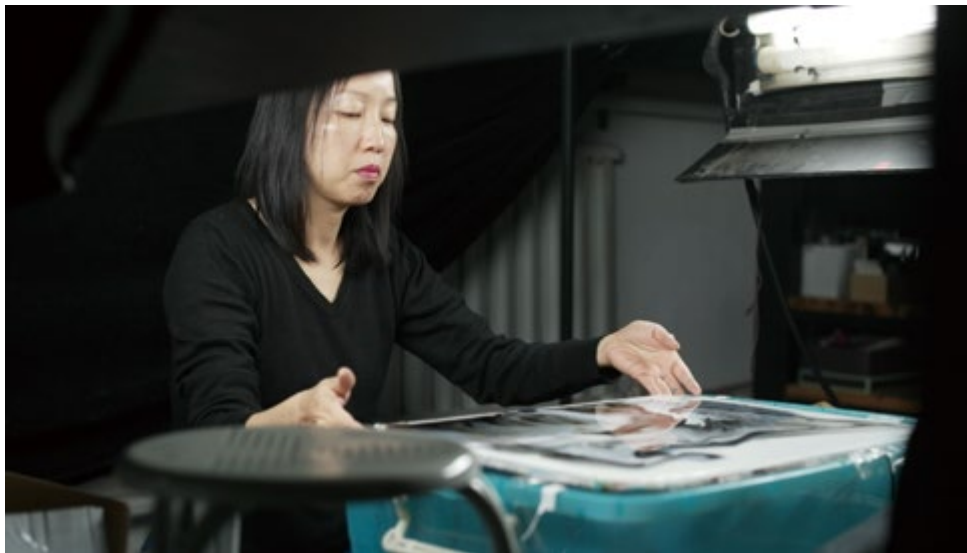


展览场景图
Installation view

Cindy Ng

吴少英

b.1966, Macau 澳门



吴少英创作过程
Cindy Ng's process

吴少英以液体为媒介编排光影戏剧，在纸、画布上捕捉墨色流动的丰富经验发展出独特的个人风格。在十余年的时间里，她与一位舞台导演共同创作即兴、非叙事的“肢体剧场”。她最初只提供影像背景，而最终也成为了台上表演者之一。在视频作品中，她更深入地探索了控制和失控之间微妙的关系，以及戏剧的宣泄力量。

在《花海》中，她使用牛奶中悬浮的墨水和颜料作为创作素材。各种液体在不断的发散和混合中彰显出丰富的色彩效果，以及凝固的颗粒与墨痕，但最后一同被冲刷一净。模糊的背景声和偶然的敲击声并不构成任何旋律，正如影像中的墨痕一般漂移无定，在我们眼前营造一幕幕未完成即滑过的场景，引领我们想象其中不可名状的角色、叙事与情绪。在我们沉浸于美妙景观的同时，又无力地见证着时光的流逝。

吴少英的作品被国立台湾美术馆、澳门艺术博物馆、北京今日美术馆等机构收藏。

Cindy Ng stages live performances with liquid light, using techniques honed by years of experience capturing the movement of ink directly on paper or canvas. For over a decade, she participated in an experimental form of improvisational, non-narrative, gesture-based theater, initially only providing the background video for the performers on stage and ultimately becoming one of them herself. The tension between control and giving up control remains salient in her work, and she continues to embrace the cathartic potential of theater.

In *Sea of Flowers*, she manipulates the flow of ink and pigments suspended in milk. Diffusing and interfusing, the liquids create a range of chromatic effects and leave behind coagulated particles and trails, all of which are ultimately flushed away. The accompanying soundscape of a synthesized hum and jolting percussive sounds does not resolve into a harmony or melody. Drifting into one incomplete scene after another, the liquid traces both invite and resist our desire for narrative, character, and emotional identification. By turns they immerse us in sublime imagery and render us captive witnesses of the sheer passage of time.

Ng's work is in the collections of the Taiwan Museum of Art, Macau Art Museum, and Today Art Museum, Beijing, among others. emotional identification. By turns, they immerse us in a pleasing or even transcendent illusion and render us helpless witnesses of the sheer passage of time.



吴绍英早期水墨作品
An early ink painting by Cindy Ng



吴少英参与的肢体剧场
Experimental theater in which Cindy Ng participated

30

Sea of Flowers
花海
2017 | Video 视频 | 13'30"

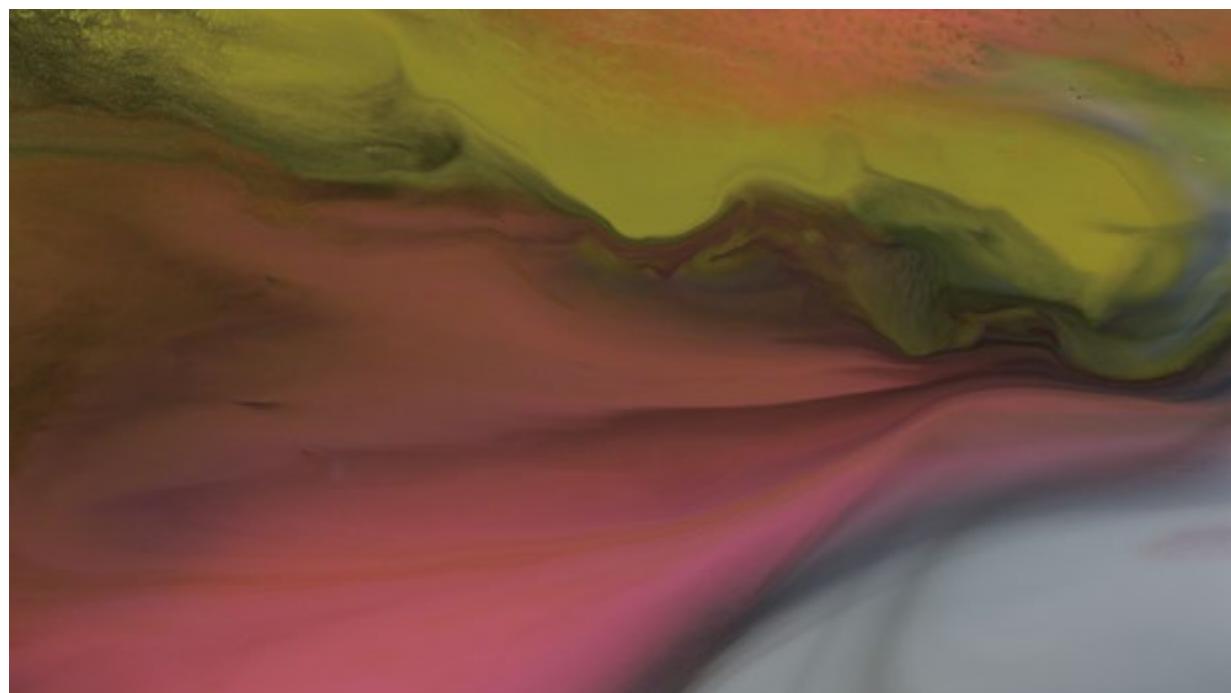
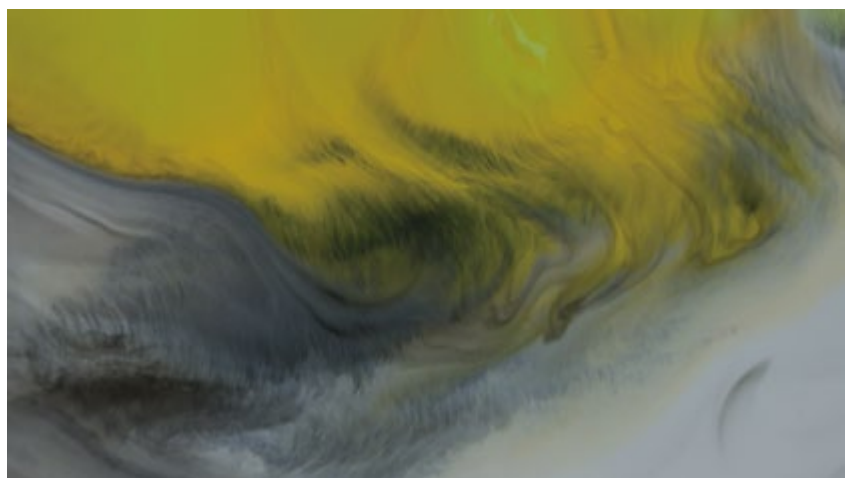
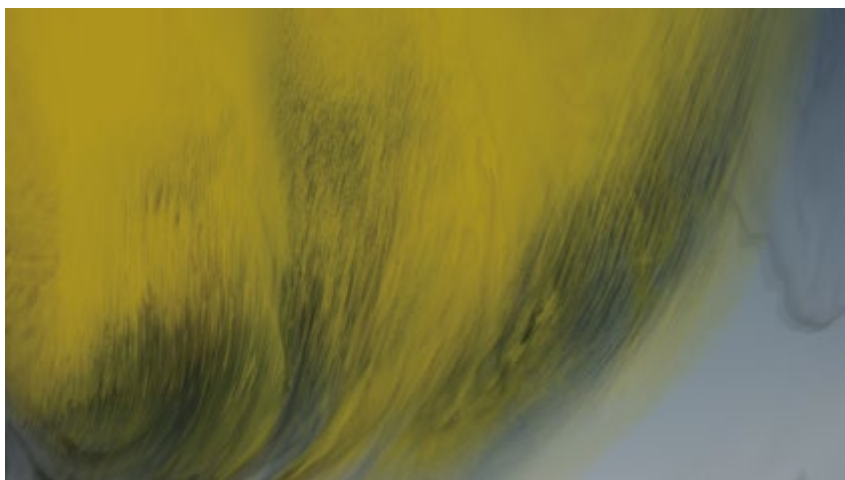




30 Sea of Flowers
 花海
 Detail 局部







30 Sea of Flowers
 花海
 Detail 局部



31

Light6224

光 6224

2016 | Digital painting 数码 绘画 | 60 x 60cm



32

Red4638

红 4638

2016 | Digital painting 数码 绘画 | 60 x 60cm

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中国北京市朝阳区机场辅路草地艺术区红一号B1, 邮编100015
Red No. 1-B1, Caochangdi, Chaoyang District, Beijing 100015, China
Tel: +86 10 5127 3143 (o) info@inkstudio.com.cn www.inkstudio.com.cn



