

镀 金 时 代
GILDED AGE

叶 永 青 的 游 走
The Wanderings of Ye Yongqing

我们正处在平与躁与镀金的年代——而整个
夏天我都在描绘和叙述着一个自创的游戏：
用几只孔雀来慢慢篡改当时的世界。

孔雀 Peacock 200×150cm 布面丙烯 Acrylic on Canvas 2015



当“悖论”成为意义 ——写于叶永青《镀金时代》之前

叶永青将展览命名为“镀金时代”，让展出作品具备了某种“文本”隐喻。但有趣的是：借用马克·吐温的文学概念，在他看来并非为了宏大的历史评判。他谦虚地表示，自己没有资格评述一个时代。之所以用这个名词，是为了交待他描绘孔雀的背景：“一个镀满土豪金色的时代，整个夏天，我都往返于北京和大理画室里描绘和叙述着一个自闭的游戏——用几只孔雀来慢慢篡改窗外的世界。”

其实，我对他的“谦虚”深表怀疑。“镀金时代”与“镀满土豪金”的词语关联，和今天的生活太吻合了。即便，叶永青不想“评述”时代，选用这个词也是一种评述的态度。或许，这正是叶永青一代艺术家天然具备的创作倾向。不同于年轻一代，他们作品更容易在出发点上具备某种针对现实的介入性。然而，这个出发点并不影响叶永青作品在生产方式上具备另外的意义。关于这一点，我们在讨论中愉快地达成共识。众所周知，叶永青是艺术界有名的“候鸟”——创作状态始终处于流动的过程。无论他选择“镀金时代”，还是其它什么主题，作品的被生产过程都具有相似发生。有人会疑问，这能说明什么？确实，按既定“创作——主题”的关系，无论作品创作方式如何，都服务于主题需要。也即作品自身的生产过程并不具备意义的表述能力。然而，问题恰恰在于，叶永青一贯以来坚持的创作方式就是意义的生产过程。

正如我们在讨论中谈及的《富春山居图》，至正七年基本就完成了全画构成，但至正十年的题跋中黄公望仍然说没有完成，而将它带在身边随时添加。由于此后不久他即去世，没有其它题跋进一步说明画幅的完成状态。故而，以至正十年的题跋看，这幅中国绘画史的巨制是不是画完了，对画家而言可能还是个问题。然而，我们的阅读并没有这样的担心。我们总会以完成的预设看待一幅有着如此



盛誉的画作——因为它如此重要，所以一定是一幅完成了的作品。这种判断，隐藏了一种关于画作完成性的历史意识。于是，我们关于作品的判断，便与黄公望本人构成某种有趣的矛盾。当然，此处无意讨论两种看法孰对孰错，而是提醒我们，判断一件作品是不是也隐含了类似意识，抑或说控制我们做出判断的文化权力？比如现在的工作室创作机制。是不是一件作品就应该在一个预设的空间内完成？谈及此处，我们会发现：叶永青“候鸟”式的创作，是将画作背后的时间流动加以显现，并因此检讨今天的作品生产机制。对叶永青而言，“候鸟”创作与其说是作品的完成过程，不如说是建立个体与作品的全新关系。普遍盛行的工作室中的画家与画作的关系，对叶永青而言难以忍受。他无法接受这种机制对个人的“囚禁”。在他看来，艺术应该凸显个体自由，如果艺术家与艺术品的关系被限定在某种框架内，艺术就不再具有价值。因此，他的“候鸟”并非简单的作品完成过程，而是一种态度——在自己与作品的关系中重新确立个体自由。

叶永青一直以来的创作，都有着类似的“机制检讨”逻辑。令人注目的“鸟”，就是针对他人“观看机制”的检讨：看上去简单、快捷的东西，却用非常慢、非常复杂的手段画成。如果只是认为“鸟”显现了新的美学形式，那么我们就无法理解叶永青创作的真正意图。他无意为世界多提供一种美学标

本，而想通过绘画行为中隐含的“悖论”，揭示我们判断作品时的“认知机制”。就像《富春山居图》天然具有完整性不是作品本身带来的，而来自我们接受到的艺术史概念。叶永青的“鸟”看上去的“简单”，也是来自我们日常关于作品“简与繁”的理解机制。就此，叶永青作品的意义生产并不简单取决于“鸟”这样的主题，亦如今天的展览主题——镀金时代。行文至此，关于展览的描述早已偏离“主题”的存在。但为什么一定要一篇用以解释展览名称的前言？这里的某种规定性，亦如工作室机制一样，是今天作品生产、展示制度的组成部分——我们需要一篇关于展览主题的解释文字，放在展厅中帮助观众理解。但在叶永青的这个展览中，如果你一定要这样一篇文字来理解展览，那么你也一定会发现：这种“理解机制”正是问题之所在。因为看似合题的“孔雀展厅”后，你会面对一个看上去与展览主题毫无关系的展厅：一些原本散落在各个地方，或完成、或未完成，甚至还未动笔的“作品”。

这是四件一套的齐白石山水“临摹”。关于这套作品，叶永青说自己一时冲动决定创作后不久，就丧失了继续画下去的耐心。于是四件画作被“闲置”在不同城市，其中两幅还没有动过笔。但当这些作品被悬挂在展厅时，叶永青用现代展览制度制造了新的“悖论”：白盒子加 video，让人自然地认为这就是完成的作品。这到底是不是完成的作品？从叶永青初始绘画经验看，答案是否定的；从现



场观看制度看，答案是肯定的。两者间的“矛盾”，正是叶永青试图抛出的问题：一幅作品的意义是在工作室中完成的，还是在展厅中完成？甚至是在展厅之外继续“完成”？回答这些问题，我们不得不回溯自身关于这些问题的“思考机制”。沿此前行，最终我们发现：叶永青无意提供什么标准答案，而是通过“悖论”促使我们进行一种“机制检讨”。显然“一件作品是不是完成了”的问题看似简单，但回答起来却要动用很多“隐藏在判断之后”的知识前提。从某种角度看，挑逗一些看似沉睡的知识前提，才是叶永青的真实意图。理解了这一点，自然就不再纠结于“一件作品是否完成了”的答案到底是什么。

经过这一番思维检讨，我们可以重新回到展厅。此时，面对叶永青看似与主题无关的布置，就无需诧异了。因为孔雀之后出现的未完成作品，正是针对今天展览机制的“悖论”制造，亦如其画鸟背后隐藏的“观看机制”的检讨。为什么展览需要一个提炼出的统一主题？这种习惯的背后是什么？显然，答案指向了某种文化制度中的权力机制。应该说，通过各种悖论制造，实现我们的思维转向——由“外在结果”转而检讨“内在预设的前提”，正是叶永青多年来坚持的创作方式。其意义不取决于那些看似结果的画作、展览，而源自这些结果产生方式的检讨。正如他的“鸟”，画面并非作品核心，这些画面调动起来的认识行为才是作品的真正发生。多年来，他仿佛一个超脱的“悖论魔术师”，通过候鸟迁徙、“随意”描绘等一系列艺术行为，不断挑战我们习以为常的认知观念，并因此形成自己艺术方式的独特性，乃至本次展览关于“展览主题”的悖论制造。

走在这样一个展厅，我们仿佛进入“叶氏悖论”的多层“盗梦空间”。从“展览主题”到“作品完成性”、从“画幅生产空间”到“画家与画作关系”，甚至具体到一件作品的“简单”与“复杂”，叶永青为我们不断制造思维“悖论”。面临这些悖论，如果我们一意追寻标准答案，那么我们就永远无法理解“叶永青”。因为，他的目的并非提供答案，而是为了一种思考机制的检讨。

杭春晓

孔雀 Peacock 150×200cm 布面丙烯 Acrylic on Canvas 2015





When a Paradox Becomes Meaningful

The Preface for the Exhibition "Gilded Age" by Ye Yongqing

When Ye Yongqing selected the name for his exhibition as the "Gilded Age" he obviously intended to convey the signification of a certain textual metaphor. What is interesting about this is that: he uses this almost Mark Twain literary conception, to construct what he does not regard to be a macrohistorical critique. He humbly expresses that he himself lacks authority to critique an entire generation. The reason why I have chosen this name, is to convey his explanation of the painting peacocks: "in a gilded age of wealthy tyrants, throughout the entire summer, I travelled back and forth between my studios in Beijing and Dali, to paint and describe a lonely game- using some peacocks to slowly misrepresent the world beyond my windows".

In fact, I have real doubts about his "humility". Considering in context the "Gilded Age" and "Wealthy Tyrants", they do seem to match today's oligarchical world quite well. Even if Ye doesn't want to "critique" today's generation, his use of these collocations together certainly reflects a certain critical attitude. Or perhaps, it is precisely this which reflects the artistic direction which Ye naturally possesses. His are unlike the young generation, whose works take their starting points for inspiration from more practical aspects of life. But for him, these starting points do not affect Ye Yongqing's works in their creation or instead reflect another signification. In this regard, during our discussions together we happily reached an accord and consensus. As everyone knows, Ye is famous in the artistic world for his

"migratory bird" works, which are noted for their consistent fluid, dynamism and movement. So whether he selected "Gilded Age" or another theme, the process of creating his works still remains faithful to his ubiquitous techniques. Some have asked if somewhat dubiously, what is the significance of this? In fact, given the natural relations between "creations- themes", regardless of the specific creative processes involved, they all serve to meet the needs of the theme. Hence the works themselves in their production and processes do not convey their own descriptive sense and signification. Instead, the real problem is that, Ye Yongqing consistently insists on his creative processes as implying signification through their technique.

For example when we discussed the "Dwelling in the Fuchun Mountains", which took until the seventh year of Zhizheng reign period of Emperor Shun of the Yuan Dynasty to complete, while in the 10th year of ZhizhengHuang Gongwang said the work was still incomplete, and continued to carry it with him to add elements for its ultimate completion. Since he died soon thereafter, there were no other contemporaneous explanations of the state of completion of the work. So from the remarks in the 10th year of Zhizhengit can be seen that this masterful massive creation in Chinese painting history remained incomplete, which could pose a problem for the painter. For us however, as viewers we do not entertain such difficulties or doubts. We can instead view such a massive work for its importance, as a complete piece. This kind of criticism, implies a sort of historical significance and consciousness about the completeness of the work. Thus, when we express our critique for the work, we find ourselves in an interesting contradiction with the position taken by Huang Gongwang himself. Of course, we do not aim here to discuss who is right or wrong in regard to these two opinions, but perhaps merely to remind ourselves that critiquing a piece of art may involve certain implicit conscious considerations, or cultural authority which may repress or control our critical evaluations?

For example, in today's studio creative processes and mechanisms,should an entire work be completed in a pre-established, dedicated space? In discussing this, we can realize: Ye Yongqing's"migratory birds" creations, reflect the passage of a spatiotemporal sense and flow of time, and which provide room for critical evaluation of today's creation processes. For Ye Yongqing, instead of discussing the creation of his "migratory birds" and their ultimate completion, it might instead be better to appreciate a completely new relationship between his individual works and the entire repertoire of his creation. The conventional view of studios and the artist and their works create an unbearable sense for YeYongqing. He is unable to acceptthe traditional framework of being held in"captivity" when creating. For him, art should reflect a degree of individual

freedom, and if artists and their work are limited to a certain confined framework, then the art simply speaking, lacks any value as art at all. Hence, his "migratory birds" reflect not merely a simple process of completing creations, but instead contemplate a sense of- self and work in relation to redefining their mutually existential independence in comity.

Ye Yongqing's works have always had a countervailing logic of a certain "critique of the system". The "birds" which so attract our attention, reflect a criticism of others "methods of observing"; they may seem simplistic, and free-going, and yet they use a slow, deliberate, and complex convex and suite of techniques to complete the paintings. If one were to suppose that the "birds" merely reflect a new aesthetic approach, then we will have lost the real signification of Ye Yongqing's works.He does not intend to provide the world with a merely aestheticsstandard, but to use his painting to convey a "paradox", revealing how our artistic critique of works is really a "cognitive mechanism". Just as with "Dwelling in the Fuchun Mountains", which naturally has a completeness which is somehow conveyed beyond the work itself, but rather comes from our mutual acceptance of a common artistic historical conception and consciousness. Ye Yongqing's"birds" appear deceptively "simple", which results from our understanding and appreciation processes for our daily interaction of works in both their "simplicity and complexity". As such, Ye Yongqing's works signification is not produced from a simple explication of the topic of "birds", but rather through their expressive embrace of today's exhibition theme- the Gilded Age. Having written to this point, perhaps I have strayed somewhat from the objective of discussing the exhibition's "theme". So why should I use this prefatory essay to explain the exhibition's name? It may seem that one stipulation here is akin to the studio mechanism at work, in today's artistic production, and the concomitant exhibition system as well- we need to explain the significance of an exhibition theme, and display it in the exhibit to help the audience better appreciate the meaning of the event. But for Ye Yongqing's exhibition, if you were to demand this kind of essay to explain his exhibition,you would also have to realize: this kind of "explanatory mechanism", is exactly theproblem. While it seems appropriate for the "Peacock Display Hall", you will then have to face an exhibit which seems completely unrelated to the theme: which are scattered about, or complete, or incomplete, and which may even have not met with the onset of the brush and yet dare call themselves "works".

Among these "works", there are four which form a suite of Qi Bai-shi's landscapes "Copied". In respect of this suite, Ye has said he was suddenly moved to create them, and then somehow lost his patience to complete them after starting. So the four works have been "suspended" in different cities, and two have not even been begun. But when these works were hung in the



exhibition hall, Ye used the contemporary exhibition system to create a new "paradox"; in a white box with a video, he allowed viewers to naturally contemplate how these were already yet complete works. Are these really complete works? From Ye Yongqing's initial painting experiences, the answer is in the negative; but from the perspective of the viewer on the scene, the answer is a certain yes. Amid these two perspectives there is a clear "contradiction", which is precisely the issue that Ye wished to put forth: can the significance of a work be completed in a studio, or is it completed in the exhibition space only? Or perhaps only when it is removed outside the exhibition hall and then continues to "completion"? Answering these questions, we cannot but ask ourselves these questions about our "cognition processes". Having reached this point, we have surely realized: Ye has not intended to provide us with some standard answer, but to use the existence of the "paradox" to inspire us art aficionados to engage in "criticism of the system". Clearly then, "whether a work is complete or not", seems a simple enough question, but to answer it actually requires conscious consideration of the predicate issues that lurk behind our criticism. From one point of view, to provoke such inchoate cognitive considerations, is really the deep intention of Ye: appreciation this point naturally allows to deflect any answer to whether "a work is complete or not".

After further consideration and critical reflection, we can return to this exhibition. Now, we understand how Ye Yongqing intends those aspects of the exhibit which seem at best disparately connected to the theme, and we need not be surprised at all. Because with the incomplete works appearing after the peacocks, we realize this is exactly the sentiment of the space and its "paradox" with today's exhibition mechanism, which the painting of the birds subtly signifies in their quest for engaging in a critical discussion of the implicit "observation mechanism" of the contemporary art world. Why an exhibition requires a solidly forged unifying theme? What are the implicit assumptions behind this common custom today? Clearly, the answer

implies reference to an authority mechanism lurking behind a certain cultural system. Our perhaps we ought to say that through the creation of just such a paradox, we can see how to transform our thoughts from an emphasis on "the external results" to appreciation and consideration of the "preconceived internal assumptions", as these are the admittedly arduous challenges which Ye has remained faithful to with his works over the years. The significance therefore lies not in the resultant works, or their exhibitions, but in the discussion and criticism of their original production processes behind these works. Just as with his "birds", the paintings are not the center of the works, rather the images movement is designed to reflect their conscious engagement with cognitive behaviors which the works seek to emulate as their true inspiration. Over the years, he has been a "Masterful Magician of Paradox", and has used the migration of birds to "randomly" express series of artistic behaviors through painting, which continually challenge our common conceptions and cognition, while also thereby creating his own unique artistic method, which is replete in the paradoxes which create this exhibition's own "exhibition theme".

Strolling through this exhibition hall, we are constantly faced with the numerous levels of the "Ye's Paradox" and his "Dreamscapes". From the "exhibition theme" to the "works completion", and from the "paintings creation space" to the "relationship among the artist and the painting", to the individual expression of a work's "simplicity" and "complexity", Ye continually manages to challenge us cognitively with his inimitable and rich paradoxes. Facing these paradoxes, if we strive to search for standard answers, we will never be able to understand "Ye Yongqing". His purpose is not to provide answers, but to empower a critical space for cognitive engagement.

Hang Chunxiao

孔雀 Peacock 150×200cm 布面丙烯 Acrylic on Canvas 2015





孔雀 Peacock 200×150cm 布面丙烯 Acrylic on Canvas 2015





镀金时代

镀金时代？不就是土豪的年代吗？没错，金是一样的金，豪也是真正的豪，我们中国人当代生活现实其实是为这个时代真正实实在在地贡献了一个“土”字！在当下这份资本权贵光鲜恢宏无畏的豪气与排场面前，文化大抵纷纷改变了用场。过去，文化对于社会和生活起码可以当块遮羞布，是赤裸裸的欲望和人世苦乐的转化与掩饰，无论在优雅温情或是悲壮离乱的年代，文艺甚至可能是慰藉人心的良方；而今天，政商社会与日常生活变得愈发地无知无耻无羞无愧，人们都只顾在任何机会中登堂入室争上前台，像孔雀一样恨不得时日开屏秀出全身家底毛色自恋自芳，如是，我们时代的文化就是宛同一群为悦己者容的孔雀体例的表现。

我养过两只孔雀，相处时间久了不免拿它与人比较，我竟发现的是差不多的印象：人与孔雀就其动物性与精神层面而言，动力都是自助和自秀，无计划的运动。始终相当缺乏历史的想象力——昨天和明天与今天一个样，略好略坏而已。人与动物的想象力有一个自然主义的方向——活着，永远一样，永远在一样的动力和需要的摆布下，面对一个永远一样的自然欲求。那么，也许镀金的物质与商业广告中的内容才更能从生理上表达我们时代的文化“永远富于人性”事物的方面：性与表演；食物的摄取（令人垂涎的鲜美菜肴）；排泄（和胃的药丸、揩起来舒适的便纸）；臭气（漱口水、除臭剂、洁厕精）。

我到没有叙述历史的志愿，也没有资格评论历史学家对于这个我们所处的世事应该持何态度，可私下里总希望乐见或听到多有一些不相干的话本。现实这般的景象是没有系统的，像万千个频道同步开放，各演各唱，打成一片混沌。在那不可解的喧嚣中偶尔也会出现清彻的、使人心酸眼亮的一刹那。

一个镀满土豪金色的时代，整个夏天，我都往返于北京和大理画室里描绘和叙述着一个自闭的游戏——用几只孔雀来慢慢篡改窗外的世界。

叶永青



孔雀 Peacock 150×200cm 布面丙烯 Acrylic on Canvas 2015



Gilded Age

A gilded age? Is it not the era of Upstarts? That's right, gold remains gold, and prosperity remains the same, but in contemporary Chinese living, we are all striving to stay faithful to contributing to authentic "local" lifestyles! In our current environment of the mighty and wealthy, culture has taken on a new life, and serves to enrich society and our lifestyles as a fig leaf covering our naked desire signifying the transformation and camouflage of the world of joys, whether in terms of an era of elegance or ethereal tragedy, the arts are the perfect salve to comfort mankind's weary souls; and today, the world of the political and economic elites are ever more shameless and ignorant, their only interest is to seek to take the stage whenever they can, like a proud peacock showing her plumes. Thus it is that the culture of our era is replete with self-pleasing sycophants who embrace only the spirit of the prideful peacock.

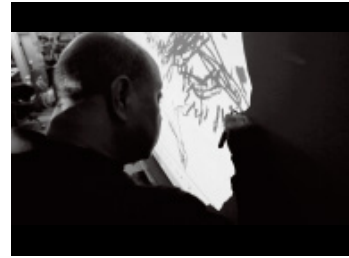
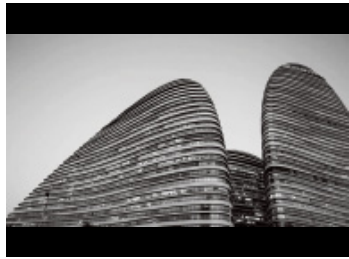
I have raised two peacocks, and in my time with them it became natural to share my experiences with them in comparison with other people, where I realized they had much in common indeed: the animal nature of man and peacocks is very similar as is their spiritual aspect, both emphasizing self-initiative and pride, especially through acting without planning ahead. They often lack historical imagination, with yesterday, today and tomorrow all alike, only slightly better or worse are some days than others. Mankind and animals' imagination shares a common naturalistic direction emphasizing living, always the same, with a persistent motivation

and demands compelling behavior, always acting against a backdrop of eternally the same natural demands and desires. So, perhaps the gilded material and commercial advertising contents really can better physically express the "eternal praise for humanity" existed in the culture of our era: in the battle between essence and acting; the quest for food (and the gluttonous devotion to delicacies); excrement (with stomach relievers and comfortable toilet paper); and odors (mouthwash, deodorant, and toilet cleaners).

I am not trying to volunteer to describe history, nor do I feel qualified to criticize historians about the attitude we should share when facing this generation, as I can privately wish to be hopeful anyway or to hear some other's topics. But when facing reality, there is no system, only a myriad of disparate channels contemporaneously broadcasting their own messages, amid a forest of cacophony and chaos. Amidst that noise, one sometimes finds a clarity, which makes one's heart twist in sadness.

In a gilded era, throughout the summer, I travelled between Beijing and Dali studios to paint and describe a lonely game, using peacocks' plumes to slowly change the world outside my window.

Ye Yongqing



画鸟 Painting a Bird 150×150cm 布面丙烯 Acrylic on Canvas 2015



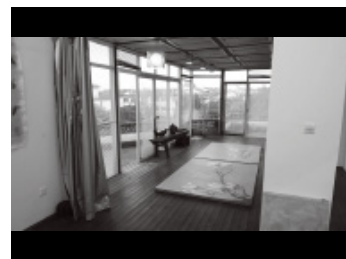
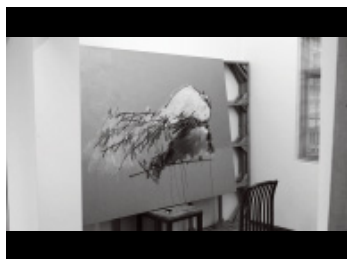
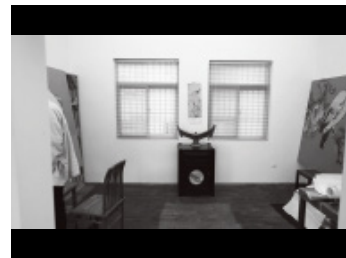
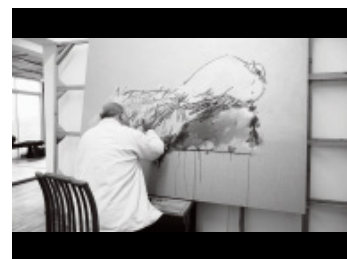
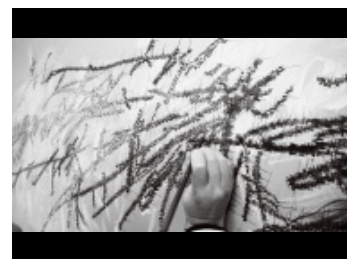
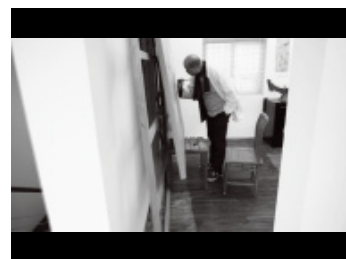
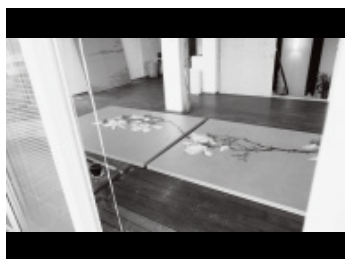
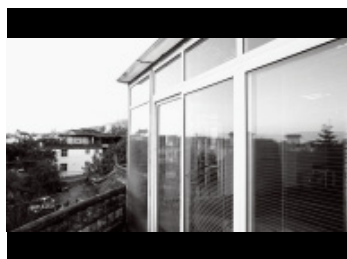
榴枝黄鸟图 Yellow Bird on a Pomegranate Branch 150x150cm 布面丙烯 Acrylic on Canvas 2015





画鸟 Painting a Bird 150×200cm 布面丙烯 Acrylic on Canvas 2015





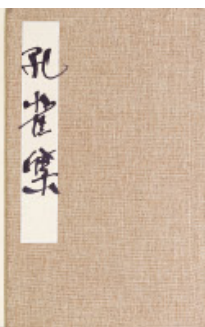
孔雀 Peacock 200×150cm 布面丙烯 Acrylic on Canvas 2015

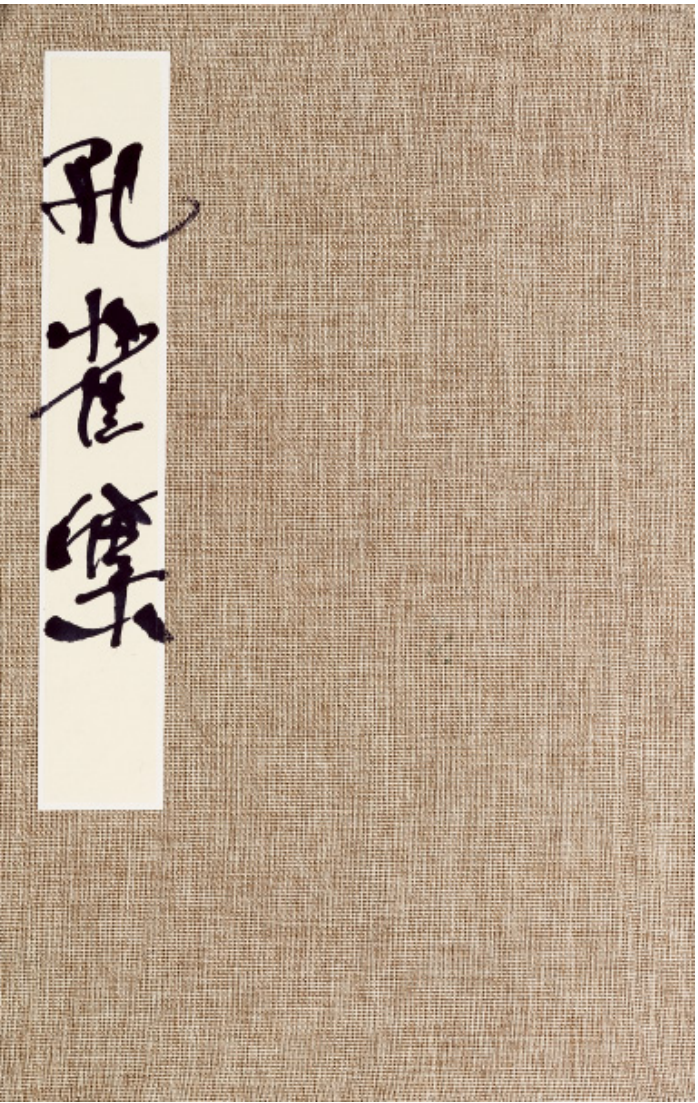


孔雀记

记得多年前，我在昆明上河全馆的画室中手绘一只鸟，常听窗外的鸟中一阵翅膀的扑腾，走到阳台一看，院中竟有两只真正的孔雀从天而降！

两只孔雀一蓝一绿，拖着长长摇曳的羽毛在院中踱步，并没有要飞走的意思，原来这是有人从西双版纳带来送给我们的邻居隔壁的原昆明老市长的礼物，他们将这座城市迎来世博会，天翻地覆地飞烟散，一个城市转瞬成了见不到绿色的大工地，两只孔雀过不了市长家的那块水泥院子的日子，径直蹦蹦跑到我们这有花有草物轮鱼游的公馆院子里来了，大同老市长又给饲养得不能繁殖，见我们两双喜爱，便好平白地寄给了我们。





孔雀记

记得多年前，我在昆明上河会馆的画室中专心画一只大鸟，突听窗外的空中一阵羽翅的扑腾，走到阳台一看，院中竟有两只美丽的孔雀从天而降！

两只孔雀一蓝一绿，拖着长长招展的羽毛在院中流连，并没有想要飞走的意思。原来这是有人从西双版纳带来送给我们临居隔壁的原昆明老市长的礼物，彼时逢春城迎来世博会，天翻地覆灰飞烟灭，一个城市转瞬成了见不到绿的大工地，两只孔雀过不得老市长家的水泥院子的日子，径自跳墙跑到我们这有花有草鱼游狗跑的会馆院里来了。大约老市长已经饲养得不胜其烦，见我们面露喜爱，便转手交代寄给了我们。自此孔雀在会馆安了个窝，客人少时便放它们出来活动，我也乐得搬把椅子坐在水池边看两只大鸟游走在院中，时而悠然踱步，时而跃上高杆，水池暗影中金色的锦鲤缓缓地转动身躯，只有忠诚的狗儿 Happy 焦虑地吐出舌头，它只等太阳落山时听我一声号令，把这两只主人的新宠赶回笼子……那两年，我总是从昆明上河会馆出发，起身去往从未瞩目的他乡别处。从外面的世界归来时，院子里会响起我更换的新乐曲，那是我带回给故乡新的声音！日子匆匆而过，Happy 和两只大鸟歪头认真享受地倾听苏格兰风笛或印度萧声的情景是我关于昆明的最美好记忆的画面。

孔雀臭美，是爱显摆与出头的角色，有时为求得爱侣欢悦和路人青睐，甚至不惜拼尽全身家毛色，情急之下，也顾不得一个露怯的后背与现丑的屁股亮在了明处。如此看来，孔雀真是随时自我感觉良好又毫无半分自知之明的家伙。总之这内外分裂的物种，观察并与之相处是非常有趣的体验。孔雀的脾气暴躁与其优雅的外表不符，孔雀的嗓音更是不敢恭维，它粗旷的鸣声尤其在夜间欢歌的声色场所足以令人扫兴魂飞魄散！记得后来我将孔雀移至创库，专门为其修了一角小花园，置于一偶供众人观赏。不巧的是，这个位置与我们的临居，也是做一些文化活动的诺地卡艺术中心的舞台仅一窗之隔，我家那孔雀，每每音乐响起便侧头倾听，并做享受状，间或投入时也应合几嗓，往往惊吓了众人！



我在北京，隔壁的主持小吴来电兴师问罪的投诉：该机构好不容易找来资金，办了个文化音乐周，请来几位著名的诗人与歌唱家献艺交流。但每每兴致高涨尤其是女高音优美的歌声婉转时，我家那讨厌的鸟儿把持不住会自作多情地发出破坏性的动静，毁了整个活动！我当然只得连忙抱歉，说了不少对不起！同时作为孔雀的管理员，也不免作些向内的解释：我以为这孔雀也算个居民，原本就住在那里。鸟不与人同，但不知何时不该发出声响，只晓得为美而生！为自身与周遭的感动而鸣。大家感到不爽，说到底还是人的问题。

后来孔雀搬了家，搬到画家老唐收养它的滇池边去了。我们也搬了家，离开了创库，十一年前搬到北京去了。有一只孔雀误食了花肥而亡，我们将它埋在昆明西郊的玉案山上。另一只还活着，它算是个老英雄老家伙了，与一群土鸡和老唐的工人老黄师为伴，什么时候我应该去看看它呢？

孔雀的故事渗透着过去在昆明的日子，那是开动马力在云南寻求改变的岁月。在云南做事情并不容易，有时你面对温吞、麻木和迟钝就像在石板上种菜，不会有半粒收成。在云南灿烂阳光下，伴随而至的经常是一种深深的无力感。这种绝望和悲观的感受，有时却能给你另外一种观察和思考现状的位置与角度。其实人可以有好多种活法。有时你不妨参考一下孔雀，活得可谓自在：离热闹和中心越远，反而离内心更近。

从夏天到秋天，我好几次往返于北京和大理，用回忆来写出和画出孔雀，一个自闭的游戏。用两只孔雀的故事来慢慢篡改窗外的世界。

叶永青





I recall that a number of years ago, I was at the Upriver Club in Kunming in the studio focused on painting a large bird, when suddenly outside the window I noticed wings fluttering about and as I walked out to the balcony I saw two lovely peacocks landing from the sky in the courtyard!

There were one blue and one green peacock, dragging their long plumage in the courtyard, as if they had no intention of flying away. Originally, these peacocks were brought from Xishuangbanna as a gift for our neighbor, the old mayor of Kunming, and at that time we were ushering in the Spring World Expo, which turned the city inside out, and with massive construction everywhere it was hard to see any green, so the two peacocks grew weary of the concrete courtyard of the old mayor's home, and decided to escape to the flowers, fish and dogs running about in the Club courtyard next door. Perhaps the old mayor was weary of feeding the peacocks, and when he saw how we enjoyed them, he decided to entrust them to us.

Ever since the peacocks settled down at the Club. I let them out when there were few guests, and I was happy to sit in a chair and relax by the pond as they strolled and strutted in the courtyard, at times strolling gently and at times flying about. The shadows astride the pond revealed the golden koi meandering, while only our faithful dog, Happy, let his tongue out in anxiety, waiting the sun to set when I would tell the two peacocks to return to their cage...over those two years, I always started from the Kunming Upriver Club, leaving to exile elsewhere without revealing my destined purpose. After returning from outside, the courtyard would be filled with new musical compositions, those were the new sound I take back to my hometown! As the busy days passed, the scenes that Happy and the two big birds listened intently to the Scottish bagpipes or Indian zither sounds were the most beautiful images we have of Kunming.

Peacocks are very proud and boastful of their appearance, loving to strut their stuff, and sometimes to attract a mate or please passers-by, they display their entire plumage, though when in a hurry they may also forget that their back ends would then remain exposed. In those moments, one senses how a peacock is prideful and also completely unaware, in a rather funny contradiction. This internal and external contradiction, makes for some interesting experiences for observers. Peacocks are highly temperamental which contradicts their elegant and graceful appearance, and their sound is quite rugged at night when one expects a sensual melody instead! I thought these peacocks were also residents, who belonged here too. Birds are different than people, they do not know when not to sing, only emphasizing the beautiful sound! They harmonize and resonate for themselves and their appurtenant environment. If others are uneasy, that must be a problem for people alone.

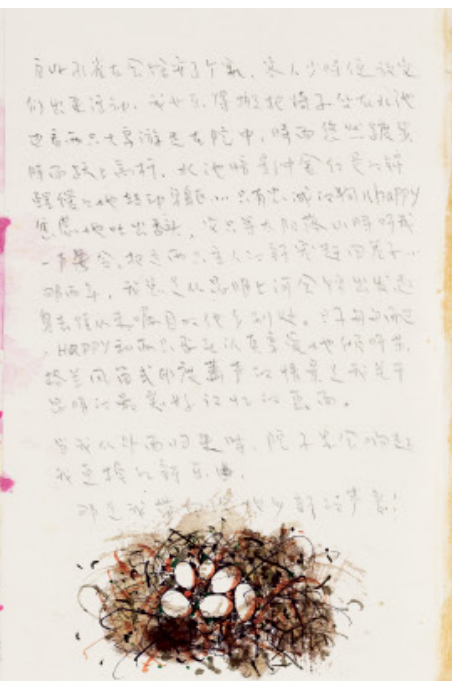
The peacock's story reveals my past days in Kunming, working assiduously in Kunming to achieve transformation. In Yunnan, it is not easy to do things, as sometimes you have to deal with a sense of the lukewarm, numbness and being slow, almost as if planting vegetables on stones, without a hope of any harvest. Against the backdrop of Yunnan's resplendent sunshine, one often has a sense of helplessness. This kind of sense of hopelessness and pessimism, often gives one the position and angle to make acute observations and consider the status quo. Actually, people can have many perspectives. Perhaps we should act as peacocks at times, living wholly and authentically in the moment: leaving the hustle and bustle of the urban centers and going afar, where we actually become closer to the inner world of the heart.

—— Selected from *Peacock Journal* by Ye Yongqing



孔雀是美，是爱摆弄出风头的角色，有时为了求得世人或同伴的认可和路人称赞，甚至不惜牺牲全身家底毛色，炫耀之下，也不顾得一个露怯的秃背与现丑的屁股亮在了明处，如此看来，孔雀真是随性自我感觉良好又毫无半份自知之明的傢伙，总之这内外分裂的物种，孔雀与之相处是非常有趣的体验。孔雀的脾气暴躁与其他物种的斗鸡不同，它视觉的噪音更是不敢恭维，它视觉的噪音声在视觉的歌的声是场所是趣以令人扫兴，说下晚散！







分别在四个工作室里进行的一幅画

工作室不仅是静态的生产和加工的作坊，工作室更意味运动着的发现奇特和格物致远的野心和胸怀处在。像我这种打游击式的流浪汉，可以视一切可能暂寄容身的场所为工作室。无论置身何处，方寸逼窄或是高大豪气，保持业余者的眼光，整个世界皆是为我展开的工作室。

从高山到大海，从雨林到荒漠，我学习从容地看待生命的春夏秋冬，我学习笑对人生的风花雪月，我学习用有温度的态度去面对人世的悲欢离合，我了解，渴望的不是旅行或画画，而是沟通。行走与创作中的工作室不过是选择移动和停顿，作为与世界沟通的可能。

四年前，我做了个方案：在自己平常使用的北京、大理、昆明、重庆四个画室中同步进行四幅画，其素材来自齐白石先生的一张山水长卷，描绘百里江河、树影人家、孤岛帆影和万倾波涛。我将这件作品分成四个单幅，以我贯用的手法分别从不同的来处开笔，以此来呈现出画面背后移动着的不同线索的社会景向与文化条件。结果是，北京这张早画完了，大概是因为我在京呆得时间较多，大理这张画了一角，昆明和重庆两件尚是空白的画布。

如果说艺术家是生活在时间中的，亦或时间就是生活。每当回到每个不同城市的工作地，未完成的作品浮尘满面，总成为画室里最沉静的一角，这种无言的等待有如一串生命的赤字和无力偿还的债务！看着这画了一头一尾半拉子的长江万里图，以及深入进去那一波波水纹就让我头皮发麻，仿佛淹没在滚滚浪涛之下，我常悲哀地想：也许我这一辈子都画不完这分别放在四个工作室中的这一幅画了！

叶永青



长江万里图 Yangtze River Miles Chart 150x150cmx4 布面丙烯 Acrylic on Canvas 2012-2015



A Painting Created in Four Different Studios

A studio is not merely a static place for production and creation of works of art, but also implies a sense of discovery devoted to the spirit of eliciting and quest for a heartfelt engagement. For a guerilla artist like myself, almost any temporary abode and habitation can serve as a studio. So wherever I find myself, whether tight and compact or broad and airy, I am able to maintain the vision of an amateur, viewing the entire world as my expectant studio.

From the mountain heights to the seas, from the rainforest to the abandoned deserts, I learn to humbly appreciate the natural rhythms of life's spring, summer, fall and winter, as I learn to laugh at the unpredictable nature of life, and learn to use a warm attitude to approach the world of sorrows and departures, because I understand that my desire is for a communication, not traveling or painting. Creating on the move or inside the studio is nothing but a choice between wandering and pausing, as possibilities of communicating with the world.

Four years ago, I completed a project: I used my four most common studios in Beijing, Dali, Kunming and Chongqing to simultaneously paint four works, whose theme was inspired by a very long landscape by Master

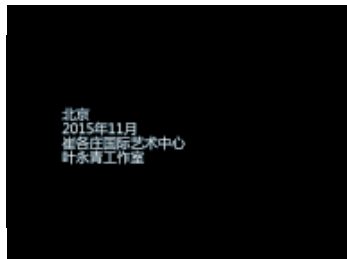
Qi Baishi, which described a riverside with nature and house, along with islets and a myriad of waves. I arranged this work into four composite pieces, using my typical methods to approach them at different places with my brush, and through this to express my intention behind each work to express different social clues and cultural conditions. Ultimately, the Beijing piece was completed first, probably because I stayed in Beijing longer than in other places and the Dali piece has one corner completed, while the Kunming and Chongqing pieces remain blank canvases.

One might say that artists live in time, or that time is life. Whenever I return to a different city to a work site, I am faced with incomplete works covered with dust, they always occupy the quietest corners of the studios, where the silent pause strikes like endless debts of life which can never be repaid! Just simply looking at Yangtze River Miles Chart, the painting that has been left uncompleted, and the waves of water numb me to the core, as if the relentless waves have drowned me. I often wonder with sorrow: perhaps, I may never finish this one unified work I have started in four studios, in this entire lifetime!

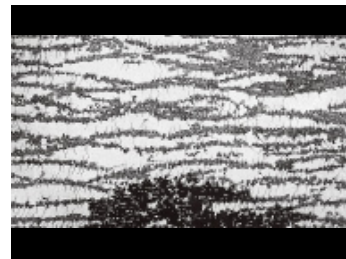
Ye Yongqing



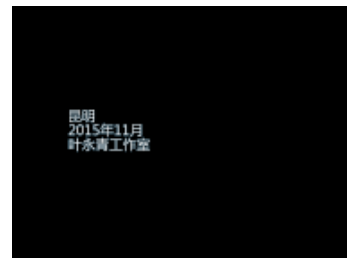
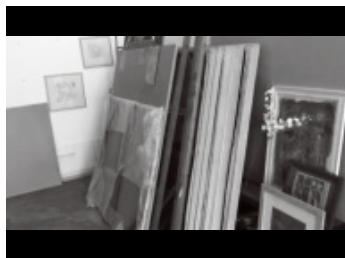
《长江万里图》 齐白石



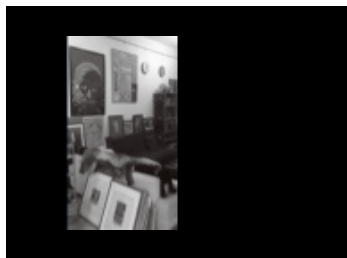
北京
2015年11月
崔各庄国际艺术中心
叶永青工作室



重庆
2015年11月
叶永青工作室



昆明
2015年11月
叶永青工作室



大理
2015年11月
叶永青工作室



这边是一张《长江万里图》



这张画了一个角，一共四张



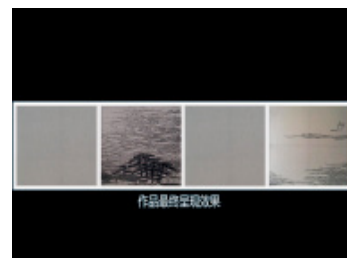
我在四个不同的画室创作



我觉得，我可没有时间把这张画完了

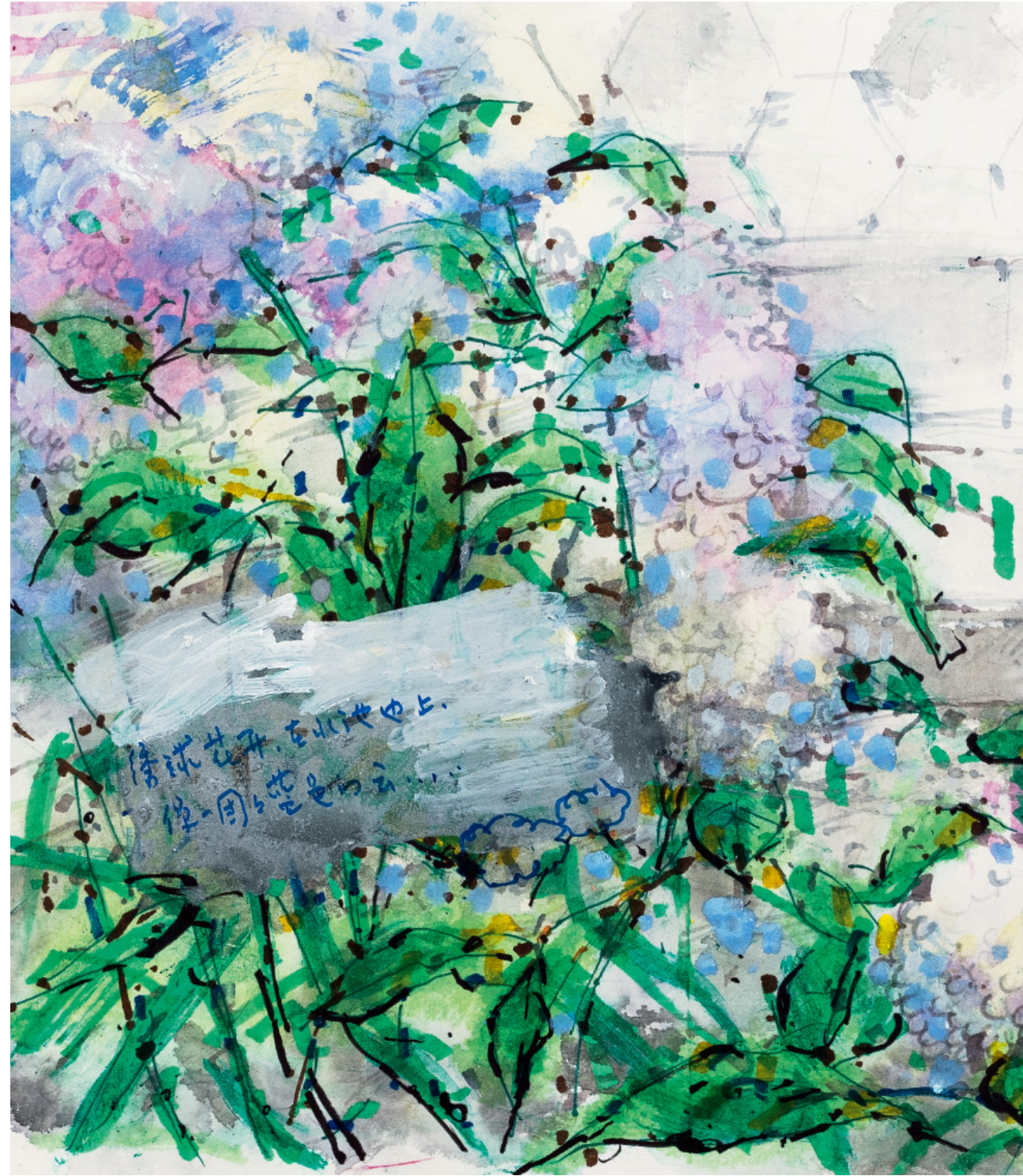


创作设想方案



作品最终呈现效果

画鸟 Painting a Bird 100×80cm 布面丙烯 Acrylic on Canvas 2015



一山一水一亭一翁
一山一亭一翁

A watercolor illustration of a flowering branch, likely from a plum or cherry tree. The branch is covered with vibrant purple blossoms and green leaves. Some leaves are a bright yellow-green, suggesting they are new or have been treated with a specific dye. The background is a soft, light blue and white wash, giving the impression of a misty or snowy day. The style is delicate and artistic, typical of traditional Chinese ink and wash painting adapted with modern colors.

A watercolor illustration of a tropical scene. In the foreground, a large, light-colored rock formation with some dark spots is visible. Behind it, several palm trees with green fronds and brown trunks are depicted. The background is a mix of light green and white, suggesting a bright, sunny day. The style is soft and painterly, with visible brushstrokes and a gentle color palette.

神 花

以后才工诗论事。
我虽又挂无军特。
苦操论道担水重。
我有诗律数不知。

花间记

在一个小院种点花草，亦是体会和摹仿生命在岁月中的演变和成长过程的顺势而为。以我看来，种花的故事，仿佛穿越时空回归童年。这个故事里的花朵，由于缺乏灌溉滋润，经常在濒临死亡的边缘，可以说这满园看上去长势不错的花草，其实是在优胜劣汰的生存中剩余下来的幸存者的故事。几年前在窗下角落栽下的一小株黄槐，已经长得有碗口粗细，秋天满树黄花遮天蔽日；鱼池中的菖草来自洱海，树下的绣球花是从 MCA 泳池畔移来，园中木瓜和石榴的生长还有待时日，月季花到也时时开放从未停歇；金桂、木槿和丁香挤在一起为争抢阳光愈窜愈高，棕榈与桅子迟迟跟不上它们的节奏；三角梅是圈墙护院的一把好手，连浑身带刺的箭麻、玫瑰和仙人掌都不及于它；大雪兰、虎头兰都不需要专门打理，鸢尾兰和满天星悄悄地暗地野长；只曼陀罗是疯狂的植物落地生根，要放在盆中才能控制其野蛮的生长，留得几朵花开和淡淡的暗香。无论岁月悠悠，打量这些植被，会重新回到少小时的视觉，那依旧天真童稚的双眸，这些植物让我想起童年的花园，树荫底下曾让我遮风避雨，也曾让我采收果实。在花草的蹊径，大概一只昆虫或者四脚小蛇奔跑躲藏，它们经过之处的草丛，都留下轻微的震颤。许多人，比如文征明和莫奈都曾穷尽一生在花间树影中寻找他们业以消失的童年。我想，我也是他们中的一员。每日醉入花丛，一边写下，一边忘却。如同刚由大梦初醒！

站在岁月的高地，让我们终于有视野的，是时光。那些点滴细碎的过往还历历在目，时间像一支射歪了的箭，不明归宿，只一眨眼，就跑出了很远。谁又曾想到，我们老之将至时也会这般迷恋粉红媲紫的花花草草和繁花似锦的季候。不知不觉，我的人生已经上演的是这般光景，无关风月，也无论时日风光或险山恶水。却能以此刻的知觉感受空气的清冽和岁月的情动。日子就像一篇文章或者一朵朵花蕾，总会随着思绪与想象的演进不断被修修剪剪，在无数的试练中，纠结前行在安排妥贴的与现实与自己的关系的渐近线上。

人生的乐趣是一一次次地醉入花丛。

而醒悟——正如空着手走下了山坡。

叶永青

Floral Impressions

Planting a variety of flora in a small garden, is an experience which affords encounters with the amazing transformations of nature and her magnificent growth processes. From my perspective, the story of planting flowers reveals a mystical path to traverse space-time and return to the years of my youth. The flowers in this story are often stressed as a result of their lack of sufficient nourishment and water, leaving them on the verge of death, so it can be said that while these flowers and grasses in this garden appear very healthy and strong, in fact, the poor soils in which they fight to survive reveal their unique stories of survival. The Glaucous Cassia that I clipped nearby the corner of the window, has now grown thickness and fills the autumn season with an array of yellow flowers. The reeds in the pond come from Erhai, and the hydrangea beneath the tree were transplanted from the MCA swimming pool, while the papaya and pomegranates in the garden await further maturity, and the Rosa chinensis has been a perennial favorite in beautiful bloom; The Sweet Olive, Chinese rose and Lilac climb higher and higher as they compete to reach more sunlight, while the palm tree and Cape Jasmine struggle to reach their heights; The Bougainvillea spreads across the wall as it covers and protects the garden, while the ever versatile and strong sisal hemp, rose and cactus just can’t compete with her. The mastersii and hookerianum do not require any special care or attention, and the Iris and Baby’s breath thrive and grow quietly in the dark. The datura grows abundantly as it sets forth roots in the soil and sprawls, so it’s wild nature can only be controlled when placed in a pot, allowing for a few blossoms to bloom and spread forth their gentle aromatic fragrance. Regardless of how weary one may grow, caring for these plants never fails to restore one to their youthful perspective, with those innocent eyes, and these plants recall to mind my youthful garden, where the shade of the trees provided a peaceful respite from the wind and rain, and provided sweet fruits to enjoy year round. In the world



画鸟 Painting a Bird 100×80cm 布面丙烯 Acrylic on Canvas 2015

of the flora and grasses, as an insect or a four-legged snake races or hides away, they inevitably leave behind gentle tremors in the grass they traverse. Many people, such as Wen Zhengming or Monet devote their entire lives to recapturing the expressions of flowers and trees from their long lost youth. I think I am also one of them. Every day I find myself wholly invested in nature, writing, and then forgetting. It's all as if stuck in a dream from which I am just beginning to emerge!

The flow of time is the mirror in which we are able to catch a vision of the future and appreciation of the past. Those crushed drops of the past, imply time is like a broken arrow, without a clear belonging, and in the blink of an eye, it seems to have run so far away. So who could imagine, as we age we again find ourselves attracted to the season of pink and purple flowers in abundant bloom. Suddenly we find our lives have already past those highlights, and whether we have achieved successes or endured failures, we enjoy this humble vision. Then in this moment we perceive the clarity of the air and the touching movement of time. The days pass like an essay or the bloom of flowers, synergized with our thoughts and imagination as it transforms in edited images, amidst uncountable practice, finally realizing a serendipitous coalescence of reality with our own fleeting destiny.

The joie de vivre of life seems to be found in time and again returning to the simple pleasure of the flowers.

And awakening again to the sense of our empty hands walking down a hillside.

Ye Yongqing



鹤 Crane 200×150cm 布面丙烯 Acrylic on Canvas 2015



石头与乌鸦 Stone and Crow 150×200cm 布面丙烯 Acrylic on Canvas 2008



“时代”变成一个虚假的词，个人与时代命运相连的“大时代”已经成为过去。在个人与社会关系的现实和想象中，人人都只能拥有一颗活在为忙的存在的小时代中“长不大”的青少年少女心，如同无边的黑暗中的小小星辰，在大的绝望中做小的努力。

"Generation" becomes a pretentious word; the concept of "era" where people's fate is closely connected with the time has long gone. In the imagination and reality of each individual's relationship with society, everyone only secures their adolescent heart against an ephemeral existence, as if insignificant stars in the vast darkness, making little effort amidst great despair.

关于叶永青的游走

文 / 郑乃铭



有时候，时间；真的并不能代表些什么。

但又有些时候，时间；真的能穿透了空间感应了什么。

对弗里德里希·尼采(Friedrich Wilhelm Nietzsche 1844-1900)来说，走路；本身就是创作的条件。走路，不单单会触发、乃至伴随创作，走路俨然就是创作的根本要素。尼采曾经在《欢愉的智慧》书中提到“我们不是那种坐在书林中才会思考的人，我们的想法不是在等待书页的刺激时才姗姗来迟；我们的品格是在自由空气中思考，我们走路、跳跃、爬升、舞蹈，最好是在孤寂的山巅或海畔，在那些连道路都会冥思的地方。”

尼采，走路。

叶永青，则是游走。

仿佛，我不再属于这里的一切，我要摘下久悬的檐灯…

在北京亚洲艺术中心“镀金时代—叶永青的游走”展览现场，有一组四联屏作品被陈列在第二展间，这组作品被叶永青称之为《长江万里图》。四联屏的画面身上，“严格”说只有两个画布上有所谓画面，其余两幅则空无一物。但，“几乎”没有一个人对空无一物的画面提出质疑！多数的观众，“应当”都认为；眼前的四联屏“理当”就是如此！毫无疑问的！但对叶永青来讲，《长江万里图》其实



并非是《长江万里图》！就如同这四联屏的画面，确实不只是如此。原来，2010年中贸圣佳的拍卖会上，有一个专场是齐白石绘画专场。在预展会上，叶永青对其中有一件作品特别有印象。但，他关心的并非是拍卖的本身也不是这件作品最后拍得多少价格这件事。而是在两年后，有次他说不出莫名地突然好想这幅齐白石的作品，尤其是对于画面上的场景。问题是，记忆；在这件事情身上其实是含糊的。叶永青甚至对这件作品、哪个拍场的名称也记错。因为，这件出自齐白石之手的作品，确实名称是《远浦归帆》！而这些都还不是这件事情的重点，这整件事最大的重点应该是在于叶永青从齐白石这幅描绘百里江河的长卷所获得的感应。

叶永青在2010年印象所见的这幅画，在事隔些年月之后再度翻搅于脑海，启动的应该是齐白石在画面上所布置的无牵、羁旅；甚至有一种随时可以上岸与离岸的自在。叶永青经常提及到“乡村”，原意并非只是在指地理上的城镇或乡村间的地理认定问题。更真确讲，应该是在于强调一种乡村主义和乡镇精神，一种热爱生活的态度、一种建设家乡却不奢望天堂的从容不迫。而在现实生活当中，这些年叶永青对于创作；或者说是对于生产创作的“场域”这个问题，已经有截然不同的感悟与体会。他自己分别在四个城市有四个画室。他的太太甚至也曾跟她反映过；这些地方严格说来都不像是生活的居所，也就是都不是一般所谓拿来过日子的地方。而他自己呢？在二年前断断续续、犹犹豫豫地疏离了北京，慢慢地让自己的行踪、创作有了不同的处所，自然也使得他在面对创作的本身；也选择以一种比较简易、减法的方式来从事创作的表达。所以，叶永青在北京、大理、昆明、重庆进行这幅四联屏的创作想法，这当中的灵感启动就是源自于齐白石的《远浦归帆》。叶永青让自己涉入对于环境本身

所养成创作模式，一如齐白石当年所描绘的《远浦归帆》，所见、所绘、所感。只是，这四联屏因为叶永青在北京与大理时间较充裕，所以，这两处的作品是最先完成，昆明与重庆；则是这次在画廊所见到的——空无一物。

对叶永青来讲，这样的创作模式，充分贴合着自己现在的心理现境；一种四处羁旅却也能随时有所感的创作精神，他已经真正超脱了传统对于艺术家与工作室得捆绑在一起的既定窠臼，他让自己放诸于生活，却也能反映于生活。生命；在这个年岁当中，所后化给他的并非是个一成不变的规章，而应该是对生活本身自得所留下的刻度。因此，叶永青尝试在这次的展览当中，试着将自己的创作体态与生活态度透过作品本身的格式来与人沟通。也就是说，传统欣赏艺术品的概念，总会认为进到美术馆或画廊空间的作品，也就等同于作品已经完成。但对于创作的本身来讲，展览；严格来讲应该也是能够视同于创作的一部分。也就是说，展览之后，某些作品也能“继续”记录着艺术家的思维走动痕迹。叶永青将四联屏作品逐一呈现，或许并非是要寻找或丢出齐白石这幅画作在哪里？有无可能再亲炙原画？叶永青在这件事情上，一方面是对外启示自己这些年对创作的心态改变，另一方面则是与画廊产生一种能否相互认同的艺术哲学。我觉得，这两个层面充满着一种现代思维里的当代性与灵动化，它充分吻合当代艺术是所谓行进中的艺术型态与精神，它同时也能让当代创作的本身充满着如文学的后设性语法。也就是说，这幅四联屏的《长江万里图》，将会随着叶永青行旅与时间的走动，越来越有可能在画面上丰足起来。因为，画；将会依旧在行进中。一如，叶永青也始终没有想要更改他游走的心态。而展出的画廊呢？则也成为这件作品本身的涉入者，将成为作品本身纪录的一部分，也同时也成为作品往前推演的见证者。

一切的声音，只不过是有限的玩具…

叶永青走到现在的年纪，创作；基本上已经不再是一种制约或炫技。我觉得，目前；创作之于叶永青，更多的成分是在于一份心境的分享、更多一点成分是在于对于生活态度的传达。这其实就跟叶永青在北京跟我聊到的，到目前为止，还是会有人问我：那，画面上的鸟，是怎样的意思呢？到底代表了什么涵义呢？他说“重要的其实根本不在画面上那只鸟，或者说；画面上画了些什么。这就好比说，你只看到梯子，却始终没有爬上梯子。当你一旦上了梯子之后，视野；都不同了，自然也就能够不在那么执迷于梯子的本身”。这份隐喻其实也就是我所讲的心境上的分享、对于生活态度的传达。



赭石山水 Landscape in Ocher 200×200cm 布面丙烯 Acrylic on Canvas 2012



赭石山水 Landscape in Ocher 200×150cm 布面丙烯 Acrylic on Canvas 2014

因为，艺术家早已经超脱了琢磨于画面上的所谓，既然都已经到了画面以外的敞扩，又如何会让自己再回到局促的矮房里窝着呢？

从这样的心理来看叶永青的艺术，似乎也就更能贴映着他放诸于艺术里面的自得和自在。而我也发现，这个展览其实更将北京亚洲艺术中心这些年致力推动东方艺术的精神彻底活化的典范。叶永青以自身的生活行旅来参透人与空间的心境转折，出现在画面上的对象，其实是寄情而非怡情，描物也并非是为了述情；而是为了想象。也因此，如果艺术家始终偏执在画面形式上的东方结构，却始终没有让心境回到一个更自由的空间，那么；形式永远只是为了拢络、讨好观众，创作底蕴当中的精神核心；只是离内心越来越远。

寻找赭石，其实找的是心境…

我很喜欢叶永青在北京跟我提到寻找赭石的事。 赭石，是一种矿物，是一种呈深棕色的石土，捣碎调和可入画可入药。就像泥土一般的中庸色泽，与环境里面的任何一种极致都能够协调。元朝大家黄公望在禹山矿中取赭石入画，元人绘画自此溶入温润雄浑的气质，以舒朗、松动和自由的个性区别于冷峻严谨的宋人。至此，赭石；就这么轻轻且重重地搁在了叶永青心坎上。有一回，叶永青到常熟禹山破山寺游览，在亭前撞见了一熟悉对联，写着『曲径通幽处，禅房花木深』。叶永青心理正翻搅的同时，抬头再看，只见横匾大字写着『为甚来此』！让叶永青心理不禁乖乖回说“我不过是来取一块石头(赭石)”！

寻找赭石与这回叶永青为展览所落的标题“镀金时代”，我觉得；这两者间充满着对映与联接性。 赭石，说来固然是个物质，但骨子里，却是意味着人内心的一种自由、一种释放。当年，黄公望绝非只是因为取赭石入画，而有了所谓温润雄浑的气韵生动画格。真确来讲，应该是在于人到了某个心境转折点，一个极不经意的点拨，自此；转了个弯，就看见了彩虹。心境，绝对是个主要的关键点。另外，则是在于人与场所、空间之间开启了一种前所未有的对话感，也就是说：人开始学会了走出自我优越的良好感，一旦没有了摆在心里的约束，自然也就懂得如何出世与入世。而所谓镀金时代，对于叶永青来讲，则是“过去文化于社会和生活起码可以当块遮羞布，是赤裸裸的欲望和人世苦乐的转化与掩饰，无论在优雅温情或悲壮离乱的年代，文艺甚至可能是慰藉人心的良方。可是，今天：政商

社会与日常生活变得愈发地无知和无耻、无羞无愧，人们只顾在任何机会中登堂入室争上前台，像孔雀一样恨不得时日开屏秀出全身家底毛色自恋自芳。如是，我们时代的文化就是宛如一群为悦己者容的孔雀体例的表现”。自此，镀金、孔雀；也就都有了一个极具完整性的寓意出现。也因此，寻找赭石就有了后续的延展。

叶永青这些年让自己逐渐远离了北京，真实来讲，这样的行为本身绝非“隐遁”两个浅白的字足以承担所有。我认为，这样的行为

本身更在于是一种“实践”；实践一种热爱生活、反观艺术的态度。他说“我总是寻找一切时间和机会离开城市、离开中心，以北京为代表的城市已不完全是创作的现场，而是一个参照系和文化；以及时间的背景，有时离中心越远，却离内心更近”。“在乡村，换一种方式和距离关注艺术，不仅是寻找另外的地理视野，更为了获得更宽广的文化角度，从而对既有的艺术模式进行质疑和转换”。所以，叶永青放到展览或作品里的层次，就超脱了画面或者主题表面的形式，在内层的核心精神上，充满着浓郁的寓意、转折。 例如说，他画孔雀，其实并非只是在画孔雀，他真心想提示的点是在于，我们应该从另外一个层次来看现在的社会。因为，对多数人来讲，或许并不是那么清楚孔雀脾气暴躁与牠优雅外表是有差距。孔雀的声音，更是粗旷而令人难以消受。尤其是夜间闻之，更不免有令人魂飞魄散的忧虑。但，孔雀很自得于生活环境中，牠有点臭美又爱表现，一旦要取悦对方，往往会卯足了劲去吸引对方视线。这种外表与内在充满着冲突的对立，不也如同现阶段的镀金时代吗？有着太多里外不真实的情态存在。叶永青退出了中心来看中心，距离；根本不存在着认知与否的落差感，相反地，因为距离的调整，反而让内心更贴近真实。

所以，当画鸟不只是画鸟、画孔雀不只是在画孔雀，艺术家的内心已经有了不同的落点，观者；又如何飘飘渺渺偏执于一方梯子呢？



画鸟 Painting a Bird 85×80cm 布面丙烯 Acrylic on Canvas 2009

叶永青认为，艺术家；恐怕是现在社会中仅存的匹夫勇者。因此，有理由安静地置身野地，通过独立思考与创见回归未知的状态，在对事物保持好奇的兴趣和冒险的探寻中，成为人生的解说员、评论家。

这土地我一方来，将八方离去…

2010年偶见白石老人《远浦归帆》，江河视野辽阔，可离岸、亦可上岸，人生；四处可羁留，自然也四处可游走。创作，不也应当如此。随地自处；也随地可入画，行走是为了观看；观看更是为了想象，而不再是被创作的处所给绑架。

黄公望取赭石入画，表面上取的是矿石，实际上；溶入的是心境转换。

对叶永青而言，画鸟、画孔雀，画的不就是自己那颗心吗？

看畫的人，到底能否看進了他的心呢？

梦土

我很喜欢他说“自然中有一些东西只属于季节，像生命在年轻时的那些多变多彩的想法。一个人的内心远比外表看见的还真实许多，处于人生秋天的年纪，想法其实已经不多，也不再惧怕内心一天天变得更空寂”。“人生有时就像田野的季节，所不同的是，时间是从身体里经过的。该来的来，该去的都去了”。

镀金的年代，离热闹和中心越远，反而离内心更近。

CREATIVE PROCESS



Paintings of birds by Ye Yongqing. The artist says he uses birds as a metaphor for his understanding of current social circumstances. PHOTOS PROVIDED TO CHINA DAILY

SCRIBBLING HIS WAY TO THE TOP

A graduate of the Sichuan Fine Arts Institute in Chongqing, Ye Yongqing draws birds using a unique method. A solo exhibition now running in Beijing has dozens of his works produced over the past year. **Lin Qi** reports.

He is well-known for painting quirky pictures of birds using scratch lines. But this distinctive style, which Ye Yongqing began using in 2009, also invited ridicule.

The criticism, however, came largely from an ignorance of how Ye works.

Usually he scribbles the outline of a bird on notebook. He projects the image onto a sheet of paper to produce a magnified image. He then reverses the image of the bird by detailing every inch of its body.

The process takes hours and can sometimes even take days. At first glance, the picture of the bird looks like an unfinished, childlike scribble, but a closer examination lets you see the delicate combinations of dots and lines.

Art critic Hang Chunxiao says Ye "insists that his approach is also about showing how a work's meaning comes into being."

Ye also reflects on how art should be produced — whether through mass production or through time-consuming attempts.

"The process of painting is like an old woman doing embroidery," he tells China Daily.

"One becomes more and more desperate, because one sees there's no end to it. As I

If you go

10 am-6:30 pm, closed on Mondays, until Feb. 7, Xuan Art Center, 706 art zone, Chaoyang district, Beijing, 010-5976-9709

look at a camera I feel like I am facing a silent creditor."

He uses birds as a metaphor for his wandering ways. He divides time in his studio in Beijing, Kunming and Dali of Yunnan province, and Chongqing, and travels abroad extensively for various art projects.

By revisiting subjects, he examines the relationship between himself and his surroundings.

"I paint birds. But my work is more of their business," Ye says.

"I don't care whether it is a magpie or blackbird. I'm not popularizing the birds."

At his solo exhibition now running in Beijing, Ye has dozens of paintings of birds, flowers and landscapes created over the past year.

The life of the exhibition, titled *Age*, refers to current social circumstances where people are superficial, restless and noisy, and an environment in which information is segmented and fractured.



Ye Yongqing shows his paintings of birds, flowers and landscapes at an ongoing solo exhibition in Beijing.

Ye places his subjects amid a glittering golden backdrop to enhance the motif. He paints the birds in his signature scribbling style.

Ye has put two peacocks in the center of several paintings. He drew an ink scroll titled *The Dawn of Peacocks*, which is also on display at the event, documenting his vision when staying in his native Kunming from 1997 to 2004.

But Ye did not pull the peacocks out of this air.

The two birds were with his neighbors when he started working at the Shanghai Guild, a contemporary artists' studio, in Kunming, in 1998.

The neighbors, an elderly couple, then got annoyed with the birds and gave them to him.

The peacocks were his companions, teaching him about life and art.

"They were narcissistic. They lived to show off their beauty and they died for it. In this respect, they were quite

like men," he says.

"The peacocks only care whether they are in limelight or not. They have no past and no future."

A graduate of the Sichuan Fine Arts Institute in Chongqing, Ye returned to Kunming to escape attention.

"Kunming is far away... no one goes there for art," he says.

Then, in the following years he ran the Shanghai Guild and Chongqing Studio, hoping to settle there. He organized art exhibitions (promoting overseas and home artists, such as Wang Guangyi, Zhou Chang, Peng Liang and Zeng Fuchai. Their works had never been shown in Yunnan, and they were juxtaposed with the creations of local artists.

But Ye then came to see that Kunming was no longer the hometown he had been familiar with.

"I tried to communicate with people there and change their ways of thinking. But I found that their horizons and

views were like flagstones covered with moss from which one could harvest nothing.

"Though I was hailed in the brilliant sunshine (of Yunnan), I felt so weak."

Ye relocated to Beijing in 2004 to focus purely on art creation. In 2009 he opened a studio in Dali and it is during his annual stint there that he has finally sorted out his anxieties.

He tells of his life in Dali through an ink scroll titled *The Dawn of Peacocks*, which is also displayed at the exhibition.

"My wife and I both agreed not to engage in any social interactions while in Dali. We were just fellow villagers there. We approached the change made to make it a better place — but that's all we did."

Ye planted different varieties of plants in his studio in Dali. "They don't grow very well when I care for them, but really flourish when they are left alone."

The studio boasts of a view of Erhai Lake and fields. Ye has to walk down a slope to go out. The daily walk has gradually changed his thinking on how to spend time as an artist.

"When you go down a mountain slope you need to be close to the slope, and you'd better be empty-minded. From time to time, you should stop to rest."

"I came to realize the way to stay peaceful in the world — to relax and enjoy the view before my eyes."

Conquer the writer at linqi@chinadaily.com.cn

WUZHEN

Water town plans global art show

By DENG ZHANGYU
dengzhangyu@chinadaily.com.cn

As a well-known tourist site in East China's Zhejiang province, Wuzhen is often in the headlines — either for the World Internet Conference or for its theater festival.

But now, the water town is embracing contemporary art by holding its first International Contemporary Art Exhibition beginning March 27.

The exhibition will display works by 40 influential artists from 15 countries and regions, including famous names like "the grandmother of performance art" Marina Abramovic, Damien Hirst, the father of the Rubber Duck, Thorstein Holman, Bill Viola and Anselm Kiefer.

The works on show cover installations, sculptures, videos, performance art, photos, paintings and sound art.

It will run through June 26. "The event will be either a biennial or triennial one. It's the first time for a small town in China to hold such a large-scale exhibition with so many star artists from across the globe," says curator Feng Bing.

Usually, biennial or triennial events are held in big cities in China like Beijing, Shanghai and Guangzhou. However, this event in the water town of Wuzhen can be seen as an attempt by a small town in China to attract art resources, says Peng.

Peng says that as many of the artists are coming workspeak-ly for this show they can make them blend with the ancient architecture of the water town.

For instance, visual artist Jan Hurrell will create an installation to be placed on a traditional grand stage that is hundreds of years old. Phoenix Hoffman, whose Rubber Duck has toured the world, will also create a work for Wuzhen.

Among the 40 artists, half of them are Chinese including Xu Bing, Shi Jiansun, Ai Weiwei and Liu Jiaqi.

Sui, a top sculptor in China, visited Wuzhen in October to think about his work for the show. His work will be displayed in a deserted silk factory in the northern part of

Wuzhen. The silk factory was built in 1930 and it was then a major industry in the town.

"The silk factory is an old memory of the town. I like it. It's much the same with the 380 art zone in Beijing," says Sui, who grew up in a factory area and now owns a studio in 798, the biggest art district in Beijing, which has been created using old factories.

The exhibition will be in two areas: the silk factory area and the tourist area that is known for its ancient houses along the river, which have East China's traditional garden-style architecture.

About 21 artists like Sui have so far visited Wuzhen to draw inspiration for the contemporary art show. Oliver Herring, who is one of those who visited, stayed in the water town for more than a month.

Herring plans to use performance art in Wuzhen, part of his global participatory performance art that focuses on improvisation and meeting with the public.

It will be a very interesting to apply my art to Wuzhen. The circumstances and environment is very different. It's a productive period for me," says the German-American multimedia artist.

Given that visitors to the exhibition will mostly be tourists, the organizers have invited well-known and popular artists from around the world, says Peng. The works that are exhibited should be easily accepted and understood by the public.

"The exhibition will be held regularly. Just like Wuzhen's theater festival and World Internet Conference. But, for the first year, we want big names to attract more tourists," says Peng.

Philip Thurst, the director of the Ullens Center for Contemporary Art in Beijing and also a member of the Wuzhen International Contemporary Art Exhibition artists council, says that with smaller cities following the Ullens Center, the Ullens Center will be a good way for art to reach more people," says Thurst.

Wuzhen, the water town of Wuzhen will hold the first International Contemporary Art Exhibition from March 27. PHOTOS BY CHINA DAILY

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NORMAN LEWIS

Exhibition captures evolving styles of Harlem-born artist

By ASSOCIATED PRESS
in Philadelphia

There are two questions Ruth Fine has heard repeatedly from visitors emerging from the Pennsylvania Academy of Fine Arts' comprehensive retrospective of work by artist Norman Lewis.

"Those who don't know his work ask: 'How is it possible we didn't know this painter?'" says Fine, a visiting curator, retired from Washington's National Gallery of Art, who co-headed the exhibition.

"And those who did know of him ask: 'How is it possible we didn't know him better?'"

Many of the works in *Process: The Art of Norman Lewis*, which runs through April 3, are on public view for the first time. The exhibition in the academy's main gallery includes 16 paintings and prints and a loosely chronological with six thematic sections: *Into the City*, *Visual Sound*, *Alphabet of Norman*, *Ritual*, *City of the Future* and *Succession*.

"I think people are surprised by what they see, the variety," Fine says. "This is the first chance many people have to get a sense of what the artist did."

The Harlem-born Lewis, who died in 1970 at the age of 70, first gained attention in the

A woman views a work in the exhibition, *Process: The Art of Norman Lewis*, at the Pennsylvania Academy of the Fine Arts in Philadelphia. AP

1950s for his figurative and abstract depictions of struggles facing his urban African-American community. He then

began to experiment with abstract impressionism, the realm of painters like Jackson Pollock and Willem De Koon-

ing, whom he later befriended. Some African-American artists tried to discourage Lewis' change in style, seeing it as "a betrayal of what they felt a black artist was supposed to do," says Mike Brooker, a well-known African-American artist.

"His friends said: 'You can't do this. You're supposed to talk about the difficulties. You're supposed to talk about the oppression.' But he refused," Brooker says. "He said: 'You black, yes, but I'm an artist. I will not be limited to doing the kind of work that you think I should be doing. I'm interested in being a human being.'"

"He continued to search and struggle to find ways to communicate human issues, which is what art is really about," Brooker says. "Whenever I see his work, I'm introduced to something new and exciting and different. I constantly come and find inspiration."

While Lewis did find success during his lifetime — in 1955, he was the first African-American artist to be awarded the Carnegie International Award in Painting, and New York's respected Museum of Modern Art represented and exhibited his work — he did not get the same recognition many of his white peers enjoyed.

One item on display at the Academy is a 1977 letter Lewis wrote to powerful art dealer Leo Castelli, in which he asked others of lesser talent to enjoy greater success. "I'm a good painter," he wrote. "I have talent. I could be an asset to your gallery. There is no indication Castelli responded."

In addition to race, Fine believes Lewis may have taken off the art world's radar because he does not have a signature image and can't be pigeonholed. Lewis' work "was beautiful and important. They are distinctive, which is the most important," she says.



叶永青

1958 生于昆明
1982 毕业于四川美术学院绘画系油画专业
现为四川美术学院教授

个展

- 2015** 镀金时代—叶永青的游走，亚洲艺术中心，北京，中国
大观·北回归线—叶永青个展，形而上画廊，台北
- 2014** 藏在草间—叶永青个展，艾米李画廊，北京，中国
时间的小偷-预言 & 碎片：叶永青 2010-2014 作品展，龙门雅集，上海，中国
- 2012** 赭石集 — 叶永青 2012 近作，成都当代美术馆，成都，中国
雀神怪鸟 — 叶永青 2012 个展，龙门雅集，上海，中国
鸟语 — 叶永青个展，梦蝶庄酒店做梦画廊，大理，中国
- 2011** 叶永青：断裂的流动，余德耀美术馆，雅加达，印尼
轻如鸿毛—叶永青个展，林大艺术中心，新加坡
非关鸟事—叶永青画展，形而上画廊，台北
- 2009** 叶永青，Gallery J.Chen，台北
画·涂—叶永青精品收藏展，寒舍空间，台北
象不象 — 叶永青个展，北京现在画廊，北京，中国
- 2008** 迷涂症—叶永青艺术之旅 1981-2008，香港艺术中心，香港，中国
画鸟：矛盾与现实，中国广场画廊，纽约，美国
- 2007** 画个鸟！，方音空间，北京，中国
一只忧伤的鸟，阿特赛帝画廊，首尔，韩国
- 2006** 单飞，蓝色空间画廊，成都，中国
- 2005** 涂你个鸦 — 叶永青作品展，张江艺术馆，上海，中国
- 2001** 叶永青，旋宫 50，上海，中国
- 2000** 个展，中国当代，伦敦，英国
- 1999** 叶永青，凯琳萨克斯画廊，慕尼黑，德国
叶永青—文人眼底的中国，新加坡斯民艺苑，新加坡
- 1995** 生活在历史中，奥格斯堡工作室，奥格斯堡，德国
- 1994** 叶永青，双鹤轩画廊，西雅图，美国
- 1989** 叶永青，法国使馆文化处，北京，中国

群展

- 2015** 枕流漱石 — 当代文人艺术展，亚洲艺术中心，北京，中国
艺术家眼中的自然Ⅱ：蚁工与飞鸟，扉艺廊，广州，中国
游魂：向高更致敬 — 中国当代艺术展，塔希提美术馆，塔希提岛，法国
- 2014** 转序 IN SEQUENCE — 水墨中国当代艺术展，浙江美术馆，杭州，中国
- 2013** 艺·境 — 亚洲当代艺术展，博鳌亚洲论坛大酒店，琼海，中国
第一届中国 - 东盟艺术双年展，东盟文化广场，南宁，中国
第 55 届威尼斯双年展平行展中国大型独立项目 — 文化·精神·生成，莫拉宫殿，威尼斯，意大利
艺术家日常生活史 I：玩物主义，成都蓝顶美术馆，成都，中国
《2012-2013 杭州跨年展·醒墨》Open Books 艺术家与他们的中国册页，三尚当代艺术馆，杭州，中国
- 2012** 2012 年度马爹利非凡艺术人物，今日美术馆，北京；广东美术馆，广州；上海美术馆，上海，中国
- 2011** 中国意志，北京当代艺术馆，北京，中国
- 2010** 承后 — 新东方精神Ⅱ，亚洲艺术中心，北京，中国
改造历史：2000-2009 的中国新艺术，国家会议中心，北京，中国
中国当代艺术 30 年历程，民生现代美术馆，上海，中国
- 2009** 碰撞 — 关于中国当代艺术实验的 30 个案例，中央美术学院美术馆，北京，中国
- 2008** 个案：艺术史中的艺术家，圣之空间，北京，中国
沉积 — 新东方精神 I，亚洲艺术中心，北京，中国
中国当代，阿特塞帝画廊，北京，中国
- 2007** 从西南出发 — 当代艺术展，广东美术馆，广州，中国
从新具像到新绘画，唐人当代艺术中心，北京，中国
纸上谈兵，四方美术馆，南京，中国
非关意识，杜邦当代空间，苗栗
- 2006** 尺幅决定态度首届 — 5x7' 照相双年展，平遥国际摄影节，平遥，中国
诗意现实：对江南的再解读，南视觉美术馆，南京，中国
虚虚实实 — 亚洲当代艺术的再发现，HEYRI 艺术基金会文化空间，首尔，韩国
装修 OCT，何香凝美术馆 OCT 当代艺术中心，深圳，中国
恒动：当代艺术对话，上海当代艺术馆，上海，中国
- 2005** 板起面孔，北京现在画廊，北京，中国
未来考古学：第二届中国艺术三年展，南京博物院，南京，中国
亚洲城市网，汉城美术馆，首尔，韩国
大河上下一新时期中国油画回顾展，中国美术馆，北京，中国
缘分的天空—2005 中国当代架上艺术（油画）邀请展，深圳美术馆，深圳，中国
第二届广州艺术三年展，广东美术馆，广州，中国
翻手为云，覆手为雨 — TS1 当代艺术中心第一回展，壹空间，北京，中国

- 2004** 龙族之梦 — 中国当代艺术展，爱尔兰现代艺术馆，都柏林，爱尔兰
妄想的侧面 — 方力钧、岳敏君、叶永青联展，沪申画廊，上海，中国
超越界线 — 外滩三号沪申画廊开幕展，沪申画廊，上海，中国
- 2003** 开放的时代，中国美术馆，北京，中国
形而上 2003 — 上海抽象艺术展，上海美术馆，上海，中国
- 2002** Chinart — 来自中国的当代艺术，库珀斯米尔勒当代艺术博物馆，杜伊斯堡，德国
中韩当代艺术，汉城艺术中心，首尔，韩国
现实的背后，帝门艺术中心，台北
- 2001** 梦 01 — 21 世纪中国当代艺术，红楼基金会，伦敦，英国
新形象：中国当代绘画 20 年，中国美术馆，北京 / 上海美术馆，上海 / 四川美术馆，成都 / 广东美术馆，广州，中国
从深度到表面 — 毛旭辉、叶永青作品展，创库上河车间，昆明，中国
- 2000** 世纪之门 — 中国当代艺术邀请展，成都现代艺术馆，成都，中国
20 世纪中国油画大展，中国美术馆，北京，中国
之间，上河会馆，昆明，中国
双城记，亚洲当代艺术，伦敦，英国
- 1999** 1999 中国艺术，LIMN 画廊，旧金山，美国
- 1998** 新中国艺术，四方观象台画廊，蒙特利尔，加拿大
- 1997** 引号，新加坡美术馆，新加坡
红与灰，斯民国际艺苑 / 保藏艺术博览会，新加坡
两地之间，十月画廊，伦敦，英国
刘炜·叶永青联展，中央美术学院画廊，北京，中国
- 1996** 中国！，波恩现代艺术博物馆，波恩，德国
首届当代艺术学术邀请展，中国美术馆，北京 / 香港会议中心，香港，中国
分享的梦幻—中国当代艺术家五人展，牙买加艺术中心，纽约，美国
- 1995** 皮肤的感受，安东尼艺术中心，法国
来自中心之国，莫尼卡美术馆，巴塞罗纳，西班牙
- 1994** 中国艺评家年度提名展，中国美术馆，北京，中国
- 1993** 后 89 中国新艺术展，香港艺术中心，香港，中国
“毛”走向波普，悉尼当代艺术博物馆，悉尼，中国
中国经验展，四川省美术馆，成都，中国
- 1992** 92 年中国油画艺术展，民族文化宫，北京，中国
- 1990** 法国现代艺术国际博览会，巴黎大皇宫美术馆，巴黎，法国
不与塞尚玩牌：八十年代中国“新潮”和“前卫”艺术，亚太博物馆，帕萨迪纳，美国
- 1989** 现代艺术大展，中国美术馆，北京，中国

Ye Yongqing

1958 Born in Kunming, Yunnan Province, China

1982 Graduated from the Oil Painting Department, Sichuan Fine Arts Institute, Chongqing

Currently Professor at Sichuan Fine Arts Institute

Solo Exhibitions

2015 Gilded Age - The Wanderings of Ye Yongqing, Asia Art Center, Beijing, China

Grand Sight to The Tropic of Cancer - Ye Yongqing Solo Exhibition, Metaphysical Art Gallery, Taipei

2014 Hidden in the Grass - Ye Yongqing Solo Exhibition, Amy Li Gallery, Beijing, China

Ye Yongqing: The Time Thief - Prophecies & Fragments, Longmen Art Projects, Shanghai, China

2012 Ocher Stone Album - Ye Yongqing 2012, Museum of Contemporary Art Chengdu, Chengdu, China

Sparrow God Funky Bird - Ye Yongqing 2012, Longmen Art Projects, Shanghai, China

Ye Yongqing Solo Exhibition, Dreaming Gallery of Butterfly Resort, Dali, China

2011 Ye Yongqing: Broken Flow, Yuz Museum, Jakarta, Indonesia

As Light as a Feather - Ye Yongqing Solo Exhibition, Linda Gallery, Singapore

Beyond the Bird - Ye Yongqing, Metaphysical Art Gallery, Taipei

2009 Ye Yongqing, Gallery J.Chen, Taipei

Beyond Graffiti - Ye Yongqing Solo Exhibition, My Humble House Art Gallery, Taipei

To Be or Not To Be - Solo Exhibition of Ye Yongqing, Beijing Art Now Gallery, Beijing, China

2008 As Free as A Bird: Ye Yongqing - A Journey of Art (1981-2008), Hong Kong Arts Centre, Hong Kong, China

Paint a Bird: Paradox and Reality, China Square Gallery, New York , USA

2007 To Paint a Bird!, Fun Art Space, Beijing, China

A Wounded Bird, Gallery Artside, Seoul, Korea

2006 Solo Flight, Blue Dreamland Gallery, Chengdu, China

2005 Go Scribble Yourself - Ye Yongqing Solo Exhibition, Zhangjiang Art Museum, Shanghai, China

2001 Ye Yongqing, Art50, Shanghai, China

2000 Ye Yongqing, China Contemporary, London, UK

1999 Ye Yongqing, Kailin Sax Gallery, Munich, Germany

Ye Yongqing - China in the Eye of Scholar Artist, SooBin Art Gallery, Singapore

1995 To Live in History, China Art Studio, Augsburg, Germany

1994 Ye Yongqing, Double Crane Gallery, Seattle, USA

1989 Ye Yongqing, French Embassy in Beijing, Beijing, China

Group Exhibitions

2015 Rest on Water and Gargle with Stone - Chinese Contemporary Literati Art, Asia Art Center, Beijing, China

Nature in the Eyes of Artists II: Labor of the Insect and Flight of the Bird, Fei Gallery, Guangzhou, China

Wandering Souls: Tribute to Gauguin, Museum of Tahiti and the Islands, Tahiti, France

2014 In Sequence - Contemporary Chinese Ink Painting, Zhejiang Art Museum, Hangzhou, China

2013 ARTMIA Living, Boao BFA Hotel, Qionghai, China

The First China-ASEAN Biennale, ASEAN Culture Square, Nanning, China

Culture · Mind · Becoming - The 55th Venice Biennale Collateral Event, Palazzo Mora, Venice, Italy

Artists' Trivial Living I: Object - Ruminationism, Blue Roof Museum of Chengdu, Chengdu, China

Decanter Inks · Hangzhou Cross-year Exhibition: Open Books - Artists and the Chinese Folding-books,

Sanshang Art, Hangzhou, China

2012 Martell Artists of the Year 2012, Today Art Museum, Beijing / Guangdong Museum of Art, Guangzhou /

Shanghai Art Museum, Shanghai, China

2011 The will of China, Museum of Contemporary Art Beijing, Beijing, China

2010 Bridging - The Spirit of the East II, Asia Art Center, Beijing, China

Reshaping History - Chinart from 2000 to 2009, China National Convention Center, Beijing, China

Thirty Years of Chinese Contemporary Art 1979-2009, Minsheng Art Museum, Shanghai, China

2009 Collision - Experimental Cases of Contemporary Chinese Art, CAFA Art Museum, Beijing, China

2008 Case Studies of Artists in Art History, SZ Art Centre, Beijing, China

Accumulations - The Spirit of the East I, Asia Art Center, Beijing, China

Chinese Contemporary, Artside Gallery, Beijing, China

2007 Embarking from the Southwest - Contemporary Art Exhibition, Guangdong Museum of Art, Guangzhou, China

From New Image to New Painting, Tang Contemporary Art, Beijing, China

Talk of War on Paper, Nanjing Sifang Museum of Art, Nanjing, China

Unconsciousness, Dubang Contemporary Space, Miaoli County

2006 Size Decides Attitude - First 5x7 Picture Biennale Project, Pingyao International Photography Festival, Pingyao, China

Poetic Realism: A Reinterpretation of Jiangnan, RCM The Museum of Modern Art, Nanjing, China

Unclear and Cleanness, Heyri Art Foundation, Korea

Renovate OCT, He Xiangning Art Museum, OCT Art Centre, Shenzhen

Art in Motion, Museum of Contemporary Art Shanghai, Shanghai, China

2005 Stern Face, Beijing Now Gallery, Beijing, China

Future Archaeology: 2nd Chinese Art Triennial, Nanjing Museum of Art, Nanjing, China

Asia Urban Network, Seoul Art Museum, Korea

The Big River - Chinese New Era Oil Painting Retrospective Exhibition, National Art Museum of China, Beijing, China

The Fate Sky - 2005 Chinese Contemporary Oil Painting Invitation Exhibition, Shenzhen Art Museum, Shenzhen, China

The Second Guangzhou Triennale, Guangdong Museum of Art, Guangzhou, China

Conspire - TS1 Contemporary Art Centre 1st Exhibition, TS1 Gallery, Beijing, China

2004 Dreaming of the Dragon's Nation: Contemporary Art from China, Irish Museum of Modern Art, Dublin, Ireland

Faces of Illusions - Group Exhibition by Yue Minjun, Ye Yongqing and Fang Lijun, Shanghai Gallery of Art, Shanghai, China

Beyond Boundaries - SGA Inaugural Exhibition, Shanghai Gallery of Art, Shanghai, China

2003 Opening Era, National Art Museum of China, Beijing, China

Metaphysics 2003 - Shanghai Abstract Art Exhibition, Shanghai Art Museum, Shanghai, China

2002 Chinart - Contemporary Art from China, Küppersmühle Museum of Modern Art, Duisburg, Germany

Contemporary Art of China and Korea, Seoul Arts Centre, Seoul, Korea

Behind Reality, Dimension Arts, Taipei

Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, China

2001 Dream 01 - Chinese Art in the 21st Century, The Red Mansion Foundation, London, UK

Towards a New Image: Twenty Years of Contemporary Chinese Painting, National Art Museum of China, Beijing / Shanghai Art Museum, Shanghai / Sichuan Museum of Art, Chengdu / Guangdong Museum of Art, Guangzhou, China

From Depth to Surface: Works by Mao Xuhui and Ye Yongqing, Upriver Loft, Kunming, China

2000 Gate of the Century: 1979-1999 The Exhibition of Chinese Art, Chengdu Contemporary Art Gallery, Chengdu, China

Chinese Oil Painting in the 20th Century, National Art Museum of China, Beijing, China

Between, Upriver Club, Kunming, China

A Tale of Two Cities, Asia Contemporary Art, London, UK

1999 1999 Art from China, Limn Art Gallery, San Francisco, USA

1998 China's New Art Exhibition, Observatoire 4ed Montreal, Montreal, Canada

1997 Quotation Marks, Singapore Art Museum, Singapore

Red & Grey, Soobin Art Int'l / Baozang Art Centre, Singapore

Between Two Places, October Gallery, London, UK

Cologne International Art Fair, Museum Ludwig, Cologne, Germany

Liu Wei and Ye Yongqing, Gallery of the Central Academy of Fine Arts, Beijing, China

1996 China!, Bonn Museum of Modern Art, Bonn, Germany

The First Academic Exhibition of Chinese Contemporary Art, National Art Museum of China, Beijing / Hong Kong Arts Centre, Hong Kong, China

First Shanghai Art Biennale, Shanghai Art Museum, Shanghai, China

Sharing the Dreams - Exhibition of Five Chinese Contemporary Artists, Jamaica Art Centre, New York, USA

1995 Feeling of Skin, Antony Art Centre, France

Avant-guard Artistiques Xineses, Santa Monica Art Centre, Barcelona, Spain

1994 The Annual Exhibition of Works of Artists Nominated by Art Critics, National Art Museum of China, Beijing, China

1993 Post 89 - New Art from China, Hong Kong Arts Centre, Hong Kong, China

Mao Goes Pop, Museum of Contemporary Art Australia, Sydney, Australia

Chinese Art in 90s-Chinese Experience, Sichuan Art Museum, Chengdu

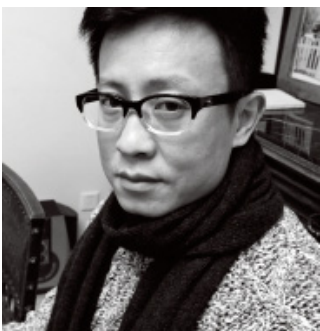
1992 China Oil Painting Exhibition, The Cultural Palace of Nationalities, Beijing, China

The 1st Guangzhou Oil Painting Biennale, Exhibition Hall of the Central Hotel, Guangzhou, China

1990 French Modern Art Expo., The Grand Palais, Paris, France

I Don't Want to Play Cards with Cezanne and Other Works: Selections from the Chinese New Wave and Avant-guard Art of the Eighties, Pacific Asia Museum, Pasadena, California

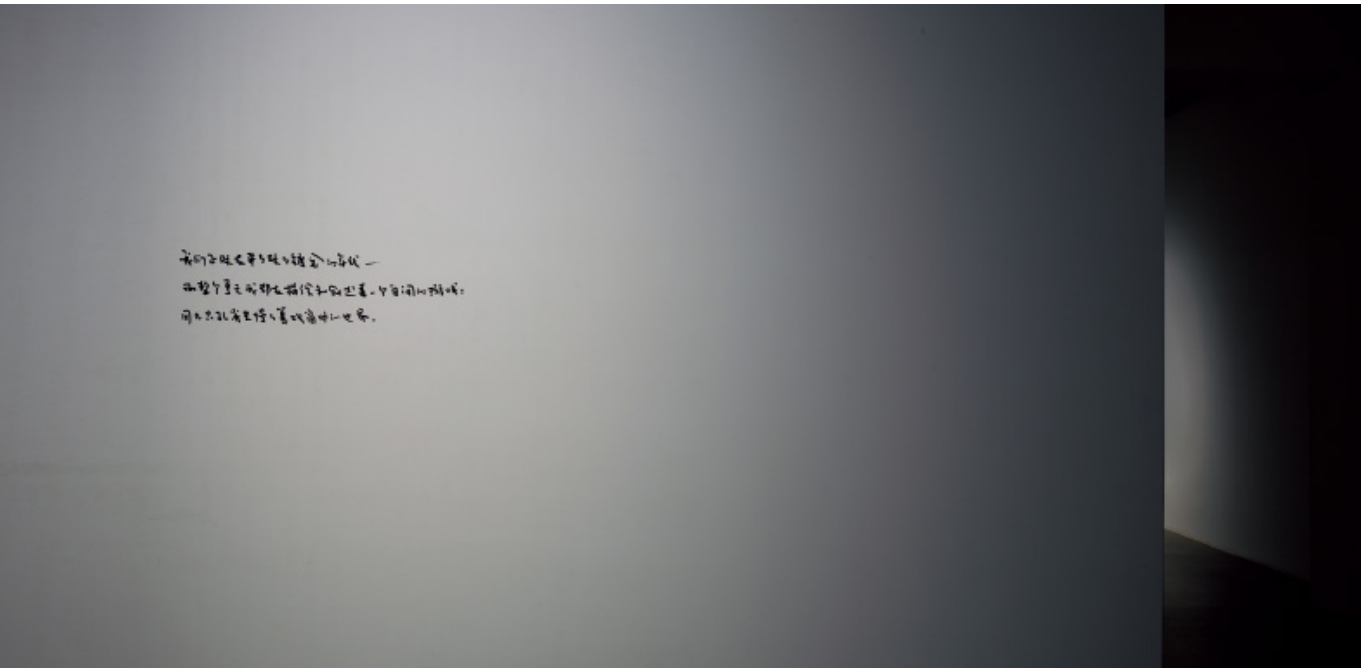
1989 China Avant-guard, National Art Museum of China, Beijing, China



策展人 | 杭春晓
Curator | Hang Chunxiao

1976 年出生于安徽当涂，2006 年毕业于中国艺术研究院，获美术史博士学位，现任中国艺术研究院美术研究所副研究员、硕士生导师。于《文艺研究》、《故宫博物院院刊》、《新美术》、《美术研究》等期刊发表《商周青铜器饕餮纹研究述评》、《绘画资源的开放—古物陈列所与民初中国画》、《重读蔡元培“实物写生”论》、《认知眼光与二十世纪中国画》、《文人理想的幻灭与重建—文徵明的出仕、致仕及其心理辨析》、《以“仁”代“义”—忆陈侍郎书画合卷与溥心畲的“遗民想象”》等；出版《中国美术考古学史纲》、《商周青铜器之饕餮纹研究》、《渐进式文化改良—以民初北京地区传统派画家为中心的考察》等；独立承担国家课题“民初美术改良之价值重审”，组织策划过“幻象·本质—中国工笔画当代性探索展”、“楼上的青年—2010 年青年批评家提名展”、“重新定义—70 后艺术中的质疑精神”、“概念超越—2012 新工笔文献展”、“松窗采薇—溥心畲书画展”等。

Hang Chunxiao was born 1976 in Dangtu, Anhui. He graduated from Chinese National Academy of Arts with PhD in Art History in 2006. He is now an associate professor at Chinese National Academy of Arts and Master Supervisor. He has published the following articles in *Literature and Art Studies*, *Journal of Palace Museum of Beijing*, *New Fine Art*, *Fine Art Studies*: "A Study of TaoTie Patterns on Shang and Zhou Bronzes", "Opening up Painting Resources: The Ancient Relic Display Center and Painting of Early Republican Period", "A New Reading of Cai Yuanpei's Painting from Life with Concrete Subjects", "Cognitive Insights and 20th Century Chinese Art", "Disillusionment and Reconstruction of Literal Ideals: A Psychological Inquiry into Wen Zhengming's Official Career", "'Humanity' instead of 'Justice': Memory of Chen Shilang's Paintings and Calligraphy and Pu Xinyu's 'Imagination of the Adherents'", etc. His publications include *Outline History of Fine Arts Archaeology in China*, *A Study of TaoTie Patterns on Shang and Zhou Bronzes*, *Gradual Reform of Culture - Study of Traditional Artists in Beijing Area during the Early Republic Period*, etc. Hang Chunxiao has independently undertaken a national research project: "Revaluation of Fine Arts Amelioration in the Early Republican Period". He has curated *Illusion and Essence - Exploration of Contemporaneity in Chinese Fine Brush Ink Painting*, *Youth of Upstairs: Nomination of Young Critic 2010*, *The Questioning Spirit of Seventies Generation Art*, *Onward from Concepts 2012 New Chinese Literature*, "Songchuangcaiwei": Pu Xinyu's Calligraphy and Painting exhibition, etc.



镀金时代 — 叶永青的游走
Gilded Age – The Wanderings of Ye Yongqing

策展人：杭春晓
Curator: Hang Chunxiao

2015.12.5 – 2016.3.7
亚洲艺术中心（北京）
Asia Art Center (Beijing)

出版者：亚洲艺术国际集团股份有限公司
发行人：李敦朗
总策划：李宜霖、李宜勋
展览统筹：赵沛
展览助理：徐敏
展务协调：张晓芳
项目公关：苏恬巧
媒体推广：徐浩洋、张乔
文字编辑：赵沛
翻译：Carol Chen
校对：邱严瑾、戴冬雪、张乔
设计：徐敏
摄影：大布影像
印刷：北京雅昌艺术印刷有限公司
出版日：2016 年 6 月

Published by: Asia Art Int'l Group Corporation
Publisher: Thomas Lee
Managing Directors: Alan Lee, Steven Lee
Curatorial Management: Sunny Zhao
Exhibition Assistant: Miny Xu
Exhibition Coordinator: Amy Zhang
Project Public Relations: Emily Su
Media Promotion: Erick Xu, Zoe Zhang
Editor: Sunny Zhao
Translator: Carol Chen
Proofreaders: Samantha Chiu, Doreen Dai Zoe Zhang,
Designer: Miny Xu
Photographer: Darbu Photography
Printing: Beijing Artron Art Printing Co.,Ltd
Date Published: June, 2016

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www.asiaartcenter.org
weibo.com/asiaartcenter

北京 / Beijing

100015 北京市朝阳区酒仙桥路2号大山子798艺术区
Dashanzi 798 Art District, No.2, Jiuxianqiao Rd.,
Chaoyang District, Beijing 100015
Tel: +86-10-5978-9709/10 Fax: +86-10-5978-9708
E-mail: beijing@asiaartcenter.org

台北一馆 / Taipei I

10659 台北市大安区建国南路二段177号
No.177A, Sec.2, Jianguo S. Rd.,
Da-an District, Taipei 10659
Tel: +886-2-2754-1366 Fax: +886-2-2754-9435
E-mail: service@asiaartcenter.org

台北二馆 / Taipei II

10462 台北市中山区乐群二路93号
No.93, Lequn 2nd Rd.,
Zhongshan District, Taipei 10462
Tel: +886-2-8502-7939 Fax: +886-2-8502-2656
E-mail: service@asiaartcenter.org

亚洲当代艺术空间 / A+ Contemporary

200060 上海市普陀区莫干山路50号7号楼106室
Room 106, Bldg. 7, No.50,
Moganshan Rd., Putuo District, Shanghai
Tel: +86-21-6266-2781 Fax: +86-21-6266-2786
E-mail: service@apluscontemporary.org

