Art and Text Collisions in Contemporary Chinese Art

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Abstract

*Art and Text Collisions in Contemporary Chinese Art* is a transdisciplinary practice-led mode of research. The aim of the research is to explore Contemporary Chinese Text Art which uses Chinese text as an artform that expresses artists' thoughts and concerns about contemporaneity. Although Chinese Contemporary Art has flourished nationally and globally since the 1980s, there has not been an identifiable textualization process comparable to the textualization of art (the linguistic turn) in Western art since the 1960s. As the first significant mediating practice, the textualization of art carries important spatial meaning in the history of Western Art, while in modern China Text Art has had scarce visibility and, as such, has hitherto not been studied at length.

Through three transnational curatorial projects and my own reflective art practices, the research constructed continuous space of exploration and reflection. There are three general research analytical themes in this thesis – (1) Contemporary Art and its contemporaneity, (2) Chinese Contemporary Art and its contemporaneity, and (3) Contemporary Text Art and its textuality. Based on the findings from these three general fields, three further fields emerged – (4) Contemporary Chinese Art and its contemporaneity, (5) Periodization of Chinese Contemporary Art, and (6) Contemporary Chinese Text Art.

In order to answer these aforesaid questions, a range of methodologies were utilised in this research. As well as reflective curatorial practice and art practice, philosophical inquiries, philological inquires, contextual inquires, comparative analysis and translation were deployed to study the distinct fields.

This research contributes towards a new understanding of Contemporary Art theories,
creative and innovative art practices by presenting original findings. Through an original reading of Osborne, Smith and Schwab’s theories of contemporaneity, I extend their conceptualisation of contemporaneity, which sees it as an historical-universal unity. Through a series of art practices, I discovered the unique textuality of Chinese characters, explored the textuality and contemporaneity of VR Text Art, and interpreted Osborne’s theory by drawing upon Chinese philosophy.

Through contextual comparison and philosophical analysis, I clarified the distinction between Chinese Contemporary Art and Contemporary Chinese Art, which is predicated on their distinct philosophical perspectives. Moreover, I refined the distinction between Chinese Calligraphy, Chinese Modern Shu Xiang, and Contemporary Chinese Text Art, which constitute the three aspects of Shu – Six Shu, pronunciation and rhymes, and Bi Fa. Furthermore, I put forward a new interpretation of Chinese Contemporary Art and its periodization, which frames it as the artistic reflection of the result of ideological struggles in the context of the Cold War and Post-Cold War periods. My new understanding of the contemporaneity of Contemporary Chinese Art is grounded in an historical-contextual perspective, which connects China’s current hegemonic ideology and values with Confucianism and its conception of governing.

The findings from this research addressed lacunae in extant research on Contemporary Chinese Text Art and proffers future avenues for theoretical and practical exploration. Ontologically speaking, Contemporary Chinese Text Art is a sub-category of Chinese Art, which uses Chinese Six Shu Text as art to express artists’ thoughts on contemporaneity. Consequently, the process of this research echoes the title of this thesis – *Art and Text Collisions in Contemporary Chinese Art*. 
Acknowledgements

This PhD research is an amazing journey and one of the most important milestones in my life. I would like to extend my sincere appreciation and thanks to many people who generously contributed to my research and helped me during this journey.

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My thanks also go to the support I received from the University of Lincoln and the North China University of Science and Technologies, which sponsored my curatorial projects and international travels for this research. I am also grateful to the Doctorial School and other schools and departments that supported and encouraged me on my research.

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Art and Text Collisions in Contemporary Chinese Art is a mode of research that transcends language, culture and history between the UK and China. It comprises extensive Chinese reference material, people’s names, proper nouns, terms and sentences. Consequently, a significant amount of translation from modern Chinese (§现代汉语) or ancient Chinese (§古汉语) to English are included as part of this thesis. The following General Notes and Bibliographical Notes aim to clarify this aforesaid point in greater detail to avoid any confusion when reading.

(i) General Notes

1. Chinese Pinyin (汉语拼音)\(^1\) is a common method used to spell Chinese characters’ pronunciation. While there are 50,000 to 80,000 Chinese characters, there are around only 400 Pinyin spellings. As such, on average, every Chinese Pinyin spelling carries 125 to 200 different Chinese characters. Hence, only using Pinyin would cause too much confusion when dealing with large numbers of Chinese names or terms. Therefore, for the purposes of this thesis, when a Chinese name or term is written in Chinese Pinyin, then its original Chinese characters are also included in a bracket either within the text or in a footnote. This is marked with the following symbol: ‘¶’. This symbol is also used in the text, footnotes and bibliography to show that ‘this word/term/phrase is composed by Pinyin’. For the convenience of typing, Pinyin in this

\(^1\) Chinese Pinyin system is the standard official pronunciation’s spelling of Chinese characters in the alphabet, that has been approved and established since 1958, published by Institute of Languages, Chinese Academy of Social Sciences, collected in Xinhua Dictionary. See: Institute of Languages of Chinese Academy of Social Sciences § Chinese Pinyin System’, in 新华字典 § Xinhua Dictionary, trans. by AX, 11 edn (Beijing: 商务印书馆 § Commercial Press, 2010), Appendix, pp. 679-681. A detailed Chinese Pinyin Plan is included in Appendix 2.
thesis is not marked with its tone, and the syllable rhyme ‘ü’ is replaced with ‘v’. For example, the Pinyin spelling of the Chinese character ‘女’ in this thesis is written as ‘nv’, instead of its standard Pinyin spelling of ‘nǚ’.

2. Transcribed Chinese quotations from ancient texts are written in traditional Chinese in order to keep the characters’ original appearance. Chinese characters in text, footnotes and bibliography are written in Simplified Chinese, except in the case of content that relates to scripts of writing (§书体). All Chinese characters in this thesis are written with Kai Script (§楷体).

3. Extracts from ancient Chinese reference material are supported by at least two forms of proof: transcribed original ancient Chinese text and its English translation (which I alone transcribed for the purposes of the thesis). Scanned pages from ancient books are also provided for specific extracts.

4. In order to mitigate the loss of meaning in translation, when dealing with ancient concepts and interpretations of traditional Chinese, this thesis directly quotes from scanned digital copies of ancient Chinese classic books (instead of quoting from other modern Chinese translations or other English translations) which I have translated into English. These texts were sourced from public digital libraries, such as Zhe Jiang University Library (浙江大学图书馆) and Harvard University Library.

5. In ancient Chinese books, the sequence of characters flows from top to bottom on each line, while the line-order flows from right to left. Furthermore, there is no punctuation in ancient Chinese texts. For ease of reading, I have written these ancient quotes in Simplified Chinese (same as English) and added punctuation within transcribed quotes.

6. Each transcribed ancient Chinese quote is followed by my own English translation, which is marked with the following symbol: ‘§’. This symbol is also used in-text, footnotes and bibliography to show that ‘this English word/term/phrase/paragraph is
translated from Chinese'. If the title/term/phrase is too complicated to be translated into a similarly long English title/term/phrase (for example, the book title '书法离钩' is related to comparative concepts of Chinese Calligraphy and alludes to a Buddhist quotation and concept. A proper translation of '离钩' would need a long paragraph of annotation, instead of a couple of English words.), then it is followed by its Chinese Pinyin rather than the translation.

7. The dynasty of an ancient book (when it was written) and the dynasty of its edition (republished edition that I used as a reference) are noted in brackets along with the book's name and the specific edition. For example, many of the ancient books referenced in this thesis derive from the Imperial Complete Collection of Four Categories (§钦定四库全书) edited and published in Qing Dynasty (§清朝), but the books in its collection were written in Han Dynasty (§汉朝).
(ii) Bibliographical Notes

This research draws upon manifold reference books and resources which are written in different languages, including English, modern Chinese and ancient Chinese. Given that the readers of this thesis are predominantly English-only speakers, editing regulation of non-English references in the bibliography, in-text and footnotes is partly referred to the referencing system in Joseph Needham’s *Science and Civilisation in China*². In this thesis, the referencing system are presented as below:

1. Referencing style:

This thesis uses MHRA referencing style. The bibliography is organised alphabetically by surname using ‘roman’ characters – English and Pinyin.

2. References originally published in Chinese:

Original Chinese names and entries in the bibliography, footnotes and in-text citations are followed by their English translation (starting with §) or Chinese Pinyin (starting with ¶). If a cited extract was translated by me, then ‘trans. by AX’ is marked in the related bibliography and footnotes. For example:

(Bibliography)


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3. References scanned from Ancient Chinese Books:

The reference information in ancient Chinese books are not standardised in the same way as modern published books, which have a title page and copyright page. Original Chinese names and entries are followed with their English translation (starting with §) or Chinese Pinyin (starting with ¶). Figure Preface 1 to 4 show the reference information in the ancient Chinese editing style. An author’s dynasty is marked at the start of an article’s title. The dynasty of the republished edition (the edition of the scanned reference) is marked at the start of the title of the edition. A chronological table of each dynasty in China’s history can be found in Appendix 3.1. Ancient China used the chronological system of each emperor’s reign. Therefore, the publishing year for each ancient reference are all converted to the Common Era; for example, 乾隆四十六年 (§Qian Long the 46th year) is converted to 1781 (AD). For example:

(Bibliography)

Cai 蔡, Yong 永, ' (Han Dynasty) 蔡邕九勢八決 § Cai Yong’s Theory on Nine Motions and Eight Methods', in (Song Dynasty) 书苑菁华 § Essential Theories on Calligraphy, ed. by Si 思 Chen 陈, trans. by AX, (Qing Dynasty) 钦定四库全书 § Imperial Complete Collection of Four Categories edn (Beijing: 翰林院 § Imperial Academy, 1781 (乾隆四十六年))

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3 Appendix 3.1 is translated from: 中国社会科学院语言研究所 (Institute of Languages, Chinese Academy of Social Sciences), '我国历代纪元简表 §Brief Time Table of Chronology of Chinese Dynasties', in 新华字典 §Xinhua Dictionary, trans. by AX, 11th edn (Beijing: 商务印书馆 §Commercial Press, 2010), Appendix, pp. 691-692.
Figure Preface. 1 This page shows the title of the collection and book, category in the collection and the number of the volume.
Figure Preface. 2 This page shows the publishing year and the names of the general editors and editors.
Figure Preface. 3 This page shows the title of the collection, the book, the chapter, the article, the number of the volume and the author’s dynasty.
Figure Preface. 4 This page shows the content of the book.
1 INTRODUCTION

Art and Text Collisions in Contemporary Chinese Art is an intercultural (between English and Chinese), transdisciplinary and practice-led research project that investigates what I am referring to as Contemporary Chinese Text Art (当代中文文本艺术), which designates Contemporary Text Art which uses Chinese language as its textual form.

In the context of Western Art, Contemporary Text Art, as Dave Beech suggests, is located at ‘an intersection of contemporary philosophy, contemporary thinking on art and contemporary theories of language’. According to Beech, Contemporary Text Art is post-Conceptual Art and displays a post-Duchampian ontology of art, which is to say that it is a form of art that post-dates Conceptual Art. From an historical perspective, Text Art developed from the late 1960s as a particular sub-category of Conceptual Art. The first-generation Text artists (such as Joseph Kosuth) and curators (such as Charles Harrison) were influenced by the philosophy of language

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4 In this thesis, the term ‘the West’ refers to developed Euro-American countries, especially the United States. In the context of Chinese history, ‘China’ was considered to be located at the centre of the world, and, thus, the concept of ‘the West’ referred to those countries to the west of China. Today, the term ‘the West’ is ordinarily used to refer to a civilization or a mode of ideology in China as opposed to a geographical concept. However, ‘the East’ in the Chinese context was historically used to describe countries located on the eastern side of China, such as Japan. ‘The East’ is thus not an alternative civilization that is different from Chinese civilization. Therefore, in comparison to ‘the West’ in the Chinese context, ‘the East’ (东方) is equally used for ‘China’. This is different to the concept of ‘the Orient’ or ‘the East’ in the Western context.

5 Dave Beech is a British artist, writer and curator.


(philosophers such as Ludwig Wittgenstein and J. L. Austin), whereas the second-
generation Text artists (such as Jenny Holzer and Kay Rosen) were influenced by
semiotics, iconology, structuralism, post-structuralism and deconstruction.

Given that Text Art originates from Western philosophies and Western literary theories,
and has been written about and established as a specific genre, it follows that when a
Text Artwork uses (by the artist) Chinese text, it inevitably relates to multiple disciplines
that involve Chinese language. These disciplines include (but are not limited to)
Chinese philosophy, Chinese philology ($^9$Xun Gu Xue), Chinese art, Chinese calligraphy
and Chinese literary theories. To the best of my knowledge, there has been a relative
dearth of work on Chinese Text Art. Consequently, my research into Contemporary
Chinese Text Art in the context of both the West and China is multi-disciplinary in nature,
as illustrated in Diagram 1.1. It relates to several art fields – Western Contemporary
Art, Western Text Art, Chinese Contemporary Art, Contemporary Chinese Art, Chinese
Calligraphy, Chinese Modern Shu Xiang, and Chinese Text Art.

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$^9$Xun Gu Xue ($¶$Xun Gu Xue) is ordinarily translated as Philology. It is a subject which
studies ancient literature/documents via analysing its annotations (that were annotated
by previous scholars), in order to understand its original meaning. Generally, there are
three main elements to Chinese Philology studies – (1) ancient Chinese characters’
appearance/construction, which is also called 文字学 ($¶$logography) (2) ancient
Chinese characters’ pronunciation/tone/rhyme, which is also called 音韵学
($¶$phonology) (3) the meaning of ancient Chinese characters or texts, which is also
called 训诂学/语义学 (philology/semantics). Related references:

(1) Xinxiong 新雄 Chen 陈, 训诂学 §Philology, trans. by AX (中和¶Zhonghe: 台湾学生书
局$¶$Taiwan Student Publishing, 1994)

(2) Xigui 锡圭 Qiu 裘, 文字学概要 §Essential Philology, trans. by AX (Beijing: 商务印书馆
§Commerce Publishing, 1988)

(3) Dapu 大璞 Zhou 周, 训诂学要略 §Essentials of Philology, trans. by AX (武汉: 武汉
大学出版社$¶$Wuhan University Press, 2013)
Diagram 1. 1 Contemporary Chinese Text Art and Its Related Fields, by Annie Xu, 2016
1.1 Aim and Objectives of the Research

This research aims to: firstly, explore the origins of Contemporary Chinese Text Art through recourse to both Western and Chinese philosophy; secondly, define what constitutes Contemporary Chinese Text Art and explain its concept; thirdly, to clarify and theorise the unique textuality of Chinese Text Art by drawing upon both Western and Chinese philosophical and linguistic theories.

The philosophical reflections and theorisation of the research objectives are underpinned by fine art practice and curatorial practice for audiences in both the UK and China. The practice seeks to answer the research questions step-by-step, from the perspectives of an artist (through art practice) and a spectator (through curatorial practice).

The research objectives were established within three curatorial projects. Each of these three projects comprised a comparative study of Western and Chinese art. The first project *This is All I’m Going to Say, You Know What I Mean* focuses on discourses around the contemporaneity of art, and is discussed in Chapter 2, the second project *Art • Text* investigates the textuality of Text Art and is outlined in Chapter 3, whilst Chapter 4 discusses the third project *To Be Continued…* which builds upon the findings from the previous two projects, before proceeding to further explore Contemporary Chinese Text Art.

1.2 Research Questions and Strategies

To the best of my knowledge, the concept of Contemporary Chinese Text Art has hitherto not been studied in detail in China. In order to analyse this term, some associated terms must first be clarified – *Contemporary Art, Chinese Contemporary Art* and *Contemporary Text Art*. These correspond to the three primary research questions, which are:
(1) The first question concerns Contemporary Art and its contemporaneity: How is Contemporary Art and its contemporaneity currently understood within a Western context?

In this research, Contemporary Art does not refer to current art, but rather designates art that conveys contemporaneity. Although there are many theories on Contemporary Art and contemporaneity, this practice-led research builds upon previous research which was grounded in Peter Osborne, Terry Smith and Klaus Schwab’s respective theoretical frameworks. Contemporaneity is analysed and reflected throughout the course of the research, but is predominantly embedded in curatorial projects 1 and 310.

(2) The second question pertains to Chinese Contemporary Art and its contemporaneity: How is Chinese Contemporary Art interpreted from a philosophical perspective?

Chinese Contemporary Art (中国当代艺术) refers to the new form of art in China which emerged and gained in currency from the late 1970s onwards. This art, discussed in Chapter 2, was profoundly influenced by Western art and has rapidly developed since the 1980s. Research on Chinese Contemporary Art is based on historical and cultural context, and mainly pertains to curatorial projects 1 and 2.

(3) The third question addresses Contemporary Text Art and its textuality: How is Contemporary Text Art and its textuality understood?

In this research, Contemporary Text Art is understood as Text Art that reflects an artist’s thoughts on contemporaneity. The analysis of text and textuality conducted for the

10 Curatorial project 1 refers to This is all I’m going to say, you know what I mean. (February 2015), and is discussed in Chapter 2.
Curatorial project 2 refers to Art • Text (October 2015), and is discussed in Chapter 3.
Curatorial project 3 refers to To Be Continued… (April 2017), and is discussed in Chapter 4.
purposes of this research is based on Jorge J. E. Gracia and Hugh J. Silverman’s theoretical frameworks, which are grounded in logic, epistemology and hermeneutics. Charles Harrison’s theories on the textualization of Conceptual Art are utilised to interpret the concept of Text Art in this research. Led by all three curatorial projects, the thesis discusses textuality and Text Art in depth (mainly in Chapter 3), with a cross-comparative analysis between (Western) Text Art, Chinese Calligraphy (§中国书法) and Chinese Modern Shu Xiang (§中国现代书象).

These three general research questions led to further questions, which are outlined in Diagram 1.2.
Diagram 1. 2 Research Questions and Methodologies, by Annie Xu, 2018
(4) The first and second questions led to the fourth question, which concerns Contemporary Chinese Art and its contemporaneity: How is Contemporary Chinese Art interpreted from an historical geo-political perspective?

Contemporary Chinese Art (当代中国艺术) refers to ‘Chinese Art that reflects artists’ thinking on contemporaneity’. From an historical perspective, Chinese Art has existed for thousands of years and has its own distinct system of theoretical and practical concepts as part of Chinese civilization. From a geo-political perspective, in light of its inclusion within the global art community, Contemporary Chinese Art can thus be said to be imbued with Chinese values and artists’ thoughts on contemporary China. Therefore, it differs from Chinese Contemporary Art, in that the latter carries Western values and artists’ thoughts from the perspectives of Western theories. Reflections on Contemporary Chinese Art was addressed in curatorial project 1 and primarily analysed in project 3.

(5) The second question served to generate the fifth question, which pertains to the periodisation of Chinese Contemporary Art: How does one interpret the development of the periodisation of Chinese Contemporary Art?

The conceptual streams of Chinese Contemporary Art have differed markedly over the course of its nearly forty-year development (from 1979 to 2018). However, from an historical perspective, analysing the different streams of Chinese Contemporary Art chronologically by decade (e.g. 1980-1990 or 1990-2000) is problematic, in that art concepts (of artists) invariably changes by virtue of shifting social or political contexts as opposed to merely the passing of time. Therefore, an ideological periodisation of the historical context of China’s domestic and diplomatic situation is essential for the purposes of this research. Analysis of this question was generated from curatorial project 1 and is primarily discussed in project 2.

(6) Finally, the five questions led to the final question, which also constitutes the principal aim of this research: How can Contemporary Chinese Text Art be interpreted
from a historical geo-political perspective?

Contemporary Chinese Text Art (当代中文文本艺术) is transdisciplinary by nature. In this thesis, the analysis and interpretation of this term is based on the research findings from all three curatorial projects and is chiefly discussed in project 3. My reflections on textuality and the contemporaneity of Contemporary Chinese Text Art is also expressed via a series of my own artwork.\textsuperscript{11}

\textsuperscript{11} Texts in Text Series (1, 2 and VR, 2017) and Allogeneic Landscape (2017).
1.3 Methodologies Used in This Research

This research project is mainly underpinned by a practice-led methodology. According to art theorist Robin Nelson, Practice as Research (PaR) refers to arts practices that ‘came to be submitted as research in an academic institutional context.’\(^{12}\) Distinct from traditional scientific methodologies, practice-led research utilises a wide range of methods, and constitutes ‘a way of proceeding or doing something’.\(^ {13}\)

1.3.1 Practice as Research Methodology

Due to the cross-cultural, cross-language and transdisciplinary nature of this research, I employ multiple methodologies to address the different research questions (as shown in Diagram 1.2). In order to study this particular artistic term Contemporary Chinese Text Art, curatorial practices have been employed which allow me to observe the relations and differences between the key artistic concepts that play a significant role in this research.

Philosophical inquiries have been employed as the primary method through which to develop the theoretical frameworks for the research. Comparative analysis is deployed as an essential method for teasing out the points of similarity and difference between the respective terms. To analyse the textuality and conceptuality of Chinese characters, texts and calligraphy, and philological inquiries are necessary. Art practice also played a significant role in this research. Given that this research is intercultural, translation has also played a vital role throughout the study. The act of translating ancient Chinese texts into modern English represented perhaps one of the most


\(^{13}\) Nelson, 2013.
challenging aspects of the research, because the meaning of a Chinese character can be very different to its modern usage. Indeed, throughout the process of conducting this research, misunderstanding and misinterpretation due to translation were routinely identified in art studies in China.

1.3.1.1 Reflective Practice in Art Research

Practice is very important to art research. As British artist/researcher Roy Ascott observes:

Art research is of necessity speculative research. …Trans-disciplinary research in art generates discourse requiring new language. The technological, conceptual and social infrastructure needed to support emergent forms of art practice calls for innovation across the domains of creative agency, architectural form and cultural organisation.14

In the following section, I will introduce the theoretical framework underpinning my practices by analysing ‘how to learn new knowledge from reflective practice’, before proceeding to explain how these practices drove my research.

From the perspective of British philosopher David Pears, there are three types of knowledge: factual knowledge, knowing how to do things, and acquaintance.15 Factual knowledge concerns truth and can be symbolized, whereas knowing how to do things and acquaintance must be examined and subsequently transferred into factual knowledge. During the process of transference, some knowledge can be learned simply by reading symbols, whilst some knowledge can only be learned from doing.16


16 Pears, 1971.
Pears explains the concept of learning via doing through the example of learning how to ride a bike.

I know how to ride a bicycle, but I cannot say how I balance because I have no method. I may know that certain movements, and even that certain muscles are involved, but that factual knowledge comes later, if at all, and it could hardly be used in instruction.\(^{17}\)

This is a good example through which to explain why certain knowledge can only be learned in practice, which has especial relevance to how one learns knowledge about art. Whilst the definition of art is controversial in contemporary philosophy, it is quite simple in ancient Chinese philology: according to the Kangxi Dictionary (§康熙字典), art refers to talent and ability (§‘艺，才能也’).\(^{18}\) According to Rites of Zhou,\(^ {19}\) there are six basic abilities, the Six Arts (§六艺) as they are known, that every noble person must be capable of, namely, rites (§礼), music (§乐), archery (§射), driving (§驭), writing (§书) and mathematics (§数). This Ancient Chinese definition of art directly connects art with knowledge, especially knowledge centred on ‘knowing how to do things’. From this perspective, both learning and practice are necessary to art research.

From the perspective of American educational theorist David A. Kolb,\(^ {20}\) learning is the process of transforming concrete experience into conceptual knowledge through reflective observation, after which conceptual knowledge can transform into concrete

\(^{17}\) Pears, 1971, pp. 26-27.

\(^{18}\) Kangxi Emperor 康熙圣祖仁皇帝, (Qing Dynasty) 御定康熙字典 § Emperor-Authorized Kangxi Dictionary, (Qing Dynasty) 钦定四库全书荟要 § Selected Imperial Complete Collection of Four Categories edn, ed. by Xiaolan 晓岚 Ji 纪, trans. by AX (Beijing: 翰林院 § Imperial Academy, 1710).

\(^{19}\) Kangcheng 康成 Zheng 郑, (Han Dynasty) 周礼注疏 § Rites of Zhou with Annotations, (Qing Dynasty) 钦定四库全书荟要 § Selected Imperial Complete Collection of Four Categories edn, ed. by Xiaolan 晓岚 Ji 纪, trans. by AX (Beijing: 翰林院 § Imperial Academy, 1780).

experience through active experiment, as illustrated in Diagram 1.3. However, Kolb also noted that a person's learning process is a *spiral* rather than a singular cycle, that is, learning is a continuous evolutionary process.

We are shaped and transformed by the physical, social and historical forces in the world and at the same time have the capacity through our learning and actions to transform the world in an ongoing spiral of learning … The experiential learning spiral represents the highest culmination of a learning process that can be traced to the organization of life itself.  

Diagram 1.3 The Experiential Learning Cycle (Kolb, 2015)

In the process of learning, reflection is an important activity for a practice-based art

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researcher. As American philosopher Donald Schön notes:

A practitioner's reflection can serve as a corrective to overlearning. Through reflection, he can surface and criticize the tacit understandings that have grown up around the repetitive experiences of a specialized practice and can make new sense of the situations of uncertainty or uniqueness which he may allow himself to experience.23

According to Schön’s theory, there are two types of reflection. The first is ‘reflection-in-action’, which is reflection that happens when an event occurs; the second is ‘reflection-on-action’, which is reflection that happens after an event.24 Although these two types of reflective actions are necessary for learning, reflection-in-action is deemed to be more suitable for researchers dealing with situations that are uncertain, unstable, unique or conflictual.25

1.3.2 The Importance of Philology and Translation

During the course of my research on reflection in the learning process, I came upon an interesting English reworking of Confucius’ quote, which was employed by the authors to emphasise the importance of reflection:

By three methods we may learn wisdom: first, by reflection, which is noblest; second, by imitation, which is easiest; and third by experience, which is the bitterest.26

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24 Schön, 2016.
26 Related citation:
   (2) Gillie Bolton, Reflective Practice: Writing and Professional Development, 5th edn
This English quote is translated from the following sentence

生而知之者上也；学而知之者次也；困而学之又其次也；困而不学民斯而为下矣。  

from *The Analects of Confucius* (§论语), a book recording the sayings and concepts of Confucius and his students, which was written by Confucius’ students between 540 BC to 400 BC. Whilst I cannot confirm who originally translated this sentence into English, the earliest reference I have found was published in 1893 in the *Dictionary of Quotations from Ancient and English and Foreign Sources*. What is important to note is that this English version is not an accurate translation of the sentence, because the original ancient Chinese sentence describes four levels of people’s talent with respect to knowing (knowledge), and, as such, when translated (by me) in English should read:

Knowing inherently is the highest level; knowing by consciousness is the second level; being conscious after being trapped is the third level; those who are trapped but do not want to be conscious are the lowest level.

From Confucius’ perspective, learners who belong to the first three levels are all able to achieve ‘knowing’. The distinctions between these different levels relate to people’s savvy and talent (for learning). According to philologists’ annotations, what Confucius
meant with respect to these differences is that the highest level refers to those who can be self-conscious without learning from somebody else, such as Emperor Yao (帝尧)\textsuperscript{30}, Emperor Shun (帝舜)\textsuperscript{31} and Confucius himself.

The second level refers to those highly talented people that can be conscious easily. For such people, what they know is much more than what they do not know. In other words, they know what they ‘do not know’, and can turn ‘do not know’ into ‘know’ easily with a little bit of learning. People at this level are like King Yu (禹)\textsuperscript{32}, Hou Ji (后稷)\textsuperscript{33} and Yan Hui (颜回)\textsuperscript{34}.

The third level refers to ordinary people who are eager to ‘know’ through learning. For those at the third level, there are a lot of things they ‘do not’. Resultantly, there will be problems and questions in their life, which will occasionally leave them feeling trapped, and they know that they need to acquire new knowledge to be conscious. In fact, they might still be unaware about some problems even after learning.

Although the above three levels of learners have different talents, provided they keep...
learning, all of them are capable of reaching their respective goals eventually. The fourth level, which pertains to those who are not talented enough to 'know' but also do not want to learn. These people will simply never 'know', and, indeed, Confucius looked down upon them. Consequently, people at the fourth level are not understood as 'learners' at all.

From Confucius' perspective, what ‘talent’ level does a practice-led researcher belong to? To answer this, it is instructive to refer to Kolb’s description of a reflective practitioner’s learning process.

Usually reflection on knowing-in-action goes together with reflection on the stuff at hand. There is some puzzling, or troubling, or interesting phenomenon with which the individual is trying to deal. As he tries to make sense of it, he also reflects on the understandings which have been implicit in his action, understandings which he surfaces, criticizes, restructures, and embodies in further action.35

Therefore, according to the nature of practice-based research, if the ‘aim of the research’ is ‘knowing’, then the ‘research questions’ and ‘problems’ can be understood as the difficulties facing researchers. From Confucius’ perspective, then, most researchers are probably operating at the third level, that is, becoming conscious after being trapped by a problem.

With respect to translation, a translator’s understanding and interpretation of the original text is critically important. In this case, Chinese Philology is also necessary, since it is related to ancient Chinese texts. To illustrate the importance of this point, below I include a literal translation, philological translation, my own translation as well as Wood’s version of the first phrase of the sentence ‘生而知之者上也’.

| original text | 生 而 知 之 者 上 也 |

35 Kolb, 2015, p.50.
<table>
<thead>
<tr>
<th>literal translation</th>
<th>born</th>
<th>(conjunction)</th>
<th>know</th>
<th>it</th>
<th>(particle)</th>
<th>high</th>
</tr>
</thead>
<tbody>
<tr>
<td>philological annotation</td>
<td>人之生也，气质之禀，清明纯粹，绝无查滓，则于天地之性无所间隔，而凡义理之当然，有不待学而了然于胸中者，所谓生而知之，圣人也。</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>translation of philological annotation</td>
<td>When a person is born, if his talent is crystal clear without any impurity, then his talent has no gap between the sky and the earth, he would know all principles and knowledge by self-consciousness without need of learning. That is the so-called ‘生而知之’. People like this are Saints.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>my translation</td>
<td>Knowing inherently is the highest level.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wood's Translation</td>
<td>(By three methods we may learn wisdom)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>first, by reflection, which is noblest.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Comparison of the second phrase ‘学而知之者次也’:

<table>
<thead>
<tr>
<th>original text</th>
<th>学</th>
<th>而知之者</th>
<th>次</th>
<th>也</th>
</tr>
</thead>
<tbody>
<tr>
<td>literal translation</td>
<td>(modern Chinese) learn, study</td>
<td>(same as the first phrase)</td>
<td>(lower level)</td>
<td>(same as the first phrase)</td>
</tr>
<tr>
<td></td>
<td>(ancient Chinese) <strong>consciousness</strong></td>
<td>and know it (which is)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(In this case, the meaning of ancient Chinese should be used in the translation)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>philological annotation</td>
<td>其不及此者，则以昏明清浊、正偏纯驳之多少胜负为差，其或得于清明纯粹，而不能无少查滓者，则虽未免乎少有间隔，而其间易达，其碍易通，故于其所未通者，必知学以通之，而其学也则亦无不通矣，所谓学而知之，大贤也。</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>translation of philological annotation</td>
<td>As to those not reaching this (knowing inherently) level, the distinction of their levels depends on the purity of their consciousness. It (the talent) is a little impure, and there is a small gap in between. But the gap can be easily filled, the obstacle is easily solved. Therefore, if there is any aspect that is unclear, he must know how to be knowing, and become knowing without any gap. This is the so-called ‘学而知之’. People like this are great sages.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>my translation</td>
<td>knowing by consciousness is the second level.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wood's Translation</td>
<td>second, by imitation, which is the easiest.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Comparison of the third phrase ‘困而学之者又次也’:

<table>
<thead>
<tr>
<th>original text</th>
<th>困 而 学 之 者 再 次 也</th>
</tr>
</thead>
<tbody>
<tr>
<td>literal translation</td>
<td>stuck in and consciousness it (which is) further next (same as the first phrase)</td>
</tr>
<tr>
<td>philological annotation</td>
<td>或得于昏浊偏驳之多, 而不能无少清明纯粹者, 则必其窒塞不通, 然后知学, 其学又未必无不通也, 所谓困而学之, 众人也.</td>
</tr>
<tr>
<td>translation of philological annotation</td>
<td>As to those who have greater levels of impurity pertaining to knowing and cannot be very clear, he will get stuck somewhere and knowing will be inaccessible to him. Then, although he would be aware of it, awareness of a problem is not a guarantee of achieving a level of knowing without a gap. This is the so-called ‘困而学之’. People like this are ordinary people.</td>
</tr>
<tr>
<td>my translation</td>
<td>Become conscious after being stuck in a problem is the third level.</td>
</tr>
<tr>
<td>Wood’s Translation</td>
<td>[and] third, by experience, which is the bitterest.</td>
</tr>
</tbody>
</table>

From the above comparison, it is not difficult to ascertain the importance of philology for translating from ancient Chinese into English. This research is concerned with Contemporary Chinese Text Art, which involves the meaning of Chinese characters, philosophies and art theories. Philological interpretation thus affords me the ability to translate and interpret ancient Chinese concepts as accurately as possible to their original meanings, which, in turn, led me to discover other misinterpretations of ancient Chinese concepts in the field of Chinese art.
1.3.3 Curatorial Practice and Art Practice as Research Method

From Nelson's perspective, PaR is interconnected with the Academy, art world and the media, whereby practice intersects with theory, and proceeds as ‘doing-reflecting-reading-articulating-doing’,³⁶ where ‘doing’ is understood as ‘performative’.³⁷ Brad Haseman notes that practice-led researchers resolve research problems through practice rather than through thinking.³⁸ As Nelson points out:

PaR methodology draws upon such approaches as hermeneutics and phenomenology but places even more emphasis on enactive perception in the experience of ‘doing-knowing’.³⁹

In following the structure of ‘doing-reflecting-reading-articulating-doing’ in this research, the first ‘doing’ refers to curatorial practice, whilst the second ‘doing’ refers to art practice.

Curator Paul O’Neill stresses that a curatorial exhibition is necessarily always ideological, because it produces a specific mode of communication between artworks and the audience, alongside generating a discourse between artists, artworks and the curator.⁴⁰ From the perspective of curator Liz Wells,⁴¹ curation is an effective research method through which to refine and define research questions, as it involves exploration and critical reflection. She notes that:

If exhibition articulates curatorial ‘voice’ through research parameters and through

³⁹ Nelson, 2013, p.98.
⁴¹ Liz Wells is a Professor in Photographic Culture at the University of Plymouth.

Within discourses on contemporary art, curation also plays an important role. As evidenced in curatorial documentation and interviews, Hans Ulrich Obrist considers curatorial practice to be a necessary approach for the study of culture and art history.\footnote{Related reference: (1) Hans-Ulrich Obrist and April Lamm, \textit{Everything You always Wanted to Know about Curating but were Afraid to Ask} (Berlin: Sternberg Press, 2011). (2) Hans-Ulrich Obrist, Daniel Birnbaum and Christophe Cherix, \textit{Hans Ulrich Obrist: A Brief History of Curating}, ed. by Hans-Ulrich Obrist and Lionel Bovier (Berlin: JRP Ringier, 2008).} Art philosopher Peter Osborne discusses large-scale exhibitions (such as biennial) of Contemporary Art as a characteristic feature of globalisation,\footnote{Peter Osborne, \textit{The Postconceptual Condition} (London: Verso, 2018), p.108.} whilst Art Historian Terry Smith purports that the purpose of contemporary curation is to make the contemporaneity visible in the case of art, and to document it via historical and critical thinking.\footnote{Terry Smith, \textit{Thinking Contemporary Curating} (New York: Independent Curators International, 2012) (Kindle edition).} These ideas are integral to my own approach towards curatorial practice.

Due to its intercultural character, this research comprises multiple disciplines from both the Chinese and Western contexts. Before I started this research, I was not a professional curator nor a professional artist, but my educational and working experience nevertheless afforded me the ability to think naturally in an interdisciplinary manner. I was a ‘talent student’ (§特长生)\footnote{Talent student (§特长生) refers to students who have talent in a particular area, such as fine art, music or sports. During the 1980s to 1990s, China’s primary and secondary schools evaluated students’ talents in particular areas and supplied additional lessons for them in school, in order to aid them applying for talent courses in high school (other than courses in Science or Arts), and apply for talent courses in higher education after the National College Entrance Examination.} in fine art in primary and secondary school, but was chosen to be a Science student in high school, despite the fact that
my strengths lay in Chinese Literature, ancient Chinese language and English. I applied for a Computer Science course but was recruited by the College of English Language. Consequently, I received BA and MA degrees in English language and literature. Through the influence of my family (my father is a professor in clinical medicine, my mother is a doctor, and my other family members are either doctors or engineers), I also studied part-time and received a diploma in clinical medicine in college. Through my work experience in China’s university where I was a lecturer in English (as a foreign language) for over ten years, I have experience as a translator and in dealing with Chinese and international students’ problems and difficulties with intercultural communication. The fact that my experience is a little complicated also strengthened my trans-disciplinary abilities in dealing with research problems. My research and art practice reflect my knowledge and thoughts on translation, ancient Chinese linguistics, computer coding, binary systems which links to maths, computer language and DNA coding, VR’s virtual four-dimensional space, which links to the four-dimension concept in physics.

Therefore, with respect to ‘artist as curator’ or ‘curator as artist’, I am more like a ‘researcher as curator’ or a ‘researcher as artist’. Indeed, I followed the procedure of curating-reflecting-reading-articulating in each curatorial practice, and subsequently expressed my thoughts in art practice. As such, curatorial practice allowed me to cultivate a space of observation, speculation and communication together with other artists’ works, whilst art practice allowed me to examine my theory and externalise my concept via visible artworks.

1.3.4 Practice Process in This Research

From both an academic and practical perspective, the term Contemporary Chinese Text Art is a field which is ripe for exploration. Therefore, it is necessary to clarify the related concepts and answer questions in the process of reaching the goal of ‘knowing’
what is meant by this term. In a similar vein to Kolb’s experiential learning spiral, the research process undertaken in this thesis also constitutes a *spiral process*, due to the complexity of the term Contemporary Chinese Text Art itself. As shown in Diagram 1.4, the research is built upon three individual, but also continuous, reflective curatorial projects, with each project being a product of both practice-led research and the reflective practices employed before, during and after each curatorial project. In other words, findings from a former project directly informed the steps taken in a latter project, whilst the findings from the third project comprised the findings of the whole research.

Diagram 1. 4 Spiral Process of Reflective Practice in This Research, by Annie Xu, 2018.

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In each of my curatorial projects, four types of practices are employed in accordance with the work of Australian art theorist Graeme Sullivan — theoretical practices, conceptual practices, dialectical practices and contextual practices — which describes a framework of practices in practice-led research.\textsuperscript{48} As illustrated in Diagram 1.5, Sullivan proposes that theoretical practice is the connective tissue between the other three types of practice, in that it carves out a space for the researcher to find and explore research questions. As such, if a theoretical practice can be considered as the ‘site of thinking’, then conceptual practice is the ‘heart of the thinking’, dialectical practice is the ‘language of thinking’ and contextual practice is the ‘setting of thinking’.\textsuperscript{49} Through recourse to these four types of practice, the practitioner-researcher transforms the ‘unknown to known’ and turns an exhibition into a research site.\textsuperscript{50}

\textsuperscript{48} Graeme Sullivan, 2009, pp. 49-50.
\textsuperscript{49} Graeme Sullivan, 2009, pp. 49-50.
\textsuperscript{50} Graeme Sullivan, 2009, p. 62.
Resultantly, in this research theoretical practices refer to curatorial projects, which provide a space for me to experience, examine and reflect. Conceptual practices pertain to philosophical reflections, as well as my own reflective illustrations and art practices. Dialectical practices comprise discussions and interactions with artists, audience and other art researchers, whilst contextual practices refer to my thoughts and analysis of research objects. A brief outline of how the four types of practices were adopted in each curatorial project is listed below:

(1) *This is all I'm going to say, you know what I mean.* (Oct. 2015, Project Space, University of Lincoln, UK)

- Theoretical practices – curatorial exhibition. The first curatorial project served as a general investigation of my first three art terms – Contemporary Art, Chinese

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51 This diagram is adapted from the diagram cited in Graeme Sullivan, 2009, p.49.
Contemporary Art and written words in Chinese Contemporary Art.

• Conceptual practices – By putting the artworks of the above three art terms together, the curation conducted a comparative analysis in accordance with Peter Osborne’s art philosophy. Artists’ different understanding of the ‘contemporary’ illustrated the distinction between contemporary art and its contemporaneity across different contexts (Chinese and British).

• Dialectic practices – Through discussions with Chinese artists, it was evident that there were heterogeneous responses to the question of ‘what is Chinese Text Art’. Most of them considered Text Art to be ‘artwork with elements of written words’ or ‘artwork that looks like written words’. These discussions made me cognisant of the distinction between Text Art, Chinese Calligraphy and Chinese Modern Shu Xiang.

• Contextual practices – From an historical geo-political perspective, I comparatively analysed the development of Chinese Contemporary Art by situating it within an interactive context of China and the rest of the World. In so doing, I developed a new chronological division of Chinese Contemporary Art according to shifts in the dominant ideological context.

(2) Art • Text (2015, University Gallery of North China University of Science and Technology, China)

• Theoretical practices – curatorial exhibition. Based on the findings and discussions in the first exhibition (This is all I’m going to say, you know what I mean.), the second exhibition (Art • Text) focused on Contemporary Text art and its textuality, with a specific focus on the theoretical concepts of Gracia, Silverman and Beech.

• Conceptual practices – The idea here was to create a dialogue around the topic of Text Art. Artworks from British artists are Contemporary Text Artworks, while artworks from Chinese artists are selected from what is considered to be Chinese Text Art – traditional calligraphy, traditional Chinese painting with Chinese words, artworks with
character-like figures and decorative character drawings and installations. My second text artwork was also exhibited in this curation, and expressed my thinking on 'text'.

• Dialectic practices – These artworks constructed a comparative analysis of different artistic forms that relate to written words. By clarifying and analysing the concepts of text and textuality, Text Art, Chinese Calligraphy and Chinese Modern Shu Xiang, I philosophically and philologically distinguished Contemporary Chinese Text Art from other forms of art.

• Contextual practices – Through comparative context analysis, I found that all Chinese culture (such as philosophy, written words, art, calligraphy and literature) can be traced back to Fu Xi Ba Gua (伏羲八卦), which is one of the oldest ancient Chinese philosophical terms. Through recourse to the methods of philology and translation, I also identified misunderstandings and misinterpretations in modern Chinese art critique.

(3) To Be Continued… (2017, University Gallery of North China University of Science and Technology, China)

• Theoretical practices – curatorial exhibition. Developing from the discussion and questions raised in the second project, my third exhibition focused on further understanding contemporaneity and developing my understanding of contemporaneity and textuality of Contemporary Chinese Text Art. Theories of contemporaneity were informed by the work of Osborne and Smith, as well as Schwab’s concept of contemporaneity today.

• Conceptual practices – In order to explore the different textuality of written Chinese text, I created a series of text artworks that were written in modern Chinese, ancient Chinese Zhuan Script (篆书) and English. To examine the contemporaneity and textuality of contemporary text art, I created a series of virtual reality (VR) text artworks. These VR Chinese text artworks attempted to explore spatial and temporal
aspects of contemporaneity and the textuality of VR text art.

• Dialectic practices – The British and Chinese artists who were invited to this exhibition represented four different generations. By comparatively analysing the influence of Chinese artists’ overseas-study experience, the curation highlighted the distinctions between transcultural features in their respective works.

• Contextual practices – Through further historical geo-political research, I analysed the contemporaneity of Chinese Art today. By engaging in further historical context research, I found that Conceptual Text Art already existed in ancient China in the form of conceptual poems and/or graphic poems. As part of the conclusions of the overall research, I developed my unique understanding of the term Contemporary Chinese Text Art. An additional aspect of my conclusion is my art practice *Principles of Art*, which uses English and Chinese text to present my understanding of the properties and relationships between eight Western Art terms, through recourse to theoretical concepts from Western philosophy of Contemporary Art and Ancient Chinese philosophy and philology.
From an historical perspective, contemporary definitions of art do not limit it to a specific medium or notion of aesthetic value. Rather, it is a term that is designated by artists and art institutions.\textsuperscript{52} There are multiple categories of contemporary theories for studying art, such as formalism, iconology, semiotics, feminism and structuralism. However, these theories are not always suitable for studying Chinese Art.

In this chapter, my analysis focuses on two specific terms: Contemporary Art as theorised within a Western context and Chinese Contemporary Art (\textsection\textit{中国当代艺术}). Due to their distinct geographical, historical and cultural contexts, the two terms employ different notions of contemporaneity. Therefore, the principal purpose of my first curatorial project \textit{This is all I’m going to say, you know what I mean}. was to study the difference between these two uses of the term ‘contemporary’, and the underlying reasons for this difference. Here, the concept of curation can be understood as a series of interviews with all the involved artists, centred around the question: ‘what is your understanding of contemporary?’ Their respective artworks and statements constitute their answers to the above question.

My philosophical reflection and contextual inquiry into Contemporary Art and its contemporaneity was directly informed by the answers deriving from the curation. As Grant Pooke\textsuperscript{53} opines:

\begin{itemize}
\item [...] all definitions of art are mediated through culture, history and language. To understand these differing concepts of art, we need to look at their social and cultural
\end{itemize}

\textsuperscript{52} Grant Pooke and Diana Newall, \textit{Art History: The Basics} (New York: Routledge, 2008) (Kindle Edition).

\textsuperscript{53} Grant Pooke is a Senior Lecturer in the History of Art at the University of Kent. He is a Fellow of the Royal Society of Arts and Higher Education Academy.
Beech purports that Contemporary Art is grounded in a post-Duchampian ontology of art, and that Contemporary Text Art holds a strong place within post-Conceptual understanding.  

55 With this in mind, the analysis of Western Contemporary Art conducted in this research employed Peter Osborne’s ontology of contemporary art as a theoretical framework. From Osborne’s perspective, Contemporary Art is post-Conceptual Art. His theory affords a rational interpretation of Western Contemporary Text Art (discussed in greater detail in Chapter 3). Through the examination of Osborne’s theory, I also came to discover points of overlap between Osborne’s theory and ancient Chinese philosophy (discussed in Chapter 4).

My research into Chinese Contemporary Art applied a method of historical contextual analysis, which allowed me to develop a new definition of this term from an historical and geopolitical perspective. Moreover, I put forward an alternative chronological classification of the history of Chinese Contemporary Art, which understands artistic shifts in terms of changes in China’s hegemonic ideologies.

54 Pooke and Newall, 2008.

2.1 Curatorial Practice

In ‘Learning from Experience - A Reflective Curatorial Practice’,\textsuperscript{56} curator Lizzie Muller suggests that by collecting, producing or exhibiting artworks, creative curatorial practice can form the basis of art research, in that a curator is able to engage with real-world projects and situations, including dialogue with artworks, artists, audience, art institutions, the art market and sponsors. This principle informed my curation of the first reflective exhibition \textit{This is all I’m going to say, you know what I mean.} (February 2015, Project Space, University of Lincoln, UK. See poster in Figure 2.1). The purpose of this curation was to observe artists’ heterogenous perspectives of Contemporary Art, Contemporary Chinese Art, Chinese Contemporary Art and Text Art. Following my preliminary research, it was evident that Contemporary Chinese Text Art was rare in China and, hence, I created a piece of artwork to convey my understanding of the term – \textit{Everything is Hidden in Silence} (不言而喻) – in collaboration with Steve Dutton, who was also exhibiting independently.

The exhibition brought together eight artists from the UK and China, who considered themselves as being Contemporary artists. In order to comparatively analyse their understanding of ‘being contemporary’, I studied both their statements and introductions to their artworks. Consequently, when all the artworks were exhibited, a dramatic dialogue between artworks can thus be said to have taken place in the gallery. While these artworks were all communicating about ‘the contemporary’, it was evident that what constitutes ‘contemporaneity’ differed in the British and Chinese artworks. The original brochure for the exhibition is included in Appendix 4.2.

Figure 2. 1 Poster of the Exhibition, Feb. 2015.
2.1.1 Choosing Artworks

The artists that were invited to this exhibition are all established artists in their own countries. In order to compare artists’ visual and conceptual understanding of Contemporary Art, I asked each artist to recommend two to four of their own works which they considered to be Contemporary Art and to provide an accompanying text explaining their work.

I collected text artworks from Steve Dutton, an ink drawing with poems from Zhen Wei (甄巍), drawings and watercolour works from John France and Zhang Tao (张韬), oil paintings from Lu Fang (卢芳) and Zheng Mengmei (郑孟梅), drawings and an installation from Liu Chunmei (刘春梅), as well as sculptures from Eleni Zevgaridou. The Schedule of the Artworks for the exhibition is shown below (Figure 2.2 and 2.3).
### Schedule of Artworks

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Floor plan No.</th>
<th>Image of the artworks</th>
<th>Title</th>
<th>Year</th>
<th>Materials</th>
<th>Dimensions</th>
<th>Equipment required</th>
<th>Courtesy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Steve Dutton</td>
<td>2-1</td>
<td><img src="image1.png" alt="Image" /></td>
<td>Ricketing state</td>
<td>2014</td>
<td>ink, acrylic, pencil, watercolour, glitter on canvas</td>
<td>150cm w x 150cm h</td>
<td>Gallery Wall</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>2</td>
<td>Steve Dutton</td>
<td>2-2</td>
<td><img src="image2.png" alt="Image" /></td>
<td>Its backwards words duo</td>
<td>2014</td>
<td>ink, acrylic, pencil, watercolour, glitter on canvas</td>
<td>80 cm w x 80 cm h</td>
<td>Gallery Wall</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>3</td>
<td>Steve Dutton</td>
<td>2-3</td>
<td><img src="image3.png" alt="Image" /></td>
<td>back woods</td>
<td>2014</td>
<td>ink, acrylic, pencil, watercolour, glitter on canvas</td>
<td>150cm w x 120cm h smashed left hand corner</td>
<td>Gallery Wall</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>4</td>
<td>Steve Dutton</td>
<td>2-4</td>
<td><img src="image4.png" alt="Image" /></td>
<td>They do not serve</td>
<td>2014</td>
<td>ink, acrylic, pencil, watercolour, glitter on canvas</td>
<td>80 cm w x 80 cm h</td>
<td>Gallery Wall</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>5</td>
<td>Churnai Lu</td>
<td>3-1</td>
<td><img src="image5.png" alt="Image" /></td>
<td>Lost Dolls</td>
<td>2015</td>
<td>ink on paper</td>
<td>59.4cm x 84cm</td>
<td>Gallery Wall</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>6</td>
<td>Churnai Lu</td>
<td>3-2</td>
<td><img src="image6.png" alt="Image" /></td>
<td>Box</td>
<td>2015</td>
<td>ink on cardboard box</td>
<td>41cm x 31cm x 11cm</td>
<td>Table</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>7</td>
<td>Churnai Lu</td>
<td>3-3</td>
<td><img src="image7.png" alt="Image" /></td>
<td>Box 2</td>
<td>2015</td>
<td>ink on cardboard box</td>
<td>55cm x 35cm x 14cm</td>
<td>Table</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>8</td>
<td>Churnai Lu</td>
<td>3-4</td>
<td><img src="image8.png" alt="Image" /></td>
<td>Box 3</td>
<td>2015</td>
<td>ink on cardboard box</td>
<td>55cm x 35cm x 11cm</td>
<td>Table</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>9</td>
<td>Mengmei Zhang</td>
<td>4-1</td>
<td><img src="image9.png" alt="Image" /></td>
<td>In-Fever 1</td>
<td>2014</td>
<td>oil on canvas</td>
<td>76cm x 67cm</td>
<td>Frame and gallery wall</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>10</td>
<td>Mengmei Zhang</td>
<td>4-2</td>
<td><img src="image10.png" alt="Image" /></td>
<td>In-Fever 2</td>
<td>2014</td>
<td>oil on canvas</td>
<td>76cm x 67cm</td>
<td>Frame and gallery wall</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>11</td>
<td>Mengmei Zhang</td>
<td>4-3</td>
<td><img src="image11.png" alt="Image" /></td>
<td>In-Fever 3</td>
<td>2014</td>
<td>oil on canvas</td>
<td>76cm x 67cm</td>
<td>Frame and gallery wall</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>12</td>
<td>Mengmei Zhang</td>
<td>4-4</td>
<td><img src="image12.png" alt="Image" /></td>
<td>In-Fever 4</td>
<td>2014</td>
<td>oil on canvas</td>
<td>76cm x 67cm</td>
<td>Frame and gallery wall</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>13</td>
<td>Fang Lu</td>
<td>5-1</td>
<td><img src="image13.png" alt="Image" /></td>
<td>Electric Pals and Kites 11</td>
<td>2003</td>
<td>oil on canvas</td>
<td>49cm x 90cm</td>
<td>Frame and gallery wall</td>
<td>Courtesy of the Artist</td>
</tr>
</tbody>
</table>

*Figure 2.2 Schedule of the Artworks (part 1), by Annie Xu, 2015*
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Section</th>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Size</th>
<th>Display Format</th>
<th>Courtesy of</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>Fang Lu</td>
<td>5-2</td>
<td>Electric Poles and Albes 19</td>
<td>2004</td>
<td>oil on canvas</td>
<td>90cm x 50cm</td>
<td>frame and gallery wall</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>15</td>
<td>Fang Lu</td>
<td>5-3</td>
<td>Electric Poles and Albes 20</td>
<td>2004</td>
<td>oil on canvas</td>
<td>90cm x 50cm</td>
<td>frame and gallery wall</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>16</td>
<td>Wei Zhan</td>
<td>6-1</td>
<td>TIME IS A SAW</td>
<td>2012.13</td>
<td>ink on paper</td>
<td>Approx. 30 x 30 cm</td>
<td>frame and gallery wall</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>17</td>
<td>Wei Zhan</td>
<td>6-2</td>
<td>TIME IS A SAW</td>
<td>2012.12</td>
<td>ink on paper</td>
<td>Approx. 33 x 19 cm</td>
<td>frame and gallery wall</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>18</td>
<td>Wei Zhan</td>
<td>6-3</td>
<td>TIME IS A SAW</td>
<td>2012.12</td>
<td>ink on paper</td>
<td>Approx. 38 x 24 cm</td>
<td>frame and gallery wall</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>19</td>
<td>Wei Zhan</td>
<td>6-4</td>
<td>TIME IS A SAW</td>
<td>2012.12</td>
<td>ink on paper</td>
<td>Approx. 32 x 17 cm</td>
<td>frame and gallery wall</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>20</td>
<td>John France</td>
<td>7-1</td>
<td>For the Teaser</td>
<td>2014</td>
<td>Acrylic paint + interference paint and Indian ink</td>
<td>32cm x 28cm</td>
<td>Gallery Wall</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>21</td>
<td>John France</td>
<td>7-2</td>
<td>Richard the Luminous parking</td>
<td>2014</td>
<td>Acrylic Paint + interference paint and Indian ink</td>
<td>32cm x 26cm</td>
<td>Gallery Wall</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>22</td>
<td>John France</td>
<td>7-3</td>
<td>Form and Figure</td>
<td>2014</td>
<td>Acrylic Paint</td>
<td>27cm x 20cm</td>
<td>Gallery Wall</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>23</td>
<td>Tao Zhang</td>
<td>8-1</td>
<td>Artificial Landscape 1</td>
<td>2014</td>
<td>watercolor on paper</td>
<td>42cm x 30cm</td>
<td>Gallery Wall</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>24</td>
<td>Tao Zhang</td>
<td>8-2</td>
<td>Artificial Landscape 2</td>
<td>2014</td>
<td>watercolor on paper</td>
<td>42cm x 30cm</td>
<td>Gallery Wall</td>
<td>Courtesy of the Artist</td>
</tr>
<tr>
<td>25</td>
<td>Eleni Zorgoudi</td>
<td>9</td>
<td>Yin Yang</td>
<td>2015</td>
<td>Sculpture</td>
<td>multi sculptures</td>
<td>table</td>
<td>Courtesy of the Artist</td>
</tr>
</tbody>
</table>

Figure 2.3 Schedule of the Artworks (part 2), by Annie Xu, 2015
2.1.2 Title of the Curation

The title of the exhibition evolved through the process of communicating with the artists. During my communication with Chinese artists, I emailed them a brief introduction in English that I wrote for my curation, which included the following sentence about the artworks from the Chinese artists:

Their works express a positive critical-realist spirit --- the struggles deriving from modernized society, anger from the damaged environment over rapid industrial development, and worries about the dark side of human nature and politics.

In response to this message, I subsequently received feedback from one of the Chinese artists suggesting I should avoid the use of politically sensitive words. The artist explained that Chinese artists who work in Higher Education must display ‘political sensitivity’, and that they did not want to get into trouble due to the exhibition’s brochure.

When I discussed this issue with other Chinese artists, most of them responded that ‘political sensitivities’ is indeed an important issue to be cognisant of in art practice and exhibitions. They informed me that since the political disturbance in 1989, Chinese artists have become extremely careful about expressing their ideas in artworks.

Based on mutual understanding and respect, I thus deleted certain words from my exhibition's brochure. This feedback made me aware that ‘political sensitivities’ are still a critically important concern for Chinese artists. Moreover, it reminded me of a news report from March 201457 – at a press conference during the national meeting of the Chinese People’s Political Consultative Conference, a reporter from Hong Kong asked the spokesperson Lv Xinhua (吕新华) about international news reports concerning Zhou Yongkang (周永康).58 The spokesman gave a party-line reply and ended with a

57 Related news report: http://www.guancha.cn/politics/2014_03_02_210089.shtml
58 Zhou Yongkang disappeared in late 2013, and multiple news reports from the
sentence that rapidly spread on social media thereafter:

我只能这样回答了, 你懂的。(§This is all I am going to say, you know what I mean.)

The implication inherent in this statement was why I decided to use this sentence as the title of my curation. It also serves as a metaphor for a particular attitude in traditional Chinese culture – some things can only be perceived rather than being told (§只可意会不可言传).

international media said that Zhou had been arrested, whilst China’s official media remained silent on this issue and its reporting. In July 2014, the official news announced that Zhou was under investigation, and in December 2014, the official news announced that Zhou was expelled from CPC and arrested for criminal charges. Before he was arrested, Zhou was a member of CPC Politburo Standing Committee. He was the most senior-ranked CPC leader to ever be charged with a crime.
2.2 Everything is Hidden in Silence

During my discussions with Chinese artists, some of them raised the issue that ‘political sensitivities’ may explain why Chinese artists tend to avoid using text or readable characters in their art practice, because it would immediately remind Chinese people of the Big Characters Posters (大字报) of the Cultural Revolution. Their association of written words with political sensitivity reminded me of a point made by Dave Beech in ‘Turning the Whole Thing Around: Text Art Today’ – ‘In a word, language is political.’ This raised the following question: Is text in Contemporary Chinese Text Art necessarily political?

Inspired by this question, Steve Dutton and I decided to make a Chinese Text Artwork that would test this very point. The work began with the following sentence written by Dutton:

Everything is hidden in silence, silence is hidden in everything.

He asked me if the above sentence could be translated into Chinese with a similar writing style. After much trying, I wrote the phrase in a Loop (回环) rhetorical style:

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60 Loop (回环) is a Chinese rhetorical method. Grammatically, it refers to two continuous sentences that have the same characters, phrases or sub-sentences, but that appear in an alternative order in each sentence. For example, a Loop-phrase style sentence pattern could be (in this example, A, B, C and D refers to Elements of Sentence Construction): (1) A-B, B-A. (2) A-B-C, C-B-A. (3) A-B-C, D-C-B. The loop rhetorical style is usually used to reveal the dialectic relationship between two subjects. For example, ‘信言不美 美言不信’ (Trustworthy words are not fancy, fancy words are not trustworthy.) in Dao De Jing (道德经);

Or ‘君子周而不比 小人比而不周’ (Noble man unites people with morality instead of benefit, vile man unites people with benefit instead of morality.) in the Analects of Confucius (论语).
This phrase, ‘不言而喻’ (sentence construction: A-B-C-D) means to ‘indicate something without saying it’, whereas ‘喻而不言’ (sentence construction: D-C-A-B) means to ‘indicate something but do not say it’. The concept of this text is also a metaphor for the exhibition’s title. As such, Dutton and I produced a wall text artwork with the text ‘不言而喻 喻而不言’ and titled it 不言而喻 in Chinese (or in English Everything Is Hidden in Silence), as illustrated in Figure 2.4.

Figure 2.4 不言而喻 / Everything Is Hidden in Silence, by Annie Xu and Steve Dutton, 2015.
2.3 Observation and Dialogues

In order to observe and compare artists' different understandings of ‘Contemporary Art’, I decided to curate this exhibition as a ‘group conversation’ between Chinese and British Contemporary artists. Rather than interpreting the artworks myself, the concept behind the curation was to ‘let the artists talk for themselves.’ Consequently, I asked each artist to write an accompanying text for their artworks.

2.3.1 Plan of Exhibiting Artworks

In order to provoke ‘conversations’ between Western and Chinese artworks, I designed the following floor plan, as shown in Figure 2.3.
follows (as shown in Figure 2.5 with red arrows):

(1) Annie Xu & Steve Dutton (text art) – the public

(2) Steve Dutton (text art) – Zhen Wei (ink drawing + poem)

(3) John France (drawing) – Zhang Tao (watercolour)

(4) Liu Chunmei (drawing) – Lu Fang (painting) – Zheng Mengmei (painting)

(5) Eleni Zevgaridou (sculpture) – Liu Chunmei (installation)

In conjunction with visual conversations between these artworks, I also wanted to build a conceptual conversation between the artists themselves, so I asked each artist to write an accompanying text for their works. In so doing, the entire gallery became a discussion room, where every artwork spoke for the artist, but without making a sound. The following section presents these detailed ‘conversations’ from the exhibition.

2.3.2 Conversations Between Western and Chinese Artworks

Overall, there were five ‘conversations’ in this curation.

(1) Annie Xu & Steve Dutton (text art) – the public (Figure 2.6)
Figure 2.6  不言而喻 / Everything Is Hidden in Silence, wall text art, 100cm * 900cm, by Annie Xu and Steve Dutton, 2015.

This wall text artwork was directly mounted onto the corridor’s wall and enabled the public to interact with the text as they passed by the glass frontage in an area where you could see the text through the glass. Resultantly, a conversation was established between the textuality of the text and the interpretation/reaction of anyone who saw the text. For example:

The text: ‘不言而喻 喻而不言’.

The person who sees the text: ‘Yes, I agree. / I do not think so. / Look, there is some words on the wall. / What does it mean? / This is interesting. / I can read it. / I cannot read it. / Why do they write these words on the wall? …’

(2) A conversation between Dutton’s text artworks and Zhen Wei’s ink artworks (Figure 2.7 and Figure 2.8)
Dutton provided the following text to accompany his works.

These paintings form a crucial element of my recent work and could be said to be an exploration of a triangulation around painting (image and text), space (place) and time (duration). These works outline a propositional and experimental approach to a larger project, ‘The Office Institutional Aesthetics’, which, in short, is an imaginative framework which seeks to frame contemporary spaces and places of work as works of art in themselves; self-reflexive, generative and dynamic realms of becomings as opposed to rigid grid/box/hierarchical structures of endings and production. The paintings operate as mediations around this mode of activity, seeking to approach their own dimensions, durations, subjectivities, readings and voices from multiple perspectives.
Below is Zhen’s text about his works.61

During the peaceful winter between 2012 and 2013, I did some simple drawings with ink and a brush every night at about 11pm. About a year before that, I casually read some Japanese Haiku poems, such as those poems by Takuboku Ishikawa and Kobayashi Issa. Therefore, I wrote some Haiku sentences to express my feelings. At that period, sometimes I felt bored and empty, sometimes I was emotional but did not want to speak it out. As such, I enjoyed this status of simple, interesting, comfortable, tiny, blank and aimless. When I hear the sound of writing, a rustle echoes in my heart as well. Later, I picked some of these drawings and randomly paired them with those Haiku sentences I wrote, which became this book *Time is a Saw*.

As a middle-aged man, I am obsessed with and appreciated a status like this – that I could simply and wearily draw my feelings and experience them. I felt so lucky – peacefully and aimlessly enjoying the process of drawing, even with those drawings that were useless. Furthermore, it makes me realise that I am alive. It is true. You could hear the sound of time when you are lonely. It feels like a saw happily cutting your body and soul. If you ever hear a sound like this, do not be sad, just enjoy it, express it, until your flesh dies.

Instead of giving each of these works a specific title, Zhen wrote some Haiku lines and randomly combined these with the drawings:

**Work 6-1:** 我这类画画的（§ A painter as I am）
沉在剩汤锅底的渣（§Is residue in a soup pan）

**Work 6-2:** 时间的锯子（§Time is a saw）
快乐地切着身体（§Cutting your body with joy）
中年时锯到了骨（§Till the saw reaches your bone）

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61 This text is translated from Zhen Wei’s original statement in Chinese. The artists’ original statements from this curation are documented in Appendix 4.1.
还不算深刻还在继续 (§Not deep enough, you can do more)

Work 6-3: 我把句子叫锯子 (§I call a sentence as a saw)

因为拉着心还尖叫着 (§'cause the heart cries while it saws)

时间是锯子 (§Time is a saw)

Work 6-4: 成功与失败 (§Success and fall)

六年前快乐地离开了我的词典 (§Left my world happily six years before)

(3) A conversation between John France’s works and Zhang Tao’s works (Figure 2.9 and Figure 2.10)

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Figure 2. 9 Positions from left to right: 7-1, 7-2, 7-3 in Floor Plan. Drawing/painting by John France.

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62 The two Chinese words 句子 (ju zi, §sentence) and 锯子 (ju zi, §saw) have the same pronunciations.
Below is John France’s text for his works.

These recent drawings/paintings are attempts to articulate in a visual way different aspect of the human condition. They are narratives of our parallel imaginary worlds. Where nothing can be taken for granted as real. They are all made under an imaginary persona and articulate the journey of that imaginary person. An important aspect of these works is that they are hand crafted by the Artist and innovatory within the bounds of the traditions of contemporary painting. They negotiate the past historical language and look to add through new languages such as new paint materials, such as Interference Paint.

Zhang Tao’s text for his works is as follows. 63

This is an age of image, where various digital images fill the whole world. In this context, traditional painting is not the point of Contemporary Art any more. New mediums and concepts fill the whole of Contemporary Art. Traditional painting it seems has lagged behind in this era. Because of my experience in art practice, I am still obsessed with traditional painting skill and enjoyed the feeling of pigment on paper. From my perspective, among the confusion of Contemporary Artworks, the most traditional is the most humanised. Compared to large-scale contemporary artworks and sites, paintings

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63 This text is translated from Zhang Tao’s Chinese statement. The artists’ original statements from this curation are documented in Appendix 4.1.
do not build any gap between the work and the audience. This is why I insist on doing painting.

Artificial Landscapes is a theme that I have focused on for a long time. Manmade waste might be nothing or even disgusting to common understanding. But in my eyes, they express multiple meanings. My works reconstructed this manmade waste into meaningful landscapes. Those landscapes came from putting pipes, ropes, tires, metals and many forms of daily waste together.

My work is inspired by the concept of traditional Chinese Shan Shui (山水). In traditional Shan Shui, there are amazing landscapes such as clouds, old trees, rocks and waterfalls. Artists expressed their emotions into those beautiful natural landscapes. China is a developing country. Due to its process of modernisation, a lot of problems occurred, such as the changed relationship between humans and the environment. This is the basis of my creation. In my works, natural elements disappeared, conceptual elements are replaced by artificial objects that signified modern civilisation. I hope the contradiction between alienated landscapes and disappeared classical landscapes could visually bring an aesthetic shock to the audience.

(3) A conversation between Liu Chunmei, Lu Fang and Zheng Mengmei’s works (Figure 2.11, Figure 2.12, Figure 2.13)

This conversation took place between the works of three Chinese artists. Liu had been working in the university as an artist and professor, Zheng had lived in Canada in the 2000s, while Lu was based in Beijing as an independent artist.
Figure 2. 11 Position 3-1 in Floor Plan. Pen-drawing on paper, by Liu Chunmei
The following is Liu’s text about her work.\textsuperscript{64}

I found that whenever I answer a phone call, I always tend to draw intertwined lines on paper subconsciously. Time after time, I felt the fascination in those intertwined lines and began to create artworks with it. To be honest, I am not very certain about the importance of the meaning of this kind of artistic expression, but I am too obsessed to stop.

\textsuperscript{64} This text is a combination of Liu’s English statement and the part that I translated from her oral statement in Chinese. The artists’ original statements from this curation are included in Appendix 4.1.
The concept behind my works mainly concerns the collision between free imagination, dream-like realism and real dreams. Simple lines and colours are able to supply bigger space and more freedom for imagination. I express my concept without any obstacle on the surface of the paper, with a pen. Positive and negative space fulfilled each other. It is like a surreal journey, which tells a lot of magical and weird stories. Using intertwining and entangled lines, I tend to explore the inner connections between all beings in the real world.

Zheng’s text is as follows.65

This is a mad world. Powerful people are changing the world every day. It feels like even the earth is turning faster than it is supposed to be. But as a human being, my feeling of anxiety and fear has been increased. I have to hide in my studio, detached from reality and the abstract, and drew ‘holes’ on my canvas. When humanity is oppressed, you still can ‘scream silently’. These works do not have secular figures in social culture. They are inspired from the damaging of paper when I teach students about three dimensional structures. I express abstract concepts through the method of realism, as well as presenting a three-dimension visual experience, which makes audience tend to want to touch it.

Lu Fang wrote the following text.66

In this series of works, I am concerned with both reality and self-experience. From half-abstract half-realism gradually emerged full-abstraction, in the hope of finding some expression that relates to Chinese culture in this changing context. Oil painting is a language from the Western world. How to combine Western oil painting with the ethos of contemporary China, and thereby express the inspiration of life and emotion, is a

65 This text is translated from Zheng’s Chinese statement. The artists’ original statements from this curation are documented in Appendix 4.1.

66 This text is translated from Lu’s Chinese statement. The artists’ original statements from this curation are documented in Appendix 4.1.
common question that every Chinese artist would think about, as long as he or she realises this cultural difference and is willing to make a different expression without giving up his or her own cultural attributes.

(4) A conversation between Eleni Zevgaridou’s sculptures and Liu’s installation (Figure 2.14 and Figure 2.15)

Figure 2. 14 Position 9 in Floor Plan. Sculptures, by Eleni Zevgaridou.

Figure 2. 15 Positions 3-2, 3-3, 3-4 in Floor Plan. Installation. By Liu Chunmei.

Eleni Zevgaridou’s text for her sculptures is below.
Her work is about handmade, monumental, representational, full body portraits of individuals, their relationships and their interactions with the viewer. The small scale creates Aristotelian metaphors via analogy by sharing the space with the viewer. She attempts to offer a new voice to the neglected naturalistic figural form and proposes the immortalisation of the anonymous. The viewer is invited to appreciate the metaphor between the installation and the complex ideas, letting subjective perceptions, take him/her to different realities, change their perspective towards the site, to the moment, and thus ignite expressive language. The figures are made of stoneware clay in an animated, sketchy style. Each installation includes several figures, presents compositional narratives and investigates the relationships and social connections that are formed.

Liu’s text about her installation notes that:

By changing their shapes and rearranging the combination, I made some decorative artworks with ready-made products and recycled material. This is a new approach for me. For instance, in one of these works, I wrapped many various sized notepapers into tubular shapes, then strung them on different threads in a certain order of proportion. In contrast to traditional stable artworks, these paper tubes can be easily moved and recombined. In another work, I cut a white plastic milk jug into slender lines and then stuck them onto a black wooden board. The abstract meaning in those lines matches the feeling of the intertwined lines in my paper drawing works as well.

From the above five ‘conversations’, I found that although the Chinese artists in this exhibition have diverse viewpoints on ‘how to be contemporary’, they tend to understand ‘contemporary’ as something that is ‘non-traditional’ rather than ‘post-conceptual’, say, which is the Western understanding of ‘contemporary’. 
2.4 Conceptual Reflection

After the curatorial exhibition, I conducted further research on the philosophy of Western Contemporary Art through recourse to Peter Osborn’s theories, and engaged in an historical and geo-political analysis of Chinese Contemporary Art.

2.4.1 On Osborne’s Conception of Contemporaneity

British philosopher Peter Osborne purports that Contemporary Art is Post-Conceptual Art.\textsuperscript{67} For Osborne, \textit{contemporary} delineates the philosophical sense of art rather than designating a specific type of art.\textsuperscript{68} From this perspective, then, Contemporary Art has an historical-ontological condition, which makes Contemporary Art shows a historical geo-political speculation within the process of globalization.\textsuperscript{69}

\subsection*{2.4.1.1 Global social-spatial dialectical aspect of Contemporary Art}

In discourses around Contemporary Art, \textit{globalisation} is considered to be the essential condition of Contemporary Art’s spatial concept.\textsuperscript{70} Theorists such as Tomas Hylland Eriks\textsuperscript{71} posit that globalisation refers to the transnational dimensions of humanity and societies, and is thus ‘a way of organising heterogeneity’.\textsuperscript{72} However, other theorists characterise globalisation as the cultural Westernisation of the world. As Jonathan

\begin{footnotesize}
\begin{enumerate}
\item \textsuperscript{68} Peter Osborne, ‘Art Beyond Aesthetics: Philosophical Criticism, Art History and Contemporary Art’, \textit{Art History}, 27 (2004), 651-670.
\item \textsuperscript{69} Osborne, 2014, p.25.
\item \textsuperscript{70} Terry Smith’s concept of contemporaneity is different, which suggests ‘world currents’ instead of globalisation. I will discuss his concept in Chapter 4.
\item \textsuperscript{71} Thomas Hylland Eriksen is a Norwegian anthropologist, professor of anthropology at the University of Oslo.
\end{enumerate}
\end{footnotesize}
Harris\(^{73}\) observes, at times the concept of ‘globalisation’ partially refers to ‘the dominance of US-led Western interests in the world beyond its borders’\(^{74}\). Indeed, Harris notes that across the fields of art history, art anthropology and world art, the Western colonial experience and European/US dominance are still noticeable.\(^{75}\)

Although theorists have manifold definitions of globalisation, it is commonly understood that globalisation is a historical process within human societies driven by economic globalisation. As Ervin and Smith note:

> Globalization can now be seen as a process that “shrinks” the world as human interaction “thickens”. [...] The increasing intensity, extensity, and velocity of these impacts blur national boundaries and affect national and subnational society.\(^{76}\)

Peter Osborne proposes that the spatial concept of contemporaneity has two components: *globe* and *world*. Here, globe refers to the social and cultural context, while the world refers to the geographical context. Globalisation, from this perspective, can therefore be defined as ‘the movement of the difference between globe and world’\(^{77}\). In the context of art practice, the concept of globe/world derives from the concepts of non-site/site, or conceptual (anti-aesthetic)/aesthetic (such as in the works and writings of Robert Smithson).\(^{78}\)

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\(^{73}\) Jonathan Harris is Research Professor in Global Art and Design Studies, Winchester School of Art, University of Southampton, and Professor of Art History in University of Liverpool.


\(^{75}\) Harris, 2011, (Kindle Edition).


\(^{77}\) Osborne, 2018, p.11.

During the process of globalisation, artists' international migration facilitated increased international art communication between and across cultures and countries, especially through international exhibitions. According to Osborne,\(^79\) the migration of artists forms a *flowing site*, describing these flows of site in terms of the movement between site and non-site, which shows the distributive unity of an artwork’s form. In other words, globalisation can be considered as the *motion* that forms the flowing site. I use the word ‘motion’ here in accordance with its usage and definition within physics, whereby ‘motion’ refers to how ‘a moving object changes its position as the time passes/changes’, which generally refers to ‘the movement of [an] object’\(^80\). When interpreting the motion of Contemporary Art, Osborne notes that:

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\text{[…] contemporary art is ‘post’-conceptual to the extent that it registers the historical experience of conceptual art, as a self-conscious movement, as the experience of the impossibility/fallacy of the absolutization of anti-aesthetic, in conjunction with a recognition of an ineliminably conceptual aspect to all art. In this respect, art is post-conceptual to the extent to which it reflectively incorporates the truth (which itself incorporates the untruth) of ‘conceptual art’: namely, art is necessarily both aesthetic and conceptual.}^{81}
\]

In order to visualize this concept, I drew a Mobius Strip (Diagram 2.1) to express my understanding of contemporary art; on this Mobius Strip, one side is aesthetic, whilst the other side is conceptual. Contemporary art moves along the surface of the Strip and covers both sides of it.

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\(^{79}\) Osborne, 2010, p.10.

\(^{80}\) Reference see: http://www.icoachmath.com/physics/definition-of-motion.html

\(^{81}\) Osborne, 2010, p. 11.
2.4.1.2 Temporality of Contemporary Art

In *Aesthetic Theory*, German philosopher Theodor W. Adorno opines:

Art can be understood only by its laws of movement, not according to any set of invariants. It is defined by its relation to what it is not. [...] Art acquires its specificity by separating itself from what it developed out of; its law of movement is its law of form.\(^\text{82}\)

Osborne’s conceptualisation of art is analogous to Andorno’s position in the above quote. From Osborne’s perspective,\(^\text{83}\) although Contemporary Art is considered to be Post-conceptual Art, the ‘post’ condition in Post-conceptual is not the same as the ‘post’ condition in Post-modernism, for example. This is because the ‘post’ in post-conceptual means the forward motion of being conceptual, while the ‘post’ in post-


\(^{83}\) Osborne, 2004, p. 663.
modern means the inverse motion of not being modern. From a historical and critical perspective, Osborne proposes that contemporaneity signifies a new form of historical time:

if modernity is the temporal culture of capital, within its current form, contemporaneity is the temporal structure that articulates the unity of global modernity.\textsuperscript{84}

Furthermore, Osborne explicates that contemporaneity presents the original meaning of the modern movement, but without moving forward to the future.\textsuperscript{85} Therefore, it is different to ‘homogenous and empty time’\textsuperscript{86} or ‘messianic time’, which are delineated in the German philosopher Walter Benjamin’s \textit{On the Concept of History}.\textsuperscript{87} Osborne describes the temporality of contemporary art in the following sense:

If modernity projects a present of permanent transition, the contemporary fixes or enfolds such transitoriness within the duration of a conjuncture, or more broadly, the envelope of life. …the contemporary appears as ‘heterochronic’: an ‘abnormal time of irregular occurrences, or …an ‘untimely’ time…It marks both the moment of disjunction within the disjunctive unity of the historical present and the existential disjunctiveness of presentness itself.\textsuperscript{88}

Diagram 2.2 visualizes Osborne’s conception of the temporality of contemporary. This visualisation illustrates that if we consider modernity as continuing along on a linear timeline, ranging from the past to the present and then to the future, then the contemporary is continuously moving from the point of the ‘present’ onto another fictional timeline in an alternate dimension to modernity’s timeline. Or, phrased

\textsuperscript{84} Osborne, 2014, pp. 19-27.
\textsuperscript{85} Osborne, 2010, p.5.
\textsuperscript{87} Benjamin, 2009.
\textsuperscript{88} Osborne, 2010, p. 5.
otherwise, it can be said to move through that ‘present’ point without stopping, whilst, simultaneously, refusing to move forward towards the future. Therefore, the Contemporary intersects the line of modernity from the point of ‘present’, and moves infinitely in its own dimension.

Diagram 2. 2 Infinity of Contemporary, by Annie Xu, 2017

From the perspective of paradoxical sametimeness, some art critics consider contemporary art to be time-based art. In his article ‘Comrades of Time’, Russian philosopher Boris Groys understands Contemporary as being an immediate present or an infinite period of delay. He posits that time-based art is ‘real contemporary art’.

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because it repeatedly practices a sense of the ‘presentness’ of time. Groys cites as an example of time-based artwork (as shown in Figure 2.16) a drawing of a woman continuously pouring water from one glass into another.
Figure 2. 16 Scanned image from Groys’ article (Groys, 2010)
2.4.1.3 The ontology of Contemporary Art

According to Osborne, the ontology of contemporary artworks is trans-categorical:

[…] the ontology of post-conceptual works is trans-categorical. More specifically, it is a trans-categorical ontology of (transmedial) mediations. So understood, the successful post-conceptual work traverses (crosses, back and forth) the internal temporal disjunctions that constitute the contemporary, constructing them in such a way as to express them, that the level of the immanent duality – conceptual and aesthetic – of its form. Each a condensed fragment of a worlding of the globe.⁹¹

Diagram 2.3 visualizes my understanding of Osborne’s concept of the ontology of Contemporary Art. In this diagram, the large conceptual globe (concept of the world) is constructed via many connected small conceptual globes. Each small globe represents a concept of contemporary artwork, whilst each one of them is also a reflection of the large globe. The lines connecting the small globes represent the timelines of modernity. Each small conceptual globe is situated at a particular temporal point, whilst infinitely moving along a fictional timeline in another dimension. Each small globe (in other words, each contemporary artwork), reflects the dialectical unity between the conceptual and the aesthetic.

Diagram 2. 3 Ontology of Contemporary Art, by Annie Xu, 2017
For Osborne, contemporary artwork has six main features:

1. A necessary […] conceptuality. […]

2. A necessary […] aesthetic dimension. […]

3. An anti-aestheticist use of aesthetic materials. […]

4. An expansion to infinity of the possible material means of art. […]

5. A radically distributive […] unity of the individual artwork across the totality of its multiple material instantiations, at any particular time. […]

6. A historical malleability of the borders of this unity.\textsuperscript{92}

Osborne explains that, among the six features, 1 and 2 lead to 3 and 4, whilst 5 and 6 respectively express their logical and temporal consequences. Diagram 2.4 visualizes my understanding of the six features of Contemporary Artwork.

\textsuperscript{92} Peter Osborne, \textit{Anywhere Or Not at all: Philosophy of Contemporary Art} (London: Verso, 2013) (Kindle edition). p. 48.
Diagram 2. The Six Features of Contemporary Artwork, by Annie Xu, 2018
Through extensive analysis and interpretation, Osborne expounds the complex philosophical dialectic of Contemporary Art. Osborne’s philosophy on Contemporary Art and contemporaneity is firmly situated in the framework of Western philosophy and the Western context. However, compared with Western Contemporary Art, Chinese Contemporary Art adopts different features and a different contemporaneity due to the different context.
2.4.2 On Chinese Contemporary Art and Its Contemporaneity

The context of Chinese Contemporary Art differs significantly from Western Contemporary Art. In fact, the title ‘Chinese Contemporary Art’ is a literal translation from the Chinese term ‘中国当代艺术’:

Chinese term: 革命
dāi yì shù

English translation: Chinese Contemporary Art

Linguistically, the meaning of modern Chinese words ‘当代’ and ‘现代’ are very similar. ‘当代’ means ‘this current era’ in Chinese and is ordinarily translated as ‘contemporary’.93 ‘现代’ means ‘this present era’ in Chinese and is ordinarily translated as ‘modern’.94

Both Chinese Contemporary Art and Chinese Modern Art historically and linguistically refer to new art as opposed to traditional Chinese Art. ‘当代艺术’ in Chinese ordinarily refers to new art that emerged since 1979 in China, especially since 1985 (’85 New Wave), and is ordinarily translated as ‘Chinese Contemporary Art’. ‘现代艺术’ in Chinese usually refers to the new art since 1919 in China (May the Fourth Movement) and is traditionally translated as Chinese Modern Art.

Chinese art scholar Gao Minglu (高名潞) highlighted the ambiguity of the two terms used to categorise and discuss ‘Chinese Contemporary Art’. He writes:

When we speak about Chinese Contemporary Art, the word ‘contemporary’ refers to […] the years since the end of the Cultural Revolution […] the ‘contemporaneity’ of Chinese

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94 现代汉语词典 § Modern Chinese Dictionary, p.1423
Contemporary Art [...] has often been regarded as the equivalent of ‘modernity’ [...] in the narrative of modern Chinese history.\textsuperscript{95}

In order to understand the specific contemporaneity of Chinese Contemporary Art, it is therefore essential to account for the unique historicity of Chinese civilisation. According to Chinese classic historical books\textsuperscript{96} and modern archaeological research, Chinese Art has a history spanning over five thousand years. The earliest Chinese individually drawn artwork (thus far) was found in Dadiwan, Gansu Province, China, and is called Dadiwan Ground Drawing, 120cm*110cm. According to archaeological identification, the drawing is over five thousand years old. Dadiwan Culture was a Neolithic culture, which had a continuous history between 8000 to 5000 years ago. Chinese archaeologists believe that Dadiwan is the living area and era of Fu Xi (伏羲) and Nv Wa (女娲), the Sovereigns of Chinese civilisation\textsuperscript{97}.

In comparison to the history of Chinese Art, the history of Chinese Modern Art (started in 1919) and the history of Chinese Contemporary Art (started in 1979) are difficult to chronologically divide, as can be discerned in Diagram 2.5.


\textsuperscript{96} For a list of Dynasties and ancient Sovereigns prior to the first Dynasty in Chinese history please see Appendix 3.1: ‘Chronology of Dynasties in Chinese History’ and Appendix 3.2: ‘Sovereigns Before Xia Dynasty in Chinese History’.

Diagram 2. 5 The Length of Chinese Art History, by Annie Xu, 2017
In an attempt to classify it, many art critics divided the history of Chinese Contemporary Art into decades. Although this may be the easiest way to represent Chinese Contemporary Art as a unity of multiple new art forms, it is problematic when attempting to clarify the historical-ideological progression of Chinese Contemporary Art. Through conducting rigorous contextual research, I found that the developing process of artists’ conceptual expression can be conceived of as a learning process.

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98 Art critic books such as:


2.4.3 Unpacking the Socio-political Impact of Artists’ Generations Since 1955

Chinese Contemporary Art has experienced a complex and fast-changing socio-political context in China. In order to situate its development, it is necessary to analyse the first-generation\textsuperscript{99} of artists of Chinese Contemporary Art. In this research, each generation is considered to be a cohort of artists whose years of birth are close and who share similar social and political experiences. Specific historical events, socio-political context and the actual ages of artists are taken into consideration through the concept of social generation in this research.\textsuperscript{100}

The commonly shared understanding of ‘first-generation’ Chinese Contemporary artists is that it refers to Chinese artists, art scholars, art college students, who are aged between 20 to 30 during the time of their involvement in the ‘85 Movement. Hence, it refers to those born between 1955 and 1965. Consequently, referring to the year 1985 as a time reference line, I visualized different generations (year of birth in 1955, 1965, 1975, 1985, 1995 and 2005, respectively) of Chinese artists in the Chinese social-political context on the same historical timeline (from 1949 to 2022), as shown in Diagram 2.6. The different background colours represent the different socio-political periods, whilst the vertical lines mark historical events or milestones in the development of Contemporary Art, which are distinguished by different colours.

\textsuperscript{99} In this research, ‘generation’ refers to ‘social generation’. The first-generation Chinese Contemporary Artists refers to those artists involved in ‘85 New Wave in 1985.

\textsuperscript{100} The phrasing of this sentence references the sentence in: Janet Z. Giele and Glen H. Elder, eds., \textit{Methods of Life Course Research: Qualitative and Quantitative Approaches} (London: SAGE, 1998), p.23. The generational study in this research bares some similarity to the life-course perspective, but they are not the same.
As shown in Diagram 2.6, given that the first-generation Chinese Contemporary Artists (top two blue bars marked with ‘b.1955’ and ‘b.1965) were between 20 to 30 years old in 1985, this means that they would have been aged between 1 to 11 years old in 1966, the year that the Cultural Revolution began. The Cultural Revolution caused unmeasurable damage to the whole education system and to intellectuals. During the ten year period (between 1966 to 1976) of the Revolution, school disciplines were in a state of chaos, teaching facilities were destroyed, hundreds of thousands of teachers and scholars were persecuted, with thousands of them being sentenced to death, and most of the schools and universities were closed for years.\textsuperscript{101} Following the end of the

\textsuperscript{101} Detailed information and official records about the devastating loss of the educational system and intellectuals during the Cultural Revolution can be found in
Cultural Revolution (1976), as China’s education system began to return back to ‘normal’, these artists would have been aged between 11 to 21 years old. Consequently, this generation would have missed out on a systematic first and middle school education, and could only catch up on their missed education after 1977, the year that college entrance examinations were resumed (Figure 2.17). As a result, most of them had to learn all this ‘missing knowledge’, or even learn from scratch in a short period of time before (or as soon as) they entered higher education institutions.¹⁰²

¹⁰² Detailed information and official reports about the consequences of missing education during the Cultural Revolution can be found in texts such as:


In December 1978, China implemented the Reform and Opening Up (§改革开放) policy, which remains one of China’s fundamental national policies to this day. Since 1982,
China has established ‘Socialism with Chinese Characteristics’ in the 12th National Congress of CPC and encouraged people to learn from the advanced experience of foreign countries. As such, for the first time in decades, Western knowledge and ideologies began to be introduced into China, and subsequently rapidly and broadly infiltrated many fields.

It is not difficult to imagine that if you were an aspiring artist aged between 17 to 27 in China in 1982 (see Diagram 2.6), then there would have been considerable confusion in one’s studies when new Western knowledge infused with Chinese knowledge that had been re-learnt from scratch in a five-year period. Consequently, three years after 1982, the ’85 New Wave movement emerged. Many Chinese Contemporary Artists’ art practices became ever more radical, as the collision between Western and Chinese thought intensified to its peak in 1989. Li Xianting (栗宪庭), the curator of the first Stars Art Exhibition (星星美展,1979), reflected on this period of learning and confusion for Chinese Contemporary Artists.

Artists should continuously supply new and interesting things to an audience. [they] Should be like Picasso, never stop exploring. Although our works are still very childish, but most of us, who have never been professionally trained [on arts], need a process of learning new knowledge, and then we can talk about nationalization. We think as long as we are able to express the thoughts and feelings of the [Chinese] people, our first step is to use ‘copy-ism’, no matter [copied from] which form [of art].

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104 This paragraph provides an overview of the experience of the Chinese generation born between 1955 and 1965, who entered higher education after the Cultural Revolution. More details can be found in:


艺术家应当不断地给人们提供新奇的东西，要向毕加索那样，探索永无止境。当然我们
Li also curated the ‘Chinese Modern Art Exhibition’ in 1989, which represented a significant milestone in Chinese Contemporary Art’s history, in that it marked the end of the ’85 New Wave movement. The Gunshot Event ended the exhibition. Li criticised the exhibition:

From the aspect of missing a guiding conception of the avant-garde, the Chinese Modern Art Exhibition is not avant-garde. […] From this point, the Chinese Modern Art Exhibition lost the impulsion of the ’85 New Wave, and also failed the predictive development of current modern art. […] many artists who used to play important roles in the ’85 New Wave, their recent works showed signs of running out of ideas. Two gunshots ended New Wave Art.

This section provided a brief overview of the contemporaneity of Chinese Contemporary Art since 1979 and noted how it is closely related with first-generation artists’ personal experiences within the specific historical-political context of China. Therefore, the progress of Chinese Contemporary Art can be understood in terms of the progression of first-generation artists' learning and digestion of both Chinese and Western knowledge.

106 Gunshot Event, also known as Dialogue, installation and action-art, acted by Xiao Lu (b. 1962), designed by Tang Song (b.1965), 1989. Xiao Lu threw the gun away and ran out of the gallery right after the shooting, whilst Tang Song was arrested when he picked the gun up.

107 Li栗, 2000, p. 254. Original Chinese text:
2.4.4 Written Words in Chinese Contemporary Art

Following the ’85 New Wave art movement, many Chinese artists were eager to make ‘new art’; some approached this by exploring Western art motifs, whilst other artists wanted to ‘modernise’ Chinese traditional ink painting and calligraphy. However, given that the theoretical underpinnings of the latter are fully developed from both conceptual and aesthetic perspectives, it is problematic to be ‘modern’. Therefore, as Lu Hong (鲁虹) posits, Modern Ink Art (现代水墨) has been in an awkward situation in the 1980s and 1990s, as traditional Chinese artists considered Modern Ink Art to be avant-garde, while Chinese avant-garde artists considered themselves to be Western Art artists, and so did not accept or consider Modern Ink Art to be associated with them either.\footnote{108}

Modern Ink Artists often tend to use characteristic Chinese cultural elements, especially Chinese calligraphic elements in their work, such as written characters, ink, stamps or epigraphy (example: Gu, 1986, Figure 2.18). When using written Chinese characters, unless the artwork’s motif is a Big Character Poster (example: Wu, 1985, Figure 2.19)\footnote{109}, artists tend to remove its linguistic function and use it as a graphic (example: Xu, 1988, Figure 2.20). As Maxwell K. Hearn\footnote{110} comments:

Using miswritten, invented, or actual but randomly collected characters, these artists’ works all subvert the function of the written language as a form of communication in order to disrupt viewers’ preconceptions. The result was to undermine language as a vehicle for mass culture – whether or political, commercial, religious, or artistic ends – and, instead, to empower individual interpretation.\footnote{111}

\footnote{108} Lu 虹, 2013. p. 113.
\footnote{109} The motif of Big Character Posters in Chinese avant-garde artworks ordinarily use images rather than written language, which is deemed to be too reminiscent of the Cultural Revolution.
\footnote{110} Maxwell K. Hearn is the Douglas Dillon Chairman of Department of Asian Art, the Metropolitan Museum of Art, New York.
\footnote{111} Maxwell Hearn and Hong Wu, Ink Art: Past as Present in Contemporary China (New
In order to draw a distinction between Chinese character-like artworks and traditional Chinese ink paintings and calligraphy, Chinese art critic Liu Xiaochun (刘骁纯) originally suggested using the title Shu Xiang (书象).\textsuperscript{112} Based on Liu’s theory, artist and art critic Wu Hua (吴华) proposed that Shu Xiang should be categorised as ‘non-figurative art’ (非具象艺术).\textsuperscript{113}

Figure 2. 18 静则生灵 (Jing Ze Sheng Ling), installation, by Gu Wenda (谷文达), 1986
Figure 2. 19 今天下午停水 (§Water Supply Will Be Cut-off This Afternoon), by Wu Shanzhuan (吴山专), 1985.

Figure 2. 20 世界鉴 (Xi Shi Jian), installation, by Xu Bing, 1988.

net.cn/fileRepository/watermark/news/source/2BByaZdcToipxd1njJIT5w.jpg

115 Image source: http://upload.art.ifeng.com/2015/0807/1438934326439.jpg

116 Image source: https://static1.squarespace.com/static/56ddd46160b5e9c6b3f9c5b4/t/56e9cf542fe1314f1ae3afd3/1458163555762/?format=750w
2.5 Re-definition of Chinese Contemporary Art and Its Periodisation

In the context of globalisation, most narratives about Chinese Contemporary Art have been written from a Western-centric perspective, as David Clarke\textsuperscript{117} points out:

\textit{[\ldots] since we are “Looking Eastwards,” we are clearly assumed to have a Western standpoint}.\textsuperscript{118}

In order to advance a non-Western-centric vision of Chinese Contemporary Art, Clarke suggests that:

\textit{[\ldots] what is needed is a dethroning of western-centred narratives of artistic modernity altogether, an awareness of the variety of ways of responding to the modern condition which artists in different cultural situations have taken}.\textsuperscript{119}

Therefore, my curatorial practice and reflections led to the realisation that Chinese Contemporary Art lies at the intersection of the Western and Chinese contexts. In order to better understand this, I developed Diagram 2.7, which comprises a timeline of the world and China’s significant events. The conceptual development of Chinese Contemporary Art can be considered as a historical-ideological process informed by the socio-political context of the struggles between China’s dominant ideology and the Western ideology both during and after the Cold War. Since China’s major policies, principles and social values are dominated by the Communist Party of China (CPC), the guidance of National Congress of the Communist Party of China (NCCPC) has played a decisive role in the Chinese context. Significant national policies of the CPC and CPC’s leadership-transitions are established in the NCCPC. Therefore, in Diagram 2.7 I compared the significant historical social-political events and periods in

\begin{itemize}
\item \textsuperscript{117} David Clarke is a Professor of Modern and Contemporary Art at the University of Hong Kong.
\item \textsuperscript{119} Clarke, 2011. (Kindle Edition).
\end{itemize}
China and the (West-led) world on the same historical timeline.

Diagram 2. 7 Ideologically Chronological Division of Chinese Contemporary Art, by Annie Xu, 2017
By virtue of this approach, I identified that Chinese Contemporary Art can be understood to be a Western-based artistic reflection upon China's historical socio-political context, which is intertwined with ideological struggles during the Cold War and Post-Cold War periods. These ‘Intertwined ideological struggles’ refer to the particular international ideological struggles between the United States, Soviet Union and China, as well as domestic ideological struggles inside China (as illustrated in Diagram 2.8). Consequently, the contemporaneity of Chinese Contemporary Art can be read as a modernity in its historical geopolitical context.

Diagram 2.8 Intertwined Ideological Struggles, by Annie Xu, 2017
Following on from the above contextual reflection, I identified that the developing history of Chinese Contemporary Art can be divided into five periods, which correspond with the dominant social-political periods of the CPC. The first period pertained to a period of reflection and correction of the ideological mistakes made during the Cultural Revolution. The second to fifth periods are correlated with the core leader in each generation of the collective leadership of the CPC:

<table>
<thead>
<tr>
<th>Period</th>
<th>NCCPCs During the Period</th>
<th>Core Leader of CPC</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1978 – 1982</td>
<td>11th and 12th NCCPC</td>
</tr>
<tr>
<td>2</td>
<td>1982 – 1992</td>
<td>13th and 14th NCCPC</td>
</tr>
<tr>
<td>3</td>
<td>1992 – 2002</td>
<td>14th and 15th NCCPC</td>
</tr>
<tr>
<td>4</td>
<td>2002 – 2012</td>
<td>16th and 17th NCCPC</td>
</tr>
<tr>
<td>5</td>
<td>2012 – 2022</td>
<td>18th and 19th NCCPC</td>
</tr>
</tbody>
</table>

(1) 1978 – 1982

The 3rd Plenary Session of the 11th Central Committee of the CPC (十一届三中全会)

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120 Since the establishment of the People's Republic of China in 1949, there have been five generations of CPC's collective leadership. The core leaders within each generation are: Mao Zedong, Deng Xiaoping, Jiang Zemin, Hu Jintao and Xi Jinping.

121 Xi Jinping's governing period will probably extend beyond 2022, since the CPC proposed and, indeed, passed a constitutional amendment in 2018, which removed presidential term limits. However, according to the official Chinese explanation, removing this term limit does not mean that a Chinese president ‘will have a lifelong tenure’. Reference:


in December 1978 established Deng Xiaoping as the core leader of the second-generation of the CPC’s collective leadership. This period occurred in the context of Bring Order Out of Chaos (拨乱反正)\textsuperscript{122} and Reform and Opening (改革开放)\textsuperscript{123} emerging as the fundamental national policies of CPC’s governance.

Bring Order Out of Chaos constituted the CPC’s correction of the faulty extreme-left ideological policies and serious self-reflection during the Cultural Revolution.\textsuperscript{124}

According to the CPC’s official definition of the Cultural Revolution in 1981:

“文化大革命”是一场由领导者错误发动, 被反革命集团利用, 给党、国家和各族人民带来严重灾难的内乱。

§ The Cultural Revolution is a domestic disturbance falsely launched by the Leader and used by counter-revolution groups, which represented a severe disaster for the Party, the country and people of all ethnic groups.\textsuperscript{125}

\textsuperscript{122} ‘拨乱反正’(§Bring Order Out of Chaos) is a traditional Chinese idiom, which means ‘terminate the chaotic situation and restore normal order’. After the Cultural Revolution, Deng Xiaoping started political reforms entitled ‘Bring Order Out of Chaos’ to correct the mistakes of the Cultural Revolution, bring an end to the domestic chaos and restore the normal order of society.

\textsuperscript{123} Reform and Opening refers to the policies of domestic economic reform and opening-up to the world market in order to promote China’s economic growth.


Without the policy of Bring Order Out of Chaos, Chinese Contemporary Artists would not have been able to begin the deep reflection and critical thinking upon the Cultural Revolution in their art practice. Since the 3rd Plenary Session of the 11th CCCPC, the motif of self-expression became a trend in art practice. Due to their self-experience in the Cultural Revolution, most ‘self-expression’ artworks displayed artists’ painful memories and profound reflection upon the ideological struggles and their hopes of a new way of life. This genre of artwork is also known as Scar Art (伤痕美术) and Life-flow Art (生活流美术). Concurrently, many artists tended to avoid political or ideological concepts in their art practice, instead focusing only on the aesthetic beauty of art, which is referred to as Formal Beauty (形式美). The question of whether artists should focus on conceptual expression or aesthetic form in their art practice became a key source of contention among art critics and led to a nationwide debate.

2018.

126 Lu 鲁, 2013, p.21.

127 Nationwide debates over Formal Beauty and conceptual expression continued for several years, and related articles can be found in many major art Journals in the early 1980s, such as:

(1) Yiran 毅然 Hong 洪, ‘形象, 形式与形式美 § Figure, Form, and Form of Beauty’, 文艺研究 § Art Research, (1980), 68-73.


(2) 1982 – 1992

In the 12th NCCPC in 1982, the CPC announced that the mission to Bring Order Out of Chaos was complete. Following the Reform and Opening policy, Socialism with Chinese Characteristics (中国特色社会主义) was established as an official ideological stance and theoretical system of the CPC, which combined Marxism and the reality of China’s situation. The CPC’s central task then turned to China’s economic development.

However, the first ten years of Socialism with Chinese Characteristics overlapped with the final ten years of the Cold War. As the Cold War Historian Zhai Qiang (翟强) notes, beginning with the Reagan Doctrine (1986), the U.S.’s strategy against socialism worked efficiently, as after 1989 most of the socialist regimes came to an end. Finally, the Cold War itself ended in 1991 with the dissolution of the Soviet Union.

It is not difficult to imagine the intertwined ideological struggles that the first-generation of Chinese Contemporary Artists must have experienced during a ten year period characterised by the critique of the Cultural Revolution, the acceptance of a new dominant ideology and social system (Socialism with Chinese Characteristics), the embracing of advanced Western technology and experiences, whilst, simultaneously, being encouraged to refuse internalising the Western ideology and values (via the Cold War strategy). These contradictions and ensuing confusion subsequently led some to engage in national movements such as the ’85 New Wave in art and the ’89 disturbances in politics.

The political disturbances in 1989 signals the peak of the consequences stemming

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128 Qiang 强 Zhai 翟, 冷战年代的危机和冲突 § Crisis and Conflict During the Cold War Era (Beijing: 九州出版社 (Jiuzhou Publishing), 2014).
from these ideological struggles. According to Henry Kissinger, although the United States tried to promote the American democratic system and universal values in China, the CPC’s governance in China became ever more stable after 1989.

Art critic Lv Peng notes that after the political disturbance in 1989, Chinese Contemporary Art suddenly became silent for a couple of years. Compared with the restlessness of ideological struggles in the ’85 New Wave, this sudden silence was more like a computer crashing after becoming overload. It was an inevitable consequence in the history of Chinese Contemporary Art, but the positive part is, this ‘crash’ gave Chinese artists some time to reflect.

(3) 1992 – 2002

The 14th NCCPC in 1992 was the first Party Congress after the ’89 political disturbances, and after the core leadership of CPC transferred from Deng to Jiang Zemin. This congress established Deng Xiaoping’s Theory as the guiding theory of Chinese style socialism, confirming the CPC’s mission to construct a Socialist Market Economy System.

In the global context, this is the period in which the United States outsourced its ‘universal values’ and ‘liberal democratic system’ to the rest of the world, including

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129 Henry Kissinger, the former State Secretary of the United States.


[President George H. W. Bush said to Deng Xiaoping in 1989]:

I ask you as well to remember the principles on which my young country was founded. Those principles are democracy and freedom --- freedom of speech, freedom of assemblage, freedom from arbitrary authority. It is reverence for those principles which inevitably affects the way Americans view and react to events in other countries. It is not a reaction of arrogance or of a desire to force others to our beliefs but of simple faith in the enduring value of those principles and their universal applicability.

China. The 1990s was a decade of rapid growth in the world economy, whilst the European Union (EU) was established in 1992 and the World Trade Organization (WTO) was founded in 1995. China was also determined to increase its economic strength quietly in accordance with Deng’s advice to ‘lay low and bide their time’ (韬光养晦), to buy time for its comprehensive revitalization.

However, Ideological struggles between the US and China came to be reflected in the art field. Some Chinese Contemporary Artists migrated to the West in the late 1980s and 1990s. Therefore, some of them were given opportunities to join major international art exhibitions and become world famous. Many of those artworks reflected Western ideological ideas, either having significant Chinese elements or politically criticising the Chinese government. Driven by fame, some artists in China copied this ‘template for success’ in order to be invited to international exhibitions. In the 1990s, average living standards of the Chinese population were much lower than those of Western countries. Consequently, some Chinese artists exemplified the mindset of ‘Worship things foreign and fawn on foreign countries’ (崇洋媚外), ‘foreign things must be better than Chinese things’ (以洋为尊) or ‘foreign concepts must be right’ (唯洋是从), a position which was criticised by the Chinese government and several Chinese art critics.

132 Kissinger, 2011, p.416:

In the 1990s, American domestic debates were replicated in the discussions with Chinese leaders. The United States would insist on the universal applicability of its values that were to be achieved via a mixture of pressure and incentives, that is, by intervention in other country's domestic politics.

133 Zhai 翟, 2014.

134 After the political disturbance in China in 1989, in the 1990s the United States and many European countries relaxed their visa and immigrant policies towards Chinese students and scholars. Therefore, many Chinese people, including artists, migrated to Western countries in the 1990s.

(4) 2002 – 2012

The 16th National Congress of the CPC (November 2002) ratified Jiang Zemin’s signature ideology *Thought of Three Represents* (三个代表) as the CPC’s guide to action, alongside *Marxism-Leninism, Mao Zedong’s Thought* and *Deng Xiaoping’s Theory*. In order to grow the domestic economy, the CPC government established a series of policies, including policies geared towards attracting overseas talent to come and work in China. As a result of these policies, China’s GDP underwent impressive levels of growth from 2002 to 2012 (Diagram 2.9), whilst many Chinese artists who left China in the 1980s and 1990s returned to China to work as elite intellectuals in both academic and practical fields.

![Diagram 2.9  China’s GDP from 1982 to 2012. Data Source: National Bureau of Statistics of the People’s Republic of China, by Annie Xu, 2017](image)

The rapid development of the market economy and the rise of the middle-classes during this period culminated in some misleading ideas and attitudes in China’s art field. As art critic Lu Hong (鲁虹) points out in *Contemporary Chinese Art*, many

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problems emerged during this period, such as the financial manipulation of the art market, the elitist attitudes of many Chinese Contemporary Artists, and the lack of originality in art practice.

During this period, although Chinese Contemporary Art was still considered to be avant-garde or underground, paradoxically, Chinese Contemporary Artists became elite artists and thus no longer belonged to the underground.

(5) 2012 – 2022

After the 18th NCCPC (November 2012), Xi Jinping (习近平) became the fifth-generation core leader of the CPC. Xi established the new mission of the Chinese Dream (§中国梦), which aimed to achieve the Rejuvenation of the Chinese Nation (§中华民族伟大复兴).137 Xi also suggested that China’s development should follow its own path with a distinct ‘China model’ based on Core Socialist Values (§社会主义核心价值观),138 thus distinguishing itself from (American-led) universal values.139

On the 15th October 2014, Xi chaired the ‘Symposium on Literature and Art’ (§文艺工作座谈会) in Beijing. He explained the importance of and the position of ‘literature and


Core socialist values comprise a set of moral principles summarized by central authorities as prosperity, democracy, civility, harmony, freedom, equality, justice, the rule of law, patriotism, dedication, integrity and friendliness.

art' (文艺), emphasising the responsibility of writers and artists in the Rejuvenation of the Chinese Nation. He pointed out and criticised specific problems in the art field along with problematic attitudes, before delineating that 'socialist literature and art are, in essence, the literature and art of the people.'

Xi also outlined the criteria for evaluating artwork:

A good work of literature and art can stand the test of the audiences, critics and market [...] It puts social benefits before everything else, but also yields decent financial returns. [...] When the two collide, economic results must submit to social benefits, and the market values must give way to social values. Literature and art should not be slaves of the market or bear the stench of money. Good work is ideologically and artistically successful and well received by the market as well.

Whilst a people-centred approach to art creation may well have signalled a correction and redirection of the ideological problems that had emerged in Chinese literature and the art field in the prior two decades, since Chinese Contemporary Art is essentially a Western ideology-based art, the ideological conflict between China’s dominant values and Western values have been and always will collide in its conceptual expression.

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140 Xi, 'The Literature and Art of the People § 坚持以人民为中心的创作导向', 2017, p.343.

141 Xi, 'The Literature and Art of the People § 坚持以人民为中心的创作导向', 2017, p.349.
The curatorial project *This is all I’m going to say, you know what I mean.* focused on Contemporary Art, Chinese Contemporary Art and their contemporaneity. The project also raised new questions around Text Art and its textuality, particularly as it pertains to the cultural and conceptual differences in its multiple forms and distinct theoretical frames, such as Text, Text Art, Chinese Calligraphy and Chinese Modern Shu Xiang. This emerged out of my discussions with the exhibition artists and audience, which highlighted the definitional confusion around these terms due to the different understandings of text and textuality.

Within the context of this thesis, the following questions were raised: ‘how does one distinguish the text in literature from the text in text art?’; ‘how does one distinguish between Chinese Calligraphy, Chinese Modern Shu Xiang and Chinese Text Art?’; and ‘how does one interpret the textuality of Chinese Text Art?’. In order to answer the above questions, I curated my second project *Art • Text* in 2015.

As a result of further after the exhibition, I subsequently analysed the terms through recourse to a series of different philosophical methods. Specifically, I employed logic and epistemology to explain Western Text and its textuality, hermeneutics and ontology to interpret Text Art and its textuality, and Chinese classical philology and philosophy to interpret Chinese characters, Chinese Calligraphy and Chinese Modern Shu Xiang. I also developed my definition of Contemporary Chinese Text Art, and proposed a method through which to distinguish it from Chinese calligraphy and Chinese Modern Shu Xiang.
3.1 Curatorial Practice

Art •Text was curated in October 2015 at the university gallery of North China University of Science and Technology, Tangshan, China (Figure 3.1). The purpose of the exhibition was to compare six types of written-words-related art: (Western) Contemporary Text Art, Chinese Calligraphy, Chinese Ink Painting, Chinese Modern Shu Xiang, Chinese Contemporary Art with elements of Chinese characters, and Chinese Text Art.
Figure 3.1 Poster of the Exhibition Art • Text
3.1.1 Choosing Artworks

I selected examples of artworks that illustrated six distinctive categories of art related to written words, which I describe below:

(1) Different mediums and dimensions of text artworks – printed text on paper, text on a glass door, text on a floor, text on a wall, text from a performance-installation, text in audio, and text in video. There were three British text artists in this category: Tim Etchells, Steve Dutton and Gerald Smith.

(2) Traditional Chinese Calligraphy – ink writing on Xuan Paper (宣纸) scroll. Chinese calligrapher Han Ying (韩瑛) was in this category.

(3) Traditional Chinese Painting – ink painting with text and engraving stamps. Chinese Painter Yao Shunli (么顺利) was in this category.

(4) Chinese Modern Shu Xiang – oil painting of character-like hyperrealist figures on canvas and digital images. There were two Chinese contemporary artists in this category: Zheng Mengmei (郑孟梅) and the designer Chen Li (陈力).

(5) Chinese Contemporary Art – drawing and installation with elements of Chinese characters. Chinese contemporary artist Liu Chunmei (刘春梅) was in this category.

(6) Chinese Text Art – this category contains my wall text art and a QR coded text artwork.

3.1.2 Title of the Exhibition

The English title of the exhibition is Art • Text, which clearly exemplifies the theme of the exhibition, whereas the Chinese title 艺•书 (Yi • Shu) is a combination of Chinese words 艺术 (art, Yi Shu) and 书法 (calligraphy, Shu Fa). Grammatically, 艺书 means ‘artistic writing’, whereas, phonetically, its Pinyin spelling is the same as 艺术.
For Chinese readers, it is easy to distinguish between the two words because 书 (shū) and 术 (shù) have different tones. However, for those who are not familiar with the four tones of Chinese pronunciation, it is hard to discern the differences between these two words. This issue drew my attention to the relationship between meaning and pronunciation in Chinese characters. According to the *Kangxi Dictionary* (§康熙字典)\(^{142}\), there are over fifty thousand Chinese characters which share only four hundred pronunciations. An issue that Chinese speakers face every single day is when they use a computer or mobile phone to edit Chinese text with a Pinyin keyboard; after typing in the Pinyin spelling, they then have to choose the correct word from hundreds of different characters with the same Pinyin spelling. For example, 377 characters are spelled ‘Yi’, whilst 108 characters are spelled ‘Shu’. Resultantly, context is critically important when listening to a piece of oral Chinese text. Conversely, given that every Chinese character has its own individual meaning (or multiple meanings even), it is easy to understand written text.

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\(^{142}\) Kangxi Emperor 康熙圣祖仁皇帝, (Qing Dynasty) 〈康熙字典〉§ Emperor-Authorized Kangxi Dictionary, (Qing Dynasty) 钦定四库全书荟要 § Selected Imperial Complete Collection of Four Categories edn, ed. by Xiaolan 晓岚 Ji 纪, trans. by AX (Beijing: 翰林院 § Imperial Academy, 1710).
3.2 Text

My reflective text art practice for this project was a QR coded text artwork entitled Text (Figure 3.2).

Figure 3.2 Text, QR coded text, inkjet printed on paper, Annie Xu, 2015

When scanning the work with a QR scanner, the following Chinese text is revealed (Figure 3.3):
This work represents my own reflection on Text Art and its textuality. The work intends to raise several key questions: when we see a text artwork, what is the meaning of that text for both the work and the audience? If an audience does not know the language

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The English translation of the Chinese text is as follows:

A text is a discourse settled via writing.
A text is a readable work.
A text can be long or short, but it is of limited length.
Text has an internal structure.
Text is a kind of code or language.
Reading decodes text.
Text Art is readable art.
Contemporary Text Art embodies both contemporaneity and textuality.
This is a Contemporary Text Artwork.
I am a Contemporary Text Artist.
of that text, then does this mean that it ceases to be a text artwork? If from the perspective of the general conceptualisation of the term ‘textuality’ — that every artwork has its textuality, even though there are no written words on it — then does ‘having textuality’ make an artwork a text artwork?
3.3 Observations and Dialogue

The general concept of this curatorial project was to observe the six categories of artworks associated with written words. In order to enable dialogue between artworks, I designed an interactive floor plan for the exhibition.

3.3.1 Plan of Exhibiting Artworks

As shown in the floor plan of the exhibition (Figure 3.4), artworks from the top left-hand side moving in an anti-clockwise direction to the bottom right-hand side were Chinese Calligraphy, Chinese Paintings, English Text Art, Chinese Text Art, Chinese Modern Shu Xiang and Chinese Contemporary Art. In the centre of the gallery, there were multi-media and installation-performance English Text Artworks. On the right-hand side wall, there were English Text Art, Chinese Text Art and Chinese Contemporary Art with Chinese characters. On the top right-hand side, there were English Text Art and Chinese Modern Shu Xiang. The red arrows show the interactive views between the different category of artworks.
3.3.2 Written Words in Different Art Categories

This curatorial practice allowed me to study the function of text (or written words) in different categories of artworks.

(1) Text in Chinese Calligraphy
In Chinese calligraphy, the text is simply the ‘writing’ of the calligrapher – the text in Han Ying’s (韩瑛) the Yellow River Cantata (§Yellow River Cantata) are lyrics from the Chinese song\textsuperscript{144} of the same name; The titles of his other two works Ding Chen is Intoxicated with Xiao Xue (§Ding Chen is Intoxicated by Xiao Xue) and Roaring Waves of the Yellow River (§Roaring Waves of the Yellow River) are direct quotations (completely or partially) from the text in the calligraphy (Figure 3.5).

(2) Text in Chinese Paintings

\textsuperscript{144} Yellow River Cantata is a cantata composed by Xian Xinghai (冼星海) in 1939 and lyrics by Guang Weiran (光未然) in 1941.
In Chinese Paintings, text either offers an interpretation of the painting’s concept or delineates the artist’s purpose for painting the piece. For example, in 和平的象征, 幸福的使者 (§Symbol of Peace, Messenger of Happiness) (Figure 3.6), the content of the painting is a group of pigeons. Whilst the content of the text in this painting articulates the concept behind the painting and the artist’s understanding of art, it is not necessarily directly concerned with pigeons.145:

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145 This is the English translation of the original Chinese text on the painting. For the original text, see: Appendix 5.1.
(3) Western (English) Text Art

In Tim Etchells’ *City Changes* (Figure 3.8), the texts are 20 versions of official descriptions of one city. Through the sequencing and changes in descriptions, the artist conveyed the relationship between stability and chaos through linguistic and narrative tropes.
In *The Flickering Institution* (Figure 3.9), Steve Dutton presents a time lapse video of the construction of a text painting, which was looped to show both the build-up and accretion of the painted text as well as its deconstruction and erasure. It was filmed using auto-focus, which means that the image shifts in and out of focus and legibility depending on the time of day and position of the camera. In so doing, the artist describes the philosophical concept of ‘flickering ontology’ and the disturbance of a sense of readability, whereby language itself appears to dissolve and oscillate between non-meaning and meaning.¹⁴⁶

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¹⁴⁶ Referenced from Steve Dutton’s self-statement about this artwork for the exhibition, which can be found in Appendix 5.1.
The Presentation of the Collective Fiction sound-piece (1,2) (Figure 3.10) comprised audio and a set of printed texts. The audio is a recording of Gerald Smith and his friend reading Collective Fiction, which is a collage novel constructed from all the fiction in the artist’s own library.¹⁴⁷

¹⁴⁷ Referenced from Gerald Smith’s self-statement for this artwork for the exhibition see: Appendix 5.1.
Death to the Fascist Insect (Figure 3.11) is a sound-work, which is signified by the framed sheet of music. Dutton inserted a piece of text into music, and, in so doing, turned the text into a piece of music. The concept was to explore the contrast between the peaceful and contemplative potential of the music and the much more violent and disturbing implications of the slogan and the film script.\textsuperscript{148}

\textsuperscript{148} Referenced from Steve Dutton’s self-statement for this artwork, which can be found in 5.1.
Red Sky at Night (Figure 3.12) was a performance-related installation. It comprised a set of hand-made cardboard letters spelling the word ‘hope’, which were hung from ribbons tied to brightly coloured helium balloons. The balloons were installed on the gallery ceiling each day. As the balloons deflated and fell to the ground each night, a
new set was installed every morning, spelling out the same optimistic message.\(^{149}\)

![Image of text on glass]

**Figure 3. 13 Breathe, text on glass, Gerald Smith, 2011**

*Breathethe* (Figure 3.13) was a punctuation poetry text artwork. The poem consisted of three sections. The first showed a breve (a diacritic mark) and the word ‘Breathe’ underneath. In the second poem, a haiku line structure was used, while the breves illustrated the following text: the first line represents the breathing pattern of the lover who is awake; the second line designates the breathing pattern of the lover who sleeps; whilst the third line is composed by bringing together the beginning of each pattern.\(^{150}\) This work was displayed on the glass door of the gallery, and, as such, when the audience read the text, the scene from outside the glass could function as its real-life dynamic background.

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\(^{149}\) Referenced from Tim Etchells’ self-statement for this artwork, which can be found in Appendix 5.1.

\(^{150}\) Referenced from Gerald Smith’ self-statement for this artwork, which can be found in Appendix 5.1.
Figure 3. 14 This Line Is Six Feet Long/ This Line is An Alexandrine, text on floor, by Gerald Smith, 2009

*This Line Is Six Feet Long* and *This Line Is an Alexandrine* (Figure 3.14) are two poems, each of which consists of one line. The line is poetic because it is six feet in length and is thus an alexandrine (a poem in which each line is six feet in length). The poem is also a play on the word foot [feet(pl.]) being both a measurement of physical length.
Based on Smith’s concept, I displayed this work on the gallery floor, so that the audience could experience the work’s poetic features. This can be seen in Figure 3.14, where one audience member measured the length of the line with her feet to see if it was really ‘six feet long’.

(4) Chinese Text Art

*Text*, introduction see section 3.2.

*Everything is Hidden in Silence*, introduction see section 2.2.

(5) Chinese Modern Shu Xiang

*Book from the Sky 1 and 2* (Figure 3.15, 3.16) by Chinese artist Zheng Mengmei (郑孟梅) and *Tea* (Figure 3.17) by Chen Li (陈力) are three Chinese Modern Shu Xiang artworks. In these works, character-like figures are the key motifs, however these figures are not real written words and are thus not able to be read.

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151 Referenced from Gerald Smith’s self-statement for this artwork, which can be found in Appendix 5.1.

152 Self-statements of Zheng Mengmei and Chen Li about their works are listed in Appendix 5.1.
Figure 3. 16 Book from the Sky 2, oil painting, by Zheng Mengmei
(6) Chinese Contemporary Artworks with elements of written words

Yesterday • Today • Tomorrow (Figure 3.18) and Loyalty (Figure 3.19) are two works by Chinese artist Liu Chunmei (刘春梅). Liu shows her understanding of ‘using written words to make art’ in her works. These works are different than Chinese Modern Shu Xiang, because the characters in Liu’s works are real Chinese characters and thus are readable. However, compared to Western Text Art or Chinese Calligraphy, this type of art treats written words as a visual component of the artwork rather than the idea of the artwork. Therefore, one could argue that if Western Text Art means ‘text as art’, then Liu’s art could be described as ‘text in art’.

153 Self-statements of Liu Chunmei about her works are listed in Appendix 5.1.
Figure 3. 18 Yesterday • Today • Tomorrow, installation, Liu Chunmei
Figure 3. 19 *Loyalty*, ink drawing on paper, Liu Chunmei
3.4 Conceptual Reflection

Through the second curatorial practice, I came to realise that there are significant distinctions between how text is used in Western Text Art, Chinese Calligraphy, Chinese Painting, Chinese Modern Shu Xiang and Chinese Contemporary Art. In order to theoretically distinguish Chinese Text Art from other categories of art, it is thus necessary to answer two questions: How should we understand the concept of text as art? Why is Chinese Text Art not Chinese Calligraphy or Chinese Modern Shu Xiang? This section analyses text and its related terms from several philosophical perspectives. It also clarifies the distinction between Chinese Calligraphy, Chinese Modern Shu Xiang and Chinese Text Art from the perspectives of Chinese philosophy and philology.
3.4.1 On (Western)Text Art

Text Art emerged as a distinct genre from Conceptual Art in the late 1960s. The fundamental concept of Conceptual Art is the notion of *idea as art*. In other words, the idea of art is what makes art *art*, rather than its form. Conceptual Art therefore is anti-aesthetic in nature, and while the *work* of art eventually appears in some physical form, the form functions only as a means through which to transmit the idea.

In his famous article ‘Art after Philosophy’, Joseph Kosuth argued that since Duchamp, art is conceptual rather than aesthetic. He stresses that the form of art is not the definition of art; rather, form is a comment on art in a certain context. Sol LeWitt also notes in ‘Sentences on Conceptual Art’ (1969) that:

[…] ideas alone can be works of art […] If words are used, and they proceed from ideas about art, then they are art and not literature, numbers are not mathematics.

Victor Burgin expounded in 1969 that Text Art ‘take[s] its essential form in message rather than in materials.’ According to Charles Harrison, the common features of Text Artworks are:

There was not much colour and there was not much stuff; no expressive brushwork on the walls, no accumulations of three-dimensional form on the floors. Instead, there were diagrams and texts, the latter varying in length from a few words to many pages. There were objects – book and pamphlets and pieces of paper – but the typical function of

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these was not so much to call attention to themselves as ‘art’, or to dominate the spaces of exhibition, but to invoke the imaginary or theoretical existence of other kinds of objects or processes or events.\textsuperscript{158}

Harrison is proposing that when a work appears in textual form and becomes treated as a work of art, it subsequently becomes a kind of art with a strong modernist sense.\textsuperscript{159}

Harrison sums up a key argument about Text Art in the following passage:

In 1979 the philosopher Donald Davidson wrote, “A picture is not worth a thousand words or any other number. Words are the wrong currency to exchange for a picture”, to which Art & Language responds, “Yes, but what if the picture is a thousand words?”\textsuperscript{160}

This argument reflects a key feature of Text Artwork, that is, as an artwork-by-nomination, the spectator of the artwork bonds with the reader of the text, whilst the artist behind the artwork also bonds with the author of the text. Consequently, then:

[...] writing and language – that is to say texts by artists – can be approached both as reading and looking material and also as reading or looking material.\textsuperscript{161}

With respect to the above analyses from LeWitt, Burgin and Harrison, it is evident that in 1969, the notion of ‘text’ in Text Art refers to literal text, which is considered to be the logic (intension and extension) of the text. However, regarding the method of using the term ‘text’, it is also necessary to mention iconology and semiotics, as these theories have underpinned artists’ interrogation of art’s relation with signs, symbols, text, context and ideology in their works.


\textsuperscript{159} Harrison, 2009, p.25.

\textsuperscript{160} Harrison, 2009, p.25.

3.4.1.1 The concept of ‘text’ in Iconology and Semiotics

Generally speaking, the study of iconology involves identifying the motifs and images in artworks and then interpreting them via the investigation of ‘the meaning of motifs, symbols, and allegories in their cultural context’.¹⁶² As W. J. T. Mitchell purports, iconology is interested in the ‘rhetoric of images’ and studies ‘what to say about images’ and what images say’.¹⁶³ Mitchell frames iconology as ‘the political psychology of icons, the study of iconophobia, iconophilia, and the struggle between iconoclasm and idolatry’.¹⁶⁴ From the perspective of iconology, images are thus understood to be a kind of language, with text considered to be a kind of verbal image. In the study of iconology, the role of textuality is ‘simply as a foil to imagery, a ‘significant other’ or rival mode of representation’.¹⁶⁵

From the perspective of several notable art historians, semiotics is a more expansive and interdisciplinary version of iconology.¹⁶⁶ Semiotics is the study of signs and signification, which is developed from but opposed to Saussure’s semiology.¹⁶⁷ As Grant Pooke explicated, through the separation of sign systems:

[...semiotics] resulted in a more fundamental reconsideration of the construction of knowledge and value systems. [...] Therefore, the principles of semiotics underlie contemporary theories of gender, power, ethnicity, the postmodern and

¹⁶⁶ Anne D’Alleva, 2012.
From the perspectives of postmodernism and poststructuralism, the relationship between the signifier and signified is never settled. Due to infinite interpretation by readers, the original signifier vanishes in the infinite signifying chain. Roland Barthes de-centered the meaning of work from the authority of the author and placed it into the hands of the reader. From the perspective of Barthes, 'Text' is not the traditional understanding of 'work', but rather an activity that the reader engages in with the 'work'. Therefore, Barthes' text (as an activity) is not limited to forms of literature, but rather is a game, a form of pleasure and an experience that comes from reading. In other words, Barthes' conceptualization of text refers to the interpretation of the reader. Consequently, one reader could have different interpretations towards a work, and different readers could have different interpretations of the same work. From this, Barthes proclaimed that 'a text's unity lies not in its origin but in its destination', because the reader has the freedom and authority to interpret the text. In this way, 'the birth of the reader must be the cost of the death of the Author'. Therefore, the text (as an activity of interpretation) completely relies on the reader as opposed to the author.

One can thus discern that both Mitchell's iconology and Barthes' semiotics use the term 'text' to designate the interpretation of the viewer/reader. This 'text' is thus not

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170 I use the word 'Text' here a with capital 'T' in the same way that Barthes did in his article 'From Work to Text'.

171 In Barthes' formulation, 'work' refers to the literary work, which is created by an author.


considered to be an original, finished stand-alone composition of artwork or literature, but as the ‘text’ of understanding/interpretation mentally ‘written’ by the viewer/reader.

However, returning to Harrison’s argument – ‘what if the picture is a thousand words?’\(^\text{174}\) Or, alternatively, what if the work of art is a (literal) text? When the artist directly turns his idea into text and treats it as a message to the viewer rather than a visual object, then this artist-made-text (work) differs from the reader-made-text (interpretation). Therefore, it is problematic to interpret artist-made-texts with theories of reader-made-texts. As the artist-made-text (work) is firmly bounded with the artist (author), it can be argued that the relationship between the signifier and signified is still bounded with an artist’s authorial intention.

In the field of Chinese Contemporary Art, there are several artists who have expressed their thinking on signs, context, or textuality (such as Xu Bing, Wang Guangyi, Wu Shanzhuan and Qiu Zhijie). However, most of their respective artworks depend upon reader-made-texts (interpretation) rather than functioning as artist-made-texts (work). Chinese (Conceptual) Text Art, in the sense of artist-made-texts, is rarely seen in China. When I discussed this situation with Chinese artists and art scholars, many of them replied that it is due to the fact that China has Calligraphy. This raises the question of whether Chinese Calligraphy can be considered as a form of Chinese Text Art? And, moreover, is there any conjunction between Chinese Art and Text Art? Through further research, I found that it was problematic to interpret Chinese text and characters (signs) through recourse to semiotics or iconology, as well as Saussure’s semiology. This is due to the fact that the Chinese written language system is fundamentally different from the phonetic language system. This realization led me to return to the traditional concept of ‘text’, as a piece of writing which ‘regarded in terms of its content rather than its physical form’.\(^\text{175}\) From this perspective, the concept of Chinese Text can be

\(^{174}\) Harrison, 2009, p.25.

\(^{175}\) This description is referenced from the Oxford Online Dictionary: https://en.oxforddictionaries.com/definition/text
interpreted in a traditional Chinese method – Chinese Philology, which is the study of interpreting Chinese text and characters.

In the following sections, I analyse Western text and textuality from the philosophical perspectives of logic (intension and extension), epistemology (meaning, understanding, and interpretation) and hermeneutics. I then proceed to comparatively analyse Chinese Calligraphy and Chinese Modern Shu Xiang to Western Text Art. Following a philological analysis of Chinese characters (signs), I then delineate the concept of Chinese Text Art that emerged out of this study.

3.4.1.2 Logic and Epistemology of Text

In order to clarify ‘what Text Art is’, it is first necessary to clarify ‘what is text’. American philosopher Jorge J. E. Gracia defines the term text as follows:

A text is a group of entities, used as signs, which are selected, arranged, and intended by an author in a certain context to convey some specific meaning to an audience.

Diagram 3.1 visualisation of Gracia’s definition of text.

176 Jorge J.E. Gracia is a distinguished philosopher who has written and/or edited more than 40 books. This thesis referenced his philosophy of text from two books:


177 Gracia, 1995, p. 4.
This definition comprises six elements: Entities that Constitute Texts (ECTs), Signs, Specific Meaning, Intention, Selection and Arrangement, and Context. The following logic is important for clarifying the intension of Text:

(1) ECTs can take many forms, they can be physical or mental, but they do not have Meaning unless they are used as Signs.\(^\text{178}\)

\(^{178}\) Gracia, 1995, pp.4-7.
(2) The Meaning of a Text is the result of the meanings of the Signs, but the Meaning of a Sign is not the result of the meaning of its components or its arrangement.\(^\text{179}\)

(3) The Meaning of a Text should be distinguished from the Significance of a Text.\(^\text{180}\)

(4) Texts are always intended to convey Meaning.\(^\text{181}\)

(5) The use of a Text makes no sense unless this principle is accepted.\(^\text{182}\)

(6) Context can affect the meaning of a Text but is not part of the Text.\(^\text{183}\)

(7) ECTs (that are used as Signs in Texts) must be epistemically accessible, because an author cannot compose a text without having access to those ECTs.\(^\text{184}\)

Gracia also explains the external logic of Text, which distinguishes Text from Language, Artefacts, Art Objects and Work. Diagram 3.2 visualises the relationship between Text, Language, Signs and Entities.

\(^{179}\) Gracia, 1995, pp.7-14.

\(^{180}\) Gracia, 1995, pp.18-19.


\(^{184}\) Gracia, 1995, pp.31-36.
Diagram 3. 2 Gracia’s Extensional Logic of Text, by Annie Xu, 2016
The logical distinction between Text and Art Object is important for clarifying the confusion pertaining to Text Art:

Although some art objects may be texts, not all art objects are texts and not all texts are art objects. For something to be an art object it must be an artefact and it must be capable of producing an artistic experience. […] Art objects are not required to be composed of signs, and even if their aim were to convey some meaning, their primary function has to do with the production of an artistic experience. […] the attempt to reduce text to art objects or art objects to texts is misguided.185

According to Gracia, Texts and Art Objects are characterised by four elements:

(1) the character of the Entities that compose them;

(2) the intended function of Texts;

(3) the recognition of the capacity of Art Objects to produce an artistic experience allows us to understand.

(4) how the same object can be a text and an art object without the implication that to be one is the same as to be the other.186

Overall, then, Gracia’s theories on the logic of Text allowed me to theoretically clarify the relationship between Sign, Text, Artwork and Textuality.

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3.4.1.3 Hermeneutics of Text Art and Its Textuality

The textuality of an art object ordinarily refers to the textuality of Art. According to American philosopher Hugh J. Silverman, hermeneutically, Art is created by an artist and preserved in artwork.\(^{187}\) In order to interpret the relationship between work, art, artist and truth, Silverman developed Heidegger’s concept of the ‘hermeneutic circle’\(^{188}\) into an ‘aesthetic hermeneutic circle’.\(^{189}\) Diagram 3.3 visualises this circle, in which:

The artist creates; the artwork preserves; and Art is the creative preserving of truth in the work. […] The text is the transversal. […] The text is the production of a signifying chain, a chain that even extends beyond the confines of the aesthetic hermeneutic circle. […] The framework, then, is what marks the textuality of the text.\(^{190}\)

From Silverman’s perspective, then, since the signifying chain is infinite, it thus connects with other texts in a specific context. Hence, the audience understands the significance of an artwork through his/her interpretation. However, the textuality from the audience’s interpretation is not necessarily the textuality of the significance of the artwork, in that the text of the audience’s interpretation and the text of the artwork are not the same text.

\(^{187}\) Hugh J. Silverman (1945-2013), American philosopher and theorist of the modern and post-modern.


\(^{190}\) Silverman, 1994, pp.54-57.
Silverman purports that:

Meaning is the textuality of the text while signification is the performance or activity of the text in its textuality. [...] Meaning of the text is read as signification.\textsuperscript{191}

Therefore, the textuality of a text is the meaning of the text itself, whilst the textuality of an artwork is the meaning of the artwork’s signification. This is an important distinction between text and artwork. However, Text Art is an art category that uses text as art. In this case, as shown in Diagram 3.4, the artist of the artwork is also the author of the text, and the text is also an art object. From this discussion, we can deduce that there are three different textualities that exist in a Contemporary Text Artwork: (1) the textuality of the text; (2) the textuality of the artwork’s signification; and (3) the textuality of the audience’s interpretation.

\textsuperscript{191} Silverman, 1994, pp. 75-76.
However, although Text Art consists of both the writing (by an artist) and the reading (by an audience) of a text, there is an ontological distinction to be drawn between the relationship of the artist-audience of Text Art and the author-reader of Literature. British art historian and art theorist Charles Harrison elucidates that,\textsuperscript{192} although concepts such as Barthes’ ‘the Death of the Author’\textsuperscript{193} were widely accepted in film and literary theories since the late 1960s, in the field of art, the value of an artwork necessarily

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relies on authorial authenticity:

In the world of the connoisseur the value of a [art]work is equated with its authenticity, and its authenticity is equated not with the possibility of its sustaining some strong reading, but with the possibility of it revealing the physical trace of a specific authorial hand. 194

Diagram 3.5 schematises Harrison’s explanation of the distinction between ‘text as art’ and ‘text as literature’ from the perspective of an economic system. Harrison also indicates that ‘the signifying character of an authorial hand or style’ is a crucial factor to distinguish artworks from literature. 195 As Sol Lewitt suggests in ‘Sentences on Conceptual Art’:

A work of art may be understood as a conductor from the artist’s mind to the viewer’s. But it may never reach the viewer, or it may never leave the artist’s mind. […] If words are used, and they proceed from ideas about art, then they are art and not literature, numbers are not mathematics. 196

Therefore, Text Art ontologically belongs to the category of art. In Text Artwork, the text represents the appearance of the artist’s idea of art, rather than the appearance of literature. From this perspective, when a text as an idea as art, the textuality of the text (by the artist) is the meaning of the artist’s idea of art, which idea is in the authorial hand of the artist. The text (as idea as art) that conveyed by the artist is logical. However, when a text artwork is read as a text (through a literary or semiotic lens) or viewed as a visual artwork (iconography), the textuality of the text (by the reader/viewer) relies on the reader/viewer’s interpretation. The (interpreted) text is hermeneutical.

Diagram 3. 5 Ontological Distinction Between Text as Literature and Text as Art, by Annie Xu, 2018
3.4.2 On Chinese Calligraphy

Using written words in artworks has a long history in China. In traditional theories of Chinese art, it is believed that Chinese Painting (国画, example: Figure 3.20) and Chinese Calligraphy (书法, example: Figure 3.21) have the same origin (书画同源).197

Figure 3. 20 Autumn Landscape of Que and Hua Mountain (鹊华秋色图), 28.4cm*90.2 cm, by Zhao Mengfu (赵孟頫), Yuan Dynasty.198

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197 See Appendix 1.1: Glossary of Key Chinese Terms, Chinese Painting and Calligraphy have the same origin (书画同源).

198 Image source: https://upload.wikimedia.org/wikipedia/commons/9/9a/2a_Zhao_Mengfu_Autumn_Colors_on_the_Qiao_and_Hua_Mountains_%28central_part%29Handscroll%2C_ink_and_colors_on_paper%2C_28.4_x_93.2_cm_National_Palace_Museum%2C_Taipei.jpg
Figure 3. 21 Calligraphy of ‘It is Sunny Now After Short Period of Snow’ (快雪时晴帖). 23cm*14.8cm, 28 words in 4 lines. By Wang Xizhi (王義之), East Jin Dynasty.

According to ancient Chinese philological and Calligraphic theories\textsuperscript{200}, the entirety of Chinese culture was generated from Ba Gua (八卦), which was created by Fu Xi (伏羲)\textsuperscript{201}, who was considered to be the first Sovereign of China\textsuperscript{202}. It was believed that

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\textsuperscript{199} Original text in this Calligraphy (This is a letter that Wang Xizhi wrote to Lord Zhang of Shanyin):

羲之顿首/快雪时晴/佳/想安善/未果为结/力不次/王羲之顿首/山阴张侯

§ Greetings with the best regards from Xizhi: It is sunny now after a short snowing. Good. Have you been well? No result for that thing, not happy. Will not comment too much. Best regards. [To:] Lord Zhang of Shanyin.

Image source: https://cdn-images-1.medium.com/max/1600/1*el1oEVI-733IaHP9Z-00Q.jpeg

\textsuperscript{200} Reference in Imperial Complete Collection of Four Categories, which was published in the Qing Dynasty and was the largest encyclopedia in the world during that era.

\textsuperscript{201} For the reference, see Appendix 1.1: Glossary of Key Chinese Terms, Fu Xi (伏羲).

\textsuperscript{202} For further information about Ancient Sovereigns in Chinese history, please see Appendix 3.2: Sovereigns Before Xia Dynasty in Chinese History.
Chinese characters were created by Cang Jie (仓颉), who was the official historian of the Emperor Huang (黄帝). The names of Fu Xi, Huang Di and Cang Jie are mentioned in many ancient Chinese official history books, including the official history books of Calligraphy.

According to Chinese theories, Chinese Calligraphy ontologically refers to the principles of writing Wen (文) and Zi (字) on bamboo slips and silk (竹帛) with Bi (笔). Therefore, to understand the concept of Chinese characters and Chinese Calligraphy, it is essential to understand the concepts of Wen, Zi, Shu and Bi.

As shown in Diagram 3.6, Chinese characters contain two general categories: Wen (文) and Zi (字). Wen is the earliest form of Chinese characters, which was created on the basis of the principles of Ba Gua and the appearance of natural objects. Wen contains two categories of characters: Zhi Shi (指事) and Xiang Xing (象形). Along with the development of human society, Wen characters were not enough to cover all the meanings that ancient people wanted to convey. Thus, some Wen were compounded together to convey new meanings, while some Wen were added to other Wen to borrow their pronunciation from them. Conversely, some Wen's appearance was partially changed in order that their appearance could be borrowed, whilst other Wen were completely borrowed in order to convey their pronunciation.

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203 Emperor Huang (黄帝), also known as Xuan Yuan Shi (轩辕氏). He is believed to be the ancestor of Chinese culture. According to Wang Dayou, Huang Di’s era was around 5000 – 4513 B.C. (Wang 王, 2000, p. 128.) For Information about Huang Di and other ancient Sovereigns in Chinese history, please see Appendix 3.2: Sovereigns Before Xia Dynasty in Chinese History.

204 For examples of references, see Appendix 1.2: Reference of Key Chinese Terms, Cang Jie (仓颉)

205 Before papermaking was invented by Cai Lun (蔡伦) in the East Han Dynasty, ancient Chinese books were written on bamboo slips or silks.

206 For examples of references, see Appendix 1.1: Glossary of Key Chinese Terms, Bi (笔)

207 For examples of references, see Appendix 1.1: Glossary of Key Chinese Terms, Wen (文) and Zi (字).
arranged Wen characters are called Zi (字). Zi contains four categories of characters: Hui Yi (会意), Xie Shen (谐声), Jia Jie (假借) and Zhuan Zhu (转注). Altogether, the six categories are called Six Shu (六书). Among the six categories of Shu, example characters of each category are listed in Diagram 3.6. According to classic philological theories, Wen and Zi are the essence and foundation of all knowledge and principles, and therefore the principles of Wen and Zi are forbidden to be changed.

Since Calligraphy is all about the principles of writing Wen and Zi with Bi (笔), the principles of using Bi is also very important for Calligraphy. In the traditional Chinese context, Bi refers to the tool of writing Wen-Zi with colouring material as the carrier of Wen-Zi. The tool refers to an ink brush or bamboo/wood stew (before ink brushes were invented). Colouring material refers to ink or lacquer (before ink was invented). Carrier of Wen-Zi refers to paper or bamboo slips and silks (before paper was invented).

There are strict principles about holding and using Bi to write, which is called Bi Fa (笔法).

There are three basic theoretical fields in Calligraphy (Shu): Six Shu, Pronunciation and Rhymes (声韵) and Bi Fa. The official principles of Six Shu, Pronunciation and Rhymes (声韵) and Bi Fa.

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208 For related references, see Appendix 1.1: Glossary of Key Chinese Terms, Six Shu (六书).

209 Shen 慎 XU 仲, 1781, Vol.16. Original text:

蓋文字者經藝之本，王政之始，前人所以垂後，今人所以識古。故曰本立而道生，極天下之至顯而不可亂也。

§ Wen Zi is the foundation of all principles and arts, it is the origin of a sovereign’s governance, it is how people in the past tell their history to people in the future, it is how today people learn the history of their ancestors. Therefore, Dao [truth and principles] appears only when the foundation is established, thus we can explain the most difficult complex thing without confusion and misunderstanding.

210 For reference examples, see Appendix 1.2: Reference of Key Chinese Terms, Using Bi (用笔)

211 Wu 武 Feng 冯, (Ming Dynasty) 书法正传 § Classic Theories of Calligraphy, 1777. Original text:

[夫書之為道，象形為文，相生為字，寫於竹帛曰書，] 古今人言之者眾矣，而其途則有三，曰六書，曰聲韻，曰筆法。
and Rymes were strictly settled by the government in every dynasty, who henceforth were not allowed to make any personal changes to formal writing. However, Bi Fa relies on the personal concept/skill of hand writing, although it is strictly regulated by Shu Ti (书体).\textsuperscript{212} Shu Ti refers to the national official standard principles of regulation for writing Six Shu. As shown in Diagram 3.7, Shu Ti has changed several times across Chinese history.\textsuperscript{213}

Many famous calligraphers have their own theories and styles of Bi Ti and Bi Shi (笔势).\textsuperscript{214} Their style of writing is so detailed that every character, every stroke of character, has its own method of writing, such as ‘Eight Methods of Writing Yong’ (永字八法)\textsuperscript{215} (Figure 3.22).

\[\text{The principle of Shu means Wen is Xiang Xing, Zi is generated from Wen, writing [Wen and Zi] on bamboo slips or silk is called Shu.] From ancient times to today, there were many people who analysed Shu, which basically discussed from three aspects – Six Shu, Pronunciation and Rhyme, and Principles of Using Bi.}\]

\textsuperscript{212} For reference examples, see Appendix 1.2: Reference of Key Chinese Terms, Regulation of Shu Ti (书体规则).

\textsuperscript{213} For reference examples, see Appendix 1.2: Reference of Key Chinese Terms, Development of Shu Ti (书体发展).

\textsuperscript{214} For reference examples, see Appendix 1.1: Glossary of Key Chinese Terms, Bi Shi (笔势).

\textsuperscript{215} Reference examples:

(1) Xizhi 羲之 Wang 王, ‘(Jin Dynasty) 永字八法 § Eight Principles of Writing the Character “永”’, in (Song Dynasty) 书法正传 § Essential Theories on Calligraphy, ed. by Si 思 Chen 陈, trans. by AX, (Qing Dynasty) 钦定四库全书 § Imperial Complete Collection of Four Categories edn (Beijing: 翰林院 § Imperial Academy, 1781).

(2) Puguang 溥光 Li 李, ‘(Yuan Dynasty) 八法解 § Interpretation of the Eight Principles’, in (Ming Dynasty) 书法正传 § Classic Theories of Calligraphy, ed. by Wu 武 Feng 冯, trans. by AX, (Qing Dynasty) 钦定四库全书 § Imperial Complete Collection of Four Categories edn (Beijing: 翰林院 § Imperial Academy, 1777), 3.
Diagram 3. 6 Ontology of Chinese Calligraphy, by Annie Xu, 2017
**Diagram 3. 7 Shu Ti and Six Shu, by Annie Xu, 2017**

<table>
<thead>
<tr>
<th>Character</th>
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<td>上</td>
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<td>sun</td>
<td>日</td>
<td>日</td>
<td>日</td>
<td>日</td>
<td>日</td>
<td>日</td>
<td></td>
</tr>
<tr>
<td>象形</td>
<td>moon</td>
<td>月</td>
<td>月</td>
<td>月</td>
<td>月</td>
<td>月</td>
<td>月</td>
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</tr>
<tr>
<td>形声</td>
<td>(large) river</td>
<td>江</td>
<td>江</td>
<td>江</td>
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<td>river</td>
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<td></td>
</tr>
</tbody>
</table>
Figure 3. 22 Interpretation of Eight Methods of Writing Yong (scan of two pages of the article), by Li 李 Puguang 浦光, 1777
3.4.3 On Chinese Modern Shu Xiang

The term ‘Chinese Modern Shu Xiang’ was originally coined by calligrapher Liu Xiaochun (刘骁纯)216 in the 1990s, before subsequently being theoretically developed to become the terminology of a certain category of Chinese Contemporary Art by many calligraphers and art critics, such as Wu Hua (吴华)217 and Fu Jingsheng (傅京生). According to this definition, Shu Xiang is:

a general title for all formative art (including experimental art such as easel art, installation and performing art) which are related to written words in all languages as well as symbolic signs.218

However, following my analysis, I would argue that the title of the term ‘Shu Xiang’ and critics’ interpretation of it, is fundamentally problematic because this category of art cannot be considered as being either ‘Shu’ or ‘Xiang’.

According to the examples in Fu Jingsheng’s book, typical Shu Xiang works are

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216 References for Liu Xiaochun’s articles on Shu Xiang:

217 References for Wu Hua’s articles on Shu Xiang:
(1) Hua 华 Wu 吴, '现代书象艺术面面观 § various Perspectives of Modern Shu Xiang', 文艺研究 § Culture and Art Research, 2001 (2001), pp.125-130.

它[书象]是与各个民族的文字和象征符号相关的包括架上艺术与装置艺术以及行为艺术等实验艺术在内的一切造型艺术的总称。
artworks by Gu Gan (Figure 3.23), Gu Wenda (Figure 3.24), Xu Bing (Figure 3.25), Wu Hua (Figure 3.26), Qiu Zhenzhong (Figure 3.27), Zhang Dawo (Figure 3.28), Zhu Qingsheng (Figure 3.29), Qiu Zhijie (Figure 3.30).

Figure 3. 23 乐 (Happy), by Gu Gan (古干), ink on paper, 1987219

Figure 3. 24 United Nation (联合国)·Babylon Tower of Millennium (千禧年的巴比伦塔), installation, by Gu Wenda (谷文达) 1999

Figure 3. 25 Book from the Sky/Xi Shi Jian (天书/析世鉴), installation, by Xu Bing (徐冰), 1988

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220 Image source: http://adm.artspy.cn/upload/opus/39/39382/o/0.jpeg

221 Image source: http://upload.art.ifeng.com/2015/1203/thumb_1076_500_1449106057372.jpg
Figure 3. 26 Out of the Mountain (出山), ink on paper, by Wu Hua (吴华), 2010

Figure 3. 27 Divine Fish (神鱼), ink on paper, by Luo Qi (洛齐), 2007

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222 Image source: http://img2.artron.net/exhibit/201010/zlt20100920845.jpg

223 Image source: https://img1.artron.net/news/pic/2007052203050212761.jpg
Figure 3. 28 Unverified Wen Zi Series, No. 9 (代考文字系列 No.9), ink on art, by Qiu Zhenzhong (邱振中)\textsuperscript{224}

Figure 3. 29 Beyond Xing and Yi (形意之外), ink on art, Zhang Dawo (张大我), 2011\textsuperscript{225}

\textsuperscript{224} Image source: http://www.shishuhuazazhi.com/UpLoadFiles/Images/1b108864d6a0499f9d95bdeead79f90c.jpg

\textsuperscript{225} Image source: http://www.ccarting.com/img/opus/exhibit/h000/h57/img201110271707250.jpg
From Liu Xiaochun’s perspective, Shu Xiang abandons all conceptual and skill-based principles of Chinese Calligraphy by only using the Bi and ink to do art practice. Liu considers Shu Xiang as abstract artworks with birthmarks of Shu Fa, and summarises three deconstructive features of Shu Xiang artwork:

§ [Those artworks] abandoned both concepts of Wen and Shu, or even abandoned Bi, ink, paper and inkstand. For these abstract artworks with the birthmark of Shu Fa, I call it Shu Xiang. … As a great Shu Xiang artwork, its radical deconstruction of Shu Fa is shown as: 1. It erases the limitation of flatness and wall-displaying of Shu Fa; 2. It radically abandons the ‘conception of Wen’ [文意, textuality], which is the foundation of Shu Fa; 3. Radically erases the conceptions of Bi and lines, eliminates all changes and the significance of the principles of gestures of using Bi in Shu Fa (which means the principles of Bi’s movement on paper while writing, the movements of light and heavy, slow and fast, hiding and appearing, and so on), and turn it into lines and strokes with

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non-stylish, symbolic-like, printing-like or dead-Bi and dead-ink. Thus, the artwork completes its re-construction for Shu Xiang via radically de-constructing Shu Fa. 227

Art scholar Xu Gan (徐淦) 228 also elucidates that ‘the figures’ in Shu Xiang artworks are not ‘characters’, but rather character-like images.

§They deliberately dismember [character], arbitrarily invert [characters], implying recombinant [characters], create certain characters like an academic researcher, overwhelming the whole space with fake [characters] or chaos-style dispose [characters] in a voodoo-like way to Chinese characters, which were originally developed from Xiang Xing characters. They resolutely negate all single-character-linguistic functions of Chinese characters in their Chinese character-like figures, inspire or force contemporary audiences to interpret or explain those character-like Zi Xiang or Shu Xiang figures as conceptual images. 229

Shu Xiang artists intentionally de-construct Chinese characters in order to deny their textuality. The purpose, here, is to force the audience to interpret a Shu Xiang work as

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227 Liu 刘, 1998, pp. 71-72. Original text:

[这些‘意义更新了的后书法’有时却‘文意’、‘书意’甚至传统的笔墨纸砚都一并抛弃，对于这种打着书法胎迹的抽象艺术，我称之为‘书象’。……作为一件大书象艺术品，它对书法解构的彻底性表现在：1.消解书法的平面性，以及壁面陈设的局限性；2.彻底霸黜书法安身立命的‘文意’；3.彻底消解了‘书意’中最致命的‘笔意、线意，消解了毛笔在宣纸上做线性运动时轻重缓急、千湿浓淡、抑扬顿挫、提按绞转、正侧藏露等等一切玄奥莫测的变化和意味，转化成为标准的、符号化的、印刷体的、死笔死墨的汉字笔画。]

228 Dr. Xu Gan, professor of academic studies and art history, Maine College of Art, United States.


他们作品中的貌似中国文字的文字符号，在大多数情况下不能称为汉字，而是具有汉字因素的图像，或者是以汉字形式为媒介一种视觉表达，也可以称为‘字象’或‘书象’。他们通过对在象形文字基础上发展起来的汉字进行刻意肢解、随意倒置、暗示性重组、学究般的造字、铺天盖地的以假乱真、巫术般的混沌处理，坚决的否定了自己作品中貌似汉字的文字图像的单一汉字文字功能，启迪或逼迫当代人把那些貌似汉字的字象或书象，当做观念图像进行解读和诠释。
Therefore, Shu Xiang radically abandons all of the three conditions of Shu Fa (Six Shu, Pronunciations & Rhymes, and Bi Fa), and can thus be considered to be ‘anti-Shu’. Therefore, the use of ‘Shu’ in relation to this term is problematic.

The same can be said for the second word within the title ‘Xiang’ (象), which according to its definition refers to ‘image’. However, as long as the character signifies the meaning of the ‘image’, it should be written as ‘像’ instead of ‘象’.²³⁰ (Diagram 3.8)

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²³⁰ Kangxi Emperor 康熙圣祖仁皇帝, (Qing Dynasty) 御定康熙字典 § Emperor-Authorized Kangxi Dictionary, 1710. Original text:

像[…]然韩非以前或只有象字无像字，韩非以后小篆既作像。[…] 凡形像、图像、相像皆当从人。

像 […] However, there was no character 像 before Han Fei [(韩非, b. 280 BC)] but only 象. 像 which appeared in Xiao Zhuan after Han Fei. […] As long as it signifies images, pictures and so forth, the character should be written with the radical 人 as 像.
From Wu Hua’s perspective, the deconstructive practices of Chinese Modern Shu Xiang established a strong characteristic of Post-modernism. He further claims that the phrase ‘大象无形’ (Da Xiang Wu Xing) from Dao De Jing (道德经) is also


道徳經 ¶ Dao De Jing, also known as Tao Te Ching, is one of the most important classical philosophical books in ancient China, which was written by Lao Zi (老子) in the Chun Qiu Period.
representative of the same concept of post-modernist deconstruction. According to Wu’s interpretation, ‘大象无形’ means ‘the highest state of image is invisible’. 234 Fu Jingsheng (傅京生) also interprets the word ‘无’ in ‘大象无形’ as meaning ‘zero’. 235 Following this, Fu further interprets the meaning of ‘道’ as also ‘zero’ through the phrase ‘道生一，一生二，二生三’ (§Dao creates One, One creates Two, Two creates Three) and therefore the meaning of ‘无极’ (¶Wu Ji) is a status of ‘zero’ before the status of ‘太极’ (¶Tai Ji).

However, I would contend that it is mistaken to equate the concept of ‘deconstruction’ with the ancient Chinese philosophical concept of ‘无’. According to classical philological annotations, ‘无’ (§do not have) and ‘有’ (§have) are two essential concepts in Dao De Jing, which refers to the essence of ‘道’ (Dao) — the ‘do not have’ referred in Dao does not have a visible objective appearance, whilst ‘have’ means that Dao has internal principles. 236 From the perspective of Yi (易)237, the principle concerning the circulation between motion and motionless, and ‘无’ actually refer to the motionlessness of Dao. 238

From the perspective of Confucianism, a unit of Yin and Yang is a Tai Ji, and Tai Ji is Wu Ji (无极). ‘Wu Ji’ does not mean that ‘there is no Ji’, but rather means that the principle of the universe is invisible and thus has no objective appearance. 239

According to the annotation of the sentence ‘一阴一阳谓之道’ (a Yin and a Yang is

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234 Hua 华 Wu 吴, 2011, p.62.
236 For the related reference, see Appendix 1.1: Glossary of Key Chinese Terms, The Concept of Wu (无) in Dao De Jing.
237 Yi is the essential concept of Ba Gua.
238 For examples of related references, see Appendix 1.2: Reference of Key Chinese Terms, Wu, the Motionlessness of Dao.
239 For the related reference, see Appendix 1.1: Glossary of Key Chinese Terms, Wu Ji is Tai Ji (无极本太极)
called Dao) in *the Book of Changes*, Dao (道) means ‘principle’.

Although it says ‘Dao creates One, One creates Two, Two creates Three and Three creates all things in the world’, this does not mean that Dao has the ‘status of zero’ or the ‘status of nothing’, but, rather, the status of Wu Ji, namely, the status of Tai Ji or the status of One. That is to say, it has the status of ‘absolute conceptual’, rather than the status of ‘absolute nothing’. The phrase ‘大象无形’ (¶ Da Xiang Wu Xing, § the greatest Xiang has no appearance) in *Dao De Jing* means that ‘the greatest Xiang is Dao’. Therefore, this phrase’s meaning has no relation to ‘deconstruction’ or ‘no meaning’.

Therefore, Chinese Modern Shu Xiang is essentially a sub-category of Chinese Contemporary Art. It is a feature of the post-modern practice in Chinese Calligraphy to express a Western artistic concept. Although it displays similar characteristics of Chinese Calligraphy, Chinese Modern Shu Xiang abandoned the foundation of being Chinese Calligraphy. Consequently, it is not Chinese Calligraphy in any sense. In other words, it would be more appropriate to classify Chinese Modern Shu Xiang as a category of Western Art as opposed to a category of Chinese Art.

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240 Kangxi Emperor 康熙圣祖仁皇帝, 1715, 御纂周易折中§ Emperor Editing Compromised Version of Zhou Yi. For the original annotation, see Appendix 1.1: Glossary of Key Chinese Terms, A Yin and A Yang is Called Dao (一阴一阳谓之道)

241 For examples of references, see Appendix 1.1: Glossary of Key Chinese Terms, Dao creates One, One creates Two, Two creates Three and Three creates all things in the world.

242 For examples of references, see Appendix 1.1: Glossary of Key Chinese Terms, The Greatest Xiang has No Appearance (大象无形).
3.4.4 Philosophical Basis of Chinese Characters

From my analysis of Chinese Calligraphy and Chinese Modern Shu Xiang, I became cognisant of the fact that, because Chinese Text Art generally refers to using Chinese Text as art, it is thus ontologically related to Chinese philology and philosophy.243

According to the *Essential Meaning of Six Shu* (六书本义)244, Chinese characters originated from Fu Xi Ba Gua (伏羲八卦), and Fu Xi Ba Gua has eight ancient characters that signify their meaning in Ba Gua.245 (Figure 3.31)

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243 I have included my paper 'Understanding Chinese Philosophy from Three Simple Words' in Appendix 7, which serves as a further introduction to the concept of Ba Gua and the origin of Chinese characters.

244 Huiqian 撝谦 Zhao (Ming Dynasty) 六书本义 § Essential Interpretation of Six Shu, ed. by Donggao 东皋 Hu 胡, 胡东皋刊本 § Hu Donggao Printing Edition edn, trans. by AX (余姚 ¶ Yuyao: 胡东皋 ¶ Hu Donggao, 1521).

245 For the original text, see Appendix 1.1: Glossary of Key Chinese Terms, Ancient Wen is Ba Gua (古文八卦)
According to classical Chinese references, Fu Xi Ba Gua is the oldest philosophy and forms the basis of the *Book of the Changes*. According to ‘系辞传’ (*Xi Ci Zhuan*), Ba Gua was generated from Tai Ji (太极), which constituted the original status of the Universe, that is, the Unit One.

In Fu Xi Ba Gua, there are two basic measures, Yang (阳) and Yin (阴), which are written as ‘—’ and ‘– –’. There are eight 3-in-1 (in the order of bottom-to-top) permutations of Yin/Yang in Ba Gua, with each permutation being called ‘Gua’ (卦). Each level of Gua represents a step in the dividing process of Yin/Yang. The first step in the division of Yin-Yang is from Tai Ji to Yang and Yin (from the One to ‘—’ and ‘– –’), which is from the Tai Ji level to the Liang Yi level (as shown in Figure 3.32).

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246 Xi Ci Zhuan is a chapter in the *Book of Changes*, which is believed to have been written by Confucius in an attempt to interpret the concepts from the book.

247 *Daily Lecture Textbook of Yi Jing*, ed. by Kangxi Emperor 康熙聖祖仁皇帝, 钦定四庫全書要 § Selected Imperial Complete Collection of Four Categories edn, trans. by AX (Beijing: 翰林院 § Imperial Academy, 1776). Original text:

易有太極，是生兩儀，兩儀生四象，四象生八卦。

§ Yi [易] has Tai Ji [太极], thus creates two Yi [¶Liang Yi, 两仪], two Yi create four Xiang [¶Si Xiang, 四象], four Xiang creates eight Gua [¶Ba Gua, 八卦].

248 For examples of related references, see Appendix 1.1: Glossary of Key Chinese Terms, Yi has Tai Ji, thus created Liang Yi, Liang Yi created Si Xiang, Si Xiang created Ba Gua.
Figure 3. The Order of Fu Xi Ba Gua,

From the concept of Fu Xi Ba Gua, the principle of the Changes refers to the principle of changes in the universe. Following the principle of the Changes, the Ba (eight) Gua further evolve into Fu Xi 64 Gua (伏羲六十四卦), which refer to the 64 categories of the properties of Nature. As such, through further Changes, all things in the world were created. The numbers of Fu Xi Ba Gua and Fu Xi 64 Gua are thus numbers of Nature, whilst the principle of the Changes is the same principle as the universe (§易数自然之数也，故曰易与天地准).

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249 This Figure is based on Figures and interpretations in 日讲易经解义 § Daily Lecture Textbook of Yi Jing, ed. by KangxiEmperor 康熙圣祖仁皇帝, 1776.

250 Li 理 张, (Yuan Dynasty) 易象图说 § Illustrated Interpretation of Yi Xiang, (Qing Dynasty) 钦定四库全书 § Imperial Complete Collection of Four Categories edn, ed. by Xiaolan 晓岚 Ji 纪, trans. by AX (Beijing: 翰林院 § Imperial Academy, 1776).
From the perspective of mathematics, the principle of the numbers in *the Changes* can be expressed through an algorithm of a binary system using natural numbers 1 and 2 (instead of a binary system using 0 and 1). To better interpret the concept of *the Changes*, let’s mark ‘—’ (Yang) as ‘1’ and mark ‘—’ (Yin) as ‘2’, as in Figure 3.32. Then, the second step is from the Liang Yi level to the Si Xiang level, which devise 1 and 2 (Yang and Yin) into four permutations – 1-1, 1-2, 2-1 and 2-2. The third step is from the Si Xiang level to the Ba Gua level, which results in eight permutations: 1-1-1, 1-1-2, 1-2-1, 1-2-2, 2-1-1, 2-1-2, 2-2-1, 2-2-2. When each permutation is written from bottom-to-top with (— and —) in order, the eight permutations are shown as in the Order of Fu Xi Ba Gua. If we record the eight permutations in the binary (with 1 and 2) method, then the 14 numbers from the levels of Liang Yi, Si Xiang and Ba Gua are: 1B, 2B, 11B, 12B, 21B, 22B, 111B, 112B, 121B, 122B, 211B, 212B, 221B, 222B (‘B’ is the abbreviation for ‘Binary’). Moreover, if we convert these eight binary numbers into the decimal system, then the eight Gua are converted as: 1D, 2D, 3D, 4D, 5D, 6D, 7D, 8D, 9D, 10D, 11D, 12D, 13D, 14D (‘D’ is the abbreviation for ‘Decimal’), which exactly follows the natural number sequence.  

Of course, Fu Xi Ba Gua is not merely about the mathematics, but instead refers to the eight general categories of the natural phenomena or properties of the Universe – each Gua refers to a general category: Qian (☰, 乾, Sky), Dui (☱, 兑, Marsh), Li (☲, 离, Fire), Zhen (☳, 震, Thunder), Xun (☴, 巽, Wind), Kan (☵, 坎, Water), Gen (☶, 艮, Mountain), Kun (☷, 坤, Earth). Each Gua is situated in a particular position in the circle (facing outwards), as illustrated in Figure 3.33.

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251 For further explanation of the algorithm of this binary system, see Appendix 8: The Binary System Uses 1 and 2 in Fu Xi Ba Gua.

252 Although each Gua is named with one word whose meaning is one particular natural phenomenon, it does not mean that this category has only one phenomenon; rather, it refers to all phenomena, objects or properties that belong to this category.

253 Fu Xi Ba Gua’s position is a viewpoint similar to a person drawing around himself, whilst he stands in the middle of the circle. For example, the category Sky is facing up,
Figure 3. 33 Position’s Meaning of Fu Xi Ba Gua254, by Annie Xu, 2017

Fu Xi Ba Gua and the concept of the Changes provide insight into ancient Chinese people’s understanding and interpretation of the principles of the Universe. The whole of Chinese civilization is established on the principles of the Changes. Over thousands of years, study of the Changes has never ceased. Notwithstanding the fields of Arts and Maths, scientists have also found connections between modern science and the Changes, such as the binary fission of cells and the genetic codon in the field of biology whilst the category Earth is facing down.

254 This diagram is based on Figures and interpretations of the position’s meaning in 日讲易经解义 § Daily Lecture Textbook of the Book of Changes, 1776.
and molecular biology.  

3.5 Clarifying Chinese Text Art

Throughout the reflections on text and textuality, and through recourse traditional philosophical concepts, I came to realise that ‘Dao’, or ‘principle’, is the key concept in Chinese characters and text. The principles of selecting and arranging characters are also systematically interpreted in traditional Chinese literary theories. According to the first Chinese systematic literary theory classic Literary Mind and the Carving of Dragons, the concepts of Dao and other philosophical concepts became fundamental to writing. Along with pronunciation and meaning, the visual appearance of each character also became critically important.

Another finding from this project concerns the distinction between Chinese Calligraphy, Chinese Text Art and Chinese Modern Shu Xiang. I have established how these can be distinguished from each other from the perspective of Shu (Diagram 3.9): Chinese Calligraphy follows the principles of all three aspects of Shu; Chinese Text Art follows the principles of Six Shu and Pronunciation and Rhymes, whilst Chinese Modern Shu Xiang does not follow any principles of Shu.

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255 There are a number of books written about the connection between the Changes and Science, such as: Martin Schönberger, The I Ching & the Genetic Code: The Hidden Key to Life, trans. by D. Q. Stephenson (Aurora Press, 1992).

256 Xie 刘, (Nan Bei Dynasty) 文心雕龙 § Literary Mind and the Carving of Dragons, (Qing Dynasty) 欽定四庫全書 § Imperial Complete Collection of Four Categories edn, ed. by Xiaolan 晓岚, Ji 纪, trans. by AX (Beijing: 翰林院 § Imperial Academy, 1781). Original text see Appendix 1.2: Reference of Key Chinese Terms, Wen and Tai Ji.

257 Xie 刘, (Nan Bei Dynasty) 文心雕龙 § Literary Mind and the Carving of Dragons, 1781. Original text see Appendix 1.2: Reference of Key Chinese Terms, Wen and Xiang.
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<td>✗</td>
</tr>
<tr>
<td>Chinese Modern Shu Xiang</td>
<td>✗</td>
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</tr>
</tbody>
</table>

Diagram 3. 9 Distinction between Chinese Calligraphy, Chinese Text Art and Chinese Modern Shu Xiang, by Annie Xu, 2017
Based on the theories developed out of the first two projects, it became evident that as long as the text in a piece of Text Artwork is written in Chinese, then it is necessarily related to Chinese philology and philosophy. Therefore, in this research I have explored the philology of Chinese characters through art practice, analysed the contemporaneity of Contemporary Chinese Art through curatorial practice, organised round-table discussions with artists and art scholars, conducted close readings of historical references, and interpreted Western Art through recourse to Chinese philosophy in art practice.

4.1 Reflective Art Practice

Between 2017 to 2018, I created a series of Artworks which were based on my own reflections on philosophy, philology, textuality and the contemporaneity of Contemporary Chinese Text Art.

4.1.1 Theoretical Context of the Art Practice

During my study of the Six Shu (six categories of Chinese characters), the character-formation concept of Hui Yi (会意) attracted my attention. According to classic philological theories of Six Shu, Hui Yi characters mean\(^{258}\): one or multiple entities of Wen-character(s) used as the component(s) of a Hui Yi character’s construction. The entities are logically changed or combined in particular construct-portions (by the creator of that Hui Yi character in the context of the creator’s living era), in order to

\(^{258}\) For the related reference, see Appendix 1.1: Glossary of Key Chinese Terms, Hui Yi (会意).
indicate a specific signification to the reader(s). Consequently, when a reader sees a Hui Yi character, he/she can understand its meaning from the Wen character(s) meaning(s) and how the Wen entity(s) is changed or arranged.

According to philological theories, there are five categories of Hui Yi characters, which refer to five methods of changing or arranging Wen characters: Reversed-entity Hui Yi (§反体会意); Logically-comprehendible-entity Hui Yi (§省体会意); Plural-duplicated-entities Hui Yi (§同体会意); Two-different-entities Hui Yi (§双体会意); and Three-Four-Five-different-entities Hui Yi (§三四五体会意)\(^\text{259}\), as shown below. In order to display to their original intentions, the examples of Hui Yi characters are written in Xiao Zhuan (¶小篆) script, which was the official script of the Han Dynasty:

<table>
<thead>
<tr>
<th>Wen character(s), English translation, and the concept</th>
<th>Hui Yi character, English translation, and the concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reversed-entity Hui Yi (§反体会意)</td>
<td></td>
</tr>
<tr>
<td>Meaning: (water) long (§水之长也)</td>
<td>Meaning: (water) distributary (§水之衰流别也)</td>
</tr>
<tr>
<td>Concept: The appearance of branch rivers converge into the mainstream.</td>
<td>Concept: A large river is distributed into smaller branches.</td>
</tr>
</tbody>
</table>

\(^{259}\) Explanations and examples are referenced and translated from: Huiqian 撝谦 Zhao 趙, 1521. Original text:

[会意]其别有五，曰反体会意，曰省体会意，曰同体会意，曰二体会意，曰三四五体会意。反体者如永，乃水之长也，象其形焉。派则水之衰流别者，故反永则为派之类是也。省体者，如月，形兼意字也。夕则月见，故月省则为夕之类是也。同体者如二口为呅，三犬为猋之类是也。二体者如艹生田上则为苗，鼠居穴下则为窜之类是也。三四五体者从臼匊水临谐刀工磬之类是也。
| Logically-comprehendible-entity Hui Yi ($省体会意$) | Meaning: moon  
Concept: The appearance of a moon. | Meaning: evening  
Concept: A partially appeared moon indicates that it is the time when you start to see the moon. |
| Plural-duplicated-entities Hui Yi ($河体会意$) | Meaning: mouth  
Concept: The appearance of a person’s mouth. One person has one mouth, so one mouth also indicates one person. | Meaning: a lot of people  
Concept: Three or four duplicated entities indicate a concept of ‘a lot of that character’s signification’ in a character’s construction. One mouth indicates one person; thus, three mouths together means a lot of people. |
| Two-different-entities ($二体会意$) | Meaning: (1) grass, (2) farmland  
Concept: The appearance of grass and farmland. | Meaning: seedling  
Concept: Grass-like young plants which grow on farmland. |
<table>
<thead>
<tr>
<th>Three-Four-Five-different-entities</th>
<th>Hui Yi (§三四五体会意)</th>
<th>Meaning: (1) scoop, (2) water, (3) vessel</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Concept: The appearances of a scoop, water and a vessel</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Meaning: wash hands or face in a tub of water.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Concept: The character ‘water’ is in the character ‘scoop’. This is to show the action of ‘spoon up some water with a scoop and pour it into a vessel’. The purpose of this action is to wash hands or one’s face.</td>
</tr>
</tbody>
</table>

From the above, I found that Hui Yi is a category of self-narrative diagrammatic characters. Since Wen characters are ideographic characters, when making changes to one Wen character, or constructing a group of Wen characters with a particular intension, then the combination of the meaning of Wen character(s) and the change/arrangement that acted to the character(s) is thus diagrammatic. The meaning of a Hui Yi character is an interpretation of the ‘diagram’ it shows, and thus is a self-narrative.

If compared with Gracia’s definition of Text\textsuperscript{260}, the definition of Hui Yi characters is that it also corresponds to the logic of being a text, as shown in the example below.

\textit{A text is a group of entities, used as signs, which are selected, arranged, and intended by an author in a certain context to convey some specific meaning to an audience.}

\textsuperscript{260} Gracia’s definition of text is detailed discussed in Chapter 3.
A Hui Yi character is a group of Wen characters, used as signs, which are selected, arranged, and intended by the creator of the Hui Yi character in a certain context to convey some specific meaning to its readers.

According to Gracia, a sign is not a text, because:

In texts, meaning is in part the result of the meaning of the signs of which the texts are composed and the arrangement in which they are placed, whereas in signs this is not so, even in cases where the sign is composed of other signs. 261

However, if a text is composed in Hui Yi characters, then each Hui Yi character is used as a sign, but can also be considered as an individual text. Therefore, a text comprised Hui-Yi-characters can be considered as a text that is composed with a group of texts.

4.1.2 Texts in Text 1

Based on my findings on Hui Yi characters, I created the Texts in Text 1 (Figure 4.1), a Chinese Text Artwork in early 2017. This work is composed of 26 out of 1167 Hui Yi characters from Shuo Wen Jie Zi 262 (in Xiao Zhuan Script) that I selected and composed into a metrical text. The text is written in an ancient Chinese writing format, whereby characters should be read from up to down and from right to left. Given that all characters (signs) are Hui Yi characters, and every Hui Yi character can be considered to be an individual text, this text thus comprises 26 individual texts.


262 Shen慎 Xu 许, (Han Dynasty) 说文解字 ¶ Shuo Wen Jie Zi, ed. by Xuan 阮 Xu 徐, 汀古阁藏板 § Ji Gu Ge Printing Boards Collection edn (常熟 ¶ Chang Shu: 汀古阁 ¶ Ji Gu Ge, ).
The text in Modern Simplified Chinese is (marked with Pinyin):

别 定 寒 望 春 华
冬 光 无 闷 无 独 无
寒 恒 无 寒 光 等 闲
望 冬 纷 斩 烦 弦

English translation:
Farewell, cold of the winter; Welcome, bloom of the spring,
There is no gap in time, do not wait or waste it.
Calm down in the maddening crowd, cut off the worry's string,
Pursuing wisdom with persistence, salute ancestors with achievement.
4.1.3 Texts in Text 2

In the second artwork (Figure 4.2), I overlapped the English meaning of Wen characters with each Hui Yi character. In so doing, I imitated the intention of each Hui Yi character’s construction. English word-groups that overlapped with each Hui Yi character can be considered to be an individual English text. As such, the 26 individual English texts make up a longer text. To an audience, the whole English text might resemble a long riddle that contains 26 short riddles, whose answer is waiting to be figured out by the audience.

![Texts in Text 2, wall text art, 200cm*100cm, by Annie Xu, 2017](image)

Figure 4. 2 Texts in Text 2, wall text art, 200cm*100cm, by Annie Xu, 2017
4.1.4 Texts in Texts VR

In Texts in Text series, Texts in Text 1 and 2 explored the unique textuality of Hui Yi characters, whereas Texts in Texts VR explored the contemporaneity of Text Art. My reflection on contemporaneity was directly informed by Osborne’s philosophy of Contemporary Art.

4.1.4.1 Theoretical context of the artworks

From Osborne’s perspective, one of the main features of contemporary art is the infinite expansion of its material or medium. He also notes that:

…the idea of the contemporary functions as if there is. […] in rendering present the absent time of a unity of times, all constructions of the contemporary are fictional.

How to express the concepts of ‘infinite expansion’ and ‘fiction’ in art practice became my focus after Texts in Text 1 and 2, until I read about the news of Oculus’ debuting their latest virtual reality (VR) illustration and animation tool — Quills, in January 2017. Oculus Quill allows artists to paint and write in a VR space with sensors (held in the hand and used as a brush or pen), as well as being able to insert digital images within that space.

According to Dr Melanie Chan, there are two main concepts in relation to VR. The first concerns technological concept, which refers to computer-generated imagery-spaces with interactivity and immersion. The second pertains to the philosophical concept, specifically debates on the real and virtual. As a piece of contemporary media, VR’s notion of the contemporary represents raises significant issues around perception,

264 Osborne, ‘Contemporary Art is Post-conceptual Art’, 2014, p.11.
265 Osborne, 2014, p.4.
266 Oculus is a technology company in the U.S.
267 https://www.oculus.com/experiences/rift/1118609381580656/
268 Melanie Chan has a PhD in Representations of Virtual Reality and is currently a senior lecturer in Leeds Beckett University.
embodiment and immersion.269

Literary scholar Marie-Laure Ryan interprets the concepts of immersion and interactivity from a literary perspective.270 Ryan suggests that immersion in reading is an experience of imagination which is dependent on text. Consequently, if a text is to be considered immersive, it must construct a setting capable of narrative action.

Practically speaking, the nature of a VR environment is to simulate a visual or even sensory immersive experience for its viewer, rather than them completely using their imagination. Technologically, the immersive experience of the VR environment is constructed by computer codes.

After studying Chan and Ryan’s theories, this raised a new question for me: since a VR environment is ontologically based on a binary operation, whose numeral system uses only 0 and 1, then why were 0 and 1 chosen to be the two symbols? As I began to study the historical background to binary systems, I found that the inventor of the binary system, Gottfried Wilhelm Leibniz, invented the binary system due to the inspiration of Fu Xi Ba Gua. He interpreted his findings in the article which was published in *Mathematical and Physics Memoirs of the Royal Academy of Sciences* in 1703 (Figure 4.3).271 By replacing Yin (– –) with 0, and Yang (—) with 1, Leibniz wrote Ba Gua as eight three-digital binary numbers, which equals decimal numbers from 0

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271 Gottfried Wilhelm Leibniz, ‘Explication De L’arithmétique Binaire, Qui Se Sert Des Seuls Caractères O Et I Avec Des Remarques Sur Son Utilité Et Sur Ce Qu’elle Donne Le Sens Des Anciennes Figures Chinoises De Fohy (Explanation of Binary Arithmetic, which Uses Only the Characters 0 and 1, with some Remarks on its Usefulness, and on the Light it Throws on the Ancient Chinese Figures of Fuxi)’, *Mémoires De Mathématique Et De Physique De l’Académie Royale Des Sciences (Mathematical and Physics Memoirs of the Royal Academy of Sciences)*, (1703), 85-89.
to 7 (Figure 4.4). In this article, Leibniz noted the importance of *the Book of Changes* (易经), he also mentioned that the ancient Chinese believed that Fu Xi created Ba Gua and Chinese characters, and noted how fascinating Chinese characters are (Figure 4.5).

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**Figure 4.3 Scanned page of Leibniz’s article, 1703, p.85**

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272 English translation of the text that is marked with the grey frame:

‘[…] the ancient Chinese figures of Fuxi.’

Les Chinois ont perdu la signification des *Cous* ou Linéations de Fohy, peut-être depuis plus d’un millénaire d’année ; et ils ont fait des Commentaires là-dessus, où ils ont cherché je ne sais quels sens éloignés. De sorte qu’il a fallu que la vraie explication leur vint maintenant des Européens : voici comment. Il n’y a guère plus de deux ans que j’envoyai au R. P. Bouvet Jésuite, François célèbre, qui demeure à Pekin, ma manière de compter par 0 & 1 ; et il n’en fallut pas davantage pour lui faire reconnaître que c’est la clef des Figures de Fohy. Ainsi m’écrit le 14. Novembre 1701, il m’a envoyé la grande Figure de ce Prince Philosophe qui va à 64, & ne laisse plus lieu de douter de la vérité de notre interprétation ; de sorte qu’on peut dire que ce Père a déchiffré l’Enigme de Fohy à l’aide de ce que je lui avois communiqué. Et comme ces Figures sont peut-être le plus ancien monument de science qui fuit au monde, cette restitution de leur sens, après un si grand intervalle de temps, paraîtra d’autant plus curieuse.

Le consentement des Figures de Fohy & de ma Table des Nombres, se fait mieux voir lorsqu’on sait dans la Table on supplée les zéros initiaux, qui paraissent superflus, mais qui servent à mieux marquer la période de la colonne.

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273 English translation of the text that is marked with the grey frame:

‘provided that one notices, firstly, that a whole line – means unity, or 1, and secondly, that a broken line — means zero, or 0.’

Today, it is believed in China that Fuxi is even the author of Chinese characters, although they were greatly altered over time, and that his essay on arithmetic leads us to conclude that something considerable might even be found in these characters with regard to numbers and ideas, if one could discover the foundation of Chinese writing, all the more since it is believed in China that he had consideration for numbers when establishing them. Reverend Father Bouvet is strongly inclined to push this point, and is very capable of succeeding in it in various ways. However, I do not know if there was ever an advantage in this Chinese writing similar to the one that there necessarily has to be in the Characteristic I project, which is that every reasoning derivable from notions could be derived from these notions’ characters by a way of reckoning, which would be one of the more important means of assisting the human mind.

This is not to suggest that Leibniz’s binary system explains Fu Xi Ba Gua, because the recording method of Fu Xi Ba Gua involves an algorithm of binary system which uses natural numbers 1 and 2, rather than 0 and 1. However, since all computer data (including the data that makes up VR artwork) is presented using Leibniz’s binary, and Fu Xi Ba Gua inspired Leibniz to invent the binary system (as evidenced in Leibniz’s article), a connection between VR text (as a computer language) and Ba Gua text (as ancient Chinese text) is thus established – a connection that crosses both time (ancient and modern) and space (the West and China).

Furthermore, according to Leibniz’s article (Figure 4.5), if he had not communicated with Reverend Father Bouvet, then he would not have been able to learn about Ba Gua; Father Bouvet leaned about Ba Gua during a period of living in China and working for Kang Xi Emperor (康熙皇帝). It was Kang Xi Emperor who authorised the Kang Xi Dictionary and the Emperor-Edited Comparative Interpretations on Zhou Yi. Kang Xi Emperor’s books are collected in the Imperial Complete Collection of Four Categories, which was authorised by his grandson, Qian Long Emperor (乾隆皇帝). This collection served as my main reference for Chinese philosophy and philology. As such, a contextual chain connected ancient times and the present, the East and the West. These connections are reminiscent of Osborne’s

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275 I explained Ba Gua binary in Chapter 3. The difference between Leibniz’s binary and the Ba Gua binary is explained further in Appendix 8: The Binary System Uses 1 and 2 in Fu Xi Ba Gua.


277 KangxiEmperor 康熙圣祖仁皇帝, (Qing Dynasty) 御定康熙字典 § Emperor-Authenticated Kangxi Dictionary, (Qing Dynasty) 钦定四库全书荟要 § Selected Imperial Complete Collection of Four Categories edn, ed. by Xiaolan 晓岚 Ji, trans. by AX (Beijing: 翰林院 § Imperial Academy, 1710).

278 (Qing Dynasty) 御纂周易折中 § Emperor-Edited Comparative Interpretations on Zhou Yi, ed. by KangxiEmperor 康熙圣祖仁皇帝, 钦定四库全书 § Imperial Complete Collection of Four Categories edn, trans. by AX (Beijing: 翰林院 § Imperial Academy, 1716).
interpretation of the contemporary.

The *coming together of different times* that constitutes the contemporary, and the *
relations between the social spaces* in which these times are embedded and articulated,
are the two main axes along which the historical meaning of art is to be plotted.279

Based on the above reflection, I created *Texts in Texts VR* as an exploration of
contemporaneity and the textuality of Contemporary Chinese Text Art.

**4.1.4.2 Texts in Texts VR**

From my perspective, VR technology allows artists to create artworks in a virtual four-
dimensional space in fictional time. As shown in Figure 4.6, a straight line appears in
one-dimensional (1D) space; a work of painting, drawing, calligraphy or video
(according to traditional understanding) appears in two-dimensional (2D) space; a
work of sculpture or installation appears in three-dimensional (3D) space; and a work
of VR appears in a virtual four-dimensional (4D) space.

Given that the real world is 3D, a human being can thus only have a 3D experience,
even if he/she is in a 4D space. For example, when a 1D line moves in a 2D space, it
will have access to infinite 1D locations; when a 2D plane (maths term) moves in a 3D
space, it will have access to infinite 2D locations. As such, when a 3D human being
moves in a 4D space, wherever he/she goes, all he/she would experience are infinite
3D scenes.

Therefore, in terms of experiencing a VR artwork, the virtual 3D space of the artwork
is overlapped with the real 3D space where the audience stands. This overlapping of
the two 3D spaces is not fixed, because the VR’s 3D space can be located in any
geographical point of the real world’s 3D space. Furthermore, in the fictional VR world,
events and stories occur along a fictional timeline, in which time can be paused, moved

Osborne expounds that the fiction of the contemporary is a historical temporal-spatial fiction. From the concept of the fictional temporal-spatial, VR artwork thus illustrates a particular contemporaneity.

Figure 4. 6 The Concept of One to Four Dimensional Spaces, by Annie Xu, 2019

As the third artwork of the *Text in Text* series, *Texts in Texts VR* (Figure 4.7) constructed a VR space from the texts in *Texts in Text 1* and 2. The audience was invited to put on their VR headsets, and the virtual reality experience involved standing in a real-sized

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room that was constructed out of text – the audience could look up at the ‘text ceiling’, step on the ‘text floor’, walk through the ‘text walls’, or stay in a specific character. Within this space, there was no frame of reference with respect to time, geographic location, light or sound. Text was the only object that existed.

Figure 4. 7 Screen shot (part) Texts in Texts VR, VR Text Art, by Annie Xu, March 2017

4.2 Curatorial Practice

The above art practices expressed my deep reflection on textuality and the contemporaneity of Contemporary Chinese Text Art. In order to explore the contemporaneity of Contemporary Chinese Art and current Chinese Contemporary Art, I curated the third exhibition *To Be Continued*… in Tangshan, China, between 7th - 17th April 2017. This curatorial project gathered together eleven artists (including myself) from the UK and China, from different backgrounds and generations.

In order to stimulate further discussion of Contemporary Art and its related themes, I arranged a round-table discussion with professors of Chinese art and several artists from the exhibition.

4.2.1 Visualizing Curatorial Concept

To visualise my concept for the curation, I designed the poster image *To Be Continued*… (Figure 4.8).282

The theoretical framework underpinning the curation was based on Terry Smith’s theory of Contemporary Art, which emphasises artists’ perspectives on contemporaneity and the three major currents in Contemporary Art in the world.283

This curation aimed to exhibit contemporary presence and currents in three respects:

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282 This image is also published in: Rujia Xu, ‘To be Continued…’, *Emporium*, 1 (2017), 36-37. My interpretation of this image is:

The capital “C” is the common starting letter of a series of key words in my research --- contemporary, conception, currents, context, culture, continuous, content, condition, curation, communication, China, consequence, etc. This “C” is written with an ink brush, and signifies traditional Chinese calligraphy, which is a cultural symbol of Chinese civilization. The interconnected and gradually fading grey lines in the background are a metaphor for the signifying chains of textuality in a global context.

Contemporary Text Art, Contemporary Chinese Art, and discourses on trans-categorical and trans-cultural art.

Figure 4.8 To Be Continued..., poster for the exhibition, by Annie Xu, 2017
4.2.2 Selecting Artists

The process of selecting artists was informed by the perspective of historical context. Through this exhibition, I set out to analyse the distinctions between different generations of artists and contexts, and the process of conception in Chinese Contemporary artist’s practice under the influence of Western Contemporary Art.

4.2.2.1 Different generations of artists

After further reflection on the context of the first generation of Chinese Contemporary artists (who were born between 1955 to 1965 and took part in the ’85 New Wave) in Chapter 2, I wanted to study subsequent generations of Chinese artists, who were born around 1975 (the second generation), 1985 (the third generation) and 1995 (the fourth generation).

The second-generation artists (who were born around 1975) were born towards the end or immediately after the Cultural Revolution. They entered universities around 1995. After 1995, China’s domestic situation became increasingly stable, while its national economy entered a period of rapid growth. It is important to note that there were approximately 1 million University students in China in 1998, with 17.6 thousand students studying overseas. This translates to a ratio of 100:1, with respect to students studying in China and those studying overseas.

The third-generation artists (who were born around 1985) went to university in the

284 Ministry of Education (教育部), 全国历年参加高考人数和录取人数统计 § Statistics on Number of Taking College Entrance Examination and Number of Admissions each Year in China, people.com.cn edn, trans. by AX, 2018 vols (Beijing: 人民网 § Renmin Website, 2013) [accessed 06 June 2018].

2000s. This generation was born and grew up in China during the Reform and Opening-Up period. As a result, they had much more opportunities to enroll in higher education. For example, in 2008, 5.99 million students attended Chinese universities\textsuperscript{286}, whilst 179.8 thousand students studied overseas,\textsuperscript{287} a ratio of 100:3.

The fourth-generation artists (who were born around 1995) went to university around 2010. This generation was born and grew up in a period of rapid economic growth. Overseas study became even more popular. In 2017, there were over 600 thousand\textsuperscript{288} Chinese overseas students, compared to 3.28 million students in Chinese universities.\textsuperscript{289} The ratio of students studying in China and overseas thus increased to 100:18.

From 1978 to 2018, the total number of Chinese overseas students reached 5.19 million, and 83.73\% of those who completed their Higher Education overseas returned to China to pursue their chosen careers.\textsuperscript{290} Hence, millions of Chinese people, including artists, had experienced an alternative mode of systematic education overseas, and brought their experiences and knowledge back to China. Consequently, Chinese Contemporary artists who studied in the West were directly exposed to Western philosophy and art theories and began to apply them in their own art practice.

Among the exhibiting Chinese artists, Xu Yang (许阳), Zhang Meizi (张梅子) and myself

\begin{footnotes}
\item[286] Ministry of Education (教育部), 2018.
\item[287] Zhao 赵 and Huang 黄, 2016.
\item[288] Xinhua News (新华网), 我国年出国留学人数突破 60 万 § Number of Chinese Overseas Students this Year is over 600 Thousand, xinhuanet.com edn, trans. by AX, 2018 vols (Beijing: 新华网 § Xinhua News, 2018) [accessed 06 June 2018].
\end{footnotes}
have been educated in the UK from around 2010. Liu Chunmei (刘春梅) and Wang Lin (王琳) had also held positions as visiting scholars in the UK and the U.S. On the other hand, Cheng Hongpu (程红璞) is a China-based artist with no experience of overseas academia. Hence, the generational-division between artists in this curatorial project allowed me to observe their conceptual differences.

The British artists involved in the exhibition were also born between the 1960s and 1990s, which enabled me to conduct a comparison. The following table was constructed to enable a comparative analysis of artists’ use of words/text/signs in their respective artworks.
<table>
<thead>
<tr>
<th>Birth Year</th>
<th>Example Artwork 1</th>
<th>Example Artwork 2</th>
</tr>
</thead>
</table>
| **Around 1965** | **HO!**<br>
*Ho Ho Oh No*, animation text art, by Steve Dutton, 2016 | **In the Fullness of Time**<br>
*In the Fullness of Time*, wall text art, by Steve Dutton, 2017 (collaborated with Annie Xu) |
<p>| <strong>Around 1975</strong> | <strong>The One Eyed King</strong>, acrylic on canvas, 248<em>185cm, by Victoria Cantons, 2013 | <strong>The Sketchbook</strong>, sketch on a book (pub. 1946), 21</em>14cm, by Victoria Cantons, 2014 |
| <strong>City Landscape 1</strong>, digital image, 30<em>30cm, by Liu Chunmei, 2016 | <strong>City Landscape 2</strong>, digital image, 30</em>30cm, by Liu Chunmei, 2016 |</p>
<table>
<thead>
<tr>
<th>Artwork</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Artist</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ceramic’s Talk</td>
<td>ceramic sculpture</td>
<td>35<em>25</em>12cm</td>
<td>Cheng Hongpu</td>
<td>2017</td>
</tr>
<tr>
<td>Back to Changnan in Dream</td>
<td>sculpture</td>
<td>35<em>25</em>12cm</td>
<td>Cheng Hongpu</td>
<td>2016</td>
</tr>
<tr>
<td>Texts in Text 1</td>
<td>wall text art</td>
<td>200*100cm</td>
<td>Annie Xu</td>
<td>2017</td>
</tr>
<tr>
<td>Texts in Text 2</td>
<td>VR text art</td>
<td></td>
<td>Annie Xu</td>
<td>2017</td>
</tr>
<tr>
<td>Around 1985</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lonely Desert</td>
<td>oil painting</td>
<td>40*50cm</td>
<td>Wang Lin</td>
<td>2016</td>
</tr>
<tr>
<td>Love and Pain</td>
<td>oil painting</td>
<td>50*50cm</td>
<td>Wang Lin</td>
<td>2016</td>
</tr>
<tr>
<td>4 Minutes River</td>
<td>video</td>
<td>1’29”</td>
<td>Zhang Meizi</td>
<td>2015</td>
</tr>
<tr>
<td>Another Me</td>
<td>typewriter art on paper</td>
<td></td>
<td>Zhangmeizi</td>
<td>2015</td>
</tr>
<tr>
<td>Year</td>
<td>Title</td>
<td>Artist</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>--------------------------------------------</td>
<td>-----------------</td>
<td>--------------------------------------------</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Self Portrait 1, painting, 50*50cm</td>
<td>Xu Yang</td>
<td>2017</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Writing on a White Shirt, installation</td>
<td>Xu Yang</td>
<td>2017</td>
<td></td>
</tr>
<tr>
<td>1995</td>
<td>Women are your fields, project</td>
<td>Samiya Younis</td>
<td>2016</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Set in Stone (one of the series), words</td>
<td>Samiya Younis</td>
<td>carved on stones, 2016</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sky (one of the series), 14.8*10.5cm</td>
<td>Sally Mair</td>
<td>2017</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sky (one of the series), 14.8*10.5cm</td>
<td>Sally Mair</td>
<td>2017</td>
<td></td>
</tr>
<tr>
<td></td>
<td>In Progress, installation, 50*50cm</td>
<td>Nicholas Taylor</td>
<td>2016</td>
<td></td>
</tr>
</tbody>
</table>
### 4.2.3 Conceptual Difference in Artworks Between Two Artists

A further comparison was conducted between the works of Liu Chunmei and Steve Dutton. Their works were exhibited in all three of my exhibitions. Dutton has predominantly lived and worked in the UK, whilst Liu has lived primarily in China with a short residency in the UK between 2015 and 2016.

<table>
<thead>
<tr>
<th>Exhibition</th>
<th>Example Works of Steve Dutton</th>
<th>Example Works of Chunmei Liu</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibition1</td>
<td><strong>They Do Not Serve</strong>, text art, 80cm*60cm, 2014</td>
<td><strong>Lost Dolls</strong>, drawing, 59.4cm*84cm, 2015</td>
</tr>
<tr>
<td>02/2015</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibition2</td>
<td><strong>Death to the Fascist Insect</strong>, text in music, 2008</td>
<td><strong>Yesterday, Today, Tomorrow</strong>, words on installation, 2015</td>
</tr>
<tr>
<td>10/2015</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibition3</td>
<td>Ho Ho Oh No, animation text art, 2016</td>
<td>City Landscape 1, digital image, 30*30cm, 2016</td>
</tr>
<tr>
<td>------------</td>
<td>--------------------------------------</td>
<td>-----------------------------------------------</td>
</tr>
</tbody>
</table>

What is evident from the above comparative table is that text is a fundamental vehicle for Dutton to express his concept and philosophical viewpoint on art (artworks from 2008 to 2016). Moreover, it is important to note that Dutton’s use of material and medium of ‘text’ vary according to his concept of being contemporary, whereas Liu’s work displays the process of conceptualising/textualising art, and moves from aesthetic drawing to word-image combinations.
4.2.4 Curating the Space

As Terry Smith expounds:

Contemporary curatorial thought […] show curators deeply immersed in thinking about the exigencies of practice, the contexts of exhibition making, the platforms on which art may be made public, the distinctive nature of curatorial discourse, and, above all, how curating might contribute to a better understanding of what it is to be alive today.291

Based on Smith’s perspective, I decided that, rather than using the University Gallery, I would use the lobby in the College of Arts’ building as the exhibition space (Figure 4.9), so that everyone who passed through was able to encounter the artworks, in turn, extending the exhibition audience. The glass façade of the building meant that the audience could see the exhibition not only from inside, but also from outside and from above (Figure 4.10). The Open-plan atrium, stairway and corridor of the building allowed me to connect the building space and the artworks (Figure 4.9 and 4.11). I also connected artworks with the outdoor environment (Figure 4.13, 4.14 and 4.15) and ‘dark rooms’ (Figure 4.12). In order to extend the dimensions of display (artworks), I arranged distorted silk on which to display projections (Figure 4.12) and slid photos of every page of a book on screen to divide the experience of viewing (a book as an art object) and reading (a book as reading material) (Figure 4.16 and 4.17).

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Figure 4. 9 Multiple-layers and levels of visual space of exhibition

Figure 4. 10 Multiple-angles of viewing the exhibition
Figure 4. Interaction between the space and artwork
Figure 4. 12 Distorted surface of image displaying.

Figure 4. 13 Connection between artwork and the reality of the environment through a glass wall.
Figure 4. 14 London’s everyday sky depicted in paintings vs. China’s sky behind them — which sky is changing, and which sky is paused?
Figure 4.15 Landscape of characters vs. landscape of reality behind it
Figure 4. 16 A book with sketches on each page, which was locked in a sealed space.

Figure 4. 17 All pages in this book are scanned and displayed as a PPT slide-show, but the audience could only read the book via other mediums (the display screen), rather than from the book itself.
4.2.5 Round-table Discussion

As aforementioned, I organised a round-table discussion to facilitate a knowledge-exchange on Contemporary Art. During the exhibition, we arranged an academic round-table discussion (Figure 4.18). Professor Zhang Guangjun (张广军, head of the College of Arts, NCUST) chaired the discussion,\(^\text{292}\) with a range of participants, including four Chinese artists from the exhibition (Liu Chunmei, Zhang Meizi, Cheng Hongpu and myself) and other Chinese artists/scholars from several institutions in Tangshan –Zhang Gaozhi (张高志, professor, director of Fine Art Department), Zhao Jie (赵杰, professor, Director of Painting), Xue Fangming (薛方明, professor in painting), Gao Peng (高鹏, Administration Director of the College), Li Yan (李延, Professor in art history, PhD in CAFA).\(^\text{293}\) The round-table discussion lasted over two hours, with the topics discussed including (1) current Chinese Contemporary Art and its prospects; (2) current Chinese Contemporary curation and its prospects; (3) The current situation of higher education in art and its prospects; (4) Western Contemporary Art’s influence on Chinese Contemporary Art; (5) In the context of globalization, Chinese Art’s influence on Western contemporary art; (6) Young Chinese artists’ understanding of Contemporary Art; (7) Chinese Contemporary Artists’ understanding of text art (or Chinese Contemporary Art’s connection with literary theories).

I opened the round-table discussion by introducing the concept of the exhibition and the included artworks (Figure 4.19) and situating this within the context of my research, which was followed by a lively discussion between artists and scholars about their opinions of the topics and their feedback on my exhibition. This discussion was

\(^{292}\) Professor Zhang Guangjun is one of my supervisors, and also approved and sponsored the exhibition on behalf of the College of Arts. Professor Zhang invited all the participants for the round-table discussion and received informed consent in advance from all the participants to have their discussions recorded and be included in my thesis.

\(^{293}\) A full transcript of the discussion (in Chinese) can be found in Appendix 6.3.
essential for my research, in that it afforded me insight into current mainstream thinking in art and opinions in China, as well as gaining knowledge about their general thoughts on Western art.

Figure 4. 18 Round-table discussion during the exhibition.
During the discussion, several Professors in Art shared their thoughts on Contemporary Art and introduced the current status of Art Higher Education:

(1) It is difficult to understand Contemporary Art from a traditional aesthetic perspective.

(2) Many art students wanted to do some works like that, but they always limit themselves through the materials they use and their conceptual delivery.

(3) Most of the art colleges in China (all scholars agreed) do not teach art philosophies in-depth. Teaching and examinations emphasise the use and application of aesthetic skills, rather than prioritising the development of conceptual/philosophical thoughts.

(4) A common problem (all scholars agreed) for Chinese artists concerns how to make a non-Chinese audience understand the concepts and philosophical basis of Chinese Art, such as Chinese Calligraphy.

(5) ‘Aesthetic priorities’ will probably remain a mainstream concept in Chinese Art.
Higher Education for the foreseeable future.

This round-table discussion foregrounded the common issues and concerns for Chinese artists in terms of international art communication, thus demonstrating the need for my research.
4.3 Further Art Practice and Philosophical Reflection

4.3.1 Allogeneic Landscape

My interest in Chinese philology strengthened my desire to engage in further exploration of Six Shu (六书). The first category of Six Shu is Xiang Xing (象形) characters, which are generated from natural objects’ appearances and shapes. Although the official writing of Xiang Xing characters today is more or less different from Oracle Bone Script (甲骨文), which was the official script thousands of years ago, many Xiang Xing characters in Oracle Bone Script can still be easily recognised.294 In the field of Chinese Calligraphy, Oracle Bone Script is still one of seven main scripts in use today.295 Xiang Xing also serves as firm proof of the traditional Chinese concept that ‘writing and drawing share the same origin’ (书画同源).296

My reflective inquiry centred on the question of, given that Xiang Xing involves ‘drawing characters’, what textuality can be found in a Xiang Xing text? This question served as the starting point for my text art practice Allogeneic Landscape (Figure 4.20) in 2017.

In this work, every object that I intended to draw in a landscape was replaced with the Oracle Bone Script character for that object (for full text script, see Figure 4.21). Therefore, the text can also be considered as a landscape in and of itself. The reading of this text does not merely rely upon the cognitive activity of interpretation, and, as such, the boundary between reading and viewing becomes blurred. Oracle Bone Script text therefore can be classified as trans-categorial.

294 For examples of different scripts, please see Diagram 3.7 in Chapter 3.

295 There are seven standard scripts in Chinese Calligraphy today, which are Oracle Bone Script (甲骨文), Da Zhuan Script (金文大篆), Xiao Zhuan (小篆), Li Script (隶书), Xing Script (行书), Kai Script (楷书) and Cao Script (草书).

296 For a detailed introduction to this concept, please see Chapter 3.
Figure 4. 20 Allogeneic Landscape, text art, by Annie Xu, 2017.
Allogeneic Landscape Text Script

1. Sky:

2. Mountains:

3. River:

4. Home:

5. Graveyard:

6. Working:

7. Road:

8. Farm:

9. Courtyard:

10. Garden and Orchard:

11. Hunting:

12. Animals in the forest:

Figure 4. 21 Text Script of the Allogeneic Landscape, by Annie Xu, 2017
4.3.2 Principles of Art

During my research into Hui Yi characters, I found that ancient Chinese philologists believed that the Fu Xi Ba Gua (伏羲八卦) was actually eight ancient characters. In *Six Shu's Governance* (六书统), Yang Huan (杨桓) categorises Ba Gua as one of the sixteen conceptual categories of Hui Yi – the concept of the universal principles (天运之意). In Chapter 3, I analysed that in Ba Gua, Yang (—) means motion, whilst Yin (——) means motionless. Ba Gua explains the universal principles underlying quantitative change to qualitative change between different categories based on changes in dynastic and static measures.

The principles of Yin-Yang and Ba Gua informed my understanding of Osborne’s theory of the relationship between the aesthetic and the conceptual. Although the Mobius Strip in Chapter 2 that I used to visualise this relationship demonstrated the general properties of the aesthetic and conceptual as a unit, it cannot explain their internal changes as a unit.

4.3.2.2 Theoretical Concept of Art Practice

German philosopher Theodor W. Adorno explained the ontology of conceptual and aesthetic as follows:

> By attacking what seemed to be its foundation throughout the whole of its tradition, art has been qualitatively transformed; it itself becomes qualitatively another … The concept of art is located in a historically changing constellation of elements… The tension between what motivates art and art’s past circumscribes the so-called questions of aesthetic constitution. Art can be understood only by its laws of movement, … its law of

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297 For a detailed introduction, please see Chapter 3.

298 Huan 桓 Yang 桓, (Yuan Dynasty) 六书统 § Six Shu’s Governance, (Qing Dynasty) 钦定四库全书 § Imperial Complete Collection of Four Categories edn, ed. by Xiaolan 晓岚 Ji 纪, trans. by AX (翰林院 § Imperial Academy, 1781). For the original text, see Appendix 1.2: Reference of Key Chinese Terms, Hui Yi and Ba Gua.

299 For a detailed introduction, please see: section 2.4.1.1, Chapter 2.
movement is its law of form. It exists only in relation to its other; it is the process that transpires with its other.\(^{300}\)

Adorno’s interpretation is reminiscent of the ancient Chinese philosopher Zhou Dunyi’s (周敦颐) *Interpretation of Tai Ji Diagram* (Figure 4.22).\(^{301}\)

Figure 4. 22  Left: scanned page of Interpretation of Tai Ji Diagram (Zhu朱, 1714). Right: English version of the diagram, by Annie Xu, 2017.

Zhou’s theory of Tai Ji (太极) is a very important philosophical concept in Confucianism, which forms the theoretical basis for the Tai Ji Diagram (太极图). The Tai Ji Diagram, in which all Gua face towards the centre\(^{302}\), Yang (––) and Yin (––) are


\(^{301}\) Xi熹 Zhu朱, (Song Dynasty) 周敦颐語錄卷子全書 § Emperor Edited Complete Collection of Zhu Zi in Yuan Jian Zhai, ed. by Guangdi光地 Li李, (Qing Dynasty) 内府刻本 § Imperial Household Edition edn, trans. by AX (Beijing: 翰林院 § Imperial Academy, 1714).

\(^{302}\) All Gua in Fu Xi Ba Gua face outwards, because they were drawn from the perspective of the ground. Conversely, in Tai Ji Diagram, all Gua face the centre, as Tai Ji Graphics are drawn from the perspective of the sky, similar to a God’s eye view,
replaced by white and black blocks, while each Gua is in white-black and shaped like a 1/8 pie chart (Figure 4.23). If one continually divides the pie chart, the white-black shape in the pie will become more and more like Figure 4.24. This is the drawing method of the Tai Ji Diagram. The earliest Tai Ji Diagram that archaeologists have hitherto found is the one in the *Essential Interpretation of Six Shu* (Figure 4.25) from the 14th Century. In the 15th Century, the drawing method of the Tai Ji Diagram was interpreted in *Interpretation of the Three Diagrams* (Figure 4.26). Over time, the Tai Ji Diagram (together with Fu Xi Ba Gua) gradually evolved into the current looking form, as depicted in Figure 4.27.

which sees the universe as a globe, with everything inside that globe.

303 Referenced books:


(2) Kuang 焉 Xu 徐, (Ming Dynasty) 古太极测 § *Ancient Tai Ji Survey*, Digitizing sponsor: China-America Digital Academic Library (CADAL) edn (Contributor: Beijing University Library, 1564)

304 Zhao 群, (Ming Dynasty) 六书本义 § *Essential Interpretation of Six Shu*, 1521. The author of the book lived during Hong Wu Era of Ming Dynasty (明朝洪武年间), which is during 1368-1398 A.D.

305 Lun 绫 Zhang 张, (Ming Dynasty) 三周说 § *Interpretation of the Three Diagrams*, 1572. The author of the book lived during the Hong Zhi Era of the Ming Dynasty (明朝弘治年间) during 1488-1505 A.D.
Figure 4. 23 Position of Fu Xi Ba Gua in Tai Ji Diagram’s Concept, by Annie Xu, 2017

Figure 4. 24 Tai Ji Diagram is divided in 128 pieces, by Annie Xu, 2017
Figure 4. 25 Scanned page of the Earliest Tai Ji Diagram in Essential Interpretation of Six Shu.\footnote{306} Zhao \(赵\), (Ming Dynasty) 六书本义 § Essential Interpretation of Six Shu, 1521.

Figure 4. 26 先天画卦图 § Drawing of Innate (Fu Xi) Ba Gua, scanned diagram in Interpretation of the Three Diagrams.\footnote{307} Zhang 张, (Ming Dynasty) 三图说 § Interpretation of the Three Diagrams, 1572.
Figure 4. 27 Fu Xi Ba Gua With Tai Ji Diagram, by Annie Xu, 2017
4.3.2.2 Art Practice: *Principles of Art*

From Osborne’s perspective, Art is ‘a transdisciplinary concept, and it is from this that the profound difficulties and paradoxes of the thinking of art’s autonomy derive’.\(^{308}\) According to Osborne’s conceptualisation, transdisciplinary has:

> a philosophical appearance as the developing theoretical generality produced by their cross-disciplinary functioning approaches a total disciplinary universality.\(^{309}\)

Osborne visualises the historical process of the subject-formation of Art, which is illustrated in Figure 4.28. He posits that:

> Post-modern and contemporary have similar critical origins and could, hypothetically, be similarly opposed.\(^{310}\) […] Post-conceptual art\(^{311}\) stands to conceptual art not as postmodern art was thought to stand to modern art, but rather […] as its philosophical comprehension and the elaboration of its consequences.\(^{312}\)

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\(^{308}\) Osborne, 2014, p. 25.


\(^{310}\) Osborne, 2014, p. 3.

\(^{311}\) From Osborne’s perspective, contemporary art is post-conceptual art.

I would contend that Osborne’s philosophical interpretation of the relationship between the Post-modern and the Contemporary matches the concept of Tai Ji. For Osborne\textsuperscript{313} and Adorno\textsuperscript{314}, conceptual means movement, whilst aesthetic means invariant. This raises the question of what would happen if we replaced Yang (—) and Yin (—) with the conceptual and the aesthetic? Will the position of Fu Xi Ba Gua afford a new reading and understanding of Osborne’s philosophy of art? In order to examine this proposition, I created the text artwork *Principles of Art* (Figure 4.29).

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image.png}
\caption{Scanned picture in: Osborne, 2014, p.3.}
\end{figure}

\textsuperscript{313} Osborne, 2014, p.25.

\textsuperscript{314} Adorno, 2013, p.3.
This artwork utilised the position of Ba Gua in the Tai Ji Diagram (Figure 4.10) and replaced Yang and Yin with the terms ‘CONCEPTUAL’ and ‘AESTHETIC’ in Fu Xi Ba Gua, as well as replacing the eight Gua names with eight categories of art, in the same order. How the order and Gua Xiang (卦象) of eight categories of art combines with Yang Huan’s (杨桓) explanations of Ba Gua\textsuperscript{315} is explained below. Based on my understanding of the above eight categories of art, the interpretation of each Gua matches the general nature of that category of art. Furthermore, from their positions, we can see the relationship between the categories and the consequences of their

\textsuperscript{315} Yang 杨, ‘天运之意§The Yi of Universal Movements’, in 六书统 § Six Shu’s Governance, 1781.
movements. The text in each category of the work is shown as below:

(1)

<table>
<thead>
<tr>
<th>CONCEPTUAL</th>
<th>CONCEPTUAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

| Contemporary |

純阳之体也至刚之气也健也奇也天也君也父也象三奇无间之体以见意

(Gua Xiang: ☰ §The body of pure Yang. Extreme strong concept. The appearance of strong. The appearance of Yang. The appearance of the Sky. The appearance of the sovereign. The appearance of the father. Its meaning is conveyed by the appearance of three Yangs, which is a body without any interstice.)
(Gua Xiang: ☷. § Speak. Yin is not supposed to be on top. If a Yin is located on the top of two Yangs, then it would be an accident [which is not supposed to happen]. Such situation needs to be spoken. Appearance of Swamp. The appearance of Petty-man’s ruling or governance. Its meaning is conveyed by the appearance of one Yin above two Yangs.)
明也丽也一阴中虚受二阳所辅故明也一阴居二阳之间故有所丽也日之象也火之象也中女也小人处君子之中也象一偶中二奇之体以见意

(Gua Xiang: ☐. § Bright. Beautiful. A Yin is weakly located in the middle and held by two Yangs on both sides. A Yin is in the middle of two Yangs, thus it would be beautiful and bright. The appearance of the sun. The appearance of fire. The appearance of a young woman. The appearance of Petty-men surrounded by Gentlemen. Its meaning is conveyed by the appearance of one Yin staying in between two Yangs.)
<table>
<thead>
<tr>
<th>(Text in this area is highlighted in yellow)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>AESTHETIC AESTHETIC CONCEPTUAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
</tr>
<tr>
<td>Modern</td>
</tr>
</tbody>
</table>

动也一阳在二阴之下阳非在下之物言必动也雷之象也长男也贤人在下也象一奇在二偶之下以见意

(Gua Xiang: ☽. § Movement. A Yang is located under two Yins. Yang is not supposed to be at the bottom, and thus it must move. The appearance of thunder. The appearance of a grown man. The appearance of a Virtuous-man is in the lowest position. Its meaning is conveyed by the appearance of one Yang under two Yins.)
入也阴当处内今一阴来处二阳之内故曰入也风也木也长女也小人在下也象一阴下二阳之体以见意

(Gua Xiang: § Inside. Yin is supposed to stay inside. The appearance of wind. The appearance of wood. The appearance of a grown woman. The appearance of Petty-men stays in the lowest position. Its meaning is conveyed by the appearance of one Yin under two Yangs.)
陷也一阳在二阴之中为阴所陷也水之象也中男也贤者遇难也象一奇在二偶之中以见意

(Gua Xiang: ☵ § Sinking. A Yang located between two Yins, which means Yang sank into Yin. The appearance of water. The appearance of a young adult man. The appearance of a Virtuous-man who is murdered or in danger. Its meaning is conveyed by the appearance of one Yang between two Yins.)
止也阳当在上今一阳在二阴之上故止也山之象也少男也贤人在上也象一阳临二偶之体以见意

(Gua Xiang: ☢️. § Steady. Stop. Yang is supposed to be on top. Now since one Yang is above two Yins, it is thus steady. The appearance of a mountain. The appearance of a young man. The appearance of a Virtuous-man's ruling or governance. Its meaning is conveyed by the appearance of one Yang above two Yin.)
From the perspective of Osborne, aligning the eight categories of art into two general categories is akin to the ‘theorization of broader historical processed of spirit (Geist), social forms or subject-formations, of which art itself is only a small yet nonetheless emblematic part’.  These two general categories illustrate the two main forces in the philosophy of history: conservativism and progressivism.

Therefore, in Principles of Art, if we see the ‘CONCEPTUAL’ as synonymous with the ‘progressive spirit’, and the ‘AESTHETIC’ as tantamount to the ‘conservative form’,

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Osborne, 2018, p.9.

Osborne, 2018, p.10.
then the alignment of 4-3-2-1: (Modern) — (Romantic) — (Contemporary) depicts the progress of the ‘progressive spirit’ gradually overthrowing the suppressive ‘conservative form’ and eventually becoming the ‘pure spirit’. Whilst the alignment of 5-6-7-8: (Post-modern) — (Neo-classical) — (Classical) — (Ancient) shows the progress of ‘conservative formation’ gradually suppressing the ‘progressive spirit’ and eventually becoming ‘pure form’. The positions of each category of art shows their appearance, and the order of the categories shows the logic between them.

In *Principles of Art*, the four opposite pairs of categories are:

- Ancient – Contemporary
- Avant-garde – Classical
- Romance – Neo-classical
- Modern – Post-modern

Each pair constitute the opposing forces between the two forms of arts.

Moreover, through this artwork we can see that the positions of Avant-garde and Post-modern are next to one another, which shows that their appearances are similar to each other. However, from their order, we can see that Post-modern is next to Modern, rather than being next to Conceptual. Art became Conceptual the moment that Avant-garde overthrows the last piece of aesthetic above it. Also, in the category of Conceptual Art, ‘Contemporary’ is located at the critical state of Conceptual, which is why the Contemporary is Post-conceptual. Consequently, any disintegration to its status of progressiveness will make it turn into Post-modern, which marks the beginning of its previous progressiveness that was originally defined by Modern and starts a new aesthetic form by its own
definition. Although both Avant-garde and Post-modern have a strong sense of the Conceptual, the main distinction between the two is that Avant-garde is on the way to being Contemporary, whilst Post-modern represents the start of not being Modern.

From my perspective, Principles of Art is an exploration of applying Chinese philosophy to interpret the relationship between the main Western Art categories in history. It also provides an alternative understanding of the dialectical relationship between the conceptual and the aesthetic.
4.3.3 Reflections on Contemporaneity

From Osborne’s perspective, Contemporary Art represents the absolute status of Conceptual Art. Whilst in China, traditional Chinese Art and Calligraphy can be considered as highly conceptualised art, Chinese Contemporary Art can be considered to be either avant-garde (Western art motifs) or post-modern (Chinese art motifs) art. However, Contemporary Chinese Art can be considered as art that reflects the contemporaneity of Chinese society and the current life of its people, whose concepts are based on either Chinese traditional philosophies or the current hegemonic Chinese ideology and values. In the context of globalization, it is important to compare China’s contemporaneity with the world’s contemporaneity.

4.3.3.1 On the World’s Contemporaneity

As Klaus Schwab, founder and executive chairman of the World Economic Forum, observes, the world underwent its Fourth Industrial Revolution after the 2000s. What distinguishes this revolution from those before it is its trans-disciplinary nature, which spans the physical, digital and biological and incorporates many other fields. This revolution is also characterised by the speed of innovation, which is the fastest ever. However, the digitalisation of production also means that less workers are needed to generate wealth than were required before. As a direct consequence of this digitisation, inequality and distribution of wealth represents a systemic challenge to the entire world.³¹⁸

Schwab argued at Davos 2018³¹⁹ that the world requires a new economic system to deal with the current realities, and that there is a “widespread perception that the distribution is skewed too much towards capital”³²⁰. He proposed that the core

³¹⁸ Klaus Schwab, *The Fourth Industrial Revolution* (Geneva: World Economic Forum, 2016), p. 120.


³²⁰ Klaus Schwab, *The World Needs ‘Qualitative Easing’ and Business must Lead,*
characteristics of this new system must:

be greener, more equitable, more respectful of diversity and particularly gender parity.

We must ensure the Fourth Industrial Revolution unfolds with humanity at its centre, not
technology.\(^{321}\)

Schwab posited that the world and all human beings should be perceived as a unity to
“create a shared future in a fractured world”.\(^{322}\) He also called for all people to:

come here together representing different cultures and nations, and work together with
a collaborative spirit and mutual respect.\(^{323}\)

Schwab’s initiative involved building a new form of globalization with new world orders,
which accepts the co-existence of different social systems, and eliminates the
imbalance in development across the world by helping undeveloped countries. He
claims that in order to achieve this goal, business must lead, but that the foundations
of this new mode of globalization are mutual respect based on collaboration with all
sides.

Schwab’s initiative shares similarities with China’s initiative to build a ‘community of
shared future’\(^{324}\).

4.3.3.2 On China’s Contemporaneity

\(^{321}\) Schwab, 2018.

\(^{322}\) Schwab, 2018.

\(^{323}\) Schwab, 2018.

\(^{324}\) Jinping 近平 Xi 习, ‘A New Partnership of Mutual Benefit and a Community of Shared
Future § 携手构建合作共赢新伙伴，同心打造人类命运共同体’, in The Governance of China
(Vol.2) § 习近平治国理政 (第二卷, English version edn (Beijing: Foreign Languages Press,
2017), pp. 569-575.
At Davos 2018, Vice-Premier Liu He (刘鹤) introduced President Xi Jinping’s report on the 19th National Congress of CPC and China’s policies. He said,

In the long course of human progress, one thing is clear. History often repeats itself in different ways or keeps revisiting similar crossroads. It is crucial to make prudent and rational choices – choices that will serve mankind well. [...] As President Xi observed at last year’s forum, “As long as we keep to the goal of building a community with a shared future for mankind and work hand in hand to fulfill or responsibilities and overcome difficulties, we will be able to create a better world and deliver better lives for our people.”

Liu’s speech demonstrated China’s historical and political conception of globalization and its determination to be involved in the (economic) globalization. As a unified multi-ethnic country with over five thousand years of continuous civilisation, the complexity of China’s domestic situation has always been a consideration for every governing class. Consequently, the Confucianist conception of governing has been accepted since the Qin Dynasty and has been written in The Twenty-Four Histories (二十四史). The core concept of Confucianist governing is:

Limit the power of bureaucrats and Lords and strengthen the power of the Emperor. Limit the power of the Emperor and strengthen the power of the Sky.

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326 The Twenty-Four Histories is also known as the Standard Histories. It is the general title of twenty-four Chinese official historical books that recorded history from the first Emperor of the Chinese nation Huang Di (黄帝) to the Ming Dynasty Chongzhen Year 17 (明朝崇祯十七年, 1644 A.C.), thus covering over five thousand years of history.

327 Zhongshu 仲舒 Dong 董, (Han Dynasty) 春秋繁露 Chun Qiu Fan Lu, 钦定四库全书荟要§Selected Imperial Complete Collection of Four Categories edn, ed. by Xiaolan 晓岚 Ji 纪, trans. by AX (Beijing: 翰林院§Imperial Academy, 1776). Original text:
Within this concept, the ‘Sky’ refers to the supreme power that lies beyond the Emperor. However, this supreme power does not refer to God, but, rather, the principle of governing. According to the Confucianist Meng Zi (孟子):

Follow [the principles of] the Sky, [the governing] are able to remain. Against [the principle of] the Sky, [the governing] will end. [...] The principle of winning the world is to win its People. The principle of winning its People is to win their heart. The Principle of winning their heart is to give and do what they need, don’t force them to do, or to do what they hate.\(^{328}\)

Compared with the traditional Confucianist concept of governing, it is not difficult to see that the governing concept of CPC is a combination of Confucianism and Marxism\(^ {329}\). President Xi announced in the 19\(^{th}\) National Congress of CPC that:

屈民而伸君，屈君而伸天。

\(^{328}\) Guang 广 Hu 胡, (Ming Dynasty) 四书大全孟子集注大全 § Complete Collection of Four Categories: Meng Zi with Complete Collection of Annotations, 钦定四库全书 § Imperial Complete Collection of Four Categories edn, ed. by Xiaolan 晓岚 Ji 纪, trans. by AX (Beijing: 翰林院 §Imperial Academy, 1778). Original text:

顺天者存, 逆天者亡。 [...] 得天下有道, 得其民斯得天下矣。得其民有道, 得其心斯得民矣。得其心有道, 所欲与之聚之, 所恶勿施尔也。

\(^{329}\) Related references:

As socialism with Chinese characteristics has entered a new era, the principal contradiction facing Chinese society has evolved. What we now face is the contradiction between unbalanced and inadequate development and the people’s ever-growing need for a better life. China has seen the basic needs of over a billion people met, has basically made it possible for people to live decent lives, and will soon bring the building of a moderately prosperous society to a successful completion. The needs to be met for the people to live better lives are increasingly broad. [...] At the same time, China’s overall productive forces have significantly improved and in many areas our production capacity leads the world. The more prominent problem is that our development is unbalanced and inadequate. This has become the main constraining factor in meeting the people’s increasing need for a better life.³³⁰

This represents a critically important judgement on China’s current situation and the nature of people’s life, and, as such, helps us understand the contemporaneity of China. For most Chinese people, their primary ‘contemporary’ concern is the ‘ever-growing need for a better life’ (Xi, 2017), which encompasses a range of material and cultural concerns, and further requirements for ‘democracy, rule of law, fairness and justice, security and environment’ (Xi, 2017). Therefore, artworks that reflect current critical thinking and concern about people’s life in China, which are underpinned by either traditional Chinese philosophy or Marxist philosophy with Chinese characteristics, can today be considered as Contemporary Chinese Art.

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4.4 Contemporary Chinese Text Art: A Collision between Contemporary Chinese Art and Six Shu

My research on the contemporaneity and textuality of Contemporary Chinese Text Art is based on the Western philosophy of art. Although there is a relative dearth of Chinese Contemporary Art 'using Chinese Text as art', it cannot be said to constitute a new form of art in Chinese history. Composing poems in graphical positions has been an elegant activity for ancient Chinese people since the Han Dynasty and became a specific poetic style in the Nan Bei Dynasty, which is known as Palindrome (回文). The most famous palindrome poem is Su Hui's Xuan Ji Tu (苏蕙《璇玑图》, Figure 4.30) from the 4th century, which contains 841 characters and is composed in a 29*29 characters square shape. The poem can be read from any reading direction (vertical, horizontal, diagonal and many other orders), and therefore contains thousands of different poems. Some palindromes experiment with the unique textuality of Chinese characters, which are composed in certain graphic shapes to match the poem’s subject, such as the poems in Zhang Chao’s (张潮) Xi Nang Cun Jin (奚囊寸锦, Figure 4.31, 4.32 and 4.33). Some poems, such as Su Shi’s (苏轼) Night View (眺, Figure 4.34), are called Conceptual Style Poems (神智体诗).

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331 Shichang Sang, (Song Dynasty) 回文类聚 § Collection of Palindrome, (Qing Dynasty) 钦定四库全书 § Imperial Complete Collection of Four Categories edn, ed. by Xiaolan Ji, trans. by AX (Beijing: 翰林院 § Imperial Academy, 1781).

332 Xie Liu, (Nan Bei Dynasty) 文心雕龙 § Literary Mind and the Carving of Dragons, (Qing Dynasty) 钦定四库全书 § Imperial Complete Collection of Four Categories edn, ed. by Xiaolan Ji, trans. by AX (Beijing: 翰林院 § Imperial Academy, 1781).

333 Chinese palindrome poems not only refer to those poems which can be read the same both backwards and forwards, but also include poems that are composed with graphics.

334 Wanmin Kang, (Ming Dynasty) 璇玑图诗读法 § Method of Reading the Poems in Xuan Ji Tu, (Qing Dynasty) 钦定四库全书 § Imperial Complete Collection of Four Categories edn, ed. by Xiaolan Ji, trans. by AX (Beijing: 翰林院 § Imperial Academy, 1781).

335 Chao Zhang, (Qing Dynasty) 奚囊寸锦 ¶ Xi Nang Cun Jin, trans. by AX (1764).

336 The poem can be found in: Shichang Sang, (Song Dynasty) 回文类聚 §
Conceptual Style Poem is only composed by noun-characters (eg. 老 § old) and verb-characters (eg. 拖 § drag), but by changing the shape (eg. to enlarge the character, write 老 as 老) or the position (eg. to take the character down, write 拖 as 拖) of these characters. When reading the poem, the reader needs to add certain word (adjective-character or adverb-character) to describe the changing of every original character (eg. 老 is read as ‘big old’; 拖 is read as ‘horizontally drag’). The original characters that the poet wrote, together with the characters that the reader added, construct the complete Conceptual Style Poem.

Collection of Palindrome, 1781.
Figure 4.30  Su Hui’s Xuan Ji Tu (4th Century), palindrome poems, transcribed and coloured by Annie Xu, 2018.
Figure 4.31 双飞蝴蝶 $\text{A Couple of Flying Butterflies}$, 七言绝句 $\text{seven-character quatrains}$, by Zhang Chao (张潮), 17th Century\footnote{Original introduction to the poem:}

双飞蝴蝶：七言绝句四首。蝴蝶二字十字相交处俱彼此借读，俱从蝴蝶读起。
Figure 4. 32 同心言 § Poem with Shared Heart, 五言绝句 § five-character quatrain, by Zhang Chao, 15th Century.338

338 Original introduction to the poem:

同心言: 五言绝句一首，每字俱加心字读，忘愁起。
Figure 4. 33 蜂腰 $ Bee's Waist$, 五言绝句 § five-character quatrains, by Zhang Chao (张潮), 15th Century.\(^{339}\)

\(^{339}\) Original introduction to the poem:

蜂腰：上七言绝句一首，中谢字分作四字串入各句中读，下五言绝句四首，薏寞竇篹四字每字分作四层，横读春回草木起。
I adapted the appearance of this poem from the description in Shichang 世昌 Sang 桑, (Song Dynasty) 回文类聚 § Collection of Palindrome, 1781. The poem is read as:

Chinese Palindrome is a combination of poem, visual art and conceptual text. From the perspective of art philosophy, Chinese Palindrome can be considered as Chinese Conceptual Text Art or Chinese Aesthetic Poetics.

Osborne points out that ‘post-conceptual art articulates a post-aesthetic poetics’.\textsuperscript{341} Henceforth, Contemporary Chinese Text Art is Post-conceptual Chinese Text Art, and is Post-aesthetic Chinese Poetics.

If we compare the use of characters within Contemporary Chinese Text Art with ancient Chinese palindromes, it is clear that the textuality of Contemporary Chinese Text Art created in and for itself is intended to be read as a text rather than as a poem. This can be seen if we compare it with Chinese Calligraphy, as Contemporary Chinese Text Art relies on Six Shu, but does not rely on Bi Fa; moreover, compared to Chinese Modern Shu Xiang, Contemporary Chinese Text Art retains the meaning of the text and linguistic functions of characters. Therefore, Contemporary Chinese Text Art, from an ontological perspective, can be classified as a category of Chinese Art that expresses artists’ thoughts of contemporaneity through Chinese Six Shu Text. Consequently, the practice of Contemporary Chinese Text Art significantly demonstrates the collision between Art and Text in Contemporary Chinese Art.

\textsuperscript{341} Osborne, 2010, p.13.
5. RESEARCH FINDINGS AND CONCLUSION

This research was driven by a curiosity about what would happen when contemporary Western Text Art meets Contemporary Chinese Art. When I began the proposal for this research in 2012, examples of Conceptual Text Art were scarce in the Chinese art scene. Utilising written Chinese text as art appeared to be a lacuna in the field. Through further reflection, I noted that this gap related to many research areas, including Western contemporary art, Chinese Contemporary Art and literary theories. Each related area contains philosophical problems which are connected to the Chinese or Western contexts. Whilst there is extensive research on Chinese Contemporary Art, there is hitherto no consensus in the field. Perspectives on the contemporaneity of Chinese Contemporary Art are similarly heterogenous. Therefore, I decided to conduct this research through recourse to a practice-led methodology.

This thesis examined the above problems through three curatorial exhibitions and by drawing upon my own art practice. Specifically, I studied three areas: the contemporaneity of Western and Chinese Contemporary Art; the textuality of Chinese Text Art; and the contemporaneity of Contemporary Chinese Art. The purpose of each curation was to examine my conceptual reflections upon the literature review and selected artworks. They also represented a space through which to observe and study the relationship between works, artists and the audience. My own artworks were presented in each exhibition, and reflected my understanding of each research process. Findings from curatorial project 1 supported the research in project 2, with the findings from project 1 and 2 directly informing project 3. Hence, all three projects led to my overall findings and informed my conclusions.

Through utilizing a wide-range of approaches and methods, this research produced several original findings.
Firstly, this research employed a variety of different methodologies and was trans-disciplinary in its design. As a primary method of practice for this research, curation allowed me to study the contemporaneous presents of Chinese and Western artworks, as well as allowing me to learn directly from artists about their understanding of contemporaneity and test out my developing theory. The exhibitions enabled communication between both Western and Chinese text-related artworks, and, in so doing, can be understood as cross-language, cross-cultural practice-led research. As well as curation, other methods including philosophical reflection, comparative analysis and translation were employed in the study. In light of the fact that the term Contemporary Chinese Text Art is related to philosophy, philology, linguistics, art, history, politics, literature and translation in both Western and Chinese contexts, the research can be said to be trans-disciplinary.

Secondly, the research advances a new understanding of Contemporary Art and its contemporaneity by providing a new reading of Osborne, Smith and Schwab’s theories that draws upon the Chinese perspective and which was tested through curatorial practice in this field. More specifically, the research generated a new interpretation which understands the temporal-spatial nature of the Contemporary as a historical-universal unity, which has infinite dynamic-static changes in one spacetime.

Thirdly, this research contributes an important clarification between Chinese Contemporary Art (中国当代艺术) and Contemporary Chinese Art (当代中国艺术). Contextually, Chinese Contemporary Art can be considered to be an artistic reflection of the outcomes of different ideological struggles (struggles between the United States, Soviet Union and China, as well as domestic struggles in China) during both the Cold War and Post-Cold War periods.

Ontologically, the concept of Chinese Contemporary Art is based on Western philosophy and art theories, whereas the concept of Contemporary Chinese Art is based on Chinese philosophy and art theories.
The contemporaneity of Chinese Contemporary Art, across the different historical periods and contexts, has taken on manifold appearances. To distinguish between these different forms of contemporaneity within Chinese Contemporary Art, I chronologized its history within the timeframe of dominant ideologies led by CPC. Accordingly, this research delineated an ideological periodisation of Chinese Contemporary Art based on every two NCCPC, which also matched different generations of CPC core leadership.

Fourthly, the research introduced the new term Contemporary Chinese Text Art, which has hitherto not been categorised or examined in detail. To study this concept more rigorously, I established a theoretical framework and contributed preliminary theories about the term, which considered Contemporary Chinese Text Art as a sub-category of Chinese Art that expresses artists' thoughts on the contemporaneity via the use of Chinese Six Shu Text. This is an ontological perspective which is underpinned by in-depth analyses of philosophy, philology, and literary theories. I also contributed clarification over and a system through which to distinguish between Chinese Calligraphy, Chinese Shu Xiang and Contemporary Chinese Text Art through recourse to the three basic features of Shu: (1) Six Shu, (2) Pronunciation and Rhymes and (3) Bi Fa. Chinese Calligraphy displays all three of these features, whilst Chinese Text Art has the first two features, and Chinese Modern Shu Xiang has none of the three features. Furthermore, I demonstrated that ‘using text as art’ does not constitute a new art form in Chinese history. Rather, it has existed and been categorised as Chinese Palindrome for over two thousand years. Therefore, what makes Chinese Text Art contemporary is the contemporaneity it delivers.

The fifth contribution pertains to how this research tested the particular characteristics of Chinese text and textuality through creative art practice. During my research on Chinese philology and ancient Chinese text, I found the unique textualities of Hui Yi characters (会意字) and Xiang Xing characters (象形字) of Six Shu (六书) and examined my findings through art practices – *Texts in Text 1, 2* and *Allogeneic*
Landscape.

The sixth contribution is that this research opened up further possibilities for the medium of text artwork through a series of VR text works that used VR technology (Texts in Texts VR and other collaborative VR artworks), which explored the interconnected textualities of text, text art, VR, and computer code. Through contextual inquiry, I identified a historical-international connection between ancient Chinese philosophy (Ba Gua) and the binary system, which constitutes the operational principle of computers. This finding helped to establish my concept of thinking of the Contemporary as a historical-universal unity.

Finally, I advanced a new understanding of Osborne's eight category periodisation of art via my text artwork Principles of Art, which set out to interpret the properties of the eight categories of art through recourse to the principles of Ba Gua and the interpretations of Ba Gua within the category of Hui Yi.

The journey that I have undergone through this research reminds me of an article 'Why Art History is Global' by James Elkins. In the article, Elkins proposes conducting visual studies from an alternative perspective:

Visual studies could experiment with avoiding Benjamin, Lacan, Foucault, Derrida, and the rest, and try taking indigenous texts as interpretive languages – […] Chinese texts, for example, or even “unusual” western texts such as Leibniz […] The idea would be to see what might happen to our concept of adequate or appropriate interpretation when the discourses are no longer the familiar ones. It is interesting how few scholars do this.\textsuperscript{342}

From my perspective, Elkins’ injunction for researchers testifies to the value of the present research, as I am one of the ‘few scholars’ who have taken up this challenge.

and experimented. The contemporary is a trans-disciplinary transmission, rather than a singular-directional assimilation.

In conclusion, this research has represented a journey of discovery, critical thinking, practicing and exploration of Art and Text Collisions in Contemporary Chinese Art. The findings from this research have contributed towards the generation of new knowledge, approach, interpretation, ideas and art practice pertaining to Contemporary Chinese Text Art. In so doing, this research has addressed lacunae in academic research and developed preliminary findings at the intersection of the Contemporary Western and Chinese Art fields.
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---'Tang Dynasty) 文字论 § Interpretation of Wen and Zi', in (Song Dynasty) 书苑菁华 § Essential Theories of Calligraphy, ed. by Si 思 Chen 陈, trans. by AX, (Qing Dynasty) 钦定四库全书 § Imperial Complete Collection of Four Categories edn (Beijing: 翰林院 § Imperial Academy, 1781 (乾隆四十六年)) 11

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### Appendix 1.1

## Glossary of Key Chinese Terms

In this glossary, I briefly interpreted some important Terms regarding to Chinese Art in this thesis. Detailed interpretation of the terms and some related names and concepts are listed in ‘Appendix 1.2: Reference of Key Chinese Terms’.

<table>
<thead>
<tr>
<th>Term</th>
<th>Meaning</th>
<th>Reference Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Yin and A Yang is Called Dao (一阴一阳之谓道)</td>
<td>This is a quote from the Book of Changes (易经), which refers to the basic concept of the Changes (易) — Dao is the principle of the changes of Yin and Yang.</td>
<td>348</td>
</tr>
<tr>
<td>Ancient Wen [is] Ba Gua (古文八卦)</td>
<td>From the perspective of ancient Chinese philologists, the eight signs of Ba Gua are the eight ancient Wen characters, each of them has particular pronunciation and meaning.</td>
<td>352</td>
</tr>
<tr>
<td>Ba Gua (八卦)</td>
<td>The basic concept of the Changes, which include eight signs, each sign is constructed by three Yao (Yin or Yang). According to Chinese historians, Ba Gua is created by Fu Xi, which interprets the principles of the universe.</td>
<td>326, 353, 358</td>
</tr>
<tr>
<td>Bi (笔)</td>
<td>The object (made by bamboo or wood) that can dip ink and write characters, for the purpose of documentation.</td>
<td>330, 335</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Bi Shi (笔势)</td>
<td>The style, method or skill of writing characters while using Bi. Bi Shi visually expresses the writer’s concept, emotion and vigour during the writing.</td>
<td>341</td>
</tr>
<tr>
<td>Chinese Painting and Calligraphy have the same origin (书画同源)</td>
<td>An important historical perspective which suggests both Chinese Painting and Calligraphy are generated from ancient Wen (文).</td>
<td>325</td>
</tr>
<tr>
<td>Dao creates One, One creates Two, Two creates Three and Three creates all things in the world. (道生一，一生二，二生三，三生万物)</td>
<td>This is an important sentence that quoted from Lao Zi's (老子) <em>Dao De Jing</em> (道德经), which is a metaphysical interpretation of the origin of the universe.</td>
<td>349</td>
</tr>
<tr>
<td><strong>Hui Yi (会意)</strong></td>
<td>One of the six Chinese character- formations. A Hui Yi character is constructed by one or several Wen characters. The meaning of a Hui Yi character is suggested by all Wen characters that constructed it. The pronunciation of a Hui Yi character is alternative from any of the Wen characters that constructed it.</td>
<td>357, 358</td>
</tr>
<tr>
<td><strong>Shu Ti (书体)</strong></td>
<td>The regulation of writing a character. In Chinese history, every dynasty has its national official regulation of the shape of each character. The regulation of Shu Ti changes through time. Historically, there are seven main Shu Ti: Jia (甲), Jin (金), Zhuan (篆), Li (隶), Xing (行), Kai (楷), and Cao (草).</td>
<td>337, 339</td>
</tr>
<tr>
<td><strong>Six Shu (六书)</strong></td>
<td>The six Chinese character- formations which includes Xiang Xing (象形), Zhi Shi (指事), Hui Yi (会意), Xing Sheng (形声), Jia Jie (假借) and Zhuan Zhu (转注).</td>
<td>327, 333</td>
</tr>
<tr>
<td>The Greatest Xiang has No Appearance (大象无形)</td>
<td>This is a phrase that quoted from Chapter 41 in Lao Zi's <em>Dao De Jing</em>. The word ‘Xiang’ in this phrase refers to Dao. This phrase means the highest level of Dao is totally conceptual. Dao is not visible or touchable, it has no visual or sensible form, therefore Dao has no appearance.</td>
<td>351</td>
</tr>
<tr>
<td>---</td>
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<td>---</td>
</tr>
<tr>
<td>Wen (文) and Zi (字)</td>
<td>According to Calligraphy historians and philologists, Wen is the category of earliest Chinese characters, which includes Xiang Xing and Zhi Shi. Zi is the category of the rest of Chinese characters, which were developed from Wen, includes Hui Yi, Xing Sheng, Jia Jie and Zhuan Zhu.</td>
<td>327, 331, 355, 356</td>
</tr>
<tr>
<td>Wu (无) [in Daoism]</td>
<td>Wu is an important concept that Lao Zi used to interpret Dao. Wu (无) means ‘don’t/doesn’t have’, which refers to the concept of ‘Dao doesn’t have appearance’.</td>
<td>342, 344</td>
</tr>
<tr>
<td>Wu Ji is Tai Ji (无极本太极)</td>
<td>This is an important Confucianist concept of Dao. Both Wu Ji (the Daoist term) and Tai Ji (Confucianist term) refers to the term Tai Ji in <em>the Book of Changes</em>, which means the original status of the universe.</td>
<td>346</td>
</tr>
<tr>
<td>Yi has Tai Ji, thus created Liang Yi, Liang Yi created Si Xiang, Si Xiang created Ba Gua. (易有太极，是生两仪，两仪生四象，四象生八卦)</td>
<td>This is an important concept of the Changes. Yi (易) means the Changes. This sentence describes the origin of the universe and the basic principle of the Changes of the nature. Tai Ji is the original One, Liang Yi is the first step of the change which divided one into two – Yang and Yin. Si Xiang is the four results that divided from Liang Yi. Ba Gua is the eight results that divided from Si Xiang.</td>
<td>353</td>
</tr>
</tbody>
</table>
Appendix 1.2

Reference of Key Chinese Terms

In this section, the order of the terms follows the order of their first appearance in thesis.

Contents

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Chinese Painting and Calligraphy have the same origin (书画同源)

The theory of ‘Calligraphy and Painting have same origin’ can be traced to 历代名画记 (§Famous Paintings through History) in Tang Dynasty:

Yanyuan 彦远 张, (Tang Dynasty) 历代名画记 § Famous Paintings through History, (Qing Dynasty) 钦定四库全书 § Imperial Complete Collection of Four Categories edn, ed. by Xiaolan 晓岚 Ji 纪, trans. by AX (Beijing: 翰林院 § Imperial Academy, 1781). Original text of the quote:


§ At that time, writing and painting were combined as one form without yet splitting. Methods on writing and drawing at that time were just invented, thus they were very simple. With time goes by, [people] couldn't deliver clear meaning, then written words were invented; [people] couldn't express what they saw, then drawing was invented. …As Yan Yanzhi suggested that there are three purposes of using figures -- the first is figures of the truth, which refers to Gua Xiang; the second is figures of knowledge, which refers to written words and knowledge; the third is figures of form, which refers to drawing/painting. Furthermore, according to The Rites of Zhou, educating officers taught noble students, starting with 'six writings', the third writing is ‘pictograph’, which means figure. Therefore, we can see writing and drawing/painting are just one object with two different names.
**Fu Xi (伏羲)**

Fu Xi, also known as Pao Xi (庖羲). His name is mentioned in the beginning chapter of almost every ancient Chinese book in every subject. Ancient Chinese historian believed Fu Xi’s era is over 60 thousand years ago (Zheng 郑, 1777). Modern Chinese historians and archaeologists have different perspectives on Fu Xi’s living era. According to historian Wang Dayou’s research, Fu Xi’s era is about 9000 to 7000 years ago (Wang 王, 2000). According to latest archaeological findings in Dadiwan archaeological sites, Fu Xi’s era is deduced at 60 thousand years ago, which happened to match ancient Chinese historical records. Related reference see Bibliography: (China News, 2009), (Dadiwan Archaeological Site, 2011), (The Gansu Provincial Institute of Cultural Relics and Archaeology, 2006), (Cheng 程, 2002).
Cang Jie (仓颉)

(1) Si 思 Chen 陈, (Song Dynasty) 书小史 § A Brief History of Shu, (Qing Dynasty)

钦定四库全书 § Imperial Complete Collection of Four Categories edn, ed. by Xiaolan 晓岚 Ji 纪, trans. by AX (Beijing: 翰林院 § Imperial Academy, 1781). Original text:

太昊伏羲氏燧人氏之子也，因風而生故為風姓以木王天下，始畫八卦造書 […] 黄帝少典之子姓公孫名軒轅號有熊氏，命倉頡沮誦造書字以正名百物，由是古文滋生。

§ Fu Xi, the son of Sui Ren Shi, …originally drew Ba Gua to create Shu […] Huang Di, the son of Shao Dian, last name is Gong Sun, first name is Xuan Yuan, alternative name is You Xiong. He ordered Cang Jie to create Zi of Shu to correct names of all objects, thus ancient Wen appeared.

(2) Zhicong 之淙 Pan 潘, (Ming Dynasty) 书法离钩 ¶ Shu Fa Li Gou, (Qing Dynasty)

钦定四库全书 § Imperial Complete Collection of Four Categories edn, ed. by Xiaolan 晓岚 Ji 纪, trans. by AX (Beijing: 翰林院 § Imperial Academy, 1776). Original text:

伏羲覘象于天取法於地作八卦而字畫萌。倉頡仰觀奎星圓曲俯察鳥跡龜文，窮天地變泄造化之機而文字立。至周設官分職乃立保氏掌養國子教之六藝，六藝之五有曰六書，而書法乃大備六書者。

§ Fu Xi observed Xiang from the sky, got principle from the earth, thus is the origin of Zi and drawing. Cang Jie looked up and observed the figures of Kui Star, looked down and observed the footprints of birds and turtles, he cracked all codes of the universe and thus created Wen Zi. In Zhou Dynasty, there were particular officer positions taking charge of education, to teach noble children the Six Subjects. The fifth of the Six Subjects is called Six Shu, and Calligraphy is all about Six Shu.
伏羲始畫八卦而文字興焉，六書之象形此其端也。中古簡牘之事則史氏掌之，後世有天下者，蓋有以書名世者矣。

§ Fu Xi originally drew Ba Gua and thus the origin of Wen Zi. Xiang Xing in the Six Shu is from this. In ancient times, writing was taken charge by emperor’s official historians, thus to record the chronical history of the empire so that the emperor’s legends and great achievements could be learnt forever.

(4) Shen 慎 Xu 许, '(Han Dynasty) 说文解字序 § Preface of Shuo Wen Jie Zi’, in (Song Dynasty) 书苑菁华 § Essential Calligraphy Theories, ed. by Si 思 Chen 陈, trans. by AX, (Qing Dynasty) 钦定四库全书 § Imperial Complete Collection of Four Categories edn (Beijing: 翰林院 § Imperial Academy, 1781), 16. Original text:

§ In ancient times, Pao Xi was the sovereign. He looked up and observe the Xiang from the sky, looked down to observe the principle of the earth, read Wen from birds and animals, as well as the principles of the nature. He figured out the principles from both of his own body and other objects, thus originally created Ba Gua to show Xiang of them. Till the era of Shen Nong Shi, he started to use rope knotting for governance
and management. But as time went by, there were more and more events and social activities, misunderstanding and cheating started. Till Huang Di’s official historian Cang Jie, he figured out that everything and principle can be distinguished by observing footprints of birds and animals, thus originally created Shu and documentation.
(1) Shen 慎 Xu 许 1781. Original text:

倉頡之初作書，盡依類象形，故謂之文。其後形聲相益，即謂之字。字者言孳乳而浸多
也。著於竹帛謂之書，書者如也。

§When Cang Jie did Shu, earliest ones were all either followed the Categories of
nature or Xiang the forms of objects, thus they were called Wen. Later ones have both
Xing and pronunciation, this they were called Zi. Zi is developed from Wen and thus
became more and more. When they were writing on Bamboo slices or silk, it was called
Shu.

(2) Wu 武 Feng 冯, (Ming Dynasty) 书法正传 § Classic Theories of Calligraphy, (Qing
Dynasty) 钦定四库全书 § Imperial Complete Collection of Four Categories edn, ed.
by Xiaolan 晓岚 Ji 纪, trans. by AX (Beijing: 翰林院 § Imperial Academy, 1777).

夫書之為道，象形為文，相生為字，寫於竹帛曰書。

§ The principle of Shu means, Wen is Xiang Xing, Zi is generated from Wen, writing
[Wen and Zi] on bamboo slips or silk is called Shu.
Wen (文) and Zi (字)

(1) Huaiguan 张怀瓘 Zhang, 'Tang Dynasty) 张怀瓘十体书断 § Zhang Huaiguan's Interpretation of Shu's Ten Scripts', in (Yuan Dynasty) 法书考 § Research on Model Calligraphy, ed. by Ximing 熙明 Sheng 盛, trans. by AX, (Qing Dynasty) 钦定四库全书 § Imperial Complete Collection of Four Categories edn (Beijing: 翰林院 § Imperial Academy, 1781a), 2. Original text:

§Ancient Wen is created by Huang Di's historian Cang Jie. Jie has four eyes and was able to contact with deities. He looked up and observed the figures of Kui Star, looked down and observed the footprints of birds and turtles, took beauties from all things in the world and turned them into Zi, that's why it was called ancient Wen. When Wen and Zi are combined together, it means Yan, it's to contain and clarify the meanings of things or events. When they are separated, it means Yi, that is to say, Wen is like father and grandfather, Zi is like son and grandson. Those taken from the nature, principles, categories of Xiang and form of objects, are called Wen. Zi was breed by Wen and multiplied. When it is written on bamboo slices and silk, it is called Shu. Shu means expression, to write book or article, recording or documentation. It means to accurately write everything down, to document the history for people to learn in the future, to clearly describe every invisible thing, to clarify every visible thing.
论曰：文字总揽而为之言，若分而为义，则文者祖父，字者子孙，察其物形，得其文理故谓之文，母子相生，乳蜜多因名之为字。文也者其道焕然，日月星辰、天之文也，五岳四渎、地之文也，城阙相仪、人之文也。字之与书理亦归一，同文为用，相须而成，名言著无宰制群有，何幽不贯，何远不经，可谓事简而应博。

From my perspective, when we say Wen Zi, when together, it is Yan; when separate, it is Yi, that is to say, Wen is father and grandfather and Zi is like son and grandson. Observe forms of objects, figure out the principles from mixed things, that's why we call it Wen. Like mother give birth, breed and raise sons, Zi is born from Wen for the purpose of naming more things. When Zi is written on bamboo slices and silk, it is called Shu. Wen is what lightens Dao. The sun, the moon and the stars are the Wen of the sky; Mountains and marshes are the Wen of the earth; Cities and walls are the Wen of human societies. Zi and Shu are essentially the same, they both are used by wen, and necessary to each other to clearly identify all invisible things and clarify all visible things. As such, there is no gap that unable to across, there is no destination that cannot be arrive. Therefore, that is to deal with large number of situations with simple approaches.
Six Shu (六书)

(1) Shen 慎 Xu 许, 1781, Vol.16. Original text:

周礼八岁入小学，保氏教国子先以六书。一曰指事，指事者视而可识，察而可见，上下是也；二曰象形，象形者画成其物，随体诘诎，日月是也；三曰谐声，谐声者以事为名，取譬相成，江河是也；四曰会意，会意者比类合谊，以见指撝，武信是也；五曰转注，转注者建类一首同意相受，考老是也；六曰假借，假借者本无其字，依声托事，令长是也。

§ According to Rites of Zhou, children started school from eight years old. School education was started with Six Shu. The first Shu is called Zhi Shi. Zhi Shi means it can be seen and distinguish, can be observe and visible, such as 上 and 下. The second Shu is called Xiang Xin. Xiang Xing means it is the form of object, its curves follows the curves of the curves of the object's shape, such as 日 and 月. The third Shu is called Xie Shen. Xie Sheng means, the meaning of that Zi follows one part of it, but pronunciation follows another part, such as 江 and 河. The fourth Shu is called Hui Yi. Hui Yi means put two or more Zi together, gathered their meanings and result to a new meaning, such as 武 and 信. The fifth Shu is called Zhuan Zhu. Zhua Zhu means one Zi was originally another one, they have the same meaning but form changed a bit, such as 考 and 老. The sixth Shu is called Jia Jie. Jia Jie means there was no particular Zi to describe something, people just borrow another Zi and use its pronunciation to describe that thing, thus the meaning of that borrowed Zi has no relation with that thing, such as 今 and 长.

(2) Zhicong 之淙 Pan 潘, 书法离钩 Shu Fa Li Gou, 1776. Original text:
六书者，一象形，二指事，三会意，四谐声，五假借，六转注也。肇於象形，滋於指事，
广於会意，备於谐声。四书不足然后假借以通其声，声有不合则又转注以演其声。象形
加义於指事，会意生声於谐声，假借类声於转注，此六书之本也。既明六书文字，当识
子母相生。倉史主母而役子，率子以从母，主类为母从类为子，得势为母不得势为子。
母主形义子主声。总而言之，象形指事之谓文，因而滋蔓子母相生，会意谐声之谓字，
孳乳浸多著於竹帛之谓书。

§ Six Shu refers to: one, Xiang Xing; two, Zhi Shi; three, Hui Yi; four, Xie Sheng; five,
Jia Jie; six, Zhuan Zhu. It was originated from Xiang Xing, grew from Zhi Shi, extended
from Hui Yi, completed by Xie Sheng. The first four Shu were not enough thus using
Jia Jie for pronunciation, some pronunciations were not accurate, so people used
Zhuan Zhu to show their pronunciation. Xiang Xing sets principle to Zhi Shi, Hui Yi
offers pronunciation to Xie Sheng, Jia Jie gathered pronunciation for Zhuan Zhu,
these are the foundation of Six Shu. Since we have understood Wen Zi of Six Shu,
we should know the relation of mother and son. Historian Cang [Jie] made the mother
as master and made the son obey and follow the mother. Thus, the main category is
the mother, the sub category is the son. With power, it’s the mother; without power,
it’s the son. The mother takes charge of form and principle, while the son only takes
charge of pronunciation. Generally, Xiang Xing and Zhi Shi are called Wen, it then
gives birth to its son — Hui Yi and Xie Sheng, called Zi. With reproduction and
development, the number of the quantity has been increasing. When they are written
on bamboo slices or silk, it is called Shu.
Using Bi (用笔)

(1) Kangxi Emperor 康熙圣祖仁皇帝, (Qing Dynasty) 御定康熙字典 § Emperor-Authorized Kangxi Dictionary, 1710. Original text:

古之筆，不論以竹以木，但能染墨成字即謂之筆。以枯木為管鹿毛為柱⽺⽑為被，所謂蒼毫也，彤管赤漆耳，史官記事用之 [...] 筆長不過六寸，捉管不過三寸，真一行二草三，指實掌虛 [...]筆書具之屬。

§ Ancient Bi, no matter using bamboo or wood, as long as it can be used to write Zi with ink, it can be called Bi. Since Qin’s annexation on other six countries, beauties of previous dynasties have been destroyed, thus Meng Tian created Bi, that’s the so-called Qin Bi. It uses dry wood as Guan [管, a straight-slim-tube-like thing], uses deer’s hair in centre, goat’s hair on outside, thus is the so called Cang Hao. It was painted in red with red lacquer on Guan, historian uses it to write record of events. [...] The length of Bi is no longer than six Cun [a unit of length. One Cun at Qin Dynasty is about 2.31cm, thus six Cun is around 13.86 cm]. When writing, the range of holding Guan is no higher than three Cun. Holding at the first Cun when writing Kai Shu, holding at the second Cun when writing Xing Shu, holding at the third Cun when writing Cao Shu. When holding Bi to write, directly touch and hold it with fingers only, leave some space for palm, palm cannot touch it. [...] Bi is in the category of tools to Shu.

(2) Huai guan 怀瓘 张, 1781, Vol.2. Original text:

上古無筆墨，以竹挺點漆書竹木上。竹剛漆膩畫不能行，故首重尾輕似其形耳。

§ There was no ink or Bi at ancient time, people dip bamboo skewer in lacquer and write on bamboo slices. Bamboo skewer is hard, lacquer is thick, thus it is not easy for the motion of writing or drawing, therefore every stroke [of Ke Dou] is heavy at
start and light at the end, looks like a tadpole and that is how it was named.
Regulation of Shu Ti (书体规则)

(1) Huai guan 张, 1781, Vol.2. Original text:

一字之体，率有多变，有起有应，如此而起者当如此应，各有义理。王右军之字，当字、得字、深字、慰字最多，多至数十字，无有同者，然而未尝不同也，可谓所欲不逾矩矣。

§ Even to an individual Zi’s Ti, writing style could be various, but there always a beginning and an ending, the method of ending should be the same method of starting, yet have their own principles. [for instance] In Wang Xizhi's handwriting of Zi, ‘當’, ‘得’, ‘深’ and ‘慰’ are the most frequently appeared Zi, every one of them could appear in dozens of different handwritings, none of them are exactly the same. However, those dozens of different handwritings are still the same writing of one Zi. That is what we say freedom without overstepping the line of principles.

(2) He 萧, (Han Dynasty) 书势法 § Gesture Principles of Shu, in (Song Dynasty) 书苑菁华 § Essential Calligraphy Theories, ed. by Si 谁, Chen 陈, trans. by AX, (Qing Dynasty) 钦定四库全书 § Imperial Complete Collection of Four Categories edn (Beijing: 翰林院 § Imperial Academy, 1781). Original text:

論用筆之道，夫書勢法猶若登陣，變通既在腕前，文武遺于筆下，出沒必有倚伏，開閉籍於陰陽。每欲書字，喻如下營，穩思審之，方可用筆。且筆者心也，墨者手也，書者意也，此行之自然妙矣。

§ Critique of principles of using Bi: the approach of Shu’s gesture is like [a general] going to a battlefield for a war: both changings and connections [of military plan and organization] are controlled by the wrist; civilian and military officers are arranged and
delivered by Bi; [strategy and tactic of] appearing and disappearing must rely on each other; opening and closing are on the basis of Yin and Yang. Every time when going to write Zi, it is like [a general] going to the army’s camps, cannot start writing without thoughtful planning and speculation. Furthermore, [we should consider] Bi as [a person’s] heart, ink as [that person’s] hand, Shu as [the person’s] concept, only in this way, it could fit the principles of the nature.

(3) Yong邕 Cai蔡, ’(Han Dynasty) 笔论 § Interpretation of Bi’, in (Song Dynasty) 书苑菁华 § Essential Theories of Calligraphy, ed. by Si思 Chen陈, trans. by AX, (Qing Dynasty) 钦定四库全书 § Imperial Complete Collection of Four Categories edn (Beijing:翰林院 § Imperial Academy, 1781a), 奏汉四朝用笔法 § Principles of Using Bi in Four Dynasties From Qin to Han. Original text:

§ Shu, means San散布, §distribution]. If [a person] wants to Shu, [he] must open his heart and mind, let thinking and concepts freely distribute and spread first, and then write them out. If [he] is forced or in hurry, [he] can’t do it right not matter how good the Bi he uses. When doing Shu, [he] must sit down and meditate in silence first, follow the mind to fit concepts, adjust his breath and highly concentrate, just like facing a supreme oracle, thus [he] can’t do it wrongly. To write Shu Ti right, Shu must follow the shape or appearance of Zi: to write 坐 [§sit] as it’s sitting; 行 [§walk] as it’s walking; 飞 [fly] as it’s flying; 动 [move] as it’s moving; … 日 [§sun] as it’s the sun; 月 [§moon] as it’s the moon. Every stroke should have its Xiang象, §appearance] to follow, thus it can be called Shu.
Development of Shu Ti (书体发展)

(1) Shen 慎 Xu 许, 1781, Vol.16. Original text:

自爾秦書有八體，曰大篆，曰小篆，曰刻符，曰蟲書，曰摹印，曰署書，曰殳書，曰隸書，漢興有草書，學僮十七以上始試。

§Since Qin Dynasty, there are eight Ti of Shu. The first is called Da Zhuan, the second is called Xiao Zhuan, the third is called Ke Fu, the fourth is called Chong Shu, the fifth is called Mo Yin, the sixth is called Shu Sh, the seventh is called Shu Sh, the eighth is called Li Shu. Since Han Dynasty, there was another one which is called Cao Shu, but only over-seventeen-years-old students were allowed to learn it.

(2) Zhicong 之淙 Pan 潘, 书法离钩 | Shu Fa Li Gou, 1776. Original text:

科斗謂之古文。周史緘作大篆，篆者傳也，傳其書也。與古文小異名曰籀文，秦有小篆損於籀文，有八分損於小篆，有隸書通於楷書，漢史游急就解散於隸書，蔡邕飛白變楷以題署，章草乃隸書之捷，行書乃真書之省，草書又章草之捷也。六書十體如是四聲五音撃之，故曰三倉制字而後知義類，有周爾雅而後知訓詁，秦漢定體而後知書文，許慎說文而後知偏旁，孫炎作音而後知聲韻。

§ Ke Dou is the so-called Ancient Wen. Official historian Zhou of Zhou Dynasty created Da Zhuan. Zhuan means Zhuan, that is to write chronicles down. It is slightly different with Ancient Wen. Qin Dynasty used to use Xiao Zhuan, which is a simpler version of Xiao Zhuan. Then there was Ba Fen, which was a simpler version of Xiao Zhuan. Then there was Li Shu, which is similar to current Kai Shu. Official historian You of Han Dynasty created Ji Jiu, which is a loose and simple version of Li Shu. Cai Yong created Fei Bai, later it developed into Kai Shu for signatures and titles. Zhang
Cao is the faster writing of Li Shu. Xing Shu is faster writing of Kai Shu. Cao Shu is the faster writing of Zhang Cao. These are the Ten Ti of Six Shu. Their pronunciations have Four Tones and Five Scales. Therefore, like we always say, people learnt principles, disciplines and categories after Cang Jie created Zi. People learnt grammar and rhetoric after Er Ya in Zhou Dynasty. People learnt Shu and Wen after Ti has been established from Qin and Han Dynasty. People learnt characters' radicals after Xu Shen's Shuo Wen Jie Zi. People learnt pronunciations and rhymes after Sun Yan's Er Ya Yin Yi.
Bi Shi (笔势)

(1) Yong邕 Cai蔡, 'Han Dynasty) 蔡邕九势八诀 § Cai Yong's Theory on Nine Motions and Eight Methods', in (Song Dynasty) 书苑菁华 § Essential Theories on Calligraphy, ed. by Si思 Chen陈, trans. by AX, (Qing Dynasty) 钦定四库全书 § Imperial Complete Collection of Four Categories edn (Beijing: 翰林院 § Imperial Academy, 1781b). Original text:

夫書肇於自然。自然既立，陰陽生焉。陰陽既立，形勢盡矣。藏頭護尾，力在字終，下筆用力，肌膚之麗，故曰勢來不可立勢去不可遏，惟學軟則奇怪生焉。凡落筆結字，上皆覆下，下以承上，使其形勢遙相映帶，無使字背自。

§ Shu is originated from the nature, when the nature is established, Yin and Yang take place. Since Yin and Yang are established, structuring and gestures are completed. Hide the head, protect the tail, use power at the end of Zi. Give power on Bi to make the Zi vivid and shine like our skin. Therefore, we can’t forcing stop the gesture of coming, nor forcing pull back a gesture of going. These fantastic phenomena only occur with Bi’s softness. As long as using Bi to result Zi, upper part always covers lower part, lower part always carries upper part, thus the structure of it could have connection between each part as a unit.
The Concept of Wu (无) in Dao De Jing

(1) Bi 阮 Wang 王, (San Guo Period) 老子道德经 ¶ Laozi Dao De Jing, (Qing Dynasty)

钦定四库全书 § Imperial Complete Collection of Four Categories edn, ed. by Xiaolan 晓岚 Ji 纪, trans. by AX (Beijing: 翰林院 § Imperial Academy, 1778). Original text:

凡有皆始於無 故未形無名之時則為萬物之始 及有形有名之時則長之育之亭之毒之 為 其母也 言道以無形無名始成萬物 以始以成而不知其所以 玄之又玄也

§ All 'have' (有) are started from 'don’t have' (无). Thus, the origin of everything is the time of things don’t have name or shape. As long as it has name, it can be created, grow and raised up, that is to say Dao has no shape, has no name, it is the origin of everything.

(2) In Hong 炳 Jiao 焦, (Ming Dynasty) 老子翼 § Interpretation on Lao Zi, (Qing Dynasty)

钦定四库全书 § Imperial Complete Collection of Four Categories edn, ed. by Xiaolan 晓岚 Ji 纪, trans. by AX (Beijing: 翰林院 § Imperial Academy, 1780).

a. Su Zhe (苏辙, Song Dynasty) ’s annotation:

夫道不可道 况可得而名之乎 凡名皆其可道者也 ……無名者道之體 而有名者道之用 也

§If Dao is not even able to talk about, how could it be named? As long as anything could be talk about, that thing is able to be named...Thus 'don’t-have-name' is the body of Dao, ‘have-name’ is the using of Dao.

b. Lv Ji Fu (吕吉甫, Song Dynasty) ’s annotation:
常道無名則無名者道也

§Eternal Dao is eternal 'don't-have-name'. thus 'don't-have-name' is Dao.

(3) Yuan 源 Wei 魏, (Qing Dynasty) 老子本义 § Essential Interpretation of Lao Zi,
Digitizing sponsor China-America Digital Academic Library (CADAL) edn, trans. by AX (Contributor: Beijing University Library).

首章總言道德二字之旨 無名者道也 有名者德也 老子之意 蓋以虛無為天地之所由

§The two characters Dao De (道德) means, what ‘doesn’t-have-name’ is Dao (道), what ‘does-have-name’ is De (德). From the concepts of Lao Zi, ‘Xu Wu’ (虛無) is what the sky and the earth came from.
Wu, the motionlessness of Dao

Annotation from: Jiao, Hong (Ming Dynasty: 1368-1644 A.D.) (1780 (乾隆四十五年)) 老子翼 (Lao Zi Yi). 钦定四库全书 (Imperial Complete Collection of Four Categories) edition. Beijing: 翰林院 (Imperial Academy).

(1) Shu Che’s note:

復性則靜矣 ……動之所自起也 道無形無聲 天下之弱者莫如道 然而天下之至強莫如焉 此其所以能用萬物也……靜之為動 弱之為強 故告知 以物之所自生者蓋天下物 閏有母制子 未聞有以子制母者也

§ Motionless is the start of motion. Dao is non-appearance and non-sound, thus ‘weakest’ in the world is the Dao. However, even the ‘strongest’ thing is started from it. Therefore, motionless is motion, weakness is strength. This is like every son is controled by his mother, but we never heard a mother is controled by her son.

(2) Lv Jifu’s note:

道之周行萬物非不逝也 而其動常在于反 所謂樞始得其環中以應無窮者是也 運動乎天地非不強也 而其用常在于弱 所謂天下之至柔 馳騁天下之至堅 無有入於無間者是也 故天下之物生於有 有生於無 唯有為能生天下之物 而無又能生天下只有 則道之動在於反 而其用在於弱 可知矣 然則與反而弱者無他 至一以及乎無而已矣

§ Dao travels through all things in the world, doesn’t mean it would never disappear, but because it is moving forward and backward. That is a circulate movement to adjust everything and thus it is endless. When it is moving between the sky and the earth, doesn’t mean it is not strong, but its nature is ‘weak’. That is why it says, the most flexible thing can handle the most rigid thing, the ‘doesn’t-have have’ can enter the
doesn't-have gap'. Everything in the world is created from ‘have’, ‘have’ is created from ‘doesn’t have’. Only the ‘have do’ can create all things in the world, while ‘doesn’t have’ can create all ‘have’ in the world. That is why the point of Dao’s movement is ‘return-ness’, and the point of its nature is weakness. Nevertheless, the way of return to ‘weakness’ is to go to the ‘One’ to proceed ‘doesn’t have’.

(3) Wei Yuan’s note:

一者虛之德，前後所謂抱一，所謂混為一。所謂道生一，皆指此。莊子又謂太一。此自然之德 […]「老于」原弱者指所以反之實，凡言反者即欲用弱。言弱者即是與羣動者諸有相反，非若者外又有所謂反也。道之靜本無，故動則常與相反，無之體虛，故其用常以弱為事。蓋物生於氣，氣生於道，氣形有而導則無，此有無所以相反也。

§ The One is the principle of the movement of fullness and emptiness. When they’re moving forward and backward, it is the so-called ‘the mixing is the One’ (混为一). It is the so-called ‘ Dao create the One’ (道生一). It is what Zhuang Zi called ‘the extreme One’. It is the principle of the nature. … [Lao Zi] uses ‘weaknesses to indicate the nature of ‘return’. As long as [Lao Zi] mentions ‘return’, he would mention ‘weakness’ next. When he mentions ‘weakness’, he always indicates the opposite of all ‘motions’. It doesn’t mean there’s an alternative ‘return-ness’ besides ‘weakness’. Because the ‘motionless’ of Dao is ‘doesn’t-have’. Therefore, motion is always the opposite of motionless. The form of ‘doesn’t-have’ is ‘emptiness’, so it is often being indicated as ‘weakness’. That’s all because objects are created from Qi, and Qi is created from Dao. Qi has appearance, but Dao doesn’t. This is why ‘have’ and ‘doesn’t-have’ are opposite.
Wu Ji is Tai Ji (无极本太极)

(1) Xi 熹 Zhu 朱, (Song Dynasty) 近思录 § Docuementation of Recent Thoughts, (Qing Dynasty) 钦定四库全书 § Imperial Complete Collection of Four Categories edn, ed. by Xiaolan 晓岚 Ji 纪, trans. by AX (Beijing: 翰林院 § Imperial Academy, 1781).

Original text:

濂溪先生曰無極而太极。太极動而生陽，動極而靜。靜而生隂，靜極復動，一動一靜互為其根，分隂分陽兩儀立焉。[…]

陰陽一太极也，太极本無極也。

§Master Lian Xi said ‘Wu Ji is Tai Ji’ (无极而太极), Tai Ji creates Yang with motion (动), utmost motion turns to motionless (静). Motionless creates Yin, utmost motionless restarts motion. A motion and a motionless are the basis of each other. Division of Yin and Yang establishes Liang Yi. […] Yín Yang is a Tai Ji (太极), Tai Ji essentially is Wu Ji (无极).

(2) Annotation by Ye 叶 Cai 稹, politician and theorist in Song Dynasty (960-1279 A.D.).

The annotator of Zhu Zi’s book Docuementation of Recent Thoughts:

朱子曰上天之載無聲無臭而實造化之樞紐品業之根抵也。故曰無極而太極。非太極之外復有無極也 […] 即此而推本之以明其渾然一體莫非無極之妙。而無極之妙亦未嘗不各具於一物之中焉。[…] 陰陽異位動靜異時而皆不能離乎太極 […] 所以為太極者又無聲臭之可言也。

Zhu Zi said what is carried by the heaven is soundless and odourless, that is the foundation of all principles and changes. That’s why he said, ‘Wu Ji is Tai Ji’. It doesn’t mean there is a ‘Wu Ji’ beyond ‘Tai Ji’. Zhu Zi said Tai Ji is the principle before the
appearance of Xiang. He also said the Principle existed before the appearance of the sky and the earth. Further, he said the so-called Wu Ji is to say the Principle was there before everything was created. [...] The original status is a unit without division, isn’t it the truth of Wu Ji? Whilst the truth of Wu Ji is nerveless in One Unit [...] Yin and Yang changes spatially, motion and motionless changes temporally, no matter how they change, they remain in Tai Ji. [...] Therefore, Tai Ji refers to ‘the Dao (principle) have no sound or smell’. 
A Yin and A Yang is Called Dao (一阴一阳之谓道)

「一阴一阳之谓道」本义：阴阳迭运者气也。其理则所谓道。集説：邵子曰，道无聲无形不可得而见者也。故假道路之道而为名。人之有行必由乎道， 一阴一阳天地之道也。物由是而生由是而成者也。程子曰，離了阴阳便无道，所以阴阳者是道也。气是形而下者道是形而上者。朱子语类云，理则一而已。其形者谓之器，其不形者谓之道。而道非器不形，器非道不立，盖阴阳亦器也。而所以阴阳者道也，是以一阴一阳往来不息，而聖人指是以明道之全體也。

Original meaning of the sentence is, movement and exchanging of Yin and Yang is Qi (气) the principle of it is called Dao. Shao Zi said Dao doesn’t have appearance thus it is not visible. Therefore it is named as ‘道’(Dao), which original meaning is ‘road’, since as long as people walks, he must walk on the road. A Yin and a Yang is the road of the sky and the earth. Everything is created between them. Cheng Zi said, there is no Dao if there’s no Yin and Yang. Therefore, Yin Yang is Dao. Yin Yang is Qi. Qi is lower part of Xing (形而下者), Dao is upper part of Xing (形而上者). According to theories of Zhu Zi, the Principle is the One. Its appearance-part is Qi, its non-appearance-part is Dao. However, Dao wouldn’t have appearance if there’s no Qi; Qi wouldn’t be established if there’s no Dao. That is all because Yin Yang is also Qi. When Honorific masters said Yin Yang is Dao is because a Yin and a Yang come and forward without stopping, they use that as a metaphor to clarify the whole conception of Dao.
Dao creates One, One creates Two, Two creates Three and Three creates all things in the world (道生一, 一生二, 二生三, 三生万物)

(1) Annotations from: Wei,Yuan,魏源 (Qing Dynasty: 1644-1912 A.D.) (Qing Dynasty: 1644-1912 A.D.) 老子本义 (Essential Interpretation of Lao Zi). Digitizing sponsor China-America Digital Academic Library (CADAL) edition. Contributor: Beijing University Library. Original text:

道生一，一生二，无名天地之始也。二生三，三生万物，有名万物之母也。一谓气，二谓阴与阳，三谓阴与阳和之气。[...]

苏氏辙曰，夫道，非一非二，及其与物为偶，道一而物不一，故以一名道。

§ 'Dao creates One, One creates Two' refers to the sentence ‘无名天地之始’ (the ‘doesn’t have name’ is the origin of the sky and the earth); 'Two creates Three, Three creates all)’ refers to the sentence ‘有名万物之母’ (the ‘does have name’ is the mother of all). The One refers to Qi, the Two refers to Yin and Yang. The Three refers to the Qi resulted from the combination of Yin and Yang. Su Zhe said ‘Dao is not One or Two. When it is side by side with object, Dao is One and the object is not One, so in that situation, Dao is named as One.’


道，一而已。故曰道生一也。犹言易有太极也。一之中便有动静。动曰阳，静曰阴，故曰一生二也。一与二便是三，故曰二生三也，其实一也。然动静无端，阴阳无始，一亦
道生一，非一，但形于言则不可不谓之也。[...] 亦犹言太极动而生阳，动极则静，静而生阴也。阴阳不可不以二而言之，然阳自阴来，其实一也。孔子所谓一阴一阳之谓道是也。周子所谓二本则一亦是也。盖二与一便是三也，自三以往生生不穷，故曰三生万物也。

§ Dao is the One. That is ‘Dao creates One’. It is like it says, ‘Yi has Tai Ji’. In this One, there are motion and motionless, motion is called Yang, motionless is called Yin. That is ‘One creates Two’. … One and Two is Three. That is ‘Two creates Three’, but it is essentially the One. However, motion and motionless has not ending point, Yin and Yang has no starting point, One is not One. We know the concept but when it is conveyed with words we have to use ‘One’ to indicate it. … Tai Ji creates Yang with motion, absolute motion is motionless. Motionless creates Yin. Thus, Yin and Yang cannot be described without using the word ‘Two’. However, Yang came from Yin, Yin came from Yang, they are essentially the One. That is what Confucius said, ‘a Yin and a Yang is called Dao’. That is what Zhou Zi said, ‘Two is fundamentally the One.’ It’s all because the Two and the One is the Three. From the Three and after the three, is endless creations. That is ‘Three creates all’. 
The Greatest Xiang has No Appearance (大象无形)


Su Zhe noted,

道非形不可見，非生不可聞。 [...] 大象無形，非目之所得見也。道之所寓，無所不見。

§ Dao is not form so is not able to see; it is not sound, so it is not able to hear. [...] the greatest Xiang doesn’t have a form so is not what our eyes can see. Dao’s concept is ‘nothing is invisible’.

Lv Jifu noted,

大象者視之不可見，故無形。凡此者皆道也。

§ The great Xiang is invisible, so it doesn’t have appearance, it is the Dao.

(2) Fan, Ying Yuan (范应元 960-1279 A.D.) (Song Dynasty: 960-1279 A.D.) 老子道德經古本集注 (Lao Zi Dao De Jing with Ancient Collection of Annotation).

Digitizing sponsor: China-America Digital Academic Library (CADAL) edition. Contributor: Beijing University Library. Original text:

大道無象，而眾象由是而見，乃象之大者也。

§ The greatest Dao doesn’t have Xiang, yet all Xiang can be seen from it, that is the greatest Xiang.
Ancient Wen is Ba Gua (古文八卦)

宓羲时龙马负而出於荥河，八卦所由以画者也。[...]

《易大传》曰：易有大極，是生兩儀，兩儀生四象，四象生八卦。[...]

《朱子》曰：八卦列於六經，為萬世文字之祖。[...]

§ Fu Xi saw a dragon horse came out from the River Xing, with a graphic on its body, thus he drew Ba Gua. [...] Tai Ji includes Yin Yang, Yin Yang includes Ba Gua, that's the amazing truth of the nature, the origin of all characters of all generations and the essential of all principles. [...] the Book of Changes says, ‘Yi has Da Ji, thus creates Liang Yi, Liang Yi creates Si Xiang, Si Xiang creates Ba Gua. Qian Zao Du says, ‘Ba Gua are ancient characters.☰ is the ancient character Sky, ☱ is the ancient character Earth, ☱ is the ancient character Wind, ☱ is the ancient character Mountain, ☱ is the ancient character Water, ☱ is the ancient character Fire, ☱ is the ancient character Thunder, ☱ is the ancient character Marsh. Zhu Zi said, Ba Gua is the foundation of all Six Classics, it is the origin of all characters of all times. [...] When stand ☱ and ☱ up [turn 90º], they are the word 水 (Water) and 火 (Fire). [...] In the Book of Han’, the word 坤 (Kun) is written is written as ☱. Thus, when the eight characters stand up and established, their meanings are extremely rich that would never be completely covered by their pronunciations and appearances.
Yi has Tai Ji, thus created Liang Yi, Liang Yi created Si Xiang, Si Xiang created Ba Gua. (易有太极，是生两仪，两仪生四象，四象生八卦)

(1) Xi 熹 Zhu 朱, (Song Dynasty) 周易本义 § Essential Conception of Zhou Yi, (Qing Dynasty) 钦定四库全书 § Imperial Complete Collection of Four Categories edn, ed. by Xiaolan 晓岚 Ji 纪, trans. by AX (Beijing: 翰林院 § Imperial Academy, 1775).

Original text:

一每生二自然之理也/易者陰陽之變/大極者其理也/兩儀者始為一畫以分陰陽/四象者次為二畫以分大少/八卦者次為三畫而三才之象始備此數/

§ Every ‘one’ creates a ‘two’, that is the principle of the nature. Yi means the changes of Yin and Yang. Tai Ji means its principle. Liang (两, two) Yi means the first level [of the sequence], One is divided into Two, which are called Yin and Yang and drawn at first level. Si (四, four) Xiang are the second step of the sequence [from two to four], they show the measures between max and minimum, so they are drawn at the second level. Ba (八, eight) Gua is the third level of drawing. These three levels of the sequence are the original Xiang of San Cai (三才, three Cai).

(2) (Qing Dynasty) 御纂周易折中 § Emperor-Edited Comparative Interpretations on Zhou Yi, ed. by KangxiEmperor 康熙圣祖仁皇帝, 钦定四库全书 § Imperial Complete Collection of Four Categories edn, trans. by AX (Beijing: 翰林院 § Imperial Academy, 1716). Original text:

邵子曰，太極何物也? 太極生兩儀。兩儀，天地之謂乎。曰兩儀生四象，四象何物也?曰四象謂陰陽剛柔，有陰陽然後可以生天，有剛柔然後可以生地。立功之本於斯為極，
曰四象生八卦。八卦何謂也？曰乾坤離坎兌艮震巽也。迭相盛衰始終於間矣，因而重之則六十四卦由是而生也。易之道始備矣。

§ Shao Zi said: What is Tai Ji? Tai Ji creates Liang Yi, Liang Yi is the title of the sky and the earth. That’s why we say Liang Yi is the origination of the sky and the earth. Tai Ji divided in to two. Firstly, it got the One, which is the One. Then it got another One, which is the Two. The One and the Two is called Liang Yi. Then it says Liang Yi creates Si Xiang. What is Si Xiang? Si Xiang is the so called Yin (阴), Yang (阳), Gang (刚), Rou (柔). When there are Yin and Yang, then the sky is created. When there are Gang and Rou, then the earth is created. That’s the origin of all achievements, thus is Ji (極) to it. What is Ba Gua? Ba Gua refers to Qian (乾), Kun (坤), Li (离), Kan (坎), Dui (兑), Gen (艮), Zhen (震), Xun (巽). They reflect and connect with each other and all changes are always in the changes of their measures. When Ba Gua overlapped with Ba Gua, there are sixty-four Gua (六十四卦), and thus the Dao (道, principle) of changes is completed.
Wen and Tai Ji

文之為德者大矣，與天地并生。[…] 為人參之性靈所鍾，是諸三才，為五行之秀，人實天地之心生，心生而言立，言立而文明，自然之道也。[…] 故形立則章成矣，聲發則文生矣。[…] 人文之元肇自太極，幽贊神明，易象為先，庖義畫其始。

§ As De (德 see De in Dao De Jing), Wen (文) is extremely big as the sky and the earth… Human being is the essence of Liang Yi (两仪), and the elite of Wu Xing (五行, the Five Categories). Human being’s heart is created by the sky and the earth, thus Yan (言, language) is established after the heart is created, Wen is clarified after Yan is established. That is the Dao (道) of the nature. […] Therefore, as long as the appearance [of everything] is established, text is completed. As long as the sound is pronounced, the Wen is created. … the origin of human being’s Wen is from Tai Ji (太極) and Yi Xiang (易象, Xiang of Changes, Ba Gua) which was Pao Xi (庖義, Fu Xi) first drew.
Wen and Xiang

夫文象列而結繩移，鳥跡明而書契作，斯乃言語之體貌，而文章之宅宇也。[⋯] 心既托聲於言，言亦寄形於字，諷誦則績在宮商，臨文能歸字形矣。是以綴字屬篇必須練擇，一避詭異，二省聯旁，三權重出，四調單復。[⋯] 古今殊跡，妍蚩異分，字靡異流，文阻難運，聲畫昭精，墨彩騰奮。

§Position of Wen Xiang (refers to Ba Gua) ended knot-tying’s period, clarifying of birds' footprints resulted Shu. These are property and appearance of language and are the fundation and space of texts and chapters … Language carries the heart via pronunciation, Zi carries the language via their appearances. Chanting and reciting rely on scales (the Five Scales of Pronunciation), Wen relies on the appearance of Zi. Therefore, arrange Zi and compose text must select carefully. The first principle is to avoid strange [appearance of Zi]. The second is to avoid [two or more Zi with] same radical. The third is to avoid [same Zi’s] repetition. The forth is to avoid singular and plurality [of Zi’s combination parts]. … From ancient to modern time, there were various of using and arrangement of Zi, and there are distinctions of elegance and inelegance. If a Zi fits the mainstream of using, it will be easy to spread and remain. If a Wen obstructs understanding and communication, it will be abandoned. As long as pronunciation and appearance are clear and accurate, literary grace will be outstanding.
Hui Yi (会意)

(1) Huiqian 搂谦 Zhao 赵, (Ming Dynasty) 六书本义 § Essential Interpretation of Six Shu, ed. by Donggao 东皋 Hu 胡, 胡东皋刊本 § Hu Donggao Printing Edition edn, trans. by AX (余姚 ¶ Yuyao: 胡东皋 ¶ Hu Donggao, 1521). Original text:

会意者或合其体而兼乎义，或反其文而取乎意，拟之而后言，议之而后动者也。其书出 于象形指事。象形指事，文也；谐声，字也；会意，文字之间也。但其文则反诸象形指 事之文耳，故曰正生归本。

§ Hui Yi (会意) means either combines characters and their meaning or turn-over writing of a character to suggest a developed meaning. Draft and then inform; Discuss/analyze/interpret and then change. The writing of Hui Yi is structured by Xiang Xing (象形) and Zhi Shi (指事). Xiang Xing and Zhi Shi are Wen (文). Xie Sheng is Zi (字). Hui Yi is located between Wen and Zi, but its writing is a reflection of the writing of Xiang Xing and Zhi Shi, that’s why it is called ‘derives from origin and then returns’ (正生归本).

(2) Huan 桓 Yang 杨, (Yuan Dynasty) 六书统 § Six Shu’s Governance, (Qing Dynasty) 钦定四库全书 § Imperial Complete Collection of Four Categories edn, ed. by Xiaolan 晓岚 Ji 纪, trans. by AX (翰林院 § Imperial Academy, 1781). Original text:

会意者写天地万物变动之意，使人观之而自晓自会也。

§ Hui Yi is the writing of the changes of everything in the world, thus, when people look at it (a HuiYi character), they would learn and understand the meaning by themselves.
Hui Yi and Ba Gua

八卦者，文字之原，伏羲画之以统天地万物之理者。天地万物其类虽不同，而理之所统要不出此八者而已。八卦之名，其文只当用此，则理意兼备，后世别制八字以为卦名，至借古寒切乾字转声为☰卦名；借鸟名之离为☲卦名。夫文字至于假借岂得已哉？既有所画自然之文，又何必假借乎？其余六文虽皆本义，亦非卦画之自然。余故著八卦为会意之首，明者其详焉。

§Ba Gua is the origin of Wen and Zi. Fu Xi drew it to governance the principles of everything in the universe. Although there are different categories, the essential principles of everything in the universe are all included in these eight categories. The writing of Ba Gua’s name should only be like this. Later generations after Fu Xi have been using other eight characters to be the writing of their names. For example, using ‘乾’ (¶Qian) as the name of☰, using bird’s name ‘离’ (¶Li) as the name of☲. However, how could the meaning of Wen Zi be borrowed and replaced by other characters? Since they are natural Wen Zi characters already, why bothered to borrow and replace it with some other characters? Although the other six characters which are used as names of those Gua, they are not the natural appearance of those Gua. Therefore, I put Ba Gua at the top of all Hui Yi characters to clarify its importance.
Appendix 2

Chinese Pin Yin Plan (since 1958)

1. Alphabet List (26)

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>b</td>
<td>c</td>
<td>d</td>
<td>e</td>
<td>f</td>
<td>g</td>
</tr>
<tr>
<td>h</td>
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<td>j</td>
<td>k</td>
<td>l</td>
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<tr>
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<td>q</td>
<td>r</td>
<td>s</td>
<td>t</td>
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<tr>
<td>v</td>
<td>w</td>
<td>x</td>
<td>y</td>
<td>z</td>
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<td></td>
</tr>
</tbody>
</table>

Note: 'v' is only used to spell loanwords, minor languages and dialect.

2. List of Initial Consonants (21)

<table>
<thead>
<tr>
<th>b</th>
<th>p</th>
<th>m</th>
<th>f</th>
<th>s</th>
<th>t</th>
<th>n</th>
<th>l</th>
</tr>
</thead>
<tbody>
<tr>
<td>玻</td>
<td>坡</td>
<td>摸</td>
<td>佛</td>
<td>得</td>
<td>特</td>
<td>讷</td>
<td>勒</td>
</tr>
<tr>
<td>g</td>
<td>k</td>
<td>h</td>
<td>j</td>
<td>q</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>哥</td>
<td>科</td>
<td>喝</td>
<td>基</td>
<td>欺</td>
<td>希</td>
<td></td>
<td></td>
</tr>
<tr>
<td>zh</td>
<td>ch</td>
<td>sh</td>
<td>r</td>
<td>z</td>
<td>c</td>
<td>s</td>
<td></td>
</tr>
<tr>
<td>知</td>
<td>黍</td>
<td>诗</td>
<td>日</td>
<td>贬</td>
<td>雕</td>
<td>思</td>
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</tr>
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</table>

3. List of Syllable Rhymes (35)
<table>
<thead>
<tr>
<th></th>
<th>i</th>
<th>u</th>
<th>ü</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
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<td>ua</td>
<td></td>
</tr>
<tr>
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</tr>
<tr>
<td>ong</td>
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<td>iong</td>
<td></td>
</tr>
</tbody>
</table>

Note: According to QWERTY keyboard regulation, ‘ü’ is replaced by ‘v’ in Chinese (simplified) Pin Yin. Therefore, in this thesis, for the convenience of typing, I choose the same replacement method in all Pin Yin pronunciations.

4. Tones
<table>
<thead>
<tr>
<th>阴平</th>
<th>阳平</th>
<th>上声</th>
<th>去声</th>
</tr>
</thead>
<tbody>
<tr>
<td>§high and level tone</td>
<td>§rising tone</td>
<td>§low plus rising tone</td>
<td>§falling tone</td>
</tr>
</tbody>
</table>

Note 1: Symbol of tone is marked on main vowel letter (a, e, i, o, u) of the rhyme of a syllable. If there were two vowels in one rhyme, tone symbol is priority marked by order of the vowels. For example, the pronunciation of ‘黄’ is ‘huang’. The tone symbol should be marked on vowel letter. According to the order of vowel letters, ‘a’ is before ‘u’, the tone symbol is marked above the letter ‘a’. Therefore, as the tone of ‘huang’ is marked as ‘huáng’.

Note 2: According to QWERTY keyboard regulation, tones are not marked in Chinese (simplified) Pin Yin. Therefore, in this thesis, for the convenience of typing, I choose the same spelling method in all Pin Yin pronunciations.
Appendix 3.1

Chronology of Dynasties in Chinese History

<table>
<thead>
<tr>
<th>Dynasty</th>
<th>Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>夏朝 § Xia Dynasty</td>
<td>c. 2070 BC – c. 1600 BC</td>
</tr>
<tr>
<td>商朝 § Shang Dynasty</td>
<td>1600 BC – 1046 BC</td>
</tr>
<tr>
<td>周朝 § Zhou Dynasty</td>
<td></td>
</tr>
<tr>
<td>西周 § Western Zhou Dynasty</td>
<td>1046 BC – 771 BC</td>
</tr>
<tr>
<td>东周 § Eastern Zhou Dynasty</td>
<td>770 BC – 256 BC</td>
</tr>
<tr>
<td>春秋时期 § Spring and Autumn Period</td>
<td>770 BC – 376 BC</td>
</tr>
<tr>
<td>战国时期 § Warring States Period</td>
<td>475 BC – 221 BC</td>
</tr>
<tr>
<td>秦朝 § Qin Dynasty</td>
<td>221 BC – 206 BC</td>
</tr>
<tr>
<td>汉朝 § Han Dynasty</td>
<td></td>
</tr>
<tr>
<td>西汉 § Western Han Dynasty</td>
<td>206 BC – AD 25</td>
</tr>
<tr>
<td>东汉 § Eastern Han Dynasty</td>
<td>25 – 220</td>
</tr>
<tr>
<td>三国时期 § Three Kingdoms Period</td>
<td></td>
</tr>
<tr>
<td>魏国 § Kingdom Wei</td>
<td>220 – 265</td>
</tr>
<tr>
<td>蜀国 § Kingdom Shu</td>
<td>221 – 263</td>
</tr>
</tbody>
</table>

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343 This chronology is adapted from: Institute of Languages of Chinese Academy of Social Sciences (中国社会科学院语言研究所), 2010. '我国历代纪元简表 § Brief Time Table of Chronology of Chinese Dynasties', in Anonymous 新华字典 § Xinhua Dictionary (Beijing: 商务印书馆 § Commercial Press), pp. 691-692.
<table>
<thead>
<tr>
<th>朝代</th>
<th>简称</th>
<th>年代</th>
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<tbody>
<tr>
<td>三国</td>
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<tr>
<td>东晋</td>
<td>317-420</td>
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<tr>
<td>十六国</td>
<td>304-439</td>
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<tr>
<td>南北朝</td>
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<tr>
<td>唐朝</td>
<td>618-907</td>
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<tr>
<td>Period</td>
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<td>Start Year</td>
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<tr>
<td>-------------</td>
<td>------------------</td>
<td>------------</td>
</tr>
<tr>
<td>五代十国§Five Dynasties and Ten Kingdoms</td>
<td>后梁§Post Liang</td>
<td>907</td>
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<tr>
<td></td>
<td>后唐§Post Tang</td>
<td>923</td>
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<tr>
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<td>后晋§Post Jin</td>
<td>936</td>
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<tr>
<td></td>
<td>后汉§Post Han</td>
<td>947</td>
</tr>
<tr>
<td></td>
<td>后周§Post Zhou</td>
<td>951</td>
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<td></td>
<td>十国§Ten Kingdoms</td>
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<td>宋朝§Song Dynasty</td>
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</tr>
<tr>
<td>西夏§Western Xia</td>
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<td>1038</td>
</tr>
<tr>
<td>金§Jin Dynasty</td>
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</tr>
<tr>
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<td></td>
<td>1206</td>
</tr>
<tr>
<td>明朝§Ming Dynasty</td>
<td></td>
<td>1368</td>
</tr>
<tr>
<td>清朝§Qing Dynasty</td>
<td></td>
<td>1616</td>
</tr>
<tr>
<td>中华民国§Republic of China</td>
<td></td>
<td>1912</td>
</tr>
<tr>
<td>中华人民共和国§People’s Republic of China</td>
<td></td>
<td>1949</td>
</tr>
</tbody>
</table>
Appendix 3.2

Sovereigns Before Zhou Dynasty in Chinese History

<table>
<thead>
<tr>
<th>Name</th>
<th>Contribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>盘古氏 Pan Gu</td>
<td>The first sovereign of intelligence human beings.</td>
</tr>
<tr>
<td>天皇氏 Tian Huang</td>
<td>Set Era/Year system with ten Sky Stems and twelve Earth Branches.</td>
</tr>
<tr>
<td>地皇氏 Di Hung</td>
<td>There were thirteen sovereigns after Tian Huang</td>
</tr>
<tr>
<td>人皇氏 Ren Huang</td>
<td>There were twelve sovereigns after Di Huang</td>
</tr>
</tbody>
</table>

Ancient Sovereigns before The Three Sovereigns

---

344 This table is adapted from:

Hu 胡, H. 1779. (Song Dynasty) 皇王大纪 § Grand Chronicles of Emperors and Kings (Beijing: 翰林院 § Imperial Academy)

Ling 凌, Z. (ed.). 1577. (Song Dynasty) 史记评林 § Records of the Grand Historian with Collective Annotations (吴兴 ¶ Wuxing: 凌雅隆 ¶ Ling Zhilong)
<table>
<thead>
<tr>
<th>Name</th>
<th>Contribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>有巢氏</td>
<td>Taught people to build houses.</td>
</tr>
<tr>
<td>燧人氏</td>
<td>Taught people to make fire by drilling wood, to keep and to use fire.</td>
</tr>
<tr>
<td>帝太昊</td>
<td>Fu Xi created Ba Gua, he is the first sovereign of civilized society.</td>
</tr>
<tr>
<td>女娲</td>
<td>She is the inventor of instruments and music, also set the form of marriage.</td>
</tr>
<tr>
<td>黄帝</td>
<td>Fu Xi was replaced with Emperor Huang of The Three Sovereigns.</td>
</tr>
</tbody>
</table>

There were nine sovereigns after Ren Huang.
<table>
<thead>
<tr>
<th>Name</th>
<th>Contribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>神农氏 Shen Nong</td>
<td>Taught people agriculture and medicine.</td>
</tr>
<tr>
<td></td>
<td>There were seven Sovereigns after Emperor Yan</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>黄帝 Emperor Huang</td>
<td>轩辕氏 Xuan Yuan</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Emperor Huang is the ancestor of whole Chinese culture and nation. He is the ancestor of Shang and Zhou Dynasties.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>黄帝 Emperor Huang</td>
<td>高阳 Gao Yang</td>
</tr>
<tr>
<td></td>
<td>Emperor Huang’s son</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>黄帝 Emperor Huang</td>
<td>舜帝 Emperor Yao</td>
</tr>
<tr>
<td></td>
<td>桓唐 Tao Tang</td>
</tr>
<tr>
<td></td>
<td>Emperor Huang’s grandson</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>黄帝 Emperor Huang</td>
<td>禹 King Yu</td>
</tr>
<tr>
<td></td>
<td>大禹 Da Yu</td>
</tr>
<tr>
<td></td>
<td>Handed over by Yao</td>
</tr>
<tr>
<td>Dynasty</td>
<td>Title</td>
</tr>
<tr>
<td>---------</td>
<td>-------</td>
</tr>
<tr>
<td>商朝</td>
<td>君王</td>
</tr>
<tr>
<td>商朝</td>
<td>君王</td>
</tr>
<tr>
<td>周朝</td>
<td>君王</td>
</tr>
</tbody>
</table>
Appendix 4.1

Artists’ Statements from the Curatorial Project

*This is All I'm Going to Say, You Know What I Mean.*

(Chapter 2)

Steve Dutton

These paintings form a crucial element of my recent work and could be said to an exploration of a triangulation around painting (image and text), space (place) and time (duration). These works outline a propositional and experimental approach to a larger project, ‘The Office Institutional Aesthetics’, which, in short, is an imaginative framework which seeks to frame contemporary spaces and places of work as works of art in themselves; self-reflexive, generative and dynamic realms of becomings as opposed to rigid grid/box/hierarchical structures of endings and production. The paintings operate as mediations around this mode of activity, seeking to approach their own dimensions, durations, subjectivities, readings and voices from multiple perspectives.
2012 年底到 2013 年初，两个月安静的冬天里，每天晚上十一点左右，一个人坐在桌前，拿着毛笔在纸上涂涂抹抹，画了些简略笔墨的画。在此之前，大约有一年的时间，因为偶然的原因，喜欢上一些日本俳句，像是石川啄木、小林一茶等人的短句，偶尔有感觉的时候，也写一点句子。当时内心百无聊赖，很空旷。又觉得有很多感触，又不想说的那么复杂。就这样，喜欢着简洁、有趣、闲适、微妙、空白、无目的的状态，听着笔在纸上摩擦，心里也在沙沙地回响。后来，把这些画挑一些出来，随机和一些句子组合在一起，就成了这本叫‘时间是锯子’的书。

中年时，能把感想和体验画一点半点出来，简单无聊，这状态让我痴迷，也让我感激不已。真是命好，竟然能有这样的运气，平静安详，无所求地享受画画，画些没用的画。而且，真真实实地感觉到自己活着。是真的，孤独的时候真的能听到时间的声音，就像锯子欢快地切割着我们的身体和心灵。即使听到这样的声音，也不要难过，请享受它，表达它，直到肉身死去。

§ During the peaceful winter between 2012 and 2013, I did some simple drawings with ink and brush every night at about 11pm. About a year before that, I casually read some Japanese Haiku poems, such as those poems by Takuboku Ishikawa and Kobayashi Issa. Therefore, I wrote some Haiku sentences to express my feelings. At that period, sometimes I felt bored and empty, sometimes I was emotional but didn’t
want to speak it out. As such, I enjoyed this status of simple, interesting, comfortable, tiny, blank and aimless. When I heard the sound of writing, a rustle echoes in my heart as well. Later, I picked some of these drawings, randomly paired them with those Haiku sentences I wrote, and became this book of *Time is a Saw*.

As a mid-aged man, I am obsessed and appreciated a status like this – that I could simply and wearily draw my feelings and experience out. I felt so lucky – peacefully and aimlessly enjoying the process of drawing, even those drawings are useless. Furthermore, it makes me realized that I am alive. It is true. You could hear the sound of the time when you’re lonely. It feels like a saw happily cutting your body and soul. If you would ever hear a sound like this, don’t be sad, just enjoy it, express it, until your flesh dies.

**John France**

These recent drawings/paintings are attempts to articulate in a visual way different aspect of the human condition. They are narratives of our parallel imaginary worlds. Where nothing can be taken for granted as real. They are all made under imaginary persona and articulate the journey of that imaginary person. An important aspect of these works is that they are hand crafted by the Artist and innovatory within the bounds of the traditions of contemporary painting. They negotiate the past historical language
and look to add through new languages such as new paint materials such as Interference Paint.

ZHANG TAO

这是一个图像时代，各种数字化的图像充斥着整个世界，这种背景之下，传统的架上绘画早已不是当代艺术的焦点。各种新媒体与观念充斥着整个当代艺术，传统的绘画这种艺术形式显得有些不合时宜，甚至有些保守，但缘于自身的从艺经历，我依然保持对手工绘画形式的迷恋，享受画笔上的颜料在纸上留下的痕迹。在我看来，在令人充满迷惑的当代艺术里，最传统的艺术形式也许是最有人情味的，与当代艺术中的各种大型装置，大空间展示场所相比，绘画作品不至于和观看者之间造成某种疏离与隔阂，这也是我坚守绘画这种传统形式的一个重要原因。

人造风景是我长期关注的艺术创作主题，我一直比较关注各种人工废弃物，这些在普通人眼中可能是无意义的、甚至是令人厌恶的垃圾，通常不会有人特别留意这些看上去很丑陋的废弃物，但在我眼中这些东西可以传达出很多意义，作品通过将这些人工废弃物堆积、重组构成新的有意味的景观。通过将管道、绳索、轮胎、金属和各种日常的人造垃圾堆积在一起构成一幅幅人造景观。

我的这种创作灵感缘于我向往的中国传统山水画的意境，在这些传统山水画作品中有云、古树、岩石和瀑布等令人神往的风景，画家将自己的情感寄托于这些优美的自然
山水风景之中。中国是一个发展中国家，由于对现代化的向往，在发展的同时带来了人与环境的诸多问题，这正是我创作人造风景的背景基础，在我创作的人造风景中传统山水画的自然元素消失了，抒情的元素全部被象征现代文明的人造物所替代。我希望创作这种特殊类型的异化风景与消失的古典风景形成一种视觉对峙，引起观看者视觉上的审美震撼。

§ This is an age of image, various of digital images filled the whole world. In this context, traditional painting is not the point of Contemporary Art any more. New medium and concepts filled the whole Contemporary Art. Traditional painting seems has lagged behind this era. Because of my experience on art practice, I’m still obsessed on traditional painting skill and enjoyed the feeling of pigment on paper. From my perspective, among the confusion Contemporary Artworks, the most traditional is the most humanized. Compare to large-scaled contemporary artworks and sites, paintings don’t build any gap between works and audience. This is why I insist to do painting.

Artificial Landscape is a theme that I focused for a long term. Those manmade waste might be nothing or even disgusting to common understanding. But in my eyes, they expressed multi meanings. My works reconstructed those manmade waste into meaningful landscape. Those are landscapes by putting pipes, ropes, tires, metals and many daily wastes together.

My work is inspired by the concept of traditional Chinese Shan Shui (§山水). In traditional Shan Shui, there are amazing landscapes such as clouds, old trees, rocks
and waterfalls. Artists express their emotions into those beautiful natural landscapes. China is a developing country. Due to its process of modernization, a lot of problems occurred, such as the relationship between human and environment. This is the basis of my creation. In my works, natural elements disappeared, conceptual elements are replaced by artificial objects that signified modern civilization. I hope the contradiction between alienated landscape and disappeared classical landscape could visually bring an aesthetic shock to audience.

Liu Chunmei

我的作品主要来自于自由的遐想和如梦如幻的现实与梦境的碰撞，单纯的线条和颜色可以给予想像更大的空间和自由，不受任何的羁绊把作者的意图有意或无意的流露在笔端和纸面，正形与负形互为补充，好像在画面形成一种超越现实的漫游，好像在讲述无数神奇古怪的故事。运用无数线条的缠绕和纠结，来解释现实世界中万物之间存在关联，存在效应。

§ I found that whenever I answer a phone call, I always tend to draw intertwined lines on paper subconsciously. Time after time, I felt the fascination in those intertwined lines and began to create artworks with it. To be honest, I'm not very certain about the importance of the meaning on this kind of artistic expression, but I am too obsessed to stop.
Concept of my works are mainly the collision of free imagination, dream-like realistic and real dreams. Simple lines and colours are able to supply bigger space and more freedom for imagination. I express my concept without any obstacle on the surface of paper, with a pen. Positive and negative space fulfilled each other. It's like a surreal travel, which tells a lot of magical and wired stories. Using intertwines and entanglement of lines, I tend to explore the inner connections between all beings in the real world.

Zheng Mengmei

这个世界更疯狂, 能力者每天都在改变世界, 似乎连地球都转得比原来快了, 可是人类作为一个有局限的生命体, 不安和恐怖的情绪也越来越大, 于是我只好躲在画室里, 游离在写实和抽象之间, 用龟一样的速度, 和画布上的’洞洞们’较劲。当人性被压抑, 你还可以选择‘无声的尖叫’。这些作品不具有社会文化的世俗形象, 它们的灵感来源于给学生上立体构成课时对纸的破坏, 用写实的方法, 表达抽象的意义并提供了一种三维的视觉体验, 藉此给人触摸的冲动。

§ This is a mad world. Powerful people are changing the world every day. It feels like even the earth is turning faster than it supposed to be. But as a human being, my feeling of anxiety and fear has been increased. I have to hide in my studio, detached between reality and abstract, rival with the ‘holes’ on my canvas with a speed of turtle.
When humanity is oppressed, you still can ‘scream silently’. These works don’t have secular figures of social culture. They are inspired from the damaging of paper when I teach students on three dimensional structures. I express abstract concept with the method of realism, also present a three-dimension visual experience, which would make audience tend to touch it.

Lu Fang

作品《电线杆----风》系列中, 在关照现实及自身感受的情景下, 从半抽象半写实的开始逐渐转变到抽象, 希望在一系列的变化中寻找到一些与中国文化气息相通的表达方式。油画这种来自西方的语言, 在中国当代的情景之下, 如何结合自身文化气质特点, 表达对生活、情感的感悟, 对于每一个意识到这种文化差别、不放弃自己文化属性、想做些不同表达方式的人来说, 都会有自觉或不自觉的思考, 在今天多元化的全球视野中, 还会有现实的意义。

有感于都市生活的困惑, 仰望天空, 厚厚的尘埃替代清新润泽的空气, 灰色的天空中不见了飞鸟的踪迹, 风吹来, 伴风起舞的是红的、黑的、蓝的、绿的垃圾袋, 树上栖息的不是小鸟, 废弃的塑料袋已将枝头占领, 城市中电线杆取代树木, 成为我们生活里不可或缺的一道风景……这就是我们日常所见。我试图用画笔记录所见的景观, 交织缠绕的线条, 横的、斜的框架、莫名的滋滋发响的变压器、直指天空的柱子, 飘零的风筝、脆弱的小鸟都会成为画面的主角, 我用他们变幻着不同的形态, 试图寻找着些许能让人安
§ In this series of works, I concerned both reality and self-experience. From half-abstract half realism gradually turned to full abstract, hoping to find some expression that relate with Chinese culture in this changing context. Oil painting is a language from Western world. How to combine western oil painting with the ethos of contemporary China, thereby express the inspiration of life and emotion, is a common question that every Chinese artist would think about, as long as he or she realised this cultural difference and willing to make a different expression without giving up his or her own cultural attribute.

Eleni Zevgaridou

Her work is about handmade, monumental, representational, full body portraits of individuals, their relationships and their interaction with the viewer. The small scale creates Aristotelian metaphors by analogy by sharing the space with the viewer. She attempts to offer a new voice to the neglected naturalistic figural form and proposes the immortalisation of the anonymous. The viewer is invited to appreciate the metaphor between the installation and the complex ideas, letting subjective perceptions, take him/her to different realities, change the perspective to the site, to the moment, thus ignite expressive language. The figures are made of stoneware clay with an animated
sketchy manner. Each installation includes several figures, presents compositional narratives and investigates relationships and social connections formed.

Liu Chunmei (installation)

By changing their shapes and rearranging the combination, I made some decorating artworks with ready-made products and recycled material. This is a new attempt to me. For instance, in one of these works, I wrapped many various sized notepapers into tubular shape, then strung them on different threads with certain order of proportion. Differ from traditional stable artworks, these paper tubes can be moved and recombinied easily. In another work, I cut white plastic milk jug into slender lines and then stick them on a black wooden board. The abstract meaning in those wined lines matches the feeling of the intertwined lines of my paper drawing works as well.
Appendix 4.2

Brochure of Curatorial Project

This is All I'm Going to Say, You Know What I Mean.

(Chapter 2)

(original designed brochure version)
THIS IS ALL I’M GOING TO SAY, YOU KNOW WHAT I MEAN.

STEVE DUTTON
JOHN FRANCE
WEI ZHEN
CHUNMEI LIU
FANG LU
MENGMEI ZHENG
TAO ZHANG
ELENI ZEVGARIDOU

3rd – 13th Feb. 2015
Open Monday to Friday 10am-4pm
Project Space Plus, University of Lincoln
Brayford Pool, Lincoln LN6 7TS

Curated by Annie Xu
Supported by: School of Fine & Performing Arts, College of Arts, the University of Lincoln
Special thanks to: Prof. Steve Dutton, Jeanine Griffin and Chunmei Liu
Designer: Charlie Chen

http://www.projectspaceplus.org
This is all I'm going to say, you know what I mean.

1-1. Steve Dutton and Annie Xu, Silence is Hidden in everything, text art on wall
1-2. Steve Dutton and Annie Xu, Everything is Hidden in silence, text art on wall
2-1. Steve Dutton, Reckoning State, ink, acrylic, pencil, watercolour, glitter on canvas
2-2. Steve Dutton, It's Backwards Words Time, ink, acrylic, pencil, watercolour, glitter on canvas
2-3. Steve Dutton, Backwoods, ink, acrylic, pencil, watercolour, glitter on canvas
2-4. Steve Dutton, They Do Not Serve, ink, acrylic, pencil, watercolour, glitter on canvas
3-1. Chunmee Liu, Lost Dolls, ink on paper
3-2. Chunmee Liu, Box, ink on cardboard box
3-3. Chunmee Liu, Box, ink on cardboard box
3-4. Chunmee Liu, Box 3, ink on cardboard box
4-1. Mengmi Zheng, I'm Fine 1, oil on canvas
4-2. Mengmi Zheng, I'm Fine 2, oil on canvas
4-3. Mengmi Zheng, I'm Fine 3, oil on canvas
4-4. Mengmi Zheng, I'm Fine 4, oil on canvas
5-1. Fang Lu, Electric Poles and Kites 1, oil on canvas
5-2. Fang Lu, Electric Poles and Kites 19, oil on canvas
5-3. Fang Lu, Electric Poles and Kites 20, oil on canvas
6-1. Wei Zhen, Time Is A Saw 1, ink on paper
6-2. Wei Zhen, Time Is A Saw 2, ink on paper
6-3. Wei Zhen, Time Is A Saw 3, ink on paper
6-4. Wei Zhen, Time Is A Saw 4, ink on paper
7-1. John France, Richard the Lionhearted Thinking, acrylic paint, interference paint and Indian ink
7-2. John France, For the Tender, acrylic paint, interference paint
7-3. John France, Form and Figure, Acrylic painting
8-1. Tao Zhang, Artificial Landscape 1, watercolor on paper
8-2. Tao Zhang, Artificial Landscape 2, watercolor on paper
9. Eleni Zavgariou, Society, a Korinthia of monumental figures, fired earth-stone clay
Title for the group show:

‘This is all I’m going to say, you know what I mean’

About the exhibition:

‘This is all I’m going to say, you know what I mean’ is a touring group exhibition that brings together artists based in the UK and in China. The first stop will be in Project Space Plus, Lincoln, with a wide range of artistic expression, by eight contemporary artists - Steve Dutton, John France, Wei Zhen, Chunmei Liu, Fang Lu, Mengmei Zheng, Tao Zhang and Eleni Zevgaridou. Their artworks range across traditional oil paintings, multimedia works, Chinese ink paintings and contemporary sculptures, with a common theme of commenting on opacity in language, particularly in a spirit of critical realism. An opportunity for cross-fertilisation between artists from the UK and China, the project will continue in Beijing and Tangshan in China.

The artworks from the Chinese artists in this exhibition expressed a positive critical-realism spirit --- the struggling from the modernized society, the worrying for the damaged environment by the over-speed industrial development, the exploration of the human nature, and the discussion on consciousness and unconsciousness, etc. The strong visual impact from their works descripts different stories in China.

Besides the Chinese artists, British artist Steve Dutton brings his text-based artworks to the exhibition, express his ideas to the audience directly with text. Since text-based art with literal meaning is still a field yet to be found in China, the contrast and communication between visual art vs. text art and Chinese contemporary art vs. British contemporary art become very attractive.
Prof. Steve Dutton and PhD curatorial student Annie Xu have collaborated to create this work for the Link wall of ProjectspacePlus in Lincoln. As an artist Steve Dutton frequently works with texts, in the form of large wall works, animations, sound works, drawings and paintings. As a curator Annie Xu is exploring the relationship between ‘western’ and Chinese text art practices.

‘Everything is Hidden in Silence’ is a commonly used phrase in China alluding to the issues of secrecy and control operating at state level often on a global scale.

For this work Dutton suggests an inversion of the phrase to read “silence is hidden in everything” in a bid to suggest that all forms of communication and representation are never fully equal to their tasks, that objects, images and texts are mute even after we choose to interpret them.
These paintings form a crucial element of my recent work and could be said to an exploration of a triangulation around painting (image and text), space (place) and time (duration). These works outline a propositional and experimental approach to a larger project, ‘The Office Institutional Aesthetics’, which, in short, is an imaginative framework which seeks to frame contemporary spaces and places of work as works of art in themselves; self reflexive, generative and dynamic realms of becoming as opposed to rigid grid/box/hierarchical structures of endings and production. The paintings operate as mediations around this mode of activity, seeking to approach their own dimensions, durations, subjectivities, readings and voices from multiple perspectives.”

--- Steve Dutton

Steve Dutton is an artist/academic who works on both collaborative and individual projects. As Professor in Contemporary Art Practice at the University of Lincoln in the U.K. he is leading on Artistic Research. He is a founder member of S1 Artspace in Sheffield and the Founder of LGP in Coventry, a former Director of Sheffield Contemporary Art Forum and the ArtSheffield
Biennial programme is currently an AIR Council member. He is currently Professor in Contemporary Art Practice at the University of Lincoln.

Individual and collaborative projects have been exhibited throughout the UK and internationally, including The Institute of Beasts at Kuando Museum of Fine Art in Taipei and more recently The Stag and Hound at PSL in Leeds UK, which was nominated for the prestigious Northern Art Prize. His most recent commission was ‘End of Ends’, an Arts Council Funded project for Bend in the River in the East Midlands of the UK in which he collaborated with artist Neil Webb (www.endofends.co.uk) . His solo work has recently been included in ‘Modern Times’, which was shown at numerous sites across the Netherlands including the Stedelijk Museum Amsterdam and the Central Museum Utrecht.

He has published in the Journal of Writing in Creative Practice and the Journal of Visual Arts Practice along with many contributions to various magazines, publications and conferences on contemporary art, the most recent being at the inaugural Project Anywhere Conference at Parsons NewSchool in New York. He also has curated a number of exhibitions, including ‘Unspeaking Engagements’ for Chulalongkorn Art Centre in Bangkok and LGP in Coventry co-curated with Brian Curtin and Possession for Bangkok Arts and Culture Centre in 2013.
“I found that whenever I answer a phone call, I always tend to draw intertwined lines on paper subconsciously. Time after time, I felt the fascination in those intertwined lines and began to create artworks with it. To be honest, I’m not very certain about the importance of the meaning on this kind of artistic expression, but I am too obsessed to stop.”

--- Chunmei Liu

Chunmei Liu is a visiting scholar invited by College of Arts, University of Lincoln (UK) from Feb 2014 to Feb 2015. She is a Beijing based artist and an associate professor in China University of Mining & Technology (Beijing, China). Her variety of artworks covered oil paintings, watercolour paintings, ink paintings and installations.

During her visiting in UK, Chunmei created more than ten artworks, which is prolific to an artist. Her artistic style is to express the purest status of arts in both conscious and unconscious ways. In her paintings, Chunmei mixed 2D, 3D or even conflict dimensions, to show the ubiquitous connection between everything and human being in the world.

This exhibition presents two of Chunmei’s art works, which are also a reflection of her artistic style’s changing and achievement of the past year in UK.
“Some people think that these simulated wounds are the reflection of my subconscious expression on my inner world and the realistic society, because the canvas are incised all over yet well-ordered, it seems like mixture of beauty & pain; while some other people think those wounds are cold and meaningless. But all I’m going to say is: You still can make a soundless scream while your humanity is being repressed!”

--- Mengmei Zheng

Watching Mengmei Zheng’s paintings is a very personalized image schema and emotional experience. Those paintings explored the aesthetic expression of destruction and damage, which was inspired from the paper’s damage by her students while she tutoring the course of Three-dimension Composition in the university.

Mengmei painted those eidetic incisions, or “wounds” on canvas with regular and rhythmic combination, created the effects of great visual impact --- the audience would mistakenly think that they are facing to a real “wounded” canvas, and tend to touch it subconsciously --- which
is a brand-new visual experience.

This exhibition presents four of Mengmei’s latest oil paintings, which are all debut exhibited.

5-1
Fang Lu,
Electric Poles and Kites 11,
oil on canvas

5-2
Fang Lu,
Electric Poles and Kites 19,
oil on canvas

5-3
Fang Lu,
Electric Poles and Kites 20,
oil on canvas

“Oil painting is a language from Western world. How to combine western oil painting with the ethos of contemporary China, thereby express the inspiration of life and emotion, is a common question that every Chinese artist would think about, as long as he or she realised this cultural difference and willing to make a different expression without giving up his or her own cultural attribute.”

--- Fang Lu

Fang Lu was born in Hubei, China. She started her career as a fine artist in Beijing after graduated from Hubei Institute of Fine Arts at late 1990s. For over 14 years, she has been dedicated to recording her happiness and distress in life with paintings.

In the series oil paintings Electric Poles & Kites, based on the reality and her own feelings, Fang Lu’s painting style gradually changed into abstract from semi-abstract and semi-realistic.
She tended to find some representation that is related to Chinese culture through the series of changes.

<table>
<thead>
<tr>
<th>Time is a saw</th>
<th>A painter as I am</th>
<th>I call sentence as a saw</th>
<th>Success and fall</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cutting your body with joy</td>
<td>Is residue in a soup pan</td>
<td>‘Cause heart cries while it saws</td>
<td>Left my world happily six years before</td>
</tr>
<tr>
<td>Till reach your bone</td>
<td>Not deep enough you can do more</td>
<td>Time is a saw</td>
<td>成功与失败</td>
</tr>
<tr>
<td>中年时锯到了骨头</td>
<td>还不算深刻还在继续</td>
<td>时间是锯子</td>
<td>六年前快乐地离开了我的词典</td>
</tr>
</tbody>
</table>

Wei Zhen,
*Time is a Saw*,
ink on paper

--- Wei Zhen

"Back to the peace winter between 2012 and 2013, I got about two months’ leisure time. Every midnight at that period, I did some simple ink drawings with Chinese brush. ... As a mid-aged man, I was so obsessed and appreciated a status like this --- that I could peacefully draw my simple or even boring feelings and experiences. ... It’s true --- you could hear the sound of time when you’re lonely. It feels like a saw cutting your body and soul with joy. If you would hear this sound, don’t be sad, just enjoy and express it, till your last breathe."

--- Wei Zhen
Professor Wei Zhen is a Beijing-based contemporary artist. He is the current deputy head of School of Arts and Communication of Beijing Normal University. This exhibition presents a series of Wei’s ink paintings named “Time is a Saw”. Instead of giving every of these works a certain title, Wei wrote some Haiku lines and combined them randomly with the paintings, to express a status of being simple, leisure and aimless.

John France was born in London in 1953. He studied at Sheffield School of Art, Coventry University and for his MA Fine Art at Chelsea School of Art in 1976. He has received numerous Awards and Prizes including the Arts Council of Great Britain, British Council and a John Moores Painting Prize.

His work has been shown extensively in Britain, Europe and Asia. His last three One-person exhibitions have been at the Art Planning Room, Junko Aikawa Art International in Tokyo, Japan (2004,7 and 9). Recent Group exhibitions include "2012 Versonken Zomers, Manifesta
These recent drawings/paintings are attempts to articulate in a visual way of different aspects of the human condition. They are narratives of our parallel imaginary worlds. Where nothing can be taken for granted as real. They are all made under imaginary persona and articulate the journey of that imaginary person. An important aspect of these works is that they are hand crafted by the Artist and innovatory within the bounds of the traditions of contemporary painting. They negotiate the past historical language and look to add through new languages such as new paint materials such as Interference Paint.

“This is a digital world now. There are so many new medias and ideas in artistic field. Because of my experience on art practice, I’m still obsessed on traditional painting skill and enjoyed the feeling of pigment on paper. ... Artificial Landscape is a theme that I focused for a long term. Those manmade waste stuffs might be insignificance and disgusting in common understanding, but to me, they expressed multi meanings. ... China is a developing country. The procedure to
modernization in China brings a lot of problems to society and environment. I want to bring an artistic shocking to my audience via this strong contract between the special different landscape and vanishing traditional landscape”

--- Tao Zhang

Tao Zhang is a contemporary artist and a visiting scholar in the University of Lincoln who based in Chongqing, China. His “Artificial Landscape” series art works are inspired by the traditional Chinese ink landscape paintings. By cumulating and recombine the industrial waste --- such as pipes, ropes, wheels, metal wastes --- in his paintings, he “built” a series of “modern landscape” with entirely different meanings with the beautiful traditional landscape.

Eleni Zevgaridou is a Greek artist working on contemporary figurative sculpture. She was born in 1961 at Thessaloniki Greece. After 27 years work at the advertising sector she turned her full interest in art. She attended sculpture classes for two years at the Art Institute of Maria
Sklodowska-Curie University of Lublin Poland and then she moved to UK where she is studying MA in Fine Art at the University of Lincoln.

Her work is about handmade, monumental, representational, full body portraits of individuals, their relationships and their interaction with the viewer. The small scale creates Aristotelian metaphors by analogy by sharing the space with the viewer.

She attempts to offer a new voice to the neglected naturalistic figural form and proposes the monumentalisation of the anonymous. The viewer is invited to appreciate the metaphor between the installation and the complex ideas, letting subjective perceptions, take her/him to different realities, change the perspective to the site, to the moment, and thus ignite expressive language. The figures are made of stoneware clay with an animated sketchy manner. Each installation including several figures presents compositional narratives and investigates relationships and social connections formed.
Appendix 5.1

Artists’ Statements from Curatorial Project

Art • Text

(Chapter 3)

Yao Shunli

§The relationship between shape, concept, emotion and principles are, to express concept through shape, to deliver emotion through concept, to interpret principles through emotion. It is impossible to tell emotion and principles without shape and concept; it is impossible to clarify shape and concept without emotion and principles.

All artworks are on the basis of this rule. A painting must have a shape. How can you express a concept without having a shape? There’s an old saying, ‘How can a blade exist without the existence of a knife?’ The point of painting is shaping, an artist expresses his concept and deliver his spirit through shape. Spirit in here means soul and personality. With shape and concept, we can do art, also can play game of thrones.
[刘邦] burned gallery rode to show his will of not going back to the East. But later they start to rebuild it, just to cover the fact their purpose of across to Chen Cang [陈仓]. This is an example of using shape and concept, how brilliant it is!

Steve Dutton

(1) In the absence of the completed text painting of the same name Dutton here presents a time lapse video of the construction of that painting, once again looped to show the build-up and accretion the painted text but also its deconstruction and erasure. Dutton left the camera which was recording the process on auto focus, and thus the image moves in and out of focus and legibility depending on the time of the day and the position of the camera. Like the texts of end of ends, Dutton is fascinated by what he describes as a ‘flickering ontology’ and the disturbance of a sense of readability, where language itself seems to dissolve and collapse in and out of meaning.

(2) Another example is the sound-work which is signified by the framed sheet of music entitled Death to the fascist insect. The sound -work will fill the space at regular intervals throughout the exhibition period. Dutton has ‘written’ the slogan of the Symbionese liberation army’s (the SLA) slogan “death to the fascist insect which preys on the life of the people” into a commonly found piece of music software which then turns the slogan into a piece of music. The SLA was a radical revolutionary group in
America in the 1970's. In both this piece and in *Birdsong* Dutton is interested in the contrast between the peaceful and contemplative potential of the birdsong and the music with the far more violent and disturbing implications of the slogan and the film script.

**Gerald Smith**

(1) Many of my works were concerned with how an image of the self could be constructed through a personal library. At the time of writing as I was working on a large work based upon all the non-fiction books on my book shelves (*The Universal History Part III*). *Collective Fiction* is a smaller companion piece: it is a collage novel, constructed from all the fiction in my library. It is composed according to a strict constraint which determined the position of each sentence, and each individual fragment of text used was one of only three possible choices. I allowed myself to carry some character names throughout – which gave me some sense of continuity – and thereafter tried to tease a narrative of sorts out of the available material. The intention was to produce a work which was not obviously a cut-up piece: it had to have, at least, the appearance of a traditional narrative.

(2) With *Breathe* (2011) the punctuation poetry is developed in a different direction. This poem uses a text appropriated from Kaprow’s *Performing Life* (2003:196). The
The title is a pun: The poem consists of three sections, the first showing a breve (a diacritic mark) and the word “Breathe” underneath. In the second poem a haiku (5-7-5) line structure is used, and the breves illustrate the text below: the first line representing the breathing pattern of the lover who is awake; the second line, the breathing pattern of the lover who sleeps: the third line is composed by bringing together the beginning of each pattern.

The third section also uses the haiku structure and runs these patterns towards one-another: the awake lover’s breathing moving from left to right, the sleeping lover’s breathing moving from right to left. The middle section is made from the “coming together” of their breathing.

In 2009 I began working on a series of punctuation poems. At that time, I was experimenting with reductive forms: one word poems, poems made up of numbers, etc (see Francois Le Lionnias) In these works, whilst the title tended to give a literal description of the content, the poems were often deliberately obscure.

(3) *This Line Is Six Feet Long* is a poem consisting of one line. It is consisted of a continuous string of Century Gothic underscores (i.e. ___) and the title which describes its content. The line is poetic because it is six feet in length and is thus an alexandrine (a poem in which each line is six feet in length). The poem plays on foot [feet(pl.)] being both a measurement of physical length and a poetic metrical unit. The poem is often accompanied by another poem/ six feet long line titled “This Line Is an
Tim Etchells

(1) *Red Sky at Night* is an installation that changes through the course of its exhibition, through which sets of hand-made cardboard letters spelling the word ‘hope’ are hung with ribbon from brightly coloured helium balloons and installed against the gallery ceiling each day. While the balloons deflate and fall to the ground each night, a new set is installed the following morning, spelling out the same optimistic message. With the passage of days and weeks, Etchells’ work transforms its own context; new balloons and letters at the ceiling presiding over a growing pile of disordered messages, deflated balloons and ribbons below.

The work activates the tension between the meaning of the text and its shifting unstable physical manifestation; form and content held in a dynamic opposition that plays out repeatedly. Whilst Etchells’ message of ‘hope’ is presented as ‘damned either way’ – trapped against the ceiling or else fallen to the ground – it is nonetheless always re-stated daily, re-placed and re-performed, as if one day the experiment of optimism might produce a different result.
(2) *City Changes* consists of twenty text works, starting with a description of a city in which nothing ever changes. This initial text has been rewritten 19 times to produce a sequence of increasingly preposterous variations, mutations and exaggerations of this imaginary place. The versions of the text – presented as framed inkjet prints – alternate between invocations of the urban environment as a place of order and routine, and descriptions of it as a site of perpetual change and multiplicity. The process of continuous alteration in the text itself, switching back and forth from city-of-stability to city-in-chaos, is mirrored in the visual economy of the prints as changes introduced in each successive version are presented in a new colour.

The evolving sequence of *City Changes* reflects Etchells’ interest in the linguistic and narrative tropes relating to urban structures and city life. At the same time, the work playfully unpacks some of the political and emotional baggage carried by concepts such as change and chaos, stability and stasis. In its tracking of the transformation or mutation of a single text through numerous contradictory versions, *City Changes* also renders visible the process of writing itself, producing a complex colour-coded trace of the decisions, additions and omissions of each new incarnation.

Liu Chunmei

(1) 装置作品《昨天•今天•明天》，用汉字取代了钟表表盘上的数字。时钟象征着永远向
着未未前行的时间，记录着过去、今天、明天，记录着种种“忠孝仁义”和种种“奸、猾、叛、欺、瞒、狡、逃”等，利用文字“忠孝仁义”本身的含义或者联想或者回忆等等，起着警醒、暗示的作用。这件作品意在提醒人们，不管是落后的远古的过去，还是科技高速发展的繁荣昌盛的今天，以及未知的未来，不管是星球、一个国家、一个民族、一个家庭，甚至朋友之间，都需要我们言行的“忠、孝、仁、义”。

§The installation Yesterday•Today•Tomorrow replaced the numbers on the clock with Chinese characters. The [hands of the] clock is a symbol of the time, which records past, today and tomorrow. The clock also records loyalty, filial piety, benevolence, righteousness, evil, slyness, betrayal, steal, prey, concealment, deceitfulness and evade. This artwork uses the meanings of the characters ‘loyalty’, ‘filial piety’, ‘benevolence’ and ‘righteousness’ to warn and suggest people, to inform them that no matter in the ancient past, the modern today or the unclear future; no matter on the planet, in a country, a nation or a family, or between friends, we all need the loyalty, filial piety, benevolence and righteousness in behavior.

(2) 自从在英国学开始，我创作了一系列以缠绕的线条为特点的钢笔绘画作品。这幅《梦忠》描绘了一场具有奇特空间感的梦境，意图道现实中的种种“忠”与“不忠”现状，有个体与个体，个体与集体，集体与集体之间，民族与民族，民族与国家，国家与国家，甚至地球之外与地球之间等，都需要“忠”行来维护，才会长治久安。

§During my academic visiting in the UK, I created a series of pen-drawing works with motif of intertwined lines. Loyalty describes a dream with strange spatial sense, tends
to express the virous phenomena of loyalty and disloyalty. Loyalty is the necessary condition of keeping good relationships between individuals, groups, nationalities, countries, even planets.

Zheng Mengmei

郑孟梅的标志性图式是用超写实的手法在画布上描绘出一道道被划开的裂痕, 令观者产生像是观看一张千疮百孔的画布的错觉。郑孟梅通过画中的裂口表达自己内心世界和外在现实的潜意识 — 人生远不像最初想象的那样美好, 充满了种种变数和危机, 只是很多人不敢主动面对。往往是那些挫折和伤害, 能够在心中刻下印痕, 使人深思, 促人成长。如果艺术是一种语言, 那它来自哪里, 显现为何物? 在郑孟梅看来, 类似的问题都如天机。系列作品《天书》的意义在此凸显, 似乎是满纸伤痕的文章, 仔细看去却无一字可以辨识。这个系列的作品是超写实主义与现代书象艺术的大胆结合, 郑孟梅用一个个无法研读的伤痕, 用视觉的错觉和触觉的真实间的矛盾, 隐喻人类为自己留下的废墟。

§The symbolic motif of Zheng Mengmei’s paintings is the ultra-realistic figures of ‘cutting on canvas’, which would make the views have an illusion of seeing a damaged canvas instead of a painting. Zheng expresses her inner world and subconsciousness through the cutting-figures in the paintings — life is not beautiful as we expected. Life is full of changes and crisis; many people wouldn’t dare to face to it. Most of the time,
only those frustrations and hurting would leave nicks in our hearts, which would make us think in depth and grow up. If art is a kind of language, where did it come from, and what is its appearance? From the perspective of Zheng, such questions are like mysteries from heaven. The series paintings *Book from the Sky* shows her thought regarding these questions. Those paintings look like carved writings, but none of those writings is readable. This series of paintings is a brave combination of ultra-realistic and Chinese Modern Shu Xiang. Through the unreadable cuttings and the conflict between visual illusion and sensible truth, these paintings became a metaphor of the ruins that human left for themselves.

*Chen Li*

Chinese tea culture has a history of over 4700 years, which includes Dao of Tea, De of Tea, tea spirit, tea couplet, tea calligraphy, teaware, tea painting, tea study and tea art. However, although there are a number of categories in tea culture, they all need
experience and reflection, but never have a pure visual expression. Chen Li permuted the natural tea leaves in vertical lines, which made the tea leaves look like a work of traditional Chinese calligraphy.
Appendix 5.2

Brochure of Curatorial Project

Art • Text

(Chapter 3)

(The original size of the brochure is A4)
前言/Preface

何为“当代艺术”？从历史的角度来看，“当代艺术”这一词汇最早专门用于描述一种特定的艺术形式是在西方二十世纪六十年代现代主义和后现代主义之后出现的。在中国，艺术评论界从二十世纪九十年代开始明确提出了“当代艺术”的概念，并普遍认为中国当代艺术是从1983年的“85新潮”开始发展起来的。对于当代艺术的“当代性”的论述和分析，不管是在艺术史还是在艺术理论领域，都是一个经久不衰的话题。

中国著名艺术评论家邓中在2005年的著作《作品与现象——中国当代艺术的“当代性”》中对中国当代艺术的“当代性”进行了详细的论述。他认为，中国当代艺术对“当代性”的表现往往是通过对绘画在视觉艺术中传统优势的挑战，甚至是否定绘画作为一门独立艺术形式的合法性。从艺术媒介、材料和形式上，主要体现在装置艺术和行为艺术，有的则是在内容和表现手法，还有一些则是将绘画与书法重新定位为装置艺术或行为艺术的语言元素，从题材上，“反概念性”、“装置”和“自画像”则成为最主要的表达内容。

在以文字作为表现形式的当代艺术作品中，谷文达、徐冰、雷鸣等艺术家的作品将传统汉字解构和以汉字为模本的自创文字，消除了文字本身的文本质和可读性。对于这一现象，美学评论家对围绕于符号学理论和中国当代艺术现象的表达意见，如在1994年提出的“书象”的概念，认为中国现代书象作为中国书法艺术，与中国历史上的源流问题，古代书象以及中国书法在中国文字中的意义问题艺术传统，以及在此基础上出现的2011年文章《中国现代书象》中指出，“书象”在框架下属于“后现代艺术形式”为手稿，以剪辑、文字为背景的。在断言、成语以及当代生活背景双向关照下，以跨文化语言再生成为最终形式的而一种艺术创造。

近年来，随着全球化的迅猛发展，“当代”的“国际”概念，即“全球化政治”的逐渐发展为“世界性”的特点，从历史经验的角度，这些艺术人物成为社会空间的新特性。

英国著名的现代艺术评论家、艺术理论家Peter Osborne在他2011年的《Anywhere Or Not As Art: Philosophy of Contemporary Art》一书中提出，“当代艺术”就是“后观念艺术”（Post-conceptual Art）。一件作品如果被认为是当代艺术作品，应该具有以下几个特点：

（1）必要但不是全部的观念性。艺术是由观念构成的，它们之间的关系与实践的联系是“艺术”与“非艺术”的区别；

（2）必要但不是全部的美学维度。所有艺术都要求某种形式的物质性，也就是美学表现；
（3）美学材质的反美学运用。这是艺术必要的观念性的批判性要求；
（4）对艺术材质无脑可能性的诠释，也是跨类别创作。这是“后媒介”状态的自由性含义；
（5）粗放的分布——独立艺术作品跨时间、跨材质种类的联合，即物化本体论；
（6）这种联合质化的历史延续性。

简而言之，如果说观念艺术是反美学的，那么作为后观念艺术的当代艺术则同时具有美学和观念的特性。

Peter Osborne 认为，在美学和观念辩证关系的时空特点，或者在场地和市场的辩证美学基础上，二十世纪西方艺术主要从四个阶段：
（1）抽象和雕塑的环境化。从马蒂斯到卡普罗，从克思主义至现实主义的否定空间的构成，这是对物性内部空间关系的一场运动；
（2）艺术的文本化、建筑化、环境化的延伸，以及通过过程艺术/建筑或概念化/精神化关系的本质上的逻辑性构成语境的艺术概念。这是德维特、博德纳、格拉汉姆、史密森、马修克洛克以及汉斯哈克的时代；
（3）基于非场域的基本角色的意识，对多种多样后艺术都市中主义的作品项目进行城市学功能的重新定义。如马克逊和雷格林；
（4）通过将艺术品应用并翻译于跨国界艺术空间的跨国界艺术，即关与场地、非场地和流动的全球邮政空间。这是通过大规模国际化的机构形式、市场以及艺术家的迁回实现的。这是一个意义深远的矛盾过程，艺术家、艺术机构以及市场模式在地方主义政治、后殖民民族主义和移民主义的贸易协调。

那么，中国当代艺术的当代性，在表现形式和历史发展阶段上，是否也在发生这种变革呢？中国以文字为依据的当代艺术，是否也在中国文化的基础上以文字内涵为其主体的当代艺术发展呢？

由徐放主编的当代中国艺术家群体《艺·书》的意象，在从当代艺术“当代性”的角度，邀请非中国和中国多位艺术家，作品涵盖中国当代艺术、中国当代艺术与传统艺术和书法艺术等领域，以稿件、装置、视频、音频、装置表演、绘画等对多种美学维度、材质、空间和时间的阐释，探讨当代中国艺术在文化差异上的美学和观念特性，通过跨国界的艺术转换和艺术家之间跨国界的合作，寻求中西方当代艺术理念在学术与实践上的双重转换。
艺术家及作品

英国艺术家:

Tim Etchells

Tim Etchells 是英国著名当代艺术家和作家，主要生活工作在伦敦和谢菲尔德。他是世界知名的实验表演公司 Forced Entertainment 的艺术指导，以及兰卡斯特大学表演专业教授。Etchells 发表过许多关于当代表演的著作，曾在许多国家和地区举办的视觉艺术项目展览。本次展览中，Etchells 的作品首次在中国展出。

(1) 获奖与荣誉:

2009 年：由于在当代表演与写作方面的杰出贡献，获达武顿艺术学院荣誉博士学位。
2008–2013 年：获英国泰特（TATE）研究与现场艺术部的“传统与现代思想家”

(2) 著作:

Carnival Fragments. 1999
The Dream Dictionary for the Modern Dreamer. 2004
Vacuum Days. 2012.
While You Are With Us Here Tonight. 2013.

(3) 为 Forced Entertainment 导演的作品:

- Jessica in the Room of Lights (1994)
- The Set-up (1985)
- Nighthawks (1985)
- (Let the Water Run its Course) to the Sea that Made the Promise (1990)
- The Day that Serenity Returned to the Ground (1996)
- 2006s and Bloody Thirsty (1981)
- Marita & Lee (1991)
- Emanuelle Enchanted (1992)
- A Decade of Forced Entertainment (1994)
- Speak Bitterness (1994)
- Hidden J (1994)
• Showtime (1996)
• Pleasure (1997)
• Dirty Work (1998)
• Disco Relax (1999)
• Scar Stories (2000)
• Five Night (2001)
• Instructions for Forgetting (2001)
• The Travels (2002)
• Exquisite Pain (2005)
• The World in Pictures (2006)
• Spectacular (2008)
• Veld Story (2009)
• The Thrill of It All (2010)
• Tomorrow’s Parties (2011)
• The Coming Storm (2012)
• The Last Adventures (2013)

(4) 个人展览:
• 100 People and I People, The Gallery at Sketch, London, 2007
• Tim Etchells, Gasworks, London, UK, 2010
• Fog Game, Künstlerhaus Bremen, 2010
• From Asif, Bunkier Sztuki, Kraków, 2011
• Shouting Your Demands, Curtain Road, October 2013. Curated by
  Make-Room in collaboration with Duggan Morris Architects
• What is, and What is Possible, Jakopič Gallery, Ljubljana, Slovenia, 2013
• A Stitch in Time, old Rosemount Shirt Factory, Londonderry, part of
  Lumiere Festival, 28 November – 1 December 2013, during Derry-
  Londonderry City of Culture 2013.

(5) 视频作品:
• Stomach, Down Time.
• Kent Bresson is a Classic & an Absolutely New Thing.
本次参展作品：
文本艺术作品：City Changes，彩色喷墨打印，20 张 A4 纸相框。
City Changes 包括 20 件文本作品，始于一个从未改变的城市描述。这以描述被重写了 19 次，产生出一种对这个想象中的城市迅速的死活变化与夸张效果。作品以被框的框架打击文本形式出现，在作为复杂与有序之地的都市环境与作为不断变化变化之地的都市描述之间交替游走，文本自身中持续变化的进程，或者是城市从稳定到混乱之间来回切换的过程，映射了城市经济中一次次成功模式被重新带来的改变。

City Changes 的进化系列体现出 Echelle 对语言学和批评叙述与都市结构及城市生活之间关系的关注。他用最鲜明的方式揭示出某些由于变革与混乱、稳定与停滞带来的政治与社会上的负担。

在万千文本不断变化变化的过程中，通过大量的微小对比，City Changes 还使写作本身的过程可视化，用复杂的编码定位每一览内容的决策，填补及删减过程。

本作品曾为 2007 年威尼斯双年展中谢菲尔德的谢菲尔德当代艺术研讨会开展展览项目的一部分。
装置艺术作品：Red Sky At Night，气球、卡纸、磁带

Red Sky At Night 是一件循环的装置作品，在展览期间每天都要增加新的物品。第一天，是一组氢气球，在天花板很高的气球下面悬挂着用卡纸剪出的字母 H-O-P-E。在第一天的展览结束后，要把四个氢气球的气体放掉一些，让他们从天花板逐渐下降。在第二天早上，第一组气球和字母都落在地板上，看上去就像从第一天的位置落下来的一样。

在第二天开始的时候，新的一组气球，带着字母 H-O-P-E 重新冲顶天花板。在第二天结束后，和第一天的操作一样，让他们落下。如此循环复始，整个过程一直持续到展览结束。在这片区域的地板上会逐渐地摊落下的气球。这样，这件作品从最初相对凝固化到空间介入转换到不停重复变化、色彩斑斓的流动形态。
Steve Dutton

Steve Dutton 是英国当代艺术家、策展人和学者。他创作过大量合作与独立作品。他目前是英国林堡大学当代艺术实践领域的教授和艺术研究的学术带头人。Steve 是谢菲尔德大学艺术空间和考文垂 LCP 的创始人之一，也是谢菲尔德当代艺术论坛和谢菲尔德艺术双年展的策展人，以及 AIR 委员会成员。

Steve 的独立与合作作品曾多次在英国及国际范围内参展，包括在台北关渡美术馆的“The Institute of Beans”，美国弗吉 PSL 的“The Stage and Hound”（此作品获得英国北方当代艺术奖）。他最近的作品“End of Ends”是与另一位英国艺术家 Neil Webb 合作的，由英国艺术委员会资助的英国中部 Bend in the River 项目。Dutton 的个人作品被收录于荷兰阿姆斯特丹国家博物馆和乌特勒支中央博物馆的“Modern Times”艺术展。

在学术上，Steve 在《创作实践写作》与《视觉艺术实践》以及其它许多杂志、公开出版物以及当代艺术研讨会上发表过多篇文章，最近的一篇在纽约帕森斯艺术学院的 Project Anywhere 研讨会发表。

作为策展人，Steve 策划过很多展览，包括在泰恩河畔纽卡斯尔的朱拉策动艺术中心举办的“Unspeaking Engagements”以及在英国考文垂的考文垂艺术文化中心策划的展览等。

本次展览中，Steve Dutton 的作品首次在中国参展。在他本次参展的作品中，大部分都涉及到隐藏和揭示的符号。他认为事物之间的界限是模糊和微妙的，其中应该时刻提醒自己没有任何事物是完美的，语言学的分类总是需要的，也是经常由于模糊不清的混乱的，无论我们的语言的地位如何重要，它也不会反映现实。

参展作品：

音频与文本作品：Birdsong + Death To The Fascist Insect，乐谱与音乐音频

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death to the fascist insect 4 electric piano, grand and bass

Electric Piano

The Institute of Beaux
End of Ends 是一部源自 Steve Damo 的在线作品的短片视频，也可以在 www.endofends.co.uk 上看到。这件作品包含了多个不断扩展的结尾的事物列表。Steve 在作品中表达的是，尽管列表中的事物都是事件的结尾，但实际上，当这个列表变得越来越长，列表本身则成为了没有尽头的事物。

One Minute Hare Chase 视频作品

One minute hare chase 是一个 Steve 在一个夜晚开车到山上兜风寻找灵感之后的作品。他把那种在深夜用车头灯照射到动物的体验比作艺术家突然找到绝妙想法的感觉。影像视觉和音效都是不断推进推进并循环播放的，象征着永无止境的寻找、探索，以及不断地失去那种富有的循环过程。
在这件作品中，Steve 呈现了在完成一幅文本著作时不断缺失结构片段的过程。整部视频也是循环播放的，营造出一种一方面不断进入文本，另一方面又不断消逝的效果。他将摄像机设置为自动聚焦拍摄，这样图像就不断地在画面中时隐时现，文本的可读性也随着一天中的时间变化与摄像机位置的变化而不断更新。就像另一件作品 end of ends 一样，Steve 对被他命名为“闪烁的本体论”以及可读性而困惑感非常着迷，他认为语言本身似乎就是在其所指含义上不断的结构与重建。
文本作品：《不言而喻》，端体文本艺术

端体文本作品《不言而喻 喻而不言》是 Steve Dutton 教授和策展博士研究生黄坚合作的作品。"不言而喻"是中国的一个成语，意为"不用说就可以明白"，形容道理很明了。这个成语出自《孟子・尽心上》：“君子所性，仁义礼智根于心，其声色也。”虽然尚未，言于其中，四体不言而喻。”喻而不言”则是指“不言而喻”中“喻”的释义。这一点也从“不言而喻”中表示理解关系。”喻而不言“中表示转折关系。”这两个词的含义，又恰好体现了中国传统文化中"心领神会”的内涵。Steve 进而希望能够在中国传统中找到与这两个短语匹配的表达，然而并没有现成的成语可用。在将此翻译成英文之后，这两句话变成了“Everything is hidden in silence. Silence is hidden in everything.”同样的短语被解释并调换位置之后变成了一个新的短语——从第一句的“一切尽在不言中”，变成了第二句的“凡事皆有难言之隐”。

这件作品曾于 2015 年 2 月在英国林肯大学艺术学院画廊 ProjectSpacePlus 展出。
Gerald Smith

Gerald Smith 是英国当代文本艺术家，目前是爱丁堡大学艺术学院的博士研究生。作为艺术家，他是英国 CIRCLE: Creative Interdisciplinary Research in Collaborative Environments，爱丁堡大使馆美术馆，爱丁堡版画复制工作室，以及苏格兰艺术家协会的专业会员。他在 2003 年获得苏格兰艺术家协会颁发的 R.B.Muno 奖学金。他的作品在英国爱丁堡、格拉斯哥、贝尔法斯、美国洛杉矶、瑞士苏黎世等数十个展览中展出。在学术上，Smith 曾在爱丁堡大学、格拉斯哥大学等多家相关学院以及学术研讨会上发表文章。作为策展人，他曾策划过三个文本艺术展览，分别是《Textured》(丹尼，1999)、《Re:Wtn》(爱丁堡 2006) 和《therextrinibetan》(爱丁堡 2011)。

本次展览中，Gerald Smith 的作品首次在中国参展。

出版著作:

Essential Reading, 2004
Away Wee Th! Brrdies, 2007
Permanent Culture, 2007
Selected Words, 2009
Collected Fiction and Punctuation Poems, 2010

电子出版物:


Noise (computer animation), included in The ELMCIP European Anthology of Electronic Literature
本次参展作品：

音频作品：*The Presentation of the Collective Fiction sound-piece*（1, 2）。

MP3 音频，每段分别 25 分钟

Gerald Smith 的许多作品都是关于个体自身的形象是如何通过个人图书馆构建起来的。在他为“基于他的书架上的一本书虚构创作《The Universal History Part III》而创作的大型作品写作文本”的时候，创作了这个 Collective Fiction。这是一部根据他的个人图书馆里所有小说创作的大学校园小说，内容是按照每一句话的位置设置严格的阅读条件限定的。每一个独立的文本片断的使用都只有三个可能的选择。他给自己设定了多个角色名称以及来继续感，进而取消那种在既定素材中挑选叙事的方式。当然，这一作品的创作意图并非要刻意的抨击传统，因为它至少还有必不可少的传统叙事手法。Collective Fiction 的写作用了 6 至 8 周的时间。2010 年在爱丁堡 WASPS 肖像美术馆的 Storylines 展览中首次展出。
文本作品：
This Line Is Six Feet Long/ This Line is An Alexandrine，墙体艺术，每幅6英尺长

从2009年开始，Gerald Smith创作了一系列标记式，旨在实验诗歌的简化形式，如一诗、数字符号等等。这些作品中，作品的名称赋予作品内容的文学描述，而诗歌本身则往往被刻意的简化。

This Line is Six Feet Long 是一首只有一行的诗，内容是一条连续的世纪诗歌式下划线，醒目而为内容的描述。这条线由于本身就具有六英尺的长度，因而具有隐性，而其是亚历山大格式的诗行（在诗中每条线的长度都是六英尺）。这首诗巧妙地选择了英语中 foot（复数为 feet）这一词汇，因为它同时具有物理长度的度量性和韵律单位的隐性。这件作品经常与另一首同样为六英尺长线的诗 This Line Is An Alexandrine 一同展出。
文本作品：
Breathe，三联诗，3cm/35cm/68cm，窗体艺术

Sometimes, I've awakened beside somenight
and heard our breathing out of time.
Gerald 的点字诗系列创作过程到 2011 年的 Breathe 时改变了方向，这首诗使用了 Raprow 的 Performing Life (2012:196) 中的文本。这首诗包含三部分，第一部分展示了一个短语符号（一个起始符号），中间是一个单词 “Breathe”（呼吸）。第二部分运用了单句体的结构（9-7-5），短语符号围绕了下部的文字；第一行代表清醒的爱人的呼吸模式，第二行代表沉睡的爱人的呼吸模式；第三行则将两行模式的开头偏移在一起，诗的第三部分依然使用了单句结构，并将这些模式重叠重叠，将清醒的爱人的呼吸从左移到右，沉睡的爱人的呼吸从右移到左。中间的部分则为他们“共同呼吸”的部分。

Breathe 这件作品首展是在爱丁堡 Torekunst 美术馆的 I Am Not A Poet，现在仍在爱丁堡 Forest Centre 中展示。
中国艺术家：

么顺利

么顺利，1962年生人，河北省唐山籍画家，1988年毕业于河北理工大学美术专业，后进修于中央美术学院。现为河北省政协委员、民建河北省委委员、民建唐山市副主委、河北美术家协会理事、唐山市美术家协会主席、丰南区政协常委，《公类文》杂志艺术总监，《中国书画报》特聘画家、民建中央画院院长特聘画家、民建唐山画院院长，丰南区小清河风书画院董事长。

个人作品出版：
2002年出版个人作品画册《中国书画百杰—么顺利国画作品选》。
2005年2月由中国国际美术出版社出版个人画集
《中国当代实力派画名家百—么顺利》；书号 ISBN 956-86173-8-3。
2007年1月由中国国画出版社出版个人画集《中国优秀美术家丛书—么顺利》，
书号 ISBN978-7-80220-105-7。
2007年8月由河北美术出版社出版个人画集《当代实力派艺术家—么顺利》，
书号 ISBN 978-7-5310-2341-8。

参赛参展：
1988年，“全国农民书画大赛”，获绘画三等奖。
2004年，全国教科美术书法摄影作品竞赛，获二等奖。
2005年，“2005中国百杰”，获“中国书画百杰”称号。
2005年5月，“中国书画家全集”征稿评比，获金奖。
2005年7月，“新神杯”全国书法家作品大奖赛，获银奖。
2005年8月，日本“第八届全日中展”，荣获特别奖。
2005年9月，“金鼎奖”全国书法美术大展赛，获类铜奖。
2005年10月，“第三届中国《天津》书法艺术节”并在“庆祝《中国书画报》创刊二十周年国际书画大展”，荣获三等奖。

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2008 年 4 月，“伟大的历程——纪念红军长征胜利七十周年中国书法美术大展”，获绘画银奖
2008 年 5 月，韩国，“中韩友谊交流展”，获特别奖
2008 年 5 月，“构建和谐”全国中国画大赛，获银奖
2008 年 6 月，“纪念长征胜利 70 周年中国书法美术大展”获银奖
2008 年 10 月，参加在北京举办的中日画家联展；在期间还由中国华侨画院、世界宗教文化艺术家联盟主办的展览中，作品《秋》获优秀奖
2008 年 11 月，作品在泰国首都举行的国际品牌大会上参展
2008 年 12 月，泰国曼谷，“2008 世界著名品牌大会盛典第三届全球华人品牌大会国际书画展”
2007 年，获首届人类贡献奖文化艺术类美术金奖及中国“文艺华章奖金奖”。此奖由联合国教科文组织评定
2007 年 5 月，“首届中国文化慈善奖”获“中国慈善家”、“奥运杯全国摄影大赛”金奖
2007 年 9 月，“首届中国现代艺术家国画，美术作品大展”，获三等奖
2007 年 10 月，“世纪佳作——中国艺术绘画展”，并由中国画协会收藏
2007 年，韶山“毛泽东纪念馆”举办个人画展
2007 年，“纪念中国航天事业创建 50 周年书画展”，获特别奖
2007 年末，《盛世中国——名族艺术大展》参展
2007 年底，“第三城相约香江中国书法艺术交流展”
2008 年 6 月，第八届中国文联主办活动中被授予《最具影响力油画大师艺术奖》
2008 年 9 月，大同“白云阁书画馆”举办个人画展
2008 年，《当代著名书画家精品大典》，获银奖
2008 年，《奥林匹克之光水墨华夏名家书画作品展》，获特等奖
2008 年 10 月，《相约香江 antigen 清华书画家迎世博》，获金奖
2008 年 5 月，“首届中国现代艺术家国画展”，获金奖
2009 年 5 月，“千牛剑圣——中国画大展”获奖项
2009 年 7 月，“2008-2009 中国艺术家作品展览暨第一届全国优秀艺术品收藏展”，
获河北省美术家协会优秀奖
2009 年 8 月，“调琴杯”全国三届文化名家书画展，获银奖
2009 年 9 月，“河北省四届四届届国画展”，获优秀奖
2009 年 10 月，“浩然正气——河北省文化系列廉政文化美术书法作品展”，获三等奖
2009 年，“民族宗教艺术大展”，获优秀奖
2010 年 3 月，“庆祝建国 60 周年河北省美术书法作品展览”，获优秀奖
2010 年 5 月，“全国美术书法国画邀请赛”，获丹青奖
2010 年，“2010 年世界华人庆祝上海世界博览会开幕式暨首届中国名家世博艺术杰出成就奖”，
获“首届中国世博艺术杰出成就”及“艺术杰出成就人物”奖
2010 年 8 月，首届 “金杯” 全国诗书画大赛成就奖，金奖
本次参展作品：
（春送雨），水墨宣纸
《水不在深，有龙则灵》，水墨宣纸

《水净神龙游》，水墨宣纸

《和平的象征，幸福的使者》，水墨宣纸
《天鸽图》，水墨宣纸
韩瑛

韩瑛，字丰琳，1951 年生于河北省唐山市。1974 年毕业于唐山地区戏校舞蹈系。现为唐山市书法家协会副主席，中国书法家协会会员，河北省书法家协会主席团成员，唐山市书法家协会主席，河北理工大学艺术学院美术教授。韩瑛教授的作品多次参加全国展览并获奖。曾先后在日本、法国、菲律宾、新加坡等国家和地区展出。2003 年在唐山博物馆举办“韩瑛书法展”，并出版有《韩瑛书法集》。

韩瑛教授的书法作品涉猎范围广，涉及楷书、行书、草书、隶书、篆书等，均有深厚的艺术功力。其书法作品从唐人黄庭坚的书法中得到启示，强调起笔、运笔、收笔的特点，点画之迹，流畅自然，结构之严谨，笔画之圆润，秀美之流畅，寓刚健于柔美之中，既显古意，又不失时代特色。其作品深受业内人士及书法爱好者喜爱。

参 赛 及 展 出：

1984 年，“首届全国书法大赛”，获银奖。
1985 年，“第二届全国书法大赛”，获铜奖。
1986 年，“全国群星杯书法大赛”，获银奖。
1987 年，“全国大地杯书法大赛”，获铜奖。
1991 年，“中国书法新人新作展”。
1993 年，“中国书法新人新作展”。
1999 年，“韩国国际书法展”，获大赏。
2002 年，“庆祝香港回归 5 周年书法展”，获最高艺术成就奖。
本次参展作品：
《黄河大合唱》，书法艺术
（电哔黄问谁）书法艺术
（篆刻作品），书法艺术
刘春梅

刘春梅，副教授，硕士生导师，任教于中国矿业大学（北京）力学与建筑工程学院建筑系。

刘春梅作为中国当代青年艺术家，主要致力于新媒介的艺术创作和研究。探索的领域有绘画、装置、影像、新媒体等。在独立创作完成了大量的艺术作品，参加许多的学术展览活动，多次获得国际奖项，作品被多个国家及机构收藏。2014 年在教授在英国伦敦大学艺术学院访问学习一年，创作出许多。这是她首次参加当代艺术展览活动，专门为此次展览创作了两件文本艺术品。

出版作品：
2013.01 作品“练习册”系列发表于《中国油画》，天津美术出版社
2012.12 作品“书”“书”发表于同刊《艺术教育》
2010.03 作品“女儿系列”发表于《艺术教育》，北京
2010.07 作品“风景系列”发表于《艺术教育》，北京
2007.12 作品“室内春天”发表于《2007 艺术中国》，北京
2006.06 作品“日记系列”发表于《学术观察》美术观察杂志出版社
2006.10 专著《21 世纪有影响力的艺术家研究—刘春梅》，北京工艺美术出版社
2005.12 作品“花”“玉米”发表于《艺术状态》，北京

展览与收藏：
2015.02 作品“无题”私人收藏于英国伦敦
2015.02 作品“盒子系列”与“生活娃娃”参加为主题的“不期而遇”
的英国林肯大学美术馆中外群展活动
2015.01 举办主题为“画缘”个展，于英国林肯大学美术馆
2014.06 装置作品“记忆碎片”系列于英国参加 MICE 机构主持主题为
“Accidents need not happen”的中英群展活动
2010.07 作品“女孩”系列和“野兽”系列参加南京美术馆新馆群展
2010.03 作品“在冬日里”“一和”“黑”系列，私人收藏，北京
2008.07 作品“在冬日里”系列参加北京航空航天大学艺术学院群展
2007.06 作品“玫瑰”和“朋友”，私人收藏，北京
2007.11 作品“室内春天”于清华大学参加艺术中国群展，并被此机构收藏
作品获奖:

2007.11 油画作品《室内春天》，获得“中国国际文化产业博览会‘艺术中国’全国画展”一等奖，由中国（北京）国际文化传播产业博览会组委会办公室、中央美术学院、清华大学美术学院颁发

2003 作品《香水瓶》第十九届华杯“亚洲风采”华人摄影比赛中荣获“数码影像创意类”二等奖，由佳能（中国）有限公司和《摄影世界》杂志社颁发

2002.12 油画作品《秋》获得“让世界充满绿”迎奥运全国书画联展。金奖，由国家环保总局，国家林业局，中国书画艺术委员会主办

在英国访学期间参展作品:

2014.08，装置作品“记忆碎片”系列，美国参加MICE机构主题为“Accidents need not happen”的中美展览

2015.01，举办主题为“横联”个展，英国林肯大学美术馆

2015.02，作品“盒子系列”与“失落妹妹”参加主题为“不言而喻”的英国林肯大学美术馆个展联展活动
本次参展作品：
《昨天·今天·明天》，装置作品

刘春梅教授专门为本次展览创作的这件装置作品《昨天·今天·明天》，用汉字取代了钟表表盘上的数字。时钟象征着永远向未来前行的时间，记录着过去、今天、明天，记录着种种“忠孝仁义”和种种“好、狠、酸、散、败、败、败、逆”等，利用文字“忠孝仁义”本身的含义或者联想或者回忆等等，起着警醒、暗示的作用。这件作品意在提醒人们，不管是落后的远古的过去，还是科技高速发展的繁荣昌盛的今天，以及未知的未来，不管是一个星球、一个国家、一个民族、一个家庭，甚至朋友之间，都要用我们的言行的“忠、孝、仁、义”。

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自从在英国访学开始，刘春梅教授创作了一系列以锈蚀的锈条为特点的钢笔绘画作品。这幅《梦思》描绘了一场具有奇想空间感的梦境，意图逼出现实中的种种“忠”与“不忠”现状。有个人与个体，个体与集体，集体与个体之间，民族与民族，民族与国家，国家与国家，甚至地球之外与地球之间等。都需要“忠”字来维护，才能长治久安。该作品也是刘春梅教授特意为本次展览创作的作品。
郑孟梅

郑孟梅女士是旅居加拿大的画家，毕业于湖北美术学院。她的标志性手法是在画布上描绘出一道道被切开的裂痕，令观者产生一见钟情，一颗颗颤抖的颤动。郑孟梅通过画中的裂口表达自己内心世界和外在现实的情感。人生远不如眼前想的那样美好，充满了种种变数与危机，只是很多人不敢主动面对。往往是在时间的沉淀中，才能够在心中刻下印记，让人深思，促人成长。

参展经历：
1998 年 湖北省第七届美展（武汉）
2000 年 湖北省第八届美展（武汉）
2001 年 深圳年度艺术展
2002 年 梦想东方——中国当代艺术邀请展（深圳）
2012 年 广东中山举行现代艺术展览（广东中山）
2013 年 北京 798 艺术区画廊《滞留》郑孟梅群展
2013 年 北京 798 艺术区 XYZ 集团《触动您曾》个人展
2014 年 北京今日美术馆《大象无形》当代抽象艺术展
2015 年 美国体育大学美术馆群展 This is all I’m going to say, you know what I mean
2015 年 美国美信馆个展《是生丰硕》
本次参展作品：
（天书——心经），油画
如果艺术是一种语言，那它来自哪里，呈现为何物？在郑英梅看来，类似的问题都不成问题。系列作品《天书》的意义在此凸显。似乎是撕破之痕的残篇，仔细看去却无一字可以辨识。这个系列的作品是通过实写与现代书象艺术的结合，郑英梅用一个个无法辨识的符号，用视觉的错觉和触觉的窜离间的矛盾，隐喻人类为自己留下的废墟。
陈力

陈力先生是一位来自北京的艺术家和设计师，现任尚阁广告有限公司（www.hijianyao.com）创意总监。他多年致力于汽车、食品和快销消费品的广告创意和包装设计研究。尤擅长从艺术视角与精准概念有机融合的创意表达方式，多年从事美术教育和独立艺术创作。陈力先生曾任北京米奥创意广告创意总监，带领团队为多家跨国公司和本土品牌打造视觉形象。陈力先生的代表作品包括伊利、蒙牛、美时美利、九龙斋等知名品牌。

获奖经历:
2006 年 亚太广告奖
2006 年 中国创意十强设计师
2007 年 中国广告节长城金奖和铜奖
2011 年 中国汽车广告金奖和铜奖

本次参展作品:
《茶事》，设计邮票作品

中国的茶文化已经有4700多年的历史了，在饮茶活动过程中形成的文化特征，包括茶道、茶德、茶精神、茶境、茶书、茶具、茶艺、茶学、茶艺等，茶文化是一个系统的体系。虽然各种千秋，都离不开品，泡，却从来没有一个纯粹的视觉概念的表达。陈力先生利用茶叶的天然形状，按照中国传统书法书写诗画的形式进行排列组合，使其看上去形似一副书法作品。
徐汝佳
（文末）
（文本），艺术实验作品，A4 纸喷墨打印

http://www.wmzzz.com
这件作品是本次展览的策展人赵政佳的
一件文本实验作品，突破了常规模式的文本
形式，利用二维码的形式，将原有文本编码。
想解读文本，需要借助二维码扫描设备获取。
这件作品的创作概念是结合了Peter Osborn
对当代艺术的“美学与观念”的双重性的
定义，文本艺术的可读性特征，以及语言
学中关于“文本是一种语言的编码”的理念
所形成的。在形式上，作品具有美学维度和
材度，在解码之后，作品又具有文本性和突
破范畴概念的当代性。何为当代艺术？何为
当代文本艺术？这件作品可以视为赵政佳对
中国当代文本艺术的概念和表现形式上的一
个实验性探索。
当代文本艺术展 2015.10.15 - 30.
点：华北理工大学美术馆
时 间：2015 年 10 月 15-30 日
策 展 人：徐汝性
展览设计：霍力 金品设计机构
主办单位：华北理工大学艺术学院 林肯大学
合作伙伴：金品设计机构
特别感谢：张广军教授 刘宝成教授 高鹏老师
Appendix 6.1

Biographies of the Artists from the Curatorial Project

To Be Continued...

(Chapter 4)

Steve Dutton

Steve Dutton is an artist, researcher and curator who works on both collaborative and individual projects.

His recent co-curatorial project (with Andrew Bracey) entitled ‘Midpointness’ was shown as part of the Trans Art Triennial and at Airspace Gallery in Stoke-on-Trent, UK. In the past he worked closely with Steve Swindells (Dutton and Swindells) since 1998, prior to which he was one half of the collaboration of Dutton and Peacock.

He is also currently developing a new body work under the working title of "industry" which is including drawings, sound works, animations, objects and texts, some of which is being shown in this exhibition.

Individual and collaborative projects have been exhibited throughout the UK and internationally, including The Stag and Hound at PSL in Leeds for which Dutton and Swindells were nominated for the prestigious Northern Art Prize. Steve has published in the Journal of Writing in Creative Practice and the Journal of Visual Arts Practice along with many contributions to various magazines and publications. He also has curated a number of exhibitions including a co-curated project (with Brian Curtin) for an exhibition for Bangkok Arts and Culture Centre, entitled ‘Possession’. 
Steve is Professor of Fine Art and Head of Art at Bath Spa University in the U.K where he is Director of the Art Research Centre.

Along with his practice as an artist Steve is increasingly writing and delivering papers on the subject of ‘Artists’ institutes and the Institutes of Art’, drawing on complexities within his own practice and the practice of a growing body of artists ( as opposed to academics and managers ) who seek to rethink the nature of the art educational institution as a process of unfolding ‘epistemic events’ rather than a sequence of ‘progressive' tiers of knowledge. This relationship to non-teleological space/time is central to his work both as an artist and as an academic.

**Victoria Cantons**

Victoria Cantons is a London based artist. Her work has grown out of what Francis Bacon called "a tightrope walk between figurative painting and abstraction." A studio routine is embedded in her practice, which uses writing, photography and drawing to inform her painting. She is also interested in the expanded field of performatory practice.

Victoria is interested in themes of community and sociability, empathy and vulnerability. She views her work as a personal response to the present moment. Her concerns are that though art can be a personal catharsis, in what she feels is an age of increasing cynicism and growing apathy, art can wrestle with some of the most basic and at the same time most complex problems: love, fear, despair, desire, hunger, emotional poverty and depravity through metaphor and a symbolic language, new fairytales and folklore.

Victoria uses photography is a form of reportage, a way of looking outwards whilst drawing and writing look inwards, an exploration of the psychological landscape. In this way art can be a springboard to exploring and discussing deeper truths about
politics, culture and the individual.

Victoria refuses to limit herself to one signature style although she likes to think that themes and elements of her practice echo one another, and a cast of repeated and recognisable characters, symbols, colours and motifs are emerging.

"I believe art is a search for that something previously unseen and untouchable, for the strands of lace —the symbols, the motifs, the repetitions— that bind life together, and I wish to explore the new forms and patterns that emerge and new meditations on the value of human life."

Liu Chunmei

刘春梅，现任教于中国矿业大学（北京），副教授，硕士生导师。2014－2015 英国英国林肯大学访问学者，2016年美国威斯康星大学白水进行艺术教育教学交流访问。2016年3月，6月组织和邀请艺术家于北京，举办中国、美国、英国、澳大利亚四国10位高校教师艺术交流，展览活动。

刘的艺术作品，绘画方面包括钢笔纸本、钢笔亚麻布、钢笔纸盒，亚麻布油画作品；还有不同材料的装置作品；数码后期处理图片作品等。

§Liu is currently an Associate Professor of China University of Mining and Technology (Beijing). She was an academic visitor at University of Lincoln in UK in 2014 – 2015 and at University of Wisconsin Whitewater in US in 2016. She organized and invited 10 artists to make international group exhibitions in Beijing who are different from China, US, UK, AU in 2016.

She likes making drawings on papers, canvas, even on other materials, and creating different materials installations at same time. She also made a few digital post-processing images, etc.
Wang Lin

Wang Lin is a contemporary artist who was graduated from Hubei Institute of Fine Arts and currently is an Associate Professor in the college of Art and Design, Wuhan University of Science and Technology, China. She was an academic visiting scholar in Michigan State University, U.S. during 2015 to 2016.

Wang created this series of oil paintings, titled with "Death", during the academic visiting in United States. Using strong contracted colors, signs and figures, stream of consciousness narrative text, mixture of Chinese ink painting and Western oil painting, as well as the combination of western and Chinese language, Lin delivered stirring visual and conceptual messages, and emotional release of anguish in her heart.

This series of paintings were exhibited in the United States at 2016, highly praised by local art field, and were collected by local gallery.
程红璞，笔名弘璞。毕业于景德镇陶瓷学院美术学院，文学硕士学位。唐山学院艺术系副教授，陶艺与雕塑工作室主任，陶心斋工作室艺术总监，唐山市一级工艺美术大师、陶艺艺术大师。

从事艺术设计教学和陶艺创作二十年来，程红璞的作品共荣获国内各类奖项20余项；在《中国陶瓷》、《陶瓷学报》、《艺术教育》等专业核心刊物发表多篇作品和论文。在本次参展的作品中，程红璞突破了传统陶艺形式，探索当代艺术的概念性，将中国传统艺术元素与现代雕塑手法结合起来，表达了艺术家对当代陶艺概念的理解。

Hongpu Cheng, whose pen name is Hongpu, was graduated from Jingdezhen Ceramic Institute. Hongpu has a MA degree and is currently an associated professor in the school of art, Tangshan College. He is also the head of art in Taoxinzhai Studio, Tangshan first-grade art and craft master, ceramic art master.

For over 20 years working in the area of art design teaching and ceramic art creation, Hongpu's works has won over twenty awards in China. Numbers of his academic articles were public in core journals such as Chinese Ceramic, Ceramic Academic and Art Education.

In this curation, I chose some of his contemporary ceramic sculptures to exhibit. He breakthrough from traditional ceramic art forms, explored the conception of contemporary art, combined Chinese traditional art.

Zhang Meizi

Meizi Zhang is a graphic designer, a poet of visual poetry and also a teaching assistant in the Northeastern University. She graduated from Northeastern University China as a graphic design major in 2012 and in the same year, she was accepted to Chelsea College of Arts, University of the Arts London as a visual communication major to pursue postgraduate education. Meizi Zhang is passionate about graphic design,
typographic design, and research on visual language in visual poetry. In her studies at UAL, Meizi discovered concrete poetry and fell in love with the art form. In 2015, she returned to the UK to pursue a PhD in Cambridge School of Art under the supervision of Professor Will Hill, exploring the different meanings and poetic expression of concrete poetry in different eras. Through her research, Meizi hopes to introduce the art form to China.

BA Graphic Design/ Northeastern University China

MA Graphic Design and Visual Communication / University of Arts London (Chelsea)

PhD (in progress) Cambridge School of Art

Xu Yang


Xu’s art has crossed paintings, installation and performance. Xu’s multimedia practice challenged the traditional conception for paintings, Xu is looking at contemporary paintings, text art and performance. Her research is mainly focus on art movements happened after 1960.

She is looking at how paintings engage with time and space, and how can paintings communicate with audience. Xu is inspired by dramas and fashion shows. She designs personalities and creates paintings characters. She set her into certain scenes and then give them catalogues.

The catalogues have made her paintings performing by themselves, made audiences were look into a show are rather than a group of settled art works.
Sally Mair

Sally Mair is a second-year painting student at Wimbledon College of Art.

This is the beginning of a project in which I will paint the sky everyday of 2017. Words are scratched into each painting. The size of each is that of a postcard suggesting a sense of the familiar and of messages being communicated. When the paintings come together there is the possibility of something greater being created than the sum of the individual parts. I am doing this project partly of a way of documenting the passage of time. I like the mystery of not knowing how the project will end up or where I will be at the end of it. Maybe I am finding comfort in the process of it at a time when I am uncertain and deciding on what to do next. I knew that I wanted to paint rather than document by photographing the sky. I wanted to show not necessarily truthful or be honest in a different sort of way by showing human inadequacies and influence over what we make. Creating a personal way of presenting something that could have been scientific.

Samiya Younis

Samiya Younis is a London based artist. Her work is based on exploring her own identity and cultural displacement, inequalities between men and women within the Pakistani cultural traditions, how women are oppressed and repressed.

She works with mixed media ranging from fabrics through to plaster and silicone casting. Samiya creates a mixture of paintings, drawings, and sculpture. The works are interpretive of emotions, experiences, tradition and religion, for example, forced marriage within her immediate family, as well as mental, physical and emotional abuse suffered at the hands of her family and partners. Her intentions are to open up and reveal these oppressive forces through processes of veiling, rupturing and exposing a
hybrid of cultural identities. Younis' drawings are fueled by her experiences and daily struggles, and her sculptures are combined realisations of thoughts, working methods and processes.

**Nicholas Taylor**

My practice allows me to explore my fascination with the processes and patterns inherent in life and the natural world. Often starting the work with the use of a ruler, I construct compositions that are built up from measurements, symbols and forms that come out of my research. I view these as visual equations that I attempt to activate with the gestural act of painting, and sometimes using assemblage. I like to explore theories of time, the relationship between things terrestrial and celestial, and the tensions risen by a fundamental human desire to make order of it all.

I try to research a comprehensive range of attempts humans have made at understanding their surroundings. This can be through reading the measurable knowledge of the sciences, but also leads me to explore the immeasurable knowledge of the realms of spirituality, the occult and the arts.
Appendix 6.2

Brochure of Curatorial Project

To Be Continued…

(Chapter 4)

(The original size of the brochure is A4)
to be continued...
Annie Xu

To Be Continued...

A contemporary curation

University of Lincoln
North China University of Science and Technology
To Be Continued... is curated based on Australian art historian and critic Terry Smith’s philosophical frame. He suggests that to become “contemporary”, doesn’t mean just up-to-date the latest news, ideas and attitudes, it means the ability to cross the time and space. To be “alive” today means the concern about the politics, environment, economic globalization and the culture communication.

As to the artist, to be contemporary means to concern place making, world pitting and connectivity the most. They present the truly contemporary on style, mode, medium, and ideology. He points that “Tracing the currency of each artwork with in the larger forces that are shaping this present is the task of contemporary art history.” Therefor the purpose of contemporary curation is, according to Smith, to exhibit “contemporary presence and the currency that is contemporaneity as these are manifest in art — present, past and multitemporal, even atemporal.”

This curation is to exhibit contemporary presence and currents in three parts:

— the contemporary text art, which contains the philosophical contemporaneity, the literal textuality, and the contemporary thinking on art.

— the contemporary Chinese art, which contains the thinking of contemporaneity and textuality on the works created by younger generation of China-based Chinese contemporary artists and UK-based Chinese contemporary artists.

— the contemporary thinking on curation in China, which contains the analyses on currents and context of exhibition making and how to be contemporary for both artists and curators today in China. As a contemporary curation, how to achieve the purpose of the curation by choosing artists and works? How to narrate the contemporaneity by placing the works? How to interpret the textuality of these works? Furthermore, how to understand the current contemporaneity of contemporary Chinese art? This curation will try to discuss the above questions.

Art+Text, which was exhibited from 18-30th Oct 2015, Tangshan, China, was curated based on Osborne’s philosophical theory on contemporaneity, which suggests the contemporaneity is post-conceptualism. His Ontological post structural interpretation on contemporaneity is about the “flow” of time and the “timeness” of time. The concepts of “borderless” and “globalization” are based on economic globalization and the “borderless” of NU.

However, in 2016, the Brexit, US presidential election, refugee crisis and the rising of populism in EU led to a trend of “anti-globalization” in the world of Euro-America. At the meantime, China firmly pursue the policy of globalization, such as “one belt and one road”, “major infrastructure Investment Bank” and the latest speeches given by President Xi on Davos World Economic Forum, showed the world a clear sign that China is going to be the leader of globalization in the future. Under these circumstances, interpret the contemporaneity base on Smith’s philosophical theory is more relevant, which suggests the contemporaneity to the world currents. This curation will also explore the condition of contemporary text art, and the textuality of contemporary art.
当代艺术展览《持续...》的哲学理论框架基于澳大利亚艺术家史学家、艺术评论家Terry Smith的哲学观念。他提出，艺术成为“当代”，不仅仅意味着紧跟最新的新闻、思想和态度，“当代”意味着跨越时间和空间的构思能力，当今的“活力”，意味着对历史、环境、全球化经济框架和当代文化交流的关注。

对于艺术而言，其形态的创造、对世界的描绘、对事物的解释和对叙事的艺术家“当代性”的标志，他们在作品风格、媒介、媒介和意识形态上的驾驭体现了真正的“当代性”。“当代”艺术史的任务是构建或反构“当代”的一个环境下探寻艺术作品中的“潮流”和“趋势”。

基于这一理念，本次展览将从三个方面展示当代艺术的“当代性潮流”：

1. 当代文本艺术：这种艺术形式汇聚当代性哲学、文学文本和对艺术的当代思考于一身。

2. 中国当代艺术：包含对中国语言下的当代性思考和对艺术的文本型分析，并聚焦于年轻的中国本土艺术家、中国新本土艺术家、有欧洲学经历的中国艺术家以及长期在欧洲生活与工作的艺术家对当代艺术的理解与各自的叙述和述文。

3. 艺术行为本身——中国策展的当代性思考：Smith认为，当代策展的目的是为展示“当代性”在艺术中表达出来的现象和潮流，从时间维度上，体现出现有的、过去的、多变的时间和空间的永恒的概念。

策展行为本身——中国策展的当代性思考

Smith认为，当代策展的目的是为展示“当代性”在艺术中表达出来的现象和潮流，从时间维度上，体现出现有的、过去的、多变的时间和空间的永恒的概念。

策展行为本身——中国策展的当代性思考

Smith认为，当代策展的目的是为展示“当代性”在艺术中表达出来的现象和潮流，从时间维度上，体现出现有的、过去的、多变的时间和空间的永恒的概念。作为为一个当代艺术策展、策展人如何通过对话艺术家、艺术家作品的选择及策展目的？如何通过艺术品的摆放和设置来叙事？如何对当代艺术品进行文本性解读？更深层次的是，中国当代策展人应该如何看待当代艺术的“当代性”？这些问题都将在本次策展中得到探讨。
ARTISTS
AND
ARTWORKS

Lin Wang  Chunmei Liu  Meizi Zhang  Yang Xu
Steve Dutton  Victoria Canton
Annie Xu  Samiya Yomnis
Hongpu Cheng
Sally Mair  Nicholas Taylor
Steve Dutton is an artist, researcher and curator who works on both collaborative and individual projects.

His recent co-curatorial project (with Andrew Bracey) entitled ‘Midpointness’ was shown as part of the Trans Art Triennial and at Airspace Gallery in Stoke-on-Trent, UK. In the past he worked closely with Steve Swindells (Dutton and Swindells) since 1998, prior to which he was one half of the collaboration of Dutton and Peacock.

He is also currently developing a new body work under the working title of “industry” which is including drawings, sound works, animation, objects and texts, some of which is being shown in this exhibition.

Individual and collaborative projects have been exhibited throughout the UK and internationally, including The Flag and Bird at PS1 in Leeds for which Dutton and Swindells were nominated for the prestigious Northern Art Prize. Steve has published in the Journal of Writing in Creative Practice and the Journal of Visual Arts Practice along with many contributions to various magazines and publications. He also has curated a number of exhibitions including a co-curated project (with Brian Curtin) for an exhibition for Bangkok Arts and Culture Centre, entitled ‘Passion’.

Steve is Professor of Fine Art and Head of Art at Bath Spa University in the U.K where he is Director of the Art Research Centre.

Along with his practice as an artist Steve is increasingly writing and delivering papers on the subject of ‘artists’ institutes and the institutes of Art’, drawing on complexities within his own practice and the practice of a growing body of artists (as opposed to academics and managers) who seek to rethink the nature of the art educational institution as a process of unfolding ‘epistemological events’ rather than a sequence of ‘progressive’ tiers of knowledge. This relationship to non-teleological space/time is central to his work both as an artist and as an academic.

Steve’s works in this exhibition include large scale wall text art and multi-media animation text art. Virtual reality text artwork “In the Fullness of Time - VR”, collaborated with Anne Xu, with new technology of Google Tilt Brush, is the highlight of the exhibition. This is the first time that VR text art is exhibited in China.
"Ho Ho Oh Ho", animation, 2016

〈Ho Ho Oh No〉, 视频动画，2016 年
MEINHEITlessness通变

"In the Fullness of Time", wall text art, 2017. (collaborate with Annie Xu)

《久而久之》, 墙体文本艺术, 2017年, （与徐汝佳合作）

"In the Fullness of Time - VR", VR text art, 2017. (collaborate with Annie Xu)

《久而久之 - VR》, VR 文本艺术, 2017年, （与徐汝佳合作）
Lin Wang is a contemporary artist who was graduated from the Wuhan Institute of Fine Arts and currently is an Associate Professor in the College of Art and Design, Wuhan University of Science and Technology, China. She was an academic visiting scholar in Michigan State University, U.S. during 2015 to 2016.

Lin created this series of oil paintings, titled with “Death”, during the academic visiting in United States. Using strong contrasted colors, signs and figures, steam of consciousness narrative text, mixture of Chinese ink painting and Western oil painting, as well as the combination of western and Chinese language, Lin delivered stirring visual and conceptual messages, and emotional release of anguish in her heart.

This series of paintings were exhibited in the United States at 2016, highly praised by local art field, and were collected by local gallery.

"Lonely Desert", oil painting, 40*50cm, 2016
《寂寞沙洲》，油画, 40*50cm, 2016年
（注：本作品原作为油画，本次展览展出本作品的摄影作品）
"Love And Pain", oil painting, 50*50cm, 2016

《爱与痛》，油画，50*50cm，2016年

注：本作品原作为油画，本次展览展出本作品的摄影版本
"Prophesy", oil painting, 30*90cm, 2016

《预言》, 油画, 30*90cm, 2016年

注：本作品原作为油画，本次展览展出本作品的摄影版本。
"My Poem", oil painting, 30"x90cm, 2015

《我的诗歌》，油画，30”x90cm，2016年
注：本文作品为油画，本次展览展出本文作品的摄影作品。
Chunlei Liu is currently an Associate Professor of China University of Mining and Technology (Beijing). She was an academic visitor at University of Lincoln in UK from 2014 to 2015 and at University of Wisconsin Whitewater in US in 2016. She organized and invited 10 artists to make international group exhibitions in Beijing who are different from China, ON, UK, AU in 2016.

She likes making drawings on paper, canvas, even on other materials, and creating different materials installations at same time. She also made a few digital post-processing images, etc.

In this series of works, Liu choose two city scenery to create her works, that many kinds of cars were replaced by Chinese words "车"、"卡车"、"公交车"，and many different buildings were replaced by Chinese word "房子"、"楼房"、“公寓”、“大厦”，etc. She expresses her anxiously directly about developing rapid city and polluted environment from two pictures.

刘春梅，现任教于中国矿业大学（北京）．副教授，硕士生导师。2014-2015年于英国林肯大学做访问学者，2016年在美 国威斯康星大学白水分校进行艺术教育 教学交流访问。2016年3月，6月组织和邀请艺术家于北京，举办中国，美国，英国，澳大利亚四国10 位高校教师艺术交流，展览活动。

刘的的艺术作品，油画方面包括钢笔原版、钢笔亚 麻布、钢笔纸盒，亚麻布油画作品；还有不同材料的 装置作品；数码后期处理图片作品等。

在《城市风景》系列作品中，刘春梅运用现代中 国城市风景图片，用中国的汉字直接替换其中的各类 车，各类建筑物，直接表达出现代城市飞速发展和环 境恶化担忧。

图1《City Landscape 1》, Image, 30*30cm, 2016

图2《城市风景 I》, Image, 30x30cm, 2016年
City Landscape 2, Image, 30"x30cm, 2015

"城市风景2"，图片，30x30cm，2016年
Meizi is a graphic designer, a poet of visual poetry and a teaching assistant in the Northeastern University. She graduated from Northeastern University China as a graphic design major in 2012 and in the same year, she was accepted to Chelsea College of Arts, University of the Arts London as a visual communication major to pursue postgraduate education.

Meizi Zhang is passionate about graphic design, typographic design, and research on visual language in visual poetry. In her studies at UAL, Meizi discovered concrete poetry and fell in love with the art form.

In 2015, she returned to the UK to pursue a PhD in Cambridge School of Art under the supervision of Professor Will Hill, exploring the different meanings and poetic expression of concrete poetry in different areas. Through her research, Meizi hopes to introduce the art form to China.

《4 分钟河流》，视频，时长：1 分 29 秒，2015 年
"Printed Space", Typewriter Art on paper, 2015
《印刷的空间》，纸上打字机打印，2015年
I have a toothache
Hongou Cheng, whose pen name is Hongou, was graduated from Jingdezhen Ceramic Institute. Hongou has a MA degree and is currently an associated professor in the school of art, Tangshan College. He is also the head of art in Taizhichai Studio, Tangshan first-grade art and craft master, ceramic art master.

For over 30 years working in the area of art design teaching and ceramic art creation, Hongou’s works have won over twenty awards in China. Numbers of his academic articles were public in core journals such as Chinese Ceramic, Ceramic Academic and Art Education.

In this curation, I chose some of his contemporary ceramic sculptures to exhibit. He breakthrough from traditional ceramic art forms, explored the conception of contemporary art, combined Chinese traditional art.

“Ceramic’s Talk”, ceramic sculpture, 38*38*14cm, 2017

《瓷语》，陶瓷雕塑，35*25*12cm，2017年
"Ceramic's Speaking", ceramic sculpture, 35*28*12cm, 2017
《陶说》，陶艺雕塑，35*28*12cm, 2017年

"Back to Changnan in Dream", ceramic sculpture, 35*28*12cm, 2016
《梦回吴南》，陶艺雕塑，35*28*12cm, 2016年
"Date of Rose", ceramic sculpture, 45*35*25cm, 2009

《玫瑰之约》，瓷艺雕塑，45*35*25cm, 2009
Yang Xu (b. 1996) lives and works in London. She currently studies at Wimbledon College of Arts, the University of the Arts London.

As a young generation artist, Yang's works were exhibited in numbers of art exhibitions in UK and China, her latest works are exhibiting in Tate Modern, London, UK. Yang's artworks are in a wide range of forms - oil paintings, installation, and performance. Yang's recent works focused on contemporary paintings, text art, multimedia art and performance.

In her works of this curation, Yang tends to explore how artworks engage with time and space, and how to communicate with audience.

Collaborated virtual reality installation artwork “My Studio”, created by Yang and Annie Xu, with new technology of Oculus Quinn, are the highlight of the exhibition. Yang and Annie attempt to break the limitations of spatial boundary and dimensions of contemporary art. This is the first time that VR installation art is exhibited in China.

许阳，1996年生人，生活工作在英国伦敦。她目前就读于艺术大学温布尔登艺术学院的一名大学本科二年级学生。

作为年轻一代的中国艺术家，许阳的作品多次在中国和英国参加展览，其最新的作品在英国泰特现代美术馆展出。许阳的作品涵盖了广泛的艺术形式—油画、装置以及表演等。她最近的作品主要聚焦在当代绘画、文本艺术、多媒体艺术和表演艺术上。

在本次展览的个人作品中，许阳尝试探索作品如何与时间和空间结合，以及如何与观众交流。

许阳与徐汝佳合作的虚拟现实作品是本次展览的一大亮点。通过运用Oculus Quinn技术，许阳和徐汝佳尝试打破当代艺术的边界和维度限制，这也是VR装置艺术作品首次在中国展出。

"My Studio VR", VR Installation, 2017 (collaborated with Annie Xu)
《我的工作室 VR》，VR 装置艺术，2017（与徐汝佳合作）
"My Studio on Silk", multimedia installation, 2017

《丝网上的画室》，多媒体装置艺术，2017年
"Writing On A White Shirt", Installation, 2017

《白衬衫上的文字》，装置作品，2017
《蓝白空白》，装置作品，2017
(注：本作品原作为装置艺术，本次展出本作品的摄影图片)
"Self Portrait", painting, 60*50cm, 2017

《自画像-1》，油画，50*50 cm, 2017

（注：本作品原作为油画，本次展览展出本作品的摄影版本）
“Self Portrait-2”, painting on canvas, 800*60cm, 2017

《自画像·2》，布油画，200*60 cm，2017

（注：本作品原作为油画，本次展览展出本作品的摄影作品）
Sally Mair is a London-based artist, she's currently a second-year student of Wimbledon College of Arts, University of the Arts London.

This is the beginning of a project in which Sally will paint the sky everyday of 2017. Words are scratched into each painting. The size of each is that of a postcard suggesting a sense of the familiar and of messages being communicated. When the paintings come together there is the possibility of something greater being created than the sum of the individual parts. Sally is doing this project partly of a way of documenting the passage of time.

"I like the mystery of not knowing how the project will end up or where I will be at the end of it. Maybe I am finding comfort in the process of it at a time when I am uncertain and deciding on what to do next. I knew that I wanted to paint rather than document by photographing the sky. I wanted to show not necessarily truthful or be honest in a different sort of way by showing human inadequacies and influence over what we make. Creating a personal way of presenting something that could have been scientific."

— Sally Mair

“She”, series of 368, oil painting, 14.8 x 10.5cm, 2017 (on going)

《天空》，365幅系列油画，14.8 x 10.5cm，2017年（持续创作中）

（注：本作品原为油画，本次展览展出作品的摄影版本，选取2017年1月1日-3月31日共90幅作品。）
"4th Jan."
<1月4日>

"10th Jan."
<1月10日>
Victoria Cantons is a London based artist. Her work has grown out of what Francis Bacon called “a tightrope walk between figurative painting and abstraction.” A studio routine is embedded in her practice, which uses writing, photography and drawing to inform her painting. She is also interested in the expanded field of performatory practice.

Victoria is interested in themes of community and sociability, empathy and vulnerability. She views her work as a personal response to the present moment. Her concerns are that though art can be a personal catharsis, in what she feels is an age of increasing cynicism and growing apathy, art can wrestle with some of the most basic and at the same time most complex problems: love, fear, despair, desire, hunger, emotional poverty and depravity through metaphor and a symbolic language, new fairytales and folklore.

Victoria uses photography as a form of reportage, a way of looking outwards whilst drawing and writing look inwards, an exploration of the psychological landscape. In this way art can be a springboard to exploring and discussing deeper truths about politics, culture and the individual.

Victoria refuses to limit herself to one signature style although she likes to think that themes and elements of her practice echo one another, and a cast of repeated and recognisable characters, symbols, colours and motifs are emerging.

“I believe art is a search for something previously unseen and untouchable, for the strands of lace—the symbols, the motifs, the repetitions—that bind life together, and I wish to explore the new forms and patterns that emerge and new meditations on the value of human life.”

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— Victoria Cantons
"The One Eyed King", acrylic on canvas, 248*185cm, 2013

《独眼君王》, 壁布丙烯, 248*185cm, 2013 年

（注：本作品原件为帆布油画，本次展览展出作品的摄影版本。）
"Lost Love", printed matter and varnish on ceramic tile, 23×23cm, 2016

〈失落的爱〉，瓷片上的打印制品，23×23cm, 2016

(注：本作品原件为瓷片，本次展览展示本作品的摄影版本)
"The Sketchbook" (on going)
Book (pub. 1946) found in a charity shop 2013
Page dimensions: 81 x 14cm
Artwork 2014 - present. Ink and watercolour on printed matter.

*Writings* (持续创作中)
书：1946 年出版，2013 年在慈善商店中购得
书籍尺寸：21 x 14cm
艺术创作过程：2014 年至今
印刷制作品上的墨与水彩
These descriptions were doubtfully referred to Leo's uncle, and her insistence had nothing to do with me. It was Henry Bond.

"Are you corresponding with Leonard Cross?"

"Yes, I am."

"Henry Bond said there was something waiting for me in London."

"This was an obvious reason, and Henry Bond had been there in the world longer than my uncle, and was not to be held by any of his theories."

"Just a friendly note, saying that she was in London, and that she was looking for something for me."

"I accepted that much. She is a brilliant woman, and just your sort, I think."

"I simply accused her, both in a letter and a telephone conversation, and she was not surprised at all."

"She seems ready to help you. She is seeking things from your uncle."

"Heee these are things that you can't understand, because you don't know me. I am not interested in you, and I am not interested in giving anything to you, and I am, and I am, and I am."

"You are not interested in me, and I am not interested in you."

"I am not interested in you."
Samiya Younis is a London-based artist. Her work is based on exploring her own identity and cultural displacement, inequalities between men and women within the Pakistani cultural traditions, how women are oppressed and repressed.

She works with mixed media ranging from fabrics through to plaster and silicone casting. Samiya creates a mixture of paintings, drawings, and sculpture. The works are interpretative of emotions, experiences, tradition and religion, for example, forced marriage within her immediate family, as well as mental, physical and emotional abuse suffered at the hands of her family and partners. Her intentions are to open up and reveal these oppressive forces through processes of veiling, rupturing and exposing a hybrid of cultural identities. Younis’ drawings are fueled by her experiences and daily struggles, and her sculptures are combined realizations of thoughts, working methods and processes.

Samiya Younis is a London-based artist. Her work is based on exploring her own identity and cultural displacement, inequalities between men and women within the Pakistani cultural traditions, how women are oppressed and repressed.

Samiya Younis 作品的材质跨度很大，从纤维织物到石膏、硅胶等都有。她的很多作品融合了油画、绘画和雕塑形式。这些作品表达了情感、经验、传统和宗教的主题，如被迫近亲结婚，以及被家庭成员和父母施加的精神、肉体和情感上的虐待和痛苦。她的目的是通过揭开隐藏并展示混合文化身份的过程来揭露这些残酷的压迫。Samiya Younis 的绘画作品传达了她的个人经历和日常纠纷，而雕塑作品则结合了思考、工作方法和过程的现实。
"Women are your fields" is verse 3.283 from the Quran.

The English translation:

Chapter (2) surat baqarah (The Cow)
Your wives are a place of sowing of seed for you, so come to your place of cultivation however you wish and put forth (righteousness) for yourselves. And fear Allah and know that you will meet Him. And give good tidings to the believers.

Women are your fields.”, project, 2016

《女人是你的领域》，投影装置作品，2016
Nicholas Foley is a London-based British artist. His practice allows him to explore his fascination with the processes and patterns inherent in life and the natural world. Often starting the work with the use of a ruler, he constructs compositions that are built up from measurements, symbols, and forms that come out of his research. Nicholas views these as visual equations that he attempts to activate with the gestural act of painting, and sometimes using assemblage. He likes to explore theories of time, the relationship between things terrestrial and celestial, and the tensions risen by a fundamental human desire to make order of it all.

Nicholas tries to research a comprehensive range of attempts humans have made at understanding their surroundings. This can be through reading the measurable knowledge of the sciences, but also leads him to explore the immeasurable knowledge of the realms of spirituality, the occult and the aura.

Nicholas takes direct inspiration from the 19th century geographer, explorer and naturalist, Alexander von Humboldt. Humboldt, also get influence by German philosopher Friedrich Schelling’s theories. His works compound aesthetic and nature views, attempt to describe the concept of ‘painting of nature’.
"In Progress", Installation, 2016

《过程》，装置作品，2016

（注：本作品原为装置作品，本次展出本作品的摄影版本）
Annie Xu is a PhD researcher on contemporary art and curating in the College of Arts, the University of Lincoln. As a researcher on contemporary text art, Annie Xu attempts to explore the textuality in Chinese text art and the relationship between signs and text.

In the first piece of this text artwork, Annie selected 26 out of 1,167 Chinese compound ideographs (会意字, huì yì zì) from Shunwen Jieli (Explaining Graphs and Analyzing Characters), an early 2nd century dictionary from the Han Dynasty, compiled by Shen Xu (a Han Dynasty scholar). Annie wrote these words with their original construction of writing – seal script. The text means “left winter’s cold look forward to spring’s flowers there’s no gap in time don’t waste it be calm and settle in saddling crowd out the strings of worry keep persistence to pursuit wisdom thus to salute to elder generations.” According to the literary theory of textuality, a text is a group of entities, used as signs, which are selected, arranged and intended by an author in a certain context to convey some specific meaning to an audience. A sign, in the circumstance of phonetic language system, cannot be a text. Compound ideograph is compounded of two or more single characters, with certain positions in its construction, to suggest the meaning of the word to be represented. From this sense, each compound ideographic sign is a text. This is a unique circumstance in ideographic language system, and is an exception of the concept of signs.

In the second piece of work, Annie marks its English meaning on every single character that compounds the compound ideograph in this text, but she didn’t mark the English meaning of each compound ideograph. This way, to figure out the meaning of each compound ideograph, the audience would have to read the meaning of all single characters in the word, observe their positions and figure out the meaning that these characters suggest for. Furthermore, from all 26 such texts which composed a longer text, with certain contexts, the audience thus can figure out the meaning of the original text, namely, its textuality.

The third piece is a VR text artwork, called “Texts in Texts”. Annie constructed a virtual reality space with the former two texts and her handwriting text, which is suspended in the VR space. Series of virtual reality text art works, created by Annie Xu, and collaborative with Steve Dutton and Yang Xu, and Annie Xu, with new technology of Google Tilt Brush and Oculus Quill, are the highlight of the exhibition. They attempt to express the unlimited spatial extensions on boundaries and dimensions of contemporary art. This is the first time that VR text art is exhibited in China.
"Texts In A Text - 2", text artwork, 100*200cm, 2017

<文本中的文本 - 2>，文本艺术作品，100*200cm, 2017
"Texts In Texts", VR text artwork, 2017

文本中的文本，VR文本艺术，2017
Curation Team

**Annie Xu**  
curator, PhD researcher on contemporary text art and curation,  
College of Arts, University of Lincoln

**Professor Guangjun Zhang**  
head of College of Arts, North China  
University of Science and Technology

**Professor Baocheng Liu**  
professor on art design, College of  
Arts, North China University of  
Science and Technology

**Mr Peng Gao**  
administrator officer of College of  
Arts, North China University of  
Science and Technology
To Be Continued...

A Contemporary Curation

Address: Gallery of North China University of Science and Technology
Date: 7 - 17 April 2017
Curator: Annie Xu
Designer: Annie Xu
Supported by:
University of Lincoln
North China University of Science and Technology
Co-operated with:
Jinpin Art and Design Agency
China-India Art Communication Centre

待续...

中英当代艺术展
地点：华北理工大学美术馆
时间：2017年4月7-17日
策展人：徐汝佳
视觉设计：徐汝佳
主办单位：林肯大学 华北理工大学
合作伙伴：金品文化艺术设计机构
CAACC 中英艺术交流中心
Appendix 6.3

Script of Roundtable Discussion from Curatorial Project

To Be Continued...

(Chapter 4)

(April 2017, discussed in Chinese language)

学术讨论会会议记录

学术主持: 张广军, 教授, 博导, 艺术学院院长

参会人员(多位硕士研究生列席旁听):

徐汝佳, 在读博士, 林肯大学
刘春梅, 副教授, 中国矿业大学（北京）
程红璞, 副教授, 唐山学院艺术系
张梅子, 在读博士, 剑桥艺术学院
张高志, 教授, 唐山师范学院美术系主任
赵杰, 教授, 华北理工大学艺术学院绘画系
薛方明, 华北理工大学艺术学院绘画系主任
高鹏, 华北理工大学艺术学院办公室主任
李延, 华北理工大学, 教授, 硕导, 中央美院博士（尹吉男指导的博士研究生）
讨论主题:

（1）中国当代艺术现状及发展前景
（2）中国当代策展现状及发展前景
（3）中国艺术高等教育现状及发展前景
（4）西方当代艺术理论对中国当代艺术发展的影响
（5）中国当代艺术在全球化发展趋势下对西方当代艺术理论的影响
（6）中国年轻一代艺术家对当代艺术和当代性的理解
（7）中国当代艺术家对文本艺术的理解; 或: 中国当代艺术与（中国和西方）文学理论的结合

发言记录

徐汝佳:

我首先介绍一下我的研究，整个方向基本上是把三个领域穿插在一起，主要研究中国文本艺术的大方向，但中国文本艺术是依托于西方文本艺术产生的，因此我的研究理念就涉及到以下三个方面，一个是当代哲学，一个是当代艺术家对的当代性的理解和思考，以及当代文学理论。那么在我做的研究中还涉及到中国当代艺术，西方当代艺术理论，以及西方哲学理论对艺术的引导，比如从现代主义、后现代主义到观念主义和当代主义这些。在我对中国当代艺术的研究中，中国当代艺术基本上是文革后，或‘85 新潮时期起来的，从那时候开始受西方当代艺术影响非常大。

我在研究的过程中感觉到中国文本艺术在国内发展的并不是很普遍，因为我们在国内有传统的书法艺术，还有我们的国画、山水等，都是有文字在里面的，但我发现这些文字与文本又不太一样，因为我们的这些都是诗或作品，而并不符合西方的文本理论对文本的定义，也就是后现代的那些文学理论，因此它们之间是有区别的。我感兴趣的问题，一个是中国当代艺术在文革后，‘85 新潮时期起来的，从那时候开始受西方当代艺术影响非常大。
现状了解的不是很全面，希望借着这次机会，向在座的各位艺术家老师们多了解一些。

还有一点，是因为在我研究的当代性理论里面，我在手册里也提到了，我的研究的理论依据主要是两个哲学家的理论，这次策展也是根据其中一个理论来做的。这个理论认为，当代艺术的当代性主要体现在世界潮流上，我们现在的世界潮流，一个是全球化的过程，在2016年之前对全球化的研究主要是以欧盟为模板，推行普世价值观，认为全世界的发展模式都应该向这个方向发展，包括艺术家的迁徙和国际化的展览，然而从2016年开始，从英国脱欧和特朗普上台等，出现了反全球化的趋势。在那时候，中国则扛起了全球化的大旗（一带一路、亚投行等），西方的学术界也注意到了这个现象和趋势，那么从艺术节的角度来看，随着经济的全球化的推进和中国主导的全球化进程，中国在经济和政治上引导全球化，在这种趋势下，我们的中国艺术和中国艺术家是不是也会反过来影响西方的当代艺术。因为在之前我们中国当代艺术都是受西方影响，那么在现在这种形势下，我们中国当代艺术是不是也会影响西方，如欧洲、美国的当代性，以及中国的当代性理念。

所以我现在关注的是这个方向，包括年轻一代艺术家，我这次也邀请了几个在校大学生艺术家，都是90后的作品，因此我也想探讨一下不同年代的艺术家对当代性理解的不同，以及中国的高等艺术院校和英国的高等艺术院校的在校生对当代性、当代艺术的理解，因此有这么几个对比：一个是不同年代、不同阶层、不同背景的当代艺术家对当代性的理解，还有一个就是中外年轻一代艺术家对当代艺术和当代性的理解。

张广军：

虽然汝佳做的是博士课题，但由于她在英国做这个研究，对中国当代艺术发展的现状并不是特别的了解。换句话说，她并不是中国国内这个艺术圈子里的人。我要介绍一下张高志老师，张老师是85级入学的，正好赶上‘85思潮那个时期，正是中国当代艺术开始兴起的前后。虽然张老师是做传统中国画的，但他也应该有自己的认识的。那么请张老师说一说，下一个梅子说吧。

张高志：
接到广军院长的邀请，我感到非常高兴。今天上午我看到这个展览，徐老师以及各位老师对作品也进行了精彩的解读。刚才广军院长也说到，我是1985年入学，正好赶上‘85思潮，实际上我的专业是中国画，这几年对中国传统的东西用心比较多，另外还有一些行政上的事，实际对当代艺术了解的比较少。我就简单谈谈我的体会，然后我还想向徐老师提一个问题，这个问题也是代表我以及我们所在的学校以及我的学生，在解读当代艺术的时候遇到的一些难点。

1985年入学的时候正好赶上‘85美术思潮。青年人往往对当代艺术和后现代这种艺术形式非常热衷、非常热心。即使不是85年那个时期，一直到现在，青年学生对这些，这种艺术形式也非常感兴趣。他的兴趣点在哪呢，因为青年人思路活跃、同时都说现在的青年人对家庭、对社会的责任感小，实际上并不是的，其实他们，比如看这个作品，有很多呈现了艺术家对社会这种责任感、对文化、对团体对周围等等方方面面的责任感。我觉得这是当代艺术很有价值的一个方面。同时当代艺术还有它自己很特殊的表达方式。在表达的过程中用到这种特殊的素材和元素，通过特殊的编排形式传达出来。我觉得这种形式也是非常新奇。今天看了展览，比如用文字，文本，文本中的文本，还有其他一些做文字的，以及一些比如程老师用陶的材料，它表达的内容以及表达方式，我觉得都具备了一种思维的深度。同时对表达的材料的开拓，范围也非常广。一般象我们做传统绘画的，一般要求画里面必须的有形啊，要围绕这方面。但看了这个当代艺术展览以后就觉得艺术的表达方式范围是很宽的。范围宽，以前也知道这个道理，但今天就实实在在的通过老师们对作品的解读，认识到当代艺术确确实实让人感受到了一些很深层次的东西，不管是文化方面还是从艺术方面，都是实实在在很有益、很有效的传达方式。和其他绘画比，有它特定的艺术价值。

但在这里，我也想向徐老师提一个问题。以前我们去798，去北京，看一些当代艺术的展览，也在努力的看，但看的时候没有作者给予解读，不能看得那么深，往往会局限于一般时间短看的也比较少，往往就画面这块，按照自己的经验、按照自己的理解去看，往往就到不了这个深度，也就是说，现在青年人对当代艺术非常关注，尤其是青年学生，他对当代艺术的兴趣甚至优于绘画这一块。他也总试图用单纯点、幼稚点的方式，也在自己试着做这种东西，涉及到后现代这种艺术手法去做这种当代艺术。也试图用这种艺术材料传达自己心里边关注的或者感受的这些事情，也想做，用各种材料做。但这里的问题是，由于他的阅历、他的文化程度，以及方方面面的经验，还有对材料...
的认识和材料的局限，往往他做的东西有些前卫，有些东西往往达不到传达自己心中感受的门路。那么现在我也向徐老师提个问题，就是说，青年学生，或者说一般观众，面对当代艺术这个作品，这种理解，也就是当代艺术如何和观众沟通这一块。现在各位老师这么讲，我觉得收获非常大，但如果各位老师不在场，让我自己去看，那么还是有难度的。

徐汝佳：

那我就说说我的想法。我也是从中国考过去读书的，也是好几年后才很深的理解到他们当代艺术这些核心的概念。就我结合我在国内和国外看的这些艺术展，因为我主要就是在英国搞研究，我感觉英国的这些学生在做一件作品之前，要泡很长时间的图书馆，他们要读大量的理论著作，包括哲学的、艺术的著作。老师会给他们留很多很多作业，不是只完成一件作品就行了。这方面梅子一会儿可以说一下，因为她硕士就是在伦艺的切尔西艺术学院读的。她可以说说她当时上课的那些体会。老师会给他们列一个很长的书单，让他们去读，说就读这些著作读这些理论。我的导师也是，我现在的书单已经列了三百多本了，全是理论著作。读完之后自己还要写文章，写很多很多东西。在写的时候，就我自己来说，在消化贯通过程中会有自己对文学、艺术和哲学的理念，会有自己的想法，然后把这些理论的东西，或者说研究发现，转变成艺术的一种表达方式。

所以从我的个人体会来讲，还是得有一定的理论基础。因为我去皇家艺术学院或者去牛津大学听讲座的时候，他们的那些院长和教授，跟他们的学生（他们有很多国际学生，很多都是咱们央美过去的）说，你这一件作品，不管你画得多好，也不管你技术有多好，你这个作品给我看的时候，你先告诉我why，就是为什么。你先给我讲清楚你为什么要做这个作品，我听着有深度了再看你的作品。我感觉他们就是先有想法，然后再做出来一个作品，而并不像国内（我看798也有）一些作品简单的把无意义作为意义。我看到有些艺术家说，我也不知道我做的是什么，反正我就是突破传统了，我就是跟我以前那些传统的表达方式不一样就行了。实际上我感觉这就是一种后现代的颠覆。

而从当代艺术来讲，它不仅仅是颠覆，而是又回归到美学的维度上，它既有概念，又有美学。实际上当代艺术还是一种哲学的理论框架依托。我觉得这方面也可以让刘老师说一说，她是中国矿业大学的副教授，也是到英国和美国都做过访问学者的，梅子是
从硕士开始一直在英国上学，我觉得她们不管是从教育方面还是从受教育方面都可以更好的回答个人体会的问题。

张广军：

好的。我接着张老师说的这个问题说一下。现在这里有一种概念的混淆，这是存在的，因为关于当代性和当代艺术，大家到现在也没有一个明确的概念，其实现在各种艺术是平行的。现在中国就是有当代艺术，现代艺术，有后现代艺术，现在其实这些是交叉的。'85思潮，八十年代那时候，其实是现代艺术和当代艺术同时发生的。有的叫现代艺术，有的叫当代艺术，它是有不同的问题的。大概我们界定就是从八十年代开始，现在基本上大家都认可的最早的当代艺术作品就是森达做的那个《死亡的太阳》，他是从'83年开始的。

梅子，你先说吧。下边春梅老师你发言。

张梅子：

首先我特别开心也特别感谢各位老师能给我提供这样一个平台，我在这算是一个小学生。我就不说一些我对于当代艺术的理解，包括我在学习经历当中的一些感悟。我本科是在国内的东北大学艺术学院读的平面设计，我一直以来都是以商业平面设计为主，也是从2012年到了伦敦艺术大学之后，到了英国之后才开始慢慢的开始涉足当代艺术的领域，我有下面的一些小感悟，就张老师和徐老师刚才说的这个问题。

首先我认为，英国对于当代艺术品的欣赏、鉴赏，尤其是当代艺术作品的欣赏的关键并不是它的表面，而是它内在的故事。他们更倾向于一个作品背后更深层面的作品的一个经历。包括作者的一个故事，包括当代艺术作品它所处的这个时代所要表达的一个立场。所以说我们学生也好，包括他们当地的这些人也好，他们在欣赏一个当代艺术作品的时候，他们更喜欢看的并不在于画面上有多美，有些装置艺术可能很凌乱，即使很丑，但是他们更在意的是这个作者想要表达的是什么情感，这个作者在做这个作品背后都经历了一些什么，他们可能更在意的还是感悟这些东西。

所以对于我们这些学生来说，研究生也好，博士生也好，我们在创作这种当代艺术
作品的时候，包括我的导师也跟我说，重点不要放在它有多美、它的形式是什么，因为你在创作一个作品的时候，它最重要的是创新两个字。如果你过分的追求一个形式的话，同时你可能就丢掉了你的创新，因为这个形式，它是存在于过去的，如果你一再的纠结于“我这个是什么风格”、“我这个作品要追寻什么样的一个感受”、“它是怎么样的一个流派”，如果你过分的追求流派的时候，你就打破不了自己的创新。所以说我的这个博士读的是那种 practice-led research，就是以实践为主的博士研究，可能不倾向于理论，它更靠作品去说话。所以对于我来说可能对“创新”两个字在当代艺术作品的理解的可能更深一些。谢谢。

张广军：

这也是当代性的一个方面。艺术的发展其实是有一个变化的，从上个世纪就开始变化了。过去就是以审美为核心的的艺术的发展史，然后从上个世纪就发生了一个变化，那幺艺术开始就不一定是美的，只要体现一种观念性的、创新性的就可以。从那时开始，艺术家就不叫“画家”了，而改叫“艺术家”了。

春梅老师你说一下吧。下一步赵杰老师做一下准备。

刘春梅：

我就讲一下我是怎么慢慢涉足到文本艺术的。我之前是学油画的，也是画了好多年，一直在国内，在北京画油画，也看了一些作品。我总觉得自己需要去突破一下，我看当今中国的画家，要说油画，应该说是很庞大的一个队伍。艺术家也好，学生也好，边缘化的画家也好，都有大量的人在从事油画，但是真正做出来的人只是排在前面的一些人物。我觉得我这么继续画下去的话，比如从写实上，再怎么画也画不过那些大人物。即使像冷军，像曾梵志他们这些人，再怎么画也画不过欧洲的那些大师们和我们翻开书看的那些人。我想如果再继续这么走的话是跟不上。我就是带着这种心态出国的。

我在英国做了一年访学，收获挺大的。开始我只是做一些装置艺术，后来慢慢因为徐老师做文本艺术，就被她慢慢带进这个领域。一个特别巧合的事情是，她在做这个展览的时候，我美国的一个朋友，正好也在策划做文本艺术展览，他们两个完全不认识但
不约而同的在做这个领域。美国做当代艺术应该是非常超前的，而英国，比如泰特美术馆，也在做这些。所以我觉得文本艺术应该属于一个潮流的方向。在国内，我看到包括在宋庄，或者其他的一些艺术区，比如望京那里，做文本的艺术家真的很少。徐汝佳这次来的时候还带了一些 VR 文本的作品，我觉得这是特别全新的一种理念。我跟汝佳还说，我也要尝试去做做这个。这是我的一种感觉，就是对于文本艺术，未来应该在国内还是会有很多的人去从事。

我发现对当代艺术来说，包括观众，包括我自己带研究生，可能还是跟我们长期的教学有关系，大多数的老师和学生往往还是局限于视觉上面。也就是说“我怎么样把这个画画得更好”，然后在技法上怎么样去突破。我觉得我们现在艺术更多的是表达一个观念或你的关注点。比如你的世界观，你的哲学上的和你个人的深层次的心理上面的想法。

就刚才我们看的那些作品，比如说相当于他的一个意识流也好，或者在油画上面画的 365 天也好，都是关注一种个人的、自我的、对社会的一种关注，或者看书的一种哲学观。

我觉得未来我们的学生如果想去做当代艺术，可能需要这样去做才会有一些成就。另外，咱们中国是推崇传统文化的，如果和当代的这些最先的信息技术和科学技术结合，把我们的文字，包括你今天展的那个小篆或之前的甲骨文往前推进的，也可以展现我们自己的传统文化。我觉得这个特别好。这是我的几个想法。

张广军：

其实这个也涉及到当代艺术的概念了。说到中国对于当代艺术的界定，前一段我们正好做了一个关于当代艺术的展览，是方明我们一起做的，叫“河北当代艺术展”，其实一般的画家和理论家明显不是一个意思的，画家更多的还是做艺术语言研究的，他们是做主流研究的，更关注的是绘画语言，表达他自己的情感，或者一种美感。但是中国当代艺术呢，它有一个理论家圈，或者策展人圈。他们对当代艺术是有有一个界定的，而且界定还比较严格。他说并不是你画一张画就是当代艺术，就属于现代艺术。那些进行风格研究的，应该属于现代艺术而不是当代艺术。

有的当代艺术比较侧重一定行为性，有的是一种事件性，也有的观念性的。比如森达达，为什么说他是最早的当代艺术家？当时 1983 年，可能大家都知道，当时南京有
一个纪念毛泽东文艺座谈会讲话的这么一个展览，其实送的作品都是革命性的，但他呢，推了一车蜂窝煤去了，说这是他的作品，这个作品本身是既是事件性，也是观念性的，还是一种行为。但他这个作品并不是特别著名的。

中国最著名的当代性的作品应该是肖鲁做的电话亭的那个，那个是在中国当代艺术史上非常有名的，正好在1989年的中国当代艺术大展上。她是肖锋的女儿，肖锋是中国美术学院的院长，她男朋友的父亲是军区司令，所以他有枪，他从他父亲那里拿来的枪，然后又把这个枪给了肖鲁。肖鲁就在中国美术馆冲着那个电话亭开了两枪，然后中国美术馆就封了。这是非常具有代表性的一个事件，也是一个行为，这就是非常标准的当代艺术作品。

因此它是一个严格的限制的。所以有时候很多人是有迷茫的。哪些属于当代艺术，哪些属于现代艺术，它还是有区别的。

好，张杰老师你说。下一个程红璞老师准备一下。

张杰：

看了这个展览，我想从我的这个教学来谈一点认识。我们教中国画会涉及到一个问题，就是给学生讲书法，说书法是一门艺术，就涉及到一个问题：书法为什么是一门艺术？我就来辅导这个问题，书法它有两个方面，一个方面是文字，一个方面是表现出来的线条。当我们在书法的这种形式里边，如果我们把文字去了，它就是抽象绘画，如果我们把线条去了，它就是文学。那么书法这种形式呢，只有这两个东西融合在一起，才是一个完整的形式，才能表达作者的情感。

那么这个时候就又有一个问题出现了，当一个书法作品完成以后，它需要与观众有一个交流，那么在交流的过程中如果这个人不懂汉语的话，这个交流就很难，那么书法这种东西需要与观众有一个相同文化背景，从这个角度，我就想到中国当代艺术。我们前些年的中国当代艺术，我认为它的语境是西方语境，就是它的假想背景是西方的语境。

今天我们希望有一个中国语境来做自己的当代艺术，那么这里边就有一个困惑，这个语境问题，是艺术家来解决，还是社会来解决？就是说，你是自己创造你自己的观众，
还是等社会有了这样一个语境的情况下，我再来完成我的创作？我就简单的说这么多。

徐汝佳：

这个语境问题，正好是我上次也是在咱们学校做《艺•书》展览的时候，我研究过这个问题，它实际上属于当代艺术里面那个当代性的全球化问题。Peter Osborne 是英国很著名的艺术批评家和哲学家，他就提出，从 2016 年之前，那是在他 2015 年的一本书里面写的，如何突破这个地缘政治和地域限制，那么就是通过经济的全球化带动整个艺术的全球化。通过艺术家的自由迁徙，它是以欧盟为蓝本的。

他们现在都在研究中国的当代艺术，我就以中国举例，咱们那些第一代第二代的当代艺术家在欧洲那么受追捧，就是因为它涉及到艺术家的迁徙，然后他把这个跨文化的东西给传过去。开始他们都是欧洲在大展上得奖的那些，都是体现特别传统的东西，说民族的就是世界的，所以这就是体现第一步的文化迁徙。

那么在后面这一步呢，我现在想的就是，比如如何从书法的角度，或者说文字的角度，这个需要国际策展和策展人去介绍，比如这些书法作品在国外展，就像上次《艺•书》的展览，也展了韩瑛老师的几幅书法作品，Steve 当时也在这，他说特别好，而且他能看出比如《黄河咆哮》的那个作品，他说“我一看这个就是在说河流的问题”。即使他看不懂文字，从书法的具象上他也能看出艺术家的概念和“意”的方面。这方面，在西方艺术里没有“象”“啊意”啊那么深的内涵和历史背景，他理解不到。那作为我们艺术家、策展人还有评论家，得给他推广。我觉得我们有这个责任。所以我觉得应该多多的到国外去，就是中国推动全球艺术的进步，你不懂，我给你讲，我给你介绍，一人一本册子。英国的那些艺术展，观众也不是什么都能看懂，他都得捧着一个小册子，一边看作品一边看小册子才能看懂，不像咱们国内就是一个小牌就行了。

所以我就觉得，艺术家、策展人还有评论家这三方要结合起来，才能把中国艺术推广出去，语言肯定不是问题，艺术也是相通的。我觉得只要把背景介绍一下就可以。比如英国的文学理论家研究我们中国的唐诗，就牵扯到语境上下文的问题，他说你要是想读懂这一句唐诗，你不了解这一句唐诗当时的历史环境，你是读不懂的。所以他在翻译的过程中也有这个问题。这就涉及到他对我们的理解，我们要想让他理解，必须我们去给他推广。
张杰:

我接着把我刚才说的再说完整一点。比如这个书法，它能够从字面上理解一些含义，如果把它放在中国传统的经典作品来说，比如《祭侄文稿》，它容易理解一点，比如这样一个悲愤的心情，他通过这个线条，这是容易理解的。如果是《兰亭序》就很难。如果只从形式上理解《兰亭序》，太难了。

我刚才说的书法呢，他是一个比较容易显现的一个例子，其实呢，其他的艺术形式也是如此。比如雾霾，我们感觉它是个事儿，但在美国他可能不是事儿，如果你创作的是一个我当下生活的作品，可能就很难交流，这样就需要一个共通的语境的问题。我的语境问题更多的指的是这个方面。就是说，一个艺术作品如果能完好的被解读，他就需要一个相通的语境。我的语境问题更多的指的是这个方面。这就是，一个艺术作品如果能完好的被解读，他就需要一个相通的语境。但是现在这个相通的语境很难，从艺术家自己本身去解决这个问题，几乎是不可能的。所以中国当代艺术，我认为他不是艺术家单方面就可以'当代'，就能够'当代'的。就这么个意思。

张广军:

我接着张老师这个说，其实张老师你说的这个问题，它本身就是一个难题。不光艺术家认为是难题，就连中国的策展人、美术史家都认为这是一个难题，就是早在上个世纪的时候，贡布里奇(Gombrich)说过，‘西方人，要想理解中国的书法艺术，最少还要一百年。’他说的这个到现在还没到一百年呢。(笑) 他是专门研究世界艺术的，也不能完全理解中国的书法艺术。

中国现在随着世界的全球化，中国的经济实力越来越强了，中国的艺术也成为世界艺术中不可分割的一个部分。以书法为例，它本身在西方理解起来就是困难的。就是书法，你说它是文本，就连你翻译的话它都是一个问题。因为书法和美术字是有区别的，绝对是有区别的，对吧？美术字画的也很好看，但那也不是书法。英文翻译的'美术字'和'书法'是同一个词，但在中国这是完全不同的两个概念。

中国强调'书画同源'，书法在中国艺术里边还是最主要的，甚至还要超过绘画。最简单的比如'三希堂'吧，它就是把中国最好的珍品都搜集到一起了，它认为最好的就是三
件书法作品，他根本就不谈绘画，他认为书法是最好的，还都是晋朝人的作品。整个发展史上，包括书法，它很有当代性，它也符合咱们的当代性特点。比如说唐代张旭写的《肚痛帖》，他也不是专门为了写字啊，他就是肚子疼了，然后就写了一个，'肚子疼了，也不知道是因为受凉还是受热，然后我喝点大黄汤，它冷热都能治'（笑）。这件作品现在成为中国的国宝，是最优秀的。拿到现在来说，它也很有当代性了：就是肚子疼了，写一幅字儿（笑），就是一个艺术作品。（笑）你要用那个事件囊括进去的话，它非常当代，是吧！非常有当代性的一个艺术。（笑）


但是当代艺术呢？今天我们还请了书法老师来开书法课，因为不是谁都能上的，书法有自己的门道在里面，并不是谁都可以做。但是西方的文本艺术呢，它应该说是，你不需要这个，谁都可以来。所以这个差异性是永远存在的。

我就说这么多。程老师，你来说。

程红璞：

我一直从大学开始就不断接触国外的陶艺家，现代陶艺从八十年代底就开始进入中

345 ‘三希堂’指《三希堂法帖》，‘三希’：王羲之的《快雪时晴帖》、王献之的《中秋帖》和王珣的《伯远帖》。
国，它是一个艺术现象。我们向传统的书画也学习，这样就有一个开阔的视野。2002年我到方力钧的工作室，给我震撼挺大，包括王广义他们搞的这种艺术。其实文本艺术这里讲到语境问题，也与教育有关系。我们的大学是开源论，就是我们的学生或者艺术来讲，都要考虑语境问题或思路问题。就是说，展览不是为了作品的终结，而是恰恰是开了一个窗户。大家通过作品的展览，我们去看那个作品的背后，或者展览的目的是什么，它给我们一个号。我们要去解决它，为什么它要做这样做，他想说明什么问题，我们的展览里有书画，那么这个书画好在哪，不同的人看这个东西都不同。但恰恰有些东西，它视觉的东西通过‘不懂’，再通过你去了解它，因为它每一个作品都是咱们艺术家的精华，比如画一个画，你一下子欣赏不了，但是我为什么这样画，然后去想。其实这个恰恰是问题的所在。

文本为什么能把一个诗拆开又发，这是一个艺术形式。比如我们现在看到的意识流电影，它没有语言，就只有声音和音乐。听完以后，会感觉潸然泪下，或者某个情节看完了会感觉特别恐怖，比如看恐怖片，它是视觉和听觉合为一体。在当代的时候，它通过声光电，各种媒体的形式，把画架上绘画那种传统艺术打乱。这恰恰给我们头脑当中无限的可能性。

比如说我们聊语境，这个作品，有时候我们为了参加一个展览，我们会拿出不同的作品，这个作品会有观众群，比如一个作品我放到这，让他们去，可能有一个引导的过程，咱们也想自己的作品让别人认可和理解。如果，举一个简单的例子，观众对书画不了解的话，比如对方，对山水不了解的话，这个作品确实很难看懂。一个作品有一个引导读者，让读者去理解。比如我们看摇滚，比如方老师的，如果你对摇滚不懂，对崔健不懂，那对他的画呢，就不懂是吧。因为他的画是有激情的。但要是慢慢你通过他的作品当中，你会回到摇滚去看那些摇滚，或听着摇滚曲子，听完了会觉得很热烈，慷慨激昂。我觉得某种艺术形式恰恰好像一个课题，一个作品就是一个课题，让你回味无穷。

我觉得这是现当代艺术跨越国际，让你不会局限在自我，一个小的自我，去画、去做、去捏把，而更多的施展开一下形式。我觉得这是它更加有意义的事情。它是展开一个问题，开了一扇门，或大片的窗。然后通过解读，大家看了以后研究进去。比如对书法不懂，通过你书法引导，慢慢读读，再去临摹，再去写，才感觉到这个东西真好。其实我对临字帖，比如颜真卿的，写着写着就会想，哎呀，我要写首诗，这个人，右长风，
左金刚，金刚是《金刚经》，这又走到一个哲学层面，宗教层面上的一些东西。

我觉得这是通过学习，通过展览以后，包括我们看现代艺术，我们要慢慢读懂西方的一些，像贡布里奇呀，像西方的一些艺术形态呀，你要是不读这些东西，可能那些东西我们永远不懂。还有弗洛伊德，包括方力钧的，他床头放了很多书，包括弗洛伊德的书。他表达一种自我的感情，意识流的一些东西。我觉得你要是不读这些东西，就凭白的那么看，可能很难看出来。我想它这个课题性是这样的。

张广军：

刚才说了语境的事。中西方的差异是文化上的差异，差异总是会存在的，如果没有差异了，也就没有艺术存在的特点了，差异肯定有的，但会越来越小。现在这种国外的艺术家进来，我们出去的形式已经很普及了。这也是中国文化发展的一个趋势，它是不可避免的。你看现在中国的艺术，也分官方、非官方，主流、非主流，官方倡导的当代艺术跟非官方的当代艺术是不一样的，但是它也有相容的地方。本身它在中国也存在这个问题。薛老师，你来说一下。

薛方明：

我本来是画油画的。我从我的专业角度谈一下今天看了这个展览后的一些理解。我画的其实是相对来说比较表现型的油画，如果从艺术的角度来说，就是从‘进化’的角度来说，我的画还是很传统的。尤其是看了今天展览中的作品，我觉得还是两个不同层面的艺术形式，因为我觉得，我是在九十年代，1996 年上的大学。

我觉得在上大学的时候，当时我们有一些去过美国的老师回来就说，西方的美术院校现在已经不再画画了，他们基本上就是在讨论一些观念。上课的时候，老师跟学生坐在教室里在讨论一些观念。刚刚了解这个事情的时候，我就觉得很吃惊，说西方怎么会这样呢，就觉得很难理解。但后来我在读研究生以后，在北京，在清华，就接触的比较多，对这个也就比较理解了。

但实际上我看了今天的展览以后，我就觉得跟我们目前国内的美术教育来说，还是两个不同的教育背景。你看我们中国现在，包括我们学院，包括北京的，像中央美院，
或中国美院等等国内办的比较好的美院，实际上还是在注重一种技术，就是绘画上的一些技法，一些绘画上的要表达的一些作者的想法等。实际上跟我们今天英国的这些作品还是不同的层面。所以我也有一些困惑，就是说英国当代的这些艺术家，想法是很灵活的，突破了一些传统的框架，但是这些作品它有没有一个评价的系统？

像我们国内的绘画，我们有展览，这个作品能不能入选这个展览，或能不能获奖，它实际上是有有一个比较大家公认的评价的系统的，那么我们这种当代的英国的展览，因为我看他这个作品，每个人的想法都不同，材料也不同，形式也不同，那么他的评价系统是什么样子的？这个我需要请教一下徐老师。

徐汝佳：

首先啊，我不是英国院校的老师（笑）。我这次的展览不是也邀请了一些伦敦艺术大学的本科生嘛，那几个都是大二、大三的。他们现在正在上学，这几个作品都是全A的作品，那就证明，伦敦艺术大学的老师对这些作品的评价还是很高的，认为那都是优秀的作品。比如那个石头的，还有投影的作品（Samiya），就是有阿拉伯文的那个，她就直接用那一系列作品考上皇家艺术学院的研究生了。

所以从这些反馈来说，他们的评价系统应该是理论框架，有它的理论背景，也就是说你为什么去做，艺术家本身的观念的重要性是非常强的。他不是说不要求技术和手法，它是你得有这个基本功，但是你做出来的作品，在这个当代艺术的哲学理论上来讲，它是要突破限制的。也就是如果一个作品，它要成为一件当代艺术作品的话，它有几个特点。当代艺术又叫后概念艺术，也就是后观念艺术。观念艺术是讲究反美学。

从空间上来讲，它是‘非场’，就是 non-site，就是没有场地，没有框架的限制。它讲究的是完全没有框架。那个是观念艺术。但是作为观念艺术之后的当代艺术呢，它又说，这个当代艺术既要有观念的元素，也要有美学的元素，但是，在维度，时间和空间上，要有无限的突破。因此它既考虑了美学的维度，因为它至少不能是纯概念。像以前那些所谓的文字啊，他把一个传统的画全都浓缩到一个字，或者一个符号上，那就是纯概念了。现在当代艺术他又说，还得回来点儿，你还要用美学的维度去体现，还得用美学的材质去体现，也就是强调它的可视性和感受性，（张广军：就是综合性的。它就是和现代艺术有点融合了，与传统的艺术也有点用进来了，有点像后现代了。徐：对。）
我感觉，它在概念上又更加靠近哲学理念，它把艺术家的观念和哲学理论框架看得非常重。它把概念的表达，包括我的导师让我做作品也是，你先看书，积累了很多的理论知识之后，然后把你头脑中的概念用美学的形式表现出来。他是这么去要求。然后这一个作品，比如我看皇家艺术学院的那些展览，有的是博士毕业作品，就一个灰的画板，什么图案都没有，一个两米见方的大油画。当时我的第一感觉是，这是啥呀？（笑）但后来我又一想，这太不简单了，因为它既然是一个博士的毕业作品，他至少要写四五万字，去解释这个作品，你想他后面要有多大的理论去支撑。还有这些学生的作品也是，就是我这次带回来的这些作品，每一件作品他都至少要写五千字的说明，然后去交这个作业。包括他们本科的那个毕业作品，都是要写一万多字去说明我到底为什么要做这个，去体现的是一个什么概念，我依托的是什么理论框架，每一个作品都得有上万字的小论文才能做出来。所以我觉得这就是一个挺大的区别。

刘春梅：

我也说一下，就是刚才没有说完整的。我自己指导的那些研究生，本来招进来就是以绘画为基础的，来了以后，他们在做毕业创作或提交论文的时候，我就说，你不光是视觉上的表达，还要传达一种自我的关注点。你在视觉上，我们从反传统的绘画来说，你的画面从构图、技法，包括画面的感觉都要有，但是同时你要表达一种观念出来。因为如果你纯粹的画一个静物，我们大家都画静物，比如画一个苹果，你是带着一个什么样的解读去画这个东西的，就是要有一个不同的观念。并且他也还要提交一个论文，我也要求他提交一个一两万字的论文。（张广军：就是你对你现在的学生的要求是吧？刘：对。）我就是要求他们跟当代性也要结合起来。（张：你就等于把中国的教育和西方的教育融合了一下）（笑）对，因为我这样想的，他本来也是画画，你要说让他这么去画写实，他就这样单纯地去画，如果没有一个观念的支撑的话，我觉得他画不出来。（张：对，因为他没有想法）是啊，所以现在就是让他们加一点东西进去。然后写论文的时候，也好写一些。这就是我的感觉。

薛方明：

那就是说，西方的艺术，艺术家有自己的一个想法的，但实际上观众的理解有可能
会有个误读。他可能不会理解到艺术家真正的本意。那么艺术家会注意观众的这种误读吗？（徐：那儿。张：无所谓）那么这样的话艺术家的意图就不能精准的传达到所有的这些观众。

**徐汝佳**

没关系。（笑）我们现在研究的当代理论，上升到哲学层面它都是共通的，所谓这种必须去理解作者意图，主要是现代主义以前的，也就是不管咱们是解读红楼梦，还是解读三国演义，你要是不去理解作者他本身的背景，包括唐诗什么的，那么必须得跟作者结合这个作品。

但等到从后现代开始就碎片化了，它讲究的是读者去读，读出来的文本性跟作者没关系，当时巴特，那个文学理论家，甚至写了一个文章叫“作者已死”，他认为我不去管作者，我们现在看的都是碎片。那么作者和读者的联结在哪呢，其实是“所有”。在“所有”的这个最大的背景下，什么都是互通的。读者，那些当时在看的每一个在场的观众，他们有一个共同的语境和背景，他们的理解和作者注入到作品中的理解，可以不一样。也就是这个碎片化。那么这个基本的理论框架下，就导致了“文本”的出现。

**张广军**

其实现在中国的美术学院跟西方的美术学院有一个非常显著的不同，就是方明说的那个，中国的就是跟画家一样，他还是偏重语言的教育，西方是偏重观念的教育。它是观念里边带点语言，中国呢，还是非常不同的。它是教授艺术语言的，然后语言里边渗透一些观念。这个观念呢，有的老师就教的多一点，像刘老师可能教的多，有的老师可能就不教观念，只教语言。但西方呢，就是观念性更多一点，更观念的时候你就要求哲学的支撑啊，你的创意啊，然后他对语言的限定要求的又不是那么严格。国内基本上是按照语言来评定成绩的。那么西方呢，是按理论的支撑，观念的支撑来评价成绩的。这可能是一个最大的不同。

**刘春梅**
张老师我想问你，你说未来咱们国家的专业院校培养的学生，大致会怎样继续往前发展呢？（张广军：就是未来发展的模式。）对，因为咱们只不过在这里研究，也不一定就是那么清楚，因为我觉得您的眼光应该会看的比较多，也应该会更清楚一点。

张广军：

我感觉现在这个模式还要运行很长时间，这根中国的历史是有关的，这个脉络。你就看书法就行了。书法就是那个时期就是好，现在人们又在提。前一段我听说好像以后高考都可能也要考书法。有这种说法，就是要把书法提到一个非常重要的位置。（刘：不光高考，中考也都开始再考，他考得不是让学生写，是让学生认识各种字体。）对，这是中国的文化自信嘛，就是开始把自己传统的文化再拿出来。我感觉未来中国的发展，现在这种模式不会有太大的变化，但他会是综合性的，永远是官方、非官方，主流、非主流。

在这个大的模式不动、不变的情况下，怎么教学就在老师了。比如你有你的想法，比如我们上课基本就是，十个老师教出十种学生来。（笑）每个老师他没有一个范本嘛，他教的东西都不一样，反正我体会中央美院就特别明显，中央美院每一个老师教出来的学生都完全不一样。我体会，好的老师能把学生的潜力全都激发出来，就是你感觉特别差的学生，他最后的作业会特别漂亮。但是稍微差点的老师，他特别认真，但他教出来的学生就是不行。好的老师还是能从观念，从想法上能够激发你，不是简单的模仿，不是简单的语言的训练。其实最后还是激发你观念性的东西。

所以未来中国教育不会有太大的，就是西方式的教学模式。完全的西方那种肯定是不可能的。但是西方的这种文化，语境的文化会越来越多，但永远会主流-非主流，官方-非官方，我感觉会一直存在下去。（笑）在西方来说相对差距就比较小，甚至没有差别，但在中国，你看一个官方的展览，和一个策展人做的展览，它可能完全不一样。

中国的策展人，说到策展人，他也是完全不同的体系的，你看中国一般的美术馆馆长都是策展人，他身份就不一样。你看中国美术馆的馆长吴为山，他本身就是艺术家。你看中央美院美术馆的策展人，他是专业的，他是美术史毕业的王璜生。他是美术馆馆长，也是专业的策展人。你看湖北美术馆的馆长马少峰，他就是专门学美术理论的，他的策展相对来说就比较专业。但是也有些美术馆，像石家庄美术馆馆长王展芳，我的同
学，应该算是石家庄特别当代的一个美术馆。她前任馆长是学理论的，然后她是搞绘画的。他就本身会存在这种官方-非官方的问题，所以中国的策展也存在这些问题。中国的策展也是从八十年代才开始有的，比如那个黄笃，从意大利回来，印了个名片，说他是策展人（笑），然后那个杨卫，也说他是策展人，看到了以后特奇怪，说，这是什么职业啊（笑）他们现在都是特有名的策展人，也是八十年代开始的。

李老师你看有什么给我们提供的。

李妍：

我是在爱丁堡大学学习的，在苏格兰，爱丁堡大学有一个艺术史系。它是艺术、文化和建筑这样一个系，我在那里学艺术史，当年和Katy老师一起在那里学习。那时候，它那里有一些博物馆，一些现代的，还有一些古代的艺术馆，也有免费的bus，每天免费的穿梭在这几个艺术馆。我不知道林肯是不是这个情况，因为没有去过。爱丁堡对艺术的普及就特别丰富，很多bus都是满满的，那些退休的人，有闲的时间的人都会在这几个艺术馆之间穿梭来看展览。因为这些艺术家在展览之前，都会向我们一样有一个seminar，或者是有一个lecture这样的一个讲述，来介绍他这个展览。

我觉得刚才徐老师刚才您讲的那个特别好，就是我们任何的一个观念的创作，或者你这个展览，都要有一个文章的支撑，我非常喜欢这样的，因为我在那儿学习的时候也是这样，就是你任何一个观念的出现，都要有一个理论的研究，这样的话就会促进你的创作更深入，现在我们座的也有好多是我的研究生，这些学生们，我也要求他们，就是你在有一个想法的时候能不能把它写出来。

举个例子，我昨天给一个做翻译的学生看一篇文章，为什么呢，因为她翻译了一个词，她翻译这个词她就要写一篇文章，解释为什么这么翻译。她翻译的是《白鹿原》，大家都知道这个电影吧，你们说白鹿原这个电影，它很著名，小说也被翻译了各种文字，电影也被翻译了各种文字到各种国家。那‘白鹿原’这三个字怎么去翻译啊？现在我们在国外看到的个电影呢，就叫White Deer Plain，就是原原本本按照字面意思翻的，白色的鹿的平原。其实《白鹿原》并不是写这个事情是吧，它写的是白家和鹿家在陕北的高 原上的一个关系。我不知道你是否了解这个小说，这个作家非常有名，刚刚去世的（张：陈忠实）。所以她就说这个不应该这么翻译，小说的名字应该用soil，就是土地，就是更
贴近小说原著的内容，电影名字她翻译成了 appetency，就是“欲望”这个词来做电影的名字。老师说那好，你翻译这两个名字，你为什么这么翻译。她就写了很长的一篇论文，然后让我帮她来看一下。

我觉得我们艺术也一样，这一个翻译的词都能有一篇论文来支撑，那何况你画一张画。刚才你说，就一块空白的一张作品，你看起来是空白，但对于作者来讲，他又是个博士，他为什么要表现这个空白，他可能有很多的想法，哲学的呀，神秘学的呀，很多东西，解释那是什么。所以我觉得在我们的艺术教育里，让学生把理论和实践支撑起来，互补起来，就是这样的。

张广军：

“策展”这个词，这个概念最早是台湾的陆蓉之翻译的，她翻译这个词她想了两天，她最早接触到英文，就想怎么翻译这个词呢，八十年代初，她想了两天才想出这个，给翻译成“策展人”（笑），然后才逐渐的传到大陆。最早是台湾人翻译的。咱们今天就到这吧。
Appendix 7:

(Paper)

Understanding Chinese Philosophy from Three Simple Words

(Annie) Rujia Xu (School of Fine and Performing Arts, College of Arts)

Abstract

As one of the leading research objects in my PhD research *Art and Text Collisions in Contemporary Chinese Art*, the term Contemporary Chinese Text Art combines Western Contemporary Text Art and Chinese written language. This research covers a wide range of academic fields in both China and the West, such as philosophy, philology, art, linguistics, calligraphy and literature. It also relates China’s historical and political context.

With the purpose of introducing a new understanding of the term, several research methodologies and strategies are employed, such as curating, philosophical reflection, comparative analysis, translation and interview. Through my research, I realised that
the key to understanding Chinese Text Art is Fu Xi Ba Gua, which is believed as the origin of the Chinese characters and the Chinese civilization. From this perspective, my research analyses the philosophical basis of Chinese characters and clarifies some confusion in Chinese art and philosophy. Furthermore, through a series of art practices, my research explores unique phenomena and textuality of contemporary Chinese text art, as well as innovative art practices including VR text art.

This paper is an extended version of my same titled presentation of my 2018 Postgraduate Research Showcase Conference. By introducing the implications of three simple Chinese words, the paper introduces essential traditional Chinese philosophical concepts, such as Tai Ji, Yin Yang and Ba Gua, which are the foundation of the whole Chinese civilisation. Through further comparison with Contemporary art philosophy, the paper suggests a new interpretation which sees the temporal-spatial nature of Contemporary as a historical-universal unity which has infinite dynamic-static changes in one spacetime.

**Key Words**

Tai Ji, Yin Yang, Ba Gua, Confucianism, Chinese characters, contemporaneity, Chinese Text Art
Glossary of Key Chinese Terms

**Shuo Wen**
*Shuo Wen* (说文), refers to *Shuo Wen Jie Zi* (说文解字) by Xu Shen (b. 58-148AD, Han Dynasty). It is the first dictionary in Chinese history, written in the Han Dynasty, that categorises characters by its radicals.

**Dao**
*(道)* also known as Tao, refers to the principle of the universe, one of the most fundamental concepts of Chinese philosophy.

**Guang Yun**
*Guang Yun* (广韵), the first Chinese rhymes dictionary that published in 1008 AD, Song Dynasty.

**Book of Changes**
*Book of Changes* (*易经*), also known as *I Ching*, the oldest Chinese classic philosophy book (believed written in West Zhou Dynasty, 11 century BC) on the basis of Fu Xi Ba Gua (伏羲八卦) and Wen Wang Ba Gua (文王八卦). All texts in the book are to interpret the principles of Gua (卦).

**Xi Ci**
*Xí Ci* (系辞), refers to Xi Ci Zhuan (系辞传), is a section in the *Book of Changes*, which was believed to be written by Kong Zi (551-479 BC). Kong Zi is the honorific title of Kong Qiu (孔丘), also known as Confucius. He is one of the most famous ancient Chinese philosophers in Chun Qiu Period (770-403 BC) and is the founder of Confucianism.

**Dao De Jing**
*Dao De Jing* (道德经), also known as *Tao Te Ching*, written by
Lao Zi (老子). Lao Zi is the honorific title of Li Er (李耳), also known as Lao Tseu or Lao Tzu. Another of the most famous ancient Chinese philosophers in Chun Qiu Period, the founder of Taoism (道家学派).

Yin and Yang Yin (阴) and Yang (阳), the basic two measures in traditional Chinese philosophy.

Yi Yi (易), means changes, it is the original title of the Book of Changes.

Tai Ji Taiji (太极), also called Da Ji (太极). The word means infinity utmost. Here it refers to the concept of the initial state of the universe.

Liang Yi Liang Yi (两仪), literal translated as ‘two sides’.

Si Xiang Si Xiang (四象), literal translated as ‘four appearance’. It refers to Tai Yang (太阳), Tai Yin (太阴), Shao Yang (少阳) and Shao Yin (少阴).

Ba Gua Ba Gua originally means the eight (Ba) categories (Gua) of the natural phenomena or properties in universe. Each Gua refers to one category: Qian (☰, 乾, Sky), Dui (☱, 兑, Marsh), Li (☲, 离, Fire), Zhen (☳, 震, Thunder), Xun (☴, 巽, Wind, etc.)
Wind), Kan (坎, Water), Gen (艮, Mountain), Kun(坤, Earth). Each Gua situates in a particular position as a circle (facing outward), shows its category’s property and the relationship with others. In short, Fu Xi Ba Gua revealed ancient Chinese people’s understanding interpretation of the universe. King Yu of Xia Dynasty developed Fu Xi Ba Gua into 64 Gua, which is called Fu Xi 64 Gua. Thus, each Gua has 6 levels of Yin/Yang permutations in order to explain more principles. King Wen of Zhou Dynasty (周文王) developed them by combining positions of constellation, made a small change on its position, which is called Wen Wang Ba Gua and Wen Wang 64 Gua. At Chunqiu Period, Confucius edited and wrote annotations for those Gua, thus became the fixed version of Book of Changes. Principles and philosophy from the Book of Changes is the guidance to all latter Chinese culture.

**The Three Talents** The Three Talents refers to the Sky, the Earth and the Human Being.

**Fu Xi** Fu Xi’s name is mentioned in the beginning chapter of almost

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346 Although each Gua is named with one word which meaning is one particular natural phenomenon, it doesn’t mean this category has only one phenomenon, it refers to all phenomena, objects or properties that belong to this category.

347 Fu Xi Ba Gua’s position is a view like a person drawing around himself, and he stands in the circle. For example, category Sky is facing up, category Earth is facing down.

348 King Yu (大禹), also known as Yu the Great, is the first king of Xia Dynasty (夏朝, 2070 – 1600 BC).

349 King Wen of Zhou (周文王), the first king of Zhou Dynasty (周朝, 1046 – 256 BC).

350 Chunqiu Period (春秋时期), also known as Spring and Autumn Period, is a period of late Zhou Dynasty (770 – 403 BC)
every ancient Chinese book in every subject. Ancient Chinese historian recorded him living in the era of over 60 thousand years ago (Zheng, 1777). Modern Chinese historians and archaeologists have different perspectives on Fu Xi's living era. According to historian Wang Dayou's research, Fu Xi's era was about 9000 to 7000 years ago (Wang, 2000). According to the latest archaeological findings in Dadiwan archaeological sites, which is believed as Fu Xi's living area. Archaeological layers of a continuous ancient civilisation at Dadiwan can be defined from 60,000 to 5000 years ago, which as happened, matches ancient Chinese historical records. Related reference see Bibliography: (China News, 2009), (Dadiwan Archeological Site, 2011), (The Gansu Provincial Institute of Cultural Relics and Archaeology, 2006), (Cheng, 2002).

Tai Ji Graphic  The method of drawing Tai Ji Graphic referenced:

Lun Zhang, 三图说 (Trans. AX) Interpretation of the Three Diagrams (1572).


Kuang Xu, (Ming Dynasty: 1368-1644 A.D.), 古太极测 (Trans. AX) Ancient Tai Ji Survey, Digitizing sponsor: China-America Digital Academic Library (CADAL) edn (Contributor: Beijing University Library, 1564)
General Notes

Chinese Pinyin (汉语拼音)\(^{351}\) is a common method used to spell Chinese character’s pronunciation. In this paper, if a Chinese name or term is written in Chinese Pinyin, its original Chinese characters are followed in a bracket within the text or in a footnote. This is marked with the following symbol ‘¶’. This symbol is also used in text, footnotes and bibliography to show that ‘this word/term/phrase is composed by Pinyin’.

Quotes from ancient Chinese reference material are given in at least two versions of proof: transcribed original ancient Chinese text and its English translation (which has always been translated by myself). Some important quotes are additionally given their scanned-pages from ancient books.

Each transcribed ancient Chinese quote is followed by my English translation, which is marked with the following symbol ‘§’. This symbol is also used in text, footnotes and bibliography to show ‘this English word/term/phrase/paragraph is translated from Chinese’. If the title/term/phrase is too complicated to be translated into similar length of an English title/term/phrase, it is followed with its Chinese Pinyin instead of the

In order to reduce semantic loss of translation, when dealing with ancient concepts and interpretations of traditional Chinese, this thesis directly quotes texts from scanned digital copies of ancient Chinese classic books (instead of quoting from other modern Chinese translation or other English translation) and I have translated them into English. Resource of these copies are from public digital libraries supplied by world universal libraries, such as Zhe Jiang University Library or Harvard University Library.

In ancient Chinese books, characters writing sequence is from top to bottom on each line, and line-order is from right to left. Furthermore, there is no punctuation in ancient Chinese text. For ease of reading, I have written these ancient quotes in Simplified Chinese sequence (same as English) and added punctuations into transcribed quotes.

The Dynasty of ancient book (when it was written) and the dynasty of its edition (republished edition that I used as reference) are noted in brackets with the book's name and its edition's name. For example, many of the ancient books that I referenced in this thesis are from the *Imperial Complete Collection of Four Categories* (钦定四库全书) edited and published in Qing Dynasty, but the books in its collection could be written in Han Dynasty.
Once I argued and bet with a British friend that I could teach him to write three Chinese words in one second, as he thought Chinese is the most difficult language to learn in the world. He bet £5 and I won.

These are the three Chinese words and their translation in English:

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<th>Chinese</th>
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<table>
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<tr>
<th>English</th>
<th>One</th>
<th>Two</th>
<th>Three</th>
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</table>

One, Two and Three can be seen as the three simplest Chinese characters. However, these three words implicate essential concepts of traditional Chinese philosophy. The most authoritative dictionary in ancient Chinese history, *Kangxi Dictionary* (ed. Kangxi Emperor, 1710), summarises the traditional meanings of the three words (Figure 1):
One. *Shuo Wen*\(^{352}\): The origin of all. *Dao*\(^{353}\) is established from the One. It created and divided the Sky and the Earth, it created everything in the world. *Guang Yun*\(^{354}\): The origin of numbers, the ultimateness of object. ‘Xi Ci’\(^{355}\) in *Book of Changes*\(^{356}\): The Sky is the One, the Earth is the Two. Lao Zi’s *Dao De Jing*\(^{357}\): Dao creates the One, the One creates the Two.\(^{358}\)

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352 See Glossary: Shuo Wen.
353 See Glossary: Dao.
354 See Glossary: Guang Yun.
355 See Glossary: Xi Ci.
356 See Glossary: Book of Changes.
357 See Glossary: Dao De Jing.
358 Original Text: 一。《说文》：惟出太始，道立于一，造分天地，化成万物。《广韵》：数之始也，物之极也。《易•系辞》：天一地二，老子《道德经》：道生一，一生二。
Two. The origin of the number of the Earth. It is the variant of the Even. Book of Changes: [One] divided into two to show the appearance of the Two.

Three. Shuo Wen: The Principle of the Sky, the Earth and Human Being. It overlays the One (Yang) and the Two (Yin), thus became the Three. Laozi’s Dao De Jing: Dao creates the One, the One creates the Two, the Three creates all things in the world.

From the above interpretations, it is clear that One, Two and Three in Chinese written words directly refer to traditional Chinese philosophical concepts. In fact, Chinese philosophy has a very close relationship with specific numbers and their algorithms. Many traditional Chinese cultural principles were established on the basis of those particular numbers (the meanings and algorithms) and the One, the Two and the Three are the foundation of the entire Chinese philosophical system.

In Xi Ci Zhuan section of the Book of Changes (ed. Kangxi Emperor, 1716), it states (Figure 2),

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359 The Even refers to Yin (– –).

360 Original Text: 二。地数之始。即偶之两画而变之也。《易•系辞》：分而为二以象两。

361 See Glossary: Yin and Yang.

362 Original Text: 三。《说文》：三，天地人之道也。谓以阳之一合阴之二，次第重之，其数三也，老子《道德经》：一生二，二生三，三生万物。

363 Original text: 易有大极，是生两仪，两仪生四象，四象生八卦.
Yi has Tai Ji, thus creates Liang Yi, Liang Yi creates Si Xiang, Si Xiang creates

Ba Gua.

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364 See Glossary: Yi.
365 See Glossary: Tai Ji.
366 See Glossary: Liang Yi.
367 See Glossary: Si Xiang.
368 See Glossary: Ba Gua.
The philological annotation to this sentence says,\textsuperscript{369}

It is the principle of the nature for One dividing into Two. Yi is the changes of Yin and Yang. Tai Ji is the principle of Yi's changes.

Liang Yi refers to the very first division of the One, which divides into Yin and Yang. It is written level 1.

Si Xiang refers to the next level of division, which divided into Tai and Shao\textsuperscript{370}. Si Xiang is written at level 2.

Ba Gua refers to the third level of the division, which is written at level 3. The appearance of the Three Talents\textsuperscript{371} starts from this level.

From above text, it is clear that in Chinese philosophy, the One refers to the initial status of the universe, the Two refers to Yin and Yang, the Three refers to Ba Gua, which represents all things in the world. The principle of changing from the One to the Two to the Three, is the Dao. Then, what makes the changes happen?

The answer can be found in \textit{Tai Ji Tu Shuo} (太极图说) (ed. Kangxi Emperor, 1717).

\textsuperscript{369} Original text: 一每生二，自然之理也。易者，阴阳之变，太极者，其理也。两仪者，始为一画，以分阴阳。四象者，次为二画，以分大少，八卦者，次为三画，而三才之象始备。

\textsuperscript{370} Tai and Shao refer to the four appearance of Si Xiang. See Glossary: Si Xiang.

\textsuperscript{371} See Glossary: The Three Talents.
The author, ancient philosopher Zhou Zi (周子) explains (Figure 3),

Tai Ji creates Yang by motion. Utmost motion led to motionless. Motionless creates Yin.

Utmost motionless led to motion again. The motion and the motionless are the foundation of each other. Yin and Yang established Liang Yi.

Figure 3 scanned pages of *Emperor-Edited Essential Edition of Human Nature and Natural*
Therefore, we can see that Yang and Yin refer to two status – motion and motionless. The *Book of Changes* is basically a book to explain the universe on which the theory is based on the changes of Yang and Yin. It is believed the *Book of Changes* was written by King Wen of Zhou Dynasty. When he wrote the book there was no text but only a diagram called Ba Gua, which is called King Wen Ba Gua. King Wen's Ba Gua is the position-changed version of Fu Xi Ba Gua (伏羲八卦). Fu Xi Ba Gua is believed to be created by Fu Xi, the very first Sovereign of the whole Chinese civilisation in Neolithic Era. From the interpretations of Fu Xi Ba Gua in *Daily Lecture Textbook of the Book of Changes* (ed. Kangxi Emperor, 1776) in Figure 4 (English version see Figure 5 and 6), we can see the order and position of Fu Xi Ba Gua are settled strictly and accurately. It shows eight categories of natural phenomena. The eight categories are written in eight 3-in-1 permutations of Yin/Yang. The order of them shows their relationship and how they influence each other. It is believed that Fu Xi Ba Gua was created to guide ancient Chinese people on every aspect of living and understanding of the universe. Philosophy of Ba Gua has been continuously studied for thousands of years. Ba Gua is also believed to be the origin of Chinese written words. 

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374 See Glossary: Fu Xi.

375 See Glossary: Ba Gua are ancient Chinese characters.
Figure 4 Scanned pages of *Daily Lecture Textbook of the Book of Changes* (ed. Kangxi Emperor, 1776).
**Order of Fu Xi Ba Gua**

<table>
<thead>
<tr>
<th>8</th>
<th>7</th>
<th>6</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kun (earth)</td>
<td>Gen (mountain)</td>
<td>Ken (water)</td>
<td>Kun (wind)</td>
<td>Zhen (thunder)</td>
<td>Li (fire)</td>
<td>Dui (marsh)</td>
<td>Qian (sky)</td>
</tr>
</tbody>
</table>

| Tai Yin/Rou (max motionless/flexible) | Shao Yang/Gang (motionless but with small amount motion/rigid) | Shao Yin/Yin (motion but with small amount motionless/motionless) | Tai Yang/Yang (max motion/motion) |

| Yin/Di (motionless (even)/the Earth) | Yang/Tian (motion (odd)/the Sky) |

**Order**

- **Ba Gua**
  (eight combinations of the two measures for eight phenomena categories)

- **Si Xiang**
  (four phenomena)

- **Liang Yi**
  (two measures)

- **Tai Ji**
  (the end of maximum/original status of the universe)

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Figure 5 English version Figure 4 (right page) with annotation.
As time goes by, Tai Ji Graphic (太极图) was developed from Fu Xi Ba Gua, two of them often appear together. Tai Ji Graphic is drawn strictly according to Ba Gua, it uses whit colour to represent Yang and black colour to represent Yin, as shown in Figure 6.
As we can see from Tai Ji Graphic, categories from Order 1 to 4, Yang gradually

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376 See Glossary: Tai Ji Graphic.
decreased, Yin gradually increased. The general property of the first four categories is Yang. Categories from 5 to 8, Yang keeps gradually decreasing, and Yin keeps gradually increasing, but their general category is Yin. If we replace the word ‘Yang’ with ‘motion’, and ‘Yin’ with ‘motionless’, then the Tai Ji Graphic shows a continuous changing process (from order 1 to 8) from extreme ‘motion’ status to extreme ‘motionless’ status, which trajectory is like an ‘infinite’ (∞) path. The order of eight categories also shows a continuous process of quantitative change to qualitative change, due to the measurement of motion and motionless.

Interestingly, the concept of dynamic-static changing in ancient Chinese philosophy Ba Gua is similar to Western Contemporary Art philosophy. British philosopher Peter Osborn points.\(^{377}\)

Contemporary art is ‘post’-conceptual to the extent that it registers the historical experience of conceptual art, as a self-conscious movement, as the experience of the impossibility/fallacy of the absolutization of anti-aesthetic, in conjunction with a recognition of an ineliminably conceptual aspect to all art. [...] art is necessarily both aesthetic and conceptual. (Osborne, 2010)

From my understanding of Osborne’s statement, if we consider Art as an entirety, then ‘conceptual’ and ‘aesthetic’ are the two forces in Art. Every artwork embodies both

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\(^{377}\) Peter Osborne, British philosopher, art critic, Professor of Modern European Philosophy and Director of the Centre for Research in Modern European Philosophy in Kingston University.
conceptual and aesthetic. Conceptual is the force of movement in art, it is the concept of artwork; aesthetic is the force of conservation in art, it is the form of the artwork. If we see ‘conceptual’ as Yang, then ‘aesthetic’ as Yin, then Zhou Zi’s explanation (Figure 4) also fit the relationship of conceptual and aesthetic. Of course, ancient Chinese philosophy and Contemporary Western art philosophy are not the same. What I want to suggest is, there is a common aspect on the concept of dynamic-static relationship.

Another interesting point is, during my research practice on VR (virtual reality) Text Art, I found a new kind of ‘immersion’ of text-reading in this type of new media art — a sensible immersion of reading in the virtual world. However, the whole VR environment is composed of texts of computer language. As we all knew, computer language is based on the binary system, which utilises the numbers 0 and 1. The inventor of binary arithmetic, Gottfried Wilhelm Leibniz (b.1646 – 1716 AD), announced that he was inspired by the concept of Fu Xi Ba Gua (Leibniz, 1703). In his article ‘Explanation of Binary Arithmetic, which Uses Only the Characters 0 and 1, which some Remarks on its Usefulness, and on the Light it Throws on the Ancient Chinese Figures of Fuxi’, Leibniz replaced Yang and Yin with 0 and 1 in Fu Xi Ba Gua. From my perspective, the connection between the new technology and ancient Chinese philosophy in VR Text Art delivers a sense of time travel.

In Contemporary philosophy, a core concept of contemporaneity is globalisation, which suggest trans-categorial temporal-spatial communication of the whole world. It
considers the world is a whole ‘globe’. On Davos 2018\textsuperscript{378}, Klaus Schwab, the founder and executive chairman of World Economic Forum suggested in his speech,

> Over the past decade, the concerted international effort to deliver quantitative easing to our economies has been successful in rescuing us from the worst excesses. This time, to create a shared future in a fractured world, we must focus on the qualitative impact of our decisions. What we truly and urgently need is a new social contract that provides real “qualitative easing” for all those who have been left behind. We have it in our power to address the perils of a fractured world, but we will succeed only if we join our forces and work together – as joint stakeholders in our global society. We come here together representing different cultures and nations, and we work together with a collaborative spirit and mutual respect. (Schwab, 2018)

What Schwab suggested is to overcome the ideological struggles and consider all countries as a whole unit (beyond geographical boundaries) and consider all human being as a whole unit (beyond boundaries of ideologies, races, religions or cultures). This concept is largely compatible with the traditional Chinese concept of *harmony between human and nature* (天人合一), which means, the harmonious relationship between the Three Talents –the One, the Two and the Three. When the harmonisation/globalisation is complete, the whole world would become The One. But

\textsuperscript{378} Davos 2018 refers to the 2018 World Economic Forum, it took place on 23-26 January 2018 in Geneva, theme of the Forum is *Creating a Shared Future in a Fractured World*. 
what will happen after the world becomes the One? Will the world be Utopia? Will humans build the Tower of Babel again? Maybe, the force of *changing* will immediately lead us to the next category, just as the Contemporary is a critical temporal point of the radical movement of Conceptual, any forwarding from Contemporary is a back ward from its conceptual status.
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Appendix 8

The Binary System Uses 1 and 2 in Fu Xi Ba Gua

In this section, I will briefly explain the binary system of Ba Gua, which I suggest should use 1 and 2 instead of Leibniz’s 0 and 1.

According to the Book of Changes, Tai Ji is the One and the Origin of the universe, it has no appearance but only the principles for the Changes. When the Changes started, the One developed into two basic measures — Yang (—) and Yin (—), then developed into four Xiang, and then into eight Gua. The eight Gua is called Ba Gua, also called Fu Xi Ba Gua. The order of Fu Xi Ba Gua is: 1-Qian (☰), 2-Dui (☱), 3-Li (☲), 4-Zhen (☳), 5-Xun (☴), 6-Kan (☵), 7-Gen (☶), 8-Kun (☷), as shown in figure 1.

Leibniz invented the binary system from the inspiration of Fu Xi Ba Gua. According to his article (which I quoted in Chapter 4), Leibniz replaced Yang and Yin with 1 and 0 (figure 2). Consequently, the decimal values from Qian (☰) to Kun (☷) are 7 to 0. The method of converting Leibniz’s binary numbers into equivalent decimal values is shown in figure 3: for example, if converting Li (☲) to Leibniz’s binary number, it would be 101B (‘B’ is the symbol of ‘binary’). And if converting 101B into equivalent decimal value, it would be 5D (‘D’ is the symbol of ‘decimal’).
The Order of Fu Xi Ba Gua

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- Tai Yin/Rou (motionless/soft)
- Shao Yang/Gang (motionless but with small amount motion/rigid)
- Shao Yin/Yin (motion but with small amount motion/motionless)
- Tai Yang/Yang (max motion/motion)

Yin/Di (motionless/even) / the Earth
Yin/Tian (motion/odd) / the Sky

Order

- Ba Gua (eight combinations of the two measures for eight phenomena categories)
- Si Xiang (four phenomena)
- Liang Yi (two measures)
- Tai Ji (the end of maximum / original status of the universe)

figure 8 The Order of Fu Xi Ba Gua, by Annie Xu, 2017

figure 9 Fu Xi Ba Gua transferred into 8 Leibniz's binary numbers, and their corresponding decimal numbers. This diagram is scanned from Leibniz's Article. (Leibniz 1703:85)
However, it is problematic to interpret the concept of Numbers of the Changes (易数) with Leibniz's binary, because the positive order of Ba Gua is from Qian (☰) to Kun (☷), while Leibniz's positive order of the eight binary values is from Kun (☷) to Qian (☰). Furthermore, according to the Book of Changes, the Numbers of the Changes are 'natural numbers' (自然之数), Yang is an odd number (阳奇), and Yin is an even number (阴偶). The number '0' is neither a natural number, nor an odd number, nor an even number. Therefore, it is problematic to plug '0' into a binary system with natural values.
Another problem of plug ‘0’ into Ba Gua’s binary system is, according to the Book of Changes, it says ‘each time a one divides into a two, is the principle of the Nature’ (每生二，自然之理也). Given that Ba Gua is divided from Si Xiang, Si Xiang is divided from Liang Yi, Liang Yi is divided from Tai Ji, if we plug 0 and 1 into the numbers of Tai Ji, Liang Yi, Si Xiang and Ba Gua, the equivalent decimal numbers would be: 0 (Tai Ji) – 1 (Yang) – 0 (Yin) – 3 (Tai Yang) – 2 (Shao Yin) – 1 (Shao Yang) – 0 (Tai Yin) – 7 (Qian) – 6 (Dui) – 5 (Li) – 4 (Zhen) – 3 (Xun) – 2 (Kan) – 1 (Gen) – 0 (Kun). This sequence of values is not a natural numbers sequence; therefore, it is problematic to interpret the concept of the Number of Changes.

However, if we use 1 and 2 to replace Yang and Yin, and still use the algorithm of the binary system, all problems of using ‘0’ are solved. Let’s still use Li (☲) as example, as shown in figure 4: if converting Li (☲) to the binary number which uses 1 and 2, it would be 121B. And if converting 121B into equivalent decimal value, it would be 9D. When converting Yang to Qun into binary numbers (uses 1 and 2), and then convert the binary numbers into equivalent decimal values, the sequence is (as shown in figure 5): 1 (Yang) – 2 (Yin) – 3 (Tai Yang) – 4 (Shao Yin) – 5 (Shao Yang) – 6 (Tai Yin) – 7 (Qian) – 8 (Dui) – 9 (Li) – 10 (Zhen) – 11 (Xun) – 12 (Kan) – 13 (Gen) – 14 (Kun). In other words, the total numbers of Liang Yi (two numbers), Si Xiang (four numbers) and Ba Gua (eight numbers) is 14, matches the value of last number in the order of Ba Gua (Kun).

In Ba Gua’s concept, Tai Ji is the original status of the universe which only have the
There are 'principles' but doesn’t have any measure (no Yang nor Yin) yet. Therefore, I suggest that Tai Ji’s value is $2^0$, which means ‘has the initial principle of the changes, but not adding any measure yet’. And the equivalent value of $2^0$ is 1, which matches the concept of ‘Tai Ji is the One’.

figure 11 Example of the method of converting Ba Gua into binary numbers use 1 and 2, and the algorithm of converting them into equivalent decimal values. By Annie Xu, 2019.
Following my thoughts on ‘binary system uses 1 and 2’, I use this algorithm and experiment further converting till to Fu Xi 64 Gua, it turned out that the values perfectly matched the natural number sequence: the total number from Yang to Kun (this Kun is the last one in 64 Gua) is $2+4+8+16+32+64=126$, and the value of Kun (in 64 Gua) in binary system is $222222B$, which equivalent decimal value is also 126.
In order to express my reflection, I created two Text Art practice, 64 6-digit binary numbers use 1 and 2 (figure 6) and the Changes (figure 7). These two works are my exploration in interpreting traditional Chinese philosophical concept through transdisciplinary (mathematics) approach. Through the beauty of mathematics, I attempt to represent the infinite charm and profundity of the Numbers of the Changes.

figure 13 64 6-digit binary numbers use 1 and 2, by Annie Xu, text art, 200*200cm, 2019
figure 14 the Changes, by Annie Xu, text art, 200*200cm, 2019
THE END