王冬齡 & 徐累 藝術展

THE INNOVATION OF INK: TRANSFORMATION AND REINVENTION OF ORIENTAL AESTHETICS - FEATURED EXHIBITION OF **WANG DONGLING** & **XU LEI**

惟墨維新 - 新東方審美的重塑

策展人 - 安雅蘭
Curator - Julia F. Andrews

FOUR SEASONS

ROCFLY LIMITED

惟墨維新

王冬齡

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THE INNOVATION OF INK

王英偉博士
金沙中國有限公司總裁

Dr. Wilfred WONG
President of Sands China Ltd.

澳門是一片得天獨厚的寶地，不論從經貿乃至文化交流上，自古到今一直擔當著國際間舉足輕重的角色。澳門為中國最早對外開放的一扇窗口，架構起中西文明交流和對話的重要橋樑，數世紀以來塑造出澳門自身多元文化共融共生的特質，亦為中華文化傳統在澳門弘揚與傳承奠定了紮實的基礎。

文化是一座城市的靈魂，其藝術氛圍則反映這座城市的人文精神與涵養。金沙中國立足澳門近廿載，以澳門為家，致力推動澳門經濟及社會多元發展，為建設澳門成為世界旅遊休閒中心貢獻力量。除積極推動經濟發展外，我們亦著重為澳門居民及旅客帶來豐富多元的生活體驗，精益求精地引進多樣的娛樂及藝文項目，同時為本澳及國際藝術家以及青年藝術愛好者搭建廣闊的交流平台，向世界展示澳門的城市魅力。

為助力澳門建設以中華文化為主流，多元文化共存的交流合作基地，金沙中國欣然宣佈在集團最新物業之一四季名薈內打造全新常設藝術空間“金沙藝廊”，於 2022 年 2 月正式開幕，並將投放更多資源舉辦各類型藝術展覽，為藝術愛好者提供舒適和寧靜的探索、尋寶空間，定期引進世界各地的藝術典藏。為了隆重其事，我們非常榮幸邀請了兩位國際著名的藝術家王冬齡和徐累聯合呈獻藝廊首個重磅展覽——《惟墨維新：新東方審美的重塑——王冬齡 & 徐累藝術展》，與澳門這個中西文化完美糅合之地相呼應，向公眾展示新東方美學的新定義。

國際著名的中國書法家王冬齡早年深受西方現代派藝術文化的影響，以創新和別具個人風格的狂草和豪邁的線條把中國古詩演繹得栩栩如生，打破傳統書法的局限和規範，模糊了書法和繪畫的界限，其筆勢磅礴的作品實在令人嘆為觀止。

而享譽國際的中國現代水墨畫家徐累的作品亦是中西兩大傳統藝術的極緻融合，學習國畫出身的他畫功優雅而精緻，擅於以超現實手法繪畫傳統中國畫的景物，以新觀念詮釋傳統美學，帶領觀者走進充滿神秘幻想的世界，遊走於古今微妙的時空交錯空間之中。

2022 年伊始，我們誠摯邀請您前來“金沙藝廊”，欣賞兩位藝術家筆下東西美學交匯而生、極具視覺張力的獨特佳作吧！

金沙中國有限公司總裁
王英偉博士

With its exceptional advantages, Macao has been playing a prominent role in the international arena throughout the ages in the fields of economy and trade, and cultural exchange. As one of the earliest gateways through which China opened up itself to the world, Macao has served as an important bridge for exchange and dialogue between Chinese and Western civilizations. The coexistence and integration of diverse cultures in Macao arising from centuries of development has also laid a solid foundation for the promotion and transmission of Chinese cultural traditions in the city.

Culture is the soul of a city, and its spirit and depth are reflected in the artistic atmosphere. Rooted in Macao for nearly two decades, Sands China has taken the city as its base, and is committed to promoting the city's diverse social and economic growth as well as contributing to its development towards a world centre of tourism and leisure. In addition to propelling local economic growth, we also endeavor to bring rich and diverse experiences to Macao residents and visitors alike by introducing a variety of quality entertainment, artistic and cultural events to Macao; and we have built a broad exchange platform for local and international artists as well as young art aficionados in a bid to showcase the city's prestige to the world.

To assist Macao in its positioning as a multicultural exchange and cooperation base with an emphasis on Chinese culture, Sands China is glad to announce the establishment in February 2022 of Sands Gallery. The gallery is a permanent art space at one of our newest properties, the Grand Suites at Four Seasons, and the company is investing more resources in hosting various art exhibitions at the gallery. Sands Gallery will provide art aficionados with a comfortable and tranquil space to explore and discover art collections regularly introduced from around the globe. To celebrate the inauguration of the gallery, we are greatly honored to invite two world-renowned artists, Wang Dongling and Xu Lei, to jointly present its very first headline exhibition — The Innovation of Ink: Transformation and Reinvention of Oriental Aesthetics. The exhibition seeks to echo Macao, the city that features the perfect fusion of Chinese and Western cultures, and to showcase to the public how the new Oriental aesthetics have been redefined.

Having been influenced by Western modern art and culture in his early years, world-renowned Chinese calligrapher WANG Dongling represents classic Chinese poetry vividly with his innovative and unique style of wild cursive script and unrestrained strokes - breaking through the limitations and rules of traditional calligraphy and obscuring the boundaries between calligraphy and painting. His powerful works are awe-inspiring to behold.

World-acclaimed Chinese modern ink painter XU Lei is likewise known for perfectly integrating traditional Chinese and Western art in his works, having developed an elegant and exquisite painting style from his early study of traditional Chinese painting. He is adept at depicting scenery featured in traditional Chinese paintings with surreal techniques and reinterpreting traditional aesthetics with new concepts - leading visitors to a world full of mystery and imagination and a space where the ancient and the modern subtly intersect.

We sincerely invite you to visit Sands Gallery to admire the exceptional works of great visual tension created by these two artists, celebrating the fusion of Oriental and Western aesthetics.

Dr. Wilfred WONG
President of Sands China Ltd.

策展人前言 PREFACE by Cutator

安雅蘭，美國俄亥俄州立大學傑出講座教授，主要研究領域為近現代中國藝術。先後於哈佛大學和伯克利加州大學獲中國美術史碩士和博士學位。她的第一本著作《中華人民共和國的畫家和政治 1949-1979》獲得美國亞洲學會列文森現代中國非文學類圖書獎。《現代中國藝術》獲 2013 年國際亞洲研究者者大會人文科學類著作獎。2016 年獲古根海姆學者研究獎。曾策劃《支離的記憶：在海外的中國前衛藝術》（魏克斯勒藝術中心，1993），《世紀的危機：二十世紀中國藝術中的傳統與現代性》（紐約和西班牙比爾堡古根海姆博物館，1998）展出的《黎明曙光：1974-1985 年的中國前衛藝術》（亞洲協會香港中心，2013）和《道無盡：方召麐的水墨藝術》（亞洲協會香港中心，2017）等重要展覽。

Julia F. Andrews is Distinguished University Professor at Ohio State University. Her first book, Painters and Politics in the People's Republic of China, 1949-1979 (1994), won the Joseph Levenson Prize of the Association for Asian Studies for the best book of the year on modern China. A subsequent book, co-authored with SHEN Kuiyi, Art of Modern China (University of California Press, 2012), won the 2013 ICAS (International Convention of Asia Scholars) Book Prize in the Humanities. She was a Guggenheim Fellow in 2016-2017. Among exhibitions she has curated are one of the first American exhibitions of contemporary Chinese art, Fragmented Memory: The Chinese Avant-Garde in Exile, at OSU's Wexner Center for the Arts in 1993; the Guggenheim Museum's ground-breaking 1998 exhibition, A Century in Crisis: Modernity and Tradition in the Art of Twentieth Century China, shown in New York and Bilbao; Blooming in the Shadows at China Institute in New York in 2011; and, at Asia Society Hong Kong Center, Light Before Dawn in 2013 and the Ink Art of Fang Zhaoling (1914-2006) in 2017.

想象的空間
IMAGINED SPACE

文 / 安雅蘭
by **Julia F.Andrews**

乍一看這個展覽中王冬齡的書法和徐累的繪畫有著驚人的反差：王冬齡的作品狂野奔放，徐累的繪畫典雅靜謐。但仔細審視，我們看到兩者都以各自的方式展現了其獨特的原創性。他們都浸淫於中國歷史悠久的文學和藝術傳統，但無疑又在建構純屬當代的藝術空間。

在他們的藝術生涯中，兩位藝術家都一直致力於水墨藝術語言的探索和拓展。現在，則以他們對材料和技術語匯的熟練駕馭，自如地將其運用於作品的藝術表達中。他們都出脫與傳統的經典，但都在述說著現在與將來。兩人都無可爭辯地展現著當代性，探索和講述著我們時代的人與事。無論是在形式或觀念上，他們都將水墨演繹成一種當代的實踐。

王冬齡是在他實踐了六十多年的書法藝術領域中的卓越大師。他從 1961 年正式開始練習書法，盡管在更年少的時候就開始刻印並特別喜愛某些特定的書法作品。之後在幾位中國二十世紀的書法大師，例如南京的林散之和杭州的沙孟海的鼓勵和指導下，系統深入地學習了中國歷代各種風格字體的書法名跡。從那時起他堅持每天臨習隋代的《龍藏寺碑》。這一專注持久的練習為其對書藝筆墨的掌控奠定了基礎。他認為他的書藝發展可分為三個時期：第一個時期從 1962 年到 1979 年，他學習研究秦漢唐宋諸多的書體書風，在技法上打下紮實的基礎；第二個時期是 1979 到 2007 年，他拓展了書風，著重研究草書，探索當代書法，並開始書寫大幅作品。這一時期在國外教授和展覽書法也使他能有機會涉略當代國際藝術潮流，包括當代舞蹈。最後，從 2008 年起，他成就了自己獨特的書藝風格——“亂書”。這一書體運筆急迅且字行層疊，形成一種傾斜的筆勢覆蓋整幅畫面。書寫

的內容常常取自卷帙浩繁的中國文學，盡管對大多人來說可能無法識讀，但畫面展現出的撼人氣勢每位觀者都能明顯地感受到。

在這個展覽中我們也能在王冬齡早年的篆書和行書作品中領略到他對中國書法中各種書體書風的精通。一些抽象的書法作品追述了他中年時期對不同跨越國界的風格和媒介的探索。他的“亂書”則不再局限於墨和紙或黑與白。無論是在不同材質的表面或以不同的液體顏料所創作的作品都令人著迷。在他的巨幅作品中，包括他在公眾面前的書法表演和最終完成作品的展示，王冬齡說他著意的是將觀眾帶入藝術家身體和精神的創作狀態。他能夠使觀眾將他們自己的所處位置和精神狀態暫時忘卻，而進入一個藝術家所製造的想象空間。

畫家徐累在二十多歲時即任職於著名的江蘇省國畫院，接受了宋代工筆畫技法和風格的嚴格訓練，但他又無疑同它保持著刻意的疏離。1980 年代中期他投入了當時的前衛藝術運動，創作了一件極有創意的反藝術但又不同於後現代“現成品”的作品，將街面用傳統的拓印方式置入一四聯屏風。但他沒有完全拋棄中國繪畫傳統，而是將他的注意力轉向如何改造傳統技法以為己用。

他極大的改造了傳統工筆畫中所慣用的主題和構圖。取代傳統工細的花鳥主題，他以極其精致的繪畫語言創造出一種超現實的空間，其中許多神秘的物體來自中國的文化遺產。所有的畫面都演繹著潛在的敘事，但是一種不連貫和非邏輯的敘事，就像可以突然分叉或中止、沒有結局的夢的軌跡。就左右觀者的潛意識這點來說，徐累或許較二十世紀中期歐洲超現實主義者更甚。他將觀者誘入他所構建的虛幻的三度空間，然後就像禪宗師僧給出難以解答的公案謎題，讓觀眾以他們自己的潛意識去理解面前這些切斷了邏輯關聯的物體。沒有騎者的馬、神秘的輿圖、花園裏的太湖石、空置的椅子、退位皇帝溥儀的禮帽，都指代著失去了的古代，但徐累沒有在其中講述故事和由來。他曾寫道他從傳統中國美學中汲取極大的靈感，但認為保存經典的最佳方式是用現代的語言來重述它。不管是略帶諷刺地回視過去，或者前瞻一個想象的未來，徐累將他的觀眾帶入一個當代現實的破碎空間。同時，以其精湛的工筆技法和完美的色調掌控，徐累的畫獲得了令人驚奇的美感。

雖然使用筆墨為中國傳統，但兩位藝術家帶入他們的想象空間的是當代的觀眾。對王冬齡來說，他轉向巨幅書法的創作是對過去的文人書齋必然要被新的空間所取代的認可。他的書寫文本可以取自中國古典文學或哲學宗教，但是他的作品在視覺和體能上挑戰著當代觀眾。他的書寫是即興自發和自由奔放的，但在豐富的表現性的背後還存有筆劃順序、字體結構、依附文本的傳統規範。在自由抒發的背後是他經年實踐所練就的掌控力。

與之對照，徐累繪畫的精致表象似乎暗示了他描繪的想象空間基於某種冷漠的邏輯。但是在一個明顯是人類棲居的世界中人類形象的詭秘缺席，以及各種物體的怪異設置，創造了一種夢幻般的特質，它使得任何慣常的推測和敘事變得不可能。在其理性的表象的掩飾下，藝術家給觀眾留下了一個費解然而無限的空間，讓其的想象力自由地拓展。誘人的空置和有意的留白創造了無限的可能性。在他精湛的技巧後面是想象的極度自由。

This exhibition of calligraphy by WANG Dongling and painting by XU Lei at first glance presents startling contrasts: WANG's work is wild and kinetic, XU's precise and still. Each is dazzlingly original in his own way; on closer inspection the pair shares a deep engagement with China's long literary and artistic history yet creates a distinctly contemporary space.

Both have devoted their artistic careers to investigating and expanding the language of ink, and now, with a profound mastery of its materials and technical vocabulary, easily employ it for their own expressive purposes. Both artists are both steeped in the masterpieces of the past, but in their own work speak to the present and the future. Both artists are indisputably contemporary, exploring the conditions of our time, and speaking to people today. Whether in formal or conceptual terms, they have reinvented ink art as a contemporary practice.

WANG Dongling is a brilliantly accomplished master of an art he has practiced for more than sixty years. He dates the beginning of his calligraphic practice to 1961, although he had already begun carving seals at a younger age and recalls responding intensely to specific works of calligraphy as a child. Inspired and guided by several of China's great twentieth century calligraphers, including LIN Sanzhi in Nanjing and SHA Menghai in Hangzhou, he intently studied calligraphic masterpieces of all periods and in all script styles. At the heart of his practice from that time forward was the daily routine of copying the Sui dynasty Longcang Temple stele (dated 586), a strict and consistent practice that nurtured his sense of composition and control. He considers his artistic career to have had three periods: the first from 1962 to 1979, when he practiced styles of Qin, Han, Tang, and Song periods to lay a technical foundation; the second, from 1979 to 2007, when he expanded his models, focused on cursive script, explored contemporary calligraphy, and began the practice of large-scale calligraphy. In these years he also taught, exhibited, and traveled abroad, enabling him to selectively engage with global artistic trends, including modern dance. Finally, beginning in 2008, he achieved what he considers to be his own distinctive style, "Entangled Calligraphy", a cursive script that is not only quickly brushed, but densely layered, columns tilted and sliding into one another to cover the entire surface, their texts illegible to most viewers, but their compelling kinesthetic energy obvious to all.

The legacy of WANG Dongling's wide-ranging early studies and his discipline may be found in the seal script and running script in the present exhibition. The abstract works are traces of his middle period, and engage with international styles that transcend medium or region. His "Entangled Calligraphy", no longer limited to ink or paper nor to black and white, is equally striking when written on experimental surfaces, or with colored fluid. In his writing of giant characters, which encompasses both the public performance of his calligraphy and exhibition of the final artwork, he has stated that his purpose is to draw the audience into the calligrapher's bodily and spiritual creative realm. He enables his viewers to temporarily leave behind their own actual place or mental state to enter an imaginary space of the artist's creation.

The painter XU Lei was trained in Nanjing in the techniques and styles of Song dynasty fine line painting. He was appointed to the prestigious Nanjing Institute of Chinese Painting while still in his twenties. In the latter half of the 1980s he also joined the emerging avant-garde movement, creating a brilliantly creative alternative to post-modern "found objects" by employing traditional ink-squeeze techniques to make multi-panel rubbings of a city street. Unlike many of his fellow rebels, however, XU Lei did not abandon Chinese painting, but instead turned his attention to reinventing it for his own purposes.

He has radically reconceived the subject matter and compositions that were conventional in this traditional art form. Instead of meticulous renderings of birds or flowers, he uses his refined technique to create surrealistic spaces in which mysterious objects, many from China's artistic heritage, appear. All suggest an underlying narrative, but a narrative that is incoherent, much as the trajectory of a dream may suddenly diverge or stop without resolution. Perhaps even more than mid-twentieth century European surrealists, XU Lei manipulates the subconscious of his audience. He lures the viewer into the illusory three-dimensional space

he has created and then, after blocking all logic, rather like the master presenting the unsolvable riddle of a Zen koan, leaves the viewer's own subconscious to take over. Riderless horses, uncanny maps, garden rocks, empty chairs, the lost hats of exiled Emperor Puyi, he suggests a lost antiquity, but tells us no story. He has written that he feels greatest inspiration from traditional Chinese aesthetics, but that the impact of a classical tale may best be achieved by retelling it in modern language. Whether looking back with gentle irony at the past or forward to an imaginary future, XU Lei brings his viewer into the fragmented space of a contemporary reality.

Having perfected his control of mineral pigments, and the gongbi (fine line) technique, XU Lei achieves breathtaking beauty in his paintings. Although utilizing the ink and brushes typical of China's past, both artists bring into existence imaginary spaces that engage contemporary audiences. For WANG Dongling, his shift into large-scale calligraphy was an acknowledgement that new spaces were needed to replace the scholars' libraries of the past. His texts may be drawn from China's classical literary and philosophical traditions, but his work challenges contemporary viewers both visually and kinesthetically. They are spontaneous and free, but behind its expressive exuberance it relies on classical conventions of stroke order, character components, and words in a text. Behind his freedom is the control developed over a lifetime of practice.

By contrast, the precision of XU Lei's execution suggests that the imaginary spaces he depicts are constrained by a cool logic. Yet the strange absence of human beings in what is clearly a world they inhabit, as well as the odd juxtapositions of objects, create a dream-like quality that makes any confinement of the narrative action impossible. Belying the appearance of rationality, the artist leaves an inexplicable and haunting emptiness into which the viewer's imagination must freely expand. Tantalizing absences and compositional voids create infinite possibilities. Behind his great technical skill is a profound freedom of the imagination.

王冬初

WANG Dongling:

Chinese calligraphy is not merely an oriental art of classic tradition but also an art of strong modern consciousness, which allows it to become the pivot of art exchange and mutual reference between China and the west. In the past twenty years, unbound from the shackle of utility, Chinese calligraphy gained relative freedom through the return to the original state of intuition other than ethics and the emphasis on a heartful representation instead of the farfetched mechanical response of philosophy. During its evolution, the wisdom of modern art quietly nourished the ancient tradition, while the lineage of modern and contemporary art hidden in the depth of tradition is explored and fathomed. Here, the track of history is not simply a cycle, or a forward spiral, but a seemingly backward encounter. The convergence and reference of the art between China and the west provide a new historic opportunity and a broad vision for Chinese calligraphy in the 21st century to lead as a quite distinguished pioneer in the contemporary art landscape. And the major task now is to create a series of art works of powerful impact.

王冬齡：

中國書法不僅是傳統經典的東方藝術，而且是一門有強烈現代意識的藝術。中國書法會成為中西藝術交流與相互借鑒的契點。20 年來，中國書法本身也從實用的束縛中獲得相對的自由，從倫理的層面回歸到直覺的本真狀態，從哲學的機械附會轉身至藝術的真切表現。在這個嬗變的道路上，現代藝術的智慧在悄然潤物，而且傳統深處隱含的現當代藝術的脈絡的根源也被探見。歷史在這裡既不是迴圈，也不是螺旋發展，似乎逆向相遇，會心一笑。書法在當代中西藝術交匯與借鑒中獲得新的歷史性機遇，21 世紀中國書法藝術將會有廣闊的前景，在當代藝術中獨領風騷，這是可以確信的，關鍵是創造一批具有震撼力的藝術作品。

王冬齡　不敢雷同　68 × 70 cm　紙本水墨　2007

WANG Dongling　*Never Be the Same*　68 × 70 cm　Ink on Xuan Paper　2007

王冬齡　清平樂　124 × 248 cm　紙本水墨　2016

WANG Dongling　*Tune of Peace and Tranquility*　124 × 248 cm　Ink on Xuan Paper　2016

清平樂（局部）

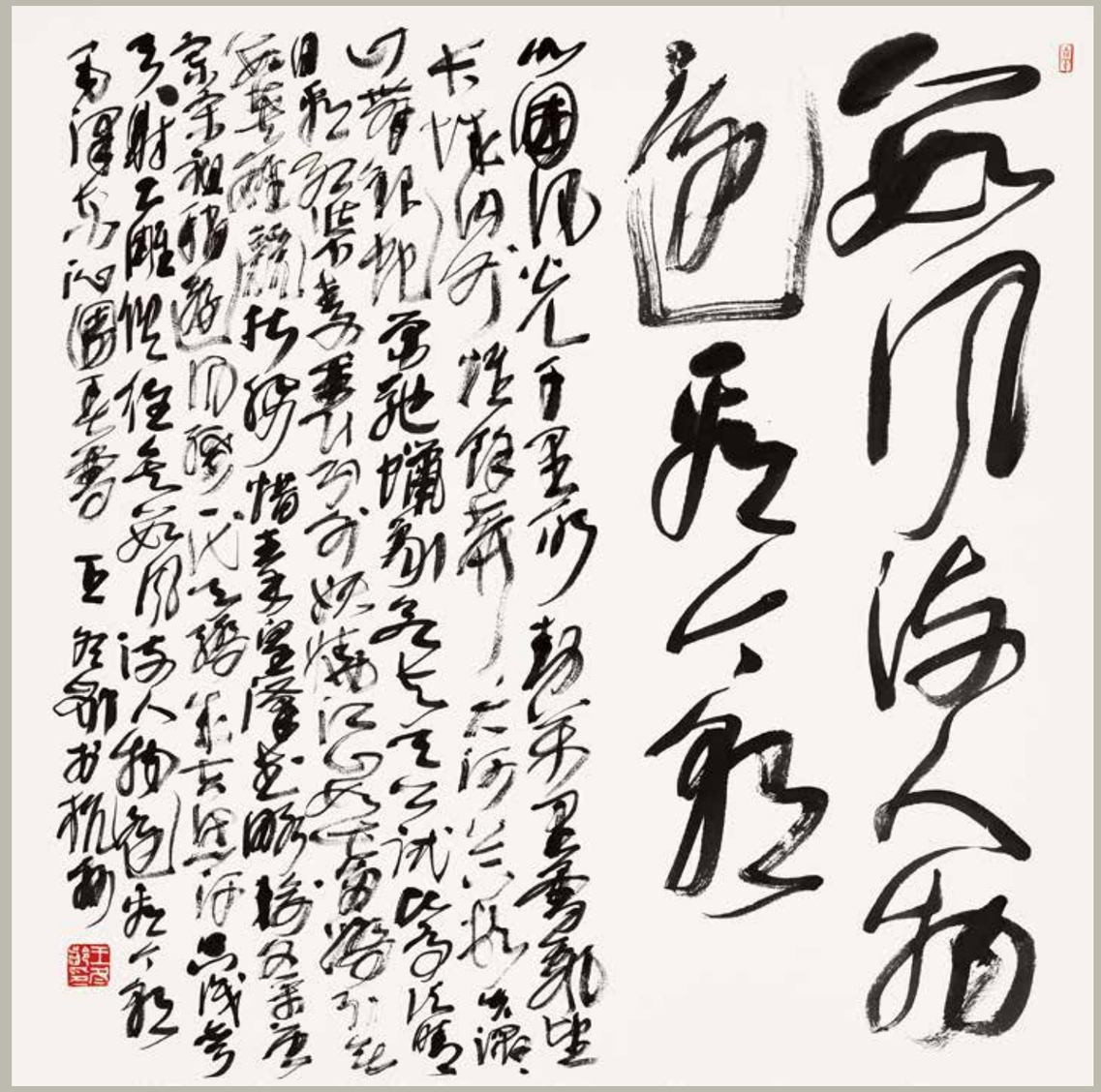
Tune of Peace and Tranquility (Detail)

抽象水墨創作中　王冬齡工作室　杭州　中國　2014

Abstract ink painting in progress, at WANG Dongling's studio in Hangzhou City of China, 2014

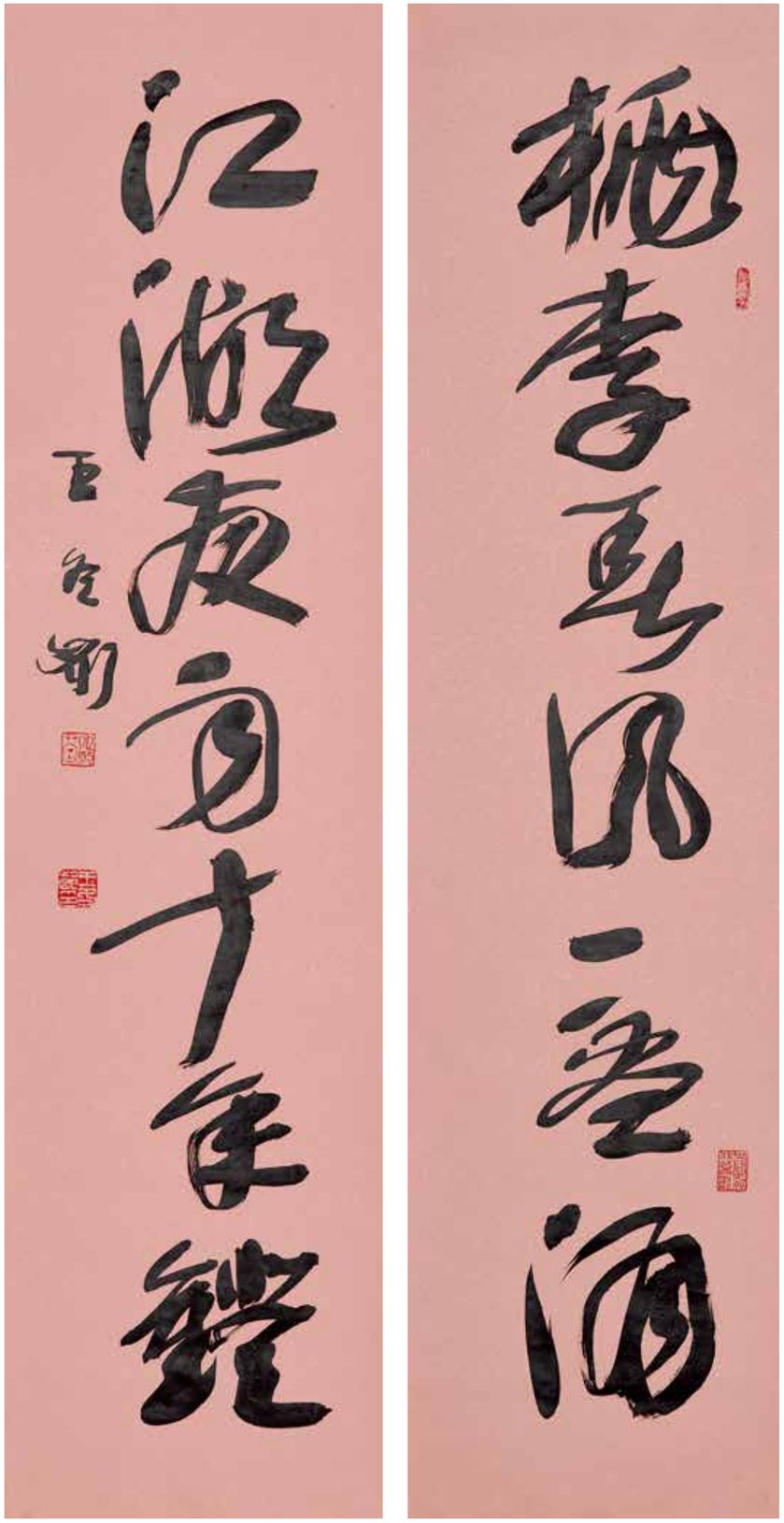
王冬齡　亂花飄落　27 × 48 cm　紙本水墨　2019

WANG Dongling　*Scattered Flowers Falling Down*　27 × 48 cm　Ink on Xuan Paper　2019



王冬齡　北國風光　68 × 68 cm　紙本水墨　2016

WANG Dongling　*Northern Scenery*　68 × 68 cm　Ink on Xuan Paper　2016



王冬齡　桃李春風一杯酒 江湖夜雨十年燈　138 × 33.5 cm × 2　紙本水墨　2021

WANG Dongling　*All the Youth and Bliss Simply Could be Boiled Down to a Toast. Ten Years of Turmoil and Sorrow Only Could Be Burned in a Lamp*
138 × 33.5 cm × 2　Ink on Xuan Paper　2021

《心經》書寫現場 溫哥華美術館 溫哥華 加拿大 2016

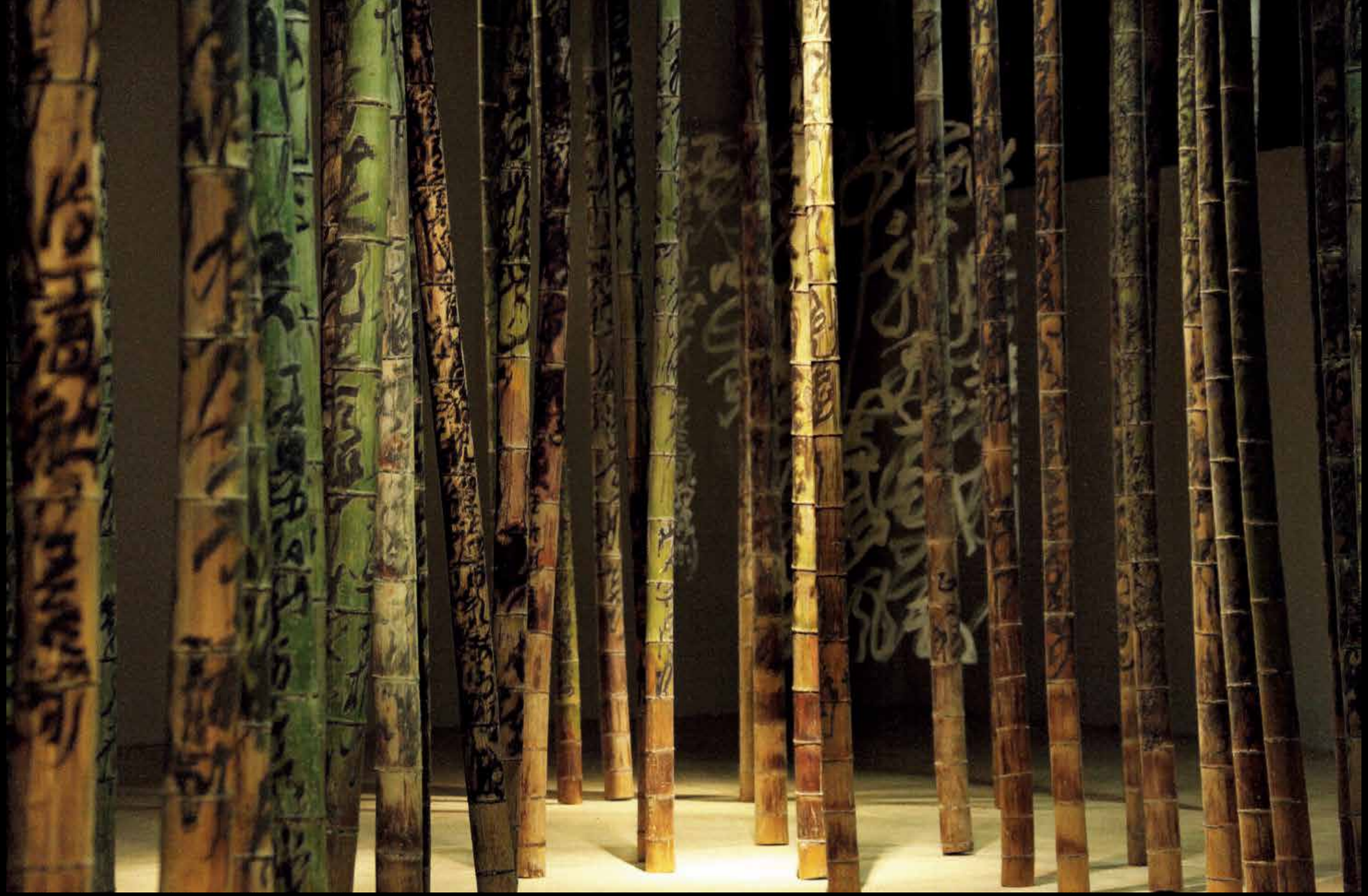
The Prajna Heart Sutra in Cursive Script in progress, at Museum of Vancouver in Vancouver of Canada, 2016

王冬齡的竹書呼應著這個邏輯：雖然他抄寫的都是歷代詠竹名篇，但文字的內容被黑沉沉混沌交織的墨蹟推入意識的深處，筆墨在可讀與不可讀的交會點展現出線條的肌理和韻律。這大概也就是為什麼他採用了草書和“亂書”作為竹書的主要字體，二者都將視覺置於閱讀之上，他所原創的後者尤其改變了“書”的含義。王冬齡回憶老師曾告誡他字與字不能交叉重疊，但他終卻發明了這種亂字，以書法之筆繪出一個個、一團團、一片片抽象的構圖。他的亂書已在世界各地展出，但我以為在《竹徑》中又進入了一個新的境界：紙消失了，所有其他的二維平面也都隱入背景。亂書墨蹟如風中竹葉的影子，在竹竿的弧面上飄移，化入虛無和陰影。這是第四個層面。這裡已沒有獨立的書法，有的是圖像、裝置和動感的穿透。

——巫鴻（藝術史家，芝加哥大學教授）

The “bamboo calligraphy” executed by Dongling Wang corresponds to such logic: what he transcribes with brush and ink are all-time acclaimed poems or verses eulogizing the tenacity of bamboo, however, these graphic characters are pushed into the abyss of consciousness by heavily entangled black ink strokes, revealing the texture and rhythm of lines at the crossing borderline between legibility and illegibility, which probably the very reason he resorts to cursive script and “chaos script” to present the “bamboo calligraphy”, as the two scripts are chosen to transcend the readability with visuality, typically, the latter one he invented has greatly transformed the connotation of calligraphy. WANG Dongling recalled that his teacher once emphasized that characters can never be overlapped, yet he eventually creates the “chaos script”, drawing lumps of brush lines intertwined into tracts of abstract composition. Though his “chaos script” works have been successfully exhibited across the world, I feel that the *Bamboo Path* brings his artistic expression to a whole new level: the disappearance of paper enables all the other two-dimensional planes to retreat into the background. These ink brush strokes reflect dancing shadows of bamboo leaves caught in the wind, floating along the arch of the stem and fading into the nihility and darkness. It represents the fourth dimension where independent calligraphy is transformed into an art form penetrating image, installation and dynamics.

by WU Hung (Art Historian, professor of University of Chicago)



王冬齡：竹徑　OCAT 深圳館　深圳　中國　2017

WANG Dongling: ***Bamboo Path*** at OCAT in Shenzhen of China, 2017

王冬齡　春眠不覺曉　124 × 248 cm　紙本水墨　2018

WANG Dongling　*Endless Dream in Spring*　124 × 248 cm　Ink on Xuan Paper　2018

春眠不覺曉（局部）

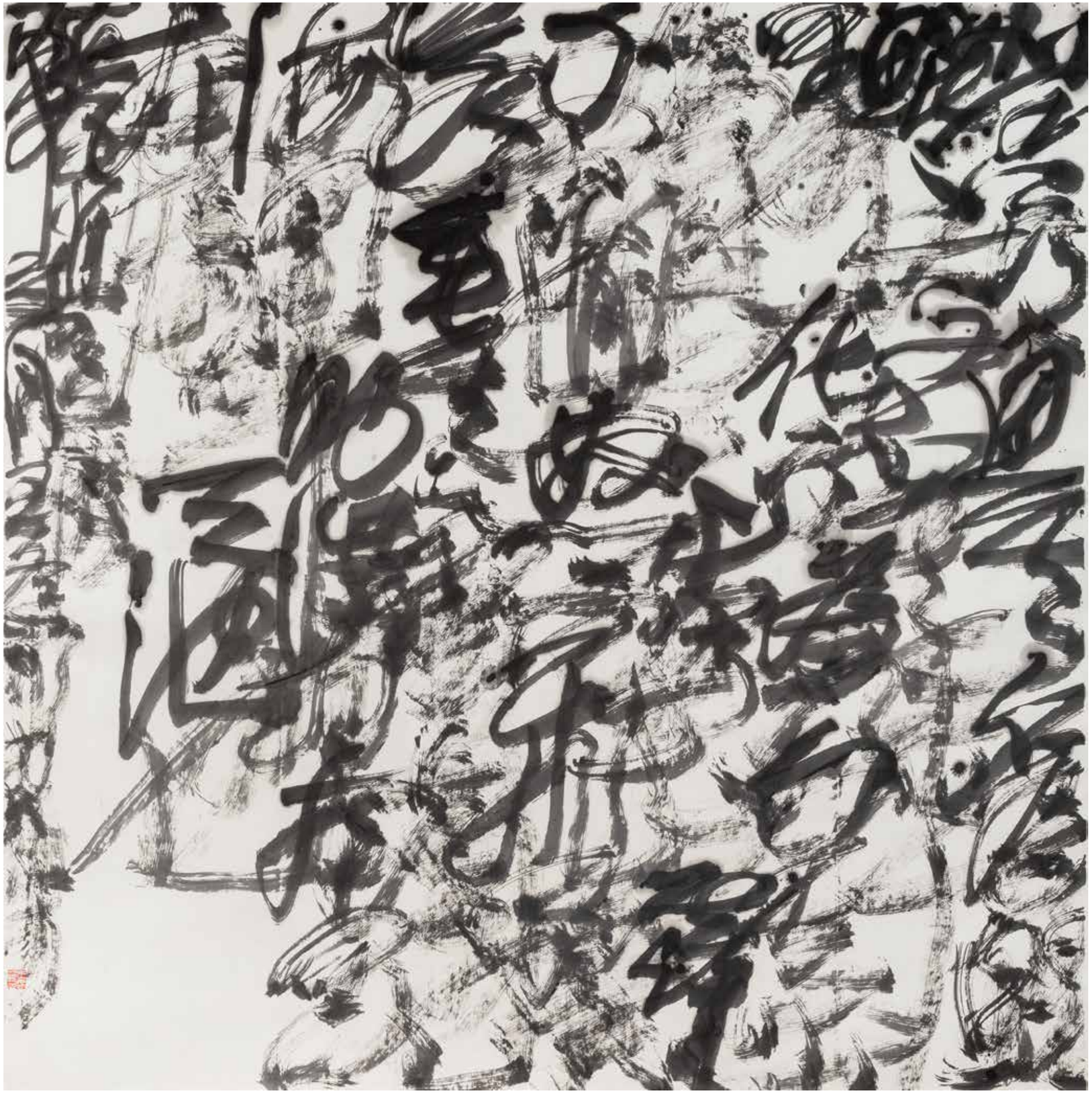
Endless Dream in Spring（Detail）

《心經》書寫現場　布魯克林博物館　紐約　美國　2015

The Prajna Heart Sutra in Cursive Script in progress, at Brooklyn Museum in New York of USA, 2015

“亂書”創作中　王冬齡工作室　杭州　中國　2016

“Chaos Script” in progress at WANG Dongling’s studio in Hangzhou City of China, 2016



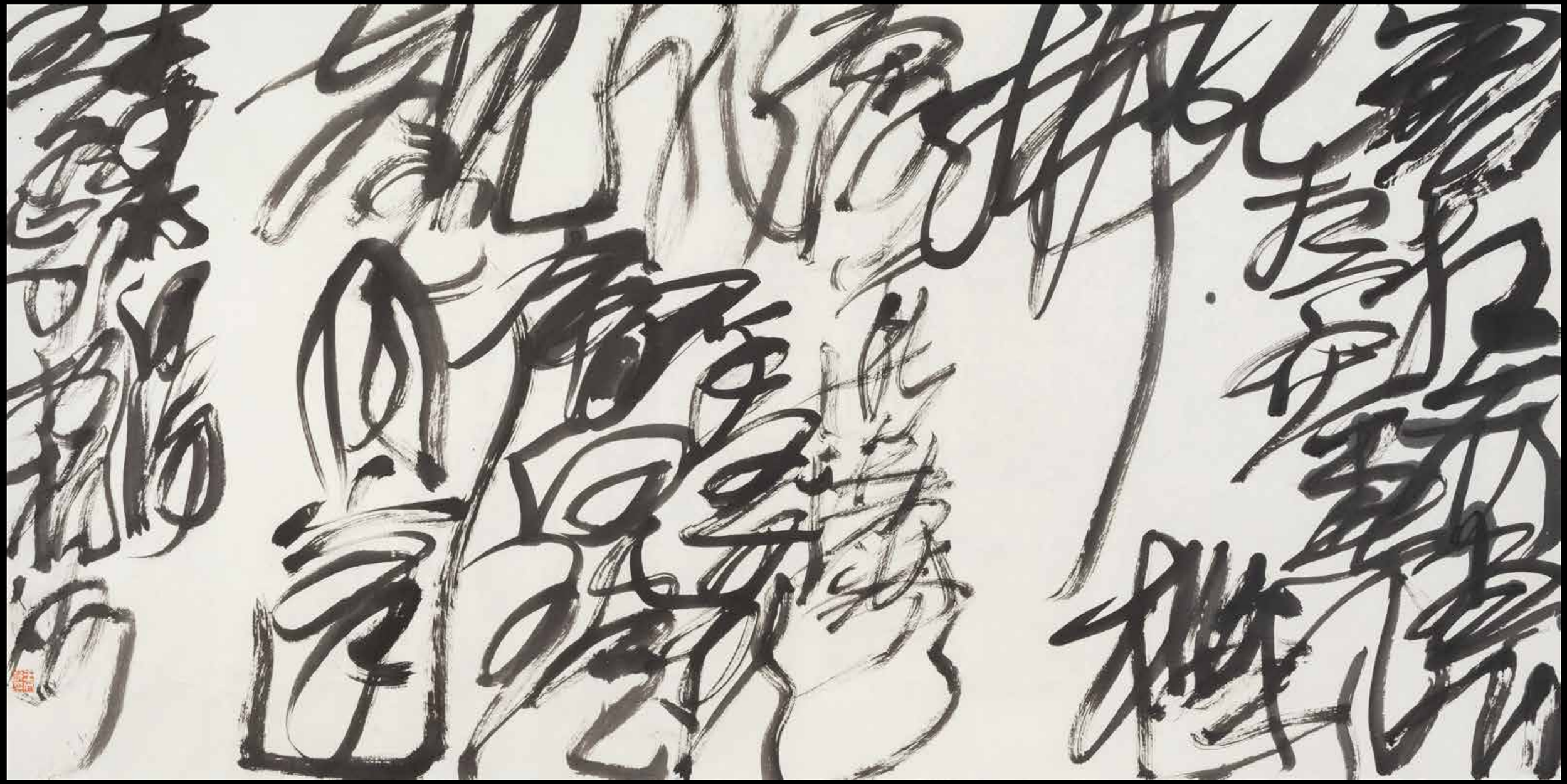
王冬齡　逍遙遊　199 × 199 cm　紙本水墨　2019

WANG Dongling　*A Carefree Excursion*　199 × 199 cm　Ink on Xuan Paper　2019

050 逍遙遊（局部）
A Carefree Excursion（Detail）

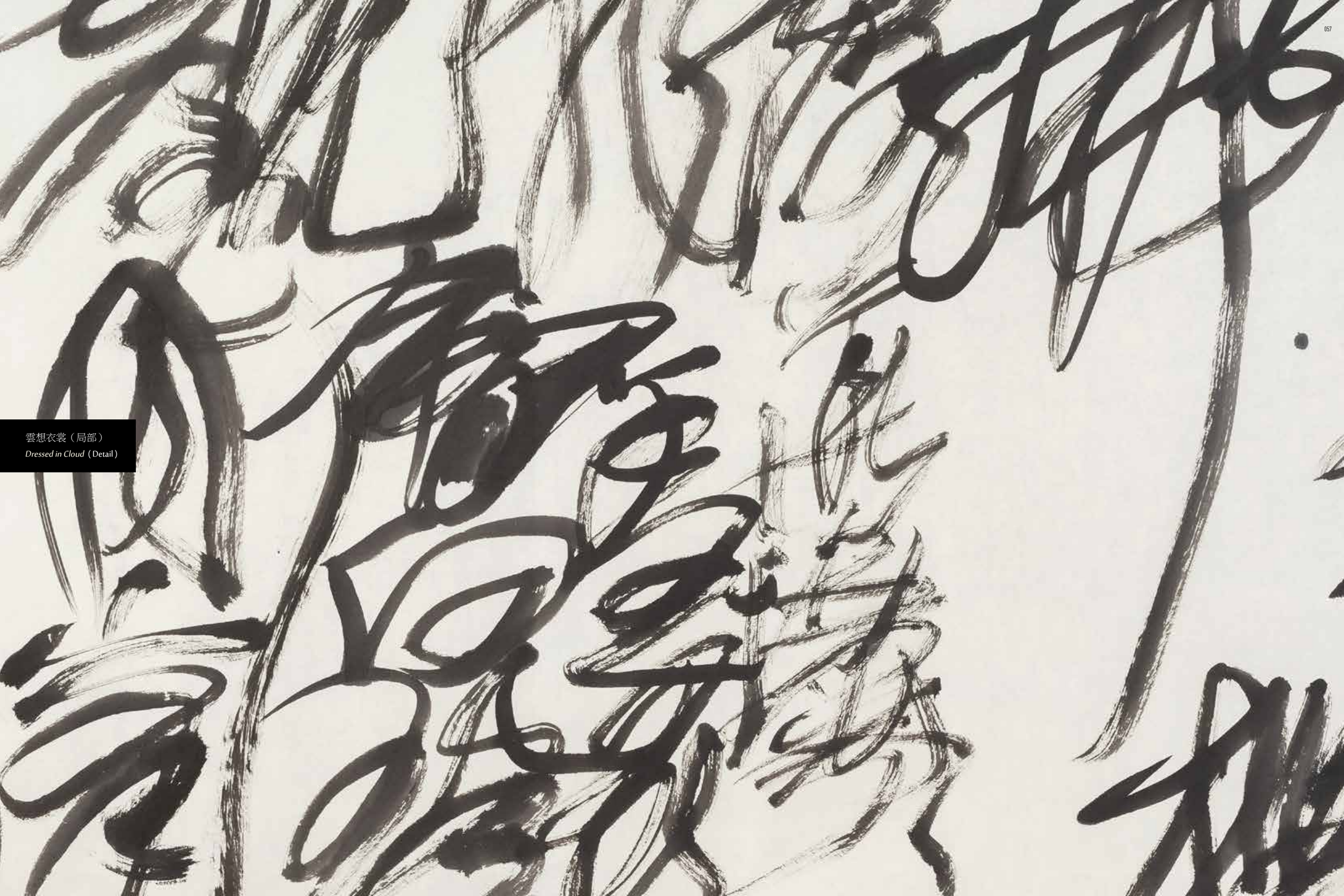
《心經》書寫現場　太廟　北京　中國　2016

The Prajna Heart Sutra in Cursive Script in progress, at the Imperial Ancestral Temple in Beijing of China, 2016



王冬齡　雲想衣裳　68 x 138 cm　紙本水墨　2019

WANG Dongling　*Dressed in Cloud*　68 × 138 cm　Ink on Xuan Paper　2019



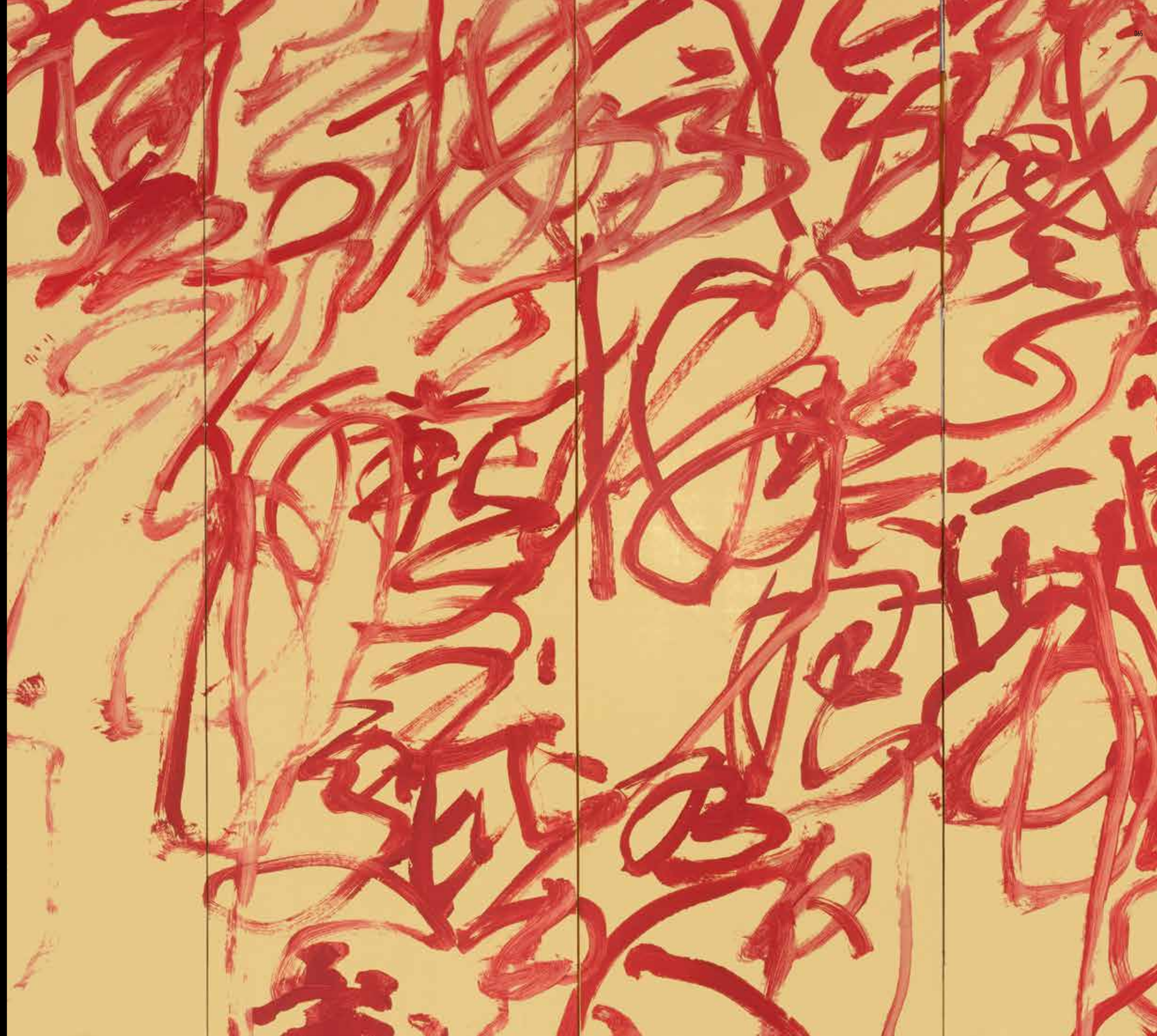
雲想衣裳（局部）
Dressed in Cloud（Detail）

王冬齡　孤雲野鶴　68 × 68 cm　紙本水墨　2017

WANG Dongling　*Solitary Cloud and Wild Crane*　68 × 68 cm　Ink on Xuan Paper　2017

王冬齡　李白菩薩蠻　170 × 360 cm　裝置　2021

WANG Dongling　*Tune of Pu Sa Man by LI Bai*　170 × 360 cm　Installation　2021



李白菩薩蠻（局部）

Tune of Pu Sa Man by LI Bai（Detail）

李白菩薩蠻（局部）

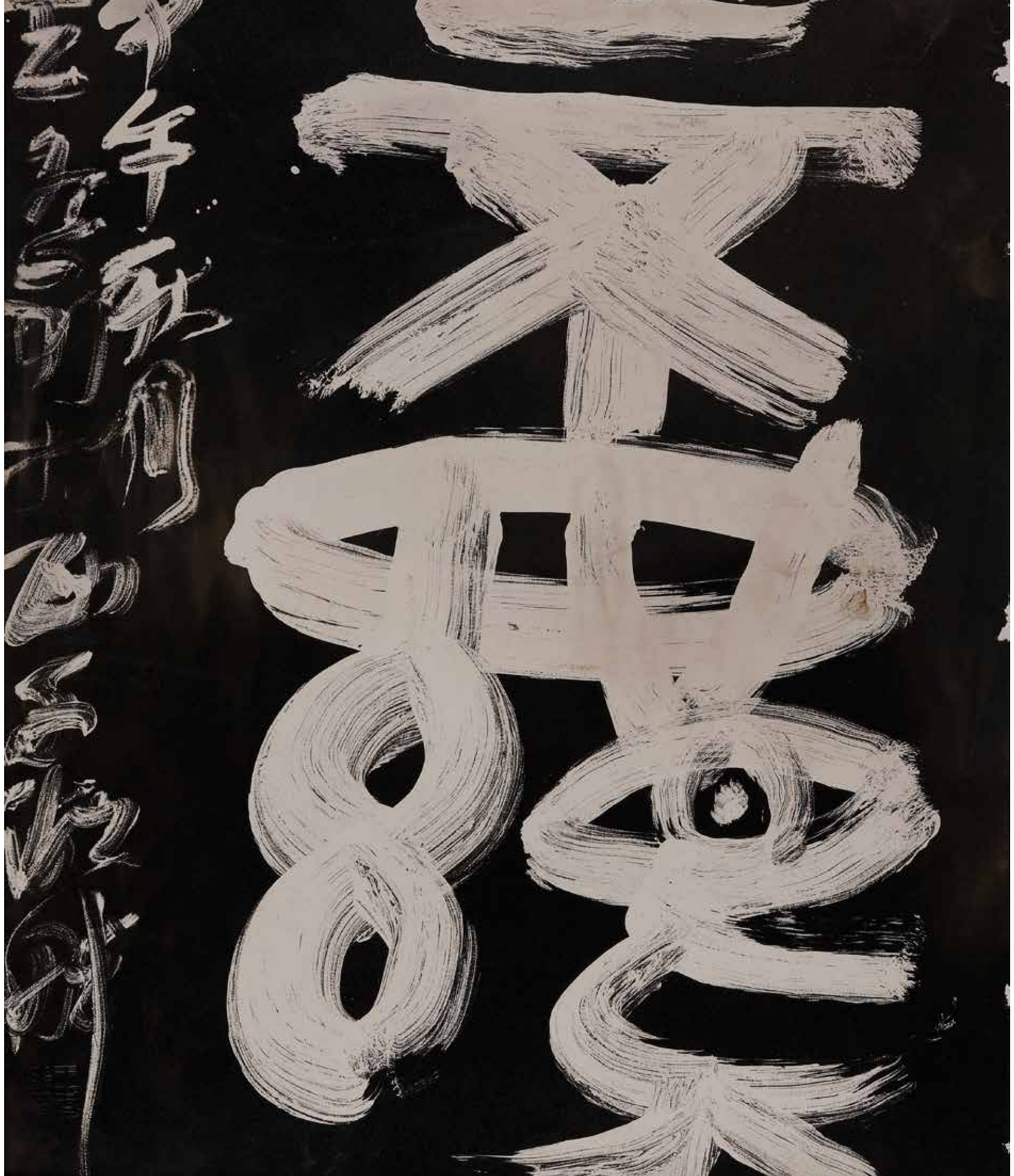
Tune of Pu Sa Man by LI Bai（Detail）

The true art must carry a universal significance, only then it can truly manifest ethnic and specific cultural characteristics. WANG Dongling's calligraphy works perfectly demonstrate the foregoing concept by providing the world of art two brand new possibilities: a dynamic integration of pure traditional art and the avant-garde modern art, which presents a feasible approach to distinct Chinese calligraphy as an independent category among world visual arts.

by Michael Baxandall (British art historian and a professor emeritus of Art History at the University of California, Berkeley, taught at the Warburg Institute and University of London)

真正的藝術必須具有普遍意義，而只有具備普遍意義的作品才可能有真正的民族和特定的文化特徵。王冬齡的書法藝術是這個道理的見證。他的書法為世界藝術提供了兩種新的可能性：純粹的傳統藝術與最前衛的現代藝術的有機結合，而這種結合又為中國書法成為世界視覺藝術中一個獨立的藝術門類指出了可行的前景。

——巴克森德爾（倫敦大學教授、瓦爾堡研究院古典傳統教授、美國伯克利大學教授）



王冬齡　不羈　61 × 51 cm　銀鹽相紙　2014

WANG Dongling　*Un-boundedness*　61 × 51 cm　Gelatin Silver Print　2014

王冬齡　飛雪　61 × 51 cm　紙本水墨　2014

WANG Dongling　*Dancing Snow*　61 × 51 cm　Gelatin Silver Print　2014

抽象主義是中國繪畫和書法的核心。畫筆筆痕向來被視為對藝術家的手藝的記錄，加之繪畫和書法都有著表現和描寫的作用，因此，繪畫和書法都因抽象的表現潛力而受到重視。受益於這種運用繪畫和書法的抽象和象徵性特點的豐富傳統，當代中國藝術家能夠有選擇地採用西方的抽象概念藝術，以強化、擴展他們的表現目的。王冬齡是受過正統訓練的書法家，在本部分裡，他的作品可以代表那些運用傳統技巧來創作大規模的抽象藝術的藝術家。他們筆下的大規模抽象藝術突出了書法的動態手勢的特徵，而使作品脫離任何其他的語義學意義。

——何慕文（美國大都會博物館亞洲藝術部主任） 於大都會博物館《水墨藝術：歷史對當代中國的獻禮》新聞發佈會

The abstractionism has always been the essence of traditional Chinese painting and calligraphy. Brush strokes and trails are regarded all along as the record of the artist's gestural movements, in addition to the functions of expression and representation, therefore, paintings and calligraphies are highly revered for their potentials in abstract expression. In light of the rich and long-standing tradition of resorting to the abstraction and symbolism of painting and calligraphy, contemporary Chinese artists are able to selectively employ western abstract arts for their own purposes of intensifying and expanding the artistic expression. WANG Dongling, as a calligrapher who received formal training, in this section, can also represent those abstract artists with his large-scale abstract compositions depicted by traditional skills, which emphasize the gestural feature of calligraphy so as to rid the work of any other semantic meanings.

by Maxwell K. Hearn (Douglas Dillon Chairman of the Department of Asian Art at the Metropolitan Museum of Art), at the press conference for the featured exhibition <Ink Art: Past as Present in Contemporary China> at the Metropolitan Museum of Art

王冬齡　禪印　180 × 96 cm　紙本水墨　2019

WANG Dongling　*Meditation Sign*　180 × 96 cm　Ink on Xuan Paper　2019

禪印（局部）

Meditation Sign（Detail）

王冬齡　方玄　101 × 96 cm　紙本水墨　2019

WANG Dongling　*Square Blackness*　101 × 96 cm　Ink on Xuan Paper　2019

王冬齡將中國書法的傳統風格與其他藝術和文化傳統相結合，告訴我們中國書法是一門勇於創新的、現代的藝術樣式。王冬齡藝術創作的靈感很大程度上受益於過去 45 年裡他對各個藝術種類的深刻領悟。

—— 白若思 （英國著名策展人、大英博物館顧問）

WANG Dongling integrates the traditional style of Chinese calligraphy with other art forms and cultural heritages, demonstrating that Chinese calligraphy is an evolving art form of originality and modernity. His works are greatly inspired by his profound comprehension on various arts in the past 45 years.

by Gordon S. Barrass (British curator, consultant for the British Museum)

王冬齡書蘇軾《飲湖上初晴後雨》　蘋果杭州旗艦店　杭州　中國　2015

WANG Dongling's writing ***Feast on the Boat in West Lake Caught in a Sudden Rain*** (by SU shi) at the Flagship Apple Store in Hangzhou City of China, 2015

蘋果公司執行長庫克的第一堂書法課　王冬齡工作室　杭州　中國　2015

The fist class on calligraphy with Tim Cook, CEO of Apple Inc. at WANG Dongling's studio in Hangzhou City of China, 2015

王冬齡　團欒　97 × 90 cm　紙本水墨　2019

WANG Dongling　*Clustered Tree*　97 × 90 cm　Ink on Xuan Paper　2019

王冬齡　花非花　180 × 96 cm　紙本水墨　2020

WANG Dongling　*In Resemblance of Flower*　180 × 96 cm　Ink on Xuan Paper　2020

他的巨幅狂草，已經超越了書齋的極限，筆墨完全被精神化，精神從具體的書 寫中抽象出來，它們帶來的視覺體驗，已經不是觀看，而是體驗到了一種情境，一 種情懷。這種情境是他沉思的精神和逍遙的逸興合為一體創造出來的，在這個意義上， 他的書法既是書也非書，更是超書，進入了超越具體點畫而與偉大的經典文脈相承 的精神境界。

—— 范迪安 《俱懷逸興壯思飛〈王冬齡書法藝術〉序》

His monumental cursive script calligraphy works are beyond the architectural limit of scholar's study room: brush strokes are spiritualized to transcend from the writing practice into an abstract visual experience on a specific context-building or an expression of feeling other than the mere act of looking, which are created by the combination of his contemplative spirit and unfettered whim. In this sense, his works blur and also transcend the definition of calligraphy, hence entering a spiritual realm beyond specific strokes to connect with all the classical contexts of the greatest.

by FAN Di'an, prologue of WANG Dongling's Calligraphy Art

徐果

XU Lei:

Born today, our mission is not the same. There were only ancient and modern debates over the history of Chinese art in the past dynasties. Since the twentieth century, the dimension of the Sino-Western debate had been added. No one can turn a blind eye to this variable. Therefore, the expression of traditional aesthetics through modern channels has become one of the important contents of modern civilization. We are duty-bound to make a change. Nonetheless, the motivation for me is still derived from traditional aesthetics, from which I benefited a lot. This is equivalent to speaking classical stories in vernacular, with ancient emotions, and different passages, on the contrary, what we finally show is closer to the core of affairs than those of the traditional followers. All times and all lands are able to be got through, they are actually all the same. I try to find the right place and the proper method from this intersecting path, finding the meeting point and doing a job of "Inner thoughts from the opposite side."

徐累：

生逢今天，我們的使命是不一樣的。以往的中國藝術，歷朝歷代只有古今之爭，二十世紀以後，多了中西之爭這個維度，這一變數，誰都不可能視而不見。因此，通過現代的通道表述傳統美學，變成了現代文明的重要內容之一，其命唯新，責無旁貸，語境不一樣了。雖然如此，但對我來說，創造的動力還是來自傳統美學，從中受益匪淺。這等於用白話文講古典的故事，古老的情感，通道不同，最後表現出來的，反而比那些按步就班的傳統派更接近事理的核心。古今中外是能夠打通的，他們實際上是一回事。我試圖從這交叉的路徑中，找到合適的位置，恰當的方法，找到它們的契合，做一種“秘響旁通”的工作。

徐累　鹿頂記　65 × 88 cm　紙本水墨設色　1998

XU Lei　*Deer in Hat*　65 × 88 cm　Ink and Color on Xuan Paper　1998

先皇禦馬三千匹，仗下曾騎玉駱驄。
金鼎丹成龍亦化，圉人空棧泣西風。

蘇軾 - 書龍馬圖

徐累　龍馬仙　65 × 193 cm　紙本水墨設色　2009

XU Lei　*Dragon Horse Immortal*　65 × 193 cm　Ink and Color on Xuan Paper　2009

龍馬仙（局部）

Dragon Horse Immortal（Detail）

龍馬仙（局部）

Dragon Horse Immortal（Detail）

徐累　互行 2　106 × 149 cm　絹本水墨設色　2017

XU Lei　*Interact Shapes 2*　106 × 149 cm　Ink and Color on Silk　2017

互行 2（局部）

Interact Shapes 2（Detail）

徐累毫不掩飾地提示著畫面與文學乃至文字的關係。在他的方法論中，詩歌的修辭變成了圖 像修辭，自我的存在變成了意象的排列，詞語的節律變成了視象的節奏。

環顧徐累的作品，其每個意向都精巧而逼真，但彼此間卻是矛盾叢生，無法指向古典繪畫一直營造的那種 和諧世界。徐累的精巧寫實所營造的是一個陌生的奇異世界，就如同他這些文學性工筆風格對於前 衛藝術一樣，也是個陌生的世界。這些奇幻的畫面可以看作 是藝術家對“八五新潮”以來當代藝術歷史化幻覺的反思，是當代藝術這輛快速前行的汽車上的一面後視鏡。它們不是逃離，而是出走，更是出走之後的理性反思。

——皮力（香港 M+ 藝術博物館高級策展人）

徐累新作展　瑪勃洛畫廊　紐約　美國　2016

XU Lei, Marlborough Gallery,New York, USA, 2016

徐累 精品展
XU LEI SOLO EXHIBITION

XU Lei openly indicates the relationship between image and literature or even text. Within his methodology, the rhetoric of poetry has become the rhetoric of imagery; the existence of self has become the arrangement of concepts; the prosody of language has become the rhythm of imagery. Considering XU Lei's body of work as a whole, though his every intention is precise and true to life, these intentions in turn are full of contradictions, unable to recreate the harmonious world of classical painting. The precise realism of Xu Lei's paintings fabricates a bizarre, alien world, just as his gongbi technique steeped in literariness is alien to avant-garde art. These fantastical pictures can be seen as a rumination on the illusion of historicity in contemporary art since the 1985 New Wave, as the rearview mirror in the fast-moving car that is contemporary art. They are not an escape but a departure. Or more correctly, they are the rational reflection enabled by leavetaking.

by PI Li (Senior Curator of Hong Kong M+ Art Museum)

中國藝術研究院著名藝術家系列精品展——徐累精品展　中國國家博物館　北京　中國　2016

Chinese National Academy of Arts Series Exhibition of Famous Artists: XU Lei Solo Exhibition, National Museum of China, Beijing, China, 2021

鬥帳高眠，寒窗靜、瀟瀟雨意。南樓近，更移三鼓，漏傳一水。
點點不離楊柳外，聲聲只在芭蕉裏。也不管、滴破故鄉心，愁人耳。
無似有，遊絲細；聚復散，真珠碎。天應分付與，別離滋味。
破我一床蝴蝶夢，輸他雙枕鴛鴦睡。向此際、別有好思量，人千裏。

佚名－滿江紅・鬥帳高眠

徐累　蝴蝶誌　64 × 115 cm　紙本水墨設色　2002

XU Lei　*Chronicle of Butterflies*　64 × 115 cm　Ink and Color on Xuan Paper　2002

蝴蝶誌（局部）

Chronicle of Butterflies（Detail）

徐累　世界的床 1　52 × 113 cm　絹本水墨設色　2017

XU Lei　*Bed World 1*　52 × 113 cm　Ink and Color on Silk　2017

世界的床 1（局部）

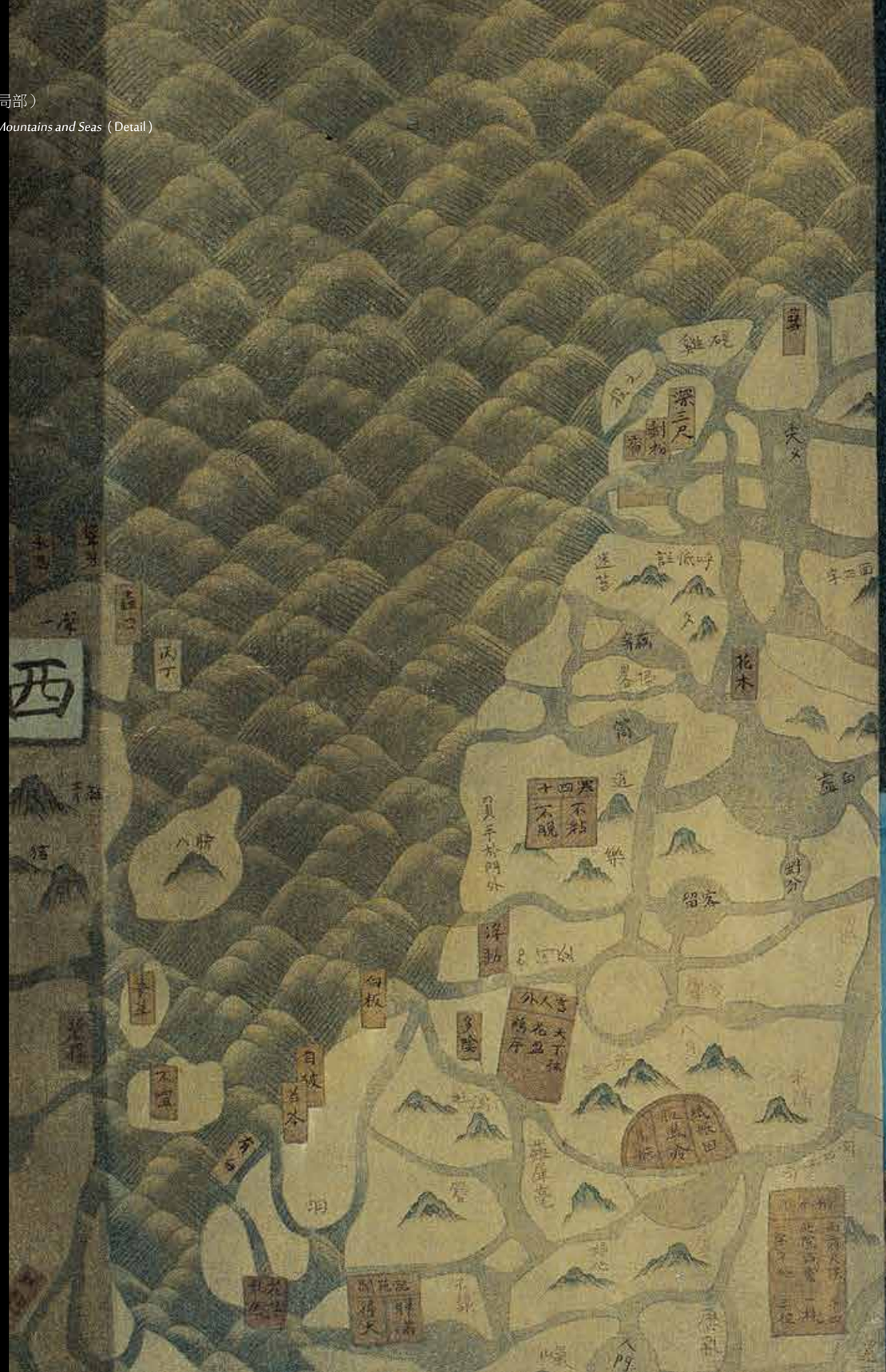
Bed World 1（Detail）

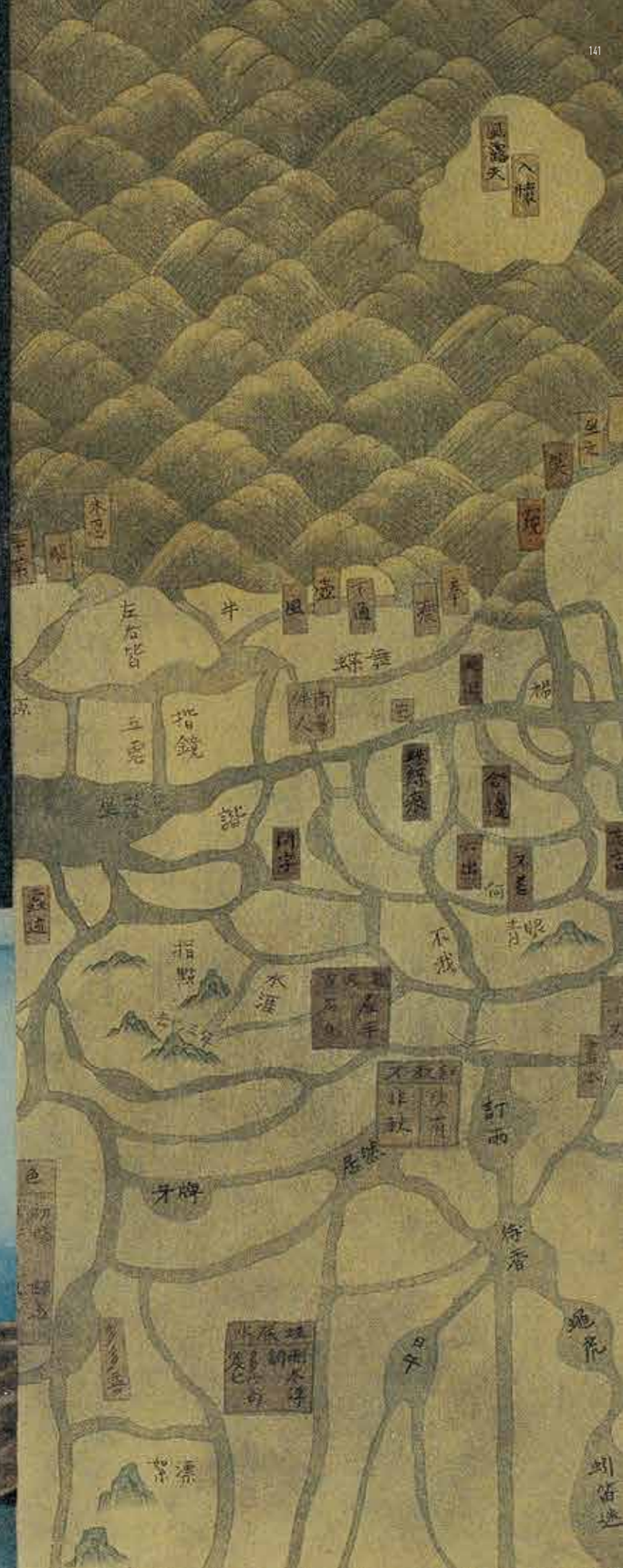
徐累　虛池記　65 × 86 cm　紙本水墨設色　2000

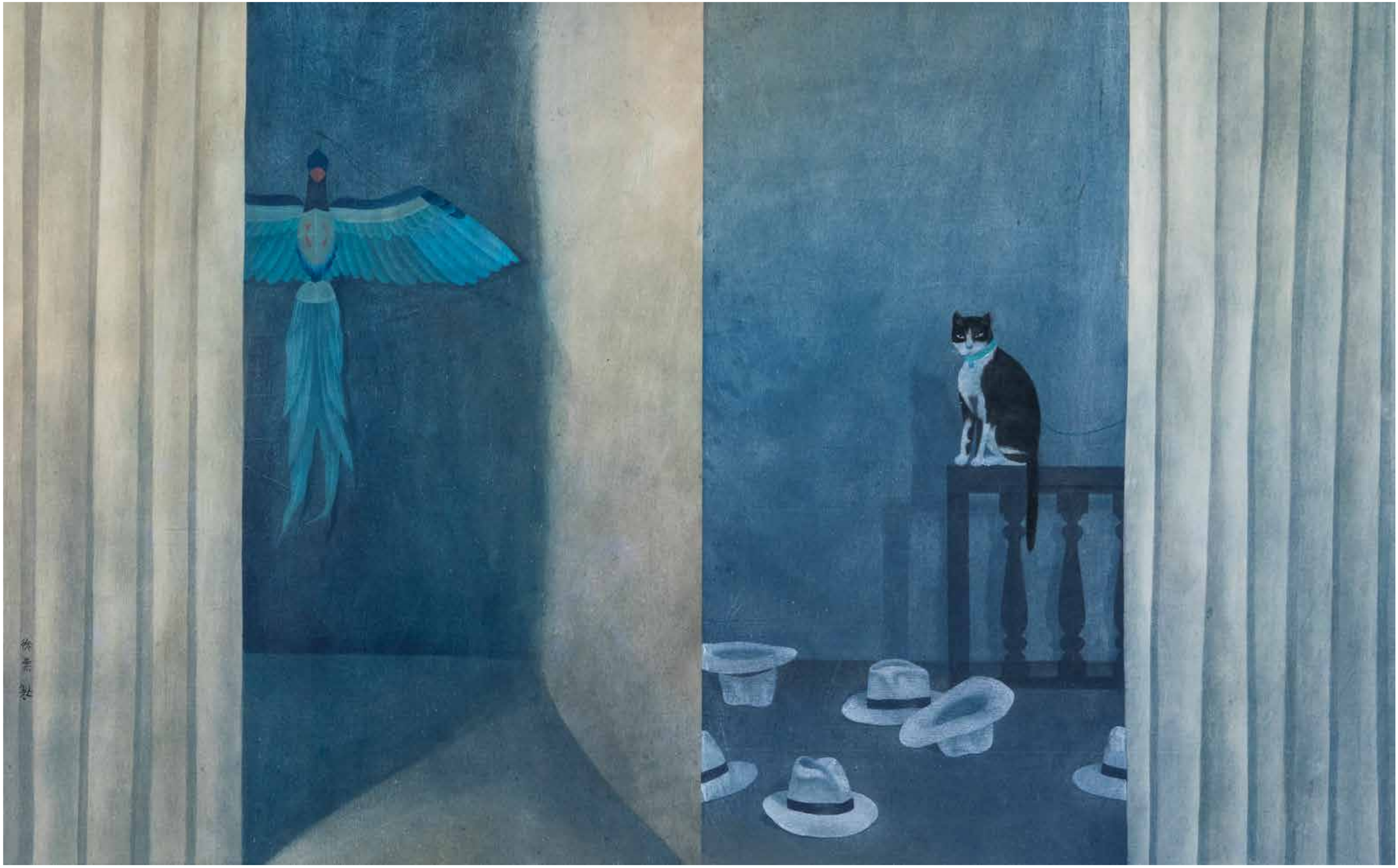
XU Lei　*Map of the Mountains and Seas*　65 × 86 cm　Ink and Color on Xuan Paper　2000

虛池記（局部）

Map of the Mountains and Seas（Detail）







徐累　羈　65 × 104 cm　紙本水墨設色　1996

XU Lei　*Inhibited*　65 × 104 cm　Ink on Xuan Paper　1996

羈（局部）
Inhibited（Detail）

羈（局部）
Inhibited（Detail）

錦瑟無端五十弦，一弦一柱思華年。
莊生曉夢迷蝴蝶，望帝春心托杜鵑。
滄海月明珠有淚，藍田日暖玉生煙。
此情可待成追憶，只是當時已惘然。

李商隱 - 錦瑟

徐累　虛妖　103 × 65 cm　紙本水墨設色　2001

XU Lei　*An Illusory Horse*　103 × 65 cm　Ink and Color on Xuan Paper　2001

虚妖（局部）

An Illusory Horse（Detail）

徐累　迷失　65 × 130.5 cm　紙本水墨設色　2004

XU Lei　*Lost*　65 × 130.5 cm　Ink and Color on Xuan Paper　2004

迷失（局部）

Lost（Detail）

世界的殼：徐累個展　今日美術館　北京　中國　2013

Veneer of the World: XU Lei, Today Art Museum, Beijing, China, 2013

徐累是一位罕見的畫家。他不僅讓他的作品自行說話，而且還讓他的作品自己思考。他向我們展示了圖像是如何獨立思考的。它們如何能使自己獨立於觀眾乃至畫家本人。

徐累是夢的追逐者。他追求最內在的人類經驗的怪誕意象。他帶著神秘的意義和矛盾的謎團面對我們。他的畫作充滿悖論，耐人尋味。它們具有夢的品質。在這裏，在景觀的碰撞中，當意大利文藝復興時期的山石試圖在中國古代精美的水墨山水中找到自己的位置時，我們直接見證了兩個概念的對立，即存在性和代表性的對立。矛盾沒有解決，它被設計出來，被接受超越。徐累並不直接表現視象，而是他進行了用於觀念判斷的修辭實驗。

在我們當今的對抗世界中已經聽不到什麼好消息。然而，徐累的作品是其中少有的好消息之一，因為他宣布了生動的藝術能克服矛盾。

——多米尼克・德維爾潘（法國前總理）《徐累，用思想繪畫》

XU Lei is a rare painter. He is a painter who lets his paintings not only speak for themselves, but also think by themselves. He shows us how images think on their own. How they can make themselves independent from the viewer and even from the painter.

XU Lei is a hunter of dreams. He pursues the eerie image of the innermost human experience. He faces us with mystery of meaning and with the enigma of contradictions. His paintings remain paradoxical and intriguing. They have the quality of dreams. Here in the collision of landscapes, when rubbles of Italian renaissance stones try to find their place in fine drawn ink landscapes of ancient China, we are direct witnesses of the confrontation of two concepts of matter, of existence, of representation. The contradiction isn't resolved, it is worked out, accepted and transcended. XU Lei doesn't so much represent visions as ne elaborates rhetorical experiments to judge concepts.

There are few good news in our world of confrontations. XU Lei's work is one of them, because he announces the vivid capacity of art to overcome contradictions.

by Dominique de Villepin, former French Prime Minister "XU Lei , Painting With The Matter of Thoughts"

溪邊照影行，天在清溪底。天上有行雲，人在行雲裏。
高歌誰和余，空谷清音起。非鬼亦非仙，一曲桃花水。
辛棄疾－生查子・獨遊雨巖

徐累　三體　66 × 51 cm　紙本水墨設色　2020

XU Lei　*The Three Body Problem*　66 × 51 cm　Ink and Color on Xuan Paper　2020

徐累　世界的盡頭　132 × 325 cm　紙本水墨設色　2009

XU Lei　*The End of the World*　132 × 325 cm　Ink and Color on Xuan Paper　2009

世界的盡頭（局部）
The End of the World（Detail）

世界的盡頭（局部）

The End of the World（Detail）

徐累　對弈　118 × 200 cm　紙本水墨設色　2007

XU Lei　*Game*　118 × 200 cm　Ink and Color on Xuan Paper　2007

對弈（局部）
Game（Detail）

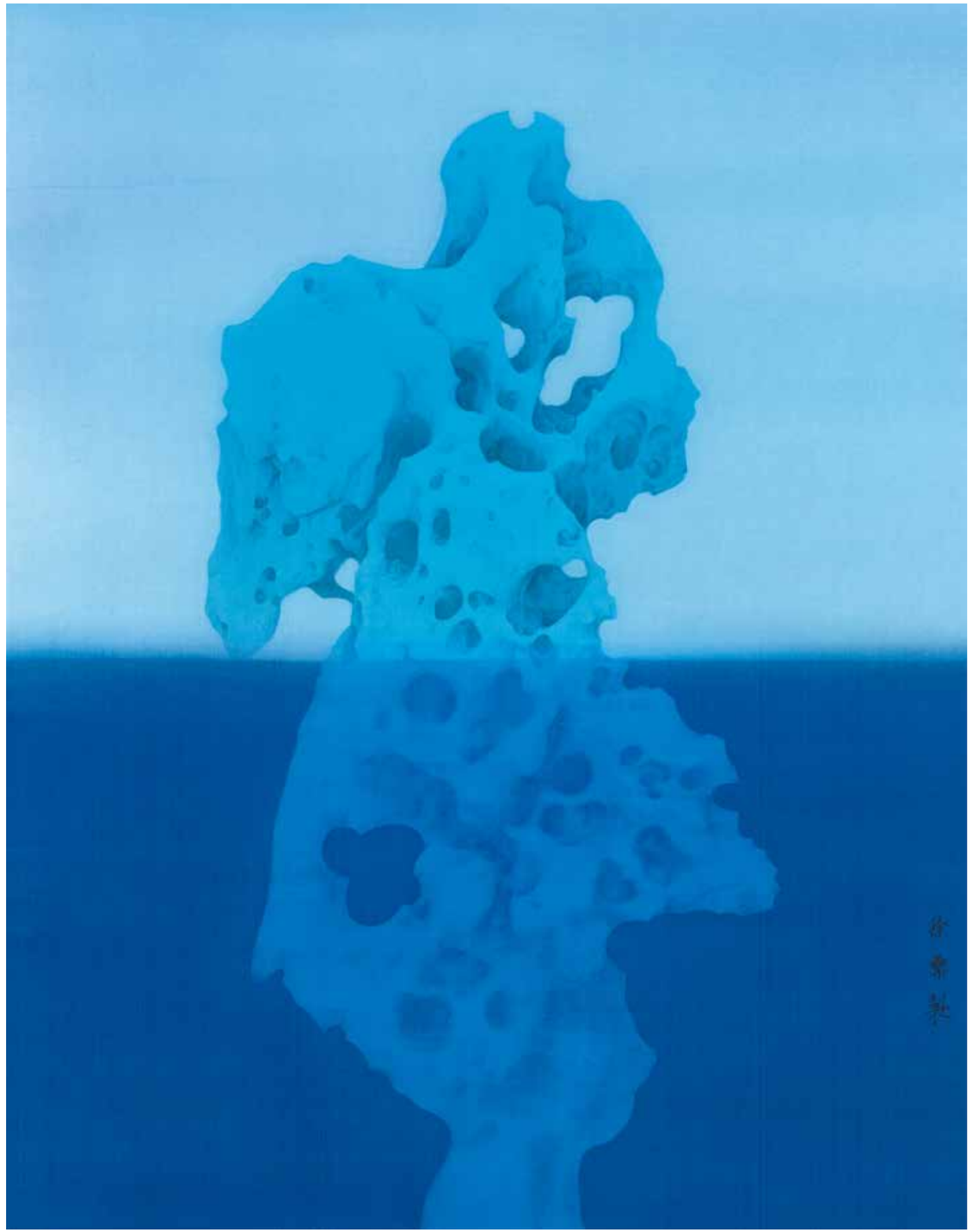
對弈（局部）
Game（Detail）

煙翠三秋色，波濤萬古痕。削成青玉片，截斷碧雲根。
風氣通巖穴，苔文護洞門。三峰具體小，應是華山孫。

白居易 - 太湖石

徐累　海天平分　63 × 50 cm　絹本水墨設色　2012

XU Lei　*Horizon Split*　63 × 50 cm　Ink and Color on Xuan Silk　2012



海天平分（局部）
Horizon Split（Detail）

海天平分（局部）
Horizon Split（Detail）

徐累　虛鏡　64 × 105 cm　紙本水墨設色　1997

XU Lei　*Empty Reflection*　64 × 105 cm　Ink and Color on Xuan Paper　1997

虛鏡（局部）

Empty Reflection（Detail）

徐累　五彩石　120 × 70 cm　絹本水墨設色　2017

XU Lei　*Coloured Rocks*　120 × 70 cm　Ink and Color on Silk　2017

五彩石（局部）

Coloured Rocks（Detail）

徐累一直念茲在茲的問題仍舊是一個經典問題：中西兩種繪畫傳統能否相融的問題，能否“合璧”的問題，古典繪畫和當代藝術能否“平視”的問題——這實際上仍舊是古代現代、東方西方的文化和美學溝通問題。徐累的《互山》是對這個問題的最新探索，對他來說，重提這個問題，不僅僅為了尋找一個可能的答案，構造一個融通的空間，完成某個圖像的重組，更重要的，也許還是為了探討繪畫傳統的再生問題——繪畫的當代性問題——當代並非緊緊地扣住這個時代，對這個時代的各種器具和觀念的表面挪用。當代也許就存在於返歸過去，存在於傳統的求同存異，存在於對豐富的文明資源的把握。或許這才是當今互聯網時代的馬刺。當這些綜合性的認知被恰當而尖銳地提示的時候——這正是徐累致力所在——才能使我們明白什麼是當代最深邃的肌體和骨骼，什麼是對人類歷史景觀古老的新看法。

——汪民安《包裹、分裂和嫁接：徐累的三種繪畫空間》

XU Lei continues to address classic questions: whether or not the painting traditions of China and the West can be combined whether or not the question of "integration"can be solved whether or not classical painting and contemporary art can be "leveled". These are indeed plaguing questions in the combination of classical and contemporary art and of aesthetic and tradition of East and West. Interact mountains is XU Lei's latest exploration of these questions. By again raising them, XU Lei is not merely searching for a possible answer, but is constructing a space to merge and reorder imagery. And perhaps, what is more important, is his exploration of questions pertaining to the rebirth of painting and to the contemporary nature of painting. Contemporary is not necessarily restricted to today's age and its expression of ideas with its many tools. Perhaps the present exists in the return to the past and in common traditions and exists within civilizations assurance of abundant natural resources. Perhaps it is this that spurred today's age of the Internet. XU Lei devotes his energy to directly pointing out these broad perceptions. Only in this way, can we understand the profound body and bones of today's age and come to see a new view of the historical landscape of humankind.

by WANG Min'an "Constrained, Divided, and Grafted: XU Lei's three painted spaces"

賦格：徐累個展　蘇州博物館　蘇州　中國　2013

Fugue: XU Lei, Suzhou Museum, Suzhou, China, 2013

王冬齡

1945 出生於中國江蘇省如東
1996 畢業於南京師範大學美術系
1981 畢業於杭州浙江美術學院（今中國美術學院）書法專業，獲碩士學位並留校任教，任職中國美術學院現代書法研究中心主任、教授、博士生導師

重要個展

2021 **從頭開始：王冬齡書法藝術 60 年，**浙江美術館，杭州

2020 **悟道，**誰先覺畫廊，新加坡

2019 **《逍遙遊》現場書寫，“水墨縱觀”項目，**新加坡國家美術館，新加坡

2018 **王冬齡：詩與畫，**前波畫廊，紐約

2017 **斐然文采：王冬齡，**漢雅軒，香港
王冬齡：竹徑，OCAT 深圳館展廳 A、B，深圳

2016 **亂書《心經》現場書寫，**溫哥華美術館，溫哥華
亂書《心經》現場書寫，加拿大國家圖書館，溫哥華
王冬齡：亂書，墨齋，北京
道象：王冬齡書法藝術，太廟藝術館，北京
王陽明詩文現場創作，貴陽孔學堂，貴陽
王冬齡書法展，格斯·費希爾美術館，奧克蘭
亂書《心經》現場書寫，大英博物館，倫敦
亂書《道德經》現場書寫，維多利亞與艾爾伯特博物館，倫敦
亂書《敦煌曲子詞》現場書寫，太廟藝術館，北京

2015 **亂書《心經》現場書寫，**布魯克林藝術博物館，紐約
《逍遙遊》現場題壁，漢堡大學，漢堡
蘇軾《飲湖上初晴後雨二首·其二》，蘋果杭州旗艦店，杭州
書非書：王冬齡作品展，三尚當代藝術館，杭州
王冬齡·心經，溫州當代藝術館，溫州
王冬齡新作展，前波畫廊，紐約

2014 **窮神知化：巨幅大字草書現場書寫，**北歐水彩博物館，謝爾港
道法自然：巨幅大字草書現場書寫，大都會博物館，紐約
古道邊：王冬齡書法展，水上公園今晚人文學院，天津
春江花月夜：王冬齡書寫展，香港文化中心大堂，香港
大小由之：悟齋書法小品展，精彩畫廊，杭州

2013 **王冬齡：墨意象，**墨齋，北京
湖海通：王冬齡書法藝術展，南通博物院，南通
王冬齡：書海潮，漢雅軒，香港
巨幅現場書寫《周易句》，香港城市大學，香港

2013 **巨幅現場書寫《春江花月夜》，**香港藝術館，香港

2012 **黑白至上：王冬齡書法展，**三尚當代藝術館，杭州

2011 **國美之路：書法道——王冬齡書法藝術展，**浙江美術館，杭州

2007 **共逍遙：王冬齡書法藝術展，**中國美術館，北京

2006 **蘭亭國際書法藝術節現場題壁《臨河序》，**蘭亭書法藝術節，紹興

2003 **王冬齡書法展，**藝蘭齋美術館，南京
王冬齡書法展，香港中文大學，香港

2002 **王冬齡筆墨展，**鬲士豪畫廊，紐約

2001 **花非花：書非書，**伊森·科恩畫廊，紐約
揮灑符號，金彩畫廊，杭州
王冬齡書法展，蘭亭書法藝術節，紹興

1999 **王冬齡書法展，**深圳美術館，深圳，中國

1998 **王冬齡書法展，**D.P. 方畫廊，聖約瑟
王冬齡書法展，基爾藝術設計與建築學院，基爾

1997 **王冬齡書法展，**名古屋市民畫廊，名古屋

1994 **王冬齡書畫展，**中國美術館，北京

1993 **王冬齡書法展，**日本國際通訊社，東京

1992 **王冬齡書法展，**明尼蘇達州立展覽中心，明尼阿波利斯
王冬齡書法展，D.P. 方畫廊，聖約瑟

1991 **王冬齡書法展，**加利福尼亞大學，聖塔克魯斯
王冬齡書法展，北達科塔美術館，格蘭特·弗克斯市

1990 **王冬齡書法展，**明尼蘇達大學，聖保羅
王冬齡書法展，D.P. 方畫廊，聖約瑟，美國
王冬齡書法展，蒙特利爾大學，蒙特利爾

1989 **王冬齡書法展，**克蘭納特藝術博物館，伊利諾大學厄巴納 - 香檳分校，香檳
王冬齡書法展，麥卡勒斯特畫廊，聖保羅
王冬齡書法展，堪薩斯大學，堪薩斯
王冬齡書法展，明尼蘇達大學，聖保羅
王冬齡書法展，聖塔克魯斯藝術學校，聖塔克魯斯

1987 **王冬齡書法展，**浙江美術學院，杭州
王冬齡書法展，中國美術館，北京

主要群展

2021 **飛墨橫山，**橫山書法藝術館，台灣

2020 **釋讀世界：書法啟發的藝術，**亞洲藝術周特別呈現，前波畫廊，紐約
風景與書，明珠美術館，上海

2019 **墨意：當下的中國水墨藝術，**南海藝術中心，三藩市
偉大的中國書法與國畫：一帶一路·書法（畫）展”，世界書法博物館，莫斯科

2018 **中國新水墨作品展 1978-2018，**北京民生現代美術館，北京
自由的尺度·第五回：中國當代水墨世界巡展，太和空間，北京
眾妙之門，上海當代藝術館，上海

2017 **無垠：進行中的水墨運動，**四川美術學院美術館，重慶

2016 **Open Books：藝術家與他們的中國冊頁，**加拿大國家圖書館，溫哥華
山水宣言，公望美術館，杭州
山水間，上海當代藝術館，上海
光的書寫者，光之藝畫廊，杭州

2015 **第十屆世界書藝全北雙年展，**全州
法外神山：當代書畫藝術群展，香港
法外神山：當代畫群展，香港
書非書 2015 杭州國際現代書法展既書非書文獻展，中國美術學院美術館，杭州
中國 8：萊茵魯爾區中國當代藝術，格爾森基爾欣藝術博物館，格爾森基爾欣

2014 **印度柯欽雙年展：Janela-Migrating Forms and Migrating Gods，**Mill Hall Compound，柯欽
蘭亭書法雙年展，浙江美術館，杭州
冠山風：鄭勝天與王冬齡作品展，前波畫廊，紐約
水墨與身體，墨齋，北京
改變中的中國山水——當代中國水墨，北歐水彩博物館，哥德堡

2013 **水墨：中國當代藝術中的古法今用，**大都會博物館，紐約
筆意對話：王冬齡和 Samir Al Sayegh 書法特展，Athr 畫廊，吉達
黑白至上：中國當代抽象水墨，藝術門，上海
冠山風：鄭勝天與王冬齡作品展，前波畫廊，北京
領軍當代：'AAC 藝術中國年度影響力 ' 獲獎藝術家邀請展，今日美術館，北京

2013 **墨相：王冬齡、梁揚、鄒濤現代書法展，**巴黎莫麗斯酒店，巴黎
中國當代水墨走向巴塞爾：自由的尺度（第四回），邁阿密尼娜·托瑞斯藝術畫廊，邁阿密
書與法·二：OCAT 西安館開館展，華僑城當代藝術中心西安館，西安
濾鏡，上海環球金融中心，上海
水墨檔案第一回：中韓當代水墨邀請展，南京藝術學院美術館，南京；濟州現代美術館，濟州

2012 **圖與詞：馬格利特以來，**中國美術館，北京
壬辰冬至：中國美術學院現代書法研究中心成立十周年作品展，三尚當代藝術館，杭州
中國美術學院書法專業創辦五十周年文獻展，浙江美術館，杭州
無界：蘭亭書法社雙年展，浙江美術館，杭州
倫敦二〇一二中國藝術展，英國皇家藝術學院，倫敦
內外兼修：中國當代藝術展，伊斯坦布爾現代美術館，伊斯坦布爾
書與法：王冬齡、邱振中、徐冰作品展，何香凝美術館 OCT 當代藝術中心，深圳
杭州跨年展·醒墨，三尚當代藝術館，杭州
書寫之道：八位中德藝術家聯展，證大當代藝術空間，上海

2011 **一九九一年聖地牙哥中國美術創作研討會二十周年回顧與展覽，**西安美術館，西安
飛白：漢字向度——成都雙年展特別邀請展，巡遙漢字藝術館，成都
書風書峰：二〇一一浙江書法名家作品展，杭州

2010 **書非書：二〇一〇杭州國際書法藝術展，**中國美術學院美術館，杭州
漢字之美：中國書法展，聯合國教科文組織巴黎總部，巴黎
二〇一〇首屆新水墨藝術邀請展，明圓文化藝術中心，上海；嶺南畫院，東莞
突維：二〇一〇浙江當代藝術展，杭州和平國際會展中心，杭州
翰墨華章：新中國成立六十周年中國書法學術邀請展，浙江省美術館，杭州

2009 **黑白心象：王冬齡與葡萄牙若昂·阿爾梅達作品展，**里斯本東方博物館，里斯本
歐羅巴厘亞中國藝術節——再序蘭亭：中國書法大展，比利時皇家美術館，布魯塞爾
被漢字·被書法：年度漢字活動現場，三尚當代藝術館，杭州
第二屆中國現代二十人書法展，東京都美術館，東京

2008 **首爾書藝雙年展，**書藝博物館，首爾
水木境天：北京電影學院國際新媒體藝術三年展，北京電影學院，北京
第六屆深圳國際水墨雙年展，深圳畫院，深圳
十八案：中國高等美術學院實驗藝術教案展，中國美術學院象山校區美術館，杭州
很好很書法：平安夜書法現場，中國美術學院現代書法研究中心，杭州
全國廉政文化大型繪畫書法展，中國美術館，北京

2007 **執紙之手”，**羅馬美術學院，羅馬
獨樂·眾樂：中國美術學院公共藝術展，日中友好會館，東京
重新啟動：第三屆成都雙年展，成都世紀城新國際會展中心，成都
開 Fun：臺北國際現代書法展，臺北市立美術館，台北
中國製造：當代藝術展，路易斯安那博物館，路易斯安那

2006 **平安夜書法現場，**中國美術學院現代書法研究中心，杭州
筆墨：中國書寫藝術展，大都會博物館，紐約
黃盒子·青浦：中國空間裡的當代藝術展，青浦區小西門古民居建築群落，上海

2005 **書·非書：開放的書法時空，**西湖美術館，杭州
首屆國際草書大展，西湖美術館，杭州
世博會世界書法展，名古屋，日本
中國美術館首屆當代名家書法提名展，中國美術館，北京
全國名家邀請展，故宮博物院，北京
寓言：中國當代藝術展，六合·天寓現場，杭州
筆墨的擴散：二〇〇五年首爾書藝雙年展，書藝博物館，首爾

2004 **E 時代水墨元素國際邀請展，**聯邦德國新聞署，柏林
全國第八屆書法篆刻展，陝西省美術博物館，西安
中國當代藝術家邀請展，南京博物院，南京
激進的線：革新中國當代畫，伍斯特學院藝術博物館，伍斯特

2003 **地之緣：亞洲當代藝術邀請展，**中國美術學院美術館，杭州
書法作為資源，亞奧藝術中心，悉尼

2002 **中國現代書法展，**丹佛亞洲中心，丹佛
驚人之筆：中國現代書法藝術展，大英博物館，倫敦

2001 **中國當代美術家作品展，**上海
兩岸書法交流展，臺北
無際中華：新中國畫展，蘇富比紐約分部，紐約
筆墨的精神，漢城
國際抽象水墨展，西安

2000 **當代中國書法展，**香港
世紀之門：藝術邀請展，成都現代藝術館，成都

1999 **四十六位元中國當代藝術家作品展，**霍克藝術會館，上海
二十世紀中國書法大展，東京
現代文字藝術展，漢城

1998 **當代中國書法展，**巴黎

當代中國書畫展，瑪爾莫康斯塔爾美術館，瑪爾莫
筆語：當代中國書法展，哥倫比亞大學，紐約
中華五千年文明藝術展，古根海姆美術館，紐約

1997 **二十一世紀書法展，**中國美術館，北京

1995 **國際現代書法雙年展，**中國美術學院，杭州

1994 **現代書法探索，**中國美術館，北京

1993 **中國篆刻展，**耶魯大學，紐黑文

1992 **第二屆國際藝術博覽會，**邁阿密

1991 **中國藝術與西方，**聖地牙哥大學，聖地牙哥

1990 **筆舞墨吟：大英博物館藏書畫展，**海沃得畫廊，倫敦

1989 **日中書法交流展，**香港
來自杭州的紙上藝術，漢堡
中國當代書法藝術展，薩伊

1987 **中日蘭亭書會展，**紹興

WANG DONGLING

1945 Born in Rudong, Jiangsu Province, China
1966 B.A. Fine Art Department of Nanjing Normal University, Nanjing, China
1981 M.A. Calligraphy Department of Zhejiang Academy of Fine Art (now China National Academy of Fine Arts), Hangzhou, China

SELECTED SOLO EXHIBITIONS

2021
From Inception: WANG Dongling 60 Years of Calligraphy, Zhejiang Art Museum, Hangzhou

2020
THE WAY: A Solo Exhibition by WANG Dongling, iPreciation, Singapore

2019
Wandering Beyond: Public calligraphy performance, Ink Masters program, National Gallery Singapore, Singapore

2018
WANG Dongling: Poetry and Painting, Chambers Fine Art, New York

2017
Poetic Rainbow: The Calligraphy of WANG Dongling, Hanart TZ Gallery, Hongkong
WANG Dongling: The Bamboo Path, Exhibition halls A and B OCAT, Shengzhen

2016
Public performance of chaos-script (luanshu) calligraphy, Vancouver, Art Gallery, Vancouver
Public performance of chaos-script (luanshu) calligraphy, Library and Archives Canada, Vancouver
Between Heaven and Heart, Imperial Ancestral Temple Art Museum, Beijing
WANG Dongling: Writing Chaos, INK studio, Beijing, China Public performance of calligraphy, Guiyang Confucius Academy, Guiyang
WANG Dongling: Contemporary Calligraphy, Gus Fisher Gallery, Auckland
Public performance of chaos-script (luanshu) calligraphy, British Museum, London
Public performance of chaos-script (luanshu) calligraphy, Victoria and Albert Museum, London
Public performance of chaos-script (luanshu) calligraphy, Imperial Ancestral Temple Art Museum, Beijing

2015
The Heart Sutra in Chaos Script: public calligraphy performance, Brooklyn Museum, New York
Public calligraphy performance, Universität Hamburg, Hamburg
Drinking by the Lake: Clear Sky followed by Rain' by Su Shi, public calligraphy performance, Apple Store West Lake, Hangzhou
Writing Non-Writing: Calligraphic Works by WANG Dongling, Sanshang Contemporary Art Museum, Hangzhou
WANG Dongling: The Heart Sutra, Wenzhou Contemporary Art Museum, Wenzhou
New Works, Chambers Fine Art, New York

2014
Public performance of monumental cursive-script calligraphy, Nordiska Akvarellmuseet, Skärhamn
Public performance of monumental cursive-script calligraphy, Metropolitan Museum, New York
Beside the Ancient Road, Jinwan Faculty of Humanities of Tianjin Water Park, Tianjin
The Moon over the River on a Spring Night: The Art of Calligraphy by WANG Dongling, Hong Kong Museum of Art, Hong Kong
Small Calligraphic Works by Wuzhai, Jingcai Gallery, Hangzhou

2013
WANG Dongling: The Origins of Abstraction, INK studio, Beijing
WANG Dongling: Brushing the Ties, Hanart TZ Gallery, Hong Kong
Calligraphy Performance and New Media, City University of Hong Kong, Hong Kong
The Moon over the River, WANG Dongling Public Performance of Calligraphy, Hong Kong Museum of Art, Hong Kong

2012
Decanter Ink: Hangzhou Cross-year Exhibition - Wang Dongling Solo Exhibition, Sanshang Art Museum, Hangzhou

2011
WANG Dongling: The Daoism of Calligraphy, Zhejiang Museum of Art, Hangzhou

2007
Share the Peripatericism: Calligraphy Exhibition by WANG Dongling, National Art Museum of China, Beijing

2006

Preface to the Riverside Gathering (Linhe Xu), public calligraphy performance, Lanting International Calligraphy Festival, Shaoxing

2003

Calligraphy by WANG Dongling, Yilanzhai Art Museum, Nanjing
Calligraphy by WANG Dongling, Chinese University of Hong Kong, Hong Kong

2002

Works of WANG Dongling, Goedhuis Gallery, New York

2001

It is Not Calligraphy, Ethan Cohen Fine Arts Gallery, New York, USA
Writing With Ease, Jincai Gallery, Hangzhou
Calligraphy of WANG Dongling, Lanting International Calligraphy Festival, Shaoxing

1999

Calligraphy of WANG Dongling, Shenzhen Art Museum, Shenzhen

1998

Calligraphy by Wang Dongling, D.P. Fong Gallery, San Jose
Calligraphy by WANG Dongling, Muthesius Hochschule & Polytechnic School for Art, Kiel

1997

Calligraphy by WANG Dongling, Nagoya Zie Mien Gallery, Nagoya

1994

WANG Dongling: Calligraphy and Painting, National Art Museum of China, Beijing

1993

Calligraphy by WANG Dongling, International Press, Tokyo

1992

Calligraphy by WANG Dongling, Minnesota State Exhibition Center, Minneapolis
Calligraphy by WANG Dongling, D.P. Fong Gallery, San Jose

1991

Calligraphy by WANG Dongling, University of California, Santa Cruz
Calligraphy by WANG Dongling, North Dakota Museum of Art, Grand Forks, North Dakota

1990

Calligraphy by WANG Dongling, University of Minnesota, St. Paul
Calligraphy by WANG Dongling, D.P. Fong Gallery, San Jose
Calligraphy by WANG Dongling, Montreal University, Montreal

1989

Calligraphy by WANG Dongling, Krannert Art Museum, University of Illinois, UrbanaChampaign
Calligraphy by WANG Dongling, Macalester Gallery, St. Paul
Calligraphy by WANG Dongling, University of Kansas, Kansas
Calligraphy by WANG Dongling, University of Minnesota, St. Paul
Calligraphy by WANG Dongling, Art School of Santa Cruz, Santa Cruz

1987

Calligraphy by WANG Dongling, China Academy of Art, Hangzhou
Calligraphy Exhibition of WANG Dongling, National Art Museum of China, Beijing

SELECTED GROUP EXHIBITIONS

2021

Flying Ink, Hengshan Calligraphy Art Center, Taiwan

2020

Landscape and Books, Pearl Art Museum, Shanghai, China The
Illustrated Word: Artwork Inspired by Calligraphy, Chambers Fine Art, New York

2019

In Ink: Current Trends of Ink Art, NanHai Art, San Francisco
Great Chinese Calligraphy and Painting: One Belt - One Road exhibition, World Calligraphy Museum, Moscow

2018

New Ink Art in China 1978-2018, Minsheng Art Museum, Beijing, China
Boundary of Freedom, Fifth Found - Chinese Contemporary Ink Wold Tour, Taihe Art Gallery, Beijing, China Mind Temple, MoCA Shanghai, Shanghai

2017

Boundless: On Going Chinese Ink Art, Art Museum of Sichuan Fine Arts Institute, Chongqing
The Unusual West Lake: The First Art Scene of West Lake Photo Exhibition, CAA Art Museums, Hangzhou

2016

Open Books: International Artists Explore the Chinese Folding Book, Library and Archives Canada, Vancouver
Shan Shui A Manifesta, Gong Wang Art Museum, Hangzhou
Shan Shui Within, Museum of Contemporary Art, Shanghai
Light Writers 2016, Light Gallery, Hangzhou

2015

10th World Calligraphy Biennale of Jeollabuk-do, Jeonju, Korea
Magic Mountains, Hong Kong
Hangzhou International Modern Calligraphy Exhibition and Writing Nor-writing Document Exhibition, Museum of Contemporary Art of CAA, Hangzhou
China 8: Contemporary Art from China at Rhine & Ruhr, Kunstmuseum, Gelsenkirchen

2014

Kochi-Murizis Biennale: Collateral Project "Janela-Migrating Forms and Migrating Gods", Mill Hall Compound, Kochi, India Orchid Pavilion Calligraphy Biennial, Zhejiang Art Museum, Hangzhou
Guanshan Gathering: Works by Zheng Shengtian and Wang Dongling, Chambers Fine Art, New York
Ink and the Body, INK studio, Beijing, China China's Changing Landscape - Contemporary Chinese Ink, Nordiska Akvarellmuseet (Nordic Watercolour Museum), Goteborg

2013

Ink Art: Past as Present in Contemporary China, Metropolitan Museum, New York
Beyond Black and White: Chinese Abstract Ink, Pearl Lam Galleries, Shanghai
Guanshan Gathering: Works by Zheng Shengtian and Wang Dongling, Chambers Fine Art, Beijing

2012

Images and Words: Since Magritte Era, Chinese Art Museum, Beijing
Inner and Outer Transformation: A View on Chinese Contemporary Art, Istanbul Modern, Istanbul
Textual Logic: Works by Wang Dongling, Qiu Zhenzhong and Xu Bing, He Xiangning Art Museum, Shenzhen

2011

International Modern Calligraphy Exhibition, Wiesbaden International Arts Festival, Baden and Hamburg
Hollow Stroke Style: Dimension of Chinese Character, Chengdu Biennial Special Invitation Exhibition, Chengdu

2010

Hangzhou International Modern Calligraphy Art Exhibition, Hangzhou
Breaking out, Zhejiang Contemporary Art Exhibition, Hangzhou
Beauty of Chinese Characters: Chinese Calligraphy Exhibition, Paris

2009

The Orchid Pavilion: The Art of Writing in China, Royal Museum of Fine Arts of Belgium, Brussels
Black and White Image: Wang Dongling & Joao Carlos Almeida, Museu do Oriente, Lisbon

2008

Seoul Calligraphy Art Biennial, Seoul
Water & Wood Wonderland, BFA International New Media Art Triennial, Beijing
The 6th International Brush Painting Biennial - Ink · City, Exhibition, Shenzhen
Eighteen Teaching Plans: Experimental Art Teaching Plan Exhibition, Hangzhou
Classic Calligraphy: Silent Night Calligraphy Activity, Hangzhou

2007

In the Hand of Paper, Art Academy of Rome, Rome
Reboot, The 3rd Chengdu Biennale, Chengdu, China Opening Fun - International Modern Calligraphy Exhibition, Taipei
Made in China: Contemporary Art Exhibition, Louisiana Art Museum, Louisiana

2006

Ink & Brush: Chinese Writing Art Exhibition, Metropolitan Museum, New York
Yellow Box, Qingpu China Space Contemporary Art Exhibition, Shanghai

2005

The Calligraphy Is Not Calligraphy: The Open Calligraphy Space - International Modern Calligraphy Exhibition, Hangzhou
International Calligraphy Exhibition, World Exposition, Nagoya

2004

Maze: The 2nd National Media Art Exhibition, Hangzhou
The 8th National Calligraphy and Seal Exhibition, Xi'an

2003

Calligraphy Exhibition, Sydney
International Modern Ink Color Exhibition, Xi'an

2002

Silent Music: Contemporary Chinese Calligraphy Exhibition, London

Brushes with Surprise: The Art of Calligraphy, British Museum, London

2001

Borderless China: Exhibition of Chinese Paintings, New York

Spirit of Ink & Brush, Chinese Calligraphy Exhibition, Seoul

1999

Exhibition of The Works of 46 Contemporary Chinese Artists, Shanghai

Grand Exhibition of Chinese Calligraphy in the 20th Century, Tokyo

1998

Contemporary Chinese Calligraphy Exhibition, Paris

Exhibition of Contemporary Chinese Calligraphy & Paintings, Konsthall Gallery, Malmö

Contemporary Chinese Calligraphy Exhibition, Columbia University, New York

Chinese Art & Civilization of Five Thousand Years, Guggenheim Museum, New York

1997

Calligraphy Exhibition of the 21st Century, National Art Museum of China, Beijing, China

1994

Modern Calligraphy Exploration Exhibition, National Art Museum of China, Beijing

1993

Chinese Seal Exhibition, Yale University, New Haven

1992

The 2nd International Art Exposition, Miami

1991

Chinese Art and the West: Chinese Art Exhibition, San Diego

1990

Brush Dancing & Ink Singing, collected by the British Museum, Hayward Gallery, London

1989

Sino-Japanese Calligraphy Exchange Exhibition, Hong Kong

Paper Art from Hangzhou, Hamburg

1987

Lanting Sino-Japanese Calligraphy Exhibition, Shaoxing

Exhibition of Contemporary Chinese Calligraphy Treasures from Mainland China, Taipei

徐累

1963 年出生於江蘇省南通市
1984 年畢業於南京藝術學院美術系中國畫專業
現工作於中國藝術研究院文學藝術創作院
碩士研究生導師
中國工筆畫學會副會長

重要個展

2021　**興會：徐累個展，**南池子美術館，北京

2019　**彼岸：徐累近作展，**南海藝術中心，舊金山

2018　**互：徐累個展，**瑪勃洛畫廊，馬德里

2016　**中國藝術研究院著名藝術家系列精品展——徐累精品展，**中國國家博物館，北京
徐累新作展，瑪勃洛畫廊，紐約

2015　**賦格：徐累個展，**蘇州博物館，蘇州

2013　**世界的殼：徐累個展，**今日美術館，北京

2011　**鏡中月：徐累個展，**季豐軒畫廊，香港
徐累個展，亞洲之家，倫敦

2010　**秘響：徐累新作展，**龍美仙藝術機構 / 紐約 JOAN B MIRISS 畫廊，紐約

2008　**徐累：傳統的復活，**美國國會圖書館，華盛頓

1999　**徐累個展：鏡花水夜，**可一畫廊，南京

1997　**徐累新作展，**Browse & Darby 畫廊，倫敦

1995　**徐累個展：夢新影，**藝倡畫廊，香港
丁雄泉／徐累二人展，新加坡亞洲國際藝術博覽會
徐累作品特展，江蘇省美術館，南京

1991　**徐累作品展，**意大利駐北京大使館文化處，北京

重要聯展

2021 **第十一屆中國工筆畫大展**，中國美術館，北京
極地清晨，應空間，北京
盡是彩虹：三十周年特展，燦藝術中心，北京
質文代變：當代水墨的多元表達，大千畫廊，北京
墨非墨：劇場謝幕與媒介回歸，墨非墨畫廊，青島
往來古今：江蘇省現代藝術館開館展，江蘇省現代藝術館，南京

2020 **水墨進行時：2000—2019**，廣東美術館，廣州
綿延：變動中的中國藝術，北京民生現代美術館，北京
2020 中國水墨年鑒——水墨天，北京安美術館，北京
傳統的復活：中國當代藝術的另一條線索，北京松美術館，北京
復 · 始：後傳統藝術展，成都國際藝術展覽中心，成都
檔案：逐漸形成的閉環——2020 中國當代水墨年鑒五周年特展，南京藝術學院美術館，南京
巨浪與余音：重訪 1987 年前後中國藝術的再當代過程，北京中間美術館，北京
第六屆杭州中國畫雙年展，浙江美術館 , 杭州

2019 **第十屆深圳國際水墨雙年展**，深圳畫院美術館，深圳
精微·廣大：中國當代工筆畫名家小幅精品展，關山月美術館，深圳
畫屏：傳統與未來，蘇州博物館，蘇州
紐約亞洲藝術周項目：水墨四藝，藍理中國文物空間，紐約
中國藝術研究院研究生教學成果展，中國國家博物館，北京
向往經典：2019 中國當代傑出藝術家邀請展，中國國家博物館，北京
20 世紀“中國美術南通美術現象”研究展，南通博物苑，南通
勇攀藝術高峰——中國藝術研究院文學藝術創作院匯報展：花與人的世界，中國藝術研究院，北京

2018 **後筆墨時代：中國式風景**，廣東美術館，廣州
體用一源：面向未來的水墨藝術——2018 中國當代水墨年鑒三周年特展，中國美術館，北京
自·滄浪亭，金雞湖美術館，蘇州
東方桃花源：對傳統美學繼承、回應以及發揚的中國當代藝術，德國萊比錫棉紡廠藝術區，萊比錫
古城新脈：城墻之外 2018 西安當代藝術展，西安美術館，西安
閎約深美：南京藝術學院中國畫、書法專業改革開放 40 周年教學成果展，中國美術館，北京
水墨概念藝術大展，中華藝術宮，上海
墨變：實驗水墨藝術作品邀請展，南京師範大學美術館，南京
中國新水墨作品展 1978-2018，北京民生現代美術館，北京

2017 **靈暈與氣韻：當代藝術的十二個東方樣本**，蜂巢（深圳）當代藝術中心，深圳
江左風華：烏鎮雅園當代藝術邀請展，烏鎮雅達文化藝術中心，烏鎮
無垠：行進中的水墨運動，四川美術學院美術館，重慶
聲東擊西：東亞水墨藝術的當代再造，銀川當代美術館，銀川
機杼：當代藝術展，蘇州金雞湖美術館，蘇州
絲路雲裳，太廟藝術館，北京
拼貼：玩紙牌的人，滬申畫廊，上海

2017 **水墨曼陀羅**，高雄市立美術館，高雄
N 現場：當代佛山 2017 藝術邀請展，佛山市圖書館，佛山
2017 年雅物匠心藝術展，勢象空間，北京
中國當代水墨年鑒展 2016—2017，廣州美術學院大學城美術館，廣州
尋脈造山：寶龍美術館開館展，寶龍美術館，上海
平行線 : 當代中國水墨與英國經典藝術，W.M.BRADY&CO / LOWELL LIBSON LTD，紐約 / 倫敦

2016 **含英咀華：中國藝術研究院工筆畫精品展**，中國美術館，北京
第九屆深圳國際水墨雙年展，關山月美術館，深圳
第十屆中國工筆畫大展，中國美術館，北京
有此山川：多維度裏的中國山水，亞龍灣華宇度假酒店，三亞

2015 **風向東·亞洲藝術匯**，博鰲亞洲風情園，博鰲
水墨文章 4：色界變象，武漢美術館，武漢
繪畫 PAINTING：20×20 ，保利藝術博物館，北京
非形象：敘事的運動 ，上海二十一世紀民生美術館，上海
器度：2015 藝術·家居大展，中華世紀壇，北京
62 度灰和 TA 的朋友們，尤倫斯藝術中心，北京

2014 **梳理 : 重啟中國當代藝術**，索卡藝術中心，北京
工筆新境：2014 新工筆邀請展，江蘇省美術館，南京
中國當代水墨邀請展，亞洲藝術中心，北京
2014 新疆國際藝術雙年展，新疆國際會展中心，新疆
改造水墨：新的歷史觀，金陵美術館，南京
墨向·非常態：中國當代水墨邀請展，江蘇省美術館，南京
虛實之戲：從趙無極到徐累，季豐軒畫廊，香港
托古改製：當代工筆畫展，今日美術館，北京
第三屆杭州·中國畫雙年展，浙江美術館，杭州

2013 **第九屆中國工筆畫大展**，中國美術館，北京
輕逸：一條線索與六張面孔， 蜂巢當代藝術中心，北京
幻象：中國當代水墨大展 I，蜂巢當代藝術中心，北京
水墨，蘇富比，紐約
水墨的邏輯，庫藝術空間，北京
呵幻為真：圖像的寓言——中國當代工筆名家邀請展，南京芥墨美術館，南京

2012 **三礬九染：新工筆畫邀請展**，上海美術館，上海
中國文人藝術展，紐約亞洲藝術周富勒中心，紐約
傳統的復活：當代藝術展，倫敦國際書展，倫敦
水墨原形，南京三川當代美術館，南京
中國賞石水墨畫展，倫敦亞洲藝術周，MD FLACKS 畫廊，倫敦
龍美術館開館展，上海龍美術館，上海
困頓與延伸：從南京出發，南京三川美術館，南京

2011 **第 54 屆威尼斯國際藝術雙年展平行展：未來通行證——從亞洲到全球**，威尼斯

2011 成都雙年展，成都

2010 **改造歷史：2000-2010 中國新藝術展**，北京國家會議中心，北京
第 12 屆威尼斯建築雙年展，威尼斯

2009 **歐羅巴藝術節：活的中國園林**，布魯塞爾市老議會廳，布魯塞爾

2008 **幻象 / 本質：當代工筆畫的新方向**，北京畫院美術館，北京
個案：藝術批評中的藝術家，北京聖之空間藝術中心，北京
水墨新境：中國當代水墨展，德國柏林國家博物館，德累斯頓國家藝術收藏館
新時期中國畫之路，中國美術館，北京
紙符·媒介的延伸，唐人當代藝術中心，香港

2007 **何去何從：中國當代藝術展**，香港大會堂，香港
溫存：關於記憶的 12 種繪本，帝門藝術中心，北京
自轉，南京青和當代美術館，南京

2006 **洪磊、湯國、徐累作品展**，北京 TS1 當代藝術中心，北京
詩意現實：對江南的再解讀，南視覺美術館，南京
新經典五人展，國父紀念館，臺北
朱偉、徐累、彭薇三人展，北京季節畫廊，北京

2005 **起承轉合**，江蘇省美術館，南京
畫妝：中國戲曲藝術大展，今日美術館 / 朱屺瞻美術館，北京 / 上海
平遙國際攝影展，平遙
城市的皮膚：當代都市影像的可能性研究，澳門塔石藝文館 / 深圳美術館，澳門 / 深圳
翻手為雲，覆手為雨：當代藝術展，北京 TS1 當代藝術中心，北京
新銳工筆畫五人展，大家畫廊，南京

2004 **一對一：他們的目光——中國八人攝影展**，前波畫廊，紐約
移步換景：南京當代藝術攝影展，南京美術館，南京
龍族之夢：中國當代藝術展，愛爾蘭現代藝術館，都柏林
首屆美術文獻提名展，湖北美術學院美術館，武漢

2003 **不一樣的一樣**，多倫美術館，上海

2002 **另類現代：現實的背面四人展**，帝門藝術中心，臺北
紙·色藝術展，泰康美術館，上海
透過絲網的美麗：當代藝術家原創版畫展，今日美術館，北京

2001 **與夏加爾對話：帝門藝術主題展**，上海藝術博覽會，上海
中國現代水墨展，愛丁堡大學美術館，愛丁堡
當代華人原創版畫展，朝代畫廊，台北
2000 **中華文明藝術五千年大展**，畢爾巴鄂古根海姆博物館，畢爾巴鄂

上海美術館館藏品展，上海美術館，上海
新中國畫大展，上海劉海粟美術館 / 江蘇省美術館，上海 / 南京
新境·心鏡：海峽兩岸水墨八人展，海上山藝術中心，上海
中國現代水墨和雕塑展，皮爾·卡丹中心，巴黎

1998 **中華文明藝術五千年大展**，古根海姆博物館，紐約
兩岸新聲 / 當代畫語，臺北帝門藝術中心 / 香港藝術中心，臺北 / 香港
五位中國藝術家聯展，都靈城堡藝術中心，都靈

1996 **現實：今天與明天——中國當代藝術展**，北京國際藝苑美術館，北京
中國八位畫家聯展，Browse & Darby 畫廊，倫敦
香港藝倡畫廊 15 年慶畫家聯展，紐約國際亞洲藝術博覽會

1995 **丁雄泉·徐累二人展**，新加坡亞洲國際藝術博覽會，新加坡

1991 **徐累作品展**，意大利駐北京大使館文化處，北京
紙的現實藝術展，上海圖書館，上海

1989 **中國現代藝術大展**，中國美術館，北京

1988 **紅色·旅：“第二驛”畫展**，南京出版大廈，南京

1986 **紅色·旅：“第一驛”畫展**，南京藝術學院展覽館，南京

1985 **江蘇青年藝術周 / 大型現代藝術展**，江蘇省美術館，南京

1984 **第六屆全國美術作品展**，中國美術館，北京

XU LEI

1963 Born in Nantong, Jiangsu Province

1984 Graduated from the Fine Arts Department of Nanjing Arts Institute

Currently at the China Academy of Arts

Master Supervisor

Vice President of China Hue Art Association

SOLO EXHIBITIONS

2021

Epiphany: XU Lei Solo Exhibition, Nanchizi Art Museum, Beijing

2019

Paramita: Recent Works of XU Lei, Nanhai Art, San Francisco

2018

Intertact: XU Lei, Marlborough Gallery, Madrid

2016

Chinese National Academy of Arts Series Exhibition of Famous Artists - XU Lei Solo Exhibition, National Museum of China, Beijing

XU Lei, Marlborough Gallery, New York

2015

Fugue: XU Lei, Suzhou Museum, Suzhou

2013

Veneer of the World: XU Lei, Today Art Museum, Beijing

2011

Luna en el espejo: XU Lei's Solo Exhibition, Kwai Fung Hin Art Gallery, Hong Kong

Solo Exhibition of XU Lei, Asia House & Goedhuis Gallery, London

2010

Silent Voices: Ink Paintings by XU Lei, Mee-seen Loong Fine Art LLC; Joan B Mirviss LTD, New York

2008

XU Lei: Revivification of the Tradition, Asian Division of the Library of Congress, Washington

1999

Illusions: XU Lei's Art Exhibition, Keyi Gallery, Nanjing

1997

XU Lei's New Work, Browse / Darby Gallery, London

1995

The Mystery of Absence: XU Lei's Art Exhibition, Alisan Fine Arts, Hong Kong

Walasse TING & XU Lei: The International Fine Art and Antiques for Asia, Singapore

Solo Exhibition of XU Lei, Jiangsu Art Museum, Nanjing

1991

XU Lei's Painting Exhibition, Cultural Office of the Italian Embassy, Beijing

GROUP EXHIBITIONS

2021

The 11th National Exhibition of Chinese Hue Art Paintings, National Art Museum of China, Beijing

Millennium after Millennium, Ying Space, Beijing

All Rainbows - 30th anniversary Exhibition, CAN ART, Beijing

Diversified Expression:Contemporary Chinese Art, DaQian Gallery,Beijing

Ink NOT Ink: The Curtain Call of Theater and the Return of Medium, MoFeiMo Gallery, Qingdao

ACIENT, MODERN, TO AND FRO, Jiangsu Museum of Modern Art

Opening Exhibition, Jiangsu Museum of Modern Art, Nanjing

2020

Ink Painting on Going: 2000 - 2019, Guangdong Museum of Art, Guangzhou

Duration: Chinese Art in Transformation, Beijing Mingsheng Art Museum, Beijing

2020 Chinese Ink Year Book Exhibition, Beijing An Art Museum, Beijing

The Revival of Tradition: Another Approach of Contemporary Chinese Art, Song Art Museum, Beijing

Art of Post Traditional Era, Chengdu International Art Exhibition Center, Chengdu

The File: A Close Loop of the Gradual Formation, Art Museum of Nanjing University of the Arts, Nanjing

Waves and Echoes: A Process of Re-contemporarization in Chinese Art Circa 1987 Revisited, Beijing Inside-Out Museum, Beijing

The 6th Hangzhou Biennial of Chinese Painting, Zhengjiang Art Museum, Hangzhou

2019

The 10th International Ink Art Biennale of Shenzhen, Shenzhen Fine Art Institue, Shenzhen

Refinement & Extension Contemporary Chinese Masters' Delicate Gongbi Work, Guan Shanyue Art Museum, Shenzhen

The Painted Screen Past and Future, Suzhou Museum, Suzhou

Four Accomplishments in Ink, INKstudio at J.J. Lally & Co., New York

Chinese National Academy of Arts Educational Achievements Exhibition, National Museum of China, Beijing

The Study Exhibition of Nantong Phenomenon in Chinese Fine Art of the 20th Center, Nantong Meseum, Nantong

The World of Flowers and People, Chinese National Academy of Arts, Beijing

2018

Post-Brushwork Era: Chinese Landscapes, Guangdong Museum of Art, Guang Zhou

Reconfirming: The Future - Oriented Ink Art, Special Exhibition for the Third Anniversary of Annual Review of China Contemporary Ink 2018, National Art Museum of China, Beijing

From the Canglang Pavilion, Suzhou Museum, Suzhou

Oriental Peach Valley: Contemporary Chinese Art with Sources of the Traditional Oriental Aesthetics, Werkschau Halle Spinnerei Leipzig

Redefining the City with Context: Beyond the Wall Xi'an Contemporary Art Exhibition 2018, Xi'an Art Museum, Xi'an

Chinese Painting Specialty and Calligraphy Specialty in 40 Years of Reform and Opening up, National Art Museum of China, Beijing

Beyond Ink, China Art Museum, Shanghai

Simple Richness and Deep Beauty, Art Museum of Nanjing University of the Art, Nanjing

New Ink Art in China 1978-2018, Beijing Minsheng Art Museum, Beijing

2017

Aura and Vitality: 12 Oriental Aesthetic Samples in Contemporary Art, Inaugural Exhibition of Hive's Shenzhen Space,Shenzhen

Wuzhen Graceland Contemporary Art Exhibition, Yada Culture and Art Center, Wuzhen

Boundless: Ongoing, Art Museum of Sichuan Fine Art Institute, Chongqing

Crisscrossing East and West: The Remaking of Ink Art in Contemporary East Asia , Yinchuan Museum of Contemporary Art,Yinchuan

LOOM: The Contemporary Art Exhibition, Suzhou Jinji Lake Art Museum, Suzhou

Siluyunshang, Beijing Imperial Ancestral Temple Art Museum, Beijing

Collage: The Cards Players, Shanghai Gallery of Art, Shanghai

Shuimo Mandala, KaohSiung Museum of Fine Arts, Gaoxiong

N Live, Foshan library,Foshan

2017 Art Exhibition, ShiXiang Space, Beijing

Annual Review of China Contemporary Ink Painting 2016-2017, Ucity Art Museum of the Guangzhou Academy of Fine Arts, Guangzhou

Tracing the Past and Shaping the Future, Powerlong Museum, Shanghai

Parallel Lines: Contemporary Chinese ink painting and the Great Age of Weary and Extend: Start From Nanjing, Sanchuan Modern Art Museum, Nanjing

2016

The Exhibition of Fine Line Painting From Chinese Academy of Art, National Art Museum of China, Beijing

The 9th International Ink Art Biennale of Shenzhen, Guan Shanyue Art Museum, Shenzhen

The 10th National Exhibition of Chinese Hue Art Paintings, National Art Museum of China, Beijing

2015

The Wind Veers to the East Boao Asian Art Exposition, Boao Asian Style Plaza Co.Ltd., Boao

Ink and Wash Articles - Change in the World of Colors, Wuhan Art Museum, Wuhan

Painting Twenty Multiplied by Twenty, Poly Art Museum, Beijing

Nonfigurative, Shanghai 21st Centry Minsheng Art Museum, Shanghai

Magnanimous: 2015 Art Home Exhibition, China Millennium Monument, Beijing

2014

Reset Chinese Contemporary Art, Soka Art Center, Beijing

Rendering the Future, Asia Art Center , Bejing

Reshaping Shuimo - New Story, JinLing Art Museum ,Nanjing

Between Abstract and Virtual - From Zao Wou-ki to Xu Lei, Kwai Fung Hin Art Gallery, Hong Kong

Reform Art-system by Ancient Example - Contemporary Elaborate-style Painting Exhibition, Today Art Museum, Beijing

The 3th Hangzhou Biennial of Chinese Painting, Zhengjiang Art Museum, Hangzhou

2013

The 9th National Exhibition of Chinese Hue Art Paintings, National

Art Museum of China, Beijing
Lightness - One Clue and Six Faces, Hive Center for Contemporary Art, Beijing
Image/Illusion: Contemporary Chinese Art Series I, Hive Center for Contemporary Art, Beijing
Ink, Sotheby's, New York
Logic of Ink Painting, XianShi Space, Beijing
He Huan Wei Zhen: The Fable of Image - Chinese Contemporary Gongbi Invitational Exhibition, InkJ gallery, Nanjing

2012
Sanfanjiuran: New Gongbi Painting Invitational Exhibition, Shanghai Museum, Shanghai
Chinese Literati Art Exhibition, ACAW, Fuller Center, New York
The Revive of Tradition: Contemporary Art Exhibition, London International Book Fair, London
The Original Form of Ink, Sanchuan Modern Art Museum, Nanjing
Chinese Shangshi Ink Painting Exhibition, Asian Art Week in London, MD FLACKS Gallery, London
Through All Ages: Long Museum Opening Series Exhibition, Long Museum, Shanghai
Weary and Extend: Start From Nanjing, Sanchuan Modern Art Museum, Nanjing

2011
Future Pass: From Asia to the World Touring Exhibition, Venice 2011 Chengdu Biennale, Chengdu

2010
Reshaping History China Art from 2000 to 2010, Beijing National Convention Center, Beijing
Pavition of China at The 12th International Architecture Exhibition, Venice

2009
The Living Chinese Garden, The Old State House of Brussels, Brussels

2008
Xu Lei: Revivification of the Tradition, Asian Division of the Library of Congress, Washington
Illution/ Nature: The New Direction of Chinese Gongbi, Beijing Art Academies Gallery, Beijing
Case Studies of Artists in Art History and Art Criticism, SZ Art Center, Beijing
Zeichen im Wandel der Zeit: Chinesische Tuschemalerei der Gegenwart, Staatlichen Museen zu Berlin; Staatlichen Kunstsammlungen Dresden
New Age: The Road of Chinese Painting, National Art Museum of China, Beijing
ZhifuThe Extention of Medium, Tang Contemporary Art, Hongkong

2007
What's Next: Chinese Contemporary Art Exhibition, Hong Kong City Hall, Hongkong
Sensitivity: Memory form: Twelve Artists' Works, Dimensions Art Center, Beijing
Rotation, Nanjing Qinghe Contemporary Art Center, Nanjing

2006
South-east China, Group Exhibition of Hong Lei, Tang Guo and Xu Lei, Beijing TS1 Contemporary Art Center, Beijing
Poetic Reality: A Reinterpretation of Jiangnan, RCM Gallery, Nanjing
The New Classic Five People Exhibition, Sun Yat Sen Memorial House, Taipei
Group Exhibition of ZHU Wei, XU Lei and PENG wei, Season Gallery, Beijing

2005
Qi Cheng Zhuan He, Jiangsu Province Art Museum, Nanjing
Make Up: Chinese Opera Art Exhibition, Today Art Museum / **Zhuqizhan Art Museum,** Beijing / Shanghai
Beyond Temporality: Presentation of Photography According to Contemporary Art Approach, Ping Yao
Pele da cidade: Imagens of Metropole Contemporanea, Galeria Tap Seac of Macau / Shenzhen Museum of Art, MaCAU/ Shenzhen
Conspire, Beijing TS1 Contemporary Art Center, Beijing
Art Nova of Gongbi Group Exhibition, Nanjing Dajia Gallery, Nanjing

2004
One to One: Photographs from China, Chambers Fine Art, New York
Photographs from Nanjing, Nanjing Art Museum, Nanjing
Dragon's Nation: Contemporary Art of China, Irish Museum of Modern Art, Dublin
The First Nominative Exhibition of Fine Arts Literature, Wuhan

2003
The Different Same: Contemporary Art Exchange Exhibition, Shanghai Duolun Museum of Modern Art, Shanghai

2002
Behind the Reality Other Modernity, Dimensions Art Center, Taipei
Paper / Colour, TaiKang Art Museum, Shanghai
Beauty through Silk Screen: Original Contemporary Engraving Printing Exhibition, Today Gallery, Beijing

2001
The Conversation With Chagall: Dimen Thematic Art Exhibition, Art ShangHai, ShangHai
Exhibition of Chinese Ink & Wash Paintings, Edinburgh Contemporary Silk-screen by Chinese Artists, Dynasty Art Group, Taipei

2000
Exhibition of 5000 Years of Chinese Art and Civilization, Guggenheim Museum, Bilbao
Exhibition of Shanghai Art Museum's Collection, Shanghai Art Museum, Shanghai
Neo-Ink Paintings, Liuhaisu Art Museum / Jiangsu Province Art Museum, Shanghai / Nanjing
New Frontier-New Vision, Haishangshan Art Center, Shanghai
Chinese Contemporary Ink paintings and Sculpture, Pierre Cardin Center, Paris

1998
Exhibition of 5000 Years of Chinese Art and Civilization, Guggenheim Museum, New York
New Voices: Contemporary Art Dialogue Among Taipei, Hong Kong Arts Centre / Dimensions Art Center, Hong kong / Taipei
5 Chinese Artist, Arte Nel Castello, Torino

1996
Chinese Contemporary Art, International Art Garden Museum, Beijing
The Art Show of Eight Artist From China, Browse & Darby Gallery, London
The International Asian Art Fair, New York

1991
Xu Lei 's Painting Exhibition, Cultural Office of the Italian Embassy, Beijing
The Practical Art of Paper, Shanghai Library, Shanghai

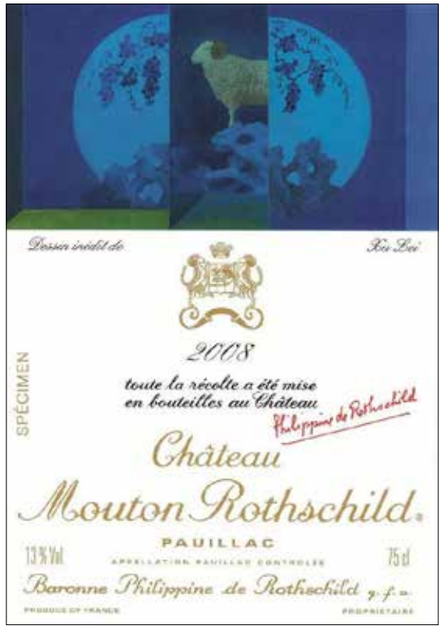
1989
China / Avant-Garde, National Art Museum of China, Beijing

1988
Journey of Life: Painting Exhibition Act Two, Nanjing Publication Building, Nanjing

1986
Journey of Life: Painting Exhibition Act One, Museum of Nanjing University of the Arts, Nanjing

1985
Jiangsu Art Week of Youth / Great Exhibition of Contemporary Art, Jiangsu Provincial Art Museum, Nanjing

1984
The sixth National Fine Arts Exhibition, National Art Museum of China, Beijing



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WANG Dongling, *Dressed in Cloud*, 68 × 138 cm, Ink on Xuan Paper, 2019

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WANG Dongling, *Solitary Cloud and Wild Crane*, 68 × 68 cm, Ink on Xuan Paper, 2017

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XU Lei, *Bed World 1*, 52 × 113 cm, Ink and Color on Silk, 2017

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XU Lei, *Map of the Mountains and Seas*, 65 × 86 cm, Ink and Color on Xuan Paper, 2000

P.142 **07** 徐累，羈，65 × 104 cm，紙本水墨設色，1996
XU Lei, *Inhibited*, 65 × 104 cm, Ink on Xuan Paper, 1996

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P.152 **08** 徐累，虛妖，103 × 65 cm，紙本水墨設色，2001
XU Lei, *An Illusory Horse*, 103 × 65 cm, Ink and Color on Xuan Paper, 2001

P.156 **09** 徐累，迷失，65 × 130.5 cm，紙本水墨設色，2004
XU Lei, *Lost*, 65 × 130.5 cm, Ink and Color on Xuan Paper, 2004

P.166 **10** 徐累，三體，66 × 51 cm，紙本水墨設色，2020
XU Lei, *The Three Body Problem*, 66 × 51 cm, Ink and Color on Xuan Paper, 2020

P.168 **11** 徐累，世界的盡頭，132 × 325 cm，紙本水墨設色，2009
XU Lei, *The End of the World*, 132 × 325 cm, Ink and Color on Xuan Paper, 2009

P.174 **12** 徐累，對弈，118 × 200 cm，紙本水墨設色，2007
XU Lei, *Game*, 118 × 200 cm, Ink and Color on Xuan Paper, 2007

P.182 **13** 徐累，海天平分，63 × 50 cm，絹本水墨設色，2012
XU Lei, *Horizon Split*, 63 × 50 cm, Ink and Color on Xuan Silk, 2012

P.186 **14** 徐累，虛鏡，64 × 105 cm，紙本水墨設色，1997
XU Lei, *Empty Reflection*, 64 × 105 cm, Ink and Color on Xuan Paper, 1997

P.190 **15** 徐累，五彩石，120 × 70 cm，絹本水墨設色，2017
XU Lei, *Coloured Rocks*, 120 × 70 cm, Ink and Color on Silk, 2017

王冬齡 & 徐累 藝術展

THE INNOVATION OF INK: TRANSFORMATION AND REINVENTION OF ORIENTAL AESTHETICS - FEATURED EXHIBITION OF **WANG DONGLING & XU LEI**

惟墨維新 - 新東方審美的重塑

策展人 Curator： 安雅蘭 Judy Andrews
展覽策劃 Head Directors： 周哲賢 Julian CHOW

展覽總監 Director： 張宗喜 ZHANG Zongxi

展覽時間 Duration： 2022.2.24 - 3.20
開幕時間 Opening Reception： 2022.2.23 15:00
展覽地點 Venue： 金沙藝廊 Sands Gallery
澳門四季名薈六樓 Level 6, The Grand Suites at Four Seasons

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