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DING YI:  
What's Left  
to Appear

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序  
言

馆长  
王薇

2014年3月28日，龙美术馆（西岸馆）正式开馆，开馆一年来，美术馆举办了一系列针对馆藏及面向国际的展览，与此同时，我也没有忘记立足本土——上海。在西岸馆开馆一周年之际，我发起了馆长邀请展计划，也将从上海开始，邀请国内顶尖的艺术家在龙美术馆举办个展，实践他们的艺术力量，展现他们的艺术才华，为观众呈上一道道艺术盛宴。

丁乙，一位冷静严谨的画家，几十年如一日地进行着他的“十示”，画面中反复出现着“+”和“×”的组合，画家摒弃技巧、叙事与绘画，从简单和无意义开始，最终视觉体验已经超越了图像本身，恣意与刻意、具象与抽象混杂在一起，他运用的是最简单的符号，但却给观众最丰富的联想。

我想这也是他能够打动我的原因，在2014年龙美术馆（西岸馆）的开馆大展“开今·借古”中，龙美术馆展出了两幅丁乙的作品，我经常看到观众驻足在这两幅作品前，若有所思地揣摩着画面中的十字结构，而我也曾经从观众中得到这样的回馈“为什么这些简单的符号组合起来有这么大的力量？”我想这就是艺术所要起到的作用，这也是当时我和我先生创办美术馆的初衷之一，把艺术最纯真，最能打动人的美展现给观众。

夜幕降临，霓虹闪烁，从空中望下去，城市被建筑和道路

分割成连续又不规则的断点图像。仿佛整座城市都融化在丁乙的画面中。你只能静静地欣赏，慢慢地沉浸其中，任凭他的画面在发问、在陈述，给你答案或是解释。

这次展览很荣幸地邀请到伦敦大学亚非学院的马啸鸿（Shane McCausland）博士策展，马博士是研究中国艺术史的专家，他将从视觉文化及图像语言等多角度，全方位地对丁乙的作品经行剖析。我获知马博士将展览命名为“何所示”时，就被牢牢抓住了心，默默重复了很多遍，这是一个很有禅意的名字，尽管画面是静止的，但是它在不同的观众眼里会呈现不同的面貌，一百个观众眼里将会有一百零一个丁乙，而多出来的那一个即是由所有观众共同创造出来的属于他们的作品。

这次展览将是龙美术馆（西岸馆）首次将一层及二层展厅全部四千余平米的空间用于单个艺术家的展览展览，而丁乙也特地为挑高9米的主展厅创作了一批超大尺幅的绘画。这次展览将会是迄今为止，最全面、最完整的一次丁乙作品的展现。对于我而言，能够举办这样的一场艺术盛宴是非常让人激动的，感谢丁乙及他的团队接受我的邀请，也非常感谢大家长期以来对龙美术馆的关注与厚爱，我期待着丁乙的十字霓虹，在六月，在徐汇滨江，在龙美术馆闪耀绽放！

in front of these two canvases trying to figure out the cross structure in the pictures. Moreover, I kept hearing comments from the audience, such as “Why do these simple symbols provide such strong visual effects once they're combined together?” And I think this is the role art should play. The most sincere and touching beauty of art should be presented to a broad public, which is also one of the original aims my husband and I had when we founded the museum.

When night coming on, and the neon lights start to twinkle, the city is segmented into an integrated and irregular picture as you overlook it. It seems like the entire city has melted into one of Ding Yi's images. All you can do is to enjoy it, and finally immersed in it, allow the image to question or to state to deliver answers or explanations to you.

It is my great honor to invite Dr. Shane McCausland from SOAS, University of London to curate this exhibition. Dr. McCausland is a Chinese art history specialist. He has made an all-round analysis of Ding Yi's work from the perspective of visual culture and the language of images. When I was informed that Dr. McCausland had titled the exhibition as “What's Left to Appear”, my heart was firmly captured and I whispered this name to myself several times. Because this is a name full of Zen. Although a picture is still, it will present different features when viewed by different audiences. There

are a hundred and one Ding Yi's in a hundred people's eyes, and the extra one will be the work created by the audience that belongs to them.

This exhibition will be the first time that Long Museum (West Bund) provides the entire first and second floors to one artist to mount a solo exhibition. What's more, Ding Yi has created a series of large paintings specially for the nine-meter-high main gallery. This exhibition will be a most comprehensive and complete presentation of Ding Yi's work. As for me, it is very exciting to hold such an art feast. I greatly appreciate Ding Yi and his team accepting my invitation, as well as everyone's continuous attention to and support for the Long Museum. I look forward with anticipation to Ding Yi's fluorescent crosses lighting up the Long Museum (West Bund) in June.

Foreword

Wang Wei  
Director, Long Museum

Since Long Museum (West Bund) opened on 28th March 2014, the museum has held a series of exhibitions of works from the collections as well as worldwide masterpieces. But I have not forgotten the place where we are, Shanghai. On the first anniversary of the founding of Long Museum (West Bund), I launched the 'Guest Curator Exhibitions Project' project, which has begun with Shanghai. We aim to invite top domestic artists to hold solo exhibitions, so that they can put their artistic powers into practice, show their talent, and present feasts of art to the public.

Ding Yi, a calm and precise artist, has devoted himself to drawing the “Appearance of Crosses” for decades. The combination of “+” and “×” appears over and over in his paintings, in which he has discarded technique and pictorial narrative. Simplicity and meaninglessness from the starting point of Ding Yi's art practice, and the final visual experience is already beyond the image itself. Arbitrariness and deliberation, concretization and abstraction, are all mixed up together in his paintings. The symbols he uses to create artworks are the simplest ones, but they provide the most complex association of ideas.

I believe this is the reason his works impressed me. Two pieces of Ding Yi's work were displayed in the opening exhibition “Re-View” in 2014. I often saw people standing



如精神向导一般，艺术家就像这个时代的通灵人，对个体在道德、健康与智性上的发展保持着强烈的视觉关注，察觉到存于世界与社会中的诸多图案、趋势和变革，制造出新的绘画语言形式并将其转译，纳入到广义的文化讨论中，启示、激发我们去观察和面对不断涌现的人文概念与价值，倘若我们不将这些具有极高创造力的个体作为向导，我们无疑是愚蠢的。而丁乙正是这样的艺术家。其作品高度抽象、几何化的艺术形式超越了语言和文本，抽离了任何叙事性或具象内容，由此挑战了诸如“意义何在？”的传统问题。尽管如此，透过作品与当代城市纵横交错的通信网络和特有的荧光色灯光上的联系，我们还是可以感受到艺术家的永恒命题——“十字”，依然是对于特定空间和时间的回应。

“何所示”是对丁乙 2015 年问世的超大尺幅新作的庆贺，连同他上世纪 80 年代至今的绘画创作，以成组主题性的方式展示在上海龙美术馆（西岸馆）高耸光滑、带着优美弧线的灰色混凝土的空间中。展览覆盖了美术馆的一、二层，将近 3,000 平米的空间，这是西岸馆自 2014 年开馆以来第一次将如此大规模的空间全部用于单个艺术家的绘画展。除了在这令人兴奋却尚感陌生的空间庆贺丁乙这位知名艺术家的新作之外，此次展览也是一个绝佳的机会去探索该空间在展示设计上的可能性，以及观众和丁乙作品之间观看性和关联性之间的问题。

标题“何所示”说明了此次展览的语境和策展方向，它呈现的是丁乙创作发展中的一个时刻。这是一个大型的“身临其境式”的展览，却并非回顾展：丁乙还将带给我们更多的作品。此外，展览还着重于审视和拓宽观众与作品之间的联系。诚然，在展览与当代艺术消费中，观众能够“参与”到语境与意义的生成已是老生常谈，甚至我们还可以将其阐述到后参与性艺术的范畴中，<sup>1</sup>但本次展览的特定语境通过营造焦点，为观众创造了众多驻足观看作品之机会，以引发我们对于观看经验在程度、品质与深度方面的思考，如同展览题目所示：探究观众的眼睛是以何种方式和程度来斡旋这一经验。

自上世纪80年代后期，丁乙就开始画“十字”：他的系列绘画，不管是大面积黑色、或是绘制在成品布上的，抑或是另外一些强烈荧光色的作品，均以标题“十示”连同其创作年份的方式来命名。十字，不管是“+”或“X”，正如艺术家所宣称的，是一个无意义的形式符号，而其语境则是后社会主义时期，中国工业化发展步伐下的城市环境。此次展览的核心作品是丁乙在2015年创作的一组新作品，高度将近五米。这批椴木板绘画在结构上沿袭了丁乙标志性的“十字”绘画语言，艺术家在似漆器般多层涂刷的厚重表面用木刻工具进行雕刻来揭示涂层之下细微却又灼热的色彩，制造出画面的丰富肌理。连同其早期的画布、成品布和纸本作品，呈主题性分布于美术馆特色各异的相邻空间中，此次展览共将呈现百余件作品，分别来自

walls that rise high before curving inwards, this is the first solo painting exhibition in the Long Museum (West Bund), which opened in 2014. Ding Yi is a deservedly well-known artist and this exhibition is a fitting celebration of his new work in an exciting yet still largely unfamiliar space. But the event is also a prime opportunity to exploit the raw potential of this new space for installation design and to probe spectatorship and the relationship of audiences with Ding Yi's work.

The title, What's Left to Appear, speaks to the show's context and curatorial direction. It presents the exhibition as a moment in Ding Yi's development. This is a large, immersive show, but it is not a retrospective: there is much more work to come from Ding Yi. The show is, in addition, intent upon interrogating and broadening the scope of audience relations with the work. That audiences 'participate' in the production of context and meaning in the display and consumption of contemporary art is nowadays a commonplace, even to the extent that we can speak of post-participatory art.<sup>1</sup> Yet, the specific context of this show invites a pause to consider the degree, quality and depth of audience experience with particular focus -- as the title What's Left to Appear suggests -- on how and to what extent the eye of the spectator mediates that experience.

艺术家工作室、香格纳画廊，以及机构和私人收藏，也包括龙美术馆自己的收藏。

私人美术馆作为中国近年来新出现的艺术空间，是政府在扩大国家美术馆体系上实施的新政策组合的典型例证，公民被允许和鼓励成立自己的机构。本次展览在龙美术馆西岸馆举行，场馆由大舍建筑设计，所在地过去是徐汇区黄浦江畔的码头，现属于“西岸文化走廊”。美术馆两侧是两台已失去功用的吊车，他们现在被新刷上了鲜亮的橘红色；而被美术馆所取代的原码头，在其灰色的混凝土建筑中又得到了新生。美术馆的发起人，收藏家刘益谦和太太王薇女士，在美术馆中展示了他们的部分艺术收藏，涵盖了古代、近现代以及革命题材和当代艺术。

“何所示”是美术馆 2015 年的馆长邀请展系列展览之一，通过相继推出上海顶尖当代艺术家的个展，龙美术馆试图唤起人们对这座作为文化、商业中心的现代城市传统的重新认识，早年这里产生了众多艺术创新者，作品色彩强烈而抽象，诸如虚谷（1823-1896）和任伯年（1840-1895），在当时，时常因本地观众对创造力与生产力的无尽索求而退避三舍。<sup>2</sup>类似这些前辈，但又与同辈不同，上海当代抽象画派及荧光色系的领军人物丁乙一直秉持亲手作画，没有成群的助手。

展览试图探索龙美术馆展示空间尚未开启的潜在可能性，

## What's Left to Appear: Ding Yi and Immersive Spectatorship

Shane McCausland  
London, 22nd April 2015

As spiritual guides or shamans of our time, artists are the ones who maintain intense visual focus on the state of the individual across notions of ethics, health and the intellect, who perceive patterns, trends and transformations in the world and in society and who interpret them by forging new idioms, though often in dialogue with our wider cultural inheritance. The forms they create enable or, indeed, provoke us to observe and negotiate the emerging concepts and values of humanity, and we would be foolish not to take these highly creative individuals as our guides. Ding Yi is one such artist. In his case, artistic forms appear that are beyond language and text, at times extremely challengingly so: his forms and idioms are abstract, largely geometrical and devoid of narrative or figurative content, defying conventional questions like 'what does it mean?'. Yet, Ding Yi's perennial idiom -- the grid -- speaks to a context in place and time, through its associations with the frenetic communications networks and distinctive fluorescent coloured lighting of contemporary urbanism.

What's Left to Appear celebrates Ding Yi's large-scale new works of 2015, along with select thematic groups of works going back to the 1980s, on display in the Long Museum (West Bund) in Shanghai. Mounted over the ground and mezzanine floors of the Museum, a massive space of almost 3,000 square metres enclosed by smooth, grey concrete

Since the late 1980s, Ding Yi has been painting crosses: his series of paintings, whether predominantly black, based on tartan or else elaborated in intense fluorescent colours, all bear the title Appearance of Crosses with a date. The cross, whether a '+' or an 'X', is a motif that the artist has declared is a formal mark without meaning, while the context of this work is the industrial-paced development of the urban environment in post-socialist China. Central to this exhibition is the group of new works from 2015, created almost 5m high. These plywood panel paintings, structured as always by Ding Yi's trademark grid idiom, are richly textured with thick layers of lacquer-like paint and scored through with woodcutting tools to reveal thin but searing layers of bright colour beneath. Concurrently, displays of earlier works on canvas, tartan and paper are mounted thematically in the varied adjacent spaces. The exhibition features, in all, over a hundred paintings and drawings on media including wood, canvas, tartan and paper, from the collection of the artist and ShanghART Gallery and from institutional and private collections, including the Long Museum itself.

A private venture, the Long Museum is a new kind of art space in China. Patently, it exemplifies the government's new policy mix, designed to expand museum capacity in the country, whereby private citizens are not just permitted but indeed encouraged to found their own institutions.



<sup>1</sup> 作品局部 <sup>1</sup> Close up of the work

以提供前所未有的观看与沉思环境。作为一个文化园林，这个空间提供了对丁乙作品的身临其境式的体验，意在取悦已熟知丁乙以往作品却还不了解他新作的朋友，并致力于吸引那些对他的作品仍然感到陌生或神秘的新观众。因此，这次展览的一个目的是为了探寻观者对于语义的渴望是否可以用语言或文字来解答，或者说被重述，甚至这种索求或许可以在一个提倡开放式视觉体验的空间架构中被取代——这亦是本次展览标题“何所示”的另外一个面向。或许，它也是观众可默存于心的一句短语，在探索丁乙用格子与色彩制造的视觉世界时反复推敲其义，此处的“何所示”是发问、陈述，更甚于答案或解释。尽管绘画是静态的固定的艺术，但在禅宗或道家思想中，一旦观者占据了关联性或对话性的位置，对象即可发生自我形变，观者对作品的倾注与耐心使作品潜在的精神养分和指引效力得以相互浮现。

或许丁乙本人认为他的作品是“朴实无华的”，也就是说，他的形式与图示被削减到最低限度（只有线、点和格子构成），并同时简化技术和媒介的使用。2015年的这批新作亦将龙美术馆的文化圣殿般的语境和功能作为创作的前提，并通过艺术家对于新技术的运用，体现了丁乙对格子语汇精湛的掌控和调度能力。新作中，在椴木板的黑色表层下，艺术家涂上了厚厚的彩色颜料为基底（一组蓝绿，另一组鲜明的橘红）；随后俨如一位木刻艺术家在其上作画，即在椴木板的表层上，使用版画家所用的V型或U

型尖锥，在作品表面用力雕刻，其雕刻的动作就如同将手臂当作一个笔触，手臂挥动，则其所持的刀刃刺穿被涂画的表层、直至深层的木头底子，产生出线条（图<sup>1</sup>），因此这些线条也是对动作的记录。运用多重技艺雕刻和绘画出的线条厚薄、深浅不一，或松或紧，带着透明度与弧度，有时更如同书法。尽管丁乙否认他的线性构造是中锋式的——在书法术语中指技术上的完整性，但这种刻画线条的技术是多样性的，当绘画颜料和木板被破坏与去除的同时，暗藏其下的层层色彩和木质肌理逐渐显露，再一次让我们找到了丁乙作品中既强烈又值得玩味的特性，似乎正像道家或禅宗中所体现的辩证性。

这致使了丁乙的格子，在新的画作中，形成了一个更加丰富和复杂的艺术体系，能够促使更多探索和揭示新的质感与特征，激发心智和身体感官方面的新思辨，经由眼与心的调和作用，新作唤起我们对其尚感陌生的但又令人兴奋的感知，而这些感知亦可被我们所在的空间和时间所辨认。

正似一种奇缘，龙美术馆场馆图中的格子结构与丁乙的作品形成了某种对应：面朝东北的矩形主体建筑被划分为9×6格正方形，每一格边长8.4米。与之相对，龙美术馆的室内设计呈现了一种令人惊喜的，在方向与空间关系上不断变化的特性，如展望式的侧视角度和二层阳台式的观看视点，恰好和丁乙作品的内在视觉维度产生共鸣。从丁乙

The first Long Museum was established in the Pudong new area of Shanghai; this exhibition is held in the second, West Bund branch of the Long Museum, designed by Atelier Deshaus and constructed on former wharfs on the bank of the Huangpu River in Xuhui District, a site recently used for the 2010 Expo and which now falls within the emergent West Bund Cultural District. Situated between two decommissioned cranes, now painted bright orange, the Long Museum architecturally reprises the industrial grey concrete infrastructure of the wharves and docks it largely replaces. The Museum’s founders, husband-and-wife collectors Liu Yiqian and Wang Wei, house and display here parts of their own collections of art, which cover pre-modern, modern, revolutionary and contemporary art.

This exhibition is one of a sequence of displays in 2015 showcasing the work of Shanghai’s leading contemporary artists. This initiative evokes the modern city’s heritage as the culturally and commercially vibrant centre which, in its early years, produced innovators whose art tended towards intensely colourful abstraction like Xugu (1823-1896) and Ren Bonian (1840-1896), painters who were, at times, left reeling by the insatiable demands of local audiences on their creativity and productivity. Like those predecessors but distinct from many of his contemporary peers, Shanghai’s contemporary pioneer of abstraction and fluorescence, Ding

Yi, creates his paintings by hand without teams of studio assistants.

The exhibition explores the untapped design potential of the Long Museum’s display areas with the aim of providing a distinctive environment for lingering and looking, a cultural garden for an immersive experience of Ding Yi’s work, one intended to delight audiences familiar with all but Ding Yi’s new work and to draw in new audiences for whom his work is as yet strange or mysterious. As such, an aim of this exhibition is to explore how a viewer’s desire for meaning that can be explained in words or language might be reworked, or even displaced by, a framework which promotes open visual engagement with the paintings -- another facet of the title, What’s Left to Appear. This is a phrase that visitors may wish to keep in mind when faced with the paintings: it is a question or a statement, rather than an answer or explanation, and conceived to prompt free discovery and exploration in, around and through Ding Yi’s visual world of grids and colours. Though the paintings appear static or fixed as images, in a Chan or Daoist paradox, as soon as the spectator takes up a relational or dialogic position they begin to self-transform. Their potential as nourishment and guidance for the spirit awaits only the reciprocal patience, commitment and indulgence of the viewer.

Ding Yi may regard his work as ‘artless’, that is to say, his forms and iconography are pared back to basics (lines, dots, grids) and to the simplicity of the techniques and media required to make these. Still, the new work displays considerable virtuosity in his command and deployment of a growing range of techniques associated with the grid idiom. He has brushed thicker paint layers -- green and blue or else vibrant red and orange under black -- onto a plywood base, which he has also carved through, like a woodcut artist. To be sure, the act of cutting away with a stroke of the arm, using a V-or U-shaped printmaker’s awl, through the painted surface layers to the wood medium below, begets a line as a record of the movement (Fig.<sup>1</sup>). The linear components of the grid, be they painted or cut, are beautifully modulated with thickening and thinning profiles, with transparency, roundedness or depth, or with supple or taut qualities as in calligraphy, even if Ding Yi dismisses his lineament as not ‘centred-tip’ (zhongfeng) -- a byword in the lore of brush calligraphy for being technically complete. But the carved line is a multiple technique, destroying and removing paint and wood only to simultaneously create by revealing hidden layers of colour down to the wood base below, in another of these Daoist or Chan contradictions, intense and yet playful, to be found in Ding Yi’s work.

The result is that Ding Yi’s grid, in the new paintings,

becomes even more rich and complex as an artistic framework, one enabling further exploration and revealing new qualities and characteristics. These, mediated by our degree of generosity to the work with our eyes, prompt fresh reflections in the mind and sensations in the body that are unfamiliar yet exciting and recognizably of our place and time.

The plan of the Long Museum reveals a grid structure that is, serendipitously, in tune with the grid structure of Ding Yi’s work: the main, rectangular building to the north-east, housing the display galleries, is comprised of 9 x 6 squares, with the side of each square 8.4m in length. By contrast, a characteristic of the interior of the Long Museum, taken as a whole, is the surprising variation of aspects and spatial relationships, lateral vistas and balconied viewpoints, something that also chimes with the internal visual dimensions in Ding Yi’s work. Taking a cue from the plays of surface and depth, form and colour in Ding Yi’s painting, the exhibition in its design element delves into this display space, with a keen eye to its potential to complement but also trigger new responses to the artworks. The layout features coordinated thematic sets and groups of works from the oeuvre: the new work in the central ‘cathedral nave’ is the large-scale dramatic starting point and frame of reference; added to this are the adjacent galleried rooms, ‘chapels’



绘画中对表面与深度、形式与颜色上的处理获得灵感，展览在设计元素上深入探究了展示空间，敏锐挖掘其中的可能性，以此触发观者与作品之间的新回应。展览的布局设计将作品按照主题和分组的方式呈现：并将位于中央“教堂中殿般”的大尺幅新作看作是一个充满戏剧性的起点和参照系；相连的展厅、“礼拜堂”和走道的展示设计，分别以其各异的主题，希望漫步其中的观众仿佛正在翻阅一本册页，展开一张卷轴，或散步于园林的美景中。

展览“何所示”如同一张文化园林的蓝图，使观众在龙美术馆的展厅中获得完全身临其境式的体验，作品或单件、或成组展示于封闭或开放的空间中，或高或低、或宽广或狭长、或明或暗，激发作品间个体与群组的联系。这里有明亮而挑高的展示新作及其他大型作品的空间：此时，画作中处于视平线高度的每一个格子都可以被清晰分辨，但由于这些作品很高，因此其上部的细节将很难被我们的裸眼所读取，并将逐渐淡化在周围如方形迷宫般的展示空间中，好比消逝在摩天大楼外的玻璃。环顾四周，荧光色、黑色主题的绘画，以及小尺幅纸本在精心的组合或单独布景之下，与这样的环境发生共鸣，使即便非常熟悉丁乙作品的观众，也能从中邂逅各自其作品或个体的，或分别的，抑或是总体的新的联系。

and passages of paintings, which vary by theme, unfolding to the roaming visitor like turning over leaves in a painting album, scrolling among scenes in a handscroll or lingering among beauty spots in an artfully appointed garden.

The exhibition, What’s Left to Appear, is immersive in that the galleries of the Long Museum, like a blueprint for a garden of culture, provide varieties of space for the display of works individually and en masse so as to stimulate connections among and between individual paintings and groups of paintings in enclosures and along pathways which may be high or low, wide or narrow, bright or dim. There are light, high, open spaces for the new and other large works: here, grid squares in the paintings are individually discernible at eye level but at greater heights, where detail is lost to the naked eye, the grid squares fade into a diminishing maze, as might windows on a skyscraper. All around, fluorescent works, dark-themes works, small-scale works, composite arrangements or stand-alone works meet sympathetic environments enabling even viewers familiar with Ding Yi’s paintings to encounter new links with them individually, severally and collectively.

策展人简介：马啸鸿，中国中世纪至当代美术史研究员兼策展人。2009 年开始在英国伦敦大学亚非学院任职。曾任都柏林切斯特·比替图书馆东亚美术作品收藏副主任兼策展人。本科就读于剑桥大学东方学系（中文）。后前往普林斯顿大学研究东亚美术史，师从祖籍为上海的学者方闻，获博士学位，论文研究主题为赵孟頫。策划过多场展览，包括在 2010 年上海世博会期间与单国霖、凌利中合作在切斯特·比替图书馆展出上海博物馆展品的重大借展“描绘中国：上海博物馆藏 15 至 20 世纪叙事展及人物画展”。出版发表过多部著作和文章，最近出版了《蒙古的时代：元朝的视觉文化》，（伦敦：Reaktion Books, 2014）。有关蒙元时期美术和赵孟頫书画作品的中文版书籍即将出版。

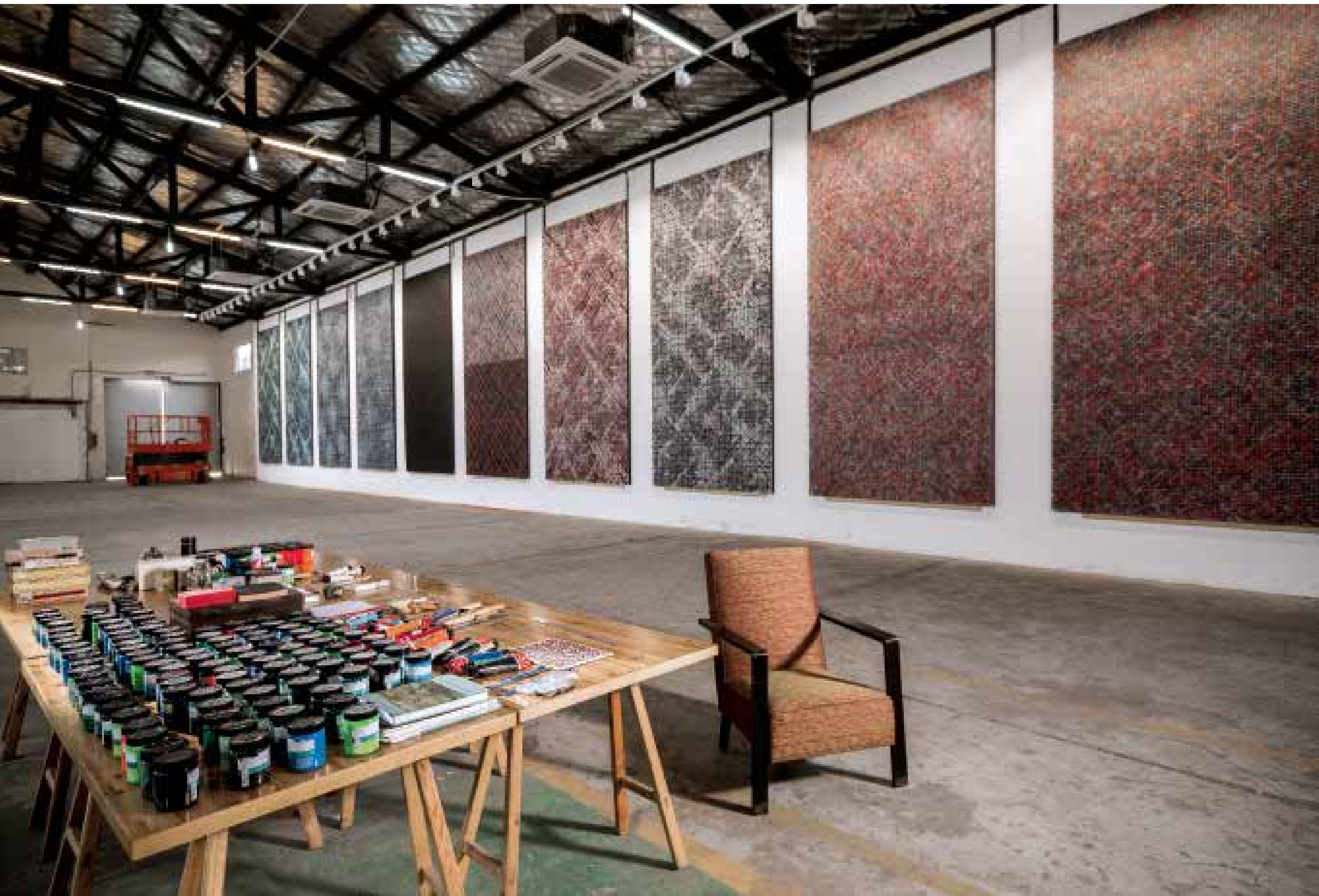
<sup>1</sup> 马克·丹尼尔（Marko Daniel）、吕佩怡、克莱尔·希（Claire Shea）和张温慧，《我们从未参与：社会研究与后参与性》，《第八届深圳雕塑双年展：我们从未参与》（深圳：OCT 当代艺术中心，2014）见。

<sup>2</sup> 新的研究请见伍美华（Roberta Wue）《艺术世界：19 世纪后期上海的艺术家、图像与观众》（香港：香港大学出版社及檀香山：夏威夷大学出版社，2015）。

About the Curator: Shane McCausland is a researcher of art history and a curator specializing in the arts of China from medieval to contemporary times. Since 2009, he has been an academic at SOAS, University of London. He was previously deputy director for collections and curator of East Asian art at the Chester Beatty Library in Dublin. As an undergraduate, he read Oriental Studies (Chinese) at Cambridge University and received his doctorate in art history with East Asian studies from Princeton University with a thesis on Zhao Mengfu written under the supervision of the Shanghai-born scholar Wen C. Fong 方闻. He has organized many exhibitions, including a major loan exhibition from the Shanghai Museum to the Chester Beatty Library at the time of the Shanghai Expo in 2010, entitled *Telling Images of China: Narrative and Figure Paintings, 15th-20th Century, from the Shanghai Museum* 描繪中國, in collaboration with Shan Guolin and Ling Lizhong. He has also published many books and articles including, most recently, *The Mongol Century: Visual Cultures of Yuan China, 1271-1368* (London: Reaktion Books, 2014). Chinese editions of his books on Mongol-Yuan art and on the calligraphy and painting of Zhao Mengfu are forthcoming.

<sup>1</sup> Marko Daniel with Lu Pei-Yu, Claire Shea and Wenny Teo, ‘We Have Never Participated: Social research and post-participation’, The 8th Shenzhen Sculpture Biennale: We Have Never Participated Exhibition Guide (Shenzhen: OCT Contemporary Art Terminal, 2014), pp 4-7.

<sup>2</sup> For a new study see Roberta Wue, Art Worlds: Artists, Images, and Audiences in Late Nineteenth-Century Shanghai (Hong Kong: Hong Kong University Press; Honolulu: University of Hawai’i Press, 2015).



丁乙工作室，2015（摄影：车皓楠） Ding Yi Studio, 2015 (Photography by Che Haonan)

一道道“十字”的的刻痕，将藏于这10张石碑大小的椴木板深色表面下灼热的色彩呈现在我们眼前。作品面对面平行悬挂于龙美术馆“教堂中殿般”大厅的灰色混凝土墙壁之上，每侧各五张。绘画表面深色的基调，木板材料的坚实感，以及作品的尺幅（将近5米高）合力为这个巨型后工业感的空间定调。当视线与画作肌理丰富的表面碰撞，我们会兴奋地感觉到自己被视平面上的栅格图案所包围，展墙也因裸眼观看时忽略诸多细节而显得极其高大。

The ten dark stele-sized new works on wood feature grooves incised to reveal lines of searing colour in their grids. They are mounted in parallel facing one another, a row of five on each side, along the grey concrete walls in the central nave-like space of the Long Museum. The predominant sombre tones of the paint surface, the rigour of the wood medium and the sheer scale of these works (almost 5 metres high) enable them collectively to define the atmosphere in this massive post-industrial space. The exciting visual exchange between these richly textured grid surfaces envelopes us at eye level, yet also scales these walls to heights where detail is lost to the naked eye.

1. 十示 2015-1 2015, 多层板上综合媒介, 480×240 cm  
1. Appearance of Crosses 2015-1 2015, Mixed media on plywood, 480 x 240 cm

2. 十示 2015-2 2015, 多层板上综合媒介, 480×240 cm  
2. Appearance of Crosses 2015-2 2015, Mixed media on plywood, 480 x 240 cm

3. 十示 2015-3 2015, 多层板上综合媒介, 480×240 cm  
3. Appearance of Crosses 2015-3 2015, Mixed media on plywood, 480 x 240 cm

4. 十示 2015-4 2015, 多层板上综合媒介, 480×240 cm  
4. Appearance of Crosses 2015-4 2015, Mixed media on plywood, 480 x 240 cm

5. 十示 2015-5 2015, 多层板上综合媒介, 480×240 cm  
5. Appearance of Crosses 2015-5 2015, Mixed media on plywood, 480 x 240 cm

6. 十示 2015-6 2015, 多层板上综合媒介, 480×240 cm  
6. Appearance of Crosses 2015-6 2015, Mixed media on

plywood, 480 x 240 cm

7. 十示 2015-7 2015, 多层板上综合媒介, 480×240 cm  
7. Appearance of Crosses 2015-7 2015, Mixed media on plywood, 480 x 240 cm

8. 十示 2015-8 2015, 多层板上综合媒介, 480×240 cm  
8. Appearance of Crosses 2015-8 2015, Mixed media on plywood, 480 x 240 cm

9. 十示 2015-9 2015, 多层板上综合媒介, 480×240 cm  
9. Appearance of Crosses 2015-9 2015, Mixed media on plywood, 480 x 240 cm

10. 十示 2015-10 2015, 多层板上综合媒介, 480×240 cm  
10. Appearance of Crosses 2015-10 2015, Mixed media on plywood, 480 x 240 cm

11. 十示 2015-1 (局部) 2015, 多层板上综合媒介, 480×240 cm  
11. Appearance of Crosses 2015-1 (detail) 2015, Mixed

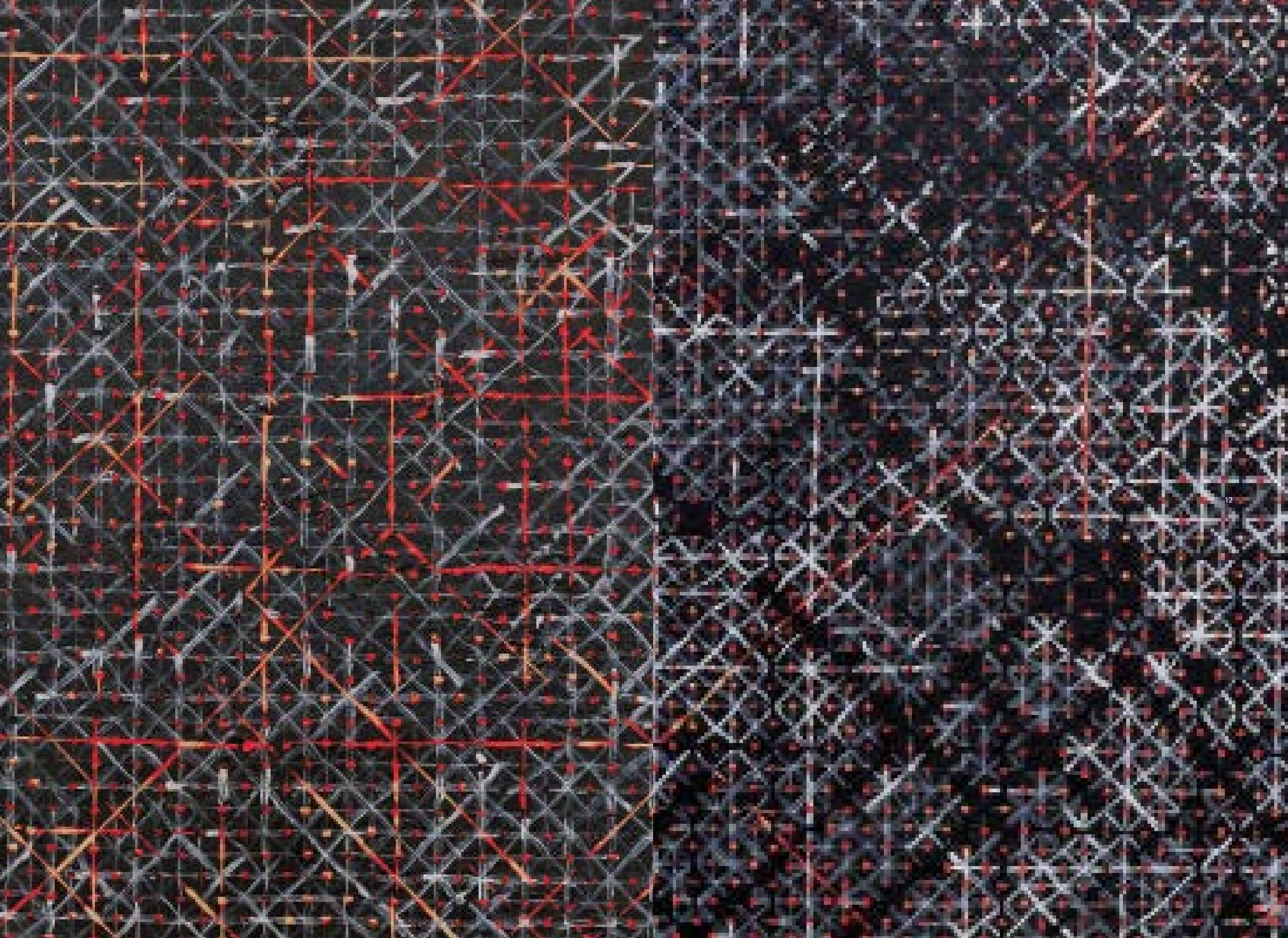
media on plywood, 480 x 240 cm

12. 十示 2015-3 (局部) 2015, 多层板上综合媒介, 480×240 cm  
12. Appearance of Crosses 2015-3 (detail) 2015, Mixed media on plywood, 480 x 240 cm

13. 十示 2015-5 (局部) 2015, 多层板上综合媒介, 480×240 cm  
13. Appearance of Crosses 2015-5 (detail) 2015, Mixed media on plywood, 480 x 240 cm

14. 十示 2015-7 (局部) 2015, 多层板上综合媒介, 480×240 cm  
14. Appearance of Crosses 2015-7 (detail) 2015, Mixed media on plywood, 480 x 240 cm

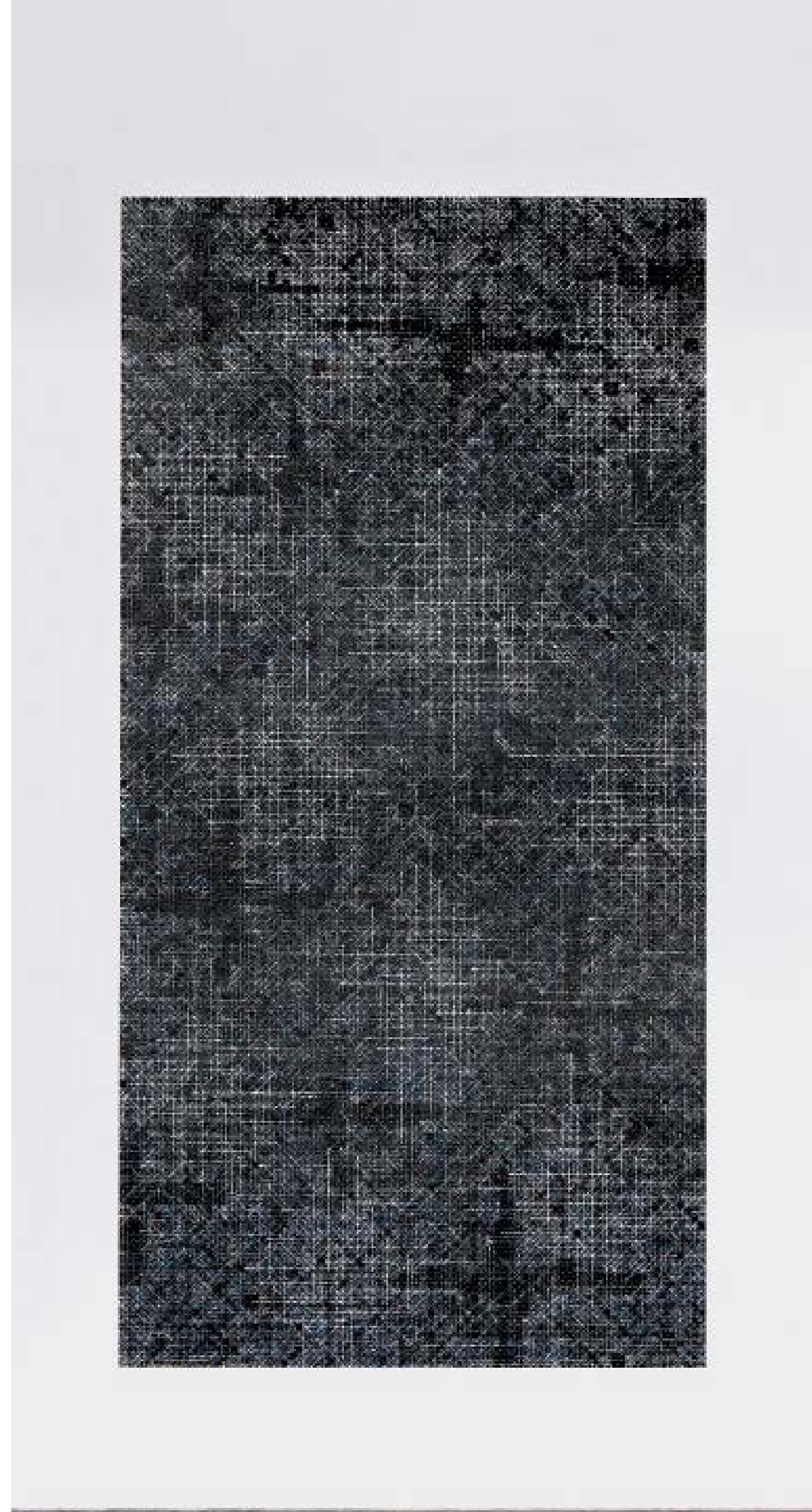
15. 十示 2015-9 (局部) 2015, 多层板上综合媒介, 480×240 cm  
15. Appearance of Crosses 2015-9 (detail) 2015, Mixed media on plywood, 480 x 240 cm







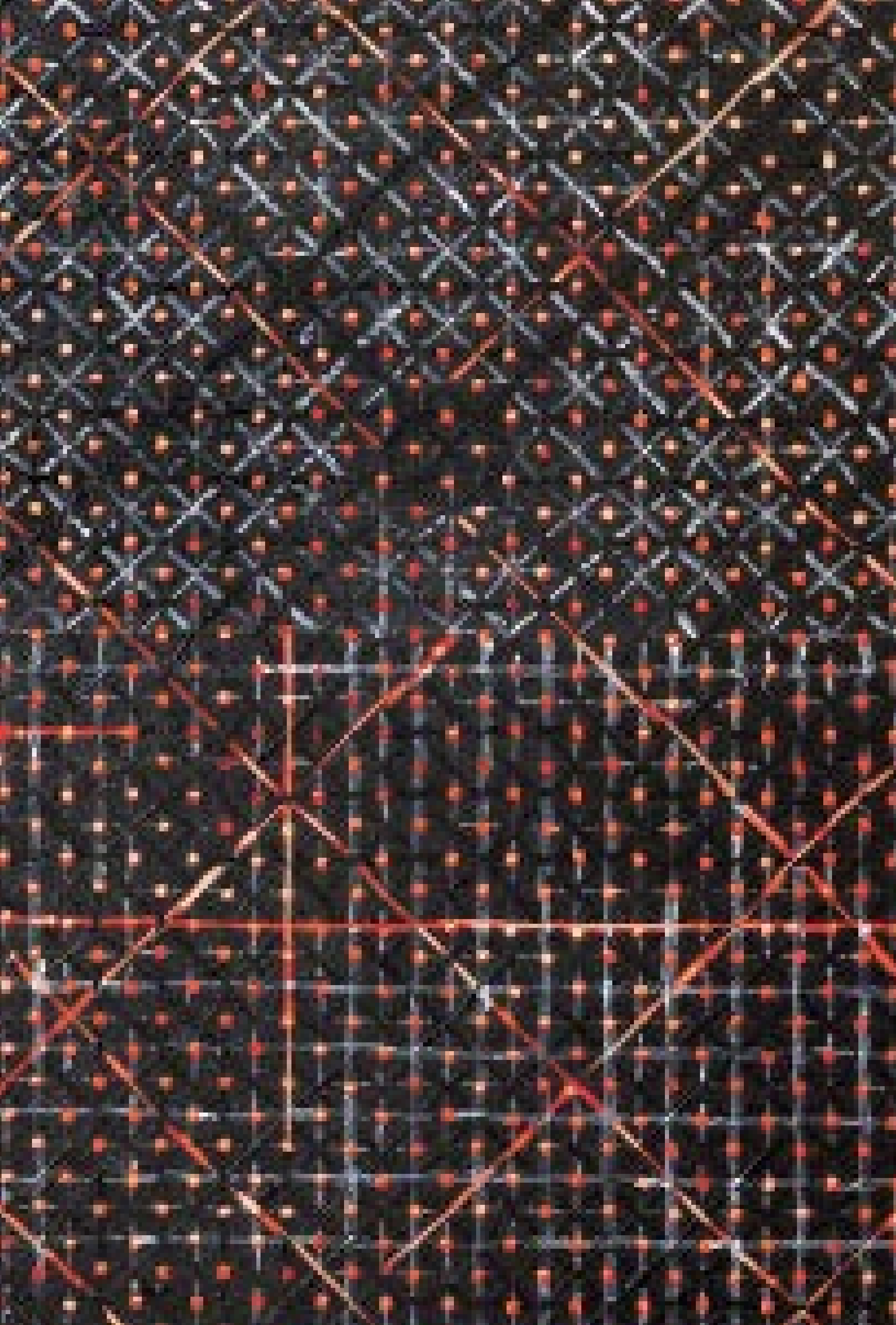












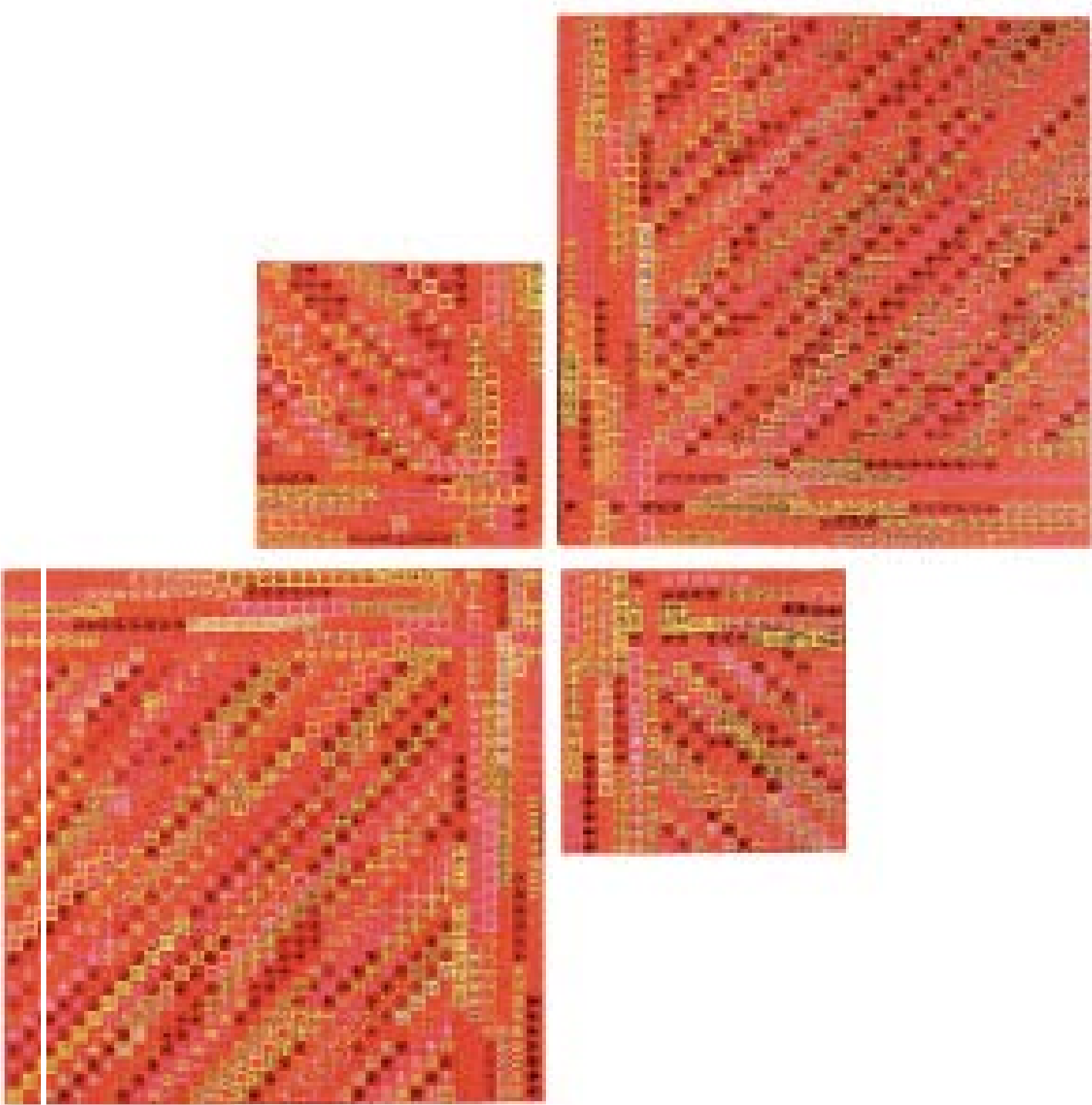
远观画作，自由多变的观看角度，以及尺幅的技巧

许多大尺幅、多联的橘红色系荧光色作品被悬挂在只能远观的位置。沿着展墙和走道铺展的作品由于尺幅和色彩之间的相关性，制造出某种视觉上的联系，也活跃地连接了各个主题展厅之间的空间。这些大尺幅、醒目的作品被陈列于逐渐变窄的走廊过道，观众可以平视，也可以上下移动视线或者变换观看的角度，或者走上楼梯倚在东面的栏杆上俯视，我们对于画作尺幅和画面距离的感知也因为这种变化而模棱两可——与丁乙画中的栅格给人留下的印象相呼应。



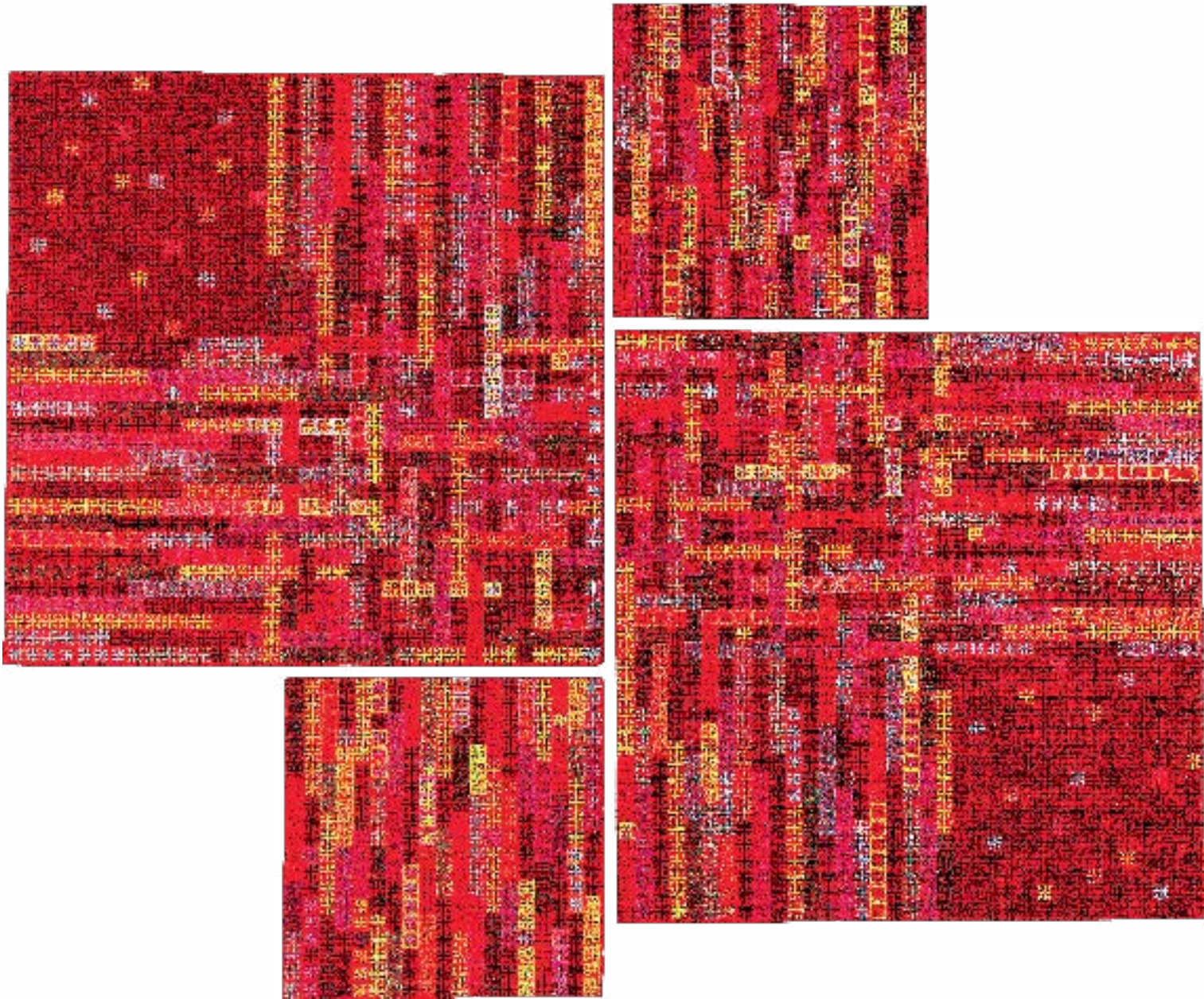
Distant Views of Paintings, Rakish Angles and Plays of Scale

Many of the larger scale and multiple-canvas works in fluorescent colours, principally orange, are mounted in places where they are visible from afar. The coherence of size and colour among them creates visual linkages along the walls and walkways and activates the connecting spaces between the themed gallery displays. These large eye-catching works may be spied horizontally along tapering corridors and passages, looked up at on walls or else glimpsed at an angle, up or down, over the railings of the eastern balcony, creating a sense of ambiguity -- echoing effects in Ding Yi's grids -- in our perception of the true scale and distance of these works.



十示 2008-21 2008, 成品布上丙烯, 300×530 cm, 150×150 cm×3 件, 80×80 cm×2 件  
Appearance of Crosses 2008-21 2008, Acrylic on tartan, 300 x 530 cm, Three canvases 150 x 150 cm each and two canvases 80 x 80 cm each





十示 2008-22 2008, 成品布上丙烯, 240×300 cm,  
150×150 cm×2 件, 80×80 cm×2 件  
Appearance of Crosses 2008-22 2008, Acrylic on tartan,  
240 x 300 cm, Two canvases 150 x 150 cm each and two  
canvases 80 x 80 cm each

十示 2014-10 2014, 布面丙烯, 540×240 cm, 私人  
收藏  
Appearance of Crosses 2014-10 2014, Acrylic on  
canvas, 540 x 240 cm, private collection

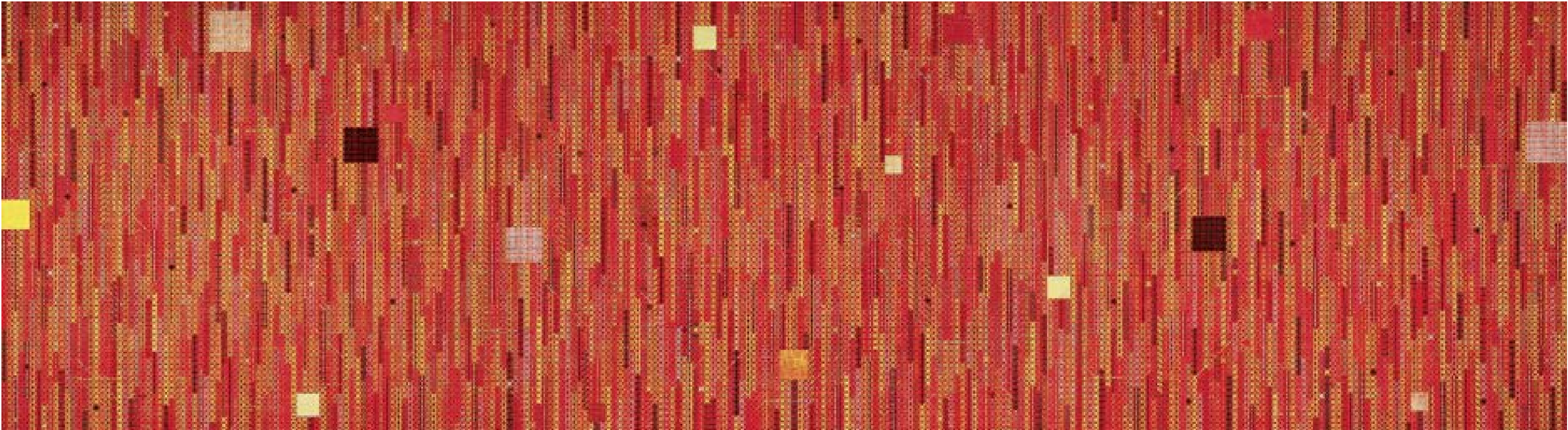


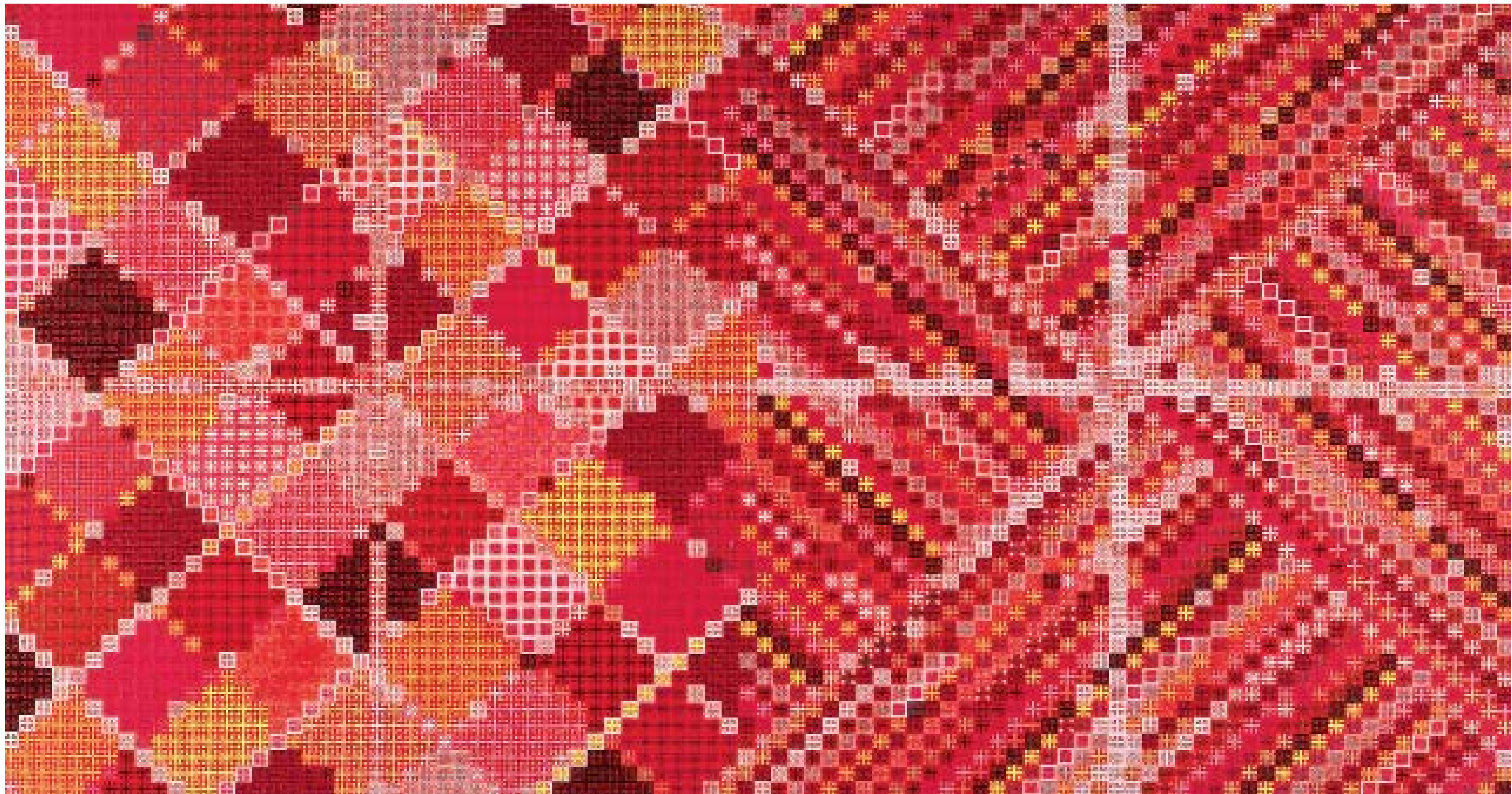




十示 2009-12 2009, 成品布上丙烯, 220×600 cm, 私人收藏  
Appearance of Crosses 2009-12 2009, Acrylic on tartan, 220 x 600 cm, private collection

十示 2010-9 2010, 成品布上丙烯, 220×810 cm, 私人收藏  
Appearance of Crosses 2010-9 2010, Acrylic on tartan, 220 x 810 cm, private collection





十示 2009-6 2009, 成品布上丙烯, 200×380 cm, 私人收藏  
Appearance of Crosses 2009-6 2009, Acrylic on tartan, 200 x 380 cm, private collection

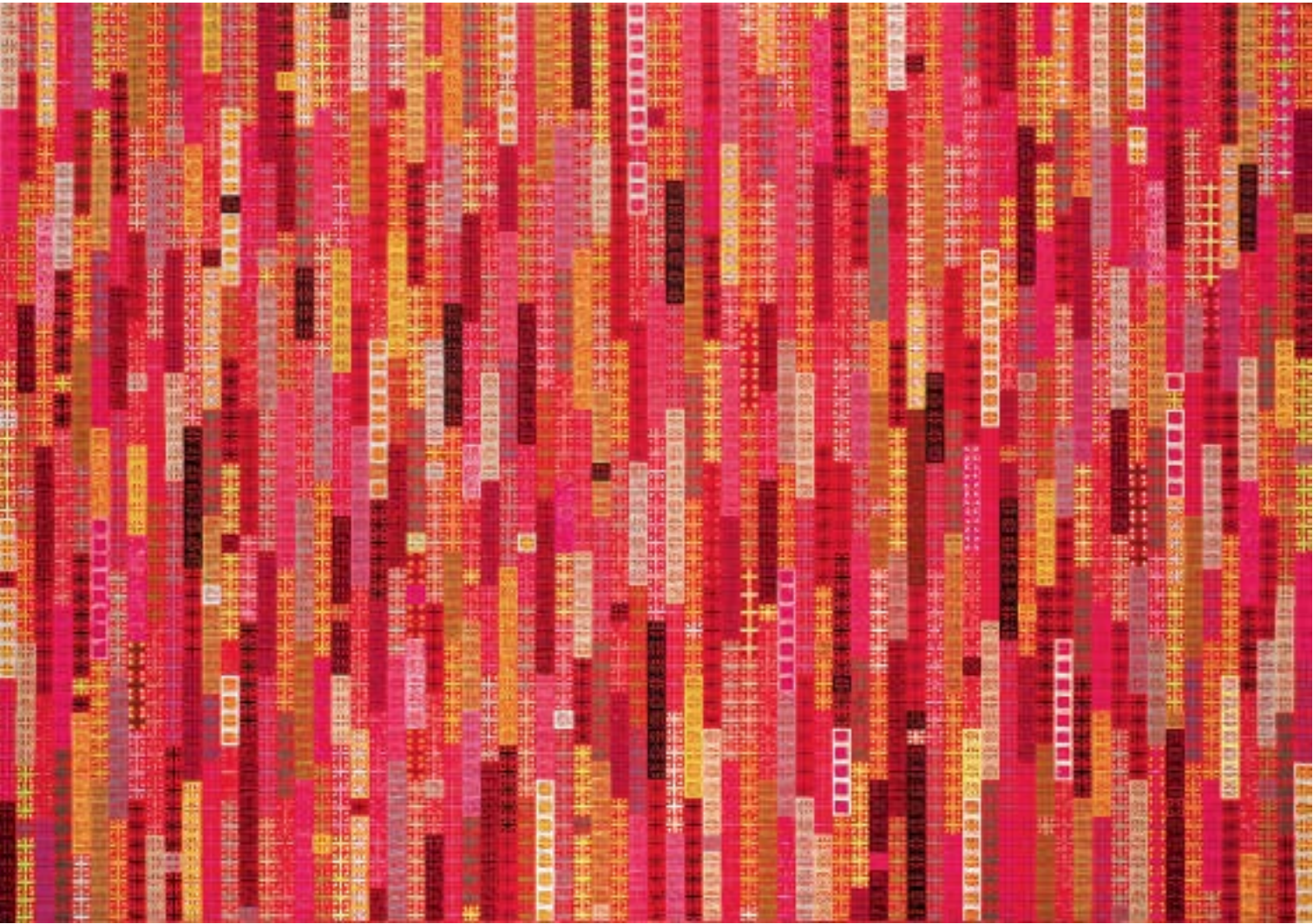
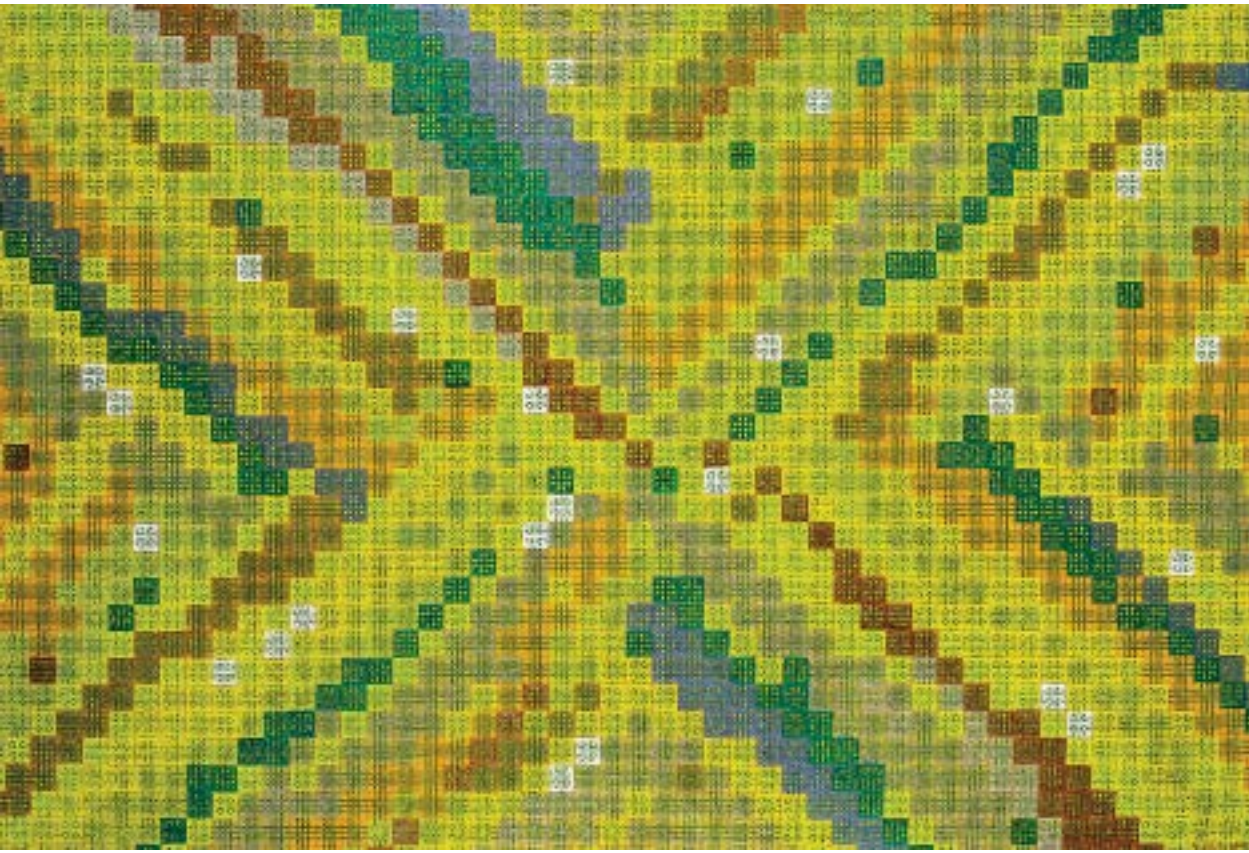
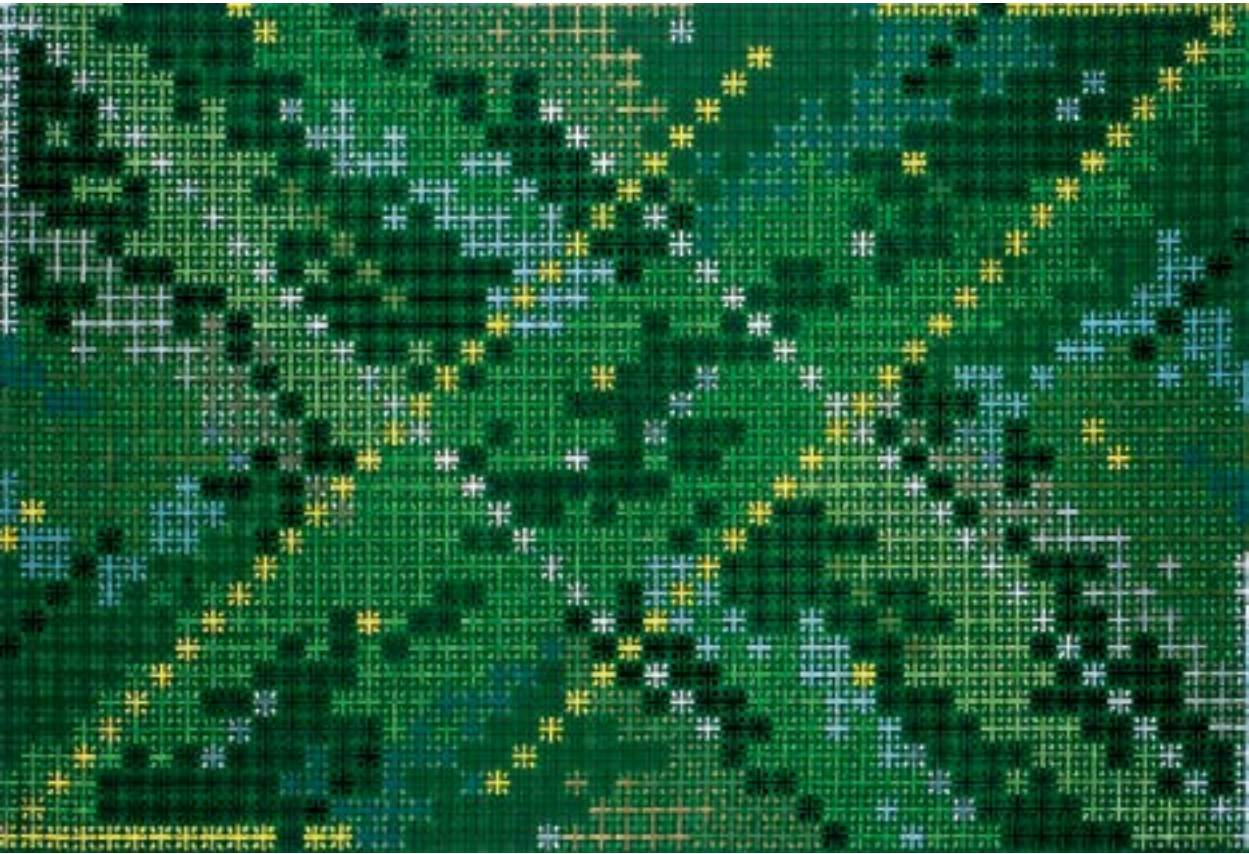


绿色和黄色的栅格，末端被照亮的空间

龙美术馆的建筑格局和丁乙的绘画语言同样都是栅格化的。在美术馆的东北角有两个边长8.4米的正方形场地相互连接，形成一个口袋状空间。自然光线通过一头的玻璃墙面透进来，而观众则是从长边的一个缺口处入内。一幅巨大的橘红色荧光绘画恰巧透过该缺口与外面的主展厅相照面。黄绿色的荧光十示绘画则在空间内部与玻璃墙外穿行而过的一切事物建立对话，并把恰巧身处于这个空间内的人也纳入其中。

Green and Yellow Grids, End-lit

The footprint of the Long Museum and Ding Yi's painting idiom are both grids. Here at the north-eastern point of the Museum, two grid squares with edges 8.4 metres long are joined to form a single rectangular pocket-like space. Natural light penetrates through the glass wall at one end while audiences enter through a gap in one long side. A large orange fluorescent painting communicates across that gap with the main gallery outside. Within, however, a cross pattern of green and yellow fluorescent paintings strikes up a dialogue amidst whatever daylight may come in by the glass end wall, and involving whoever happens to be occupying the space.

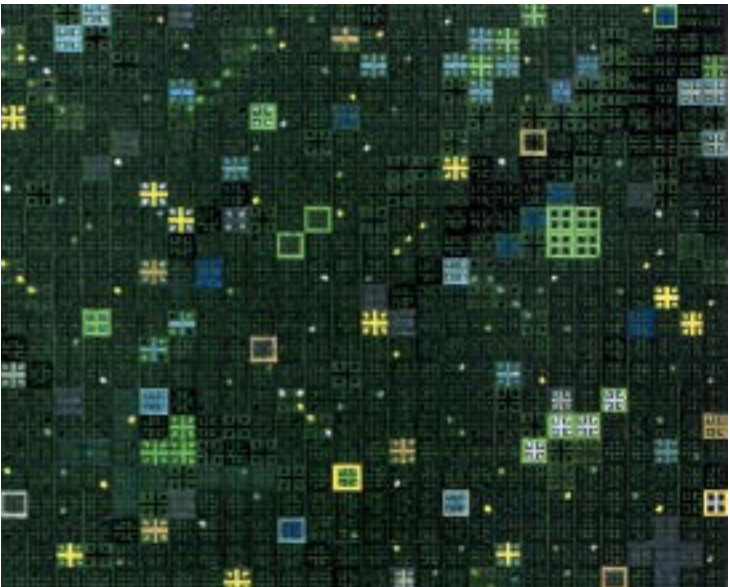
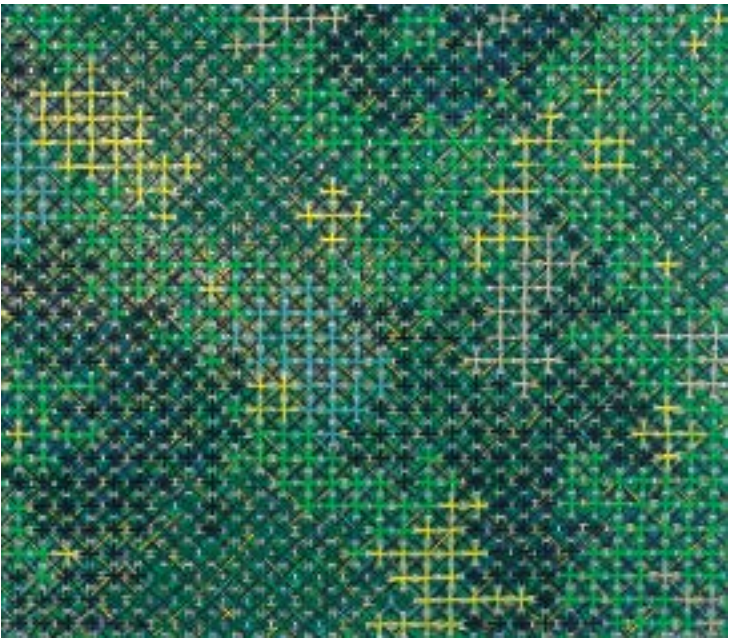
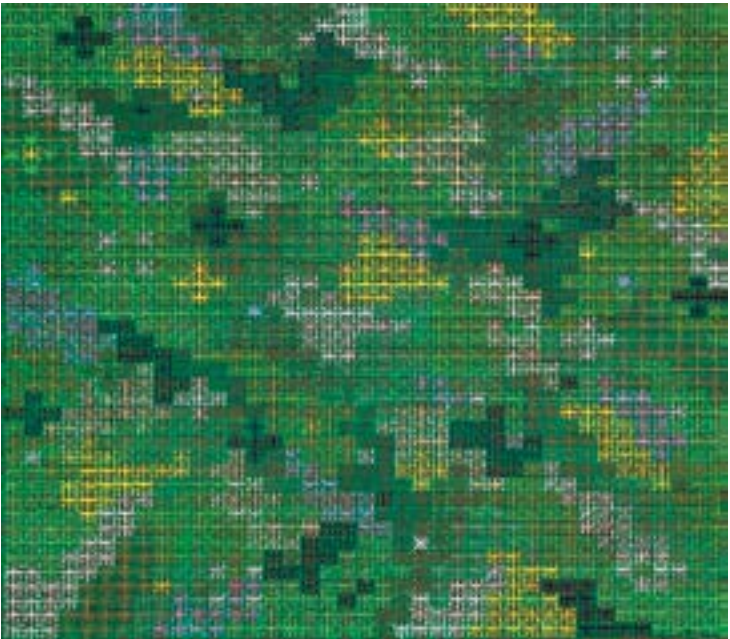
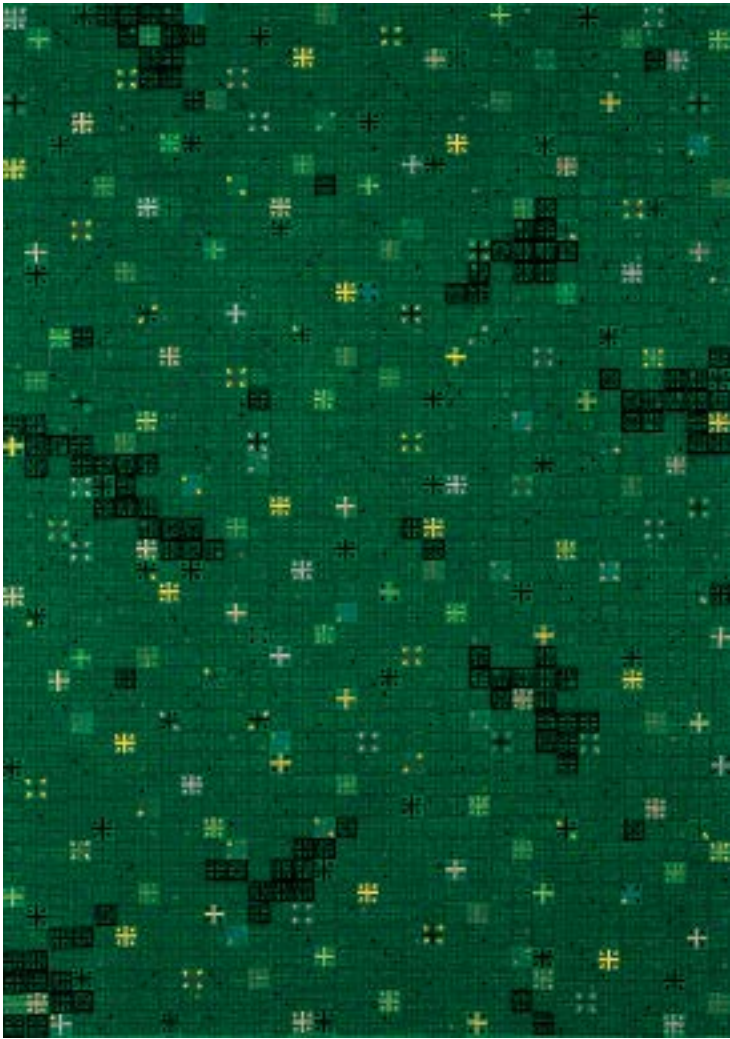


十示 2009-8 成品布上丙烯，2009，210×300 cm  
Appearance of Crosses 2009-8 2009, Acrylic on tartan, 210 x 300 cm

十示 2007-8 成品布上丙烯，2007，135×200c m，私人收藏  
Appearance of Crosses 2007-8 2007, Acrylic on tartan, 135 x 200 cm, private collection

十示 2007-7 成品布上丙烯，2007，135×200 cm  
Appearance of Crosses 2007-7 2007, Acrylic on tartan, 135 x 200 cm





十示 2008-25 2008, 成品布上丙烯, 200×140 cm  
Appearance of Crosses 2008-25 2008, Acrylic on tartan, 200 x 140 cm

十示 2009-3 2009, 成品布上丙烯, 200×140 cm  
Appearance of Crosses 2009-3 2009, Acrylic on tartan, 200 x 140 cm

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十示 2003-11 2003, 成品布上丙烯, 200×140 cm, 私  
人收藏  
Appearance of Crosses 2003-11 2003, Acrylic on tartan, 200 x 140 cm, private collection

十示 2008-18 2008, 成品布上丙烯, 140×160 cm, 私  
人收藏  
Appearance of Crosses 2008-18 2008, Acrylic on tartan, 140 x 160 cm, private collection

十示 2010-3 2010, 成品布上丙烯, 140×180 cm  
Appearance of Crosses 2010-3 2010, Acrylic on tartan, 140 x 180 cm

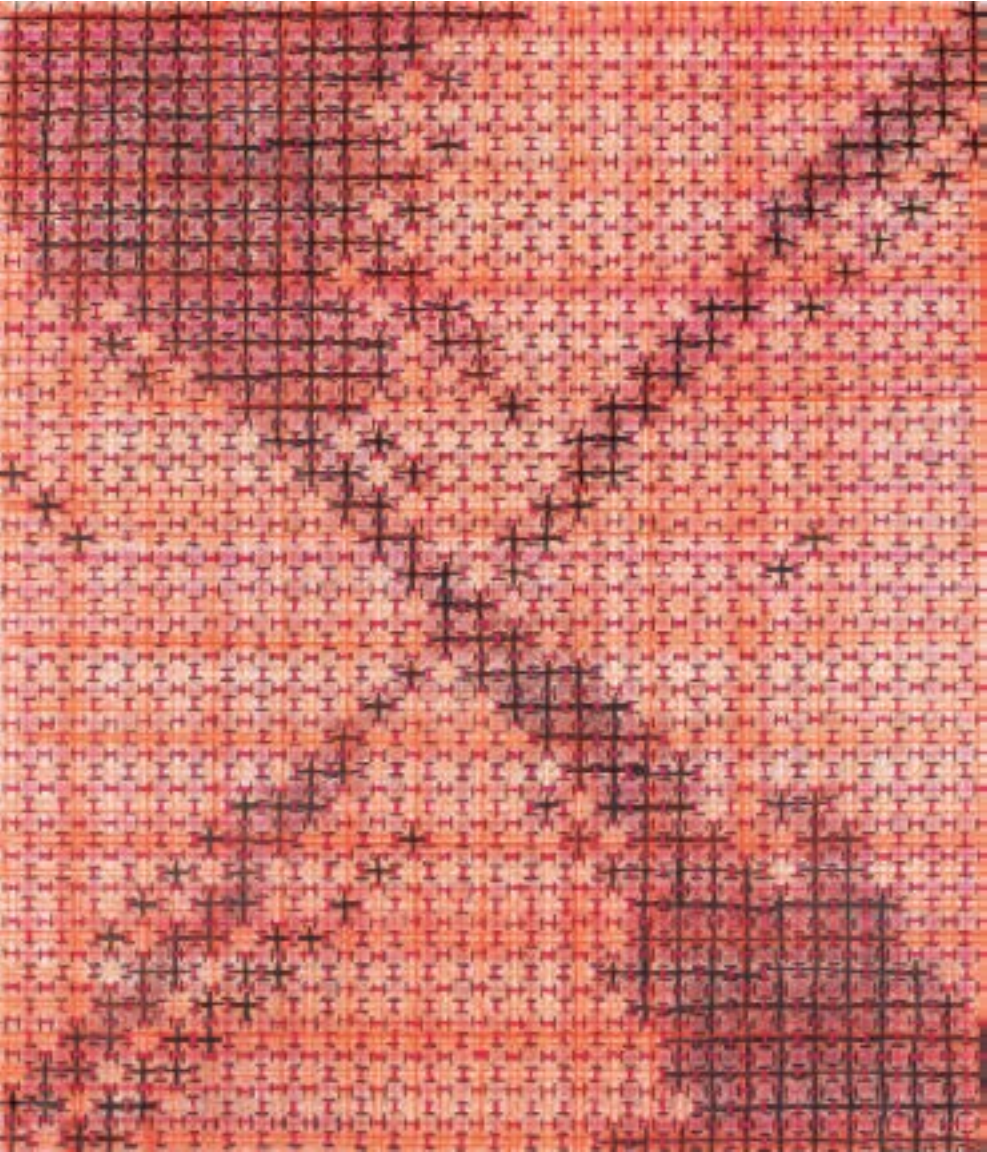
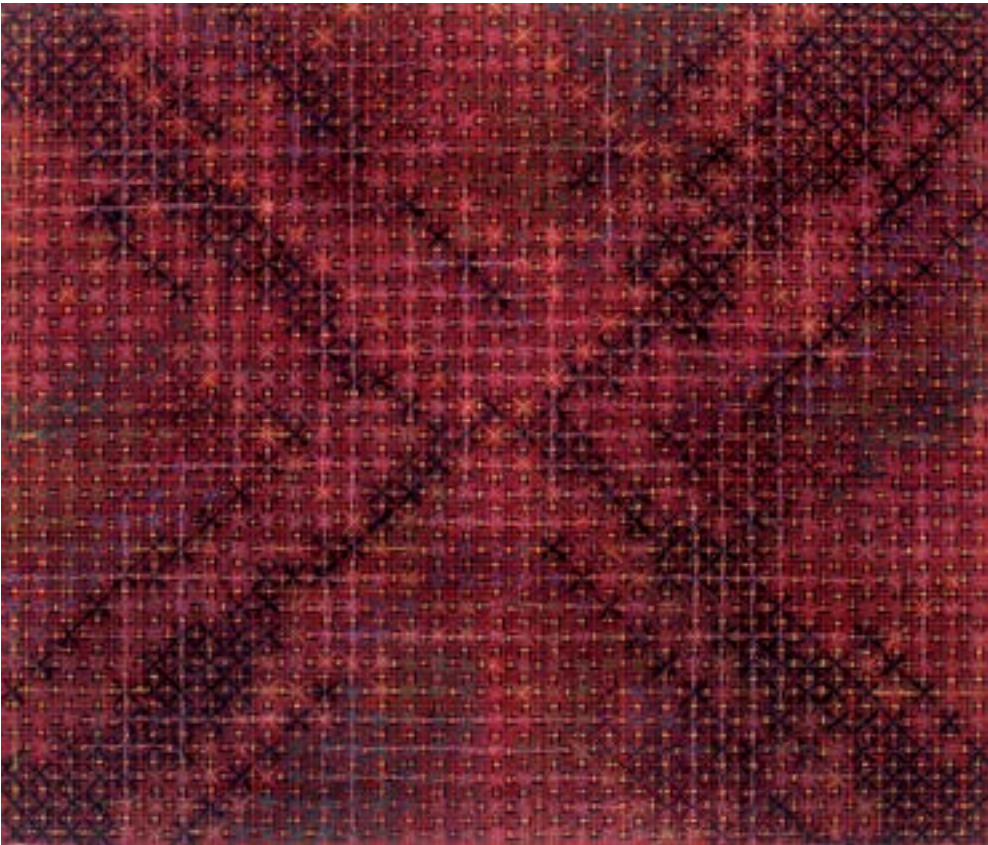


荧光红，橘色和黄色十字—— 一个口袋状空间

这是一个矩形口袋状的空间，由短边上的通道进入，开口朝向中央展厅，同时面对两组多联荧光色作品。在这个空间内陈列着相互关联的暖色调作品，大幅的十字作品或是其他混色的抽象栅格呈线形排列。随着两面锥形墙逐渐变窄，作品尺寸也循着半遮蔽的玻璃墙一头依次缩减，玻璃墙左侧的拱结构亦是建筑物的外墙。画中的这些大型的十字图案通过逼近和搭配相互照面，一左一右穿过中央通道。十字被画面基底衬托得轮廓鲜明，仿佛是不停在移动的浮雕和凹刻。

Fluorescent Red, Orange and Yellow Crosses -- A Pocket-like Space

This is a rectangular pocket-like space, accessed via one of the short ends and open to the central gallery area facing two multiple-canvas fluorescent works. Inside it, related paintings in predominantly 'hot' fluorescent colours, featuring large cross-form compositions or else polychrome abstracted grids, line the sides. These two walls appear to taper, as the canvases also appear to diminish in size with distance, towards the partially shaded glass end wall, arched on the left, which is the outer shell of the building. Through proximity and pairing, these large cross-shaped motifs in the paintings mirror one another to the right and left across the central channel. The crosses appear to be silhouetted against their pictorial grounds, suggesting shifting relief and intaglio effects.



十示 2007-14 2007, 布面粉笔、炭笔和铅笔, 140×120 cm, 龙美术馆馆藏  
Appearance of Crosses 2007-14 2007, Chalk, charcoal and pencil on canvas, 140 x 120 cm, Long Museum collection

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十示 2008-37 2008, 粉笔、丙烯、亚麻布, 120×140 cm  
Appearance of Crosses 2008-37 2008, Chalk and acrylic on linen, 120 x 140 cm

十示 2002-1 2002, 成品布上丙烯, 140×140 cm, 私人收藏  
Appearance of Crosses 2002-1 2002, Acrylic on tartan, 140 x 140 cm, private collection

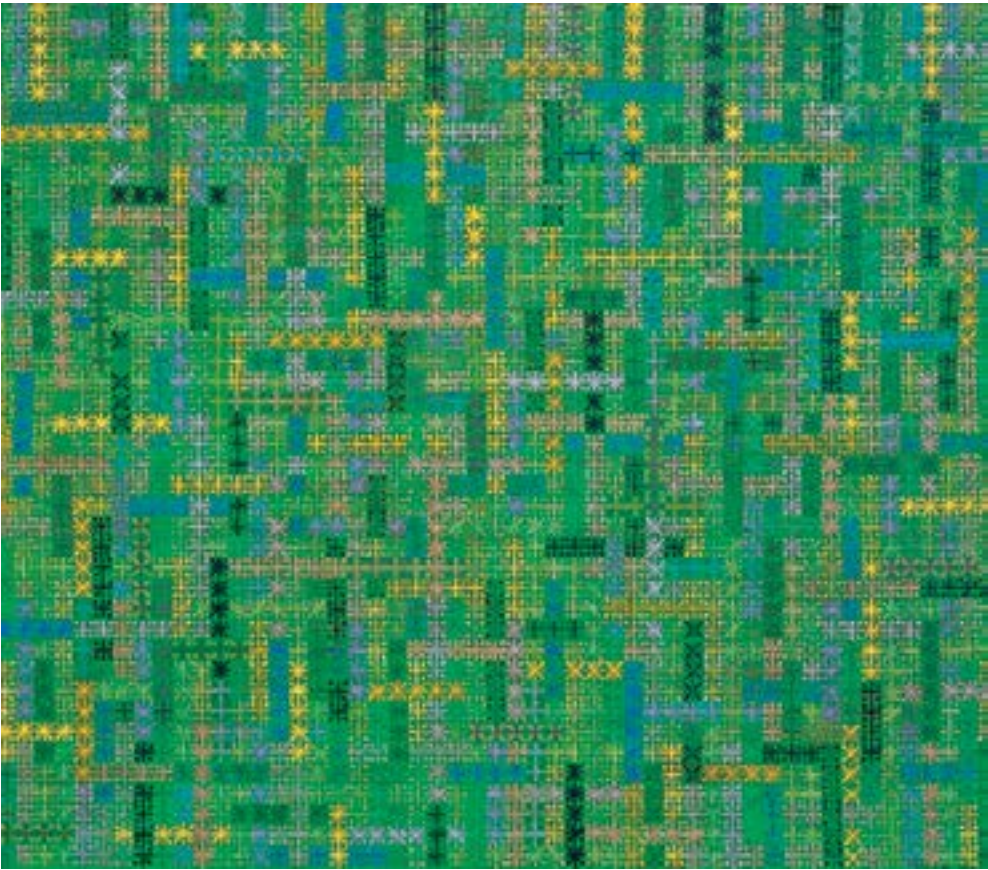






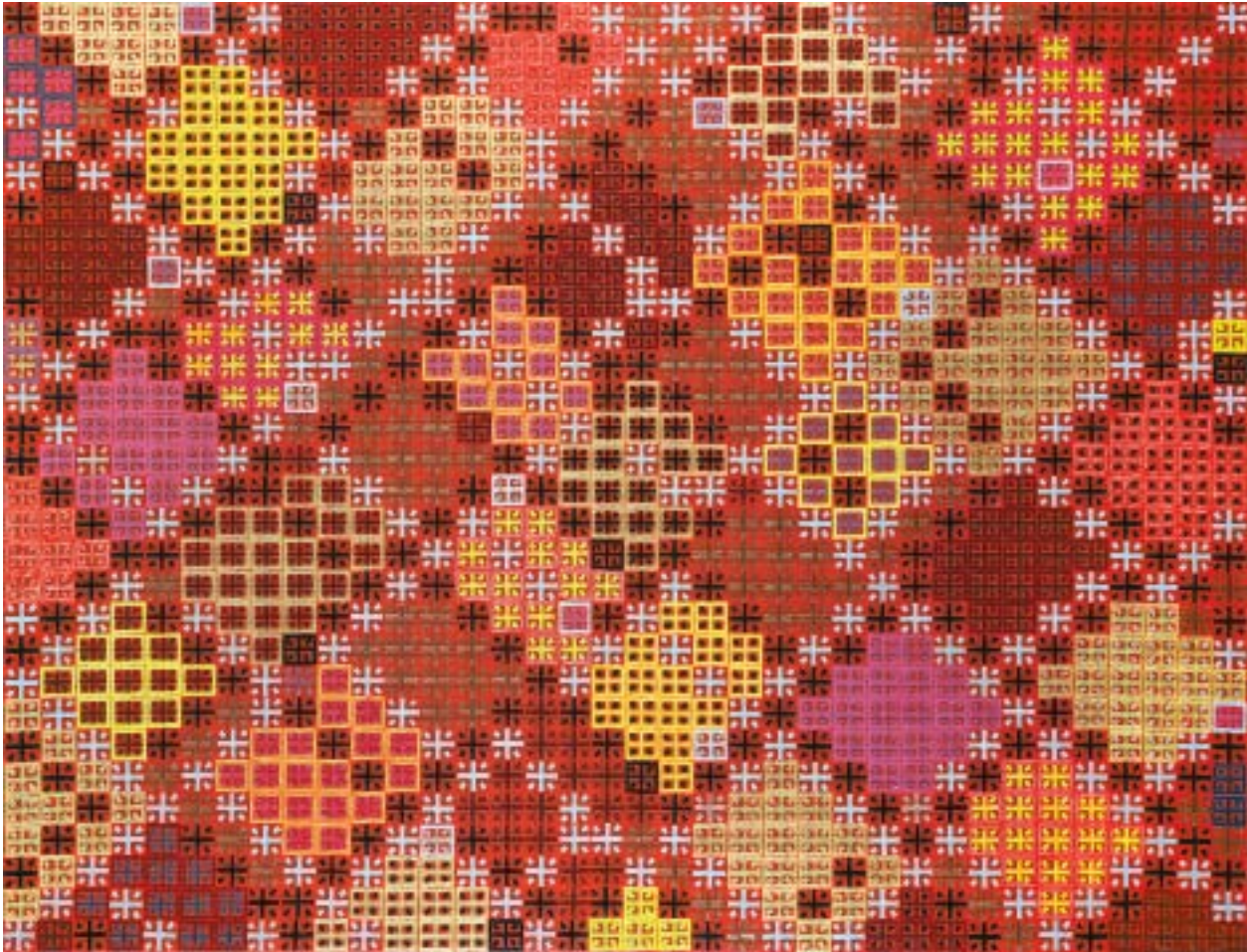
十示 2010-2 2010, 成品布上丙烯, 140×180 cm  
Appearance of Crosses 2010-2 2010, Acrylic on tartan, 140 x 180 cm

十示 2010-6 2010, 成品布上丙烯, 120×160 cm, 私人收藏  
Appearance of Crosses 2010-6 2010, Acrylic on tartan, 120 x 160 cm, private collection



十示 2002-12 2002, 成品布上丙烯, 140×160 cm  
Appearance of Crosses 2002-12 2002, Acrylic on tartan, 140 x 160 cm

十示 2008-16 2008, 布面粉笔和炭笔, 140×160 cm, 私人收藏  
Appearance of Crosses 2008-16 2008, Chalk and charcoal on canvas, 140 x 160 cm, private collection

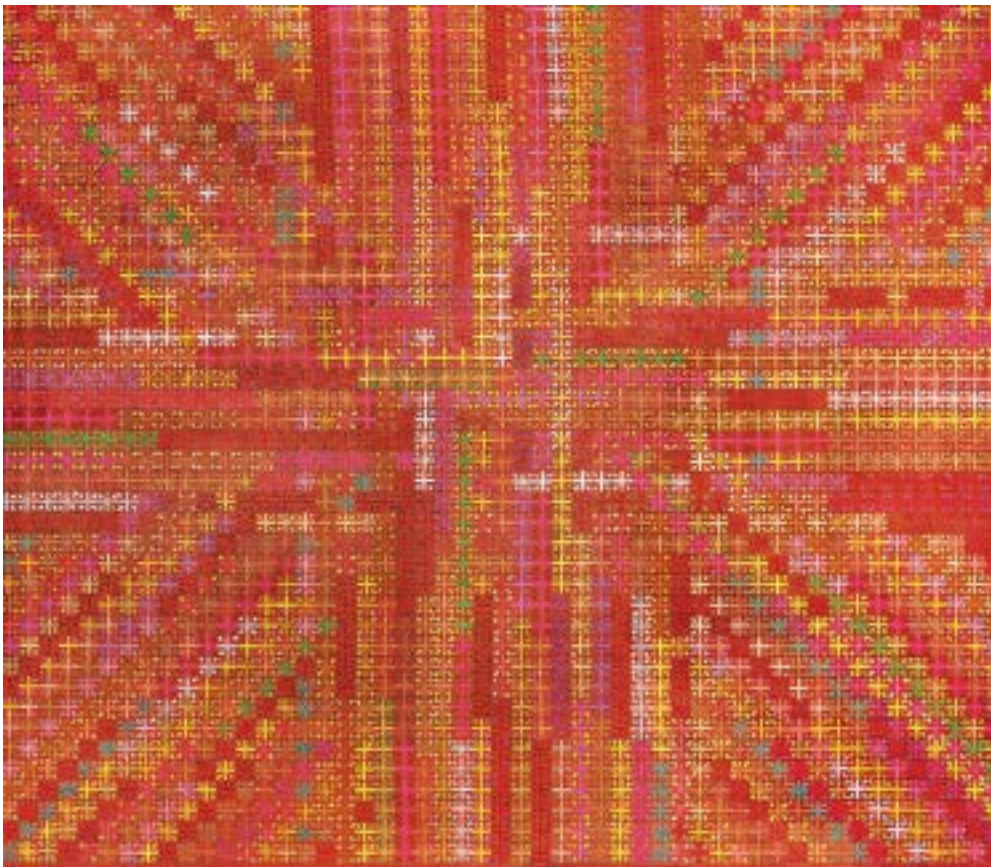






十示 2003-9 2003, 成品布上丙烯, 140×160 cm  
Appearance of Crosses 2003-9 2003, Acrylic on tartan, 140 x 160 cm

十示 2002-10 2002, 成品布上丙烯, 140×160 cm  
Appearance of Crosses 2002-10 2002, Acrylic on tartan, 140 x 160 cm



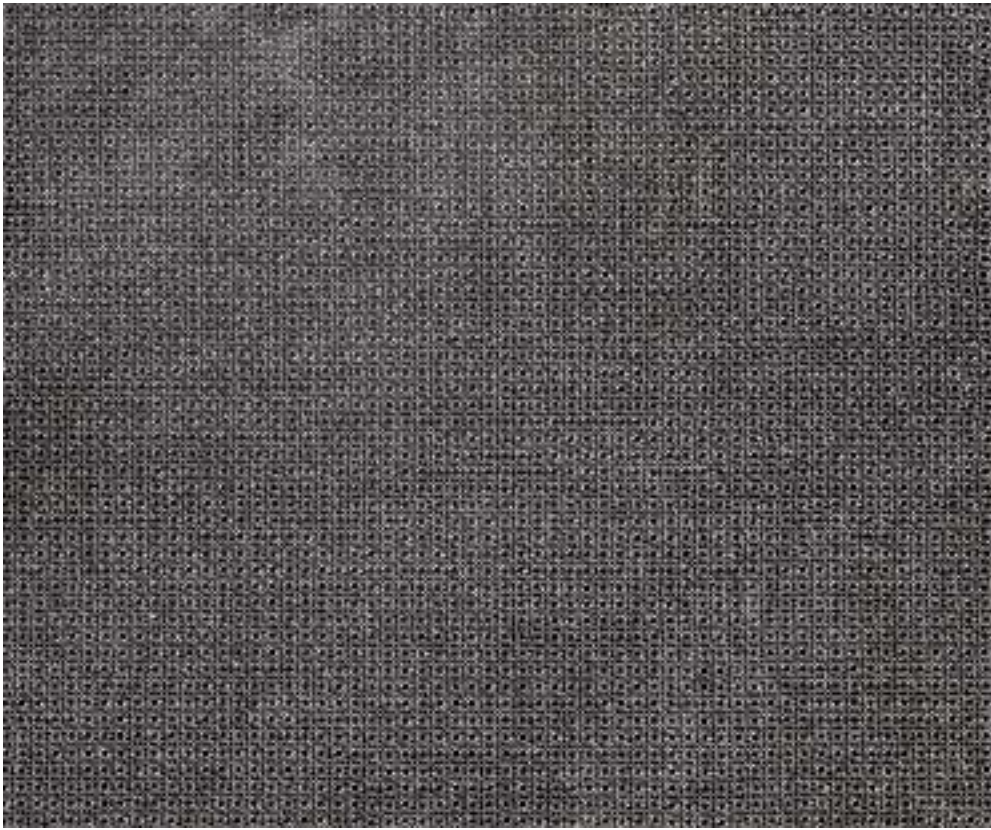
#### 沉浸在栅格中：一个长长的幽暗走廊

紧靠美术馆东墙的是一个约25米长的宽阔走道式展厅，这里几乎没有一丝自然光，一走进便仿佛置身于黑夜。以被解构的花纹织物和菱形图案为主的一系列巨大的正方形绘画，在白墙上排成一列，以其发白的色调与黑色的“地面”对峙。对面拱形墙上形式接近但尺幅较小的作品则是这些大作品的回应。小作品在尺寸上或许略显不足，但在规模上仍旧能够与对面的作品建立起联系，并且将绿色和蓝色，甚至是深红和紫色调引入这场生动的对话中。

#### Immersion in Grids: A Long Dark Corridor

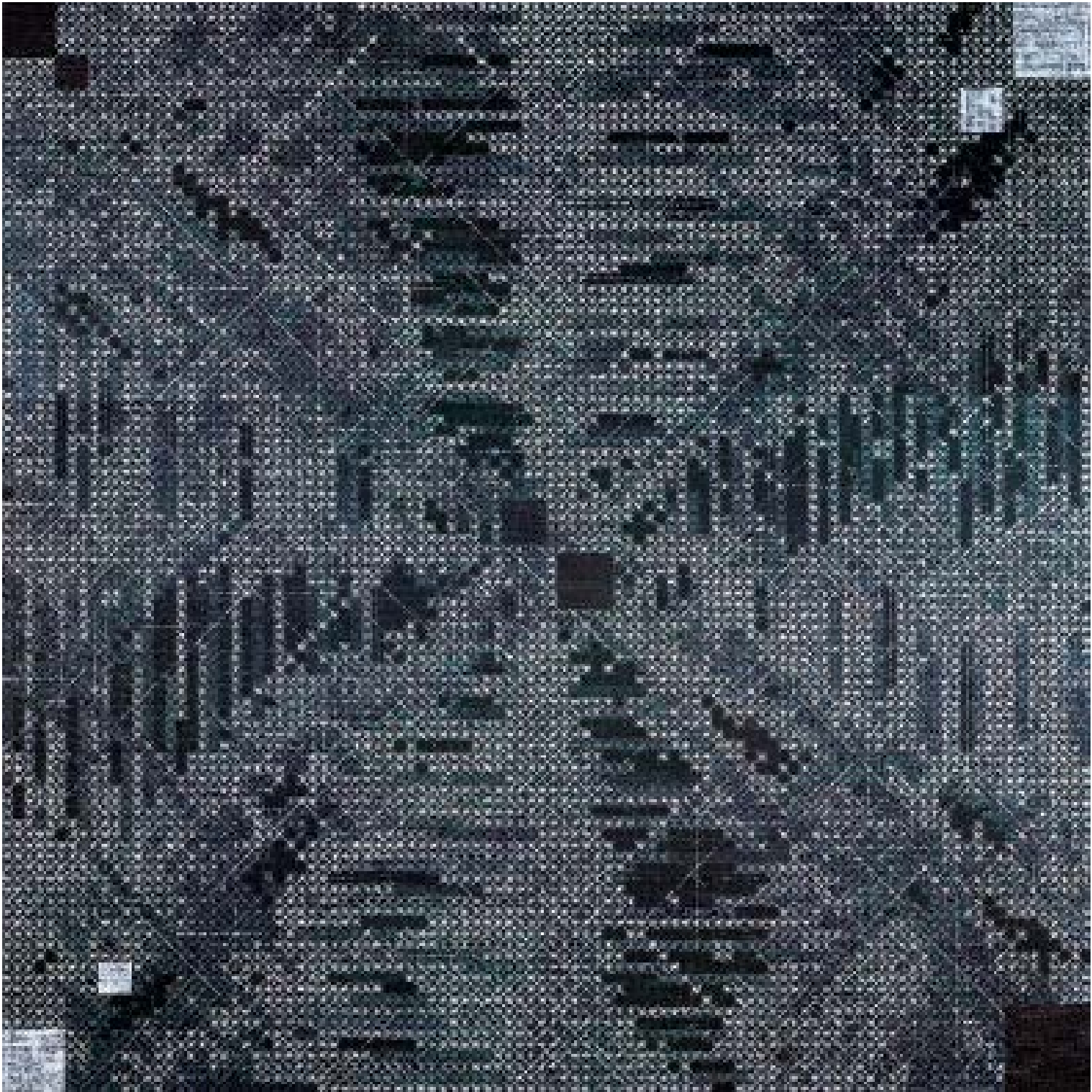
A wide passage-like gallery some 25 metres long, lying against the east wall of the building, is penetrated by almost no natural light, giving a nocturnal ambience. A sequence of massive square paintings, featuring disintegrating diaper and lozenge patterns in whitish tones against a black 'ground', lines the long white wall. The large canvases are answered, along the arched wall opposite, by a line of formally related but smaller-scale paintings. The smaller works may not compete in size but still play upon scale in relation to their opposites, and also vividly introduce green and blue or else deep red and purple hues into the visual dialogue.





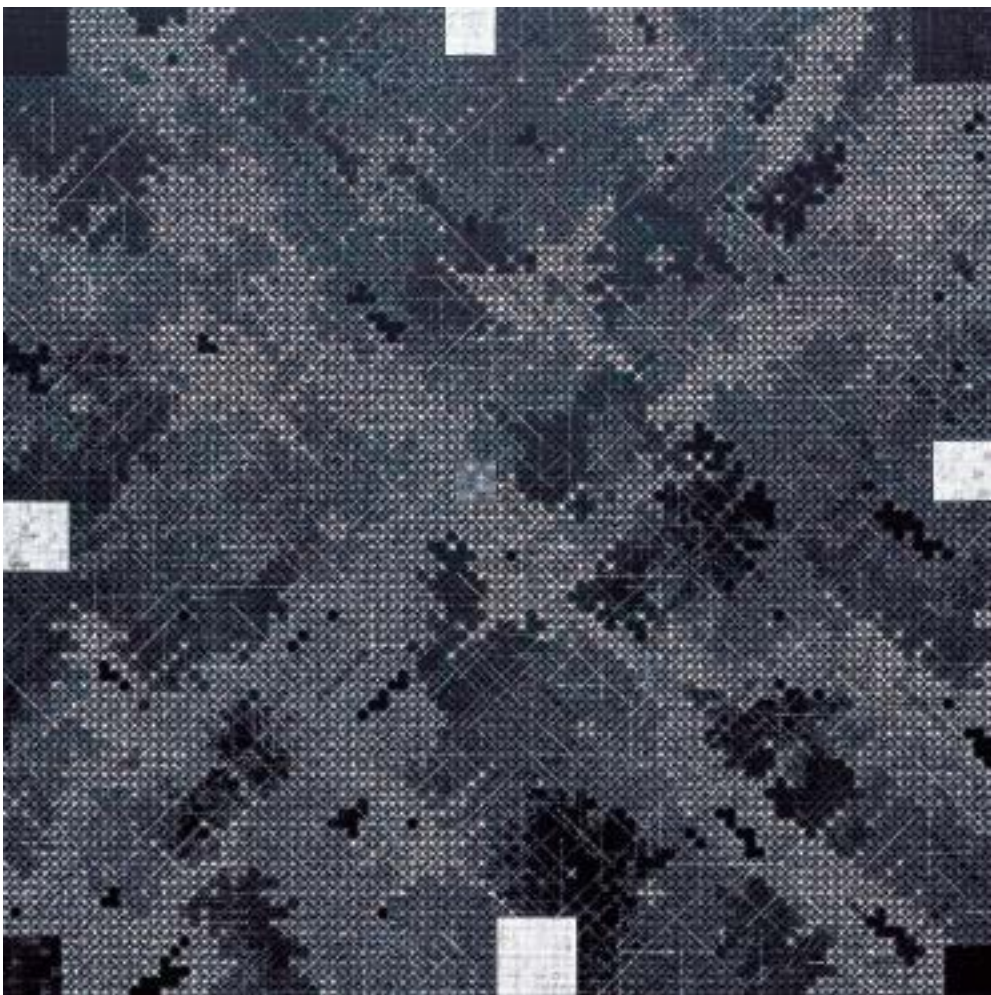
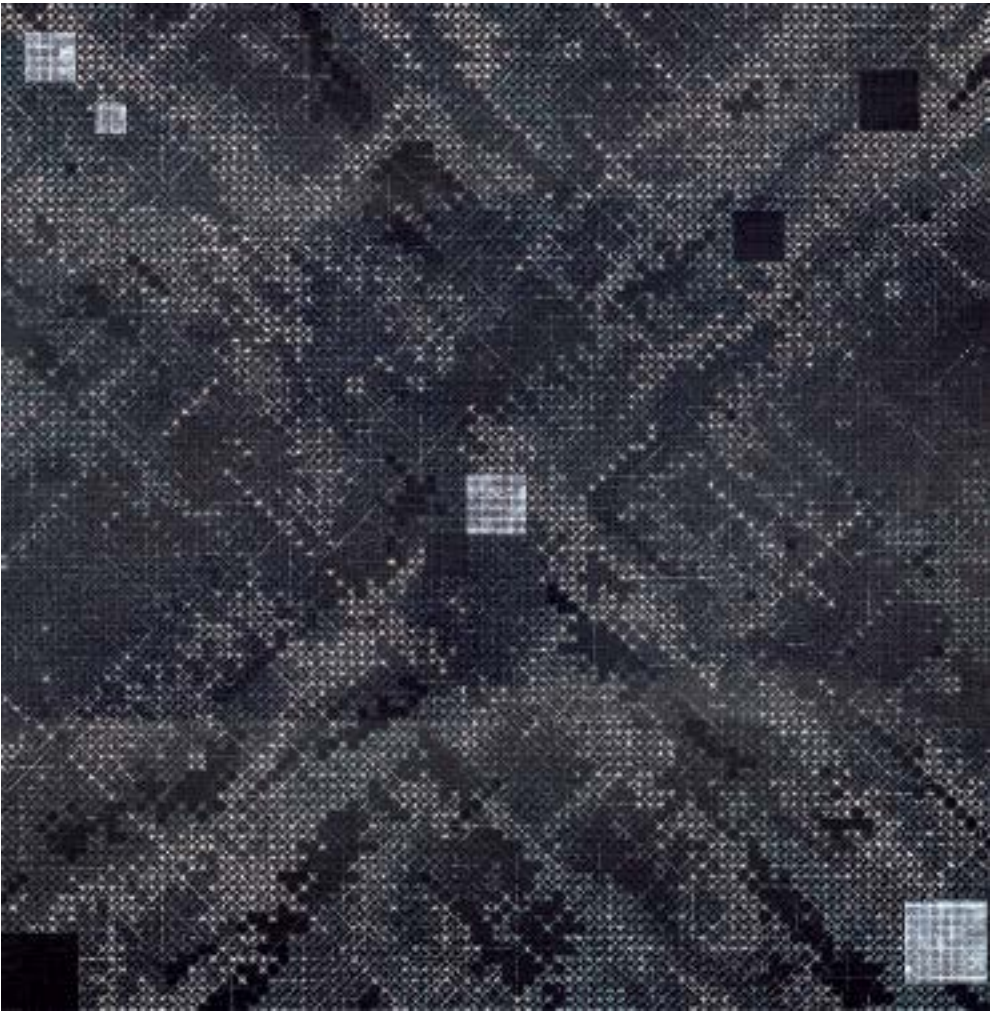
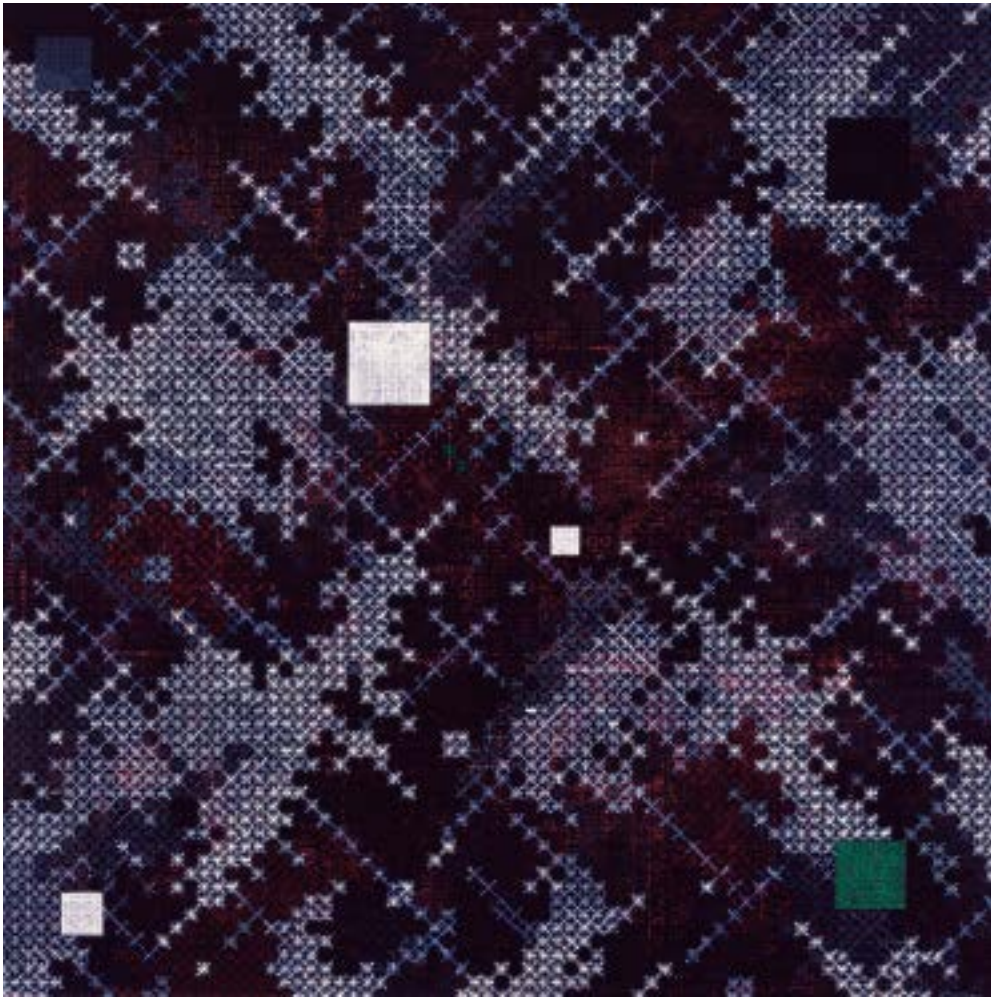
十示 1992-17 1992, 布面丙烯, 200×240 cm  
Appearance of Crosses 1992-17 1992, Acrylic on canvas, 200 x 240 cm

十示 1992-20 1992, 布面丙烯, 200×240 cm  
Appearance of Crosses 1992-20 1992, Acrylic on canvas, 200 x 240 cm



十示 2011-7 2011, 布面丙烯, 300×300 cm  
Appearance of Crosses 2011-7 2011, Acrylic on canvas, 300 x 300 cm





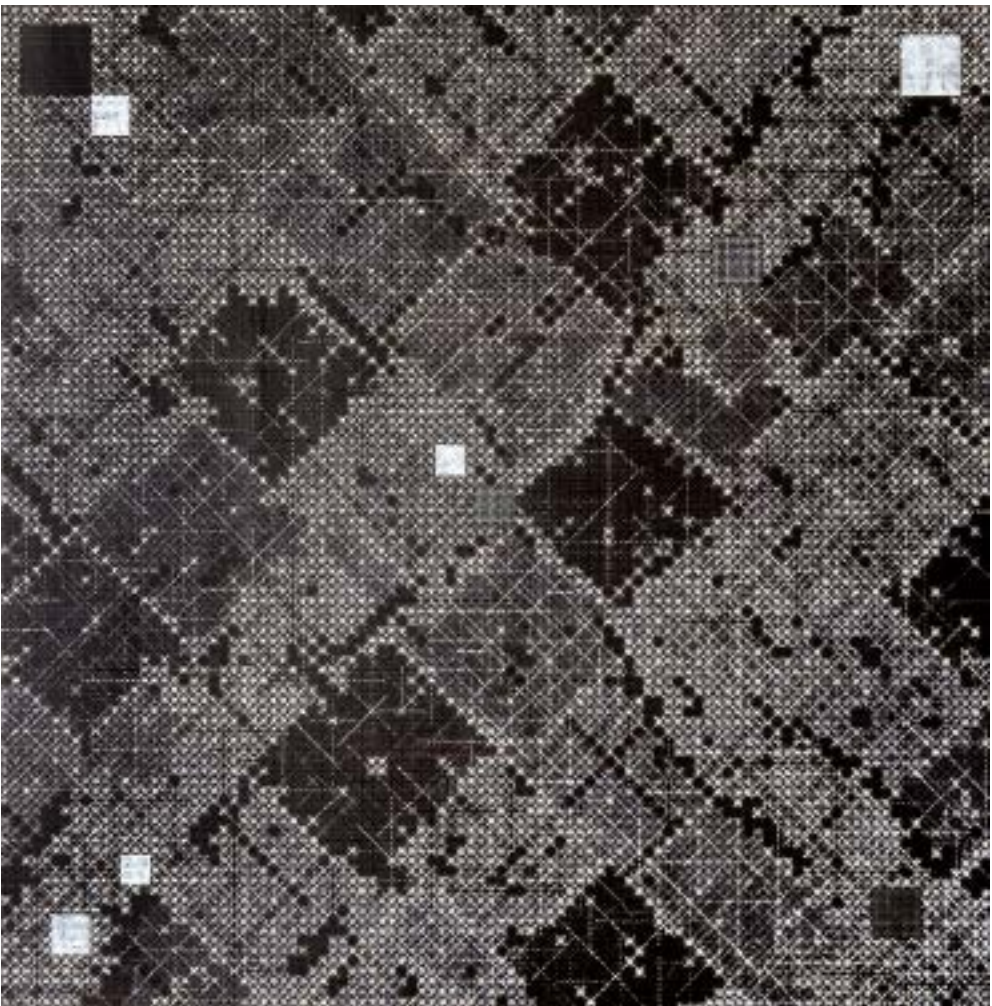
十示 2011-3 2011, 布面丙烯, 220×220 cm  
 Appearance of Crosses 2011-3 2011, Acrylic on canvas,  
 220 x 220 cm

十示 2011-4 2011, 布面丙烯, 300×300 cm, 私人收藏  
 Appearance of Crosses 2011-4 2011, Acrylic on canvas,  
 300 x 300 cm, private collection

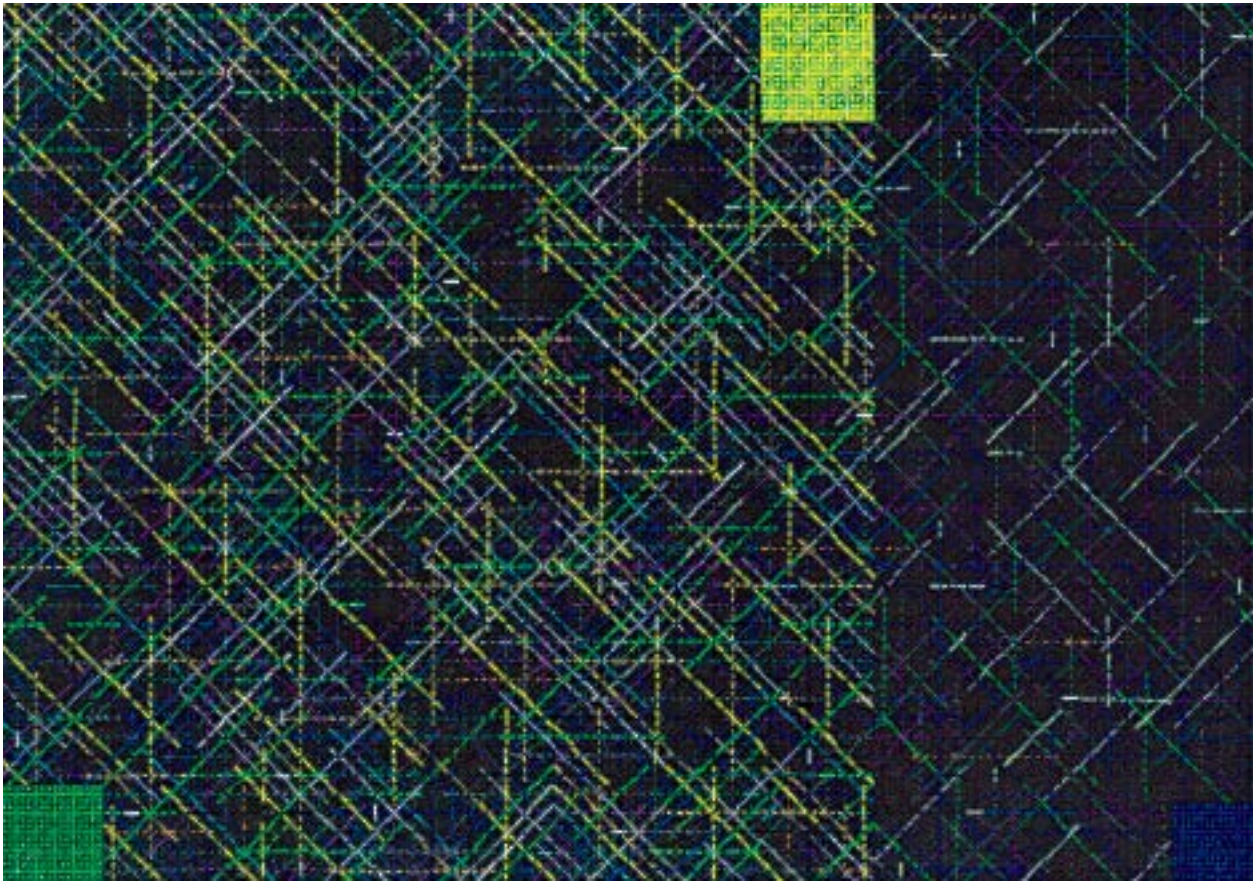
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十示 2011-6 2011, 布面丙烯, 300×300 cm  
 Appearance of Crosses 2011-6 2011, Acrylic on canvas,  
 300 x 300 cm

十示 2012-9 2012, 布面丙烯, 300×300 cm  
 Appearance of Crosses 2012-9 2012, Acrylic on canvas,  
 300 x 300 cm

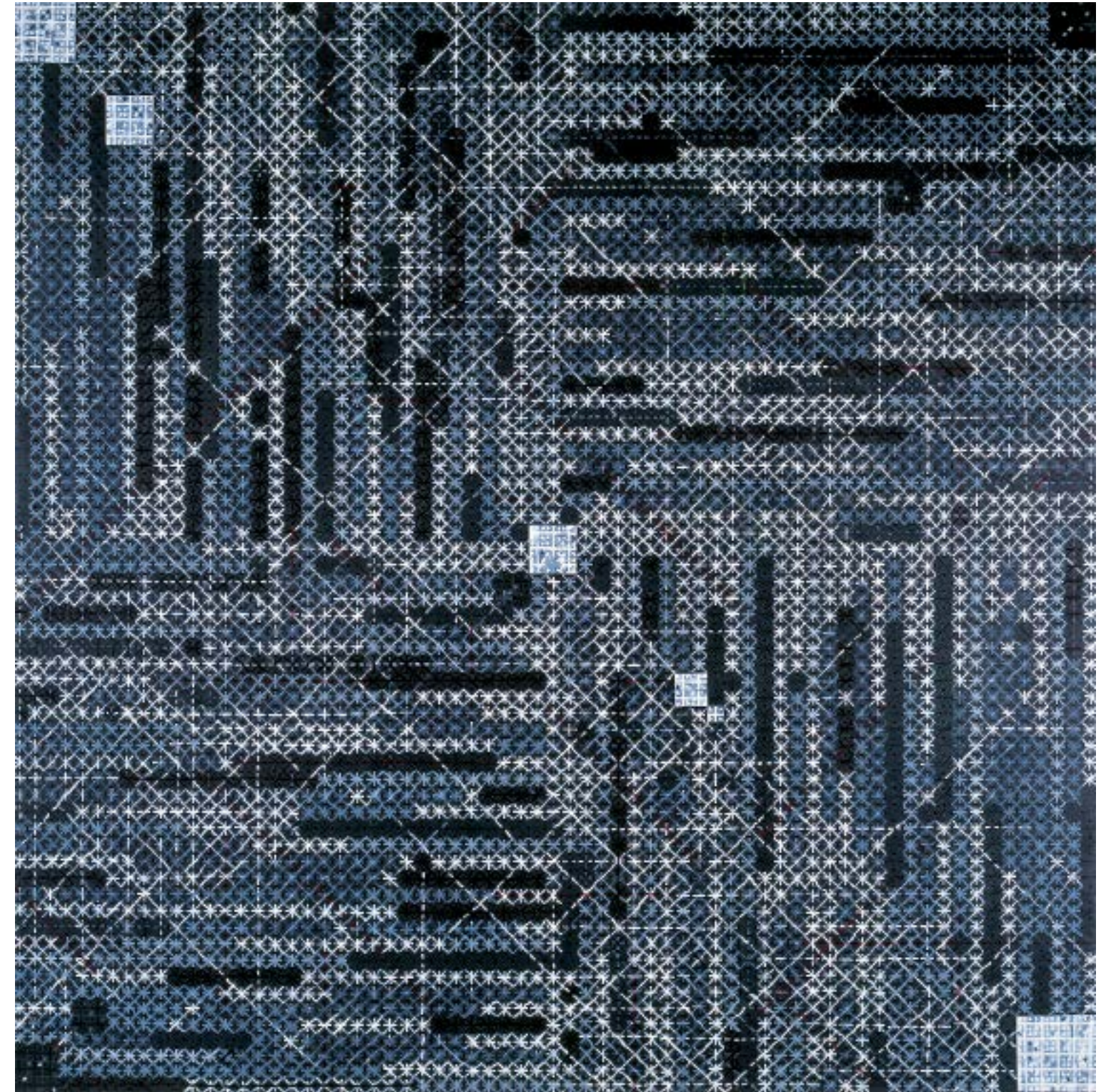
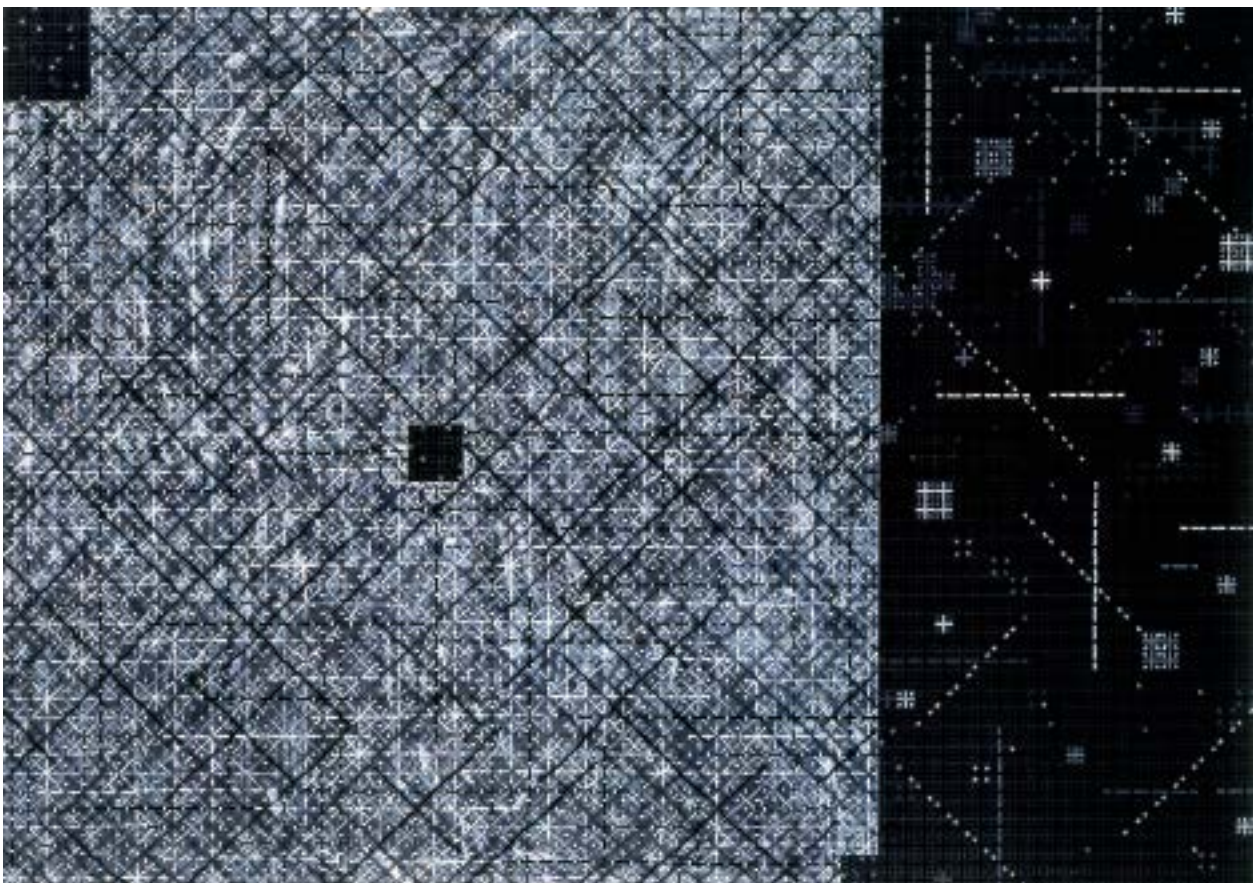






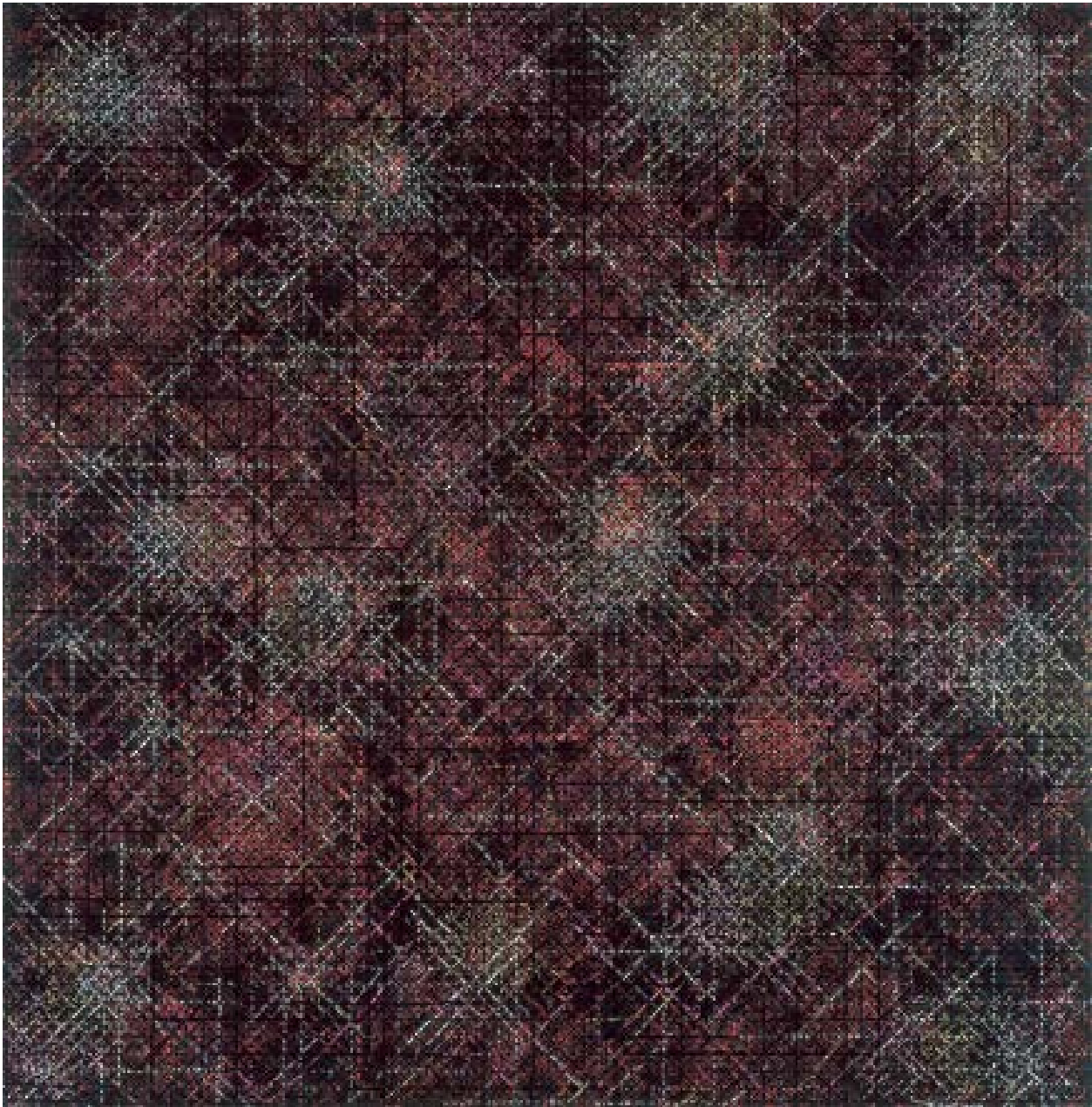
十示 2010-16 2010, 布面丙烯, 140×200 cm  
Appearance of Crosses 2010-16 2010, Acrylic on canvas, 140 x 200 cm

十示 2012-13 2012, 布面丙烯, 140×200 cm  
Appearance of Crosses 2012-13 2012, Acrylic on canvas, 140 x 200 cm



十示 2013-1 2013, 布面丙烯, 200×200 cm  
Appearance of Crosses 2013-1 2013, Acrylic on canvas, 200 x 200 cm





十示 2014-8 2014, 布面丙烯, 200×200 cm  
Appearance of Crosses 2014-8 2014, Acrylic on canvas,  
200 x 200 cm



十示 2014-6 2014, 布面丙烯, 200×140 cm  
Appearance of Crosses 2014-6 2014, Acrylic on canvas,  
200 x 140 cm



在渐进组合中的行走

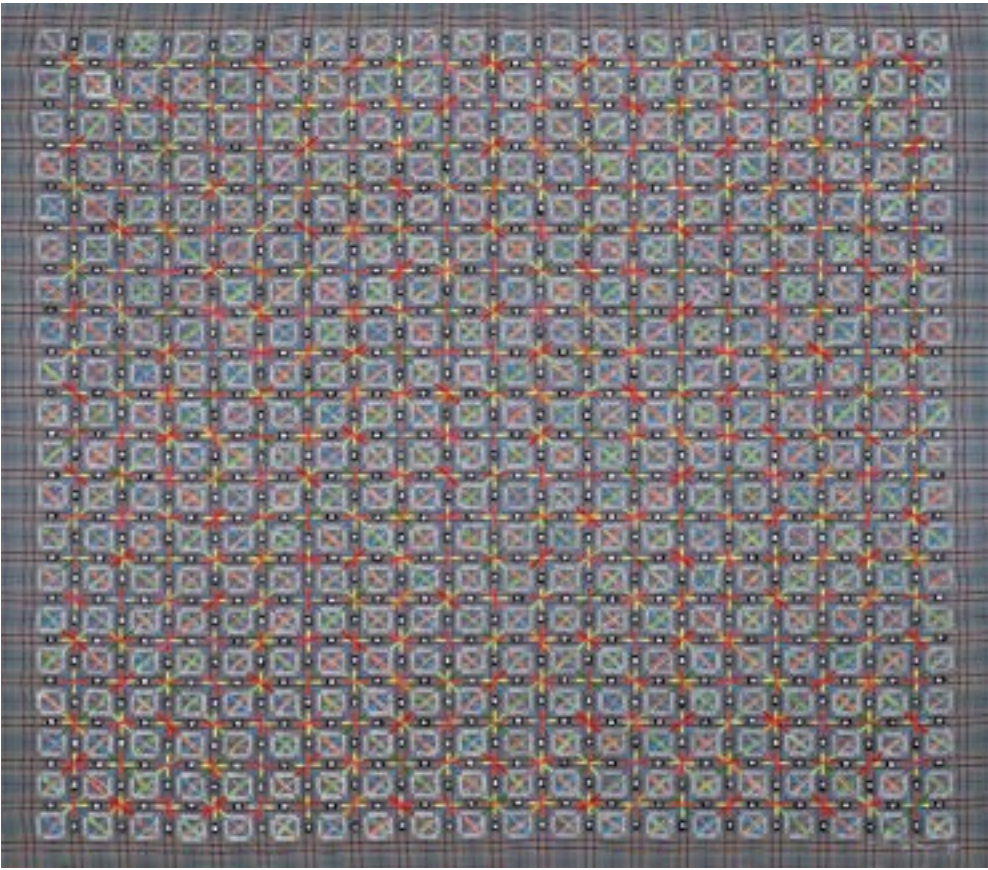
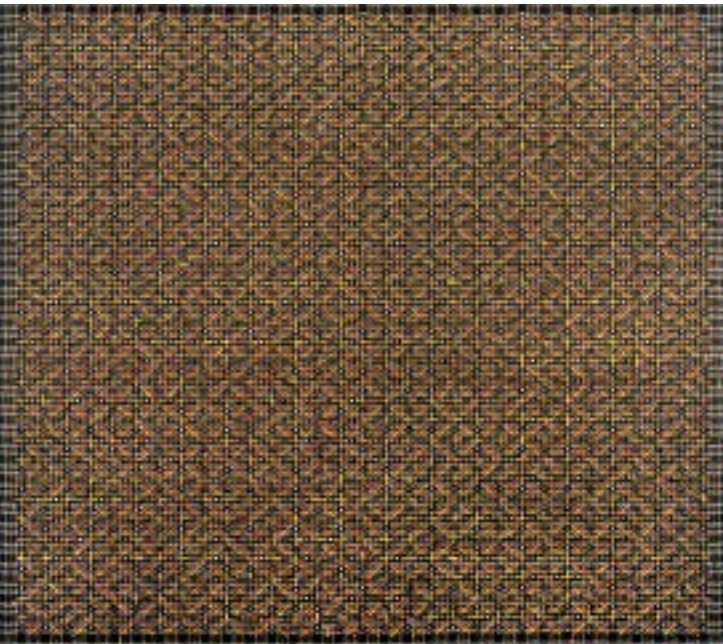
弥散朦胧的光线透过栅格状的外墙，穿过玻璃，照进展厅，为空间注入平静感。气氛是如此静谧，甚至缄默，即使另外一平一拱两面墙壁与这种氛围对比鲜明。为了配合这种空间情绪，此处陈列的作品尺寸适中，栅格图案平衡一致，画布与成品织物上的色调也势均力敌。对面墙上灵活搭配的作品，色彩从赭石到灰再到深紫，循着展厅的长度渐变，营造出色彩和基调的递进。

A Walk Through Graduated Pairings

The pierced grill shading in the exterior glass wall at one end allows a gentle, suffused light to penetrate this walkway gallery, imbuing the space with calm. The atmosphere is immersive, even and muted, despite the obvious contrast of one straight and one arched wall down the length of the gallery. In complement to that mood, the paintings mounted here are mid-sized and contain uniform grid patterns inscribed in balanced, evenly pitched colour tones on canvas and tartan. Paintings hanging on opposite walls in flexible pairings create a graduated scale of colour and tone along the length of the gallery, from ochre through grey to deep purple.

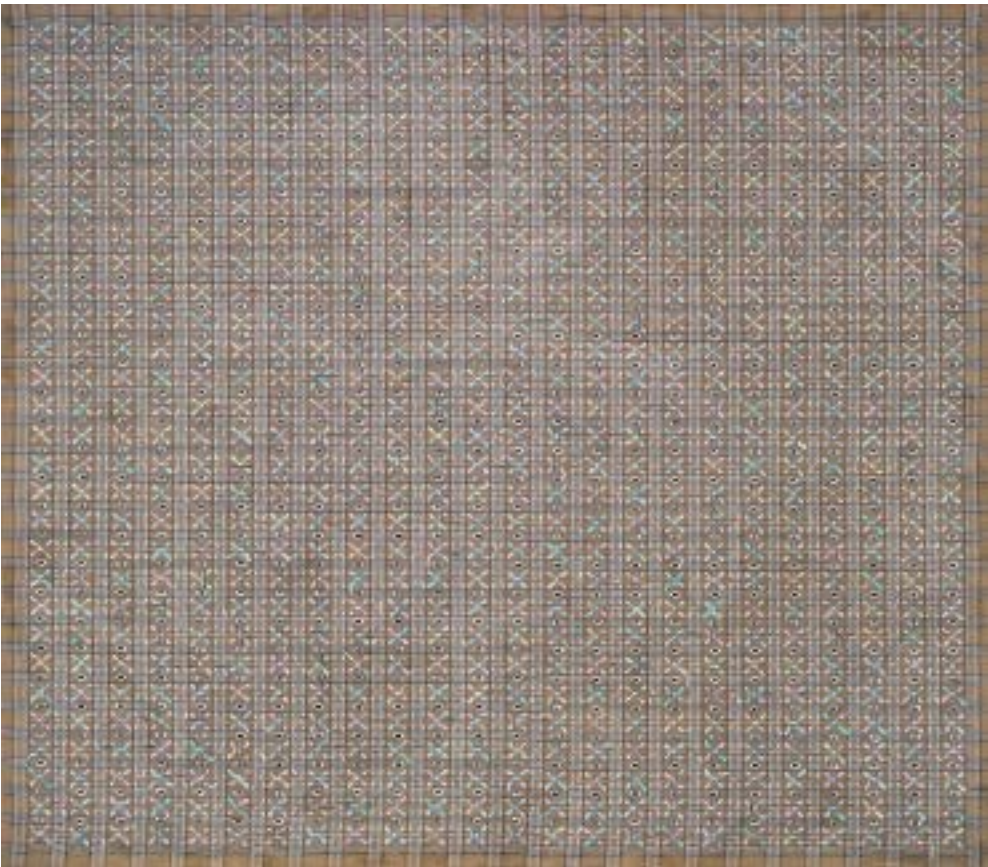
十示 1998-7    1998，布面丙烯，140×160 cm  
Appearance of Crosses 1998-7    1998, Acrylic on canvas, 140 x 160 cm

十示 1998-8    1998，成品布上丙烯，140×160 cm  
Appearance of Crosses 1998-8    1998, Acrylic on tartan, 140 x 160 cm



十示 1997-10, 1997，成品布上丙烯，140×160 cm  
Appearance of Crosses 1997-10    1997, Acrylic on tartan, 140 x 160 cm

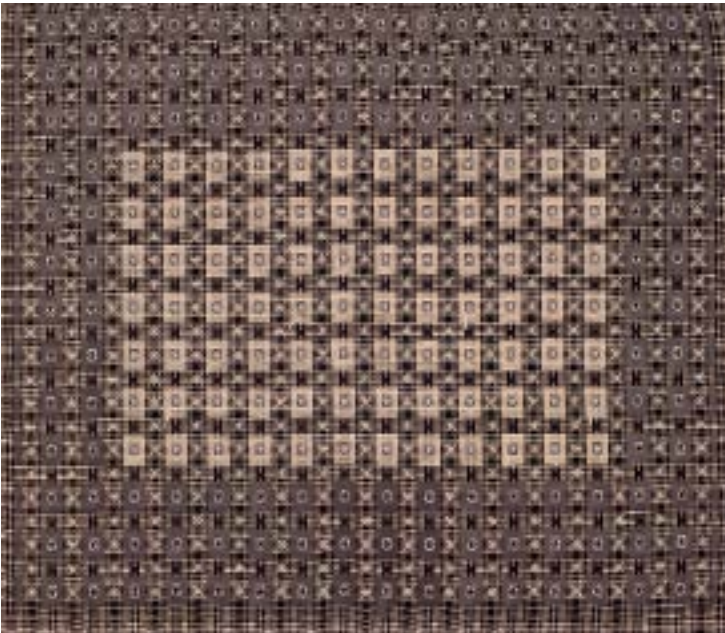
十示 1997-4    1997，成品布上丙烯，140×160 cm  
Appearance of Crosses 1997-4    1997, Acrylic on tartan, 140 x 160 cm







十示 1993-5 1993, 布面丙烯, 140×160 cm  
Appearance of Crosses 1993-5 1993, Acrylic on canvas, 140 x 160 cm



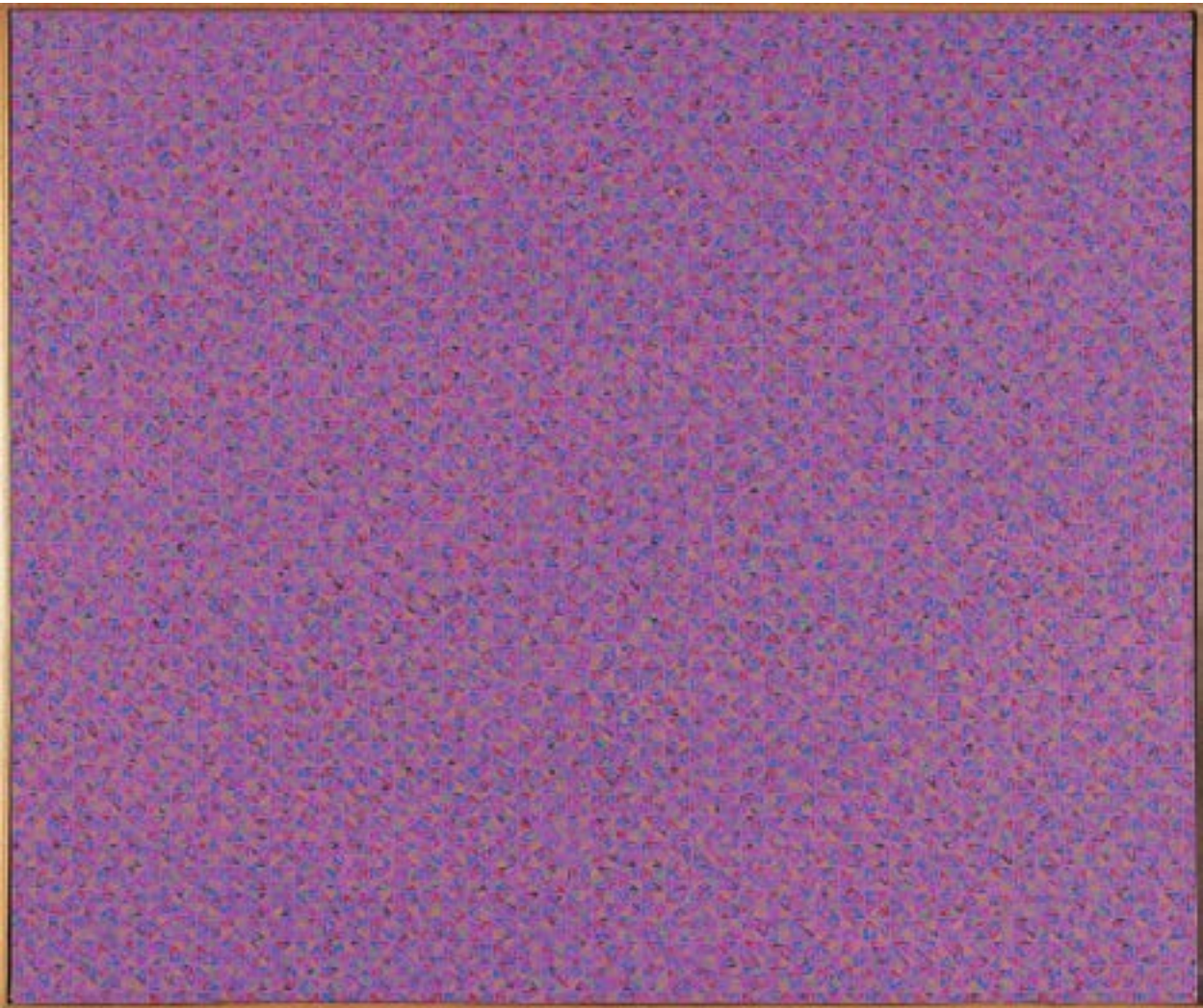
十示 1997-22 1997, 成品布上丙烯, 140×160 cm  
Appearance of Crosses 1997-22 1997, Acrylic on tartan, 140 x 160 cm



十示 1993-7 1993, 布面丙烯, 140×160 cm  
Appearance of Crosses 1993-7 1993, Acrylic on canvas, 140 x 160 cm



十示 1996-37 1996, 粉笔、炭笔、成品布、亚麻布, 120×140 cm  
Appearance of Crosses 1996-37 1996, Chalk and charcoal and tartan and linen, 120 x 140 cm



十示 1992-10 1992, 布面丙烯, 100×120 cm, 私人收藏  
Appearance of Crosses 1992-10 1992, Acrylic on canvas, 100 x 120 cm, private collection

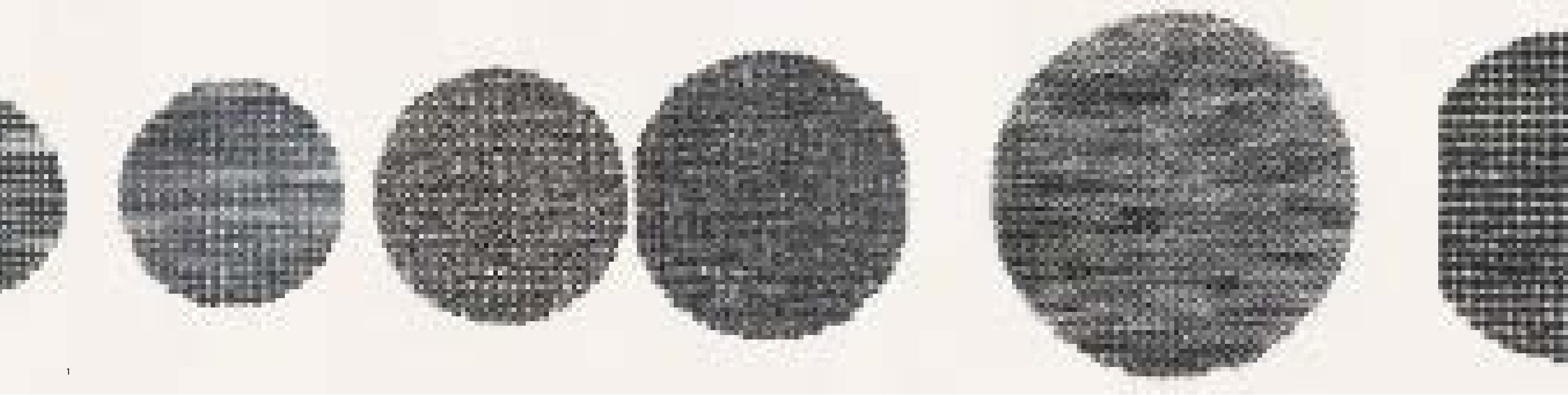


方块进化

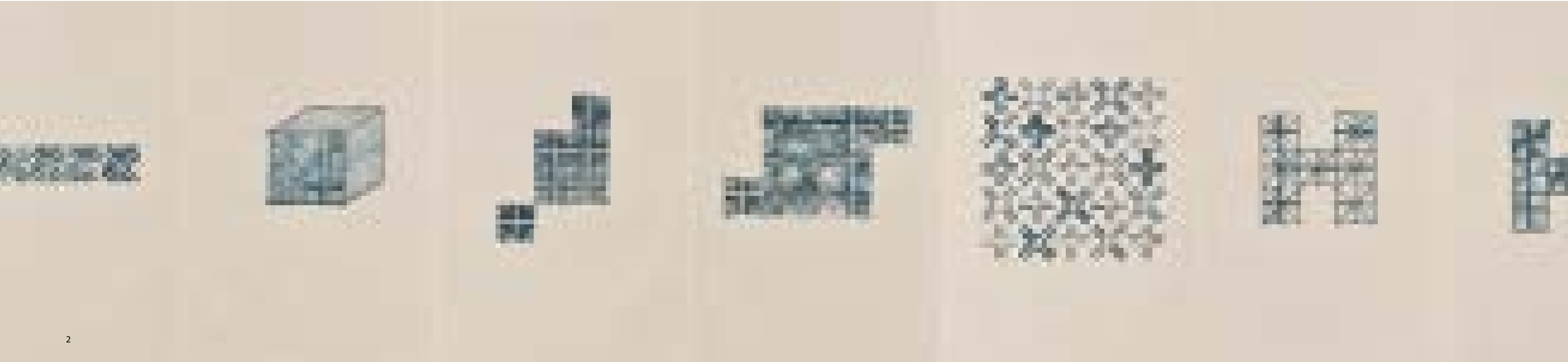
这个L形的空间由龙美术馆平面上的三个方形组成，参观者很可能会被这个空间欺骗，尴尬地折回。这种横向移动，保持平衡，然后掉头走向对面却也正好提供了一个展示补充作品地机会：折页卷轴，以及20世纪80年代末期一系列记录抽象栅格风格最初面貌的手稿，是丁乙作品中表现意象的变形。折页卷轴展现了进化中的系列栅格，包括尺寸的增减，甚至是基调和肌理的变化，让人联想到（道教的内涵）自然万物的循环生长，高低起伏，阴晴圆缺。

Evolution of Cubes

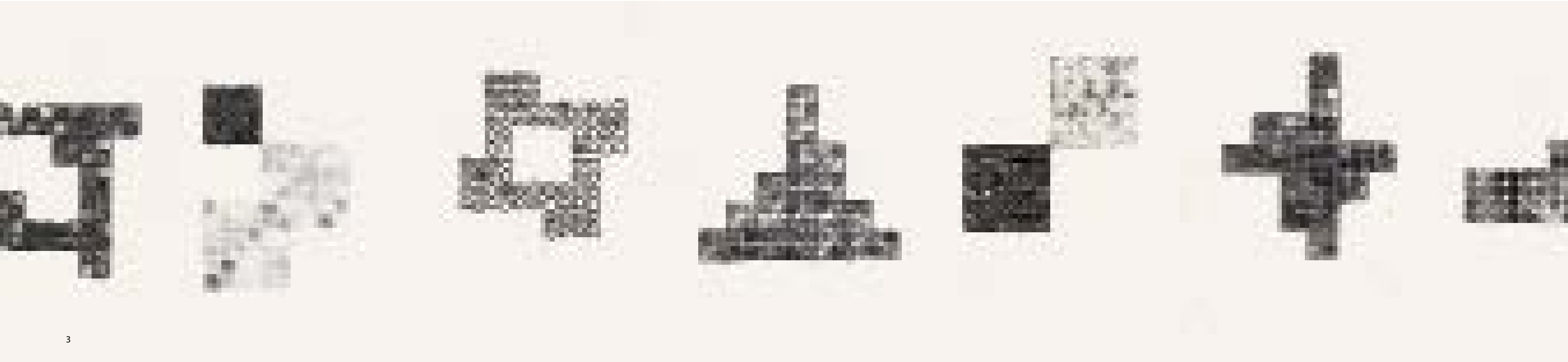
This L-shaped space is made up of three grid squares in the Long Museum's plan or footprint, which the spectator traverses in a potentially awkward chicaning turn. This lateral movement, balancing and then turning to the opposite side, however, presents an opportunity to display a number of complementary of works: concertina-scrolls as well as a sequence of paintings recording the initial appearance of the abstract grid idiom, displacing the figurative in Ding Yi's oeuvre, in the late 1980s. The concertina-scrolls show evolving sequences of grids which grow and diminish in size, even as they vary in tone and texture, recalling (with Taoist connotations) nature's cycles of growth, peak and decay, or waxing to the full and then waning.



1



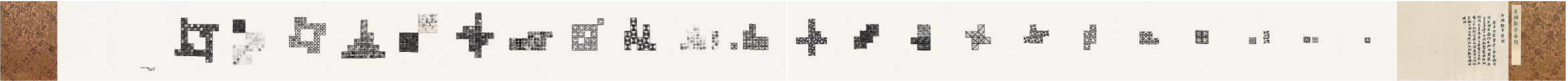
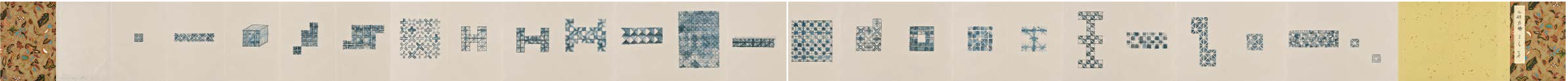
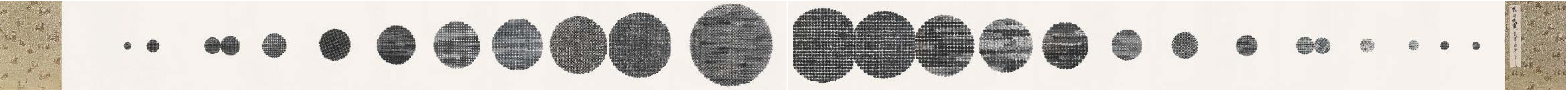
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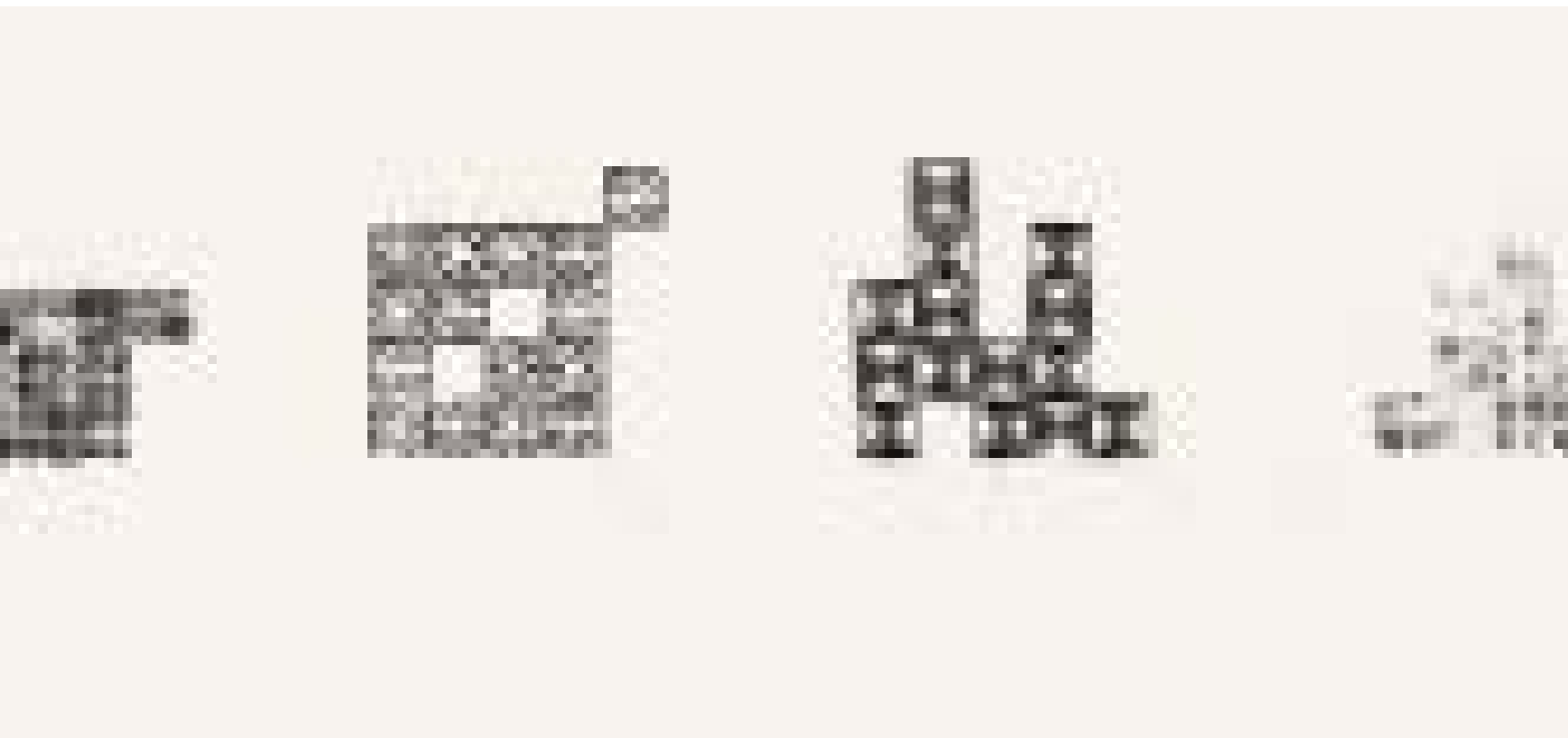
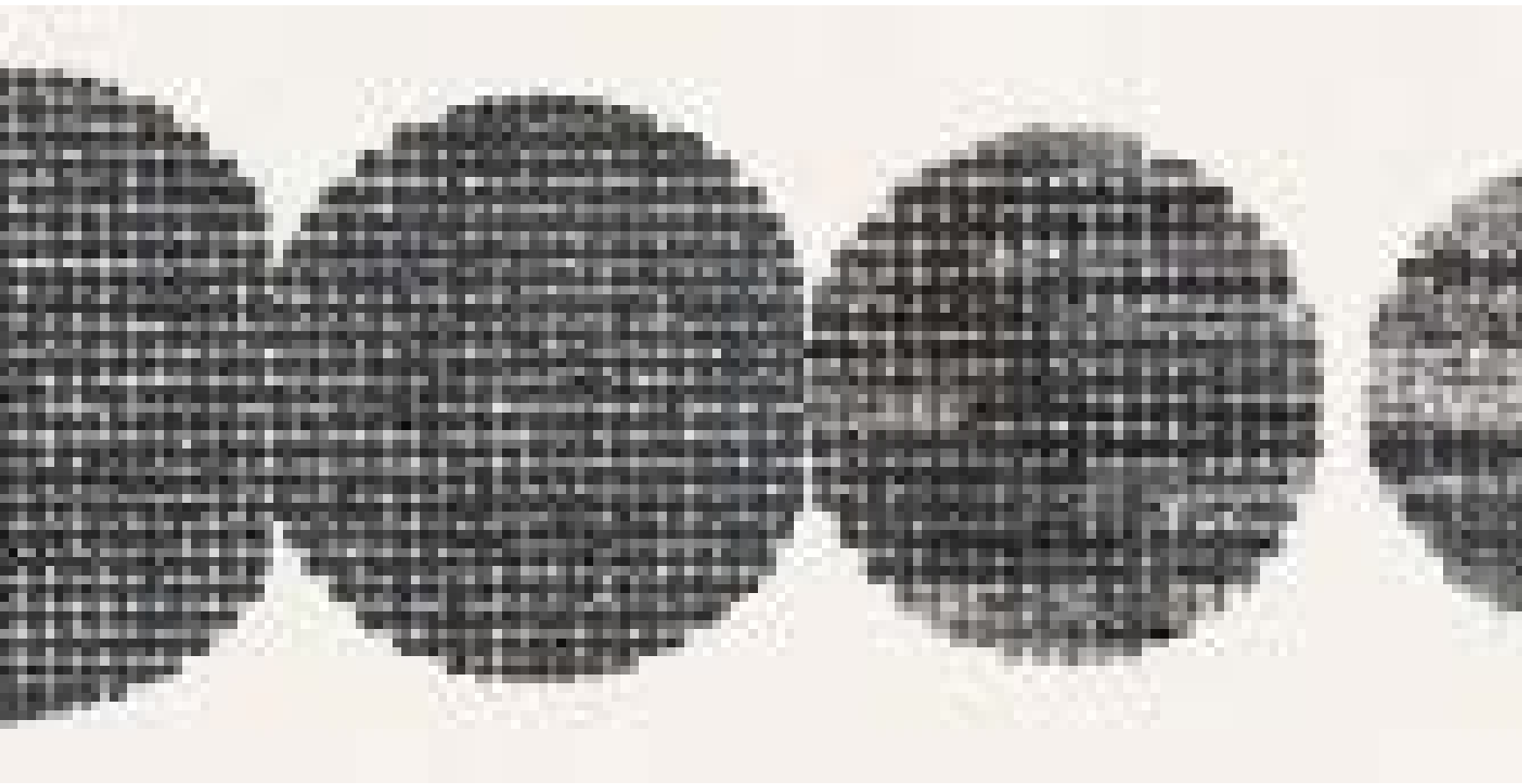
3

1. 26 个圆（局部） 2009，册页，彩色铅笔、墨、宣纸，42 x 757 cm，私人收藏  
1. 26 Circles (detail) 2009, Accordion book, Color pencil and ink on rice paper, 42 x 757 cm, Private collection  
  
2. 几何方格（局部） 2011，册页，彩色铅笔、墨、宣纸，28 x 520 cm  
2. Geometric Grid (detail) 2011, Accordion book, Color pencil and ink on rice paper, 28 x 520 cm  
  
3. 方格数字序列（局部） 2011，册页，彩色铅笔、墨、宣纸，32 x 620 cm  
3. Order in Checkered Number (detail) 2011, Accordion book, Color pencil and ink on rice paper, 32 x 620 cm



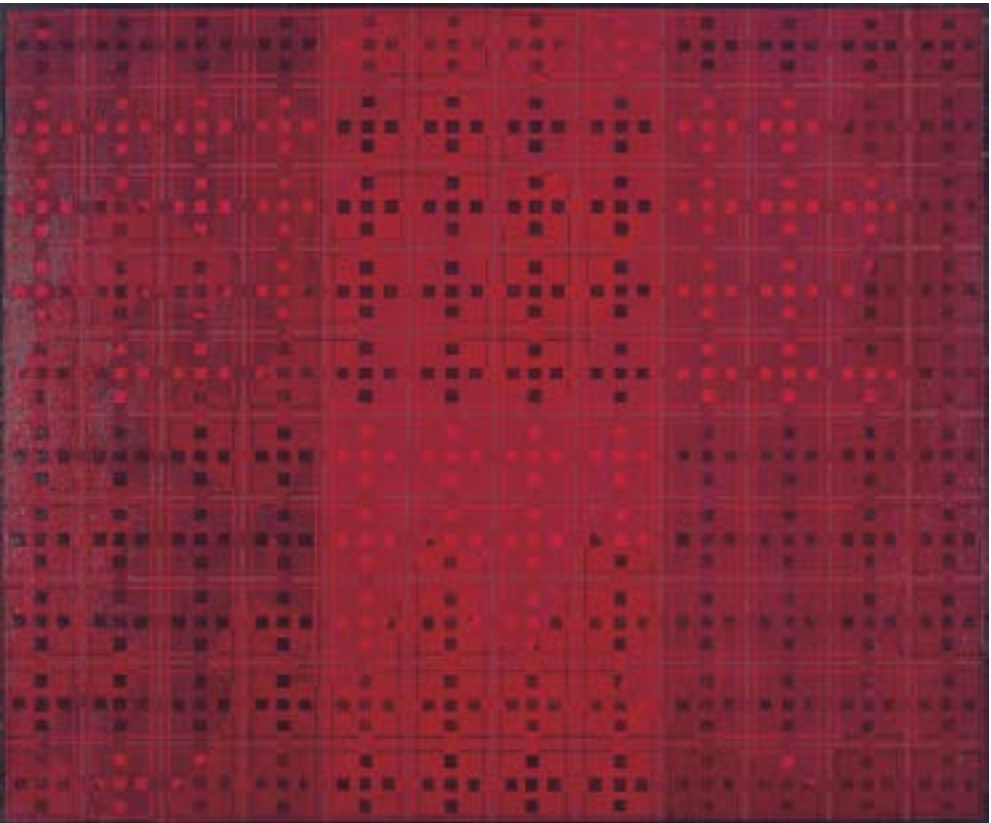






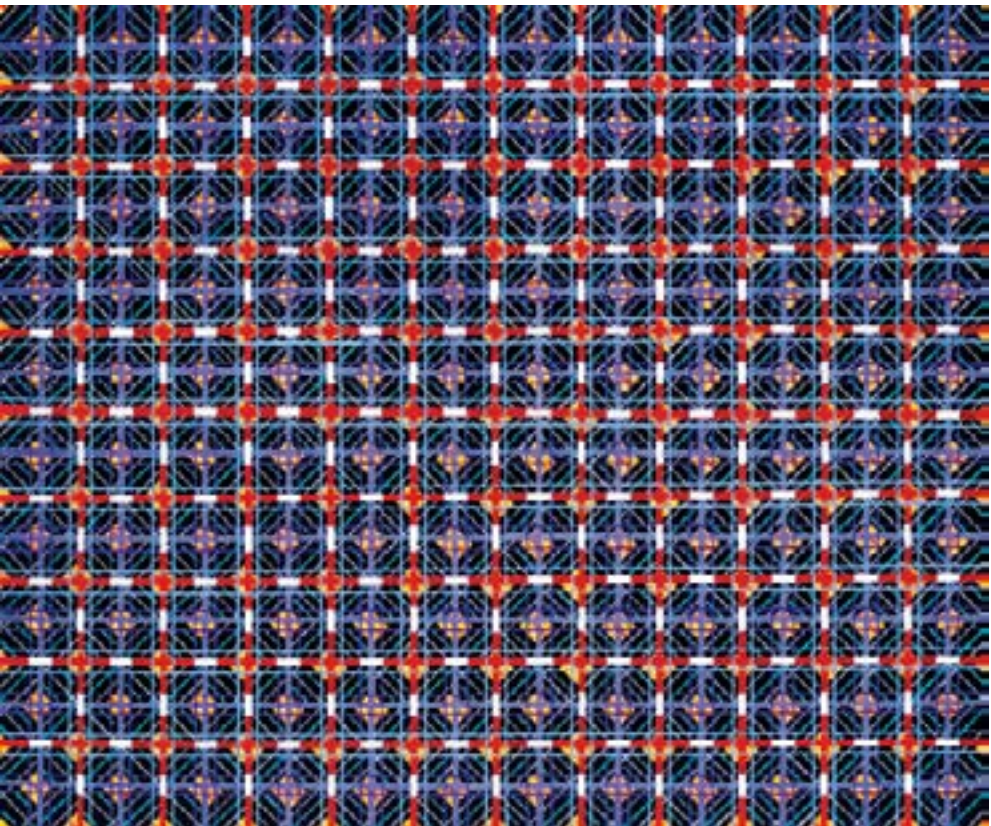
破祭 1985, 布面油画, 123×93 cm  
Breaking the Sacrifice 1985, Oil on canvas, 123 x 93 cm

禁忌 1986, 布面油画, 84×84 cm  
Taboo 1986, Oil on canvas, 84 x 84 cm



十示 1989-5 1989, 布面丙烯, 50×60 cm, 私人收藏  
Appearance of Crosses 1989-5 1989, Acrylic on canvas, 50 x 60 cm, private collection

十示 1989-7 1989, 布面丙烯, 100×120 cm  
Appearance of Crosses 1989-7 1989, Acrylic on canvas, 100 x 120 cm







十示 1991-3 1991, 布面丙烯, 140×180 cm  
Appearance of Crosses 1991-3 1991, Acrylic on canvas,  
140 x 180 cm

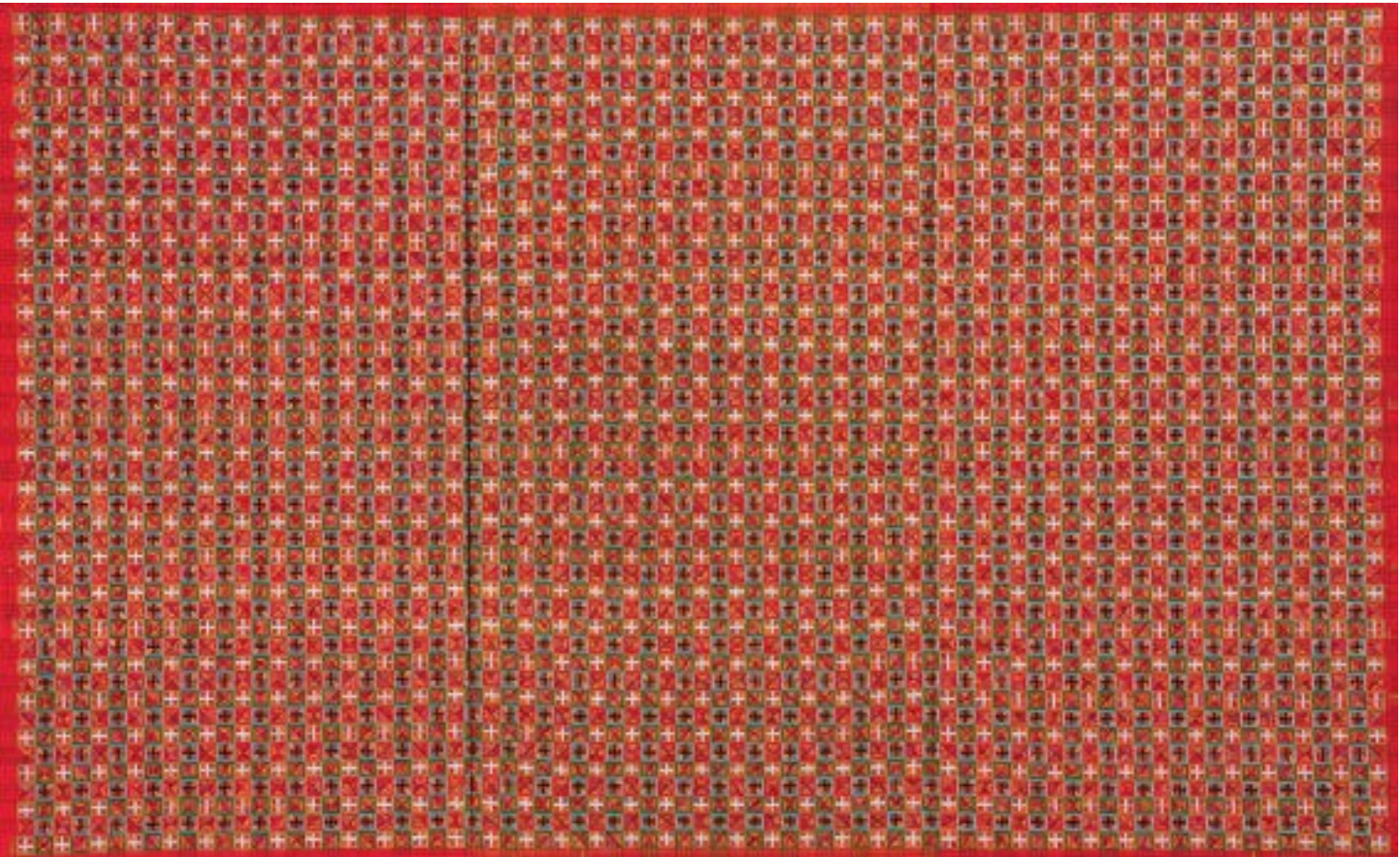
十示 2000-2 2000, 成品布上丙烯, 260×420 cm  
Appearance of Crosses 2000-2 2000, Acrylic on tartan,  
260 x 420 cm

顶层：红色之地

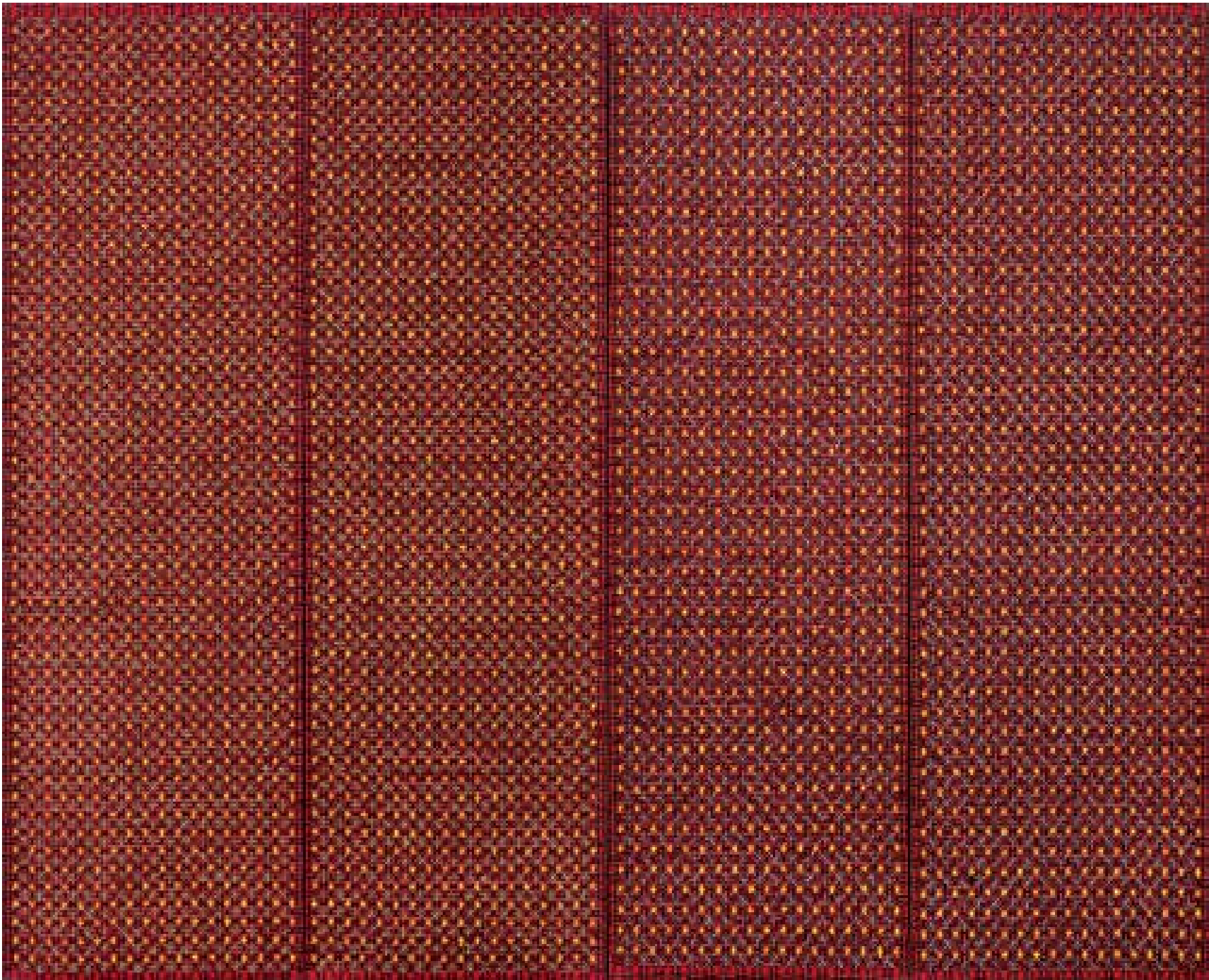
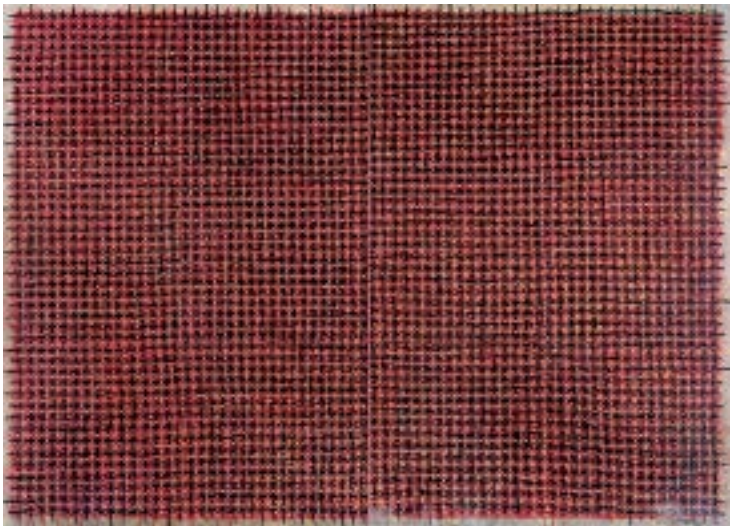
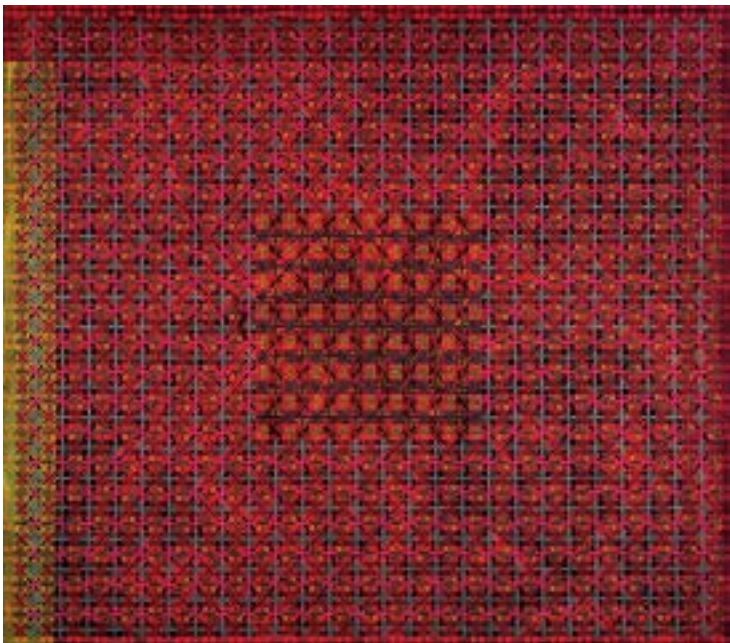
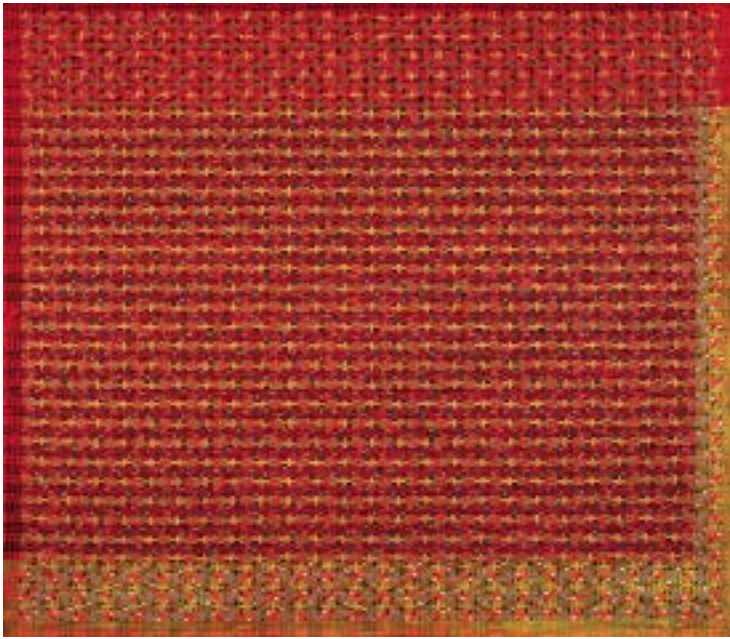
顶层空间将观众引导至左侧U形拐角。左拐的每一步都被周围巧妙搭配在一起的红色系成品花格织物作品染上颜色。挂在拐角处的两件作品分别是三联和五联。五联作品中的四联多少是相互连续的，而到了最后一张则突然变调。受限于作品的悬挂方式，参观者必须真的从这些作品中间穿行而过，穿过这片鲜红色的地方到达下一个展厅。

Top of the Stairs: A Red Landing

Arriving at the top of the stairs, the landing guides the visitor to the left in a U-shaped turn. Each step of this left-handed turn is coloured by the surrounding suite of paintings selected for their subtly modulated hues of red on tartan grounds. Two of these paintings, hanging on the turn, are multiple works. One is a bordered triptych and the other is comprised of five panels. In the five-panel work, four of the panels are more or less contiguous, while the fifth is an outlier to the right. Because of the way these panels are mounted here, the spectator must literally walk through the middle of this artwork to pass from the red-lit landing into the next gallery.







十示 2000-8 2000, 成品布上丙烯, 140×160 cm, 私人收藏

Appearance of Crosses 2000-8 2000, Acrylic on tartan, 140 x 160 cm, private collection

十示 2001-3 2001, 成品布上丙烯, 140 x 160 cm, 私人收藏

Appearance of Crosses 2001-3 2001, Acrylic on tartan, 140 x 160 cm, private collection

十示 1995-29 1995, 粉笔、炭笔、亚麻布, 200×280 cm, 200×140 cm×2 件

Appearance of Crosses 1995-29 1995, Chalk and charcoal on linen, 200 x 280, two canvases 200 x 140 cm each

十示 1997-34-37 1997, 成品布上丙烯, 260×320 cm, 260×80 cm×4 件

Appearance of Crosses 1997-34-37 1997, Acrylic on tartan, 260 x 320 cm, four canvases 260 x 80 cm each

十示 1997-38 成品布上丙烯, 1997, 260×80 cm

Appearance of Crosses 1997-38 1997, Acrylic on tartan, 260 x 80 cm

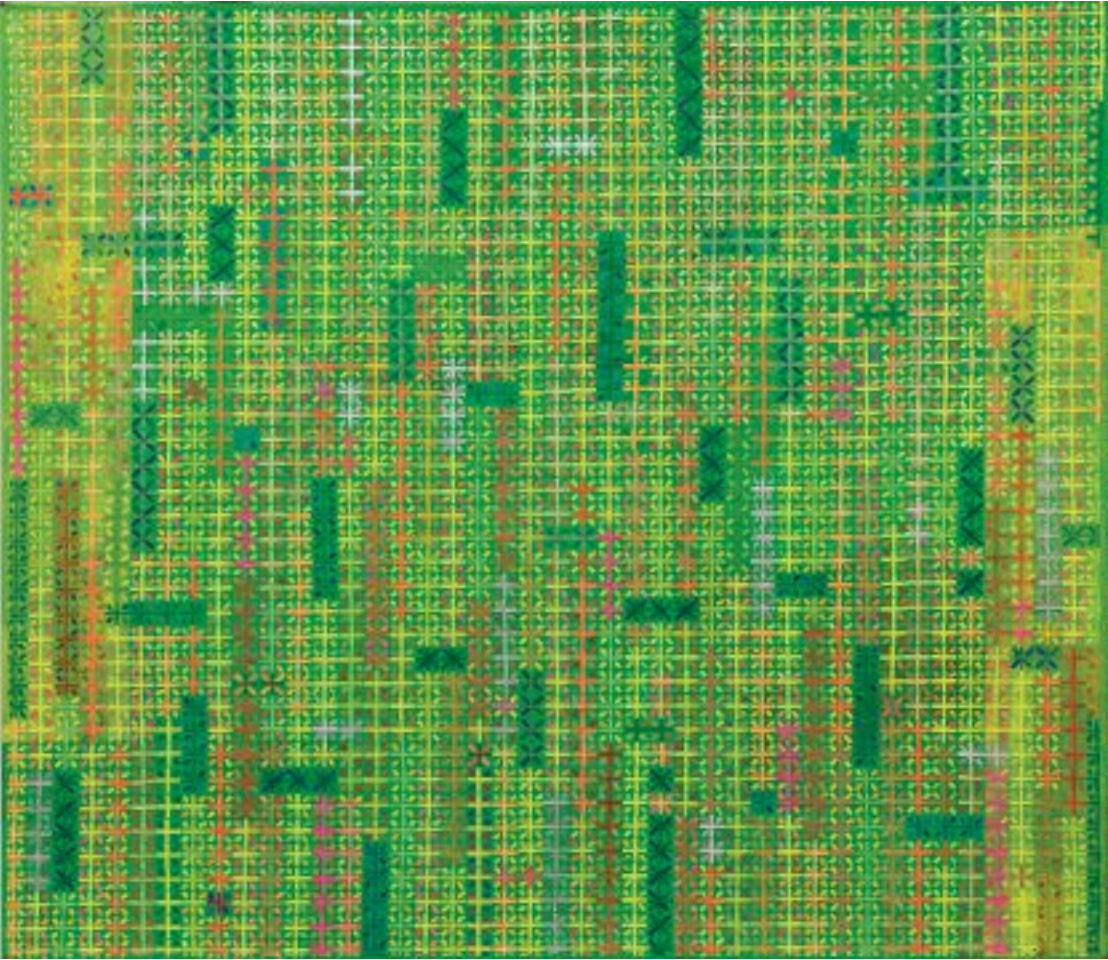
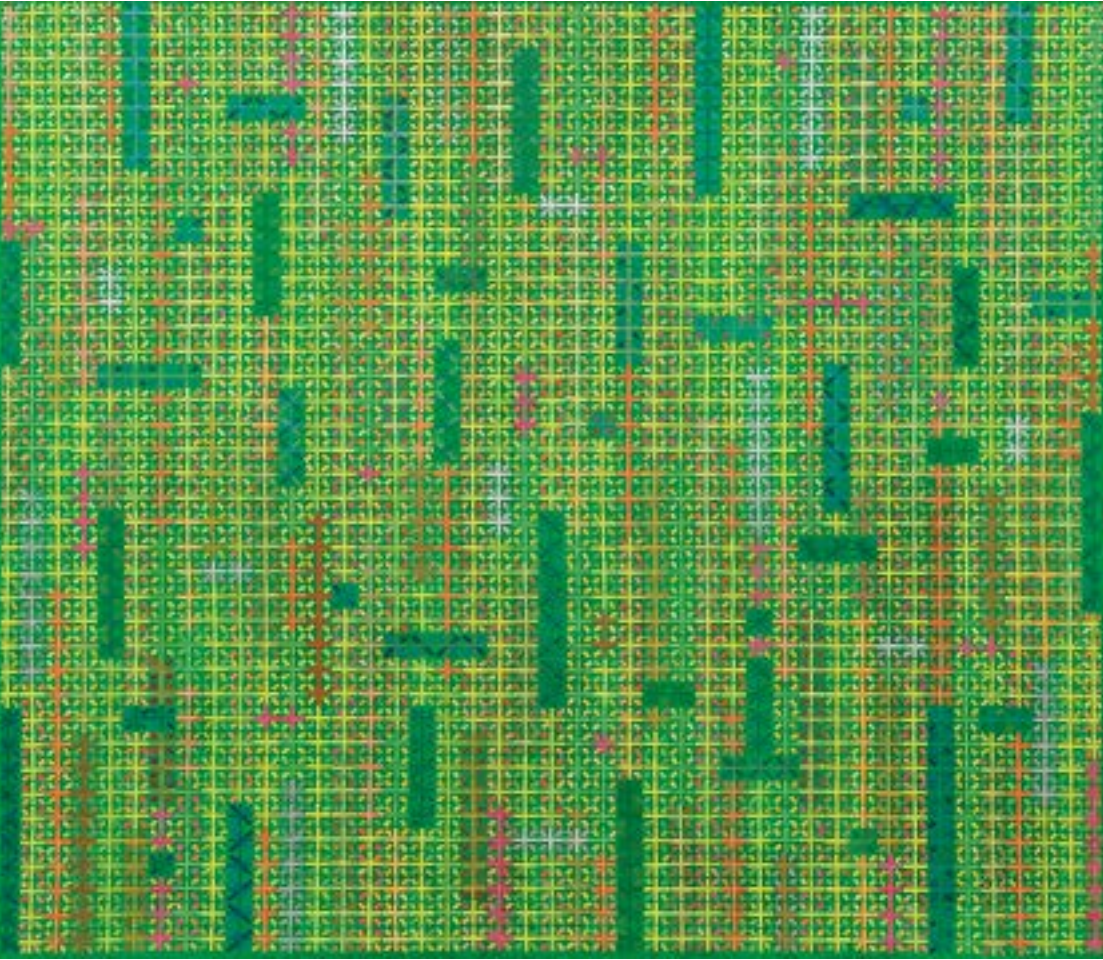
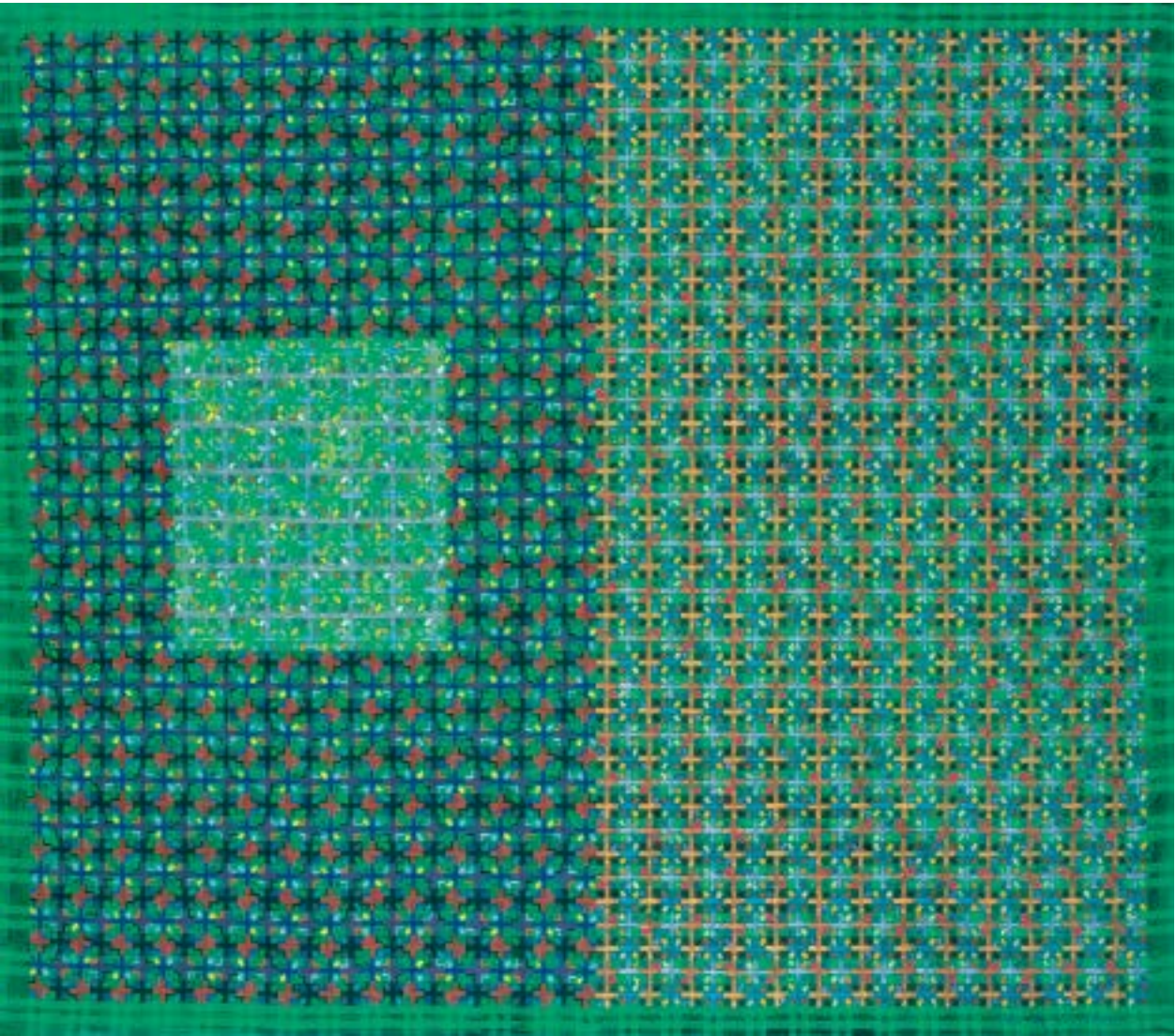


一个阈限的绿色横道

这个陈列着近似方形的鲜绿色绘画的明亮方形房间是个过渡空间，一条横道。对于参观者来说它是两个大展厅之间的驻足点。交错展墙的入口一头可以很明显地看到是关闭着的。但是对面墙上被一对醒目的绿色布面作品夹击的正方拱形，就像一道传统的中国月洞门，把视域框架在这个展示空间内，在展厅的另一轴心，阳光从外墙的玻璃渗入，而眺台则是楼下展厅的一个瞭望台。这些绿色绘画配合着阈限的氛围，但是从远处看来又像是蓄意抓人视线。

A Liminal Green Crossing

This very bright cubed room, mounted with square-ish bright green paintings, is a transitional space and a crossing. For the visitor, it is a stopping point between the two larger galleries to each side. The staggered panel-wall access to one side is visually closed-off. But the squared arch in the wall opposite, flanked by a pair of intense green canvases (notionally a single artwork), functions like a traditional Chinese moon-gate, framing the vista into the display space beyond. On the other axis, light penetrates through the glass outer wall, while the balcony is a lookout over the hall below. These green paintings match the liminal atmosphere but are also deliberately eye-catching from afar.



十示 2001-15-16 2001，成品布上丙烯，140×320 cm，140×160 cm×2件  
Appearance of Crosses 2001-15-16 2001, Acrylic on tartan, 140 x 320 cm, two canvases  
140 x 160 cm each

十示 2001-1 2001，成品布上丙烯，140×160 cm，私人收藏  
Appearance of Crosses 2001-1 2001, Acrylic on tartan, 140 x 160 cm, private collection

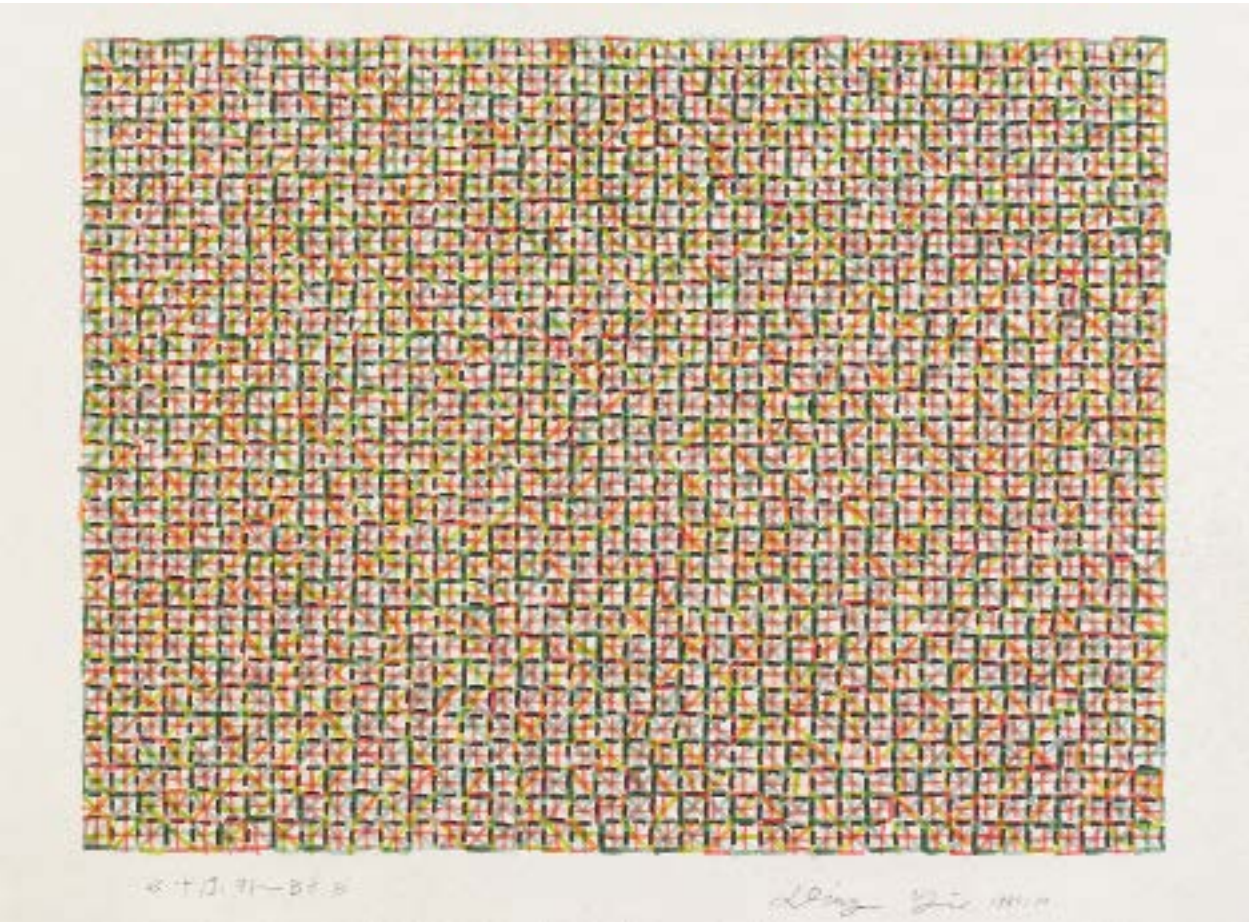
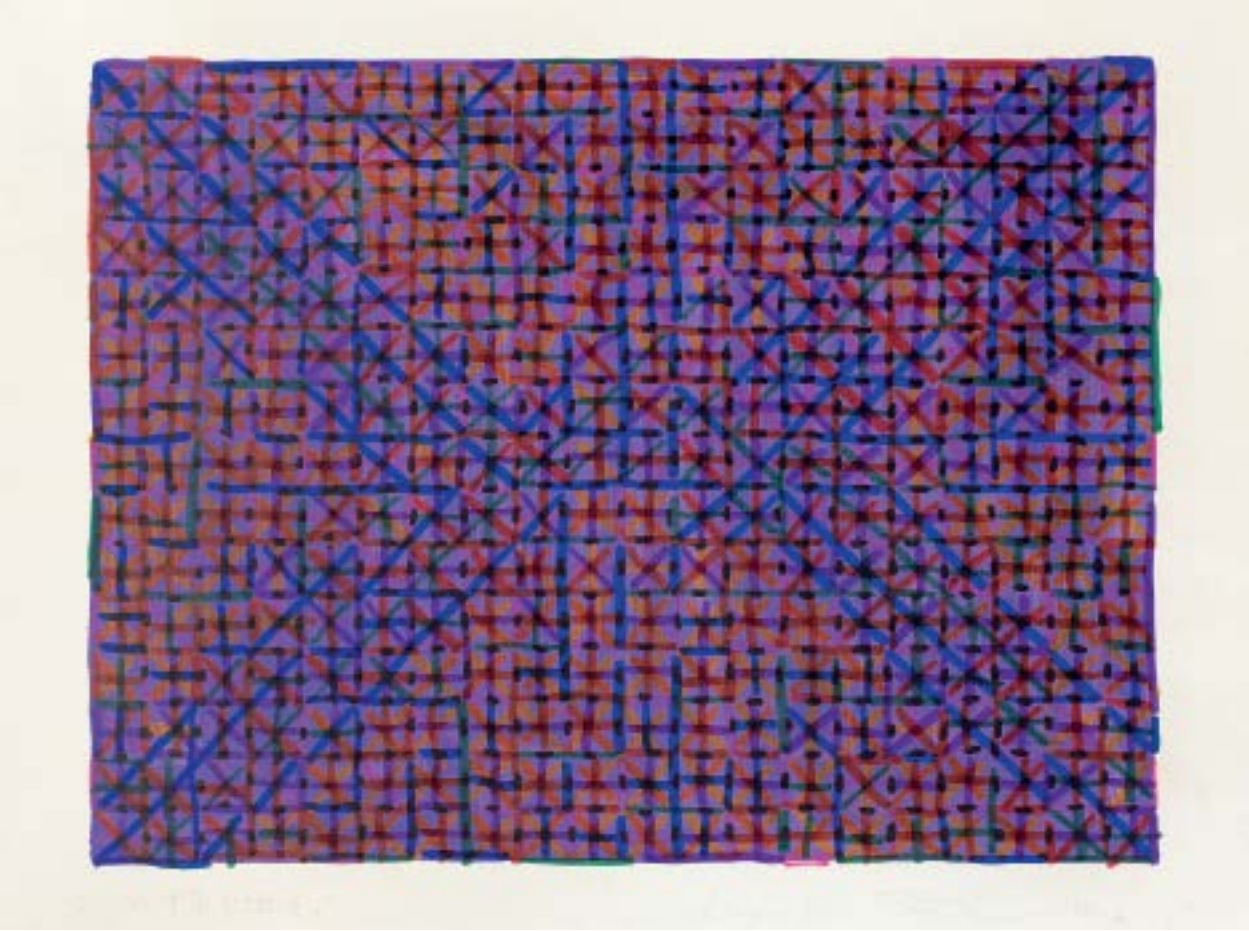


纸本展厅

这个展厅紧凑地陈列着手稿和其他纸本作品；观众被诸多孕育出单色或多色栅格的手稿所包围。群聚成行的手稿从头至尾密集地排列在互相交错的展墙之上。几组黑色钢板状的纸本作品则填充了建筑物直边的白色墙体。另一面，带框的渐变色作品陈列在拱形的混凝土内墙之上。在这样一个具有传统展示氛围的展厅中，这里丰富多样的纸上作品让观众能够沉浸其中，流连驻足。

A Gallery for Drawings

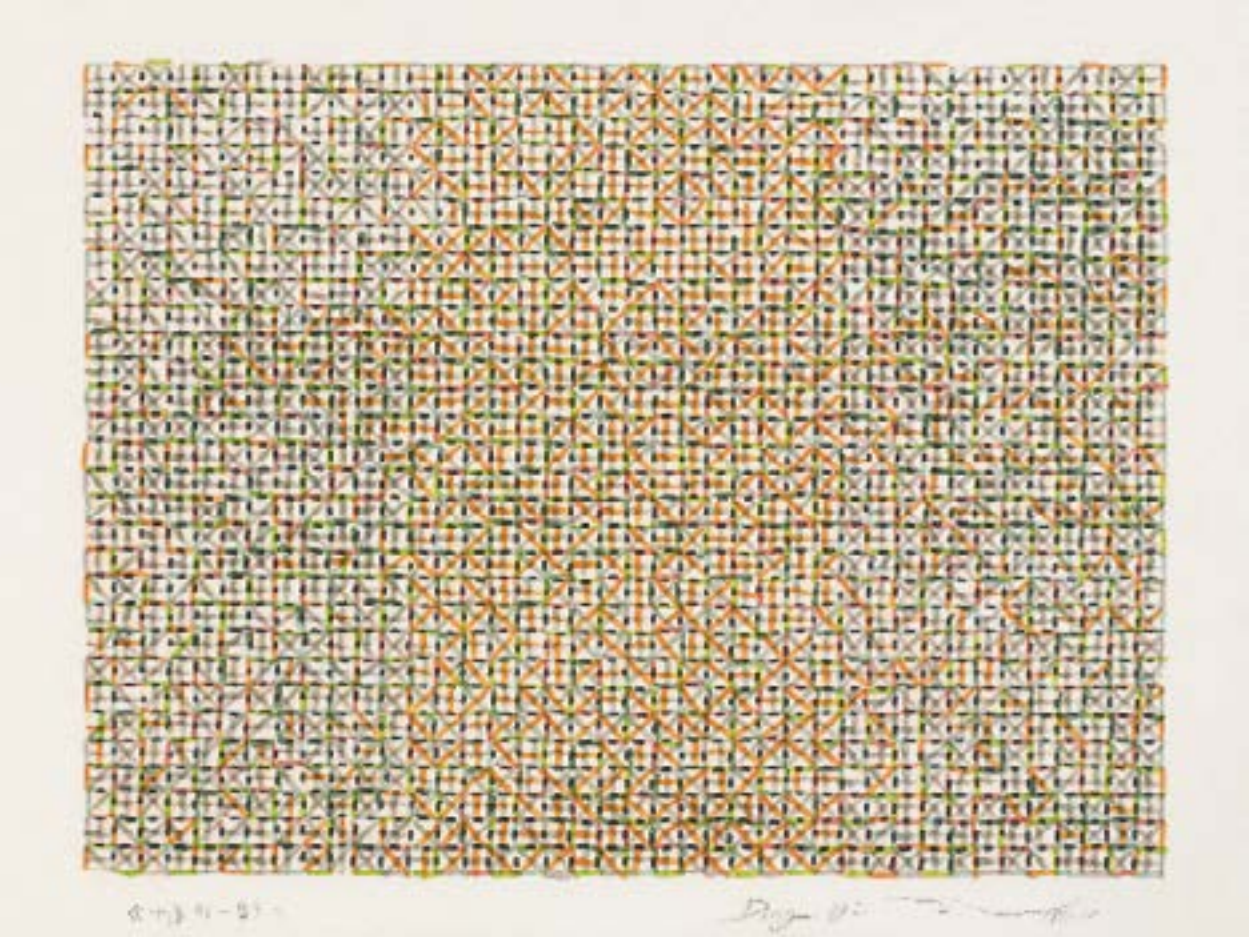
Densely mounted, this space is saturated with drawings and other works on paper; the spectator is immersed in various monochrome and polychrome series of embryonic grids on paper. Clustered rows of drawings fill the staggered panel-wall access points at each end. Sets of black stele-like works on paper fill the straight-edged white outer wall of the building. Opposite, framed works in graduated colours range along the arched inner concrete wall. With the atmosphere of a traditional gallery, this space has been retained for lingering amid a rich, immersive display of all kinds of works on paper.



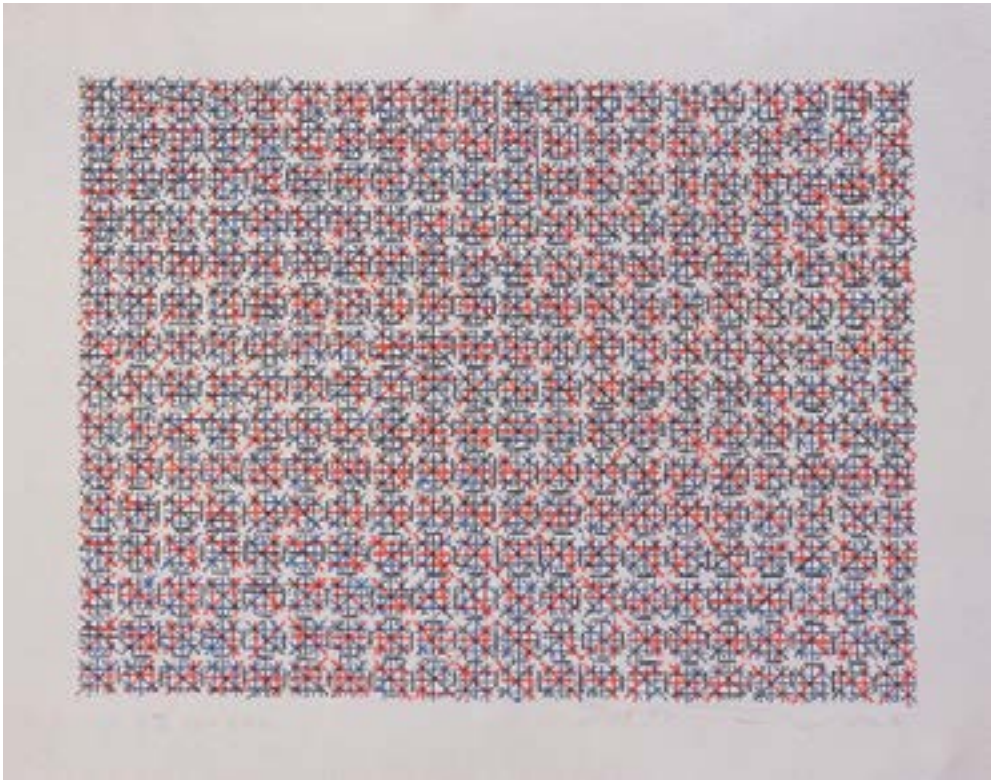
十示 91-B16 1991, 彩色记号笔、纸, 36×48 cm  
Appearance of Crosses 91-B16 1991, Color marker on paper, 36 x 48 cm

十示 91-B8 1991, 彩色水笔、纸, 36×48 cm  
Appearance of Crosses 91-B8 1991, Color pen on paper, 36 x 48 cm

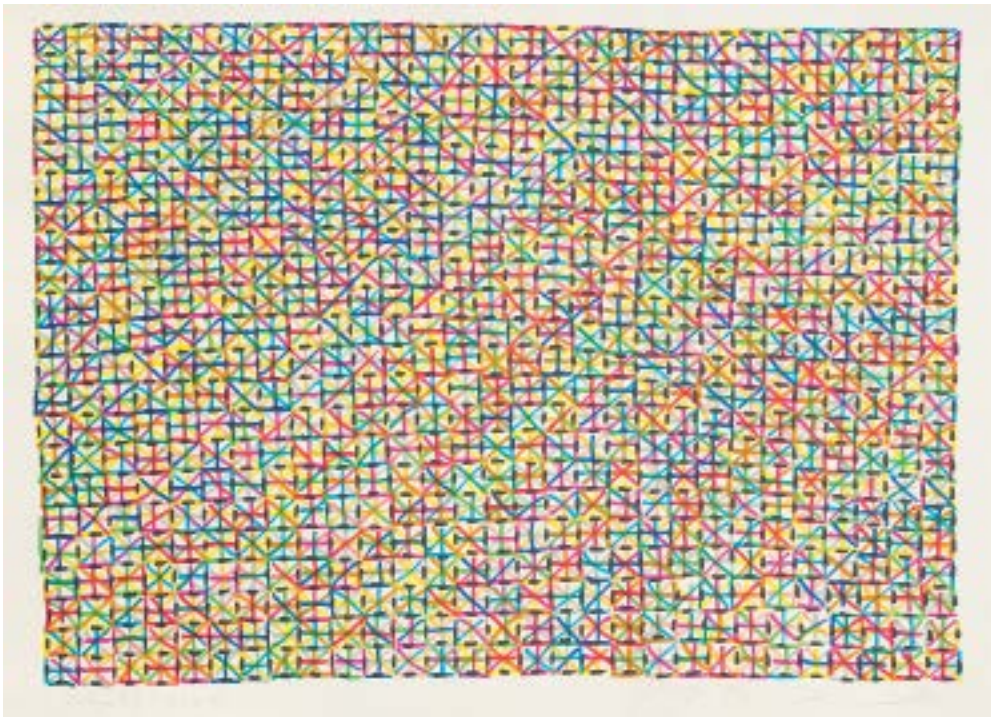
十示 91-B9 1991, 彩色记号笔、纸, 36×48 cm  
Appearance of Crosses 91-B9 1991, Color marker on paper, 36 x 48 cm



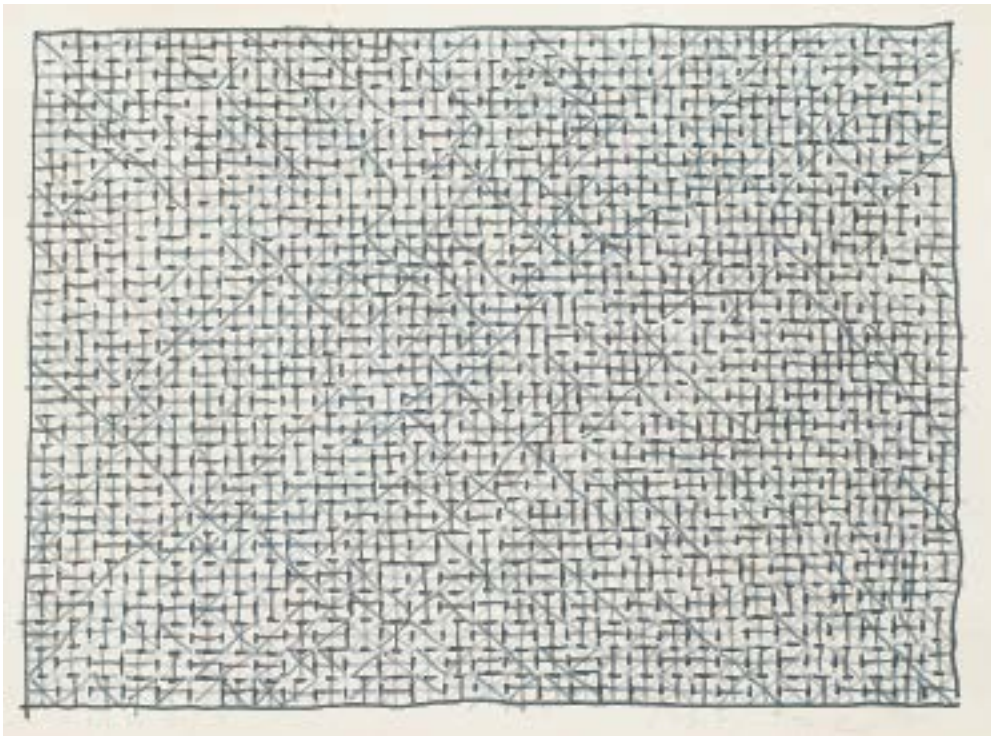




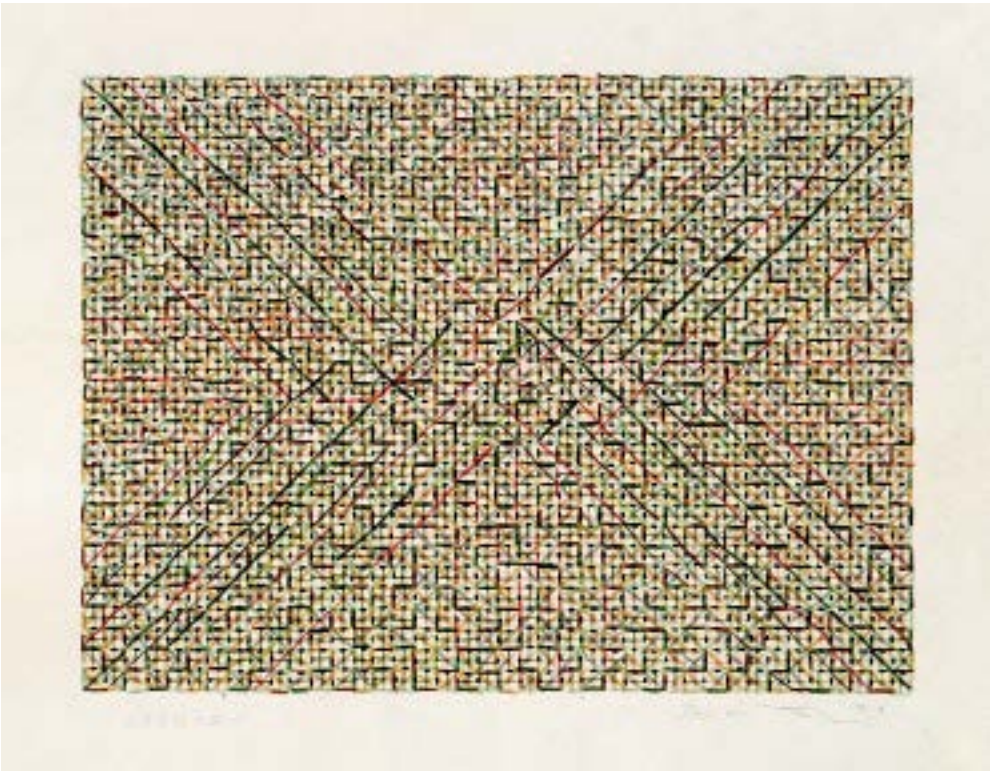
十示 92-B10 1992, 彩色水笔、纸, 37×48 cm  
Appearance of Crosses 92-B10 1992, Color pen on paper, 37 x 48 cm



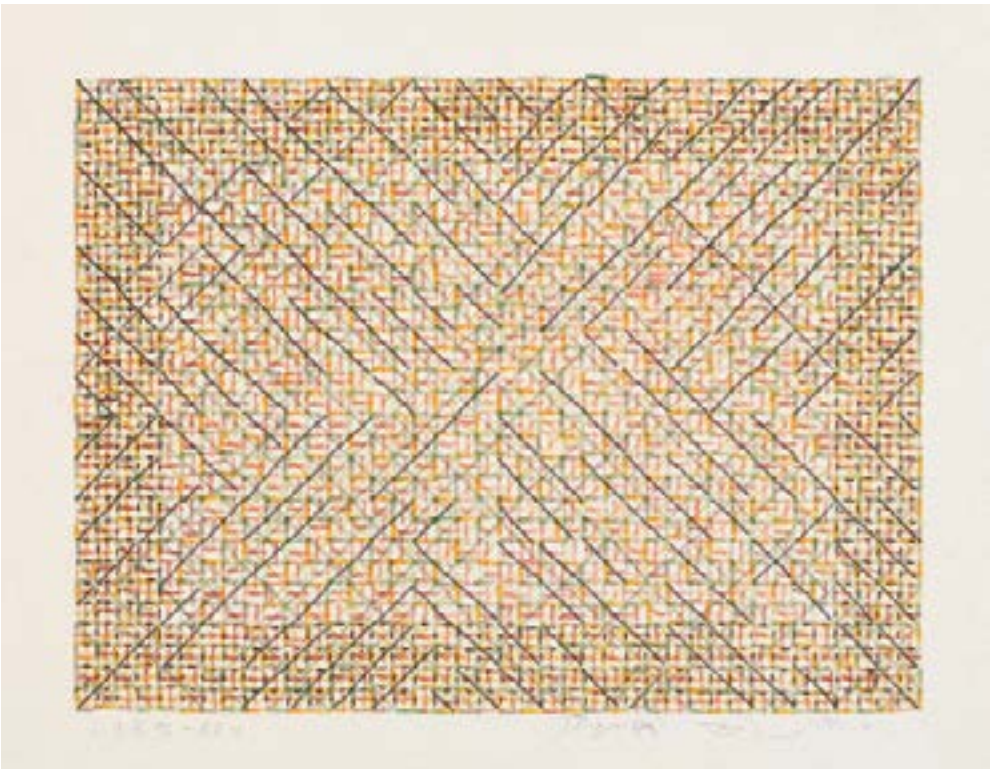
十示 93-B22 1993, 彩色记号笔、纸, 38×53 cm  
Appearance of Crosses 93-B22 1993, Color marker on paper, 38 x 53 cm



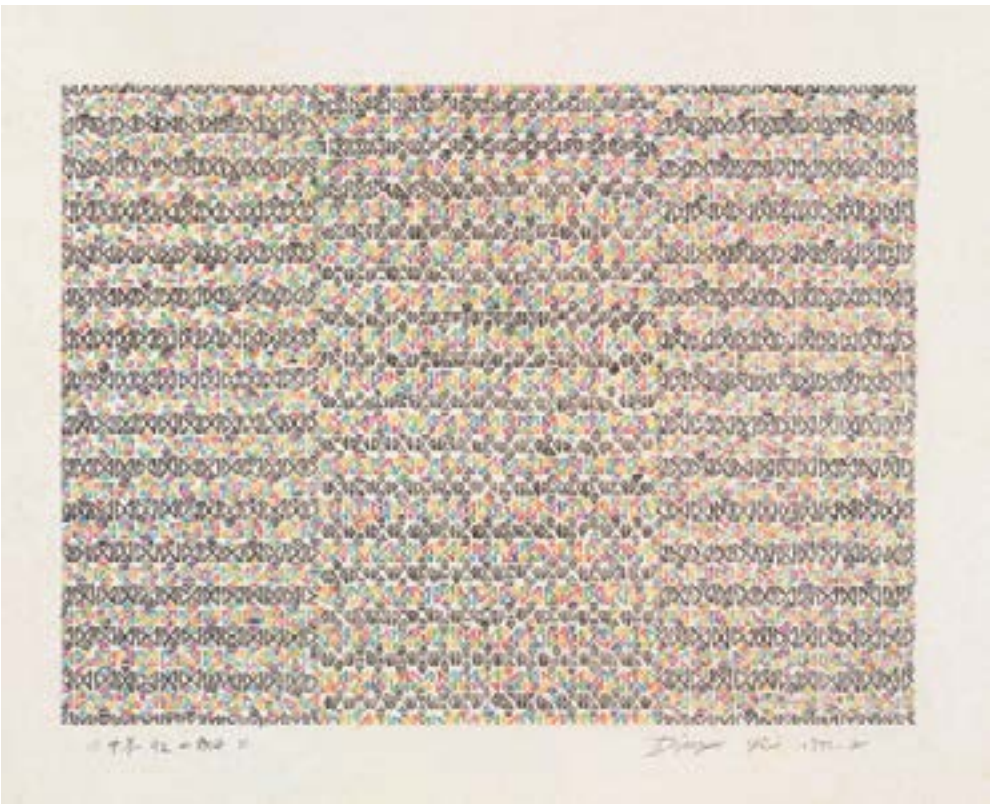
十示 93-B21 1993, 彩色记号笔、纸, 39×53cm  
Appearance of Crosses 93-B21 1993, Color marker on paper, 39 x 53 cm



十示 92-B6 1992, 彩色水笔、纸, 38×48 cm  
Appearance of Crosses 92-B6 1992, Color pen on paper, 38 x 48 cm

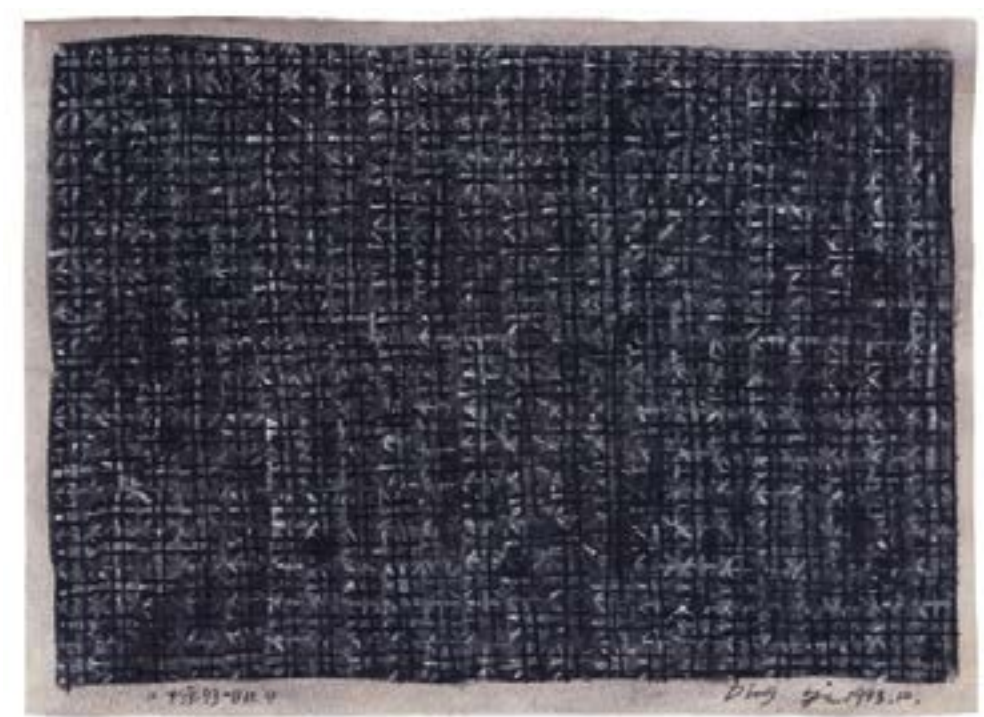


十示 92-B8 1992, 彩色水笔、纸, 38×48 cm  
Appearance of Crosses 92-B8 1992, Color pen on paper, 38 x 48 cm

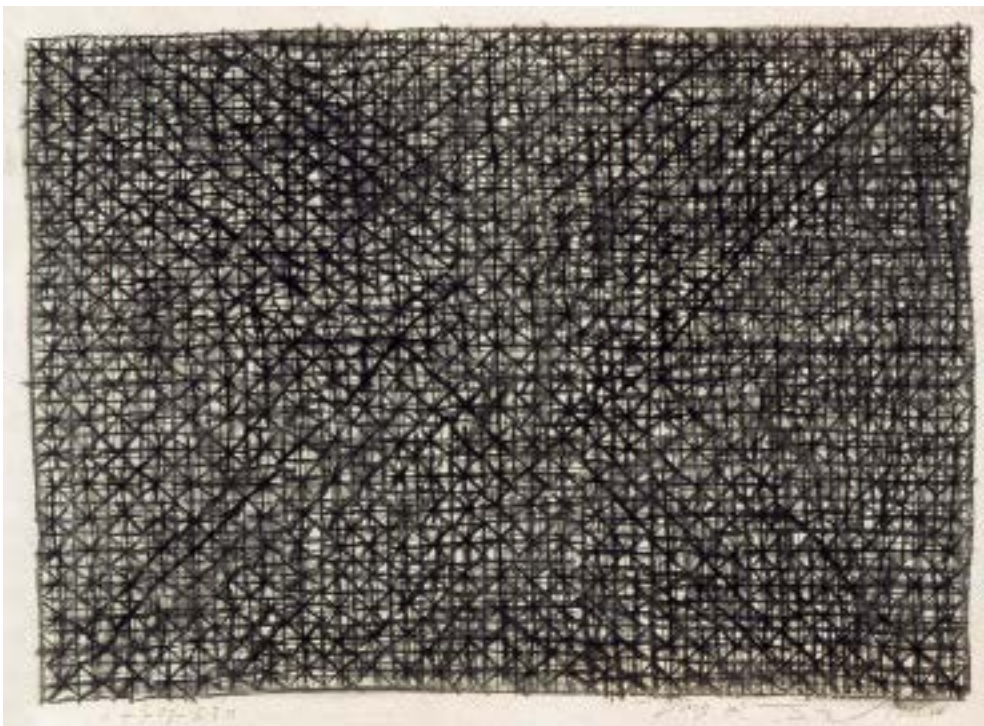


十示 92-B14 1992, 彩色铅笔、纸, 38×48 cm  
Appearance of Crosses 92-B14 1992, Color pencil on paper, 38 x 48 cm

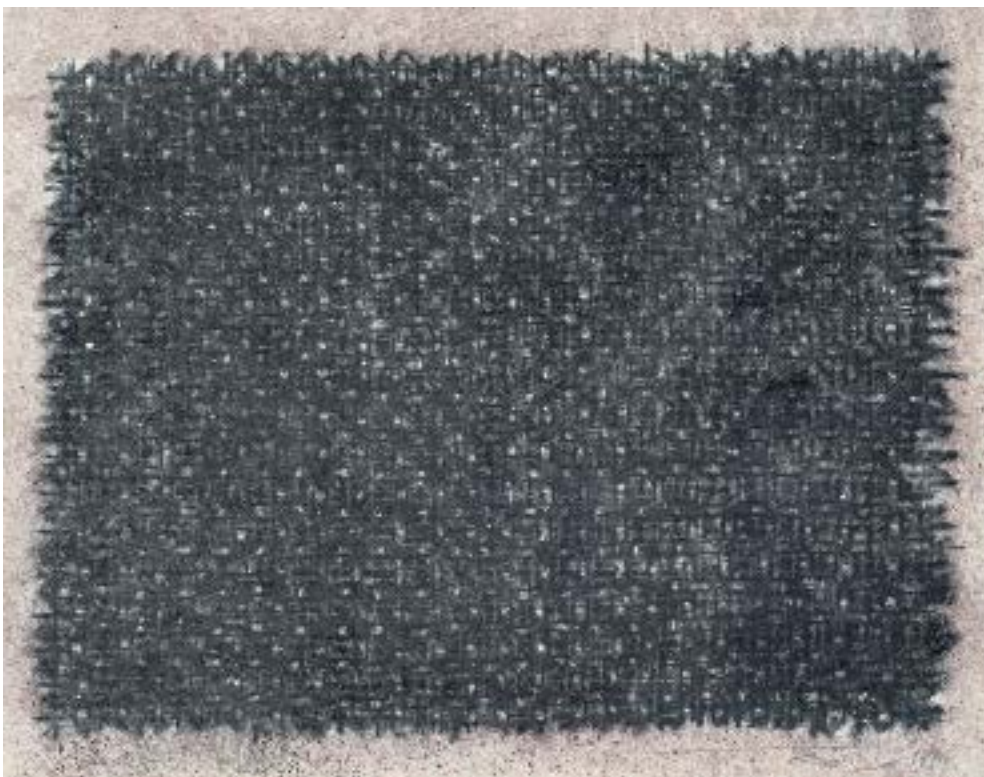




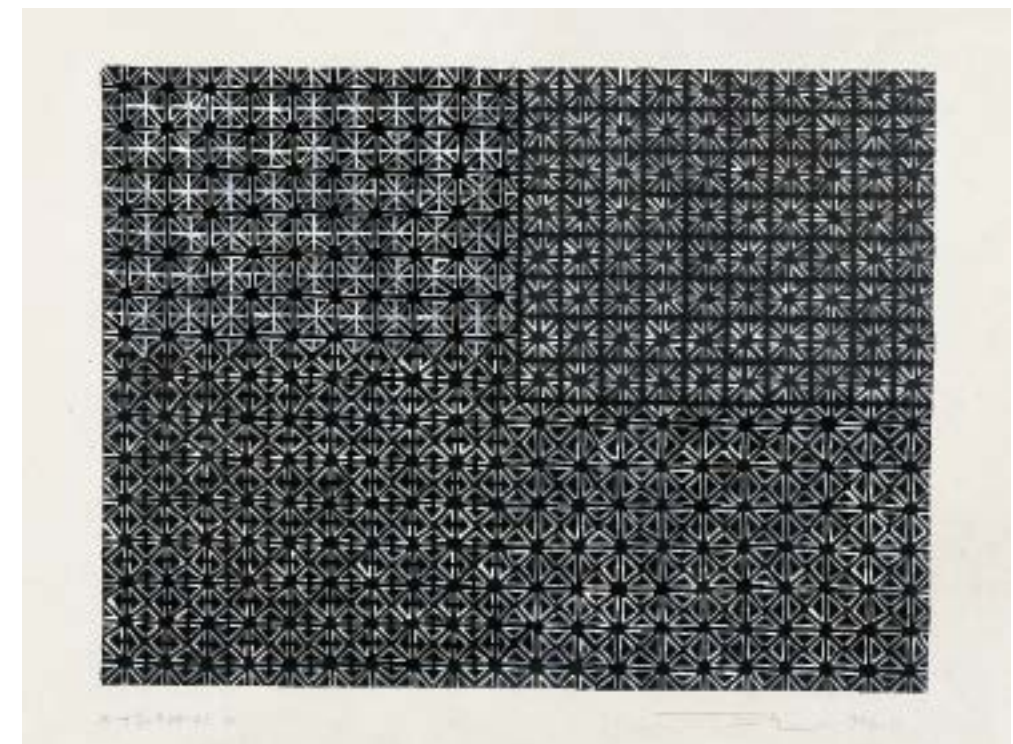
十示 93-B12 粉笔、炭笔、纸, 1993, 39×53 cm  
Appearance of Crosses 93-B12 1993, Chalk and charcoal on paper, 39 x 53 cm



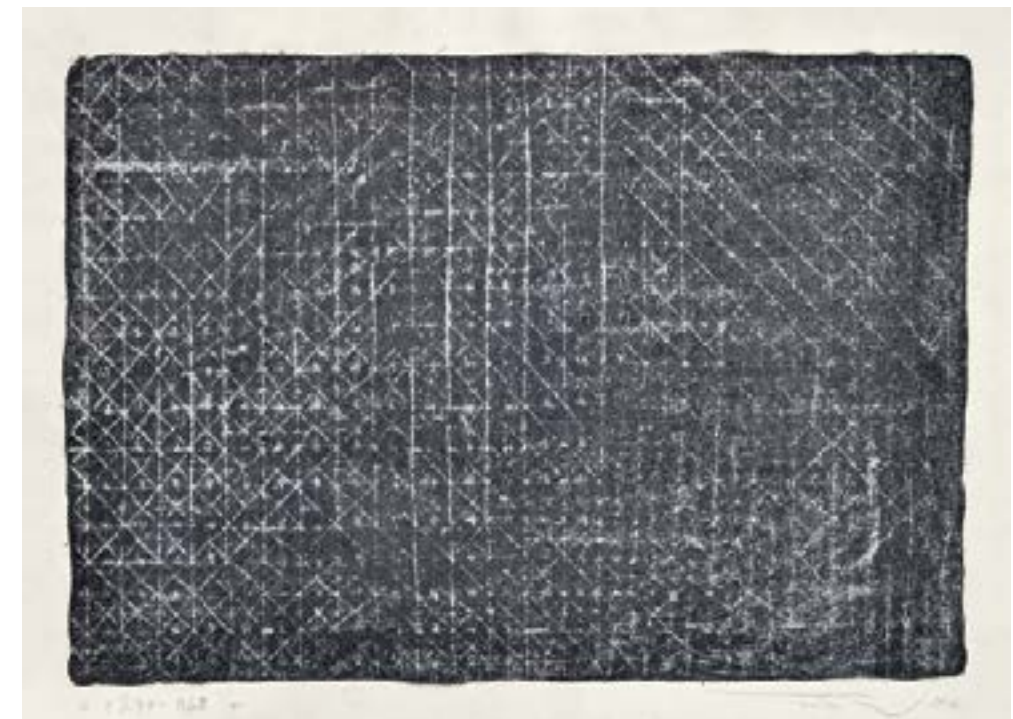
十示 93-B13 粉笔、炭笔、纸, 1993, 39×52 cm  
Appearance of Crosses 93-B13 1993, Chalk and charcoal on paper, 39 x 52 cm



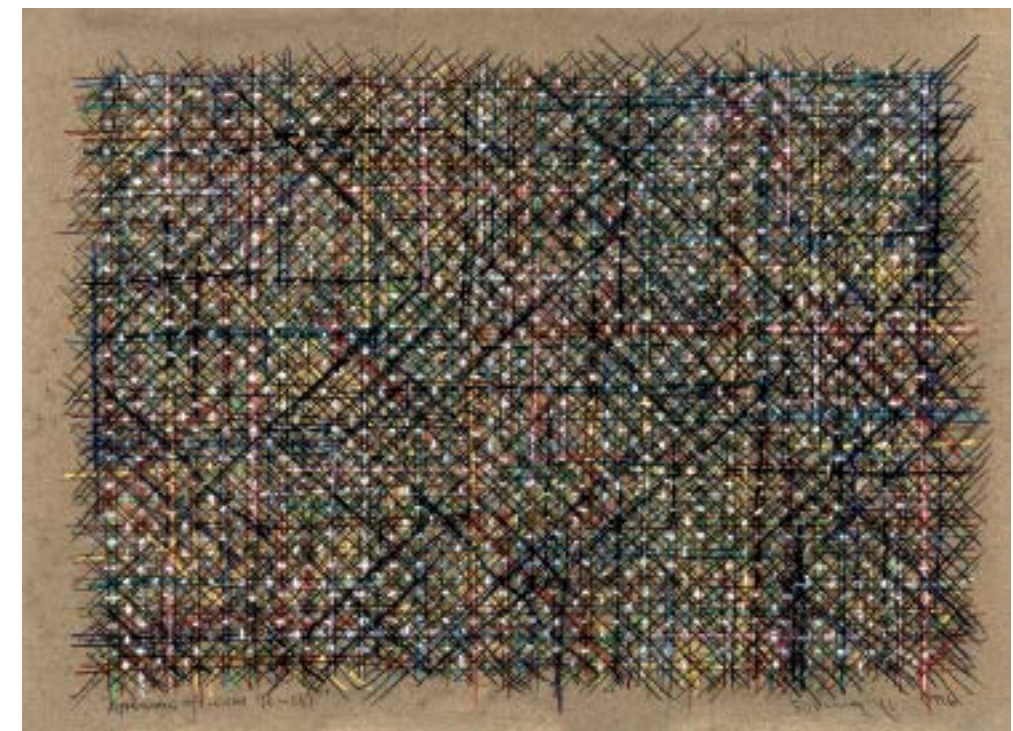
十示 94-B59 炭笔、墨、粉笔、手工纸, 1994, 45×57 cm  
Appearance of Crosses 94-B59 1994, Charcoal, ink and chalk on hand-made paper, 45 x 57 cm



十示 92-B21 1992, 丙烯、纸, 36×48 cm  
Appearance of Crosses 92-B21 1992, Acrylic on paper, 36 x 48 cm

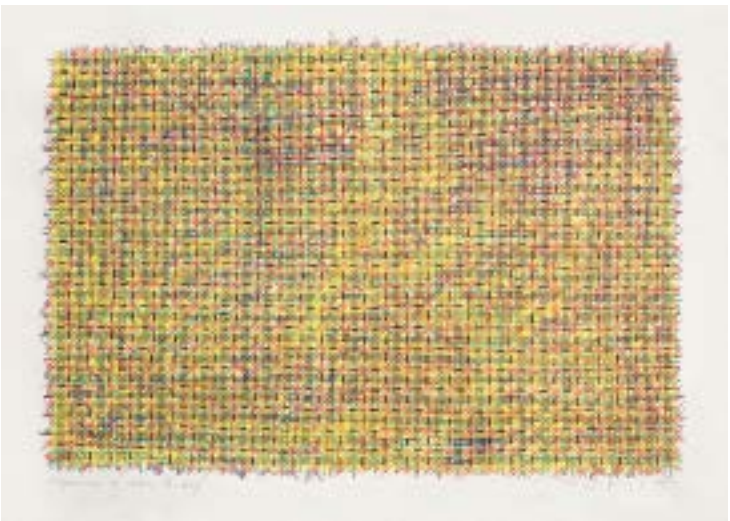
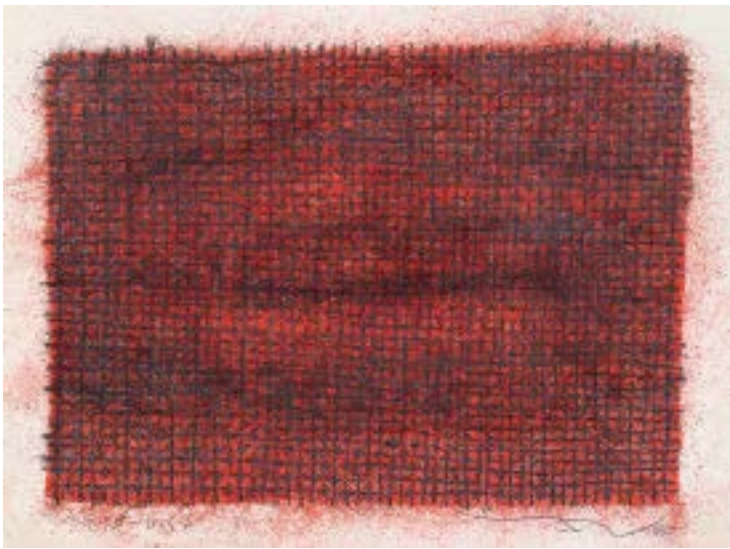
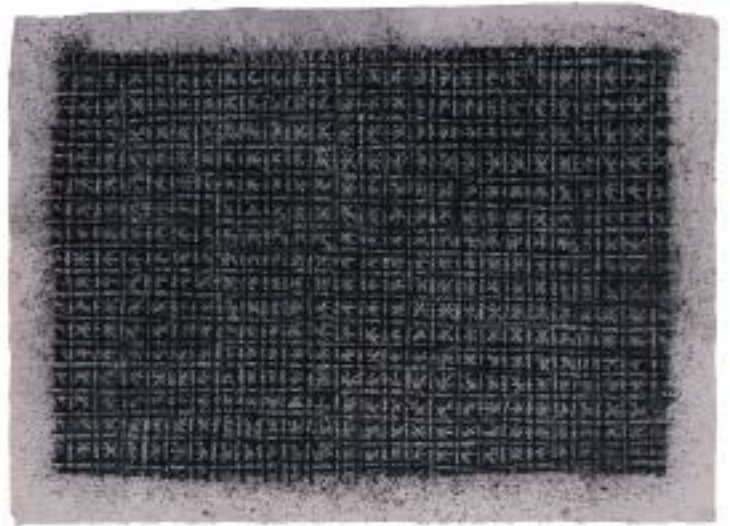
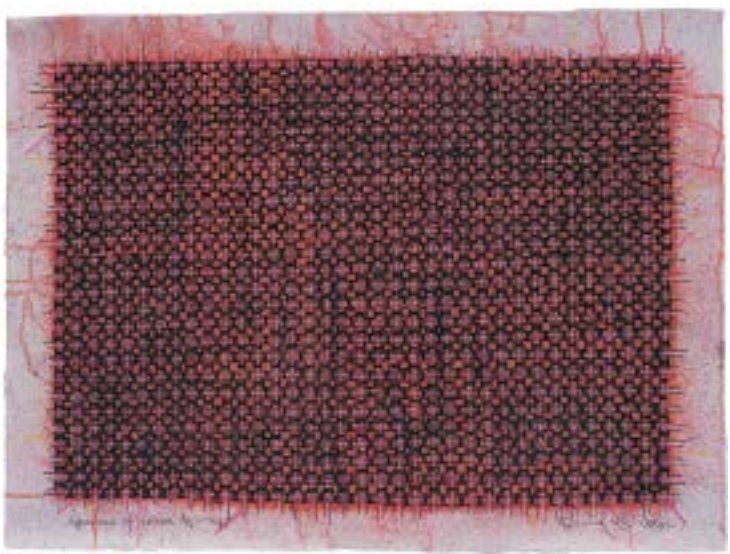
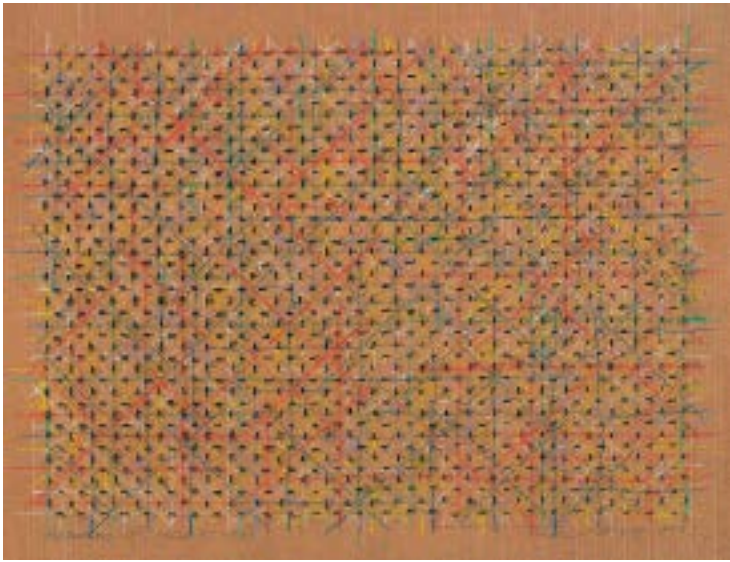
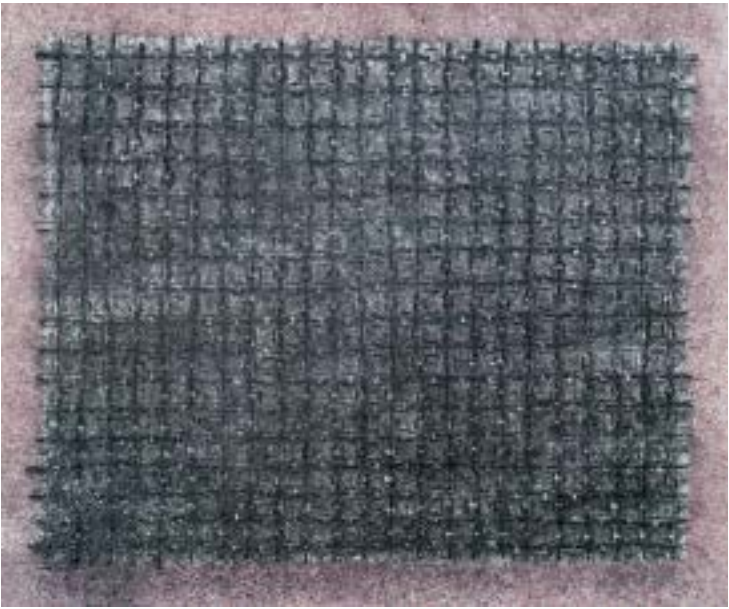
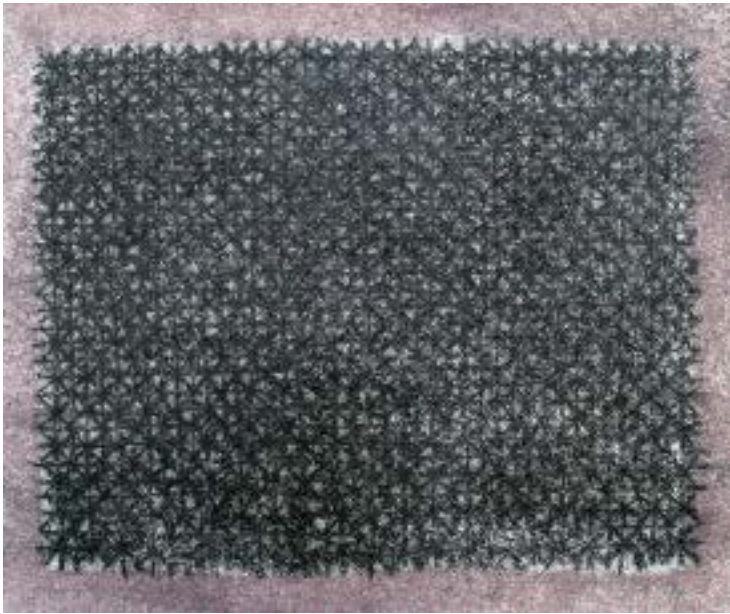


十示 94-B68 1994, 炭笔、圆珠笔、铅笔、墨、手工纸, 41 x 54 cm  
Appearance of Crosses 94-B68 1994, Charcoal, ballpoint pen, pencil and ink on hand-made paper, 41 x 54 cm



十示 96-B61 1996, 粉笔、彩色铅笔、纸, 56×76 cm  
Appearance of Crosses 96-B61 1996, Chalk and color pencil on paper, 56 x 76 cm





十示 94-B61 1994, 铅笔、炭笔、纸, 46×56 cm  
Appearance of Crosses 94-B61 1994, Pencil and charcoal on paper, 46 x 56 cm

十示 94-B78 粉笔、炭笔、手工纸, 1994, 39×52 cm  
Appearance of Crosses 94-B78 1994, Chalk and charcoal on hand-made paper, 39 x 52 cm

十示 96-B57 1996, 铅笔、粉笔、丙烯、纸, 56×76 cm  
Appearance of Crosses 96-B57 1996, Pencil, chalk and acrylic on paper, 56 x 76 cm

十示 94-B62 1994, 铅笔、炭笔、纸, 46×56 cm  
Appearance of Crosses 94-B62 1994, Pencil and charcoal on paper, 46 x 56 cm

十示 94-B71 1994, 纸本综合媒介, 39×55 cm  
Appearance of Crosses 94-B71 1994, Mixed media on paper, 39 x 55 cm

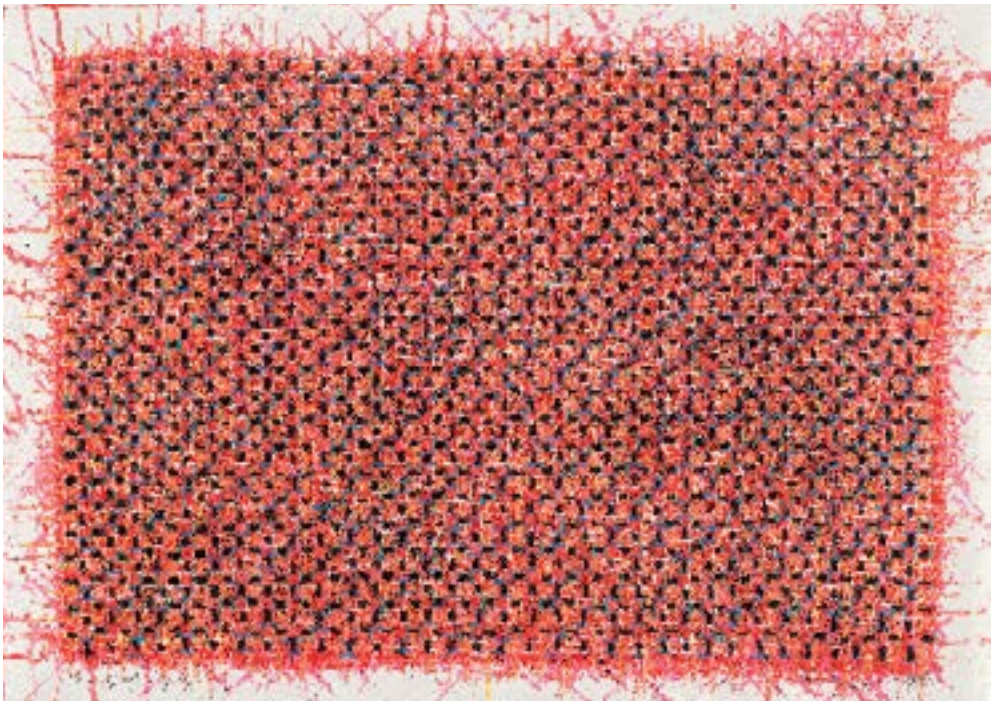
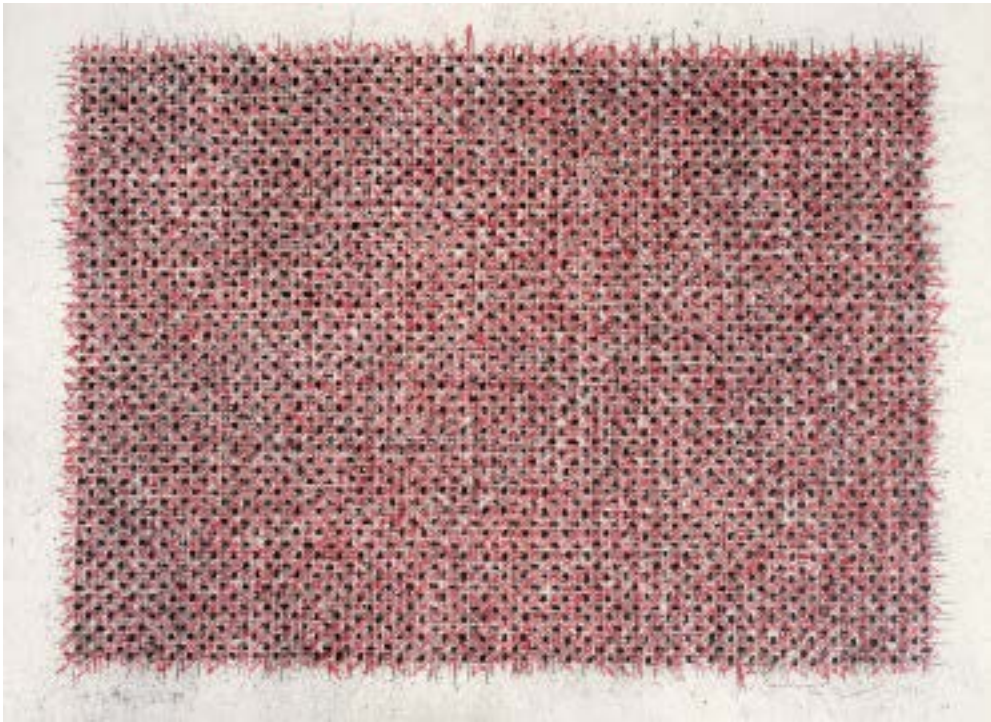
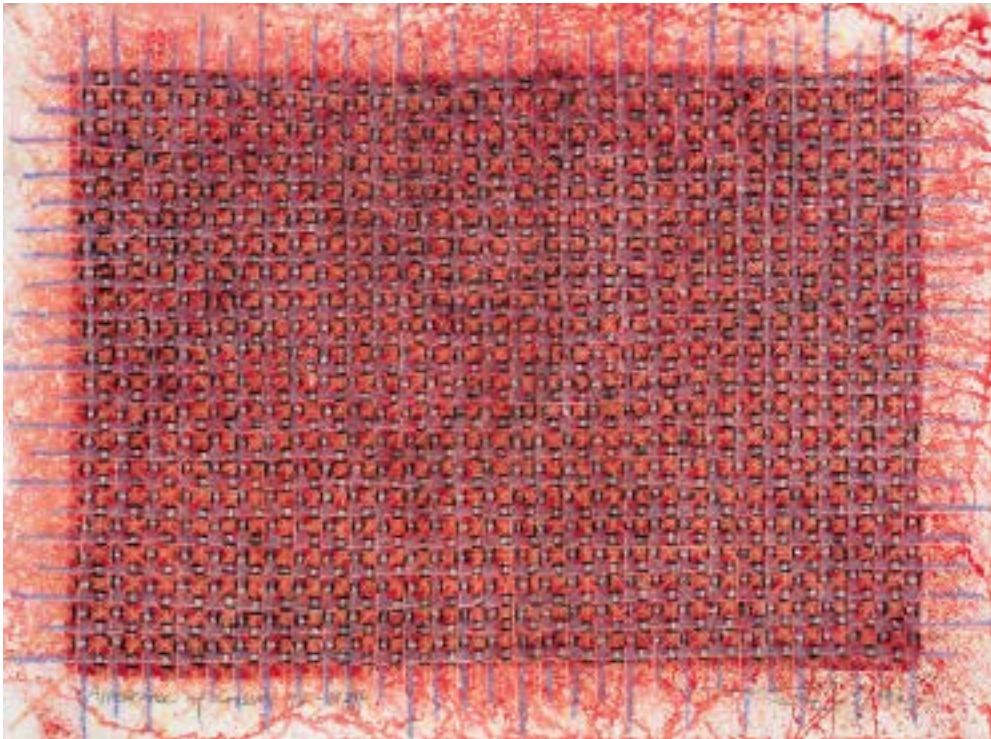
十示 95-B63 丙烯、粉笔、炭笔、瓦楞纸, 1995, 60×79 cm  
Appearance of Crosses 95-B63 1995, Acrylic, chalk and charcoal on corrugated paper, 60 x 79 cm

十示 95-B13 1995, 粉笔、炭笔、手工纸, 39×53 cm  
Appearance of Crosses 95-B13 1995, Chalk and charcoal on hand-made paper, 39 x 53 cm

十示 96-B58 1996, 铅笔、粉笔、炭笔、纸, 57×76 cm  
Appearance of Crosses 96-B58 1996, Pencil, chalk and charcoal on paper, 57 x 76 cm

十示 95-B47 1995, 粉笔、彩色铅笔、炭笔、纸, 49×69 cm  
Appearance of Crosses 95-B47 1995, Chalk, color pencil and charcoal on paper, 49 x 69 cm

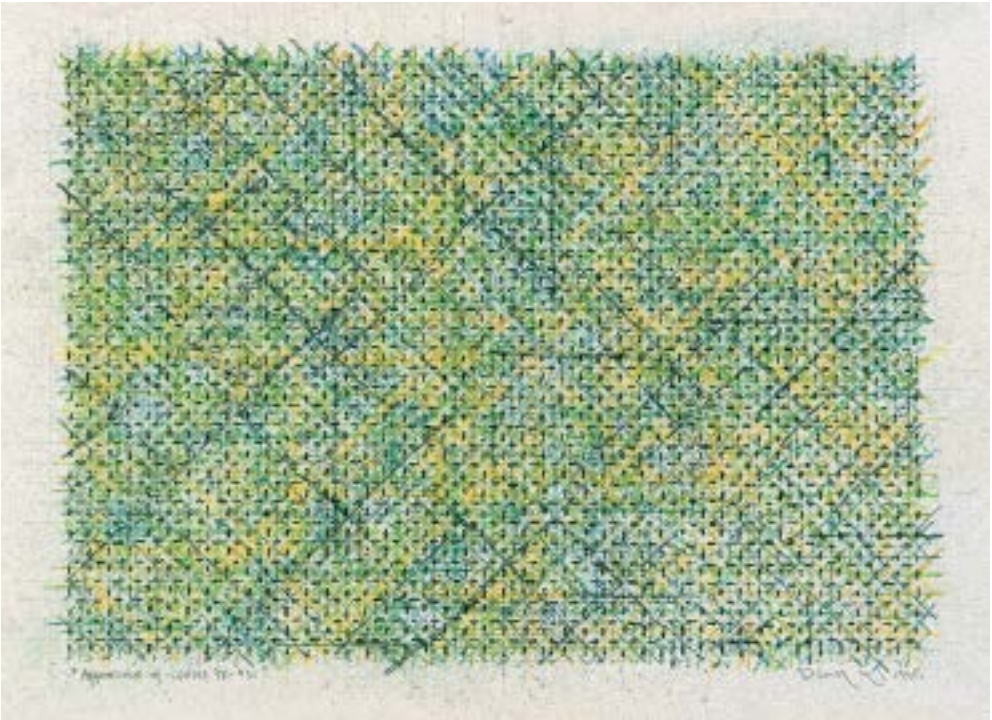
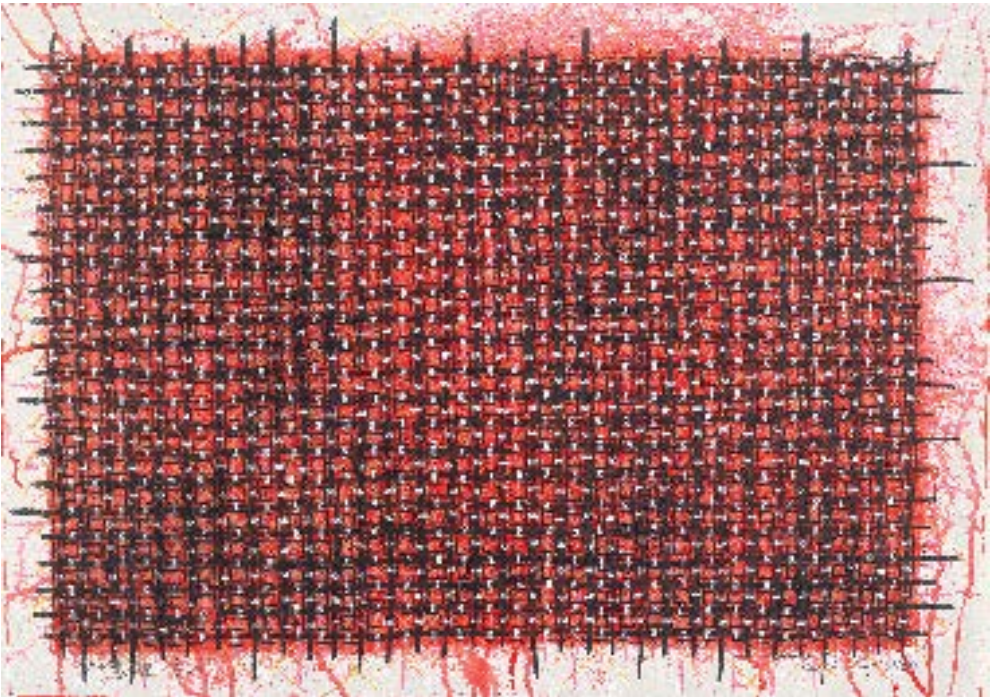
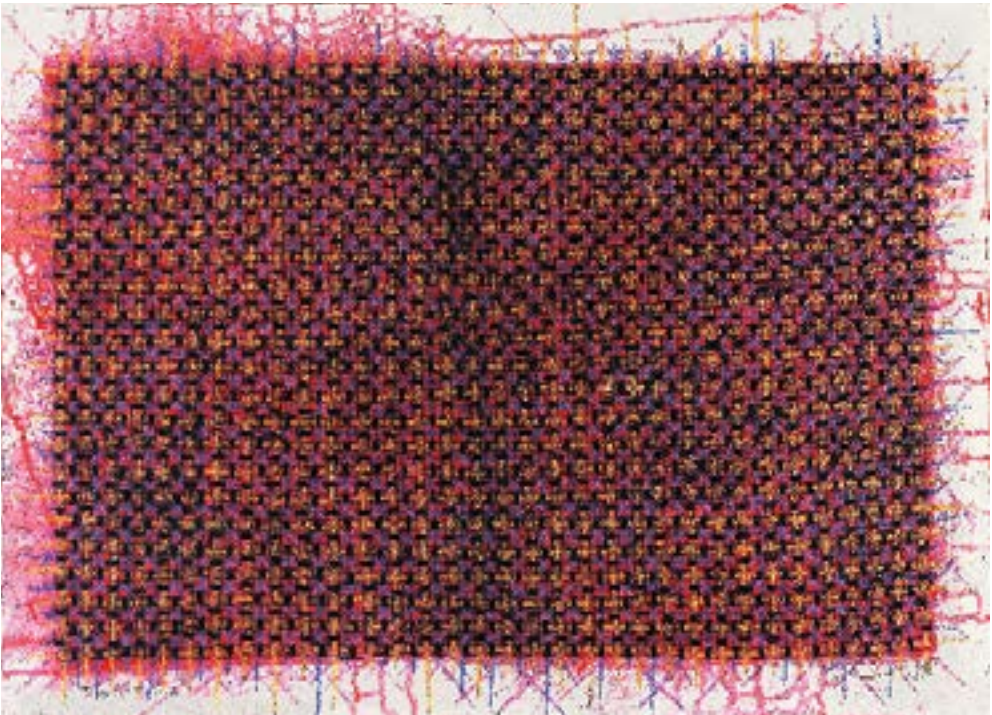




十示 96-B24 1996, 纸本综合媒介, 69×52 cm  
Appearance of Crosses 96-B24 1996, Mixed media on paper, 69 x 52 cm

十示 96-B67 1996, 粉笔、炭笔、铅笔、纸, 54×73 cm  
Appearance of Crosses 96-B67 1996, Chalk, charcoal and pencil on paper, 54 x 73 cm

十示 98-B17 1998, 粉笔、铅笔、炭笔、纸, 53×73 cm  
Appearance of Crosses 98-B17 1998, Chalk, pencil and charcoal on paper, 53 x 73 cm

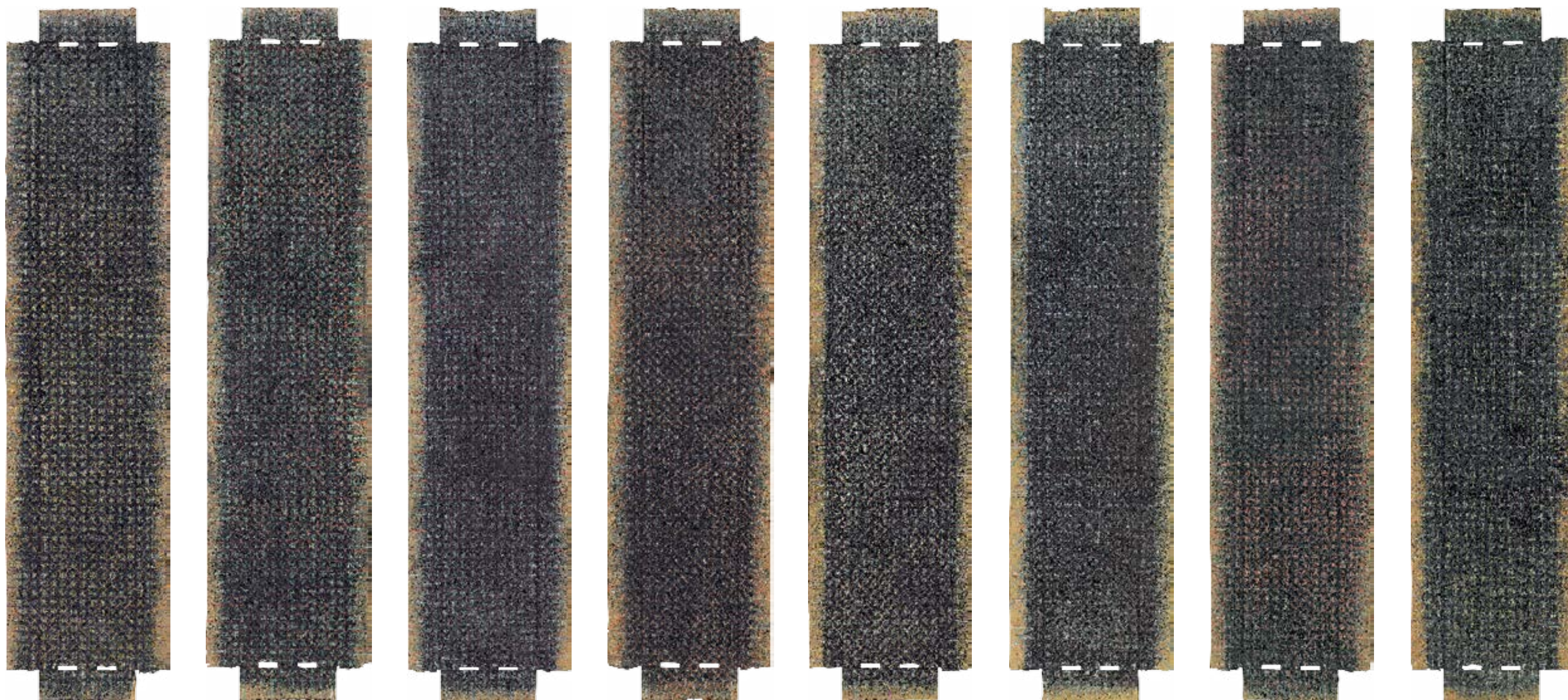


十示 98-B12 1998, 粉笔、铅笔、炭笔、纸, 53×72 cm  
Appearance of Crosses 98-B12 1998, Chalk, pencil and charcoal on paper, 53 x 72 cm

十示 98-B20 1998, 铅笔、彩色水笔、纸, 50×70 cm  
Appearance of Crosses 98-B20 1998, Pencil and color pen on paper, 50 x 70 cm

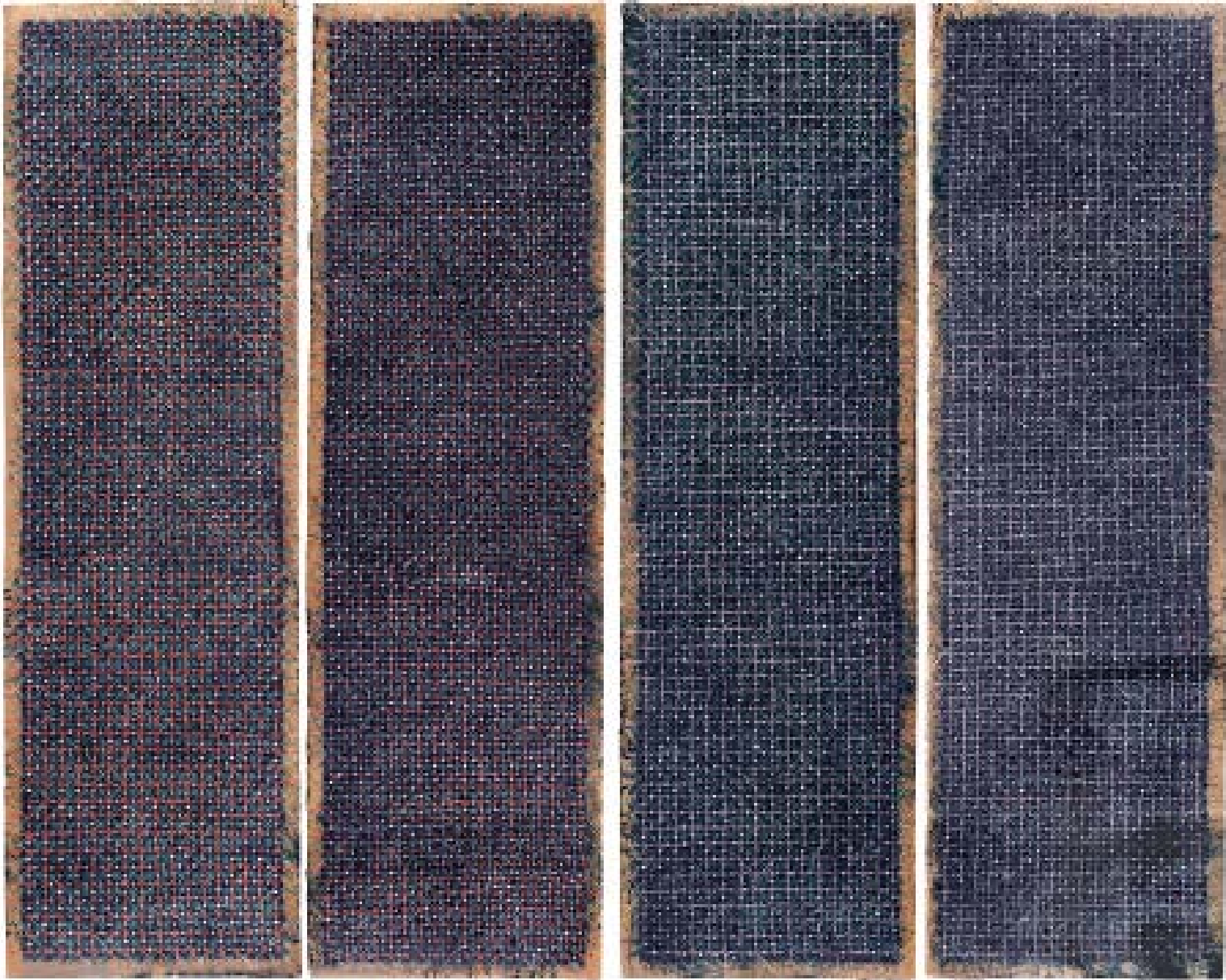
十示 98-B30 1998, 粉笔、炭笔、丙烯、铅笔、纸, 57×76cm  
Appearance of Crosses 98-B30 1998, Chalk, charcoal, acrylic and pencil on paper, 57 x 76 cm





十示 99-B1-B8 1999, 炭笔、彩色铅笔、粉笔、瓦楞纸, 8件, 每件144×34 cm  
Appearance of Crosses 99-B1-B8 1999, Charcoal, color pencil and chalk on corrugated paper, 8 papers, 144 x 34 cm each

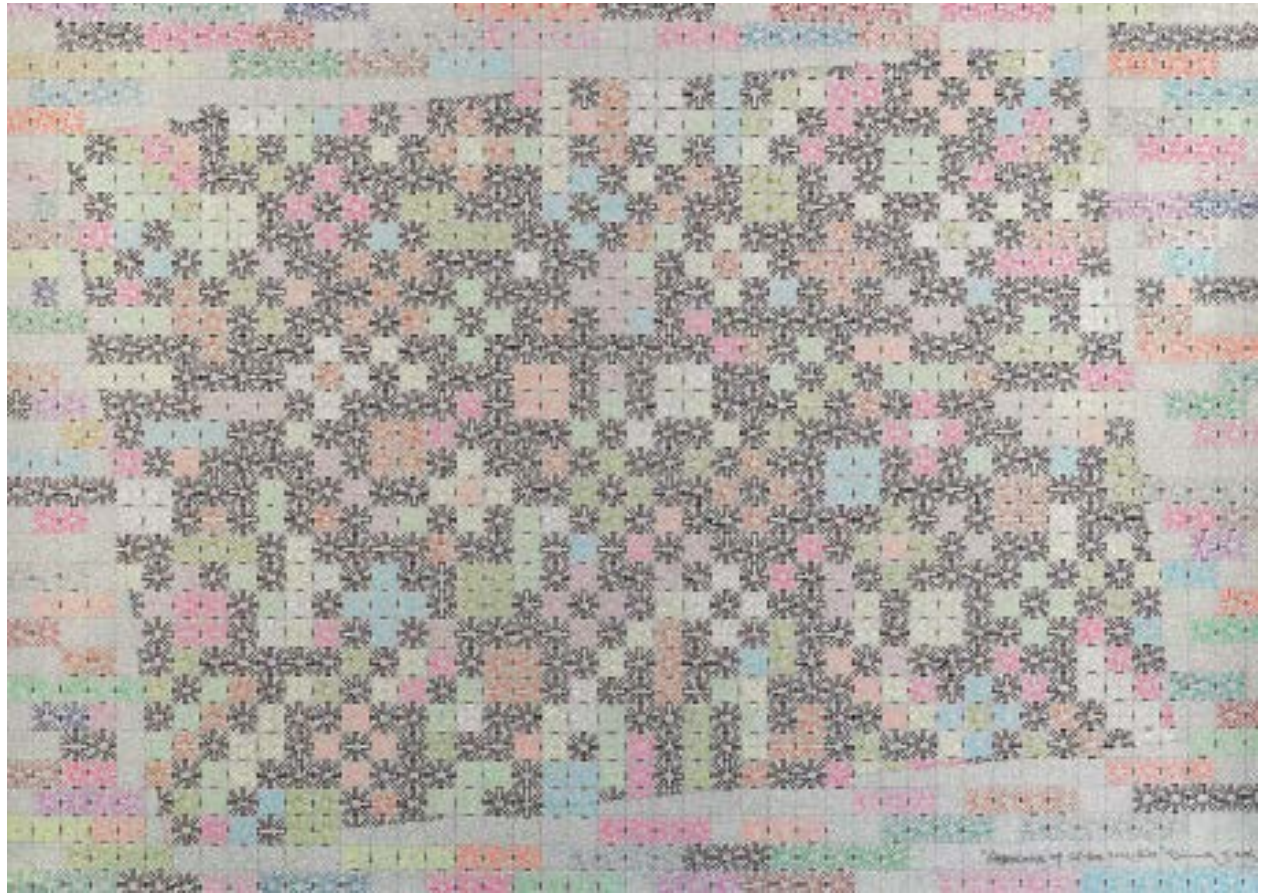




十示 97-B21-B24 1997, 粉笔、炭笔、瓦楞纸, 260×340 cm, 260×80 cm×4 件  
Appearance of Crosses 97-B21-B24 1997, Chalk and charcoal on corrugated paper, 260  
x 340 cm, four papers 260 x 80 cm each

十示 2001-B20 2001, 铅笔、彩色水笔、纸, 50×70 cm  
Appearance of Crosses 2001-B20 2001, Pencil and color pen on paper, 50 x 70 cm

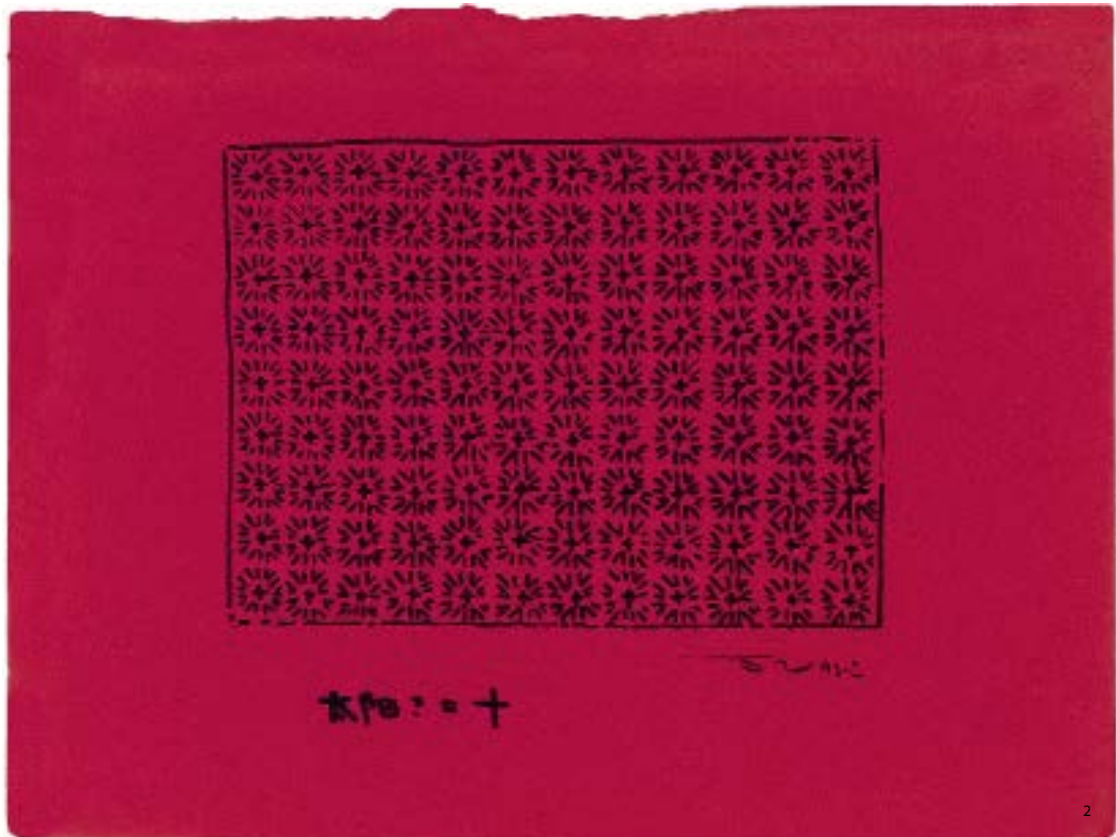
十示 2001-B21 2001, 铅笔、彩色水笔、纸, 50×70 cm  
Appearance of Crosses 2001-B21 2001, Pencil and color pen on paper, 50 x 70 cm



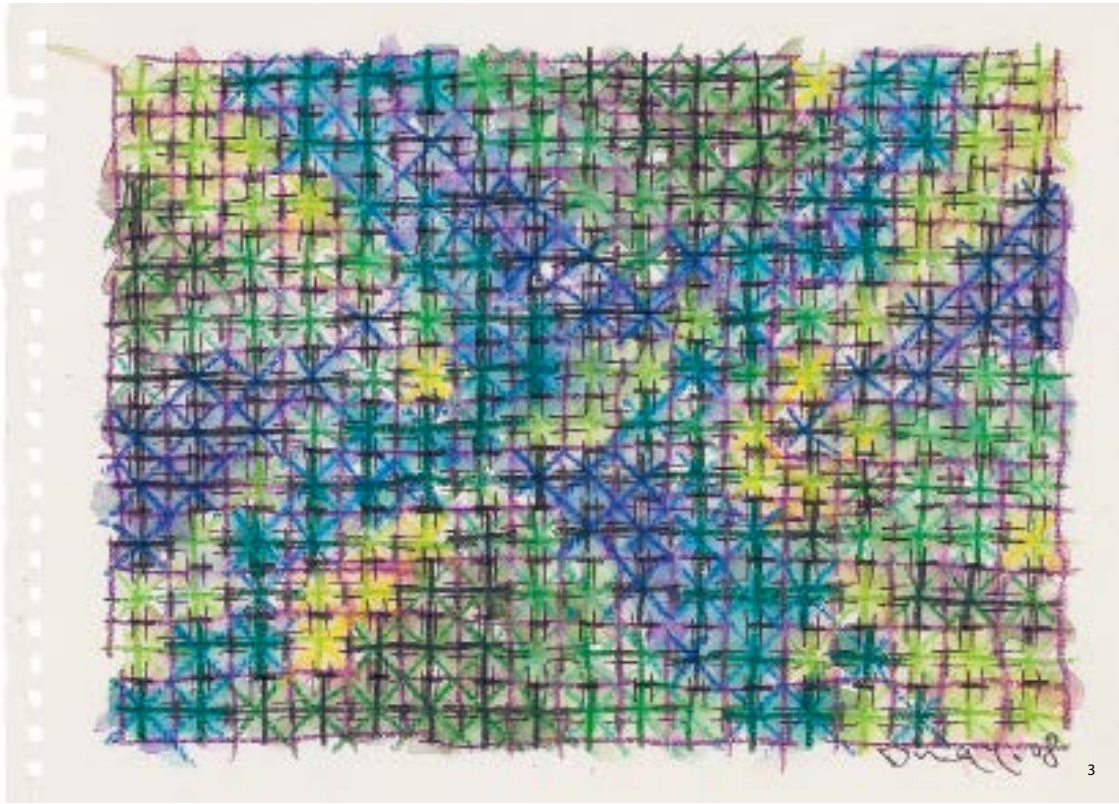




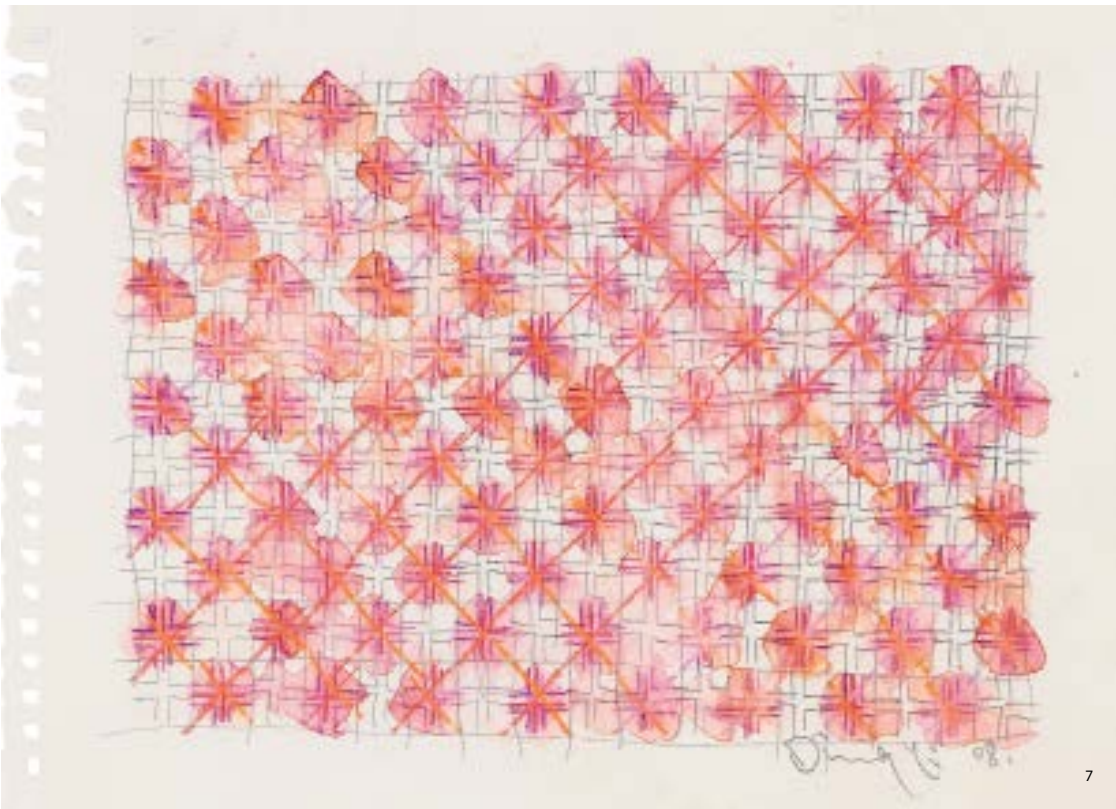
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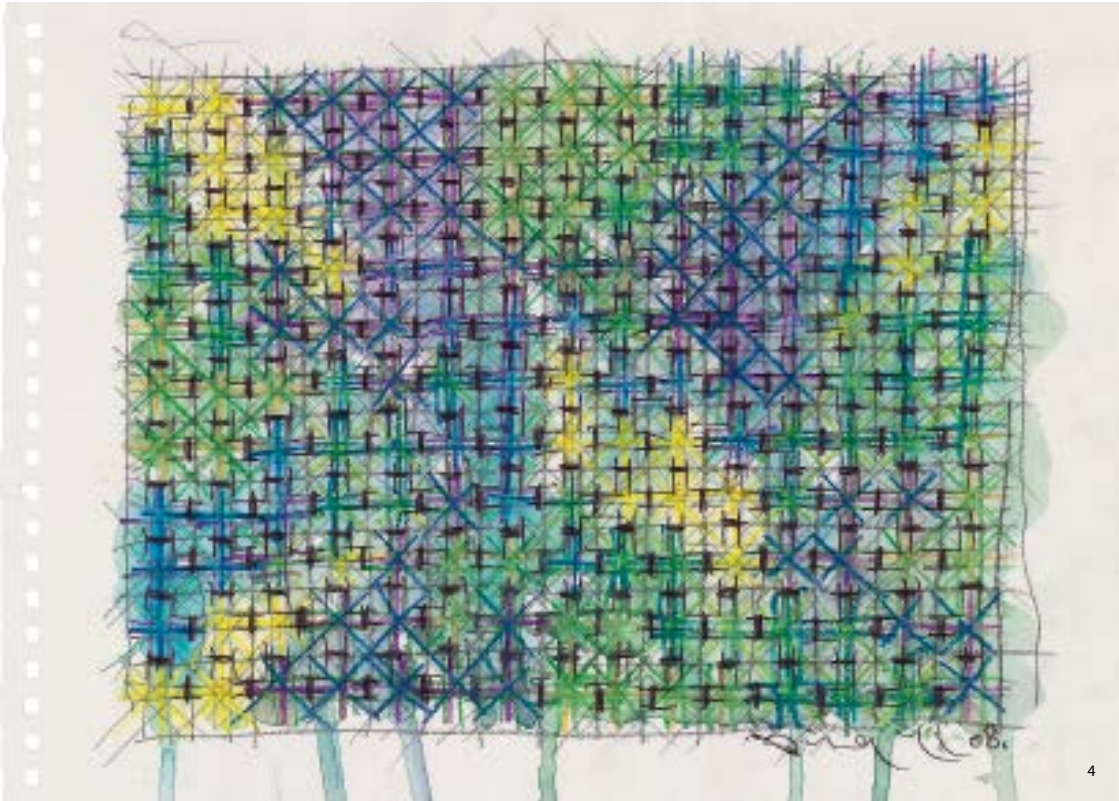
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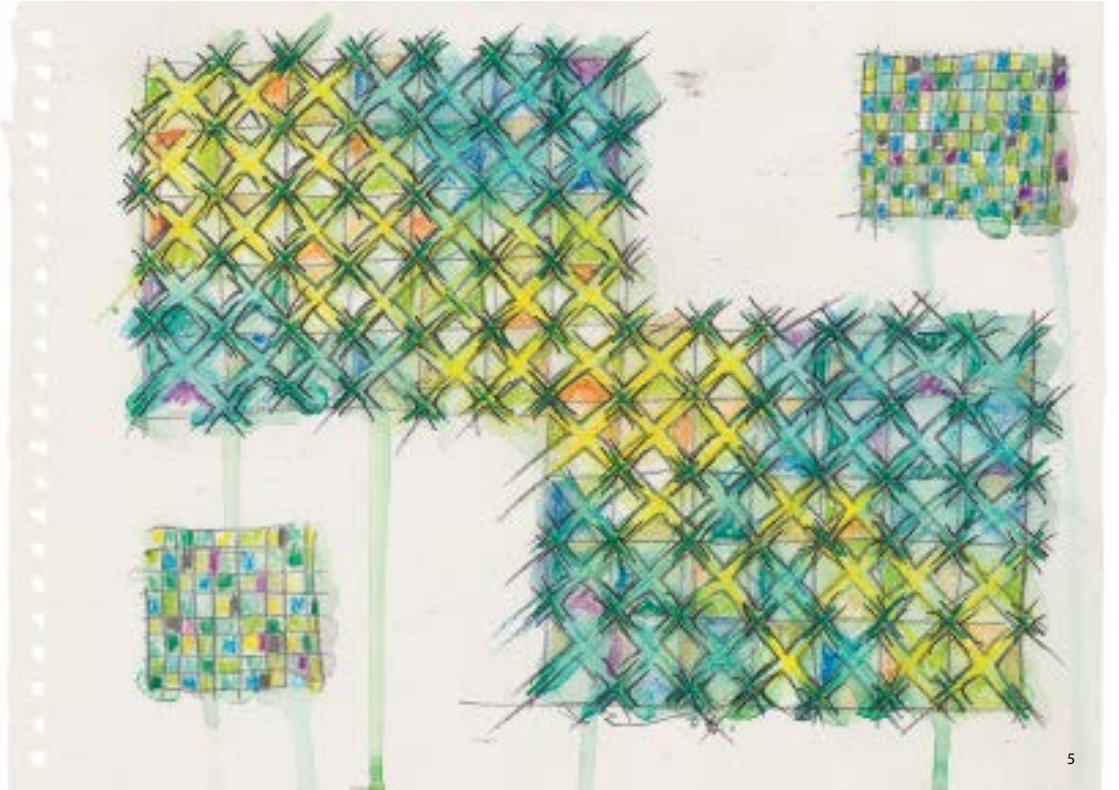
7



4



19



5

1. 十示手稿 18 1993, 马克笔、纸, 19.5×27 cm  
1. Script of Appearance of Crosses 18 1993, Marker pen on paper, 19.5 x 27 cm

2. 十示手稿 19 1993, 马克笔、纸, 19.5×27 cm  
2. Script of Appearance of Crosses 19 1993, Marker pen on paper, 19.5 x 27 cm

3. 十示手稿 01 2008, 彩色铅笔、纸, 19.5×27 cm  
3. Script of Appearance of Crosses 01 2008, Color pencil on paper, 19.5 x 27 cm

4. 十示手稿 02 2008, 彩色铅笔、纸, 19.5×27 cm  
4. Script of Appearance of Crosses 02 2008, Color pencil on paper, 19.5 x 27 cm

5. 十示手稿 03 2008, 彩色铅笔、纸, 19.5×27 cm  
5. Script of Appearance of Crosses 03 2008, Color pencil on paper, 19.5 x 27 cm

6. 十示手稿 04 2008, 彩色铅笔、纸, 19.5×27 cm  
6. Script of Appearance of Crosses 04 2008, Color pencil on paper, 19.5 x 27 cm

7. 十示手稿 05 2008, 彩色铅笔、纸, 19.5×27 cm  
7. Script of Appearance of Crosses 05 2008, Color pencil on paper, 19.5 x 27 cm

8. 十示手稿 06 2008, 彩色铅笔、纸, 19.5×27 cm  
8. Script of Appearance of Crosses 06 2008, Color pencil on paper, 19.5 x 27 cm

9. 十示手稿 07 2008, 彩色铅笔、纸, 19.5×27 cm  
9. Script of Appearance of Crosses 07 2008, Color pencil on paper, 19.5 x 27 cm

10. 十示手稿 08 2008, 彩色铅笔、纸, 19.5×27 cm  
10. Script of Appearance of Crosses 08 2008, Color pencil on paper, 19.5 x 27 cm

11. 十示手稿 09 2008, 彩色铅笔、纸, 19.5×27 cm  
11. Script of Appearance of Crosses 09 2008, Color pencil on paper, 19.5 x 27 cm

12. 十示手稿 10 2008, 彩色铅笔、纸, 19.5×27 cm  
12. Script of Appearance of Crosses 10 2008, Color pencil on paper, 19.5 x 27 cm

13. 十示手稿 11 2008, 彩色铅笔、纸, 19.5×27 cm  
13. Script of Appearance of Crosses 11 2008, Color

pencil on paper, 19.5 x 27 cm

14. 十示手稿 12 2008, 彩色铅笔、纸, 19.5×27 cm  
14. Script of Appearance of Crosses 12 2008, Color pencil on paper, 19.5 x 27 cm

15. 十示手稿 13 2008, 彩色铅笔、纸, 19.5×27 cm  
15. Script of Appearance of Crosses 13 2008, Color pencil on paper, 19.5 x 27 cm

16. 十示手稿 14 2008, 彩色铅笔、纸, 19.5×27 cm  
16. Script of Appearance of Crosses 14 2008, Color pencil on paper, 19.5 x 27 cm

17. 十示手稿 15 2008, 彩色铅笔、纸, 19.5×27 cm  
17. Script of Appearance of Crosses 15 2008, Color pencil on paper, 19.5 x 27 cm

18. 十示手稿 16 2008, 彩色铅笔、纸, 19.5×27 cm  
18. Script of Appearance of Crosses 16 2008, Color pencil on paper, 19.5 x 27 cm

19. 十示手稿 17 2008, 丙烯、油画棒、纸, 19.5×27 cm  
19. Script of Appearance of Crosses 17 2008, Acrylic and oil pastel on paper, 19.5 x 27 cm

20. 十示手稿 21 2008, 水溶性彩色铅笔、纸, 27×39 cm  
20. Script of Appearance of Crosses 21 2008, Water-soluble color pencil on paper, 27 x 39 cm

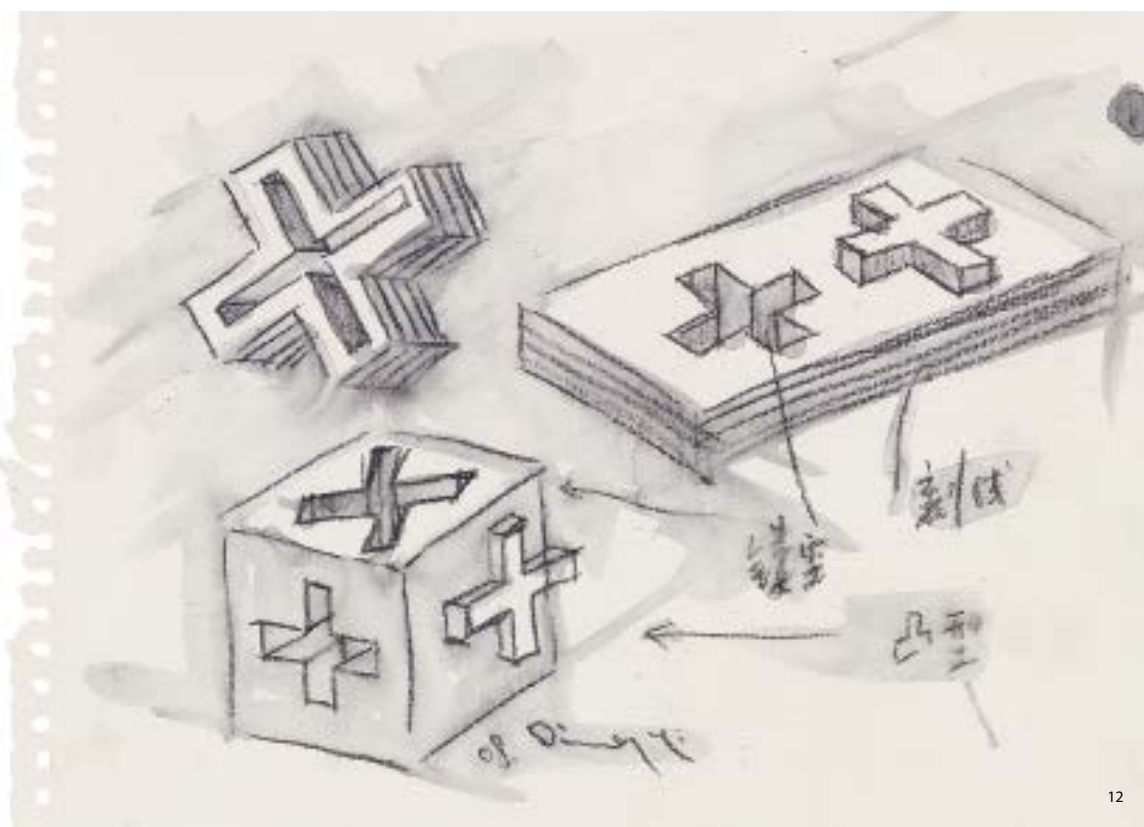
21. 十示手稿 22 2008, 水溶性彩色铅笔、纸, 27×39 cm  
21. Script of Appearance of Crosses 22 2008, Water-soluble color pencil on paper, 27 x 39 cm

22. 十示手稿 25 2008, 水溶性彩色铅笔、纸, 27×39 cm  
22. Script of Appearance of Crosses 25 2008, Water-soluble color pencil on paper, 27 x 39 cm

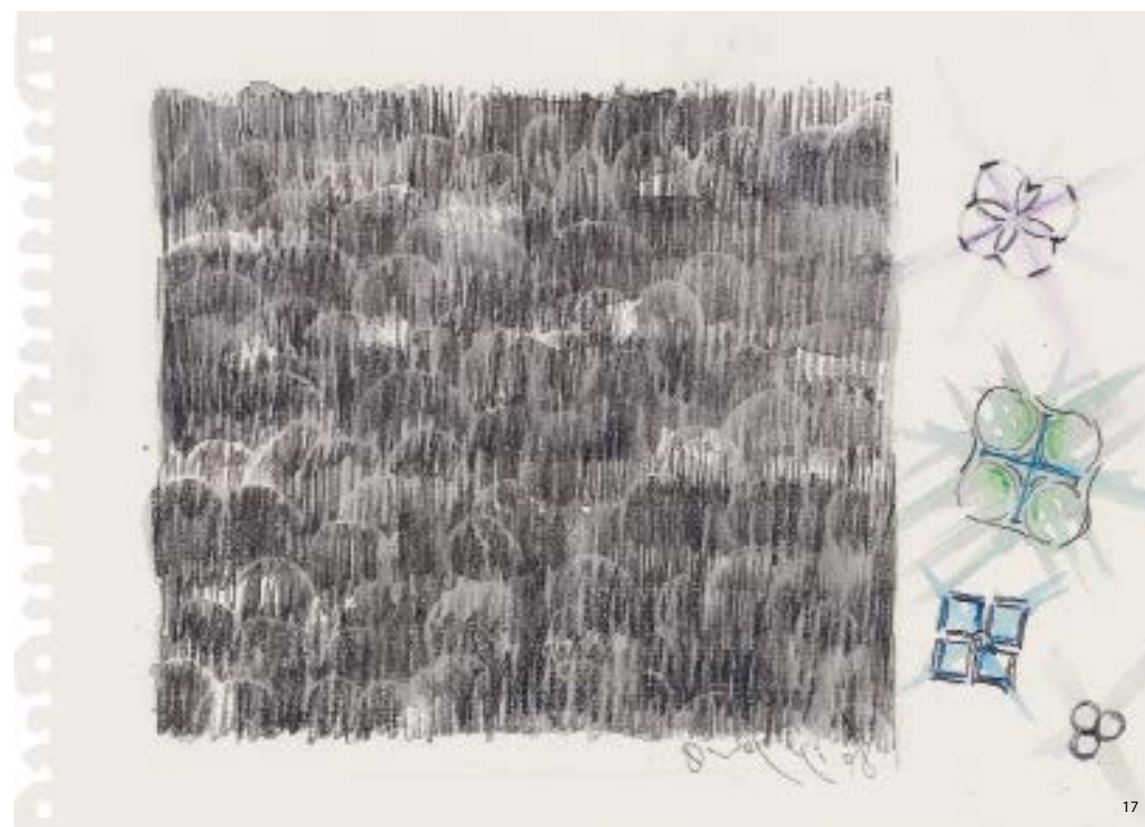
23. 十示手稿 32 2008, 铅笔、水彩、纸, 19.5×27 cm  
23. Script of Appearance of Crosses 32 2008, Pencil and watercolor on paper, 19.5 x 27 cm

24. 十示手稿 33 2009, 水溶性彩色铅笔、铅笔、纸, 27×39 cm  
24. Script of Appearance of Crosses 33 2009, Water-soluble color pencil and pencil on paper, 27 x 39 cm

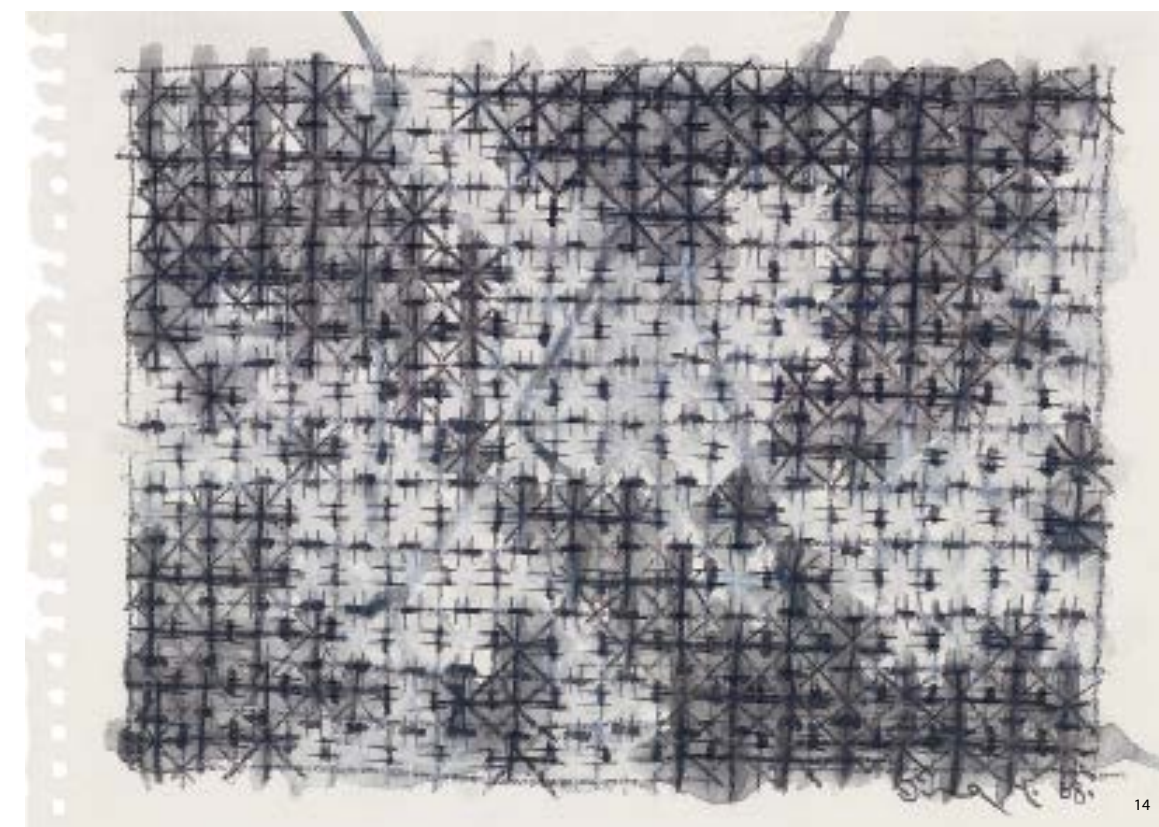




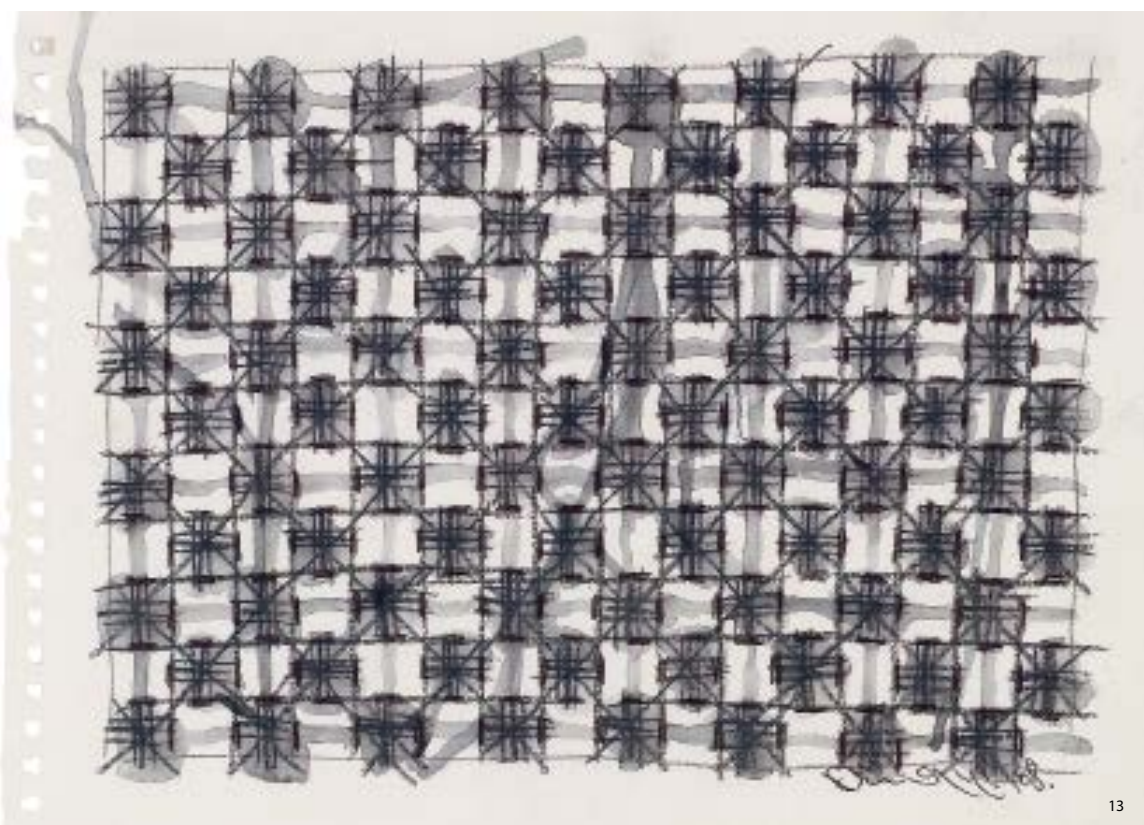
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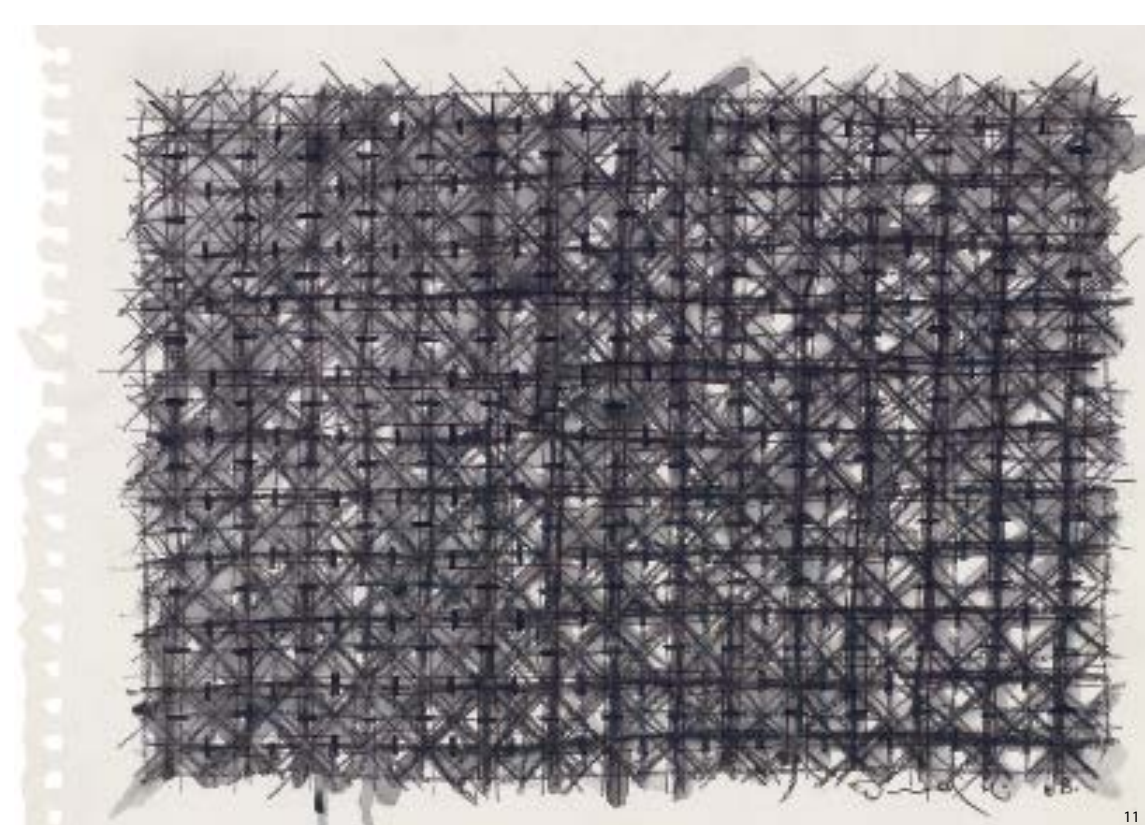
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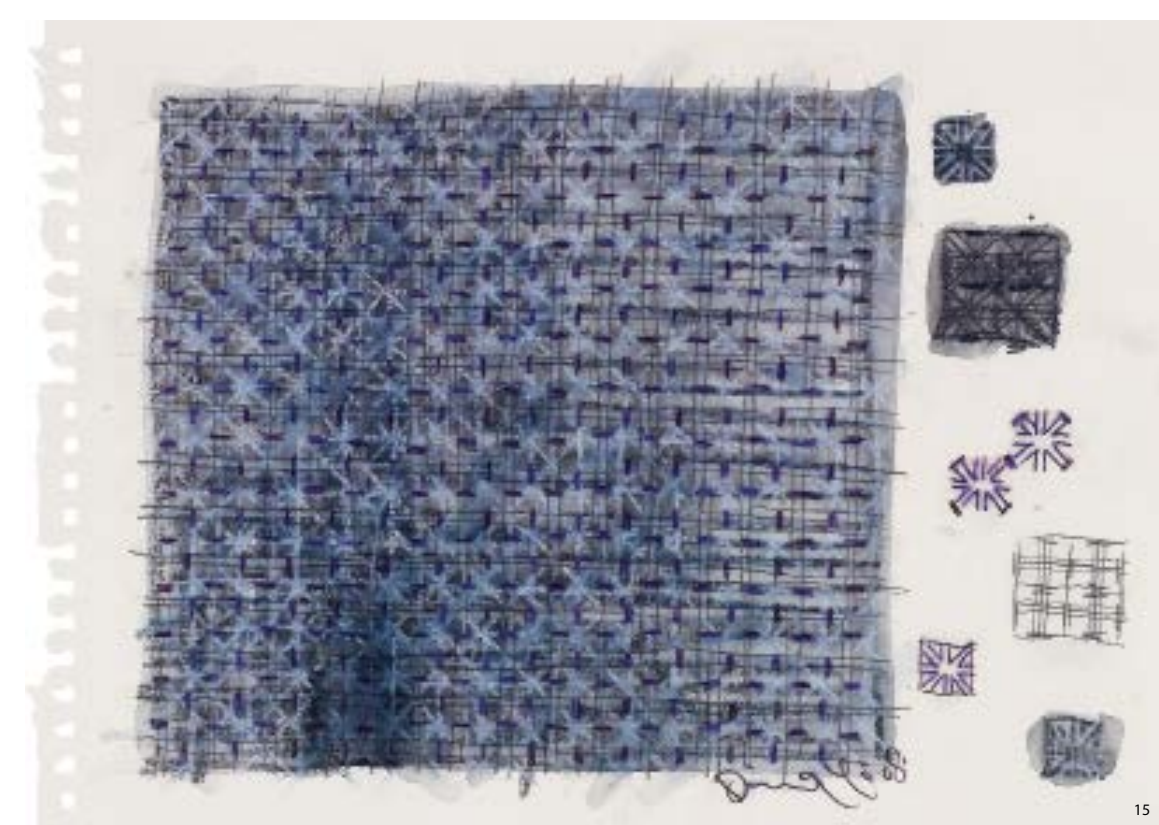
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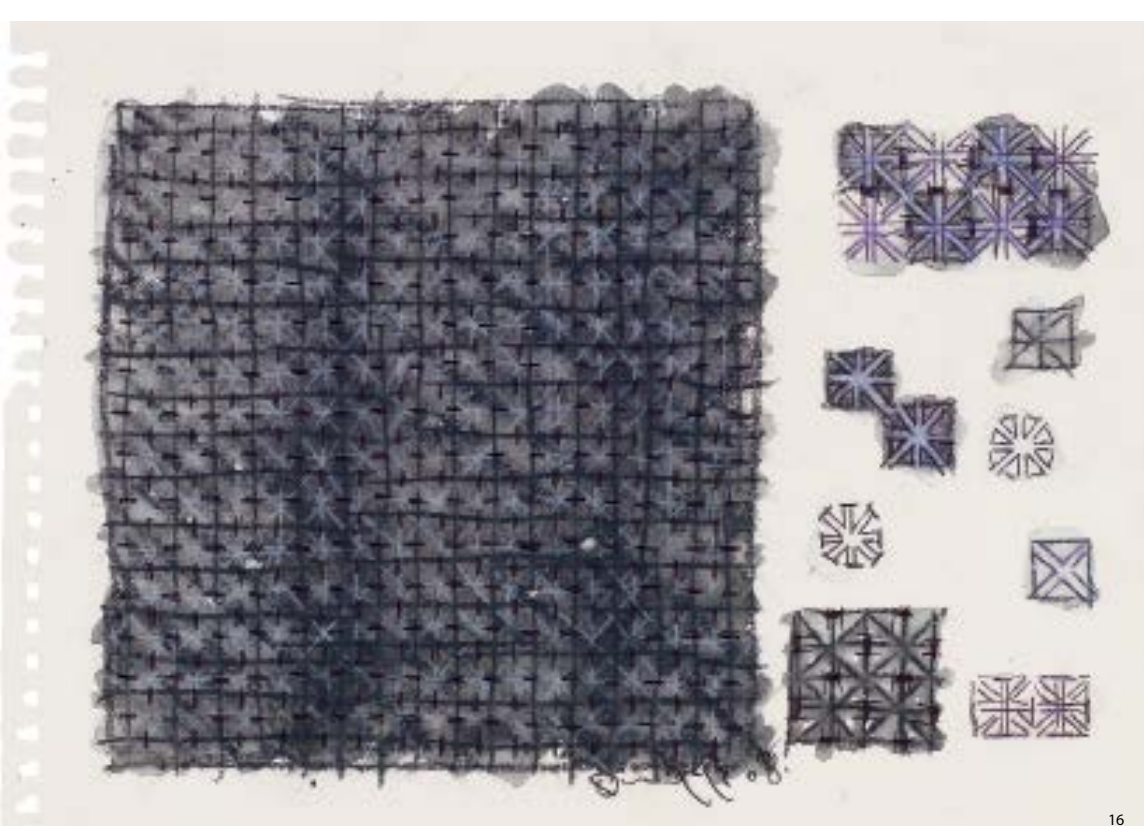
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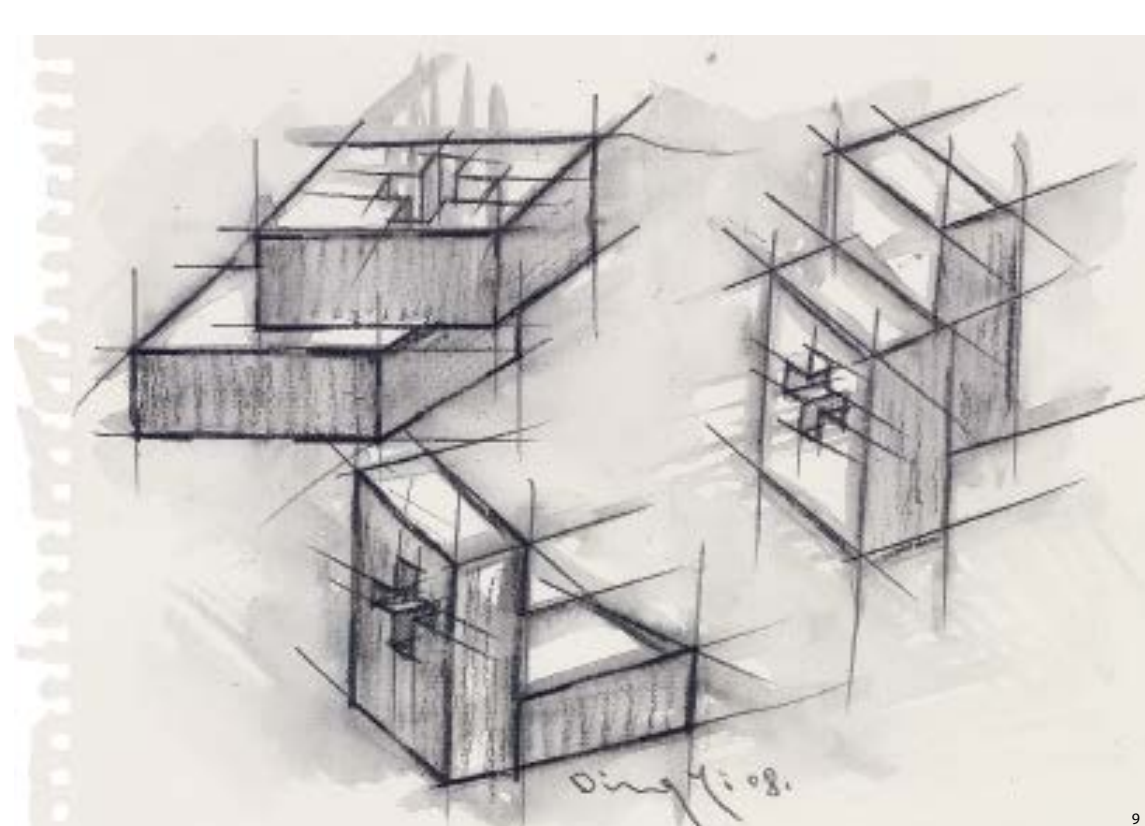
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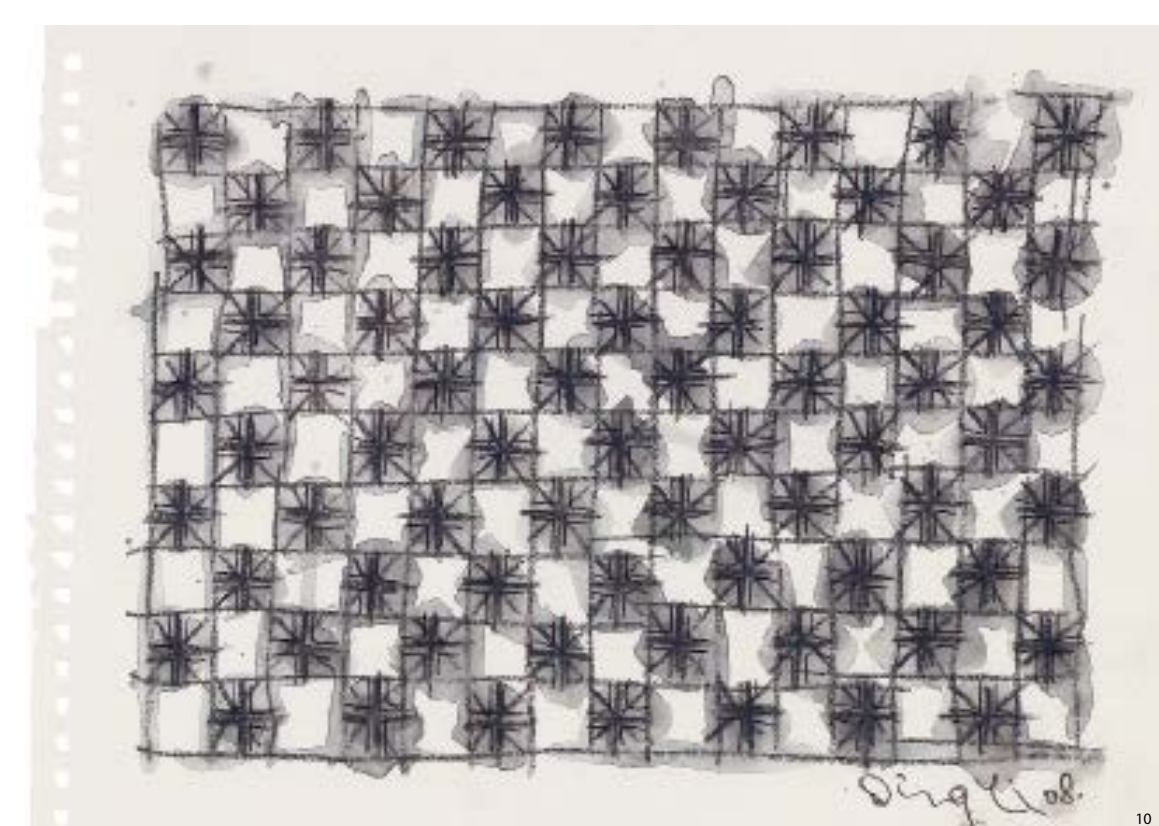
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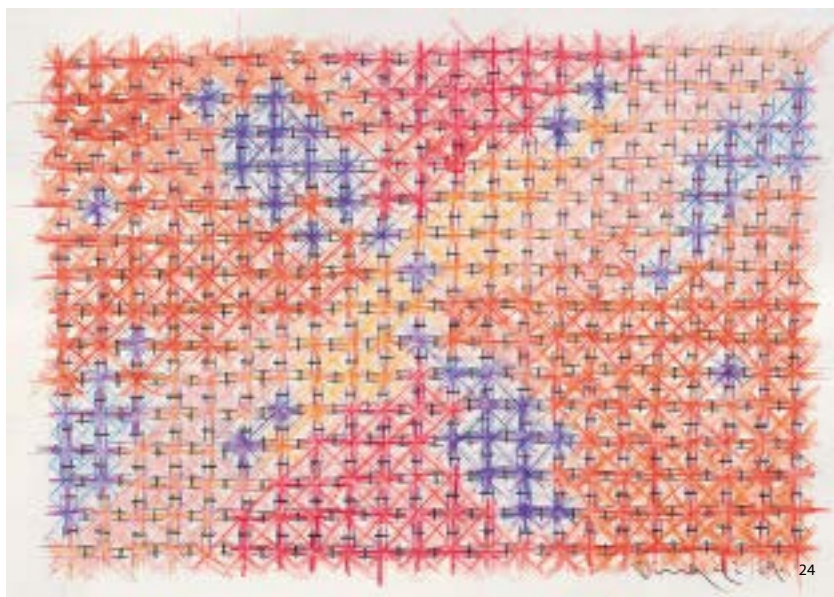
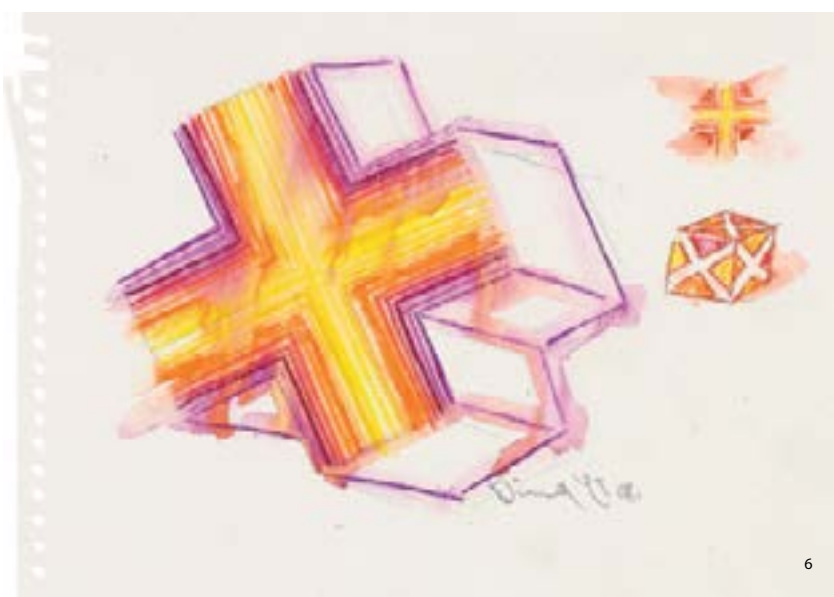
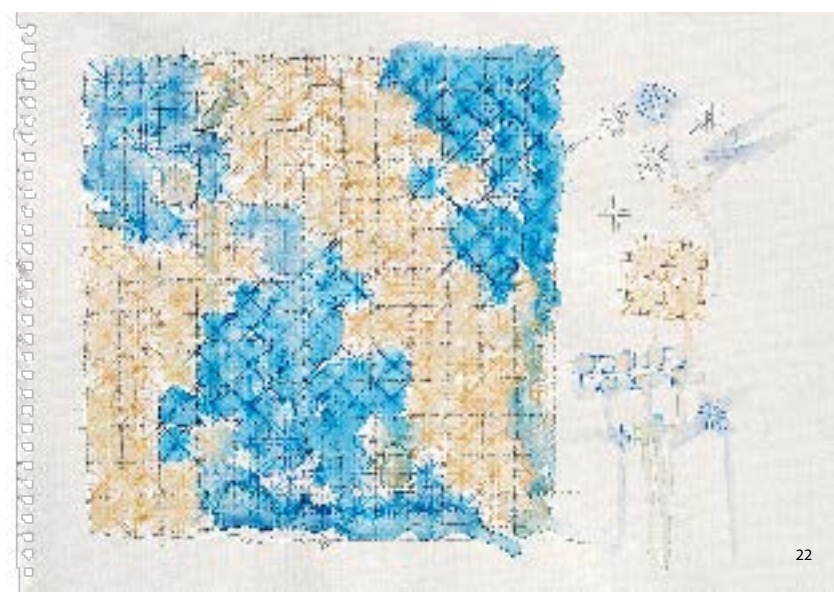
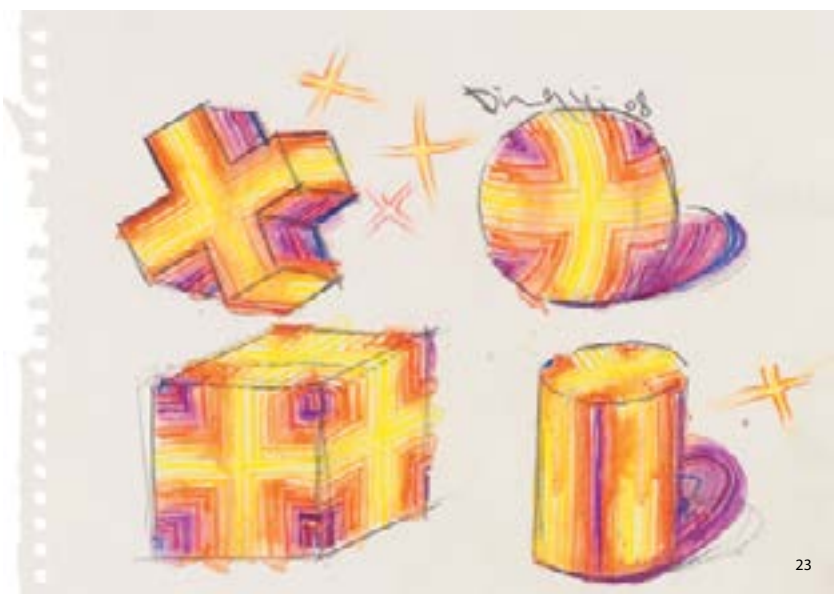
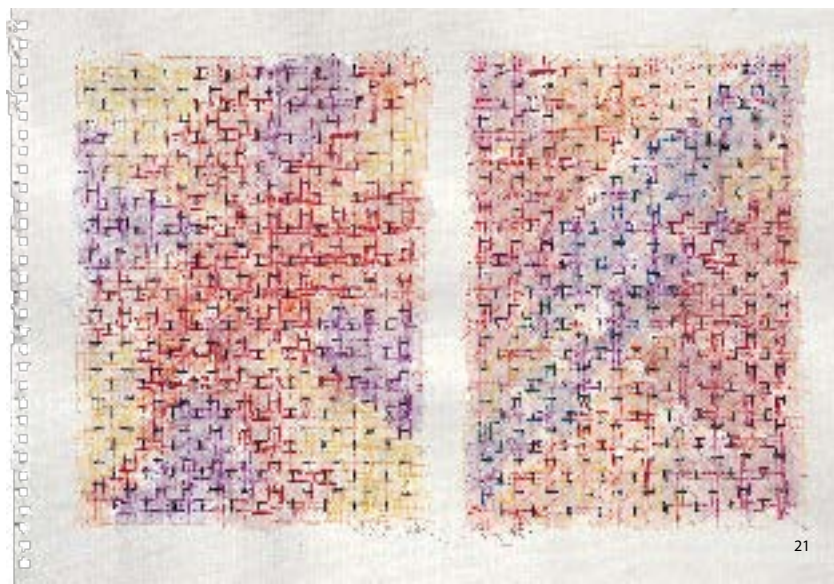
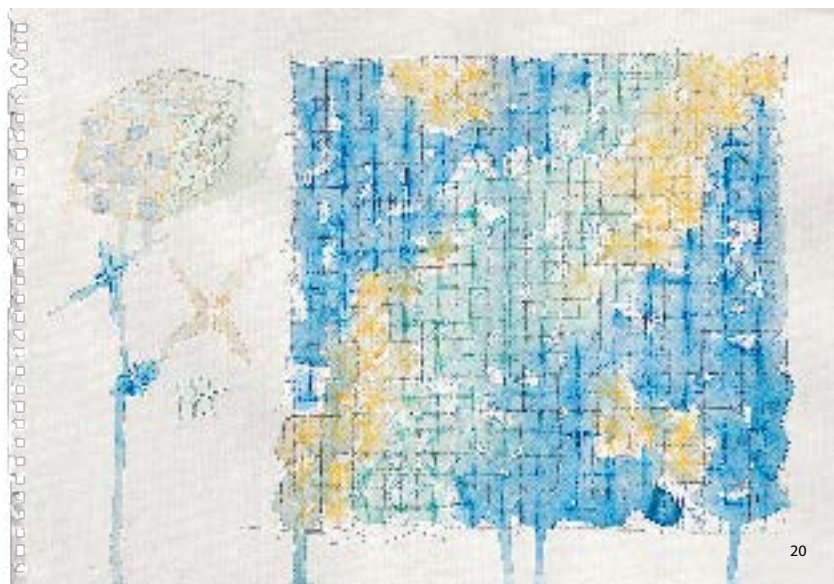


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研究丁乙作品的当代美术策展人和评论家总喜欢将他的作品形式和创作方式与西方艺术流派联系起来，尤其是 20 世纪的西方现代主义和抽象主义，当然还有 1980 年代中期在中国涌起的美术新思潮。<sup>1</sup> 他们对比研究他的作品与蒙德里安（1872-1944）的作品，取得了丰硕的成果；丁乙本人也承认受到了他的启发。蒙德里安在看似限制重重的栅格中开辟出一片自由自在的空间，好似舞者虽受限于单支舞蹈的固定舞步与节奏，但仍能自由而翩翩然。丁乙的格子呢倒是与舞蹈有几分关联——苏格兰人惯穿格子呢参加同乐会舞会。蒙德里安早期（1908-1912）以树为主题的半抽象作品，以及后期如《百老汇爵士乐》（1942）等都市栅格作品的个人美术史，为丁乙作品风格的多元发展提供了借鉴：他在 1980 年代中期创作出《禁忌》（1986）等抽象反叛作品；从 1990 年代开始，又惯常于创作布满“十字”图案的栅格作品，反映城市主题和视觉环境。两位艺术家均在大都市创作的共同点也未逃过评论家的眼睛。<sup>2</sup> 不过，丁乙的栅格演绎一直在以清晰的脉路发生着演变，1990 年代是格子呢式的窄格，到 2000 年代，变成了以荧光彩色图案和大一些的“十字”、方块和其他形状构成的栅格网络，进入 2010 年代，又演变成间距较远的暗色调栅格，偶尔略显混杂，似乎行将破裂。最近，丁乙再次与肖恩·斯库利（1945- ）的作品共同展出，他们都聊到了蒙德里安。<sup>3</sup> 本书所收录的梁天爽的文章，深思熟虑地评估了至今为止人们对于丁乙的讨论。

本次在龙美术馆西岸馆的展览“何所示”（What’s Left to

Appear）既不是要借机展示 20 世纪现代主义、表现主义和抽象主义的所有细枝末节，也不是要对以美学为取向的艺术现象（有时称为“望气”）进行理论上或形而上的梳理。我对丁乙作品的看法主要形成于对中国文化传统中根深蒂固的文化范式的学科认识。也许我们可以将这种文化范式称为在中国遍地开花的人文主义原形。<sup>4</sup> 为此，我认为不应该将丁乙看作“一位中国艺术家”，当然，这样的身份问题应该由画家自己来决定，而他也的确做了自我定位：他自称为“国际艺术家”，而非中国或现代主义艺术家。<sup>5</sup> 我只是得益于长期研习艺术史作品，并与视觉文化概念下更广阔的视觉世界打交道，发现他作品中的图案可能与“中国传统”相关。

作为一名美术史研究者，我并不想动辄这个主义或那个主义地来界定“影响力”（这是一种有害的观念），也无意研究某种运动或模式本身的发展状况；我感兴趣的是艺术的形式化内容所包含的特殊视觉世界，而我了解这个世界的基本方法是后形式主义阐释，大卫·萨莫斯认为，在视觉研究领域，这种方法比西方现代主义更为超前。<sup>6</sup> 这是我解读作品的切入点，同时也为我在美术馆策展和呈现作品奠定了基调。然而，一些评论家认为仅仅通过视觉手段来呈现艺术作品是过于狭隘的方式，无法体现当代艺术创作更广泛的要素和纪实性特点——而这些特点是人们充分理解艺术作品、并与其互动所必需的。<sup>7</sup> 就当代艺术而言，我同意这个观点，我不会仅从图像的角度看待丁乙的作品。

that are disrupted, challenged or reformed by fluorescent colour patterns of larger crosses, squares and other shapes in the 2000s; to the more distanced, nocturnal palette and occasionally chaotic and disintegrating grids of the 2010s. Most recently, Ding Yi has again been paired with Sean Scully (b. 1945), and they have discussed Mondrian.<sup>3</sup> The essay by Tian S. Liang in this volume presents a thoughtful critical assessment of this discourse to date.

It was not for any facility with all the details of twentieth-century modernism, expressionism and abstraction that this curator was engaged to work on the What’s Left to Appear exhibition at the Long Museum (West Bund), nor for any track record of theoretical or metaphysical speculation of the aesthetics-oriented kind sometimes characterized as ‘gazing at ether’, wang qi 望氣. My reactions to Ding Yi’s work are, rather, primarily informed by disciplinary experience of the deep-rooted cultural patterns at play in the cultural tradition of China -- perhaps one could call these humanistic cultural archetypes that have had their manifestations in China.<sup>4</sup> To effect this approach, I would not assert that Ding Yi should be understood as ‘a Chinese artist’: that is surely an element of identity which it is for him to determine, and he has, describing himself as not a Chinese artist and not a modernist but an ‘internationalist’.<sup>5</sup> It is just that I recognize patterns in his work that may be linked with ‘the Chinese

那么我们应如何看待丁乙的艺术作品在中国书画史中的地位？我们也许不妨从艺术史的角度解读中国的现代主义和抽象主义，但不能先入为主地判定其在主流知识界传统中的地位——因为这种传统看似与现代主义迥然不同：在现代主义背景下，作品是一种“心印”，是以理想化的古文物研究模式描写有关自我伦理培养看法的媒介。我们可以通过很多手段将过去的特定概念或模式与我们现代的情况联系起来。首先，汪悦进在谈论改革派现代艺术家徐悲鸿（1895-1953）和常玉（1901-1966）的“写意”绘画概念（写意的字面意思是“描写想法”，也即表意而非象征性的画法）时，指出“sketch conceptualism”（即他所翻译的写意）就是现代主义者误打误撞的创作形式。<sup>8</sup> 从根本上来说，作为一个汉学概念，写意创作产生于上世纪 20 年代，是西方现代主义的自我意识和个人主义在东亚传统中落地生根的一种便利的，或者说偶然的形式，而当时水墨画开始发挥更为重要的作用，在整个东亚艺术圈内尤其如此。其次，即使现代主义对东亚禅画的性质和艺术地位莫衷一是，<sup>9</sup> 但禅画的随机、欺伪、模糊、不稳定、抽象、虚无和变幻等特征在最近几十年来让一些西方美术史学家颇感兴趣。他们珍视禅道艺术的不拘一格和多维性，并认为可以与现代主义西方美术史分庭抗礼。<sup>10</sup> 关于丁乙的作品，我们无疑可以将禅道的抽象视作“后现代主义者”的偶发创作，但我不想谈这个方面。即使中国传统中很大一部分延续至今的观念在后现代的语境下是有问题的，但文化的认识论根基不以个人意志为转移——这在中国尤其如此，因为在历代

tradition’ as I understand it from prolonged engagement with both the art-historical canon and also the wider visual world encompassed by the notion of visual culture.

As an art historian, I am less concerned with this-ism or that-ism as a way to characterise ‘influence’ (that pernicious concept) or the development of a movement or mode per se; what interests me is the special visual world to be found in art’s formal content and my basic approach to this world is post-formalist interpretation which lies, in David Summers’ sense, beyond the rise of Western modernism in the field of visual studies.<sup>6</sup> This is my point of entry into the work and it also shapes my concept of how the work might be curated and displayed in the gallery context. Still, some critics would deem solely visual engagement with artwork too narrow insofar as it does not address the wider and documentary elements of contemporary practice that are regarded as essential for a full understanding of artistic projects and the popular participation of audiences in them.<sup>7</sup> For contemporary art I have to concur, since here I necessarily contextualize Ding Yi’s work beyond the purely formal image.

How might we consider positioning Ding Yi’s art vis-à-vis this history of calligraphy and painting in China? Art historical approaches to modernism and abstraction in China may

The Reception of Ding Yi and the Framework of Chinese Art History

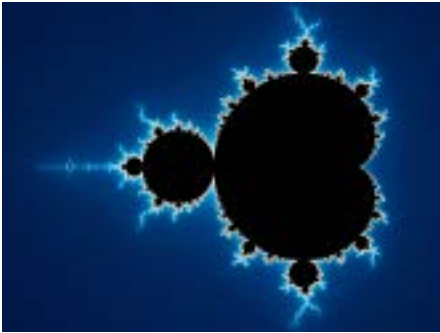
Shane McCausland

One impulse in studies on Ding Yi’s art by specialist contemporary art curators and critics has been to link his forms and practice to artistic developments seen in the West, notably modernism and abstraction over the course of the twentieth century, and also to China’s New Wave in the mid 1980s.<sup>1</sup> The connection with Piet Mondrian (1872-1944), acknowledged by Ding Yi, has been fruitful. Indeed, it was within the seeming constraint of the grid that Mondrian discovered an autonomous space, a state he likened to the freedom experienced by a dancer who is, paradoxically, locked into the fixed sequence of steps and moves of a particular dance. Ding Yi’s tartan phase offers a link -- if only by a conceit -- with dance, since tartan is Scottish and Scots wear tartan at ceilidh dance parties. Mondrian’s artistic development from early part-abstracted works of trees (1908-12) to late city-grid works like Broadway Boogie-Woogie (1942), can also offer a model for Ding Yi’s development from provisionally abstracted, antagonistic works of the mid 1980s, such as Taboo (1986), to the more regular grid paintings of the 1990s and on, related to the urban footprint and visual ambience, showing the appearance of crosses. This metropolitan working environment that the two artists have in common has been noted.<sup>2</sup> Still, Ding Yi’s grids have followed their own trajectory of transformation over the years, from the tartan-like narrow-gauge grids of the 1990s; to the grid networks





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<sup>1</sup> 曼德博集合。The Mandelbrot set.

<sup>2</sup> 赵孟頫（1254-1322）《兰亭序十三跋》，现藏故宫博物院，北京。Zhao Mengfu (1254-1322), Thirteen Colophons to the Orchid Pavilion Preface, Detail of an ink rubbing, Palace Museum, Beijing.

be helpful here, without prejudice to their foundations in a mainstream intellectual tradition -- one seemingly alien to the present context -- in which paintings could function as ‘images of the mind’ 心印 (xinyin), as media in an idealized antiquarian mode for lodging or inscribing of ideas 写意 (xieyi) about the ethical cultivation of the self. There are various channels by which particular concepts or modes from the past have been related to our modern situation. Firstly, discussing the painting concept of xieyi (literally ‘describing the idea’, i.e., expressively rather than figuratively oriented brushwork) in the art of reforming modern artists Xu Beihong (1895-1953) and Sanyu (or Chang Yu, 1901-1966), Eugene Y. Wang has explored how ‘sketch conceptualism’ (as he translates xieyi) functioned as a ‘modernist contingency’.<sup>8</sup> Essentially, as a sinological concept, xieyi was a convenient mode or contingent means whereby the self-consciousness and individualism of Western modernism might find a native equivalent or counterpart in the East Asian tradition, at a time (from the 1920s) when ink painting was starting to make more serious waves, critically, in international circles across East Asia. Secondly, even if the modern reception of Chan (or Zen) in East Asia has been characterized by fundamental divisions as to its nature and existential status,<sup>9</sup> nevertheless, qualities of Chan or Zen painting, such as randomness, deception, ambiguity, instability, abstraction, emptiness and change, have for some decades excited

Western art historians who have cherished Chan art’s non-conformity and multi-dimensionality as antidotes to the synoptics of modernist Western art history.<sup>10</sup> Regarding Ding Yi, no doubt the abstraction of Chan could be mooted as a ‘post-modernist’ contingency but that is not what I propose here. The point here is that even if the notion of a wide range of continuities from China’s past in the present is problematic in a post-modern context, still, the epistemological foundations of culture cannot be wished away. This would particularly be the case with China, where a predisposition towards a long-sighted view of history has enabled popular traditions and values to endure while politics come and go in cycles.

How might we characterize, then, the historical position of an ‘internationalist’ practice based in Shanghai, such as Ding Yi’s? Is Shanghai, in this context, just to be seen as modern and international? Discussing the repression of modernities in literature in late imperial China, the era of Shanghai’s emergence as a world city, David Der-wei Wang has referred to the pervasive hold of the idea of belatedness, a sense that in modern China one is not in time for history but late for it, always looking back.<sup>11</sup> Despite the introduction in Republican China of a heritage model based on a modern Western one, in which the past was a separate, distinct (and even museum-displayable) entity from the present,

政权更迭不断的情况下，正是长远的历史观让中国通俗传统和价值经久不衰。

我们该如何界定像丁乙这样一位上海的“国际艺术家”在历史上的地位？我们能否把上海视为现代和国际的代名词？王德威曾谈及晚清时代（也正是上海开始成为国际大都市的时候）文学界对现代性的压制，他提到了“迟到”这种普遍流行的观念，即现代中国人总是无法跟上历史的步伐，总是迟到，总是在往后看。<sup>11</sup> 尽管在民国时期引入了一个基于现代西方理念的继承模型，认为过去是一个与现在完全不同（甚至可以在博物馆展览）的独立实体，但是有一种想法从未完全消失，即认为过去是即时发生的、是一种就像在建筑环境一样在社会架构中留下印记或展现出的经久传统。当今中国学者正在探索如何将一统场域、礼制、风俗、社会关系和身份的儒家传统观念重新调整为中国非物质文化遗产的空间治理的参照标准。<sup>12</sup>

因此，如果仅以是否相关为标准，将中国的过去与现代、国际化的当下视为对立的二元，那是非常粗拙的做法，那只能更加疏远过去，让过去毫不相干。<sup>13</sup> 我们可以借用艺术与中医之间的联系来解读两者的关系，并绕过这种非黑即白的对立做法：在西医框架体系下，中医几乎或完全难以理解，然而在中国、东亚乃至全世界，中医每天都在救治成千上万的病人。一些艺术家将艺术与医疗联系起来，因为两者的最终目的是服务个人和大众。蔡国强（1955-）

the idea of the past as something immediate, as a living tradition inscribed or embodied in the social fabric as in the built environment, was never fully displaced. Scholars in China today are exploring how traditional Confucian notions combining place with ritual, custom, social relations and identity, might be re-established as parameters for the spatial governance of China’s tangible heritage.<sup>12</sup>

So, it would be crude for China’s past simply to be pitted against a modern, international present in a binary opposition which serves only to stress the distance and irrelevance of the past.<sup>13</sup> The present link between art and Chinese medicine provides a way to understand and sidestep this problem, since traditional Chinese medicine makes little sense, if any, within a Western clinical framework and yet it works everyday for millions of people in China, East Asia and the rest of the world. Some artists have linked art and medicine, recognizing both as being ultimately for the individual and public good. Cai Guo-qiang’s (b. 1955) so-called gunpowder medicine, like moxibustion or acupuncture for denizens of the city, literally highlights the popular and beneficent powers of art, while celebrating the Chinese invention of pyrotechnics. Similarly, Ding Yi’s art, echoing the square grid-form for the city laid down in the Confucian classics, provides a conceptual roadmap for the inhabitants of the city and has beneficent qualities. Without prejudice

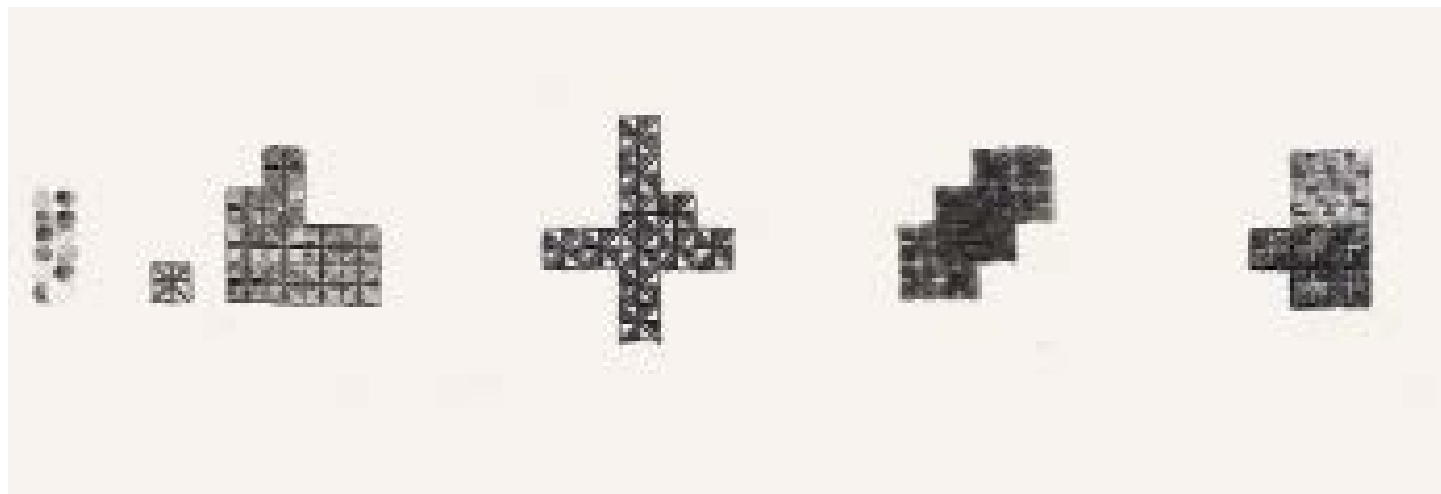
的火药艺术，就像艾灸和针灸一样广受市民欢迎，展现出艺术的大众性和实益性，同时将中国人发明的烟火艺术发扬光大。同样，丁乙的艺术呼应了以儒家经典中的天方地圆思想设计的城市格局，为城市市民提供了一幅概念路线图，也体现了实益的一面。我不想妄加揣测当代国际艺坛中丁乙艺术的自由性，只想探讨丁乙与中国文化传统之间是否存在任何联系，进而从全新的视角解读他的作品。

那么存在何种联系呢？回到视觉领域，有评论家指出，丁乙的作品已对观者产生一定的影响力，就好像画布是一个“移动”数字屏，展现不断变化着的诸如混沌理论的视觉形式。就像输入了曼德博集合的电脑程序会显示出不断变换的铲形一样（图<sup>1</sup>），丁乙的作品也在观者的注视下，在不同要素之间和之内不断旋转并形成意外的联系，在形式、空间、深度、表面、颜色之间一个接一个（有时回复）地建立出人意料的联系。虽然他表示并未刻意遵守传统书法技巧，但他的线性形式仍不可避免地令人想起一些精通书画的著名学者型历史艺术家艰难获得但不彰显的特点（图<sup>2</sup>）。即使丁乙的线条作品中没有任何内在的形式表现“值集”（即线条只是构成“十字”的线条，我们应理解为不附加任何语言或视觉语义的中性形式），但一个不可否认的事实是，在他出生成长的文化中存在着一一种长久传承的形式语言：有人可能会说，线条不仅仅是轮廓，它们还具有象征式的线性特征，通常还带有勃发的力量、速度和气势、抗拉强度、柔韧性、透明度、体积、立体或平面等属性。接下来我将

to the free agency of Ding Yi’s art within the international contemporary art scene, I wonder how any links we may see between Ding Yi and China’s cultural heritage might work as heuristic tools to bring new perspectives on his artwork.

What links are there? Returning to the visual, some have observed the power of a Ding Yi canvas to work on the viewer as if it were a moving digital screen, displaying an endlessly changing visual form of, for example, chaos theory. Computer programmes input with the so-called Mandelbrot set display an endlessly self-transforming spade-shape (Fig. 1). Similarly, Ding Yi’s canvases appear to evolve visually, as the eye roves over, across and among the components, making surprising connections, one after the other -- and sometimes reverting -- between forms, spaces, depths, surfaces, colours and so on. His linear forms, even if the artist claims to be free of the burden carried by traditional calligraphic technique, necessarily recall the hard-won but, at best, lightly-worn qualities of leading historical scholar-artists, who were both calligraphers and painters (Fig. 2). Even if there is no formal representational value-set inherent in Ding Yi’s linework (that is to say, the lines do not represent anything other than lines forming crosses, which we are to understand as neutral forms without any linguistic or visual semantic burden), nevertheless, he cannot escape the fact that there is a long-established formal language at





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<sup>3</sup> 丁乙,《方格数字序列》(局部), 2011, 彩色铅笔、墨水、宣纸, 32×620 cm。Ding Yi, Order In Checkered Number (detail) , 2011, Color pencil and ink on rice paper, 32 x 620 cm.

play within the culture in which he was born and raised: lines are not just outlines, one might say, they do also embody figurative linear qualities, often with properties like pulsating energy, speed and momentum, tensile strength and suppleness, transparency, volume, round or flatness and so on. These are some of the basic connections I will touch upon in what follows.

We begin with formal transformations. Part of the human response to abstract forms like Ding Yi's grids, particularly if informed by the critical tradition of Chinese calligraphy, is to try to make visual sense of them, or, at least, to identify and recognize the forms as, in part, carriers of visual information relating to material or other characteristics like weight, size, density, strength, elasticity, tone, colour and so on. In part, it may be the individual viewer's degree of recognition of the known or familiar in a particular canvas which determines how the visual effects embedded in the grid will become, in the sequence wherein images come into the foreground of one's attention, focal or resting points. Shapes, patterns or colours will come to the fore usually one by one, picked up by the eye and transmitted from the retina to the mind, without recourse to the articulation of language; after a moment, this perception will gradually give way to another, related on some level, be it through adjacency or parallelism or a visual theme or other characteristic. There is some

anecdotal evidence (I have tried it once) that the sequential pattern, whereby the eye moves after a pause from one perceived dominant form to the next emerging one, is shared by individuals starting from the same agreed motif. (In curatorial tours I mean to test this further.)

In this sense, the experience of gazing at Ding Yi's canvases is almost like watching a slow moving picture or film, but not entirely. A crucial difference is the interactive element, the option of spectator decision-making in this process, and in that respect Ding Yi's work discloses itself, rather, in the mode of a Chinese handscroll, which has to be manipulated back and forth by the viewer, a choreography shaped by the interaction of the viewer/handler with the artwork and its artistic content. Scholar-artists in China have long played with the potential inherent in the scroll-painting format to choreograph visual experience in paintings and to suggest levels of 'meaning' or create open-ended visual experiences. An example from the mainstream tradition selected somewhat at random is Xia Chang's 夏昶 (1388-1470), Spring Rain on the Xiang River 《湘江春雨》圖卷, dated 1455, in the Museum of Asian Art, Berlin. In the 'opening' reading, from right to left, the picture-scroll is revealed to record or visualize a journey upstream through rocks and bamboos, actually and figuratively towards the source or origin of the stream. In the 'closing' or downstream reading,

具体探讨这些联系。

我们首先从形式的演变说起。一部分人，尤其是那些熟稔中国书法重要传统的人，在看到丁乙栅格作品等抽象形式后，都会尝试着读懂其视觉信息，或者至少将这些形式看作在某种程度上与材料或诸如重量、体积、密度、强度、弹性、色调、颜色等其他有关的视觉信息的载体。在某种程度上，个人对某件作品中已知或熟悉元素的认知程度，可能决定着栅格包含的不同视觉效果将如何依次成为其关注前景、焦点或关注静止点。形状、图案或颜色通常会一个接一个随着眼睛的注视从视网膜传送到头脑而放大凸显，过一段时间以后，通过临近或平行观察，或由于视觉主题或者其他特征存在，这种关注就会渐渐转换到在某种程度上与其相连的另一元素。有些轶事证据（我曾尝试过）表明，我们观察事物都会遵循一定的次序，我们一般都会从相同的熟悉主题开始观察，目光在观察到一个主要形式以后稍作停留，然后会转向另一个新出现形式（我将在策展导览中进一步验证这一点）。

由此，注视丁乙画作的体验几乎像是在观看慢动作电影，但并不完全相同。一个重要区别是交互元素，丁乙的作品以中国卷轴的形式呈现在人们面前，观者需要前后翻阅欣赏，这是一场艺术作品观者/操纵者与其艺术内容互动的编排表演。中国的士大夫型艺术家长久以来都在挖掘卷轴画形式的内在妙用，以演绎画作中的视觉体验，探索“意

from left to right, the spring or source, standing for the purity of antiquity, gradually becomes more distant and belated, the stuff of Confucian nostalgia.<sup>14</sup>

Obviously, Ding Yi's works are mainly square canvases. Yet, his scrolling works on paper, which unfold both like handscrolls and like concertina albums work like this, including 23 Circles (23 ge yuan), Draft crosses (Shizi cao), 26 Circles (26 yuan), all of 2009, and Order in Checkered Number (Fangge shuzi xulie) of 2011 (Fig. <sup>3</sup>). One could also include the silkscreen work, The Round of Twenty Three (2011) in this group. Forms appear to wax and wane across the 'lifetime' of the scroll, which can be read right to left and left to right, with no obvious forwards or backwards direction. The situation of Ding Yi's grids in time, whether in works on paper, tartan or canvas, echoes the cyclical pattern of Taoist concepts of nature and the cosmos as constantly developing through stages of growth and decay, waxing and waning. Consider that in pre-modern art in, say, depictions of water, a wave is not just a wave but the interplay of a gust of wind and a current of water or else part of a pattern of two tides in a day that over a lunar month become springs and neaps. In Ding Yi's handscroll compositions, the transformation of the forms is governed by the waxing and waning order in which they are recorded horizontally on the paper. This suggests a developmental or cyclical process in

义”的深度，或者创造开放的视觉体验。主流画卷作品例子有如夏昶（1388-1470）的《湘江春雨图》卷（1455年，现藏德国柏林东亚艺术博物馆）。随着画卷从右到左徐徐展开，嶙峋的怪石和竹溪映入眼帘，观者跟着溯溪而上，在脑海中勾勒出一幅完整的溪流画。从左到右合上画卷时，象征着“古朴”的泉水或源头渐行渐远，勾起人们的内心的儒家怀旧之情。<sup>14</sup>

很明显，丁乙的艺术作品主要是方形画布。他在纸上创作的作品像手卷和六角风琴相簿一样展开，包括 2009 年创作的《23 个圆》、《十字草》、《26 个圆》，以及 2011 年的《方格数字序列》(图<sup>3</sup>)，也包括丝网版画《贰拾叁圆》(2011)。形式似乎在卷轴的“一生中”忽隐忽现，既可以从右往左看，也可以从左往右看，无明显的前后顺序。无论是纸质、格子呢还是画布，丁乙的栅格作品都呼应了道教文化中自然和宇宙恒常变化的概念，它时而兴起、时而衰落，但总是在起起伏伏中不断发展。我们可以想象一下古代艺术对水的描述，波浪不仅是波浪，而且是水与水流的互动；或者是一个农历月中大潮和小潮的模式。丁乙的手卷作品捕捉到了这种起伏，而正是这种起伏次序支配着画卷上形状的变化。这印证了观者解读作品其他部分时的渐进过程或周期性过程。

我们打量悬挂着的画作时，这种时间维度的序列展示过程是否有可预见的模式或特性尚未可知。今天我可能首先看

the spectator's reception of other parts of the oeuvre too.

Looking at the hanging paintings and drawings, it is a moot question whether there is a predictable pattern or nature to this process of serial revelations in time. Today my eye might be drawn, first, to effects of transparency in the brushstrokes, which to me might recall calligraphic effects like 'flying white' 飛白 (feibai); that might lead to the sudden awareness of a particular colour among the grid lines, which could in turn draw attention to a pattern of dots or squares. 'Negative' spaces, like the 'blank' space around a character in calligraphy, then become positive spaces, an effect that may be seen particularly in early forms of calligraphy like seal and clerical scripts (zhuan shu, lishu), which emphasize design effects over linear ones due to the relative stiffness of early brushes compared with the more responsive and supple brushes introduced in the post-Han era, the dawn of the classical tradition. Small forms may reveal, or be perceptually transformed into, large ones via unexpected shifts in the comprehension of scale and dimension. Does the flow of discovery, which can be exhilarating and surprising, differ on different days and between individuals? What factors -- environmental or emotional -- might determine the sequence in tandem with the revelatory power of the artwork itself? Considering the environmental question, what might the effects be





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<sup>4</sup> 谢尔宾斯基三角形。The Sierpinski triangle.

<sup>5</sup> 德罗斯特效应。The Droste effect.

<sup>6</sup> 丁乙,《十示 2010-2》, 2010, 成品布上丙烯, 140×180 cm。Ding Yi, Appearance of Crosses 2010-2, 2010, Acrylic on tartan, 140 x 180 cm.

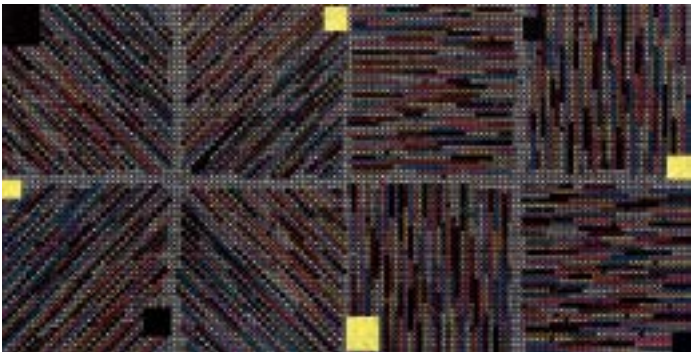
<sup>7</sup> 丁乙,《十示 2010-12》, 2010, 布面丙烯, 220×440cm。Ding Yi, Appearance of Crosses 2010-12, 2010, Acrylic on canvas, 220 x 440 cm.

of immersion in multiple works within open or enclosed spaces, as in the exhibition, What's Left to Appear? These are all open questions.

Let us come back for a moment to formal marks in art and their status as bearers of artistic content. Calligraphic qualities of brushwork may well have been the most privileged forms of artistic selfhood in pre-modern art in China. In this sense, they were formal abstractions built into, onto or around the figurative content of an artwork if it were a picture, or the textual frame of a work of calligraphy or the building fabric in garden design or architecture. The generation of formal content in the calligraphic brushwork of the elite worked primarily through the effect of referencing -- either via figurative qualities of the line or else potentially by referencing recognizable pre-existing and value-determined forms in the repertoire.<sup>15</sup> And we may remark that Ding Yi has set out to neutralize readings of his art in this traditional, mainstream fashion.

There is another characteristic, distinct from referencing, to the basic formal motif of the cross in Ding Yi's work: it is also a recursive motif. Recursion is a remarkable effect that can occur in language (explored by Noam Chomsky), music, mathematics (e.g., the Sierpinski triangle; Fig.<sup>4</sup>) or images (e.g., the Droste effect; Fig.<sup>5</sup>) whereby a motif

or feature (sometimes the whole image) is repeated on a proportionate scale within itself. The Sierpinski triangle is an example of fractal recursion, where the shape of the original triangle is, through the application of recursion, composed of repetitions of its own form in ever diminishing proportion. Recursion happens in Ding Yi's art when he uses a combination of single crosses (or squares) at a local level to build up larger images of crosses composed of crosses within a painting, such that the smaller crosses are recursive components of the larger ones (Figs <sup>6</sup> and <sup>7</sup>). What is unusual in Ding Yi's art is the appearance of competing, interwoven recursions in a single canvas. Recursions like these contrast with the effect of a figure or a trope, which refers to or represents something not present or else outside itself, as a traditional painting of bamboo, for example in Xia Chang's handscroll cited above, might conventionally signify Confucian humanistic values of constancy and benevolence (evergreen), integrity (tendency to uprightness), moderation (evenly spaced nodes, jie 节) and so on. Similarly, 'centred-tip'-style calligraphy by Zhao Mengfu might refer to the classical tradition of epistolary calligraphy descending from the 'sage of calligraphy', Wang Xizhi. By contrast, recursive motifs tend to have multiple repetition and self-referencing as their fundamental order, often for the sake of emphasis. At the same time, the recursive quality of crosses and grid squares does not preclude them from also being geometric



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到的是笔画的透明效果, 由此可能想到“飞白”的书法技法, 继而突然会在栅格线中发现某种特定的颜色, 然后关注布满圆点或方形的图案。就像在书法字周边的“留白”空间, “负”空间变成了“正”空间, 这也是书法中使用的一种技法, 尤其是在篆书和隶书等早期的书法形式中。这种技法强调的是设计效果而非线性形式, 因为早期书法使用的毛笔较硬, 不如后汉时期古典传统兴起时使用的毛笔质地柔软。小的形式可以通过规模与尺寸的意外变化揭示大的形式, 或者从感知上幻化成大的形式。这种令人振奋和惊喜的发现过程在不同时间对不同的人而言, 会有不同的体会吗? 哪些环境或情绪因素可能会决定艺术作品要素的展示次序以及启示功能? 就环境因素而言, “何所示”展出的多幅作品中出现了或开放或封闭的空间, 这会产生何种效果? 这些问题都有待解答。

我们不妨后退一步, 略微探究艺术中的形式符号, 以及这些符号如何成为艺术内涵的载体。画笔的书法特质也许是中国前现代艺术中地位最高的艺术个性形式。从这个意义上说, 如果我们谈论画作, 它们就是整合、内化或补充到作品形象内容中的形式抽象概念; 如果谈书法作品, 它们就是文本框; 如果谈园林设计或建筑, 它们就是构造要素。在文人墨客的书法笔锋下, 形式内容的产生主要取决于其指涉效果, 它要么通过线条的比喻特点产生联想, 要么直接指向事先存在、且由固定值界定的可识别形式。<sup>15</sup> 我们可以说, 丁乙之所以如此创作, 是因为他并不希望人们

transformations such as reflections and translations.

How might these conventions of self-consciousness in the basic linear forms of art provide a framework for reading Ding Yi's antagonistic forms and brushwork? In one sense, his art might actually be regarded as a logical historical development of the practice of maverick artists celebrated for the self-referential quality of their lineament, from Gu Kaizhi (c. 344-c. 405) in the early medieval era of individualism to the eccentric Chen Hongshou (1598-1652) and beyond. In the case of Chen Hongshou, who was active in the late Ming in the cities of northern Zhejiang, although renowned primarily for the 'lofty and antique' quality of his ink-outline technique (gaogu yousi miao 高古游絲描), he was a master of referencing patterns and textures of all kinds of materials using just the effects of ink on paper.<sup>16</sup> Yet, his painting was not just brushwork: his eccentric and often witty approach to composition embodied an element of selfhood, just as the grid idiom does for Ding Yi.

If we try to link Ding Yi to a moment in pre-modern or late modern art then it makes sense to explore his early predecessors in Shanghai. It is no surprise that Chen Hongshou was one of past masters admired by leading artists of late nineteenth-century like Ren Bonian (Ren Yi, 1840-1895), who was arguably a Shanghai artist rather

than 'a Chinese artist' working in the vibrant urban context of electric lighting of public spaces, a burgeoning entertainment industry, illustrated magazines and daily publication of the news by telegraph.<sup>17</sup> Ren Bonian openly incorporated into his painting all kinds of visual references and effects redolent of Shanghai's *fin-de-siècle* modernity, from mimicking the shallow depth of field characteristic of studio photography to calligraphic surface abstraction in the manner of the Yangzhou 'eccentrics' to western techniques like shading that had been widely current in China for a century. Jonathan Hay and Roberta Wue have both remarked how the appearance of dynamic, close-up views, foils, screens and unexpected angles and sightlines in Ren Bonian's painting worked like a coded representation of experiencing life in the city, echoing the speed, height, lighting and random character of urban encounters.<sup>18</sup> An example is the circular fan painting, Lotus and Mandarin Ducks of 1879 (Palace Museum, Beijing) (Fig.<sup>8</sup>). Among the surface abstractions Ren created was a kind of collage technique whereby he laid down discrete flat layers of bright colour seemingly in the surface layer of a painting. In Lotus and Mandarin Ducks, the brightly painted patterns of leaves and plants, flattened up into the picture plane, are combined with eye or sightlines into and around the composition, including across the surface to involve the observer, effects echoed in Ding Yi's art.





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<sup>8</sup> 任伯年（1840-1895）《荷花鸳鸯图》（1879），绢本设色，现藏故宫博物院，北京。Ren Bonian (1840-1895), Lotus and Mandarin Ducks, 1879. Circular fan painting; ink and colour on silk. Palace Museum, Beijing.

Noting a liberty in Ren Bonian's art to work in the surface with colour, wash and line concurrently with volumetric representational methods begotten of western ocular science, how might that inform us about the treatment of visual effects like screening, depth of field and line quality in Ding Yi's art, where motifs lie at, near, in, across or all about the picture surface? Patterns such as are found on textiles or decorative surfaces have long entranced artists all over the world. A peculiarity of their representation in early modern China was the flattening of fabric and drapery patterns up into the picture surface, rather than bending them volumetrically in three-dimensional space around the body forms they clothed or three-dimensional spaces they filled, the better to render the overall pattern of fabric or design.<sup>19</sup> The task falling to the observer of such patterns is to make visual sense of a flat, sometimes grid-like pattern and the outline that may define its outer limit and contain it; to combine these pieces of visual information in order to 'read' a form as flat or else three-dimensional and volumetric or otherwise. The conventional use of flat patterning in pre-modern painting is evidence of an expectation of sensible visual interpretation on the part of the observer, informed by human experience of being the world and by default cultural expectations of self-cultivation.

Put another way, formal information supplied as being in

以传统、主流的方式来解读他的艺术。

与指涉性截然不同，丁乙作品中的基本形式主题还有一个特点，那就是循环递归性。递归是语言（诺姆·乔姆斯基探讨过）、音乐、数学（例如谢尔宾斯基三角形；图<sup>4</sup>）或图像（例如德罗斯特效应，图<sup>5</sup>）领域的一种神奇效果，具体表现为一个主题或特征（有时是整幅图片）在其自身内部以适当的规模重复。谢尔宾斯基三角形是分形递归的范例，通过不断运用递归手段，原始三角形由无数个越来越小的同形状三角形组成。丁乙从水平面开始描画一个个不同大小的“十字”（或方形），继而构筑起更大的包含更多“十字”的十字，如此，大“十字”是小“十字”递归的结果（图<sup>6</sup>和图<sup>7</sup>）。丁乙艺术与众不同之处是，在同一幅画中，递归图案相互竞争，相互交织。这样的递归效果与图像或比喻效果形成鲜明对比，后者一般会指向体现自身以外的关联物，就像一幅传统翠竹画，例如，上文提到的夏昶的手卷画，在传统文化中翠竹画象征恒定和仁慈（长青）、正直（往上生长）、节制（竹子带节）等儒家人文价值观。同样，赵孟頫的中锋运笔法可能是由“书圣”王羲之传下来的经典书信书写传统。相比之下，递归主题一般会大量重复，并以自我指涉为基本特征，目的通常是反复强调主题。与此同时，十字和栅格方形的递归处理并不妨碍其构造一个个几何变体，如倒影和转写效果。

我们该如何借助这种对基本线性艺术形式的自我意识传

the picture plane awaits proper interpretation on the part of the reader. Discussing Ren Bonian, who created similar kinds of puzzle for new urban audiences of Shanghai, Roberta Wue has argued that their appearance in his art was not inaccessibly highbrow but was geared to enchant and beguile a wide range of urban audiences, not just the elite.<sup>20</sup> One can still see a Ding Yi grid as an homage to Mondrian, privileging the western modernist connection, but these juxtapositions with surface effects in art from Ming-Qing China open up another valid order of reception, which reassuringly assumes a satisfactory degree and facility of visual literacy on the part of the spectator.

Ding Yi himself calls attention to spatial and perspectival effects in his work, so let us consider further some of the relationships and positions his work engenders from the point of view of spectatorship. What is the active field in and around the grid-form artwork? The grid acts like a visual screen, even if latticed and not opaque, such that the distance between the observer and the grid on the canvas is clearly one active space and its dynamic is along the line of viewing between the eye and the canvas, perpendicular to the picture surface. The sense of space beyond the grid may also become a focal point in his paintings, whenever, during the state of visual absorption, the focal distance of the observer's eyes fixes at a free point beyond the grid. It

统，构建起一个解读丁乙作品中有反协调的形式和运笔的框架？从某种意义上说，他的作品是传承了以自我指涉特征而闻名，以特立独行创作风格而出众的艺术家的创作实践，是这种实践的必然历史发展结果，其发展脉络可追溯到中世纪早期的个人主义代表顾恺之（约344-405）到怪才陈洪绶（1598-1652）等。陈洪绶在晚明时期活跃于浙江北部的几座城市，虽然盛名主要来自高雅并具古朴气质的高古游丝描技法，但他只用水墨就可纸上创作各种素材的指向性图案和质理。<sup>16</sup>然而，陈洪绶的画作之独特不仅仅体现在运笔上：他那一反常规但通常闪耀着智慧光芒的构图方式体现了一种自我要素，正如丁乙的栅格基调即是他的个人表述。

如果我们将丁乙与古代或现代的某个时刻联系起来，那么我们完全有理由去了解他的上海前辈。毫不惊奇的是，陈洪绶深为19世纪晚期一流艺术家任伯年（名颐，1840-1895）所景仰。任伯年可以说是一位海派艺术家，而非“中国艺术家”，因为其创作环境是公共空间首先用上电灯的繁华都市：那里娱乐业迅猛发展、画报流行、电报播送着每日新闻。<sup>17</sup>任伯年将各种充溢着上“世纪末”现代性的视觉参考和效果悉数纳入画作，巧妙糅合了模拟棚内摄影较浅的景深特征、扬州八怪书法的抽象表现，以及在中国已流行一个世纪的西方技法，尤其在皮肤色泽以及人物肉体形态和布局方面的阴影处理技巧。乔讯和伍美华都曾表示，任伯年画作里充满了动感的特写、衬托、荧幕感以及新奇的角度

is a delightful conundrum that although the spectator may feel her eyes are focussed on the horizon, still, the forms in the painting close by appear to be, at the same time, in sharp focus. One might conceive of the line of viewing (from eye to canvas and into the infinity of spatial depth behind the grid) and the canvas as forming another, recursive + (cross). The horizontal line of viewing is conceptually fairly stable, being governed by the spectator's standpoint on the ground and the canvas's position on the wall. However, the plane of the grid represented on the canvas is not so anchored, which has a bearing on the figurative position of the observer. The grid's (or the +'s) symbolic neutrality gives no clue as to what plane or planes it ought to exist in, although a modern eye might tend to conceive of it in a kind of frontal vertical plane, similar, for instance, to the way the letters on this page exist in words and phrases in a lateral spatial relationship to each other, perpendicular to the line of sight of you, the reader. Probably the same situation would obtain if one conceived of the + as, say, a Nestorian cross or the Chinese character shi 十 (ten). But why should language-derived images determine this conceptualization of space and plane?

Nowadays philologists recognize that the earliest forms of writing (in the ancient Near East) were not linguistic or verbal, but in fact pictographic, implying different points of

和视线，与城市邂逅的速度、高度、灯光和随机性遥相呼应，俨然是都市生活的编码再现。<sup>18</sup>其中一例是团扇作品《荷花鸳鸯图》（1879，现藏故宫博物院）（图<sup>8</sup>）。任伯年创作的表层抽象画中使用了一种拼贴技法，不连续的亮色平层看似落在画作表层。在《荷花鸳鸯图》中，色彩艳丽的树叶和植物图案贴附在作品表层，在作品中间、整个平面和周围都留出了视线空间，吸引观众驻足一探究竟。在丁乙的作品中，我们也能看到这样的特点。

前面说到任伯年在创作时自由使用颜色、浓淡和线条，并结合西方视觉科学上的体量表现方法，我们是否可借此了解丁乙如何将主题散布于画作表面，并使用遮蔽、景深和线条等视觉处理方式？在画布或装饰表面的图案对全世界的艺术家有着经久不衰的吸引力。我们可以发现近世中国早期艺术家的一个图案创作特征：他将织物或布料图案在画作表面压平，而非在三维空间内围绕主体进行弯曲外敷或内部填充，以此更好地展现织物或设计图案的整体效果。<sup>19</sup>观者需要从平面网格图案以及外围和内部界限的轮廓中发掘一个个欣赏点，然后连点成线，“读出”一个平面的、三维的或其他视觉效果の体量形式。古代绘画中对平面形状的惯常使用，要求观者对视觉信息进行合理阐释，这种解读需要借托观者的人世体验和自我修养的默认的文化期待。

换句话说，图像平面包含的形式信息有待读者去合理地解读。任伯年为上海的新都市观众制造了类似的谜团。伍美

observation.<sup>21</sup> This legacy may be more obvious in Chinese than in other language systems. If one thinks in terms of the total history of Chinese calligraphy (not because of any methodological advantage to a search for origins but because of that immediacy of the past we have noticed in China's culture), the cross form could certainly be conceived as an image seen from a bird's eye view, from above, looking down. This is, for instance, the case with the not dissimilar form of characters for constructed things such as fields, 田 and carriages, 車. The character 田 is similar to a modern plan view in architecture, in which a building is seen from above -- and in this case 田 is remarkably close to the plan view of the grid structure of the Long Museum (West Bund), as well as to some of Ding Yi's grid squares. The latter character 車 is read pictographically as a carriage or cart for oxen or horses: the vertical line is the axel shaft; the two horizontals are wheels; the 日 shape is the car for the load mounted over the axel. Still other characters combine idealized conceptual and spatial relationships: the role of a prince or ruler is embodied in the vertical stroke of the character 王, which connects the three horizontal realms of the cosmos, heaven above, earth below and humanity in between. Such observations lay the grounds for diverse spatial readings of Ding Yi's forms informed by China's cultural patterns.



华在谈及任伯年时认为，其作品中的这些元素并非过于高深而不可理解，除了吸引精英知识分子，他的受众还包括广大都市观众。<sup>20</sup>从西方现代主义的角度出发，我们仍然可以将丁乙的栅格看作他对蒙德里安的致敬，但这些从明清时代就采用的表里并置创作方式开启了另一种新的接受模式，观众亦从中获得了视觉修养的进阶方法。

丁乙也在作品中善加利用了充满治愈力量的空间和透视效果，那么我们就进一步从观众的视角思考他的作品产生的一些关系和位置。栅格作品本身和周围的活动空间是什么？栅格就像是一面屏幕，即使网格状、不透明的栅格也有此视觉效果，观众和画布栅格之间的距离明显是一个活动空间，其动力来源于眼光投射与画布，与画作表面保持的垂直视线。在进行观察时，只要观众眼睛的焦距停留在栅格以外的自由点，那么栅格以外的空间感可能也会成为画作的一个焦点。虽然观者感觉目光注视着地平线，但与此同时画中的形式似乎是正焦的，这是一个谜团，但令人愉悦。我们可以用脑补出视线（眼睛到画布再到栅格背后的无穷空间深度）与画布连贯而成递归的“十字”。水平视线从理论上来说是相对稳定的，由观众站立时的视角与画布在墙上的位置决定。然而，画布代表的网格平面并不固定，而是与观者所处的位置有一定的关系。栅格（或者“十字”）只是象征符号，是中性的，它们并不决定应该选择何种平面，虽然现代人可能会将它想象成侧垂平面，类似于本文文字和短语之间与读者视线保持垂直的横向空

间关系。如果观众将“十字”解读成基督教教派十字架或汉字“十”，也许会有同样效果。但凭什么要以语言衍生的图像决定我们对于空间和平面的理解呢？

当今的语言学者了解，书写的最早形式（在古代近东地区）并非言语或口头的，而是图像式的，表明的是不同的观察视角。这一传统也许在中文语言系统中最为显著。纵观整个中国书法史（并非因为是便于查找起源，而是由于我们注意到中国文化史有即时性），从俯视的角度看很多汉字中的“十”字，可以看到一幅图像，有些相似的“田”字和“車”字就是其中两个例子。“田”类似于现代建筑学中的平面图，与龙美术馆（西岸馆）的栅格结构平面图很相似。“車”字一看就像是牛车或马车的车：垂直线是车轴，两条水平线是轮，“曰”形是承载轴上负重车体。还有一些汉字结合了理想化的概念和空间关系，如“王”字是由代表宇宙、苍天和大地之三横和代表人的一竖构成的。我们可从丁乙作品的形式中看出中国文化中的图案，这样的观察有助于我们从不同空间角度解读他的作品。

我们不妨从个体印记后进一步，通过分析书法、追溯书法成为哲人艺术形式的情形，考察集体的形态。“书圣”王羲之（303-365）的老师卫夫人发明的著名笔阵图，为我们提供了一种观察丁乙平面架构布局和功能的新方法。“阵”的来源是一种由多辆战车组成排或列的战斗序列；在笔阵图中，“阵”是一种可见的活动栅格式架构，汉字排列在题词

表面。王羲之的艺术贡献在于按照汉字形状重新调整栅格，使书法不限于栅格架构的束缚。他按照汉字之间的紧密程度、视觉简约程度或者设计结构自然调整其大小、比例和动态，由此根据目前备受推崇而规范的（不再潦草）书写艺术重新设计栅格。以赵孟頫为例，栅格的感觉只是残遗的，他根据事先认定的原则按照文字本身大小自行调整书写比例，慢慢（随着每次临摹）打破了栅格填字的传统。从某种意义上来说，在所有的栅格风格艺术作品中，丁乙也凭借生活的阅历感受，按照栅格演绎的需要，不断重复同样的图案，并反复着色。

再从栅格再往后退一步从观众的角度进行分析，就不难发现，丁乙的作品，尤其是2015年在龙美术馆（西岸馆）展览“何所示”中挂在如“教堂中殿般”的这组新作，还令人想起年代更久远的一门书法学。他的每一幅作品规格都是480 x 240厘米，主色调是黑色，栅格是白色或其他颜色，并通过这些涂层揭示图案。这些作品让人忆及古老的纪念石碑，用黑石打造而成，表面刻有书法题字。新作品还让人想起拓片：栅格/刻字是白色的，而背景是黑色的。建造此类纪念碑的风尚从汉朝晚期开始，与之兴起的还有石碑旅游业，继而从宋朝以后成为绘画的一大母题“读碑文或观碑文”。<sup>21</sup>看到观者仰头端详丁乙在夹板上创作的主色调为黑色的新作品的画面，我们会不由自主地想起石碑艺术。

如果观众对这些作品感兴趣或存有疑惑，他们也会重演历

史上著名的“观石碑”事件。据记载，丞相曹操（155-220）和主簿杨修（175-219）行至浙江会稽，来到当地为纪念曹娥（死于-143）而竖立的石碑前。当时天色已晚，但未打灯笼，他们用手触摸石碑，解开了碑文和石碑背后的著名字谜，发现都是在颂扬曹娥的品格和德行。<sup>22</sup>在五代时的《读碑图》中，游客通常被刻画成立于碑前思考的形象，可能指喻曹操和杨修解谜的情境。当然，针对这个字谜和其他口头/视觉/概念的谜团，曹操和杨修存在分歧，这也与在丁乙作品前驻足注视的评论家和观者交流的情形类似。

作为策展人，我希望“何所示”展览可以像曹操和杨修在夜里偶遇曹娥碑一样，为观众提供充足的思考时间，长久地沉浸在作品里以获得直观的身体感受和心理图像。艺术家与观者之间产生了最具线性特征的交流过程：观者在欣赏作品时，似乎通过眼睛和视网膜与作品背后的艺术家进行了一场奇妙的视觉对话。虽然丁乙的作品中完全看不出明显的叙事痕迹，但栅格有一种神奇的力量，能触发观者思考，勾起他们沉淀的记忆。这些思考到底因人而异，还是不约而同，我们不得而知。例如，不断地进行自我转换的形式吸引观者驻足对话，并延迟了观者“正常”的时间感受。站在画前，我会想起古代绘画描绘的平行世界那种自我塑造的魔力。从这个意义上说，他的作品是具有半叙事性质的。丁乙的作品通过时间维度的视觉渠道与观者沟通，展现出古代绘画神奇超凡的自我塑造特性。在文化想

Let us step back from individual marks to the collective by considering, in calligraphic lore, the moment when calligraphy was transformed into an art of the thinking man. The famous ‘Battle-formation of the brush’ 筆陣圖 (Bizhen tu) attributed to the ‘calligraphic sage’ Wang Xizhi’s (303-365) teacher, Madam Wei (Wei Furen), offers another avenue for consideration of the mechanism and function of Ding Yi’s planar structure. The battle-formation is an image of the grid structure into which characters in an inscription were positioned, and its character, zhen 陣, a pictographic image comprised of ranks or banks (fu 阝) of war chariots (che 車), is a figure of the visually active grid-like structure within which Chinese characters are arranged on a surface in an inscription. Wang Xizhi’s artistic contribution was to have naturalized the art of calligraphy despite this grid stricture, by reframing the grid according to the characters, as it were: allowing the density, visual simplicity or design potential of individual characters to determine their own transcribed size, scale and dynamic, thereby refashioning the grid according to the now noble and sagely (and no longer scribe-like) art of writing. In the Zhao Mengfu example, the sense of the grid is a vestige, a convention broken (repeatedly, with each act of copying) by the calligrapher’s liberty to write characters proportionately small or large according to perceived natural principles. In some sense, Ding Yi is also doing this in the ways he endlessly reprises

and recolours the grid in response to both life experience and to the grid’s own development in his oeuvre as an artistic idiom.

Stepping back even further from the grid to consider spectatorship, there is one even older piece of calligraphic lore that Ding Yi’s art calls to mind, particularly the group of new works from 2015, mounted in the central cathedral nave-like gallery of the Long Museum (West Bund) for the exhibition, What’s Left to Appear. Measuring 480 x 240 cm each and painted predominantly in black with grids emerging in white and other colours, and incised through these paint layers to reveal patterns, these artworks recall ancient monumental stele which historically were made of dark stone and incised with calligraphic inscriptions. The new work could also recall the ink rubbings in intaglio taken as copies of the inscriptions on those stele, in which the grid/inscription is left in white against a black-inked background. The vogue for erecting such monuments began in the late Han dynasty and with it arose the custom of stele tourism, which later, from the Song period on, became a celebrated topic in painting, known as ‘pictures of reading steles’ (Dubei tu or Guanbei tu).<sup>22</sup> Seeing visitors looking up at Ding Yi’s new dark artworks on plywood will inevitably remind anyone who has seen these compositions of that genre.

And if spectators are intrigued or puzzled by what they see, that too will reprise one of the famous historical incidents of ‘visiting a stele’, when the notorious general Cao Cao (155-220) and his advisor Yang Xiu (175-219) encountered a stele erected to the ‘exemplary woman’ Cao E (d. 143) at Kuaiji, Zhejiang Province. Benighted and without a lantern, they had to feel the inscription by hand to read the main text as well as the famous puzzle incised on the back which, when solved, paid tribute to Cao E’s character and conduct.<sup>23</sup> In ‘Dubei tu’ paintings of the later dynastic period, tourists are often depicted puzzling in front of a stele, a scene that may allude to the Cao E stele with its difficult riddle. To be sure, there was a serious degree of rivalry between Cao Cao and Yang Xiu over the interpretation of this and other verbal/visual/conceptual puzzles -- which may to some extent be echoed in exchanges among critics and viewers who have come to stand before and gaze upon Ding Yi’s artwork.

As a curator, I hope that audiences of What’s Left to Appear will give Ding Yi’s work time with their eyes, generously, a bit like Cao Cao and Yang Xiu before the stele to Cao E and certainly long enough to note the somatic sensations and mental images resulting from prolonged visual immersion in the work. I am referring here to this mostly linear process of communication in time that takes place during absorption in the work whereby a seemingly unique visual dialogue

occurs between the artist, as embodied in the painting, and the observer through the eye and visual cortex. Although there is a total lack of any obvious narrative in Ding Yi’s work, nevertheless, the grids have an uncanny power to trigger reflections and thereby to recall memories to the mind of the spectator. It would be hard to say how individual or shared these reflections are. For example, the endlessly self-transforming nature of the forms and their power to engage the individual and suspend that person’s sense of ‘normal’ time, for me, recalls something of the endlessly self-fashioning quality of magical, other worlds in pre-modern painting. In the cultural imaginary, audiences travelled to these immortal abodes in the eastern sea or paradise worlds hidden within the world, through stories and visual narratives. I know the iconography of the isles of the immortals in painting from long scrolls like the Isles of the Blessed by the Yuan-dynasty priest-painter Puguang. Viewing the scroll, one encounters island after island across a stormy sea, each island seemingly a transformation of the last, or else the same one endless self-transformed.<sup>24</sup> It is a wonder that such generic forms as Ding Yi’s grids could produce such free and individualized responses, reactions that when they are articulated like this may be as enchanting to one person as they are tenuous, if not in fact meretricious, to the next.





9

9 “梳洗场景”，（传）顾恺之（约 344-406，6 世纪或更晚时期摹本）《女史箴图》。手卷绢本设色，现藏大英博物馆。‘The toilette scene’. Attributed to Gu Kaizhi (c. 344-c. 406), Admonitions of the Court Instructress. Detail of a former handscroll; ink and colours on silk. The British Museum.

10

I have picked up on quite a few resonances in Ding Yi’s work with ‘tradition’. If I relate aspects of Ding Yi’s work to that tradition it is not to say that this is the right or correct way to address his painting. Rather, it is a means to complicate our sense of what may be happening in it. In closing, I want to consider Ding Yi’s relationship to the very beginning of art as a self-conscious activity in China, a moment in time exemplified in painting by the Admonitions of the Court Instructress picture-scroll attributed to Gu Kaizhi in the British Museum. That artwork is a fine example of how a painting might reify the act of looking (in the so-called toilette scene, the women attending to their coiffures and putting on their make-up specifically draw attention to the superficial nature of physical beauty and fashion, which neatly parallels the admonition in the text to cultivate the inner self; Fig.<sup>9</sup>), and also reward looking and absorption, specifically in some of the witty references and allusions which spice up what could otherwise have been a humourless subject.

In the Admonitions, the charge or spark deposited by the painter in the traces has excited viewers for over a millennium. The sheer humanity of these sometimes conflicted individuals may be regarded as the embodiment of the first of Xie He’s six canonical laws of painting (liufa), namely that figures should have the quality of qiyun

象中，观众被故事或视觉陈述带往东海的仙人岛或藏匿在现实世界之中的奇幻世界。元朝僧人画家溥光在《蓬莱仙岛》手卷中就描绘了蓬莱仙岛形象。打开卷轴，可见风暴肆虐的海上一个岛屿接连一个岛屿出现，而每一个岛屿似乎总与之前的有所不同，或者同一个岛屿自身不断地变换。<sup>23</sup>但这种另类空间并不具颠覆性，而只是一种精神向往。我们也可以在丁乙的作品中发现这个特质。丁乙只采用了栅格这一通用创作形式，却能激发出观者的想象力和见仁见智的解读反应——让一个人拍案叫绝的解读，在另一个人看来也许是矫揉造作，甚至庸俗不堪的，而这正是丁乙作品让人叫绝的魅力所在。

23

我在丁乙的作品中发现了多处与“传统”相相应的情景。虽然我将丁乙作品中的某些部分与那个传统联系起来，但并不意味着这就是解读他绘画作品合适的或正确的方式。相反，这是一种加深我们对绘画叙事认识的方式。在此结语之际，我想将丁乙与美术发端时〔传顾恺之（约 344-406）作品《女史箴图》（大英博物馆）是这一时期的典型代表作〕的关系定义为中国发生的一场自醒运动。这幅作品充分印证了绘画如何具象化观看行为（在所谓的“梳洗场景”中，梳理发型和悉心化妆的女人凸显出身体美和时尚的肤浅，巧妙地呼应了文字中的告诫，即需要修炼自己的内在美，图<sup>9</sup>），同时也颂扬了观察和专注。具体到一些风趣的引用和隐喻，使得原本可能无聊的话题变得生动有趣。

24

shengdong（‘resonating with the spirit and moving as in life’). But even as this painter, who may be Gu Kaizhi, is seen to embody canonical norms in exemplary fashion, at the same time, he is a maverick who makes up his own rules by playing with and at times seeming to subvert the didactic iconography of these scenes. Arguably, these subversions (such as adding details not in the text or unexpected touches of realism and wit) are what make the painting so successful as a vehicle of admonition, or at least of drawing attention to admonition. There is a degree of complicity between the painter and his immediate intended audience which suggests that neither was necessarily bound to the normative (Confucian) rules of conduct, and that both delighted in a cult of individualism.

25

It seems strange to be invoking Xie He’s Six Laws in the context of Ding Yi’s work, which is post-modern and abstract. Nevertheless, in Ding Yi’s work we do find an extraordinary quality of animation, that spark of humanity alluded to in the term qiyun shengdong. Xie He’s criteria regarding composition and layout are also meticulously attended to. And as for Xie He’s sixth and final law of painting, copying and transmitting, Ding Yi’s work is the epitome of self-copying and self-transmitting to a degree where this becomes in itself an act of independence and autonomy for the human spirit.

26

在《女史箴图》中，画家恣意激发的灵感和火花在一千多年的时间里持续为观者带来刺激的兴奋感。而这些有时矛盾的个体所展现出的人性光辉在谢赫“六法”的第一法则中得以充分展现：作品中刻画的形象应当具有一种生动的气度韵致，即“气韵生动”。不过，即使是这位画家（也许就是顾恺之）已将六法的要义淋漓尽致地表现出来，但其特立独行的风格同时又驱使他创造出自己的一套规则来玩习，有时还颠覆这些场景说教式的图像表现。可以说，这些颠覆（比如不在文本中添加细节或者出人意料的现实主义和诙谐的风格）使画作成为劝诫的媒介，或者至少引起了人们对劝诫的关注。画家与其直接面向的观众之间达成了某种心照不宣，即他们都不必束缚于标准的（儒家）行为准则，两者皆为个人主义膜拜而雀跃。

27

在解析丁乙现代主义和抽象主义风格的作品时，援引谢赫“六法”似乎很奇怪，然而，我们的确在丁乙的作品中找到某种超凡的活力，即“六法”提到的“气韵生动”里所隐喻的人性光辉。丁乙也在作品中精心演绎了谢赫有关构图和布局的原则。谢赫绘画“六法”中的第六法是“传移模写”，而丁乙的作品正是自我复制和自我转移的代表，而这种过程本身也成为了人类精神独立和自主的象征。（翻译：王育伟，黄—）

28

- E.g., Thibaut Verhoeven, ‘Seeing, rather than perception: Ding Yi’s paintings in the context of European ways of looking at art’, in Ding Yi, Specific - Abstracted - Ding Yi solo exhibition (Beijing: Jincheng chubanshe and Xi Yuan chubanshe, 2011), pp 15-20.
- Hou Hanru, ‘An Excessive Minimalist’, Ding Yi (Birmingham: Ikon Gallery, 2005), p. 14ff. The link with Mondrian is made, e.g., by Jonathan Watkins, ‘Foreword’, Ding Yi (Birmingham: Ikon Gallery, 2005), p. 5.
- In the context of Scully’s recent exhibitions in Shanghai and Beijing, the catalogue of which transcribes one of many conversations arranged by curator Philip Dodd between Scully and Ding Yi; Sean Scully, Follow the Heart: The Art of Sean Scully, 1964-2014, exh. cat., Himalayas Museum, Shanghai, and Central Academy of Fine Arts Museum, Beijing (Shanghai: Shanghai People’s Publishing House, 2014); conversation on pp 72-83.
- E.g., on Xu Bing’s Book of Heaven and China’s historical encyclopaedia and print culture, see Shane McCausland ‘Copying and transmitting, knowledge and nonsense: From the Great Encyclopaedia to the Book from the Sky’, in Nick Pearce & Jason Steuber (eds), Original Intentions: Essays on Production, Reproduction and Interpretation in the Arts of China (Gainsville: University Press of Florida, 2012), pp 236-63.
- Sean Scully, Follow the Heart: The Art of Sean Scully, 1964-2014, exh. cat., Himalayas Museum, Shanghai, and Central Academy of Fine Arts Museum, Beijing (Shanghai: Shanghai People’s Publishing House, 2014); conversation on p. 83.
- David Summers, Real Spaces: World Art History and the Rise of Western Modernism (New York: Phaidon, 2003).
- E.g., writing of participatory art, Claire Bishop, Artificial Hells: Participatory art and the politics of spectatorship (London: Verso, 2012), p. 5.
- Eugene Y. Wang 汪悦进, ‘Sketch Conceptualism as Modernist Contingency’, Chinese Art: Modern Expressions, ed. Maxwell K. Hearn and Judith G. Smith (New York: Metropolitan Museum of Art, 2001), pp 102-61.
- Viz., debates between Hu Shih (1891-1962) and D. T. Suzuki (1870-1966); reviewed in the context of a doctoral thesis nearing completion on Chan/Zen painting by Malcolm McNeill 莫梅肯 at SOAS, University of London. See also Gong Xiu and Chen Jidong (eds), Zhongguo Chanxue rumen (Shanghai: Fudan daxue chubanshe, 2009).
- Norman Bryson, ‘The Gaze in the Expanded Field’, in Hal Foster (ed.), Vision and Visuality (Seattle: Bay Press, 1988), pp 87-114.
- David Der-wei Wang, Fin-de-siècle Splendor: Repressed Modernities of Late Qing Fiction, 1849-1911 (Stanford: Stanford University Press, 1997).
- Z. J. Wu (Wu Zongjie 吴宗杰), ‘Let Fragments Speak for Themselves: Vernacular

- 例如，迪宝特·范赫文《观看，而非感悟——从欧洲艺术语境评丁乙的绘画作品》，载《具象·抽象——丁乙个展》（北京：金城出版社和西苑出版社，2011），第 15-20 页。
- 侯瀚如．《丁乙：一位过度的极简主义者》（伯明翰：Ikon 美术馆，2005），第 14 页。例如乔纳森·沃特肯斯在《丁乙：前言》中提到丁乙与蒙德里安的联系（伯明翰：Ikon 美术馆，2005），第 5 页。
- 在肖恩·斯库利近期在北京和上海举行的展览中，目录转载了策展人菲利普·多德组织的斯库利与丁乙多次对话的其中一场；肖恩·斯库利，《随心而行——肖恩·斯库利艺术展（1964-2014）》，上海喜玛拉雅美术馆，北京中央美术学院美术馆（上海：上海人民出版社，2014）；第 72-83 页。
- 例如，关于徐冰《天书》和中国历史百科全书和印刷文化，参见马啸鸿《传移模写，知识和废话：从〈中国大百科全书〉到〈天书〉》，载于尼森·皮尔斯和杰森·斯帝伯编辑的《初衷：关于创造、重塑和阐释中国艺术之散论》（甘斯维尔：佛罗里达大学出版社，2012），第 236-263 页。
- 《随心而行——肖恩·斯库利艺术展（1964-2014）》，上海喜玛拉雅美术馆，北京中央美术学院美术馆（上海：上海人民出版社，2014），第 83 页。
- 大卫·萨莫斯，《真实空间：世界美术史和西方现代主义崛起》，（纽约：非登出版社，2003）。
- 例如，参与式艺术作品：克莱尔·毕晓普《人造地狱：参与式艺术和观者政治》（伦敦：沃索出版公司，2012），第 5 页。
- 汪悦进《写意：现代主义的偶发性》，载《中国艺术：现代表现》，何慕文与朱迪斯 G. 史密斯编辑（纽约：大都会博物馆，2001），第 102-161 页。
- 即胡适（1891-1962）与铃木大拙（1870-1966）的辩论，参见伦敦大学亚非学院莫梅肯（Malcolm McNeill）即将完成的关于禅的博士论文中的评论。另见龚隼、陈继东、编辑《中国禅学入门》（上海：复旦大学出版社，2009）。
- 诺曼·布莱逊，《广阔领域的凝视》，霍尔·福斯特编辑，载《视觉和视觉性》（西雅图：海湾出版社，1988），第 87-114 页。
- 王德威《“世纪末”辉煌：晚清小说中被压抑的现代性，1849-1911》，（斯坦福：斯坦福大学出版社，1997）。
- 吴宗杰《让碎片说话：乡土遗产、空缺与儒家历史叙述》，载《国际遗产研究期刊》，第 20.1 卷（2014），第 1-15 页。
- 如 Zizek 所论证，“后殖民主义‘庶民’研究学家所认为，前现代传统有着顽强的生命力，抵制着全球资本主义及其高歌猛进的现代化，但这种看法是完全错误的：相反，对前现代（“亚洲”）价值观的坚持，正是新加坡和印度等国家走上资本主义道路、并在此道路上走得比西方自由资本主义更远的原因。” Slavoj Zizek,《天堂陷阱：从历时的终结到资本主义的终结》（Trouble in Paradise: From the End of History to the End of Capitalism）（伦敦：Allen Lane, 2014），第 170 页。

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- Heritage, Emptiness and Confucian Discourse of Narrating the Past’ (让碎片说话：乡土遗产、空缺与儒家历史叙述), International Journal of Heritage Studies, vol. 20.1 (2014), pp 1-15.
- As Zizek argues, ‘Post-colonial “subaltern” theorists, who detect in the persistence of pre-modern traditions the resistance to global capitalism and its violent modernization, are here thoroughly wrong: on the contrary, fidelity to pre-modern (‘Asian’) values is paradoxically the very feature which allows countries like China, Singapore and India to follow the path of capitalist dynamics even more radically than Western liberal countries’. Slavoj Zizek, Trouble in Paradise: From the End of History to the End of Capitalism (London: Allen Lane, 2014), p. 170.
- Illustrated in full in Craig Clunas and Jessica Harrison-Hall (eds), Ming: 50 Years that Changed China (London: British Museum Press, 2014), fig. 170.
- An example might be Zhao Mengfu self-consciously emulating the style of Wang Xizhi in the Orchid Pavilion Preface in his famous commentary known as the Thirteen Colophons (see Fig.’).
- In a late handscroll, Elegant Gathering of 1647 (Shanghai Museum), notably at the left end, different ink tonalities and textures evoke an extraordinary range of physical properties in things which representationally appear to be trees of dense or soft wood, dense pitted rocks and so on. These forms can appear like random formal structures on which to hang the virtuosic traces of his brush.
- Yu-chih Lai, ‘Remapping Borders: Ren Bonian’s Frontier Paintings and Urban Life in 1880s Shanghai’, The Art Bulletin, 86.3 (2004), pp 550-572.
- Roberta Wue, Art Worlds, p. 50, citing Jonathan Hay, ‘Painting and the Built Environment in Late Nineteenth-Century Shanghai’, in Maxwell K. Hearn and Judith G. Smith (eds), Chinese Art: Modern Expressions (New York: Metropolitan Museum of Art, 2001), pp 60-101, reference to pp 78ff.
- For example, works depicting female immortals from the studio of Chen Hongshou, such as one in the Yanhuang Art Museum; illustrated by James Cahill, The Painter’s Practice: How Artists Lived and Worked in Traditional China (New York: Columbia University Press, 1994), no. 3.36.
- Wue, Art Worlds, p. 53.
- Pers. comm., Gebhard Selz, 20th March 2015.
- Clarissa von Spee, ‘Visiting Steles. Variations of a Painting Theme’, in Shane McCausland and Yin Hwang (eds), On Telling Images of China: Essays in Narrative Painting and Visual Culture (Hong Kong: Hong Kong University Press, 2014), pp 213-36.
- In Chinese: 黄绢、幼妇、外孙、齏臼 = 绝妙好辞.



<sup>14</sup> 见柯律格和 Jessica Harrison-Hall（编辑）《明朝：改变中国的 50 年》详图，（伦敦：大英博物馆出版社，2014），图 170。

<sup>15</sup> 例子之一是赵孟頫在其著名的《兰亭序十三跋》中临摹王羲之的《兰亭序》风格（见图<sup>1</sup>）。

<sup>16</sup> 他于 1647 年创作的卷轴作品《雅集图鉴》（上海博物馆）的左边锋明显可见不同墨水浓淡程度和质地，勾勒出外在表现为浓密软木大树、紧密凹痕石块的超绝物理特性。这些形式看似是随便组合的形式架构，然而画笔高超的技法痕迹留印其间。

<sup>17</sup> 赖毓芝《重划界限：任伯年 1880 年代上海边界画作和都市生活》，载《艺术通报》，86.3 (2004)，第 550-572 页。

<sup>18</sup> 伍美华《艺术世界》，第 50 页，引用乔讯《19 世纪末的上海绘画和建筑环境》，何慕文与朱迪斯 G. 史密斯编辑，载《中国艺术：现代表现》（纽约：大都会博物馆，2001），第 60-101 页，参考第 78 页。

<sup>19</sup> 例如，炎黄艺术馆展出的陈洪绶创作的《仙女像》；见高居翰的描述，在《画家生涯：传统中国画家的生活与工作》（The Painter's Practice: How Artists Lived and Worked in Traditional China）（纽约：哥伦比亚大学出版社，1994），第 3.36 号。

<sup>20</sup> 伍美华《艺术世界》，第 53 页。

<sup>21</sup> 史明理《观石碑：绘画主题的变体》. 马啸鸿、黄韵编辑 . 载《中国图像解析：叙事绘画和视觉文化散论》（香港：香港大学出版社，2014），第 213-236 页。

<sup>22</sup> 中文：黄绢幼妇外孙齋曰 = 绝妙好辞

<sup>23</sup> 同样的情形还出现在 17 世纪中期日本江户时代中国派画家狩野山雪的作品中，这些岛屿上的宫殿设计采用了极为纷繁复杂、且不断自我变换的界画架构，描绘了杨贵妃接见唐明皇派来道士使者的场景：狩野山雪（1598-1651）和画室《长恨歌》画卷第二卷末端，藏于切斯特·比替图书馆，都柏林。

<sup>24</sup> A similar effect is seen in the complex and, again, self-transforming ruled-line (jiehua) architecture of the palaces on these islands in a mid-seventeenth-century Edo painting by the China School artist Kano Sansetsu, depicting Yang Guifei receiving the Daoist envoy of Tang emperor Minghuang: Kano Sansetsu 狩野山雪 (1598-1651) and studio, Song of Lasting Sorrow 長恨歌畫卷 (Jp. Chōgonka gakan; Ch. Changhen ge huajuan), end of the second scroll, in the Chester Beatty Library, Dublin.

马啸鸿：你的新作品用了类似漆器的技法，在木板上用颜料做很多层基底，这是怎么想到的？用这种方式绘画感觉如何？

丁乙：我从来没有研究过漆器，我也没有把作品跟漆器相关连。在我的创作历程里，始终希望拓宽绘画原有的因素，把不同领域的东西纳入到其中，包括早期精确的概念，就是把设计所强调的工整与绘画结合，后来在材料方面尝试过把成品花格织物引入到绘画的基底里。近期的作品，我仅仅是想到在木刻和绘画之间建立起某种绘画性的联系，而不仅仅是创作木板画。所以新作品会有不同颜色、多层次的基底，藏在表面之下的色彩会在刻的过程中不同程度地显露出来。

马啸鸿：你这批作品的肌理非常的丰富，有刀刻的手法，又可以在黑色表层上看到很宽的刷子的笔触。

丁乙：新作品的创作方式强调绘画性，比较感性。虽然整个系列都是采用相似的手法，但每一张画都力图阐述有关绘画性的个性化探索，有的非常平面，有的富有空间感，有的具有明显的结构，有的是平展的过程；虽然从整体而言，这批作品只有偏红和偏蓝绿两种色彩方向，但是从对画面的把控来说，同一个方向里面包含有不同颜色组合的方式。

马啸鸿：你新作品的技法融合了绘画、书法、木刻等等，那到底还是不是绘画？

## A Conversation between Shane McCausland and Ding Yi

At Ding Yi's studio in Hongqiao, Shanghai  
SMcC=Shane McCausland  
DY=Ding Yi

SMcC: The new work uses a kind of lacquering technique, with multiple layers of colour on wooden boards. How did you come to develop that? And how is it working with the new technique?

DY: I have never researched lacquer objects, nor do I think my work has any relation to lacquer. Throughout my career as an artist, I have always aspired to push the boundaries of what constitutes a painting by introducing new materials and features from elsewhere. This can be seen in my early works, where I combined precision (a crucial factor in design) and painting. Subsequently, in selecting materials, I set about adapting tartan into my painting as a base medium. In my recent works, I just wanted to build up a painterly relationship between the woodcut and painting, and not merely create a woodblock picture. The concept has resulted in a variety of colours with layers of paint underneath in my new series of work. The colours lying under the surface are then variously revealed in the process of carving through the layers.

SMcC: This series of works is certainly very textural -- there are carving marks as well as broad brushstrokes to be seen on the black paint surface.

DY: The creative techniques in new series of work emphasize painterly qualities, and these can be quite sensuous. Though the same methods are used to create the entire series, each



丁乙：当然是绘画，这批作品的材料会这样注明：木板，绘画。

马啸鸿：也许可以看作是雕刻？

丁乙：实际上雕刻的概念是建立在立体或是半立体的基础上的，后者我们又称之为浮雕。而这批作品，只有凹没有凸，所以很难说它是雕塑。

马啸鸿：你的作品还有一个明显的特点：所有作品都是自己单独完成的。

丁乙：这个不是问题。

马啸鸿：是的，这是我的阐述。这半年里你需要同时顾及三个工作室，会有困扰吗？

丁乙：有点困难。去莫干山路的游客越来越多，所以考虑只用其余两个地方。虹桥工作室远离市，人少又很安静，能保证比较完整的工作时间，我比较满意在这里的进度，并且在这里可以明确地感受到画与展厅之间的关系。滨江那边会是我未来主要的工作室，闹中取静，艺术生态可能会更好。

马啸鸿：龙美术馆的空间有没有对作品创作产生影响？

丁乙：龙美术馆最有挑战性的空间是进门以后这个非常高又大体量的大厅，作品最大的挑战在于如何去控制它，如何跟它有互动、对话，因此我着手做这样一系列大作品。

当然我不敢断言以木板作为材料是否受到了美术馆的水泥墙的影响，不过水泥墙面太刚性，我也必须用比较强的材料才能跟它抗衡。

马啸鸿：画廊墙壁一般都是白色的，而龙美术馆的水泥墙面却是灰色，这点有没有对你的作品产生影响？

丁乙：没有太大的影响。我意识到想要控制这个大展厅只能是非常鲜艳，或者非常简洁的色彩，恰好我绘画的颜色从三年前开始从前者转向了后者，新作品依旧延续着这个方向，并且以沉稳有力的黑色作为新作品的基调，所以和水泥墙的灰色并无冲突。

马啸鸿：龙美术馆的空间给人非常后工业的感觉，我个人觉得这个环境适合你的作品，不知道你自己怎么想？

丁乙：展厅的确很有特点，除了主展厅，其他面积比较小的都由长廊相互连接。建筑本身有一些网格状的外部结构，里面是玻璃，把外面的环境引入到了馆里，所以在意象上，我的作品是比较容易和这种环境对话的。虽然我是一个抽象艺术家，但是近些年我开始关注上海的城市发展，这样一种方向可能和透过美术馆看到的所谓的上海有一些潜在的联系。

马啸鸿：当你面对这样一个大型展览，并且当它给你的创作设定了期限，不可避免地会产生许多压力。同时，我们以“何所示”作为展览的标题，那么你自己有没有思考过

创造出来的究竟是什么？

丁乙：实际上我并没有想太多，这半年里最主要的工作是让自己真正沉浸在创作里面，然后使得这些作品能够表达我对艺术最新的感受和思考。我想在这批作品中塑造某种正在萌发的力量，而不是已经发散出去的。因此在创作过程中，我和画面之间一直有着紧密联系，始终保持兴奋感，这是一种在刚开始无法预想到结果的探索，画作本身不断在变化，即使完成以后再观看它也会有新思考，结点又是个新起点。另一方面，作品所呈现的东西也会随着观者的距离变化而变化，所以固定这种变化的过程十分神秘。

马啸鸿：要是观众知道你在画了三十年“十字”之后仍旧能每时每刻保持兴奋一定会很高兴。你之前跟肖恩·斯库利（Sean Scully）有过一个对谈，如今你和他又在差不多的时间里在国内举办个展，对此你有什么想法？

丁乙：我觉得肖恩·斯库利是我上一代艺术家的样本，让我看到了这样一个艺术家的整个历程，但时代在变，世界在变，所以他不是唯一的榜样。

马啸鸿：这一批新的作品中我们能够发现很多观看性的因素，包括空间的深度和关系，对于观者来说像是视觉的旅行，眼睛在整个画面上不停寻找连结，格子在观看的过程中会变成一种材料，有时候又是非材料的，不断在这样变化着，我想这可能是最明显的角度。那么除了空间以外是

as the cement walls are tough and it requires a material just as strong to strike a balance.

SMcC: The walls of art galleries are usually white while the Long museum's concrete walls are grey. Has that influenced your work in any way?

DY: Not much. I came to realize that only vibrant or simple colours would be able to dominate the exhibition space. Coincidentally, three years ago, I started to change my colour palette from the former to the latter. My new artworks have developed along these lines, using a calm but powerful black to set the tone. So there is no clash with the grey of the concrete walls.

SMcC: The architectural space of Long Museum seems very post-industrial and I personally feel that it is a suitable environment for your work. What do you think?

DY: The exhibition galleries are rather unique. Besides the main exhibition hall, the long corridors connecting the other areas are relatively small. The building itself incorporates a number of grid-like forms into its outer structure, while the interior is made of glass, and this draws the exterior environment into the museum. So, metaphorically, it is quite easy for my artwork to strike up a dialogue with these surroundings. Though I am an abstract artist, in recent years I have started to take note of the urban development

不是可以从时间的角度来看这批作品，比方说一张小画可能花费了一上午的时间，所以是一个上午感觉的作品，再比如大作品中也包含了你一个月的时间。你是否认为作品在对空间的探索之外，是否也是对于时间的记录？

丁乙：如果狭义地将时间定义为创作的时间，一般艺术家都会忽略不计。作品总是有一个最终完成的标准，比如达到何种密度，所以一件作品花费了4小时还是16小时，对我来说是一样的。个展对于创作进度有一定限制，必须加快进度，用更多的时间来工作，比如每天工作15小时，而这次创作的大幅绘画又非常耗时，有可能需要两个月完成一幅。一段时间内的持续创作会给作品带来的连贯性，也会产生许多片段的连接。

马啸鸿：请你为龙美术馆个展的观众提几点建议或是指引。

丁乙：提建议比较困难，观众很不容易控制，因为他们是自然而然形成的，当然还有一些客观的因素，比如几个展览同时开幕，就会有习惯性赶场的观众群。场地限制是另外一个因素，展馆不多的时候观众都会集中去那几个地方，而现在美术馆越来越多，被艺术吸引过来的年轻人也越来越多，我希望这些群体也能成为我的观众。

of Shanghai, and I feel, in this way, that there seems to be potentially a new perspective, viewing the city through the museum.

SMcC: When you have a big show like this, and when you know you have a deadline, one cannot avoid feeling a degree of pressure. At the same time, we came up with the title of this exhibition, What's Left to Appear. Do you ever find yourself wondering, what is this that I have made?

DY: To be honest, I have not given it much thought. In the last six months, my main focus has been to immerse myself entirely in my work, so it is these artworks that express my current thoughts and feelings about art. I want to create an embryonic energy in these works rather than something that has grown up and gone away. Therefore, I have had a very intense relationship with the actual paintings throughout the creative process, constantly buoyed up by my sense of enthusiasm. In this way it is an exploration without a hypothesis. The artworks themselves are constantly changing, and even after they're completed, one can still gain new perspectives on them so that an end point can also be a new point of departure. In addition, the artworks seem to change as the distance between the viewer and the canvas varies but pinning down this process by which scale and perspective shift is pretty mysterious.

and every painting presents an individual exploration of these painterly qualities. Some of the paintings are very flat or screen-like in terms of composition, while others give a sense of space and depth beyond the surface; some have a clear structure while a few particular pieces have had the structure ironed out of them in the process of making. Although as a body, this group of works only explores either red or blue-green as colour themes, still, as far as the handling of the picture surface goes, each theme comprises a different kind of colour combination.

SMcC: Your new body of work integrates techniques of painting, calligraphy and woodblock engraving, so is this still considered painting?

DY: Of course it is painting! These works will be labelled as works on wood.

SMcC: Or can it be considered sculpture?

DY: Actually, the concept of sculpture is founded on the idea that an object is three dimensional -- or nearly so, in which case it would be considered relief sculpture. Now my new work has concave depth from the incisions but no convex height, so it can hardly be considered sculpture.

SMcC: What makes your work distinctive is the fact that it is made by you alone.

DY: This is not a question.

SMcC: Right, it's a statement. Over the last six months you have been looking after three studios. Has that been difficult?

DY: Yes, indeed. With the ever increasing numbers of visitors to Moganshan Road [M50], I reckoned I would only work in the other two studios. The Hongqiao studio is far from the city centre: there are not many visitors and it is quiet and I can be sure of having time to work. I am quite satisfied with the progress I have made here, and in addition the large space allows me to visualize the relationship between the artworks and the exhibition space at the Long Museum. The Binjiang studio will be my main work space in the near future. Finding an oasis of calm amid the commotion might be the right ecology for art.

SMcC: Has the Long Museum's space influenced the latest works in any way?

DY: The most challenging space in the Long Museum is the first place you enter after coming through the door: a vast, high gallery. The biggest challenge for the artworks is how to control, interact and enter into dialogue with this space. It's for that reason that I started to work on this series of large works. The cement walls in the Long Museum may have played a part in my choice of using wood as a material,



作为中国最受人瞩目的抽象画家之一，丁乙和他的作品自上世纪 80 年代末起，就已经受到了一些国内外策展人和艺术评论人的关注。尽管在 1988 年，于上海美术馆的“今日艺术作品展”中展出的三张丁乙的早期“十示”作品，由于其与众不同的视觉质素，使一些前来观看展览的本地观众感到惊慌失措<sup>1</sup>，但这种“惶恐”并没有减少丁乙所收到的参展邀约。1989 年，自丁乙参加了在北京的中国美术馆所举办的备受关注的“中国现代艺术展”后，丁乙的作品开始在全球艺术境域中崭露头角：首先在日本（“90 年代中国现代美术资料展”，K 画廊，东京，1991），其次在欧洲（“中国前卫艺术展”，巡展，德国、荷兰、丹麦、英国，1993），并由于他参加了 1993 年的“第 45 届威尼斯国际艺术双年展”而使艺术界对于丁乙的关注度达到了一个高潮。

在过去的二十年中，丁乙的作品不仅在东亚、欧洲、北美以及澳洲所举办的很多群展中被人们所认识，并且到目前为止，艺术家的 24 个个展（包括此次在上海龙美术馆西岸馆的展览）也在中国、新加坡和欧洲的许多城市中展出。更不用说，通过丁乙所合作的画廊——香格纳画廊的活动力，他的作品已被很多享誉国际的机构和藏家所收藏，如法国的蓬皮杜艺术中心、瑞士的乌利·希克、日本的福冈亚洲美术馆、香港的 M+、巴黎的 DSL，以及上海的龙美术馆，在此仅列举其中几例。

这样一种展览和收藏丁乙作品的国际纪录，在一定程度上

Reading Ding Yi in the Art Historiographical Context

Tian S. Liang

As one of the most celebrated abstract artists working in China, Ding Yi, and his works, have attracted considerable attention from curators and art critics in and outside China since the late 1980s. In 1988, three of Ding Yi’s earliest ‘Appearance of Crosses’ works shown in the Exhibition of Today’s Art at the Shanghai Art Museum shocked local audiences because their idiosyncratic visual qualities.<sup>1</sup> But such consternation has not, apparently, caused the number of invitations to exhibit that he has received to diminish. Since 1989, when he participated in the well-received group show China/Avant-Garde Art Exhibition at the National Art Gallery in Beijing, Ding Yi’s works started to emerge onto the global art scene, first in Japan (with the Documentary Exhibition of Chinese Art of the 90’s, K Gallery, Tokyo, 1991) and then in Europe (with the China Avant-garde, Touring Exhibition in Germany, The Netherlands, Denmark and the UK, 1993), culminating in the 45<sup>th</sup> International Art Exhibition Venice Biennale in 1993.

Throughout the last two decades, Ding Yi’s works have not only been shown in group exhibitions at numerous venues in East Asia, Europe, North America, and Australia, but 24 solo exhibitions, including the current one at the Long Museum (West Bund) in Shanghai, have also taken place across various cities in China, Singapore and Europe. In addition, through the activities of ShanghART Gallery which

SMcC: You’ve been painting crosses for thirty years, so your audience will be gratified to know that you still find this extremely exciting, from one moment to the next. I had also a question about your recent conversations with Sean Scully. It’s nice that both Sean Scully and you will be exhibited at almost the same time. How did you find the interaction?  
DY: I feel Sean Scully is a role model for the previous generation of artists, and I have followed his journey as an artist. However, times are changing, the world is changing, and now he is not the only role model.

SMcC: In this new body of work, there are many visual elements to be explored, and that includes depth of space and spatial relationships. For the viewer it is more of a visual journey, as you look at it, and your eyes will move around to different depths, picking connections. The grid seems sometimes more like a material, and at times immaterial, constantly changing in this way -- I mean that may be the most obvious aspect. What about time, the aspect of time, because when one looks at your work, say a small canvas or a large painting, does that represent, to you, a morning’s work, a day’s work, or a month’s work? Do you think of the work in that way as a record of time, as well as an exploration of space?

DY: Usually artists do not pay much attention to narrow definitions of the duration of creating art. An artwork is final

and complete by its own standards, for example, depending on the degree of density and so on. As such, it does not matter whether I have spent four hours or sixteen hours on one painting, since for me they are the same. However, having a solo exhibition imposes a certain constraint on time, and the making process has to be accelerated as more time is required for larger pieces of work. On average I have been working about 15 hours a day, and for some paintings, it may take up to two months to complete them. Painting consistently within a fixed period of time can also make a series of works more closely related to one another and more coherent.

SMcC: Could you please provide your audience at Long Museum with some suggestions or pointers?  
DY: It is difficult to provide any suggestions since audiences are not easy to control. They form naturally, and of course there are often other factors to take into account. For instance, if there are several exhibitions opening around the same time, you will find some habitual gallery visitors who are always in a hurry. Another factor is the limitation of space: when there aren’t many exhibitions on, visitors will tend to gather at the same few places. There are growing numbers of art museums [in Shanghai] which are attracting more younger visitors and I hope some of them will become part of my audience.



带来了学界对于艺术家个人的关注。丁乙的生平和他截至目前的全部作品也都因此在当代艺术语境中被人们所领悟。这些研究是可以从前文中所提及的丁乙个展的图录中找到的，如莫妮卡·德玛黛的“简单·复杂·综合——丁乙绘画的发展”（1994）和曹维君的“‘十’的魔术师”（2009）（再版于本书第 127 — 142 页）。<sup>2</sup> 作为艺术史学者吕澎所编修的《当代艺术家丛书》系列中的一辑，钱乃婧的专著《丁乙》（2007）同样细致地梳理了丁乙的艺术发展，并用五个关键词:宣言、徒手、材料尝试、城市和自律，来定义丁乙的艺术风格形成的过程。

我们应当感激这些细致深入的传记式的研究，通过这些研究，我们得知，丁乙标志性的“十字”的绘画语言是在上世纪 80 年代末，当他还是上海大学美术学院的一名学生的背景下所孕育的。整体来看，这些以传记式角度来研究丁乙的作者，都把他看作一个自律的人，并将他的艺术认定为一个持续不断的并逐步演变的发展过程。丁乙的绘画实践也常常被这些作者描述为一些或多或少相似的主题：简单、复杂、徒手性、材料试验（如丁乙对成品布的使用）。与此同时，他的作品还常常被放置于他所生活的城市——上海这一语境下来进行论述。不管是不是因为丁乙重复不断地对于“十”这一视觉语言的绘画实践挑战了绘画传统中对于具象内容和叙事性的表现，<sup>3</sup> 值得我们注意的是，不光这些以传记式角度梳理丁乙作品的作者将这些主题看作为批判性的工具来分析丁乙的作品，并将他们的论述耗尽

在如前文所提及的这些主题中；大多数的艺术评论人及理论家也发现他们的研究都徘徊于这些预先假定的理论框架中，正如马修·伯利塞维兹一针见血地指出，“当人们对丁乙多年来以‘+’和‘x’为标志性特色的抽象绘画进行讨论时，通常或多或少都以同样的视角进行。强调精神内涵、重复不变，以及以沉默的方式对激进的 80 年代中国社会所经历的动乱做出回应”。<sup>4</sup>

作为中国当代艺术界中享有盛誉的一位艺术批评家，栗宪庭通过对“简单”和“复杂”这两个概念的提炼，向大家宣告，我们应将丁乙反复的对于格子体系的追寻看作是一种“积简而繁”的绘画实践。<sup>5</sup> “积简而繁”这一概念源自于栗宪庭的《念珠与笔触》一文，此文是连同 2003 年在北京—东京艺术工程所举办的具同一标题的展览时所发表的。在文章中，栗宪庭将“艺术类比于宗教”，他认为两者对于“心灵的自我安抚是一致的”。<sup>6</sup> 自此，栗宪庭提出:艺术家的“笔触或者制作动作的繁复，正如同佛教徒打坐时重复拨动念珠，或者反复诵经，诸如对六字真言‘南无阿弥陀佛’、‘唵嘛呢叭咪吽’的反复诵念”，因为这两者皆是抽象的且形而上的，并不含任何叙事性的意义。当栗宪庭把丁乙的“十示”体系放入这样一种精神的语境后，栗认为丁乙“积简而繁”的创作方式更接近于一种参禅的感觉。

以同样的精神语境作为其出发点，艺术史学者高名潞将丁乙的作品放置于一个由他定义的“极多主义”的形而上的

范畴中来讨论。高名潞认为丁乙的“十字”形标示是一种“精确的操作”，因为这样的简单形式，“为丁乙提供了一种连续、单调的操作的可能性”。<sup>7</sup> 通过对丁乙自述的引用，高名潞认为丁乙这样一种持续不断的工作行为可以使“他获得某种精神解脱和灵感体验”。<sup>8</sup> 但是在笔者看来，不管高名潞和栗宪庭用了什么样的词汇和理论框架去阐释丁乙的“十字”图示，他们都将丁乙连续的对于“十字”的“操作”看作一种画面中个体图案与绘画整体结构之间的相互牵制，并将这种艺术实践层面上的“操作”比作一种更接近于宗教语境下自律行径的精神行为。这样一种对于丁乙作品中重复不断出现的“十字”绘画语言的追寻同样显现在由文化评论人汪民安所书写的带有夺目标题的论文《重覆的疯狂》中。不过汪民安的文章跳出了以往将丁乙放置于宗教语境的论述范围，汪认为，丁乙对于“十字”的艺术实践是一种循环式的艺术创作过程，所以“丁乙的绘画，永远是一个未完成的方案，每一张画都是一个漫长的有关“十字”的绘画的系列中的一个环节——脱离了这个判断，丁乙的作品就没有意义”。<sup>9</sup>

或许是因为丁乙作品的“十字”形状的似是而非的平面表现性，令“简单”和“复杂”这两个议题，在几乎所有的丁乙研究中，始终被置于一个关键性的地位。即便是曾被反复引用的，由策展人侯瀚如所书写的《一位过度的极简主义者》一文（再版于本书第 123 — 126 页），也难逃这一怪圈。看似与高名潞的“极多主义”理论框架截然相反，

侯瀚如用了由两个似乎相互矛盾的名词所组合而成的名称“过度的极简主义”来形容丁乙的绘画（在笔者看来，侯瀚如的这一称谓或许更接近于栗宪庭所提出的“积简而繁”的概念）。<sup>10</sup> 侯瀚如指出，丁乙的“绘画被压缩到最极简的状态，其画面形式的多元多样以及构成元素的极简之间处于一种紧张关系，这个张力让丁乙的绘画呈现强烈的动感”。<sup>11</sup> 这也就是说，如果单独来看，丁乙的“十字”是一个具有简洁美感的独个图案，但是在当这些图案在画面上被艺术家以系统的方式进行排列组合后，此时，如果我们再整体看，这些相互重叠的“十字”就形成了画面“过度的”二度空间中的视觉信息，而这种信息同时向我们的视网膜发送了画面中图案在平面和深度空间中不断游离的视觉讯号。

事实上，侯瀚如的论文布阵在一个更大的语境下，侯不但探索了自上世纪 70 年代末以来中国社会和文化环境的境遇，同时认为是上海为丁乙提供了能够成为一个个人主义的艺术家的可能性。在侯瀚如看来，上海历来更尊重个人权利和文化多样性，他因为“上海的艺术创造从未成为一个主张相同价值和语言的集体行动”。<sup>12</sup> 在这里值得我们注意的是，虽然侯瀚如提出上海是一个始终如一的充满养分的并可以滋润丁乙艺术创作的土地，但他并不是唯一一个将丁乙的艺术置放到上海这个城市的语境下来讨论的学者。在丁乙的个展“十示 1989-2007”的图录中，Magdalena Krüner 撰写了一篇相对冗长的文章来陈述自 19 世纪末以来

represents Ding Yi, his works have been acquired by leading international institutions and collections such as the Centre Pompidou in France, the Uli Sigg Collection in Switzerland, the Fukuoka Asian Art Museum in Japan, the M+ Collection in Hong Kong, the DSL Collection in Paris, and the Long Museum in Shanghai, to name just a few.

Such an international record of exhibitions and acquisitions of Ding Yi's works has brought with it a certain scholarly focus on the artist. Accounts of Ding Yi's biography and the development of his oeuvre to date have generally been conceived within the current discourse of contemporary art. Most of these studies are to be found in the catalogues of the solo exhibitions just mentioned, such as Monica Dematte's 'Simplicity, Complexity, Synthesis: Ding Yi's Painting Process' (1994) and Cao Weijun's 'The Magician of Crosses' (2009) (reprinted in this volume, pp 127-142).<sup>2</sup> Qian Naijing's monograph Ding Yi, in the Contemporary Artists Series edited by the art historian Lü Peng in 2007, has also carefully traced Ding's artistic development and identified his stylistic formation with five keywords: Manifestation (xuanyan), Freehand (tushou), Material Experimentation (cailiao changshi), City (chengshi) and Self-discipline (zilü).

Thanks to these thorough biographical studies, we come to know that Ding Yi's trademark crosses gestated in the

late 1980s when he was still a student at the Fine Arts Department of Shanghai University. Collectively, these biographically-grounded studies all recognize Ding Yi as a self-disciplinarian and define his artistic development as a constantly evolving process, while his painting practice has been described in terms of several more or less analogous themes, including simplicity, complexity, freehand quality and material experimentation (such as his use of tartan). Ding Yi's works have also often been discussed in the context of the city in which he lives—Shanghai. Ding Yi's repetitive practice of painting crosses may or may not defy the conventional meanings ascribed to art in figurative or narrative contexts,<sup>3</sup> but it is noteworthy that these biographical studies on Ding Yi have exhausted the abovementioned themes as critical tools to examine his works. Further, when interrogating Ding Yi's works, most art critics and theorists have found themselves lingering in presupposed theoretical contexts: as Mathieu Borysevicz pungently observed, Ding Yi's works 'have more often than not been discussed on more or less the same terms (spirituality, reiteration, and [their] taciturn response to China's social upheaval in the 1980s').<sup>4</sup>

Drawing upon the ideas of 'simplicity' and 'complexity', Li Xianting, a renowned art critic in the contemporary Chinese art world, has proclaimed that Ding Yi's reiterative grid-painting practice is a process of 'accumulating simplicity

into complexity' (jijian erfan).<sup>5</sup> This concept may be traced in Li's essay, 'Prayer Beads and Brushstrokes', published in conjunction with the group exhibition of the same title at the Beijing-Tokyo Art Projects in 2003. In the essay, Li compared art with religion, arguing that between these two there was no difference, as far as the self-pacification of the mind is concerned.<sup>6</sup> To that end, Li asserted, the artist's repetition of brushstrokes was somehow analogous to the repetition of turning the prayer beads or chanting the six-syllabled Sanskrit mantra Om mani padme hum by a Buddhist, as both are abstract and metaphysical and devoid any narrative meaning. Situating Ding Yi's grid idiom in this spiritual context, Li viewed Ding's painting practice as a form of meditation close to Chan Buddhism.

In the same vein, the art historian Gao Minglu placed Ding Yi's works in a metaphysical context which he called 'Maximalism'. Gao regarded Ding Yi's crosses as a 'precise manipulation', to which the simple form of the cross 'provides the possibility of continuous and monotonous manipulation.'<sup>7</sup> Quoting the artist's self-statement, Gao Minglu believed that Ding Yi's experience of continuous work could garner him 'spiritual release and inspirational experience'.<sup>8</sup> Yet, it seems that no matter what terms they have used to designate Ding Yi's pattern of crosses, both Gao Minglu and Li Xianting saw Ding's continuous

'manipulation' of crosses as a tension between the individual motif and the whole structure of a painting, and they regarded Ding Yi's painting practice as a spiritual act which pointed to self-discipline as understood in a religious context. With the in-your-face title 'Repetitious Craze', Wang Min'an, a cultural critic, emphasized once again Ding Yi's repetitious act of painting crosses. However, instead of reading Ding Yi's crosses in a spiritual context, Wang considered Ding's practice of painting crosses as a cyclical mode of art production, such that each of the artist's paintings' is not a finished project, never and ever, and forms just a part of a series of crosses which is a long-term painting process—removed from this viewpoint, his work would be meaningless'.<sup>9</sup>

Perhaps it is the paradoxical surface quality of Ding's crossed-shaped motif that causes the binary of 'simplicity' and 'complexity' to remain as a linchpin in almost every study of the artist. Curator Hou Hanru's frequently cited essay on Ding Yi, 'An Excessive Minimalist' (reprinted in this volume, pp 123-126) is no exception. Apparently opposed to Gao Minglu's theoretical framework of 'Maximalism', Hou Hanru instead used the seemingly contradictory term 'Excessive Minimalism' to denote Ding Yi's art practice (which is probably closer to Li Xianting's theory of 'accumulating simplicity into complexity').<sup>10</sup> Hou stated that for Ding



上海的变迁。<sup>13</sup> 通过她对于中国在这一时期中，在众多文化和艺术变化的面向上的博学的援引：从那些富有革新精神的 20 世纪之交时的“海派”画家，到上海近年来所建设的一些未来感的摩天大楼，Krüner 对于上海的研究无疑对那些对于中国历史和文化知之甚少的外国观众来说，是一篇非常有帮助的文章。但在笔者看来，Krüner 关于上海论述的文章并没有特别探讨丁乙的作品，所以使得这篇文章在这本 2008 年意大利博洛尼亚丁乙个展的图录中，显得过于“抽象”，因为她对于上海的讨论已完全脱离了作为丁乙个展图录的原本语境。

通过对于绘画作品的细致观察，高逸远探究了丁乙的“荧光色”系列作品与上海城市中霓虹灯的关系（再版于本书第 143 — 151 页）。根据前人的传记式的研究表明，促使丁乙绘制荧光色系列作品的契机源自于丁乙和来自加拿大的英属哥伦比亚大学的艺术史学者 Serge Guilbaut 的一次在画家工作室中的对谈<sup>14</sup>，这些研究同时描绘了对谈当时的情形，据记载，在对谈中，Guilbaut 曾质问丁乙，“上海这个城市发展如此迅速，为什么艺术家不对他们生活的社会表示态度？”<sup>15</sup> 根据高逸远所说，是这个问题促使了丁乙开始重新审视他所生活的城市，并触发了他在荧光色系列中对霓虹色彩的运用。<sup>16</sup> 不同于以往的研究只是指出了丁乙这一创作灵感的缘因，高逸远通过对于个别作品的视觉分析，解释了这些颜色是如何被运用的，因为他认为，我们对于艺术的“评论当从描述作品，讲述对画的感受开始”<sup>17</sup>。通

Yi, ‘painting is reduced to its minimal state, as there is a formidable dynamic created by the tension between the excessiveness of formal variety and the minimal nature of the structural elements’<sup>11</sup>. That is to say, seen individually, each of Ding’s crosses is a motif that can be appreciated for its own succinct beauty, but once they have been composited by the artist in a systematic fashion in the picture plane, at that point, taken collectively, the overlapping crosses form an excessive surface that is suggestive of flatness or pictorial depth on our retina.

In fact, Hou Hanru’s essay explored Ding Yi’s art within a much broader context, extending to the wider societal and cultural landscape of China since the end of 1970s, and further argued that the city of Shanghai itself enabled Ding Yi to emerge as an individualist, because in Hou’s estimation Shanghai has had greater esteem for individual rights and cultural diversity, while the Shanghai art scene ‘has never been a collective business claiming common values’.<sup>12</sup> It is important to note that Hou Hanru was not the only author to discern the significance of Shanghai as a constant fertile ground that has enriched Ding Yi’s art in so many ways. In the catalogue of Ding Yi’s solo exhibition, Appearance of Crosses from 1989-2007, Magdalena Kröner devoted a relatively lengthy essay to narrating the development of Shanghai as an art space since the late nineteenth century.<sup>13</sup>

过高逸远对于丁乙在用色原则角度上言简意赅的论证，我们才得以认识到丁乙是如何通过他的笔触增强了画作在空间、情绪以及图案方面的视觉活力。

因此，丁乙充满活力的视觉语言同样帮助学界拓展了探讨他的作品的新的可能性，如马修·伯利塞维兹巧妙地论述了图案在艺术史中的重要性。伯利塞维兹通过对于苏格兰格子、菱形花纹、棋格纹和条格纹多面向的讨论，将丁乙的作品放置于一个更宽广的全球范围语境下的关于图案与艺术的框架中，并检验了丁乙作品中几何图形所扮演的角色。<sup>18</sup>同样基于全球化语境这一出发点，德梅特里奥·帕帕娄尼<sup>19</sup>和迪宝特·范赫文<sup>20</sup>从“欧洲的视角”<sup>21</sup>出发，将丁乙与来自西方的优秀的抽象艺术画家Piero Dorazio（1927-2005），Peter Halley（生于1953），和 Sean Scully（生于1945）并置讨论。不过，这里笔者想强调的是，不管是丁乙作品中丰富的物质性，还是其作品在视觉上的跨文化魅力，这些多面向的论述角度，也全部是因为丁乙作品本身的丰富性，才能得以实现。

在高逸远对于丁乙作品空间感的论述中，他曾简短地提及了观看模式的问题，因为高逸远认为，丁乙的画作在向观者的空间移动，正如观者的身体对画作作出反应。但遗憾的是，高逸远并没有就观看模式这一问题做更深入的论述，因为他在紧随其后的行文中，将讨论的重点放在了舞蹈动作与绘画动作之间的关系上，用来强调丁乙对于绘画实践

With her erudite references to various cultural and artistic transformations that happened in the city—from the innovative painters of the Shanghai School in the fin-de-siècle period to the construction of futuristic skyscrapers in recent years—Kröner’s study on Shanghai is undoubtedly helpful for Western audiences with limited knowledge of China and its culture. However, it seems that in her scrutiny of Shanghai, Kröner did not particularly engage with the works of Ding Yi, which somewhat distances her essay from its context, given that it was after all published in the catalogue of Ding’s solo exhibition at Bologna, Italy, in 2008.

By looking closely at the artwork itself, Tony Godfrey explores Ding Yi’s works in relation to the LED lights of Shanghai, with particular attention paid to Ding’s fluorescent paintings (reprinted in this volume, pp 143-151). Previous biographical studies revealed that the initiative for Ding’s fluorescent works flowed from a dialogue between the artist and the art historian Serge Guilbaut from the University of British Columbia held in 1998 at the artist’s studio,<sup>14</sup> recording the fact that Ding was challenged by a question: ‘The city [of Shanghai] is changing drastically; how come artists do not react?’<sup>15</sup> According to Godfrey, this question made Ding Yi rethink and re-examine the city he lived in, and triggered his use of neon colours in the fluorescent series.<sup>16</sup> Whereas previous studies had only

和身体层面上的联系。<sup>22</sup>正是丁乙作品中这种神秘的视觉语言，和被这些作品所占据的龙美术馆那令人兴奋的展示空间中，使得这次的展览意在“探寻观看模式的问题，并探讨丁乙的作品与观者之间的关系”。<sup>23</sup>通过“何所示”这个令人难以捉摸的标题，此次展览的策展人希望提议我们通过不同的方式来观看，并邀请观众更多地参与到观看作品这一视觉行为中，来增进我们对丁乙作品的理解，并引发我们对于丁乙持续不断的对于“十示”追寻的新的回应。

stated this inspirational fact, Godfrey provided careful visual analysis of the actual artworks, stating, ‘we must always begin by describing the paintings and how they affect us’<sup>17</sup>. It is through Godfrey’s succinct enquiry into the choice of colours in Ding’s works that we come to recognize the distinctive visual dynamism of space, mood and pattern that are articulated through Ding Yi’s brushwork.

Ding Yi’s vibrant visual language thus also opens up the possibility of dissecting the importance of pattern in an art historical context, as Mathieu Borysevicz effectively did with his multi-directional exploration of tartan, argyle, check and gingham as a way to examine the geometrical elements in Ding Yi’s works within a wider discourse of art and pattern under a globalized framework.<sup>18</sup> Departing from the same globalized stance, Demetrio Paparoni<sup>19</sup> and Thibaut Verhoeven<sup>20</sup> explored Ding Yi’s works from ‘a European perspective’,<sup>21</sup> where Ding Yi was discussed alongside prominent Western figures in abstract art such as Piero Dorazio (1927-2005), Peter Halley (b. 1953), and Sean Scully (b.1945). Yet, it is worth remarking that these multifaceted studies on either the resourceful materiality or the transcultural visual appeal of Ding Yi’s work could only be realized because of the richness in Ding Yi’s work itself.

In Tony Godfrey’s detailed reading of spatial depth in

<sup>1</sup> 赵川称，当丁乙在这次展览中第一次展出《十字》的作品时，很多人反应觉得这不是画。见赵川《上海抽象故事》（上海：上海人民美术出版社，2007 年），第 52 页。

<sup>2</sup> 见曹维君《“十”的魔术师》，Gianfranco Maraniello 和 Museo d’arte moderna di Bologna 编辑《丁乙》（米兰：Skira，2009 年），第 65—85 页。

<sup>3</sup> 见马啸鸿，在本图录中的“何所示：丁乙与身临其境式的观看模式”，第 8—12 页。

<sup>4</sup> 见马修·伯利塞维兹，“丁乙：（不）协调、普世”，《2013 艺术长沙：丁乙》（长沙：湖南美术出版社，2013 年），第 19 页。

<sup>5</sup> 见栗宪庭《念珠与笔触》，2003 年。

<sup>6</sup> 栗宪庭《念珠与笔触》，2003 年。

<sup>7</sup> 见高名潞《中国“极多主义”——一种另类“形而上”的艺术》，载《中国极多主义》（重庆：重庆出版社，2003 年），第 5—6 页。

<sup>8</sup> 高名潞《中国“极多主义”——一种另类“形而上”的艺术》，第 6 页。这里高名潞引用了丁乙一篇未发表的写于 1995 年 12 月的自述《创作札记》。

<sup>9</sup> 汪民安《重覆的疯狂》，上海民生现代美术馆编，《丁乙》（北京：金城出版社和西苑出版社，2011 年），第 41 页。

<sup>10</sup> 见侯瀚如《一位过度的极简主义者》，Ding Yi（伯明翰：Ikon 美术馆，2006 年），第 21 页。

<sup>11</sup> 侯瀚如《一位过度的极简主义者》，第 21 页。

<sup>12</sup> 侯瀚如《一位过度的极简主义者》，第 17 页。

<sup>13</sup> Magdalena Krüner《遗忘之所与希望之所：作为文化生产发源地的上海》，Gianfranco Maraniello 和 Museo d’arte moderna di Bologna 编辑《丁乙》（米兰：Skira），2009 年，第 136—143 页。

<sup>14</sup> 见钱乃婧《丁乙》载吕澎编《当代艺术家丛书》（成都：四川美术出版社），第 59-64 页。

另见《丁乙年表》，《2013 艺术长沙：丁乙》（长沙：长沙美术出版社，2013 年），第 162 页。

<sup>15</sup> 高逸远《定义和抽象的不可能性》，上海民生现代美术馆编，《丁乙》，第 30 页。

<sup>16</sup> 高逸远《定义和抽象的不可能性》，第 30 页。

<sup>17</sup> 高逸远《定义和抽象的不可能性》，第 29 页。

<sup>18</sup> 见马修·伯利塞维兹《丁乙：（不）协调、普世》，《2013 艺术长沙：丁乙》（长沙：湖南美术出版社，2013 年），第 18—35 页。

<sup>19</sup> 见德梅特里奥·帕帕娄尼《丁乙·十字集合》，上海民生现代美术馆编，《丁乙》，第 37—40 页。

<sup>20</sup> 见迪宝特·范赫文《观看，而非感悟——从欧洲艺术语境评丁乙的绘画作品》，上海民生现代美术馆编，《丁乙》，第 18—20 页。

<sup>21</sup> 见迪宝特·范赫文《观看，而非感悟》，第 18 页。

<sup>22</sup> 高逸远《定义和抽象的不可能性》，上海民生现代美术馆编，《丁乙》，第 29—30 页。

<sup>23</sup> 见马啸鸿，在本图录中的“何所示：丁乙与身临其境式的观看模式”，第 8—12 页。



一位过度的极简主义者

侯瀚如

中国自 20 世纪 70 年代末以来进入了一个全新的历史阶段。在长达数十年的封闭状态之后，开始积极向外部世界开放。这个转型对中国社会从日常生活到政治体制、从经济到文化的各个层面，都产生了巨大而深远的影响。一场辉煌激越的前卫艺术运动在全国各地轰轰烈烈地开展起来，并在各个文化领域进行各式各样的实验。二十年后的今天，我们可以看到这场艺术运动的丰硕成果。不仅当代艺术已在中国文化版图占有重要的一席之地，每年都有数百个规模大小不一的展览，包括双年展和常规性展览，在许多城市举办；同时，艺术市场发展也日益蓬勃，获得专业和一般媒体的支持。除此之外，中国当代艺术已成为今天全球艺术不可或缺的构成要素，许多中国艺术家都在各大主要国际艺术活动中扮演积极活跃的角色。

上海向来是中国现代化的实验基地。50 年代以前，上海不仅是东方最具“国际主义”的城市，也是中国文化和艺术创造一块富饶土壤。过去 20 年以来，尤其是 90 年代初起，在中国政府努力将上海重新建设成国际大都会的政策，以及中国加速发展现代化进程和融入全球经济的驱使下，上海力求重新发现这个传统，重拾昔日的领导地位。事实上，回顾上海的历史，我们可以发现上海现代文化的遗产从未遭到彻底摧毁。相反的，一有适当时机，上海艺术家和知识分子总能设法将他们的创造性想法付诸实施。80 年代以来，上海的现当代艺术再次呈现生气蓬勃的新气象。然而，由于上海拥有深厚悠久的公民社会传统，亦即社会承认个

An Excessive Minimalist

Hou Hanru

Since the end of 1970s, China has entered a new phase in its history. Its efforts to open itself to the outside world, after decades of self-isolation, have created huge impacts on every aspect of its society, from daily life to the political system, from the economy to culture. Accordingly, a vital and exciting avant-garde movement in the visual arts, along with experiments in all cultural fields, has been developed across the country. Today, two decades later, one can witness the incredibly successful result of this movement. Not only has contemporary art gained a considerable position in the country’s cultural map, with hundreds of events of different scales such as biennials and regular exhibitions in numerous cities, and a blossoming market supported by specialized and general media; also contemporary art from China has become an indispensable element in the current global scene and numerous Chinese artists are now active participants in major international events.

Shanghai has always been the test-ground of China’s modernization. Before the 1950’s, being the most “internationalist” city in the East – due to its semi-colonial status – it was the most prolific place for cultural and artistic creation in the country. For the last twenty years, especially since the beginning of 1990s, the city has made every effort to rediscover this heritage and reclaim its leading role, prompted by the national policy to redevelop the city into an

<sup>1</sup> Zhao Chuan stated that when Ding Yi’s works were first seen in this exhibition, a majority of the local audience distrusted the artistic qualities in them as products of painting. See Zhao Chuan, Shanghai chouxiang gushi [Shanghai Abstract Stories] (Shanghai: Shanghai renmin meishu chubanshe, 2007), p. 52.

<sup>2</sup> See Cao Weijun, ‘The Magician of Crosses’, in Gianfranco Maraniello and Museo d’arte moderna di Bologna (eds), Ding Yi (Milano: Skira, 2009), pp 65-85.

<sup>3</sup> See Shane McCausland, ‘What’s Left to Appear: Ding Yi and Immersive Spectatorship’ in this catalogue, pp 8-12.

<sup>4</sup> Mathieu Borysevitz, ‘(In) Congruity, Universality, Ding Yi’, in 2013 Yishu Changsha: Ding Yi [2013 Art Changsha] (Changsha: Hunan meishu chubanshe, 2013), p. 37.

<sup>5</sup> See Li Xianting, Nianzhu yu bichu [Prayer Beads and Brushstrokes], 2003.

<sup>6</sup> See Li Xianting, Nianzhu yu bichu, 2003.

<sup>7</sup> See Gao Minglu, ‘Chinese Maximalism, an Alternative Metaphysical Art’, in Zhongguo jiduo zhuyi [Chinese Maximalism] (Chongqing: Chongqing chubanshe, 2003), pp 25-26.

<sup>8</sup> Gao Minglu, ‘Chinese Maximalism’, p. 26. Here Gao Minglu cited an unpublished essay entitled ‘Notes on Creating’ written by Ding Yi in December 1995.

<sup>9</sup> Wang Min’an, ‘Repetitious Craze’, in Minsheng Art Museum (ed.), Ding Yi (Beijing: Jincheng chubanshe and Xi Yuan chubanshe, 2011), p. 45.

<sup>10</sup> See Hou Hanru, ‘An Excessive Minimalist’, in Ding Yi (Birmingham: Ikon Gallery, 2006), p. 20.

<sup>11</sup> Hou Hanru, ‘An Excessive Minimalist’, p. 18.

<sup>12</sup> Hou Hanru, ‘An Excessive Minimalist’, p. 16.

<sup>13</sup> Magdalena Kröner, ‘The Space of Forgetting and the Space of Promise, Shanghai as a Matrix of Cultural Production’, in Gianfranco Maraniello and Museo d’arte moderna di Bologna (eds), Ding Yi (Milano: Skira, 2009), pp 105-117.

<sup>14</sup> See Qian Naijing, Ding Yi in Lü Peng (ed.), Contemporary Artists Series (Chengdu: Sichuan meishu chubanshe), pp 59-64. See also Ding Yi’s chronology in 2013 Yishu Changsha: Ding Yi, p. 169.

<sup>15</sup> See Tony Godfrey, ‘Ding Yi and the Impossibility of Abstraction’, in Minsheng Art Museum (ed.), Ding Yi, p. 25.

<sup>16</sup> Tony Godfrey, ‘Ding Yi and the Impossibility of Abstraction’, p. 25.

<sup>17</sup> Tony Godfrey, ‘Ding Yi and the Impossibility of Abstraction’, p. 24.

<sup>18</sup> See Mathieu Borysevicz, ‘(In) Congruity, Universality, Ding Yi’, in 2013 Yishu Changsha: Ding Yi, pp 36-53.

<sup>19</sup> See Demetrio Paparoni, ‘The Ding Yi Grid’, in Minsheng Art Museum (ed.), Ding Yi, pp 32-36.

<sup>20</sup> See Thibaut Verhoeven, ‘Seeing, rather than perception: Ding Yi’s paintings in the context of European ways of looking at art’, in Minsheng Art Museum (ed.), Ding Yi, pp 15-17.

<sup>21</sup> See Thibaut Verhoeven, ‘Seeing, rather than perception’, p. 15.

<sup>22</sup> Tony Godfrey, ‘Ding Yi and the Impossibility of Abstraction’, pp 24-25.

<sup>23</sup> See Shane McCausland, ‘What’s Left to Appear: Ding Yi and Immersive Spectatorship’ in this catalogue, pp 8-12.



人权利的合法性、鼓励多样性的发展，因此，上海的艺术创造从未成为一个主张相同价值和语言的集体行动。反之，纵使艺术家与艺术家之间经常交流合作，艺术始终是一块提供个人进行各式各样表达的空间。上海的艺术创造是一个流动不定、聪颖敏捷、充满辩证色彩的关系和分享网络，不强迫任何人去追逐或参与任何特定的潮流或趋势。艺术语言以最自然的方式演变发展，尊重每一个个人的选择。

丁乙正是在这样的语境下，于 80 年代中期开始发展他的艺术事业，他受到上一代艺术家的直接影响。这些艺术家（例如丁乙青年时期的老师余友涵）藉由探索各种新的可能性。力图重新建构昔日上海现代主义的记忆和传统。当然，从蒙德里安（Piet Mondrian）到巴内特·纽曼（Barnet Newman），从杰克森·波洛克（Jackson Pollock）到安迪·沃霍尔（Andy Warhol）等国外艺术家的讯息和影像，同时也直接或间接地启发了丁乙和其他艺术家。尽管如此，独立性向来是丁乙和他的作品的主要特征。所有的影响都经过他有智慧的消化，成为微妙含蓄的“支援系统”，而非明显可见的关联。丁乙成功地建立了属于他自己的语言体系以及鲜明的个人“品牌”。一个货真价实的“上海品牌”……

的确，中国当代艺术的发展与社会以及政治现实的剧烈变革曾经有过深刻而密切的关系。中国当代艺术一开始是作为要求言论自由和社会改革的宣言。然而，当几乎每一位艺术家都用最狂暴的方式来进行这场极端的、关于艺术语

言及其社会影响的“文化革命”时，丁乙始终选择和改革的“骚动”保持距离。他固执地坚守着他独特的立场以及那几乎“一成不变”的特殊语言。对于和丁乙同时期的绝大多数艺术家而言，面对现代化过程所引起的急剧变化，唯有表现主义和写实主义的意向才是传达政治、文化和个人声明最即时有效的方式。然而，丁乙属于那群极少数的艺术家之一，宁愿退居一旁，潜心于一个完全属于个人、多少可说是稀奇古怪的探索道路。

80 年代中期以来，丁乙在不同的载体上（从画布到硬纸板、从现成布料到家具），使用各式各样的媒材，从油彩到丙烯、从碳条到圆珠笔，创造出一批为数可观的抽象画。他甚至针对特定建筑环境和公共都市空间而专门制作出装置作品以及实验性建筑。他在颜色的选择和使用上同样是多元多样的。他的作品从几乎只有一种颜色到多种不同色调的相配组合，不断地对我们的视网膜制造出游移不定的刺激，让我们的视觉时时处在高度兴奋的状态。他的作品和颜色美丽无比。

然而，丁乙从未失去他自己的方向和处事方法，或言之，他自己的“道”。

诚然，丁乙的绘画具极大的重复性和规律性。他的作品画面始终是那两个符号（“+”和“×”）所进行的各种组合和变化。他的所有作品“仅仅只是”这两个笔画简单的符号

early years. Of course, information and images of artists

from abroad, from Mondrian to Barnett Newman, from Jackson Pollock to Andy Warhol, etc. also were influential, directly and indirectly. On the other hand, a remarkable independence has always been the characteristic of Ding Yi and his work. All their influences have been intelligently digested as implicit support systems rather than visible references. Ding Yi has successfully built up his own linguistic system and hence a distinct personal “brand”. It’s a genuine “Shanghai-nese brand”.

It’s true that China’s contemporary art has been intimately related to the spectacular revolution of social and political reality. It’s at first a manifesto of claims for freedom of expression and social change. However, whilst almost everyone has been involved with the radical cultural revolution of art language and its social influence in the most turbulent manner, Ding Yi has always remained distant from the turmoil of change. He stubbornly insists on his singular position and a unique language which remains very consistent. For most of his contemporaries, expressionist or realistic imageries have been the most immediately effective ways to convey political, cultural and personal statements vis-à-vis a rapidly mutating era towards modernization. However, Ding Yi, being in a minority of artists, prefers to stay aside and concentrate on a totally personal, and

的增加与繁复。事实上，“十示”是彩色印刷技术中最简单的符号，亦即最基本的元素。当然，这是丁乙个人的选择，而且他几乎像是着了魔般地沉迷其中，其源头可能与他年轻时曾在印刷厂工作的经验有关。丁乙将这些“原始”、基本、初级的元素据为己用，转化为构成他绘画的主要基本图案，进而发展出五花八门、多元多样的变化。因此，这两个符号失去了所有象征或叙述的涵意，成为他绘画唯一的“内容”。丁乙抱着超凡的决心和毅力使用这些再简单不过的符号，甚至到一种偏执式的着迷的地步;这时，绘画的“内容”其实已成为对“内容”的否定。换言之，对丁乙而言，绘画的过程不再是追求任何叙述或情感的表达。相反的，绘画被压缩到极简的状态。画面形式的多元多样以及构成元素的极简之间处于一种紧张关系，这个张力让丁乙的绘画呈现强烈的动感。我们或许可以用一个由两个相互矛盾的名词所组合而成的名称来形容丁乙的绘画，那就是：过度的极简主义。

“+”和“×”的重叠产生了一个饶富兴味的画面，在平面和深度之间不断游移摆荡，仿佛二度空间的运动之间呈现紧绷的张力,由此演变出一个三度空间的复杂系统。看来“十示”的组合和重叠其实是对理性的终极形式所进行的一个绝对，甚至可以说是“基本教义式”的严肃探索。它乍看之下可能会让人联想到浮士德和科学怪人在进行“科学性”研究时所呈现的疯狂和偏执。然而，丁乙的执迷从未导致对任何崇高或普世真理的追寻，抑或必然衍生的混乱后果。

somehow eccentric, path of research.

From the mid-1980s, Ding Yi has been producing an immense body of “abstract” paintings on different supports, from canvas to cardboard, from readymade fabrics to furniture, using a great variety of painting materials from oil to acrylic, from charcoal to ball-point pen... He has even extended his practice to produce site-specific installation work for special architectural environments and public urban spaces as well as experimental architecture. His choices of colors likewise are diverse, ranging from quasi-monochrome to the most unexpected combination of tones, creating constantly oscillating impulses on our retinas and therefore highly pleasing perceptual effects. They are extremely beautiful. But the artist has never lost track of his own orientation and way of doing things, his own “Tao”.

Ding Yi’s paintings are indeed extremely repetitive and systematic. They are systematically compositions and variations of the same motifs: ‘+’ and ‘x’. All his works are multiplications and proliferations of these two very simple brush-stroked gestures. ‘+’ and ‘x’ are actually the simplest signs, or the most basic elements, in color printing technology. Certainly, this is a personal choice, quasi-obsessively, derived probably from his own youthful experience of working in a printing factory. Ding Yi appropriates these basic, “first

相反的，这是他创造个人的宁静世界以及对永无止境的组织 / 分解 / 再组织过程永远保持开放的方式。丁乙的绘画手法平滑流畅，犹如一条静谧但永不止歇的河流，创造出丰富诱人的“文本性” (textuality)；是一个生气勃勃的生命体，用最朴实无华的方式来体现生命。当我们仔细探究他的作品时，会惊讶于画面所散发的一股宁静的能量，宛如一首绝妙的诗篇，那是由艺术家对精准性的疯狂追求以及手工绘画方式所产生的近似性之间的辩证运动所激发出来的能量。这透露了他对绘画所抱持的信念：绘画是通向矛盾的真理世界的必经之路，那真理就是真理将永远无法获得。我们唯一可以做的，而且也是必须去做的，就是透过各种可能的手段去想办法接近真理……

因此，我们必须强调，丁乙的作品绝非只是“+”和“×”这两个符号所组合而成的凝固画面，更不是机械印刷的成品。他的所有绘画都是利用不同媒材以及生动活泼的手绘过程所产生的结果。事实上，他的作品经常是一种书写的积累，令人联想到传统手工艺师傅的技术，抑或中国传统文人“诗中有画、画中有诗”的妙趣……丁乙坚持一笔一画、亲手制作出每一件绘画和物件，透露出他利用对最基本的形式一再进行的推敲和分析，以及不断透过复杂多样的排列组合方式，让这些形式获得活化和更新，以满足一种对拥抱时间和空间，亦即生命本身的需求。他所有这些努力都无法带领我们抵达通往另一个外在世界的出口，也就是如同多数当代艺术所追求的一种征服自然或社会、

degree” signs and transforms them into the essential

structural motifs of his paintings, pushing them towards maximum diversification. Thus, cleared of any symbolic or narrative meanings, paradoxically they become the very unique content of his paintings. Ding Yi’s engagement with these simplest marks is so determined, so totally obsessive, that the content of the paintings is rejection of content itself. In other words, the process of painting for him is no longer a research for any narrative or emotional expression. Instead, painting is reduced to its minimal state. There is a formidable dynamic created by the tension between the excessiveness of formal variety and the minimal nature of the structural elements. In a way, one can qualify Ding Yi’s painting in a contradictorily combined term: Excessive Minimalism.

The overlapping of ‘+’ and ‘x’ creates an interesting surface that is constantly oscillating between flatness and pictorial depth, a kind of tension between movements in two dimensions that becomes a complex three dimensional system. It appears to be absolutely, and even fundamentally, a serious investigation of the ultimate form of rationality. At first glance, it may suggest the frenzied obsession of Faust and Frankenstein in their scientific explorations. However, Ding Yi’s obsession never results in a pursuit of the sublime or some universal truth and its entropic outcome of chaos. Instead, it’s a way towards a personal cosmos of



让人愉快的欢乐。正好相反，丁乙的绘画会带领我走向一个最终是要征服自我的内在世界。它最终是一种精神性的生存形式，一种透过与“内容空白”沟通和交涉来探索生命意义、以获得生命经验圆满的方式。

最后，我们充分了解到，对丁乙而言，绘画乃是他终其一生对自己有如着了魔般的决心的一种考验。这个决心首先是不断追求一个绝对独立的立场，虽然艺术界所醉心追求的是另一个完全不同的事物，亦即潮流和新趋势。在一个被影像文化或奇观主义的霸权所宰制的社会，丁乙的选择维持“不变”，可视为对抗这个“主流”的一个强烈姿态。特别是丁乙是在全球化的新疆土、在消费主义文化快速蔚为主流意识形态的上海，以坚持不懈的精神来持续这个“抗争”，他的维持不变更显得格外珍贵。强调这一点，可以帮助我们更適切地了解我们所处的时代，一个受到影像传播以及快速消费所驱使的全球化时代，进而找到更切合我们存在的立场……

tranquility and eternal opening towards the infinite process of organization - disorganization - reorganization. It's always fluid and smooth, as a quiet but incessant brook, forming a seductive and rich textuality. It's a living body that embodies life itself in its most unadorned way. Looking closely into his work, one can be totally amazed by the silent energy, an extraordinary poetry, generated by the dialectic movement between the obsession with precision and the irregularities produced by the handmade-ness of his painting technique. It reveals his conviction that painting is a way towards the contradictory realm of truth, so that truth itself can never be reached. What one can do, and perhaps is obliged to do, is to approach it with all means possible.

Therefore, it's crucial to emphasize that Ding Yi's work is never a frozen image of the combination of these two motives. It's by no means a result of mechanical reproduction; instead always resulting from a lively process of hand-painting, with different materials. Very often, his paintings are actually accumulations of a kind of hand-writing, reminiscent of traditional craftsmanship, or, a certain Chinese practice of calligraphy and poems that are never separated from painting exercise... Ding Yi's insistence on the scrupulous process of making his paintings and objects by hand reveals a necessity to embrace time and space, and hence life itself, through repetitive scrutiny, analyses of the most basic forms and endless attempts

to revitalize them through the most diverse and complicated organizations. Such efforts are not made to bring us to some other external world, with the satisfaction of conquering aspects of nature or society, as most of contemporary art does. On the contrary, they lead towards a kind of inside, to an interior world in which the self is conquered. It's ultimately a spiritual form of living, a way to explore the meaning of life through negotiation with the emptiness of the content, to achieve a fullness of living experience.

Ultimately, we can perfectly understand that painting for Ding Yi is a life-long test for his obsessive determination. This determination is at first a permanent pursuit for a radically independent position in an art world dominated by another obsession: the obsessive longing for fashions and new trends. In the context of a society governed by the hegemony of the Image culture, or the spectacular, his choice to remain unchanged can be seen as a strong gesture against a mainstream. And this is particularly important in the light of the fact that Ding Yi has been struggling with such persistence at the frontier of globalization, Shanghai, where consumerist culture is rapidly becoming the dominant ideology. Emphasizing this point can help us understand more pertinently our present time, an age of globalization driven by the propagation of images and their fast consumption, amongst other things, and find more relevant positions of our existence.

## 『十』的魔术师

曹维君

### The Magician of Crosses

Cao Weijun

绘画的妙处在于当大师看到他们的作品被赞美时会觉得自己就像造物主一般。  
——利昂·欧伯特<sup>1</sup>

在许多人看来，丁乙是个简单的人：因为他简单得只有三划的名字<sup>2</sup>、只有“十字”形符号的作品以及他“一成不变”的艺术历程。简单在此变成了丁乙特有的自律精神的代名词。在丁乙的绘画中，这个符号是他给自己设定的唯一直观的视觉元素。在这方寸之间，他一笔一笔、扎扎实实地在画布上积蓄着自己的力量——一种与其说是来自于意志，毋宁说是来自于认知的力量。密布在画面上的“十字”符号经过二十年的锤炼，作为代表丁乙的标志已为人们所深深地接受了。看似简单甚至枯燥的“十字”形自身和它背后不断演变的维度，以及其中所蕴含的精神力量实际上都显现着丁乙对自己生活的这个时代的深切关怀。

自1988年起，丁乙每天在画室里重复着这项简单却又极度挑战体力和身心的劳动，从未间断过，也从未改变过自己的语言方式。丁乙抱定的信念是：绘画是通往矛盾的真理世界的必经之路，而真理其实将是永远无法获得的。那么他唯一可以做的，而且必须去做的，就是通过各种可能的手段想办法接近真理……<sup>3</sup>“十字”，即他选择的通往真理之路的“基本教义”。丁乙心中所企求的真理是一份通过对个人的自由意志进行无尽的解放所带来的感动。为此，他已经坚持画了二十年的各种各样的“十字”，并将以终生的代

“The virtues of painting, therefore, are that its masters see their works admired and feel themselves to be almost like the Creator.”  
-Leon Battista Alberti<sup>1</sup>

In many people's eyes, Ding Yi is a simple person: In his name, there are simply three brushstrokes<sup>2</sup>; in his works, he simply uses cross-shaped symbols; and in his artistic career, some say he has simply never changed his style. “Simple”, then, becomes a something like a pronoun representing Ding Yi's unique spirit of self-discipline. In his paintings, the cross-shaped symbol is the only visual element that he has allowed himself to use. Within the square inch of these symbols, he deposits his personal power on the canvas, stroke by stroke, layer by layer. But rather than say that this power derives from his individual will, let us say that it originates in his personal understanding and perception. The cross-shaped signs that densely cover his canvases have, after twenty years of intense experimentation, been roundly accepted by people as a symbol that epitomizes Ding Yi. Yet it seems that the dimensionality of these simple, and even boring, cross-shaped symbols, as well as of the backgrounds that support them, is constantly evolving. And it seems that this constantly evolving dimensionality, coupled with the spiritual power that accumulates therein, expresses Ding Yi's profound reflections on the era in which he lives.



价去换取那感动的一刻。

### 20 世纪 80 年代的艺术生态

天生性格内向的丁乙七岁开始对艺术产生兴趣，十九岁时（1980 年）考入上海市工艺美术学校。此时社会上已经有一些来自于西方的艺术展览可以让公众了解欧美的近代艺术。例如，在“波士顿博物馆美国名画原作展”<sup>4</sup>里丁乙第一次见到美国抽象艺术作品的原作。上海“草草社”的 1980 年 2 月于卢湾区文化馆举办的“80 年代画展”<sup>5</sup>中，表现出上海社会对新式艺术风格探索的愿望。柯竺恩写道，“……这个展览非常强烈，它展示了画家们从印刷品上看来的立体主义和表现主义的实验风格。这个展览是新中国绘画风格的种子”。<sup>6</sup>对于那个时期，丁乙回忆说：“80 年代初，我在上海工艺美校读书，（课程中）开始引入一些西方现代设计因素，自然渗透进来一些现代艺术理念，这对我产生了影响。”<sup>7</sup>那时候，在中国各地都有自发形成的美术团体出现，从意识形态、生活方式到艺术观念，他们都对西方充满幻想。巫鸿指出，“‘星星画会’在 1979 年和 1980 年的两次展览在中国艺术界的地位被界定为‘非官方艺术’，这标志着‘后文革时期’实验艺术的开端”。<sup>8</sup>西方艺术的影响自此伴随着新的意识形态和跨国资本开始潮水般地涌入中国社会。丁乙感到的不仅是激动，更多的其实是困惑——它来自沉重的传统和西方的自由表现方式。他想有自己的，能表达出灵魂深处对艺术的挚爱的语言。

Since 1988, Ding Yi has repeated this simple labor in his studio every day, this labor that still remains extremely challenging to his body and mind. He has never disrupted, never changed his personal artistic language. Ding Yi clings to this belief: Painting is a gate that opens onto the contradictions of the real world; yet truth is, in fact, impossible to attain. So the only thing that he can do, and the thing that he must do, is to experiment with myriad possible methods in order to seek a means of approaching truth.<sup>3</sup> The cross-shaped symbol, then, is the “fundamental doctrine” that he has chosen to employ in opening the gates to truth. The truth that Ding Yi’s heart seeks is a certain emotion that can only be attained through the complete liberation of the free will of the individual. Thus, for the past twenty years he has persisted in painting every possible variety of crosshair, while dedicating his life to pursuing this emotion.

### Artistic Attitudes in the 1980s

When he was seven years old, Ding Yi, a naturally introspective person, began to develop an interest in art. In 1980, at the age of nineteen, he entered the Shanghai Arts and Crafts College. At that time, Chinese society was already being exposed to exhibitions of Western art, which allowed the public to gain some experience with the modern art of Europe and America. For example, it was at

在接受西方文化方面，上海在中国的近代史和城市化进程中一直扮演着领跑者的角色。1970 年代末在开放政策的引导下，上海重现了昔日的辉煌。通过回顾上海的历史不难发现，她在半殖民地时期作为东方最具‘国际主义’风范的都市所积累的现代主义底蕴从未被彻底掩埋，只是蓄势待发。这座城市柔和内敛、善于容纳外来文化及伴随殖民文化而来的公民社会意识为这里的知识分子和艺术家提供了倡导独立性和多样性的文化环境。<sup>9</sup>事实上，外部世界的急剧变化和自己内心的感受在对城市文化有着别样情感的丁乙作品里都做出了详实的反应。自青年时代受郁特里罗画里都市风景的影响开始，丁乙一直在研究上海这座城市过去和现在的特质，这为他后来以城市为主题作品的出现埋下伏笔。

### “十字”的前奏？

他身旁的同道们除了常在一起交流艺术观点的画友外，有两个人在丁乙的艺术实践中起到了重要的作用。他们是余友涵和戴汉志。<sup>10</sup>

### 余友涵

1981 年丁乙在工艺美校学习的时候，认识了余友涵老师。知道郁特里罗的艺术就是通过向余有涵老师借来的一本画册，丁乙立刻对这位法国画家着了迷。在丁乙早期的艺术道路上，余友涵无疑是一位启蒙者。丁乙在几年里被郁氏作品里的深邃和忧伤所深深地吸引着，巴黎普通的街景在

the exhibition “American Paintings from the Museum of Fine Arts, Boston” that Ding Yi first saw works of American abstract art.<sup>4</sup>“Painting for the ‘80s”, an exhibition organized by the Shanghai “Grass Grass” group at the Luwan District Cultural Hall in February 1980, made apparent the desires of Shanghai society for new artistic styles.<sup>5</sup> Joan Cohen has written that “this exhibition was remarkably strong; it included both Cubist and Expressionist experimental works, based on styles the artists had seen in books...The exhibition...showed the germ of a new Chinese style.”<sup>6</sup> About that era, Ding Yi once reminisced, “At the beginning of the 1980s, I was studying at the Shanghai Arts and Crafts College. My classes were beginning to include a few imported elements of Western modern design. Naturally, some ideas of modern art also filtered in. This had an impact on me.”<sup>7</sup> At that time, art groups were spontaneously forming throughout China. The members of these groups were filled with illusions about the West - about Western ideologies, Western lifestyles, Western artistic concepts. Wu Hung has noted that “the exhibitions of the Star group in 1979 and 1980 marked the beginning of post-Cultural Revolution experimental art by defining an unofficial position in the Chinese art world.”<sup>8</sup> From that moment, the influence of Western art, in conjunction with the influx of new ideologies and transnational capital, began to inundate Chinese society like the waters of tidal wave. What Ding Yi

郁特里罗的笔下得到了深刻的诠释。如果说对郁特里罗的研究使丁乙对绘画和城市两个概念有了更深入的感悟的话，那么余友涵对塞尚作品的理解则为丁乙开启了心中的现代艺术之门。丁乙说：“……他教我们搞清楚了什么是塞尚。那个时期能不能看懂塞尚是个分水岭，这是非常重要的”。<sup>11</sup> 旅法的中国画家赵无极、关良和吴大羽等老一辈艺术家中西合璧的艺术风格也曾经对丁乙产生过很大的影响。1983 年创作的重要的早期抽象作品之一《英雄主义》，是在深受拉美革命题材电影的反抗精神感染下，试图表现出一种悲壮无畏的英雄情怀。在这件作品里，可以看到郁特里罗和塞尚的绘画因素在丁乙的作品里已经很模糊了。

认识西方的艺术大师并非一个简单的过程，丁乙通过大量的具体实践感受到了塞尚的画和他的艺术思想的深刻内涵。学习研究郁特里罗和塞尚的艺术，在材料和观念上对中西结合的创作方式是很多艺术家在做的事。一直跟主流保持距离的丁乙开始注意到：此时（1980-1985）的作品形式和自己内心所关注的问题已经身居主流了。<sup>12</sup> 一向独立的丁乙开始对走别人的老路感到厌倦，无论是中国传统式的还是西方式的。他想到了卸下所有的包袱，用尽量简单的想法和表现方式来传达内心的感知。

80 年代的前期丁乙在艺术思考和实践方面最为挣扎困惑，从内心思索到艺术实践都是一个充满试验的阶段。确切地讲，1988 年第一件以“十示”为标题的作品在上海美术

felt was not merely excitement; in fact, to an even greater degree, he experienced perplexity, a perplexity derived from the conflict between the burdens of tradition and the self-expressive style of the West. He desired to possess a personal language that would allow him to express his spirit's deep affection for art.

Over the course of both the history of modern China and the urbanization of the country, Shanghai has always assumed the role of pacesetter in the reception of Western culture. At the end of the 1970s, under the influence of the political and economic policies of opening to the West, Shanghai regained its past splendor. In reviewing the easy development of Shanghai over the course of history, we find that it became, during its time as a semi-colonial city, the most “international” metropolis in Asia. The modernist qualities that it then began to accrue were never completely buried; they were merely waiting to be developed. The consciousness fostered by this city’s civil society—which is tender and self-controlled, which excels at assimilating foreign cultures, and which is a product of colonial culture—has given rise to a cultural environment of independence and plurality among the city’s intellectuals and artists.<sup>9</sup> In truth, in Ding Yi’s works, which manifest the artist's different emotions regarding urban culture, the rapid transformations of the outer world come together with the artist's own inner

馆的“今日艺术作品展”<sup>13</sup> 出现之前，“十”符号最早已在 1986 年的作品《禁忌》（图<sup>1</sup>）里初露端倪，这一年是丁乙艺术生涯中颇为重要的一年，他彻底放弃了对于郁特里罗和塞尚的追随，更对其后在艺术形式上中西结合的幻想感到绝望。次年秋，丁乙开始为“十示”系列作品准备草图（图<sup>2</sup>）。丁乙在学习传统绘画期间，完成了“十”的发现和自我创作思路的整理。

### 对绘画性的歧义

1979 年后中国当代艺术的发展脉络与社会和政治变革是密不可分的。其发端实际上是以要求社会变革和言论自由为主要目的。对中国新艺术而言，“文化大革命”期间的癫狂不久又转化成另一种激昂的情绪，即：对于外来的文化，确切地讲是对西方的现代艺术理论及实践生吞活剥式的借鉴。王克平在“星星美展”后的采访中总结到，“……珂勒惠支（1867-1945）是我们的旗帜，毕加索是我们的先驱”。<sup>14</sup> 开放后中国前卫艺术的第一个沸点是 1989 年初的“现代艺术大展”。“几乎所有西方在过去一个世纪里发明的主要现代艺术流派的风格都可以在这次大展中找到。”<sup>15</sup> 丁乙的作品参加了这个展览，他的两件绘画作品（图<sup>3</sup>）似乎是整个展览里看起来是最安静的。这就是丁乙面对的环境，然而他始终能与运动及潮流的中心保持的距离。

使用“十字”的信念产生于 80 年代的中期，丁乙发现了用于确认套色准确性过程中必须遵循的坐标式的精确细

experience of these transformations, creating a precise, comprehensive response to these phenomena. From the time when, as a youth, he was influenced by the cityscapes in the works of Maurice Utrillo, Ding Yi has constantly been studying Shanghai’s peculiarities both present and past. This research foreshadowed his later works that take the city as their subject.

### The Early Melodies of “Crosses”

Besides those painter-peers who often discuss their artistic viewpoints with him, there are two people who have had a particularly important effect on Ding Yi’s artistic practice. They are Yu Youhan and Hans van Dijk.<sup>10</sup>

### Yu Youhan

In 1981, when Ding Yi was studying at the Shanghai Arts and Crafts College, he met Prof. Yu Youhan. It was in borrowing a painting catalogue from Prof. Yu that Ding Yi first learned about the art of Utrillo. He immediately became fascinated with this French painter. Yu Youhan was, without a doubt, a torchbearer on the path of the development of Ding Yi’s early art. For several years, Ding Yi was profoundly attracted to the depth and desolation of Utrillo’s works; for through Utrillo’s brushwork, common Parisian street scenes were given profound interpretations. If Ding Yi’s study of the paintings of Utrillo allowed him to





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<sup>1</sup> 丁乙，《禁忌》，1986，布面油画，84×84 cm。  
Ding Yi, Taboo, 1986, Oil on canvas, 84 × 84 cm.



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<sup>2</sup> 丁乙，《草图 13 件》，1987-1989，纸本综合媒介，94×144 cm。Ding Yi, 13 Pieces of Draft, 1987-1989, Mixed media on paper, 94 x 144 cm.

gain a deeper understanding of painting and urbanism, then it was Yu Youhan’s interpretation of the works of Paul Cézanne that opened the door to modern art in Ding Yi’s mind. Ding Yi has noted that Yu Youhan “taught us to figure out what Cézanne was. At that time, to be able to understand Cézanne was a watershed. It was extremely important.”<sup>11</sup> The artistic style that mixed Chinese and Western influences—a style developed by Chinese artists of the previous generation, such as Zao Wou-ki, Guan Liang, Wu Dayu, and others who traveled to France—strongly impacted Ding Yi. Heroism, an important early abstract work that he created in 1983 and that was infected with the rebellious spirit of Latin American revolutionary films, constituted an attempt to create a stirring atmosphere of fearlessness and valor. In this work, however, the painterly elements taken from Utrillo and Cézanne were already beginning to vanish.

Coming to know the masters of Western art was far from a simple process. It was only through much concrete practice that Ding Yi came to experience the deep meaning of Cézanne’s paintings and of his philosophy of art. Studying and researching the art of Utrillo and Cézanne was something that many Chinese artists did when pursuing a manner of creation that would combine materials and philosophies both Chinese and Western. Ding Yi, who has

always maintained a certain distance from the mainstream, began to notice that the form of mainstream works being produced at this time (1980-1985) and the questions about which he himself most cared were becoming uncomfortably close.<sup>12</sup> Always independent, Ding Yi began to grow weary of following the well-trodden paths of others, be they the paths of Chinese tradition or of the West. He decided to rid himself of these burdens, resolving instead to use the simplest means of thinking and of expression to communicate his inner perceptions.

During the early 1980s, Ding Yi struggled intensely with his confusion about his philosophy and practice of art. This was a moment when everything from his inner reflections to his artworks was filled with experimentation. To speak precisely, while his first Appearance of Crosses painting was not exhibited until the Shanghai Art Museum’s “Exhibition of Today’s Art” in 1988, the crosshair symbol had, at its earliest, already been revealed in his 1985 work Taboo (Fig.<sup>1</sup>), a hint of things to come.<sup>13</sup> This was quite an important year in Ding Yi’s artistic career, for he completely abandoned his adherence to Utrillo and Cézanne, having experienced a certain despair regarding the illusion of creating a combined style of Chinese and Western art. In the fall of the following year, Ding Yi began preparing sketches for his “Appearance of Crosses” series (Fig.<sup>2</sup>). As Ding Yi was studying traditional

线——“十字”形。丁乙选择“十字”作为画面中最基本、也是唯一的元素，除了因为它很单纯、几乎不提供联想空间，学习设计的经历使他对事物的结构的理解和研究有着浓厚的兴趣则是另一个原因。丁乙对当时流行的象征主义和表现主义艺术形式持一种抗争的态度，因为他对这两种风格弥漫的情绪并不以为然。他希望自己的作品从思考到呈现能有更多的理性成分。夹在中国传统艺术和“舶来”的西方各类艺术样式中间的丁乙在进行了包括从纸本素描、水墨到行为艺术（图<sup>4</sup>）的大量实验后，决定要“使绘画仅仅回到形式的本质，形式即精神”。<sup>16</sup>

“十示”的开端

“那时我思考两个问题。一是对流行的表现形式进行突破的问题，另一个是对内心的能量进行转换的问题”，丁乙继续说道：“突破的可能性就是把艺术做得不像艺术，过滤掉所有的技巧、叙事性和绘画性。在工作中最熟悉的印刷标识‘十’形坐标线于是成为我的符号。人们常问我它的含义是什么，其实在我的画里它没有含义。”在莫尼卡·德玛黛看来这是一种被丁乙理论化的偶然性。把“十字”图案的简单性与实用性转化为一个视觉丰富又多彩的题材。丁乙扬弃了所有复杂、沉重的文化内涵与形式，一切都从最简单和无意义开始。

丁乙说过，“开始画‘十示’的阶段，心里有一份窃喜。这是因为没有人看得懂我的画，认为这是花布设计，但这正

painting, he completed his discovery of the cross-shaped symbol, clarifying too, his personal creative path.

Equivocation about Painterliness

The developmental path of Chinese contemporary art after 1979 is inseparable from the transformations that have taken place in Chinese society and politics. The principal goals pursued at this moment were demands for social change and for freedom of speech. Meanwhile, in Chinese new art, the insanity of the “Cultural Revolution” was quickly transformed into another sort of feverish emotion. During the post-1979 period, artists uncritically accepted foreign culture; more precisely, they began to accept blindly Western modern art theory and practice as their ultimate point of reference. In an interview after the “Stars Exhibition”, Wang Keping summarized, “Kathe Kollwitz [1867-1945] is our banner-carrier; Picasso is our herald.”<sup>14</sup> The first critical turn in the history of Chinese avant-garde art after the economic reforms of the 1970s was the “China/Avant-garde” exhibition held in early 1989. “Almost all major styles of Western modern art invented over the past century could be found in this exhibition.”<sup>15</sup> Ding Yi’s works, too, were included there. The two paintings that he displayed (Fig.<sup>3</sup>) were seemingly the calmest works in the whole exhibition. Although it was this sort of environment that Ding Yi faced, he was always able to maintain a

是我想要的。汉斯（戴汉志）了解我的作品，他看了那个展览，1989 年专门来工作室，一起对我的作品进行了很长时间的关于结构和精神性的讨论。这对我后来的发展有很大的影响”。<sup>19</sup> 李晓峰在一次对谈中问道：“在中国前卫艺术创作过程中似乎有个忌讳，就是作品的工艺性……这是偶然的？还是经过了你的深思熟虑？”丁乙答道：“……艺术就是不像艺术才是艺术。我坚信突破需要接纳其他因素”。<sup>20</sup> 丁乙是一个在以学习和模仿西方现代艺术形式为主流的 80 年代中成功突围的人。

“十示”的技术精确阶段

不为同道所接受的开端是丁乙所乐见的。没有绘画性的绘画作品在那个时代对于几乎所有的人来说是无法想象的，但在丁乙的头脑里，绘画性已被根除。从思考到制作，他对作品的简单和精确有着近乎偏执的要求。在具有宣言意义的第一件作品《十示 I》（图<sup>5</sup>）里，画面被分割成三条，分别是红、黄、蓝三原色。从印刷行当挪用来的“十”图形则以黑色极工整地分布在画面上。为了确保线条和用色最大限度的精确，他借用了尺子、胶带和直线笔。这个时期每一件作品的完成上都是一个制图学家的操作过程。丁乙强有力地控制着画面的效果，让自己的画如印刷品一样精确——在画布上消解掉所有可能留下的痕迹。大部分作品的尺寸较大，在如此精确的制作方法的要求下，其繁重的工作强度是难以想象的。

distance from the center of art movements and trends.

His adherence to using the cross-shaped symbol developed in the mid-1980s, when he discovered the coordinate crosshair used in the process of confirming chromatic accuracy. Ding Yi chose to use the crosshair as the most basic, and the sole, element on his canvases. Certainly, the fact that the crosshair is pure, allowing almost no space for associative interpretation, was a major reason for his choice of this motif. Beyond this, however, his motivic choice also derived from his study of design, which caused him to take a greater interest in the study and interpretation of the structure of things. Ding Yi opposed the Symbolist and Expressionist art forms that were popular at the time, for he did not approve of the emotion that permeated these two styles of art. He hoped that his own works would, both in their conceptual and visual aspects, exhibit a greater sense of rationality. Caught between Chinese traditional art and the myriad styles of art “imported” from the West, Ding Yi experimented extensively with everything from pencil on paper to ink painting to performance art (Fig.<sup>4</sup>). Yet having done this, he decided that he would “simply [seek to] return painting to the essential quality of form, of form as spirit.”<sup>16</sup>

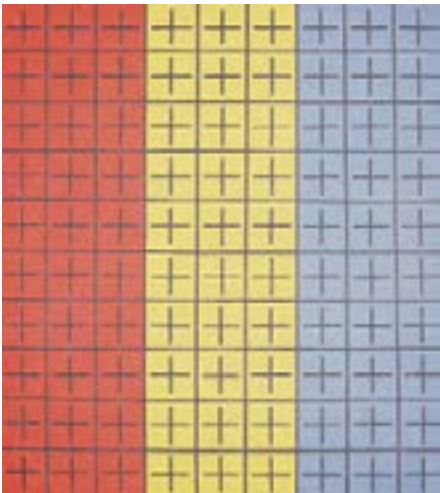
The Origin of “Appearance of Crosses”

Ding Yi has recalled that “at that time, I was pondering two





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<sup>3</sup> 丁乙在 1989 年“中国现代艺术展”上。Ding Yi at the “China/Avant-garde” exhibition in 1989.  
<sup>4</sup> 丁乙，秦一峰，张国梁，《布雕 II》，1986，行为表演。Ding Yi, Qin Yifeng, Zhang Guoliang, Cloth Sculptures II, 1986, performance.  
<sup>5</sup> 丁乙，《十示 I》，1988，布面丙烯，200×180 cm。Ding Yi, Appearance of Crosses I, 1988, Acrylic on canvas, 200 × 180 cm.

questions. One was the question of breaking through the Expressionist style that was popular then; the other was the question of transforming inner energy.” He continued, “The possibility of breaking through was to make art in a manner that was not art-like, to sift away all skill, all narrativity, all painterliness. That most familiar printer’s mark, the crosshair, then became my symbol. People often ask me what its meaning is. Actually, in my paintings, it has no meaning.”<sup>17</sup> In Monica Dematté’s opinion, the use of the crosshair constitutes a sort of accident that was made theoretical by Ding Yi.<sup>18</sup> He has transformed the simplicity and practicality of the cross design into a colorful and visually rich material. He has gotten rid of the complication and burden of cultural meanings and forms, and he has begun anew from that which is simplest and meaningless.

Ding Yi has said, “When I began to paint ‘Appearance of Crosses’, I chuckled to myself, for no one understood my paintings. They thought this was mere fabric design. But this was exactly what I wanted. Hans [van Dijk] understood my work. He saw that exhibition [in 1988], and in 1989, he explicitly came to my studio and extensively discussed with me the structure and spirituality of my works. This had a great impact on my later development.”<sup>19</sup> In an interview, Li Xiaofeng once asked, “Over the course of Chinese avant-garde art, it almost seems that there has been a certain

taboo—namely, [a taboo against] the craft-like nature of works... Is this accidental? Or is this a result of deep consideration?” Ding Yi replied, “Only art that isn’t art-like is art. I am convinced that breakthrough requires that I make use of other elements.”<sup>20</sup> Ding Yi is a person who succeeded in breaking through in the 1980s by concentrating on studying and copying Western modern art forms.

“Appearance of Crosses”: The Period of Technical Precision  
 A starting point not adopted by his peers is something that brings joy to Ding Yi. Non-painterly painted works were something inconceivable for almost everyone at the time. But in Ding Yi’s mind, painterliness was something that had already been eradicated. From conception to execution, he held nearly impossible demands for the simplicity and precision of his works. In his manifesto-like first work Appearance of Crosses I (Fig.<sup>5</sup>), the picture plane was divided into three strips—red, yellow, and blue, respectively. The cross-like design element that he had appropriated from the printing industry filled the canvas with its black form. In order to ensure the greatest precision in his lines and colors, he made use of a ruler, tape, and drafting pen. The process of completing each of his works during this period was like the working process of a graphic designer. Ding Yi forcefully controlled the pictorial effect of the painted canvas, making his paintings as precise as printed works, clearing away any

经历了早期四年多的实验，丁乙强调的以反对象征和表现主义为基础的理性艺术语言特征在画面上得到了充分体现，与自己所理解的时代性的精神得以前所未有的接近。技术手法上的精确是否能在最大程度上对精神性的展现予以帮助这一问题很快摆在了他的面前。一方面，过于工整的制作似乎在某种程度上阻碍了随机性的产生——而这恰恰是丁乙潜意识中想在画面上看到的；另一方面，“自由中的精确”对精神性的表达所带来的更多的自由又吸引着丁乙。于是他决定放弃画面上极度的技术精确，告别先前冷峻的色彩和坚硬的线条，扔掉胶带和直尺等工具，变为徒手作画。

“十示”的徒手阶段  
 笔触的出现是这个阶段区别于“精确阶段”的重要特征。丁乙说：“精确阶段的画看起来更严肃，像是用外交辞令来说话；徒手阶段则更像一个口语化的时期……”。<sup>21</sup>不难想象，在技术精确阶段的丁乙手握画笔和直尺，一天工作八小时以上的身体现在可以更加轻松自在了。《十示 91-4》(图<sup>6</sup>)是徒手阶段的第一件作品。画布上明显地出现了极大的亲和力。所有的直线都被打碎了，过去绝对的垂直与水平仍然存在，只不过是时隐时现在垂直和水平的结构中间。1989 年的《十示 89-B》(图<sup>7</sup>)草图作品出现了明显藏在“十”符号背后 45° 角的斜线，这不仅让画面的色彩和空间的丰富性得到很大程度的增加，出现了区别于之前作品静谧、稳定的视觉效果。这种斜线的介入，使画面里层次的空间变得丰富，色调上也变得比较柔和。含蓄而更加深厚的力度是

possible stray traces left on the canvas. The dimensions of most of his works were rather large. Given the demands of such a precise manner of creating, the burden of such intense work is hard to imagine.

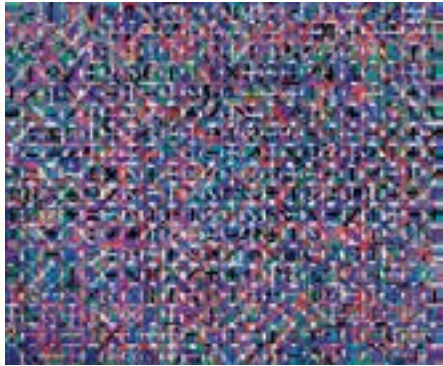
After more than four years of experimentation during this early period, the language of rational art that Ding Yi emphasized, a language that took as its foundation an oppositional stance toward Symbolism and Expressionism, found full embodiment on the canvas. In an unprecedented manner, his art thus approached what Ding Yi understood as the spirit of the times. However, the question of whether or not the precision of his technical execution would be able to aid in giving greatest expression to spiritualism quickly confronted him. On the one hand, excessively careful execution almost inhibited the production of the aleatory—yet the aleatory was precisely that which Ding Yi unconsciously sought to see in his canvases. On the other hand, the greater freedom that “precision within freedom” brought to the expression of spirituality also attracted Ding Yi. So he decided to abandon extreme technical precision in his canvases, bidding farewell to the harsh, cold colors and the rigid lines that he had been employing, throwing out the tapes and rulers and other tools, and deciding instead to use only his hands to create his paintings.

这个阶段作品画面的主要特征。在《十示 92-4》(图<sup>8</sup>)和《十示 92-15》(图<sup>9</sup>)这两件作品中可以清晰地看到：分别为红、蓝、灰为底色的画面里，丁乙在色彩的明度和补色关系上作了更多的文章，使画面里的线条和色彩的关系既富有变化又非常统一。

徒手阶段的“口语化”形式让丁乙的心情和肢体都得到了空前的放松。这种结果来自于两个方面：一是“精确阶段”的制作方法对身体的挑战已经饱和，健康状况使丁乙不得不妥协；二是他思想上对于绘画的“精神素质”的新认识，即，利用直接的笔触把自己面对的问题一字一句地说清楚。<sup>22</sup> 前文提到，在制作技巧和情感的表达上，严格、精确地控制是开始阶段的主要方法；而进入“徒手”阶段后，轻松地重复每一个“十”形则变成丁乙在作画时最明显的感受。从前的线条由清晰、笔直开始出现了一点弯曲，有时甚至很模糊。1992 年后半时，画面上已经难以辨认出“十字”形了。就用色而言，如果说我们看到 1988 年头两件“十示”作品是在丁乙的“自动取色主义”<sup>23</sup> 原则下的产物，那么徒手时期的作品可以说在用色上达到了极度自由的程度。一向自律的丁乙对作品在徒手画以后所呈现的轻松和鲜活的感觉慢慢感到紧张。他曾经想过回到用尺子的画法，这样想只是为了能给自己多一些约束，不要把画“画烂”。<sup>24</sup> 这似乎是又一波危机感涌上心头。

丁乙的真正的“口语化”时期是以各种材料的试验为基础





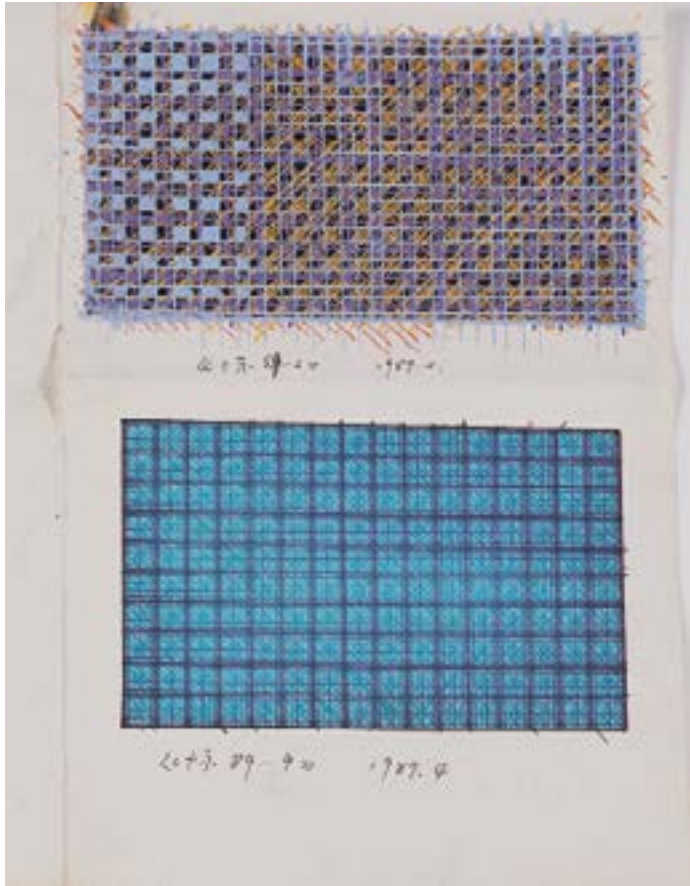
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more profound, power of the painted surface of the works of this period may be seen as their principal characteristic. In *Appearance of Crosses 92-4* (Fig.<sup>8</sup>) and *Appearance of Crosses 92-15* (Fig.<sup>9</sup>), one can clearly see that in these surfaces underpainted with red, blue, and gray, Ding Yi has created greater meaning in the relationship between the hues of the colors and their complements. Moreover, he has simultaneously diversified and unified the relationship between the lines and colors of the paintings.

The “colloquialized” style of this period of hand creation brought unprecedented relaxation to Ding Yi’s heart and limbs. This was the result of two factors. One was that the means of painterly execution employed during the “precision period” had saturated his body with challenges to his wellbeing; this unhealthy state inevitably gave Ding Yi misgivings. The second factor was his new philosophical understanding of “spiritual quality” in painting—namely, the notion of using direct brushstrokes to enunciate clearly, letter by letter and phrase by phrase, the problems that he was facing.<sup>22</sup> Above, it was mentioned that with regard to technical execution and to the expression of emotions, strict and precise control was his preferred painterly means during his beginning period. But after entering the period of “hand creation”, calmly painting over every crosshair became Ding Yi’s most obvious pleasure in creating his works. His



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formerly clear, straight lines began to warp slightly, and at times they even became very vague. By the second half of 1992, it was already difficult to make out the crosshair shapes on his canvases. We might, moreover, consider the differences in the colors that he employed. If we were to say, for example, that the two *Appearance of Crosses* works that he produced at the beginning of 1988 were produced under the premise of his idea of “automatic color selection”, then the works of his hand-creation period might be said to have attained an extreme degree of freedom in their usage of color<sup>23</sup>. Ding Yi, who has always been a strict self-disciplinarian, gradually began to feel anxious about the feelings of relaxation and of life displayed in these hand-created works. He once considered returning to using a ruler when painting, but this sort of notion merely constituted a means of giving himself more restrictions, for he feared to “paint sloppily”.<sup>24</sup> This almost flooded his mind with a new feeling of crisis.

Ding Yi’s true period of “colloquialization” was one based on experimentation with a variety of materials as a means of seeking new possibilities for creation. This period might also be called the “phase of material sampling.” It was the result of Ding Yi’s enriching his concept of “precision in freedom” At the same time that he was sampling new materials, he did not forget the problems manifested in his recent



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<sup>6</sup> 丁乙, 《十示 91-4》, 1991, 布面丙烯, 90×110 cm.  
Ding Yi, *Appearance of Crosses 91-4*, 1991, Acrylic on canvas, 90 x 110 cm.

<sup>7</sup> 丁乙, 《草图》, 1989, 纸本综合媒介。Ding Yi, *Draft*, 1989, Mixed media on paper.

<sup>8</sup> 丁乙, 《十示 92-4》, 1992, 布面丙烯, 140×160 cm.  
Ding Yi, *Appearance of Crosses 92-4*, 1992, Acrylic on canvas, 140 x 160 cm.

<sup>9</sup> 丁乙, 《十示 92-15》, 1992, 布面丙烯, 140×160 cm.  
Ding Yi, *Appearance of Crosses 92-15*, 1992, Acrylic on canvas, 140 x 160 cm.

works. What he first sought to correct were the frivolous colors employed on his canvases. In a letter to Bo Xiaobo, he wrote, “Now, I feel that I can no longer float along in this habit of using light blue, light green, and fire-red.” He continued on to remark that “after Fire-red, I paused while painting the canvas and created two small sketches on paper, which had the feeling of free line drawings, as the picture surfaces were relatively pure.”<sup>25</sup> At first, he arbitrarily used a crayon to draw directly on the surface of the painting, sensing, with surprise, a sort of spirit of the “vestigial”. Ding Yi decided to continue to experiment with this.

“*Appearance of Crosses*”: The Period of Material Experimentation The “purity” mentioned above was no longer the sleekness and hardness of the Industrial Era, which was reflected in the works of Ding Yi’s manifesto period. Having made use of the “*Appearance of Crosses*” crosshair for nearly six years, Ding Yi’s desire to experiment with materials began to become even stronger. The introduction of charcoal, corrugated paper, and chalk no different from that used in schools established a new point of departure for Ding Yi. The use of a variety of materials brought different pictorial effects. In truth, this sort of appreciation for materials had already made a deep impression on Ding Yi’s sketches on paper of the previous several years. It was precisely the

来寻找新的可能性, 这个阶段也称为“材料的尝试阶段”。它是丁乙进一步充实“自由中的精确”这个概念的结果。在尝试新的材料的同时, 他没忘记近作里的问题。他先着手改造的是画面中轻浮的色彩, “现在我已感到不能再在浅蓝、浅绿、火红[色的]习惯中滑翔”, 在给薄小波的信中写道: “‘火红’以后画布上已做停顿, 画了两幅纸本小画, 有空勾白描的感觉, 画面较纯粹”。<sup>25</sup> 他先是随意地用粉笔直接画在画布上, 意外地感到一种“遗迹化”的味道。丁乙决定照此继续试验下去。

“十示”的材料实验阶段

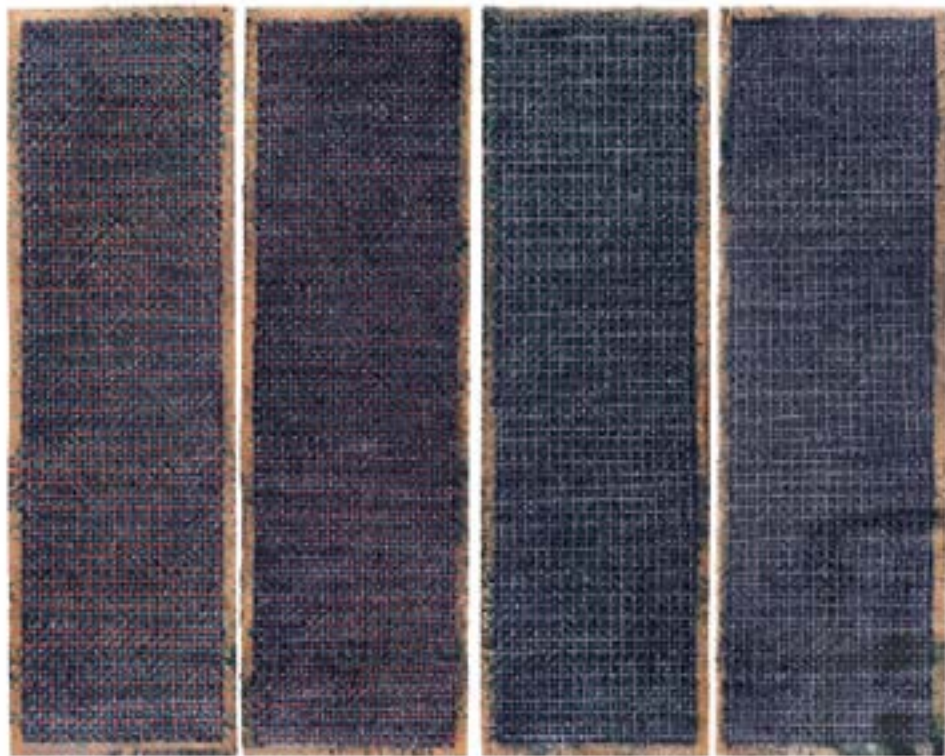
上面说的“纯粹”已不再是宣言时期折射出的工业化时代的光滑与冷酷。经过近六年对“十示”符号的实践, 丁乙对材料进行实验的愿望开始变得强烈起来。教学用粉笔、木炭和瓦楞纸的介入, 标志着丁乙的一个新的开端。材料的多样性带来不同的画面效果, 这种感受实际上在丁乙前些年在纸上画草图时已经有很深的印象。正是在草图阶段的从容和随意, 有时那种粗糙的画面效果, 让丁乙体会到写字时特有的心境。他决定把这种灵感直接搬到画面上, 让大幅的画面成为这种“直接书写”过程的空间。同时丁乙希望通过材料所给予画面的更多偶然性能跟自己的内心有一种共舞。

一系列材料实验是从不做胶底的画布开始的。1993 年的时候, 丁乙想从创作的各个环节进行力所能及的改变: 他随

leisureliness and openness of the sketch period, which sometimes resulted in a sort of rough pictorial effect, that allowed Ding Yi to enter the frame of mind unique to the practice of writing characters. He decided to transfer “direct writing”. At the same time, Ding Yi hoped to make use of the greater randomness that the materials gave to his canvases as a means of engaging in a sort of dance with his inner spirit.

His series of material experiments began with the use of canvas untreated with the mixture of glue and water with which he usually treated his canvases. It was in 1993 that Ding Yi began to desire to use all his power to transform every link in the creative process. First, he randomly dripped paint onto the surface of stretched canvas; but the dry, coarse texture of the canvas caused the moving brush to become dry and rough, inhibiting its smooth, easy motion. He suddenly recalled the feeling of writing on blackboards with chalk. Without hesitation, he picked up the powder that he used to drive cockroaches from his study and began to draw. He quickly discovered that charcoal and chalk, when used together to draw on untreated linen, looked extremely natural, complementary, even having a bit of a “primeval” feel. Having abandoned oil and water, as well as the attempt to harmonize pigments, the glossy appearance of his paintings completely disappeared; what





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<sup>10</sup> 丁乙,《十示 93-13》,1993,布面粉笔和炭笔,140×160 cm。Ding Yi, Appearance of Crosses 93-13, 1993, Chalk and charcoal on canvas, 140 x 160 cm.  
<sup>11</sup> 丁乙,《十示 97-B21-B24》,1997,粉笔、炭笔、瓦楞纸,4件,每件260×80 cm。Ding Yi, Appearance of Crosses 97-B21-B24, 1997, Chalk and charcoal on corrugated paper, 4 papers, 260 x 80 cm each.

replaced it were the diffuse, powdery margins around every brushstroke. On the surface of the coarse linen there emerged an atmosphere of uncontrollable blurriness, creating a painting that appeared more random and lively. New materials and techniques caused the paintings of that period to resemble, to a certain extent, “silk manuscripts” or antique textiles; they seemed especially to have the air of excavated objects. In order to emphasize this pictorial effect, he even left the four sides of the canvas blank (Fig.<sup>10</sup>), while still allowing the chalk to make marks outside of the principal area. This resulted in an effect like that of uncut paper around the four edges of the canvas. The whole work thus appeared very much like an ancient textile just excavated from a tomb.

For Ding Yi this was not only a process of coming to know new materials but also of becoming reacquainted with traditional art forms. During his “hand-creation phase”, Ding Yi used dozens of different supports for painting. These included linen, finished canvas, cardboard, watercolor paper, and corrugated paper; he even painted on the surface of furniture. Media he used included pencil, marker, chalk, watercolor pen, ball-point pen, charcoal, oil paint, acrylic paint, and other pigments that he could buy in the market. With all of these he conducted experiments. After coming to recognize the light feeling that characterized the works from

the later part of his hand-creation phase, he attempted a return to grayscale. Ding Yi’s appreciation of this experiment aroused a desire to reconstruct traditional painting. The display forms of traditional painting are many: Besides the single hanging scrolls, album leaves, and other forms with which many people are familiar, sets of scrolls, fans, and screens are also formats that allow viewers to appreciate the traditional painted arts. With regard to their function in real life, fans and screens may be seen to be a bit like articles for daily use. Meanwhile, the calligraphy and painting that they bear on their surfaces often have a certain narrativity and readability.

In Appearance of Crosses 97-B21/B24 (Fig.<sup>11</sup>), which adopts the classical Chinese format of a set of four hanging scrolls, Ding Yi “premeditated” the creation of a panoramic view of the “vestiges” of Chinese traditional attitudes. This 1997 work was based in the complex appreciation of tradition that he had developed since his time studying Chinese traditional painting in college in 1986. Importantly, this appreciation involved everything from the grand historical tradition of Chinese painting to the use of painstaking techniques such as the creation of “atmospheric rhythm” and the employment of the “five shades” of ink. But in these four scrolls, which compose a complete entity that is 260 centimeters tall by 320 centimeters wide, this appreciation

意蘸好颜料在绷好的画布上画，但是干燥、粗糙的画面肌理使行笔很干涩，极不顺畅。他突然想起用粉笔在黑板上写字的感觉，他干脆拿出了在画室里用来驱逐蟑螂的粉末来画。很快，他也发现木炭和粉笔一起画在不刷底色的亚麻布上看起来十分自然匹配，有些“原始”的味道。放弃了油和水对颜料进行调和，画布上光滑的效果彻底不见了；取而代之的是每一个笔触四周散开的粉状毛边，在粗燥的亚麻布的表面有一种无法控制的朦胧气氛，因而显得更加偶然和生动。新的材料和画法让那时候的画看起来有些像“帛书”或者古代的织物，特别像出土文物的感觉。为了强调这种画面效果，他甚至把画布四周留成空白（图<sup>10</sup>），让粉笔线画到主体区域之外，形成布料四周的毛边效果。整件作品看上去非常像一块从墓穴里捧出来的古代的织物。

对丁乙来说这不仅是一个认识新材料的过程，也是一个对传统艺术形式再认识的过程。丁乙在“徒手阶段”使用的绘画材料多达几十种，包括亚麻布、成品布、卡纸、水彩纸和瓦楞纸，甚至画在家具上；颜料则有铅笔、马克笔、粉笔、水彩笔、圆珠笔、木炭、油彩和丙烯颜料等市面上能买到的画材，都进行了实验。在他意识到徒手阶段后期作品轻浮的感觉后，一度回到了黑白色调中，这种感受唤起丁乙对传统绘画进行重构的愿望。传统绘画的展示形式除了人们所熟知的挂轴、册页等方法，条屏、扇面和屏风实际上更是让人们领略传统绘画艺术的常见方式。扇面和屏风在现实生活中的功能有些像日用品，它们上边承载的

was completely “pulverized”, made “vestigial”. On all four sides, the smoky gray corrugated paper still revealed its original color, creating a frame-like effect. Scorched by Ding Yi’s ardor and charred by the charcoal and chalk he wielded, motifs and genres were carbonized—motifs such as the four gentlemen, that is, the plum, orchid, bamboo, and chrysanthemum which often appear in traditional sets of scrolls; and genres such as landscape painting and depictions of birds and flowers. Even the genre of human figure painting, with its portrayals of Zhong Kui, beautiful women, and others, was not spared. Ding Yi has written that “the integrality of traditional culture is currently being challenged by the essence of contemporary society.... The deepest significance of this culture is being deconstructed, rendering it unreal in real life. It has already been transformed into a sort of spiritual memory or a material trace.... To care about the vestiges of concepts supported by non-mainstream, traditional culture is to adopt an archaeological position as a means of cutting into the traces left behind by history...to reconsider their inexpressible material meaning.”<sup>26</sup>

Checked Cloth—The Introduction of Ready-Mades  
 What Ding Yi has called the “harsh” joy of “directly writing” on canvas and paper underwent new changes in 1997. He replaced linen with finished fabric. For him, the introduction of Scottish tartan was not merely a change in material; even

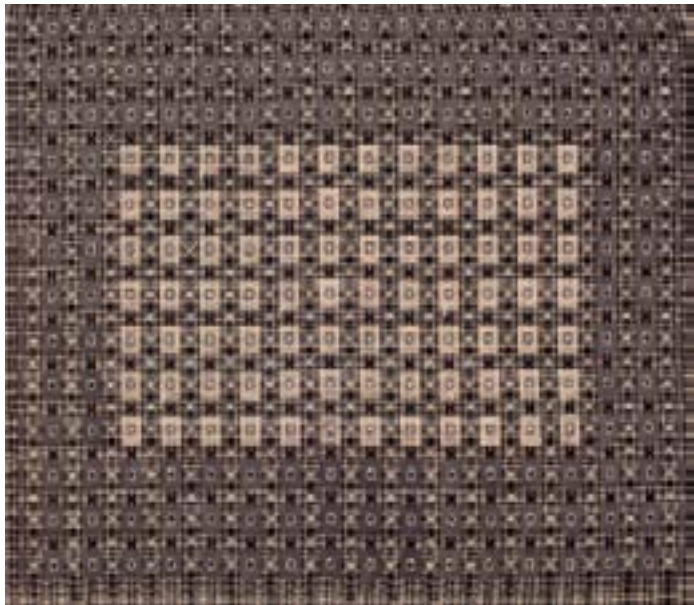
书法和绘画多具有叙事性和可读性。

在《十示 97-B21/B24》（图<sup>11</sup>）中，这件典型的中国传统四条屏的形式里，丁乙“蓄谋”将中国传统“遗迹化”的态度一览无余。这件1997年的作品中饱含了他自1986年开始在大学里学习中国传统绘画时开始积累的对传统的复杂感受，从中国画的宏观历史传统，到具体如气韵、墨分五色等连篇累牍的技巧解说。在这四条260厘米高、320厘米宽的作品里被彻底“粉末化”和“遗迹化”。烟灰色的瓦楞纸上依然在四周留了纸的原色，像装裱的效果。传统中常在四条屏里出现的梅、兰、竹、菊四君子，或是山水、花鸟，甚至钟馗、仕女等人物形象都在丁乙的激情和他手中的木炭和粉笔下经过“烟熏火燎”后碳化了。他写道：“传统文化的完整性对于当代社会的真实意义正在受到挑战……其文化内涵正在受到解构，并导致其在现实生活中的非现实化。它已变异为一种关于精神的记忆或物质的遗迹……关注非主流的传统中的痕迹概念，是以考古学的立场来切入历史中存留的遗迹……对其不可名状的材料性意义进行反思。”<sup>26</sup>

格子布——现成品的介入  
 丁乙自己称作“硬触觉”的在画布和纸上的“直接书写”快感在1997年经历了新的变化，他以成品布代替了亚麻布。对他来说，苏格兰风格的成品格子布的介入，不仅是材料上的变化，更是一个在观念上新的起点。对于苏格兰格子

more so it constituted a new point of conceptual origin. The use of Scottish tartan (Fig.<sup>12</sup>) reflects the “cultural pertinence” of his thought, as well as the new direction of developments within his conception of this idea. In particular, the use of finished fabric brought about changes to this concept, remolding it as a means of pursuing an investigation of corresponding relationships between cultures. Scottish tartan has been upheld as the true banner of Scotland, the various patterns of tartan having once been used as symbols to differentiate clans. In China, however, tartan is simply a textile produced in factories; it carries no culturally symbolic meaning. At first, Ding Yi simply intended to use the color and patterning of the fabric as a ground, for the fabric’s structure and his own cross-shaped symbol possess a certain formal affinity. Yet after his work was completed, the original appearance of the fabric, all of which had been covered in pigment, was almost impossible to discern. But because of variations in the density of the crosses on the canvas and in the thickness of the layering of paint, one could still vaguely make out the plaid’s original pattern, almost as though it were the background of the painting. “The color and patterning of the fabric itself became a sort of restriction on Ding Yi’s creation, yet this sort of restriction has also provided him with a new direction.”<sup>27</sup> The concept of using finished, gridded fabric represents an important moment in the process of





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<sup>12</sup> 苏格兰格子布 Scottish Tartan

<sup>13</sup> 丁乙，《十示 97-22》，1997，成品布上丙烯，140×160 cm。Ding Yi, Appearance of Crosses 97-22, 1997, Acrylic on tartan, 140 x 160 cm.

the transformation of Ding Yi's art. According to Ding Yi's understanding, the gridded fabric functions not merely as a piece of canvas. What is more important are the cultural positions that the fabric symbolizes, as well as the struggles that occur within the new contexts intimately related to these cultural positions. Ding Yi believes that the realities created through cultural fantasies and misunderstandings occupy positions of principal importance within history. For example, the course of the establishment and development of Chinese contemporary art is a process of misinterpreting Western modern art, that art form which serves as the primary point of reference for Chinese contemporary artists.<sup>28</sup> The superimposition and melding of cultures has become an essential point explored in the works that Ding Yi created during this period.

Ding Yi's considerations of tradition and of contemporaneity are undoubtedly accurate; and in his canvases, he grasps both in a focused, lively manner. Although the crosshair is the only expressive element that he has permitted himself, through the precise and nuanced exploration of the potentialities of everything from materials to forms, he has given fullest expression on his canvases to the questions about which he is concerned. Only like this can he give visual form to his artistic thinking and to the strength of the spiritual meaning of his works. Indeed, the pursuit

of spirituality was precisely Ding Yi's original intention in beginning the "Appearance of Crosses" series. Moreover, Ding Yi's evaluation of the "vestiges" of Chinese traditional art during his early period of material experimentation have made us appreciate the wisdom that he has left in the margins of his works (Fig.<sup>13</sup>). In his later large-scale works, which treat themes of urbanism, he has continued to use this method. Because of Ding Yi's skillfully conceived margins, the background provided by the tartan allows a resplendence to shine forth without anything being concealed. The primary element of these works—namely, a true vision of Chinese social life, made abstract by the artist—is placed atop this foundation. Is this the intercultural "hybridity" that Homi Bhabha often mentions in his cultural critiques?<sup>29</sup> Or should we use Samuel Huntington's concept of "band-wagoning"<sup>30</sup> to interpret these profound hints accumulated atop Ding Yi's canvases? This is the reality that has been made visual by Ding Yi.

One might say that during the first ten years of his career, Ding Yi made use of "Appearance of Crosses" in his attempt to find an interpretation for certain questions that have long been accumulating in his heart—that is, he combed through topics ranging from the Industrial Revolution in the West, to the interpretation of modern art history, to experimentation with materials for painting, and he also engaged in a

布的使用（图<sup>12</sup>），标志着他思想中的“文化针对性”这一观念中新的发展方向——挪用现成品并对其进行改变、重塑以寻求一种文化间的对应关系的探讨。苏格兰格子呢被誉为苏格兰真正的旗帜，曾经是作为区别不同宗族的标志。在中国，它只是一种在工厂生产的布料，没有任何文化象征的含义。开始的时候，丁乙只是想利用布本身的色彩和纹样当底子，因其结构样式与自己的十字符号有某种形式上的关联。作品完成后整块格子布因为大面积地被颜料覆盖，所以其原本的面貌已不易辨认。但由于画面中“十字”的密度和覆盖厚度的变化，仍能依稀看到格子布本来的纹样，好似画的背景。“布料本身的颜色和纹样是对丁乙创作的一种限制，但这种限制也为他提供了一个新的方向”。<sup>27</sup> 利用现成品格子布的观念是丁乙艺术历程转变中的重要时刻，因为格子布本身的功能在丁乙的观念中不仅仅是一块画布，重要的是它所象征的文化身份以及与此密切相关的新的语境中的论争。丁乙认为，由文化间的幻想和误读造成的现实占据着历史的主要版图。比如，中国当代艺术在发生和发展的过程中就是对起到主导性参照作用的西方现代艺术的一个误读的过程。<sup>28</sup> 文化间相互的重叠与消融成为丁乙这一个时期作品探讨的要点。

丁乙对传统和当下的思考无疑是准确的，并在画面上予以清晰生动的把握。尽管他给自己设定的表现元素只有一个“十字”形，但通过从材料到形式中各种可能性细致入微的探索使自己关心的问题在画面上得以最饱满的呈现。唯

transformation of the crosshair and an investigation of material. During the past ten years, then, "Appearance of Crosses" has participated in a discussion of contemporary questions—questions of cultural politics, survival conditions, and urbanization, among other things. It is especially the upheaval that has transformed Shanghai which has caused Ding Yi to reconsider his fascination with the works of Utrillo in the early 1980s and to examine his infatuation with the cityscape of Shanghai. But the contrast between the contemporary moment and the past is difficult to articulate. In another respect, it is precisely the great space opened up by this contrast that can give Ding Yi space in which to wander, to savor repeatedly the history of Shanghai, as well as his personal memories and feelings of his life in this city. In a certain regard, Ding Yi's crosshair and the city of Shanghai are alike: As concepts, they have never changed, yet they are now completely different from what they were in the past.

The Smog of the City—The New Subject in the Background of "Appearance of Crosses"  
To evaluate and to represent the cultural configurations forming around oneself is not an easy task. Yet Ding Yi has noted that "to adopt a neutral viewpoint and record the traces left behind by this historical period during which the city in which I live has been developing at extreme

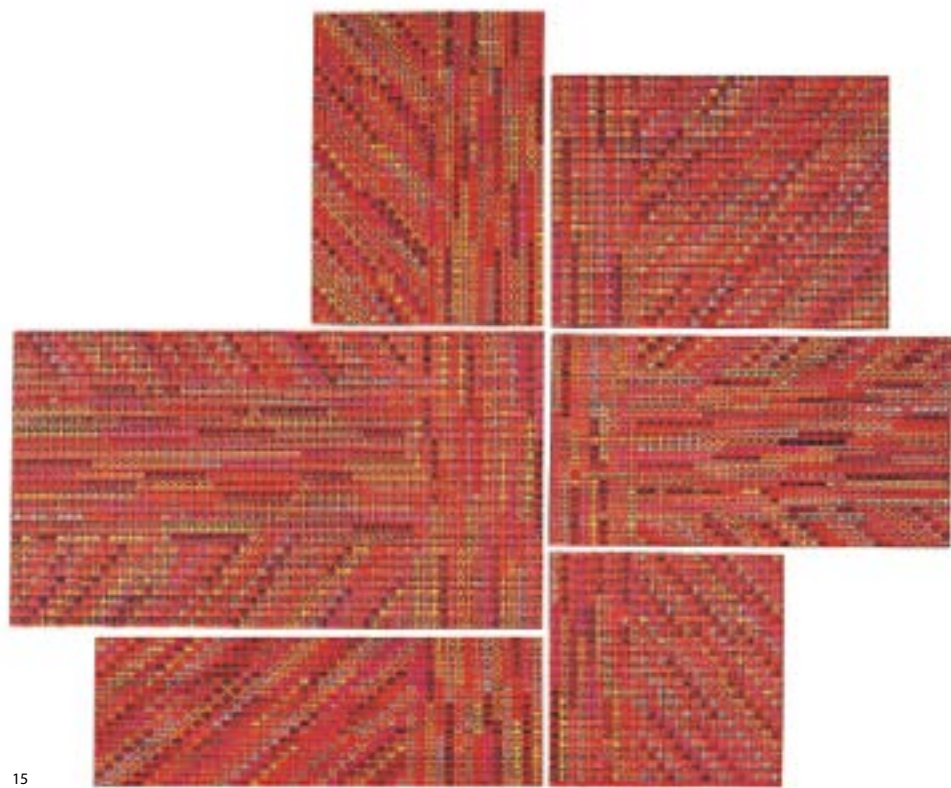
其如此，才显示了艺术家思想和作品在精神上的力度，也就是丁乙在“十示”最开始的初衷——对于精神性的追求。材料实验的早期阶段中对中国传统艺术“遗迹化”的定位让我们领略到了他在画面上主体四周留边的智慧（图<sup>13</sup>）。这个手法在后来的关于城市题材的大量作品里继续沿用着。苏格兰风格的格子布提供的背景因为丁乙巧妙留边而毫无遮掩地释放着光辉，在此基础上的主体部分，即，被艺术家抽象化了的中国社会生活的现实景象则寓身于其上。这是霍米·巴巴在文化研究常提到的文化间的“嫁接”吗？<sup>29</sup> 或是我们应该按照塞缪尔·亨廷顿的搭车理论来理解丁乙画面上这个深刻的暗示？这就是被丁乙视觉化了的现实。

如果说前十年是丁乙通过“十示”把心中长期积淀的问题，如对西方的工业革命到现代艺术史理解再到绘画材料的实验等进行的逐一梳理，并将物化的方式则锁定在对“十字”形的变换和材料的探索上，试图在画面上给这些问题找到注释；“十示”在后十年则是参与了对当下问题的讨论，如文化政治、生存环境及城市化等问题。特别是上海眼下的剧变让丁乙想起上世纪80年代初对郁特里罗的作品和对上海城市风景的迷恋，但此时与彼时的反差是难以言状的。在另一方面，正是这个反差造成的巨大空间可以让丁乙在其中游走，反复品味上海的历史、自己在这个城市中生活的记忆和情感。丁乙的“十字”形和上海这座城市一样，作为概念他们都没有变，但已与过去完全不一样了。

speed—this is exactly what I am supposed to do as an artist.”<sup>31</sup> During the 1980s, Ding Yi engaged in a theoretical investigation of the process of perceiving the artistic forms and ideologies of Western and Chinese traditional art. In a certain sense, however, he had a feeling of observing all of this with indifference. So beginning in the mid 1990s, Ding Yi observed and experienced his body's every pore and his life's every facet being influenced and stimulated by the upheaval in this city. This current trend of societal development, which takes as its referent the course of urbanization and industrialization in Western modern history, is infinitely more convulsive than the path of Western art history. In all respects, the experience and memory of the 1980s is something that cannot be compared to Ding Yi's sense of this contemporary phenomenon. With full vigor, Ding Yi is now pouring his perceptions and his understanding onto his canvases. Yet he is still using his cross-shaped symbols to interpret the strength of the Chinese spirit in this age of flux.

Ding Yi's post-1997 works might be interpreted as indicative of his going beyond his inner spirit, of his beginning to observe the phenomena of the world around him with determination and earnestness. He has carefully surveyed every tiny spot within this city that he so loves. Ding Yi recently recalled, "I have lived in Shanghai for more than





<sup>14</sup> 丁乙,《十示 2007-5》,2007,成品布上丙烯,200×280 cm。Ding Yi, Appearance of Crosses 2007-15, 2007, Acrylic on tartan, 200 x 280 cm

<sup>15</sup> 丁乙,《十示 2005-6》,2005,成品布上丙烯,320×440 cm。Ding Yi, Appearance of Crosses 2005-6, 2005, Acrylic on tartan, 320 x 440 cm.



forty years, and every day I have looked at her appearance. Beginning in the mid 1990s, you could clearly feel that this city was changing and expanding at an alarming speed.... Thanks to this ‘urbanization movement’, nothing is left of the [city’s] Utrillo-like, gloomy, elegant grace.” Instead, he continued, “what this metropolis now gives us are neon lights, streams of cars, crowds of buildings, display screens for stock reports, and billboards everywhere.”<sup>32</sup> Certainly, in the life of today’s metropolitan China, the relationships among people, as well as between people and society, are changing. So how can artists in this historical period express the particular quality of this sort of atmosphere, of this sort of flux? It was more or less at the turn of the millennium that Ding Yi’s works began to brighten. While still painted on checked cloth, glaring fluorescent and metallic colors appeared in his paintings. The psychedelic visual effect of the excess, the wantonness, the chaos, the disorder, the stimulation, and the trends of urban life entered his paintings. The colors and compositions of his recent works all are very different from his earlier paintings. Until this moment, there existed in his canvases a precise, stable structure, which he had developed over more than ten years. Yet this structure has begun to fall apart. What has replaced it are asymmetrical designs in which there exist “paintings within paintings”; or serrated forms of brilliant, commingled colors, coupled with irregular, curvilinear images (Fig.<sup>14</sup>). The

carefully defined, rectangular outline of the canvas impeded Ding Yi’s releasing the power of the city within his heart. Thus, as a means of displaying the strength and brilliance radiated by the core of the city, he combined six canvases of different sizes (Fig.<sup>15</sup>). Because of the changes in the colors and compositions, the paintings have become richer, filled with dynamism. Irregular “principal” forms have appeared in these paintings in which there are so many more layers of crosses. Shanghai is no longer a calm, drizzly city. Ding Yi’s works have begun to reflect and to interact increasingly with the environment, people, and things that surround him. In his recent works, he hopes to echo the noise and excitement of the city. But behind the crosses, one can still sense the chaos and emptiness of rootlessness. Such is Ding Yi’s interpretation of the primary stage of this urban phenomenon.

Like a magician, Ding Yi continues to build his world of crosses today. Independently, he strides along the path toward truth.

城市的尘烟——“十示”背后的新主题

对身边正在发生的文化形态进行判断和再现并非一件简单的事情。丁乙说：“如何以一种中立的立场对自己生活的这座城市飞速发展的这段历史所留下的痕迹进行记录就是我希望作为一个艺术家该做的……”<sup>31</sup>1980 年代丁乙的内心所经历的是一场对西方和中国传统在理论层面上就艺术形式本身和意识形态的认知过程的探讨，在某种意义上有隔岸观火之感。那么，自 90 年代中期开始，丁乙体察到自己生活的每一个毛孔都受到了这座城市剧变的影响和刺激。眼下这场进行中的、以西方近代史上的工业化和城市化的进程为蓝本的社会发展运动远远比西方艺术史来得更加震撼。这份感受在任何一个方面都是 80 年代的经验 and 记忆所无法比拟的。丁乙在画布上正以饱满的激情诉说着自己的认知，仍然是以那些“十字”形的符号，演绎着中国在这个变迁时代的精神的力量。

1997 年以后的作品，可以解读为丁乙走出了自己的内心，开始驻足认真地观察着他身旁的世界的体现。他仔细地看自己钟爱的这座城市的每一个细微之处。“我在上海生活四十多年了，每天看着她的样子。90 年代中期开始，可以明显地感觉到这个城市在以惊人的速度变化着、扩张着……郁特里罗式的灰暗、雅致的风韵随着这场‘城市化运动’已经荡然无存了”，丁乙继续说道：“现在这个都市给我们的是霓虹灯、车流、楼群、股票信息显示屏和遍地的广告牌。”<sup>32</sup>的确，今天中国都市生活中，人与人、人与社会之

间的关系都在改变，艺术家在这个历史时期怎样表现这种气息和变化的特质呢？大约在“千禧年”的时候，丁乙的作品开始亮起来了。还是在格子布上，刺眼的荧光色和金属色出现了。城市生活的浮夸、淫侈、混沌、无序以及刺激、时尚的视觉迷幻进入了他的画面。作品里的色彩和构图都较以前有了很大的改观。在此之前画面里存在了超过十年的严谨、稳定的结构几近土崩瓦解，取而代之的是不对称的“画中画”格局，还有夹杂着耀眼光彩的锯齿状以及曲线的不规则的图像（图<sup>14</sup>）。四平八稳的矩形外框也阻碍了丁乙心中城市的能量的释放，他将大小不等的六件作品拼接在一起（图<sup>15</sup>），来展示城市内核散发出的光芒和力度。由于用色和构图的改观，画面的内容变得更丰富了，而且具有十足的动感。形态不规则的“主体”出现在“十字”构成的层次更多的画面里。上海已不再是灰蒙蒙的安静的城市了，丁乙的作品开始与周围的环境、外部的人和事情有了越来越多的同步互动。他想在作品里反映出这个城市的喧哗和刺激，但十字背后也可以看到无根基的混沌与虚无。这就是丁乙对这场运动初级阶段的理解。

今天，丁乙还在像一个魔术师一样构筑着他的“十字”形世界，在通往真理的途中孤独地走着。

<sup>1</sup> Leon B. Alberti, On Painting, Cecil Grayson (trans.) (London: Penguin Books, 1991), p.61.

<sup>2</sup> Ding Yi (丁乙) was originally named Ding Rong (丁荣). He has called himself Ding Yi since 1985. This could be a reflection of his obsession with simple forms in art, which began during the mid-1980s.

<sup>3</sup> Hou Hanru, “An Excessive Minimalist,” in Ding Yi: (catalogue for Ding Yi’s solo exhibition at Ikon Gallery, Birmingham) (Manchester: Cornerhouse, 2005), p21.

<sup>4</sup> In October 1981, the Shanghai Museum exhibited works from the permanent collection of the Museum of Fine Arts, Boston. Here, Ding Yi saw original works by American abstract artists like Jackson Pollock and Hans Hoffmann for the first time.

<sup>5</sup> In the fall of 1979, Qiu Deshu initiated and organized the “Grass Grass” group in Shanghai. In February of the following year, he opened an exhibition called “Painting for the ‘80s” at the Luwan District Cultural Hall in Shanghai. The exhibition included the works of Qiu Deshu, Chen Juyuan, Yuan Songmin, and eight other artists, all of whom painted in styles strongly influenced by Cubism and Expressionism.

<sup>6</sup> Joan Lebold Cohen, The New Chinese Painting 1949 – 1986, (New York: Abrams, 1987), p67.

<sup>7</sup> Quoted in Li Xiaofeng, “Undercurrent of Calm Water: Interview with Ding Yi,” Xiandai Yishu [Modern Art], no. 4 (2001): p22.

<sup>8</sup> Wu Hung, Chinese Experimental Art at the End of the Twentieth Century, (Smart Museum of Art / University of Chicago, 1999), p.17.

<sup>9</sup> Hou Hanru, “An Excessive Minimalist,” in Ding Yi: (catalogue for Ding Yi’s solo exhibition at Ikon Gallery, Birmingham) (Manchester: Cornerhouse, 2005), p17.

<sup>10</sup> Hans van Dijk, Known in Chiense as Dai Hanzhi, was born in Deventer, Holland, in 1946. In order to conduct research on Chinese contemporary art, he began taking Chinese language classes at Nanjing University in 1986. He collected, organized, and founded the largest archive of materials about Chinese contemporary artists at the time. In 1993, he opened the “New Amsterdam Art Consultancy” in Beijing. That same year, he and Andreas Schmid organized the “China Avantgarde” exhibition at the Haus der Kulturen in Berlin. This was the first exhibition of Chinese contemporary art of such a large scale to be held in the West. In 1998, he, Chinese artist Ai Weiwei, and Belgian collector Frank Uytterhaegen founded the China Art Archives and Warehouse. Hans van Dijk died on April 29, 2002, at the Peking Union Medical College Hospital.

<sup>11</sup> Zhao Chuan, “Yu Youhan and His Students” in The Story of Shanghai Abstraction (Shanghai: Shanghai People’s Fine Arts Publishing House, 2006), p49.

<sup>12</sup> The Chinese art world of the 1980s was more or less divided into two camps:

One was that of the mainstram style, which received official governmental support and which included both traditional Chinese painting and the Socialist Realism that originated in the Soviet Union; the other was a type that took Western modern and contemporary art styles (Everything from Post-Impression to Abstract Expressionism, for example) as its inspiration, that received almost no official support, and that, moreover, gave greater expression to the deepest feelings of the individual and to desires for freedom.

<sup>13</sup> This exhibition, which was organized by the Shanghai Art Museum in May 1988, included nine abstract painters. They were Yin Qi and Meng Luding of Beijing; Yu Youhan, Ding Yi, Pei Jing, and Xu Hong of Shanghai; and Liu Anping, Tang Song, and Yan Lei of Hangzhou.

<sup>14</sup> Li Xianting, What Is Important Is Not Art, (Nanjing: Jiangsu Fine Arts Publishing House, 2000), p.198.

<sup>15</sup> Wu Hung, Chinese Experimental Art at the End of the Twentieth Century, (Smart Museum of Art / University of Chicago, 1999), p.14-15.

<sup>16</sup> Ding Yi’s notes in Decoding Abstraction, (Shanghai: Shanghai Calligraphy And Painting Publishing House, 2007), p25.

<sup>17</sup> Introduction by Hans van Dijk, interview with Ding Yi, 15 December 1997, Beijing International Art Palace.

<sup>18</sup> Monica Dematté, ‘Appearance of Crosses: The Process of Making Chance Theoretical’ in Ding Yi (Shanghai: ShanghART and New Amsterdam Art Consultancy, 1997), 2. This catalogue accompanied two exhibitions: “Ding Yi: Crosses, ‘97” at the Shanghai Art Museum in 1997, and “Ding Yi: Crosses, ‘89-‘98” at the international Art Palace, Beijing, in 1998.

<sup>19</sup> Interview between the author and Ding Yi, October 2007, Ding Yi’s studio at 50 Moganshan Road.

<sup>20</sup> Li Xiaofeng, “Undercurrent of Calm Water: Interview with Ding Yi,” Xiandai Yishu [Modern Art], no. 4 (2001): p22.

<sup>21</sup> Interview between the author and Ding Yi, October 2007, Ding Yi’s studio at 50 Moganshan Road.

<sup>22</sup> Ding Yi’s notes, “Random Thoughts on Art”, included in “Special Compilation on Non-Mainstream Painting”, Jiangsu Huakan [Jiangsu Painting Journal], no. 2 (1993).

<sup>23</sup> ibid.

<sup>24</sup> This word appeared in a letter that Ding Yi sent to Bo Xiao bo, published in “A Person Who Retires into Abstraction”, The Story of Shanghai Abstraction, (Shanghai: Shanghai People’s Fine Arts Publishing House, 2006), p.72.

<sup>25</sup> ibid.



<sup>1</sup> Leon B. Alberti, On Painting, Cecil Grayson (trans.) (London: Penguin Books, 1991), p.61.

<sup>2</sup> 丁乙原名丁荣，自 1985 年起改为丁乙，这也许可以作为他在艺术上于 80 年代中期开始对极简形式痴迷的一种解读。

<sup>3</sup> 侯瀚如，《一位过度的极简主义者》刊于展览画册《丁乙》，Ikon 美术馆，角屋出版社，曼彻斯特，2005 年，第 21 页。

<sup>4</sup> 1981 年 10 月，来自美国波士顿美术馆的藏品在上海博物馆展出，丁乙得以首次看到美国抽象艺术家波洛克、霍夫曼等的作品原作。

<sup>5</sup> 1979 年秋由仇得树发起，成立于上海的“草草社”。该社在次年 2 月，于卢湾区文化馆举办了“80 年代画展”，展出了仇得树、陈巨源和袁颂琨等 11 位艺术家创作的具有立体主义和表现主义风格的作品。

<sup>6</sup> Joan Lebold Cohen, The New Chinese Painting 1949 – 1986, (New York: Abrams, 1987), p67.

<sup>7</sup> 见刊于《现代艺术》杂志 2001 年第 4 期,李晓峰撰写的《静水暗流——丁乙访谈》，第 22 页。

<sup>8</sup> Wu Hung, Chinese Experimental Art at the End of the Twentieth Century, (Smart Museum of Art / University of Chicago, 1999), p.17.

<sup>9</sup> 见侯瀚如，《一位过度的极简主义者》刊于展览画册《丁乙》，Ikon 美术馆，角屋出版社，曼彻斯特，2005 年，第 17 页。

<sup>10</sup> 戴汉志本名为 Hans van Dijk，1946 年生于荷兰的 Deventer，为了研究中国当代艺术，1986 年起在南京大学学习汉语。他收集、整理并建立了当时最大的关于中国当代艺术家的资料档案库。1993 年在北京成立“新阿姆斯特丹艺术咨询”。同年与施岸笛 (Andreas Schmid) 策划在德国柏林世界文化宫的“中国前卫艺术展”。这是中国当代艺术第一次在西方以如此大的规模得以展现。1998 年与中国艺术家艾未未和比利时收藏家弗兰克 (Frank Uytterhaegen) 共同创建了中国艺术文件仓库。2002 年 4 月 29 日戴汉志病逝于北京协和医院。

<sup>11</sup> 赵川《上海抽象故事》第五章《余友涵和他的学生们》，上海人民美术出版社，2006 年，第 49 页。

<sup>12</sup> 1980 年代的美术界大致分为两个阵营：一是受到官方支持的主流艺术形式，包括中国传统绘画和源于前苏联的现实主义绘画形式；另一个是几乎不受官方支持的以西方近现代艺术风格样式（如后期印象主义到抽象表现主义绘画等）为主要蓝本的，更多地表达个人内心情感和自由愿望的艺术形式。

<sup>13</sup> 1988 年 5 月，上海美术馆组织的这次展览邀请了九位抽象绘画艺术家，他们分别是北京尹齐、孟禄丁，上海的余友涵、丁乙、裴晶、徐虹，杭州的刘安平、唐宋和颜磊。

<sup>14</sup> 栗宪庭：《重要的不是艺术》，江苏美术出版社，2000 年，第 198 页。

<sup>15</sup> Wu Hung, Chinese Experimental Art at the End of the Twentieth Century, (Smart

Museum of Art / University of Chicago, 1999), p.16-17.

<sup>16</sup> 见《解读抽象》中刊载的丁乙的创作札记，第 25 页，上海书画出版社编，2007 年。

<sup>17</sup> 经戴汉志介绍，笔者与丁乙 1997 年 12 月 15 日在北京艺苑美术馆的访谈。

<sup>18</sup> 莫尼卡·德玛黛 (Monica Dematt é)：《“十示”：偶然性被理论化的过程”，刊载于画册《丁乙》，第 2 页。（由新阿姆斯特丹艺术咨询和香格纳画廊共同策划，于 1997 年在上海美术馆展出的《1997 丁乙作品展》及次年于北京的国际艺苑美术馆展出的《“十示：89-98——丁乙作品展》）

<sup>19</sup> 笔者与丁乙于 2007 年 10 月，在莫干山路 50 号他的画室内的访谈。

<sup>20</sup> 见刊于《现代艺术》杂志 2001 年第 4 期,李晓峰撰写的《静水暗流——丁乙访谈》，第 22 页。

<sup>21</sup> 笔者与丁乙于 2007 年 10 月，在莫干山路 50 号他的画室内的访谈。

<sup>22</sup> 丁乙创作札记《艺术杂论》，刊载于《江苏画刊》“非主流绘画特辑”，1993 年第二期。

<sup>23</sup> 同上

<sup>24</sup> 这个词见于丁乙致薄小波的信，刊载于赵川：《上海抽象故事》第五章《在抽象中引退的人》，上海人民美术出版社，2006 年，第 72 页。

<sup>25</sup> 同上

<sup>26</sup> 见《解读抽象》中刊载的丁乙的创作札记，第 25 页，上海书画出版社编，2007 年。

<sup>27</sup> 见钱乃婧《丁乙：“十示”的段章》（手稿第 16 页），收录于由吕澎主编的《当代艺术家丛书》，四川美术出版社，2007 年。

<sup>28</sup> Wu Hung, Chinese Experimental Art at the End of the Twentieth Century, (Smart Museum of Art / University of Chicago, 1999), p.15.

<sup>29</sup> Homi Bhabha, The Location of Culture, (London and New York: Routledge, 1994), p.219.

<sup>30</sup> Samuel P. Huntington, The Clash of Civilization and Remaking of World Order, (New York: Touchstone Book, 1996), p.236.

<sup>31</sup> 见《解读抽象》中刊载的丁乙的创作札记，第 25 页，上海书画出版社编，2007 年。

<sup>32</sup> 笔者与丁乙于 2007 年 10 月，在莫干山路 50 号他的画室内的访谈。

## 丁乙和抽象的不可能性高逸远

多年前我观看过一个录像，记录瑞士雕塑家贾科梅蒂 (Alberto Giacometti) 处理一个半身塑像的过程。他只要用手指在塑像面颊上挤压下，那么，仿佛出于本能，他也就 要拿捏下塑像的颈部，然后，似乎觉得一种无形的平衡被打破了，他再去调整下塑像的头后部。各部分都相互关联。改动了某部分，其他部分必然要做相应调整。

贾科梅蒂和丁乙原本毫不搭界。一个在存在主义重镇巴黎做他的人像雕塑，一个在进入改革开放时代的上海做抽象绘画。但他们二人的作品有两点极其相似。首先，他们的作品都涉及城市和都市人的生活。其次，创作时，他们作画方式不是分段完结各个局部，而是视整个雕塑或整块画布为相互关联的整体进行处理，他们感知内在情感，视塑像和画面为一个生命体，因此某处的变化就牵涉到中心点或其他各处的调整。

丁乙比喻自己的创作方法为下围棋，“我在这里画一个点，然后在画布的另一个角画另一个点。从点到线，线到面。我像下围棋一样构建画面。先画中心，再画四边，这是围棋的布局,尽管我自己并不会下围棋。整幅画的结构画完后，我开始在方块里面添加“十字”或其他符号，不过，这时我还没有最后确定颜色。等整幅画完成了,我再回去看颜色，也许那时候我才决定：这里的白不需要这么白，我就把它往灰里画。有时会是相反。”<sup>1</sup> 他关注细节，却不失整体感。<sup>2</sup>

### Ding Yi and the Impossibility of Abstraction

Tony Godfrey

Many years ago I saw a video of the Swiss sculptor Alberto Giacometti working on the clay of a portrait bust. His fingers would push in the cheeks of the bust and then, as if in an essential response, he would pinch a section of the neck, and then again, as if some invisible balance had been destabilised, adjust a lump on the back of the head. Everything was connected. An action on one part of the sculpture would make another action elsewhere necessary.

Initially it seems hard to think of an artist more unlike Giacometti than Shanghainese Ding Yi. The one made figurative sculptures at the height of existentialism in Paris, the other abstract paintings in Shanghai beginning in the Deng Xiaoping era. But two key things are remarkably similar in their respective works. Firstly, they both make work about the city and human life in the city. Secondly, that when they work they do not complete one section by one section methodically, but try and treat the whole sculpture or canvas as one interconnected whole where their sensitivity to the inner mood or life of the sculpture or painting beneath its skin means that a touch in one corner requires an adjustment in the centre or on the other side.

Ding Yi describes his working method as like playing Go. ‘I am not painting in order,’ he says. Sometimes I put one point here, sometimes I start to put another point on the

<sup>26</sup> Ding Yi’s notes in Decoding Abstraction, (Shanghai: Shanghai Calligraphy And Painting Publishing House, 2007).

<sup>27</sup> Qian Naijing, “Ding Yi: Short essay on the ‘Appearnace of Crosses’” in Contemporary Artists Series, edited by Lv Peng (Chengdu: Sichuan Fine Arts Publishing House, 2007).

<sup>28</sup> Wu Hung, Chinese Experimental Art at the End of the Twentieth Century, (Smart Museum of Art / University of Chicago, 1999), p.15.

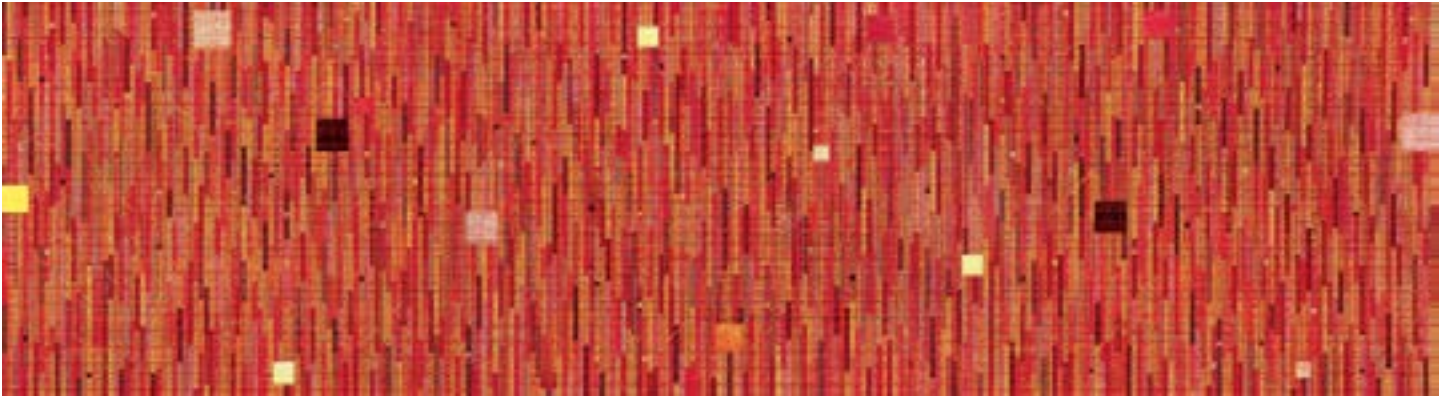
<sup>29</sup> Homi Bhabha, The Location of Culture, (London and New York: Routledge, 1994), p.219.

<sup>30</sup> Samuel P. Huntington, The Clash of Civilization and Remaking of World Order, (New York: Touchstone Book, 1996), p.236.

<sup>31</sup> Ding Yi’s notes in Decoding Abstraction, (Shanghai: Shanghai Calligraphy And Painting Publishing House, 2007)

<sup>32</sup> Interview between the author and Ding Yi, October 2007, Ding Yi’s studio at 50 Moganshan Road.





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<sup>1</sup> 丁乙，《十示 2010-9》，2010，成品布上丙烯，220×810 cm。Ding Yi, Appearance of Crosses 2010-9, 2010, Acrylic on tartan, 220 x 810 cm.

other side of the painting. ‘From spot to line and line develops into pattern. I structure my painting like playing Go. Take the centre, take the corner! I paint the middle part as the first place. This is quite like a Go game strategy. But I don’t play Go myself. After I finished the big frame, I go back to the big square, I would put something, symbols or cross, not knowing yet what or which colour. Maybe the white here doesn’t need to be so white after I finish the work, so I can paint them grey. Sometimes the opposite, I increase the whiteness of the white frame.’<sup>1</sup> His approach is to deal with the detail but always with a sense of the overall feeling.<sup>2</sup>

In short, Ding Yi’s need is to deal with the organic complex he can sense whilst wrestling with the facets or details of that whole. “A grid filled with crosses”, which is what his painting essentially is, does not sound like a formula for a complex picture. And why, indeed, does he need to focus on any of the details when each will be nothing more than just another cross? Couldn’t his assistants fill them in for him?

‘I have an assistant now,’ he admits. ‘He helps me to stretch the canvas. Before that I always stretched my own canvas. But for the actual painting I will never use an assistant.’ Everything depends on the touch of his hand, on how his sensibility mediates both with his intention and what

the materials before him, be they paper, canvas or tartan, somehow suggest.

Perhaps people do not think of him as an intuitive artist: as he himself notes, many people think he is just doing the same painting over and over again. But the work is complex and there is a good deal of variety in his work. Each painting is very different. Indeed, and this is important, each cross is unique to some extent.

What are the ingredients that make up this complexity and this variety? They are the scale, the vectors within the grid, the colour, the materials and the marks themselves. Undoubtedly however it is the colour which, especially in the recent paintings, strikes us first: for example when I visited his studio and stood in front of 2010-9 (Fig.<sup>1</sup>) I felt as if I was being shouted at by a crowd of people, or hit by a barrage of orange and red. It was the visual equivalent of that moment when one opens the oven door and a wave of heat bursts out on one of that overload of sound that composers and music arrangers from Wagner to Phil Spector have termed a “wall of sound”.<sup>3</sup> One instinctively steps back in recoil.

Scale matters here too: 2010-9 is a very large painting! It is one designed for a hotel lobby and intended to make a

简言之，丁乙需要做的，就是在精心解决局部和细节时，同时处理好他所感知到的那个有机的复合整体。“布满 ‘十字’ 的栅格”，这是他作品的基本样式，听上去并不复杂。那到底是为什么，他需要如此关注细节，它们不就是接二连三的十字嘛？助手不能替他代劳？

“我现在有一个助手，”他说，“他替我抻画布，以前我是连画布都自己抻。但实际作画时，我从不用助手。”一切都取决于他的手感，取决于他如何处理创作意图和材料间的关系，这些材料或是纸本，或是油画布，或是格子布，因物而异。

别人或许不认为他是个直觉型的艺术家：就像他自己所说，许多人都认为他只是在不停地画同一幅画。但他的作品是复杂的，他的作品存在众多变化。每张画都有特点。事实上，这是重点所在。一定程度上，每个“十字”都是独一无二的。

组成这种复杂性和多样性的要素是什么？它们是尺度，格子内的矢量，颜色，材料和记号本身。毫无疑问，色彩首先打动了我们，特别是在他近期作品中。比如，在我拜访他的画室，面对作品《2010-9》（图<sup>1</sup>）时，我感觉好像一群人在我周边叫嚷着，又像是受到密集的橙色和红色的冲击。这种视觉感可作如此比喻：你打开一个烤炉，一股热浪扑面而来，同时你满耳充塞着从瓦格纳到菲力·斯拜特（Phil Spector）那些作曲家或音乐人所说的“音墙”般的音响<sup>3</sup>。你禁不住要小心退避了。

powerful effect from a distance. ‘These three canvases will be put on the wall behind the reception facing the main entrance. You need to walk quite a distance to get a close look of the paintings. Because of their size and colour, they are stunning to the eyes.’ The lines appear to be going up and down vertically like the neon signs one sees in Asia<sup>4</sup> on corners - or like the digitalised display screens in the movie The Matrix. When I describe the base colour of the painting as shocking pink he corrects me: ‘No! Neon pink and red. The pink colour is inspired by the city I live in. In Shanghai things visually are amazingly big, stunning and always shocking. I created this artificial space with advertising colour to reflect the situation of Shanghai.’

There are cultural differences here, as he notes, ‘Last time when I had a show in Cologne in Germany one viewer asked me why I painted so bright - it seemed so surreal for an European. But in Shanghai no one reacts to this stunning colour. Such colours are everywhere; they are Shanghai reality.’

These colours almost physically push you back: they create space, or rather, it seems these rows of colours and crosses move out into the space between viewer and wall. In this they operate more like American Minimalist Dan Flavin’s neon light pieces than traditional painting: they

尺度对此画依然重要。《2010-9》画幅非常大！专为某宾馆大堂而做。从远处看，非常有力度。“这三幅画将挂在酒店接待台背后的大墙上，面对酒店大门。你得站得远些才能看清画面。画面线条上下垂直，宛如亚洲随处可见的霓虹灯<sup>4</sup>，或像是电影《黑客帝国》里数码化显示屏。我将画的底色比作为骇人的粉色，丁乙纠正说：“不，是霓虹灯一样的粉色和红色。我生活其中的城市启示了这种粉色。在上海，所有东西在视觉上都大，让人晕眩，总令你瞠目结舌。我用广告色做出这个人造空间，来反映上海的景观。”

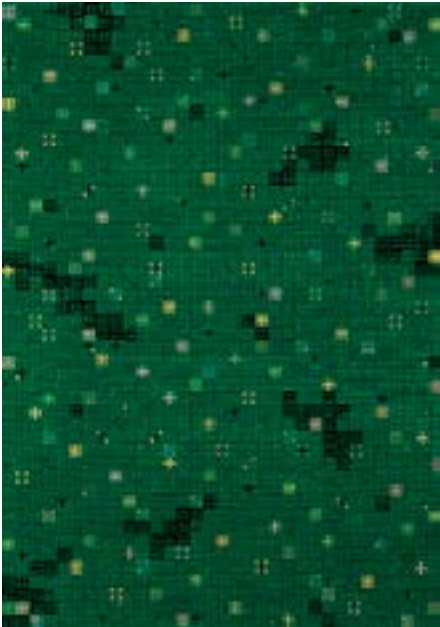
这里面有文化差异，他指出：“上次在德国科隆做展览时，有个观众问我为什么画得这么光彩夺目——在欧洲人看来这非常不真实。但在上海，没人觉得耀眼。这样的颜色随处可见。这是上海的现状。”

这里，画的颜色似乎以自身的力量挤压你，在墙和观众之间冲撞出自己的空间。它们更像是美国艺术家丹·弗莱文（Dan Flavin）的灯管雕塑而不是传统的绘画，它们打开的不是通向画面里的假想的窗口，而是在房间中制造出一个空间。“十字”的节奏和颜色的密集让这空间颤动着，只有在我们穿过荧光色给我们的初始的冲击后这种感觉才变得明显。在我们习惯了颜色的飘忽感后，离画面越近，画面的细节和多样也愈明显，比如画面垂直方向分布着的“十字”从1个到14个或更多不等，图案从不重复。而且画面中一贯的垂直线条会被一些由6个“十字”组成的正方“十字”

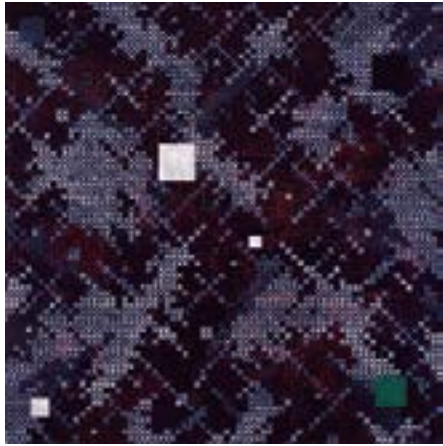
do not create a fictive window with an illusion of space behind: they create space in the room. The space however fluctuates, for the rhythm of the crosses and the intensity of the colour varies a good deal. This only becomes apparent when we have overcome our initial assault by neo-colour. The closer we get and the more we get used to the vibrancy of colour the more detail and variance we realise there is: the vertical sequences can, for instance have between one and fourteen or more crosses in them. There is no repeated pattern. And, moreover, this seemingly relentless vertical movement is interrupted by squares that may be up to six by six crosses big and which, in addition, are orientated on the edge of the cross or rather than the centre. Being so skewed they seem to hover in front of the vertical columns. Indeed the crosses themselves are very different one from another: sometimes they are made with one colour, sometimes two, sometimes three. If we get very close we discern they are all slightly different: they are clearly hand painted.

This is a far from detailed formal description: there is an awful lot to see! What may have initially seemed almost mono-tonal and merely brash transpires to be exceptionally complex and subtle. It is is not the same as Frank Stella’s 1964 dictum. “What you see is what you get”. Whereas American abstract painting of the Sixties (Stella, Noland, etc.) emphasises the simple gestalt of the work to the point





2



3

<sup>2</sup> 丁乙,《十示 2008-25》, 2008, 成品布上丙烯, 200×140 cm。Ding Yi, Appearance of Crosses 2008-25, 2008, Acrylic on tartan, 200 x 140 cm.

<sup>3</sup> 丁乙,《十示 2011-3》, 2011, 成品布上丙烯, 200×220 cm。Ding Yi, Appearance of Crosses 2011-3, 2011, Acrylic on canvas, 220 x 220 cm.

of reducing it to something depressingly like a corporate logo, Ding Yi, like those others who have sought to reinvent abstraction in recent years, emphasises complexity and the detail.

Different colour combinations create different moods. For example, in contrast to 2010-9, look at 2008-25 (Fig.<sup>2</sup>), a predominantly green painting. It is calming: the rhythms are gentler, there are just a few casual chords of filled-in black squares. The movement however, is not up and down, but towards us, into our space: single isolated crosses shine at us like stars appearing in the night sky, or like bubbles floating up to the surface of a pond and popping.

Or again, in a very different recent painting 2011-4 (Fig.<sup>3</sup>) colour creates a different mood and a different space. The viewer's sensation is rather like that of looking down on the earth, as in an aerial photograph. We have a sense of hovering. The larger squares of white, black or green hover above the areas of white, black or grey crosses that themselves seem to hover above a black/red surface. This sense of hovering, of being affected phenomenologically by making us seem slightly out of our body as if we were levitating, paradoxically involves a more heightened awareness of our body.

Colour creates space and mood - our responses are part cultural, part ergonomic, part intuitive and poetic. Even though Seurat and Signac, the masters of Neo-Impressionism and specifically pointillism in the late nineteenth century, and whose work can be usefully related to Ding Yi, used colour theory and method, they ultimately relied on an intuitive, poetic sense of what was right.<sup>5</sup> Like Ding Yi's their work began very much as a response to the dynamism of city. In searching to express the vibrancy and vivacity of the new urban life they ended creating works of radiant stasis - a paradox not dissimilar to Ding Yi's work. Theirs was a way of painting that seemed highly scientific but that in practice was all about mood and temperament (Seurat, calm, restrained; Signac, assertive, dynamic).<sup>6</sup> Signac's paintings unlike those of his sometime tutor Seurat were increasingly bright, even lurid. His 1892 painting Woman at well was subtitled "decoration for a panel in half light"<sup>7</sup> He designed colours that would seem to glow in the half-light, indeed in his later work Signac sought to reinvent colour as radiance or light - and it is here especially we find a concordance with recent work by Ding Yi.

If the first sensation of looking at a Ding Yi painting is colour the final sensation, as we get up close, is of scanning the myriad of cross marks that compose the surface. He is the artist of the cross, just as Seurat was the artist of the

方块打破, 这些方块也不是方方正正, 而是从边缘切割过来, 如此的变形让它们仿佛是凌驾于背后的垂直线条之上, 一种悬空的感觉油然而生。就连十字也各不相同, 有纯色的, 有两三个颜色画成的, 走近认真看的话, 每个十字细节的微小差异: 线条的稠疏, 长短的不同, 更让我们确定它们是一个一个用手画出来。

画面上微妙的细节差异使起初简单重复的印象变成了非常复杂和微妙的感受。这和弗兰克·斯特拉 (Frank Stella) 1964 年提出的名言——“你看到的就是你得到的。”所描绘的感受截然相反。上世纪 60 年代的美国抽象派画家, 比如斯特拉 (Stella)、诺兰德 (Kenneth Noland) 着重将作品简化到如同企业商标一样的极致, 相反, 丁乙注重在画面的复杂性和细节中重释抽象性。

不同色彩搭配制造不同情绪氛围。相比荧光红粉色的作品《2010-9》, 以绿色为主的作品《2008-25》(图<sup>2</sup>) 给人平静感: 节奏平和, 黑色的方块如随意的和声。画面动感不是上下方向, 似乎朝向观者涌来。孤立的“十字”如夜空中闪烁的星星, 又如从湖面冒出然后破裂的气泡。

作品《2011-3》(图<sup>3</sup>) 给人感觉是从空中俯瞰地球。我们如同悬浮在空中观看着悬浮在黑、白、灰“十字”上的白色、黑色和绿色的方块, 那些“十字”又似乎悬浮于黑 / 红色层之上。我们仿佛在升腾, 稍稍脱离了自己的身体, 这种现

dot. Yet that does not tell us much, anymore than saying Robert Ryman is the artist of white or Daniel Buren is of vertical stripes. It is a condition, a given, like the notes a composer makes music out of. When in 2005 he responded tartly to an interviewer, 'The cross is not so important to me anymore. I am more concerned now with the composition of the whole painting, the development of the whole structure of the work,'<sup>8</sup> he was seeking avoid being trademarked with the cross as Yue Minjun is with big teeth or On Kawara is with dates.

Ding Yi has on more than one occasion noted that his teacher Yu Youhan 'taught us to figure out what Cezanne was. At that time to be able to understand Cezanne was a watershed. It was extremely important.'<sup>9</sup> A painting is a conglomeration of marks, never more so than in Cezanne where the directions of those marks (the vectors) create the painting - much as breaths complete a life. Each mark is in isolation dumb, but seen with others its nuance becomes apparent.

When we first draw, as children, with pencil, crayon on paper or with a stick in the sand, the first mark we make is a line; the third type of mark is a O - a line joining itself up. The second mark we make is of two lines crossing X. (Imagine how very different Ding Yi's work would have been if he had

象学意义上的存在的悬浮感, 悖论般地增强了我们对自己身体的意识。

颜色可以制造空间和情绪——我们做出文化上的、身体上的、本能的和诗意的反应。丁乙的作品可以同 19 世纪晚期新印象派和点彩派的两位重要代表人乔治·修拉 (Georges Seurat) 和保罗·西涅克 (Paul Signac) 做比较, 这两位大师在应用色彩时虽然遵循着色彩的科学原理, 但最终他们是凭着直觉和灵感施色的。<sup>5</sup> 同丁乙很相似, 这两位艺术家的作品也是对城市活力的表现。为寻求表达新都市生活的蓬勃活力, 他们最终创作出的是表现活力呆滞的作品——相似的悖论也存在于丁乙的作品中。这种表面看着严谨科学的表现方法实际都是心情和情绪的表达。修拉的作品平静内敛; 西涅克的作品激昂, 活力四射。<sup>6</sup> 和曾为其导师的修拉不同, 西涅克的作品日益绚丽, 甚至变得艳俗。他 1892 年的作品《井边女子》的副标题是“为朦胧光线下的仪表盘所做的装饰”。<sup>7</sup> 他调制出似乎能在微光中发亮的颜色, 事实上在晚期作品中, 西涅克力图重新使用像辐射或亮光一样的颜色——正是在此处我们找到了和丁乙近期作品相一致的东西。

如果说丁乙作品中最初吸引人的是色彩, 那走进细看, 最终吸引你的是画面上密布的十“十字”符号。他是绘画“十字”的艺术家, 就像修拉用点彩作画。这样的比较说明不了什么问题, 就好像说罗伯特·莱曼 (Robert Ryman) 是个

opted for the O. The circle is enclosed, the cross reaches out like atoms seeking molecular involvement.) His basic mark is as basic to our hands as breathing is to our lungs.

How do we write about abstract painting? Just as American abstract or formalist painting of the Sixties turned out to be a cul-de-sac, so formalist writing as epitomised by the followers of Clement Greenberg turned out to be a dry, academic and limiting discourse. Attempts to write about abstract painting in the light of French theory (Derrida et al.) have led to writing that is even more arcane and also chronically divorced from the actual physical experience of looking at the individual paintings one by one. We must always begin by describing the paintings and how they affect us. Metaphor may be important here: one area in which formalist writing was blinkered was in denying the variable associations painting entices from us. We understand the world by making comparisons. We experience the world through our bodies more richly if we accept synaesthesia, the way the senses blur together, rather than strait-jacketing ourselves in the modernist notion of the purity of any specific medium. The nature of the mind is associative or metaphorizing: the notion that abstraction can be pure and without associations is a myth.

Of course, we also have to understand any artist partly in



画白色的艺术家，丹尼尔·布伦（Daniel Buren）是个画垂直条纹的艺术家。符号，色彩或条纹只是一个条件，一种给定的东西，就像作曲家用音符作曲。他在 2005 年的一个采访中说过：“十字对我已不那么重要，我现在更关心整幅作品的构图，作品整个结构的发展。”<sup>8</sup> 丁乙不愿意把十字做为自己的标识，就像人们看到笑面人就想到岳敏君，说到重复日期的艺术家就是河原温 (On Kawara) 那样。

丁乙多次提到他的老师余友涵教会他认识塞尚的重要性。“理解塞尚是我创作中的分水岭，对我有着指点迷津的重要性。”<sup>9</sup> 一幅画就是是无数痕迹的垒砌，这点在塞尚作品里表现得尤为明显，在塞尚那里，画笔的方向构成了绘画的本身，如呼吸成全生命。每一笔都是独处、沉默的点，但对比起来看，就能发现其间显著的差异。

孩提时，我们开始用铅笔、蜡笔在纸上，或是用木条在沙上画画，首先画下的是线；我们画出的第二个符号是两线相交形成的“X”，画下的第三个符号形状是“O”——一条线将自身串联起来（想象一下丁乙如果画的是圈而不是“十字”，他的画会是多么的不同。圈是封闭的，而“十字”向外伸展，如原子力图聚拢分子。）他画中的基本符号对我们的手来说是很自然画出的符号，就像是我们的肺天然能呼吸。

该怎样评论抽象艺术？正如美国抽象艺术或是上世纪 60 年代的形式主义绘画最终走入死胡同，以格林伯格 (Clement

Greenberg) 的追随者为代表的形式主义批评也变得枯燥、学院气、观念局限。按照法国理论（如德里达之流的理论）评论抽象绘画的尝试使得文章变得更加晦涩难懂，而且，渐渐地脱离了对每张画的具体的观看体验。评论当从描述作品、讲述对画的感受开始。比喻和联想在这里很重要。我们对世界的感知不是孤立的，通过通感，我们的感知会更加丰富。联想和比喻是人类思维的天性。抽象艺术是纯粹的、无关联的说法只不过是是个神话。

艺术家也不是孤立的，谁都需要从同行或是先辈那里吸取营养，捕捉灵感。比如丁乙的艺术显然是受了蒙德里安的影响。过去二十年里抽象艺术发展中最关键的一步就是重申细节，重新获取在细节和复杂性中可能存在的令人愉悦的东西。比如巴西艺术家贝阿提斯·米拉塞斯 (Beatriz Milhazes) 从里约喧闹的狂欢节中汲取灵感，她的抽象艺术强劲复杂；出生埃塞俄比亚的美国艺术家朱莉·梅雷图 (Julie Mehretu) 利用城市规划和几何图再创假想空间；我们也不应该遗忘里希特 (Gerhard Richter)，他最好的抽象作品既有结构的复杂性，又表现出能引起共鸣的情感。以含蓄或直白的手法，表现出“真实”世界的非纯粹性，是近年来大多数优秀作品中至关重要的手法：比如美国人大卫·里德 (David Reed) 使用电影语言和神秘物，或是拉斯克尔 (Jonathan Lasker) 使用的涂鸦手法。德国的阿尔伯特·厄伦 (Albert Oehlen) 作品中展示的复杂的，甚至令人生疑的前后矛盾的空间，似乎是未来发展的方向，而美国形式

we were dancers to music. This is an art of the body, where we responds not just with flickering eyes but body and feet to move in and away from the enticing details. Furthermore, this is an art of the body in that it is made with hand and fingers and bears their traces.<sup>11</sup> It is important that Ding Yi makes his own painting, that they are highly autographic.

His physical approach to the painting is like that of a geologist measuring a rock face, looking for fissures and flaws and other accidents of formation: ‘On the top of the painting, I stand on a ladder. In the middle part, I stand. The lower part sitting and the lowest part, I have to sit in a crouch. My motion is also up and down.’ He traverses the painting face, making and adjusting cross after cross, eyes close to the surface, intent on each detail, each cluster of incidents, but always with a sense in his mind of the “whole thing”. But there must be pauses and breaks: working this close to the canvas, especially when he is using the neon colours that assault the retina, is tough on eyes and concentration sapping. He says he cannot work for more than two hours in a stretch.

Ding Yi started to paint with neon colours in 1998. ‘I felt before,’ he said, ‘that my painting didn’t relate so much with the Chinese society I lived in. I enjoyed painting my own world, my own experience. It was in 1998 that I had

主义批评流派——曾经主宰并扼杀了抽象艺术，所强调的平白单调的风格将没有出路。

我们谈论重新注入情感，重申在世界和观众之间抽象性存在的方式。丁乙的作品进入我们的空间，我们的身体做出反应，我们就像是闻歌起舞的舞者。这是一种身体的艺术，我们的反应不仅是眨巴眼睛，身体和双脚也随着迷人的细节前后移动。此外，这也是由手和手指以及它们留下的痕迹所组成的身体艺术。重要的是丁乙亲手作画，并且每幅作品都亲笔签名。

丁乙俯身作画，就像地质学家在测量岩石表层，寻找裂痕和缝隙和其他能说明其生成过程的信息。“画到上端部分，我登上梯子。到中间部分，我就站着。下端部分，我坐着画。画最底端部分时，我就得蹲下了。我身体也是上下运动的。”线条完成后，丁乙再回头审视画面，作修改，加“十字”。在描画局部的时候心里总是装着整幅画。丁乙的眼睛受到了很大的伤害，不仅是眼睛离画布近，在做荧光系列时，耀眼的荧光色强烈地刺激眼睛，以至注意力产生疲劳。丁乙说他每次连续作画不能超过两小时。

荧光系列是 1998 年开始创作的，在此之前丁乙的作品多是沉浸在自己的小世界里，和他生活的社会没有多大关联。但一件事改变了他。“1998 年有一位美国评论家到我画室看画，他说的一句话刺激了我，他把上海的艺术家和上世

a talk with an art historian from the U.S who was visiting my studio. He compared the art by Shanghai artists in 1998 with the art in Paris in the 1930s. He wanted to know why artists in Shanghai were only revelling in their own personal world but didn't make any comment on the world they lived in. “The city is changing drastically: how come artists don't react?” he asked. His question made me think and looked at the city I lived in. It pushed the trigger of my neon colour series.’

The lights of a city move. They turn off and on, they flash and flicker, on, off, on, off... the LED signs move rapidly from side to side, or from top to bottom, lights swing up and down the facades of buildings. The colours change - green to blue to purple to... These colours and lights shout for attention: they blink ever more ferociously in a bid for our attention. the lights of a city seek to outdo each other: to be brighter. They seek to invade our eyes and mind. Even if we close our eyes the afterimages are still there on the inside of our eyelids. The Asian cities, Shanghai, Hong Kong, Tokyo, are perhaps the brightest in the world.

‘Shanghai is special for me,’ Ding Yi said. ‘Shanghai sends signals to people, to the cities around to look up to it, to make their tomorrows like Shanghai’s. It is commercial, it is business, it is noisy, dirty, dizzy, chaotic and fast forwarding.

纪 30 年代的巴黎艺术家做比较，他不明白中国社会发展如此迅速，变化飞快，艺术家怎么能不对他们生活的社会表示态度。他的话让我重新审视我自己的作品，荧光系列就是在那时开始的。”

城市灯光不停闪烁。打开、关上；再打开、再关上；屏幕上的光影上下左右变化着，灯光照在建筑物上，变化出不同颜色，努力吸引着我们的注意力。城市的灯光在我们眼前不停顿地闪耀。即使你闭上眼睛，光也在侵入着你的眼皮、渗入你的思维。上海、香港、东京等主要的亚洲城市或许是最明亮的城市。

上海对丁乙太重要了。“上海的生活是全中国人民都向往的，上海周边的城市都在效仿上海，这里的今天就是其他城市的明天。这里生活节奏快，商业化，喧嚣，脏乱。但城市在朝前发展。在我作品中表现的并不是这些特点，我尽量用中立的态度，真实地将我的城市描绘出来。”

这很像印象派画家和 19 世纪后期的新印象派画家的态度。他们退后一步，以理性的目光观察他们的城市，用表现光效的方式描述现代都市。

“我也退后一步，”丁乙说，“但我有时也积极参与其中，我要表达出我对城市的感受，再现这座城市的混乱无序，不过就是在我的画面看似杂乱无章的时候，我从来没有失去

In my paintings I don't necessarily want to emphasise these characters. I want to keep a neutral attitude to look at my city and depict the city as it is.'

I commented, ‘That is rather like some of the Impressionist and Neo-Impressionist painters in the late 1800s. They stepped backward and looked at the city in a rational way, using optical effect to describe the modern city.’

‘I step backward too.’ Ding Yi replied. ‘But sometimes I am more participating too. I want to express this feeling about the city. I want to describe the disorder of the city. I make paintings really chaotically. But I always have a rational control. I am not just depicting what I see. I often reflect on what I have seen and try to get into something deeper in my spiritual world. I can feel spiritually lost in my neon lights. I want to get back to a state of mind that is mine, that is calm, that is a bit away from the reality. But I can’t really go back to the same state of mind as before. I am searching for something that is floating about this world here.’

The most commonly used metaphor to explain abstract paintings is music, but as Ding Yi says that he has no ear for music, that he is effectively tone deaf, perhaps we should call it “silent music” or music for the tone deaf. It can be like chanting or sometimes like elaborate counterpoint.





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<sup>4</sup> 丁乙，《十示 2009-4》，2009，成品布上丙烯，140×160 cm。Ding Yi, Appearance of Crosses 2009-4, 2009, Acrylic on tartan, 140 x 160 cm.

After spending a week in the countryside Ding Yi notes that he feels very lonely: ‘I need the noise and I need the city beat. I am a city boy and a city artist. I was born in downtown Shanghai and grew up in different parts of central Shanghai. Do you know what I do when I paint? I always put on a radio and always I choose a talk program, as if I need the sound of a human voice. It doesn’t matter if it is a man’s voice or woman’s voice, nor does it matter what kind of program it is. Sometimes it is news and sometimes a serial. But the strange thing is I can’t stand for a real person to sit beside me talking whilst I am painting. So what the voice is actually saying never comes into my mind: I just need the company of the voice.’

So, given this perhaps a better metaphor for his work is noise - specifically the noise of the city. The noise of the city is that of a constant hubbub, which we can hear as a constant, albeit fluctuating, background, or else, should we concentrate, as a collection of many individual sounds: a street vendor shouting, a car screeching to a halt, two women arguing over the price of some vegetable, a child crying, the TV in the next flat.

If sound is a metaphor for sight, then the city at night present us with a constantly and rapidly changing sequence of sound-scapes or exceedingly complex chords. One can

理性的控制。我不是在画我看到的城市，我是在画我感受到的城市。在我的荧光系列中，我觉得我的精神迷失在那些荧光色里了，我想要回到属于我的精神状态中去:安详的，稍微脱离现实的。但我再也无法回到我从前的精神状态中去了，我在寻找某种悬浮于这个世界之上的东西。”

音乐常常用来比喻抽象画，但丁乙说他差不多是个音盲。或许他聆听的是“沉默的音乐”，这种音乐像是经文的念诵，或是一种精心编制的复调。丁乙是个城市人。在乡下的寂静中呆不足一个星期，他就会感到寂寞，他会思念噪音。丁乙是在上海里弄里长大的道地的上海人。“我需要听到城市的声音，感受到城市的节奏。”丁乙作画时总是开着收音机，选一个谈话类节目。“我需要听到人声，男女声都可以，说新闻或是讲评书都行。不过奇怪的是，我作画时却没法忍受有人在我身边。我开着收音机只是为了有人声陪着我。”

如此看来，能恰当比喻丁乙画的应该是噪音，尤其是城市的噪音。城市的噪音是一种延绵不断的音波，一种众多个体声音的汇集：叫卖声，汽车的鸣笛，女人的争吵，孩子的哭声，隔壁邻居放电视的声音。如果用声音来比喻视像，那么城市的夜晚就是不同声音的大合唱。一种色彩的组合只有在被另外一种组合取代的瞬间才会被人注意到。在丁乙的荧光系列中，画中的图案巨大，带着持久的复杂性。当我们适应了画面明亮颜色后，走近画面，观察一个局部，意识到细节在这里是不会像音乐那样延续地变化下去了。

never grasp any one combination of colours and lights before it had been replaced with another. You are more aware of the lights changing than any one momentarily held pattern. But in these neon paintings of Ding Yi the pattern is one enormous, complex chord that is held in perpetuity. One becomes acclimatised to the volume and can go in close to look at some detail knowing that the other details would not change as actual musical notes would change in time. One can linger. The painting is in stasis. This stasis is the moment of reflection for the hurrying man.

Why does he use the word “appearance” to describe his works? Perhaps because his work can be like breathing - If we look at the three scroll pieces - a form he reiterates in woodcuts - the motif is like a shape coming up from the depths of a pool to the surface, displaying itself and then slowly returning, receding from sight. Appearing and disappearing. The pulsation of these canvases, with their fluctuation of marks, is like breath, their rhythm is like the rise and fall of the chest.

Here when we say “these are animated surfaces”, or “how vibrant they are!” we impute life to them as if they were skin or some living membrane. Perhaps above all we associate colour with light, and light with life. And again, we associate life with feelings. These are on the whole, with

我们在画前徜徉，而画已静止下来。这种静止能让忙碌的人们静心冥想。

丁乙为何选要用“示”来描述他的作品？在丁乙的四个立幅纸本作品中，如同不断重复的木刻，一种形象渐渐从水下浮出，凝固一阵，又慢慢消退下去。这种不断地出现和消失成为画面的脉搏，如同呼吸，一张一弛，一进一出，丁乙的画如同起伏的胸脯在呼吸。

在我们赞美画中明亮的颜色、美丽的外表时，我们就给画注入了生命，画布像是变成了肌肤，或是一种生物膜。颜色让我们首先想到光，光是生命的体现，而情感让生命鲜活。丁乙的画无论怎样复杂，无论表现何种情绪，而一切归宗都是他对这个世界的强烈感情。

丁乙爱自己的画作。我们问他是否也像喜爱自己画作的纽曼（Barnett Newman）一样，也喜欢在自己的画作前拍照，他陷入沉思：“我喜欢纽曼的画，我也喜欢我自己的画，我的画就是我的孩子，我不想把画给别人，或是卖掉。老实说，我很后悔，我没有留下和自己的画更多的合影。”

人们经常提到，丁乙的作品像是空中俯瞰下的图景，但很少有人注意到，在这些作品中，比如作品《2009-4》（图<sup>4</sup>），颜色和符号形成团块或集群，它们像是从空中俯瞰到的一群人拥挤着出入某个公共空间——一个广场或集市。此处，

all their complexities and various moods paintings about intensely felt experience.

He loves his own paintings. When we asked whether like Barnett Newman who loved his own work he too likes to be photographed in front of his painting he mused, “I like Newman’s works. I love my own works too, like children of my own. I don’t want to give my paintings away, or sell them. Yes, I always feel regret that I didn’t take more photos with my painting.”

It has often been noted that Ding Yi’s paintings look like aerial views. But less often noted that in those, such as 2009-5 (Fig.<sup>4</sup>), where the colours and marks form into clumps or groups it is like an aerial view of people massing in and moving over a public space - a square or plaza. And here, once more, I am reminded of Giacometti and his sculptures of people walking over city squares. They are highly abstracted stick figures, a formulation Giacometti used to emphasise how people exist in or interact with space. Giacometti’s art was not just about the city, but about being in the city, of moving through architecture. This is true too of Ding Yi: but his city is one of the twenty-first centuries. Perhaps no-one has abstracted and yet made more palpable its nature as well as he has done. Perhaps no-one else has yet made such beautiful meditations on it.

我再次想到了贾科梅蒂和他的表现行走于城市广场中的人物的雕塑。它们是高度抽象的线条型人形，这个形象常被贾科梅蒂用来强调人如何存在于空间，或如何与空间互动。贾科梅蒂的艺术不只是表现城市，而且还表现在城市中的生存，表现人在建筑物中的穿行。丁乙的作品也同样如此，但他的城市已是 21 世纪的城市之一。也许，在抽象表现城市方面，在感知城市特性方面，还没人比丁乙做得更好。也许，还没有人对城市做过如此美丽的沉思。（翻译：王凯梅）

<sup>1</sup> 文中所有引用丁乙原话之处除特别标注，皆出自自我同我的合作者王凯梅于2011年5月3日在丁乙工作室所做的采访记录。

<sup>2</sup> 1994年在荷兰Gemente博物馆的蒙德里安回顾展上，作品被直接放置在完全自然的光线下展出，许多画面上细小的笔刷痕迹在光线下显露出来，这种凭着直觉在着色中寻找平衡的痕迹在蒙德里安作品的复制品中是看不到的。丁乙说他年轻时喜欢蒙德里安，还有弗兰克·斯特拉的早期作品，是蒙德里安给了丁乙画格子的灵感。

<sup>3</sup> “音墙”即“声音的墙”。这个概念用来形容爵士音乐家约翰·柯川（John Coltrane）演奏的飞翔的音符，菲力·斯拜特（Phil Spector）指挥交响乐团演奏流行音乐。这个概念最初是在1874年提出的，当时是用来描述瓦格纳指挥的庞大却隐秘的乐队。

<sup>4</sup> 对我这个英国人来说，我们国家的霓虹灯广告是很少有竖直运动的。

<sup>5</sup> 西涅克（Signac）在他晚期的作品中运用小方块点彩，他把这方法叫“分隔主义”。关于西涅克作品最好的分析可见2001年巴黎大皇宫的西涅克回顾展，和同年在纽约大都会博物馆的展览目录。

<sup>6</sup> 这两位艺术家同时也是热情的乌托邦理想主义者，同他们深交的评论家菲利克斯·费南昂曾经策划谋杀英国国王，但不幸失败。1935年西涅克的葬礼上法国共产党组织了大规模的游行。这两位艺术家都以一种新方法感受和描绘世界，也是一种同共产主义者和无政府主义者提出的革命相同的革命，西涅克1902年写道：“解放自我，让我们创造更美的和谐。”见上面所说展览目录第16页。

<sup>7</sup> 同上，第14页。

<sup>8</sup> 小汉斯（Hans Ulrich Obrist）访谈，原文见2005年丁乙在英国伯明翰Ikon美术馆展览目录，再版于小汉斯的访谈集《采访中国》，2009年 北京／香港，第146页。

<sup>9</sup> 见2006年赵川访谈了乙，引自曹维君《十字魔术师》，2010年，第236页。

<sup>1</sup> Unless otherwise stated all quotes are from an interview by Tony Godfrey and Wang Kai Mei in Ding Yi’s studio 3rd May 2011.

<sup>2</sup> As one who saw the 1994 retrospective of Mondrian at the Gementemuseum in Holland where the works were shown unglazed and in overhead natural light I know Mondrian’s works are filled with pentimenti and tentative brush-marks. In reproduction Mondrian seems systematic; in the flesh the paintings show signs of a search for balance and harmony that was clearly in fact intuitive. ; When I was young, I liked Mondrian, I also liked early works by Frank Stella. Mondrian gave me the inspiration of painting squares.’

<sup>3</sup> The term wall of sound is often used to refer to the way jazz musician John Coltrane bombarded the ear with rapidly played notes or the way Phil Spector orchestrated pop music, such as the last album of the Beatles, with many instruments as though the term was first used in 1874 to describe Wagner’s use of a large but hidden orchestra.

<sup>4</sup> I write as an person from England where LED and neon signs rarely move vertically.

<sup>5</sup> Signac would refer to his later work where he used small dabs or blocks of paint as "divisionism". The best texts on his work are in the catalogue for the 2001 retrospective exhibition at the Grand Palais, Paris and Metropolitan Museum, New York.

<sup>6</sup> These were also two artists with a passionate commitment to utopian politics. Their critic confederate Felix Feneon had attempted to blow up the future king of England with a bomb, but sadly failed. Signac’s funeral in 1935 was the occasion for a mass march of the French Communist Party. They argued that the new way of seeing and representing the world was a parallel revolution to that proposed by the anarchist and communist movements. As Signac wrote in 1902 “Let’s liberate ourselves! Our goal must be to create beautiful harmonies.” op. cit. p. 16

<sup>7</sup> Op. Cit. p. 14

<sup>8</sup> Interview with Hans Ulrich Obrist - originally printed in Ding Yi Exhibition Catalogue at Ikon gallery, Birmingham, UK, 2005, reprinted in Hans Ulrich Obrist: The China Interviews. Hong Kong/Beijing, 2009, p. 146

<sup>9</sup> From a 2006 interview with Zhao Chuan. quoted in "The Magician of Crosses" by Cao Weijin. in Orange Book. 2010. p. 236

<sup>10</sup> The two chapters on abstraction in my book Painting Today, by way of playing on this two way process of refusing the world of association and accepting it, should have been entitled hardcore abstraction and impure abstraction. The chapter titles were changed to Pure Abstraction and Ambiguous Abstraction against my wishes by the publisher.

<sup>11</sup> In a famous 1967 article - “Art and Objecthood” - attacking minimal art formalist critic Michael Fried decried it as “dramatic”, which was of course true and a key aspect of it.



简历

丁乙  
1962 出生于上海  
1983 毕业于上海市工艺美术学校  
1990 毕业于上海大学美术学院  
2005 任教于上海视觉艺术学院， 目前任美术学院副院长  
现工作和生活在上海

个展  
2015 “丁乙：何所示”，龙美术馆（西岸馆），上海，中国  
2014 “象牙黑”，香格纳新加坡，新加坡  
“微光”，Karsten Greve 画廊，巴黎，法国  
2013 “丁乙”，长沙市博物馆，长沙，中国  
2012 “十示”，Karsten Greve 画廊，圣莫里茨，瑞士  
2011 “概括的·抽象的——丁乙作品展”，民生现代美术馆，上海，中国  
“丁乙，十示”，Waldburger 画廊，布鲁塞尔，比利时  
2008 “丁乙，近期作品展”，Karsten Greve 画廊，科隆，德国  
“十示 1989-2007，丁乙个展”，博洛尼亚当代美术馆，博洛尼亚，意大利  
2007 “丁乙”，Karsten Greve 画廊，巴黎，法国  
2006 “经纬线，丁乙十年回顾展（1996-2006）”，香格纳 H 空间，上海，中国  
2005 “十示”，Ikon 美术馆，伯明翰，英国  
2004 “十示，丁乙作品展”，艺术文件仓库，北京，中国  
“小作品”，香格纳画廊主空间，上海，中国  
2003 “十示系列”，Urs Meile 画廊，卢塞恩，瑞士  
2002 “丁乙：十示系列”，Waldburger 画廊，德国，柏林  
2000 “丁乙：布上荧光绘画”，艺术文件仓库，北京，中国  
1998 “十示 89-98：丁乙作品展”，北京国际艺苑美术馆，北京，中国  
1997 “1997 丁乙作品展”，上海美术馆，上海，中国  
1996 “丁乙，十五·红色”，香格纳画廊主空间，上海，中国  
1995 “丁乙纸本展”，Degli Archi 画廊，科米索，意大利  
1994 “丁乙抽象艺术展”，上海美术馆，上海，中国

“丁乙纸本作品”，广州美术学院，广州，中国

群展  
2015 “一种历史：从 1980 年至今的艺术、建筑、设计”，国立现代艺术博物馆，巴黎，法国  
“亚洲抽象艺术”，保利艺术博物馆，北京，中国  
“路边石”，戴姆勒当代艺术中心，柏林，德国  
“精神，绘画在中国当代的作为”，PAC 米兰当代美术馆，米兰，意大利  
“聚变：1930 年代以来的中国现当代艺术”，武汉大学万林艺术博物馆，武汉，中国  
“CHINA 8，莱茵鲁尔区中国当代艺术展”，MKM 博物馆  
K üppersm ühle 等，杜伊斯堡，德国  
“Ikon 的艺术家们，Ikon 50 周年展”，Ikon 美术馆，伯明翰，英国  
“丁乙 & 徐震，藏于表象之后”，Waldburger Wouters 画廊，布鲁塞尔，比利时  
“秩序的边界”，蜂巢艺术中心，北京，中国  
“症状界，Richard Tattinger 画廊开幕展”，Richard Tattinger 画廊，纽约，美国  
“超过物”，博洛尼亚美术学院，博洛尼亚，意大利  
2014 “正如金钱不过纸造，展览也就是几间房”，奥沙画廊，上海，中国  
“2014 武汉第三届美术文献展：再现代”，湖北美术馆，武汉，中国  
“1960”，泉空间，北京，中国  
“第十二届全国美术作品展览，实验艺术作品展”，今日美术馆，北京，中国  
“迹——2014 新天地当代公共艺术展”，新天地，上海，中国  
“上海美术作品香港展”，香港会展中心，香港，中国  
“无界——生活艺术展”，静安嘉里中心，上海，中国  
“戴汉志：5000 个名字”，尤伦斯当代艺术中心，北京，中国；  
Witte de With 当代艺术中心，鹿特丹，荷兰  
“天人之际：余德耀藏当代艺术”，余德耀美术馆，上海，中国

“超过物”，莫空间，郑州，中国  
“谜途：时间 空间 织毯”，上海当代艺术博物馆，上海，中国  
“开今·借古，龙美术馆（西岸馆）开馆大展”  
“艺术家空间”，Karsten Greve 画廊，科隆，德国  
2013 “上海美术作品北京展”，中国美术馆，北京，中国  
““在武汉” 美术文献艺术中心十年”，美术文献艺术中心新空间，武汉，中国  
“Open Books，艺术家与他们的中国册页”，三尚当代艺术馆，杭州，中国  
“滤镜，上海环球金融中心五周年艺术项目”，上海环球金融中心，上海，中国  
“墨测高深——当代空间水墨展·北京 2013”，北京当代艺术馆，北京，中国  
“新境，中国当代艺术展”，孔德杜克宫，马德里，西班牙  
“上海与巴黎之间”，中华艺术宫，上海，中国  
“陶醉——上海当代艺术馆 8 周年特别展”，上海当代艺术馆，上海，中国  
“意象——上海喜马拉雅美术馆新馆开幕展”，喜马拉雅美术馆，上海，中国  
“绘画课 III：基础与极限之构”，杨画廊，北京，中国  
“艺术 500”，翡翠画廊，上海，中国  
“从卡塞尔走来——漳州国际公共艺术展”，漳州碧湖生态公园，漳州，中国  
“上海惊奇：一场关于上海当代艺术的群展”，chi K11 艺术空间，上海，中国  
2012 “龙美术馆开馆特展，当代艺术事十五家邀请展”，龙美术馆，上海，中国  
“象外之象——当代抽象 10 人展”，广州美术学院大学美术馆，广州，中国  
“大道之行：中国当代公共艺术展”，卡塞尔，德国  
“文化上海——朝向未来的回归”，红坊，上海，中国  
“慢活，当代艺术一种”，荔空间，北京，中国

Biography

DING YI  
1962 Born in Shanghai  
1983 Graduates from Shanghai Arts & Crafts Institute  
1990 Graduates from Shanghai University, Fine Arts Department  
2005 Work at Shanghai Institute of Visual Art as professor, currently vice dean of Fine Art Department  
Works and lives in Shanghai

Selected Solo Exhibitions  
2015 DING YI: What’s Left to Appear, Long Museum (West Bund), Shanghai, China  
2014 Black Ivory, ShanghART Singapore, Singapore  
Scintillement, Galerie Karsten Greve, Paris, France  
2013 Ding Yi, Changsha Museum, Changsha, China  
2012 Appearance of Crosses, Galerie Karsten Greve AG, St. Moritz, Switzerland  
2011 Ding Yi, Specific-Abstracted, Mingsheng Art Museum, Shanghai, China  
Ding Yi, Appearance of Crosses, Galerie Waldburger, Brussels, Belgium  
2008 Ding Yi, Recent Works, Galerie Karsten Greve, Cologne, Germany  
Appearance of Crosses from 1989-2007, Solo Exhibition of Ding Yi, Museo d’Arte Moderna di Bologna, Bologna, Italy  
2007 Ding Yi, Galerie Karsten Greve, Paris, France  
2006 Graticule, Ding Yi’s Works from 1989 to 2006, ShanghART H-Space, Shanghai, China  
2005 Appearance of Crosses, Ikon Gallery, Birmingham, UK  
2004 Crossed Vision, Works by Ding Yi, China Art Archive & Warehouse, Beijing, China  
Small Works, ShanghART Gallery, Shanghai, China  
2003 Appearance of Crosses, Galerie Urs Meile, Lucerne, Switzerland  
2002 Ding Yi: Appearance of Crosses, Galerie Waldburger, Berlin, Germany

2000 Ding Yi: Fluorescence Paint on Tartan, China Art Archive & Warehouse, Beijing, China  
1998 Ding Yi: Crosses ’89-’97, International Art Palace, Beijing, China  
1997 Ding Yi: Crosses ’97, Shanghai Art Museum, Shanghai, China  
1996 15 x Red, New Works on Paper by Ding Yi, ShanghART Gallery, Shanghai, China  
1995 Ding Yi: Opere su Carta (Paper Works of Ding Yi), Galleria degli Archi, Comiso, Italy  
1994 Exhibition of Ding Yi’s Abstract Art Works, Shanghai Art Museum, Shanghai, China  
Ding Yi’s Work on Paper, Guangzhou Fine Art Academy, Guangzhou, China

Selected Group Exhibitions  
2015 Une histoire: art, architecture, design des années 1980 à nos jours, musée national d’art moderne, Paris, France  
Abstract Art Exhibition in Asia, Poly Art Museum, Beijing, China  
On Curbstone Jewels and Cobblestones, Daimler Contemporary Berlin, Berlin, German  
Jing Shen, The Act of Painting in Contemporary China, Padiglione D’Arte Contemporanea, Milan, Italy  
Fusion: Chinese Modern And Contemporary Art Since 1930s, Wanlin Art Museum of Wuhan University, Wuhan, China  
China 8, Contemporary Art from China at the Rhine and Ruhr, MKM Museum Küppersmühle, Duisburg, German  
Artists for Ikon, Ikon 50th Anniversary, Ikon Gallery, Birmingham, U.K.  
Ding Yi & Xu Zhen, Hidden Behind Appearance, Waldburger Wouters, Brussels, Belgium  
The Boundaries of Order, Hive Center for Contemporary Art, Beijing, China  
Sinthome, Open Show of Richard Taittinger Gallery, Richard Taittinger Gallery, New York, U.S.A

Oltre La Materia, Accademia di Belle Arti Bologna, Bologna, Italy  
2014 Just as Money is the Paper, the Gallery is the Room, Osage Gallery, Shanghai, China  
2014 Wuhan 3rd Documentary Exhibition of Fine Arts: Re-modernization, Hubei Art Museum, Wuhan, China  
1960, Springs Center Art, Beijing, China  
The Twelfth National Exhibition of Fine Arts, Exhibition of Experimental Arts, Today Art Museum, Beijing, China  
Trace – Shanghai Xintiandi Contemporary Public Art Exhibition, Xintiandi, Shanghai, China  
Shanghai Artworks Hong Kong Exhibition, Hong Kong Convention and Exhibition Center, Hong Kong, China  
Art of Living - Breaking Down the Wall, Jing An Kerry Center, Shanghai, China  
Hans van Dijk: 5000 Names, Ullens Center for Contemporary Art, Beijing, China; Witte de With Center for Contemporary Art, Rotterdam, The Netherlands  
Myth/History: Yuz Collection of Contemporary Art, Yuz Museum, Shanghai, China  
Oltre La Materia, International Art Exhibition, Mo Space, Zhenzhou, China  
Lost Way: Time, Space, Tapestry, Power Station of Art, Shanghai, China  
Re-View, Opening Exhibition of Long Museum West Bund, Long Museum (West Bund), Shanghai, China  
KÜNSTLERRÄUME | Artists’ Spaces, Galerie Karsten Greve, Cologne, Germany  
2013 Shanghai Art Exhibition in Beijing, The National Art Museum of China, Beijing, China  
“In Wuhan” 10th Anniversary of Fine Arts Literature Art Center, Fine Arts Literature Art Center, Wuhan, China  
Open Books, Artists and the Chinese Folding-Books, Sanshang Art, Hangzhou, China







2003	“打开天空——上海多伦现代美术馆当地艺术展”，上海多伦现代美术馆，上海，中国 “念珠与笔触”，北京东京艺术工程，北京，中国 “中国极多主义”，世纪坛艺术馆，北京，中国；纽约州立大学布法罗分校安德森美术馆，布法罗，美国 “坐一下”，艺思画廊，上海，中国 “颠覆与诗意，中国当代艺术”，Culturgest，里斯本，葡萄牙 “开放的时代”，中国美术馆，北京，中国 “节点——中国当代艺术的建筑实践”，联洋建筑博物馆，上海，中国 “不同的选择，上海 60 年代出生艺术家作品邀请展”，半岛美术馆，上海，中国	“横浜 2001：国际当代艺术三年展”，横浜，日本 2000 “鸿沟”，Nederlands Gasunie，格罗宁根，荷兰 “中国 - 韩国 - 日本现代艺术展”，长宁区文化艺术中心，上海，中国 “看上去／看进来，上海当代艺术展 2”，校园展览空间，密歇根大学，密歇根州，美国 “不合作方式”，东廊艺术，上海，中国 1999 “‘99 开启通道，东宇美术馆首届收藏展”，东宇美术馆，沈阳，中国 “概念 - 颜色 - 热情”，北京中国现代艺术文献库，北京，中国 “中国现代艺术基金会藏品展”，根特市卡尔麦斯修道院，比利时 “看上去／看进来，上海当代艺术展”，Plug In 当代艺术中心，温尼伯，加拿大 “玛雅国际艺术双年展”，玛雅市艺术中心，玛雅，葡萄牙 1998 “每天，第 11 届悉尼双年展”，悉尼当代艺术博物馆等，澳大利亚 “蒙德里安在中国”，北京国际艺苑美术馆，北京；上海图书馆，上海；广东美术馆，广州，中国 “江南，中国现代艺术展，Charles H.Scott 画廊，温哥华，加拿大 1997 “情结——中国”，上海美术馆，上海，中国 “来自中国的新艺术”，Flanders 当代艺术画廊，明尼苏达州，美国 “上海美术馆馆藏作品展”，仁川新世界美术馆，仁川，韩国 “引号，中国现代绘画展”，国家美术馆，新加坡 “有限之间，中国现代艺术的断面”，善载当代艺术博物馆，庆州，韩国 “中、日、韩现代艺术展”，大邱市艺术会馆，大邱，韩国 “上海艺术家作品展”，美术家协会展厅，圣彼得堡，俄罗斯 “中国！”，维也纳艺术家之屋，维也纳，奥地利；Zacheta 现代艺术馆，华沙，波兰；柏林世界文化宫，柏林，德国 1996 “上海传真：让我们谈谈钱，国际传真艺术展”，华山美校画廊，上海，中国 “上海抽象艺术”，香格纳画廊主空间，上海，中国 “广州—上海—北京”，中央美术学院画廊，北京，北京，中国	“首届中国画协会展”，中国美术馆，北京，中国 “‘96 上海美术双年展”，上海美术馆，上海，中国 “中国！”，波恩当代艺术博物馆，波恩，德国 “今日中国”，世贸中心，不莱梅，德国 “直接的艺术——国际沙龙展”，尼斯展览中心，尼斯，法国 “中国抽象艺术三人展”，Michael Wardell 画廊，墨尔本，澳大利亚 1995 “来自中心的国家 -1979 年以来的中国前卫艺术展”，圣莫尼卡艺术中心，巴塞罗那，西班牙 “中国新艺术 1990-1994”，温哥华市美术馆，温哥华，加拿大；芝加哥艺术中心，芝加哥，美国 “变化，中国现代艺术展”，哥德堡现代艺术博物馆，瑞典 “金色的空气”，僧侣宫，雷焦艾米利亚，意大利 “中国现代艺术在歌德学院”，北京歌德学院，北京，中国 “上海六人展”，香格纳画廊，上海，中国 “留下他们的足迹——纸上三国作品展”，云峰画苑，北京，中国；Meridian 画廊，墨尔本，澳大利亚 1994 “抽象艺术六人展”，汉雅轩画廊，香港，中国 1993 “第 45 届威尼斯国际艺术双年展”，威尼斯，意大利 “首届亚太地区当代艺术三年展”，昆士兰美术馆，布里斯班，澳大利亚 “毛走向波普，中国新艺术展”，现代艺术博物馆，悉尼；维多利亚国家画廊，墨尔本，澳大利亚 “中国前卫艺术展”，柏林世界文化宫，柏林，德国；鹿特丹美术馆，鹿特丹，荷兰；牛津现代美术馆，伦敦，英国；克雷得工厂艺术馆，欧登塞，丹麦；希尔德斯海姆美术馆，希尔德斯海姆，德国 1992 “‘90 年代中国现代美术馆资料展”，K 画廊，东京，日本 1991 “中国艺术研究文献（资料）展”，北京；南京；重庆；东北，中国 “上海现代艺术作品展”，横浜美术馆，横浜，日本 1989 “中国现代艺术展”，中国美术馆，北京，中国 1988 “今日艺术作品展”，上海美术馆，上海，中国 1986 “上海市第一届青年美术作品大展”，上海美术家画廊，上海，中国 “上海第一届凹凸展”，上海徐汇区文化馆，上海，中国	“上海美术馆落成展”，上海美术馆，上海，中国 1985 “现代绘画六人联展”，复旦大学，上海，中国
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	Writing on the Wall, Chinese New Realism and Avant-Garde in the Eighties and nineties, The Groninger Museum, Groningen, The Netherlands Red Aside, Contemporary Chinese Art from the Sigg Collection, The Joan Miró Foundation, Barcelona, Spain Selected, ShanghART H-Space, Shanghai, China La Escuela Yi, 30 Years of Abstract Chinese Art, La Caixa, Barcelona, Spain	Hamburger Kunsthalle, Hamburg, Germany In the Name of Material, Hss Art Centre, Shanghai, China Transform, Artist Created by Their Works, Jing Art Gallery, Shanghai, China Works on paper, Xuhui Art Museum, Shanghai, China The Blossoming of Realism, The Oil Painting of Mainland China Since 1978, Taipei Fine Arts Museum, Taipei, China Contemporary Chinese Art, Galerie Karsten Greve, Cologne, Germany Contemporary China, PKM Gallery, Seoul, Korea	2003	Prayer Beads and Brush Strokes, Beijing Tokyo Art Projects, Beijing, China Open Sky, Grand Opening of Shanghai Duolun Museum of Modern Art, Duolun Museum of Modern Art, Shanghai, China Chinese Maximalism, Millennium Art Museum, Beijing; University at Buffalo Art Galleries and Museum Studies, State University of New York at Buffalo, U.S.A. Take a Seat, Artsea Studio & Gallery, Shanghai, China Subversion and Poetry, Contemporary Chinese Art, Culturgest, Lisbon, Portugal An Openning Era, National Art Museum of China, Beijing, China Junction--Chinese Contemporary Architecture of Art, Lianyang Architecture Art Museum, Shanghai Different Choice, The Invited Exhibition of the Shanghai 60's Artists, Bandao Gallery, Shanghai, China	Bahnhof-Museum für Gegenwart, Berlin, Germany China Art Archives & Warehouse Opening Exhibition, China Art Archives & Warehouse, Beijing, China The 1st Chengdu Biennial, Chengdu Modern Art Museum, Chengdu, China Ornament & Abstraction, Fondation Beyeler, Basel, Switzerland Towards a New Image, Twenty Years of Chinese Contemporary Painting, The National Art Museum of China, Beijing; Shanghai Art Museum, Shanghai; Guangdong Art Museum, Guangzhou; Sichuan Modern Art Museum, Chengdu, China As long as They Catch Mice..., Munkeruphus Gallery, Mumkerphus, Danmark Yokohama 2001: International Triennale of Contemporary Art, Yokohama, Japan		
2007	The Tale of Silk, A Hermès Exhibition, Shanghai Art Museum, Shanghai, China 85 New Wave--The Birth of Chinese Contemporary Art, Ullens Center for Contemporary Art, Beijing, China Rejected Collection, Ke Center for Contemporary Arts, Shanghai, China Individual Positions 1, ShanghART Gallery, Shanghai, China Strategy on Paper, Works on Paper Invitational Exhibition, Square Gallery of Contemporary Art, Nanjing, China Harmony and Difference, East China Contemporary Sculpture Invitational Exhibition, Art Space of Fine Art College from Shanghai University, Shanghai, China Shanghai Attitude, Invitation Exhibition of Contemporary Art in Shanghai, Makii Stainless Co.,Ltd., Shanghai, China	2005	Born in China, Goedhuis Contemporary, London, U.K. Alien Illusion, Shanghai Art Museum, Shanghai, China Cina: Prospettive d'Arte Contemporanea, Spazio Oberdan, Milano, Italy Mahjong, Contemporary Chinese Art from the Sigg Collection, Kunstmuseum Bern, Bern, Switzerland In Their 40's, ShanghART H-Space, Shanghai, China Shenzhen Art Biennale, OCT Contempory Art Terminal, Shenzhen, China Pictorial DNA Made in China, Galerie Urs Meile, Lucerne, Switzerland Art & Issue, China-Korea Art Exchange Exhibition, Soca gallery, Beijing, China Reveal, Shanghai Artdeco, Shanghai, China Study Practice, Shanghai Gallery of Art, Shanghai, China	2002	Metaphysics 2002, Shanghai Art Museum, Shanghai, China The First Guangzhou Triennale - Reinterpretation: A Decade of Experimental Chinese Art (1990 -2000), Guangdong Museum of Art, Guangzhou, China Quick Look!, Shanghai Zhejiang Jiangsu Anhui Contemporary Art Exhibition, Consulate General of Switzerland, Shanghai, China Tow Abstract Artists in Shanghai, Ding Yi--Shen Fan, ShanghART Gallery, Shanghai, China Golden Harvest, Museum of the Contemporary Art, Zagreb, Croatia Crossing Cultures, Elementarteilchenkunst, Kunsthaus Muerz, Styria, Austria Ost + West, Kuenstlerhaus, Vienna, Austria Paris-Pekin, Chinese Contemporary Art Exhibition, Espace Pierre Cardin, Paris, France 24:30 Contemporary Art Exhibition, Bizart, Shanghai, China	2000	Chinese Muren--Chinese Walls, Nederlands Gasunie, Groningen, Netherlands 2000 China-Korea-Japan Contemporary Art Exhibition, Changning Culture and Art Centre, Shanghai, China Looking out / Looking in, Art Show 2, Residential College Art Gallery, University of Michigan, MI, U.S.A. Uncooperative Approach (Fuck Off), Eastlink Gallery, Shanghai, China
2006	Z-art Center Opening Exhibition, Z-art Center, Shanghai, China Art in Motion, Museum of Contemporary Art, Shanghai, China Entry Gate: Chinese Aesthetics of Heterogeneity, Museum of Contemporary Art, Shanghai, China 6th Shanghai Biennale - Hyper Design, Shanghai Art Museum, Shanghai, China Witness, Blue Dreamland Gallery, Chengdu, China Shanghai Academic Culture, Contemporary Art Exhibition by Shanghai Universities' teachers, Shanghai Art Museum, Shanghai, China Mahjong: Contemporary Chinese Art from the Sigg Collection,	2004	New Boundaries, Taikang Top Space, Beijing, China Dreaming of the Dragon's Nation, Contemporary Art from China, Irish Museum of Modern Art, Dublin, Ireland Shanghai Modern, Museum Villa Stuck, Munich, Germany Dial 62761232 (Express Delivery Exhibition), Contemporary Art Exhibition, BizArt, Shanghai, China Persona, Ai Weiwei, Ding Yi, Wang Xingwei, China Art Archive & Warehouse, Beijing, China	2001	Gallery Opening, Goedhuis Contemporary, New York, U.S.A. Living in Time, 29 Contemporary Artists from China, Hamburger	1999	Open Channels, The First Collecting Exhibition of Dong Yu Museum of Fine Arts, Dong Yu Museum, Shenyang, China Concepts, Color and Passions, China Art Archives & Warehouse, Beijing, China Collecting Exhibition, Modern Chinese Art Foundation, Caermersklooster, Belgium Looking Out / Looking In--Shanghai Contemporary Art Exhibition, Plug In Contemporary Art Centre, Winnipeg, Canada BM99, Bienal da Maya, Maya Art Center, Portugal
					1998	Every Day, 11th Biennale of Sydney, Museum of Contemporary Art etc., Sydney, Australia	



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丁乙  
2015 年 5 月 12 日

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Ding Yi  
May 12, 2015

	Mondrian in China, Art Gallery of Beijing International Palace, Beijing; Shanghai Library, Shanghai; Guangdong Museum of Art, Gangzhou, China		China!, Kunstmuseum Bonn, Bonn, Germany In China Part II, World Trade Centre, Bremen, Germany		Shanghai Modern Art, Yokohama Museum of Art, Yokohama, Japan
	Jiang Nan, Chinese Contemporary Art, Charles H. Scott Gallery, Vancouver, Canada		Direct d'ART - Salon International d'Art Contemporain, Nice, France	1989	China/Avant-Garde Art Exhibition, National Art Museum of China, Beijing, China
1997	The Chinese Roots, Shanghai Art Museum, Shanghai, China	1995	Chinese Abstraction, Michael Wardell Gallery, Melbourne, Australia	1988	Exhibition of Today's Art, Shanghai Art Museum, Shanghai, China
	!! New Art Work from China, Flanders Contemporary Art, Minnesota, USA		Des Pais del Centre, Avantguardes Artistiques Xineses, Santa Monica Art Centre, Barcelona, Spain	1986	1st Shanghai Youth Grand Fine Arts Exhibition, Shanghai Artist's Gallery, Shanghai, China
	The Collection of Shanghai Art Museum, Inchon New World Art Museum, Inchon, Korea		New Chinese Art: 1990-1994, Vancouver Gallery of Art, Vancouver, Canada; Art Centre, Chicago, U.S.A.		First Shanghai Concave–Convex Exhibition, Xuhui Cultural Centre, Shanghai, China
	Quotation Marks, Chinese Contemporary Paintings, National Art Museum, Singapore		Change, China Contemporary Art, Kuensthalle Goetaplatsen, Goeteborg, Sweden		Inauguration Exhibition of the Shanghai Art Museum, Shanghai Art Museum, Shanghai, China
	In Between Limits, An Aspect of Chinese Contemporary Art, Sonje Museum of Contemporary Art, Gyeongju, Korea		Aura Aurea, Chiostri Benedettini, Reggio Emilia, Italy	1985	Exhibition of Modern Art by Six Artists, Fudan University, Shanghai, China
	A point of Contact, Korean Chinese Japanese Contemporary Art, Taegu Art and Culture Hall, Taegu, Korea	1994	Chinese Contemporary Art, Goethe Institute, Beijing, China		
	Works by Shanghai Artists, Art Association Exhibition Hall, St. Petersburg, Russia		Shanghai Abstract Art, Shanghart Gallery, Shanghai, China		
	China!, Artist's House, Vienna, Austria; Zacheta Art Museum, Warsaw, Poland; Haus der Kulturen der Welt, Berlin, Germany, etc.		Making their Mark, Works on paper, Meridian Gallery, Melbourne, Australia		
	!! Contemporary Art Invitational Exhibition, Changning District Cultural Centre, Shanghai, China	1993	Abstract Works by Six Artists, Hanart TZ Gallery, Hong Kong, China		
	Chinese Abstraction, Gallery Ursula Krinzing, Vienna, Austria		In China, Gallery Carol Johnssen, Munich, Germany		
	Handover exhibition, Hong Kong Exhibition Centre, Hong Kong, China		45th International Art Exhibition Venice Biennale: Cardinal Points of the Arts, Venice, Italy		
1996	Shanghai Fax: Let's Talk about Money, International Fax Art Exhibition, Shanghai Huashan Professional School of Art Gallery, Shanghai, China		Post '89 Chinese Modern Art, Hong Kong Arts Centre, Hong Kong, China		
	Shanghai Abstract Art, ShanghART Gallery, Shanghai, China		The First Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia		
	Canton, Shanghai, Beijing, Central Art Academy, Beijing, China		Mao Goes Pop, China Post '89, Museum of Contemporary Art, Sydney; Victoria National Gallery, Melbourne, Australia		
	The First China Oil Painting Society Exhibitionxhibition, China Art Museum, Beijing, China	1992	China Avant-garde, Haus der Kulturen der Welt, Berlin; Kunsthall, Rotterdam, The Netherlands; Brandts Klaederfabrik, Odense, Denmark; Hildesheim Art Gallery, Hildesheim, Germany; Museum of Modern Art, Oxford, U.K.		
	1st Shanghai Biennale, Shanghai Art Museum, Shanghai, China	1991	Documentary Exhibition of Chinese Art of the 90's, K Gallery, Tokyo, Japan		
			Documentary Exhibition of China Art Research, Beijing; Nanjing; Chongqing; Dongbei Area, China		



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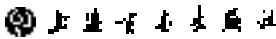
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