

*PEKING ART ASSOCIATES
AT DUBLIN CASTLE*



*Dedicated to the memory of Nita O'Leary Simms.
Businesswoman, mother and grandmother to twenty-two.
To my beloved grandmother and to those of her family who follow her aspiration to empathetically be, and do, greater.*

PEKING ART ASSOCIATES
IN CONJUNCTION WITH
THE COMMISSIONERS OF PUBLIC WORKS IN IRELAND



PEKING ART ASSOCIATES



CHINESE FINE ART & CROSS-CULTURAL ADVISORS

Opposite 对面：
Patrick Scott
Head
《头像》
Ink on paper
纸上水墨
1959
56 x 44 cm

Overleaf 翻页：
Wu Weishan 吴为山
Cao Xueqin, Author of Dream of Red Mansion
《曹雪芹 - 红楼梦作者》
Marble
汉白玉
2010
54 x 32 x 23 cm

Title page 标题页：
Wei Ligang 魏立刚
Peacock - Mandarin Duck
《孔雀 - 鸳鸯盏》
Ink and acrylic on rice paper
宣纸上水墨和丙烯
2016
125 x 125 cm

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 丽安文化发展有限公司
LIAN Cultural Development Co., Ltd.

BEYOND THE THREE PERFECTIONS



A CELEBRATION OF SINO-IRISH DISCIPLINES

IN POETRY, PAINTING, CALLIGRAPHY & SCULPTURE

Patricia Hudak

Patrick Scott

Wei Ligang

Wu Weishan

and

President Michael D. Higgins

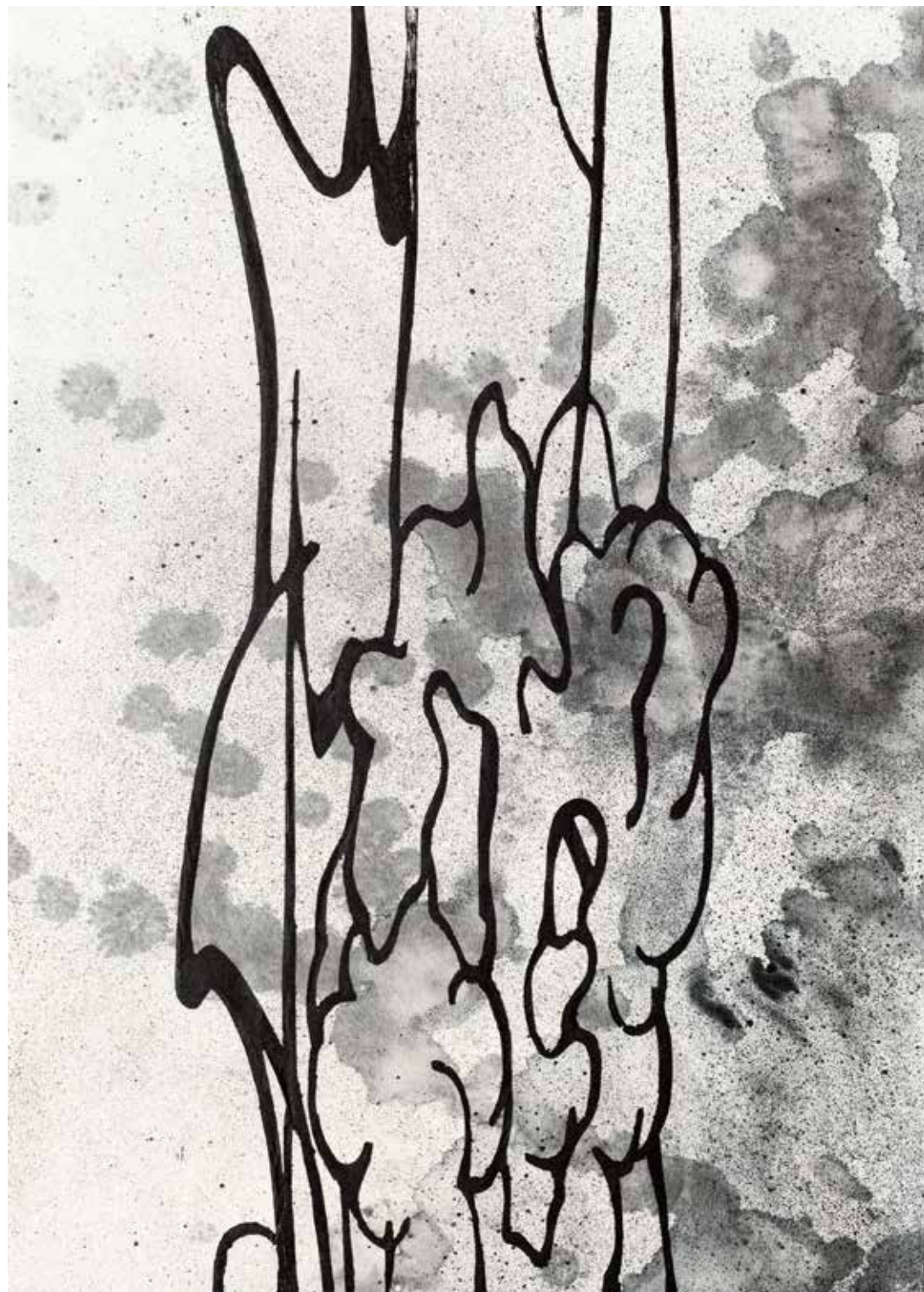
at

DUBLIN CASTLE

Written and Designed by E. S. de Wolfe Pettit

Translated into Chinese by Michelle Feng

Production Coordination by Patricia Tang



Patty Hudak
In the Forest II
 《在林中 II》
 Woodblock over Sumi ink on Kozo Paper
 楮纸上日本烟灰墨木刻版画
 2017
 43 x 33 cm

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Wu Weishan 吴为山
Nie Er, Composer of the Chinese National Anthem
 《聂耳·中国国歌作曲者》
 Bronze
 青铜
 2009
 66 x 45 x 38 cm

Wei Ligang 魏立刚
The Universal Examined (detail)
 《万物察》（细节图）
 Acrylic on canvas
 帆布上丙烯
 2015
 205 x 300 cm

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FOREWORD

Mary Heffernan

Director Custodian, Dublin Castle and Farmleigh

On behalf of the Chairman and Commissioners of Public Works in Ireland I am honoured to congratulate Emily de Wolfe Pettit and her colleagues at Peking Art Associates on the making of this incredibly beautiful Exhibition *Beyond the Three Perfections* for display at Dublin Castle.

Emily de Wolfe Pettit is quite an extraordinary person. Pettit is intrepid, fearless, extremely courteous, persuasive and fluent in the language of art and culture. In 2014 Pettit was instrumental in coordinating the gift of the profoundly moving sculpture of *Laozi* by Wu Weishan to the President of Ireland, Michael D. Higgins, during his State visit to China. The idea for *Beyond the Three Perfections* formed in Pettit's mind around this time and she became determined that a continued cultural dialogue between Ireland and China would open new possibilities and exposure in Ireland to accomplished artists working in China. Pettit has not disappointed and the selection



of works by Patricia Hudak, Patrick Scott, Wei Ligang and Wu Weishan, with the poetry of President Higgins, results in the most poetic of exhibitions. Its potency seems to emanate from the exquisite combination of artists working to fulfil spiritual quests, digging deep into the cultural histories of their own and other cultures and managing to make work that is strikingly original and contemporary. I also wish to congratulate Emily de Wolfe Pettit and her team on the very beautiful catalogue they have produced to accompany *Beyond the Three Perfections*.

There were several reasons that this Exhibition was important to show in the Coach House Galleries, Dublin Castle.

The OPW manages the historic site of Dublin Castle and is privileged to share the site with the prestigious National Cultural Institution the Chester Beatty Library one of the world's leading repositories of Asian art. Visitors to this historic site from October to December 2017 will be very fortunate to enjoy the additional enriching experience *Beyond the Three Perfections* will offer.

The OPW on behalf of the Departments of an Taoiseach and Foreign Affairs took care of the first dignitary to stay at the refurbished Government residence Farmleigh House in September, 2001. This dignitary was Premier Zhu Rongji, his wife Lao An, and a large high level delegation; I and the wonderful Farmleigh team were privileged to support this visit. A further visit and stay at Farmleigh by Premier Wen Jiaobao took place in 2004.

The collections housed at Farmleigh include two exceptional paintings by Patrick Scott from his *Gold Paintings* series which hang in the Head of State suite. The former Chairman of the OPW Barry Murphy invited Patrick Scott to view his works at Farmleigh and we enjoyed a lovely afternoon in his gentle company.

Later in 2012 at OPW's Farmleigh Gallery we were delighted to host *Bricks in the Rain* an exhibition of contemporary ceramics made during a five week residency in China in 2011 by a group of leading Irish artists working in clay.



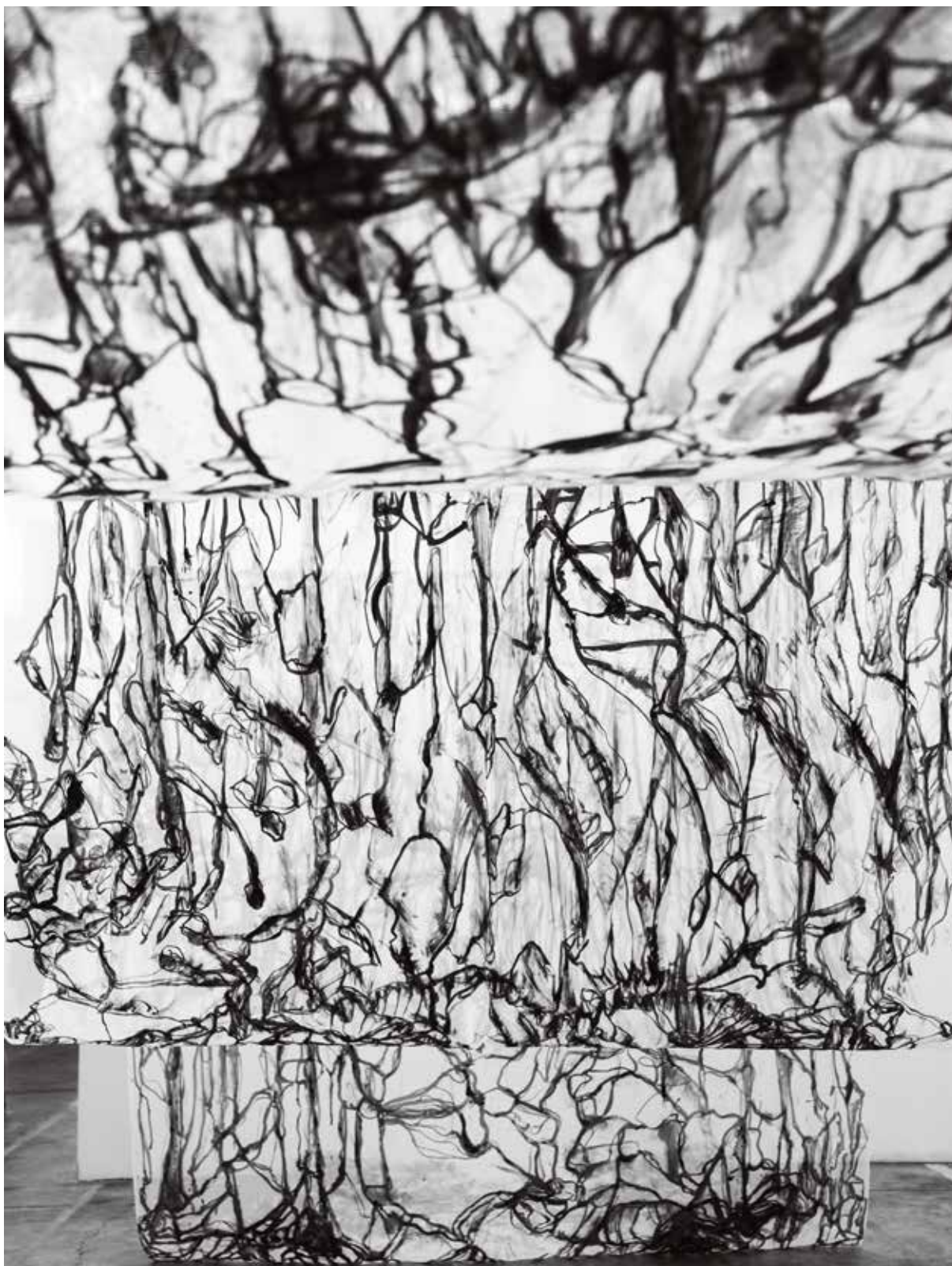
The OPW is deeply humbled that the artists Patty Hudak, Eric Pearce on behalf of Patrick Scott, and Wei Ligang are each donating an artwork to Ireland's State Art Collection on the occasion of this exhibition. These works will be placed together with the *Gold Paintings* by Patrick Scott at Farmleigh. Laozi is displayed at the President's residence in the Phoenix Park, Aras an Uachtarain.

In conclusion, OPW wishes to thank and acknowledge the other principal partners that have made hosting *Beyond the Three Perfections* possible - Kildare Village, Lian Cultural Company Limited and Peking Art Associates.

Our congratulations to Emily de Wolfe Pettit for her vision and courage to produce this exhibition, to her team in Michelle Feng and Patricia Tang, for supporting her in its delivery and to our own team here at Dublin Castle. Human creativity is a boundless enigma. Great artists seem to be able to tap into a primal universal yearning expressed in the making of art of their time. Pettit has achieved something very special here in presenting art by great artists from such diverse backgrounds together. OPW is delighted to play a supporting role in the strengthening of Ireland's cultural connections to China.



Patrick Scott
Gestural Drawing
《写意绘画》
Indian Ink on Ingres Paper
安格尔纸上印度水墨
2009
48 x 65 cm



Patty Hudak
Sailing to Byzantium
 《驶向拜占庭》
 Acrylic on Voile
 薄纱上丙烯
 2015
 3 x 25 m



Wei Ligang 魏立刚
Summer Pond
 《夏塘》
 Ink and acrylic on rice paper
 宣纸上水墨和丙烯
 2017
 135 x 68 cm



Patrick Scott
Head
 《头像》
 Ink on paper
 纸上水墨
 1959
 56 x 44 cm



Wu Weishan 吴为山
Confucius
 《孔子》
 Bronze
 青铜
 2012
 35 x 18 x 13 cm

ACKNOWLEDGEMENTS

Beyond the Three Perfections brings together calligraphic and poetic threads from two of the world’s oldest traditions, Chinese and Celtic, with cross-influences between the two, in painting and sculpture. While never ambitious in scale, this project aspires to bring together a special group of stakeholders, from the artistic, diplomatic and business communities of China and Ireland, and to celebrate this in the state apartments of Dublin Castle.

I treasure China and her vastness, just as I treasure Ireland and her ease, so this project was always close to my heart. Yet, no matter how boundless one’s dedication, there is always a team of producers behind any institutional exhibition and I am very grateful to those who came on this journey with me.

I would firstly like to thank the artists who have steadfastly seen the merits of a cross-cultural project such as this one and dedicated their energy to it. Wu Weishan, Wei Ligang and Patty Hudak, thank you for so graciously bestowing the State of Ireland with your works. Patty and Ligang, you were, each of you, a dream to work with; an extra thank you Ligang for the gift to our distinguished guests of your beautiful signed print. Eric Pearce, what a pleasure to have had several occasions to meet you in west Cork (most especially in your daughter’s splendid Pilgrims) and thank you for showing me the inner workings of Patrick Scott’s world, his studio, and the tools and references that spurred him on.

My gratitude extends eastwards to some of my dearest friends, colleagues and clients from China who have made the journey to Ireland to experience this beautiful country first-hand. We are very honoured to have artists Wei Ligang travel from Beijing and Patty Hudak from New York, as well as Patty’s family hailing from Limerick, to be present for the opening.

Thanks are due in equal measure to my very special team, Michelle Xiao Feng, who not only faithfully translated this catalogue, but sourced sponsorship when most needed, and kept resolve with me to see this project through to fruition. Thank you also to Patricia Tang Xiao Yan who always brings bundles of positive energy to everything she does. Thanks to Mary McLoughlin and her wonderful team at Maurice Ward Fine Art Handlers and Grainne Neville of Nevents for her professionalism in arranging the dinner to this event in St Patrick’s Hall of Dublin Castle. Thank you dear Jin Xin for helping me to proofread the catalogue.

To our principal partners, I would like to express my gratitude to The Commissioners of The Office of Public Works in Ireland for generously supporting *Beyond the Three Perfections* and its catalogue publication. Special mention must be made to Mary Heffernan of The Office Public Works for believing in the exhibition from the outset and to Mary’s colleague Angela Cassidy and her team for helping to realise it; to Fionnuala Croke, Director of The Chester Beatty Library for her very generous introductions. Sincere thanks to our sponsors at Kildare Village, most especially to their Business Director, Victor Biffi Rosano, for his vision, and Tourism

Manager, Lee-Ann McCarthy, for her energy. Thank you to our sponsor Kelly Wang, the graceful and dynamic Sino-Western cultural Ambassador of The Lian Cultural Development Company, based in Shanghai. And last, but by no means least, to my mother and the seeds we will most definitely plant ‘upside down’ in our little patch of heaven in west Cork, from where our O’Leary family once set sail to Australia and now we make the return journey.

E. de W. P.



Wei Ligang 魏立刚
The Forbidden City
《紫禁城》

Ink and acrylic on rice paper
宣纸上水墨和丙烯
2014
68.5 x 70 cm

BEYOND THE THREE PERFECTIONS

Emily de Wolfe Pettit

IT IS CLOSE TO THREE YEARS SINCE I HAD THE HONOUR of introducing the Director of The National Art Museum of China, Professor Wu Weishan, to President Michael D. Higgins of Ireland at the Irish embassy in Beijing, on the occasion of the President’s immensely popular State visit to China in the December of 2014. At the time, Wu Weishan presented President Higgins with a bronze sculptural depiction of Laozi. As Professor Wu introduced his work, he explained the aperture at the heart of the figure - intended to convey a central tenet espoused by the legendary founding philosopher of Daoism:- in being “empty,” Laozi demonstrates what it is to be “full”. In other words, without desire, a person of the dao or “Way” is able to re-discover the riches of a natural, unforced state of being.



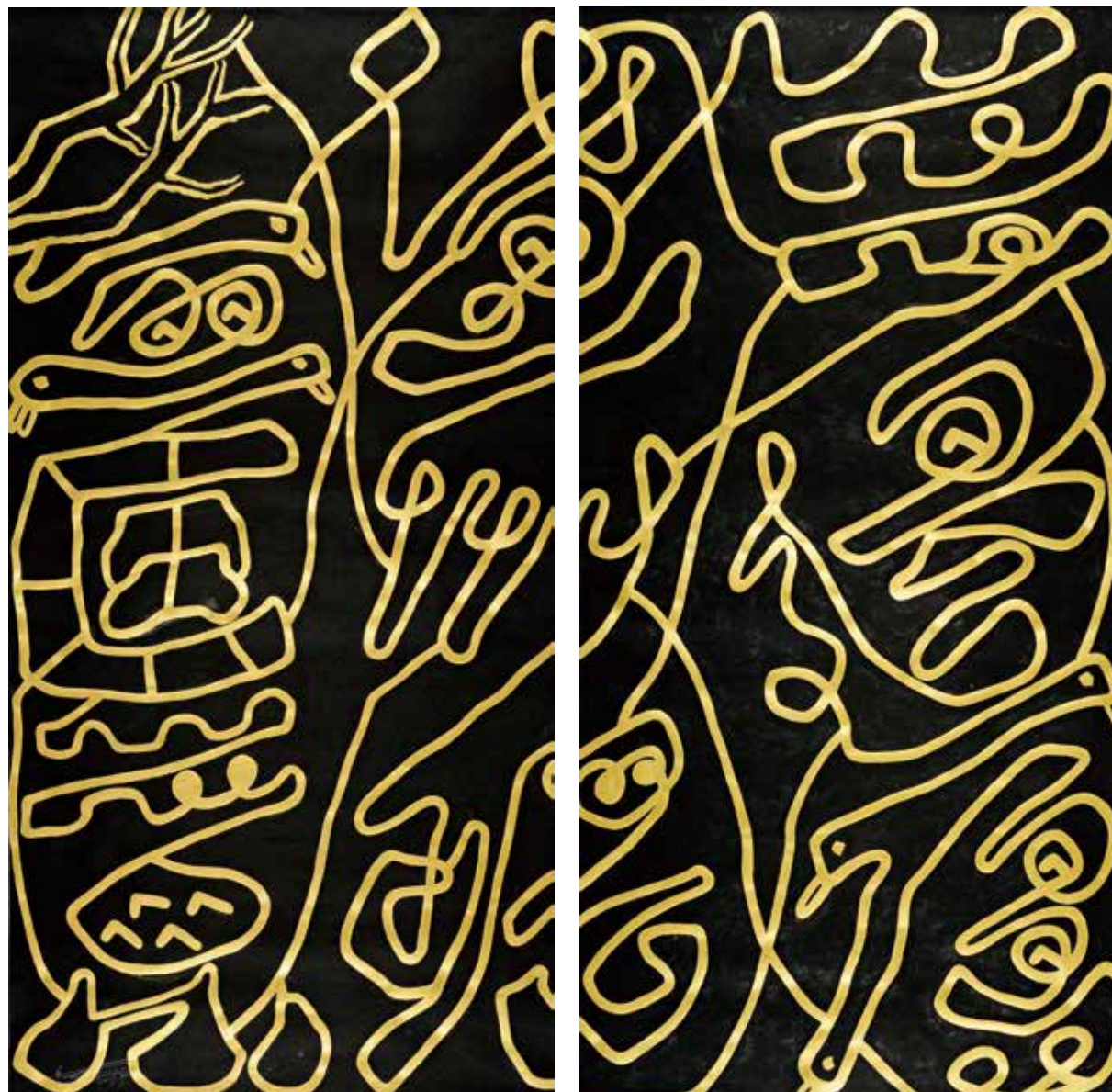
Wu Weishan 吴为山
Harmony between Men and Nature - Laozi
《天人合一 · 老子》
Bronze
青铜
2011
86 x 42 x 35 cm

I recall the genuine interest with which President Higgins and his wife Sabina listened intently to Wu’s words. The impression was clearly reciprocated. For his part, Professor Wu reflected to me some months later at his museum in Beijing’s Gaobeidian: “I am very fortunate to meet a number of Presidents in my position, but I have never met a President who is a poet”. Following this happy encounter, it seemed a natural progression to create an exhibition to honour it. Thus *Beyond the Three Perfections* was born and I am proud to see it realised at Dublin Castle’s exhibition space and to celebrate Sino-Irish relations with a gathering supported by the Commissioners of The Office of Public Works in Ireland at the State Apartments of historic Dublin Castle.



Patrick Scott
Ink Drawing 《水墨绘画》 (right) 右
Gestural Drawing 《写意绘画》 (left) 左
Indian Ink on Ingres Paper
安格尔纸上印度水墨
1960s and 2013
65 x 48 cm each

The “Three Perfections” as they are known - poetry, painting and calligraphy - have a long and uninterrupted history of cultivation in China. The tradition of uniting them in a single art work captured the collective imagination during what was arguably the most culturally brilliant era in imperial Chinese history, the Song dynasty (960 - 1279 AD). A time of great social and economic transformation, the Song shaped and acted as a reference point to the intellectual climates of China right up to the 20th century. The inception of the Three Perfections can be traced to the eminent poets Li Bai and Du Fu who first instigated the inclusion of poetry into painting in the preceding Tang dynasty (618 - 907 AD). The practice was cemented in the successive Song when the prolific poet, painter, calligrapher and theorist of the arts, Su Shi, developed the custom though his own popular oeuvre. The imperial court system then ensured the anchoring of poetry, painting and calligraphy within the education system through the syllabus of The Imperial Painting Academy. Painting, poetry and most especially calligraphy, were the expected observance of the student of self-cultivation. Notably, in the context of this exhibition, to be a Prime Minister in ancient China, it was requisite that one also be an accomplished poet.



Wei Ligang 魏立刚
Gold-Ink Cursive: Shui Bian Yan Dai Cao Huan Die Qu Tan (diptych)
 《金墨大草：水边燕黛草环叠曲潭》（双联画）
 Ink and acrylic on rice paper
 帆布上丙烯
 2016
 240 x 121 cm

As a result of the converged art forms, the expression “The Three Perfections” emerged - what came to be known as the “soundless poem” to describe how one might experience poetry through painting. Or, as Patty Hudak, one of the artists of this exhibition, reminded me in the course of our conversations: “Painting is poetry that is seen rather than felt. Poetry is painting that is felt rather than seen.” (Da Vinci) And of course there is a dovetailing of the two concepts in *Rosc*, the Gaelic word for ‘poetry of vision’ and the same name of the exhibitions curated in Ireland by James Johnson Sweeney starting in 1967 to promote cultural understanding during the Cold War. It is the concept of convergence that was the incentive behind this exhibition, not as a



unified work of art but as cross-pollination of ideas across culture and genre. Whether looking at the artistic evolution that arose from Patrick Scott’s early discovery of Zen philosophy in the mid-1950’s in Ireland or Patty Hudak’s ink and wash paintings inspired by President Higgins’ poetry created on her journey through Asia today; whether Wu Weishan’s life-long desire to capture the fortitude and convictions of some of the most resilient figures, both Chinese and Western, in Chinese history through secular sculpture, an art form less than one hundred years in existence in China; or Wei Ligang’s own journey to reformulate the most ancient calligraphic scripts shaped by his background in pure mathematics to achieve a singular form of abstraction, this exhibition is concerned with the convergence not only of art forms, but of ideas - a modest approach to threading the famous East-West Kipling ‘twain’.

Patty Hudak
In the Forest I
 《在林中 I》
 Woodblock with Sumi ink on Kozo Paper
 楮纸上日本烟灰墨木刻版画
 2017
 43 x 60 cm



Wei Ligang 魏立刚
Autumn Pond
 《秋塘》
 Ink and acrylic on rice paper
 宣纸上水墨和丙烯
 2017
 135 x 68 cm



Patty Hudak
In the Beginning I - Number 1
 《起初 I》- 编号 1
 Sumi ink on kozo paper
 楮纸上日本烟灰墨
 2017
 140 x 70 cm



Possibly the idea that requires the greatest attention of our time is one that is lofty yet at the same time foundational to all of our futures: that of cross-cultural understanding. We trade in the minutia of a supply chained-world more than ever and yet the fundamental distinctions of a foreign culture remain enigma. Consideration can only come about through open-minded exchange and the Arts will forever be an easy gate of access. The artists of this exhibition have each dedicated significant self-application to understanding the cultural 'other'. And, on looking through the final selection of works on display, I have been struck by their collective openness and relinquishing of ego that culminates, I believe, in genuine osmosis. These are, equally, attitudes to life that I encounter on a daily basis in the years I have been coming to China. More than this, the confident recognition of tradition with an adaptability and willingness to try new things has always made a deep impression - and nowhere more visible than in art academies across China today. While calligraphy and

guo hua or landscape ink painting are still rigorously taught, just as they were in the academies of the Song dynasty one millennium ago, the aim of this exhibition is also to recognise one of the greatest areas of artistic exchange between East and West - sculpture. In recent years China has seen some of its most popular exhibitions are in sculpture, from Giacometti to Kaws, however sculpture as a secular pursuit was only introduced to China in the early 20th century and was only first introduced into the Chinese education system at the Hangzhou Art Academy less than a century ago. We explore this through the gift of Professor Wu Weishan, Director of the National Art Museum of China, to the State of Ireland and in his further sculptural works illustrated in this catalogue.

From Beijing to Dublin, and in the cultural bridge from poetry, painting, calligraphy and on to sculpture, we see the opportunity for future rich artistic exchanges between China and Ireland. The metaphor and form of the circle favoured in the imagery of both Patrick Scott and Wei Ligang is fitting symbolism for an exhibition conceived to evolve cultural links in its own, humble way. In discussion with all of the artists in this exhibition, and I dare say the same was true for the late, great Patrick Scott, their search for the 'other' has ultimately lead to greater self-realisation. This may be the cornerstone of Daosim, and of Zen, but it is also an enlightened philosophy for modern global reality.

Wu Weishan 吴为山
Feng Zikai - Artist
《丰子恺·艺术家》
Bronze
青铜
2006
74 x 26 x 23 cm



Patrick Scott
Tangram Drawing
《七巧板绘画》
Indian Ink and gold leaf on Ingres Paper
安格尔纸上印度水墨和金箔
2001
65 x 48 cm

IN CONVERSATION WITH PATRICIA HUDAK

E S Pettit (EP): Patty, it has been a genuine pleasure to work with you on this exhibition - your passion is infectious. So too your curiosity, not just to dip into a culture foreign to your own, but to fully immerse yourself. Reflecting on working with you makes me think of a verse from President Higgins' *In the Forest I: There where the monks walked, traces of mind and spirit excursions, Hover, and are dispelled by a sudden new wonder, in a strange place, made personal by curiosity*. What were some of the adventures that made your new home of Beijing personal by your curiosity?

Patty Hudak (PH): I love that verse in the poem. In a city as old and cultured as Beijing, you know the ground has been walked through many phases of history. The common paths I walked in Beijing near to the Imperial Palace were likely walked by common people working to supply the palace over six hundred years ago.

When I first arrived in Beijing in 2007, I had this disorienting sense that I was watching the scenes of daily life in a film, but not exactly part of it. I commuted to the studio by bicycle, down large, tree-lined lanes. As I made the journey over my eight years in Beijing, the lines and streets became more integrated and they became more of "my" route.

The light in Beijing is very dry, there is an intense range between shadow and light. As I pedalled, branching shadows fell on the road, like lines of calligraphy, my own shadow amongst them.

As development happens so rapidly in China, the buildings around me began to change, even as my bicycle lanes remained the same (or, on one occasion, was re-routed)! I watched an open farming field become a high class polo ground, only to be abandoned and demolished. I witnessed a neighbourhood being torn down, the bricks neatly collected and loaded onto carts drawn by mules to be carried away to be re-used. Daily, I saw migrant workers, living in tents or temporary housing, heading for construction work, sometimes asleep after lunch in the shade of the trees. And, before you knew it, a sparkling new development would arise out of the dust, completely obliterating what was there before. This journey became the way that I understood Beijing. It was my lens.

EP: One of your adventures was the study of calligraphy in Beijing. Calligraphers prepare themselves before a fleeting gestural moment - more than that, it's a way of life as you know, which involves the ritual of tea and incense, deferential attitudes to nature, balance of yin and yang through periods of quiet solitude and so forth. How did your study of calligraphy change your wider oeuvre and how you prepare yourself mentally for the creative process, if at all?

PH: I have to clarify that I did not formally study calligraphy, but rather, I studied, independently, the spirit of the calligraphic line.

In China, you can see ink painting and calligraphy in many common places, such as schools, homes, and shops, as well as museums. Children learn to hold the brush as they begin to write characters and you can observe retired people practicing calligraphy with water on pavement in the parks. One gets the sense that it is a life practice, more than just an art form. As an outsider, calligraphy is as mysterious as it is spontaneous. I am endlessly fascinated by the response which can create such a beautiful series of lines, and, - that they are readable—it is magnificent!

I once saw a trash can outside of a calligrapher's studio, filled to the brim with crumpled attempts at works. Each one of these attempts looked like sheer beauty to me. I did not know how to interpret these marks. It is creating perfection by completely releasing control of perfection. This is the important lesson for me—how practice in a medium, and the ritual of that practice allows someone tap into something more automatic that reveals not only an artist's state of mind, but the state of mind of collective culture in that moment. For me, my study and



Patty Hudak with her work *Sailing to Byzantium*
胡佩霞与其作品《驶向拜占庭》

practice came through drawing, sometimes drawing meaningless things, such as a ball of torn paper. Then, I would draw and paint more automatically.

Setting up rituals of practice, those that don't necessarily lead to a finished work of art can help to lead the mind into a more contemplative place. I think this is both good for the artist, and also, for culture.

EP: Apart from connecting to Beijing through your practice of calligraphy, you've said you use "brushstroke to tap into the emotional process we experience in both contemporary and ancient culture". I know how dear calligraphers and ink artists in China hold the ideal of continuing millennia old traditions; connecting to other spacial and temporal existences is a very humanising notion. Speaking of a relationship with time, could you tell us about your process and pace between abandonment with the wash and control of the line?

PH: Initially, I was intimidated by ink. I am not a Chinese artist, with the traditional history or traditional practice. As an outsider, interpreting the tools as an outsider does, I had to understand it more on my terms.

The handling of the calligraphers brush— it's very different, as it becomes not just a tool that the artist is holding, but an extension of the body, which becomes an extension of the mind. The tool is not separate, as we think of it in the West. Our oil painting brushes are stiff, we dominate them and we control them. The calligraphers brush is soft, you must flow with the brush. This involves twisting and turning - not just the hand, but the wrist, arm, shoulder, back, hips— it involves the entire body and the entire brush. You have to feel where the ink is in the brush. This takes a lifetime to master.

The hardest thing as an artist is to release control of the line, to trust that experience, emotion and spirit will guide the process, until there is only the purest of expressions, the simple trust of ink, water and paper.

For me, developing that kind of trust is a process, and likely, the motivation for me to work hard has to do with feeling I never quite get there. The process always seem new and intimidating, as though I am trying it for the first time. Every day that I work in my studio involves fear and overcoming fear. It's the time when there is no pretending, that exactly what you know how to do, in all its failings and successes, is right there beside you. And, with it are all the masters who came before, who are, internally, encouraging me to go forward.

EP: What aspects of the production of Arts in China that have made an impression on you?

PH: In China, the competition to get into art schools is fierce, so there are even art schools to train students to get into art school. The training is rigorous. There is some debate over whether or not that will make someone a better artist, but it does produce individuals who can draw, paint and sculpt with absolute fluency. From there, it is up to the artist what they want to express, but they have all the tools at hand to command that expression.

Chinese arts and crafts traditions all involve fluency. What I take from this is that the act of creating, the time spent with the brush, is much greater than the product or the result. When the brush becomes part of my body, then I can release my mind to use the brush. It becomes an act that is entirely natural. It is ironic that it takes so much practice to reach that point.

EP: Prior to this exhibition, you explored the relationship of poetry to painting in tribute to Yeats' *Sailing to Byzantium*. Yeats conjures such strong imagery - "a tattered coat upon a stick" comes to mind - to distill and translate this into abstract art must be a great challenge. You seem to look to the materiality and the way you chose to present it to create the core of your symbolism, while you are more free with the compositional elements. Do you choose your subjects and then the materiality you will apply or the other way around?

PH: In the case of the presentation of *Sailing to Byzantium*, I was invited by Fion Gunn and Niamh Cunningham to participate in the *Irish Wave* series of exhibitions in Beijing, celebrating 150 years since the birth of W.B. Yeats. To respond to the work of Yeats, one of the world's most beloved poets, was humbling. I wanted to make something spectacular, which reflected not only the significance of this poem, but also my gratitude for having lived this wonderful journey to my own "Byzantium", Beijing.

The width of the fabric, about three meters, is roughly the width of a Beijing bicycle lane. I wanted to give the impression that I had, with the lines, that they were shadows as if passing through time.

Yeats' imagery, as you mention, "a tattered coat upon a stick", or his heart as "fastened to a dying animal", it is so moving, his desire and longing. And, the line, "And therefore I have sailed the seas and come to the holy city of Byzantium"-- it offers such hope to an ageing man. I wanted to recreate that moment in the poem, where he has momentary escape from his own feelings of irrelevance.

EP: In creating your monumental *Sailing to Byzantium* you've spoken to me about enjoying working to scale, "getting lost in the material" and enjoying the fact that it "reacts in unpredictable ways so your response puts you in a very unworldly place". This unpredictability is pushed to the limits with materials such as acrylic on voile. Did it take time to abandon yourself to the medium and what if anything helped you to do so?

PH: For this piece, I wanted the scale to be monumental, to give the sense of what Yeats was trying to express. Life is finite, and at the point when we have wisdom, we no longer are as vigorous. Why does the life force work this way?

Working on this scale, I was trying to create something larger than myself, something which cannot be seen all at once, and then, it even changes as it is viewed. Even as I worked on it, I could only see sections of it at one time. I had to trust my experience as a painter, to know that the marks would have a relationship with each other. As the piece neared completion, I needed to continue to tap into my intuition and to trust my experience.

Sailing to Byzantium was exhibited on a second occasion in 2015. Once installed, it took on a life of its own. There were open windows at the top of the exhibition space, the incoming gentle wind caused the fabric to breathe and birds flew in and out the window. I had the feeling that the spirit of Yeats came into the room.

EP: In your new body of work for *Beyond the Three Perfections*, the work is not strictly shui mo because you make use of the line as well as ink wash which gives a sense of the primordial, of Nature's forces at work to the "In the Beginning I" poem of President Higgins that inspired the series. There is a real sense of connection between President Higgins' pen and your brush through a glimpse of a human hand at play, creating the line and evoking the word. Is there a relationship between calligraphy and the lines as symbols in your work?

PH: President Higgins' poetry combines the spirit of nature with philosophical thought, and emotion. I'm struck by how he shifts between the physical and metaphysical, the natural and the supernatural. *In the Beginning 1* describes the birth of language to make sense of the world, yet emotion causes language to fall short.

President Higgins approaches nature and his mind as a way to settle emotional conflicts.. As I was working on these images, he made me think of the similarity between the cosmos and the microscopic. Both are metaphors for life and for beginnings. I was trying to relate how to create something that could feel both microscopic and monumental, that the perspective could shift between the two. This is very much how I feel in nature, both powerful and large, or small and insignificant. How to reconcile these two feelings? Higgins seems to put himself in the centre of those two realms. Which, if one imagines, he is a President, yet from humble origins.

I wanted the paintings to reflect the physical and the metaphysical in the poetry. I let the ink flow into the water. The ink is what records the reaction of the water to the paper-- it makes the water visible. Trying to think in this immediate way with the paint, to be in the moment with it, watching it react.

What is my emotional state when painting, what is the President's emotional state when writing? We can't escape the pain and heartbreak of life, in spite of our facility for science, for imagination, for language, for art.

In comparison with *Byzantium*, which relates towards going into the end of life to find immortality, I found these poems, *In the Beginning* to be a source for the roots. As if, by going back to the Beginning, we could work out what went wrong, what is possible given these Beginnings?

I want to try to stay on the edge of the mystery of all this, to put the viewer in a mystical space, yet, one that touches on empiricism, like nature, science, the physical world, but then transports you into some kind of thinking and imagining space. Why do our emotions rule us the way they do, in spite of our rationalism and our knowledge of actualities in time and space?

EP: *In the Beginning II* is about moving beyond the self “...the silence of a misery “Circumscribed by the I” - is your further abstracted visual rendering of the poetic imagery that inspired this set of works and devoid of any line in part reference to this?

PH: *In the Beginning II* reflects regret and, then, finally, offers forgiveness. It is grasping at the space between our existence in the physical world and our psychological state of mind.

For this poem, I imagined a more subtle sense of Beginning. There is less ink, they are quieter, they are lighter. In these works, I want the viewer to be aware of the paper, of the water, of the flow. Each of these paintings is really a beginning, and they all could have been worked over, again, with another layer. But, I wanted to bring awareness of how the Beginning always looks beautiful. The paper is beautiful, the water is beautiful, the ink is beautiful. There is always a chance for redemption in these new beginnings.

EP: Patty, you created this series at an artist’s residency at the foot of Mount Fuji replete with daily early morning mountain walks - an idyll to your creation of the *In the Forest* works. Previously you’ve spoken about calming your mind “to tap into the qi or universal energy to communicate something more than a current state of emotion, something more internal, as present within the best poetry and art of all cultures”. How does place influence practice for you and does nature play a part of your ritual in your new studio in Vermont?

PH: Art inevitably has its roots in nature, this is where the vocabulary of shapes originate. It is easy to forget that in the city. Through art, I am trying to create the power and energy of Nature. What is beyond the mind, what is on the edge between knowing and not knowing? I try to place myself in a state where I don’t yet know what I am making. What are these images? Poking at their meaning generates the next response, the next thought, the next emotion, the next poem or art work. When I immerse myself in Nature, I feel like I get immersed in these kinds of issues.

While I was in China, a friend showed me how you could get energy from a tree, by repeatedly tapping the sides of the tree, almost like a hug. I feel that kind of energy around me when walking in the forest. These poems, *In the Forest I and II*, reflect this state of mind. Its not always very comfortable. When I walk in the countryside, there are no interruptions to my state of mind. My mind wanders and goes into some kinds of depths. The studio in the countryside can bring you to new emotional places, yet they are not always peaceful ones.

EP: I’ve noticed you approach your materials with great deference. A couple of questions here: what attracts you to ink as a material and what have been the defining moments in your training that have shaped your understanding of ink and brush?

PH: Working with Ink and Brush is very sensual.

Ink is made from burnt wood and animal skin glue, sometimes aged with mould. The smell is earthy, like the forest, and, once you start to use ink, you miss it when you are away from it. It is like the smell of home.

The smell of the ink, the physics of water, the long hair on the brush, its softness, paper as something that holds water... the experience of working in ink is very sensual to me. The process requires the movement of the whole body, and staying in the moment with the ink, and taking time to reflect.

Before coming to China, I thought of black more as the void, like empty space, lacking of light. In China, black is the structure, the bones of the painting, and white is the empty space, or the air. The blackness of ink is significant and powerful.

EP: A final thought on your first-hand experience of cross-cultural activities and your experience of working on the *Irish Wave* exhibitions across China. What have been the reactions to your ink brush work and overall what positive aspects did you take from the experience?

PH: The response to my work in China has been very positive-- one exuberant viewer once claimed that I was a foreign artist with “Chinese hands”. I don’t think that is quite true, as I am aware of the rigorous dedication of traditional Chinese artists, and I think I am a long way from that. However, elements of Chinese art have entered my work, permanently, especially the concept of shan shui landscape painting, where the brush strokes move as if water is flowing down a mountain.

I love exhibiting in China. I find that the response to artwork is both warm and intelligent. The Irish Wave exhibitions have been a great opportunity for cultural exchange between Irish and Chinese artists and they have provided a valuable exhibition platform to expose the Chinese public to Irish artists. The viewing public in China varies widely, and they are curious, and often looking for existential meaning. The language of art is universal, and certainly helps to promote understanding between cultures.

PATRICIA HUDAK

IN HER UNCOVERING OF A RICHER ARTISTIC ESPRIT, PATRICIA HUDAK MADE THE JOURNEY TO A COUNTRY THAT, LIKE YEATS' BYZANTIUM, IS NOT FOR OLD MEN. Bustling Beijing in the early two thousands became home for Patty and her family for eight colourful years during which the artist embraced the study of calligraphy and brush painting. In Chinese custom, the brush is an extension of the self and the script an imprint of the calligrapher's character. Patty is a lively, loquacious character who is easy to warm to with her innate curiosity and generosity of spirit. This generosity, and that of artists Fion Gunn and Niamh Cunningham, curators of the *Irish Wave* series of exhibitions that celebrate Irish and Chinese cultural dialogue in China, saw their marking one hundred and fifty years since the birth of William Butler Yeats in the spring of 2015, in a Beijing exhibition titled *The Golden Fleece*. Hudak paid respect to the occasion through a monumental installation inspired by the hypnotic imagery of Yeats' *Sailing to Byzantium*. Across twenty-five meters of fold upon fold of acrylic on voile, Hudak visually explores Yeats' reflections on flesh and artifice, the ephemeral and the enduring, in a labyrinthine creation of opposites - indelible brushwork in black on white voile's translucent support. This material tension of contradictions, between the possibility of perennial strength from the experience of art and the physical weakness of human mortality, is also the tension of a line without end, without answer. Yeats' sea voyage and movement in time are captured in this canopy of physicality made delicate by tumbling folds of infinite connectedness. Hudak spent a year creating this work, her toil itself a fitting tribute to the Grecian goldsmiths that keep the poet's drowsy Emperor awake. Toil for a sensuality that envelops the viewer, not only following the sinuous trail of lines traversing fabric, but in the manner the artist chooses to display her work in undulation, combine to capture the music of Yeats' rhythm and lyricism. Experiencing the work first-hand is a contemplation of the possibilities of abstraction and it calls to mind Schopenhauer's mantra that all art aspires towards the condition of music. In visual language, the non-referential abstraction that Hudak homed in her time spent in China is perhaps the closest approach to music.

Crossing seas once more in the summer of this year, Hudak embarked upon a journey to Japan's Honshu island where she undertook an artists' residency at the foot of Mount Fuji. Whilst immersed in this idyll, the artist paid tribute to Ireland's poetic wellspring of a century later, in a new series of works inspired by President Michael D. Higgins' episodic compositions *In the Beginning* and *In the Forest*. Especially created for this exhibition in sumi ink on kozo rice paper, Hudak immediately creates a primal quality for *In the Beginning I* again through a disciplined monochrome palette, swirling masses and only the faintest suggestion of a calligraphic hand where: *It was in glorious darkness | Out of chaos | The word came*. Through the energy of Hudak's brushstrokes, particularly the *fei bai* or "flying white" found in Chinese calligraphy when the scribe uses a fast paced stroke to leave ink flying across the paper, the viewer palpably feels the rhythm of Higgins' metre. This movement builds to a crescendo with *The struggle for a recovered silence | Will never be complete. | That look that precedes the word | Will stay to haunt. | That breath that interceded | Will break forth at times | In a great scream of grief or love*.



Patty Hudak in her studio
胡佩霞在工作室

Hudak speaks of her enjoyment of "getting lost in the material" and she exploits its unpredictability in her visual response: *Not white | But ebony, | We seek | Calling from the darkness Before the Word | And the false promise of order*. If its precedent is all energy and masculine yang, *In the Beginning II* encapsulates the polar opposite of quiet, feminine energy of yin that: *Promises a healing | Invites towards the building | Of a new shared place | Of silence | Where nothing threatens*. Hudak's visual interpretations are devoid of any line in this set, moving entirely beyond the self and the obvious presence of a human hand in further abstraction through isolated imprints of ink wash ...*the silence of a misery, Circumscribed by the I*.



Patty Hudak
In the Beginning I - Numbers 2 and 3
 《起初 I》- 编号 2 和 3
 Sumi ink on kozo paper
 楮纸上日本烟灰墨
 2017
 140 x 70 cm



Patty Hudak
In the Forest I
 《在林中 I》
 Woodblock with Sumi ink on Kozo Paper
 楮纸上日本烟灰墨木刻版画
 2017
 43 x 60 cm

Where Higgins' "arbitrary shapes" dominate the *In the Beginning* works, we see the emergence of form through *In the Forest I and II*. Control and abandonment combine "where senses converge" in surrendering to the action of ink and water on paper juxtaposed with the formation of vertical lines and cloud-like shapes. Contact with nature is an important part of Hudak's daily ritual, as she has said: "The artist must calm her mind to tap into the *qi*, the universal energy that gives substances their character. If I can reach this state of mind with the brush, I am communicating something more than my current state of emotion, something more internal, as



present within the best poetry and art of all cultures". Hudak's study of calligraphy and ink brush painting in China has undoubtedly fostered a new level of connection with the brush on the one hand and an ease with abstraction on the other. Her cross-cultural work in China led by fellow artists Gunn and Cunningham is too to be highly commended and Hudak embodies an artistic life intrinsically linked to Ireland and China. Her relationship to her maternal homeland is about leaving and homecoming, while China represents a discovery of the Other for the artist, which of course in turn enabled a discovery of the self, and discovery made through artistic practice.

In the Beginning I

In the beginning was the Word
But the Word was not the beginning.
When the light faded
On the gestures of order
Fired at unbroken time
The pieces descending
Into darkness
Did not arrange themselves
Except in arbitrary shape.

Nor was the beginning out of order.
Nor was the word that sought order
the beginning.
The word was an arbitrary shape
Beyond gaze and breath
It was in glorious darkness
Out of Chaos
The Word came.

That first scream of need
Is the beginning
Of a long surrender
That is not easily borne.
The struggle for a recovered silence
Will never be complete.
That look that precedes the word
Will stay to haunt.
That breath that interceded
Will break forth at times
In a great scream of grief or love.

And, if in weakness
We polish the wild words

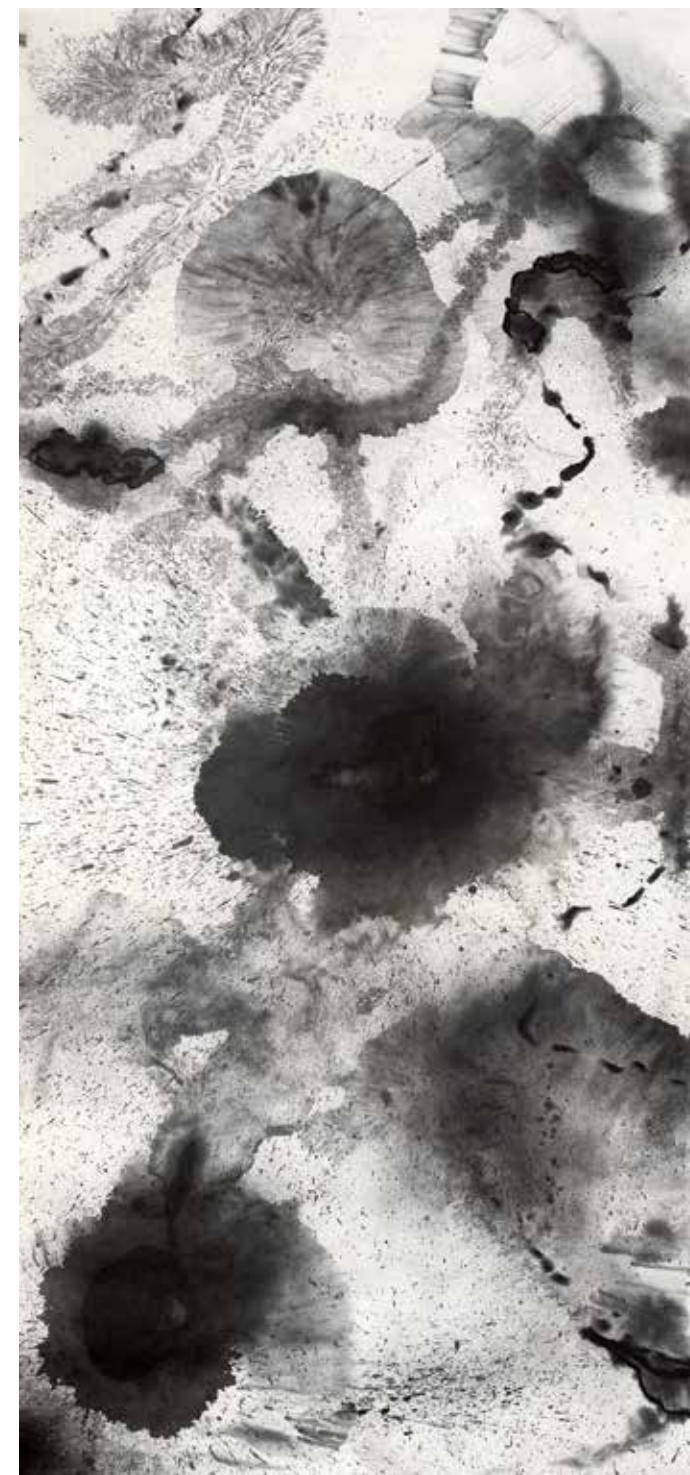
To make a prayerful set of beads
From the jagged edges of stony times,
Or cry out on a Sunday shadow sated,
Then sing our souls
Not for the fading of the light
Nor yet the ebbing sea.
Through tears,
It is a worn face.

Not white
But ebony,
We seek
Calling from the darkness
Before the Word
And the false promise of order.

The sale of tears
Is a deposit in memory
Of our sea beginnings.
There is lodged
The long sigh
Of all our time
Lost in endless space.



Patty Hudak
In the Beginning I - Numbers 4 and 5
《起初 I》- 编号 4 和 5
Sumi ink on kozo paper
楮纸上日本烟灰墨
2017
140 x 70 cm



Patty Hudak
In the Beginning I - Numbers 6, 7 and 8
 《起初 I》- 编号 6、7 和 8
 Sumi ink on kozo paper
 楮纸上日本烟灰墨
 2017
 140 x 70 cm



Patty Hudak
Sailing to Byzantium (Installation in Beijing)
《驶向拜占庭》(北京的装置实景图)
Acrylic on Voile
薄纱上丙烯
2015
3 x 25 m

In the Beginning II

Breath and lungs conspire
Against the soul silence
For the hegemony
Of sound.

It is not just the words.
All accent is a form of falling further
Away from the breath space
That intercedes for a moment
Before capitulation
To the gasp of pain beginnings
In the gaze of the other.

And the words flow forth
Never ending in a long journey
Towards an exit
Resisted and unchosen.

We are condemned to rehearse
The memory of options not taken.
Over and over we turn the
scruples.
They tear us apart,
Rendering impotent the generation
Of our needed new sensations,
The stuff of new beginnings.

Those lost moments crystalline
In memory
making a reproach
That regularly obtrudes
In every present sensation,
Making an inexorable list
Of questions
Of reproach
Of loss sensation.

And together,
Why did we not look at stars
And grieve together
Or cry out and sing,
Or wade in water
Under the moon.



Patty Hudak
In the Beginning II - Numbers 1 & 2
《起初 II》- 编号 1 和 2
Sumi ink on kozo paper
楮紙上日本烟灰墨
2017
140 x 70 cm



Patty Hudak
In the Beginning II- Numbers 3-6
 《起初 II》- 编号 3-6
 Sumi ink on kozo paper
 楮纸上日本烟灰墨
 2017
 140 x 70 cm



It can never be discarded
 We are instructed,
 That burden inherited,
 Acquired from reflection
 Of the gaze of the other.
 We must perish we are told, Locked in
 certainties
 Not of our crafting,
 In the silence of a misery
 Circumscribed by the I.

Searching for prophecy
 We make a song
 Our of our exile
 in the prison of the self.
 We breathe again and assert
 That nothing is inevitable.
 It is no mere illusion
 For which we struggle
 The making of a new world beckons.

The light that comes again,
 In the dark chaos of words astray
 Promises a healing,
 Invites towards the building
 Of a new shared place
 Of silence
 Where nothing threatens.

In the Forest I

Making my way into the forest
I move along paths,
Made personal
By sandalled feet
And barefoot intellect.

There where monks walk,
Traces of mind and spirit excursions
Hover,
And are dispelled
By a sudden new wonder
In a strange place,
Made personal by curiosity.

This is where the senses converge.
They do not debate
The constituent parts of moss.
They stretch to hear the question
Brought to the forest.
In those threatening moments of doubt,
When fear reverberates
Beyond sense silence,
A thought of light lost
Brings a cold sweat,
Defines the space
Beneath the canopy
Of lost growth.

The twisted failure of the half grown
Is everywhere,
Mouldering to the centre
From rotting bark.
Underfoot the leaves
Halfway to slime
Make a mottled shroud
Of decay.

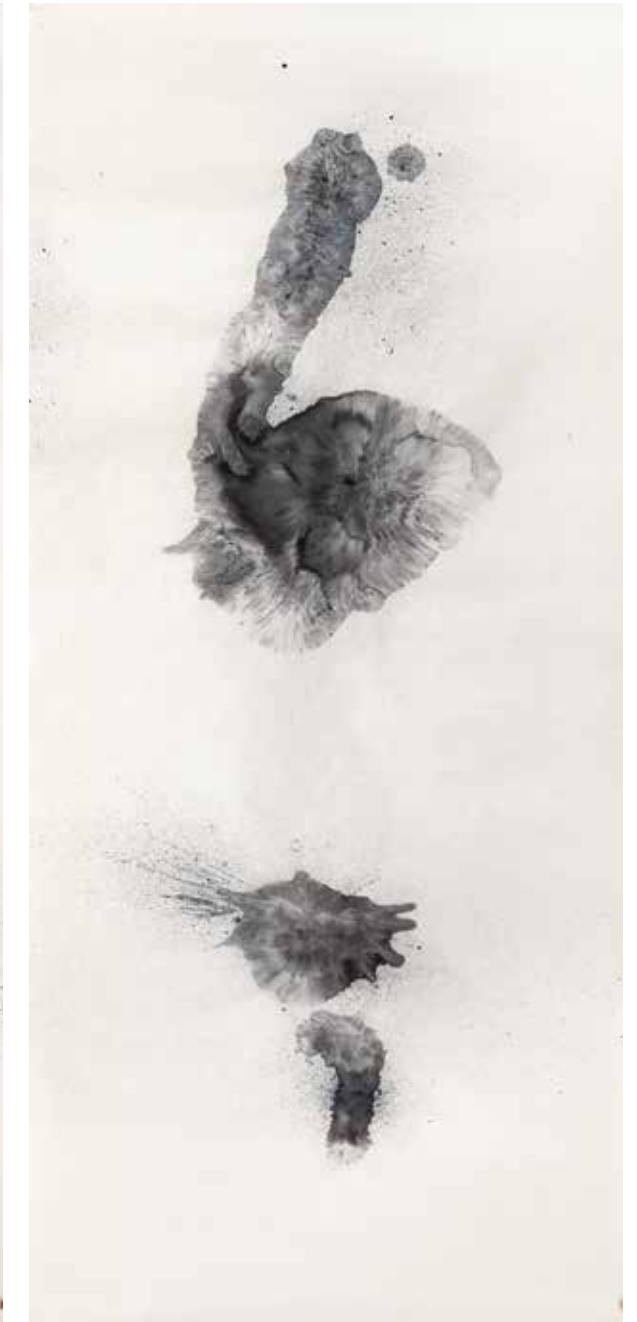


In the Forest I
《在林中 I》
Woodblock over Sumi ink on Kozo Paper
楮纸上日本烟灰墨木刻版画
2017
43 x 60 cm

But if at other times the question
Comes from an open heart,
It is the light undefeated
By the brash growth
Of a few seasons
That prevails.
The senses celebrate
In reminder forever
Of that space of transience,
Of Hero's secret wish
That Leander would never leave
The tent of passion
Made by artifice
For pleasure.

The visit to a moist place
Takes courage.
It could go either way.
Beyond the edge of remembered space,
Before the assurance of any tale,
The urge to pray overwhelms.
But even in the kneeling,
A magnet draws to danger,
Making out of pious necessity
The shape of an enduring scruple.

But if the gaze is up
The light may bring a miracle
Through the canopy of growth.
A shaft of light
Distils a beauty,
Dispels all shadow shapes and fears.
From the warm ooze
Of feeding life
I lift my feet
Towards the blinding light
Of the ordinary
Made safe.



Patty Hudak
In the Beginning II - Numbers 7 & 8
《起初 II》- 编号 7 和 8
Sumi ink on kozo paper
楮纸上日本烟灰墨
2017
140 x 70 cm

In the Forest II

On my way from the forest
Beyond the memory of gravel
And the blinding sun
I move with all my marks of bark
And twisted branch.

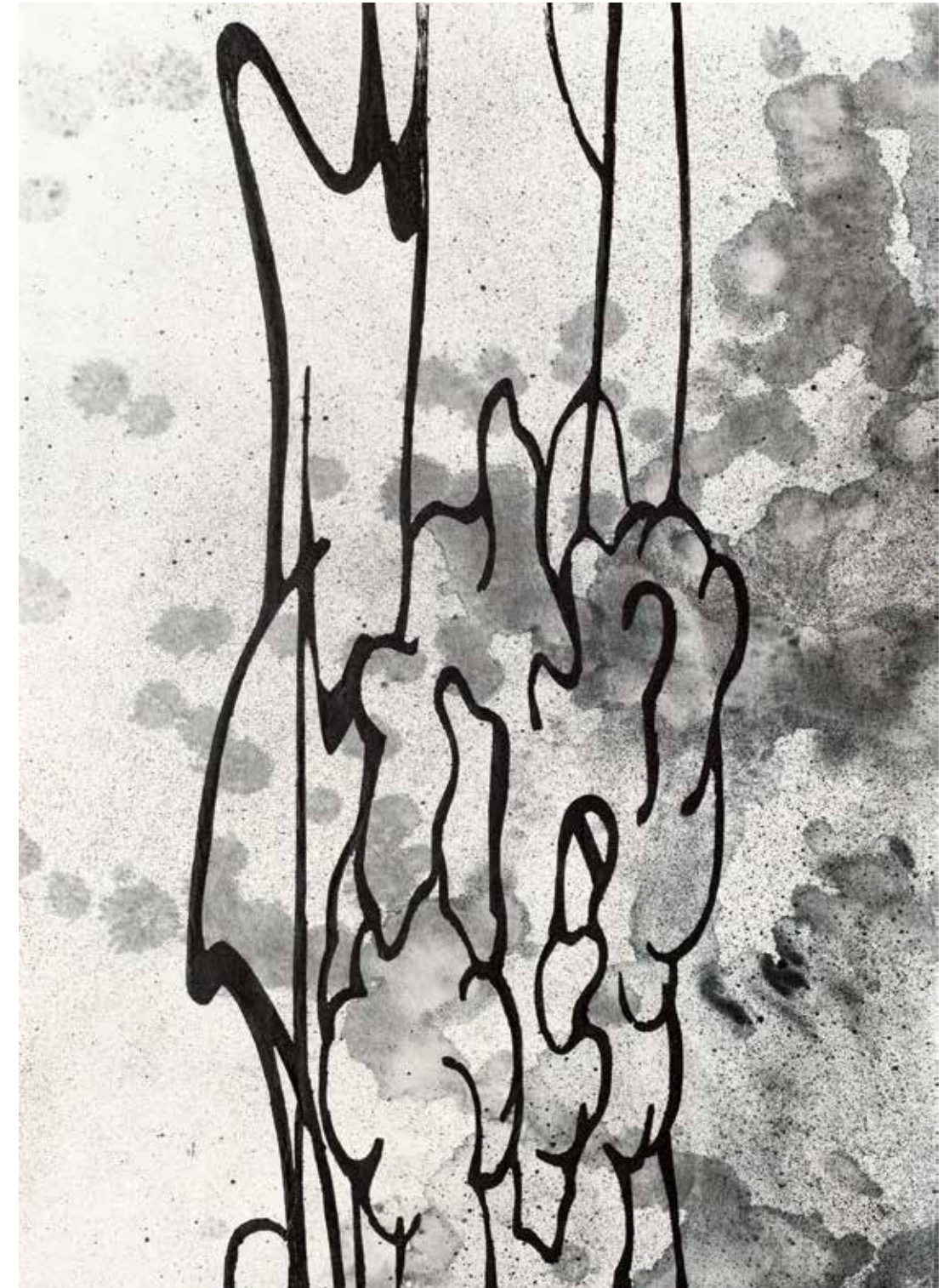
I do not ask
If a mind can be prepared
As limbs
Dragged free
Beyond the wiping
Are coldly cleaned
For appearance.

That cleaning
Not an act for darkness
But for the crippling light of day
When flesh without mark
Shines bright
Offering a limb without a story
Making a statement
Of scrubbed innocence.

I chose to keep my marks
My dirt traces,
That cannot be erased,
My testament
Not for the forgetting,
For the remembering.

In memory is lodged more than the forest,
More than the crunch of gravel underfoot,
Or the feel of polished wood
In a country church
The spirit made light
In the holy dark
Through mutterings
Suffused with smells
Amid the dust and sweat
Of the wooden kiosk of contrition.

Out in the air
The sun dazzles
But does not blind,
Everything made clear.
For a moment my heart dances again.
It is no fiction of the mind,
No artful contrivance of innocence,
This surge of spirit
Makes a prophecy
Of hope recovered.



Patty Hudak
In the Forest II
《在林中 II》
Woodblock over Sumi ink on Kozo Paper
楮纸上日本烟灰墨木刻版画
2017
43 x 33 cm

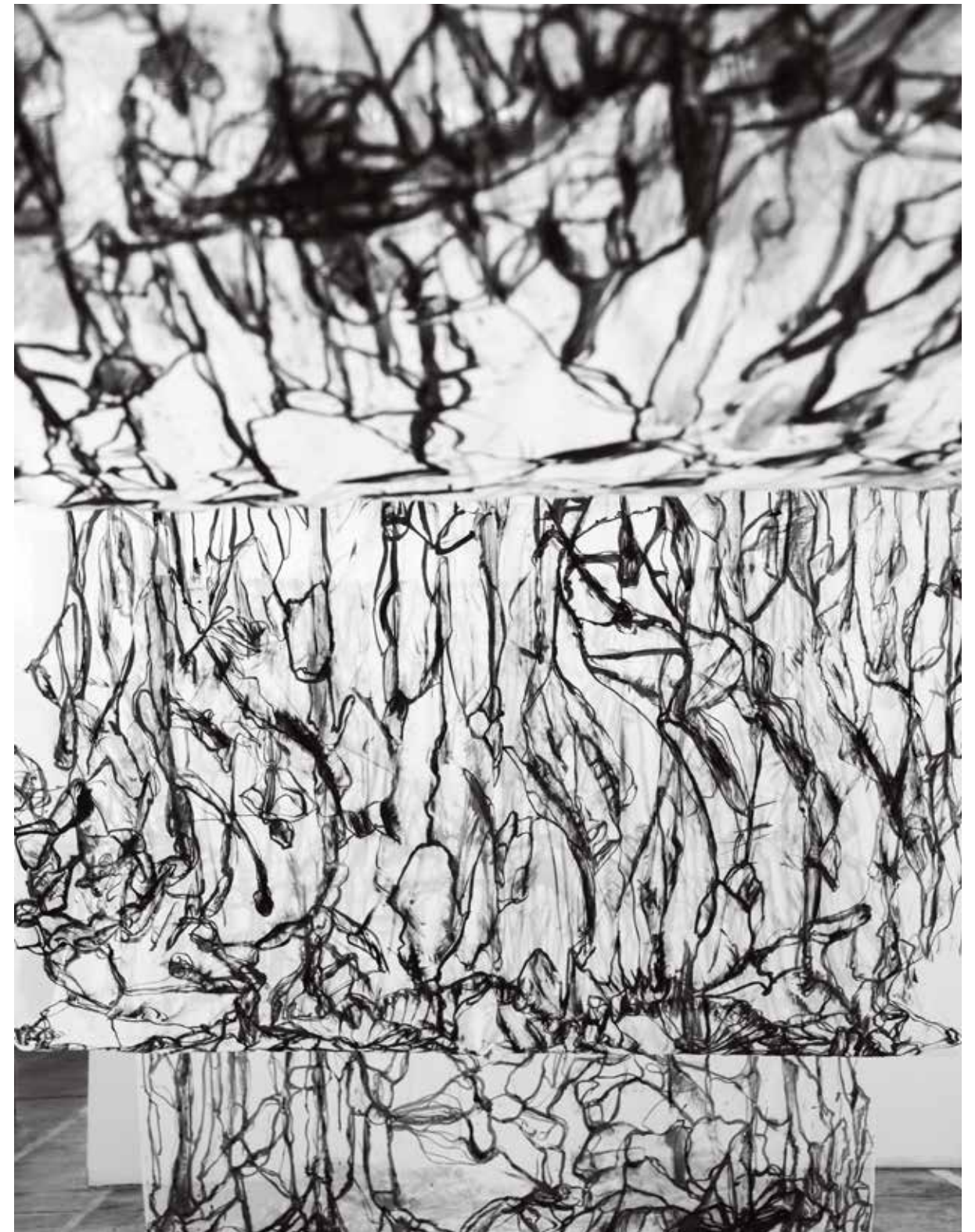
Sailing to Byzantium

That is no country for old men. The young
In one another's arms, birds in the trees
– Those dying generations – at their song,
The salmon falls, the mackerel crowded seas,
Fish, flesh, or fowl, commend all summer long
Whatever is begotten, born, and dies.
Caught in that sensual music all neglect
Monuments of unageing intellect.

An aged man is but a paltry thing,
A tattered coat upon a stick, unless
Soul clap its hands and sing, and louder sing
For every tatter in its mortal dress,
Nor is there singing school but studying
Monuments of its own magnificence;
And therefore I have sailed the seas and come
To the holy city of Byzantium.

O sages standing in God's holy fire
As in the gold mosaic of a wall,
Come from the holy fire, perne in a gyre,
And be the singing masters of my soul.
Consume my heart away; sick with desire
And fastened to a dying animal
It knows not what it is; and gather me
Into the artifice of eternity.

Once out of nature I shall never take
My bodily form from any natural thing,
But such a form as Grecian goldsmiths make
Of hammered gold and gold enamelling
To keep a drowsy Emperor awake;
Or set upon a golden bough to sing
To lords and ladies of Byzantium
Of what is past, or passing, or to come.



Patty Hudak
Sailing to Byzantium
《驶向拜占庭》
Ink on Voile
薄纱上水墨
2015
300 x 2500 cm

Yeats' *Sailing to Byzantium* published with Permission of ProQuest

PATRICK SCOTT

MUCH IN THE SPIRIT OF THE DAO OR THE “WAY” TO UNCOVER THE RICHES OF AN UNFORCED STATE OF BEING, THERE IS AN EFFORTLESSNESS THAT PERVADES ALL OF PATRICK SCOTT’S WORK. The intersection of the organic and the architectural in mystically scintillating spaces are readily identifiable as some of the defining formal attributes of the eminent architect-trained artist’s oeuvre. The (literally) blank canvas to Scott’s evolution as an artist was arguably his interest in Zen, the ancient philosophy that originated as Chan Buddhism in China’s Tang dynasty, heavily influenced by Daoism. Scott was first introduced to Zen in 1955 by the Abstract Expressionist Morris Graves, who lived in West Cork, in Skibbereen, at the time. Graves would go on to live in Ireland until 1964 and during those years Scott built an accord with the American artist, having been enlisted to refurbish his residence at Woodtown Manor, County Dublin. For Graves, one of the founders of the Northwest School, a branch of Abstract Expressionism which included Mark Tobey, the philosophy was not only a way of living but both a means and ends to his art. For Scott, who was still working on figurative depiction at the time of encountering Morris Graves, Zen’s lesser concern with doctrine in favour of direct understanding through a tranquil and therefore self-controlled state of mind no doubt made an impression. The infiltration of a pervasive sense of structured order into the ephemeral is traceable as the viewer moves forward in time from the *Self-Portraits* (illustrated pages 56-57) to the *Heads* (title and pages 58) of 1959. The following year, Scott was invited to represent Ireland at the XXX Venice Biennale for the first time, and he chose some of the *Heads* to be exhibited alongside the centrepiece of *Girl with Grasses*, notable for being the only work out of one hundred and fifteen representatives from twenty countries to be collected by Director Alfred Barr for MOMA at the 1958 Guggenheim National Prize Exhibition. Several years later, Scott was given a book by Nancy Wilson-Ross, a psychoanalyst based in New York city, called *The Way of Zen* in 1963. Although he never formally studied Zen, I believe these intellectual, worldly-wise influencers saw something in Scott they wished to blossom.

Scott’s selection for the MOMA collection and participation in the Venice Biennale were watershed moments in quick succession for the artist’s career, not just in terms of recognition but in terms of his desire to engage more fully with the Abstract Expressionism that surrounded him on the international stage, from Sam Francis to Pierre Soulages to Helen Frankenthaler. An emphasis on process and moreover, direct, unmitigated process, was the cornerstone of Abstract Expressionism. As Christina Kennedy notes: “Scott sought spontaneous feeling and direct physical action comparable to those in the natural world.”¹ This is significant when, in 1960, Scott embarks on his series of *Bog* paintings, coinciding with his use of tempera for the first time - eventually on the support of a blank, or unprimed, canvas, and on paper in the early stages as rare examples show in this exhibition, pages 68 - 69. This spontaneity and directness is even more overt

¹ *Image Space Light*, Patrick Scott’s retrospective at The Irish Museum of Modern Art, exhibition catalogue, page 71

Opposite 对面:
Patrick Scott
Gestural Drawing (top)
《写意绘画》(上)
Indian Ink and gold leaf on Ingres Paper
安格尔纸上印度水墨和金箔
48 x 65 cm

Ink Drawing
《水墨绘画》
Indian Ink on Ingres Paper
安格尔纸上印度水墨
1960s
65 x 48 cm





Patrick Scott
Self-portraits
 «自画像»
 Linocut
 麻胶版画
 1950's
 51 x 38 cm each



Patrick Scott
Head
 《头像》
 Ink on paper
 纸上水墨
 1959
 56 x 44 cm

through Scott's *Gestural Drawings*, illustrated pages 60 - 65, begun in the early 1970's and to which the artist would return for decades in the quiet of his Wicklow retreat and also known as *Series E* in reference to his partner Eric Pearce who witnessed their creation. Whilst embracing materiality, through this body of work Scott appears to have been actively rejecting doctrine. The viewer is left with a palpable sense of sheer, uninhibited physicality, their only temperance when Scott was to lay a carefully placed ball of gold on the horizon to their gestural spontaneity of feathered cascades and bespattered abandon. However, these are paintings with a purpose. Speaking to the late artist's partner Eric Pearce, and inspecting the self-made tools of cane and cloth, with which ink and colour would be hurled at paper, Scott was apparently clearing his mind in order to create. They are paintings that serve and in some ways one could look at The *Gestural Drawings* as preparatory sketches for everything else thereafter and visual imprint of the internal dialogue the artist held with himself.

If the *Gestural Drawings* represent abandonment, Scott's *Tangram* series is control, albeit with a sense of fun. An ancient dissection puzzle of China, the tangram (七巧板, pronounced *qíqiǎobǎn*, literally meaning "seven boards of skill"), consists of seven flat shapes, called tans. With only a silhouette, the player forms a specific shape using all seven pieces, which may not overlap.² For an artist dedicated to autonomy of shape and a sense of the ludical, it is clear why Scott was drawn to the *Tangram* as an artist (pages 66 - 67). It's been called the earliest cognitive test in the world and the fact that it was made for play rather than strict analysis must have suited the personal humour of the man.

² The Tangram is reputed to have been invented in China during the Song Dynasty and then carried over to Europe by trading ships in the early 19th century. It became very popular in Europe for a time then, and again during World War I. It remains one of the most popular dissection puzzles in the world.



Patrick Scott
Gestural Drawing
 《写意绘画》
 Indian Ink on Ingres Paper
 安格尔纸上印度水墨
 48 x 65 cm



Patrick Scott
Gestural Drawing
 《写意绘画》
 Indian Ink on Ingres Paper
 安格尔纸上印度水墨
 48 x 65 cm



Patrick Scott
Gestural Drawings
 《写意绘画》
 Indian Ink on Ingres Paper
 安格尔纸上印度水墨
 48 x 65 cm



Patrick Scott
Gestural Drawing
 《写意绘画》
 Indian Ink on Ingres Paper
 安格尔纸上印度水墨
 65 x 48 cm



Patrick Scott
Gestural Drawing
 《写意绘画》
 Indian Ink and gold leaf on Ingres Paper
 安格尔纸上印度水墨和金箔
 65 x 48 cm



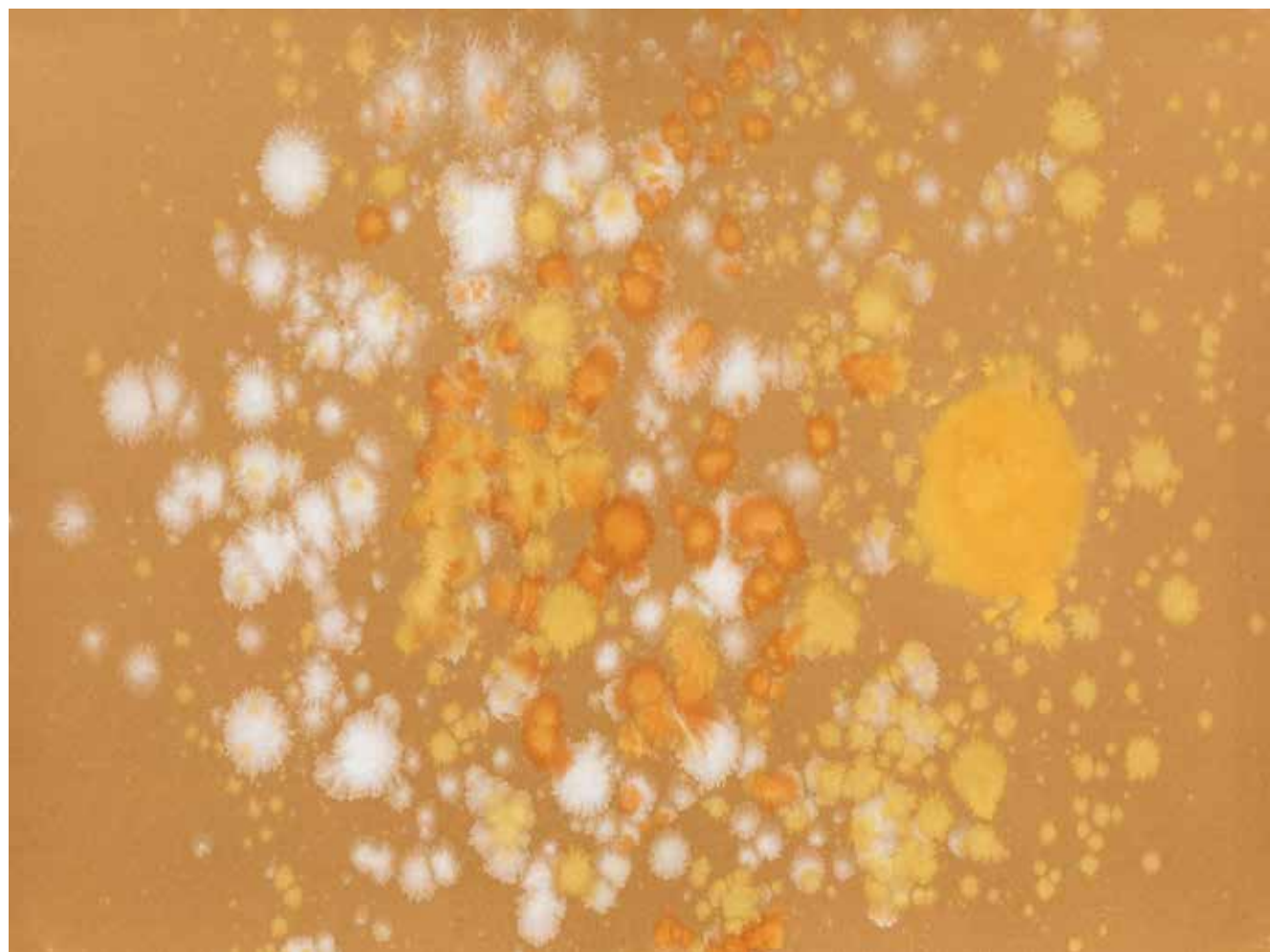
Patrick Scott
Gestural Drawing (top & bottom)
 《写意绘画》(上下两幅)
 Indian Ink and gold leaf on Ingres Paper
 安格尔纸上印度水墨和金箔
 48 x 65 cm



Patrick Scott
Tangram Drawings
 《七巧板绘画》
 Indian Ink and gold leaf on Ingres Paper
 安格尔纸上印度水墨和金箔
 2001
 48 x 65 cm



Patrick Scott
Tangram Drawing
 《七巧板绘画》
 Indian Ink and gold leaf on Ingres Paper
 安格尔纸上印度水墨和金箔
 2001
 65 x 48 cm



Patrick Scott
Bog
 《沼泽》
 Tempera on Paper
 纸上蛋彩
 1970s
 75 x 55 cm



Patrick Scott
Bog
 《沼泽》
 Tempera on Paper
 纸上蛋彩
 1970s
 75 x 55 cm

WEI LIGANG

JUST AS PATRICK SCOTT WAS ONE OF IRELAND'S GREAT TRAILBLAZERS IN DEVELOPING HIS OWN ARTISTIC LANGUAGE OF ABSTRACTION, WEI LIGANG IS ONE OF CHINA'S PIONEERS IN EXPLORING HOW WRITTEN LANGUAGE MAY GIVE RISE TO ABSTRACTION. Like Scott with an architectural background, Wei Ligang too has enriched his practice through an indirect approach. A gifted mathematician who entered the distinguished Nankai University in Tianjin at the age of seventeen, the creativity that mathematics demands at a pure level has fed Wei Ligang's imagination for creating new artistic equations to encourage lateral over applied connections for the viewer of his work. For instance, his invention of "magic squares" - mirages of Chinese characters' square framework, since, in Wei Ligang's artistry they are visual tricks to lead the viewer to look for a working character that is not there; or his linkages of characters without abbreviation in cursive script to create a sense of wonder rather than functionality, where his forebears have gravitated towards abbreviations to be legible. To quote the artist: "If one writes tidy, rule-bound calligraphy exclusively, one can't feel the dragons and snakes... I enjoy being set adrift in a mirage, in an abyss. Cursive script is about the strange and unexpected rather than legibility."¹ Wei Ligang's pioneering work is recognised now through an expression created to capture this new movement called *shu xiang*² (literally, writing and symbols).

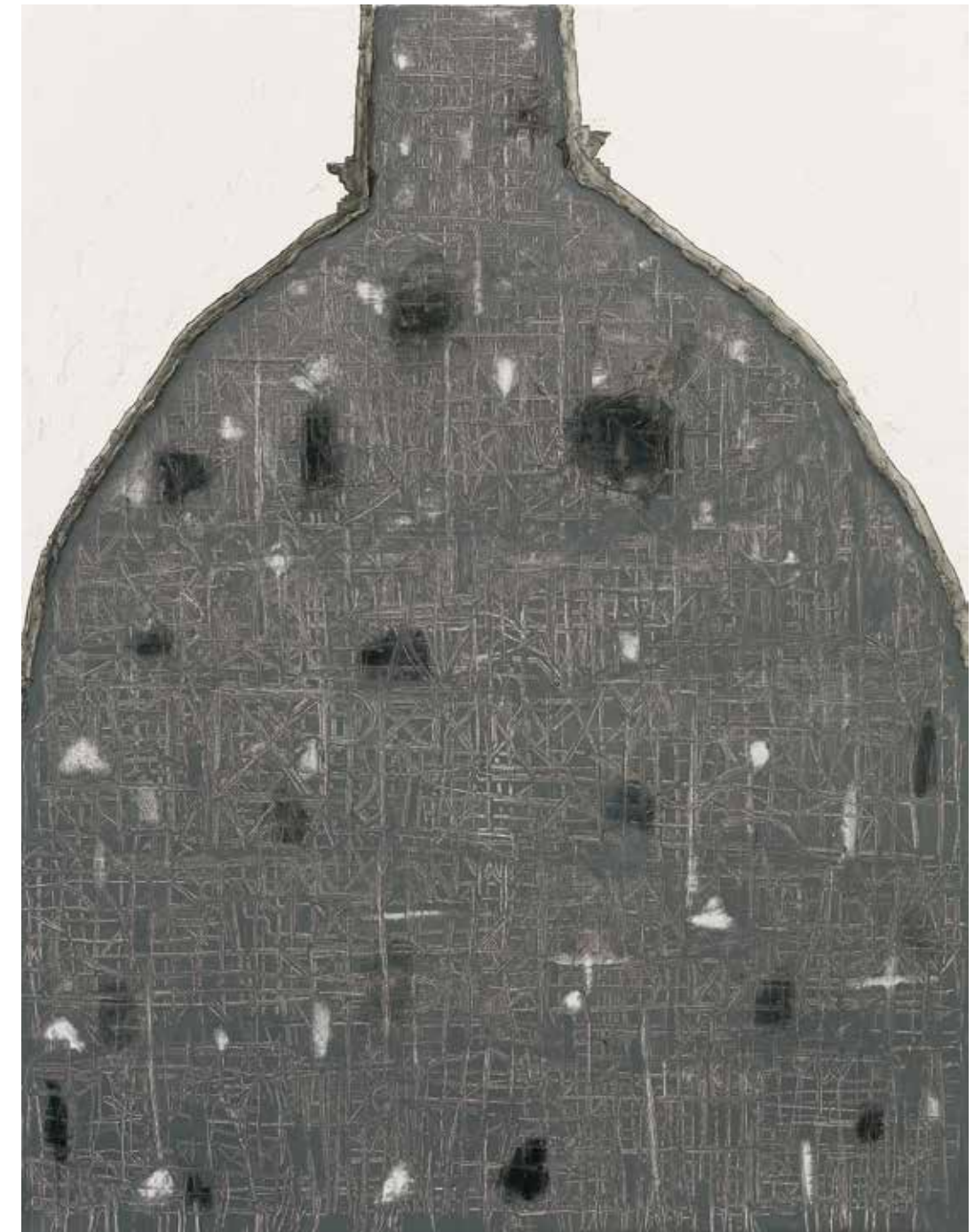
Wei Ligang's career may have taken an indirect route, but he has always fuelled a passion and commitment to calligraphy, becoming President of the Calligraphy Society whilst a student at Nankai University, and, after graduating in 1985, when assigned to teach mathematics at the Teachers' Training School in the industrial city of Taiyuan, convincing the school to instead let him teach calligraphy within three years. The freshness of his approach to the study of lines arising from calligraphy and their permutations could be attributed to the fact that, like Patrick Scott and Patricia Hudak, Wei Ligang is less concerned with the semantics of the composition and more with the ritualistic element, the act and existence of being an artist. He has dedicated most of his life to it, moving to Beijing in 1995 to concentrate entirely on his art. Looking through his contributions to the vanguard of contemporary Chinese calligraphy, Wei was an the organisers of the seminal June 1999 "Bashu Parade" exhibition, has been included in the pioneering exhibition organised by Gordon Barrass at the British Museum in 2002, and has even gone on to open a school dedicated to teaching calligraphy. Today he enjoys institutional recognition around the world yet maintains a down-to-earth and congenial, if larger-than-life character who doesn't seek "human rules and conventions." He clearly takes pleasure from gestural flamboyance in art as in life.

There are more than a few passing parallels to be drawn between Wei Ligang and Patrick Scott's practices and philosophies of art. Just as Christina Kennedy observed Scott "positioned the universality and modernity of ancient 'Celtic' forms among the natural progenitors of abstract art"³, Wei Ligang is most intrigued by ancient Chinese scripts as conduit to a new vocabulary of abstract art. To look forward, Wei suggests we must first look back, and to the earliest forms of calligraphy such as Oracle Bone Script; he has even gone so far to say "...for we Chinese to establish our own abstract art, we must look towards calligraphy and ancient writing". Wei constantly deconstructs and re-forms the characters in his paintings and as mentioned, is particularly known for pushing the boundaries of cursive or "grass" script, illustrated page 73, to unabbreviated continuum. Wei further stretches abstraction through his *Peacock* series, completely dissolving the form of a character and creating a pure

¹ Wei Ligang in conversation with Alan Yeung, "Songs of the Phoenix Mirror" exhibition catalogue, pp 26 - 27

² Attributed to Liu Xiaochun who coined the phrase in the early 2000's

³ *Image, Space, Light*, Patrick Scott at IMMA, exhibition catalogue, page 76



Wei Ligang 魏立刚
Nest Eaves
《檐巢》
Acrylic on canvas
帆布上丙烯
2015
155 x 120 cm



Wei Ligang 魏立刚
Winter Pond
 《冬塘》
 Ink and acrylic on rice paper
 宣纸上水墨和丙烯
 2017
 135 x 68 cm



Wei Ligang 魏立刚
Wei's Cursive Calligraphy: You Hua Lan Man Dou Chun Hui
 《魏立刚大草：幽花烂漫斗春晖》
 Ink and acrylic on rice paper
 宣纸上水墨和丙烯
 2016
 234.5 x 118.5 cm

study of structure in circles (shown Cover, Title and page 77). His aim is to use abstraction to demonstrate the aesthetic and the universal, this series succeeding in bringing calligraphy to non-referential realms, to the music Schopenhauer spoke of, and fitting for this jazz piano-playing artist. Wei is never one to shy away from playful ornament and prizes rich coloration with deep lapis lazuli blues and ruby reds, enchanted by his penchant for gold - colours one would not customarily find in Chinese custom and certainly not associated with calligraphy. We see this not only in his *Peacock*, but also his related *Ponds* series across the seasons (illustrated pages 15, 24, 72 and 75). At the polar opposite, in 2011 Wei started working on so-called “shadow script”, whereby the artist first



composes a text in pencil then retraces it with brush and ink to give the quality of an etching. It is a hauntingly beautiful style, shown overleaf, born of necessity in 1985 when Wei was exploring a new direction in his art and looked to the renowned calligrapher Fu Shan’s (1607 - 1684) style of cursive calligraphy in a museum where he was not permitted to bring brush and ink and so brought pencil to trace Fu Shan’s characters. Yet, not content with developing and pushing the bounds of existing styles and past masters, Wei has created his own character language, an amalgam of script and pictogram of the subject to which it refers, demonstrated in *The Universal Examined*, above. Just as Wei looks to calligraphy for abstraction, he looks for the calligraphic in everything, both natural and man-made, illustrated in this exhibition in *Nest Eaves*, page 71.

Wei Ligang 魏立刚
The Universal Examined
《万物察》
Acrylic on canvas
帆布上丙烯
2015
205 x 300 cm



Wei Ligang 魏立刚
Spring Pond
《春塘》
Ink and acrylic on rice paper
宣纸上水墨和丙烯
2017
135 x 68 cm



Wei Ligang 魏立刚
Shadow Cursive Calligraphy I
《叠影草书 I》
Ink and pencil on rice paper
宣纸上水墨和铅笔
2013
250 x 125 cm



Wei Ligang 魏立刚
Peacock - Grasshopper
《孔雀 - 蚱蜢》
Ink and acrylic on rice paper
宣纸上水墨和丙烯
2016
125 x 125 cm

THE YEAR W. B. YEATS PUBLISHED *SAILING TO BYZANTIUM*, SECULAR SCULPTURE WAS INTRODUCED TO THE CURRICULA OF THE ART ACADEMIES OF CHINA. Half a century later, the same year China was fully opening to the West in 1978, a young art student by the name of Wu Weishan began his study of clay sculpture in Wuxi, Jiangsu Province. Unlike the abstraction that each of the painters featured in this exhibition have made the focus of their artistic calling, the genre that always held the most appeal to Wu Weishan has been figuration; moreover, how the most fabled of figures in Chinese history might be de-mystified. Historically, figuration in China has hovered in the shadows of the landscape and calligraphic traditions in a twilight that endured for hundreds of years. It waned with the rise of the landscape custom of the Song dynasty and was over-shadowed by the scholar-amateur's desire for self-cultivation rather than depictions of physical reality in the successive Yuan. As an artistic genre, portraiture only truly came to recognition in the closing chapters of the Ming, moving beyond the largely practical, commemorative practice of ancestral and funerary portraits around the turn of the 17th century with the cult not only of the subject, but also of the artist. Commentators of the time marvelled at the increasingly realistic portraiture and its three dimensionality adopted by Chinese artists for the first time, modelling their works on Western images imported by Christian missionaries. Western influenced from the late Ming as it is to this day, and often associated with the status or commemoration of the individual, portraiture has over recent decades gained ever-increasing popularity in China, not least with the rise of Neo-Realism and its depiction of the Everyman, a sea-change captured by Luo Zhongli's national prize-winning *Father* of 1981. Wu Weishan is more captivated by sweeping historical narratives and the characters who shaped them. His representations, steeped in realistic detail and often rendered in bronze, bring to life irrepressible Chinese - and Western - individuals who have made significant contributions to the Arts, Science, and peace throughout Chinese history, many of whom are so ancient only anecdotes of the persona and achievements remain today. The continuum of Chinese history towers over, and very much still informs, contemporary, everyday China. Wu seeks to make his work accessible on the one hand through a focus on life-like qualities, and enliven it on the other by lifting temporal and even cross-cultural boundaries, notably through imagined meetings between Western and Chinese figureheads, for instance two pillars of Occident and Orient, Leonardo Da Vinci and Qi Baishi.

Huang Binhong (1865 - 1955), opposite, was a literati painter and art theorist who advocated the study of Tang and Song art works "to trace the past in order to initiate the future." Yet, faced with the challenge of interpreting the sweeping social changes of twentieth century China, Huang Binding was also a reformer open to change. He experimented with the effects of light and his autonomous use of brush and ink, converged with those of Western Impressionism. He is the author of "Principles of Painting" (1934), in which he explained his five ways of using the brush and his seven ways of using ink.



Wu Weishan 吴为山
Huang Binhong- Artist
《墨魂 - 黄宾虹》
Bronze
青铜
2006
76 x 29 x 26 cm

Concurrent to his vocation as an artist, Wu Weishan has held numerous positions in public office, including the Deputy Chairman of the National Committee of Artists; Chairman of National Committee of Public Commission Sculptors; Chairman of National Art Committee of Urban Sculpture; Director, Professor and PhD Mentor at China Sculpture Institute, China National Academy of Arts and notably is both the Founder and President of the Chinese Academy of Sculpture and Director of the Academy of Fine Arts at Nanjing University, Jiangsu Province. Wu has received a number of honorary doctorates and awards, including the Pangolin Award from The Royal British Society of Sculptors in 2003. In 2014, Wu Weishan became the fifth Director of the National Art Museum of China (NAMOC) and in this role is committed to cross-cultural dialogue. The international exhibitions under Wu's stewardship at NAMOC to date include:- Diego Rivera, "The Pride of Mexico" in 2014, "Oriental Abstraction and Western Figuration: A Dialogue between Tan Ping and Luciano Castelli" in 2015 and The Ludwig Collection in 2017.

To look back at the past four decades, Wu Weishan's body of work comprises over five hundred, primarily figurative sculptures, many of which are large-scale public commissions. Catalogued for this exhibition, we are pleased to present over the following pages a number of Wu Weishan's works that pay homage to Chinese figureheads who were most instrumental in combining Eastern and Western influences. While Wu's work has been shown internationally, this exhibition significantly represents the first occasion Wu Weishan's work shall be presented in Ireland, and notably in the form of the donation Director Wu generously presented to President Michael D. Higgins in December 2014 of a bronze representation of the ancient Chinese philosopher Laozi. Laozi was the presumed author of the *Dao De Jing*, positing the Dao (the Way) as the source and ideal of all existence, unseen, but not mystical, immensely powerful yet constantly humble. Interference with one's own nature, through desire and free will, upsets the natural balance of the *Dao*. Rather, the *Dao De Jing* intends to lead to a return to one's natural state, in harmony with *Dao*. The physical opening of Wu Weishan's representation of Laozi is intended to symbolise the void, and where Wu inscribes the following text:-

"The state of vacancy should be brought to the utmost degree and that of stillness guarded with unwearying vigour. All things go through their processes of activity and then we see them return to their original state. After nature has displayed her luxuriant growth, we see her return to her roots. This returning to the root is what we call the state of stillness and that stillness may be called a sign that the appointed end has been fulfilled. The sign of that fulfilment is an unchanging rule. To know that unchanging rule is to be intelligent; to not know it leads to detrimental acts and degeneration. The knowledge of that unchanging rule produces a great capacity and forbearance and these in turn lead to a community of empathy with all things. From this community comes a majesty; and he who is king-like goes on to be heaven-like. In that likeness to heaven he possesses the Dao. Possessed of the Dao he shall endure long and to the end of his bodily life shall maintain vitality."



Wu Weishan 吴为山
Harmony between Men and Nature - Laozi
《天人合一 · 老子》
Bronze
青铜
2011
86 x 42 x 35 cm

Jiang Zhaohe (1904-1986) was a Sichuanese artist who played a leading role in the reform of Chinese figurative painting. He was a designer and painter in his early career in Shanghai, however, he really forged a name for himself as an artist combining Eastern and Western painting styles. At the invitation of Xu Beihong, he became a teacher at the National Beiping (today Beijing) Art School in 1947 and in 1950, became a professor at the Central Art Academy. He is renowned for his depiction of the displaced in society through his monumental painting "Survey of Refugees," which is kept in the collection of The National Art Museum of China in Beijing.



Wu Weishan 吴为山
Jiang Zhaohe - Artist
《蒋兆和 - 艺术家》
Bronze
青铜
2007
20 x 10 x 13 cm



Zu Chongzhi (429 - 500 AD) was a prominent Chinese mathematician and astronomer. His mathematical achievements encompassed two approximations of 'pi' and calculating one calendar year as 365.24281481 days; accurately calculating the number of lunar eclipses over a twenty-three year period and using this number to successfully predict an eclipse four times between 436 to 459 AD.

Wu Weishan 吴为山
The Mathematician - Zu Chongzhi
《数学家 - 祖冲之》
Bronze
青铜
2012
71 x 31 x 18 cm



Wu Weishan 吴为山
Xu Beihong - Artist
《徐悲鸿 - 艺术家》
Bronze
青铜
2006
55 x 15 x 20 cm

Xu Beihong (1895–1953) was known for a practice where Eastern subjects and Western techniques converged. Primarily known for his Chinese ink wash painting of horses and birds, he was one of the first Chinese artists to articulate the need for artistic expressions that reflected the new China of his era. He was also regarded as one of the first to create monumental oil paintings with epic Chinese themes and conversely, combined Chinese brush and ink techniques with Western perspective. Just after the end of World War I, Xu studied overseas at the Ecole Nationale Supérieure des Beaux-Arts in Paris, where he learnt oil painting and drawing and his travels around Western Europe allowed him to observe and imitate Western art techniques. He returned to China in 1927 and held a number of institutional positions, including a teaching post at The National Central University (now Nanjing University). As a teacher, Xu advocated the subordination of technique to symbolism and emphasised to his students the importance of life experiences beyond technical prowess. After the founding of the People's Republic of China in 1949, Xu Beihong most notably served as the President of the Central Academy of Fine Arts and Chairman of the Chinese Artists' Association.



Wu Weishan 吴为山
Cao Xueqin, Author of Dream of Red Mansions
 《曹雪芹 - 红楼梦作者》
 Marble
 汉白玉
 2010
 54 x 32 x 23 cm

ARTISTS' BIOGRAPHIES



Patrick Scott
Tangram Drawing
 七巧板绘画
 Indian Ink and gold leaf on Ingres Paper
 安格尔纸上印度水墨和金箔
 2001
 65 x 48 cm



PATTY HUDAK

Born 1962, in Milford, Connecticut, USA
BA Graduate of Wellesley College, Studio Art
Stecher Scholarship In Art History to Venice, Florence, Rome Italy
Stecher Scholarships In Studio Art in South of France, Vaucluse

SOLO EXHIBITIONS

- 2015

Patty Hudak in China, BEING 3 GALLERY, Beijing, China
- 2014

Patty Hudak, GRACE ART HOTEL GALLERY, Beijing, China
- 2013

True Colors, US EMBASSY BEIJING AMERICAN CENTER, Beijing, China
- 2010

Places and Curves, NO. 8 SHANG BA, Beijing, China
- 2009

On the Curve, VIVA NOW, Beijing, China
- 2008

Garden Helices, 5 OPT GALLERY, Hong Kong, SAR
- 2000

Random Samples, SOUTH END ART HOP, Burlington, VT, USA
- 1992

New Work, WILLIAMSBURG ART FESTIVAL, Williamsburg, Brooklyn, NY, USA

SELECTED GROUP EXHIBITIONS

- 2017

Surface(s), Art Byte Critique at NISHIMACHI ARTIST SPACE, Tokyo, Japan MI-LAB, 3301 CHIYODA SPACE, Tokyo, Japan
- 2016

Art Livers, Art Livers at NISHIMACHI ARTIST SPACE, Tokyo, Japan
TOKYO ART BOOK FAIR, Art Byte Critique, Tokyo, Japan
Shadow Sides, NISHIMACHI ART SPACE, Tokyo, Japan
Birth of a Nation, NING GALLERY, 798 ART DISTRICT, Beijing, China
- 2015

Irish Wave Festival, INTERART GALLERY, Beijing, China
- 2014

Patty Hudak and Her Art Friends, 66 ART SPACE, Beijing, China
Shadows, CHINA CENTRAL MALL, Beijing, China
Convergence, 3C CREATIVE MALL, 798 ART DISTRICT, Beijing, China
- 2013

Walls and Borders, 3C CREATIVE MALL, 798 ART DISTRICT, Beijing, China
- 2012

Art and Friendship, XYZ GALLERY, 798 ART DISTRICT, Beijing, China
- PUBLICATIONS

The Tao of Friendship, by Suzanne Russell,
Women’s Voices for Change, New York, NY July, 2015
An Artist Ambassador, Patty Hudak in China by Luke Whelan, BURLINGTON FREE PRESS, Burlington, VT September, 2012
A Sense of Simple Elegance, Patty Hudak’s Language by Rowena Saura, XIN JIAO LIU Summer/Fall 2012
CHU GUO YU YI YE
Patty Hudak by LILI WEI, May 2011
ART VISION
The New York Art Scene by Jonathon Shimony, Winter 1995 VOL. 22-3
- RESIDENCIES AND RELATED EXPERIENCE

2016-2017 Artist in Residence, MI-LAB, Lake Kawaguchi, Japan
2014-2015 Artist in Residence, Harrow Beijing International School
2013 Guest Lecturer at Beijing American Center
2012 Guest Lecturer at Beijing Normal University
2006-2007 Artist in Residence, Color My World, Hong Kong, SAR
2001-2013 Private tutoring in drawing and painting



PATRICK SCOTT

Born in 1921, in Kilbrittain, County Cork, Ireland
19389-1941, Bachelor of Architecture, University College Dublin, Dublin, Ireland

SOLO EXHIBITIONS

1944
White Stag Gallery, Dublin

1960
XXX Biennale, Venice

1961
Dawson Gallery, Dublin

1962
Dawson Gallery, Dublin

1963
Dawson Gallery, Dublin

1964
Hamilton Galleries, London

1965
New Gallery, Belfast
Dawson Gallery, Dublin

1966
Hamilton Galleries, London

1969
Dawson Gallery, Dublin

1972
Dawson Gallery, Dublin

1974
Dawson Gallery, Dublin

1976
Rothe House, Kilkenny

1977
Dawson Gallery, Dublin

1979
Oxford Gallery, Oxford

1980
Taylor Galleries, Dublin
Annely Juda Fine Art, London
Kilkenny Castle, Kilkenny
Kilkenny Shop, Dublin

1981
Douglas Hyde Gallery, Dublin
Ulster Museum, Belfast
Crawford Municipal Art Gallery, Cork

1982
Stirling Gallery, Stirling, Scotland

1984
Taylor Galleries, Dublin
Parnham House

1987
Taylor Galleries, Dublin

1990
Bo Gallery, Brussels

1991
Taylor Galleries, Dublin

1992
West Cork Arts Centre, Skibbereen

1994
Penn Castle, County Cork
Taylor Galleries, Dublin

2002
Hugh Lane Gallery, Dublin

2005
Fenton Gallery, Cork

2006
Taylor Galleries

2008
Fenton Gallery

GROUP EXHIBITIONS

1941
White Stag Group (February & November), Dublin

1943
White Stag Group, Dublin

1943-72
Irish Exhibition of Living Art (IELA), 1944, Dublin

1944
Subjective Painting, Dublin

1945
Young Irish Painters, London

1947
Associated American Galleries

1948
Mainie Jollett Memorial Scholarship, Dublin

1950
Contemporary Irish Painting, Providence, Boston, Ottawa

1952
Contemporary Irish Painting, Goteborg and Stockholm

1953
50 Years of Irish Painting, Hugh Lane Gallery, Dublin;
Contemporary Irish Painting, Aberystwyth;
Summer Exhibition;
Contemporary Irish Painting and Sculpture, Victor Waddington Gallery, Dublin

1954
Artists of Ireland, West Coast tour, US; An Tóstal, Bray Exhibition, Victor Waddingt, Galleries, Dublin

1955
Irische Kunst der Gegenwart, Iserlohn, Germany

1958
Guggenheim International Awards Exhibition, New York

1960
Guggenheim International Awards Exhibition, New York; Bianco e Nero, Lugano

1961
The Arts of Ireland, Greenwich, Connecticut; One Man's Meat (Goulding Collection) Hugh Lane Gallery, Dublin

1962
La Peinture Contemporaine Irlandaise, Monte Carlo; Modern Irish Artists, Cork

1963
Twelve Irish Painters, New School for Social Research, New York 1965
Paintings and Sculpture (1945-65) from Private Collections in Ireland, Hugh Lane Municipal Gallery of Modern Art, Dublin

1966
Modern Irish Paintings (in Great Southern Hotels), Dublin

1968
First International Exhibition of Drawings, Rijeka, Yugoslavia

1970
Modern Irish Painting, Helsinki, Goteborg, Norrköping and Stockholm

1971
The Irish Imagination, Hugh Lane Gallery, Dublin

1972
The Irish Imagination 1959-71, Boston, Philadelphia, Washington;
The Gordon Lambert Collection, Hugh Lane Gallery, Dublin

1973
Artists' Choice, Ulster Museum, Belfast

1974-76
Irish Directions of the 70s, Belfast, Dublin, Massachusetts, New Hampshire and New York

1974
Arts Council Gallery, Belfast

1974
Irish Exhibition of Living Art (IELA), Dublin

1975
Listowel Graphics, Listowel; Rose Chorcaí, Irish Art 1900-1950, Cork

1976
Kite Exhibition, Kilkenny Castle; The Gordon Lambert Collection, Wexford Art Centre, Ulster Museum, Belfast

1976-78
Irish Exhibition of Living Art (IELA), Dublin

1979
6th International Print Biennale, Bradford

1980
The International Connection (part of A Sense of Ireland, The London Festival of Irish Arts);
The Round House Gallery, London; Rosc '80, Dublin; Rosc Chorcaí, Irish Art 1943-1973, Cork

1988
Baghdad International Art Festival, Baghdad

1990
Irish Art – The European Dimension, RHA Gallagher Gallery, Dublin

1990-91
A New Tradition, Irish Art of the Eighties, Douglas Hyde Gallery, Dublin 1991
Irish Art and Modernism, Hugh Lane Gallery, Dublin

1993
150th Anniversary Exhibition (work of former pupils and teachers), St Columba's College, Dublin

1993-94
Images and Insights, Hugh Lane Gallery, Dublin

1999
Linhas de Sombra, Centro de Arte Moderna Jose de Azeredo Perdigao, Lisbon

2000
Artists’ Century, Royal Hibernian Academy, Dublin and Ormeau Baths Gallery, Belfast

2000-01
Shifting Ground, Selected Works of Irish Art 1950-2000, Irish Museum of Modern Art, Dublin

2004
In the Time of Shaking: Irish Artists for Amnesty International, Irish Museum of Modern Art, Dublin;
Bearings: Landscapes from the IMMA Collection, Irish Museum of Modern Art, Dublin;
A Vision of Modern Art in Memory of Dorothy Walker, Irish Museum of Modern Art, Dublin

2005
Siar 50, Irish Museum of Modern Art, Dublin; The White Stag Group, Irish Museum of Modern Art, Dublin;
Eye of the Storm: The IMMA Collection, Irish Museum of Modern Art, Dublin

2006
Ten Years in the Making: An Exhibition of Art from State Buildings 1995–2005, Farmleigh Gallery, Dublin;
Freeform: An Animated Remix of the Butler Gallery Collection, Butler Gallery, Kilkenny

2007
December Group Exhibition, Fenton Gallery, Cork; (I’m Always Touched) By Your Presence, Dear - New Acquisitions, Irish Museum of Modern Art, Dublin;
Treasures from the North – Irish Paintings from the Ulster Museum, National Gallery of Ireland, Dublin;
Irish Art of the Seventies, Crawford Municipal Art Gallery, Cork

2008
Patrick Scott and Corban Walker, Fenton Gallery, Cork;
10,000 to 50: Contemporary Art from the Members of Business to Arts, Irish Museum of Modern Art, Dublin;
What Lies Beneath the Surface, Irish Museum of Modern Art, Dublin; The Graeve Collection – A Selection, Triskel Arts Centre, Cork

PUBLIC AND CORPORATE COLLECTIONS

Allianz Insurance, Dublin
Allied Irish Banks, Dublin
The Arts Council of Northern Ireland
The Bank of Ireland, Dublin
Berkeley Court Hotel, Dublin
Bord Failte Eireann, Dublin and Paris
Butler Gallery, Kilkenny
Central Bank of Ireland
The Arts Council
Confederation of Irish Industry
Contemporary Irish Art Society
Coras Iompair Eireann
Crawford Municipal Art Gallery, Cork
Department of Agriculture
European Parliament, Strasbourg
FÁS
Guinness Peat Aviation
Gulf Oil Corporation, Pittsburgh
Hugh Lane Gallery, Dublin
ICAO Building, Montreal, Canada
Intercontinental Hotels
International Civil Aviation Organisation, Montreal
Irish Museum of Modern Art, Dublin
Joseph H. Hitshhorn Museum, Washington
Mitsubishi Bank, Tokyo
Museum of Modern Art, New York
Office of Public Works, Stephen’s Green and Farmleigh
P. J. Carroll & Co. Ltd, Dundalk
Radio Telefis Eireann, Dublin
St Patrick’s College, Maynooth
St Paul’s School, Barnes
Trinity College, Dublin
Ulster Museum, Belfast
University College Cork
University College Dublin
University College Galway
Westbury Hotel, Dublin



WEI LIGANG

Born in 1964, in Datong, Shanxi Province, China
In 1981, Studied under renowned Tianjin calligraphers Li Henian, Wang Xuezhong, and Sun Boxiang
In 1985, Graduated with a major in mathematics from Nankai University, Tianjin, China
Vice-President of Modern Calligraphy Art Association of China
President of The International Shuxiang Society

SELECTED SOLO EXHIBITIONS

2016
Universal Things Examine: Wei Ligang Retrospective 1996-2016, Being 3 Gallery, Beijing, China

2015
Wei Ligang Solo Exhibition, Françoise Livinec, Paris, France
Wei Ligang: Imperial Gold, Michael Goedhuis, London, UK
Wei's Ink Garden: Wei Ligang, Alisan Fine Arts, Hong Kong S.A.R., China

2014
Wei Ligang: Chinese Palaces, Michael Goedhuis, New York, USA

2012
Zao Jian: Wei's Shu Xiang, Being 3 Gallery, Beijing, China

2011
Banquet of Magnificence—Shu Xiang@Wei Ligang, Being 3 Gallery, Beijing, China

2010
[Gold · Unicon] 2010 Graphimage by Wei Ligang, Contrasts Gallery, Shanghai, China
New Ink Painting by Wei Ligang, Michael Goedhuis, London, UK

2008
Wei Ligang: The New Ink Painting, Goedhuis Contemporary, New York, USA
Calligraphy performance, Chateau Penthes, Toulouse, France
Han Palace vs Egypt Pyramid: Wei Ligang's New Solo Exhibition, Being 3 Gallery, Beijing, China

2007
Zhi Kan: Wei Ligang's Calligraphy Art Exhibition, National Art Museum of China, Beijing, China

2006
New Works by Wei Ligang, Alisan Fine Arts, Hong Kong S.A.R., China
China in Ink & Wash: Exhibition of Wei Ligang's Works, Shanghai Art Museum, Shanghai, China

Cursive: Yin Mei's Modern Dance (with participation of Wei Ligang), Queens College, The City University of New York, New York, USA

2004
On the Journey—Wei Ligang's Art Exhibition Tour In Hongkong and Shenzhen, Artist Commune, Hong Kong S.A.R.; He Xiangning Art Museum, Shenzhen, China

1999
Rongcheng Diaries, Longdexuan Gallery, Taiyuan, China

1996
Insects: Chinese Characters That Itch, Songfengxuan Gallery, Beijing, China

1992
Touring Exhibition of Calligraphy, Paintings and Seals by Wei Ligang (Third Exhibition), Nangong, Taiyuan, China

1988
Touring Exhibition of Calligraphy, Paintings and Seals by Wei Ligang (Second Exhibition), Nankai University, Tianjin; Tsinghua University, Beijing; Nangong, Taiyuan, China

1985
Touring Exhibition of Calligraphy, Paintings and Seals by Wei Ligang (First Exhibition), Nankai University, Tianjin, China

SELECTED GROUP EXHIBITIONS

2016
Metamorphosis: China-Italia Biennale, Being 3 Gallery, Manet Art Museum, Beijing, China
100 Ans de Steles (One Hundred Years of Steles), Françoise Livinec, Paris, France

2015
The Avant-Garde in China: Ink Art, Michael Goedhuis, London, UK

2014
Memory: China-Italia Biennale, 798 Space, Beijing, China

2013
Insightful Charisma: Shanghai Himalayas Museum Inaugural Exhibition, Shanghai Himalayas Museum, Shanghai, China
Visual Variation, West Lack Museum, Hangzhou, China
Beyond Black and White—Chinese Contemporary Abstract Ink, Pearl Lam Galleries, Shanghai, China
Beyond Abstraction, Poligono Gallery, Marbella, Spain

2012
Ink: The Art of China, The Saatchi Gallery, London, UK
The Way of Writing, Zendai Contemporary Art Space, Shanghai, China
Italia-China Biennale, Villa Reale, Monza, Italia

2011
The Art of Writing, ArtForum in der Kurhaus Kolonnade, Wiesbaden, Germany
Expression of Chinese Contemporary Art, Today Art Museum, Beijing, China
Fine Contemporary Chinese Art Since 1981, Alisan Fine Arts, Hong Kong S.A.R., China

2010
Art Singapore, Marina Bay Sands, Singapore
Art Basel Miami Beach, Miami Beach Convention Center, Miami, USA
Calligraphy In Context, National Art Museum of China, Beijing, China
Art Dubai, Madinat Jumeirah, Dubai, United Arab Emirates
Art Palm Beach Art Fairs, Palm Beach County Convention Center, Miami, USA

2009
The Orchid Pavilion: The Art of Writing in China, Royal Museums of Fine Arts of Belgium, Brussels, Belgium
Ink Painting and Calligraphy: The Third Abstraction, Contrasts Gallery, Shanghai, China

2008
Fine Art Asia, Hong Kong Convention and Exhibition Centre, Hong Kong S.A.R., China
Zeichen Im Wandel Der Zeit (New Ink Scene), Berlin National Museum, Berlin; Dresden National Art Museum, Dresden, Germany
Ink, Not Ink: Chinese Contemporary Ink and Wash Art Exhibition, Shenzhen Art Museum, Shenzhen, China

2007
Reboot: The 3rd Chengdu Biennale, Chengdu Tomorrow's Fine Arts and Technology Gallery and Museum, Chengdu, China

2006
Chinese Ink Painting Document 1976–2006, Nanjing Museum, Nanjing, China

2005
The Act of Writing and of Non-Writing: The Open Space for Chinese Calligraphy, China Academy of Art, Hangzhou, China
2005 Seoul Calligraphy Biennale: Rhythm and Diffusion, Seoul Metropolitan Museum and Seoul History Museum, Seoul, Korea
Construct the Ink Map: A Joint Exhibition of Contemporary Calligraphic paintings by Wei Ligang, Yang Xiaojian and Xu Jie, Museum63 Artist Commune, Hong Kong S.A.R., China
Construct the Ink Map: A Joint Exhibition of Contemporary Calligraphic Paintings by Yang Xiaoneng and Wei Ligang, Today Art Museum, Beijing, China
Crossing Boundaries - Works by Asian Cultural Council Fellows 2005, Lee Gardens, Hong Kong S.A.R., China

2004
Chinese Characters As Resource, 4A Centre for Contemporary Asian Art, Sydney, Australia
Chinese Character Confuse Situation, Today Art Museum, Beijing, China
Nominees' Exhibition of Chinese Calligraphy, Jiangsu Traditional Chinese Painting Institute, Nanjing, China
“Calligraphy of 2” Bi-Exhibition: Jat See-yeu—Classical HK · Wei Li-gang—Contemporary Beijing, Museum63 Artist Commune, Hong Kong S.A.R., China

2003
International Modern Ink Art Exhibition, Shaanxi History Museum, Xi'an, China
Space on the Move, Red Gate Gallery, Beijing, China

2002
Brushes with Surprise: The Art of Calligraphy in Modern China, British Museum, London, UK

2001
Zero Degree: Contemporary Art Exhibition, Bridge Art Space, Beijing, China
Dimensions of Chinese Character: A Group Exhibition of Four Chinese and International Artists, Chaoyang Cultural Center, Beijing, China

2000
International Documentary Exhibition of Calligraphy, National Taiwan Museum of Fine Arts, Taichung, Taiwan

1999
Bashu Parade: '99 The Review of China Modern Calligraphy At The End of 20th Century, Chengdu International Conference and Exhibition Center, Chengdu, China
East Abstract Paintings Exhibition, Creation Gallery, Beijing, China
Abstract Paintings Exhibition of Wei Li-gang, Zhong Ru-qian and Xiao Feng, Creation Gallery, Beijing, China

1998
Academic Symposium and Exhibition on Developmental Strategies of Modern Chinese Calligraphy, Gaoyou Museum, Gaoyou, China
New Expressway: A Salon of Calligraphy, Shanxi Provincial Federation of Literature and Arts Building, Taiyuan, China

1997
Exhibition of Seven Yuanmingyuan Artists, Songfengxuan Gallery, Beijing, China

1996
Three-Person Show, Songfengxuan Gallery, Beijing, China

1995
First International Calligraphy Biennale, China Academy of Art, Hangzhou, China

1992
Joint Exhibition of Calligraphy from Shanxi, China and Saitama, Japan, Nangong, Taiyuan, China

1983
Joint Exhibition of Calligraphy from Nankai University and Kagawa University, Nankai University, Tianjin, China

SELECTED COLLECTIONS

François-Henri Pinault Family, France
Cernuschi Museum, Paris, France
British Museum, London, UK
Asian Art Museum, San Francisco, USA
San Francisco Museum of Modern Art, San Francisco, USA
Bill and Melinda Gates Foundation, Seattle, USA
Crow Collection of Asian Art, USA
Origo Family Foundation, Switzerland
National Museum of China, Beijing, China
National Art Museum of China, Beijing, China
He Xiangning Art Museum, Shenzhen, China
Red Cross Society of China, Beijing, China
Today Art Museum, Beijing, China

SELECTED HONOURS

2005
Asian Cultural Council Dr. Joseph K. W. Li Arts Fellowship



WU WEISHAN

Born in 1962, in Dongtai, Jiangsu Province, China
In 1987, graduated from and began to teach at The Fine Art Department, Nanjing Formal University, Nanjing, China

The Artist’s Studio Statement:

Member of the National Committee of CPPCC; the Director of NAMOC (National Art Museum of China); the Deputy Chairmen of the National Committee of Artists; the Chairman of National Committee of Public Commission Sculptors; the Chairman of National Art Committee of Urban Sculpture; the Director, Professor and PhD Mentor at China Sculpture Institute, China National Academy of Arts.

In 2013, Wu Weishan was awarded the Pangolin Prize in the UK. In 2009, he attained the Achievement Award of China Urban Sculpture. The first edition of China Arts Award was given to Wu in 2011. The Gold Medal was awarded to Wu by Société Nationale des Beaux Arts in France in 2012. In 2014, Wu was awarded the first “RRC China Art Figure of the Year” named by Rockefeller Foundation. He won the title of “National Best Art Professional” in 2015. His achievement has been honoured by Chinese University of Hong Kong and Inje University (Korea) with honorary doctorate degrees. Wu is an Academician of The Royal British Society of Sculptors.

Professor Wu has immersed himself in Chinese traditional culture and is dedicated to capturing Chinese cultural spirit and convictions through sculpture. His contribution has been widely admired, as his works are exhibited and collected by some of the most celebrated museums around the world. He has created nearly five hundred works of resilient figures in Chinese history, which was highly regarded by literature masters such as Ji Xianlin (1911-2009) as “Portraiture of Our Time”; and international art critics enthroned him as “the representative of Chinese spirit in the new age”. A sculpture park dedicated to Wu Weishan has been established in Busan, Korea. International top-tier museums such as Museo Nazionale Romano and the Fitzwilliam Museum have acquired his Qi Baishi & Da Vinci and Confucius sculptures for their permanent collections. His vintage Confucius and Asking About the Way stand toweringly in many countries. The former Secretary-General of the United Nations, Ban Ki-moon, praised Wu’s works: “Wu Weishan’s art embodies the human spirit.”

Professor Wu Weishan is a proponent of modern Chinese sculptural expressionism, propounded a theory of expressionistic sculpture and Chinese Sculpture’s Eight Style Doctrines, and is widely published on his research. The impact of his theories is enormous to development of sculpture in China.

Wu meanwhile is committed to promoting Chinese art internationally and cultural exchange.

吴为山

1962 年 生于江苏省东台市
1987 年 毕业于南京师范大学美术系，并留校任教

国际著名雕塑家。现为全国政协委员，中国美术馆馆长，中国美术家协会副主席，中国城市雕塑家协会主席，全国城市雕塑艺术委员会主任，中国雕塑院院长、教授、博士生导师。

2003 年获英国“攀格林奖”(Pangolin Prize) ，2009 年获中国城市雕塑建设成就奖，2011 年获首届中华艺文奖，2012 年获法国美术家协会颁发的国际美术金奖，2014 年获美国洛克菲勒“RRC 首届中国艺术年度人物”，2015 年获得全国中青年德艺双馨文艺工作者称号，香港中文大学荣誉博士、荣誉院士，韩国仁济大学名誉哲学博士，英国皇家雕塑家协会院士（FRBS）。

吴为山教授一直以挖掘和精研中国传统文化为人生命题，弘扬和传承中华优秀传统文化。他长期致力于中国文化精神在中国雕塑创作的融渗和表现，创作了大量具有影响力的雕塑，在世界多国展览，并被重要博物馆收藏。他所创作的近五百件中国文化名人系列雕塑被季美林 (1911-2009) 等大师誉为“时代造像”，被国际评论界认为是“中国时代新精神的代表”。韩国釜山建有他的雕塑公园，南京博物院等建立“吴为山雕塑馆”，罗马意大利国家博物馆、英国剑桥菲茨威廉博物馆等世界著名博物馆永久安放其作品《齐白石与达·芬奇》、《孔子》等。他的代表作《孔子》、《问道》立于世界多个国家。联合国秘书长潘基文赞：“吴为山作品表现了全人类的灵魂。”

吴为山教授首创中国现代写意雕塑之风，提出写意雕塑的理论和“中国雕塑八大风格论”，出版多部理论著作。这是对中国雕塑优秀传统文化的全面总结，对中国雕塑当下创作的发展方向起到极大的引领作用。

吴为山教授长期以来积极推动当代中国艺术在世界的传播，为中外文化交流作出了重要贡献。

1992
“中国山西·日本埼玉书法联展”，南宮，太原，中国

1983
“中国南开大学、日本香川大学书法交流展”，南开大学，天津，中国

主要收藏

弗朗索瓦·亨利·皮诺家族，法国
赛努奇亚洲艺术博物馆，巴黎，法国
大英博物馆，伦敦，英国
旧金山亚洲艺术博物馆，旧金山，美国
旧金山现代艺术博物馆，旧金山，美国
比尔和梅琳达·盖茨基金会，西雅图，美国
柯罗亚洲艺术收藏，美国
瑞士奥瑞格基金会，瑞士
中国国家博物馆，北京，中国
中国美术馆，北京，中国
何香凝美术馆，深圳，中国
中国红十字会，北京，中国
今日美术馆，北京，中国

2008
“香港国际古玩及艺术品博览会”，香港会议展览中心，香港特别行政区，中国
“水墨新境：中国当代水墨展”，柏林国家博物馆，柏林；德累斯顿国家艺术收藏馆，德雷斯頓，德国
“墨非墨——中国当代水墨艺术展”，深圳美术馆，深圳，中国

2007
“重新启动——第三届成都双年展”，成都现代艺术馆，成都，中国

2006
“中国水墨文献展 1976—2006”，南京博物院，南京，中国

2005
“书非书——开放的书法空间”，中国美术学院，杭州，中国
“气韵与扩散：2005 首尔书法双年展”，首尔市美术馆、首尔历史博物馆，首尔，韩国
“捣墨图”魏立刚、杨小健、徐洁书法联展，艺术公社 Museum63，香港特别行政区，中国
“捣墨图”杨小健、魏立刚现代书法兄弟展，今日美术馆，北京，中国
“越界：亚洲文化协会奖助金得主作品展”，利园，香港特别行政区，中国

2004
“汉字作为资源”，4A 当代亚洲艺术中心，悉尼，澳大利亚
“汉字迷阵”，今日美术馆，北京，中国
“现代书法提名展”，江苏省国画院，南京，中国
“2 地书”书法双个展：翟仕尧—香港的古典·魏立刚—北京的现代，艺术公社 Museum63，香港特别行政区，中国

2003
“国际现代墨艺术展”，陕西历史博物馆，西安，中国
“空间迁徙”，红门画廊，北京，中国

2002
“惊人之笔”现代中国书法艺术展，大英博物馆，英国

2001
“零度”当代艺术展，桥艺术工场，北京，中国
“汉字维度”中外四人展，朝阳区文化馆，北京，中国

2000
“国际书法文献展——文字与书写”，台湾美术馆，台中

1999
“巴蜀点兵——’ 99 成都 20 世纪末中国现代书法回顾展”，成都国际会议展览中心，成都，中国
“东方抽象画展”，可创艺苑，北京，中国
“魏立刚、钟孺干、肖丰抽象作品展”，可创艺苑，北京，中国

1998
“中国现代书法发展战略研讨会暨学术观摩展”，高邮市博物馆，高邮，中国
“新干线沙龙书法展”，山西文联大厦，太原，中国

1997
“圆明园七人展”，颂风轩画廊，北京，中国

1996
“三人画展”，颂风轩画廊，北京，中国

1995
“国际现代书法双年展首展”，中国美术学院，杭州，中国

2004
“魔块旅途中——2004 魏立刚四十岁香港—深圳巡回展”，香港艺术公社／何香凝美术馆，香港／深圳，中国

1999
蓉城日记”，龙德轩，太原，中国

1996
“虫子·弄痒汉字”，颂风轩画廊，北京，中国
1992
“魏立刚书法绘画篆刻巡回展”（第三回），南宫，太原，中国
1988
“魏立刚书法绘画篆刻巡回展”（第二回），南开大学，天津；清华大学，北京；南宫，太原，中国

1985
“魏立刚书法绘画篆刻展”（第一回），南开大学，天津，中国

主要群展

2016
“蜕变：中国—意大利当代艺术双年展”，在3画廊、马奈草地美术馆，北京，中国
“石碑一百年”，弗朗索瓦·列维尼克画廊，巴黎，法国

2015
“中国前卫：水墨艺术”，鬲豪士画廊，伦敦，英国

2014
“记忆：中国—意大利当代艺术双年展”，798 时态空间，北京，中国

2013
“意象——上海喜玛拉雅美术馆新馆开幕大展”，上海喜玛拉雅美术馆，上海，中国
“东方墨·视觉变奏——2013 中国当代水墨艺术展”，西湖博物馆，杭州，中国
“黑白至上：中国当代抽象水墨”，艺术门，上海，中国
“抽象的背后”，波利伽诺画廊，玛贝拉，西班牙

2012
“水墨——中国艺术”，萨奇画廊，伦敦，英国
“书写之道”，证大当代艺术空间，上海，中国
“意大利—中国当代艺术双年展”，蒙扎皇家别墅，蒙扎，意大利

2011
“书写的艺术”，威斯巴登休闲宫艺术论坛，威斯巴登，德国
“中国式书写”，今日美术馆，北京，中国
“1981 年以来的当代中国美术”，艺倡画廊，香港，中国

2010
“新加坡艺术博览会”，新加坡滨海湾金沙会展中心，新加坡
“迈阿密巴塞尔国际艺术博览会”，迈阿密，美国
“情境书法大展”，中国美术馆，北京，中国
“迪拜当代艺术博览会”，迪拜玛蒂娜度假村，迪拜，阿拉伯联合酋长国
“棕榈滩艺术博览会”，棕榈滩县会议中心，迈阿密，美国

2009
“再序兰亭——中国书法大展”，比利时皇家美术馆，布鲁塞尔，比利时
“水墨、书法——第三种抽象”，对比窗艺廊，上海，中国



魏立刚

1964 年 生于中国山西省大同市
1985 年 毕业于天津南开大学数学专业，天津，中国
1981 年 师承天津书法家李鹤年、王学仲及孙伯翔
现任中国现代书法艺术学会副会长、国际书象学社社长

主要个展

2016
“万物察——1996 — 2016 魏立刚回顾展”，在3画廊，北京，中国

2015
魏立刚个展，弗朗索瓦·列维尼克画廊，巴黎，法国
“魏立刚：庄严的黄金”，鬲豪士画廊，伦敦，英国
“魏氏墨园”魏立刚新作展，艺倡画廊，香港特别行政区，中国

2014
“魏立刚：中国宫殿”，鬲豪士画廊，纽约，美国

2012
“藻鉴——魏立刚书象”，在3画廊，北京，中国

2011
华宴—书象 @ 魏立刚”，在3画廊，北京，中国

2010
“‘金·麒’2010 魏立刚书像制造”，对比窗艺廊，上海，中国
“新水墨”个展，鬲豪士画廊，伦敦，英国

2008
新水墨”个展，鬲豪士画廊，纽约，美国
行为书法，潘蒂斯古堡，图卢兹，法国
“汉宫阙·埃及风——魏立刚新作展”，在3画廊，北京，中国

2007
“植龕——魏立刚书象艺术展”，中国美术馆，北京，中国

2006
魏立刚新作展”，艺倡画廊，香港特别行政区，中国
“水墨中国——魏立刚作品展”，上海美术馆，上海，中国
《狂草》殷梅现代舞演出，合作艺术家魏立刚，纽约市立大学剧场，纽约，美国

1993-94	
“图像和领悟”，Hugh Lane 美术馆，都柏林	
1999	
“阴影线”，Jose de Azeredo Perdiqao 当代艺术中心，里斯本	
2000	
“艺术家世纪”，皇家爱尔兰学院，都柏林；Ormeau Baths 画廊，贝尔法斯特	
2000-01	
“地动山摇，1950-2000 精选爱尔兰艺术家”，爱尔兰现代美术馆，都柏林	
2004	
“大时代：爱尔兰艺术家国际展”，爱尔兰现代美术馆，都柏林	
“方位：爱尔兰现代美术馆风景画收藏”，爱尔兰现代美术馆，都柏林	
“Dorothy Walker 眼中的现代艺术”，爱尔兰现代美术馆，都柏林	
2005	
“广播 50”，爱尔兰现代美术馆，都柏林	
“白鹿团体”，爱尔兰现代美术馆，都柏林	
“风暴之眼：爱尔兰现代美术馆收藏”，爱尔兰现代美术馆，都柏林	
2006	
“十年之作：帝国大厦艺术展 1995–2005”，法姆林斯庄园，都柏林	
“自由：Butler 美术馆收藏”，Butler 美术馆，基尔肯尼	
2007	
“十二月团体展览”，Fenton 美术馆，科克	
“（深受感动）新入馆作品”，爱尔兰现代美术馆，都柏林	
“来自北方的珍宝—阿尔斯特博物馆的爱尔兰绘画收藏”，爱尔兰国家美术馆，都柏林	
“七十年代爱尔兰艺术”，克拉佛德市立美术馆，科克	
2008	
“帕特里克·斯考特以及科班·沃克尔”，Fenton 美术馆，科克	
“10, 000 to 50：商业艺术成员的当代艺术”，爱尔兰现代美术馆，都柏林	
“表面之下有什么谎言”，爱尔兰现代美术馆，都柏林	
“Graeve 收藏精选”，Triskel 艺术中心，科克	
公共企业收藏	海湾石油公司，匹兹堡 Hugh Lane 美术馆，都柏林
安联财险，都柏林	国际民航组织工程部，蒙特利尔，加拿大
爱尔兰联合银行，都柏林	洲际酒店
北爱尔兰艺术委员会	国际民航组织，蒙特利尔，加拿大
爱尔兰银行，都柏林	爱尔兰现代美术馆，都柏林
贝尔克里院酒店，都柏林	Joseph H. Hitshhorn 美术馆，华盛顿
爱尔兰国家旅游董事会，都柏林 & 巴黎	三菱日联银行，东京
Butler 美术馆，基尔肯尼	现代美术馆，纽约
爱尔兰中央银行	爱尔兰公共事务办公室，斯蒂芬格林 & 法姆林斯庄园
艺术委员会	P.J. Carroll 合伙有限公司，邓多克
爱尔兰行业联盟	爱尔兰广播公司，都柏林
爱尔兰当代艺术协会	圣帕特里克学院，梅努斯
爱尔兰公共交通国有公司	圣保罗学院，巴恩斯
Crawford 市立美术馆，科克	三一学院，都柏林
农业部	阿尔斯特博物馆，贝尔法斯特
欧洲议会，斯特拉斯堡	科克学院大学
FÁS	都柏林学院大学
爱尔兰吉尼斯皮特航空公司	高威学院大学
三十一	韦斯特伯里酒店，都柏林

1965	
“爱尔兰私人收藏绘画与雕像 (1945-65)”，Hugh Lane 市立当代美术馆，都柏林	
1966	
“当代爱尔兰绘画”，都柏林	
1968	
“第一届国际手绘大展”，里耶卡，南斯拉夫	
1970	
“现代爱尔兰绘画”，赫尔辛基，哥特堡，诺尔彻平 & 斯德歌尔摩	
1971	
“爱尔兰畅想”，Hugh Lane 美术馆，都柏林	
1972	
“爱尔兰畅想 1959-71”，波士顿，费城 & 华盛顿；Gordon Lambert 收藏，Hugh Lane 美术馆，都柏林	
1973	
“艺术家的选择”，阿尔斯特博物馆，贝尔法斯特	
1974-76	
“七十年代爱尔兰导向”，贝尔法斯特，都柏林，马塞诸塞州，新罕布什尔州、纽约	
1974	
艺术委员会艺廊，贝尔法斯特	
爱尔兰当代艺术联展 (IELA)，都柏林	
1975	
利斯托韦尔图像；利斯托韦尔；Roscaí， “爱尔兰艺术 1900-1950”，科克	
1976	
“风筝展”，基尔肯尼城堡；Gordon Lambert 收藏，维克斯福德艺术中心，阿尔斯特博物馆，贝尔法斯特	
1976-78	
爱尔兰当代艺术联展 (IELA)，都柏林	
1979	
“第六届班花双年展”，布拉德福德	
1980	
“国际连结”(“爱尔兰之感”，伦敦爱尔兰艺术节)，圆形庄园艺廊，伦敦；Roscaí，都柏林；Roscaí， “爱尔兰 1943-1973”，科克	
1988	
巴格达国际艺术节，巴格达	
1990	
“爱尔兰艺术—欧洲维度”，皇家爱尔兰学院拉加拉格尔画廊，都柏林	
1990-91	
“新传统：八十年代爱尔兰艺术”，Douglas Hyde 画廊，都柏林	
1991	
“爱尔兰艺术和现代主义”，Hugh Lane 美术馆，都柏林	
1993	
“一百五十年周年纪念师生作品展览”，圣科伦巴学院，都柏林	

群展

1941
“白鹿团体 （二月 & 十一月）”，都柏林

1943
“白鹿团体”， 都柏林

1943-72
爱尔兰当代艺术联展 (IELA)， 1944，都柏林

1944
“主观绘画”， 都柏林

1945
“青年爱尔兰画家”， 伦敦

1947
美国联合画廊

1948
Mainie Jollett 纪念奖学金， 都柏林

1950
“当代爱尔兰绘画”，波士顿 & 渥太华

1952
“当代爱尔兰绘画”，哥德堡 & 斯德歌尔摩

1953
“爱尔兰半世纪绘画精选”，Hugh Lane 美术馆， 都柏林；
“当代爱尔兰绘画”，阿伯里斯特威斯；夏季展览；“当代爱尔兰绘画与雕塑”， Victor Waddington 画廊，都柏林

1954
“爱尔兰艺术家”，西海岸巡展，美国；An Tóstal 艺术家，Victor Waddington 画廊， 都柏林

1955
“当代爱尔兰艺术”，伊瑟隆，德国

1958
“古根海姆国际获奖艺术家展览”，纽约

1960
“古根海姆国际获奖艺术家展览”，纽约；“黑白”，卢加诺，瑞士

1961
“爱尔兰艺术”，格林威治，康乃狄克州；“一个人的肉食”（Goulding 收藏），Hugh Lane 美术馆， 都柏林

1962
“当代爱尔兰绘画”，蒙特卡洛；“现代爱尔兰艺术家”，科克

1963
“爱尔兰十二位画家”，新社会研究学院， 纽约

1976
Rothe 庄园， 基尔肯尼

1977
Dawson 画廊， 都柏林

1979
牛津艺廊，牛津

1980
泰勒画廊，都柏林
Annely Juda 精品画廊，伦敦
基尔肯尼城堡，基尔肯尼
基尔肯尼商店， 都柏林

1981
Douglas Hyde 画廊，都柏林
阿尔斯特博物馆，贝尔法斯特
卡拉佛德市立美术馆，科克

1982
特斯林画廊，特斯林，苏格兰

1984
泰勒画廊，都柏林
Parnham 庄园

1987
泰勒画廊，都柏林

1990
Bo 画廊，布鲁塞尔

1991
泰勒画廊，都柏林

1992
西科克艺术中心，奇博瑞恩

1994
佩恩城堡，科克郡
泰勒画廊，都柏林

2002
Hugh Lane 美术馆，都柏林

2005
Fenton 美术馆，科克

2006
泰勒画廊

2008
Fenton 美术馆，科克



帕特里克·斯考特 Patrick Scott

1921 年生于 Kilbrittain，科克郡，爱尔兰
1939 — 1941 年就读于都柏林学院大学建筑系本科

个展

1944
白鹿画廊，都柏林

1960
威尼斯双年展，威尼斯

1961
Dawson 画廊，都柏林

1962
Dawson 画廊，都柏林

1963
Dawson 画廊，都柏林

1964
汉密尔顿画廊，伦敦

1965
新画廊，贝尔法斯特
Dawson 画廊，都柏林

1966
汉密尔顿画廊，伦敦

1969
Dawson 画廊，都柏林

1972
Dawson 画廊，都柏林

1974
Dawson 画廊，都柏林

2016
“艺术生存者”，西町艺术空间，东京，日本
“东京艺术图书博览会”，艺术字节评论，东京，日本
“阴暗面”，西町艺术空间，东京，日本
“一个国家的诞生”，西町艺术空间，东京，日本

2015
“爱尔兰浪潮艺术节”，映艺术中心，北京，中国

2014
“胡佩霞和她的艺术朋友们”，66 艺术空间，北京，中国
“阴影”，华贸中心，北京，中国
“汇聚”，3C 创意商城，798 艺术区，北京，中国

2013
“壁垒和边缘”，3C 创意商城，798 艺术区，北京，中国

2012
“艺术和友谊”，XYZ 画廊，798 艺术区，北京，中国

文献

“友谊之道”，作者：Suzanne Russell，《女性求变之声（Women’s Voices for Change）》，纽约，2015 年 7 月
“艺术家大使，胡佩霞在中国”，作者：Luke Whelan，《伯灵顿自由报》，伯灵顿，佛蒙特州，美国
“简单的优雅，胡佩霞的语言”，作者：Rowena Saura，《新交流》2012 年夏／秋季刊
“艺术观察”，纽约艺术景观，作者：Jonathon Shimony，1995 年冬季刊，VOL. 22-3

艺术驻留以及相关经验

2016-2017 MI-LAB 艺术家驻留项目，河口湖，日本
2014-2015 艺术家驻留项目，哈罗北京国际学校
2013 客座讲师，北京美国中心
2012 客座讲师，北京师范大学
2006-2007 “多彩我的世界”艺术家驻留项目，香港
2001-2013 手绘和绘画私教



胡佩霞 Patricia Hudak

1962 年出生，于美国，康涅狄格，Milford
艺术本科，韦尔斯利女子学院
获得 Stecher 奖学金赴意大利威尼斯、佛罗伦萨和罗马学习艺术史
获得 Stecher 奖学金赴南法沃克吕兹省进修艺术创作

个展

2015
“胡佩霞在中国”，北京在 3 画廊，北京，中国

2014
“胡佩霞”，北京格瑞斯艺术酒店艺廊，北京，中国

2013
“本色”，美国驻华大使馆美国中心，北京，中国

2010
“场景和曲线”，SHANG BA8 号，北京，中国

2009
“在曲线上”，VIVA NOW，北京，中国

2008
“花园螺旋”，5 OPT 画廊，香港

2000
“随机的样本”，南端艺术跃点，伯灵顿，佛蒙特州，美国

1992
“新作”，威廉姆斯堡艺术节，威廉姆斯堡，布鲁克林，纽约，美国

群展精选

2017
“表面”，“艺术字节评论”在西町艺术空间，东京，日本
“MI_LAB”，3301 千代田空间，东京，日本

艺术家简介



帕特里克·斯考特
Patrick Scott
七巧板绘画
Tangram Drawing
安格尔纸上印度水墨和金箔
Indian Ink and gold leaf on Ingres Paper
2001
65 x 48 cm

吴为山

在叶芝出版《驶向拜占庭》的同年，世俗雕塑第一次被引入中国艺术学院的教学课程中。半个世纪之后，在1978年中国改革开放同年，一位名叫吴为山的年轻艺术学生在江苏无锡开始了他陶土雕塑的学习。有别于本次展览中展出的其他画家追求抽象的艺术表达，一直以来人像才是对吴为山最有吸引力的，除此之外演绎中国的传奇伟人才是真正令他着迷之处。在中国千百年来肖像一直被山水画和书法的光芒所掩盖，肖像画在宋代山水传统的鼎盛时期式微，到了元代文人艺术家认为修身的重要性远超过对现实的种种的纪录。作为一种艺术流派，肖像仅从明代晚期开始才逐渐受到关注，在十七世纪之交突破了原先祭祖、葬礼等实用主义的窠臼，题材特别是艺术家开始受到追捧。当时的评论家被肖像画日渐逼真和立体感所折服，通过临摹基督教传教士传入中国的西式图案，中国艺术家第一次开始运用西方的绘画技术。西学东渐的影响从晚明延续至今。通常作为个人彰显自己社会地位和带有纪念意义的肖像画在近几年在中国收获了前所未有的关注度，尤其是新写实主义的兴起以及对平民的刻画，罗中立的国家级获奖作品《父亲》（1981）正是这种深刻的转变最好的体现。然而吴为山对历史和创造历史的人物更感兴趣。他对中国历史中在艺术、科学、和平事业上做出卓越贡献的人物的刻画细节丰富，以铜像为主；有些主题人物的年代太过久远，只有他们的功绩和趣闻还在被世代传颂。绵延千年的中国历史依旧主导着，引领着当代的中国。一方面吴希望这种写实性能让观众走进作品中，另一方面他也希望打破时间和文化的界限，尤其他虚构的中西文化巨头的对话系列，如《达芬奇与齐白石》。

在他艺术家的身份之外，他同时担任很多公职，包括中国美术家协会副主席，中国城市雕塑家协会主席，全国城市雕塑艺术委员会主任，中国雕塑院创始人、院长、教授、博士生导师，以及南京大学美术研究院院长。2014年起，他就任中国美术馆第五任馆长，积极促进跨文化交流。在他任期中国美术馆举办的国际展览包括：2014年迭戈·里维拉（Diego Rivera）“墨西哥的骄傲”；2015年“东方抽象与西方具象：谭平对话卡斯泰利（Luciano Castelli）”；以及2017年“永恒的温度——中国美术馆藏路德维希（Ludwig）夫妇捐赠国际艺术作品展”。

过去的四十年间，吴为山的作品超过了五百件，以雕像为主以及许多大型公共作品。本画册中收录了很多吴为山向学贯中西的巨匠致敬的作品。吴为山的作品虽然之前在世界各地展出过，但在爱尔兰尚属首次，本次展览中将展出2014年12月吴为山向迈克尔·D·希金斯总统赠送的一件《老子》雕像。老子本认为是《道德经》的作者，“道”是万物之宗，虚实相生，并不神秘但强大同时又和谐。但人的本性，即人的欲念，则将打破“道”的自然平衡。《老子》雕像的留白象征了“虚”这一概念，吴的题词如下：

“致虚极，守静笃。

万物并作，吾以观复。

夫物芸芸，各复归其根。

归根曰静，是谓复命。

复命曰常，知常曰明。不知常，妄作凶。

知常容，容乃公，公乃王，王乃天，天乃道，道乃久，没身不殆。”



吴为山 Wu Weishan
《天人合一 · 老子》
Harmony between Men and Nature - Laozi
青铜
Bronze
2011
86 x 42 x 35 cm



魏立刚 Wei Ligang
《孔雀—琥珀》
Peacock - Amber
墨、丙烯、宣纸
Ink and acrylic on rice paper
2016
180 x 96 cm

魏立刚

正如帕特里斯·斯考特在爱尔兰开拓了他自己的抽象艺术语言，魏立刚也是中国当代抽象书法的先驱之一。与建筑师出身的斯考特一样，魏立刚的别样背景也丰富了他的艺术创作。十七岁的时候考入天津名校南开大学数学系，纯粹数学赋予他的创造力让他能推陈出新，给予观众独特的感受。他创造了“魏氏魔块”——汉字方块造型的幻影，在魏立刚的艺术构想中这是对看不见的文字的隐喻；有别于草书中对字本身的简化，也不同于他的前辈们致力于让人们能够地清晰辨认草书的文字，汉字符号的联结不再只追求书写的便利性而是营造出了一种令人惊叹的效果。正如艺术家自己所言：“如果一个书法家只写规规矩矩的字的话，观众无法感受到其中的奥义……我很享受在幻境中逐流，凝望深渊。草书的精髓是出人意表、不合常理而不是为了阅读。”¹ 魏立刚的先锋作品现在被广泛接受，自成“书象”²一派。

魏立刚虽然一开始没有按照书法家的标准路径，但是他对书法的热忱和投入日增。他在南开大学的时候就担任书法协会的会长；1985年大学毕业后，魏立刚赴太原师范大学成为一名数学教师，短短三年之后说服学校让他开始教书法。与帕特里克·斯考特和胡佩霞不谋而合，他对汉字的线条和序列另辟蹊径的研究源于他对作为一位艺术家的仪式感、行为和存在本身的关注，而对语义本身兴趣寥寥。他全身心地投入到艺术创作中，在1995年他迁居至北京，成为了职业艺术家。魏立刚成为现代书法的年轻先驱者，积极参与和策划了多个具有影响力的现代书法展览，包括“巴蜀点兵——99 成都 20 世纪末中国现代书法回顾展”；2002 年他参与了由戈登·巴瑞斯（Gordon Barrass）在大英博物馆组织的一次先锋展览，并创立了一所书法学校。如今，他受到世界各地的艺术机构的推崇，同时作为一个“不喜欢人类的规则和窠臼”的不平凡的人物，他却保持了低调友好的个性。显然他由衷地喜欢艺术以及生活中的丰富多彩的姿态。

英雄所见略同，魏立刚和帕特里克·斯考特的创作和艺术哲学上有诸多相似之处。如克里斯蒂娜·肯尼（Christina Kennedy）谈到斯考特“在抽象艺术的先驱中表现了古‘凯尔特’形式的普遍性和现代性”³，魏立刚将中国古代书法作为开启新的抽象语汇的钥匙。魏认为在看向未来时，我们不能忽视历史——书法最初的形态，例如甲骨文；他甚至谈到：“……我们中国人要创造自己的抽象艺术，我们必须要在书法和古代文字上有所发展”。魏在他的绘画中不断解构和重组文字，如之前提到的他不断去突破草书原有的界限，将其发展成非简化式的连续体。魏的“孔雀”系列则在抽象的探索中更进一步，将汉字全部溶解以圆圈的形式对结构做一种纯粹的研究。他希望借助抽象传递出美学和世界性，这个系列演绎了书法可以达到无表意的境界，印证了叔本华的理论中的音乐，这与这位热爱爵士钢琴的艺术家再契合不过。魏从来不羞于加上一丝诙谐的装饰效果，大胆采用了青金石蓝和红宝石色，他在所偏好的金色在中国传统作品中很少见，在书法作品中更是难觅其踪。金色出现在他的“孔雀”系列和“塘”系列中。2011 年魏开始探索另一个极端——“叠影草书”，艺术家先用铅笔勾出结构再用墨叠加在上面，创造出一种铜版画的效果。这种美轮美奂的艺术形式诞生于1985 年：当他在探索一个新的艺术创作方向的时候，他到一个博物馆里面观摩傅山（1607-1684）的书法，由于笔墨不能带入馆内他就用铅笔在纸上临摹。但是他不能满足于固有风格和古代大师的桎梏，《万物察》中他又创造了自己的语言——一种文字的混合物和表达相应主题的象征图。正如魏在书法中寻求抽象，他在一切自然的、人造的事物中寻找书法的印迹，例如他的《檐巢》。

1 与杨浚承（Alan Yeung）的对话，“冬影鸾鉴”展览画册，第 26-27 页

2 “书象”这个概念是 2000 年代初刘骁纯提出的。

3 第 76 页，“图像，空间，光线”，“帕特里克·斯考特在爱尔兰现代美术馆”

帕特里克·斯考特 (Patrick Scott)



帕特里克·斯考特
Patrick Scott
Head
《头像》
Ink on paper
纸上水墨
1959
56 x 44 cm

“道”即达到一种不刻意自然的状态的“方式”，这种状态贯穿了帕特里克·斯考特（Patrick Scott）的作品中。自然和建筑闪烁地交织在一起正彰显了这位卓越的建筑师出身的艺术家的才华。斯考特的空白帆布画面（顾名思义）正源于他对禅学的兴趣——起源于中国唐代深受道家影响形成的一派哲学体系。1955 年斯考特第一次通过当时住在西科克 Skibbereen 的抽象表现主义画家莫里斯·格雷佛斯（Morris Graves）的介绍认识了禅学。格雷佛斯居住在爱尔兰直到 1964 年，在为这位美国艺术家设计翻修他在都柏林郡 Woodtown 庄园的宅邸期间，斯考特与他建立了良好的关系。格雷佛斯是抽象表现主义的一个分支“西北画派”的创始人之一。成员包括马克·托比（Mark Tobey），哲学于他不仅是唯一的生存之道，也是他艺术的路径和终点。斯考特遇到莫里斯·格雷佛斯的时候还在画具像画，禅学令他震撼不已，没有严格的教条反而使人在平静中领悟。观者可以从他的《自画像》（图片，第 56-57 页）到 1959 年的《头像》（图片，第 58 页）中发现，无所不在的结构规律感渗透到瞬息之间。之后，斯考特第一次受邀代表爱尔兰参加了第 30 届威尼斯双年展，《头像》与其主要作品《抱着稻草的女人》一起展出。这件是唯一在 1958 年从”古根海姆全国获奖展”展出的来自二十多个国家的 115 位艺术家代表的作品中被纽约现代美术馆（MOMA）馆长阿弗雷德·巴尔（Alfred Barr）选中收藏的作品。1963 年，一位常驻在纽约的精神分析学家南希·威尔森·罗斯（Nancy Wilson-Ross）赠予斯考特一本《禅学之道》（Way of Zen）。虽然斯考特从来没有正式地学习过禅学，但我相信这些智慧的、有国际眼光的人在他身上看到了难得的潜力并尽力帮助他发挥出来。

斯考特的作品被纽约现代美术馆收藏以及参加威尼斯双年展成为了他艺术家事业的分水岭，不仅为他带来了知名度，同时鼓励了他在抽象表现主义道路上继续前进，并让他在国际平台上结交了山姆·弗朗西斯（Sam Francis）、皮埃尔·苏拉基斯（Pierre Soulages）、海伦·弗兰肯塔尔（Helen Frankenthaler）等同届威尼斯双年展的同僚。之后艺术家们的创作焦点转移到过程，即直接的、不加修饰的过程成为了抽象表现主义的转折点。如克里斯蒂娜·肯尼迪（Christina Kennedy）所言：“斯考特寻找一种可以与自然世界对应的自发的感觉和直接的行动。”¹ 在 1960 年，斯考特开始从事“沼泽”系列绘画的创作，同时他第一次使用蛋彩在空白或者未经处理的帆布上以及在早期少量在纸张上作画，此次展览也展出了这部分珍贵的作品（第 68-69 页）。这种自发性和直接性在斯考特 1970 年代开始的“写意绘画”系列中更为突显。多年后在他在威克洛郡度假的时候他再次提笔继续这个系列的创作，他把这个系列以他的晚年伴侣埃里克皮尔斯（Eric Pearce）名字再命名为“E 系列”，埃里克见证了他的创作。斯考特在这个系列中通过对物质性的接纳表现出了对于教条的抗争。观众会强烈地感受到这种露骨的、无拘无束的肉体性，在羽化的倾泻和放任的飞溅中唯有一颗稳稳地置于地平线上的金色圆球有着一丝克制。这些都是有着一个目的的绘画。在与埃里克·皮尔斯的对话中，我观察了那件用藤条和碎布自制用来将墨和颜料洒到画面上的作画工具。斯考特需要时刻保持头脑清醒来创作，这些画作，以“写意绘画”为例，可以被看作是为之后的创作所做的准备，以及艺术家自我对话的视觉印证。

如果“意象绘画”代表放纵，斯考特的“七巧板”系列则意味着控制，带着一丝狡黠。七巧板²是一种古老的中国智力游戏，由七块的板组成，由于等积变换所以这七块板不重合可以拼成许多图形。作为一个对形状很敏感且充满童趣的艺术家，不难解释为什么他会对七巧板着迷。这是世界上最早的认知类测试，但是其趣味性远远高于其分析性，这与斯考特的个人幽默高度契合。

1 第 71 页，“图像 空间 光线”，帕特里克·斯考特回顾展，爱尔兰现代美术馆（IMMA），2014
2 传说中国宋代被发明，在十九世纪初通过商船被带到欧洲，随即在欧洲大受欢迎，在一战期间再次流行起来。现在说国际最受欢迎的拼图游戏之一。

胡佩霞 (Patricia Hudak)

在深入探寻自己的艺术世界的旅程中，这样一个老无所依的国度之于胡佩霞（Patricia Hudak），正如“拜占庭”之于叶慈（William Butler Yeats）。胡佩霞与她的家人在二十一世纪初熙熙攘攘的北京度过了八个丰富多彩的年头，期间她研习了书法和中国画。在中国的语境中，毛笔是自我的一种延伸，而笔法是书法者的人格的抒发。胡佩霞明媚活泼的性格、她内在的求知精神和宽广的胸怀令人倍感亲切。这份胸怀同样也能在艺术家也是“爱尔兰浪潮”系列展览的策展人 Fion Gunn 和 Niamh Cunningham 身上看到，这个系列展是 2015 年为纪念叶慈诞辰 150 周年在中国举办的爱尔兰和中国文化交流展。其中北京站的展览名为《金羊毛》（The Golden Fleece），展出了胡佩霞创作的巨型装置作品，灵感来源于叶慈同名的巨作《驶向拜占庭》。胡佩霞在长达二十五米的薄纱上用丙烯视觉化地展现了叶慈对肉身与技艺、瞬间和永恒的思考。她在半透明的薄纱上用黑色的墨笔创造一种迷宫式的对比。这种艺术体验的无穷力量和人类肉体的脆弱性形成了本质性的反差，也是一条没有尽头、没有答案的路径带来的张力。绵延不绝翻滚着的天幕象征了叶慈的航海和游历的经历。胡佩霞花了一年时间创作这件作品，创作的辛劳就是对诗人笔下叫醒昏睡的国王的希腊金匠的致敬。她也精心地为观者营造了一种氛围，不仅让他们的眼睛追随在布面上流淌蜿蜒的线条，也让他们捕捉到叶慈诗歌的律动。现场身临其境感受这件作品是一次对抽象可能性的思考，这让人联想到叔本华的名句“所有的艺术都通向音乐”一语成谶。在中国期间，胡佩霞在她的视觉语言中回归了一种无指代性的抽象表达，这可能正是最接近音乐的形式。

今年夏天胡佩霞再次渡海来到日本本州岛，在富士山脚下开始她的艺术家驻留项目。沉浸在田园诗画中，艺术家再次向百年之后的爱尔兰诗人致敬，创作了以爱尔兰总统迈克尔·D·希金斯（Michael D. Higgins）先生的章节性诗歌《起初》（In the Beginning）和《林中》（In the Forest）为灵感来源的为本次展览特别创作新系列的作品。在日本 kozo 宣纸上挥洒日本墨，她立刻把握住了《起初 I》的神韵，通过黑白分明的色彩勾画出一片漩涡，仅仅在“在宏大的黑暗中 | 冲出混沌 | 灵光乍现”一句有一些书法的蛛丝马迹。通过胡佩霞的笔触传达出能量，特别是运用“飞白”，即中国书法中一种笔法制造在纸上飞快划过纸张的效果，让观者直观地感受到希金斯作品中的韵律。接下来声势渐强“在沉默中挣扎 | 无止无休 | 眼前的景象淹没了语言 | 萦绕 | 苦苦哀求 | 等待突破 | 在致情的悲鸣中。”胡佩霞谈到她很享受在“材料中迷茫”的感觉，她用自己的视觉语言回应了无常性：“非白 | 而黑 | 我们追寻 | 超越语言在黑暗中召唤 | 错误的承诺。”如果前者是阳刚之气，《起初 II》则蕴含了一种截然相反的静谧的阴柔之息，“承诺了治愈 | 邀至宅邸 | 一个新的享地 | 恬然 | 安稳。”这个系列中胡佩霞的视觉诠释不采用任何笔触痕迹明显的线条，在水墨中达到深层次的抽象，完全脱离了人的自我“……沉默背后的伤痛 | 自我的圈定”。

在《起初》作品中希金斯的“随意的形态”占主导，我们可以看到具体的形式在《林中 I & II》中浮现。在垂直的线条和如云雾的形状共生的水墨之上，控制和放纵在“感觉汇聚之处”相互妥协。胡佩霞日常安排一定包括与自然亲近交流，正如她所说：“艺术家必须将自己沉浸在‘气’中冷静下来，穹宇之间的能量赋予其本体。如果我能透过我的毛笔来达到这种境界，那我将大大超越我现有情感与更内在的东西交流，正如现在与不同文化最优秀的诗歌和艺术家对话一样。”胡佩霞对中国书法和国画的学习无疑培养了她掌握用毛笔自然地进行抽象创作。她在中国由她的艺术家朋友 Gunn 和 Cunningham 引导的跨文化研究被高度赞赏，胡佩霞代表了一种与爱尔兰和中国原生密闭可分的艺术生活。她对其母的爱尔兰利默里克的根有着千丝万缕的情愫，中国则代表了她的另一面，当然反过来也让她更能在艺术实践中发现自我。



胡佩霞 Patty Hudak
《驶向拜占庭》（装置实景图）
Sailing to Byzantium (installation shot)
薄纱上丙烯
Acrylic on Voile
2015
3 x 25 m

艾美丽：《起初 II》是关于超越自我的，“……惨淡默然无声”自我成了束缚——这系列作品的灵感是否来自你对这首诗描述的形象所进行的更加抽象的视觉演绎？你避免使用线条是不是也跟这点有关？

胡佩霞：《起初 II》描述的是遗憾与最终的谅解。它努力尝试抓紧物质世界与内心世界之间的空间。

对这首诗来讲，我想象中的“起初”更加微妙，着墨更少，更为宁静、明亮。在这些作品中，我希望观者充分意识到画纸、水与线条的流动。每一幅都是一个开始，也都可以再添加新的层次。但是我想让观者感受到“起初”之美；画纸、水、墨无一不美，。新开始总能带来救赎的机会。

艾美丽：佩霞，《林中》这个系列是你在富士山脚下的艺术家驻留地完成的，每天早晨漫步山中，是创作的理想环境。之前你说过 通过体会‘气’或穹宇之间的能量，你得以沉思静意，从而表达超越当下心绪的意韵。就像所有文化中最优美的诗歌与艺术中那种更为内化的思想。地点对你的练笔有何影响？佛蒙特州的新工作室里，自然环境在你的日常仪式中是否有一席之地？

胡佩霞：艺术植根于自然，这一点毋庸置疑。词汇与形状都源于自然。在城市中我们很容易忘记这点。我尝试通过艺术重现自然的力量和能量。思考的领域之外还有什么？已知与未知之间的界限何在？我尝试将自己置于胸无成竹的境界。这些形象有何意义？探究其意义会带来下一个回答、下一个想法、下一份情感、下一首诗歌或者下一件艺术作品。身处自然的怀抱，就仿佛沉浸在这些思考之中。

我在中国的时候，有个朋友教我怎么样通过不断轻拍树身边缘，几乎像拥抱着树干一样从树身上获得能量。我在林中散步的时候能够感受到那样一种能量。《林中 I & II》也传达了这种感受。这些感受并不总是令人感觉舒畅。我在乡间漫步的时候，思绪不会受到打扰，可以任心神徜徉，进行很深刻的冥想。在乡村设立工作室能够让你进入一个新的情感境界，但这些心境并不总那么宁静祥和。

艾美丽：我注意到你对素材充满敬意。对此我有两个问题：墨这种素材为什么吸引了你，在练习中有哪些决定性时刻令你顿生对墨和毛笔的理解？

胡佩霞：用墨和毛笔作画十分性感。

墨是由木炭和动物皮胶制成的，有时候陈墨还会有些发霉。它带着泥土的气息，像是森林。你一旦开始用墨，一段时间不接触就开始想念那个气味。就像想念家的气息一样。

墨的气味、水的物理特性、毛笔柔软的长毫，宣纸对水的承托——用墨作画真的十分性感。整个过程需要全身的律动，与墨共处于当下，充分花时间来反思。

来中国前，我把黑暗理解为空虚、空旷和黯淡；而在中国，黑色是结构，是画的骨架；白色则是留白或者空气。墨的黑是很重要很有力的。

艾美丽：最后，你亲身体验的跨文化活动和在中国各地参加“爱尔兰浪潮”展览的体验中，你的水墨作品反响如何，你获得了哪些美好的体验？

胡佩霞：我的作品在中国的反响很好，有位欣喜的观众说我是有“中国手”的外国艺术家。我不敢谬承赞赏，因为我知道国画家一生苦练才有那么深厚的功底，而我还需不懈努力。但是中国艺术的元素已成为我创作的一部分，特别是山水画的创作中高山流水般的运笔。

我喜欢在中国做展览，我觉得观众的反应既热烈又深刻。“爱尔兰浪潮”群展是中爱艺术家进行文化交流的极好契机，提供了一个珍贵的平台，向中国观众展示爱尔兰艺术家的作品。中国的展览观众构成很多元化，十分好奇，对存在主义的意义非常关注。艺术不言自明，而且的确能够促进不同文化彼此理解。

胡佩霞：我受到 Fion Gunn 和 Niamh Cunningham 的邀请，以《驶向拜占庭》这件作品参加在北京举办的纪念叶慈一百五十周年诞辰系列展“爱尔兰浪潮”。呼应这位广受世人热爱的诗人的作品令我倍感谦卑。我想要创作壮美的作品，不仅能够反映这首诗歌的伟大意义，还能向我的“拜占庭”——北京和在这里度过的精彩旅程致谢。

装置宽约三米，差不多是北京自行车道的宽度。我希望这些线条能传递我的感受，它们就像时光流逝留下的影子。

叶慈创造的形象，比如你提到的“披在手拐上的一件破烂衣裳”，或将他的心形容成“紧缚于一只垂死的动物”，所体现的热切渴望实在太触动人心。以及那句“因此我扬帆驶过波涛万顷，来到这神圣之城拜占庭”，这给了一个迟暮的老人多么光明的希望。我希望能够再现诗歌中的这一场景，他因之得以短暂地逃离现世疏离的那个时刻。

艾美丽：你告诉我你在创作经典的《驶向拜占庭》时，很享受创作大型作品，“沉迷于素材”，以及作品“出人意料地回应你，而你的反应将自己置于幻境”。薄纱上使用丙烯这类材料将这种不可预见性发挥到极致。你是不是花了很长时间才能随心所欲地运用材料？过程中是否借助了什么？

胡佩霞：我想创作具有纪念碑意义的大型作品，来传递叶慈想要表达的感觉。生而有涯，一旦开悟，就会放下执着。为何生命力是在蒙昧时期才最为强盛？

我试着用超大型作品的创作去超越个人的局限，体现无法一览无余、且随着观者的眼光不断变化的事物。即使我在创作的时候，每次也只能看到作品很小的局部。我必须相信自己作画的经验，知道符号与符号间是存在着联系的。越接近创作的终点，越需要依赖直觉与经验。

《驶向拜占庭》在 2015 年第二次参展，现场安装好了之后，它就拥有了自己的生命力。展览空间的上方开了一些窗户，微风吹进来，薄纱轻拂，如同在呼吸，有时候小鸟会从窗户飞进飞出。我感觉叶慈的灵魂也进了这个房间。

艾美丽：你的新作并非严格意义上的“水墨”画，你还运用了线条来传达希金斯总统诗作《起初 I》中粗犷、原始自然的感觉。希金斯总统和你以各自的笔触创造了充满灵气的线条和词句，真的是心有灵犀。你作品中的线条符号与书法是否相关？

胡佩霞：希金斯总统的诗歌融合了自然气韵、哲学思考与情感。他在形式与形而上，自然与超自然之间的转换令我惊艳。《起初 I》描述了语言能够解说现世，却无法抒怀的缺憾。

希金斯总统亲近自然与思考，从而旷怀达观。在创造这些形象的时候，他使我想起一沙一世界，宏大与精微都是生命和起源的隐喻。我尝试着创造一个既宏大又精微、时而宏大时而精微的作品。这也正是我对自然的体会，既摧枯拉朽、浩渺无垠，又轻如鸿毛、微不足道。如何将这两种感觉融为一体？希金斯总统出身寒门，可以想象，他正置身与这样两种境界之间。

我希望画作能反映出诗歌中形式与形而上的两面。我让墨流入水中，而墨记录着水和宣纸的互动，墨赋形于水。我试着始终这样看待画作，在当下观察它作何反应。

我在作画之时的情感状态是怎么样的？总统先生在作诗之时的情感状态是怎么样的？即使我们可以倚仗科学、想象、语言与艺术，始终无法逃避人生中的痛苦哀伤。

《拜占庭》阐述接近生命的终点时寻求不朽，而《起初》则是在探寻根源。似乎通过回归太初，我们可以了解在哪里误入了歧途，本来又有怎样的可能性。

我尝试站在这团迷雾边缘，而将观者引入其中。这种奥妙与现实接壤，贴近自然、科学与物质世界，然而又能引人思考与想象。人类既然能够理性思考，又对时间空间有切实的理解，为什么还是会意气用事？



对话：一位爱尔兰艺术家在北京

胡佩霞 (Patricia Hudak) 与艾美丽 (Emily de Wolfe Pettit)

艾美丽：佩霞，与你合作筹备这次展览令我倍感荣幸。你的热情与好奇心感染了我。求知欲让你不满足于对陌生文化浅尝辄止，而是全身心地投入其中，以求甚解。回想与你共事的历程使我想起希金斯总统《林中 I》的一段：“僧人踏足之地，心驰神往的痕迹 | 流连，而突如其来的新意将其驱散，好奇，让他乡成为故地”。你是否曾因自己的好奇心在北京有过什么经历，使这个异国之都成为你的故地？

胡佩霞：我很喜欢这一段诗。北京是文化气息如此浓厚的古都，脚下的路已经见证了历史的几番变迁。紫禁城边我们日常走的路，很可能古代侍奉宫廷的平民也曾走过。

2007 年我初到北京时，常有一种错乱的感觉，生活如同在电影里的场景，而我并未身处其中。我沿一条宽阔的林荫路骑自行车去工作室，一骑就是八年多。这些街巷渐渐亲切起来，成为了“我的”道路。

北京的光线很利落，光影分明。骑行路上，地上树影斑驳，就像书法的笔画一样，我自己的影子也交织其中。

中国日新月异，我周围的建筑也开始变化，即使我的自行车道依然如旧（但有一次还是改道了）！我见证了一块开阔农田被改造成一个高端马球场，很快又被荒弃拆除；一整个社区拆掉，砖头叠放得整整齐齐，用骡车拉到其它地方再利用。我看到住在帐篷和临时板房里面的农民工，每天去工地工作，中午有时候在树荫下打盹。倏忽间一座闪亮的摩天大楼又从尘埃中拔地而起，将之前所有的印迹通通抹去。这一旅程是我理解北京的方式，是我观察北京的镜头。

艾美丽：你在北京还学习了书法。如你所知，书法家在挥毫前会做好一系列的准备，这不只是准备，还是一种生活方式，比如全套茶道与香道的仪式、对天地的敬畏之心，以及通过独处来达到阴阳的平衡等等。学习书法是否对你的作品、或你创作前的心理准备过程产生什么影响？

胡佩霞：我必须要澄清一下，我没有正式地学习过书法，只是自行研究了书法线条的意韵。

中国很多普通场合，比如在学校、住宅、商店、博物馆，国画和书法处处可见。孩子们开始学汉字就拿起毛笔练字，退休的老人在公园人行道上蘸水练字。可以感觉到这不仅仅是一种艺术形式，还是一个终生学习的过程。旁观者看书法，会觉得它十分灵动，又充满奥妙。书法不但线条如此优美，又能表辞达意，何其妙哉！

有一次我在一位书法家工作室门口，看见垃圾桶塞满了揉皱成团的废稿。对我来说这些废稿无一不美，我虽看不懂纸上的字，但不拘泥于尽善尽美反而成就了完美。我认识到下笔练习、熟能生巧，不仅体现艺术家的心境，更能够反映那一刻这种文化的灵光一现。我为此获益匪浅。我自己练习作画，有时候画的是些毫无意义的主题，比如一团碎纸。经过这样的苦练，我下笔就更加纯熟自然。

练习的仪式感不一定能让人创作出满意的作品，但是能帮助作者沉静思考。我认为这对艺术家和文化来说都是很好的。

艾美丽：书法练习除了加深你对北京的感情之外，你还说过你“通过挥毫体会当代与古代文化中的情感”。我知道很多书法家、国画家抱持着传承数千年传统的理想，与其它时间与空间中的存在沟通是一种很贴近人性本源的体验。说到时间，可以描述一下你在写意泼墨与工笔细绘之间的抉择与节奏是如何处理的吗？

胡佩霞：起初我怯于用水墨作画。我没有中国艺术家的传统功底。

运笔——这点很特殊，因为它不仅是艺术家手上的工具，它也是身体的延伸，亦即思想的延伸。工具和人浑然一体，这与西方不同。油画笔很硬，所以我们可以掌控它；但毛笔很软，你必须与笔共进退，拧动、转动——不仅是手、手腕、手臂、肩膀、腰胯——身笔齐飞，笔身同动。你必须体会墨在毛笔的哪个部分，这得花一辈子才能掌握。

对艺术家来说最难的地方是不拘泥于线条，随经验、情感和灵魂而动，直到找到一种最纯粹的表达，与墨、水和宣纸心有灵犀。

对我而言，这样的心有灵犀是个过程，或许我努力创作的动力就是我一直还没有达到这个境界。每次提笔都像第一次那样新鲜和令人惴惴不安。每天在工作室的工作都充满恐惧与对恐惧的克服。创作的过程中绝无虚假，无论成败，都是功底的真实呈现。此外，前人大师们也在我心中鼓励我前进。

艾美丽：“中国艺术”制作的哪一方面最令你印象深刻？

胡佩霞：在中国考美术学院的竞争特别激烈，所以催生了很多学校来训练学生们考美术学院，培训的强度很大。这样的培训能不能使艺术家更加精进，艺术界为此争论不休，但是这种培训确实也能培养学生熟练的素描、绘画和雕塑技巧。学生们手中握有了表达的工具，就可以自主表达。

中国绘画与手工艺都讲究熟能生巧。我从中学到，艺术创作中执笔作画的过程要比成果重要得多。只有与毛笔浑然一体，方能放怀挥毫，一举一动均出于自然。埋头苦练方能挥洒自如，这点略为讽刺。

艾美丽：在此次展览前，你创作了一件作品向叶慈的《驶向拜占庭》致敬，探索了绘画和诗歌的关系。叶慈创造了如此强烈的形象——比如“披在手拐上的一件破烂衣裳”——要理解他诗歌的精魂并转化成抽象艺术绝非易事。你似乎很关注素材及其表达方式，并以此创作作品象征主义的核心，这样你就能更自由地把握各种构成因素。你是先确定好主题再选择材料呢，还是反过来进行？

“三 绝 之 外”引言

艾美丽 (Emily de Wolfe Pettit)

近三年前正值 2014 年 12 月爱尔兰总统麦克·D·希金斯 (Michael D. Higgins) 先生广受关注的国事访华期间，我有幸在爱尔兰驻华大使馆将中国美术馆馆长吴为山教授引见给总统先生。吴为山教授将一座铜质的老子”的雕像当面呈赠予总统先生。正如吴教授介绍他的作品时所道，这个人物心上的孔洞传递了道家传奇开宗大师的哲学教义，即“无”；在老子看来“无即是有”。亦可言之谓：摒弃了欲念，人才能重获自然、自在的意境之“道”。

我还记得总统先生及夫人 Sabina 女士仔细真诚地聆听吴教授的讲解，双方都对对方留下了不可磨灭的印象。几个月后在吴教授位于北京市高碑店地区他自己的美术馆中，他告诉我：“我有幸在我的职务中与很多位总统见面，但是我从没有见过一位诗人总统”。举办一场展览来纪念这次会面似乎成为了一种必然，由此孕育出了“三绝之外”。我很荣幸能看到本次展览在都柏林城堡的展览空间举行，以及在爱尔兰政府公共事务办公室 (The Office of Public Works) 的支持下在历史悠久的都柏林城堡国事厅中举办庆祝中国—爱尔兰关系的宴会。

“三绝”是集诗、书、画于同一作品的中国历史悠久的文化传统，蕴含了中国封建王朝时代文化巅峰时期宋代（公元 960-1279 年）的丰富文化想象。那是一个社会经济巨变的时期，在历史长河中塑造了从古至二十世纪的中国文人风貌。这一经久不衰的文化传统可以追溯到唐代（公元 618-907 年）大诗人李白和杜甫，他们创造性地将诗歌融入绘画中。此风尚被他们在宋代的继承者发扬光大，百代文宗诗人、画家、书法家和艺术理论家苏轼创作了许多流传千古的名作。在宫廷制度下，翰林书院也保证了将诗、书、画结合在正统的教育体系中。作画、写诗、特别是书法成为了文人修身克己的习惯。尤其在本次展览的语境中需要特别指出，在古代中国作诗是成为宰相的先决条件。

当这种融会贯通的艺术形式流传开来后，“三绝”这一说法也出现了——“无声之诗”，用来形容透过绘画感受的诗意体验。或正如其次展览展出的另外一位艺术家胡佩霞 (Patty Hudak) 在我们的一次对话中提到的：“绘画是视觉而非感觉上的诗歌；而诗歌则是感觉而非视觉上的绘画。”（达芬奇）融合的概念正是本次展览背后的核心思想，并非指一件综合的艺术作品而是观念跨文化和流派的相互感染和影响：无论是帕特里克·斯考特 (Patrick Scott) 五十年代中期在爱尔兰研究禅宗哲学；或是胡佩霞在当代从总统希金斯先生的诗歌中汲取灵感并结合自己在亚洲的游历的经历所创作的水墨绘画；亦或是吴为山终生致力于通过雕塑来描绘中国历史伟人的刚毅品质和精神，而世俗雕塑这种艺术形式在中国存在不过百年；再或是魏立刚另辟蹊径运用理论数学将古老的书法进行重新创作而达到全新的抽象和美学的高度。本次展览探讨的不仅是艺术形式的交汇同时也是思想的——吉卜林的名句“东方即东方，西方即西方，它们永不交汇”在今天艺术的穿针引线下成为过去时。

也许我们今天最应该关心的崇高且充满未来性的思想是：跨文化的理解和包容。人们生活在在这样一个前无古人的琐碎的供应链嵌套起来的世界中，但异国文化却依然遥不可及。唯有保持开放的精神才能达到相互的理解，而艺术永远是一条捷径。本次展出的艺术家们都在用自己的方法去理解文化上的“他人”。当我看着即将要展出的作品，他们共同的开放性和通过真诚的融合所达到去自我为中心的谦和触动了。这也是多年来我在中国每天的所感所想。更深入而言，对于本国文化的高度自信同时不排除自我调整的可能性和拥抱新事物的态度让我感触良多，这样的精神和态度也深深地刻在了今天的中国艺术学界。即便现在如千年前的宋代一样传统书法和国画依然被严格地教授，本次展览也希望能呈现东西艺术交流的一块重要领域——雕塑。虽然雕塑作为一种世俗追求直到二十世纪初才被介绍到中国，1928 年才在杭州美专第一次被纳入中国的教育系统中，当下在中国一些最受欢迎的展览都是雕塑展，如贾科梅蒂 (Giacometti) 和 KAWS。在 1978 年，中国向西方开放的同年，吴为山教授在江苏无锡开始了他陶土雕塑的学习。在此后的三十多年间，吴为山创作了超过 500 件作品，主要是古今中外文化、历史和科学伟人的塑像。

从北京到都柏林，通过诗歌、绘画、书法和雕塑构建起的文化桥梁，我能看到未来中爱两国间有着艺术交流的无穷多的可能性。圆圈这个形式和隐喻同时出现在了帕特里克·斯考特和魏立刚的作品中，正好作为本次展览促进文化联结的最好的象征。在与本次展出的所有艺术家的对话中，我可以直言他们寻找“他人”的过程也最终成就了更高度化的自我实现。其精神或许是道家和禅宗的奠基石，但同时也是启明全球现状的哲学明灯。



帕特里克·斯考特
Patrick Scott
Self-portrait
《自画像》
Linocut
麻胶版画
1950's
51 x 38 cm each

鸣谢

艾美丽 (Emily de Wolfe Pettit)

“三绝之外”旨在将中文和凯尔特语，这两个世界上最古老的传统中的书法和诗歌的精髓，以及两者交互影响下的绘画和雕塑呈现出来。这个项目的宗旨从来不在规模大小，而在于联合一群中爱两国在艺术、外交和商业上举足轻重的人士，汇聚到一起庆祝这项盛事，享受我们在都柏林城堡的国宴厅举办的这个晚宴。

我景仰中国以及她的博大无伦，正如我珍视爱尔兰和她的亲切感。在像这样的机构展览背后一定有一群辛苦付出的人，无论其贡献多少，我对每一位在这次旅途上与我并肩同行的人充满感激。

首先我要感谢艺术家们，他们的信心和热情使这个项目成为可能。吴为山，感谢您向爱尔兰政府赠送了您珍贵的《老子》铜像。胡佩霞和魏立刚，与你们二位合作荣幸之至，感谢二位捐献给爱尔兰国家收藏的礼物，感谢魏立刚向我们开幕式的贵宾赠送精美的作品版画。埃里克·皮尔斯 (Eric Pearce)，真的很高兴在西科克与您共进晚餐（特别是在您女儿的精致的“朝圣者”餐厅），感谢您为我展示了帕特里克·斯科特 (Patrick Scott) 创作的内心世界、他的工作室和他爱不释手的作画工具。

我亲爱的中国朋友、客户和同仁们，是你们让此次在美丽爱尔兰之旅成为可能。对于分别从北京和纽约远到而来的魏立刚和胡佩霞及其祖籍利莫里克的家人，你们的到来让本次活动蓬荪生辉。

同样感谢我优秀的团队。冯潇，不仅优美、忠实地翻译了本画册，而且在最关键的时候联络到了我们的赞助方，坚定地与我一道一步步地实现了这个项目。感谢唐小燕，她总能带来无限的正能量。感谢 Maurice Ward 艺术品安装公司的玛丽·麦克洛林 (Mary McLoughlin) 以及 Nevents 公司的格兰妮·纳维尔 (Grainne Neville)，此次在都柏林城堡圣帕特里克厅的晚宴仰仗她卓越的管理能力和专业性。

由衷地感激公共事务办公室的委员们对此次展览和本画册出版的支持。特别要提到公共事务办公室的玛丽·赫夫南 (Mary Heffernan) 从一开始对这个项目充满信心，以及她的同事安吉拉·卡斯蒂 (Angela Cassidy) 及其团队帮助筹备本次展览；切斯特比蒂图书馆的费欧努阿娜·科洛克 (Fionuala Croke) 的慷慨引荐；我们的首席赞助方基尔代尔名品村和李·安·马克卡西 (Lee-Ann McCarthy)；永远优雅的王凯丽，她的丽安文化的中国和国际跨文化交流的卓越眼光。最后一定要感谢我的母亲，我们在西科克的小小天堂种下的灵感的种子，在澳大利亚数载之后现在回归我们的奥利里 (O’Leary) 家族的根。



工作中的胡佩霞
Patty Hudak at work

前言

玛丽·赫夫南（Mary Heffernan）

理事总监，都柏林城堡 & 法姆林斯庄园

我谨代表爱尔兰公共办公室主席和委员们向艾美丽（Emily de Wolfe Pettit）和她北京艺术咨询有限公司的同事们表示诚挚的祝贺，期待本次都柏林城堡举办的展览《三绝之外》取得圆满成功。

艾美丽是一位非同寻常的女士。她坚定无畏、谦恭有礼、令人信服，对艺术和文化颇有见地。2014 年艾美丽和她的团队非常有建设性地安排了吴为山在爱尔兰总统迈克尔·D·希金斯国事访华期间向总统先生赠送了一件深刻动人的作品《老子》。在那时候艾美丽提出了“三绝之外”的概念，并且她坚信爱尔兰与中国的长期文化交流将为中国杰出的艺术家们开启在爱尔兰的全新机会和可能性。艾美丽没有让我们失望，入选参展的艺术家们：胡佩霞（Patricia Hudak）、帕特里克·斯科特（Patrick Scott）、魏立刚和吴为山，以及希金斯总统的诗歌为展览赋予了如此诗意。艺术家们散发出无穷的能量，他们忠实地响应自己灵魂深处的声音，深入挖掘本国和不同国家的文化，并将其转化成原创的、当代性的作品。我同时要恭祝艾美丽和她的团队为“三绝之外”制作了精美的图册。

此次展览在都柏林城堡的 Coach 展厅举办有几个重要的原因。

公共事务办公室管辖历史悠久的都柏林城堡，并且很荣幸与声名显赫的国家文化所（National Cultural Institution）和切斯特比替图书馆（the Chester Beatty Library）共处一地，后者是国际一流的亚洲艺术殿堂。2017 年 10 月到 12 月访问此古迹的观众们有幸能欣赏到“三绝之外”大大丰富自己的游览经历。

公共事务办公室在 2001 年 9 月代表总理府和外交部负责在国宾馆法姆林斯庄园（Farmleigh House）接待了十分重要的外宾，他就是中国时任总理朱镕基先生及其夫人劳安女士，以及随行高规格访问团；本人和出色的法姆林斯庄园的团队十分荣幸能协助该次访问。在 2004 年法姆林斯庄园又再次迎来了另一位中国总理温家宝先生。

法姆林斯庄园的收藏包括两件帕特里克斯科特杰出的画作，来自于他的“金图”系列，悬挂于国家元首套房。公共事务办公室前主席巴瑞·穆菲（Barry Murphy）曾邀请帕特里克·斯科特到法姆林斯庄园来观看他自己的作品，我们一起度过了一个难忘的午后。

我们很高兴 2012 年在法姆林斯廊（Farmleigh Gallery）举办了一次当代陶瓷展雨中砖块（Bricks in the Rain ），展出了一群爱尔兰艺术家在中国为期五周的驻留地项目中所创作的陶土作品。

公共事务办公室敬谢艺术家胡佩霞、埃里克·皮尔斯（Eric Pearce）代表艺术家帕特里克·斯科特和魏立刚在此次展览之际每人向爱尔兰国家收藏慷慨惠赠一件作品。这些作品会与帕特里克·斯科特的《金图》一起被法姆林斯珍藏。《老子》则被陈列在菲尼克斯公园（Phoenix Park）的总统府（Aras an Uachtarain）。

另外，公共事务办公室希望鸣谢其他的首席合作伙伴，他们让此次展览成为可能——基尔代尔名品购物村、丽安文化发展有限公司和北京艺术咨询有限公司。

再次祝贺艾美丽，凭借她的眼光和魄力组织了本次展览；她的团队冯潇和唐小燕帮助她实现这次展览；以及我们都柏林城堡的同仁们。人类的创造力是没有界限的，卓越的艺术家用他们的作品忠实地记录时代的怒吼。艾美丽将这些来自不同背景的优秀艺术家联合起来，意义非凡。公共事务办公室有幸能够在加强中爱文化联系中微尽绵力。



魏立刚 Wei Ligang
Verdant Hills: Shanhai Jing
《碧嶺：山海經》
Oil and acrylic on canvas
帆布上油和丙烯
2015
120 x 180 cm



魏立刚 Wei Ligang
《叠影草书 II》
Shadow Cursive Calligraphy II
宣纸上水墨和铅笔
Ink and pencil on rice paper
2013
250 x 125 cm

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及

丽安文化发展有限公司

KILDARE  VILLAGE

 丽安文化发展有限公司
LIAN Cultural Development Co., Ltd.

“三绝之外”

中国—爱尔兰文化盛事
诗歌、绘画、书法以及雕塑



胡佩霞 (Patricia Hudak)

帕特里克·斯考特 (Patrick Scott)

魏立刚

吴为山

及

总统麦克尔 D. 希金斯 (Michael D. Higgins) 先生的诗作

撰稿设计 艾美丽 (E. S. de Wolfe Pettit)

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北京艺术咨询有限公司



中国艺术及跨文化交流顾问