



栗·書·Li·

栗憲庭個展  
Solo Exhibition by Li Xianting

Tales in  
Calligraphy

E-Published specially for

**Li · Tales in Calligraphy 栗 · 書 | Solo Exhibition by Li Xianting 栗憲庭個展**

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Front Cover Image: "Speech-less", 無語, 2024, 157x48.5cm, 1732x52.5cm (Backing Size), Ink on Paper

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## Foreword

Helina Chan

Born in 1949, Mr. Li Xianting graduated from Chinese Painting Department, Central Academy of Fine Art in 1978, he became the editor of Fine Art Magazine until 1983. From 1985 to 1989 he was the editor of the authoritative China Fine Art Newspaper, and was active as an independent critic and curator based in Beijing henceforth. He devoted his career to writing, researching, and editing of contemporary Chinese art. He enjoys writing in bold characters, which have become a distinctive aspect of his personal style and expression.

This solo exhibition “Li • Tales in Calligraphy” marks Li Xianting’s return after years of seclusion, offering a rare opportunity to witness his inner voice. During the pause the world experienced amid the pandemic, Mr. Li found a moment of reflection. With the world seemingly on hold, he continued his passion for brush writing. His works serves as a powerful reminder of the resilience of art in the face of adversity. It offers a space for reflection on the broader cultural and societal values that shape us, while also honouring the legacy of a true pioneer in Chinese contemporary art. His brush writing reflects his inner thoughts, characterized by bold, rugged edges and expansive characters and style, diverges from traditional calligraphic practices, marking his unique artistic identity.

The works he presents, at first glance, seems to dwell in darker corners of the human experience: words like “Pain”, “Demon”, “Sickness”, and phrases such as “Falling Blossoms Fading Moon” or “Between Joy and Melancholy”. These words suggest a deep reflection on suffering, loss, and the struggle between opposing emotions. But to stop there, focusing only on the literal meanings of the characters, would be

to miss the heart of the work. As Mr. Li has said, whether a piece of art is “good” or “bad” depends not on the work itself, but on the perspective of the viewer. How one perceives the art reveals more about the viewer than about the artwork itself. Rather than defining the work by the words themselves, we are asked to explore the space around the characters — to experience what is present in the silence, the gaps, the negative spaces. It is through this interplay between the written form and the space it occupies that the true nature of the piece unfolds. This subtlety reminds us that life, in its fullest sense, is not only made up of the high points of joy but also of the low moments that shape our growth and resilience.

There is irony in the act of writing these heavy words. Words like “Speech-less” or “Take a Step Back” inherently suggest an absence, a lack of expression. And yet, he has created these works, carefully choosing to write them. Reading these works, one might expect him to withdraw and cease all creative acts. Instead, his continued expression—his very act of writing these words—is a form of resistance, a refusal to be silenced. It is, in itself, an act of defiance against the gravity of these emotions.

For Mr. Li, it has been a period of reflection and regeneration. His works remind us that we all have our moments of challenges, but it is through these very experiences that we carve out our capacity for joy, strength, and meaningful moments. The act of writing these words is not an endorsement of their permanence, but a way of acknowledging their place in the ongoing path of life. This exhibition marks his return—not as a mere return to the spotlight but as a return to his own sense of being, a time of silence that now makes way for the resurgence of his work.

## 前言

栗憲庭出生於1949年，中國吉林省，並於1978年畢業於中央美術學院中國畫繫，隨後在《美術》雜誌擔任編輯至1983年。他曾在1985年至1989年期間擔任《中國美術報》編輯，以獨立評論家和策展人的身份活躍在北京。他致力於中國當代藝術的寫作、研究和編輯。多年來，他一直堅持藝術創作，毛筆書寫是他鐘愛和習慣。他筆下的字體，豪放，有張力，自成一格。

此次個展是栗憲庭在“隱居”多年後重返公眾視野，以書寫的形式，與觀眾分享他的藝術世界和心路歷程。面對自2020年疫情所帶來的停頓，栗先生並沒有停下藝術創作的腳步，他選擇以書寫抒髮情感，以字的形與意表達對當下的思考。他的作品強有力地提醒着藝術在逆境中的韌勁，它提供了一個反思塑造我們的文化與社會價值的空間，他大膽、粗曠的筆觸和字形有別於傳統書法的常規，彰顯了他獨特的藝術表現。

從第一眼看，栗憲庭的作品，似乎能讓我們感受到他那內心深處的角落。作品中的“痛”、“魔”、“病”等觀者字眼，以及“落花流水，殘月浮雲”、“半悲半喜半顧影，半醉半醒半忘形”的對仗，從表面看似乎在向觀者傾訴着痛苦、失落的反面情緒，但他想傳達的可能並不僅僅是詞語原本的含義，而是更深層次的情緒表達。栗憲庭相信一幅作品優劣不僅僅在於其本身，更是在於觀者的感受與解讀。因此，與其拘泥於文字的表層含義，不如深入探究作品處字

陳薈妃

體的空間，去感受字意之外的情感。正是通過這種字面表達與隱含意蘊的相互作用，作品的真實面貌得以展現。這提醒我們，生活並非只有美滿和歡樂，那些塑造我們成長困境，同樣是生活不可缺少的一部分。

這些看似沉重的文字，其實蘊含着一種獨特的意味。比如，“無語”或“退一步”，表面上看是表達的缺失，是沉默的代名詞。然而，正是栗憲庭精心選擇了這些詞語，將它們組成了一個個作品，從而創造出一種獨特的聲音。人們或許會誤以為，這些充滿負面情緒的作品，意味着藝術家將要退出藝術的舞台。但事實恰恰相反，他持續不斷的創作，就是把這種情緒表現在創作中。通過這些書寫作品，他向我們傳達了一個信息：沉默並不是結束，而是一種新的開始。

對栗憲庭而言，這是一個深刻反思與重生的時期。他的作品向我們傳遞了一個信息：每個人都會遇到困境，但正是這些困境，才讓我們體會到和珍惜生命的喜悅、汲取到前行的力量，從中找到智慧。他用筆墨書寫這些經歷，用一種坦誠的態度，承認它們在生命旅程中不可或缺的一部分。此次展覽標誌着他藝術生涯的全新啟程——不僅是重返公眾視野，更是他重新確立自我存在的一次宣言。這段時間的沉寂，是為了更好地積蓄能量，為藝術注入新的活力。

**Madness**

2024

95x95cm

Ink on Paper



**Rotten**

2024

95x95cm

Ink on Paper



**Demon**

2024

95x95cm

Ink on Paper



# Chaos

2024

95x95cm

Ink on Paper



**Pain**

2024

95x95cm

Ink on Paper



**Sickness**

2024

95x95cm

Ink on Paper



# Clique

2024

95x95cm

Ink on Paper

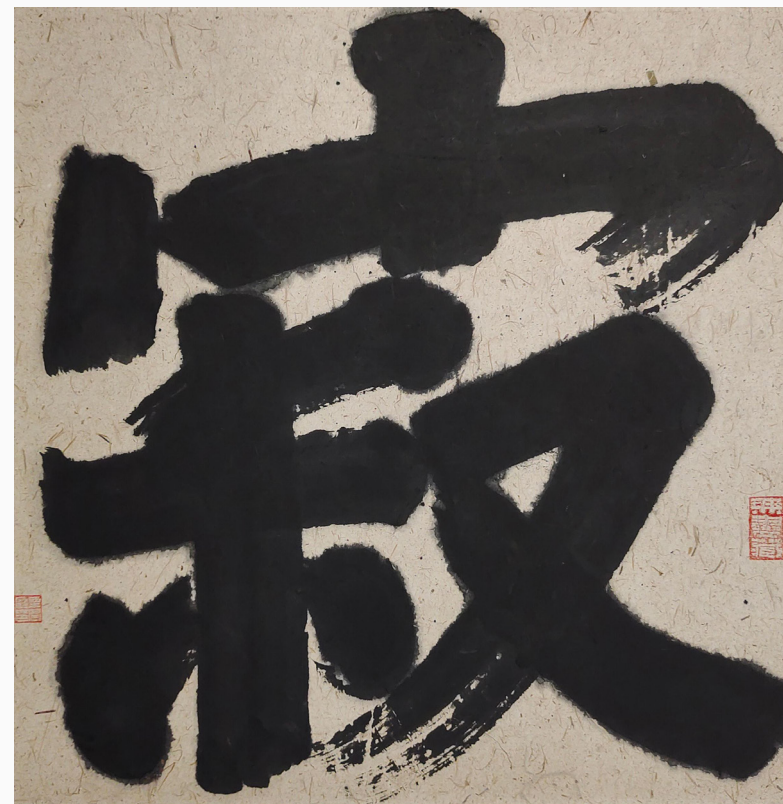


**Solitude**

2024

63x61cm

Ink on Paper



**Quietude**

2024

63x61cm

Ink on Paper



**Helpless**

2024

70x150cm

Ink on Paper



**No-Self**

2024

48.5x103cm

52.5x119cm (Backing Size)

Ink on Paper



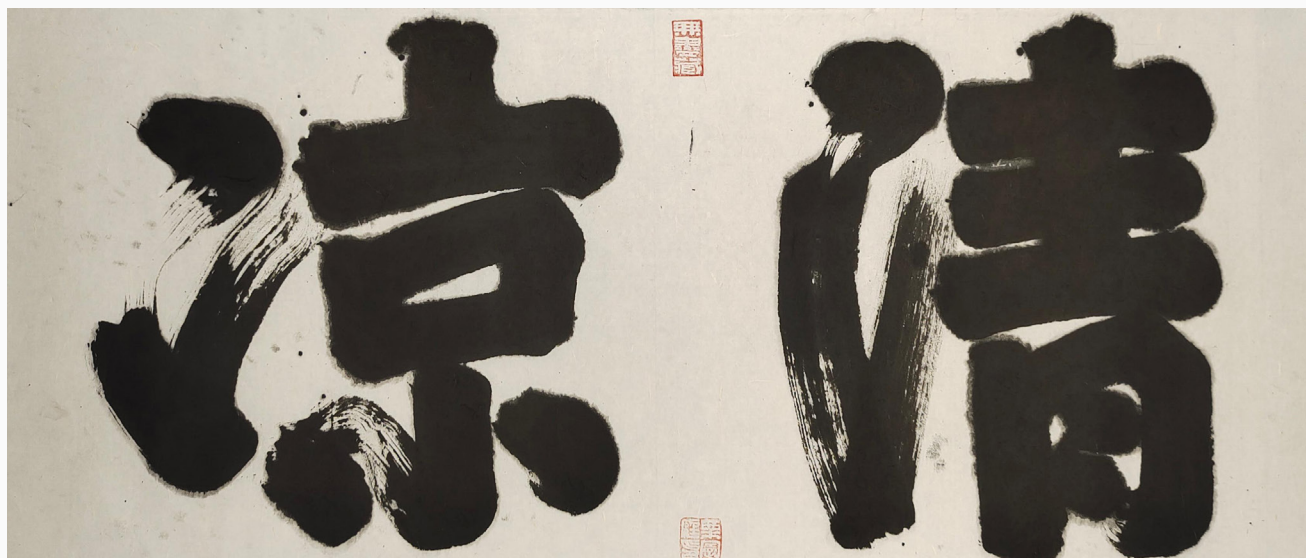
**Refreshed**

2024

49x114cm

53x130cm (Backing Size)

Ink on Paper







吾  
心  
歡  
喜

**Happiness**

2024

105x105cm

Ink on Paper

**“Speech-less”**

2024

157x48.5cm

172x52.5cm (Backing Size)

Ink on Paper



## Compassion

2024

48x78cm Each

172x52.5cm (Backing Size)

Ink on Paper



**Depths of Despair**

2024

137.5x54cm

154x58 (Backing Size)

Ink on Paper



**Feeling Hurt**

2024

172x49.5cm

187.5x5cm (Backing Size)

Ink on Paper



**Take a Step Back**

2024

196.5x50cm

Ink on Paper



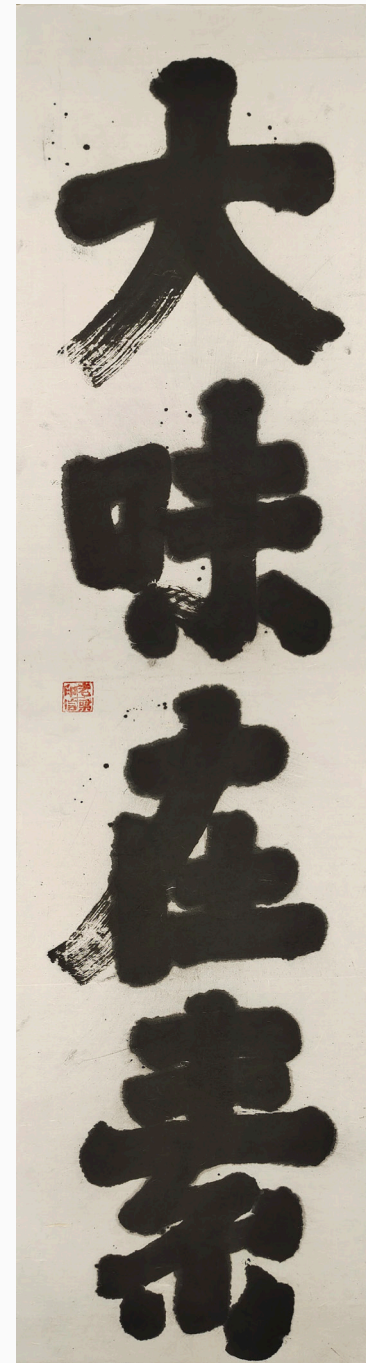
**Profound Flavor in Simplicity**

2024

177.5x47.5cm

193x51.5cm (Backing Size)

Ink on Paper



**The Way of the Cloud and Crane**

2024

209x35cm

Ink on Paper



**With Peace, Enlightenment Blooms**

2024

181x42cm

195x46cm (Backing Size)

Ink on Paper



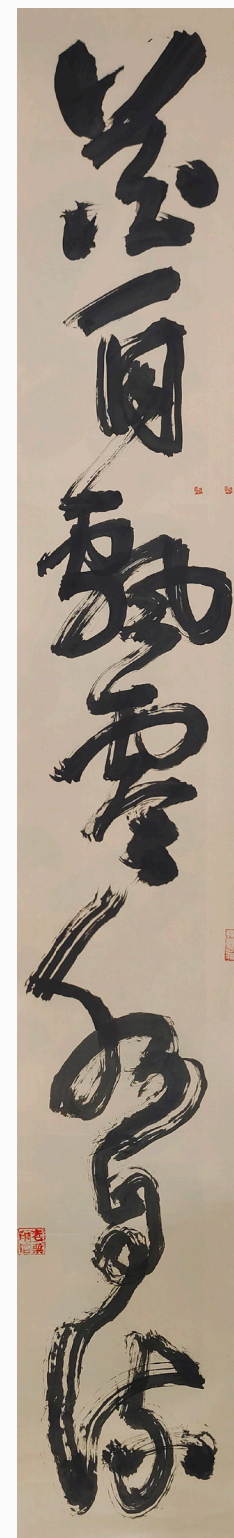
**Flowers Drift Water Flows**

2024

236x35cm

252x39cm (Backing Size)

Ink on Paper



何處惹塵埃  
本來無一物  
明鏡亦非台  
菩提本無樹

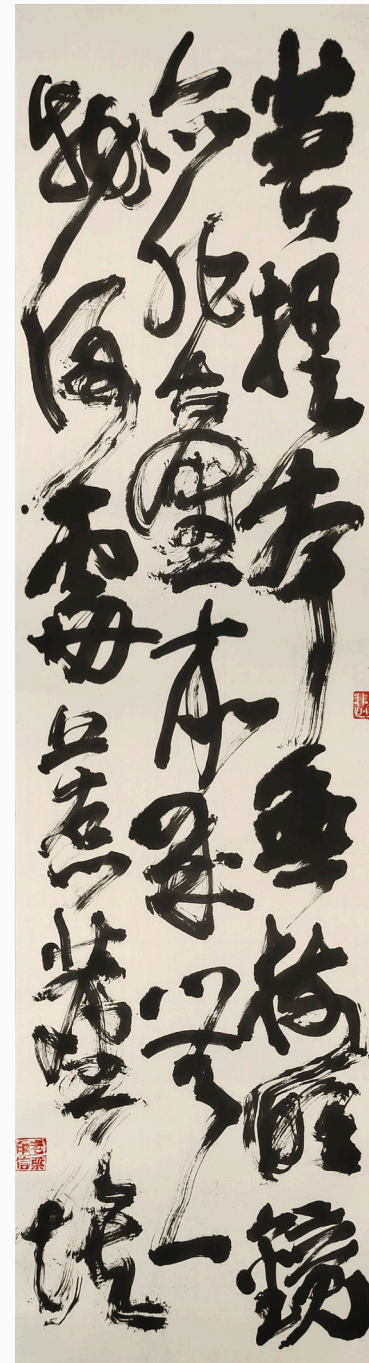
# All is but an Illusion

2024

178x49.5cm

193x53.5 (Backing Size)

Ink on Paper



外 内  
不 不  
殊 失  
俗 正

**Authenticity Within, Conformity Without**

2024

152x32cm Each (Couplets)

168x35.5cm Each (Backing Size)

Ink on Paper



殘月  
落花  
浮雲

# Falling Blossoms Fading Moon

2024

201x35cm Each (Couplets)

217x39cm Each (Backing Size)

Ink on Paper



有 知  
為 足  
有 知  
弗 不  
為 足

**The Wisdom of Knowing When to be Still and to Strive**

2024

178.5x29cm Each (Couplets)

193x33 Each (Backing Size)

Ink on Paper



半  
醉  
半  
醒  
半  
忘  
形

半  
悲  
半  
喜  
半  
顧  
影

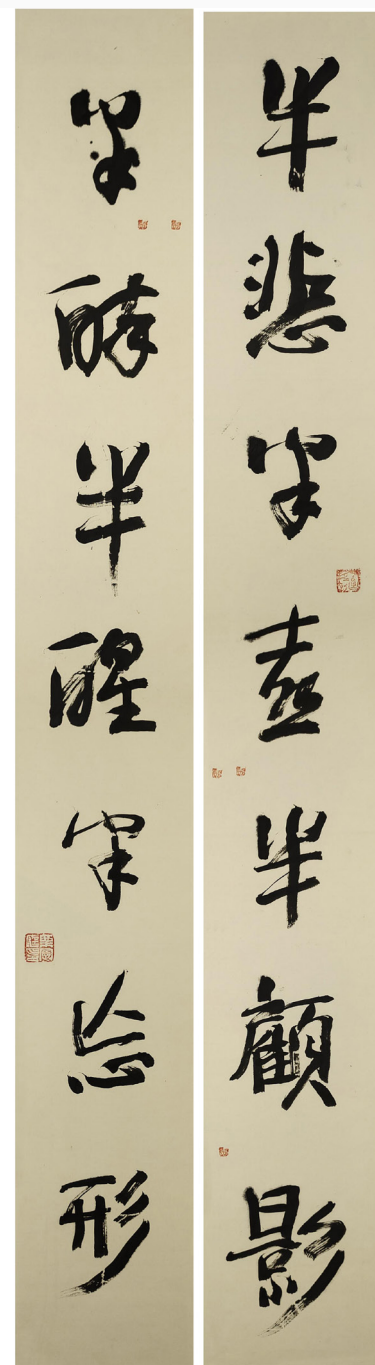
# Between Joy and Melancholy

2024

180x23.5cm Each (Couplets)

28x195cm Each (Backing Size)

Ink on Paper



是非非無非是非  
風風雨雨總歸風雨

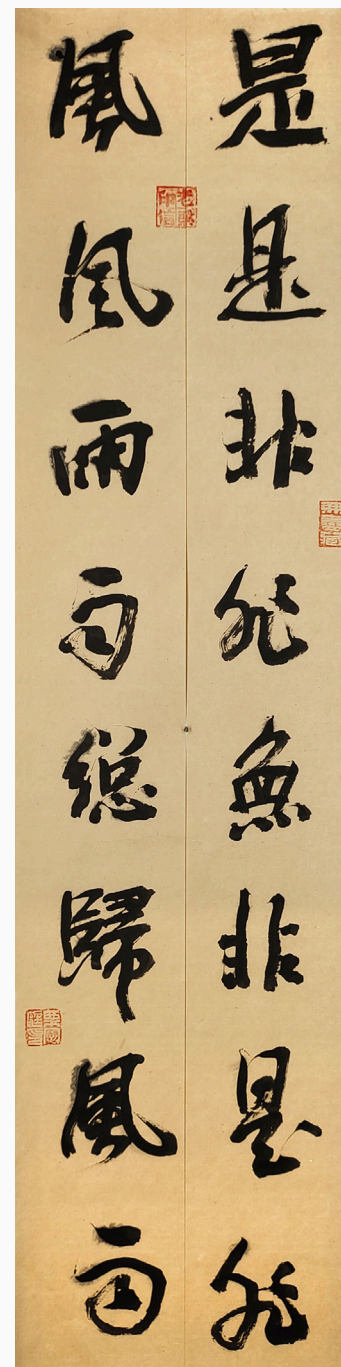
## The Essence of Being

2024

144.5x17.5cm Each (Couplets)

200x41cm Each (Backing Size)

Ink on Paper





**Li Xianting** (b.1949, Jilin, China)

#### Education

**1978** | Graduated from Chinese Painting Department at Central Academy of Fine Arts, Beijing, China

#### Exhibition

**2025** | Li · Tales in Calligraphy, iPreciation, Singapore

#### Publication and Curatorial

**1978-1983** | Magazine Editor at *Meishu*

**1985-1989** | Magazine Editor at *Art Newspaper of China*

**1991** | Published “*The Sense of ‘Boredom’ in Contemporary Chinese Art: Analyzing the Cynical Realism Trend*” on the Hong Kong academic journal, *Twenty-First Century*

**1991** | Published “*Questioning ‘Modern Calligraphy’*” on *Chinese Calligraphy Studies*, provided a comprehensive analysis of the modernization of calligraphy as a traditional art form

**1993-1997** | Participated in the curation of “*China’s New Art, Post-1989*” in Hong Kong, Australia, and North America

**1995** | Participated in the curation of “*Departing from State Ideology*” in Hamburg, Germany

**1999** | Participated in the curation of “*Rainbow Across the Century: Chinese Kitsch Art*” in Tianjin, China

**2000** | Participated in the curation of “*Fascination with Harm*” in Beijing, China

**2001** | Magazine Editor at *The Renaissance*

**2003** | Participated in the curation of “*Prayer Beads and Brush Strokes*” in Beijing, China

**2006** | Founded “Xianting Film Fund”, a project dedicated to the screening, education, and archiving of independent Chinese documentaries

**栗憲庭** (b. 1949, 中國吉林省)

#### Education

1978 | 畢業於中央美術學院中國畫係，中國北京

#### Exhibition

2025 | 栗·書 - 栗憲庭個展，誰先覺，新加坡

#### Publication and Curatorial

1978-1983 | 擔任《美術》編輯

1985-1989 | 擔任《中國美術報》編輯

1991 | 在香港中文大學的《21世紀》雜誌發表文章《當前中國藝術的無聊感—析玩世現實主義潮流》

1991 | 在《書法研究》上發表《「現代書法」質疑》一文，對作為傳統藝術的書法的現代化做過系統的闡述

1993-1997 | 參與策劃《後八九，中國新藝術》（中國香港、澳洲及北美多個場地）

1995 | 參與策劃《從國家意識形態出走》（德國漢堡）

1999 | 參與策劃《跨世紀彩虹》（中國天津）

2000 | 參與策劃《對傷害的迷戀》（中國北京）

2001 | 擔任《新潮》編輯

2003 | 參與策劃《念珠與筆觸》（2003年，中國北京）

2006 | 創辦及主持「栗憲庭電影基金」，致力於中國獨立紀錄片放映、教育及存檔



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