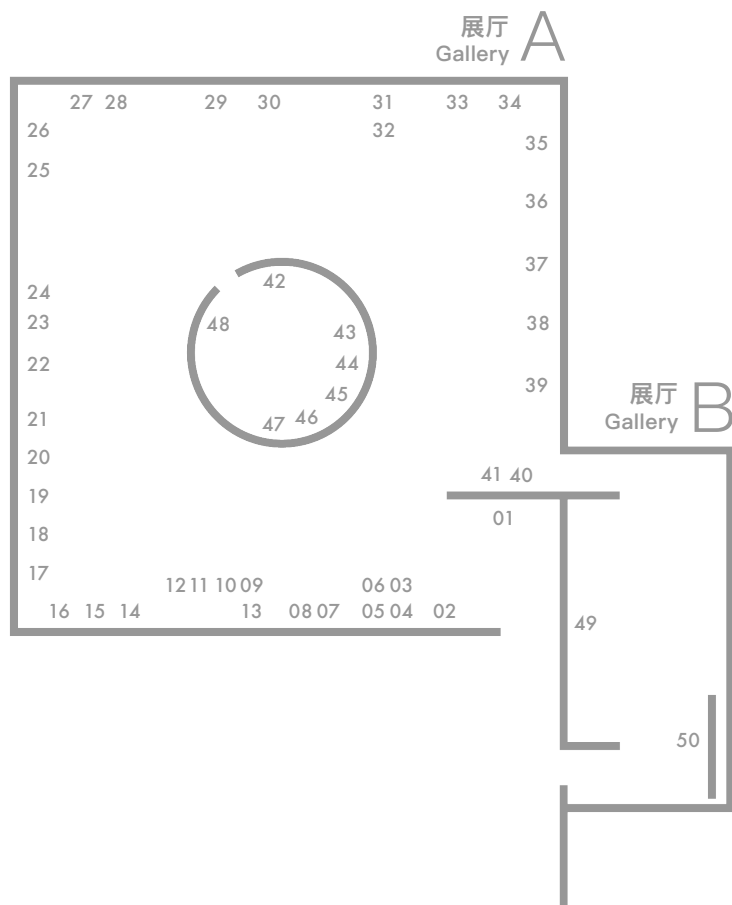


東方
石至瑩
故事集

SHI ZHIYING
STONES AND STORIES



“石至堂：东方故事集”，上海余德耀美术馆展览现场，2024 年
“Shi Zhiyang: Stones and Stories”, Installation view at Yuz Museum, Shanghai, 2024



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|----------------|-------------------------------------|
| 01 珠子 8 | <i>Beads No.8</i> |
| 02 童子的微笑 3 | <i>The Smile of the Boy No.3</i> |
| 03 小飞天 1 | <i>Flying Apsaras No.1</i> |
| 04 小飞天 2 | <i>Flying Apsaras No.2</i> |
| 05 小飞天 3 | <i>Flying Apsaras No.3</i> |
| 06 神兽 6 | <i>Auspicious Animal No.6</i> |
| 07 神兽 – 大象 3 | <i>Auspicious Animal No.3</i> |
| 08 童子的微笑 2 | <i>The Smile of the Boy No.2</i> |
| 09 触觉 1 | <i>Sense of Touch No.1</i> |
| 10 触觉 2 | <i>Sense of Touch No.2</i> |
| 11 触觉 4 | <i>Sense of Touch No.4</i> |
| 12 触觉 6 | <i>Sense of Touch No.6</i> |
| 13 伎乐天众 4 | <i>Goddess of Music No.4</i> |
| 14 伎乐天众 2 | <i>Goddess of Music No.2</i> |
| 15 伎乐天众 1 | <i>Goddess of Music No.1</i> |
| 16 逗猫猫 | <i>Game with Cat</i> |
| 17 宝石 # 序列 # 3 | <i>Gem #Sequence# No.3</i> |
| 18 宝石与镜像 1 | <i>Gem & Mirror No.1</i> |
| 19 宝石与镜像 2 | <i>Gem & Mirror No.2</i> |
| 20 宝石与镜像 3 | <i>Gem & Mirror No.3</i> |
| 21 宝石与镜像 13 | <i>Gem & Mirror No.13</i> |
| 22 宝石与镜像 9 | <i>Gem & Mirror No.9</i> |
| 23 宝石与镜像 15 | <i>Gem & Mirror No.15</i> |
| 24 岩石 4 | <i>Rock No.4</i> |
| 25 宝石 7 | <i>Gem No.7</i> |
| 26 宝石 11 | <i>Gem No.11</i> |
| 27 珠子 2 | <i>Beads No.2</i> |
| 28 陨石 17 | <i>Meteorite No.17</i> |
| 29 万神庙 | <i>Pantheon</i> |
| 30 金字塔 | <i>The Pyramid</i> |
| 31 黑石 1 | <i>Black Stone No.1</i> |
| 32 石头 18–5 | <i>Stone 18–5</i> |
| 33 白石 3 & 2 | <i>White Stones No.3 & No.2</i> |
| 34 陨石 1 | <i>Meteorite No.1</i> |
| 35 海浪 5 | <i>The Wave No.5</i> |
| 36 海 | <i>Ocean</i> |
| 37 海 2 | <i>Sea No.2</i> |
| 38 海浪 1 & 2 | <i>The Wave No.1 & No.2</i> |
| 39 草的练习 3 | <i>Grass Practice No.3</i> |
| 40 一碗水 | <i>A Bowl of Water</i> |
| 41 天坛圜丘 | <i>The Temple of Heaven</i> |
| 42 神兽 – 大象 1 | <i>Auspicious Animal No.1</i> |
| 43 化城喻 4 | <i>The City of Illusion No.4</i> |
| 44 化城喻 3 | <i>The City of Illusion No.3</i> |
| 45 化城喻 1 | <i>The City of Illusion No.1</i> |
| 46 化城喻 5 | <i>The City of Illusion No.5</i> |
| 47 化城喻 6 | <i>The City of Illusion No.6</i> |
| 48 神兽 – 大象 2 | <i>Auspicious Animal No.2</i> |
| 49 火星 | <i>Mars</i> |
| 50 天蓝色的海 | <i>Sky Blue Ocean</i> |

意识的品质

——关于石至莹的绘画与创作

文 / 沈奇岚博士

石头和大海如何交谈？
月光和宝石如何倾诉？
在石至莹的笔下，这些景象都在发生。

故事和石头，都是古老之物，迷人又沉默，等待被触知。

被绘画之笔触知，被心灵触知。石至莹二十多年的绘画与创作，是一条独特而丰富的探索之路，富有诗性，本次展览“东方故事集”将展示的，是她如何用绘画之笔触知石头与大海，连接万物。

当我们漫步在展览中，就进入了石至莹的心灵视角，去感受和体会她如何用笔触知世界，并将这份触感带给观众。

我们不妨将谜底提前揭晓，要理解和感受石至莹的创作，必须理解意识的品质。

对于石至莹而言，绘画的本质并非制造图像，绘画有肉身，有触感，有物性。艺术家对世界有独一无二的理解和感受，并用自己的方式和绘画语言将这份感受与理解转译在画布上。这种转译的质量取决于艺术家本身的意识的品质，其中包含了高度的感性能力和高超的绘画技巧。

感性的力量并非情绪的力量，感性是一种高级的精神活动，需要通过不断练习方能获得。练习的过程必然包含着理性的参与和判断。因此真正的感性必然包含着比例恰当的理性。

意识的品质包括了艺术家的感受力、理解力以及对自我和世界关系的透彻表达。此次展览“东方故事集”中所展现的七个故事，一一呈现石至莹如何探索意识与绘画的关系，在她专注的画笔下，自我与世界如何在画布上凝聚，并形成了一种意识中的存在，与观众相连。

观众在展览中将随着石至莹的画笔一同进入七个故事：

“线条的故事”、“色形的故事”、“重量的故事”、“物性的故事”、“玻璃球游戏”和“化城喻”，一起阅读海浪，感受有重量的轻盈，体验物我两忘。这次的展陈呼应主题，是第七个故事。“化城喻”的圆形展厅激起阵阵涟漪，坐在涟漪座椅上的观众正身处于故事之中。这是石至莹的绘画之道，也是本次展览的化城之法，同时是给观众的礼物和游戏。

本次“东方故事集”所呈现的，是石至莹如何理解线条、色形、重量、造像与物性。她邀请各位观众进入这个轻盈又丰富的世界，从任何一幅画开始，从任何一块石头进入。在叙事与非叙事之间，在虚和实之间，在心灵与想象之间，每一位观众都将收获属于自己的东方故事。石至莹笔下的世界与灵光，构成了这一次的东方故事集。她以自己独到的探索，展示了如何锤炼意识的品质，并在画布上让观众感受到这份品质。

关于“线条的故事”

石至莹对绘画曾一度陷入困惑，她可以熟练地运用各种在学院中学到的技巧，但她觉察到了某种危机：“那时候我只在画面上去考虑各种各样的形式的问题，导致我开始不去观察这个世界，然后会有一种感觉——感觉越来越贫瘠。”那是一段煎熬的日子，因为她未能解答自己、画笔与世界之间究竟应该是何种关系。

直到有一天她来到了海边，看着海，如痴如醉，感受到自我彻底消失，唯有一种意识在觉知，这份意识知道她在看海，也知道她已消融于海。那一刻于石至莹是顿悟的时刻，她想将这份意识通过画面转译出来。

“我面对的一片海或者是一块石头，我看到的是我对它的理解、我对它的感受，我就是把这些东西变成一张画。”这是一个无比朴素的出发点，也是摆脱一切观念桎梏的出发点。于是，从一根线条开始，一生二三生三三生万象，除了线条本身的形式，对“海”的感受与理解已经参与到石至莹的画笔和意识之中。她重建了与世界的联系。她要成为海，同时也传递对海的理解，画面上是一种流动的意识结构，拥有呼吸和节奏。

在自我意识的消融中，石至莹重新抵达了世界，并建立了一个向观众打开的通道。线条摆脱了书本和教条，开始拥有了自我的意识，线条不再仅仅是画面中的构成，线条可以同时是形式、同时表达出水的状态、同时又是石至莹的手和身体的一种轨迹。线条既是线条本身，又同时带着艺术家的感知指认世界。在一根线条中，有物有我，两者皆是，两者皆非。这是石至莹在线条中触碰的绘画本质，在线条与画布的关系中，产生了丰富的碰撞，让绘画拥有了新的物质感。艺术家的创作让这些隐蔽的事物进入了可被感受的状态。她深知自己寻找的是一种自由与平衡：“如果更偏向形式也可以，或者更偏向对象也可以，或者更偏向艺术家个人的表现，对我来说我想找一个平衡点，让这几方的力量都差不多均衡。只有在这种均衡的临界状态，我发现可以达到最自由的一种状态。”

阅读海浪，抵达自由。



海 2
Sea No.2

2024
布面油画
Oil on canvas
40x30 cm

艺术家惠允
Courtesy of the artist

关于“色形的故事”、“重量的故事”和“物性的故事”

这些故事并不能彻底分开。这些发生在石至莹每一幅画作的探索之中。她说：“每次进入一个新的对象，体验不一样，把它转译出来所用的对应的绘画手法，或者说绘画层面的物质性肯定就不一样。”她画了许多的海和草，在线条的排列组合上，海和草同样都是单一元素，可以重复和无限延伸到整个画面之外。石至莹为了不陷入线条的重复之中，她转向了对色形的研究和探索。

色形的探索，让石至莹对材料有了新的认知。那是一次次的调色与尝试，并无任何诀窍，而是在物质性中遭遇物理规律，在挫败中收获惊喜。有时候一张画的不成功，源自朴素的材料问题。“一开始要画一种有很多变化的灰色，但之前里面加的白色太多，导致灰色变得很粉，丰富程度不够。”这些发现都与画功无关，而是认知并承认事物的物质性是一种不可征服的存在。



神兽 – 大象 1
Auspicious Animal No.1
2023
布面油画
Oil on canvas
40x50 cm
致谢艺术家与德玉堂画廊
Courtesy of the artist and
MATTHEW LIU FINE ARTS

在一次偶然的会下，石至莹发现新换的画布纹理显示了一种期待已久的效果，换了颜料之后可以解决之前的问题。绘画是一个物质性的存在，这种物质性的差别会导致完全不同的结果。这是绘画的触觉所在，绘画拥有一个物质性的身体，当绘画者不能体会这种物质性的存在时，颜料和物质本身会抵抗画笔对自己的摆布。唯有真正尊重物质本身的绘画，或是了解绘画本身物性的画笔，才可能抵达物我合一。有时候，材料知道一些画家并不知道的事物，是材料的物性带领着画家抵达深处。

石至莹喜爱卡尔维诺的《未来文学千年备忘录》，书中关于“如何表达朦胧”有详尽的描述，关于为什么要选这几个词去表达朦胧，这是一个语言作为材料的游戏。石至莹发现“对于绘画来说其实它也是在搭建”。这些色与形，都与绘画本身的物性相连，共同搭建着人的感受与意识。

石至莹说：“对我来说，不管画什么，都在解决我对绘画本身的理解，包括我对转译的实践。”她在敦煌的造像中收获的是古人对物象的概括，有些对事物的笔触提炼是现代人所没想到的。她研究一根线条为何是这样柔和地弯下来。她自然也熟悉其他的艺术家对重量和轻盈的探索。在赛·托姆布雷的笔触中，她看见了如何用构图和重置画面比重来抵达轻盈的感受。在图伊曼斯那里，石至莹看到了如何处理“形”可以让画面变得更灵动。她深知观察一个艺术家，并非是要去学他的绘画风格，而是理解他如何回答“世界、画笔和自我”的关系。然后她建立自己的回答。

石至莹理解绘画是物和物之间的一个转换，她的意识一点一点进入到物，再让物成为画面上的呈现。石至莹让自己成为了媒介，让石头和大海通过她的画笔，在共同的意识和精神性中，开始互相交谈。

“化城喻”和“玻璃球游戏”

在固定的画布上，当石至莹探索了意识如何以她独有的方式凝聚之后，她的下一步是探索意识如何流动。“化城喻”系列是她对意识流动的实践。

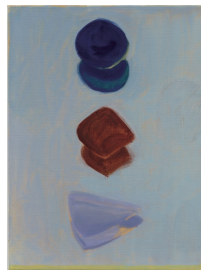
石至莹认为自己的工作“意临”——临摹不求酷似而求意境相近。她选择这些敦煌造像转为绘画语言，意图用绘画的方式去研究造型和线条的关系。她的笔下，造像的本质是探讨事物的存在状态，这种状态介于“在”和“不在”之间。展览中的作品是浮雕又不是浮雕，是图像又不是图像，作品指涉的存在始终处于流变之中，在感受作品和形成意识的临界点上，我们对事物的意识被转化成某种流动之物，不再追求稳定的拟像。意识由此发生了流动。

“化城喻”源自法华七喻之一，疲倦的旅人在途中倍受饥渴的折磨，领队为了安抚众人，幻化出一座城来让众人休憩。化城中莺歌燕舞，美景无边。旅人们在化城中流连忘返，获得了身心抚慰，他们并未觉察城中一切皆为幻化。当他们的身心重又饱满时，领队告诉众人此城乃化城，需继续行路。

如今石至莹不再被“抽象—具象”的二元思维困惑，她明白故事性并不消减绘画的魅力。绘画与化城的关系，重要的是进入化城之后的收获，幻与化并不矛盾，反而促成了意识的流动。故事性形成了更轻盈的入口，是绘画的入口，也是意识的入口。绘画的笔触和画面皆是化城，意识如旅人在化城中穿梭，流连忘返。

将现实世界中已有的浮雕转化为二维平面上的图像，是石至莹的化城之法。本次余德耀美术馆的“东方故事集”整个展览，同样也是一个化城。展览的展陈设计呼应着主题，是第七个故事。展陈深度结合展览和作品的脉络，同时尊重美术馆的空间风格，展陈设计师王青将观展的动线设计成为嵌套式的“化城”。如果俯瞰整个展览结构，这是一个循环往复无始无终的闭环动线，展厅不预设观看的先后顺序。围绕主厅中间圆环状的空间是向外涟漪般散落的座椅，隐喻着当中圆形空间结构的“化城喻”所激起的阵阵涟漪。当观众进入展厅中，就是进入了石至莹的东方故事集之中，也是进入了关于绘画的化城喻之中，观众在故事中，感受石至莹的绘画之道和本次展览的化城之法。

《一碗水》和《天坛圪丘》的并置，隐喻着意识的流动方向，犹如爱丽丝梦游仙境中的“吃蘑菇的这一边可以变大，那一边会变小”，在展览作为“化城喻”的“东方故事集”中，一碗水可以和天坛圪丘占据同样的意识空间，尺度由人。就像“玻璃球游戏”的故事中，石



宝石 # 序列 # 3
Gem # Sequence# No.3
2020
布面油画
Oil on canvas
40x30 cm
赵女士惠允
Courtesy of Ms. Zhao

至莹在工作室的石头研究模型和大型作品《火星》的并置,它们占据同样的意识空间。当阳光透过玻璃洒向所有的石头时,意识和时间在所有的石头中流动。

本次展览的英文名是“Stones and Stories (石头和故事)”。 “东方故事集”中,石头的数量和故事的数量一样,都是无限。因此玻璃球游戏可以无穷,绘画可以无穷。

玻璃球游戏是一个与时间对话的游戏。一块石头,穿越了所有的故事。像一个捕梦者,穿越了所有的梦境。观众要有和石头一样的耐心。艺术家石至莹的另外一个名字,就是石头。这是一个巧合,同样也是时间中的玻璃球游戏,是感知和命名的追逐,也是轻盈和重量的游戏。石头的故事,也可以被称为“石头记”,暗指着东方的文学经典《红楼梦》,大观园之于读者,何尝不是一场化城喻。

法国作家玛格丽特·尤瑟纳尔的《东方故事集》是这次展览的灵感。其中有一个关于画家的故事写于1936年,意味深长。故事中的画家面临生死关头,依然沉浸于自己的绘画世界之中。“他画啊画啊,画中的大海漫过了皇宫大殿,”画家的朋友划着船来到他身边,说:“出发吧,去那波涛之外的国度。”

石至莹激起的涟漪在展厅中邀请观众:“出发吧,去那波涛之外的国度。”她钟爱这个故事的结尾:“他们消失在蓝天般的海洋里。”

展览览着涟漪,似乎在回答:绘画是什么?绘画能提供什么?绘画能获得什么?

在艺术作品中,我们看到的不是事物的本来面目,而是我们的本来面目,是我们意识的品质。

《石头记》的人物到故事的结尾消失在了茫茫大雪之中。《东方故事集》的结尾,画家最后消失在了蓝天般的大海中。意识的品质在于消失与显现同时发生,饱满又光明。想起道元禅师的一首诗:

在午夜起航,
无风,无浪,
空空的小船
盛满了月光。

诗中呈现的是意识的品质抵达圆满处的显现,是开悟和虚空的共在。

这是东方故事集的最迷人处,也是石至莹孜孜以求的艺术:是应无所住又心生万象,是物我两忘,一苇渡江。

主要参考书目:

¹ [法] 玛格丽特·尤瑟纳尔:《东方故事集》[M]. 段映红. 上海:上海三联书店, 2021.

² [美] 简·赫斯菲尔德:《九重门:进入诗的心灵》,简·赫斯菲尔德诗论[M]. 纽约:哈珀柯林斯出版社, 1997.



黑石 1
Black Stone No.1

2021
布面油画
Oil on canvas
80x115 cm

致谢艺术家与空白空间
Courtesy of the artist and WHITE SPACE



火星
Mars

2010

布面油画

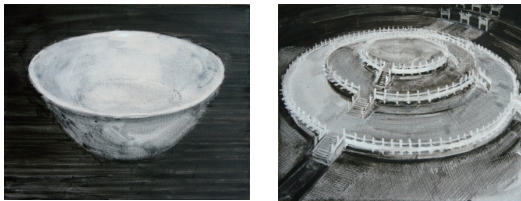
Oil on canvas

三联幅 Triptych

每幅 Each 200×200 cm

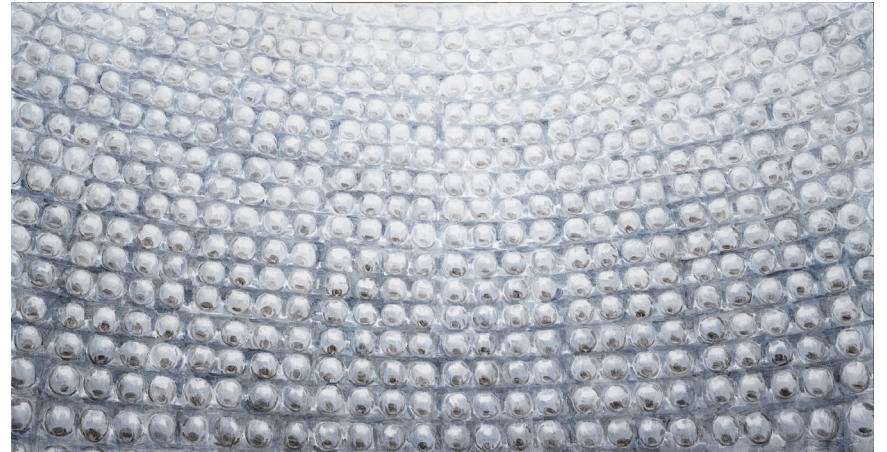
Cc 基金会惠允

Courtesy of Cc Foundation



一碗水 & 天坛圆丘
A Bowl of Water & The Temple of Heaven

2012
 布面油画
 Oil on canvas
 每幅 Each 40x50 cm
 包一峰先生惠允
 Courtesy of Mr. Bao Yifeng



珠子 8
Beads No.8

2015
 布面油画
 Oil on canvas
 150x300 cm
 艺术家惠允
 Courtesy of the artist

Quality of Consciousness: On Shi Zhiying's Painting and Creation

Text / Dr. Shen Qilan

How do stones converse with the sea?
How does moonlight confide in gemstones?
In the brushstrokes of Shi Zhiying, these scenes unfold.

Stones and stories, both ancient and enchanting, remain silent, awaiting recognition.

Recognition by a painter's brush, by a soul. For over twenty years, through painting and creation, Shi Zhiying has embarked on a unique, meaningful journey of exploration, one imbued with poetry. The exhibition "Stones and Stories" will showcase how she uses the stroke of her brush to touch stones and the sea, connecting all things.

As we stroll through the exhibition, we enter the painter's mind, experiencing how she perceives the world and shares this sensation with the audience.

Before delving deeper, let's unveil the mystery: to comprehend and appreciate Shi Zhiying's creations, we must understand the quality of consciousness.

For Shi Zhiying, the essence of painting transcends more than imagery; it possesses flesh, touch, and materiality. Artists possess a unique understanding and perception of the world, which they translate onto canvas using their own artistic language. The quality of this translation depends on the quality of the artist's consciousness, which includes heightened sensitivity and refined painting techniques.

Sensitivity is not merely emotional but a sophisticated spiritual activity that requires continuous practice, and practice must involve rationality and judgment. Genuine sensitivity, therefore, inevitably entails a proportionate amount of rationality.

The quality of consciousness includes the artist's sensitivity, understanding, and profound expression of the relationship between self and the world. The seven stories presented in "Stones and Stories" illustrate how Shi Zhiying explores the relationship between consciousness and painting. Under her focused brushes, the self and the world converge on canvas, forming an existence within consciousness that resonates with the audience.

Viewers will embark on seven journeys with Shi Zhiying's paint brushes:

"The Story of Lines", "The Story of Shapes and Colors", "The Story of Weight", "The Story of Nature of Things", "The Glass Ball Game", and "The City of Illusions". Together, we read the waves, feel the weight in lightness, and experience self-transcendence. The space design echoes the theme, making up the seventh story of the exhibition. The circular hall of

"The City of Illusions" creates ripples, immersing viewers into the story as they sit on rippling seats. This is Shi Zhiying's way of painting, the magic of this exhibition, as well as a gift and game for the audience.

The exhibition "Stones and Stories" showcases Shi Zhiying's understanding of lines, shapes, colors, figures, and materiality. She invites viewers into this ethereal and abundant world, starting from any painting or stone. Between narrative and non-narrative, between reality and illusion, between mind and imagination, each viewer will recognize their own oriental story. The world and aura depicted by her illuminate this collection of stories. Through her unique exploration, she demonstrates how to refine the quality of consciousness and allow viewers to experience it on canvas.



天蓝色的海
Sky Blue Ocean

2024
布面油画
Oil on canvas
40×30 cm
艺术家惠允
Courtesy of the artist

About "The Story of Lines"

At one point, Shi Zhiying found herself in a quandary about painting. She could master various techniques learned in art school, but she sensed a crisis: "At that time, I only focused on the questions about form in the painting and forgot to observe the world. Then I felt a sense of thinness creeping in." It was a tormenting period because she couldn't resolve the relationship between herself, the paint brush, and the world.

Until one day, she arrived at the seashore, gazing at the sea with fascination, and feeling herself completely disappear, with only one consciousness getting awakened — the consciousness of her watching the sea and her having melted into it. It was an epiphany moment for Shi Zhiying, who wanted to translate this consciousness into paintings.

"When facing the sea or a stone, what I see is my understanding and feeling towards it. I transform these into paintings." This was an incredibly simple starting point, a departure from all conceptual constraints. Thus, starting from a single line, one begat two; two begat three; three begat all things, and

everything unfolded. Besides the form of the line itself, her feeling and understanding of the sea became part of her brushstrokes and consciousness. She reestablished her connection with the world. She wanted to become the sea while also conveying her understanding of it. The painting became a fluid structure of consciousness on the canvas, with breath and rhythm.

In the dissolution of self-consciousness, Shi Zhiying rediscovered the world and opened a channel for the audience. Lines transcend textbooks and dogma, acquiring their own consciousness. They are no longer just elements of composition, but forms, expressing the state of water while also tracing Shi Zhiying's hand and body movements. Lines become both themselves and carriers of the artist's perception of the world. Within a single line, there exist both object and self, both being and non-being. This is the essence of painting Shi Zhiying touches upon. Lines and the canvas collide, imbuing painting with a new sense of materiality. The artist's creation allows these concealed entities to be felt. She understands that she is seeking freedom and balance: "It can lean more towards form or towards the object, or more towards my personal expression. I want to find a balance, where all these forces are almost in equilibrium. Only in this critical point can I achieve the freest state."

Reading waves, reaching freedom.

About "The Story of Shapes and Colors", "The Story of Weight", and "The Story of Nature of Things"

These stories cannot be cleanly separated, which occur within every one of Shi Zhiying's paintings. She said, "Every time I approach a new object, the experience is different, and the corresponding painting technique used to translate it, or the materiality at the level of painting, is definitely different." She has painted many seas and grasses. In the arrangement of lines, both the sea and grass are single elements that can be repeated and infinitely extended beyond the entire picture. To avoid falling into the repetition of lines, Shi Zhiying turned to the study and exploration of shapes and colors.

The exploration of shapes and colors has given Shi Zhiying a new understanding of materials. It takes a lot of color adjustments and experiments — no tricks, but encountering physical laws in materiality, and finding surprises in defeat. Sometimes the failure stems from simple material issues. "At first, I wanted to paint a kind of gray with many changes, but then I added too much white into it, which made the gray turn pink and not rich enough." These discoveries are not related to painting skills, but rather the recognition that the materiality of things is an unconquerable existence.

In a chance encounter, Shi Zhiying discovered that the texture of the newly changed canvas displayed a long-awaited effect, and changing the pigment could solve the previous problem. Painting is an existence of materiality, and these material

differences can lead to completely different results. This is where the tactile sensation of painting lies. Painting possesses a body of materiality, and when the painter cannot appreciate such presence of materiality, the pigments and materials themselves will resist the manipulation of the brushes. Only by truly respecting the materiality of painting, or understanding the materiality of painting itself, can one possibly achieve unity of self and object. Sometimes, materials know things that a painter does not know, and it is the nature of materials that leads the painter to deeper realms.



神兽 – 大象 2
Auspicious Animal No.2

2023
布面油画
Oil on canvas
40x50 cm

致谢艺术家与德玉堂画廊
Courtesy of the artist and
MATTHEW LIU FINE ARTS

Shi Zhiying loves Italo Calvino's *Six Memos for the Next Millennium*, which has a detailed description of how to express vagueness. It's a game of language as a material about why to choose these few words to express vagueness. Shi Zhiying discovered that "for painting, it's actually about construction." These colors and shapes are all connected with the materiality of painting itself, jointly constructing one's feelings and consciousness.

Shi Zhiying said, "For me, no matter what I paint, it's about my understanding of painting itself, including the practice of translation with painter's brush." From the figures of Buddha in Dunhuang, she learned ancient people's summary of objects and phenomena, and appreciated some refined strokes that modern people had not thought of. She studied why a line could bend so softly. Naturally, she is also familiar with other artists' explorations of weight and lightness. In Cy Twombly's brushstrokes, she saw how to achieve lightness through composition and resetting the balance of the picture. With Luc Tuymans, Shi Zhiying saw how dealing with the "shape" could make the picture more agile. She understands that observing an artist is not about learning their painting style, but understanding how they answer the relationship between "the world, the brush, and the self". Then she establishes her own answers.

Shi Zhiying understands painting as a transformation between objects — her consciousness gradually enters into objects, and then makes the objects appear on the canvas. She makes herself a medium, allowing rocks and the sea to communicate through her brushes, and in a shared consciousness and spirituality, begin to converse with each other.

About "The City of Illusions " and "The Glass Ball Game"

On a fixed canvas, after Shi Zhiying discovered how consciousness coalesces in her own unique way, her next step was to explore how consciousness flows. "The City of Illusions" series is one such practice.

Shi Zhiying considers her work as "emulating" — copying without seeking exact resemblance but aiming for a similar mood. She chose these figures from Dunhuang and transformed them into the language of painting, intending to use painting to study the relationship between form and line. Under her brushes, the figures essentially depict the state of existence of things, a state between "being" and "non-being". The works in the exhibition are reliefs but not reliefs, images but not images, and the existence referred to by the works is always in flux. At the critical point where we feel the work and form consciousness, our consciousness is transformed into something fluid, no longer seeking stable images. Consciousness thus flows.

"The City of Illusions" originates from one of the seven metaphors in the *Lotus Sutra*. Weary travelers are tormented by hunger and thirst on the road. To appease them, the leader conjures up a city for everyone to rest in. In the transformed city, there are singing birds and endless beautiful scenery. The travelers linger in the transformed city, enjoying physical and mental comfort, unaware that everything in the city is illusory. When their bodies and minds are full again, the leader tells them that the city is just an illusion and they need to continue their journey.

Today, Shi Zhiying is no longer confused by the binary thinking of "abstract — concrete". She understands that narrative does not diminish the charm of painting. The relationship between painting and the city of illusions lies in what is gained after entering the city. Illusion and imagery are not contradictory, but promote the flow of consciousness. Narrative forms a lighter entrance, which is the entrance to painting, and to consciousness as well. Both the brushstrokes and the images of painting are illusory cities, while consciousness, like travelers in the city, lingers.



化城喻 6
The City of Illusion No.6

2022
布面油画
Oil on canvas
40x50 cm



化城喻 3
The City of Illusion No.3

2022
布面油画
Oil on canvas
40x30 cm



化城喻 5
The City of Illusion No.5

2021
布面油画
Oil on canvas
25x40 cm



化城喻 4
The City of Illusion No.4

2022
布面油画
Oil on canvas
30x40 cm



化城喻 1
The City of Illusion No.1

2021
布面油画
Oil on canvas
45x30 cm
致谢艺术家与德玉堂画廊
Courtesy of the artist and
MATTHEW LIU FINE ARTS

It is Shi Zhiying's method of illusion to transform existing reliefs from the real world into images on a two-dimensional plane. The entire exhibition "Stones and Stories" at Yuz Museum is also a city of illusions. The space design echoes the theme, making up the seventh story. Integrating the artworks' context and the museum's spatial style, Wang Qing designed the circulation as a layered illusory city. If you overlook the entire structure, it is a cyclical and endless loop, without a set viewing order. Seats are scattered around the central circular space of the main hall, radiating outward like ripples. When the audience enter the exhibition hall, they enter Shi Zhiying's oriental tales, as well as the city of illusions about paintings. In the story, the audience experience Shi Zhiying's way of painting and the magic of this exhibition.

The juxtaposition of *A Bowl of Water* and *The Temple of Heaven* symbolizes the direction of the flow of consciousness, similar to "eating the mushroom on this side can make you grow taller while taking a bite on the other side will make you shrink" in *Alice in Wonderland*. In "Stones and Stories" as "a city of illusions", a bowl of water could occupy the same consciousness space as the temple of heaven. The scale is determined by individuals. Just like in the story of "The Glass Ball Game", stone models in Shi Zhiying's studio and the large-scale work *Mars* are juxtaposed, occupying the same consciousness space. When the sunlight shines onto all the stones through the glass, consciousness and time flow among all the stones.

The English title of the exhibition is translated into "Stones and Stories" instead of the "Oriental Tales". In "Stones and Stories", the number of stones equals the number of stories,

both infinite. Thus, the glass ball game could be endless, and painting could be endless.

The glass ball game is a dialogue with time. A stone traverses all the stories, like a dream catcher traversing all dreams. Audience need the patience of a stone. Another name for artist Shi Zhiying is Stone. This is a coincidence, but also a glass ball game in time, a pursuit of perception and naming, and a game of lightness and weight. "The Story of the Stone" also alludes to the classic Chinese novel *Dream of the Red Chamber*, and Daguan Yuan is no less than a metaphor of the illusory city for readers.

The inspiration for this exhibition comes from the *Nouvelles Orientales* by French writer Marguerite Yourcenar. One story about a painter, written in 1936, carries profound meaning. Faced with life and death, the painter remained immersed in his own world of painting. "He painted and painted, and the sea in his painting flooded the palace hall." His friend rowed a boat to him, saying, "Let's go, to the kingdom beyond the waves."

The ripples stirred by Shi Zhiying send an invitation: "Let's go, to the kingdom beyond the waves." She loves the end of this story: "They disappeared into the ocean blue as the sky."

The exhibition ripples, seemingly answering: What is painting? What can painting offer? What can painting obtain?

In artworks, what we see is not the true colors of things, but of our own, and the quality of our consciousness.

At the end of *The Story of the Stone*, the characters disappeared in the vast snow. At the end of the *Nouvelles Orientales*, the painter disappeared into the ocean blue as the sky. The quality of consciousness is marked by simultaneous disappearance and appearance, full and bright. It reminds me of a poem by Zen Master Dōgen:

Unmoored
in midnight water,
no waves, no wind,
the empty boat
is flooded with moonlight.

The poem presents the quality of consciousness reaching fulfillment, the coexistence of enlightenment and emptiness.

This is the most enchanting aspect of the oriental tales, and the art that Shi Zhiying tirelessly pursues: being without dwelling, yet giving myriad thoughts; transcending oneself, like crossing the river with a single reed.

References:

¹ Marguerite Yourcenar, *Nouvelles Orientales*, Chinese trans. by Yinghong Duan (Shanghai: Shanghai Joint Publishing Company, 2021).

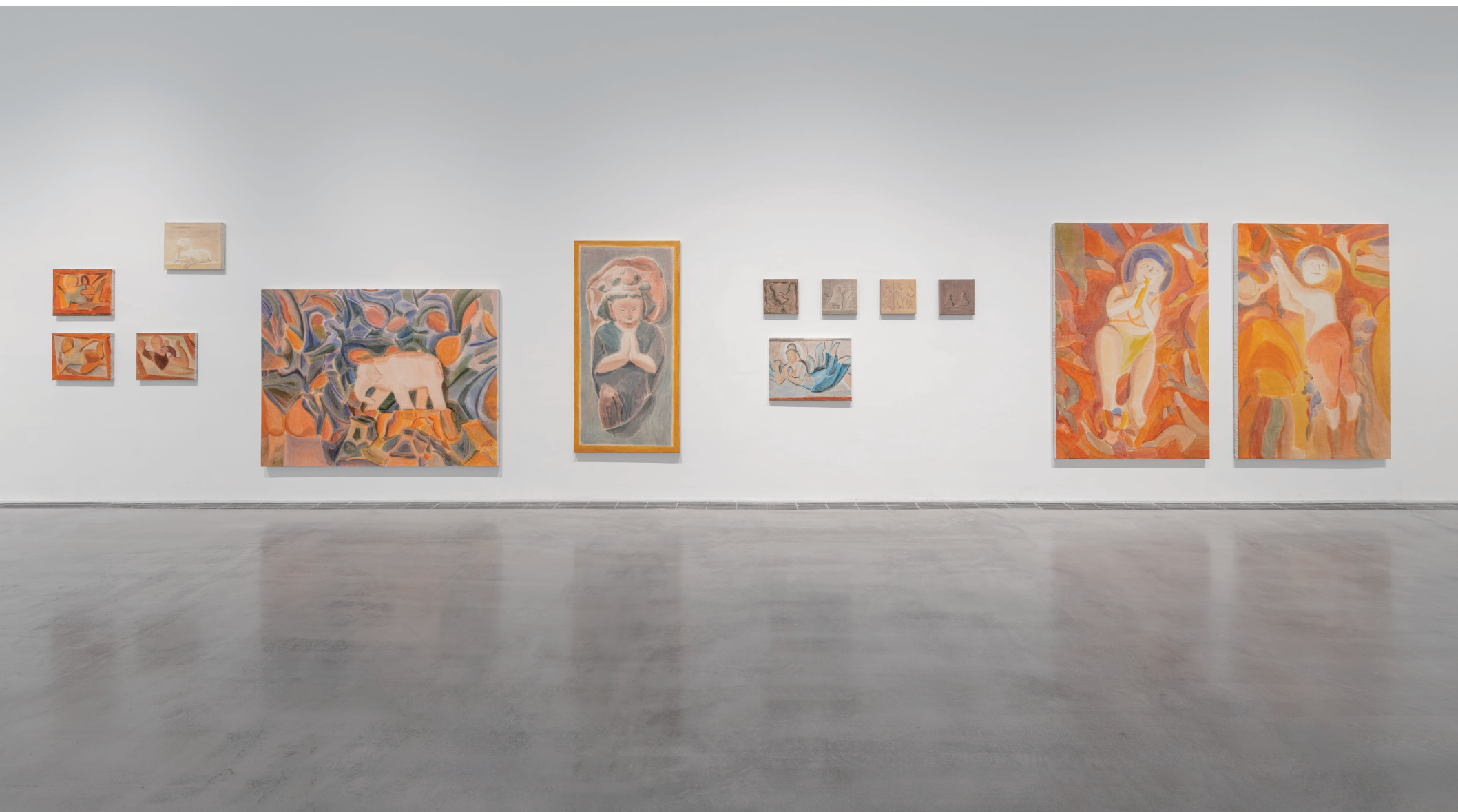
² Jane Hirshfield, *Nine Gates, Entering the Mind of Poetry, Essays by Jane Hirshfield* (New York: HarperCollins Publishers, 1997).



逗大猫
Game with Cat

2022
布面油画
Oil on canvas
70x90 cm

致谢艺术家与德玉堂画廊
Courtesy of the artist and MATTHEW LIU FINE ARTS



“石至莹：东方故事集”，上海余德耀美术馆展览现场，2024 年
"Shi Zhiying: Stones and Stories", Installation view at Yuz Museum, Shanghai, 2024



童子的微笑 3
The Smile of the Boy No.3

2023
布面油画
Oil on canvas
180x130 cm

致谢艺术家与空白空间
Courtesy of the artist and WHITE SPACE



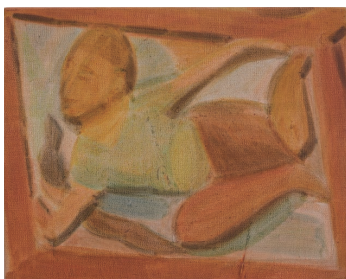
神兽 6
Auspicious Animal No.6

2023
布面油画
Oil on canvas
40x50 cm

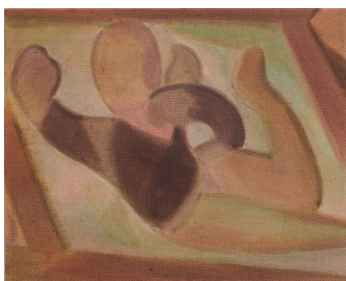
致谢艺术家与空白空间
Courtesy of the artist and WHITE SPACE



小飞天 1
Flying Apsaras No.1
2023
布面油画
Oil on canvas
40×50 cm
致谢艺术家与德玉堂画廊
Courtesy of the artist and
MATTHEW LIU FINE ARTS



小飞天 2
Flying Apsaras No.2
2023
布面油画
Oil on canvas
40×50 cm
亚洲私人收藏惠允
Courtesy of Asian private collection



小飞天 3
Flying Apsaras No.3
2023
布面油画
Oil on canvas
40×50 cm
致谢艺术家与德玉堂画廊
Courtesy of the artist and
MATTHEW LIU FINE ARTS



神兽 – 大象 3
Auspicious Animal No.3
2023
布面油画
Oil on canvas
150×200 cm
致谢艺术家与德玉堂画廊
Courtesy of the artist and
MATTHEW LIU FINE ARTS



童子的微笑 2
The Smile of the Boy 2

2022
布面油画
Oil on canvas
180×90 cm

亚洲私人收藏惠允
Courtesy of Asian private collection



伎乐天众 4
Goddess of Music No.4

2022
布面油画
Oil on canvas
53×70 cm

亚洲私人收藏惠允
Courtesy of Asian private collection



触觉 1
Sense of Touch No.1
2023
布面油画
Oil on canvas
30x30 cm

致谢艺术家与空白空间
Courtesy of the artist
and WHITE SPACE



触觉 2
Sense of Touch No.2
2023
布面油画
Oil on canvas
30x30 cm

致谢艺术家与空白空间
Courtesy of the artist
and WHITE SPACE



触觉 4
Sense of Touch No.4
2023
布面油画
Oil on canvas
30x30 cm

致谢艺术家与德玉堂画廊
Courtesy of the artist and
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触觉 6
Sense of Touch No.6
2023
布面油画
Oil on canvas
30x30 cm

亚洲私人收藏惠允
Courtesy of
Asian private collection



伎乐天众 2
Goddess of Music No.2

2023
布面油画
Oil on canvas
200x130 cm

致谢艺术家与空白空间
Courtesy of the artist and WHITE SPACE



伎乐天众 1
Goddess of Music No.1

2023
布面油画
Oil on canvas
200x130 cm

致谢艺术家与德玉堂画廊
Courtesy of the artist and MATTHEW LIU FINE ARTS



宝石 7
Gem No.7
 2020
 布面油画
 Oil on canvas
 120×90 cm
 董晴女士惠允
 Courtesy of Ms. Noemie Dong



岩石 4
Rock No.4
 2018
 布面油画
 Oil on canvas
 32×50 cm
 点心惠允
 Courtesy of Dianxin



宝石 11
Gem No.11
 2020
 布面油画
 Oil on canvas
 90×70 cm
 亚洲私人收藏惠允
 Courtesy of
 Asian private collection



宝石与镜像 9
Gem & Mirror No.9
 2022
 布面油画
 Oil on canvas
 150x200 cm
 邵先生惠允
 Courtesy of Mr. Shao



宝石与镜像 15
Gem & Mirror No.15
 2022
 布面油画
 Oil on canvas
 150x200 cm
 X 美术馆馆藏
 Collection of X Museum



宝石与镜像 1
Gem & Mirror No.1

2022
布面油画
Oil on canvas
120x90 cm

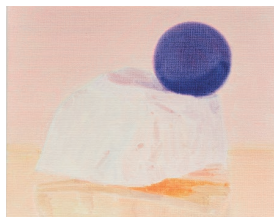
BY ART MATTERS 天目里美术馆收藏
BY ART MATTERS's Collection



宝石与镜像 2 & 3
Gem & Mirror No.2 & No.3

2022
布面油画
Oil on canvas
每幅 Each 90x120 cm

BY ART MATTERS 天目里美术馆收藏
BY ART MATTERS's Collection



宝石与镜像 13
Gem & Mirror No.13

2022
布面油画
Oil on canvas
40x50 cm

谢女士惠允
Courtesy of Ms. Xie





珠子 2
Beads No.2

2015
布面油画
Oil on canvas
240×180 cm
艺术家惠允
Courtesy of the artist



石头 18-5
Stone 18-5

2018
布面油画
Oil on canvas
180×250 cm
亚洲私人收藏惠允
Courtesy of Asian private collection



万神庙
Pantheon

2014
布面油画
Oil on canvas
200x300 cm

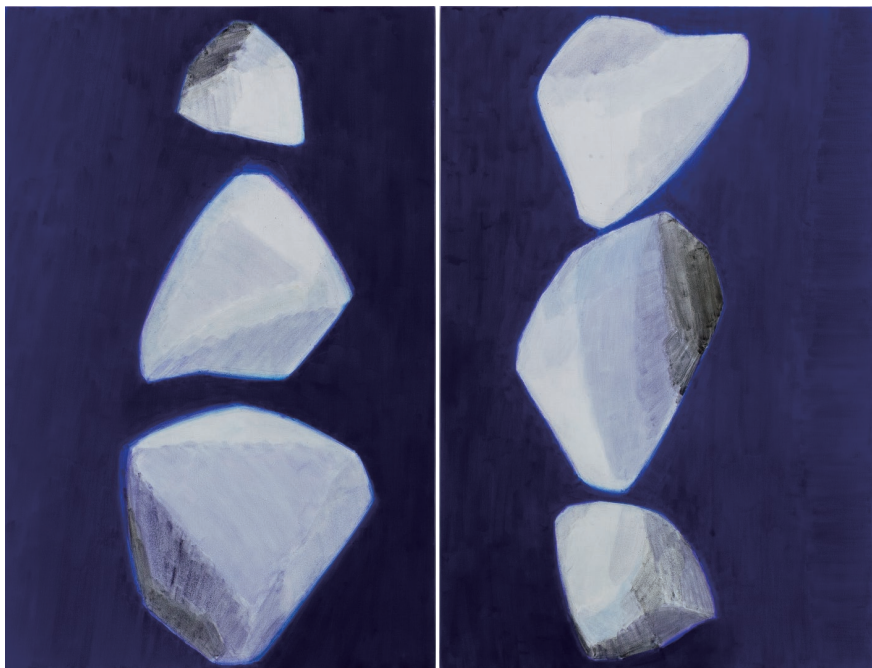
余德耀基金会收藏
Collection of Yuz Foundation



金字塔
The Pyramid

2014
布面油画
Oil on canvas
200x320 cm

余德耀基金会收藏
Collection of Yuz Foundation



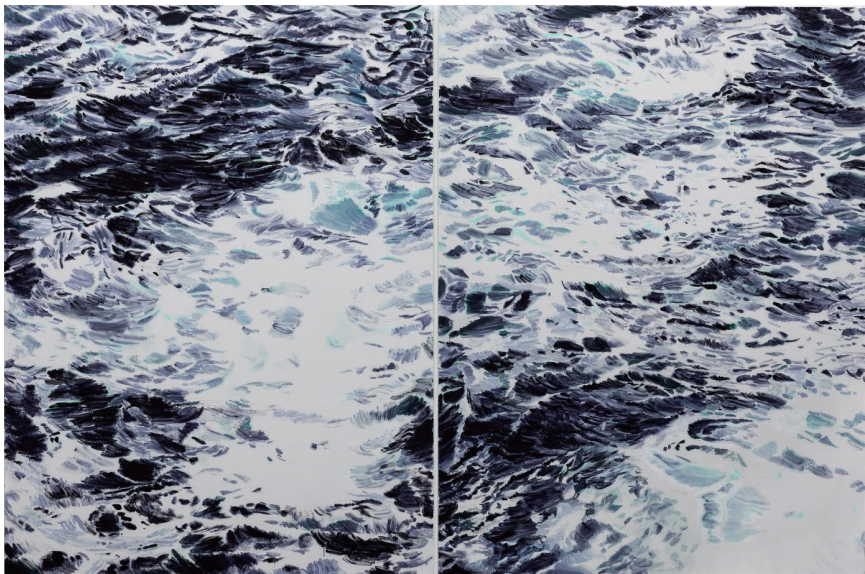
白石 3 & 2
White Stones No.3 & No.2
 2017
 布面油画
 Oil on canvas
 每幅 Each 200x130 cm
 致谢艺术家与空白空间
 Courtesy of the artist and WHITE SPACE



陨石 1
Meteorite No.1
 2023
 布面油画
 Oil on canvas
 50x40 cm
 艺术家惠允
 Courtesy of the artist



陨石 17
Meteorite No.17
 2010-2021
 布面油画
 Oil on canvas
 40x30 cm
 艺术家惠允
 Courtesy of the artist



海浪 1 & 2
The Wave No.1 & No.2

2021
布面油画
Oil on canvas
每幅 Each 240x180 cm
致谢艺术家与空白空间
Courtesy of the artist and WHITE SPACE

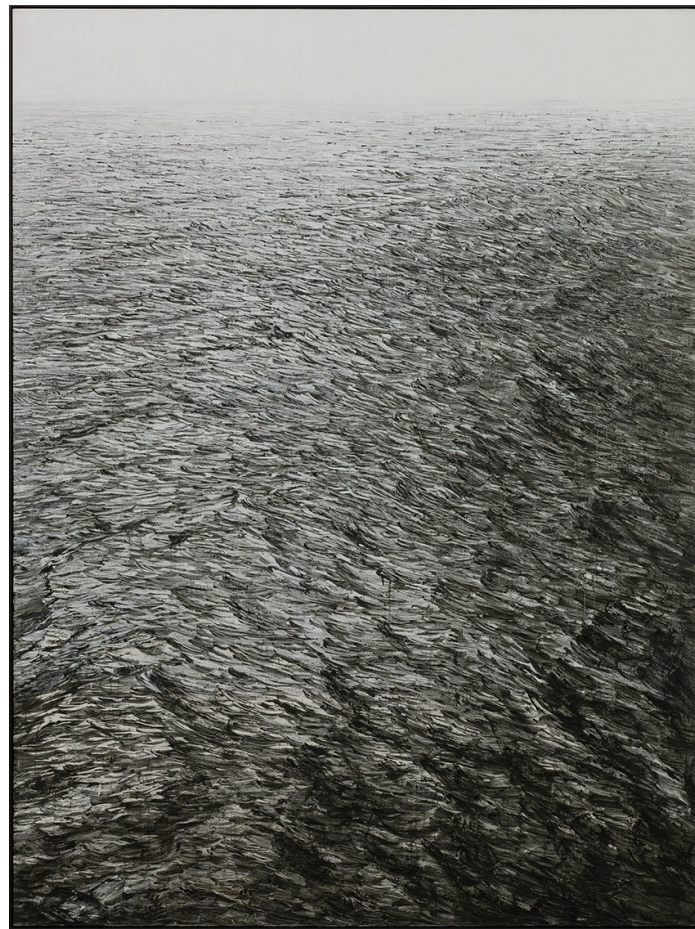


海浪 5
The Wave No.5

2021
布面油画
Oil on canvas
130x200 cm
致谢艺术家与空白空间
Courtesy of the artist and WHITE SPACE



草的练习 3
Grass Practice No.3
 2023
 布面油画
 Oil on canvas
 50x50 cm
 林林女士惠允
 Courtesy of Ms. LinLin



海
Ocean
 2011
 布面油画
 Oil on canvas
 240x180 cm
 赛森艺术空间惠允
 Courtesy of SAISEN ART




石至莹: 东方故事集
SHI ZHIYING: STONES AND STORIES
2024.03.22 – 06.16

余德耀美术馆展览与洛杉矶郡立艺术博物馆和卡塔尔博物馆群联合呈现
Exhibitions at Yuz Museum are organized in partnership
with the Los Angeles County Museum of Art and Qatar Museums



此次展览由余德耀美术馆策划
This exhibition is organized by Yuz Museum

由余德耀基金会倾力支持
Made possible by 

余德耀美术馆向艺术家石至莹、策展人沈奇岚博士、展陈设计师王青、艺术家代理画廊空白空间、德玉堂画廊和所有借展方以及支持和帮助本次展览的所有个人、机构致以最诚挚的感谢。我们感谢所有参与此次展览制作的公司及工作人员。
Yuz Museum would like to thank the artist Shi Zhiying, the curator Dr. Shen Qilan, the exhibition designer Wang Qing, the artist's representing gallery WHITE SPACE, MATTHEW LIU FINE ARTS and all the lenders as well as people and institutions who made this exhibition possible. Our warmest thanks go to the different people and companies that contributed to the production of the exhibition.

特别感谢
Special thanks to

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本展册为配合余德耀美术馆于 2024 年 3 月 22 日至 6 月 16 日举办的展览“石至莹: 东方故事集”特别制作。
This brochure is produced in conjunction with the exhibition "Shi Zhiying: Stones and Stories" at Yuz Museum from March 22 to June 16, 2024.

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展陈设计 Space Designer	王青 WANG Qing

余德耀美术馆 Yuz Museum	
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封面、封底 Covers
石至莹, 《天蓝色的海》(局部), 布面油画, 40×30 cm, 2024
Shi Zhiying, *Sky Blue Ocean* (detail), Oil on canvas, 40×30 cm, 2024

扉页 Head page, P7–8, P19–20, P39–40, P47–48
摄影 Photo by Alessandro Wang

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