

Texturing the Landscape: Stone-Engraving Traditions in China as Human Refinement, A Contemporary Position

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Abstract

Through the discussion of a recent video-recorded performance by Hangzhou-based calligrapher Lis Jung Lu this paper investigates the phenomenon of landscape inscription within the tradition of stone-engraved calligraphy writing in China. In this context, the natural mountain landscape fulfills various functions: it serves as a site of tracing and re-membering, that is, re-incorporating the (historical) past, and as a medium through which to perform refinement of the moral self as well as refinement of the material substance inscribed. As the paper illustrates, these functions rely on a traditional Chinese understanding of nature/culture as a form of “becoming through text” (*wenhua* 文化) that is rooted in the Confucian ideal of *wen* 文 / 纹, indicating an exemplary behavioral pattern after which basic human nature be modeled and textured. Moreover, the discussed work is read as a critical contemporary commentary on historiographical and epistemological concerns of art history.

要旨

本稿は、近年ビデオ録画された杭州をベースに活動する書家、尤麗のパフォーマンスについての議論を通して、中国における石刻書の伝統の中で風景に文字を刻むという現象について探求するものである。この文脈において、自然の山の風景は次のようなさまざまな機能を果たしている。山の風景は痕跡をたどって再 - メンバー化する場所として、つまり（歴史的）過去を再 - 編入する場所としての役割を持ち、また、刻字によって物としての実体を洗練させるだけでなく、道徳的本性をも洗練させる行為の媒体としての役割も持つ。本稿で説明するように、これらの機能が依拠しているのは、自然／文化を「文を通して成ること＝文化」の一つの形式として理解する中国の伝統であり、その起源は儒教の理念である「文／紋」、すなわち、それに倣うことで基本的な人間性が形成され、織り込まれ／テキスト化される立派な振る舞いの手本を示すものにある。さらに、ここで議論される作品は、美術史が抱える史学的方法論と認識論的な問題についての批評的な現代の解説としても読まれる。

(訳：住田翔子)

The present essay examines a recent video-recorded performance that was shown at a large-scale international exhibition of contemporary calligraphy hosted by the China Academy of Art (Zhongguo meishu xueyuan 中國美術學院) in Hangzhou, Zhejiang Province, People's Republic of China, in May 2015.¹⁾ The perspective of this film work can be assumed as an entry point into the central discussion of the essay, inasmuch as the work appears to negotiate the traditional field of stone-engraved calligraphy writing in China, and reveal a critical contemporary commentary on the broader pursuits of art history, historiography, and art historical knowledge.

Among the exhibits of the over 100 participating artists was the performance by Hangzhou-based scholar and calligrapher Lis Jung Lu 尤麗 (b. 1968) titled *Shufa xingwei 1-1* 書法行為 1 – 1 (Calligraphy Action 1–1), realized in the Ziyang 紫陽 Hills of Hangzhou in April 2015, and captured in form of a video recording (see figs. 1–2 for film stills, and figs. 3–5 for photographs that were taken of the performance).²⁾ The recording with a length of 4'38" is set within the luscious green natural scenery of this environment in the springtime. It shows how Lis Jung Lu ascends a rocky, slightly steep, yet relatively low and even mountain face amidst trees and plants with a plastic bucket and a broom-like, approximately one-meter-long brush. Filling the bucket with water taken from a passing stream nearby, she uses the brush and the water to write out the four Chinese characters *da kong wang fo* 大空王佛 (Great Vacuity King Buddha) onto the rock surface in vertical sequence, dipping the brush into the bucket several times so as to keep it wet. The characters written in this way are only barely visible for the viewer, whose focus is moreover set on the performer's physical act of coordinating the writing tools, and tackling the unusual terrain of the writing surface; and on taking in the serene landscape filled with sunlight and soft breeze. The explanatory text that accompanied the video exhibit read:

In the late sixth century [...], the Buddhist monk-calligrapher Seng'an Daoyi 僧按道一 [fl. ca. 560–580] wrote onto the North cliff wall of Mt. Hongding 洪頂 in Shandong Province: *Da kong wang fo* 大空王佛, "Great Vacuity King Buddha". The Northern Qi [550–577] circle of Seng'an Daoyi was driven by the idea that "silk and bamboo [as writing materials] are easily ruined, but metal and stone are difficult to destroy; relying on the high mountains, [the writing] will last forever without end." Their inscriptions of Buddhist sutras and Buddha names carved onto the big rocks of the walls transformed the natural mountain scenery into an eternal sacred place. What kind of tools did they use to accomplish the large-character stone-cliff writing? That they might have used water and a broom made of plant fibers to write "*da kong wang fo*" onto the cliff walls—that is a kind of hypothesis. The traces of natural water do not linger forever, rather, they evaporate rapidly. Videotaped for the first time, the writer's manner and actions are recorded.³⁾

I would like to draw attention to Lis Jung Lu's use of the notion "hypothesis", *jiashè* 假设, translatable also as "supposition", or "assumption", as I think that it anchors her underlying, two-fold interest, which is of both artistic and scholarly nature. In her dissertation "The Origins and Transmission of Calligraphic Traditions Engraved in Stone During the Northern Qi Dynasty (550–

577)",⁴⁾ completed 2015 under the supervision of Robert E. Harrist Jr., she traces sources and traditions of the calligraphy style attributed to Seng'an Daoyi, whose over nine-meter high *da kong wang fo* inscription on the northern slope of Mt. Hongding, "probably deserves to be recognized as the largest piece of writing produced in China up to the sixth century, perhaps one of the largest in the world", as Harrist notes in his *The Landscape of Words: Stone Inscriptions from Early and Medieval China* (see fig. 6).⁵⁾ Lis Jung Lu thus indeed establishes various hypotheses regarding the scope of questions pointed up in her afore-cited text, including the material conditions, the availability, and possibilities of stone-engraving techniques and styles during that time. In her performance, by contrast, she responds to these questions by, in fact, *negating* their answerability in a poetic manner: using water and a broom made of plant fibers, she enacts the very supposition she puts forward and retraces the four large-scale characters inscribed into the surface of Mt. Hongding, thus deliberately establishing a hypothesis that is, essentially, nonsensical—for: who *would* truly use water to write out the characters before having them carved? The rapid evaporation of the water traces, which she notes herself, contradicts the intention of designing something that should "last forever without end". Rather, the water characters have the effect of activating our imagination; their transience and invisibility moreover echoing the Buddhist idea of *da kong* 大空, great vacuity. Incidentally, the Chinese compound word *jiashè*, translated here as "hypothesis", literally means "false" or "empty" (*jià* 假) "construction" (*shè* 设). Here, reference be made to Stephen Owen and his book *Remembrances: The Experience of the Past in Classical Chinese Literature*, which leads one step closer to the heart of the present discussion:

Hills may still outline the terraces of fallen places, and worn stones may be steles whose inscriptions are just barely legible. Time covers things over, effaces detail, blurs form. 'What was' becomes invisible except to those who know how to look for it. It is that disposition to look on the world in a certain way which bears the full weight of our relation to the past.⁶⁾

Though the inscriptions at Mt. Hongding are perhaps not quite yet covered over by time, the traces of this "what was", these "traces of old" (*guji* 古迹) which Owen then speaks of, are indeed effaced in detail and blurred in form: for, what *do* we know about "what was"; about the "manner and actions" (*taidu he xingwei* 態度和行為) of those Northern-Qi writers, implying their demeanor, posture, and gesture, their behavior, attitude, and conduct? Through her performance, Lis Jung Lu assumes a "disposition of looking on the world in a certain way", and enacts a form of re-membrance, or, re-membling. In one sense, this is precisely what is meant by "hypothesis": the establishment of an assumption, a possibility. In another sense, this form of assumption and imagination of the past is also a high form of "doing" or "acting", much in the Confucian meaning of "transmitting" (*shu* 述).⁷⁾ It stands beyond theory, history books, and fictionality, claiming its literal truth, rather, through a form of "interior empiricism"⁸⁾.

Closely related to Confucius' notion of "transmitting", as opposed to his notion of "creating" (*zuo* 作), is the idea of emulation, of modeling and patterning oneself after some sort of model. As we know, the process of learning how to write calligraphy traditionally condenses a demanding set of

bodily requirements: proper anatomic posture, synchronized eye-hand coordination and fine-tuned wrist and finger action, as well as continuous calibration of brush rhythm, speed, tension, and pressure. It involves shaping and disciplining one's brush movement after the normative styles of old masters. In simulating the model, one's brush tip must adjust and strain to conform to the model's graphic shape of brush stroke, thus presenting a molding of both one's own script and body *into* the script/body of the model. In discussing Chinese imperial practices in the context of calligraphy, the methodical political incorporation of new members into the official system of bureaucrats is thus described by Angela Zito as a form of "re-membering"⁹⁾; by Yueh-ping Yen further as follows:

[...] under the imperial system of government, recruitment was secured by the moulding of its members' bodies and morality through the training and discipline of calligraphy. Once you have been shaped by the mould of the masters, you are simultaneously moulded into one who is considered fit to govern.¹⁰⁾

All this indicates the status of calligraphy as a cultural technique of acquiring and reproducing knowledge; not only in art historical or cultural historical terms, but moreover in related somatic, cognitive, and psychological terms of implicit knowledge, body memory, and mental visual reconstruction. This phenomenon can be considered as continuous somaesthetic, or aesthetical (aesthetical-ethical) processes of en-membering, and re-membering. To borrow again from Yen, writing calligraphy presents the lifelong undertaking of cultivating personhood and "becoming a person through *wen* [文]"; the "slow process of polishing, carving, refining, waxing and glazing of the self".¹¹⁾ Through her emulation of *da kong wang fo*, Lis Jung Lu performs an en-memberance and re-memberance—in the literal, that is, corporeal sense of the word—of the historical moment in which the four characters were originally written. This "what was", which is re/incorporated by her, notably, is something that she never saw with her own eyes.

In this context of calligraphy as a form of building and cultivating the self, I would like to further consider the notions of pattern (*wen*) and self-patterning. Etymologically, the Chinese characters *wen* 文, and *wen* 紋, are the same word, which originally depicted a person with some kind of design, possibly a tattoo, on the upper body. *Wen* 文, later written as *wen* 紋, that is, with the added radical for silk (*si* 糸), in its early meanings meant: veins, wood-grains, patterns, ornaments, lines (e.g. in woven textiles). *Wen* 文, now in its later meanings denotes language, literature, writing, script, text. As Michael Nylan has pointed out, two primary meanings of the Chinese term *wen* can be disambiguated in pre-imperial China: either the term was used to describe an exemplary behavior associated with the Ancients of the High Past and considered worthy of being copied; a form of model conduct that surpassed the elemental moral obligations to family and state so as to promote wider societal connections to the benefit of all; or, *wen* was used to refer to a "brilliant ornament that overlays a substance", thus achieving to greatly enhance the basic value of the underlying material.¹²⁾ Only as late as Western Han times did the character *wen* find use in its hitherto wide-spread meaning as (written) textual composition, or, as Nylan notes, in "the

reductionist sense of *wen tzu* [文字], words that precisely name¹³⁾. In its earlier context, *wen*, here moreover translatable as “cosmic patterns¹⁴⁾”, or “cosmic text pattern¹⁵⁾”, thus denotes an element that is added to a corpus and thereby raises the moral-aesthetic value of the corpus, be it human or thing. *Wen* in its initial meaning as an overlaid ornament, as an ideal pattern to be incorporated and modeled on, indicates the process of a mental and physical refining of one’s self, and, equally a material and aesthetic refining of an object, due to the fact that its visually splendid “text pattern” bears the traces of human agency, therein possessing the effect of upgrading its material value. With regard to the aspect of personal self-refinement, text pattern works as a mnemonic formative device, in two ways: first, on the semantic level of literal textual content of that what is signified, which especially within the field of traditional calligraphy art was often of didactical political or religious nature (as is here the case with the Buddhist notion of *da kong*); and, secondly, on the technical, formal-structural level of the written brushstroke as a visual narrative signifying its own aesthetic system of meaning (i.e. that what here is assumed to be the Seng’an Daoyi calligraphy style). The moral-aesthetic enhancement, or upgrading, of the writer as a human being and, respectively, of the object as an artwork are thus akin, recalling the Chinese term *wenhua* 文化, meaning “culture”, yet literally denoting a progressive process of a “becoming” (*hua* 化) through “text” (*wen* 文 / 紋),¹⁶⁾ or rather, “cosmic text pattern”. In any case, whether considered in an ideological, behavioral, ornamental, literary, or philosophical sense, the term *wen* “likens the effect of superb human refinement upon the fundamental human nature to that of fine painting laid on a plain surface¹⁷⁾”. And, just as a fine painting can enhance the value of a plain surface, be it silk, paper—or stone—the same should hold true for a “fine” calligraphy. The question of *adequacy* and appropriate quality, notably, of man-made things, has in fact quite complex implications in the early Chinese context. Lis Jung Lu’s attempt to trace and recreate, to mould and model herself and her writing after the exemplary inscription of the Northern Qi calligraphy masters already touches upon related issues, for in noting that “Videotaped for the first time, the writer’s manner and actions are recorded”, she points towards the normative function of calligraphy practice which is at work and becomes visible precisely through the calligrapher’s behavior and gesture. In *Analects* 6:18, it is stated:

The Master said: “When substance [*zhi* 質] exceeds pattern [*wen* 文], we have unruliness; when pattern exceeds substance, we have a clerk [or scribe, in the sense of a well-informed yet insincere person]. When pattern and substance are equally balanced, then we have a man of virtue.¹⁸⁾”

Owen notes that in the context of the *Analects*, the notion of *wen*, here in James Legge’s translation as “pattern”, and the notion of *zhi*, translated as “substance”, both refer to behavior and character, and that these became central terms in literary thought. Indeed, the question of proper conduct is thus also subject of inquiry in third-century literary critic Lu Ji’s 陸機 (261–303) seminal *Poetic Exposition on Literature*, the *Wenfu* 文賦, a rhetorical discourse of how “the things and facts of the world” (*wuzhi* 物質) “are” in essence, aiming to describe the normative form of their substance. A

significant aspect of Lu Ji's concepts lay in his inclusion of *yi* 意—"ideas", "conceptions"—as an intermediary within the bipartite structure of *zhi* (substance) and *wen* (pattern) as considered in the *Analects*. *Yi* points towards a conscious process of human production, of intent voluntarism, a form of active subjective agency, rather than a passive "manifestation" of inner sentiment and intricate feelings—as was moreover expressed through poetry (*shi* 詩); which is also why Lu Ji held that though we can learn from the experiences made by others in the past, we must make our own experience in order to actually grasp the things and facts in question (hence Owen's term of "interior empiricism"). It was *yi* and its condition of *possibility* (i.e. of subjective, active choice) that further gave rise to Lu Ji's anxiety of literary composition: he feared that his (subjective) choice of words would not be fit to describe the substance of the world's things and facts adequately. In his comment on the essential nature of texts engraved into commemorative stone stelae, Lu Ji writes: "Poetic exposition (*fu*) gives the normative forms of things (*t'i-wu*) and is clear and bright; Stele inscription (*pei*) unfurls pattern (*wen*) to match substance (*chih*) [...]" (*Fu ti wu er liuliang. Bei pi wen yi xiang zhi* 賦體物而瀏亮。碑披文以相質。)¹⁹ The gist of these antithetical verses is that, unlike the genre of the poem, which arises from the intricacy of inner feelings, the poetic exposition must be "clear and bright" (*liuliang* 瀏亮), for in the case of stele inscriptions, it serves to commemorate the deeds of a virtuous person, which would remain hidden from us unless manifested in *wen*. The writer of the stele inscription must write in a way adequate for the deed commemorated, only then does the poetic exposition fulfill its proper qualities.²⁰ Lu Ji hence expresses his anxieties in the preface of his *Wenfu* as follows: "I constantly fear failure in my conceptions' (*yi*) not being equal to the things of the world (*wu*), and in my writings' (*wen*) not being equal to my conceptions." (*Heng huan yi bu cheng wu, wen bu qiu yi* 恆患意不稱物, 文不逮意。)²¹ Lu Ji's anxieties recall Confucius' well-known saying taken from the *Book of Changes* (*Yijing* 易經): "The Master said: 'The written characters are not the full exponent of speech, and speech is not the full expression of ideas.'" (*Shu bu jin yan, yan bu jin yi* 書不盡言, 言不盡意。)²²

Lis Jung Lu's performed hypothesis on the question of "what was" reflects the intermediary moment of *yi* and its aspect of contingency. As a critical commentary on the uncertainties of knowledge production in writing art history, her hypothesis of what is believed to have been—history, men, and their deeds; *including* their posture and demeanor, and the conditions, intentions, and tools of production—asks *which* form, *which* material, and *which* manner of expression can appropriately describe these things "covered over by time".

Through the discussion of a recent video-recorded performance by Hangzhou-based calligrapher Lis Jung Lu this essay investigated an example of landscape inscription within the tradition of stone-engraved calligraphy writing in China. In this context, we can conclude that the space of natural mountain landscape fulfills various functions. It serves as a site of tracing and re-membering, that is, re-incorporating the (historical) past. This function is facilitated by the genre-specific format and material of stone-engraved writing, inasmuch as its particular phenomenon of *moya* 磨崖—characters engraved into the surfaces of natural stone cliffs—indicates the inherent aspect of site-

specificity unique to this form. At the same time, the natural mountainscape not only provides a medium through which to perform refinement of the moral self; it presents a medium that, as a material substance, undergoes refinement itself through the very act of human inscription. These functions rely on a traditional Chinese understanding of “becoming through text” that is rooted in the Confucian ideal of *wen*. *Wen* indicates an exemplary behavioral pattern after which our basic human nature be modeled and textured; and, likewise, a visually brilliant pattern that bears the traces of human agency and (therein) possesses the effect of enhancing its basic material value. Finally, the notion of human agency, or human conceptions (*yi*), imply the potentiality, and responsibility, to mediate adequately between what is understood to be the “historical facts” (*zhi*) and that what gives these facts recognizable form (*wen*).

Notes

- 1) The exhibition titled “*Shu fei shu: 2015 Hangzhou guoji shufa yishu zhan* 書非書：2015 杭州國際書法藝術展—Writing/Non-Writing: 2015 Hangzhou International Calligraphy Art Exhibition” took place May 8 to 22, 2015, at the Art Museum of the China Academy of Art (Zhongguo meiyuan meishu guan 中國美術學院美術館). The exhibition catalogue was published as Xu Jiang 許江 et al., eds.: *Shu fei shu 2015 zuopin ji* 書非書 2015 作品集—Writing Non-Writing 2015 Collection. Hangzhou: Zhongguo meishu xueyuan chubanshe 中國美術學院出版社, 2015.
- 2) For a further video work that was shown at the above-mentioned exhibition, see the exhibition catalogue, Xu et al., eds., 2015: 184–185.
- 3) “在六世紀下旬，釋迦雙林後一千六百廿三年，大沙門僧按道一在山東洪頂山北石壁書刊‘大空王佛’。北齊僧團抱有‘縑竹易銷，金石難滅，託以高山，永留不絕’的意念，在山壁巨石上寫刻佛經，佛名，把自然山景轉換為永恆的聖地。他們用什麼樣的工具完成摩崖大字的書寫？用水和由植物纖維造成的掃把在山壁上書寫‘大空王佛’是一種假設。然水跡不永留，而迅速蒸發。攝像頭記錄書寫者的態度和行為。” The quoted phrase “縑竹易銷，金石難滅，託以高山，永留不絕” is a reference to a passage from the *Stone Eulogy* (*Shisong* 石頌) carved on Mt. Tie 鐵 sometime between 579 and 580 CE. The above translation of this phrase relies on those provided by Robert E. Harrist and Lothar Ledderose respectively, cf. Robert E. Harrist, Jr.: *The Landscape of Words: Stone Inscriptions from Early and Medieval China*. Seattle: University of Washington Press, 2008: 180; and Lothar Ledderose (series ed.) /Wang Yongbo 王永波 /Claudia Wenzel, eds.: *Zhongguo fojiao shijing: Shandong sheng (di er juan)* 中國佛教石經：山東省（第2卷）—*Buddhist Stone Sutras in China: Shandong Province (Vol. 2)*. Hangzhou: Zhongguo meishu xueyuan chubanshe, 2015: 162.
- 4) Lis Jung Lu: “The Origins and Transmission of Calligraphic Traditions Engraved in Stone During the Northern Qi Dynasty (550–577)” (3 vols.), Ph.D. dissertation University of Zurich, 2015.
- 5) Harrist 2008: 170. According to adjacent inscriptions, the *da kong wang fo* inscription at Mt. Hongding in Dongping County, Shandong Province, which measures 9.3 meters high, is possibly datable to the year 564.
- 6) Stephen Owen: *Remembrances: The Experience of the Past in Classical Chinese Literature*. Cambridge (MA): Harvard University Press, 1986: 17.
- 7) As stated in *Analects* (*Lunyu* 論語) 7:1: “The Master said, ‘A transmitter and not a maker, believing in and loving the ancients (...)’ (‘子曰，‘述而不作，信而好古 ...’)”. James Legge: *The Confucian Analects, The Great Learning, and The Doctrine of the Mean. With a Biographical Note by L.T. Ride and Concordance*

- Tables*. 2nd ed. [repr. ed. Oxford 1892]. Hong Kong: Hong Kong University Press, 1960: 195.
- 8) A term likewise borrowed from Owen; see Stephen Owen: *Readings in Chinese Literary Thought*. Cambridge (MA): Harvard University Press, 1992: 89.
- 9) See the sub-chapter “Re-membering the Past: Throne and Literati” in Angela Zito: *Of Body & Brush: Grand Sacrifice as Text; Performance in Eighteenth Century China*. Chicago: University of Chicago Press, 1997: 219–221
- 10) Yueh-ping Yen: *Calligraphy and Power in Contemporary Chinese Society*. London: Routledge Curzon, 2005: 128.
- 11) See Yen 2005: 33–56, 46.
- 12) See Michael Nylan: “Calligraphy, the Sacred Text and Test of Culture”, Dora C. Y. Ching et al., eds.: *Character and Context in Chinese Calligraphy*. Princeton: The Art Museum, Princeton University Press, 1999: 16–77, 25. On the development of meanings of *wen* in pre- and early-imperial China, see also Martin Kern, ed.: *Text and Ritual in Early China*. Seattle: University of Washington Press, 2005: xiiif.
- 13) *Ibid.*: 28.
- 14) Nylan 1999: 27.
- 15) Zito 1997: 223
- 16) In the sense of cultivating personhood as discussed by Yueh-ping Yen, Yen 2005: 33–56. On the modern Chinese usage of the term *wenhua* in its meaning as “culture”, which derives from the Japanese kanji *bunka*, see Tze-ki Hon: *The Allure of the Nation: The Cultural and Historical Debates in Late Qing and Republican China*. Leiden: Brill, 2015: 84f.
- 17) Nylan 1999: 25.
- 18) “子曰，質勝文則野，文勝質則史。文質彬彬，然後君子。” Cf. also Legge’s translation of this passage, Legge, transl., 1960: 190.
- 19) Lines 85 to 88 read: “The poem (*shih*) follows from the affections (*ch’ing*) and is sensuously intricate; Poetic exposition (*fu*) gives the normative forms of things (*t’i-wu*) and is clear and bright; Stele inscription (*pei*) unfurls pattern (*wen*) to match substance (*chih*); Threnody (*lei*) swells with pent-up sorrow [...]” (“詩緣情而綺靡。賦體物而瀏亮。碑披文以相質。誄纏綿而淒愴。”)。The stated translation is the one given by Owen, Owen 1992: 130. For an alternative translation, see Ernest Richa Hughes: *The Art of Letters: Lu Chi’s “Wen fu” A. D. 302*. New York: Pantheon Books, 1951: 100.
- 20) Cf. Owen’s commentary of lines 86 and 87 of the *Wenfu*, Owen 1992: 131–132. Here, I also refer to Owen’s definition of the term *wen*—as “pattern”, “literature”, “the written word”—in the glossary of his book. In the context of the classical tradition of Chinese literary criticism, he notes: “In the common organic tree metaphor for literature, *wen* is the visible outward pattern of the leaves, which, observed carefully, reveals the hidden shape of the trunk and branches: *wen* is the organic external manifestation of some ‘substance’ (*chih*) or ‘natural principle’ (*li*) (e.g., growth or ‘treeing’) [...]” *Ibid.*: 594.
- 21) As translated by Owen, *ibid.*: 80. For an alternative translation, cf. Hughes 1951: 94.
- 22) As translated by Legge, see James Legge: *The Sacred Books of China. The Texts of Confucianism. Part II: The Yi King*. Delhi/Varanasi/Patna: Motilal Banarsidass: 1966 [first published by the Clarendon Press, 1882]: 376f.

Texturing the Landscape (HERTEL)



fig. 1



fig. 2

figs. 1-2: Lis Jung Lu 尤麗 (b. 1968): *Shufa xingwei 1-1* 書法行為 1-1 (Calligraphy Action 1-1), 2015, calligraphy performance, Ziyang Hills, Hangzhou, Zhejiang Province, China [film stills of video recording courtesy of the artist]



fig. 3



fig. 4



fig. 5

figs. 3-5: Lis Jung Lu 尤麗 (b. 1968): *Shufa xingwei 1-1* 書法行為 1-1 (Calligraphy Action 1-1), 2015, calligraphy performance, Ziyang Hills, Hangzhou, Zhejiang Province, China [photos courtesy of the artist]

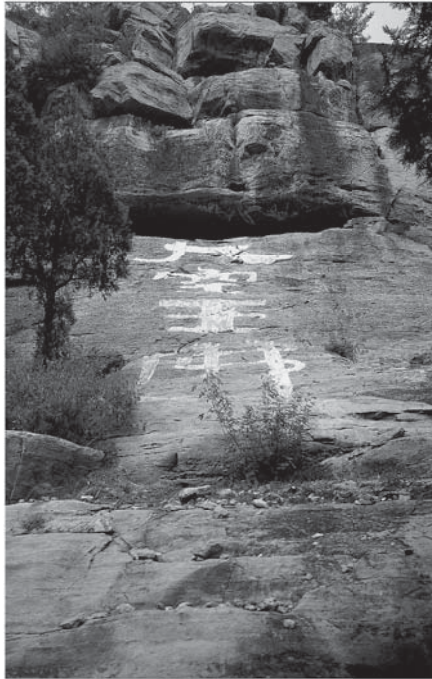


fig. 6: *Da kong wang fo* 大空王佛 (Great Vacuity King Buddha), Northern Qi (550–577), stone inscription, total height 930 cm, Mt. Hongding, Dongping County, Shandong Province, China [after: Harrist 2008: pl. 9]

