

王冬齡：亂書

WANG DONGLING: *Writing Chaos*

9.17 - 11.20, 2016

CURATOR 策展人
Britta Erickson 林似竹



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WANG DONGLING AND THE PEARL OF CREATION

Britta Erickson

Art is a grand bridging force. It links the artist's complex interior realm, replete with ideas and feelings that often may be inexpressible through words, with the exterior world. Having done that, it then forms a bridge between the artist and others. To convey to others the indefinable via a concrete work of art is a wonderful capability. In the case of Wang Dongling, there are even more dimensions to this bridging capacity. These are fourfold. First, when writing calligraphy, he is communicating a very specific statement in a way uniquely possible through language. Second, in his strong belief that calligraphy should have a presence in public places he creates a bridge for a broader, less elitist understanding of calligraphy than has previously been the case. Third, in his equally strong belief that calligraphy should take its place in the world of contemporary art, he produces an entry point for those who appreciate contemporary art also to appreciate calligraphy. He has strengthened dramatically the latter bridge by developing and exhibiting a body of abstract paintings based in the calligraphic line. And finally, he has forged a bridge to the future by creating a new style of calligraphy, Chaos Script. Ink Studio presented the artist's first major solo show of abstract works, *The Origins of Abstraction* (November 2013-January 2014). Now we are honored to present his first major solo show of Chaos Script, *Writing Chaos* (September.17 – November.20, 2016).

Until his recent retirement, Professor Wang was Director of the Modern Calligraphy Study Center at the China National Academy of Arts, Hangzhou. This is the only calligraphy center of its kind in China, and it was established specifically as a vehicle for Wang to further his many pedagogical and research pursuits. Professor Wang has the singular status of being both China's top calligrapher when judged by traditional standards and the leading avant-garde figure in the field. He credits his daily practice of calligraphy in established styles for his accomplishment in both arenas: regular practice is essential,

as without a sound foundation, it would not be possible to innovate in the dramatic fashion for which he is known. He feels that his nature is particularly suited to calligraphy, and has often stated that within calligraphy, he found himself. There is a deep harmony between artist and medium.

Living as he does in Hangzhou, Wang is particularly cognizant and appreciative of the famously beautiful natural surroundings of West Lake, with its little islands, its expanses of lotus, and willow trees whose branches drape down to touch the water which ripples gently in the breeze. He has internalized the forms and movements of nature effortlessly throughout his long life. They have become a part of him, just as the techniques of calligraphy are by now thoroughly internalized.

Wang's new creation, Chaos Script, is the organic melding of nature's effortless grace with his life-long immersion in calligraphy. He is letting nature as embodied in himself guide his calligraphy. This is a revelation. Before Chaos Script, nature had of course been present, but the formal art of calligraphy was always dominant.

How do we see and understand this major breakthrough? As Wang Dongling begins a work of Chaos Script, he seems to be writing any lengthy, large-scale text. With ease he writes the first line of vertical text, down the right edge of the paper (as all traditional calligraphy is done). The second line, however, surprises. Wang deliberately overlaps the second line onto the first. He continues in this manner until reaching the end of the work of art. If one were to watch him write the piece, one could see that the artist has chosen a favored text and written it beautifully. Yet with the layering, legibility all but vanishes. We are left to appreciate a marvelous composition of lines, laid down by a hand that represents the apogee of traditional Chinese calligraphy as it exists today; the hand guided by a mind replete with the natural forms and the ease of their everyday beauty. This is a rare thing, and we are privileged to be in its presence. As the artist now embodying both nature and calligraphy pours forth his very being onto the paper, the result is loosening it ties with some of the absolute strictures of calligraphy as an art. One way this is revealed is the frequency with which he allows the edge of the paper to cut off the edge of a line of calligraphy. Another way lies in the disinterest he shows in the occasional miswritten title or mislaid character: these things no longer matter. Chaos Script is to be appreciated as it is.

Before Chaos Script, there had been only six major calligraphic styles: Oracle Bone, Large Seal, Small Seal, Clerical, Regular, and Grass—all of which were first put in use between the thirteenth century BCE and the fifth century AD. Wang Dongling's Chaos Script is thus the first new style in sixteen hundred years.

The closest comparison to Wang's long cascades of intertwined lines that comes to mind are the vines painted by Wu Changshi 吴昌硕 (1844-1927), Professor Wang's teacher's teacher. One of the greatest calligraphers of the twentieth century, Wu Changshi employed calligraphic scripts in rendering natural forms. His loose, twisting renderings of vines brought together the artist's understanding of nature, and of calligraphy, and he would allow the vines to be cropped by the paper's edge, so that the viewer would then consider the wide spaces into which those vines stretched, beyond the frame of the painting. Wang Dongling's Chaos Script similarly engages the mind to extrapolate beyond the paper's edge to consider the breadth of the world into which his writing expands. The expanse can feel infinite.

Frederico Fellini (1920-1993) once remarked that "All art is biographical; the pearl is the oyster's autobiography."¹ A pearl is something that grows over the course of many years, and the more time it has to grow, adding layer upon layer, the more magnificent the result. The growth of Wang Dongling's oeuvre quite resembles the pearl as it is founded on layers upon layers of accruing experience and action. The pearl will continue to grow, and we can consider ourselves privileged to witness its current intensely vibrant state.

¹ *The Atlantic*, December 1965.



吴昌硕《紫藤》

Wu Changshi, *Wisteria*

自題：“枝爛漫，藤勿斬。昌碩。”

Inscription: "The branches are messy and overflowing, [but] please do not chop off the vines! Changshi."

王冬齡：創造之珠

林似竹

藝術是一座偉大的橋梁，它將藝術家內心深處那些複雜的、無法用文字表達的想法和感受與外部世界連為一體。當創作完成後，作品就成了藝術家和他人間的媒介。將某些模糊不清的感受通過具體的藝術作品傳達給對方是一種美妙的能力。在王冬齡的作品中，這種橋接力是多緯度的：第一，當寫書法時，語言是他的獨特表達中不可或缺的一部分；第二，藝術家深信書法的寫作應當同樣存在於公共空間中，由此拓展了書法理解的普世性、廣泛性；第三，他堅信書法應該在當代藝術領域獲得一席之地，從而為當代藝術的觀眾打開了欣賞書法藝術的入口，尤其表現在他基於書法線條創作的抽象繪畫中；第四，通過創造一種新的書風——亂書，王冬齡搭建了一座通向未來的橋梁。墨齋畫廊曾為王冬齡的抽象作品舉辦過個展《墨意象》(2013年11月 - 2014年1月)，現在我們將榮幸地為他的亂書作品再次舉辦個展(2016年9月17日 - 11月20日)。

王冬齡教授是中國美術學院現代書法研究中心主任，直到最近他才剛剛退休。這一形式的書法研究中心在中國只有一家，它是為進一步推動王冬齡的教學和研究活動專門設立的。王冬齡的可貴之處在於他既是傳統書法創作的佼佼者，又是前衛藝術的領軍者。他認為每天日課不輟，是能夠同時在這兩個領域取得成就的關鍵因素。每日堅持練習對他非常重要，沒有良好的基礎，那些有影響力的創造就不可能產生。王冬齡認為自己的天性特別適合書法，他經常說他在書法中發現了自己，他和書法有一種深深的默契。

王冬齡對現在杭州的生活特別滿意和珍惜。著名的西湖景區擁有美麗的自然環境，小小的島嶼和大片的荷花，微風中柳條輕打水面，泛起一圈圈漣漪。大自然運行的形式和書法一樣，自然地內化於他長壽的生命中。

王冬齡在他創造的亂書中，把對書法一生的沈醉與大自然的優雅融為一體。他讓附生在體內的自然來指導他的創作。這是一個啟示。在亂書形成之前，自然當然一直存在，但書法藝術的常規範式仍舊十分明顯。

我們應該如何看待和理解這一重大的突破呢？看着王冬齡創作亂書，他看起來與開始創作其它巨幅作品並無二致。如同所有傳統書寫者那樣，王冬齡輕鬆地豎向書寫第一行文本到紙的底邊。然而，第二行，驚喜出現了！王冬齡故意將第二行和第一行重疊起來。他以這種方式繼續進行，直到完成作品。如果有人看着王冬齡一個字一個字地寫下來，他能看出藝術家所選擇的文本和漂亮的字體。然而一重疊，辨識性便不復存在。剩下讓人欣賞的是了不起的線條構成，由代表傳統中國書法在今天所能達到的最遠點的手寫就，而指引手運動的心充滿了自然的節奏和日常的美。這是很少有的事情，而我們恰好見證了它的發生。將自然和書法融入生命的王冬齡，將自己完全揮灑於創作之中，於是那些原來傳統書法中牢不可破的戒律被打破了。首先是他經常故意將字寫到紙張邊緣之外，以形成一種作品被切割過的感覺。書寫上的錯誤也不再重要，因為亂書的欣賞不再強調它的識讀性。

在亂書之前還有這樣六種書體，甲骨文、大篆、小篆、隸書、楷書和草書。它們大約分別出現於公元前十三世紀到公元五世紀之間。所以，王冬齡的亂書可以說是一千六百年以來的又一個新書體。

我能想到的和王冬齡長條的、交織在一起的書法最相近的作品是吳昌碩(1844 - 1927年)畫的藤蔓。吳昌碩是王冬齡老師的老師，也是二十世紀最偉大的書法家之一。他試圖將書法融入對自然的形態的描繪中。那些松動的、盤結在一起的藤蔓傳達了他對自然、書法的理解。吳昌碩將藤蔓畫出紙邊，這樣觀眾就能聯想出畫框之外的廣闊空間。王冬齡的亂書同樣讓人聯想紙邊之外、書寫之外的廣度，這種想象帶來的廣度可以是無限的。

弗雷德里克·費里尼(1920 - 1993)曾經說過：「所有的藝術都是藝術家的傳記，就像珍珠是牡蠣的自傳。」¹ 珍珠是那種要經過許多年生長才能成形的生物，在漫長的時間中，它一圈圈變大，最終形成令人驚喜的樣子。王冬齡的作品亦如珍珠般在經驗和實踐的積累中磨礪而來。珍珠將繼續生長，而我們非常有幸能見證它燦爛的當下。

(中文翻譯：陳思淵、楊帆)

¹《大西洋月刊》(1965年12月)。

AMIDST ENCHANTING, RIOTOUS BLOSSOMS: AN INTERVIEW WITH WANG DONGLING

Wang Dongling and Alan Yeung
August 2016

Y: How do you understand the “chaos” (*luan*) of Chaos Script (*Luanshu*)?

W: I have been studying calligraphy for 60 years, beginning with regular script. I have studied also cursive, clerical, and seal scripts, but my favorite is of course cursive. It is important that while I have been studying calligraphy in a traditional manner, I have also been pursuing experimental calligraphy. I hope this classical Chinese art form can engage contemporary art in dialogue.

Chaos Script came about gradually, over a long process of creative practice. In Chaos Script, the strokes of cursive script overlap and interweave, creating what appears to be unreadable abstract images. But the execution of Chaos Script in fact still adheres to the rules of traditional calligraphy. It is not haphazard—it appears chaotic but is actually not so. I settled on the name of Chaos Script after some deliberation. Luan evokes disorder and mess, but it also implies *zhi* (“control,” “govern”)—after chaos comes control. In poetry, there is a famous line [by Bai Juyi (772-846)]: “Riotous blossoms [*luanhua*] gradually enchant the travelers’ vision.” Chaos has a feeling of nature.

Y: Is Chaos Script a return to a more natural state? Do you think of it as a step forwards or backwards?

W: It should be a step forwards. When I was studying in Nanjing, my teachers told me that columns of characters should not intrude into each other. In Chaos Script, not only columns but individual characters also collide, overturning the ground rules of character structure in

traditional calligraphy. This opens a door for calligraphy, connecting the classical and the contemporary, China and the West. A major obstacle for Westerners trying to understand calligraphy is that they do not read Chinese characters. Even the Chinese cannot read Chaos Script without knowing the textual content in advance. Chaos Script is both calligraphy and painting. It is abstract, but it is grounded in traditional calligraphy. It expresses the qualities of lines and the structures of characters in a purer manner. So I think of it as a breakthrough.

Y: For some years you have been pursuing cursive calligraphy and abstract art in parallel. Can Chaos Script be seen as the fusion of the two? Why did this happen only in 2014?

W: You are quite right. Already two decades ago, I tried to interweave and overlap characters, in a work on 4-chi Xuan paper submitted to an exhibition of modern calligraphy. Later I would occasionally create similar works, but I had not considered them conceptually. For example, when writing the *Daodejing* I would sometimes flip the last stroke upwards to create an overlap. My draft for the cursive rendition of Li Bai’s *Bring in the Wine* shown in my Shenzhen exhibition also contained some elements of Chaos Script, but at the time they were not self-consciously articulated. Then, a few years ago, I created two square works measuring about 2 meters in Chaos Script. I suddenly realized that this form captured in a particularly compelling way the spirit of “mad cursive” and the originality of my art. It also made calligraphy freer and more romantic.

In the three decades since my time in the United States, I have been creating abstract paintings with a calligraphic sensibility. In recent years, I have come to realize several notable things about this. First, calligraphy is an art of lines. An artist’s lines evolve over several decades. Second, calligraphy and Western painting both contain implications of form—the former arose from stele inscriptions, the latter from the human body. Third, calligraphy comes into being temporally and spatially: one stroke leads to the next in an organic fashion. This is why a calligrapher is at a unique advantage when it comes to abstract painting. Chaos Script is a validation of my calligraphy-inspired minimalist abstract painting.

Y: In traditional calligraphy, the viewer imagines the work's creation by visually retracing the lines. Chaos Script seems to resist this.

W: You are right. In traditional cursive calligraphy, you can follow the flow of its lines, which function a little like musical notation. By contrast, Chaos Script is like road signs pointing in opposite directions, easily leading you astray. Chaotic and interwoven, the writing becomes a coherent whole that is sometimes amorphous and sometimes confrontational. It adds to the richness and mystery of space.

Y: In Chaos Script, you tend to use a long and narrow brush that puts you at a greater distance from the characters. What kind of effects and feelings does this create?

W: Su Dongpo said, "There is no fixed method in holding a brush." Indeed, when one first learns to write, one must pay especial attention to posture, but someone with decades of calligraphic practice can wield the brush in any manner. I use a brush with a long stem first because my skills allow it, and second because it enables visual mastery of the entire composition. If I bend down and write a short brush, the spatial relationships among the characters will be affected, and I will tire more easily.

Y: What is your thinking behind the pieces written on canvas and watercolor paper?

W: Traditional calligraphy on raw Xuan paper is of course wonderful, but as long as calligraphy is done with a soft brush, one can try different kinds of paper. This time I have chosen textured Western paper intended for watercolors and prints. This paper resists the Chinese brush, adding tension to the works and clarifying the brush's trajectories and variations in pressure. The works on canvas are bold experiments. People tend to think of oil painting as thick layers of pigments on canvas. To create calligraphy on canvas is challenging and meaningful conceptually, and in terms of the appreciation and the material persistence of the work. I have also incorporated variations in chromatic tonality. Early on, I made one such work at Zheng Shengtian's request, but this time I have done it

in Chaos Script. I am very happy that I have preserved the nuances and rhythms of the brush.

Y: The works on canvas exceed the borders and appear cropped. Why is that?

W: In traditional calligraphy, one is supposed to leave some empty spaces on all four sides and not to cross columns of text. Chaos Script breaks these rules, creating great spatial tension. The "bleeding" beyond the borders further adds to this tension.

Y: When you write in Chaos Script, you sometimes press the loaded brush against a folded piece of paper to drain some of the ink, so that the brush leaves faint and dry traces. How do you maintain a sense of substantiality in calligraphy?

W: Chaos Script is inspired by nature, particularly the decayed lotuses of West Lake, which I have been photographing for over a decade. Although the lotuses are decayed, they still possess power and beauty. Last year, a viewer who saw my *Thousand Character Essay* said it looked like a landscape, and another viewer said it looked like the wilted lotuses of West Lake. As for lightness and heaviness, dryness and wetness—all this emerges naturally. Many of the strokes are executed with a slanted tip and very similar to the texture strokes in landscape painting. They are more expressive.

Y: What other images have inspired you?

W: Throughout these many years, I have been copying model books, studying calligraphy, and enjoying nature. I have also made calligraphy on photographs of human bodies. Whether calligraphy or another art form, art always embodies a person's inner spirit, emotions, and will. It is original, unencumbered expression. Chaos Script resonates with the untamed and exploratory aspects of my nature.

Y: What are the differences between making work in your studio and in public spaces?

W: I can lock myself up in my studio, “not seeing and not hearing.” In this way I can be more tranquil and more focused. It is true that over these past years I have created calligraphy around the world, almost always surrounded by large crowds in public venues. This goes back to my being unafraid to write in public even in my youth. The public performances motivate and energize my creativity. My energy joins the energy of the enthusiastic audience, creating an even greater energy. But actually, when I pick up the brush, I immediately block out the outside world. Occasionally some sounds, like applause, enter my consciousness, but I quickly return to myself.

Y: How do form and content relate in Chaos Script?

W: In larger works, I always choose canonical texts with profound cultural resonances and tensions. In smaller works, I typically write lyric poetry of the Song dynasty and the Tang-dynasty Huajian School, poetry by Li Bai, and so on. These texts are more emotionally expressive and romantic, and I am also personally fond of them. I feel different when I write them.

Y: What are your feelings towards the *Heart Sutra*? Does the concept of non-duality in “form is emptiness, emptiness form” resonate with the liminal nature of Chaos Script?

W: One may say so. When a person’s art reaches a certain level, it is not about pandering to trends or audiences, but rather about attempting breakthroughs solemnly and courageously. The *Heart Sutra* is a Buddhist scripture, but it has universal significance. Even if you are not Buddhist, it can still touch you. First and foremost is “form is emptiness, and emptiness is form.” Second is “the unencumbered heart.” When I made my first piece of “body calligraphy,” on a photograph by Edward Weston, I realized that everyone has his or her own masterwork, his or her own “heart sutra.”



《體書：韋斯頓的心經 A》，2012 年

Corporeal Calligraphy: Edward Weston's Heart Sutra A, 2012

Y: Chaos Script is radical and subversive. What do you think about the radicals in calligraphy history, such as Xu Wei, Wang Duo, and Fu Shan? How are their innovations different than yours?

W: In calligraphy history, the most pointedly subversive figure was Xu Wei. He wanted to transcend the “column breath” (*hangqi*) of mainstream calligraphy. Dong Qichang, for example, kept his characters widely spaced, so that they would maintain an elegance and dignity. This was what Xu Wei wanted to transcend, but even his characters did not intrude into each other.

I am very fortunate to have lived during a crucial transition in the history of Chinese calligraphy. Traditional calligraphy ended with 20th-century masters like Lin Sanzhi, Sha Menghai, and Qigong. These individuals wrote with a Chinese brush throughout their entire lives and had a classical education. Because of warfare and other reasons, the generations after them were far less learned. Furthermore, the pen replaced the Chinese brush after the 1950's. Aside from those few calligraphy enthusiasts, the whole society has been writing with pens.

At the turn of the 21st century, as China underwent economic reforms, we finally realized that the artistic traditions of the world should engage in dialogue and debate. Should calligraphy remain in its own place? Or should we bring the best part of Chinese art and culture to a broader world? Western classical, jazz, and pop music is popular in China, and Chinese philosophy, martial arts, and cuisines are likewise beloved in the West. I think calligraphy should be like this, too.

Y: One of your teachers was Lin Sanzhi, and his teacher was Huang Binhong. How does your innovation in Chaos Script relate to them?

W: My calligraphy teachers were Lin Sanzhi, Lu Weizhao, and Sha Menghai. Among them, Lin Sanzhi was had the most profound influence on me. I have always been fond of cursive script, which is a special script and one that requires sensitivity and feeling. In this respect I was very much inspired by Master Lin. His teacher, Huang Binhong, was both a monumental figure in Chinese landscape painting and a

profoundly learned calligrapher. I believe he was one of the ten greatest calligraphers of the 20th century. Huang Binhong had a very sophisticated understanding of brushwork and inkwork. His facility in his late years with such techniques as dry ink, dark ink, and accumulated ink was completely unencumbered by rules and conventions, soaring to a state of supreme naturalness and freedom. As students of Lin Sanzhi, we must have a thorough understand of tradition, but we must also have the courage to forego certain parts of it and return to the fundamentals. We must grasp the salience of Chinese ink art to express its spirituality and to express contemporary aesthetic sensibilities and experiences.

(Chinese transcription by Ted Chen; English translation by Alan Yeung)



王冬齡（左）與沙孟海（右下），1980年代
Wang Dongling (left) and Sha Menghai (lower right), 1980's

亂花漸欲迷人眼：王冬齡訪談

王冬齡、楊浚承

2016年8月

楊：請問您如何理解「亂書」之「亂」？

王：我關於書法的學習，已經有60年了。從楷書開始，真、草、隸、篆都學習了，當然其中最喜歡的是草書。很重要的是，我一方面從傳統的角度去學習，另一方面又在進行書法實驗的探索。我希望這種中國傳統的藝術形式能在今天和當代藝術對話。

亂書是在一個長期的實踐中慢慢產生的。亂書就是把草書中的筆劃進行疊加。從表面看它是一種不可識讀的抽象形態。而在實際書寫過程其實還是按照傳統的書寫法則來進行的。亂書絕不是亂畫一氣，它看起來亂，實際上是不亂的。之所以取名亂書我是經過斟酌的。「亂」容易讓人聯想到亂七八糟，但是「亂」也有「治」的意思，亂而後治。或者用文學的說法是「亂花漸欲迷人眼」，亂有一種自然的感覺。

楊：是回歸到一種更自然的狀態嗎？這對您的書法創作而言是向前走還是向後走？

王：應該是向前走。我在南京上學的時候，老師告訴我字的左右兩邊是不能交叉在一起的。而現在我的創作，不僅左右碰撞，甚至字和字之間都相互碰撞。這就突破了傳統書法中結字結構的底綫，越出雷池不止半步了。這步走出去之後，就好比為書法打開了一扇門，打通了古典和當代，打通了中國和西方。很多西方人不理解書法，其中一大障礙就是不認漢字。其實即使我們中國人，在事先不知道文本的情況下，也無法辨識文本內容。亂書既像書法又像繪畫，它是抽象的東西，但其中又有傳統書法的底子。它讓綫條的感覺、讓結構顯得更加純粹。所以我覺得這真的是一個突破。

楊：您很早就開始同時從事草書和抽象藝術的創作。亂書可否看作兩者的結合？為何到2014年才產生？

王：這個你講得很對。書法文字的交叉，我在20年前就嘗試過，我記得那是四尺對開的作品，參加一個現代書法的展覽。後來偶爾也有這樣的作品。不過那時

還不成為一種藝術理念的認識。比如寫老子《道德經》「道」字最後一筆倒勾上去形成交叉，還有深圳展覽中《將進酒》的草稿也有亂書的成分，但當時還沒有獨立意識。直到幾年之前，我寫了幾張兩米見方的作品，突然覺得這種形式特別有震撼力，更能體現狂草精神和作品的原創性。同時，也為書法的表現提供了更自由、更浪漫的形式。

從去美國之後的近三十年，我一直在用書法的感覺做抽象畫。近幾年，我覺得這樣做有幾個很特別的地方。首先，書法是一門錘煉綫條的藝術，藝術家的綫條經過幾十年會發生變化。其次，書法和西方繪畫都有一種形的暗示蘊藏其中，書法從碑刻中來，而西方繪畫則從石膏像、從人體開始。再次，書法帶有時間性和空間的生發性，前一筆帶動後一筆，都是自然而然的。所以說書法家來做抽象畫會很有優勢，而且很獨特。亂書為我的帶有書法感覺的簡潔的抽象畫找到了一個驗證。

楊：對傳統書法，觀者可能會想跟隨綫條去重新體驗這件作品，但亂書似乎很難讓觀眾這樣跟隨。

王：你講得很對。對傳統草書、連綿草，你可以跟着它的綫條遊走，它有音符的感覺。但是亂書就好比路上的路標不同，很容易讓人走岔路。但亂、交叉之後，它就形成了一種整體感，有時很含糊，有時很對峙，增加了空間變化的豐富性和神秘感。

楊：您往往用筆桿細長的筆來書寫亂書，人和字之間距離較遠。這會帶來什麼特別的感覺？

王：蘇東坡說：「執筆無定法」。誠然，初學書法要特別注意執筆的姿勢，但經過幾十年的書法訓練，怎麼執筆都可以。我之所以用長管筆，一方面是自己功力允許。第二點是一種宏觀把握，如果用短筆桿蹲下去寫，文字間整體的呼應會受影響，人也比較累。

楊：您對在畫布和水彩紙上書寫作品有什麼特別想法？

王：用生宣來表現傳統書法固然非常奇妙。不過書法既然是用軟筆書寫的，就可以嘗試不同的紙張材料。這次我用了粗面的、西方人畫水彩或印版畫的紙張。這種紙和毛筆的感覺有一種抗拒性，增加了作品的張力，綫條的軌迹和提按的變化就更清晰了。傳統油畫給人的感覺是一塊塊很厚的油彩堆積在油畫布上。用畫布

來做書法，在觀賞感、觀念、保存時間等方面來說都是很有挑戰性、很有意義的。我把顏色的濃淡變化融於其中。很早，鄭盛天老師讓我做過一次這樣的作品，不過這次是作為亂書作品做的。毛筆的細膩變化和韻律感依然能夠充分發揮出來，我覺得很好。

楊：您的畫布作品沒有留白邊，有沒有什麼特別考慮？

王：中規中矩的傳統書法四邊空着，行和行分開。亂書打破了這些之後，空間的張力非常大。不留邊、「出血」實際上是增加了它的張力感。

楊：您寫亂書時偶爾會將筆放在紙上吸取水份，以致筆觸較枯。那您是如何來表現書法中的份量感呢？

王：亂書也是從大自然中獲得的啟迪，比較直接的對象就是西湖殘荷。我拍殘荷有十幾年的時間了。殘荷雖然枯敗了，但它依然有力量 and 美感。上次有兩個觀眾在我的展覽上看到亂書《千字文》作品，一個說像山水，另一個說就像西湖的殘荷。關於用筆的濃淡枯濕，這完全是自然而然的，許多筆劃完全用側鋒，和山水畫中的皴法很類似，增強了表現性。

楊：有什麼其它形象給您啟發？

王：這麼多年我一直在臨帖、研究書法、欣賞大自然。我還用人體攝影做了一些體書的創作。書法也好，其它藝術形式也好，都是表現一個人內在的精神力量，以及情感和意志。這就要求一種更原始更本真的流露。亂書和我骨子裏敢於探索、狂放不羈的特點有相契合的地方。

楊：在自己工作室創作和在公共場所的創作有什麼區別？

王：我可以一個人關着門在工作室創作，所謂收視反聽，這樣能更加寧靜和集中。當然這幾年我走過了很多地方，「大字寫世界」，那都是在有很多人圍觀的公共空間完成的，這和我在很年輕的時候就可以當眾寫字而不怯場有關。在人多的或者重要的場合做作品，反而會增加我創作的慾望和熱度。我有一個氣場，而熱情的觀眾也有一個氣場，當這兩個氣場交匯在一起，會產生一個更大的氣場。其實在公共場所寫的時候，我一拿起毛筆就把周圍觀眾的影響都屏蔽掉了。偶爾也會



2015年11月王冬齡在布魯克林博物館現場書寫亂書《心經》
Wang Dongling writing the *Heart Sutra* in Chaos Script,
Brooklyn Museum, November 2015

飄進一點聲音、響起一點掌聲，不過很快就能回到自己。

楊：文本內容和亂書形式之間會有什麼聯繫？

王：如果比較大的作品，一定要寫那種比較有文化深度和張力的經典。如果作品比較小，我一般會寫宋詞、花間詞、李白的詩等等，這些文字比較抒情浪漫，我也比較喜歡。自己有感覺寫起來會不一樣。

楊：您對《心經》有什麼感想？「色即是空，空即是色」這種「即是……又是……」的概念是不是恰好契合了亂書的某種特點？

王：可以這樣說。藝術、人到達某種境界之後，絕不是投機、譁眾取寵，而是一種嚴肅而大膽的突破。《心經》雖然是佛教經典，但它有普適性，即使你不是佛教徒，它也能對你產生影響。首先是「色即是空，空即是色」，第二個是「心無掛礙」。我第一次做韋斯頓（Edward Weston）女人體作品的時候，就覺得每個人都有他自己的代表作，其實就是他自己的「心經」。

楊：亂書有一種顛覆性，想問問您對書法史上那些同樣具有顛覆力的書家，如徐渭、王鐸、傅山怎麼看？他們對傳統的顛覆和您有什麼不同？

王：中國書法史上比較明顯有顛覆性的是徐渭。他的書法想打破前人的「行氣」。比如董其昌的字都分得很開，保持着一種清貴、端莊的感覺。徐渭所打破的就是這點，但是他的作品還沒出現字字間的交叉。

我是一個很幸運的人，因為我處在中國書法關鍵的轉型點上。中國傳統書法到二十世紀的林散之、沙孟海、啓功就完結了。他們這一輩人是從小拿毛筆寫到老的，從小就接受了經史子集的國學教育。之後的幾輩人因為抗戰等原因已經遠不如他們了。加之 50 年代後硬筆取代了毛筆的地位，除了零星等書法愛好者外，整個社會都在用硬筆書寫。

20 世紀末 21 世紀初，改革開放之後，我們才知道世界各國藝術應該相互交流，相互碰撞，相互打通。書法的發展應該固守原來的觀點，繼續自娛自樂呢？還是應該把這種中國最好的藝術文化讓更多的人來理解和欣賞呢？西方的音樂，無論是古典、爵士、流行等等在中國都有很多人喜歡，而中國的哲學、功夫、美食也受到西方人的喜愛。我覺得書法也應該要這樣。

楊：您的老師是林散之，林散之的老師是黃賓虹，請問您的變法和他們有什麼樣的關係？

王：我的書法老師有林散之、陸維釗、沙孟海。其中，林散之對我的影響最深刻。我喜歡草書，草書是一種特殊的書體，它需要一種感悟力和情懷，在這個方面，我得到了林老的啓迪更多。林老的老師黃賓虹，是中國山水畫上一個里程碑式的人物，同時，他的書法造詣也非常高，我認為他是二十世紀十個最偉大的書法家之一。黃賓虹對筆法、墨法有很深的研究，他晚年對枯筆、濃墨、積墨的運用，不再有條條框框的束縛，都歸於自然，達到天馬行空的自由之境。作為林散之的學生，我們既要把傳統的東西吃透，又要敢於拋棄一些東西，回到本真，抓住那種中國筆墨最精髓的東西，表現精神性，表現現代人的審美情懷、現代人的藝術眼光。

（文字整理：陳思淵）



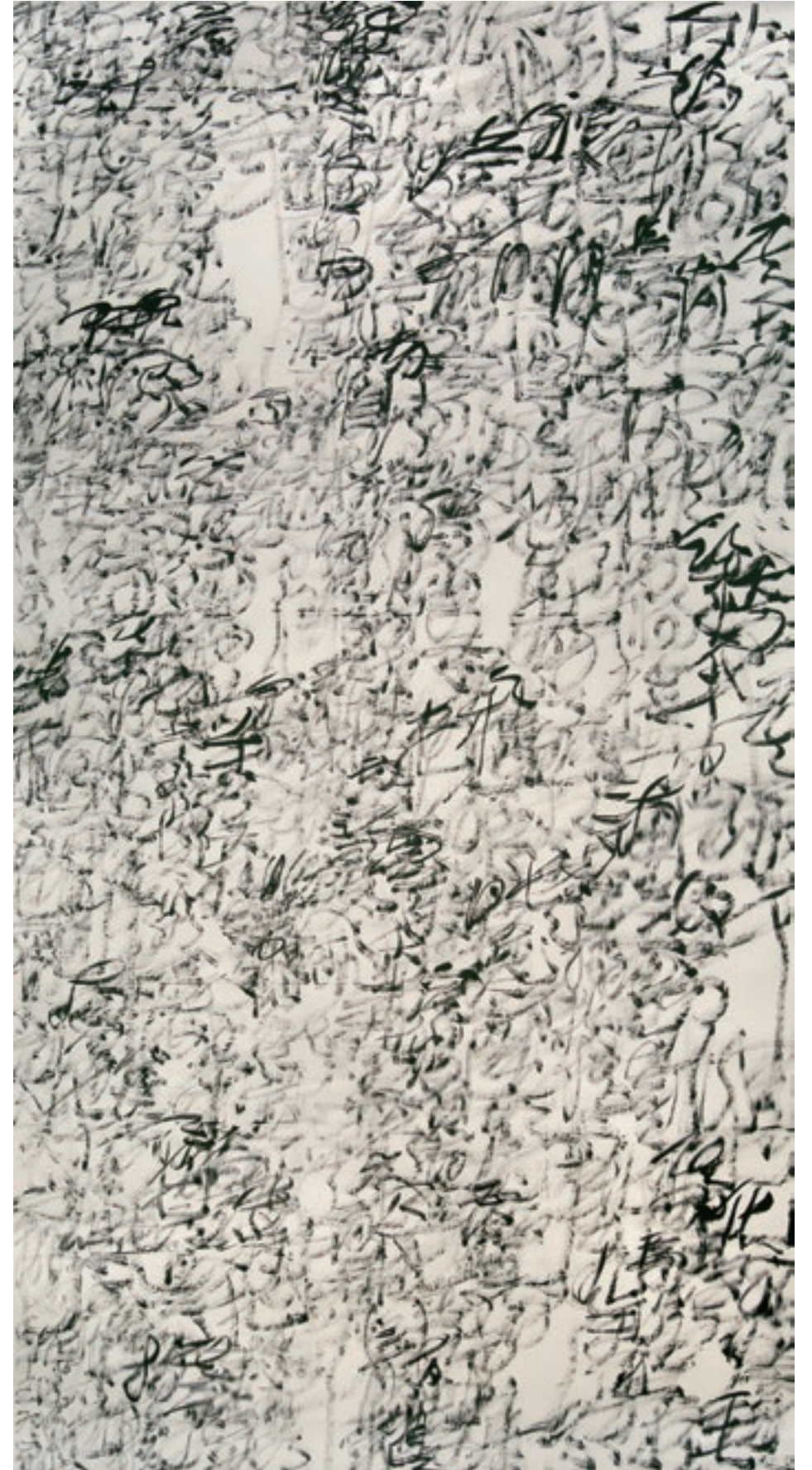
王冬齡與林散之，於 70 年代末
Wang Dongling and Lin Sanzhi, late 70's

01

"Wandering Beyond"

逍遥遊

2016 | Ink on xuan paper 宣紙 水墨 | 565 x 300cm [WDL_o61]



北冥有魚，其名曰鯤。鯤之大，不知其幾千里也。化而為鳥，其名曰鵬。鵬之背，不知其幾千里也；怒而飛，其翼若垂天之雲。是鳥也，海運則將徙於南冥。南冥者，天池也。

「齊諧」者，誌怪者也。「諧」之言曰：「鵬之徙於南冥也，水擊三千里，搏扶搖而上者九萬里，去以六月息者也。」野馬也，塵埃也，生物之以息相吹也。天之蒼蒼，其正色邪？其遠而無所至極邪？其視下也，亦若是則已矣。

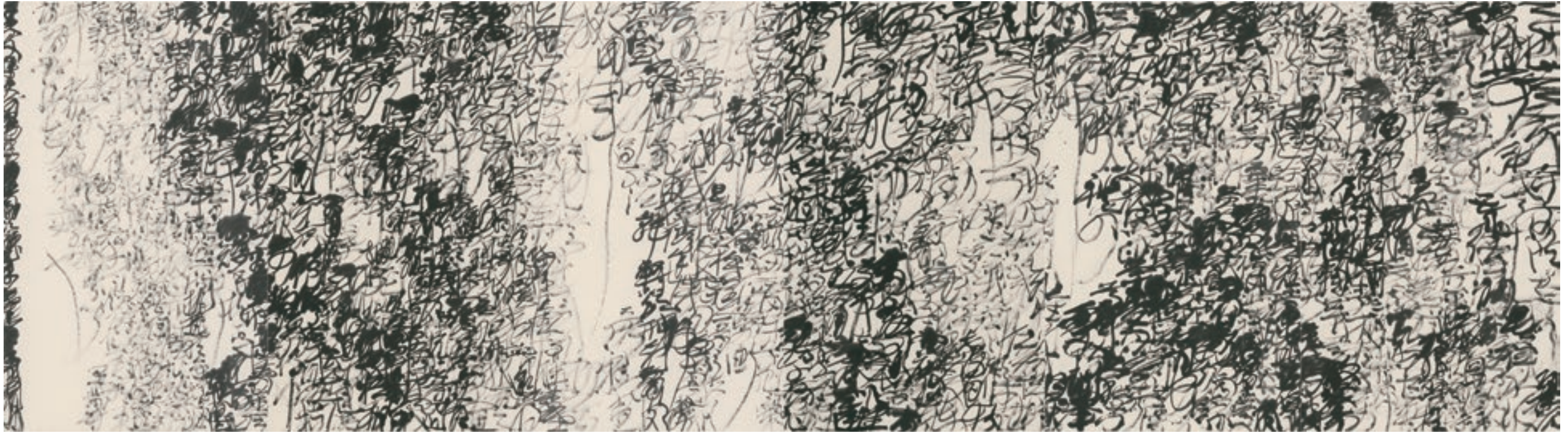
且夫水之積也不厚，則其負大舟也無力。覆杯水於坳堂之上，則芥為之舟；置杯焉則膠，水淺而舟大也。風之積也不厚，則其負大翼也無力。故九萬里，則風斯在下矣，而後乃今培風；背負青天而莫之夭闕者，而後乃今將圖南。

雕與鸞鳩笑之曰：「我決起而飛，搶榆枋而止，時則不至而控於地而已矣，奚以之九萬里而南為？」適莽蒼者，三餐而反，腹猶果然；適百里者，宿春糧；適千里者，三月聚糧。之二蟲又何知！

小知不及大知，小年不及大年。奚以知其然也？朝菌不知晦朔，蟪蛄不知春秋，此小年也。楚之南有冥靈者，以五百歲為春，五百歲為秋；上古有大椿者，以八千歲為春，八千歲為秋，此大年也。而彭祖乃今以久特聞，衆人匹之，不亦悲乎！

湯之問棘也是已。湯之問棘曰：「上下四方有極乎？」棘曰：「無極之外，復無極也。窮發之北有冥海者，天池也。有魚焉，其廣數千里，未有知其修者，其名為鯤。有鳥焉，其名為鵬，背若太山，翼若垂天之雲，搏扶搖羊角而上者九萬里，絕雲氣，負青天，然後圖南，且適南冥也。斥鴳笑之曰：『彼且奚適也？我騰躍而上，不過數仞而下，翱翔蓬蒿之間，此亦飛之至也，而彼且奚適也？』」此小大之辯也。

丙申，王冬齡。



02

The Thousand Character Classic

千字文

2016 | Ink on xuan paper 宣紙 水墨 | 286 x 170cm x6 [WDL_059]

02

The Thousand Character Classic

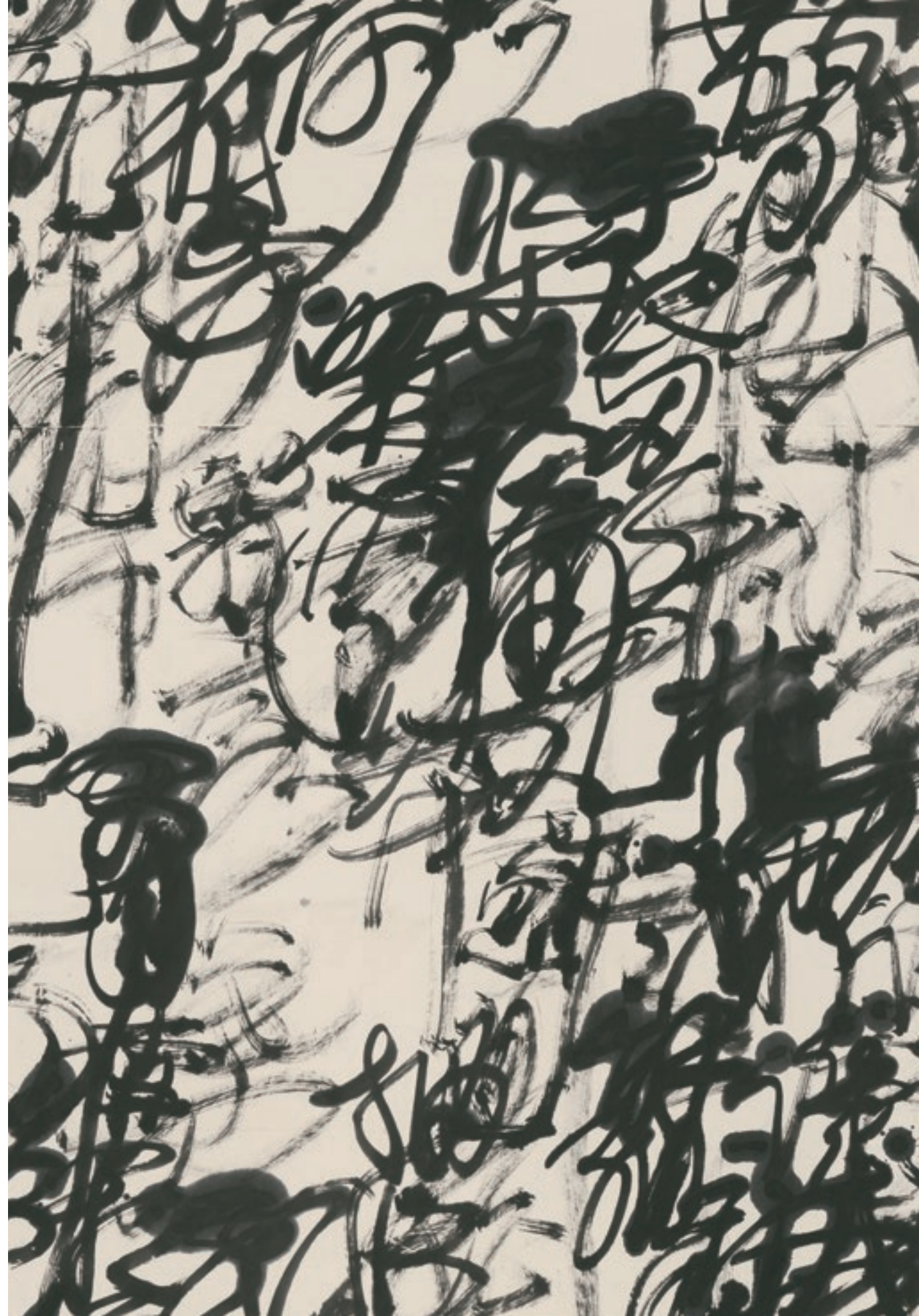
Detail

2016 | Ink on xuan paper 宣紙 水墨 | 286 x 170cm x6 [WDL_059]

According to legend, Emperor Wu of the Liang Dynasty (r. 502-549 CE), wanting to educate various princes in calligraphy, decreed that a thousand different characters be extracted from Wang Xizhi's (303-361) calligraphic works, and ordered Zhou Xingsi (470-521) to arrange them into the *Thousand Character Essay*.

The essay consists of 250 four-character lines arranged into four-line rhyming stanzas to aid memorization and recitation. It begins by narrating the origins of the cosmos and proceeds to cover an encyclopedic range of topics, from astronomy and geography to nature, society, and history. Consequently it became a widespread primer for literacy across East Asia. Due to its association with Wang Xizhi, the Sage of Calligraphy, and to the challenge of writing a thousand distinct characters, the essay was also frequently tackled by historical calligraphers. Renditions of the *Thousand Character Essay* attributed to some of the most famous masters are still extant, including Zhiyong (6th century), Huaisu (725-785), Emperor Huizong of the Song Dynasty (1082-1135), Zhao Mengfu (1254-1322), and Wen Zhengming (1470-1559).

In his version, Wang Dongling creates an integral web of interlocking characters. The waxing and waning in tonality interacts symphonically with the rigid structure and meter of the text. The borderline legibility of the calligraphy resonates with the essay's themes of the origins of the universe and culture.



02 千字文

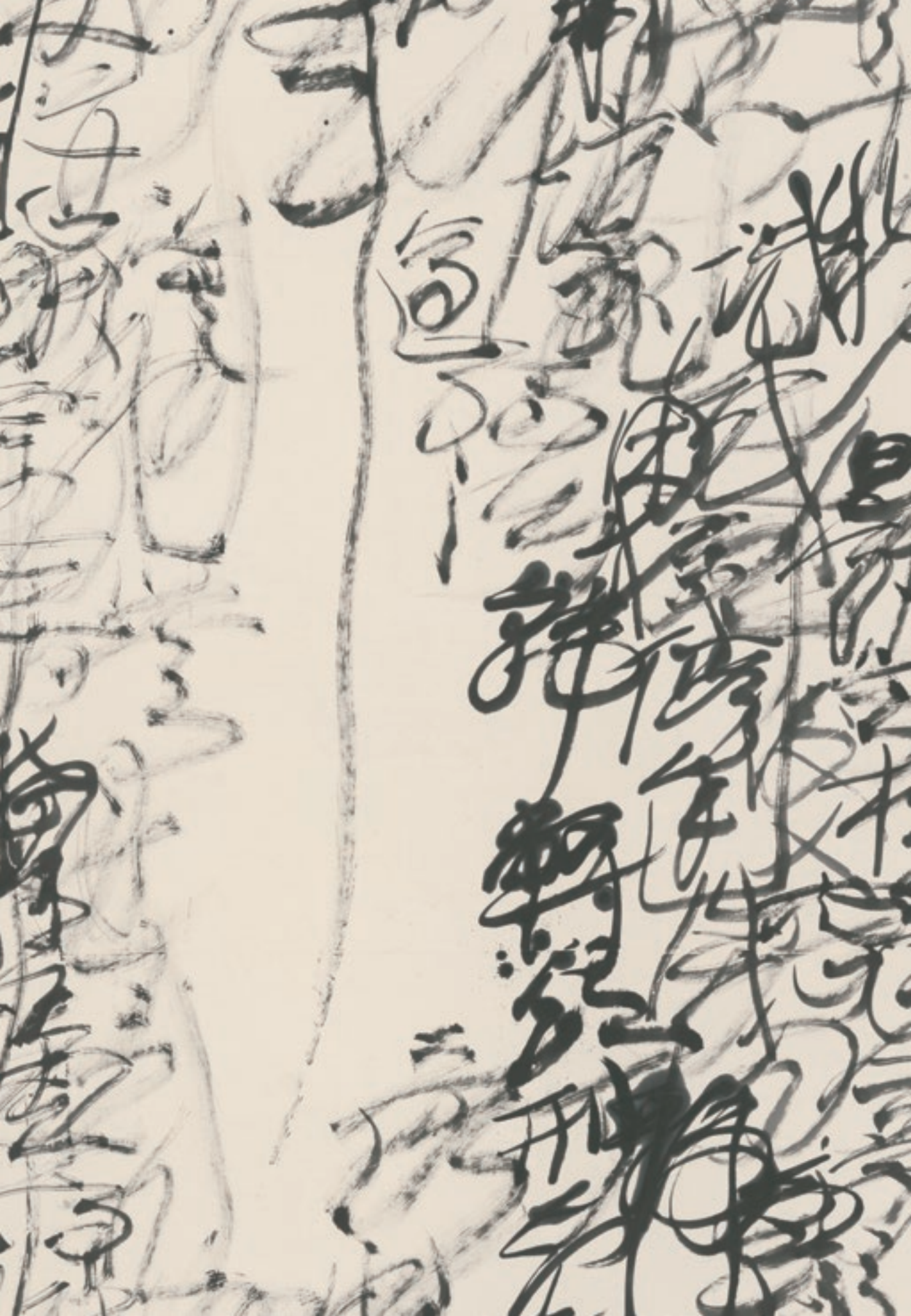
局部

2016 | Ink on xuan paper 宣紙 水墨 | 286 x 170cm x6 [WDL_059]

相傳南朝時期，梁武帝（公元五零二至五四九年在位）為了教諸王書法，命人從王羲之（三零三至三六一年）的作品中選出一千個不同的字，並讓侍郎周興嗣（四七零至五二一年）編纂成文，這就成了流傳一千四百多年的《千字文》。

《千字文》為四字一句的韻文，對仗工整，條理清晰，易於誦記，全文從開天辟地講起，涵蓋了天文、地理、自然、社會、歷史等多方面的知識，它是一篇百科全書式的文章，也是一篇歷代漢字文化圈兒童啟蒙的優秀範本。《千字文》文章不長，却包含了一千個不同的漢字，所以它歷來都是書法家訓練自己書法能力的熱門題材，許多著名書家的《千字文》作品流傳至今，其中包括智永（六世紀）、懷素（七二五至七八五年）、宋徽宗（一零八二至一一三五年）、趙孟頫（一二五四至一三二二年）、文徵明（一四七零至一五五九年）等。

王冬齡書寫《千字文》時將環環相扣字字相連的亂書看作一個有消長開合的整體，亂書中墨色與氣息的消長、盈缺與規整的《千字文》形成交響樂般的微妙互動。而文字本身似是而非的模糊感亦與文中所論及的宇宙與文化初建之時的渾沌狀態產生某種共鳴。



03

The Heart Sutra

心經

2016 | Ink on xuan paper 宣紙 水墨 | 365 x 144cm x 3 [WDL_o60]



03

The Heart Sutra

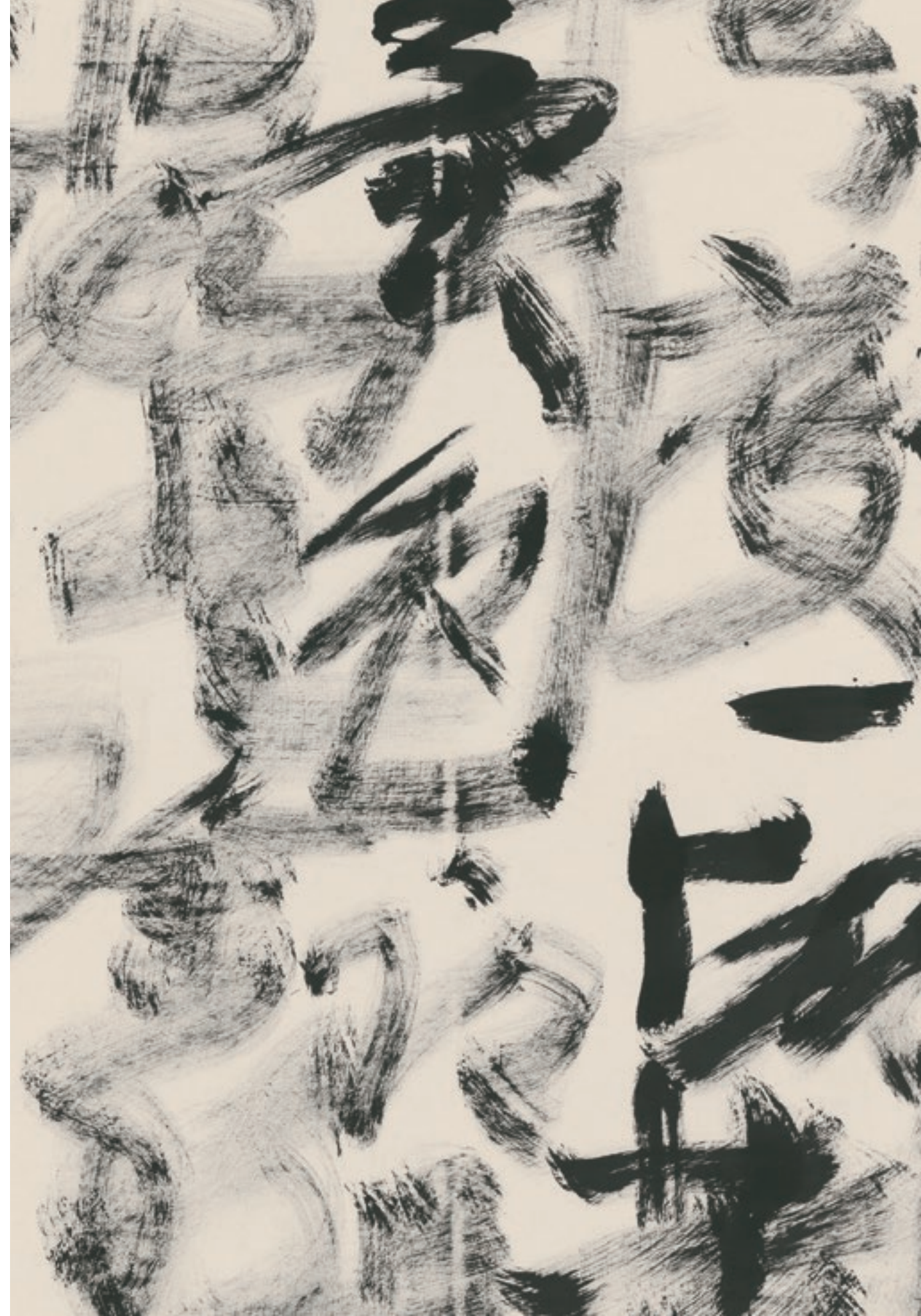
Detail

2016 | Ink on xuan paper 宣紙 水墨 | 365 x 144cm x 3 [WDL_o60]

The *Heart Sutra* (Sanskrit: *Prajnaparamita Hridaya Sutra*, “Heart of the Perfection of Wisdom Sutra”) is one of the most important Mahayana Buddhist scriptures. It is a concise articulation of the core tenet of Mahayana Buddhism: that all mental and physical phenomena, including the intellection prompted by the sutra itself, are ultimately empty. This is encapsulated in “form is emptiness, emptiness is form,” among the most frequently recited phrases in Mahayana traditions.

Historically, there were several Chinese translations of the *Heart Sutra*. The most famous were by Kumarajiva (344-413 CE), a scholar and translator from Kucha who served the Later Qin Dynasty, and by Xuanzang (602-664 CE), the famous Tang-dynasty monk and pilgrim. The latter’s 260-character translation is particularly celebrated for its literary beauty.

As one of the shortest Buddhist scriptures, the *Heart Sutra* lends itself to various forms of recitation and copying. Calligraphers throughout history wrote it as a form of artistic and spiritual cultivation. Wang Dongling himself has rendered the sutra in different scripts and at various venues. He created this monumental rendition of the *Heart Sutra* in a live performance at the Brooklyn Museum in November 2015. Using a dry and slanted brush tip in a manner that recalls the texture strokes of Chinese landscape painting, he left almost vanishingly faint traces on the paper. The text seems to recede behind an atmospheric vision, perhaps evocative of the notion of nonduality espoused in the sutra.



心經

局部

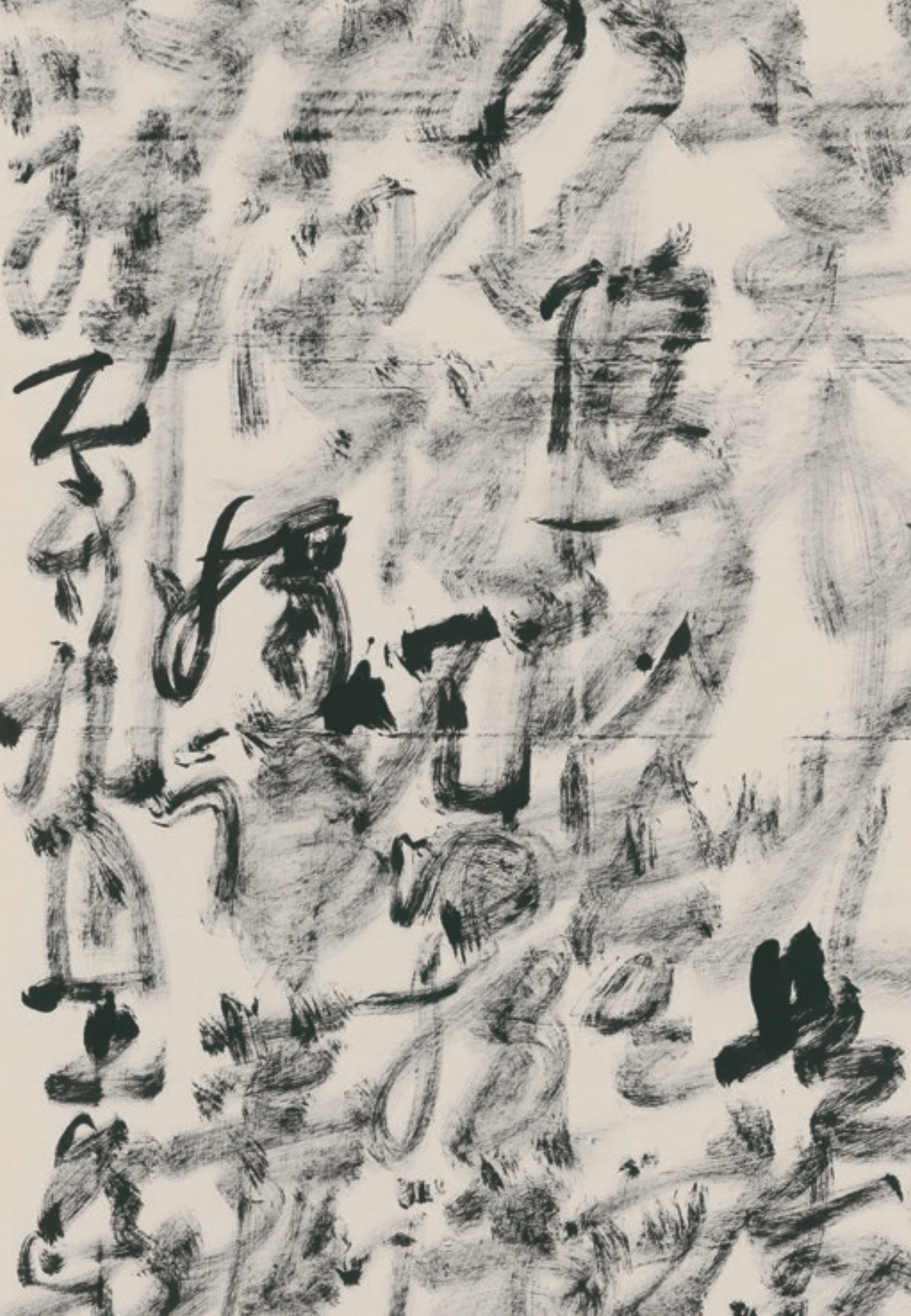
2016 | Ink on xuan paper 宣紙 水墨 | 365 x 144cm x 3 [WDL_o6o]

03

《心經》是《般若波羅蜜多心經》的略稱，乃大乘佛教中最重要的經文之一，亦是自古至今書法家極愛書寫之內容，精煉的語言闡釋了大乘佛教的核心理念：萬物皆空。

《心經》曾有多個漢譯本，其中以出生於龜茲國的後秦法師鳩摩羅什（公元三四四至四一三年）和唐代玄奘法師（六零二至六四四年）翻譯的最為有名，而二百六十字玄奘譯本又因其文辭優美、瑯琊上口，流傳最廣。

《心經》是佛經中字數最少的一部，特別適合各種形式的念誦和抄寫。歷代書家都將抄寫《心經》作為習字和修心的手段。王冬齡曾在各個場合以不同的書體多次寫過《心經》。其中巨幅亂書《心經》是他二零一五年十一月在紐約布魯克林美術館現場寫就的。乾筆側鋒的運用如同山水畫中的皴法一般，體現出蒼茫而朦朧的詩意，恰如《心經》中的色空不二。

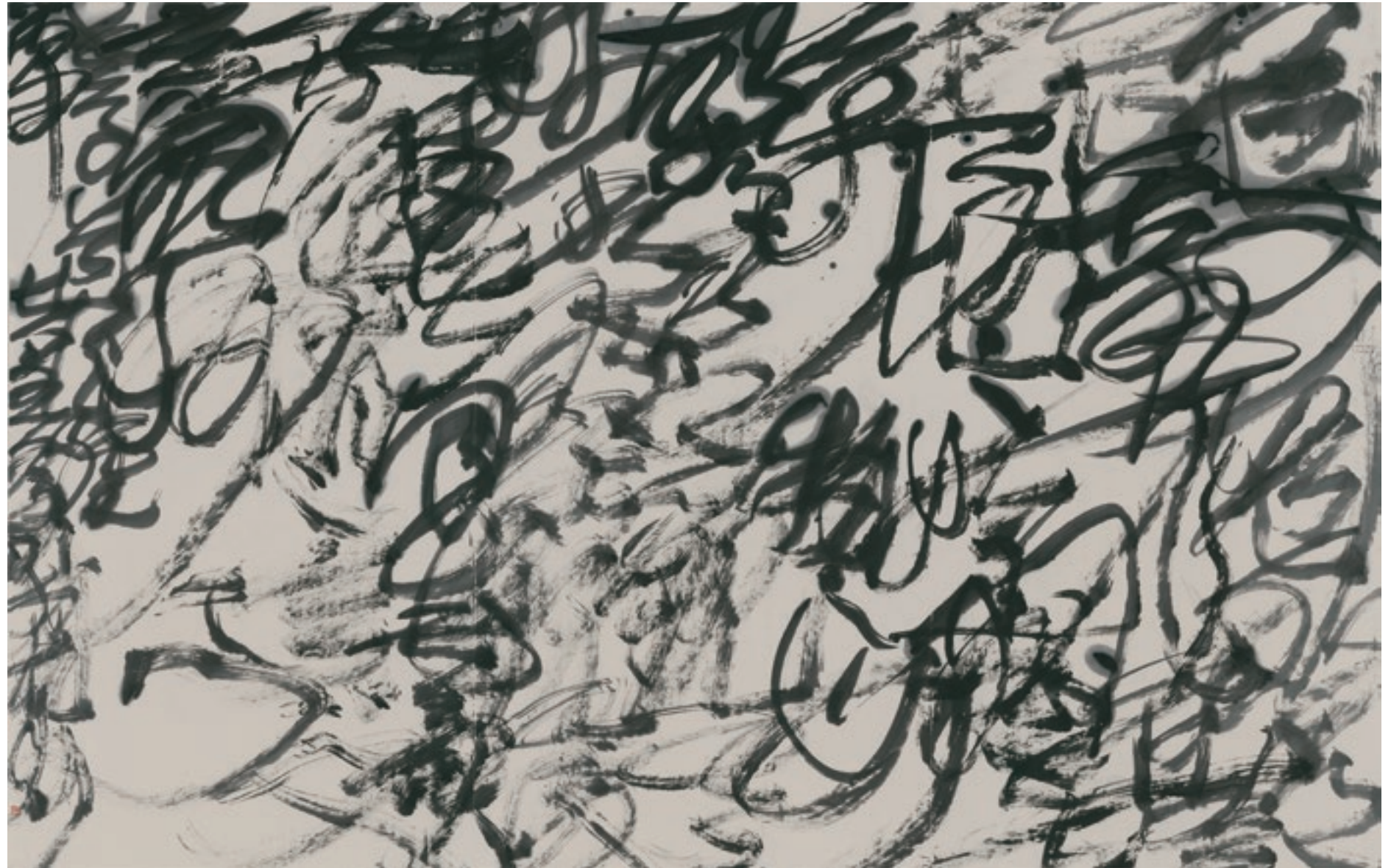


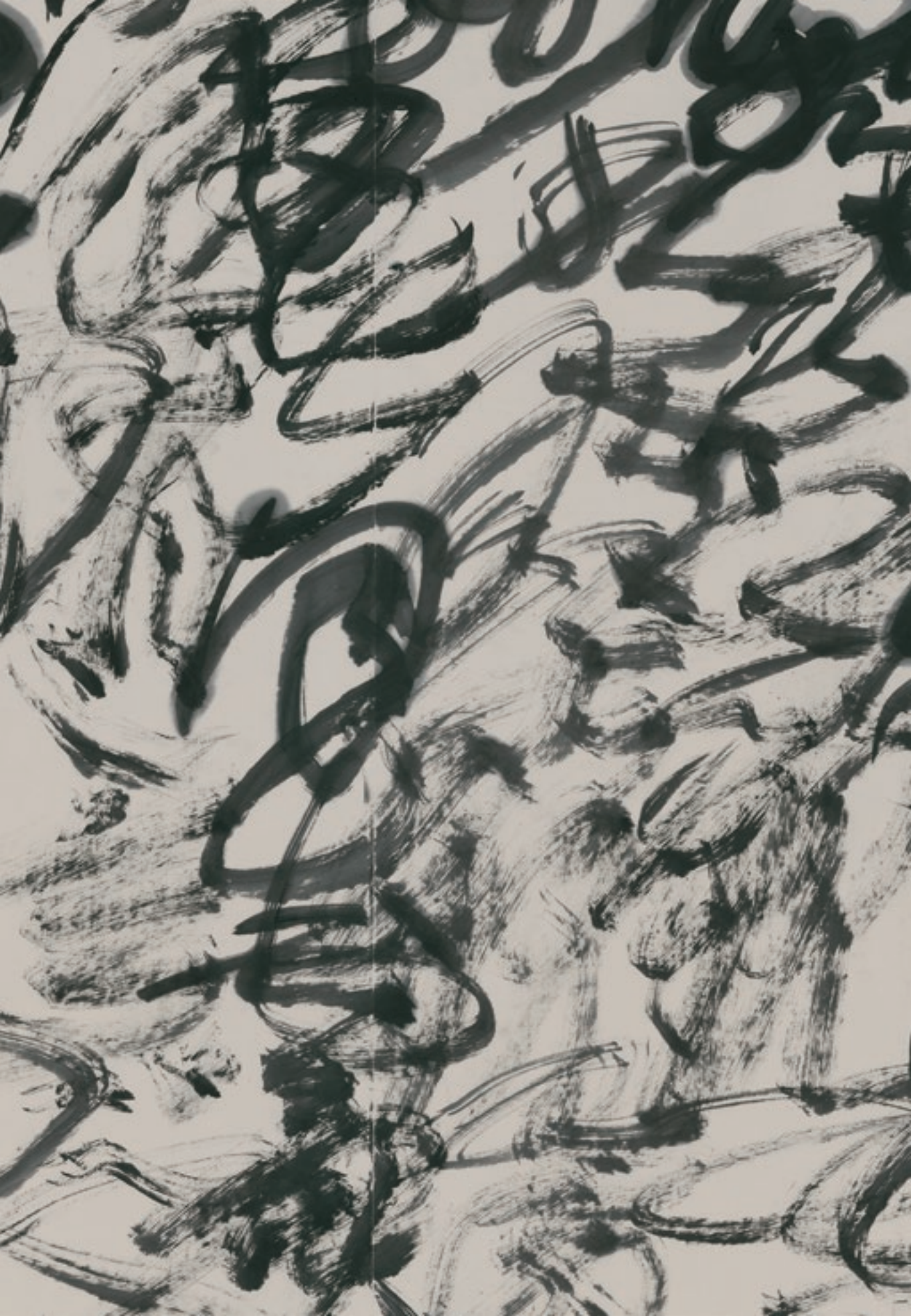
04

The Daodejing

《道德經》

2016 | Ink on xuan paper 宣紙 水墨 | 176 x 282cm [WDL_093]





04 《道德經》

局部

2016 | Ink on xuan paper 宣紙 水墨 | 176 x 282cm [WDL_093]

道可道，非常道。名可名，非常名。無名天地之始，有名萬物之母。故常無，欲以觀其妙。常有，欲以觀其儔。此兩者，同出而異名，同謂之玄。玄之又玄，衆妙之門。

老子《道德經》，丙申七夕，王冬齡於杭州。

05

Qin Guan, "The Sky Azure Like Water, the Moon like an Eyebrow"
to the Tune of Zuitaoyuan

秦觀 醉桃源·碧天如水月如眉

2016 | Ink on xuan paper 宣紙 水墨 | 38 x 38cm [WDL_o65]



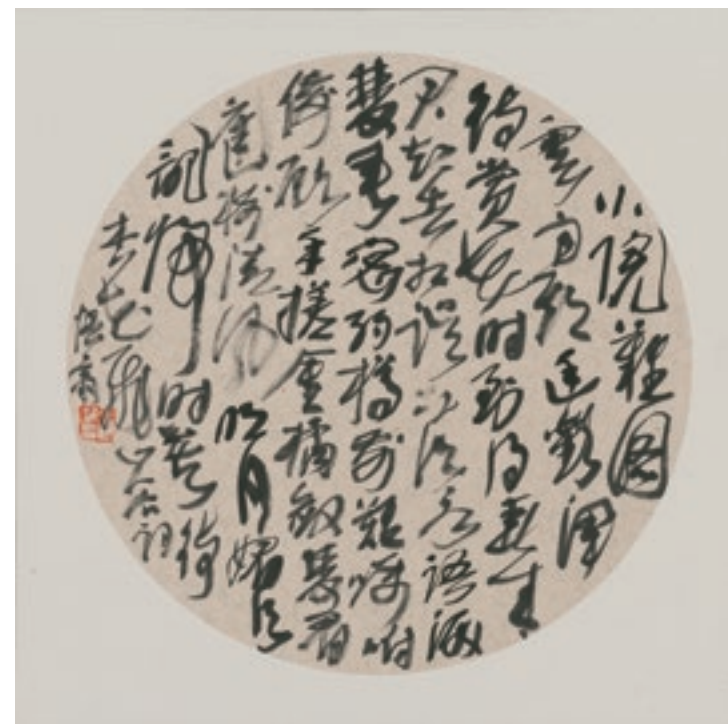
碧天如水月如眉，
城頭銀漏遲。
綠波風動畫船移，
嬌羞初見時。
銀燭暗，翠簾垂，
芳心兩自知。
楚台魂斷曉雲飛，
幽歡難再期。
秦觀《憶仙姿》，
悟齋書。

06

Huang Tingjian, "The Modest Garden
Cannot Expect Clouds and Rain"
to the Tune of Dingfengbo

黃庭堅 定風波·小院難圖雲雨期

2016 | Ink on xuan paper 宣紙 水墨 | 38 x 38cm [WDL_o66]



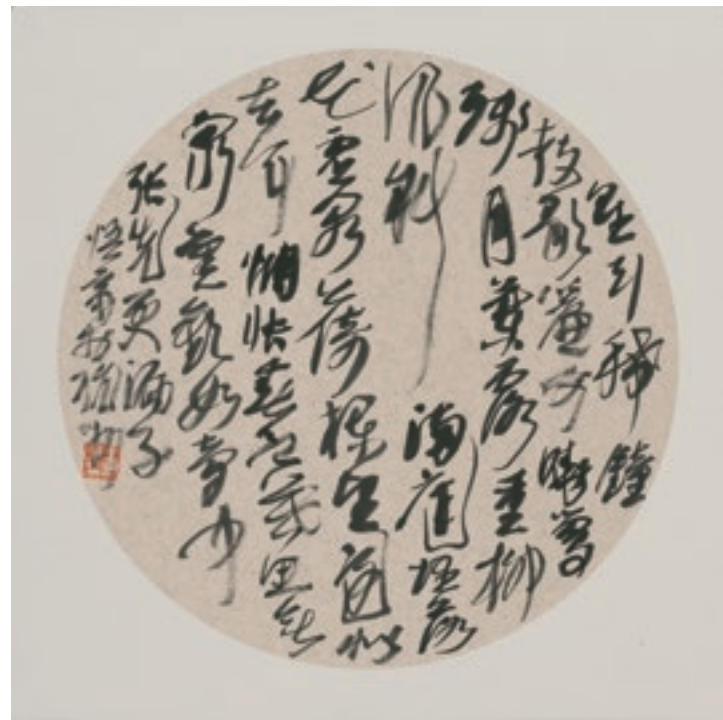
小院難圖雲雨期，
幽歡渾待賞花時。
到得春來君却去，
相誤，
不須言語淚雙垂。
密約尊前難囑付，
偷顧，
手搓金橘斂雙眉。
庭樹清風明月媚，
須記，
歸時莫待杏花飛。
山谷詞，悟齋。

07

Wen Tingjun, "Vanishing Stars"
to the Tune of Genglouzi

温庭筠 更漏子·星斗稀

2016 | Ink on xuan paper 宣紙 水墨 | 38 x 38cm [WDL_o67]



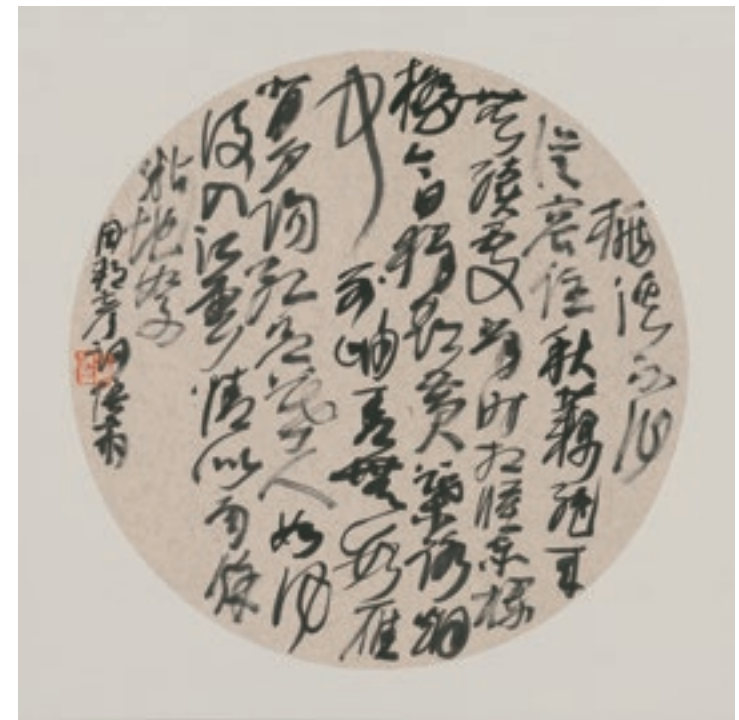
星斗稀，鐘鼓歇，
簾外曉鶯殘月。
蘭露重，柳風斜，
滿庭堆落花。
虛閣上，倚闌望，
還似去年惆悵。
春欲暮，思無窮，
舊歡如夢中。
張先《更漏子》
，
悟齋於杭州。

08

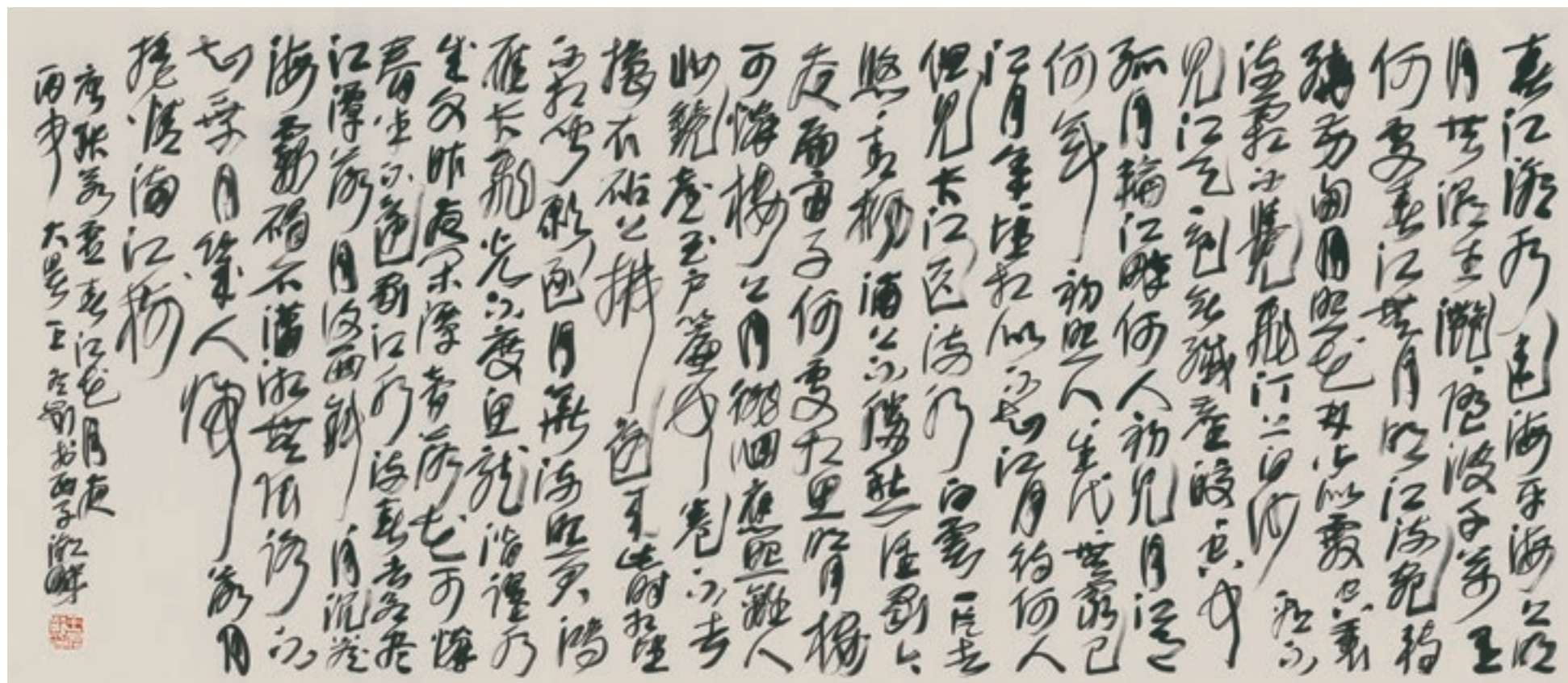
Zhou Bangyan, "Refusing to Live
Leisurely by the Peach Blossom Stream"
to the Tune of Louchun

周邦彥 樓春·桃溪不作從容住

2016 | Ink on xuan paper 宣紙 水墨 | 38 x 38cm [WDL_o68]



桃溪不作從容住，
秋藕絕來無續處。
當時相候赤闌橋，
今日獨尋黃葉路。
烟中列岫青無數，
雁背夕陽紅欲暮。
人如風後入江雲，
情似雨餘粘地絮。
周邦彥詞，悟齋。



09

Zhang Ruoxu, "Flowers and Moon by
the River on a Spring Night"

張若虛 春江花月夜

2016 | Ink on xuan paper 宣紙 水墨 | 97 x 226cm [WDL_076]

張若虛 春江花月夜

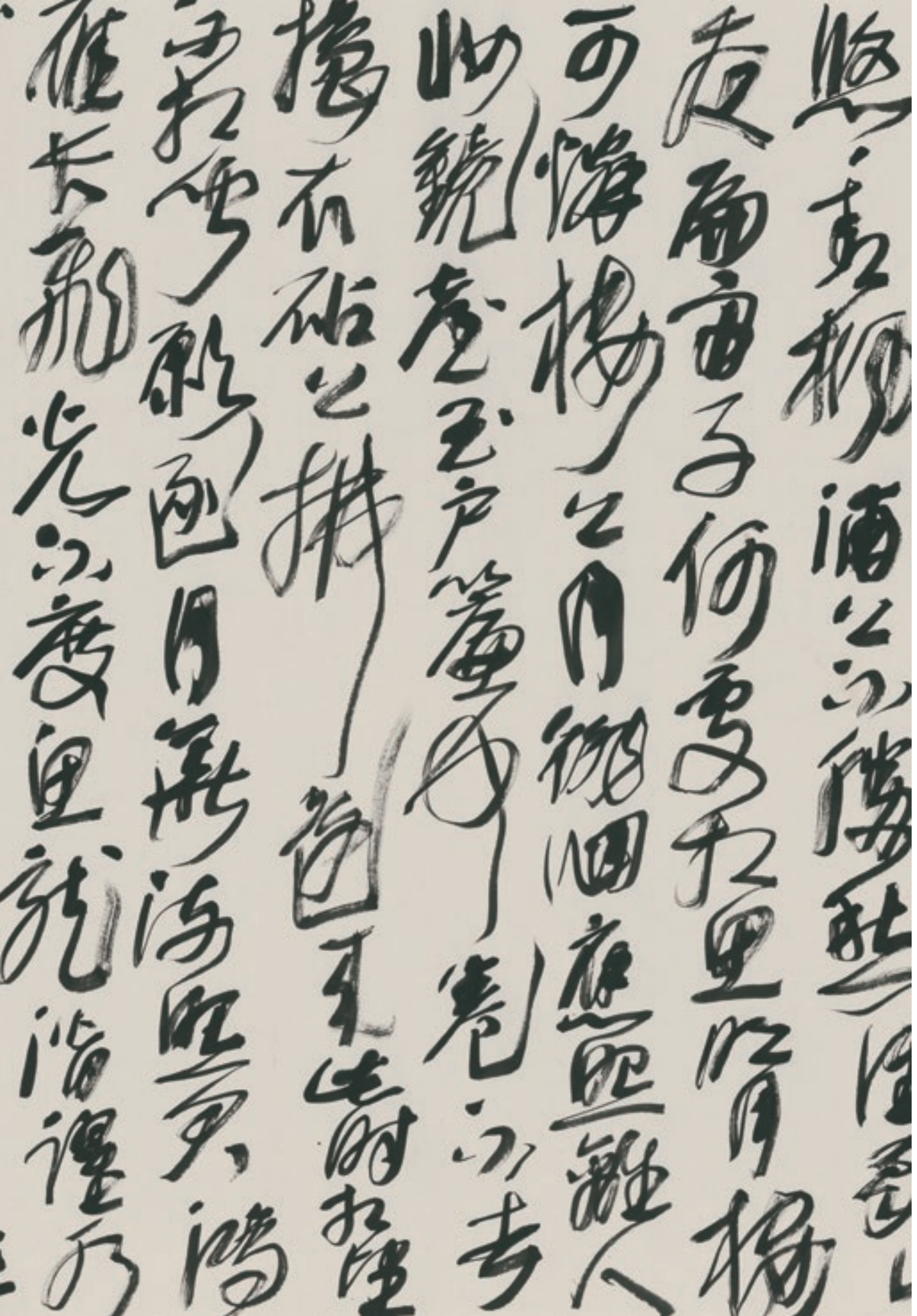
局部

2016 | Ink on xuan paper 宣紙 水墨 | 97 x 226cm [WDL_076]

09

春江潮水連海平，海上明月共潮生。
 灩灩隨波千萬里，何處春江無月明。
 江流宛轉繞芳甸，月照花林皆似霰。
 空裏流霜不覺飛，汀上白沙看不見。
 江天一色無纖塵，皎皎空中孤月輪。
 江畔何人初見月？江月何年初照人？
 人生代代無窮已，江月年年望相似。
 不知江月待何人，但見長江送流水。
 白雲一片去悠悠，青楓浦上不勝愁。
 誰家今夜扁舟子？何處相思明月樓？
 可憐樓上月徘徊，應照離人妝鏡台。
 玉戶簾中卷不去，擣衣砧上拂還來。
 此時相望不相聞，願逐月華流照君。
 鴻雁長飛光不度，魚龍潛躍水成文。
 昨夜閒潭夢落花，可憐春半不還家。
 江水流春去欲盡，江潭落月復西斜。
 斜月沉沉藏海霧，碣石瀟湘無限路。
 不知乘月幾人歸，落月搖情滿江樹。

唐張若虛《春江花月夜》
 丙申大暑，王冬齡於西子湖畔。



10

Meng Haoran, "A Spring Morning"

孟浩然 春曉

2016 | Ink on xuan paper 宣紙 水墨 | 97 x 180cm [WDL_o75]



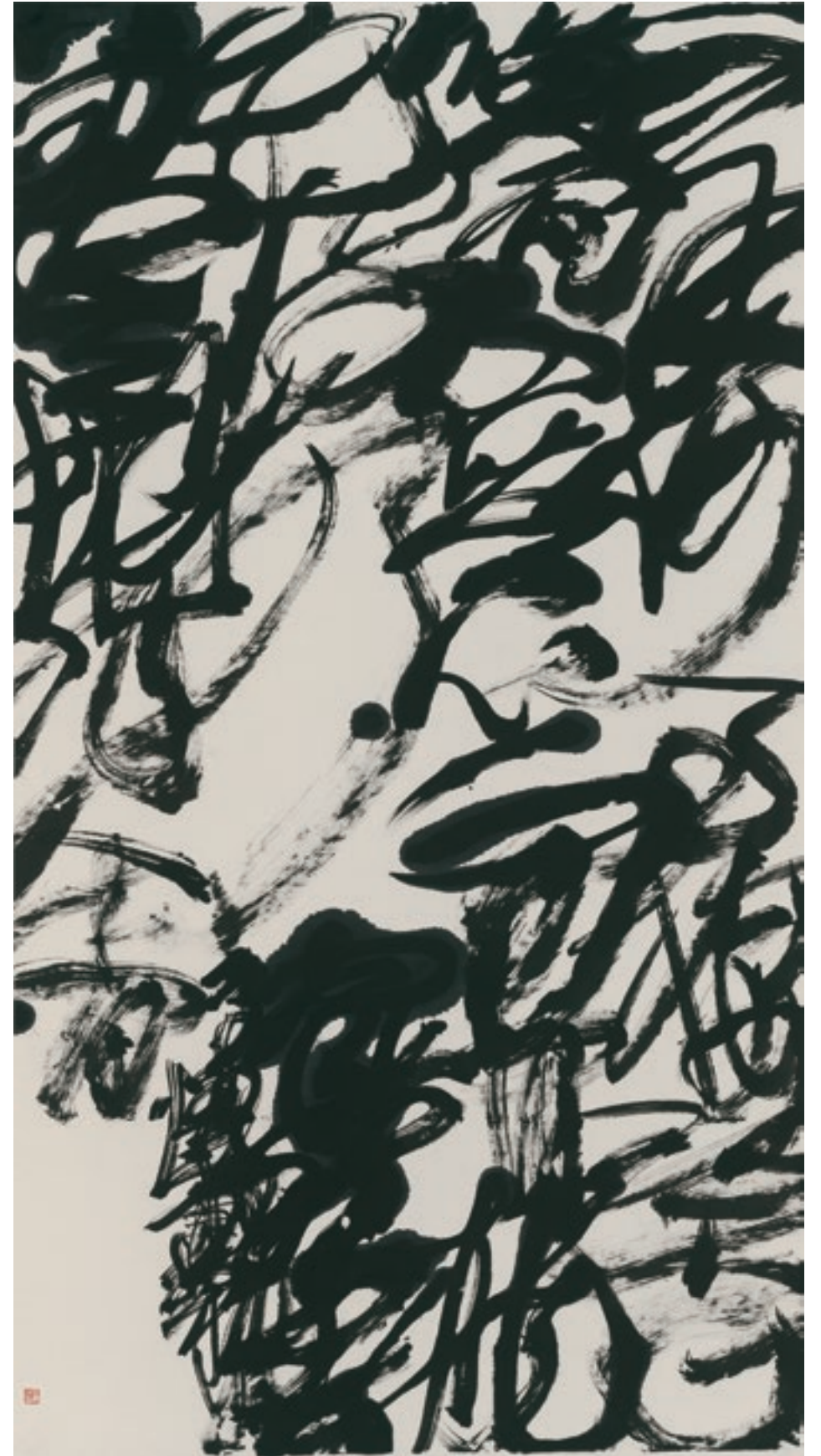
春眠不覺曉，
處處聞啼鳥。
夜來風雨聲，
花落知多少。
孟浩然詩，
丙申，悟齋。

Li Bai, "Question and Response in the Mountains"

李白 山中問答

2016 | Ink on xuan paper 宣紙 水墨 | 180 x 97cm [WDL_071]

問余何意棲碧山，
笑而不答心自閑。
桃花流水窅然去，
別有天地非人間。
悟齋。



Su Shi, "Inscription on the Wall of the
Xilin Monastery"

蘇軾 題西林壁

2016 | Ink on xuan paper 宣紙 水墨 | 180 x 97cm [WDL_072]

橫看成嶺側成峰，
遠近高低各不同。
不識廬山真面目，
只緣身在此山中。
東坡《題西林壁》
丙申，悟齋。

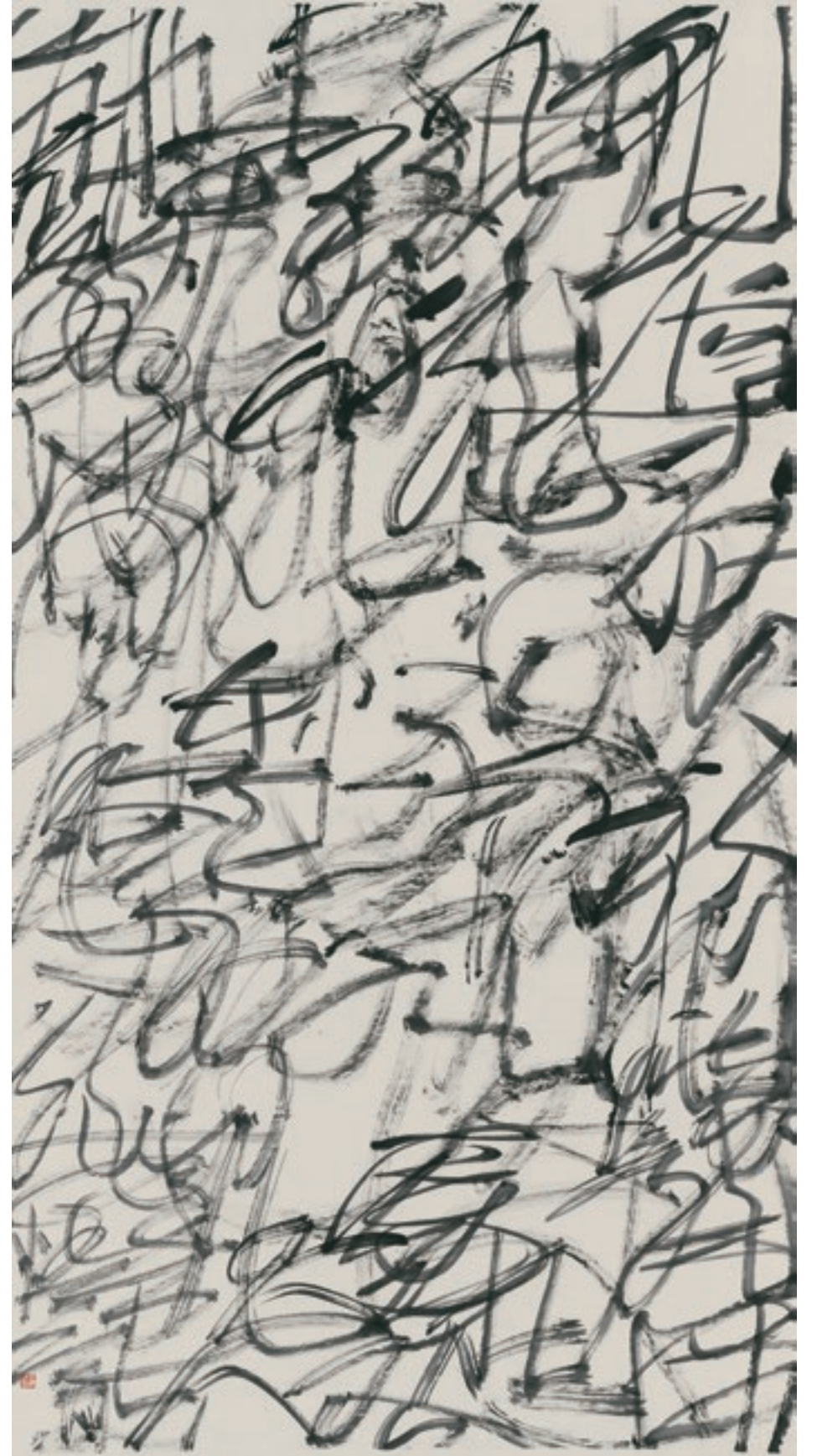


The Qian Hexagram from the Book of Changes

易經·乾

2016 | Ink on xuan paper 宣紙 水墨 | 180 x 97cm [WDL_073]

乾，元亨利貞。初九，潛龍勿用。
 九二，見龍在田，利見大人。
 九三，君子終日乾乾，夕惕若，厲無咎。九四，或躍在淵，無咎。
 九五，飛龍在天。
 悟齋。



Li Bai, "A Poem for Wang Lun"

李白 贈汪倫

2016 | Ink on xuan paper 宣紙 水墨 | 180 x 97cm [WDL_o70]

李白乘舟將欲行，
忽聞岸上踏歌聲。
桃花潭水深千尺，
不及汪倫送我情。
悟齋。



15

Li Bai, "Drinking Alone in Moonlight:
Verse One"

李白 月下獨酌四首·其一

2016 | Ink on xuan paper 宣紙 水墨 | 180 x 97cm [WDL_074]

花間一壺酒，獨酌無相親。
舉杯邀明月，對影成三人。
月既不解飲，影徒隨我身。
暫伴月將影，行樂須及春。
我歌月徘徊，我舞影零亂。
醒時相交歡，醉後各分散。
永結無情遊，相期邈雲漢。
悟齋於杭州。



16

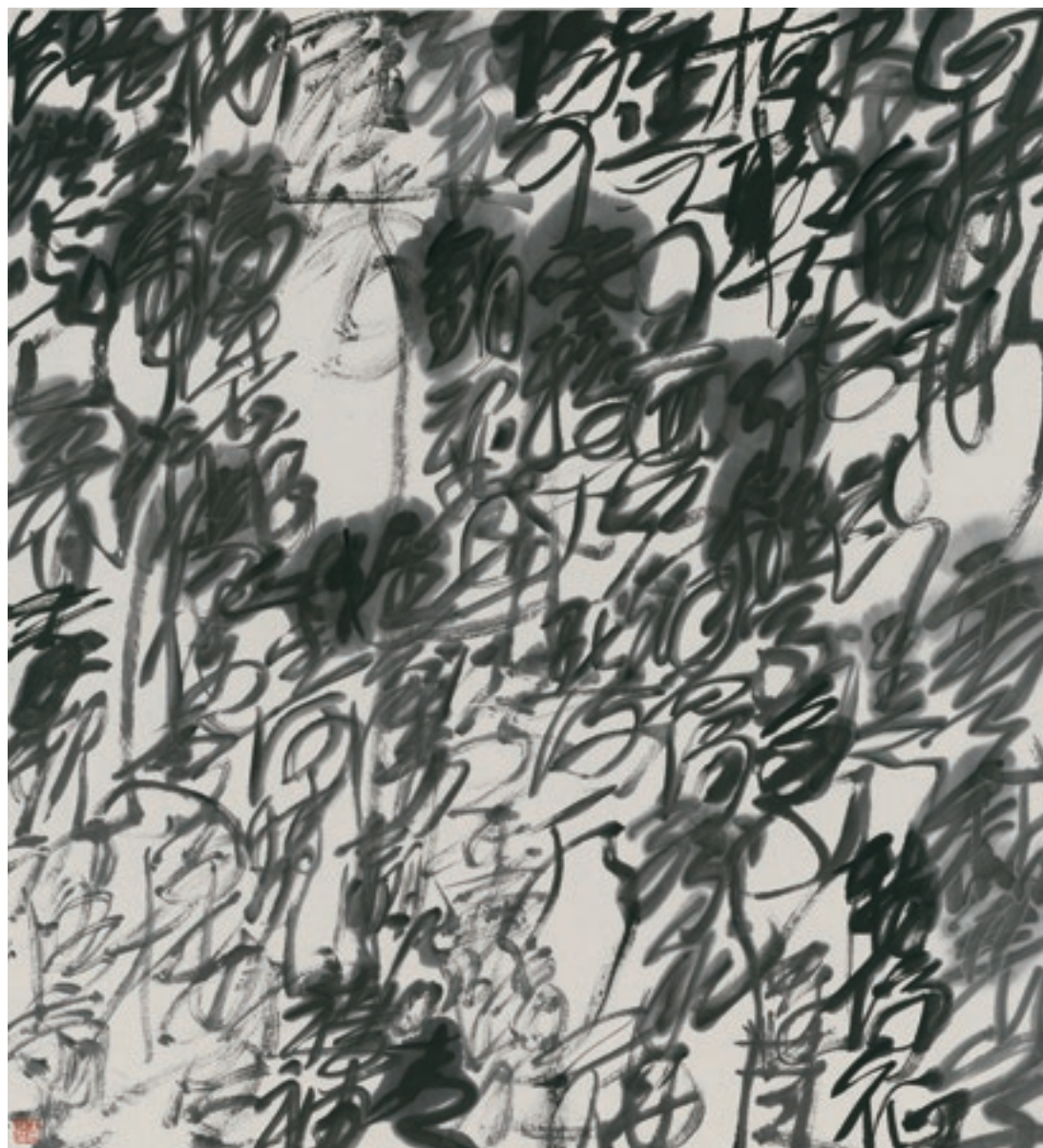
Qin Guan, "Light Clouds over
Mountains"

to the Tune of Mantingfang

秦觀 滿庭芳 · 山抹微雲

2016 | Ink on xuan paper 宣紙 水墨 | 83 x 76cm [WDL_o62]

山抹微雲，天連衰草，畫角聲斷譙門。
暫停徵棹，聊共引離尊。多少蓬萊舊事，
空回首，烟靄紛紛。斜陽外，寒鴉萬點，
流水繞孤村。
銷魂當此際，香囊暗解，羅帶輕分。
謾贏得，青樓薄幸名存。此去何時見也，
襟袖上，空惹啼痕。傷情處，高城望斷，
燈火已黃昏。
秦觀詞，悟齋書。



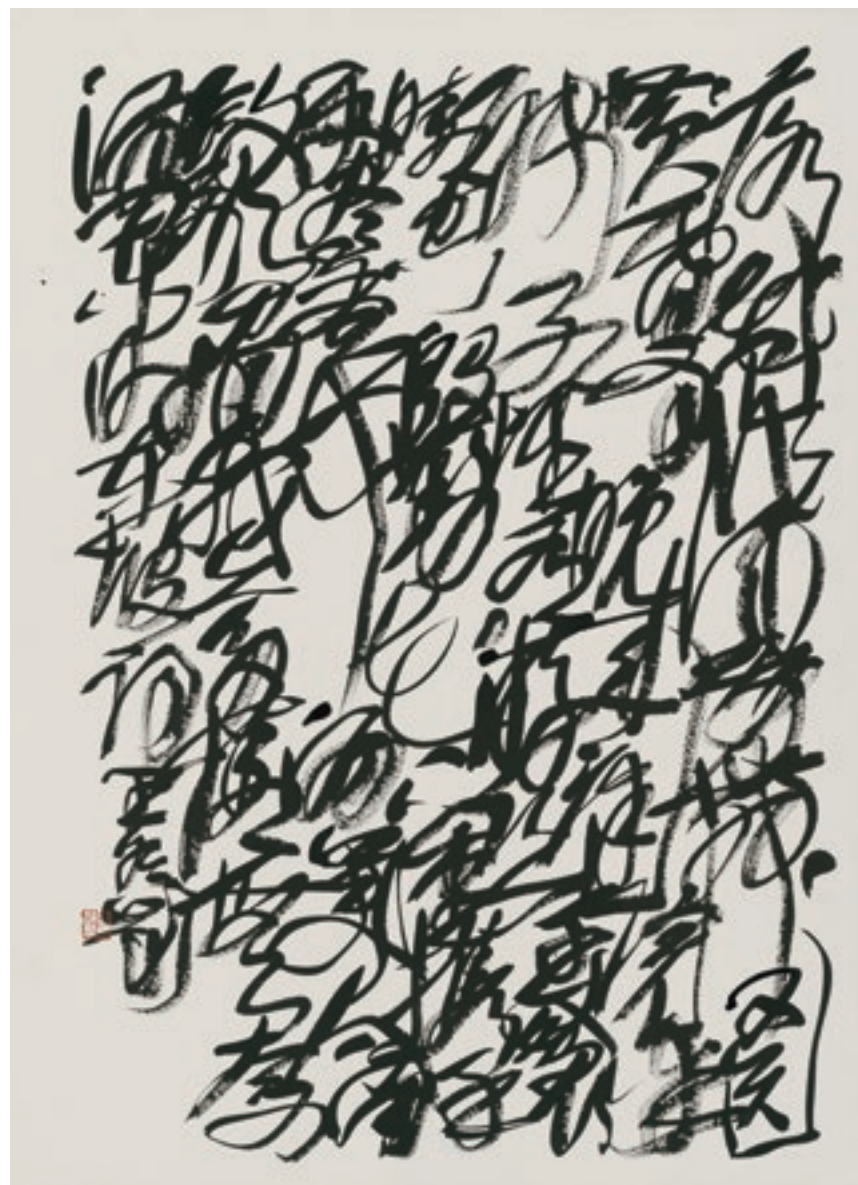
Su Shi, "Fallen Petals Have Danced the
Dance of Wind"

to the Tune of Yumeiren

蘇軾 虞美人·落花已作風前舞

2016 | Ink on watercolor paper 水彩紙 水墨 | 71 x 57cm [WDL_o83]

落花已作風前舞，又送黃昏雨。
曉來庭院半殘紅，惟有游絲千丈，
罥晴空。
殷勤花下同攜手，更盡杯中酒。
美人不用斂蛾眉，我亦多情無奈，
酒闌時。
東坡《虞美人》，
王冬齡於杭州。

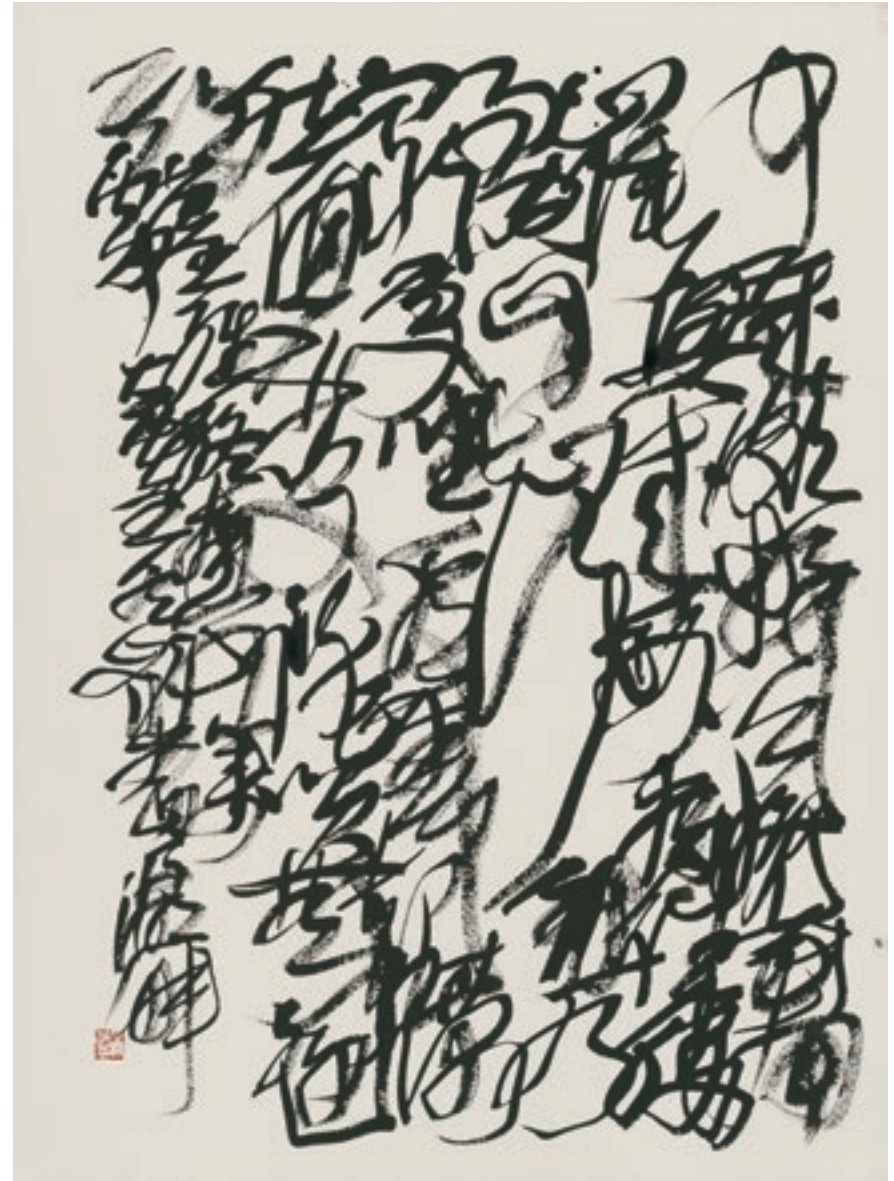


Wang Wei, "Zhongnan Retreat"

王維 終南別業

2016 | Ink on watercolor paper 水彩紙 水墨 | 71 x 57cm [WDL_o86]

中歲頗好道，晚家南山陲。
興來每獨往，勝事空自知。
行到水窮處，坐看雲起時。
偶然值林叟，談笑無還期。
唐王維終南別業，丙申大暑，
王冬齡於西子湖畔。

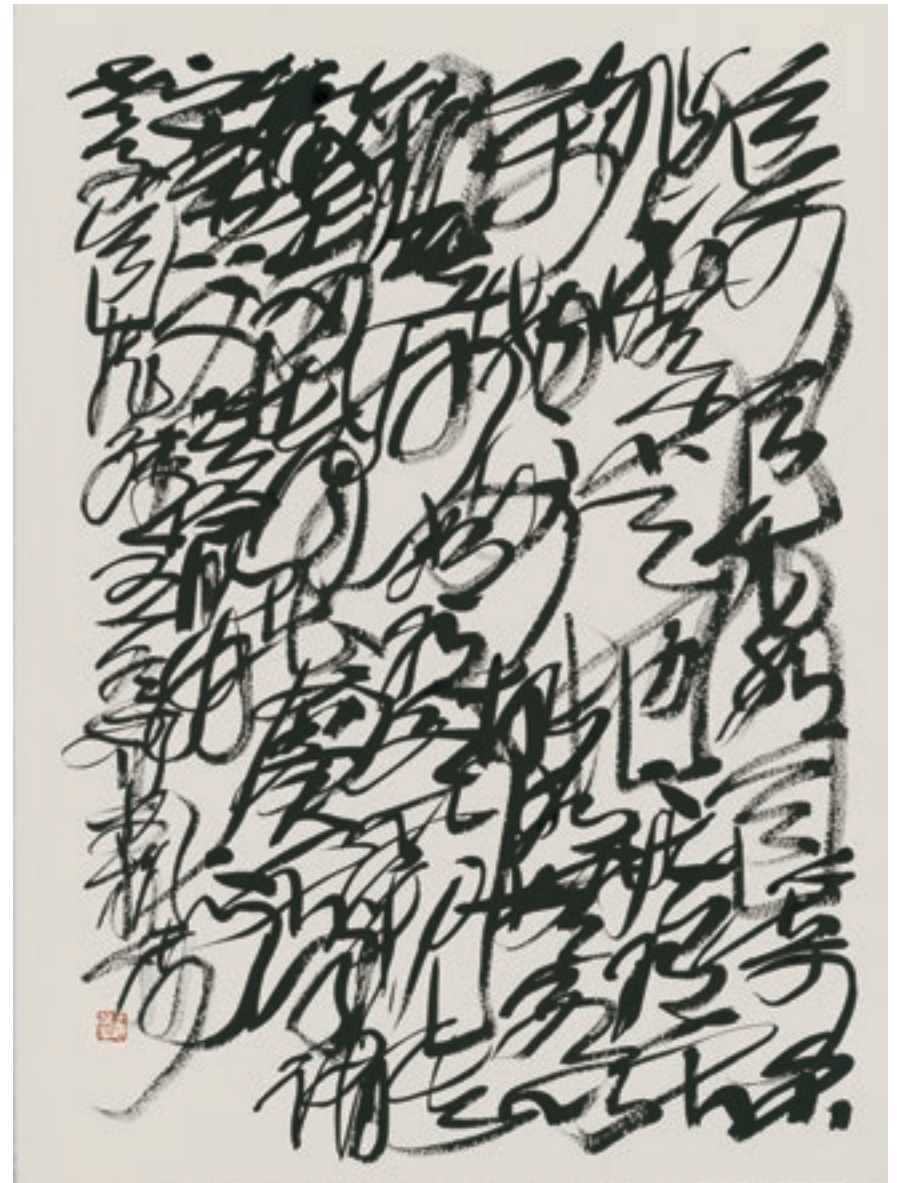


Chapter One of the Daodejing

道德經·第一章

2016 | Ink on watercolor paper 水彩紙 水墨 | 71 x 57cm [WDL_o87]

道可道，非常道。名可名，非常名。
 無名天地之始，有名萬物之母。
 故常無欲以觀其妙，常有欲以觀
 其微。此兩者同出而異名，同謂
 之玄。玄之又玄，衆妙之門。
 老子《道德經》
 王冬齡於杭州。



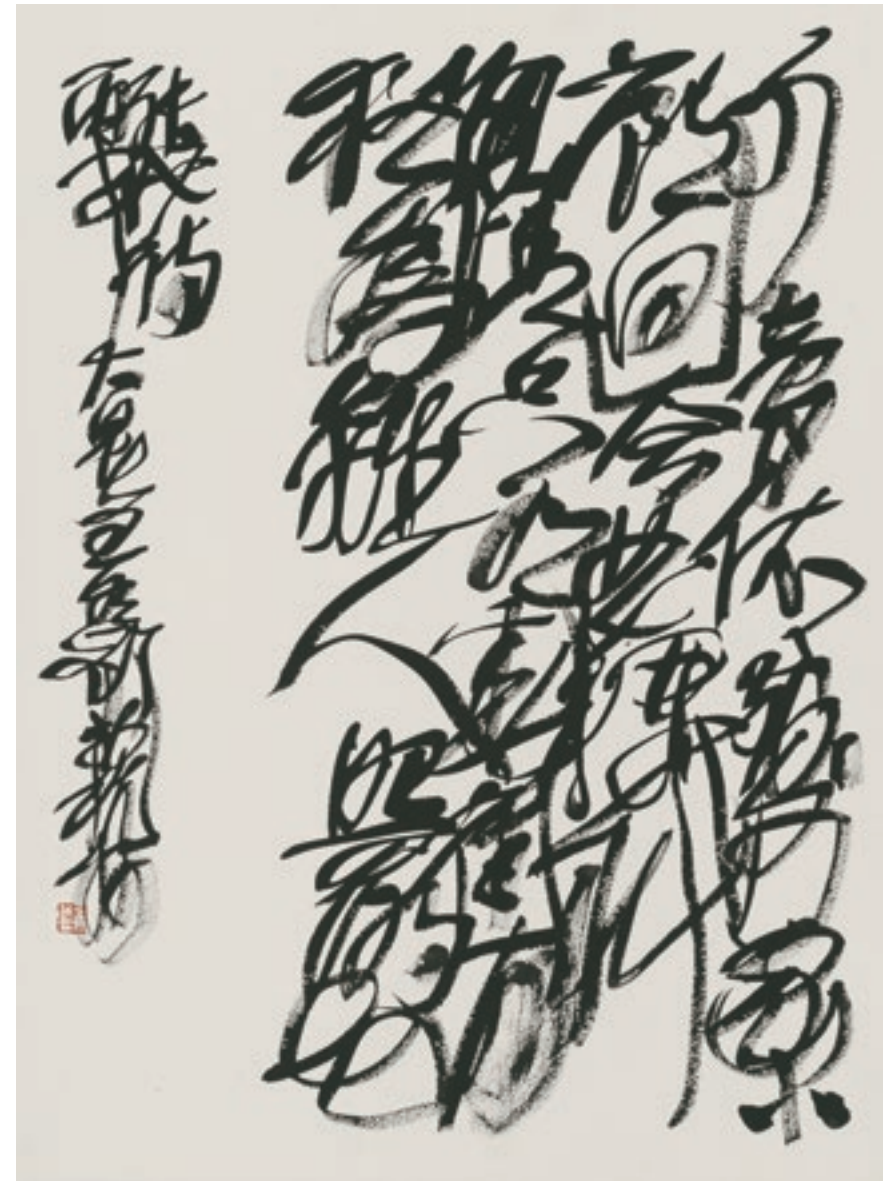
20

Zhang Bi, "A Poem for Someone"

張泌 寄人

2016 | Ink on watercolor paper 水彩紙 水墨 | 71 x 57cm [WDL_o88]

別夢依依到謝家，
 小廊回合曲闌斜。
 多情只有春庭月，
 猶為離人照落花。
 張泌詩，丙申大暑，
 王冬齡於杭州。



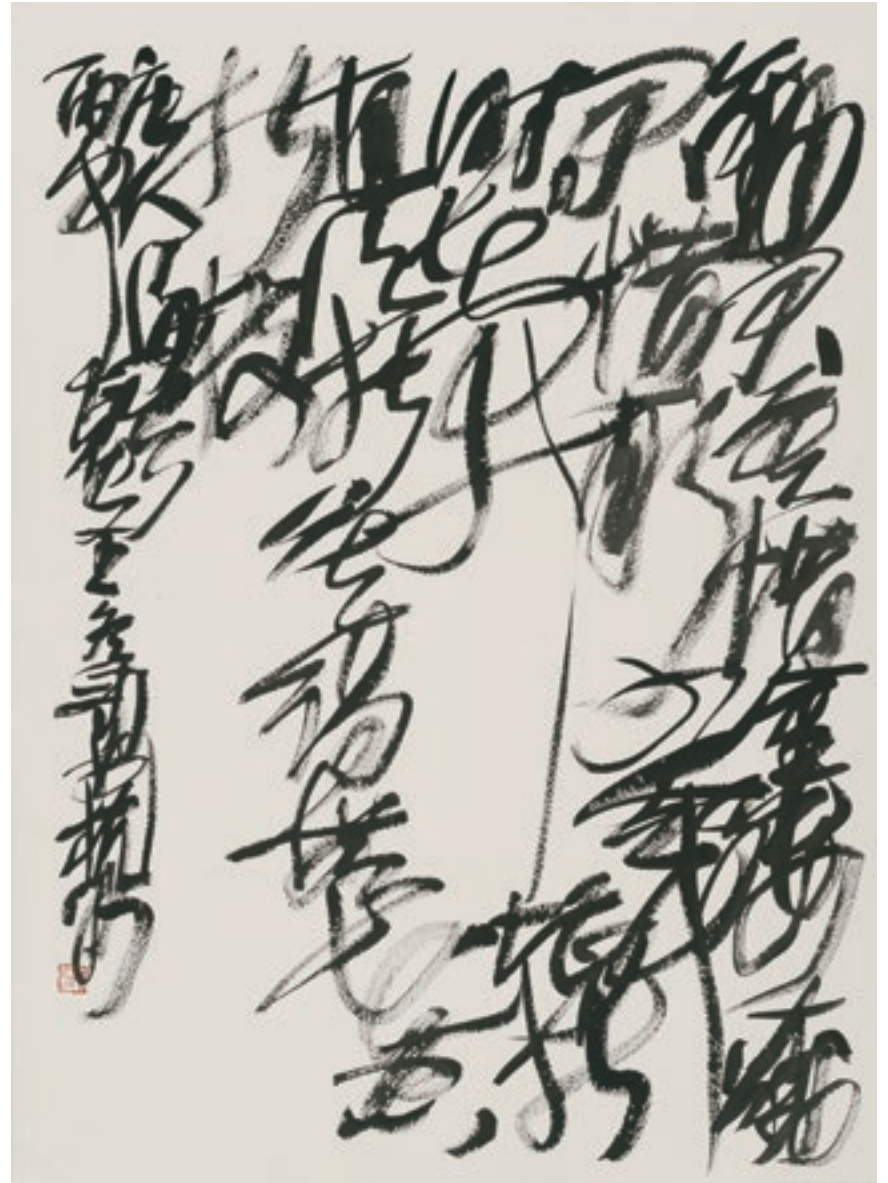
21

Anonymous, "The Gold-Embroidered Dress"

佚名 金縷衣

2016 | Ink on watercolor paper 水彩紙 水墨 | 71 x 57cm [WDL_o89]

勸君莫惜金縷衣，
勸君惜取少年時。
花開堪折直須折，
莫待無花空折枝。
唐人詩一首，
丙申大暑，
王冬齡於杭州。



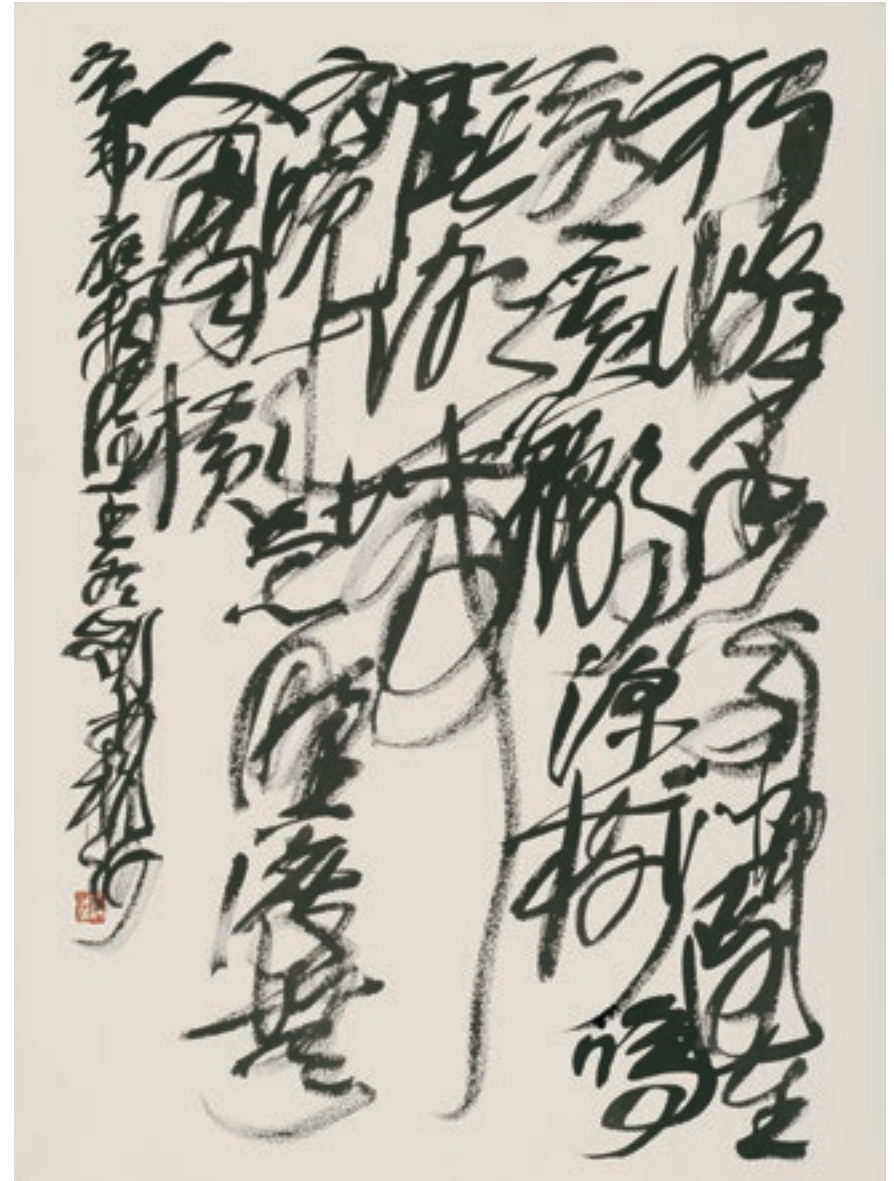
22

Wei Yingwu, "Alone Pitying the Grass
Growing by the Stream"

韋應物 獨憐幽草澗邊生

2016 | Ink on watercolor paper 水彩紙 水墨 | 71 x 57cm [WDL_090]

獨憐幽草澗邊生，
 上有黃鸝深樹鳴。
 春潮帶雨晚來急，
 野渡無人舟自橫。
 丙申大暑，
 王冬齡於杭州。



23

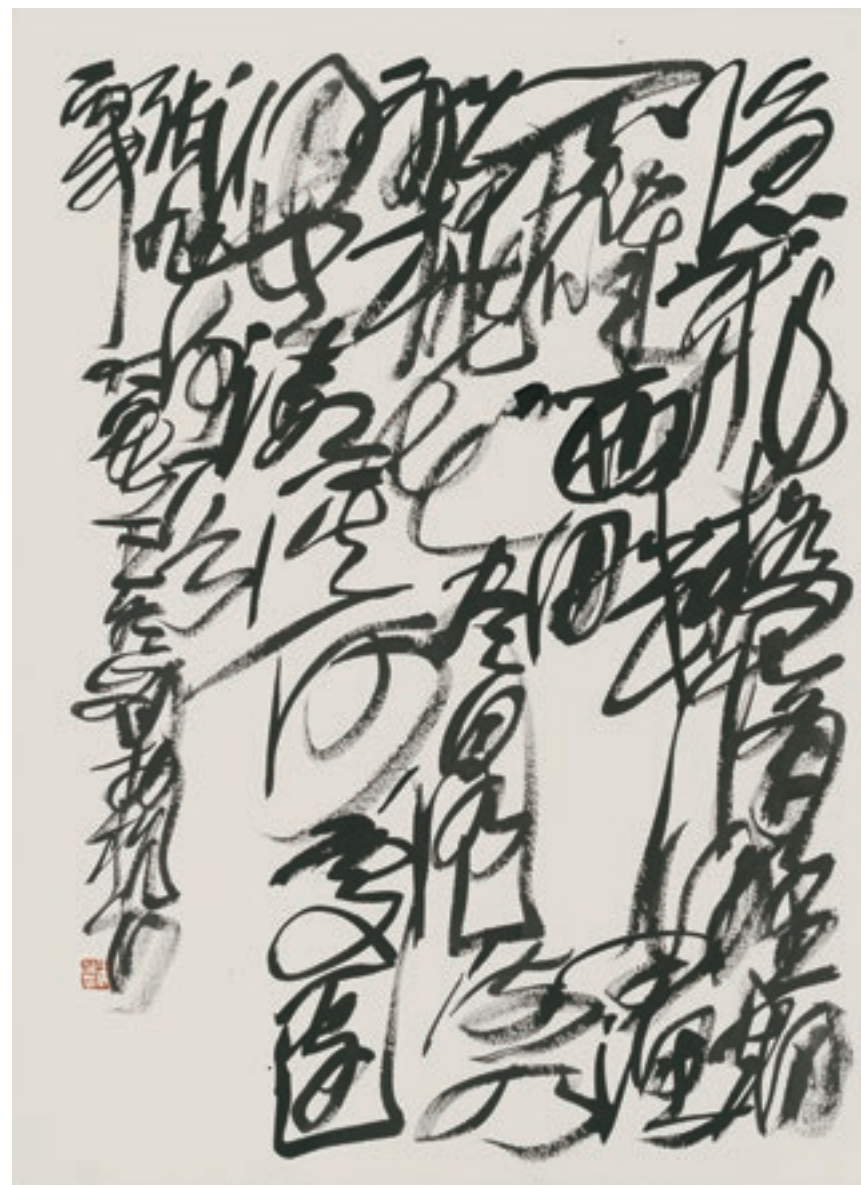
Zhang Xu, "The Peach Blossom Stream"

張旭 桃花溪

2016 | Ink on watercolor paper 水彩紙 水墨 | 71 x 57cm [WDL_091]

隱隱飛橋隔野煙，
 石磯西畔問漁船。
 桃花盡日隨流水，
 洞在清溪何處邊。

張旭詩一首，
 丙申大暑，
 王冬齡於杭州。



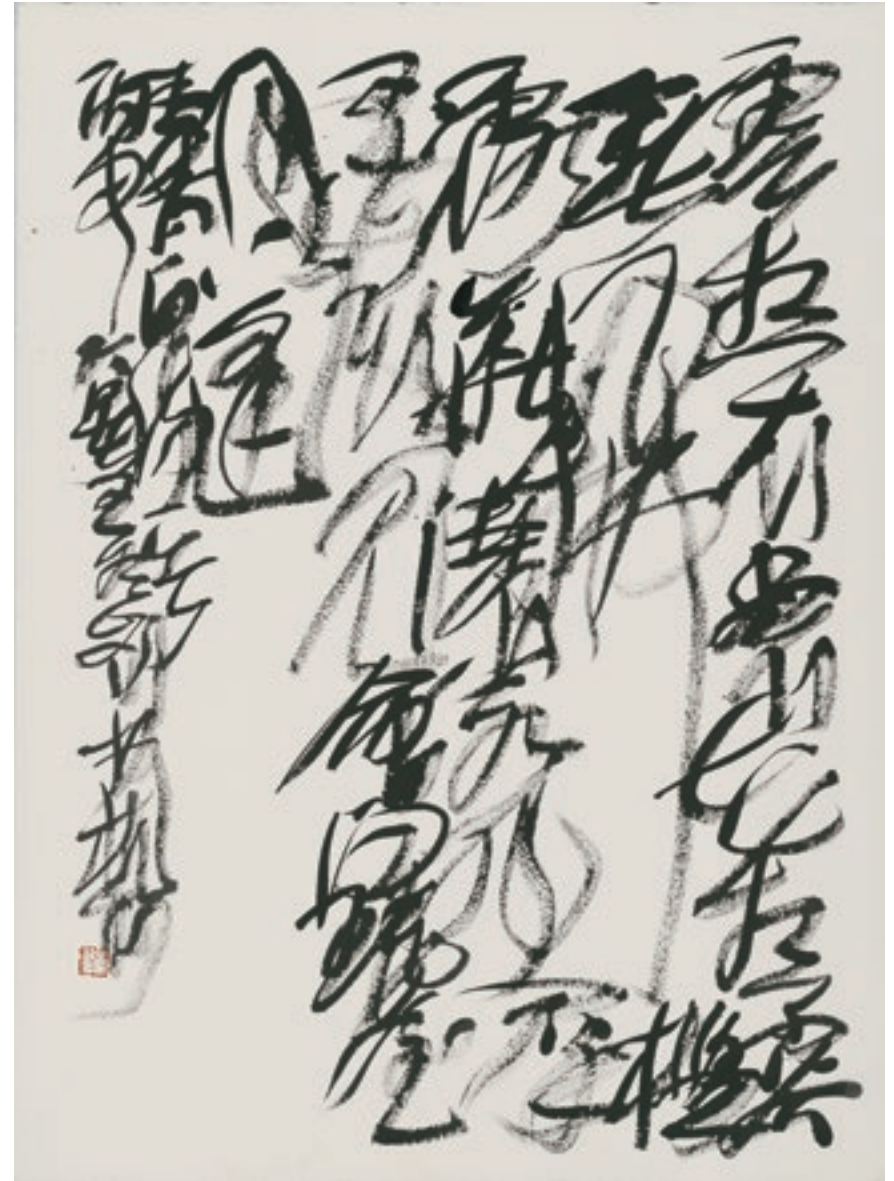
24

Li Bai, "In the Qingping Mode: First Verse"

李白 清平調·其一

2016 | Ink on watercolor paper 水彩紙 水墨 | 71 x 57cm [WDL_092]

雲想衣裳花想容，
春風拂檻露華濃。
若非群玉山頭見，
會向瑤台月下逢。
李太白詩，丙申大暑，
王冬齡於杭州。

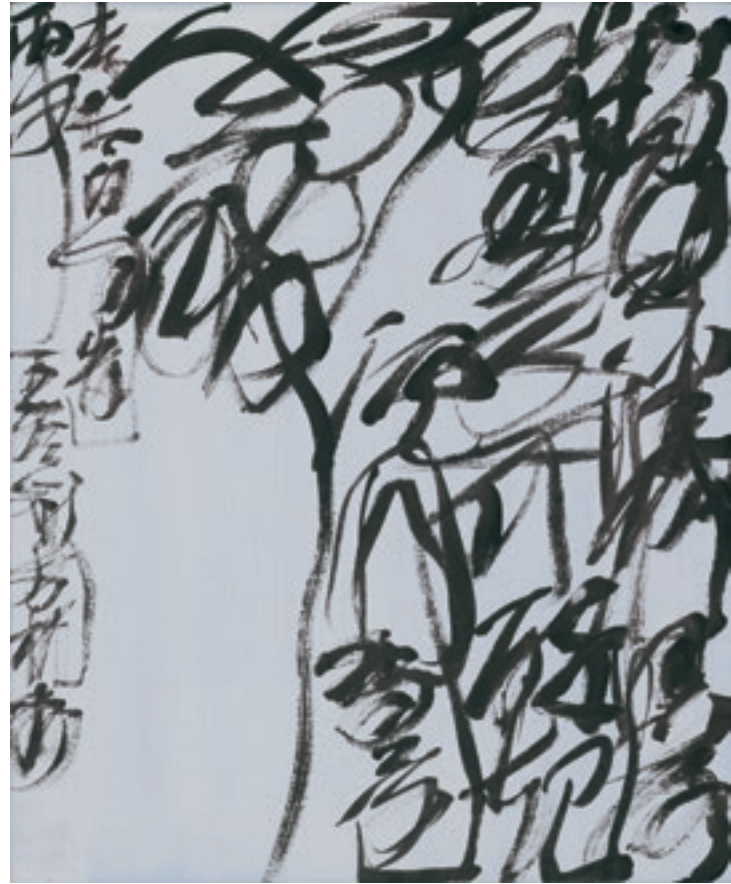


25

Li Bai, "Relieving Myself"

李白 自遣

2016 | Ink on canvas 油畫布 水墨 | 60 x 50cm [WDL_079]



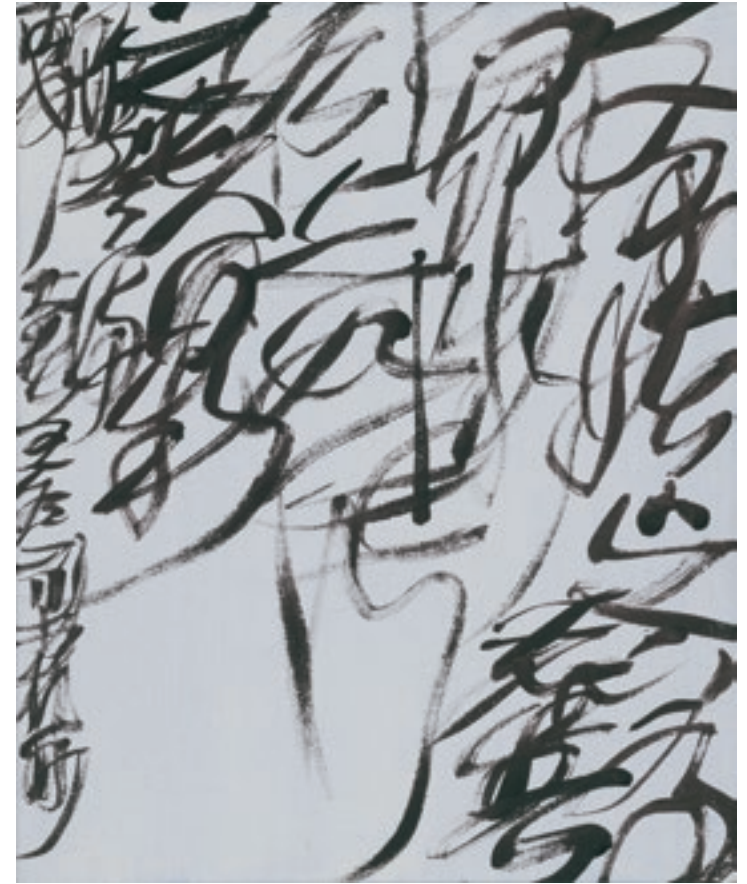
對酒不覺暝，
落花盈我衣。
醉起步溪月，
鳥還人亦稀。
李太白《自
遣》
丙申，
王冬齡於杭州。

26

Bai Juyi, Sequel to the "Inscriptions on my Right"

白居易 續座右銘

2016 | Ink on canvas 油畫布 水墨 | 60 x 50cm [WDL_080]



千里始足下，
高山起微塵。
吾道亦如此，
行之貴日新。
白居易詩，
丙申大暑，
王冬齡於杭州。

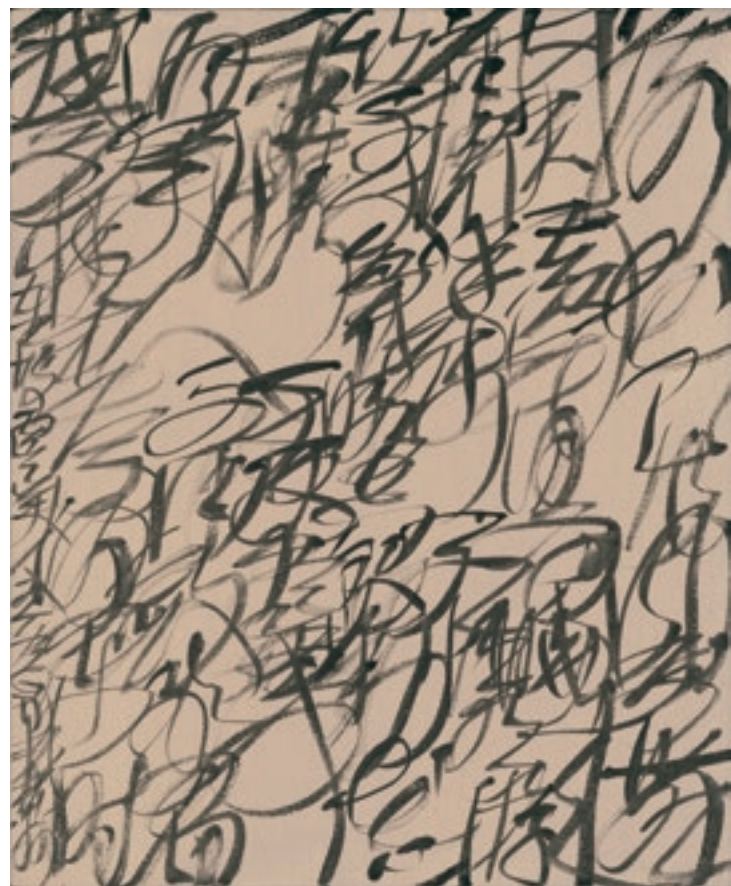
27

Su Shi, "Fallen Petals Have Danced in the Wind"

to the Tune of Yumeiren

蘇軾 虞美人·落花已作風前舞

2016 | Ink on canvas 油畫布 水墨 | 60 x 50cm [WDL_o81]



落花已作風前舞，又送黃昏雨。
曉來庭院半殘紅，惟有游絲千丈，罨晴空。
殷勤花下同攜手，更盡杯中酒。
美人不用斂蛾眉，我亦多情無奈，酒闌時。
東坡《虞美人》
王冬齡於杭州。

28

Yan Jidao, "Finding the Terrace Locked after my Dream"

to the Tune of Linjiangxian

晏幾道 臨江仙·夢後樓台高鎖

2016 | Ink on canvas 油畫布 水墨 | 60 x 50cm [WDL_o82]



夢後樓台高鎖，酒醒簾幕低垂。
去年春恨却來時，落花人獨立，微雨燕雙飛。
記得小蘋初見，兩重心字羅衣，琵琶弦上說相思。當時明月在，曾照彩雲歸。
晏幾道詞，
王冬齡。

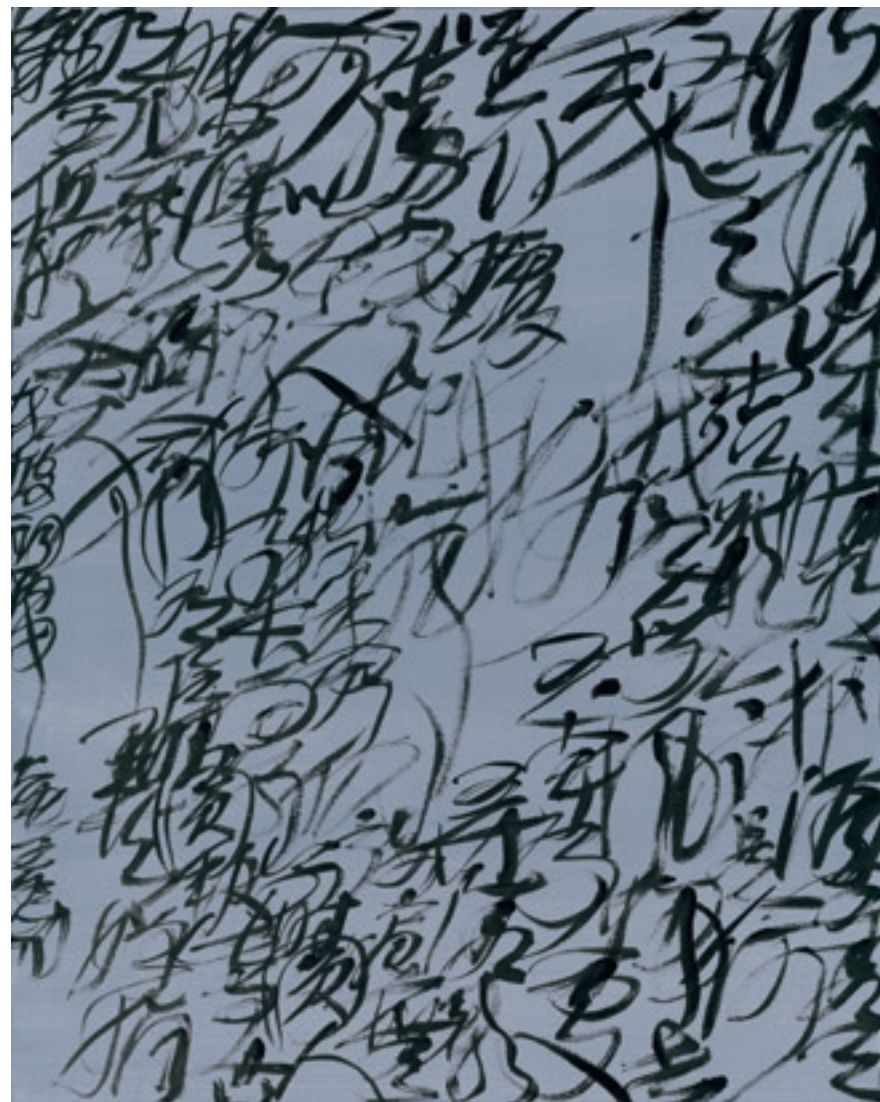
Su Shi, "When Will the Moon be Clear
and Bright?"

to the Tune of Shuidiaogetou

蘇軾 水調歌頭·明月幾時有

2016 | Ink on canvas 油畫布 水墨 | 100 x 80cm [WDL_077]

明月幾時有？把酒問青天。
不知天上宮闕、今夕是何年？
我欲乘風歸去，惟恐瓊樓玉
宇，高處不勝寒。起舞弄清影，
何似在人間？
轉朱閣，低綺戶，照無眠。
不應有恨、何事長向別時圓？
人有悲歡離合，月有陰晴圓
缺，此事古難全。但願人長久，
千里共嬋娟。
東坡詞，丙申，悟齋王冬齡。

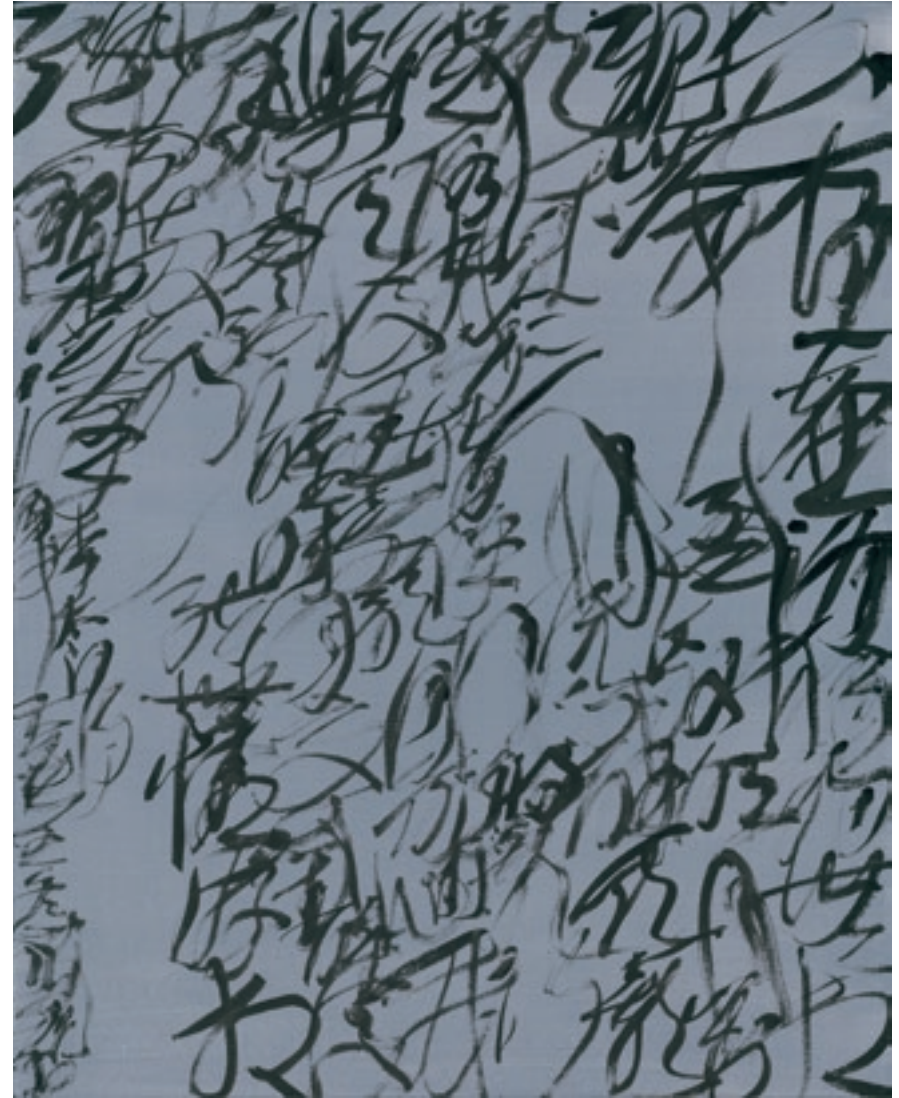


Li Bai, "Drinking Alone in Moonlight:
Verse One"

李白 月下獨酌四首·其一

2016 | Ink on canvas 油畫布 水墨 | 100 x 80cm [WDL_078]

花間一壺酒，獨酌無相親。
舉杯邀明月，對影成三人。
月既不解飲，影徒隨我身。
暫伴月將影，行樂須及春。
我歌月徘徊，我舞影零亂。
醒時同交歡，醉後各分散。
永結無情遊，相期邈雲漢。
李太白詩，丙申，
悟齋王冬齡於杭州。



WANG DONGLING

1945 Born in Rudong, Jiangsu Province, China

EDUCATION

1966 B.A. Fine Art Department of Nanjing Normal University, Nanjing, China | **1981** M.A. Calligraphy Department of Zhejiang Academy of Fine Art (now China Academy of Art), Hangzhou, China

POSITION

Professor of Calligraphy, Calligraphy Department of China Academy of Art, Hangzhou, China

AWARDS & HONORS

2012 "Orchid Pavilion Prize: The Art Prize" in The 4th Chinese Calligraphy Orchid Pavilion Exhibition | **2011** Named "Annual Influential Artist," 6th Award of Art China (AAC) | **2011** Named "Annual Top Ten Persons in Chinese Calligraphy" | **2006** "Orchid Pavilion Prize: The Education Prize (The First Prize)" in The 2nd Chinese Calligraphy Orchid Pavilion Exhibition | **2005** Named "Annual Top Ten Persons in Chinese Calligraphy" | **1997** "The Grand Prix" in Worldwide Calligraphy of Jeollabuk-do Biennale

SELECTED SOLO EXHIBITIONS

2016 Dao Xiang, Imperial Ancestral Temple Art Museum, Beijing, China | Public performance of calligraphy, Guiyang Confucius Academy, Guiyang, China | Wang Dongling: Contemporary Calligraphy, Gus Fisher Gallery, Auckland, New Zealand | Public performance of chaos-script (luanshu) calligraphy, British Museum, London, UK | Public performance of chaos-script (luanshu) calligraphy, Victoria and Albert Museum, London, UK | **2015** "The Heart Sutra in Chaos Script," public calligraphy performance, Brooklyn Museum, New York, USA | Writing Non-Writing: Calligraphic Works by Wang Dongling, Sanshang Contemporary Art Museum, Hangzhou, China | **2014** Public performance of monumental cursive-script calligraphy, Metropolitan Museum, New York, USA | **2013** Wang Dongling: The Origins of Abstraction, Ink Studio, Beijing, China | **2012** Decanter Ink: Hangzhou Cross-year Exhibition – Wang Dongling Solo Exhibition, Sanshang Art Museum, Hangzhou, China | **2011** Wang Dongling: The Daoism of Calligraphy, Zhejiang Museum of Art, Hangzhou, China | **2007** Share the Peripatericism: Calligraphy Exhibition by Wang Dongling, National Art Museum of China, Beijing, China | **2003** Calligraphy by Wang Dongling, Chinese University of Hong Kong, Hong Kong S.A.R., China | **1999** Calligraphy by Wang Dongling, Shenzhen Art Museum, Shenzhen, China | **1998** Muthesius Hochschule & Polytechnic School for Art, Kiel, Germany | **1994** Wang Dongling: Calligraphy and Painting, National Art Museum of China, Beijing, China | **1992** Calligraphy by Wang Dongling, Minnesota State Exhibition Center, Minneapolis, USA | **1991** Calligraphy by Wang Dongling, North Dakota Museum of Art, Grand Forks, North Dakota, USA | **1989** Calligraphy by Wang Dongling, Krannert Art Museum, University of Illinois, Urbana-Champaign, USA | **1987** Calligraphy by Wang Dongling, China Academy of Art, Hangzhou, China | Calligraphy Exhibition of Wang Dongling, National Art Museum of China, Beijing, China

SELECTED COLLECTIONS

British Museum, London, UK | Metropolitan Museum of Art, New York, USA | Stanford University, California, USA | Harvard University, Cambridge, Massachusetts, USA | Yale University, New Haven, USA | University of California, Berkeley, California, USA | University of Minnesota, Minnesota, USA | Asian Studies Center at Michigan State University, Michigan, USA | North Dakota Museum of Art, North Dakota, USA | National Art Museum of China, Beijing, China | National Library of China, Beijing, China | The Palace Museum, Beijing, China | Military Museum of the Chinese People's Revolution, Beijing, China | Zhejiang Art Museum, Hangzhou, China | Peking University, Beijing, China | Guggenheim Museum, New York, USA

王冬齡

1945 出生於中國江蘇省如東

學歷

1996 畢業於南京師範大學美術系 | **1981** 畢業於杭州浙江美術學院（今中國美術學院）書法專業，獲碩士學位並留校任教

任職

中國美術學院現代書法研究中心主任、教授、博士生導師

獲獎

2012 獲「第四屆中國書法蘭亭獎——藝術獎」 | **2011** 被評為「中國書法十大年度人物」 | 獲「第六屆 AAC 藝術中國·年度影響力藝術家書法類大獎」 | **2006** 獲「第二屆中國書法蘭亭獎——教育獎」一等獎 | **2005** 被評為「中國書壇十大年度人物」 | **1997** 獲「九七年世界書藝全北雙年展大獎」

部分個展與項目

2016 「道象：王冬齡書法藝術」，太廟藝術館，北京，中國 | 「王冬齡書法展」，格斯·費希爾美術館，奧克蘭，新西蘭 | 「亂書《心經》現場書寫」，大英博物館，倫敦，英國 | 「亂書《道德經》現場書寫」，維多利亞與艾爾伯特博物館，倫敦，英國 | **2015** 「亂書《心經》現場書寫」，布魯克林藝術博物館，紐約，美國 | 「書非書：王冬齡作品展」，三尚當代藝術館，杭州，中國 | **2014** 「道法自然——巨幅大字草書現場書寫」，大都會博物館，紐約，美國 | **2013** 「王冬齡：墨意象」，墨齋，北京，中國 | **2012** 「黑白至上：王冬齡書法展」，三尚當代藝術館，杭州，中國 | **2011** 「國美之路：書法道——王冬齡書法藝術展」，浙江美術館，杭州，中國 | **2007** 「共逍遙：王冬齡書法藝術展」，中國美術館，北京，中國 | **2003** 「王冬齡書法展」，香港中文大學，香港特別行政區，中國 | **1999** 「王冬齡書法展」，深圳美術館，深圳，中國 | **1998** 「王冬齡書法展」，基爾藝術設計與建築學院，基爾，德國 | **1994** 「王冬齡書畫展」，中國美術館，北京，中國 | **1992** 「王冬齡書法展」，明尼蘇達州立展覽中心，明尼阿波利斯，美國 | **1991** 「王冬齡書法展」，北達科塔美術館，格蘭特·弗克斯市，美國 | **1989** 「王冬齡書法展」，克蘭納特藝術博物館，伊利諾伊大學厄巴納-香檳分校，香檳市，美國 | **1987** 「王冬齡書法展」，浙江美術學院，杭州，中國 | 「王冬齡書法展」，中國美術館，北京，中國

部分收藏

大英博物館，倫敦，英國 | 大都會博物館，紐約，美國 | 斯坦福大學，帕拉阿圖市，美國 | 哈佛大學，劍橋，美國 | 耶魯大學，紐黑文，美國 | 加利福尼亞大學伯克利分校，伯克利，美國 | 明尼蘇達大學，明尼阿波利斯、聖保羅，美國 | 密歇根大學東亞研究中心，密歇根州，美國 | 北達科他藝術博物館，北達科他州，美國 | 中國美術館，北京，中國 | 北京圖書館，北京，中國 | 北京故宮博物院，北京，中國 | 中國人民革命軍事博物館，北京，中國 | 浙江美術館，浙江，中國 | 北京大學，北京，中國 | 古根海姆博物館，紐約，美國

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