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# 王天德 — 遣兴



**WANG TIANDE**  
Winter of Longing

2019. 11. 16 - 2020. 01. 10

CURATORS 策展人:

Britta Erickson 林似竹  
Alan Yeung 杨浚承

INK studio 墨斋



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|  
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## WANG TIANDE

### *The Artist*

Wang Tiande (b. 1960 in Shanghai) graduated from the Chinese Painting Department of Zhejiang Academy of Fine Arts (now the China Academy of Art) in 1988 and later obtained his doctoral degree from its Department of Calligraphy. He is currently a professor at the Fudan University in Shanghai.

Celebrated for his revolutionary takes on traditional Chinese art in China and abroad, Wang Tiande is best known for his burned landscapes, consisting of a painted underlayer and an overlayer burned with cigarettes or incense sticks. More recently, he has incorporated into the landscapes rubbings of famous ancient steles from his own collection. In their fusion of the fleeting and the timeless, Wang Tiande's works meditate on creation and destruction. They are both elegies to the past and celebrations of its present persistence.

Wang has had numerous solo and group exhibitions in major galleries and museums worldwide, including Chambers Fine Art, New York (2004), Alisan Fine Art, Hong Kong (2007), Spencer Museum of Art, Kansas (2009), University of Sydney, Australia (2010), Suzhou Museum, Suzhou (2014), Today Art Museum, Beijing (2014), The Palace Museum, Fujian and Beijing (2015), Nanhai Art Center, San Francisco (2016), Guangdong Art Museum, Guangzhou (2017), National Art Museum of China, Beijing (2018), and Suning Museum of Art, Shanghai (2019), among others.

Wang's work has been collected by the British Museum, London, the Metropolitan Museum of Art, New York, Brooklyn Museum, New York, Museum of Fine Arts, Boston, The Art Institute of Chicago, Asian Art Museum of San Francisco, UC Berkeley Art Museum and Pacific Film Archive, California, Asian Art Museum of San Francisco, Los Angeles County Museum of Art, Montreal Museum of Contemporary Art, Canada, Royal Ontario Museum, Toronto, Canada, Hong Kong Museum of Art, Shanghai Museum of Art, Suzhou Museum, Guangdong Art Museum, Shenzhen Art Museum, and Today Art Museum, Beijing, among many others.

## 王天德

艺术家

王天德（1960年出生于上海）1988年毕业于浙江美术学院（现中国美术学院）国画系，后于该院书法系获博士学位，现任复旦大学教授。王天德以其对传统中国艺术的革命性创新享誉中外，被誉为中国当代水墨发展史上最重要的艺术家之一。王天德以独创的水墨山水叠加烟烫或香烫绘画的技法形成自己独特的艺术语言。后又将自己的山水创作与自己收藏的古代碑拓相结合，在古与今，毁灭与创造，永恒不变与稍纵即逝之间寻求连接与对话。

王天德曾在国内外知名画廊以及重要博物馆与学术机构举办个展及群展，其中包括：纽约前波画廊（2004），香港艺倡画廊（2007），美国堪萨斯斯宾塞美术馆（2009），澳大利亚悉尼艺术大学（2010），苏州博物馆（2014），北京今日美术馆（2014），北京故宫博物院福建宫（2015），美国旧金山南海艺术中心（2016），广东美术馆（2017），北京中国美术馆（2018），以及上海苏宁艺术美术馆（2019）等。

王天德的作品亦被国际知名美术馆及学术机构收藏，其中包括：大英博物馆，纽约大都会博物馆，布鲁克林博物馆，波士顿美术馆，芝加哥艺术学院，加州大学伯克利艺术博物馆和太平洋电影资料馆，旧金山亚洲艺术博物馆，洛杉矶郡艺术博物馆，加拿大蒙特利尔当代博物馆，加拿大皇家安大略博物馆，香港艺术博物馆，上海博物馆，苏州博物馆，广东美术馆，深圳美术馆，及北京今日美术馆等。

## BRITTA ERICKSON

*The Curator*

Dr. Britta Erickson is an independent scholar and curator living in Palo Alto, California, she has curated major exhibitions at the Arthur M. Sackler Gallery, Washington, D.C. (*Word Play: Contemporary Art by Xu Bing*) and the Cantor Center for Visual Arts, Stanford (*On the Edge: Contemporary Chinese Artists Encounter the West*). In 2007 she co-curated the Chengdu Biennial, which focused on ink art, and in 2010 she was a contributing curator for *Shanghai: Art of the City* (Asian Art Museum, San Francisco). Dr. Erickson has written numerous books, articles, and essays on contemporary Chinese art. She has produced a series of short films about ink painting entitled *The Enduring Passion for Ink*. Dr. Erickson is on the advisory boards of The Ink Society (Hong Kong) and Three Shadows Photography Art Centre (Beijing), as well as the editorial boards of *Yishu: Journal of Contemporary Chinese Art* and *ART Asia Pacific*. In 2006, she was awarded a Fulbright Fellowship to conduct research in Beijing on the Chinese contemporary art market. Dr. Erickson received her Ph. D. in Chinese Art History from Stanford University.

## 林似竹

策展人

林似竹 (Britta Erickson) 博士毕业于美国斯坦福大学，获中国艺术史博士学位；2006 年获得富布赖特奖学金 (Fulbright Fellowship) 赞助在北京研究中国当代艺术市场。现为独立学者与策展人，居于美国加利福尼亚帕洛奥图。由林似竹博士担任策展人的展览包括：“文字游戏：徐冰的当代艺术”，华盛顿赛克勒美术馆 (2001 年)；以及“边缘：当代中国艺术家与西方的邂逅”，斯坦福大学坎特视觉艺术中心 (2005 年)。2007 年，她还参与策划了以水墨艺术为主题的成都双年展。此后，又作为特约策展人筹划了 2010 年在旧金山亚洲艺术博物馆举办的“上海：城市中的艺术”展览。林博士在当代中国艺术领域著述颇丰，已写作了数部著作、论文和随笔，并制作了当代水墨艺术纪录片系列《墨咏》。此外，林似竹也是香港“水墨会”、北京“三影堂摄影艺术中心”顾问委员会成员，及《典藏国际版文选》与《亚太艺术杂志》编委成员。

## ALAN YEUNG

*The Curator*

Alan Yeung is an independent art historian and curator. He has co-curated solo exhibitions of Tai Xiangzhou, Wei Ligang, and Yang Jiechang with Britta Erickson. He curated the group exhibition *Luminous Shadows*, which explored spirituality and transcendence in the sensory engagement with the material world; and *Flesh and Bone*, a major retrospective on Li Jin's artistic formation in the 1980s and 1990s, particularly the profound impact of his self-exiles in Tibet.

Alan received his M.A. in art history from Harvard University. His ongoing doctoral dissertation is on the Qing-dynasty ink artist Bada Shanren, on whom he has presented at Harvard, University of California, Berkeley, and the Los Angeles County Museum of Art. He also has a background in ethnographic filmmaking and has produced numerous video documentaries for Ink Studio.

## 杨浚承

策展人

杨浚承是独立艺术史学者和策展人。他和林似竹博士共同策划过泰祥洲、魏立刚和杨诒苍的个展，并独立策划过多媒介群展“影窟”和李津回顾展“骨与肉”。“影窟”以一系列佛龕形式展示，探索物质世界的灵性和神性。“骨与肉”则全方位展现了李津 1980 和 1990 年代的艺术历程，特别是数次旅居西藏的深刻影响。

杨浚承毕业于哈佛大学研究院并获得艺术史硕士学位，目前正在撰写关于八大山人的博士论文，并曾于哈佛大学、加州大学伯克利分校、洛杉矶郡立博物馆等地发表过研究成果。杨浚承也涉猎人类学电影拍摄，并为墨斋制作过多部纪录片。





## SEDIMENTS OF ACCUMULATING MEANING REVEALED BY WANG TIANDE

Britta Erickson, PhD

### INTRODUCTION

Wang Tiande's exhibition *Winter of Longing* is a dedicated ode to the essential role of the culture of the past, for an informed and majestic artistic expression in the present. The exhibition reveals sedimentary layers of culture, referencing major artists, poets, and statesmen, and works of art. In a masterful performance, Wang Tiande reveals their ties to one another. The broad robustness of those cultural sediments in general is made manifest, but that is yet made more precious by the fragility of the individual components. At the exhibition's core is the concept of *qianxing* 遣兴, a phrase carved into a seal by Huang Shiling 黄士陵 (1849-1908) of the Qing dynasty (Fig. 1), and referenced in the exhibition. It expresses a complex sentiment—one of longing or of strong feelings having to do with a yearning for change—that has been professed adamantly by intellectuals over the centuries: Wang Tiande is consciously adding himself to this lineage. The exhibition in its entirety can be considered a work of art.

Throughout his career, Wang Tiande has sought to express the historical layered forces driving Chinese culture. The practice of searching for inspiration and validation within China's millennia of culture is deep seated, and Wang draws on this. But to find a way of doing so in the late twentieth and early twenty-first centuries has been difficult for China's artists. The 1960's and 1970's saw the Chinese Communists' systematic destruction of everything deemed bourgeois, including cultural relics. Ink painting was considered retrograde, and much was lost, both in terms of physical works, and in knowledge and skill.

In 1988 Wang Tiande graduated from the Zhejiang Fine Arts Academy (now



Fig 1. *Qianxing*, seal impression on paper, “遣兴” 钤印  
Collection of Wang Tiande 王天德收藏

China Academy of Fine Arts), with a degree in Chinese ink painting. His years there coincided with the height of the revolutionary artistic movement known as the New Wave. Students from throughout the relatively small school participated in or were exposed to experimental art works whose creation was driven by the fevered radical thinking of the time. Subsequently, in 2014 Wang received from the same academy a graduate degree in calligraphy. Having been from its inception a particularly forward-thinking educational institution, the China Academy of Fine Arts has produced many of China's most important experimental ink artists, first demanding that students reach a foundational high level of knowledge, of theory, and of technique, including studying past masters. Thereafter, the school has provided students with the opportunity and encouragement to explore the possibilities of their chosen field, to draw on the past while making ink relevant to the present. The fact that Wang returned to earn a doctorate in Calligraphy in 2010, after having established a successful career as an artist, suggests how dedicated he is to understanding art of the past, as an essential core to his creativity.

Wang's first work to gain widespread acclaim was *Ink Banquet* (1996), a ground breaking installation composed of a round table set for dinner with bottles, glasses, and dishes, and eight chairs, all of them covered with ink painted paper (Fig. 2). Where there would have been chopsticks, he chose to place brushes. A



Fig 2. Wang Tiande 王天德 *Ink Banquet* 水墨餐单, 1996

second major mark in Wang's career, presented at the 1998 Shanghai Biennial, was his *Chinese Clothes* series (1996), comprising *xuan* paper on which an abstracted Chinese robe shape has been inked in such a way that there is little visual depth: their surface is rough but they resemble ink rubbings from ancient steles (Fig. 3). From within that Chinese robe form, unpainted areas emerge as trees and waterfalls, and there is an overall sense of melancholy. The robes, like the banquet table, reference the body: to be clothed and to eat are basic necessities of life. Thus, these works say, ink is an essential part of life, and in particular, it is basic to Chinese life. *Ink Banquet* and *Chinese Clothes* make plain the artist's belief that if one wishes to create something new, one must ground that in a deep knowledge of tradition.

Following *Chinese Clothes*, Wang Tiande embarked on his long-lived *Digital Series*, and *Hou Shan* 后山 (behind the mountains) series, constantly refining an invented technique until it reached such a point of sophistication that it inspired and supported the development of the current project, *Qianxing*. For *Digital Series* and *Hou Shan* works, Wang painted landscapes and/or calligraphy onto *xuan* paper—an artistic expression that usually would be considered a complete work of art in and of itself—but then layered atop it a second sheet of *xuan* paper into which a landscape and/or calligraphy had been burned using an incense stick. On the second sheet of paper Wang first made a pencil tracing of the bottom, ink work. Taking the sketch as a reference, he then burnt a new landscape and/or calligraphy that would complement the first. Next, the inked and the burned layers are mounted together, with only sufficient adherence to hold the pieces in place: the loose edges of the burned paper leave a tentative feeling to the composite work of art (Fig. 4). Finally, Wang adds minimal brushstrokes to bring the composite image together. The layered landscapes and calligraphies with their burns and frays hint at the irreversible rifts between historical and contemporary Chinese culture. They also suggest that destructive contemporary forces may bring about creative change.

#### "QIANXING": POETS, WRITERS, CALLIGRAPHERS, AND STATESMEN

The point of introduction to the current exhibition is *qianxing* as carved on a seal. From that point, Wang Tiande digs way down to reveal connections between layers of culture. The exhibition presents a complex web consisting

of the artistic production of highly accomplished literati, including poets, writers, government functionaries, and calligraphers, some of them at the apex of their field. The key figures referenced in the current exhibition include the luminous eighth century poet Du Fu 杜甫 (712-770), as a silent inspirational presence; the revered ninth century calligrapher Liu Gongquan 柳公权 (778-865); the eighteenth scholar Yuan Mei 袁枚 (1716-1797); the Qing dynasty painter, calligrapher, and seal carver, Huang Shiling; and the important collector of rubbings, Zheng Fu 郑簠 (1622-1693). Below we shall examine the relationships between these great men, and to the theme, *qianxing*.

#### "QIANXING" IN POETRY: DU FU AND YUAN MEI; AND CARVED IN STONE: HUANG SHILING

*Qianxing* means to express or give vent to one's feelings in response to a current circumstance: those feelings may be longing, or excitement or mood. Circumstances incite strong feelings, and to express those feelings is to require attention to the current state of things. *Qianxing* was established as a poetic theme by one of China's most revered poets, the great Du Fu. He authored *Qianxing Wu Shou* 遣兴五首 (Five Poems on the Theme of *Qianxing*), a group of poems taking as their ostensible subject the lives of sorely unappreciated highly able men who served society to the best of their abilities. Among the people Du Fu references are the famed poet recluse, Tao Yuanming 陶渊明 (Tao Qian 陶潜, c. 365-427); the Three Kingdoms statesman and military strategist Zhuge Liang 诸葛亮 (181-234), who retired from service and was known for his fairness and loyalty; the great poet Meng Haoran 孟浩然 (689/691-740), who earned his *jinshi* degree (the highest of the three civil service examinations) but was not given a position until much later, and then he resigned before a year had passed; and the poet and minister He Zhizhang 贺知章 (ca. 659-744), who served under four emperors as his duty, but longed for retirement.

In writing so movingly and wistfully of these great poets and scholars, Du Fu identifies with them and thus expresses his own longing for a time when the government and society functioned in a more ideal manner. Thus, his *Five Poems* convey Du Fu's sense of being wounded; and in marking how dysfunctional governments disserve both the people and the intellectual and governing class, he calls for change.



Fig 4. Burned landscape using incense stick 香烫山水底稿

Subsequent writers took up the theme of *qianxing*: a thousand years after Du Fu, the scholar official Yuan Mei 袁枚 (1716-1797) penned *Qianxing Er Shou* 遣兴二首 (Two Poems on the Theme of *Qianxing*, 1791). Disenchanted with the status quo, Yuan Mei was a prodigy who earned his *jinshi* degree when he was just 23, was appointed to the prestigious Hanlin Academy, but resigned from government service early in his career, in 1748. In these poems he writes of the difficulties of composing poetry, and of the attitude one should take towards that art, saying that if you only are willing to search for it, then it will come to you. It is as if a feeling of longing for the words will pull them to you.

A hundred years after Yuan Mei, the renowned seal carver Huang Shiling carved the two compelling characters, *qianxing*, into a seal: the presence of that seal in this exhibition acts as a conceptual focal point.

#### LIU GONGQUAN, THE CALLIGRAPHER

Born seven years after the death of Du Fu, Liu Gongquan 柳公权 (778-865) was one of China's most revered calligraphers, his works serving as inspiration for centuries of calligraphers. He was stylistically indebted to Yen Zhenqing 颜真卿 (709-785), who was slightly his senior, and who along with Liu is considered

one of the handful of greatest calligraphers. He also studied the calligraphy of the polymath Wang Wei 王维 (699–759). Interestingly, when asked by the emperor for some calligraphy pointers, Liu told the emperor that one's moral standing was crucial to good calligraphy. This was a hint that the emperor should cultivate moral integrity in all his activities, including ruling.

When Liu Gongquan was 76, he wrote out a text composed by Xiao Ye 萧邛 (d. 874), a man who served three Tang dynasty imperial administrations in many capacities, including rising to the post of prime minister. The text commemorates the scholar-politician Gao Yuanyu 高元裕 (774–850). Liu Gongquan's calligraphy of this text was carved into the stone Gao Yuanyu Stele 高元裕碑 and dates to 853, three years after Gao's death. This stele is highly revered, and considered a key piece of calligraphy.

In China, rubbings of great works of calligraphy carved in stone were an important resource for those who wished to study calligraphy. Such copies of rupestal reproductions of works of the great masters circulated much more widely than could originals. Wang Tiande includes a rubbing of the Gao Yuanyu Stele in this exhibition. The stele itself is no longer accessible, so it is no longer possible to produce rubbings. It was in storage in Luoyang, but during the 20th century came under the care of changing governmental organizations. Ultimately in 1978 it was transferred to the Luoyang Cultural Heritage Unit, after which it became inaccessible: it was buried under the earth, and there it remains. Wang acquired the rubbing of the stele at auction earlier this year, and it dates to the 1970s period. Over time it had suffered some damage, most likely from being folded and having the corners lightly abraded. Wang mounted the rubbing, which is to conserve it, strengthening and protecting it so that it can last for centuries. But then he has cut it in two, appropriating it for his own work of art, and mounting those two pieces, embedded, within his landscapes. What does this mean? It is an act of respect to care for and restore this neglected paper treasure/document. Furthermore, it will bring Liu Gongquan's calligraphy to a new and much larger audience than it has ever reached: it will be replicated in this catalogue, and an international contemporary audience will be exposed to it, both in the original (in exhibitions) and in reproduction (in this catalogue and beyond into the future). Can we compare the destruction to that of Robert Rauschenberg's (1925–2008) *Erased de Kooning Drawing* (1953), for which Rauschenberg asked Willem de Kooning (1904–1997) for a work of art, which he then proceeded

to erase? Wang's work doesn't entirely delete the original work of art, as did Rauschenberg's, but in cutting and displacing it, it overwrites the original meaning.

Steles often are dedicated to recently deceased prominent individuals, and when a great monk has passed away, his bones may be placed in a pagoda, perhaps with an associated stele. Upon the death of the great monk Duan Fu 端甫 (770–836), his bones were enshrined in a pagoda, which the Tang emperor Wenzong 文宗 (809–840) dedicated and named *Xuanmi ta* 玄秘塔, the Mysterious Pagoda. The scholar official Pei Xiu 裴休 (791–846) composed a memorial text which, while praising the monk, also remarked on the times of a select few Tang emperors: this was a period of dangerous intrigue, thus to remark on positive aspects of the emperor's predecessors may have seemed like a good idea. Liu Gongquan wrote the calligraphy, the Mysterious Pagoda Stele (841), with two brothers, Shao Jianhe 邵建和 and Shao Jianchu 邵建初, responsible for the stone carving. (By the time the stele was carved, the emperor Wenzong was deceased.) The backstory of this rubbing is thus particularly complex, comprising sediments of bones, stone, and paper; of histories of emperors and a monk; and the actions of a writer, a calligrapher, and supporting carvers. Wang Tiande presents a copybook used for studying this rubbing, as an homage to Liu Gongquan: he adds artist to the list of actors.

## ZHENG FU AND THE PASSION FOR RUBBINGS

Appropriating a second artist's work, Wang Tiande presents a section of text written by the 17th century polymath Zheng Fu: "Close the door and live quietly, entertain yourself by playing the zither and reading books 闭门静居, 琴书自娱". To thus retire is the action often taken by literati who for idealistic reasons find themselves unable to continue in service to the government. Like many loyal to the Ming dynasty, Zheng stepped down rather than serve the foreign Manchus who, in 1644, overthrew the Ming dynasty and established the Qing. Zheng was a leading figure in the movement to study the traces of China's past through inscriptions on stone steles and on ancient bronzes. One aspect of this movement was a nostalgia for China's glorious past, and this longing for better times can be thought of as *qianxing*. Zheng was extraordinarily devoted to collecting rubbings and, to understand rubbings, it is well to consider excerpts of the highly evocative texts that

describe his passion. Wang Shizhen 王士禛 (1634-1711) writes of the energy Zheng spent on washing steles that had become covered in moss and lichen, “scraping and picking at vegetation . . . until they showed their ancient face.”<sup>1</sup> And Zheng’s student Zhang Zaixin 张在辛 (1651-1738) wrote that the master was so intent upon gathering Han dynasty stele rubbings that he had filled four large cabinets and continued to search for more. His dedicated study of writing manners of the past led him to become a leading force behind the development of *jinshi* studies, a movement that gathered energy and injected new vitality into calligraphy and painting.

Again working with calligraphy by Zheng Fu, Wang Tiande has created a set of five hanging scrolls (Fig. 5), four of which are landscapes he has produced in his signature manner of layered painted landscape with burned landscape. The fifth is a reproduction of Zheng Fu’s calligraphy, whose original is now in Wang Tiande’s collection.

## CONCLUSION

With the current exhibition, Wang Tiande reveals the layers of cultural sediment that comprise Chinese cultural history, each layer observing and then building upon the past. Whatever form contemporary culture may take, however distant chronologically, philosophically, and empirically it may seem from the past, it is nevertheless possible that it find relevant deep roots in that past. Wang makes the case that the historical giants of calligraphy are pertinent to the present, as is the thinking behind their layered works of art. And finally, both the rubbings and the thought processes that inspired them can be catalysts for creating fresh works of art.

1. Jonathan Chaves, “Startled Birds and Angry Dragons: Chinese Poets Sing of Calligraphy,” in Michael Knight and Joseph Z. Chang, eds., *Out of Character: Decoding Chinese Calligraphy* (San Francisco: Asian Art Museum, 2012), p. 59.

## 王天德：意蕴悠远，层现眼前

文 / 林似竹

译 / 刘嘉

### 简介

王天德的个展“遣兴”以恢弘的当代艺术表现手法谱写了一首传统中国文化精髓的颂歌。此次展览所呈现的作品揭开了沉积多年、层次分明的历史与文化，将中国古代重要的艺术家、诗人、政治家、以及艺术经典之间的相互关联展现出来，并与他们进行跨越时空的对话。这些厚重且坚实的历史沉淀作为一个整体呈现眼前，而每一层历史沉积作为一个极具脆弱性的个体又让整体显得更为珍贵。展览的核心围绕“遣兴”这一概念展开，表达了一种复杂的情感——一种思念，或一种对于理想与美好的强烈向往。这种情感从古至今被众多文人墨客借以抒怀，清代篆刻大家黄士陵（1849-1908）就将“遣兴”二字刻为印章。（图1）而王天德也延续了这一传统，用作品感怀，以此展遣兴。

王天德的艺术生涯一直在寻求一种能够阐释传统中国文化深厚底蕴与层次的艺术语言。虽然这种在中国数千年文化历史中寻求创作灵感与认同的方式自古有之，而王天德也由此出发进行自己的探索，但在20世纪末、21世纪初这个阶段，这种方式对中国艺术家来说是非常困难并极具挑战性的。在20世纪60至70年代这个特殊的历史时期里，与资产阶级相关的一切都被摧毁，其中也包括重要的历史、文化遗产。而水墨画也被认为是落后守旧，无论是书画作品还是相关的技艺与知识，大都丢失与遗忘了。

王天德1988年毕业于浙江美术学院（现中国美术学院）国画系，大学期间正值新浪潮运动的高潮。学校内所有学生几乎都参与或耳濡目染了实验艺术，这



些作品都与当时狂热且激进的思想息息相关。王天德 2010 年又于母校书法系获得博士学位。中国美术学院一直以来都以极具前瞻性的思想及教学方式著称，因此也培育出了许多中国最重要的实验水墨艺术家。中国美院首先着重于学生基础知识、理论以及技法的培养，其中包括学习临摹古代大师的作品。在此基础上学校亦鼓励学生在自己的专业领域不断探索未知的可能性，在传统的基础上让水墨与当下的社会和时代相关联。王天德在他艺术生涯已经十分成功之后，毅然选择回归母校继续攻读博士学位，正体现出他深知传统艺术的重要性。而这也是他艺术创新的核心所在。

王天德第一件广受业界肯定与好评的作品是 1996 年所作的《水墨餐单》。这件装置由一张圆桌与八把餐椅组成，桌面及桌上的餐具表面皆以着墨的宣纸包裹起来，摆放筷子处摆放着画笔，而菜单则由古体诗集改造而成（图 2）。王天德艺术生涯中的第二个重要艺术表现形态以他在 1998 年上海美术双年展上展出的《中国服装》系列为代表。创作于 1996 年，该系列以水墨于宣纸上呈现出类似碑拓的效果，勾勒出抽象化的传统中国汉服衣袍形状，而服袍内留白的区域则显现出树木瀑布等形态（图 3）。作品整体传达出一种惆怅之感。王天德通过《水墨餐单》与《中国服装》两个系列，揭示了人类最基本的生活需求——穿衣，吃饭；进而告诉我们水墨也是生活的重要组成部分，尤其是对于中国人的生活。这两个作品也表达出王天德的艺术理念——创新必须站在深刻理解传统的基础之上。

既《中国服装》系列之后，王天德又开始了他的《数码》系列以及《后山》系列，并在长期的创作过程中不断完善自己独特的创作技法。此次“遣兴”展览即是在其基础上演化发展而成：先在宣纸上创作一幅水墨山水或书法（通常这就会被认为已经是一件完整的独立作品），但在这幅水墨作品之上，王天德又加上另一张以香烫所作的山水或书法。这第二层香烫作品，他会先将宣纸附在水墨作品之上，用铅笔轻轻描出轮廓。以此轮廓底稿为参照，王天德会用香棒烧烫出一幅新的山水或书法，与水墨相互呼应，构成互补。在这之后，水墨与香烫两张作品被装裱在一起，但仅做必要的固定，而非绝对平整的表面。因此一些香烫的边缘会轻微翘起，给观者一种轻盈，甚至脆弱之感，与整体的恢弘



Fig 3. Wang Tiande 王天德, Chinese Clothes 中国服装, 1998, Ink on paper 宣纸、墨, 67.3 x 135.7 cm



山水构图形成对比（图4）。最后，王天德会在裱好的作品上再用毛笔进行补画与调整，使两层作品叠加后的构图更加融洽和谐。这种逐层叠加的山水与书法以及独特的灼烧痕迹与磨损边缘，不仅暗示了传统与当代中国文化之间不可逆转的裂痕，同时也说明毁灭性的当代力量也可能带来创新性的改变。

### 诗人，作家，书法家及政治家笔下的《遣兴》

由清代黄士陵所刻“遣兴”印章出发，王天德对这两个字背后的文化与历史进行了更加深入和广泛的挖掘与研究。此次展览就仿佛一张纵横交错的复杂网络，将诗人、作家、官员、书法家等在内的古代文人墨客巅峰时期的艺术佳作编织在一起。这其中包括：唐代诗人杜甫（712-770），唐代著名书法家柳公权（778-865），清代诗人、学者袁枚（1717-1797），清代著名画家、书法家及篆刻大家黄士陵，以及著名碑拓收藏家郑簠（1622-1693）。下文将逐一以上这些重要人物之间的联系以及他们与“遣兴”之间的关系进行分析。

#### “遣兴”之诗：杜甫，袁枚；与“遣兴”之印：黄士陵

“遣兴”二字，有“有感而抒怀”之意，指针对当下的某种情境抒发或表达个人的某种情感。这种情感可以是一种渴望与憧憬，一种激动之情，亦或是一种情绪或心境。不同的情境会激发不同的情感，而表达这些情感则需要专注于事物当下的状态。“遣兴”作为诗词的主题始于唐代著名诗人杜甫。他所作的《遣兴五首》托物起兴，借古喻今，感慨命运与人生价值的复杂冲突。杜甫诗中所提及的历史人物有：田园派诗人陶渊明（约365-427），归隐山林却始终未能达观；三国时期著名军事家诸葛亮（181-234），公正不阿，忠心无私；唐代山水田园派诗人孟浩然（689-740），仕途困顿，清贫早逝；以及唐代诗人、书法家贺知章（约659-约744），四朝为官，高风逸韵。

杜甫借古代圣贤遣自己之兴，抒发了对理想中的社会体制的渴望，同时也表达出他对时局的悲凉感叹：像自己一样有志报国的文人学者和为官之士无法施展

自己的抱负。因此，他渴望改变。

自杜甫之后，“遣兴”这一主题被诸多文人学者以诗文回应。时隔一千多年，清代学者袁枚于1791年作《遣兴二首》。袁枚年少有才，23岁便进士及第，后入翰林院供职，为官勤政，颇有声望。奈何仕途不顺，故无意吏禄。1748年，对时局不再抱有幻想的袁枚辞去官职，隐居南京。在《遣兴二首》中，袁枚提及作诗之不易——“爱好由来下笔难，一诗千改始心安。”；以及他对写诗的态度与见解——“但肯寻诗便有诗，灵犀一点是吾师。”

一个多世纪之后，晚清篆刻大家黄士陵（1849-1908）将“遣兴”二字刻为印章。此次展览中这方“遣兴”之印的3D打印复制品也作为展品展出。而“遣兴”作为整个展览的概念核心，表达出王天德对这个经过漫长历史沉淀与积累，意义逐渐复杂饱满的词语的理解与诠释。

#### 书法巨匠柳公权

柳公权（778-865）被誉为中国历史上最重要的书法家之一，他的“柳体”影响了其后数千年的书法家，成为无数文人墨客下笔时的灵感源泉。柳公权以楷书著称，初学王羲之，后来遍观唐代名家书法，吸取了欧阳询（557-641）与颜真卿（709-785）之长，并溶汇新意。后与颜真卿齐名，人称“颜柳”。柳公权亦研究并汲取著名诗人、艺术家及书法家王维（699-759）书法之精髓。除书法造诣之外，柳公权为官为人亦正直不阿。唐穆宗（795-824）曾向柳公权讨教书法用笔的诀窍，他却告诉穆宗：用笔的方法，全在于用心，心正则笔法自然尽善尽美。借书法用笔劝诫君王德行。

柳公权76岁时书《高元裕碑》，此碑立于唐宣宗大中七年（853年），由三朝为官的唐代宰相萧邺（卒于859）为已逝的高元裕（774-850）撰文，纪念其生平功德。高元裕22岁进士及第，其后为官多年，曾任谏议大夫、吏部尚书等要职。《高元裕碑》被誉为中国书法史上最为重要的遗迹之一，保存了柳公权在洛阳留下唯一笔迹，异常珍贵。

对于任何一个想要研习书法的中国人来说，碑拓都是最为重要的素材之一，且相较于石碑更易流传。高元裕碑原存洛阳，建国后曾移存洛阳考古队，但最终在 1978 年被洛阳文物工作队埋于地下，至今仍未出土。王天德此次展览作品中所用的《高元裕碑》拓片则是他今年早先于拍卖所得，乃 70 年代旧拓（图 5）。因其年代久远，拓片边角及折痕等处多有磨损。王天德将拓片重新装裱，以求加固并更好地保存流传。但后来他却将其一分为二，各自成为了自己作品的一部分，与他的雪景山水装裱在一起。

这意味着什么呢？这是一种对碑拓这种被人们所忽视的艺术形式的尊敬、关注与修复。更将柳公权的书法以另一种形式更有效地传播和普及——《高元裕碑》拓片将作为王天德作品的一部分，在此次个展的画册中出版，令更多的国际当代艺术爱好者不仅能够通过此次展览看到原作，更能通过画册中的图片与文字等信息了解到《高元裕碑》以及柳公权的书法。

那么，我们是否可以将王天德这种毁灭的过程与罗伯特·劳森伯格（1925-2008）的《被擦掉的德·库宁画作》作比较呢？1953 年，20 多岁的劳森伯格向威廉·德·库宁（1904-1997）要来一幅作品，之后将其擦成一张白纸，变成了这幅《被擦掉的德·库宁画作》。王天德的作品并没有像劳森伯格一样彻底抹去原作（拓片），但剪裁并重新将其与自己的画作拼接组合的过程却同样对原作的意义进行了重写。

中国古代高僧或达官显贵等重要人物去世之后，后人常为他们立碑以作纪念，上刻记载人物生平事迹的墓志铭。唐代著名高僧大达法师端甫（770-836）圆寂之后，唐文宗（809-840）将其真骨藏于玄秘塔。时任宰相的裴休（791-846）为端甫撰文，颂其功德。柳公权 841 年书《玄秘塔碑》，并由邵建和与邵建初两兄弟篆刻。《玄秘塔碑》背后的故事承载了复杂的文化与历史元素与人物：真骨、石碑、纸上书法；唐代君王、高僧、文人、书法家、以及篆刻家。王天德将《玄秘塔碑》融入此次展览，不仅向书法大家柳公权致敬，更将自己作为艺术家融入到此碑的历史与生命之中。

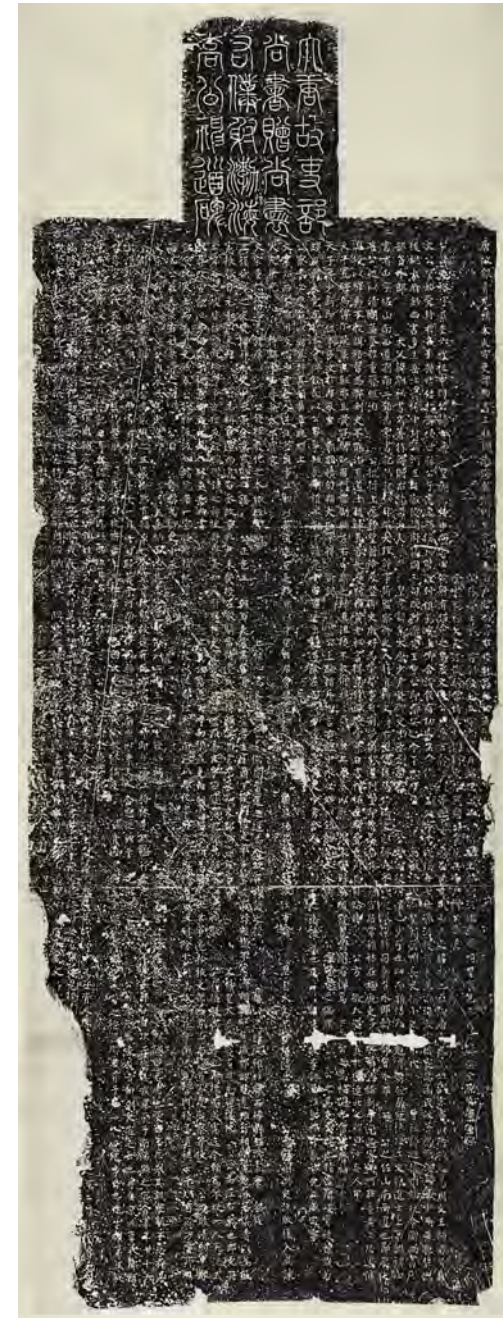


Fig 5. Rubbing of the Gao Yuanyu Stele, 1970s 高元裕碑拓片，70 年代旧拓 Collection of Wang Tiande 王天德收藏

## 郑簠：爱碑如痴

此次展览中王天德亦囊括了 17 世纪著名书法家郑簠的八字书法《闭门静居，琴书自娱》。1644 年清朝入关，结束了明朝的统治，郑簠不想在清廷为官，故辞官隐退。这在当时不满北方满族入侵统治汉人的文人墨客中十分常见。郑簠自幼研习书法，重视石碑、青铜铭文及其拓片的研究与保存，其中一部分原因是传统文人在异族入侵，朝代更替之时对于中国辉煌历史与文化的怀旧之情。而这种对于过去美好的向往与怀念亦可视作“遣兴”的一种。郑簠热衷于碑拓的收藏与钻研，“闭门静居，琴书自娱”似能体现他对研习碑文书法的热忱。与郑簠同时期的著名文人王士禛（1634-1711）曾提及郑簠清洗古碑时的专注与认真：不断擦洗，仔细刮掉碑上的青苔，直至碑文显现，还原如初。<sup>1</sup> 郑簠的学生张在辛（1651-1738）曾言郑簠所藏之碑文拓片足有四大橱之多，仍不断寻觅，可见其爱碑成痴。郑簠对碑拓的热情也使他成为影响金石考证学发展的重要人物之一，而金石学的发展也为书法与绘画注入了新的活力。

除了在展览中展出郑簠的书法作品之外，王天德也将其融入到自己的作品之中。《薄雪读碑图》（图 6）就是由四幅王天德的香烫山水，及一幅郑簠书法的复制品组合而成。而这幅书法的原作为王天德收藏。

## 结论

通过“遣兴”个展，王天德将意蕴悠远的中国传统文化层现于观者眼前，仿佛让层层沉积的历史碎片与时空渐次展开，每一层都建立在过去的基础之上，并对过去进行观照与对话。无论当代文化采用什么样的表现形式，也不论它与过去之间的距离（按年代来计算也好，从哲学层面亦或经验主义层面上去感知也罢），它都深深根植于过去并与之有着千丝万缕的联系。王天德的作品正反映出历史上如柳公权这样的书法巨匠亦可与当今时代有所关联，他们作品背后的思想亦是如此。而拓片以及发明拓片这一艺术形式背后的过程与思考都能够成为创作新艺术作品的灵感源泉。



Fig 6. Wang Tiande 王天德, *Reading the Stele in Light Snow* 薄雪读碑图, 2019, Ink, calligraphy and burn marks on xuan paper 宣纸、墨、火焰、书法, 166 x 49.5 cm, 166 x 80 cm x 4

1. Jonathan Chaves, “‘Startled Birds and Angry Dragons’: Chinese Poets Sing of Calligraphy,” 录于 Michael Knight 及 Joseph Z. Chang 编, *Out of Character: Decoding Chinese Calligraphy*, 旧金山: 亚洲艺术博物馆, 2012 年, 页 59

守隴廣止足之計效於陵  
琴閣門蕭居民書自好



## INTIMATE DISTANCE: WANG TIANDE'S BURNED LANDSCAPES

Alan Yeung

A burned landscape by Wang Tiande is a liminal object. It is an absence and a shadow joined in dialogue, in which they paradoxically silence and give voice to each other. In its skin-deep concealments and revelations, it seems to encode certain privations of recent and personal histories but ultimately dissolves them in an abstract poetics of trauma and transcendence.

Each burned landscape essentially consists of two overlapping sheets of *xuan* paper. The overlayer retains a composition negatively, in the form of burn marks produced by an incense stick (fig. 1). With their jagged and singed edges, these perforations invoke rockery and hoary trees, but their foremost impact is visceral, as evidence of erasure and fragility. While intact, the painted underlayer is obscured and modulated into a grey shadow that intrudes intermittently through the burn marks. The two compositions are related but unidentical, with similar passages purposely offset. By turns they cohere into credible spatial illusions—rolling hills, mist-shrouded groves, zigzagging riverways—and bifurcate into contradictory surfacea (fig. 2). While the overall image is unmistakably a Chinese landscape, it is illegible in its details or as brushwork, suspending the viewer between familiarity and estrangement. Mounted alongside fragments of calligraphic rubbings and impressed with antique seals, the burned landscape subsumes subversive contemporary artistic concepts—the readymade, the simulacrum, the pastiche—into the familiar forms and operations of classical Chinese connoisseurship and artmaking.

Wang Tiande's process is a series of iterative calibrations and induced accidents. It is fraught with uncertainty: by the artist's own account, one in every few promising compositions unpredictably transforms into a failure upon mounting. After painting the original composition in brush and ink, he traces its contours onto another sheet in pencil (fig. 3). He burns away

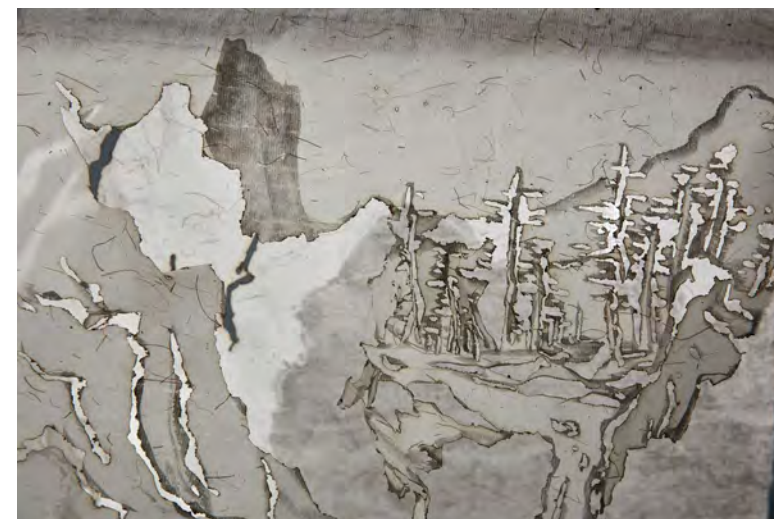


Fig 1. Burned landscape using incense stick 香烫山水底稿

these contours on a wooden rack before placing the now-tattered copy over the original to make fine adjustments (fig. 4). In an alternative process that the artist has recently embraced, he burns the original composition instead and uses it as the overlayer, painting the underlayer with the pencil copy as a reference. Since brushwork is more intricate than what can be reproduced by burning, traces of it necessarily remain as penumbrae around the singed edges (fig. 1). Finally, the artist sometimes adds, to works already mounted, small touches with a brush to finesse transitions and expand the overall tonal range. In one work in this exhibition, he even culled back with a knife some of these final brush marks that he found excessive. The burned landscape in its current form thus consists of not only two but several layers of mark-making, interwoven in a way that the viewer can hardly parse and retrace.

Wang exploits his intimate knowledge of his materials. He uses custom-made *xuan* paper embedded with dried corn-silk threads, which help to maintain its structural integrity, and lets it age for a year to develop its capacity for tonal subtleties. The fibers are close to the singed edges in their natural color, registering the weight of the mounted substrate and adding an even texture across the pictorial field without being distracting. Being non-absorbent,

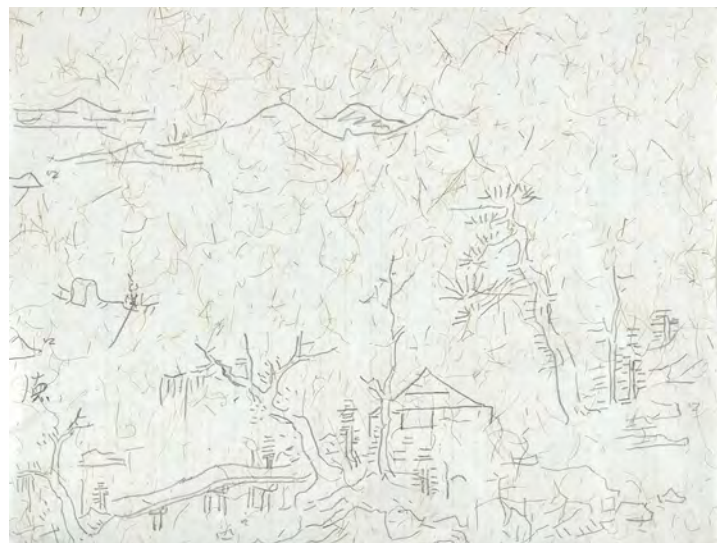


Fig 3. A pencil copy 铅笔稿



Fig 4. Wang Tiande's process (photograph by Alan Yeung) 王天德创作过程 (杨浚承拍摄)

moreover, the fibers leave an off-white resist effect within passages of saturated wash (fig. 5). As an incense stick burns, the soft coatings quickly turn to ashes, leaving behind a wooden core that smolders into a pointed tip (fig. 6). Wang achieves different effects by varying the tip's angle, speed, and pressure and fine-tunes details by manipulating frayed and already-burned pieces of paper with his left hand. A light perpendicular touch of the tip merely singes the paper, whereas a burn from an angled application quickly penetrates the paper and radiates in an unpredictable way that barely registers its initial direction and velocity. This is not unlike the spread of saturated ink wash. The ash on the incense stick has to be periodically discarded, just as one has to reload a brush. Despite these surprising similarities with ink painting, burning affords even less room for error.

Wang Tiande has refined his burning method continually since its inception. The initial inspiration came in summer 2002 in Paris, where, stifled by heat, he passed time in his studio by smoking and one day accidentally dropped cigarette embers on a painting. Impressed with the mark thus created, he experimented with burning imaginary symbols on paper, unsure yet whether this would turn into a sustained practice. By 2004, he had begun to burn Chinese characters with cigarettes on the outer layers of silk robes and on paintings of robes, both entitled the *Chinese Clothes* series. The painted robes soon incorporated landscape motifs and later morphed into full-blown landscapes altogether (fig. 7). Around the same time, Wang also created the first burned calligraphy, entitled the *Digital* series (fig. 8), which soon developed from one layer to two. In 2006 he introduced the first burned landscapes, also called *Digital*, and continued to develop them until 2014, when he gave them independent identity as the *Rear Mountains* series. While preparing for a 2015 gallery show in Vancouver, where indoor smoking had been banned, Wang resorted to using incense sticks. Quickly grasping their ritualistic significance and synesthetic appeal, he set up an altar in the gallery in which visitors could insert their own incense sticks. Since then, the artist has used incense sticks exclusively.

As indicated above, Wang's early burned works were primarily calligraphic. His first burned landscapes were simple linear forms that reinforced or were subservient to the calligraphy (fig. 9). Over the years, landscape gradually became the primary subject in his practice, taking shape in denser and more intricate compositions. Enabled by the greater finesse of incense sticks over

cigarettes, this development also reflects his study and collecting of classical literati landscape paintings, particularly the works of Dong Qichang (1555-1636) and the earlier painters of the Wu School. Around 2012, he began to mount calligraphic fragments and stele rubbings alongside his landscapes and to impress old seals on his underlayers, drawing into his works the larger context of late-imperial literati antiquarianism and epigraphic studies. Retaining the weathering and imperfections of antique inscribed steles that are themselves reproductions of brushed originals, these rubbings reemphasize the burned landscapes' themes of duplication and erasure. Conversely, the landscapes' singed edges and interrupted brushwork resonate visually with the mottled textures of the rubbings, focusing our attention on the material and aesthetic subtleties of each.

The works in the current exhibition reach back further in time. Their physical dimensions are determined by the incorporated rubbings, made from large-scale court-commissioned engraved steles from the Han and the Tang periods measuring over two meters in height. This expanded scale encourages elaborate compositions that are ecologies unto themselves, complete with the "three distances" of the classical Northern Song monumental landscape: depth, elevation, and level expanse. Wang's latest works are a return to origins also in their exclusive focus on snow scenes. Stripped of color, texture, and movement, snowscapes are nature in its closest formal state to ink monochrome, wherein a snow-clad mountain and a leafless tree become silhouettes of themselves. A ink snowscape by the poet-painter Wang Wei (699-761), who was later canonized as the founder of the literati tradition, is famously said to have included the summer plant of plantain as a Chan Buddhist-inspired inversion. In practice, historical painters generally represented snow as reserved blank space set against dark ink wash, a technique that Wang Tiande also employs. Such visual and conceptual reversals resonate with the subtractive burning and concealment in his process and indeed with the irony of a snowscape rendered by fire.

With his unseasonable plantain, Wang Wei claimed for literati painting the same imaginative license as poetry, turning it away from objective representation and into a self-referential tradition. If tradition is not pre-given but made, then it can be remade or brought close. While Wang Tiande is moved by genuine reverence for China's cultural past, the attitudes his practice displays towards it are ambiguous. The burned landscapes evoke



Fig 7. Wang Tiande 王天德, *New Chinese Clothes #4* 新中国服装之四, 67×67cm, ink on paper and mixed media 纸本水墨综合材料, 2003



Fig 8. Wang Tiande 王天德, *Digital Series 04-EM01* 数码 04-EM01, 183×32.5cm×2, Xuan paper, ink, fire 宣纸、墨、火焰, 2004

destruction and trauma, but at their foundation is also a lighthearted embrace of make-believe and an almost childlike fascination with transmutation across media. Just as the *Chinese Clothes* series encompassed both physical and painted robes, Wang created the *Digital* series concurrently with composite digital photographs of mountain ranges formed by ashes from burned calligraphy books (fig. 10), suggesting a conceptual link between physical and virtual duplication and manipulation. Unlike classical landscape painters, he rarely makes specific references to personal or period styles, in part because texture strokes and tonal gradations are impossible in burning. His incorporation of calligraphic fragments and rubbings is dependent on their affordability and availability in the art market. While the artist does research their provenances and textual content, these are secondary to their immediate tactile and aesthetic qualities. More than definitive statements about the past, the burned landscapes are open-ended invitations to discover and produce new connections on one's own, including for the artist himself. In a similar vein, Wang has made the centerpiece of the current exhibition, Huang Shiling's (1849-1908) *Qianxing* seal, into something of a riddle by displaying an indistinguishable 3D-printed facsimile in its place, alongside impressions of both (fig. 11).

For Wang Tiande, tradition is a horizon of potential meaning to be articulated by every artist and activated in every encounter between artwork and viewer. Considering past literati masters, he is drawn to the slippages between personalities and personas constructed through art, between ideals and lived realities. He remarks on the surprising equanimity of the landscapes that Dong Qichang painted after losing his estate—within walking distance from Wang's studio in Songjiang—to peasant rioters. He delights in the irony that Wen Boren (1502-1575), imprisoned after a lawsuit against his uncle Wen Zhengming (1470-1559), would become the elder Wen's ablest and most faithful follower in art. Above all, Wang Tiande finds poignancy in recovering the complexity and subtlety of an artist's private experience that is necessarily tenuous to begin with and so often lost to history. In Wang Yuanqi (1642-1715), maligned since the May Fourth period for repeating formulaic compositions throughout his maturity, Wang finds the refinement of lines elevated into a lifelong practice of introspection.

Generally elusive about his own past, Wang Tiande narrates the pivotal moments in his career in terms of chance and circumstance, such as the





Fig 9. Wang Tiande 王天德, *Digital 06-EM02* 数码 06-EM02, 134×66.5cm, Xuan paper, ink, fire 宣纸、墨、火焰, 2003

embrace of burn marks and the switch to incense sticks mentioned above. His deeper commitments and aspirations can often only be obliquely perceived behind the self-conscious, slightly ironic trappings of a modern-day recluse-literatus. Nonetheless, it is clear that landscape, more than subject matter or imagery, is a constant and defining metaphor in his thinking. He acknowledges that renaming his works *Rear Mountains*, intended initially as a mere expedient, engendered an important conceptual reorientation towards the literati tradition. At a recent calligraphy exhibition at the China Academy of Fine Arts, he made headlines with the clever tongue-in-cheek proclamation that “calligraphy is a mountain, a southern mountain,” the latter being a pun on a famous line by the recluse-poet Tao Yuanming (365-427) and the Academy’s Nanshan campus. Wang likens life to incense ashes repeatedly piling up into a hill and being flattened again to make a new and imperceptibly higher foundation, leading ultimately to a stage where one can “see the bodhisattva.” Like Wang Yuanqi’s painting, this is a cyclical and self-reflexive process that nonetheless gains substance over time.

Shortly before Lunar New Year in 1983, while preparing for entrance examinations for the art academy, Wang Tiande took a few days off from his factory job and traveled to Mount Tai. It was the young Shanghainese native’s first trip to the north. Walking up a quiet mountain path alone, he was startled by the appearance of a stranger in the distance. As Wang hesitated, fearfully grasping a knife and a stick, the stranger beckoned him over to offer him food and hot water. At daybreak the next morning, Wang ascended a peak to find a vista of the vast northern plains punctuated with patches of snow and, in their midst, the Yellow River frozen into a band of glimmering silver. He spent the rest of the day making a complete copy of the famous, two-millennium-old *Zhang Qian Stele* (CE 186) in subzero temperatures, holding down sheets of paper with shivering hands and pacing around the stele periodically to warm himself. This intimate encounter with the sublime landscape, at once beautiful and terrifying and freighted with immense history, was seared into the artist’s memory. Some four decades later, he makes his return journey.

## 密远：王天德的香烫山水

文 / 杨浚承

译 / 杨帆, 刘嘉

王天德的香烫山水始终处于一个矛盾的临界点，灼烧的空缺与掩盖的阴影既相互抵消，又使彼此可见。表里之间轻薄如纸的隐藏和透露，仿佛艺术家对某些具体历史经历的诠释，最终却又以一种无形的沧桑感弥漫于画面。

每幅香烫山水由两张宣纸重叠而成。表层在一支熏香的灼烧下反转显现成形（图1），这些边沿嶙峋的缺口形似山石和枯木，但其更直接的视觉冲击力是擦除和脆弱的痕迹。绘制而成的底层山水虽然完好无损，却被遮盖和调和成柔和的阴影，在烧烫的痕迹之间若隐若现。上下两层的构图既相互关联，却又不尽相同，相似的构图部分被有意地错置（图2）。它们时而凝集成延绵的山脉、迷雾笼罩的树林、曲折的河道等可神游的空间，时而却又形成相互抵触的表面。虽然远观全图是一幅中国山水无疑，近看其细节却往往无法辨认，更拒绝传统笔墨的可读性，把观者悬置于熟悉与疏离之间。与书法和碑拓的并置，以及古代印章的使用，将现成品、拟像和仿品等颠覆性的当代艺术词汇融入到中国古典书画鉴赏和创作的形式中。

王天德的创作过程是一系列反复校准和刻意诱发的意外，并充满风险：据他本人所述：每几幅作品中就有一幅在装裱后会意外失败。用笔墨绘制出底稿后，他用铅笔在另一张纸上勾勒出轮廓（图3），并将其放在木架子上用香棒灼烧轮廓线，最后把它覆盖在底稿上进行微调（图4）。最近，他开始了一种新的创作手法：即直接烫烧水墨底稿，将其作为作品的表层，然后再按照铅笔绘制的轮廓画就水墨底层。烧烫并不能完全复制笔墨的层次和复杂性，因此往往会在烫痕周围留下笔墨痕迹（图1）。最后，他有时会在已装裱的作品上再添加



Fig 2 Detail from a burned landscape 香烫山水局部图

细微的笔触，使过渡效果更为精细，色调更为丰富。在此次展览展出的一件作品中，王天德甚至用刀子剔除他认为多余的笔触。因此，香烫山水是由多层互相渗透的画面所组成的。

香烫山水的创作过程与材料的物理特性密切相关。王天德使用嵌入了干玉米须的定制宣纸，有助于保持其结构的完整性。这些定制的宣纸需要储存一年，以便能够显现出更微妙的色调变化。玉米须与烧烫边缘的颜色相近，因此在整个画面上增加了均匀的纹理，也令观者感受到宣纸的温润和厚度。同时它具有抗液性，因而在墨染之后会留下如雪花般的白色印记（图5）。当香棒燃烧时，外部柔软的涂层迅速变成灰烬，木芯则被闷烧成尖（图6）。王天德控制香棒的角度、速度和压力，并用左手拿捏纸片，来达到不同的效果。香棒垂直的轻微接触仅烧灼而不会烧穿宣纸，而较重的或成角度的灼烧则会以一种无法预测

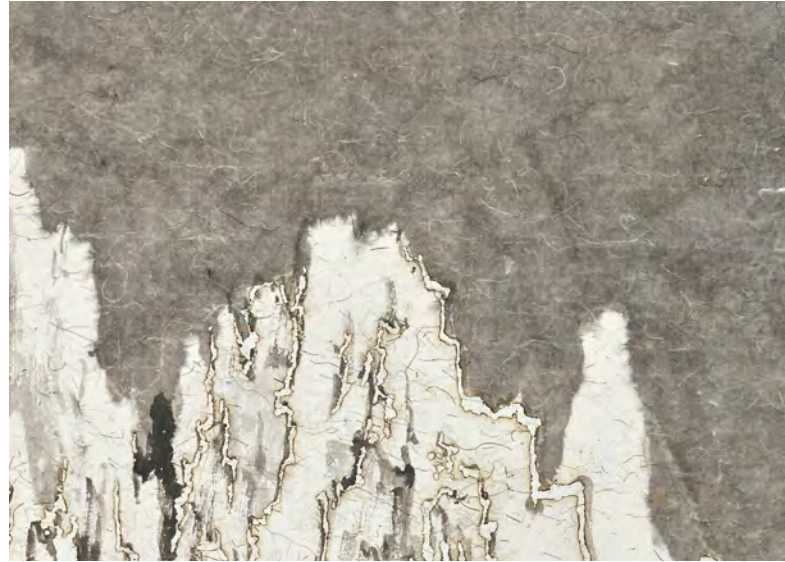


Fig 5. Burned landscape using incense stick 香烫山水底稿



Fig 6. Wang Tiande's Process 王天德创作过程

的方式蔓延开来，几乎无法从痕迹判断其初始方向和速度。就像毛笔必须不时蘸墨一样，香棒上的灰烬也需要定期去除。尽管与水墨画有些相似之处，香烫过程更加不允许错误的出现。

王天德一直在完善其独创的烧烫之法。他最初的灵感来自 2002 年夏季在巴黎发生的一个偶然事件。在塞纳河畔闷热难耐的工作室，王天德抽烟消磨时间，余烬意外地掉在了画上，被它所留下的烙印深深吸引。随即试验在纸上烫烧一些不明字符，但尚不确定是否会成为一种持续的创作手法。2004 年，他开始在丝质旗袍的外层和绘制的汉服上用香烟燃出汉字形状，这两套作品同被命名为《中国服装》系列。绘制的汉服中迅速融入了一些山水元素，继而完全转化为山水图式（图 7）。大约同一时间，他还创作了第一批烟烫书法作品，名为《数码》系列（图 8），并稍后从单层发展到双层。2006 年，《数码》系列出现了第一批烟烫山水，并一直持续到 2014 年。此时，艺术家将其烟烫山水独立命名为《后山》系列。2015 年，他在筹备温哥华的画廊展览，由于当地禁止室内吸烟，首次使用了熏香创作。他迅速意识到熏香的仪式感和官能体验，于是在展厅里放置了一个香台，邀请每位访客点香、上香。从此便开始固定使用香棒作为创作工具。

如上所述，王天德的第一批香烫作品是纯书法。最初山水的形式较为简单，主要延续书法线条的探索（图 9）。随着他对文人山水画传统，尤其是董其昌（1555-1636）和吴门画家的深入研究和收藏，他的山水逐渐变成主角，构图亦愈加精密复杂。同时这也反映了香棒相对于烟的精细度。2012 年左右，他开始在山水画旁植入书法和碑拓断片，并在底层纸张上加盖古人的印章，将明清文人鉴赏学和金石学的大背景引入创作。拓片作为书法原作的复本，既保留了碑刻的残缺斑驳之感，也与王天德香烫山水所传达的复制和毁灭的主题相互呼应。

此次展览中的作品进一步向传统回溯，尺幅由所拼接的拓片而定。这些拓片源自汉唐时期宫廷所制的大型碑石，高度超过 2 米。巨大的尺幅令作品有天有地，更加符合北宋宫廷山水画具“三远”的宏观构图。对于雪景山水的侧重也



Fig 10. *Gu Shan 4* 孤山 4, Digital image, *Xuan* paper, *Pi* paper, a rubbing from a stone inscription, fire 数码照片、宣纸、皮纸、碑帖、焰

可视为一种回本溯源。冬雪中的大自然仿如水墨画，雪山和枯树仅以剪影的形式显现。王天德沿用了古代山水画家以墨色反衬留白去表现雪景的技法。而中国艺术史上最早记载的水墨雪景图之一，即由被后人尊为文人画传统鼻祖的王维（699-761）所作。相传王维将夏季植物芭蕉绘于雪景图之中，灵感即源于禅宗佛教的“倒用法”。

王维的“雪中芭蕉”揭示了水墨画和诗词一样可以成为想象力的寄托，将绘画从一种客观的表现形式转变为自我指涉的传统。假如并没有永恒不变的传统，那么每一位艺术家都有进入和重塑它的权利。尽管王天德对中国历史文化怀有虔诚的敬畏，他实践中对传统的态度却更为微妙。香烫山水令人联想起破坏和创伤，但究其根本似乎也是一种在虚拟与真实之间，以及不同媒介之间转换的游戏。正如《中国服装》系列涵盖了实物和绘制的衣服一样，王天德在创作《数码》系列的同时，也把焚烧书法书籍的灰烬堆，经数码处理合成为“山水”照片（图 10）。这似乎暗示了手工复制与数码复制之间的概念联系。有别于传统文人山水画家，王天德很少刻意模仿某人或某时期的画风，而且燃烫手法也

不允许皴法的墨色变化。他对书法册页和拓片的使用在一定程度上取决于艺术市场的波动。尽管他确实深入研究了其出处和文字内容，但这些因素都次于其直观的美学特性。王天德的作品并不对传统做出权威性的解读，而更像一种开放式的互动，邀请观者和他一起追寻历史线索。同样，他在本次展览的重点作品中设下真假难辨的谜题——使用 3D 打印的黄土陵刻“遣兴”印章替代原作，并在旁同时展出两者的印文（图 11）。

对于王天德来说，传统更像是一个广阔视野，其中所包含的潜在意义在每一位艺术家的挖掘下被提炼，并在艺术品和观者的每一次相遇中被激活。在研究文人画大家的过程中，王天德被艺术所造就的个性与人物，以及理想与现实之间的落差所吸引。比如，他注意到董其昌（1555-1636）在松江宅院被农民烧毁后所画的山水画却出奇的平稳宁静；尽管文伯仁（1502-1575）和叔父文征明（1470-1559）曾反目成仇，但最终却成为文氏家族最出色的艺术继承者。而最让王天德触动的，也许是艺术家的心路历程在后世解读作品的过程中往往被误解，甚至遗忘。比如王原祁（1642-1715）自五四运动以来一直

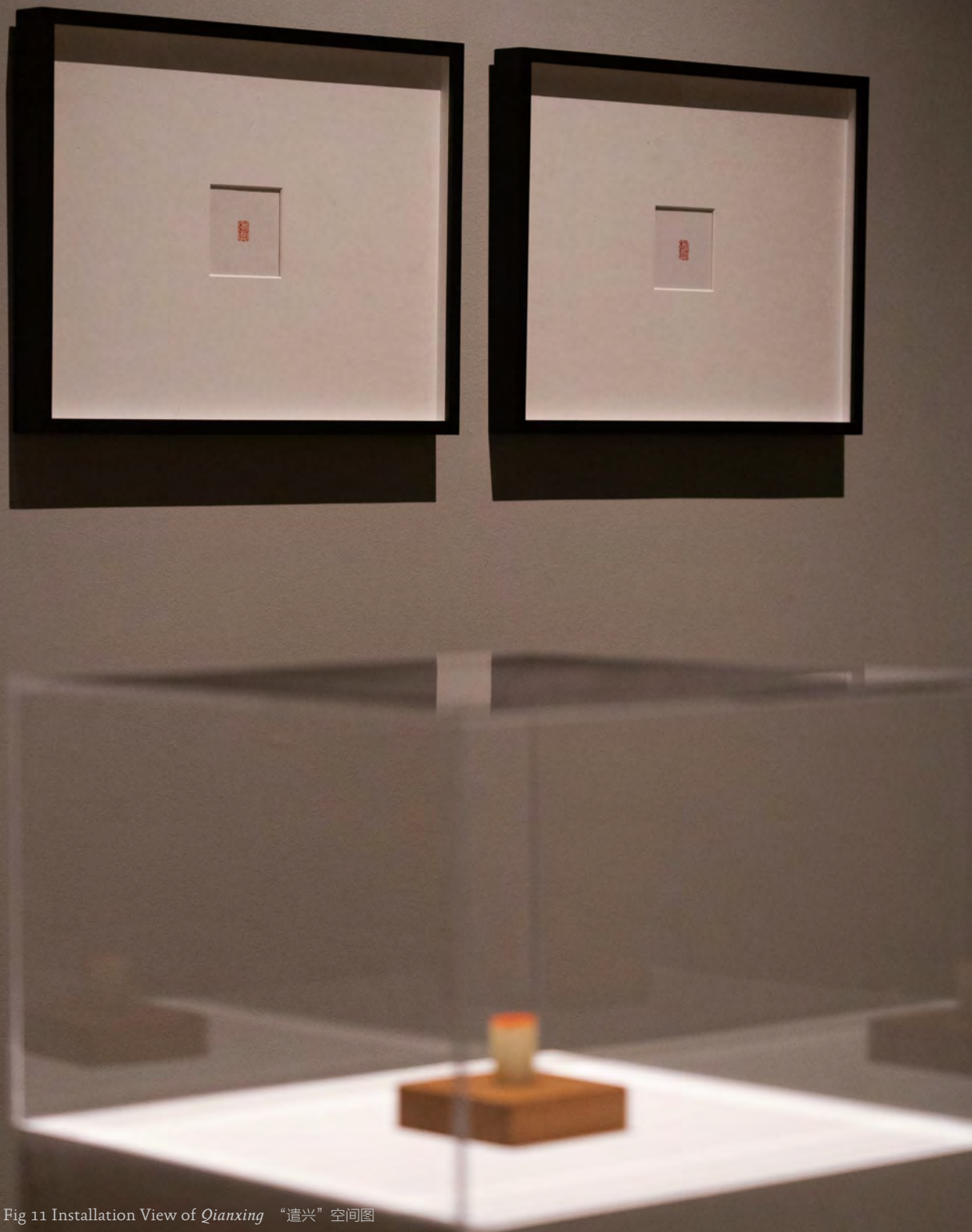


Fig 11 Installation View of *Qianxing* “遣兴”空间图

因其成熟时期程式化的构图遭到诟病，王天德却认为他已经把线条的锤炼升华为了一种终生的自省。

王天德甚少谈论自己的过去，往往把他职业生涯中的关键节点淡化为偶然的契机，例如上述的香烟烙印和熏香的发现。他更深层的意图和抱负，似乎隐藏在当代文人隐士这一稍显自我讽刺意味的姿态背后，让我们只能从旁推测，难窥其实。但对于王天德来说，山水显然不仅仅是题材或文化资源，而更是他思想中一种决定性的原理。他承认，虽然当初把《数码》系列重新命名《后山》系列乃出于方便，但这同时也促使他对承接文人山水传统的重要观念转变。在中国美术学院最近的一次书法展览中，他因为调侃“书法是一座山，一座南山”上了头条，其中“南山”引用陶渊明名句之余，又戏指学院的南山校区。山甚至成为他对人生的暗喻：香灰在反复被堆积成山，然后又被抹平的过程中，形成了难以察觉却更高的台阶，直至“能看到菩萨”的境界。正如王原祁的画作，这是一种不断反思的循环，但是随着时间的推移，它将逐渐积累起内涵和意义。

1983年春节前不久，王天德为了准备艺术学院入学考试，从工厂请了几天假，去了泰山。这是这位上海青年第一次到北方旅行。他独自一人走在泰山后山幽静的小道上，突然被远处出现的陌生壮汉吓住了。当王天德手中紧握着棍子和小刀，在恐惧中犹豫不决之时，对方却向他招手，表示要给他一些热水和食物。第二天清晨日出时，王天德登上了一座山峰，眼前广阔的北方平原被微雪覆盖，黄河凝结为一条闪烁的玉带。下山后，他用了一整天完整地临摹了著名的东汉《张迁碑》（186年），在严寒中用颤抖的手按住纸张，不时跺脚取暖。恐慌过后的安宁，酷寒之中的喜悦，从远观壮丽山河到触摸两千年前的手迹，这一切交织成王天德刻骨铭心的记忆。四十年后的今天，他重新踏上了北上之旅。

## NECESSARY SERENDIPITIES: AN INTERVIEW WITH WANG TIANDE

*Wang Tiande and Alan Yeung*  
*October 2019, Songjiang, Shanghai*

Alan Yeung: What does the exhibition title, *Qianxing* (“discharging feelings”), mean to you?

Wang Tiande: *Qianxing* is the text of a seal in my collection carved by Huang Shiling. Huang Shiling was a native of Yixian, Anhui, but he supported himself by selling paintings and calligraphy in Guangzhou. He probably carved this seal to express his homesickness. *Qianxing* is also the title of poems by Du Fu and others expressing their yearning for home and family. My daughter went abroad to study at age 15. Although it is much easier to stay in touch nowadays, I still miss her dearly. This is the feeling of *qianxing* for me.

It also reflects a larger social condition. A significant number of Chinese parents send their children abroad for schooling. *Qianxing* expresses a general parental longing. Ink art should concern itself not only with mundane matters of technique and form or with theory and abstract concepts. It should also find new expressive means to address contemporary social issues.

AY: Unlike in previous exhibitions, you have not radically transformed the exhibition space or included new media works.

WTD: I put a lot of effort into these works, hoping to develop a new expressive language. I wanted the exhibition to be in November so that viewers would better appreciate the snowscapes. My past exhibitions sometimes heavily featured new media installations, but this time I would like to emphasize the paintings themselves. I want my works, displayed

on these large walls, to engage in quiet dialogues with viewers and even with each other.

In the main gallery, I have purposely placed Zheng Fu’s calligraphy, based on his study of the *Lu Jun Stele*, and my quadriptych that incorporates rubbings of the same stele. Zheng Fu wandered in Hebei and Shandong in search of Han-dynasty steles and was one of the first proponents of epigraphic calligraphy. His tireless trekking north and south of the Yangzi deserves our admiration. The 3D facsimile of Huang Shiling’s *Qianxing* seal, a physically miniscule object that condenses centuries of history, expands the perceptual experience of the gallery space by contrast and facilitates the interaction between artwork and viewer.

AY: Is there a story behind wanting viewers to feel the cold in your snowscapes?

WTD: One week before Chinese New Year in 1983, I took time off from my factory job to travel to Shandong. I wanted to make some sketches of young men to include in my application to the art academy. For a long time, I climbed up the rear mountain of Mount Tai by myself. Then a man suddenly appeared in the distance in front of me. It was snowing lightly, and he was boiling water on a stove. From a hundred meters away, I studied him for at least fifteen minutes, grasping my stick and my knife and too fearful to approach him. At last he called out to me, “Relax. We’ve been here for years. We just serve travelers hot tea. Trust me.” When I went over to him, he did serve me hot water. I could even pay him whatever I could afford for a bun. I was very moved. I reached the peak and stayed there overnight. At daybreak, I went out to watch the sunrise in a borrowed military coat. Next to me sat two soldiers from Shenyang. Glancing towards the north, one of them said, “See that strip of white?” That was the frozen Yellow River, which gleamed like jade. The sun had just risen, and the entire northeast opened before my eyes. That winding jade belt crystallized the energy of the land.

Afterwards, I spent an entire day at the foot of Mount Tai copying the *Zhang Qian Stele* in its entirety. I had bought a lot of paper from the store and borrowed five empty boxes to carry it with. There was nobody around

me. The temperature was eight degrees below zero. I kept stomping my feet to stay warm, walking around after copying every dozen or so characters. After much effort I finished copying the text. I could still feel the cold in me when I was making the works in this exhibition. So *qianxing* expresses not only parental longing, but also nostalgia for a past memory.

**AY:** Your recent works have incorporated Han and Tang steles. Why?

WTD: By incorporating Tang and pre-Tang calligraphic fragments and rubbings, I hope to capture the cultural atmosphere of the north and the sedimented weight of its history—vicissitudes that predate the Ming and Qing periods. Liu Gongquan spent most of his life at the imperial court. His insistence on the “bone” of calligraphy reflected the intellectual and ethical tensions within him. Even now his calligraphy radiates his charismatic personality. My works in this exhibition incorporate fragments of rubbings of Liu Gongquan’s *Gao Yuanyu Stele* and *Feng Su Stele*. These stone monuments crystallize the verve and power of Han and Tang culture. When I was working with them, I felt the vastness of the northern plains and the monumentality of Song court landscapes, whose scope encompasses heaven and earth.

**AY:** How can contemporary ink art crystallize history as these ancient steles do?

WTD: How can we develop new expressive languages in ink to interpret deep cultural history? This is exactly the question we need to be thinking about. Chinese contemporary art has been around for some four decades already. We have good reasons, as well as the responsibility, to take the time to appreciate our own works quietly. We should also let our works from a decade or two ago engage in dialogue with our current works.

**AY:** What is your view on artistic lineages and the classical canon?

WTD: The great masters of the past did not think about their own legacies. If they knew that their “lineages” live on today, they would

probably be disappointed that they have yet to be surpassed. We organize their art into styles and schools and parse their formal characteristics and developments. This is simply our attempt to learn from and surpass them. We should not forget that, in its original historical context, calligraphy was not only an art, but also and more importantly a means of propagating information and a way of life. Past artists were part of artistic ecologies, through which they defined their positions in society. Every era leaves behind its own classics. The more classical a work of art or literature is, the more likely it is further propagated. Not many images from the Tang dynasty remain, although we can paint the images evoked in its poetry. In the digital age, preservation is no longer an issue. A hundred or even a thousand years from now, our classics will surely still survive.

**AY:** Tradition is not fixed but requires an act of historical imagination. Every artist in every era constructs his or her own tradition. When Dong Qichang formulated his theory of the Northern and Southern Schools, he was constructing his own tradition.

WTD: True. Tradition is open-ended. It is a resource for anyone to draw on for nourishment. Dong Qichang’s Southern School was a horizon of possibility that he created for himself.

**AY:** There are many antique objects and works of calligraphy and painting in your studio. How do they inspire you?

WTD: I spent six or seven years studying the culture and artifacts of Songjiang, familiarizing myself with the place where I live and work. Songjiang has nurtured many intellectuals, artists, entrepreneurs, and craftspeople, and preserved outstanding gardens and works of architecture and furniture. Because of this history, we feel as if living on a plane elevated above the mundane.

**AY:** How did avant-garde art of the 1980s and 90s impact your work? Your own work from that period has a subversive edge, like *Ink Banquet*.

WTD: When western culture entered China in the 1980s and 90s, all

young people were influenced by it to a degree, including myself. But this influence was mediated and incomplete. Western texts were inaccurately translated into Chinese. We had not been systematically educated in philosophy and aesthetics, nor had we lived in the west. It was hard for us to digest the new ideas fully.

The Zhejiang Academy's curriculum was distinctive for its thorough grounding in traditional art. As students in Chinese painting and calligraphy, we were taught a most valuable lesson: "However strong the west is, China's traditional culture still stands like the Baoshu Pagoda [in Hangzhou] and remains as beautiful as West Lake." The persistence of tradition is proof of its value. How do we refrain from over-adherence to tradition? How do we define a new artistic ecology? The entire art world at the time was pondering these questions. In the mid- and late-1980s, splashed ink and experimental calligraphy were all the rage throughout the country. After graduating in 1988, I spent over a decade thinking about how to go beyond these practices.

**AY: How did you start in calligraphy? How does calligraphic training inform your landscape painting?**

WTD: Back then, all Chinese children practiced calligraphy. I started with a pen at five or so and with a brush at six—with Liu Gongquan's *Xuanmi Pagoda Stele*. In primary and secondary school, I continued to practice Liu Gongquan's style. At the Shanghai Art and Design Academy, I switched to Yan Zhenqing's style. At university I focused on Yan's *Self-Transcribed Imperial Decree of Appointment, Draft of a Requiem to My Nephew, and Yan Qinli Stele*. These works were part of my life. The key to calligraphy is not maintaining a discipline on purpose. One should feel naturally drawn into its depths. When I paint, I feel the force of calligraphy at every moment. In brushwork and in resonance, painting is thoroughly one with calligraphy.

**AY: What was your experience of growing up during the Cultural Revolution?**

WTD: Coming of age during the Cultural Revolution, people of my

generation missed the opportunity to receive a basic education. In secondary school, we had to visit a factory and a farm once every semester. At the factories all we did was to move things around. It was simply to get a taste of how the rest of society functioned. To combine schooling and production was not a bad idea in the first place, but we wasted a lot of time during that foundational period of our education.

**AY: Why did you choose to study figure painting at the Zhejiang Academy, and how did you move towards landscape painting afterwards?**

WTD: First, the best and most renowned figure painters gathered at the Chinese Painting Department there. Second, during the Cultural Revolution, all we saw were figure paintings. All the "big character posters" featured human figures. The key to figure painting is achieving the quality of "elevated antiquity" (*gaogu*). Chen Hongshou's paintings have this quality because he studied Gu Kaizhi's work. Later painters rarely managed to attain it. During my last two years in university, I lived at the foot of Mount Yuhuang near the academy with three classmates. We were the first students to rent a place outside campus. We drank from mountain streams and enjoyed ourselves in the beautiful nature around us. It was like the kind of countryside homestay that people are so fond of these days.

**AY: The compositions of the two layers of a burned landscape occlude and disrupt each other. Is this on purpose? What does it mean to you?**

WTD: The painted layer and the burned layer come together like two trees intertwine in nature. It is a serendipitous occurrence. It is only natural for the two compositions to be displaced from each other. Its chief significance to me is this: through the burned holes, some of my brush traces are revealed, and some remain occluded. The revealed traces may be what we need now, and the occluded traces are what we do not yet need. Perhaps they will be seen only in fifty or a hundred years. On my larger works I usually impress a seal formerly belonging to Qi Baishi that reads *tianyi wufeng* ["heavenly garments without seams"]. This time, I hope the meanings of *qianxing* are seamlessly integrated into the substance of my



works.

AY: Accident and necessity are both integral to your work. By chance you encountered Huang Shiling's seal at an auction. It resonated with you and became the impetus of this exhibition. I read that you also happened upon the burning method accidentally.

WTD: In 2002, I was invited to participate in an exhibition in Paris. I was not allowed to bring any materials. So I brought only eight or nine packs of Double Happiness cigarettes and a lot of paper. My temporary studio had no air conditioning or even an electronic fan. It was sweltering, especially in the evenings, when the hot air from the Seine rendered me unable to do anything for an hour or two. So I would smoke to pass the time. One evening, I dropped ash from a half-smoked cigarette on a painting and singed it. I said, "My god!" God showed me the perfect material to work with. Without a clear idea about making it art yet, I experimented with burning a lot of symbols resembling Arabic characters on some letters. Several months later, these symbols turned into Chinese calligraphy. This serendipity has motivated my art since that day, but I could take advantage of it only because of many years of thought and attention.

AY: Why did you start burning with incense sticks?

WTD: In 2005, Zheng Shengtian mounted a solo exhibition of my work called *Redolent with Incense* in Vancouver, a city that banned smoking in all indoors spaces. So I had to use incense. At the exhibition I set up a platform and covered it with sand brought over from a beach. Every incoming visitor had to light an incense stick and insert it into the sand. That was how it all started.

AY: How do you feel when you are burning your works?

WTD: Burning is a process of reviewing and remaking my work, and of discovering different possibilities. There are two or three layers in each of my landscapes. Even if they are ultimately invisible, the process

of creating them is joyful. Conversely, if a work fails, it brings me a lot of sadness. Sometimes a work that I put a lot of effort into turns out a failure after the mounters mount it. For me art-making is to slow down time and to open myself to both joy and sadness.

AY: It is also a process of simultaneous creation and destruction.

WTD: Yes. Honestly speaking, art-making is an ordeal. At one moment you feel on top of the world, and at another you feel like an abject failure. Being an artist is a game of deluding oneself as a way of deceiving others. If you do not achieve anything in the end, then it becomes something like a long, solitary walk towards the sea, into the sunset.

AY: Some of your works also feel like games played with the viewer. The materials you bring together are not related in obvious ways, asking the viewer to guess at their meaning. There also seems to have been some provocative humor in calling your first series of layered burned works *Digital*.

WTD: I would rather say "interactivity." I called that series *Digital* because in 2002 the internet and digital media were relatively new in mainland China. In a world in which analogue and digital imagery coexisted, which would ultimately defeat the other was in itself a game of historic proportions. One technology would win, and the other would exit the historical stage.

AY: There are people who lament the digital age because we can no longer tell true and false apart.

WTD: I decided to use a high-fidelity replica of the *Qianxing* seal in this exhibition precisely to drive this point home.

AY: You mean that even a fictional or virtual existence has value.

WTD: Anything that exists has value. Without fiction, novels, films, music, and most visual arts would disappear. Fiction satisfies certain

human and social needs. Moreover, we cannot simply dismiss as false all cultural and historical phenomena that cannot be proven according to scientific standards.

AY: In contrast to fictionality, many of your works are marked by a strong sense of materiality and craft, especially the *Chinese Clothes* series that you made as part of the *Made by Tiande* project.

WTD: *Made by Tiande* was a large-scale exhibition I mounted at art fairs in Toronto in 2005 and 2006. I set up an installation and hired several women from a local clothing factory to sew my works. I placed many paper boxes in the area to simulate the factory, but by that time it had in fact gone out of business.

AY: So the “factory” was doubly fictional.

WTD: Yes.

AY: What conceptual changes did renaming the *Digital* series *Rear Mountains* entail?

WTD: In 2014, I had solo exhibitions at the Today Art Museum and the Suzhou Museum. The former was called Kai Men [Open Doors]. One night, I thought of the phrase *kaimen jian houshan* [“opening doors to see the mountains behind”]. So I decided to title Suzhou exhibition *Hou Shan* [Rear Mountains], and all my subsequent burned landscapes went by that name. This change was crucial. It reoriented my subsequent works towards the legacy of the Wu School. From 2014 to 2018, I delved into the Wu School painters, as well as Wang Yuanqi.

AY: Speaking of Wang Yuanqi, for the past century or so, the Four Wangs have been maligned for stifling Chinese painting’s creativity and expressive power. What is your opinion about this?

WTD: We tend to criticize Wang Yuanqi for his conservatism and

refusal to change. Rather we should ask ourselves seriously why he never changed his painting manner. In works from his middle and late periods, we see the influences of Shen Zhou and Wang Meng, but what we sense above all is the substance and supreme confidence of his brushwork. Through his formulaic compositions, he distilled a powerfully expressive brushwork language. This is exactly what I am after: compelling brushwork expressions within understated and repeatable images. We enjoy boisterous paintings because we recognize them immediately in any context. But rarely do we find scalable, reproducible, and powerful brushwork expressions in paintings that do not grab your attention.

AY: People tend to regard Wang Yuanqi’s method as a kind of self-repression or self-concealment. But in your view his brush method constitutes and actualizes a more powerful self.

WTD: Without a doubt he was aware of this. Otherwise he would not have devoted his life to rehearsing his formulaic compositions again and again. It is humbling even now to see his body of work. I myself have pursued the same style for a long time. I suspect many other artists would find this exhausting.

AY: What do you look forward to in your future career?

WTD: Last week, a magazine reported asked me when I expect the next apex in my art. There is actually no such thing as an apex. Think about the mounts of incense ashes at a temple. No matter how high they rise, they are swept away at the end of the day or the next morning. In my studio, I sometimes accumulate several months’ worth of incense ashes, which I habitually level. It is only by resolutely placing ourselves on a level plane that we may glimpse divinity [lit. “see the bodhisattva”]. It is only by refusing summits that we may find a path towards higher ground. There is no such thing as a strong or a weak image. All you need is to look silently and intently within yourself.

(Edited by Alan Yeung and Chen Siyuan, translated by Alan Yeung)

## 必然的偶然：王天德访谈

王天德、杨浚承  
2019年10月，上海松江

杨浚承：您如何看待这次展览的标题“遣兴”？

王天德：“遣兴”是我收藏了一方黄士陵印章的印文。黄士陵生长在新安江边，为了生活去了广州卖字画，他大概常常思念家乡才刻了这方印。“遣兴”也是杜甫等诗人表达思乡情感的诗词标题。我女儿十五岁出国读书，虽然现在通讯方便了，也依然很想她，这也是“遣兴”的感觉。

这也反映了一个社会问题：目前，把自己子女送到国外念书的中国父母已经成为相当一部分社会群体。“遣兴”是父母内心中无时无刻的思念。当代水墨不仅关注形而下的技术和形式或形而上的观念，更可以通过新的表现形态去考量当下的社会问题。

杨：和以往展览不同，这次您并没有特意改造展厅空间，也没有新媒体的介入，有什么原因？

王：我对这批作品下了很大的功夫，希望形成一种新的表达语言。这次将展期安排在十一月，是希望寒冷的天气能更好地让人感悟雪景。以前我对展览中的新媒体装置有很多要求，但这一次我更强调画面本身。我希望在巨大墙面上的作品能和观众安安静静地交流，甚至作品与作品之间也能交流。

这次大展厅里，我特地将清初郑簠临《鲁俊碑》的书法和我植入《鲁俊碑》的四联作品放在一起，两相对照。郑簠游走于河北、山东之间寻找汉碑，是最早提出金石入书的人了。他在江南江北之间的生活方式值得我们现代人学习。其次，黄士陵的3D“遣兴”印章形成一个浓缩的空间，让展厅的自然空间放大，可以更好地和观众进行静静的交流。

杨：让观众感悟雪景，这背后有什么故事吗？

王：1983年过年前一个礼拜，为了考美院我向工厂请假去山东画一些壮汉的速写。我一个人在泰山后山爬了很久，突然看见前方立着一个人。那天下着小雪，一个炉子上正煮着水。我手上拿着棍子和一把小刀，在一百米处站着至少一刻钟不敢上去，太恐惧了。最后那个人叫我说：“你放心，我们在这已经很多年了，专给过路的游客煮热茶，你相信我。”我上去之后，他果然烧水给我喝。还可以根据自己能力付钱买一个馒头。我很感动。我爬到山顶住了一晚上，第二天借了一件军大衣看日出，边上坐着一对沈阳来的军人。他头朝北看了一眼说：“你看到那条白色吗？”那是冰冻的黄河，像冰玉一样。日出太阳刚刚升起，整个东北全部在眼前，这个蜿蜒的碧带凝结了大地的气息。

之后，我在泰山脚下花了一天时间把《张迁碑》整篇临摹下来。我去商店要了很多纸，借了五个卖酒卖烟的盒子装着。周边没有人，零下八度的气温，我不停地蹬着脚，写十几个字走一走，写十几个字走一走，好不容易地一点点写下来的。我做这次展品时仍然能感觉到当时的寒冷。所以“遣兴”不仅是对子女的思念，更是对往事的追忆。

杨：近年作品融入了更多汉唐碑帖拓片，这是为什么？

王：我希望用唐以前的书法和拓片来重新寻找北方的气度和当时存在的一种历史沉淀感，比明清更遥远的沧桑历史呈现出来。比如柳公权长期生活在宫里，所以他一直坚持“骨感”的书写方式，也是他内心纠结的思维方式。从看他流传下来的艺术作品，我们可以重新感悟他的气质。这次我用了柳公权《高元裕碑》、《冯宿碑》的拓片。这些石碑凝聚了汉唐文化的气势。在创作中，北方大山大水之境油然而生，我自然地联想到宋代宫廷山水画有天有地的格局。

杨：当代水墨作品如何体现这些石碑的历史凝聚力？

王：怎样以新的水墨语言读解历史文脉，正是我们现在需要思考的问题。中国当代艺术经过了四十年发展，我们有理由也有责任静静地欣赏一下自己的作品，应该静静地让自己十年前、二十年前的作品和现在的作品对话。

杨：您如何看待艺术传承和经典？

王：传统文化巨匠其实并没有考虑到传承。假如他们知道现在还有传承，他们可能会遗憾自己仍然没有被超越。我们刻意把他们的作品变成风格、流派，考虑它的行气、前后变化等，实际上这是我们自己在寻找一种理由，去学习和超越它。我们不应该忘记，书法在其原生历史背景中，不仅是艺术作品，而更是一种传播信息的手段、一种生活方式。当时的艺术家都在一种艺术生态链里，从而在整个社会中找到自己需要的点。每个时代都会留下经典，越是经典的作品和文字，越可能成为新的传播。唐代的图像遗存不多，虽然我们可以画出唐诗的意境。在数码时代，保存不再是问题。一百年甚至一千年以后，文化储存的方式一定会秉承的。

杨：传统不是定性，而是一种历史想象。每个时代、每位艺术家都在建造自己的传统。比如董其昌提出南北宗理论时，也在建构一套传统。

王：是这样。传统是宽泛的。对于每个人，它都是可以被吸受的养料。董其昌所谓的南派，正是他所建构的一种可能性。

杨：工作室里到处摆放着的古代的器物 and 书画作品，给与您什么启发？

王：我花了六七年关注松江文化和文物，反思我生活和工作这个地方。它曾经孕育了那么多文化人、艺术家、民族企业家、优秀的工匠，还有留存下来的建筑、园艺、家具等。因为这些有历史感的作品，才让我们感觉到超乎自然的存在意义。

杨：八、九十年代的先锋艺术潮流，对您的创作有什么印象？您当时的创作其实是有某种颠覆性的，比如《水墨餐单》。

王：八、九十年代西方文化进入到中国的时候，年轻人都受到一定的影响，包括我本人。但这影响是半生不熟的。文章翻译到中文会有一些异样，而且大家还没受过系统性的哲学、美学教育，也没有在西方生活的经历，很难消化西方观念。

浙江美院的特点是传统始终非常完整。浙江美院给国画系和书法系学生最好的寄语：“西方再强，中国传统还是伫立的宝树塔、美丽的西湖。”传统已经证明了它存在的意义。那我们又如何反思过于保守的传统呢？如何辨别或形成一种新的艺术生态？当时整个艺术生态圈都开始思考这个问题。八十年代中后期全中国都

在流行泼墨、实验书法。我 1988 年大学毕业之后的十几年一直在思考怎么突破这些形式。

杨：您是怎么进入书法的？书法训练如何影响您的山水画？

王：以前在普通中国家庭里小孩都会写字。我五岁左右写钢笔字，六岁写毛笔字，写柳公权的《玄秘塔碑》。我在小学、中学也写柳体。我进了上海工艺美校之后，就逐渐开始写颜体，到了大学完全是《自书告身》、《祭侄文稿》、《颜勤礼碑》。这些是我生活的一部分。书法的核心并非每天刻意坚持，而是自然而然地走到其中去感悟。画中国画的时候，无时无刻不感受到书法的重要，所有的用笔、气韵都和书法有关。

杨：文革期间的成长经历对您有何影响？

王：我这一代从文革的学习环境中过来的人，都错过了基础学习的最佳时间。当时在中学，一个学期总有一次去工厂，一次去农村。去工厂其实就搬搬东西，体验当时社会现状。教学和企业结合的出发点是对的，但是在基础学习阶段，浪费了很多时间。

杨：为什么考美院时选择画人物？然后转向到山水是什么过程？

王：首先是当时浙江美院国画系聚集了中国最好、最有名望的人物画教授，其次也因为文革时间看的最多是人物，像画的“批林批孔”的大字报都是人物。人物画的好坏其实要看能不能高古。比如陈老莲就是学顾恺之的画，才能有那样高古的线条和气质。后期很少有这样高古气质的画面了。大学后两年，我一直住在学校附近的玉皇山脚。我们四个人最早在校外租房子，在山上喝着泉水，欣赏四边的美好环境。这就是现在我们最向往的民宿生活。

杨：香烫山水中两层构图之间的掩映和错位，是刻意经营的吗？这对您有什么意义？

王：一层水墨和一层烫叠在一起，好比两棵树叠在一起，是一种自然巧合，有一点错位很自然。最大的含义在于，烧过之后有的墨痕从镂空里呈现，有的没有。

呈现出来的可能就是现在所需要的，没呈现的还不需要，可能五十年、一百年后才能被看到。我在大画上基本都会盖一方齐白石的印，叫“天衣无缝”。这次我希望“遣兴”的文意和作品的内涵天衣无缝地结合在一起。

杨：在您的创作中，必然性和偶然性交织在一起。比如您在拍卖场遇到“遣兴”这方印，它跟您产生共鸣，成为整个展览的起因。据说烫画的创作手法也起于偶然。

王：2002年我受邀到巴黎参展，什么材料都不能带，我只带了八、九包红双喜烟和很多纸。短期工作室没有电扇和空调。巴黎夏天很热，特别是傍晚，塞纳河的水蒸气使你一两个小时不知所措。那时我就抽烟。我抽到一半的时候，烟灰掉在纸上，烫了一个痕迹。我说：“My god”，这真是上帝给了我最好的材料。我在信件上烫了很多像阿拉伯文字的符号。当时没有想到做作品，几个月回来之后阿拉伯文就变成中国书法了。这个偶然性我用了那么久，但这个偶然性也是我多年关注的结果。

杨：后来如何转为用香烫呢？

王：2005年郑胜天老师在温哥华为我策划了个展《香火》。温哥华全城禁烟，所以只能用香。我在展览上摆了一个台子，台子上铺满从海边拉来的沙子，进来的观众都要在门口点一枝香插在沙子里。香烫从那个时候开始。

杨：烫画时的心境如何？

王：烫是对重新梳理作品的过程，同时也在思考更多的可能性。我的画有二层、三层，即使你看不到，但制作的过程会让我感到很愉快。如果作品做得不好，也会让我无比伤感。我全力做的作品，往往经裱画师一裱就失败了。艺术是一种非常慢的体验，让自己去寻找一种愉悦、一种伤感。

杨：也是毁灭和创造相互交织。

王：是的。客观说做艺术很残酷，让你的信心涨到最高，也把你打进谷底。艺术的生活方式往往是自欺欺人的游戏。如果最后没有结果，那种感觉就像一个人慢

慢走到河边，看看夕阳。

杨：您的创作也有跟观众玩游戏的感觉。几层拼合在一起构成的关系并不是很明确，让观众去猜、去找。第一组烟烫双层作品叫做《数码》，似乎也包含调侃之意。

王：应该说是一种互动。《数码》这个名字是因为2002年大陆网络和数字媒体刚刚兴起。胶片、数字影像交杂在一起，到底谁胜谁负，本来就是历史上的一场大游戏。一个科技成功了，另一个则退出历史。

杨：有人认为数码时代很悲哀，因为无法辨别真假。

王：这次展览中我用“遣兴”印章的仿真3D复制品，就是要真假不分。

杨：虚构也有自身的价值，是吗？

王：存在就有价值。没有虚构就没有小说、电影、音乐，大部分美术也没有了。虚构是我们社会中能够找到的一种补偿。同时我们也不能说所有的不经科学认证的文化现象或者历史现象都是虚构。

杨：和虚拟性相反，您的作品也有很强的材料感和手工制作感，尤其《中国制造》计划和其中展出的《中国服装》系列。

王：《中国制造》是2005年、2006年在多伦多博览会做的一个很大的展览。我当时做了一个装置，雇了几个当地服装厂女工在现场缝制我的作品，边上放了纸很多纸箱去营造工厂的氛围，但事实上这家工厂已经倒闭了。

杨：所以工厂其实也是虚拟的。

王：对。

杨：《数码》系列更名为《后山》，带来了什么概念上的改变？

王：2014年我在今日美术馆和苏州博物馆都举办个展。今日美术馆的展览叫《开门》。有一晚我突然想到“开门见后山”，所以苏博的展览名字就叫《后山》。以后所有的作品标题都叫《后山》系列。这次转换其实很重要，让我的作品形态转到吴门画派的思维中。从2014年到2018年我一直在研究吴门画派，也包括王原祁。

杨：说到王原祁，近百年来很多人批评“四王”扼杀了中国画的创造力和表现性。您怎么看？

王：我们批评王原祁保守、一成不变。其实他为什么会一成不变是一个很大的问题。在王原祁中后期的作品中，我们看到有沈周、王蒙的影子，但我们更能感受到他用笔的厚重和老辣。他在程式化的形式中，提炼出一种强势的笔墨表达方式。这恰恰是我要寻找的：简单的、重复的符号中强势的笔墨表达。我们喜欢强势符号，因为我们可以任何一个展厅中找到它的视觉点。但我们很少在弱势符号中找到强势的、重复表达的笔墨形式。

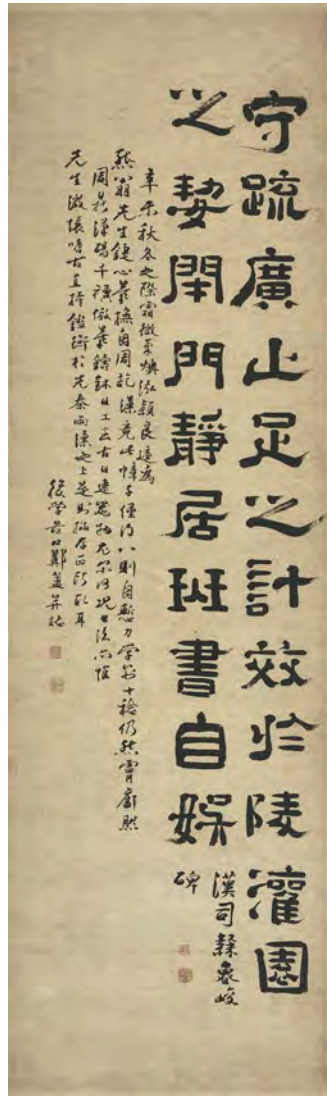
杨：王原祁的法，可能一般会觉得是压抑或隐藏自我。按您的说法，他其实是在法里面构成和彰显更强大的自我。

王：毫无疑问，他意识到这点。不然他不可能这样去强化一个形式化的构图。所以我们现在再看他的作品都会感叹。我自己也是一直用一个风格做了那么多作品。一般人也许会非常疲倦。

杨：您对未来的创作有什么展望？

王：上礼拜有杂志记者问我自己的下一个艺术高峰在什么时候。其实高峰并不存在。寺庙里的香灰，无论积了多高，到了晚上或第二天都会被抹平。我工作室里二三个月积起的香灰，我都习惯性地把它抹平。只有不断地把自己放在平面，才会看到菩萨。只有不断地去抹平高度，才能看到下一个更好的台阶。没有强势符号与弱势符号之分，只需要安静地审视内心。

(编辑：杨浚承、陈思渊)

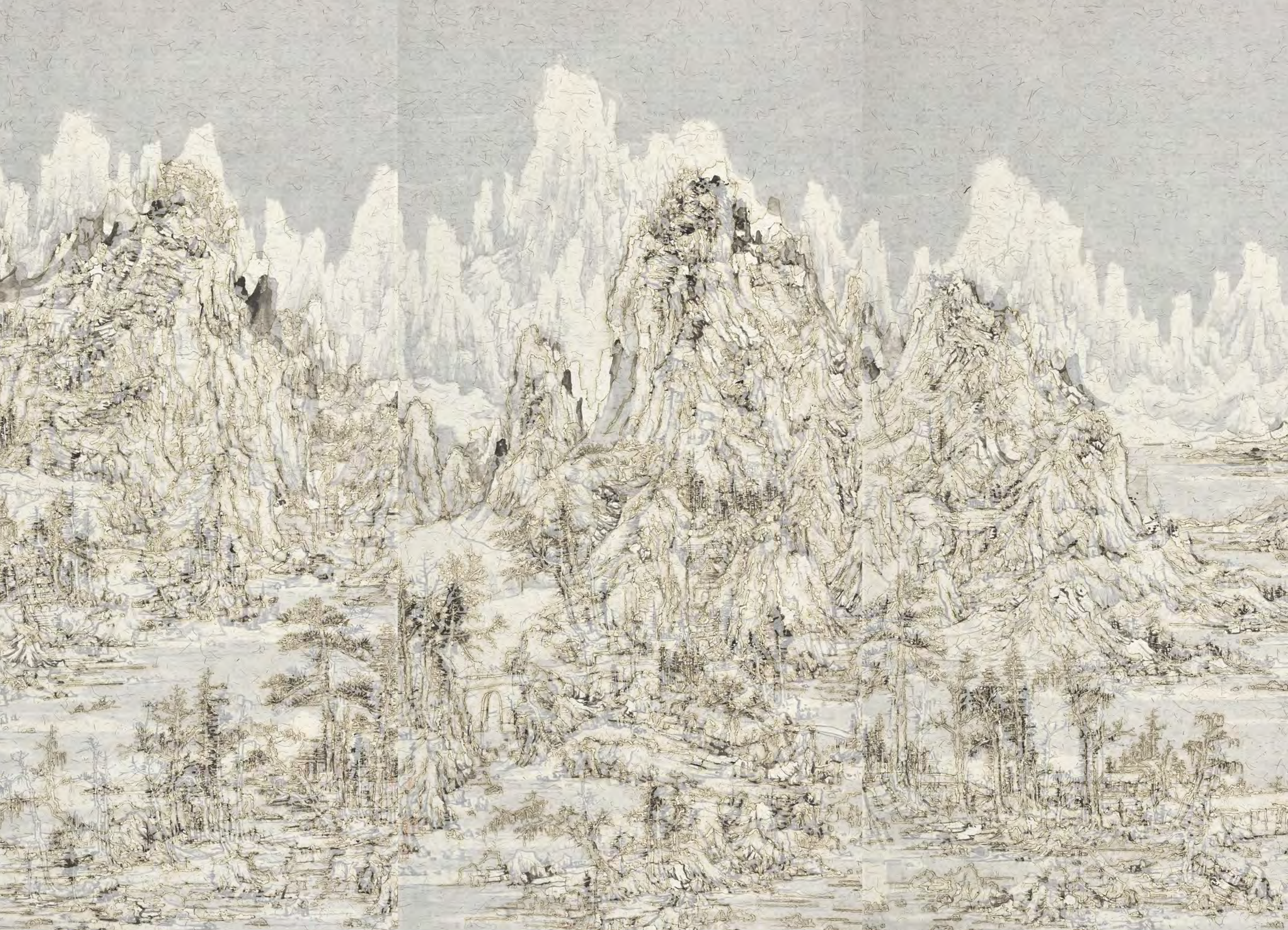


01

Reading the Stele in Light Snow

薄雪读碑图

2019 | Ink, calligraphy and burn marks on xuan paper 宣紙、墨、火焰、书法 | 166 x 49.5 cm, 166 x 80 cm x 4







Reading the Stele in Light Snow (Detail)  
薄雪读碑图（局部）

Reading the Stele in Light Snow (Detail)  
薄雪读碑图 (局部)





Reading the Stele in Light Snow (Detail)  
薄雪读碑图（局部）

Reading the Stele in Light Snow (Detail)  
薄雪读碑图（局部）





守疏廣止足之計效於陵灌園  
之妻閉門靜居班書自娛

漢司隸奏  
守疏廣止足之計效於陵灌園之妻閉門靜居班書自娛

守疏廣止足之計效於陵灌園之妻閉門靜居班書自娛

02

Liu Gongquan

柳公权

2019 | Ink and rubbing on xuan paper 宣纸、墨、拓片 | 279.5 x 142 cm x 2



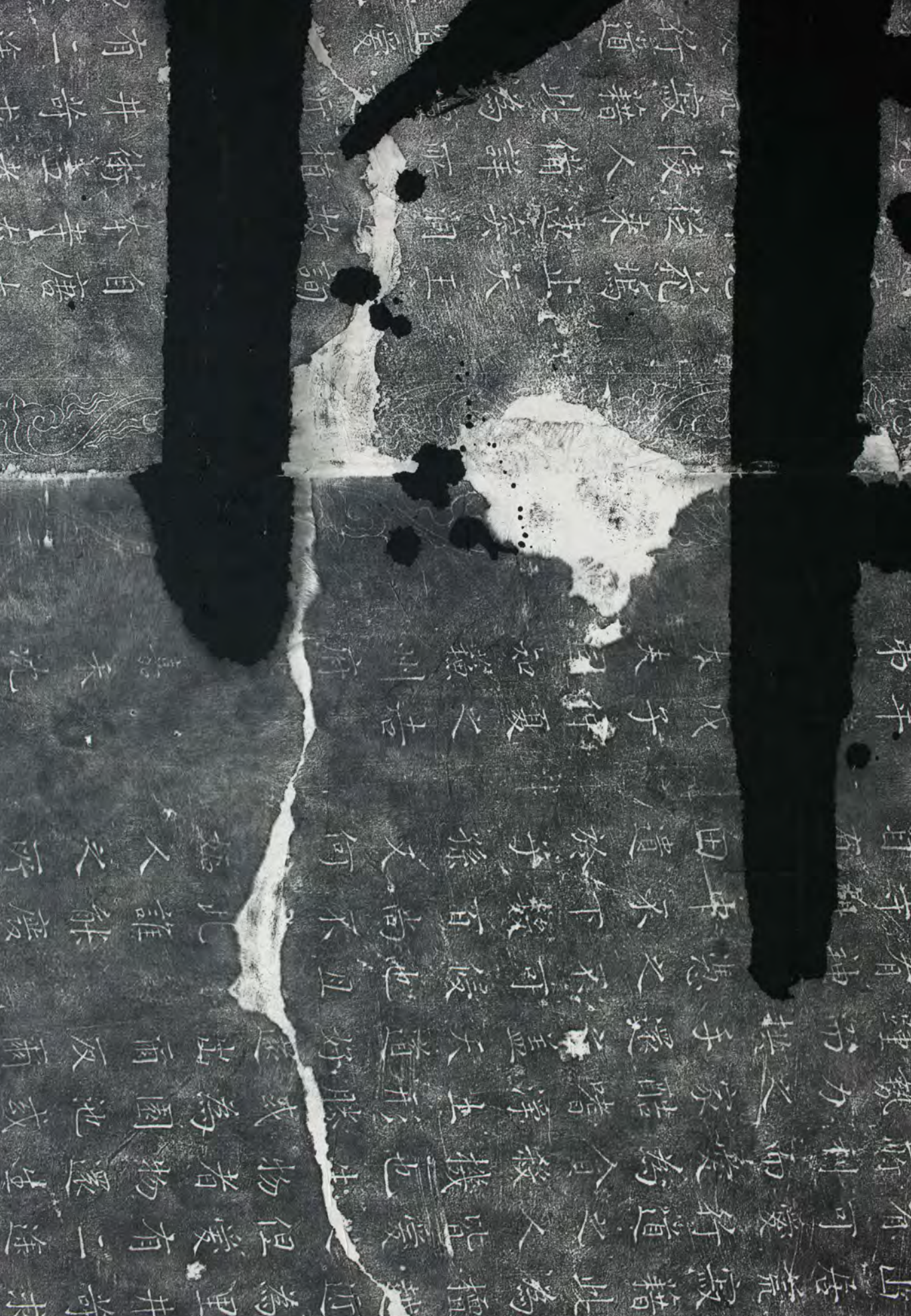


Liu Gongquan (Detail)  
柳公权 (局部)

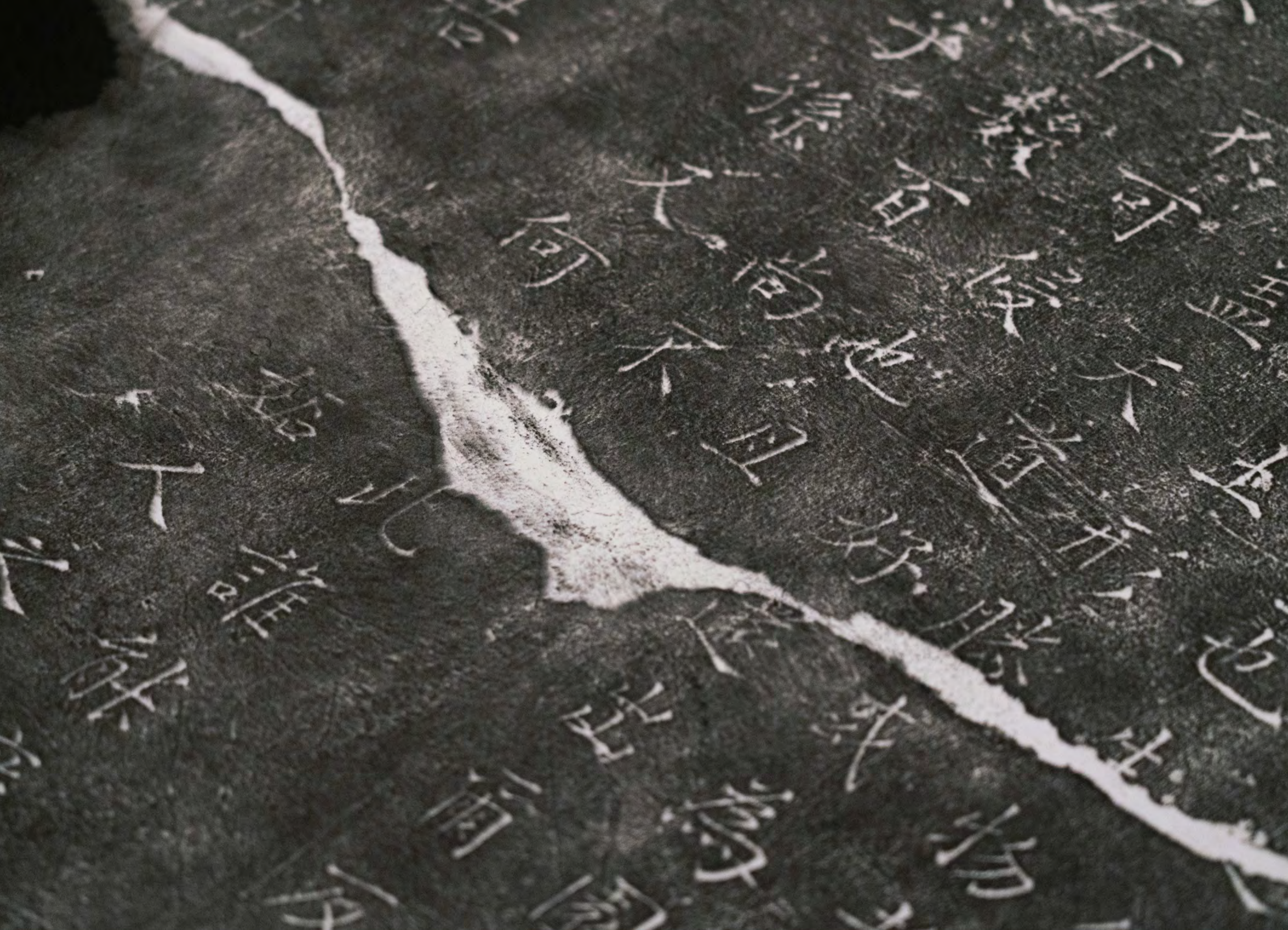


Liu Gongquan (Detail)  
柳公权 (局部)

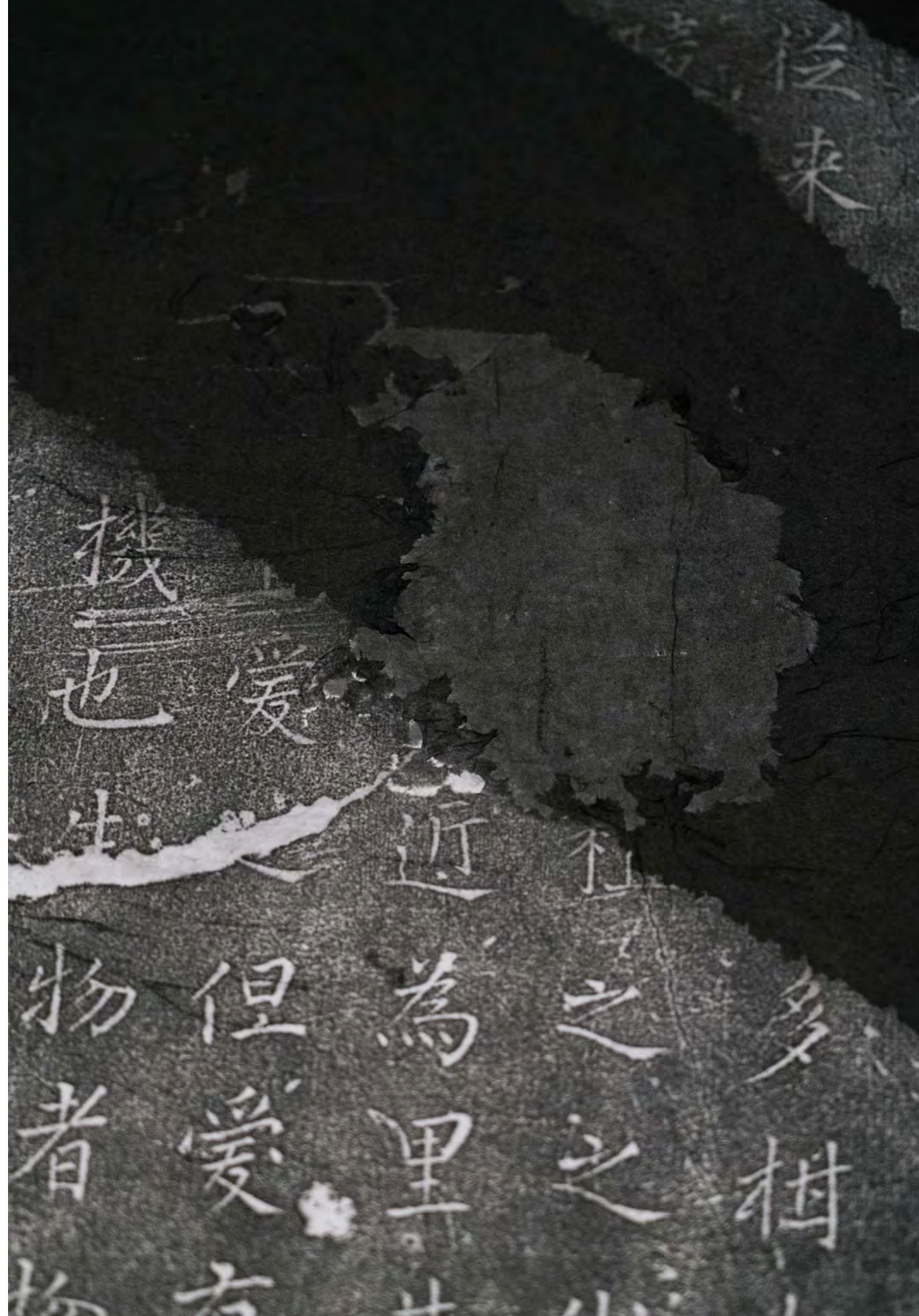




Liu Gongquan (Detail)  
柳公权 (局部)



Liu Gongquan (Detail)  
柳公权 (局部)

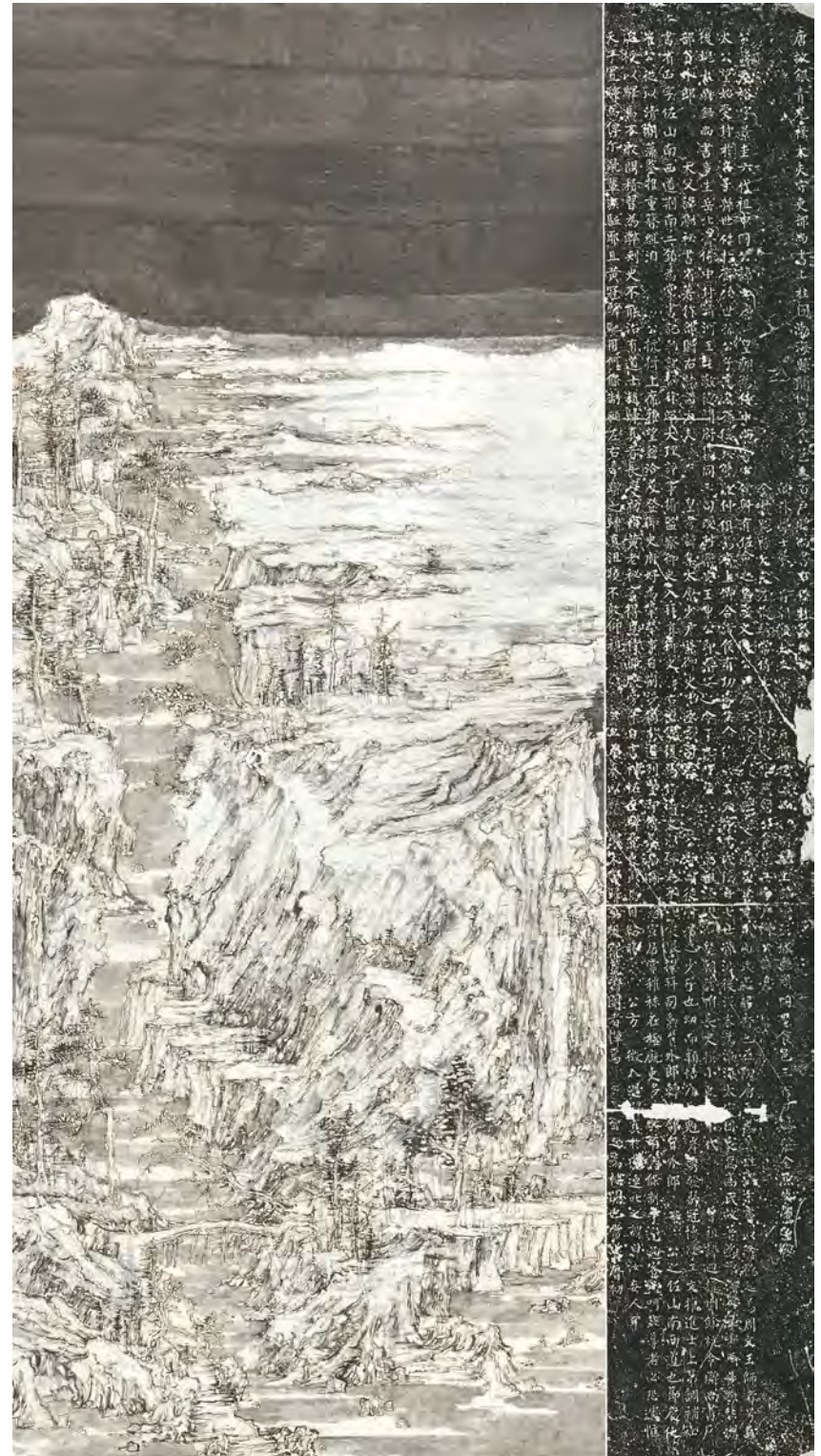


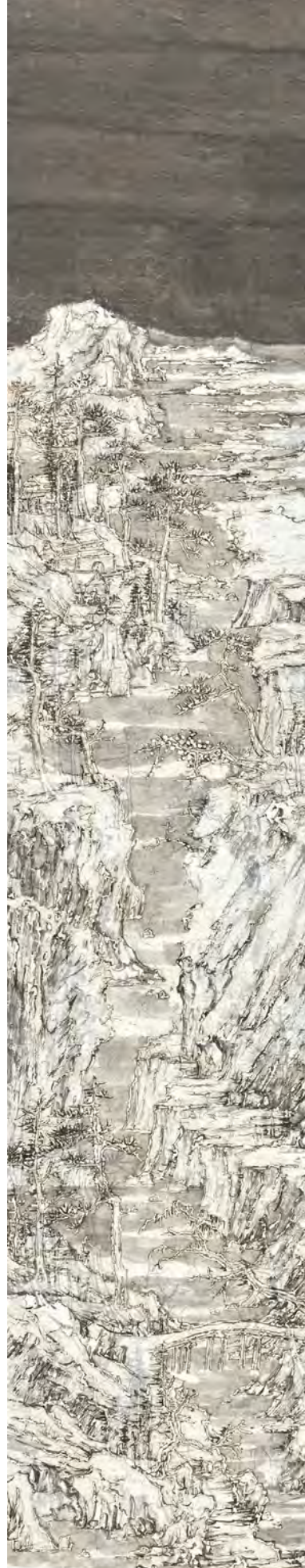
## 03

Reading the Stele down the Horizontal Mountains

平山读碑图

2019 | Ink, rubbing and burn marks on xuan paper 宣纸、墨、火焰、拓片 | 221.5 x 121 cm





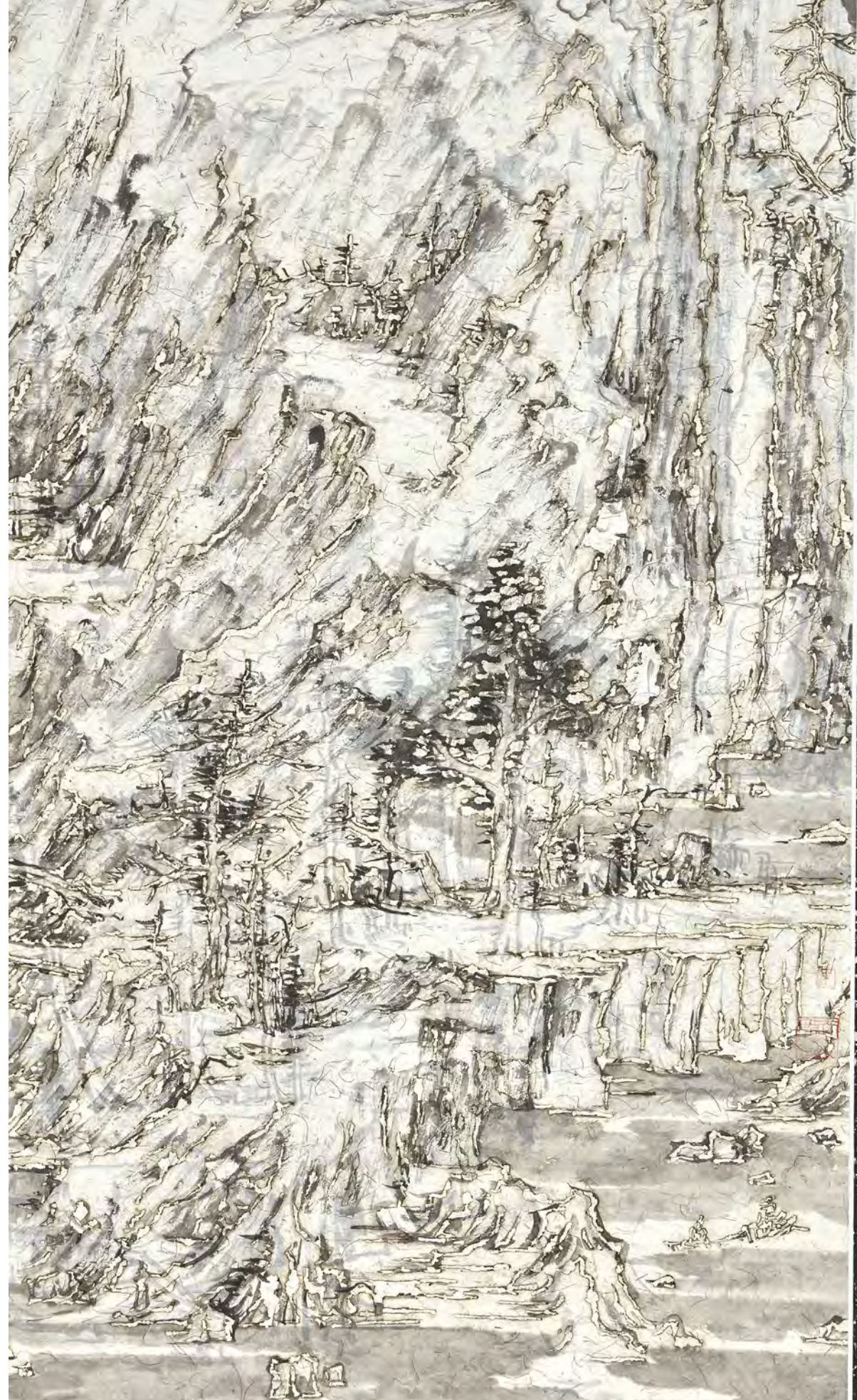
Reading the Stele down the Horizontal Mountains (Detail)  
平山读碑图 (局部)



Reading the Stele down the Horizontal Mountains (Detail)  
平山读碑图 (局部)



Reading the Stele down the Horizontal Mountains (Detail)  
平山读碑图 (局部)



Reading the Stele down the Horizontal Mountains (Detail)  
平山读碑图 (局部)

宋徽宗  
自給時  
居常種  
公方  
徵人  
其才  
連此  
之謂  
女安  
人耳  
初  
必恐

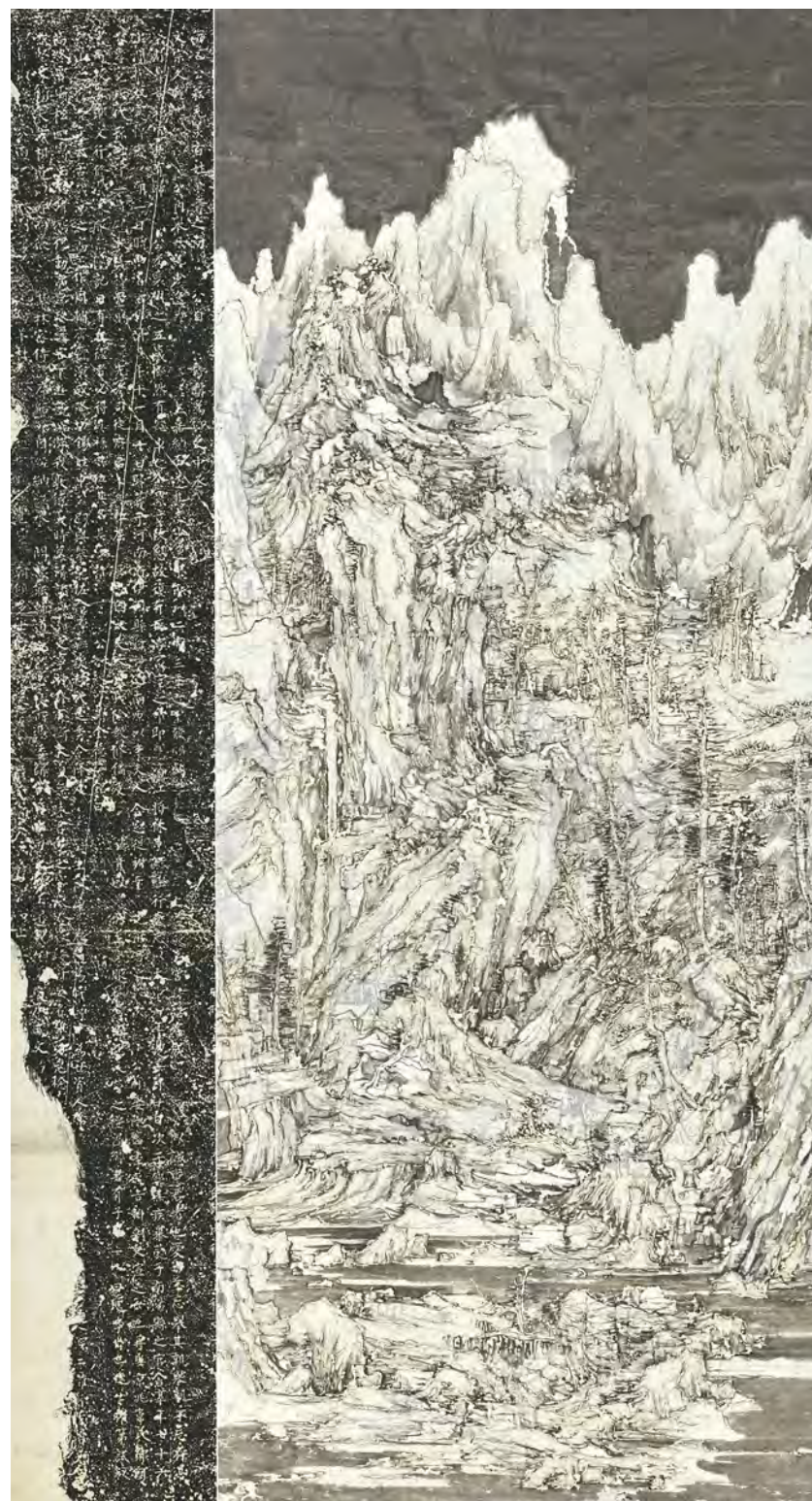


## 04

Seeking the Path along the Stream in the Mountain

林泉问道

2019 | Ink, rubbing and burn marks on xuan paper 宣纸、墨、火焰、拓片 | 221.5 x 121 cm



Seeking the Path along the Stream in the Mountain (Detail)  
林泉问道 (局部)





Seeking the Path along the Stream in the Mountain (Detail)  
林泉问道 (局部)





## 05

Thousand Layers of Snow by the Pine Trees

千雪傍松图

2019 | Ink, rubbing and burn marks on xuan paper 宣纸、墨、火焰、拓片 | 223.5 x 99.5 cm







Thousand Layers of Snow by the Pine Trees (Detail)  
千雪傍松图（局部）





Thousand Layers of Snow by the Pine Trees (Detail)  
千雪傍松图（局部）

Installation View  
空间图



06

Walking along the River across the Bank

隔岸倚水走

2019 | Ink, rubbing and burn marks on xuan paper 宣纸、墨、火焰、拓片 | 231.5 x 99.5 cm





Walking along the River across the Bank (Detail)  
隔岸倚水走 (局部)





Walking along the River  
across the Bank (Detail)  
隔岸倚水走 (局部)



Walking along the River across the Bank (Detail)  
隔岸倚水走 (局部)

07

Strong Wind Coming through the Snow Cottage

风入雪屋

2019 | Ink, rubbing and burn marks on xuan paper 宣纸、墨、火焰、拓片 | 223.5 x 99.5 cm







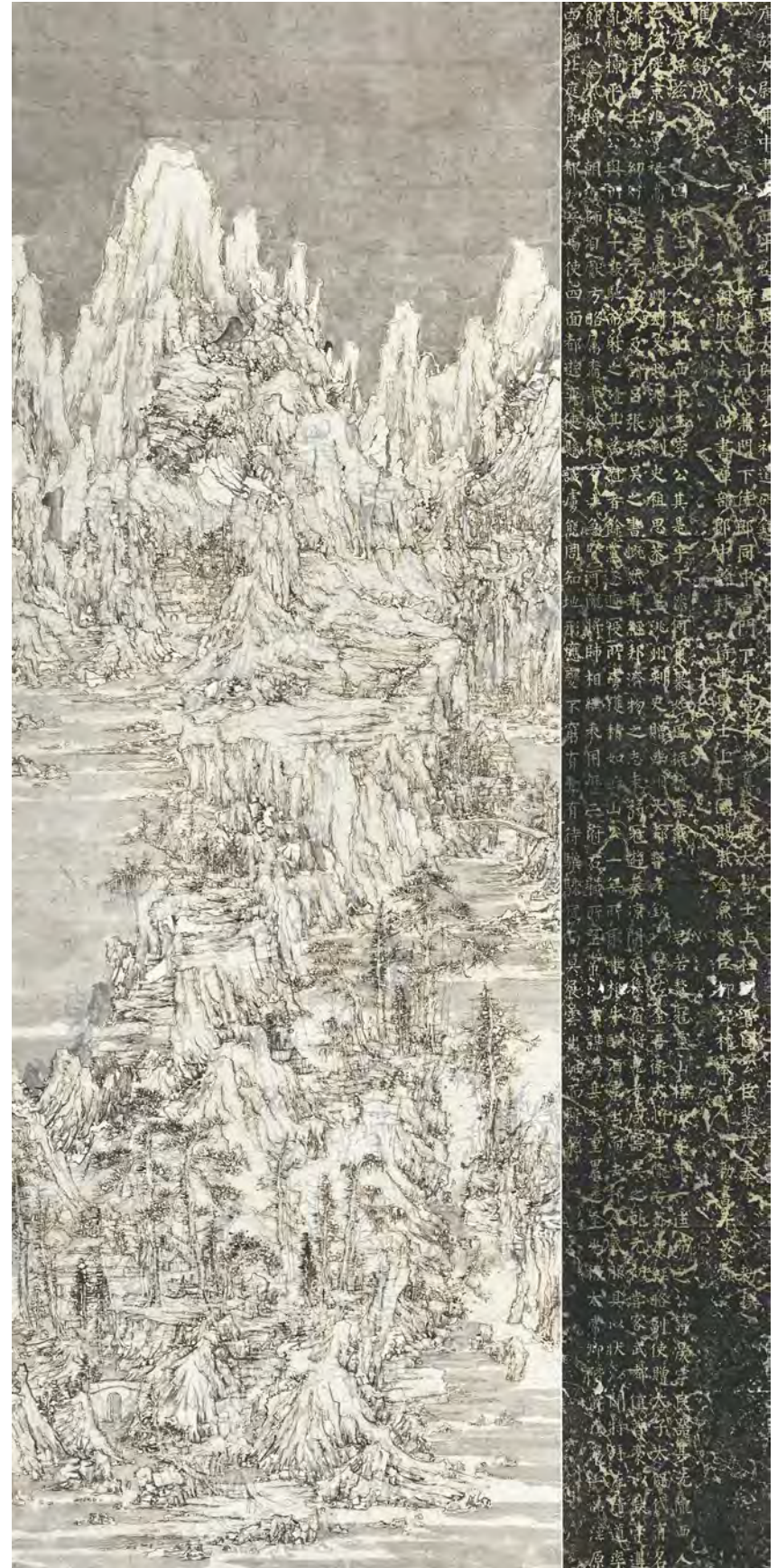
Strong Wind Coming through the Snow Cottage (Detail)  
风入雪屋 (局部)

## 08

## Fine Snow Entering the Woods

## 细雪入林图

2019 | Ink, rubbing and burn marks on xuan paper 宣纸、墨、火焰、拓片 | 283 x 137.5 cm



Fine Snow Entering the Woods (Detail)  
细雪入林图 (局部)





Fine Snow Entering the Woods (Detail)  
细雪入林图（局部）



Fine Snow Entering the Woods (Detail)  
细雪入林图（局部）

09

Listen to the Crystal Snow while the Night Falls

## 入夜听雪明

2019 | Ink, rubbing and burn marks on xuan paper 宣纸、墨、火焰、拓片 | 283 x 135.5 cm





Listen to the Crystal Snow while the Night Falls (Detail)  
入夜听雪明 (局部)





Listen to the Crystal Snow while the Night Falls (Detail)  
入夜听雪明 (局部)





Listen to the Crystal Snow while the Night Falls (Detail)  
入夜听雪明（局部）

## 10

Snow on the Northern Mountains

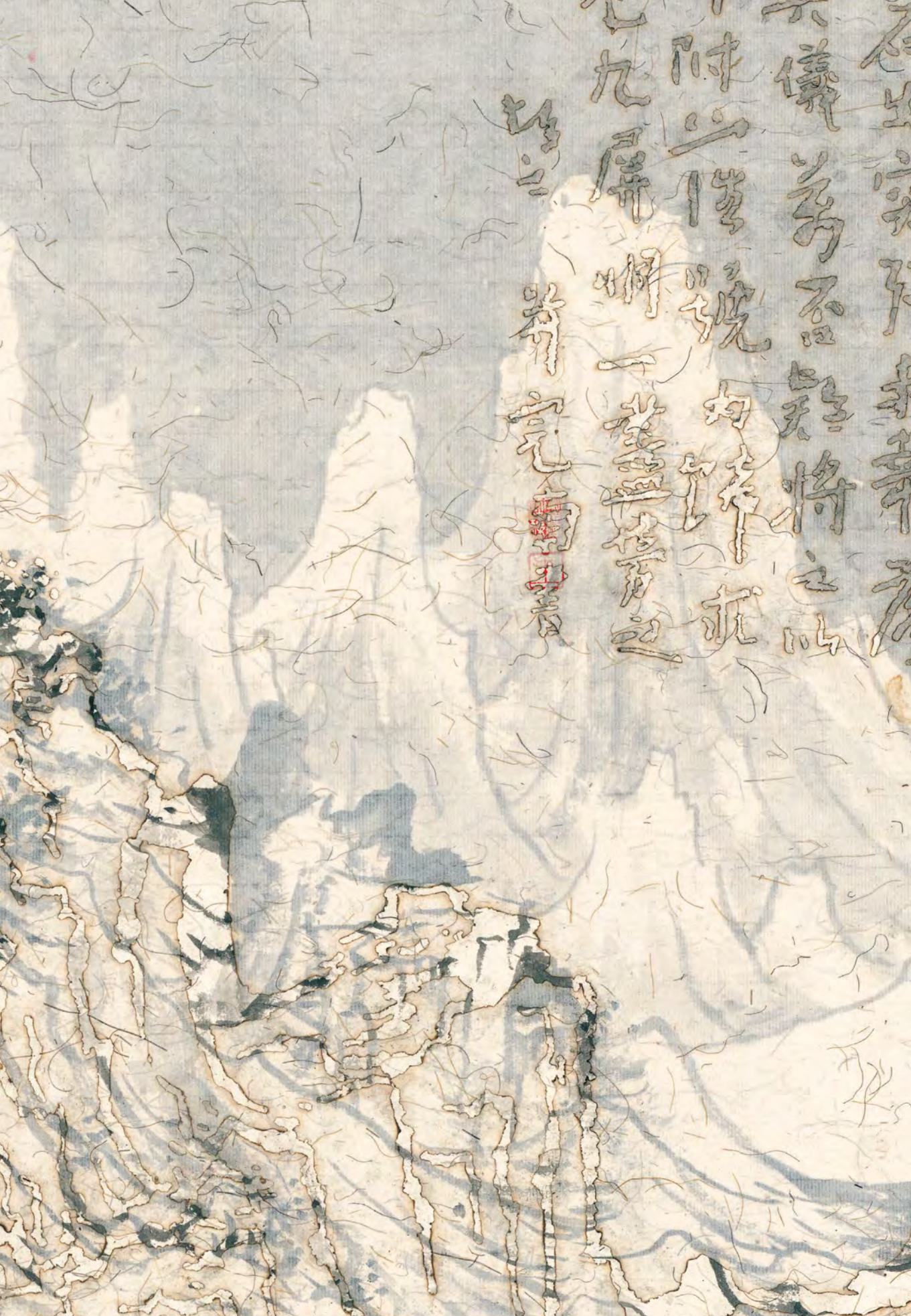
## 北山积雪图

2019 | Ink, rubbing and burn marks on xuan paper 宣纸、墨、火焰、拓片 | 216.5 x 73 cm





Snow on the Northern Mountains (Detail)  
北山积雪图 (局部)



Snow on the Northern Mountains (Detail)  
北山积雪图（局部）

## 15

Observing the Snow on the Lake

湖上凝雪图

2019 | Ink, rubbing and burn marks on xuan paper 宣纸、墨、火焰、拓片 | 160.5 x 115.5 cm



Observing the Snow on the Lake (Detail)  
湖上凝雪图 (局部)





Observing the Snow on the Lake (Detail)  
湖上凝雪图（局部）





松林



Observing the Snow on the Lake (Detail)  
湖上凝雪图 (局部)

11

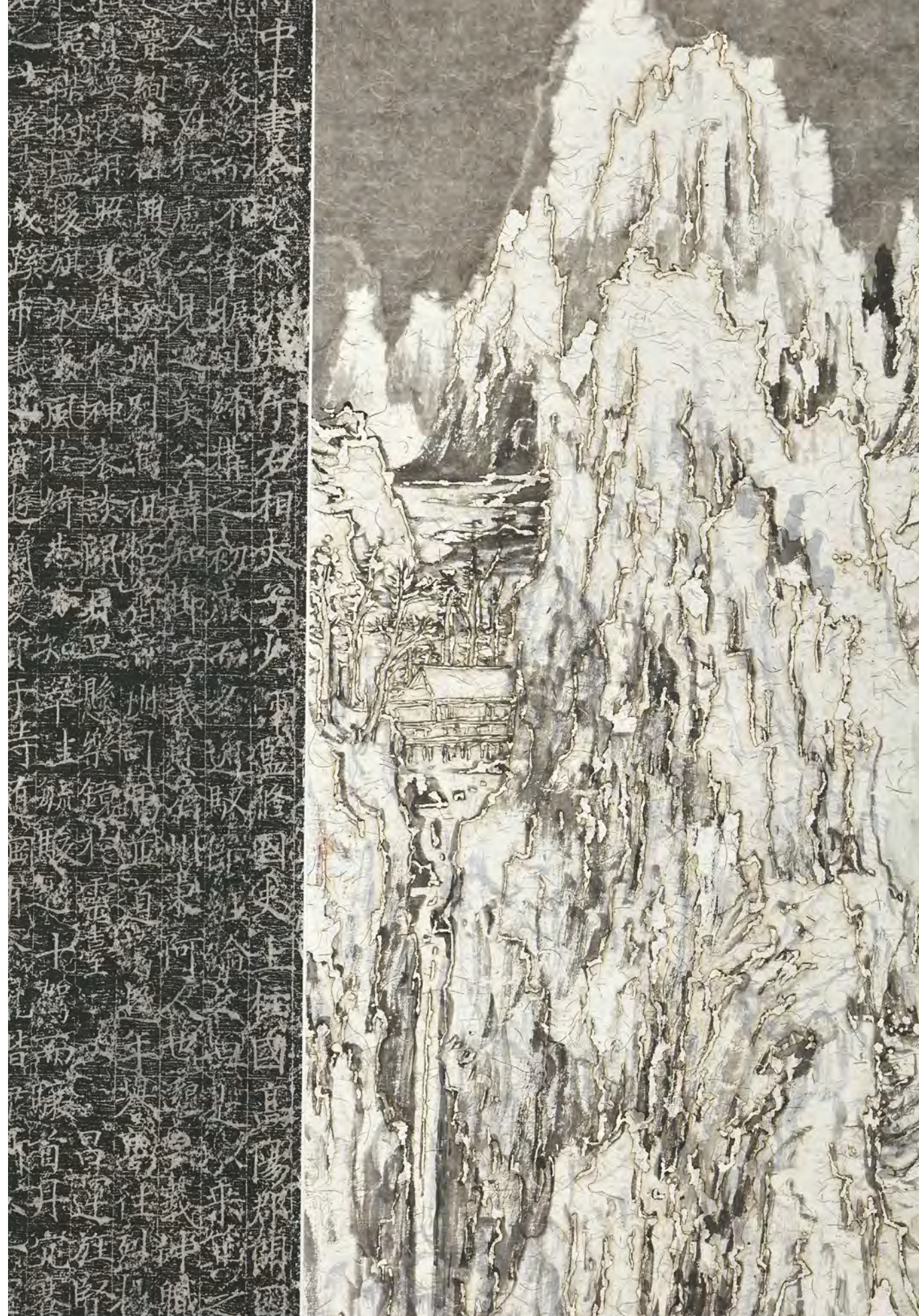
Clear Sky after the Snow at Dusk

**晚看雪霁**

2019 | Ink, rubbing and burn marks on xuan paper 宣纸、墨、火焰、拓片 | 160.5 x 115.5 cm



Clear Sky after the Snow at Dusk (Detail)  
晚看雪霁 (局部)





此石之文，其間有  
 一碑，其文曰：

也。此石之文，其間有  
 一碑，其文曰：

也。此石之文，其間有  
 一碑，其文曰：

也。此石之文，其間有  
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 一碑，其文曰：

也。此石之文，其間有  
 一碑，其文曰：

也。此石之文，其間有  
 一碑，其文曰：



Clear Sky after the Snow at Dusk (Detail)  
晚看雪霁（局部）



## 12

## Upright Trees after the Snow

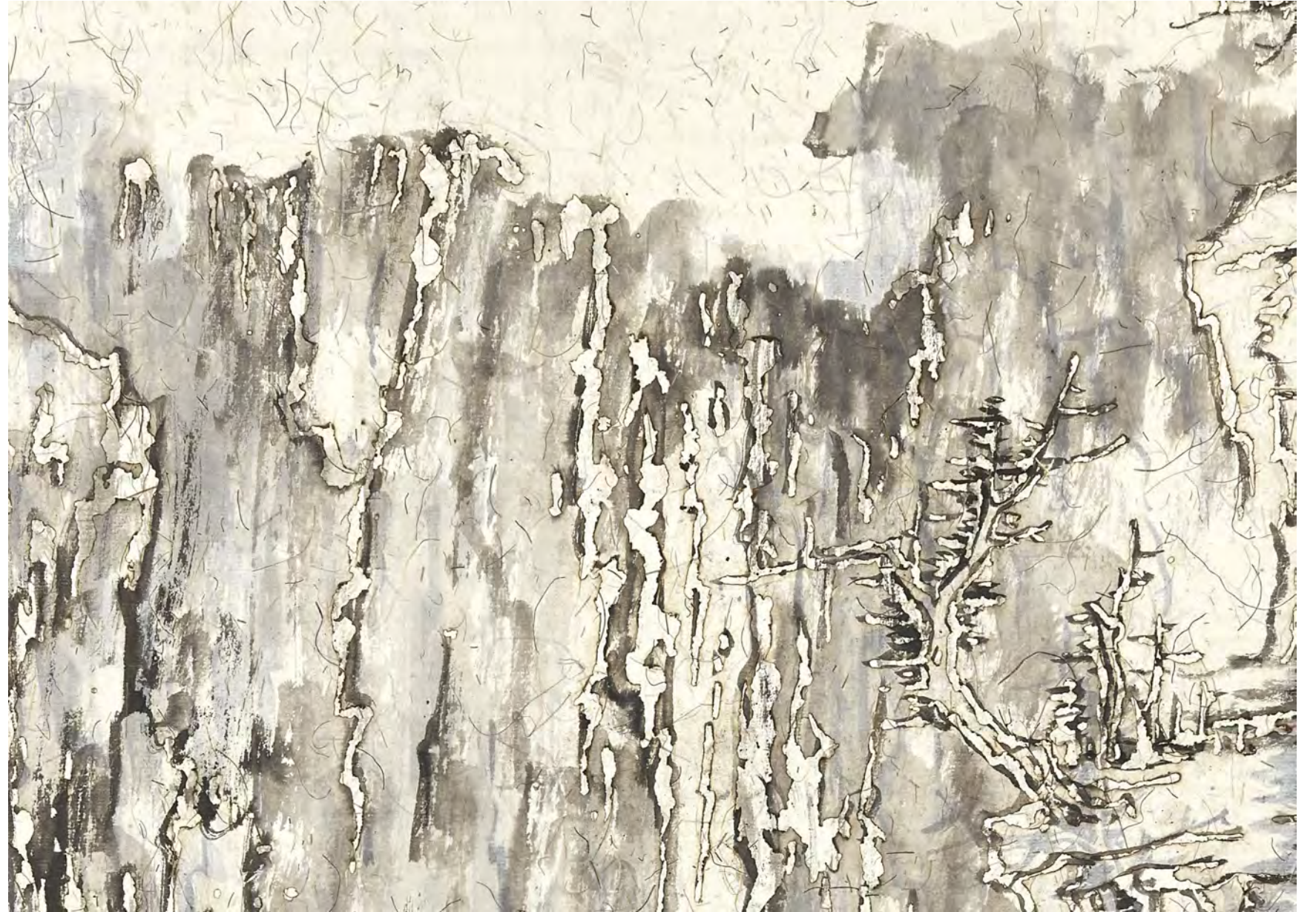
## 雪尽林直

2019 | Ink, rubbing and burn marks on xuan paper 宣纸、墨、火焰、拓片 | 98 x 80.5 cm





Upright Trees after the Snow (Detail)  
雪尽林直 (局部)





Upright Trees after the Snow (Detail)  
雪尽林直 (局部)

After the Snow the Boat Returns

雪后归棹

2019 | Ink, rubbing and burn marks on xuan paper 宣纸、墨、火焰、拓片 | 98.5 x 80 cm





已陰爰自常伯出居於陝地  
 陸陸政候行源對君之室  
 而報天之効無聞  
 民之譽安在每思傾軀微  
 寒潔實以為斯泉天實置  
 之而火略求伯逆剪也聞  
 軒曰林樞守家館來風清  
 信月佳想煙霞遲肝衣之  
 衣願願言多古怒目茲  
 以傷後通作頌曰

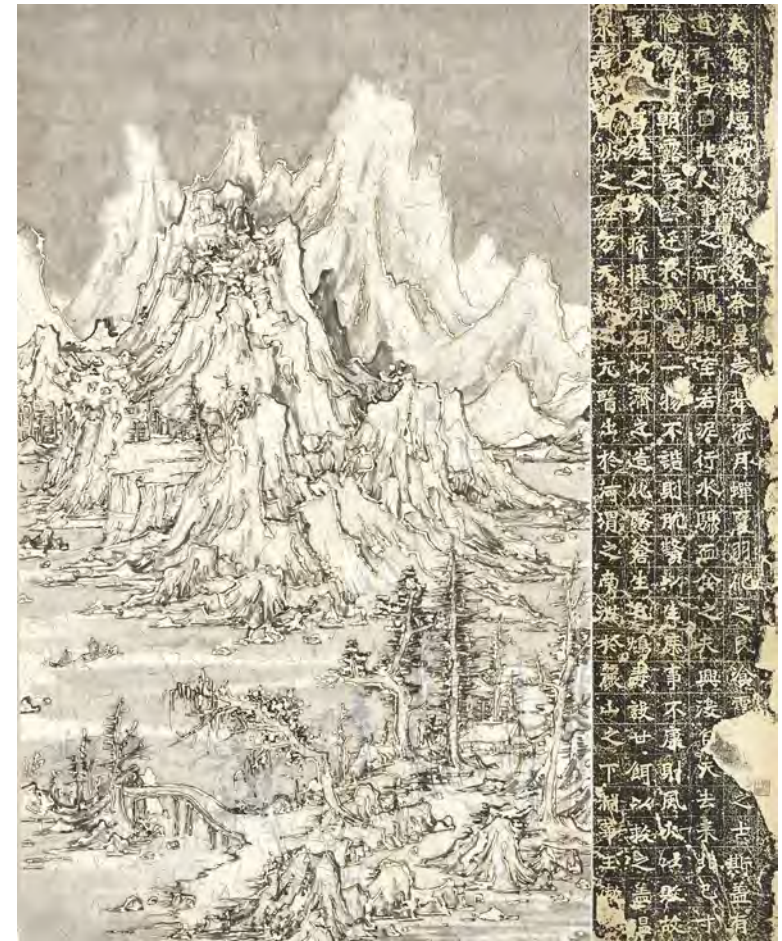
After the Snow the Boat Returns (Detail)  
 雪后归棹 (局部)

14

Playing with the Snow on the Boat

轻舟弄雪

2019 | Ink, rubbing and burn marks on xuan paper 宣纸、墨、火焰、拓片 | 98.5 x 79.5 cm





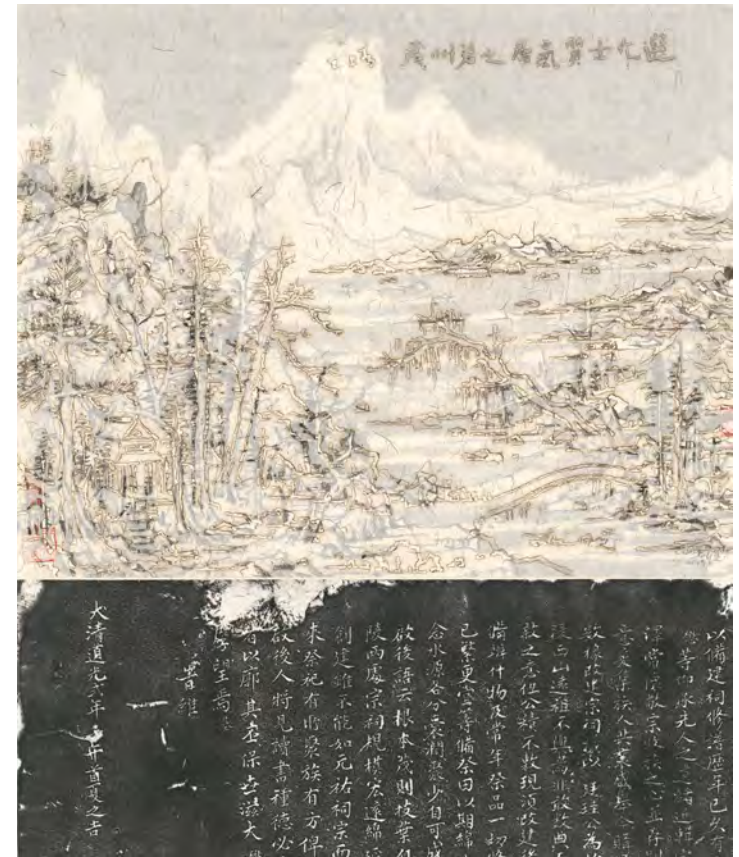
Playing with the Snow on the Boat (Detail)  
轻舟弄雪（局部）

## 16

In Search of the Snow on the Lake

## 湖上问雪图

2019 | Ink, rubbing and burn marks on xuan paper 宣纸、墨、火焰、拓片 | 68 x 57 cm



17

Seeing the Snow at the Stone Gate

石门见雪图

2019 | Ink, rubbing and burn marks on xuan paper 宣纸、墨、火焰、拓片 | 37.5 x 65 cm







Seeing the Snow at the Stone Gate (Detail)  
石门见雪图 (局部)



19

Dreaming about the Late Night Snow on the Boat

满船梦雪晚

2019 | Ink, rubbing and burn marks on xuan paper 宣纸、墨、火焰、拓片 | 37.5 x 65 cm



18

Recalling Jiangnan in the Heavy Snow

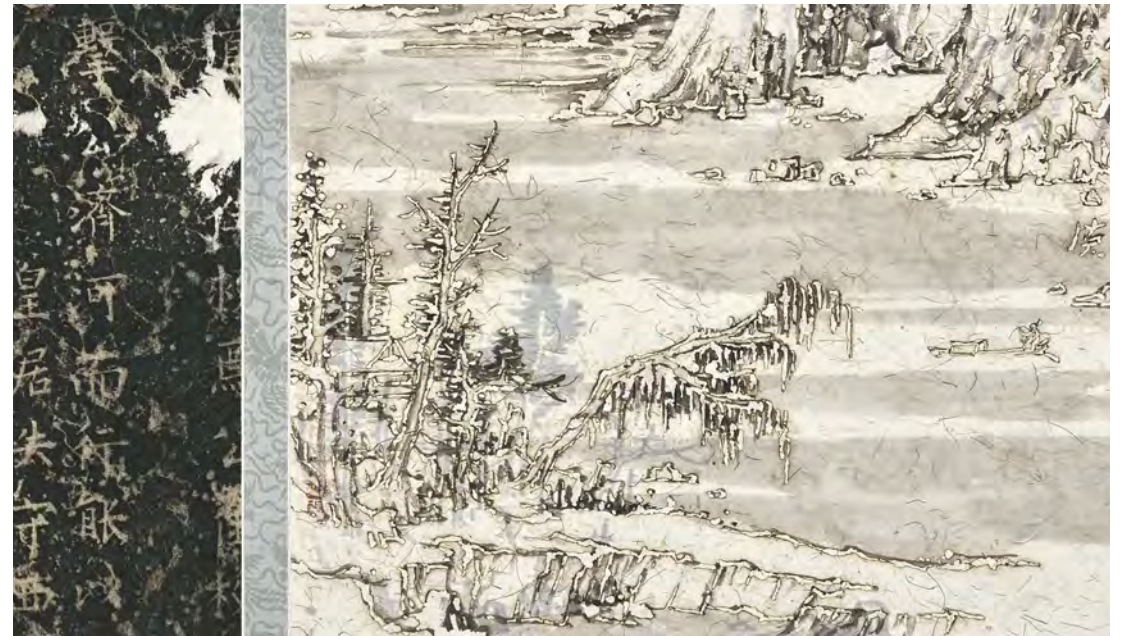
漫雪忆江南

2019 | Ink, rubbing and burn marks on xuan paper 宣纸、墨、火焰、拓片 | 37.5 x 65 cm

## 20 The Being of Snow

## 雪在图

2019 | Ink, rubbing and burn marks on xuan paper 宣纸、墨、火焰、拓片 | 37.5 x 65 cm





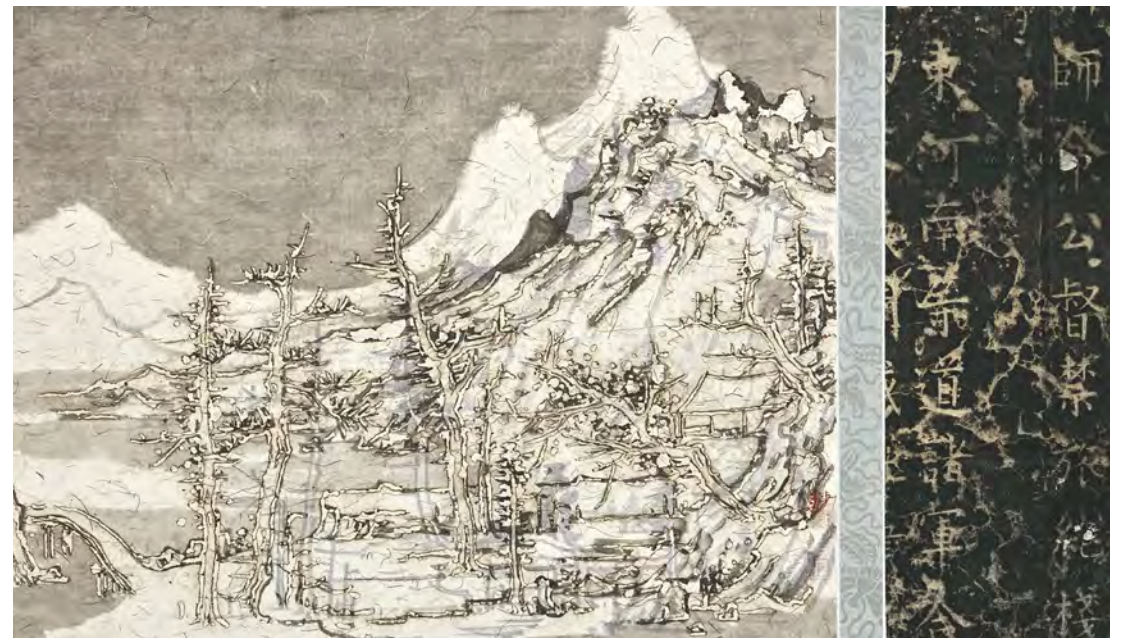


21

Lighting Up the Snow

照雪

2019 | Ink, rubbing and burn marks on xuan paper 宣纸、墨、火焰、拓片 | 37.5 x 65 cm



22

On the Frontier

出塞

2019 | Ink, rubbing and burn marks on xuan paper 宣纸、墨、火焰、拓片 | 37.5 x 65 cm

## 23

Traceless

无迹

2019 | Ink, rubbing and burn marks on xuan paper 宣纸、墨、火焰、拓片 | 37.5 x 65 cm



Traceless (Detail)  
无迹 (局部)





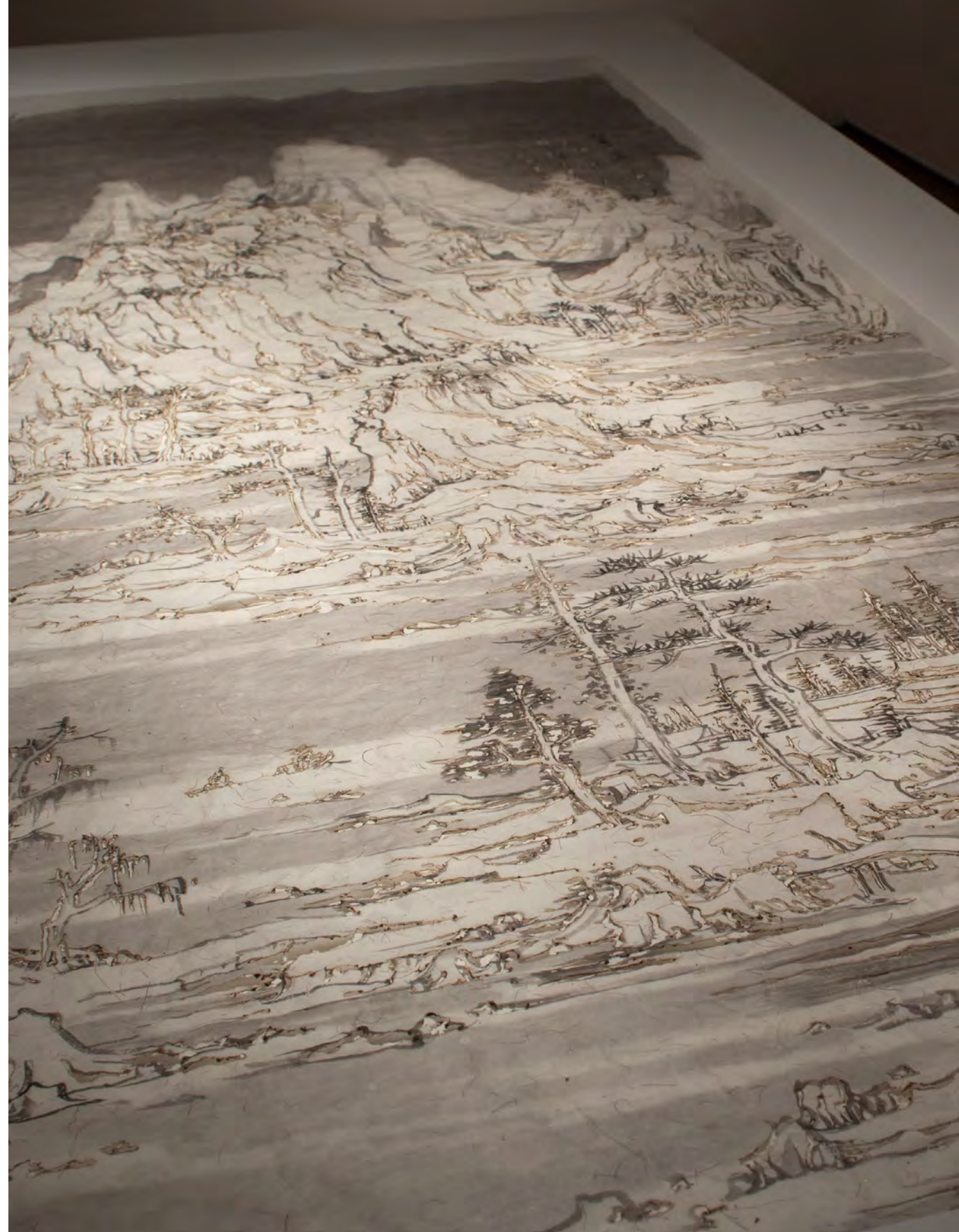


28

Ink Sketch

水墨底稿

2019 | Ink and burn marks on xuan paper, sketch 宣纸、墨、火焰 底稿 | 184 x 84 cm



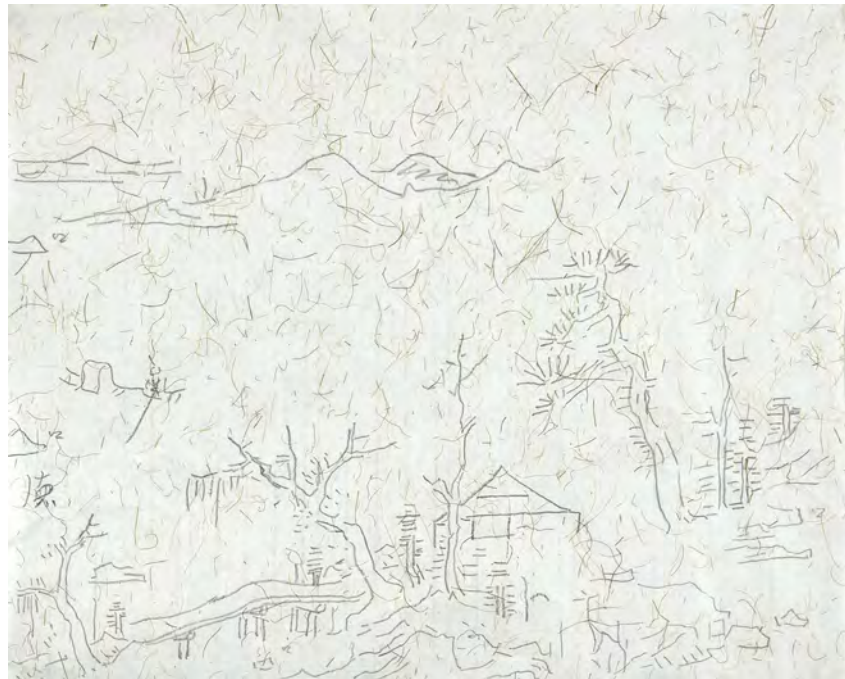
烧过之后有的墨痕从镂空里呈现，有的没有。呈现出来的可能就是现在所需要的，没呈现的还不需要，可能五十年 一百年后才能被看到。

Through the burned holes, some of my brush traces are revealed, and some remain occluded. The revealed traces may be what we need now, and the occluded traces are what we do not yet need. Perhaps they will be seen only in fifty or a hundred years.





Ink Sketch (Detail)  
水墨底稿 (局部)



24

Sketch 1

底稿(一)

2019 | Pencil drawing 纸上铅笔底稿 | 25 x 29 cm



25

Sketch 2

底稿(二)

2019 | Ink on paper, sketch 纸上水墨底稿 | 25 x 29 cm



26

Sketch 3

底稿(三)

2019 | Ink on paper, sketch 纸上水墨底稿 | 25 x 29 cm



27

Sketch 4

底稿(四)

2019 | Ink on paper, sketch 纸上水墨底稿 | 25 x 29 cm



烧是对重新审视作品的过程，同时也在思考更多的可能性  
Burning is a process of re-viewing and re-making my work, and of  
discovering different possibilities



烧过之后有的重  
所需要的，没  
Through the b  
and some rem  
need now, and  
Perhaps they

**CURRICULUM VITAE**

1960 Born in Shanghai, China  
Currently a professor at Fudan University, lives and works in Shanghai.

**EDUCATION**

1988 BA China Academy of Art, Chinese Painting Department  
2014 PhD China Academy of Art, Department of Calligraphy

**SELECTED SOLO EXHIBITIONS**

2018 "Awaiting: New Works by WANG Tiande", Alisan Fine Arts, Hong Kong  
2017 "Over Mountains And Across Valleys: WANG Tiande Solo Exhibition", Guangdong Museum of Art, Guangzhou, China  
2016 "Literati Gathering: New Work by WANG Tiande", NanHai Art, San Francisco, USA  
2015 "The Palace", The Palace Museum, Beijing, China  
2014 "Kai Men", Today Art Museum, Beijing, China  
"Mountain Forward", Suzhou Museum, Suzhou, China  
2012 "Gu Shan", Sanshang Art, Hangzhou, China  
"Gu Shan", Nou Gallery, Taipei  
2011 "3720", Chambers Fine Art, New York, USA  
"Boat", Gallery 99, Aschaffenburg, Germany  
2010 "3,720", Chambers Fine Art, Beijing, China  
"Shuang Shuang", University of Sidney, Sidney, Australia  
2009 "Up Down: WANG Tiande Art Project", Spencer Museum of Art, Kansas, USA  
2008 "WANG Tiande: One Meter Seventy-Three," Contrasts Gallery, Shanghai, China  
"WANG Tiande Solo Exhibition", Xerxes Fine Arts, London, UK  
2007 "Made by Tiande II", Chambers Fine Art, New York, USA  
"Shan ( Mountain ) & Shui ( Water ) ", Alisan Fine Art, Hong Kong  
"WANG Tiande Solo Show", Han Art, Montreal, Canada  
2005 "Redolent of Incense", Yishu Space, Vancouver, Canada  
2004 "Made by Tiande", Chambers Fine Art, New York, USA  
"One-man Show", Galerie 99, Germany  
2003 "WANG Tiande: Ink for the 21st Century", Alison Fine Art, Hong Kong

**SELECTED GROUP EXHIBITIONS**

2019 "Inquiry on Water", Suning Art Museum, Shanghai, China  
"Spirit of Ink Art: New Creation from Traditional Thoughts and Wisdom", Jining Art Museum, Jining, China  
"Writing Non-Writing: Hangzhou International Modern Calligraphy Festival", China Academy of Art Art Museum, Hangzhou, China  
2018 "Reconfirming: The Future - Oriented Ink Art", National Art Museum of China, Beijing, China  
"Ink Worlds: Contemporary Chinese Painting from the Collection of Akiko Yamazaki and Jerry Yang", Cantor Arts Center of Stanford University, California, USA  
"From the Canglang Pavilion", Suzhou Jinji Lake Art Museum, Suzhou, China  
"Splendors of the Sun and Moon: Contemporary Art Exhibition of China", Museo Querini Stampalia Fondazione, Venice, Italy  
"Chinese Expressionism: The First International Exhibition of Chinese Contemporary Art", Cui Zhenkuan Art Museum, Xi'an, China  
"INK: Zeitgenossische Tuschemalerei aus China", Kunsthalle Goppingen, Goppingen, Germany  
2017 "Luxehills Art Museum Contemporary Ink 10: More Than 10 Feasibilities of Ink", Luxehills Art Museum, Chengdu, China  
"Mountain Removing: The Thematic Exploring of 13 Contemporary Artists", Ucity Art Museum of Guangzhou Academy of Fine Arts, Guangzhou, China  
"Crisscrossing East and West: The Remaking of Ink Art in Contemporary East Asia", MOCA Yinchuan, Yinchuan, China  
"Boundless: Ongoing-Chinese Ink Art 2017", Art Museum of Sichuan Fine Arts Institute, Chongqing, China  
"Mandala of Ink Art", Kaohsiung Museum of Fine Arts, Kaohsiung  
2016 "Gather They Conceive Donations: Suzhou Museum Modern and Contemporary Art Exhibition", Suzhou Museum, Suzhou, China  
"In Disguised Forms: The Dimension of The Ink Painting, Guangdong Museum", Guangzhou, China  
"Annual Review Exhibition of China Contemporary Ink Painting 2015-2016", Today Art Museum, Beijing, China  
2015 "Polar Light, Ink Ocean: The Exhibition of Chinese Ink Painting and Artists to the Antarctic", Today Art Museum, Beijing, China  
"Haunt of the Recluse: Chinese Contemporary Ink Art Invitational Exhibition",

- Dachuan Contemporary Art Center, Changzhou, China
- 2014 "Within & Without", Museum of Stanford University, California, USA  
 "Contemporary Ink Art Exhibition", Nanhai Art, San Francisco, USA  
 "Shuimo: Water Ink", Sotheby's S2 Gallery, New York, USA  
 "The Joy of Collecting Art", Chiang Kai-shek Memorial Hall, Taipei
- 2013 "Ink Art: Past as Present in Contemporary China", Metropolitan Museum of Art, New York, USA  
 "Insightful Charisma: Inaugural Exhibition of Shanghai Himalayas Museum", Shanghai Himalayas Museum, Shanghai, China
- 2012 "Chinese Modern Art Exhibition", British Museum, UK  
 "New Ink Painting", Saatchi Gallery, UK
- 2012 "Ink Painting Promotion: International Ink and Wash Painting Exhibition", Sun Yat Sen Memorial Hall, Taipei
- 2011 "Red Flag: Contemporary Chinese Art in Montreal Collection", Montreal Museum of Fine Arts, Montreal, Canada  
 "Word: China Mainland Contemporary Art Exhibition", Huashan1914 Creative Park, Taipei
- 2011 "Papercut: Exchange Exhibition of Sino-German Contemporary Art Work", Creative Centre of Shanghai Artists Association, Shanghai, China
- 2010 "Create Something Out of Nothing", Hong Kong Central Library, Hong Kong  
 "New Ink", Mingyuan Art Center, Shanghai, China  
 "Memories of the Past: Contemporary Chinese Ink Painting", Transylvania University, Kentucky, USA
- 2009 "Ink Not Ink: Contemporary Chinese Art", Drexel University, Philadelphia, USA  
 "Contemporary Ink Art Evolution: Nominating Exhibition of Contemporary Ink Artist", Fairbank Center for East Asian Research, Harvard University, USA  
 "YI PAI: Century Thinking", Today Art Museum, Beijing, China
- 2008 "Chinese Minimal Art 30 Years", La Caixa Forum, Palma, Spain  
 "The Transforming Marks of Ink", The Staatliche Kunstsammlungen, Dresden, Germany  
 "New Ink Art", Hong Kong Museum of Art, Hong Kong
- 2007 "Extension Deduction Permeability: Ink, Pure World", Kyo Po Pen, Tokyo, Japan  
 "FUN: Taipei Calligraphy Biennial", Taipei Fine Art Museum, Taipei  
 "China Onward, Louisiana, Museum of Modern Art, Copenhagen, Denmark"

- 2006 "Brush and Ink: The Chinese Art of Writing", Metropolitan Museum of Art, New York, USA
- 2005 "The 2nd Chengdu Biennale", the International Museum of Chengdu, Chengdu, China  
 "Contemporary Ink Art of Korea and China", Seoul Municipal Museum of Art, Seoul, South Korea
- 2004 "Contemporary Chinese Art", Dublin Contemporary Art Museum, Dublin, Ireland  
 "Modern Times of Shanghai", Museum Villa Stuck, Germany
- 2003 "An Opening Era", National Art Museum of China, Beijing, China  
 "Art of East Asia: 20th Century Painting Exhibition of China", Golden Palace, Paris, France  
 "Dots and Beyond", National Art Museum, Kuala Lumpur, Malaysia
- 2001 "Ink Color", National Art Museum of China, Beijing, China  
 "20 Years of Experimental Ink Paintings", Guangdong Art Museum, Guangzhou, China

#### SELECTED PUBLIC COLLECTIONS

- The British Museum, London, UK  
 The Metropolitan Museum of Art, New York, USA  
 Museum of Fine Arts, Boston, Boston, USA  
 The Art Institute of Chicago, Chicago, USA  
 Brooklyn Museum, New York, USA  
 Asian Art Museum of San Francisco, San Francisco, USA  
 The UC Berkeley Art Museum and Pacific Film Archive, California, USA  
 Spencer Museum of Art, University of Kansas, Kansas, USA  
 Royal Ontario Museum, Toronto, Canada  
 Montreal Museum of Contemporary Art, Montreal, Canada  
 The National Art Museum of China, Beijing, China  
 Shanghai Museum of Art, Shanghai, China  
 Suzhou Museum, Suzhou, China  
 Today Art Museum, Beijing, China  
 Guangdong Museum of Art, Guangzhou, China  
 Shenzhen Art Museum, Shenzhen, China  
 Hong Kong Museum of Art, Hong Kong



**简历**

1960 出生于中国上海  
现任复旦大学教授

**学历**

1981 本科 中国美术学院（原浙江美院）中国画系  
2014 博士 中国美术学院（原浙江美院）书法系

**个展**

2018 等我一下：王天德新作展，艺倡画廊，香港  
2017 越过山丘：王天德个展，广东美术馆，广州，中国  
2016 雅集：王天德新作展，南海艺术中心，旧金山，美国  
2015 回，故宫博物院建福宫，北京，中国  
2014 开门，今日美术馆，北京，中国  
后山，苏州博物馆，苏州，中国  
2012 孤山，杭州三尚当代艺术馆，杭州，中国  
孤山，新画廊，台北  
2011 3720，前波画廊，纽约，美国  
船，久久画廊，爱莎芬堡，德国  
2010 3720，前波画廊，北京，中国  
双双，悉尼艺术大学，悉尼，澳大利亚  
2009 上·下，斯宾塞美术馆，堪萨斯，美国  
2008 一米·七山：王天德个展，对比窗艺廊，上海，中国  
王天德个展，Xerxes Fine Arts，伦敦，英国  
2007 天德再制造，前波画廊，纽约，美国  
山·水，艺倡画廊，香港  
王天德个展，Han Art，蒙特利尔，加拿大  
2005 香火，艺术空间，温哥华，加拿大  
2004 天德制造，前波画廊，纽约，美国  
王天德个展，Galerie 99，德国  
2003 王天德：二十一世纪水墨形态，艺倡画廊，香港

**群展**

2019 水问，苏宁艺术馆，上海，中国  
水墨精神：从传统思想和智慧中生成新创造，济宁市美术馆，济宁，中国  
书·非书：2019 杭州国际现代书法艺术节，中国美术学院美术馆，杭州，中国  
2018 体用同源：面向未来的水墨艺术——2018 中国当代水墨年鉴三周年特展，中国美术馆，北京，中国  
墨境：山崎晶子与杨致远夫妇的当代中国水墨收藏，斯坦福大学坎特视觉艺术中心，加利福尼亚，美国  
自·沧浪亭：当代艺术展，苏州金鸡湖美术馆，苏州，中国  
日月光华：中国当代艺术展，奎里尼斯坦帕利亚基金会博物馆，威尼斯，意大利  
新写意主义：首届中国当代艺术名家邀请展，崔振宽美术馆，西安，中国  
INK：中国当代水墨展，格平根美术馆，格平根，德国  
2017 麓山美术馆当代水墨 10：并非水墨的十种可能，麓山美术馆，成都，中国  
中国当代水墨年鉴 2016-2017 主题展 暨 移山：十三位当代艺术家的笔墨探索，广州美术学院大学城美术馆，广州，中国  
声东击西：东亚水墨艺术的当代再造，银川当代美术馆，银川，中国  
无垠：行进中的水墨运动，中国当代水墨年度大展，四川美术学院美术馆，重庆，中国  
水墨曼陀罗，高雄市立美术馆，高雄  
2016 蒐集所怀：苏州博物馆藏现当代艺术捐赠展，苏州博物馆，苏州，中国  
第三届当代水墨空间：变相 - 水墨的维度，广东美术馆，广州，中国  
中国当代水墨年鉴展 2015-2016，今日美术馆，北京，中国  
2015 极光墨海：中国水墨艺术家暨作品赴南极展，今日美术馆，北京，中国  
招隐：中国当代水墨学术邀请展，大川当代艺术中心，常州，中国  
2014 Within & Without，斯坦福大学博物馆，加利福尼亚，美国  
水墨当代艺术展，南海艺术中心，旧金山，美国  
水墨梦幻仙境，苏富比 S2 艺术空间，纽约  
收藏有艺事，中正纪念堂，台北  
2013 水墨艺术在当代中国，纽约大都会博物馆，纽约，美国  
意象：喜马拉雅美术馆开馆展，喜马拉雅美术馆，上海，中国  
2012 现代中国画展，大英博物馆，英国  
新水墨，萨奇画廊，英国  
汇墨高升：2012 国际水墨大展，台北国父纪念馆，台北  
2011 红旗：中国当代艺术展，蒙特利尔博物馆，加拿大  
汉字：大陆当代艺术展，华山艺文，台北  
纸：中德当代艺术作品交流展，上海美术家协会创意中心，上海，中国

- 2010 无中生有，香港会展中心，香港中央图书馆，香港  
新水墨，明园艺术中心，上海，中国  
中国当代水墨艺术展，特兰西瓦尼亚大学美术馆，肯塔基，美国
- 2009 墨非墨：中国当代水墨展，费城，美国  
水墨演义：当代水墨艺术家提名展，哈佛大学费正清中国研究中心，美国  
意派·世纪思维展，今日美术馆，北京，中国
- 2008 意派：中国抽象艺术三十年，拉卡沙弗罗姆美术馆，帕尔玛，西班牙  
变易的水墨，德累斯顿国家美术馆，德累斯顿，德国  
新水墨艺术，香港艺术馆，香港
- 2007 延承、演绎、渗透：墨，单色的世界，旧坡本，东京，日本  
开 FUN：台北国际书法双年展，台北市立美术馆，台北  
CHINA ONWARD，路易斯安那博物馆，哥本哈根，丹麦
- 2006 水墨：中国的书写艺术，大都会艺术博物馆，纽约，美国
- 2005 第二届成都双年展，成都国际展览中心，成都，中国  
韩中当代水墨展，首尔市立美术馆，首尔，韩国
- 2004 龙之梦：中国当代艺术展，爱尔兰当代美术馆，都柏林，爱尔兰  
上海摩登，Museum Villa Stuck，德国
- 2003 开放的时代，中国美术馆，北京，中国  
东方既白：中国二十世纪绘画展，金门宫，巴黎，法国  
点辐射与深入：来自纸墨的视觉表达，马来西亚国家美术馆，吉隆坡，马来西亚
- 2001 水墨本色，中国美术馆，北京，中国  
中国，水墨实验二十年，广东美术馆，广州，中国

中国美术馆，北京，中国  
上海美术馆，上海，中国  
苏州博物馆，苏州，中国  
今日美术馆，北京，中国  
广东美术馆，广州，中国  
深圳美术馆，深圳，中国  
香港艺术馆，香港

### 重要收藏

大英博物馆，伦敦，英国  
大都会博物馆，纽约，美国  
波士顿美术馆，波士顿，美国  
芝加哥艺术博物馆，芝加哥，美国  
布鲁克林博物馆，纽约，美国  
旧金山亚洲艺术博物馆，旧金山，美国  
加州大学伯克利分校美术博物馆，加州，美国  
堪萨斯大学斯宾塞美术馆，堪萨斯，美国  
皇家安大略博物馆，多伦多，加拿大  
蒙特利尔现代艺术博物馆，蒙特利尔，加拿大

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