

意韵·汉字
Connotation · Chinese Character

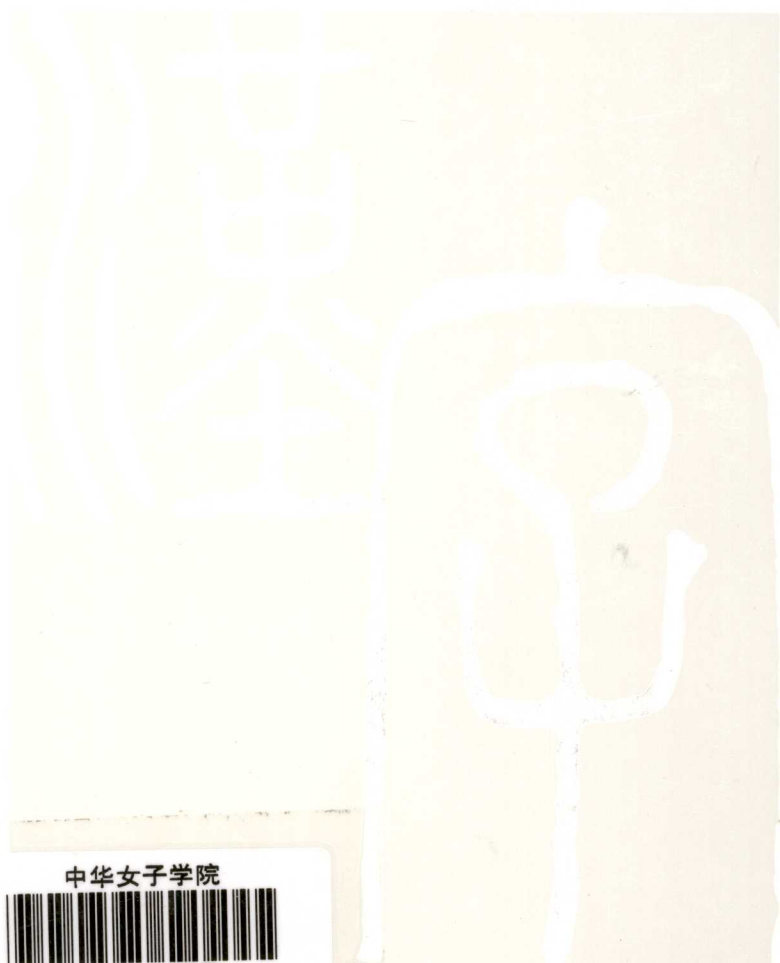
汉字

艺术印象

Artistic Impression of Chinese

中国艺术研究院 编

Chinese National Academy of Arts



中华女子学院



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学术顾问（按姓氏笔画排列）

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艺术总监

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意韵·汉字——汉字艺术印象

张晴 / 文

在现代性全球播撒的语境中，汉字作为中华文明的象征，不但有书写与传播的功能，还是当代艺术探索的重要元素与意韵的载体。

随着计算机技术的普及，特别是在进入“无纸化”办公方式的今天，快速的键盘取代了书写汉字，书写逐渐脱离了人们的日常生活，“汉字”的日常书写受到前所未有的冲击。如何能够有效地把“汉字”作为一种文化的生命体进行维护和发展，如何留住汉字书写的精神意蕴，已经成为一项保护中华民族文化遗产的重要工作。本次展览以“汉字”作为主题，力求将这一古老的文化符号运用到当代艺术创作之中，以当代艺术的思考方式与表现形式，激活“汉字”的历史意义与文化价值，进而让“汉字”在当代艺术语境中获得新的生命力。

展览作品因风格之不尽相同可以分为五个部分。

一、历史的重温

追溯汉字的起点与脉络，以历史的视角和新的语法来诗化汉字，重温汉字与历史的关系。特别是在当代艺术的情境中，汉字作为符号赋予了思考与实践的途径，艺术重返汉字造型的源头，寻找千年演变的漫长且丰富的历程，艺术家徐冰、彭弘智、涂维政、陶艾民、陈浚豪调动了 20 世纪现代艺术思潮、艺术形式及其艺术语言的资源，从汉字历史的脉络，汉字的形、声、意、象等特征进行排演。不但用现代艺术语言拓展了汉字的美学，同时也就汉字的造型在“历史的重温”之中书写崭新的视觉文化。

二、笔画的美学

中国的书法史是世界艺术史中一种独特“笔画”的美学，谷文达、吴山专、邱志杰、慕辰、黄致阳、邵岩分别通过历代书法笔画的形式与语言，以汉字作为元素进行幻想，从印迹走向空间，从平面走向

立体，整体提升汉字的创新潜能。从文字内涵的思考上，通过汉学跨文化认同，人类思想进化史及人类社会学，近现代中国文化思潮与媒体革命的变迁，包括对汉字美学本色的反思，紧紧围绕“笔画的美学”进行阐释。

三、设计：从形象到抽象

朱青生、岳敏君、丁乙、薛松、陈墙、魏立刚从汉字结构与书写形态出发，在当代时尚文化语境中开发书写艺术的形式元素和设计资源，甚至是颠覆汉字的本意，达到汉字超设计的境界。

四、空间的传承

冯梦波、申凡、陈赞以汉字的象形性与表意性作为基础，在观念艺术的语法中重建其当代意义。

五、象征主义的复兴

张培力、宋冬、林俊廷以影像与互动媒体作为技术手段，以跨媒介、跨学科的表现形式，在新媒体界面上全面而立体地呈现“汉字”的艺术精神与文化底蕴，同时也意味着象征主义激活了汉字的复兴。

本展坚持从中华文化经验出发，以中华民族的当代文化建设为本位，积极调动“汉字”的文化资源和各类媒体发展的最新成果，以“汉字”文化的历史视野来反思全球化时代中的艺术问题，从汉字文化中发掘出一种“本土的现代性”，在大中华圈以及世界范围内确立“汉字”自身的精神品质与当代美学。本次展览以“汉字艺术印象”的途径，呈现“汉字”继承与弘扬的使命，“汉字”创新与开拓的理念，在两岸文化互动中深化“汉字”的学术思考与艺术交流，进一步提升“汉字”在21世纪国际社会中的文化影响力。

Connotation · Chinese Character Artistic Impression of Chinese

zhangqing

In this modern global information age, as a symbol of Chinese civilization, Chinese calligraphy not only possesses the functions of being writing and communication, but also has become an important element and has great appeal in contemporary artistic exploration.

With the popularization of computer science and technology, especially today with the notion of “paperless” offices, Chinese calligraphy faces an unprecedented impact because typing on the keyboard can replace writing words on paper, which has been separated from people's daily life. It has undoubtedly become important to protect the cultural heritage of Chinese nationality by studying how to maintain and develop Chinese characters as a living entity effectively and how to keep the unique spiritual appeal of writing Chinese calligraphy. Taking Chinese characters as the theme, this exhibition tries to apply these ancient cultural symbols to contemporary artistic creation and activate the historical significance and cultural value of Chinese calligraphy within modern artistic thought and expression, therefore rejuvenating it in the modern artistic world.

This exhibition is divided into five parts according to the individual style of artwork.

I. Historical Review

The relationship between Chinese calligraphy and history can be reviewed and poeticized from the perspective of history and new grammar by pursuing the origin and framework of Chinese calligraphy. Especially in the contemporary artistic world, as a symbol, Chinese characters have been endowed a path to thoughts and practice. Arts have returned to the formative original source of Chinese calligraphy, pursuing the long and culturally rich transformative journey of thousands of years. Some artists like Xu Bing, Peng Hongzhi, Tu Weizheng, Tao Aiming, and Cheng Junhao have utilized the resources of modern artistic conceptions, formations and languages of the 20th century and carried out a revival of Chinese calligraphy's features such as form, sound, meaning and glyph, etc. within the historical framework. Not only can Chinese calligraphy's aesthetics be interpreted in modern artistic language, but also the brand new visual culture of Chinese calligraphy's sculpt can be created and recorded in the book of “Historical Review”.

II. Stroke Aesthetic

Chinese calligraphy history possesses a “stroke aesthetic” unique in worldwide art history. Gu Wenda, Wu Shanzhuan, Qiu Zhijie, Mu Chen, Huang Zhiyang, Shao Yan have tried to improve the creative potential of Chinese calligraphy through reviewing historical calligraphy stroke forms and languages, fantasizing Chinese

characters as the elements so as to approach space from the ground like from iconography to 3D. On the subject of Chinese calligraphy's content, "stroke aesthetic" can be interpreted thoroughly from the perspective of cross-cultural mutual acknowledgement, the evolution of human thought and sociology, contemporary and modern Chinese cultural trends of thought and the changes brought about by the media revolution and renewed appreciation of the originality of the aesthetics of Chinese calligraphy.

III. Design: From Image to Abstract

Based on Chinese characters structure and writing formation, Zhu Qingsheng, Yue Mingjun, Ding Yi, Xue Song, Chen Qiang and Wei Ligang have introduced calligraphy's formative elements and design sources in contemporary pop culture, even subverting the original meaning of Chinese characters to achieve the overall design concept.

IV. Space Inheritance

Based on Chinese calligraphy's characteristics in hieroglyphs and ideograms, Feng Mengbo, Shen Fan and Chen Yun have reintroduced contemporary meaning in the conceptual artistic syntax.

V. A Revival of Symbolism

Adopting video and interactive media as the technical methods, Zhang Peili, Song Dong and Lin Juntong have exhibited the artistic spirit and cultural heritage of Chinese calligraphy in a new comprehensive 3D media interface in a multi-media and multi-subject method of expression which also signifies that symbolism has activated the revival of Chinese calligraphy.

Based on Chinese cultural experience, insisting on Chinese contemporary cultural construction, utilizing the cultural resources of Chinese calligraphy and the latest achievements in all types of media development, this exhibition will review the artistic issues in a global era from the historical perspective of Chinese calligraphy culture so as to develop a "Local Modernity", therefore establishing the spiritual quality of Chinese calligraphy and contemporary aesthetics in Greater China and on a worldwide scope. On the path of "Artistic Impression of Chinese Calligraphy", this exhibition presents the succession and development of calligraphy's heritage as well as the concept of innovation and extension. It can deepen the academic thinking and artistic exchange between the Two Straits cultural interaction so as to improve Chinese calligraphy's cultural impact on the international society of the 21st century.

第一章 历史的重温

I. Historical Review

陈浚豪

作品阐述



从图片的左侧起：蚊钉送别、临摹范宽临流独坐图、蚊钉春晓 装置绘画 2010年
From the left of the pictures: "Send-off with needles", "Imitating Fan Kuan Sitting Alone near the Stream", "Early Spring with needles" Installation Picture 2010

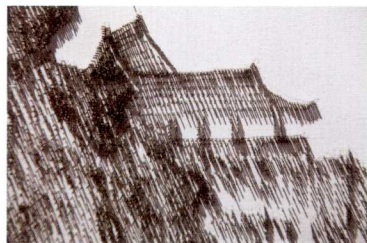
中国山水绘画在数千年的历史间，画风几经更迭变化，但早被视为传统文化的精髓所在，也是知识分子追求逍遥卧游、物我两忘的境界的表征。在长远的中国绘画传统中，临摹就是一个艺术家必经的养成阶段，因而早在距今1500年前的南齐谢赫（约活动于450～550年间），便已提出六法：“气韵生动、骨法用笔、应物象形、随类赋彩、经营位置、传移模写”的标准，不仅是画家所应该遵循的创作准则，从鉴赏与品评者的角度来说，也必须把这六法作为标准。其中的最末一项“传移模写”说穿了，就是如何对古人遗产的问题。对谢赫来说，一个优秀的画家不可能背弃传统，但如果单纯地照本宣科，则会变成毫无新意可言。因此最良善者，应该是正确地学习与吸纳前人经验为己用，在面对眼中所见自然事物时方能消化并整理出一套属于自己的创作脉络与面貌。由此也点出了“临摹”之重要性。事实上到了后世，众多画家在临摹前人之作的同时，不仅仅是与古人对话，往往也有几分较劲的意味在里头。许多人或许不知道，陈浚豪在大学时期，也曾的古画的临摹颇下过一番功夫，甚至深得包括张光宾、林章湖等师长的认可，这段过往也间接促成了他在寻求创作面貌转换时选择了最自然不过的题材。在陈浚豪这一系列新作中，他理所当然地以蚊针与钉枪来取代了笔墨，将众多古画以当代书写的方式，赋予其崭新的生命。

在首件完成的作品《蚊钉早春》中，陈浚豪便是藉由精准的计算后以特制的钉枪，将多达60万根不锈钢蚊钉疏密有致地一一钉在突出画布上大约1公分的高度，因此每根蚊钉都可以说是“入木三分”，一方面像是传统中国山水绘画皴法的使用以及墨色晕染来使画面产生远近层次之仿真，另一方面每根蚊针都像是一个点，以点的聚集来形成线条，进而再构成块面，制造出类似西方点描派绘画技法，再加上光线变化在画面产生的阴影，宋代郭熙《早春图》中的水气氤氲氛围竟也在此得到了神似地再现。



Chen Junhao

Comment on the work



During thousands of years of history, Chinese Mountain and Water paintings have been through a lot of changes, but have always been regarded as the masterpiece of traditional culture, which is also a symbol of the intellectuals' pursuit for a free state of mind. In the long history Chinese traditional painting, imitation is a must stage for a professional artist's growth, therefore Xie He (during 450~550 A.C.), Nan Qi, has put forward six ways: active artistic conception, bone method of strength of using a Chinese brush, figurative graph, drawing color adhering to the type, managing position and transmission and accumulation through copying masters, which is not only supposed to be the creative and innovative rules for all painters, but also standards for critics. The last item "transmission and accumulation through copying masters" is an issue of how to treat the ancient legacies. From the perspective of Xie He, an excellent painter can't betray the traditions, but if he always imitates simply, there will be no innovation. Therefore, the best artists shall learn and absorb all experiences from the former generation, and form his own creative rules in accord with the appearance of the natural scenes in his eyes. Thus, the importance of "imitating" has been emphasized. In fact, in the current time, lots of artists are talking and competing with the ancient masters while imitating their masterpieces.

A lot of people may be not aware that, during college time, Cheng Junhao has worked diligently at imitating ancient painting, to which has even gained high appreciation from Zhang Guangbing and Lin Zhanghu etc. And naturally, this past story has formed the main theme in his seeking innovative ideas. In this new series of works by Cheng Junhao, he has spontaneously used needles and air nailer instead of ink to refresh and beget the new life to multiple ancient paintings.

In the first work named "Early Spring with Needles", Cheng Junhao has meticulously and in orderly form stapled 600,000 needles into the one centimeter height of the canvas after precise calculation, therefore, each needle can be described as "profound". On one side, it looks like a hierarchical simulation of adoption of wrinkle method from the traditional Chinese mountains and water painting and the color-gradation technique, on the other side, each needle looks like a point, which assembles to form lines, therefore, lines form block, the similar western pointillism has been used here, and with the shadow made by the change of the lights on the picture, we can see the vivid recurrence of the "Early Spring" of Guo Xi from Song Dynasty in a certain viewing distance.



彭弘智

作品阐述



犬僧 录像装置 2004-2008 年

Dog Monk Video Installation 2004-2008

在“犬僧”录像系列作品中，彭弘智的狗真正地介入了它的主人——艺术创作者的位置，并因此成为了一个创作的主体。在画面中，这只狗在墙上舔写出宗教经典。艺术家先用油书写经文，再将狗食涂抹在这些文字上，让狗吃掉。当录像艺术中经常被使用的倒转功能在此呈现时，狗的角色便由本能性的生物转化成了艺术家，并因此又阐述出了另一个“倒转”：狗这个字“DOG”反转过来，就是神“GOD”了。曾几何时，人类最忠实的伙伴、次等生物狗，在此又加上了一个完全矛盾的身份：神谕的布达者。当美国艺术家 William Wegmann 经常装扮他的狗，呈现出狗拟人化的剧情角色时，彭弘智的四脚伴侣俨然已晋升为表演的主体，藉此取代了人类的位置。狗在此斡旋于读者与经文之间，疏离了对我们早已习以为常的经典，因此这作品也反应出以往我们疏于考虑的问题：谁才是在背后撰写这些经文的作者？而诉求的对象又是谁？神奇的是，出于狗嘴的文字，却仿佛更人性化了。