

The background of the cover is a large-scale calligraphic artwork. It features several thick, expressive black ink strokes on a light-colored paper. The strokes are dynamic and fluid, with varying line thicknesses and some overlapping. One prominent stroke forms a large, sweeping loop that dominates the middle of the page. Other strokes are more horizontal and intersecting, creating a sense of movement and energy. The overall style is characteristic of modern Chinese cursive calligraphy (caoshu).

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首届国际草书艺术展作品集

The Initial International Cao Shu Exhibition 2005 Hangzhou China

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世间无物非草书

(代序)

沈 鹏

毛笔的实用性早已被硬笔取代，随着电脑普及而来临的“无纸革命”，甚至把硬笔也冷落了。在伴着键盘长大的新一代人的日常生活中，书法的文化环境急剧变化。然而，在这种形势下，书法艺术依然深受人们喜爱，书法活动，乃至书法市场依然在蓬勃发展，这首先要归功于书法文化在历史上几千年的积淀，培养了一代又一代人对书法的审美情结。

书法不仅仅是书法家的事业，也是广大公众在日常生活中热衷追求的生活志趣。在当今中国，书法可谓高雅与通俗、专业性与公共性结合最富成果且倍受瞩目的一门艺术。所以，实用性的削弱并不意味着书法艺术的消沉，恰恰相反，可能预示着一个书法新时代的来临。

固然，书写的实用性在书法的发展过程中始终与审美功能并存，但书法作为一门极具民族特色的文化形态，在它的传承过程中，起关键作用的却始终是其艺术特质。书法的魅力，归根到底来自其丰富的艺术表现力。这一点，是电脑打字永远无法取代的。从某种意义上说，“汉字”实用性和艺术性的“分离”，对书法并不完全是坏事。书法在淡化实用价值的同时可能会更加注重视觉创造和诗意表达，在艺术性领域得到多方面探索和长足的发展。

比之绘画，书法具有纯粹抽象的特质，由线条构成字形，由一画生二画、三画乃至千万画。书法是一门抽象艺术，在书法各种样式中，草书的抽象性又是最强的。翁方纲曾经感叹：“空山独立始大悟，世间无物非草书。”世间万物均可化为符号、化为线条、化为意象。

《说文解字》云：“汉兴有草书”。从书法发展的历史看，草书最早的特点是：存字之梗概，损隶之规矩，纵任奔逸，赴速急就，因草创之意，谓之草书。分析其发展脉络，可分为早期草书、章草和今草三大阶段。到了唐代，今草写得更加放纵，笔势连绵环绕，字形奇变百出，称为“狂草”，亦名“大草”。也就是说，推动草书产生和发展的最初动力，是书写快捷便利，是实用。古代有不少草书作品，实用性和艺术性结合得很好，《十七帖》就是一个典范。为了便捷，草书的日趋简洁流便，点划线条之间的神变意蕴也随之日趋增强。发展到今天，草书的审美价值远远超越了其实用价值。草书作为传递信息的功能已弱化到最低限度，而书法的艺术性、创造性却达到了极致。无论书法家们创作草书和人们欣赏草书，“认字”已不是最主要的目的。书法家从事的创作活动，已非一般意义上的“写字”，而是“艺术创造”。艺术家通过草书创作抒情达意，表现自我，表现心灵深处最强烈的感悟，来反映人文精神，展示时代风貌。

要做到这一点，是不轻松的。这实际上对草书家提出了更高的要求。优秀的草书作品，能够聚天地万物之灵气，体现生命的张力，也即“一画”之精神。如同创作浪漫主义的诗歌、乐曲一样，草书需要激情，需要灵感，需要因缘偶发，也需要破中之立。书法是线条的艺术。书法的线条，是无数“点”的集合体，积

点成线，运动变化，天工偶成。古代书家奉行的“无垂不缩，无往不复”，正是书法线条运动的典型审美特征。而草书，则将线条的变化发挥到极致。书法的线条是纯粹抽象的，它并不附着于外物。为了赋予书法以活力和生命，古代的书家们却善于从世间万物中寻找灵感。索靖在《草书势》里说：“盖草书之为状也，婉若银钩，漂若惊鸾，舒翼未发，若举复安。”南朝梁武帝萧衍在《草书状》里形容草书：“疾若惊蛇之失道，迟若渌水之徘徊。”苏轼谓“余尝爱梁武帝评书，善取物象。”姜夔的《续书谱》说得更为具体：“草书之体，如人坐卧行立、揖逊忿争、乘舟跃马，歌舞擗踊，一切变态，非苟然者。”这些比喻，都是前人用来强调草书的线条和形态的。前人的这些体会，是值得我们细加体会的。这些都说明，要成为一个出色的草书家，要创作出令人耳目一新的草书作品，除了继承传统，掌握扎实的基本功，还需要深入生活，感悟大自然，从而心手双畅，妙手偶得。“世间无物非草书”一语的目空今古，振聋发聩，启发今天的草书家创造出磅礴大气的、能够反映时代精神的作品；还启发今天的草书家必须在心胸气度上不断提升，从世间万物中寻求形态变化，以便进入到以气韵、激情和精神取胜的最高境界。“世间”包括人的自身。

草书，往往代表一个时期书法的最高成就，体现一个时代的文化特点和精神风貌。历史上曾经出现过好多次草书繁荣的高峰，出现过许多草书大家、大师。近年来，书法艺术发展很快，但相对而言，草书领域则显得比较平静，有人视为畏途而趑趄不前。这次中国美术学院、杭州市文联举办“2005中国杭州国际书法艺术节”，把“国际草书艺术大展”和“国际现代书法艺术展”并举，其用意颇堪玩味。草书和现代书法在高度的抽象性上，是存在共通之处的，二者相互碰撞、彼此启发，将令今日书家大有裨益。这次草书艺术大展，从参展书法家的数量、范围、艺术质量、从部分作品的创新探求等等，都大有可观。浙江省、杭州市有关领导和中国美术学院领导为举办这样的大型国际艺术活动提供了良好的条件，这次书法活动的策划者、组织者，具有兼容并蓄的心胸和气度。如果我没有理解错的话，这次活动的名称“书·非书——开放的书法时空”表明了组织者的一种理念和姿态。

从深层观察，“书”非书的大背景，意味着历史与当代、东方与西方文化的激荡、分化、渗透，出现了多元面目。我们需要站在历史巨人的肩膀上探索前进，大胆又审慎。

2005年9月12日

Cao Shu Means Everything

Prelude to a Collection of the Works of the First International Cao Shu Calligraphy Exhibition

By Shen Peng

The use of the brush decreased dramatically after the Western pen was introduced into China more than a century ago. Finally, it has been abandoned in daily life as people have completely switched over to the pen. With the advent of the computer, a paperless revolution has occurred. The young generation prefers typing to writing. Even though the cultural environment has been transformed, people are still fond of calligraphy. For thousands of years, Chinese intellectuals have appreciated the beauty of calligraphy. Today, calligraphy is widely practiced and works of calligraphy are selling well in China. This reflects not only the enterprise of calligraphers, but also the attraction the art still have for the Chinese people at large. Calligraphy is a remarkable art, being both elegant and popular at the same time. We are moving, I believe, into a new era where calligraphy is regarded as pure art, with practical communication being a secondary second goal.

Although the practical function of communication has always co-existed with the aesthetic qualities of Chinese calligraphy, its artistic nature has remained preeminent during its long historical evolution and development. Calligraphy is a very specific Chinese culture form. Its charms originate from its strong ability to express a calligrapher's feelings and personal character, which makes it impossible to be replaced by typing. In a sense, calligraphy as an art will benefit from the separation of practical functions and artistry. Calligraphers are thus able to pay more attention to its visional creation and poetic expression. They can focus more on research into what inspired earlier calligraphers and the further development of this art.

Compared to painting, calligraphy is symbolic. It is a highly abstract art, with lines making up characters. A work of calligraphy starts with a single stroke, then a second, a third, up to hundreds and thousands more. Among all the styles, Cao Shu is the most symbolic one. Weng Fanggang (1733-1818) said: After years of study in a remote mountainous area, I got the inspiration that everything in the world can turn into a Cao Shu image. Everything can be a symbol, a line. In a word, everything can be calligraphy.

In his *Words and Their Stories*, Xu Shen (58-147A.D.) said that: Cao Shu started from the Han Dynasty (206B.C.-25A.D.). At the beginning, writing was simplified and did not obey the rules of Li Shu. It was called Cao Shu as it was roughly and freely written, usually for emergency use. There were three variants in the early period -- Cao Shu, Zhang Cao and Jin Cao. In the Tang Dynasty (618-907A.D.) Jin Cao was written more loosely. When the strokes were continuous this created a peculiar appearance, which was called Kuang (meaning wild) Cao. Kuang Cao is also known as Da Cao.

We know from the above that Cao Shu was first written for its convenience and quickness. Cao Shu was motivated and developed that way. Many ancient works of Cao Shu show how well such practical functions and artistry were integrated, among which the Shi Qi Tie (Seventeen Notes) was the best example.

Cao Shu became more simple and fluid as its magnificent and extraordinary brush strokes incorporated the dots and lines of the more regularly written characters. Today, the artistic value of Cao Shu is far beyond its value as a means of communication, a function that is much weakened as that of artistic creation reaches its peak. Cao Shu is created by calligraphers and appreciated as an art form rather than for its meaning. Calligraphy is more art than writing.

Calligraphers can express their emotions, thoughts and feelings via Cao Shu. Their works reflect the human spirit and Zeitgeist. This is not an easy goal, though. As a matter of fact, it is one that calligraphers have to strive to achieve.

Excellent Cao Shu works seem to embody nature's glamorous vitality. It has the "one stroke" spirit. Just as romantic poets and musicians, calligraphers need passion and inspiration to create Cao Shu. Maybe they should coincide with some kind of good luck and gain new life from some kind of brokenness. Calligraphy is an art of the line, with one following another, the movement and fluctuation flowing out of a calligrapher's hand. Ancient calligraphers pursued principles such as "all strokes should rise and fall, stretch out but return" These are the typical aesthetic characteristics of lines in Chinese calligraphy. Cao Shu is the best example of the fluctuation of lines. They are purely abstract. They have nothing to attach to.

Ancient Chinese calligraphers were inspired by nature that gave their works life and energy. Suo Jing (239-303A.D.) said in his Cao Shu Shi that Cao Shu can appear as slender as a crescent, as swift as a startled bird, as tight as wings to be stretched, as calm as bars to be raised. Xiao Yan, King Wu of Nan Liang (502-557A.D.), described Cao Shu in a similar way in his Cao Shu Zhuang: Cao Shu, he said, goes either as fast as a disturbed snake swirling into the grass or as wavering as muddy water. The great calligrapher Su Shi (1037-1101A.D.) agreed, saying that King Wu's word fitted Cao Shu perfectly. More detailed descriptions were given by Jiang Kui (1155-1221A.D.), who said that Cao Shu may be likened to a person's posture: it may be as modest as bowing for respect or as angry as quarreling. It may be that of rowing a boat or riding a horse, singing and dancing or beating and jumping.

The calligrapher himself always seeks to exploit such diversity. All of the above-mentioned metaphors are used to point out how Cao Shu is such a special variant of Chinese calligraphy. It means if a calligrapher hopes to create a fine and fresh piece of Cao Shu, he needs to master the basic skills well in order to inherit the tradition. In addition, he should immerse himself in nature in order to free his mind and hands for writing.

“Everything in the world can be Cao Shu.” This phrase is appropriate for both the past and the present. It reminds calligraphers to break out of their present mindsets and create something that is majestic and gorgeous that will reflect the spirit of time. By studying natural shapes more closely calligraphers can gain inspiration and achieve a better attitude towards their calligraphy. Cao Shu is usually regarded as the highest calligraphic achievement of an era. It embodies the culture and spirit of the time. In history there were peak times of Cao Shu and many famous Cao Shu calligraphers and masters. In recent years, however, Cao Shu has not been doing very well, in large part because of its complexity. Some calligraphers simply give up.

To help meet that challenge, the China Academy of Art and the Hangzhou Culture Association organized the Hangzhou International Calligraphy Festival 2005. They set up the International Cao Shu Works Exhibition alongside the Modern International Calligraphy Works Exhibition. The purpose is obvious. Cao Shu and modern calligraphy have something in common: they are both highly abstract. We can benefit tremendously from these works. The participating calligraphers are from diverse geographical and cultural backgrounds. Their works reflect the depth of their research and the freshness of their inspiration.

The Zhejiang Provincial Government and the Hangzhou Municipal Council, as well as leaders of the China Academy of Art, have provided very good conditions for the exhibition. The planners and organizers have shown themselves to have very open minds and great artistic talent. If I'm not wrong, it was the organizers' idea to name the exhibition “Calligraphy - Open Time and Space of Calligraphy.” The present is a time of amalgamation of the ancient and the modern, the East and the West. Let's go ahead bravely, yet cautiously.

12.9. 2005

中華人民共和國歌



雄赳赳气昂昂
志如钢气如虹
脚踏山河把敌踏
手挽日月把敌擒
身披战甲冲敌阵
手执钢枪杀敌魂
万众一心齐努力
誓把祖国建设好
人民万岁共产党
万岁共产党万岁

李铁映 Li Tieying 68cm x 138cm

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石台水唐王昌齡詩

乙酉仲夏 從軍 書於京華

青長栢松

二千五年六月
巨山金泳三



金泳三 Kim Young Sam 35cm x 138cm

我亦曾來此
瑤女亦曾來
七尺游魚在

沈鵬



沈鵬 Shen peng 157cm x 60cm

梁平波 Liang Pingbo 137cm x 39cm

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乙酉年秋日
 梁平波書於杭州



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陣

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丁酉年夏月陳敏爾於西湖畔



陈敏尔 Chen Min'er 136cm x 34cm x 2

黑雲翻墨未
遮山白雨跳珠
亂入船滿地風
來忽吹散坐湖
樓外水如天
碧色水色清
清色銀河空
天式轉玉盤此生
此地在不久好
明夕明年何處
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東坡詩三首

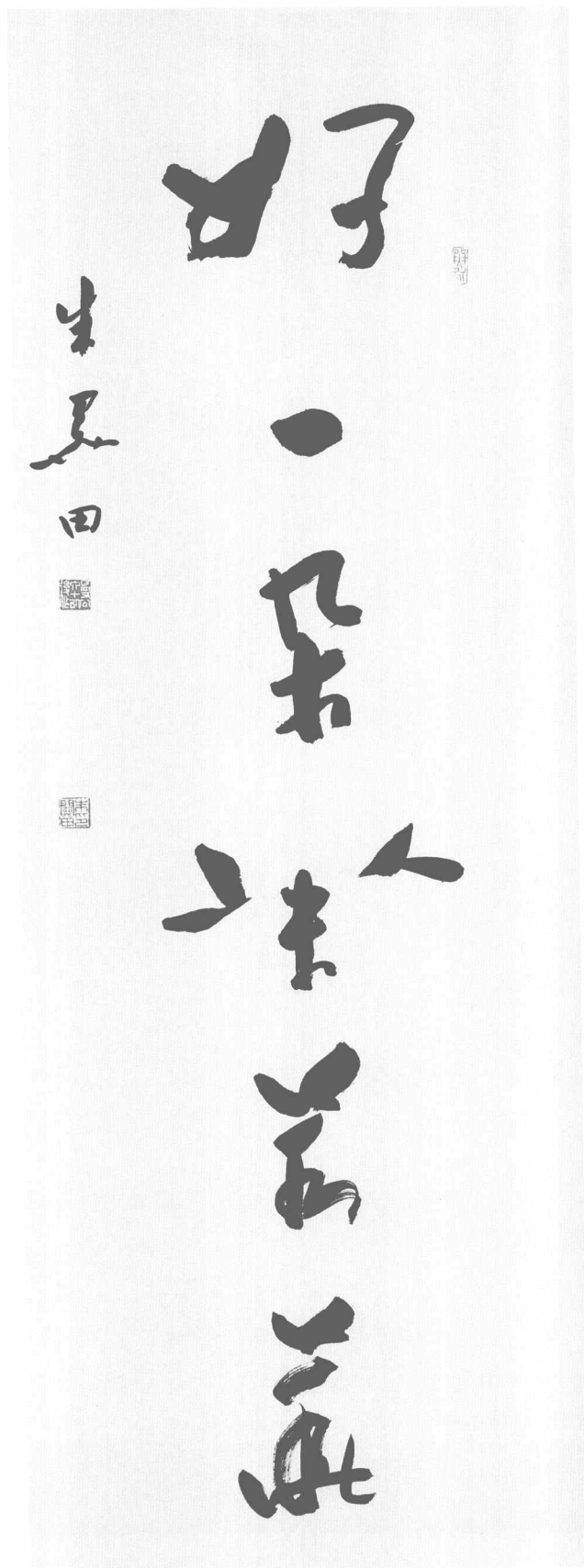
己酉年仲秋

劉楓書

天橋九馬頰名也花心六掛
青山上翠漸一頁則長虹生
哪處心花撞月化宇輝

乙酉年寫於京 張斌





朱关田 Zhu Guantian 140cm x 48cm



刘艺 Liu Yi 69cm × 69cm