

# 书·非书 — 开放的书法时空

The Act of Writing and of Non-Writing: The Open Space for Chinese Calligraphy

**2005 中国杭州国际现代书法艺术展作品集**

International Exhibition of Modern Calligraphy 2005 Hangzhou China

许 江 王冬龄 主编

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# 书·非书 艺·新艺

## 寓言

### (一) 书·文

每一种文字都具有三个部分：字形、字义、字音。因此，关于文字的研究总包括形、义、音三方面。中国人对文字的研究，远在纪元前几个世纪。最早的字书应该是《尔雅》和《史籀篇》，那时，讨论文字的风气已经形成。后来，为解决战国纷杂的文字，改变“言语异声、文字异形”的局面，李斯提出“书同文”的理想，秦始皇二十八年在琅邪台刻石，叙说“同书文字”之功。西汉人将文字学叫“小学”。此“小学”非今日“德、智、体全面发展”的小学，但若以自小从文字之学开始发蒙来讲，又有一定联系。隋唐后，小学的研究包括字书、训诂、韵书三类，正与形、义、音三方面相合。

但形、义、音三者之中，形与义密不可分，唯声音早已分成一科独立专攻的学问。所以今日所指文字，往往只论形义，不讲音韵。在形义之中，就文字本身，又重在形体之上。于是讲文字，就往往落足于字的形体之上。正由于此，“书”——中国字的书写，成为中国文字研究中最重要的一部分，成为伴随和决定着中国文字生命成长的一个核心现象。由于中国文字于形、义、音中重在形体，注定要产生中国书法。这样说，想来应该是不会错的。

中国人天性把“形”看得重。所以，中国文字是从图形文字演变过来。但“图”与“书”又早已分开。传说中的仓颉只造文字，没有说作图，并直接将文字谓“书”。《淮南子·本经训》中说：“昔者仓颉作书而天雨粟，鬼夜哭”。把仓颉作书比作惊天地泣鬼神之举。许慎《说文解字序》中说：“仓颉之初作书，盖依类象形，故谓之文，其后形声相益，即谓之字。文者，物象之本，字者，言孳乳而浸多也。著于竹帛谓之书，书者，如也。”可见仓颉作书首先在取象造字，唯这象形是通天地鬼神的。其中“著于竹帛谓之书”，“依类象形”谓之文，“形声相益”谓之字，书、文、字，各有所依。但依类象形谓文，“文者物象之本”，重点都落在取象造型之上，落在书与文之上。到始皇帝“书同文”，实际上是把“书”看得特重，把国家统一在同一种叫秦篆的“文”之上。

书与文在摇篮里便是共生的，一体的。书与文如此密不可分，不仅在于“文”的造形取象给予书写以意趣，而且在于成熟的中国文字的笔画间架结构为书写提供了无限变化的机趣，并延展出字与字之间的当下生发、彼此牵连的关系，延展出书写整体的轻重、疏密的种种变化关系。章祖安先生在《论书法对汉字汉文的依存》一文中指出：“‘这样一个千变万化的具有初步形式美的博大丰富的文字系统是产生书法美的重要原因。’汉文则又是保证汉字可以连续书写构成整幅书法美的必不可少的条件。”书与文，其中的“文”不论是依类象形之“文”，还是《文心雕龙》的文字之“文”，都应是相互依存的。可以这么说，书与文的这种相互依存性是书法的基本前提。

### (二) 简 捷

李斯创议“书同文字”，在公元前221年。当时出于政治的需要，采取了“罢其不与秦文合者”的强硬手段。时间虽短，虽

未彻底，历史却从这里断开。秦代八体正是秦并天下、秦汉之际的文字现象。其中，大篆、小篆、虫书、隶书是四种文字，刻符、摹印、署书、殳书是四种字体，由用途而区别的。到王莽时代的六书，文字与字体之分，已开始浑杂，及至唐时，唐玄度十体书和张怀瓘的十体，已呈书体划分的阵势。

中国的远古文字，源远流长，至今难考。大篆只是所有看见的较古的文字的一种，籀文出于《史籀篇》，却不能包括一切古文字。李斯们既要统一文字，又取《史籀》大篆省改而作小篆，又称秦篆。书同文字，既有政治上一统之需，又顺应民间文字使用的简率心理。政治上的一统与文字的普及相辅相成，文字的普及又与民间的简率心理相辅相成，书体创造的时代由此而出。

许慎《说文》说：“是时秦烧灭经书，涤除旧典，大发吏卒、兴役戍，官狱职务繁，初有隶书，以趣约易，而古文由此绝矣。”班固《汉书·艺文志》在所谓秦篆下说：“是时始建隶书矣，起于官狱多事，苟趋省易，施之于徒隶也。”隶书在早期，只是简捷的篆书，或者说，在民间已经流行这种叫“草篆”的文字书体，因行政繁忙之需而取用之，同时赋予一种不无歧视的名称“隶书”——徒隶之书。隶书早期本没有法则，到西汉末年逐渐整齐起来，并且有了波势，所谓“势有偃波”。法则既出，学习就不容易，就有深度，加以享名的书家，各出新意，屡有跬积，渐成历史上的隶书。从小篆到隶书，字形渐方，线条渐丰，笔画渐简，此所谓“隶变”，成为古、今汉字的分水岭。

“八分”为何？争执颇多，却都不妨为中国文化生成的故事。一说：《古今法书苑》引蔡文姬说：“臣父造八分，割程隶八分取二分，割李篆二分取八分。”割程割李的说法确信可否，早有学者评说，只是这文字书体以公约叠加之法催生而成，却似乎古已有之。可以相割，也可以相凑。谷文达、徐冰们的创字思路是否由此出？另一说，“八分”不是定名，而是某种书法沿革的现象：小篆取大篆八分，汉隶取小篆八分，今隶取汉隶八分。中国文化传承的数字化精神由此可见一斑。诸位计算机程序与模态设计高手可否从中受裨益得启发呢？又一说，张怀瓘《书断》中引王愔说：“次仲始以古书方广，少波势，建初中以隶作楷法，字方八分，言有模楷。”传说中的王次仲，是变古形的书法家中的一位名书家，当见初时（公元76—83）始作楷法。字方八分，若八字分散，故名八分。这是一种取象的说法。再一说：历史上诸多书体划分中或有楷书无八分，或有八分无楷书，可见楷书即八分。所谓寸楷，一般学书者，非得从八分大小的楷法入手不可。像汉石经之类，正是八分的样式。所以名为“八分”，实际上只是一个尺度，慢慢就演变成一种书法，反替代了楷法的原名。谁说中国没有数字观念，只是这种术数总与“上手”和“体宜”相关联。

至于草书，更经过了一个漫长的发展时期。早在西汉武帝时，只有较草率的隶书。庾肩吾《书品》所说：“草势起于汉时，解

散隶法，用以赴急。”草书初行，是要作篇的。而“篇”与“章”相关，所以古人将草圣张芝与索靖等的旧体文字称为章草，王氏父子的新体称为今草。草书到了唐以后，又出新法，那是张旭的狂草，极尽简括挥洒，完全成了艺术。同样，行书的出现也是楷隶简化的结果。《宣和书谱》说：“自隶法扫地，而真（楷）几于拘，草几于放，介乎两者行书有焉；于是兼真则谓之‘真行’，兼草则谓之‘行草’。”此话说得确切，行书简明，却易于辨认；笔势连绵，却又不似草书般放骸。由此，我们可以说：简捷催生了书体的变化。简捷是书法的基本变数。

## 思 考

### （一）书·非书

上面二则文字，可以算作中国文字和书法的源头的故事。其中，是否包孕着书法变化成长的某些根源性的因素？又是否包孕着与我们今天相类的情形呢？

今日书法面临的最大的问题是我们正处在一个“非书”的时代。非书，所指的是非软笔书写。蔡邕说：“唯笔软则奇怪生焉。”书法的生动性在于软笔的使转与文字的结体之间的天然之合、自由变化，从而揭示文字的意义与书者的胸襟。但当今之世，软笔的危机，先是硬笔，已然消去了笔的使转、轻重、干湿等诸多生命变化。后来是电脑写字，书之意已荡然无存，这是真正的危机！靠拼音或五笔“打”将出来，书写的那种与文字共生共长的意趣被词组的共现所代替。中国文字伴随着书写所特有的架构的体味，那朝朝暮暮在书写中得以演习而氤氲淳化的书文经验，渐趋消逝，消逝在另一种敲击的简单程序之中，“书写”本身完全沦为没有个性的工具。书已非书。

在另一边，随着诗词题跋等文学形式的式微，随着现代文字之“义”的深度迁变，越来越多的书写爱好者，缺少对书法本意的认识，缺少足够的传统文化的理解力。一方面，人云亦云，成了古人与名帖的奴隶；另一方面，狂妄无知，一再轻言变革，做足了“皇帝的新衣”。今日社会中书法虽“热”，去书法的本质精神可能愈远，书与文的那种本然相依的内在联系被书法的表面性所悄然歪曲。从这个角度说：书亦非书。

书法创作的提出，某种意义上讲，正标志着书法作为一种生活方式的死亡。因为，生活方式是养成的，不是创作的。时至今日，一方面，书法之法在多大程度上不至于变成陈规定见而缚人手脚；另一方面，所谓书法的创作，又在多大程度上不至于遮蔽书法的本质的东西，真正的赋予创造的可能。在这个“非书”的时代，书法面临着继承亦难、变异亦难的两难局面，这一点，早

就被有识之士所洞见，并在其中艰难求索。老子说：反者道之动。能否回到文字学发生的源头上，回到书写与取象造形一体的创造界面上，回到文字和书写所可能为今日文化提供的想象世界中去，从那里去复活书法最本质的艺术精神呢？在今日书法和艺术创作中，这种方向上的努力从来都没有停止过。在那些乐于从传统文化中寻找颠覆性的再生力量的人们那里，书法往往被解构为文字的力量，书写的力量，时代表情力量。从“八五新潮”中对于文字解构的探索、对于写错字的特殊表达、甚至对“文革”大字报文字的那样一种追想等等，到今天从书写角度来进行观念艺术、装置艺术和影像艺术的创造，书法已经成为一种精神性的资源，潜身在多种艺术的探索之中。在这样的时候，书法往往呈现出书写与文字的更为本质的艺术涵义，将自己带向一个广大而综合的艺术新空间之中。此时的书法精神以各种形态活着，但从表面上看，此书又非书。

## （二）展览架构

如何让“书法”中所涵的本质的精神，真正得到阐扬，并回到人们视觉表达的生活之中，已成为书法传承与发展的重要问题。既然“书”正面对着一个“非书”的时代，正面对着一个“非书”的生活和技术背景，我们是否能够在更为广阔的艺术空间中，在书与非书之间，寻找书法艺术的再造与发展的可能呢？是否能够团结东亚、伊斯兰等有书法传统的国际艺术家们一道来面临和思考书法艺术的发展问题呢？这正是我们以危机的意识来筹划和举办这个展览的初衷。

我们将这个展览分成三个部分。第一个部分，叫做“书断不断”。这部分作品是那些坚持“书文一体”的精神，将书写的意趣发挥到极致的书法作品。《书断》是唐代书法名家张怀瓘的名论，是在那个书法众说纷纭的情况下给出的一个“明断”，当时和历史上已成精鉴。后来又有宋书法家朱长文的《续书断》，继续按神、妙、纯三品评论历代名家。但是，在今天，这些品评的明断一再面临冲击。这里的“书断不断”所包涵的作品往往是和表面的传承链断开，独辟蹊径，开创一个新的天地，提出一些新的断然的追求，但它仍坚持着书法的传统精神，坚持着书写的基因。“书已断”是表象，“书不断”才是本质。这一部分所要反映和梳理的是现代书法与传统的关系。

第二部分叫做“书画不画”，包括那些以简捷倾向的书写性，返回书法创象造字的原初，从汉文字笔画间架的解构与重构入手，在线条表达的根源之处进行创作的艺术作品。这些作品更向常见“书”态的外围走了一步。它把书写性带回了浑沌初开的境域，一个仓颉作书般的境域。这个“书画不画”，就是要把“书画”与“画”拉开距离。“书画不画”，既不是纯绘画，也不是“书法画”。它包涵了那种对书法之象的追求；那种对于笔画线条使转反侧、行迹草势的自由生命的追踪；那种推动书法变革的简捷的再造力量。但它仍然是书，仍然使我们感觉和体会到“书”与“文”、文字笔划和人的精神相应答的东西。在这一部分，



我们将邀请东亚和伊斯兰书法艺术家参展。他们的书法创作都反映了相关的问题。这些作品将使我们更清楚地看到当“文义”消逝之时的“书”的意义，以及这些作品本身所进行的“书画不画”的尝试。无论如何，在这一部分中，“书画”是表象，是叩门砖，“不画”却是一条清晰的界线。这一块里面主要解决的是现代书法和绘画的关系。

第三部分叫做“书忘不忘”。包括那些将书法以及与书法相关的文化性因素，还原到各种观念和创物的形态中加以综合表现，在某个原点上重新认识书法的意义，复活书法与人的原初的精神联系这样一类的作品。显然，这是习惯的“书”态的突破，它甚至没有“书”。如果说第一部分重在书法形态，第二部分重在平面形态，则这第三部分是综合形态。“书忘不忘”不是忘记书法，而是在一个更大的范围里面来体验书法精神，来承载当代生活对书法与书艺的精神联系，来彰显书法作为最本质的艺术精神在当代的意义。“书忘”是表象，“不忘”是根本。这一块主要体现书法作为艺术形式与作为生活形态、作为观念形态的关系。

显然，书断不断、书画不画、书忘不忘的既联系又区别的三部分，构成了“书·非书”的意义平台。这三块主题以自我否定的“杀身成仁”的方式，与总主题的疑问式形成一种张力，帮助我们廓清书法继承与创新的诸多命题，突出地体现了这个展览的综合性、实验性的倾向。

### (三) 尾 声

昨夜扁舟雨一簑，  
满江风浪夜如何？  
今朝试卷孤篷看，  
依旧青山绿树多。

(宋·朱熹《水口行舟》)

我们举办这个展览，无非是希望书法能够带着她的本色活在今日生活之中；带着她的勃勃生机，活在文化的永恒进程之中。我们所渴望告诉大家的是书法无论作为一种纯粹本体的艺术品类，还是作为文化再生的综合资源，都应该成为今日文化最有活力的因素，而为我们带来众多的启示。

许 江  
乙酉仲秋 西湖三窗阁

## CALLIGRAPHY IS MORE THAN WRITING

XU JIANG

Chinese characters so perfectly bring together the three distinct dimensions of linguistic expression - writing, meaning and sound - that they have been called the defining "miracle" of ancient Chinese culture. Legends, for example, echo this magical genesis: when Cang Jie created written characters, it is said that a shower of heavenly corn fell from the sky and spirits cried out at night. Xu Shen gives a more scientific edge to this primordial evolution of Chinese writing in his prelude to the *Shuo Wen Jie Zi*: Cang Jie, he said, created written characters first according to the appearance of natural things; later, humans gave them corresponding sounds.

There were many systems of characters in ancient China. As early as the Zhou Dynasty, from the 11th to 3rd century B.C., scholars had begun studying them. When the first Chinese emperor Qin Shi Huang unified China in 221 B.C., his Prime Minister Li Si proposed adopting the single system of characters known as Qin Zhuan, or Xiao Zhuan, throughout the empire. This was regarded as so fundamental to national unity that the Emperor had this first unified system engraved on a stone stele erected at Lang Ya Tai.

By the time of the Western Han dynasty (206 B.C. – 23 A.D.), the study of characters was considered so important it was called Xiao Xue—Primary Study. Today the phrase Xiao Xue also means "primary school"—an echo of that ancient belief that a great culture could only be built on solid foundations by studying the most basic rules first, or as the English proverb puts it: "first things first."

Xiao Xue or Primary Study contains three branches: Zi Shu, Xun Gu and Yun Shu—study of characters and words, of semantics and of phonetics. Xiao Xue continued to be considered the most basic and important aspect of Chinese education and culture for several thousands of years, up to the late Qing Dynasty (1616–1911 A.D.) and even after Dr Sun Yixian's revolution at the dawn of 20th century.

The key to understanding the origins of Chinese calligraphy lies in the fact that writing and meaning are closely intertwined in Chinese characters, with sounds being assigned separately. It is the combination of writing and meaning in characters that gives Chinese calligraphy its uniqueness. Although the strokes and structures of Chinese characters impose constraints, they also give the calligrapher the freedom to innovate, a freedom to explore the contrasts of shading and gradation, of lightness and darkness, as well as the sparseness and density of the work as a whole. These qualities are fundamental to appreciating the quality of individual works of Chinese calligraphy.

The history of Chinese calligraphy reflects the continuing tensions between constraint and freedom. The first single system of characters, Qin Zhuan, was adopted officially in 221 B.C., but its development was cut short by the brevity of the Qin Dynasty, which

lasted only from 221 to 206B.C. Up to the Western Han Dynasty, there existed eight systems: Da Zhuan, Xiao Zhuan, Chong Shu, Li Shu, Ke Fu, Mo Yin, Shu Shu and Shu Shu.

The first four systems used characters; the last four used a different system of fonts for different purposes. Later, six systems that shared the same characters and fonts were introduced. The simplest was Li Shu (also known as Han Li ), “Li” literally means “slave” in Chinese and this system was used by the lowest classes, which meant it was also the most widely-used and popular system, given the political reality of the times. Commoners used it in daily communication, as was recorded by both Xu Shen in the *Shuo Wen* and Ban Gu in his *Yi Wen Zhi*.

Li Shu began as the commoners language, but was gradually adopted by all classes. By the end of Western Han Dynasty (206B.C. –25A.D) it had acquired fixed principles. Gradually it evolved into the form we know today, known as Jin Li. Its structure became square, with broader lines and simpler strokes, evolving into the style called Li Change, which is seen as the dividing line between ancient and modern Chinese characters. In fact, in ‘ancient calligraphy’ there are many different characters and different ways of writing.

The calligraphic tradition has always acknowledged this historical evolution of characters and styles: of Xiao Zhuan from Da Zhuan, Han Li from Xiao Zhuan and Jin Li from Han Li. Scholars recognized this by calling the process “Ba Fen”, meaning eighty percent inheritance and twenty percent invention.

According to Cai Wenji (177B.C. ) Kai Shu was created by her father as Ba Fen, using a formula combining eighty percent of Li Shu plus twenty percent of Xiao Zhuan.

Zhang Huaijin in his book *Shu Duan* tells the same story, quoting Wang An’s claim that Wang Zhongci disliked ancient Chinese writing for being too horizontal, with not enough vertical strokes. So he adopted eighty percent of Li Shu and created Mo Kai meaning “similar to Kai”. Thus it was that Ba Fen–“eighty percent” – came to describe the Kai Shu style of calligraphy. These ancient Chinese scholars were certainly “number crunchers” long before their time. Perhaps modern computer programmers and mathematic modelers could take a leaf out of their books.

The Cao Shu style of calligraphy has an equally long history. Since the time of Emperor Han Wu Di of the Western Han Dynasty (206B.C.–25A.D), a crypto-Li Shu style had existed. The Shu Pin by Yu Jianwu traces the origins of Cao Shu to the Han Dynasty,

when officials evolved a short-hand style of Li Shu for emergency use. This early rough Li Shu style gave birth to the more sophisticated Cao Shu.

Cao Shu was first written as a whole article and the old style Cao Shu was known as Zhang Cao, meaning "chapter" style. The Zhang Cao style of calligraphy usually refers to that of Zhang Zhi and Suo Jing, while the writing of Wang Xizhi (321–379A.D.) and his son Wang Xianzhi(344–386A.D.) is called Jin Cao. By the Tang Dynasty(618–907 A.D.) Cao Shu reached its apogee in the wild style of Zhang Xu, whose calligraphy is so simple and free that it is as much painting as writing.

Evolving new styles from older ones also produced the calligraphy called Xing Shu. Xuan He Shu Pu recorded that when Li Shu became less popular, the more formal and restrained Kai Shu(known as Zhen Kai) and the wilder Cao Shu styles were supplanted by a third interim style known as Xing Shu. This retained distinct characteristics of its predecessors-the Xing Shu which follows Kai Shu is known as Zhen Xing, and that which follows Cao Shu as Xing Cao. Xing Shu is easy to read despite the connection of strokes within characters and between them..

While these various styles have greatly influenced the art of calligraphy, the achievements of that art depend just as much on the creative possibilities of the brush. Cai Yong said that Calligraphy's magnificence grows out of the softness of the brush, a softness which, paradoxically, dictates the myriad forms it takes from character to character-through the rounded and angular qualities of the strokes to the lightness and darkness, dryness and wetness of the ink. Together these elements show how words are associated or detached in meaning according to the calligrapher's mind and also the reader's. But beyond this meaning, the calligrapher's character and personality are also expressed through his writing.

In the past century, China has been transformed and with it the society that nurtured the calligraphy I have outlined. Historically, the Chinese used calligraphy in daily life: writing notes, letters, diaries, poems, essays, notices, official and legal documents and finally, epitaphs. A Chinese intellectual ideally began learning how to write with brushes the day he began using chopsticks. Writing clearly and elegantly was a sine-qua-non of official life. Many emperors were famous calligraphers. Their writings were engraved on stone steles that are still found prominently displayed beside those of the great calligraphers, which is hardly surprising as the art of calligraphy includes among its many disciplines the study of such inscriptions.

In the 20th century, the pen supplanted the brush in daily life. Now it too has been overtaken by the computer keyboard: this is Calligraphy's current crisis-how to survive in a technology-driven world without selling its soul.

Today, the majority of calligraphers are groups at either end of the spectrum of their art. Amongst the traditionalists there are some who adhere so loyally to the past that they fail to evolve either styles of their own or push forward new frontiers within the art. This conservatism overlooks the essential exploratory spirit of Calligraphy as an ever-evolving art form that can be as boldly experimental and as innovative as any other. To write exactly as the ancients wrote is to ignore the role that innovation has always played in Chinese calligraphy, the experimental origins of all 'traditions' within Chinese calligraphy, as well as the demand that each generation contribute something new to the future.

At the other end of the spectrum there are those who abandon all tradition in favour of change for its own sake. It de-constructs Chinese characters without regard for meaning. At its most extreme, it is concerned only with superficial effect: strength of characters, strength of writing or strength of episode. Writing becomes a matter of mere shock tactics, using deliberate mistakes as a device, in the manner of Da Zi Bao, the big character posters. This form is intent only on extreme conceptualism, decoration, even at times treating calligraphy as a minor adjunct of video art.

Instant communication and the speed of digital technology have outstripped the slow measured movement of the calligrapher's brush. But do they offer the same mirror into the writer's mind and heart? I doubt it. What is the irreplaceable dimension that calligraphy can offer us? What has it been, what is it now, and what can it become?

These are the questions raised in this exhibition, which is divided into three sections: "Shu Duan Bu Duan", "Shu Hua Bu Hua" and "Shu Wang Bu Wang". The first shows the Chinese calligraphic tradition of consistency between character and writing in works that "grasp the old spirit". The second includes work from East Asia and the Islamic world, revealing other calligraphic traditions and similar crises about the nature of calligraphy in a modern world. These works, while more like lively paintings, still belong within the sphere of calligraphy. Works in the exhibition's third section explore more tenuous relationships with the traditions of calligraphy, revealing how far calligraphy can travel from its traditions and origins without ceasing to be calligraphy.

These works reveal how calligraphy, whatever its varying philosophies, remains a unique way to convey information about both the world and the individual wielding the calligrapher's brush: how this individual sees, thinks, feels and experiences that world. Which is why this exhibition, like its subject matter, is about much more than mere writing. It is about life and living. I trust you will find it as lively, rich in tradition, yet boldly innovative as the Chinese culture from which it springs.

王 涛 Wang Tao 王义军 Wang Yijun 王  
公懿(美国)Wang Gongyi(USA) 王方呈  
Wang Fangcheng 王冬龄 Wang  
Dongling 冯明秋(中国香港) Fung Ming-  
Chip(Hong Kong China) 卢辅圣 Lu  
Fusheng 白 砥 Bai Di 刘 健 Liu Jian 刘  
灿铭 Liu Canming 朱 明 Zhu Ming 余泰  
明(韩国) Yeo Tae Myong(Korea) 吴 直  
Wu Zhi 宋建明 Song Jianming 张爱国  
Zhang Aiguo 汪永江 Wang Yongjiang 邱  
振中 Qiu Zhenzhong 邹 涛(日本) Zou  
Tao(Japan) 陈 见(美国) Steven Chen  
(USA) 陈 斌 Chen Bin 陈瑞献(新加坡)  
Tan Swie Hian (Singapore) 周鸿图 Zhou  
Hongtu 宗绪升 Zong Xusheng 林琴心(法  
国) Catherine Denis (France) 玫 瑰 (奥  
地利) Rosuitha Nieser(Austria) 郑一增  
Zheng Yizeng 施立刚 Shi Ligang 柯乃柏  
(法国) Andre Kneib(France) 洛 齐 Luo  
Qi 赵绪成 Zhao Xucheng 徐 冰(美国)  
Xu Bing(USA) 徐永进(中国台北) Xu  
Yongjin(Tai Bei China) 徐庆华 Xu  
Qinghua 曾佑和(美国) Tseng Yu Ho  
(USA) 曾来德 Zeng Laide 蒋 进 Jiang  
Jin 谢 云 Xie Yun 韩天雍 Han Tianyong  
韩祖耀 Han Zuyao 鲍传江 Bao Chuanjiang

书断不断

SHU DUAN BU DUAN

## 王 涛 WANG TAO

1991年毕业于浙江美术学院国画系书法专业。师从刘江、章祖安、王冬龄等先生。2005年结业于中国美术学院书法研究生课程班，师从王冬龄。现为中国书法家协会会员、马鞍山画院副院长、马鞍山美术馆馆长、市政协委员、市青联常委、马鞍山市书法家协会秘书长、江东印社社长、日本阪神墨迹研究会名誉示范。

作品参加《九四现代书法探索展》、《首届国际现代书法双年展》、《林散之奖·南京书法传媒三年展》并获“特邀作品奖”、《原点·印象当代中青年书法十人邀请展》等。

In 1991, Wang Tao graduated from the Department of Traditional Chinese Painting, Zhejiang Academy of Fine Arts, majoring in calligraphy. His teachers were Liu Jiang, Zhang Zu'an, Wang Dongling, etc. In 2005, he completed the calligraphy course for graduate students at the China Academy of Art, under the tutorship of Wang Dongling. He is a member of China Calligrapher Association, Deputy Dean of Ma Anshan Institute of Art, Curator of Ma Anshan Gallery, Standing Committee of City Young Man's Association, chief secretary of City Calligraphy Association, President of JiangDong Seal-cutting Club, and Honorary Representative of the Japan Calligraphy Institute. His work was included in the Exploration Exhibition of Modern Calligraphy in 1994, First international Calligraphy Biennial Exhibition, and Nanjing Tri-annual Exhibition of Achievement in Calligraphy and Media exhibition, among others. He has also won the Prize of Special Invitational Works.



一个痴迷墨池的迂腐狂徒而又死不悔改 / 当我看见他紧攥毛笔凝目于宣纸时  
我就知道 / 这  
就是王涛  
真正的从浙美走出来的王涛 / 工作中，你永远也看不到他败下阵来  
他艺术的尖叫只会沉没在诚实的中心……

A common man in fact  
A real man indeed  
A conceited pedant addicted to the ink world  
Each time I find him stare at the painting paper  
holding Chinese brush-pen closely  
I for sure know  
This fellow  
WangTao  
Is a real Wang  
Who graduated from Zhejiang University of Art  
He will always  
stride forward with enthusiasm in the work  
Only in his sincere soul  
Will his crying passion for art  
calm down



代表作



刻符·文字 Carved Characters

68cm x 68cm

2005

纸本水墨 Ink on Paper

