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王冬齡  
Wang Dongling

行 於 大 道  
ALONG  
THE  
GREAT  
PATH

E-published specially for

**Along the Great Path 行於大道 | A Solo Exhibition by Wang Dongling 王冬齡**

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Cover: *Zen Ink 墨禪, 2016, 180 x 97 cm, Ink on Xuan Paper*

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## Foreword

John Lye

In Chapter Fifty-Three of *Daodejing* (道德經; *The Classic of the Way and Virtue*), a text that dates back to the Spring and Autumn Period (春秋時代; 770-475 BCE), Laozi (老子) writes: “Even if I only have a little wisdom, I should walk along the great path and fear only straying from it. The great path is flat and broad, yet people prefer shortcuts.” These phrases succinctly epitomize the spirit of Wang Dongling’s (王冬齡) calligraphy practice, which although seemingly avant-garde and expressionistic, especially of his *Luanshu* (亂書; chaos script), *Kuangcao* (狂草; wild cursive) script and abstract ink works, is developed through years of painstaking practice grounded in the great tradition of classical Chinese calligraphy

that dates back to 4,000 BCE. Despite a scholarly and artistic career spanning five decades, Wang still practices his traditional calligraphy daily, never deviating from the great path.

This exhibition, *Along the Great Path* (行於大道), Wang Dongling’s first ever solo exhibition in Singapore, will showcase more than thirty recent works by Wang that range from his works in classical style in *Caoshu* (草書; cursive script) to his signature *Luanshu* and *Kuangcao* script, as well as his abstract ink works, providing depth and breadth for the audience to understanding his calligraphic and artistic repertoire.

One of the most impressive works in this exhibition is *Origin of Earth*

(地緣), an abstract ink work based upon calligraphic brushwork characteristics. This magnificent work impresses not only by the masterly execution by Wang, displaying his understanding of the effects of ink on Xuan paper (宣紙) while reverberating with his energy as one visualizes how he attacked his medium with spirited gestural expressionism, it is stunning in its *Zhangerpi* (丈二匹) monumental size. The unique characteristics of this work lend itself to be awed in close and far view. Due to its size (approximately 145 centimeters in height and 365 centimeters in breadth), the production of *Zhangerpi* paper has special requirements and is very difficult, and hence cannot be commonly supplied. It is very rare that

calligraphic work of this scale is exhibited in Singapore.

Significantly, in addition to works employing the traditional medium of ink, brush and Xuan paper in Chinese calligraphy, there will be two sets of folding screens and three standalone screens in acrylic of monumental scale. While screens, standalone or folding, have a long tradition in East Asia, these works by Wang are presented in transparent colored acrylic panels that instead of ink imbued upon the *Luanshu* calligraphy textures that are different from ink on *Xuan* paper. Depending on where the screens are displayed, the casting of natural or artificial lights onto the screens will radiate interesting shadows of the scripts

in interesting proportions, adding another interesting dimension to the works.

It is also with great pleasure that we will present Wang Dongling's renowned performance of his calligraphic repertoire to our invited VIP guests. It is common for calligraphers to compose small works among friends or for a group of audience, a practice of calligraphers through the centuries, and Wang has indeed done this in Singapore. But this is the first time Wang will stage his calligraphy performance in Singapore on one of the large format standalone acrylic screens in this exhibition. As a passionate scholar, teacher and artist of Chinese calligraphy, Wang takes it upon himself to ensure the continuity of the great tradition with

acute awareness that for Chinese calligraphy to stay relevant, it must be established upon the traditions while confronting modernity through renewals and explorations, but at the same time not getting distracted by nuances of contemporary society, or restrictions of traditions.

Along the great path of traditions, Wang pursues his artistic practice through the performance of "writing" large format calligraphy, captivating the emotions of the audience in his creative process, which is emphatically entertaining, enchantingly romantic and energetically vigorous, and these emotions in turn infusing into his art, while at the same time transforming himself into a performance artist. The mediums, the calligraphic

brushworks, and the physical presence of the artist and the audience are all part of Wang's artwork.

Calligraphic aesthetics have always been basic as a form of self expression; calligraphy embodies an artist's identity, and its gestures are manifestations of the artist's body language. This self expression is in turn a profound emotional response to the textual sources for the calligraphic works. In addition to Wang's personal emotional responses being embedded in his works, we can also glean his devotion to perpetuating, while at the same time reinterpreting, the tradition of Chinese calligraphy. In Heart Sutra (心經) and Zhuang Zi - Carefree Wandering (莊子·逍遙遊), and Li Shutong - Farewell

(李叔同·送別), notwithstanding the first two works being based on Chinese classical theological and philosophical texts while the third work being based on lyrics from a Chinese song composed by Li Shutong in 1915, Wang fuses his aesthetically avant-garde Luanshu with the wisdoms of the ancients and the sentiments of the modern.

All the works in this exhibition have the quality of mining our subconscious minds upon deep contemplation, with the different calligraphic scripts and contexts of the works providing interesting juxtapositions. Amid the Caoshu, Luanshu and abstract works, there is always order within chaos because they are always carefully considered in their execution by Wang Dongling.

# 序言

黎亮星

老子在《道德經》（春秋時代；公元前770-475年）第五十三章曰：“使我介然有知、行於大道、唯施是畏。大道甚夷、而民好徑。”此句簡潔地體現了王冬齡書法實踐的精神。儘管王老師的創作看似前衛和具有表現主義，特別是王老師的亂書、狂草書體和抽象水墨作品，他的書法藝術是經過多年艱苦的實踐，紮根於可追溯到公元前四千年古典中國書法的偉大傳統。儘管學術和藝術生涯跨越五十年，王老師每天還在練習他的傳統書法，從不偏離大道。

王冬齡在新加坡舉辦的首次個展《行於大道》將展出逾三十多幅作品。為了讓觀眾有深度和廣度

的了解他的書法藝術，展示作品將包括草書、亂書、狂草書體與他的抽象水墨作品。

《地緣》，一副有書法書寫性的水墨抽象作品，是這次展覽中最令人印象深刻的創作之一。這件宏偉的作品不僅因為王老師精湛的靈活調遣點畫、結體、線條、計白當黑等手勢抽象元素令人嘆為觀止，也炫示他對水墨與宣紙的相互影響的深入了解和讓觀者意想他強勁的筆觸揮灑在巨大丈二宣時迴盪著的能量。這幅作品適宜遠觀近看的特質令人懍然敬畏。由於其規格（高約145厘米、寬約365厘米），丈二宣的生產具有特殊的要求，非常困難，因此不能一般供應。這樣龐

巨的書法作品在新加坡展出是非常罕見的。

值得注意的是，除了展示以傳統中國書法中的筆墨紙作為媒介的書法作品之外，還將有以亞克力大板為媒介的兩組折疊屏風和三面獨立屏風。雖然屏風，獨立或折疊，在東亞有悠久的傳統，王老師的這些作品是呈現在透明的彩色亞克力面板上，有令人耳目一新的當代感。此外，以亞克力顏料取代傳統水墨書寫於亞克力面板上給予王老師的亂書不同於水墨在宣紙上的層次與紋理。依屏風的展示位置，投射在屏風上的自然或人造光將散發出有趣比例的書體影子，為作品增添另一個有趣的維度。

我們也非常高興能夠邀請王冬齡為我們的貴賓獻上他的書法表演。書法家通常在三五好友之間或在一群觀眾前創作一些小作品，這是幾個世紀以來書法家們的慣例，而王老師也曾在新加坡示範過他的書法。但是這次是王老師第一次在新加坡表演他在大幅獨立亞克力面板的書法創作。

作為對中國書法激情洋溢的學者、老師和藝術家，王冬齡意識到中國書法如果要保持相關性和延續傳統，必須建立在傳統的基礎上，通過更新和探索面向現代與未來，但同時不會因當代社會的繁瑣或傳統的限製被干擾。行於傳統的大道，王老師通過表演書寫巨書來追求他的藝術實踐，

在極愉悅、浪漫迷人與充滿活力的創作過程中吸引觀眾的情緒，並將這些情緒反過來融入他的藝術中，同時也將自己變成一位表演藝術家。媒介、筆法、藝術家和觀眾的存在都是王老師藝術的一部分。

書法美學遠久以來一直是一種基本的自我表達形式；書法體現了藝術家的自我，而其手勢姿態是藝術家肢體語言的表現。這種自我表達形式也是書法家對書法作品的文本來源所產生的深奧情感反應。王老師除了將個人情感反應融入於他的作品中，我們也可以窺見到他奉獻於延續而同時重新詮釋中國傳統書法的精神。

雖然《心經》與莊子《逍遙遊》這兩件作品是以中國古典神學和哲學文本為基礎，而李叔同《送別》是基於李叔同1915年創作的一首中國歌曲的歌詞，王老師將古人的智慧與現代人的情感融合在他唯美悅目的前衛亂書作品中。

本次展覽中的所有作品都具有在深度沉思時發掘我們潛意識的特質，以不同的書體和作品語境提供有趣的對比。在草書、亂書和抽象作品中，往往亂中有序，因為它們都是王冬齡深思熟慮的創作。



## Future Unknown

December 2, 2017

*edited excerpt*

Fan Di'an

Calligrapher Mr. Wang Dongling has always abided by the traditions of Chinese calligraphy, but instead of writing calligraphy on a desk these years, he has been performing calligraphy in various public spaces because the form of calligraphy art using character scripts as art is a unique creation of China. Calligraphy expression can manifest a person's emotions, especially when the nature of calligraphy is sporadic, immediate, and spontaneous, putting other art forms pale in comparison. The process of writing calligraphy is a manifestation of cultural characteristics, thus putting the emphasis in calligraphy on this process rather than the content. The value of the process is not limited by the process itself,

but the actual unforeseen effects being generated which is what the artist considers as traces of the images, shadows of the images or in philosophical terms signs of the images; it is an idea and emotion, particularly a form of incidental and explosive emotions. Mr. Wang Dongling has been exploring this aspect for a long time, transforming figurative lines into a language, using dry, wet or moist lines of various visual texture for his expressions. These activities took place in many of the world's most important art museums, introducing not just new creations, but more importantly, enriching the display of Chinese art in European and American museums through his writings. We know that in the Metropolitan Museum of Art, the

British Museum and so on, there are some exhibitions of East Asia, especially Chinese artworks that document China's great ancient tradition, but it is important to let the world better understand how today's Chinese artists represent their modern transformations are being based on their traditional resources. One is design and the other is art and both of these aspects are related to science

and arts, connecting around the currently much-discussed artificial intelligence, biotechnology, life sciences. In fact, the artist is the same as the scientist in this sense, macro exploring the infinite and unparalleled abyss on the one hand, and micro examining numerous fine and subtle details on the other hand, thereby constituting a world full of creativity and force.

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*Born in Fujian in 1955, Fan Di'an was the Director of the National Art Museum of China and currently serves as the President of the Central Academy of Fine Arts, Vice Chairman of the Chinese Artists Association, Fellow at the Central Research Institute of Literature and History, Deputy Director of the State Art Education Commission, Vice Chairman of the China Literature and Art Critics Association, Director of the China Oil Painting Society and a member of the National Committee of the Chinese People's Political Consultative Conference. He is engaged in 20th century Chinese art research, contemporary art criticism and curating, and art museum management studies. He participated in curatorial work of the Venice Biennale China National Pavilion, Sino-French Cultural Year, Sino-Italian Cultural Year, Shanghai Biennale and other exhibition projects.*

# 《未·未來》

2017年12月2日

演講實錄編輯摘錄

范迪安

書法家王冬齡先生自幼習書法以來一直遵循中國書法的傳統，但是他這些年不是在案頭書法，而是在不同的公共空間中書法，因為書法這種藝術的形式，把文字作為藝術是中國相當獨特的一種創造。書法表達能夠寄注人的情感，尤其是書法的偶發性、即時性、當下性都是其他藝術所相形見絀的。書法在書寫過程中的展開，是一種文化特徵的表現，使得書法並不在於書寫內容本身，而在於書寫過程。過程的價值不是說僅僅滿足於過程本身，而是這個過程中可能生成一些不可料

測的實際效果，當然對藝術家來說就是圖像的痕跡，圖像的影子或者是用哲學話來說叫做圖像的踪跡，它是觀念、情感，尤其是一種偶發的、爆發的情感的體現，在這個方面王冬齡先生做了相當長時間的探索，把線條變成一種語言，運用線條乾澀的、潮濕的、濕潤的各種不同的可視的質感進行他的表達。這些活動發生在世界許多重要的博物館、美術館，帶去的不僅是新的創作，更重要的是用書寫充實了歐美博物館中那部分中國藝術史的陳列。我們知道在大都會、大英

博物館等都有一部分關於東方特別是關於中國作品的陳列，它們記錄了中國偉大的古代傳統，但是今天的中國藝術家如何基於自己傳統資源的一種現代性的轉換，這是需要讓世界更多了解的。一個是設計、一個是藝術，這兩個方面都聯繫著科學與藝

術，都聯繫著今天討論的人工智能、生物技術、生命科學，藝術家其實在這個意義上跟科學家是一樣的，一方面宏觀探向無窮遙遠、無比深淵的宇宙；一方面微觀探向許多精微的細節，這樣才構成了一個創造性的具有張力的世界。

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范迪安，1955年出生於福建，曾任中國美術館館長，現任中央美術學院院長、中國美術家協會副主席、中央文史研究館館員、國家藝術教育委員會副主任、中國文藝評論家協會副主席、中國油畫學會理事和全國政協委員。他從事20世紀中國美術研究、當代藝術批評與展覽策劃與藝術博物館學研究。他曾擔任威尼斯雙年展中國國家館、中法文化年、中意文化年、上海雙年展等展覽項目的策展工作。

**Reconstructing Contemporary Value  
of Calligraphy in Visual Culture:  
*the Artistic Orientation of  
Wang Dongling's "Chaos Script"***

**Pi Dao Jian**

Among the contemporary artists in the large exhibition "Being and Inking – Documenting Contemporary Ink Art (2001-2016)" curated by Ion Yen and me for Guangzhou Redtory Art & Design Factory in 2016, Wang Dongling is the only one with a background and expertise in traditional calligraphy. The show aims at revealing the diversity of contemporary art from the perspective of "Being" and interpreting the various ongoing reforms of ink art in the context of "Inking". Therefore, the participating artists include not only ones from mainland China, Hong Kong and Taiwan but also some from the U.S. and Japan. All exhibited works, about sixty pieces, are ink works of painting, video, installation, performance, and other contemporary art forms, except for Wang Dongling's

*Chaos Script: Jiangchengzi* and *Chaos Script: Yihuzhu*, which are calligraphic in nature. These two pieces which make contemporary expressions in the authentic language of traditional calligraphy, have become harmonious and complementary with the other works in terms of spirit and contemporary artistic orientation, and intensely and deeply impressed the audience with the unrestrained and passionate brushwork distilled from the traditional style of cursive script and the consequent unprecedented "Chaos Script" imageries.

The two "Chaos Script" pieces illustrate the time-transgressive significance of China's traditional art and culture along with the works displayed opposite and made by Gu Wenda, large painting

*Yanhuang DNA Landscape 1* and installations *DNA Alchemy* and *Green Tea Xuan Paper*. Side by side with the “Chaos Scripts” is a recent ink collage of Liang Quan titled *Hidden Fish in a Clear Stream I*, and they, all rich in social, historical and cultural contents though, form a contrast of the static and the dynamic: Liang Quan’s ink collage betrays some sentiments of the time and shows the nobleness out of discipline and reason while Wang’s “Chaos Script” duet, in a violently acting posture, reiterates China’s classical aesthetics that calligraphy and painting are of the same origin, law and body, and says “no” to the traditional Confucian gentleness with a kind of wild energy. It’s obvious that these three who work on contemporary expression with traditional mediums can each

find a root in the long-standing art history that revolves around traditional culture in terms of artistic ideology and narration, all have their own distinctive cultural features and are capable of profoundly revealing the new values and spirits of humanity in current times. This is also the contemporary value of Wang Dongling’s “Chaos Script” series. The difference from the other two is that Wang Dongling has an even tougher mission – to reconstruct the contemporary value of calligraphy in visual culture.

It’s a major orientation of China’s contemporary ink art to employ Chinese characters and the writing of them as the medium, and quite a few artists can be found realizing the modern transformation of ink art by marrying the conceptual

expressing ways of contemporary art in the West with the expressing techniques of Chinese ink art and by making deconstructive use of traditional script. But Wang Dongling is unprecedented in such honest expression of his living experience based on the local environment with pure Chinese-style script. In this sense, a critic has it that “Wang Dongling’s ‘Chaos Script’ has given the world a new pattern of abstract art” and that “Wang Dongling has given the world an Oriental form of abstract art with Chinese-style script”.<sup>1</sup> In my point

of view, compared to that Wang Dongling’s “Chaos Script” has given the world a new pattern of abstract art, it’s safer to say that Wang Dongling’s “Chaos Script” has picked up the spirit of “literati painting” advocated by Northern Song painters such as Su Shi, Wen Tong and Mi Fu, kicked off the conversation between Eastern art and the abstract and expressionist art in the West in a new context of time and delivered to today’s world the time-defying significance of China’s traditional art.

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*Born in Hubei in 1941, Pi Daojian currently serves as Professor of Fine Arts Department at South China Normal University, Visiting Fellow at the Art Institute of Xi’an Academy of Fine Arts, Visiting Professor at Hubei Institute of Fine Arts, Visiting Professor at Hubei University for Nationalities, member of the Academic Committee of Shaanxi Provincial Museum of Fine Arts, member of the Academic Committee of Guangzhou Art Museum “Guangzhou Contemporary Art Triennial,” Distinguished Research Fellow of the Academic Committee at Guangzhou Museum of Art, member of the Guangzhou University Campus Construction Expert Advisory Committee, academic member of the Chinese Society of Contemporary Art (New York, USA) Academic Committee. Research Fellow of the Academic Committee at Guangzhou Museum of Art, member of the Guangzhou University Campus Construction Expert Advisory Committee, academic member of the Chinese Society of Contemporary Art (New York, USA) Academic Committee.*

<sup>1</sup> Shen Yubing, “Wang Dongling’s Chaos Script” in *Water+Ink: The Asian Vision on the Transformation of Modern and Contemporary Ink Research Literature*, edited by Jiang Tao. Jiangxi Fine Arts Publishing House. 2017. P115.



## 在視覺文化中重建書法的當代價值： 王冬齡“亂書”的藝術取向

皮道堅

在2016年我和顏勇為廣州紅專廠當代藝術館策劃的大型展覽“天下·往來：當代水墨文獻展（2001——2016）”中，王冬齡是唯一一位出身於傳統書法領域、深諳傳統書法之道的當代藝術家。該展意在從“天下”的視角揭示當代藝術存在的多樣性，並在“往來”的情境中理解水墨藝術領域正在進行的各種變革。因此，參展藝術家不只來自中國大陸、香港和台灣，也包括美國和日本的當代藝術家。在展覽作品中僅王冬齡的《亂書·江城子》、《亂書·一斛珠》是書法作品，其它近六十件作品皆為繪畫、影像、裝置、行為等當代藝術形態。而王冬齡作品以精粹的傳統書法語言所作的當代表達，其精神氣度及當代藝術取向不只與所有參展作品步調一致、相生相發，更因其提煉自傳統草書的

恣肆汪洋的激情揮洒，以及其所生發的前無古人的“亂書”意象令人叫絕，給現場觀眾留下極為強烈而深刻的印象。

《亂書·江城子》、《亂書·一斛珠》與展陳在其對面的谷文達巨幅作品《炎黃基因風景一號》、裝置作品《DNA基因墨錠》、《綠茶宣紙》成犄角之勢，共同詮釋著中國傳統藝術文化的跨時代意義。與其並排陳列的是梁銓的水墨拼貼近作《清溪漁隱圖之一》，兩相比較二者皆蘊含豐厚的社會歷史文化內涵，然一靜一動相映成趣：梁銓的水墨拼貼隱約透漏著一種時代的傷感及因克制與理性而顯現的高貴氣質；王冬齡的“亂書”則以其劇烈的行動姿態一方面重申書畫同源、同法、同體的中國易見三位採用傳統

在藝術理念及藝術的言說方式上都有著以傳統文化為核心的源遠流長的藝術史文脈，有自己鮮明的文化特色，同時又能深刻揭示當下新的價值觀念與人文精神。這也正是王冬齡“亂書”的當代價值之所在。只是與谷文達、梁銓等不同的是王冬齡承擔了一項更為艱巨的任務——在視覺文化中重建書法的當代價值。

以漢字及其書寫作為媒介元素是中國當代水墨藝術的一大取向，將西方當代藝術的觀念表達方式與中國水墨藝術的表現手法有機結合，將傳統書寫解構性運用，以實現水墨性話語現代轉換的藝

術家，大有人在。而像王冬齡這樣能以純粹的中國式書寫如此真切地表達立足於本土的生存體驗，尚無先例。以此之故，有論者提出“王冬齡的亂書為世界抽象藝術貢獻了一種新范式”，“王冬齡以中國式的書寫，為世界提供了抽象藝術的東方形式”。<sup>1</sup>以我之見，與其說王冬齡的“亂書”為世界抽象藝術貢獻了一種新范式，不如說王冬齡的“亂書”延續了北宋蘇軾、文同、米芾等人倡導的“文人畫”精神，開啟了東方藝術與西方抽象藝術及表現主義藝術在新的時代語境下的對話，向今日世界傳遞了中國傳統藝術的跨時代意義。

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皮道堅，1941年出生於湖北。現任華南師範大學美術系教授、西安美術學院藝術研究所客座研究員、湖北美術學院客座教授、湖北民族學院客座教授、陝西省美術博物館學術委員會委員、廣東美術館“廣州當代藝術三年展”學術委員會委員，廣州藝術博物院學術委員會特聘研究員，廣州大學城建設專家諮詢委員會委員、中國現代藝術學會（美國紐約）學術委員。

<sup>2</sup> 見沈語冰《王冬齡的亂書（節選）》，載江濤主編《水+墨：亞洲視野下的水墨現代性轉化》，江西美術出版社2017年，第115頁。

張  
旭

桃  
花  
溪

Zhang Xu - Peach Blossom  
Creek  
2018  
181 x 123 cm  
Acrylic on Acrylic Panel  
丙烯酸漆 / 丙烯酸樹脂面板



唐  
李  
白

清  
平  
調

三  
首  
其  
第  
一  
首

Li Bai - poem *Pure and Peaceful*

*Tune First of Three Poems*

2018

181 x 123 cm

Acrylic on Acrylic Panel

丙烯酸漆 / 丙烯酸樹脂面板



李白  
黃鶴樓送孟浩然之廣陵

Li Bai - Bidding Meng Haoran  
Farewell to Guangling  
at the Yellow Crane Tower  
2018  
181 x 123 cm  
Acrylic on Acrylic Panel  
丙烯酸漆 / 丙烯酸樹脂面板





蘇軾  
蘇軾

水調歌頭  
念奴嬌

赤壁懷古  
·

Su Shi - Remembering the Maiden - Ode to Red Cliff  
Su Shi - Prelude to the Water Melody  
2018

181 x 61.5 cm (Each) x 6 Panels

Acrylic on Acrylic Panels

丙烯酸漆 / 丙烯酸樹脂面板





心  
經

Heart Sutra  
2018  
181x61.5cm (Each) x 6 Panels  
Acrylic on Acrylic Panels  
丙烯酸漆 / 丙烯酸樹脂面板



蘇軾

飲湖上初晴後雨二首其二

題西林壁



Su Shi - Drinking on the Lake when it Shines after the Rains  
Inscribing  
2018

181x61.5cm (Each) x 4 Panels

183x63.5x5cm (Frame Size)

Acrylic on Acrylic Panels

丙烯酸漆 / 丙烯酸樹脂面板



李白  
登廬山五老峰  
早發白帝城



Li Bai - Ascending Lushan's Five Old Man Peak  
Setting Off Early Baidi City  
2018  
181x61.5cm (Each) x 4 Panels  
183x63.5x5cm (Frame Size)  
Acrylic on Acrylic Panels  
丙烯酸漆 / 丙烯酸樹脂面板



乾  
象

Celestial Image  
2017

63 x 61.5 cm  
Hanging Scroll  
掛軸

Ink on *Xuan* Paper  
水墨／紙本



仲  
夏  
之  
夜

Midsummer's Night

2016

56.5 x 56.5 cm

Hanging Scroll

掛軸

Ink on *Xuan* Paper

水墨／紙本



雲  
水

Clouds & Water  
2017  
73 x 46 cm  
Hanging Scroll  
掛軸  
Ink on *Xuan* Paper  
水墨 / 紙本



松  
風  
竹  
韻

Pine Wind & Bamboo Rhyme

2017

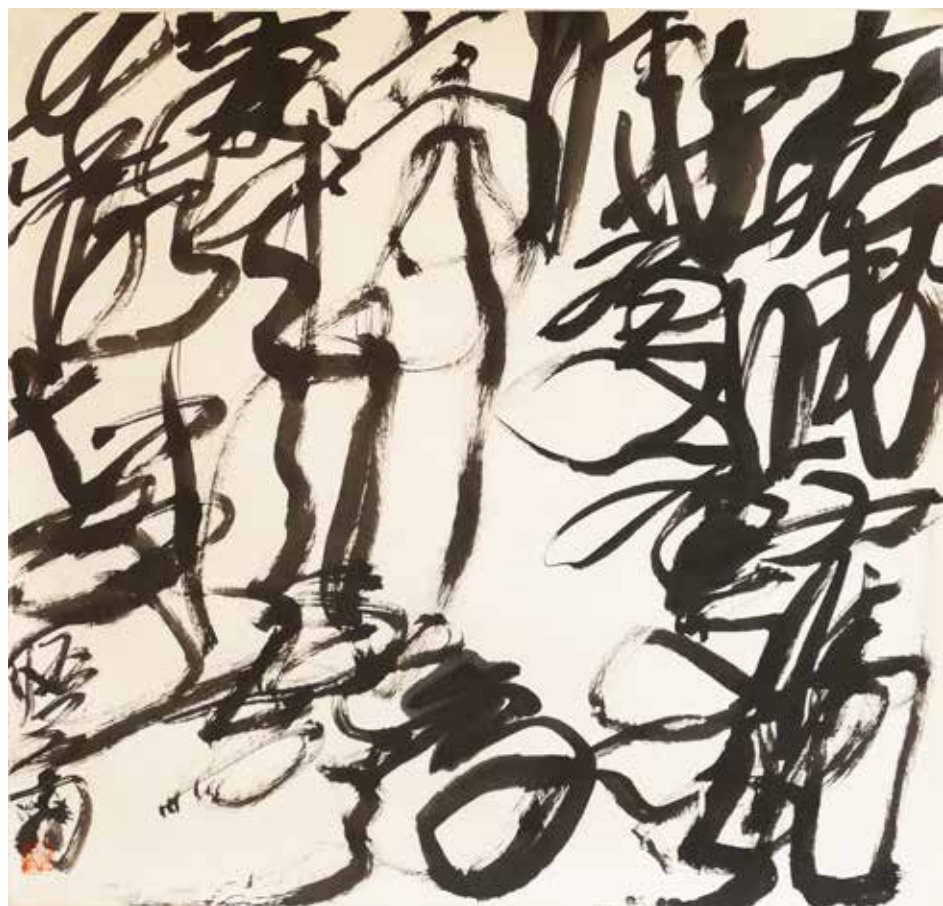
45 x 48.5 cm

Hanging Scroll

掛軸

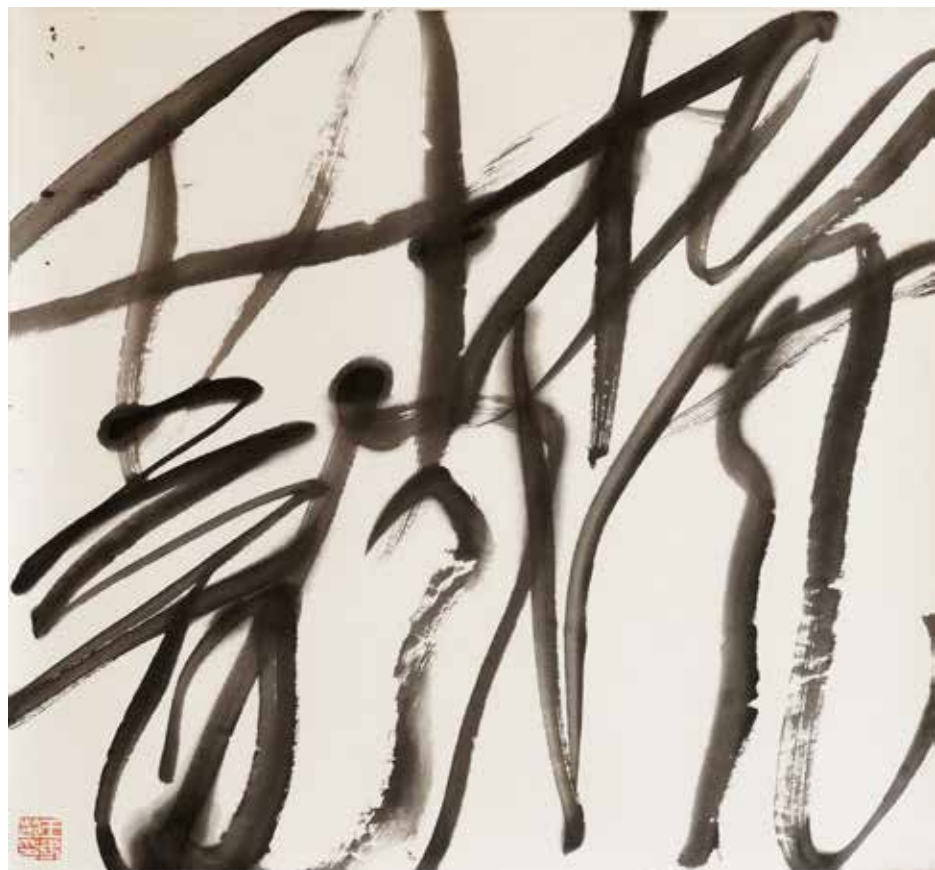
Ink on *Xuan* Paper

水墨 / 紙本



孟  
浩  
然  
  
春  
曉

Meng Haoran - Spring Dawn  
2017  
69 x 71.5 cm  
Hanging Scroll  
掛軸  
Ink on *Xuan* Paper  
水墨 / 紙本



鏡  
花  
水  
月

Illusions  
2016  
69 x 69 cm  
Hanging Scroll  
掛軸  
Ink on *Xuan* Paper  
水墨 / 紙本



鄧  
石  
如  
  
自  
題  
聯

Deng Shiru Self - Composed Couplet

2017

138 x 34 cm each

Set of 2

Hanging Scroll

掛軸

Ink on *Xuan* Paper

水墨 / 紙本

秋乃反寒不待產

王維



春風大雅新器物



信  
可  
樂  
也

A Joyous Occasion

2017

45 x 49 cm

Hanging Scroll

掛軸

Ink on *Xuan* Paper

水墨／紙本



愛  
真  
善  
美

Love is Beautiful

2017

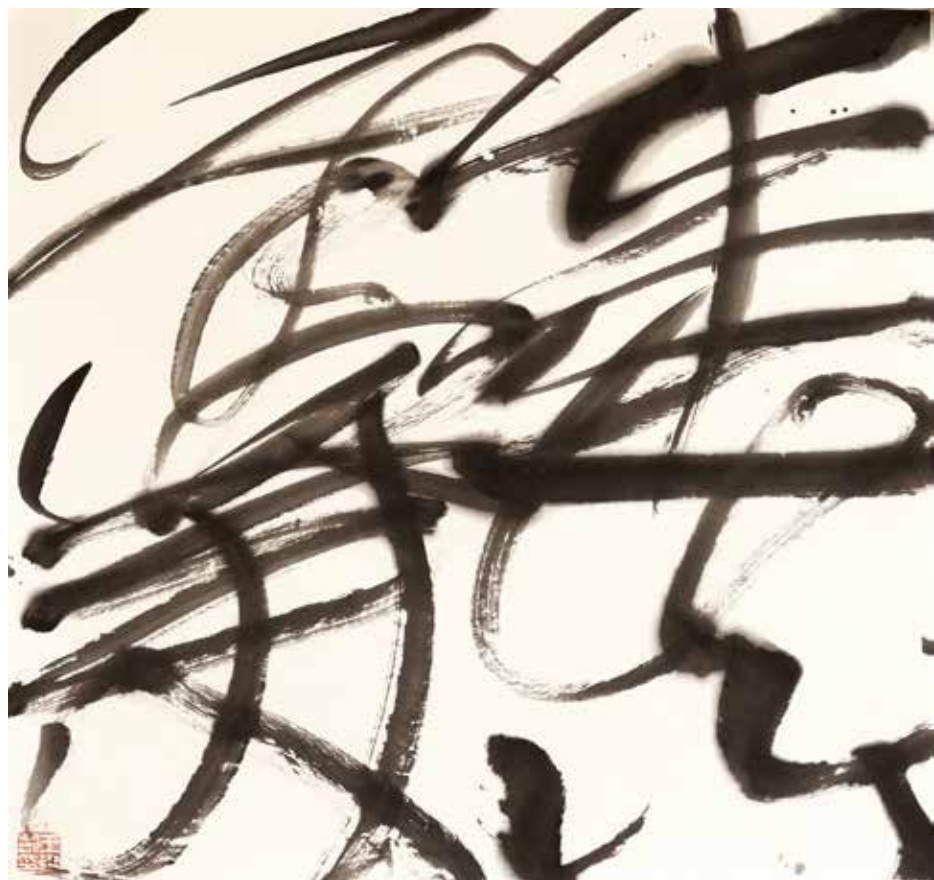
45.5 x 48.5 cm

Hanging Scroll

掛軸

Ink on *Xuan* Paper

水墨 / 紙本



杜  
甫

絕  
句

二  
首

其  
二

Du Fu - Quatrain  
2017

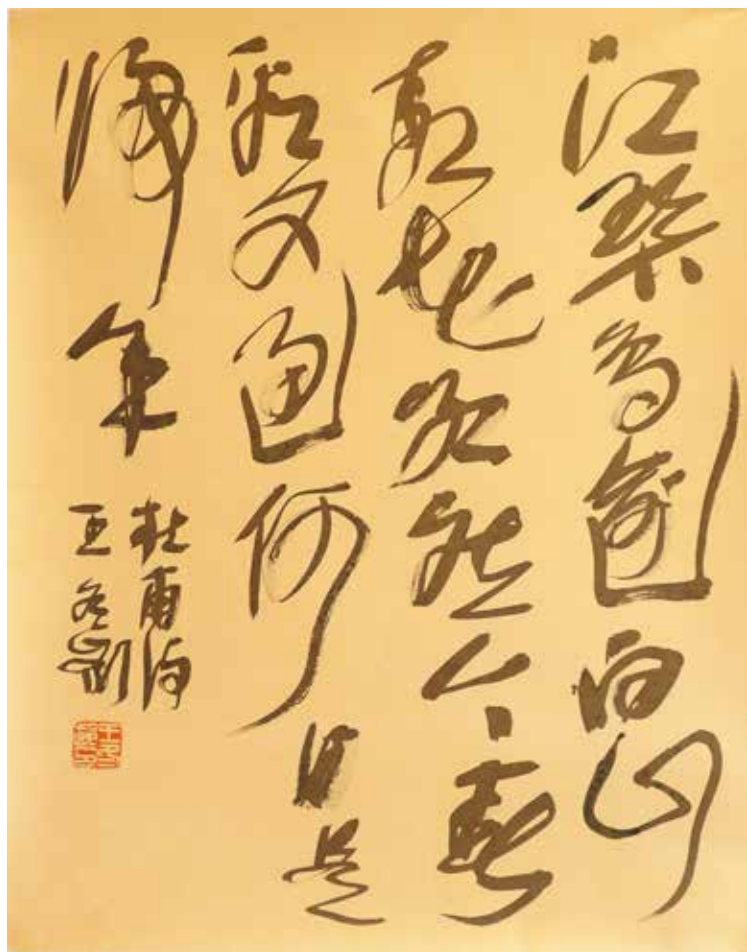
70 x 54 cm

Hanging Scroll

掛軸

Ink on *Xuan* Paper

水墨／紙本



龍

Dragon

2012

69 x 69 cm

Hanging Scroll

掛軸

Ink on *Xuan* Paper

水墨／紙本



湖  
心  
亭  
雪

Snow at Mid - Lake Pavilion

2017

69.5 x 69.5 cm

Hanging Scroll

掛軸

Ink on *Xuan* Paper

水墨 / 紙本



獅子林立雪堂聯

Lion's Grove Garden  
Standing-in-Snow Hall Couplet  
2017  
138 x 34 cm each  
Set of 2  
Hanging Scroll  
掛軸  
Ink on *Xuan* Paper  
水墨 / 紙本

蒼松翠柏  
生逢好景

明月清風  
是好人

王銘

壽

Longevity

2017

98 x 64 cm

Hanging Scroll

掛軸

Ink on *Xuan* Paper

水墨／紙本



楊  
慎

臨  
江  
仙

Yang Shen - Riverside Daffodils

2017

66 x 66 cm

Hanging Scroll

掛軸

Ink on *Xuan* Paper

水墨 / 紙本



龔  
自  
珍

夢  
中  
作  
四  
截  
句

四  
首  
其  
二

Gong Zizhen - Four Quatrains

Inspired by Dreams

2017

95 x 51 cm

Hanging Scroll

掛軸

Ink on *Xuan* Paper

水墨／紙本

黃屋之煖而羽蕭六  
九臺心當未消此起海  
五簾底月四飛七影如  
於激

蘇句珍詩  
王公劉子游醉



杜  
秋  
娘  
  
金  
縷  
衣

Du Qiuniang - Gold Embroidered Robe  
2016  
180 x 97 cm  
Hanging Scroll  
掛軸  
Ink on *Xuan* Paper  
水墨／紙本



晏  
幾  
道

臨  
江  
仙

Yan Jidao - Riverside Daffodils

2017

69 x 46 cm

Hanging Scroll

掛軸

Ink on *Xuan* Paper

水墨／紙本



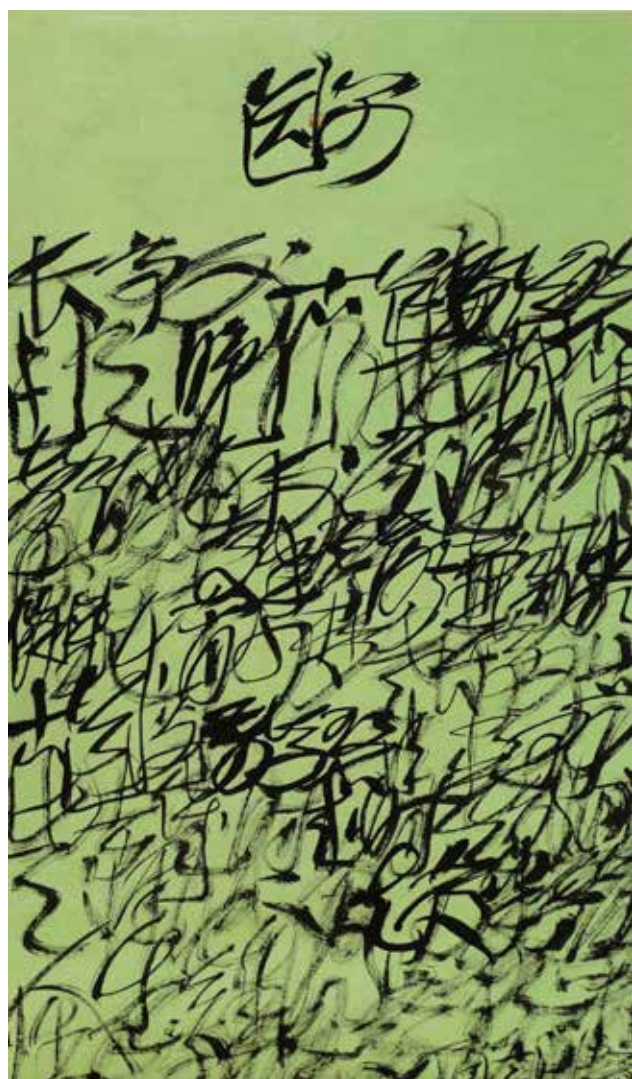
杜  
秋  
娘  
  
金  
縷  
衣

Du Qiuniang - Gold Embroidered Robe  
2017  
69 x 69 cm  
Hanging Scroll  
掛軸  
Ink on *Xuan* Paper  
水墨 / 紙本



李  
叔  
同  
  
送  
別

Li Shutong - Farewell  
2017  
83 x 49 cm  
Hanging Scroll  
掛軸  
Ink on *Xuan* Paper  
水墨 / 紙本



蓮  
花  
荷  
葉

Lotus  
2017  
46 x 46 cm  
Hanging Scroll  
掛軸  
Ink on *Xuan* Paper  
水墨／紙本



莊  
子

逍  
遙  
遊

Zhuangzi - Carefree Wandering  
2017  
68.5 x 46 cm  
Hanging Scroll  
掛軸  
Ink on *Xuan* Paper  
水墨 / 紙本



海棠  
春  
醉

Inebriated with Spring Begonia  
2017  
52 x 51 cm  
Hanging Scroll  
掛軸  
Ink on *Xuan* Paper  
水墨 / 紙本



朱熹

觀書有感

二首其一

Zhu Xi - Reflections from Reading  
2017

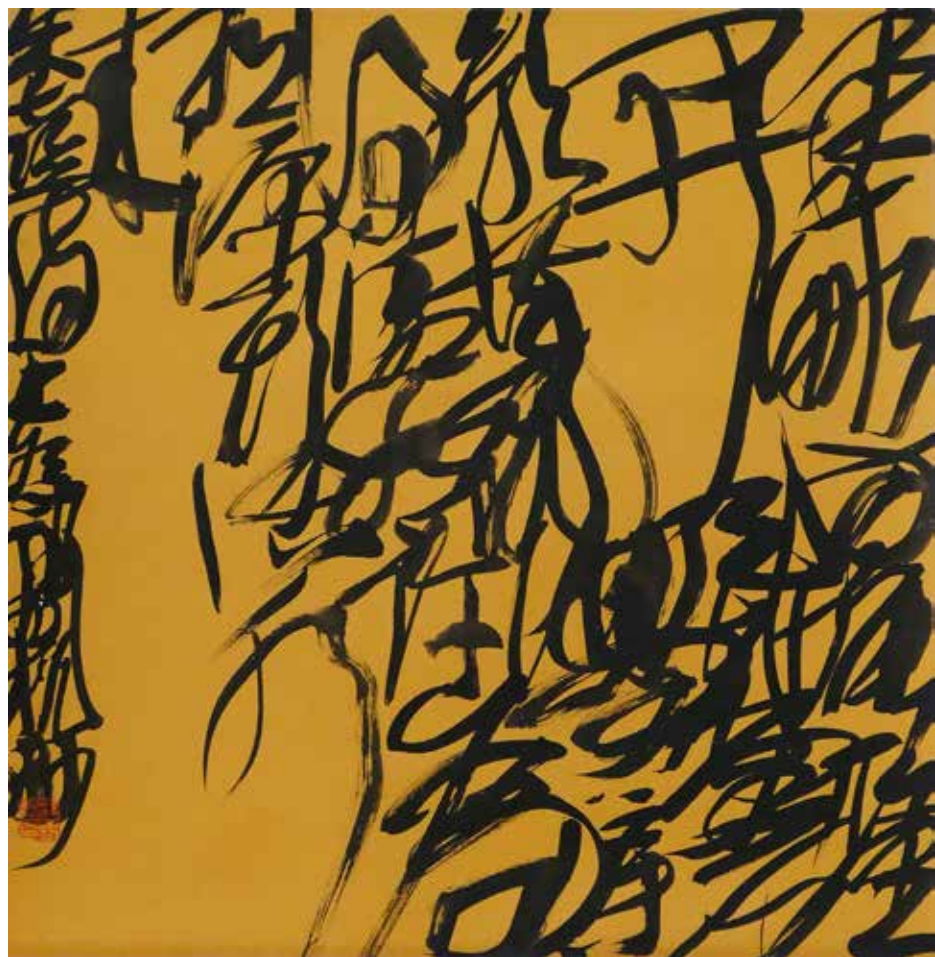
50.5 x 50 cm

Hanging Scroll

掛軸

Ink on *Xuan* Paper

水墨 / 紙本



李白

清  
平  
調

Li Bai - Pure & Peaceful Tune  
2017  
69 x 69 cm  
Hanging Scroll  
掛軸  
Ink on *Xuan* Paper  
水墨／紙本



心  
經

Heart Sutra

2017

69.5 x 69.5 cm

Hanging Scroll

掛軸

Ink on *Xuan* Paper

水墨／紙本



李  
白

渡  
荊  
門  
送  
別

Li Bai - Farewell at the Jing Gate Gorge  
2017  
138 x 69 cm  
Hanging Scroll  
掛軸  
Ink on *Xuan* Paper  
水墨 / 紙本

渡青園步心舟車汽楚國游  
別平陸看江入大楚海門  
飛之鏡雲生結海楊柳悔  
好心舟海至道行西

青園步心舟車汽楚國游



楊  
慎

臨  
江  
仙

Yang Shen - Riverside Daffodils  
137 x 67.5 cm  
Hanging Scroll  
掛軸  
Ink on *Xuan* Paper  
水墨 / 紙本

浪·長江東逝水，浪花淘盡  
英雄。故壘三秋，古木蒼  
龍。白頭漁父，青衫  
郎。一江秋影，半江  
明月，半江風。誰  
道三秋，半江明月，半江風。

明初撰臨江仙 王彥前書於西子湖畔



歐  
陽  
修  
  
浪  
淘  
沙

Ouyang Xiu - Sand Winnowing Waves  
2017  
65 x 49.5 cm  
Hanging Scroll  
掛軸  
Ink on *Xuan* Paper  
水墨 / 紙本



墨  
禪

Zen Ink  
2016  
180 x 97 cm  
Hanging Scroll  
掛軸  
Ink on *Xuan* Paper  
水墨／紙本





地  
緣

Origin of Earth  
2017  
145 x 365 cm  
Board Mounted  
裝板  
Ink on *Xuan* Paper  
水墨 / 紙本



月  
夜

Moonlight

2017

34 x 34.5 cm

Hanging Scroll

掛軸

Ink on *Xuan* Paper

水墨 / 紙本



春  
潮

Moonlight

2017

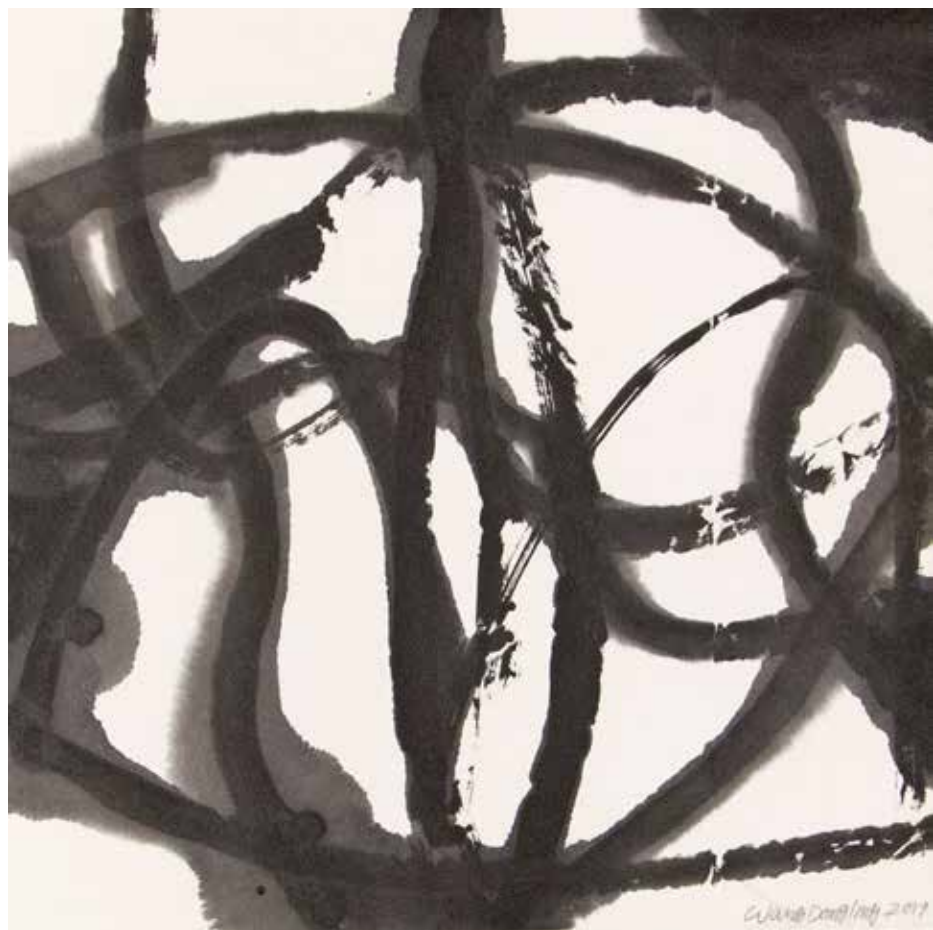
34.5 x 34.5 cm

Hanging Scroll

掛軸

Ink on *Xuan* Paper

水墨／紙本



二  
月

February

2017

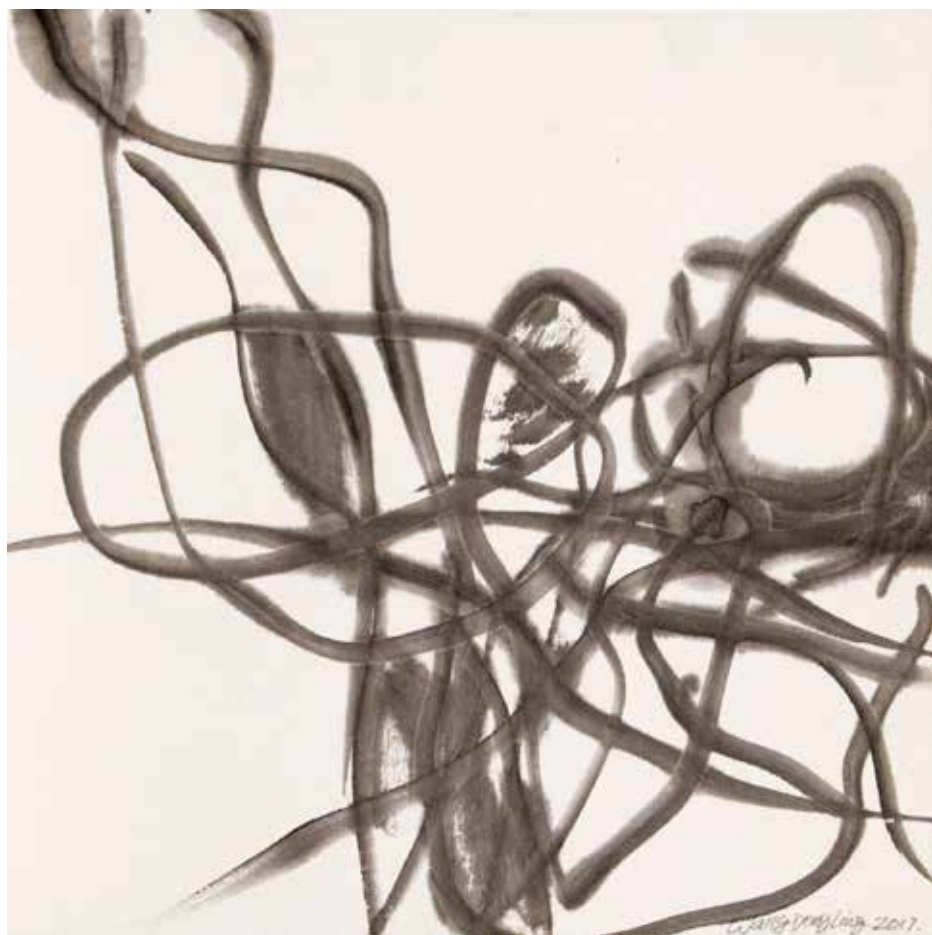
39.5 x 39 cm

Hanging Scroll

掛軸

Ink on *Xuan* Paper

水墨／紙本







## Wang Dongling

Born in 1945 in Rudong, Jiangsu Province, China (中國江蘇省如東縣), Wang graduated with a Bachelor's Degree in Fine Art from the Nanjing Normal University (南京師範大學) under the guidance of prominent literatus and calligrapher Shen Zishan 沈之善 (1899-1969). Wang also became a disciple of Lin Sanzhi 林散之 (1898-1989), known as the sage of cursive script, during this period. He received his Master's Degree in Fine Art from the Calligraphy Department from the then Zhejiang Academy of Fine Arts (浙江美術學院; currently China Academy of Art 中國美術學院) in 1981, under the tutelage of Lu Weizhao 陸維釗 (1899-1980) and Sha Menghai 沙孟海

(1900-1992), when his calligraphy started to emanate its own style and character.

In 1989, at the invitation of the University of Minnesota, USA, as a visiting professor to teach Chinese calligraphy, Wang embarked on a journey through the US for four years that expanded his vision of artistic practice through teaching, participation of symposiums and solo exhibitions at institutions like Harvard University and University of California, Berkeley. It was during this period that Wang started his modernist engagement when he immersed himself in the modern works of acclaimed artists like Pablo Picasso (1881-1973), Paul Klee

(1879-1940), Joan Miró (1893-1983) and Henri Matisse (1869-1954). In addition, Wang was also exposed to Japanese calligraphy during the 1990s, especially of works from the Japanese master Inoue Yuichi 井上有一 (1916-1985). All these influences aroused Wang's pursuits of experimental techniques and reinterpretations of the ancient art form, refining and fusing into his own artistic language of gestural abstraction.

Wang's works have been prominently exhibited at institutions and several international venues such as the Metropolitan Museum of Art (New York, USA), Guggenheim Museum (New

York, USA), National Art Museum of China (Beijing, China) and the Palace Museum (Beijing, China). They can also be found amongst others in the collections of the British Museum (London, UK), the Zhejiang Museum of Fine Art, (Hangzhou, China), the Yale University Art Gallery (New Haven, USA), Harvard University (Cambridge, USA), and the University of California, Berkeley (Berkeley USA).

Wang is currently a Professor and Director of the Modern Calligraphy Research Center at the China Academy of Art.

## 王冬齡

王先生1945年出生於中國江蘇省如東縣，在著名書法家沈之善（1899-1969年）的指導下畢業於南京師範大學美術學院。在此期間，王先生也拜入草書聖人林散之（1898-1989年）的門下。他於1981年在陸維釗（1899-1980年）和沙孟海（1900-1992年）的指導下從浙江美術學院（今中國美術學院）書法系獲得美術專業碩士學位。他的書法也在這段時間開始散發出自己的風格和個

性。

在1989年，應美國明尼蘇達大學的邀請，王先生在此校擔任了四年的客座教授講授中國書法，並通過教學，參加座談會與在哈佛大學、加州大學伯克利分校等學院舉辦個展來擴大他的藝術實踐視野。同時，他也開始接觸現代主義藝術，沉浸在巴勃羅·畢加索（1881-1973年）、保羅·克利（1879-1940年）、胡安·米羅（1893-1983年）和亨利·馬蒂

斯（1869-1954年）等著名藝術家的現代作品中。此外，王先生也在九十年代開始接觸日本書法，特別是日本大師井上有一（1916-1985年）的作品。這些多元素的影響激起了王老師對於實驗技術的追求和對古代藝術形式的重新詮釋，並將它們融入為自己的手勢抽象藝術語言中。

王先生的作品曾在多個機構和國際場館裡展出，如大都會藝術博

物館（美國紐約）、古根海姆博物館（美國紐約）、中國美術館（中國北京）和故宮博物院（中國北京）。他的作品也被收藏於各重要收藏如大英博物館（倫敦）、浙江美術館（中國杭州）、耶魯大學美術館（美國紐黑文）、哈佛大學（美國劍橋）和加州大學伯克利分校（美國）等等。

目前，王老師在中國杭州擔任中國美術學院書法系書法教授。

# Wang Dongling

王冬齡

1945 Born in Rudong, Jiangsu Province, China  
出生於中國江蘇省如東縣

## Education

### 學歷

- 1966 Awarded Bachelor's Degree in Fine Art, Nanjing Normal University, Nanjing, China  
畢業於南京師範大學美術系，獲學士學位
- 1981 Awarded Master's Degree in Calligraphy, Zhejiang Academy of Fine Art (now China Academy of Art), Hangzhou, China  
畢業於浙江美術學院（今中國美術學院）首屆書法研究生班書法系，獲碩士學位

## Professional Experience

### 任職

- 1989 Visiting professor at Minnesota University and University of California, Santa Cruz, USA, for four years  
赴美國明尼蘇達大學講授中國書法四年，為該校及加州大學（聖特魯斯）客座教授
- 1994 Returned to China Academy of Art, Hangzhou, China, as a Professor  
回中國美術學院執教
- Present Professor of Calligraphy, Calligraphy Department of China Academy of Art, Ph.D. candidate supervisor, and Director of the Contemporary Calligraphy Research Centre at the China Academy of Art, Hangzhou, China.  
現任中國美術學院教授、博士生導師、中國美術學院現代書法研究中心主任

## **Selected Solo Exhibitions**

### **主要個展**

- 1987 *Calligraphy Exhibition of Wang Dongling*, National Art Museum of China, Beijing, China  
王冬齡書法展 中國美術館, 中國北京
- 1987 *Calligraphy by Wang Dongling*, China Academy of Art, Hangzhou, China  
浙江美術學院, 中國杭州
- 1989 Krannert Art Museum, University of Illinois, Urbana-Champaign, USA  
Krannert 藝術博物館, 伊利諾伊大學, 美國俄班納香檳  
Law Warschaw Gallery, Macalester College, St. Paul, USA  
Law Warschaw 畫廊, 麥卡勒斯特學院, 美國聖保羅  
University of Kansas, Kansas, USA  
堪薩斯大學, 美國堪薩斯州  
University of Minnesota, St. Paul, USA  
明尼蘇達大學, 美國聖保羅  
Art School of Santa Cruz, Santa Cruz, USA  
聖塔克魯斯藝術學校, 美國聖塔克魯斯
- 1990 University of Minnesota, St. Paul, USA  
明尼蘇達大學, 美國聖保羅  
D.P. Fong Gallery, San Jose, USA  
D.P.方畫廊, 美國聖何賽  
Montreal University, Montreal, Canada  
蒙特利爾大學, 加拿大蒙特利爾

- 1991 University of California, Santa Cruz, USA  
加利福尼亞大學，美國聖塔克魯斯  
North Dakota Museum of Art, Grand Forks, North Dakota, USA  
北達科塔美術館，美國格蘭特·弗克斯市
- 1992 Minnesota State Exhibition Center, Minneapolis, USA  
明尼蘇達州立展覽中心，美國明尼阿波利斯  
D.P. Fong Gallery, San Jose, USA  
D.P.方畫廊，美國聖何賽
- 1993 International Press, Tokyo, Japan  
日本國際通訊社，日本東京
- 1994 *Wang Dongling: Calligraphy and Painting*, National Art Museum of China, Beijing, China  
“王冬齡書畫展”，中國美術館，中國北京
- 1997 Nagoya Citizens' Gallery Sakae, Nagoya, Japan  
名古屋市民畫廊，日本名古屋
- 1998 D.P. Fong Gallery, San Jose, USA  
D.P.方畫廊，美國聖何賽  
Muthesius Hochschule and Polytechnic School for Art, Kiel, Germany  
基爾藝術設計與建築學院，德國基爾
- 1999 *Calligraphy of Wang Dongling*, Shenzhen Art Museum, Shenzhen, China  
王冬齡書法展，深圳美術館，中國深圳
- 2001 *It is Not Calligraphy*, Ethan Cohen Fine Arts Gallery, New York, USA  
“花非花：書非書”，伊森·柯恩畫廊，美國紐約  
*Writing With Ease*, Jincai Gallery, Hangzhou, China  
“揮灑符號：王冬齡書法藝術展”，金彩畫廊，中國杭州

- 2001 *Calligraphy of Wang Dongling*, Lanting International Calligraphy Festival, Shaxing Museum, Shaoxing, China  
“王冬齡書法展”，蘭亭國際書法節，紹興博物館，中國紹興
- 2002 *Works of Wang Dongling*, Goedhuis Gallery, New York, USA  
“王冬齡筆墨展”，哥特浩斯畫廊，美國紐約
- 2003 *Calligraphy by Wang Dongling*, Yilanzhai Art Museum, Nanjing, China  
“王冬齡書法展”，藝蘭齋美術館，中國南京  
*Calligraphy by Wang Dongling*, Chinese University of Hong Kong, Hong Kong SAR, China  
“王冬齡書法展”，香港中文大學，中國香港
- 2007 *Share the Peripatericism: Calligraphy Exhibition by Wang Dongling*, National Art Museum of China, Beijing, China  
“共逍遙：王冬齡書法藝術展”，中國美術館，中國北京
- 2011 *Wang Dongling: The Daoism of Calligraphy*, Zhejiang Museum of Art, Hangzhou, China  
國美之路：書法道－王冬齡書法藝術展”，浙江美術館，中國杭州
- 2012 *Decanter Ink: Hangzhou Cross-year Exhibition – Wang Dongling Solo Exhibition*, Sanshang Art Museum, Hangzhou, China  
“墨白至上：王冬齡書法展”，三尚當代藝術館，中國杭州
- 2013 *Huhaitong: Calligraphy Exhibition by Wang Dongling*, Nantong Museum, Nantong, China  
“湖海通：王冬齡書法藝術展”，南通博物苑，中國南通  
*Wang Dongling: Brushing the Ties*, Hanart TZ Gallery, Hong Kong S.A.R., China  
“王冬齡：書海潮”，漢雅軒畫廊，中國香港  
*Wang Dongling: The Origins of Abstraction*, Ink Studio, Beijing, China  
“墨意象：王冬齡的書法、繪畫和銀鹽書法展”，墨齋畫廊，中國北京
- 2014 *Small Calligraphic Works by Wuzhai*, Jingcai Gallery, Hangzhou, China  
“大小由之：王冬齡書法小品展”，精彩畫廊，中國杭州

- 2014 *The Moon over the River on a Spring Night: The Art of Calligraphy by Wang Dongling*, Hong Kong Museum of Art, Hong Kong S.A.R., China  
 “春花月夜：王冬齡書寫展”，香港文化中心，中國香港  
*Beside the Ancient Road*, Jinwan Faculty of Humanities of Tianjin Water Park, Tianjin, China  
 “古道邊：王冬齡書法展”，今晚人文藝術院，中國天津  
*Wang Dongling · The Heart Sutra*, Wenzhou Contemporary Art Museum, Wenzhou, China  
 “王冬齡：心經”，溫州當代藝術館，中國溫州  
*New Works*, Chambers Fine Art, New York, United States of America  
 “王冬齡新作展”，前波畫廊，美國紐約  
*Writing Non-Writing: Calligraphic Works by Wang Dongling*, Sanshang, Contemporary Art Museum, Hangzhou, China  
 “書非書：王冬齡作品”，三尚當代藝術館，中國杭州
- 2016 *Between Heaven and Heart: Wang Dongling's Calligraphy*, Imperial Ancestral Temple Art Museum, Beijing, China  
 “道象：王冬齡書法藝術展”，故宮太廟藝術館，中國北京  
*Wang Dongling: Chaos Script*, Ink Studio, Beijing, China  
 “王冬齡：亂書”，墨齋畫廊，中國北京  
*Wang Dongling: Contemporary Calligraphy*, Gus Fisher Gallery, Auckland, New Zealand  
 “王冬齡書法藝術展”，格斯費希爾畫廊，新西蘭奧克蘭
- 2017 *Poetic Rainbow: The Calligraphy of Wang Dongling*, Hanart TZ Gallery, Hong Kong SAR, China  
 “斐然文采：王冬齡”，漢雅軒畫廊，中國香港  
*Wang Dongling: The Bamboo Path*, OCAT, Shenzhen, China  
 “王冬齡：竹徑”，OCAT深圳館，中國深圳

## **Selected Group Exhibitions**

### **主要群展**

- 1987 *China and Japan Lanting Calligraphy Exhibition*, Shaoxing, China  
 “中日蘭亭書會展”，中國紹興  
*Exhibition of Contemporary Chinese Calligraphy Treasures from Mainland China*, Taipei, Taiwan, China  
 “當代中國大陸書法家精品展”，中國台北
- 1988 *Japan and China Calligraphy Exchange Exhibition*, Hong Kong SAR, China  
 “日中書法交流展”，中國香港  
*Paper Art from Hangzhou*, Hamburg, Germany  
 “來自杭州的紙上藝術”，德國漢堡  
*Contemporary Chinese Calligraphy Exhibition*, Zaire  
 “中國當代書法藝術展”，非洲扎伊爾
- 1990 *Brush Dancing & Ink Singing: Collection of the British Museum*, Hayward Gallery, London, UK  
 “筆舞墨吟：大英博物館藏書畫展”，海沃得畫廊，英國倫敦
- 1991 *Chinese Art and the West: Chinese Art Exhibition*, San Diego, USA  
 “中國藝術與西方”，美國聖地亞哥
- 1992 *The 2nd International Art Exposition*, Miami, USA  
 “第二屆國際藝術博覽會”，美國邁阿密
- 1993 *Chinese Seal Exhibition*, Yale University, New Haven, USA  
 “中國篆刻展”，耶魯大學，美國紐黑文
- 1994 *Modern Calligraphy Exploration Exhibition*, National Art Museum of China, Beijing, China  
 “現代書法探索展”，中國美術館，中國北京
- 1995 *International Modern Calligraphy Biennale*, China Academy of Art, Hangzhou, China  
 “國際現代書法雙年展”，中國美術學院，中國杭州
- 1997 *Exhibition of 21st Century Calligraphy*, National Art Museum of China, Beijing, China  
 “二十一世紀書法展”，中國美術館，中國北京

- 1997 *World Calligraphy Invitation Exhibition*, Jeonju, South Korea  
“世界書藝全北雙年展”，韓國全州
- 1998 *Contemporary Chinese Calligraphy Exhibition*, Paris, France  
“當代中國書法展”，法國巴黎  
*Exhibition of Contemporary Chinese Calligraphy and Paintings*, Konsthall Gallery, Malmö, Sweden  
“當代中國書畫展”，瑪爾莫康斯塔爾美術館，瑞典瑪爾莫  
*Contemporary Chinese Calligraphy Exhibition*, Columbia University, New York, USA  
“當代中國書法展”，哥倫比亞大學，美國紐約  
*Chinese Art and Civilization of Five Thousand Years*, Guggenheim Museum, New York, USA  
“中華五千年文明藝術展”，古根海姆美術館，美國紐約
- 1999 *Exhibition of the Works of 46 Contemporary Chinese Artists*, Shanghai, China; Melbourne, Australia  
“四十六位中國當代藝術家作品展”，中國上海，澳大利亞墨爾本  
*Grand Exhibition of Chinese Calligraphy in the 20th Century*, Tokyo, Japan  
“20世紀中國書法大展”，日本東京  
*Modern Characters Art Exhibition*, Seoul, South Korea  
“現代文字藝術展”，韓國首爾
- 2000 *Contemporary Chinese Calligraphy Exhibition*, Hong Kong SAR, China  
“當代中國書法展”，中國香港  
*Door of the Century: Invitation Art Exhibition*, Chengdu, China  
“世紀之門：藝術邀請展”，中國成都
- 2001 *Works of Chinese Contemporary Artists Exhibition*, Shanghai, China  
“中國當代美術家作品展”，中國上海  
*Cross Straits Calligraphy Exchange Exhibition*, Taipei, Taiwan, China  
“兩岸書法交流展”，中國台北  
*Borderless China: Exhibition of Chinese Paintings*, New York, USA  
“無際中華畫展”，美國紐約

- 2001 *Spirit of Ink & Brush Chinese Calligraphy Exhibition*, Seoul, Korea  
 “筆墨的精神書法展”，韓國首爾  
*International Abstract Ink Exhibition*, Xian, China  
 “國際抽象水墨展”，中國西安
- 2002 *Silent Music: Contemporary Chinese Calligraphy Exhibition*, London, UK  
 “無聲音樂：當代中國書法”，英國倫敦  
*Works of Calligraphers from China and Japan Exhibition*, Tokyo, Japan, Beijing, China  
 “中日書法家作品展”，日本東京，中國北京
- 2002 *China Modern Calligraphy Exhibition*, Denver, USA  
 “中國現代書法展”，美國丹佛  
*Brushes with Surprise: The Art of Calligraphy*, British Museum, London, UK  
 “驚人之筆：中國現代書法藝術展”，大英博物館，英國倫敦
- 2003 *Edges of the Earth: Asia Contemporary Art Invitation Exhibition*, Hangzhou, China  
 “地之緣：亞洲當代藝術邀請展”，中國杭州  
*Calligraphy as Resource Art Exhibition*, Sydney, Australia  
 “書法作為資源藝術展”，澳大利亞悉尼  
*International Modern Ink Art Invitation Exhibition*, Xian, China  
 “國際現代墨藝術邀請展”，中國西安  
*World Calligraphy Invitation Exhibition*, Jeonju, South Korea  
 “世界書藝全北雙年展”，韓國全州  
*Hello! Chinese Calligraphy: Modern Chinese Calligraphy Exhibition*, Finland  
 “你好！中國書法：中國現代書法展”，芬蘭  
*The 1st Exhibition of the Works of Chinese Leading Calligraphers*, Tokyo, Japan  
 “第一回全國代表書家作品展”，日本東京
- 2004 *Maze: The 2nd National Media Art Exhibition*, Hangzhou, China  
 “迷宮：第二屆全國傳媒藝術展”，中國杭州

- 2004 *E-Era Ink Element International Invitation Exhibition*, Taiwan, China, Berlin, Germany  
 “E-時代水墨元素國際邀請展”，中國台灣，德國柏林  
*The 8th National Calligraphy and Seal Carving Exhibition*, Xian, China  
 “全國第八屆書法篆刻展”，中國西安  
*China Contemporary Artists Invitation Exhibition*, Nanjing, China  
 “中國當代藝術家邀請展”，中國南京
- 2005 *Writing/Non-Writing: The Open Calligraphy Space – International Modern Calligraphy Exhibition*, China Academy of Art Gallery, Hangzhou, China  
 “書非書：開放的書法時空－國際現代書法展”，中國美術學院美術館，中國杭州  
*First International Cursive Script Calligraphy Exhibition*, Hangzhou, China  
 “首屆國際草書大展”，中國杭州  
 World Expo International Calligraphy Exhibition, World Expo, Nagoya, Japan  
 “世博會世界書法展”，日本名古屋
- 2005 *First National Art Museum of China Contemporary Masters Nomination Exhibition*, National Art Museum of China, Beijing, China  
 “中國美術館首屆當代名家提名展”，中國美術館，中國北京  
*The Palace Museum National Masters Invitation Exhibition*, The Palace Museum, Beijing, China  
 “故宮博物院全國名家邀請展”，故宮博物院，中國北京  
*Fable: China Contemporary Art Exhibition*, Hangzhou, China  
 “寓言：中國當代藝術展”，中國杭州  
*Inside Out: China & US Artists Calligraphy Exhibition*, Shenzhen, China  
 “內外：中美藝術家書法展”，中國深圳  
*The Spread of Ink: 2005 Seoul Calligraphy Biennale*, Seoul, South Korea  
 “筆墨的擴散：2005年首爾書藝雙年展”，韓國首爾
- 2006 *Silent Night Calligraphy Activity*, Hangzhou, China  
 “平安夜書法現場”，中國杭州  
 Ink & Brush: Chinese Writing Art Exhibition, Metropolitan Museum of Art, New York, USA  
 “筆墨：中國書寫藝術展”，大都會博物館，美國紐約

- 2006 South Korea World Calligraphy Invitation Exhibition, Seoul, SouthKorea  
 “韓國世界書藝展邀請展”，韓國首爾  
 Yellow Box: Qingpu China Space Contemporary Art Exhibition, Shanghai, China  
 “黃盒子：青浦中國空間裡的當代藝術展”，中國上海
- 2007 In the Hand of Paper, Art Academy of Rome, Accademia di Belle Arti di Roma, Rome, Italy  
 “執紙之手”，羅馬美術學院，意大利羅馬  
 Self Entertainment or Shared Enjoyment: China Academy of Art Public Art Exhibition, Japan-China Friendship Center, Tokyo, Japan  
 “獨樂：眾樂－中國美術學院公共藝術展”，日中友好會館，日本東京  
 Reboot: 3rd Chengdu Biennale, Century City New International Convention and Exhibition Center, Chengdu, China  
 “重新啟動：第三屆成都雙年展”，成都世紀城新國際會展中心，中國成都  
 Opening Fun: International Modern Calligraphy Exhibition, Taipei Fine Arts Museum, Taipei, Taiwan, China  
 “開Fun：台北國際現代書法展”，臺北市立美術館，中國台北  
 Made in China: Contemporary Art Exhibition, Louisiana Museum of Modern Art, Humlebæk, Denmark  
 “中國製造：當代藝術展”，丹麥路易斯安那博物館，丹麥胡姆勒拜克
- 2008 Seoul Calligraphy Art Biennale, Seoul, Korea  
 “首爾書藝雙年展”，韓國首爾  
*Water & Wood Wonderland: Beijing Film Academy International New Media Art Triennial*, Beijing Film Academy, Beijing, China  
 水木境天：北京電影學院國際新媒體藝術三年展”，北京電影學院，中國北京  
*The 6th International Ink Painting Biennial Exhibition: Ink & Brush – City*, Shenzhen Museum, Shenzhen, China  
 “第六屆國際水墨雙年展：筆墨－都市”，深圳博物館，中國深圳’  
*Eighteen Teaching Plans: Experimental Advanced Art Teaching Plan Exhibition*, China Academy of Art Xiangshan Central Campus Art Gallery, Hangzhou, China  
 “十八案：中國高等美術學院實驗藝術教案展”，中國美術學院象山校區美術館，中國杭州

- 2008 *Classic Calligraphy: Silent Night Calligraphy Activity*, Hangzhou, China  
 “很好很書法：平安夜書法現場”，中國杭州
- 2009 *Black and White Image: Works of Wang Dongling & Joao Carlos Almeida Exhibition*, Museu do Oriente, Lisbon, Portugal  
 “黑白心像：王冬齡與若昂·阿爾梅達作品展”，東方博物館，葡萄牙里斯本  
*Europalia Chinese Art Festival: The Orchid Pavilion – The Art of Writing in China*, Royal Museum of Fine Arts of Belgium, Brussels, Belgium  
 “歐羅巴利亞中國藝術節：再序蘭亭－中國書法大展”，皇家美術館，比利時布魯塞爾  
*2nd Contemporary Chinese Calligraphy Exhibition of 20 Calligraphers*, Tokyo Metropolitan Art Museum, Tokyo, Japan  
 “第二屆中國現代20人書法展”，東京都美術館，日本東京
- 2010 *Writing/Non-Writing: 2010 International Modern Calligraphy Exhibition*, China Academy of Art Gallery, Hangzhou, China  
 “首屆新水墨藝術邀請展”，上海明圓美術館，中國上海  
*Beauty of Chinese Characters: Chinese Calligraphy Exhibition*, UNESCO, Paris, France  
 “漢字之美：中國書法展”，聯合國教科文組織巴黎總部，法國巴黎  
*The Invited Exhibition of New Ink Paintings*, Mingyuan Art Museum, Shanghai, China  
 “首屆新水墨藝術邀請展”，上海明圓美術館，中國上海  
*Breaking Out: Zhejiang Contemporary Art Exhibition*, Hangzhou Peace International Convention and Exhibition Center, Hangzhou, China  
 “突維：2010浙江當代藝術展”，杭州和平國際會展中心，中國杭州  
*New China 60th Anniversary Chinese Calligraphy Invitation Exhibition*, Zhejiang Art Museum, Hangzhou, China  
 “翰墨華章：新中國成立六十週年中國書法學術邀請展”，浙江美術館，中國杭州
- 2011 *Wiesbaden International Arts Festival: International Contemporary Calligraphy Exhibition*, Baden, Germany  
 “威斯巴登國際五月藝術節：國際當代書法大展”，德國威斯巴登  
*20 Years Retrospective Exhibition of 1991 San Diego Chinese Artistic Creation Seminar Exhibition*, Xian Art Museum, Xian, China  
 “1991聖地亞哥中國美術創作研討會二十週年回顧與展覽”，西安美術館，中國西安

- 2011 *Hollow Stroke Style: Dimension of Chinese Character – Chengdu Biennale Special Invitation Exhibition*, Chengdu, China  
 “飛白：漢字向度－成都雙年展特別邀請展”，巡遙漢字藝術館，中國成都  
*Manner Height: 2011 Zhejiang Master Calligraphy Works Exhibition*, Zhejiang Art Museum, Hangzhou, China  
 “書風書峰：2011浙江書法名家作品展”，浙江美術館，中國杭州  
*Decanter Ink: Hangzhou Cross Year Exhibition*, Sanshang Contemporary Art Museum, Hangzhou, China  
 “杭州跨年展：醒墨”，三尚當代藝術館，中國杭州
- 2012 *Images and Words: Since Magritte Era*, National Art Museum of China, Beijing, China  
 “圖與詞：馬格利特以來”，中國美術館，中國北京  
*Contemporary Calligraphy Research Centre at the China Academy of Art 10th Anniversary Exhibition*, Sanshang Contemporary Art Museum, Hangzhou, China  
 “中國美術學院現代書法研究中心成立十週年作品展”，三尚當代藝術館，中國杭州  
*Calligraphy Department at the China Academy of Art 50th Anniversary Exhibition*, Zhejiang Art Museum, Hangzhou, China  
 “中國美院書法專業創辦五十週年文獻展”，浙江美術館，中國杭州  
*The Collection of a Bi-Annual Exhibition of Lanting Calligraphy Commune*, Zhejiang Art Museum, Hangzhou, China  
 “無界：蘭亭書法社雙年展”，浙江美術館，中國杭州  
*London 2012: Chinese Art Exhibition*, Royal College of Art, London, UK  
 “倫敦2012：中國藝術展”，英國皇家藝術學院，英國倫敦  
*Inner and Outer Transformation: A View On Chinese Contemporary Art*, Istanbul Modern, Istanbul, Turkey  
 “內外兼修：中國當代藝術展”，伊斯坦布爾現代美術館，土耳其  
*Textual Logic: Works by Wang Dongling, Qiu Zhenzhong and Xu Bing*, He Xiangning Art Museum, Shenzhen, China  
 “書與法：王冬齡、邱振中、徐冰作品展”，何香凝美術館OCT當代藝術中心，中國深圳格爾森基爾欣  
*Writing/Non-writing: Hangzhou International Modern Calligraphy Exhibition and Document Exhibition*, CAA Museum of Contemporary Art, Hangzhou, China  
 “書非書：2015 杭州國際現代書法展暨書非書文獻展”，中國杭州

- 2013 *Ink Art: Past as Present in Contemporary China*, Metropolitan Museum of Art, New York, USA  
“水墨藝術：歷史對當代中國的獻禮”，大都會博物館，美國紐約  
*Louvre International Art Exhibition*, Louvre Museum, Paris, France  
“法國盧浮宮國際美術展”，盧浮宮博物館，法國巴黎  
*Boundary of Freedom: The Fourth Round of Chinese Contemporary Ink Major Exhibition at Basel*, Miami Beach, USA  
“自由的尺度（第四回）：中國當代水墨走向巴塞爾大型水墨展”，美國邁阿密  
*Images of Ink: Wang Dongling, Yang Yang, Zou Tao Chinese Contemporary Calligraphy Exhibition*, Galerie Castiglione, Paris, France  
“墨相：王冬齡、梁揚、鄒濤中國現代書法展”，卡斯蒂里奧畫廊，法國巴黎  
*Between Character and Calligraphy: Works by Wang Dongling, Qiu Zhenzhong, Xu Bin*, OCAT Xian, Xian, China  
“書與法·二：王冬齡、邱振中、徐冰作品展”，OCAT西安館，中國西安  
*Perspective of the Realm of Calligraphy: International Modern Calligraphy Exhibition*, Sunyard-Sanqingshang Art Center, Hangzhou, China  
“書視界：2013國際現代書法藝術展”，信雅達·三清上藝術中心，中國杭州  
*Ink File: China and South Korea Contemporary Ink Painting Invitation Exhibition*, Nanjing, China, Jeju, South Korea  
“水墨檔案：中韓當代水墨邀請展”，中國南京，韓國濟州  
*Fight for Art: Exhibition of the Zhejiang Art Museum Collection*, Zhejiang Art Museum, Hangzhou, China  
“為藝術戰：浙江美術館藏品展”，浙江美術館，中國杭州  
*Strokes in Dialogue: Special Exhibition of Wang Dongling and Samir Al Sayegh Calligraphy*, Author Gallery, Jeddah, Saudi Arabia  
“筆意對話：王冬齡和Samir Al Sayegh書法特展”，Athr畫廊，沙特阿拉伯吉達  
*Beyond Black and White: Chinese Abstract Ink*, Pearl Lam Galleries, Shanghai, China  
“黑白至上：中國當代抽象水墨”，藝術們畫廊，中國上海  
*Guanshan Gathering: Works by Zheng Shengtian and Wang Dongling*, Chambers Fine Art, Beijing, China  
“冠山風：鄭勝天與王冬齡作品展”，前波畫廊，中國北京

- 2013 *National Art Museum of China Contemporary Calligraphy Invitation Exhibition*, National Art Museum of China, Beijing, China  
 “翰墨傳承：中國美術館當代書法邀請展”，中國美術館，中國北京  
*Those Leading Contemporary Art Practices : A Juried Invitational Exhibition of AAC*, Today Art Museum, Beijing, China  
 “領軍當代：AAC藝術中國年度影響力獲獎藝術家邀請展”，今日美術館，中國北京
- 2014 *Jiyeduoying: 3rd Hangzhou China Biennale*, Zhejiang Art Museum, Hangzhou, China  
 “輯頁掇英：第三屆杭州中國畫雙年展”，浙江美術館，中國杭州  
*Open Books: International Artists Explore the Chinese Folding Book*, Chinese University of Hong Kong, Hong Kong SAR, China  
 “Open Books：藝術家與他們的中國冊頁，國際巡迴展”，香港中文大學，中國香港  
*The Collection of a Bi-Annual Exhibition of Lanting Calligraphy Commune*, Zhejiang Art Museum, Hangzhou, China  
 “有道：蘭亭書法社雙年展”，浙江美術館，中國杭州  
*Kochi-Murizis Biennale: Collateral Project – Janela-Migrating Forms and Migrating Gods*, Mill Hall Compound, Kochi, India  
 “印度科欽雙年展對應展覽”，印度科欽  
*Graphein and Silent Transformation*, Mingyuan Art Museum, Shanghai, China  
 “書寫與默化”，明圓美術館，中國上海  
*Ink and the Body*, Ink Studio, Beijing, China  
 “水墨與身體”，墨齋畫廊，中國北京  
*China's Changing Landscape: Contemporary Chinese Ink*, Nordiska Akvarellmuseet (Nordic Watercolour Museum), Skärhamn, Sweden  
 “變化的中國山水”，北歐水彩美術館，瑞典謝爾港  
*Guanshan Gathering: Works by Zheng Shengtian and Wang Dongling*, Chambers Fine Art, New York, USA  
 “冠山風：鄭勝天與王冬齡作品展”，前波畫廊，美國紐約
- 2015 *10th World Calligraphy Biennale*, Jeonju, Korea  
 “第十屆世界書藝全北雙年展”，韓國全州

- 2015 *Magic Mountains, Hong Kong SAR, China*  
 “法外神山：當代書畫藝術群展”，中國香港  
*China 8 – Contemporary Art from China at Rhine and Ruhr, Kunstmuseum, Gelsenkirchen, Germany*  
 “中國8：萊茵魯爾區中國當代藝術展”，格爾森基爾欣藝術博物館，德國
- 2016 *Shan Shui : A Manifesta, Gong Wang Art Museum, Hangzhou, China*  
 “山水宣言”，公望美術館，中國杭州  
*Shan Shui Within, Museum of Contemporary Art, Shanghai, China*  
 “山水間”，上海當代藝術館，中國上海  
*Forms of Han Calligraphy: China Han Character Ink Art Exhibition, Lingnan Open Books: International Artists Explore the Chinese Folding Book, Library and Archives Canada, Vancouver, Canada*  
 “Open Books：藝術家與他們的中國冊頁，國際巡迴展”，加拿大國家圖書館，溫哥華，加拿大  
*Art Museum, Guangzhou, China*  
 “漢書形意：漢字水墨藝術展”，嶺南美術館，中國廣州  
*Echo of Civilization: Crossing Dunhuang, Imperial Ancestral Temple Art Museum, Beijing, China*  
 “文明的迴響：穿越敦煌藝術展”，太廟藝術館，中國北京
- 2017 *Water & Ink: Between Writing and Abstraction, Shanghai Baoshan International Folk Arts Exposition, Shanghai, China*  
 “水+墨：在書寫與抽象之間”，上海寶山國際民間藝術館，中國上海  
*The Silk Road and Celestial Clothes, Imperial Ancestral Temple Art Museum, Beijing, China*  
 “絲路雲裳”，故宮太廟藝術館，中國北京  
*Boundless: On Going Chinese Ink Art, Art Museum of Sichuan Fine Arts Institute, Chongqing, China*  
 “無垠：行進中的水墨運動，中國當代水墨年度大展”，四川美術學院美術館，中國重慶  
*The Unusual West Lake: The First Art Scene of West Lake Photo Exhibition, CAA Art Museums, Hangzhou, China*  
 “非常西湖：首屆影像西湖藝術現場”，中國美術學院美術館，杭州，中國

## **Public Performances**

### 公眾表演

- 1998 Public performance of *Dragon* in monumental cursive script (caoshu) calligraphy, Malmö Museer, Malmö, Sweden  
“龍” 巨幅大字草書現場書寫，瑪爾莫康斯塔爾美術館，瑞典瑪爾莫
- 2002 Public performance of monumental cursive script (caoshu) calligraphy, British Museum, London, UK  
“獨與天地精神相往來” 巨幅大字草書現場書寫，大英博物館，英國倫敦
- 2006 Public performance of a passage of *Preface of the Orchid Pavilion* calligraphy, Lanting International Calligraphy Festival, Shaoxing, China  
《臨河序》現場題壁，蘭亭國際書法節，蘭亭，中國紹興
- 2011 Public performance of *Heart Sutra* in monumental cursive script (caoshu) calligraphy, China Academy of Art, Hangzhou, China  
《心經》巨幅大字草書現場書寫，中國美術學院，中國杭州  
Public performance of *Lorca's Somnambule Ballad* in monumental cursive script (caoshu) calligraphy, Granada, Spain  
洛爾迦《夢遊人謠》巨幅大字草書現場書寫，西班牙格拉納達
- 2012 Public performance of *Heart Sutra* calligraphy, Hexingning Art Museum OCT Contemporary Art Terminal, Shenzhen, China  
《心經》現場題壁，何香凝美術館OCT當代藝術中心，中國深圳
- 2013 Public performance of *Beautiful Zhejiang* in monumental cursive script (caoshu) calligraphy, West Lake, Hangzhou, China  
“美麗浙江” 巨幅大字草書現場書寫，西湖，平湖秋月，中國杭州  
Public performance of monumental calligraphy, City University of Hong Kong, Hong Kong SAR, China  
“天行健君子以自強不息” 巨幅大字草書現場書寫，香港城市大學，中國香港  
Public performance of *The Moon over the River* in monumental cursive script (caoshu) calligraphy, Hong Kong Museum of Art, Hong Kong SAR, China  
“春江花月夜” 巨幅大字草書現場書寫，香港藝術館，中國香港

- 2014 Public performance of verse from *Classic of Changes* in monumental cursive script (caoshu) calligraphy, Nordiska Akvarellmuseet, Skårhamn, Sweden  
 “窮神知化” 巨幅大字草書現場書寫，北歐水彩美術館，瑞典謝爾港  
 Public performance of verse from *Daodejing* in monumental cursive script (caoshu) calligraphy, Metropolitan Museum of Art, New York, USA  
 “道法自然” 巨幅大字草書現場書寫，大都會博物館，美國紐約
- 2015 Public calligraphy performance, Universität Hamburg, Hamburg, Germany  
 《逍遙遊》現場題壁，漢堡大學，德國漢堡  
 “*The Heart Sutra in Chaos Script*,” public calligraphy performance, Brooklyn Museum, New York, the United States of America  
 亂書《心經》現場書寫，布魯克林藝術博物館，美國紐約
- 2016 Public performance of *Classic of Changes* in cursive script (caoshu) calligraphy, Abu Dhabi Art, Abu Dhabi, United Arab Emirates  
 《易經》句巨幅大字草書現場書寫，阿布扎比藝博會，阿聯酋阿布扎比  
 Public performance of *Heart Sutra* in chaos script (luanshu) calligraphy, Imperial Ancestral Temple Art Museum, Beijing, China  
 亂書《心經》現場書寫，故宮太廟藝術館，中國北京  
 Public performance of *Heart Sutra* in chaos script (luanshu) calligraphy, Vancouver, Art Gallery, Vancouver, Canada  
 亂書《心經》現場書寫，溫哥華美術館，加拿大溫哥華  
 Public performance of *Heart Sutra* in chaos script (luanshu) calligraphy, Library and Archives Canada, Vancouver, Canada  
 亂書《心經》現場書寫，加拿大國家圖書館，加拿大渥太華  
 Public performance of *Heart Sutra* in chaos script (luanshu) calligraphy, Auckland Museum, Auckland, New Zealand  
 亂書《心經》現場書寫，奧克蘭國立美術館，新西蘭奧克蘭  
 Public performance of *Heart Sutra* in chaos script (luanshu) calligraphy, British Museum, London, UK  
 亂書《心經》現場書寫，大英博物館，英國倫敦  
 Public performance of *Daodejing* in chaos script (luanshu) calligraphy, Victoria and Albert Museum, London, UK  
 《道德經》第一章現場題壁，維多利亞與阿爾伯特博物館，英國倫敦

- 2016 Public performance of *Dunhuang Musical Lyrics* in chaos script (luanshu) calligraphy, Imperial Ancestral Temple Art Museum, Beijing, China  
亂書《敦煌曲子詞》現場書寫，太廟藝術館，中國北京

## **Awards & Honors**

### **獲獎**

- 1997 Awarded "*The Grand Prix*" in Worldwide Calligraphy of Jeollabuk-do Biennale  
獲首屆“世界書藝全北雙年展大獎”
- 2005 Named "*Annual Top Ten Persons in Chinese Calligraphy*"  
被評為“中國書壇十大年度人物”
- 2006 Awarded "*Orchid Pavilion Prize: The Education Prize (The First Prize)*" at The 2nd Chinese Calligraphy Orchid Pavilion Exhibition  
獲第二屆“中國書法蘭亭獎－教育獎一等獎”
- 2011 Named "*Annual Top Ten Persons in Chinese Calligraphy*"  
被評為“中國書法十大年度人物”  
Named "*Annual Influential Artist*" 6th Award of Art China (AAC)  
獲第六屆“AAC藝術中國：年度影響力評選年度藝術家書法類大獎”
- 2012 Awarded "*Orchid Pavilion Prize: The Art Prize*" The 4th Chinese Calligraphy Orchid Exhibition  
獲第四屆“中國書法蘭亭獎－藝術獎”
- 2015 Named "*Focus Persons of the Year*" at the 7th Global Chinese Venus Award  
被評為“國家美術：第七屆全球華人金星獎年度焦點人物”  
Awarded "*Annual Calligraphy Outstanding List Event Grand Prize*"  
獲“年度書法風云榜書法事件大獎”
- 2016 Named "*Focus Persons of the Year*" at the 8th Global Chinese Venus Award  
被評為“國家美術：第八屆全球華人金星獎年度焦點人物”

## **Selected Collections**

### **主要收藏**

British Museum, London, UK

大英博物館，倫英國敦

Metropolitan Museum of Art, New York, USA

大都會博物館，美國紐約

Solomon R. Guggenheim Museum, New York, USA

所羅門·古根漢美術館，美國紐約

Stanford University, California, USA

斯坦福大學，美國斯坦福

Harvard University, Cambridge, Massachusetts, USA

哈佛大學，美國劍橋

Yale University, New Haven, USA

耶魯大學，美國紐黑文

University of California, Berkeley, California, USA

加利福尼亞大學伯克利分校，美國伯克利

University of Minnesota, St. Paul, USA

明尼蘇達大學，美國聖保羅

Asian Studies Center, Michigan State University, Michigan, USA

密歇根州立大學，亞洲研究中心，美國密歇根

National Art Museum of China, Beijing, China

中國美術館，中國北京

National Library of China, Beijing, China

北京圖書館，中國北京

The Palace Museum, Beijing, China

北京故宮博物院，中國北京

Zhejiang Art Museum, Hangzhou, China

