

王冬齡 The Way 悟道
Wang Dongling

E-Published specially for
THE WAY 「悟道」 | A Solo Exhibition by Wang Dongling
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Featured Artwork on cover page: **Wang Dongling** - Meng Haoran -
Spring Dawn 孟浩然 《春曉》, 90x181.5cm, Ink on Paper

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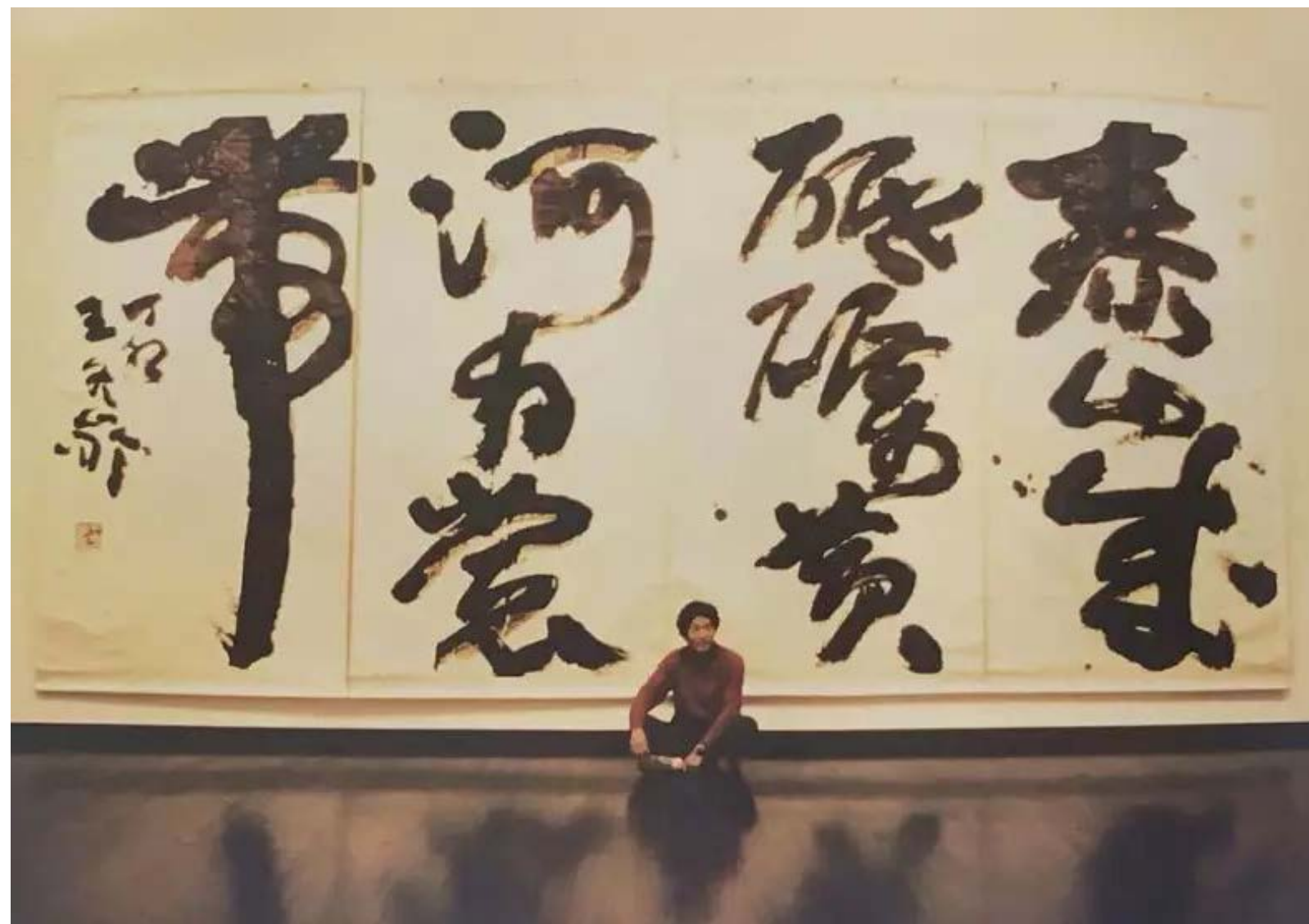
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王冬齡簡歷

Wang Dongling 王冬齡 (b.1945)

Guggenheim Museum
1998
Mount Tai Becomes a Grindstone,
Yellow River Turn to a Skirtbelt



前言

王冬齡，1945年生於中國江蘇，別署冬令、悟齋、大散草堂。現任中國美術學院教授、博士生導師，當代著名國際藝術家，以開創性的亂書立足當代藝壇。

在他五、六歲時因受到父親的影響而開始執筆練字。從小喜歡中國畫和書法的他在1961年考入南京師範學院美術系，師從書法名家沈子善，以篆書入門，系統性地學了楷書和隸書等字體。同時也學習國畫、版畫、設計、素描、水彩等。他尤其崇拜吳昌碩和齊白石。刻苦勤學的他，一心要爭取在藝術上做好。這位書法課代表的作品在校慶上展出，獲得了傅抱石、呂斯百等畫家的稱讚。

1968年他拜「當代草聖」林散之門下，學習漢碑以及草書。兩人的師徒情誼極為深厚，他也由始至終謹記恩師的教誨——求新求變需立足於對傳統的通透認識。儘管日後的他以備受爭議的實驗性作品聞名國際，每日臨帖始終是他未曾落下的功課。1979年，王冬齡報讀浙江美術學院書法系，在書壇巨擘陸維釗和沙孟海的指導下，繼續鑽研學習魏碑、篆書、小楷。得益於諸位大師的教導，王冬齡在學生時代便奠定了扎實的傳統書法基礎。在眾多書體之中，他偏愛草書，徬彿也冥冥中註定了這

陳薈妃

位看似靦腆內向，實則意致縱橫的學者在未來會把博大精深的傳統書法蛻變成爲獨具當代藝術代表性的「亂書」創作。

1981年碩士畢業後，他留院執教。和當時許多年輕藝術家一樣，八五新潮美術運動以及日本前衛書法無可避免地帶來了一定的思想啓蒙。先鋒抽象書法家井上有一對傳統書法的革新表達，對王冬齡而言尤其震撼。在大環境的薰陶下，他悄悄地踏上了抽象水墨實驗的道路，並於1985年開始在工作室裡寫起了大字書法，並將他在1987年中國美術館舉辦首次個展，當作對傳統書法實踐階段的一次總結。在這次展覽上的創作《泰山成砥礪，黃河為裳帶》隨後入選了美國古根海姆美術館「中華五千年文明藝術展」。

1989年，在美國明尼蘇達大學的邀請下，王冬齡前往美國擔任訪問學者。那是他第一次出國。在美國講學四年期間，他參與過不少研討會，並舉辦了許多個展。這段時期，他受到西方當代藝術和現代舞的影響，進行了在《紐約時報》上創作的《舞》（1989）。1993年回國後，他不懈努力，嘗試將書法轉換為當代藝術並回應西方現代主義帶來的挑戰，其後進行在人物肖像上書寫的《人生不

Foreword

Born in Jiangsu, China in 1945, Wang Dongling is one of China's most celebrated contemporary ink artist. The current professor of China Academy of Fine Arts and Doctoral Supervisor has been making waves in the art world and established himself as a modern calligrapher and artist with his groundbreaking Chaos Script (亂書).

Under the influence of his father, Wang began to practice calligraphy at the age of five. Interested in Chinese painting and calligraphy since young, Wang later enrolled into the Department of Fine Arts of Nanjing Normal University in 1961 where he received academic training in traditional Chinese calligraphy and was taught by prominent calligrapher Shen Zishan. Apart from seal script, regular script and official script, Wang also learned traditional Chinese painting, printmaking, design, sketch and watercolour. Back then, he especially admired the works of renowned masters like Wu Changshuo and Qi Baishi. Wang worked diligently to be a good artist. A representative of his calligraphy

Helina Chan

class, Wang's works were then exhibited at the university's Homecoming, winning praises from masters such as Fu Baoshi and Lu Sibai.

In 1968, Wang became a disciple of Lin Sanzhi, who was also known as the sage of contemporary cursive script, learning Han Dynasty tablet and cursive script. A key figure in Wang's artistic journey, Lin is largely attributed to Wang's fascination with Cursive script. Today, Wang remains committed to the teachings of his beloved mentor — the pursuit of innovations must be based on the fundamental understanding of traditions. While Wang has gained a foothold in the international arena with his controversial Chaos Script, practising traditional Chinese calligraphy to reconnect with the past is a daily homework he never misses. In 1979, Wang pursued his Master's Degree in Fine Art in Zhejiang Academy of Fine Arts. Under the guidance of eminent calligraphers, Lu Weizhao and Sha Menghai, Wang delved deeper into Chinese calligraphy, learning small seal script and regular

滿百》（2006）《書象其人》（2005）以及《銀鹽書法》（2013）、《體書》等多樣的嘗試。

2003年，王冬齡首創巨幅大字《逍遙遊》，隨後受邀到美國斯坦福大學（1989）、比利時皇家美術館（2009）、香港美術館（2013）、紐約布魯克林博物館（2015），倫敦大英博物館（2016）、北京太廟（2016）、溫哥華美術館（2016）、芝加哥藝術中心（2017）、紐約亞洲協會（2017）、新加坡國家美術館（2019）等地方公開演示巨幅藝術創作。他在創作中尋找書法的歷史傳統與當代語境之間的關聯，就如2016年在北京太廟以不鏽鋼板為媒介創造「亂書」裝置。2017年他在青竹上寫《楚辭》，以竹代紙，亂書墨跡隨著竹竿浮動，文字成了圖像，此時「亂書」已不再是獨立的書法，而是從紙面拓展到更多樣的媒介和公共空間之中。王冬齡為裝置創造了嶄新的感官視覺。

王冬齡是一位從傳統書法中走出來的當代藝術家，他認為書法不僅是一種博大精深的傳統藝術，同時也可以是很當代的藝術。他在繼承傳統書法精髓之上，一邊遵守草書之法，一邊以創新的思維擺脫傳統書法的玉律金科。「亂書」現場公開的創作形式，將原本屬於個人的遣興表意之作轉化為一種公共表演藝術。通過試驗不同媒介，再結合肢體語言、文字、光影與空間，藝術

家既是在書寫也是在演繹書寫。他的作品亦畫，亦詩，亦書。中國傳統書法由此超越文化隔閡，昇華為一種跨界的視覺語言，走入當代藝術的範疇之中。他的作品也被眾多國際重要美術館永久收藏，也在各大拍賣公司出現。

「悟道」精心挑選了王冬齡在2014年創作的草書《心經》手卷和2019年的亂書創作。



Wang Dongling performing Chaos Script calligraphy

script. Under the tutelage of these calligraphy masters, Wang laid a solid foundation of traditional calligraphy in his student days. Perhaps destined to be, amongst the many calligraphy styles, the cursive script has always been a personal favourite. No doubt, this seemingly shy and introverted scholar eventually evolved to become a contemporary artist who transforms traditional calligraphy into modernist art forms with his Chaos Script.

After graduating with a master's degree in 1981, Wang stayed on to teach. Like many young artists at that time, the '85 New Wave' Art Movement and Japanese avant-garde calligraphy inevitably brought about some degree of awakening. The innovative expression of traditional calligraphy by pioneer abstract calligrapher Inoue Yuichi had a great impact on Wang's works. Under multiple sources of influences, he quietly set himself on a path to experiment with abstract ink painting. In 1985, Wang began to write monumental characters in his studio. He also considered his first solo exhibition held at the National Art Museum of China in 1987 a closure of his traditional calligraphy practice. One of his works, *Mount Tai Becomes a Grindstone, Yellow River Turn to a Skirtbelt*, was later featured in Guggenheim

Museum's "China: 5,000 Years, Innovation and Transformation in the Arts" exhibition.

In 1989, at the invitation of the University of Minnesota, Wang embarked on his first overseas trip, a four-year journey in the United States. During his sojourn, the visiting professor participated in many seminars and even held several solo exhibitions across the country. Inspired by Western contemporary art and modern dance, Wang created *Dance* on the New York Times in 1989. Upon returning to China in 1993, he made his mark by attempting to bridge the gap between calligraphy and contemporary art. Works like *Life is Short* (2006), *Person as Calligraphy* (2005), *Silver Salt Calligraphy* and *Ink and the Body* are Wang's introspective responses to Western modernism.

In 2003, Wang Dongling created his first iconic monumental calligraphy work, *Wandering Beyond* measuring 7 by 12 meter long with 1982 Chinese characters. The artist has since been invited to demonstrate his monumental calligraphic works in prominent institutions including Stanford University (1989), Royal Museums of Fine Arts of Belgium (2009), Hong Kong Museum of Art (2013),

Wang Dongling creating Chaos Script on stainless steel for his exhibition at Imperial Ancestral Temple Art Museum

Brooklyn Museum (2015), British Museum (2016), The Imperial Ancestral Temple, Beijing (2016), Vancouver Art Gallery (2016), Art Institute of Chicago (2017), Asia Society New York (2017) and National Gallery of Singapore (2019). Wang constantly seeks to imbue the historical traditions of calligraphy with a contemporary context in his creations. In 2016, he created a Chaos Script installation in the Imperial Ancestral Temple, using stainless steel plates as the medium. In 2017, he wrote *Verses of Chu* on bamboos in place of papers. As the bamboo poles move and sway, these inked texts transfigured into mesmerising imageries. The Chaos Script is no longer simply calligraphy; it has transcended from the paper to encompass other diverse media and spaces. Wang created a new sensory aesthetic for his installations.

Wang believes that calligraphy is not just an ancient and venerated art form; it can also be a contemporary art form. Inheriting the essence of traditional calligraphy, he abides

by the patterns of the cursive script while breaking away from its rigidities. The ingenious open demonstration of his Chaos script transforms calligraphy, originally a lone scholarly leisure activity into public performance art. By experimenting with different media and combining body movement, text, light, shadow and space, the artist is both writing and presenting writing. This allows traditional Chinese calligraphy to go beyond the bounds of texts and cultural barriers. His creation is a painting, poetry and calligraphy. As he condenses rich traditions and vigorous modern spirit, the art form is elevated to become a universal visual language, making its mark in contemporary art globally. Wang's works are also in the permanent collection of important art museums, as well as seen in auctions worldwide.

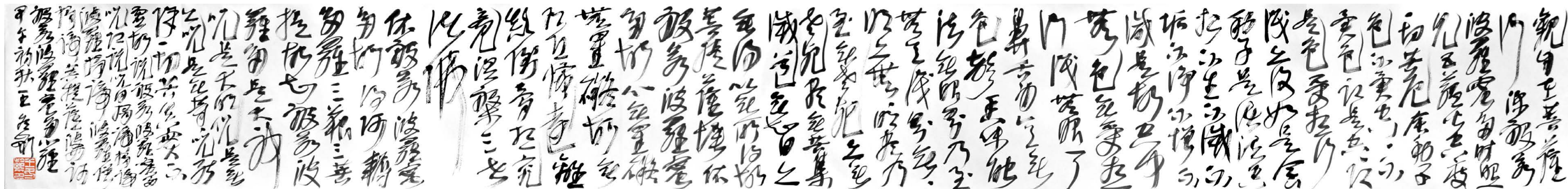
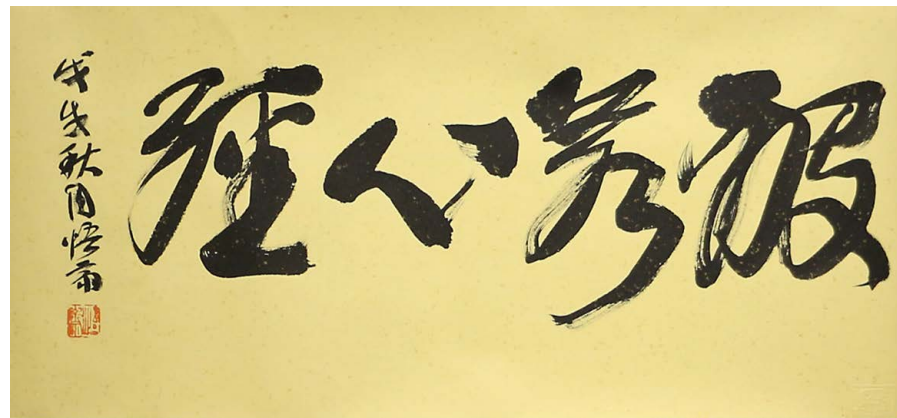
“THE WAY” carefully selected Wang’s cursive script *Heart Sutra* hand scroll created in 2014 and his Chaos Script creations in 2019.

Imperial Ancestral
Temple Art Museum,
Beijing, China
2016



Heart Sutra

2014
32x611cm
Ink on Paper



Li Bai - Farewell at Jingmen Ferry

2019
69x69cm
Ink on Paper

李白《渡荊門送別》
渡遠荊門外，來從楚國遊。
山隨平野盡，江入大荒流。
月下飛天鏡，雲生結海樓。
仍憐故鄉水，萬里送行舟。

Li Bai - Farewell at Jingmen Ferry:

Sailing far off from Jingmen Ferry, soon you will be with people in the south; Where the mountains end and the plains begin, and the river winds through wilderness; The moon is lifted like a mirror, sea-clouds gleam like palaces; The water has brought you a touch of home, to draw your boat three hundred miles.



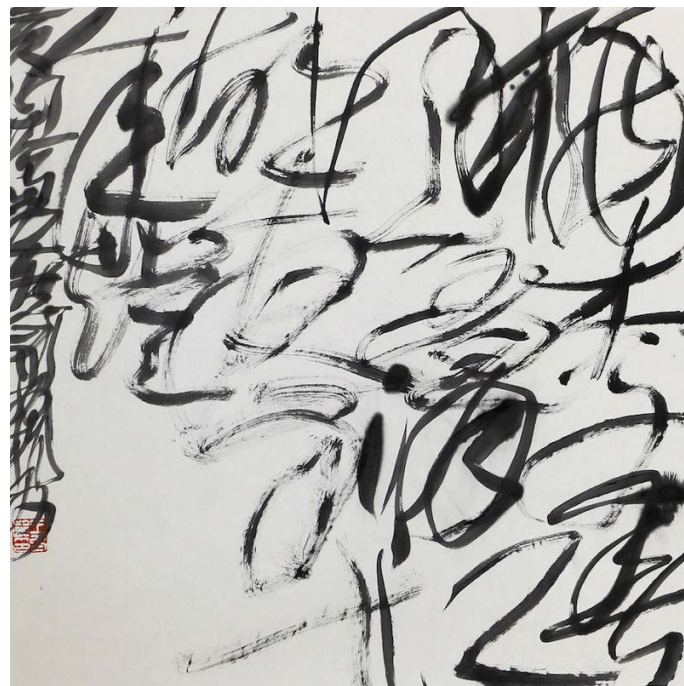
Huang Tingjian - Writing to Huang Jifu

2019
69x69cm
Ink on Paper

黃庭堅 《寄黃幾復》
我居北海君南海，寄雁傳書謝不能。
桃李春風一杯酒，江湖夜雨十年燈。
持家但有四立壁，治病不蘄三折肱。
想見讀書頭已白，隔溪猿哭瘴溪藤。
（想見一作：想得）

Huang Tingjian - Writing to Huang Jifu:

I live at the North Sea and you at the South Sea, I asked the wild goose to pass a letter but was told they could not. Each of us held a cup of wine and talked amid spring wind with peach and plum blossom, for ten years we missed each other before lamps during night rain outside. To keep the family you had had nothing but the four walls, you did not have to break your arm three times to have the diseases treated. I figure you still study hard even though your hair is gray, and the cry of apes filled in the vines on the other side of the brook.



Li Bai - Pusaman

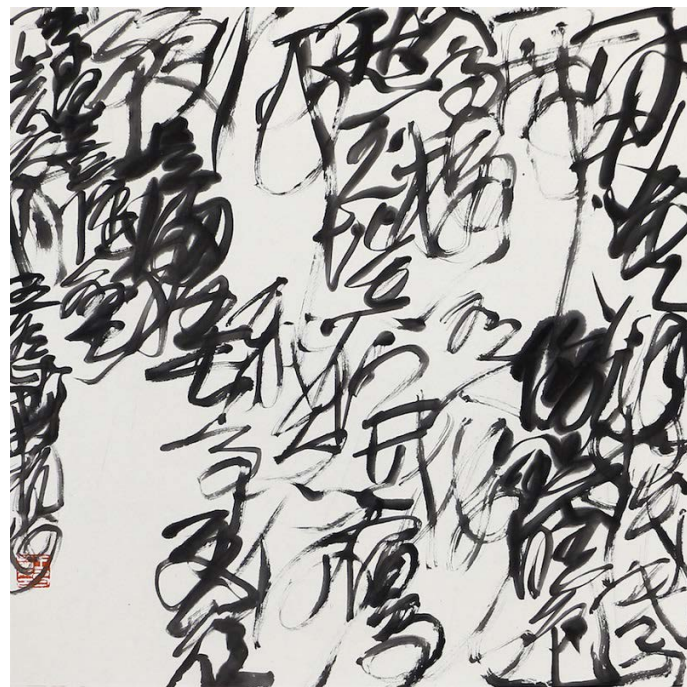
2019
69x69cm
Ink on Paper

李白《菩薩蠻》
平林漠漠煙如織，寒山一帶傷心碧。
暝色入高樓，有人樓上愁。
玉階空佇立，宿鳥歸飛急。何處
是歸程？長亭連短亭。
（連短亭一作：更短亭）

Li Bai - Pusaman:

O'er far-flung wooded plain mist and smoke weave a screen;
Cold mountains stretch into a belt of heartrending green.
The dusk invades the tower high, where someone sighs a
longing sign.

On marble steps, she waits in vain; Birds fly away and come
again. By which way will her lord appear? She sees but
stations far and near.



Zhu Xi - The Book Two Verses

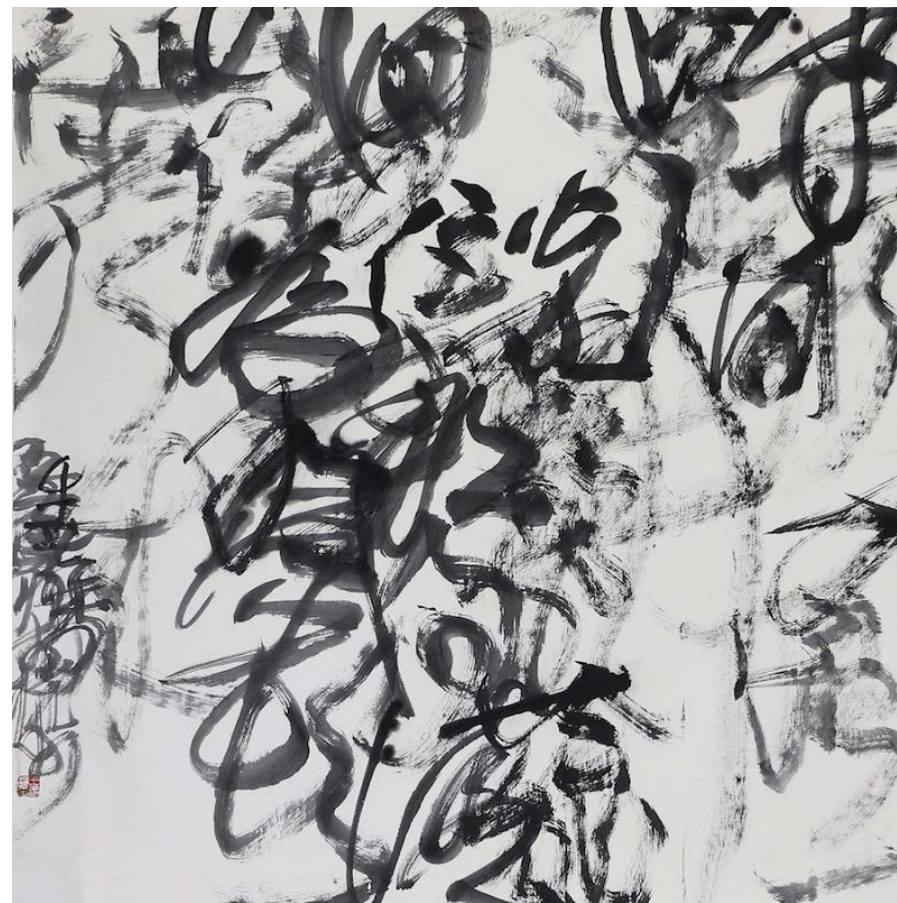
2019
145x145.5cm
Ink on Paper

朱熹《觀書有感二首》
其一：半畝方塘一鑑開，天光雲影共徘徊。
問渠那得清如許，為有源頭活水來。
其二：昨夜江邊春水生，蒙衝巨艦一毛輕。
向來枉費推移力，此日中流自在行。

Zhu Xi - The Book Two Verses:

One: There lies a glassy oblong pool, Where light and shade pursue their course. How could it be so clear and cool? For fresh water comes from the source.

Two: The spring waves rose last night, crashing against the featherlight giant ship. Where there was always much force needed to move the ship, it is a smooth sailing on calm waters today.



**Wei Yingwu - By the River
to the West of Chuzhou**

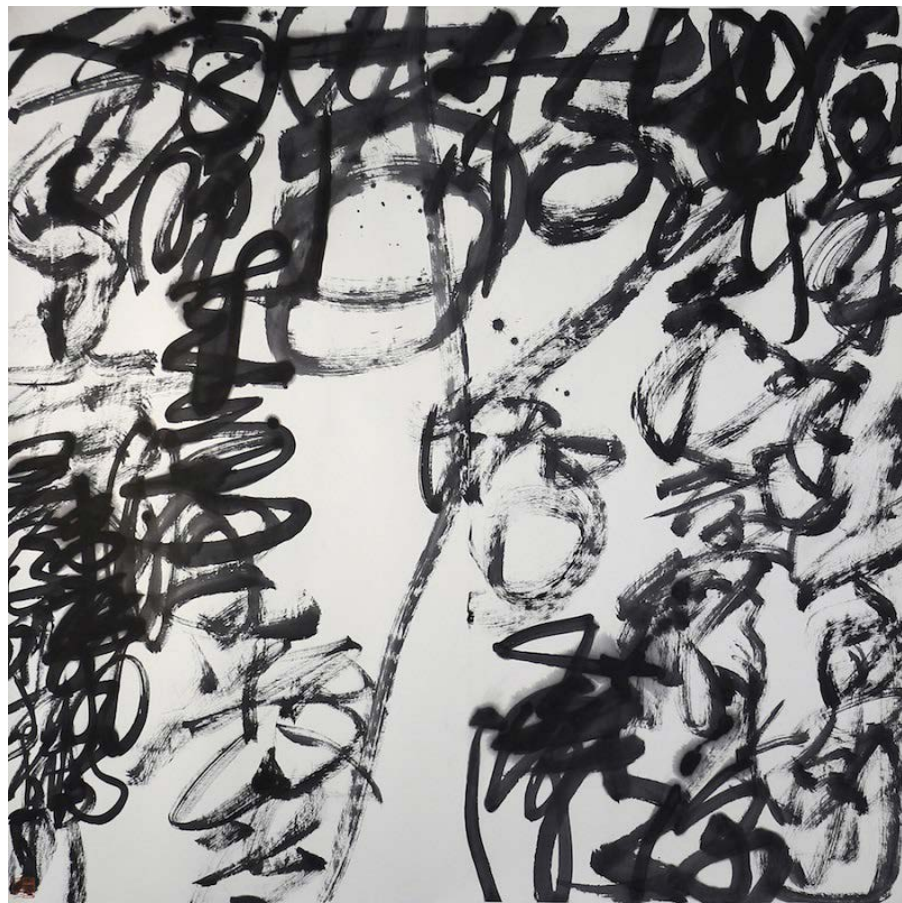
2019
145x146cm
Ink on Paper

韋應物《滁州西澗》

独怜幽草涧边生，上有黄鹂深树鸣。

春潮带雨晚来急，野渡无人舟自横。

Wei Yingwu - By the River to the West of Chuzhou:
How I love the riverside where slender grasses grow, and
from up on trees so leafy, songs of the orioles flow.
Spring flood and a day's rain, by dusk the river runs swift,
the country ferry deserted, the boat, by itself, lies low.



**Zhang Jiuling - Looking at the Moon and
Longing for One Far Away**

2019
145x146cm
Ink on Paper

張九齡 《望月懷遠》
首聯：海上生明月，天涯共此時。
頷聯：情人怨遙夜，竟夕起相思。
頸聯：滅燭憐光滿，披衣覺露滋。
尾聯：不堪盈手贈，還寢夢佳期。

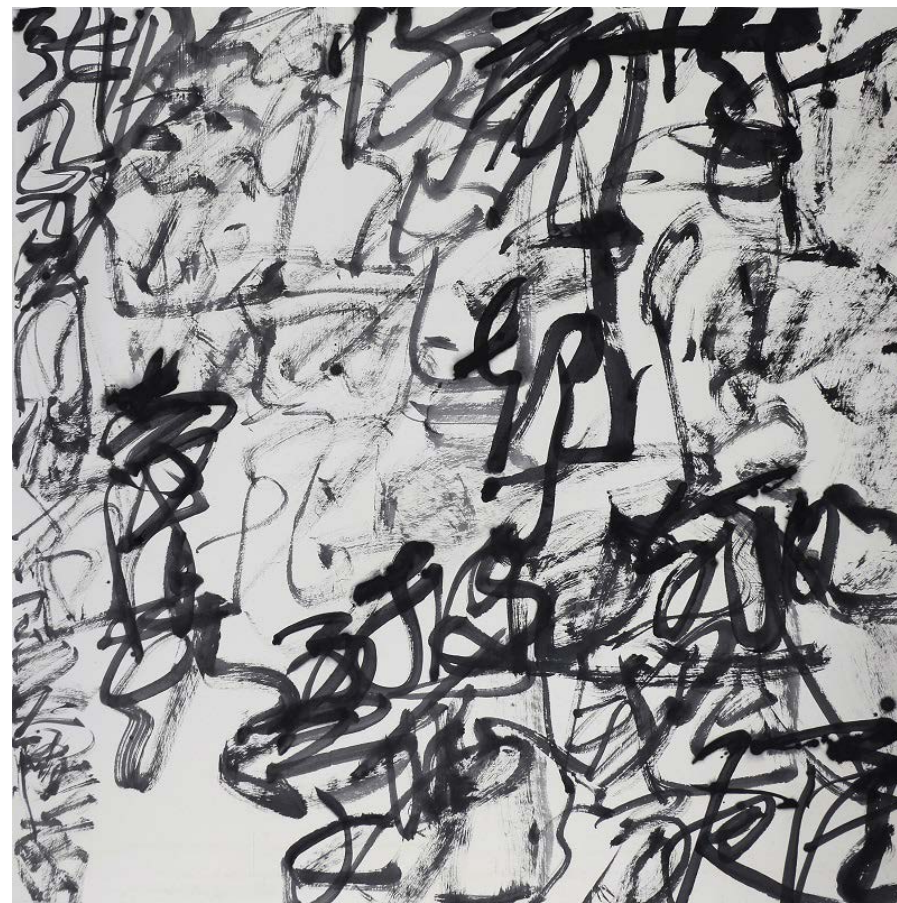
Zhang Jiuling - Looking at the Moon and Longing
for One Far Away:

Over the sea the moon shines bright; We gaze at
it far, far apart.

You might complain how long is night, And I
would rise, lovesick at heart.

I blow out candle; still there's light. I don my coat:
I'm moist with dew.

I can't give you these moonbeams white But go to
bed to dream of you.

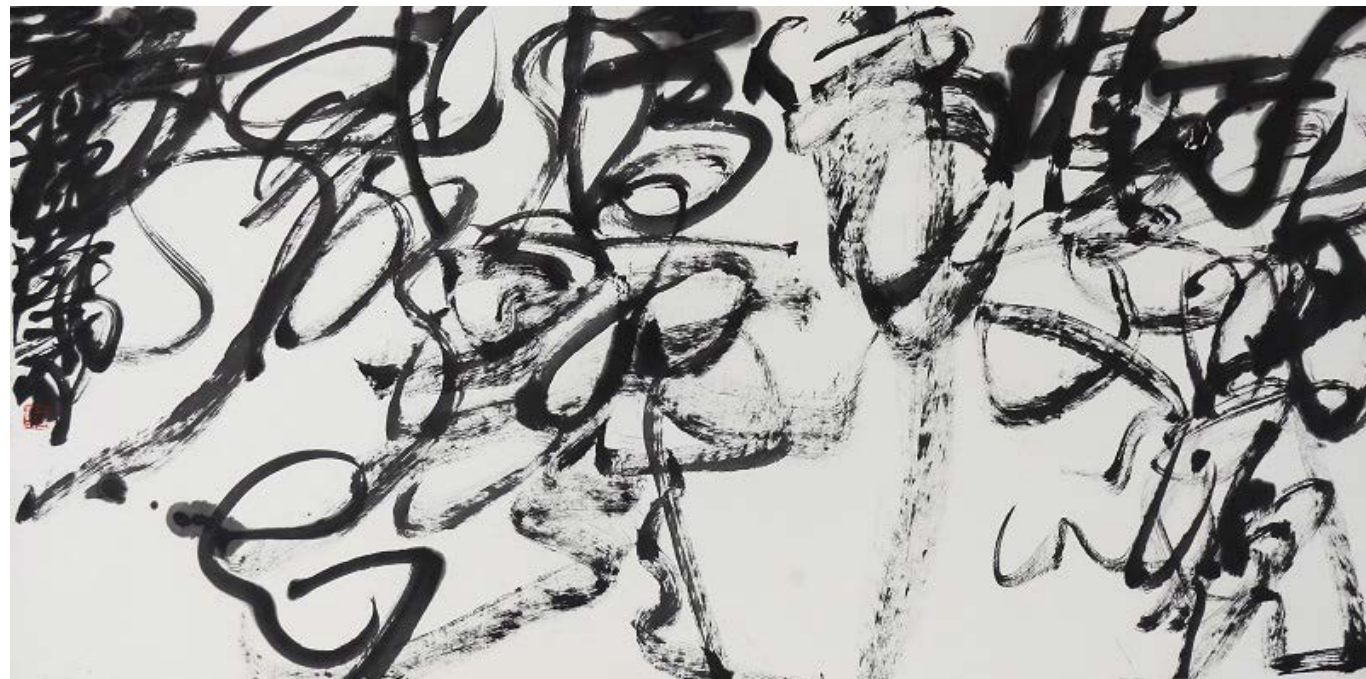


Meng Haoran - Spring Dawn

2019
90x181.5cm
Ink on Paper

孟浩然《春曉》
春眠不覺曉，處處聞啼鳥。
夜來風雨聲，花落知多少。

Meng Haoran - Spring Dawn:
Missing the dawn in spring slumber; the chirping of birds is everywhere. The wind and rain came last night; countless flowers were swept to the ground.



**Li Bai -
Early Departure from Baidi City**

2019
181x97cm
Ink on Paper

李白 《早發白帝城》
朝辭白帝彩雲間，
千里江陵一日還。
兩岸猿聲啼不住，
輕舟已過萬重山。

Li Bai - Early Departure from Baidi City:
At daybreak I left a Baidi enwrapped in clouds aglow; A
thousand miles to Jiangling, takes but a day to go. In the
endless cries of monkeys on banks both left and right, I've
skiffed past a myriad cliff-tops o'erhanging high or low.



Meng Haoran – A Morning in Spring

2019
181x97cm
Ink on Paper

孟浩然《春曉》

春眠不覺曉，處處聞啼鳥。

夜來風雨聲，花落知多少。

Meng Haoran - A Morning in Spring:

I awake light-hearted this morning of spring, everywhere round me the singing of birds; But now I remember the night, the storm, and I wonder how many blossoms were broken.



李白《黄鹤楼送孟浩然之广陵》

Li Bai - Seeing Meng Haoran off from Yellow Crane Tower

2019
181x97cm
Ink on Paper

李白《黄鹤楼送孟浩然之广陵》
故人西辞黄鹤楼，烟花三月下扬州。
孤帆远影碧空尽，唯见长江天际流。

Li Bai - Seeing Meng Haoran off from Yellow Crane Tower:
My old friend bids farewell to the Yellow Crane Tower of the west, Sailing eastwards to Yangzhou in March under the bloom of flowers. A lone sailboat fades in distance, until nothing but only a boundless horizon in sight.

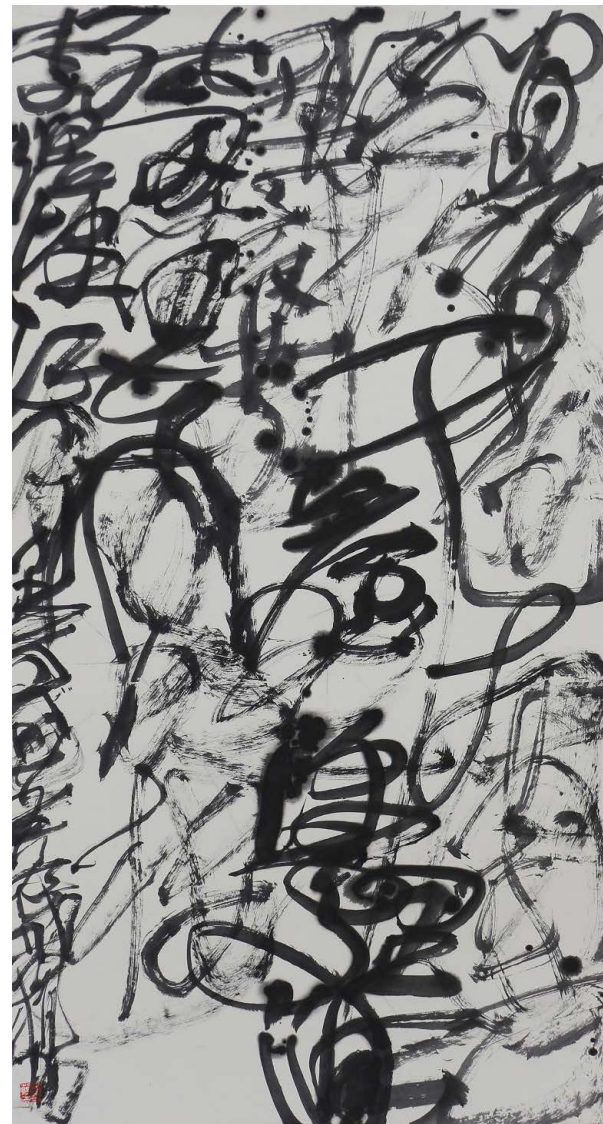


Li Yu - Looking at Jiang Nan . Dream Afar

2019
181x97.5cm
Ink on Paper

李煜《望江南·閒夢遠》
閒夢遠，南國正芳春。
船上管弦江面淥，滿城飛
絮輾輕塵。忙殺看花人！
千里江山寒色遠，蘆花深
處泊孤舟，笛在月明樓。

My idle dreams roam far, To the southern land where
spring is fragrant.
Wind and strings play on a boat on the river's clear
surface, The city is full of catkins flying like light dust.
People are occupied admiring the flowers.
My idle dreams roam far, To the southern land where
autumn is clear.
For a thousand li over rivers and hills cold colours
stretch far, Deep in flowering reeds, a solitary boat
is moored.
Beneath the bright moon, a flute plays in the tower.



如
幻

As Illusory

2019
96.5x180cm
Ink on Paper



如
梦

As Dream

2019
96.5x180cm
Ink on Paper



千
春

A Thousand Spring

2017
132x96cm
Ink on Paper



Tao

2019
179.5x96cm
Ink on Paper



Kind

2019
179x96cm
Ink on Paper



Common

2019
179.5x96cm
Ink on Paper



Wang Dongling

1945 | Born in Rudong, Jiangsu Province, China

Education

1966 | B.A. Fine Art Department of Nanjing Normal University, Nanjing, China **1981** | M.A. Calligraphy Department of Zhejiang Academy of Fine Art (now China Academy of Art), Hangzhou, China

Selected Solo Exhibitions

2019 | Public performance of chaos-script (luanshu) calligraphy, National Gallery of Singapore, Singapore **2018** | Wang Dongling: Poetry and Painting, Chambers Fine Art, New York, USA **2017** | Poetic Rainbow: The Calligraphy of Wang Dongling, Hanart TZ Gallery, HK / Wang Dongling: The Bamboo Path, OCT Art and Design Gallery (Shen Zhen), Shenzhen, China / Public performance of chaos-script (luanshu) calligraphy, Asia Society New York, New York, USA **2016** | Public performance of chaos-script (luanshu) calligraphy, Vancouver Art Gallery, Vancouver, Canada / Public performance of chaos-script (luanshu) calligraphy, Library and Archives Canada, Vancouver, Canada / Between Heaven and Heart, Imperial Ancestral Temple Art Museum, Beijing, China / Public performance of calligraphy, Guiyang Confucius Academy, Guiyang,

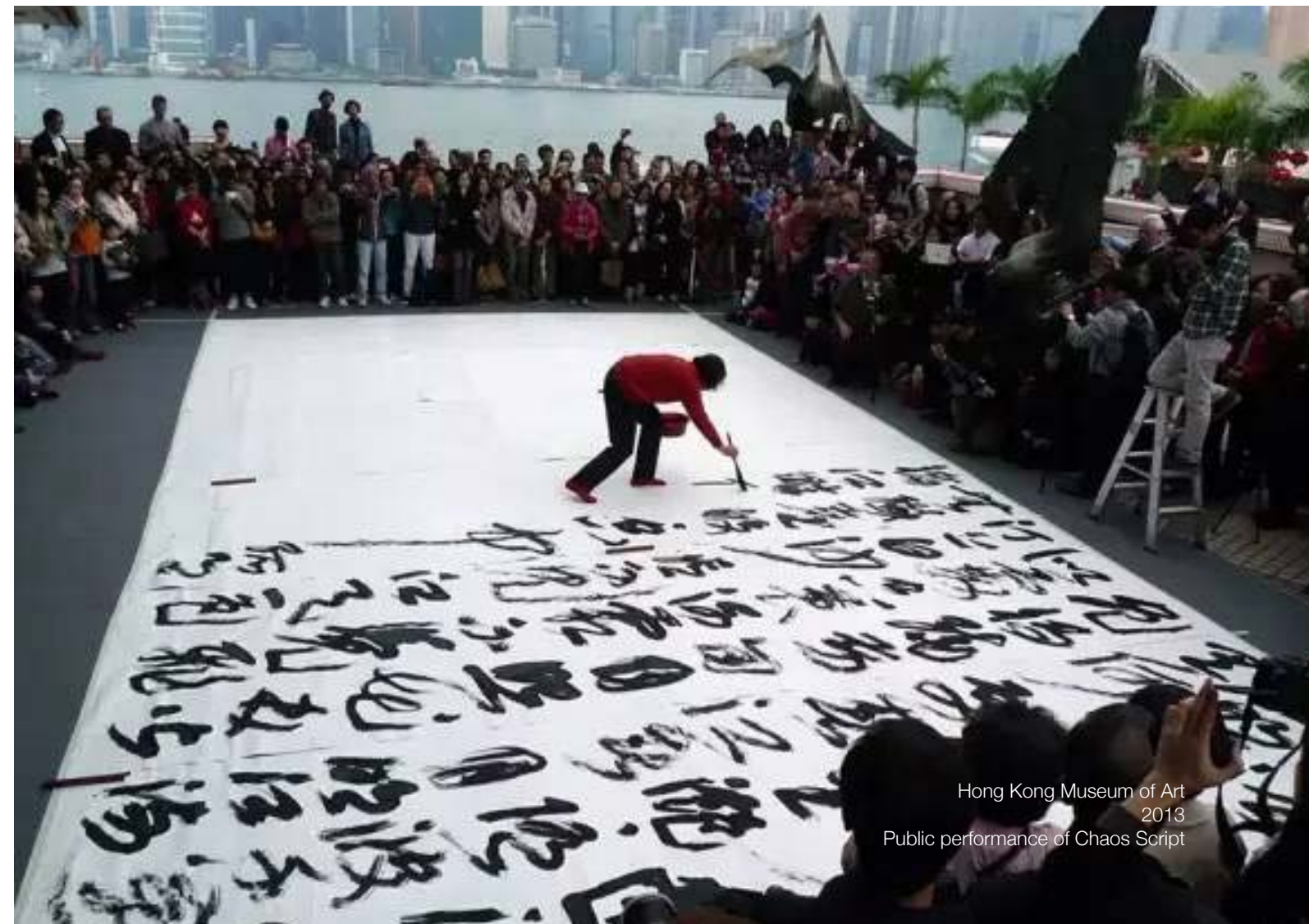
China / Wang Dongling: Contemporary Calligraphy, Gus Fisher Gallery, Auckland, New Zealand / Public performance of chaos-script (luanshu) calligraphy, British Museum, London, UK / Public performance of chaos-script (luanshu) calligraphy, Victoria and Albert Museum, London, UK / Public performance of chaos-script (luanshu) calligraphy, Imperial Ancestral Temple / Art Museum, Beijing, China **2015** | “The Heart Sutra in Chaos Script,” public calligraphy performance, Brooklyn Museum, New York, USA / Public calligraphy performance, Universität Hamburg, Hamburg, Germany / “‘Drinking by the Lake: Clear Sky followed by Rain’ by Su Shi,” public calligraphy performance, Apple Store West Lake, Hangzhou, China / Writing Non-Writing: Calligraphic Works by Wang Dongling, Sanshang Contemporary Art Museum, Hangzhou, China / Wang Dongling · The Heart Sutra, Wenzhou Contemporary Art Museum, Wenzhou, China / New Works, Chambers Fine Art, New York, USA **2014** | Public performance of monumental cursive-script calligraphy, Nordiska Akvarellmuseet, Skärhamn, Sweden / Public performance of monumental cursive-script calligraphy, Metropolitan Museum, New York, USA / Beside the Ancient Road, Jinwan Faculty of Humanities of Tianjin Water Park, Tianjin, China / The Moon over the River on a Spring Night: The Art of Calligraphy by Wang



Royal Museums of Fine Arts of Belgium
2009
Public performance of
monumental calligraphy

Dongling, Hong Kong Museum of Art, Hong Kong S.A.R., China / Small Calligraphic Works by Wuzhai, Jingcai Gallery, Hangzhou, China **2013** | Wang Dongling: The Origins of Abstraction, Ink Studio, Beijing, China / Wang Dongling: Brushing the Ties, Hanart TZ Gallery, Hong Kong S.A.R., China / Calligraphy Performance and New Media, City University of Hong Kong, Hong Kong S.A.R., China / The Moon over the River, Wang Dongling Public Performance of Calligraphy, Hong Kong Museum of Art, Hong Kong S.A.R., China **2012** | Decanter Ink: Hangzhou Cross-year Exhibition – Wang Dongling Solo Exhibition, Sanshang Art Museum, Hangzhou, China **2011** | Wang Dongling: The Daoism of Calligraphy, Zhejiang Museum of Art, Hangzhou, China **2009** | Public Calligraphy Performance, Royal Museums of Fine Arts of Belgium, Belgium **2007** | Share the Peripatericism: Calligraphy Exhibition by Wang Dongling, National Art Museum of China, Beijing, China **2006** | “Preface to the Riverside Gathering” (Linhe Xu), public calligraphy performance, Lanting International Calligraphy Festival, Shaoxing, China **2003** | Calligraphy by Wang Dongling, Yilanzhai Art Museum, Nanjing, China / Calligraphy by Wang Dongling, Chinese University of Hong Kong, Hong Kong S.A.R., China **2002** | Works of Wang Dongling, Goedhuis Gallery, New York, USA **2001** | It is Not Calligraphy, Ethan Cohen

Fine Arts Gallery, New York, USA / Writing With Ease, Jincai Gallery, Hangzhou, China / Calligraphy of Wang Dongling, Lanting International Calligraphy Festival, Shaoxing, China **1999** | Calligraphy by Wang Dongling, Shenzhen Art Museum, Shenzhen, China **1998** | Calligraphy by Wang Dongling, D.P. Fong Gallery, San Jose, USA / Muthesius Hochschule & Polytechnic School for Art, Kiel, Germany **1997** | Calligraphy by Wang Dongling, Nagoya Zie Mien Gallery, Nagoya, Japan **1994** | Wang Dongling: Calligraphy and Painting, National Art Museum of China, Beijing, China **1993** | Calligraphy by Wang Dongling, International Press, Tokyo, Japan **1992** | Calligraphy by Wang Dongling, Minnesota State Exhibition Center, Minneapolis, USA / Calligraphy by Wang Dongling, D.P. Fong Gallery, San Jose, USA **1991** | Calligraphy by Wang Dongling, University of California, Santa Cruz, USA / Calligraphy by Wang Dongling, North Dakota Museum of Art, Grand Forks, North Dakota, USA **1990** | Calligraphy by Wang Dongling, University of Minnesota, St. Paul, USA / Calligraphy by Wang Dongling, D.P. Fong Gallery, San Jose, USA / Calligraphy by Wang Dongling, Montreal University, Montreal, Canada **1989** | Public Performance of Calligraphy, Stanford University, US / Calligraphy by Wang Dongling, Krannert Art Museum, University of Illinois, Urbana-Champaign, USA /



Calligraphy by Wang Dongling, Macalester Gallery, St. Paul, USA / Calligraphy by Wang Dongling, University of Kansas, Kansas, USA / Calligraphy by Wang Dongling, University of Minnesota, St. Paul, USA / Calligraphy by Wang Dongling, Art School of Santa Cruz, Santa Cruz, USA **1987** | Calligraphy by Wang Dongling, China Academy of Art, Hangzhou, China / Calligraphy Exhibition of Wang Dongling, National Art Museum of China, Beijing, China

Selected Group Exhibitions

2020 | The Illustrated Word: Artwork Inspired by Calligraphy, Chambers Fine Art, New York, USA **2018** | New Ink Art in China 1978-2018, Minsheng Art Museum, Beijing, China / Mind Temple, Museum of Contemporary Art, Shanghai, China **2017** | Boundless: On Going Chinese Ink Art, Art Museum of Sichuan Fine Arts Institute, Chongqing, China / The Unusual West Lake: The First Art Scene of West Lake Photo Exhibition, CAA Art Museums, Hangzhou, China **2016** | Open Books: International Artists Explore the Chinese Folding Book, Library and Archives Canada, Vancouver, Canada / Shan Shui A Manifesta, Gong Wang Art Museum, Hangzhou, China / Shan Shui Within, Museum of Contemporary Art, Shanghai, China / Light Writers 2016, Light Gallery,

Hangzhou, China **2015** | 10th World Calligraphy Biennale of Jeollabuk-do, Jeonju, Korea / Magic Mountains, Hong Kong S.A.R., China / Hangzhou International Modern Calligraphy Exhibition and Writing Nor-writing Document Exhibition, Museum of Contemporary Art of CAA, Hangzhou, China / China 8 – Contemporary Art from China at Rhine & Ruhr, Kunstmuseum, Gelsenkirchen, Germany **2014** | Kochi-Murizis Biennale – Collateral Project “Janela-Migrating Forms and Migrating Gods,” Mill Hall Compound, Kochi, India / Orchid Pavilion Calligraphy Biennial, Zhejiang Art Museum, Hangzhou, China / Guanshan Gathering: Works by Zheng Shengtian and Wang Dongling, Chambers Fine Art, New York, USA / Ink and the Body, Ink Studio, Beijing, China / China’s Changing Landscape—Contemporary Chinese Ink, Nordiska Akvarellmuseet (Nordic Watercolour Museum), Goteborg, Sweden **2013** | Ink Art: Past as Present in Contemporary China, Metropolitan Museum, New York, USA / Beyond Black and White: Chinese Abstract Ink, Pearl Lam Galleries, Shanghai, China / Guanshan Gathering: Works by Zheng Shengtian and Wang Dongling, Chambers Fine Art, Beijing, China **2012** | Images and Words: Since Magritte Era, Chinese Art Museum, Beijing, China / Inner and Outer Transformation: A View on Chinese Contemporary



Brooklyn Museum
2015
Public performance of
Chaos Script

Art, Istanbul Modern, Istanbul, Turkey / Textual Logic: Works by Wang Dongling, Qiu Zhenzhong and Xu Bing, He Xiangning Art Museum, Shenzhen, China **2011** | International Modern Calligraphy Exhibition, Wiesbaden International Arts Festival, Baden and Hamburg, Germany / Hollow Stroke Style: Dimension of Chinese Character, Chengdu Biennial Special Invitation Exhibition, Chengdu, China **2010** | Hangzhou International Modern Calligraphy Art Exhibition, Hangzhou, China / Breaking out, Zhejiang Contemporary Art Exhibition, Hangzhou, China / Beauty of Chinese Characters: Chinese Calligraphy Exhibition, Paris, France **2009** | The Orchid Pavilion: The Art of Writing in China, Royal Museum of Fine Arts of Belgium, Brussels, Belgium / Black and White Image – Wang Dongling & Joao Carlos Almeida, Museu do Oriente, Lisbon, Portugal **2008** | Seoul Calligraphy Art Biennial, Seoul, Korea / Water & Wood Wonderland, BFA International New Media Art Triennial, Beijing, China / The Sixth International Brush Painting Biennial – Ink · City, Exhibition, Shenzhen, China / Eighteen Teaching Plans – Experimental Art Teaching Plan Exhibition, Hangzhou, China / Classic Calligraphy – Silent Night Calligraphy Activity, Hangzhou, China **2007** | In the Hand of Paper, Art Academy of Rome, Rome, Italy / Start

Again, The 3rd Chengdu Biennale, Chengdu, China / Opening Fun – International Modern Calligraphy Exhibition, Taipei, Taiwan, China / Made in China – Contemporary Art Exhibition, Louisiana Art Museum, Louisiana, Denmark **2006** | Ink & Brush – Chinese Writing Art Exhibition, Metropolitan Museum, New York, USA / Yellow Box, Qingpu China Space Contemporary Art Exhibition, Shanghai, China **2005** | The Calligraphy Is Not Calligraphy: The Open Calligraphy Space – International Modern Calligraphy Exhibition, Hangzhou, China / International Calligraphy Exhibition, World Exposition, Nagoya, Japan **2004** | Maze: The 2nd National Media Art Exhibition, Hangzhou, China / The 8th National Calligraphy and Seal Exhibition, Xi'an, China **2003** | Calligraphy Exhibition, Sydney, Australia / International Modern Ink Color Exhibition, Xi'an, China / Hello, Chinese Calligraphy, Modern Chinese Calligraphy Exhibition, Finland / The 1st Exhibition of the Works of Chinese Leading Calligraphers, Tokyo, Japan **2002** | Silent Music - Contemporary Chinese Calligraphy Exhibition, London, UK / Brushes with Surprise: The Art of Calligraphy, British Museum, London, UK **2001** | Borderless China: Exhibition of Chinese Paintings, New York, USA / Spirit of Ink & Brush, Chinese Calligraphy Exhibition, Seoul, Korea **1999** | Exhibition of The Works



British Museum
2016
Public performance of Chaos Script

of 46 Contemporary Chinese Artists, Shanghai, China; Melbourne, Australia / Grand Exhibition of Chinese Calligraphy in the 20th Century, Tokyo, Japan **1998** | Contemporary Chinese Calligraphy Exhibition, Paris, France / Exhibition of Contemporary Chinese Calligraphy & Paintings, Konsthall Gallery, Malmö, Sweden / Contemporary Chinese Calligraphy Exhibition, Columbia University, New York, USA / Chinese Art & Civilization of Five Thousand Years, Guggenheim Museum, New York, USA **1997** | Calligraphy Exhibition of the 21st Century, National Art Museum of China, Beijing, China **1994** | Modern Calligraphy Exploration Exhibition, National Art Museum of China, Beijing, China **1993** | Chinese Seal Exhibition, Yale University, New Haven, USA **1992** | The 2nd International Art Exposition, Miami, USA **1991** | Chinese Art and the West – Chinese Art Exhibition, San Diego, USA **1990** | Brush Dancing & Ink Singing, collected by the British Museum, Hayward

Gallery, London, UK **1989** | Sino-Japanese Calligraphy Exchange Exhibition, Hong Kong S.A.R., China / Paper Art from Hangzhou, Hamburg, Germany **1987** | Lanting Sino – Japanese Calligraphy Exhibition, Shaoxing, China / Exhibition of Contemporary Chinese Calligraphy Treasures from Mainland China, Taipei, Taiwan, China

Awards

2012 | “Orchid Pavilion Prize: The Art Prize” in The 4th Chinese Calligraphy Orchid Pavilion Exhibition **2011** | Named “Annual Influential Artist,” 6th Award of Art China (AAC) / Named “Annual Top Ten Persons in Chinese Calligraphy” **2006** | “Orchid Pavilion Prize: The Education Prize (The First Prize)” in The 2nd Chinese Calligraphy Orchid Pavilion Exhibition **2005** | Named “Annual Top Ten Persons in Chinese Calligraphy” **1997** | “The Grand Prix” in Worldwide Calligraphy of Jeollabuk-do Biennale



National Gallery of Singapore,
Singapore
2019
Public performance of Chaos Script

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