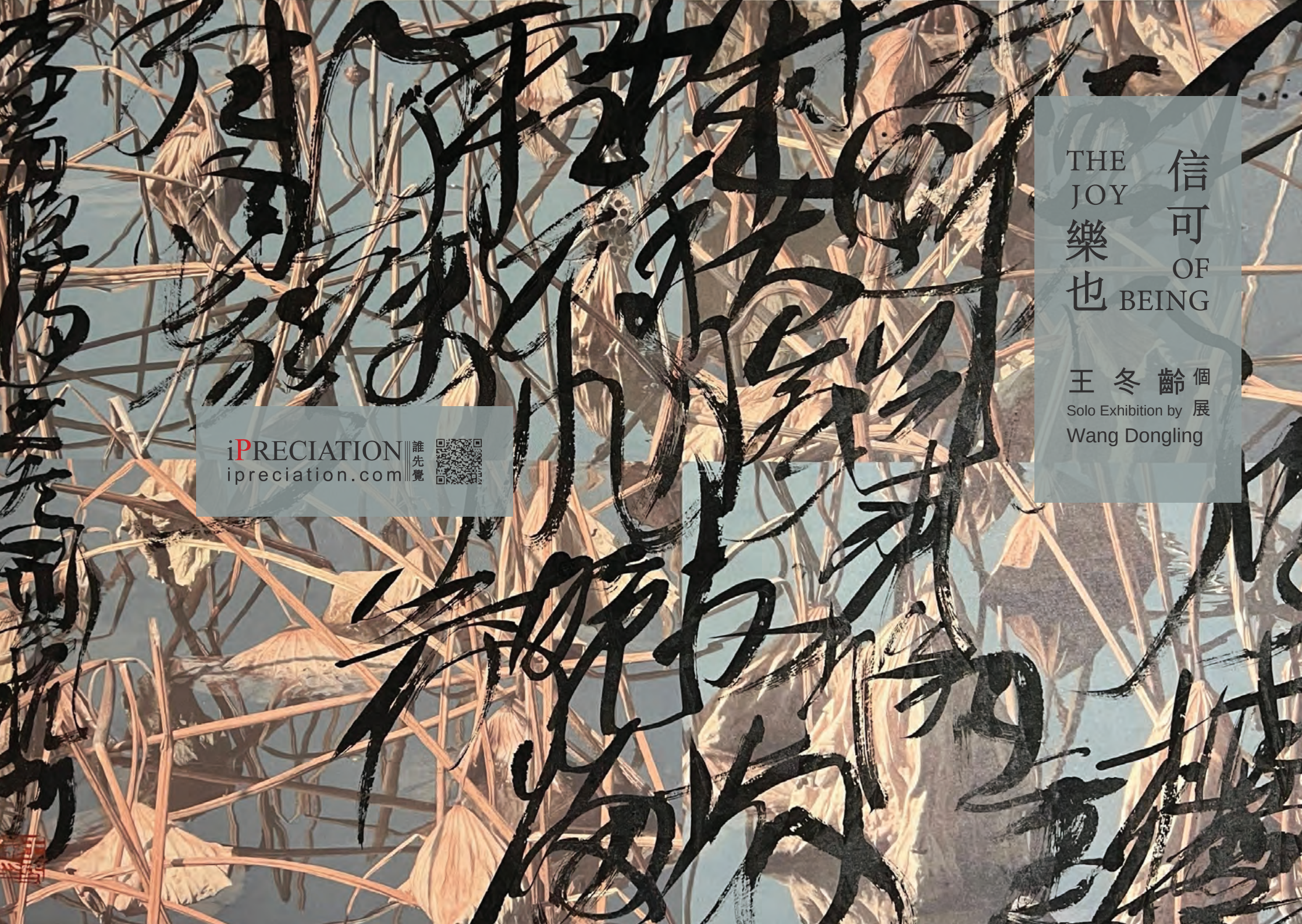

THE JOY OF BEING
信可樂也
王冬齡個展
Solo Exhibition by Wang Dongling
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Front Cover Image: Wang Dongling, Li Shangyin - Newly Washed After the Rain, the Bamboo Dock is Transformed, 李商隱 – 竹塢無塵水檻清, 2023, 51.5x69cm, Ink, Photography on Paper

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Foreword

Helina Chan

"The Joy of Being," is a solo exhibition by the highly regarded contemporary ink artist Wang Dongling *(b. 1945, Jiangsu, China*). Celebrated internationally for pioneering the "Chaos Script" and infusing ancient calligraphy with contemporary vitality, Wang Dongling stands at a unique intersection of tradition and avant-garde exploration. His contributions have revolutionized the art form, bridging the gap between historical reverence and modern experimentation, distinguished by his roots in traditional calligraphy while also underscoring his contemporary and inventive approach, embracing its evolution rather than defying them, as a new art form, reflecting both the deep-seated essence of traditional cursive script and a progressive vision that breaks away from its rigidity. This exploration of calligraphy is not merely a reinterpretation of tradition but a profound contribution. Honouring the over two millennia history of calligraphy, he recreates his unique form of art.

The Chinese title of this exhibition, "信可樂也" (xin ke le ye), translates to "a moment of complete delight or joy" in English. This choice of title is profoundly intentional. It encapsulates the emotional landscape conveyed by the works and offers insight into Wang's state of mind at this significant juncture in his journey. "Joy" is a deliberate choice, highlighting the contrast between fleeting happiness and enduring inner fulfilment. It is a reflection of the soul's resilience and serenity amidst life's tumultuous rhythms.

In this exhibition, Wang Dongling's new series includes pieces featuring lotus ponds of Hangzhou, serving as a poignant backdrop to his "Chaos Script." The serene imagery of the withered lotus creates a powerful dialogue between chaos and order; emerging from the muddy waters untainted symbolizes spiritual enlightenment and triumph over adversity. This imagery serves as a metaphor for the artist's journey and a reminder to recognize and appreciate the purpose of each season in our lives, transforming adversity into something beautiful and meaningful.

These works highlight the act of painting as a dynamic expression of the relationship between art and the body. Wang's process is deeply meditative, characterized by an expressive and rhythmic quality, and rooted in the tradition of Chinese poetry and calligraphy. By placing poetry at the heart of Chinese culture, his art connects the past to the present, evolving in tandem with the ever-changing world we live in today.

Wang's works have made numerous appearances and are collected at prestigious institutions such as the Metropolitan Museum of Art, Guggenheim Museum, National Art Museum of China, Asia Society Museum and the Palace Museum. His works are also part of important collections including the British Museum, Hong Kong Museum of Art, Zhejiang Museum of Fine Art, Yale University Art Gallery, Harvard University, the University of California, Berkeley, and the Art Institute of Chicago.

As you journey through the exhibition, you will witness the artist's message: that joy, much like Wang's works, is a continuous process of transformation and revelation.

前言

陳薈妃

「信可樂也」為當代水墨藝術家王冬齡的個展。1945年生於中國江蘇，他因首創「亂書」、將傳統書法與現代藝術融為一體而享譽國際。他的創作處於傳統、探索與前瞻性的獨特交匯點。他對藝術的貢獻徹底改變了藝術形式，在尊重歷史與現代實驗之間築起了橋梁。他以傳統書法的根源而著稱，同時也強調了具有當代性與創造性的方式，包容其演變而非推翻傳統，創造出一種新的藝術形式，既反映了傳統草書的深層本質，也體現了擺脫僵化的漸進視野。這種對書法的探索不僅是對傳統的重新詮釋，更是影響深遠的藝術貢獻。他尊重和熱愛兩千年來的書法歷史，並打造了屬於他獨特的藝術形式。

本次展覽的中文標題「信可樂也」，英文翻譯為“完全喜悅或喜悅的時刻”。這個標題的選擇是有深意的。它概括了作品所描繪的情景，並表達了王冬齡在他藝術生涯到達如今節點時的心態。 「喜悅」是一個自我的選擇，強調了短暫的幸福與持久的內心滿足之間的對比，反映了在喧囂的生活節奏中靈魂深處的韌勁和平靜。

在本次展覽中，王冬齡的部分新系列作品以杭州荷塘為主題，為他的「亂書」提供了凄美的背景。殘荷的「凄靜」與書法的「亂」產生了強有力的對話。荷花的出淤泥而不染，是精神上的啓蒙與戰勝逆境的象徵。這些圖像是藝術家創作歷程的隱喻，提醒我們去認識和欣賞我們生活中每個季節的意義，並將逆境轉化為美麗而有意義的事物。

這些作品突出了繪畫行為是藝術與身體之間的動態表現。王冬齡的創作植根於中國詩書的傳統，以其深刻的思考、强烈的表現力和節奏感爲特徵。通過將詩詞置於中國文化的核心，他的藝術將過去與現在相連，隨著當下瞬息萬變的世界同步發展。

王冬齡的作品多次亮相并被收藏于大都會藝術博物館、古根漢美術館、中國美術館、亞洲協會博物館、故宮博物院等著名機構。他的作品也是大英博物館、香港美術館、浙江美術館、耶魯大學美術館、哈佛大學、加州大學柏克利分校和芝加哥藝術博物館等機構的部分重要收藏。

當您參觀展覽時，將見證藝術家傳達的訊息：那種快樂，就像王的作品一樣，是一個不斷轉變和啟示的過程。

The Joy of Being:
Calligraphy and Painting by Wang Dongling

Hwang Yin

The present exhibition ‘The Joy of Being’ features a selection of calligraphy and paintings by Wang Dongling (王冬齡, *b. 1945*) created between 2016 and 2024. Wang personally chose the Chinese title ‘信可樂也’ (*xin ke le ye*), which translates loosely into English as ‘a moment of complete delight or joy’, perhaps reflecting both the mood conveyed by the works on view and the artist’s state of mind in this mature phase of his career and practice.

Aficionados of Chinese calligraphy and literature will recognize that the phrase *xin ke le ye* [1] is found in the canonical work ‘Preface to the Poems of the Orchid Pavilion’ (*Lanting ji xu* 蘭亭集序) written and composed by legendary calligrapher Wang Xizhi (王羲之, c. 303-c. 361) to commemorate a gathering for the Spring Purification Ceremony (*xiuxi* 修禊) held in Shaoxing, Zhejiang province in 353 [2]. This homage by Wang Dongling is significant, for as much as the artist is known for his groundbreaking contributions to contemporary ink practice, he is respectful of history and tradition, acknowledging that his connection and communion with the long line of calligraphers, poets and writers that came before him have provided him with a strong foundation to embrace creativity and innovation.

Although Wang Dongling is widely recognized as China’s greatest living calligrapher, his path to success has been long and unusual. Early events were to have a significant impact on his later practice. The Cultural Revolution erupted shortly after his graduation from tertiary studies at the Fine Arts Department of Nanjing Normal College in 1966. In these dismal times, he was assigned to write ‘big character posters’ (*dazibao* 大字報). However, writing slogans every day sparked Wang’s interest in calligraphy. Anxious to further his skills he sought out Lin Sanzhi (林散之, 1898-1989), a master of the cursive script (*caoshu*, 草書), in 1968. His experiences during this period would later impact the brushwork in his large seal script (*dazhuan*, 大篆) works (see 鳥語花香, 2023) and his abstract paintings. Lin Sanzhi’s lessons in cursive script would plant the seed for future experimentation.

In 1981, after graduating with a master’s degree in calligraphy from the prestigious Zhejiang Academy of Fine Arts (now the China Academy of Art, Hangzhou), Wang stayed on to teach. In the course of his studies and early career, which coincided with the rise of the 1985 New Wave, Wang often found himself caught between two opposing directions: one was to follow in the direction of tradition and aim for perfection, and the other was to treat calligraphy as a modern artistic form that is creative and constantly evolving. Drawn towards the latter, he began to explore the concepts of expressiveness and spatiality in calligraphy. Yet, he describes these early years as being somewhat boxed in, despite being eager to see and learn more of the world at large.

The moment arrived in 1989 when he left for the United States, where for 4 years he taught calligraphy at various universities and held several successful exhibitions. Here Wang found himself attracted to abstract expressionism, modern dance and its gestural and performative qualities, as well as the possibilities of scale. Faced with presenting his work to an unfamiliar and diverse audience as his fame grew, he turned to painting. He began to deconstruct thick calligraphic

[1]: ‘所以遊目騁懷，足以極視聽之娛，信可樂也.’ Translation: ‘Letting the gaze wander and the mind roam, one can fully enjoy the pleasures of sight and sound, truly joyous.’

[2]: At this gathering, the 42 guests gathered engaged in a drinking contest called ‘floating goblets’. Cups of wine were floated downstream, wherever the cup stopped, the nearest person was required to empty it and then write a verse. 37 poems were composed by 26 people.

Recognizing the Lanting ji xu’s important place in history, China’s premier award for achievements in calligraphy has been named after it. The Orchid Pavilion Prize (Lanting shufa jiang 蘭亭書法獎), awarded once every three years, has been twice won by Wang, for his contributions to education in 2006 and for artistry in 2012.

brushstrokes − perhaps reminiscent of the writing on big character posters and in a style not unlike the Japanese artist Yuichi Inoue (1916-85) − into monochrome abstractions. His large, thick brush heavy laden with ink and bristling with energy would move and splatter across and around the paper, creating forms that capture contrasting qualities of movement and monumentality at the same time. To distinguish his paintings from his calligraphic work, he signed his name in romanized pinyin instead.

In calligraphy, he began breaking the conventions of verticality, clarity, order and word flow, discarding the perfection he said traditionalists sought. Starting with his deeply personal interpretation of wild cursive (*kuangcao*, 狂草), the most difficult yet spontaneous of Chinese scripts, he capitalized on its illegibility, fluidity and lack of uniformity. Wang would allow his characters to fall all over the writing surface, with characters of uneven size colliding with, joined to or even superimposed over each other, brushstrokes and lines of text overlapped, often grouped in an unorthodox manner. While his paintings had resembled minimalist brushwork, his calligraphy was a virtuoso performance that brought an organic visuality to writing. By bringing calligraphy and painting closer together, he brought new meaning to the ancient saying that calligraphy and painting are one. He called his new script Chaos Script (*luanshu*, 亂書), and has spent more than three decades perfecting it.

The viewer would be mistaken to think that such chaos is completely random. The characters still adhere to the integral laws of calligraphy. It is a practice of deliberate discipline where there is a synergy of mind, body, brush and ink. Since Wang was classically trained in his youth, the poetry and texts are already deeply ingrained and his execution of them can perhaps be understood as an emotive response to the text, so while the audience cannot read the text, they understand the feelings and appreciate its painterly qualities. Take for example, in ‘Li Bai − Bidding A Friend Farewell at Jingmen Ferry’ (李白，渡荊門送別，2019), the evocative poem reads:

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,
And the water has brought you a touch of home
To draw your boat three hundred miles [3].

Here, the text has been divided by a wide central space, with the calligraphy on the left compacted together giving the impression of a shoreline, while the loosely written dynamic characters on the right side are suggestive of a moving body of water. Both sides barely touch, implying the melancholy of a farewell, as the boat moves further and further from the ferry point.

Noticing the rhythmic gestures of his brush, hand and body when he executed chaos script, Wang began to experiment with different media that could activate the performative aspects which are part of contemporary experimental practice. Instead of writing on a traditional flat surface, he also turned to executing his calligraphy upright on coloured acrylic surfaces with coloured inks. The transparency

[3]: 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。Translation from A.R. David (ed.), The Penguin Book of Chinese Verse, London, 1962.

of the panels allowed the audience a 360-degree view of his progress as he rapidly covered each piece. Once completed, these acrylic sheets would be arranged like a modern installation or suspended from the ceiling like tags. Using a large brush, the size of a broom, for his monumental calligraphy performances on paper, amplified the process from the writing to the nimble movements of the artist as he traversed across the paper writing long texts like the Heart Sutra from memory. More recent notable projects have seen Wang balancing historical tradition with the contemporary context. In 2016, he set up an installation of chaos script written on reflective steel plates in the Imperial Ancestral Temple in Beijing. In 2017, he wrote the Songs of Chu (*Chu ci*, 楚辭) on bamboo, alluding to the bamboo slips on which some of these verses would originally have been written. The bamboo poles were installed in a hall where they swayed and collided, creating a work that had moved beyond the calligraphy to a visual and sensorial experience.

At the age of 79, Wang remains active. He is founding director of the Modern Calligraphy Centre at the China Academy of Art, which was set up in recognition of his breakthroughs in the field and to facilitate pedagogy, research and development in this area of contemporary art. He continues to supervise graduate students, exhibit his work, lecturing and performing all over the world. He still maintains a routine that begins with the practice of traditional calligraphy before turning to his more avant-garde pursuits.

New works in this exhibition show a return to his interest in photography. He had previously experimented with photographic processes in his earlier work. Using chemical photography techniques, he captured his calligraphic movements on silver-gelatin paper in a darkroom. The end result resembled a character taken from a rubbing. In his ‘Ink and Body’ series, he examined the connection of the cerebral with the corporeal, the contrast between stillness and movement. Here the lotus ponds of Hangzhou have provided the photographic background for these works. His renderings of poems by Su Shi (蘇軾, 1037-1101) and Li Shangyin (李商隱, 813-858), mirror the stalks and leaves, thus by combining the realistic with the chaotic, Wang has added layering and dimensionality, creating a meta-picture in the process.

In using a love for nature as a metaphor for contentment and happiness after a lifetime of service, where the poet Tao Yuanming (陶淵明, 365-427) found delight in the humble chrysanthemums on his eastern hedge, Wang Dongling’s joy of being lies in the serene environs of the West Lake.

Hwang Yin, 15 August 2024

信可樂也

黃韻

本次展覽「信可樂也」精選了王冬齡2016年至2024年間創作的書畫作品。由王自選的展名，也許反映了展出作品所傳達的內心和藝術家在創作和實踐的成熟階段的心態。

熱愛中國書法和文學的人都知道，「信可樂也」一詞出自傳奇書法家王羲之（C. 303-C. 361）的經典著作《蘭亭集序》，紀念西元353年浙江紹興舉行的修禊大典聚會。王冬齡的這種致敬意義深遠，儘管他以對當代水墨實踐的開創性貢獻而聞名，但他尊重歷史和傳統，通過對眾多前輩書法家、詩人和作家的作品連接與貫通，為他的藝術創造力和創新奠定了堅實的基礎。

儘管王冬齡被廣泛認爲是中國當代最偉大的書法家，但他的成功之路卻是漫長而不同尋常的。王冬齡生於1945年中國江蘇，早期的經歷對他後來的書法實踐產生了重大影響。他1966年從南京師範學院美術系畢業後不久，就發生了文化大革命。儘管如此，每天寫標語卻激發了王對書法的興趣。為了進一步提升自己的技法，他於1968年拜師草書大師林散之（1898-1989）。這段時間的經歷為他之後的大篆作品如《鳥語花香》（2023）和抽象繪畫作品帶來了影響。林散之的草書課程爲他未來實驗埋下了種子。

王在1981年取得著名的浙江美術學院（現杭州中國美術學院）書法碩士學位後，即留校任教。在他的學習和早期職業生涯中，正值1985年藝術新浪潮席捲之際，他身處傳統與現代的拉扯之中。一方面，深厚的傳統書法底蘊驅使他追求技法的精湛；另一方面，他將書法視爲一種有創意、可不斷發展的現代藝術形式。在這種矛盾中，王開始探索書法在表現力和空間上的無限可能。儘管他渴望看到和瞭解更廣闊的藝術世界，但他早年的藝術生涯仍顯得有些被束縛。

王於1989年前往美國，在多所大學教授書法四年，並舉辦了多場成功的展覽。他在這裏發現自己被抽象表現主義、現代舞及其手勢和表演特質，以及創作規模的可能性所吸引。隨着名聲的增長，他面臨向陌生且多樣化的觀衆展示自己的作品，逐漸轉向抽象繪畫。他開始解構厚重的書法筆觸，這些筆觸讓人聯想到大字報上的文字，其風格與日本藝術家井上雄一（1916-1985）相似，將其解構為單色抽象。他大而粗的畫筆充滿了墨水，充滿了能量，會在紙上和周圍移動和潑濺，創造出形式也同時捕捉了動感和有紀念性的巨作。爲了將他的繪畫作品與書法作品區分開來，他用拼音簽署了自己的名字。

在書法方面，他開始打破垂直性、清晰度、秩序和文字流暢性的傳統規範，拋棄了他所說的傳統主義者所追求的完美。他從對狂草——最難掌握但又最自然的漢字書體——的深刻個人解讀入手，利用其難以辨認、流動性和缺乏統一性的特點。王讓他的字形遍佈整個創作表面，不同大小的字形相互碰撞、連接甚至重疊，筆觸和文字在行間交匯，常以非正統的方式組合。雖然他的畫作類似於極簡主義的筆觸，但他的書法堪稱大師級的表演，為書寫帶來了自然的視覺效果。他通過將書法和繪畫更緊密地結合，爲“書畫合一”的古語賦予了新的意義。他將自己的新創作稱爲“亂書”，並花費了三十多年的時間來不斷完善。

觀衆可能會誤以爲這種“亂”是完全隨機的。然而，文字實際上遵循書法的整體規律。這是一種通過心、身、筆墨協同訓練而達到的刻意表現。由於王自幼接受過傳統文化的古典教育，詩歌和文字早已在他心中根深蒂固，他的書法演繹可以被視爲對文本

的情感迴應。因此，即使觀衆無法理解具體的文本內容，他們仍然可以感受和欣賞到其中的情感。以《李白渡荊門送別》（李白，渡荊門送別，2019）爲例，這首詩寫道：

渡荊門送別

渡遠荊門外，來從楚國游。
山隨平野盡，江入大荒流。
月下飛天鏡，云生結海樓。
仍憐故鄉水，萬里送行舟。

文字在此處被一個寬闊的中央空白分隔開來，左側的書法緊密排列，給人一種海岸線的感覺，而右側的鬆散、富有動感的字符則讓人聯想到流動的水流。兩者幾乎沒有交匯，隱隱透出離別的惆悵，彷彿船隻漸漸遠離渡口。

王注意到在書寫“亂書”時的手勢和身體的節奏性，他開始嘗試使用不同的媒介來激活其中的表演性元素，這是當代藝術實驗和實踐的一部分。他不再侷限於傳統的平面書寫，而是轉向在彩色壓克力表面使用色彩和墨水進行立體書寫。透明的壓克力板使觀衆可以360度全方位觀看他快速完成每件作品的過程。完成後的作品會像現代裝置一樣排列，或像標籤一樣懸掛在天花板上。爲了放大從書寫到實際操作的過程，他還使用像掃帚般巨大的毛筆，在紙上以敏捷的動作創作書法表演，憑著記憶寫下《心經》等長篇文字。例如，2016年，他在北京太廟創作了一件用反光鋼板書寫“亂書”的裝置。2017年，他在竹子上書寫《楚辭》，暗示了這些詩句最初可能是寫在竹簡上的。竹竿被安裝在大廳裡，它們搖擺碰撞，創造出一件超越書法的作品，成為一種視覺和感官體驗。

如今79歲的王仍然活躍在藝術領域。他是中國美術學院現代書法中心的創始主任，該中心的成立是為了表彰他在該領域的突破，並促進當代藝術領域的教學、研究和發展。他繼續指導研究生，並在世界各地展示作品、演講和表演。他仍然保持著練習傳統書法的習慣，從以轉向更前衛的追求。

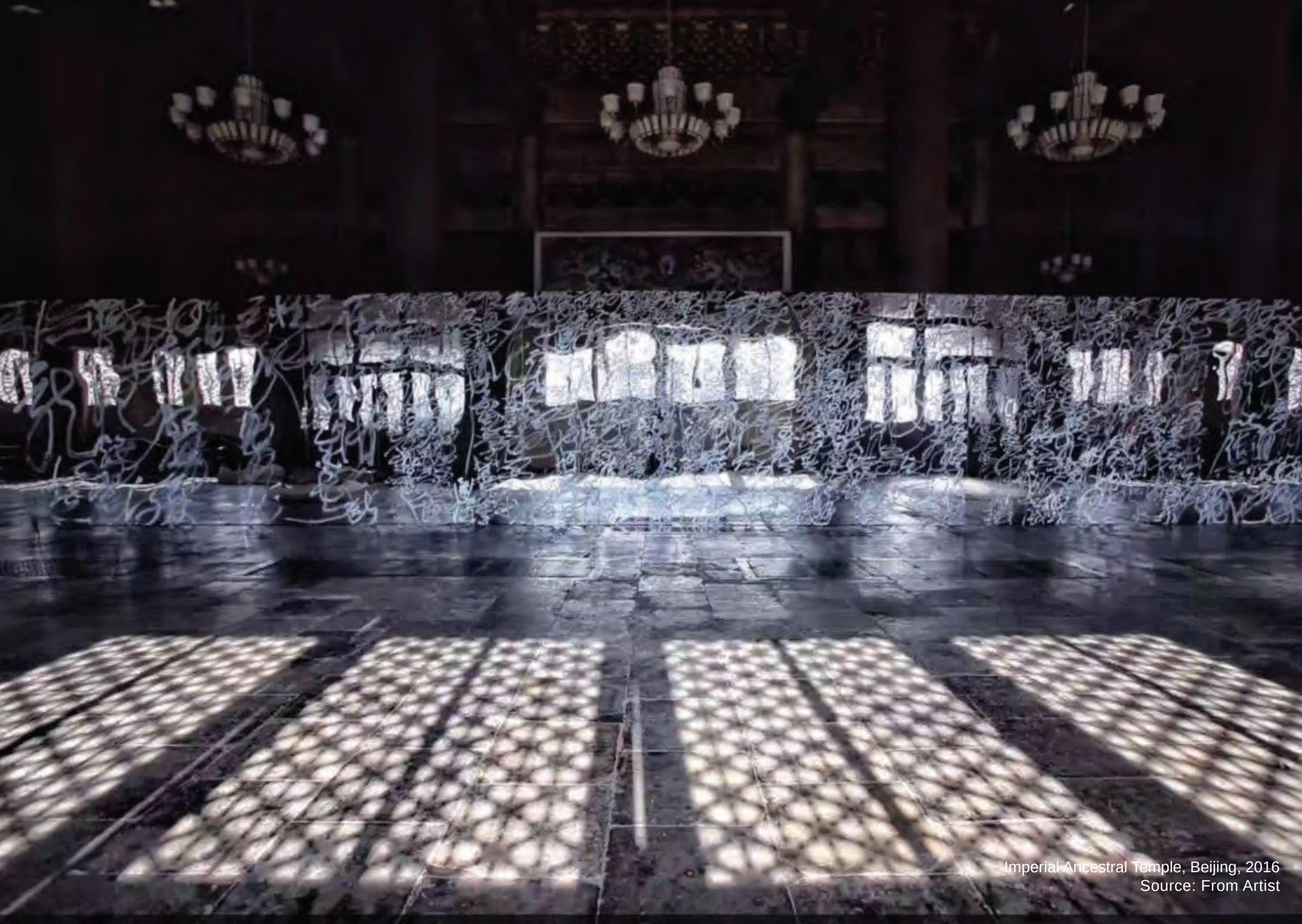
本次展覽中的新作品顯示了他對攝影興趣的迴歸。在早期的作品中，他曾嘗試利用攝影過程和化學攝影技術，在暗房中將他的書法動作捕捉到銀明膠紙上。最終的結果類似於拓印的字符。在他的「墨與體」系列中，他探討了精神與物質之間的聯繫，以及靜態與動態的對比。

杭州的荷塘成爲了攝影背景。他對蘇軾（1037-1101）和李商隱（813-858）詩作的詮釋，映射出莖與葉的形態，通過將現實與混沌結合，王增添了層次感和維度，在創作過程中創造出了一幅超越畫面的作品。

他將對大自然的熱愛作爲一生奉獻後滿足和幸福的隱喻，正如詩人陶淵明（365-427）在東籬下平凡的菊花中找到了樂趣一樣，王冬齡的喜悅則源於那寧靜的西湖環境裏。

黃韻，八月十五號二零二四年

中文翻譯：誰先覺



Imperial Ancestral Temple, Beijing, 2016
Source: From Artist

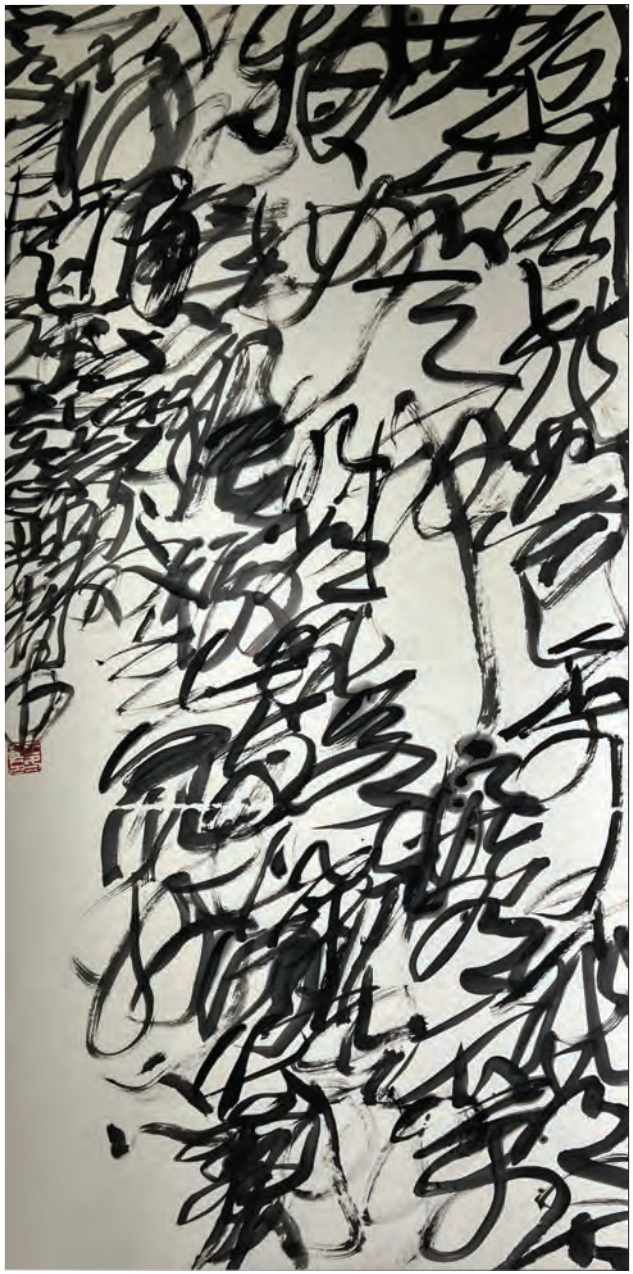
杜秋娘《金縷衣》

Du Qiuniang - Gold Embroidered Robe
2017
178 x 96 cm
Ink on Paper



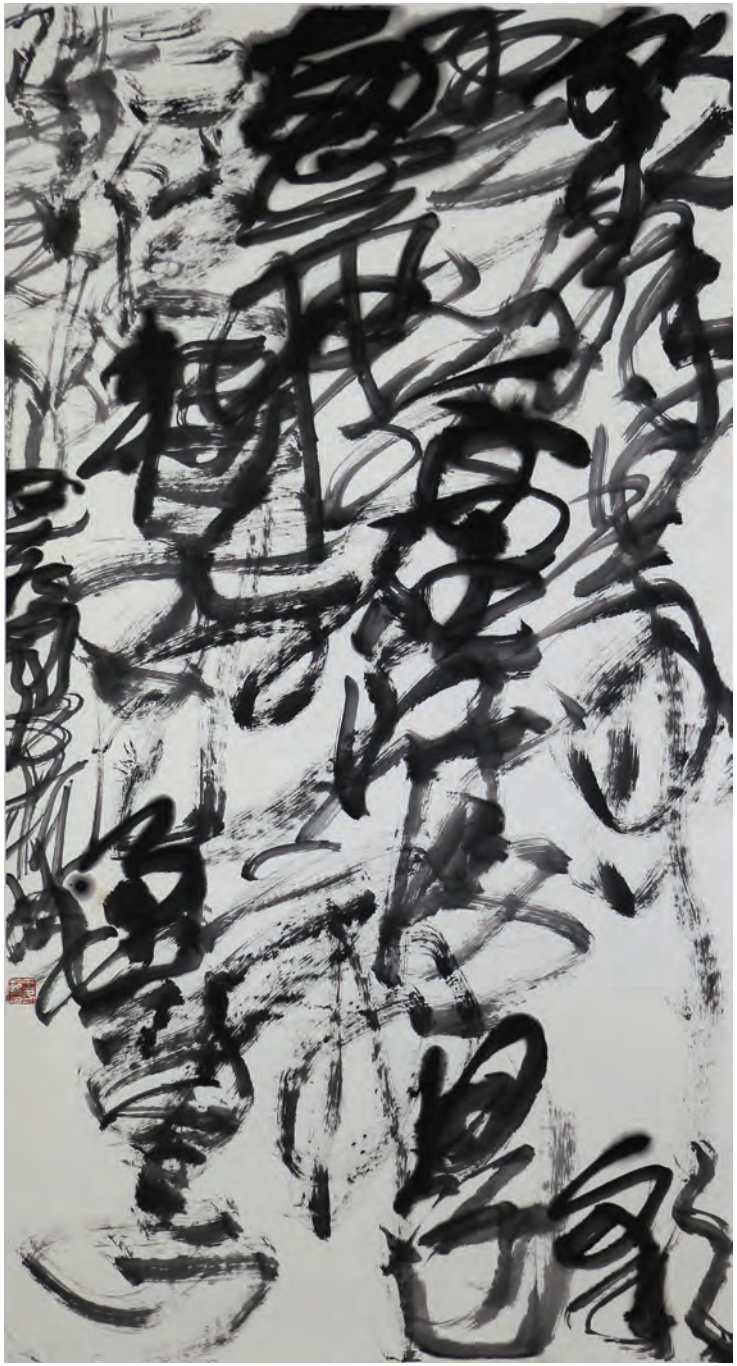
老子《道德經》第一章

Lao Tzu - Tao Te Ching: Chapter 1
2019
139 x 96 cm
Ink on Paper



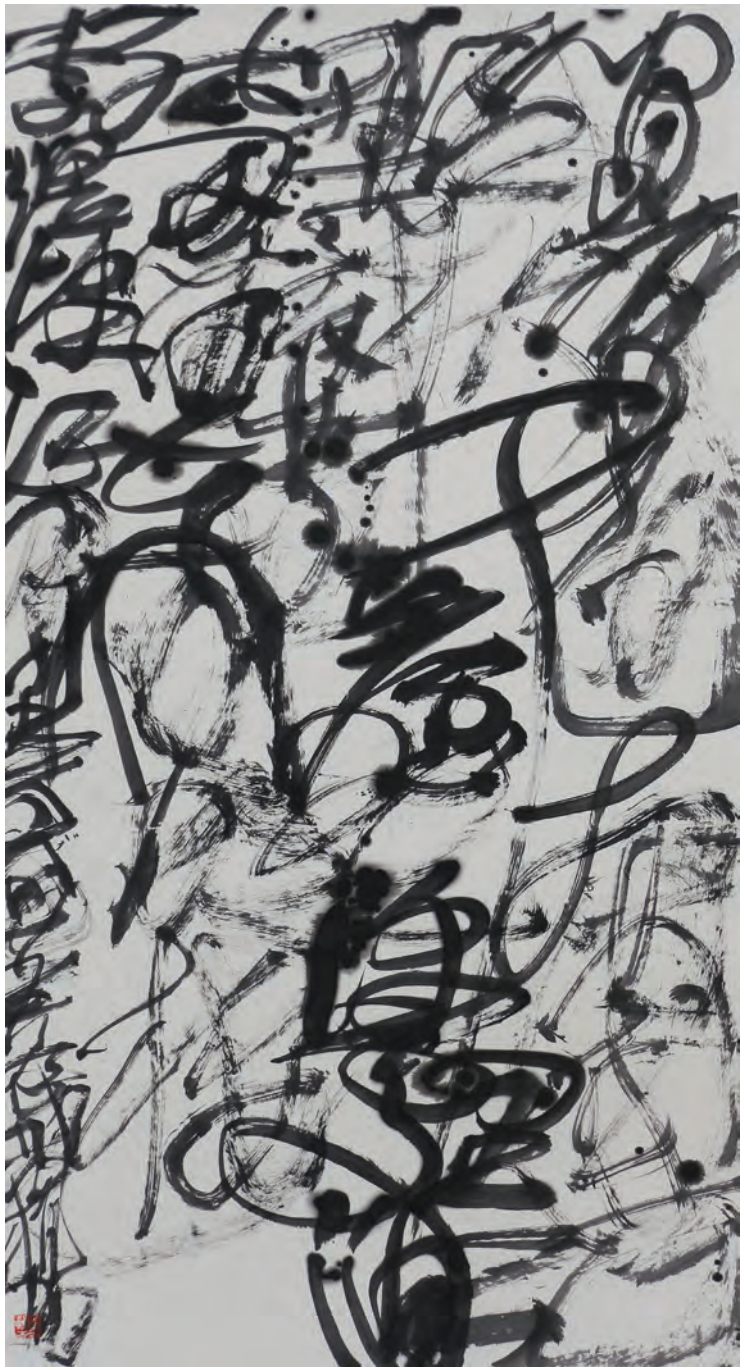
李白《早發白帝城》

Li Bai - Early Departure from Baidi City
2019
181 x 97 cm
Ink on Paper



李煜《望江南・閒夢遠》

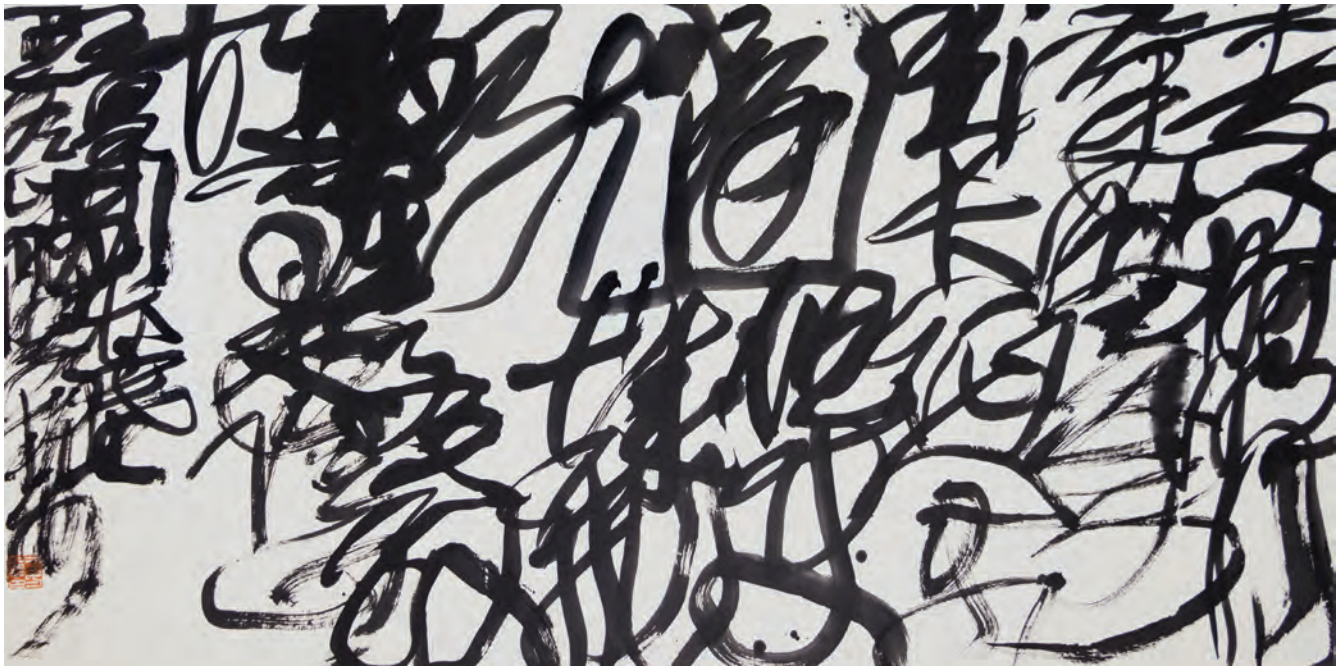
Li Yu - Looking at Jiang Nan . Dream Afar
2019
181 x 97.5 cm
190 x 102 cm (Backing Paper)
Ink on Paper



王維 - 明月松間照

Wang Wei - Autumn Mists in a Mountain Hermitage
2024
164 x 89 cm
Ink on Paper





王昌齡－秦時明月漢時關

Wang Changling - Moon Over the Passes of Qin and Han
2016
68.5 x 137 cm
Ink on Paper



Zhejiang Art Museum, Hangzhou, 2021
Source: From Artist

道
法

Tao
2019
179.5 x 96 cm
232 x 110 cm (Scroll)
Ink on Paper



善
法

Kind
2019
179 x 96 cm
232 X 110 cm (Scroll)
Ink on Paper



共
法

Common
2019
179.5 x 96 cm
232 X 110 cm (Scroll)
Ink on Paper





如
幻

As Illusory
2019
96.5 x 180 cm
210 X 126 cm (Backing)
Ink on Paper



如夢

As Dream
2019
96.5 x 180 cm
210 X 126 cm (Backing)
Ink on Paper

恆道

The Eternal Way

2024

170 x 97cm

Ink on Paper



執大象

The Great Pattern
2024
170 x 97 cm
Ink on Paper



墨禪

Zen Ink

2016
180 x 97cm
275 x 107cm (Scroll Size)
Ink on Paper



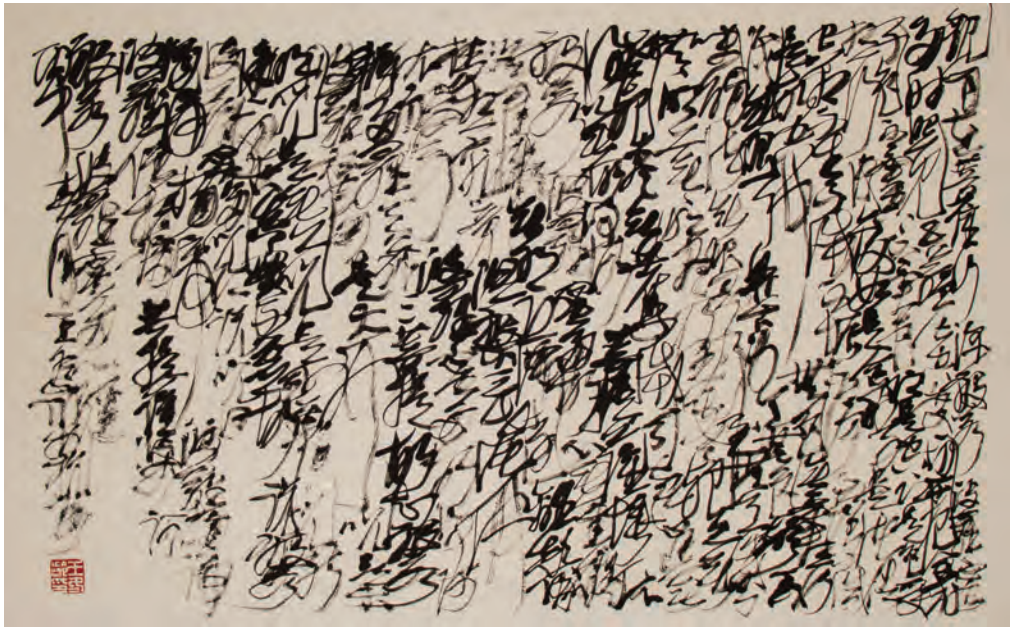


The Art Institute of Chicago, Chicago, 2018
Source: From Artist

蘇軾《飲湖上初晴后雨二首其二》《題西林壁》

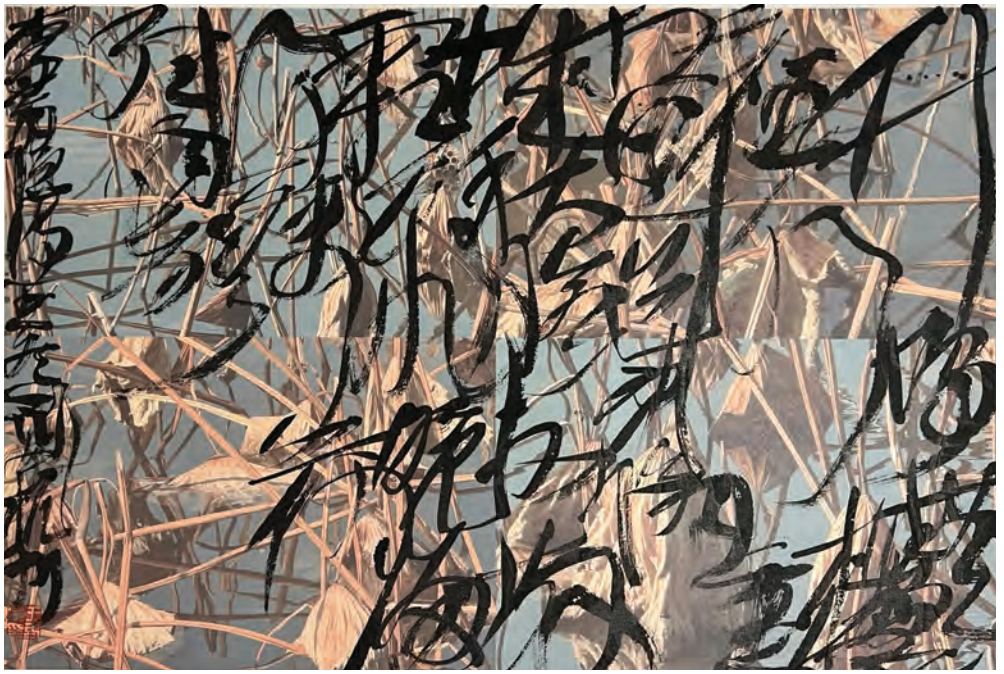


Su Shi - Drinking on the Lake when it Shines after the Rain Seconds of Two Poems
Su Shi - Inscribing the Wall of Xilin
2018
181 x 61.5cm (Each) x 4 Panels
183 x 63.5x5cm (Frame Size)
Acrylic on Acrylic Panels



《心經》

Heart Sutra
2016
41.5 x 67 cm
Ink on Paper



李商隱－竹塢無塵水檻清

Li Shangyin - Newly Washed After the Rains, the Bamboo Dock is Transformed

2023

51.5 x 69 cm

Ink, Photography on Paper

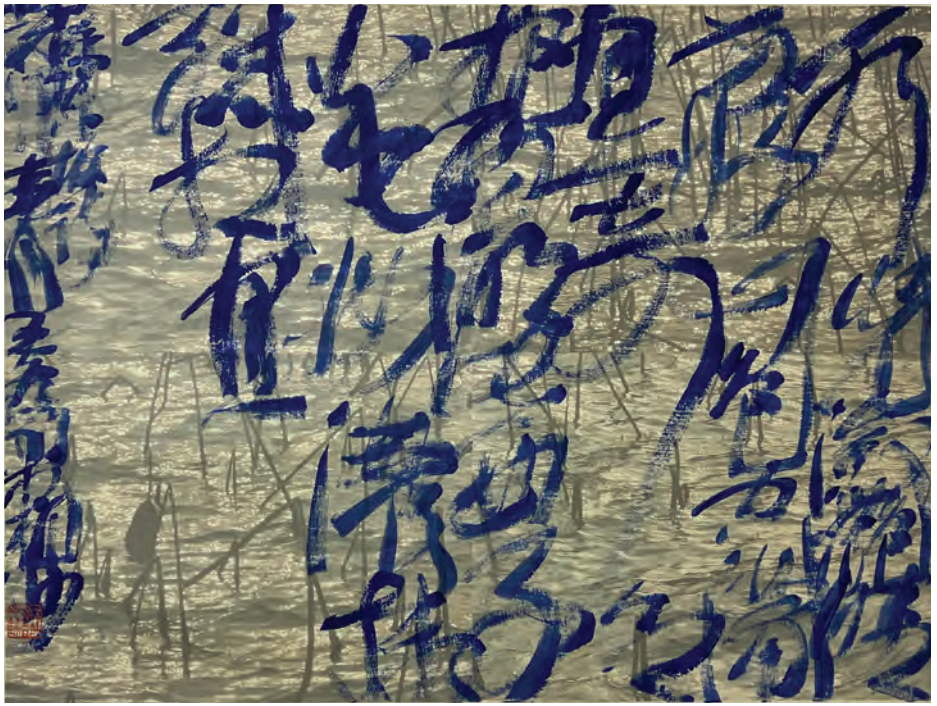
蘇軾－水光瀲灩晴方好

Su Shi - When It is Clear, the Ripples Gleam on This Beautiful Lake

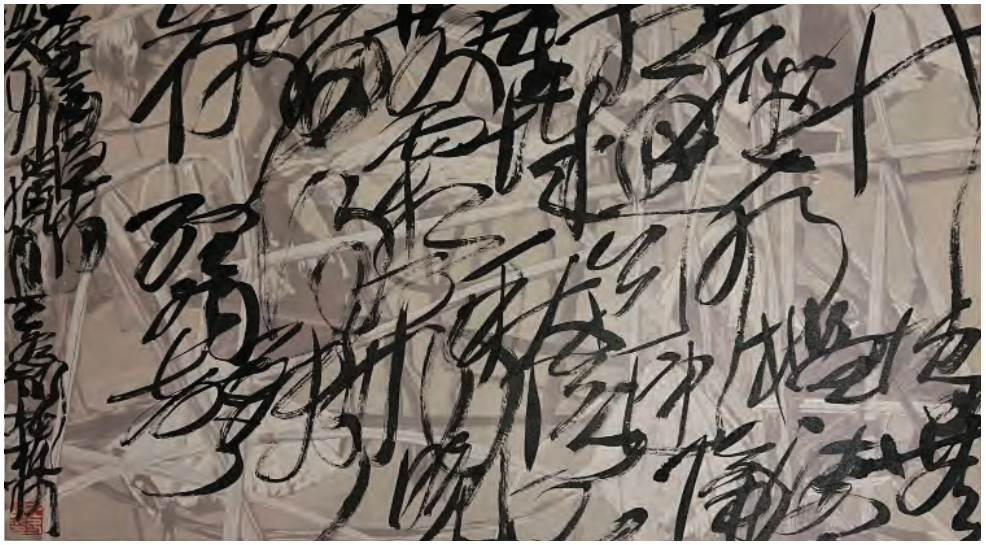
2023

63.5 x 83 cm

Ink, Photography on Paper



李商隱－竹塢無塵水檻清



Li Shangyin - Newly Washed After the Rains, the Bamboo Dock is Transformed

2023

45.5 x 69.5 cm

Ink, Photography on Paper

李叔同《送别》

Li Shutong-Farewell
2017
83 x 49cm
192 x 64cm (Scroll Size)
Ink on Paper



老子《道德經・道法自然》

Lao Tzu - Tao Te Ching: the Principles of Naturalism
2018
99 x 66cm
135.5 x 92cm (Framed)
Ink on Paper



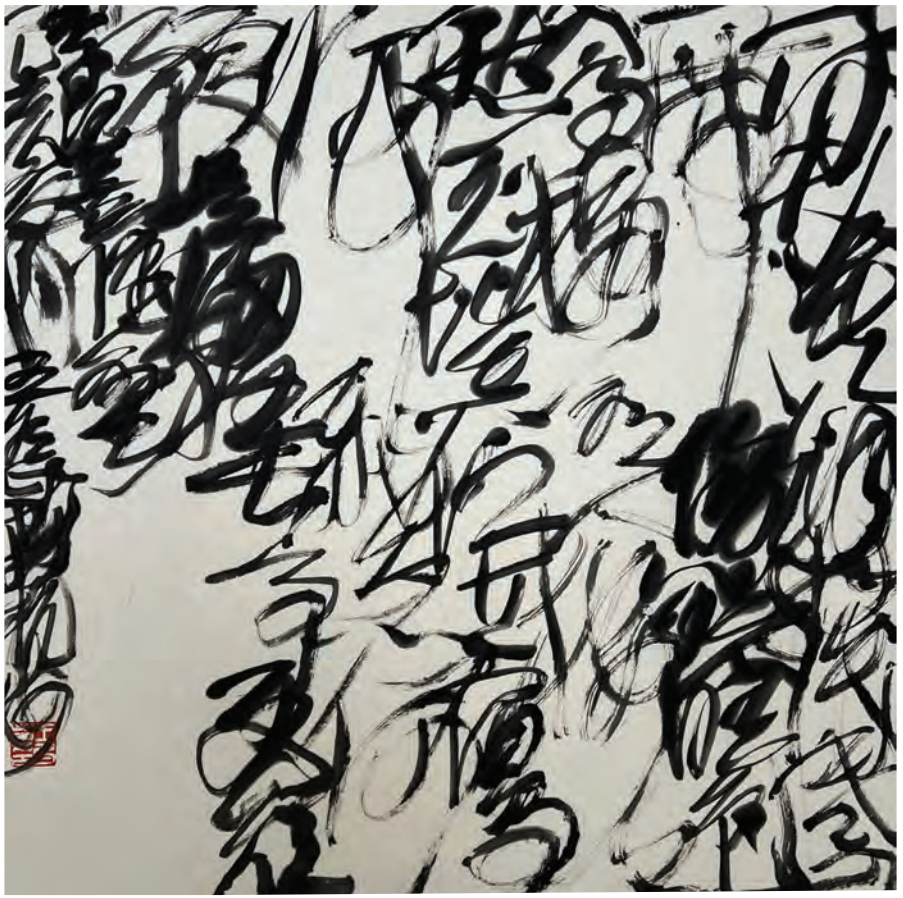
晏幾道《臨江仙》

Yan Jidao - Riverside Daffodils
2018
99 x 66cm
135.5 x 92cm (Framed)
Ink on Paper





National Gallery Singapore, Singapore, 2019
Source: From Artist



李白《菩薩蠻》

Li Bai - Pusaman
2019
69.5 x 69.5 cm
Ink on Paper



李白《清平調》

Li Bai - Pure & Peaceful Time
2019
68 x 68cm
Ink on Paper



李白《渡荊門送別》

Li Bai - Farewell at Jingmen Ferry
2019
69.5 x 69.5 cm
Ink on Paper

丘遲《暮春三月》

Qiu Chi - Late Spring in March
2020
80 x 75 cm
Ink on Paper





李白《將進酒》

Li Bai- A Tost to the Moon
2021
75.7 x 75.8 cm
Ink on Paper

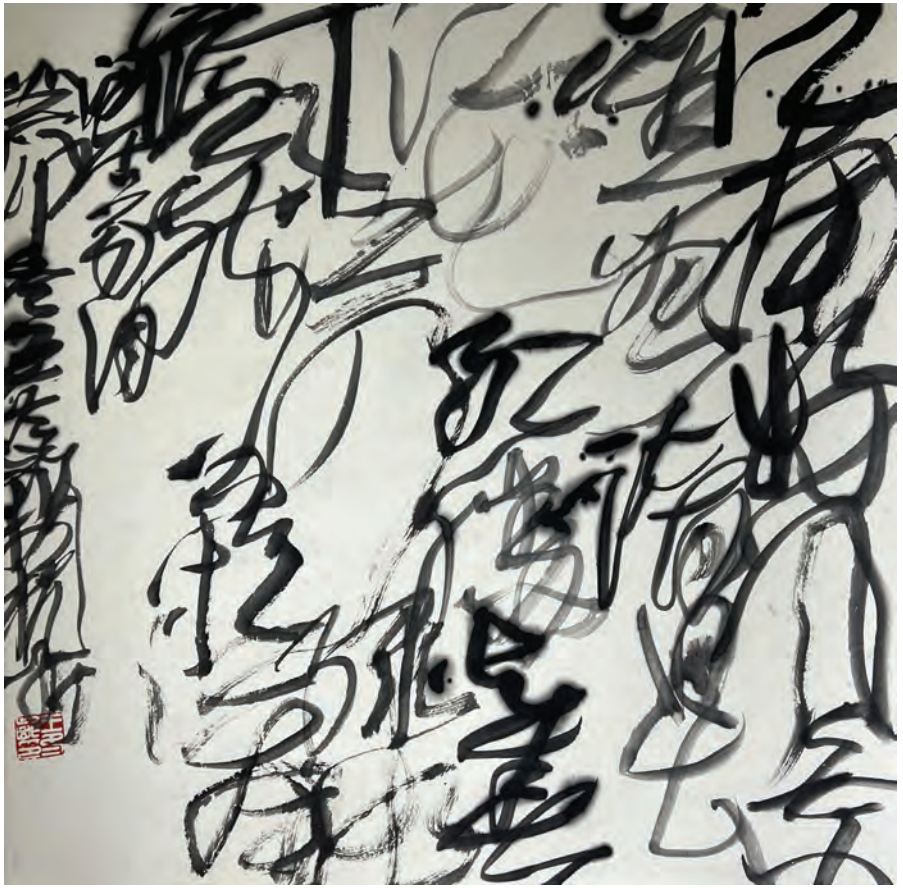
徐志摩《再別康橋》

Xu Zhimo - Farewell to Cambridge
2023
63 x 63 cm
Ink on Paper



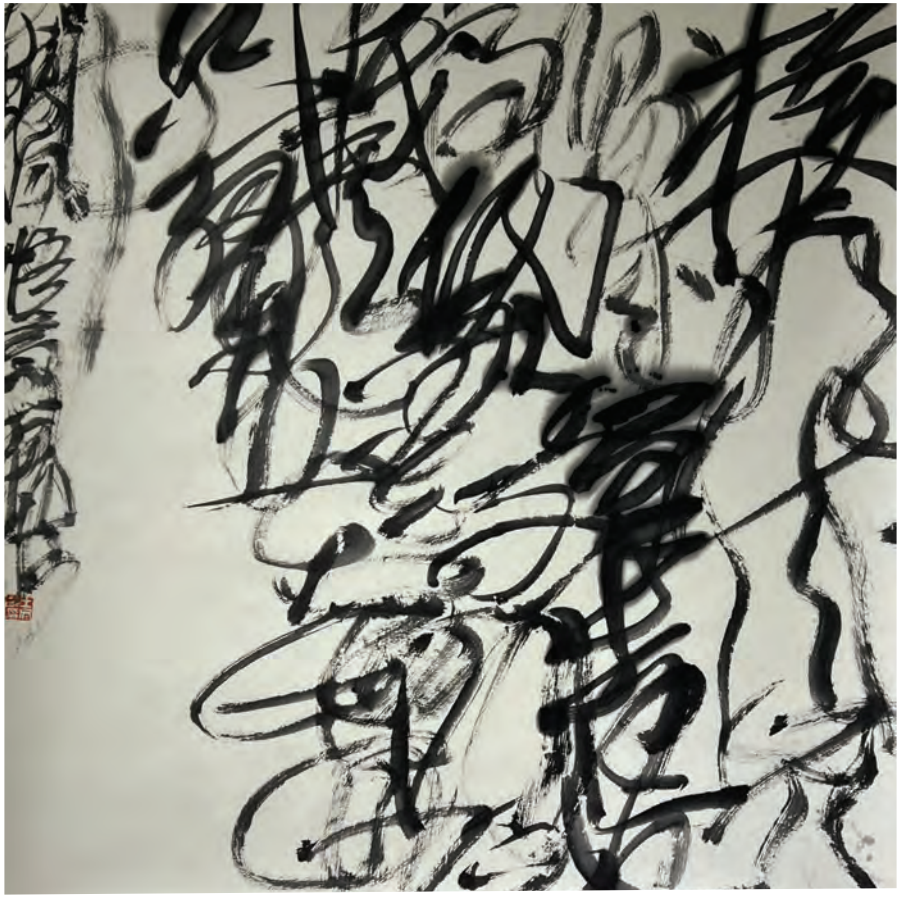
白居易《江南好》

Bai Juyi - The Beauty of Jiangnan
2023
68 x 68 cm
Ink on Paper



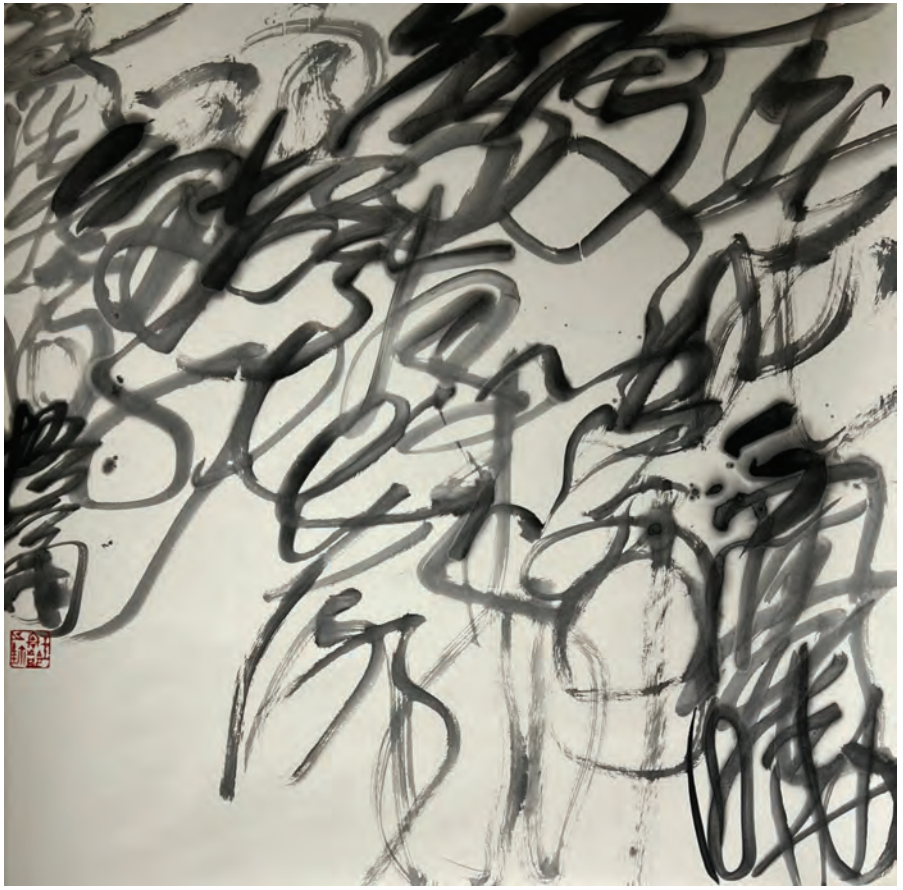
蘇軾《題西林壁》

Su Shi - Wall of Xilin
2024
69 x 69 cm
Ink on Paper



孟浩然《春曉》

Meng Haoran - Spring Dawn
2024
69 x 69 cm
Ink on Paper





Vancouver Art Gallery, Vancouver, 2018
Source: From Artist



美
和

Harmony in Beauty
2022
80.5 x 83 cm
Ink on Paper



知
尚

Pursuit of Wisdom
2022
81 x 92 cm
Ink on Paper

鏡花水月

Illusions
2016
69 x 69 cm
199 x 80.5 cm (Scroll Size)
Ink on Paper





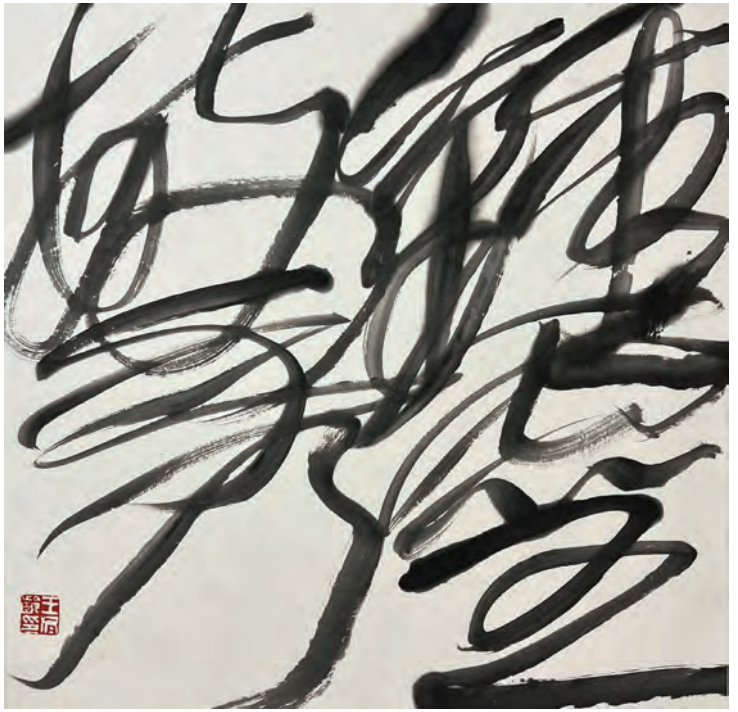
信可樂也

A Joyous Occasion
2017
45 x 49 cm
177 x 60 cm (Scroll Size)
Ink on Paper



杏花春雨

Apricot Blossoms in Spring Rain
2023
53 x 53 cm
Ink on Paper



鍾靈毓秀

Nurtured by Nature’s Essence
2024
34 x 34 cm
Ink on Paper



目擊道存

Seeing the Way
2024
35 x 35 cm
Ink on Paper



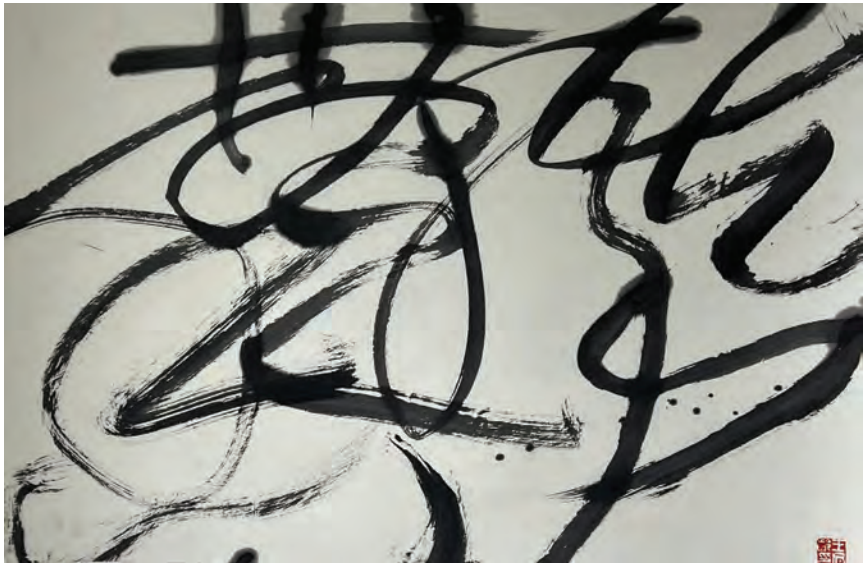
怡然自樂

Living in Bliss
2024
55 x 55 cm
Ink on Paper



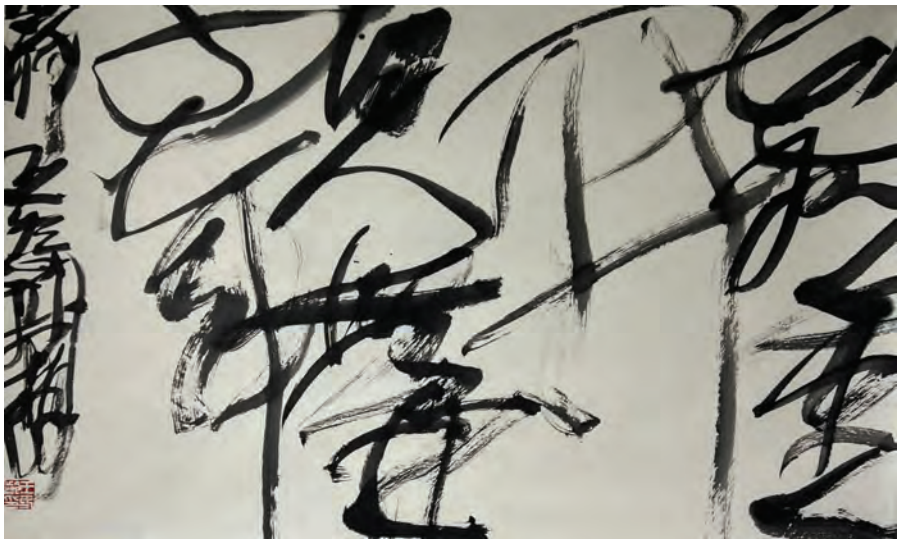
聽西湖雨

Listening to the Rain at West Lake
2024
48.5 x 49.5 cm
Ink on Paper



真水無香

True Water has no Fragrance
2022
42 x 63 cm
Ink on Paper



花有重開日，人無再少年

White Flowers Bloom Again, Youth Is Lost Forever
2023
42 x 69 cm
Ink on Paper



鳥語花香

Birdsong and Floral Fragrance
2023
66 x 65 cm
Ink on Paper



Talk with Professor Wu Hung
OCAT, Shenzhen, 2017
Source: From Artist



Wang Dongling (b.1945, 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

2023 | Wang Dongling: Ink.Space.Time, The Heong Gallery, Downing College, Cambridge, UK / Wang Dongling: Entangled Energies, Hanart TZ Gallery, HK 2021 | From Inception: Wang Dongling 60 Years of Calligraphy, Zhejiang Art Museum, China 2020 | The Way, iPreciation, Singapore 2019 | Public performance of chaos-script (luanshu) calligraphy, National Gallery of Singapore, Singapore 2018 | Along the Great Path - A Solo Exhibition of Wang Dongling's Calligraphic Repertoire, Public performance of chaos-script (luanshu) calligraphy, iPreciation, Singapore / Wang Dongling: Poetry and Painting, Chambers Fine Art, New York, USA / Wang Dongling, The Art Institute of Chicago, Chicago, 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 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

2023 | The Rabbit Project, Chambers Fine Art, New York, USA / Global INK: INKstudio's Ten Year Anniversary Exhibition, Ink Studio, Beijing, China 2022 | Whisper of Stars, iPreciation, Singapore / The innovation of Ink: Transformation and Reinvention of Oriental Aesthetics, Sands Gallery, Macao, China 2020 | The Illustrated Word: Artwork Inspired by Calligraphy, Chambers Fine Art, New York, USA 2018 | Gestures, Christie's, Hong Kong / Mind Temple, Museum of Contemporary Art, Shanghai, China / New Ink Art in China 1978-2018, Minsheng Art Museum, Beijing, 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 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 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