

- **当巨浪袭来**
- 策展人：廖珮玟
- 参展艺术家：卜兹、李茂成、于同生、和田浩志
- **开幕：2024年9月28日(六)**
- 讲座：观览方式与书风的对应
- 时间：2024年9月28日 | 3 - 4 pm
- 讲者：高明一 | 台北艺术大学美术系兼任副教授，曾在台湾、香港重要私人收藏机构服务，现为石头出版社书画顾问。
- 入场方式：免费入场
- 展期：2024年9月28日~11月2日
- 地点：诚品画廊 | 台北市信义区菸厂路88号B1 (诚品生活松菸店)
- 开放时间：周二~周六 11am-7pm (日、一公休)

自二十世纪以降，当展览成为展示艺术品的核心场域，对空间的强烈意识，也成为书法家创作的重要特质。展名「当巨浪袭来」即立基于此，不仅是空间之巨，也是视线之巨，探讨艺术家如何以书法创作回应高耸白墙，以及来自不同文化背景的观看视角。本次邀请卜兹、李茂成、和田浩志、于同生4位艺术家参展，他们透过尺幅、书体、风格、内容、字数、色彩、材质等变化，为传统书法谱出新意，也折射出当代书法艺术的万千面貌。

一则缩影：从文人书斋到艺术家工作室

卜兹 1959 年生于台湾台南安南区溪心里，2013 年逝世，以犹如「车手掣弯、战机划空」的速度振笔疾书，笔法兼容唐代、晚明草书及清代篆书，成就别树一帜的自我狂草书风。卜兹于 1980 年代屡获奖赛肯定，而后矢志成为专职书法家。他数度搬迁创作空间，从空军眷舍、三合院至挑高的工业区地，作品亦与之相辅相成。本次展出 7 件作品，其中 2000 年的《金刚般若波罗蜜经》以每字不到 0.2 平方公分的小楷写就，反映书写时戒慎修持的心神。后期的《风》则典出明人徐渭（1521-1593）诗，全幅采浓重饱满的大字狂草书成，行笔每二到三字即重新沾墨，维持由涨墨至湿笔的节奏，宛如大风阵阵吹拂，更令人遥想风起云涌的意象。苏轼（1037-1101）云：「大字难于结密而无间，小字难于宽绰而有余」，卜兹大字密实如织锦，小字则疏朗若浮云，以从容不迫的自信回应经典难题。

两亩方田：从唐人诗句到宋画名迹

李茂成 1954 年生于台湾云林，受到清代崇碑风气影响，将隶书和魏碑的浑厚雄强融入草书创作，内容则着重于对生命的探索。《星垂平野阔》取自杜甫（712-770）诗句，全幅用笔圆转且不露锋芒，结构多作扁方，单字浓淡对比鲜明，由湿到干、由快入慢，周而复始，犹如在沙滩上作字，起始为浪所浸润，随着退潮消散，又在浪起后重获新生。《溪山行旅》取自台北故宫所藏北宋范宽（约 950-1032 后）名画，李茂成在青年时期即曾临摹此作，画风亦为

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之影响。近年兴之所至，挥就「溪山行旅」四字，「溪」、「行」二字拖长且连绵的用笔，状如瀑布及林道，引领观者进入心中丘壑，产生可行、可游的想象。

三维线条：以线质召唤生命

和田浩志 1967 年生于日本福冈，在京都成长，并自 5 岁开始习书。2011-2014 年间屡次入选日展，自 2017 年脱离所属书道团体，立志向世界展示跨越书法界线的作品。受到日本书法先锋井上有一（1916-1985）等人影响，近年来他致力于少字数创作。有别于墨象派前卫书家，和田浩志保留了文字的可识性，并期盼以充满力量的线条触动人心。本展精选 12 件单一字数作品，所书内容多源于自然万象，反应出和田浩志的人生观，以及他立足于日本经典文化，对生命的思考与期望。《梦_16》尤其特殊，他在书成后刻意揉捏纸张并重新展开，使既有线条和非预期墨痕如奇迹般地融合，据此成为完美的艺术品。这种介于有意无意之间、刚柔并济的创作手法，更开启了与西方抽象艺术对话的契机。

四度空间：英文字母的汉化解形记

于同生 1975 年生于台湾高雄，取法魏碑的雄浑，近年来于台湾各大书法奖赛频获首奖。有感于日本书法图像化的趋势迄今已逾百年，且持续主导台湾当代书艺，于同生力求突破字义与画面的直接关联，将文字载体代换为英文，并保留汉字书法的用笔及线质。本次展出 5 件作品，其中《闪闪动人》同时以原作及数字微喷输出参展，不仅透过色彩冲击视觉，也是以当代制作版画的观念，回应法书复制的经典传统。新作「墨舞」系列一反过往英译中的思维模式，改采概念命名。作品中可见墨线曲折回旋，字势欹侧欲穿纸面，彰显出他跳脱文字桎梏，转而重视线条与空间共奏的意图。

2011-2013 年间卜兹沉浸在大字狂草创作之际，李茂成亦如发狂似地埋首于书法创作；2017 年和田浩志决意面向国际时，于同生亦转身投入英文书艺。他们都奠基于深厚传统，潜心创作，开辟对书法艺术的全新想望。

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- **當巨浪襲來**
- 策展人：廖珮玟
- 參展藝術家：卜茲、李茂成、於同生、和田浩志
- **開幕：2024年9月28日(六)**
- **講座：觀覽方式與書風的對應**
- 時間：2024年9月28日 | 3 - 4 pm
- 講者：高明一 | 臺北藝術大學美術系兼任副教授，曾在台灣、香港重要私人收藏機構服務，現為石頭出版社書畫顧問。
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- 開放時間：週二~週六 11am-7pm (日、一公休)

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一則縮影：從文人書齋到藝術家工作室

卜茲 1959 年生於台灣台南安南區溪心里，2013 年謝世，以猶如「車手掣轡、戰機劃空」的速度振筆疾書，筆法兼容唐代、晚明草書及清代篆書，成就別樹一幟的自我狂草書風。卜茲於 1980 年代屢獲獎賽肯定，而後矢志成為專職書法家。他數度搬遷創作空間，從空軍眷舍、三合院至挑高的工業區地，作品亦與之相輔相成。本次展出 7 件作品，其中 2000 年的《金剛般若波羅蜜經》以每字不到 0.2 平方公分的小楷寫就，反映書寫時戒慎修持的心神。後期的《風》則典出明人徐渭（1521-1593）詩，全幅採濃重飽滿的大字狂草書成，行筆每二到三字即重新沾墨，維持由漲墨至濕筆的節奏，宛如大風陣陣吹拂，更令人遙想風起雲湧的意象。蘇軾（1037-1101）云：「大字難於結密而無間，小字難於寬綽而有餘」，卜茲大字密實如織錦，小字則疏朗若浮雲，以從容不迫的自信回應經典難題。

兩畝方田：從唐人詩句到宋畫名蹟

李茂成 1954 年生於台灣雲林，受到清代崇碑風氣影響，將隸書和魏碑的渾厚雄強融入草書創作，內容則著重於對生命的探索。《星垂平野闊》取自杜甫（712-770）詩句，全幅用筆圓轉且不露鋒芒，結構多作扁方，單字濃淡對比鮮明，由濕到乾、由快入慢，周而復始，猶如在沙灘上作字，起始為浪所浸潤，隨著退潮消散，又在浪起後重獲新生。《谿山行旅》取自台北故宮所藏北宋范寬（約 950-1032 後）名畫，李茂成在青年時期即曾臨摹此作，畫風亦為

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之影響。近年興之所至，揮就「谿山行旅」四字，「谿」、「行」二字拖長且連綿的用筆，狀如瀑布及林道，引領觀者進入心中丘壑，產生可行、可游的想像。

三維線條：以線質召喚生命

和田浩志 1967 年生於日本福岡，在京都成長，並自 5 歲開始習書。2011-2014 年間屢次入選日展，自 2017 年脫離所屬書道團體，立志向世界展示跨越書法界線的作品。受到日本書法先鋒井上有一（1916-1985）等人影響，近年來他致力於少字數創作。有別於墨象派前衛書家，和田浩志保留了文字的可識性，並期盼以充滿力量的線條觸動人心。本展精選 12 件單一字數作品，所書內容多源於自然萬象，反應出和田浩志的人生觀，以及他立足於日本經典文化，對生命的思考與期望。《夢_16》尤其特殊，他在書成後刻意揉捏紙張並重新展開，使既有線條和非預期墨痕如奇蹟般地融合，據此成為完美的藝術品。這種介於有意無意之間、剛柔並濟的創作手法，更開啟了與西方抽象藝術對話的契機。

四度空間：英文字母的漢化變形記

於同生 1975 年生於台灣高雄，取法魏碑的雄渾，近年來於台灣各大書法獎賽頻獲首獎。有感於日本書法圖像化的趨勢迄今已逾百年，且持續主導台灣當代書藝，於同生力求突破字義與畫面的直接關聯，將文字載體代換為英文，並保留漢字書法的用筆及線質。本次展出 5 件作品，其中《閃閃動人》同時以原作及數位微噴輸出參展，不僅透過色彩衝擊視覺，也是以當代製作版畫的觀念，回應法書複製的經典傳統。新作「墨舞」系列一反過往英譯中的思維模式，改採概念命名。作品中可見墨線曲折迴旋，字勢欹側欲穿紙面，彰顯出他跳脫文字桎梏，轉而重視線條與空間共奏的意圖。

2011-2013 年間卜茲沉浸在大字狂草創作之際，李茂成亦如發狂似地埋首於書法創作；2017 年和田浩志決意面向國際時，於同生亦轉身投入英文書藝。他們都奠基於深厚傳統，潛心創作，開闢對書法藝術的全新想望。

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Echoes of the Tide

- Curator: Ruby LIAO
 - Artists: BU Zi, LEE Mau-cheng, YU Tung-Sheng and Hiroshi WADA
 - Opening: September 28, 2024 (Sat.)
 - Date: September 28 – November 2, 2024
 - Address: ESLITE GALLERY|B1, No. 88, Yanchang Rd., Xinyi Dist., Taipei City 110055, Taiwan (eslite spectrum Songyan Store)
 - Opening Hours: 11am-7pm, Tuesday – Saturday (closed on Sunday and Monday)
-

Since the 20th century, with exhibitions emerging as the primary venues for displaying artworks, calligraphers have increasingly emphasized spatial awareness in their creations. The exhibition *Echoes of the Tide* centers on this concept, highlighting both the expansive nature of space and the breadth of perspectives it encompasses. It delves into how artists employ calligraphy to interact with the imposing white walls and the diverse viewpoints stemming from various cultural origins. Featuring four artists—BU Zi, LEE Mau-cheng, Hiroshi WADA, and YU Tung-Sheng—the exhibition sees them introduce innovative approaches to traditional calligraphy through variations in size, script, style, content, character count, colors, and materials, revealing the multifarious faces of contemporary calligraphy art.

Microcosm: From Scholar's Study to Artist's Studio

Born in 1959 in Xixin Village, Annan District, Tainan, Taiwan, BU Zi passed away in 2013. His calligraphy was as swift as a racing car on a sharp curve or a fighter jet slicing through the sky. He fused the calligraphic styles of the Tang Dynasty, the cursive script of the Late Ming, and the seal script of the Qing Dynasty to forge his own unique and vigorous wild cursive style. In the 1980s, BU Zi garnered numerous awards and decided to pursue a career as a professional calligrapher. He moved his creative space several times, from an air force dependent's housing unit to a traditional courtyard house, and then to a lofted industrial area, with each environment leaving its mark on his works. This exhibition showcases seven of his pieces, including *The Diamond Prajna Paramita Sutra* from 2000, written in small regular script with each character occupying less than 0.2 square centimeters. The meticulous size reflects the attentive and diligent mindset that guided its creation. One of his later pieces, *Wind*, draws inspiration from the poetry of Ming artist and poet Xu Wei (1521-1593). It is executed in large, bold, and vigorous cursive script, with the brush being re-inked every two to three characters to create a rhythmic transition from rich, saturated strokes to lighter, wet ones. This captures the essence of strong wind gusts, evoking the imagery of an escalating storm and swirling clouds. Su Shi (1037-1101) once said, "Large characters are challenging to make tight without appearing crowded, while small characters are difficult to make spacious without appearing empty." With composed confidence, BU Zi's response to this classic challenge is evident in his work: his large characters are as densely woven as brocade, and his small characters are as airy as drifting clouds.

Epochs: From Tang Poetry to Song Dynasty Masterpieces

Born in 1954 in Yunlin, Taiwan, LEE Mau-cheng was influenced by the Qing Dynasty's practice of inscriptions on steles. He incorporated the powerful vigor of the clerical script and Wei stele style into his cursive script works, focusing his artistic exploration on the theme of life. *A Star Shines Broadly Across the Land* comes from a verse by famed poet Du Fu (712-770). The piece is crafted with flowing brushstrokes, unassuming and modest. The characters at times appear flattened, with

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striking contrasts between light and dark saturation. The transition from wet to dry and from fast to slow is cyclical, reminiscent of writing in beach sand—where initial strokes are absorbed by incoming waves, then fade with the tide, only to be renewed with the next wave. *Travelers Among Mountains and Streams* is inspired by the eponymous famous painting, now housed in the National Palace Museum in Taipei, by Northern Song Dynasty artist Fan Kuan (c. 950-1032). Lee imitated this masterpiece in his early years, which subtly influenced his artistic style. Spurred by a whim, he penned the four characters *xi shan xing lu*, where the characters *xi* (stream) and *lu* (journey) are extended and fluid, mimicking waterfalls and woodland trails, leading the observer into a mental landscape that stirs the imagination, offering a path that is both traversable and enveloping.

Dimensions: Summoning Life through Stroke Quality

Hiroshi WADA was born in 1967 in Fukuoka, Japan, raised in Kyoto, and started his calligraphy training at just age 5. Having been selected multiple times for the Nitten Exhibition between 2011 and 2014, and since departing from his calligraphy group in 2017, WADA has been determined to present works that transcend the boundaries of traditional calligraphy to the world. Influenced by Japanese calligraphy pioneer Inoue Yūichi (1916-1985), he has been dedicating himself to creating few-character calligraphy in recent years. Diverging from the avant-garde calligraphers of the abstract ink school, WADA retains the legibility of his characters, aiming to evoke emotion through his powerful strokes. This exhibition showcases 12 single-character works, predominantly inspired by the natural world, reflecting WADA's life philosophy and his deep contemplations and aspirations rooted in classic Japanese culture. *DREAM_16* is particularly special; he deliberately crumpled the paper and then flattened it after completion, letting the original lines and unforeseen ink marks miraculously merge, transforming it into an artwork of perfection. This creative approach, straddling the intentional and spontaneous, and merging elements of hardness and softness, broadens the scope for engagement with Western abstract art.

Facets: The Transformation of English Letters into Chinese

Born in 1975 in Kaohsiung, Taiwan, YU Tung-Sheng draws inspiration from the dynamic style of Wei stele inscriptions. In recent years, he has consistently won first prizes in major calligraphy competitions across Taiwan. Recognizing that the trend of Japanese calligraphy visualization has persisted for over a century and remains influential in contemporary Taiwanese calligraphy, YU aspires to disrupt the direct link between meaning and imagery. He does it by substituting the textual medium with English while preserving the brushwork and line quality characteristic of Chinese calligraphy. This exhibition showcases five pieces by YU, including *GLOW*, which is displayed both as original ink on paper and as Giclée prints on paper. It not only offers a visual impact with its vivid colors but also embraces the modern approach to printmaking, engaging with the traditional practice of reproducing masterpieces of calligraphy. The new *Ink Dance* series signals a shift from his earlier works adopting an English-to-Chinese translation mindset, but embracing conceptual naming. In his creations, the ink lines twist and turn, with the characters appearing almost as if they are piercing through the paper. This vividly highlights his intent to transcend textual constraints, focusing instead on the dynamic interaction between lines and space.

From 2011 to 2013, while BU Zi dedicated himself to creating large cursive script calligraphy, LEE Mau-cheng was madly devoted to his calligraphic endeavors. In 2017, as Hiroshi WADA shifted his focus to the international scene, YU Tung-Sheng pivoted towards English calligraphy. But above all, all four artists are grounded in deep-rooted traditions, striving to innovate and elevate the art of calligraphy.

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