



Zhang Hong (1577-?), *Fishing Boats among Autumn Mountains* after Li Cheng (Song Dynasty), hanging scroll, Ming Dynasty; the Flint Institute of Arts.

[明] 張宏 (1577-?)，摹 [宋] 李成 “秋山漁艇圖，” 絹本設色；弗林特藝術學院藏

Art Exhibition Writing an Image: Literati Art

September 12 – November 22, 2009
Oakland University Art Gallery

Literati art, or *Weren Yishu* 文人藝術, is a Chinese art form nurtured and promoted by scholars. The creators of literati art consider themselves first and for most a human being completed by Confucian moral cultivation and elevated by Daoist integration with nature. Literati art thus emphasizes art as a way of life and cultivation of personality. The learning and creating procedure of art are just as essential as the final product. The four noble arts of literati – guqin playing, weiqi game, calligraphy, and painting, or *qin qi shu hua* 琴棋書畫 in Chinese – are inseparable and equally important in cultivating ideal personality and understanding the supreme truth *Dao* 道.

In visual art, the literati tradition emphasizes comprehensiveness and multi-disciplinary approach. The “three perfections” – poetry, calligraphy, and painting, or *shi shu hua* 詩書畫三絕 in Chinese – are all indispensable for a good painting and a literati artist must be simultaneously a painter, calligrapher, and poet. Later, a fourth skill was added, the seal design and carving. Many great literati artists in Chinese history were masters of all four skills, among which calligraphy was considered the most important. The same writing brushes and inks are used for painting. The technique, principles, and philosophy of Chinese calligraphy provided base for all the other three, and it was considered as the highest of all literati arts.

More than 30 works from the Song dynasty to present has been chosen for this exhibition to offer a comprehensive introduction to literati art, its technical approach, artistic achievements, and interaction with other forms of literati culture. Emphasis is on the shared ideology among art, poetry and music. This exhibition is also meant to reflect on the nature of “image.” Chinese artists often used the word “writing” instead of “painting” when talking about creating an image, “writing bamboo,” etc. What is an image? And how much is our response to a painting shaped by the brushworks of writing and the reading and pre-reading of contexts? Indeed, looking at these Chinese scrolls, one can see the division blurred and a great image emerging from a writing hand.

寫·意

中國文人藝術

2009年9月12日至11月22日
奧克蘭大學美術館

中國的文人藝術在世界的諸多藝術傳統中是獨特的。她強調藝術與人生的統一。衆多傳世藝術傑作的創造者也不將自己視爲諸如或繪畫或雕刻的專門家，而是一個或近儒、或近道、或近禪的“人，”並以接近某種理想化的人格為藝術實踐的最終目的。藝術作為人格修養的手段，其創作過程與物質化成果便同等重要。而琴棋書畫雖門徑各異，作為修身養性的途徑，她們又高度一致，殊途同歸。

在視覺藝術領域，文人傳統強調整體性與多學科。詩書畫“三絕”對一個完整的藝術家來說缺一不可。而自明代起，古文字學的發展又給文人藝術加了一項篆刻。偉大的文人藝術家必須是兼擅詩書畫印的通才。這四項技能又以書法為根基和最高理想的代表。書寫的材料技術、美學原則及哲學思想對文人藝術的各個領域都有深刻的影響。而在造型方面，文人藝術則輕寫實重意境，給觀者留有廣闊的想象空間。故名“寫意。”

此展選取自宋至當代的三十餘件作品，目的是對源遠流長的文人藝術作一綜合的介紹。既展示其風格特點和文化背景，也希望借以引發關於意象本質的思考。



Suichu, Bamboo album, ink on paper

邃初，墨竹冊頁（部分），紙本水墨