

但在孤峰独往

王三庆

Roaming Alone by the Solitary Peak Wang Shan-Ching Solo Exhibition

Curated by Lu Mingjun

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2020.1.11–3.29

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作为文人士大夫文化系统的一部分，书法所承载的不仅是一介文人的个人精神史，也是一个时代、地方的物质文化史。明以前的书法主要限于个人的日常书写和文人间的酬唱，所以很少看到大尺幅的立轴或对联，几乎所有的书写都是小尺幅的手札或手卷，而自从有了庭堂装饰和相应的展示要求以来，大尺幅的书写才逐渐进入人们的视野。应该说，这是最早的书法展览模式。书法的视觉化就是从形制的改变开始的。形制也因此成了书法之物质性很重要的组成部分。在某种意义上，形制决定了一幅书法作品的社会功能。有学者早就发现，为了满足现代展示制度和观看方式，有人甚至不惜改变作品原本的形制，比如将屏风改为立轴，将手卷切成册页，等等。这也是书法之历史物质性的构成部分。而且，这本身便已构成了一部独特视角的书法史。

1952年，王三庆随母从重庆移居台湾，60年代初，刚满20岁的他开始学习中国历代古书画仿制，从此，便和古书画结下了不解之缘。此时，由刘国松发起的“五月画会”正在台湾地区进行一场声势浩大的“水墨革命”，他们力倡“中国画的现代化”，提出“模仿新的，不能代替模仿旧的；抄袭西洋的，不能代替抄袭中国的”及“革中锋的命”等激进主张。王三庆不仅不为所动，甚至不屑一顾，后来随着接触古书画越多，他越发觉得，所谓的革命不是丢掉笔墨，而是在于如何用现代的眼光去理解传统的笔墨。这种理解不仅须通过反复研习追摩传统笔法，深入到经典文本的内部，同时也不能忽视构成这些文本的物质性元素和条件。王三庆后来的工作在很大程度上就是通过这两个路径展开的，并企图将其合二为一。对他而言，这与其说是后现代解构，不如说是一种考掘式的重构。

由于很长一段时间，王三庆主要从事古书画的仿制和修缮，所以，他对于笔墨纸砚等因素尤其在意和在行，譬如怀素的《自叙帖》到底用的是什么笔，什么墨，什么纸，才会形成那样的线条质感。一种风格的形成固然取决于艺术家个人的技法和修为，但在很大程度上也依赖于这些基本的物质性条件。当然，王三庆的目的不是去还原这些，而是将其转变为一种创作的手段和动因。为此，他用蜡替代墨，制造“计白当黑”的碑刻效果，字的正反亦任由他随意摆弄；他利用拼贴的手法，通过碎片的“随意”组织和缝合，取消了书法的深度叙事；他利用不同色彩和属性的纸张，以及不同的书画作品作为图像母题，制造了一个个独特的形式构成或空间关系。物质性条件不再是书写的工具或辅助性手段，而是作品的语言本身。为此，他甚至还会利用报纸替代宣纸，偶尔还会贴上一两个与书法原本格格不入的大众文化图像，而这也恰恰暗合了他反书法原教旨主义、去文人文化中心化的一贯姿态，亦或许因此，其书法取法的对象不再限于书法史上的经典文本，诸多民间书法的碎片也已进入了他的视野。没有精英与平民之别，也没有历史与当下之分，更没有东西文化之隔……这些基于传统书写、自由拼贴等各种手段的制作更像是一种遮挡和显现的游戏，又仿佛是变异的街头涂鸦或极端年代的大字报，加之它们都带着蒙太奇的色彩，从而为日常政治注入了某种革命性的力量。

王三庆数十年的激进实验为我们提供了一个独特的书法样本。它让我想起上世纪末大陆书法界曾喧嚣一时、如今则已逐渐淡出人们记忆的“学院派书法”和“民间书风”这两个极具争议的书法潮流。同样以拼贴为主要手段、以视觉性为目的的“学院派书法”，和同样主张反精英书写、去文人中心化的“民间书法”，看上去和王三庆的实践并无二致，都带着明显的后现代色彩和亵渎意味。但相形之下，王三庆的实验更加野蛮、放肆，更加无法无天。

“但在孤峰独往。”这或许是王三庆对自己艺术之路最适切的评价。因为从一开始，就已经注定了这是一条孤绝之路。

Roaming Alone by the Solitary Peak

Lu Mingjun

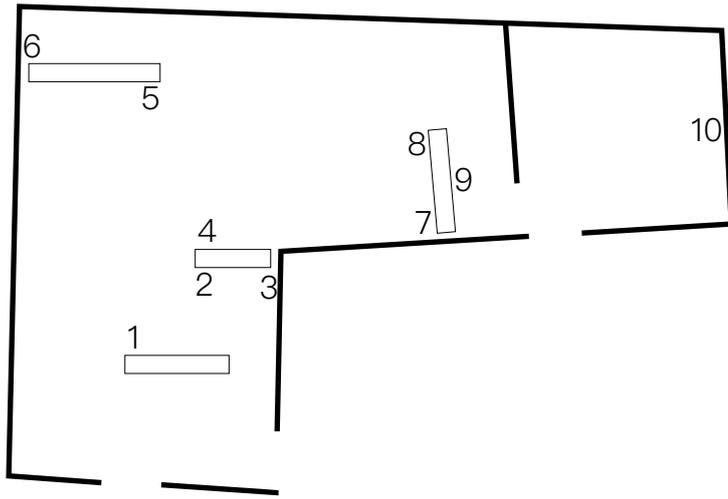
Part and parcel to the literati's cultural system, calligraphy was not only the vehicle that carried forth the personal spirituality of the generations of intellectuals, but also the cultural history of materials of a time and place. Calligraphy before the Ming Dynasty was primarily used for personal writing and exchange of correspondence, hence, there were few large-dimensional hanging scrolls or couplets. At the time, almost all writings were done on small-dimensional album leaves or handscrolls. Since the emergence of decorating the front hall of a residence and the demand for related items on display, large-dimensional calligraphy gradually entered people's sight. Evidently, those have been the earliest model of exhibiting calligraphy. The visualization of calligraphy began with the transformation of format. Format hence became a critical component for the materiality of calligraphy. To a certain extent, the format determines the social function of calligraphic work. Scholars have discovered early on that in order to meet the renewed model of exhibition and way of seeing, some people have altered the original format of earlier works. For instance, some have adapted screens into hanging scrolls or turning handscroll into album leaves, etc. This is a component of the historical materiality of calligraphy. Furthermore, this practice in itself has shaped the history of calligraphy through a unique perspective.

In 1952, Wang Shan-Ching immigrated from Chongqing to Taiwan with his mother. In the early sixties, still in his early 20s, Wang began to study calligraphy and painting from ancient China through replication, and ever since, he tied an inseparable fate to the traditional visual forms. At the time, the "Fifth Moon Group" initiated by Liu Kuo-Sung has set a seismic movement of "Ink revolution" in Taiwan, who advocated "the modernization of Chinese painting", by radically proposing "emulating new genres should not replace the replication of former forms; appropriating the West should neither replace those from 'China' nor 'reform the middle peak'". Not only was Wang Shan-Ching unaffected by this movement but he became more determined to explore the traditional. As he familiarized with ancient painting and calligraphy, he gradually realized that the true revolution was not to abandon the ink and brush but to conceive the medium from a modern perspective. This conception requires both repetitious emulations of traditional painting and calligraphic techniques, diving into the internal construct of the classical texts, and attention paid to the material elements and conditions that constitute such literary form. Wang Shan-Ching's later practice to a large extent, extended from these two paths, with the attempt to further integrate them. For him, it's an investigative reconstruction rather than the post-modern deconstruction.

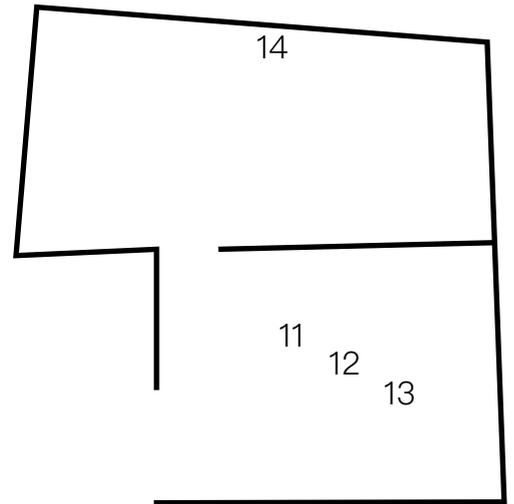
For a long time, Wang Shan-Ching's primary engagement was in emulating and restoring ancient paintings and calligraphy, for which he paid close attention to the brush, ink, paper, and inkstone, etc., for instance, to the kind of brush, ink, paper was used for Huaisu's Autobiography for the work to exhibit such fluidity. The formation of a style was certainly a consequence of the artist's techniques and practice, but to a greater degree, it also relied on the essential conditions of the materials. Of course, Wang Shan-Ching's goal was not to restore these conditions but to translate them into his approach and impetus. For which, he replaced the ink with wax, and created the effects of the inscription on tablet where "the writing and space are inverted", the direction of the characters became his prerogative. He adopted collage to dissolve the depth of narrative in calligraphy by willfully piecing together the various fragments; he uses different types and colors of paper, as well as different genres of calligraphy and painting as the pictorial subject, that engendered unique structure compositions and spatial relationships. The material conditions are no longer the tools of writing or complementary method, but the essential language of his artwork. For which, he would use newspaper to replace rice paper, and at times, pasting a few images from the mass culture that has nothing to do with calligraphy, which resonates with his attitude towards rejecting the fundamentalism of calligraphy, and the decentralization of literati culture. For this very reason, the subjects through which he adopted his techniques were not confined to the classical texts in the history of calligraphy, as the bits and pieces from folk calligraphy have also entered his line of vision. Without distinguishing the elite from the commonplace, the historical from the contemporary, or the separation of Eastern and Western cultures... these productions grounded on traditional forms of writing, willful collage and other approaches are comparable to a game of the visible and invisible, or a mutated type of graffiti, with a certain semblance of the "big-character posters", with their montage qualities, adding certain revolutionary force to the quotidian politics.

Wang Shan-Ching's radical experiments over decades have provided us a unique calligraphic sample. It reminds me of the controversial trends of calligraphy at the end of the last century in Mainland China — between the contending forces of "the academic" and "the folk style" — one that created quite a stir at the time but has since faded from people's memories. "The academics", who also adopted collage as its primary approach aimed at visual effects, and the "folk style", advocated to reject the elitist way of writing and decentralization of literati culture, seemingly had shared little difference from Wang Shan-Ching's practice, which embodied the post-modern features and profanity. In spite of their formal semblance, Wang Shan-Ching's practice is more barbaric, impudent, and absolutely lawless.

"Roaming alone by the solitary peak" is perhaps the most appropriate commentary to describe Wang Shan-Ching's artistic practice. Because from the get-go, it was meant to be a lonesome path.



1 F



2 F

1 黑门
综合材料
152.5x83.5 cm
2002

2 星星之火
综合材料
65x29.5 cm
2009

3 书吧!
综合材料
69x130 cm
2005

4 好看
综合材料
68.5x45.5 cm
2009

5 一千个灵魂
综合材料
195x80 cm
2003

6 麦当
综合材料
52.5x71 cm
2007

7 来归
综合材料
57x57 cm
2006

8 青绿与淡橘
综合材料
83x41 cm
2009

9 红与黑
综合材料
57.5x93 cm
2004

10 乐町少年回忆
综合材料
69x138 cm
2005

11 诗怀
综合材料
228x145 cm
1984

12 民国 73 年
综合材料
165x143 cm
1984

13 一往情深王三郎
综合材料
490x104 cm
1996

14 书法社会主义
综合材料
尺寸可变
2020