

翰墨無邊
國際書法名家邀請展

INKFINITY

International Calligraphy
Masters Exhibition

TMOFA

桃園市立美術館
TAOYUAN MUSEUM OF FINE ARTS

橫山書法藝術館
HENGSHAN CALLIGRAPHY ART CENTER

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國際書法名家邀請展

◎ 策展人 張 炳煌

書法從書寫文字開端，經由字體變遷產生的多樣形式及文房四寶工具的運用，千百年來在文人寫得好、寫得美的基礎上，融和書寫者的情感心象，開啟了書法的藝術創作之門。

漢字是書法的載體，在中國傳承之餘也傳至鄰近國家，其中以日本、韓國所受最深。除了漢字，更將自我的表音文字導入書法，與漢字書法並在各國發展。所以日本有假名書，與漢字書同為書道。韓國稱為書藝，自古為傳統文化，之後加入韓文書，各自成為歷史傳統的國粹，傳沿至今文化不墜。不管是日本的書道，韓國的書藝，以及我們所慣稱的書法，其實都在「書學」的範圍，大家所堅持的，應該就是文字書法所產生的學術和藝術的內涵。

然而時代變遷，在中國傳續書法最重要的科舉到了清末廢除，文字書寫不再只是毛筆書寫而已，西方的藝術和國際間的交流頻繁，開始影響書法的表現，文人書法的主軸架構受到影響，不再是書法的主脈。藉由書法與其他藝術不同的特色，各地興起現代書法藝術觀點的創作，不再只是為文人書寫而繼續演進。

至今我們看到的書法，除了不同文字的表現外，講求文字意象和運用工具所產生的藝術型態的書法逐漸興起，整個書法的面貌有了更寬廣的表現。基於演化書法的時代特色的使命，大家在同一陣線上各自發揮，為的就是如何將書法賦予新的藝術生命。

今年正好國際知名的國際蘭亭筆會，在桃園舉行第40屆會員書法展覽，國際蘭亭筆會經營書法的國際推廣時間甚久，將多年來在國際交流對各地書法發展所了解的情況，進行梳理及探討，擬出國際書法名家邀請展的策展構想。

整個展覽的架構以主要推展的中國、日本、韓國及臺灣，再及於馬來西亞、新加坡、印尼、越南等地，邀請從事書法創作的書家，無任何限制的提出代表作品，件數雖然不多，但是足以充分展現各地現有的書法發展情形。

經過多方考量邀請對象，展出作品總計59件，正好符合橫山書法藝術館的展覽規模和特色。展出的作品不僅是書家的代表之作，而且也將各地現在的書法情況完整的展現出來，從傳統之作、創意表現乃至現代書法藝術，得以一覽各地現在書法的發展情況，可說是難得的一場國際書之饗宴。

從這場展覽，我們可以體會書法隨著文字書寫之路，跟上時代的脈動，到了今天已經是發展無垠，所以定名為「翰墨無邊」，在無邊無際的翰墨海洋中，臺灣有幸堅守傳統文字的精隨，或許藉由本展的啟發，書法之學正是我們所要追尋的經典文化傳承之路。

INKFINITY

International Calligraphy Masters Exhibition

• CURATOR **CHANG Benhang**

Calligraphy, once rooted in the meticulous art of writing Chinese characters, has evolved over millennia, transcending its original function to become a profound form of artistic expression. This transformation reflects both the technical mastery and emotional depth of the calligrapher, blending form and meaning seamlessly into an art that moves beyond the written word.

As Chinese characters spread across East Asia, they inspired calligraphic traditions in Japan and Korea. In Japan, *shodo* incorporated *kana*, blending native phonetics with Chinese script, while in Korea, *Seoye* integrated *Hangul*, creating a unique artistic expression. These national traditions, each rooted in their respective cultural identities, became cherished treasures, bound by the shared heritage of calligraphy and its deep connection to the written word.

The modern evolution of calligraphy was further shaped by cultural shifts, particularly following the end of China's imperial examination system and increasing exchanges with Western art. The traditional literati framework gave way to new forms, as calligraphy merged with contemporary artistic perspectives. Today, it transcends the simple rendering of script, exploring the imagery of charac-

ters and the creative use of tools. This evolution has opened up new frontiers for calligraphers worldwide, who continue to push the boundaries of this ancient art.

Marking its 40th anniversary, the prestigious Lanting Calligraphy Association presents the International Master Calligrapher Invitational Exhibition at the Hengshan Calligraphy Art Center in Taoyuan. Featuring 59 works by calligraphers from China, Japan, Korea, Taiwan, and other regions such as Malaysia, Singapore, Indonesia, and Vietnam, this exhibition offers a panoramic view of contemporary calligraphy. The selected works highlight both traditional and innovative forms, illustrating the ongoing dialogue between past and present.

This exhibition, aptly titled "INKFINITY," celebrates the limitless possibilities of calligraphy's evolution. As Taiwan remains a stronghold of traditional Chinese characters, the exhibition invites us to reflect on the cultural legacy of calligraphy and its role in preserving classical heritage while embracing new artistic horizons.

翰墨無邊

Boundless Calligraphy

張 炳煌

CHANG Benhang

1949



策展人張炳煌以傳統書帖為基礎，早期作品以表現文人書法為學習標竿。後來參與電視三台聯播的「中國書法」和「每日一字」節目，開啟海內外推廣及教育的研究。目前任職於淡江大學，從事數位e筆研發並導入AI科技，使書法朝向數位及現代藝術的方向發展。這幅作品結合墨色變化、各種字體融合及暢快的運筆完成。整個作品筆法嫺熟，意在筆先，以超過一甲子的運筆功力寫成，讓人感覺到舒暢，充滿文字生命的張力。

Steeped in traditional calligraphy from a young age, Chang Benhang draws inspiration from literati elegance. He gained prominence through television programs like Chinese Calligraphy and The Daily Characters, promoting calligraphy both locally and abroad. At Tamkang University, he pioneers digital calligraphy by integrating AI technology. This artwork blends diverse script styles with fluid strokes, showcasing over sixty years of mastery and radiating profound energy, as if the characters themselves come to life.

杜甫房兵曹胡馬詩

Officer Fang's Barbarian Steed by Du Fu

林 進忠

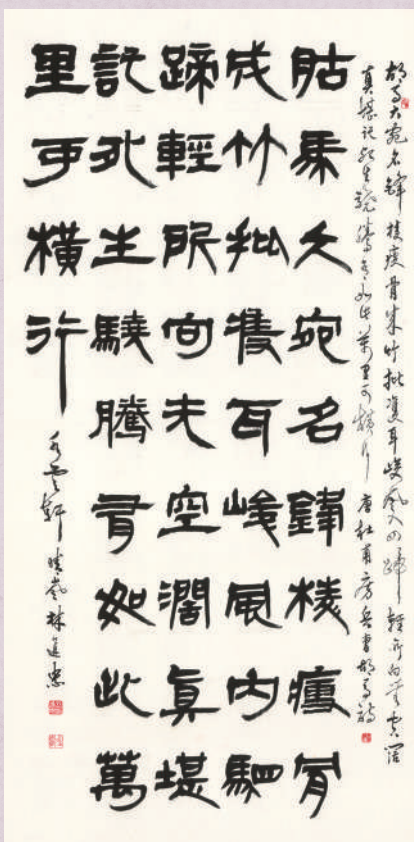
LIN Chin-chung

1951

此件隸書杜甫五言律詩〈房兵曹胡馬〉，是一首敘物言志的詠馬詩。猶如丹青妙手，杜甫用傳神之筆描寫來自西域古國大宛的汗血寶馬：它那精瘦的筋骨像刀鋒一樣突出分明，兩耳尖銳，跑起來馬蹄生風，所向無敵，騎着它可以放心地馳騁沙場，可託生死。形象刻畫細緻而唯妙逼真，氣韻生動，將其風采描繪得入木三分。

此作表現映照詩文境界氣概雄峻的精神，融參簡帛、古隸，取勢通合雄秀形態，點線筆墨力求凜凜有生氣，兼容峻秀英挺、超邁遒勁的書法風神。

This clerical script piece is based on Du Fu's poem "Officer Fang's Barbarian Steed," which uses the imagery of a magnificent horse to express the poet's aspirations. Du Fu vividly depicts a prized horse from Ferghana, its lean muscles sharp as blades, ears alert, and hooves swift as wind, embodying invincibility on the battlefield. Lin Chin-chung captures this imposing spirit, skillfully blending clerical scripts from Qin and Han dynasty bamboo and silk manuscripts. The composition exudes strength and grace, with each stroke brimming with vitality, fusing sharpness and elegance into a powerful, commanding presence.



陸樹聲佳句

Lu Shusheng's Five Verses

張 穆希

ZHANG Mu-xi

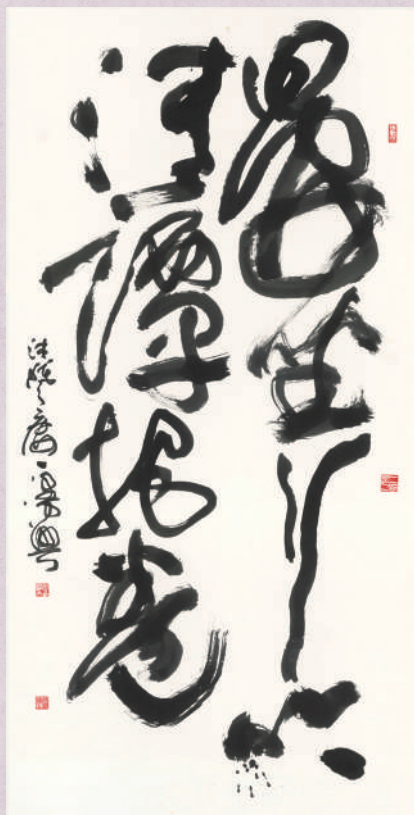
1952

張穆希認為，書法並不是只有寫字而已，而是修行，依靠的是內外兼修，由長期累積的氣質而展露在外。不論是東晉王羲之、明代徐渭等大書法家，都肯定書法之妙，在於書外之功，不落俗套。

這件大行草書作品，寫明代翰林學士陸樹聲佳句「晏坐行吟，清談把卷」。由於少字書重視的是整體章法和筆墨氣韻，於案桌前沉思良久，待胸有成竹後，以羊毫大筆揮就，落款的小字也用同支毛筆，並於角落適當位置鈐印，以求整體之高雅。

Zhang Mu-xi views calligraphy as a spiritual practice, refining both inner character and outward expression. Inspired by masters like Wang Xizhi and Xu Wei, he believes true calligraphy transcends the written form.

This expansive cursive script features a verse by Ming scholar Lu Shusheng: "Sitting at ease, singing while walking, and discussing the classics in clear tones." After deep contemplation, Zhang created this piece in a single, fluid motion using a large goat-hair brush, emphasizing the rhythmic flow of ink. Four seals placed at key points enhance the artwork's grace and sophistication.



蘇軾詞水調歌頭 —黃州快哉亭贈張偓佺

Su Shi's Water Melody

—To Zhang Woquan, at the Bracing Pavilion of Huangzhou

林 隆達

LIN Long-dar

1954

林隆達以草書抄錄蘇軾詞〈水調歌頭〉，最後一句「一點浩然氣，千里快哉風」，道出內文與草書情感的契合；東坡此詞豪氣萬丈，是以草書潤燥相雜，疾緩相間，剛柔並濟，拉開視覺張力。

如蔡邕《筆論》云：「書者，散也。」寫字前要放鬆心情，隨性而書。在四連屏的尺幅中，希望觀者能感受到草書的筆鋒變化，享受詩詞的優美意境。

Lin Long-dar transcribes Su Shi's renowned poem, "Water Melody," in cursive script. The final line, "...an indomitable spirit and a strong wind, are all you need to sail rocky waters on your feet," captures the poem's sentiment and the emotional depth of the script. Inspired by Cai Yong's idea that great calligraphy requires a clear mind and free emotions, the four connected panels showcase the dynamic flow of cursive strokes, inviting viewers to experience the poem's sweeping momentum and profound imagery.



顯明

Manifest Clarity

新井 光風

ARAI Kofu

1937



新井光風專注於商、周時代的金文，以及戰國、秦、漢時代墨跡書法的造型性研究，亦是日本當代重要漢字書法家。自1964年起師從西川寧(1902-1989)，屢獲日展文部大臣獎、恩賜賞及日本藝術院獎等肯定。

「顯明」，語出《莊子》雜篇〈庚桑楚〉，以金文特有的幾何化造型排列布局，行筆輕重緩急具有躍動感，墨色潤燥相間，偶有墨滴濺出字外酣暢淋漓，線條厚重而不遲滯，並且展現出大字書法的雄偉氣勢。

Arai Kofu, a prominent Japanese calligrapher specializing in bronze, seal, and clerical scripts, began studying under Nishikawa Yasushi (1902-1989) in 1964. He has received numerous accolades at the Japan Fine Arts Exhibition, including the Special Selection and Minister of Education Awards. In this work, the characters Xian Ming (obvious and clear) from Zhuangzi are arranged in a geometric structure characteristic of bronze inscriptions. Bold yet fluid, the strokes convey the monumental presence and majestic power of large-scale calligraphy, evoking the grandeur of ancient scripts.

獲福

Attaining Good Fortune

高木 聖雨

TAKAKI Sei'u

1949



高木聖雨目前為日本藝術院會員、日展理事、謙慎書道會理事長、大東文化大學名譽教授。書法家學淵源，並師從青山杉雨(1912-1993)，創作五體兼擅，本次展品以金文主體搭配行書快意的運筆，展現日本作篆特有的趣味。在書法創作中，他致力於在傳統主義與表現主義兩者間找到平衡，使作品既保留傳統的精髓，又充滿豐富的表現力。他希望觀眾能夠從他的作品中獲得樂趣，因此，他強調在創作中追求表現的豐富性，同時不忘堅守傳統。

Takaki Sei'u, a member of the Japan Art Academy and director of the Nitten-Japan Fine Arts Exhibition, studied under renowned calligrapher Aoyama San'u (1912-1993) and comes from a lineage steeped in calligraphy. His piece, "Huo Fu," features bronze script interwoven with the spontaneity of semi-cursive, showcasing the elegance of Japanese seal carving. Takagi balances tradition and expressive diversity, striving for harmony between orthodoxy and innovation to create works that bring joy and vitality to the viewer.

2024 97×182cm 板



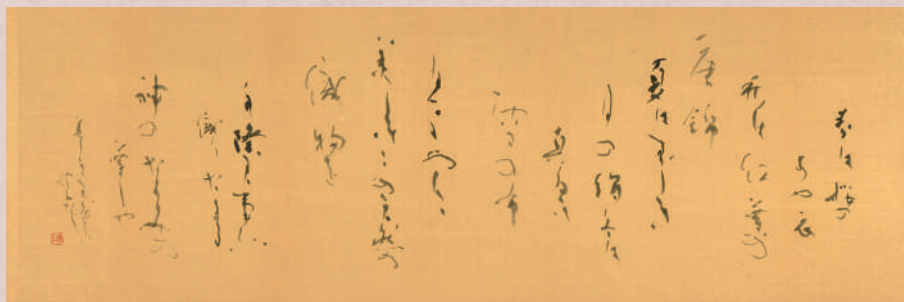
美哉自然

How Beautiful is Nature

土橋 靖子

TSUCHIHASHI Yasuko

1956



土橋靖子自幼受外祖父日比野五鳳(1901-1985)指導書法。1992年獲得日展特選，並陸續在展覽中獲得各種榮譽，2003年獲邀參與現代書道二十人展。現為日本藝術院會員、公益社團法人日展理事、讀賣書法會最高顧問。

這件假名書法內容「美しき天然」，是由田中穂積作曲、武島羽衣填詞的歌曲。以四季變化為主題，將春、夏、秋、冬的自然景象比喻成織物—「櫻花的彩衣」、「紅葉的唐錦」、「月的絹」、「雪的布」，歌詞不僅傳遞出四季之美，更表達對天地萬物的敬畏。書法筆觸溫柔且富有感情，使人感受到她對自然的深情和內心的寧靜，具有感動人心的力量。

Introduced to calligraphy by her grandfather, Hibino Goho (1901-1985), Tsuchihashi Yasuko received the Special Selection Award at the Japan Fine Arts Exhibition in 1992. A member of the Japan Art Academy and director of the Nitten Exhibition, she was featured in the Exhibition of *Twenty Contemporary Calligraphy Masters* in 2003. Her kana piece, *How Beautiful is Nature*, based on Takeshima Hagoromo's lyrics, captures the seasonal beauty of nature, comparing it to a woven tapestry. With gentle, expressive strokes, Tsuchihashi conveys profound cultural depth and emotional resonance, celebrating the grandeur and mystery of the natural world.

杜甫絕句

A Quatrain by Du Fu

韓 天衡

HAN Tianheng

1940

韓天衡在書畫篆刻、理論鑑賞方面以深厚的功力受人尊重，並捐贈成立一間以其命名的美術館。這次參展的草書立軸作品，內容寫杜甫絕句：「兩個黃鸝鳴翠柳，一行白鷺上青天。窗含西嶺千秋雪，門泊東吳萬里船。」

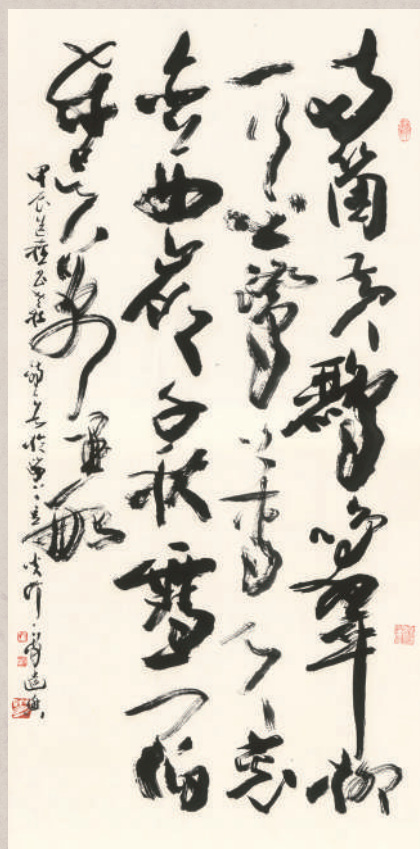
作者把篆刻和繪畫的技法融入作品中，揮灑自如，筆勢雄偉。單字錯落有致，大小輕重自然得宜。整幅作品佈局讓人感到舒暢，可以細細品味他在書法上的功力，進而感受整幅作品的雄壯氣勢，體會文字詩詞與書法的奧妙。

Renowned for his calligraphy, seal carving, painting, and connoisseurship, Han Tianheng has established an art museum in his name. This cursive script hanging scroll features a poem by Du Fu:

"Two yellow orioles sing in green willows;
White egrets surge up the blue sky.

Snow-capped Mount West fills my window;
Boats from distant Wu moor near my door."

Han skillfully integrates seal carving and painting, using fluid, powerful strokes to convey the depth and harmony of these art forms, showcasing his effortless mastery and artistic vision.



漢字頌

Ode to Chinese Characters

蘇 士澍

SU Shishu

1949

蘇士澍早年跟隨啟功(1912-2005)學習，後在文物出版社工作，直到擔任社長。他對中國文物，特別是書法有非常深厚的學識。因為特別重視傳統基礎，他在各種字體的筆法上都有很深的造詣。

蘇氏作品非常重視文字內容。作品《漢字頌》用他擅長的小篆書體工整地書寫，筆法、筆力和字型的展現都非常精湛。內文為自書七言絕句，闡述漢字傳承至今的重要性，以行書寫成，功力和佈局、章法都非常工整。

Su Shishu, a former student of Qi Gong (1912-2005) and past president of *Cultural Relics Press*, is known for his mastery of traditional script styles.

His works emphasize textual content, showcasing his exceptional brush control. The title in small seal script reflects his skill, while the running script poem highlights the enduring significance of Chinese characters.

漢字頌
中華漢字五千年一脈相承
萬代傳古往今來多少事刀鐸
筆寫錄周全
漢字頌
蘇士澍書



千秋永盛

Everlasting Glory

鄭 曉華

ZHENG Xiaohua

1963

鄭曉華書法師從北京歐陽中石(1928-2020)。1998年取得中國首屆書法專業博士學位，目前擔任中國職工書法家協會主席，並在各大學擔任書法教授。

參展作品〈千秋永盛〉，展現了他既有的筆法，透過自我心象，以大字行草瀟灑寫成。尤其是首字的下筆，灑脫自如，非常痛快。「秋」字選用古體字書寫，變化較多且不易掌握，但仍具趣味。整體略帶篆隸筆法寫成，勁道充足，每個字各具特色。「盛」字用草書字形寫出，四字的布局相當和諧。



Zheng Xiaohua, a disciple of Ouyang Zhongshi (1928-2020), received China's first doctoral degree in calligraphy in 1998. Currently Chairman of the China Calligraphers Association and a professor at multiple universities, his work integrates seal and clerical script techniques, imbuing each character with distinct vigor. The character Qian (thousand) is rendered with dynamic, unrestrained strokes, conveying freedom and ease. Qiu (autumn) employs an ancient, intricate script, demanding meticulous control, while Sheng (flourishing) is expressed in cursive script. Together, the composition embodies a harmonious blend of strength and elegance.



崔致遠詩泛海

Choe Chi-won's Crossing the Sea

權 昌倫

KWON Chang-ryun

1941-2024

篆書立軸，文句爲九世紀新羅詩人崔致遠的〈泛海〉詩，特殊的字形參考了崔氏作品〈真鑑禪師碑〉碑額的篆書風格：結構和佈置較自由，大體上只對齊了行間距離，字體明顯呈現向背、伸縮屈伸、筆劃長短不一的特點。整件表現出東漢〈祀三公山碑〉寬厚通達的筆意，以及〈天發神讖碑〉平和莊重、氣骨雄強的書風。

韓國書法家權昌倫用左手書寫此作。因此，字體在歪斜中似乎又顯得端正，氣韻生動的筆劃不拘泥於固定的模式，筆劃的粗細表現自由，整體上達到了和諧之美。

This work presents a seal script rendition of 9th-century Silla poet Choe Chi-won's poem "Crossing the Sea." Inspired by Choe's Stele for the Monk Jijeung, the script is marked by loose structure and dynamic imbalance, with only the line spacing maintaining consistency. It combines the flowing strokes of the Eastern Han Dynasty's Stele to the Spirit Lord of Baishi Mountain with the dignified energy of the Stele of Divine Prophecy.

Kwon Chang-ryun, due to right-hand pain, wrote this piece with his left hand, imparting a tilted yet upright character that balances strength and grace.



楊慎臨江仙

Yang Shen's Immortal at the River

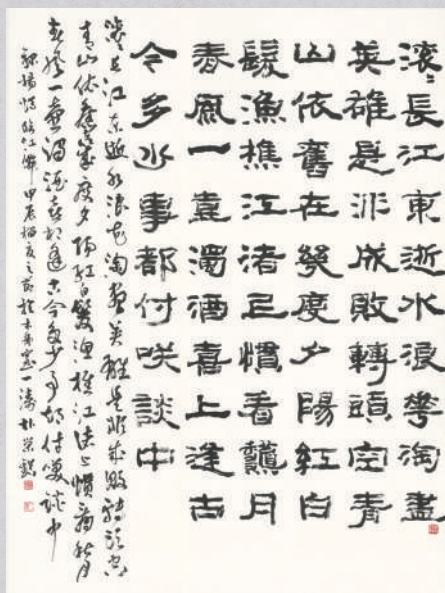
朴 榮鎮

PARK Young-jin

1948

韓國書家協會顧問朴榮鎮，作品〈臨江仙〉寫明代楊慎《三國志敘事》內容，「滾滾長江東逝水，浪花淘盡英雄」，是我們都熟知的詩詞。右半部以秦漢隸書為原型重新詮釋，左半部以行草書重錄一遍，書寫的節奏與情感如同音樂般在空間佈局中流動。詩詞內容包含了作家自身的故事，回想英雄們的是非成敗和人世的無常，以及古今的故事。豪放中隱含著退引山林的詩情，清晰地滲透在作品中。

This work interprets Yang Shen's (1488-1559) renowned poem, featured in the opening of Romance of the Three Kingdoms. The right side employs clerical script to evoke the historical setting, while the left uses cursive script to reflect the artist's contemporary introspection. The poem explores the rise and fall of heroes, the impermanence of life, and the timeless nature of history. Beneath the bold strokes lies a poetic longing for retreat into nature, infusing the piece with a profound beauty that resonates with both tradition and personal reflection.



林居雜興

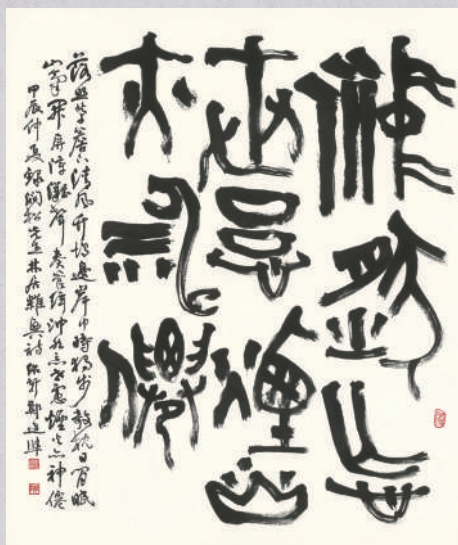
Miscellaneous Musings from Forest Life

鄭 道準

JUNG Do-jun

1948

韓國國際書藝家協會會長鄭道準，其篆書表現在鐘鼎款識等吉金文字的筆畫和造型基礎上，融入現代繪畫的抽象性，形成立體形象。他認為書寫不是單純敘述的對象，而是把文字昇華為畫面的主角，引入繪畫的領域。由於毛筆提按輕重、快慢緩急的多樣性，作品有時表現出激烈的情感，突然又變得溫和。這種筆畫的變化進一步凸顯了字形所具有的動態。這件作品寫朝鮮時代詩人趙任道〈林居雜興〉五言詩，充分展示了他的書法背後所支撐的哲學依據。



Jung Do-jun, President of the International Seoye Artist Association in Korea, merges traditional seal script with the abstract qualities of modern painting, creating a unique, three-dimensional visual style. He views calligraphy as visual art, where text becomes the centerpiece. His dynamic use of brush pressure, speed, and intensity conveys a vivid emotional range—bold and expressive yet delicate and fluid. This piece, featuring the Joseon-era poem “Miscellaneous Musings from Forest Life” by Cho Im-do, exemplifies his philosophy: blending abstraction with the vitality of each character to create a living, expressive art form.