

A DIMENSION TO BE FOUND

2023

8.11 Fri. – 10.30 Mon.

橫山書法藝術館

HENGSHAN CALLIGRAPHY ART CENTER

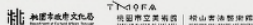


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HAKKA
2023 HAKKA EXPO
世界客家博覽會

展覽地點: 橫山書法藝術館(桃園市大園區大仁路100號)

開館時間: 週一至週一, 9:30~17:00 (每週二休館)

EXHIBITION VENUE: HENGSHAN CALLIGRAPHY ART CENTER

(No. 100, Daren Road, Dayuan District, Taoyuan City, Taiwan)

OPENING HOURS: 9:30-17:00 Wednesday to Monday 9:30-17:00. (Closed every Tuesday)

A
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HAKKA NARRATIVE IN CALLIGRAPHY

書法中的客家敘事特展

策展人 Curator —— 巫伊婷 Wu, Yi-ting

之境究

未究之境 —書法中的客家敘事

● 展覽總論

鍾肇政在1986年訪美演講時，曾有人直接問他，為何客家人在文壇上有如此高的成就，但在藝術領域上似乎又叫不出名字？其實，在客家傳統文化中，「詩書傳家，藝文傳世」，一直是被強調發揚的美德。客家人以熟悉的語言相認，並以實際作品證明，每一位文學家、藝術家都是傳統文化的保護者，以不同的形式傳承、凝萃先賢的智慧結晶。在「未究之境—書法中的客家敘事」展覽裡，企圖重新梳理臺灣客籍書藝家的成就，從族群遷徙所帶動的藝術傳播及文學影響力，回應世界客家博覽會大會主題「天光日个客家」(Travel to Tomorrow)，並探究、還原臺灣書法史的足跡。

透過精選自二十世紀初至當代的書畫作品(1917-2023)，本展重新審視臺灣客家族群的書藝樣貌；從人口最集中的桃園、新竹地區出發，聚焦個人藝術表現與繪觀群體，嘗試歸納與整理跨越百年的時代軌跡。回首向來，亦透過客籍文學家的小說、新詩、歌曲等文本為靈感，串聯當代書藝家的多元風格，共同書寫出展覽的主旋律。

展覽依據作品內容分成四個子題，引領觀者探索「客居家園」中客家莊的敬天惜字傳統、先民智慧的結晶；「翰墨書香」裡日治時期客家仕紳對於延續傳統文化的努力；「鄉土記憶」裡有戰後藝術家面對新格局的迴應，也有生活面向的詠懷；「未究之境」則是當代藝術家突破形式回應客家文本的多重可能，最終對客家身分產生認同的過程。另外，為強調語言的影響力，展覽設計將部分書寫文本再現為朗誦內容，引導觀者進入各式情境，製造出時空交錯、新舊並陳的四度空間。

臺灣的文化、語言，除了要面對過去進行整理，更重要的是創作。唯有一直突破、創新、累積新的作品，才有辦法累積文化的厚度。策展團隊期待觀者在展覽現場，不僅能看到先賢翰墨，也能在此想像不一樣的未來與書寫的多重可能。客家文學、歷史與書法藝術的跨界對話，如同一條尚未被充分了解與探索的道路，等待更多人一起參與。

A Dimension to be Found: Hakka Narrative in Calligraphy



● Introduction

Within Hakka traditional culture, there has always been an emphasis on "passing down poetry and literature, passing on art and culture" as a virtue. Hakka people recognize each other through their language and use their works to prove that every literary and artistic figure is a guardian of traditional culture, passing down and consolidating the wisdom of their ancestors in different forms. This exhibition attempts to reexamine the achievements of Hakka calligraphers in Taiwan, exploring the artistic dissemination chain and literary influence driven by ethnic migration, in response to the theme of the 2023 Hakka Expo, "Travel to Tomorrow," while also discovering and opening up new perspectives in Taiwan's calligraphy history.

Through a selection of works spanning from 1917 to 2023, this exhibition reexamines the calligraphy artistry of the Hakka community in Taiwan. Starting from the densely populated Hakka areas of Taoyuan and Hsinchu, the focus spans from individual styles to an overview of the community, attempting to trace the century-long trajectory of Hakka calligraphy. Simultaneously, drawing inspiration from Hakka literature, the exhibition establishes connections between the diverse styles of contemporary calligraphy artists, collectively contributing to the continuation of Hakka culture.

The four sections of the exhibition show the various aspects of Hakka calligraphy. "Embodying the Memory" explores the Hakka community's traditional reverence for written words and their ancestral wisdom. "Transcribing the Legacy" delves into the efforts of the Hakka gentry during the Japanese colonial period to uphold Han Chinese culture. "Calligraphing for the Communities" showcases collaborations and critiques between post-war artists and authorities, as well as poetic reflections on daily life. "Unstoppable exploration" focuses on contemporary artists breaking through artistic forms to respond to the multiple possibilities of Hakka texts, ultimately leading to identity recognition with the Hakka heritage. Additionally, to emphasize the power of language, some exhibits will be presented through audio recitations, guiding visitors into various scenarios.

In addition to conserving the heritage of the past, persistent production of creative works is even more crucial to revive the cultures and languages in Taiwan. Only through continuous breakthroughs, innovation, and the accumulation of new works can cultural depth be built. It is hoped that visitors to the exhibition will not only see the masterpieces but also imagine different futures and various possibilities of writing. The interdisciplinary dialogue between Hakka literature, history, and calligraphy art is like a path yet to be fully understood and explored, awaiting more people to participate.

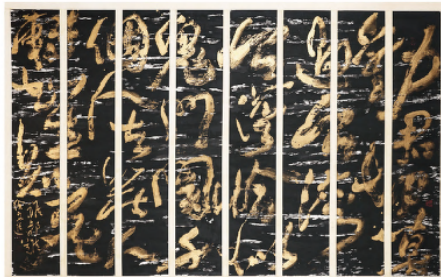
I 客居家園 Embodying the Memory

十七世紀以來，臺灣的客家移民陸續移墾於北部沿海、高屏六堆、桃園苗山區等地，形成同鄉、宗族聚落，透過耕地的租權掌握話語權，並藉由語言、祭祀圈的連結，將人與土地緊密結合。書法在客家人敬天惜字的傳統裡，保留於書齋、祠堂與敬字亭中；日常生活的實踐，化為珍貴的兒時記憶，在潛移默化中它既承載著歷史與文化的底蘊，也昇華為藝術作品。

Since the 17th Century, Hakka immigrants have gradually settled and cultivated lands along northern Taiwan's coastal areas and in Kaohsiung, Pingtung, Taoyuan, Hsinchu, and Miaoli. They have tightly bound themselves to the land through the control of land tenure and the connection established through language and ancestral worship. Within the traditional Hakka value of cherishing written words, calligraphy has been preserved in studios, temples, and written paper burners. The daily practice of calligraphy transforms into precious childhood memories, subtly carrying the historical and cultural heritage while also being elevated to the realm of art.

徐永進〈渡台悲歌〉

Hsu Yung-chin (1951-2022) - *Bitter Passage to Taiwan*



127.3 x 22.8cm x 8pcs / 1993 / 紙本、墨、黑克力顏料 / 桃園市立美術館典藏 Collection of TMOFA

徐永進生於苗栗頭份，就讀新竹師專時期瘋狂練習書法，1970年代陸續獲得七次全國性書法比賽第一名，將王壯為(1909-1998)老師的精髓學得入木三分。辭任教職後專心創作，與同好組織「墨潮會」，積極挑戰藝術界限與各種可能性。

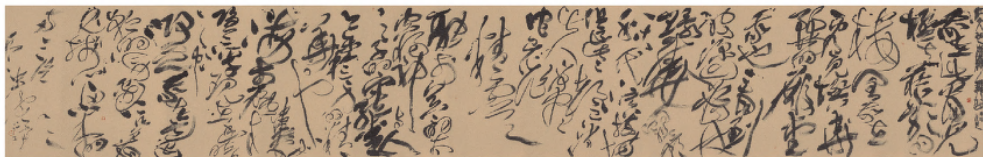
1993年徐永進在臺北市立美術館二樓舉辦個展，這件〈渡台悲歌〉即創作於此時期，反映作品文本在90年代被發掘後受到重視與討論的歷史背景。徐永進以藝術展現自我認同，以黑水瀾的背景意象突顯金色草書文字，並故意將畫面分割成八條屏，在辨識困難中隱喻渡海之艱苦。

Hsu Yung-chin, one of the founding members of the "Mo-tzao Avant-Garde Group," was a prominent calligraphy artist who actively challenged artistic boundaries and explored various possibilities.

In this work, Hsu employs art to express his self-identity, utilizing the black background imagery of the Taiwan Strait to highlight the golden cursive script. Moreover, he deliberately divides the composition into eight panels, metaphorically representing the arduous journey of crossing the sea through the difficulty of character recognition.

江柏箴〈江文也台灣舞曲扉頁題詞〉

CHIANG Po-hsuan (1987-) - *Transcription of "Formosan Dance" by Chiang Wen-yeh*



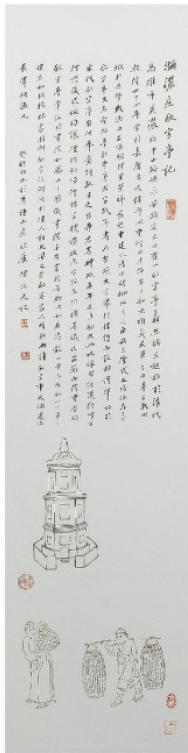
136 × 982cm / 2023 / 絹本·橫

江文也〈台灣舞曲〉題詞原為日文，身為三芝同鄉，江柏箴將〈台灣舞曲〉的旋律化做起伏跌宕的線條展開於畫面上，以絹本寫成的長幅作品，讓黑色與線條的表現更具戲劇張力。一開始以篆書題名，然後以狂草筆法一路奮筆疾下；如同音樂的起伏與律動，在或徐或疾的線條舒展中，我們看見的是呼應原曲中充滿想像力的抒情浪漫，從緩緩舒展開來的敘事畫面，終於於飛白的驚嘆號。

"Formosan Dance," an early and internationally acclaimed piece of Taiwanese music, undergoes a mesmerizing transformation by Chiang Po-hsuan. Hailing from the same hometown as the composer, Chiang Wen-yeh, in Sanzhi, New Taipei City, Chiang Po-hsuan ingeniously translates the melody into undulating and dramatic lines on a silk scroll, skillfully elevating the expressive interplay between ink and strokes. The deliberate and rapid strokes of the lines allude to the imaginative and lyrical romanticism resonating from the music. The narrative imagery unfolds gradually and concludes with the exclamation mark of white streaks.

陳俊光〈瀾瀾庄敬字亭記〉

CHEN Chun-kuang (1963-) - *Inscription on the written paper burner in Meinong*



135 × 70cm / 2023 / 紙本·冊

陳俊光生於屏東，曾赴日本東文化大學攻讀書道學博士前期課程，近年於佛光山等地教授書法。本作描寫美濃地區市定古蹟瀾瀾庄敬字亭，相傳創建於18世紀乾隆中葉，由當地仕紳聚眾莊集資建造，以倡導敬惜字紙的文化，充分體現傳統常民生活和信仰的醇厚與質樸。跋文小楷展現作者溫潤清朗之氣質，與下方之白描相得益彰。

This artwork depicts the written paper burner in the artist's hometown of Meinong, Kaohsiung. The written paper burner is a traditional local construction to advocate reverence for written words and paper conservation. It serves as a facility for collecting discarded papers with writing and conducting annual ceremonies for their centralized incineration. In the colophon, Chen showcases his warm and clear temperament through the execution of small regular script, which harmoniously complements the ink drawing below.

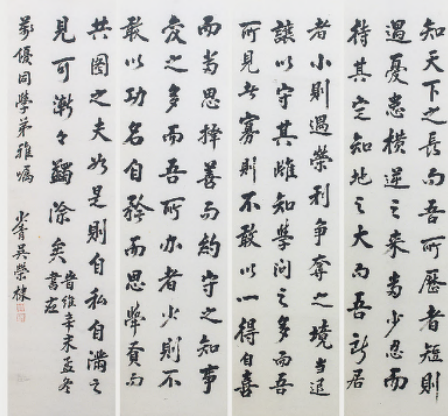
II 翰墨書香 Transcribing the Legacy

二十世紀初，面對新式教育的來臨，客籍仕紳一方面透過擊鉢吟社等組織傳承古典詩詞，一方面借新式公共空間舉辦書畫展覽會活動，與近代洋畫展覽分庭抗禮。於是，中壢地區的以文吟社、苗栗社等組織既聯絡情感，書法也在其中成為整合地方認同的載體。而新竹州的書畫前輩，則透過新式獎賽活動，讓劉家驥(1866-1948)、劉崧生(1896-1968)父子、湖口張采香(1870-1949)、竹堑范廣庚(1877-1950)等家族享譽全國。

In the early 20th century, facing the advent of modern education, the Hakka literati embraced new approaches to conserve their culture. On the one hand, they passed down classical poetry and literature through Han Chinese literary societies. On the other hand, they organized calligraphy and painting exhibitions in galleries, rivaling modern exhibitions of Western painting. Calligraphy became a carrier of local identity. Local masters of calligraphy gained renown throughout Taiwan through modern competitions. Notable figures include Liu Jiaji (1866-1948) and his son Liu Song-sheng (1896-1968) from Hsinchu, the Fan Yao-geng (1877-1950) family, and Chang Tsai-hsiang (1870-1949) from Hukou.

吳榮棨〈曾國藩家訓四屏〉

WU Rongdi (1863-1937) - *Zeng Guofan's Familial Precepts*



130.5 × 34.8cm × 4 pcs / 1931 / 紙本·冊 / 桃園市立美術館典藏 Collection of TMOFA

吳榮棣，字少青，生於桃園中壢。弱冠列為秀才，日治時期任教於中壢公學校，亦創辦青塾、吟社等組織，為地方鄉紳之代表。本件四聯屏作品為其相當難得之墨跡，屬晚年長篇鉅作。行書用筆從容優雅，可見有清代劉墉(1719-1805)、何紹基(1799-1873)一脈傳承顏體的影響，字形外拓、適勁舒和，見其真性情。全篇字數眾多，以晚清名臣曾國藩(1811-1872)之家訓，勸作人要謙遜忍讓，知事物多變而所知有限，遠離自私自滿之見。

Wu Rongdi was a representative figure of the local gentry in Zhongli, Taoyuan, during the Japanese colonial period in Taiwan. This work was made in his later years. The brushwork of the running script is poised and elegant with the style of Yan Zhenqing. The characters show the expansiveness, flexibility, and genuineness of Wu's personality. The transcribed text advises the readers to be modest and patient, recognizing the ever-changing nature and the limit of one's knowledge, while urging them to distance themselves from selfish and complacent thoughts.

劉家驥〈朱柏廬先生治家格言〉

LIU Jiayi (1866-1948) - *Zhu Bolu's Precepts for Family Management*

黎明即起，灑掃庭除，要內外整潔。既昏，便息。閨門戶必親自檢點。一粥一飯，當思來處不易；半絲半縷，恆念物力維艱。宜未雨而綢繆，毋臨渴而掘井。自奉必須儉約，宴客切勿流連。器具質而潔，瓦缶勝金玉。飲食約而精，園蔬食珍饈。勿學華虛，勿謀良田。三姑六婆，實淫盜之媒。婢妾媳非閨房之福。僕妾勿用，俊美妻切忌。雖祖宗雖遠，祭祀不可不誠。子孫雖愚，經書不可不讀。居身務期儉樸，教子要有方。莫貪意外之財，子孫過豐之澤。與窮親，勿易母，母信便，宜見窮苦親，須加溫恤。刺繡成，家理無久享。倫常乖舛，立見消亡。兄弟叔姪，當分多潤寡。長幼內外，宜法肅辭嚴。聽婦言，乖骨肉，豈是丈夫。重寶財，薄父母，不成人子。嫁女擇佳婿，毋索重聘。妻強求，求淑女，勿計厚奩。見富貴，而生妒，吝者最可耻。遇貧窮，而作驕態者，誤其居家。家非訟，訟則終凶。處世戒多言，多言必失。勿恃勢，恃勢而凌通，孤寡，母食口腹，而恣殺，殺食，食而自是，悔必多。顏情，自甘家道，難成。抑強，忍少，久必受其累。居志，老成，急則可相，保輕聽，發言，安知非人之語。聽當，忍耐，三思，因事相爭，萬知非我，之不是，須平心，暗想，旌慈，無念受恩。莫忘凡事，當留餘地，得意不宜再往，人有善處，不可生妒，嫉心，人有禍患，不可生惡，幸心，善欲人見，不是真善，惡惡人知，便是大惡。見色而起淫心，報在妻女，匿怨而用暗箭，禍延子孫。家門和順，雖貧，不繼，亦有餘歡。國課早完，即當盡力，無餘自待，至樂讀書，志在聖賢，為官心存君國，守分安命。順時聽天，為人若此，庶乎近焉。

152.5 × 41.5cm × 4pcs / 1927 / 紙本、墨
新竹市文化局典藏 Collection of Cultural Affairs Bureau, Hsinchu City

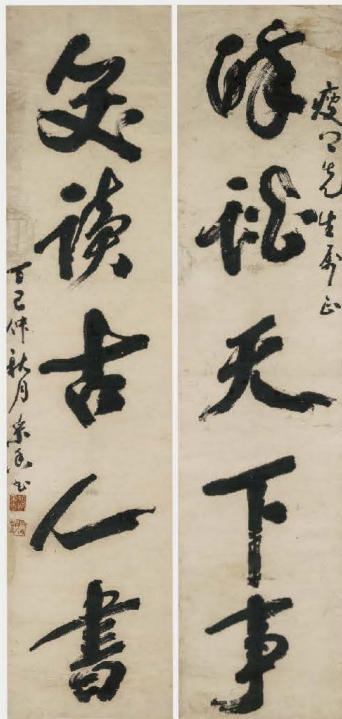
劉家驥，字香雲，號橫山逸叟，新竹橫山人。清份生，晚年以善楷書為人所知；曾參與臺南「善化書畫會」獲賞，昭和七年(1932)與次子崑生(1896-1968)參加日本美術協會第89屆書畫展，父子二人贏得書法第一、三名，譽為佳話。本件四聯屏以楷書寫〈朱柏廬先生治家格言〉，顏體筆畫筋骨強健，通篇行氣細密周延，聯屏更顯大氣。

Liu Jiayi was known for his regular script. He championed several important calligraphy competitions in Taiwan and Japan. In this work, the brushstrokes in the style of

Yan Zhenqing are bold and robust, while the composition demonstrates meticulous and elaborate detailing. The arrangement of the scrolls together enhances the overall grandeur of the artwork.

張采香〈醉談笑讀聯〉

CHANG Tsai-hsiang (1870-1949) - *"Zuitan Xiaodu" couplets*



147 × 35cm × 2pcs / 1917 / 紙本、墨
臺北市立文獻館典藏 Collection of Taipei City Archives

Chang Tsai-hsiang is an important literatus from his hometown of Hukou in Hsinchu. This couplet is written in semi-cursive script, showcasing the effect of white streaks with a graceful and unrestrained style. The structural composition of the characters exhibits dramatic tension, which is a distinctive characteristic of Chang's work. The brushwork seen here reflects the powerful and expansive style of the Qing dynasty's interpretation of Yan Zhenqing's script.

張采香，新竹湖口四大才子之一，書畫就學於廣東名家黃瑞圖。此聯以行草書寫，逆入平出，用筆藏鋒，亦善於表現飛白效果，瀟灑野逸。其「人」字捺筆迅轉提起向上，險中求勢；「天」字末尾多作停頓，更添戲劇張力，均可見個人特色。此處筆法可見清代何紹基(1799-1873)，走顏體雄強開闊一路，《臺灣日日新報》曾刊載張氏參與「臺灣始政二十年紀念展覽會」之書法作品(1915)，筆法與本幅對聯風格相類。

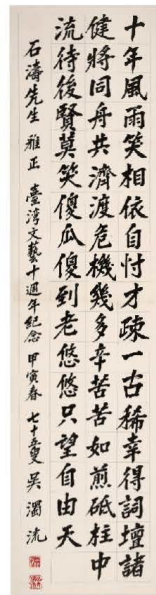
III 鄉土記憶 Calligraphing for the Communities

二戰後的政權轉移與流動變遷，使有識之士在維護傳統與身分認同中產生掙扎，既有投筆從戎者，也有以筆代劍控訴時政者。書法未受到藝文活動方向改變的波及，仍然是交流情誼、找出政商連結，並看出客籍菁英影響力的媒介。各種節日的紀念活動，反映時代氛圍的轉變。另外，鄉土文學的興起，也喚起創作者書寫更多關於土地的記憶，大河小說的歷史敘述到書寫生活面向的風景小品，越來越多元。

The post-World War II political power shifted in Taiwan, and mobility brought about struggles among Hakka elites in preserving traditions and maintaining their identity. Some served in the military of authority; others voiced political grievances. Calligraphy, unaffected by the changes in artistic and literary events, continued to serve as a medium for fostering friendships, establishing political and business connections, and reflecting the influence of Hakka elites. Various commemorative events served as sources of inspiration for literary figures and materials for calligraphers to explore. Furthermore, the rise of local literature sparked creators to write more about their memories of the land, encompassing a broader spectrum from historical narratives of Roman-Fléuve to scenic sketches capturing aspects of everyday life. The diversity of literary expressions increased accordingly.

吳濁流〈致贈葉石濤墨寶(臺灣文藝十周年紀念)〉

WU Cho-liu (1900-1976) - *Poems "On the 10th anniversary of the founding of Taiwanese Literature magazine" gifted to YEH Shih-tao*



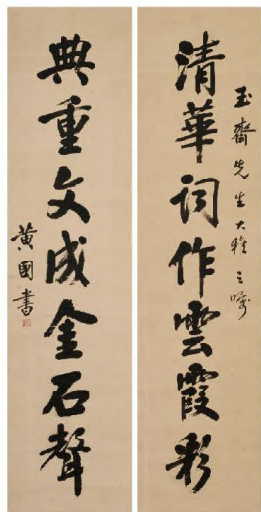
吳濁流喜愛漢詩，在公學校擔任教職時，已加入苗栗栗社、新埔大新吟社等漢詩組織，後來才轉往小說創作。1964年吳氏獨資創辦《臺灣文藝》雜誌，集結同好培養人才，並以退休金成立文學獎項，後人改為「吳濁流文學獎」。本件贈葉石濤(1925-2008)墨寶，以楷書寫創辦臺灣文藝十周年有感自作詩，楷法唐人，用筆雄健有力；同樣文句、格式的書法作品亦曾分贈其他友友，可見此詩確為得意之作。

Wu Cho-liu, an influential novelist in Taiwan literature, also had a strong affinity for classical Chinese poetry. He founded the *Taiwan Literature magazine* to nurture literary talents. This work is his transcribed poem to celebrate the tenth anniversary of *Taiwan Literature*. The brushwork draws inspiration from the Tang dynasty's calligraphic style, characterized by strong and intense strokes.

174.7 × 53cm / 1974 / 紙本、墨 / 國立臺灣文學館(葉石濤捐贈)典藏
Collection of National Museum of Taiwan Literature

黃國書〈清華典重聯〉

HUANG Kuo-shu (1905-1987) - "Qinghua Diansheng" couplet



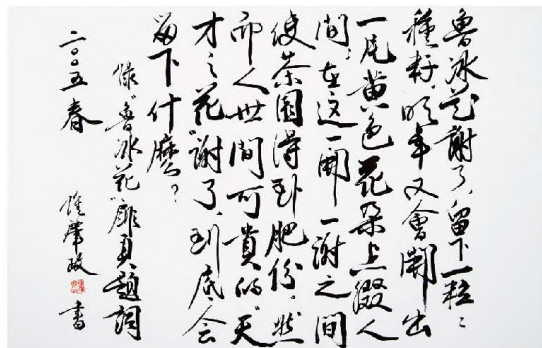
136.5×33cm×2pcs / 未紀年 / 紙本、墨
國立歷史博物館典藏 Collection of National Museum of History

黃國書，本名葉森生，生於新竹北埔，後因革命投筆從戎，抗戰時期官至陸軍中將，後以立法院院長身份為時人所重。本件楷書七言對聯抄錄清人佳句，字多內擲，沉著有力，細觀毫端處多不加修飾，自然成趣，莊重大方。上款人黃玉齋（1903-1975），早年赴廈門求學，二戰後回臺任職於《台灣新生報》、臺灣大學經濟系等處。本件作品由家屬捐贈國立歷史博物館。

Huang Kuo-shu was a general and former President of the Legislative Yuan in Taiwan. This couplet features excerpts from poems by Qing dynasty poets. The characters are restrained, displaying a composed and assertive demeanor. Upon closer observation, one can notice that the brushstrokes are often left unadorned, conveying a natural charm with a sense of solemnity and magnificence.

鍾肇政〈節錄魯冰花扉頁題詞〉

CHUNG Chao-cheng (1925-2020) - Excerpt of *The Novel Dull Ice Flower*



45.8×70cm / 2005 / 紙本、墨
國立臺灣文學館（鍾肇政捐贈）典藏 Collection of National Museum of Taiwan Literature

鍾肇政生於桃園龍潭。很早就立定以寫作為志向，在龍潭國小任職後，開始穩定創作，發表的大量小說中，以《魯冰花》最為人所知；其他如《濁流三部曲》、《台灣人三部曲》等以浩瀚歷史長河為故事背景，具有史詩

般企圖的小說類型，開啟臺灣寫大河小說（Roman-Fleuve）的篇幅。本件作品為鍾肇政書寫代表作《魯冰花》扉頁題詞，用筆流暢，與其手稿書寫的習慣一脈相承，結字多左低右高，收筆拉長的出鋒線條，帶點花式的華麗結尾。

Chung Chao-cheng was a prominent novelist in Taiwan with his best-known work, *The Dull Ice Flower*. This piece is an excerpt from the novel. The brushwork is smooth and carries on his manuscript writing habit. Most characters exhibit a structure with a lower left and a higher right, while the endings of each character extend with graceful and elaborate strokes, adding a touch of ornate elegance.

IV 未究之境 Unstoppable Exploration

近代教育體系將書法納入藝術領域，時至今日當代書法創作已然跳脫比賽框架，積極與西方當代藝術對話連結。書藝家在本次委託創作的過程中，選擇以何種面貌將客家文學文本介紹給觀眾，既有個人的風格選擇，也可看出世代差異。傳統與创新的火花在此處激盪，有人以大字狂草書寫古典格律，有人以小楷抄寫新詩；更有藝術家打破書法與繪畫的邊界，遊走於實驗性與探索線條的各種可能。

The modern educational system has incorporated calligraphy into the realm of art. Today, calligraphy creation has transcended the restrictions of competitions and actively engages in dialogue and connections with Western contemporary art. Contemporary calligraphy artists present a variety of works that introduce Hakka literary texts, showcasing both their individual styles and generational differences. Traditional and innovative elements collide and intertwine here, as some artists write classical rhythmic patterns in bold, wild cursive script, while others transcribe new poetry in small regular script. Additionally, some artists break the boundaries between calligraphy and painting, searching for the possibilities of experimentation and brushstroke exploration.

于彭〈飲酒圖〉

YU Peng (1955-2014) - *Wine Drinking*



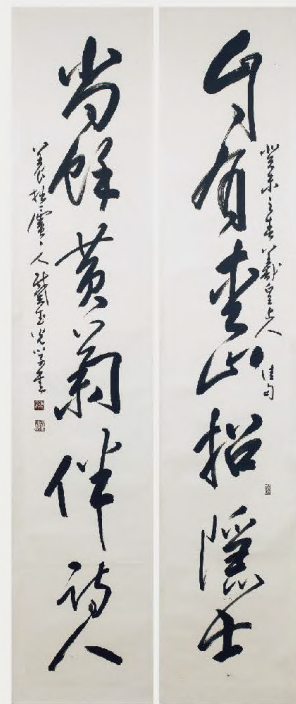
69×138cm / 2009 / 紙本、墨

于彭本名巫坤任，生於臺北外雙溪。本作以行書抄錄的陶淵明〈飲酒詩〉，直接堆疊在畫作上方，壓縮的空間感，將字體融入於畫面中；以閱讀文本來說兩者是互相干擾，但作者或許本就無意純粹表現書法造詣，而是以訓練有素的筆墨功夫，襯托、整理出統一的畫面。

In this work, the transcription of Tao Yuanming's poem "Wine Drinking" is calligraphed right on the painting. It shows the compressed space integrating the characters into the image's composition. The artist employed a well-trained brushwork technique akin to low-frequency bass notes to accentuate and harmonize the unified design.

戴武光〈義皇上人句七言聯〉

TAI Wu-kuang (1943-2020) - Couplet Praising Secluded Living



245×46cm×2pcs / 2003 / 紙本、墨

戴武光生於新竹橫山鄉，長年任教於楊梅高中，與同好組織「耕心雅集」等書畫團體，提攜後進不遺餘力。本件行書七言對聯，為戴氏少見的大尺幅書作。文中提到的青山隱士、詩人與黃菊，令人聯想到東晉名士陶淵明（約365—427）。戴武光深知書法與繪畫的緊密關係，對於書法的臨寫，不專一體，隨意為之，期望書法筆趣能融入繪畫之中。

Tai Wu-kuang has taught in high school for years, mentoring many young artists. He profoundly understands the close relationship between calligraphy and painting and does not focus exclusively on a particular script style. Tai thus approaches calligraphy freely, aiming to integrate the artistic charm of calligraphy into his paintings.