



大我藝術三十年

張大我個人精品展 · 香港

**Dawo Art in 30 Years**  
Zhang Dawo Solo Exhibition, Hong Kong

3812 當代藝術項目  
CONTEMPORARY  
ART PROJECTS

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## 大我藝術三十年

夏可君博士，哲學家

2001	武漢大學哲學系哲學博士
2003 – 2004	留學於德國佛萊堡大學
2005 – 2006	跟隨讓 – 呂克 · 南茜教授在法國斯特拉斯堡大學哲學系學習
自 2007 年	任教於中國人民大學文學院

本次展覽是向年屆七旬的旅澳藝術家張大我的致敬，作為中國當代書法與書寫實驗中為最持久、最為具有代表性以及最為具有成就的藝術家，張大我在其三十多年的藝術實踐中，在水墨書寫性的當代轉換中作出了重要貢獻。本次展覽將完整呈現大我藝術的發展旅程。

張大我的作品以墨線為基本線索，總體性地轉化了傳統，使之逃逸出來。早期 1980 年代對文字象形與語義的重新想像不同於已有的文字造型，而是回到文字發生的原始直覺，豐富了文字畫，並且在當下即與虛構書寫中重新構想文字的抒情肌理。隨後 1990 年代初張大我移居澳洲後，開始大我妙墨的獨特創作，以大海般開闊的想像力，以對枯澀筆墨的張力轉換，以海綿的噴發啟動墨性材質的湧動性，畫面形象看似抽象，實際上是幻化的自然性形象，似龍似雲，有著舞蹈跳躍的音樂節奏，宛若天籟，喚醒了中國文明內在的生命意志與書寫意志，讓筆墨具有當代性的同時還煥發出無限生機。而進入 2000 後，張大我向《徒手線》挺進，讓中國式書寫的線條更為獨立與自由地遊走、奔湧，把傳統書法的「飛白」觸感轉換得淋漓盡致，畫面形象宛若拔地而起或從天而降，通過線條的內在豐富張力與彈性，讓中國文化的生命線得以穿越古今，穿越時代，穿越人類與自然。

晚近的《生命玄線》則不同於西方抽象繪畫，把抽象向著自然的生命場域還原，扭轉了抽象的方向，充分發揮「筆軟奇怪生焉」的原理，畫面上「狂草加亂線」以及「飛白」的迷離，線條在打斷與連續之間，呈現出獨特的節奏，宛若天國的餘音。張大我的墨線書寫打破了自然沒有線的觀念，自然只是沒有幾何線，自然有著自己生長的另一種線，張大我的自然草線，有著自然元素性的擬似，進入了自然節奏的默化共感，極為自由而浩瀚地擴展了墨線柔軟而飛舞的默化生長力。張大我的藝術實踐確立了一個書寫當代轉化的範例，大我藝術從書法出發，走向書寫性，穿越歷史與文化，走向自然造化，也許有助於我們思考另一種現代性的道路。

## Dawo Art in 30 Years

Dr. Xia Kejun, Philosopher

2001	Graduated from Wuhan University, Doctor of Philosophy
2003 – 2004	Studied abroad at University of Freiburg, Germany
2005 - 2006	Student of Professor Jean-Luc Nancy in University of Strasbourg, France
Since 2007	Teaching in Wen Xue Yuan of Renmin University of China

This exhibition pays tribute to Mr. Zhang Dawo, a seventy-year-old artist living in China/Australia, for being the most enduring, the most representative and the most accomplished master in the search of contemporary calligraphic art and writing, in present China. Throughout his thirty years of practice, he makes important contributions in the conversion of ink writing from traditional to modern art. This exhibition presents the entire evolution of Dawo's artistic pathway.

Based on ink strokes, Dawo's work releases calligraphic art from its traditional boundaries. In the early stage in the 1980s, he tried to trace the origin of Chinese hieroglyphic characters without being confined to the shape or meaning of existing characters. By doing so, he enriched the pictographs and innovated the lyrical texture of the calligraphy.

At the beginning of the 1990s, Mr. Zhang settled in Australia and began his unique creation of 'Dawo Miaomo' (Chinese ink art). By virtue of his fathomless imagination, he used the concentrated ink foam to spurt out the lifeless ink into forceful images, which though abstract, still allude to nature's illusions, as if like a dragon or clouds. His works seem to be syncopated music, like the dance of nature, awakening the willpower long concealed in Chinese civilization. His brush strokes go through the mirror of tradition to reflect the contemporary world and boundless vitality.

After 2000, Dawo adopted a new style – 'Tushouxian' (barehanded lines), which allows the lines of Chinese ink to be independent and self-assured, while preserving the "flying white" (space) which features in traditional calligraphy. The images are as if shooting from the ground, or falling from the skies. The strength and flexibility lying in the strokes take us right through the ancient and modern times of Chinese culture as well as humanity and nature.

The latest series 'Shengming Xuanxian' (life archeline) departs totally from the abstract defined in Western paintings. It expresses life's energetic essence in nature and thus deviates from the common trend of abstract painting. 'The suppleness of the brush gives birth to the magic of ink art.' Giving birth to his brush, the 'wild lines' interact and intermingle with the "flying space". Dawo presents here his signature rhythm, like the sound of heaven.

Dawo's ink lines have overcome the notion that there is no true line in nature. Nature may not have true geometrical lines, but lines of growth are ubiquitous. The cursive lines that Dawo uses are laden with natural elements, in harmony with the natural pace, showing its soft and free growing force.

Dawo's works can be regarded as an example of how traditional calligraphy metamorphoses to contemporary art. His works, inspired by calligraphy, heading for modern writing art, reaching the essence of nature, can be an inspirational source for us to conceive another modernity of Art.

## 關於張大我



大我，原名張大我。字唯公，號伯冰。曾屬一隅精舍，迴溪草堂、現屬林山人隱居。一九四二年生於陝西城固。幼承家學，在中國傳統文化氛圍中成長。祖籍古宛平增景堂張氏嫡脈，又稱「山子石兒張家」（曾參與頤和園和圓明園的設計與建造）。浙江寧波籍的外祖父馬玉藻〔幼漁〕是中國1919年新文化運動時期，北大校長蔡元培麾下的「北大精神」代表「五馬、三沈、二周、一錢」11位名教授中的馬二先生〔「五馬」系馬氏五兄弟〕。

四、五十年代，大我隨家父張萬里先生（著名語音學專家、翻譯家）在四川、江浙一帶生活。五、六、七十年代先後在津、京、

東北等地求學、種地、教書。八十年代在北京工作。八七年秋，以職業藝術家身份進入社會。九二年應邀赴澳大利亞舉辦《大我現代書畫藝術巡迴展》；九四年至今，旅居澳大利亞。

大我，視覺藝術家。作品為多家國際級藝術機構和各國公眾，團體，及私人（國際著名報業大王默多克）收藏。

大我的現代藝術作品，植根於中國古代金石，篆刻，書法，繪畫。他致力於中國現代藝術的發展與創新。在他平生最初的四十年中，潛心於中國傳統藝術的學習與創作。1982年他突破了傳統的束縛（從二維空間進入三維空間），以「重疊出奇趣的方式」，開始探索書法、水墨的抽象，迄今30年，已形成《大我妙墨》藝術體系。並在多維空間及現代裝置藝術中，融入妙墨和水墨蹤跡的思考，有探索性作品展示。

視覺上的突破，主要得益於對空間結構的重新構建及利用多層次墨蹟的書寫。八十年代的現代作品「冊」，被公認為「當代中國藝術復興時期，獨特的，富於創造性的藝術作品」。

1990年後，大我的作品突破現代書法的束縛，以純筆墨的形式過渡到現代藝術。《大我妙墨》已經從可辯認的字體中解放出來。被認為是「不可超越的東方現代主義藝術形式」之一，作品呈現「自由多變」的形式，典雅生動，充滿強烈的東方浪漫主義和神秘主義色彩。這個時期的代表作品是「龍的意趣」—英國倫敦大英博物館收藏的六件作品之一。

《大我妙墨》之後的探索，經歷了又一個十年，「徒手線」系列及「觸感」系列的反復實踐，在中國本土當代藝術的版塊中，確立了「大我的開放式書寫—生命玄線的舞動」。

大我，中國書法家協會成員，中國現代書畫協會理事會成員，澳大利亞東西方文字造型藝術委員會的創始人之一，黑色藝術中心（DEVIL ART STUDIO）創辦人。

大我的藝術天才，在其具有獨創性的「大我妙墨」作品中，在他的「開放式書寫—生命玄線的舞動」之中，得到充分體現。自1985年起，大我參加了數十次國際和國內的個人及集體藝術展。

## About Zhang Dawo

Born in 1942, Beijing/Australian calligrapher and visual artist, Zhang Dawo is known for his many facets of art including photography. His work is represented in many national and international public, corporate and private collections, notably, Rupert Murdoch.

Dawo's artistic nature is deeply rooted in the ancient culture of Jin-Shi (artistic etching and engraving of symbols and writing on metal and stone - 4000 BC), at the same time he has a fiery ambition of pushing the frontier of contemporary art.

For the first 40 years of his life he totally immersed himself in traditional forms. Since 1982, he has overcome the classical barrier, by moving from the two dimensional into the three dimensional, a visual revolution made largely possible by the rearrangement of the spatial construction and the use of different tones of ink on special calligraphic paper. An example of this modern calligraphy is 'Ce' (Volume) which is considered as being "in the period of present day Chinese art renaissance, unique and one of the most creative pieces of work".

After 1990 Dawo's work crossed the boundary of modern calligraphy into modern art pushing its frontier with the ink medium. 'Dawo Miaomo', his own exclusive artwork, has completely moved away from the recognisable characters. It is "a form of unique Eastern abstract art with unsurpassable quality"; the style is "free and fluid", graceful and vivid: a forceful expression of romanticism and mysticism of the Oriental. A good example is the 'Dragon's Resplendence', one of the five pieces of his work included in the collection of the British Museum.

The exhibition, 'Brushes with surprise' the art of calligraphy in modern China, has been organized by this Museum. All the leading Chinese calligraphers, fifty in all, of the past half century are represented, including Mao Zedong.

Dawo, one of the 25 living calligraphers, has been featured as the leading avant-garde in this exhibition. Other corporate and private collectors include Ford Foundation and Rupert Murdoch.

Dawo is a member of the Association of Chinese Calligraphers and the Committee member of the Society of Modern Calligraphy and Painting (China). He is the founder of the Australian Society of East-West Art, Writing and Modeling and co-founder of the studio 'Devil Art'.

Since 1985 Zhang Dawo has participated in many national and international exhibitions, solo and group exhibitions.



妙墨  
Miao Mo



宇宙玄音 001  
Music from the Sphere 001

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32 cm x 32 cm  
Chinese ink on xuan paper  
紙本水墨  
2000



妙墨 昔日的風采  
Miao Mo, The Past Glory

---

67 cm x 67.5 cm  
Chinese ink on xuan paper  
紙本水墨  
1996



妙墨 0126  
Miao Mo 0126

---

47 cm x 49 cm  
Chinese ink on xuan paper  
紙本水墨  
1997



妙墨 0129  
Miao Mo 0129

---

47 cm x 49 cm  
Chinese ink on xuan paper  
紙本水墨  
1994

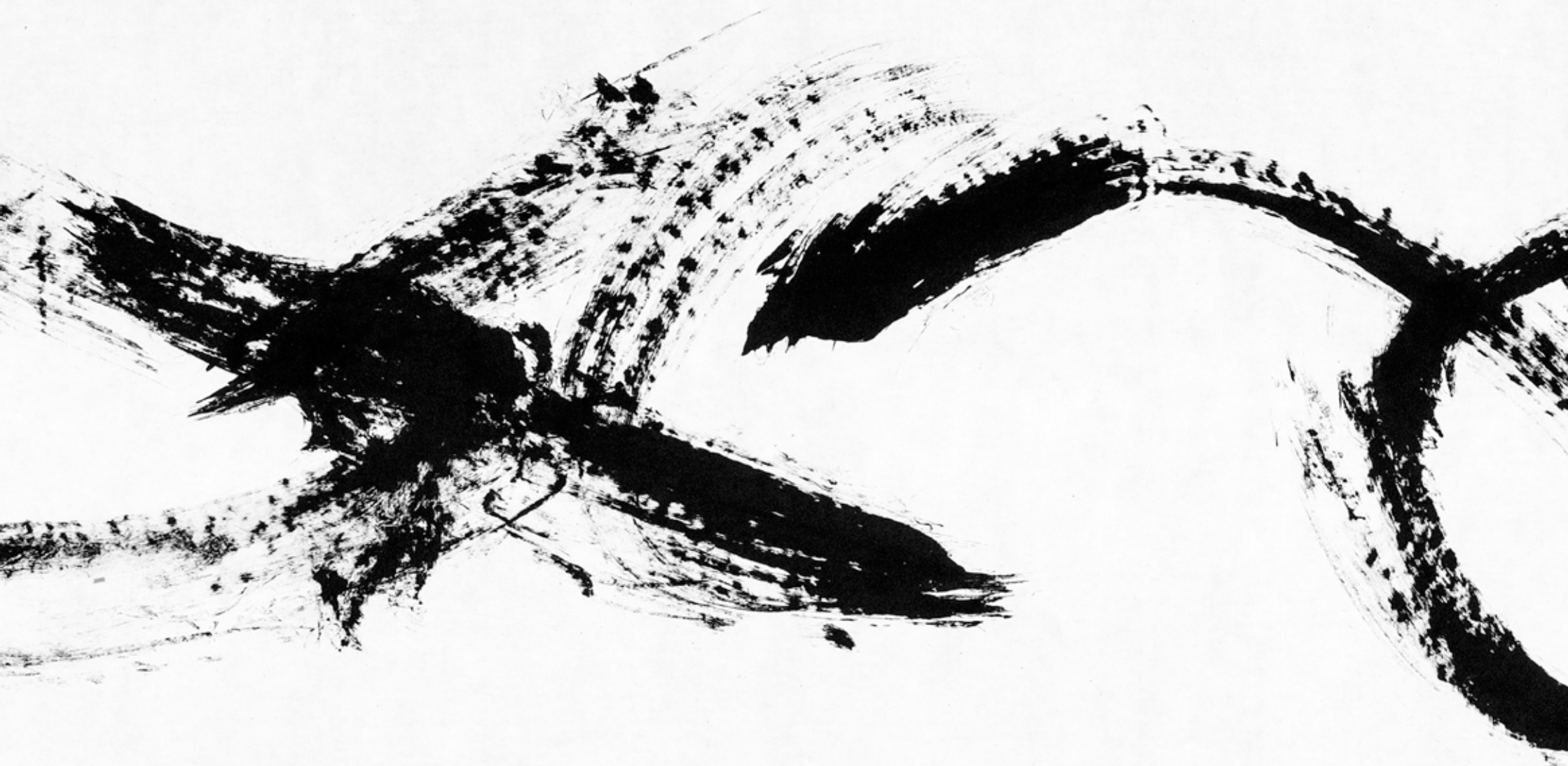


妙墨 0198  
Miao Mo 0198

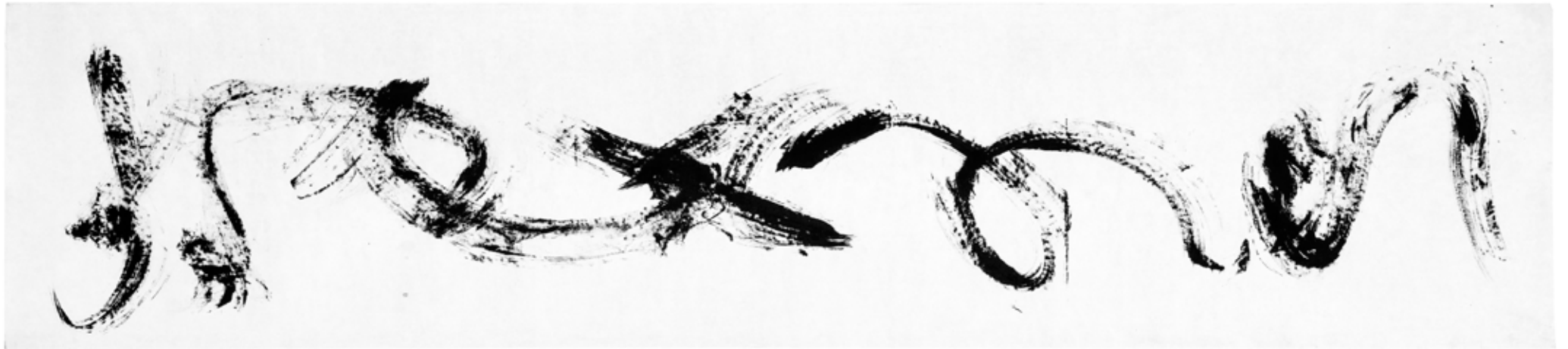
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68 cm x 68 cm  
Chinese ink on xuan paper  
紙本水墨  
1997





筆走龍蛇 007 (局部)  
'Bi Zou Long She' 007 (Detail)



筆走龍蛇 007  
'Bi Zou Long She' 007

82 cm x 295 cm  
Chinese ink on xuan paper  
紙本水墨  
2007



線的自然 001  
The Xian of Nature 001

50 cm x 228 cm  
Chinese ink on xuan paper  
紙本水墨  
1998



水郷 002 ( 局部 )  
Water Village 002 ( Detail )



妙墨 冰島紀事 058  
Miao Mo, Impression of Iceland 058

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55 cm x 55 cm  
Chinese ink on xuan paper  
紙本水墨  
2002



噴勃 007  
Propulsion 007

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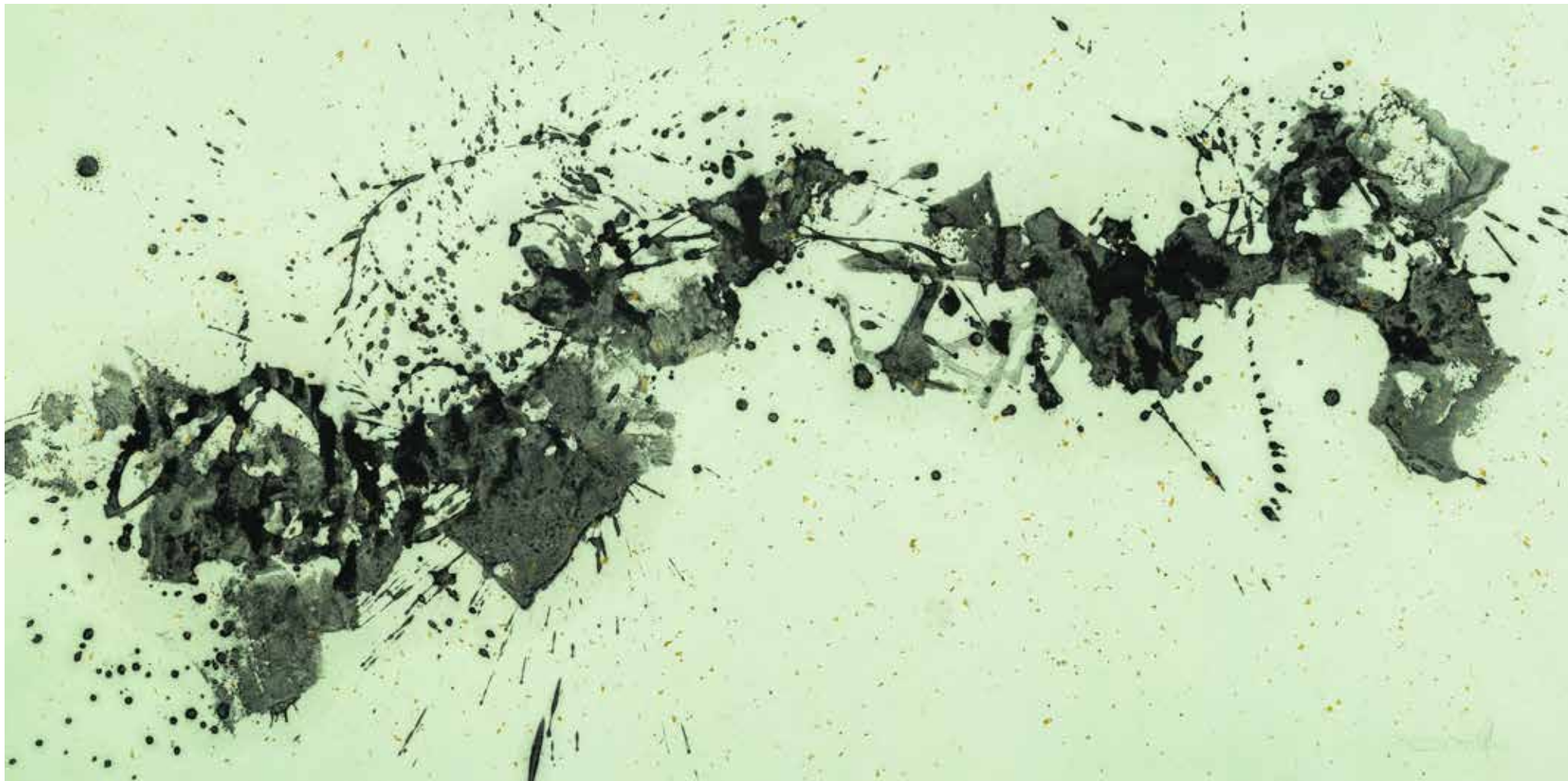
69 cm x 136.5 cm  
Chinese ink on xuan paper  
紙本水墨  
1997

水鄉 002  
Water Village 002

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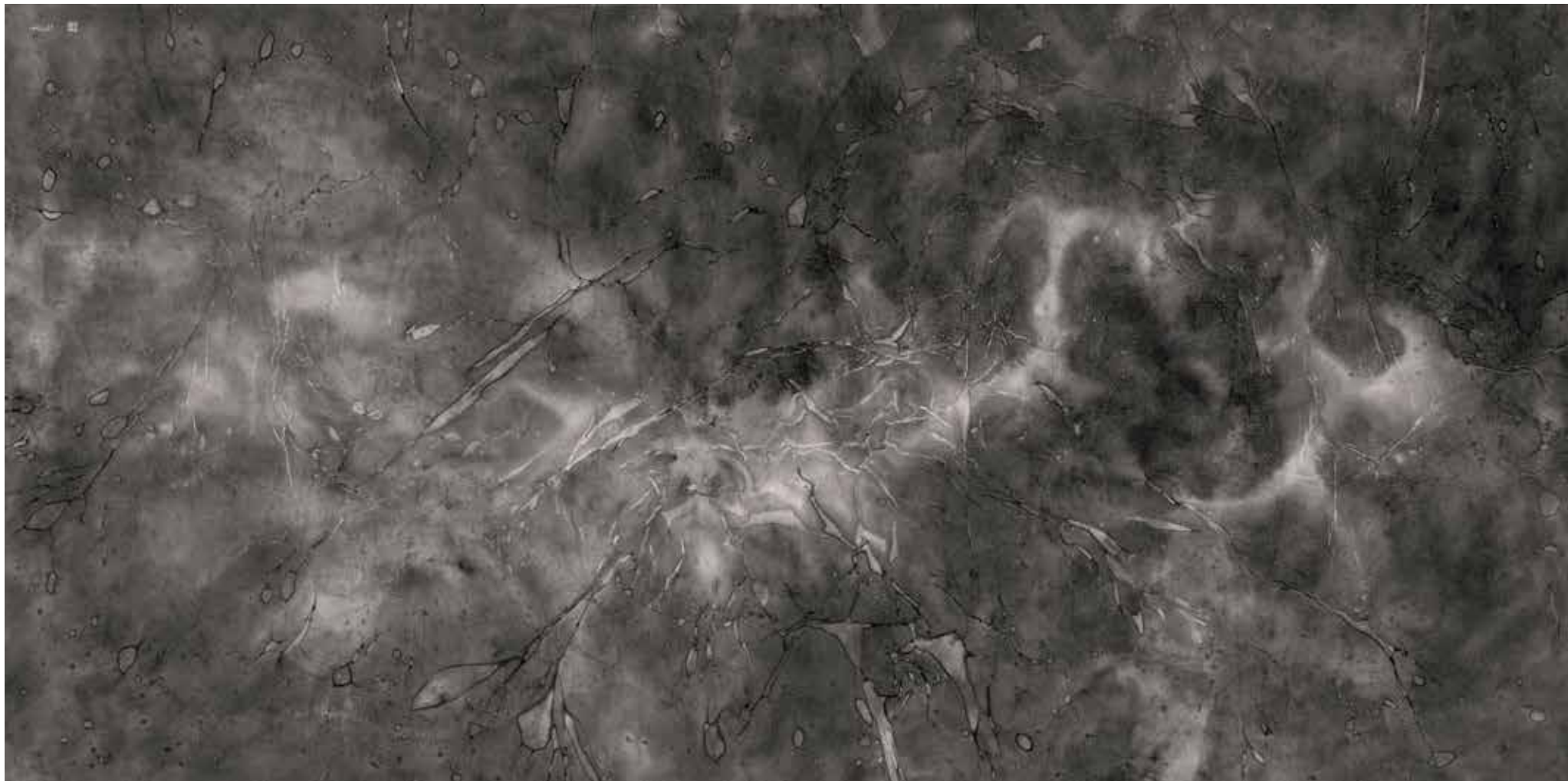
67 cm x 133 cm  
Chinese ink on xuan paper  
紙本水墨  
1998





妙墨 0016 - 線的迷茫  
Miao Mo 0016 - The Perplexity of Xian

64.5 cm x 130 cm  
Chinese ink on xuan paper  
紙本水墨  
1996



妙墨 石之花魂  
Miao Mo, Flower Power in the Rock

---

69 cm x 137 cm  
Chinese ink on xuan paper  
紙本水墨  
1998





徒手線  
Barehanded Lines



大鳥  
Big Bird

---

83 cm x 89 cm  
Chinese ink on xuan paper  
紙本水墨  
2006



皮影在印尼  
Wayang Kulit

---

177 cm x 93.5 cm  
Chinese ink on xuan paper  
紙本水墨  
1998



天堂裡的回音  
The Echo from Heaven

96 cm x 180.5 cm  
Chinese ink on xuan paper  
紙本水墨  
2010



徒手線 001  
Barehanded Lines 001

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134 cm x 67 cm  
Chinese ink on xuan paper  
紙本水墨  
2006



舞姿 徒手線 076  
Choreography Barehanded Lines 076

68 cm x 139 cm  
Chinese ink on xuan paper  
紙本水墨  
2007



舞姿 徒手線 078  
Choreography Barehanded Lines 078

68.5 cm x 138 cm  
Chinese ink on xuan paper  
紙本水墨  
2007

徒手線 040  
Barehanded Lines 040

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67 cm x 83 cm  
Chinese ink on xuan paper  
紙本水墨  
2006





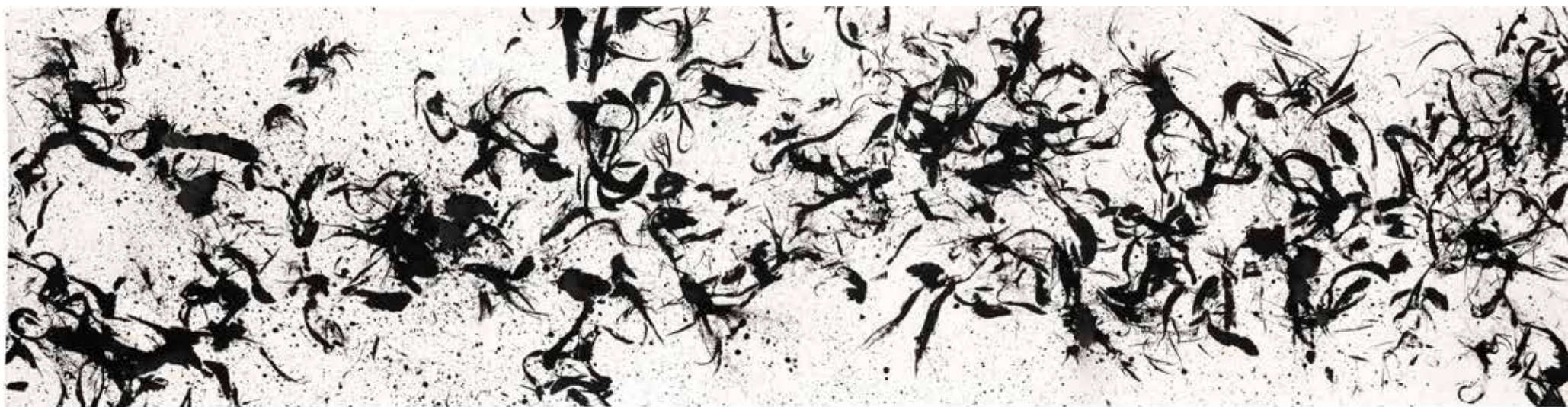
徒手線 050  
Barehanded Lines 050

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70 cm x 137 cm  
Chinese ink on xuan paper  
紙本水墨  
2009

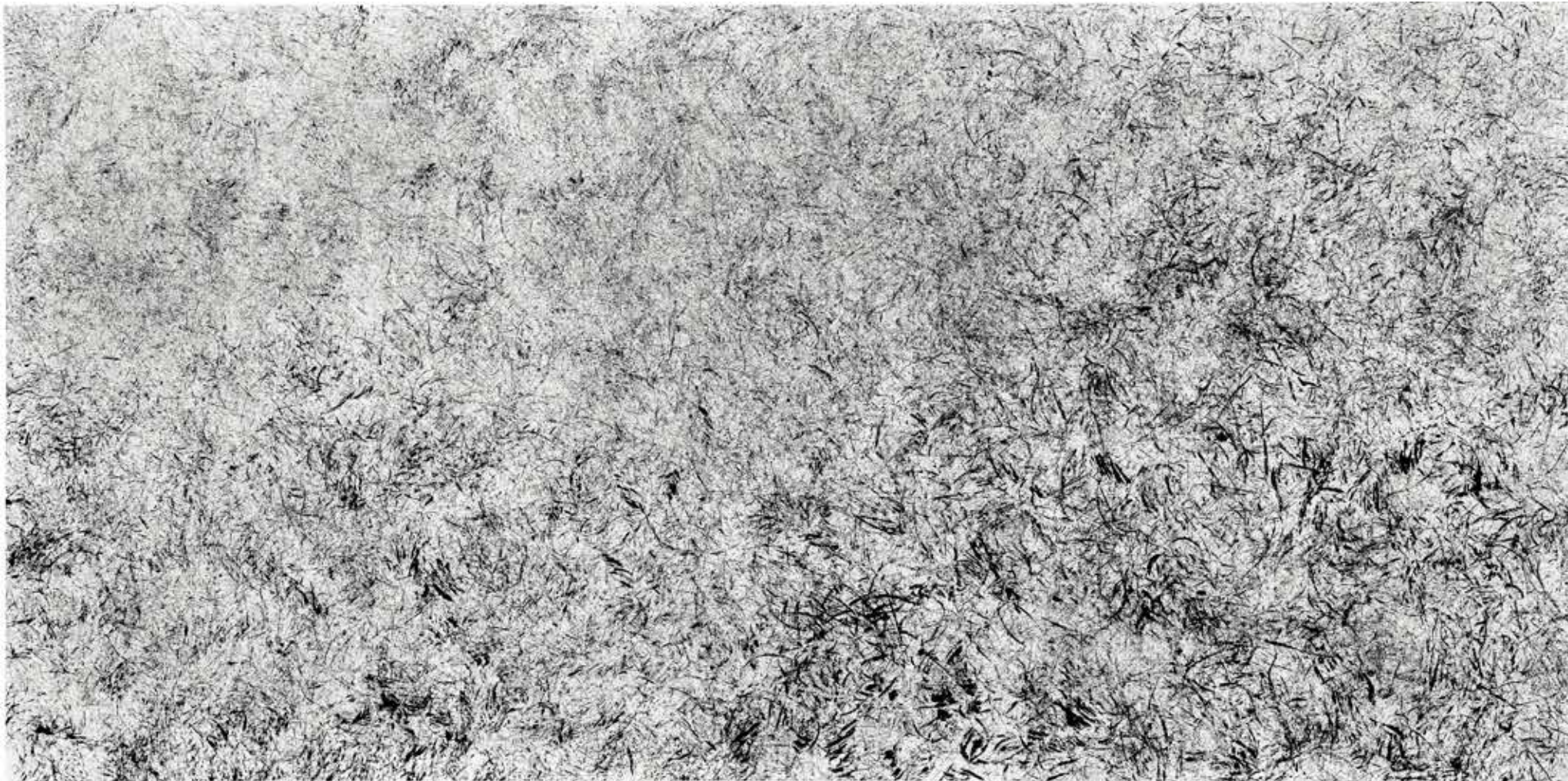


生命玄線  
Life Archeline



《觸感》玄色 004  
'Chu-Gan' Xuan Tone 004

69 cm x 269 cm  
Chinese ink on xuan paper  
紙本水墨  
2010



生命玄線 0135  
Life Archeline 0135

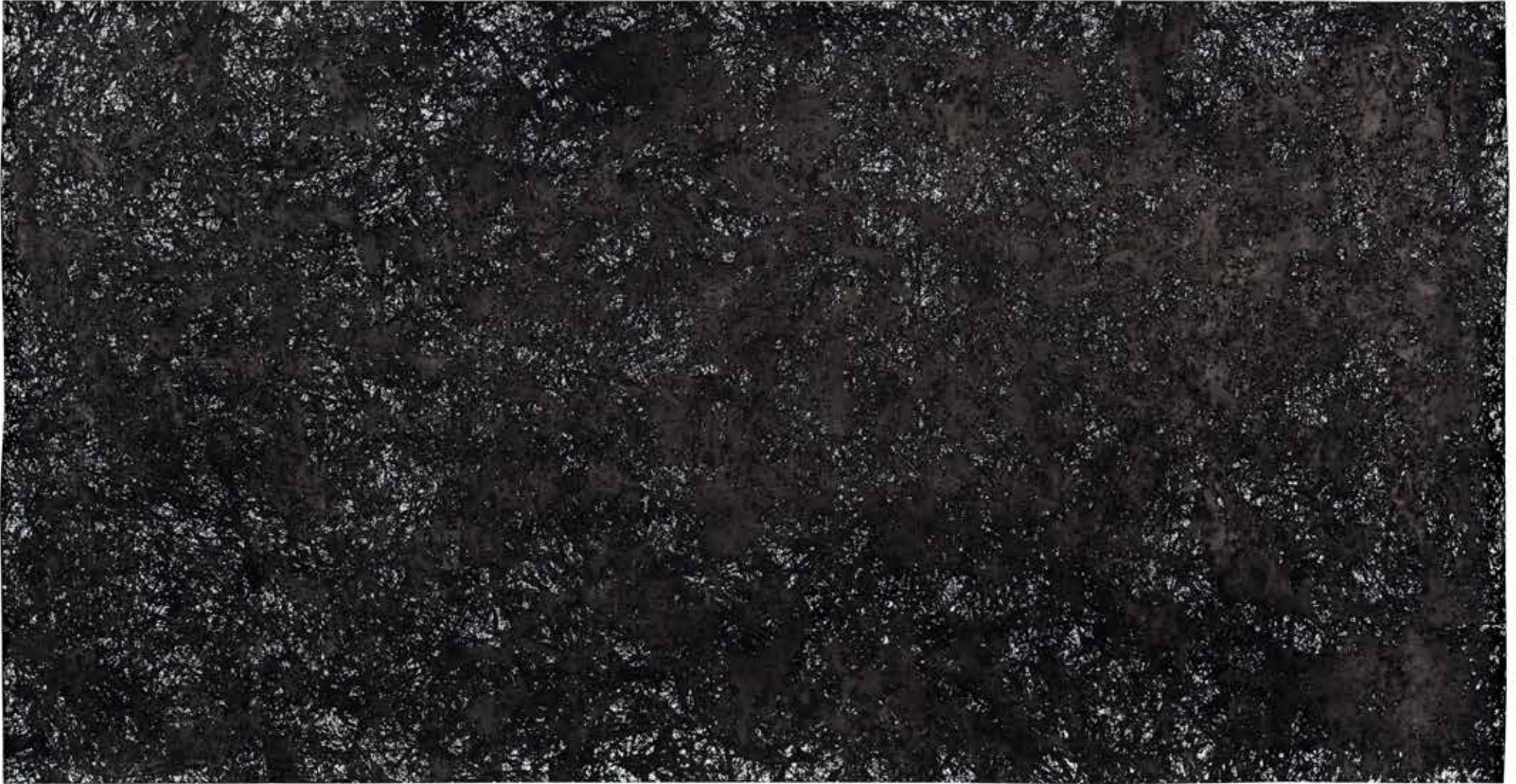
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89 cm x 179 cm

Chinese ink on xuan paper

紙本水墨

2011



生命玄線 0761 林中之二  
Life Archeline 0761 Amid the forest B

---

68 cm x 131 cm  
Chinese ink on xuan paper  
紙本水墨  
2013



生命玄線 001  
Life Archeline 001

---

69 cm x 135.5 cm

Chinese ink on xuan paper

紙本水墨

2011

生命玄線 003  
Life Archeline 003

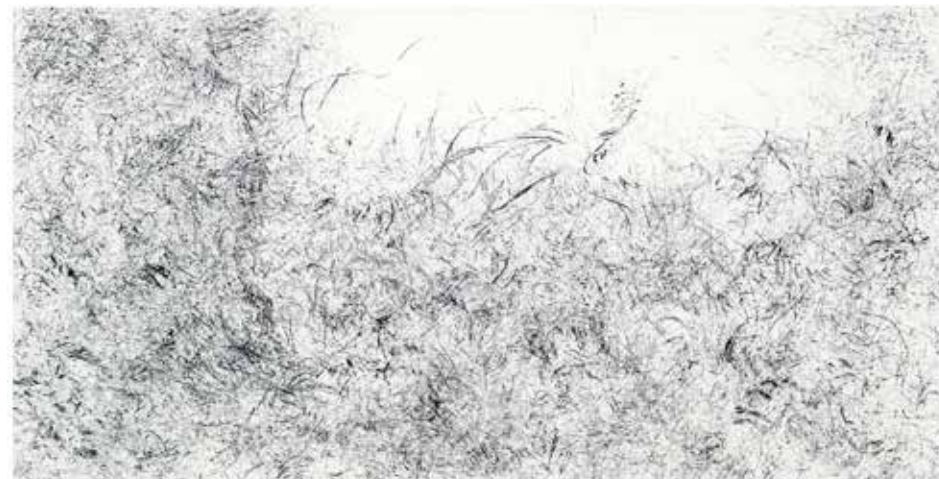
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69 cm x 131.5 cm

Chinese ink on xuan paper

紙本水墨

2011





生命玄線 0032  
Life Archeline 0032

---

110 cm x 110 cm  
Chinese ink on xuan paper  
紙本水墨  
2011



生命玄線 0036  
Life Archeline 0036

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110 cm x 110 cm  
Chinese ink on xuan paper  
紙本水墨  
2011



生命玄線 0037  
Life Archeline 0037

---

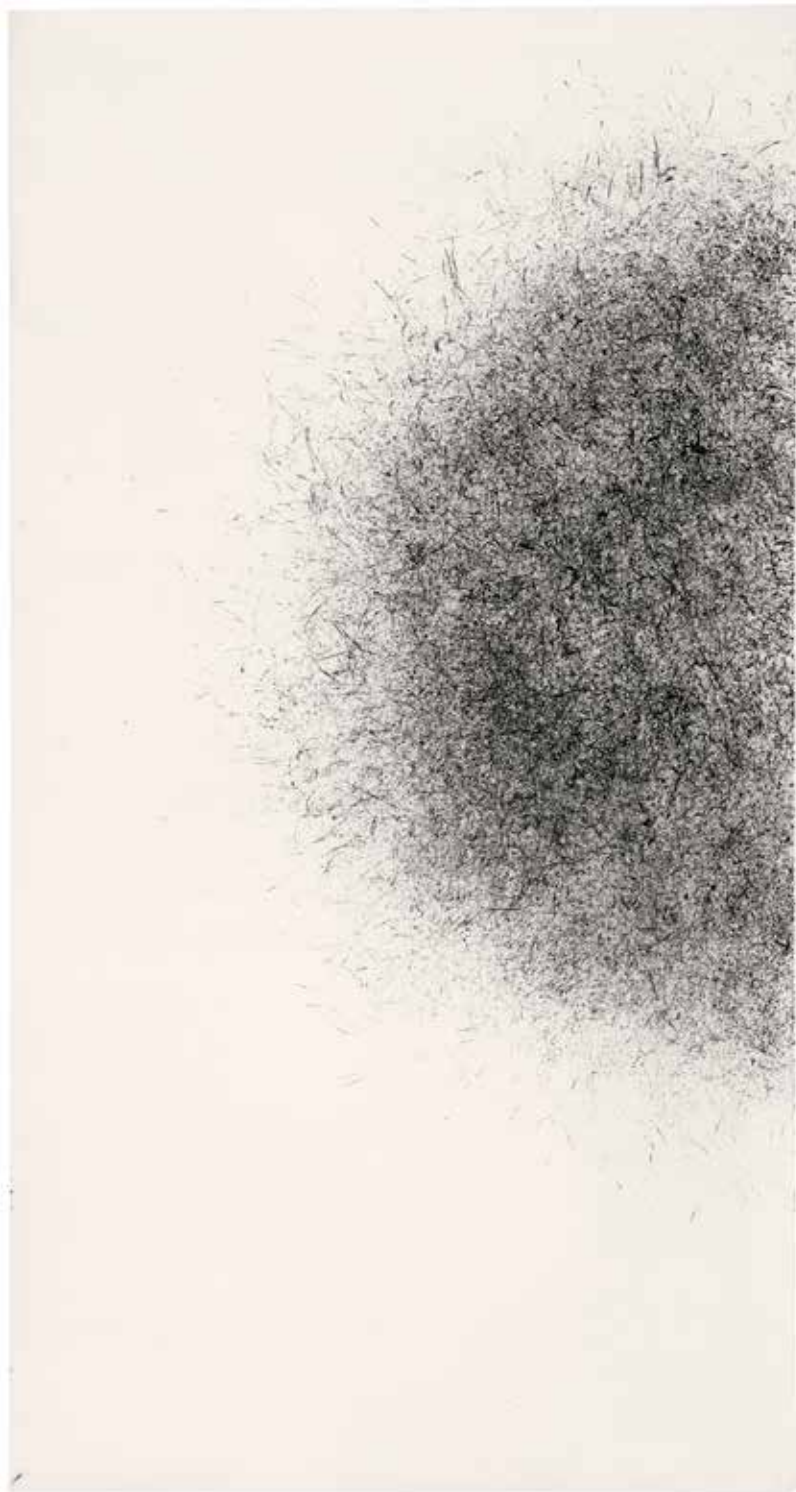
110 cm x 110 cm  
Chinese ink on xuan paper  
紙本水墨  
2011



生命玄線 075  
Life Archeline 075

---

110 cm x 110 cm  
Chinese ink on xuan paper  
紙本水墨  
2011




生命玄線 020  
Life Archeline 020

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168 cm x 89 cm  
Chinese ink on xuan paper  
紙本水墨  
2011





千年情書  
Millennium Love Letter



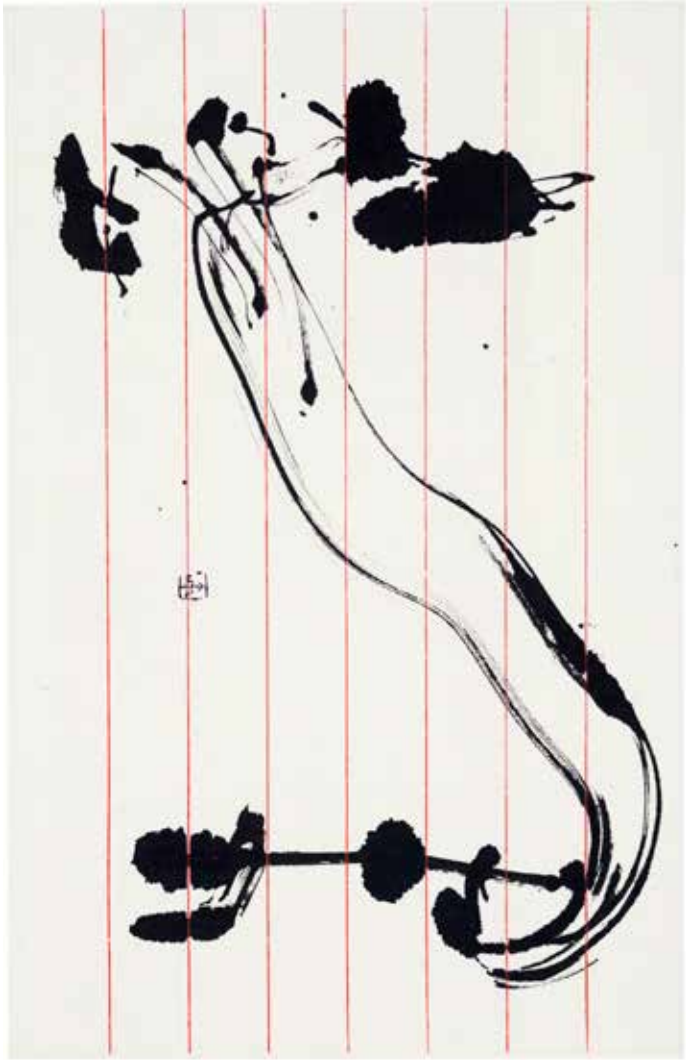
千年情書 0242  
Millennium Love Letter 0242

20 cm x 18 cm  
Chinese ink on xuan paper  
紙本水墨  
1999



千年情書 0210  
Millennium Love Letter 0210

33 cm x 22 cm  
Chinese ink on xuan paper  
紙本水墨  
2009



千年情書 0214  
Millennium Love Letter 0214

32 cm x 21 cm  
Chinese ink on xuan paper  
紙本水墨  
2008



千年情書 0218  
Millennium Love Letter 0218

32 cm x 21 cm  
Chinese ink on xuan paper  
紙本水墨  
2008



千年情書 0167  
Millennium Love Letter 0167

29 cm x 19 cm  
Chinese ink on xuan paper  
紙本水墨  
2009



千年情書 0215  
Millennium Love Letter 0215

29 cm x 19 cm  
Chinese ink on xuan paper  
紙本水墨  
2009



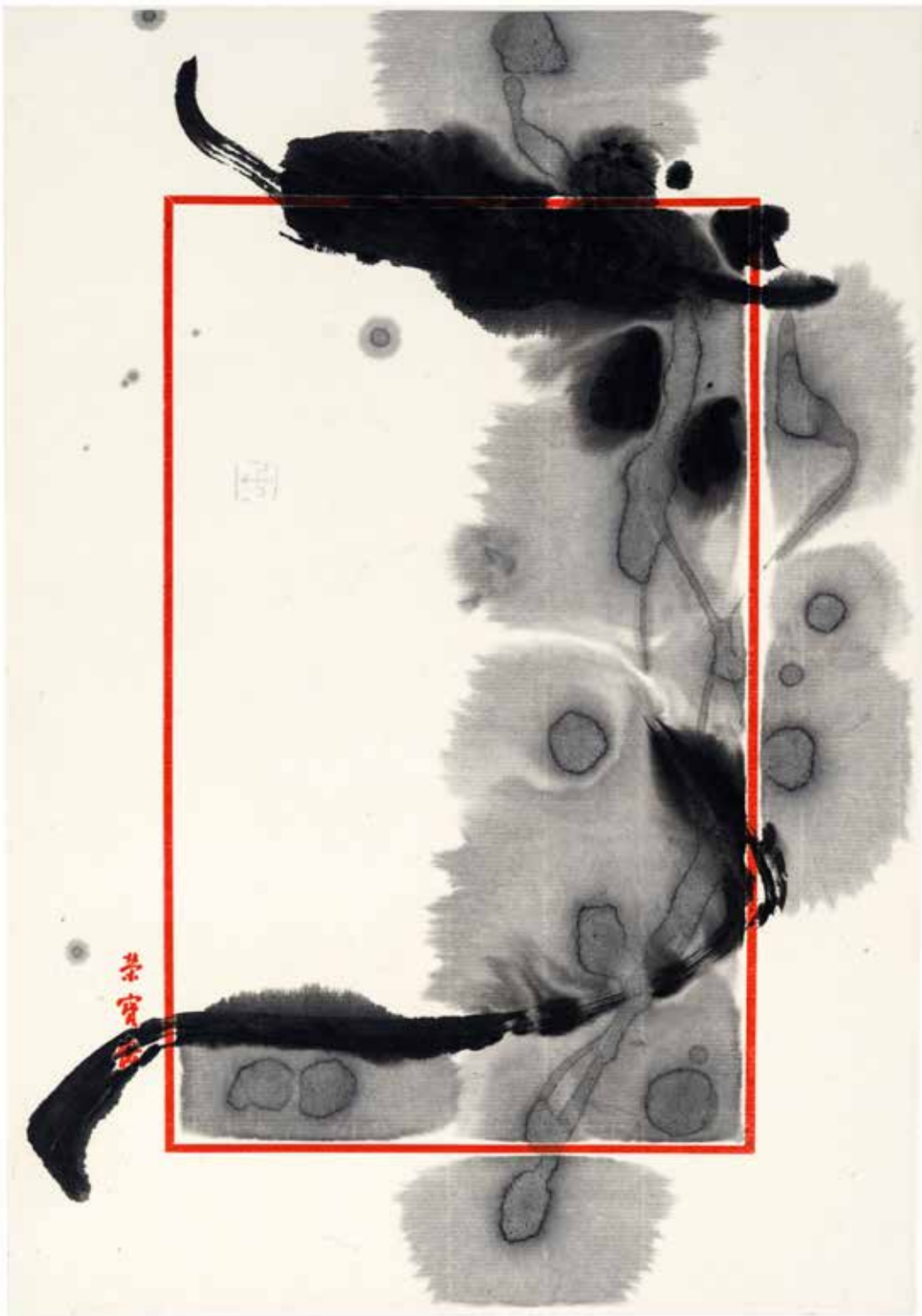
千年情書 0079  
Millennium Love Letter 0079

30 cm x 21 cm  
Chinese ink on xuan paper  
紙本水墨  
2013



千年情書 0112  
Millennium Love Letter 0112

29 cm x 21 cm  
Chinese ink on xuan paper  
紙本水墨  
2003



千年情書 013  
Millennium Love Letter 013

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29 cm x 19 cm  
Chinese ink on xuan paper  
紙本水墨  
2000



千年情書 雙聯 021  
Millennium Love Letter, paired, 021

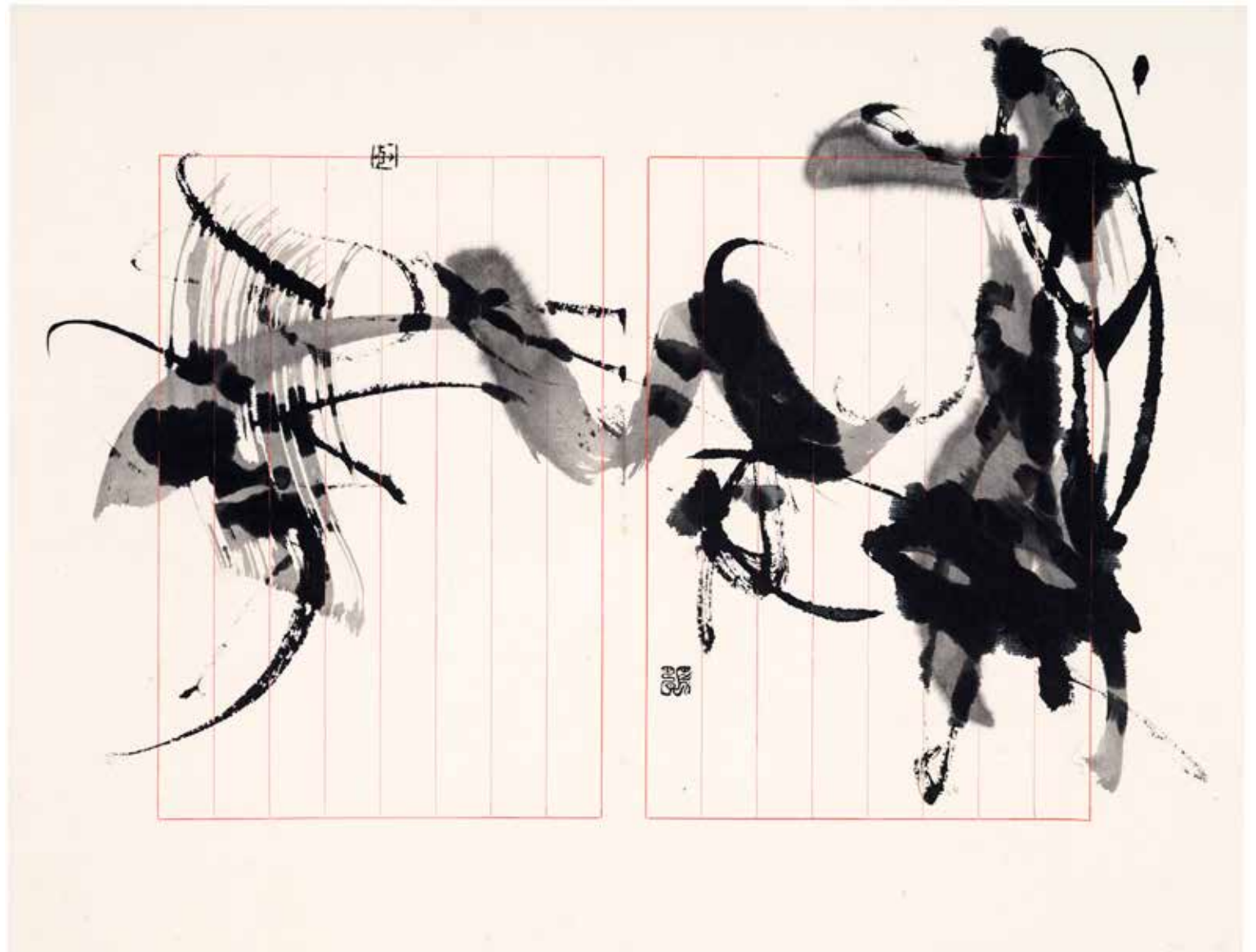
32 cm x 42.5 cm  
Chinese ink on xuan paper  
紙本水墨  
2012



千年情書 雙聯 0211  
Millennium Love Letter, paired 0211

21.5 cm x 32.5 cm  
Chinese ink on xuan paper  
紙本水墨  
2012





千年情書 雙聯 024  
Millennium Love Letter, paired, 024

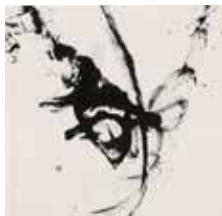
33 cm x 42.5 cm  
Chinese ink on xuan paper  
紙本水墨  
2012

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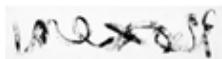
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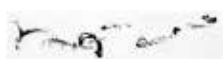
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線的自然 001  
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妙墨 冰島紀事 058  
Miao Mo,  
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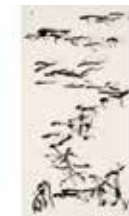
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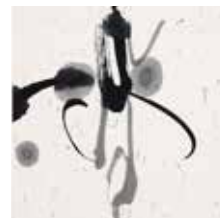
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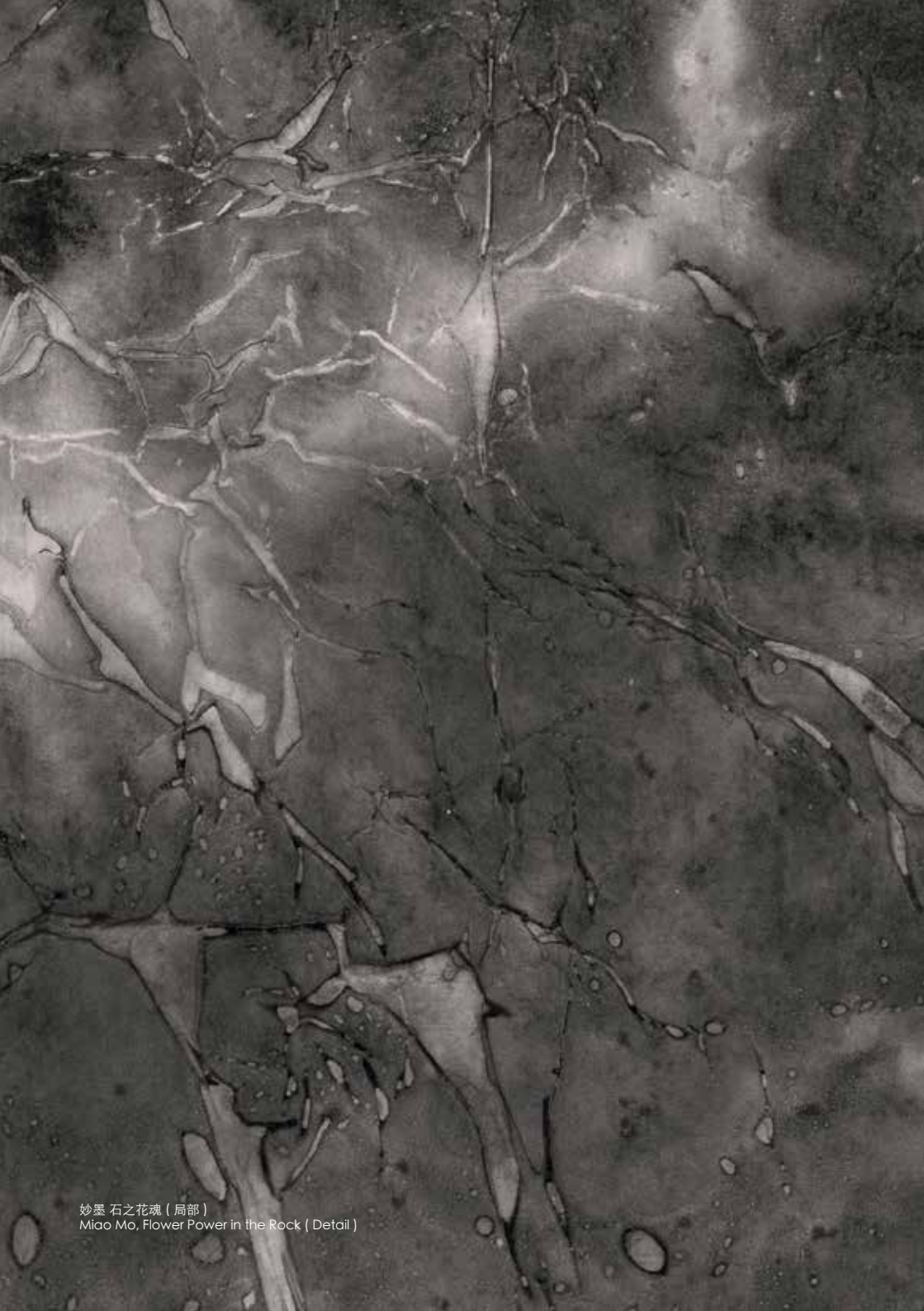
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## 關於香港 3812 當代藝術項目 About 3812 Contemporary Art Projects, Hong Kong

香港 3812 當代藝術項目由 Mark Peaker 先生及許劍龍先生於 2010 年創立，致力為亞洲藝術家提供一個當代藝術空間，展示他們的作品；創辦至今，3812 已舉辦多次展覽，並被譽為香港具有影響力的當代藝術平台之一。

3812 的命名始於一群友人於法國莎慕尼 (Chamonix) 的白色山谷 (Vallée Blanche) 上滑雪的體驗。站在海拔 3,812 公尺的巍峨雪嶺上，滑雪者於白朗峰 (Mont Blanc) 劃下一道一道痕跡，深淺有致，猶如藝術家於畫布上留下獨有的筆觸，啟發並見證了 3812 的誕生，作為當天身處景致壯麗的雪山中的一個紀念。

3812 Contemporary Art Projects was founded by Mr. Mark Peaker and Mr. Calvin Hui in 2010; their shared passion to create a contemporary art space in Hong Kong that catered to new and upcoming Asian artists by providing them with large art space to display their works. Since inception, the gallery has hosted numerous art exhibitions and is now recognized as Hong Kong's leading contemporary art platform for Asian art.

The name 3812 was chosen after a group of friends skied in the famous Vallée Blanche (The White Valley) in Chamonix, France. The entrance to this off piste run is a long precarious ridge 3812 metres above sea level. Descending in the shadow of Mont Blanc, as we carved our turns in the powder snow, perhaps as an artist yields his brush upon the canvas, the inspiration for 3812 was born; the name is in homage to that day in the mountains.

### 3812 當代藝術項目 CONTEMPORARY ART PROJECTS

開放時間 Opening Hours	:	星期一至星期五 Mon to Fri 10:00 am - 8:00 pm 星期六、日及公眾假期需預約 Sat, Sun and Public Holidays by Appointment only
電話 Telephone	:	+852 2153 3812
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Facebook	:	www.facebook.com/3812cap

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