

## 董陽孜

TONG Yang-Tze

1942-

蕭麗虹 捐贈  
Donated by Margaret Shiu

董陽孜以書法作為藝術創作的媒介，從書寫出發，涵納西方現代藝術的形式構圖和抽象審美，為書法這項歷史悠久的藝術開拓出不同面向的時代意義，與更為廣闊的當代群眾進行對話。1942年出生於上海的書香世家，董陽孜自幼臨習古代碑帖書法，10歲隨家人來到臺灣，國立臺灣師範大學美術系畢業後，1966年前往美國麻州大學藝術系進修，取得碩士學位。1977年回到臺灣後，正式投入書藝創作，憑藉剛健奔放的筆力與自成一格的結構布局，賦予書法當代詮釋，開創「文字藝術」的新風貌。

蕭麗虹夫妻皆著迷於董陽孜的文字藝術，捐贈本館共三件董陽孜的作品分別是創作於1990年代後期的〈今人不見古時月 今月曾經照古人〉、〈無盡藏〉，以及2005年的〈花有清香月有陰〉。董陽孜自70年代開始實驗筆墨書寫的可能性，以深厚的書法素養為基礎，探索融合現當代藝術精神的表現方式。直至90年代發展出行、草並用，具書畫合一的意趣，既有文字符號具體含義，亦有抽象表現精神的獨特風格，挑戰大眾對於書法的觀賞方式。此時期董陽孜對於文字內容的掌握與筆墨線條的布局愈加精煉，作品具有高度的表現力。橫幅書法〈今人不見古時月 今月曾經照古人〉採唐朝詩人李白《把酒問月》中的名句，以字為本卻不受其限制，以多變的墨韻、雄渾有力的運筆，展現文字線條之美。於是，經典詩句在董陽孜的重新詮釋之下，既抒懷思古悠情，亦散發一股超越個人短暫生命，放眼古往今來的超然器度。另一件〈無盡藏〉更是快意揮灑如同抽象畫，下筆奔放且酣暢淋漓，突顯藝術家掌握書寫布局的獨到之處。

約莫2000年前後，董陽孜開始進行大尺幅的創作；如此的轉變不僅挑戰藝術家的工作方式及體力極限，亦為觀者帶來不同的視覺經驗。創作於2005年的〈花有清香月有陰〉，董陽孜在金箋紙上大字揮灑來自北宋蘇軾《春宵》中的詩句，再於紙幅右緣下方寫下完整四句的詩作。當這首詩為世人熟知且廣加傳頌的是首句「春宵一刻值千金」，董陽孜獨獨挑出第二句作為主題，突顯其不從眾的獨特品味。她以飛揚優雅的筆墨寫下本身即充滿畫面的雅致詩句，與燦然華麗的金箋互相輝映出美好醉人、值得珍惜的夜晚時光。（郭怡孜）

Tong Yang-Tze's art form is calligraphy. She started from writing with a brush and incorporated formal composition and abstract aesthetics from Western modern art, and with the ancient art of calligraphy, not only developed a significant new dimension, but also promoted dialogue among her contemporaries. Born in Shanghai to a literary family in 1942, Tong started studying calligraphy from ancient stone rubbings in her childhood and moved to Taiwan with her family when she was 10. She graduated from the Department of Fine Arts at National Taiwan Normal University and then traveled to the United States to enroll in the University of Massachusetts, where she received her master's degree. After returning to Taiwan in 1977, Tong fully engaged in calligraphy, relying on her vigorous and liberated brushwork and own compositions to endow this traditional art of writing with contemporary interpretations and unique style.

Margaret Shiu and her husband were both fascinated with Tong Yang-Tze's calligraphy and collected three of her works, which were later donated to the Museum: the two late 1990s paintings *People Today Cannot See the Moon of Ancient Times, Yet the Moon of Today Once Shone on Ancient People and Endless Treasure*; and the 2005 *Clear Scent of Flowers, Shadowy Moon*. Since the 1970s, Tong had experimented with different possibilities in ink painting, and based on her ample achievements in calligraphy, explored the blending of a contemporary spirit into her expressive style. Until the 1990s, she used both running and cursive scripts to create a charming unity between painting and calligraphy in works that contain both the concrete meanings of Chinese characters and a unique spirit of abstract expression, thus challenging how calligraphy was appreciated. In this period, she mastered the substance of Chinese characters and further refined the composition of their linear qualities to achieve great expressive power in her works. For the horizontal scroll painting *People Today Cannot See the Moon of Ancient Times, Yet the Moon of Today Once Shone on Ancient People*, Tong chose a famous line from the Tang Dynasty poet Li Bai's *Asking the Moon, a Cup in Hand*, but was not restricted by the text—instead she presented the beauty of the lines in each character and their rhythmic variations with forceful brushwork. Tong's reinterpretation of this line of classical poetry expresses both ancient sentimentality and transcends the impermanence of an individual life while taking a long view of the ages with a degree of detachment. The second work, *Endless Treasure*, is even more free and confident like abstract painting, and features bold and lively brushwork as well as the artist's clear grasp of original composition.

Around 2000, Tong started painting large-scale works, which not only was a challenge to her working method and physical strength, but also presented viewers with a new visual experience. The subject of her 2005 *Clear Scent of Flowers, Shadowy Moon* is the Song Dynasty poet Su Shi's *Spring Night*, all four verses of which Tong composed along the right edge of the paper. For the work's title, Tong skipped the well known and much loved first verse of the poem (*Spring night—one hour worth a thousand gold coins*), and instead chose the second, reflecting her distinctive nonconformist taste. Her elegant and lilted brushwork is filled with the delicacy of Su Shi's verse, and along with glinting gold paper, brings light to the beautiful and intoxicating qualities of a precious spring night. (Isabelle Kuo)

典藏  
目錄

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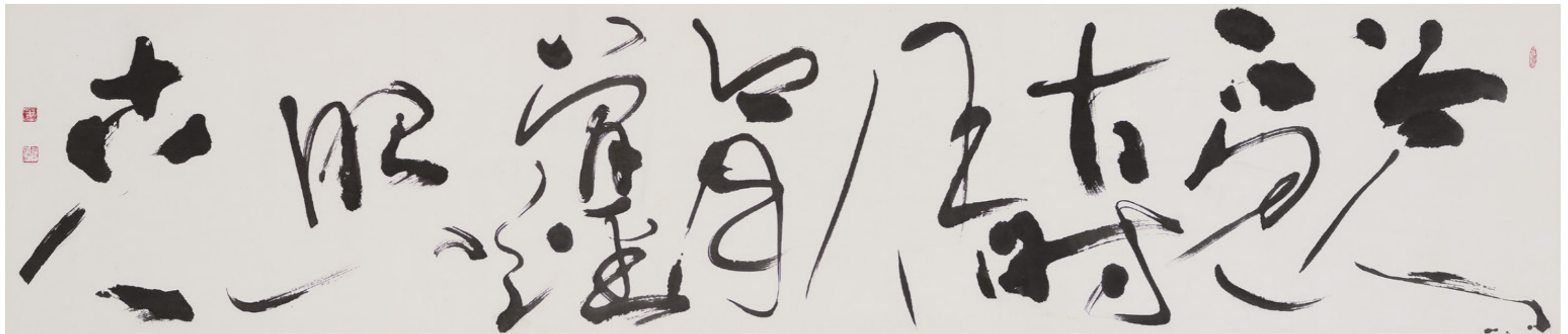
今人不見古時月 今月曾經照古人 People Today Cannot See the Moon of Ancient Times, Yet the Moon of Today Once Shone on Ancient People

1996

墨、紙 Ink on paper

39 x 182 cm

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花有清香月有陰 Clear Scent of Flowers, Shadowy Moon

2005

墨、紙 Ink on paper

230 x 25 cm

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