

魯大東 微碑



Lu Dadong : Modest Monuments

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TZ Gallery
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開幕 Opening Reception
2/12 週六 SAT 2-6pm
展覽至 Exhibition runs till 13/1/2024

魯大東：微碑

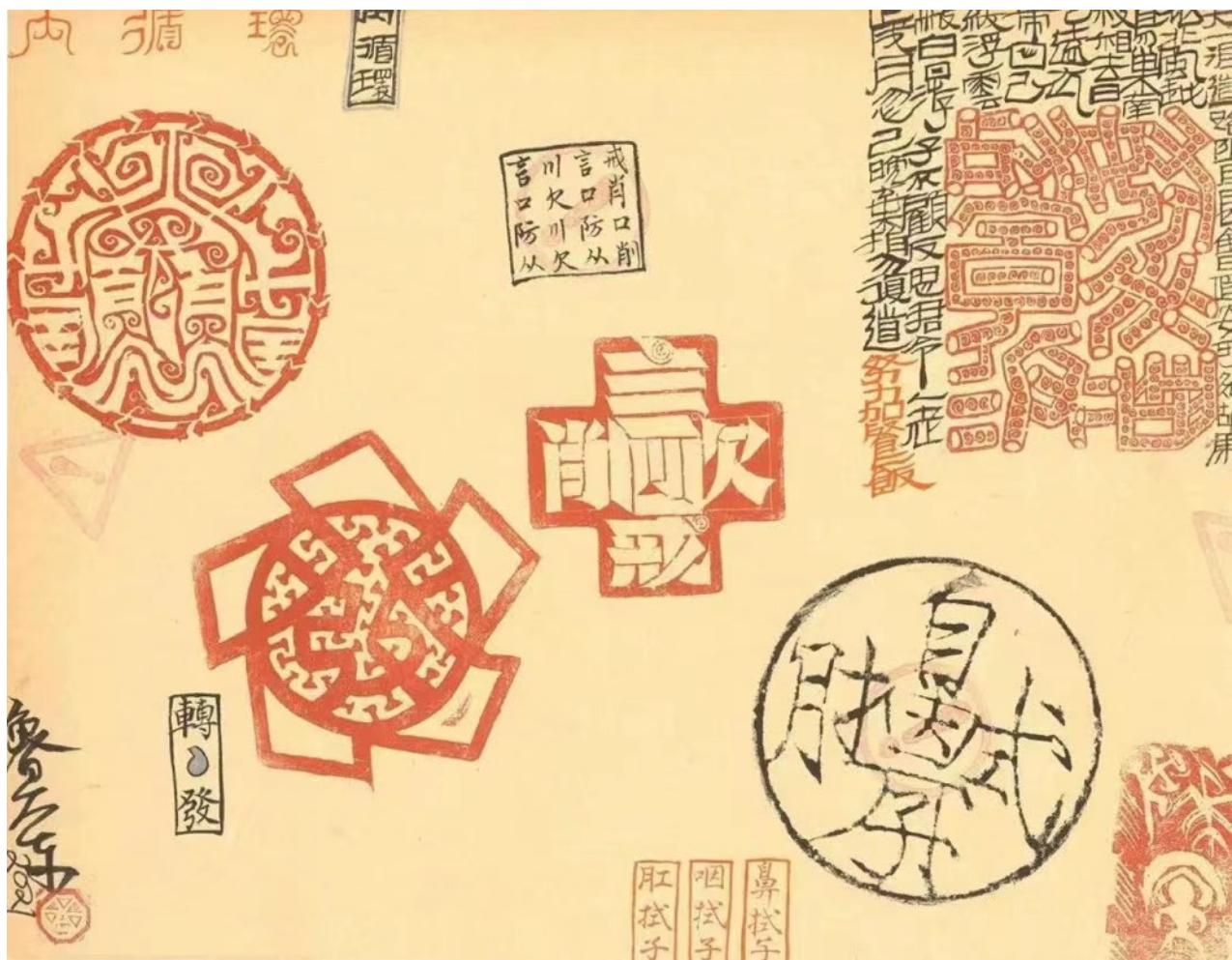
LU DADONG : MODEST MONUMENTS

開幕: 2023 年 12 月 2 日 (週六) 下午 2 至 6 時
展覽至 2024 年 1 月 13 日

漢雅軒
香港 葵涌 工業街 17-21 號 美安工業大廈 2 樓

ARTIST RECEPTION: 2 December 2023, Saturday, 2-6pm
Exhibition runs till 13 January, 2024

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2/F Mai On Industrial Building
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《微碑》Modest Monuments 2001-2003

書法家 魯大東 首次香港個展

2023年12月2日（週六）下午2至6時 在葵涌漢雅軒開幕

他重視傳統，但拒絕被羈絆。

他精通今古書體、多種篆刻文字，但創作風格一貫大膽無忌，玩世不恭。

他融會新舊視覺圖象，發明當下的圖象文字。

他組樂隊，做主唱。聲線磁魅，擅長吶喊，自詡「小清新農業金屬風格」。

他半年減肥二十公斤，激情地賣萌。

他是魯大東。

玩世不恭的反叛意識刺激了魯大東的書法創作、開拓他的研究視野。日常生活隨處拾得靈感，書法傳統是行動藝術的配備，現代裝置是歷史的現場。吸收傳統、顛覆傳統、重新認識傳統，書法於是乎「被當代」。

魯大東著迷道教的文字崇拜。文字崇拜體現在多種文字形式上，被昇華於神秘儀式中。東晉王羲之、王獻之信奉「五斗米道」，所以他們平時的活動形式往往與道教密切相關。正因為這些大家對道教的信奉，才開啟了影響兩千年的書風，奠定了楷書、行書、草書的造型。

回顧書法的發展歷程，筆法長期被奉為核心，結字反而被排斥在主流之外。雖然，趙孟頫也曾經表示：「書道以用筆為上，筆千古不易，結字因時相傳」。魯大東鍾情結字，正因為用筆規律基本不變，但是結字卻隨時代變化。於是結字代表著時代。除了字的結構，還有組成字形的方式，甚至語言的方式。魯大東喜愛書寫偏僻字詞、不常見的內容。

展覽對魯大東而言是個完整的創作經驗：場地是一幅「立體畫布」，書家處身當中，每落一點一筆都在生產「陰陽轉換」。書家在創作過程中要不斷地作出抉擇，一切都是瞬間的和未知的。對魯大東來說，書寫展示的每一筆都是一個行為，不斷地生發變化。然而書家的每一個行為都是他過去的所有學習和訓練的結集，它的每一個表達都是有其原因。所以魯大東認為展覽就是生命的一部份，一個階段。

（以上文字：從網站零拾拼貼得來。讀者可以自行延續）



2019 年於蘇州嘉元堂山石題壁
Inscribing on the rockery of Yuan Garden in Suzhou, 2019

**“MODEST MONUMENTS” is the first solo exhibition of Master calligrapher Lu Dadong in Hong Kong.
Opening Saturday, 2 December 2023**

He is passionate about the classical tradition but refuses to be bound by it.

His range of calligraphy styles is as encyclopedic as his creativity is eclectic.

Visual representations both classical and grassroot find a new harmony in his art

He is the lead singer of his own band. He coaxes, he yells. He calls his rock style "fresh youth agricultural metal".

He lost 20 kilograms in 6 months and is predisposed to be cheeky.

He is Lu Dadong.

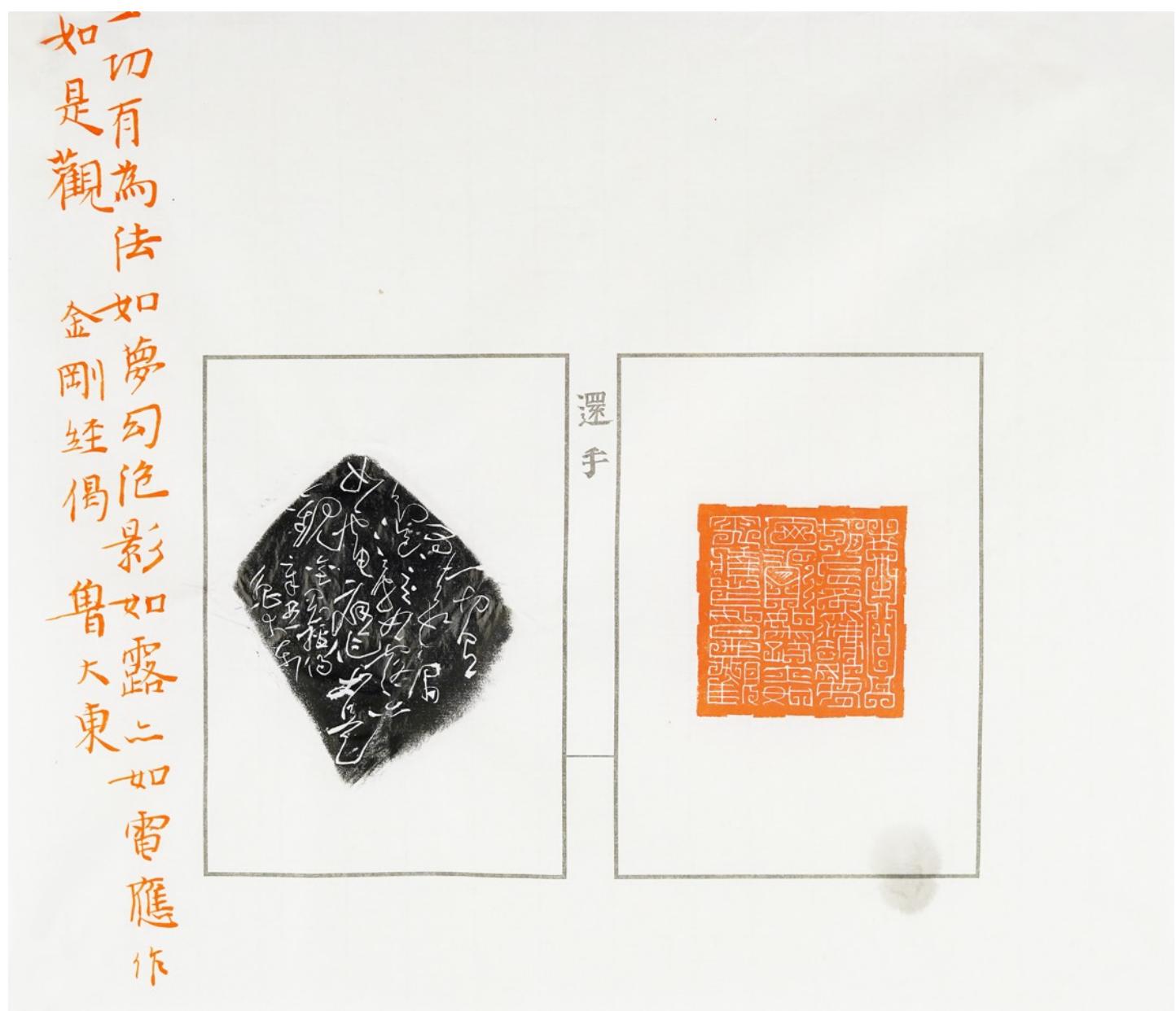
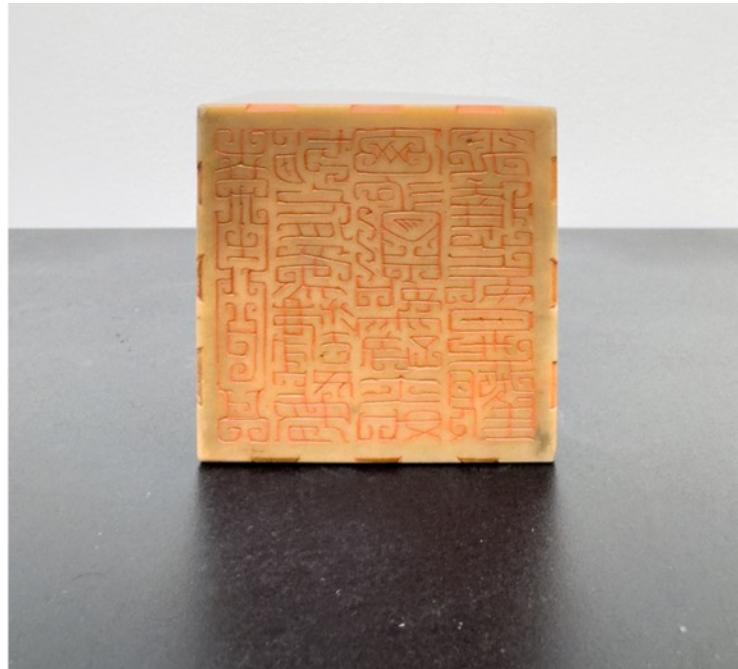
Lu Dadong's art is driven by rebelliousness and playfulness. For him, inspiration can be found everywhere; daily life is creative life. His tools are borrowed from the history of calligraphy, and his outlook on calligraphic history is turned into text installations. Lu Dadong absorbs the classical tradition, subverts tradition, and re-enters tradition. Through Dadong, calligraphy is being re-made as "contemporary".

Taoist calligraphy is one of Lu Dadong's favourite resources. The Taoist's worship of words is reflected in the diverse forms of magic writing used in rituals. Wang Xizhi and his son Wang Xianzhi (4th CE), revered as Sages of calligraphy, believed in the "Way of the Celestial Master", and their activities often related closely to Taoism. Their Taoist-inspired calligraphy established the main writing styles for nearly two thousand years, these include the styles of regular script, running script and cursive script.

Looking back at the history of calligraphy, "brushwork" has always been considered the essence of its art. The importance of "structure" and "form", on the other hand, have largely been overlooked. The great Yuan dynasty master Zhao Mengfu said : "Calligraphy is about the use of the brush: the importance of brushwork has not changed since ancient times. As for the structural form of words, it has changed with the times." Yet for Lu Dadong, his hobby is playing with the structural form of words. His reasoning is: If calligraphy brushwork never changes, while word forms have been transforming over the generations, then it is the inventiveness of new word forms that tells the changing of times. Besides, apart from the evolving structure of words, Chinese language is also affected by novel textual expression and ephemeral spoken slang. This explains Lu Dadong's fondness for unconventional sayings and preference for rarely-read classical texts.

Exhibitions satisfy Lu Dadong's urge for creative experience. The exhibition ground is for him a three-dimensional canvas, a spatial medium that envelopes the calligrapher. Every stroke or pause of the brush creates an exchange of Yin and Yang, the calligrapher must therefore improvise and make instant decisions, while the next moment always remains immediate but unknown. To Lu Dadong, the practice of calligraphy is a display of brushwork, action, and performance. Every movement a calligrapher makes brings alive his accumulated learning and practice, and every expression comes with its own reason and meaning. For Lu Dadong, performing an exhibition is a part of the flow of life.

(The above text is collated from internet writings about the artist, and the reader is welcome to continue with his own patchwork.)



金剛經》偈語大印 *Diamond Sutra*, 2023, 老撾石方章 Laos Stone Seal, 9 x diameter 9 cm



《安宮牛黃丸》Peaceful Palace Bovine Bezoar Pill, 2023, 朱砂墨 金墨 紙本 Ink on Paper, 136 x 68 cm

葵興地鐵站A出口，過對面天橋後直行至工業街。

Exit Kwai Hing MTR station (Exit A), take the Footbridge and continue in the same direction on to Kung Yip St. until you have reached Mai On Industrial Bldg. on the left.

