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Respecting Tradition, Mastering Skills, Guided by Nature: The Heritage and Innovation of Scholarly Young Artist Wang Shuzhong

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Abstract

Wang Shuzhong's works showcase a profound historical heritage and contemporary aesthetic. Assuming the role of a scholar-artist, he presents a distinctive visage through bold experimentation and exploration, deviating from the norm and departing from tradition. This innovative spirit, rewriting conventional norms, infuses his artistic creations with vibrancy and depth, making a unique contribution to contemporary art. Grounded in independent thought and the fusion of diverse cultures, Wang Shuzhong breaks down the boundaries of art, creating an artistic language with a distinctive personality and profound meaning.

Key Words

Innovation, convergence, Scholar-Artist, Art History

British historian Toynbee once said, "What we are experiencing in our world today, Thucydides¹ had already experienced in his time... He and his generation walked ahead of me and my generation, and we have arrived at the scenes of historical experience separately. His present is my future."

Wang Shuzhong was born in 1987 in Suzhou, Anhui, in a place called Ling Bi. This region is known for its "beautiful mountains and rivers, with stones like jade", inspiring the name "Ling Bi", which can be translated as "Enchanting Jade". Since childhood, he has harbored a fervent love for painting. Even with a limited perspective, he harbored a deep longing for the distant Yellow Mountains. Perhaps only glimpsing the magnificence of the Yellow Mountains through scarce geographical information or ubiquitous New Year paintings, he caught a fleeting sight of their charm. The beauty of the Yellow Mountains deeply captivated him, dreaming of one day standing amidst them, lingering there, and using his brush to portray their beauty, transforming their grace into a painted scroll. In Wang Shuzhong's eyes, the Yellow Mountains were no longer an unreachable distant range but an eternal source of inspiration deep within his soul.

After obtaining a master's degree from the School of Fine Arts at Shanghai University in 2012, Wang Shu-

zhong not only visited the Yellow Mountains once but four times, five times, and even planned for a sixth, seventh, and eighth visit... Subsequently, his exploration journey extended westward to the Tibetan Plateau. During his travels, he often saw mountain peaks, lakes, the ruins of broken castles on cliffs, Mani piles, sutra halls, grottoes, and renowned temples, as if traversing through the river of history. However, only the existence of the "Tui Temple" by the shore of Lake Pu Moyongcuo² was vivid, representing the present and the future. The Tui Temple became his harbor of stay, like a boat swaying between heaven and earth. The Tui Temple³ is the boat of the Tui Village people, the boat in Lake Pu Moyongcuo, the boat of inward religion, and the boat in the Third Pole—swaying in the interweaving of time and space. Of course, he hoped the Tui Temple was just a small boat—its existence not so significant to outsiders. He was not someone like Liu Ziji from Nanyang who sought answers but more like a fisherman who accidentally entered Wuling. More accurately, you, me, Tui Village, and these snowy mountains and lakes have all become boats of the Tui Temple. Each flatboat is tied to its door latch. This way, between opening and closing, between spirit and reality, life can continue amid struggles! Wang Shuzhong's works are saturated with innovation under the fusion of technique and thought. He is not just a mere

painter but an artist with dignified intellectual content.

1. Learn from History, Seek Above and Below

Crossing thousands of mountains and rivers, traversing the distant realms of ancient time and space, Wang Shuzhong is not confined merely to the realms of ink and brush in painting and calligraphy. He delves deeper into the past, exploring its profound depths. With a background in art history, Wang has contributed articles to various art publications, demonstrating a profound understanding of art history and theory. Starting in 2012, he spent five years leading the compilation of more than ten monographs, including *Chronicles of Wu Hufan*, *Artistic Matters at Mei Jing Book House*, and *Ode to Sketches of Green Pond*⁴.

Having a profound admiration for ancient figures and simultaneously appreciating contemporary art, this duality has been a predetermined destiny for Wang Shuzhong.

Chronicles of Wu Hufan is one of the weighty monographs seen in the field of artist biographies. Beyond

outlining the life and social connections of the leader of the Shanghai school, Wu Hufan, the book emphasizes collecting and organizing his artistic creations, documenting inscriptions on his paintings, and various comments on collections and calligraphic works, providing insight into his academic thoughts. Over the five years spent compiling this chronicle, Wang Shuzhong and his wife, Chen Hansu, not only organized documentary materials but also visited scholars and collectors across the country and abroad, meticulously reviewing and verifying information. The primary objective of the chronicle is authentic recording, aiming for fidelity to history. Whether in praise or critique, they strive for objectivity and truthfulness. Wang Shuzhong and Chen Hansu are both artists in their rights, in the prime of their creative careers. Chen Hansu, a graduate of Fudan University, continued her studies at the Chinese Academy of Fine Arts, specializing in traditional Chinese painting, and has deep practical experience in flower-and-bird and figure painting. Through extensive reading and academic research, they approached the artistic world of plum blossoms and landscape paintings, gaining profound



Figure 1, 2. *Chronicles of Wu Hufan*, *Artistic Matters at Mei Jing Book House*, and *Ode to Sketches of Green Pond* co-authored by Wang Shuzhong and Chen Hansu.

inspiration. The integration of these dual roles had a profound and positive impact on their painting skills, allowing their understanding of Wu Hufan to deepen through practical painting in the process of chronicle compilation.

Artistic Matters at Mei Jing Book House is the first compilation and publication of the calligraphy and painting works of Pan Jingsu (Wu Hufan's wife). It includes over a hundred works, covering collaborations between Pan Jingsu and Wu Hufan, as well as Pan Jingsu's calligraphy, ancient painting inscriptions, poems, and more, concentrating on showcasing the artistic and literary interests of Mei Jing Book House. *Ode to Sketches of Green Pond's* date back to 1939 when Wu Hufan, in memory of his late wife Pan Jingsu, invited friends to compose poems inspired by the phrase "Green Pond Covered in Grass". Respondents included political figures such as Wang Zhaoming and Tang Erhe, literary colleagues like Xia Jiancheng, Mao Heting and Long Yusheng, as well as art peers like Feng Chaoran, Pu Xinyu and Chang Dai-chien. Collectors like Pang

Xuzhai and Li Bake were also among them, along with disciples from Mei Jing Book House and Feng Chaoran's Songshan Cottage. This gathering represented a convergence of talents from various fields. The original edition of *Ode to Sketches of Green Pond* has been reprinted with additional relevant historical materials, enhancing its documentary value.

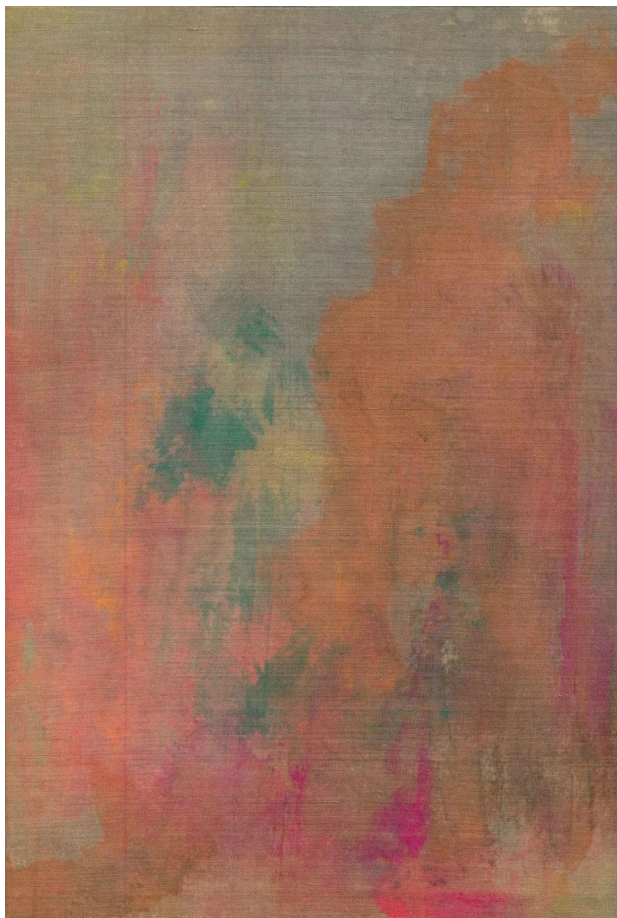
In five years, they traversed mountains and rivers, reminiscent of sifting for gold in the sands, diligently collecting historical materials. Through the highs and lows, sweetness and bitterness of their journey, they remained acutely aware of their shortcomings. The chronicles were meticulously compiled, striving to eliminate omissions. However, given the vastness of literature and the multitude of historical records, some omissions were inevitable. They aspire that the future will witness a continuous and refined collection of historical materials, as scholarship belongs to all of humanity, transcending individual reputations. The research on the legendary artistic master Wu Hufan not only contributes to academia but also stands as a valuable



Figure 3. Wang Shuzhong *Touching the Legacy of Wang Mojie*. Color on silk, 32×24cm, 2017.



Figure 4. Wang Shuzhong. *The Cold Forest*. Silk, 30×23cm, 2018.



Figures 5. Wang Shuzhong. *Mountain 4*. Silk scroll, 29cm in length, 2022.

testament to art history. Mr. Zheng Wei, an advisor to the Metropolitan Museum of Art in the United States and a renowned expert in ancient Chinese painting and calligraphy, as well as an art historian, highly commends this undertaking. He emphasizes that the monograph extensively and deeply explores the collection of historical materials with a solid foundation and an exploratory spirit. Furthermore, Mr. Zheng Wei observes that the author “immerses themselves and then extracts”, integrating their history with their predecessors, yet not confined by historical constraints. They distill the essence, discovering their existence through exploration, a truly commendable achievement.

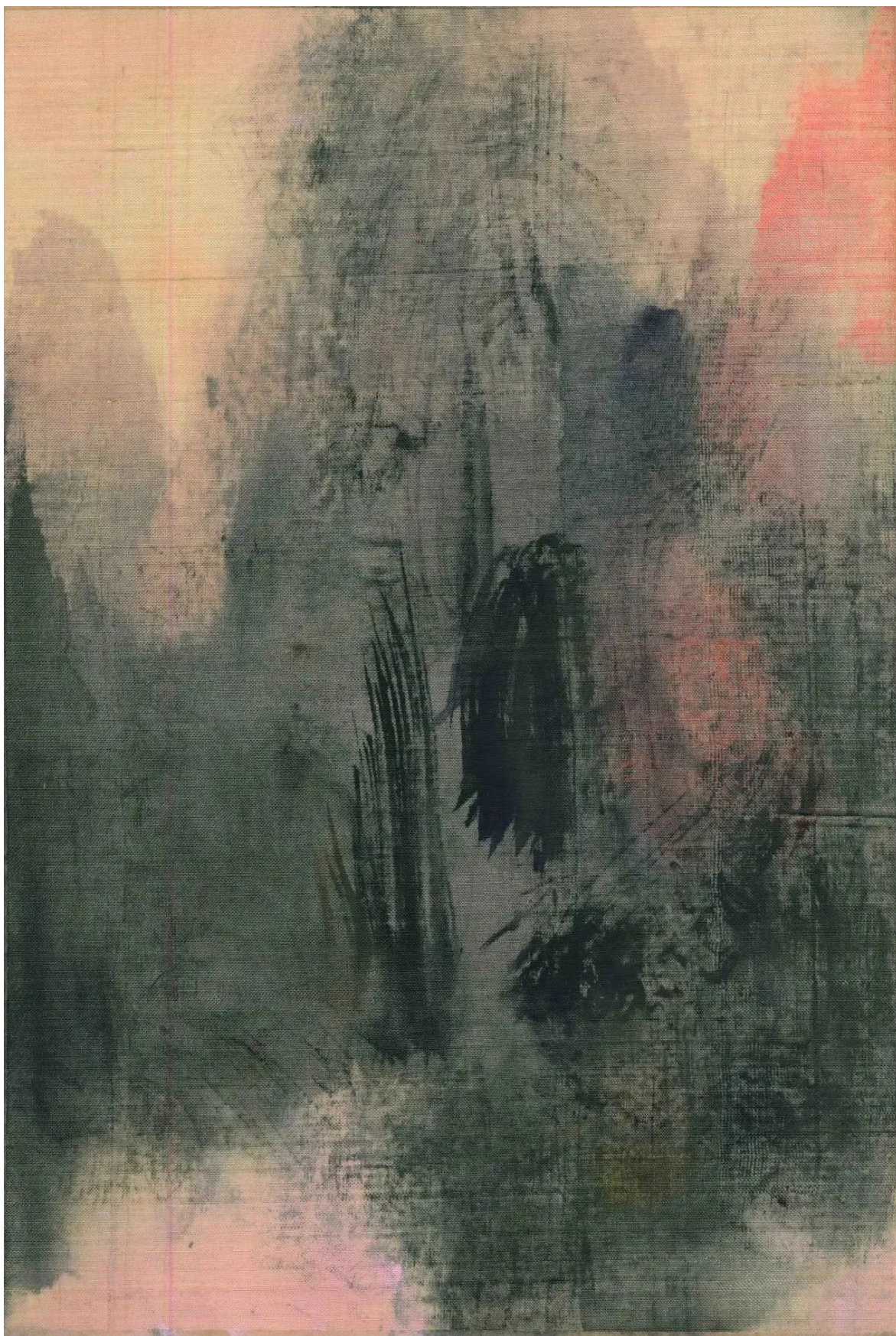
After more than five years of effort, these two young researchers have become rising stars in Wu Hufan studies, earning recognition and praise from most of the academic community.

A person sometimes embodies a piece of history. Amidst a vast array of literary information, Wang Shuzhong successfully reconstructed the history of maritime painting and art collection from the 1920s to the first half of the last century. This was achieved by

thoroughly examining Wu Hufan’s personal life, specific cultural scenes, and artistic circles. Such an endeavor allows readers to glimpse into the art world of the previous century. The scholarly value of this chronicle is thus genuinely manifested. In addition to delving into the life of Wu Hufan, Wang Shuzhong has also turned his attention to the “first person in five hundred years” Chang Dai-chien. Wu Hufan was the master whom Chang Dai-Chien admired the most in the Shanghai school. Chang Dai-chien once remarked, “During my early days touring Beijing, I encountered Pu Xinyu, whose paintings transcended ancient and modern times, making him the person I admired most in my life. Upon arriving in Shanghai, I met Mr. Wu, a man of profound knowledge who seamlessly fused the styles of the Song and Yuan dynasties into his own, which deeply resonated with me. It made me realize that he is an artist not easily surpassed.”

As the youngest researcher at the Sichuan Chang Dai-chien Research Center, Wang Shuzhong places particular emphasis on Chang Dai-chien’s meticulous imitations of ancient paintings and his adherence to the painting philosophy of “searching for extraordinary peaks to sketch”. Chang Dai-Chien spent over thirty years achieving the goal of consolidating the skills of imitating ancient masters. Then, within the next twenty years, he underwent a transformation, breakthrough, and elevation from tradition, creating the most modern style in Chinese painting, becoming a rare master in the history of Chinese painting, excelling in both transcending generations and “borrowing from the past to create the present”. Wang Shuzhong spent more than a decade studying under Mr. Fu Shen, the director of the Chinese Art Department at the Freer Gallery of Art in the United States. Mr. Fu Shen is a renowned scholar in Chinese art history and a leading global expert in Chang Dai-Chien studies. Mr. Fu has stated that when you truly understand the life work of Chang Dai-Chien, you have essentially reviewed more than half of Chinese painting history.⁵ He believes that Chang Dai-chien’s paintings not only possess external beauty but also internal depth, reaching an unsurpassable high standard.

Although Wang Shuzhong belongs to the younger generation, his thinking and practice have similarities with his predecessors. Studying under Mr. Fu Shen, he delved into Chang Dai-chien’s painting philosophy, accumulating experiences and insights. Luo Zongliang, the former director of the Sichuan Chang Dai-chien Research Center, pointed out, “We need to reevaluate Wu Hufan, Chang Dai-chien, and their generation. This is not merely ‘borrowing’ knowledge from the past. It involves a profound understanding to a certain extent, rather than



Figures 6. Wang Shuzhong. *Mountain 3*. Silk scroll, 29cm in length, 2022.



Figure 7. Wang Shuzhong. *Gulhagangri Snow Sketch*. Ink and Wash, 40×51cm, January 2021.

blindly following or being burdened by imitation. We must approach them with new perceptions and continually feel and comprehend the art they created and the emotions behind it. More importantly, we need to understand the era's crises and opportunities they simultaneously experienced because they were closely connected to that era. The 'historical experience scene' that integrates these elements is also the scene we, the current generation, need to explore. Wang Shuzhong is a new-generation artist who embodies the roles of both scholar and painter."

2. Learn from the Ancients, Innovate, and Break New Ground

The passing down of knowledge from master to apprentice is a tradition in the art world, and innovation represents the individuality of the artist. Studying the Song, Yuan, Ming, and Qing dynasties has become a prevalent trend among contemporary painters, characterized by a high degree of similarity. Wang Shuzhong's landscape paintings are rooted in the essence

of Song and Yuan landscapes, undertaking meticulous studies of artists such as Li Cheng, Guo Xi, and Wang Sheng. However, he extends his exploration beyond the Song and Yuan dynasties, reaching back to the Tang Dynasty and even further, investigating scroll paintings from the Tang and seeking the origins of ancient paintings in tombs or historical documents. On the other hand, Wang Shuzhong navigates through the Yuan, Ming, and Qing dynasties, incorporating calligraphy and inscriptions since the Qing Dynasty. Spending considerable time in the northwest, where early Chinese cultural roots originated, he draws inspiration from Dunhuang murals and murals from the Northern and Southern Dynasties, absorbing rich cultural nutrients. This cross-era exploration allows his paintings to transcend a narrow time frame, revealing a profound understanding of traditional Chinese painting within a broader historical context.

The peak of Chinese landscape painting is considered the Song Dynasty, and subsequent artists have been imitating but not surpassing it. The Song Dynasty is hailed as the pinnacle of traditional Chinese aesthetics,

where literati excelled not only in poetry and calligraphy but also in painting and music. Chen Yinque once said, “Chinese culture ‘reached its peak during the Zhao and Song periods’”. Song literati were deeply rooted in their appreciation for landscapes, confident in the belief that the value of life surpassed power and wealth, even to the extent that Emperor Huizong considered the landscapes in his heart more valuable than his imperial authority.

Emperor Huizong, who was deeply passionate about beauty, vigorously promoted the arts, elevating the overall aesthetic level of the entire dynasty. He established the Imperial Painting Academy, personally selecting and training young court painters, including Wang Ximeng, who was personally taught by Huizong and created the *A Thousand Li of Rivers and Mountains* masterpiece. Classic works from the Song Dynasty, such as Fan Kuan’s *Travelers among Mountains and Streams*, Guo Xi’s *Early Spring*, and Li Tang’s *Pines among a Myriad of Valleys*, are considered masterpieces, showcasing different artistic concepts and styles.

The Song Dynasty saw the use of ink in painting, with ink surpassing color, and light and elegant ink considered nobler. Artists of various dynasties used different techniques to express respect, awe for nature, and the concept of harmonious coexistence between humans and nature. Fan Kuan expressed stability and immobility through towering peaks, Guo Xi portrayed the beauty of change and thawing in early spring, and Li Tang’s *Pines among a Myriad of Valleys* presented a dreamlike, non-realistic landscape. These works are still considered some of the world’s highest quality and influential art.

Wang Shuzhong’s exposure to traditional Chinese painting came relatively late, mainly concentrated in the past decade, especially in the study of traditional styles from the Jin, Tang, Song, and Yuan dynasties. Despite this, he displays a high level of insight, as if undergoing a transformative baptism, dedicating himself wholeheartedly to in-depth studies of classical traditions and paying homage to classical masters from the modern era, including Wu Hufan. By using a brush to copy their works and organizing historical materials, he deeply studied the painting ideologies of ancient artists, engaging in a dialogue with them through this process.

After learning *Endless Streams in the Mountains*, these insights and refinements are concentrated in his reflections. This work draws inspiration from the Song painting *Autumn Clearing in the Mountains*. In comparison to the original on silk, the paper version retains the ethereal atmosphere of misty rivers and mountains. The brushwork is refined yet infused with a sense of leisure, creating an atmosphere that is hazy and

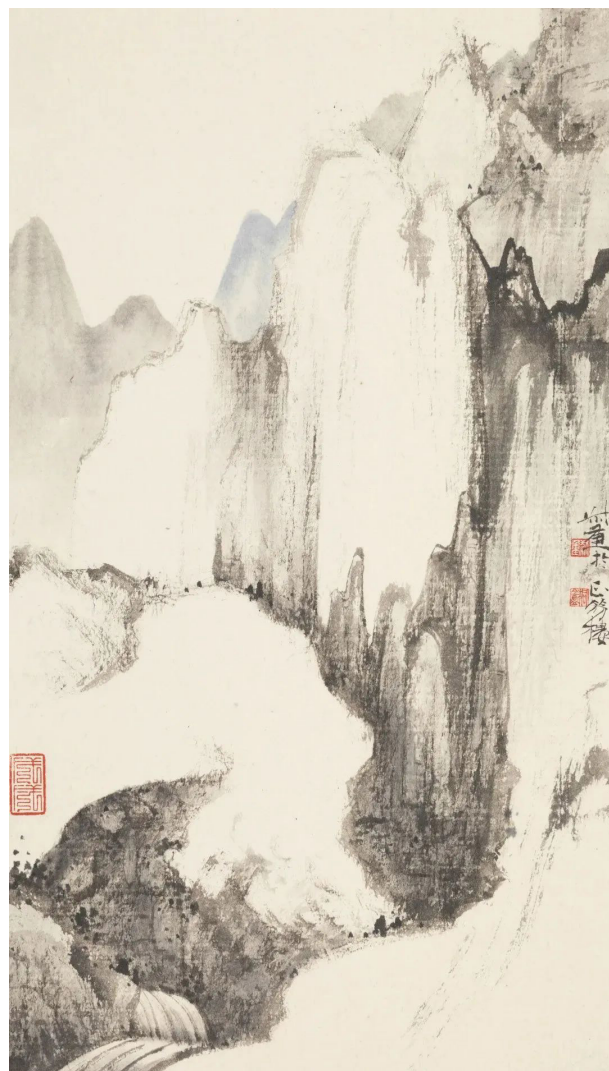


Figure 8. Wang Shuzhong. *Two Visits to Huangshan in January (Volume Two)*. Paper color, 30×21cm, 2018.

subtly expressive, evoking a profound emotional response.

The renowned art historian, art educator, calligraphy and painting appraiser, and calligrapher-painter Xu Jianrong is Wang Shuzhong’s graduate advisor. He provided a lengthy commentary on this painting, beginning with a depiction of the landscape, drawing parallels with the Song dynasty painting *High Peaks and Springs in the Forest*. Xu Jianrong emphasized the influence of the Li Cheng painting school and the development of later artists like Guo Xi and Wang Shen. He praised their meticulous use of ink and pigments, as well as the subtle and ethereal expression of the atmosphere. Xu Jianrong acknowledged the continuation of this traditional painting style and highly praised the artist’s artistic pursuits. The article mentions Dong Huating’s advocacy of the “North-South Schools”

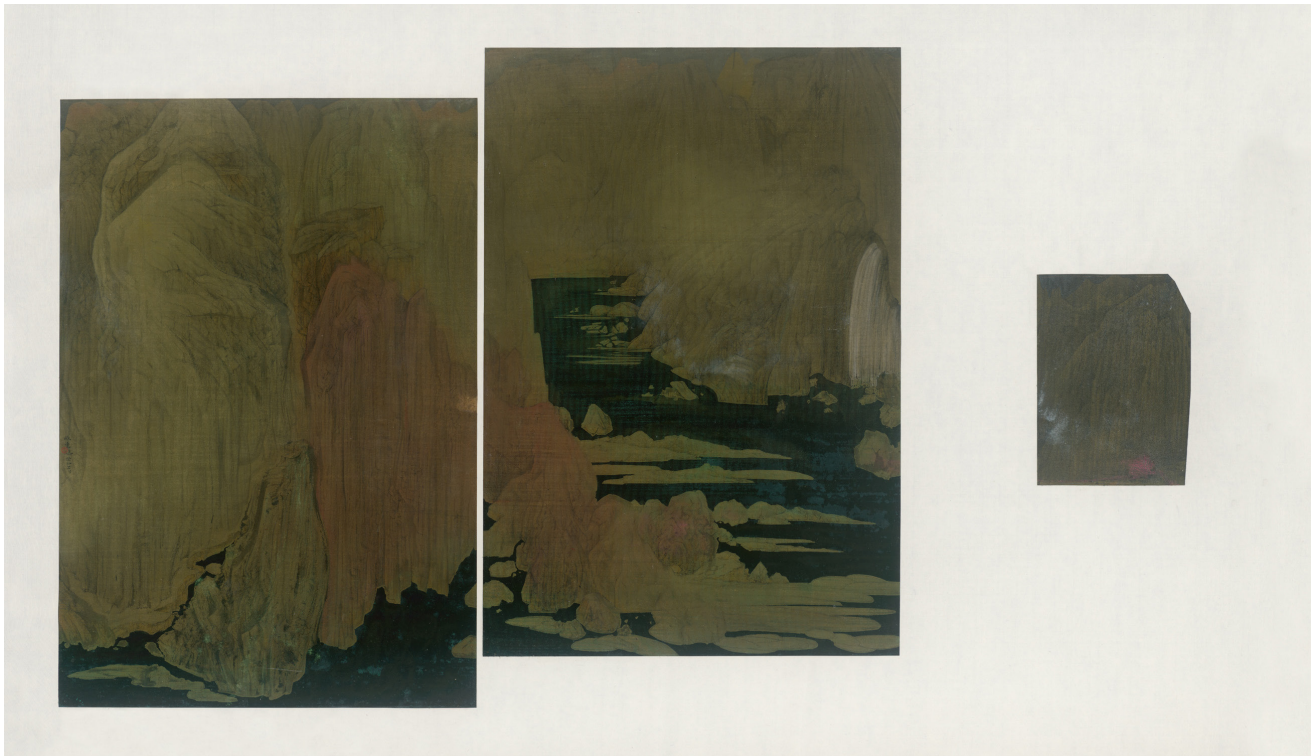


Figure 9. Wang Shuzhong. *Pseudo Precious Objects I: You, Also Live in a Hazy Era*. Dimensions vary, silk and mixed media, 2023.

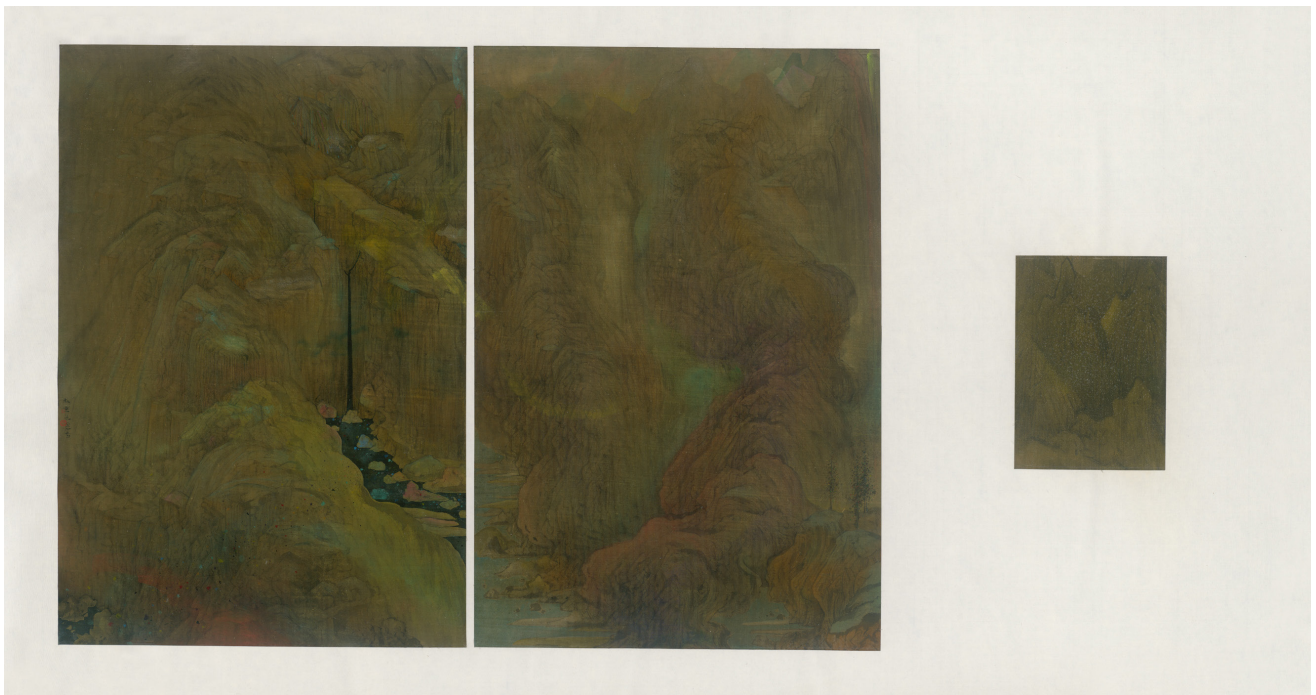


Figure 10. Wang Shuzhong. *Pseudo Precious Objects II: You, Also Live in a Hazy Era*. Dimensions vary, silk and mixed media, 2023.

theory, suggesting its predominant influence in the Jiangnan region. However, the author points out that Wang Shuzhong stands independently of such schools, conducting in-depth research on artists like Li, Guo, and

Wang, aiming to understand their spiritual essence. Quoting Guo Xi from the Northern Song dynasty, the article highlights the importance of learning from various artists and broadening one's knowledge to establish a

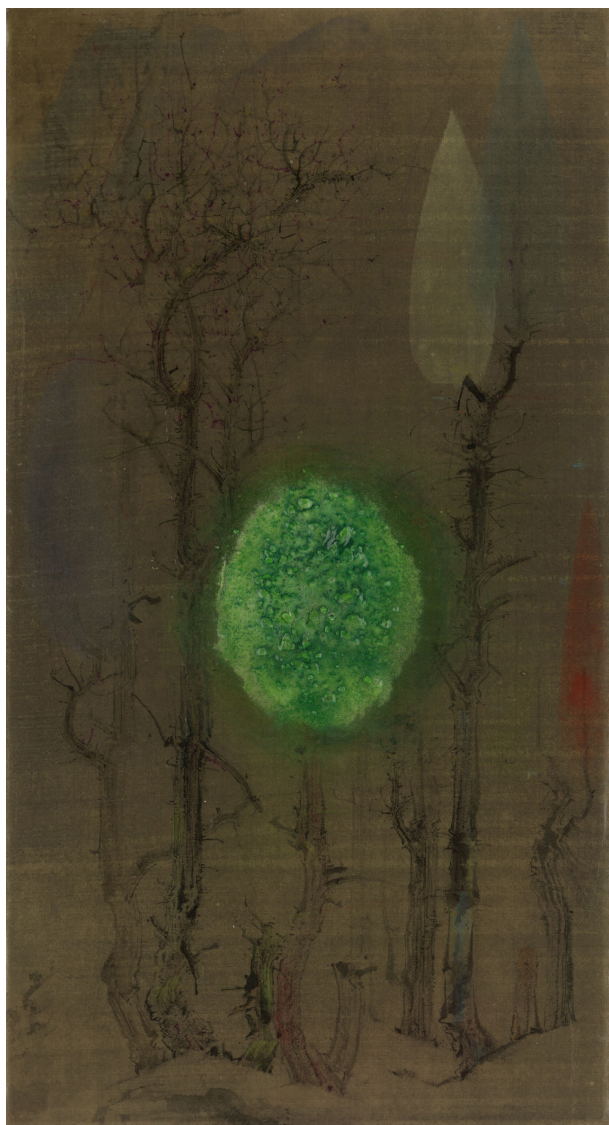


Figure 11. Wang Shuzhong. *Forest with Green Blocks*. Silk, mixed media, 35×23cm, 2023.

unique style.

During the Northern Song Dynasty, Guo Xi once said, “Learning painting is no different from learning literature. Now, in studying Zhong Wang, Yu, Liu, and Yuan, one must fully immerse oneself in their emulation. As for the accomplished and learned, they should not confine themselves to a single school. Still, they should encompass diverse influences, extensively survey, examine, and conduct broad and thorough research, to assimilate and transform them into one’s style before achieving mastery.” (*High Achievements in Forests and Springs*). Wang Shuzhong, deeply versed in the principles of landscape painting, emphasizes meticulous conceptualization, delicate brushwork, and a refined style. His artistic approach is considered outstanding among his contemporaries.

Xu Jianrong emphasized the value of innovation in painting, stating that those who abandon classics for innovation are exceptional individuals, while those who stick to the classics are ordinary. He highly praised Wang Shuzhong’s innovative spirit, emphasizing the importance of independent thinking and the pursuit of individuality in artistic creation.

These innovations are perfectly reflected in Wang Shuzhong’s Huangshan series. In the 2022 series from *Mountain 1 to Mountain 4*, the artist boldly abandons the traditional depiction of mountain forms, almost completely transforming the mountains into shadows. This presents an art style that is extremely innovative and unique, challenging traditional concepts of landscape painting, and provoking deep contemplation.

In terms of color treatment, Wang Shuzhong transitions from cyan-green landscapes to vermilion series and other color schemes. Inspired by his early studies of tomb murals, he successfully utilizes color to replace traditional lines with abstract forms, presenting a more liberated and expressive artistic language. The rich layers and gradients of colors infuse the artwork with dynamism, creating a sense of mountains flowing in light and shadow. This substitutive use of color not only gives the work a unique aesthetic experience but also emphasizes the emotional experience and inner expression of nature. Particularly noteworthy is the artist’s adoption of Impressionist techniques, employing blurred and generalized depictions to create a dreamlike effect. The interplay of mountain shadows in light and shadow provides viewers with a surreal and profound feeling as if immersed in an artistic realm beyond reality. This application of Impressionism not only breaks free from the constraints of traditional landscape painting but also expresses the artist’s unique understanding of natural landscapes. Through abstract, colorful, and Impressionistic techniques, the artist successfully transforms the magnificent beauty of Mount Huang into an art piece that resonates with deep thoughts and emotions, offering viewers a captivating aesthetic experience.

3. Blend East and West, Proceed Steadily for Far-reaching Achievements

In recent years, Wang Shuzhong has been deeply influenced by the art world, especially since the “85 New Wave” movement of the past hundred years. The “85 New Wave” marked China’s first true entry into contemporary art. In this process, Wang Shuzhong’s painting presents more elements of contemporary exploration, showcasing a new artistic expression.

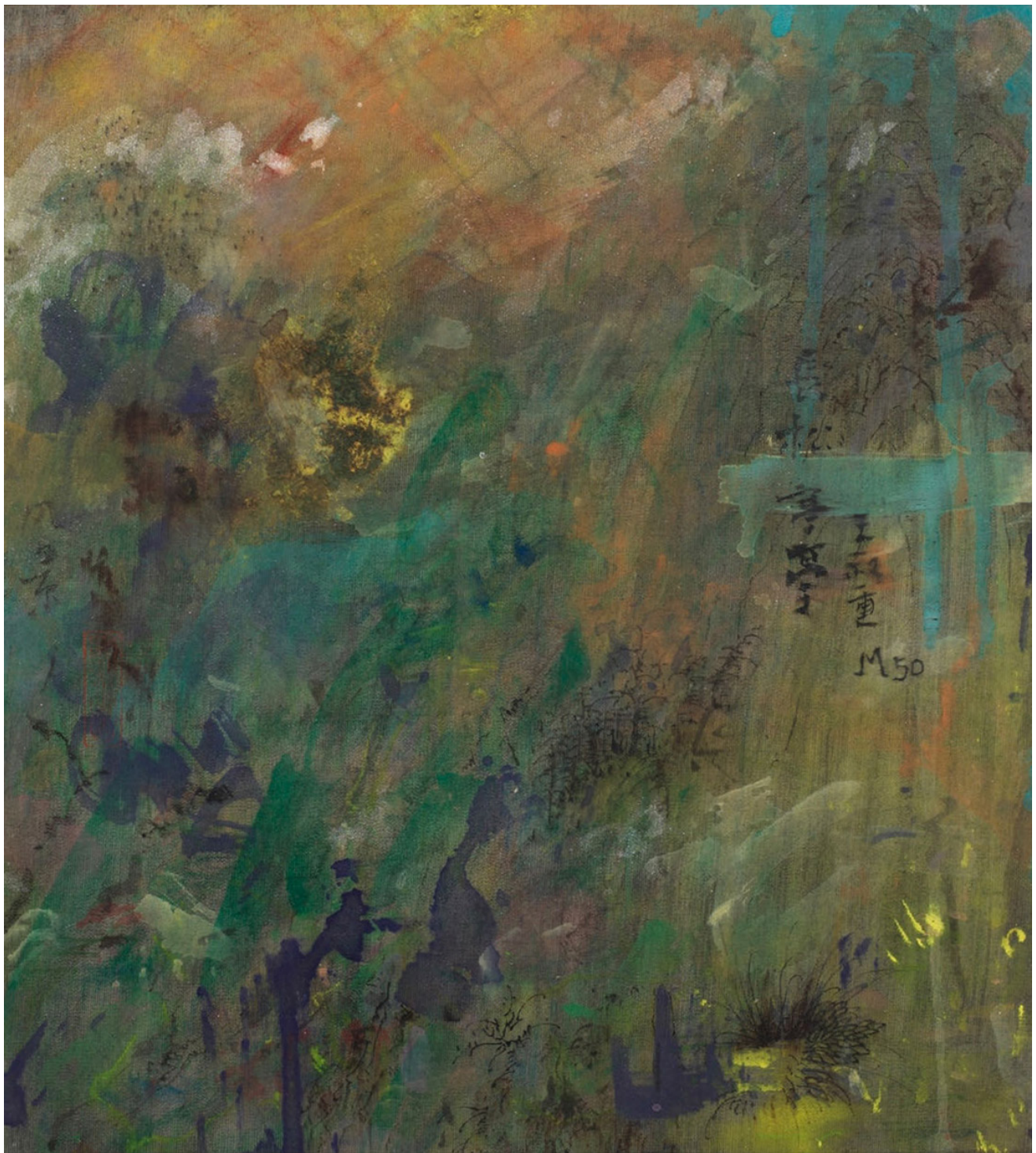


Figure 12. Wang Shuzhong. *Tall Pine in the Landscape*. Silk, mixed media, 24×24cm, 2023.

At the same time, his study of Western art provides new inspiration for his creations, forming a blended artistic language that demonstrates his understanding and integration of diverse cultures. This allows Wang Shuzhong's paintings to possess an aesthetic and depth that transcends both Eastern and Western cultures.

Wang Shuzhong's landscape paintings are renowned for their refined and flowing brushwork. He excels at capturing the atmosphere of natural landscapes, presenting a hazy and clear artistic ambiance through the depiction of misty rivers and cloud-shrouded mountains. This expressive quality is not only evident in his techni-



Figure 13. Wang Shuzhong. *Pseudo Goodies II*. Silk, mixed media, various sizes, 2023.



Figure 14. Wang Shuzhong. *Untitled*. Silk, mixed media, 73×145cm, 2021.



Figure 15. Wang Shuzhong. *Tibetan Landscapes*. Ink and color on silk, 50×99cm, 2022.

ques but also showcased in the highly subtle conception and execution of his brushstrokes. His paintings, characterized by the meticulous application of ink and pigments, demonstrate his skill in expressing intricate landscapes. Through deep ink tones and delicate brushstrokes, he creates a unique atmosphere, revealing the distinctive charm of landscape painting and imparting a sense of tranquility to the scenes.

In terms of “freehand” (寫意) style, Wang Shuzhong reveals his unique pursuit and understanding of the new era. While inheriting traditional landscape painting techniques, he keenly captures the pulse of the times, continually exploring new avenues. In the creative process, Wang Shuzhong challenges the conventional choices of materials and pigments. He not only employs traditional brushes and ink but also experiments with Japanese bamboo brushes, woolen brushes, and even crumpled paper into balls to convey specific textural sensations. This bold use of materials imparts a distinct texture and layering to his works. Simultaneously, Wang Shuzhong pays attention to his mental state during the creative process. He listens to rock music and consumes some alcohol while painting, achieving a state of abandonment through the rhythm of the music and the impact of alcohol. This state allows him to cast aside distractions and complete the overall composition through subconscious actions, expressing his inner emotions and thoughts most simply.

Wang Shuzhong pursues profound artistic conception. Using light, elegant compositions, and a delicate brush-

work style, he creates an ethereal effect with light ink. Whether depicting Huangshan or the sacred mountains of Tibet, these landscapes appear ethereal in Wang Shuzhong’s eyes. Viewing the past through the lens of a modern person, he “enters into” the experiences of the ancients, “walks out” from their past, and integrates them into his innovative present. In the cycle of time and space, only the soul engages and communicates. This includes landscapes and ink, both expressed through the blending of spirituality. He uses his brush to communicate with the landscape, expressing the spirituality of the mountains and waters based on the impressions in his mind.

As a painter and art history researcher, Wang Shuzhong noticeably incorporates historical elements, reflecting his unique “historical perspective”. Influenced by the engraved seals of Chen Julai, he particularly loves the lines: “Looking out the clear window several times a day?” and “Old Dong’s elegance is still worth aspiring to.” These seals make him feel as if he’s seeing Chang Dai-chien’s paintings. Wang Shuzhong’s academic exploration is extensive, and his research on calligraphy inscriptions to the calligraphy of the Two Wangs, delving into the study of Yan Zhenqing’s Tang regular script, then back to the calligraphy styles of various periods in the Song, Yuan, Ming, and Qing dynasties. This interdisciplinary approach across different historical periods gives his painting a richer historical depth. In both calligraphy and painting, Wang Shuzhong’s historical perspective influences his creation. He draws inspiration from calligraphic forms beyond China, including

those of Japan, Korea, Europe, and America, injecting some visual and expressive elements. This comprehensive approach to learning and creation allows his works to demonstrate the fusion and understanding of diverse cultures.

Wang Shuzhong's spirit of innovation and self-development is reflected in his independent thinking about art and the sensitive integration of diverse cultures. Going beyond tradition, he blends elements from the past and present, East, and West in his paintings, creating a unique and profound artistic language. He examines the contemporary through a historical lens and interprets history with modern concepts, forming a distinctive artistic style. Through academic explorations in various fields, he infuses richer meaning into his paintings. This comprehensive academic perspective and cross-cultural approach make his works a convergence point of art and culture, showcasing deep historical heritage and contemporary aesthetics.

In Wang Shuzhong's art, we witness a scholar-artist of a new era who, through bold experiments and exploration, presents a different facet from tradition. This innovative spirit of rewriting tradition gives his artistic creations more vitality and depth, making them a unique contribution to contemporary art.

"Looking out the clear window several times a day, the Li and Guo's elegance is still worth aspiring to."

Young artist Wang Shuzhong leads viewers across a millennium with modern ink colors, engaging in a dialogue across time and space. It's a rendezvous between the beauty of Li and Guo's landscapes and the contemporary soul.

PANG HUI, a consultant at the Jiangsu International Cultural Exchange Center, a Consultant at the Silicon Valley Asian Art Center in the United States, and a Researcher at the Sichuan Zhang Daqian Research Center. Starting in 2019, Pang Hui has been the chief editor of books on oracle bone inscriptions, *Dream of the Red Chamber* calligraphy and painting, Chinese Xuan paper, Classical Essence of ancient Chinese calligraphy, and bilingual editions of Zhang Daqian's calligraphy and painting in North America. His monographs, "Burning Passion: Fu Baoshi's Art and Life" (English edition) and "Southern Dynasties Tombs Stone Carvings in China" (bilingual edition), have been published and distributed in North America.

Translator: Qi Li

Editor: Wang Jing

ENDNOTES

1. Thucydides (c. 460 BC-c. 400 BC) was an ancient Greek historian and philosopher known for his work "History of the Peloponnesian War", which narrates the war between Sparta and Athens in the 5th century BC.

2. Lake Pu Moyongcuo, located in the Tibet Autonomous Region, lies at the border of Lhoka and Nangartse counties in the Himalayan Mountains. It is a freshwater lake.

3. Tuisi Village, adjacent to Lake Pu Moyongcuo, stands at 5070 meters, making it

the world's highest-elevated administrative village. Tuisi Monastery is situated on the cliff edge closest to Lake Pu Moyongcuo.

4. *The Biography of Wu Hufan*, Published by the Eastern Publishing Center in 2017, co-authored by Wang Shuzhong and Chen Hansu. *Artistic Matters at Mei Jing Book House*, and *Ode to Sketches of Green Pond*, Published by Zhejiang People's Fine Arts Publishing House in 2017, co-authored by Wang Shuzhong and Chen Hansu.

5. *Talking about Chang Dai-chien—Wang Shuzhong's Exclusive Interview with Fu Shen*, was organized by Tian Hong and Wang Shuzhong at Zhejiang University on the occasion of the 120th anniversary of Chang Dai-chien's birth. It was part of the "Five Hundred Years, One Dai-chien—Chang Dai-chien Documentary Exhibition," and the interview content was first published in *Chinese Calligraphy*.

師古師心師造化：學者型青年藝術家王叔重的傳承與創新

龐輝

摘要：王叔重的作品成為藝術與文化的交匯點，展現了深厚的歷史底蘊和當代審美。他以學者型藝術家的身份，通過大膽的實驗和探索，呈現出與眾不同、與傳統不同的特有面貌。這種改寫傳統的創新精神使他的藝術作品更富有活力和深度，為當代藝術做出了獨特的貢獻。王叔重以獨立思考和對多元文化的融合為基礎，打破藝術的邊界，創造了獨具個性和深刻內涵的藝術語言。

關鍵詞：創新；交匯；學者型；藝術史學