
Downloaded from: http://sure.sunderland.ac.uk/id/eprint/3906/

Usage guidelines

Please refer to the usage guidelines at http://sure.sunderland.ac.uk/policies.html or alternatively contact sure@sunderland.ac.uk.
WEST MEETS EAST?
WHERE DO I FIT IN?
WHAT DID I LEARN FROM THE EAST?
THE STATUS OF CALLIGRAPHERY IS DIFFERENT
IN 2010, A PIECE OF CALLIGRAPHY
BY HUANG YING JIAN (1045 -1105)
SOLD FOR £20,000,000
I THEN ASK MYSELF, WHAT IS CALLIGRAPHY?
WEST - BEAUTIFUL WRITING

CHINESE - SHU FA

JAPANESE - SHO DO
EAST - AN ART FORM

WEST - CRAFT? ART? DESIGN?
I STARTED TO EXPLORE EAST ASIAN PHILOSOPHY AND TRADITIONS
THE CONCEPT OF ‘CHI’
‘CHI’ - BREATH, SPIRIT
(CALLIGRAPHY BY EDMOND TO, UK)
“Chi’ is an elusive term, one whose meaning can be sensed without difficulty but which no simple definition can cover. The fundamental fact that it has to be grasped through intuition indicates that an intellectual definition would fall far short.”

- SZE (1959)
“The idea that Chi, (the breath of heaven), the spirit stirs all of nature to life and sustains the eternal processes of movement and change; and that if a work has ‘chi’ it inevitably reflects a vitality of spirit that is the essence of life itself.”

- SZE, (1956)
“Chi has little to do with intellectual analysis or the intentional making of effort. It also has little to do with struggling or forcing. It is a gentle and natural flow of energy that is open to spontaneity; and lies largely in the realm of non-thinking – a relaxed but highly focused and concentrated force that manifests in a non hesitating, decisive, and unbroken stream, which can only be cultivated with sustained training”
- TANAHASHI, (1998)
So, what is Chi in the context of calligraphy?
‘CHI YUN SHENG TUNG’ - THE FIRST CANON OF PAINTING
BY CHINESE PAINTER HIESH HO (AD 479-502)
(CALLIGRAPHY WRITTEN BY EDMOND TO, UK)
'CHI YUN SHENG TUNG'
‘SHENG’
GROWTH
ALIVE
LIFE
VITALITY

‘CHI’
BREATH
AIR
SPIRIT
ENERGY

‘YUN’
VIBRATION
RESONANCE
RHYTHM
RHYTHMIC

‘CHI YUN SHENG TUNG’
‘SHENG’
GROWTH
ALIVE
LIFE
VITALITY

‘CHI’
BREATH
AIR
SPIRIT
ENERGY

‘TUNG’
TO MOVE
GESTURE
MOVEMENT

‘YUN’
VIBRATION
RESONANCE
RHYTHM
RHYTHMIC

‘CHI YUN SHENG TUNG’
RHYTHMIC VITALITY
MAI MAI SZE, 1956

LLOYD REYNOLDS, 1965

RHYTHMIC VITALITY
HOW DO WE APPRECIATE EAST ASIAN CALLIGRAPHY?
1. GESTURAL & EXPRESSIVE ART
2. STUDY THE FORMS

(BOTH INTERNAL & EXTERNAL ASPECTS)
Whosoever thou art that enterst
this Church, leave it not without
kneeling down & saying a Prayer
to God
for thyself, for
those thy minister,
and for those thy
worship here.
Surely the Lord is in this Place.
毛泽东
1956

毛泽东（1956）
3. **IT IS A CINEMATIC EXPERIENCE**

(TAKE THE LINE FOR A WALK!)
QI GONG (1984)
THE SIMILARITIES?
THE SHARPNESS
“The trueness of the pen strokes shows itself in three characteristics: the strokes are: Sharp-edged, Uniformly made and Swift”
- EDWARD JOHNSTON
Whosoever thou
art that enterest
this Church, leave
it not without
kneeling down &
saying a Prayer
to God
for thyself, for
those thy minister,
and for those thy
Worship here.
Sundry the Lord is in this Place.
FROM HARMONY FROM HEAVENLY HARMONY
THIS UNIVERSE ARISE TO BEGAN,
FROM HARMONY TO HARMONY
THROUGH ALL THE COMPASS OF THE NOTES IT RAN
THE DIAPASON CLOSING FULL IN MAN.
WHAT PASSION CANNOT MUSIC PRAISE AND CHEER?
AS FROM THE POWER OF SACRED DAYS
THE SPHERES BEGAN TO MOVE
AND SING THE GREATEST ANGEL TO PRAISE
TO ALL THE BLESSED ABOVE.
SO WHEN THE LAST AND DREADFUL HOUR
THIS CRUMBLING PAGEANT SHALL Devour
THE CRUPPET SHALL BE HEARD ON HIGH
THE DEAD SHALL LIVE THE LIVING DIE
AND MUSIC SHALL UNITE THE SKY.

SHEILA WATERS | USA
THE GESTURAL MOVEMENT
THE UNITY
The Unity of
‘the making’, ‘the maker’ and ‘outcome’

The embodiment of the ‘self’
PROF. EWAN CLAYTON, UK
“Our aim should be, I think is to make letters live... that men themselves may have more life”

EDWARD JOHNSTON
The fountain mingle with the river
And the river with the stream,
The winds of heaven mix for ever
With a sweet emotion!

Nothing in the world is single
All things by a law divine
In one another's being mingle
Why not I with thee?

See the mountains love high heaven
And the waves lisp one another—
So sister flowers would be forgiv'n
'Twere staunch and its brother—

And the sunlight dyes the earth
And the meadows kiss the sea
What are all these blessings worth
If there has not I?