



## Minor Mustard Seed & Infinite Mount Buddha

– Analysis on Master. Wang Zhiwen's Porcelain Miniature Art

Jianshen Luo

Key Word: Porcelain, Miniature art, Chinese painting, Traditional culture

What is porcelain miniature art? First of all, the artist makes or picks the unglazed porcelain objects with the desired shape, then write and paint on the porcelain with enamels, then put it into the furnace to fire until a piece of work is actually done. The working process is so complicated that every procedure is relevant to the success or failure of the work. More often than not, a piece of carefully produced work burns out after discharged from the furnace and all the efforts made beforehand are wasted.

Miniature art requires the artist to write poems and original verses on an area of an iota, and arrange them in a specific design like orchid, bamboo, grass or flower so as to match with the total effect of the whole piece, trying to attain harmony and unity between the porcelain and the trinity of poem, calligraphy and painting. The painting is incorporated in the calligraphy, the poem in the painting, and calligraphy and painting melt into each other, minimizing the immense universe metamorphose within an area as small as a mustard seed, while in spaces as big as the infinite Mount Buddha demonstrating all the delicate details in the spiritual realm of each piece of work. These are exactly the typical characteristics of Master Wang Zhiwen's porcelain miniature art.

Miniature carving and miniature calligraphy have a long history in traditional Chinese cultures and arts. The word MINIATURE requires the artist to carve the wording decorations onto an area of an iota in the painting. Can it be done by looking with eyes since it is so tiny? It can only be done on the artist's mind recognition. To act in response by hands and heart one has to focus on "tranquility". A hair breadth difference of an agitated person can walk himself out of the sky. Where to find his talents in writing and painting? When appreciating the miniature work with high magnified glasses, the spectator can see calligraphy as fine as a milli flowing fluently and freely. Circulation of Qi spreads out like floating clouds and flowing waters, some are like horses running wild, some slow while others swift. With heart and mind in conformity, the artist expresses the essence of

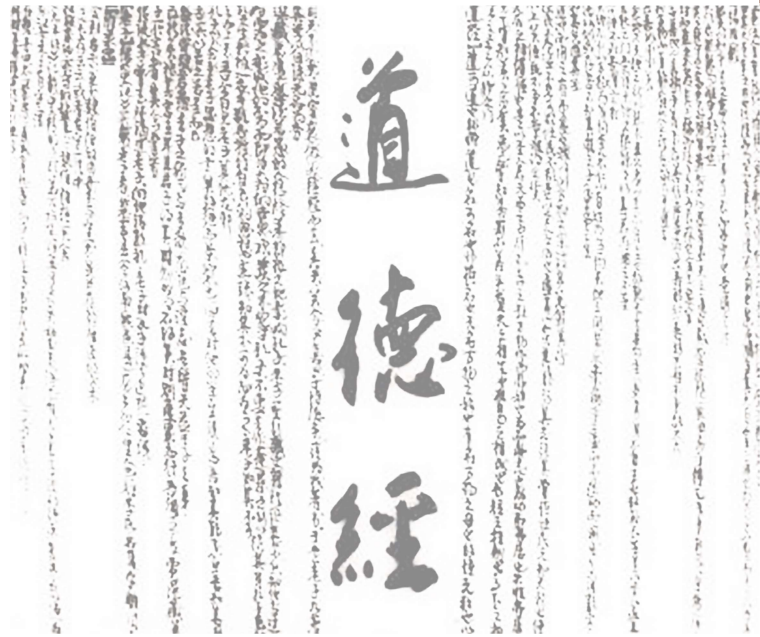
calligraphy to the fullest extent. It can be said without doubt that miniature art is a unique Chinese talent. However, it is a pity that when most audience are appreciating miniature works, they get so shocked by the power of “miniature calligraphy” that they forget to enjoy the painting part, which is of the same importance as the calligraphy part. A great work that can be passed on for generations must have a language of its artistic integrity.

Master Wang Zhiwen’s porcelain painting art basically inherits artistry of various Chinese painting masters from Song Dynasty and Yuan Dynasty. It can be seen that he has put in a great deal of time and energy in learning from old masters, and based on traditional painting of Song Dynasty and Yuan Dynasty, he merges in modern philosophy and aesthetics concepts and expresses the beautiful scenery of rivers and mountains by more rich and colorful means. Continuous landscape of lakes and mountains, with old pine trees and green bamboos winding up a zigzag footpath, a careless peep into the corner of a hut revealing two or three people recuperating quietly inside, and looking out, undulant mountains and valleys rising up and down like dragons standing gorgeous with momentum, in thick clouds of mist and smoke, or possibly like dragons stretching lazily across the land, with green forests in twists and turns that are supported by ups and downs of mountains. The artist expresses typical emotions of oriental arts in the vast vault of heavenly earth using the artistic language of Chinese painting. With love and affection focused internally, the artist puts his heart and mind into his landscape. Oh, what a fairyland on earth! With such artistic conceptions, what’s to comment on his painting techniques? His brush and ink originate from tradition and his creative work changes





Wang, Zhiwen, Hanguang porcelain refined art work  
Landscape painting and microscopic calligraphy "Poems of Tang and Jambic Verses of Song"  
Height: 425cm. Diameter: 238cm.



naturally. His techniques in outlining, rubbed brushwork, dotted brushwork, and coloring have absorbed generations of painting laws and principles and he uses all the six painting techniques freely and interchangeably. His colored porcelain painting techniques, unlike the traditional expression of famille rose, or skills of color enamel, or inheritance of Republic Period shallowed colors, are more similar to painting on special Chinese art paper, how beautiful! Without superb painting techniques how can he perform freely on porcelain, or play with exact weight between the minor mustard seed and the infinite Mount Budha. His description method is in the form of the hand roll, enabling his panoramic painting skills to extend continuously with broad views and magnificent vigor. These painting techniques together with the miniature calligraphy art mutually pass on from one to another and make their display in each and every work of the artist. No wonder the artist himself reveals that the creation of each piece of work takes about 4 months of his time. It can be imagined how much mental and physical energy is consumed. One has to have more perseverance and endurance than others if he can do what others cannot do. What has been done was not done with human strength, but with mind consciousness. ■



# 介子·须弥 — 王芝文陶瓷微书艺术浅析

罗建生

关键词：陶瓷 微书艺术 陶瓷绘画 中国传统文化

什么是陶瓷微书艺术？首先由作者亲手制作或挑选造形符合要求的白胎陶瓷器物，用釉上彩的方法在瓷器上进行书写绘画然后入炉烧制，一件作品才真正完成，制作过程工序繁复每一步都关系着作品的成败，往往一件精心之作出炉后烧坏了，之前所作的一切功夫都付诸东流。

而微书艺术更是要求作者在寸毫之间书写诗经、歌赋，并将其组成特定的图案，或兰或竹或花或草以配合作品的整体效果，力求诗书画与瓷器的和谐统一，书中含画、画中有诗、书画相融，于介子毫厘之间蕴含万千大千世界之变幻，在须弥之灏大无不处处入微而呈现在每件作品的精神境界中，这就是王芝文老师陶瓷微书艺术的特点。

微雕、微书在中国传统文化艺术中由来以久，讲到“微”字，但求作者在方寸毫厘之间将文字图案刻於画上。既是“微”字哪能以眼观而作？只凭作者心识而为，手心相应讲求得就是一个“静”字，心烦气燥之人毛笔分毫之差已走出九霄外，哪还有抑扬顿挫之功耶？观众用高倍放大镜欣赏作品的时候，可以见到细若微毫的书法流畅自如、行气舒展，时如行云流水，时如脱缰奔马，有徐有疾、心意一致，将书法精要在微毫间发挥到淋漓尽致。“中国一绝”此说无用置疑。但可惜大部分观众在欣赏作品之时受“微书”之力震撼，而忘记去观赏与微书同等重要的绘画部分，一件传世作品必有它艺术整体的语言。

王芝文的陶瓷绘画部份基本上继承了中国画宋元诸家的绘画技艺，可以看出在学习前人的基础上下了一大番功夫，并在宋元传统画之外增加了现代哲学、美学的概念，将山川美景表现得更加丰富多彩。看那明媚秀丽的湖光山色，老松翠竹杂树盘缠间小路透迤而上，林中偶露一角小屋两三人静养其中，远望跌宕起伏的山壑盘龙腾升，山势雄厚烟岚袅袅，又或若懒龙伸腰横卧大地，迂回曲折间苍林依附山峦起伏，在茫茫苍穹大地，以中国画的艺术语言表现了东方艺术特有的情感，画家情意专注在内，心意于一境。哇！好一番人间仙境也。意境尚且如此画技又作何评价乎？笔墨出于传统创作变化在自然，构、皴、点、染，又吸收了历代绘画法则，六法取舍贯通，他的彩瓷画法既不是传统粉彩的描写，也不是珐琅彩的画法，更不是民国浅降彩的延续，而更像在宣纸上绘画一样，美哉！无过硬的画艺又如何能在陶瓷上的自由发挥，于介子、须弥之间轻重拿捏到位。描写方式亦以手卷形式制作，全境式绘画法以连绵不断的延续三百六十度广阔视野的磅礴气势，与微书艺术相辅相成，尽呈显在每一件作品中。难怪作者本人说每件作品创作需经四个月的绘制，心力的消耗可想而知。能人所不能者必有过人之坚忍耐力。非人力所为，乃心意识所作为矣。 ■



## 王芝文

高级工艺美术师、中国工艺美术大师。在微书艺术上卓有成就。中国工艺美术学会高级会员、广东工艺美术协会常务理事、广东岭南文化艺术研究会理事。作品获过众多奖项。

王芝文是广东澄海人，1962年出生，曾就读于广东汕头工艺美术学校，毕业后留校任教，后获工艺美术大师职称。他自二十出头开始学习和从事微书艺术创作，至今已有十六个年头。

现为汕头潮汕民间工艺美术研究院常务副院长、中国工艺美术学会高级会员、中国书法家协会会员、广东省工艺美术协会常务理事、广东省美术家协会会员、广东岭南文化艺术研究会常务理事。1995年以来，其陶瓷微书作品先后获得国家级和省级金奖二十多项，其代表作《三国志》荣获“大世界基尼斯之最”；作品《易经·书经》等多件作品入选上海上海世博会。王芝文的作品受中国专利保护，实行有限编号制作。作品《月光瓶微书“国语”》被广东省列为“重要保护艺术品”，陈列于省政府贵宾厅。其作品先后被北京人民大会堂、国务院中南海紫光阁、外交部钓鱼台国宾馆、广东省委、广东省政府、故宫博物院、中国国家博物院、中国美术馆、中国工艺美术馆、国家知识产权局、广州博物馆、广东民间工艺博物馆、韩国首尔市政府、泰国淡浮院、美国贝克斯菲尔德艺术博物馆等机构收藏；并被作为“国礼”赠送外国首脑、政要及知名人士（如英女皇伊丽莎白二世、泰国总理川·立派、马来西亚总理马哈蒂尔、新加坡原总理李光耀，以及香港董建华、李嘉诚、澳门何厚铨、马万祺等）。近年，其先后在澳大利亚、美国、韩国、广州市、澳门、中国美术馆等地举办陶瓷微书作品展和陶瓷微书研讨会，作品入选2010年上海世博会，参加文化部举办“巧夺天工——中国非物质文化遗产百名工艺美术大师技艺大展”，并出版、发行个人大型作品集及个性化邮票、明信片和中国电信电话磁卡等。

王芝文以其独特的美学意境和技法特征，在工艺美术的道路上另辟蹊径，培育出一朵新的艺术奇葩。他的微书艺术引起了新闻媒体的极大兴趣，曾被中央电视台、广东电视台、汕头电视台，《人民日报》、《中国特区时报》、《南方日报》、《汕头特区晚报》等30余家媒体广泛报道，并被誉为“广东一绝”。其个人传略也被入编《世界优秀专家人才名典》、《二十一世纪人才库》。

