



# **HUANG I-MING**

**New Ink**



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## **New Ink**

[b.1952]

**M. Sutherland Fine Arts**  
NEW YORK, NY

This catalogue accompanies the exhibition

## **Huang I-Ming: New Ink** (b.1952)

Marych 15 – May 5, 2018  
by Appointment

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# Huang I-Ming: New Ink

M. Sutherland Fine Arts

Huang I-ming (born 1952, I-lan, Taiwan) is an accomplished Chinese calligrapher based in Taiwan who also has taught and exhibited extensively in the PRC. Huang has practiced calligraphy his entire life, ever since he could hold a brush as a small child. Much like in the Ming and Qing Dynasties when scholar artists were first court officials and then retired to lives of creative contemplation, Huang, after a short political career, turned to practicing and teaching calligraphy fulltime. Few modern calligraphers have full mastery of all script forms, but Huang is an outstanding exception. Huang's oeuvre includes all calligraphic scripts, from Ancient Seal Script to Han Clerical Script, Regular, Running and Cursive scripts. Teaching at the Central Academy of Fine Arts (CAFA) in Beijing, Huang absorbed the creative excitement and vigor of the art scene there. He came away with renewed enthusiasm for a "modern" calligraphic style.

Huang, (whose pen name Mo-an or "silent hut," is a play on his given name Ming which means "a loud cry or sound"), has written extensively on the theoretical underpinnings of his creations.

*For many years, calligraphy art has been my life. I have used every ounce of my being to create these lines. All the changes in these lines are produced with feelings and emotions. My frame of mind has evidently affected their creation, and they have, in return, brought me into a new realization and awareness of what is happening to the different environments, matters, and things surrounding me. This is a process of incessant cause and effect evolution.....These lines have already become my entirety.*

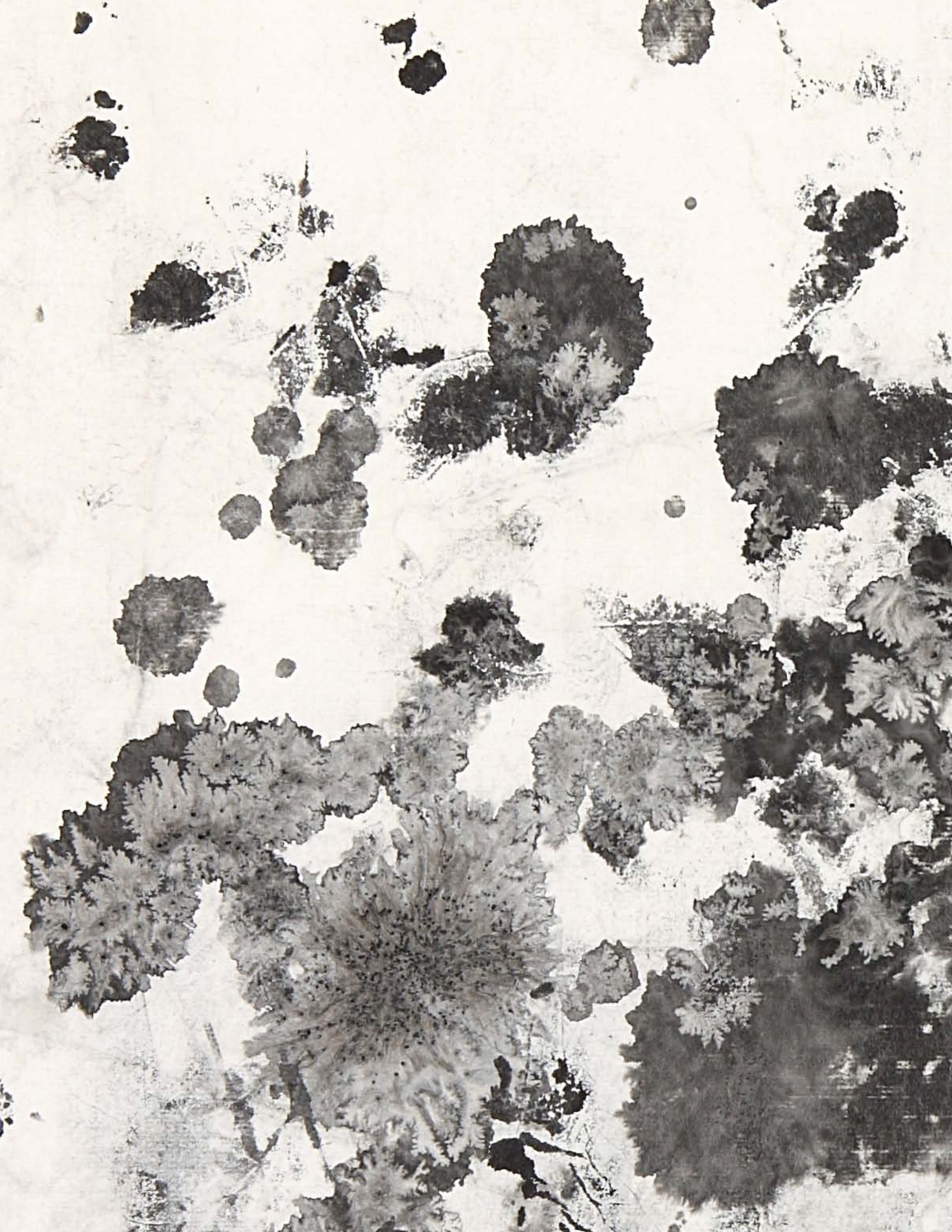
Huang further explains that a piece of Chinese calligraphy has two levels of meaning: *wen yi* and *shu yi*. The classical styles of Chinese calligraphy, according to traditional canons, have both *wen yi*, the literal meaning of the image in Chinese, and *shu yi*, the expressive content of the brushwork that expresses the feelings of the calligrapher. Some art theorists regard *wen yi* as the “narrative” aesthetic in contrast with *shu yi*, the “lyric” aesthetic of calligraphy. Just as musicians interpret a musical score, so calligraphers celebrate the execution of the characters. Huang defines this dualism in modern calligraphy as “classical linearity.”

What happens when *wen yi* becomes irrelevant to the creative act? The link between an actual symbol or word and brushwork is divorced and *shu yi*, “lyric aesthetic” becomes paramount. Huang credits the Japanese post-WWII calligrapher, Teshima Yukei of the Shosho group or “Shao Zi Pai” (or “Few Character Group”), with promoting the first theoretical basis for separating *wen yi* from *shu yi*. To convey the utter despair and ruin of Japan in the late 1940’s and 1950s, Teshima believed that he could only do so by deconstructing and re-forming the written symbols of calligraphy. The resulting works allowed people who cannot read Chinese/Japanese kanji to grasp the intended *wen yi* or meaning of his visual perception. Inspired by this theoretical basis, Huang forged a new creative path, one where *shu yi* (expressive/lyrical nature of the brush) is transcendent, without specific reference to written language. Huang describes his new work as “abstract expressionism with classical linearity” and is quick to remind that his works are not paintings per se, as the brushwork is firmly rooted in the framework of calligraphy brush traditions separate from





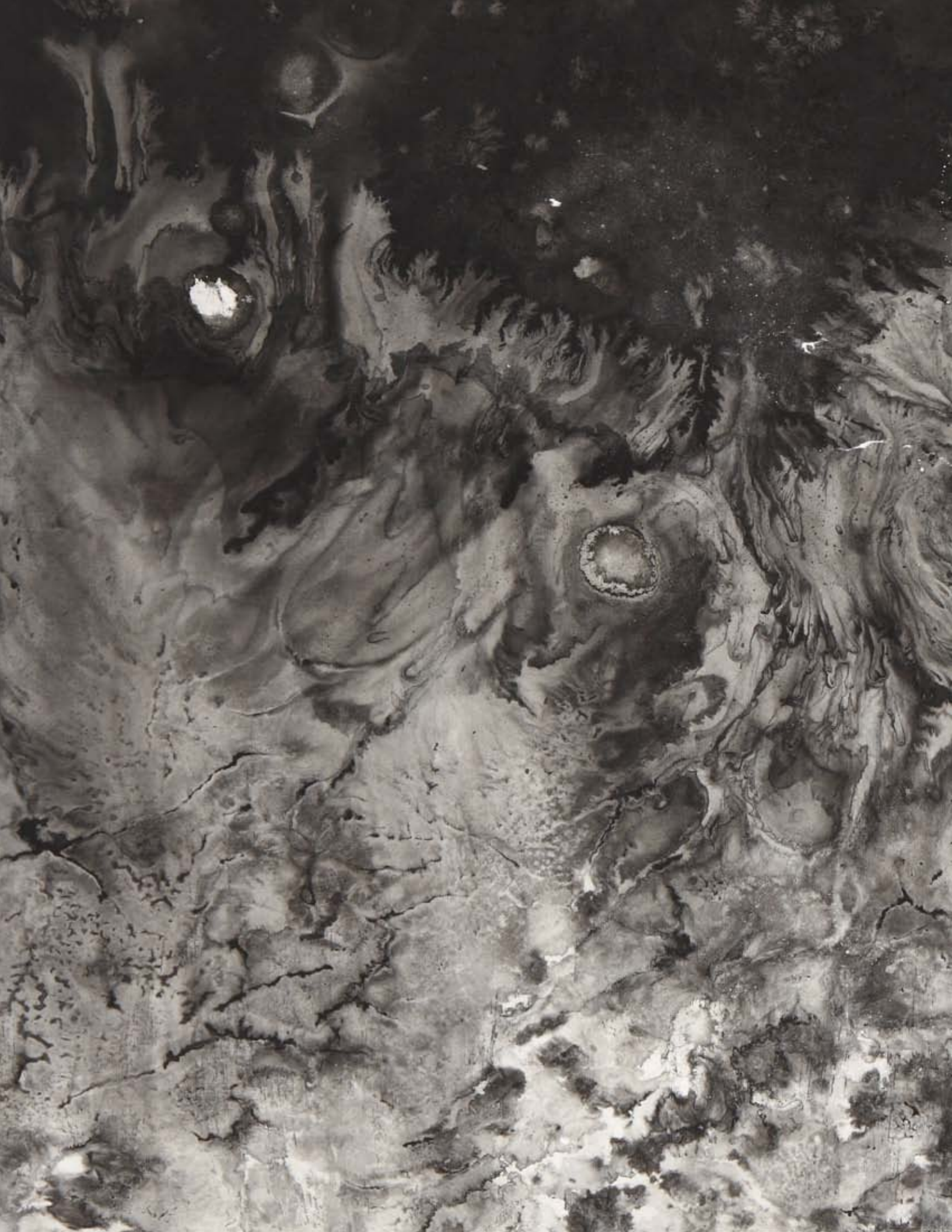




classical ink painting. Further, Huang also gives credit to the influence of Western art on his style, specifically from the Abstract Expressionist painters of the second half of the 20th Century.

The current exhibition will feature Huang's breadth of style, from unwavering perfection of his small running script in "Autumn Stillness," to the mesmerizing abstraction, "Changes of Mother Earth." The show will open for AsiaWeek (March 15- 24, 2018) and then continue through May 5 by appointment. This is the third exhibition of Huang's works at M. Sutherland Fine Arts.











***The Changes of Mother Earth***, 2014  
Ink on Xuan Paper, 38 5/8 x 36 1/4 inches; 98 x 92 cm



***Flower and Vase*, 2017**

Ink on Xuan Paper, 36 1/4 x 22 inches; 92 x 56 cm



***Daybreak***

Ink on Xuan Paper, 35<sup>5/8</sup> x 64<sup>1/8</sup> inches; 90 x 163 cm





***Threesome***

Ink on Xuan Paper, 53 1/2 x 26 3/4 inches; 136 x 68 cm







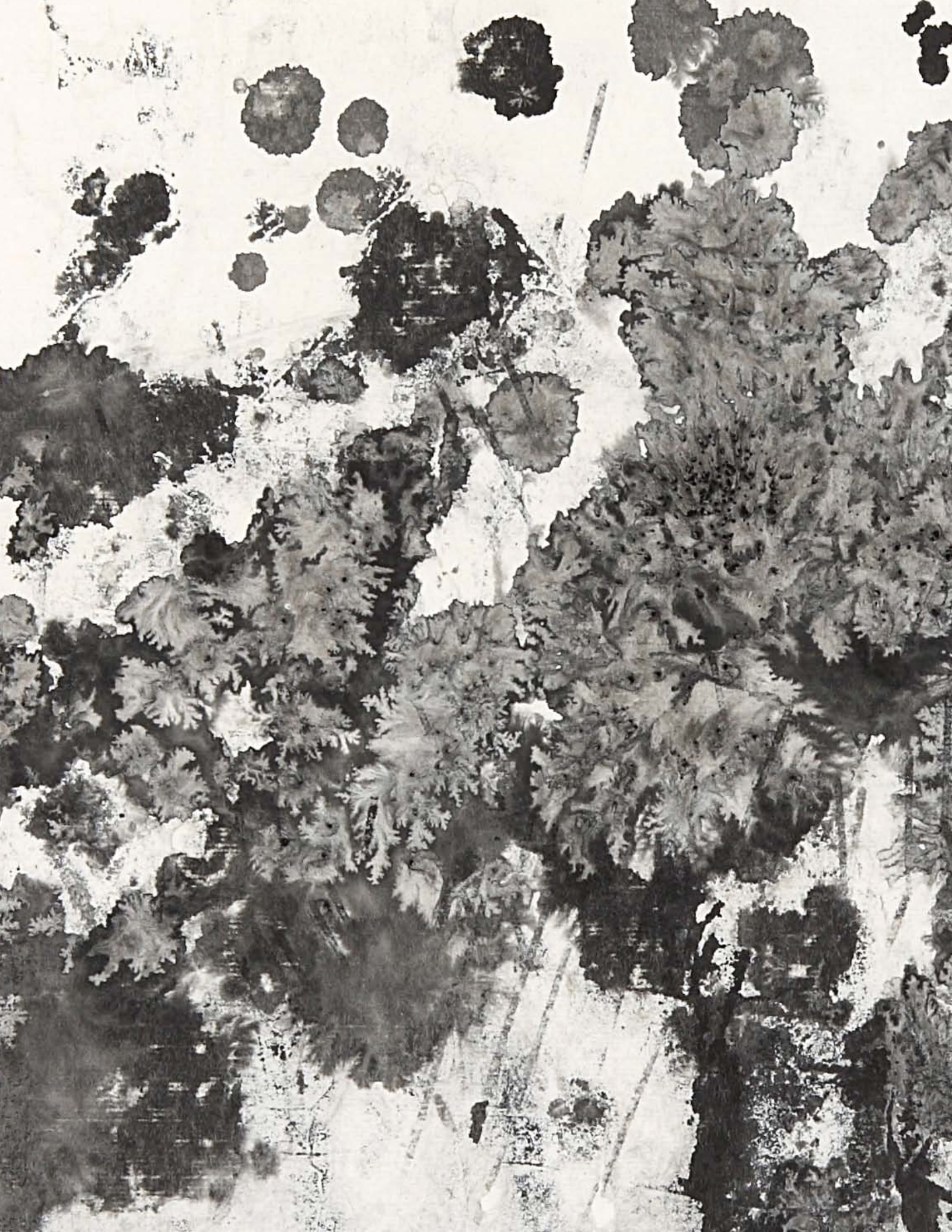




***A Midsummer Cool Breeze***, 2013  
Ink on Xuan Paper, 13 x 34 1/4 inches; 33 x 87 cm













***A Garden Full of Chrysanthemums***, 2014  
Ink on Xuan Paper, 10 1/4 x 35 inches; 26 x 89 cm





***Drunken Ink***, 2003

Ink on Xuan paper, 29 1/2 x 17 3/4 inches; 75 x 45 cm

晴

晴  
人

人

***Autumn Stillness***, 2016

Ink on Xuan paper, 70 7/8 x 35 1/2 inches; 180 x 90 cm





***From Northern Wei (H.S.)*** 2000

Ink on paper, mounted as hanging scroll, 53 1/2 x 17 3/4 inches; 136 x 45 cm

詠歌懿德瑞降豐稔民曰  
值種威恩並隆達人賓服  
翼山浹瀆路已安直繼禹  
之迹亦世賴福連寧四年  
六月十三日壬寅造

以長壽年五月廿五日  
西吳所康辰秋點丁漢







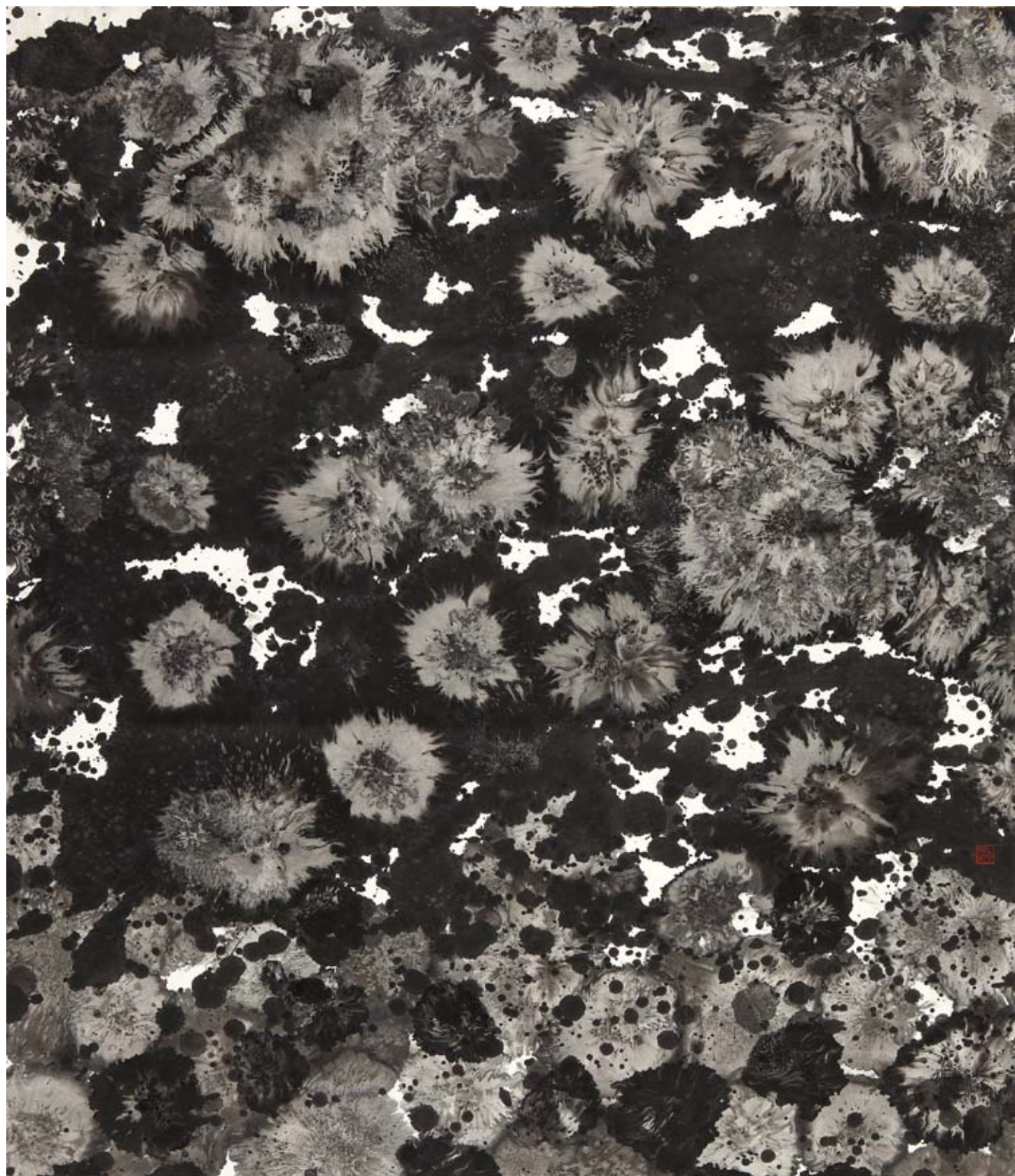




***Resplendence***, 2014

Ink on Xuan paper, 41 3/4 x 35 1/2 inches; 106 x 92 cm





***Changes in the Clouds***, 2013  
Ink on Xuan Paper, 72 <sup>3</sup>/<sub>8</sub> x 36 <sup>5</sup>/<sub>8</sub> inches; 184 x 93 cm





***Jing (Quiet)***, 2009

Ink on Xuan paper, 70 7/8 x 35 1/2 inches; 180 x 90 cm



## **BIOGRAPHY**

### **Huang I-Ming** (Mo An)

Born in 1952, Yilan City, Taiwan

Creative and Theoretical Research in Calligraphy Arts

Ph. D. in Modern Calligraphy, Creativity and Theories, China Academy of Art

Honorary Chairman, Chung Hwa Han Guang Calligraphy Association

Visiting Professor, Lanting School of Calligraphy, University of Shaoxing

Distinguished Research Fellow, China Academy of Art, Modern Calligraphy  
Research Center

Special Guest Artist, Xiling Painting and Calligraphy Institute

## **SOLO EXHIBITION**

1996 Solo Chinese Calligraphy Exhibition, at the Taipei Fine Arts Museum, Taipei

1996 Invitational Solo Chinese Calligraphy Exhibition, at the National Museum  
of Chinese History, Beijing (now the National Museum of China), China

2001 Invitational Solo Chinese Calligraphy Exhibition, at the National Museum  
of History, Taipei

2002-2005 Invitational Solo Chinese Calligraphy Exhibition, held in various  
Museums in Shangdong, Zhejiang and Hunan, China

2009 "Tactility," Huang I-ming Solo Exhibition at the Soochow University, Taipei

2012 "Perception," Huang I-ming Solo Exhibition, at Xi'an Beilin Museum, China

2013 "A Re-construction of Beitie Images – Huang I-ming Artwork Exhibition"  
at the Ningbo Museum of Art, and the Zhejiang Provincial Art Museum,  
West Lake Art Gallery, China

2014 "Bei . Tie . Images - An Exhibition of Works by Huang I-ming" at the Suzhou  
Museum, Contemporary Art Galleries, China

2016 "Autumnal Reflections in Ink An Exhibition of Works by Huang I-ming" at  
the Gallery Sun, Taipei

2017 "An Autumn Recollection -An Exhibition of Works by Huang I-ming" at the  
Gallery Sun, Taipei

2018 "Huang I-Ming: New Ink " at the M. Sutherland Fine Arts, New York, U.S.A.



### **GROUP EXHIBITION**

- 2004 “Ink Dance” at the M. Sutherland Fine Arts, New York, U.S.A.  
2010 “Modern Chinese Calligraphy”, at M. Sutherland Fine Arts, New York, U.S.A.  
2015 “The Wondrous All – Leading Edge of Eastern Thought” at Taipei Arts Museum  
2015 “China : Dialogues between abstraction and calligraphy ”at the Galerie  
Sabine Vazieux, Paris, France  
2016 “ART TAIPEI ” Exhibition, Gallery Sun  
2017 “ART STAGE SINGAPORE” “YIA PARIS” “INK ASIA HK ”, Gallery Sun

### **HONORS AND AWARDS**

- Recipient of the “Zhongshan Art and Literature Prize in Chinese Calligraphy”  
and the “Creative Calligraphy Award” given by the Chinese Writers’ &  
Artists’ Association  
Awarded by the Legislature Yuan, Mainland Affairs Council, “Outstanding  
Contributions to the Promotion of Cross-strait Cultural Exchanges”  
Appointed as the Representative Calligrapher for “The Prominent Categories  
of Taiwanese Art” by The General Association of Chinese Culture.



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