

The Example of Sai Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Tea:
Chinese painting (still life painting, literati painting, ink wash painting), Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

A Cup of Tea
Ink & color on Xuan paper, 2016

Inscriptions:
Go for tea. Koh (Hong); Chinese, 喫茶去紅 (Literary quotation: Wu Deng Hui Yuan (Combined Sources for the Five Lamps) written by Puji in the Song Dynasty)

Seal:
Sai (Qi); Chinese, 齊
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:
Mian Liao Mian Lian, 46×34cm

Brush:
Goat Hair Long Head Brush, Meng Zhang Hua Bi - Jiang

Sai Koh (Qi Hong) 's Freehand Brushwork Chinese Paintings and Calligraphy on Tea: “Water”, “Chinese Taste” and “Integration of the Author's Individual Intention and Expression into the Painting and Calligraphy Works”

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The Example of Sal Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Tea:
Chinese painting (figure painting, literati painting, ink wash painting), Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

A Tea-picking Girl In Mount Wuyi

ink & color on Xuan paper, 2017

Inscriptions:

How dexterous the hands of the tea picker are. Look at rock charm reflecting on the beauty's face. Don't envy the fairies living in the heaven since the most gorgeous still exists on earth. Koh (Hong); Chinese, 巧手折開面 嚴韻染紅顏 不羨天仙情 最美在人間 紅

Seal:

Sal (Qi); Chinese, 齊

A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:

Mian Liao Mian Lian, 69×68cm

Brush:

Goat Hair Long Head Brush, Meng Zhang Hua Bi · Jiang

The Innate Excellent Carrier of Traditional Chinese Painting and Calligraphy Art – Water

When I was little, I didn't have any toys. What amused me at that time was either rushing to help my dad rub an ink stick or scribble drawings on the newspaper with my dad's writing brush. In a flash, forty years have passed. The intrinsic things of these “toys” have become integral to my life and can no longer be separated.

What attracts me the most in traditional Chinese painting and calligraphy is that “water trail or water halo” can be used to clearly record and vividly reproduce the aesthetic pursuit that is consistent with the physical and mental state of the calligrapher or the painter.

Rubbing an ink stick made me slowly know that “Water can be thick, thin, wet or dry”, and scribbling on the newspaper made me know a little bit that “There is a sequence in the accumulation and release of water. The swelling of water on the drawing paper can be fast or slow. Water trails are superimposable.”

And learning my father’s painting made me gradually know that only when I understand the meaning of “water moves itself” can my painting get closer to the original.

“Water itself has no shape, but the ink shows the shape of water.” The thick, light, wet or dry ink color let me slowly see the origin of the “water halo” on the dry paper, and the origin of the "water halo" makes me slowly see the creator's physical and mental state recorded and reproduced in the works at that time and his colorful pursuit of aesthetics.



The Example of Sai Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Tea:
Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

The Bitter Tea Tastes as Sweet as the Shepherd's Purse
Ink on Xuan paper, 2017
Pinyin: tu gan ru lu; Chinese, 茶甘如露 紅 (Literary quotation: The Odes of Gu, The Odes of Bei, The Classic of Poetry in the Spring and Autumn Period)

Seal:
Sai (Qi); Chinese, 齊
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:
Mian Liao Mian Lian, 69×34cm

Brush:
Goat Hair Long Head Brush, Meng Zhang Hua Bi- Long

The Basic Carrier of Traditional Chinese Painting and Calligraphy Art –“Water”

Traditional Chinese painting and calligraphy can be said to be a visual art made by using “water trail and water halo”. The feelings and spiritual fluctuations caused by the work are determined by the interaction between the viewer and the works. At the same time, Traditional Chinese painting and calligraphy can also be said to be the reproduction of the author's aesthetic pursuit consistent with his physical and mental state on the paper with the "water halo". What content can be recorded and reproduced by the works can be said to ultimately depend on the "techniques realm of knowing and using water" of the painter or calligrapher.

It can be known from the unearthed authentic handwritings such as “Wen County Alliance Oath”, “Houma Alliance Oath”, “Chu Silk Manuscripts from Zidanku” and “Yunmeng Shuihudi Qin Bamboo Texts Inscribed Wooden Tablet” that the history of traditional Chinese painting and calligraphy recorded and reproduced by "water halo" can be traced back to the Spring and Autumn Period more than 2,500 years ago. In the Wei and Jin Dynasties, traditional Chinese painting and calligraphy had basically completed the transformation from practicality to combination of practicality and artistry. The invention of paper in the Han Dynasty and the appearance and popularization of rice paper after the Sui and Tang Dynasties further enriched and stabilized the recording and reproduction effect of “water halo”, making the unique artistic charm of traditional Chinese painting and calligraphy created by “water” as the basic carrier even more changeful and colorful.



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Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

The Fragrance of Tea Excels the other Six Beverages
Ink on Xuan paper, 2017
Pinyin: fang guan liu qing; Chinese, 芳冠六清 紅 (Literary quotation: Climbing Chengdu's Bai Tu Tower written by Zhang Zai in the Western Jin Dynasty)

Seal:
Sai (Qi); Chinese, 齊
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:
Mian Liao Mian Lian, 69×34cm

Brush:
Goat Hair Long Head Brush, Meng Zhang Hua Bi- Jiang

The basic pursuit of Traditional Chinese Painting and Calligraphy Art –“Individualization • Vividness in Form and Spirit • Expressiveness in Freehand Brushwork”

Compared with the realistic representation in western paintings, which focuses on the “light and shadow relationship on the plane” and emphasizes on perspective proportion and “stacked planes”, the traditional Chinese painting and calligraphy focuses on the “sparse and dense relationship on the plane”, emphasizes on the "line drawing" that expresses the unity of form and spirit, and presents the invisible lively freehand brushwork with visible lines. This aesthetic ideology that focuses on pursuing the individualization of the “line drawing” image, keeping the physical and mental state consistent with the internal subjective emotional activities, conveying the vividness in form and spirit and expressiveness in freehand brushwork is gradually developed and perfected in the long history of Chinese history with common origins of calligraphy and painting.

From archaeological discoveries such as carved symbols and pottery paintings in the prehistoric Neolithic era, it can be known that "line drawing" was an important means of shaping during the initial period when both characters and paintings were chaotic. As far as “line drawing” is concerned, “handwritten line drawing” that is independent of tools such as rulers can be said to be the form that best reflects human personality. Even handwriting identification is still used to determine the individuality of “handwritten line drawing” in modern society. And signatures of "handwritten line drawing" are still used to represent individuality to this day.

In China, since the birth of the Chinese civilization, the "handwritten line drawing"-Chinese characters, which is very common in daily life, has gone through the following stages: carved marks, oracle bone script, Jinwen (inscriptions on ancient bronze ware), Xiaozhuan (the lesser seal style Chinese characters of the Qin Dynasty (221-206 BC)), Lishu (the official script of the Han Han (206 BC-220 AD)), and Kaishu (the regular script of today). The innate ideographic structural characteristics of Chinese characters indicate that Chinese characters are not alphabetic writing of simple symbols but are the result of the combination of the subjective activities of human brain thinking such as induction, generalization and refinement with the external objective natural objects. Therefore, the "handwritten line strokes" of Chinese characters have the freehand brushwork characteristics of expressiveness through form. It can be said that calligraphy is a mixture of both characters and paintings with a unique visual art sensibility beyond the common alphabetic writing.

Since the Wei and Jin Dynasties, with the ever-changing development of Chinese characters and paintings with “handwritten line drawing” as the main shaping means from practicality to a combination of practicality and artistry, the calligrapher and painter's aesthetic pursuit of “handwritten line drawing” becomes more and more colorful because it completely consists with this carrier, reflects the same origin of painting and calligraphy and draws freehand brushwork with the shape. It not only includes the practical pursuit of portraying and reproducing the text structure or objective object image but also emphasizes individualized freehand aesthetic pursuit of expressing subjective activities. This gradually formed the unique aesthetic thought of Chinese painting and calligraphy, which not only emphasizes the consistency between the artist’s personal physical and mental state and his subjective aesthetic pursuit but also stresses vividness in form and spirit and expressiveness in freehand brushwork.



The Example of Sai Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Tea:
Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

Exaltation of the Tea is Literary and Excellent
Ink on Xuan paper, 2017
Pinyin: shang cha feng liu. Chinese, 尚茶風流 紅 (Literary quotation: Tea Classic by Lu Yu in the Tang Dynasty, which quotes Lu Na Advertised Frugality and Simplicity with Tea in Zhongxing Shu in the Jin Dynasty)

Seal:
Sai (Qi); Chinese, 齊
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:
Mian Liao Mian Lian, 69×34cm

Brush:
Goat Hair Long Head Brush, Meng Zhang Hua Bi - Jiang

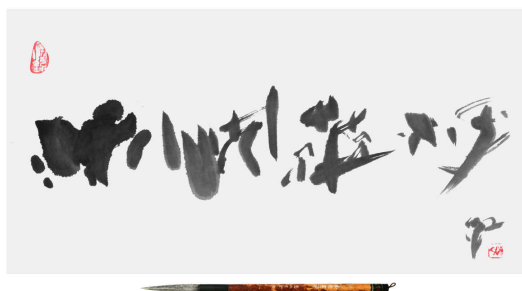
The Basic Conditions of “Individualization • Vividness in Form and Spirit • Expressiveness in Freehand Brushwork”—“Time Clarity”

Traditional Chinese painting and calligraphy is a static shape on a plane. The basic conditions for the

works to reproduce individuality, vividness in form and spirit as well as expressiveness in freehand brushwork can be said to be inseparable from the clarity of the static works recording and reproducing the personal physical and mental state of the artist at the time of creation.

Taoists said, “The magical use of the Tao is marvelous”. Confucianists said, “Qi is produced by the enrichment of spirit”. Buddhists said, "In our world, there is only one at a time who appears to be a Buddha". It can be said that traditional Chinese painting and calligraphy not only pays attention to the aesthetics of the static image of the works but also attaches importance to the aesthetic pursuit of "time clarity" that is consistent with the static image and vividly reflects the artist's personal physical and mental state at the time of creation.

"Time clarity" depends on the completeness and fineness of time recording and reproduction, and "water", the basic carrier of traditional Chinese painting and calligraphy art, can be said to be inherently superior to other carriers in the completeness and fineness of time recording and reproduction.



The Example of Sai Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Tea:
Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

Tea Dust Is Down and Essence Is Up
Ink on Xuan paper, 2018
Pinyin: mo chen hua fu; Chinese, 沫沈華浮 紅 (Literary quotation: Chuan Fu by Du Yu in the Jin Dynasty)

Seal:
Sai (Qi); Chinese, 齊
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:
Mian Liao Mian Lian, 69×34cm

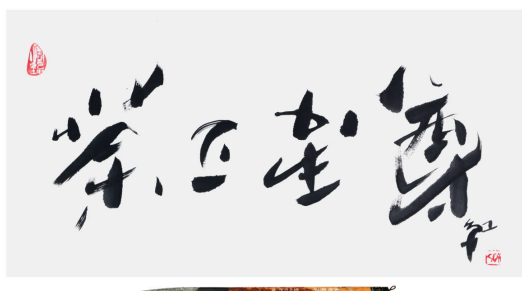
Brush:
Goat Hair Long Head Brush, Meng Zhang Hua Bi · Jiang

The Unique Embodiment of “Time Clarity” – “Recording and Reproduction of Static Time and Interval Time”

The basic carrier of traditional Chinese painting and calligraphy is “water”, whose unique possibility of recording and reproducing the staticity and interval time is superior to other carriers.

“Water” itself is invisible, permeable and diffusible. When the writing brush that carries water moves, the "water trail" seeping on the rice paper can record and reproduce the "moving time" of the writing brush; the diffusing "water halo" makes it possible to visually feel the recording and reproduction of the "static time and interval time" of the writing brush.

When the water contained in the writing brush head falls on the rice paper and stays still, due to the difference of the water content of the writing brush head and the standing time, different sizes of “water halo” will generate due to water diffusibility; When the existing “water halo” is overlapped, due to the difference of the interval time, the “water halo” that diffuses each other or unilaterally or overlap will appear. This ability to record and reproduce no movement change between the start and the end of wielding the writing brush, the length of the "static time", and the length of the "crossover, overlapping sequence and interval time" is the unique excellent characteristic of "water" as the basic carrier of traditional Chinese painting and calligraphy.



The Example of Sai Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Tea:
Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

Tea Hospitality Towards the Supremacy
Ink on Xuan paper, 2018
Pinyin: cha shang zhi zun; Chinese, 茶上至尊 紅 (Literary quotation: Tea Classic made by Lu Yu in the Tang Dynasty, which quotes Xu Sou Shen Ji-Emperor Jinwu in the Jin Dynasty)

Seal:
Sai (Qi); Chinese, 齊
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:
Mian Liao Mian Lian, 69×34cm

Brush:
Goat Hair Long Head Brush, Meng Zhang Hua Bi · Jiang

The Innate Excellent Characteristics of “Water”- the Completeness and Fineness of "Time Recording and Reproduction"

If the "water trail" exuded by the moving writing brush head on the rice paper is likened to "subjective spiritual movement", the "water halo" diffused by the static writing brush head is likened to "movement of energy produced by the enrichment of spirit", it can be visually understood that the exudation of "trail" and the diffusion of "halo" do not exist independently of each other but are a natural unity that features a coordinated action from without and within and that integrates spirit and energy.

When recording and reproducing time with "water halo", it is possible to record and reproduce "moving time, static time and interval time" at the same time without omission, which is an excellent feature of traditional Chinese painting and calligraphy carrier that is inherently superior to other carriers that can only record "moving time".

Traditional Chinese painting and calligraphy is a plane image composed of handwritten “water trail” line drawing. And the thickness, thinness, wetness or dryness of water embodied by ink and the overlapped irreversible ink colors not only reflect the static shape but also faithfully and meticulously record and reproduce the “moving speed, fluctuation range, turning speed, pause duration, overlapping sequence and interval length” of the writing brush. This makes it possible to clearly visualize the author's physical and mental state at the time of creation. The excellent feature of "water" that can record and reproduce the delicacy of creation at that time is unattainable by other carriers.

Traditional Chinese painting and calligraphy place extra emphasis on the use of Chinese characters or the tangible form of objective images to write the intangible artistic conception pursued by subjective aesthetics. In terms of specific techniques, "water" is used to record and reproduce the time clarity that is consistent to the aesthetic pursuit and reflects the artist's physical and mental state at the time of creation. The completeness and delicacy of "water" in recording and reproducing time provide the possibility space for the realistic reproduction of the visual experience that can not be replaced by other carriers for the time clarity of the irreversible physical and mental state in the artist's creation. As the carrier of traditional Chinese painting and calligraphy, "Water" has innate excellence in recording and reproducing time, which not only makes me often praise and admire the greatness of Chinese civilization and the wisdom of ancestors but also motivates me to make more efforts to inherit and carry forward traditional Chinese painting and calligraphy art.



The Example of Sal Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Tea:
Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving), Chinese seal cutting)

Enjoying My Good Tea

Ink on Xuan paper, 2017

Pinyin: xiǎng wù jī míng; Chinese: 享吾佳茗 紅 (Literary quotation: Tea Classic made by Lu Yu in the Tang Dynasty, which quotes Yi Yuan in the Southern Dynasties)

Seal:

Sal (Qi): Chinese, 齊

A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:

Mian Liao Mian Lian, 69×34cm

Brush:

Goat Hair Long Head Brush, Meng Zhang Hua Bi - Jiang

Throw Away a Brick in order to Get a Gem

The flooding of the Yangtze River made Liangzhu culture disappear under the soil layer, and Xia Yu's water control enabled the continued development of Yangshao culture and the birth of the first dynasty civilization in Chinese history. As early as the Yin and Shang dynasties, Yi Yin, who was regarded as the ancestor of the Chinese chef by future generations, clearly summarized the traditional Chinese culture with "Water is the beginning of all tastes". Water control and water use can be said to be an eternal pursuit and subject throughout the development of Chinese society and civilization.

In today's era where 3D printers can even print human figures, how to inherit and promote the traditional Chinese painting and calligraphy art featuring the use of tangible forms to write intangible things,

consistency in brush strokes, vividness in form and spirit and expressiveness in freehand brushwork. In my humble opinion, the traditional Chinese painting and calligraphy art is objectively inseparable from water, which is the basic carrier of its innate excellence. Water can make the subjective and objective resonate, record and reproduce time faithfully, delicately, completely and clearly, and make the visual experience possible.

I sincerely hope that the traditional Chinese painting and calligraphy art will change with each passing day and be permanently brilliant!

The above is my superficial view . Please favour me with your valuable opinions!

Written by Sai Koh (Qi Hong) on September 2016



The Example of Sai Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Tea: Chinese painting (landscape painting, literati painting, ink wash painting, Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

Dahongpao Seed Trees in Mount Wuyi
Ink & color on Xuan paper, 2017

Inscriptions:
200 grams of tea occupies half of the hill wall. They exude a deep fragrance and endless charm. Koh (Hong); Chinese, 四兩比半壁 翁香韻無窮 紅

Seal:
Sai (Qi); Chinese, 齊
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:
Mian Liao Mian Lian, 138×69cm

Brush:
Goat Hair Long Head Brush, Meng Zhang Hua Bi - Jiang

The Basic Elements of Traditional Chinese Painting and Calligraphy Art - Chinese Taste

Back in the old days when I first wrote my name in a booklet distributed in class, I was not writing but creeping it with all my strength. I was praised by my parents for the correct strokes of the Chinese characters. It seemed to me that the grid was too small to accommodate my name. Finally I crept it out of the grid. My dad said that “creeping Chinese characters” seemed interesting but could not be done by him. Since then, I acquired the concept of "tasty calligraphy".

The Chinese examination taught me that wrongly written characters can not produce "taste". Taking notes and doing homework with the wrist and elbow raised every day made me gradually understand that "writing" can "record and reproduce taste".

Traditional Chinese painting and calligraphy can be said to have the "taste of Chinese characteristics" for the world to savor. Whether to savor the taste or the story behind the taste is not limited to nationality, gender, age, status or education but based on cognition and preference of the unique connotation of traditional Chinese culture. It is actually a conclusion drawn from personality pursuit and repeated practice that vary from person to person.



The Example of Sai Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Tea: Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

Run Yan Cha Shou
Ink on Xuan paper, 2014
Pinyin: run yan cha shou; Chinese, 潤岩茶壽 紅

Seal:
Sai (Qi); Chinese, 齊

Xuan Paper:
Mian Liao Mian Lian, 138×69cm

Brush:
Goat Hair Long Head Brush, Meng Zhang Hua Bi - Jiang

Unique Literary Graphic Arts - "Taste of Expressiveness in Freehand Brushwork" contained in the Integration of Poetry, Calligraphy and Painting

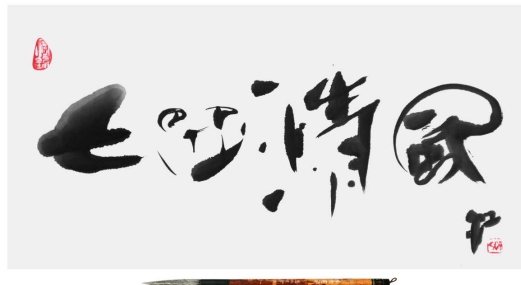
As the saying goes, "Calligraphy is the painting in the heart" while "Painting is the calligraphy in the heart". In other words, "Calligraphy and painting are of the same origin" or "Poetry, Calligraphy and Painting are integrated into a whole".

Based on the literacy of Chinese characters and the lines of writing, the traditional Chinese painting and calligraphy art mainly expresses the author's subjective inner emotions. As a graphic art, it is the "Integration of Poetry, Calligraphy and Painting" that features expressiveness in freehand brushwork, consistency of brush strokes, and vividness in form and spirit. In contrast, other graphic arts (excluding printmaking with texts, cartoons, advertisements, trademarks and patterns) are characterized by no text, emphasis on single or multiple points of sight, focus on light and shade contrast, center on image skill beauty and highlight on faithful reproduction or decomposition of overlapping or extremely simplified patterns.

Art can also be a "desirable taste" produced in the heart of the viewer after comparison of works.

As the saying goes, "Don't fear it won't be appreciated". The "Chinese taste" of traditional Chinese painting and calligraphy is not like the copying taste of printed software fonts or photographs nor like the time-consuming craft taste of hand-made brocade embroidery. As you see, how to choose "comparative focus" is the key to determine the degree of satisfaction.

Another example is "being a silent victim." Even if the artist's subjective emotional experience is turbulent, if he doesn't want to express or can't express clearly, he has to swallow his discomfort. It can be seen that "Subjective Purpose and Objective Skill" are the keys to comparing the degree of satisfaction with the Chinese taste of traditional Chinese painting and calligraphy.



The Example of Sai Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Tea:
Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

One has a Refreshing Breeze Feeling When He Drinks the Seventh Bowl of Tea

ink on Xuan paper, 2017

Pinyin: qi wan qing feng; Chinese, 七碗清風紅 (Literary quotation: A Message of Thanks to Meng Jianyi for the Gift of New Tea made by Lu Tong in the Tang Dynasty)

Seal:

Sai (Qi); Chinese, 齊

A Drop of Water Moistens the Universe; Chinese, 一滴酒乾坤

Xuan Paper:

Mian Liao Mian Lian, 69×34cm

Brush:

Goat Hair Long Head Brush, Meng Zhang Hua Bi - Jiang

The Pin-pointing of the Unique Subjective Purpose - "People-oriented Personal Taste" Expressed in Poetic Words

In my childhood, I saw a cartoon named "A Famous Painting Created by Wagging Donkey Tail" and also heard the legend of "Understanding Friends". They still linger in my mind today.

The "wagging trail" of the donkey tail can be described as a picture with visual commonality, and it can also be surely regarded as a beautiful painting in the eyes of a viewer; the Guqin sound of Boya can be described as a melody with auditory commonality or be a beautiful melody in the ears of a listener. Although such "pure skill beauty" directly affects the sense organs of the appreciator because of its visual and auditory commonality, the appreciator is purely satisfied by the artist's skill but ignores the artist's intent. In other words, the appreciator is merely satisfied by the artist's skill show-off.

Boya's vivid Guqin-playing skills are to express high mountains and flowing waters in his mind. As Boya's understanding friend who was familiar with traditional Chinese culture, Zhong Ziqi not only appreciated Boya's "pure skill beauty" but also took a fancy to Boya's vivid expression of "high mountains and flowing waters" with "pure skill beauty". Under the effect of the Guqin sound, Zhong Ziqi's feelings at the scene

resonated with Boya's inner world. No matter what Boya thought in his mind, Zhong Ziqi could express exactly what Boya thought.

Skills that carry no purpose are “purposeless skills.” On the contrary, purpose that cannot be vividly conveyed by skills is “unskillful purpose.” Only when the skills exactly express the purpose can the expressiveness integrated or transformed by purpose and skills be achieved. Only in this way can skills have true significance.

Traditional Chinese painting and calligraphy can be a kind of "human-oriented" visual language with a clear purpose.

Different from other graphic arts, poems and sentences in traditional Chinese painting and calligraphy are either created by authors themselves or quoted from others. Their conception determines the taste of the work. The "people-oriented taste" expressed in the conception of Chinese characters has the visual commonality of languages and the pictographic artistry and clear purpose of Chinese characters. As an inherent part of the soul of traditional Chinese painting and calligraphy, the conception of Chinese characters is the "decisive taste" when the viewer compares various "people-oriented tastes of China".

Vulgar, boring, ridiculous, weird, ignorant, funny, sluggish, decadent, vague, guessing, incoherent, drunk, cursing, wrongly tagged, deliberately misrepresenting, far-fetched and grandstanding conceptions should not belong to the attitude category of traditional Chinese painting and calligraphy.



The Example of Sai Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Tea:
Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

Tea Is Beneficial to A Person of Good Conduct and the Virtues of Diligence and Thrift

ink on Xuan paper, 2017
Pinyin: jingxing jian de; Chinese, 精行儉德 紅 (Literary quotation: Tea Classic made by Lu Yu in the Tang Dynasty)

Seal:

Sai (Qi); Chinese, 齊
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:

Mian Liao Mian Lian, 69×34cm

Brush:

Goat Hair Long Head Brush, Meng Zhang Hua Bi · Jiang

Unique Black-and-White Contrast Technique - "Individualized Tastes of Integration or Transformation of Yin and Yang" that Pursues Scrupulosity and Succinctness in Painting and Leaves Blank Space

Compared with other graphic arts featuring "rich color contrast", traditional Chinese painting and calligraphy focus on "leaving blank space and employing black-and-white contrast".

"Rich color contrast" can mean "being realistic, colorful and rich in content" or "copy, vulgarity and depression" while "black-and-white contrast with blank space" can mean "being unrealistic, monotonous and simple in content" or "feeling, elegance and breathability".

Traditional Chinese painting and calligraphy can be a people-oriented "image with blank space", which removes the interference of impurities through the appearance of objects, captures and expresses the essential feelings towards the objects, and exhibits the integration or transformation of yin and yang. At the same time, black ink and white paper originating in China are the main seasonings with Chinese characteristics. If the black-and-white contrast technique as the "main seasoning" is not applied in the painting, such a work should contain no "Chinese taste".

As far as the work plane is concerned, since the available space of the rectangular plane is larger than that of the square plane, the rectangular plane is easier to leave blank space. Square paper has been rarely used in traditional painting and calligraphy works, especially calligraphy works. Its presence is mainly related to the structure of the halls of ancient Chinese houses. Square works can be used as the plane limit to compare the "Tastes of Integration or Transformation of Yin and Yang".

Meanwhile, graphic works are visual objects in ordinary people's naked eyes. When the entire work is displayed within about one-sixth of the central field of vision, you can "look fixedly and scrutinize the overall vivid effect or move your eyes to appreciate local brush-wielding skills". Whether the work has the whole and local clarity in the field of vision is also an important standard used to compare the "Tastes of Integration or Transformation of Yin and Yang".

The blank plane centered on the black-and-white contrast can be the result of mutual coordination in quantity, size, gradation, wetness and dryness, density, convergence and divergence, uniformity and clutter, emptiness and fullness, isolation and coherence, and repulsion and fusion. The "Taste of Integration or Transformation of Yin and Yang" characterized by clear field of vision, clear priorities, unity as a whole, cleanness and breathability can be a focus for the viewer to compare the author's ability to handle contradictions or show mental activities.

In traditional Chinese painting and calligraphy, the clarity of the visual field in the naked eyes can reflect the clarity of the author's inner image. It is neither the Great Wall of dictionaries paved with character bricks nor the visual chart arranged by small dots beyond the eyesight of ordinary people. Both the "Masterpieces" that cannot fully display the overall image of the work within the central visual field of the naked eyes and the "micro-works" that do not have both whole and local clarity have lost their image appreciation value as traditional Chinese painting and calligraphy works or have been reduced to shelved collectibles or just serve as references for confirming local techniques.



The Example of Sai Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Tea:
Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

Rotten Stone Produce Good Tea Trees
Ink on Xuan paper; 2017
Pinyin: lan shi jia mu; Chinese, 爛石佳木; 紅 (Literary quotation: Tea Classic made by Lu Yu in the Tang Dynasty)

Seal:
Sai (Qi); Chinese, 齊
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:
Mian Liao Mian Lian, 69×34cm

Brush:
Goat Hair Long Head Brush, Meng Zhang Hua Bi · Jiang

Unique Modelling Technique - the "Taste of Individual Vitality of the Image" between Likeness and Unlikeness

Master Qi Baishi once said that "The wonderfulness lies between the likeness and unlikeness. Excessive likeness goes vulgar while unlikeness is to gain a reputation by deception". It fully explained the true meaning of the image-building in traditional Chinese painting and calligraphy. I would like to quote this statement to encourage myself.



The Example of Sai Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Tea:
Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

The Fragrance of Tea Refreshes a Small Room Elegant
Ink on Xuan paper; 2017
Pinyin: fang qing xian xuan; Chinese, 芳清聞軒; 紅 (Literary quotation: Poetic Sentences about Drinking Tea on Moonlight Night made by Yan Zhenqing in the Tang Dynasty)

Seal:
Sai (Qi); Chinese, 齊
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:
Mian Liao Mian Lian, 69×34cm

Brush:
Goat Hair Long Head Brush, Meng Zhang Hua Bi · Jiang

Unique Technique to Write Chinese Characters - "Taste of the Personal Physical and Mental State" Contained in the Lines Drawn with One Stroke to the End

Unlike other graphic arts which are done by "making", traditional Chinese painting and calligraphy are produced by "writing". The writing lines that form Chinese characters such as seal scripts, clerical scripts and cursive scripts are based on modelling techniques that feature the richest variation, bear the most

typical Chinese characteristics and best embody the artist's personal physical and mental state when writing. They are also key points for a viewer to compare the "tastes of physical and mental state of the authors".

How to record and reproduce "writing" is inseparable from the combination of water, writing brush and rice paper.

Water can clearly record and reproduce the state of "writing" including stillness and interval time (for details, see The Innate Excellent Carrier of Traditional Chinese Painting and Calligraphy Art - Water). The difference between rabbit hair, wolf hair and goat hair is the hardness. In terms of moisture content and expressiveness, long head goat hair brush is second to none. Rice paper can be divided into untreated rice paper, treated rice paper, bark paper and cotton paper according to its texture. In terms of clarity, Mianlian (cotton-continuous) paper has the best effect.

In the long history of traditional Chinese calligraphy, different authors have different pursuits and styles. When comparing the unrepeatability of "writing" states, viewers can focus on the light ink calligraphy work, which is also written with long head goat hair brush on cotton-continuous paper, as a high-resolution state. (See My Writing Examples)

"Writing" can refer to "writing Chinese characters", that is, to depict for the purpose of "practical modelling", or it can refer to "youbi", a basic technique of traditional Chinese painting and calligraphy, which aims to "practical modelling with aesthetic pursuit". Except for the new character-making masters who are self-taught and have talents of Cang Jie (the inventor of Chinese characters in legend), "youbi" is generally formed in the repeated process of copying, comparing and trying to express individuality.

The process of forming "youbi" can be like applying and washing facial masks to individuality. Is "youbi" a random stew of indeterminate preferences or a monk's robe of patches? Is it an embarrassment that cannot get away from the template or a copy of the inheritance of a notable sect? Is it a Thousand-Hand Guanyin with various themes such as Chinese calligraphy fonts, landscape paintings, bird-and-flower paintings and ruler paintings or an independent style that has unified mature personality regardless of the theme? It can be said that the styles of "youbi" can only be compared by viewers in the huge database at all times and in all countries. It is the focus of the "personality taste" composed of inheritance and innovation.

"Youbi" is a means of image modelling.

Affected by the immature modeling ability that highlights the part and ignores the whole, or interfered by the dominant idea that highlights local independent skills rather than the overall image continuity, if the entire graphic image created by authors is not vivid, even if each part of each word or object is permeated with "youbi" skills, such "youbi" works can only be a failure that features "youbi without vividness".

If the entire image of Chinese characters is composed of wrongly written or mispronounced characters that don't belong to the structure of seal script, official script and cursive script and are not recognized by academic materials, or if the entire image of the object is one that can only be discerned by non-human eyes, even if the author has employed "youbi" skills, his or her work is merely to "hoodwink the public" as described by Master Qi Baishi.

Traditional Chinese painting and calligraphy aim to build freehand images which integrate poetry, calligraphy and painting. The "youbi" of writing lines refers to the use of consistent brushstrokes to run through the image of Chinese characters in the poem and the object image in the painting, thereby creating an integrated vein of calligraphy and painting.

The "extreme state of youbi" can be a unified state of "one stroke to the end" that has been maintained all the time from the first stroke to the final stroke without overlapping strokes. It can be said that the Chinese character image of the poem and the object image of the painting are not created by "writing in

a depicting way" but are naturally "supported" by the consistent physical and mental state that features "one stroke to the end". Therefore, traditional Chinese painting and calligraphy can also be an image of "irreproducible extreme physical and mental state" that "conducts freehand brushwork with the form, maintains consistency in brush strokes, and creates vividness in form and spirit". "The taste of the author's individual physical and mental state" is the characteristic focus for the viewers to compare "the authors' extreme states".

"Stroke consistency" is not only the unification of the physical and mental state of "one stroke to the end" but also the objective embodiment of writing techniques of the "one stroke to the end" as well as a clear visual sense in the central vision of the whole and part. The technique of "one stroke to the end" in Chinese calligraphy can be described as the common sense of the writing technique (see My Writing Examples); in addition to the combination of "fine brushwork" and "freehand brushwork" in traditional Chinese painting, the "one stroke to the end" characterized by writing large characters with a small brush or writing small characters with a large brush is also a writing technique (see My Writing Examples); the amount of information represented by "one stroke to the end" can be the focus on comparison of "stroke consistency" and the unity of time sequence of the author's physical and mental state. "Stroke consistency" refers to the inseparability and coherence of various parts that make up the entire image. The unity of time sequence of the author's physical and mental state refers to the overall image consistency and the vision clarity of the "integrated poetry, calligraphy and painting".

The state of writing one stroke in need of dipping the ink once, the state of dissatisfaction due to overlapping brushstrokes, the state of interruption featuring writing one brushstroke every other day or few days, the state of sketching an oil painting on an erecting drawing board with a brush, the state of playing with a small brush as a drumstick or the state of dancing with a large brush as a mop, and even the state of "doing" by using techniques other than "writing" should not be classified as the extreme physical and mental state of "writing".



The Example of Sai Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Tea:
Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

The Fragrance of Tea can Wash Away the Spirit Dust
ink on Xuan paper, 2018
Pinyin: mo xiang qing chen; Chinese, 沐香清塵 紅 (Literary quotation: Tea Drinking Song for Master Cui made by Jiao Ran in the Tang Dynasty)

Seal:
Sai (Qi); Chinese, 齊
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:
Mian Liao Mian Lian, 69×34cm

Brush:
Goat Hair Long Head Brush, Meng Zhang Hua Bi · Jiang

Throwing Away a Brick in order to Get a Gem

In today's era where photos and video information exist everywhere, automation is gradually replacing manual labor, and screens are gradually replacing paper, an author must choose between the "Chinese taste in traditional Chinese painting and calligraphy" and the "cultural information conveyed in the Chinese taste".

I hereby choose "people-oriented conception", "the blank space produced in integration or transformation of Yin and Yang", "the modelling that infuses vitality of personality" and "the lines of one stroke to the end that reflect the author's extreme physical and mental state" as the focuses to compare "Chinese Tastes" of traditional Chinese painting and calligraphy to share them with my friends as an appealing conversation over a cup of tea.

I sincerely hope that the traditional Chinese painting and calligraphy art will blossom and be permanently brilliant!

The above is my superficial view. Please favour me with your valuable opinions!

Written by Sai Koh (Qi Hong) in March 2017

“Initiation of Fingerprint-style Transformation of Freehand Brushwork” in Traditional Chinese Painting and Calligraphy Art: “Integration of the Author's Individual Intention and Expression into the Painting and Calligraphy Works”

contents

My Writing Examples for your reference:

My humble opinions on “one stroke to the end” are as follows:

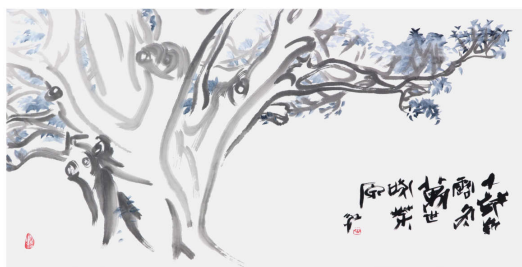
Writing at one stretch: the unity of the state of mind and body.

One writing style: It is strictly forbidden to use the brush repeatedly on the same painting; the writing style will not change greatly due to different objects; the writing style has a consistent and stable personality.

Using one brush: It is neither to shift to a small brush when drawing a thin line nor to shift to a large brush when drawing a thick line. It is not the alternate use of large and small brushes but is the completion of all the strokes, regardless of thickness or thinness, with only one brush of the same size.

Dipping in ink once: It refers to dipping in the ink once and exhausting it.

Vigour of strokes penetrates the back of the paper: the vigour of strokes can be fully released on the rice paper laid flat on the table in view of the fact that water flows downwards.



The Example of Sal Koh (Qi Hong)'s Freehand Brushwork: Traditional Chinese Painting and Calligraphy on Tea: Chinese painting (bird and flower painting, literati painting; ink wash painting), Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

The Ancient Interim Tea Tree In Bangwai
ink & color on Xuan paper, 2017

Inscriptions:
It took a thousand years to make a figure; People of all generations recall the source when drinking tea. Koh (Hong); Chinese, 千歲新露角 萬世味茶源 紅

Seal:
Sal (Qi); Chinese, 齊
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:
Mian Liao Mian Lian, 138×69cm

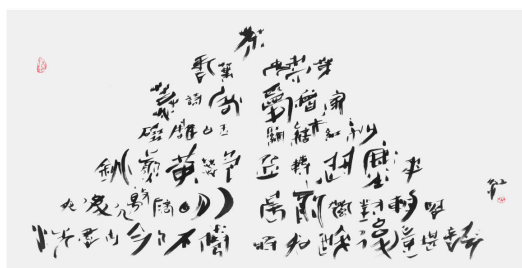
Brush:
Goat Hair Long Head Brush, Meng Zhang Hua Bi - Jiang

“Initiation of Fingerprint-style Transformation of Freehand Brushwork” in Traditional Chinese Painting and Calligraphy Art: “Integration of the Author's Individual Intention and Expression into the Painting and Calligraphy Works”

Without the coexistence of generality and diversity, there will be no existence of tradition and innovation. How to recognize and inherit general excellence? How to explore and amplify diverse personal preferences? These can be said to be the keys to innovation.

The creation of traditional Chinese painting and calligraphy can be said to be the "initiation" process of expressing the individual aesthetic pursuit, that is, "to integrate the author's individual intention and expression into the painting and calligraphy works" through the author's "borrowing forms to create freehand works". During this process, the unprecedented "originality" created by the literary conception and the fingerprint-style transformation of writing brush and ink is the basic presentation of the painting and calligraphy creation of literary art.

Traditional Chinese painting and calligraphy has both the practicality of record reproduction and the artistry of aesthetic pursuit. It is a flat static language for visual communication between the author and the viewer through the work. The interoperability of vision and culture, which is necessary for language, determines that the space of personality that can be used by the "initiation" is not arbitrary but must abide by the bottom line of traditional Chinese culture, especially the common reasonable beauty felt by human vision.



The Example of Sal Koh (Qi Hong)'s Freehand Brushwork: Traditional Chinese Painting and Calligraphy on Tea: Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

Tea. Fragrant leaves, delicate buds. Admired by poets, loved by monks. Crushed with white Jade, filtered through red gauze. Caudron brewed to the color of gold, served in cups sawd in bubbles. Inviting the moon at night for company, facing alone the twilight before the sunrise. Poeling energized in past or present, praise fully rising away drunkenness. (Translated by Tessen; Quoted from <https://www.tessen.com/chinese/ku>, pagoda-poems/ku-yuan-shou.html)

Ink on Xuan paper, 2018
Chinese, 茶 香葉 嫩芽 點珠香 飲僧白玉 磨細紅紗 琉璃黃金色 夜後邀明月 晨前獨對朝霞 洗盡古今人不帶 特知新嫩豈堪誇 紅 (Literary quotation: Tea: A Pagoda Poem by Yuan Zhen in the Tang Dynasty)

Seal:
Sal (Qi); Chinese, 齊
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:
Mian Liao Mian Lian, 138×69cm

Brush:
Goat Hair Long Head Brush, Meng Zhang Hua Bi - Jiang

The Creative Purpose of "Conception Precedes Skill" - "Conception Embodying Positive Energy Beauty" in terms of "Expressiveness in Freehand Brushwork"

Traditional Chinese painting and calligraphy are not self-entertaining diaries that ignore the viewer's feelings nor reproduction records that ignore aesthetic pursuits nor decorative arts and crafts that only focus on skill beauty; their creation purpose is to arouse the viewers' spiritual fluctuation and resonance on the "positive energy beauty" that reflects the author's personal thoughts and emotional pursuits through the painting and calligraphy.

Compared with other art forms, the unique literary Chinese character "conception" of traditional Chinese painting and calligraphy occupies the foremost "targeted" position as the decisive pin-pointing part to express clearly how to achieve the creation purpose of "positive energy beauty".

As a literary art, the basic aesthetic pursuit of traditional Chinese painting and calligraphy can be said to be "expressiveness in freehand brushwork" with the social commonality of traditional Chinese culture that features "people-orientedness", "positive energy beauty" and "integration of the author's individual intention and expression into the painting and calligraphy works".

The vividness of skill "Ji", is a purposeful freehand brushwork - the existence of "Yi" (literally means conception) reflects its true value. If "Ji" is taken as an example of "archery", its "meaning" can be "protecting the family and defending the country", "hunting for a living", "acrobatics" and "looting". It is obvious that the same word "Ji" can be meaningful.

The "worldly masters" who needn't exhibit artworks do not need to create painting and calligraphy works; the painting and calligraphy creations shown to others are purposeful; for the painting and calligraphy creation, purpose is prior to skill, and purposeless painting and calligraphy creation that only focuses on skill beauty can be said to be "decorative graphic arts and crafts" or even "targetless" blind behavior.



The Example of Sai Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Tea:
Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

Slip a Cup of Tea with Three Mouthfuls, and You Can Achieve the Dao
ink on Xuan paper, 2017
Pinyin: san yin de dao; Chinese, 三飲得道 紅 (Literary quotation: Tea Drinking Song for Master Cui made by Jiao Ran in the Tang Dynasty)

Seal:
Sai (Qi); Chinese, 齊
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:
Mian Liao Mian Lian, 69×34cm

Brush:
Goat Hair Long Head Brush, Meng Zhang Hua Bi - Jiang

The Creation Attitude that Respects the Viewer - "Seeking Truth from Facts" in terms of "Borrowing Forms to Create Freehand Works"

The objects that can be "borrowed in form" in traditional Chinese painting and calligraphy are limited, including seal script, official script, cursive script and orally described, recorded or actual objects.

The deliberately fabricated Chinese characters or objects that "borrows form in a deliberately misrepresenting way" not only obliterate language universality and record reproduction practicality of the traditional Chinese calligraphy art but also disrespect the viewer and the art.

"Initiation of Fingerprint-style Transformation of Freehand Brushwork" in Traditional Chinese Painting and Calligraphy Art: "Integration of the Author's Individual Intention and Expression into the Painting and Calligraphy Works"

contents



The Example of Sai Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Tea:
Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

Tea Represents Lofty Moral Criteria
ink on Xuan paper, 2017
Pinyin: pin yue du gao; Chinese, 品越獨高 紅 (Literary quotation: Reviews on Tea by Fei Wen in the Tang Dynasty)

Seal:
Sai (Qi); Chinese, 齊
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:
Mian Liao Mian Lian, 69×34cm

Brush:
Goat Hair Long Head Brush, Meng Zhang Hua Bi · Jiang

Fingerprint Personality Style of Creation - "The Same Living Person" in "Borrowing Forms to Create Freehand Works"

The themes that can be "borrowed" in traditional Chinese painting and calligraphy are limited, including Chinese characters such as seal characters, official characters and cursive characters as well as objects such as figures, landscapes, flowers and birds and boundary paintings.

Whether the author can have a fingerprint style with an independent personality depends on whether the author can maintain the same fingerprint style in the "borrowing forms" of multiple subjects and various forms and whether the author can still hold the same fingerprint style while pursuing infinite changes in the same subject, that is, whether the author can show the endless improvement in the pursuit of people-orientedness while "seeking differences while reserving the same" in maintaining the same fingerprint style.

Traditional Chinese painting and calligraphy are people-oriented arts of expression, and their creative style is also naturally reflected in "the integration of the author's individual intention and expression into the painting and calligraphy works" by constantly pursuing continuous improvement in the unity of personality. The independent personality of their fingerprint style should first show that the author is the "same person", rather than being someone else or a "different person" cooperating with multiple people due to different themes, different sizes and other forms; at the same time, the work should show that the author is "the same living person" rather than a "robot" that has no age accumulation, doesn't reflect the physical and mental state at the time of creation and cannot pursue progress.



The Example of Sai Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Tea:
Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

Lasting tea Charm Keeps Us Quiet Inside
ink on Xuan paper, 2017
Pinyin: yun gao zhi jing; Chinese, 韻高致靜 紅 (Literary quotation: Grand Sight on Tea by Emperor Huizong in the Song Dynasty)

Seal:
Sai (Qi); Chinese, 齊
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:
Mian Liao Mian Lian, 69×34cm

Brush:
Goat Hair Long Head Brush, Meng Zhang Hua Bi · Jiang

Initiation of Fingerprint-style Transformation of Freehand Brushwork - The Largest Expression Space for the Individual Aesthetic Pursuit

Traditional Chinese painting and calligraphy are people-oriented literary arts. The overall image from the "transformation of freehand brushwork" of calligraphic Chinese characters and objects is the form of its final expression.

However, the uninventability of Chinese characters and objects with both commonality and reproducibility, the social common rational beauty of traditional Chinese aesthetic culture and the excellence of the common works of predecessors bred by a long history determine that the inheritance of the generality of traditional freehand brushwork is the core part of the traditional Chinese painting and calligraphy creation.

contents

Whether the painting and calligraphy work belongs to "traditional Chinese painting and calligraphy" or "other forms of fine art" is the communication result between the viewer's vision and the generality and diversity of the work itself.

Therefore, it can be said that how to keep up with the times and amplify individual preferences in understanding and inheriting the excellence of traditional generality and how to develop a diversified and individualized "initiation of fingerprint-style transformation of freehand brushwork" are the largest expression space that can be used in "the integration of the author's individual intention and expression into the painting and calligraphy works" in the traditional Chinese painting and calligraphy art.



The Example of Sai Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Teas
Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

The Culture is Focusing on Harmony and Tranquility and Aiming at Eliminating any Distractions Instead of Seeking Fame and Wealth
ink on Xuan paper, 2017
Pinyin: qing he dan jing; Chinese: 清和澹静 红 (Literary quotation: Grand Sight on Tea by Emperor Huizong in the Song Dynasty)

Seal:
Sai (Qi); Chinese, 霁
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:
Mian Liao Mian Lian, 69x34cm

Brush:
Goat Hair Long Head Brush, Meng Zhang Hua Bi · Jiang

The Basic Conditions for Transformation of Freehand Brushwork - "Sticking to the Topic" in terms of "Expressiveness in Freehand Brushwork"

"Sticking to the topic" is the most basic condition for creation.



The Example of Sai Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Teas
Chinese calligraphy (cursive script, light ink calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

The Culture is Focusing on Harmony and Tranquility and Aiming at Eliminating any Distractions Instead of Seeking Fame and Wealth
ink on Xuan paper, 2017
Pinyin: qing he dan jing; Chinese: 清和澹静 红 (Literary quotation: Grand Sight on Tea by Emperor Huizong in the Song Dynasty)

Seal:
Sai (Qi); Chinese, 霁
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:
Mian Liao Mian Lian, 69x34cm

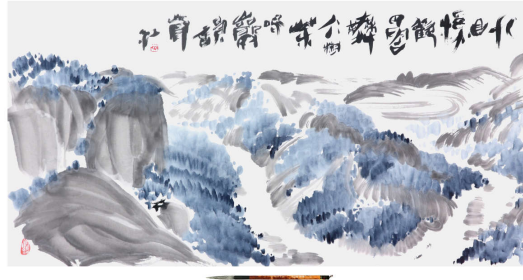
Brush:
Goat Hair Long Head Brush, Meng Zhang Hua Bi · Jiang

Consistency of Mind and Body in Transformation of Freehand Brushwork - "Integration of the Author's Individual Intention and Expression into the Painting and Calligraphy Works" in terms of "Vividness in Form and Spirit"

Traditional Chinese painting and calligraphy not only record and reproduce Chinese characters and real objects but also are a manifestation of placing the author's mood and mind in the image of the painting and calligraphy.

The modeling image of traditional Chinese painting and calligraphy can be said to be consistent with the author's physical and mental state. As "the author's original state transformed by freehand brushwork", it features "integration of the author's individual intention and expression into the painting and calligraphy works" and "vividness in form and spirit".

“Initiation of Fingerprint-style Transformation of Freehand Brushwork” in Traditional Chinese Painting and Calligraphy Art: “Integration of the Author’s Individual Intention and Expression into the Painting and Calligraphy Works”



The Example of Sai Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Teas:
Chinese painting (landscape painting, literati painting, ink wash painting), Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

Mount Wuyi
Ink & color on Xuan paper, 2017

Inscriptions:
Danxia landform reflected in the Jiuqu River seems dancing merrily; Six Dahongpao teatrees listen to the singing of rocks hitting the riverbank. Koh (Hong); Chinese, 九曲溪歌丹霞舞 六街茶囀巖韻聲 紅

Seal:
Sai (Qi); Chinese, 齊
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:
Mian Liao Mian Lian, 138×69cm

Brush:
Goat Hair Long Head Brush, Meng Zhang Hua Bi - Jiang

Consistency of Mind and Body Transformed by Freehand Brushwork - “ Vivifying the Image by the Mastery of the Use of Water” in terms of "Vividness in Form and Spirit"

The basic carrier of traditional Chinese painting and calligraphy is "water". Its unique outstanding feature lies in the possibility of clearly and completely recording and reproducing the author's physical and mental changes during static and interval time. (For details, see My Writing - "The Innate Excellent Carrier of Traditional Chinese Painting and Calligraphy Art – Water")

Shuxuan (literally "Treated Rice Paper") is permeable without divergence. Although the track of the writing brush is clear, the stillness and intervals are not clear on Shuxuan. Leather paper has divergence but its permeability is not obvious, and the track of the writing brush can't be fixed but confused and overlapped. Shengxuan (literally "Untreated Rice Paper") made of cotton material is excellent in continuous penetration and divergence. It can clearly and completely record and reproduce the author's physical and mental state that changes instantly.

Being excellent in control of water includes having a full knowledge of the properties of water, using sufficient water, drawing water, anticipating the moving direction of water, driving water, waiting water and squeezing water.

Water has suitable permeability and dynamic divergence. To make full use of water includes using enough water, drawing water in a clear order and predicting the active direction and boundary of water in order to drive water. The author also has to wait, squeeze or drive water that is still permeating and dispersing.

Use of water is a kind of transformation that integrates the author's body and mind with water. Being excellent in using water can record and reproduce the changes of the author's physical and mental state vividly, completely and with "high resolution", including the sequence of creation, tempo, ups and downs, contraction and release, disconnection and connection, diversion and overlapping of brush strokes.



The Example of Sai Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Teas:
Chinese painting (ruler painting, literati painting, ink wash painting), Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

Sheqi Shan Shean Guild Hall
Ink & color on Xuan paper, 2017

Inscriptions:
Honesty is as heavy as the iron flag; Fragrance permeates the tea path. Koh (Hong); Chinese, 鐵旗千鈞重誠信 萬里茶通遍清香 紅

Seal:
Sai (Qi); Chinese, 齊
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:
Mian Liao Mian Lian, 138×69cm

Brush:
Goat Hair Long Head Brush, Meng Zhang Hua Bi - Jiang

The Image Unification through Transformation of Freehand Brushwork—“Writing Brush and Ink” in terms of "Strokes Consistency"

The best of the unique techniques of traditional Chinese painting and calligraphy lies in the "writing brush and ink" based on the handwritten lines of Chinese characters, which is consistent with traditional Chinese aesthetics and can reflect the change of the individualized physical and mental state of the author at the moment of writing that "integrates the author's individual intention and expression into the

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painting and calligraphy works".

The author's painting and calligraphy creation reached the end with the end of his life. The innate excellence of traditional Chinese painting and calligraphy is that its "writing brush and ink" can be synchronized with "life connotation" and that the infinite possibility of its "future life" creation end cannot be predicted.

Not specializing in "writing brush and ink" can be said to be tantamount to limiting the development space for expressing "the integration of the author's individual intention and expression into the painting and calligraphy works", and the end of its creation is predictable: It only has the beauty of visual colors and patterns and only modifies colors or replaces the objects in the stereotyped skills and processes.

The image modeled by "writing brush and ink" has the basic conditions of "traditional Chinese calligraphy" and "traditional Chinese painting" that "integrates the author's individual intention and expression into the painting and calligraphy works". However, for other images using no "writing brush and ink", even if its conception or subject matter is Chinese style, it is only "painting and calligraphy" rather than "traditional Chinese painting and calligraphy".



The Example of Sal Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Tea: Chinese painting (bird and flower painting, insect painting, ink wash painting), Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

Blossoming Tea Trees
Ink & color on Xuan paper, 2017

Inscriptions:
Tea originating in China is spreading all over the world. Tea fragrance are permeating at each household. Koh (Hong); Chinese, 中華茶祖遍地花 芳播四海香萬家 紅

Seal:
Sai (Qi); Chinese, 齊
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:
Mian Liao Mian Lian, 138×69cm

Brush:
Goat Hair Long Head Brush, Meng Zhang Hua Bi - Jiang

The Image Unification through Transformation of Freehand Brushwork —"Generality and Diversity of Writing Brush and Ink" in terms of "Strokes Consistency"

Traditional Chinese painting and calligraphy are the images that "integrate the author's individual intention and expression into the painting and calligraphy works" written on the basis of brush movement skills that draw the lines of Chinese characters with ink.

The general theory of brush movement in traditional Chinese calligraphy includes male's holding writing brush with the right hand, using regular script that is commonly used in modern society, writing a single character from left to right and from top to bottom with the right hand, and connecting multiple characters from top to bottom to avoid the visual obstruction caused by the palm or wrist, following the writing principle of "convenience and smoothness", using natural fall force to save energy, writing with squint in a downward-forward direction different from the viewing line of sight, using a fixed horizontal plane as the creative plane to maximize the water permeability and divergence.

With the development of society, such a general theory of brush movement calligraphy centered on "the principle of the male's convenient writing with the right hand in a vertical way" is naturally separated from the practicality and aesthetics of modern society.

First of all, in modern Chinese society, men and women are equal, and it is natural that a general calligraphy theory with feminine characteristics appears. In addition, Chinese characters in daily life of modern China are mainly arranged horizontally, and the traditional vertical gesture articulation between Chinese characters has lost its practicality; also, the left-hander will not be forced to use the right hand; the number of handwritten Chinese characters needed for daily use is decreasing; it can be seen that the changes in aesthetics and brush movement skills are also an epochal manifestation of social development.

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Furthermore, theoretically speaking, objective works are created by the author with the help of speculation and hypothesis to lead the direction of practice and on the basis of summarizing the regularity of practical verification. So to speak, it is commendable for the author to elevate the experience of diversity to a general theory that dominates the practice. Meanwhile, the existence of creation diversity cannot be denied by anyone.

From the perspective of the brush movement of Chinese characters, its general theory leans towards the humanities rather than the mathematical rule that one plus one can only equal two.

The writer's own theory can be regarded as the real one that dominates his own skills and has his personal preference. Speculations made by viewers on the writer's actual works, even if they are verified by practice, are at best a verified preference theory rather than the author's true theory.

We often hear that "No one can surpass A in calligraphy", which is real nonsense. "A's calligraphy" is completed under the guidance of A's own preference theory. Without changing A's preference theory, it is obviously impossible for B, C and D with different personalities to surpass A with A's preference theory. Conversely, the individual styles of B, C and D are absolutely possible to be juxtaposed with that of A.

In other words, there must be diversified spaces for general theories. Otherwise, there cannot be works of different styles in the history of Chinese calligraphy, such as the plain style of the Shang Dynasty, the serious style of the Zhou Dynasty, the majestic style of the Qin Dynasty, the gorgeous style of the Han Dynasty, the charming style of the Jin Dynasty, the elegant Style of the Southern Dynasties, the robust style of the Northern Dynasties, the orderly style of the Sui Dynasty, the law-advocating style of the Tang Dynasty, the artistic conception-oriented style of the Song Dynasty, the form-oriented style of the Yuan Dynasty and the Ming Dynasty and the academic style of the Qing Dynasty.

Specifically, the physical basis of the general theory about the brush movement of Chinese characters is available in the authentic calligraphy works that we can see with our own eyes:

The scripts of Chinese characters evolved in the order of seal script, clerical script, cursive script, running script and regular script. The bronze inscription or the seal character existing before the clerical script can only be seen in the newly unearthed few allied oaths or bamboo slips. For the classic scripts before the Sui and Tang Dynasties, we can almost only refer to the engraved objects or their rubbings or even the copied versions of others. In particular, as the main object of the general theory of calligraphy, the original handwriting which serves as the main basis for the formation of Regular Script should be Dunhuang Manuscripts, which remained undiscovered until the end of the Qing Dynasty.

So to speak, brush writing has produced all the characteristics of calligraphy brush and ink art. The evolution of Chinese characters has made the lines of Chinese characters more diversified and the writing methods more complicated. Through individual observation of traditional or historical objects and by comparison, analysis, exploration and experimentation of existing preferential theories, it is possible to find spaces that can magnify and enrich individual preferences.



The Example of Sal Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Tea: Chinese painting (figure painting, literati painting, ink wash painting), Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

A Girl Who Smells Tea Fragrance
ink & color on Xuan paper, 2017

Inscriptions:
Tea keeps fragrance naturally. Koh (Hong); Chinese, 佳人自留香 紅

Seal:
Sal (Qi); Chinese, 齊
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:
Mian Liao Mian Lian, 69×68cm

Brush:
Goat Hair Long Head Brush, Meng Zhang Hua Bi - Jiang

The Image Unification through Transformation of Freehand Brushwork —"Fingerprint-style Abundance of Brush and Ink" in terms of "Strokes Consistency"

Goat Hair Long Head Brush: The long head of such a writing brush enables us to use the brush tip, brush belly and brush heel. If the brush carries more ink, we can continue to use the brush for a longer period. The brush waist enables us to adjust the brush strength freely. The softness of brush hair leads to endless variations of brushstrokes. Goat Hair Long Head Brush can be said to be the first choice for writers to exhibit integrated transformation and unlimited variations.

The abundant changes in brushstroke techniques can be said to be in direct proportion to the amplitude of variation in the motion curve of the brush crown (the top of the brush tube on which a lanyard is hung).

The writing convenience of the brush can enrich the modeling. In addition, for example:

Yin Hand (Slanted-tip with the right hand: palm up, brush tip to the left and brush crown to the right) → Yang Hand (Slanted-tip with the right hand:palm down, brush tip to the right and brush crown to the left); Sanfenbi →from brush waist to brush heel; regular way→reverse way; to fix the brush tube→to rotate the brush tube; Once-time employment of both Yin hand and Yang Hand to achieve pause fold at the same direction→shift between Yin hand and Yang hand to change the direction for pause fold. All of them are rich examples of individualized brush movement techniques.

The brush and ink of traditional Chinese painting and calligraphy not only aim to pursue visual images but also are used to complete a natural transformation from the artist’s physical and mental state to the image of painting and calligraphy through the way of writing. It can be seen that depictive overlapping and repetitive mending can be said to be concrete manifestations of immature brushstroke and unstable mental and physical state.



The Example of Sai Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Tea: Chinese painting (still life painting, literati painting, ink wash painting), Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

Olive Pit Charcoal, Bamboo Stove and Chuanxindiao teapot

ink & color on Xuan paper, 2018

Inscriptions:

Charcoal, snow and purple clay teapot: What a joyful gathering of best friends! Koh (Hong); Chinese, 橫炭沸雪穿心跳 至友聚飲勝花聲 紅

Seal:

Sai (Qi); Chinese, 齊

A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:

Mian Liao Mian Lian, 69×68cm

Brush:

Goat Hair Long Head Brush, Meng Zhang Hua Bi - Jiang

The Image Unification through Transformation of Freehand Brushwork -"One Stroke to the End" in terms of "Strokes Consistency"

Talk about "Food is the Paramount Necessity of the People"

Speaking of "strokes consistency", it was really something that had confused me for a long time when I was young. At that time when I watched Master Qi Baishi's works, I didn't understand why the freehand brushwork like bird-and-flower painting and the meticulous brushwork like grass-and-insect painting can coexist in view of their different techniques; what's more, what Master Qi Baishi pursued should be that "The beauty lies between similarity and dissimilarity"; why would he paradoxically create meticulous brushwork such as grass-and-insect that he dislikes and calls it "excessive similarity becomes vulgar"? Until I accidentally came across the term "Food is the paramount necessity of the people", I suddenly realized that people's pursuit of art as well as people's material needs are sequential.

The traditional Chinese painting and calligraphy art is not a mechanical assembly of Chinese character parts and real object parts but an inseparable vivid overall image transformed by freehand brushwork with a clear sequence of painting or writing through a clean mind and body that enables the penetration of vividness beyond the static plane.

Its unification means comes from the unique technique of traditional Chinese painting and calligraphy - the "writing brush and ink" that "integrate the author's individual intention and expression into the painting and calligraphy works", which can best express the instant individualized physical and mental state of the author and is also the largest technical fingerprint style space that can be used in individual creation.

The dominant technique idea for unifying the overall image of brush and ink is that "Overall transformation precedes local form skills". Just as they are useless if head, body and feet are in good condition but don't belong to the same person, the partial isolative perfection can only be an imperfection for a whole. The real perfection of the part lies in the perfect contribution of parts to the whole.

The key point of overall transformation is "strokes consistency"; the key is to master the technique of "One stroke to the end", i.e., "the spirit of the painting is fixed after the brush tip contacts rice paper" while "although dots or strokes are structurally disjointed, the gestures are still continuous"; "consistency of brushstrokes" is also the "continuity of the ink color without disjoining Qi" represented by the visual image, which means that "stroke and Qi are linked together" that expresses the original state of "integrating the author's individual intention and expression into the painting and calligraphy works", that is, the natural unity of clarity, cleanness and breathability.

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Isolative change of brushes in parts of the work, namely, partial replacement of different types or sizes of brushes; partial replacement of different styles of brushstroke techniques; separation of the physical and mental state and the overall state at the use of the brush, etc. The dominant thought can be said to be "only for the beauty of local modeling technique" that focuses on the part.



The Example of Sal Koh (Qi Hong)'s Freehand Brushwork Traditional Chinese Painting and Calligraphy on Tea: Chinese painting (imaginary painting, literati painting, ink wash painting), Chinese calligraphy (semi-seal script calligraphy), Chinese seal engraving (Chinese seal carving, Chinese seal cutting)

A Tea Leaf

ink & color on Xuan paper, 2018

Inscriptions:

A leaf harmonizes water and fire; Delighted emotions help prolong life. Koh (Hong); Chinese, 一葉清水火 悅志潤壽長 紅

Seal:

Sal (Qi); Chinese, 齊
A Drop of Water Moistens the Universe; Chinese, 一滴潤乾坤

Xuan Paper:

Mian Liao Mian Lian, 69×68cm

Brush:

Goat Hair Long Head Brush, Meng Zhang Hua Bi · Jiang

Throw Away a Brick in order to Get a Gem

Nowadays, we often hear a confusing saying that "someone's calligraphy and painting are a collection or fusion of the strengths of a hundred schools". If the individual style of a calligraphy or painting work is compared to the taste characteristics of a dish, the "all tastes" that combine sourness, sweetness, bitterness, spiciness and saltiness should be equivalent to "tastelessness" without characteristics.

It can be said that individualization embodies a unity of individuality with changes in age rather than a fragment of a hundred characteristics that can be changed at will. It is impossible to create fingerprint-style works without the dominance of individualization theory.

The creation of traditional Chinese painting and calligraphy is not an amazing thing that appears out of nowhere but an outcome from the exploration, experimentation and perfection of the diversified personality that "integrates the author's individual intention and expression into the painting and calligraphy works". Its leading thought can be said to be "the integration of the author's individual intention and expression into the painting and calligraphy works"; the inherited "initiation of fingerprint-style transformation of freehand brushwork" is the largest available space for expressing individual style; "borrowing forms to create freehand works, strokes consistency, vividness in form and spirit, and expressiveness in freehand brushwork" can be said to be its basic tips.

"Creation" is a word frequently used in current society, and there should be room for further confirmation of the actual meaning that it expresses.

Mathematically speaking, if an artist completes one painting every day and continues to do that during his 50-year art career, if the number of days per year is calculated as 365 days, he has created a total of 18,250 works in his lifetime; if he creates one painting per 10 days, the total is 1825 in his lifetime; if he creates 1 picture per 100 days, then 183 pictures in a lifetime; if only one painting is created in a lifetime... Since the number of common works is essentially different from that of excellent creations, you can also have a clear understanding of the difficulty of creation.

If creation is likened to "original mold that cannot or can be disassembled" and works are likened to "original mold product or assembly product or part product of original disassembled mold", it is normal that the number of works exceeds the number of creations. After all, these works are made at least

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with "original mold".

However, when the "mold" is a detachable mold that is copied from others, when one person turns into a multi-person assembly line, the nature of the finished product can be said to be closer to "cottage products or copy-assembled products made of different cottage parts" in mass production.

Although the evaluation of the market value of the product follows its own market rules, my humble opinion is that the "number" of "integrating the author's individual intention and expression into the painting and calligraphy works" is different between the "original product" with fingerprint style and the mass-produced cottage products with the advantage of assembling the strength of hundreds of schools.

Although creation is a difficult process that requires repeated learning and comprehension, repeated analysis and summary, repeated racking of one's brains, and repeated comparison and attempts, the founding is also the basic process that nurtures art and culture. The inheritance and development of excellent traditional Chinese painting and calligraphy are inseparable from the fundamental link called creation.

I sincerely wish that the traditional Chinese painting and calligraphy art will develop like all flowers in bloom!

The above is my superficial view. Please favour me with your valuable opinions!

Written by Sai Koh (Qi Hong) In October 2017

The Vitality of the Author's Portrait with Fingerprint-Like Features Created through Freehand Brushwork in Chinese Painting - Embodies the Author's Creation Purpose and Individuality expression to the Utmost Extent



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