

Diamond Pine No. 11:
No Dharma Exists
金剛松 11 號 · 實無有法

王新每日晨練抄經，以書法形式抄寫《金剛經》經文的過程啟發他對生命的認知，在冥冥中引導其進入金剛松系列的創作。

2023 年時值王新藝術創作的轉折期。旅居紐約的生活經歷啟發他持續思考藝術史，並將現當代西方藝術納入創作概念和視野。中國藝術的獨特形式語匯啟發他回歸傳統中去挖掘。王新尤為大都會藝術館藏品《夏山圖》（傳屈鼎）震撼——以細密筆觸和嫻熟的水墨技法寫大自然的壯麗雄偉，意境深遠，是為宋代山水畫的高峰。

從紐約返回中國後，他專注於研究中國材料，跨越宋元明清，除了北宋山水，還特別研究元倪瓚、清四僧和揚州畫派。

紐約中央公園的林園設計，中國古寺、宮廷和私家林園景中的松景姿態和盆景造型，都啟發王新的金剛松系列。王新認為松是純粹生命體驗的外顯。在中國文化，松象征長壽、堅韌、剛毅與氣節，蘊含對生命的期待之意味。

王新作畫自製紙張，在生宣上刷膠，使宣紙達到六至七分熟。熟宣的可控性佳，生宣的暈染感獨特，將這生、熟宣的特征調和，可取得細密兼豐厚的效果；以此區別於在熟宣上作工筆畫，可保留水墨暈染的獨特韻味。手工磨墨用的是徽製手工墨塊（松煙和油煙），且每天磨出的墨色和質地都略有不同。

Wang Xin 王新
2023
Ink on Xuan paper 宣紙水墨
66 x 66.7 cm

Every morning, Wang Xin copies sutras, transcribing them with a calligraphy brush. This process has profoundly shaped his understanding of life and naturally and subtly guided him to create the *Diamond Pine* series.

2023 witnessed a pivotal period of artistic transformation for Wang. His residence in New York furthered his ongoing reflections on art history and prompted him to incorporate elements of modern and contemporary Western painting into his creative practice. Wang was particularly captivated by the ancient landscape scroll *Summer Mountains*, attributed to the Northern Song painter Qu Ding, in the collection of the Metropolitan Museum of Art. It depicts the grandeur and majesty of nature. The meticulous, masterfully executed brushwork and skilled ink-wash techniques exemplify the zenith of Song landscape painting. *Summer Mountains* inspired Wang to return to the roots and legacy of classical art, engage with its distinct formal and pictorial language, and explore new possibilities.

After returning to China, Wang focused on studying Chinese materials, spanning the Song, Yuan, Ming, and Qing dynasties. In addition to Northern Song landscapes, he conducted extensive research on the Yuan dynasty artist Ni Zan, the Four Monks of the Early Qing dynasty, and the Yangzhou School of painting.

In addition, the treescape of New York's Central Park, the imagery of pines often seen in ancient Chinese temples, imperial and private gardens, and in bonsai forms, all serve as sources of inspiration for the *Diamond Pine* series. For Wang Xin, the pine tree is an outward embodiment of pure, essential life experiences. In Chinese culture, the pine symbolises longevity, endurance, steadfastness, and integrity.

Wang creates his own paper for painting, applying an alum-based sizing to raw Xuan paper (*sheng xuan*) until the paper achieves an optimal texture. The prepared Xuan paper (*shu xuan*) offers excellent control, whereas the raw Xuan exhibits unique moisture- and ink-diffusion properties. By harmonising the characteristics of both paper types, he achieves a fine yet rich effect in terms of ink tones and moisture levels. This method imparts a poetic charm to his ink wash, distinct from *gongbi* painting executed on prepared sheets of Xuan paper. He also grinds his own ink daily from vintage ink sticks from Anhui province, composed of both pine soot (*song yan*) and oil soot (*you yan*). This daily grinding practice results in variations in the ink's tone and texture.



夏山圖（傳）屈鼎，十一世紀，手卷，絹本水墨淡
設色，45.3 x 115.2 厘米，大都會藝術館藏品

Summer Mountains (attributed to Qu Ding), 11th century, handscroll,
ink and colour on silk, 45.4 × 115.3 cm,
Collection of The Metropolitan Museum of Art

**Diamond Pine No. 5:
The Cause and Conditions of
the Dharma Assembly
金剛松 5 號 · 法會因由**

《金剛松 5 號 · 法會因由》以空靈的禪意美學入畫。經畫面留白佈局，「空」境為畫家有意為之，突出意境的孤絕清雅。

這幅松圖繪峭壁邊倒生而下的松，姿態瘦挺奇特，蒼勁中帶有幾分輕盈。山石懸崖與枝幹皆仔細刻畫，富立體感。全重心集中於畫面左上方，甚至署名也隱匿於岩石下，其餘空間放虛，並無添加任何背景，予觀者無限想像。

松有著自然蓬鬆的針葉樹冠，由無數細密的筆劃勾繪堆疊擦染。觀者可感受到光線穿過針葉縫隙；山間微風輕輕拂過，針葉簌簌摩擦，這是於微觀處美感的經營。

畫中對山石、枝幹、針葉的細膩描繪及布局取捨，尤其宏大氣象和秩序感，配以精細筆墨，無不顯示對宋畫的借鑒。

王新堅持每日晨練書法兩小時，臨習文徵明小楷和二王書藝。其細筆技法得益於臨寫古代白描人物長卷，包括《八十七神仙卷》((傳)吳道子(680—740))、《雪霽江行圖》(郭忠恕(十世紀))、《朝元仙仗圖》(武宗元(約980—1050))、《西嶽降靈圖》(李公麟(1049—1106))、《雪江歸棹圖》(宋徽宗趙佶(1082—1135))。作這幅松圖前，王新臨古畫線描二十多天。

Wang Xin 王新
2024
Ink on Xuan paper 宣紙水墨
70 x 160 cm

This work depicts a pine tree growing upside down along the edge of a cliff, with a slender, elegant posture that combines strength with a gentle sense of lightness. Wang Xin meticulously renders the rocks and branches, enhancing the painting's three-dimensionality. The composition's focal point is the upper-left corner, where the artist's signature is subtly and modestly set beneath the rocks. The background is left sparse, creating an open space that invites unrestrained imagination and interpretation.

The painting is imbued with serenity inspired by Zen philosophy. By intentionally leaving blank space in the composition, the emptiness (*kong*) highlights a sense of purity, solitude, and elegance.

The pine features naturally lush foliage, meticulously rendered with numerous delicate brushstrokes of stacked and layered ink washes. Viewers can feel the light passing through the gaps between needles as a gentle breeze rustles through, softly brushing them against one another—an appreciation of subtle, microscopic aesthetics.

The meticulous depiction of rock, branches, and needles, along with the compositional choice of the pine clinging precipitously to a cliff—particularly its grand conception, sense of order, and exquisite rendering—attest to the artist's absorption of Song painting techniques.

Wang Xin practices calligraphy every morning for two hours, often studying the Standard Script (*xiao kai*) style of Wen Zhengming (1470–1559) and the Two Wangs (Wang Xizhi and Wang Xianzhi of the Jin dynasty). The fine brush techniques are inspired by the artist's routine copying of ancient Chinese figure painting scrolls, including works such as *The Eighty-seven Immortals* (attributed to Wu Daozi [680–740]), *Traveling on a River After Snow* (Guo Zhongshu [10th century]), *Celestial Rulers* (Wu Zongyuan [ca. 980–1050]), *Deity Descending from Mount Xiyue* (Li Gonglin [1049–1106]) and *Returning Rowboats on a Snowy River* (Song Huizong Emperor Zhao Ji [1082–1135]). Before creating this painting, Wang Xin spent more than twenty days meticulously emulating line drawings from Tang and Song dynasty masterpieces.

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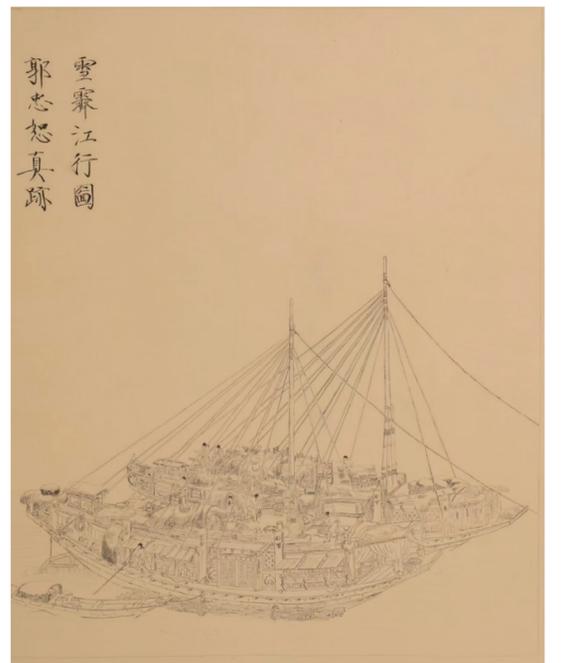
3



4



5



1. 《八十七神仙卷》((傳)吳道子(680—740))
2. 《朝元仙仗圖》(武宗元(約980—1050))
3. 《西嶽降靈圖》(李公麟(1049—1106))
4. 《雪江歸棹圖》(宋徽宗趙佶(1082—1135))
5. 《雪霽江行圖》(郭忠恕(十世紀))

1. *The Eighty-Seven Immortals* (attributed to Wu Daozi [680—740])
2. *Celestial Rulers* (Wu Zongyuan [ca. 980—1050])
3. *Deity Descending from Mount Xiyue* (Li Gonglin [1049—1106])
4. *Returning Rowboats on a Snowy River* (Song Huizong Emperor Zhao Ji [1082—1135])
5. *Traveling on the River in Snow* (Guo Zhongshu [10th century])

Diamond Pine No. 32:
The Rare and Precious Dharma
金剛松 32 號 · 稀有之法

《金剛松 32 號 · 稀有之法》形塑拔地而起的巨松。古松松枝已退化，依然頑強地展現出生命力，顯示含蓄謙卑的智慧與生生不息的力量感。樹上紋理承載歲月的痕跡，彰顯敦厚智者的氣質。不同于傳統畫法「上深下淡」的點葉技法，王新筆下針葉頂部用淡墨，營造空間感和朦朧、張馳並舉的氛圍。葉冠蓬鬆，自然舒展；其由無數細密的筆劃勾繪堆疊擦染。

傳統松圖注重陰陽向背，透過墨色變化和線條結構來表現光影，巨松根部盤根錯節，穩穩抓住山石土坡，樹幹壯碩，主要施以直筆縱向長線條，左向陽，右向陰。行筆含蓄虛靈，嚴謹克制，敏感而不乏蒼勁飄逸。這些線條的靈感主要來自古代人物畫中的白描畫線。於輕重緩急之間運籌乾濕濃淡的變化，以復筆層層附加深入漸出，取得松秀柔韌的筆墨意趣，賦予松圖雕塑般的體積感。巨松造型仿佛回頭凝望，葉冠和樹幹比例誇張，以及右側樹幹深色處理，增加某種戲劇張力和雄偉蒼勁的氣勢。

在技法層面上，這些意象對應素描的光影變化，體現陰陽的平衡與轉換，借鑒易經「陰陽雙易」，透過黑白的轉化，展現無序中的有序。墨色平衡不僅是墨筆的分布，更像太極，反映不斷轉換、互換的能量。王新用不到一公分的小筆，細致入微地繪大畫面，展現出布局與經營的概念。一次去畫家家鄉河北扁鵲廟中參觀千年古松的經歷令他印象深刻。王新忠愛漢代古印，其沈厚風格，令人聯想到霍去病墓前石雕群的粗獷渾厚。這些元素共同構成了這幅理性與力量並存的松圖。

Wang Xin 王新
2024
Ink on Xuan paper 宣紙水墨
124.3 x 217 cm

Diamond Pine No. 32 portrays a towering pine emerging dramatically from the ground. The ancient pine's branches have degenerated, yet it stubbornly demonstrates its resilience, reflecting subtlety, humility, wisdom, and strength. The tree's texture bears the marks of time, highlighting the noble temperament of a wise and humble sage. Unlike traditional brushwork methods, such as "deep at the top and light at the bottom," Wang Xin employs a technique in which the tops of the needles are rendered in light ink, creating a sense of spatial depth and a misty, expansive atmosphere. The pine's lush, naturally flowing crown is composed of countless fine strokes, layered and subtly shaded to evoke vitality and intricacy.

Traditional pine paintings emphasise the interplay of yin and yang, using variations in ink tone and line structure to depict the correlation of light and shadow. The roots are intricately entangled, anchoring firmly into the rocky slope, while the trunk appears robust and resilient. The main strokes are vertical and straight, with the left side bathed in sunlight and the right in shadow, illustrating the interplay of light. The brushwork is restrained yet lively—deliberate, delicate, and sensitive, yet imbued with vigor and elegance. These lines draw inspiration from the fine line (*bai miao*) technique characteristic of ancient Chinese figure painting. Wang Xin masterfully balances wet and dry brushwork, quick and slow strokes, and layering to build volume and vitality, giving the pine a sculptural quality. The composition suggests that the pine is turning to look back, with exaggerated proportions between the crown and trunk, and darker shading on the right to heighten the sense of tension, sternness, and splendor.

From a technical perspective, the imagery corresponds to the variations of light and shadow often employed in sketching, embodying the balance and transformation of yin and yang. Drawing on the *I Ching's* concept of duality, the work employs black-and-white transitions to reveal order within chaos. The balance of ink tones is not only about the distribution of ink but also resembles the Tai Chi symbol, reflecting energies that constantly shift, transfer, and exchange. Wang uses a brush less than one centimetre in size to meticulously depict a grand scene. One experience that left a deep impression on him was visiting the ancient pines in the Bian Que Temple in his hometown of Hebei. Wang has a strong affinity for Han dynasty seals, which evoke the rugged, profound, powerful, and natural quality of the stone sculptures situated in front of the Tomb of Huo Qubing in Xi'an. Altogether, these elements form a painting that embodies structure, rationality, and the strength of nature.

**Diamond Pine No. 3:
Without Cessation and Annihilation**
金剛松 3 號 · 無斷無滅

這幅作品在書法的井然秩序、畫面豐富的圖像與筆墨的運用之間達到平衡，兼具含蓄與張力，意境獨特。王新回憶創作過程時分享，起初畫面右側留白，後來考慮到構圖的完整性，經調整後加入右側松樹。

王新多在夜晚獨自作畫，與畫中的松樹「對話」，每天如與朋友交流般進行對談，逐步勾勒出右側的松景。左右二松有如好友交談，整幅畫意趣清新生動，富有韻味。

Wang Xin 王新
2024
Ink on Xuan paper 宣紙水墨
160 x 70 cm

This work achieves a harmonious balance between the structure and order of calligraphy and the richness of imagery and brushwork. It embodies both subtlety and tension, creating a distinctive artistic atmosphere. Wang Xin recalls that the right side of the composition was initially left blank; however, to maintain the overall balance of the layout, he later added the pine on the right.

Wang often works late into the early morning hours, engaging in a dialogue with the pines, as if conversing with dear friends. The two pines resemble friends in conversation, and the entire piece exudes a lively, poetic vitality.

Diamond Pine No. 38:
Sublime Action Without Attachment
金剛松 38 號 · 妙行無住

《金剛松 38 號 · 妙行無住》透過虛實關係表現空氣與光線。構圖注重前、中、後三景的層次，營塑巧妙的空間關係。右側樹木色深，於前、中景橫向的樹幹形成對比互文。

整幅畫作在平衡和失衡之間表現動態和力量感。王氏透過留白營造空氣的流動，賦予整體畫面生命力，猶如《第五號交響曲》在空氣中回蕩。

王新用小筆揮灑大畫，一筆一劃出松枝的滄桑。創作也是不斷與畫中松對話的過程。他自行研墨，每天因研磨出的墨色之不同，賦予筆墨意趣層次感，使得創作過程於流暢中現變動。

僅從表面上來看，抄經與畫作內容未必相關，可被視作純粹的構圖形式。若畫面是時間，書法即當下，是另一個維度；畫面當容萬物。

Wang Xin 王新
2024
Ink on Xuan paper 宣紙水墨
313.5 x 124 cm

Diamond Pine No. 38 powerfully conveys air and light through the interplay of void and solid (*xu shi*, or emptiness and form), as the multiple rugged branches entwine, layer, and connect. The composition emphasises the layered perspective of foreground, middle ground, and background, creating an ingenious and intricate spatial relationship. The dark-coloured branch on the right contrasts with the horizontally aligned trunks in the foreground and middle ground, forming an interwoven dialogue.

The work is also an intricate coalescence of harmony and imbalance, demonstrating dynamic energy and strength. Wang Xin uses empty space to evoke the flow of air, infusing the work with a sense of vitality, much like how *Symphony No. 5* reverberates in the air.

Wang employs small brushstrokes to depict the large-scale treescape, with each stroke revealing the aged texture of the trunks and branches. The process of painting is also a continual dialogue with the pines. He grinds ink to paint daily, experiencing subtle variations in ink tones that enhance the expressive qualities of his brushwork, making the creative process both fluid and dynamic.

On the surface, copying scriptures in calligraphy and painting the pictorial motif may seem unrelated, but they can be regarded as purely compositional elements. If the painting symbolises time, then calligraphy represents the present moment—another dimension; together, the painting as a whole encompasses all things (*wan wu*).

「藝術家的使命不是表達他們時代的內容，而是為他們的時代賦予內容。」
‘What artists are to do is not to express any content of their time but to give a content to their time.’

康拉德 · 菲德勒 Adolph Konrad Fiedler (1841–1895)

Diamond Pine No. 49:
Detached from All Forms and Characteristics
金剛松 49 號 · 離色離相

金剛松 49 號描繪松群，以倪瓚清雅、乾淨、通透、松散的筆意入畫，透過不食人間煙火的形式來表達人間煙火氣息一家庭。王新重返自青少年時習畫起便臨習的《芥子園畫譜》，研究其中的松畫，並受徐冰的山水長卷和實驗性裝置的啟發，進而創作金剛松系列。

2025 年下半年，王新在為展覽籌的同時，母親身體抱恙，他奔走於北京和河北邢臺兩地之間，耐心照顧家人。王新自述：「我們都有父母，生活在外，他們的任何事情都令我們牽掛。家人身體好，可以獨立照顧好自己，彼此牽掛和支持，值得格外珍惜感恩。」

王新的生活伴侶是藝術史學者，兩人在藝術上切磋交流，分享概念和想法，互相影響。王氏旅居紐約期間，夫人提醒王洪《瀟湘八景圖》長卷，建立起現實景色與藝術史的內在聯繫，並特地實地探訪瀟河與湘江。

王新提到他的創作時表示，首先是感受。他認為，松也是對生命的感受。《金剛經》的無相引導人思考生命本質，帶來性靈成長與提升。

Wang Xin 王新
2025
Ink on Xuan paper 宣紙水墨
194 x 34 cm

This work depicts a cluster of five pines created with elegant, pure, translucent, relaxed, and loose brushwork, following the style of the Yuan master Ni Zan. However, here, Ni Zan's style, embodying a conscious detachment from worldly affairs, is employed to express the worldly concept of family. Wang revisited pine paintings from *The Mustard Seed Garden Manual of Painting*, which he had been studying since childhood. He was also inspired by contemporary artist Xu Bing's landscape scrolls and experimental installation art.

In the second half of 2025, while preparing for this exhibition, Wang's mother fell ill. He traveled back and forth between Beijing and Xingtai, Hebei province, patiently caring for his family. Wang shared, "We all have parents, and even while we live far away, they always weigh on our hearts. When family members are in good health and can take care of themselves independently, it is something to cherish and appreciate, as we continue to care for and support each other."

Wang's life partner is an art historian, and the two often exchange ideas, influencing each other's work. During his time in New York, his wife reminded him of the Song dynasty painter Wang Hong's (active ca. 1131–1161) long scroll *Eight Views of the Xiao and Xiang Rivers*, which helped him bridge real landscapes with the history of classical paintings. They also visited the Xiao and Xiang Rivers to experience the landscape firsthand.

When discussing his creative process, Wang stated that feeling always comes first. He believes the pines also reflect life's sensations. The *Diamond Sutra* teaches that emptiness guides one to contemplate the nature and essence of life, fostering spiritual growth and elevation, and attaining insight on the journey of life.

Diamond Pine No. 7:
Liberation Through Non-attachment
金剛松 7 號 · 離相寂滅

金剛松 7 號為松的局部放大，雄渾的力量感和細微處的美感兼具。樹皮的皺褶和結疤線條飽含歲月痕跡，如飽經滄桑、人生閱歷豐富的老者，致敬生命的歷練沉澱。松枝的萬般姿態與榮枯，映照時間流逝，代表生命的外驗。色不異空，空是真如。

王新用筆勁拔多轉折，有時將樹根一同畫出，顯粗壯持重。生於土者，修長勁直；長於石者，拳曲伶仃。金剛松兩者兼有。他注重且善於在二維繪畫空間內透過構圖、樹形塑造和筆墨動向來經營體積感。樹枝有左右，又有前後，「樹分四枝」、「四面取勢」一即兼取縱向和橫向，塑構形體上的透視感。

繪畫與書法，都是真實的外現，黑白二色猶如陰陽雙魚太極，象征轉化和各歸其根—既是太極，亦是無極，二者並行。

Wang Xin 王新
2025
Ink on Xuan paper 宣紙水墨
175 x 92.5 cm

Diamond Pine No. 7 is a magnified section of a monumental tree, combining majestic power and strength with exquisite detail. The wrinkles and scars on the bark bear the marks of time, like an old sage marked by life's vicissitudes—a testament to endurance and resilience. The myriad postures of pine trunks and branches reflect the natural growth and decline of the pine and embody the passage of time and the reality of worldly experience. Form is not different from emptiness; emptiness is the true essential reality.

Wang Xin's brushwork is vigorous and full of twists and turns; at times, he includes the pine's roots, imbuing a sense of sturdiness and gravity. Pines rooted in soil appear slender and upright, while those clinging to rocks curl gracefully—Wang Xin's paintings embody both qualities. He excels at creating a sense of volume within the two-dimensional pictorial space with his thoughtful composition, formal arrangement, and intricate, dynamic brushwork. Branches extend left and right, forward and backward, adhering to the principles of “trees having four branches” and “taking momentum from all sides,” thereby integrating vertical and horizontal orientations to evoke a sculptural sense of perspective.

Both painting and calligraphy are external manifestations of reality. The black-and-white ink colours echo the fish motif and the yin-yang concept of Tai Chi, symbolising transformation and a return to one's roots. The philosophies of Tai Chi and *Wuji* (without limits) operate in parallel.

Diamond Pine No. 47:
The Nature of Forms Is Formlessness
金剛松 47 號 · 相即非相

這幅松圖透過松的姿態表達著「回望」：行萬里遠路，依舊須回首，歸根。

畫家的靈感來自寺院古松，也參考西方現代繪畫具有張力的處理方式。王氏欣賞和借鑒倫布朗 (1606—1669)，特別是他筆下的光影、色彩和準確筆觸。其希冀探索透過水墨媒介，運用黑白二色來體現光。於輕重緩急之間運籌乾濕濃淡的變化，以復筆層層附加，深入漸出，取得沈厚秀韌的筆墨意趣，賦予松圖雕塑般的體積感。

王新先生道：「凡所有相，皆為虛妄。最平凡的物質內部，都蘊藏著星辰般的能量。質能之間可以互換，波粒二相性。品質與能量是同一本體的不同表現形式。唯有如實地觀照內心，如實地行為，把自心修煉成迅猛的閃電、堅固的鑽石。」

金剛松圖或啟發我們，松是內心風景的自發表達，根植和隱於精神體驗。

Wang Xin 王新
2025
Ink on Xuan paper 宣紙水墨
194 x 34 cm

This work conveys a sense of reflection—after traveling thousands of miles, one still needs to look back and return to their roots, much like the pine.

Wang Xin's inspiration for the motif derives from ancient temple pines, while also incorporating the dramatic tension characteristic of Western paintings. He admires and references Rembrandt Harmenszoon van Rijn (1606–1669), particularly his masterful use of light and shadow, colour, and precise brushwork. Through the medium of ink and wash, Wang aims to depict light by contrasting ink tones and textural strokes. Through the careful modulation of brush-tip pressure and interplay between moisture level and ink density, Wang builds layers stroke by stroke, creating expansive, flexible, and firm brushwork that adds a sculptural quality.

Wang Xin notes, “All forms are illusory. Within the most ordinary substances lies energy akin to that of stars. Matter and energy are interchangeable, embodying a wave-particle duality—quality and energy are expressions of the same essence. Only by truthfully observing one's inner self, acting with sincerity, and refining one's mind into swift lightning and solid diamond, can one attain true enlightenment.”

The *Diamond Pine* conveys that the painting is a spontaneous reflection of one's inner landscape—rooted in and hidden within one's spiritual and mental experience.