



# THE FUTURE STORY OF CHINESE CALLIGRAPHY

AN ONLINE WORKSHOP | 13TH JULY 2022 | 1:00-4:30 PM BST

**PANEL 1: Calligraphy × Painting 書畫**  
1:00 - 2:30 pm (BST)

Michael Cavayero, Tang Dynasty Finger Painting and Buddhist Connections: Records of Zhang Zao

Shuo Hua and Sarah Ng, Semiotic Scripts and Calligraphic Expression: Capturing the Spirit of Antiquity in Modern Chinese Paintings

Yuetong Wang, My Story about Calligraphy Practice and the Current Situation of Chinese Contemporary Calligraphy

**PANEL 2: Brush × Movie 書幕**  
3:00 - 4:30 pm (BST)

Xiaoyu Xia, Animating Calligraphy: Script Crisis and Interwar Chinese Cinema

Julia Koblinska, Calligraphy and the Television Screen in Honglou Meng

Linqing Zhu, Authentic Enstrangement: Artificiality and the Use of Chinese Characters in Jia Zhangke's Films

**Register here: <https://bit.ly/3ELOxgn>**

The workshop is convened by Dr. Panpan Yang with the assistance of Jennifer Fleming. It is generously supported by SOAS Seedcorn Fund, East Asian Research Seminar (EARS), Department of History of Art and Archaeology, and Centre for Creative Industries, Media and Screen Studies.



**SOAS**  
University of London

Image foreground: Wang Dongling writing 'li 麗' in calligraphy, 250 cm × 240 cm, October 2005, China Academy of Art, Hangzhou, China. Courtesy of INKstudio.  
Image background: Wang Dongling, *Zhuangzi: Enjoyment in Untroubled Ease*, 750 x 1250 cm, November 2003.