

中國書法藝術史
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古早榮展人系列 Archaic Curator Series

KINGS' INSCRIPTIONS

「自由刻」

當代啟迪

CONTEMPORARY INTERPRETATIONS

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中國書法藝術史

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 - 曹焯焯 TSO Cheuk Yim
 - 楊玉勤 YEUNG Yuk Kan

(排名按中文姓氏筆劃序 Artists listed in stroke order of Chinese surname)



油街實現展覽詳情
Oi! exhibition details



香港大學美術博物館
網上展覽
HKUMAG online
exhibition

傳統與當代藝術的配衡

The Blend and Balance of Traditional and Contemporary Art

劉鳳霞博士 Dr Lesley LAU

藝術推廣辦事處總監 Head of the Art Promotion Office

油街實現藝術空間於2013年啟用，經歷十年，再於2022年擴展外圍新空間，在原来的紅磚瓦頂二級歷史建築外，增加新的建築及戶外空間至超過5,000平方米。作為一個城市中心的藝術綠洲，油街實現也是一個社區友善的共享空間，透過創意及夥伴協作建立可持續的藝術發展及社會創新，並從四個不同面向策劃節目：「油街焦點」邀請本地和國際藝術家展示作品，增進不同地域交流，回應創新意念；「油街日常」藉著日常舉辦的活動與市民對話，讓藝術充實大家的生活日常；「油街在地」邀請藝術家駐留創作，重塑我們對周遭環境的情感和想像；「油街著綠」透過種植在油街的植物連繫人與環境之間的關係，與公眾一同細賞花果飄香的綠色生活。所以，油街實現一直探討及嘗試不同的可能性，配合油街實現新空間的啟用，我們籌劃了「古早策展人」系列。油街實現位於北角，因為有很多福建人聚居之故，北角另有「小福建」之稱，沿英皇道及春秧街行走，經常聽到坊眾以閩南語交談。「古早策展人」的名稱正好向這種混合多元的交集點題，「古早」（kóo-tsá）是閩南用語，指的是有一些歷史和令人懷念的東西，正是這個策展人系列希望帶出的古早味道。

我們邀請了幾位年輕的中國美術史學者擔任客席策展人，各自策劃一個展覽，以他們的學術研究為基調，並透過當代藝術家的作品回應傳統，從而讓傳統與當代的藝術擦出火花。去年首個展覽「皴——中國山水畫的文化符號」，由陳冠男博士擔任客席策展人，邀請了多位香港水墨藝術家借鑒前人創作，重新演繹，反映當代藝術家如何在傳統山水畫中汲取養分，以建立具個人風格的當代山水。

今年，油街實現舉行第二個「古早策展人」系列展覽，由香港大學美術博物館館長吳秀華博士擔任客席策展人。吳博士的研究興趣為明清

至近現代書畫及碑刻拓片，而中國傳統與當代藝術實踐亦是其主要學術研究領域。展覽由三件橫跨千年及與「皇帝」有關的碑刻墨跡為引子，包括紀念秦始皇（前259–前210）東巡時刻的《嶧山碑》、紀念宋帝昺（1272–1279）的「宋王臺」刻石和自號「九龍皇帝」的曾灶財（1915–2007）的街頭書寫。作為策展人，吳博士旨在從這個奇異的切入點帶出文字展示的形式及其背後的心思，並邀請當代藝術家透過文字、書法或拓印等創作方式去回應傳統。

是次「皇帝碑刻·當代啟迪」展覽以同一策展概念，同時於油街實現藝術新空間和香港大學美術博物館展出，參展的藝術家、作品媒材和意念也各有特色。花開兩朵，各表一枝，油街實現的展覽，邀請了六位藝術家，包括李泳麒、李潤桓、梁群嬌、梁藍波、曹焯焱及楊玉勤，借鑒前人重新演繹和呈現中國文字歷久不衰的藝術魅力。而香港大學美術博物館的展覽除了以上於油街展出的藝術家，亦邀請了郭孟浩（蛙王）參與是次展覽，他們將以相對傳統的媒材和表現手法回應文字碑刻在建構歷史和身份認同的議題，包括書法、陶瓷、錄像裝置和混合媒介等，讓觀眾在展覽中認識獨特的不同傳統媒材、其展示方法和隱含的象徵意義，欣賞傳統中國藝術的文化內涵和歷史。

我謹此衷心感謝香港大學美術博物館總監羅諾德博士的鼎力支持、吳秀華博士的全情投入，以及藝術家的熱情參與，讓更多觀眾能夠透過這個展覽，投入古今，感受傳統與當下的舊貌與新顏。

Dr. Phil Chan. He invited a number of local artists specialising in ink paintings to take inspiration from and reinterpret the masterpieces of their predecessors. The exhibition showed how contemporary artists have learned from traditional landscape paintings to create new landscapes with their personal style.

This year, Oi! is hosting the second exhibition in the 'Archaic Curator Series' with Dr. Sarah Ng, Curator of the University Museum and Art Gallery, The University of Hong Kong as our guest curator. Her research focuses on late imperial Chinese painting, calligraphy and rubbings, as well as contemporary practices of Chinese traditions. The exhibition first introduces three inscriptions related to the 'king', overarching thousand years. These include the *Stele of Mount Yi* commemorates the first patrol by Qin Shi Huang (259–210 BC) there, another is 'Sung Wong Toi' Inscription Rock which commemorating Emperor Bing of the Song Dynasty (1272–1279), and the street writing of the self-proclaimed 'King of Kowloon', Tsang Tsou Choi. By introducing the diverse forms of representing written writings and their underlying meanings, Dr. Ng invites contemporary artists to respond to such traditions through creative works about written texts, inscribed engravings and ink rubbings.

The exhibition 'Kings' Inscriptions · Contemporary Interpretations' is concurrently presented at the newly opened Oi! and the University Museum and Art Gallery of the University of Hong Kong. Each participating artist is unique in his or her artistic styles and concepts. The exhibition at Oi! invites six artists, including Lee Wing Ki, Lee Yun Woon, Leung Kwan Kiu, Leong Lampo, Tso Cheuk Yim and Yeung Yuk Kan, who will reinterpret the classics and showcase the enduring artistic charm of Chinese characters. In addition to the above artists at Oi!, the University Museum and Art Gallery invites Kwok Mang Ho (Frog King) to participate in the exhibition. Together, the artists will articulate the issues of history and identity construction through calligraphy, ceramics, video installation and mixed media, etc. These relatively traditional media and techniques, with the underlying symbolic meanings, enable the audience to appreciate the cultural connotations and history of traditional Chinese art.

I would like to sincerely thank Dr. Florian Knothe, Director of the University Museum and Art Gallery, for his full support, Dr. Sarah Ng for her wholehearted dedication, as well as all the passionate artists who participated in this exhibition, where the audience can immerse themselves in the interplay of the past and the present, and of artistic tradition and contemporary art.

皇帝的字碑 Kings' Inscriptions

羅諾德博士 Dr Florian KNOTHE

香港大學美術博物館總監 Director of the University Museum and Art Gallery, The University of Hong Kong

透過展出一系列回應古代文字墨跡及其拓片的當代作品，「皇帝碑刻·當代啟迪」很榮幸向觀眾呈現一個前所未有的展覽概念。在中國歷史上，鑄刻在石上的文字，以及其用作廣泛傳播的文本複製品和拓片，通常都是在頌讚和宣揚皇帝功德。直至現在，它們更成為了九龍皇帝和蛙王等「自命皇帝」的創作素材，並從此擴闊了我們對碑刻藝術的想像空間。

本展覽旨在為觀眾帶來一個既富有學術性又有趣的藝術體驗，當中強調了書寫文字的永恆價值，以及歷史上重要的書法創作發展。中國漢字作為傳統價值觀、文化現象和個人表達的象徵，更啟發了本展覽對漢字的當代和創新應用。是次展出的作品對不同的藝術媒介也予以其獨特性，當中包括紫色布本書法、陶瓷上的書法墨跡，以及當代藝術裝置等，而所有作品都承載着文字墨跡深厚的意義。

展覽是次展出多種不同媒介的作品，正正切合了當今世代的需求。我們雖然愈來愈少機會看到文字墨跡，取而代之的是電子屏幕，而我們也愈來愈習慣一秒千里的訊息傳播，但我們對欣賞書法之美的追求是始終如一。本展覽希望觀眾可以靜心下來來看看作品，反思它們如何與過去連繫和反映當下，以及思考傳統藝術的創作手法如何在未來得到應用。

我衷心感謝藝術推廣辦事處總監劉鳳霞博士邀請並支持油街實現本次的合作展覽。透過油街展出不同的當代藝術作品和裝置，香港大學美術博物館才得以將主展覽的內容延伸至當代藝術與裝置作品。同時，我非常感謝吳秀華博士策劃是次兩個展廳的展覽，並且與藝術家們細心合作，最終才能為大家呈獻一系列創新、重要和令人興奮的作品。

'Kings' Inscriptions · Contemporary Interpretations' presents an unprecedented exhibition concept that highlights calligraphic texts and ink rubbings by referring to historic texts through contemporary works. Whereas in Chinese history, official inscriptions often referred to the qualities and doings of kings, in our contemporary era it is also the work by self-anointed kings, such as the King of Kowloon and Frog King, among others, that captures our imagination.

The exhibition is both academic and playful. It emphasizes the lasting significance of the written words by showcasing some of the most innovative contemporary use of Chinese characters as traditional values, cultural phenomena as well as personal expressions. The selection of artworks highlights different media by exhibiting calligraphic work on purple fabric and the presentation of script on ceramics as well as contemporary art installations that become carriers of text and meaning.

This mix media display is a sign of our times. When less text is hand-written and more digital presentations become conventional, it is eloquent to appreciate the artistic qualities besides the ever-faster modes of communication. The exhibited artworks make us pause and reflect as they connect to the past, offer a view of the present, and indicate practices that will find further employment in the future.

My sincere thanks go to Dr. Lesley Lau, Head of the Art Promotion Office, for her initiation and support of the partner exhibition at Oi! that expands the theme displayed at UMAG by focusing on additional contemporary artworks and installations. I am grateful to Dr. Sarah Ng for her thoughtful selection and curation of this two-part exhibition, and conscientious work with the artists to show new, significant and highly exciting work.



碑刻的當代啟迪

Contemporary Interpretations of Written Inscriptions, Steles and Ink Rubbings

吳秀華博士 Dr Sarah NG
客席策展人 Guest Curator

碑刻泛指摩崖石刻、石經、碑銘墓誌等，常作紀功、紀事或標記之用。最為人熟悉的是出現在公園、建築物內的紀念碑。本展覽以「皇帝」相關的墨跡碑刻及拓片為切入點，從中國歷史上首位中央集權王朝的統治者秦始皇帝（前 259–前 210），他的紀功刻石《嶧山碑》（又稱《嶧山碑》）開始，連繫到紀念南宋末代二帝趙昀（1269–1278）和趙昺（1272–1279）曾暫居香港的清代重修「宋王臺」刻石，再到上世紀遊走在香港街頭書寫、人稱「九龍皇帝」曾灶財（1921–2007）的塗鴉作品為探討的對象。這些「皇帝」相關的文字墨跡和碑刻記載的事跡，都是透過在公共空間展示墨跡和鐫刻文字於硬石上，去宣示身份和建構歷史記憶，令其聲名長存萬世，部分再用傳拓技藝將之保存和廣泛流傳。

本展覽共邀請七位海內外華人藝術家，透過當代手法創作不同媒介的作品，以回應文字、傳統碑刻及其拓片在建構身份認同和歷史的議題。他們分別為李泳麒、李潤桓、郭孟浩（又稱蛙王）、梁群嬌、梁藍波、曹焯焱和楊玉勤。展覽期望能夠讓觀眾在當下、入流、貼地的藝術創作中，改變對傳統書法、碑刻的刻板印象，以新的角度欣賞中國傳統文化藝術。

早於油街實現剛成立時，我已有構思將中國傳統藝術於這個藝術空間展現。蘊釀十年，藝術推廣辦事處總監劉鳳霞博士推出古早策展人系列，希望將傳統中國文化藝術和當代藝術共存的理念在油街呈現。很榮幸，她邀請了我這位研究傳統書法碑帖學者，在去年擴展的新展廳「油街玻璃屋」，去策劃一個非一般的當代藝術展覽。

這個構思終於成真，好事成雙，同一展題有兩個展覽，兩個展場。當代媒介及概念主導的作品在這個藝術空間展現，以傳統媒介和概念出發的作品則在香港大學美術博物館（港大）展出。兩個場地背後都有其獨特的使命，油街實現是推動及

展現創意的藝術空間，而港大則是重視教學及藝術推廣的大學博物館。展覽希望能夠藉此吸引各自的慣性觀眾群到對方展場參觀，開拓他們的藝術視野。

在油街，展出的作品包括李泳麒《曾老的夢》藝術裝置、李潤桓的金漆紫色布本《祝願香港》書法、梁群嬌社區參與《「我愛你」項目》、梁藍波《天問》數字水墨生成藝術影像裝置、曹焯焱《再見舊香港》混合媒介和楊玉勤《東方回響裝置系列》手工手寫白瓷。

在港大，展出的作品則有李泳麒《異墨境》裝置、李潤桓《港大中大校訓》書法、梁群嬌《我愛你》油畫、梁藍波《龍·鳳》、郭孟浩《外星蛙托邦墨跡碑帖》混合媒介裝置、曹焯焱《獅子山下》書法和楊玉勤《東方回響裝置》手工手繪白瓷。

是次展覽將文字碑帖的時間線和地域伸延：啟於秦代始皇、止於「九龍皇帝」，並跨越國界，不限於漢字，兼且有來自海內外的藝術家參與。藉着對中國古代歷史、香港地方史，和現代社區的集體回憶，連繫古今中外，突顯中國文字及碑刻傳拓的獨特性和藝術價值。展覽除探討「字」、「碑」藝術在公共空間所發揮的作用和如何與公眾互動外，也探索傳統藝術媒介在當今社會的角色和意義，思考時下人們如何宣示個人身份和建構歷史記憶。

Beike, a term meaning 'engraved stele', typically refers to inscriptions on cliffs, stone classics, steles and epitaphs. They are frequently employed as signage, or for memorials recording achievements and important events. The most familiar examples of *beike* are monuments commonly found in public parks and buildings.

This exhibition takes as its starting point the hand-written texts, engraved inscriptions and corresponding ink rubbings associated with Chinese kings. It begins with the *Stele of Mount Yi*, which commemorates the achievements of Qin Shi Huang (259 BC–210 BC), the first emperor of the first centralised monarchy in Chinese history. It then progresses to 'Sung Wong Toi', an inscription rock repaired in the Qing dynasty commemorating the temporary residence in Hong Kong of Zhao Shi (1269–1278) and Zhao Bing (1272–1279), the last two kings of the Southern Song dynasty. The exhibition concludes with the graffiti work of Tsang Tsou Choi (1921–2007), often referred to as the 'King of Kowloon', who roamed the streets of Hong Kong in the last century. These stories about the 'kings', as recorded in written texts and engraved steles, were typically displayed in public spaces, serving as a means for the rulers to proclaim their status and to construct historical narratives, thereby ensuring their enduring reputation. Some of these works have been preserved through ink rubbings, a crucial medium for preserving and disseminating inscriptions.

Focusing on these historical works, the exhibition invites seven contemporary Chinese artists from both local and overseas backgrounds to create artworks in different mediums that respond to the issues of recording history and constructing self-identity in texts, calligraphic inscriptions and their ink rubbings. These artists include Lee Wing Ki, Lee Yun Woon, Kwok Mang Ho (Frog King), Leung Kwan Kiu, Leong Lampo, Tso Cheuk Yim and Yeung Yuk Kan. Through the use of both traditional and contemporary mediums, the artists showcase contemporary, timely and engaging artworks to visitors, while challenging the preconceived notions

of traditional calligraphy, engravings and ink rubbings. The exhibition aims to guide the audience to appreciate traditional Chinese culture and art from a new perspective.

When the Oil Street Art Space (Oi!) was first established, I already hoped to have the opportunity to exhibit traditional Chinese art at the venue. Ten years later, Dr. Lesley Lau, Head of the Art Promotion Office initiated the 'Archaic Curator Series', a project that strives to foster the coexistence of traditional Chinese art and contemporary art at Oi!. As a scholar of calligraphy and ink rubbings, I was fortunate to be invited by Lesley to curate an extraordinary contemporary art exhibition at Oi! Glassie, their newly expanded art space from last year, and the seemingly impossible idea finally came to fruition.

As they say, 'good things come in pairs', and based on this belief it was decided to host the exhibition in two different venues sharing the same theme. While Oi! focuses on showcasing artworks employing contemporary mediums or concepts, the University Museum and Art Gallery, The University of Hong Kong (UMAG) centres on displaying artworks employing traditional mediums or concepts. Both venues have their own unique missions: Oi! is an art space dedicated to promoting and displaying new forms of creativity, whereas UMAG is a university museum with a particular emphasis on education and art promotion. It is hoped that through this exhibition, the two venues will draw in their respective audiences to explore both sites and broaden the horizons of art appreciation for all.

At Oi!, the exhibits include Lee Wing Ki's installation *Tsang's Odyssey-Dream*, Lee Yun Woon's gold ink calligraphy on purple fabric *Blessings to Hong Kong*, Leung Kwan Kiu's community participation *Project 'I Love You'*, Leong Lampo's digital ink generative video art installation *Heavenly Inquiry*, Tso Cheuk Yim's mixed-media work *See You, Old Hong Kong*, and Yeung Yuk Kan's hand-built porcelain construction *Eastern Echo*.

At UMAG, the exhibits include Lee Wing Ki's *Variant Character Inkscape* installation, Lee Yun Woon's *Mottos of The University of Hong Kong and The Chinese University of Hong Kong* calligraphy, Kwok Mang Ho's *Ultra-space Frog Utopia* mixed-media installation, Leung Kwan Kiu's *I Love You* calligraphic painting, Leong Lampo's *Dragon · Phoenix* calligraphy, Tso Cheuk Yim's *Under the Lion Rock* calligraphy, and Yeung Yuk Kan's porcelain *Eastern Echo Series*.

The exhibition extends the chronological and geographical scope of calligraphic inscriptions, engravings and ink rubbings, tracing their origins from Qin Shi Huang to the 'King of Kowloon', transcending national boundaries and embracing artists from China and abroad. By weaving together ancient Chinese history, Hong Kong's local history and the collective memory of our community, the exhibition connects the past and the present, China and the world. It also highlights the uniqueness and artistic value of Chinese calligraphy, engraved steles and ink rubbings.

In addition to examining the functions of 'written inscriptions' and their 'inscribed engravings' in public spaces, as well as their interaction with the public, the exhibition delves into the roles and significance of traditional Chinese art mediums in contemporary society, seeking to understand how people today declare their personal identities and construct historical narrative memory.

與展覽相關的「皇帝」作品

Works Related to Selected 'Chinese Kings' in this Exhibition

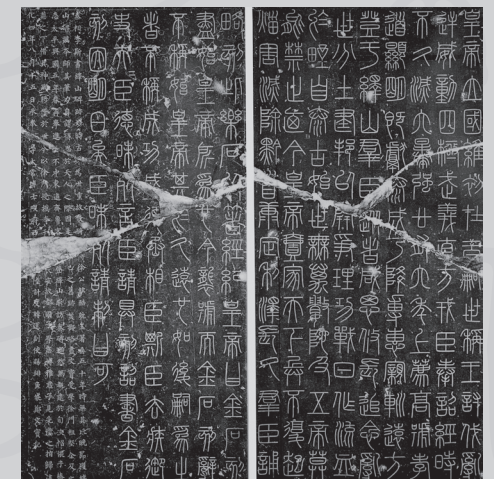
嶧山碑 *The Stele of Mount Yi*

秦始皇(公元前259-210)公元前219年出巡山東鄒城嶧山時，為了宣示皇權和歌頌其功德而刻立。這是秦皇最早的刻石，相傳由丞相李斯(公元前284-208)以篆書所寫，原石已毀，摹刻碑由北宋鄭文寶(953-1013)於993年根據徐鉉(916-991)摹本重刻於長安，現存於西安碑林博物館，元代摹刻碑則存於鄒城博物館。

The *Stele of Mount Yi* was inscribed on Mount Yi during Qin Shi Huang's (259—210 BC) inspection tour in 219 BC as a way to proclaim the emperor's power and to praise his deeds. This was the earliest stone engraving on Mount Yi and it was said to have been written in seal script by the counsellor-in-chief Li Si (284—208 BC). The original stele was already lost, and a recut originally erected in Chang'an was made by Zheng Wenbao (953—1013) in 993 based on a hand-traced copy made by Xu Xuan (916—991) that is now housed in Xi'an Beilin Museum. Another Yuan edition is housed in the Zoucheng museum.



《嶧山碑》原石
西安碑林博物館藏
Stele of Mount Yi
Collection of Xi'an Beilin Museum



《嶧山碑》拓片
Rubbing of Stele of Mount Yi

「宋王臺」刻石 'Sung Wong Toi' Inscription Rock

相傳南宋末代小皇帝趙昰(1269–1278)和他的弟弟趙昺(1272–1279)為了逃避元軍追殺，曾經南下香港，躲至九龍城的山丘上。這使他們成為了歷史記載中唯一來過香港的中國皇帝。後來，當地村民便在他們躲藏的山上刻立「宋王臺」刻石，以茲紀念。在近代，「宋王臺」刻石因啟德機場擴建而被搬遷至現址宋王臺花園，尺寸是原來的三分之一。

Legend has it that the child king Zhao Shi (1269–1278) of the late Southern Song dynasty and his younger brother Zhao Bing (1272–1279) fled the Mongol invaders and visited to Hong Kong to hide on a hill in Kowloon City. This made them the only kings ever recorded in history to have visited Hong Kong. Later, local villagers engraved 'Sung Wong Toi' on a boulder on the hill where the kings hid to remember them. In recent times, due to the expansion of the Kai Tak Airport, the 'Sung Wong Toi' Inscription Rock was relocated to the current site of Sung Wong Toi Garden, and is now one-third of its original size.



清代重修「宋王臺」刻石豎立在宋王臺花園
(Qing dynasty repaired) 'Sung Wong Toi' Inscription Rock erected in Sung Wong Toi Garden



「宋王臺」刻石拓片
Rubbing of 'Sung Wong Toi' Inscription Rock

「九龍皇帝」街頭墨跡 The Street Writing of 'King of Kowloon'

「九龍皇帝」原名曾灶財(1921–2007)，廣東人。據說，曾氏有一次在祖先的遺物中得知九龍大部分的土地皆為其家族所擁有，卻被英國政府霸佔。後來在牛池灣三山國王廟附近遭遇一次車禍後，曾氏便開始在街頭塗鴉書寫，聲稱自己是「皇族繼承人」，以及九龍為其家族封地，因而得名。他的墨跡主要以中國傳統家譜格式書寫，記載其家族中皇帝血脈的淵源。

Originally named Tsang Tsou Choi (1921–2007), the 'King of Kowloon' came from Guangdong and was said to have learnt about his family's ownership of the land of Kowloon, which was taken by the British government, when reviewing his ancestral belongings. He later began his artistic journey after a car accident near Sam Shan Kwok Wong Temple in Ngau Chi Wan. Following this incident, he commenced writing graffiti on the streets, claiming his status as the 'imperial descendant' and ownership of the land of Kowloon as his family's property. This is how the moniker 'King of Kowloon' originated. His body of work, primarily presented in the format of a classic Chinese genealogy, meticulously records the lineage of Chinese kings within his family.



「九龍皇帝」於太子界限街墨跡
Handwritings by the 'King of Kowloon' at Boundary Street in Prince Edward



「九龍皇帝」在街頭書寫
(圖片由劉建威提供)
'King of Kowloon' writing on the street
(Photo courtesy of Lau Kin Wai)

拓碑 Taking Ink Rubbings



洗碑
Clean the rock engraving



濕水用漿上紙
Apply paper on the engraved rock with water and glue



打紙入石
Tamping the paper over the engraved rock surface with a brush so to reveal the inscriptions in sharp detail



拓包上墨
Apply ink onto the paper with a *tabao* (ink dabber, a bag containing synthetic sponge and other materials)



剝紙
Peel off the paper of the finished engraved rock rubbing



完成品
Final result

油街實現展品

Exhibits at Oi!

展場一

油街實現 油街玻璃屋

Venue 1

Oi! Glassie, Oi!

藝術家 Artists

李泳麟 LEE Wing Ki

李潤桓 LEE Yun Woon

梁群嬌 LEUNG Kwan Kiu

梁藍波 LEONG Lampo

曹焯焯 TSO Cheuk Yim

楊玉勤 YEUNG Yuk Kan

皇帝碑刻 當代啟迪

KINGS' INSCRIPTIONS CONTEMPORARY INTERPRETATIONS

1 曾老的夢 Tsang's Odyssey—Dream
李泳麒 Lee Wing Ki

2 祝願香港 Blessings to Hong Kong
李潤桓 Lee Yun Woon

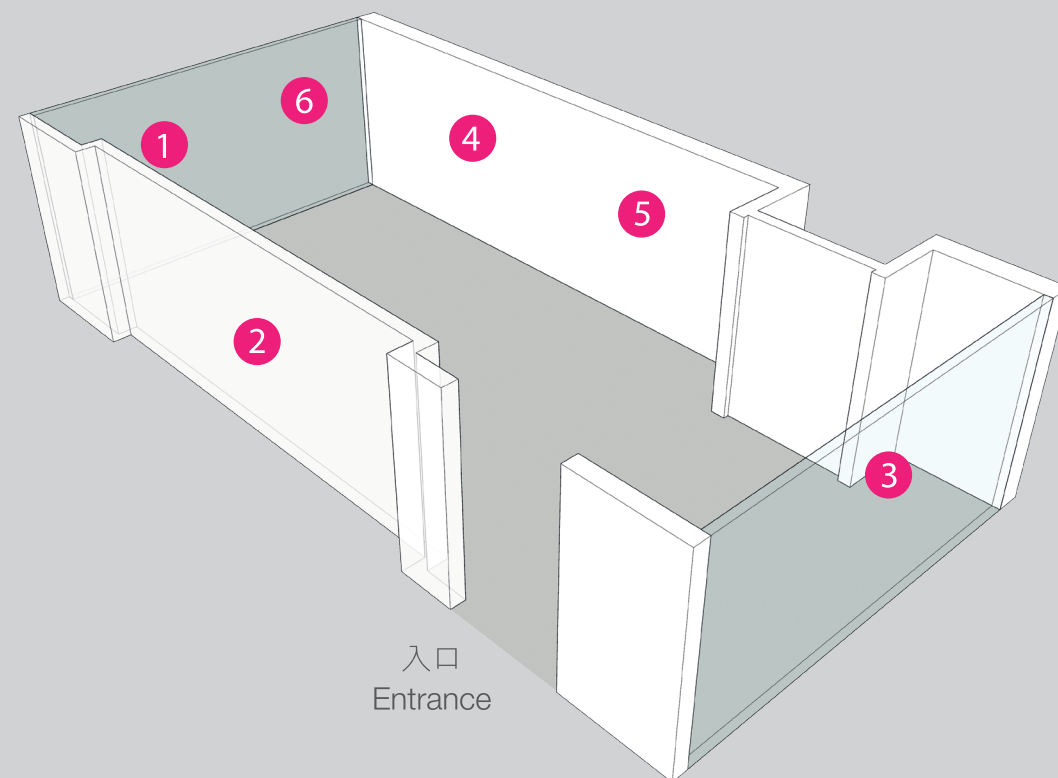
3 「我愛你」項目 Project 'I Love You'
梁群嬌 Leung Kwan Kiu

4 天問 Heavenly Inquiry
梁藍波 Leong Lampo

5 再見舊香港 See You, Old Hong Kong
曹焯焯 Tso Cheuk Yim

6 東方回響裝置系列 Eastern Echo
楊玉勤 Yeung Yuk Kan

油街實現 油街玻璃屋一樓展廳
Gallery at 1/F Oi! Glassie, Oi!





曾老的夢

李泳麒
2023 年
裝置
170 x 70 x 50 厘米

Tsang's Odyssey—Dream

Lee Wing Ki
2023
Installation
170 x 70 x 50 cm

藝術家自述

《曾老飄流記》(2009 年) 後，是《曾老的夢》(2023 年)。

2009 年，我在英國北倫敦遇上曾老，聽他訴說 20 世紀香港人移居外地的夢，並拍攝了紀實攝影作品《曾老飄流記》。殊途同歸，2023 年的今天，我仍念念不忘曾老的飛船設計手稿。當年，曾老每天都在北倫敦的老人院裏，默默地設計着飛船，希望飛船能把他載到外太空；今天，我們又何嘗不是營營役役，借飛船尋找自己心中的一片樂土。

是次展出曾老全套的親筆手稿，是希望觀眾能夠通過他粗獷辦率真的字跡，認識和代入其個人創作和幻想的世界，反思現實、理想和夢境的交替關係。同時，我選擇展出了自己當年在北倫敦所拍攝的月亮照片，以比對當下展廳窗外北角的風景，並將寫有「dream」的霓虹燈懸掛在兩個時空之間。透過運用語言、影像、書法及裝置等創作媒介，作品刻寫了我們的昨天、今天和未來永遠的夢。

Artist Statement

After *Tsang's Odyssey* (2009), it is *Tsang's Dream* (2023).

In 2009, I met an elderly man named Tsang in North London who told me about the dream of many Hong Kong people to immigrate over the last century. This encounter inspired me to start a documentary photography project titled *Tsang's Odyssey*. Even now in 2023, the images of Tsang's handwriting and spaceship design sketches are still unforgettable. At that time, Tsang designed spaceships in his bedsit everyday, yearning to fly away from the stagnant life he experienced in an elderly home in North London. Doesn't this echo our own experiences of seeking greener pastures?

By exhibiting the full set of Tsang's handwriting and sketches, it is hoped that people can learn about and relate to his world of personal creation and fantasy. Rustic and authentic, Tsang's handwriting authorises a critical space that urges us to rethink about reality, dreams and fantasies in our present lives. I have included a framed photograph taken by me in 2009, capturing a moonlit scene in North London. This photograph is displayed against the glass wall overlooking North Point, the location of this artwork, while a neon light with the word 'dream' is suspended between the two sites. Through the use of languages, images, calligraphy and installation, this artwork inscribes our dreams of yesterday, today and forever.



祝願香港

李潤桓
2023 年
紫色防水布、金漆油
243.8 x 304.8 厘米

Blessings to Hong Kong

Lee Yun Woon
2023
Gold paint on purple water-resistant fabric
243.8 x 304.8 cm

藝術家自述

文字表述；碑刻頌讚。以往一般均由作者使用不同的文房四寶（各種毛筆，紙張，或色墨）製作。

作者書寫作品，由於需要，再由匠工複製，甚至放大縮小，轉移到不同的物料之上（諸如木石雕刻，金屬銘鑄）。因此改動而致減損原作的精神，這也是退一步的無奈，當然不同物料的操控，對作者製作，亦會產生不同的困難和限制。

是次展覽作品，以文字書法為主體，包括書法之篆、隸、楷、草四體。展品為紫布金漆書法，當中「香港」、「九龍」、「新界」六字分別以楷、隸、篆書體書寫，「今天好好」、「明天更好」八字則以草書體書寫。

Artist Statement

Expressions in texts; eulogies and commemorations in inscriptions.

In the past, calligraphers and writers relied on the 'Four Treasures of the Study', which encompassed brushes, paper, ink and ink stones to craft their compositions. Authors created calligraphy while craftsmen reproduced the writing. At times, these craftsmen would alter the size or revise the text to suit specific functional demands, necessitating the transfer of the work onto different materials such as wood, stone or cast metal objects. This modification or transfer process often led to a loss of the original work's spirit, and working with diverse materials imposed constraints on what the author could create. Such compromises were unavoidable, as different mediums presented their own technical challenges.

The exhibit centres around four fundamental calligraphy script styles: seal, clerical, standard and cursive. It features gold ink calligraphy on purple fabric, bearing the characters 'Hong Kong' in standard script, 'Kowloon' in clerical script, 'New Territories' in seal script, along with the phrase 'Today is good', 'Tomorrow is better' in cursive script.



「我愛你」項目 Project 'I Love You'

梁群嬌

2023 年

社區參與

Leung Kwan Kiu

2023

Community Participation

藝術家自述

「我愛你」這句話在戀人、家人、朋友之間說，暗示著愛的概念。在過去的朝代中，國王或皇帝 / 皇后都會用「我愛你」來表達對人民的忠誠，並期望以「我愛你」來回報忠誠。在家庭中，父母與子女、丈夫與妻子、祖父母與孫子之間都會說這些話。作為一個孩子，我沒有聽人對我說過這些話。我第一次聽到它們是在電視電影中。當一段關係結束時，我們不會再聽到「我愛你」這句話，但當一段關係重新點燃時，「我愛你」又回來了。這中間發生了什麼，是否意味著「我愛你」這句話是假的？那麼愛情會怎樣呢？是暫時的還是真實的？我們說的話是認真的嗎？

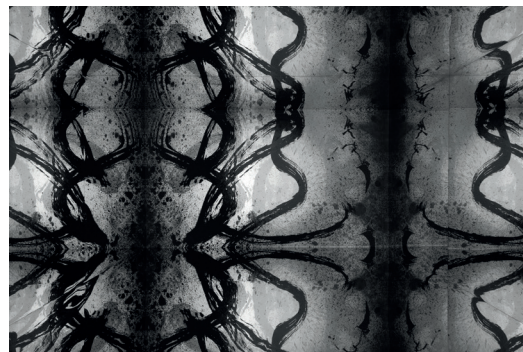
「我愛你」這句話不僅代表浪漫的愛情，還代表友誼、親情、動物、自然，甚至我們珍惜的物品。在這個社區參與中，我試圖探索和質疑「我愛你」的含義。當表達或聽到「我愛你」這句話時，一個人有什麼感覺？這些話對我們來說是真實的嗎？我們說或不說有什麼區別嗎？在任何社會，無論過去還是現在，表達愛和感受到被愛都很重要。我曾經採訪過一個人，她說，「我愛你」這句話應該經常說，不管我們是不是有意的！

Artist Statement

The phrase 'I love you' has been said between lovers, families, friends, and suggests the notions of love. In the past dynasties, Kings or Emperors/Empresses would use 'I love you' to show loyalty to their people, and expect loyalty with 'I love you' in return. In families, these words are said between parents and children, husband and wife, grandparents and grandchildren. As a child I have not heard these words said to me. The first time I heard them was from a film on television.

The phrase 'I love you' represents not only romantic love, but friendship, familial love, animals, nature, and even objects we treasure. In this community engagement, I am attempting to explore and question the meanings of 'I love you'. When expressing or hearing the words 'I love you', how does one feel? Are these words real to us? Does it make a difference whether we say them or not? Showing love and feeling loved are important in any society, past or present.

When a relationship ends, we do not hear the words 'I love you' anymore, what does that mean? But when a relationship rekindles, 'I love you' returns, how do we deal with that? And what happens in-between? Does it mean the words 'I love you' were fake? What happens to love then? Was it temporary or was it real? Did we mean what we said at the time? I interviewed someone once, and she said, the words 'I love you' should be said often, whether we mean it or not!



天問

梁藍波
2023 年
數字水墨生成藝術影像裝置
244 x 126 x 72 厘米

導演：梁藍波
數字水墨生成影像：梁藍波、趙炎修
作曲：陳怡
音樂演奏：上海弦樂四重奏
中胡演奏：許可
影像時間：00:06:13

Heavenly Inquiry

Leong Lampo
2023
Digital ink generative video art installation
244 x 126 x 72 cm

Directed by Leong Lampo
Digital ink generative video by Leong Lampo and Zhao Yanxiu
Musical composition by Chen Yi
Musical performance by the Shanghai Quartet
Zhonghu performance by Xu Ke
Video length: 00:06:13

藝術家自述

《天問》的靈感源自吟誦宋代蘇軾的名篇《水調歌頭》：「明月幾時有？把酒問青天。不知天上宮闕，今夕是何年。我欲乘風歸去，又恐瓊樓玉宇，高處不勝寒。起舞弄清影，何似在人間！轉朱閣，低倚戶，照無眠。不應有恨，何事長向別時圓？人有悲歡離合，月有陰晴圓缺，此事古難全。但願人長久，千里共嬋娟。」

數字水墨生成影像裝置，通過波瀾起伏、迷幻多變的抽象水墨和狂草書法，將觀眾帶入一個飄然欲仙、廣袤多維和富於哲理的時空境界，天上人間自由翱翔。中胡與弦樂的演奏時而激昂、時而沉吟，與影像共同展現蘇詞中所營造的複雜情感——中秋，皓月當空，銀輝遍地，遙望一輪明月，心潮澎湃，既有清寒惆悵、消極避世的離愁，又有對人間的留戀、對友人的懷念，以及一種樂觀豁達和清麗雄闊的宏遠境界。

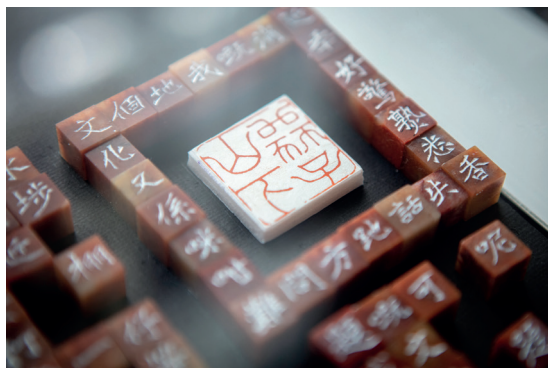
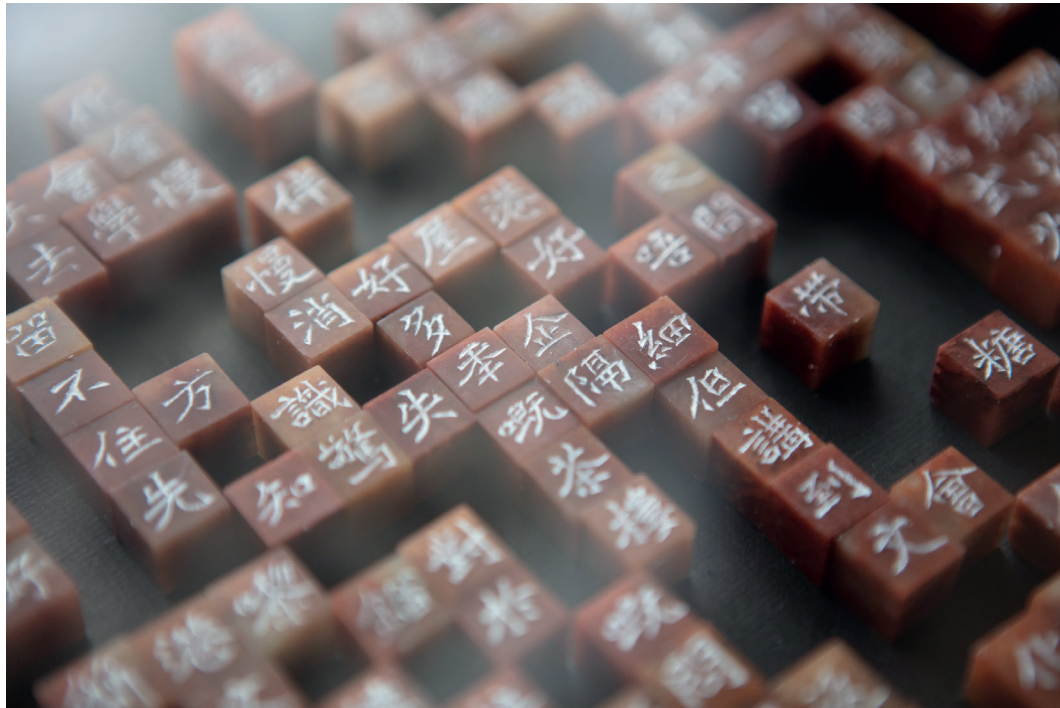
詩、書、畫均為中華文化的瑰寶，在藝術作品中歷來是三者結合且相互襯托，在數字時代，創作的形式被賦予了更多的可能性。通過數字媒體和裝置，各種視聽元素諸如音樂、光色、書法、水墨、影像、鏡像等藝術語言交錯融合，創作出新的詩境，傳達神祕、博大、雄健的精神氣象。觀眾可從這種如石碑般的多媒體裝置中體驗到一種超越時空與媒材、跨越傳統與現代的多媒體水墨藝術的當代魅力。

Artist Statement

Heavenly Inquiry is inspired by chanting the well-known poem *Prelude to Water Melody. How Long Will the Full Moon Appear?** by Su Shi (Song Dynasty, 1036—1101). This installation incorporates evolving imageries from ink painting and calligraphy with dramatic musical textures performed by *Zhonghu* and a string quartet. The result is an ethereal and transformative experience that resonates in the digital age. By combining sounds, visuals and movement in the video, and its mirrored reflection, this tablet-like installation evokes complex emotional feelings expressed in Su's poem, from parting sorrow, nostalgia, doubtfulness and optimism. At the same time, it captures the grandeur of the universe, celebrating the dynamic energies and cosmic forces that give birth to new stars, planets, and life.

*Full text of the poem: 'How long will the full moon appear? Wine cup in hand, I ask the sky. I do not know what time of the year it would be tonight in the palace on high. Riding the wind, there I would fly, yet I'm afraid the crystalline palace would be too high and cold for me. I rise and dance, with my shadow I play. On high as on earth, would it be as gay? The moon goes round the mansions red through gauze-draped window to shed her light upon the sleepless bed. Against man she should have no spite. Why then when people part, is she often full and bright? Men have sorrow and joy, they meet or part again; the moon is bright or dim and she may wax or wane. There has been nothing perfect since the olden days. So let us wish that man may live as long as he can! Though miles apart, we'll share the beauty she displays.'

(Translation by Xu Yuanchong)



再見舊香港

曹焯焱
2023 年
印蛻、拓本、壽山石、宣紙
190 x 50 x 50 厘米

See You, Old Hong Kong

Tso Cheuk Yim
2023
Seals, rubbings, shoushan stone, rice paper
190 x 50 x 50 cm

釋文

「近年好驚熟悉香港嘅事物會逐漸消失。呢個係近年經常討論嘅話題，而呢句其實引伸到另一點『我哋可以點樣延續呢個地方嘅文化？』多數講到承傳香港文化呢個問題，感覺好宏大。其實保留自己地方文化，又係咪咁難呢？」

近期唔同媒體都報道過一啲舊景點，珍寶海鮮舫、深水埗棚仔等已經淡出港人視線。最近同家人趕喺屋企附近一間舊式茶樓結業前，排隊去食『最後一餐』，打卡留念。食返沙翁、芝麻卷，甚或啫喱糖，就好似回到過去。朋友言談之間，帶住一份惋惜——『之後嘅連鎖餐廳唔會再食得返呢種味道。』

明明香港好細，但講到『文化』事物，總覺得離自己好遠。但點知屋企隔離已有一間陪伴好多年嘅茶樓。

返嚟『擔心香港文化會慢慢消失』嘅問題究竟我哋幾時會學識驚？

對於好多文化故事，我哋總係失去方知錯，接近失去嘅時候先正視，留不住先嚟懷念。

『我哋點樣留住舊香港文化』呢個話題，雖然好宏大，但答案好簡單。

你每日途經嘅風景，可能都有文化價值。

與其等佢消失先去懷念，倒不如喺尚存時去探索一下，然後介紹畀親朋好友。

舊香港嘅文化故事，其實唔單止存在喺新聞報導或歷史博物館，

你只要抬頭一睇，早就身在其中。」

藝術家自述

「再見」一詞相當有意思，雖然字面上有著告別之意，但也有再次相見的意味。近年對於「怎樣延續香港舊文化」這個議題的討論經常出現在我的身邊，無論是舊建築和景點的拆卸、老店的結業，都使港人感到懷念及惋惜。作品的每一個石章上都刻有一個中文漢字，以組成一篇我所創作的散文，當中講述了「再見舊香港」這個主題。散文以廣東話作書寫，不論在創作媒介、創作文本甚或語言都希望保留「香港」特色。數百方石章及其拓片最終組成一個 QR 圖碼，觀眾可以利用智能手機掃一掃圖碼，或會有小驚喜。

Artist Statement

'See you' is a meaningful phrase. Although its literal meaning is 'goodbye', it also implies that we will eventually meet up again. In recent years, discussions about preserving Hong Kong's traditional culture has become increasingly important to my life. Whether it is old buildings or structures being demolished, or old shops closing down, Hong Kong residents often feel a sense of sadness and regret.

Each stone stamp in the artwork is carved with a Chinese Han character, collectively forming a prose work written by me on the subject of *See you, old Hong Kong*. I chose to write the prose in Cantonese in order to preserve the characteristics of Hong Kong, encompassing the choice of medium, text and even language. The several hundred small stone stamps constitute a QR code that allows the audience to use their smartphones for a little surprise.



東方回響裝置系列

楊玉勤
2023 年
手工手寫浮雕白瓷、純金箔
120 x 100 x 250 厘米

Eastern Echo

Yeung Yuk Kan
2023
Hand-built porcelain, relief calligraphy with gold leaf
120 x 100 x 250 cm

藝術家自述

中國書法一直是我的創作動力和精髓。書寫時運筆的輕重起落、著墨多寡帶出的質感、字體結構的平衡或不規則、由文字與心緒帶動出來的情感思維、都是我的靈感來源。我的陶瓷創作往往融合中國書法的精華和版畫創作的技巧，自成一格，反映旅居國外的中國藝術家的個人身份。

是次展覽，我選擇專注探索文字的力量，並邀請了家人和朋友告訴我他們特別喜愛和覺得有意思的字和詩詞，而得出來的結果非常有趣。我發現，他們各人的選擇往往反映了自己的獨特個性、價值觀，甚至潛意識。在作品中，我將搜集到的文字用蠟漆書寫在瓷片上，再擦去蠟漆旁的粘土，留下如浮雕的書法。瓷片背後壓出的石紋理，是受到秦刻石拓本所啟發，特別是拓出的碑石質感，猶如歷史的痕跡。這個白瓷裝置由天花板垂掛而下，形成一座結合了光影、律動和聲音的集體碑文。光線透過剔透的瓷片，文字與質感隱約可見。瓷片隨風搖曳，相互輕輕碰觸，發出清脆聲音。正如《禮記·玉藻篇》中記載：「行則鳴佩玉」。古代君子將玉佩掛在身上，行走時，會發出玲瓏之聲，以舒緩心智，就像現代人的隨身聽。這鏗鏘之聲帶領觀眾在瓷片文字間遊走，牽引出個人的聯想與體會。

Artist Statement

Chinese calligraphy has always been the driving force behind my creations, be it ceramics or drawings. The essence of Chinese calligraphy has been ingrained in my subconscious. The movement, the texture, the lightness, the strength, the balance and the emotions all serve as sources of inspiration. My study of Chinese calligraphy, printmaking and ceramics have merged together to shape my artworks. They reflect my personal identity as a Chinese artist living abroad.

In this exhibition, I decided to focus on exploring the power of words. I asked my family and friends to choose words or phrases from poems that they find inspiring and meaningful, and the results were very interesting. I realised their choices were often a reflection of their personalities, values and even their subconscious minds. In the artwork, I used shellac to write their chosen words and phrases on the porcelain slab, then wiped away the clay except for the shellacked area, thus leaving behind the reliefs of calligraphy. On the other side of the slab is the texture of natural stone, inspired by images of cliff-rock ink rubbings of the Qin dynasty. The porcelain installation hangs down from the ceiling, likening to a monument of collective inscriptions emulating light, sound and movement. Light shines through the translucent porcelain discs as they sway gently under the wind to create delicate sounds. Just like the traditional scholars who would hang jade pieces on their clothing, when they walked, it would create a soothing sound. This interactive sculpture aims to merge music and visual art through movement, while projecting the power of words. As people wander around the installation, their emotions are captivated by the tinkling sound of the discs, leading them to discover their own interpretations and connections with the words.

香港大學美術博物館展品

Exhibits at UMAG, HKU

展場二

香港大學美術博物館 馮平山樓

Venue 2

Fung Ping Shan Building, University Museum and Art Gallery, The University of Hong Kong

1 「皇帝」相關墨跡碑刻

Kings' Inscriptions

2 當代啟迪作品

Contemporary Interpretations Artworks

藝術家 Artists

李泳麒 LEE Wing Ki

李潤桓 LEE Yun Woon

郭孟浩 KWOK Mang Ho

梁群嬌 LEUNG Kwan Kiu

梁藍波 LEONG Lampo

曹焯焱 TSO Cheuk Yim

楊玉勤 YEUNG Yuk Kan

1 「皇帝」相關墨跡碑刻

Kings' Inscriptions

- 8 秦刻石冊 *Qin Dynasty Stele Inscriptions Album*
- 9 元摹嶧山秦篆碑硃拓 (局部) *Vermillion Rubbing of the Stele of Mount Yi, Yuan Dynasty Edition (Detail)*
- 10 秦《瑯琊臺》圖拓合卷 *Painting and Rubbing of Langya Terrace Inscription*
- 11 「宋王臺」刻石 'Sung Wong Toi' Inscription Rock
- 12 《九龍宋皇臺遺址碑記》(中、英文版) *Inscription about Sung Wong Toi in Kowloon (Chinese and English versions)*
- 13 唐《紀泰山銘》 *Inscription on Mount Tai from the Tang Dynasty*
唐《龍角山紀聖銘碑》 *Inscription on Mount Longjiao from the Tang dynasty*
《大明皇陵之碑》 *Inscription on the Mausoleum of the Ming Emperor*
- 14 無題 *Untitled*
曾灶財 (九龍皇帝) *Tsang Tsou Choi (King of Kowloon)*

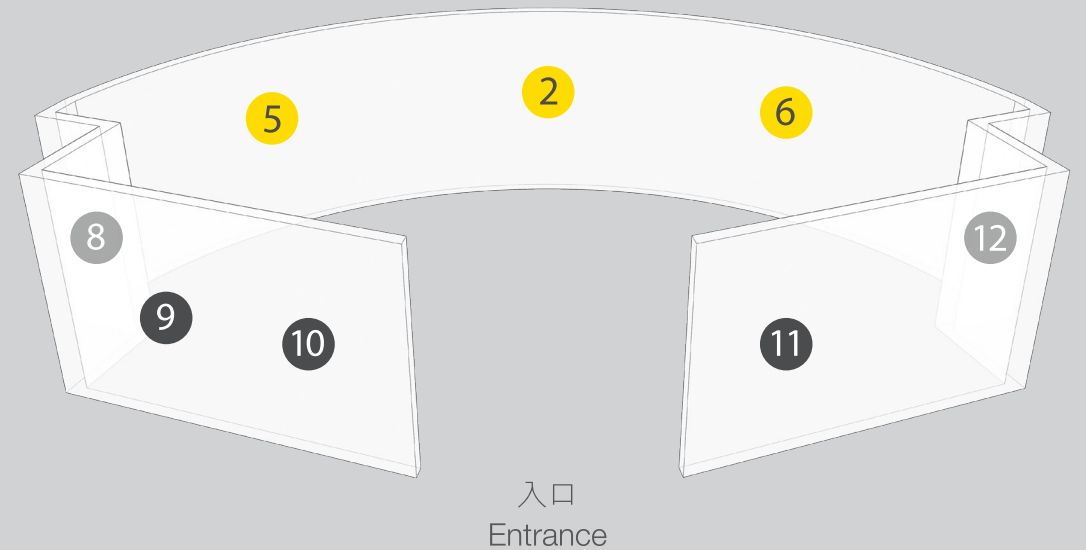
2 當代啟迪作品

Contemporary Interpretations Artworks

- 1 異墨境 *Variant Character Inkscape*
李泳麒 *Lee Wing Ki*
- 2 港大中大校訓 *Mottos of The University of Hong Kong and The Chinese University of Hong Kong*
李潤桓 *Lee Yun Woon*
- 3 外星蛙托邦墨跡碑帖 *Calligraphy and Printed Ink Rubbings of Inscriptions for the Ultra-space Frog Utopia*
郭孟浩 (蛙王) *Kwok Mang Ho (Frog King)*
- 4 我愛你 *I Love You*
梁群嬌 *Leung Kwan Kiu*
- 5 龍·鳳 *Dragon · Phoenix*
梁藍波 *Leong Lampo*
- 6 獅子山下 *Under the Lion Rock*
曹焯焱 *Tso Cheuk Yim*
- 7 東方回響系列 *Eastern Echo series*
楊玉勤 *Yeung Yuk Kan*

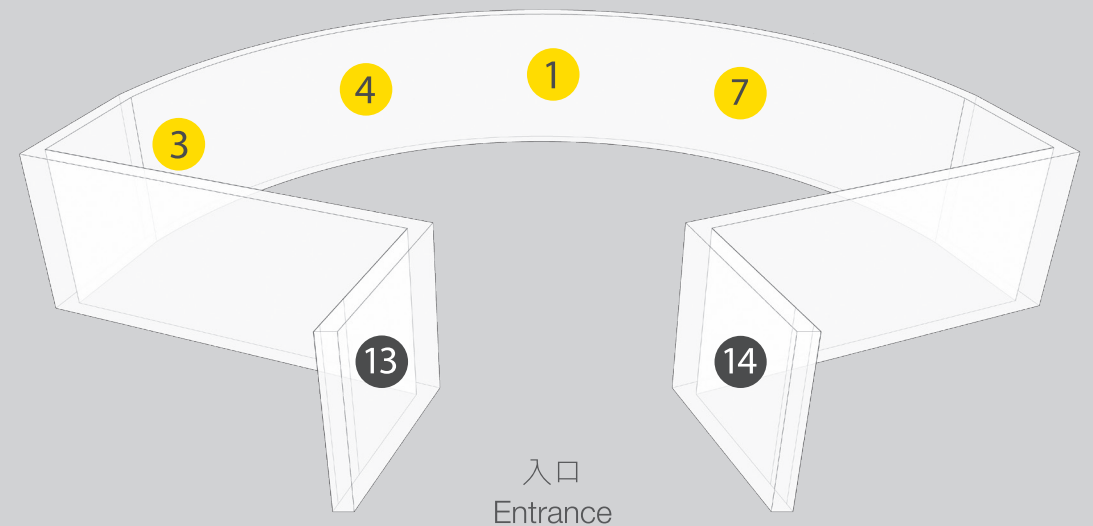
香港大學美術博物館 馮平山樓一樓展廳

1/F, Fung Ping Shan Building, UMAG



香港大學美術博物館 馮平山樓二樓展廳

2/F, Fung Ping Shan Building, UMAG





1 「皇帝」相關墨跡碑刻
Kings' Inscriptions

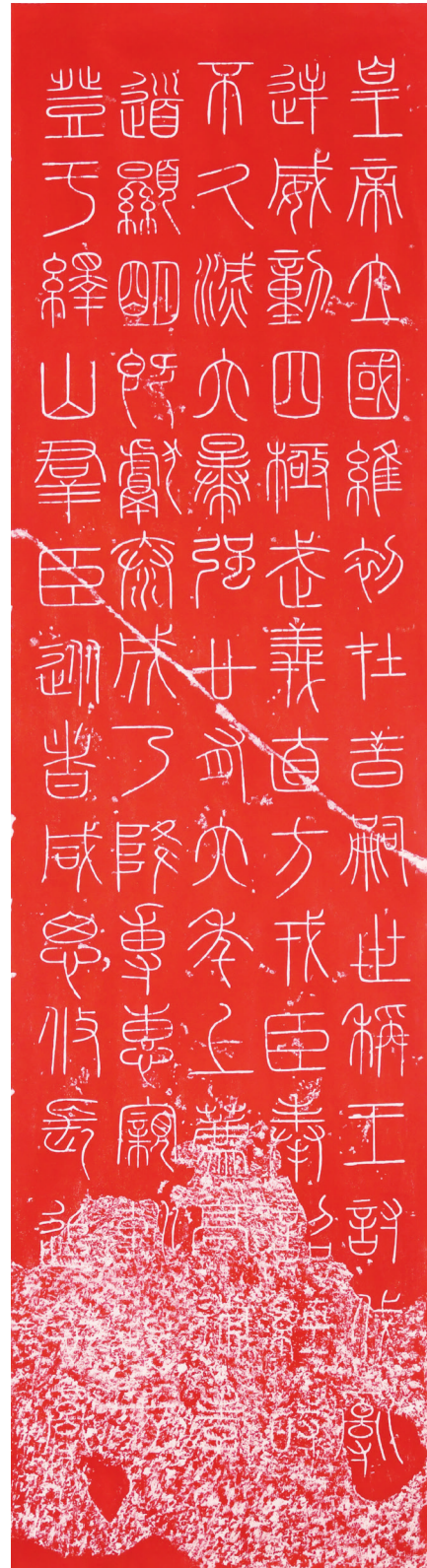


8 秦刻石冊

墨拓冊頁
香港大學馮平山圖書館藏
每頁 30 x 20 厘米

Qin Dynasty Stele Inscriptions Album

Ink rubbing album
Collection of Fung Ping Shan Library, The University of Hong Kong
Each page 30 x 20 cm



9 元摹嶧山秦篆碑碣拓(局部)

20 世紀翻刻
硃墨拓立軸
香港大學美術博物館藏
220 x 58 厘米

Vermillion Rubbing of the Stele of Mount Yi, Yuan Dynasty Edition (Detail)

20th century recut
Vermillion rubbing, hanging scroll
UMAG Collection
220 x 58 cm



10 秦《瑯琊臺》圖拓合卷 **Painting and Rubbing of Langya Terrace Inscription**

水墨紙本、墨拓橫幅
香港大學馮平山圖書館藏
86 x 155 厘米

Ink on paper, ink rubbing, horizontal scroll
Collection of Fung Ping Shan Library, The University of Hong Kong
86 x 155 cm

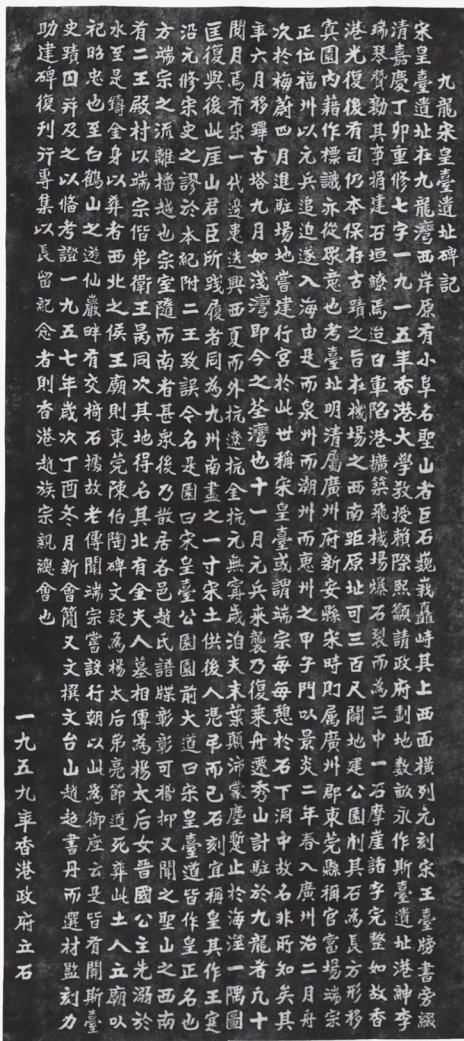


11 「宋王臺」刻石

墨拓
私人收藏
89.5 x 236.5 厘米

'Sung Wong Toi' Inscription Rock

Ink rubbing
Private collection
89.5 x 236.5 cm

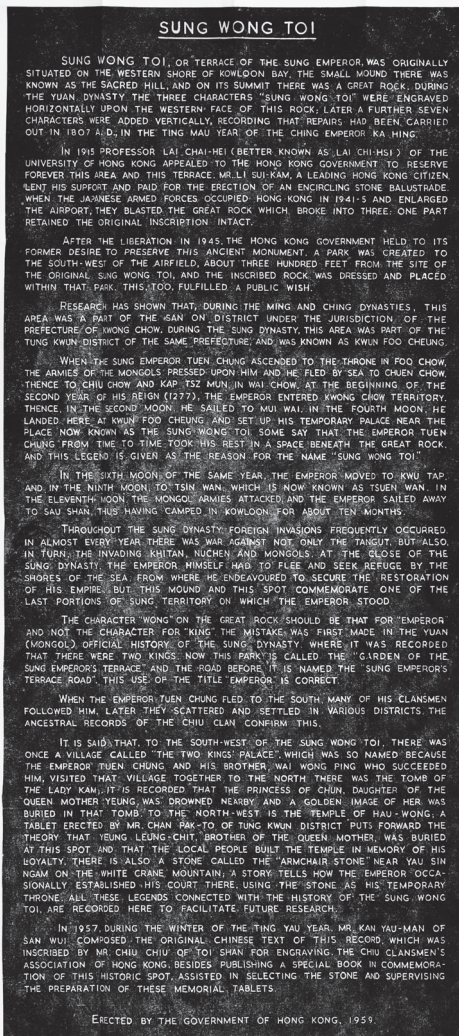


12 《九龍宋皇臺遺址碑記》(中、英文版)

墨拓
香港浸會大學圖書館藏
各 163 x 84 厘米

*Inscription about Sung Wong Toi in Kowloon
(Chinese and English versions)*

Ink rubbing
Collection of Hong Kong Baptist University Library
Each 163 x 84 cm



13 唐《紀泰山銘》

墨拓冊頁
香港大學馮平山圖書館藏
每頁 40 x 20.8 厘米

*Inscription on Mount Tai from the
Tang Dynasty*

Ink rubbing album
Collection of Fung Ping Shan Library, The
University of Hong Kong
Each page 40 x 20.8 cm

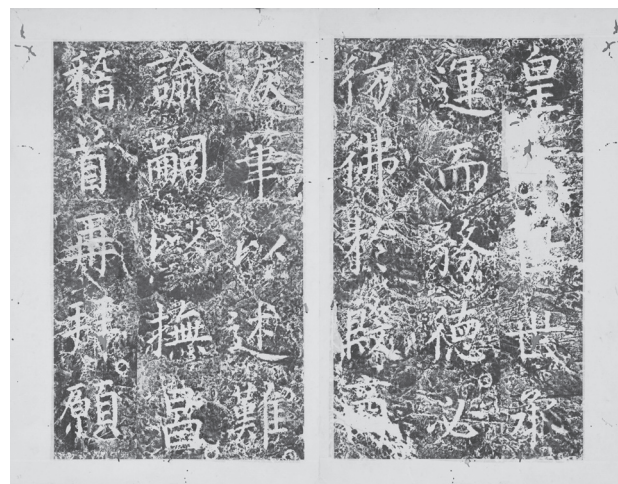


13 唐《龍角山紀聖銘碑》

墨拓
李潤桓教授藏
每頁 23.5 x 14.7 厘米

*Inscription on Mount Longjiao from
the Tang dynasty*

Ink rubbing album
Collection of Prof Lee Yun Woon
Each page 23.5 x 14.7 cm

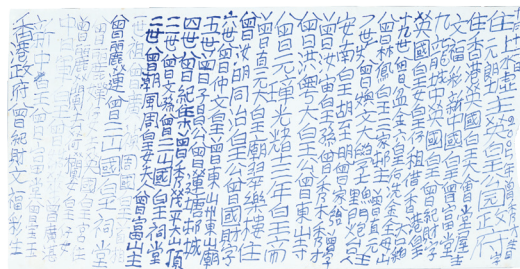


13 《大明皇陵之碑》

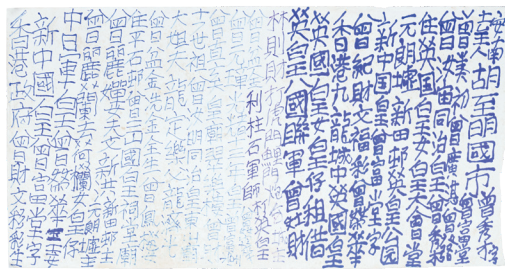
墨拓冊頁
李銳清教授藏
每頁 39.5 x 25.3 厘米

*Inscription on the Mausoleum of
the Ming Emperor*

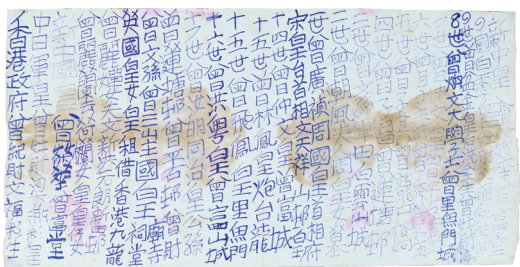
Ink rubbing album
Collection of Prof Li Yui Ching
Each page 39.5 x 25.3 cm



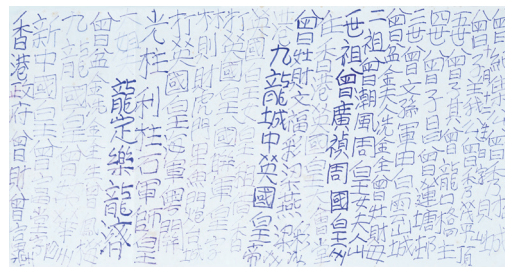
1



2



3



4

14 1 無題
 曾灶財 (九龍皇帝)
 20 世紀
 馬克筆紙本
 HKU.Ca.2023.2643
 九龍皇帝文化及藝術基金會惠贈 *
 35 x 69 厘米

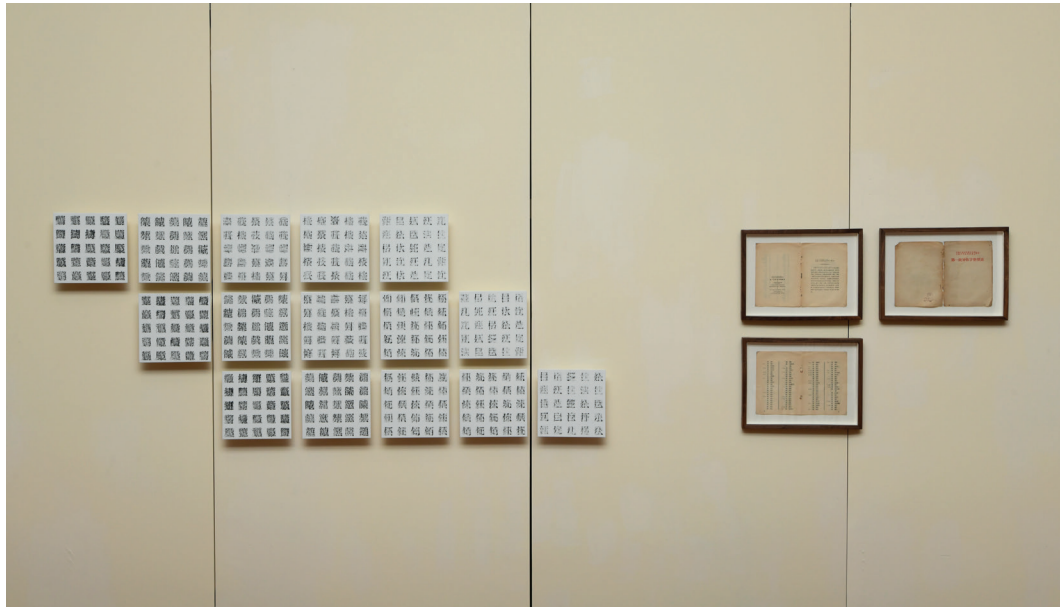
Untitled
 Tsang Tsou Choi (King of Kowloon)
 20th century
 Marker on paper
 HKU.Ca.2023.2643
 Gift of King of Kowloon Culture & Art Foundation*
 35 x 69 cm

2-4 無題
 曾灶財 (九龍皇帝)
 20 世紀
 馬克筆紙本
 九龍皇帝文化及藝術基金會藏 *
 35 x 69 厘米

Untitled
 Tsang Tsou Choi (King of Kowloon)
 20th century
 Marker on paper
 Collection from the King of Kowloon Culture & Art Foundation*
 35 x 69 cm

* 鳴謝 Lucie Chang Fine Arts Ltd 聯繫及與基金會協調捐贈及借出藏品予港大美術館於是次展「皇帝碑刻 當代啟迪」展覽展出。
 * Special Thanks to Lucie Chang Fine Arts Ltd. who assisted in liaising with the foundation to arrange donation and to borrow the loans for display in UMAG.

2 當代啟迪作品 Contemporary Interpretations Artworks



異墨境

李泳麒

2023 年

數碼噴墨打印

約 65.5 x 276 厘米

Variant Character Inkscape

Lee Wing Ki

2023

Digital inkjet prints

About 65.5 x 276 cm

藝術家自述

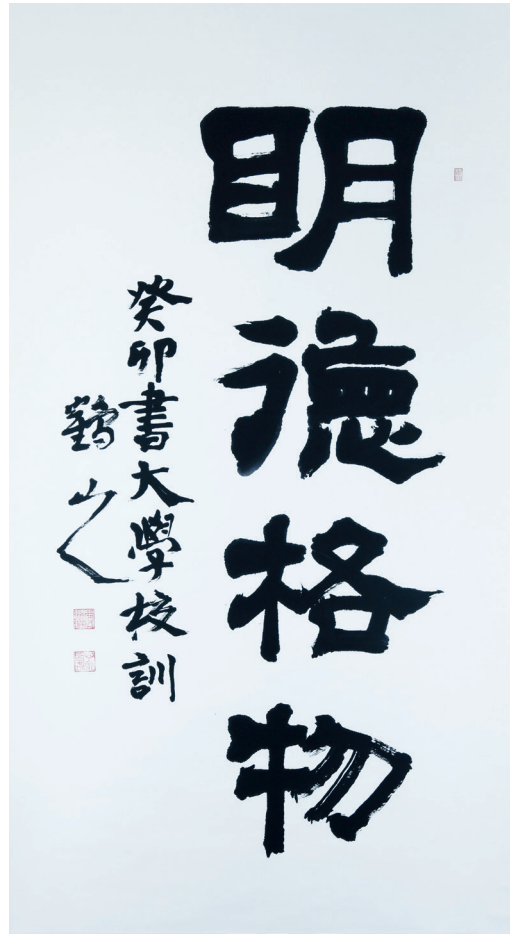
1955 年，中華人民共和國文化部中國文字改革委員會發佈了第一批異體字整理表，並決定從次年 2 月 1 日起開始，全國實行停止使用異體字的政策，包括所有出版的報紙、雜誌和圖書。整理表是按照音序排列而成，一共列有 810 組異體字。

過去，當我在掃描和存檔被國家淘汰的異體字時，我發現每一個異體字在放大後，竟然像一幀又一幀的抽象山水殘影，出現在電腦螢幕上。《墨經·經說下》曾言：「景，光至，景亡；若在，盡古息。」光影交替生成存在，並為對立；正體字與異體字的循環淘汰，是為進步。文字的改革是文化的演進，如今，我把已經失傳的異體字作數碼實驗，以展出一片又一片正負相存的《異墨境》。

Artist Statement

In 1955, the People's Republic of China and its Chinese Character Reformation Committee published the 'First List of Variant Characters' and decreed that, beginning on 1 February 1956, all publications in the country would be forbidden from using variant characters. The list was arranged phonetically, comprising 810 groups of variant characters.

When I scanned and archived the variant characters, I found that when enlarged, they appeared to become an unfinished inkscape on the computer screen. In the *Mozi*, (c. 470 BC—c. 391 BC), it is said that light and shadow is a phenomenon—when light reaches a place, shadow disappears, as if its existence was exhausted and its past extinguished. Light and shadow appear and exist in their own oppositional states. The replacement of variant characters by formal characters is viewed as an act of progress. In this work, I have experimented with the variant characters to create abstract inkscapes in both positive and negative images.



港大中大校訓

李潤桓
2023 年
水墨紙本
每件 182.9 x 91.4 厘米



Mottos of The University of Hong Kong and The Chinese University of Hong Kong

Lee Yun Woon
2023
Ink on paper
Each 182.9 x 91.4 cm

藝術家自述

文字表述：碑刻頌讚。以往一般均由作者使用不同的文房四寶（各種毛筆、紙張或色墨）製作。作者書寫作品，由於需要，再由匠工複製，甚至放大縮小，轉移到不同的物料之上（諸如木石雕刻，金屬銘鑄）。因此改動而致減損原作的精神，這也是退一步的無奈，當然不同物料的操控，對作者製作，亦會產生不同的困難和限制。

此作以隸書寫上香港大學校訓「明德格物」，以及以金文，即大篆，寫上香港中文大學校訓「博文約禮」。

Artist Statement

Expressions in texts; eulogies and commemorations in inscriptions.

In the past, calligraphers and writers relied on the 'Four Treasures of the Study', which encompassed brushes, paper, ink and ink stones to craft their compositions. Authors created calligraphy while craftsmen reproduced the writing. At times, these craftsmen would alter the size or revise the text to suit specific functional demands, necessitating the transfer of the work onto different materials such as wood, stone or cast metal objects. This modification or transfer process often led to a loss of the original work's spirit, and working with diverse materials imposed constraints on what the author could create. Such compromises were unavoidable, as different mediums presented their own technical challenges.

The exhibit presents calligraphy bearing the University of Hong Kong's motto 'Wisdom and Virtue' written in clerical script, and the motto of The Chinese University of Hong Kong 'Through Learning and Temperance to Virtue' written in seal script.



外星蛙托邦墨跡碑帖

郭孟浩 (蛙王)
2023 年
混合媒介裝置
尺寸可變

Calligraphy and Printed Ink Rubbings of Inscriptions for the Ultra-space Frog Utopia

Kwok Mang Ho (Frog King)
2023
Mixed-media installation
Dimensions variable

藝術家自述

透過一系列以「蛙」為主題的書法和拼貼作品，「蛙王」希望探討皇帝的正統性，以及身份建構的真與偽。正如古代的秦始皇，甚至是近代的「九龍皇帝」和我「蛙王」同樣以文字宣示個人身份，期望留名於世。此作用不同的中英文字詞組合，以不同書體和文字內容連繫不同國家和年代的帝王，解構「帝王」的古今意思。我以「蛙王」的身份，並置於歷代帝王和人稱「九龍皇帝」的「香港塗鴉元老」展品中，幽默地表達這似是疑非的承傳關係。

我的多件不同媒材的作品均以墨跡書法和碑帖圖片拼貼交疊而成。一方面回應是次展覽對古代碑刻具建構歷史和身份認同的議題；另一方面交代漢字在中國文化和歷史中的意義。文字能夠記錄個人事跡，還可以團結一個國家和民族，讓其歷史和文化得以留傳後世。小至社區，大至國家，甚至「星際」和「任次元」，都有類似皇帝的人物角色存在，超越了「萬古長空」的限制。

Artist Statement

Through a series of calligraphic and collage works based on the theme of 'Frog', I explore the concept of the king's legitimacy and the authenticity of identity construction. Much like the Qin emperor, or even the modern-day King of Kowloon, I, known as the 'Frog King', employ textual elements to proclaim my 'royal' identity and aspire to achieve lasting recognition through my name.

The various combinations of Chinese and English characters in this work explore the symbolic and fundamental nature of writing. Additionally, the collage of the images of ink-rubbed texts echoes the national and historical significance of Han characters in Chinese culture. Texts can record personal stories, and they can also unite a nation and its people, allowing the transmission of history and culture to future generations. From local communities to nations, and even across the universe to 'other dimensions', the kings' reputation transcends all boundaries, defying the constraints of the 'ancient world' to symbolise the kings' endless fantasies of power and status.



我愛你

梁群嬌
2023 年
油彩布本
每件 106 x 45 厘米

I Love You

Leung Kwan Kiu
2023
Oil on canvas
Each 106 x 45 cm

藝術家自述

在中國古代，僕人必須向皇帝和皇后磕頭，以表示忠誠，否則可能會受到懲罰。愛與恨往往源於民族主義、偏見和種族主義的偏見。今天，我們仍在學習什麼是愛，以及如何向某人表達愛。「我愛你」這三個字可以理解為個人的話語，但這也可以與打破界限、國界和傳統的愛聯繫在一起，無論文化差異如何，「我愛你」這句話在每個國家和地區都會說。

這個項目中的繪畫《我愛你》的靈感來自於中國的黑白書法，這句話讓我很感動，因為我在 20 多歲時聽到他們對我說這句話。通過在畫布上使用黑白油畫，幫助我了解當代和傳統在宣紙上用墨水處理漢字的方法。用油彩書寫中英文單詞的動作代表了東西方的融合。當黑白顏料混合時，顏色是流動的，它產生了灰色區域，無論是字面上還是象徵上。這個項目代表了我的中國傳統，表達了我對我的出生地香港的熱愛。我來香港是為了說「我愛你」。

第一幅用中文寫的「我愛你」表達了我對舊中國香港的熱愛；第二幅英文「我愛你」代表香港在英國統治下的時期；第三幅中文「我愛你」則代表我對香港的持久熱愛。

Artist Statement

In ancient China, servants were required to kowtow to their emperors and empresses as a demonstration of their loyalty; failure to do so could result in punishment. Love and hate are often stem from the biases of nationalism, prejudice and racism. Today, we are still learning about what love is, and how we show love to someone. The three words 'I love you' can be read as personal words, but this can also be linked to love that break down boundaries, borders and traditions, regardless of cultural differences, the phrase 'I love you' is said in every country and language.

The paintings in this project *I Love You* were inspired by Chinese calligraphy of black and white, and these words have touched me since I heard them say to me in my twenties. By using black and white oil on canvas, it helps me relate to contemporary and traditional ways of working with Chinese characters in ink on rice paper. The action of writing in Chinese and English words with oil on canvas represents the fusion of East and West. The colours are fluid when the black and white paint are mixed, it creates grey areas, both literally and figuratively. This project represents my Chinese heritage and expresses my love for my birthplace, Hong Kong. I have come to Hong Kong to say, 'I love you'.

The first painting 'I Love You' that is written in Chinese suggests my love for Hong Kong when it was part of Old China; the second painting 'I Love You' in English refers to the time when Hong Kong was under the British rule, and the third painting 'I Love You' in Chinese represents my enduring love for Hong Kong continues.



龍·鳳

梁藍波

2023 年

水墨紙本

139.5 x 134.5 厘米

Dragon · Phoenix

Leong Lampo

2023

Ink on paper

139.5 x 134.5 cm

藝術家自述

龍和鳳是中國皇權的象徵，而天圓地方又體現了中國的宇宙觀，當代水墨《龍·鳳》以律動的狂草書法取代通常出現在皇袍和雕刻上的龍鳳圖案，並將其置身於方圓結合的水墨架構，體現了藝術家對中國水墨傳統、書法和哲學精神的當代詮釋。

《龍·鳳》的書法在保留線條的骨法用筆和傳統的間架結構的同時，強化了狂草的乾濕對比、疏密變化和龍飛鳳舞的意蘊。象形和字意的相互輝映、幾何抽象與動勢抽象的相互融合，既強化了作品的視覺衝擊力，又充分利用富於動態的水墨肌理，營造出一種氤氳渾沌的宇宙氛圍和豐厚強盛的生命張力。

作品透過狂草的圖像和充滿動感的水墨的穿梭交織，延展傳統水墨的語彙，並推進水墨藝術向抽象性和後現代性演化。這些深邃神秘的畫面讓觀者感受到大自然驚心動魄的力量，體味到宇宙生命的躁動，並在解讀這些迷幻空間時獲取一種顧念永恆、跨越時空的人生體驗。作品旨在追尋老莊哲學雄偉博大、磅礴昂揚的精神氣概，以及剛柔相濟、主客交融的浩瀚境界。

Artist Statement

Dragons and phoenixes are symbols of Chinese imperial power, whereas the circle and square represent heaven and earth in Chinese cosmology. The contemporary ink painting *Dragon · Phoenix* replaces the typical representational motifs of dragons and phoenixes that commonly appear on imperial robes and carvings. Instead, it incorporates a rhythmic cursive Chinese calligraphy and blends it with an ink structure that combines squares and circles. This approach reveals a contemporary interpretation of the classical Chinese ink tradition and ancient philosophical spirit.

Synthesising geometric abstraction and gestural abstraction, *Dragon · Phoenix* incorporates the brush marks of wild cursive Chinese calligraphy with geometric abstraction. This is attained by accumulating layers of ink splashes to generate an ethereal atmospheric quality and sense of moving energy in a mysterious and powerful cosmic space.

With water and ink constantly colliding and intertwining, these familiar yet abstract postmodern imageries extend the visual language of traditional calligraphy, making us aware of nature's miraculous vitality in nature, as well as the enigmatic process of creation in the universe. Reflecting a reverence for both the spirit of Daoism and the sublime, as well as an ever-renewed wonder at a universe revealed to us through modern science and space exploration, the work celebrates the dynamic energies that give birth to new life, new planets and new stars.



獅子山下

曹焯焱
2023 年
水墨紙本
每開 47.5 x 28.3 厘米

Under the Lion Rock

Tso Cheuk Yim
2023
Ink on paper
Each 47.5 x 28.3 cm

釋文

「重城璀璨錦繡酬，醉人雲物任春秋。
比來憶舊華街里，瑤台是處滿瓊樓。
應從大道勤求索，文明百代付吟謳。
不朽香江名句在，無畏無懼正同舟。」

藝術家自述

舊時的香港是一個五光十色和充滿活力的文化之都，甚至擁有「東方明珠」的美譽。近年，社會重新掀起了尋找集體回憶的熱潮，令到城市中不少正要消失的舊景點成為新的打卡熱點。我以金石的形式紀錄一首自己創作的詩，藉此寄語香港人要堅持保育本地文化。與其在事物快要消失時才感到懷念可惜，倒不如在它們還存在的時候好好感受探索一番，把獅子山的精神與文化傳承下去。作品利用傳統穎拓的方式，以毛筆和墨汁模仿金石拓片的創作，並且使用《好太王碑》的字體書寫以及用傳統推籐裝的冊頁方式裝裱，以保留中國傳統文化。

Artist Statement

Dubbed the 'Pearl of the East', Hong Kong in bygone days was a vibrant and colourful city of culture. In recent years, there has been a growing enthusiasm for taking pictures of old places and items on the brink of disappearance, which has created a collective wave of nostalgia for old Hong Kong. I wrote this poem to encourage the people of Hong Kong to uphold and preserve their local culture. Rather than feeling regretful or upset when things are about to disappear, it is better to explore them when they still exist. We should safeguard the Spirit of Hong Kong (The Spirit of Lion Rock) and pass it on to the next generation. The artwork is created using a Chinese brush and ink to imitate the traditional rubbing technique employed on gold and stone objects like steles in ancient times. It adopts the style of calligraphy used on the *Gwangaeto Stele*, and is framed in the conventional form of an album as a response to the traditions of Chinese culture.



東方回響系列

楊玉勤
2023 年
手工手繪白瓷、獨印版畫
每件約 15 x 15 x 16 厘米

Eastern Echo series

Yeung Yuk Kan
2023
Hand-built, hand-painted and mono-print porcelain
Each about 15 x 15 x 16 cm

藝術家自述

中國書法一直是我的創作動力和精髓。書寫時運筆的輕重起落、着墨多寡帶出的質感、字體結構的平衡或不規則、由文字與心緒帶動出來的情感思維、都是我的靈感來源。我的陶瓷創作往往融合中國書法的精華和版畫創作的技巧，自成一格，反映旅居國外的中國藝術家的個人身份。

文字能夠影響我們的思想、情緒和行為，既可激勵、撫慰或平靜人心，也是傷害、讓人消沉和洩氣的利刃。在這次展覽中，我專注於探索文字的力量，並邀請自己的家人和朋友告訴她他們特別喜愛和覺得有意思的字、詩或詞。秦刻石拓本啟發了我用單刷版畫的創作手法，先在紙上塗上黑色泥漿，然後刻寫出收集回來的文字和自己喜愛的詩詞，再移印到纖薄的瓷土板上；輕柔捲起瓷板，形成一組文字手卷，紀錄了當下的情意思緒。

Artist Statement

Chinese calligraphy has always been the driving force behind my creations, be it ceramics or drawings. The essence of Chinese calligraphy has been ingrained in my subconscious. The movement, the texture, the lightness, the strength, the balance and the emotions all serve as sources of inspiration. My study of Chinese calligraphy, printmaking and ceramics have merged together to shape my artworks. They reflect my personal identity as a Chinese artist living abroad.

Words shape our thoughts, emotions and actions. They can inspire, motivate, comfort and uplift. On the other hand, words can also harm, demoralise and discourage. In this exhibition, I explore the power of words. I asked my family and friends to choose words that they find inspiring and meaningful. The monoprint on the porcelain object is inspired by the ink rubbings of inscriptions from Qin dynasty cliffs. My own choice of poems and collected words are used for the monoprint. The engraved texts were first applied with black slip on paper, and transferred onto a thin, rolled-out porcelain slab. I then carefully rolled up the porcelain slab to capture and preserve the emotions in words, echoing the traditional Chinese calligraphy handscroll.



藝術家簡歷
Artist Biographies

1981年出生於香港，為本地土生土長的藝術創作者暨研究員。李氏擁有香港大學文學院學士，主修藝術史，及後獲得英國志奮領獎學金前往倫敦藝術大學倫敦傳媒學院深造新聞暨紀實攝影。2020及2021年，李氏獲得亞洲文化協會利希慎基金會獎學金前往美國研習藝術與科技。作為一名攝影師，他的創作從影像出發，以紀實、視覺敘事及文獻研究等題材創作；近年來關心新 / 舊科技於當代藝術創作的影響。

李氏攝影作品曾在德國、香港、日本、拉脫維亞、美國及英國等展出。紀實攝影作品《曾老飄流記》為2016至17年度WMA大師攝影獎入圍作品，概念影像作品《色褪せた》為2019年度京都國際寫真祭KG + SELECT入圍作品。影像裝置作品《Katharsis》入選2021年香港國際攝影節衛星展覽之一。

李氏偶而策展，策展項目有「LOVE+ Awakening」（2023年香港同樂運動會藝術項目）、「流徙熒惑 — 馮思諾個展」、「尋找香港：『光影作坊』藏書展」、「登陸東途 — 鄧廣樂與袁雅芝聯展」等。他亦為影像歷史及視覺文化研究工作者，編輯期刊及研究文章散見於本地博物館、畫廊、藝文雜誌，以及國際學術文獻。

李氏現為香港浸會大學視覺藝術院副教授（攝影）暨創意藝術學院助理院長（研究）。

Born in 1981 in Hong Kong, Lee is an artist-researcher based in Hong Kong. He studied art history at the University of Hong Kong and received postgraduate training in documentary photography and photojournalism at the London College of Communication, University of the Arts London, supported by a British Chevening Scholarship. In 2020 and 2021, he was awarded the Lee Hysan Foundation-Asian Cultural Council Fellowship and conducted research in arts and technology in the US. Trained as a photographer, his artistic practice evolves from, but is not limited to, documentary, visual storytelling and archival practices. His recent projects examine the impact of technology, be it old or new, in contemporary artistic practices.

Lee's works have been exhibited in Germany, Hong Kong, Japan, Latvia, US, the UK and many other countries. His documentary photography project *Tsang's Odyssey* was a finalist for the WMA Master Award (Mobility) in 2016–2017. *Faded*, a conceptual image installation was selected for KG + SELECT, Kyotographie in 2019; and *Katharsis*, a photo-installation, was showcased at the satellite exhibition, Hong Kong International Photo Festival in 2021.

Lee is an occasional curator. His curatorial projects include 'LOVE+: Awakening' (for Gay Games HK 2023), 'Exile to the Red Planet by Caleb Fung', 'Unfolding Hong Kong: Photobooks Collection from Lumenvisum', 'Landing on the East by Yuen Nga Chi and Tang Kwong San'. He is also a scholar of photographic history and visual culture. His edited periodicals and scholarly writing can be found in local museums, galleries, art magazines and international academic journals.

Lee is currently an Associate Professor in Photography at the Academy of Visual Arts and an Assistant Dean (Research) at the School of Creative Arts, Hong Kong Baptist University.

別署鶴山人。1941年生於香港，為資深中國書畫藝術創作、研究、鑑賞工作學者專家。李氏於1964年畢業於新亞書院，香港中文大學，為當校第一屆文學士生。其於1972年獲得香港大學哲學碩士（中國美術）。1976年開始任教藝術系，教授有關中國書畫篆刻課程。1979年、1981年分別以「中國繪畫」、「書法」獲「當代香港藝術雙年展市政局藝術獎」。

李氏為前香港中文大學藝術系主任、教授。資深中國書畫藝術創作、研究、鑑賞工作學者專家。現為香港中文大學歷史系中國歷史研究中心名譽高級研究員；香港特別行政區康樂及文化事務署博物館專家顧問（中國書畫）；中國書協（香港分會）顧問、香港蘭亭學會榮譽顧問。

著作包括：《李潤桓書畫集》、《國畫入門》（合著）、《倪瓚生平研究》、《倪瓚書跡研究》、〈楷書畧說〉、〈大師之間：近代山水畫發展論〉、〈點線、筆墨、點線：中國繪畫法本源〉、〈中國繪畫的賦彩〉、〈近百年來中國書法藝術的承傳及其啟悟〉、〈宋拓王右軍書：淳化閣帖泉州本卷六、卷七、卷八殘本研究〉、〈淳化閣帖傳世宋本辨〉等。

Courtesy name He Shan Ren. Lee was born in 1941 in Hong Kong. He is an experienced scholar and expert in Chinese calligraphy, painting and seal carving, with extensive experience in the creation, research and appreciation of these art forms. He graduated from New Asia College, The Chinese University of Hong Kong with a Bachelor's degree in 1964, and from the University of Hong Kong with a Master's degree in Chinese art in 1972. He started teaching Chinese calligraphy, painting and seal carving in the Department of Fine Arts at The Chinese University of Hong Kong in 1976. He was presented the Municipal Council Art Award at the Hong Kong Biennial Arts Exhibition for 'Chinese Painting' in 1979 and 'Calligraphy' in 1981.

Lee served as Head and Professor of the Department of Fine Arts at The Chinese University of Hong Kong. He is an experienced scholar and expert in Chinese calligraphy, painting and seal carving. Currently, he is Honorary Senior Research Fellow in the Department of History, The Chinese University of Hong Kong; Expert Consultant (Chinese Calligraphy and Painting) for the Leisure and Cultural Services Department, HKSAR Government; Advisor to the Chinese Calligraphy Society (Hong Kong Branch); and Honorary Advisor of the Orchid Society, Hong Kong.

His published works include *Lee Yun Woon Calligraphy and Painting Collection*, *Introduction to Chinese Painting* (co-authored), *Research on the Life of Ni Zan*, *Study of Ni Zan's Calligraphy*, 'Discourse on Regular Script', 'Among the Masters: Development of Chinese Landscape Painting in Modern Times', 'The Principles of Lines, Brushstrokes and Dotting in Chinese Painting, Colours of Chinese Painting', 'Traditions and Enlightenment of Chinese Calligraphy in nearly a Century', 'Song Edition of Wang Youjun's Calligraphic Rubbings: A Study on the Fragments of Chunhua Ge Tie vol. 6, 7, 8 of Quanzhou Version' and 'Discrimination of Various Song Edition of Chunhua Ge Tie'.

號蛙王。1947年生於廣東，於香港長大，1970年畢業於香港葛量洪教育學院美術專科，並於香港中文大學及香港大學校外課程部進修藝術。1980至1984年赴美國紐約藝術學生聯盟深造。80至90年代中，郭氏遊藝紐約15年，終於1995年返港定居。

郭氏以蛙為創作主題，提倡對多元綜合媒介的探索，例如觀念、行為、雕塑、繪畫及裝置，並提出「時間即藝術」、「遊戲即藝術」、「觀眾互動」等藝術理念，追隨自由、隨心的「任次元」世界。郭氏於70年代早期已開始從事裝置藝術、即興表演等藝術創作，為中國行為藝術的先驅。

郭氏於世界各地舉辦了超過3000項藝術活動，蛙跡遍及世界各地。郭氏分別於1975及1998年獲「香港市政局藝術獎」（雕塑）及（混合媒介）、1998年獲「香港藝術發展局視藝成就獎」及2005年獲澳門藝術博物館頒發「中國行為藝術文獻展」優異獎。作品為本地、海外藝術館及私人收藏，包括香港藝術館、香港文化博物館、臺北國立歷史博物館和美國史密森尼博物館等。

Best-known as the Frog King, Kwok was born in Guangdong in 1947, and raised in Hong Kong. He graduated from the Graham Greenspan College of Education in 1970 with a Bachelor of Fine Arts degree and studied art at The Chinese University of Hong Kong and the University of Hong Kong's Extramural Programmes, before moving to New York to further his studies at the Art Students League of New York. from 1980 to 1984. Kwok travelled to New York in the 1980s and mid-'90s for 15 years, finally returning to Hong Kong in 1995.

With frogs serving as the main theme of his work, Kwok advocates the exploration of multi-and cross-media art, such as conceptualism, performance, sculpture, painting and installation. He proposes artistic concepts such as 'time is art', 'games are art' and 'audience interaction' in pursuit of freedom and spontaneity in the 'any-dimensional' world. Kwok began his work in installation art and improvisation as early as the 1970s, and was a pioneer of performance art in China.

Kwok has conducted more than 3,000 art events around the world. He was awarded the Hong Kong Urban Council Art Prize (Sculpture) and (Mixed Media) in 1975 and 1998, and the Hong Kong Arts Development Council Visual Arts Achievement Award in 1998. His works are in the collections of local and overseas art museums and private collections, including the Hong Kong Museum of Art, National Museum of History, Taipei and the Smithsonian Museum in the U.S.A.

梁氏出生於香港，2018年畢業於倫敦皇家藝術學院並獲得博士學位，曾在法國和意大利留學。她的作品包括多媒體、繪畫、雕塑和社區項目，在英國曾舉辦超過30次個展及群展，包括「實踐中的《我的名字——梁群嬌》——對自我、主體性與作者身份的探究」，作品有《大米》、《什麼是養育？》以及位於牛津大學公園的《Nest 1—7》。2021年，德格魯特出版社出版了她的首本書《不妥協的女性審美主體性：當代藝術中的本體論和倫理自我》。過去，梁氏有發表〈公共領域的視覺性與批判〉、〈中國當代藝術家的自我〉、〈何成瑤作品中女性主體性的實現〉等文章。她已向私人收藏家出售超過35件作品，當中包括繪畫、書法和詩歌。

Leung was born in Hong Kong. She graduated with a PhD from the Royal College of Art, London in 2018, and has previously studied in France and Italy. Her work includes multi-media installations, painting, sculpture and community projects. She has held more than 30 solo and group exhibitions in the UK, including "My Name—Leung Kwan Kiu" in her Practice—Investigation of Self, Subjectivity, and Authorship', and has exhibited works including *Rice*, *What is Nurturing?* and *Nest 1—7* in Oxford University Parks, Oxford. In 2021, DeGruyter published her first book *Uncompromising Female Aesthetic Subjectivity: Ontological and Ethical Self in Contemporary Art*. She has also published articles such as 'Visuality and Criticism in the Public Sphere', 'The Self in Contemporary Chinese Artists' and 'Actualising Female Subjectivity in the Work of He Chengyao'. She has sold more than 35 works to private collectors, including paintings, calligraphy and poetry.

梁氏為澳門大學特聘教授、博士生導師、藝術設計中心主任、曹光彪書院副院長、美國哥倫比亞密蘇里大學終身教授、廣州美院客座教授、中國美協會員，是中央美術學院博士，加州藝術學院碩士。

梁氏曾 60 多次擔任策展或義大利 A' 設計獎等國內外藝術設計比賽的評委，並與美國和亞洲的院校舉辦 260 次演講，包括斯坦福大學、柏克萊加利福尼亞大學，以及中國美術學院。他曾舉辦過 70 多次個展，以及獲選國際性或全國性重要聯展 410 多個。他的作品曾展出於北京故宮博物院、中國國家博物館、中國美術館、北京今日美術館、湖北美術館、廣東美術館、深圳當代藝術與城市規劃館和關山月美術館等。他曾獲紐約《創意季刊》國際美術大賽金獎、義大利 A' 設計獎、中國國家藝術基金等獎百多項。其作品常見於佳士得國際藝術展，被斯坦福大學坎託藝術博物館、明尼阿波利斯藝術博物館等十多個博物館所收藏，並被紐約《國際新美術》、倫敦《創意天才：100 位當代藝術家》和美國《藝術前沿》等畫集和雜誌選為封面。

Leong is currently a Distinguished Professor, Doctoral Advisor and Director of the Center for Arts and Design at the University of Macau. Leong is also a Tenured Professor at the University of Missouri-Columbia in the USA and Visiting Professor at the Guangzhou Academy of Fine Arts. He obtained his PhD at the Central Academy of Fine Arts and his MFA at California College of the Arts.

Leong has served as a curator and judge for over 60 art exhibitions and competitions, and presented more than 260 lectures across the US and Asia at institutions such as Stanford University, UC Berkeley and the China Academy of Art. Leong's work has been featured in Christie's, Ravenel, and in museums and galleries worldwide through more than 70 solo and over 410 juried and curated national and international group exhibitions. He has received over 100 awards, including a Gold Medal Award at the Creative Quarterly international art competition in New York, A'Design Award in Italy and the China National Arts Fund. Leong's works can be found in more than ten museum collections, including the Minneapolis Institute of Arts and the Cantor Center for Visual Arts at Stanford University, as well as public art commissions for Columbia City Hall, and an 8-metre-diameter granite inset calligraphic medallion for a San Francisco city park. Leong's achievements have been documented in over 1000 reviews and publications in magazines, art books and on TV, including the front cover of the *New Art International* in New York, *Creative Genius: 100 Contemporary Artists* in London and *Art Frontier* in the USA.

1997 年生於香港，現於香港居住和工作。於 2019 年及 2021 年獲香港中文大學藝術系文學士（一級榮譽）及藝術碩士。曹氏的作品曾於《水墨藝博》（香港會議展覽中心）、《藝越 40 年》（蘇富比香港）等展覽中展出。創作曾獲許讓成藝術獎、中國書法創作獎等殊榮。

曹氏專注於中國書法、篆刻的創作。在創作取向上主要在傳統書法與篆刻的展示方式上進行探索，藉著對文本內容與章法上的變化，研究於傳統媒介中滲透流行文化的等具「玩味」的元素，探索在看似古典的作品中增添個人意趣，做出既古且今，雅俗共賞的作品。

曹氏現為香港中文大學藝術系兼任講師。

Tso was born in 1997, and currently works in Hong Kong. He graduated from The Chinese University of Hong Kong with a Bachelor's degree in Fine Arts (First Class Honours) in 2019 and a Master of Fine Arts in 2021. His works were exhibited in 'Ink Asia' (Hong Kong Convention and Exhibition Centre) and 'Celebrating Our 40 years!' by Sotheby's Hong Kong. He has won a number of prizes, including the Y.S. Hui Fine Arts Award, Chinese Painting and Calligraphy Creative Award.

Tso specialises in seal carving and calligraphy. He aims to innovate within the realm of these traditional mediums by implementing effective changes in text and composition. He also seeks to explore ways to infuse pop culture into traditional mediums, thereby creating a greater interest in traditional artworks. This approach integrates modernity with tradition, providing people with opportunities to admire and contemplate.

Tso is currently a part-time lecturer in the Department of Fine Arts at The Chinese University of Hong Kong.

1959年生於香港，1981年畢業於香港中文大學藝術系，1987年完成倫敦大學金匠學院陶瓷學系碩士文憑後，一直從事陶瓷藝術創作。楊氏就讀於香港中文大學時專注學習的中國書法及版畫藝術，對其日後的陶藝發展影響深遠。

楊氏成長於香港，及後移居荷蘭。西方文化縱然給她源源不絕的靈感，但中國文化卻根植思緒。受到中國書法和宣紙的啟迪，她的薄瓷創作一直在對立元素之間探索明與暗、動與靜、虛與實的平衡，以達至「惚兮恍兮，其中有象；恍兮惚兮，其中有物」的境界。

楊氏曾在香港、亞洲、澳洲及歐美各地舉辦超過20次個展以及參與不同聯展，並屢次於世界各地獲獎，如2007年德國奧登堡陶瓷比賽的一等獎、2005及2007年韓國世界陶瓷雙年展榮譽獎等。她的作品廣受歐亞各國博物館收藏，如荷蘭布雷達市立博物館、香港藝術館、德國萊比錫格拉西博物館以及韓國利川世界陶瓷博覽會基金會等。

Yeung was born in 1959 in Hong Kong. She graduated from The Chinese University of Hong Kong with a Bachelor's degree in Fine Arts in 1981, and from the Goldsmiths' College in London with a Master's degree in Ceramics in 1987. Since then, she has focused on making ceramic art. Her training in Chinese calligraphy and printmaking at The Chinese University of Hong Kong has exerted a huge influence on her development as a ceramic artist.

Having grown up in Hong Kong, Yeung is deeply rooted in Chinese culture, while the contact with the West has provided her with other sources of stimulation. Inspired by Chinese calligraphy and rice paper (*xuan zhi*), her paper-thin porcelain sculptures explore the balance between contrasting elements such as light and dark, motion and stillness, void and solid, thereby leaving an empty space for boundless interpretation and imagination.

Yeung has held more than 20 solo exhibitions and participated in many group exhibitions internationally. She has received numerous awards, including the 2007 'Obenauf' Theme Competition First Prize in Oldenburg, Germany, and the World Ceramic Biennale Honourable Mention in 2005 and 2007, Korea. Her works are held in the public collections of various museums across Europe and Asia, including the Stedelijk Museum, in Breda, the Netherlands; the GRASSI Museum of Applied Arts in Leipzig, Germany; the World Ceramic Exposition Foundation in Incheon, Korea; and the Hong Kong Museum of Art.

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