# By the People: **Creative Chinese Characters**

### 引言 Exhibition Introduction

中國漢字流傳三千多年,用於日常生活的大約有五千字,印刷 用的字庫每款約有一萬字;但根據2017年《異體字字典》的 收錄統計,漢字正體字加上異體字的總數超過十萬字。

漢字屬方塊字,形、音、義三者合一,結構和形態獨特,和書寫 工具毛筆結合,於歷朝歷代中,成為文人和書法家創作的重要 載體與素材,書法藝術亦是全世界獨有的創作形式。

而在廣闊的大地上,由於風土習俗和人文歷史的差異,各省各地 在漢字應用上都有不同的發展。種種創意可見於匠人、藝術家、 文人,甚至書法家本身,還有民間百姓的日常生活中,如遊戲、 宗教、節日、喜慶,甚至在清代秘密組織洪門也能發現。

自古至今,漢「字」仍然不斷地增加數量和創新形式,這種強大 而獨有的文字生命力,都是由中國人的集體智慧創造而成。

Chinese characters have been used for over three thousand years, and about five thousand of them are commonly used in our daily lives. Each type of Chinese font used for printing consists of about ten thousand characters. However, according to the statistics of the 2017 *Variant Character Dictionary*, the total number of standard Chinese characters and variant characters surpasses a hundred thousand.

Chinese Characters are square-shaped and combinations of pictogram, sound and meaning. With their unique structure and shape, the characters are perfectly adapted to calligraphy brush and have served as an important conduit and genre for literati and calligraphers to create their works throughout history. Chinese calligraphy itself is a distinctive art form, well respected by the art world for its uniqueness.

In China, provinces and regions have their own customs, traditions and history which have led to the development of a vast array of applications for Chinese characters. All kinds of creative adaptations can be found in the works of craftsmen, artists, literati, and even calligraphers, as well as in the everyday lives of ordinary people, through their games, religions, festivals, and ceremonies. There are even instances of Chinese characters adaptation by *Hongmen*, a secret organisation dating back to the Qing Dynasty.

Since ancient times, Chinese characters have been evolving in number and innovation. The strength and vitality of each of these characters are the fruits of humanity's collective wisdom. 第一部分 Part 1

香港的漢字 漢字的社會

Chinese characters in Hong Kong A community predominated by Chinese characters



《舊約全書》 香港英華書院

The Old Testament Ying Wa College, Hong Kong



「李漢港楷」手稿

Lee Hon Manuscripts of "Lee Hon Kong Kai"



蔡啟仁 / 陳慶榮 《中文字體電腦造形》

Choi Kai-yan / Chan Hing-wing Computer Aided Chinese Typography



民間的創意 文人的玩意

People's creativity Literati's amusement



愛新覺羅·溥儒(溥心畬)(傳) 迴文詩三首

Aisin-Gioro Puru (Pu Xinyu) (attri.) Three palindromes



大發財客家牌 香港義發公司出品

Hakka playing cards Manufactured by Yee Fat Company Limited



徐冰 英文書法七言聯

Xu Bing Couplet in square word calligraphy



### 藝術中的漢字 漢字中的藝術

Chinese characters in works of art Art of Chinese characters



王無邪 / 許雪碧

書畫合璧

Wucius Wong / Pat Hui A collaborative of calligraphy and painting



王天德 數碼 no.18

Wang Tiande Digital series 18



鄧昌成 「自強不息」朱文方印

Tang Cheong-shing Square seal with four carved characters "Zi Qiang Bu Xi"





陳育強 與曾灶財共話

Chan Yuk-keung, Kurt Talking to Tsang Tsou-choi



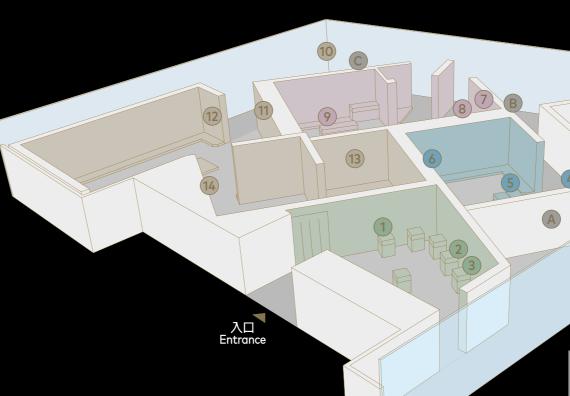
川尾朋子 / 池田航成 Traces

Kawao Tomoko / Ikeda Kousei Traces



### 靳埭強 意在山林

Kan Tai-keuna In woods and mountains



### 第五部份 Part 5

### 公眾的漢字 漢字的記憶

Chinese calligraphy for the public Memory of Chinese characters



### 「字繪香港」與香港社區

"Drawings inside Chinese Characters" and Hong Kong community

展廳平面圖

Gallery Floor Plan



### 電影題字藝術

Calligraphy works for Hong Kong movies



### 曾灶財的街頭書寫創作

Street calligraphy works by the "King of Kowloon"



朴閏敬

魏立剛

Wei Ligang

Untitled

無題

Park Yoon-kyung Filial devotion



### 簡介

### Introduction

香港藝術館一直致力透過藏品研究及展覽,梳理及呈現香港藝術的獨特面貌。為結集更多藝術界的力量豐富對香港藝術的闡釋,藝術館推出「香港藝術:客席策展」展覽系列,徵集策展計劃方案,以呼應本館以香港藝術研究為基礎而定下的年度主題,並希望透過與客席策展人的合作,廣納不同的觀點,深耕研究的成果,多角度呈現當代香港文化藝術的面貌。

該項計劃獲得評選團委員高美慶教授、劉智鵬教授、林偉而 先生、南條史生先生及鄧凝姿博士提供的寶貴意見及鼎力 支持,為展覽系列甄選方案。這次客席策展系列展覽是由著名 設計師、策展人劉小康及其團隊,協同香港中文大學藝術系 客席教授陳育強教授擔任展覽顧問,與香港藝術館攜手為 大家呈現的「字由人——漢字創意集」。

漢字與設計有着千絲萬縷的密切關係。作為知名的華人設計師, 劉氏多年來對漢字與設計及當代藝術間迸發的創意,深感 興趣。是次展覽獲得眾多藝術家、藏家及機構的支持,展示 了漢字在日常生活、商業應用及藝術創作的多個面向,以及 這些創意在亞洲的呈現,充分體現了漢字在人文生活及當代 創作上的價值,予觀眾多重視野探尋漢字、書法、創作與 藝術的關係。

香港藝術館衷心感謝客席策展人劉小康先生、陳育強教授及 策展人團隊對展覽研究計劃的熱情投入與付出,以及各藝術家、 藏家及機構的大力支持,促成是次展覽的成功。我們冀望 日後能持續與不同專業界別的傑出人士,共同拓闊香港藝術 研究的面向,展現香港視野中獨特的文化藝術魅力。 The Hong Kong Museum of Art (HKMoA) is devoted to presenting the unique facets of Hong Kong art through research and exhibitions. To foster artistic synergy and enrich the interpretation of Hong Kong art, the HKMoA has launched the "Hong Kong Art: Co-Creation" exhibition series to coincide with the theme of our annual research programme of Hong Kong art. We closely cocurate with our guest curators to give broader perspectives of the museum's research, illuminating Hong Kong contemporary art from diverse points of view.

We are honoured to have the invaluable insights and support of Prof. Kao Mayching, Prof. Lau Chi-pang, Mr William Lim, Mr Nanjo Fumio and Dr Tang Ying-chi on the selection of the exhibition series. The "By the People: Creative Chinese Characters" exhibition is cocurated by the HKMoA and the well-known designer and curator Freeman Lau and his team, with Prof. Chan Yuk-keung, Kurt, Adjunct Professor, Fine Arts Department, The Chinese University of Hong Kong, as the exhibition consultant.

Chinese characters are intricately related to design principles. As a renowned Chinese designer, Freeman Lau has been deeply interested in the creativity between Chinese characters, design and contemporary art for many years. Supported by artists, collectors and institutions, the exhibition showcases different aspects of Chinese characters, such as their significance in our daily lives, commercial application and artistic creation, as well as how these creative inspirations are presented throughout Asia. The audience will see the value of Chinese characters in our cultural lifestyle and contemporary creations, and will benefit from the multiple perspectives given in the exhibition to explore the relationship between Chinese characters, calligraphy and the creativity of contemporary art.

The HKMoA sincerely thanks guest curator Mr Freeman Lau, Prof. Chan Yuk-keung, Kurt and the guest curator's team for their enthusiasm and dedication to the exhibition and research, as well as the strong support from each and every artist, collector and institution. In the future, we hope to continue to work with talented professionals from different sectors to broaden the horizons of Hong Kong art research and showcase a unique cultural and artistic charm from the Hong Kong perspective.

### 策展人語

### **Curator's Words**

當我於2018年得悉香港藝術館舉辦「香港藝術:客席策展」展覽系列的徵集策展計劃,便與兒子天浩和助手黃碧儀合力,大膽地把我近年收集所得關於漢字創意的一些想法整理成一個策展提案,並幸運地獲選。疫情下,計劃延期一年,至2022年9月展覽終於呈現於大家眼前。在此,我特別感謝藝術館的極度信任、好友陳育強的鼎力支持,以及團隊的不懈努力。

我成長於香港,一個被漢字鋪天蓋地包圍着的城市,市內密密麻麻的樓宇外牆都掛着各式各樣的漢字招牌,書法和美術字體設計琳琅滿目。後來,書寫的招牌字變成霓虹光管,亮起了獨特的城市街頭景色。公共空間以外,漢字亦應用於我們日常生活中的各個範疇。設計生涯四十多年來,我每天都處理設計方案內的各種文本,例如大小標題、內文、企業或產品名稱,中英並重。久而久之,我也特別留意字體在不同印刷品上的創作與應用。

今次展覽研究計劃以漢字為主題,我們收集的展品極多元化,從古到今,從印刷品到藝術品,從平面到立體,甚至結合西方媒介和科技的多媒體作品,嘗試以不同的角度切入,呈現創作者如何於漢字與書法創作中尋求突破。

展覽以「字由人」命名,正要道出漢字所誘發無窮無盡的 創意,皆由人,由平民而起。

劉小康 客席策展人 In 2018, I boldly submitted a research and exhibition proposal consolidating my thoughts on creative Chinese characters, together with my son Tin and assistant Olivia for the "Hong Kong Art: Co-Creation" exhibition series launched by the Hong Kong Museum of Art (HKMoA). Fortunately, my proposal was selected. Despite a year's delay due to the pandemic, the exhibition finally opens in September 2022. I would like to express my sincere gratitude to the HKMoA for their trust; my friend Kurt's great support; and the team's endless endeavour.

I grew up in Hong Kong, a city overwhelmingly surrounded by Chinese characters. Handwritten Chinese signboards and banners featuring calligraphy and artistic font designs decorated the dense concrete jungle. When the use of neon signs later emerged, they lighted up the city to create a unique streetscape. Apart from their presence in public spaces, Chinese calligraphy is found in all aspects of our daily lives. Every day throughout my 40 plus years in the design profession, I work with different kinds of text in my projects including both the Chinese and English versions of titles, wordings, corporate and product names. Over time, I pay increasing attention to the creativity and application of typefaces on all kinds of printed matter.

This research and exhibition project is about Chinese characters. A wide spectrum of exhibits—from antiquity to the present; from printed matter to art pieces; from 2D to 3D and even to multi-media works which combine western media and technology, are shown in the exhibition. Through different perspectives, we try to show how creators seek breakthroughs in the creations they make with Chinese characters and calligraphy.

The exhibition title "By the People: Creative Chinese Characters" discloses the fact that the creativity inspired by Chinese characters is entirely originated by the people.

Freeman Lau Guest Curator



第一部分 Part 1

# 香港的漢 字的社會

### Chinese characters in Hong Kong A community predominated by Chinese characters

香港在漢字的發展歷程中,有着獨特的歷史。在1850年代,香港開埠之初,英華書院 創校並創造了被譽為19世紀最完整的中文鉛活字─「香港體」。

及至上世紀中葉,香港城市及商業急速發展,書法的應用亦逐漸融入其中。大量 店舖、會館及大廈名稱的牌匾均出自多位書法家之手,使香港街道成為一道充滿文化 氣息的風景。同時,漢字在商業印刷和出版的應用上亦發展出另一種特色。

Hong Kong has a unique history in the development of Chinese characters. In the 1850s, Ying Wa College was founded and the school created the "Hong Kong Type" which is known as the most complete set of lead casting Chinese movable type in the nineteenth century.

By the middle of the last century, while Hong Kong city and her business sectors went through rapid growth, the application of calligraphy was gradually integrated. Large numbers of plaques and banners with the names of shops, clubs and buildings were written by calligraphers and they created a special cityscape filled with cultural richness. At the same time, with the developments in commercial printing and publishing, the potential of Chinese characters was further extended.

香港英華書院 清朝同治四年(1865)印刷 29.8 x 20.5 x 2.6 厘米 英華書院藏品

The Old Testament Ying Wa College, Hong Kong Printed in 1865, Tongzhi period, Qing Dynasty 29.8 x 20.5 x 2.6 cm Collection of Ying Wa College

「香港字」源自19世紀來華傳教士所研發的中文鉛活字。傳教士 馬禮遜 (1782 - 1834) 1818 年於馬六甲創立英華書院,兼活字版 印刷所,《新約使徒行傳》便是在當時印製的傳教刊物之一。 1835年, 傳教士戴爾 (1804 - 1843) 在馬六甲英華書院開始生產 一種明體西式中文活字。1843年,英華書院連同印刷設備由 馬六甲遷至香港,成為中國第一間中文鉛活字鑄字作坊,也成 為19世紀中葉世界最重要的中文活字供應中心。「香港字」被譽 為19世紀中葉最完整的一套中文活字,而英華書院所藏的一套 《舊約全書》便是當時以「香港字」印刷的出版物之一。

"Hong Kong Type" originated from the lead casting Chinese movable type invented by the missionaries came to preach in China in the nineteenth century. Robert Morrison (1782 - 1834), the missionary, founded Anglo-Chinese College (later called Ying Wa College) and the movable type printing house at Malacca in 1818. Acts of the Apostles, the New Testament was one of the publications printed at that time. In 1835, Samuel Dyer (1804 - 1843), another missionary, started to produce a set of Chinese lead movable type with Ming typeface in western style. In 1843, Ying Wa College and the printing equipment were moved from Malacca to Hong Kong and that became the first Chinese lead casting movable type foundry workshop in China. It was also one of the most important supply centres for Chinese movable type in the world in the mid nineteenth century. "Hong Kong Type" is considered as the most comprehensive set of Chinese movable type in the nineteenth century. A Bible series of The Old Testament in Ying Wa College's collection was one of the publications printed with "Hong Kong Type" at that time.

### 《舊約全書》

渠各奇鴻花事二交京人 新慈剛宜心佐何作例信 観了甲裕皇全公六右再 貢問艷究次勞包化地區 児由森希遠台司吃同咀 泣艷嘉蝦劉喜單野羯團 振眼自震真埗域堂堅場 翰而降汽郊奇好姐威婚 祈家幼華人小尾电山岛

MAAR (マール) 社編集部編 《九龍楷書體》 MAAR (マール) 社 1993年出版 26.1×18.2×2.4 厘米

Edited by Maar-sha Publishing Co., Ltd Kowloon Regular Script Maar-sha Publishing Co., Ltd Published in 1993 26.1 x 18.2 x 2.4 cm 陳濬人 (1986 - ) 香港北魏真書 2018 字體設計

Adonian Chan (1986 – ) Hong Kong *Beiwei* Zansyu 2018 Typography design



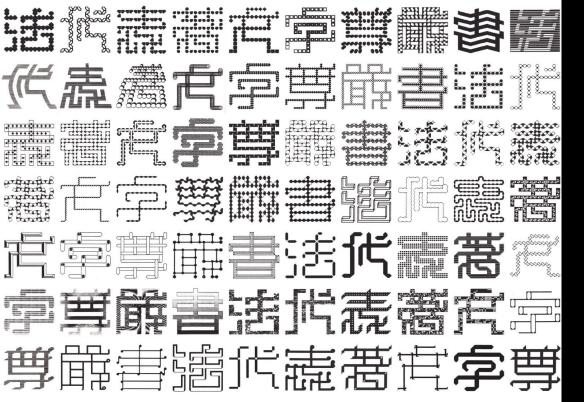
李漢 (1920年代 - 1993) 「李漢港楷」 手稿 約1980 - 1990年代 水墨紙本 尺寸不一 私人收藏

Lee Hon (1920s – 1993)

Manuscripts of "Lee Hon Kong Kai"
ca. 1980s – 1990s
Ink on paper
Size variable
Private collection

「李漢港楷」 手稿由本地街頭書法家李漢所寫,用以製作招牌的楷書字體。李漢自1980年代起與招牌師傅李威合作無間,合力為客戶製作招牌。直至1990年代初,李漢告老還鄉,臨行前特意寫下數千張楷書及隸書招牌字手稿贈李威備用,好讓擊友能繼續招牌事業。李威之子李建明於2020年起發起「李伯伯街頭書法修復計劃」,希望將李漢所遺留的手稿以現代字體設計科技存檔、創造更多新字,並將其命名為「李漢港楷」。「李漢港楷」字庫至今已累積七千多字。

The manuscripts of "Lee Hon Kong Kai" (literally meaning "a regular script in Hong Kong by a local street calligrapher Lee Hon") was a kind of regular script used for the production of signboards. Since the 1980s, Lee Hon worked closely with Lee Wai, a signboard craftsman to produce signboards for clients. In the early 1990s, Lee Hon wrote thousands of manuscripts with regular and clerical scripts before his retirement for his friend Lee Wai to continue his business. In pursuit of archiving Lee Hon's manuscripts and creating more new Chinese characters, Lee Kin-ming, son of Lee Wai, initiated the "Lee Hon's Street Calligraphy Conservation Project" in 2020 and has been trying to transform, with modern technology, the manuscript into a typewriter font which is extendable. The font was named as "Lee Hon Kong Kai" which has over seven thousand characters accumulated as of today.



察啟仁 (1950 - ) 陳慶榮 (1963 - ) 《中文字體電腦造形》 高示公司及 美意設計製作有限公司 1986年出版 28.4×21.4×0.9 厘米

Choi Kai-yan (1950 – ) Chan Hing-wing (1963 – ) Computer Aided Chinese Typography Cross (H.K.) Co. and Design Ideal Limited Published in 1986 28 4 x 21 4 x 0.9 cm 察啟仁是香港著名設計師,與陳慶榮自1979年開始使用電腦點陣技術設計多達一百種中文字體。這種技術在1980年代初仍屬嶄新概念。在此之前,中文刊物和印刷品上皆由活字印刷而成,每個印刷字粒均由人手設計,再經雕刻、製模、鑄造、「執字粒」及排版等工序,才能刊成出版。蔡啟仁於1979年起應用該技術設計,這本1986年出版的《中文字體電腦造形》正載有香港最早以電腦設計的美術字之一。此後,電腦技術便成為設計師探索的新領域。

Being a renowned Hong Kong designer, Choi Kai-yan began to design more than a hundred Chinese fonts by dot matrix technology together with Chan Hing-wing in 1979. In early 1980s, the technology was still a brand new concept. Before this, Chinese publications and other printing materials are printed with movable types. Every movable type was designed, engraved, moulded and casted by hand and a publication can only be done after the printing procedures including the arrangement of the types and typesetting. Later on, computer technology became a new area for designers to explore while Choi had started to work with it since 1979. One of the earliest set of artistic fonts designed with computer was shown in his book—Computer Aided Chinese Typography published in 1986.









卓少衡 (生卒待考) 黎一鳴 (生卒待考) 咭片手稿

<sup>哈万于侗</sup> 約1950 - 1970年代 尺寸不一 私人收藏

Cheuk Siu-hang (dates unknown)
Lai Yat-ming (dates unknown)
Manuscripts of name cards
ca. 1950s – 1970s
Size variable
Private collection

在電腦印刷技術尚未普及時,咭片均由人手設計和書寫。咭片檔經營者在向客人收集文字資料和字型喜好後,會交由街頭書法家書寫,然後將其印製成咭片。卓少衡和黎一鳴是活躍於1960至1980年代的本地街頭書法家,二人分別於大埔道和基隆街經營書法檔。由彭鑑明經營的「藝明圖章咭片」咭片檔所承接的咭片訂單,大多都交由卓、黎代為書寫。直至1980年代複印技術普及,手寫咭片行業隨之式微。

Before the popularisation of computerised printing technology, name cards were generally designed and written by hand. After receiving the content and font preference from the clients, the name card stand managers would pass the information to street calligraphers to write on the artworks for printing name cards. Cheuk Siu-hang and Lai Yat-ming were active local street calligraphers in 1960s - 1980s. They ran their calligraphy stands in Tai Po Road and Ki Lung Street respectively. Pang Kam-ming, the manager of "Ai Ming Seals and Cards" used to outsource the handwriting part to Cheuk and Lai whenever he got the production orders from his clients. When photocopying became popular in 1980s, the industry of handwritten name cards declined.

第二部分 Part 2

### 民間 対 大 大 大 が 創意

### People's creativity Literati's amusement

作為方塊字,漢字本身就是一幅幅的圖像。在 民間藝術及藝術創作手法的互相影響下,漢字 經過演繹後,無論是可閱讀或不能閱讀,都成為 有趣的藝術品。

此外,從古到今,文人都對文字遊戲樂此不疲: 從詩詞和對聯的音韻格律,到迴文詩、經塔等 巧妙結合圖像和文意的詩體,再配上書法藝術的 視覺效果,發展出各種圖文並存的獨特表現手法。

Being square-shaped, Chinese characters are like pictures. Their adaptation, under the influence of folk art and artistic creations by individuals, created interesting works of art, regardless of whether they were legible or not.

Ever since ancient times literati have enjoyed playing with words by creating rhyme and structure for poems and couplets; as well as composing texts in different shapes such as the palindrome and sutra in pagoda forms. With calligraphy's special visual effect, the unique expression technique of arranging the text in a graphic way is explored and developed through these interesting literary works.



愛新覺羅·溥儒(溥心畬)(傳) (1896 - 1963)

迴文詩三首 1961 水墨紙本立軸 68.2×47.4 厘米 私人收藏

Three palindromes

Aisin-Gioro Puru (Pu Xinyu) (attri.) (1896 - 1963)

1961 Hanging scroll, ink on paper 68.2 x 47.4 cm Private collection



作品中三首溥儒(傳)的七言律詩,以「迴文詩」形式書成。「迴文詩」是一種遊戲性詩文創作,詩人將詩文環繞成環,使詩句銜頭接尾,無論向順時針方向讀(順讀)或是以逆時針方向讀(反讀),皆能成對仗、工整的詩句,十分講求作者的語文素養和慎密心思。

Three seven-character verses written by Aisin-Gioro Puru (attri.) are presented in the form of palindromes. Palindrome is a genre of creative poetry writing in which poets arrange texts in a circle so it could be interpreted clockwise or counterclockwise. It requires mastery of the poets' linguistic capabilities and meticulousness to make every line harmonic and rhythmic.

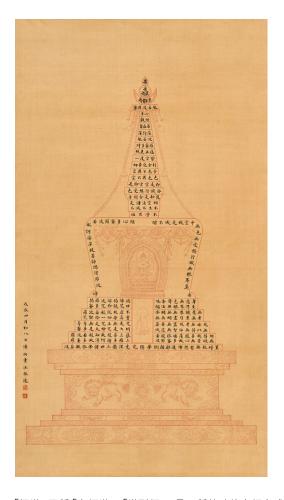
愛新覺羅・溥侗(傳)

(1877 - 1952) 佛塔心經圖 1928 水墨設色絹本立軸 89.8×49.4厘米 私人收藏

Aisin-Gioro Pudong (attri.) (1877 - 1952)

Heart Sutra in pagoda form 1928 Hanging scroll, ink and colour on silk 89.8 x 49.4 cm

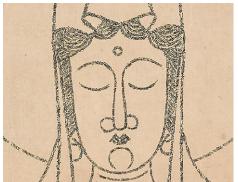
Private collection



「經塔」又稱「寫經塔」、「塔形經」,是一種特殊的寫經方式。於佛教而言,造塔、抄經可為信眾累積功德和福報,造「經塔」便將造塔和抄經結合於一紙之上。此圖所書小楷《心經》以順時針方向繞行,佛塔以朱紅色細描之,成為妙趣橫生的「經塔」作品。

Copying sutras in pagoda forms is a special method of sutra transcription. Building pagodas and transcripting sutras are both considered good deeds in Buddhist belief, which accumulate merit that lead to good karma. In this work, the *Heart Sutra* is written in small regular script clockwise, and a pagoda structure is delineated by red lines.





愛新覺羅·溥儒(溥心畬)(傳) (1896 - 1963)

微書觀音 民國 (1912 - 1949) 水墨紙本立軸 68×31.7 厘米 私人收藏

Aisin-Gioro Puru (Pu Xinyu) (attri.) (1896 - 1963)

Micro-calligraphic *Guanyin*Republic of China (1912 – 1949)
Hanging scroll, ink on paper
68 x 31.7 cm
Private collection

「微書畫」,又稱「排字畫」、「文字圖」等,乍看之下猶如僅由線條組成的白描繪畫,仔細察看下才發現畫中線條是由細小文字串連而成。「排字畫」出自民間,書者多以佛家經典或「壽」等吉祥字眼串連成佛教人物、花卉等,以取其祥瑞意味,並作祝壽、供養等用途。此件《微書觀音》是以《佛説阿彌陀經》排列成觀音之貌,別出心裁。

Micro-calligraphy paintings look like plain drawings at the first sight, but in fact, the lines are constructed by numerous micro-calligraphic characters. Micro-calligraphy paintings are a kind of Chinese folk art in which Buddhist deities and flowers are depicted with Buddhist sutras or the character  $\equiv shou$  (longevity) for their auspicious implications. Micro-calligraphy paintings are therefore created for birthday gifts and offerings. In this work, Puru (attri.) adopted the Buddha Speaks of Amitabha Sutra to outline the portrait of Guanyin.

大發財客家牌 香港義發公司出品 1970年代 各7.3×2×1.9厘米 私人收藏

Hakka playing cards Manufactured by Yee Fat Company Limited 1970s Each 7.3 x 2 x 1.9 cm Private collection 中國傳統卡牌遊戲種類繁多,因價錢廉宜、攜帶方便,廣泛在 民間流傳,是民眾日常娛樂消遣的活動,遊玩規則僅靠口耳相傳, 亦因此一套牌存在着多種玩法。「客家牌」是由客家人於「馬吊」 (麻雀)之中發展而成的一種獨特遊戲形式,一套共有38張牌, 玩法與麻雀相近,同一玩家只要「食糊」六次,便能勝出牌局。 因此,「客家牌」也被稱為「六虎(糊)牌」。

There are various types of traditional Chinese card games, which are popular of daily entertainment and widely circulated among the people due to their affordability and portability. There are many ways to play the card game as the game rules has only been shared by word of mouth. "Hakka playing cards" is a unique game form developed from the mahjong by the Hakka people. Similar to the gameplay of mahjong, there are 38 cards in a set. The player has to "sid fu" (win off another players' discard) for six times to win the game. Therefore, "Hakka playing card" is also known as "Luk Fu (Six Tigers) Cards".

「合文」是一種源自民間的文字遊戲和造字方式,即將兩個或以上的漢字結合在一個字元之中,使其書寫時雖只佔一個字元位置,卻能夠表達出如同一個詞語或句子的複雜意思,近代所造的「合文」有春節賀語「招財進寶」、「日進斗金」、「福禄壽全」等例。除此之外,「合文」亦常見於道教符籙和洪門隱語、圖符之中,道士和洪門幫派將漢字重新組合,以圖像化的方式展示。時至今日,文字愛好者仍對創作「合文」樂此不疲,以創意回應日常生活。

Hewen (Chinese ligature) is a Chinese character game and generating method originated from the folk. It combines and resembles two or more Chinese characters into one single character structure, i.e. through writing one combined Chinese character to express the complicated meanings of phrases or sentences. For example, the creation of the traditional Chinese New Year greetings in one Chinese character, such as "Bringing in wealth and treasure", "Earning large quantities of gold (money) each day", and "Fullness in blessing of fortune, prosperity and longevity". In addition, Hewen is also commonly found in Daoist talismans Fulu, triad societies' argots, and symbols. Daoists and those societies recombine and resemble Chinese characters and present in a graphic style. Nowadays, logophiles still enjoy creating Hewen to respond the daily life with creativity.

# 讀獲粉

合字文間

《合文誌》

遠流出版事業股份有限公司 2016年出版 21×15×1.8 厘米

Co-Word Studio

He wen zhi Yuan-Liou Publishing Co., Ltd. Published in 2016 21 x 15 x 1.8 cm

余少鐳(1968-)

《造文字的反:一個草民的造字運動》 花城出版社

2011年出版 23.5 x 16.5 x 2.1 厘米

Yu Shaolei (1968 - )

Character revolution: A grassroot character-making movement Flower City Publishing House

Published in 2011 23.5 x 16.5 x 2.1 cm

**民** 威

民間的創意 文人的玩意

People's creativity
Literati's amusement





徐冰 (1955 - ) 英文書法七言聯 2006 水墨紙本立軸一對 各 127 x 32.8 厘米 私人收藏

Xu Bing (1955 - )

Couplet in square word calligraphy 2006
Pair of hanging scrolls, ink on paper Each 127 x 32.8 cm
Private collection

### 釋文:

I asked how it stays so clear It said spring water keeps flowing in Poem by Zhu Xi Xu Bing

中國當代藝術家徐冰在1990年由北京移居紐約,兩地語言文化差異促使他重新思考不同語言的特性。漢字是由象形文字演變而成的方塊字,英文則是線性書寫的拼音文字。1993年,徐冰開始「英文方塊字書法」計劃,應用漢字由部件結合的特徵,將英文字母化成形似漢字的部件,重新組合,並以中文書法方式書寫,形成一種結構看起來像漢字,但內容實為英文的新文字。

Chinese contemporary artist Xu Bing moved from Beijing to New York in 1990. The differences in language and culture between the two places aroused him to rethink the characteristics of different languages. Chinese characters are crafted as "square words" evolved from pictograms, while English words are linearly written with phonetic letters. In 1993, Xu Bing started the "square word calligraphy" project, where he developed a new form of English texts by integrating the characteristics of Chinese brushstroke components to re-arrange English words in square format which appears like Chinese characters.

兵火連天山河亂漂泊渡海两 渺兹四首不見来 時路三五 濁酒倍感傷 是吾鄉 幼 鱂 糎 蕕 西山逆士溥儒

愛新覺羅·溥儒 (溥心畬)(傳) (1896 - 1963) 合文七律聯 無紀年 水墨紙本立軸一對 各 99.1 x 12.2 厘米 私人收藏

Aisin-Gioro Puru (Pu Xinyu) (attri.) (1896 – 1963) Couplet of Chinese ligature Not dated Pair of hanging scrolls, ink on paper Each 99.1 x 12.2 cm Private collection

# 蝽 丽 劚 鼴 室 形 唜 膭 蠹 織 满 辯 授

李炯 (1981 - ) 「魚尾體」二十四節氣對聯 2022

噴墨印刷立軸對聯各 131.5 x 15.1 厘米私人收藏

Li Jiong (1981 – ) Couplet of the 24 solar terms in "Yu Wei script" 2022 Pair of hanging scrolls,

inkjet digital print Each 131.5 x 15.1 cm Private collection 釋文: 立秋 立春 處暑 雨水 白露 驚蟄 秋分 春分 寒露 清明 霜隆 穀雨 立冬 立夏 小雪 小滿 芒種 大雪 冬至 夏至 小寒 小暑

大暑

People's creativity Literati's amusement

大寒



第三部分 Part 3

# 藝 術 漢字中的藝術 漢字 字

### Chinese characters in works of art Art of Chinese characters

香港經濟於1960、1970年代起飛,逐漸成為一個華洋 共處的國際都會。在中西文化交匯互換碰撞下,藝術 也出現了新的思潮。同時駕御中西文化的藝術家,開始 在西方當代藝術的手法裏融入中國文化,當中漢字 書法亦佔其中,時至今日,華人及至亞洲其他地區 的藝術家仍在不斷探索漢字及書法在當代藝術中的種種 可能性及意義。

Hong Kong's economy exploded in the 1960s and 1970s. Hong Kong was being transformed into a cosmopolitan city where East meets West. The interaction and collision of Chinese and western cultures gave birth to a new ideological trend in the art sector. Hong Kong artists who were familiar with both Chinese and western cultures started to fuse elements of Chinese culture into their approach for creating western contemporary art. Chinese calligraphy was one such element commonly found in the works of that period. Nowadays, Chinese artists and even those from regions in Asia continue to explore the possibilities and meanings of Chinese characters and calligraphy in contemporary art.



李文生 (1962 - ) 未知數 約1990年代 木 295×250×230厘米 私人收藏

Lee Man-sang (1962 - ) Variable ca. 1990s Wood 295 x 250 x 230 cm Private collection

唐景森 (1940 - 2008) 「無中生有」及「字兮畫之章印乎」原木版 1970年代 木板(一板兩面) 90.4×90.5 厘米 香港藝術館藏品 唐趙慧儀女士捐贈

Tong King-sum (1940 - 2008)
Wood printing block
1970s
Wood (one block with two sides)
90.4 x 90.5 cm
Collection of Hong Kong Museum of Art
Donated by Mrs Tong Chiu Wai-yee





馮明秋 (1951 - ) 得心應手 1992 銅 67×77×31 厘米 藝術家藏

Fung Ming-chip (1951 - ) Any wish comes true 1992 Bronze 67 x 77 x 31 cm Artist collection









羅叔重 (1898 - 1969)

劉秉衡用印 20世紀

糟核印章 香港藝術館藏品

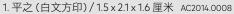
馮麗鴻女士捐贈

Luo Shuzhong (1898 - 1969)

Seal used by Liu Bingheng 20th century

Olive stone seal Collection of

Hong Kong Museum of Art Donated by Ms Phung Lehong



2. 不欲上人(白文方印) / 1.2 x 1.5 x 1.3 厘米 AC2014.0009

3. 平之 (朱文隨形印) / 1.3 x 1.6 x 1.9 厘米 AC2014.0010

4. 一時遊戲 (白文長方印) / 1.4 x 1.7 x 1.4 厘米 AC2014.0011

5. 江山情綺(白文長方印)/1.3 x 1.6 x 2.3 厘米 AC2014.0012

1. Ping Zhi (square seal with incised characters) / 1.5 x 2.1 x 1.6 cm AC2014.0008

2. Bu Yu Shang Ren (square seal with incised characters) / 1.2 x 1.5 x 1.3 cm AC2014.0009

3. Ping Zhi (irregular seal carved in relief) / 1.3 x 1.6 x 1.9 cm AC2014.0010

4. Yi Shi You Xi (rectangular seal with incised characters) / 1.4 x 1.7 x 1.4 cm AC2014.0011

5. Jiang Shan Qing Qi (rectangular seal with incised characters) / 1.3 x 1.6 x 2.3 cm AC2014.0012













金禹民 (1906-1982) 「高雨私印」白文鳥蟲篆方印 1936 印章石 2.8 x 1.5 x 1.5 厘米

香港藝術館藏品 高林翠寒女士捐贈

Jin Yumin (1906 - 1982)

Square seal with four incised characters in bird-and-worm seal script 1936 Stone seal 2.8 x 1.5 x 1.5 cm

Collection of Hong Kong Museum of Art Donated by Ms Ko Lam Chui-hon

AC1999.0021

茅大容(1946-) 「陶淵明詩」朱文方印

1999 印章石

9x6x6厘米 香港藝術館藏品

Mao Darong (1946 - )

Square seal with carved poem by

Tao Yuanming 1999

Stone seal  $9 \times 6 \times 6 \text{ cm}$ Collection of

Hong Kong Museum of Art

AC1999.0105

鄧昌成 (1949-) 「自強不息」朱文方印 1991

印章石

4.2 x 3 x 3 厘米 香港藝術館藏品

Tang Cheong-shing (1949 - )

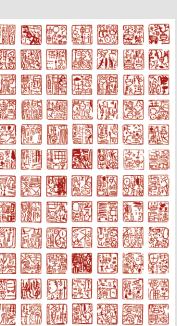
Square seal with four carved characters "Zi Qiang Bu Xi"

1991 Stone seal 42x3x3cm Collection of

Hong Kong Museum of Art

AC1999.0107

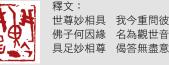














陳漢標(1958-)





馬召其(1976-)

水晶杯(各六項)

一輩子

尺寸不一

藝術家藏

2018









鈐印、藍曬紙本立軸及

Kelvin Ma (1976 - ) A lifetime 2018 Set of six hanging scrolls, seal mark, cyanotype on paper and six pieces of crystal seals Size variable Artist collection

釋文: 寤寐求之 悠悠我思 永以為好 洵有情兮 懷允不忘 如火烈烈

藝術中的漢字 漢字中的藝術 Chinese characters in works of art Art of Chinese characters



王無邪 (1936 - ) 許雪碧 (1943 - ) 書畫合璧 1987 水墨設色紙本橫幅 38 x 136.6 厘米 私人收藏 Wucius Wong (1936 – )
Pat Hui (1943 – )
A collaborative of calligraphy and painting
1987
Horizontal scroll, ink and colour on paper
38 x 136.6 cm
Private collection

### 釋文:

寒蟬悽切,對長亭晚,驟雨初歇。都門帳飲無緒, 方留戀處,蘭舟催發。執手相看淚眼,竟無語 凝噎。念去去,千里煙波,暮靄沉沉楚天闊。 多情自古傷離別,更那堪冷落清秋節!今宵酒醒 何處?楊柳岸,曉風殘月。此去經年,應是良辰 好景虛設。便縱有千種風情,更與何人說? 款識:

柳永《雨霖鈴》詞意,雪碧綵筆,無邪八七年書。



釋聖演(生卒待考) 心經 無紀年 水墨紙本橫幅 47×188.2 厘米 私人收藏

款識:
多寶齋廚主人供養
毀戒沙彌聖演敬書

Shih Sheng-yan (dates unknown) The Heart Sutra Not dated Horizontal scroll, ink on paper 47 x 188.2 cm Private collection

Chinese characters in works of art Art of Chinese characters 郭孟浩(蛙王)(1947-) 蛙玩真卿麻姑山 2010 水墨拼貼紙本雙面冊頁 各 25.1 x 17.1 厘米 私人收藏

Kwok Mang-ho (Frog King) (1947 -) Frog fun geon hing mar gu sharn 2010

Double-sided album, ink and collage on paper Each 25.1 x 17.1 cm Private collection

郭孟浩自1980年代以來一直沿用象徵自己的青蛙標誌和自創的書體「三文字體」 (主要由中文、英文和粵語拼音組合而成的字體),以及多種媒介進行創作,體現香港多元文化和諧共融的特色。

Since the 1980s, Kwok Mang-ho has been creating with the frog logo that symbolises himself, his created calligraphic script "Sandwich Font" (a font that mainly combines Chinese, English and Cantonese romanisation) and various media, reflecting the harmonious integration of cultures in Hong Kong.







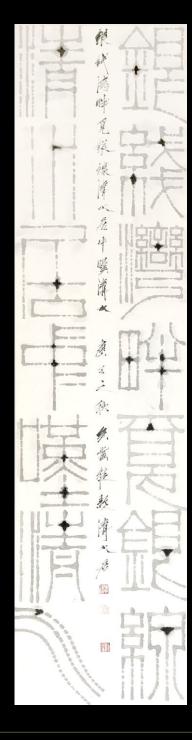
黃孝逵 (1946 - ) 清水居 2020 水墨紙本直幅 43 x 147 厘米 藝術家藏

Wong Hau-kwei (1946 - ) Clear-Water-Residence 2020 Vertical scroll, ink on paper 43 x 147 cm Artist collection

### 釋文:

銀綫灣畔覓銀線 清水居中嘆清水

款識: 庚子之秋,無齒徒題, 清水居。





楊夢臺(楊草仙)(1838 - 1944) 國家神聖

1924

水墨紙本橫幅 40.8 x 147.2 厘米

私人收藏

Yang Mengtai (Yang Caoxian) (1838 – 1944)

The sacred of country 1924

Horizontal scroll, ink on paper 40.8 x 147.2 cm Private collection 釋文: 國家神聖

款識:

寺谷先生教正。甲子初冬, 八十六歲楊草仙。

藝術中的漢字 漢字中的藝術



鄭家鎮 (1918 - 2000) 黃山黑虎松詩 1986 水墨紙本橫幅 31.5 x 128 厘米 香港藝術館藏品

AC1986.0074

Cheng Kar-chun (1918 - 2000) "Pine of Huang Shan" poem Horizontal scroll, ink on paper 31.5 x 128 cm Collection of Hong Kong Museum of Art

釋文:

仰揮鐵臂便擎天, 倪瞰重雲躍九淵; 慣向炎涼生死鬥, 臨風掀髯已忘年。

款識:

黄山黑虎松。丙寅,家鎮書於 雙魚樓。



王天德(1960-) 數碼 no.18 2002 / 2003 水墨紙本及燒痕橫幅 25.5 x 216 厘米 香港藝術館藏品

AC2003.0036



Wang Tiande (1960 - ) Digital series 18 2002 / 2003 Horizontal scroll, ink on paper and burn marks 25.5 x 216 cm Collection of Hong Kong Museum of Art







第四部分 Part 4

# 回到生活 書法歸零

### Return to daily life Calligraphy reset

藝術家切入書法的方法,可以是在書法傳統的內部去找尋新意,或嫁接不同範疇的知識來發掘對書法美學的感知。前者希望擴充傳統,期望在維持傳統書法的呈現方式之餘,也能拓闊既有疆域,和國際接軌;後者則無邊無際,可以擱置書法既有的規矩傳統,重新想像它的可能性,進一步顯示和橋接它和其他生活的關係。

或許我們可以用「當代的書法藝術」和「書法的審美方式」的概念來處理這部分的展品。「當代的書法藝術」即以相近的藝術形式互相嫁接,例如設計、抽象畫等對書法的影響;「書法的審美方式」則抽取書法精神與形式特點,再滲入不同形式的藝術作品中。大部分情況下,我們不易在這類作品中察覺到傳統書法的痕跡。所以,前者的焦點是書法,是書法內部的擴充;後者的焦點則是當代藝術,是書法精神的外部伸延。

陳育強 展覽顧問

文字的書寫作品成為審美對象是知識分子、藝術家一連串實踐書法的結果。現代香港日常所見的書寫作品都未必出自道統書法藝術,反而漸漸發展成另一系統,它既緊扣生活,但又和正統書法若即若離。在各種藝術、生活日常的互動中,這個香港道地獨有的文字書寫系統為我們提供了一個嶄新的視角,以重新審視傳統書法藝術。展覽中的這部分,我們將從多元、側面的角度,把香港的文字書寫作品,以至亞洲的創作和正統書法作一比較。

漢字為我們日常所應用,書法亦然。究竟我們日常應用的漢字書法與道統書法藝術能如何接軌,甚或演變成當代藝術?我們嘗試透過書法與當代生活最具影響力的產物——科技融合,展示我們如何透過科技精準地呈現道統書法,以及人類書寫時如何受到外力所影響。再加上另一組以書法融入裝置的藝術作品,配合第四部分「回到生活·書法歸零」的論述與展品,具體地呈現日常應用的書法如何影響當代的書法藝術,繼而影響道統的書法藝術。

劉小康 客席策展人 How should artists approach calligraphy? Inspiration can be found by digging deep into the traditions of calligraphy, or they could graft knowledge from different fields in order to explore the perception of calligraphy's aesthetics. The artists who decide on the former method try to expand the traditions—to explore new possibilities of Chinese calligraphy and integrate it with contemporary cultures while keeping its conventional way of presentation. For the artists adopting the latter method, their works are not bounded by any boundaries. They put all the rules and regulations aside when they revisit the possibilities of the art and bridge it with other parts of our daily lives.

Perhaps we can classify the exhibits in this category into two groups—"Contemporary Art of Calligraphy" and "Aesthetics of Calligraphy". "Contemporary Art of Calligraphy" refers to the grafting of similar art forms, for instance, the influence of design or abstract painting on calligraphy. As for the latter, the "Aesthetics of Calligraphy" extracts the spirit and form of calligraphy and lets it permeate into varying art work. In most cases, identifying traces of traditional calligraphy will be a difficult task. Hence, the former category focuses on calligraphy because it is an introspective extension of calligraphy itself, while the latter concentrates on contemporary art, as it is an extrapolation of the spirit of calligraphy.

Chan Yuk-keung, Kurt Exhibition Consultant

Writings by literati and artists are usually, as a consequence, regarded as calligraphic works for aesthetics appreciation. Some of the calligraphy works that we see in our daily lives here in Hong Kong may not come from the conventional training, but they gradually develop into their own system that is closely connected to our lives and intermittently intersects with the conventional styles of calligraphy. As we interact with various forms of art we encounter every day, the unique writing system found in Hong Kong enables us to examine traditional calligraphy art from a new perspective. In this part of the exhibition, we compare the writing works in Hong Kong and artworks found in Asian regions with traditional calligraphy works from multi-dimensional and lateral perspectives.

Chinese characters are used in our daily lives and so is calligraphy. How can the Chinese calligraphy we see daily be integrated with the traditional art of calligraphy? Could it possibly evolve into a contemporary art form? By integrating calligraphy and technology, the most influential product of our contemporary lives, we are trying to show how accurately we can present traditional calligraphy through technology and how human beings are affected by external factors when they write. Together with an installation piece that integrates calligraphy, Part 4 of our exhibition—"Return to daily life. Calligraphy reset", manifests how the calligraphy in our daily lives affects contemporary calligraphy art and subsequently the traditional school of calligraphy art.

Freeman Lau Guest Curator





韓志勳 (1922 - 2019) 偈釋 1998 塑膠彩布本 121.2×62.2×4.5 厘米 私人收藏

Hon Chi-fun (1922 – 2019) Enigma, Enigma, Enigma 1998 Acrylic on canvas 121.2 x 62.2 x 4.5 cm Private collection 釋文: 見其然也而善之所以然也 見其然也而莫之所然也 故或推之於自然 王冬齡 (1945 - ) 亂書 蘇軾《水調歌頭》 2017 水墨紙本方屏 200×200 厘米 私人收藏

Wang Dongling (1945 - )
Entangled script
Su Shi, *Prelude to the Water Melody*2017
Square scroll, ink on paper
200 x 200 cm
Private collection



### 釋文:

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,低綺戶,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。

### 款識:

東坡水調歌頭,丁酉秋月,王冬齡於杭州。



斯埭強 (1942 - ) 意在山林 2019 數碼動畫一組四屏 版本 1/5 片長 14 分鐘 30 秒 香港藝術館藏品

AC2022.0004





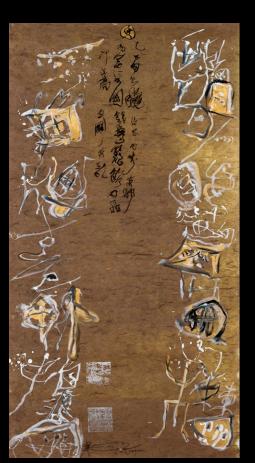
魏立剛 (1964 - ) 無題 2005 水墨及塑膠彩紙本直幅 各142.5×74.5 厘米 香港藝術館藏品 香港藝術館之友捐贈

口泉草稿 立剛並記

AC2020.0021

釋文:

文 檻外驢槽鳴雨霽 窗內雁童搗印圖 乙酉立秋後五日於京都西富河園鐵燈籠館



Wei Ligang (1964 – )
Untitled
2005
Vertical scroll, ink and acrylic on paper
Each 142.5 x 74.5 cm
Collection of Hong Kong Museum of Art
Donated by the Friends of Hong Kong Museum of Art

衡 萬點城鳥驚曙鼓 一壚村酒閃風燈 乙酉立秋於京都鐵燈籠館 口泉草稿也 立剛並記





莫士摀 (1943 - ) Jungle-born 2014 - 2015 水墨設色紙本立軸 各 248 x 61 厘米 藝術家藏

Hugh Moss (1943 - )
Jungle-born
2014 - 2015
Hanging scrolls, ink and colour
on paper
Each 248 x 61 cm
Artist collection

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## 朴閏敬 (1976 - )

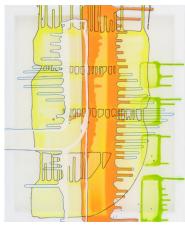
左:孝中:悌

右: 恥 2018

塑膠彩及油漆筆雪紡絲綢

孝:60.4 x 50 厘米/ 悌:60.6 x 50 厘米/ 恥:60.6 x 49.7 厘米

私人收藏





### Park Yoon-kyung (1976 -)

Left: Filial devotion Centre: Brotherly affection Right: Shyness

2018

Acrylic and paint marker on chiffon Filial devotion: 60.4 x 50 cm / Brotherly affection: 60.6 x 50 cm /

Shyness: 60.6 x 49.7 cm Private collection



### 白金男(1948-)

Recollection series 2017 - 2021 數碼噴墨打印一組三件 各 35 x 50 厘米 藝術家藏

Baik Kum-nam (1948 - )
Recollection series
2017 - 2021
Set of three, CG pigment print
Each 35 x 50 cm
Artist collection





### 川尾朋子(1977-)

池田航成 (1982 - )

Traces 2020

數碼錄像及攝影 片長4分鐘58秒

藝術家藏 Kawao Tomoko (1977 - )

Ikeda Kousei (1982 - )

Traces 2020

Digital video and photography Duration 4 mins 58 secs

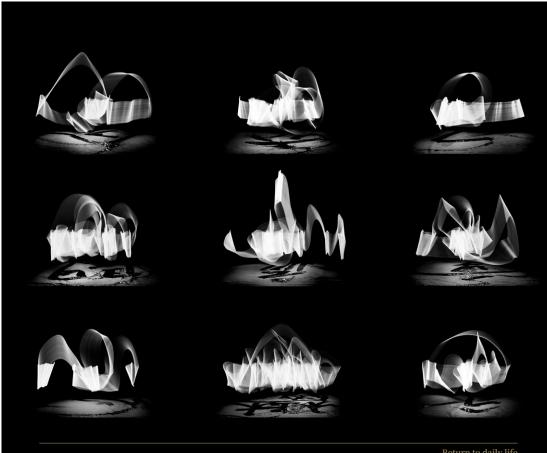
Artist collection

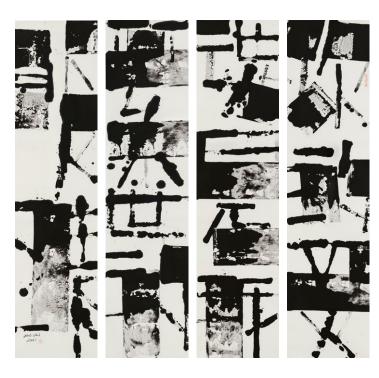
### 釋文:

今 交 力

流重

心 鬱 永





許悔之(1966-) 靈魂的眼睛 2021 水墨紙本屏風 147×37.5×1.5 厘米 私人收藏

Hsu Hui-chih (1966 –) The eyes of the soul 2021 Screen of four folds, ink on paper 147 x 37.5 x 1.5 cm Private collection

釋文: 你的靈魂是我累世的 眼睛



於同生 (1975 - ) MM7

2022

水墨紙本橫幅 70 x 140 厘米

藝術家藏

Yu Tung-sheng (1975 -)

MM7 2022

Horizontal scroll, ink on paper

70 x 140 cm Artist collection



李君毅 (1965 - ) 詩中有畫,畫中有詩 2001 水墨設色紙本立軸 151.5 x 68.5 厘米 香港藝術館藏品

Li Junyi (1965 –)
Poetry in painting
2001
Hanging scroll, ink and colour on
paper
151.5 x 68.5 cm
Collection of
Hong Kong Museum of Art
AC2002.0005

陳育強 (1959 - ) 與曾灶財共話 2022 混合媒介 305×366×366 厘米

Chan Yuk-keung, Kurt (1959 – ) Talking to Tsang Tsou-choi 2022 Mixed media 305 x 366 x 366 cm





鍾緯正(1964-)

流動,第二部分,2016年新版 2016 / 2022

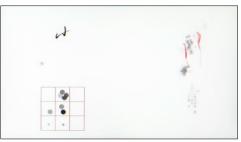
電腦生成錄像

片長6分鐘18秒

Chung Wai-ching, Bryan (1964 - )

Movement in time, Part 2, 2016 new version 2016 / 2022

Computer generated video
Duration 6 mins 18 secs



鍾緯正(1964-)

流動,第二部分,2022年版

2022 互動軟件

尺寸不一

Chung Wai-ching, Bryan (1964 - ) Movement in time, Part 2, 2022 version

2022

Interactive software

Size variable



洪強 (1970 - )

控制狂 (v.2)

2022

毛筆、墨、墨硯、宣紙、電腦軟件程式設計、 機械裝置及磁石

尺寸不一

Hung Keung (1970 - )

Control freak (v.2)

2022

Writing brush, ink stick, ink slab, paper, computer programming, mechanical installation and

magnets

Size variable

劉學成(1979-)

城黑如墨

2022

混合媒介

聲音設計:簡僖進

135 x 400 x 40 厘米

Lau Hok-shing, Hanison (1979 - )

Inked city 2022

Mixed media

Sound designer: AK Kan

135 x 400 x 40 cm



第五部分 Part 5

# 公眾的 漢字漢字 的記憶

Chinese calligraphy for the public **Memory of Chinese characters** 

### 「字繪香港」與香港社區

2018年,武漢一群設計師,包括沈娟和 徐鄭冰,與學生組織的「字繪中國」團隊和 香港設計及創意產業總會合作,以香港的 城市風貌作為題材,將漢字與多元的繪畫 結合,描述香港方方面面的風土人情,為 當年「創意策動2018」傑出的交流項目。

### "Drawings inside Chinese Characters" and Hong Kong community

In 2018, a group of designers, including Shen Juan and Xu Zhengbing, and students from Wuhan who formed the team—"Drawings inside Chinese Characters" collaborated with the Hong Kong Federation of Design and Creative Industries. With the Hong Kong cityscape as the inspiration, and integrating it with Chinese characters and illustrations, the work gave a new life to various local customs and it was deemed to be an outstanding exchange project of "Creative Initiatives 2018".



馮兆華(華戈)自1980年代起為超過五十部 膾炙人口的香港電影書寫標題,為影響世界 的香港電影增添了一層藝術的痕跡,也成為 香港的文化特色。此外,雷超榮為葉問電影 的題字也是經典之一。

### Calligraphy works for Hong Kong movies

Since the 1980s, Fung Siu-wa (Wah Gor) has written the titles for over 50 highly popular Hong Kong movies. His works are iconic to Hong Kong culture and have added an additional layer of art to the Hong Kong movies which have influenced around the world. Besides, the movie title of Ip Man written by Lui Chiu-wing is another classic.



已故的曾灶財先生(「九龍皇帝」) 在香港 各區塗鴉五十餘年。無論大家對其作品的 爭論如何,正如文化人梁文道所説:「絕對 是港人的集體回憶,亦啟發我們重新思考 何謂藝術。」

### Street calligraphy works by the "King of Kowloon"

Mr Tsang Tsou-choi ("King of Kowloon") had drawn graffiti in various districts of Hong Kong for more than 50 years. Disregarding the controversies on his works, as Leung Man-tao, the culturalist, said, "his works are absolutely a collective memory of Hong Kong people, and inspiring for us to revisit the definition of art."

### 又一山人(黃炳培)(1960-) 看字・漢字‖ 無處不在九龍皇帝/

2000 - 2022 攝影及拼貼

anothermountainman (Stanley Wong) (1960 -)

Seeing Characters, Chinese Characters// The Omnipresent King of Kowloon/

2000 - 2022

Photography and collage



感謝下列單位支持及借展 Thanks for the individuals' and the organisations' support and loan for the exhibition (依姓名/機構名稱英文字母序 Surname / organisation name in alphabetic order)

白金男 Baik Kum-nam 劉小康 Freeman Lau 陳漢標 Rex Chan 劉文邦 Peter Lau 張頌仁 劉天浩 Johnson Chang Tin Lau Chen Ching-ying 李恩周 陳薔螢 Lee Eunju, Rachel 蔡啟仁 Choi Kai-yan 李健明 Lee Kin-ming 蔡仞姿 Choi Yan-chi 李炯 Li Jiong 周達智 TC Chow 馬召其 Kelvin Ma 莫士攝 丁茀 Bettina Dina **Huah Moss** 馮明秋 冼倩文 Sin Sin-man Fung Ming-chip Sarah Greene 黃雋溢 Westley Wong 香港知事設計學院 Hong Kong Graphic Archive, 黃孝逵 Wona Hau-kwei 傳意設計研究中心 Center for Communication Design, 黃宏達 Victor Wong 香港視覺傳意資料館 Hong Kong Design Institute 胡靖怡 Agnes Wu 胡兆昌 John Wu 許禮平 Hui Lai-pina 池田航成 Ikeda Kousei 英華書院 Ying Wa College 積浩明 於同生 Romain Jacquet-Lagrèze Yu Tung-sheng 川尾朋子 Kawao Tomoko

### 藝術家 / 創作人名單 List of artists / creators

愛新覺羅・溥侗(傳) Aisin-Gioro Pudona (attri.) **在**当 据 Sophie Law 李漢 愛新覺羅・溥儒 (溥心畬) (傳) Aisin-Gioro Puru (Pu Xinyu) (attri.) Lee Hon 李文生 安藤峻濤 Ando Shunto Lee Man-sang 又一山人(黃炳培) anothermountainman (Stanley Wong) 李炯 Li Jiong 區建公 Au Kin-kung 李君毅 Li Junyi 白金男 Baik Kum-nam 李默然 Li Moran 陳濬人 Adonian Chan 雷超樂 Lui Chiu-wina 陳嘉俊 Ken Chan 陸建毅 Kenny Luk 陳漢標 Rex Chan 羅叔重 Luo Shuzhong 馬天穎 陳育強 Chan Yuk-keung, Kurt Cherry Ma 陳子威 Chen Ziwei 馬召其 Kelvin Ma 鄭家鎮 茅大容 Cheng Kar-chun Mao Darong 卓少衡 莫士媯 Cheuk Siu-hana **Huah Moss** 張義 Cheung Yee 吳子昆 Ng Tsz-kwan 蔡啟仁 Choi Kai-yan 潘士超 Pan Sze-chiu 蔡仞姿 Choi Yan-chi 朴閏敬 Park Yoon-kyung 朱樂庭 Chu Lok-ting, Natalie 曲磊磊 Qu Leilei 鍾緯正 Chung Wai-ching, Bryan 沈娟 Shen Juan 產品 Dashou 羅里油 Shih Shena-yan 馮明秋 Fung Ming-chip 部昌成 Tana Cheona-shina 馮兆華(華戈) Fung Siu-wa (Wah Gor) 唐景森 Tong King-sum 谷文達 Gu Wenda 董陽孜 Tong Yang-tze 韓志勳 Hon Chi-fun 曾灶財 Tsana Tsou-choi 許悔之 Hsu Hui-chih 王冬齡 Wang Dongling 許雪碧 王天德 Pat Hui Wana Tiande 洪強 独立剛 Wei Ligana Hung Keung 池田航成 黃孝逵 Ikeda Kousei Wong Hau-kwei Romain Jacquet-Lagrèze James Wong 積浩明 黃騰達 金禹民 黄宏莲 Victor Wong Jin Yumin 靳埭強 王無邪 Kan Tai-keuna Wucius Wona 川尾朋子 徐冰 Kawao Tomoko Xu Bing 郭孟浩(蛙王) Kwok Mang-ho (Frog King) 徐鄭冰 Xu Zhenabina 黎--鳴 楊夢臺(楊草仙) Yang Mengtai (Yang Caoxian) Lai Yat-ming 劉小康 Freeman Lau 於同生 Yu Tung-sheng

yucolab

Lau Hok-shing, Hanison

Tin Lau

劉學成

劉天浩



■ ● ■ ■ 香港九龍尖沙咀梳士巴利道 10 號

10 Salisbury Road, Tsim Sha Tsui, Kowloon, Hong Kong

hk.art.museum

「香港藝術:客席策展」展覽系列 「字由人――漢字創意集」展覽

客席策展人劉小康、 聯合策展

香港藝術館館長(現代及香港藝術) 俞俏

展音語

劉曉珊、蔡惠鈞、鄧穗欣、周珮君

展寶顧問 陳育強 研究及項目管理 黄碧儀

研究助理 劉天浩、朱樂庭

劉天浩、顏倫意、香港藝術館設計組 展覽設計

"Hong Kong Art: Co-Creation" Exhibition Series

"By the People: Creative Chinese Characters" Exhibition

Curated by Freeman Lau, Guest Curator;

Leona Yu, Curator (Modern and Hong Kong Art)

of the Hong Kong Museum of Art

Exhibition Management Hong Kong Museum of Art Lau Hiu-shan, Virginia Choy,

Sandee Tana, Quinnie Chau

**Exhibition Consultant** Chan Yuk-keung, Kurt

Research and Project Manager Olivia Wong

Research Assistant Tin Lau, Chu Lok-ting, Natalie Tin Lau, Moby Ngan, Design Unit of **Exhibition Designer** the Hong Kong Museum of Art

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