

HKMOA



放懷天地



翟仕堯書法展 CALLIGRAPHY BY JAT SEE-YEU  
BOUNDLESS UNIVERSE

# 翟仕堯



(1935–2009)，號周溪逸士，生於廣東東莞，1948年來香港定居。他對書法藝術的熱愛與根柢早種於少年時代。1954年赴台灣師範大學修讀中國文學，期間間學於文字學家高鴻縉(1891–1963)、書法家王壯為(1909–1998)、宗孝忱(1891–1979)、譚淑(1899–1981)等，豐富了他的書藝與國學修養。六七十年代，翟氏從隨呂壽琨學習新水墨畫中得到啟發，開展了對書法藝術創作的多元化探索。他在穩紮的傳統書法根基下，力求蛻變。文字學及新水墨實驗，造就了他陶融書畫、破格創新的嘗試。在繁華香港寓居離島長洲，以自然養藝，以鄉土養情，走出

吾行吾素的一片書法天地。翟仕堯畢生奉獻予書法藝術，積極參與推廣及教育工作。2001年獲香港特別行政區政府頒授榮譽勳章，表揚他在推動書法藝術上的貢獻。

香港藝術館承蒙翟仕堯家人慷慨捐贈逾百件珍貴作品，這次展覽從中精選了八十多組作品展出。有賴翟仕堯家人的惠贈，以及各位故舊門生、專家顧問的鼎力支持，提供寶貴的資料與意見，讓是次展覽能更全面地展現翟仕堯的書法世界，從筆墨意趣中感受他在香港獨特環境滋養下，兼容並蓄、力求創新的勇氣及實踐。

**JAT SEE-YEU** (1935–2009), pseudonym Hermit of Zhouxi, was born in Dongguan, Guangdong Province.

In 1948, he settled in Hong Kong. His passion for the art of calligraphy and foundations in it were developed at a very young age. In 1954, he pursued studies in Chinese literature at Taiwan Normal University, while learning from Kao Hung-chin (1891–1963), the philologist, and Wang Chuang-wei (1909–1998), Tsung Hsiao-chen (1891–1979) and Tan Shu (1899–1981), notable calligraphers, among others. These experiences enriched his calligraphic skills and deepened his knowledge of Chinese studies. In the late 1960s and 1970s, as a student of Lui Shou-kwan, Jat was inspired by his new ink paintings and embarked on a journey of diverse exploration in calligraphy. He strived for evolution and innovation, while being firmly rooted in traditional calligraphy. Through his studies of philology and experiments with new ink art, he ventured into unconventional territory, breaking the boundary of calligraphy and painting. Residing in the tranquillity of Cheung Chau, away from the bustling city, Jat nourished his art with nature and rural sentiments, creating a unique fresh realm for his calligraphic endeavours. Jat See-yeu dedicated his whole life to the art of calligraphy and actively participated in its promotion and education. In 2001, he was awarded the Medal of Honour from the Government of the Hong Kong Special Administrative Region for his contributions to fostering the art of calligraphy.

The Hong Kong Museum of Art is honoured to receive a generous donation of over a hundred artworks from Jat See-yeu's family, of which more than eighty items are on display in this exhibition. Thanks to their invaluable contribution, together with the unwavering support of Mr Jat's students and our museum expert advisers in offering precious materials and insights, we are able to display Jat See-yeu's world of calligraphy in its entirety. It is a world in which his eclectic oeuvre of ink and brush invites viewers to experience his bold and pioneering spirit, his innovating and embracing myriad ideas, all nourished by the unique cultural milieu of Hong Kong.

# 以書立身 尚古求變

## Cultivating the Self in Tradition Pursuing Innovation while Honouring Convention

翟仕堯長期鑽研古文字學，尤其專注銘文的考究。對古文字的淵源、形義、結體演變等淵博的知識基礎，讓翟氏得以在堅實的書法用筆基礎上，以文字造型入手開拓了新的書法創作概念。他不但融會貫通文字各體的書寫，更力圖從書藝中領悟立身之道，惕勵自省，以達書道至高境界。



草書節錄《潛夫論》

1990  
水墨紙本立軸  
137 x 25.1 厘米

**Abstract from Comments of  
a recluse in cursive script**

1990  
Hanging scroll, ink on paper  
137 x 25.1 cm



隸書七言聯

無紀年  
水墨紙本立軸  
各 137.9 x 23.2 厘米

**Couplet in clerical script**

Not dated  
Hanging scroll, ink on paper  
Each 137.9 x 23.2 cm

Jat See-yu dedicated himself to the study of palaeography with a particular focus on engraved and casted inscriptions. His profound knowledge of the origins, meaning and structure of ancient Chinese characters, allowed him to explore new concepts in calligraphic creation upon his solid foundation in techniques. While mastering various calligraphic styles, he saw beyond a mere craft into calligraphy's deeper purpose — its potential to nurture one's character and self-reflection. He aimed to elevate his art into a manifestation of virtue and wisdom, remaining self alert and introspective to reach the pinnacle of the art of calligraphy.

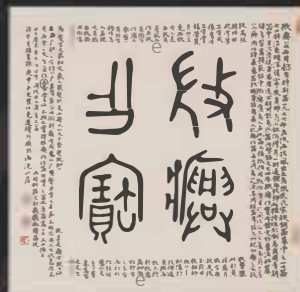


篆書四言聯

2004  
水墨紙本直幅  
80 x 79.9 厘米

**Couplet in seal script**

2004  
Square scroll, ink on paper  
80 x 79.9 cm



微癡盆銘

1980  
水墨紙本斗方  
34.1 x 35 厘米

**Inscription of bronze basin of  
Weixing**

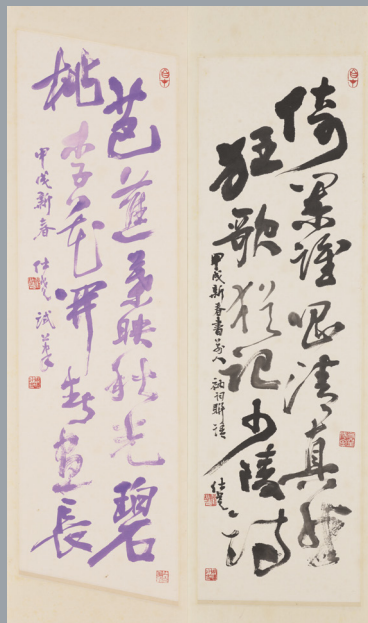
1980  
Square scroll, ink on paper  
34.1 x 35 cm

# 陶熔書畫

# 突破文字

## Infusion of Calligraphy and Painting Going Beyond Characters

建基於對古文字學的研究基礎，及受「新水墨運動」先驅呂壽琨的啟發，翟仕堯將水墨滲化效果及色彩運用，結合文字造型變化，個性化線條及結構布白，走出嶄新的書法面貌。他在紙、墨、彩及用筆構形，甚至在作品裝潢上都精研考究，創造出別具圖像意趣及水墨韻味的作品，令書法世界更加多彩多姿，貼近生活。



### 草書詩句

1994

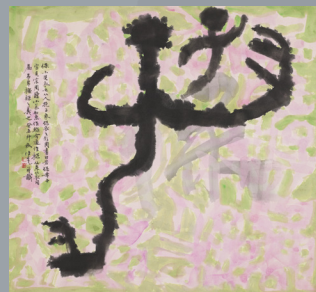
水墨設色紙本直幅一組兩件  
各 66.7 x 19.9 厘米

### Verse in cursive script

1994

Set of 2 vertical scrolls,  
ink and colour on paper  
Each 66.7 x 19.9 cm

Jat See-yau's deep studies in palaeography and exposure to the revolutionary styles of the pioneer of 'New Ink Art Movement' Lui Shou-kwan sparked new insights. Jat set ink brush to paper and let his vision flow, creating artworks that redefine calligraphy. He experimented freely with ink diffusion and colour rendering, and integrated ingeniously varied character forms, strokes and composition. With meticulous attention to the choice of paper, the application of ink, colours and brushwork, as well as thoughtful consideration of mounting and embellishment, Jat forged calligraphic works with fascinating imagery and ravishing ink aesthetics. His innovations thus expanded the possibilities of this contemplative art, while ensuring it remains close to everyday life.



### 構形之二（若保赤子）

2003

水墨設色紙本斗方  
50 x 50 厘米

### Figure II (Guardian)

2003

Square scroll, ink and colour on paper  
50 x 50 cm



### 饗

1994

水墨設色紙本斗方  
68.2 x 68.2 厘米

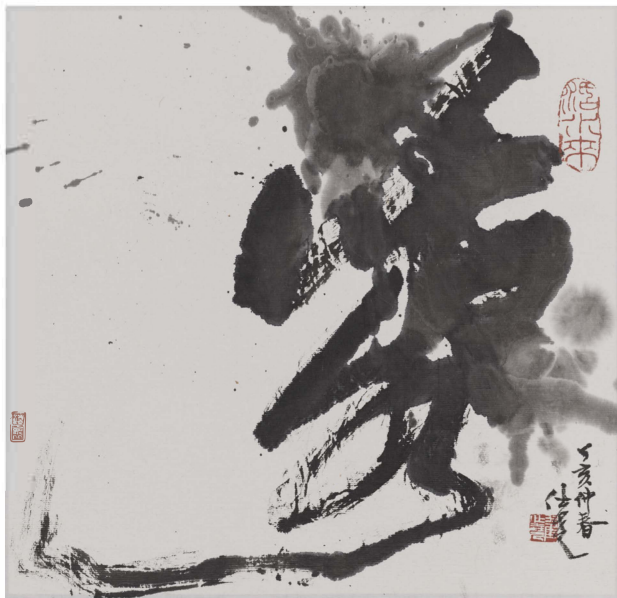
### Feast

1994

Square scroll, ink and colour on paper  
68.2 x 68.2 cm

# 山房天地 萬象乾坤

## My Realm of Art in the Studio Finding My Muse in Nature



活水

2007

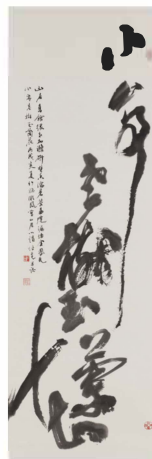
水墨紙本斗方  
32 x 33 厘米

Living water

2007

Square scroll, ink on paper  
32 x 33 cm

香港繁華地，翟仕堯卻選擇居於離島長洲，遠離城市繁囂，親近自然，貼近小島樸素的人情。水、雨和庭院中的一樹榴紅是他日常所喜，因而以「雨洗山房」及「榴紅山館」命名其居所。這裡也是翟氏讀書創作，與書友品茗論學及滋養心性的一方天地。



草書詩句

2006

水墨紙本立軸  
138 x 45.8 厘米

Verse in cursive script

2006

Hanging scroll, ink on paper  
138 x 45.8 cm



隸書五言聯

1998

水墨灑金箋紙本立軸  
各 68.9 x 15.4 厘米

Couplet in clerical script

1998

Hanging scroll, ink on gold-flecked paper  
Each 68.9 x 15.4 cm

While Hong Kong's bustling energy swirled around him, Jat See-yu sought retreat in nature's canvas — the serene island of Cheung Chau. Away from the urban clamour, he befriended simplicity and immersed himself in the island life's quiet charm. The gentle pattering of rain and the vibrant hues of trees in his courtyard brought him joy, inspiring him to name his residence 'Rain-cleansed Studio' and 'Pomegranate Red Pavilion'. It was also a sanctuary for his mind and spirit, where he could find solitude while reading or creating art, or enjoy a scholarly companionship over brewing tea.



# 吾行吾素 放懷天地

My Own Path  
Embracing the Boundless Universe



行草李白詩

2004

水墨紙本立軸六屏  
各 121.2 x 70 厘米

Poem by Li Bai in running-cursive script

2004

Set of 6 hanging scrolls, ink on paper  
Each 121.2 x 70 cm

翟仕堯在創作上堅持獨立思考，力排眾議，不斷精進的創作精神。他精通各書體用筆，從繁到簡，從方呎小品到巨幅條屏，皆能隨心所欲。處理字形、線條、筆墨及空間上，每多求變以回應時代，建立吾行吾素的個人書法創作風格，展翅時代，放懷天地。

In his creative endeavours, Jat See-yeu was a maverick who stood his ground against the critique of others, constantly refining his art. Skilled in various calligraphic scripts and styles, Jat skillfully navigated between the simple and the intricate, the exquisite and the majestic, to realise his artistic vision. With a keen eye for form, lines, brushwork and spatial arrangements, Jat constantly sought new avenues of expression in response to the ever-evolving times. He followed his own path and blazed his own distinctive calligraphic style, freely as he winged his way at his time, open-heartedly as he embraced endless possibilities in our boundless universe.





行書「放懷」  
2008  
水墨紙本橫幅  
145.7 x 660.4 厘米

Calligraphy in running script  
2008  
Horizontal scroll, ink on paper  
145.7 x 660.4 cm





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