

中國書法文憑課程畢業展覽
Diploma in Chinese Calligraphy Graduation Exhibition

香港藝術館
Hong Kong Museum of Art

7.1.2000 - 9.2.2000

香景
書畫

ELEGANT FRAGRANCE



康樂及文化事務署與香港大學聯合主辦

香港藝術館與香港大學專業進修學院聯合籌劃

Jointly presented by the Leisure and Cultural Services Department and
The University of Hong Kong

Jointly organised by the Hong Kong Museum of Art and
the School of Professional And Continuing Education, HKU

SPACE

序

Preface

言

香港藝術館是一個文化的寶庫，在過去三十多年來，經過審慎的購藏，和熱心人士的捐贈，建立了高水平的中國書畫和篆刻藏品。其中包括館藏主力的明清廣東書畫，劉作籌先生捐贈包含明清重要畫派的虛白齋藏中國書畫，以及羅桂祥基金會所捐贈的明清篆刻印石。藝術館的藏品，通過館員研究、展覽和出版刊物，使大眾對館藏的認識得以提高。一年前，館方更完成了將萬餘件藏品的彩圖和中英說明資料電腦化，使這些香港大眾公有的文化財產，可以更公開和方便地查閱。

兩年前，開始與香港大學專業進修學院合辦兩年制的書法篆刻課程，館方的參與，包括講述部份課程，及挑選館藏真蹟，以供學員觀摩。對真蹟的觀察，十分重要。學員可對真蹟的整體布局和裝裱的藝術效果，有親身的體驗。另一方面，歷代碑刻經不同年代的傳拓，使字體肥腫了。而書法剪貼成規整的齊首尾分行，亦使整篇的布局喪失了。通過真蹟的觀摩，可領略到原蹟書家的神理氣味和格律聲色，亦是擴闊了藝術館發揮藏品的功用。

整項課程由書法理論、書法實習和篆刻三大部份組成。書法理論包括書法史、書法理論史和書法審美的學習。書法實習為各類書體的臨寫、仿作和創作研習等。篆刻則作為書法的同源藝術而設置，研習歷代篆刻並進行仿作與創作。

為增強學員的感性認識，除了安排到香港藝術館參觀館藏名家書法真蹟外，也前往中文大學文物館觀摩漢碑珍本及古璽印、名家刻印等，使學員眼界大開。

課程是一項有系統的高質素書法教育。由於學員具有不同背景，有些已有良好的基本功。故此，導師在教學中除了須按課程進度上課，亦須為學員的不同學習程度作靈活而實際的調整，甚至作個別輔導，使其儘量發揮。

在畢業學員的作品裡，很自然地反映出個別水平與喜好的差異。但綜觀展出的作品，我有一些看法。

在書法來說，以仿明的行書作品最為成熟。但以後學員似宜從獨字書寫的階段進而留意整行和整篇的結構，以營造整體的印象。

在篆刻來說，似乎學員在創作方面更為大膽，有許多印章的布局，都是突破了前人的規整作風。

其實書法和篆刻，都是運用線條以表現純抽象造型的藝術。其演化過程，除了小部分早期的象形字之外，大部份都是表意的直接抽象表現，沒有經過寫實表象的階段。而抽象表現是唯心的，是主觀的。作為藝術領域的拓展方法，學員可試圖放棄慣用的邏輯直線推理方法，多些利用橫向的不羈思潮，與一些不靠語言的藝術形式試圖溝通，如音樂和舞蹈等，看看是否可能發揮一些作品整體的感覺。寫字的本質要求是不能寫錯字，但書法作為造型藝術之一，參閱趙之謙(1829 - 1884)的「六朝別字記」，也許可給我們多些空間，使我們就算寫別字也有所本。篆法不可錯，但楷書別字則可增加造型藝術的變化趣味。

曾柱昭
香港藝術館總館長

The Hong Kong Museum of Art is a cultural repository. Its collection of fine Chinese painting, calligraphy and seal carving has been built up in the last four decades through conscientious acquisitions and generous donations. It includes a core collection of Guangdong painting and calligraphy, the Xubaizhai Collection of Chinese painting and calligraphy donated by the late Mr. Low Chuck-tiew and seal carvings of the Ming and Qing dynasties donated by the K.S. Lo Foundation. The general public may get access and knowledge on these collections from published research works of Museum curators. A year ago, the Museum computerized all collection data in both English and Chinese and thus opened up the Museum's treasures for the public's information, study and appreciation through direct computer access.

Two years ago, the Museum jointly organized the first two-year diploma course in Chinese calligraphy and seal carving with the School of Professional and Continuing Education, The University of Hong Kong. The Museum curators take part in tuition and provide gems of the Museum's collection for study by the course students. Appreciation of the genuine and original artwork is indispensable in studying art and the direct encounter with the museum collection thus enables students to build up their knowledge on the style, composition and even mounting formats of Chinese calligraphic works. Over the years, the scripts and characters extant on ancient steles have been greatly distorted due to repeated rubbings and weathering. The original composition and structure of a piece of calligraphy are often lost as the piece is often cropped and aligned into a regular page format for publication. By appreciating the original works executed by

various masters, students may observe the true rhythm of calligraphy and in such a way, the usage of the Museum's collection is enhanced.

The diploma course consists of three parts, namely art theory, calligraphy training and seal carving. The section on art theory elaborates on the history of Chinese calligraphy, the principles of calligraphic aesthetics and appreciation approaches. The calligraphy training section includes copying of ancient calligraphy, imitating the styles of various masterpieces and creative calligraphy. In seal carving, which is a subsequent evolution of Chinese calligraphy, students learn the styles of ancient masters and create their own works.

To supplement their training, students are provided with the opportunity to view the stele rubbings of the Han dynasty, seal carvings and masterpieces in the collection of the Art Gallery of the Chinese University of Hong Kong in addition to those in the Hong Kong Museum of Art.

The course is a quality and systematic Chinese calligraphy education programme. Students have been selected with a basic knowledge on calligraphy and tutors have to make necessary adjustments in the course of teaching to cater for the different needs of individual students.

Works of the graduating students demonstrate their own stylistic preference and different levels of accomplishment. May I here express some of my observations.

In terms of calligraphy, students demonstrate their ability better in the running calligraphic styles of the Ming dynasty. However, they should in future shift from focusing on the structure of a single character to the overall compositional treatment of each line and even

the whole passage.

In terms of seal carving, students are bold to experiment. Many of the works are free of the traditional constraints and rigid treatment of old practices in seal carving.

In essence, both calligraphy and seal carving are modulated forms derived from abstract lines. With the exception of some ancient pictographs, they have evolved to abstract modes of artistic expression directly, without passing through the intermediate stage of depicting the realistic material world. Abstract expression is derived from one's intrinsic value in the subjective domain. In artistic explorations, students may attempt to move away from logical deduction and crossover to the realm of artistic freedom by drawing inspirations from other art forms such as music and dance in order to create the overall effect. The basic demand for writing is to write correctly. However, for the sake of artistic creation, we can make reference to the writing 'Record of Alternative Characters of the Six Dynasties' by Zhao Zhiqian (1829-1884) which may provide us fresh ideas in creating alternative compositions of the same character. We should not ignore the rules of accuracy in writing seal script characters, but sometimes certain modulated styles of the regular script that break away from traditional writing forms may add interest to artistic creation.

Gerard C C Tsang
Chief Curator
Hong Kong Museum of Art

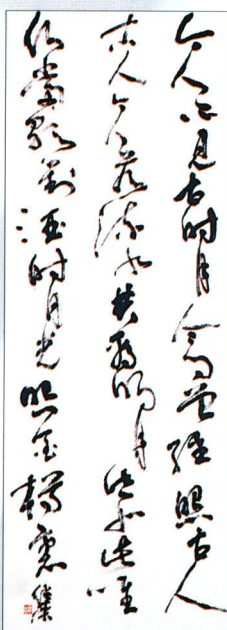
展品目錄

List of Exhibits

1. 區艷芳
隸書對聯 1999
水墨紙本
127 x 20 厘米

AU Yim-fong
Couplet in Clerical Script 1999
Ink on paper
127 x 20 cm
2. 陳繼榮
草書李白詩 1999
水墨紙本
110 x 38.5 厘米

CHAN Kai-wing
Poem by Li Bai in Running Script 1999
Ink on paper
110 x 38.5 cm



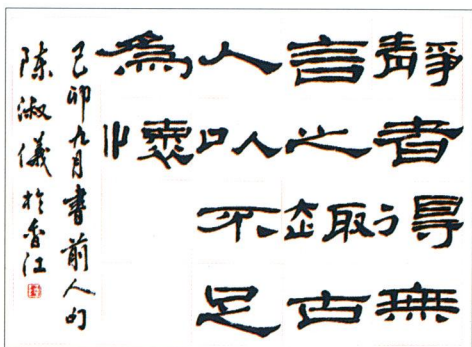
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3. 陳更新
楷書杜甫詩《佳人》1999
水墨紙本
151 x 81.5 厘米

CHAN Kang-san
Poem by Du Fu in Regular Script 1999
Ink on paper
151 x 81.5 cm
4. 陳麗芳
行書「愚不蒙」1999
水墨紙本
31 x 95.5 厘米

CHAN Lei-fong
Calligraphy in Running Script 1999
Ink on paper
31 x 95.5 cm

5. 陳淑儀
 隸書前人句 1999
 水墨紙本
 41 x 55 厘米
 CHAN Suk-yee
 Calligraphy in Clerical Script 1999
 Ink on paper
 41 x 55 cm
6. 植淑貞
 行草書白居易詩《夢行簡》 1999
 水墨紙本
 135 x 33 厘米
 CHEK Shuk-ching, Doris
 Poem by Bai Juyi in Running-cursive Script 1999
 Ink on paper
 135 x 33 cm
7. 鄭慧琛
 行草書貫休詩《野居偶作》 1999
 水墨紙本
 39.5 x 82 厘米
 CHENG Wai-sum
 Poem by Guan Xiu in Running-cursive Script 1999
 Ink on paper
 39.5 x 82 cm
8. 張倩華
 隸書對聯 1999
 水墨紙本
 133 x 17 厘米
 CHEUNG Sin-wah
 Couplet in Clerical Script 1999
 Ink on paper
 133 x 17 cm
9. 張耀萍
 隸書杜牧詩《秋夕》 1999
 水墨紙本
 137 x 35 厘米
 CHEUNG Yiu-ping
 Poem by Du Mu in Clerical Script 1999
 Ink on paper
 137 x 35 cm
10. 程馮秀嫦
 楷書對聯 1999
 水墨紙本
 160 x 30 厘米
 CHING, Amy Sau-sheung
 Couplet in Regular Script 1999
 Ink on paper
 160 x 30 cm
11. 馮文華
 行草書文天祥《金陵驛》 1999
 水墨紙本
 153 x 38 厘米
 FONG Wen-hua
 Poem by Wen Tianxiang in Running-cursive Script 1999
 Ink on paper
 153 x 38 cm



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12. 何伯悠
隸書 1999
水墨紙本
130 x 60.5 厘米

HO Pak-yau
Calligraphy in Clerical Script 1999
Ink on paper
130 x 60.5 cm

13. 林展明
行草蘇軾詞《水調歌頭》1999
水墨絹本
30 x 102 厘米

LAM Chin-ming, Joseph
Verse by Su Shi in Running-cursive Script 1999
Ink on silk
30 x 102 cm

14. 李燕芬
隸書蔡邕論書 1999
水墨紙本
82.5 x 76 厘米

LEE Yin-fun
Text by Cai Yong in Clerical Script 1999
Ink on paper
82.5 x 76 cm

15. 梁麗娟
行書蘇軾詩《新釀桂酒》1999
水墨紙本
32 x 99 厘米

LEUNG Lai-kuen, Judy
Poem by Su Shi in Running Script 1999
Ink on paper
32 x 99 cm

16. 梁棟材
小楷石濤畫語錄三章 1999
水墨紙本
68 x 33.5 厘米

LEUNG Tung-choi
Text by Shi Tao in Small Regular Script 1999
Ink on paper
68 x 33.5 cm

17. 梁慧妍
行書詩 1999
水墨紙本
32 x 60 厘米

LEUNG Wai-yin
Poem in Running Script 1999
Ink on paper
32 x 60 cm

18. 盧超祺
楷書陶淵明《桃花源記》1999
水墨紙本
31 x 158 厘米

LO Chiu-kee
Text by Tao Yuanming in Regular Script 1999
Ink on paper
31 x 158 cm

19. 麥錦超
草書王之渙詩《出塞》1999
水墨紙本
140 x 39 厘米

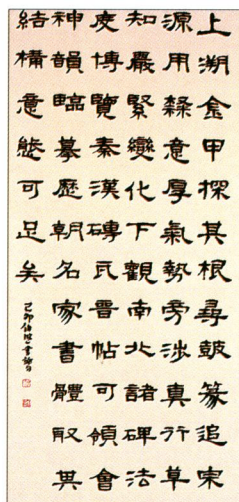
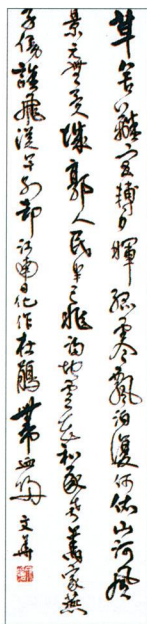
MAK Kam-chiu
Poem by Wang Zhihuen in Cursive Script 1999
Ink on paper
140 x 39 cm

20. 宋虞郁文
小楷《前赤壁賦》1999
水墨紙本
42.5 x 62 厘米

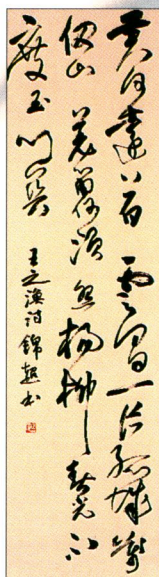
SUNG YU Yuk-Man
Verse in Small Regular Script 1999
Ink on paper
42.5 x 62 cm

21. 溫慧儀
行書黃庭堅詞《清平樂》1999
水墨紙本
68 x 68 厘米

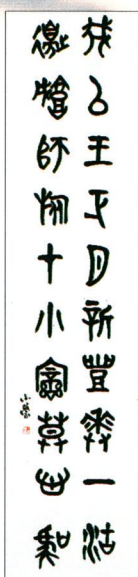
WAN Wai-ye
Verse by Huang Tingjian in Running Script 1999
Ink on paper
68 x 68 cm



22. 黃明堂
行書米南官詩 1999
水墨紙本
173.5 x 39.5 厘米
WONG Ming-tong
Poem by Mi Nangong in Running Script 1999
Ink on paper
173.5 x 39.5 cm
23. 王小瑩
金文前人句 1999
水墨紙本
136 x 28 厘米
WONG Shiu-ying, Venus
Calligraphy in Bronze Script 1999
Ink on paper
136 x 28 cm
24. 黃惠貞
行草《滿江紅》1999
水墨紙本
83.5 x 153 厘米
WONG Wai-ching
Verse in Running Script 1999
Ink on paper
83.5 x 153 cm



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25. 區艷芳
鈐印紙本
釋文：梅花香遠步青雲 (白文)
艷芳之印 (白文)
偷得浮生半日閒 (朱文)
梅亭 (朱文)

AU Yim-fong

Seal marks on paper with
incised characters *mei hua xiang yuan bu qing yun*
incised characters *yan fang zhi yin*
carved characters *tou de fu sheng ban ri xian*
carved characters *mei ting*

26. 陳繼榮
鈐印紙本
釋文：陳 (朱文)
陳氏 (朱白文)
樂以忘憂 (朱文)
衣冠似雪 (朱文)

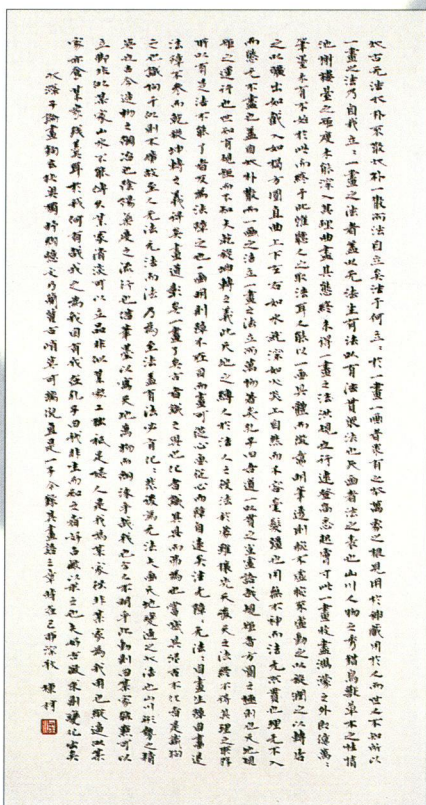
CHAN Kai-wing

Seal marks on paper with
carved character *chen*
carved and incised characters *chen shi*
carved characters *le yi wang you*
carved characters *yi guan si xue*

27. 陳更新
鈐印紙本
釋文：陳 (朱文)
山泉 (朱文)
陳更新 (白文)

CHAN Kang-san

Seal marks on paper with
carved character *chen*
carved characters *shan quan*
incised characters *chen geng xin*



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28. 陳麗芳
鈐印紙本
釋文： 陳氏 (朱文)
古意 (朱文)

CHAN Lei-fong
Seal marks on paper with
carved characters *chen shi*
carved characters *gu yi*

29. 陳淑儀
鈐印紙本
釋文： 汲古 (朱文)
實事求是 (朱文)
敬事 (朱文)
石不能言最可人 (白文)

CHAN Suk-yee
Seal marks on paper with
carved characters *ji gu*
carved characters *shi shi qiu shi*
carved characters *jing shi*
incised characters *shi bu neng yan zui ke ren*

30. 植淑貞
鈐印紙本
釋文： 古質今妍 (朱文)
阿貞 (白文)
植淑貞印 (朱文)
思雨亭 (朱文)

CHEK Shuk-ching, Doris
Seal marks on paper with
carved characters *gu zhi jin yan*
incised characters *a zhen*
carved characters *zhi shu zhen yin*
carved characters *si yu ting*

31. 鄭慧琛
鈐印紙本
釋文： 石之美者 (朱文)
老六 (朱文)
非我 (白文)

CHENG Wai-sum
Seal marks on paper with
carved characters *shi zhi mei zhe*
carved characters *lao liu*
incised characters *fei wo*

32. 張倩華
鈐印紙本
釋文： 小白蓮 (朱白文)
小張 (朱白文)
果然創庫 (白文)
張倩華印 (白文)

CHEUNG Sin-wah
Seal marks on paper with
carved and incised characters *xiao bai lian*
carved and incised characters *xiao zhang*
incised characters *guo ran chuang ku*
incised characters *zhang qian hua yin*

33. 張耀萍
鈐印紙本
釋文： 不染 (白文)
虛寧神素 (朱文)
墨海觀瀾 (朱文)

CHEUNG Yiu-ping
Seal marks on paper with
incised characters *bu ran*
carved characters *xu ning shen su*
carved characters *mo hai guan lan*

34. 程馮秀嫦
鈐印紙本
釋文： 慙之 (朱文)
守之 (朱文)

CHING, Amy Sau-sheung
Seal marks on paper with
carved characters *zhe zhi*
carved characters *shou zhi*

35. 馮文華
鈐印紙本
釋文： 如來 (朱文)
馮文華印 (白文)
二小樓 (白文)
永晴 (朱文)

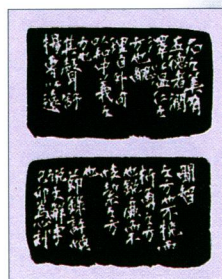
FONG Wen-hua
Seal marks on paper with
carved characters *ru lai*
incised characters *feng wen hua yin*
incised characters *er xiao lou*
carved characters *yong qing*



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36. 何伯悠
鈐印紙本
釋文：秦漢風韻 (白文)
抱琴戲墨 (朱文)

HO Pak-yau
Seal marks on paper with
incised characters *qin han feng yun*
carved characters *bao qin xi mo*

37. 林展明
鈐印紙本
釋文：子子孫孫永用 (朱文)
大器晚成 (白文)

LAM Chin-ming, Joseph
Seal marks on paper with
carved characters *zi zi sun sun yong yong*
incised characters *da qi wan cheng*

38. 李燕芬
鈐印紙本
釋文：心中有如來 (朱文)
赤子情真 (白文)
釀蜜不見花 (白文)

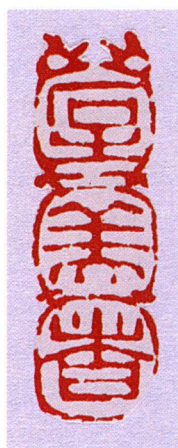
LEE Yin-fun
Seal marks on paper with
carved characters *xin zhong you ru lai*
incised characters *chi zi qing zhen*
incised characters *niang mi bu jian hua*

39. 梁麗娟
鈐印紙本
釋文：李沛賜 (朱文)
雲月醉人 (朱文)
麗娟 (白文)
羊利 (白文)

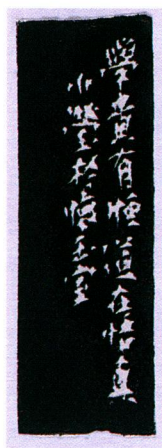
LEUNG Lai-kuen, Judy
Seal marks on paper with
carved characters *li pei ci*
carved characters *yun yue zui ren*
incised characters *li juan*
incised characters *yang li*

40. 梁棟材
鈐印紙本
釋文：棟材 (朱文)
梁 (白文)
家在遠水處 (朱文)

LEUNG Tung-choi
Seal marks on paper with
carved characters *dong cai*
incised character *liang*
carved characters *jia zai yuan shui chu*



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41. 梁慧妍
鈐印紙本
釋文：梁惠妍印 (朱文)
子芊 (朱文)
求騏小屋 (朱文)

LEUNG Wai-yin
Seal marks on paper with
carved characters *liang hui yan yin*
carved characters *zi qian*
carved characters *qiu qi xiao wu*

42. 盧超祺
鈐印紙本
釋文：盧超祺 (白文)
魚夢居士 (朱文)

LO Chiu-kee
Seal marks on paper with
incised characters *lu chao qi*
carved characters *yu meng ju shi*

43. 麥錦超
鈐印紙本
釋文：陳義源 (白文)
阿超 (朱白文)
墨翁 (白文)

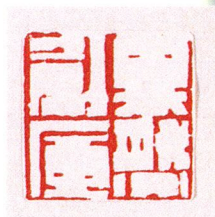
MAK Kam-chiu
Seal marks on paper with
incised characters *chen yi yun*
carved and incised characters *a chao*
incised characters *mo weng*

44. 宋虞郁文
鈐印紙本
釋文：虞氏 (白文)
虞 (白文)

SUNG YU Yuk-Man
Seal marks on paper with
incised characters *yu shi*
incised character *yu*

45. 溫慧儀
鈐印紙本
釋文：存真 (朱文)
小溫 (白文)

WAN Wai-yee
Seal marks on paper with
carved characters *cun zhen*
incised characters *xiao wen*



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46. 黃明堂
鈐印紙本
釋文：美意延年 (朱文)
苦樂園丁 (白文)
明堂 (朱文)

WONG Ming-tong
Seal marks on paper with
carved characters *mei yi nian nian*
incised characters *ku le yuan ding*
carved characters *ming tang*



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47. 王小瑩
鈐印紙本
釋文：小瑩私印 (白文)
明心見性 (朱文)
懷玉室 (朱白文)

WONG Shiu-ying, Venus
Seal marks on paper with
incised characters *xiao ying si yin*
carved characters *ming xin jian xing*
carved and incised characters *huai yu shi*



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48. 黃惠貞
鈐印紙本
釋文：豆 (白文)
豆齋 (朱文)

WONG Wai-ching
Seal marks on paper with
incised character *dou*
carved characters *dou zhai*



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一級技術主任(設計) : 蔡麗華

設計助理(設計) : 黃勁聰

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LAM Mei-sheung, Jessica Assistant Curator II (Education)

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KWAN Wai-kan, Winnie Senior Technical Officer (Design)

CHOI Lai-wah, Candy Technical Officer I (Design)

WONG King-chung, Tony Design Assistant (Design)

香港藝術館編製

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