The book cover features a vibrant green background with a collage of images. At the top, a large, textured, circular object, possibly a piece of wood or bark, is shown. Below it, a white ceramic vessel is partially visible. In the center, a red square seal with intricate characters is prominent. At the bottom left, a man in a dark shirt and glasses is captured in a crouching position, focused on working with a large brush. The overall composition is layered and artistic, reflecting the book's themes of materiality and multimodality.

**Brush-and-Ink, Materiality  
and Multimodality  
in Chinese Calligraphy and Seal Engraving**

**中國書法與篆刻的筆墨、  
物質性及多模態**

**Volume 1  
卷壹**

**Lau Chak Kwong  
劉澤光**

**Volume 1  
卷壹**



# Brush-and-Ink, Materiality and Multimodality in Chinese Calligraphy and Seal Engraving

中國書法與篆刻的筆墨、物質性及多模態

Author / 作者 Lau Chak Kwong 劉澤光

Editor / 編審 Lau Chak Kwong 劉澤光

With contributions by Harold Mok, Sarah Ng and Tsang Kwong Choi

特邀論文作者: 莫家良、吳秀華、曾廣才

Translation / 翻譯 Jiang Haoran Tyler & Liu Xinyi

Design / 美術設計 Lo Hiu Wing Jasmine 盧曉穎

Post-typesetting / 後期排版 Cheng Yiu Lam Yiu 鄭耀林

Photography / 攝影 Albert Tsoi 蔡有昌 Wong Chin Tan 黃展旦

Drone Photography and Videography / 航空攝影與錄像 Fred Fung 馮永銓

Published on “Synergy between Tradition and the Contemporary —  
Hong Kong Calligraphy Series: Chinese calligraphy and Seal Engraving  
by Lau Chak Kwong” website, Hong Kong Baptist University Library  
(<https://digital.lib.hkbu.edu.hk/calligraphy/daniellauchakkwong/>)

出版: 《古今相生 — 香港書法系列: 劉澤光書法篆刻》網站, 香港浸會大學圖書館  
(<https://digital.lib.hkbu.edu.hk/calligraphy/daniellauchakkwong/>)

September 2024 / 2024年9月

Copyright © 2024 by Lau Chak Kwong

All rights reserved. No part of this publication may be reproduced, distributed, or transmitted in any regions, in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, or any storage and retrieval system, without the prior written permission of the author and editor, except in the case of brief quotations embodied in critical reviews and certain other non-commercial uses permitted by copyright law.

## Acknowledgements

The work described in this book was supported by a grant (General Research Fund/ GRF) from the Research Grant Council of the Hong Kong Special Administrative Region, China. (project title: Calligraphic Materiality and Multimodality: Modes of Expression and Representation in Chinese Calligraphy and their Dynamics with Contexts of Use in the City of Hong Kong / Project Number: 12600521)

I would like to express my deepest gratitude to Professor Harold Mok, Dr. Sarah Ng and Mr. Tsang Kwong Choi for reviewing this book and contributing their essays. Sincere thanks go to Professor Peter Sturman (The University of California, Santa Barbara), Professor Hui-shu Lee (The University of California, Los Angeles), Chair Professor Eva Man and the late Professor Wan Qingli for their enlightening mentorship throughout my academic career, and to the late Mr. Han Yunshan who took me as his calligraphy student at a time when my enthusiasm for calligraphy was matched only by my superficial knowledge and skills.

I am especially grateful to my two PhD students Jiang Haoran and Liu Xinyi for their translation and proofreading. Acknowledgement should also be made to my students Mr. Albert Tsoi, Mr. Arion Chow, Mr. William Ho and Mr. Yiu Cheng for their photography and editorial assistance.

Great encouragements have also come from my wife Alexandria and my family.



# CONTENTS / 目錄

## Volume 1 卷壹

### PART ONE: CURATORIAL STATEMENT

#### 第一部份: 策展人言

- Synergy between Tradition and the Contemporary — Brush-and-Ink, Materiality and Multimodality in Chinese Calligraphy and Seal Engraving: Daniel C.K. Lau Solo Exhibition  
Sarah NG (Exhibition Curator).....9  
古今相生——筆墨、物質性及多模態: 劉澤光書法篆刻個展  
吳秀華博士 (策展人).....11

### PART TWO: SCHOLARLY DISCUSSION

#### 第二部份: 學術討論

- Scholarship, Tradition and the Times: Lau Chak Kwong's World of Calligraphy  
Harold Mok.....13  
學術·傳統·時代——劉澤光的書法世界  
莫家良.....27  
Redefining Tradition: Chak-kwong Daniel Lau and the Development of Calligraphy in Contemporary Hong Kong Art  
Sarah NG.....35  
Site-specific Performances of Chinese Calligraphy at Historic Buildings of Hong Kong  
Lau Chak Kwong.....47  
復古與創新——劉澤光的書法篆刻藝術  
曾廣才.....57

### PART THREE: NEW MODES OF EXPRESSION

#### 第三部份: 新表現模式

- Chapter One 第一章.....63  
Site-specific Performance of Chinese Calligraphy / 場域特定書法表演  
Chapter Two 第二章.....135  
Calligraphy Sculpture / 書法雕塑  
Chapter Three 第三章.....161  
Transcending Traditional Calligraphic Mediums / 超越傳統書法媒材

-----End of Volume 1 --- 卷壹完-----

## Volume 2 卷貳

### PART FOUR: BRUSH-AND-INK & SCRIPT TYPES

#### 第四部份: 筆墨與書體

- Chapter Four 第四章.....223  
Oracle-bone Script / 甲骨文

- Chapter Five 第五章.....239  
Great-seal Script / 大篆  
Chapter Six 第六章.....265  
Small-seal Script / 小篆  
Chapter Seven 第七章.....287  
Clerical Script / 隸書  
Chapter Eight 第八章.....347  
Draft-cursive 章草  
Chapter Nine 第九章.....363  
Cursive Script / 草書  
Chapter Nine 第十章.....395  
Standard Script / 楷書  
Chapter Eleven 第十一章.....405  
Small-standard Script / 小楷  
Chapter Twelve 第十二章.....443  
Semi-cursive Script / 行書  
Chapter Thirteen 第十三章.....467  
Oversized-character Calligraphy / 榜書  
Chapter Fourteen 第十四章.....489  
“Black-Tiger” Calligraphy / 「黑老虎」書法

-----End of Volume 2 --- 卷貳完-----

## Volume 3 卷參

### PART FIVE: THEMES IN BRUSHSTROKES

#### 第五部份: 筆觸下的主題

- Chapter Fifteen 第十五章.....509  
Revival of Calligraphic Antiquity / 復古書道  
Chapter Sixteen 第十六章.....559  
Sketches of Hong Kong / 香港隨筆  
Chapter Seventeen 第十七章.....587  
Songs of Nature / 自然頌  
Chapter Eighteen 第十八章.....609  
Spiritual Quests / 靈性追尋  
Chapter Nineteen 第十九章.....645  
Wisdom and Philosophies of the Ancients / 古人智慧及哲學  
Chapter Twenty 第二十章.....675  
Classical Literature / 古典文學

### PART SIX: INTERPRETING THE WAY VIA SEAL ENGRAVING

#### 第六部份: 以篆刻演繹道

- Chapter Twenty-one 第二十一章.....687  
Not the Constant Way Series / 非常道系列



**PART SEVEN: EXPLORING MEDIA IN SEAL ENGRAVING**

**第七部份：篆刻媒介探索**

Chapter Twenty-two 第22章.....	731
Stone Seals 石章	
Chapter Twenty-three 第23章.....	735
Experimental-material Seals 實驗印材章	
Chapter Twenty-four 第24章.....	739
Oversized Seals 巨印	
Chapter Twenty-five 第25章.....	757
Side-inscriptions 邊款	
Chapter Twenty-six 第26章.....	765
Seal Drafts 印稿	

**PART EIGHT: MODES OF SEAL, COMPOSITIONS, CARVING TECHNIQUES  
& AESTHETICS**

**第八部份：篆刻模式、構圖、刀法、美學**

Chapter Twenty-seven 第27章.....	777
Red Inscription Engraved in Relief 朱文(陽刻)	
Chapter Twenty-eight 第28章.....	783
White Inscription Engraved in Intaglio 白文(陰刻)	
Chapter Twenty-nine 第29章.....	789
Alternating Red and White Inscriptions Engraved in Relief and Intaglio 朱白文相間	

**PART NINE: SEAL TYPES**

**第九部份：印章種類**

Chapter Thirty 第30章.....	793
Name seals 姓名印	
Chapter Thirty-one 第31章.....	799
Casual Seals 閒章	
Chapter Thirty-two 第32章.....	803
Studio Name and Sobriquet Seals 齋館別號印	

**Biography of the Author and Artist**

作者/藝術家簡歷.....	809
---------------	-----

-----End of Volume 3 --- 卷參完-----



# ***Synergy between Tradition and the Contemporary — Brush-and-Ink, Materiality and Multimodality in Chinese Calligraphy and Seal Engraving: Daniel C.K. Lau Solo Exhibition***

— ***Dr. Sarah NG (Exhibition Curator)***

In the realm of contemporary Chinese art, Dr. Daniel C.K. Lau stands out for his unique vision that seamlessly blends tradition and innovation. This exhibition presents an in-depth exploration of Lau’s artistic world, showcasing how calligraphy and seal engraving are reinterpreted through contemporary lenses of materiality, scale, and multimodal expression.

Lau’s creative approach is rooted in respect for tradition while constantly pursuing artistic experimentation. Grounded in the *beixue* (Stele/ Epigraphical) School, he propels calligraphy and seal engraving into new frontiers of contemporary art. The concept of “materiality and multimodality” forms the core of his artistic practice. By reimagining calligraphy across diverse media—from massive tapestries to sculptures—Lau challenges our understanding of the functions of calligraphy, transforming Chinese characters into vehicles for multisensory experiences.

This exhibition comprehensively displays Lau’s innovative vision. Oversized calligraphy is juxtaposed with intricate seal engravings, while video showing calligraphy performance contrasts with contemplative calligraphic sculptures. This interplay of scale, medium, and engagement reflects the diversity of Lau’s artistry and the infinite possibilities he uncovers within traditional art forms. This exhibition adopts a non-linear layout, creating a dynamic space for visitors to explore freely, encouraging the discovery of connections and contrasts between works. By presenting works in various calligraphy scripts, sizes, styles, media, and cross-media formats, the exhibition demonstrates how Lau integrates concept and experimentation, revealing the complexity of his creative process.

As this exhibition curator, I hope this exhibition will challenge audiences’ preconceptions about calligraphy and seal engraving, demonstrating their vitality as evolving art forms. Through Lau’s works, we invite audiences to reconsider the roles of cultural heritage, artistic innovation, and traditional arts in contemporary contexts.

“Synergy between Tradition and the Contemporary” bears witness to the enduring vitality of Chinese artistic traditions. Lau’s innovative interpretations showcase how calligraphy and seal engraving transcend historical boundaries to become expressive contemporary art media. This exhibition invites viewers to reconsider these ancient arts, exploring their infinite possibilities in the 21st century. This is not just an exhibition, but an experience—one that will reshape perceptions, provoke thought, and inspire a new appreciation for the potential of traditional arts in our contemporary world.



# 古今相生——筆墨、物質性及多模態： 劉澤光書法篆刻個展

—— 吳秀華博士 (策展人)

在當代中國藝術領域，劉澤光博士以其獨特視野，巧妙地融合傳統與創新。本展覽呈現了劉的藝術世界的深度探索，展示了書法與篆刻藝術如何通過當代物質性、尺度和多模態表現重新詮釋。

劉的創作根植於對傳統書法的承傳和研究，同時不斷嘗試新穎的創作手法。立足碑學，他將書法與篆刻推向當代藝術的新境界。「物質性與多模態」構成了其藝術實踐的核心。透過在不同媒材重新演繹書法——從巨幅掛毯到雕塑——劉挑戰了我們對這些藝術形式的固有功能性認知，將漢字轉化為多感官體驗的載體，尤其是書法表演。

是次展覽全面展示劉的創新視野。大型裝置與細小精巧的篆刻相互輝映，表演藝術錄像與靜謐雕塑形成對比。這種規模、媒介和參與方式的交織，反映了其藝術的多樣性及其在傳統藝術中發掘的無限可能。展覽採用非線性佈局，創造動態空間供觀眾自由探索，鼓勵觀眾探索展品間的聯繫和對比。通過呈現不同書體、大小、風格、媒材或跨媒材作品，展出劉如何將概念與實驗融為一體，揭示其創作過程的複雜性。

作為策展人，我期望是次展覽能挑戰觀眾對書法與篆刻的既有認知，展示它們作為充滿活力、與時俱進的藝術形式。通過劉的作品，讓觀眾重新思考文化遺產、藝術創新及傳統藝術在當代語境中的角色。

「古今相生」見證了中國藝術傳統的持久生命力。劉的創新詮釋，展現了書法與篆刻如何超越歷史界限，成為富有當代表現力的藝術媒介。此展覽邀請觀眾重新審視這些傳統中國藝術，探討其在21世紀的無限可能。這不僅是一個展覽，更是一次體驗——它將重塑認知，激發思考，啟發我們對傳統藝術在當代世界中潛力的全新理解與欣賞。



# Scholarship, Tradition and the Times: Lau Chak Kwong's World of Calligraphy

— Harold Mok

Emeritus Professor, Department of Fine Arts,  
The Chinese University of Hong Kong

English translation: Dr Yim Tsz Kit, The University of Hong Kong

Chinese calligraphy has an ancient origin; it is an energetic art that has been continuing and reinventing itself for thousands of years. Traditionally, calligraphy belonged to the world of literati. In assessing calligraphy, the literati places emphasis on methods, rules, virtuosity and aesthetics, as well as the utmost importance of erudition, moral character, talent, style, artistic lineage and versatility. In their eyes, calligraphy should embody deep learning and profound cultural significance. Today, however, we are living in a world of changing social structures and cultural environment. Therefore, calligraphers nowadays must face a head-on challenge in bridging traditional calligraphy with contemporary reality.

Lau Chak Kwong is a calligrapher and art historian. His dual identity and syncretic practice prove to be extraordinary in Hong Kong's art scene among calligraphers. Lau himself has previously articulated his own artistic principle and approach eloquently (in an article entitled "The Refreshing Paradox of Embracing Innovation for a Return to Antiquity"),<sup>1</sup> while in this essay I would like to make some supplementary remarks on Lau's art from three perspectives, namely: 1) scholarship, 2) tradition, and 3) the times.

## Setting Off from Scholarship

In ancient times, scholarly interpretations of calligraphy history often dictated the prevalent calligraphic styles of individuals in the literati circles. Take the Qing dynasty as an example; with the rising popularity of evidential research (*kaojuxue*), literati all of a sudden became obsessed with epigraphy – what was then called "the study of metal and stone" (*jinshixue*). As a result, the Northern steles, while previously being neglected, suddenly gained traction. Most representatively, Ruan Yuan (1764-1849) put forward the idea of "Northern steles and Southern copybooks", advocating that calligraphers should model after Northern steles in executing calligraphy. His argument was later echoed by Bao Shichen (1775-1855), and Kang Youwei (1858-1927), with the latter expounding on this argument in his treatise *Guang Yizhou shuangji* (*Extended Paired Oars for the Boat of Art*). Consequently, many calligraphers followed suit in practising what was called the Stele School of Calligraphy, which championed certain qualities in calligraphy: unadornedness, austerity, masculinity, and sturdiness. This Qing-dynasty case illustrates perfectly the entangled relationship between scholarship

and calligraphy. In the past, calligraphers often exploited this synergy between calligraphic art and academic research, but most contemporary calligraphers no longer do that.

In his early academic training, Lau first wrote his dissertation on Kang Youwei's *Guang Yizhou shuangji* and earned his MPhil degree at The University of Hong Kong. Subsequently, he studied Ding Jing – one of the Eight Masters of Xiling – and obtained a PhD degree at the University of California, Santa Barbara. While pursuing his doctoral degree, Lau was responsible for writing 36 entries for the exhibition catalogue *Double Beauty: Qing Dynasty Couplets from the Lechangzai Xuan Collection*,<sup>2</sup> co-edited by Professor Peter Sturman, his thesis supervisor, and Professor Jason Kuo. As evidenced in Lau's early scholarship, he came to acquire deep knowledge and understanding of Qing calligraphy, especially epigraphical calligraphy. Later, he went on to demonstrate his expertise in Stele School calligraphy through a series of publications such as "The Clerical Script of the Eight Masters of Xiling," "Big-character Couplets by Kang Youwei," "On the Confucian Aesthetics and Ideas of Kang Youwei's Calligraphic Theory and Practice," and "How Steles of the Han Dynasty Inspired Zheng Fu."<sup>3</sup> Out of all Qing calligraphers, Lau paid special attention to two masters, namely Zheng Fu (1622-1693) and Kang Youwei. Particularly, Lau admired Zheng Fu's efforts in reviving the clerical script by returning to Han steles, and he also appreciated Kang Youwei's promotion of steles and oversized-character couplets.

Lau's art-historical research has laid a solid foundation for his creative works. Through his scholarship on Qing calligraphy, for example, he acquired a deep understanding of how Qing scholars reconstructed the history of calligraphy, how they regarded the Han as more important than the Wei-Jin as the source of calligraphy, and how they eventually revived the Han clerical script in calligraphy practice. Inspired by this research, Lau uses the Han clerical script as a creative resource for his own art, and he did it in three particular ways. Firstly, he instils a sense of antiquity into his calligraphy by modelling after the famous steles and bamboo slips of the Han dynasty. Secondly, Lau follows the footsteps of the Qing literati by visiting famous stele sites. By touching and contemplating these ruinous sites, Lau managed to experience firsthand the sheer grandeur, as well as the rough yet natural beauty of *moya* inscriptions (cliff carving). Thirdly, Lau endeavoured to exhaust the possibility of what can be called the "spirit of metal and stone." He starts exploring such possibilities with Han clerical script, and then historically tracing the styles and patterns in earlier (such as the oracle-bone inscription of the Shang and Zhou dynasties) and later periods (such as steles and rubbings in the Northern and Southern Dynasties). In this sense, Lau's scholarly insights have been channelled into his creative works, eventually establishing his own calligraphic style.

In Lau's calligraphic works, one can often detect traces of his art-historical scholarship. Take his *jilian* (couplets with assembled characters) in clerical script as an example. In his inscriptions on these couplets, Lau often states the



history, location and style of the original stele, and cites the comments of his predecessors. In *Situ Taishi Couplet* (Figure 1), Lau wrote:

I rendered this work with characters assembled from *the Stone Engraving Commemorating the Opening of the Baoxie Road* from the Han Dynasty. This cliff carving in clerical script was produced in the sixth year of the Eastern Han's Yongping era, with the original stone located in the Shimen Gully on the north side of Baocheng, Shaanxi. It is now preserved in the Hanzhong Museum, Shaanxi. The original stone carving was made on a cliff, hence the character shapes and structures are varied, following the natural contours of the stone, irregularly arranged, leaning to the left and right, and naturally composed and formed. The brushwork is unrestrained and vigorous, with an honest and unadorned charm; each character is unique, wild and untrammelled, beyond ordinary scrutiny! Kang Nanhai (Kang Youwei) praised it as “transforming the round into the square, and simplifying the complex,” and also said that “the clerical-script work was executed with the brush method of seal script.” Yang Shoujing highly praised it as a “divine” piece.

Frequently featured in Lau's citation, Kang Youwei is a major figure in Lau's scholarship. Another figure often cited by Lau is Yang Shoujing (1938-1915), who is an epigraphy (*jinshi*) scholar. His commentaries on steles often served as Lau's reference. Such kind of inscription embodies not only Lau's learning of calligraphy, but also his views on the stylistic features of the origin stele. Another example is the *Liyi Xudao Couplet* (Figure 2), which reads:

*The Stele of Jing Jun from Beihai, the Former Governor of Yizhou during the Han Dynasty, is currently housed in the Jining Museum, Shandong. The inscription on the stele records that after Jing Jun's death, his subordinates, admiring his virtue, erected a monument in his honour. The calligraphy on this stele is pure and ancient, with a rich and elegant charm. It is considered a wonderful work of Han clerical script. The brushwork often reflects the legacy of seal script and the vertical strokes exhibit the suspended-needle technique. Kang Nanhai (Youwei) commented, “The ancient aura is majestic, with the use of seal-script strokes in the extending feet similar to the Stele of Tianfa Shenchen, as the scripts before the reign of Emperor He all carried the essence of seal script.” Yang Shoujing said, “The clerical script has evolved from square to elongated, initiating a style of steep and upright calligraphy. Guo Lanshi (Guo Xiangxian) suggested, “To learn [the calligraphic style of] Ouyang Xun (557-641), one should start with the Stele of Zheng Gu and the Stele of Jing Jun.” I appreciate the wonderful transition from seal script to clerical script in the inscription on this stele, thus gathering a few characters from it to form a couplet. The brushwork is untrammelled and uninhibited, just for my own amusement.*

To illustrate his own calligraphic styles, here Lau cites Yang Shoujing's commentary from *Ping beiji*, while also citing Kang Youwei's comparison between *Tianfa Shenchen Stele* and *Jingjun Stele*. As for his piece titled *Inspirational Poetic Lines by Tao Yuanming in Small Seal Scripts* (Figure 3), Lau executed 10 Chinese characters from the lines of Tao's poem (“Picking chrysanthemum flowers by the eastern hedge, I gaze at South Mountain in the distance”). In the inscription, Lau writes,

Once, I had a chance to take a good look at one white-legend seal by Ding Jing. On the seal, Ding engraved the following lines of Tao Yuanming: “Picking chrysanthemum flowers by the eastern hedge, I gaze at South Mountain in the distance.”<sup>4</sup> Ding's brushstrokes are purely simple and sturdy, and his engraving is unadorned



Figure 1: Lau Chak Kwong, *Situ Taishi Couplet* / Clerical Script / Ink on paper / a pair of hanging scrolls / 114 x 34 cm each

and austere, evoking a lofty realm beyond imagination. Overall, the seal style is markedly different from the neat symmetry commonly found in the aesthetics of the white-legend seals of the Han dynasty. Pursuing a seal-engraving style that is both archaic in sensibility and sturdy in form, Ding Jing strived to counter the gaudy and bizarre seal-engraving styles that had become prevalent since the Ming and early Qing dynasties. In the late spring of 2024, I rendered this work with inspirations from Ding's idea and artistic spirit while making some changes to it. Without my intentionality, the work is filled with “the spirit of metal and stone.”

Lau studied Ding Jing's works for his PhD dissertation; he has, therefore, thoroughly grasped the philosophy behind Ding's seal engraving practice. In this piece, Lau used calligraphy to reinterpret and remediate Ding's engraving style, and he expounded on Ding's aesthetic features as well as historical significance. All these intermedial encounters indicate the subtle relationship between Lau's calligraphy and his academic research.



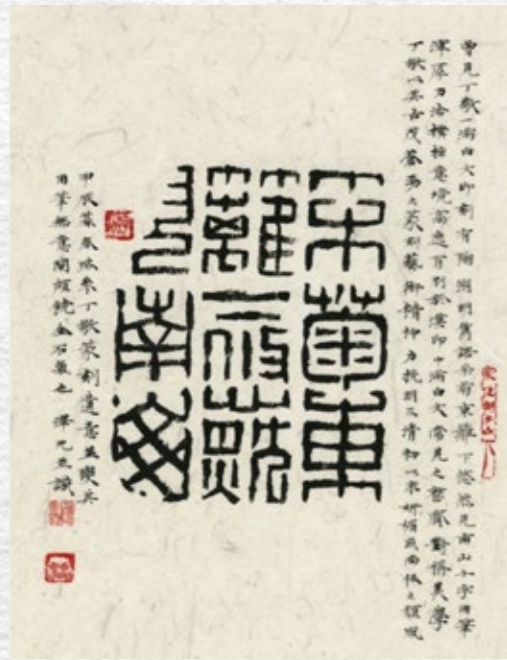


Figure 3: Lau Chak Kwong, *Inspirational Poetic Lines by Tao Yuanming in Small Seal Scripts* / Ink on paper / 38.4 x 25.5 cm



Figure 4: Lau Chak Kwong, *Jiji Niannian Couplet* / Ink on paper / a pair of hanging scrolls / 95.7 x 22 cm each

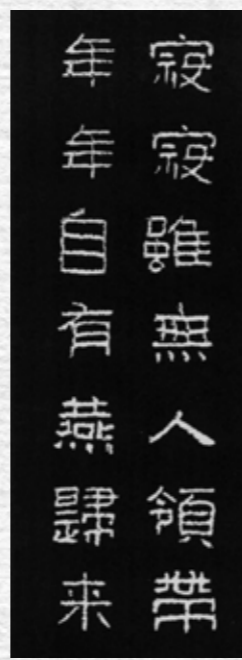


Figure 5: *Jilian With Characters Assembled from the Inscription of The Gwanggaeto Stele Bei*, rubbing, (in Hao Da Wang Bei *Jilian*, 83)

## Locating Roots in Tradition

With his academic pedigree, Lau's art practice is always securely rooted in tradition. He knows perfectly well that all the calligraphy masters before him regarded antiquity as their sources of artistic creation, and he understands that the *dao* ("the Way") of calligraphy must rest on the premises of respecting, studying, and transforming antiquity. In view of this, Lau believes that calligraphy will never succeed if uprooted from tradition.

Among Lau's calligraphic works, his admiration for antiquity is fully on display in his calligraphic couplets with Chinese characters assembled from ancient stele inscription. Lau has written 36 entries for the exhibition catalogue *Double Beauty: Qing Dynasty Couplets from the Lechangzai Xuan Collection* and an article entitled "Big-character Couplets by Kang Youwei", and thus has a good understanding of the art of calligraphic couplet. Here, it is worth noting that when the Qing literati produced calligraphic couplets, they would either compose their own couplet-lines or write adoptions from ancient texts and poems. When adopting from ancient poetic lines or sentences, the assemblage couplet often shows a sense of natural charm of literature; and when selecting characters from ancient steles, the assemblage couplet reflects undoubtedly the calligraphers' obsession with the antiquity in addition to their literary talent. Although most contemporary calligraphers may not be as erudite as the ancients, they can resort to modern compilations of *jilian* for their convenient reference.<sup>5</sup> Since Lau is an advocate for the clerical script, most of his *jilian* were drawn from famous steles of the Han and Wei dynasties, including inscriptions of ancient steles such as *the Stele of Sangong Mountain*, *Jingjun Stele*, *Yiying Stele*, *the Stele of Ritual Vessels*, *Xiaoguan Stele*, *Zheng Gu Stele*, *Ode to Fenglong Mountain*, *Yinzhou Stele*, *Huashan Stele*, *Hengfang Stele*, *Xiacheng Stele*, *Ode to*

*Fuge*, *Cao Quan Stele*, *Zhang Qian Stele*, *Tianfa Shenchen Stele* and *Hao Da Wang Stele (The Gwanggaeto Stele)*, as well as cliff inscriptions such as *Kaitong Baoxie Road Rock Carving*, *Ode to the Stone Gate*, and *The Diamond Sutra in the Stone Sutra Valley of Mount Tai*. Each of these ancient stele inscriptions has its own characteristics; the real challenge, however, lies in how to capture the spirit and charm. For Lau, it is imperative to interpret the calligraphy style and spirit of the original stele inscription. Take *Jiji Niannian Couplet* (Figure 4) as an example. This *jilian* was rendered with characters assembled from the inscription of *The Gwanggaeto Stele*. In the inscription of this work, Lau introduces the origin and background of the stele from Goguryeo and continued to write:

Demonstrating the beauty of the transition from clerical to regular script, the calligraphy of the stele is characterized by its profound and steady brushwork, ancient and simple elegance, square and well-proportioned structure, and the natural and scattered momentum of the strokes; it is full of rustic aura and naturalness as if achieved by heaven. In the book of *Guang Yizhou Shuangji*, Kang Nanhai (Youwei) wrote: "The inscriptions of the old town in Goguryeo and the stele of the Silla were produced by the distant barbarians from foreign lands. However, the work's grandeur and beauty are unparalleled through the ages."

Lau often cites Kang Youwei's commentaries in his academic research. Going beyond mere citation, however, I believe that Lau has technically and spiritually internalized the aesthetics of *The Gwanggaeto Stele* (Figure 5) in terms of brush method, character structure, and style. The rustic aura of the original stele inscription and its naturalness as if achieved by heaven became the realm that Lau aspired to achieve.

Lau's *jilian* calligraphy is not limited to works in clerical script. I also encompasses his bronze-script couplets with characters assembled from the inscriptions of *Ji Zibai Plate of the Guo State*, *San Family Plate*, *Cauldron of Ke*, *Wang Sun Chime Bells*, *Cauldron of Duke Mao*, *Cauldron of Yu*, *Cauldron of Hu*, *Cauldron of Song*, *Grain Receptacle of Qin Gong*, *Grain Receptacle of Pi Qi*, *Grain Receptacle of Gui Jiang*, as well as regular-script inscription of the *Cliff Inscription of Shimen*, *Yunfeng Shan Lunjingshushi* by Zheng Daozhao, *Stele of Cuan Longyan*, etc. More broadly, Lau's couplets were also rendered with characters assembled from oracle-bone inscriptions of the Shang dynasty, testifying to Lau's deep love for ancient calligraphy traditions.



Thus far, the genre of *jilian* is only a small yet significant portion of Lau's oeuvre. His work encompasses a wide range of formats (from vertical scroll to horizontal and square format) and scripts (such as clerical script and other ancient scripts as well as the modern scripts such as Tang regular, running, and cursive scripts). As a matter of fact, Lau has a special preference for cursive-clerical script found on the bamboo slips of the Han dynasty. For example, his *Meijia Chuiyang Couplet* (Figure 6) consists of characters collected from the *Ode to the Stone Gate* (Figure 7). In this work, Lau endeavors to retain the texture of the stone on which characters are executed. Yet, Lau does it deftly. Resultantly, he injects new vitality into this canonical Han cliff engraving known as "clerical-cum-cursive script." As he explains in the inscription, this work only "modestly assimilates the brush methods of the Han bamboo slips." Another two non-*jilian* couplets in clerical script are also intriguing. The first one is *Yaliang Xuhuai Couplet* (Figure 8), which is loosely modelled after Zheng Fu's *Five-character-line Couplet in Clerical Script* (Figure 9).<sup>6</sup> As Lau explains in the inscription, "Zheng Gukou's (Zheng Fu's) calligraphic works from his later years are full of strange variations, rich and unrestrained. With occasional incorporation of the brush methods of cursive script, his brushwork is swift and lively. With a little bit of inspiration from Zheng's ideas and brushwork, I added my own touch to this work." Apparently, Lau appreciates very much the practice of incorporating cursive-script ideas into clerical script in Zheng's later works. In comparison to Zheng's work, Lau's execution is more dynamic and livelier, as felt in the palpable contrast between wet and dry brushstrokes.

The second one is *Hanmo Deshi Couplet* (Figure 10), which is a calligraphic rendition of two poetic lines by Du Fu (712-770). Departing from the style of stele inscription in clerical script, this couplet was rendered with the brush methods of Han bamboo slips, thus showing irregular and tilted character structure. As Lau describes his style clearly in the inscription, "Feeling inspired by Du Fu's poem, I executed this work with overnight, leftover ink. Filled with rustic aura, my brushwork is spontaneous, untrammelled and sketchy. Not knowing whether the work is skillful or clumsy, I rendered this work just for my own amusement." Overall, Lau's study in clerical script is characterized by achieving a synergy between stele inscriptions and ancient bamboo slips. Lau was a student of Han Yunshan (1923-2010). In Lau's eyes, Han adopted "Han clerical script as the foundation of a convergence of the stele and model-book studies"<sup>7</sup> In this light, Lau's calligraphy draws inspirations from not only his own scholarship in his academic research, but also his teacher's influence.

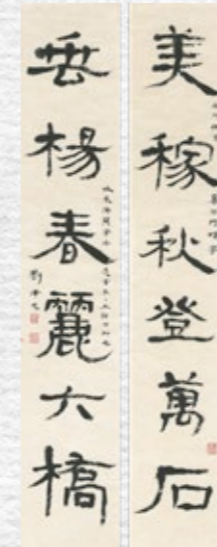


Figure 6: Lau Chak Kwong, *Meijia Chuiyang Couplet* / Ink on paper / a pair of hanging scrolls / 94 x 16.6 cm each



Figure 7: *Jilian With Characters Assembled from the Inscription of the Ode to the Stone Gate*, rubbing, (in *Shimen Song Jilian*, 28)



Figure 8: Lau Chak Kwong, *Yaliang Xuhuai Couplet* / Ink on paper / a pair of hanging scrolls / 120 x 24 cm each

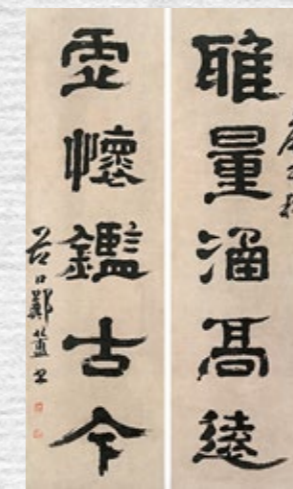


Figure 9: Zheng Fu, *Five-character-line Couplet in Clerical Script* / Ink on paper / a pair of hanging scrolls / 104.6 x 29.7 cm each (in Jason C. Kuo and Peter C. Sturman eds., *Double Beauty: Qing Dynasty Couplets from the Lechangzhai Xuan*, plate 8)

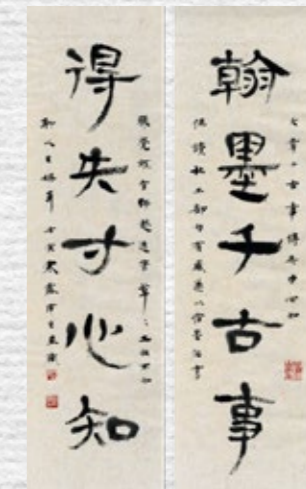


Figure 10: Lau Chak Kwong, *Hanmo Deshi Couplet* / Ink on paper / a pair of hanging scrolls / 97 x 23.1 cm each

Consistent with his embrace of the "sense of antiquity" (*guyi*), Lau is good at producing "black tiger" calligraphy (Figure 11). The term "black tiger" refers to the rubbing of stone inscriptions with white characters against a black background, while "black tiger" calligraphy is a form of art that mimics these rubbings through special techniques. One master of this genre is Luo Shuzhong (1898-1968), a prominent Hong Kong calligrapher. While Luo rendered this genre in clerical script (Figure 12), Lau's works are characterized by the square character shape in a script between seal and clerical scripts. With an unadorned and austere style, Lau's "black tiger" calligraphy accentuates the beauty of his reinterpretation of the mottled and rough textural effects on ancient, weathered steles. Though "black tiger" calligraphy is a minor genre in Lau's oeuvre, it witnesses his great passion for Han steles.





Figure 11: Lau Chak Kwong, *Contentment in Quiet Contemplation / "Black-Tiger" Calligraphy* / Ink on paper / hanging scroll / 225 x 57.5 cm



Figure 12: Luo Shuzhong, *Gunxue / "Black-Tiger" Calligraphy* / Ink on paper / horizontal hanging scroll / 59 x 130cm (in *Luo Shuzhong Bainian Huigu*, plate 40)

## Synchronizing with the Times

Through the ages, calligraphers have all advocated learning from the past while transforming antiquity. Calligraphers in each time period are, therefore, by no means bound by the same tradition; instead, they choose to make innovations with their preferred as well as the prevalent aspects of traditions. For example, calligraphers in the Jin dynasty advocated the importance of *yun* ("resonance" or "aura"); in the Tang dynasty *fa* ("method" and/or "standard"); in the Song dynasty *yi* ("idea" or "spontaneity" beyond rules and conventions), in the Yuan and Ming dynasties *tai* ("form"), and in the Qing dynasty *zhi* ("rusticity"). Keenly aware of his continuation of this long genealogy, Lau continues to strive for changes and seek modernity in his practice of calligraphy.

Lau's calligraphy demonstrates a variety of tactics in seeking novelty and transformations. Among all such innovative works, calligraphy sculptures appear to fit the contemporary trend most. This genre is fundamentally sculpture with substantial calligraphic elements. In my opinion, however, Lau's signature works that reflect his extraordinary unique personal approach is his exceedingly large-scale calligraphy. As Lau himself puts it, such kind of calligraphy is "deeply influenced by Kang Youwei's theories of *bangshu* (big-character calligraphy) ... [and based] on the rounded brushwork and broad character structuring of *The Diamond Sutra in the Stone Sutra Valley of Mount Tai*, striving for naturalness, tranquility and refined simplicity."<sup>8</sup> Developing on the basis of traditional *bangshu*, the size of Lau's paper or canvas is much larger, and hence much more powerful visual impact. Take one of his pieces entitled *Tiny Dust* (*Weichen*, Figure 13) as an example. The two characters *wei* ("tiny") and *chen* ("dust") were executed with masculine, archaic and solemn sensibility, emitting a lingering resonance of *The Diamond Sutra in the Stone Sutra Valley of Mount Tai*. More importantly, the work is huge in size and hence compelling in a powerfully irresistible way. Intriguingly, Lau's inscription on this piece contains a profound

message, as he wrote, "In the summer of 2013, I gazed at the starry night, and couldn't help marveling at the tininess of humans, just like a tiny speck of dust. The poet Su Shi once wrote, 'We are but mayflies lodging between heaven and earth, single grains adrift, far out on the dark blue sea. We grieve that our lives last only a moment, and we covet the endlessness of the great river.'<sup>9</sup> What a thought-provoking line by Su Shi." Lau cites lines from Su Shi's (1037-1101) poem *Rhapsody on Red Cliff* (*Chibi fu*) to express his feelings about the tininess of humans. However, the two characters of "tiny" and "dust" in this work are not tiny at all, and they are very big indeed; how witty of Lau to do so! In another large-scale work, Lau escalates this humorous sense of contrast further; just as Su Shi famously wrote that human beings are nothing but "mayflies between heaven and earth, single grains adrift, far out on the dark blue sea," Lau again reinterprets such a message in oversized characters. He executes these two lines, that consist of 12 characters, on a set of 12 screens (Figure 14). All these screens are taller than the average human body, making it all the more stunning than the *Tiny Dust* piece.

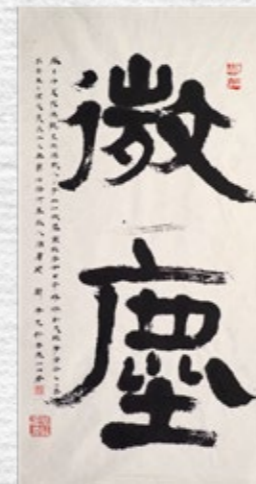


Figure 13: Lau Chak Kwong, *Tiny Dust / Oversized-character Calligraphy* / Ink on paper / hanging scroll / 248 x 129 cm



Figure 14: *What is Mankind: We are but mayflies lodging between heaven and earth, single grains adrift, far out on the dark blue sea / Oversized-character Calligraphy* / Ink on paper / hanging scrolls, 340 x 144 cm each

Lau's oversized-character calligraphy has spawned another line of his artistic production, which he calls "calligraphy performance" and "calligraphy improvisation in response to the surroundings." In these indoor and outdoor performances, Lau rolled out huge canvases to cover the ground, and executed his calligraphy surrounded by audience members (Figures 15 and 16). Traditionally, calligraphy has always been a studio art for literati only, and therefore does not feature such thing as performance. One possible example of such calligraphic performance could be found in the monk-calligraphers of cursive script (*caoshu*) in the Tang dynasty. These monks love to execute cursive-script calligraphy in restaurants and public spaces. Yet such "performances" were rare and short-lived, and they never turned into a trend.<sup>10</sup> More akin to performance was the tradition of public improvisation





Figure 15: Lau Chak Kwong, *Tapping the Metropolis Rhythm: Whole-Body Rendition of the Calligraphic Brush / Oversized-character Calligraphy / Invited public performance of Chinese calligraphy (with elements of social media and live interaction between the artist and audience) / 2016*



Figure 16: *The Wonderful Cross / Oversized-character Calligraphy / Invited public performance of Chinese calligraphy / Tao Fong Shan Christian Centre (Grade II historic building of Hong Kong) / Curated and organized by Showers of Blessing Evangelistic Ministry / 2023*

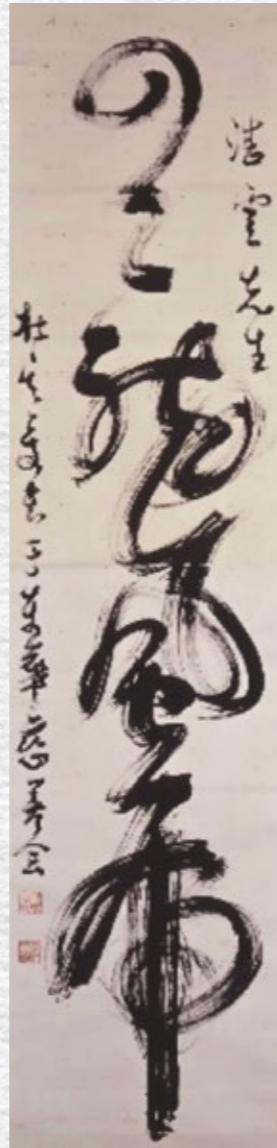


Figure 17: Toh Kee-cheung, *Cloud, Dragon, Wind and Tiger / Ink on paper / hanging scroll / 1934 / 265 x 66 cm / Collection of Hong Kong Museum of Art*

in traditional elegant gathering of art exchange among Chinese literati. In Hong Kong's pre-war calligraphy circle, Toh Kee-cheung (Du Qizhang, 1897-1942) attracted much attention for his impromptu calligraphic performance in public.<sup>11</sup> According to one newspaper report, this "performance" took place in an art exhibition co-organized by Chung Sing Benevolent Society and Hong Kong Society of Calligraphy, Painting and Literature in June 1934 "With no prior preparation, Toh produced a big-character calligraphic work (*bangshu*) on a piece of white cloth (of around 10 feet) that covered the ground. He took off his shoes and jumped onto the cloth. Rolling on the ground and spinning like a tornado, he finished executing four Chinese characters *huan wo he shan*, meaning 'return us our [lost] lands!' in the blink of an eye. The audience all gave him a big hand and cried 'bravo.'"<sup>12</sup>

At the time, many considered Toh's works in cursive script idiosyncratic and groundbreaking as they were executed while rolling on the ground. One of Toh's works in such genre is a hanging scroll with the four characters *Yun long feng hu* (*Cloud, Dragon, Wind and Tiger*) in cursive script, currently collected by the Hong Kong Museum of Art (Figure 17). It was an improvisational work performed at the Tung Wah Group of Hospitals' Fundraising Carnival held in Lee Garden in October 1934. While Lau is a successor to Toh's pioneering calligraphic endeavor, his calligraphy is more gigantic and his performance is of a much larger scale than those of his predecessors. Also distinctive is Lau's archaic principle in using clerical scripts. In terms of content, he designs the literary content of his calligraphic works according to the specificity of different venues where he often interacts with his audience. All these interesting elements make his "gigantic calligraphic performances" more appealing than usual.

## Conclusion

The world of Daniel Lau's calligraphy is packed with insights revolving around the dichotomies between past and present, inheritance and change, as well as the revival of antiquity and innovation. His academic research has provided a solid basis of theory and calligraphy history for his practice of art. As a result, his artistic pursuit is backed by tradition and characterized by his unique approach to the adoption of Han clerical script as his creative fountainhead. His works have, therefore, demonstrated his persistence in advocating epigraphical calligraphy and his distinctive ability to reinterpret tradition. Mindful of tradition, yet at the same time, Lau is highly aware that calligraphy must also keep in step with the times. Hence, working on the basis of not rebelling against tradition, he pursues the utmost degree of innovation with his broad vision. For example, while his signature large-scale calligraphy has rigorously preserved the traditional principle of "methods and rules" (*fadu*), Lau's artistic approach—with such elements as live performance, site-specificity, gigantic scale and audience participation—synchronizes with common elements and modes of expression in Western contemporary art. Lau's other tactics in pursuing contemporaneity include incorporating seal-engraving elements into calligraphy, applying calligraphy to different everyday objects, expressing literary content pertinent to social issues in contemporary life, etc.

Finally, it should be noted that, in addition to his research in the history of ancient calligraphy, Lau's academic research also includes the history of Hong Kong calligraphy.<sup>13</sup> He understands how Hong Kong calligraphy in the past century has already moved on from the stage of "transplantation of tradition" towards the stage where tradition must survive through synchronizing with the global world in a new time period.<sup>14</sup> In a nutshell, Lau's thoughtful and well-conceived creative vision and path are extraordinarily inspirational for all young and aspiring calligraphers in Hong Kong.



## Endnote:

<sup>1</sup> See Lau Chak Kwong, “The Refreshing Paradox of Embracing Innovation for a Return to Antiquity: An Interdisciplinary Approach to Integration of Art Historical Research with Creative Art Practice of Chinese Calligraphy,” in Tam Wai-ping ed., *Hong Kong Visual Arts Yearbook 2018* (Hong Kong: Department of Fine Arts, The Chinese University of Hong Kong, 2019), 192-237.

<sup>2</sup> See Jason C. Kuo and Peter C. Sturman eds., *Double Beauty: Qing Dynasty Couplets from the Lechangzai Xuan Collection* (Hong Kong: Art Museum, The Chinese University of Hong Kong, 2003)

<sup>3</sup> Lau Chak Kwong, “Xiling bajia de lishu” [The Clerical Script of Xiling Eighter Masters], in Harold Mok ed., *Double Beauty II: Qing Dynasty Couplets from the Lechangzai Xuan Collection* (Hong Kong: Art Museum, The Chinese University of Hong Kong, 2007), 44-51; “Kang Youwei de bangshu duilian” [Big-character couplets by Kang Youwei], in Harold Mok and Chen Yafei ed., *Shuhai guanlan er: Yinglian, tiexue, shuyi guoji yantaohui lunwenji* [Looking at the sea of calligraphy II: collected essays from the international conference of couplets, tie-carving and calligraphic art] (Hong Kong: Department of Fine Arts and Art Museum, The Chinese University of Hong Kong, 2008), 475-492; “Lun Kang Youwei (858-1927) shufa lilun ji shijian zhong yunhan de rujia meixue sixiang” [On the Confucian aesthetics and ideas of Kang Youwei’s calligraphic theory and practice], in *Rujia meixue sixiang de xiandai chanshi: liang’an sande shoujie Zhongguo meixue xueshu yantao hui lunwenji* [Modern interpretations of Confucian aesthetics and thoughts: collected essays on the inaugural academic conference on Chinese aesthetics across the straits] (Shaanxi: Shaanxi Normal University, 2009), 79-86; “Hanbei dui Zheng Fu de qishi [How Stelae of the Han Dynasty Inspired Zheng Fu],” in Macau Museum of Art ed., *Against or Away: Proceedings of the Symposium on Artworks by Ming Loyalists in Early Qing Dynasty* (Macau: Macau Museum of Art, 2018), 338-363.

<sup>4</sup> English translation by Tian Xiaofei, cited from her book *Tao Yuanming & Manuscript Culture: the Record of a Dusty Table* (Seattle: University of Washington Press, 2005), 24.

<sup>5</sup> Publications on *jilian* abound. For major and large-scale stele *jilian*, see Tianjin Renmin Meishu Chubanshe’s *Zhongguo lidai beiti jilian* and Henan Meishu Chubanshe’s *Zhongguo lidai jingdian beitie jilian xilie*.

<sup>6</sup> To take a closer look of this couplet, see Plate 8 of Jason C. Kuo and Peter C. Sturman eds., *Double Beauty: Qing Dynasty Couplets from the Lechangzai Xuan*. The entry is written by Lau Chak Kwong himself. See the appendix on page 351.

<sup>7</sup> Lau Chak Kwong Daniel, “Clerical script of the Han dynasty as the Foundation of a Convergence of the Stele and Model-book Studies: The Calligraphy of Han Yunshan,” in Tang Kam-tang ed., *Hong Kong Visual Arts Yearbook 2013* (Hong Kong: Department of Fine Arts, The Chinese University of Hong Kong, 2014), 64-94°

<sup>8</sup> Lau Chak Kwong, “The Refreshing Paradox of Embracing Innovation for a Return to Antiquity: An Interdisciplinary Approach to Integration of Art Historical Research with Creative Art Practice of Chinese Calligraphy,” 223.

<sup>9</sup> Translation by Tian Xiaofei, cited from her book *The Halberd at Red Cliff Jian’an and the Three Kingdoms* (Cambridge, Massachusetts: Harvard University Asia Center, 2018), 306.

<sup>10</sup> For more on the Buddhist monk-calligraphers who practiced cursive styles in the Tang dynasty, see Huang Weizhong, “Zhongwan Tang de caoshuseng,” [Buddhist monk-calligraphers of cursive styles] in *Tangdai shufa shi yanjiu ji* [Collected essays on the history of Tang calligraphy] (Taipei: Huifengtang, 1994), 40-55.

<sup>11</sup> Translator’s note: Here I follow the documented romanization of Toh’s name as “Toh Kee-cheung,” and provided a pinyin version of his name after it. See the entry on Toh in *The Hong Kong Image Database* of The University of Hong Kong, <https://digitalrepository.lib.hku.hk/catalog/n583xw90f#c=&m=&s=&cv=&xywh=-1303%2C-56%2C3353%2C1111>, last accessed 26 July 2024.

<sup>12</sup> “Zhongshengshe shuhua zhanlan hui xuxun,” *Gongshang Ribao* (The Kung Sheung Daily News), 5 June 1934; Harold Mok and Chen Yafei eds., *Xianggang shufa nianbiao, 1901-1950* [Chronicle of Hong Kong calligraphy: 1901-1950] (Hong Kong: Department of Fine Arts, The Chinese University of Hong Kong, 2009), 125.

<sup>13</sup> Daniel Chak-kwong Lau is a three-time winner of the General Research Fund (GRF) offered by Hong Kong’s University Grants Committee (UGC), all of which have been dedicated to the study of Chinese calligraphy in Hong Kong.

<sup>14</sup> For more on such notion as the “transplantation of tradition” in pre-war Hong Kong, see Chen Yafei, *Chuantong de yizhi: Xianggang shufa yanjiu (1911-1941)* [The transfer of traditions: A study of Hong Kong calligraphy (1911-1941)] (Hangzhou: Zhejiang University Press, 2019).



# 學術·傳統·時代——劉澤光的書法世界

——莫家良  
香港中文大學藝術系榮休教授

中國書法源遠流長，衍變數千年，至今依然充滿生命力。自古以來，屬於文人世界的書法藝術不僅重視法度、功力、審美，更講究學問、人品、才情、格調、傳承、變化等，具有深邃的文化內涵。但時至今日，社會結構與文化環境已經改變，如何將傳統書法與新時代接軌，是當代書家需要面對的問題。

劉澤光既是書法家，也是藝術史學者，所走的書法道路非比尋常，在香港書壇中別樹一幟。他曾撰《建基於復古之創新——融合藝術史研究與書法創作的跨領域途徑》一文，對自身的書法創作有相當翔實的表述。<sup>1</sup>雖然珠玉在前，但筆者仍試就學術、傳統、時代三方面，作出補充論述。

## 從學術出發

在古代，文人對書法史的理解往往決定了創作風格。以清代為例，考據學興起，文人醉心於金石研究，一向備受忽略的北方碑版備受關注。阮元(1764-1849)以“北碑南帖”闡述書史，其後經包世臣(1775-1855)掄揚，康有為(1858-1927)撰《廣藝舟雙楫》，眾多書家遂取法金石碑版，追求樸拙剛勁之風，由是碑學書法形成風尚。這段書史足以說明學術與書法的密切關係。事實上，對古代書家來說，以學術研究滋養書法創作本是平常不過之事，但時移世易，此類書家在當代書壇已非主流。

在求學時期，劉澤光先於香港大學研究康有為《廣藝舟雙楫》，取得哲學碩士學位，後於加州大學(聖塔巴巴拉分校)研究西泠八家中的丁敬，取得哲學博士學位；又於攻讀博士期間，參與其導師石慢與郭繼生合編的大型展覽圖錄《合璧聯珠——樂常在軒藏清代楹聯》，負責撰寫36件展品的解說文字。<sup>2</sup>因此，他對於清代書法，尤其是金石碑學，體會甚深。其後所發表的文章，包括《西泠八家的隸書》《康有為的榜書對聯》《論康有為(1858-1927)書法理論及實踐中蘊含的儒家美學思想》《漢碑對鄭簠的啟示》等，無不顯示出對於清代碑學書法的持續關注。<sup>3</sup>在芸芸清代書家中，劉氏尤重視鄭簠(1622—1693)、康有為二家，特別是鄭簠回歸漢碑、復興隸書的貢獻，以及康有為揚碑的主張與榜書的成就。

劉澤光的書史研究既是學術成果，亦是個人創作路向的依據。在研究清代書法的過程中，他深諳清人如何重建書史，如何視漢代為較魏晉更重要書法源頭，如何最終令漢隸復興。因此，他選擇以漢隸為其創作的核心，其方法大體有三。其一，取法漢代名碑，兼及漢簡，以得隸書古意。其二，仿清人訪碑之舉，實地領略摩挲漢碑剝落殘缺、樸拙質茂之美，並感受摩崖書法宏偉壯觀、天然錯落之趣。其三，從兩漢出發，上溯商周金文甲骨，下探南北朝碑板，以窮古代金石之風。從此出發，劉氏遂將其學術心得，應用於書法創作之上，開拓出個人的筆墨探索之路。

在劉澤光的書法作品中，不難得見其學術研究的痕跡。以其隸書集聯為例，劉氏往往於題識中論述原碑的歷史、藏地、風格等，並引前人之論。例如《司徒太史聯》(圖1)的題識云：

集漢《開通褒斜道刻石》字。此摩崖隸書刻於東漢永平六年，原石位於陝西褒城北石門溪谷道中，現存陝西漢中博物館。原石摩刻於天然石壁上，故字形結構多變，隨石取勢，參差錯落，左傾右側，渾然天成，用筆縱逸不羈，蒼勁樸茂，一字一奇，野逸高韻，不可端倪也。康南海評其為變圓為方，削繁成簡，又謂以篆筆作隸者。楊守敬推為神品。

康有為是劉澤光書史研究的重點，此集聯題識引康氏之論，足見康氏在劉氏心中的地位。楊守敬(1839-1915)是金石名家，其碑帖評論頗為權威，劉氏往往參考之。此種題識方式既有書史

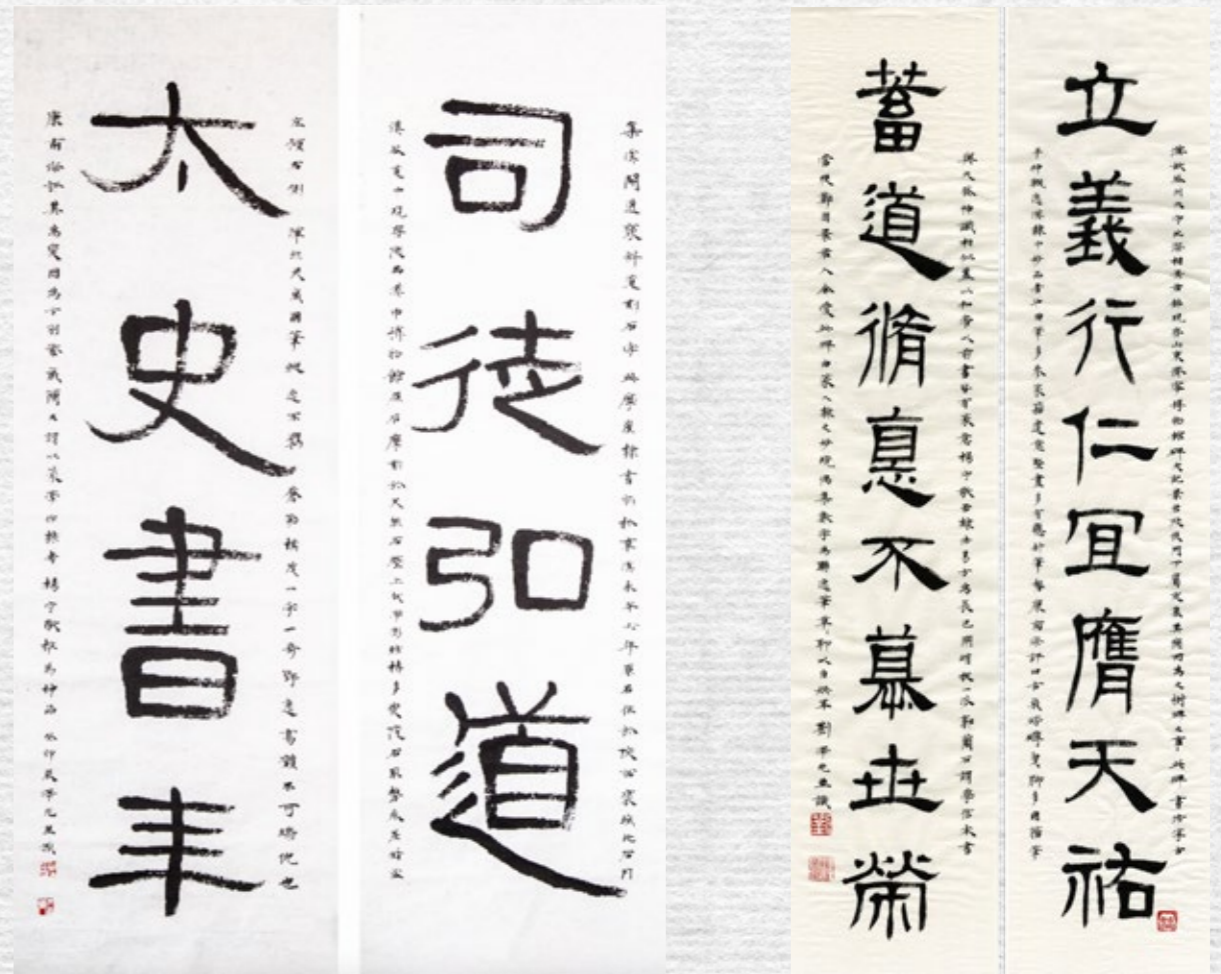


圖1 劉澤光《司徒太史聯》隸書，水墨紙本，立軸一對，各114 X 34厘米

圖2 劉澤光《立義蓄道聯》隸書，水墨紙本，立軸一對，各70.5 x 15厘米

識見，亦抒發個人對原碑書風的看法。又如《立義蓄道聯》(圖2)，其題識云：

《漢故益州太守北海相景君銘》，現存山東濟寧博物館。碑文記景君歿後，門下屬吏慕其德而為之樹碑之事。此碑書法淳古，丰神飄逸。漢隸中妙品者也。用筆多參篆籀遺意。豎畫多有懸針筆勢。康南海許曰：“古氣磅礴，曳腳多用籀筆，與《天發神識》相似，蓋以和帝以前書皆有篆意。”楊守敬云：“隸法易方為長，已開峭拔一派。郭蘭石謂學信本書當從《鄭固》《景君》入。”余愛此碑由篆入隸之妙境，偶集數字為聯，逸筆草草，聊以自娛耳。

引楊守敬(1839-1915)《平碑記》之論，又引康有為書論中將《天發神識碑》與《景君碑》比較，闡述書風。至於《小篆陶潛雋語》(圖3)，寫陶潛(365—427)“采菊東籬下，悠然見南山”十字，題識曰：

曾見丁敬一滿白文印，刻有陶淵明雋語“采菊東籬下，悠然見南山”十字，用筆渾厚，刀法樸拙，意境高逸，有別於漢印中滿白文常見之整齊對稱美學。丁敬以其古茂蒼勁之篆刻藝術精神，力挽明及清初以來妍媚或尚怪之類風。甲辰暮春，略參丁敬篆刻遺意，並變其用筆，無意間頗饒金石氣也。

在攻讀博士期間，劉澤光以丁敬為研究主題，故對丁氏篆刻有極為透徹的了解。此作以書法演繹丁氏篆刻之風，又於題識中闡述丁氏美學特點與時代意義，正反映出其書法創作與學術研究的微妙關係。





圖3 劉澤光《小篆陶潛偶語》，水墨紙本，38.4 x 25.5 cm



圖4 劉澤光《寂寂年年聯》，水墨紙本，立軸一對，各95.7x22厘米

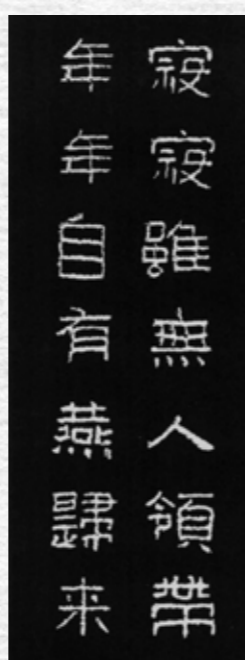


圖5 《好大王碑》集聯，拓本。（載《好大王碑集聯》頁83）

## 往傳統尋根

學術背景注定了劉澤光的書法創作離不開傳統。他深諳書法傳統是歷代書家的取法源頭，明白書法之道乃建基於尊古、學古、變古的理念，因此相信不從傳統入手，書法創作就如無根之木，難以成功。

在劉澤光的書法作品中，以碑刻集聯最能見其慕古之意。劉氏曾為《合璧聯珠》圖錄撰寫36件展品解說，亦發表了《康有為的榜書對聯》一文，對書法對聯所知甚深。清人書聯，有自撰聯文，亦有集聯。集聯又分為集句與集字，集句聯多採前人詩句或文句而成，其佳處有渾然天成之妙；集字聯則往往從古代碑帖集字而成，從中可見書家文采與嗜古之癖。古人文采風流，無論是自撰聯或集聯，都能隨手拈來。當代書家未必具有此等文學素養，但卻可利用集聯的現代出版物，作為參考或依據，頗為方便。<sup>4</sup> 劉澤光看重隸書，故所書集聯多為漢魏名碑，包括《祀三公山碑》《景君碑》《乙瑛碑》《禮器碑》《校官碑》《鄭固碑》《封龍山頌》《尹宙碑》《華山碑》《衡方碑》《夏承碑》《郟閣頌》《曹全碑》《張遷碑》《天發神讖碑》《好大王碑》等古碑，又有《開通褒斜道刻石》《石門頌》《泰山經峪石金剛經》等摩崖刻石。這些古代碑刻各有特色，如何得其神韻是書家的一大挑戰。對劉氏而言，演繹出原碑的書風與神采是至為重要。以《寂寂年年聯》（圖4）為例，此聯集《好大王碑》字，劉氏於題識中先簡述該高句麗碑刻的來歷，並說：

其書法見證隸楷過渡之美，用筆沉著，古茂樸拙，結體方整，筆勢錯落自然，饒有野趣，渾然天成。康南海《廣藝舟雙楫》云：“若高麗故城之刻，新羅巡狩之碑。啟自遠夷，來從外國，然其高美已冠古今。”

劉氏引用康有為評語，是其學術研究的習慣，而更重要的是，他對《好大王碑》（圖5）的用筆、結體、風格已是心領神會，原碑“渾然天成”的“野趣”遂成為他追求的境界。

劉澤光的集聯書法並不限於隸書，還有集《虢季子白盤》《散氏盤》《克鼎》《王孫鐘》《毛公鼎》《孟鼎》《召鼎》《頌鼎》《秦公敦》《丕期敦》《歸魯敦》等金文聯，集《石門銘》、《雲峰山論經書詩》《爨龍顏碑》等楷書聯，亦有集自殷墟甲骨文的對聯，所涉其廣，從中不難得見其對古代書法傳統的熱愛。

目前所見劉澤光的書法，集聯只是其中一部分，其他亦有直幅、橫幅、斗方等品式，書體亦不限於隸書等古體，也有唐楷、行草等今體作品，只是以集聯作品最具代表性而已。事實上，劉氏亦著心於漢簡，對於該種日常通行的“草隸”，頗為偏愛。他的《美稼垂楊聯》（圖6）乃集《石門頌》字（圖7）而成，在結字與用筆上均保留原刻石的特色，但劉氏寫得更为靈巧，將該件被譽為“隸中草書”的漢代名刻加添了活力。劉氏於題識自云是“略參漢簡筆法”，可謂別具匠心。另外兩幀非集字的隸書對聯，亦饒有意思。其一是《雅量虛懷聯》（圖8）。此聯是以鄭籛的五字聯（圖9）為依據，但並非亦步亦趨。<sup>5</sup> 劉氏的題識云：“鄭谷口晚書奇變，醇而後肆，間參草法，筆勢飛動。余略參其意，亦自有我在也。”可見劉氏欣賞鄭籛帶有草意的晚年隸書。相較之下，劉氏寫得更为靈動活潑，乾濕變化更為明顯，別有一番古趣。其二是《翰墨得失聯》（圖10）。此聯取杜甫（712-770）詩句，運用漢簡筆法書寫，字形欹側跌宕，已非碑刻隸書風格，誠如題識中云：“讀杜工部有感，遂以宿墨作書，驟覺頗有野趣，逸筆草草，工拙不知，聊以自娛耳。”劉氏學隸，兼取碑刻與簡牘，融會而書，可說是學古而不囿於古。劉氏書法師承韓雲山（1923-2010）。在他的眼中，韓雲山的書法是“漢隸為本，碑帖兼融”。<sup>6</sup> 可以相信，劉氏的書法路向除了是出於學術見識外，亦多少受到其師的啟迪與影響。

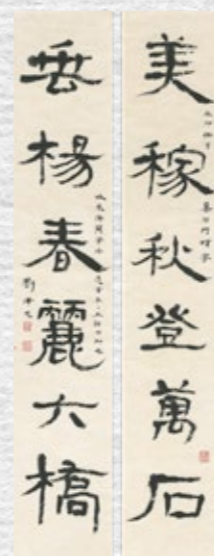


圖6 劉澤光《美稼垂楊聯》，水墨紙本，立軸一對，各94 x 16.6厘米

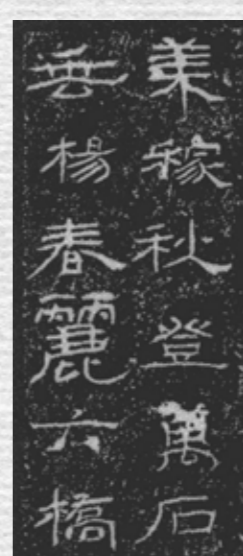


圖7 《石門頌》集聯，拓本。（載《石門頌集聯》頁28）



圖8 劉澤光《雅量虛懷聯》，水墨紙本，立軸一對，各120 X 34厘米



圖9 鄭籛《隸書五言聯》，1690年，紙本立軸一對，各104.6 29.7厘米。（載《合璧聯珠——樂常在軒藏清代楹聯》圖版8）

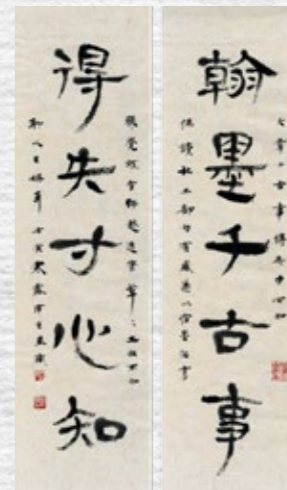


圖10 劉澤光《翰墨得失聯》，水墨紙本，立軸一對，各97 x 23.1厘米



劉澤光另有一類“黑老虎”書法(圖11),亦饒有古意。所謂“黑老虎”,原是指黑底白字的碑帖拓本,而“黑老虎”書法則是書家以特殊方法,製作出仿似碑拓的作品。香港早期書家羅叔重(1898-1968)是“黑老虎”書法的高手,所見都是隸書(圖12)。劉氏的作品則字形方整,近乎篆隸之間,風格樸拙,強調古碑殘破剝落之美。劉氏此種“黑老虎”書法雖只是偶一為之,但亦可見對漢碑的鍾愛。

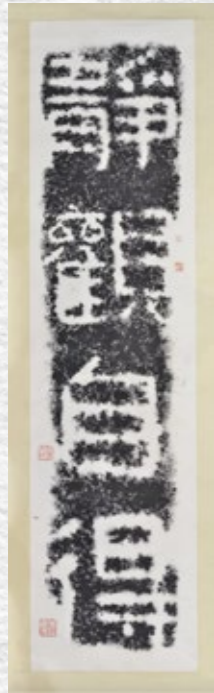


圖11 劉澤光《靜觀自得》,“黑老虎”書法,水墨紙本,立軸,225 x 57.5厘米



圖12 羅叔重《衰雪》,1960年,紙本橫披,59 X 130厘米。(載《羅叔重百年回顧》圖版40)

### 與時代接軌

歷代以來,書家均崇尚師古,但同時力求變古,故晉人尚韻,唐人尚法,宋人尚意,元明尚態,清人尚質,體現出各朝書家雖以傳統為根,但不會故步自封。劉氏深明此理,在探索傳統之餘,亦銳意求變,追求現代感。

劉氏書法的求新求變,方法甚多,其中以書法雕塑最能體現當代流行的跨領域創作風尚,但畢竟此類作品基本上是雕塑,只是帶有書法元素而已。

若論最具個人特色的作品,應是其超巨型書法。據其自述,劉氏此類書法是“深受康有為的榜書理論影響……以研究《泰山經石峪》圓渾的用筆和寬綽的結體為基礎,追求自然、安靜和簡穆的筆調。”<sup>7</sup>在傳統榜書的基礎上,劉氏進一步在更巨幅的紙上書寫,視覺震撼力更強。以其《微塵》(圖13)為例,“微塵”二字寫得雄渾古穆,有《泰山經石峪》餘韻,而更重要的是尺寸龐大,氣勢撼人。此作題識亦別具深意:“癸巳仲夏,夜觀星空,深歎人之渺小如微塵。東坡居士云:‘寄蜉蝣於天地,渺滄海之一粟。哀吾生之須臾,羨長江之無窮。’此語何其發人深省也。”引蘇軾(1037-1101)之語,以寄心中所感。人之渺小如微塵,但所書“微塵”二字卻巨大如斯,不禁令人莞爾不已。嚴格來說,“微塵”二字雖大,但對劉澤光來說,還只是一般而已。他另有十二連屏寫蘇軾《赤壁賦》名句“寄蜉蝣於天地,渺滄海之一粟”(圖14),在每幅巨軸上各書一字,每字高逾人身,懸於展廳,效果較“微塵”更為突出。



圖13 劉澤光《微塵》,榜書,水墨紙本,立軸,248 x 129 厘米



圖14 劉澤光《人算甚麼: 寄蜉蝣於天地渺滄海之一粟》,榜書,水墨紙本,立軸,各340 x 144 厘米

劉澤光此類巨字書法,更衍生出另一類作品,即劉氏所說的“書法表演”與“書法即景創作”。在創作時,劉氏或在展覽場地,或在特定場景,包括室內室外,以巨布鋪在地上,然後在觀眾圍觀下即場書寫(圖15、16)。嚴格來說,傳統書法一向是文人的書齋藝事,不太涉及“表演”。或許唐代草書僧喜於酒肆等公眾地方揮毫書寫草書,是其例外,但也只是曇花一現,不成風氣。<sup>8</sup>最接近“表演”的是傳統雅集或美術展覽等活動中的即席揮毫。在香港戰前書壇,杜其章(1897-1942)在公開場合中的揮毫“表演”,便非常矚目。以1934年6月鐘聲慈善社與香港書畫文學社合辦的書畫展覽會為例,據報章記述,“杜其章即席書擊窠大字,丈餘素縑成幅鋪於地,脫鞋躍入帚上,滾地盤旋如風,片刻書成‘還我河山’四大字,圍觀者鼓掌稱絕。”<sup>9</sup>當時杜其章此類“滾地揮毫”的草書被視為獨創,有龍蛇飛舞之姿態。<sup>10</sup>香港藝術館所藏杜其章的“雲龍風虎”四字草書立軸(圖17),是在1934年10月於利園舉行的東華遊藝大會中的揮毫作品,便是此類作品。或許劉澤光的書法表演不算獨創,但字型更大,其規模實非往日的即席揮毫可以同日而語。此外,在書體上,他用隸書,貫徹了其追求碑刻古趣的美學原則;在內容上,他根據不同場景的性質設計文字;在表演期間,他或與在場觀眾互動。如此種種,都為他的巨型書法增添魅力。



圖15 劉澤光《都市變奏—身舞翰墨》,榜書,受邀創作,公開書法表演(包含藝術家與觀眾在社交媒體及現場的互動元素),香港藝術館策劃主辦,尖沙咀海旁,2016



圖16 劉澤光《奇妙十架》,榜書,受邀創作,公開書法表演,道風山基督教叢林(香港二級歷史建築),恩雨之聲策劃主辦,2023



圖17 杜其章《風虎雲龍》,紙本立軸,1934年,265 x 66厘米,香港藝術館藏。



## 小結

劉澤光的書法世界充滿著對古與今、承傳與變化、復古與革新等問題的思考。他的學術研究為創作提供了理論與書史的依據，讓他選擇了以傳統為後盾，以漢隸為本源的路向。其作品遂呈現出對碑刻書法的堅持，以及個人演繹傳統的能力。與此同時，他深知當代書法須有時代感，故在不叛逆傳統的大前提下，憑著開濶的視野，銳意求新。他的巨幅書法既保存傳統書法講究法度的原則，更與時代接軌，其當眾表演、場景配合、巨形製作、觀眾互動等元素，都與西方當代藝術的表現方式契合。劉氏的其他作品，例如將篆刻元素融入書法、將書法施於不同物品之上、書寫當代社會內容等，都是追求時代性的嘗試，只是本文難以一一論述而已。最後，劉氏的學術研究除了古代書法史外，還包括香港書法史。<sup>11</sup>他了解香港書法如何從最初“移植傳統”的階段，經過百年，發展至目前既需要珍惜傳統，又必須面外世界的新時代。<sup>12</sup>他經過深思熟慮的創作路向，對有志於書法藝術的年輕一代來說，無疑是極具啟發性的。

### 註：

- 1 劉澤光：《建基於復古之創新——融合藝術史研究與書法創作的跨領域途徑》，載譚偉平編：《香港視覺藝術年鑑2018》（香港：香港中文大學藝術系，2019），頁192-237。
- 2 郭繼生、石慢編：《合璧聯珠——樂常在軒藏清代楹聯》（香港：香港中文大學文物館，2003）。
- 3 劉澤光：《西泠八家的隸書》，載莫家良編：《合璧聯珠II——樂常在軒藏清代楹聯》（香港：香港中文大學文物館，2007），頁44-51；《康有為的榜書對聯》，載莫家良、陳雅飛編：《書海觀瀾二——楹聯·帖學·書藝國際研討會論文集》（香港：香港中文大學藝術系、文物館，2008），頁475-492；《論康有為（1858-1927）書法理論及實踐中蘊含的儒家美學思想》，載《儒家美學思想的現代闡釋——兩岸三地首屆中國美學學術研討會論文集》（西安，2009），頁79-86；《漢碑對鄭簠的啟示》，載《豪素深心——明末清初遺民金石書畫學術研討會論文集》（澳門：澳門藝術博物館，2018），頁338-363。
- 4 有關集聯的出版物甚多，較大規模的碑刻集聯，有天津人民美術出版社的《中國歷代碑帖集聯》、河南美術出版社的《中國歷代經典碑帖集聯系列》等。
- 5 鄭簠此聯見郭繼生、石慢編：《合璧聯珠——樂常在軒藏清代楹聯》，圖版8。其展品說明是由劉澤光所撰，見該圖錄頁361。
- 6 劉澤光：《漢隸為本，碑帖兼融——韓雲山的書法藝術》，載唐錦騰編：《香港視覺藝術年鑑2013》（香港：香港中文大學藝術系，2014），頁64-94。
- 7 劉澤光：《建基於復古之創新——融合藝術史研究與書法創作的跨領域途徑》，頁226。
- 8 有關中晚唐草書僧的專論，參黃緯忠：《中晚唐的草書僧》，載於黃緯忠：《唐代書法史研究集》（臺北：蕙風堂，1994），頁40-55。
- 9 《鐘聲社書畫展覽會續訊》，《工商日報》1934.6.5；莫家良、陳雅飛編：《香港書法年表1901-1950》（香港：香港中文大學藝術系，2009），頁125。
- 10 吳醒濂：《杜其章先生》，載吳醒濂：《香港華人名人史略》（香港：五洲書局，1937），頁41；莫家良、陳雅飛編：《香港書法年表1901-1950》，頁141。
- 11 劉澤光曾三次向大學教育資助委員會成功申請香港書法史相關“優配研究金”。
- 12 有關香港戰前書法如何“移植傳統”，參陳雅飛：《傳統的移植——香港書法研究（1911-1941）》（杭州：浙江大學出版社，2019）。



# Redefining Tradition: Chak-kwong Daniel Lau and the Development of Calligraphy in Contemporary Hong Kong Art

— Sarah S. W. NG

Former Curator, The University Museum And Art Gallery,  
The University of Hong Kong

## 1. Introduction: Daniel Lau's Calligraphy: A Paradigm of Contemporary Hong Kong Art

The millennia-old tradition of Chinese calligraphy has undergone significant transformations in recent decades, particularly within Hong Kong's diverse cultural landscape. At the forefront of this evolution stands Daniel Lau, whose distinctive approach challenges conventional boundaries and reimagines the art form for the 21st century. This article examines Lau's contributions to contemporary calligraphy, positioning his work within the broader context of Hong Kong's art scene and in relation to other artists who incorporate calligraphy elements in their art practice.

Lau's oeuvre exemplifies the dynamic interplay between tradition and innovation that characterizes much of contemporary Chinese art. By reconceptualizing calligraphy as a performative, audience-engaging, and multimodal practice, Lau has opened new avenues for engagement with this ancient art form. His approach not only preserves the technical prowess and cultural knowledge embedded in traditional calligraphy but also creates fresh opportunities for artistic expression and cultural dialogue in an increasingly globalized world.

The significance of Lau's work extends beyond the realm of calligraphy, touching on broader issues of cultural identity, artistic experimentation, and the role of traditional art forms in contemporary society. This study will explore how Lau expands the boundaries of calligraphy through innovations in form, medium, scale, and audience engagement, and discuss the development of traditional art forms in the context of contemporary global culture.

## 2. Continuity of Tradition: *In-Situ* Study of Epigraphic Calligraphy

Daniel Lau's artistic practice balances historical techniques with contemporary displays and interpretation, representing a significant development in the field of calligraphy. His methodology, centered on visiting historical sites with engraved calligraphy, connects to a long-standing tradition in Chinese calligraphy scholarship. This approach not only preserves traditional knowledge but also demonstrates how historical practices can remain relevant in a contemporary context.

Lau's work is influenced by his research on Qing dynasty figures such as Zheng Fu 鄭籟 (1622-1693) and Kang Youwei 康有為 (1858-1927), reflecting Kang's emphasis on innovation within tradition. By directly engaging with ancient inscriptions in their original settings, Lau gains insights that inform his contemporary interpretations, creating a dialogue between past and present that is both respectful of tradition and innovative in its execution.

The method of *in-situ* study, exemplified by Qing scholars promoting stele-school calligraphy, involves observation of epigraphic calligraphy in its original context. Kong Shangren 孔尚任 (1648-1718), a prominent Qing dynasty dramatist and poet, vividly captured this practice in his "Ode to Clerical Script by Zheng Fu"《鄭穀口隸書歌》:

The Han dynasty stele stands alone in the valley; the old man crosses the river to search for the existence of the stele. At the stele pavilion, he sleeps through the freezing rain, extracting the essence of the calligraphy cut on the stele and sighing deeply.

漢碑結僻谷口翁，渡江搜訪辯真實。碑亭凍雨取枕眠，扶神剔髓歎唧唧。

Following this tradition, Lau engages in the study of Han stelae *in-situ*, exploring heritage sites or places with rich history, such as the Confucius Temple in Qufu and the Stone Sutra Valley on Mount Tai. These visits provide insights into cultural context, monumental scale, and weathering effects on ancient inscriptions. This practice of direct observation facilitates an understanding of engraved calligraphy forms that surpasses insights from calligraphy copies or museum displays. Through this engagement, Lau internalizes the "bronze-and-stone flavor" sought by stele-school practitioners, deepening his comprehension of calligraphy's physical attributes and environmental interactions.

The integration of historical calligraphy script-style with contemporary artistic innovations is evident in Lau's performance *May Fourth Movement: Chinese Calligraphy Performance*《五四運動一百週年紀念巨幅書法現場表演（歷史建築系列·孫中山紀念館）》(Figure 1). Drawing inspiration from the "Diamond Sutra in Mount Tai's Stone Sutra Valley"《泰山經石峪》and Kang Youwei's theories on large-character calligraphy, this work balances flexibility and robustness in its brushwork. The final stroke of some characters especially at the end of each vertical scroll draws

from ancient calligraphy, specifically the elongated vertical elements found in the "Eulogy on Shimen"《石門頌》and Han dynasty bamboo slips.

Lau's approach highlights the importance of embodied knowledge in calligraphy. His *in-situ* studies emphasize the physical and contextual aspects of calligraphy creation, aspects often overlooked in more research or studio-based approaches by contemporary calligraphers or artists. This holistic understanding of calligraphy as both a visual art and a physical practice offers new perspectives on how traditional art forms can be studied, practiced, and innovated upon in the 21st century.



Figure 1: Large-scale Chinese Calligraphy Life Performance in Commemoration of the 100th Anniversary of the May Fourth Movement / Invited public performance of Chinese calligraphy (with the element of interaction between the artist and audience) / Courtyard of Dr Sun Yat-sen Museum (Declared monument & Grade I historic building of Hong Kong) / 4 May 2019



### 3. Calligraphy Performance and Site-Specific Installations

The fusion of calligraphy and performance art marks a significant evolution in Hong Kong's contemporary calligraphy practice. Eminent art historian Professor Harold Mok notes that calligraphy performances have historically been rare, given the intrinsically private and scholarly nature of traditional calligraphy. However, he highlights a notable exception from pre-war Hong Kong: Du Qizhang 杜其章 (1897-1942). In the 1930s, Du captivated audiences with his innovative "ground-rolling" technique for cursive script calligraphy. This unique approach, characterized by Du's dynamic, serpentine movements, transformed the usually solitary act of calligraphy into a mesmerizing public spectacle, setting a precedent for the performative potential of this ancient art form.

While artists demonstrating writing or painting in front of audiences often occurred in classrooms as a form of teaching method, Ting Yin Yung (1902-1978) stood out in this regard. As an influential art educator and impactful modern artist, Ting frequently performed his art creation, more often painting and sometimes writing calligraphy, in public settings. What distinguished Ting from his contemporaries was not merely the instructional aspect of his demonstrations, but the performative nature of his creative process. Audiences were captivated by Ting's exceptional painting and calligraphy skills, marveling at both the speed and quality of his execution. These demonstrations transcended mere educational purposes, evolving into performances where the act of creation became as integral to the artwork as the final product itself. Ting's approach highlighted the dynamic, embodied nature of calligraphy and painting, emphasizing the performance element as a core component of the resulting work. This fusion of demonstration and performance laid important groundwork for later developments in calligraphy performance art.



Figure 2: *Tapping the Metropolis Rhythm: Whole-Body Rendition of the Calligraphic Brush* / Invited public performance of Chinese calligraphy (with elements of social media and live interaction between the artist and audience)/ Curated and organised by Hong Kong Museum of Art / Tsim Sha Tsui Promenade, Hong Kong/ 2016

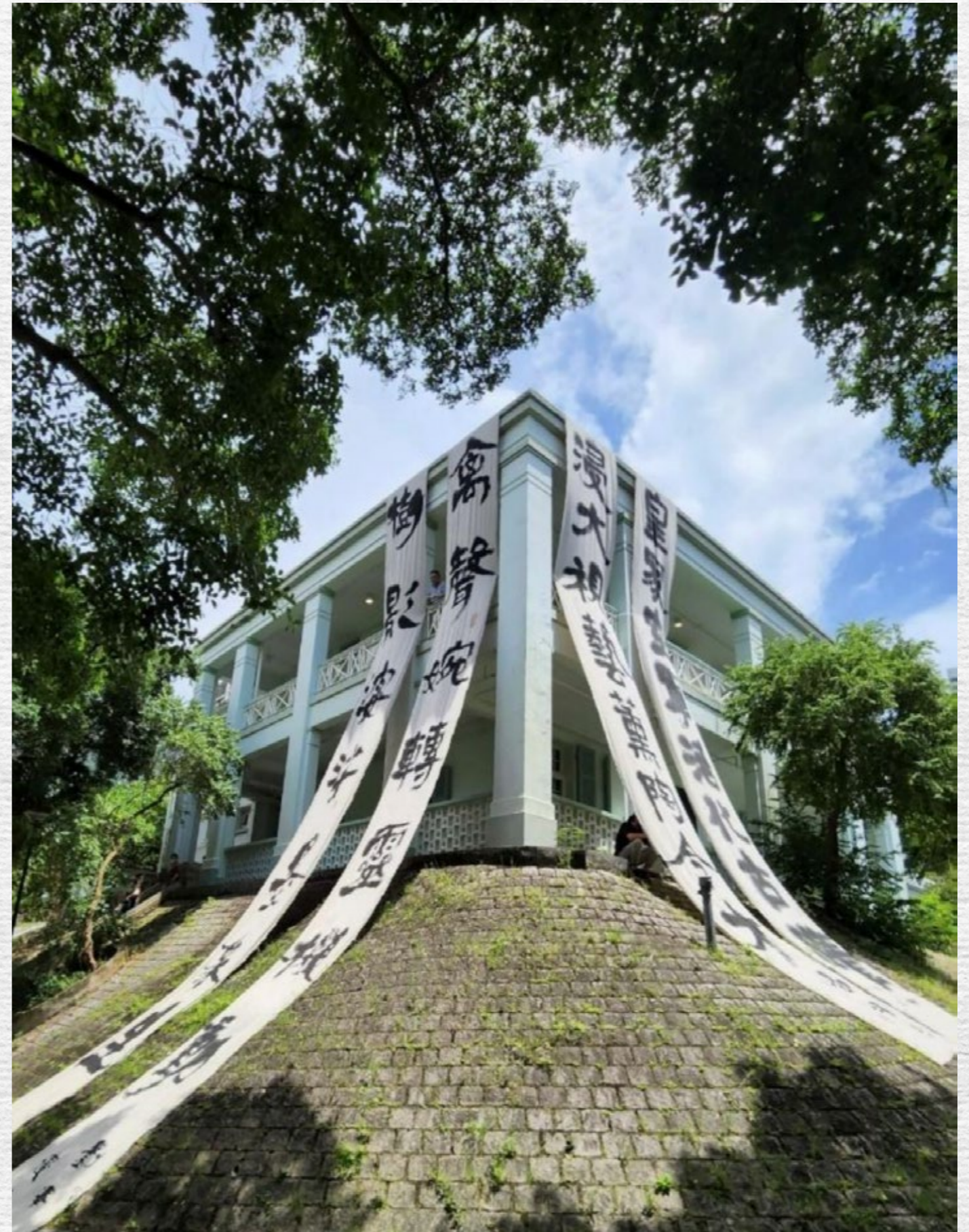


Figure 3: *Ink Dance at Historic Relics Series: Former Royal Air Force Station (1933-1978) (Historic Building Series: Kai Tak)* / Invited public performance of Chinese calligraphy/ 2022





Figure 4: *Wings of the Dawn* / Site-specific Performance of Chinese Calligraphy / Shek O Headland, Hong Kong / 2016

In contrast, Lau's calligraphy performance has developed further, embodying a harmonious synthesis of traditional mastery of brush using whole-body movement, and modern medium and display methods. *Tapping the Metropolis Rhythm: Whole-body Rendition of the Calligraphic Brush* 《都市變奏·身舞翰墨》香港科學館低層廣場 (Figure 2) illustrates the fusion of performance and calligraphy which challenges traditional notions of calligraphy as a solitary, contemplative practice and transforms it into a dynamic, public spectacle.

These large-scale calligraphy performances redefine the relationship between the artist's body and the act of writing. In these performances, Lau's entire body becomes an extension of the brush, creating monumental Chinese characters that fill entire walls or floors. The physicality of these performances not only emphasizes the embodied nature of calligraphy but also transforms the act of writing into a form of dance or martial art.

The scale of Lau's performative works is particularly noteworthy. By creating calligraphy forms or Chinese characters that dwarf the human body, Lau invites viewers to engage with calligraphy writing in a fundamentally new way. The monumental scale of these works challenges the viewer's perception of calligraphy as an intimate, small-scale art form, instead presenting it as a grand and immersive experience.

Site-specific calligraphy installations represent another novel approach to calligraphy in contemporary Hong Kong art. They engage directly with their

physical and cultural environments, creating new dialogues between tradition and modernity, art and space. Lau's *Ink Dance at Historic Relics*, performed at a former Royal Air Force Officers' mess 《古跡墨舞系列 場域特定書法表演 (歷史建築系列·前皇家空軍基地[啟德])》(Figure 3), exemplifies this trend. By situating his calligraphy performance in a site laden with long history, Lau creates a powerful commentary on Hong Kong's past and present, using the language of traditional art to speak to contemporary concerns.

Another significant example is *Wings of the Dawn* 《展開清晨的翅膀》(Figure 4), created in 2016 at Shek O incorporated natural elements like dawn, breeze, tides, and rocks, providing context for the biblical verses and symbolizing the artist's pursuit of harmony with God's creation.

This work comprises individual characters written on separate square canvases, arranged freely on the shore. This approach transforms calligraphy into environmental art, integrating the natural landscape into the artistic expression. Aerial photography and drones were used to capture the performance, visually representing the "wings" mentioned in the psalm and offering a unique perspective of the artwork in its coastal setting.

Another example *The Wonderful Cross — Site-specific Calligraphy Performance (Historical Buildings Series: Tao Fong Shan)* 《奇妙十架 —— 場域特定書法表演 (歷史建築系列·道風山)》(Figure 5) was conducted at Tao Fong Shan Christian Center in Hong Kong, a site chosen for its spiritual significance and architectural features that blend Chinese and Christian elements. The performance was inspired by Lau's previous research on the role of calligraphy in expressing the center's mission and vision. The site-specific nature of the performance allowed for a unique interaction between the calligraphy, the natural environment, and the architectural elements, particularly the 12-meter cross that serves as a focal point of the complex. Lau created a poem that interweaves nature imagery with spiritual metaphors, using Chinese characters that reflect both Taoist concepts and Christian doctrines. This performance culminated in a large-scale calligraphy consisting of twenty characters spread across four canvases, radiating from the cross. Lau's use of clerical script and vigorous brushwork echoed the rustic surroundings and conveyed the power of divine love, while the physical act of creating the calligraphy became a form of meditation and spiritual expression.

These calligraphy performances demonstrate how site-specific calligraphy can engage with religious themes, natural settings, and architectural spaces to create a multifaceted artistic and spiritual experience. These site-specific works challenge traditional notions of calligraphy as an art form bound to specific materials (ink, paper, stone) and scales. By creating calligraphy installations that respond to and interact with architectural spaces or natural environments, Lau expands the physical and conceptual boundaries of calligraphy, transforming it into a form of environmental art that engages deeply with its surroundings.



## 4. Calligraphic Sculptures and Three-Dimensional Works

Lau's calligraphic sculptures move beyond the conventional ink-on-paper or other traditional formats, representing a contemporary interpretation of the long-standing tradition of integrating calligraphy with three-dimensional forms.

His use of wood as a medium allows for a thoughtful interplay between nature and calligraphy. For example, the *Riptide Series* 《激潮系列》, especially series no. 3: *Tide* 《潮》 (Figure 6), under the theme 'Song of Nature' 自然頌, demonstrates this approach. The character "chao" 潮 (tide) is rendered in intaglio, following the wood's natural grain and texture. The sculpture's form, with three upward-thrusting extremities contrasting a downward-stretching element, creates a visual tension that captures the energy of tides. This piece demonstrates Lau's skill in harmonizing the physical properties of wood with calligraphic design, effectively translating the character's meaning into a visual and tactile experience. The dynamic composition of the character, with its sweeping strokes and balanced structure, is accentuated by the



Figure 6: *Riptide Series* 《激潮系列》, series no. 3: *Tide* 《潮》/ Small-seal Script & Clerical Script / Calligraphy Sculpture / Mango wood / 57×52×33cm

three-dimensional form, allowing viewers to experience the character from multiple angles and appreciate the interplay of light and shadow on the carved surface.

Through this multifaceted design, Lau effectively transforms a theological concept into a tangible, interactive experience, demonstrating how contemporary calligraphy can transcend traditional boundaries to create works that are simultaneously conceptual, spiritual, and deeply rooted in the natural world.

Another example of Lau's innovative approach is seen in *Awestruck* 《驚歎》 (Figure 7), where he inscribed seal-script characters for "jingtān" 驚歎 on an irregular-shaped tree branch. Here, Lau allows the wood's weathered texture to influence both the form and meaning of the work, exemplifying his ability to adapt traditional scripts to unconventional surfaces and creating a temporal dialogue between contemporary materials and ancient techniques.

By choosing wood as his medium, Lau also engages with contemporary environmental concerns, reminding viewers of our connection to the natural world. His sculptures fuse traditional calligraphy aesthetic with established sculptural practices and environmental consciousness, demonstrating how traditional art forms can evolve to remain relevant in the 21st century while maintaining their cultural roots.

Lau's exploration of calligraphy in three-dimensional form extends beyond wood to include other materials, as exemplified by his glass sculpture *A Deep and Tranquil Mountain* 《山深杳杳》 (Figure 8). This piece represents a significant departure from

traditional calligraphy mediums, using the transparency and malleability of glass to reimagine the Chinese character "shan" 山 (mountain) in a novel, sculptural form.



Figure 7: *Awestruck* / Small-seal Script / Calligraphy Sculpture / Ink on teak wood / 35 x 15 x 78 cm



Figure 8: *A Deep and Tranquil Mountain* / Cursive Script / Chinese character shan, or mountain / Calligraphy Sculpture / Glass / 10×17 15 cm

The use of glass as a medium for calligraphy is particularly innovative, as it allows Lau to explore the interplay between solidity and translucency, mirroring the duality often found in Chinese landscape paintings where mountains appear both substantial and diaphanous. The sculpture's undulating form, reminiscent of water waves, creates a visual paradox - a mountain rendered in a malleable, almost liquescent state. This juxtaposition of concepts (mountain/water, solid/pliable) adds layers of meaning to the work, inviting viewers to contemplate the transformative nature of perception and the mutability of seemingly fixed forms.

The transparency of the glass introduces a new dimension to calligraphy, allowing light to play a crucial role in the viewer's experience. As light passes through and reflects off the sculpture, it creates shifting patterns and shadows, evoking the changing atmospheres of misty mountain landscapes. This dynamic interaction with light and environment means that the sculpture's appearance is in constant flux, much like the varying interpretations and emotional responses elicited by traditional calligraphy.

By translating a two-dimensional character into a three-dimensional, transparent form, Lau challenges viewers to engage with calligraphy from multiple perspectives - literally and figuratively. The sculpture invites circumambulation, revealing different aspects of the character's form as one moves around it. This multi-faceted viewing experience echoes the way meaning in Chinese characters can shift and deepen with contemplation and context.

Lau's innovative approach expands the visual lexicon of calligraphy while bridging traditional Chinese art with contemporary sculptural practices. His work emphasizes the materiality and multimodality of calligraphy through the integration of diverse media, creating cross-disciplinary expressions that affirm the relevance and vitality of calligraphy in contemporary art contexts. Despite this modernization, Lau maintains a profound connection to the art form's cultural



roots. Through his work, Lau prompts viewers to reexamine enduring themes in Chinese art through a contemporary lens, fostering a dialogue between historical and current artistic practices. This approach not only challenges conventional perceptions of calligraphy but also positions it as a dynamic medium capable of addressing contemporary aesthetic and cultural concerns.

## 5. Expanding Boundaries: Scale, Space, and Audience Engagement in Contemporary Calligraphy

Lau's approach to Chinese calligraphy is characterized by experimentation with unconventional scales, distinguishing his practice from many contemporary Hong Kong calligraphers who adhere more strictly to traditional format and typical size of calligraphy. Lau's work challenges and expands the definition of calligraphy while maintaining connections to traditional script-styles.

Central to Lau's artistic strategy is the manipulation of scale, manifesting in both monumental and small-scale works. His large-scale pieces, often resulting from performance art, exemplify this approach. Key examples include *What is Mankind: We are but mayflies lodging between heaven and earth, single grains adrift, far out on the dark blue sea.*<sup>1</sup> 《人算甚麼：寄蜉蝣於天地渺滄海之一粟》(Figure 9) and the site-specific *Ink Dance at Historic Relics Series: Former Royal Air Force Base (Historic Building Series: Kai Tak)* 《古跡墨舞系列 場域特定書法表演 (歷史建築系列·前皇家空軍基地[啟德])》(Figure 10).



Figure 9: *What is Mankind: We are but mayflies lodging between heaven and earth, single grains adrift, far out on the dark blue sea* / Oversized-character Calligraphy / Standard Script / Ink on paper / hanging scrolls, 340 x 144 cm (each)

In these works, individual characters reach or exceed human height, with hanging scrolls sometimes extending to nearly twice the height of the surrounding architecture. This monumental scale not only challenges conventional notions of calligraphy practice but also creates a visual dialogue between the art form and its architectural context.

Simultaneously, Lau explores the realm of the minute, creating diminutive postscripts or inscriptions, as seen in *Tiny Dust* 《微塵》(Figure 11). The juxtaposition of scales within



Figure 10: *Ink Dance at Historic Relics Series: Former Royal Air Force Station (1933-1978) (Historic Building Series: Kai Tak)* / Invited public performance of Chinese calligraphy/ 2022

a single work compels viewers to engage from multiple perspectives, alternating between distant appreciation and intimate scrutiny. Through this experiment, Lau blurs the boundaries between monumental public art and privately contemplated fine artworks, inviting a reconsideration of the parameters of calligraphy expression.

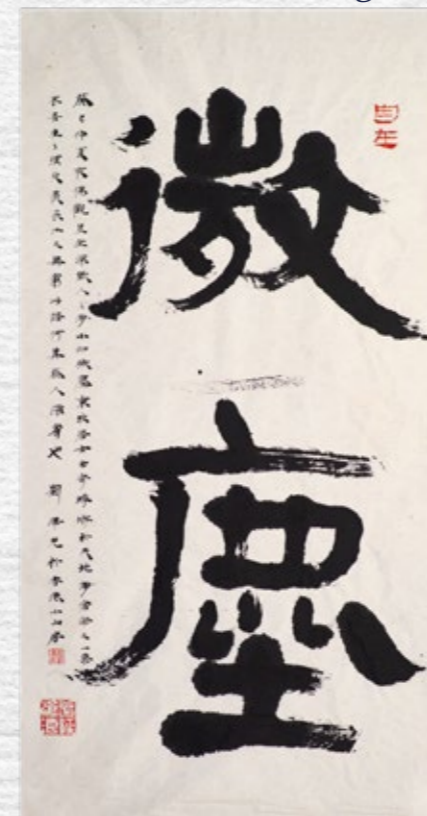


Figure 11: *Tiny Dust* / Oversized-character Calligraphy / Standard Script / Small-standard Script / Ink on paper / hanging scroll / 248 x 129 cm



Figure 12: *Delight through the Eye and Childlike Heart: Chinese Calligraphy-Performance Art / Oversized-character Calligraphy (650×310 cm) / Invited public performance of Chinese calligraphy (with the element of interaction between the artist and audience), Sha Tin Town Hall, Hong Kong / 2024*

From an analytical perspective, Lau's work can be understood as a contemporary reimagining of the calligraphy tradition, engaging with modern artistic concerns such as scale and the relationship between art and environment. His approach aligns with art historian Wu Hung's concept of "contemporaneity,"

which elucidates how contemporary Chinese artists navigate between their cultural heritage and the demands of the global art world.

As calligraphers push the boundaries of scale and spatial dynamics, they simultaneously invite viewers to become active participants in the creative process, blurring the lines between artist and audience. This evolution in Hong Kong's calligraphy scene marks a significant shift towards interactive and participatory elements, transforming the traditionally solitary practice into a communal experience. Such a transition reflects broader trends in contemporary art and prompts a reevaluation of calligraphy's ontological boundaries as an art form. Lau's work exemplifies this innovative approach, seamlessly integrating traditional calligraphy techniques with modern, participatory practices in contemporary Hong Kong.

Lau's interactive methodology is evident in performances such as *Delight through the Eye and Childlike Heart: Chinese Calligraphy-Performance Art* 《瞳趣童心——場域特定書法行為藝術》(Figure 12) which featured direct engagement with children.

He guided young participants' hands in the calligraphy writing process using oversized brushes on a large-scale canvas as part of the performance element.



This site-specific performance, conducted at the Sha Tin Town Hall, transcended traditional calligraphy boundaries by incorporating bodily movements, audience participation, and spontaneous interactions.

This performance aligns with contemporary art theories emphasizing participatory practices and relational aesthetics. In fact, Lau's participatory approach contrasts with the more solitary, contemplative practices of most traditional calligraphers. By challenging conventional notions of artistic creation and reception, his approach serves to democratize calligraphy, subverting its traditional conception as an individualistic and expertise-driven practice. This methodology not only revitalizes calligraphy but also demonstrates its potential as a medium for interactive and educational experiences.

Through the integration of participatory elements and contemporary art trends, Lau maintains the relevance and vitality of calligraphy in the contemporary art world. This transformation challenges traditional notions of calligraphy and opens new avenues for engagement and interpretation.

## 6. Conclusion: Calligraphy Reimagined: Lau's Legacy in Hong Kong Art

Daniel Lau's work exemplifies the ongoing redefinition of calligraphy within contemporary Hong Kong art. By reconceptualizing calligraphy as a performative, interactive, and multimodal practice, Lau has contributed significantly to the development of this traditional art form in a modern context. His approach extends the parameters of calligraphy in terms of scale, materiality, and audience engagement, challenging conventional definitions of the practice.

Throughout this study, we have examined various aspects of Lau's innovative approach:

1. His *in-situ* studies of epigraphic calligraphy, which connect his work to historical traditions while informing his contemporary interpretations.
2. His calligraphy performances and site-specific installations, which transform calligraphy into a dynamic, public spectacle and engage with architectural and natural environments.
3. His three-dimensional calligraphic sculptures in wood and glass, which expand the visual lexicon of calligraphy and bridge traditional Chinese art with contemporary sculptural practices.
4. His experimentation with scale, from monumental public works to minute inscriptions, which invites viewers to engage with calligraphy from multiple perspectives.
5. His incorporation of audience participation, which democratizes calligraphy and aligns with contemporary art theories of relational aesthetics.

Lau's work demonstrates how calligraphy can evolve beyond its traditional role as a form of writing to become a dynamic, embodied practice capable of engaging with contemporary issues while maintaining its cultural essence. The diverse approaches evident in his work illustrate the medium's adaptability in addressing contemporary themes, reflecting broader trends in Hong Kong's art scene where

practitioners negotiate the complex relationship between tradition and innovation, local identity and global influences.

Lau's practice raises critical questions about the preservation of tradition, reception within established calligraphy circles, and the integration of technologies and social media. These inquiries point to potential future trajectories for calligraphy in Hong Kong and beyond, suggesting ongoing opportunities for redefining this traditional art form in contemporary contexts.

In the broader context of Hong Kong's evolving cultural landscape, Lau's work serves as a case study in how traditional art forms can be redefined to maintain relevance and vitality. His approach to calligraphy contributes to scholarly discussions on cultural heritage, artistic innovation, and the role of traditional practices in shaping contemporary understandings of identity and culture in Hong Kong.

This examination of Lau's practice and its impact on the development of calligraphy in contemporary Hong Kong art underscores the dynamic nature of tradition. It demonstrates how artists can honor cultural heritage while simultaneously pushing boundaries, thereby ensuring the continued evolution and relevance of traditional art forms in the 21st century. As such, Daniel Lau's work not only redefines calligraphy but also offers a model for the broader reimagining of traditional arts in contemporary global contexts.

### Endnote:

<sup>1</sup> Translation by Tian Xiaofei, cited from her book *The Halberd at Red Cliff Jian'an and the Three Kingdoms* (Cambridge, Massachusetts: Harvard University Asia Center, 2018), 306.



# Site-specific Performances of Chinese Calligraphy at Historic Buildings of Hong Kong\*

— Chak-kwong LAU

Hong Kong Baptist University, Hong Kong

## Abstract

This paper presents the wider significance of Chinese calligraphy with elements of public display of Chinese language and linguistic landscape (LL) in the innovative context of site-specific performances of calligraphy at historic buildings of Hong Kong. In sharp contrast with the conventional approach of producing and appreciating calligraphic works in relatively quiet interior settings such as studios and museums, the large-scale site-specific performances of calligraphy under examination were conducted at public venues in a more dynamic manner with emphases on not only the final creative outputs, but also the processes of the entire performances of calligraphy. With an integrated research methodology that encompasses interdisciplinary methods in art history, creative arts and linguistic landscape, this paper endeavors to understand the motives and uses of Chinese language in the artistic form of calligraphy performance as they were displayed in public spaces. Findings showed that public performances of Chinese calligraphy as composites of aesthetic-object-cum-public-message were effectively used as lively vehicles for creating not only public messages pertaining to the functions, missions and visions of historic buildings in Hong Kong, but also the broader socio-cultural meanings of the historical and cultural heritage as well as the revitalization of historic buildings within the context of the history and development of the modern city of Hong Kong.

**Keywords:** Chinese calligraphy; Chinese art history; creative arts; site-specific performance; linguistic landscape (LL)

\*This paper was presented at The 9th International Conference on New Findings in Humanities and Social Sciences, Dublin City University, Dublin, Republic of Ireland, 2023.

## 1. Introduction

Chinese calligraphy is a fascinating form of art embedded with Chinese characters that fundamentally carry literary meanings. The sublime brushstrokes and their aesthetically pleasing configurations, created with ink and *maobi* (a pointed writing brush), are fabulous in their power to create dynamics of gestural motion. When this artistic expression is transformed into a new form of public display in the city, new energy simultaneously radiates from the cityscape. This paper examines the wider significance of Chinese calligraphy in the innovative context of large-scale site-specific performances of calligraphy at historic buildings in the city of Hong Kong.

### 1.1 Conventional Approach to Chinese Calligraphy

With the exclusive use of writing brushes in the creative process of art making, Chinese calligraphy has long been associated with China's educated elite (Knight, 2012, pp.18-20). In this light, traditional parameters of research on Chinese calligraphy have revolved around its practices and developments in the social and cultural contexts of scholarly life and values as well as literati culture. As a subject of academic inquiry, Chinese calligraphy is commonly studied in the field of art history in contemporary academia. Traditional approaches have focused on the intrinsic conventions of Chinese calligraphy such as calligraphic aesthetics and stylistic developments. A perfect example is a book chapter titled "Chinese Calligraphy: Theory and History" (Fong, W., 1999), in which the author examines the development of Chinese calligraphy through ages in terms of aesthetics, calligraphic style, scholar-official calligraphers, and literati philosophy and culture.

### 1.2 Site-specific Performances of Chinese Calligraphy at Historic Buildings of Hong Kong

The abovementioned conventional approach to Chinese calligraphy is a powerful method to understand the close relationship between the development of calligraphy in traditional China and the literati circles of various periods in history. However, this approach is not adopted in the present study because it cannot effectively elucidate how calligraphy works exist beyond the realm of literati and appear in public venues, the process of which passes on broader cultural meanings and values to the wider community and society.

In sharp contrast with the conventional practice of producing and appreciating calligraphic works in relatively quiet interior settings such as artists' studios, *yaji* (literary gatherings or "elegant" gatherings), or even museums and galleries in the present day, the large-scale site-specific performances of calligraphy under examination were conducted at public venues in a more dynamic manner with emphases on not only the final creative outputs, but also the processes of the entire performances of calligraphy.

### 1.3 Methodology

The broader social and cultural implications of site-specific performances at historic buildings as public spaces can be interpreted through the critical lens used in the field of linguistic landscape, as it "attempts to understand the motives, uses, ideologies, language varieties and contestations of multiple forms of 'languages' as they are displayed in public spaces." ("Aims and Scopes", 2015)

Through the development of an integrated research methodology that encompasses interdisciplinary approaches in art history, creative arts and linguistic landscape, this paper seeks to investigate the motives and uses of Chinese language in the artistic form of calligraphy performance as they were conducted, displayed and appreciated in public spaces. Through an in-depth examination of the intrinsic elements of calligraphy—including literary contents, calligraphic aesthetics and styles as well as the extrinsic conditions of the historical and socio-cultural contexts of the historic buildings concerned, this research endeavors to decipher the broader socio-cultural meanings of site-specific performances of Chinese calligraphy at historic buildings of Hong Kong.



## 2. Ink Dance at Historic Relics: Ex-Royal Air Force Station (Kai Tak)

The Ex-Royal Air Force (RAF) Station (Kai Tak) (1933-1978) is located at 51 Kwun Tong Road in Kowloon East in the proximity of Kai Tak Airport, which was the international airport of Hong Kong from 1925 until 1998. The RAF Station comprises two main buildings:

- 1.) Officers' Quarters Compound RAF with Officers' Mess, and
- 2.) Officers' Quarters Compound Annex Block No. 2

The architectural complex has been assessed by the government as a Grade I historic building of Hong Kong (Home and Youth Affairs Bureau [HYAB], n.d.; Antiquities Advisory Board [AAB], 2018).

Built in the Colonial Neoclassical style of architecture (AAB, n.d.), the fabulous historic site is filled with striking aesthetics and values in the history of architecture and development of the city of Hong Kong. In this light, the historical relic testifies to the presence of the British Royal Air Force as part of the history of Hong Kong. The historic site was renovated as the Kai Tak campus of Hong Kong Baptist University that housed its Academy of Visual Arts (AVA) in 2005. Launching the Bachelor of Arts (Honors) in Visual Arts Degree Programme in the academic year 2005-06, AVA and her faculty members started to develop and implement a completely new university-level visual arts curriculum in Hong Kong that nurtured students on the Kai Tak Campus. Occupying an area of 3,500 square meters, the two main architectural structures were equipped with facilities for studios of drawing, painting, printmaking, ceramics, sculpture, installation, a metal foundry, an exhibition gallery and art student studio spaces (AVA, n.d.).

In 2009 Hong Kong Baptist University received an award to recognize her effort to revitalize the historic site. This conservation project of adaptive reuse of the Ex-Royal Air Force Station (Kai Tak) as the Academy of Visual Arts (AVA) was named an Honorable mention in UNESCO Asia-Pacific Heritage Awards for Culture Heritage Conservation (Hong Kong Heritage, 2022; Michelle the Heriporter, 2013).

To draw the general public's attention to the revitalized historic monument and its profound educational impact, Daniel Chak Kwong Lau conducted a site-specific performance of Chinese calligraphy there in 2012, titled "Ink Dance at Historic Relics: Chinese Calligraphy Performance Conducted at Ex-Royal Air Force Station, a Grade One Historic Building of Hong Kong" (Figure 1).

Figure 1: Daniel Chak Kwong Lau, Ink Dance at Historic Relics: Chinese Calligraphy Performance Conducted at Ex-Royal Air Force Station, a Grade One Historic Building of Hong Kong



Source: Lau, C. (2013) Ink Dance at Historic Relics. Retrieved from HKBU Heritage: <https://heritage.lib.hkbu.edu.hk/routes/view/scripts/en/owners/Faculty/ids/HER-010786>

Rendered in a huge scale in *bangshu*, or oversized-character script, the literary content of the calligraphic work was composed by the calligrapher himself as an Eight-Character-Line Couplet:

From the Royal Air Force, a historic relic was revitalized;  
To nurture modern talents at the Academy of Visual Arts,  
Hong Kong Baptist University.  
皇家空軍活化古蹟  
浸大視藝薰陶今才

(English translation by the author with the assistance of Dr. Vaughan King Tong Mak)

The huge Chinese characters and the work on monumental scale is a metaphor for the significance of the revitalization of the historical site and its profound impact on education (Figure 2).

Figure 2: Daniel Chak Kwong Lau, Ink Dance at Historic Relics: Chinese Calligraphy Performance Conducted at Ex-Royal Air Force Station, a Grade One Historic Building of Hong Kong



Source: Lau, C. (2013) Ink Dance at Historic Relics. Retrieved from HKBU Heritage: <https://heritage.lib.hkbu.edu.hk/routes/view/scripts/en/owners/Faculty/ids/HER-010786>

During the performance, the performer created a delightful ambience in his interaction with the responsive audience on aspects of conservation and revitalization of historic buildings in Hong Kong. "The huge couplets, hung on the façade of the two-storey building with colonnaded verandahs, creates an innovative fusion of the Colonial Neoclassical style of architecture and the traditional Chinese aesthetics of honesty and austerity in calligraphy." (Lau, 2013)

In 2022, Lau conducted another Chinese calligraphy performance at the same historic monument (view video online: <https://www.youtube.com/watch?v=9eIidr0z1aI>). The event was organized by Television Broadcasts Limited (TVB), a Hong Kong-based television broadcasting company, for the shooting of the company's art and cultural TV program title "Art and Culture Magazine," (<https://www.youtube.com/watch?v=T-ur10Btq2I>). Expressed as the large-scale site-specific calligraphy performance of a seven-character-line couplet in *bangshu* (oversized-character script) on the spot, Lau's poetic lines delineate how the natural environment that surrounds the historical monument became the fountainhead of his artistic endeavor (Figure 3).



**Figure 3: Daniel Chak Kwong Lau, Ink Dance at Historic Relics: seven-character-line couplet in bangshu (oversized-character script)**



Source: Photography by Albert Tsoi. Image supplied by and with permission of Albert Tsoi

The nature-imagery-filled inspiration eventually translated into quick wit in his poetry writing and spontaneity in the powerful yet fluid brushwork of his calligraphy

(view online video: <https://www.youtube.com/watch?v=9eIidr0z1aI>):

Like a spell the birds' chirpy tunes linger,  
As my inspiration comes in bursts.  
The trees dance and sway into life,  
In their shimmering lights my inkscape emerges.

禽聲婉轉靈機動  
樹影婆娑墨象生

(English translation by Dr. Vaughan King Tong Mak)

Culminating in the synergy of the fabulous historic building, the literary content of the poetic lines, the forceful calligraphic brushstrokes, and the aesthetics of the performer's body movements, this site-specific performance of calligraphy vividly reflects how rustic ambience of the building is conducive to the efficacious use of the revitalized historic building as a new venue to nurture creativity (Figure 4).

**Figure 4: Daniel Chak Kwong Lau, Ink Dance at Historic Relics: The forceful calligraphic brushstrokes, and the aesthetics of the performer's body movements**



Source: Photography by Albert Tsoi. Image supplied by and with permission of Albert Tsoi

In a nutshell, this series of public performances of Chinese calligraphy perceptibly bespeaks the benefit of successful adaptive reuse of the Ex-Royal Air Force Station (Kai Tak) for the long-term development of art education at university level in Hong Kong.

### 3. The Wonderful Cross: Tao Fong Shan Christian Centre

Tao Fong Shan Christian Centre is located on the hilltop of Tao Fong Shan, Sha Tin, in Hong Kong. It was founded as a Christian monastery in 1930 by the Norwegian missionary Karl Ludvig Reichelt (1877-1952) who belonged to a Scandinavian mission called Christian Mission to Buddhists. The center's architectural complex was purposefully designed in a style that bears a striking resemblance to that of a Buddhist monastery by the Danish architect, Johannes Prip-Møller, who had earnestly studied Buddhist architecture in mainland China (Lau, 2019, pp. 963). The center has been classified as a Grade II historic building of Hong Kong by the government of Hong Kong (HYAB, n.d.; AAB, 2018).

The incorporation of conspicuous elements of traditional Chinese architecture into the design of the Christian monastery witnessed the Norwegian missionary's inclusive approach of developing contextual Christian spirituality in the Chinese community in Hong Kong. In a similar vein, many beautiful works of Chinese calligraphy in the forms of wooden tablets and couplets have been purposefully displayed all over the Christian monastery as integral parts of the traditional Chinese architecture to convey major doctrines of Christianity and core values in Christian faith. (Lau, 2019). As Chinese calligraphy has long been venerated as one of the most important aspects of Chinese art and culture, the ubiquitous calligraphic works embedded within the architectural complex are effective in creating a culturally inclusive and non-threatening environment for the Chinese people in Hong Kong to know more about Christianity introduced by the Western missionaries.

To draw the general public's attention to the unique socio-cultural and religious phenomenon at the historic Christian monastery where Chinese calligraphy has played a pivotal role in enhancing the development of contextual Christian spirituality, Daniel Chak Kwong Lau conducted a site-specific performance of Chinese calligraphy in March of 2023 at this historic monument (view online video: [https://www.youtube.com/watch?v=of0jg\\_DJvZQ](https://www.youtube.com/watch?v=of0jg_DJvZQ)). The large-scale public performance of calligraphy was conducted in conjunction with the shooting of a TV program produced by Showers of Blessing Evangelistic Ministry (<https://youtu.be/OyxCixBDofA?feature=shared>). Entitled "The Wonderful Cross", the performance was conducted right under the gigantic cross (height: 12 meters) on the eastern side of the architectural complex on the hilltop (Figure 5).





Figure 5: The Wonderful Cross — Site-specific Calligraphy Performance (Historical Buildings Series: Tao Fong Shan) / Invited public performance of Chinese calligraphy / Tao Fong Shan Christian Centre (Grade II historic building of Hong Kong) / 2023

As an eye-catching sign of the center, the gigantic cross is often an attraction for Christians to come for prayer or meditation, and even for hikers and excursionists to stop by to enjoy the surrounding scenic view of distant hills and buildings in the suburban area of Shatin in the New Territories of Hong Kong. Lau's calligraphy performance conducted under the cross bespeaks not only the colossal cross as the most significant sign of the Christian monastery, but also the artist's most distinctive artistic interpretation of his own experience at the Christian monastery, as revealed in his self-composed poem:

On a serene hill far away,  
 I was enlightened by the Way.  
 In the light-filled grove,  
 the wind freely blows.  
 Oh, how wonderful is the cross!  
 For His Amazing Love is my life source!  
 (Lau, 2023)

Filled with a rich and subtle lyricism, the nature imagery of “light-filled grove” and “wind freely blows” subtly intermingles with the spiritual metaphors of light for God, and of the wind (*fong* or *feng* in pinyin) for the power of the Holy Spirit, and of the Way (*tao*) for God or “the Word” (Lau, 2023). In the Gospel of John, God and His “Word” are interchangeable. (“In the beginning was the Word, and the Word was with God, and the Word was God.” John 1:1 [New International Version]).

The Chinese character *tao* literally means way. With deeper cultural and philosophical meanings associated with the Daoist concepts of naturalness and natural order of things and the universe, *tao* has the extended meaning of the Way. In this light, the character *tao*, or the Way, adopted as the first Chinese character of the name of Tao Fong Shan Christian Center well reflects the Christian monastery

founder's promotion of the inclusive dialogue between philosophies, religions and cultures. In a similar vein, Lau used *tao* and *fong* (*feng*) as the first characters of the first two lines in his self-composed poem to embrace this inclusive spirit of dialogue (Lau, 2023). Highlighting the Christian center's name with the two characters *tao* and *fong* and their pertinent Christian doctrines that are interwoven with concepts in Chinese philosophy and culture, the first two lines of the performer's poem are magnified by the last two lines' portrayal of the colossal cross as the emblem of Jesus Christ's sacrificial love (Lau, 2023).

Immediately after rendering the twenty huge characters on the spot, the performer shared with the audience how he developed ideas in this performance. He explained that the immense love embodied in Jesus Christ's martyrdom is visually interpreted through the compelling configuration of twenty huge Chinese characters on four canvases radiating from the colossal cross. “Rendered in clerical script (*lishu*) with archaic and austere aesthetics, the calligraphic work's rough and unadorned brushwork and untrammelled style echo the rustic natural environment, the spontaneity of body movements and the improvisational gestural forces emanated from the artist's wielding of the giant brush” (Lau, 2023) (Figure 6).

Figure 6: Daniel Chak Kwong Lau, *The Wonderful Cross: the spontaneity of body movements and the improvisational gestural forces*



Source: Photography by Albert Tsoi. Image supplied by and with permission of Albert Tsoi

Through both the artistic form of a lively calligraphy performance executed with great physical strength and passion, as well as the literary form of the four poetic lines that reveal the historic building's inclusive mission and the major religious doctrine of Jesus Christ's love, this calligraphy performance incarnates the Christian monastery's vision of developing contextual Christian spirituality through the performer's contemporary artistic expression in public space.



## 4. Conclusion

The site-specific performances of Chinese calligraphy conducted at the 2 historic buildings of Hong Kong under examination are perfect demonstrations of how richer and deeper historical, social and cultural meanings of historic buildings can be communicated through artistic activities, public display of Chinese language in the innovative form of Chinese calligraphy performance. While the Chinese calligraphy performances at Ex-Royal Air Force Station (Kai Tak) have addressed the benefits of heritage conservation and revitalization of Hong Kong's historic monuments, the one at Tao Fong Shan Christian Centre accentuates how the historic monument has been promoting the Christian doctrine of love and the spirit of inclusiveness as social ideals amid the encounter of Western and local people and culture in the context of religious dialogues and exchanges. Moreover, these Chinese calligraphy performances have drawn the general public's attention to how these historic buildings pertain to important aspects of the history and social history of Hong Kong inhabited with local and foreign residents who introduced new ideas and religion, Western culture and architecture.

As the social value of the historic monuments lies in the use and adaptive use by people in the past and the present, the abovementioned site-specific performances of Chinese calligraphy are striking artistic interpretations of how these historic buildings have been used to benefit the community in an extraordinary manner.

Scholars of linguistic landscape (LL) assert that the meaning of public texts can only be fully perceived by interpreting language as it is “materially placed in the world.” (Scollon & Scollon, 2003, p. i). This specific method of language analysis sheds light on the present study of salient texts placed in public spaces in Hong Kong. As distinct forms of public texts, the abovementioned site-specific performances of Chinese calligraphy were conducted and communicated as integrated forms of artistic and literary languages as they were “materially placed in the world” during the site-specific performances at historic buildings. Through this unique perspective, the motives, meanings and social implications of these calligraphy performances can be more thoroughly deciphered.

In a nutshell, public performances of Chinese calligraphy as composites of aesthetic-object-cum-public-message were effectively used as lively vehicles for creating not only public messages pertaining to the functions, missions, visions and the benefits of historic buildings in Hong Kong, but also the broader socio-cultural meanings of the historical and cultural heritage as well as the revitalization of historic buildings within the context of the history and development of the modern city of Hong Kong.

## 5. Acknowledgment

The work described in this paper was supported by a grant from the Research Grant Council of the Hong Kong Special Administrative Region, China. (project title: Calligraphic Materiality and Multimodality: Modes of Expression and Representation in Chinese Calligraphy and their Dynamics with Contexts of Use in the City of Hong Kong / Project Number: 12600521)

## References

- Academy of Visual Arts [AVA], Hong Kong Baptist University (n.d.). Campus and Facilities. Retrieved June 21, 2023, from <https://ava.hkbu.edu.hk/en/academy/campus-and-facilities>
- “Aims and Scopes”. (2015). *Linguistic Landscape: An International Journal*. Amsterdam: John Benjamins Publishing.
- Antiquities Advisory Board. (2018, March 22). *List of the 1,444 Historic Buildings with Assessment Results (as at 22 March 2018)*. AAB. Retrieved June 21, 2023, from <https://web.archive.org/web/20180618060809/http://www.aab.gov.hk/form/AAB-SM-chi.pdf>.
- Antiquities Advisory Board [AAB]. (n.d.). *Historic Building Appraisal Ex-Royal Air Force Station (Kai Tak) Nos. 50 & 51 Kwun Tong Road, Kowloon Bay, Kowloon*. Leisure and Cultural Services Department. Retrieved June 16, 2023, from [https://web.archive.org/web/20130223000000/http://www.lcsd.gov.hk/ce/Museum/Monument/form/Brief\\_Information\\_on\\_proposed\\_Grade\\_II\\_Items.pdf/](https://web.archive.org/web/20130223000000/http://www.lcsd.gov.hk/ce/Museum/Monument/form/Brief_Information_on_proposed_Grade_II_Items.pdf/).
- “Christian Monastery in the Shatin Hills: Novel Method of Attracting Buddhist Monks to the Christian Religion,” *The South China Sunday Star*, 10 January, 1932.
- Home and Youth Affairs Bureau [HYAB]. (n.d.). *Government-owned graded historical buildings*. HYAB. Retrieved June 21, 2023, from [https://www.hyab.gov.hk/file\\_manager/en/documents/publications\\_and\\_press\\_releases/20061206lcq13historyAnnexB\\_e.pdf](https://www.hyab.gov.hk/file_manager/en/documents/publications_and_press_releases/20061206lcq13historyAnnexB_e.pdf)
- Hong Kong Heritage. (2022, February 22). *Qide baiwu: qian huangjia kongjun junguan julebu* 啟德「白屋」:前皇家空軍軍官俱樂部. Retrieved June 21, 2023, from <https://hong-kong-heritage.com/kaf2/>.
- Knight, M. (2012). Introduction: Decoding Chinese Calligraphy. In Knight, M. & Chang, J. (Eds.), *Out of Character: Decoding Chinese Calligraphy* (pp. 17-50). San Francisco: Asian Art Museum.
- Lau, C. (2023, June 20). Chinese Calligraphy Performance: The Wonderful Cross [Video]. YouTube. [https://www.youtube.com/watch?v=of0jg\\_DJvZQ](https://www.youtube.com/watch?v=of0jg_DJvZQ)
- Lau, C. (2019). Deciphering Chinese Calligraphy as the Architectural Essence of Tao Fong Shan Christian Center in Hong Kong. *World Academy of Science, Engineering and Technology International Journal of Humanities and Social Sciences*. Vol:13, No:7, 962-970. <https://zenodo.org/record/3300378>
- Lau, C. (2012). “Ink Dance at Historic Relics”, Part 1: Eight-character-line Couplet in Big Characters. Retrieved from HKBU Heritage: <https://heritage.lib.hkbu.edu.hk/routes/view/owners/Faculty/ids/HER-010786>
- Scollon, R. & Scollon S. (2003). *Discourses in Place: Language in the Material World*. London: Routledge.
- Wen, F (1999). Chinese Calligraphy: Theory and History. In Harrist, R. E., & Fong, W. (Eds.). *The embodied image : Chinese calligraphy from the John B. Elliott Collection / Robert E. Harrist, Jr., Wen C. Fong ; with contributions by Qianshen Bai ... [et al.]*. Art Museum, Princeton University in association with Harry N. Abrams.



# 復古與創新——劉澤光的書法篆刻藝術

——曾廣才

香港特別行政區政府康樂及文化事務署博物館專家顧問

## 書藝學習與書法史研究歷程

劉熙載《書概》云：“書者，如也。如其學，如其志，總之日如其人而已。”

劉澤光教授仁弟為人溫然仁厚，學有本源，志慮明通，尋源知變，故能博古出新。字如其人，其書真摯而清健、流露他的性情、治學、與求變精神。厚重、樸拙的風骨，直源於漢魏摩崖碑刻的雄強風貌。溫文儒雅的氣度、則源自遠古金石銘文的陰柔之美，已為書藝啓動了新的方向。縱觀自清代中葉至當世的碑派書法家，多強調古碑刻的力量氣勢、崇尚陽剛之美，而澤光的剛柔協作、兼收並蓄，便顯得難能可貴！

澤光的書法可由他初中學書說起。我和澤光相識於皇仁書院，當時他是初中三年級學生，我是他的美術科教師。澤光接觸書法始於參加我帶領的書法學會活動。到了中四，他決定選修書法為會考美術科目，自此與書法結下不解之緣。澤光從楷書入手，初臨柳公權《玄秘塔碑》銘，熟習其結體後，再臨習褚遂良的《雁塔聖教序》，並嘗試作兩家的融合。隸書則從《乙瑛碑》入手。雖然未有所謂“童子功”，但由於他的積極與精勤，因此進步快速，不到一個學年，已能自運隸楷兩體書寫詩詞之名篇，且能書寫小楷。此時澤光對隸書著迷，曾通臨漢《西嶽華山廟碑》，以證驗實力，師友均為之側目。及後他兼學《韓仁銘》，並進入漢簡的藝術世界，沈醉於武威與居延漢簡。中六時曾以巨幅書法作品，獲得全國青少年書法篆刻首屆神龍大獎賽銅牌獎（人民美術出版社等主辦），我因此引薦他拜謁韓雲山老師（1923-2010）問道，成為入室弟子，實為澤光日後書法篆刻的創作和研究奠定基礎。

澤光的書法成長又與他的學術研究息息相關，他的文論《建基於復古之創新——融合藝術史研究與書法創作的跨領域途徑》已深入闡釋內裏玄機。年輕求學時期，他在著名的中國藝術史學者萬青芳和石慢兩位教授指導下攻讀哲學碩士、博士（藝術史）學位，先後完成兩篇學術論文：《康有為（1859-1927）廣藝舟雙楫研究》（哲學碩士論文，香港大學，2000）與《丁敬（1695-1765）與在杭州建立的西泠身份認同》（博士論文，美國加州大學聖巴巴拉分校，2006）。這兩項研究成果不單釐清清代（1644-1911）碑學的理論和發展，有助了解清代中葉重要的篆刻流派——「浙派」的藝術理論與風格。2003年，為配合舉辦於香港中文大學文物館、檀香山藝術學院及加州大學聖巴巴拉分校藝術博物館的大型國際書法巡迴展覽「合璧聯珠：樂常在軒藏清代楹聯」，澤光撰寫了展覽圖錄中36篇楹聯書法的中英文雙語條目，對36位重要的清代書法家及作品作深入的研究。其他論文，包括：《漢碑對鄭簠的啟示》，載《豪素深心——明末清初遺民金石書畫學術研討會論文集》（澳門：澳門藝術博物館，2018），頁338-363；《康有為的榜書對聯》，載莫家良、陳雅飛編：《書海觀瀾二——楹聯·帖學·書藝國際研討會論文集》（香港：香港中文大學藝術系、文物館，2008），頁475-492。這些書法史研究，對清代碑派書法家的藝術理論和實踐作出深度的分析；另一方面，也啟發了澤光構建一套融合藝術史研究和創作的理論，並將其注入書法創作。這一系列作品，揭示因書法史研究而得著的新靈感、所啟發的跨藝術媒介的書法創作，如書法雕塑和行為藝術。

最值得一提的是他近年關於香港書法的研究（包括香港研究資助局頒發的優配研究金資助的三項學術研究項目），研究着重中國書法的社會和文化內涵，其中一項“書法的物質性和多模態：中國書法表現及再現模式及其在香港城市使用語境下的動態”，在研究香港公共空間中不同的

書法作品之際，也同時創作了多項舉行於香港的法定古蹟，和歷史建築的場域特定書法創作，通過大型即景、即席的書寫，演繹出建築物的歷史文化價值。這種活化歷史建築的活動對社會具有重大意義，它能引發相關的保育、集體回憶等公共議題和政策的實施。

## 復古書道

澤光既從韓雲山老師承傳漢隸之心法，很自然地走上“復古之道”。他對古文字、古書體（甲骨文、金文、小篆、漢魏碑刻摩崖、漢簡等）的鑽研甚深（圖1、2），自言對於古代書體的熱誠，很大程度緣於碩士論文與博士論文，研究清代以來的碑學，因考據學和金石學產生的復古運動所啟發的。在不少書作上，澤光喜以小楷寫上頗長的題識，以表達前人與自己對該種書體的理解。例如《集東晉好太王碑銘七言聯》的題識云：

高句麗好大王碑，全稱廣開土王境平安好太王碑。據考證，應為東晉義熙十年，即公元四一四年立。光緒年間於吉林省出土。其書法見證隸楷過渡之美，用筆沉著，古茂樸拙，結體方整，筆勢錯落自然，饒有野趣，渾然天成。康南海《廣藝舟雙楫》云：“若高麗故城之刻，新羅巡狩之碑，啟自遠夷，來從外國。然其高美已冠古今。”癸卯夏，偶集此碑數字為聯，驟覺頗稱意。劉澤光並識。

這些以小楷書寫而篇幅較長的文字，一面反映以書法史研究為本的藝術創作；另小楷和大字書法形成視覺上的對比，又產生更豐富的美感和層次。澤光的小楷得法於韓老，簡淡、古樸，氣韻高雅，既有鍾繇（151-230）、倪瓚（1301-1374）的遺意，又有濃厚的個人風格。結體扁而橫向，筆勢左右開張，撇、捺的用筆如老鷹展翅般的伸展，顯現濃厚的隸書氣派，與古樸的正文恰好成為絕配（圖3）。

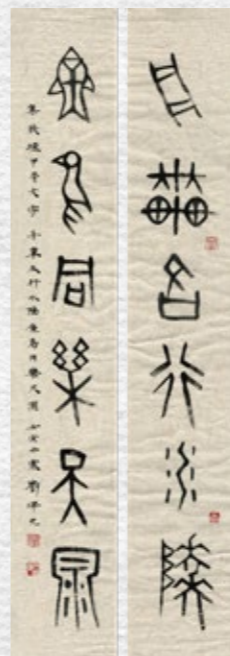


圖1 劉澤光《甲骨文六言聯》，水墨紙本，立軸一對，各95.7 x 15.8厘米



圖2 劉澤光《集周禮季子白盤銘四言聯》，大篆，水墨紙本，立軸一對，各36.3 x 10.7厘米



圖3 劉澤光《新印材篆刻作品後記》，小楷，水墨紙本，64.5 x 31.1厘米



## 跨藝術媒介的書法創作

在傳統書法的基礎上，澤光的書法雕塑就突破筆墨、紙、絹和幅式的常規，將漢字筆畫與書法的二維空間擴展成三維空間。新的意念結合藝術家的思想感情，使書法的表現性與模式更形活潑。

澤光的大型書法表演/行為藝術將他的跨媒體創作發揮得淋漓盡致！不單超越傳統書法表達的維度，更在揮動巨型毛筆時生出的身體動作、力量和韻律，及與觀眾的互動與即興交流。在這些書法表演中，澤光常邀請觀眾一同參與，以完成書字的一點、一劃，在共同協力鈐蓋巨型印章時，也能增強觀眾的興趣與投入感，如是改變觀眾對傳統書法的印象，將書法注入生活，實在有助推廣書藝。澤光因熱愛運動，將運動的元素融入書寫，加強動勢與活力，既顛覆較靜態的書法傳統，更展現他的熱忱與氣魄，為書法藝術注入新的思潮。



圖4 劉澤光《一無掛慮》，隸書、榜書，大型書法掛毯，577 x 396 厘米，寶光商業中心入口大堂，香港

澤光跨媒介的創作最能見證書法如何有趣地融入當代生活，例如他的大型書法掛毯《一無掛慮》(577 x 396 厘米 / 圖4)，就是將書法融入於紡織的大作，該作品懸掛於新蒲崗鬧市一幢商業大廈的大堂正中央的牆壁上。在熙來攘往的街道上，行人可透過落地玻璃，清楚見到巨型豐滿的字劃與結體。進入大堂欣賞之際，這幅只有四個大字、言簡意賅的聖經金句便成為清泉一道，足供觀者洗滌心靈。

澤光又以設計理念，將書法放入日用品，如中式古典酸枝櫈几組合(圖5)、海南黃花梨木文玩箱、手機保護套(圖6)、紫砂

茶壺、陶瓷水杯、千眼菩提籽鑰匙圈吊飾等。此類設計喚醒了傳統中國書法的實用性，為日常生活增添藝術趣味。



圖5 劉澤光《中式古典櫈几組合》，隸書，水墨，酸枝木椅、茶几組合，“惚兮恍兮，其中有象；恍兮惚兮，其中有物。”(《道德經》截句)



圖6 劉澤光《和 II》，大篆，“黑老虎”書法，手機保護套

## 篆刻傳統與當代轉化

澤光的篆刻，自言無師自通，取法不拘一格，於秦漢璽印的經典與浙派新風，皆曾深入探求，並獨運其書法所得，熔鑄入印，“書由印入、印從書出”。他的作品技法多方，表現形式多樣。在漢印嚴謹、端正的基礎上，靈活運用，隸書、漢簡、帛書、章草、楷書、寫經體，增強了印作的書意表現。除戰國秦漢璽印、以西泠八家的切刀法為本，追求蒼莽、古拙的刀刻韻味。在篆刻審美上崇尚質樸、雄渾、健勁、高古。文字方面，除了繆篆、小篆、大篆等古文字以外，他還運用不同書體入印封泥以外，更吸收磚文、瓦當、《開通褒斜道刻石》《祀三公山碑》等亦篆亦隸的字形，融會《萊子侯刻石》《大吉買山地記》《石門頌》《楊淮表紀》《衡方碑》《郟閣頌》《張遷碑》《高句麗好太王碑》《泰山經石峪金剛經》等漢魏六朝之摩崖碑刻的蒼勁渾穆、鈍拙淳厚的書寫性、與碎刀短切之法所產生之金石味，結合一起，造成個人博厚而活潑的風格。沒有對書法、篆刻術史作過深入研究，沒有博通的古文字學功夫，沒有長年累月積澱的嫻熟技巧，沒有無限的創意心思，實難臻此境界！

澤光刻邊款多用“單刀”楷書，運刀如運筆，一刀刻成字的一點或一劃，在入刀的一秒間，迅捷地不斷改變行刀時刀鋒的角度，刻成細膩的筆劃。表現筆劃提按的輕重變化，刻出樸厚而清勁的書風，有時參有晉人寫經體之古拙，有時出以倪雲林之雅逸。偶以“雙刀法”作陽刻隸書邊款，印章四邊刻滿款字，安排每個印面的字與字及行與行間的虛實佈局，以達致覆蓋印章四邊書法的整體構圖。近作《誰怕》是一佳例，印文是白文小篆“誰怕？”二字，與四面陽刻的隸書邊款，合成蘇軾《定風波》詞中透露出的核心思想：“莫聽穿林打葉聲，何妨吟嘯且徐行...誰怕？一蓑煙雨任平生”（圖7）。



圖7 劉澤光《誰怕》，白文印，黃花梨木，3.2 x 2.3 x 6 cm，陽刻四面邊款

此作以小篆白文刻“誰怕？”二字，修長的字形，以及兩字的組成部份“言”與“白”的緊密穿插，佈局緊湊，虛實分明，筆畫奇崛，參差錯落；行刀痛快淋漓，率真地表達出“誰怕？”一語灑脫的氣概。印材是黃花梨木，呈現一排排天然的斜線，令人有斜風密雨的聯想。據藝術家的分享，他刻意以印材的獨特紋理，烘托出東坡詞意中笑傲風雨的襟懷，與豁達的人生觀。

印材運用方面，澤光承傳了文人篆刻以石質印材為主的傳統，亦另闢途徑，廣納各種新奇的材料以供表達相關的意念，又以各種不同書體和書風的印文呼應印材的形狀。同時，他更探索巨印的氣魄。這些巨印用作鈐蓋巨幅榜書，及用於他特定的場域書法表演。每當他邀請觀眾一起鈐蓋巨印，都引發觀眾出現極大的回響。這富有當代氣息，整合書法、印章、行為藝術及觀眾參與等多模態的表達，使他的創作性更豐厚多姿。



《非常道系列》為藝術家自認是他目前篆刻的巔峰之作。此作包含100方印章，分別以傳統石章(圖8)與各種天然物料刻製而成。所選的印材出人意外，有海綿珊瑚、樹皮(圖9)、葫蘆、乾南瓜蒂(圖10)、乾無花果、乾桔、新會陳皮、肥皂等，甚至“道在瓦礫”。100方印章的尺寸、形狀、印文和字數各異，充分體現道家自然主義之靈活性。為首一方是方形巨印《道可道非常道》(22 cm x 11cm x 11cm / 圖11)，印文6字朱白文相間，刻於舊海南黃花梨天然原木，重量驚人，單手難以托舉。此作不囿於常規，將篆刻和雕塑混為一體，順着黃花梨木的木紋刻製而成，極富動感！印身的兩邊，一邊陽刻小楷邊款，另一邊陽刻小篆印文6個耀眼大字，篆書屈伸的筆勢，與傾側的字形結構佈局相配合，加上流動的木紋，一片渾成氣象！

澤光將書法篆刻之歷史與理論融會貫通，並留心鑑定，取精用弘，加上創作，根基堅固，已臻高明廣大，然猶恂恂若不自足，於師友同道間，謙沖之懷，逾於恆輩。澤光春秋正盛，宜更大有可為，吾企而望之。

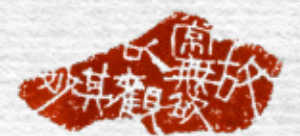


圖8 劉澤光，《故常無欲以觀其妙》，白文印，壽山石(黑田)，天然形，4.5 x 2.1 x 3 cm，秀民刻山水人物薄意



圖9 劉澤光《道法自然》，白文印，樹皮，6.3 x 1.8 x 6 cm



圖10 劉澤光《非常》，朱文印，乾南瓜蒂，4.2 x 3.5 x 13 cm



圖11 劉澤光《道可道非常道》，朱白文相間，海南黃花梨木，22 x 11 x 11cm，劉澤光刻印身抽象雕塑 / 印章邊款I(小篆)：“道可道非常道” / 印章邊款II(小楷)：“篆刻之道本以篆籀入印為主流。余近年喜以隸入印，欲探索隸書字形結構於印中靈活多變之佈局策略，又以富微妙變化之刀法，表現書法筆觸、節奏。道家美學以自然、無為、樸素、虛靜、溫柔為宗，余以隸書之美學精神為載體，以闡釋老子之美學境界，兩者頗有暗合之處也。道家思想之不囿於常規，亦啟發我廣泛以新奇之材料治印，十年間完成一百方老子偈語印，並以此朱白文巨印為此系列之首。癸卯小雪，澤光並記。”





# Chapter 01

## Site-Specific Performance of Chinese Calligraphy

### 第一章 · 場域特定書法表演

#### Site-Specific Performance of Chinese Calligraphy

The intricate interweaving of time, space, and the performer's actions transcends the traditional calligraphy which was once confined to a two-dimensional plane. This creative mode thus not only focuses on the completed work but also emphasizes the beauty, ideas, and emotions expressed and communicated during the creative process shared by the creator and the audience.

In the performance, I transform the traditional concept of using the wrist and arm to control the brush, and instead, I use my whole-body movements to wield a giant brush. This large-scale outdoor calligraphy performance, which involves intense physical strength, subverts the tradition of quietly creating calligraphy in a studio. On the basis of the intrinsic aesthetics of calligraphy, this unique genre injects lively external artistic elements, including the artist's rhythmic body movement aesthetics, momentum, passion, as well as multiple contexts of specific sites, society, culture, religion, and even interaction with the audience and improvisational ideas.

#### 場域特定書法表演

以時間、場域的三維空間和表演者行為的巧妙交織，書法表演超越傳統書法二維的平面作品領域，故這種創作模式不單着重已完成的作品，而且還強調創作者和觀眾共同經歷創作過程中的美感、意念和情感的表現與交流。

在表演中，我轉化以腕、臂運筆的傳統概念，以全身動作揮動巨型毛筆。這種涉及劇烈體力運動的大型戶外書法表演，顛覆了傳統書法在書齋中安靜地創作的傳統。在書法內在的美學基礎上，活潑地注入了外在的藝術元素，包括創作者富韻律的身體動作美學、氣魄、熱忱，以及特定的場域、社會、文化、宗教等多重語境，甚至與觀眾之互動及即興意念。



# 1 Wings of the Dawn 《展開清晨的翅膀》



Oversized-character Calligraphy /  
Site-specific Performance of Chinese Calligraphy  
Shek O Headland, Hong Kong / 2016

榜書 / 場域特定書法表演 / 石澳海角

Online video:  
<https://youtu.be/VHmIoBBB-cg?si=n9uUXt2tNYdC2t0h>

Poetic lines in the oversized work of Chinese calligraphy:  
If I rise on the wings of the dawn, if I settle on the far side  
of the sea, even there your hand will guide me,  
your right hand will hold me fast.  
(Psalm 139: 9-10, New Internation Version)

巨幅書法詩句：  
我若展開清晨的翅膀，飛到海極居住，就是在那裡，  
你的手必引導我；你的右手也必扶持我。（詩篇139：9-10）



















## 2

### *Tapping the Metropolis Rhythm: Whole-Body Rendition of the Calligraphic Brush* 《都市變奏 — 身舞翰墨》

Oversized-character Calligraphy /  
Invited public performance of Chinese calligraphy  
(with elements of social media and live interaction  
between the artist and audience) / 2016  
Curated and organised by Hong Kong Museum of  
Art / Tsim Sha Tsui Promenade, Hong Kong

榜書 / 受邀創作 / 公開書法表演  
(包含藝術家與觀眾在社交媒體及現場的互動元素)  
香港藝術館策劃主辦 / 尖沙咀海旁

Online video 網上影片：  
<https://www.youtube.com/watch?v=2joaf8w49rY>

Radio Television Hong Kong (RTHK)  
香港電台電視節目以此書法表演作的專題訪問：  
<https://www.youtube.com/watch?v=vb5Qsho6qYY>

Poetic lines in the oversized work of Chinese  
calligraphy executed with the artist's giant brush:

With opulence and glamour,  
the Victoria Harbour is clothed in a glow;  
At South Hill is relished the human touch  
that warms every remembrance.  
Billowing and white,  
the waves in Shek O roar and roll;  
On the same boat we ride out,  
in the spirit of Lion Rock, united.  
(Translation by Dr. Vaughan Mak, CUHK)

巨幅書法詩句：  
繁華璀璨維港亮，懷舊人情南山嘗。  
白浪濤聲石澳響，同舟共濟獅山彰。



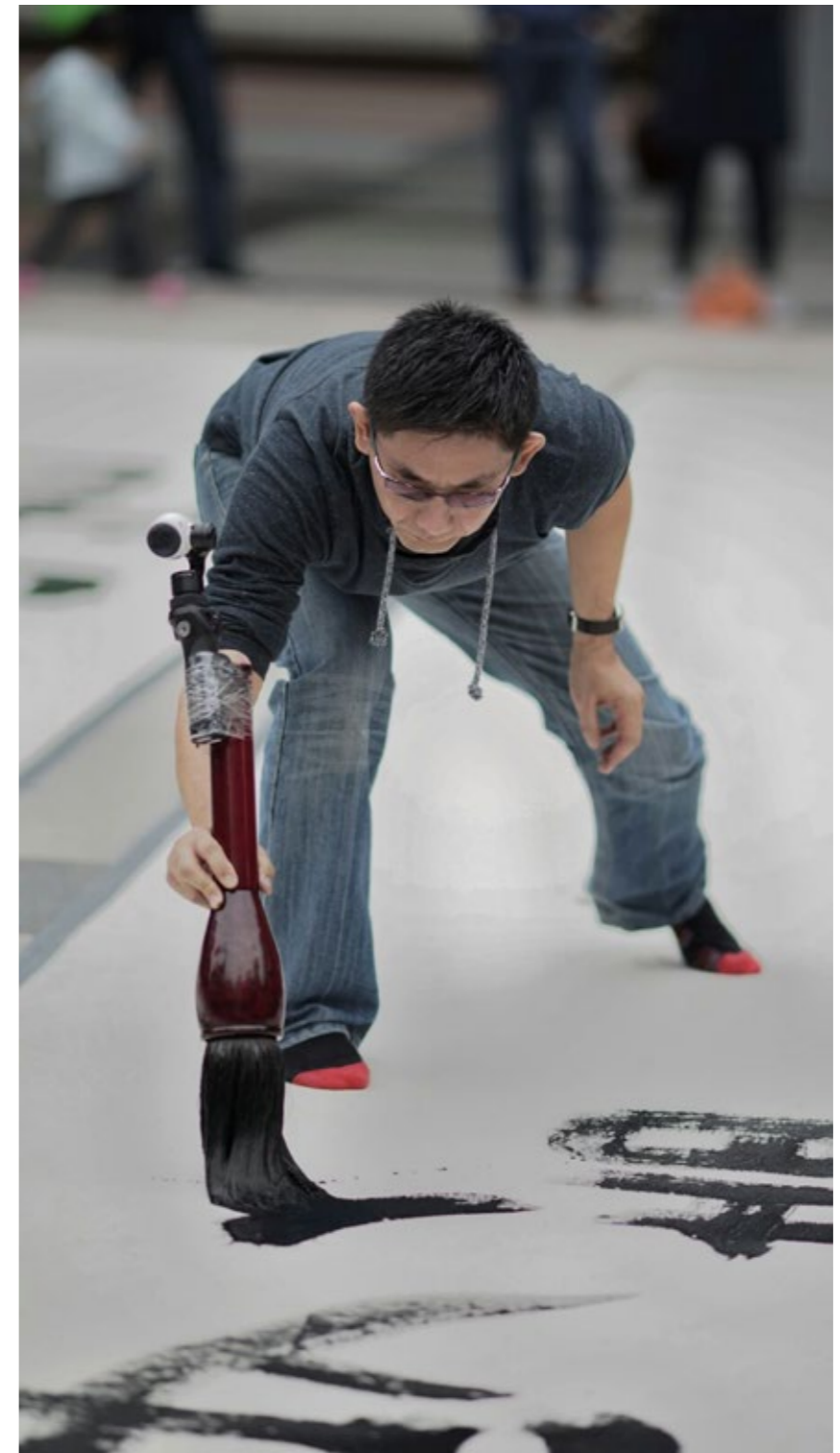














### 3 Large-scale Chinese Calligraphy Life Performance in Commemoration of the 100th Anniversary of the May Fourth Movement 《五四運動一百週年紀念——巨幅書法現場表演》

Oversized-character Calligraphy/ Invited public performance of Chinese calligraphy (with the element of interaction between the artist and audience) / Courtyard of Dr Sun Yat-sen Museum (Declared monument & Grade I historic building of Hong Kong) / 4 May 2019

榜書 / 受邀創作 / 公開書法表演(包含藝術家與觀眾互動元素) / 孫中山紀念館(香港法定古蹟及一級歷史建築)庭園 / 2019年5月4日

Curated and organized by Dr Sun Yat-sen Museum  
The performance was conducted as a substantial part of the activities of the large-scale exhibition “The Awakening of a Generation: The May Fourth and New Culture Movement” (Dr Sun Yat-sen Museum 26/4/2019 - 25/8/2019), jointly presented by Leisure and Cultural Services Department, Hong Kong & Beijing Lu Xun Museum (The New Culture Movement Memorial of Beijing)

孫中山紀念館策劃主辦  
此書法表演為以下相關大型展覽活動的一部份：  
「動與醒：五四新文化運動」展覽(孫中山紀念館 26/4/2019 - 25/8/2019) 香港康樂及文化事務署及北京魯迅博物館(北京新文化運動紀念館)聯合主辦

Online video 網上影片：  
<https://www.youtube.com/watch?v=AZeuIUb7LVg>

Poetic lines in the oversized work of Chinese calligraphy executed with the artist's giant brush:  
The May-Fourth culture unfolded,  
As Mr. Democracy and Mr. Science were coming.

巨幅書法詩句：  
五四文化開  
德賽白話來





德賽自請來

劉澤光於孫中山紀念館

動與醒

五四新文化運動

五四文化開

二零一九年五月四日

The Awakening of a Generation  
THE MAY FOURTH AND NEW CULTURE MOVEMENT  
2019. 5. 4 - 2019. 5. 4









# 4 The Wonderful Cross 《奇妙十字架》

Oversized-character Calligraphy / Invited public performance of Chinese calligraphy / Tao Fong Shan Christian Centre (Grade II historic building of Hong Kong) / 2023

榜書 / 受邀創作 / 公開書法表演 / 道風山基督教叢林(香港二級歷史建築) 恩雨之聲策劃主辦

Curated and organized by Showers of Blessing Evangelistic Ministry  
Special thanks to Tao Fong Shan Christian Centre

Online video 網上影片：  
[https://www.youtube.com/watch?v=of0jg\\_DJvZQ](https://www.youtube.com/watch?v=of0jg_DJvZQ)

The life performance was documented as a featured interview in a TV programme produced by Showers of Blessing Evangelistic Ministry  
恩雨之聲電視節目〈筆生感恩〉以此書法表演作的專題訪問：  
<https://youtu.be/zzkGapDuJ9o?feature=shared>

Poetic lines in the oversized work of Chinese calligraphy executed with the artist's giant brush:

On a serene hill far away,  
I was enlightened by the Way.  
In the light-filled grove,  
The wind freely blows.  
Oh, how wonderful is the cross!  
For His amazing love is my life source!

巨幅書法詩句：  
道悟空山靜，風隨光滿林。  
奇哉十字架！妙愛感予深！









# 5 Ink Dance at Historic Relics

## 《古跡墨舞》

Oversized-character Calligraphy / Invited public performance of Chinese calligraphy  
Ex-Royal Air Force Station (1933-1978)  
(Grade I historic building of Hong Kong) / 2022

Curated and organized by Television Broadcasts Limited (TVB)

榜書 / 受邀創作 / 公開書法表演  
前皇家空軍基地(啟德 / 1933-1978 / 香港一級歷史建築)  
電視廣播有限公司策劃主辦

Online video 網上影片：  
<https://www.youtube.com/watch?v=9eIidr0z1aI>

The life performance was documented as a featured interview in a TV programme produced by Television Broadcasts Limited (TVB)  
電視廣播有限公司電視節目《藝文誌》以此書法表演作的專題訪問：<https://www.youtube.com/watch?v=T-ur10Btq2I>

Poetic lines (Couplet) I in the oversized work of Chinese calligraphy:

From the Royal Air Force, a historic relic was revitalized.  
To nurture modern talents at the Academy of Visual Arts,  
Hong Kong Baptist University.

Poetic lines (Couplet) II in the oversized work of Chinese calligraphy:

Like a spell the birds' chirpy tunes linger,  
As my inspiration comes in bursts.  
The trees dance and sway into life,  
In their shimmering lights my inkscape emerges.  
(Translation by Dr. Vaughan Mak, CUHK)

巨幅書法詩句 (對聯) I: 「皇家空軍活化古蹟·浸大視藝薰陶今才。」

巨幅書法詩句 (對聯) II: 「禽聲婉轉靈機動·樹影婆娑墨象生。」



Artist's postscript:

In 2009 the Hong Kong Baptist University's project of revitalizing the historic relic as its Academy of Visual Arts (AVA) was named an Honourable Mention in UNESCO Asia-Pacific Heritage Awards for Culture Heritage Conservation. In this light, my artistic decision of executing the 2 calligraphic works on a monumental scale is a celebration of the significance of the revitalized historic relic and its far-reaching educational impact. The huge couplet, hung on the west façade of the two-storey building with colonnaded verandas, creates an innovative fusion of the Colonial Neoclassical style of architecture and the traditional Chinese aesthetics of honesty and austerity in calligraphy. It is enormously satisfying to finish a huge work of calligraphy at a historic monument while at the same time enjoying the delightful ambience of interacting with the responsive audience during my public performance.















# 6 *Delight through the Eye and Childlike Heart* 《瞳趣童心》

Oversized-character Calligraphy (650×310 cm)/  
Invited public performance of Chinese calligraphy  
(with the element of interaction between the artist  
and audience) / This calligraphy performance was  
conducted in conjunction with Ying Wa Primary School  
Visual Arts Exhibition 2024,  
Sha Tin Town Hall, Hong Kong / 2024  
Curated and organized by Ying Wa Primary School

榜書 / 受邀創作 / 公開書法表演  
(包含藝術家與觀眾互動元素) / 創作於英華小學視藝展  
2024·沙田大會堂展覽廳  
英華小學策劃主辦

Online video 網上影片：  
<https://www.youtube.com/watch?v=RVGzbHagK6w>

Artist's postscript: Created as a large-scale, eye-catching title of the exhibition in the form of Chinese calligraphy-cum-performance art, the work's literary content "Delight through the Eye and Childlike Heart" (瞳趣童心), reflects the essence of this exhibition of artworks by artistically talented children. This work of performance art contributes to the wider significance of Chinese calligraphy in city life with conspicuous public display of Chinese language in a cultural space and innovative context of children art exhibition. Beyond the beauty of the finished work of calligraphy, the calligrapher-performer emphasized the aesthetics and creative ideas created throughout the entire process of his performance as he articulated his ideas and thoughts during the performance with his lively interpretation of the meanings in the four huge Chinese characters through his unique rendition of the pictographic elements in Chinese calligraphy, his gestural calligraphy, dynamic brushstrokes, improvisational invitation of children participation, and the performer's purposeful effort to achieve—through his fervour and sense of humour—a lively, joyous and spirited ambience filled with laughter, applause and spontaneous dialogues and whimsical interactions between the performer and the audience. Through an efficacious layer of children's passion of wilding the giant brush and enjoyment in their participation, this work's literary content about children's heart and creativity is intensely enhanced.





















# 7 *God's Love to Hong Kong* 《主愛臨香江》

Oversized-character Calligraphy / Invited public performance of Chinese calligraphy / Hong Kong Stadium / 2017 / Curated and organized by Hong Kong Gospel Festival 2017

榜書 / 受邀創作 / 公開書法表演 / 創作於香港福音盛會 2017 啟動禮 / 香港大球場

This calligraphy performance was conducted in conjunction with the Opening Ceremony of Hong Kong Gospel Festival 2017

香港福音盛會2017策劃主辦

Online video 網上影片：  
<https://www.youtube.com/watch?v=JPbOqXNHTGQ>

















# 8 *Love Never Ends* 《愛是永不止息》

Oversized-character Calligraphy / Invited public performance of Chinese calligraphy / Conducted for Gospel Week 2017 / Curated and organized by Kei To Secondary School, Hong Kong

受邀創作 / 公開書法表演 / 創作於基道中學福音週 2017 / 基道中學

Online video 網上影片：  
<https://youtu.be/4i5KigTs3-4?feature=shared>













9 *Sketches About Hong Kong:  
Below the Lion Rock*  
《香港隨筆——獅子山下》

Oversized-character Calligraphy / Site-specific performance of Chinese calligraphy / 2016

榜書 / 場域特定書法表演

Online video 網上影片:

<https://youtu.be/KEmWP4liPI4?feature=shared>

Artist's postscript: Lion Rock is a symbol of the perseverance of Hong Kong people. My impression about Lion Rock is its energy within silence.

巨幅書法字句: 獅子山下

藝術家後記: 香港的獅子山是港人毅力的象徵。此山給我的印象是默言不語, 靜中寓動。





















# Chapter 02

## Calligraphy Sculpture

### 第二章 · 書法雕塑

#### Calligraphy Sculpture

Calligraphy is a two-dimensional art, and sculpture is a three-dimensional art, but both art forms foreground the concept of space. As I explore the compatibility and interactivity between calligraphy and sculpture, I have emphasized that combining the two can produce a synergistic effect, which can more deeply express the artist's ideas, emotions, and the work's message.

#### 書法雕塑

書法是平面藝術而雕塑是立體的，兩者卻同樣強調空間的概念。在探索書法和雕塑的共融性和互動性的過程中，我強調兩者結合能產生協同效應，以致能更深刻地表達藝術家的意念、情思及藝術品所傳達的信息。





10  
*Give Thanks*  
《感恩》

Clerical Script / Calligraphy Sculpture  
Weathered camphor wood / 52×32×20cm  
隸書 / 書法雕塑 / 風化樟木





**11** *The Cup of Blessings Overflows*  
《福杯滿溢》

Clerical Script / Calligraphy Sculpture /  
Relief sculpture with Chinese characters carved in relief /  
Weathered teak wood / 95×47×5 cm  
隸書 / 書法雕塑 / 浮雕及陽刻漢字 / 風化柚木





12

*Evasive and Elusive*

《恍兮惚兮》

Cursive Script / Calligraphy Sculpture /  
Taiwan Incense-cedar wood /  
44×28×15 cm

草書 / 書法雕塑 / 尚楠木





13

*Tide* 《潮》

Small-seal Script & Clerical Script /  
Calligraphy Sculpture / Mango wood /  
57×52×33cm  
小篆及隸書 / 書法雕塑 / 芒果木



14

*Tidal Water* 《潮水》

Small-seal Script / Calligraphy Sculpture  
Taiwan Incense-cedar wood / 22×20×20 cm  
小篆 / 書法雕塑 / 肖楠木





15

*Riptide* 《激潮》

Clerical Script / Calligraphy Sculpture /  
Taiwan Incense-cedar wood / 50×22×22 cm  
隸書 / 書法雕塑 / 肖楠木





# 16 Sojourn 《寄居》

Clerical Script / Calligraphy Sculpture /  
Relief sculpture with Chinese characters carved in intaglio /  
Weathered camphor wood / 100×58×5 cm  
隸書 / 書法雕塑 / 浮雕及陰刻漢字 / 風化樟木







17

***An Endless Stream***  
**《川流不息》**

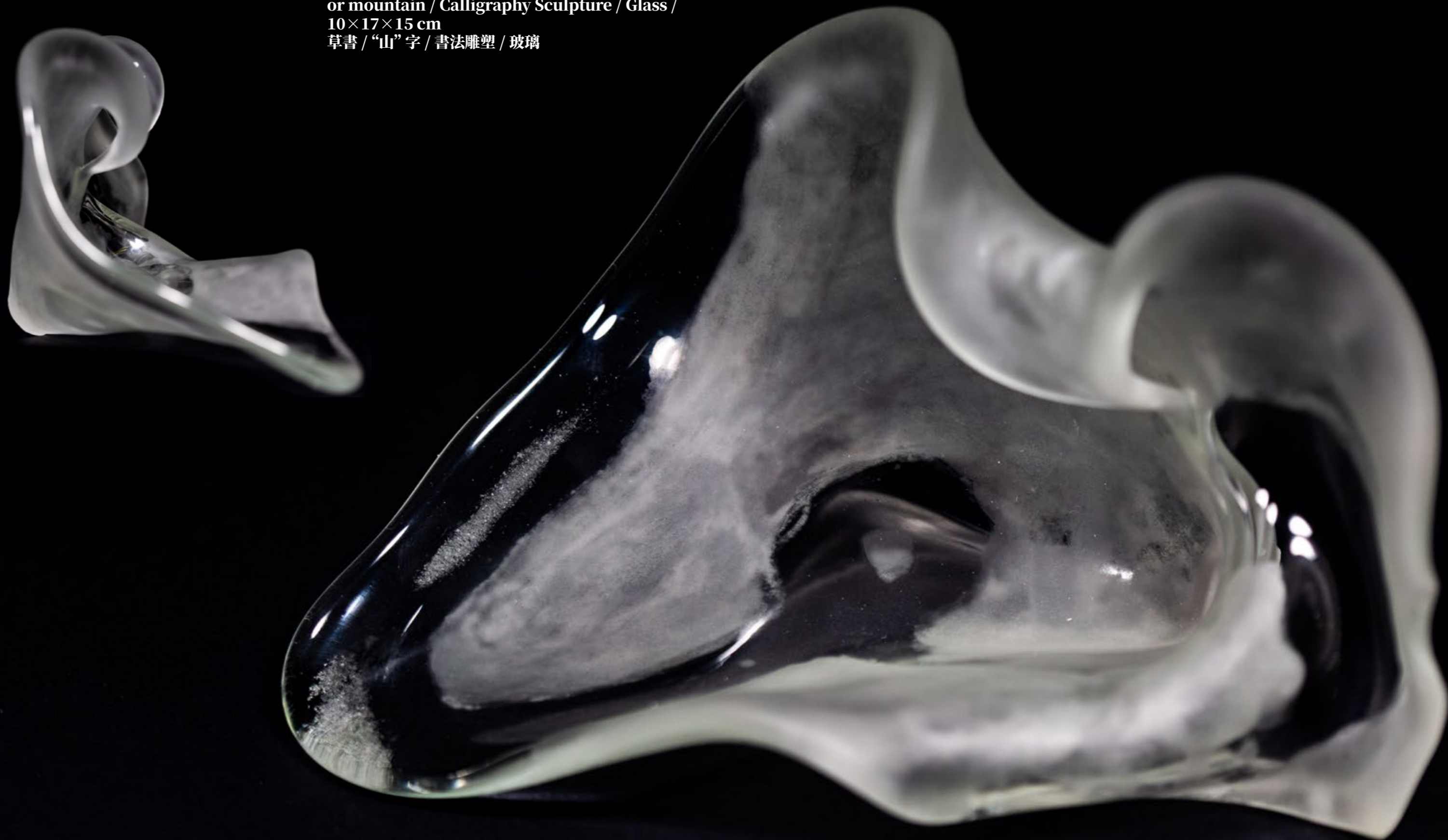
Chinese character chuan, or stream in abstract form /  
Calligraphy Sculpture /  
Old Hainan huanghuali yellow rosewood /  
18×13×13 cm

「川」字 / 抽象形態 / 書法雕塑 / 老海南黃花梨木



# 18 *A Deep and Tranquil Mountain* 《山深杳杳》

Cursive Script / Chinese character shan,  
or mountain / Calligraphy Sculpture / Glass /  
10×17×15 cm  
草書 / “山”字 / 書法雕塑 / 玻璃







## 19 Queen's College History Museum

《皇者仁風校史館》

Clerical Script / Calligraphy Sculpture /  
Relief sculpture with Chinese characters carved in intaglio /  
Pine wood / 150×30×5 cm  
隸書 / 書法雕塑 / 浮雕及陰刻漢字 / 松木





20

*We Love Because  
God First Loved Us*  
《我們愛因為神先愛我們》

Clerical Script / Calligraphy Sculpture /  
Mango wood / 60×53×33 cm  
隸書 / 書法雕塑 / 芒果木





21

*Be Still Before the LORD*

《默然倚靠》

Clerical Script /  
Calligraphy Sculpture /  
Thuja wood / 26×22×22 cm  
隸書 / 書法雕塑 / 崖柏木





# Chapter 03

## Transcending Traditional Calligraphic Mediums

### 第三章 · 超越傳統書法媒材

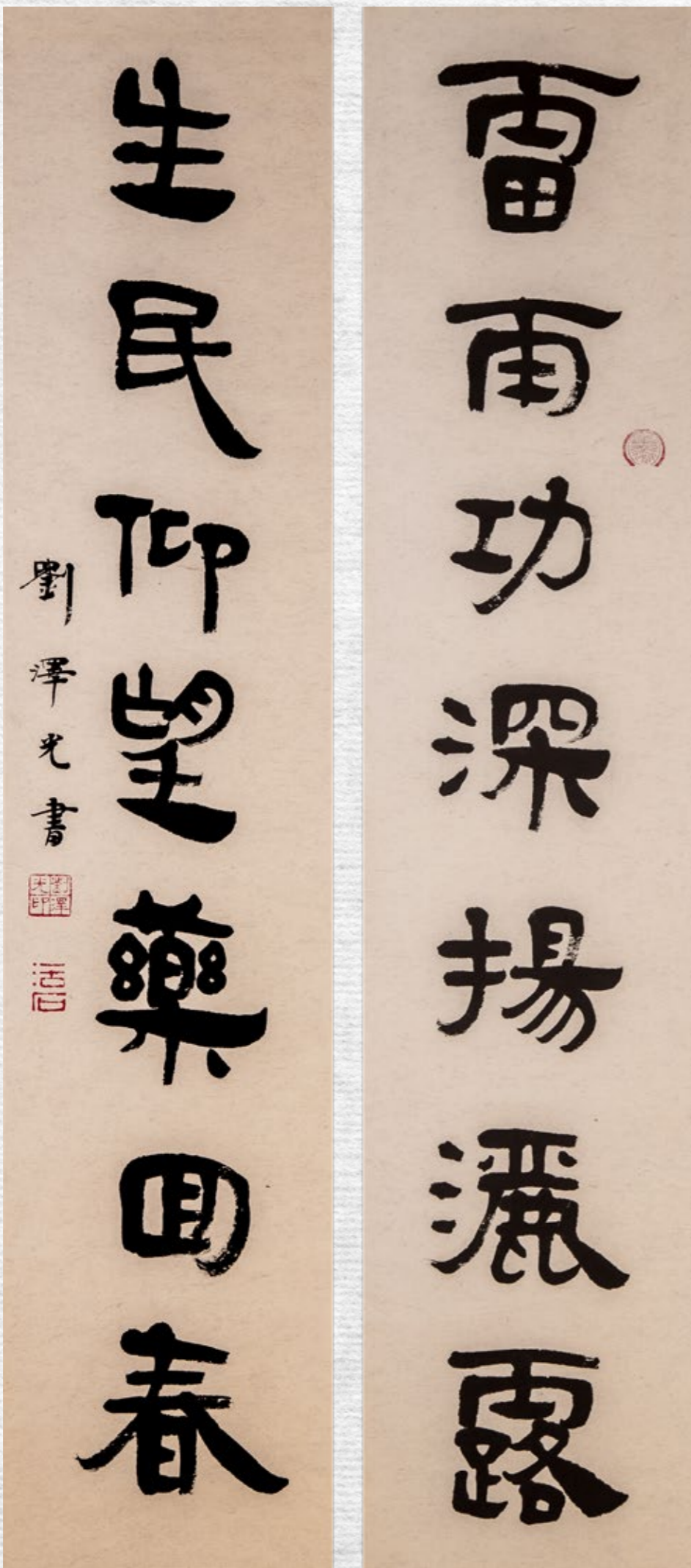
#### Transcending Traditional Calligraphic Mediums

When calligraphy transcends its own discipline as a pure form of art, it can create interesting connections with our everyday lives.

#### 超越傳統書法媒材

當書法走出純藝術的領域時，它能與日常生活中的物品產生有趣的化學作用，為日常生活增添藝術趣味。





**22 Calligraphy Couplet in the Revitalized Historic Building of Lui Seng Chun Medicine Shop**  
**《活化歷史建築雷生春堂中的楹聯》**

Couplet etched on the glass entrance door of the Lui Seng Chun Building (established in 1931) / a Grade I historic building of Hong Kong (with the distinctive architectural features of the pre-war tong lau [Chinese tenement-house])

玻璃蝕刻楹聯 / 雷生春堂入口玻璃大門 / 香港一級歷史建築(戰前唐樓建築特色)





**Seven-character-line Couplet in Clerical Script:**

Thunder and rain with boundless benevolence fall upon the land as rich and nourishing nectar;  
For men and women with great expectations,  
the Lui's medicine works wonders on each and every ailment.  
(Translation from Eva Kwok *A New Lease of Life: The Story of Lui Seng Chun* (Hong Kong: Hong Kong Baptist University, 2012), 307.)

**隸書七言聯:**

雷雨功深揚灑露  
生民仰望藥回春

Artist's postscript: Based on the literary content of a ruined couplet installed in the old building established in 1931, my revived calligraphic rendition of this couplet—in the form of glass etching on the entrance door of the Building—highlights the significance and the far-reaching impact of this meaningful revitalization of the historic building and its conversion into a modern Chinese medicine healthcare center.



## 23 Trust Wholeheartedly

### 《專心仰賴》

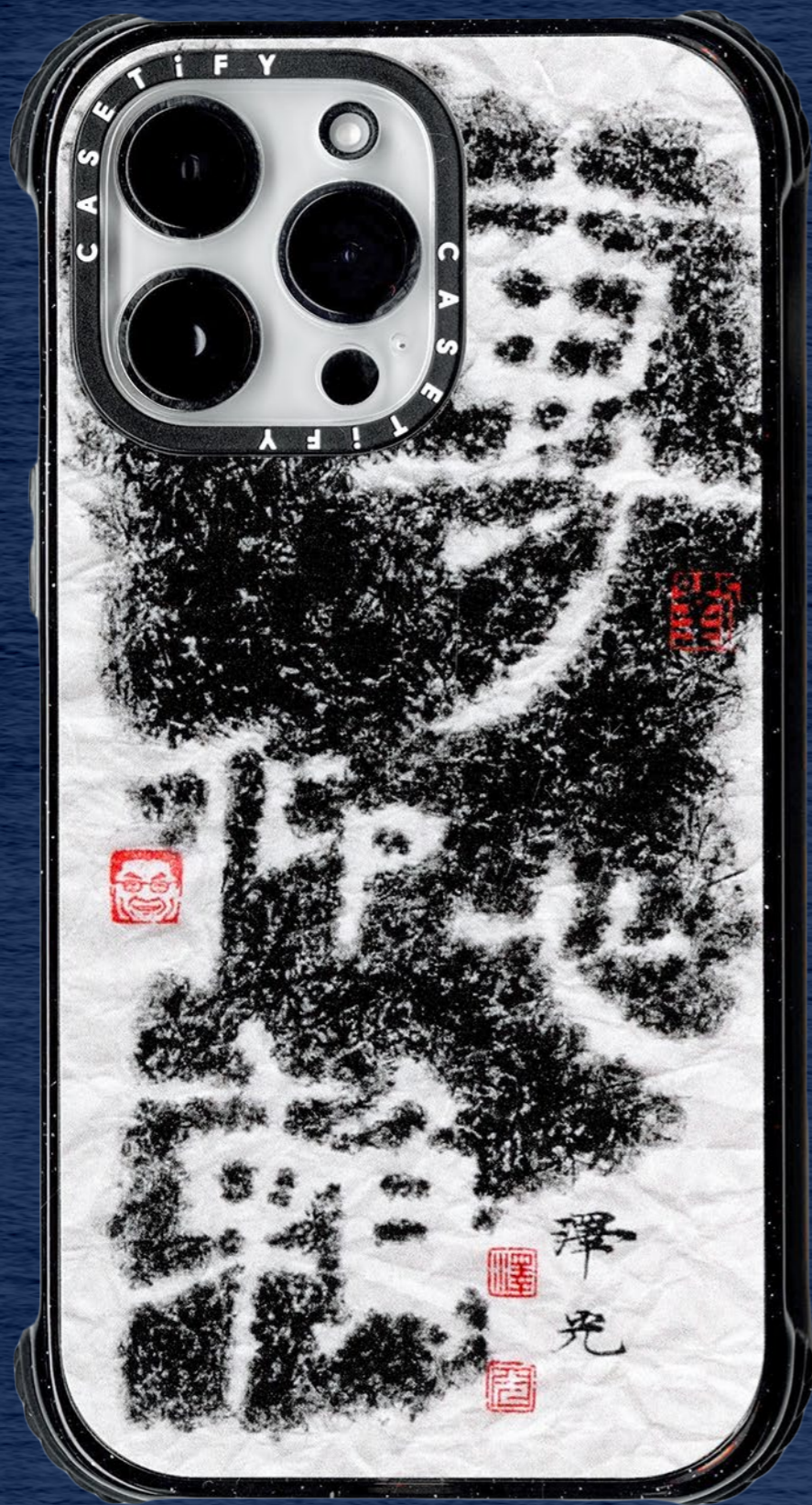
Clerical Script / Transcending Traditional Calligraphic Medium / Phone case / 16.5×8 cm  
隸書 / 超越傳統書法媒材 / 手機保護套





## 24 *Trust Wholeheartedly II* 《專心仰賴 II》

Clerical Script / "Black-Tiger" Calligraphy / Transcending Traditional Calligraphic Medium / Phone case / 16.5×8 cm  
隸書 / 「黑老虎」書法 / 超越傳統書法媒材 / 手機保護套



## 25

### *Harmony* 《和》

Great-seal Script / Transcending Traditional Calligraphic Medium / Phone case / 16.5×8 cm  
大篆 / 超越傳統書法媒材 / 手機保護套



## 26

### *Harmony II* 《和II》

Great-seal Script / "Black-Tiger" Calligraphy / Transcending Traditional Calligraphic Medium / Phone case / 16.5×8 cm  
大篆 / 「黑老虎」書法 / 超越傳統書法媒材 / 手機保護套



27 *Box of Cultural Objects: Cultivating Aspirations through Playing with Things*

《文玩箱 —— 玩物養志》

Clerical Script / Ink / Transcending Traditional Calligraphic Medium /  
Cultural objects box made of Hainan huanghuali yellow rosewood / 48×28 cm  
隸書 / 水墨 / 海南黃花梨木文玩箱 / 超越傳統書法媒材











## 28 Set of Chinese Classical Chairs and Tea Tables 《中式古典欏几組合》

Clerical Script / Ink / Transcending Traditional Calligraphic Medium /  
Set of rosewood chairs and tea tables  
隸書 / 水墨 / 超越傳統書法媒材 / 酸枝木椅·茶几組合

Evasive, elusive, yet latent in it are forms.  
Elusive, evasive, yet latent in it are objects.  
(Excerpt from *Dao De Jing* / Translation by Lin Yutang, 1948 /  
<https://terebess.hu/english/tao/yutang.html#Kap21>)  
惚兮恍兮，其中有象；恍兮惚兮，其中有物。(《道德經》截句)















29 *Do Not be Anxious about Anything* 《一無掛慮》

Clerical Script / Oversized-character Calligraphy / Transcending Traditional Calligraphic Medium / Large-scale calligraphy tapestry / 576.6×396.3 cm / Lobby near the entrance of Stelux House / San Po Kong, Hong Kong  
隸書 / 榜書 / 超越傳統書法媒材 / 大型書法掛毯 / 寶光商業中心入口大堂 / 香港新蒲崗







# Abundant Life 《豐盛生命》

Semi-cursive Script / Oversized-character Calligraphy /  
 Transcending Traditional Calligraphic Medium / Large-scale calligraphy  
 tapestry / 576.6×396.3 cm / Lobby near the entrance of Stelux House /  
 San Po Kong, Hong Kong  
 行書 / 榜書 / 超越傳統書法媒材 / 大型書法掛毯 / 寶光商業中心入口大堂 / 香港新蒲崗

I came that they may have life and have it abundantly. (John 10:10)  
 我來了，是要叫人得生命，並且得的更豐盛。(約翰福音 10:10)







我来了是要



叫人得生命

并且得的更

丰盛

约翰福音第十章十节

刘序名敬书







丰盛甘甜

敬书

丰盛

约翰福音第十章十节

我来了是要  
叫人得生命  
并且得的更

我来了是要

丰盛

敬书

敬书

敬书

敬书









但那等候耶和華的必從新得力，他們必如鷹展翅上騰；他們奔跑卻不困倦，行走卻不疲乏。

但那等候耶和華的必從新得力，他們必如鷹展翅上騰；他們奔跑卻不困倦，行走卻不疲乏。

但那等候耶和華的必從新得力，他們必如鷹展翅上騰；他們奔跑卻不困倦，行走卻不疲乏。

但那等候耶和華的必從新得力，他們必如鷹展翅上騰；他們奔跑卻不困倦，行走卻不疲乏。

### 31 Mount Up with Wings Like Eagles 《如鷹展翅上騰》

Semi-cursive Script / Oversized-character Calligraphy / Transcending Traditional Calligraphic Medium / Large-scale calligraphy tapestry / 576.6×396.3 cm / Lobby near the entrance of Stelux House / San Po Kong, Hong Kong  
行書 / 榜書 / 超越傳統書法媒材 / 大型書法掛毯 / 寶光商業中心入口大堂 / 香港新蒲崗

But they who wait for the LORD shall renew their strength; they shall mount up with wings like eagles; they shall run and not be weary; they shall walk and not faint. (Isaiah 40: 31)  
但那等候耶和華的必從新得力，他們必如鷹展翅上騰；他們奔跑卻不困倦，行走卻不疲乏。  
(以賽亞書40:31)

Isaiah 40:31  
But they who wait for the LORD shall renew their strength; they shall mount up with wings like eagles; they shall run and not be weary; they shall walk and not faint.







## All of a Sudden I Turned About 《驀然迴首》

Semi-cursive Script / Transcending Traditional Calligraphic Medium /  
Ink on raw silk long gown cheongsam / Length: 90 cm  
行書 / 超越傳統書法媒材 / 水墨 / 生絲 / 長衫

Up and down the main streets, I must have run—  
A thousand times or more in quest of one,  
Who I have concluded, cannot be found;  
For, everywhere, no trace of her can be seen,  
When, all of a sudden, I turned about, That's her, where lanterns are few and far between.  
(Translation from <http://www.shigeku.com/shiku/ws/sy/xinqiji.htm>)  
眾裡尋他千百度;驀然迴首,那人卻在,燈火闌珊處。







### 33 Give Thanks Handbag 《感恩手袋》

Small-seal Script / Small-standard Script / Transcending Traditional Calligraphic Medium / Leather paint on leather handbag / 30×24×33 cm

小篆 / 小楷 / 超越傳統書法媒材 / 皮革顏料 / 皮革手袋

Calligraphy in small-seal script: "Give thanks"

Calligraphy in small-standard script: He who offers a sacrifice of thanksgiving honors me. 2023

小篆: 感恩

小楷: 凡以感謝獻上為祭的便是榮耀我。2023









34

*Harmony Handbag* 《和手袋》

Great-seal Script / “Black-Tiger” Calligraphy / Transcending Traditional Calligraphic Medium / Leather paint on leather handbag 30×19×35 cm / Calligraphy in great-seal script: “Harmony”

大篆 / 「黑老虎」書法 / 超越傳統書法媒材 / 皮革顏料 / 皮革手袋  
大篆:和



35

## *Blessings and Happiness Handbag*

### 《福樂手袋》

Small-seal Script / Transcending Traditional Calligraphic Medium /  
Leather paint on leather handbag / 30×19×35 cm

Calligraphy in small-seal script: “Blessings” and “happiness”

小篆 / 超越傳統書法媒材 / 皮革顏料 / 皮革手袋

小篆: 福樂





36

**Give Thanks 《感恩》**

Clerical Script / Transcending Traditional Calligraphic Medium /  
 Leather paint on leather / 30×13 cm  
 隸書 / 超越傳統書法媒材 / 皮革顏料 / 皮革



37

**I Am Not a Counterfeit Handbag 《我不是冒牌手袋》**

Clerical Script / “Black-Tiger” Calligraphy / Great-seal Script /  
 Transcending Traditional Calligraphic Medium /  
 Leather paint on leather handbag / 30×24×33 cm  
 隸書 / 「黑老虎」書法 / 大篆 / 超越傳統書法媒材 / 皮革顏料 / 皮革手袋

Calligraphy in clerical script and “Black-Tiger” Calligraphy: “I am not”  
 Calligraphy in great-seal script: “Counterfeit”  
 隸書 / 「黑老虎」書法: 我不是  
 大篆: 冒牌







### 38 *I Am Not a Brand-name Handbag* 《我不是名牌手袋》

Small-seal Script / “Black-Tiger” Calligraphy / Transcending Traditional Calligraphic Medium / Leather paint on leather handbag / 27×14×16 cm  
小篆 / 「黑老虎」書法 / 超越傳統書法媒材 / 皮革顏料 / 皮革手袋

Calligraphy in small-seal script: “I am not”  
“Black-Tiger” Calligraphy: “Brand-name”  
小篆:我不是  
「黑老虎」書法:名牌





39

## Would You Buy Me 《你買我麼》

Small-seal Script / Oracle-bone Script / Transcending Traditional Calligraphic Medium / Leather paint on leather handbag / 30 × 16 × 18 cm  
甲骨文 / 小篆 / 超越傳統書法媒材 / 皮革顏料 / 皮革手袋

Calligraphy in oracle-bone script and small-seal script: "Would you buy me?"

甲骨文:爾買

小篆:我麼





## 40 The Poems Glorifying the Lamb 《詩贊羔羊》

Oracle-bone Script / Transcending Traditional Calligraphic Medium / Hand-carved characters (intaglio) on ox bone / 33×2×0.2 cm  
甲骨文 / 牛骨陰刻

Artist's note: Also referred to as prophetic words from the ancient ruins of the capital of the late Shang Dynasty (14th-11th centuries B.C.), the oracle-bone script was the medium employed by the ancients to communicate with heaven. For such questions of the future as farming, fishing, warfare and climate, the royal family and rulers used oracle bones for the purpose of prognostication. As a modern Christian, I transformed the ancients' prophetic words into voices of praise, and engraved the four Chinese characters shi zan gao yang ("The Poems Glorifying the Lamb") in oracle-bone script on a piece of ox bone. I sing hymns of thanksgiving to glorify Jesus Christ — the Lamb who was slain and sacrificed His life to save the world.

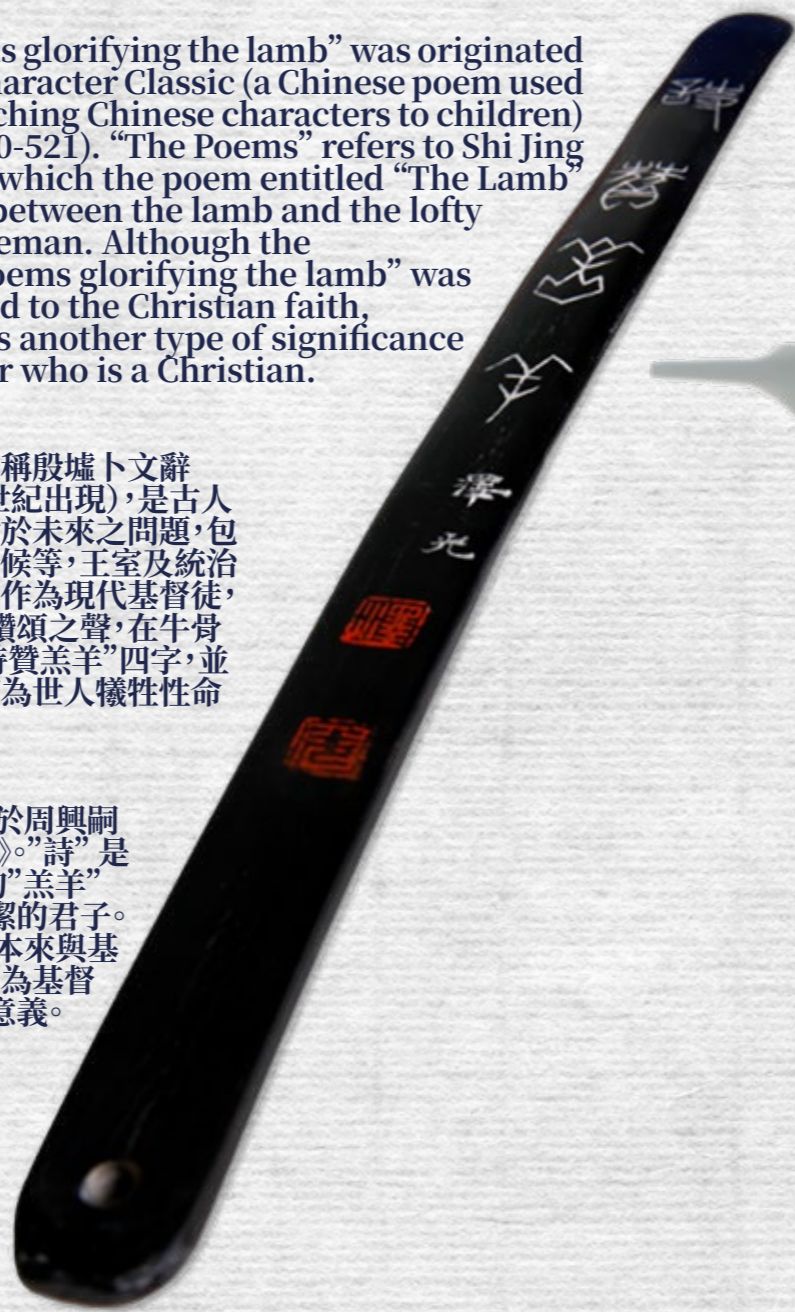
The line "the Poems glorifying the lamb" was originated from Thousand-Character Classic (a Chinese poem used as a primer for teaching Chinese characters to children) by Zhou Xingsi (470-521). "The Poems" refers to Shi Jing (Book of Songs) in which the poem entitled "The Lamb" draws an analogy between the lamb and the lofty and virtuous gentleman. Although the expression "the Poems glorifying the lamb" was originally unrelated to the Christian faith, it literally connotes another type of significance for the calligrapher who is a Christian.

作者按：商代甲骨文又稱殷墟卜文辭（約於公元前14至11世紀出現），是古人與上天溝通的媒介。對於未來之問題，包括農牧、漁獵、戰爭、氣候等，王室及統治者都以甲骨進行占卜。作為現代基督徒，我將古人的卜辭化為讚頌之聲，在牛骨上以甲骨文書體刻“詩贊羔羊”四字，並以感恩的詩歌，讚美那為世人犧牲性命而被殺的羔羊——主耶穌基督。

“詩贊羔羊”一語原出於周興嗣（470-521年）《千字文》。“詩”是指《詩經》。《詩經》中的“羔羊”篇以羔羊比喻品德高潔的君子。雖然“詩贊羔羊”一語本來與基督教信仰無關，但對身為基督徒的書者卻有另一重意義。

## 41 Give Thank Teapot 《感恩茶壺》

Small-seal Script / Transcending Traditional Calligraphic Medium / 2 hand-engraved Chinese characters gan en ("give thanks") in seal script on a zisha teapot / height: 9.5 cm / ink rubbing  
小篆 / 超越傳統書法媒材 / 紫砂茶壺上之手刻小篆“感恩”二字 / 水墨紙本拓片





42 *With Heart Tied to the Kingdom of Heaven, Loyal to the Entrusted*  
 《心繫天國忠於所託》

Clerical Script / Transcending Traditional Calligraphic Medium / Ceramic cup  
 隸書 / 超越傳統書法媒材 / 陶瓷水杯



43 *Gratitude and Legacy*  
 《感恩傳承》

Small-seal Script / Small-standard Script / Transcending Traditional Calligraphic Medium / Diameter of umbrella surface: 120 cm  
 小篆 / 小楷 / 超越傳統書法媒材 / 圓形傘面直徑:120厘米





## 44 *Harmony* 《龢》

Clerical script / Transcending Traditional Calligraphic Medium /  
Ink on Bodhi seed / 9 x 2.6 cm  
隸書 / 超越傳統書法媒材 / 水墨 / 千眼菩提籽



## 45 *Walking in the Mystifying Haze* 《走進撲朔迷離的“煙霞”》

Clerical Script / Small-standard Script / “Black-Tiger” Calligraphy /  
Transcending Traditional Calligraphic Medium / Calligraphy installation  
(imitation of stone inscription script) / Installation: Ink and water on paper,  
mounted on 16 square prisms with variable size / A set of 16 wooden square  
prisms with the same surface area of 145cm x 145cm but with different heights,  
16 wooden boxes covering an area of 2700 x 900 cm  
隸書 / 小楷 / 「黑老虎」書法 / 超越傳統書法媒材 / 書法裝置 / 水墨紙本原作裝裱於16個規格尺  
寸不一之木柱體之表面 / 1組16件木柱體，面積為145cm x 145cm，高度不一











Artist's postscript: This artwork is intended to break away from ideas, conventions and the method of display for traditional calligraphic practice. Created in the style in "imitation of rubbing from stone carving in clerical-standard script," the paper-based artwork is mounted on 16 square prisms of varied heights. The prisms are spread out on the gallery floor of about 27m x 9m, specially arranged into a maze-like installation space. The artwork, consisted of 14 Chinese characters and a long inscription, will need to be viewed by walking along a specially designed meandering path of the "maze". The physical "maze" alludes to the evasive deviation from the predetermined way of reading traditional calligraphic works.

The literary content of the artwork is a modern poem composed by the artist:  
Haze has shrouded the city.  
In the romantic veil,  
health is  
fading  
away...

The poem satirizes the Chinese term "yanxia", or haze (literally smoke and colorful glow), used in Hong Kong Observatory's weather reports to refer to "polluted air". Such a description has romanticized the urban air pollution problem, since the term "yanxia" embodies a poetic sentiment and inspires picturesque imagination. Being continually immersed in such romanticization, people's vigilance of the problem is numbed, and their health consciousness keeps being undermined. In the artwork, the massive maze-like installation space mocks the widespread obfuscation of the public message. The artwork provides a unique interactive experience as the audience physically and literarily strolls through the poem.

藝術家後記：本作品擬突破傳統書法創作理念及展示方式——雖以仿石刻隸楷拓本(黑老虎)為基礎風格，但紙本作品裱於16個高度不一的方形柱體。柱體以特定的排列方法裝置於面積約27米x9米的展館地上，並建構出狀似“迷宮”的裝置空間(“迷宮”亦暗示因違反傳統書法中預設的閱讀方式而產生的“模糊性”)。觀者需以一特定的迂迴路線走完“迷宮”，方可讀完以14個大字寫出作者自撰的新詩：“煙霞”瀰漫此!在“浪漫”中 淡... 忘...健康!內容嘲諷香港天文台竟以“煙霞”一辭表述“污濁空氣”，把城市空氣污染問題“浪漫化”，因為“煙霞”一般予人詩情畫意之聯想。長久以來，市民在“浪漫化”的敘述中不知不覺地淡化了問題，健康意識也變得模糊。作品以“迷宮”空間暗喻模糊化的公眾信息，其覆蓋面積之大暗喻信息蔓延之廣。觀者在緩慢的步伐中閱讀作品，與作品產生互動的關係。