

Calligraphic Art : Interaction between Hong Kong and Iranian Artists

書藝跨域：香港及伊朗書藝展

Opening Hours
開放時間

25/02

08/03
2023

10:00 上午

07:00 下午

Special
Opening Hours

特別日子
開放時間

08/03

Wednesday 星期三

10:00 上午

03:00 下午

Hong Kong
Central
Library
Exhibition
Gallery 1-5
香港中央
圖書館
展覽館
1-5號館

香港
文化
館
HONG KONG
CULTURE
MUSEUM

Presented by 呈獻

NG TENG FONG
CHARITABLE FOUNDATION
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文化者
The Culturist



香港畫家，從事水墨創作，多兼擅書法，強化點線表現，亦有利於題字，作為畫而元素。其銳意創新者嘗試以文字、字母、符號入畫，由而跨入書藝的領域，作為中國書畫同源的當代詮釋。中東地區信奉回教崇尚以經文作為教堂牆壁的裝飾，為專注文字造型、構圖韻律變化，創立其獨特的書藝。今屆文化節，邀得此類獨特作品參展，中回書藝，共聚一堂，互相輝映，在國際上，似屬首次。

Hong Kong artists specialized in ink painting are generally also skilled in calligraphy to strengthen dots and lines, and facilitate inclusion of colophons in painting. Some might attempt inclusion of calligraphy-related elements such as words, characters, alphabets and symbols in their work, to express contemporary view of calligraphy and painting from one single source. Middle Eastern countries are all in the Islam faith. Their sacred temples are only decorated with patterns based on their special type of writing or calligraphy. Artists are rarely concerned with representational forms. Calligraphy and its variations and transformations create highly distinctive visual forms dominate their work. This exhibition features works from Iran displayed alongside with Hong Kong works, representing contemporary calligraphic art trends from the different cultures, probably for the first time globally.

Hong Kong Arts Development Council fully supports freedom of artistic expression. The views and opinions expressed in this project do not represent the stand of the Council. 香港藝術發展局全力支持藝術表達自由，本計劃內容並不反映本局立場。

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Foreword

Notwithstanding that calligraphy generally arose out of the practices of religious and politics by intellectuals and authorities in ancient civilizations, the elegance and versatility of various calligraphic inventions have universally established them as one of the most-sought art forms. Consequent on the undisrupted practice and continued development over thousands of years, Chinese calligraphy is untouched by other cultural influences and remains a living art of its own to convey the feelings of the calligraphers and to express their moral, sentimental as well as aesthetic values. Unlike the alphabets of other writing, Chinese logograms are manifestations of the objects or ideas they intend to describe, and by virtue of the rhythm and fluency of the brushstrokes, Chinese calligraphy is rather dynamic in its creation and presentation, which all serve to garnish a new layer of meaning to the art on top of its original function. While the types of script-writing may have perceptibly evolved over time, Chinese calligraphy is still one of the most intricate and expressive art forms, as duly epitomized by the inspirational works of many contemporary artists nowadays. Complementing with varied new media, Chinese calligraphic art can be readily assimilated to abstract art, contemporary art, multimedia art, and even street art for wider appreciation and communication.

Likewise, calligraphy is a unique feature of Islamic art and has been elegantly employed in astonishing and imaginative ways. With the arrival of Islam, distinctive Persian or Iranian calligraphic styles have emerged and developed into an elaborate form of art. They are illustrated not just in ink and paper, but across all art forms and materials, culminating to works of great beauty. As exemplified by the select works in this exhibition, the genius of Islamic calligraphy lies not only in the creativity and versatility, but also in the artists' transmission of ideas and conceptions through a formal code. Despite the fundamental function to transcribe the text of Islam clearly and precisely, more fluid and vivid styles of script have been developed or even cast with elegant elements. To enhance the decorative effects, calligraphy may also be outlined against a brilliant background pattern or rendered in different sizes, colours and styles.

With a view to showcasing and associating calligraphic art of different cultivation with their credentials, the unprecedented "Calligraphic Art" exhibition portrays an array of distinguished works by various established and emerging artists from Hong Kong and Iran that befittingly reflect the interaction of the artists with their unique heritage while offering complementary narratives to their complex yet fascinating culture. Seen together, the works on display rightly present a remarkable testament to the richness and breadth of calligraphic art prevailing in Hong Kong and Iran. Hopefully, this extraordinary exhibition will lead the visitors to cross freely the long-existing yet discernible cultural border between Hong Kong and Iran.

Engulfed in the current travel constraints due to the pandemic, the exhibition will not be made possible without the tremendous and resilient efforts of Hing Chao, the expert curatorship of Wucius Wong, Yas Mostashari Chang and Nazila Noebashari, as well as the generous support of Ng Teng Fong Charitable Foundation. May the "Calligraphic Art: Interaction between Hong Kong and Iranian Artists" exhibition meet with a resounding success and mark the beginning of more inspirational and fruitful exchanges between the Hong Kong and Iranian artists to advance the development of calligraphic art across the region.

Shing-wai Chan

Co-Chairman, Hong Kong Culture Festival - Annual Ink Art Show

前言

儘管書法一般源於古代知識分子和權威人士對宗教和政治的實踐，但書法中的創新、美學及可塑性早已令其成為其中一種最受歡迎的藝術。經過數千年的無間斷實踐和持續發展，中國書法完全不受其他外間文化的影響，仍然保留著它固有的藝術生命力，傳達書法家的情感，表現他們的道德、情操和審美價值。與其他文字不同，漢字是其所要描述的對象或思想的表現形式，而藉著筆觸的旋律感和流暢性，中國書法在其創作和表現上甚具活力，並超越了文字的初始功能，為藝術增添新一重意義。儘管書寫的字體可能隨著時間的推移而發生明顯變化，但中國書法仍然是最複雜和最具表現力的藝術形式之一，而不少當代藝術家的優秀作品正好體現了這一點。中國書法能與各種新媒體互相融合，化作抽象藝術、當代藝術、多媒體藝術，甚至街頭藝術，令中國書法藝術獲得更廣泛的欣賞和交流。

同樣，書法亦是伊斯蘭藝術中一項獨特載體，常以令人讚歎和充滿想像力的方式優雅地展現人前。隨著伊斯蘭教的來臨，富特色的波斯或伊朗書法風格出現，並發展成為一種精緻的藝術形式。它們不僅展現在水墨和紙張上，更會透過不同的藝術形式和素材，成就出非凡優美的作品。正如是次展覽的精選作品，伊斯蘭書法的精髓不僅在於創造力和多功能性，還在於藝術家透過正式標記傳遞思想和觀念。儘管清晰準確地傳達伊斯蘭教義是阿拉伯文字的基本功能，但伊斯蘭書法已經發展成為更加流暢生動的文字風格，甚至還加入了優雅的元素。為了增強裝飾效果，書法也可以在絢麗的背景圖案上勾勒出輪廓，或者配合不同的字型、顏色和樣式進行創作。

這項前所未有的「書藝跨域」展覽旨在聯繫不同領域的書法藝術，展示來自香港和伊朗的多位著名藝術家的一系列傑出作品，充分反映藝術家與其獨特傳統文化的互動，同時揉合他們複雜而迷人的文化個性，具體呈現當今香港和伊朗書法藝術的豐盛和寬宏。希望這個精彩的展覽能夠帶領參觀者自由穿越香港和伊朗之間存在已久而且仍然彰顯的文化疆界。

面對疫情引致的出行限制，這次展覽能夠成功舉辦實有賴趙式慶先生的堅毅意志和極大努力、王無邪先生、Yas Mostashari、Chang 和 Nazila Noobashari 的專業策展工作，與及黃廷方慈善基金的慷慨支持。謹祝「書藝跨域：香港及伊朗書藝展」取得圓滿成功，並開啟香港與伊朗藝術家之間激發創意和饒有成果的交流，藉以推動跨地域書法藝術的發展。

陳承緯

香港文化節——年度水墨展聯合主席

Preface

With some art forms, I find my appreciation deepens after learning ways to “read” them and understanding the artistic processes. It is especially true for the discipline of ink paintings. In the summer of 2019, I travelled to Korea with eight artists from the Hong Kong Chapter of the Chinese Ink Painting Institute led by master artist Wucius Wong. As each artist embraced the vistas of Jeju-do island, I saw individual interpretations of landscapes from my home country emerge by the hand of these esteemed visionaries in ink. This trip together was an unforgettable and most humbling experience. We exhibited “Hong Kong Waters Korean Mountains” in fall of the same year.

Travel leads us to new sights, perspectives, even connections where there are differences in culture. Today it is more relevant/important than ever to build together, and the common heritage through art is one place where conversations begin. While we live in unprecedented times and travel is restricted, may our minds and hearts continue to reach for broader horizons; let there be more respect, learning from each other, understanding ourselves and our differences, and recognising the values in them.

In some ways, artists are like time-travellers, especially those shown in the present exhibition. By the nature of their chosen media, such as ink, brush and pen, the artists are in direct communication with history. At the same time as receiving the inherited traditions, they seek new forms and concepts. They discern what to hold, what to discard, what to incorporate. The result is convergence and evolution in their art works.

We are also stepping across geographic regions through this exhibition. In traditional China, scholars and scholar-officials were cultivated in three disciplines as vehicles of self-expression. Painting was regarded as “silent poetry”, and poetry as “painting with sound”. Scholars, who were trained from an early age in the “art of handwriting” or calligraphy, used calligraphic brushstrokes in their paintings. To this day, a peculiar phrase describes what an artist does. The act of painting, *xiehua*, means “to write a picture”. West of China stretches what modern historians have termed the “Middle East”. In this vast and diverse region, where words of the Quran are sacred, calligraphy is the most highly regarded and fundamental element of Islamic art. In China as in Iran, artists throughout history have honed their skill and brought the practice of calligraphy, painting and poetry to new heights generation after generation.

“Calligraphic Art: Interaction between Hong Kong and Iranian Artists” exhibition presents connections of traditional and contemporary ideas in the art of the brush and pen as expressed by Hong Kong and Iranian artists.

I would like to congratulate the curators Wucius Wong, Yas Mostashari Chang and Nazila Noebashari, and the participating artists on this exhibition. We hope the Hong Kong public will be able to travel with us through the works of these amazing artists.

Candice Lee

Co-Chairman, Hong Kong Culture Festival - Annual Ink Art Show

序言

我發現了在學懂「閱讀」各類型藝術作品的方法和理解藝術家的創作過程後，便會愈加欣賞這些藝術作品，特別是對於水墨畫範疇的作品。在2019年夏天，我與八位由大師級藝術家王無邪先生帶領、來自中國畫學會香港的藝術家一同前往韓國。這些可敬而具遠見的藝術家都投入到濟州島的景致中，各自以水墨為媒介，詮釋我的家鄉風光。這趟旅程是一次難忘並讓我變得更加謙虛的經歷。同年的秋天，我們在香港舉辦了《港水韓山》藝術展。

旅行將我們帶到新的景點、視點，以至不同文化交匯之處。現時，我們比以往任何時候都更需要共同創建，而藝術往往溝通對話之開端。雖然我們生活在前所未有的時代，難以四處遊歷，但願我們的思想和心靈能繼續走向更廣闊的領域；大家懂得彼此尊重，互相學習，了解我們自己、以及大家之間的差異，並認同箇中的價值。

某程度上，藝術家就像時間旅行者，特別是參與本次展覽的一眾藝術家。憑藉他們所選媒介之性質，如墨和筆等，藝術家能直接與歷史展開對話。在吸納傳統藝術形式的同時，他們亦積極尋求嶄新的形式和概念。他們會判斷出什麼元素該保留，什麼元素該摒棄，或什麼元素該結合，而這種藝術形式上的融合和演變則成為他們的作品。

我們亦通過這次展覽跨越了地域限制。在古代中國，學者和士大夫受詩書畫三藝熏陶，並以此作為他們抒情言志的載體。畫被視為「無聲的詩」，而詩則被視為「有聲的畫」。從小接受書法訓練的文人會以書法筆觸入畫。時至今日，終於有一個特別的字詞重新刻劃藝術家的作品——「寫畫」。繪畫其實是在「寫畫」，即是「寫一幅畫」。事實上，中國的西邊其實延伸了現代歷史學家所指的「中東」概念。在這個遼闊而多元化的地區，古蘭經的經文是神聖的，而書法則是伊斯蘭藝術中最受推崇和最基本的元素。然而，中國和伊朗一樣，歷史上的一眾藝術家不斷磨練技藝，世世代代地將書法、繪畫和詩詞方面的作品進一步昇華。而在這次的「書藝跨域：香港及伊朗書藝展」中，香港和伊朗藝術家便以筆作畫，以體現出傳統和當代思想之間的聯繫。

我在此祝賀本次交流展的策展人王無邪先生、Yas Mostashari Chang 和 Nazila Noebashari，以及參展的藝術家展覽成功。我們亦衷心希望香港市民能透過欣賞這些令人驚嘆的藝術作品，與我們一同展開精彩的藝術之旅。

Candice Lee

香港文化節——年度水墨展聯合主席

Message from Chairman

"Calligraphic Art: Interaction between Hong Kong and Iranian Artists" is inspired by the calligraphic art traditions in China (and more broadly East Asia) and Iran, and a desire to bring them together in artistic conversation.

As important political, economic and cultural centres along the Silk Road, China and Iran have a long history of exchange that stretches over a thousand years. During the Tang dynasty, there were significant trading activities as well as artistic and cultural exchanges between China and Iran. The blue-and-white porcelain, which has become a signature of China, is also the fruit of intense cultural interactions between China and Iran, particularly during the Yuan dynasty. However, this exhibition aims to explore synergies and differences between Chinese and Iranian culture in an artistic field—calligraphy—that has seldom been regarded under such comparative lens.

Long ago, with the birth of world religions, calligraphy was elevated to the status of sacred art in different parts of the world, notably China and Iran, where the art of writing provides the vehicle for the teachings of the ancient sages to be recorded and studied. The very process of creation is also itself an act of meditation and devotion, as seen in the activities to copy the Koran and Buddhist sutras, which remain as relevant today as they were a thousand years ago. At the same time, calligraphy is a medium for literati and poets to articulate ideas, thoughts, and inspirations. In this way, calligraphy is equally vital for the expression of laic ideas, untrammelled by the more exacting conventions of religious texts.

In both China and Iran, calligraphy has attained the status of national arts, for it is unrivalled as an artistic medium that at once satisfies the sensitivities and artistic urges of the literati class, serving to give form to ideas, philosophies and values, but also free rein to flights of poetic fancy.

At a more personal level, the idea of this exhibition came about as a result of my observation that the art of calligraphy, once an integral element in Chinese painting, has become increasingly divorced from contemporary ink art. While we can no longer expect every work of ink art to encompass calligraphy as a matter of requirement, we should recognize that calligraphy still has an important role to play in ink art. On the other hand, the liberating tendencies of contemporary art also provides artists with

an opportunity to radically re-imagine and re-integrate calligraphy in their creations. Comparison with others is often the best way to encourage self-reflection and new forms of creativity. In this regard, I used this as an opportunity to realise a long-cherished dream, which is to bring Iranian calligraphic art to Hong Kong.

My friend Yas Mostashari Chang, the co-curator of this exhibition, tells me that calligraphic art in Iran has since its beginning been a medium to express cultural identity. From the point of view of an observer, it is interesting to see how this has multiplied in contemporary artworks, while transcending and breaking down traditional boundaries. At the same time, I am deeply honoured to have Maestro Wucius Wong to once again curate artworks in Hong Kong and also personally participate as an artist. His dedication and professionalism is a model for us all, while his inspirational works challenge younger artists to think more deeply about our tradition, and how to use it as the basis for new forms.

This exhibition would not have been possible without Wucius Wong, Yas Mostashari Chang and Nazila Noebashari, to whom I extend my greatest thanks and heartiest congratulations. At the same time, we have received the best possible support from our long-standing Festival partners, the Leisure and Cultural Services Department of the Hong Kong Special Administrative Region, the Hong Kong Arts Development Council, the Ng Teng Fong Charitable Foundation, Innotier, Prizm, and Wah Kwong Maritime Transport Holdings, who have stood firm amidst all the uncertainties created by the coronavirus.

This exhibition is the first time we have had a chance to work with artists from Iran. As cultural exchange lies at the heart of the Hong Kong Culture Festival, I hope this marks a new beginning of collaboration with Iran and the Middle East as we continue to broaden our reach.

Hing Chao

Chairman, Intangible Cultural Heritage Earthpulse Society

主席獻詞

「書藝跨域：香港及伊朗書藝展」受中國（及東亞地區）和伊朗的書法藝術傳統的啟發，旨在提供平台匯聚兩地藝術，促進彼此間的交流。

中國和伊朗均為絲綢之路上的政治、經濟及文化中心，兩者間的交流源遠流長，綿延千年。早於唐代，兩地間已有大量的貿易活動和文化藝術交流。舉世聞名的中國青花瓷正是中伊兩國頻繁的文化交流下的果實，當中又以元代尤甚。然而，是次展覽旨在透過較罕見的對比視角——書法，探索中伊兩地文化在藝術上的協同效應與差異。

自古以來，伴隨著宗教的誕生，書法在世界各地被譽為是一種神聖的藝術。尤其是在中國和伊朗，書法藝術是古代聖賢教誨的載體，讓他們的智慧得以紀錄和傳播。而其創作過程本身也是一種冥想和修行，謄寫古蘭經和佛經這些流傳千年至今的習俗正是例證。書法同時也是文人墨客表達思想、情懷和靈感的媒介。因此書法在不受宗教文本規範約束的情況下，對於抒發世俗思想也同樣重要。

不論在中國還是伊朗，書法皆屬於國粹級的藝術形式。因為它是一種無可比擬的藝術媒介，可以同時滿足文人的感性和藝術追求，既能體現概念、哲理和價值觀，又能讓他們自由發揮各種詩意的想像。

從較為個人的層面來說，這個展覽的立意源自於我的觀察：書法本為中國畫中不可或缺的元素，但卻與當代水墨藝術漸行漸遠。今天，雖然我們無法再奢望每幅水墨作品都有書法，但我們認為它在當代水墨藝術中仍然有重要的作用。另一方面，當代藝術傾向自由解放，藝術家得以從根本上重新想像及整合書法創作。與他者的比較往往是鼓勵自省和激發創意的最好方式。因此，我藉著這個契機實現了將伊朗的書法藝術帶到香港的願望。

吾友 Yas Mostashari Chang 是這個展覽的聯合策展人，她告訴我，伊朗的書法藝術自誕生以來就是表述文化身份的媒介。從一個旁觀者的角度來看，書法元素頻頻出現在伊朗當代藝術創作，並超越和打破傳統的邊界，確是一個有趣的現象。與此同時，我深感榮幸能再次邀請到王無邪老師擔任香港方面的策展人，並以藝術家的身份參展。無邪老師對藝術的無私奉獻和專業精神值得我們學習，他具啟發性的作品激勵年輕藝術家深思傳統的意義，以及如何以傳統為基礎去進行新創作。

是次展覽有賴王無邪老師、Yas Mostashari Chang 及另一位聯合策展人 Nazila Noebashar 才得以成功舉辦，我對他們抱有衷心的感激和祝賀。同時，我們十分感謝香港文化節的長期合作夥伴——香港特別行政區康樂及文化事務署、香港藝術發展局、黃廷方慈善基金、Innotier、Prizm Group 及華光海運控股，即使在充滿不確定性的疫情時期，他們仍堅定地予以鼎力支持。

促進文化交流向來是香港文化節的核心，是次展覽首度邀得伊朗藝術家合作，我希望能藉此開展文化節與伊朗及中東地區合作，並持續擴闊交流的範圍。

趙式慶

非物質文化遺產地脈協會主席

Curatorial Statement I

Calligraphic Art: Interaction between Hong Kong and Iranian Artists

Hong Kong artists specialized in ink painting are generally also skilled in calligraphy to strengthen dots and lines, and facilitate inclusion of colophons in painting. Some might attempt inclusion of calligraphy-related elements such as words, characters, alphabets and symbols in their work, to express contemporary view of calligraphy and painting from one single source.

Middle Eastern countries are all in the Islam faith. Their sacred temples are only decorated with patterns based on their special type of writing or calligraphy. Artists are rarely concerned with representational forms. Calligraphy and its variations and transformations create highly distinctive visual forms dominate their work.

This exhibition features works from the Middle East displayed alongside with Hong Kong works, representing contemporary calligraphic art trends from the different cultures, probably for the first time globally.

Wucius Wong

Curator

策展人語（一）

書藝跨域：香港及伊朗書藝展

香港畫家，從事水墨創作者，多兼擅書法，強化點線表現，亦有利於題字，作為畫面元素。其銳意創新者嘗試以文字、字母、符號入畫，由而跨入書藝的領域，作為中國書畫同源的當代詮釋。

中東地區信奉回教，崇尚以經文作為教堂牆壁的為裝飾，專注文字造型、構圖韻律變化，創立其獨特的書藝。今屆文化節，邀得此類獨特作品參展，中回書藝，共聚一堂，互相輝映，在國際上，似屬首次。

王無邪

策展人

Curatorial Statement II

About Persian Calligraphy and its New Contemporary Approaches

After the Arab invasion of Persia in 633 AD, all representations of the human figure were prohibited. As a result, many libraries, palaces and houses of the wealthy were burnt and destroyed with their artworks. Although Islam was accepted and the Arabic alphabet was adopted by Persians, they continued to cherish art and culture with affectionate devotion, and Islamic art and calligraphy was born. Ateliers of book-making were set up in different parts of the country, housing calligraphists, illustrators, illuminists (gilders), painters, gold workers and book binders. The gilded Qurans were the fruit of this endeavour, and by the 10th century they appeared all over the region. Over time the creation of illustrated books became a necessity for every dynasty and later every grand family. Nowadays, these wondrous books are safeguarded in some of the most important museums and institutions around the world. They carry the accomplishments of generations of artists, who have created and perfected what is today one of the most beautiful scripts of the world. Ultimately, these books are silent witnesses to the struggles of a nation to preserve its identity and culture.

Throughout history, Iranian artists used text and aesthetics, particularly of the “Nastaliq” script, to convey ideas and to raise questions. By repositioning words in playful forms and concepts, new works of art are created. These artworks are also an illustration of the unbreakable connection between ancient Persia and modern-day Iran. The Iranian language, Farsi, with all its complexities offers a field where the imagination of artists can run wild. It is this dimension that allows artists to question the status quo and even challenge the well-established rules of traditional calligraphy that are sometimes religiously safeguarded by traditionalists. At the same time, the text is used to critique, inform and remind the population of the ailments of society.

This integrity is a cornerstone of Iranian art. These artworks preserve our legacy, enrich our lives, and remind us that we can become better than we are.

This exhibition showcases the evolution of techniques and mediums from the 1950s to the latest contemporary masterpieces.

**Yas Mostashari Chang &
Nazila Noebashari**

Curators

策展人語（一一）

關於波斯書法和新當代風格

在阿拉伯人於公元 633 年入侵波斯之後，一切有關人像的作品都被禁止。結果，許多圖書館、宮殿和富有人家的宅邸連同當中收藏的藝術品皆一併被燒毀和破壞。波斯人雖然接納了伊斯蘭教，並採用了阿拉伯字母，但他們仍然非常敬重和珍視藝術和文化，而伊斯蘭藝術和書法亦因此應運而生。就此，全國各地都開始出現書籍製作工作室，它們聘用了大量書法家、插畫家、加工師（鍍金師）、畫家、金工和裝訂師。鍍金的古蘭經便是一整個團隊努力的成果，到了十世紀時已經遍佈整個地區。隨著時間的推移，插畫書逐漸成為各個世代、以至後來每個家庭的必需品。時至今日，這些絕妙的書籍仍在全球各大重要的博物館和機構中妥善珍藏。這些典籍承載著世世代代藝術家的心血；他們的努力造就了當今世上最精美的字體之一。最後，這些書籍見證了一個國家極力維護其身份和文化的努力和抗爭。

縱觀歷史，伊朗藝術家主要採用文本和以「波斯體（Nasta'liq）」為代表的美學來傳達思想並提出問題。他們以有趣的形式和概念將文字重新定位，從而創造出新的藝術作品，而這些藝術作品亦充分印證了古代波斯與現今伊朗之間存在著牢不可破的連繫。伊朗的官方語言法爾西語及其所有分支語系為藝術家提供了可以盡情發揮想像力的空間。而正是這個維度，藝術家能夠質疑現狀，甚至挑戰傳統主義者虔誠捍衛的傳統書法之既定法則。同時，他們亦會藉文本來批判、告知和警醒人們社會上的毛病。

浩瀚的氣節為伊朗藝術奠定了穩固的基石。這些藝術品保存了前人留下的文化遺產，豐富了我們的精神生活，提醒我們可以變得更好。

是次展覽將涵蓋自五十年代起伊朗書法藝術的技巧和媒介的演變，以及最新的當代傑作。

Yas Mostashari Chang 及 Nazila Noebashari

策展人

Calligraphic Art: Interaction between Hong Kong and Iranian Artists

Hong Kong



書藝跨域 .. 香港及伊朗書藝展

香港



馬達為

父親馬國權，為著名古文字學家、書法家及篆刻家。除幼承家學外，七十年代起遊學於眾多國畫大師之間，親炙他們獨特的技法及創作理念。九十年代開始為《名家翰墨》月刊撰寫一批名家傳記及研究文章。2012年底於深圳美術館舉辦父子書畫聯展，並出版大型畫冊。現為中國美術家協會會員，香港美協創會會員，中國畫學會香港執行會長。2015年被委任為深圳畫院客席畫家。



Ma Tat Wai

Ma Tat Wai was taught art by his father Ma Kwok Kuen, an acclaimed paleographer, calligrapher and seal carver, since childhood. Ma has further obtained inspiration from art legends such as Cheng Shifa and Song Wenzhi through their personal relationships since the 1970s. In the following year Ma and his father jointly published the seal-carving album *Seal Designs for Guangdong's Counties and Cities*. During the 1990s he wrote art history and research articles for *Han Mo*, an art collectors' journal. In 2012 a joint art exhibition of the Ma family was held at the Shenzhen Art Museum, concurrent with the publication of a major art album. Ma is a member of China Artists' Association and is an inaugural member of its Hong Kong chapter, and the Secretary of the Hong Kong chapter of the Chinese Ink Painting Institute. Ma has been a visiting artist for the Shenzhen Fine Art Institute since 2015.

篆書心經

Heart Sutra in Seal Script

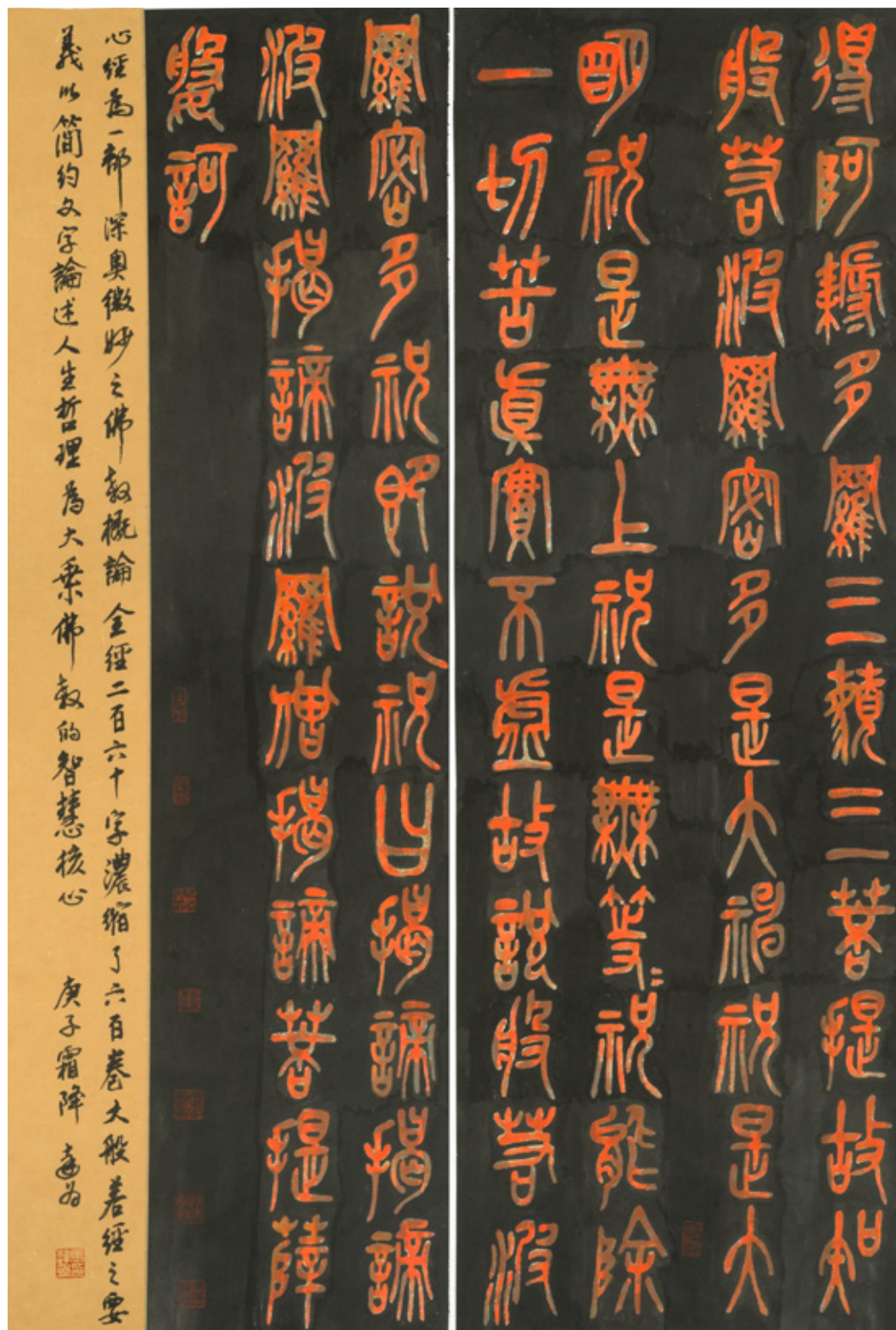


馬達為 / 各 135 厘米 x 55 厘米 / 共 7 張 / 2020 / 水墨設色紙本

Ma Tat Wai / 135 cm x 55 cm each / Set of 7 / 2020 / Ink and colour on paper

篆書心經（一）（二）

Heart Sutra in Seal Script (I) (II)



馬達為 / 各 135 厘米 x 55 厘米 / 共 7 張 / 2020 / 水墨設色紙本
Ma Tat Wai / 135 cm x 55 cm each / Set of 7 / 2020 / Ink and colour on paper

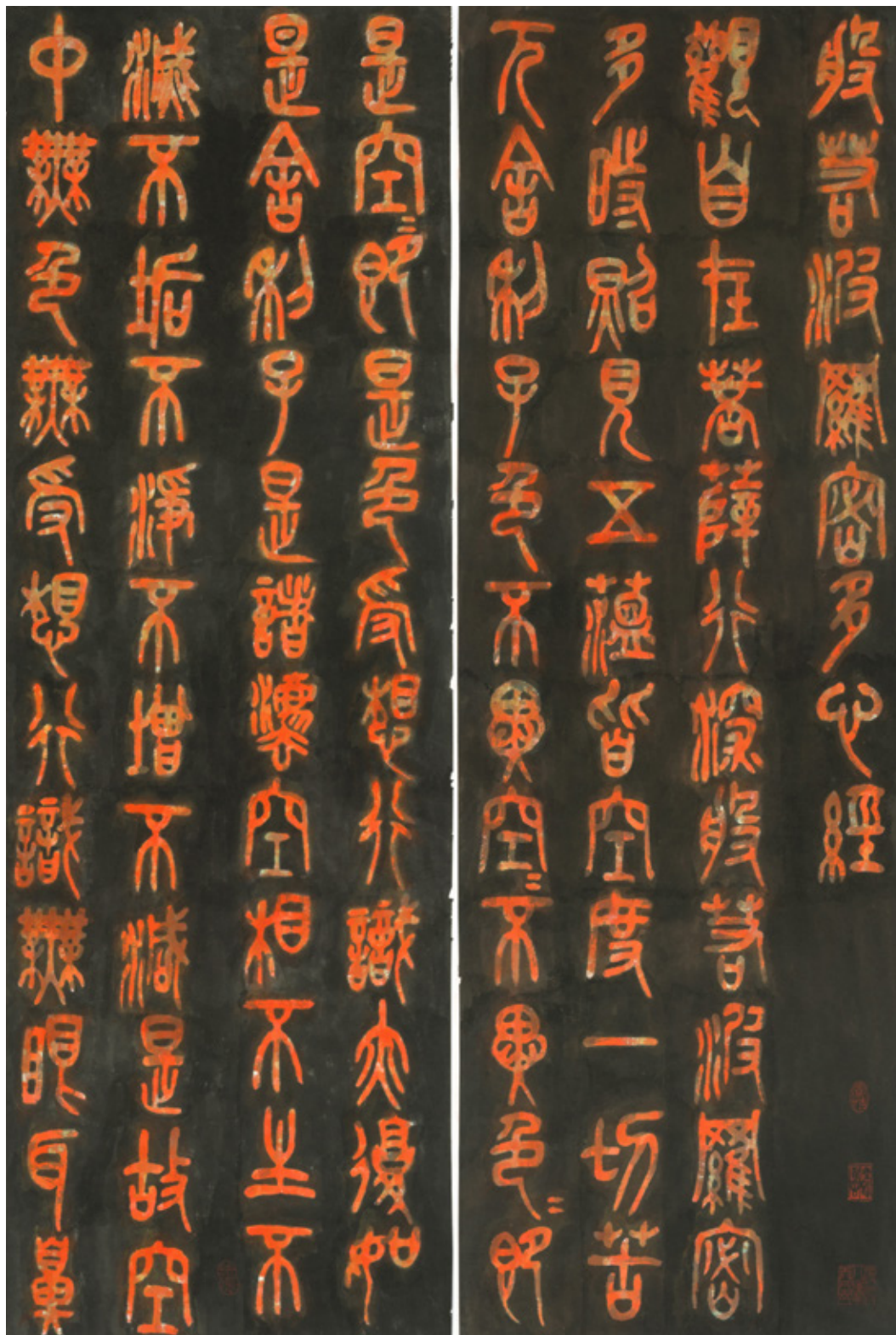
篆書心經（三）（四）
Heart Sutra in Seal Script (III) (IV)



馬達為 / 各135 厘米 x 55 厘米 / 共7張 / 2020 / 水墨設色紙本
Ma Tat Wai / 135 cm x 55 cm each / Set of 7 / 2020 / Ink and colour on paper

篆書心經（五）（六）

Heart Sutra in Seal Script (V) (VI)



馬達為 / 各 135 厘米 x 55 厘米 / 共 7 張 / 2020 / 水墨設色紙本
Ma Tat Wai / 135 cm x 55 cm each / Set of 7 / 2020 / Ink and colour on paper

篆書心經（七）

Heart Sutra in Seal Script (VII)



馬達為 / 各 135 厘米 x 55 厘米 / 共 7 張 / 2020 / 水墨設色紙本
Ma Tat Wai / 135 cm x 55 cm each / Set of 7 / 2020 / Ink and colour on paper

黃孝達

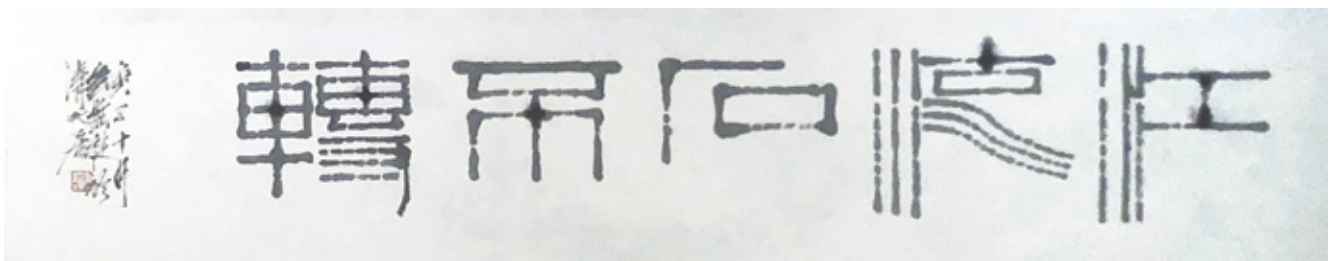
1969年畢業於上海華東紡織工學院。七十年代曾追隨黃胄先生習畫。1978年移居香港。作品兩次於中國全國美術作品展覽獲獎；更三次於香港藝術館舉辦的「香港當代藝術獎」（前身為「香港當代藝術雙年展」）獲獎；兩次獲香港民政事務局局長嘉許狀。作品《三峽行雲流水圖》收錄於《二十世紀中國美術：中國美術館藏品選》。



Wong Hau Kwei

Wong Hau Kwei graduated from China Textile University in 1969 and learned painting from Chinese ink art master Huang Zhou during the 1970s. Wong has won numerous awards, including the National Exhibition of Fine Arts in China Award (1999, 2004), Hong Kong Contemporary Art Biennial Award (2001, 2009), the Hong Kong Achievement Award in Contemporary Art (2012), and the Secretary for Home Affairs' Commendations (2010, 2013). In addition, his works are collected by many museums, while his work *Moving Clouds and Water in the Three Gorges* was published in *Chinese Art in the 20th Century*, edited by the China National Art Museum of Fine Art.

江流石不轉
River Flows Yet the Boulder Remains



黃孝逵 / 22 厘米 x 123 厘米 / 2020 / 水墨紙本
Wong Hau Kwei / 22 cm x 123 cm / 2020 / Ink on paper

一不怕苦 二不怕辣

Never Put Off by Bitterness or Spice

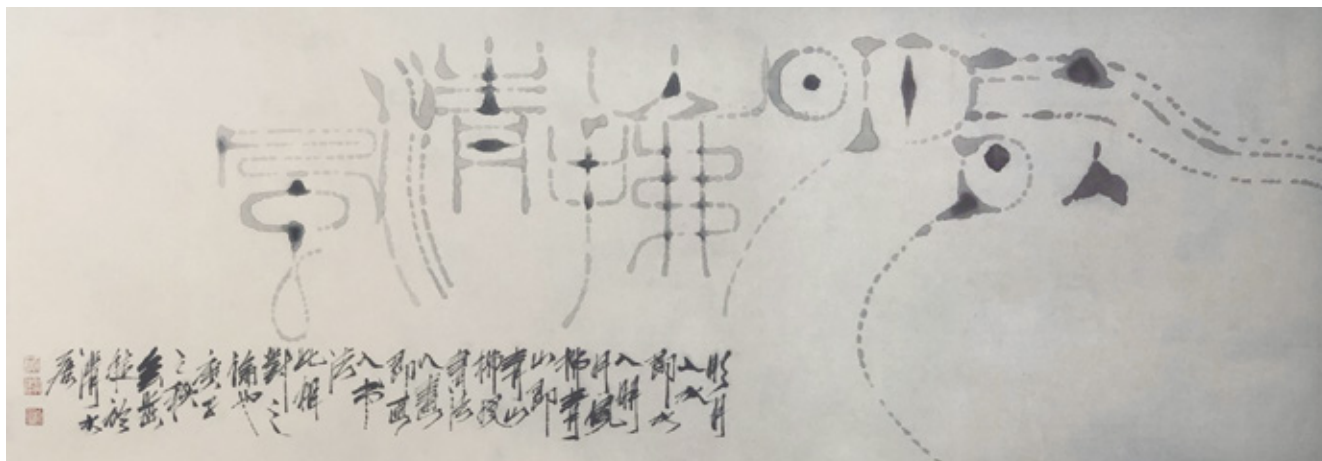


黃孝達 / 91 厘米 x 49.3 厘米 / 2012 / 水墨設色紙本

Wong Hau Kwei / 91 cm x 49.3 cm / 2012 / Ink and colour on paper

山風水月

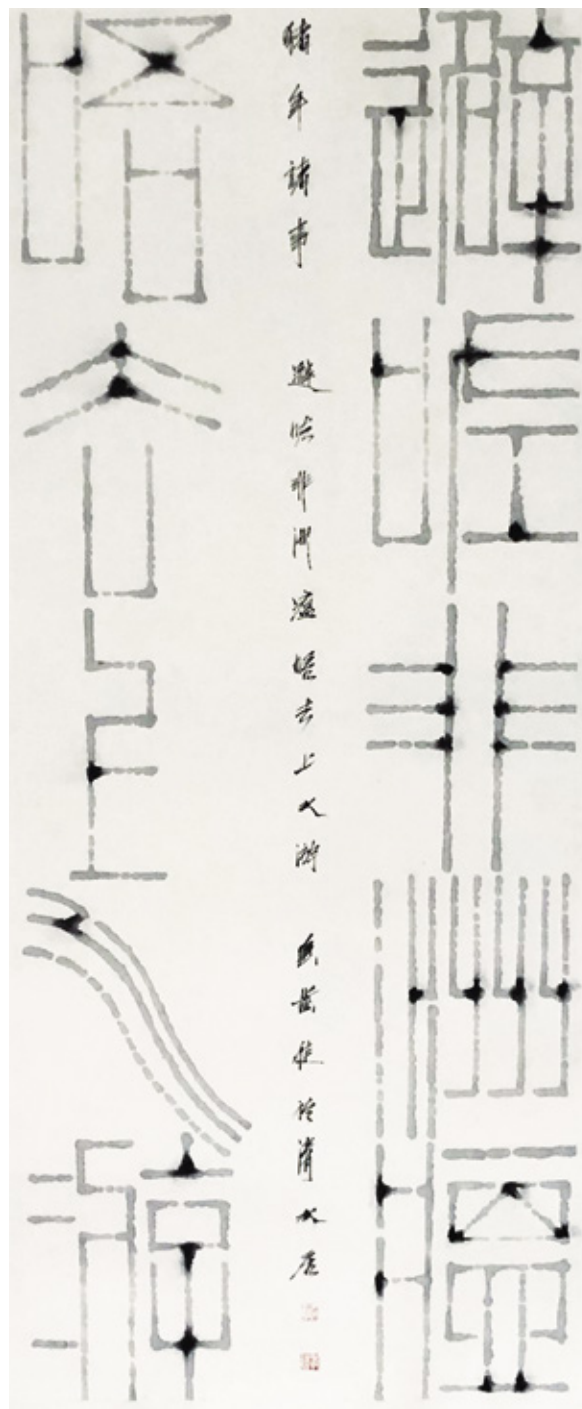
Mountain Wind, Pool-moon



黃孝達 / 48 厘米 x 139 厘米 / 2021 / 水墨紙本
Wong Hau Kwei / 48 cm x 139 cm / 2021 / Ink on paper

豬年諸事

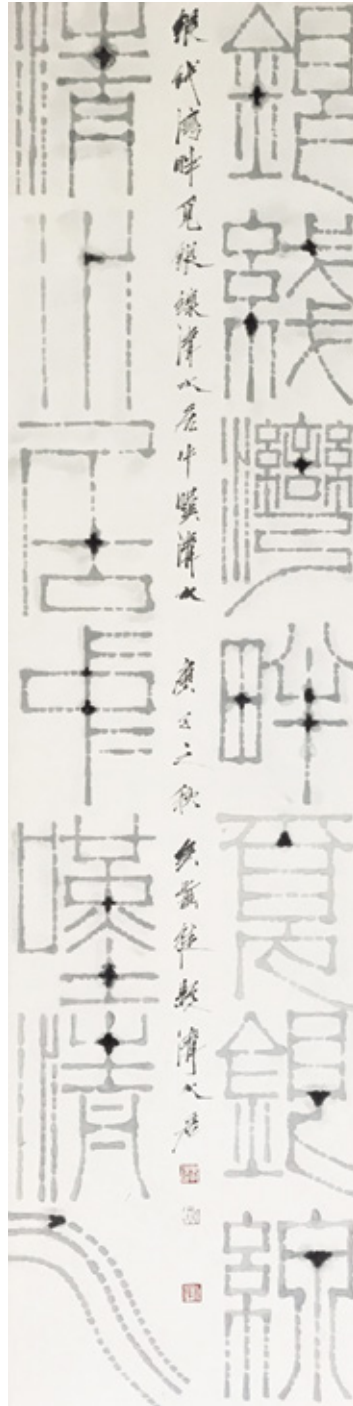
Piggish Matters in the Year of Pig



黃孝達 / 139 厘米 x 55 厘米 / 2019 / 水墨紙本
Wong Hau Kwei / 139 cm x 55 cm / 2019 / Ink on paper

題清水居

For Qingshujia (Clear Water Abode)



黃孝達 / 147 厘米 x 43 厘米 / 2021 / 水墨紙本
Wong Hau Kwei / 147 cm x 43 cm / 2021 / Ink on paper

王秋童

為中國畫學會香港名譽會長、香港美協顧問、香港文化藝術交流協會會長、中國畫學會（全國）創會理事、中國國家畫院都市水墨研究所研究員和中國美術家協會會員。自世紀八十年代末以來，長期從事都市水墨的研究和探索，都市水墨作品入選香港藝術館主辦的2010年、2012年藝術雙年展。2017年12月作品《海上絲路明珠》獲中國外交部購藏。2019年獲中國國務院參事室、中國文聯、中央文史研究館、國家民族事務委員會、中國美術家協會等邀請入圍參加《中華家園》創作項目，2019年作品《中華明珠》刊登在《美術》雜誌封二。

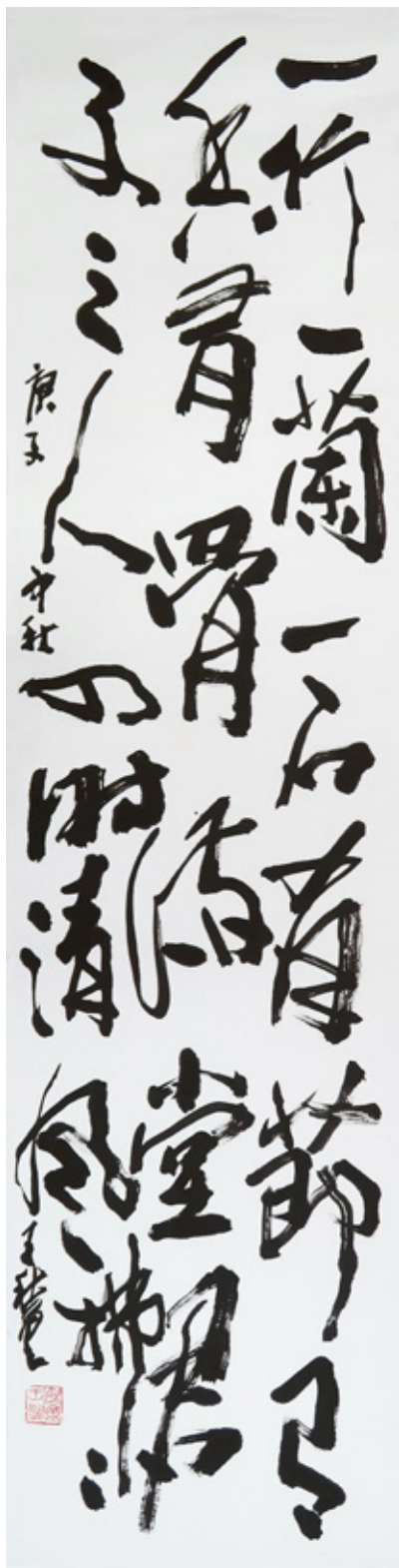


Wong Chau Tung

Wong Chau Tung is honorary chairman of the Hong Kong Chapter of the Chinese Ink Painting Institute, consultant of the China Artists Association (Hong Kong), chairman of the Hong Kong Culture & Art Exchange Association, founding director of the Chinese Ink Painting Institute (National), a researcher of the Modern Urban Ink Painting Research Institute of the China National Academy of Painting, and a member of the China Artists Association. Since the late 1980s, Wong has been devoted to the creation and study of urban ink painting. Wong's works have been exhibited at the Art Biennale hosted by the Hong Kong Museum of Art in 2010 and 2012. In December 2017, his work *Pearl of the Silk Road at Sea* was collected by the Chinese Foreign Ministry. In 2019, Wong was invited to represent Hong Kong and his work was shortlisted at the "Chinese Homeland" Art Project. The urban ink painting *Pearl of China* was featured on the cover of *Art Magazine* in 2019.

書法其一

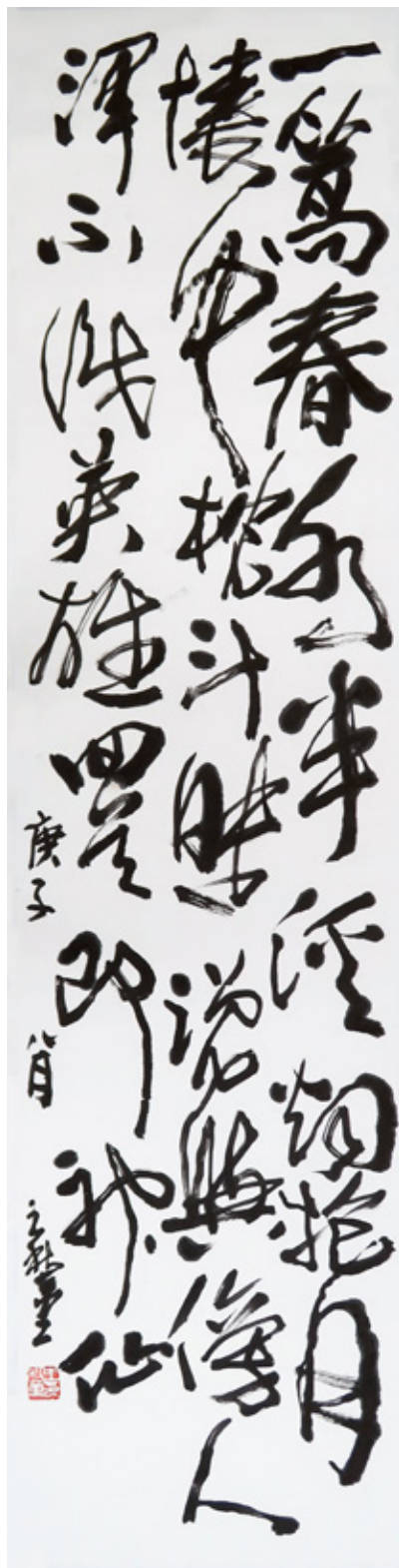
Traditional Chinese Calligraphy (I)



王秋童 / 34 厘米 x 136 厘米 / 2020 / 水墨紙本
Wong Chau Tung / 34 cm x 136 cm / 2020 / Ink on paper

書法其二

Traditional Chinese Calligraphy (II)



王秋童 / 34 厘米 x 136 厘米 / 2020 / 水墨紙本
Wong Chau Tung / 34 cm x 136 cm / 2020 / Ink on paper

不夜天

Glamorous Nightlife



王秋童 / 68 厘米 x 68 厘米 / 2020 / 水墨設色紙本
Wong Chau Tung / 68 cm x 68 cm / 2020 / Ink and colour on paper

花花世界

A Mesmerising World



王秋童 / 68 厘米 x 68 厘米 / 2020 / 水墨設色紙本

Wong Chau Tung / 68 cm x 68 cm / 2020 / Ink and colour on paper

香江華彩

Glamorous Hong Kong



王秋童 / 68 厘米 x 68 厘米 / 2020 / 水墨設色紙本
Wong Chau Tung / 68 cm x 68 cm / 2020 / Ink and colour on paper

吳觀麟

生於香港，1986年於香港中文大學校外進修部，修畢中國水墨畫課程，並獲文憑，2011年澳洲皇家墨爾本理工大學藝術碩士。

近年來他的作品跨越不同媒體，由現代水墨作品轉化到裝置、攝影、公共藝術、雕塑，與及地景藝術，並參與設計及製作不少本地公共藝術項目。

吳氏曾獲「香港市政局藝術獎」（繪畫·國畫素材·1994年）與「第十屆全國美術作品特別獎」（2004年）等獎項。其作品為香港文化博物館、香港藝術館、香港大學美術博物館及私人收藏。



Ng Kwun Lun

Born in Hong Kong, he received a Diploma in Chinese ink painting from the Department of Extramural Studies of the Chinese University of Hong Kong in 1986, then obtained a Master of Fine Art from Royal Melbourne Institute of Technology in 2011.

In recent years, Ng Kwun Lun's work has expanded to different media, from ink painting to installation, photography, public art, sculpture and "land art" on site. Ng has been involved in many local public art projects, and has designed and produced many public art works.

He has received many awards, including the "Hong Kong Urban Council Fine Arts Award" (Painting, Chinese Media, 1994) and "The Special Award" (The 10th National Art Exhibition, 2004). Ng's works are collected by the Hong Kong Heritage Museum, the Hong Kong Museum of Art, University Museum and Art Gallery, the University of Hong Kong and private collectors.

仿影（一） Imitation (I)



吳觀麟 / 68.6 厘米 x 68.6 厘米 / 2020 / 水墨紙本
Ng Kwun Lun / 68.6 cm x 68.6 cm / 2020 / Ink on paper

仿影（二） Imitation (II)



吳觀麟 / 68.6 厘米 x 68.6 厘米 / 2020 / 水墨紙本
Ng Kwun Lun / 68.6 cm x 68.6 cm / 2020 / Ink on paper

一晃 A Dazzle



吳觀麟 / 68.6 厘米 x 68.6 厘米 / 2020 / 水墨紙本
Ng Kwun Lun / 68.6 cm x 68.6 cm / 2020 / Ink on paper

一念

An Inspiration



吳觀麟 / 68.6 厘米 x 68.6 厘米 / 2020 / 水墨紙本

Ng Kwun Lun / 68.6 cm x 68.6 cm / 2020 / Ink on paper

一轉 A Renewal



吳觀麟 / 68.6 厘米 x 68.6 厘米 / 2020 / 水墨紙本
Ng Kwun Lun / 68.6 cm x 68.6 cm / 2020 / Ink on paper

林天行

原名林岍。1963年生於中國福州市，於1984年移居香港。
1989年回國，在北京中央美術學院國畫系繼續深造。

現為香港美協主席、中國文聯香港會員總會常務副會長、中國文聯全委會委員、中國美術家協會香港會員分會主席、中國美術家協會理事、第十三屆全國美展評委。

曾在許多國家與地區舉辦個人畫展五十多次，以及世界各地聯展百多次。
1981年始作品入選當代香港藝術雙年展、百年中國畫展、全國美展等。
作品經常獲美術博物館及私人收藏。出版個人作品專集二十多部。



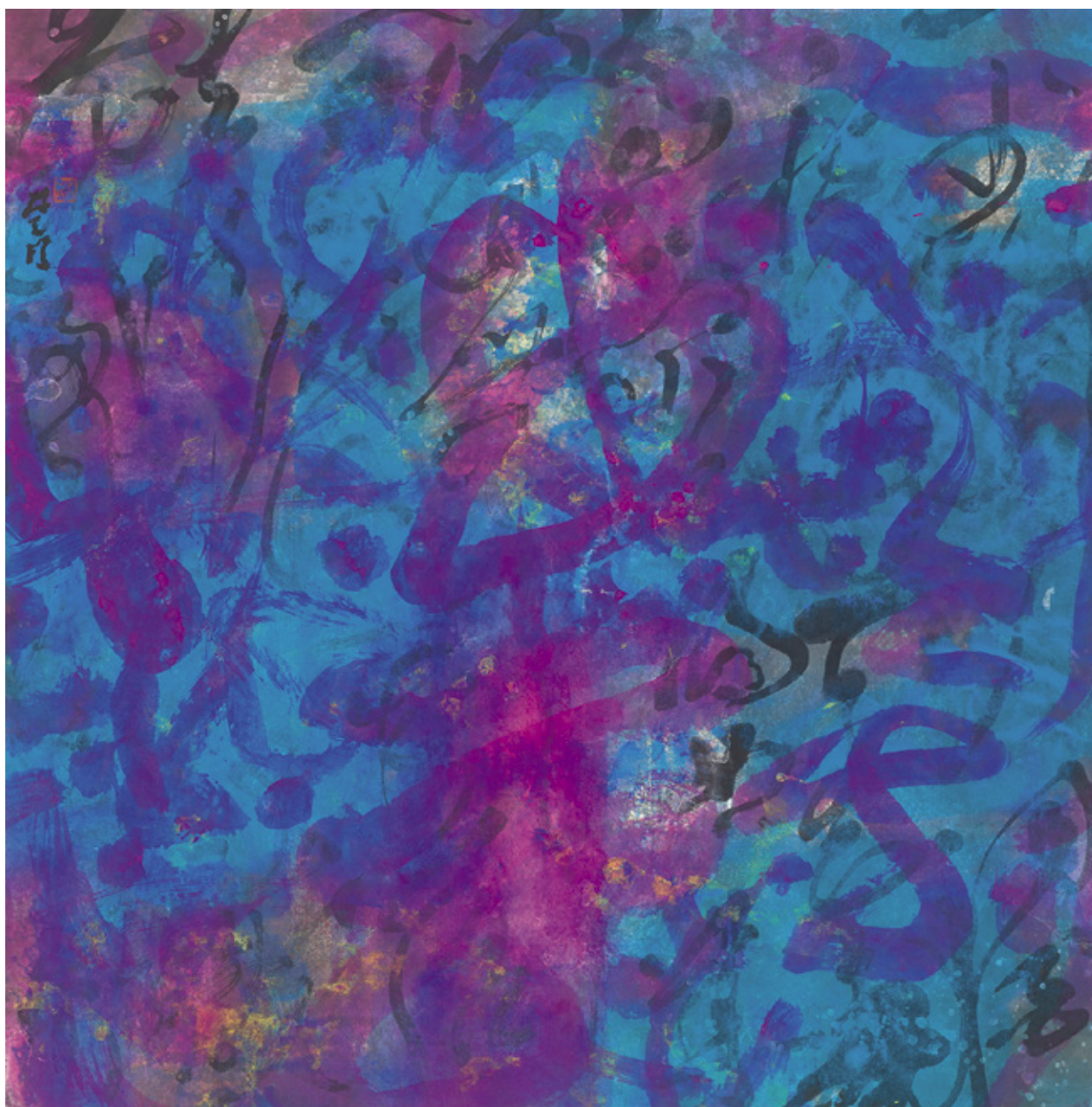
Lam Tian Xing

Lam Tian Xing, also known as Lam Sin, was born in 1963 in Fujian province, China, and immigrated to Hong Kong in 1984. Later on, Lam returned to China to continue his studies at the Chinese Painting Department of Beijing Central Academy of Fine Arts in 1989.

Lam is the chairman of the Hong Kong Artists' Association, the executive vice chairman of China Federation of Literary and Art Circles (CFLAC) Hong Kong Member Association, a committee member of CFLAC, the chairman of China Artists Association Hong Kong Chapter, a committee member of China Artists Association, and a member of the jury at the 13th China National Exhibition of Fine Arts.

Lam has held more than 50 solo exhibitions in many major cities and participated in more than 100 joint exhibitions around the world, including some of most important international exhibitions, such as the Contemporary Hong Kong Art Biennial Exhibition, Centennial Exhibition of Chinese Paintings in Beijing and China National Art Exhibition. Lam's works are widely collected by private collectors and organizations, both local and overseas. Moreover, Lam has published more than 20 albums of his works.

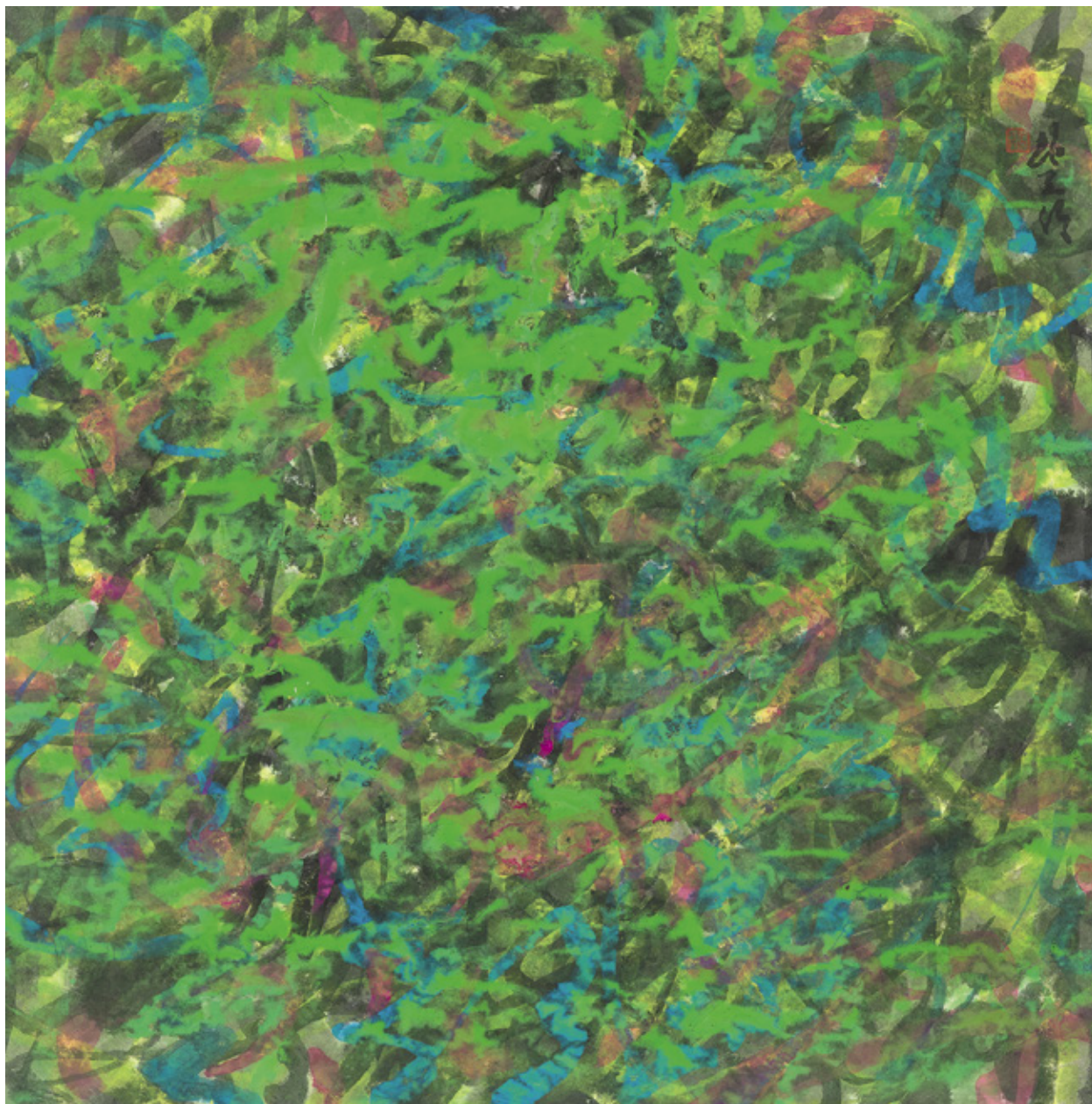
漢字起源（一） Origin of Chinese Characters (1)



林天行 / 68 厘米 x 68 厘米 / 2020 / 水墨宣紙設色
Lam Tian Xing / 68 cm x 68 cm / 2020 / Ink and colour on rice paper

漢字起源（二）

Origin of Chinese Characters (2)



林天行 / 68 厘米 x 68 厘米 / 2020 / 水墨宣紙設色

Lam Tian Xing / 68 cm x 68 cm / 2020 / Ink and colour on rice paper

漢字起源（三）

Origin of Chinese Characters (3)



林天行 / 68 厘米 x 68 厘米 / 2020 / 水墨宣紙
Lam Tian Xing / 68 cm x 68 cm / 2020 / Ink on rice paper

漢字起源（四）

Origin of Chinese Characters (4)

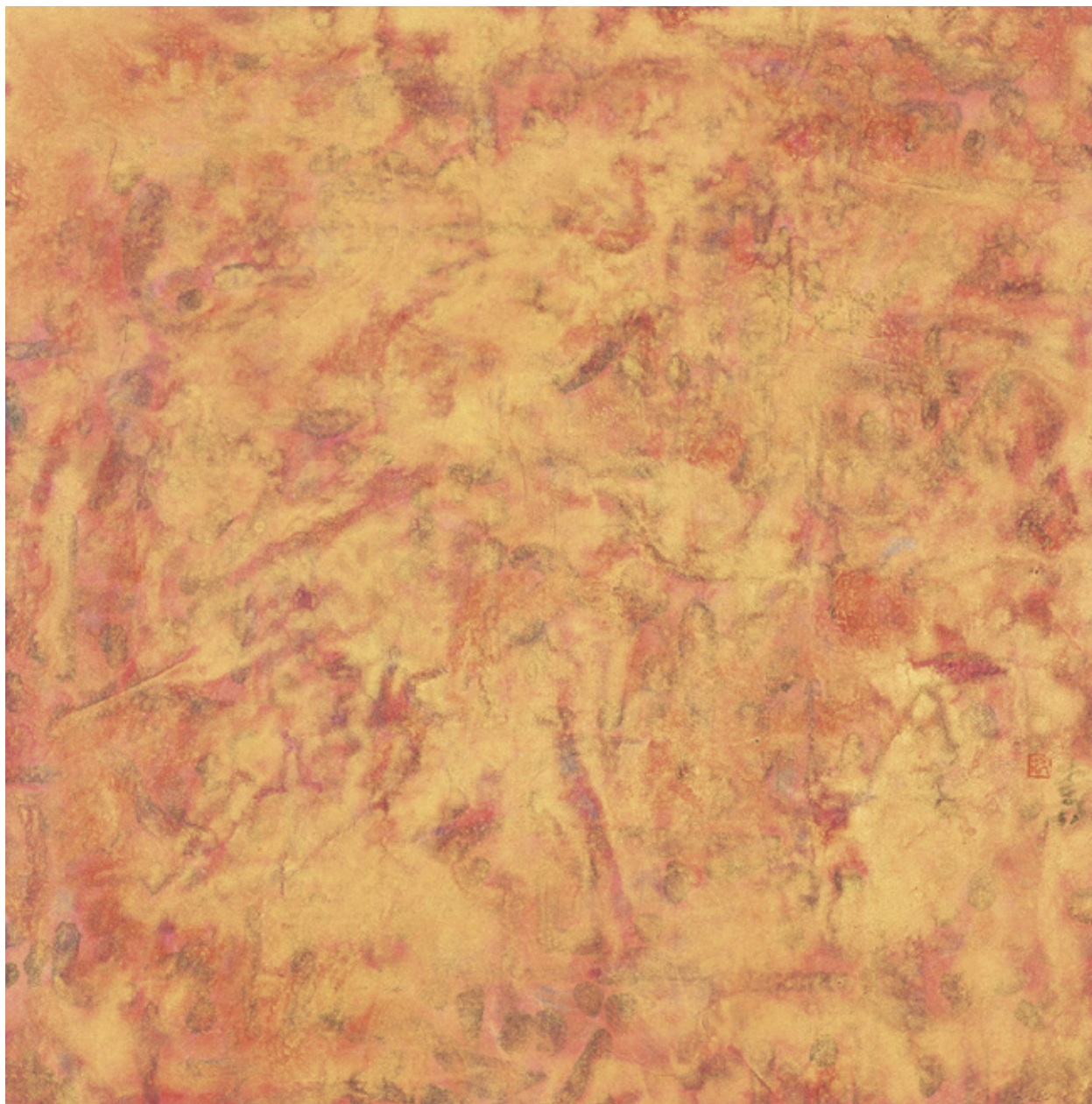


林天行 / 68 厘米 x 68 厘米 / 2020 / 水墨宣紙設色

Lam Tian Xing / 68 cm x 68 cm / 2020 / Ink and colour on rice paper

漢字起源（五）

Origin of Chinese Characters (5)



林天行 / 68 厘米 x 68 厘米 / 2020 / 水墨宣紙設色
Lam Tian Xing / 68 cm x 68 cm / 2020 / Ink and colour on rice paper

何少中

香港出生。畢業於香港理工大學設計系及廣州美術學院油畫創作研究碩士。中國畫學會香港會員、香港藝術創作研究院理事、香港油畫研究會理事。

何少中的藝術以抽象為概括，以西洋形式為表現。卻又隱隱展現著古典的氣質和中國的文脈。他的繪畫裡西方的理性精神與東方的感性情懷時而並行，時而碰撞，時而融合。同時創造了有些對比性的東西，一個具有詩性的空間，這空間可以讓人天馬行空、展開想像的翅膀。

何少中曾在多個地方展出包括中國美術家協會2012年「吾土吾民」邀請展及「香港牽動我的心」主題畫展2018。



Ho Siu Chung, Alex

Ho Siu Chung, Alex, was born in Hong Kong and graduated from the School of Design, the Hong Kong Polytechnic University and received a master degree in Fine Art from The Guangzhou Academy.

Alex is particularly interested in abstract art which he uses to express the classical temperament and elements of Chinese art. In his works, the rational spirit of the West and the sentiments of the East run in parallel, sometimes colliding, and sometimes fusing together. Alex aims to create a poetic space where people may let their imagination run wild.

Alex's works had been exhibited in the "My Land, My People" Invitational Exhibition by China Artists Association in 2012, "Hong Kong Ink Paintings" by Chinese Ink Painting Institute in 2014 and "Hong Kong Tugs at My Heartstrings" Exhibition in 2018.

毛澤東詩詞

Poem by Mao Zedong



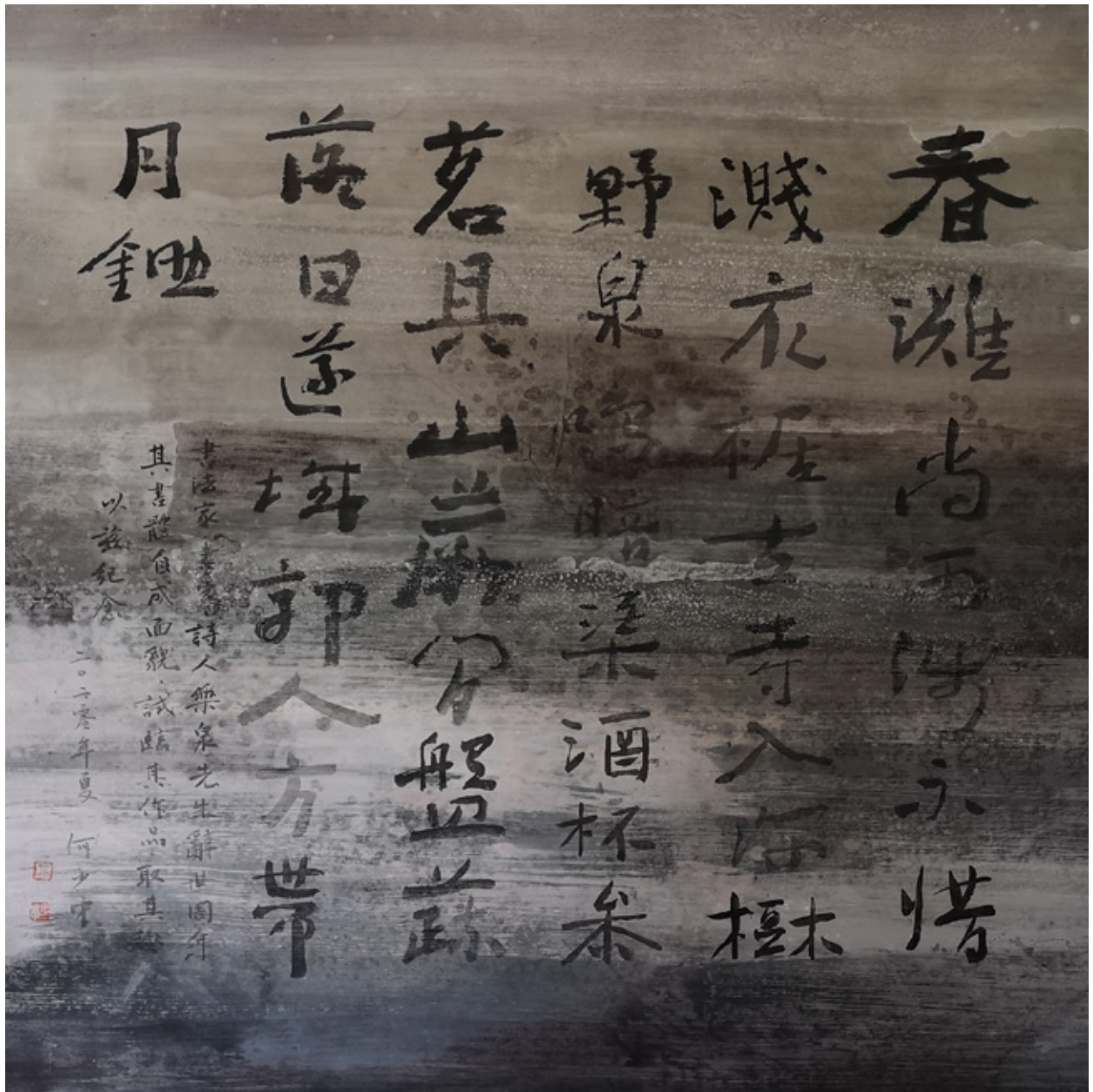
何少中 / 68 厘米 x 74 厘米 / 2020 / 水墨設色紙本
Ho Siu Chung, Alex / 68 cm x 74 cm / 2020 / Ink and colour on paper

拓古 Ancient Script



何少中 / 68 厘米 x 74 厘米 / 2020 / 水墨設色紙本
Ho Siu Chung, Alex / 68 cm x 74 cm / 2020 / Ink and colour on paper

宋詩一首
A Song Dynasty Poem



何少中 / 68 厘米 x 74 厘米 / 2020 / 水墨設色紙本
Ho Siu Chung, Alex / 68 cm x 74 cm / 2020 / Ink and colour on paper

樹 Tree



何少中 / 68 厘米 x 74 厘米 / 2020 / 水墨設色紙本

Ho Siu Chung, Alex / 68 cm x 74 cm / 2020 / Ink and colour on paper

靜觀自得

Being Content



何少中 / 70 厘米 x 70 厘米 / 2020 / 水墨設色紙本
Ho Siu Chung, Alex / 70 cm x 70 cm / 2020 / Ink and colour on paper

王無邪

廣東省東莞出生，自幼移居香港。1961至1965年留學美國攻讀美術及設計。1967年任大會堂博物美術館助理館長，1976至1984年任香港理工學院設計學院首席講師。

1998年香港藝術發展局頒授藝術成就獎，再於2017年頒授終身成就獎。2006年香港藝術館主辦其回顧展。2007年香港特區政府頒授銅紫荊星章，2017年香港理工大學委為榮譽院士。現為香港中文大學藝術系兼任教授，香港水墨畫學會永遠會長，北京中國畫學會理事，香港美術家協會名譽顧問，香港康樂及文化事務署博物美術館專家顧問。



Wucius Wong

Wucius Wong was born in Dongguan, Guangdong province. He moved to Hong Kong in his early childhood. He studied art and design in the United States from 1961 to 1965. In 1967 he became the assistant curator of the City Museum and Art Gallery, and was the principal lecturer at the School of Design of the Hong Kong Polytechnic from 1976 to 1984.

He was awarded Emeritus Fellowship in 1998 and Lifetime Achievement Award in 2017 by the Hong Kong Arts Development Council. He had a retrospective exhibition presented by the Hong Kong Museum of Art in 2006. He received the Bronze Bauhinia Star Medal from the Hong Kong SAR Government in 2007. He is now the adjunct professor of the Fine Arts Department of the Chinese University of Hong Kong, permanent chairman of the Chinese Painting Institute Hong Kong, committee member of the Chinese Painting Institute in Beijing, and honorary museum expert adviser to the Leisure and Cultural Services Department of the Hong Kong SAR Government.

客居

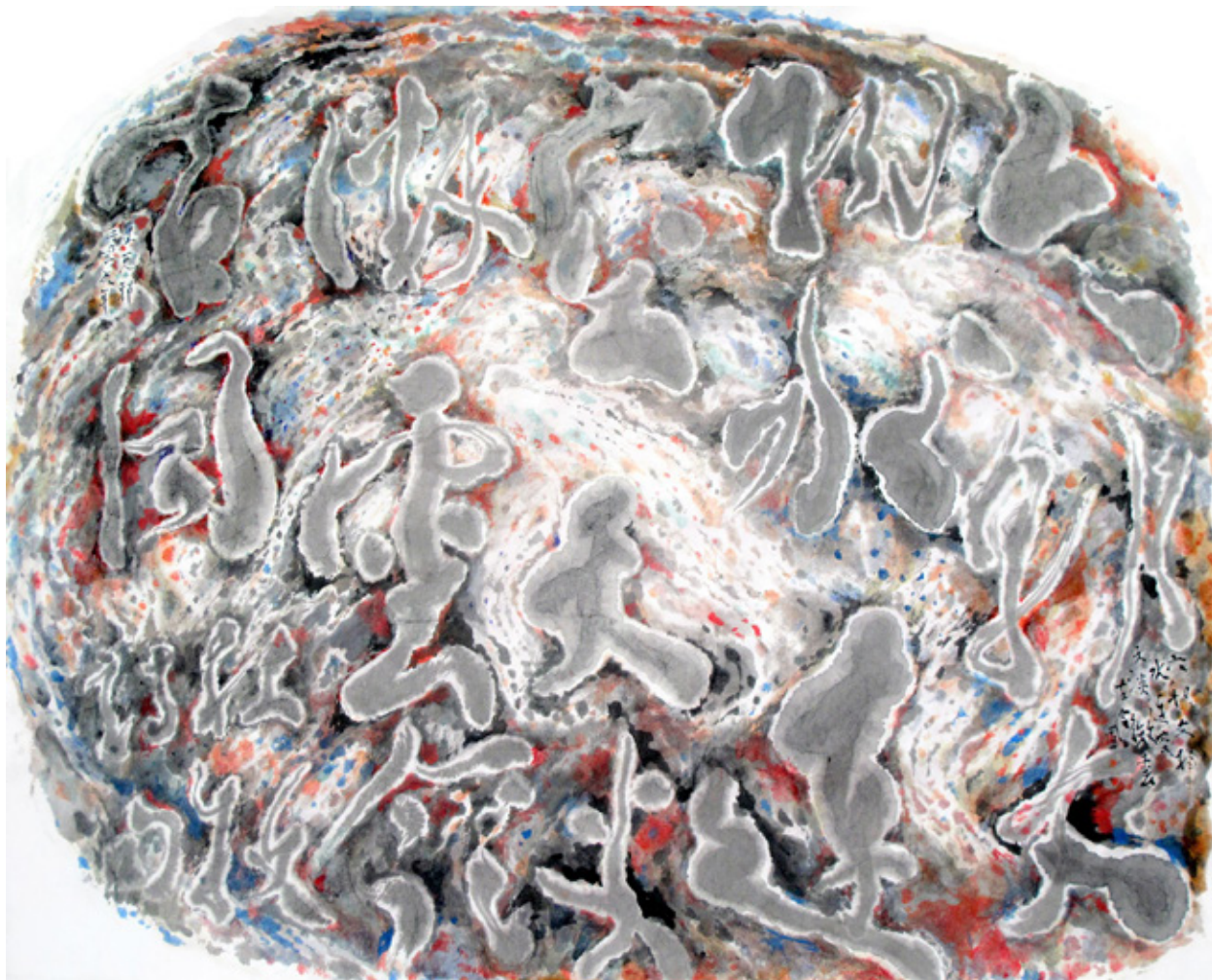
Transient Abode



王無邪 / 82 厘米 x 81 厘米 / 1965 / 水墨設色紙本
Wucius Wong / 82 cm x 81 cm / 1965 / Ink and colour on paper

杜牧詩意

Homage to Tang Poet Du Mu

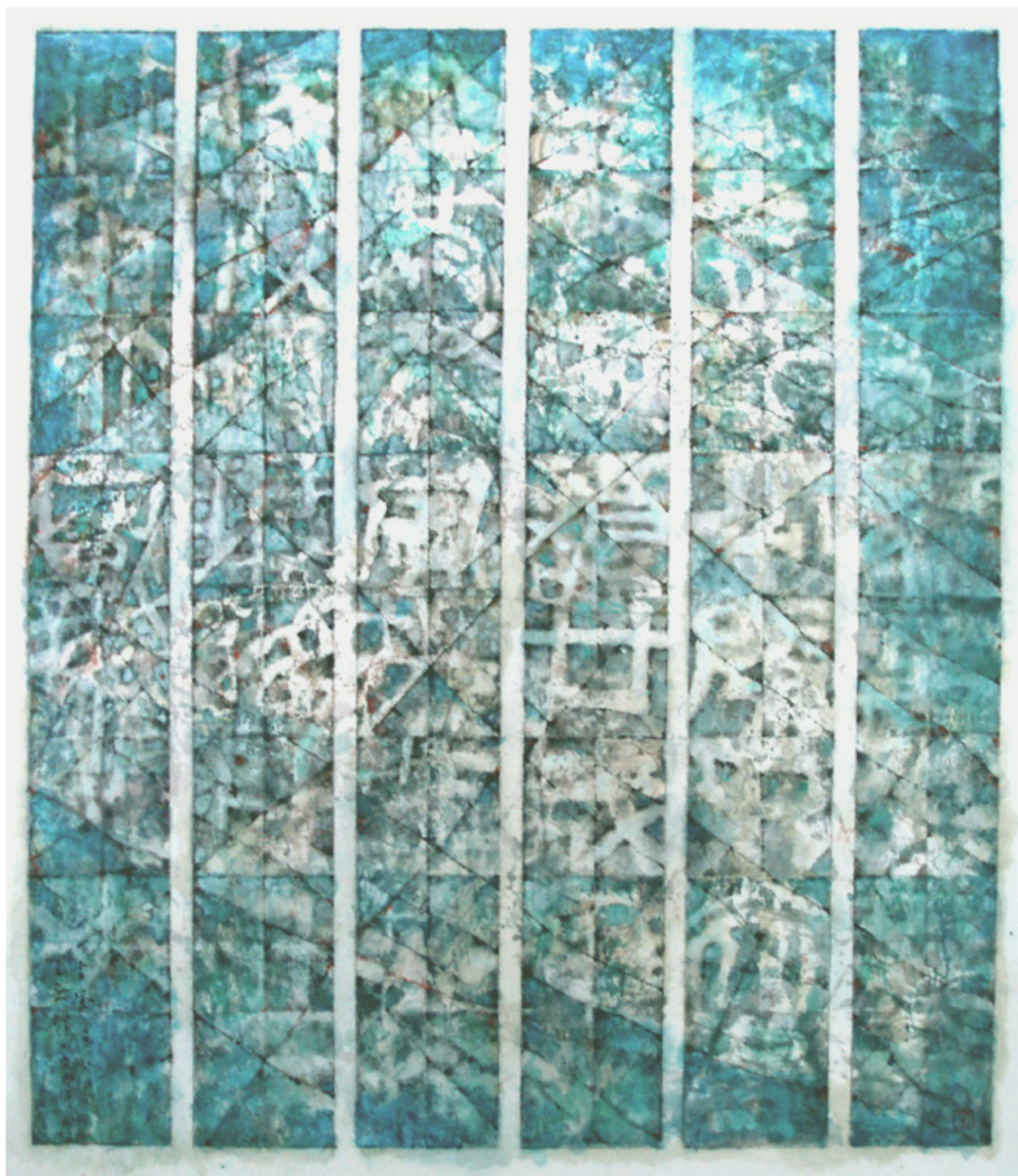


王無邪 / 42 厘米 x 53 厘米 / 2019 / 水墨設色紙本

Wucius Wong / 42 cm x 53 cm / 2019 / Ink and colour on paper

古風之二

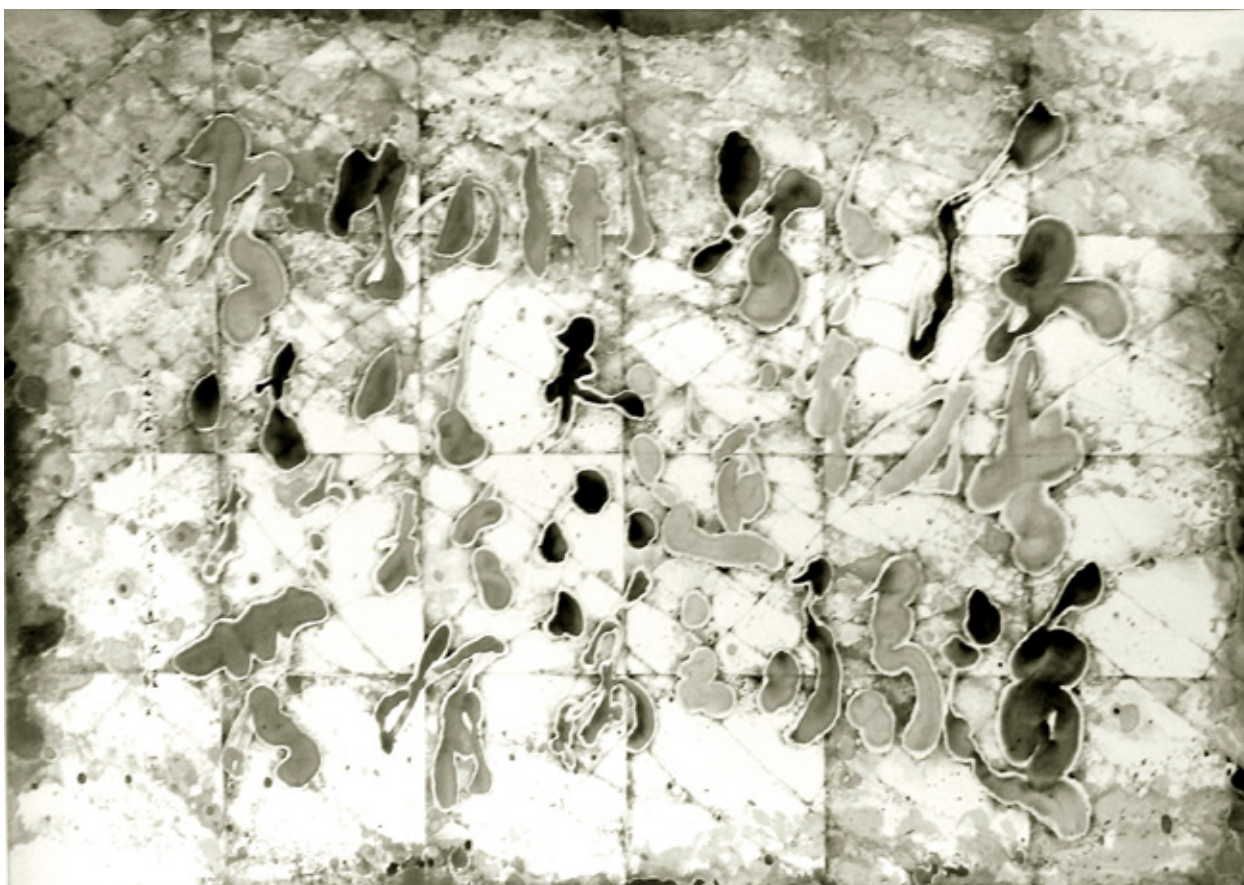
Thoughts of Antiquity #2



王無邪 / 64 厘米 x 55.5 厘米 / 1999 / 水墨設色紙本
Wucius Wong / 64 cm x 55.5 cm / 1999 / Ink and colour on paper

書興三十

Expression in Calligraphy #30

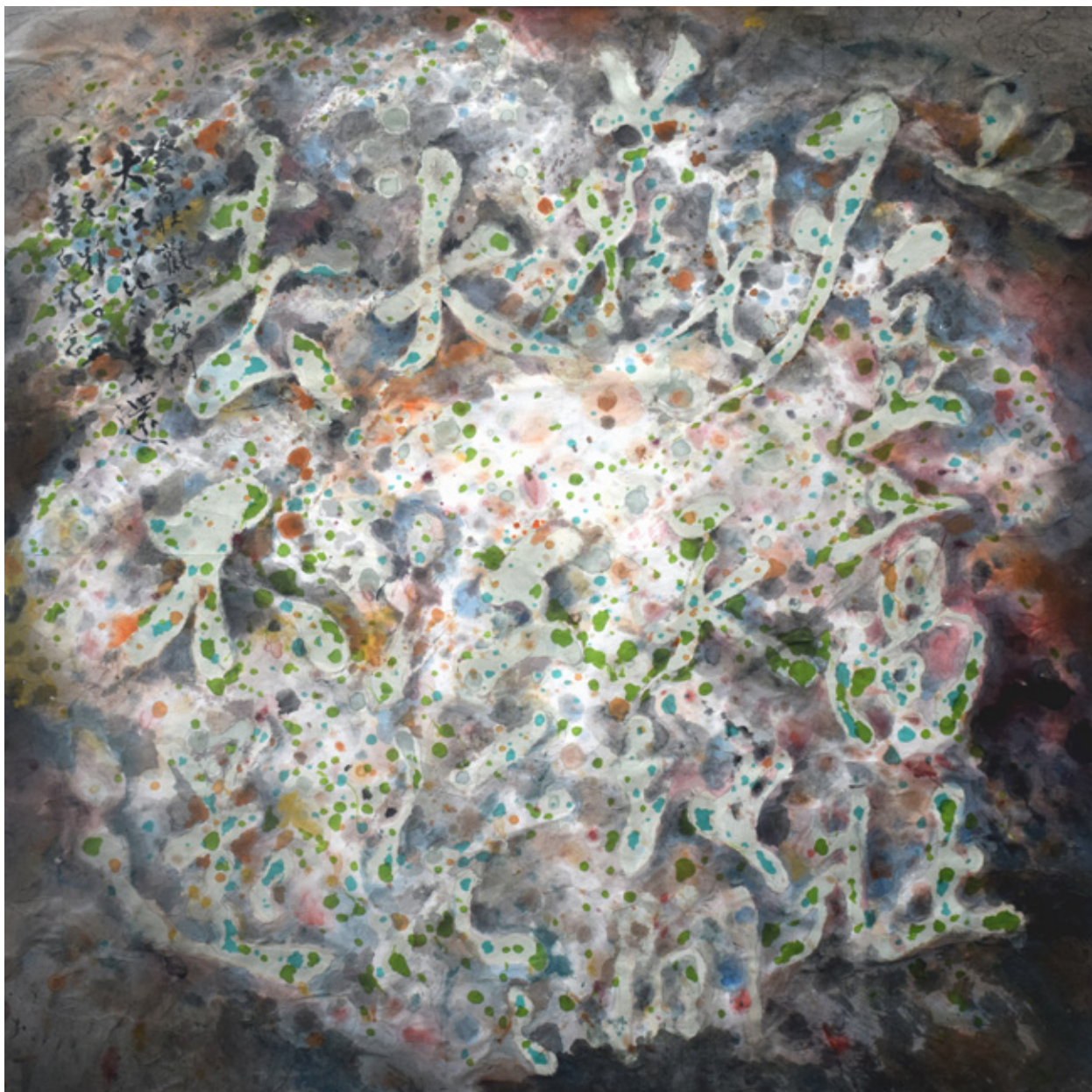


王無邪 / 68.5 厘米 x 98 厘米 / 1999 / 水墨紙本

Wucius Wong / 68.5 cm x 98 cm / 1999 / Ink on paper

李白詩意

Homage to Tang Poet Li Bai



王無邪 / 53 厘米 x 53 厘米 / 2021 / 水墨設色紙本
Wucius Wong / 53 cm x 53 cm / 2021 / Ink and colour on paper

Calligraphic Art: Interaction between Hong Kong and Iranian Artists

Iran



書藝跨域 .. 香港及伊朗書藝展

伊朗



查里斯·侯賽因·贊德魯迪

查里斯·侯賽因·贊德魯迪 (Charles Hossein Zendehtroudi) 在 1937 年出生於德黑蘭，是一位伊朗畫家、書法家兼雕塑家。他獲譽為伊朗現代藝術的先驅，也是最早將阿拉伯書法元素融入自身作品的藝術家之一。

1970 年，著名的法國藝術雜誌《Connaissance des Arts》提名贊德魯迪為十大最重要的在世藝術家之一，與弗蘭克·斯特拉 (Frank Stella) 和安迪·沃荷 (Andy Warhol) 等人齊名。這位世界知名的藝術家是伊朗 Saqqa-khaneh 運動的創始人，他非常擅長運用字母元素。清晰、簡潔和純淨是贊德魯迪一貫的創作特色，令他本身特有的混沌藝術風格變得亂中有序。

自 1960 年的威尼斯雙年展和 1961 年的聖保羅雙年展起，贊德魯迪獲頒發多項榮譽，並贏取了多個國際獎項。



Charles Hossein Zendehtroudi

Charles Hossein Zendehtroudi was born in 1937. He is an Iranian painter, calligrapher and sculptor, known as a pioneer of Iranian modern art and one of the earliest artists to incorporate Arabic calligraphy elements into his artwork.

In 1970, the renowned French journal, *Connaissance des Arts*, nominated him among 10 of the most important living artists, alongside Frank Stella and Andy Warhol. The founder of the Iranian Saqqa-khaneh movement, this most universal of artists is also a master of the letter. Clarity, simplicity and purity are his consistent hallmarks, bringing an unerring order to what appears to be Zendehtroudi's very own particular form of chaos.

Zendehtroudi has received many accolades and international awards, starting at the biennales of Venice in 1960 and São Paulo in 1961.

無題（一） Untitled (1)



查理斯·侯賽因·贊德魯迪 / 113 厘米 x 161.5 厘米 / 1981 / 塑膠彩布本
Charles Hossein Zendeheudi / 113 cm x 161.5 cm / 1981 / Acrylic on canvas

無題（二） Untitled (2)



查理斯·侯賽因·贊德魯迪 / 92 厘米 x 85 厘米 / 年份不詳 / 塑膠彩布本
Charles Hossein Zendeheudi / 92 cm x 85 cm / Unknown / Acrylic on canvas

法爾扎德·科漢

法爾扎德·科漢 (Farzad Kohan) 在 1967 年出生於德黑蘭。科漢在洛杉磯生活和工作，並在九十年代末成為一名雕塑家。他的作品於私人 and 公共領域皆廣被收藏，當中包括洛杉磯郡立美術館。

科漢的雕塑和畫作探索愛情、移民、身份等主題，並將圖像挪用和現成物融入其中。他的部份作品受到自身個人的經歷和周遭環境所啟發，強調表達形式，因此作品極為多元化，有時是關於散居世界各地的經驗，有時是描繪事物對立的狀態。他的作品中帶有一些觸感細節，隱約流露對時間流逝和逐漸轉變的無奈，以及隱藏的故事。

科漢一直在裝置藝術方面進行試驗性創作，同時繼續創作大量紙本作品。雖然科漢的墨水畫看似圍繞著相似的主題，但畫作中描繪的人物則體現出代表這位藝術家具像的抽離式概念——作品中一個反復出現的細長、黑色男士身影，並被波斯字母和數字、以及其他神秘符號巧妙地烘托。



Farzad Kohan

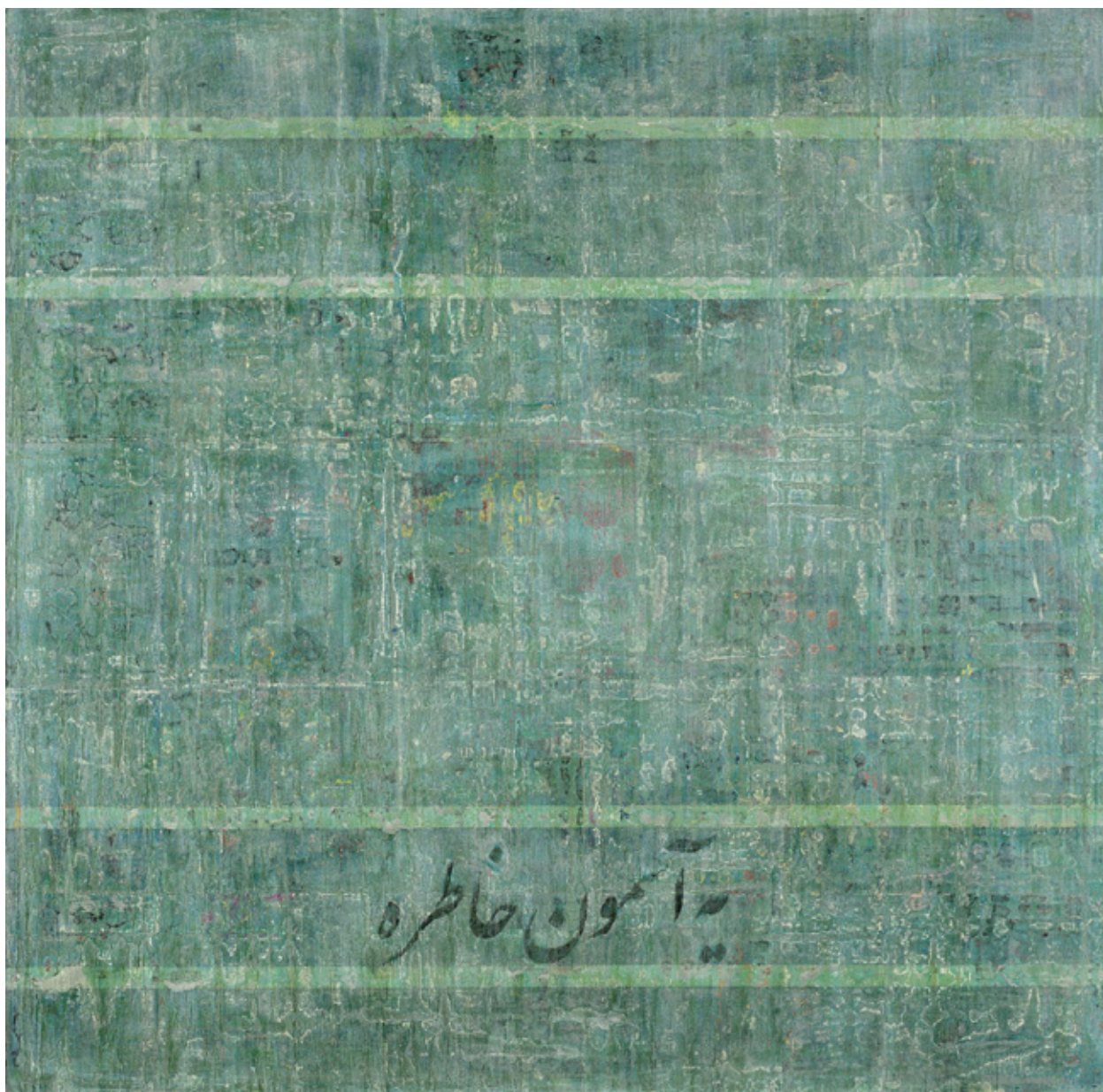
Farzad Kohan was born in Tehran in 1967. During the late 1990s he lived and worked in Los Angeles where he trained to be a sculptor. His works are held in private and public collections, including the Los Angeles County Museum of Art.

Kohan's sculptures and paintings explore the themes of love, migration, identity and often incorporate appropriated media and found objects. Partially inspired by his personal history and surroundings, Kohan emphasizes form, allowing the successive stages of art-making to become analogous to diasporic experience, as diverse, sometimes opposing, elements are sampled, brought together, and accumulated. Allusions to the passage of time, gradual transformations, and hidden stories are found in the tactile details of his treated panels.

Kohan has experimented with installation and maintains a large body of works on paper. Although Kohan's ink drawings reflect similar themes, their figures signal a representational departure for the artist, as the thin, black outline of a recurring man is delicately rendered and accentuated with Persian letters and numbers in addition to other enigmatic symbols.

天空的回憶

Sky of Memories



法爾扎德·科漢 / 122 厘米 x 122 厘米 / 2012 / 塑膠彩木本
Farzad Kohan / 122 cm x 122 cm / 2012 / Acrylic on wood

賽亞·阿瑪賈尼

賽亞·阿瑪賈尼 (Siah Aramjani) 在 1939 年於德黑蘭出生，他在 1960 年移居美國，並曾在明尼蘇達州的瑪卡萊斯特學院修讀哲學。他的雕塑和畫作遊走於藝術和建築之間，並受到民主和民粹主義思想的影響。他被公認為將公共藝術的角色和功能概念化的領軍人物，自六十年代以來在世界各地推行了近 100 個項目。

自 1978 年起，阿瑪賈尼曾舉辦了 50 多次個人藝術展，包括 1985 年於當代藝術學院、2008 年於納爾遜－阿特金斯藝術博物館和 2019 年於大都會藝術博物館展出。

他亦曾獲邀參加芝加哥藝術學院、大英博物館、香港 M+、大都會藝術博物館、紐約現代藝術博物館、阿姆斯特丹市立博物館和明尼阿波利斯沃克藝術中心等眾多群展和公共收藏。



Siah Aramjani

Siah Aramjani was born in Tehran in 1939 and moved to the United States in 1960. He studied philosophy at Macalester College in Minnesota. His sculptures and drawings exist between the boundaries of art and architecture, informed by democratic and populist ideals. He is recognized as a leading figure in conceptualizing the role and function of public art, with nearly 100 projects realized internationally since the 1960s.

Aramjani had more than 50 solo exhibitions since 1978, including Institute of Contemporary Art in 1985, Nelson-Atkins Museum of Art in 2008 and The Metropolitan Museum of Art in 2019.

He was invited to participate in numerous group exhibitions and public collections, including Art Institute of Chicago, British Museum, M+ in Hong Kong, Metropolitan Museum of Art, Museum of Modern Art in New York, Stedelijk Museum and Walker Art Center in Minneapolis.

金衫

Golden Shirt



賽亞·阿瑪賈尼 / 81.9 厘米 x 125.7 厘米 x 5.1 厘米 / 1960 / 油彩布本
Siah Aramjani / 81.9 cm x 125.7 cm x 5.1 cm / 1960 / Oil on canvas

牆 Wall



賽亞·阿瑪賈尼 / 41.9 厘米 x 77.5 厘米 / 1958 / 水墨、纖維、水彩及布料
Siah Aramjani / 41.9 cm x 77.5 cm / 1958 / Ink, fibre, watercolour, and twine on cloth

爸爸有麵包

Baba nan darad (Daddy has bread)

童話故事

Fairytale



賽亞·阿瑪賈尼 / 72.4 厘米 x 42 厘米 / 1957 / 水墨、封蠟章及拼貼紙本
Siah Aramjani / 72.4 cm x 42 cm / 1957 / Ink, sealing wax, and collaged elements on paper



賽亞·阿瑪賈尼 / 51 厘米 x 19.5 厘米 / 1960 / 水墨、封蠟章及繩子布本
Siah Aramjani / 51 cm x 19.5 cm / 1960 / Ink, waxed seal, and string on canvas

譯注：作品題目取自兒童波斯語啟蒙中最基礎的句子之一

* Daddy has bread is one of the first sentences kids learn in school books

侯賽因·瓦拉馬內甚

侯賽因·瓦拉馬內甚 (Hossein Valamanesh) 是一位紮根澳洲的當代藝術家，在 1949 年出生於伊朗。他於 1970 年就讀德黑蘭藝術學院，後來於 1977 年在南澳藝術學院完成學業。

瓦拉馬內甚曾在澳洲和國際上參加過許多個人藝術展和群展，包括在林威美術館 (2007 年)、曼寧地區美術館 (2010 年)、Karen Woodbury 畫廊 (2014 年)、臥龍崗城市畫廊 (2011 年)、青森當代藝術館中心 (2008 年) 和迪拜國際藝術中心 (2012 年)。

他於 1998 年獲得澳大利亞理事會獎學金，並於 2001/2002 年在南澳美術館舉辦作品回顧展，而其較近期的作品則在悉尼當代藝術博物館展出。



Hossein Valamanesh

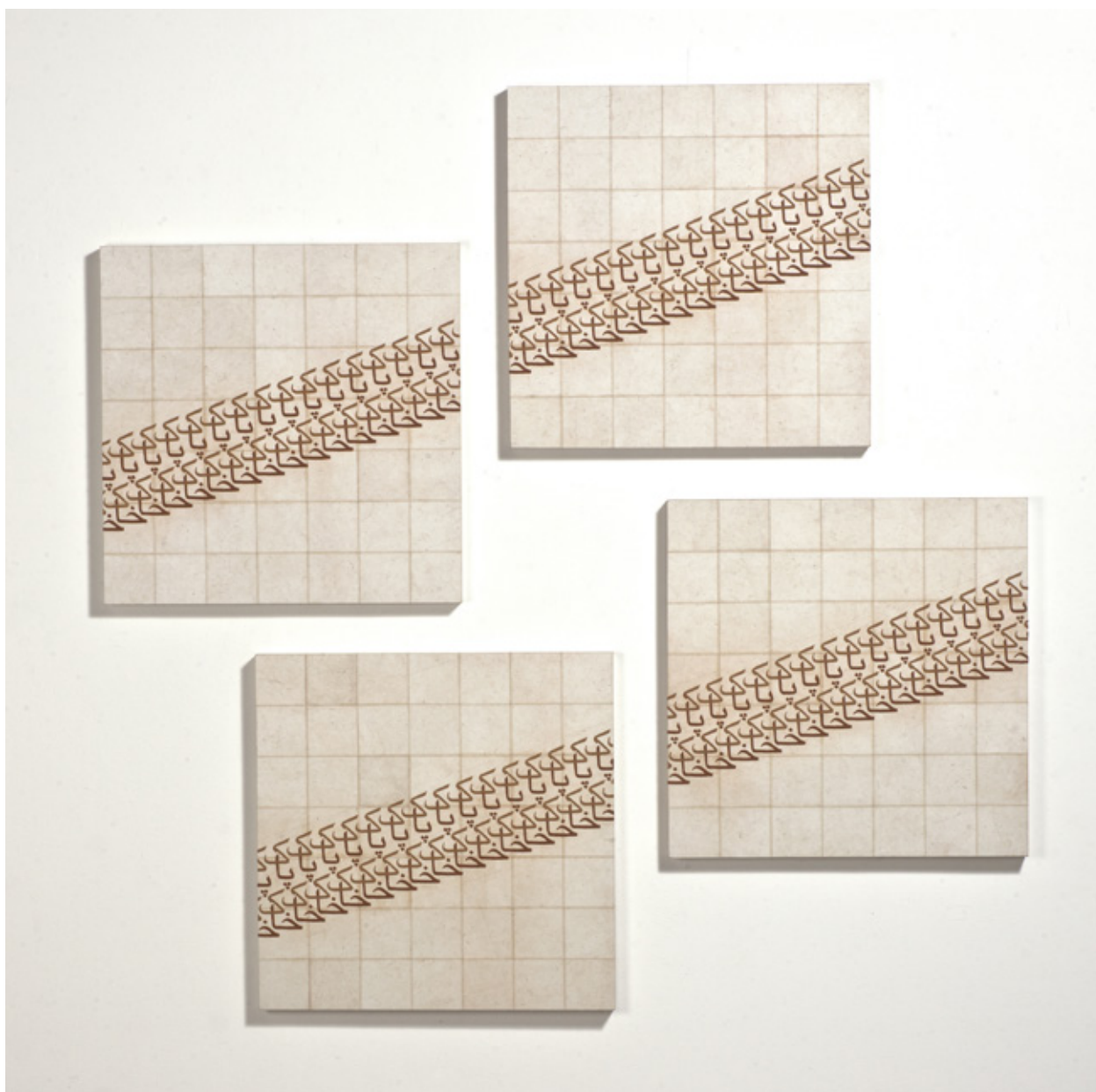
Hossein Valamanesh is an Australian-based contemporary artist who was born in 1949 in Iran. Valamanesh attended the Tehran School of Art in 1970 and later completed the South Australia School of Art in 1977.

Valamanesh has participated in many solo and group exhibitions, both in Australia and internationally, including at Greenaway Art Gallery (2007), Manning Regional Art Gallery (2010), Karen Woodbury Gallery (2014), Wollongong City Gallery (2011), Aomori Contemporary Art Centre (2008), and Art Dubai in 2012.

He was awarded an Australia Council Fellowship in 1998. A major retrospective of his works was held at the Art Gallery of South Australia in 2001/2002, while more recent works have been exhibited at the Museum of Contemporary Art in Sydney.

淨土

Clean Earth



侯賽因·瓦拉馬內甚 / 裝置 180 厘米 x 180 厘米 ; 各 70 厘米 x 70 厘米 / 共 4 幅 / 2020 / 紙上彩砂板本

Hossein Valamanesh / Installation: 180 cm x 180 cm; 70 cm x 70 cm each / 4 parts / 2020 / Coloured sands on paper on board

費雷頓·奧米迪

費雷頓·奧米迪 (Fereydoon Omid) 是一位伊朗畫家兼書法家。奧米迪於 1993 年在伊斯蘭阿扎德大學獲得繪畫學士學位，其後於 1998 年獲得藝術大學繪畫碩士學位，並一直在大學任教。

奧米迪認為「速度」會影響自身的表現，有助他創造出獨特風格和優質的作品。他曾說：「書法是一門獨立的藝術」，並擅長在其作品中採用創新和與別不同的書法方式，將古典波斯書法與當代技術相結合。

奧米迪曾在伊朗、法國、意大利、美國、阿聯酋、日本、約旦和馬來西亞等國家舉辦個人藝術展和群展，亦曾參與威尼斯雙年展、G30 + 巴黎三年展和上海雙年展。



Fereydoon Omid

Fereydoon Omid is an Iranian painter and calligrapher. Omid received B.A. in painting at Islamic Azad University in 1993 and M.A. in painting at the University of Art in 1998, where he is a teacher of fine arts.

Omid believes that “speed” could affect his performance and has created a unique style defined by this quality. “Calligraphy is an independent art”, he says. Omid specializes in using new and different methods of calligraphy in his work where he incorporates classical Persian calligraphy with contemporary techniques.

Omid has had several solo and group exhibitions in Iran and other countries such as France, Italy, USA, UAE, Japan, Jordan and Malaysia. He also participated in the Venice Biennale, +30 Group Paris Triennale and Shanghai Biennale.

無題（一） Untitled (1)



費雷頓·奧米迪 / 210 厘米 x 160 厘米 / 2021 / 油彩布本
Fereydoon Omid / 210 cm x 160 cm / 2021 / Oil on canvas

無題（二） Untitled (2)



費雷頓·奧米迪 / 210 厘米 x 160 厘米 / 2021 / 油彩布本
Fereydoon Omid / 210 cm x 160 cm / 2021 / Oil on canvas

無題（三） Untitled (3)



費雷頓·奧米迪 / 110 厘米 x 140 厘米 / 2021 / 油彩布本
Fereydoon Omid / 110 cm x 140 cm / 2021 / Oil on canvas

無題（四） Untitled (4)



費雷頓·奧米迪 / 110 厘米 x 140 厘米 / 2021 / 油彩布本
Fereydoon Omid / 110 cm x 140 cm / 2021 / Oil on canvas

無題（五） Untitled (5)



費雷頓·奧米迪 / 100 厘米 x 120 厘米 / 2020 / 油彩布本
Fereydoon Omid / 100 cm x 120 cm / 2020 / Oil on canvas

無題（六） Untitled (6)



費雷頓·奧米迪 / 100 厘米 x 120 厘米 / 2020 / 油彩布本
Fereydoon Omid / 100 cm x 120 cm / 2020 / Oil on canvas

無題（七） Untitled (7)



費雷頓·奧米迪 / 90 厘米 x 90 厘米 / 2020 / 油彩布本
Fereydoon Omid / 90 cm x 90 cm / 2020 / Oil on canvas

無題（八） Untitled (8)



費雷頓·奧米迪 / 70 厘米 x 50 厘米 / 2020 / 油彩布本
Fereydoon Omid / 70 cm x 50 cm / 2020 / Oil on canvas

阿里塔·沙赫扎德

阿里塔·沙赫扎德 (Arita Shahrzad) 在 1958 年出生。她曾就讀於紐約普瑞特藝術學院的室內設計學院，並在紐約藝術學生聯盟跟隨理查德·普塞特·達特 (Richard Poussette) 學習繪畫達四年。

沙赫扎德曾參加多個展覽，包括在 1994 年於 Patrice Carlhian 畫廊的群展，2014 年於 Aaran 畫廊的「波斯花園 (Persian Gardens)」群展；2015 年的「景致與人物 (Landscapes & Figures)」；以及 2020 年於 Aaran 畫廊的「一字一句 (Word by Word)」。

自 1992 年起，她獲邀參與在伊朗、意大利、瑞士、美國、開羅、比利時和西班牙等國家舉辦的多個個人藝術展，並在 2017 年開始進行關於蘇瑞瓦爾迪 (Sohrevardi) 哲學的裝置藝術項目，該藝術品將在西班牙的三個博物館內展出。



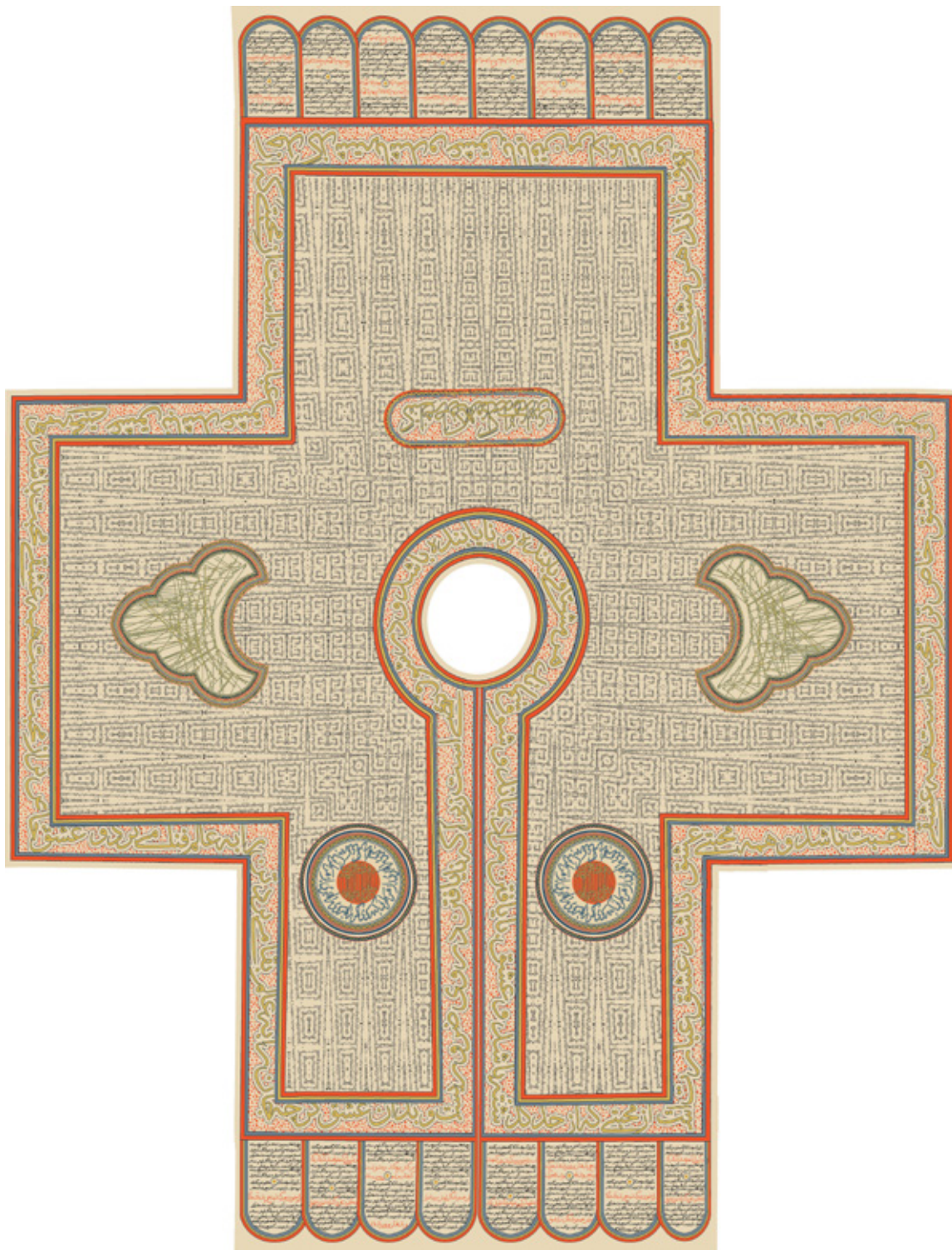
Arita Shahrzad

Arita Shahrzad was born in 1958. She attended Pratt Institute at New York School of Interior Design and studied painting with Richard Poussette in Art Student League of New York for four years.

Shahrzad has participated in many exhibitions including Galerie Patrice Carlhian in 1994, "Persian Gardens" at Aaran Gallery in 2014, "Landscapes & Figures" in 2015 and "Word by Word" at Aaran Gallery in 2020. Since 1992, Shahrzad has been invited to engage in numerous solo exhibitions in local and other countries such as Iran, Italy, Switzerland, USA, Cairo, Belgium and Spain. Starting from 2017, Shahrzad has been working on an installation project about Sohrevardi's Philosophy and the show will be exhibited in three museums in Spain.

大衛之鎧甲

The Armor of David



阿里塔·沙赫扎德 / 180 厘米 x 142 厘米 / 2020 / 數碼印刷紙本

Arita Shahrzad / 180 cm x 142 cm / 2020 / Digital print on fine art paper

夏弗山

Qaf Mountain



阿里塔·沙赫扎德 / 156 厘米 x 60 厘米 x 60 厘米 / 2021 / 鋼、不銹鋼、燈及聲音
Arita Shahrzad / 156 cm x 60 cm x 60 cm / 2021 / Steel, stainless steel, light, and sound

伊曼·薩法伊

伊曼·薩法伊 (Iman Safaei) 在 1982 年出生於德黑蘭，曾多次舉辦個人藝術展——2008 年於薩阿德·奧包德宮殿群的水池旁舉辦的「沐浴 (Âbtani)」展覽、2009 年於 Etemad 美術館舉辦的「錐 (Awl)」展覽、2011 年於 Etemad 美術館舉辦的「常規性 (Routine-ness)」展覽、2014 年於 Shirin 美術館舉辦的「大眾化 (Popular)」展覽、2016 年於 Assar 美術館舉辦的「10/17」展覽和 2017 年於 Shirin 美術館舉辦的「胡同 (Alley)」展覽。他亦獲邀參加了在伊朗和其他國家舉辦的眾多群展。

另外，薩法伊榮獲多個獎項，包括 2006 年獲取第二屆海報排版雙年展的第三名、2007 年獲伊斯蘭世界海報國際雙年展頒發感謝牌、2008 年的伊朗平面設計年鑑展中得到「最佳藝術家」獎項，並於 2018 年榮獲第四屆伊朗排版展的「最佳藝術家」獎項。



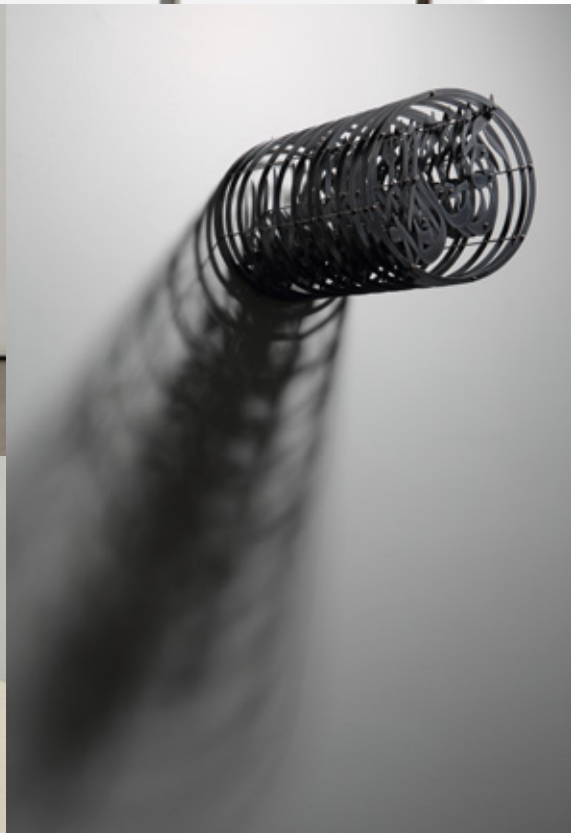
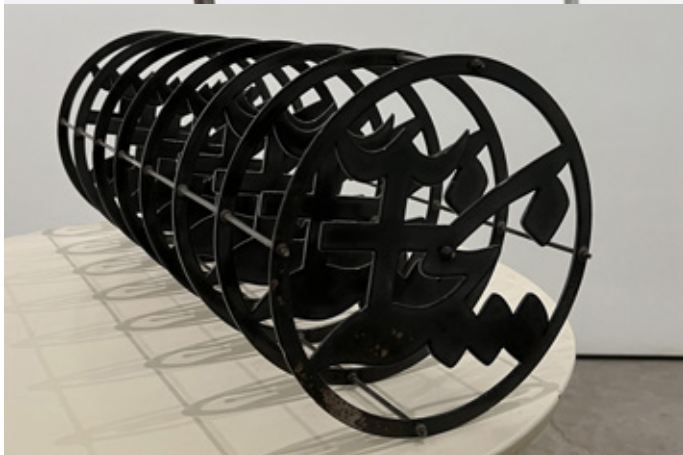
Iman Safaei

Born in Tehran in 1982. Iman Safaei has held several solo exhibitions—"Âbtani" by Pool of Sa'd Abad Palace and Cultural Complex in 2008, "Awl" by Etemad Art Gallery in 2009, "Routine-ness" by Etemad Art Gallery in 2011, "Popular" by Shirin Art Gallery in 2014, "10/17" by Assar Art Gallery in 2016 and "Alley" by Shirin Art Gallery in 2017. Safaei has also been invited to countless group exhibitions in Iran and other countries.

Safaei earned several awards, including 3rd Place Winner at the 2nd Biennale of Poster Typography in 2006, recipient of Plaque of Appreciation at International Biennial of Islamic World Poster in 2007, Best Artist at the Iranian Graphic Design Yearbook Exhibition in 2008 and Best Artist at the 4th Iranian Typography Exhibition in 2018.

《胡同》系列

Alley Series



伊曼·薩法伊 / 多種尺寸 / 2015 / 金屬
Iman Safaei / Various sizes / 2015 / Metal

馬赫迪赫·帕佐基

馬赫迪赫·帕佐基 (Mahdiah Pazoki) 出生於 1979 年，並在德黑蘭藝術大學取得地毯設計學士學位，自 2002 年起在傳統領域開展設計的工作。

她採用傳統元素，如鏡子和幾何圖案等，並喜愛展現女性化的特質。這些元素一方面呈現出對比和衝擊，另一方面亦會推動新形式和形態的創新和演化。

帕佐基曾舉辦三次個人藝術展，包括 2002 年在伊斯法罕當代藝術博物館、2003 年在當代藝術博物館的畫展，以及於 2016 年在 Shirin 美術館的「邊緣與文本 (The Margin Versus the Text)」展覽。她亦獲邀參加多個群展，包括於 2013 年的「伊朗藝術家論壇」、於 2017 年 Aaran Projects 的「有效敘述 (Some Valid Narratives)」展覽和於 2020 年的「一字一句 (Word by Word)」展覽。



Mahdiah Pazoki

Mahdiah Pazoki was born in 1979 and earned her B.A. degree in carpet design from the Art University of Tehran and started designing in traditional fields in 2002.

She has worked with traditional elements such as mirrors and geometric patterns and has displayed feminine elements. These elements show contrasts and challenges on one side and growth and reproduction of new forms and shapes on the other side.

Pazoki has held three solo exhibitions, including drawing show at Isfahan Museum of Contemporary Art in 2002, painting show at Museum of Contemporary Art in 2003 and "The Margin Versus the Text" at Shirin Gallery in 2016. Pazoki has been invited to participate in many group exhibitions, including Iranian Artists Forum in 2013, Aaran Projects' "Some Valid Narratives" in 2017 and "Word by Word" in 2020.

角落 Corner



馬赫迪赫·帕佐基 / 各支架 80 厘米 / 2020 / 塗層金屬
Mahdiah Pazoki / Each arm 80 cm / 2020 / Coated metal

法納茲·拉比耶

法納茲·拉比耶 (Farnaz Rabieijah) 在 1981 年出生於德黑蘭，並在德黑蘭阿扎德大學修讀生物學，其後於 2007 年獲得植物生物學碩士學位。她亦是伊朗雕塑家協會的成員。

拉比耶舉辦了四次個人藝術展，包括 2012 年在 Shirin 美術館的「伊朗」雕塑展、2015 年在 Shirin 美術館的「心臟循環 (Cardiac Cycle)」雕塑展、由 The MINE 美術館於 2017 年舉辦「相切的影響 (The Impact of Tangency)」雙人展中的「旋轉的盤子 (The Spinning Plate)」版畫展和裝置藝術展、以及由 INJA 美術館於 2019 年舉辦的「有關 (Re-)」展覽。

拉比耶多次獲邀參加世界各地的群展，如德黑蘭、柏林、萊赫河畔蘭茨貝格、拜羅伊特、紐約、巴黎、倫敦、伊斯坦布爾、哥本哈根、佛羅里達、達比、奧斯利普和維也納等。



Farnaz Rabieijah

Farnaz Rabieijah was born in Tehran in 1981 and studied biology at Tehran Azad University and graduated with an MSc in Plant Biology in 2007. Rabieijah is a member of the Association of Iranian Sculptors.

Rabieijah was involved in four solo exhibitions, namely "Iran" Sculpture Exhibition by Shirin Art Gallery in 2012, "Cardiac Cycle" Sculpture Exhibition by Shirin Art Gallery in 2015, "The Spinning Plate" prints and installation exhibition in a dual show titled "The Impact of Tangency" by The MINE Gallery in 2017 and "Re-" Exhibition by INJA Art Gallery in 2019.

Rabieijah was invited to engage with countless group exhibitions worldwide such as Tehran, Berlin, Landsberg am Lech, Bayreuth, New York, Paris, London, Istanbul, Copenhagen, Florida, Dhabi, Osslip and Vienna.

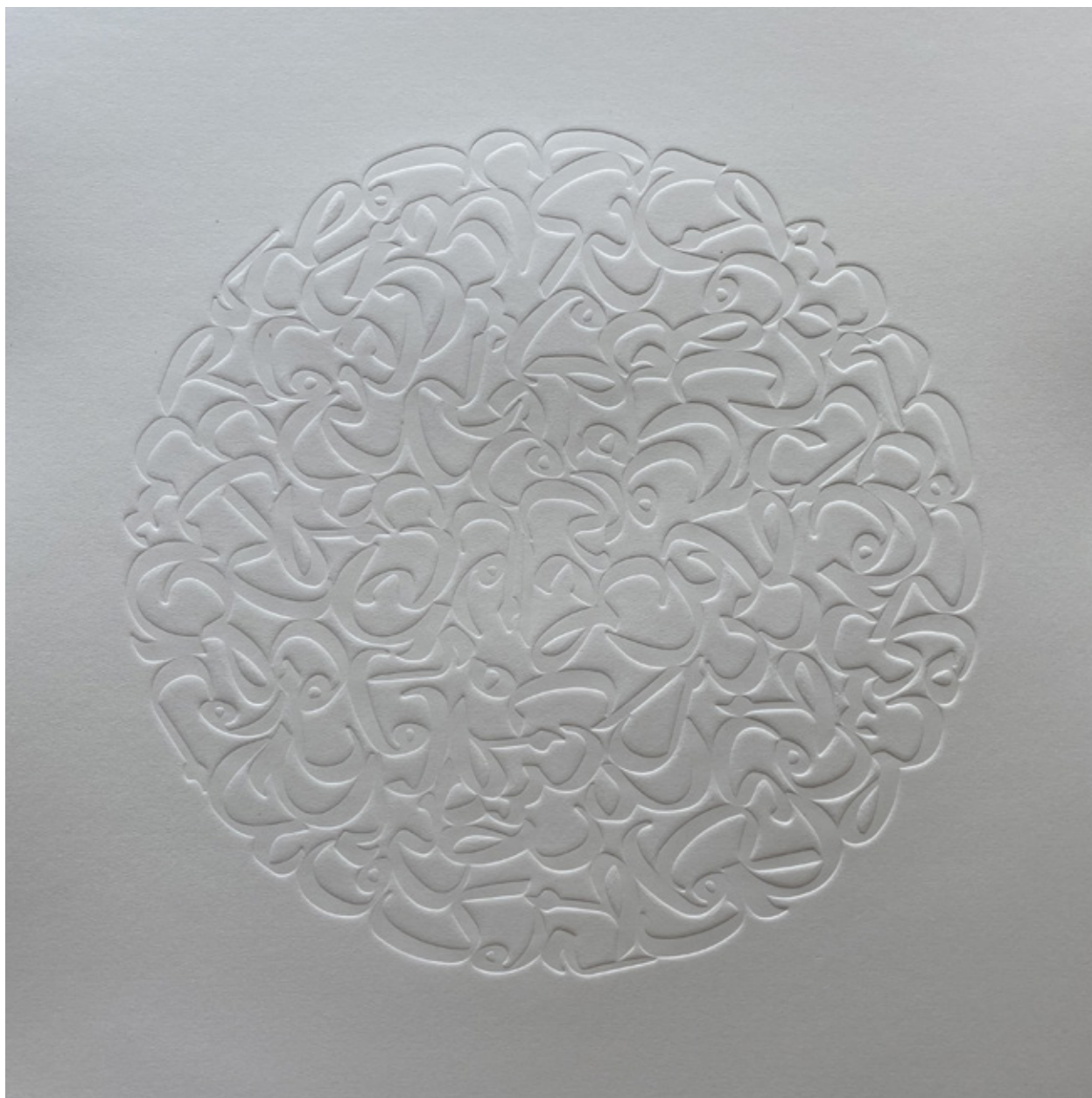
銅品

Bronze piece



法納茲·拉比耶 / 盤子直徑 44 厘米 / 2014 / 青銅
Farnaz Rabieijah / Diameter of plate 44 cm / 2014 / Bronze

元 Essence



法納茲·拉比耶 / 59 厘米 x 40 厘米 / 2020 / 浮雕雕銅術
Farnaz Rabieijah / 59 cm x 40 cm / 2020 / Relief chalcography

瑪雅·托洛基安

瑪雅·托洛基安 (Mahya Tolookian) 在 1982 年出生於德黑蘭，並在大學修讀平面藝術，其後獲得插畫碩士學位。

瑪雅身兼畫家、書法家及大學教師，其作品展現出伊朗文字和字母的視覺力量。她認為不同類型的波斯體文字，特別是「Nastaliq」和「Broken Nastaliq」字形，能有效推動創新和創造新形式的字母。

瑪雅不受傳統書法的規則和規範約束，並一直在創造新穎、更獨特的當代風格。在此過程中，她同時使用各種色彩來創作出抽象的書寫方式，將傳統的書法形式與自身的當代風格相結合，以創作出嶄新作品。



Mahya Tolookian

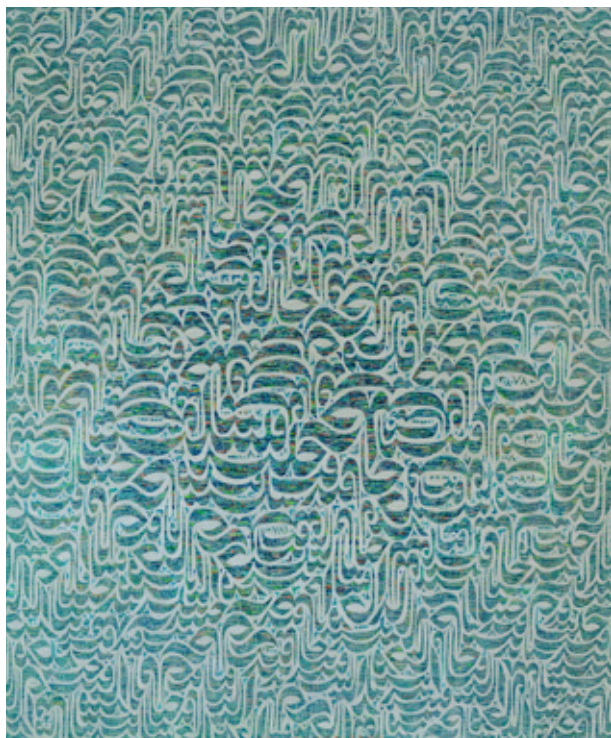
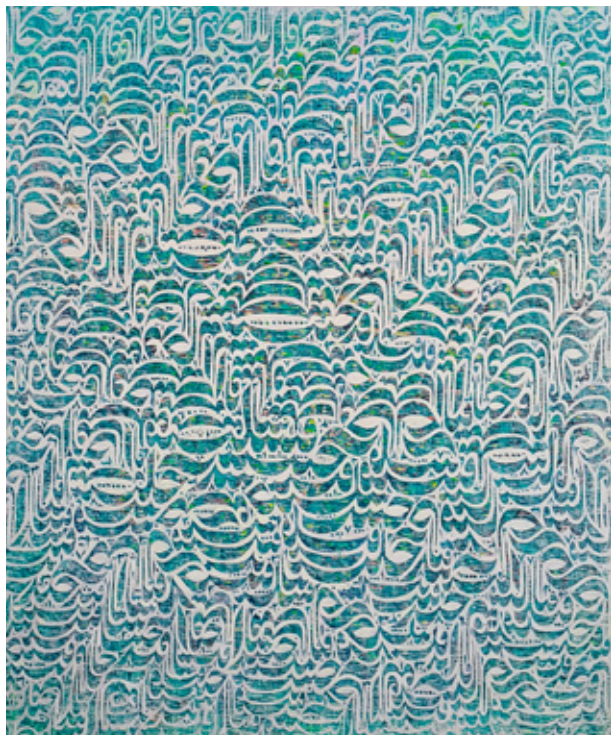
Mahya Tolookian was born in Tehran in 1982. Mahya studied graphic art at university, followed by a Master degree in Illustration.

Mahya is a painter, calligrapher and university teacher who exposes the visual power of the Iranian script and letter in her artworks. Mahya believes that different types of Persian script, especially Nastaliq and Broken Nastaliq, have high capabilities in innovation and creating new forms in letters.

Mahya ignores the traditional written rules and regulations of calligraphy to create new and more unique contemporary styles. In the process of doing this she uses colours to create abstract forms of writing, while mixing traditional forms of calligraphy with her contemporary style.

無題

Untitled



瑪雅·托洛基安 / 各 120 厘米 x 100 厘米 / 共 4 幅 / 2020 – 2021 / 塑膠彩布本
 Mahya Tolookian / 120 cm x 100 cm each / Set of 4 / 2020 – 2021 / Acrylic on canvas

法西德·達沃迪

法西德·達沃迪 (Farshid Davoodi) 在 1978 年出生於德黑蘭，在蘇爾藝術大學 (Soore University of Art) 獲得繪畫學士學位，並在伊斯法罕藝術大學獲得藝術碩士學位。達沃迪從 2004 年開始成為視覺藝術家，並曾舉辦三次個人藝術展，包括在 2014 年於 Apadana 美術館舉辦「重生 (Rebirth)」展覽、以及 Homa 美術館分別在 2016 年和 2018 年舉辦的「從我朋友手中拯救我 (Save Me from My Friends)」展覽和「在字典中尋找盛開的定義 (Define Blossom at Dictionary)」展覽。

達沃迪曾多次參加群展，並獲得多個獎項，包括在 2012 年獲得伊斯法罕藝術大學畫展第一名，在 2014 年第六屆伊朗曙光視覺藝術節 (Fajr Visual of Arts Festival) 中獲得嘉許，在 2015 年伊斯法罕年度繪畫大賽中獲獎，同年在第八屆伊朗曙光視覺藝術節中獲獎。



Farshid Davoodi

Farshid Davoodi was born in Tehran in 1978. Farshid received a Bachelor degree in painting from the Soore University of Art and received the Master of Arts in Isfahan University of Arts. Farshid became a visual artist in 2004 and has held three solo exhibitions, including "Rebirth" by Apadana Art Gallery in 2014, "Save Me from My Friends" by Homa Art Gallery in 2016, and "Define Blossom at Dictionary" by Homa Art Gallery in 2018.

Farshid has participated in numerous group exhibitions and won several awards including first place in the painting exhibition at Isfahan Art University in 2012, the appreciation of 6th Fajr Visual of Arts Festival in 2014, Isfahan Annual painting competition award in 2015 and the award of 8th Fajr Visual of Arts Festival in 2015.

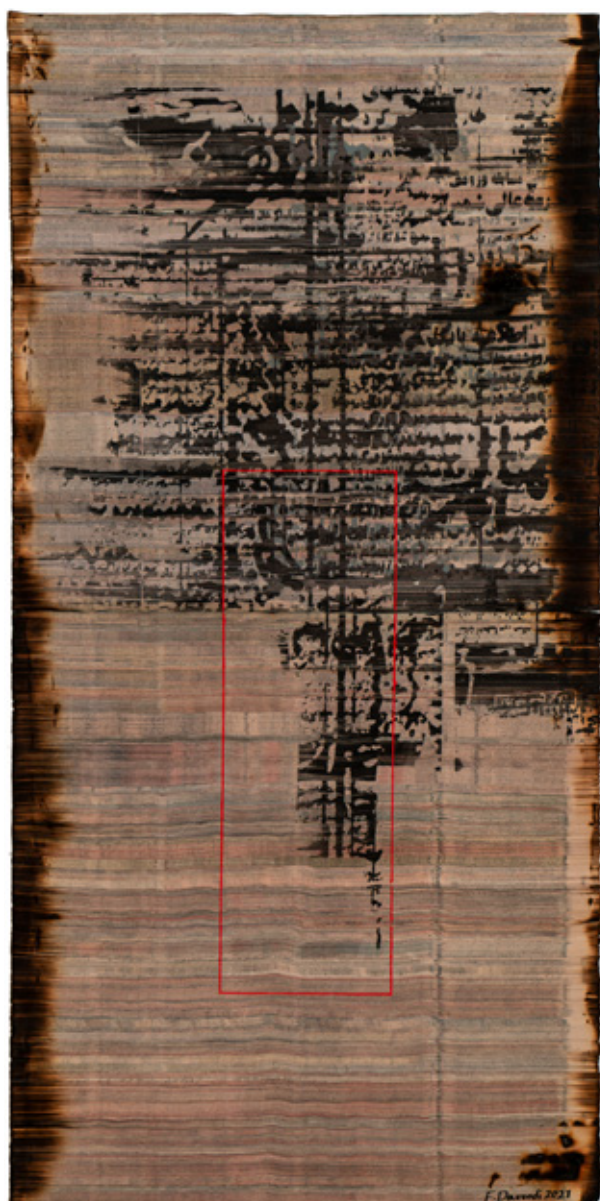
厭倦死亡 I Am Tired of Dying



法西德·達沃迪 / 105 厘米 x 140 厘米 / 2021 / 絲網印刷報紙本

Farshid Davoodi / 105 cm x 140 cm / 2021 / Silk screen print on compacted newspapers

厭倦死亡系列 I Am Tired of Dying Series



法西德·達沃迪 / 70 厘米 x 35 厘米 / 2021 / 絲網印刷報紙本
Farshid Davoodi / 70 cm x 35 cm / 2021 / Silk screen print on compacted newspapers

阿拉亞爾·納傑飛

阿拉亞爾·納傑飛 (Allahyar Najafi) 是來自德黑蘭的藝術家兼詩人，在 2000 年於阿扎德大學獲得平面設計學士學位，其後於 2006 年獲得美術碩士學位。

阿拉亞爾於 2014 年在 Aaran 美術館舉辦了兩場個人藝術展，並參與了 Aaran Projects 在 2020 年的「巴別塔 (Tower of Babel)」。他亦獲邀參加多個群展，包括 2014 年的「出入管制 5 (Limited Access 5)」，2014 年於 Aaran 畫廊的「困惑 (Parishani)」，英文名稱：Confusion」，2015 年於 Haftsamar 畫廊的「無名 A4 信封 (No Name A4 Envelope)」，2016 年於 Rogue Space Chelsea 畫廊的「伊朗 X 古巴：新聞頭條背後 (IRAN X CUBA: Beyond the Headlines)」，Aaran Projects 在 2016 年的「出入管制 6 (Limited Access 6)」，2016 年於 Dena 畫廊的「嫉妒 (Jealous)」，2018 年 Ava Center 畫廊的「身份認同危機 (Identity Crisis)」，以及 2018 年於 Aaran 畫廊的「都市詩 (Urban Poetry)」等。



Allahyar Najafi

Allahyar Najafi is an artist and poet from Tehran, achieving a BA in graphic design from Azad University in 2000, then a Master's degree in fine arts in 2006.

Allahyar has successfully held two solo shows in Aaran Gallery in 2014 and "Tower of Babel" from Aaran Projects in 2020. At the same time, Allahyar has been invited to participate in many group shows, including "Limited Access 5" in 2014, "Parishani (English: Confusion)" in 2014, Aaran Gallery in 2014, "No Name A4 Envelope" from Haftsamar Gallery in 2015, "IRAN X CUBA: Beyond the Headlines" in Rogue Space Chelsea in 2016, "Limited Access 6" from Aaran Projects in 2016, "Jealous" by Dena Gallery in 2016, "Identity Crisis" by Ava Center Gallery in 2018, and "Urban Poetry" by Aaran Gallery in 2018.

重建開儼魔方

Reconstructing Khayaam with Rubik Cubes



阿拉亞爾·納傑飛 / 143 件 / 2021 / 魔術方塊打印
Allahyar Najafi / 143 pieces / 2021 / Print on rubik cubes

香港文化節

香港既是傳統文化的資源寶庫，同時作為一個國際文化平台，有着獨特的地位。香港文化節首個全方位涵蓋香港傳統藝術及文化的慶典。旨在透過每年一度的盛事，致力保護及傳揚多樣珍貴的文化遺產。劃分為四大藝術及文化的類別：「視覺藝術」、「表演藝術」、「非物質文化遺產」及「武術文化」，提供一個供公眾欣賞的香港獨有的文化遺產的大型平台。



HONG KONG CULTURE FESTIVAL

Hong Kong is a repository of traditional Chinese culture and cultural bridge between East and West. Hong Kong Culture Festival (HKCF) is a celebration of Hong Kong's unique cultural heritage. To date the only comprehensive arts and cultural festival dedicated to traditional culture and intangible cultural heritage, its programme encompasses four main areas: "Visual Arts", "Performing Arts", "Intangible Cultural Heritage" and "Martial Arts Culture".

香港文化節

—— 年度水墨展

香港文化節——年度水墨展推動香港與內地和國際間的藝術交流。藉著香港這個中西合璧的多元文化平台，透過我們別樹一幟富創意的策展方式，致力吸納年輕觀眾。

HONG KONG CULTURE FESTIVAL - ANNUAL INK ART SHOW

Hong Kong Culture Festival - Annual Ink Art Show promotes dialogue between Hong Kong, Mainland China and the International art community. Besides serving as a platform of cultural exchange, we foster creativity through our unique curatorial approach, while also striving to engage a younger audience.

鳴謝

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編輯 EDITOR	趙式慶 HING CHAO			
策展人 CURATORS	香港 HONG KONG	王無邪 WUCIUS WONG	伊朗 IRAN	YAS MOSTASHARI CHANG and NAZILA NOEBASHARI
主視覺設計師 KEY VISUAL DESIGNER	又一山人 ANOTHER MOUNTAIN MAN			
項目經理 PROJECT MANAGER	蔡子慧 ANGELA CHOI			
校對 PROOFREAD	徐思玥 PHOEBE TSUI	黃穎忻 MOONLY WONG		
地址 ADDRESS	非物質文化遺產地脈協會有限公司 香港灣仔軒尼詩道48-62號 上海實業大廈26樓 INTANGIBLE CULTURAL HERITAGE EARTH PULSE SOCIETY LIMITED 26/F, SHANGHAI INDUSTRIAL INVESTMENT BUILDING 48-62 HENNESSY ROAD, WANCHAI HONG KONG			
網址 WEBSITE	WWW.HKCULTUREFESTIVAL.COM			
電郵 EMAIL	INFO@EARTH PULSE.ORG			

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INTANGIBLE CULTURAL HERITAGE EARTHULSE SOCIETY

WEBSITE: HKCULTUREFESTIVAL.COM

EMAIL: INFO@EARTHULSE.ORG

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非物質 文化遺產 地脈協會

非物質文化遺產地脈協會有限公司致力於保護中國文化和促進其傳承。2015年9月及10月，在康樂及文化事務署非物質文化遺產辦事處的支持下，啟動首屆「香港文化節」，提高公眾對保存當地文化的關注。

Intangible Cultural Heritage Earthpulse Society Limited is dedicated to preserving and revitalising Chinese cultural heritage. The Society, with support from the Leisure and Cultural Services Department – Intangible Cultural Heritage Office, organised the first edition of Hong Kong Culture Festival in Sep and Oct 2015.