

自由

臺灣當代

自在

女性書藝展

橫山書法藝術館 | 桃園市大園區大仁路 100 號

HENGSHAN CALLIGRAPHY ART CENTER
(NO. 100, DAREN ROAD, DAYUAN DISTRICT, TAOYUAN CITY, TAIWAN)

週三至週一 09:30 - 17:00 (週二休館)

OPENING HOURS — 9:30 AM TO 5 PM, (CLOSED ON TUESDAYS)

主辦單位  桃園市立美術館 | 橫山書法藝術館
TAOYUAN MUSEUM OF FINE ARTS | HENGSHAN CALLIGRAPHY ART CENTER

指導單位  文化部  桃園市政府  桃園市議會  桃園市政府文化局
MINISTRY OF CULTURE | TAOYUAN CITY GOVERNMENT | TAOYUAN CITY COUNCIL | DEPARTMENT OF CULTURAL AFFAIRS, TAOYUAN

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Wooson Gallery Seoul

盧慧紋
策展人
LU HUI-WEN
CURATOR

Walking Their Own Paths

Women Calligraphers in Contemporary Taiwan

2025 FRI. MON.
09/05 — 12/01

目

Contents

錄

參展藝術家	02
ARTISTS	

展覽介紹	06
INTRODUCTION	

作品選粹	
SELECT ARTWORKS	

01	08
網絡與系譜	
NETWORKS AND LINEAGES	

02	18
她的身體	
HER BODY	

03	24
跨界	
CROSSING BOUNDARIES	

04	40
日常經驗與當代書寫	
WRITING HERE AND NOW	

參展

Artists

藝術家

網絡與系譜

Networks and Lineages

蔡碧吟
CAI BI-YIN
1874-1939

張默君
CHANG MO-CHUN
1884-1965

張李德和
CHANG LI DER-HER
1893-1972

譚淑
TAN SHU
1899-1981

陳書蓁
CHEN SHU-ZHEN
1908-2000

顧瑞華
GU RUEI-HUA
1912-1995

張允和
CH'UNG-HO CHANG FRANKEL
中國／美國 CHINA/USA
1914-2015

黃寶珠
HUANG BAU-JU
1925-2002

鄧濟榮
FENG JI-RONG
1925-2014

董陽孜
TONG YANG-TZE
b. 1942

洪塔美
HONG TA-MEI
b. 1958

盧銘琪
LU MING-CHI
b. 1961

柏巧玲
PO CHIAO-LING
b. 1989

臺灣女書法家學會
TAIWAN WOMEN CALLIGRAPHERS ASSOCIATION
2012 成立 FOUNDED IN 2012

她的身體

Her Body

席琳・奈沙特
SHIRIN NESHAT
美國／伊朗 USA/IRAN
b. 1957

彭薇
PENG WEI
中國 CHINA
b. 1974

SORAYA SYED
英國 UK
b. 1976

川尾朋子
KAWAO TOMOKO
日本 JAPAN
b. 1977

林佳穎
LIN CHIA YING
b. 1986

* 未註記者活動地區為臺灣

跨界

Crossing Boundaries

篠田桃紅
SHINODA TOKO
日本 JAPAN
1913-2021

袁旂
YUAN JAI
b. 1941

賴麗雲
LAI LI-YUN
b. 1947

楊世芝
EMILY SHIH-CHIH YANG
b. 1949

陳幸婉
CHEN HSING-WAN
1951-2004

杜菁蘭
NICOLE DUFOUR
瑞士／法國 SWITZERLAND/FRANCE
b. 1957

姜美先
KANG MISUN
韓國 SOUTH KOREA
b. 1961

謝鴻均
JUIIN SHIEH
b. 1961

安美子
AHN MIJA
韓國 SOUTH KOREA
b. 1962

法比恩・維迪爾
FABIENNE VERDIER
法國 FRANCE
b. 1962

袁慧莉
YUAN HUI-LI
b. 1963

金惠蓮
KIM HERYUN
韓國 SOUTH KOREA
b. 1964

崔斐
CUI FEI
中國／美國 CHINA/USA
b. 1970

王雅慧
WANG YA-HUI
1973-2023

吳孟珊
WU MENG-SHAN
b. 1985

中華漢光書道學會
CHUNG HWA HAN GUANG CALLIGRAPHY ASSOCIATION
1988 成立 FOUNDED IN 1988

日常經驗與當代書寫

Writing Here and Now

陳嘉子
CHEN JIA-ZR
b. 1938

董陽孜
TONG YANG-TZE
b. 1942

張松蓮
CHANG SONG LIAN
b. 1947

鄭芳和（惠美）
CHENG FANG-HO
b. 1955

拾得法師（朱秀櫻）
CHU HSIU-YING
b. 1956

張金蓮
CHANG JIN LIENG
b. 1958

李芳玲
LEE FANG LING
b. 1958

李秀華
LEE SHEW-HUA
b. 1958

徐惠美
HSU HUEI MEI
b. 1965

段亭安
TUAN TING AN
b. 1965

傅瑩瑩
FU YING YING
b. 1966

連瑞芬
LIEN JUI-FEN
b. 1966

莊千慧
CHUANG CHIEN HUI
b. 1968

朱書萱
ZHU TIANNING
b. 1968

許靜
XU JING
中國 CHINA
b. 1975

江柏萱
JIANG BO-XUAN
b. 1987

王鈺權
WANG YU CYUAN
b. 1988

王意淳
WANG YI-CHUN
b. 1996

展覽

Introduction

介紹

「自由自在：臺灣當代女性書藝展」是首個以臺灣女性書藝家為主題的大規模展覽，年代橫跨一世紀，匯聚超過五十位藝術家、逾六十組（件）作品。為擴展視野與提供跨文化參照，本展亦邀集來自中國、日本、韓國、伊朗、英國與法國等地的女性藝術家共同參與。展覽作品包括平面、複合媒材、立體裝置、攝影及錄像等形式。藉由匯聚不同世代、背景與風格的創作者，本展期盼呈現當代女性書藝家的多元面貌，並揭示她們所走過的路與訴說的生命經驗。



Walking Their Own Paths: Women Calligraphers in Contemporary Taiwan is the first large-scale exhibition centered on female calligraphers in Taiwan, spanning nearly a century and featuring over fifty artists and more than sixty works. To broaden its perspective and provide cross-cultural reference points, the exhibition also includes women artists from China, Japan, Korea, Iran, the United Kingdom, and France. The works on view encompass a wide range of forms, including two-dimensional calligraphy, mixed-media, three-dimensional installations, photography, and video. By bringing together artists of different generations, backgrounds, and styles, the exhibition seeks to showcase the rich diversity of contemporary women calligraphers and to highlight the journeys they have taken and the life experiences expressed through their art.

01

網絡

與

系譜

Networks and Lineages

本單元呈現臺灣女性書家的養成背景與人際連結，嘗試描繪關於家學、師承、與同儕關係的系譜與網絡結構。

This section presents the formative backgrounds and interpersonal connections of Taiwanese women calligraphers, attempting to map the genealogies and network structures shaped by family heritage, mentorship, and peer relationships.

張李 德和

CHANG LI Der-Her

1893 - 1972

〈寶墨長馨〉封面內側題字

Album Cover, Impressive Calligraphy and Paintings

28 × 52 cm

紙本水墨

Ink on paper

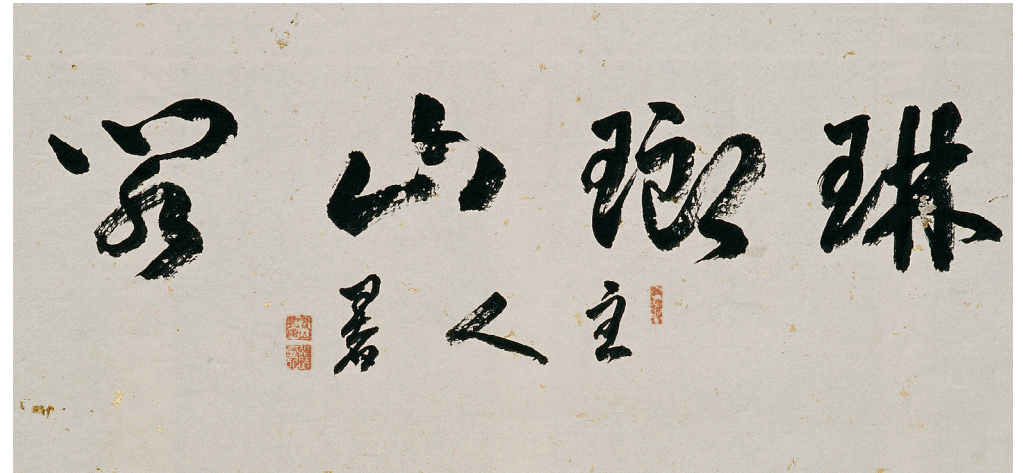
c. 1933-1953

臺北市立美術館典藏

Collection of Taipei Museum of Fine Arts

張李德和，字連玉，號羅山女史、琳瑯山閣主人、題襟亭主人等，雲林西螺望族之後，詩、文、書、畫皆具成就。1912 年婚後遷居嘉義，常於其「琳瑯山閣」與「逸園」邀集地方仕紳與藝文名流雅集。本冊收錄 24 件書畫扇面，作者涵蓋小室翠雲、廖重光、葉漢卿、蘇友讓、林玉山等臺日重要藝文人士，皆為其雅集座上賓。封面由張李德和親題，為一代藝文風華之珍貴見證。

Chang Li Der-Her (courtesy name Lien-Yu; studio names include Lady Luoshan, Hostess of Linlang as well as Tiejin Pavilion) was a distinguished figure from a prominent family in Xiluo, Yunlin. Accomplished in poetry, prose, calligraphy, and painting, she was widely admired for her artistic versatility. After marrying in 1912, she relocated to Chiayi, where she frequently hosted gatherings of local gentry and cultural luminaries at her residences, Linlang Pavilion and Yiyuan Garden. This album features 24 fan paintings and calligraphic works by notable artists from Taiwan and Japan, including Komuro Suiun, Liao Chong-Guang, Yeh Han-Ching, Su You-Rang, and Lin Yu-Shan—all esteemed guests of Chang's elegant salons. The cover inscription was personally written by Chang, making this album a rare and precious testament to an era of refined cultural exchange and artistic brilliance.



張 默君

CHANG Mo-Chun

1884 - 1965

集饗寶子碑書自作詩軸

Poem in the Calligraphic Style of the Cuan Baozi Stele

141.5 × 32 cm

紙本水墨

Ink on paper

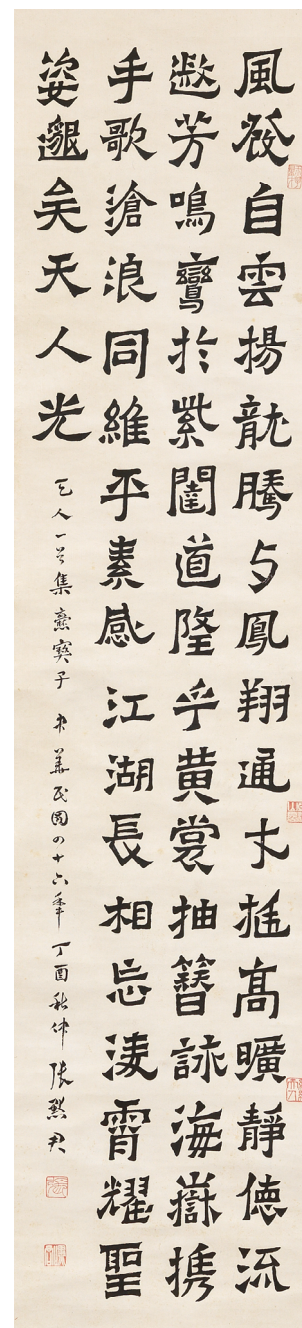
1957

國立歷史博物館典藏

Collection of National Museum of History

張默君是 20 世紀中國婦女運動先驅，歷任國民政府要職，推動女性教育，並組織婦女參與愛國行動。她工詩文，善書法，承襲晚清碑派書風，尤精章草。此軸集字自五世紀石刻〈饗寶子碑〉，該碑筆法稚拙，多異體俗字，張默君以濃墨慢筆書之，欲傳達其古拙之趣。她與其他遷臺書家，引介更廣泛而全面的中國書史典範，為戰後臺灣書壇帶來新的風潮。

Chang Mo-Chun was a pioneering figure in China's 20th-century women's movement. She held key positions in the Nationalist government, championed women's education, and organized female participation in patriotic causes. A skilled poet, essayist, and calligrapher, she followed the Stele School tradition that rose to prominence in the late Qing dynasty, with particular mastery of zhangcao (ancient cursive script). This scroll features characters drawn from the 5th-century Stele of Cuan Baozi, known for its unpolished brushwork and abundant use of variant and vernacular characters. Written in thick ink and deliberate strokes, Chang sought to convey the stele's rustic charm and archaic elegance. Alongside other calligraphers who relocated to Taiwan after 1949, she introduced a broader and more diverse range of historical Chinese calligraphic models, ushering in a new wave of influence on Taiwan's postwar calligraphy scene.



臺灣女書法家學會

Taiwan Women Calligraphers Association

2012 成立 FOUNDED IN 2012

書・漢字千年抉微

Calligraphy Writing: The Hidden Depths of Chinese

Characters Through Millennia

180 × 96 cm × 4 pcs

紙本彩墨

Ink and color on paper

2025



臺灣女書法家學會成立於 2012 年，致力於推廣女性書藝創作，除每年舉辦會員聯展，亦積極參與國際交流，展現旺盛的藝術活力。此次參與集體創作的十位成員，年齡橫跨 40 至 80 世代，她們融合篆、隸、楷、行、草各體，結合臨帖與自運書風，並將墨書、篆刻及仿碑拓等特殊效果的書寫拼組成全幅，意圖彰顯書藝美學於時空中流轉與再詮釋的可能。

Founded in 2012, the Taiwan Women Calligraphers Association is dedicated to promoting women's calligraphic art. In addition to hosting annual member exhibitions, the association actively engages in international exchange, reflecting a vibrant and dynamic artistic presence. For this exhibition, ten participating members—ranging in age from their 40s to their 80s—present a collaborative work that brings together a diverse array of calligraphic styles, including seal, clerical, standard, running, and cursive scripts. Combining the study of classical calligraphic models with the artists' own expressive styles, the artists employed diverse techniques such as ink brushwork, simulated stone-rubbing effects, and seal carving. They have assembled a full-scale composition that highlights the aesthetic fluidity and reinterpretive potential of calligraphy across time and space.

參與藝術家 Artists：

謝季芸 HSIEH Ji-Yun b. 1939

孫美茹 SUN Mei-Ju b. 1950

施筱雲 SHIH Hsiao-Yun b. 1955

吳麗琴 WU Li-Chin b. 1960

盧銘琪 LU Ming-Chi b. 1961

林麗華 LIN Li-Hua b. 1949

曹靜琍 TSAO Chin-Li b. 1952

蕭惠幸 HSIAO Hui-Hsin b. 1958

廖美蘭 LIAO Mei-Lan b. 1961

劉冠意 LIU Kuan-I b. 1984

董 陽孜

TONG Yang-Tze

b. 1942

九歌

The Nine Songs

52 × 1288 cm

紙本水墨

Ink on paper

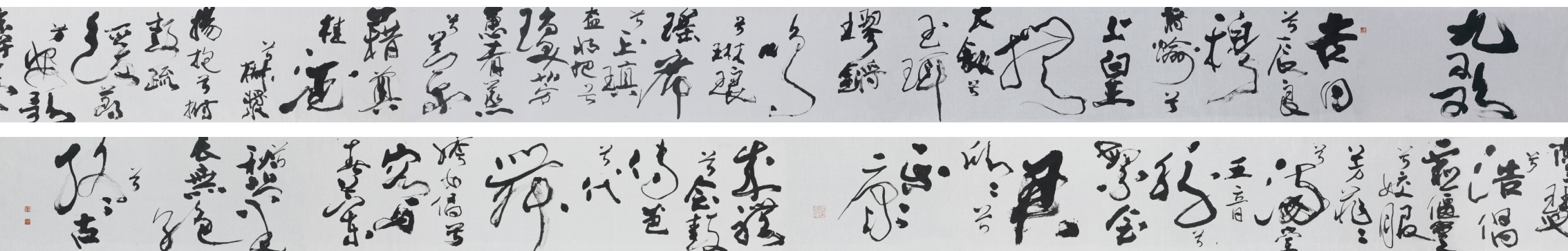
1993

臺北市立美術館典藏

Collection of Taipei Museum
of Fine Arts

董陽孜融合傳統與現代，開創當代書法嶄新格局，是臺灣最具國際能見度與影響力的藝術家之一。此作原為雲門舞集《九歌》而作，長逾十二公尺，筆墨變化豐富，展現其掌握傳統長卷形式的深厚功力。筆勢於燥潤、粗細、快慢間轉換，字形劇烈變化，節奏鮮明，或張揚飛躍，或沈鬱凝滯，宛如舞者身姿迴旋，亦映現其跨界創作精神。

Tong Yang-Tze is one of Taiwan's most internationally visible and influential artists, renowned for merging tradition with contemporary vision and pioneering a new paradigm in modern calligraphy. This work, originally created for Cloud Gate Dance Theatre's production Nine Songs, spans over twelve meters in length and demonstrates her exceptional command of the traditional handscroll format. With dynamic variation in ink tone, stroke thickness, and pacing, her brushwork moves between dryness and saturation, force and restraint, speed and stillness. The characters shift dramatically in form, creating a striking rhythm—at times bold and soaring, at others heavy and introspective. Like a dancer in motion, the composition embodies physical vitality while also reflecting Tong's boundary-defying spirit and interdisciplinary approach to art.



02

她的

Her Body

身體

書法不僅關乎技法與形式，更是一種行動。本單元旨在還原書法作為個人身體與意志表達的場域，並探討女性身體在書法創作中的多重可能。

Calligraphy is not only about technique and form—it is also an act. This section repositions calligraphy as a space for the expression of personal agency and physical presence, and explores the many possibilities of the female body in the act of writing.

Shirin NESHAT

席琳·奈沙特

b. 1957

美國／伊朗 USA/Iran

Offerings

76.2 × 61 cm × 3 pcs

明膠銀鹽印刷

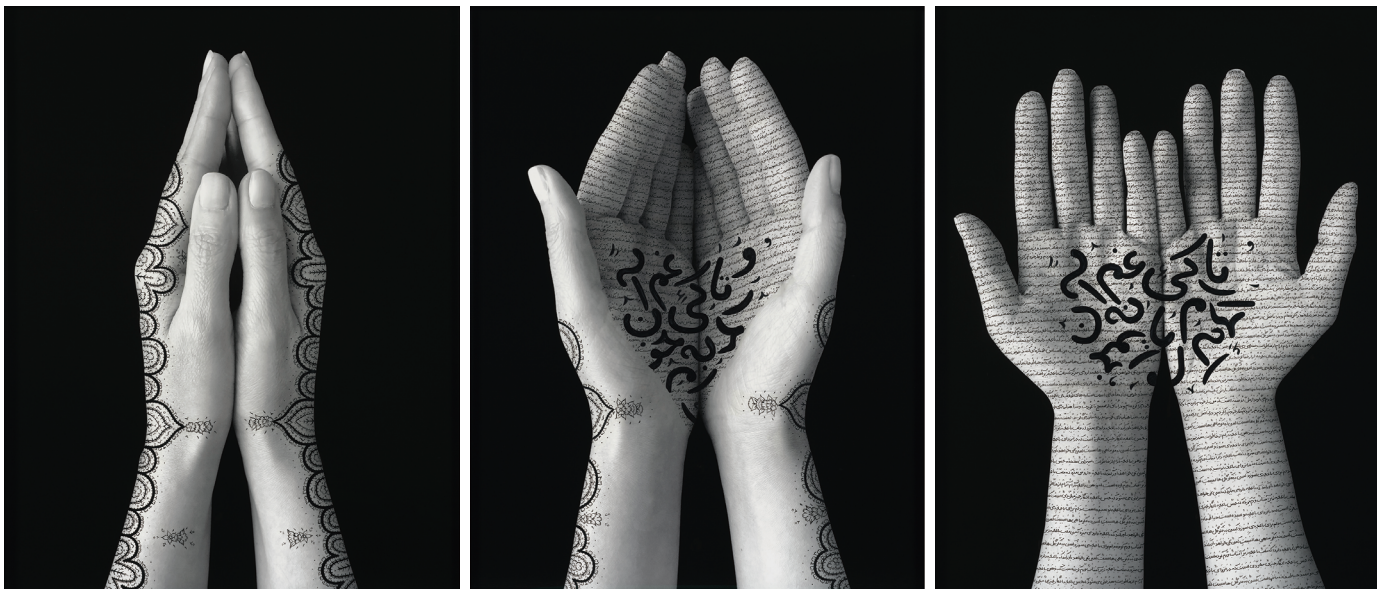
Silver gelatin print and ink

2019

桃園市立美術館典藏

Collection of Taoyuan

Museum of Fine Arts



Shirin Neshat, Offerings, 2019, Silver gelatin print and ink, © Shirin Neshat, Courtesy the artist and Gladstone Gallery

《Offerings》系列以女性雙手為主體，呈現閉合、半開與攤開三種手勢，上面覆蓋波斯詩文與伊斯蘭花紋，象徵女性在父權文化下的壓抑與抗衡。黑白影像中，身體缺席，唯手部向前伸出，訴說「奉獻」中的沉默與力量。出生伊朗、17 歲移居美國、信奉伊斯蘭教的奈沙特，透過藝術在宗教信仰與性別平權之間尋求對話與平衡。

The Offerings series centers on a pair of female hands, depicted in three gestures: closed, half-open, and fully open. Overlaid with Persian poetry and Islamic motifs, the images evoke both the oppression and quiet resistance of women within patriarchal cultures. In these stark black-and-white photographs, the body is absent. Only the hands extend forward, silently conveying the tension and strength embedded in the act of offering. Born in Iran, Shirin Neshat moved to the United States at the age of 17 and practices Islam. Through her art, she seeks a dialogue between religious devotion and gender equality, navigating the delicate balance between faith and female agency.

川尾 朋子

KAWAO Tomoko

b. 1977

日本 Japan

HITOMOJI PROJECT - Women -

220 × 200 cm × 2 pcs

108 × 100 cm × 2 pcs

72 × 65 cm

和紙印刷

Print on Washi

2024-2025

《HITOMOJI PROJECT - Women -》以單字書寫結合身體姿態，呈現五位臺灣女性的生命經驗。藝術家邀請真實女性「入字」，捕捉她們迎向人生挑戰的身姿。此系列融合平面與立體，並結合書藝、攝影與錄像，手法新穎。這不僅向漢字承載自然形象的發展源流致敬，也是書法參與社會議題的難得例子。

HITOMOJI PROJECT -Women- combines single-character calligraphy with human posture to portray the lived experiences of five Taiwanese women. The artist invited real individuals to "enter" the characters with their bodies, capturing their stances as they face life's challenges. Blending two-dimensional and three-dimensional forms, the series integrates calligraphy, photography, and video in a fresh and innovative approach. It not only pays tribute to the origins of Chinese characters rooted in natural imagery but also stands as a rare example of calligraphy engaging directly with social issues.



03

跨

Crossing Boundaries

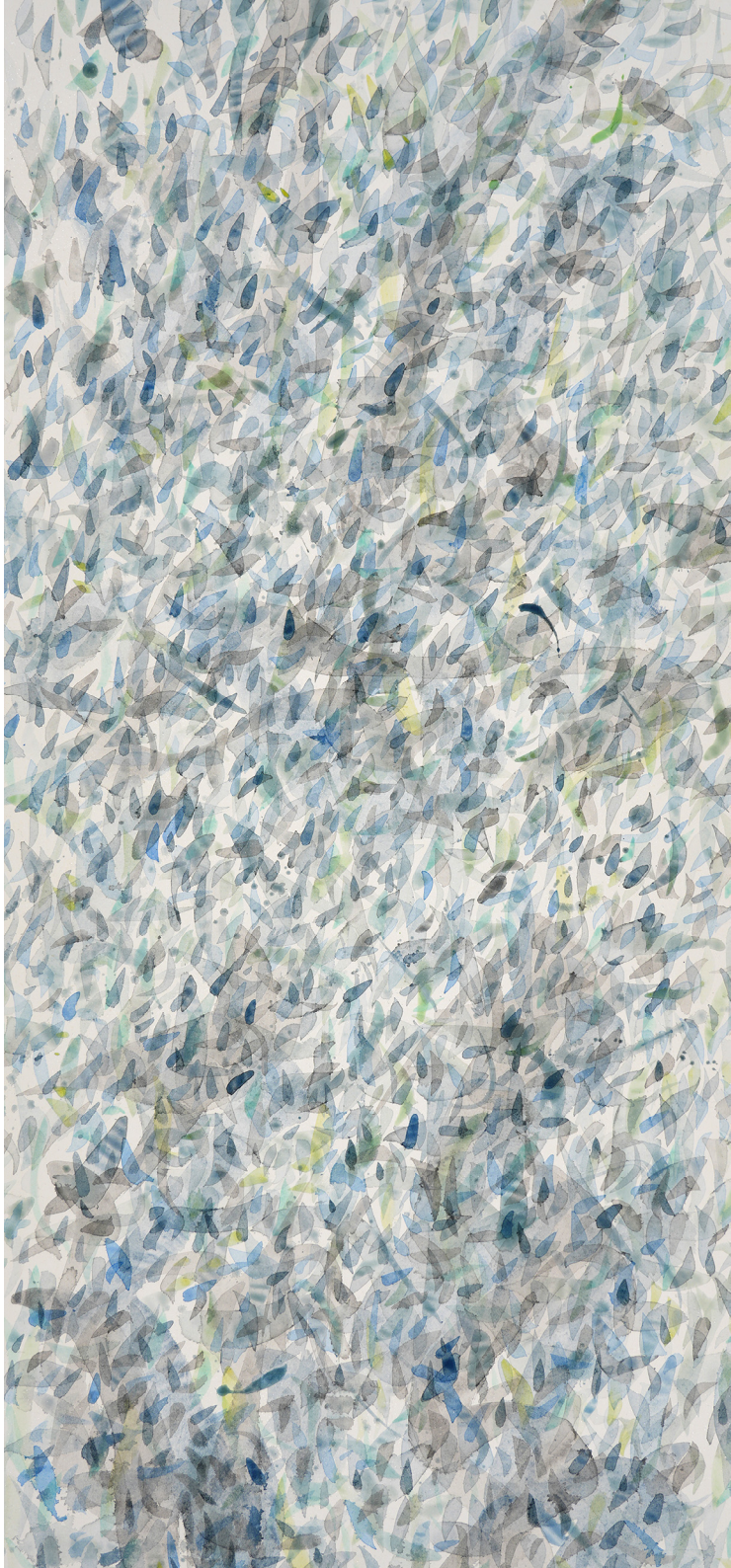
界

當書法不再侷限於筆墨紙硯，它會走向哪裡？當它踏出東亞文化的傳統疆界，又將看見什麼樣的風景？本單元呈現跨越藝術媒介、類別與地理邊界的嘗試與轉化。

What happens when calligraphy moves beyond brush, ink, paper, and inkstone? Where does it lead when it steps outside the traditional bounds of East Asian culture? This section presents attempts at and transformations through the crossing of artistic media, categories, and geographic boundaries.

袁 慧莉
YUAN Hui-Li

b. 1963



時間之漬：悲欣

More is Less: Bittersweetness

錄像 Video, 1408 × 3840 px, 13'25"

2025

袁慧莉擅長結合水墨與影像裝置，探索傳統筆墨在當代語境中的轉化。「時間之漬」系列透過逐格拍攝與動畫技術，放大墨漬堆疊的細節，在看似一片混沌之中展現通透而有層次的筆痕。本作先以草書書寫弘一法師臨終前所留「悲欣交集」中的「悲欣」二字，再以點漬層層覆蓋，象徵時間逐步淹沒記憶。文字承載強烈的語意暗示，然最終亦歸於無用，呈現顯與隱、有與無之間的曖昧張力。

Yuan Hui-Li is renowned for merging ink painting with video installation to explore how traditional brush-and-ink aesthetics can be transformed within a contemporary context. In her *More is Less* series, she employs stop-motion and animation techniques to highlight the intricate layering of ink stains. Amid apparent chaos, subtle and transparent traces of brushwork emerge with depth and clarity. In this piece, Yuan begins by writing the cursive characters for “Bittersweetness”—drawn from Master Hong Yi’s final reflection, *A Mixture of Bittersweetness*—then gradually covers them with layers of ink dots and stains. The work symbolizes memory being slowly submerged by the passage of time. While the written words carry powerful emotional resonance, they ultimately dissolve into obscurity, revealing a delicate tension between presence and absence, meaning and erasure.

篠田 桃紅

SHINODA Toko

1913 - 2021

日本 Japan

無題

Untitled

134 × 89 cm

墨、設色紙本

Ink and color on paper

無紀年

Undated

篠田桃紅從傳統書法出發，後以前衛抽象風格發展出個人藝術語彙，在 1950 至 1960 年代獲得國際關注。她曾於 1954 年參加紐約現代美術館（MoMA）舉辦的「Abstract Japanese Calligraphy」展覽，成為戰後東西方抽象藝術交流的重要人物之一。她擅長使用墨、金銀箔、金銀泥與朱泥等日本繪畫材料，在和紙上創作富含日本美學的抽象畫風，此作即其代表。但她從未放棄書法，擅長將線條與造型融入畫面，本展中的〈薔薇〉即為該類型的代表作之一。

Shinoda Toko began her artistic journey with traditional calligraphy and later developed a distinctive visual language through avant-garde abstraction, gaining international recognition in the 1950s and 1960s. In 1954, she participated in the *Abstract Japanese Calligraphy* exhibition at the Museum of Modern Art (MoMA) in New York, becoming a key figure in the postwar dialogue between Eastern and Western abstract art. Known for her adept use of traditional Japanese materials, such as ink, silver and gold leaf, mineral pigments, and cinnabar, Shinoda created abstract works on washi paper that embody Japanese aesthetics. This work is a prime example of her style. Yet she never abandoned calligraphy, skillfully integrating line and form into her compositions. *Multiflora Rose*, featured in this exhibition, stands as a representative work of this fusion.



法比恩·維迪爾

Fabienne VERDIER

b. 1962

法國 France

山巔之上

Au Plein de la Montagne

(High Up in the Mountains)

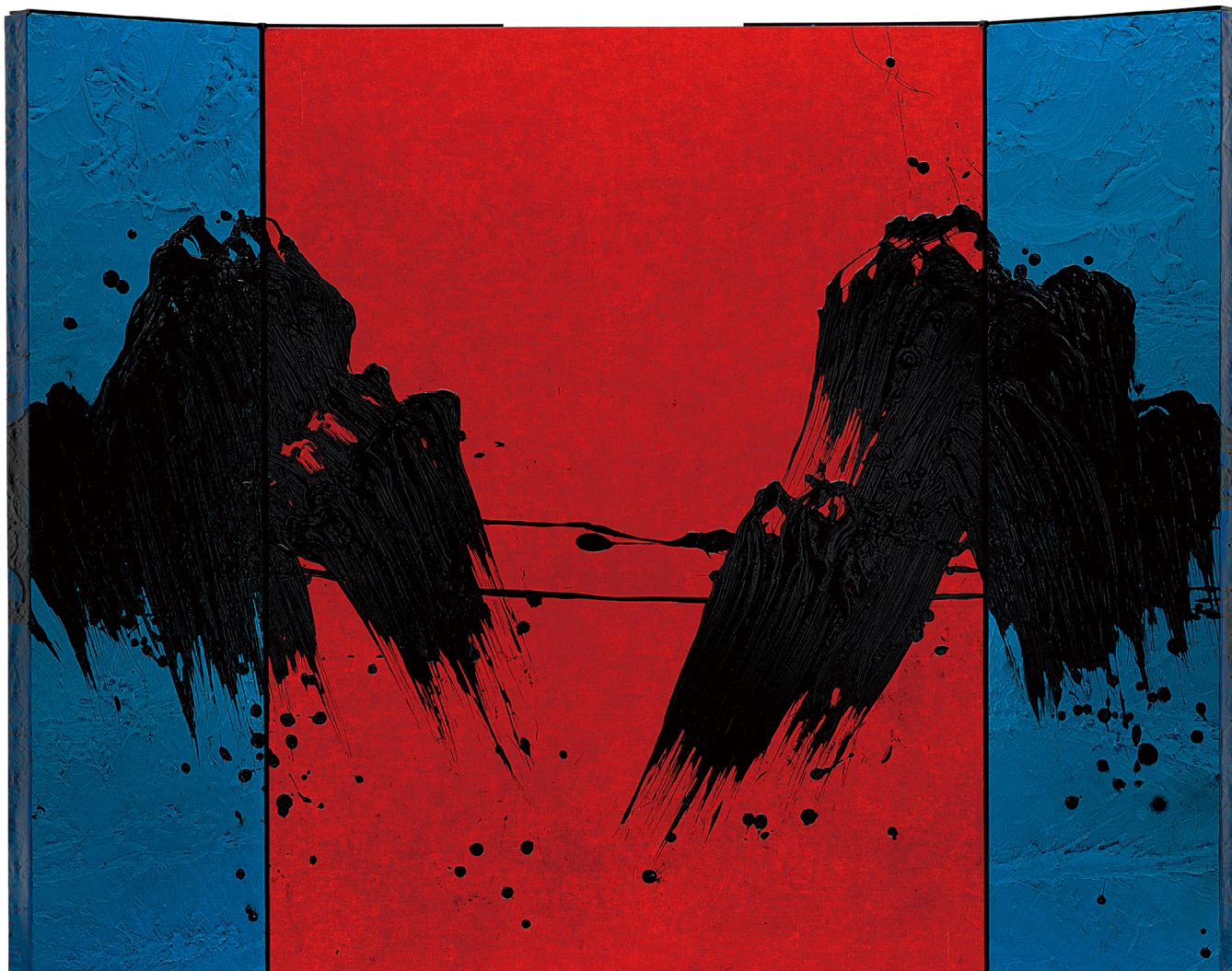
183 × 226 × 6 cm

壓克力、複合媒材、帆布

Acrylic and mixed media on canvas

2023

© Fabienne Verdier / Courtesy Galerie Lelong



法比恩出生於法國巴黎，1980 年代前往四川學習山水畫及書法，長達十年。返法後，她開始創作巨幅作品。她將 35 條馬尾製成的巨型毛筆懸掛於可調鋼索上，並以安裝自行車把手的圓形木盤操作，使她作畫時得以全身運動。此作的飽和色彩與三聯屏形式，深受歐洲北方文藝復興的宗教祭壇畫啟發，然而粗獷的筆觸展現東方書畫的線條美學，充分體現她融合東西的獨特風格。

Fabienne Verdier was born in Paris. In the 1980s, she spent a decade in Sichuan studying traditional Chinese landscape painting and calligraphy. After returning to France, she began creating large-scale works. She designed a massive brush made of 35 horse tails, suspended from adjustable steel cables, and controlled via a round wooden platform equipped with bicycle handlebars—allowing her to engage her entire body while painting. This piece's saturated colors and triptych format are inspired by Northern European Renaissance altarpieces, while its bold, expressive brushstrokes reflect the linear aesthetics of Eastern ink painting. Together, they reflect Verdier's distinctive style—an extraordinary fusion of Eastern and Western artistic traditions.

崔 斐

CUI Fei

b. 1970

中國／美國 China / USA



自然的手稿之五_F.W.X.
Manuscript of Nature V_F.W.X.
86.5 × 144.7 × 5 cm
裝置，藤枝
Installation, tendrils, pins
2018

崔斐關注自然與書寫之間的關係，其創作中流露出敏銳的觀察力與詩意的感知。《自然的手稿》系列運用藤枝、葉片與棘刺等素材，組構出類似中國書法的書寫形式，象徵一種來自天地、等待被解讀的訊息。中國文字起源於對自然的觀察與體認，崔斐將自然物質直接作為創作媒介，正是對這一原初關係作出的有力迴響。

Cui Fei explores the relationship between nature and writing, infusing her work with a keen sense of observation and poetic sensitivity. In her *Manuscript of Nature* series, she arranges natural materials such as vine tendrils, leaves, and thorns into forms reminiscent of Chinese calligraphy. These compositions suggest messages inscribed by nature itself; fragments of meaning awaiting interpretation. Rooted in the ancient origins of Chinese script, which emerged from observing and understanding the natural world, Cui's use of organic matter as her medium is a powerful response to this primal connection.

吳 孟珊

WU Meng-Shan

b. 1985

萊布尼茲的計算機進行曲

Leibniz's Calculating Machine March

250.7 × 117 cm

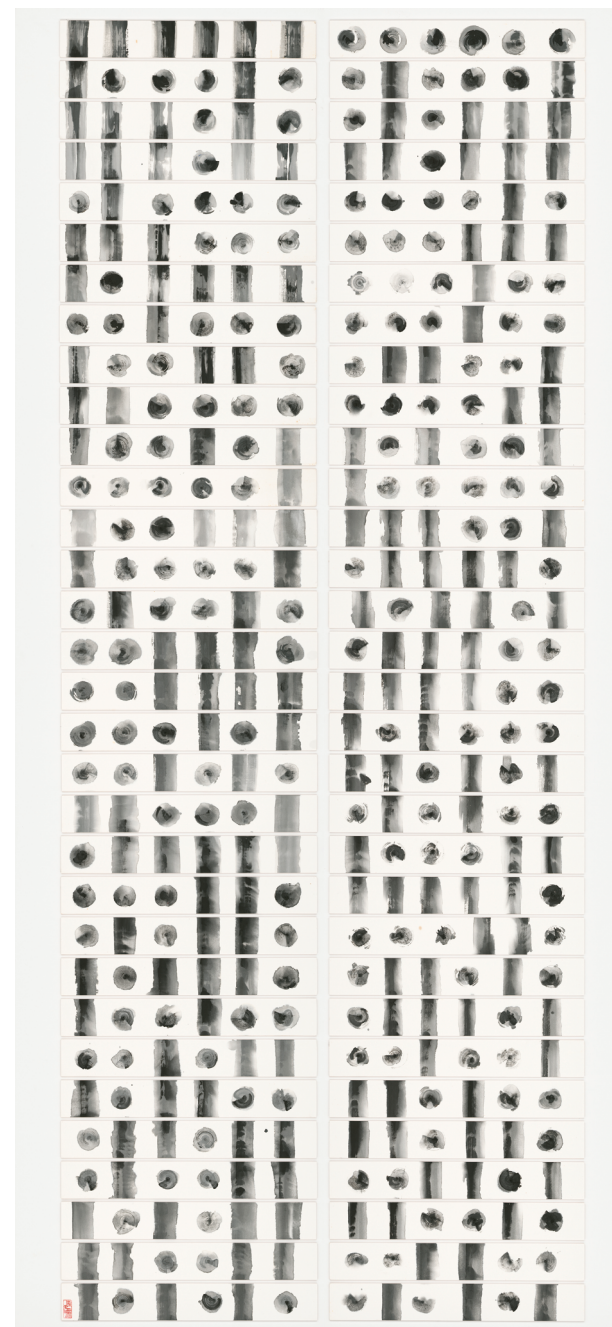
紙本水墨

Ink on paper

2022

本作出自吳孟珊《易之索隱》系列，藝術家將六十四卦轉化為 0 與 1 數列，呼應萊布尼茲提出的二進位概念，展開東西跨文化的對話。畫面中的 0 與 1 筆跡清晰，並有豐富的濃墨、淡暈或渴筆等筆墨變化，兼具書法與符號圖像特性。她一方面將書寫符號化，另一方面又將符號書寫化，展現書法與當代觀念藝術融合的實驗精神。

This work is part of Wu Meng-Shan's *Figurism in the Book of Changes* series, in which the artist transforms the 64 hexagrams of the Book of Changes into sequences of 0s and 1s. Referencing Leibniz's binary theory, the piece initiates a cross-cultural dialogue between Eastern philosophy and Western logic. Each digit—0 or 1—is rendered with distinct brushwork, featuring rich variations in ink density, from bold saturation to pale washes and dry brush textures. The result straddles the line between calligraphy and symbolic imagery. By simultaneously transforming writing into a symbol and a symbol into writing, Wu explores the experimental intersection of calligraphy and contemporary conceptual art.



賴麗雲

LAI Li-Yun

b. 1947



山·語

Whispers of Mountains

180 × 90 cm × 3 pcs

紙本水墨

Ink on paper

2018

高雄市立美術館典藏

Collection of Kaohsiung

Museum of Fine Arts

此作結合水墨繪畫與書法，透過造型、墨韻與文字的交織，傳達藝術家對自然萬象的細膩感知。畫面中山石橫列鋪展，結構雄偉，表面濡潤生光；藝術家巧妙運用明礬和硼砂等材料，使墨韻產生豐富變化，宛如雲霧雨露於山巒間流轉。石塊邊緣隱現淺淡文字，彷彿山林間似遠還近的風聲、鳥啼與蟲鳴。斷續破碎的書寫線條，如喋喋絮語，低迴不息。賴麗雲長居多山多雨的宜蘭，作品流露出她與家鄉水土的深厚情感與連結。

This work blends ink painting and calligraphy, weaving together form, tonal variation, and text to express the artist's finely attuned perception of the natural world. Across the composition, mountain forms and rocky masses unfold in a horizontal expanse; majestic in structure, yet glistening with a gentle, humid radiance. The artist skillfully applies materials such as alum and borax to evoke rich layers of ink texture, creating a sense of shifting mist, rain, and dew drifting through the mountain landscape. Faint, delicate characters emerge along the edges of the stones, like the distant sounds of wind, birdsong, and insects echoing through the forest. The fragmented, broken lines of calligraphy resemble murmuring whispers—soft, lingering, and unceasing. Living in the mountainous, rain-filled landscape of Yilan, Lai Li-Yun draws deeply from her surroundings. Her work reflects a profound connection to the land and water of her homeland, capturing its quiet power and poetic ambience.

中華漢光書道學會

Chung Hwa Han Guang Calligraphy Association

1988 成立 FOUNDED IN 1988

傳承與時變

Transmission, Legacy, and the Flux of Time

複合媒材

Mixed Media

尺寸不等

Various dimensions

2025

中華漢光書道學會以兼具傳統功力與創新精神著稱。本組作品以抽象墨塊處理「傳承與時變」一詞，並透過透明麻布、宣紙與布面的層疊書寫，營造遮與不遮、書寫性與抽象性之間的張力。另結合立體木箱與燈具，透過視角差異與光影交錯，強化作品的空間感與轉化性。整體配置融合材質、風動、光影與裝置，試圖開啟傳統與現代書藝的對話。

The Chung Hwa Han Guang Calligraphy Association is renowned for its deep roots in traditional technique coupled with a spirit of innovation. This installation interprets the phrase “inheritance and change with time” through abstract ink forms, layered across translucent linen, xuan paper, and fabric. The interplay of concealment and revelation, legibility and abstraction, creates a visual tension that invites contemplation. Incorporating three-dimensional wooden boxes and lighting elements, the work responds to shifting viewpoints and interwoven shadows, enhancing its spatial dynamics and transformative quality. The overall composition weaves together materials, movement, light, and installation, opening a dialogue between the traditions of calligraphy and its contemporary possibilities.



* 作品局部
Detail of the work

參與藝術家 Artists :

林倩華 LAM Sin-Wah, Mary b. 1949

陳媛慧 CHEN Nuan-Hui b. 1952

齊海娟 CHI Hai-Chuan b. 1959

謝葆真 HSIEH Pao-Chen b. 1962

巫淑貞 WU Shu-Chen b. 1966

張慧玲 CHANG Hwei-Lin b. 1952

葉素美 YUEH Su-Me b. 1955

周淑藝 CHOU Shu-Yi b. 1960

蘇子修 SU Zi-Xiu b. 1962

蘇美玲 SU Mei-Ling b. 1967

04

日常經驗

與

當代書寫

Writing Here and Now

本單元呈現女性書藝家的日常經驗與當代書寫。這些作品蘊含其對自身處境、家庭關係、社會角色、教育養成、歷史觀點乃至情感經驗的深刻回應。書法是凝視現實、書寫此刻的創作實踐，在當代場域中持續生成意義。

This section presents the everyday experiences and contemporary practices of women calligraphers. These works embody profound responses to their personal circumstances, familial relationships, social roles, educational backgrounds, historical perspectives, and emotional experiences. Calligraphy becomes a creative practice of witnessing reality and inscribing the present—one that continues to generate meaning within the contemporary context.

陳嘉子

CHEN Jia-Zr

b. 1938

鑿

Chisel

135 × 69 cm

紙本水墨

Ink on paper

2024

陳嘉子 38 歲始正式學習書畫，65 歲首度舉辦個展，此後每五年舉辦一次，並出版作品集，至今不輟。她以「活到老，學到老」為人生座右銘，廣求名師學習西畫、水墨畫與書法，持續精進。書法方面除用功臨帖，亦勇於挑戰現代書藝創作，試圖擺脫傳統書法的用筆方法和空間布局。此作書唐代詩人杜牧「鑿破蒼苔地，偷他一片天」句，「鑿」字以篆體書成大字，線條穩實，墨韻豐富，展現大開大闔的魄力與創作力。

Chen Jia-Zr began formally studying painting and calligraphy at the age of 38 and held her first solo exhibition at 65. Since then, she has continued to hold exhibitions every five years, each accompanied by a published collection of her works. Embracing the motto “One is never too old to learn,” she has studied Western painting, ink painting, and calligraphy under the guidance of esteemed teachers, constantly honing her craft. In calligraphy, Chen is not only dedicated to traditional script practice but also boldly explores contemporary calligraphic expression. She seeks to break free from the conventional brush techniques and compositional structures of classical calligraphy. This work features a line of poetry by Tang dynasty poet Du Mu: “Chiseling through moss-covered ground, stealing a sliver of sky.” The character zao (鑿, lit. “chisel”) is written in large seal script, its lines steady and substantial, with rich ink tonalities, revealing a bold, expansive spirit and the creative energy that defines her artistic voice.



鄭 芳和（惠美）

CHENG Fang-Ho

b. 1955

網綁臺灣四十年

Forty Years of Binding Taiwan

92 × 100 cm

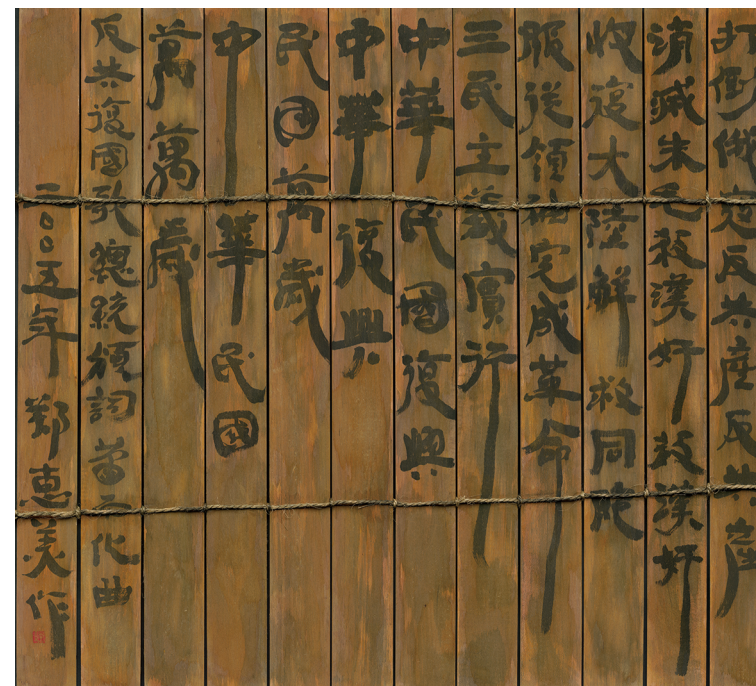
墨、木片、繩子

Ink, wood slips, strings

1993（重製 Reproduced：2005）

此作出自藝術史學者鄭芳和（惠美）之手，結合《反共復國歌》與漢簡元素，反映戒嚴體制對個人自由的束縛，展現解嚴初期政治與社會鬆動的氛圍。鄭芳和為臺灣前衛書藝團體「墨潮會」唯一的女性成員，擅長運用現成物進行裝置創作，結合書寫、墨拓等手法，探討女性認同、國族定位與書法越界等議題。

This work is by art historian Cheng Fang-Ho, the sole female member of Taiwan's avant-garde calligraphy group Ink Tide Society (Mochaohui). Integrating excerpts from the Anti-Communist National Salvation Song with elements inspired by Han dynasty slips, the piece reflects the constraints placed on individual freedom under martial law. Cheng is known for her use of found objects in installation art, blending writing, ink rubbings, and conceptual strategies to examine themes such as female identity, national belonging, and the transgression of calligraphic boundaries. This work captures the shifting political and social atmosphere of the early post-martial law era in Taiwan, offering a layered reflection on history, ideology, and the evolving language of art.



李 秀華

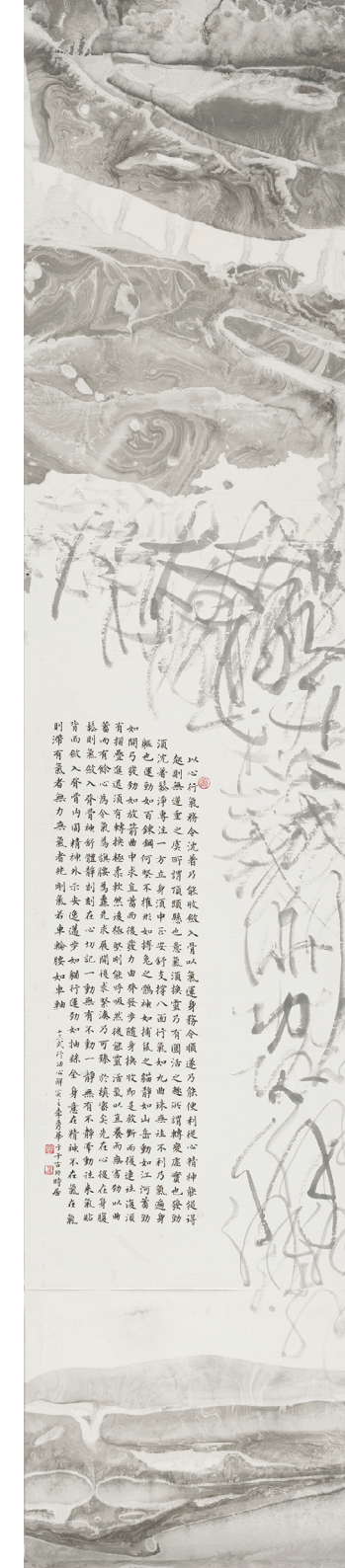
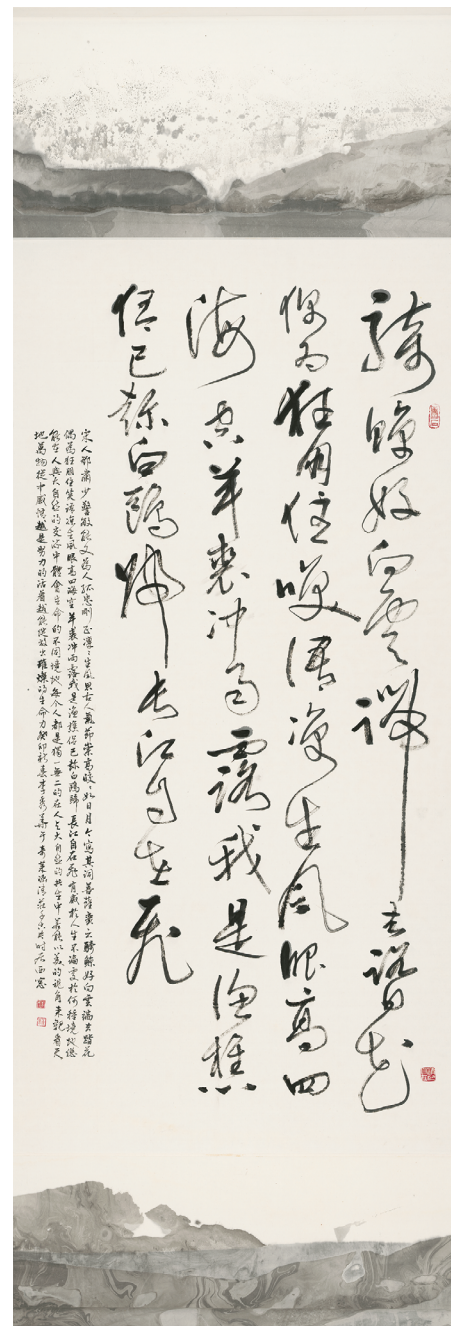
LEE Shew-Hua

b. 1958

行墨組曲
Suite of Flowing Ink and
Calligraphy Writing
200 × 68 cm, 170 × 35 cm
紙本水墨
Ink on paper
2023, 2025

李秀華善寫各種書體，對歷朝書家典範皆廣泛涉獵。左幅以瀟灑的大字行草抄錄宋代詞人鄧肅的〈菩薩蠻〉，再以小字行草寫下釋文與讀後體悟。右幅以小楷抄錄太極拳法，並以草書寫下標題「十三勢行功心解」。兩幅畫面上下皆作水墨氤氳與流動的效果。藝術家在內容上強調內外雙修之蘊涵，在形式上則喜結合水墨與書法，營造虛實、濃淡與動靜等效果。

Lee Shew-Hua is well-versed in a wide range of script styles and draws extensively from the exemplars of calligraphers across dynasties. The left panel features a bold, fluid rendering of the Song dynasty poem Bodhisattva Barbarian by Deng Su in large semi-cursive script, followed by a transcription and personal reflection in smaller script. The right panel presents the foundational principles of Tai Chi, meticulously written in xiaokai (small regular script), accompanied by the cursive-script title: *Insights on How to Practice the Thirteen Dynamics*. Both panels are enriched with washes of ink that evoke a sense of movement and mist, imbuing the composition with rhythm and atmosphere. Conceptually, the artist emphasizes the harmony between internal cultivation and external practice. Formally, she explores the interplay of calligraphy and ink painting, creating a dynamic balance between solidity and void, intensity and subtlety, motion and stillness.



段 亭安

TUAN Ting An

b. 1965

錢起讚懷素詩句

Verse in Praise of Huaisu by Qian Qi

490 × 124 cm

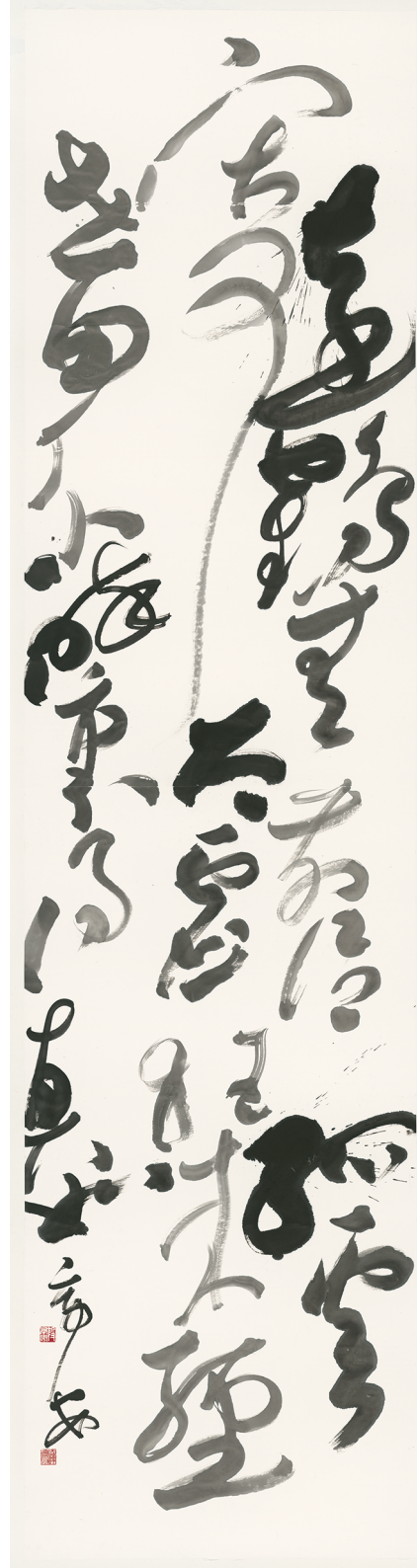
紙本水墨

Ink on paper

2025

本作以大尺幅草書書寫唐代錢起讚頌懷素的詩句，透過筆勢轉折與空間變化，展現「狂來輕世界，醉裏得真如」的奔放精神。第二行「寄」字上提為視覺焦點，墨色濃淡交融，線條跌宕錯落，並打破邊界，向懷素的狂草書致敬。段亭安喜作行草，遍臨書史名跡，自由揮灑中見沉穩筆力，體現古典根基與當代創作的融合。

This large-scale cursive work features a verse by Tang dynasty poet Qian Qi, written in praise of the calligrapher Huaisu. Through dynamic brush movements and shifting spatial composition, the piece captures the unrestrained spirit of the lines: "In wild abandon, the world grows weightless; in intoxication, true insight emerges." The character ji (寄, lit. "rest" or "drift") in the second line is raised and emphasized as a visual focal point. Ink tones shift between light and dark, with layered, rhythmic strokes that break beyond the boundaries of the frame—an homage to Huaisu's exuberant, wild cursive style. Tuan Ting An, known for her mastery of running and cursive scripts, draws from the great calligraphers of history. In this work, her free, expressive strokes are grounded in firm control, embodying a seamless fusion of classical tradition and contemporary creativity.



江 柏萱

JIANG Bo-Xuan

b. 1987

一萬種自由
10,000 Ways to Be Free
195 × 503 cm
紙本水墨
Ink on paper
2025

江柏萱自幼習書，並經歷嚴謹學院訓練，傳統功底深厚。她在現代書藝創作上，善於營造張力與戲劇性，常有出奇巧思。她擅長解構與重構文字造型，在可辨識文本中，結合抽象筆墨與線條，與觀者建立直觀連結，展現豐沛的創作能量，為近年極受矚目的新生代書藝創作者。此作名為〈一萬種自由〉，藝術家以灰淡的墨色反覆書寫「自由」二字，字形翻轉，線條纏繞，構築出無所拘束的視覺場域，並展現以「一萬種自由的姿態，尋得屬於自己獨一無二的自由」的開放精神與坦然自信。

Jiang Bo-Xuan began practicing calligraphy at a young age and later received rigorous academic training, grounding her in a strong foundation of traditional techniques. In her contemporary calligraphic work, she excels at creating tension and dramatic flair, often incorporating surprising and inventive ideas. Known for deconstructing and reconstructing written forms, she blends legible text with abstract ink strokes and lines, forging an intuitive connection with viewers. She demonstrates abundant creative energy and has made her one of the most prominent emerging voices in contemporary calligraphy. This work, titled *10,000 Ways to Be Free*, features the repeated writing of the Chinese characters for freedom (自由) in soft gray ink. The characters are flipped, tangled, and layered, constructing a visual field unbound by convention. The piece conveys an open, unrestrained spirit, one that embraces “ten thousand ways to be free, in the pursuit of a uniquely personal and authentic liberation.”



自由 臺灣當代女性書藝展 自在

Walking Women Calligraphers in Contemporary Taiwan Their Own Paths

2025 FRI. MON.
09/05 — 12/01

指導單位：桃園市政府、桃園市議會、桃園市政府文化局

主辦單位：桃園市立美術館 | 橫山書法藝術館

總監：林詠能

策展人：盧慧紋

執行督導：王怡真、陳侶佐

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行銷推廣：李佩芸

視覺設計：早起設計事務所

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Taoyuan City Government's Department of Cultural Affairs

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Hengshan Calligraphy Art Center

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Curator: LU Hui-Wen

Exhibition Supervisors: WANG Yi-Chen, CHEN I-Tso

Exhibition Coordinators: LEE Pei-Yun, Jerway LIANG,

WU Yi-Ting, LIU Yi-Ling

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