

young artists of hong kong 1970 香港青年藝術家

FOREWORD

It is all too infrequent that Hong Kong can claim any originality or innovation in the arts. The emergence of this group of young painters is therefore a fact which must be acclaimed.

In his introduction Mr. Lui Shou-kwan traces the development of the visual arts in Hong Kong and is loud in his praise of what the City Museum & Art Gallery has achieved in the last few years. But Mr. Lui's inspiration has been longer and more direct than ours, and we must credit him with that obstinacy and single-mindedness in hammering home the lessons of his own art, to the extent that it is now manifest in the work of the artists exhibited here.

He has done what many of us wished to see—revitalized the dying tradition of Chinese ink painting. Now for once and perhaps for the first time, we see a new spontaneity and invention by many hands. We also see individuals working in their own orbit, free from the gravitational pull of outworn tradition. But painters cannot survive in any rarified atmosphere—they still need the support of earthlings. Given this there is no limit to what they might do.

JOHN WARNER,
Curator,
City Museum & Art Gallery.

INTRODUCTION

This group exhibition represents the younger generation of Hong Kong artists of today. Here contemporary art has emerged, just as Hong Kong today has emerged, from the past—through a process of deliberate growth.

Originally it would not be an exaggeration to say that Hong Kong was a cultural desert. Even after the war, Hong Kong was sterile as far as artistic innovation was concerned. Although the artistic circle was bustling, it was very fluctuating and variable. This was due to the fact that life in the post-war years lacked stability, and the inhabitants tended to regard themselves as temporary residents or mere passers-by.

At that time, the main role in the organisation of cultural and artistic activities was played by the British Council, and the biggest exhibitions were those held annually during the Art Festivals from 1955 to 1960.

That was the general situation until private efforts began to break through. While most people were concerned with making a living in an atmosphere of uncertainty, a truly contemporary art was advocated by a few as early as 1949. By 1956, several young men founded the "Modern Literature & Art Association" which published a declaration of intention and independence for the creative expression of the arts.

In October, 1957, a small group of artists, of Chinese, British, and American nationalities, formed among themselves the "Society of Hong Kong Artists". Their first joint exhibition clearly manifested a pioneering spirit of modern art in Hong Kong.

In 1960, the "Modern Literature & Art Association", with its members, predominantly poets and writers, boldly organised the "First Hong Kong International Salon of Paintings" with a view to promoting the development of visual arts in Hong Kong. Among the exhibits, paintings demonstrating the use of Chinese ink on paper in a new manner, aroused interest in the artistic circle, and their influence was to be felt as far away as Taiwan. In the next Salon held two years later, entries from Taiwan included similar explorations in Chinese ink. A number of energetic young Hong Kong painters and sculptors who later emerged as the "Circle Group", stimulated by the spirit of the First Salon, joined the Association and became active members in the organisation.

On March 2nd, 1962, when the City Hall opened, the responsibility of educating the public and establishing a cultural image of Hong Kong, began to rest with the City Museum & Art Gallery. In April the same year, an exhibition entitled "Hong Kong Art Today" was held. It stressed the need for art in Hong Kong to go beyond photographic realism and distinguished intelligent experiment and originality from outworn cliché, and dull technical skill from cheap imitation. While a small segment of local artist might have been dissatisfied with this attitude, a good many were immediately influenced and started to pursue a more creative and personal path of expression.

The City Museum & Art Gallery has continued to present exhibitions of contemporary Western art, local art and Chinese art, and to organise film programmes, lectures and symposia on art, striving in various ways to enlighten and educate the public in the understanding of the principles which underlie and the modern spirit which underlies art of all ages and nations.

Among the main work of the City Museum & Art Gallery is the attempt to establish Hong Kong on the international art map. If this is to be successful, the art of Hong Kong must have its own identity and should not imitate any international style. The collections of the City Museum & Art Gallery should and does begin to reflect this identity.

In the development of Hong Kong from a small trading port to a city of productivity and growth, much difficulty has been overcome. Similarly to change this once barren cultural desert into a fertile domain of creativity, immense courage and sustained effort are called for. This spirit should be particularly reflected in art which is still neglected by the public at large. The City Museum & Art Gallery have opened up this land for the cultivation of art, and it is on this land that the modern spirit takes root, grows and bears fruits.

Furthermore, the advancement of art also requires a system of new educational methods, to be established and put into practice. It is pointless to have vague ideals or just to wait for miracles. Obviously Hong Kong still lacks a well-equipped art school. Even so, extramural classes in Chinese ink painting and design organised by the Chinese University since 1965, have produced encouraging results which contributed significantly to the Design Exhibition and the Chinese ink painting section of the Exhibition of Contemporary Art, both held by the City Museum & Art Gallery in 1969. "If we educate properly", Dr. Sun Yat-sen once said, "no talents will be born and undeveloped; if we stimulate properly, no men of ability will be left in dejection." Perhaps these words are worthy of our attention and speculation.

The artists participating in this exhibition represent, not only the generation that grew up after the war, but also the generation that has been educated locally. It is delightful for us to see them brought together for the first time. Unlike artists of the older generation who, educated elsewhere, have carried the tradition on their backs, the young artists cultivate the soil on which they stand firmly. They wish to confirm the existence of the generation to which they belong, and want to fulfil the responsibility which they have assumed. Although Western art seems distant, Oriental art obscure, and local art uncertain, they are right inside the space and time of the most conspicuous cultural interchange of East and West and their inner necessity for art is not lost. With genuine conviction, each of the artists tries to do what he/she can do or wishes to do. They explore a variety of ways of communicating their feelings and ideas; they attempt to create new forms to embody their personalities and zeal. Their discoveries and rediscoveries signify a breakthrough in art.

This new breakthrough strongly reflects that the young Hong Kong artists, especially those who are classified as Chinese ink painters, have come to realise that they can no longer live in seclusion like hermit painters of the past, although they have a deep affection for tradition. Therefore, they either try to penetrate into philosophy and life, or seek to experience the mystery of nature, using their imagination to create new forms and contents. Or they adopt design concepts and mathematical structure to fuse together the Chinese "gold-and-blue" style with the contemporary "hard-edge" style. Or they look into Nature for its sculptural configurations. Between the tip of an ivory tower and

前言

在藝術上香港一向不容易談得上任何方面的獨創性或革命性。因此這一群青年藝術家的崛起值得我們注意。

呂壽琨先生在他的序文中探索了香港藝術的發展脈絡，并讚揚了香港博物美術館在過去數年間的成就。其實，呂先生的啟導工作比我們所做的尤為深遠與直接，我們應該承認他的教誨與影響都在這群青年藝術家作品上顯示出來。

他重振了中國藝術傳統的衰頹狀態，這是我們許多人都希望已久的。現在我們驟然地也許首次地見到不同的手自發地尋求與實驗，不同的個人在自己的軌道中工作，而不再受陳舊傳統的引力所吸住。可是，藝術家是不能在稀薄的空氣中生存的，他們都仍然需要大眾的支持。如果他們獲得這種支持，他們可做的就無可限量。

溫 訥
香港博物美術館館長

序

青年畫家的聯展，代表着今日香港新一代，香港之有今日香港藝術，正如香港之所以成為今日香港，並非偶然的事。

香港原是文化沙漠，戰後的香港仍無藝術可言，戰後香港畫壇雖然非常熱鬧，卻是屬於流動性和市集性的。這種情形，是基於當時戰後生活的不安，和普遍所具有的「跑碼頭」和「過路客」觀念。當時主理着香港文化藝術活動的是英國文化委員會，最盛大的展覽是藝術節。

有普遍的一面，亦必有獨特的一面，戰後一般人在不安和忙於生活中，亦有人於一九四九年開始倡導建立香港現代藝術。一九五六年間，現代文學美術協會的岑崑南，王無邪，葉維廉，李英豪等推動了現代文學運動，發出自由獨立的創建藝術宣言。

一九五七年十月，由中英美籍人士組成的香港藝術家協會聯展，顯示了現代藝術的精神，成為今日香港藝術的先驅。

一九六〇年，現代文學美術協會為促進藝術的發展，文學作家盡了極大的義務，大胆地主辦第一屆國際繪畫沙龍，其中展出的水墨畫尤為引起藝術界的重視，甚至影響台灣畫家對水墨畫的探索，在一九六二年第二屆國際繪畫沙龍中，台灣開始有水墨畫參加展出，而在西畫，雕塑，版畫等有代表性的「中元畫會」，亦因受第一屆沙龍的激發而成為第二屆的沙龍委員。

一九六二年三月二日，大會堂開幕，香港博物美術館便承擔了教育群眾和建立香港藝術的責任。同年四月「香港今日藝術」的展出，說明了今日香港藝術並不是像攝影的現實主義所能滿足，工藝性的模仿和藝術性的作品應有其基本的劃分，部份藝術家對此次展出在習慣上雖感不滿，但，大多數藝術家均立即受到影響，最低限度在明理辯認的選擇下，特別注意到藝術的創作性和個人性。

香港博物美術館更不斷舉行觀摩世界各國現代藝術品的展覽，本地畫家的個展和中國古畫展，並時有藝術電影的欣賞，演講及討論，從各方面闡述古今中外藝術的一貫原則和每一時代的現代精神，用以啟示和教育本地藝術。

香港博物美術館最主要的工作之一，可能要使香港成為世界藝術的一環。這樣，香港就不能跟隨世界任何一種風格，必須建立起香港的今日藝術。香港博物美術館的藏品已經逐漸反映這一方面。

要從一無所有的文化沙漠變成新生的田園，正如香港要從一個商業港口變成有生產力和建設性的城市，我們需要極大的勇氣和毅力，藝術在不受重視的環境中，將特別顯示這種精神和願望。香港博物美術館開闢了現代藝術的新園地，現代精神就在那裏生根，長成，結實。

藝術的發展，還需要建立一種系統和實施新的教育方法，這並非以攏統的理想來完成，也不是倚靠奇蹟的等待。人所共知香港至今仍欠缺一所設備完善的藝術學院，中文大學校外進修部於一九六五年嘗試實施水墨畫課程和藝術設計，遂產生一九六九年的藝術設計展和當代藝術展的水墨畫。孫文說：「教養有道，則天無枉生之才。鼓勵以方，則野無鬱抑之士」。也許這是值得大家反省和注意。

這次參加聯展的畫家，一方面代表着戰後在香港長成的一代；一方面代表着由本地教育出來新的一代。這是可喜而且是史無前例的。他們並非像上一輩從別處受教育或攜帶與背負了某些傳統，他們亦不像上一輩站在十字路口曾作不知若干次的徘徊，他們沒有無聊的觀望或頹廢的等待。他們就腳底下所站得穩的實地播種落根，要證見自己所屬一代的存在，為自己盡責。雖然西方藝術對他們仍是如此遙遠，東方藝術又如此隔閡，至於本地的固有藝術又如此模糊，而身居所處的卻是東西文化藝術交流最顯著的時代環境中，他們并不因此而消失對藝術的需要，因此，他們祇有以真誠的自信，個別企圖做到他們所能做和所想做。他們做出了種種傳達感情與意念的新方法和新的聯繫；他們以個人的品質與誠意表現於新的形式；從各方面的發見與再發見代表着一種風氣的新轉變。

這種轉變正強烈顯示出，今日的青年藝術家，特別是屬於被稱為水墨畫的畫家，對於中國的藝術縱使仍有無限的懷戀與熱誠，但已不再有獨善其身的思想與田園生活，而可能從哲學與人生探索或體驗自然的秘奧，和個人的想像構成新的形式與內容。或者以設計觀念溝通中國古代金碧青綠山水與現代西方硬邊藝術，重組自然的秩序。或者將自然山川視為現代的雕塑形象；他們意圖從象牙塔頂與工商業大廈之間拉出一條可走的鋼線，平衡設計與純藝術的智力。他們之有時使人難以了解是因為較少人去了解他們，因此，現在必須堅持的概念是，既產生了我們所能見到的新一代，讓過去的成為過去，一代一代的人才必須要發見出來，新生的藝術家應感到有更新的自由，脫離積習及一切律限的自由，藝術家必須對其獨特個性作充份的表現，在心靈上不受任何拘束的自由表現中，不獨表現自己，而且要表現新的境界，新的現實秩序，新的理想與和諧。我們開始要了解 and 尊重年青的一代，否則便祇有老退腐化。

香港近二十年來，從先驅性的香港藝術家協會，繼而有今日藝術的藝術家群和中元畫會，以至今日青年一代的聯展，這不能不說是文化沙漠的奇蹟，而他們畢竟屬於而且使國際認知是香港的，因此，對於這奇蹟，不能不使人衷心感謝所有為建立香港藝術的人所流的血汗，並為這一次畫展感到無限興奮。我們今後需要更多和更新的青年藝術家，代表着藝術更多方面的創作活動，希望大家能深澈認識這一點，而在這次展覽中獲得鼓舞和激發。

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IRENE CHOU LU-YUN was born in Shanghai in 1924. She took up residence in Hong Kong in 1949. Her first one-man show was held in the City Hall in 1968, and her work was represented in the 201st and 202nd Exhibition of Royal Academy of Arts, London, in 1969 and 1970, in the In Tao Group Exhibitions of 1968 and 1970, and in the Contemporary Hong Kong Art Exhibition of 1969.

周綠雲，一九二四年生于上海。一九四九年移居香港。一九六八年大會堂個展。曾參加多項展覽，如第二〇一及二〇二屆倫敦皇家藝術學院年展（一九六九及七〇年），第一屆及第二屆元道畫會聯展（一九六八及七〇年），及一九六九年當代香港藝術展等。



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Furthermore, the advancement of art also requires a system of new educational methods, to be established and put into practice. It is pointless to have vague ideals or just to wait for miracles. Obviously Hong Kong still lacks a well-equipped art school. Even so, extramural classes in Chinese ink painting and design organised by the Chinese University since 1965, have produced encouraging results which contributed significantly to the Design Exhibition and the Chinese ink painting section of the Exhibition of Contemporary Art, both held by the City Museum & Art Gallery in 1969. "If we educate properly", Dr. Sun Yat-sen once said, "no talents will be born and undeveloped; if we stimulate properly, no men of ability will be left in dejection." Perhaps these words are worthy of our attention and speculation.

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Looking back over the twenty years of Hong Kong art, from the "Society of Hong Kong Artists", via many individual artists, the "Circle Group", to the young artists of this exhibition, we should be amazed at what has really happened. All these artists belong to Hong Kong, and are to be recognized internationally as Hong Kong artists. We have to thank all those who have sweated and shed blood for the establishment of Hong Kong art. In future we will need more artists to represent the many facets of artistic creation in Hong Kong. I sincerely hope everybody can deeply realise this, and be encouraged and stimulated by the exhibition.

LUI SHOU-KWAN
(Translated by Wucius Wong)

如此遙遠，東方藝術又如此隔閡，至於本地的固有藝術又如此模糊，而身居所處的卻是東西文化藝術交流最顯著的時代環境中，他們并不因此而消失對藝術的需要，因此，他們祇有以真誠的自信，個別企圖做到他們所能做和所想做。他們做出了種種傳達感情與意念的新方法和新的聯繫；他們以個人的品質與誠意表現於新的形式；從各方面的發見與再發見代表着一種風氣的新轉變。

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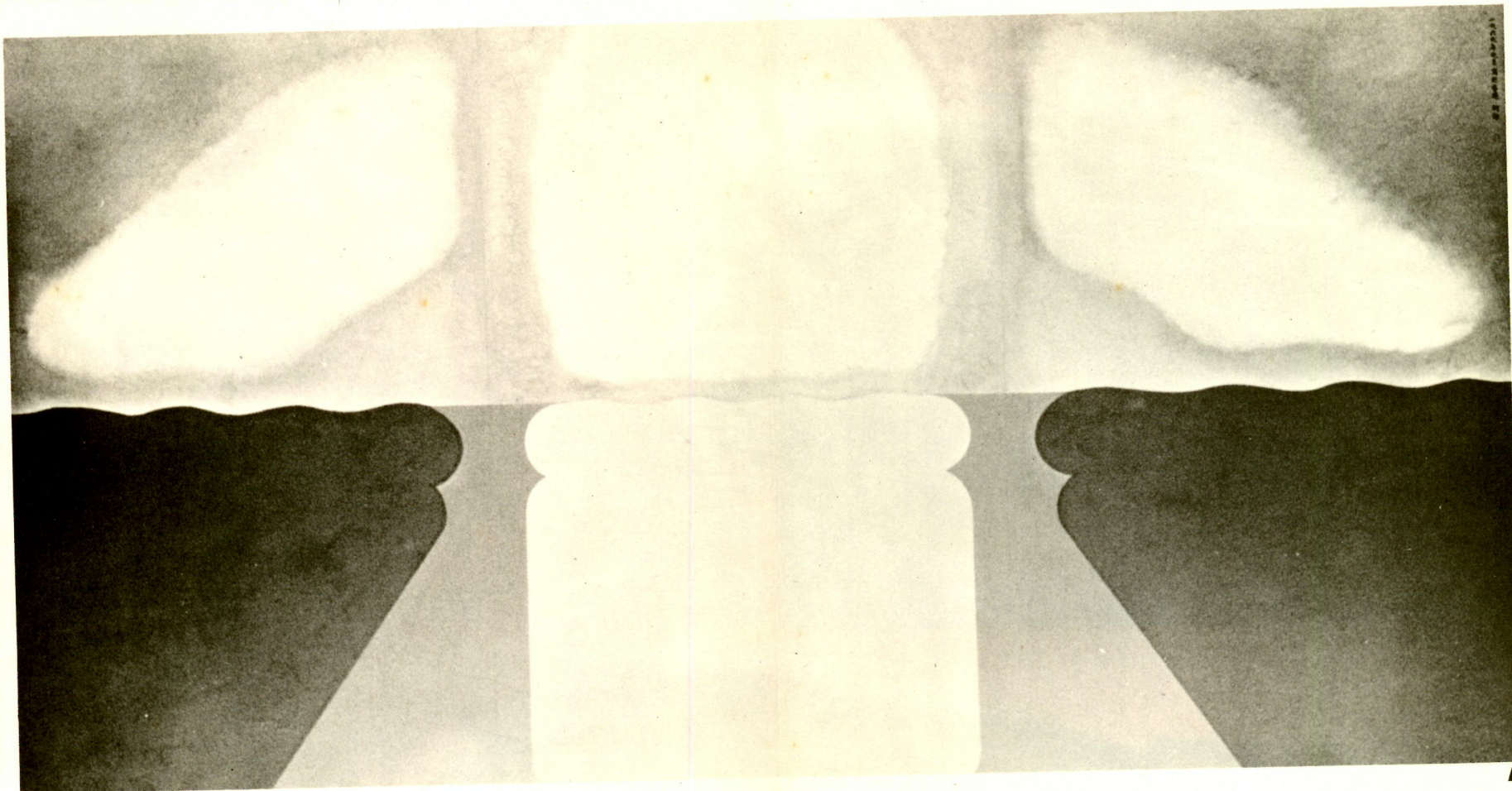
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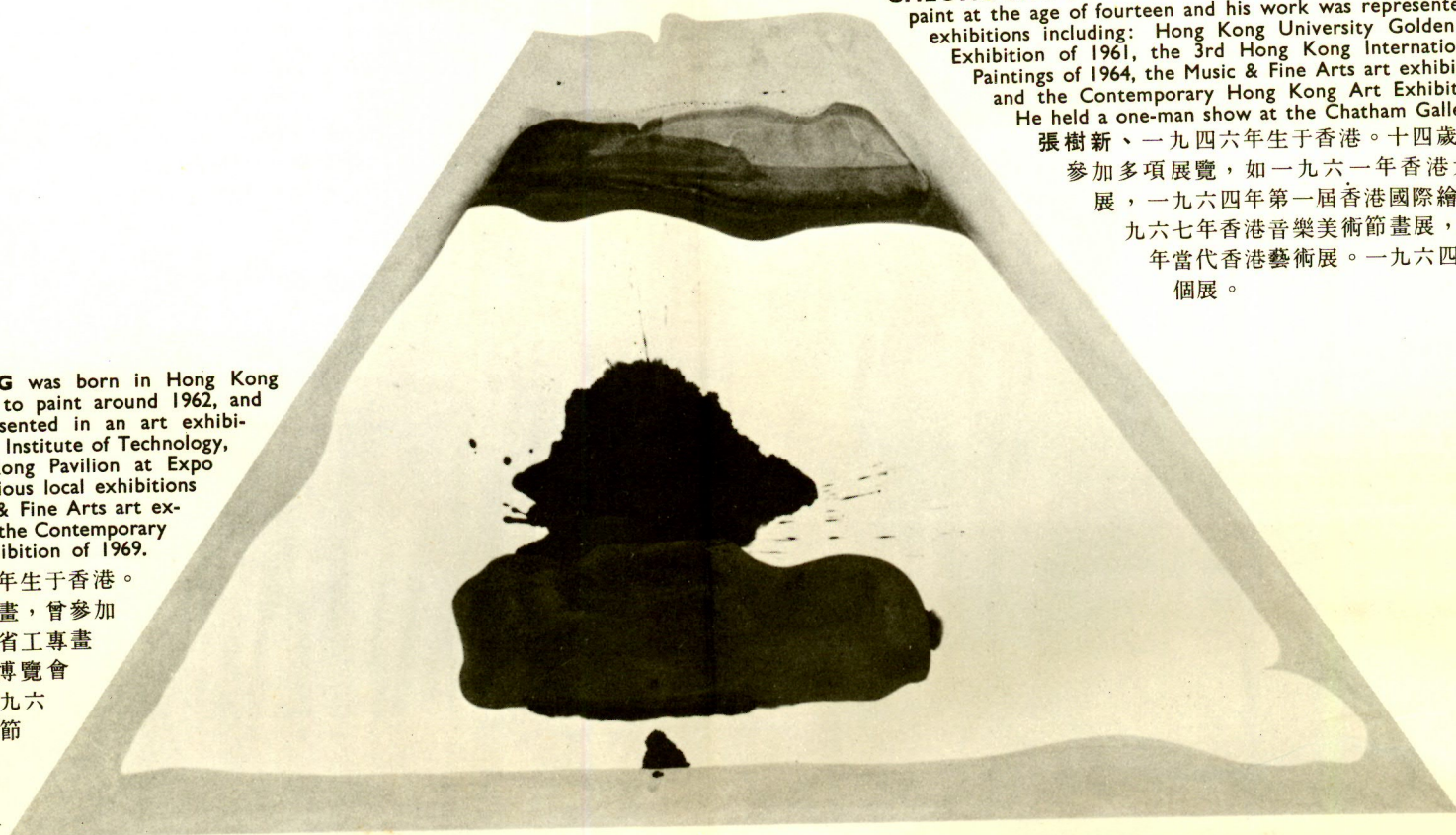


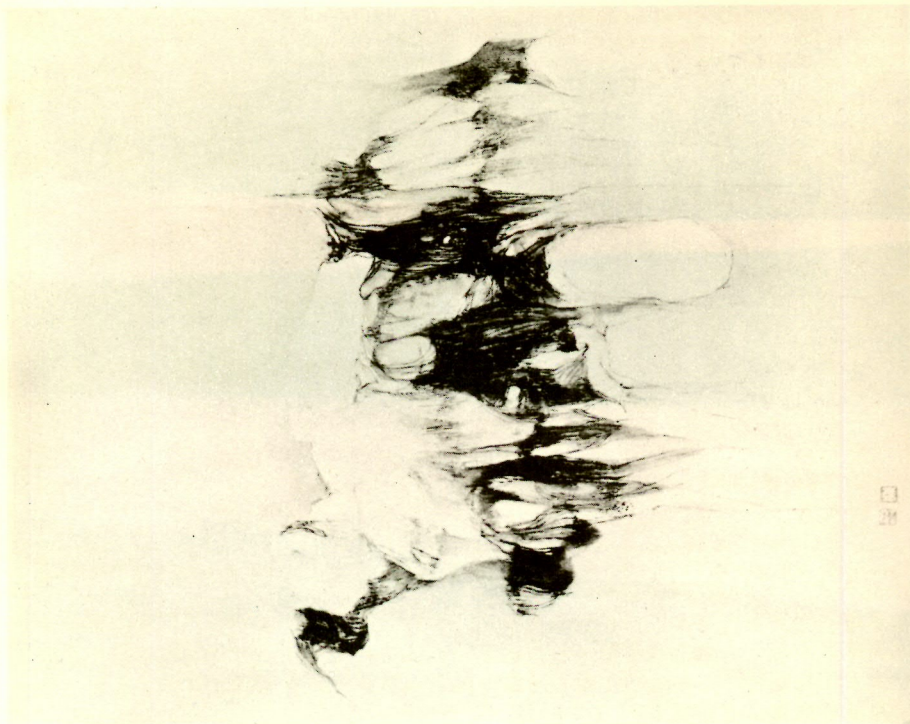
CHEUNG SHU-SUN was born in Hong Kong in 1946. He began to paint at the age of fourteen and his work was represented in various exhibitions including: Hong Kong University Golden Jubilee Art Exhibition of 1961, the 3rd Hong Kong International Salon of Paintings of 1964, the Music & Fine Arts art exhibition of 1967, and the Contemporary Hong Kong Art Exhibition of 1969. He held a one-man show at the Chatham Galleries in 1964.

張樹新、一九四六年生于香港。十四歲即習畫，曾參加多項展覽，如一九六一年香港大學金禧畫展，一九六四年第一屆香港國際繪畫沙龍，一九六七年香港音樂美術節畫展，及一九六九年當代香港藝術展。一九六四年雅苑畫廊個展。

LEUNG KUI-TING was born in Hong Kong in 1947. He started to paint around 1962, and his work was represented in an art exhibition at Massachusetts Institute of Technology, U.S.A., the Hong Kong Pavilion at Expo '70 in Japan, and various local exhibitions including the Music & Fine Arts art exhibition of 1967 and the Contemporary Hong Kong Art Exhibition of 1969.

梁巨廷、一九四七年生于香港。一九六二年開始繪畫，曾參加多項展覽；美國麻省工專畫展，七〇年萬國博覽會香港館藝術展，一九六七年香港音樂美術節畫展；一九六九年當代香港藝術展等。



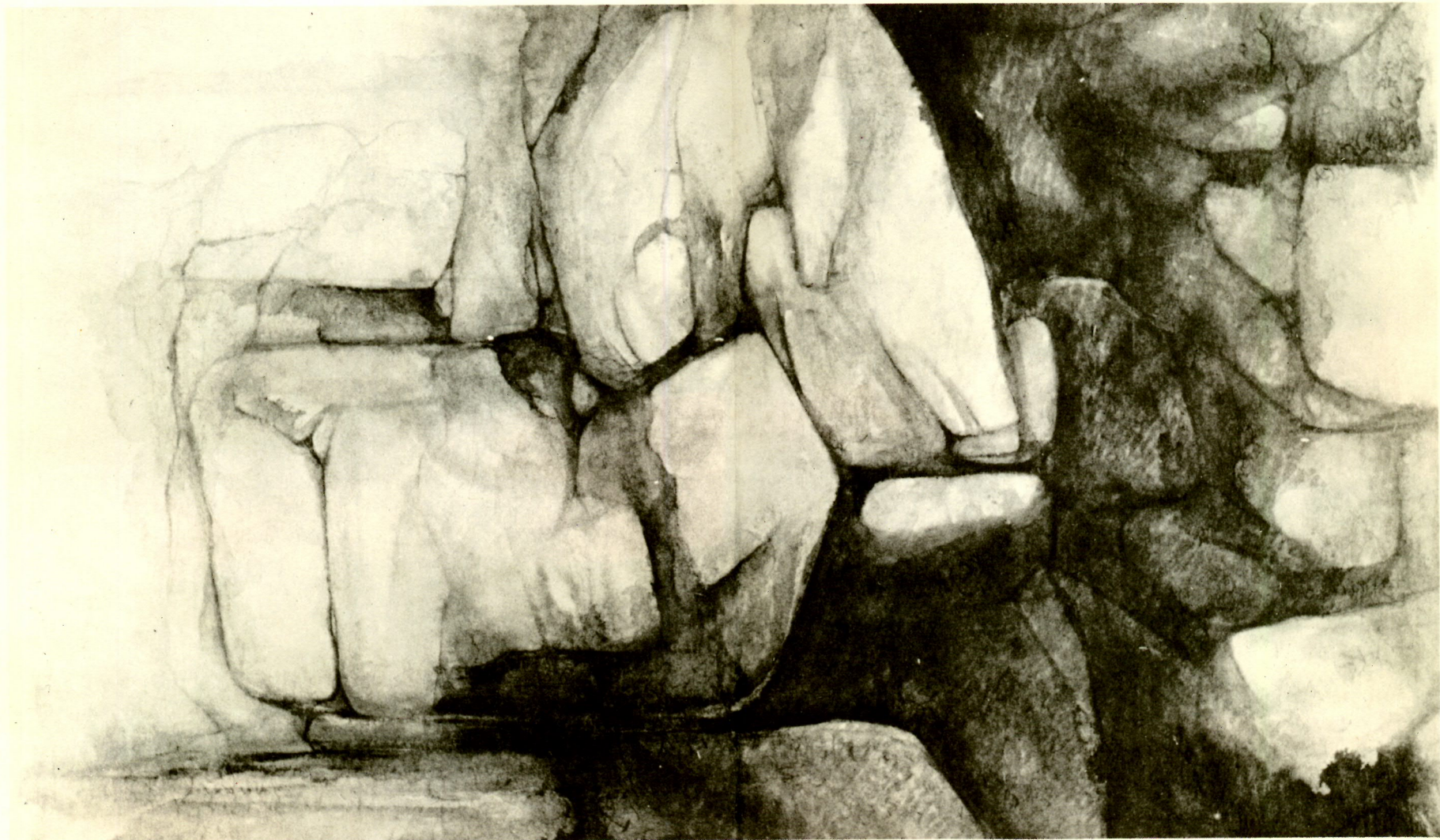


◀ **EDDIE CHEUNG SHU-SANG** was born in Hong Kong in 1938. He started to paint as early as 1959 and participated in the 1st, 2nd and 3rd Hong Kong International Salons of Paintings in 1960, 1962, and 1964. He held a one-man show at the Chatham Galleries in 1965, and his work was represented in the Music and Fine Arts art exhibition of 1967 and Contemporary Hong Kong Art Exhibition of 1969.

張樹生、一九三八年生于香港。一九五九年即已開始繪畫。曾參加一、二、三屆之香港國際繪畫沙龍（一九六〇、六二及六四年）。一九六五年雅苑畫廊個展，并曾在一九六七年香港音樂美術節之畫展及一九六九年當代香港藝術展展出。

CHUI TZE-HUNG was born in Hong Kong in 1936. He took part in the 2nd and 3rd Hong Kong International Salons of Paintings in 1962 and 1964, and was commissioned by Fortune Magazine to do sketches of Singapore in 1968. His first one-man show was held in the U.S. Cultural Center in 1968. He participated in the Traditional Chinese Painting Exhibition and the In Tao Group Exhibition in 1970, and his work was displayed in the Hong Kong Pavilion at Expo '70 in Japan.

徐子雄、字文高，一九三六年生于香港。一九六二及六四年參加第二及第三屆香港國際繪畫沙龍。一九六八年獲美國幸福雜誌委任，赴星加坡寫生。一九六八年香港美國文化館個展。一九七〇年參加中國傳統畫展及元道畫會聯展。其作品曾在七〇年萬國博覽會香港館展出。





▲ **KAN TAI-KEUNG** was born in China in 1942. At present he is an art director in a leading design firm. He has won numerous awards including the first prize for a sculptural design for the Hong Kong Pavilion at Expo '70. His work was represented in the Contemporary Hong Kong Art Exhibition of 1969.

靳埭強、一九四七年生于中國。現為某設計公司美術主任，曾獲公開設計競賽獎多項，包括七〇年世界博覽會香港館雕塑設計首獎。其作品曾在一九六九年當代香港藝術展展出。



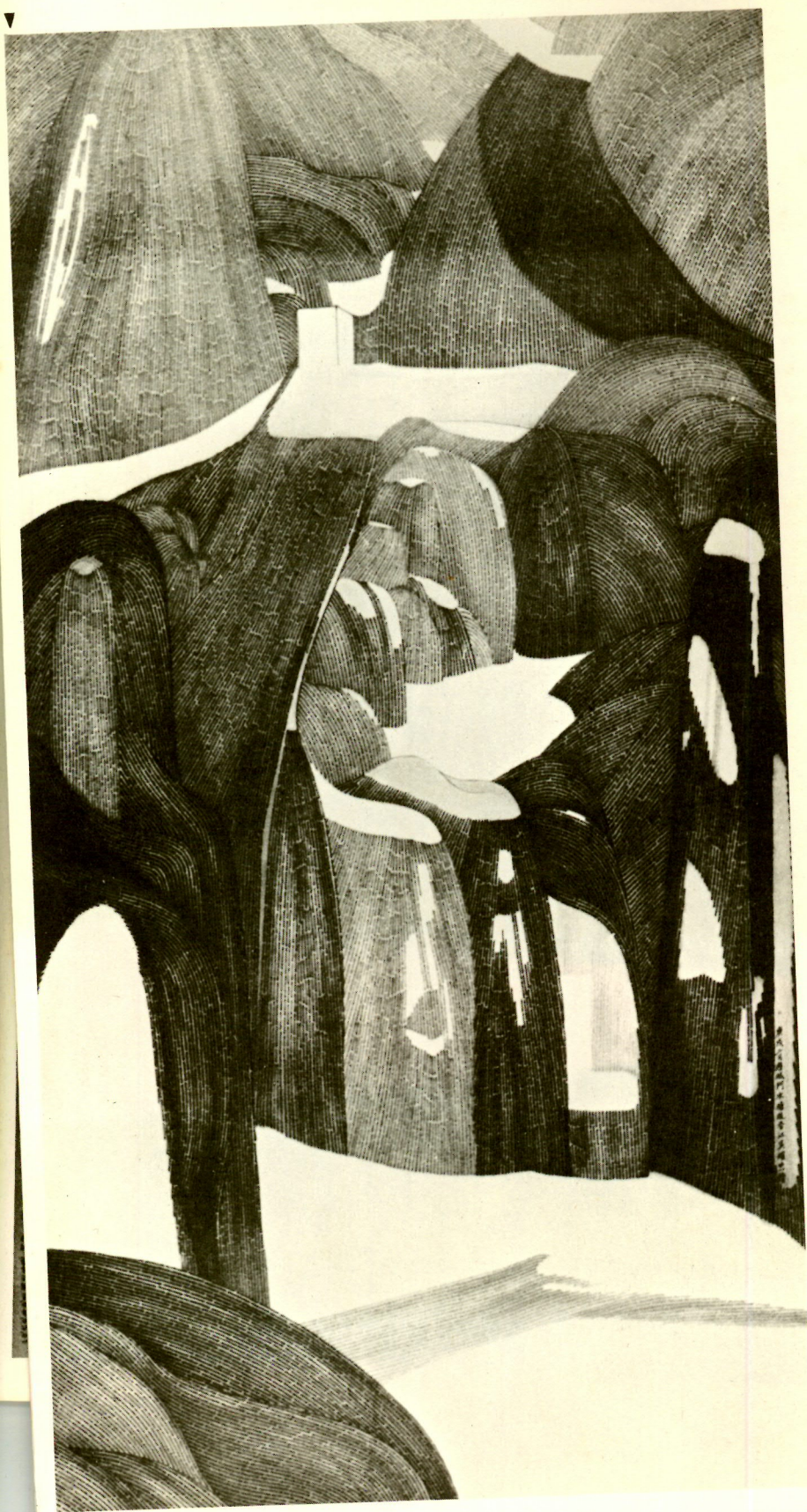
▲ **LAURENCE TAM CHI-SHING** was born in Canton in 1933. He is a painter and Chinese art historian, and teaches art at the Wah Yan College. He exhibited in In Tao Group Exhibitions of 1968 and 1970, Contemporary Hong Kong Art Exhibition of 1969, and Traditional Chinese Painting Exhibition of 1970. His work was displayed in the Hong Kong Pavilion at Expo '70 in Japan.

譚志成、一九三三年生于廣州。畫家及中國畫史學者。華仁書院美術教師。曾參加一九六八及七〇年元道畫會聯展，一九六九年當代香港藝術展，一九七〇年中國傳統畫展，及七〇年萬國博覽會香港館藝術展。

NG YIU-CHUNG was born in Hong Kong in 1935. He is a member of the In Tao

NG YIU-CHUNG was born in Hong Kong in 1935. He is a member of the In Tao Group and has exhibited in their group exhibitions of 1968 and 1970, and participated in the Contemporary Hong Kong Art Exhibition of 1969 and the Traditional Chinese Painting Exhibition of 1970. His work was displayed in the Hong Kong Pavilion at Expo '70 in Japan.

吳耀忠、一九三五年生于香港。元道畫會會員，曾參加一九六八及七〇年元道畫會聯展，一九六九年當代香港藝術展，及一九七〇年中國傳統畫展，及七〇年萬國博覽會香港館藝術展等。



WONG WANG-FAI was born in Hong Kong in 1940. He is a member of the In Tao Group and has exhibited in their group exhibitions in 1968 and 1970. He participated in the Contemporary Hong Kong Art Exhibition in 1969 and his work was displayed in the Hong Kong Pavilion at Expo '70 in Japan.

汪弘輝、一九四〇年生于香港。元道畫會會員，曾參加一九六八及七〇年元道畫會聯展，一九六九年當代香港藝術展，及七〇年萬國博覽會香港館藝術展。

