

4 hong kong artists

FOREWORD

The four artists taking part in this exhibition have each had their one-man shows in this Gallery; Douglas Bland in 1963, Cheung Yee and Lui Shou-kwan in 1964 and Kwong Yeu-ting in 1966. They now join together to exhibit their most recent work, painting, prints, sculpture and ink paintings.

In their art all four embody something of the contemporary spirit which pervades international art. All are deeply conscious of the strength and relevance of Chinese art of the past on their work. It therefore could be argued that each have found, through living in Hong Kong, a place where it is possible to reflect and draw from the Chinese traditions and at the same time to expose these to the full light of Western scrutiny. Here the similarity ends for each artist is widely dissimilar and each is pursuing his own chosen media of expression.

The materials used and the exploitations of their qualities and accidents give their work, when it is seen together, a welcome variety and depth.

Kwong Yeu-ting continues his wonderful landscape series in oils but these have somehow now become much tougher and more concentrated than his earlier defused images which seemed to lie much more on the surface. As Hong Kong's most accomplished print-maker he again excels himself.

In Douglas Bland's recent work there is a note of uneasiness. The sea, rivers and estuaries are no longer the dominant theme which made for a quiet and sublime excursion. Popular images have crept into collages, disturbing forms into his compositions and more violent colours into his harmonies. He too is adding another dimension to his painting.

Lui Shou-kwan will always be remembered for his early ink landscapes in which islands, mountains, villages and boats took recognisable form under the broad and vital sweep of his brush. It would have been easy for him to have continued along this captivating path. That he has abandoned it for these enormously wet and fluid pictures in which the full rage of Chinese ink and brush is explored indicates a deeper purpose.

By comparison with the painter's world, that of the sculptor is a much tougher proposition. Cheung Yee has now turned to stone carving and he not only has to find that particular piece of granite but the time and strength to carve it. Today it is not fashionable when quick and multiple results are often in demand. But to Cheung Yee stone and wood are inseparable from the enduring forms which he must make and stone has given them a new power and simplicity.

JOHN WARNER
Curator
City Museum & Art Gallery

香港藝術家四人展

前言

此次聯合展出作品之四位藝術家，其藝術作品均經先後由香港博物美術館主辦舉行個展。白連個展在一九六三年舉行、張義與呂壽琨個展分別在六四年展出，鄺耀鼎個展舉行于一九六六年。此次香港博物美術館再聯合展出其近作。展出之作品有油畫、版畫、彫塑及水墨畫等。

四位藝術家之作品均隨着國際藝術之傾向，渲染抽象之意境。彼等深悉中國傳統藝術之強大力量及重要性對其作品之影響。由於習居于香港之獨特環境，因而得以將中國藝術傳統之反映而取其精華，同時採西歐之風格作藝術之表露。四位藝術家均達成其溝通中外習俗及風格之目的。每位藝術家均有其個人之獨創風格與技巧以發揮其藝術之表現。各種不同質料之運用，使展出之作品有琳琅滿目而具藝術深度之觀感。

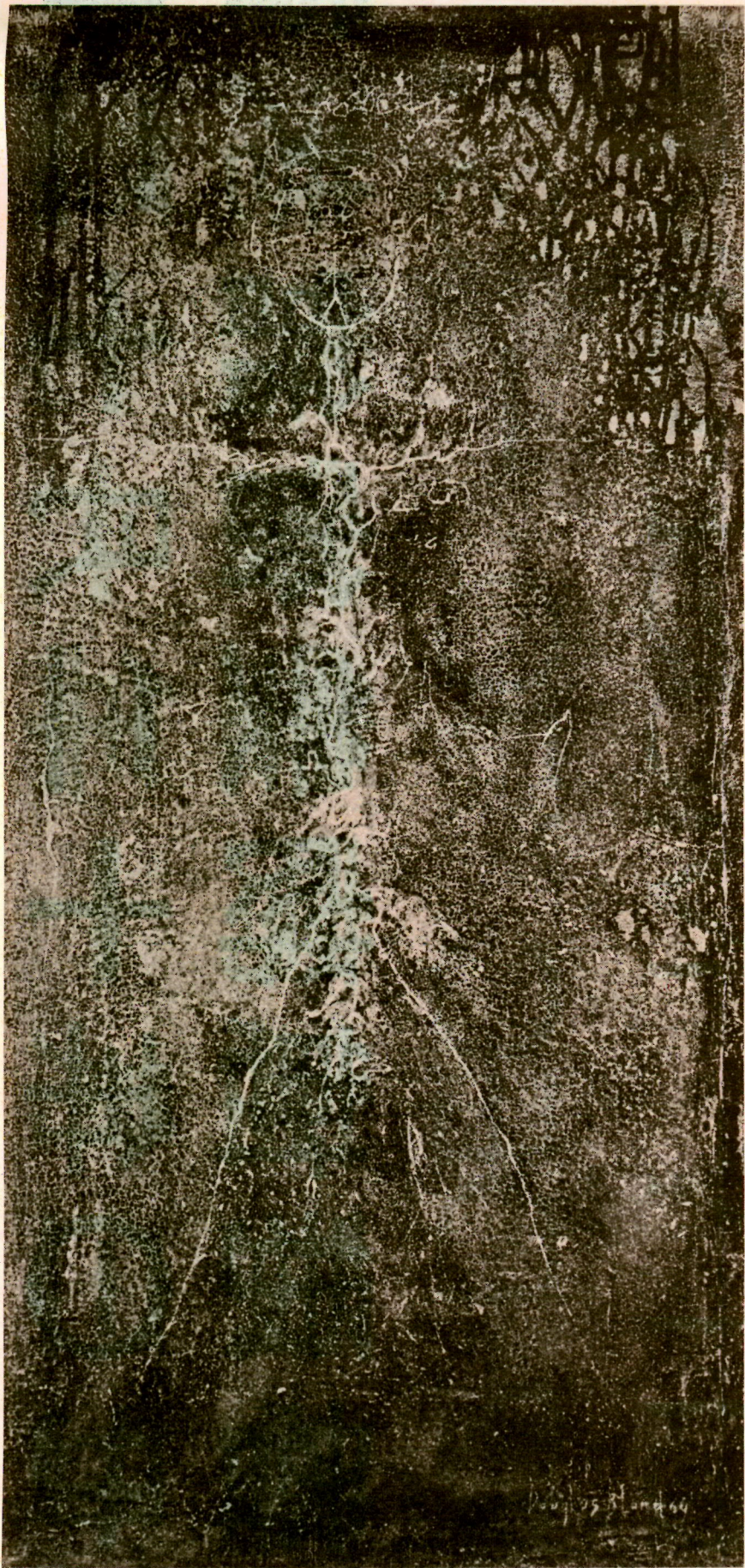
鄺耀鼎繼續展出其山水油畫作品，但如以其早期作品比較，則有更堅強而更精集之手法。試觀其以往之作品，則每發現在形像上似略為浮泛，形成表面之豐盛印象。鄺氏為香港最成功之版畫家，而在此次展覽中更再次顯出其超越之藝能。

白連之近作轉變具活躍之感覺。白連不再以平靜而威嚴之海，河，江口等為主要畫題。流行之形像已滲入其剪貼畫中，動亂之形狀出現于構圖中，而強烈之色彩亦進入其淡雅之意境內。白氏又已創立另一種新風格。

呂壽琨早期之水墨風景畫，為欣賞者未能忘懷之成名作品，畫中之島嶼，山河，小村及船隻等在其雄壯之筆法下，一掃形成。如呂氏繼續發揮其原來之風格，實為易事。惟在此次展出，呂氏已轉向作更抽象之表現，實証示其有更深刻之見也。

畫家與彫塑家製作之比較，後者之工作更為困難。張義現已轉向石刻之製作。張氏不獨須精選其花崗岩之材料，抑更需相當時間及體力作彫刻。現代社會，非有較快速而多產之效果則似不合時宜，但張氏則認為石及木料為製成永不朽作品形格所不可少之材料，是以致力於石刻，使其作品具有更強力而更間潔之表現。

溫訥
香港博物美術館館長



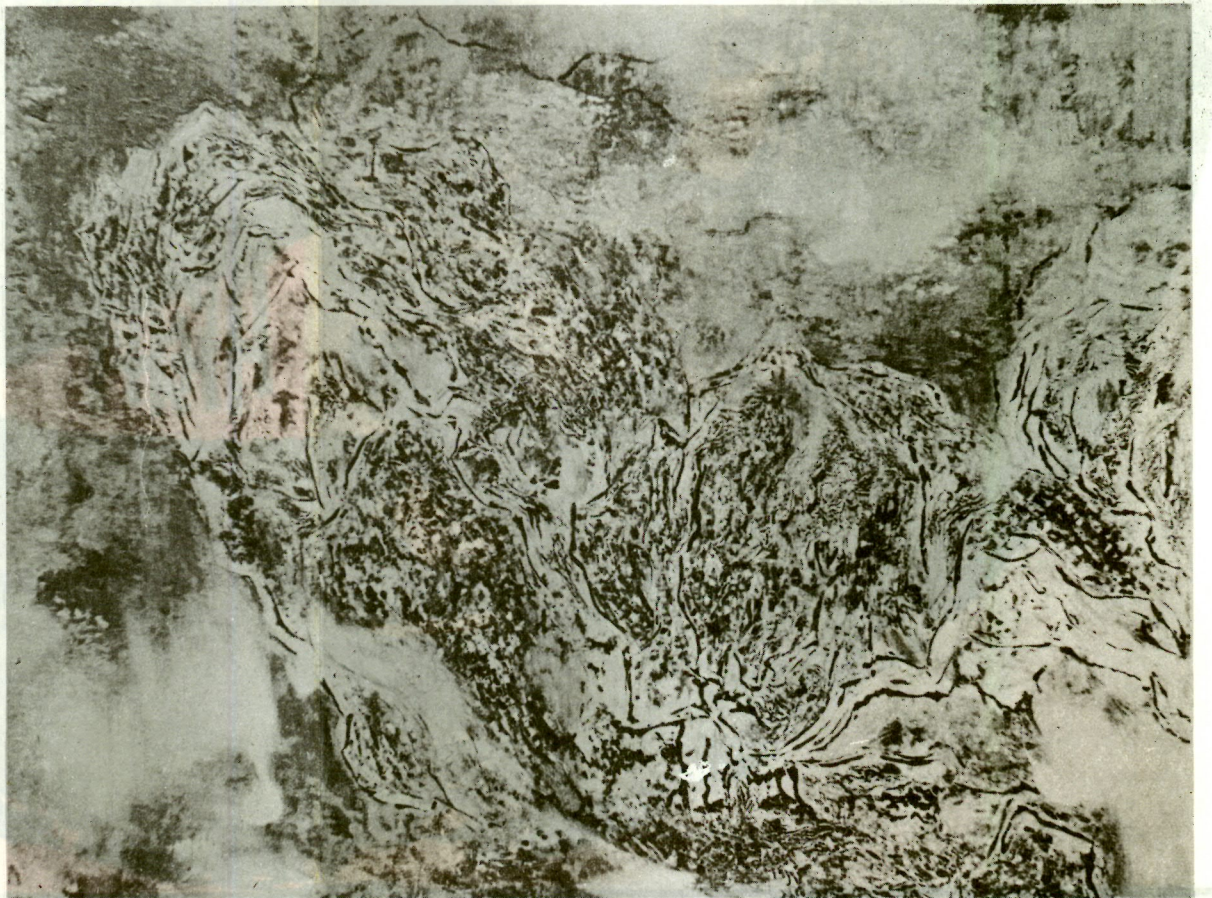
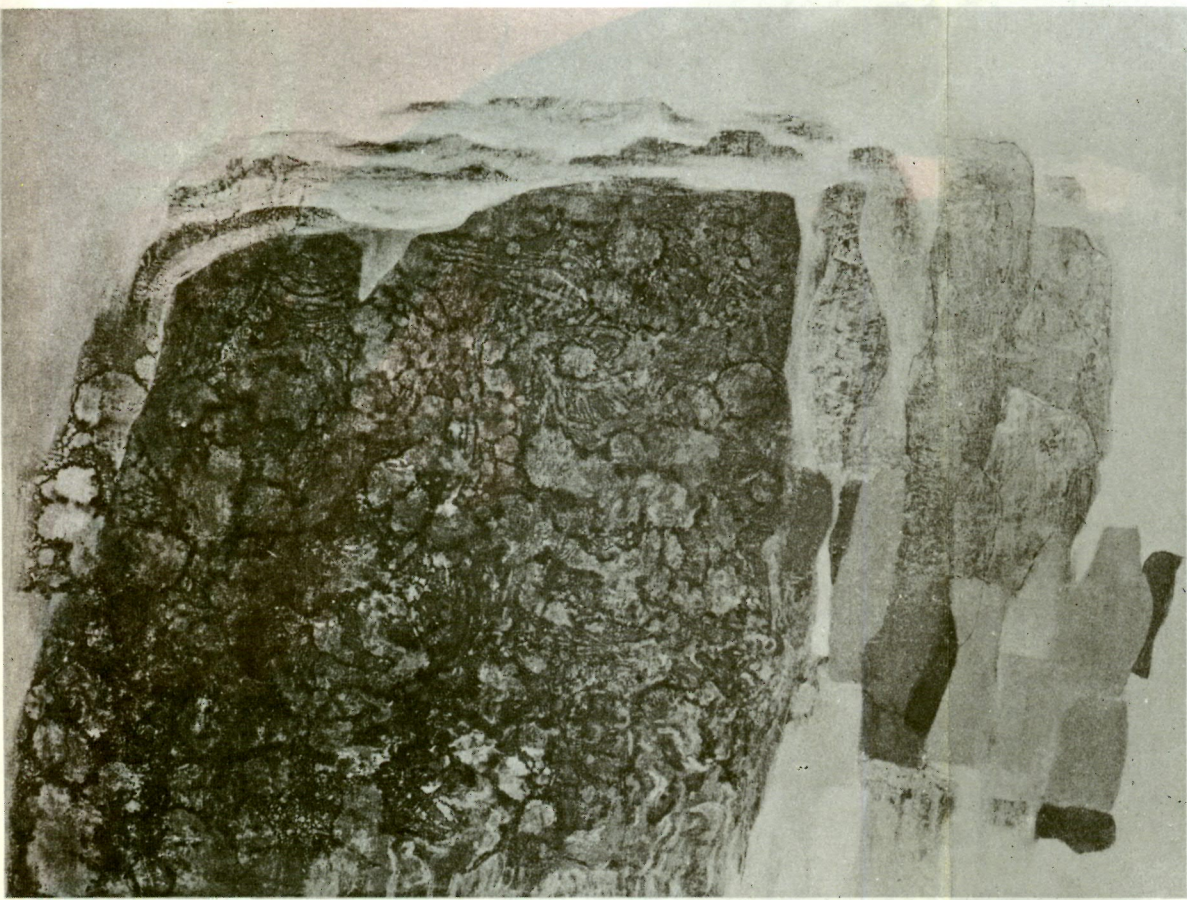
Douglas Bland
白 連

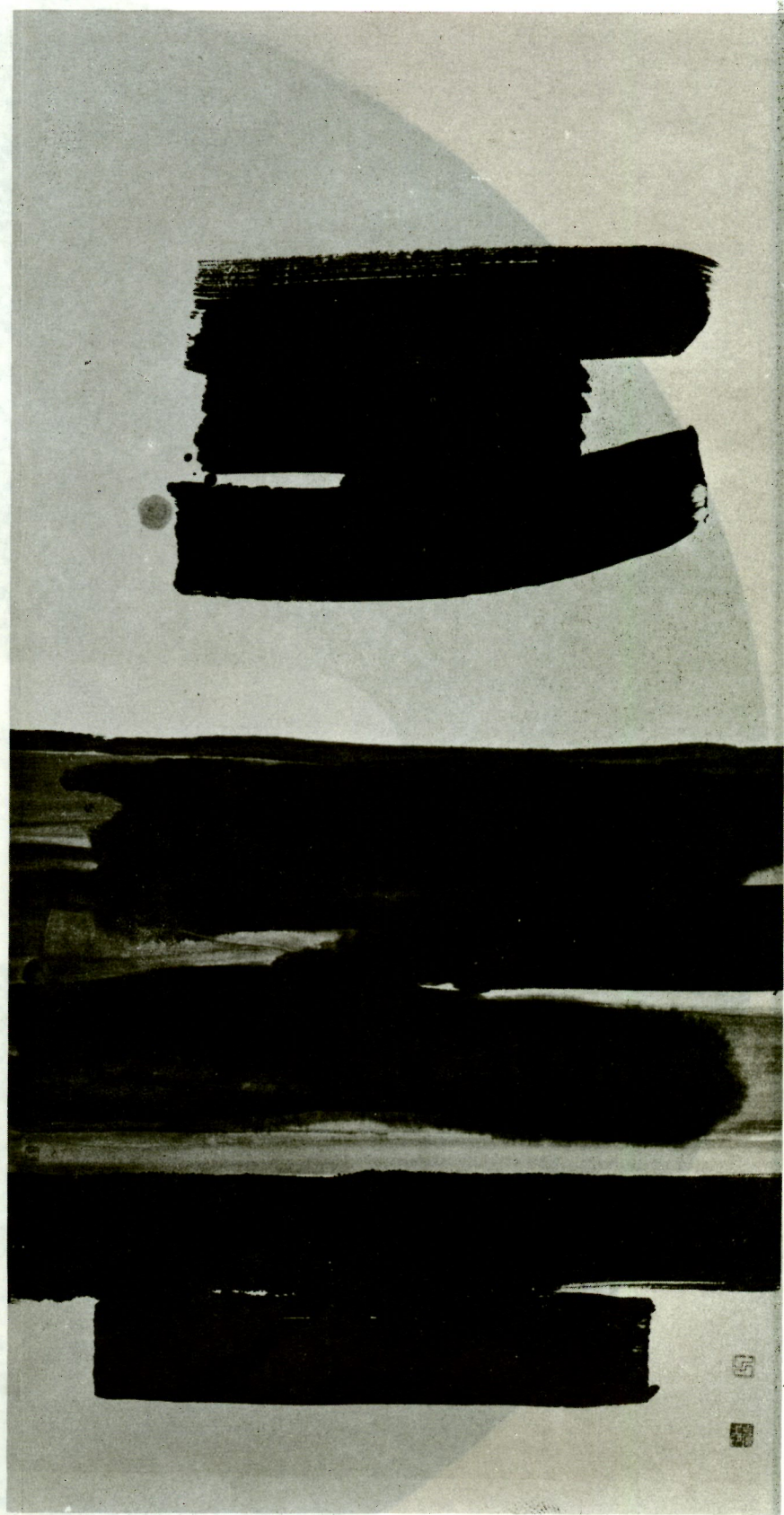
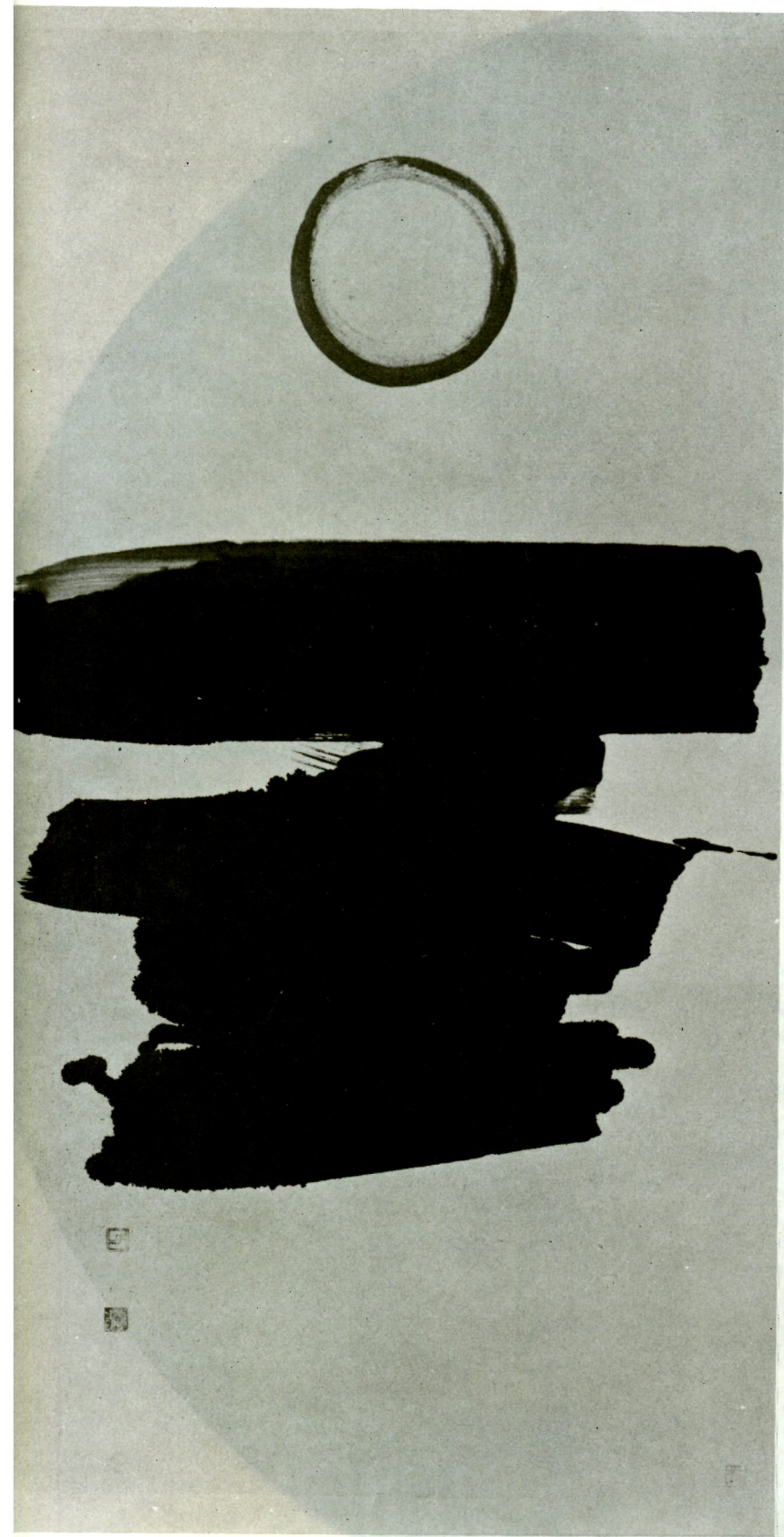




CHEUNG Yee
張 義

KWONG Yeu-ting
鄺耀鼎





Douglas Bland was born in England in 1923. He studied at the Ruskin School of Art, Oxford and since 1946 has lived in the Far East first in Bali, then in China and, since 1948, in Hong Kong.

Douglas Bland has held numerous one man exhibitions of his work in Hong Kong, Australia, America, England and the Philippines. He has also undertaken several commissions for mural paintings.

His work is included in the collections of the City Museum and Art Gallery, Hong Kong, The Kansas City Museum, The Museum of Modern Art, Melbourne and The Museum of Western Australia in Perth.

白連，一九二三年生于英國。畢業于英國牛津 RUSKIN 美術學院。從一九四六年起移居遠東。初時居于印尼巴里島，後移居中國，一九四八年以來，一直居住香港。

白氏曾在香港、澳洲、美國、英國及菲律賓舉行多次個展，亦曾多次獲委任繪製壁畫。

收藏白氏作品者包括有香港博物美術館，美國肯薩斯城博物館、澳洲墨爾本現代藝術博物館及伯服之西澳洲博物館等。

CHEUNG Yee was born in Canton in 1936 and has lived and been educated in Hong Kong except for four years between 1954 and 1958 when he attended the Fine Art Department of Taiwan Provincial Normal University. On his return to Hong Kong he practised painting and taught art at a country school. In 1961 he began his experiments with wood carving and metal reliefs and more recently he has turned to stone and bronze as his media of expression.

CHEUNG Yee has held one man exhibitions in Hong Kong, London, and Manila, and has under-taken several commissions in South East Asia.

His work is in the collection of the City Museum & Art Gallery Hong Kong and in numerous private collections in Europe and America.

張義，一九三六年生于香港。在本港受教育。一九五四年進入臺灣師範大學，攻讀藝術，致力於中西繪畫。一九五八年畢業回港後繼續習畫，並在一鄉村學校任美術教師。一九六一年從事木刻及金屬浮雕。近又轉用石和青銅質料以發揮其藝術之表現。

張氏曾在香港、倫敦、和馬尼拉舉行多次個展。曾獲東南亞各地委任創作雕塑之任務。

收藏張氏之作品包括有香港博物美術館，歐洲及美國私人收藏家等。

WONG Yeu-ting was born in Macau in 1922. He studied landscape design in America and graduated as a landscape architect in 1949. During 1956 KWONG Yeu-ting studied in England, France and Italy and since that time has taught art and architecture in Hong Kong.

WONG Yeu-ting has held one man exhibitions in Hong Kong and has gained reputation abroad through his participation in all the major international print exhibitions in which he has won several prizes.

His work is included in the collection of the City Museum & Art Gallery, Hong Kong, the Museum of Modern Art, Skopje and in private collections in Europe and America.

鄭耀鼎，一九二二年生于澳門。在美國專攻亭園設計。畢業于一九四九年。亭園建築碩士。一九五六年鄭氏赴英國、法國及義大利深造，其後在港曾任美術及建築系教師。

鄭氏在港曾舉行多次個人畫展，獲廣大之贊許。鄭氏所參加各著名國際版畫展覽，經多次獲獎，故馳譽世界畫壇。現時收藏鄭氏作品有包括香港博物美術館，南斯拉夫現代藝術博物館，歐洲及美國私人收藏家等。

LUI Shou-kwan was born in Canton in 1919. After he took a degree in Economics at the University of Canton he was at various times a civil servant, school master, newspaper editor, and art teacher.

LUI started painting in 1941. Apart from an astonishing output of paintings he has also written many books and articles on art and art criticism. Since 1954 LUI has had numerous one-man exhibitions of his work first in Hong Kong and later in America and in the United Kingdom.

LUI Shou-kwan's work is to be found in the collections of the National Historical Museum, Taiwan, the Victoria & Albert Museum, London, the Ashmolean Museum, Oxford and the City Museum & Art Gallery, Hong Kong.

呂壽琨，生于一九一九年，原籍廣東鶴山。廣州大學經濟學士。曾任公務員、主筆、編輯、及香港中山美專主任。一九四一年開始繪畫。

呂氏著述甚豐。作品有：國畫的研究；自由獨立的絕對個人智慧藝術；宋元繪畫史；禪畫；中國繪畫寫生之異同；繪話；抽象藝術的研究等等。

一九五四年以來，呂氏曾在香港、美國、英國各地舉行多次個人畫展。

收藏有呂氏作品者計有臺灣歷史博物館，倫敦維多利亞與亞厘畢博物館，牛津亞士慕連博物館及香港博物美術館等。