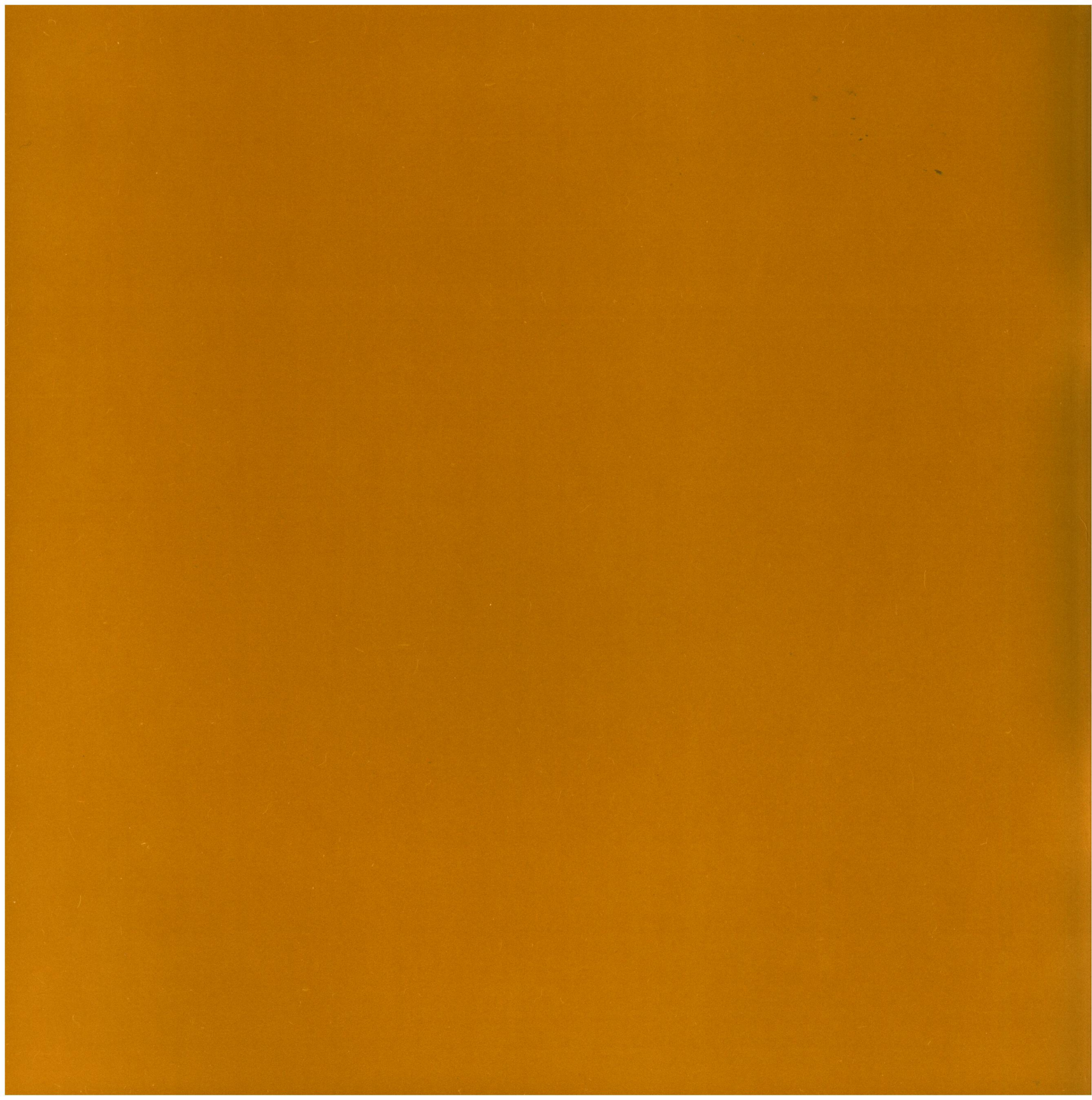




CONTEMPORARY HONG KONG ART 1972



EXHIBITION OF CONTEMPORARY  
HONG KONG ART

Hong Kong Arts Festival 1972  
presented by the Urban Council  
on the occasion of the  
Tenth Anniversary of the  
Opening of the City Hall

大會堂十週年紀念・市政局主辦  
一九七二年香港藝術節

當代香港藝術展覽

City Museum & Art Gallery

July - August

香港博物美術館

七月至八月

## Acknowledgements

Almost one thousand paintings, calligraphy, prints and sculpture were received from over three hundred individual artists for this biennial exhibition of contemporary Hong Kong Art organized by the City Museum & Art Gallery. We wish to thank this record number of artists for participating. Our particular thanks are extended to our distinguished panel of judges, Mr. Hon Chi-fun, Mr. Nigel Cameron and Mr. Gunther Hollmann for selecting the entries which are finally exhibited. We also wish to thank the invited artists for taking part and for helping to make this exhibition a representative survey of Hong Kong Art in 1972.

## 鳴謝

這是兩年一次由香港博物美術館主辦的當代香港藝術展覽，今屆送出參加的作品差不多有一千件，包括繪畫、書法、版畫、及雕塑等。這種踴躍的情形是空前的，我們得向所有參加者致謝。我們要特別感謝的，是此次負責評選工作的韓志勳先生、金馬倫先生、及荷爾曼先生；同時我們也感謝那些接納邀請的藝術家，他們的參展，令這展覽更能呈現出一九七二年香港藝壇的代表性面貌。

## Introduction

In this current exhibition of contemporary Hong Kong art, the evolution of a "Hong Kong Style" has finally become evident. This is not to say that every artist here is groping for the same goal. On the contrary, they strive to find their own individual path. Not all of them were born in Hong Kong. Their educational backgrounds and experiences vary. They look back to the tradition from different stands, they react to the tides of the modern epoch differently, and they choose diverse materials and techniques for their expression. They are Hong Kong artists because they all work in Hong Kong, suffer similar frustrations, battle the same obstructions, and share similar stimuli. Although their confidence is frequently tested, they have been able to create something which reflects aspects of Hong Kong in one way or another.

The exhibition represents a biennial survey of the Hong Kong art scene which may be quite unfamiliar to a visitor and even to most of our local residents who seldom concern themselves with art in their daily life. In a way Hong Kong art is very much "underground", because most of the artists work in seclusion and exhibit only occasionally. When their work is exhibited it is usually met with a cold and sometimes hostile response. At different times there have been one or two art galleries dealing with art of a certain quality, but today none of these survive. However those galleries which deal with paintings of Hong Kong scenes with a definite tourist appeal, thrive and become the unfortunate image of Hong Kong art to an outsider. In this context it is regrettable that the very limited space of our galleries does not allow a continual display of contemporary Hong Kong art which is exhibited only rarely during the year.

The general public are largely unaware of the difficult situation our artists are in. In the quarter of a century since the Second World War, Hong Kong art has undergone a tremendous change. The artists have struggled a long way, miraculously emerging from a once recognized "cultural desert". They have grown up in an unsympathetic environment, probably confronted with more obstacles than artists elsewhere. One obvious factor is that Hong Kong has always been seriously in need of a proper art school where our younger artists can be trained. Only in recent years extramural departments of the two universities have opened art courses which do help to produce and develop some of our new talents. Still many artists-to-be fall into time-worn matrixes set by some artists of the older generation who, as masters, teach their pupils only to duplicate their own dated styles, and inadequacies.

Another even more important factor leading to the present difficult situation is the rapid transformation of the society, which leaves many of our artists hesitating and confused. Between the young and old generations, not only is there a generation gap, but there is also a drastic shift of values and a distance as wide as East and West. It is tempting for the younger generation to desert their own tradition which is fading and dissolving and

look towards the modern West. The traditional Orient is a temple which has fallen apart, whereas the modern West is a blinding light, brilliant yet intangible. Between these the Hong Kong artist is to make a choice. If he chooses the East, he may have to accept antiquated and perhaps distorted standards, and pursue remote idealized subjects. If he chooses the West, he may have to seek after foreign styles and techniques provided by his mentor or based on printed images in books and magazines. Very often he has never seen any representative example of Western art in actuality.

Today art styles change so swiftly that even a Western artist may find himself greatly bewildered. But then he is well aware of established standards which he can either follow or reject. The Hong Kong artist knows no established standards, and any action he takes is likely to add to his perplexity. As a follower he will be entrapped into petrified moulds which even further separate him from the true tradition. As a rebel his negation leads nowhere. The frustration is so great that many of our more promising young artists have abandoned art altogether and only those with persistence and determination have avoided the pitfalls and overcome the hindrances.

However, there are still advantages of being a Hong Kong artist. If the pressure of the tradition is so weak and if he is not readily carried by the styles and vogues of the era, in his lone searchings he has the complete freedom of a lone searcher. He may have to spend twice the effort to achieve half the results, but the opportunity for him to create a new art is wide. Undoubtedly Hong Kong is the main frontier of East-West cultural interfusion which, although causing harmonies as well as disharmonies, shapes the environment and gradually becomes the spirit and strength of Hong Kong art as we see it today.

Thus Hong Kong art rests on the various points where this East-West cultural interfusion takes place. In oil painting, some artists try to impregnate their work with Oriental poetry or philosophy. In Chinese ink painting, some seek to transform the traditional landscape into modern space, and some experiment with ink and colour to explore newer possibilities. In sculpture, some evoke solemn and primitive feelings of the ancient world. In printmaking, some recapture the gaiety and frank decorativeness of Chinese folk art. There is some work which is very Eastern, some very Western, but the majority is in between. At a glance Hong Kong art may appear over-diversified, but the multiple ways in which Eastern and Western ideas are merged together mark the characteristics of our "Hong Kong Style".

WUCIUS WONG  
Assistant Curator

July, 1972

## 前言

到了這一屆的當代香港藝術展覽，香港藝術本身風格的發展，經已逐漸明朗化。這不是說，香港的藝術家都朝着同一的目標摸索，相反地，他們都力圖闖出一條個人的道路。他們不一定生於香港，因此在教育與經驗方面各不一致；對傳統的回顧，對時代潮流的感受，對材料的選擇與運用，都有着相當大的歧異。他們都是香港的藝術家，因為他們都在香港工作，曾遭遇類似的挫折，在類似的困境中掙扎，受着相同的刺激。其信念可能屢受考驗，但作品都能或多或少地反映香港某一特殊面相。

這種展覽每兩年舉行一次，將香港藝壇的狀況全面性地呈現出來。外來者甚或平素對藝術漠不關心的本地人士，對這樣子的藝壇會感到陌生的。因為香港的藝術通常隱而不顯，大部份藝術家都孤獨地工作，極少公開展出作品，偶爾展出時輒受冷落甚至譏笑。香港也曾有過一兩家經營質素較高的藝術品的畫廊，但都相繼結束。經營風物畫以遊客為對象的畫廊却如雨後春筍，其展品很容易被誤認為香港藝術的表象。在另一方面也令人引以為憾的，我們美術館限於場地，無法經常陳列當代的香港藝術。

一般市民大都不注意到香港藝術家的艱苦處境。在第二次世界大戰後的廿多年間，香港藝術的蛻變至為巨大。每一藝術家都經歷過一段漫長的道路，從一度被認為的『文化沙漠』中奇跡地走出來。他們在冷酷無情的環境中成長，面對障礙之多，比之任何其他地方藝術家，可能有過之而無不及。這裡一個明顯的因素，就是香港一向缺乏一所有規模的藝術學校，以致年輕的藝術家不易獲得適當的指導。直至最近數年，香港兩家大學的校外部，設立藝術課程，總算培育了一些新的藝術人材。但師徒式的傳授，仍然繼續着，往往使有資質的藝術青年，陷入陳腐的格式之中，無從自拔，使人痛心。

另一可能更為重要的因素，就是社會的迅速演變，令藝術家產生躊躇與困惑。在年長的與年輕的香港人之間，不獨存有代與代間的距離，其中價值觀念轉移之激烈，使距離有如東西方那樣深廣。年輕的藝術家容易厭棄漸趨瓦解的傳統，而對西方萌生嚮往之情。一方面，傳統的東方是一座廟堂，凋敝而殘破，另一方面，現代的西方是一片華光，璀璨而無從捉摸。在此兩者之間，香港藝術家面臨一個抉擇。若選的是東方，他可

能要接受過時甚至歪曲了的標準，並追覓理想化而又遙遠的主題。若選的是西方，他可能要學習外國的風格與技巧，根據師承或書籍雜誌中印刷品的顯示去摸索，而實際上他可能從未目覩過一件代表性的西方藝術原作。

今日西方的藝術家有時候亦因潮流的變動而無所適從。但他對藝術上已有的標準是認識到的。他可以遵循或反抗這些標準。香港藝術家則無已定的標準在他之前，他任何的行動只能引來更深的徬徨。遵循者除了投入僵化的模式之中根本接觸不到傳統的本體，反抗者徒然否定一切，否定後一無所有。這種困擾的情形令許多初時朝氣勃勃的藝術家終於半途而廢，只有決心和定力的方能規避諸種的陷阱，克服每次的困阻。

可是，香港對於藝術家亦有其可取之處。如果傳統的壓力至為微弱，現代的潮流也不能將他一捲而去，他在孤獨的探索中有孤獨探索的自由。這樣他可能事倍功半，但創造出一種新藝術的機會也較大。香港顯然是東西方文化融匯的重要前哨，雖然融匯中產生和諧及不和諧的地方，但這形成了環境的變動，逐漸成為香港藝術的精神與力量。

香港的藝術就建立在東西文化不同的各匯合點上。在油畫上，一些畫家企圖將東方的詩境或哲學滲透作品之內。在水墨畫上，一些畫家將傳統的山水帶入現代的空間，另一些嘗試以墨與色彩探求新的可能性。在雕塑中，一些追尋遠古世界的肅穆、原始之情。在版畫裡，一些呈現出民間藝術的輕快、裝飾之趣。有些作品很東方，有些很西方，大部份則介乎兩極之間。驟眼看來，香港藝術似乎過於繁雜，但東西方意念以不同方式不同程度的交混，正是香港藝術風格的特點所在。

王無邪  
助理館長



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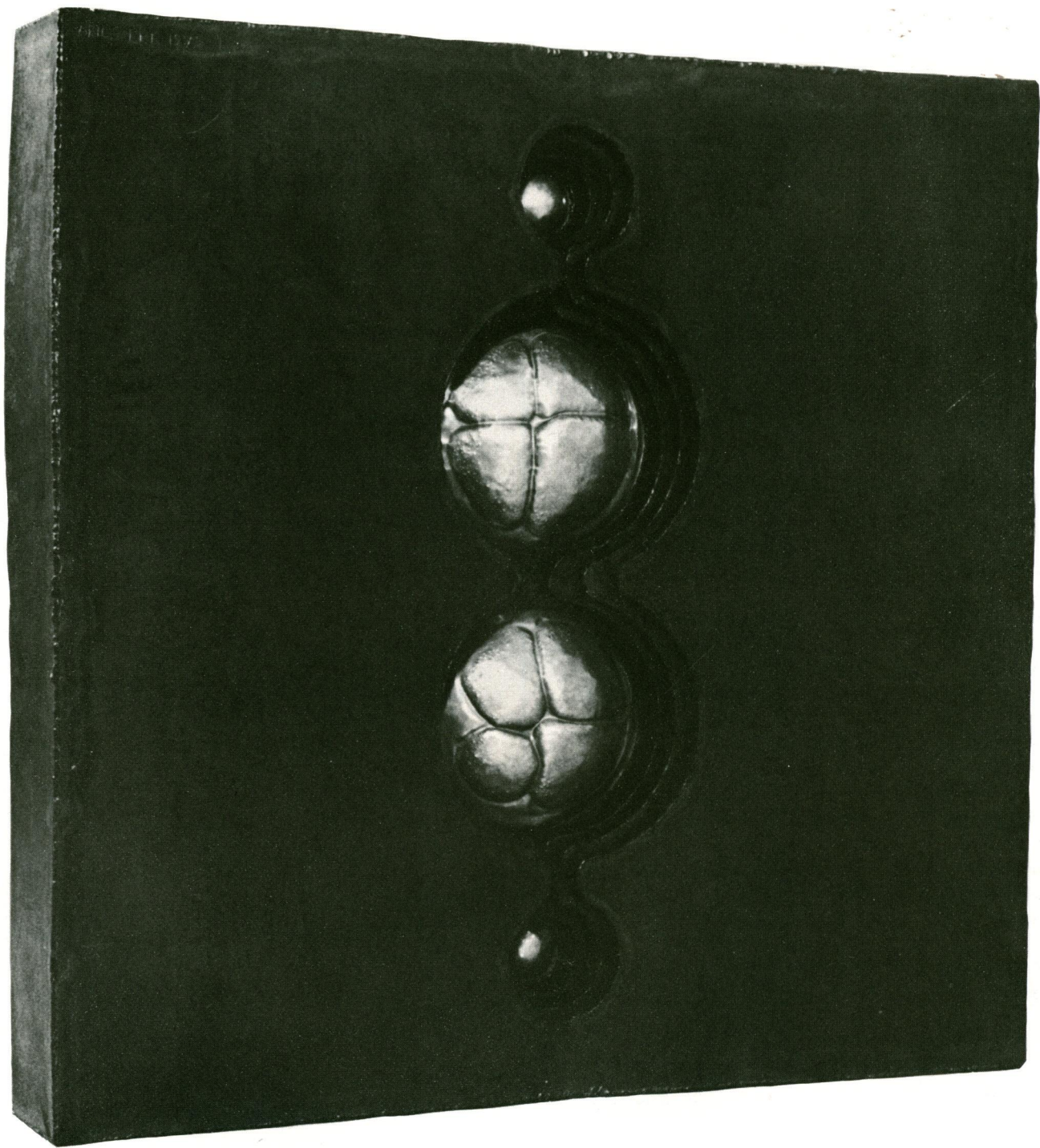
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懸崖

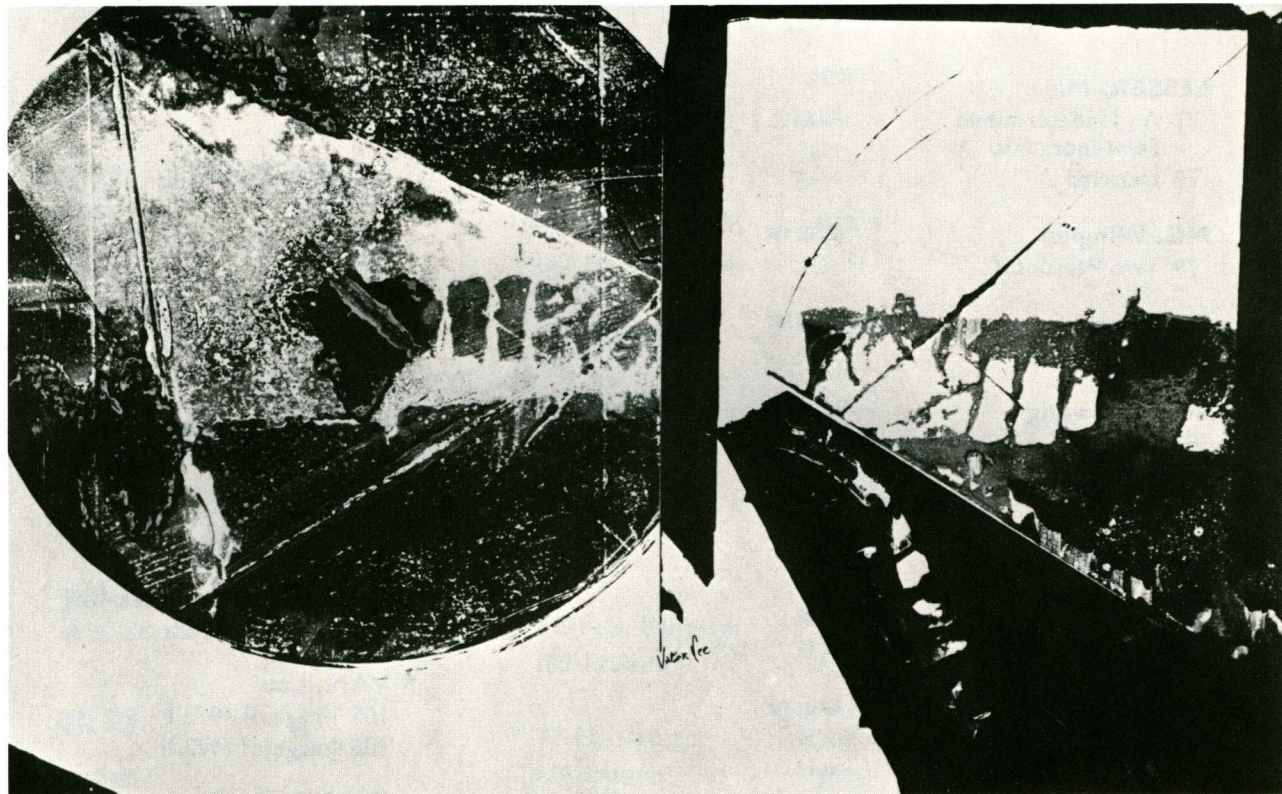


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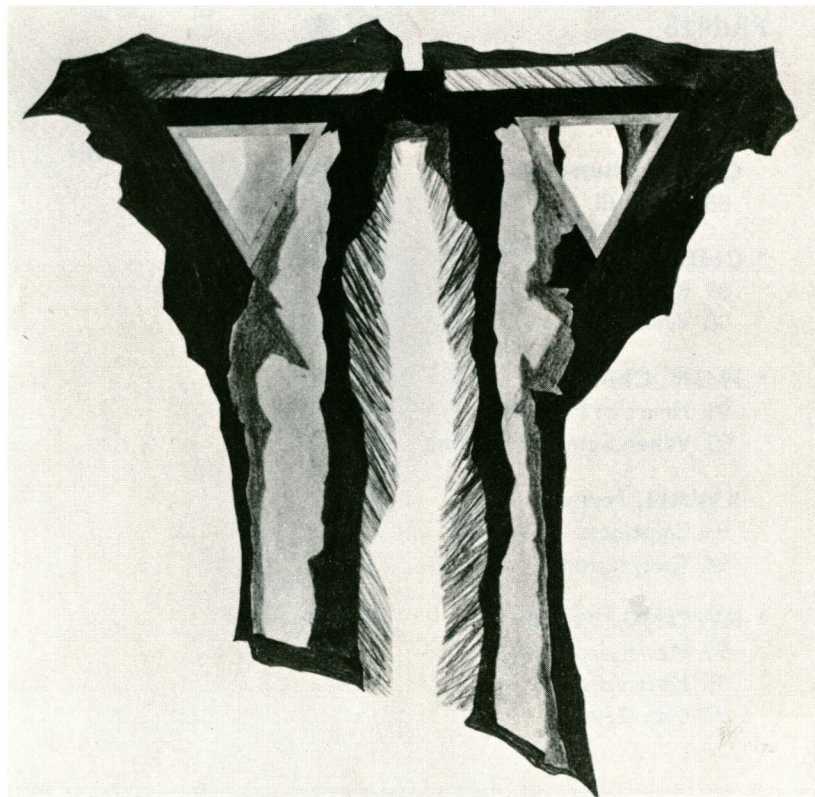
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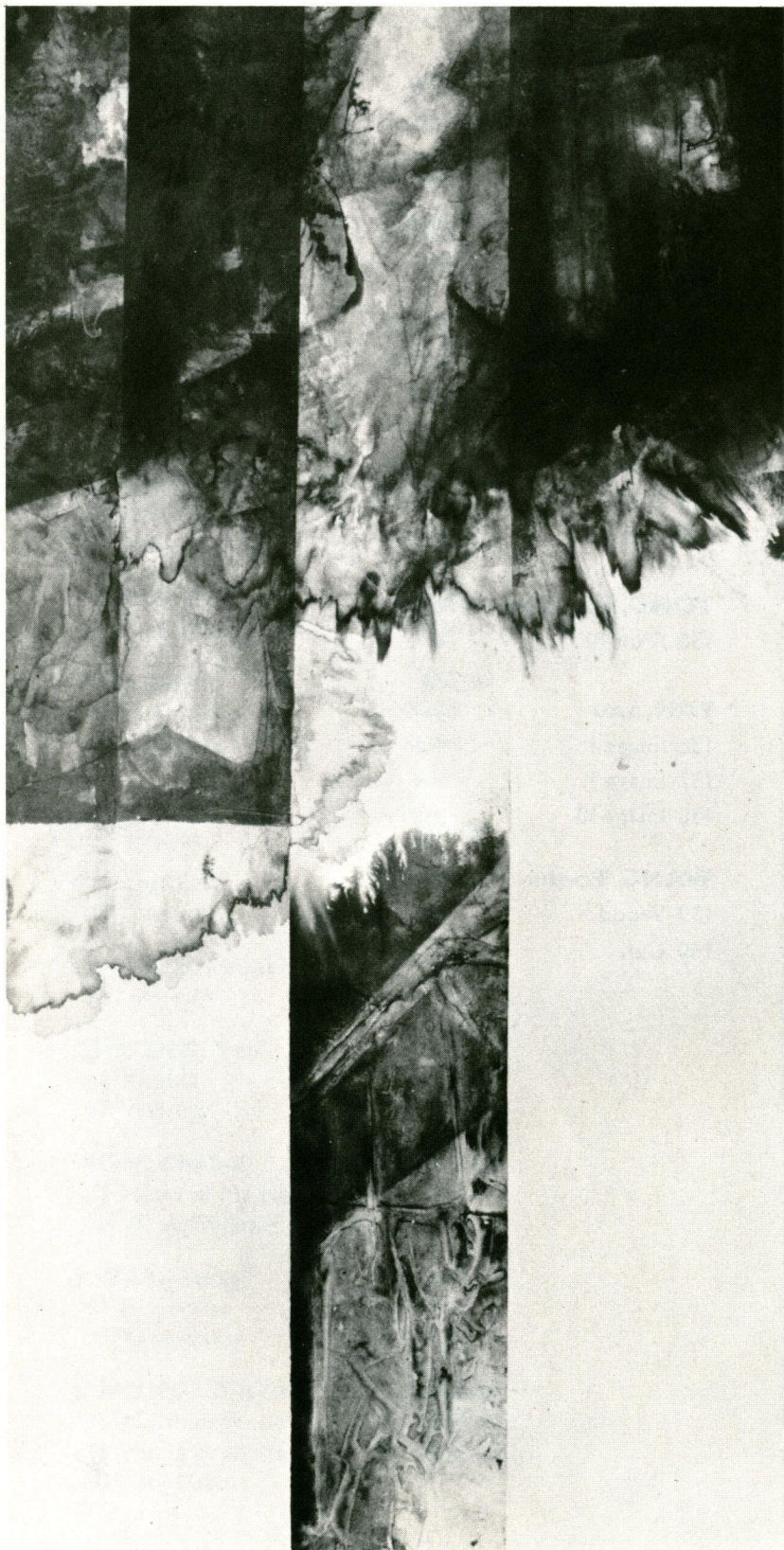
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\* Denotes invited artist

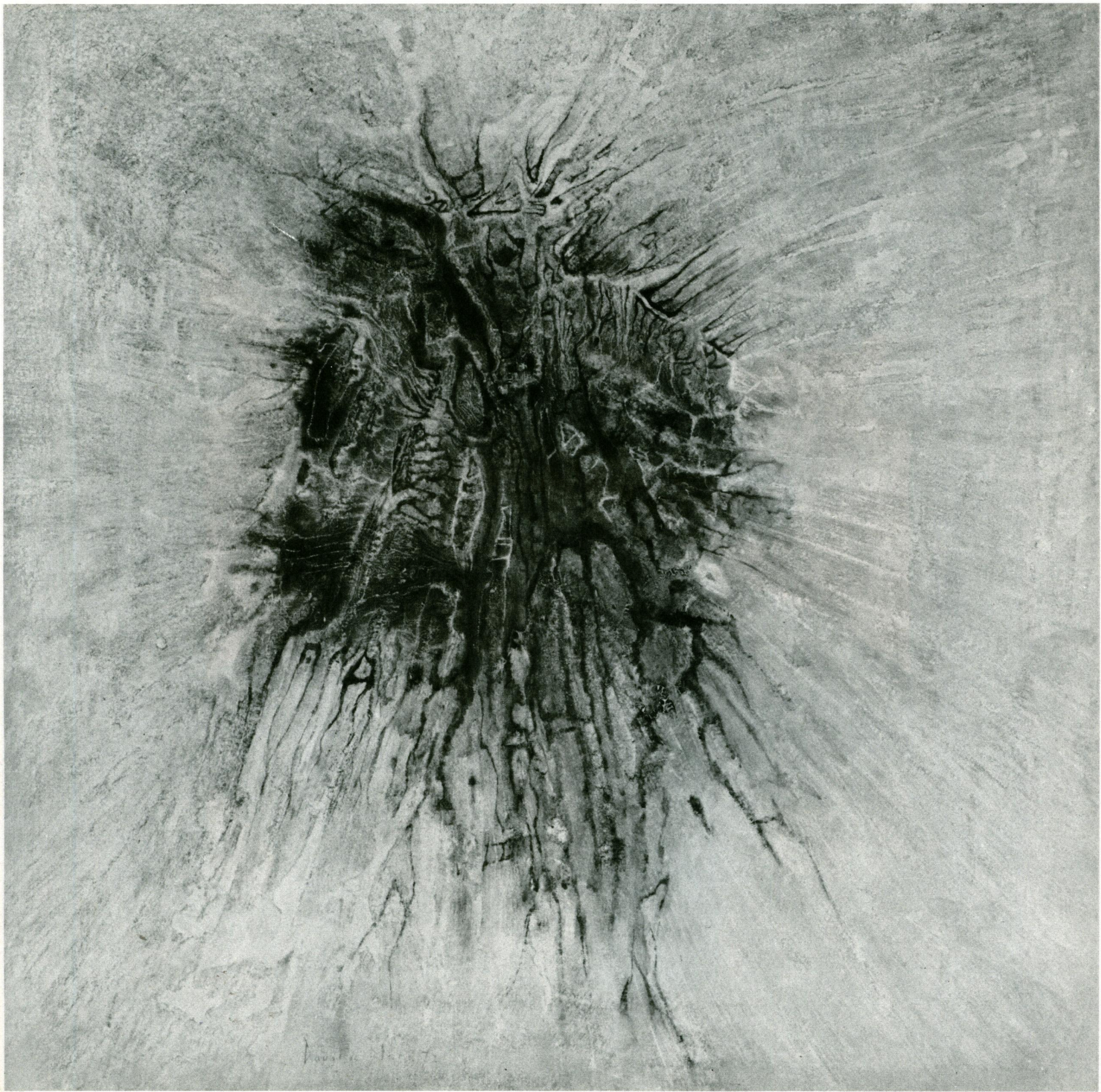
\* 付有此號者為接納邀請參加展出的藝術家



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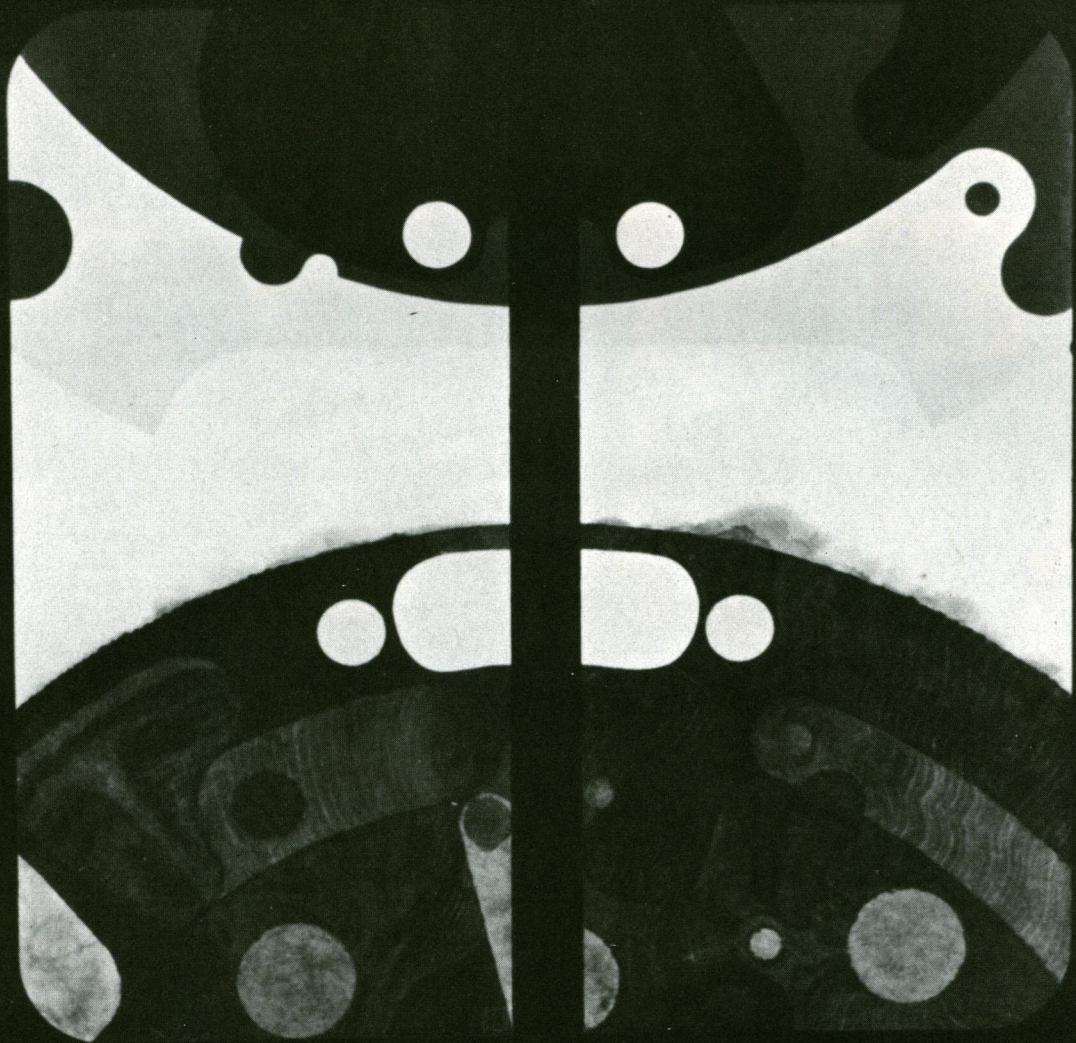


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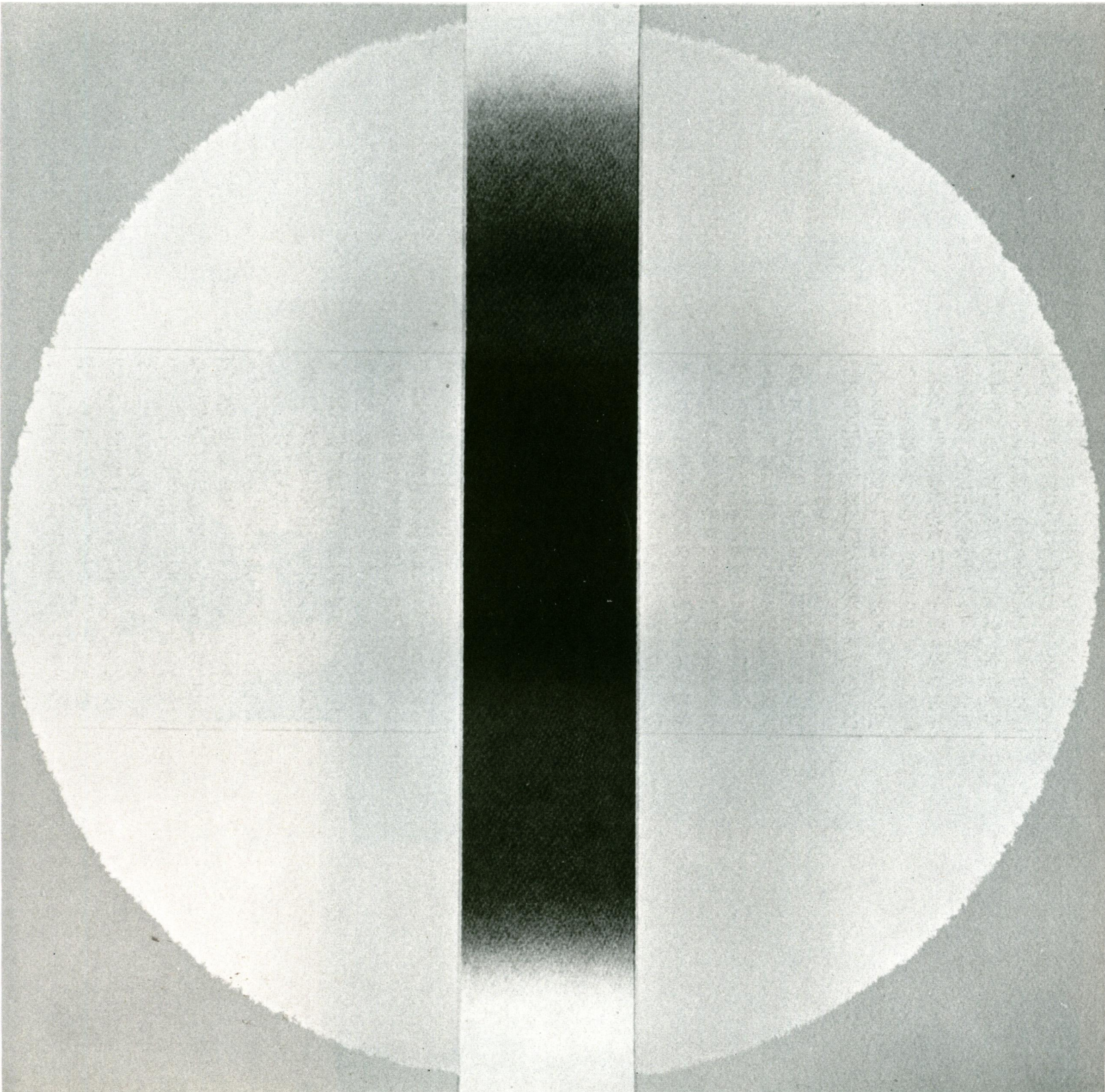


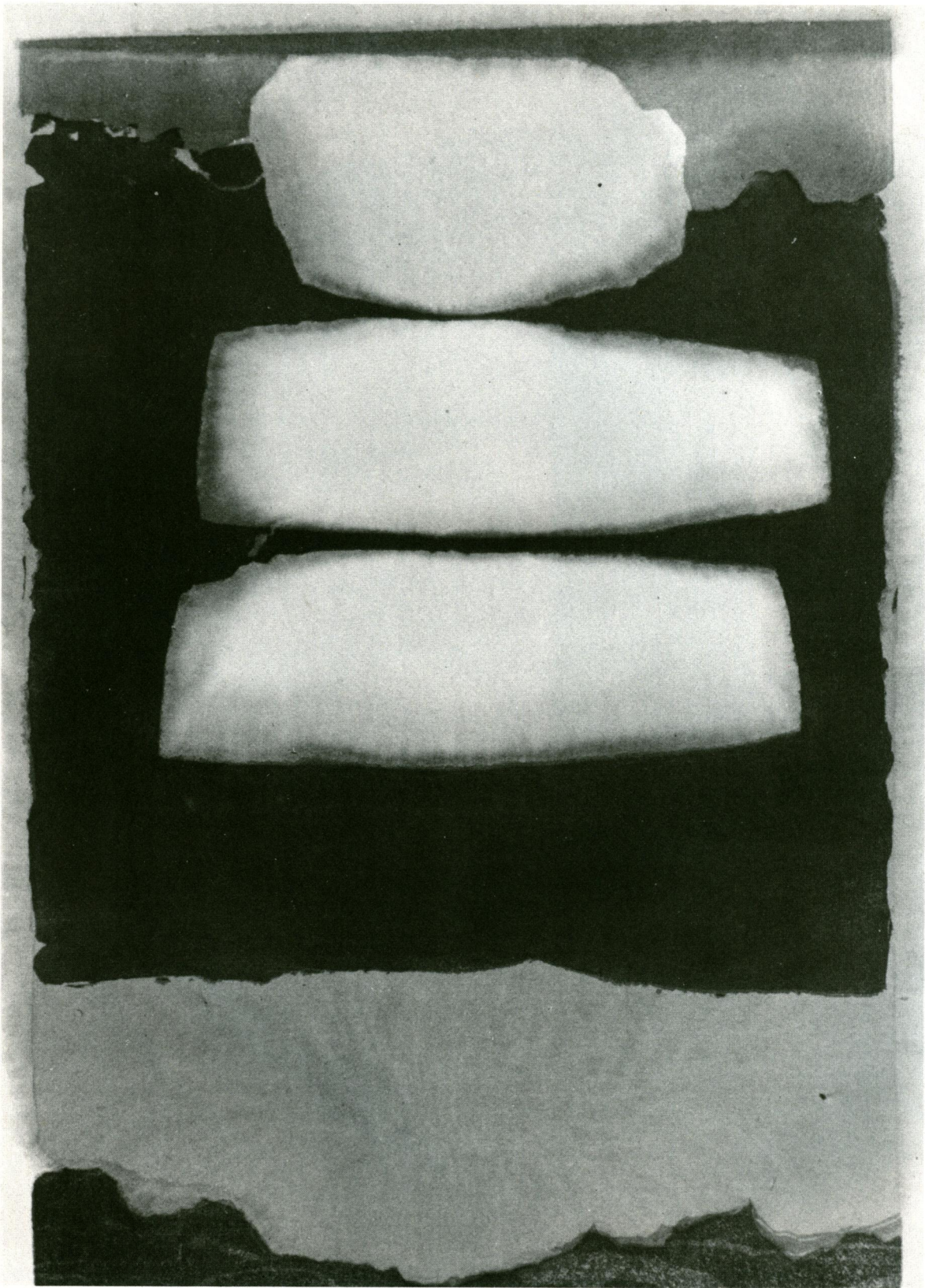








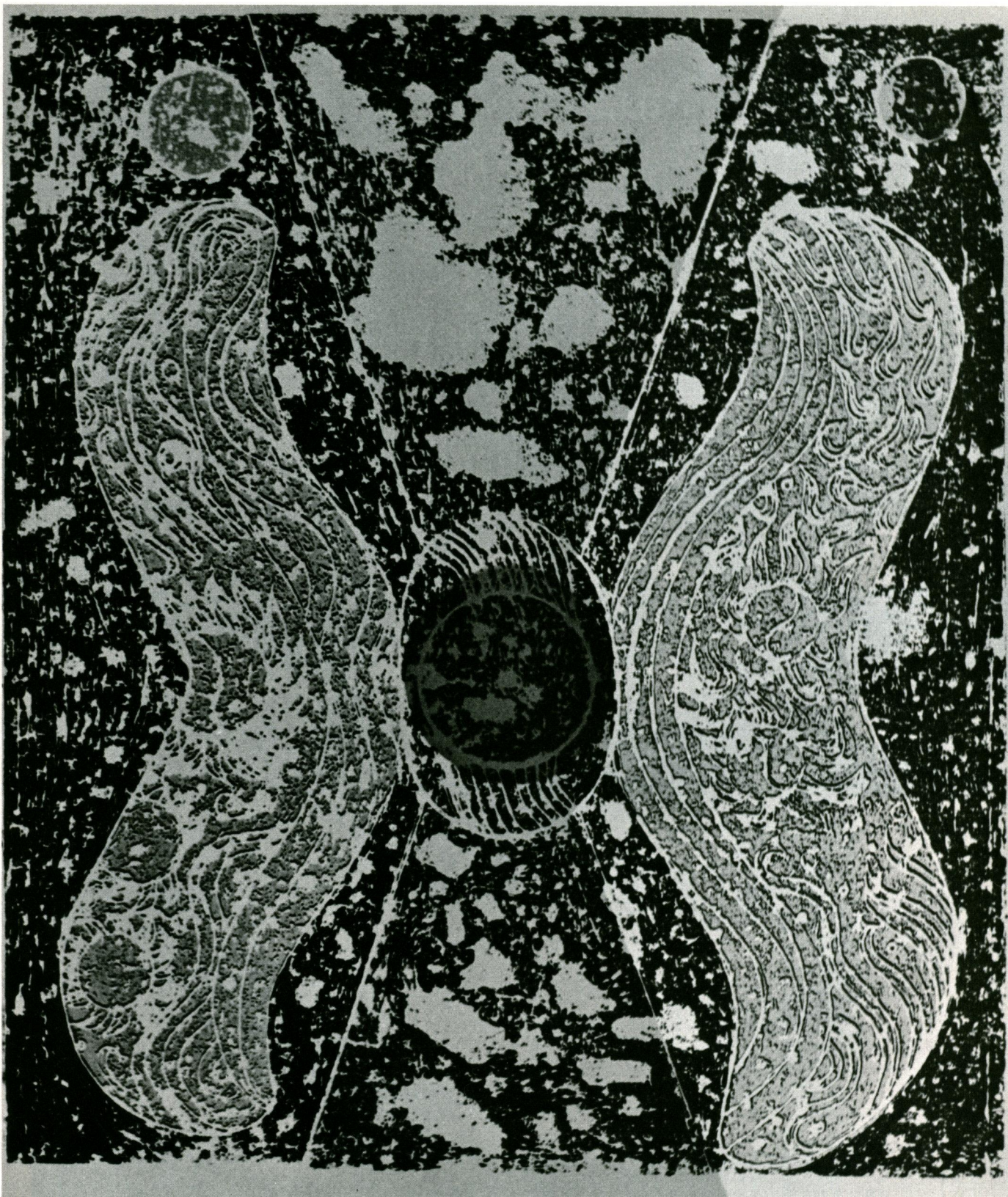


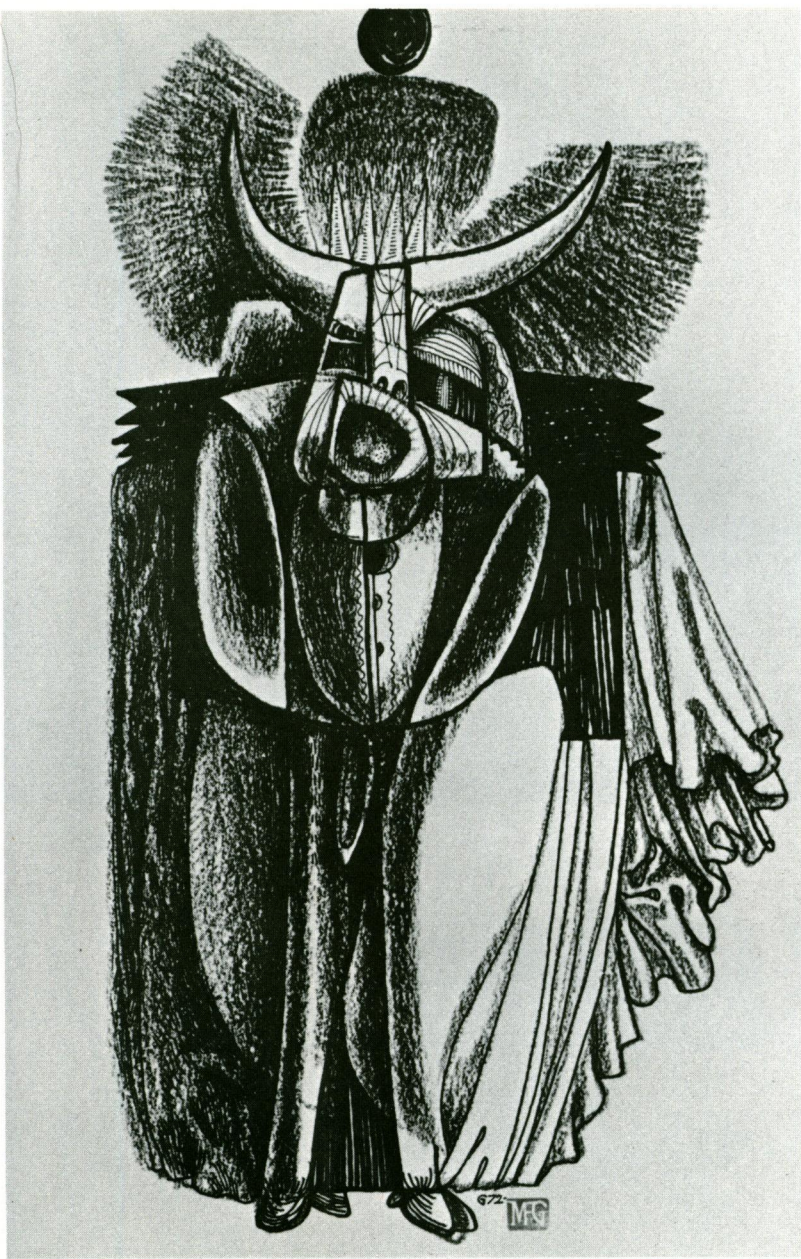




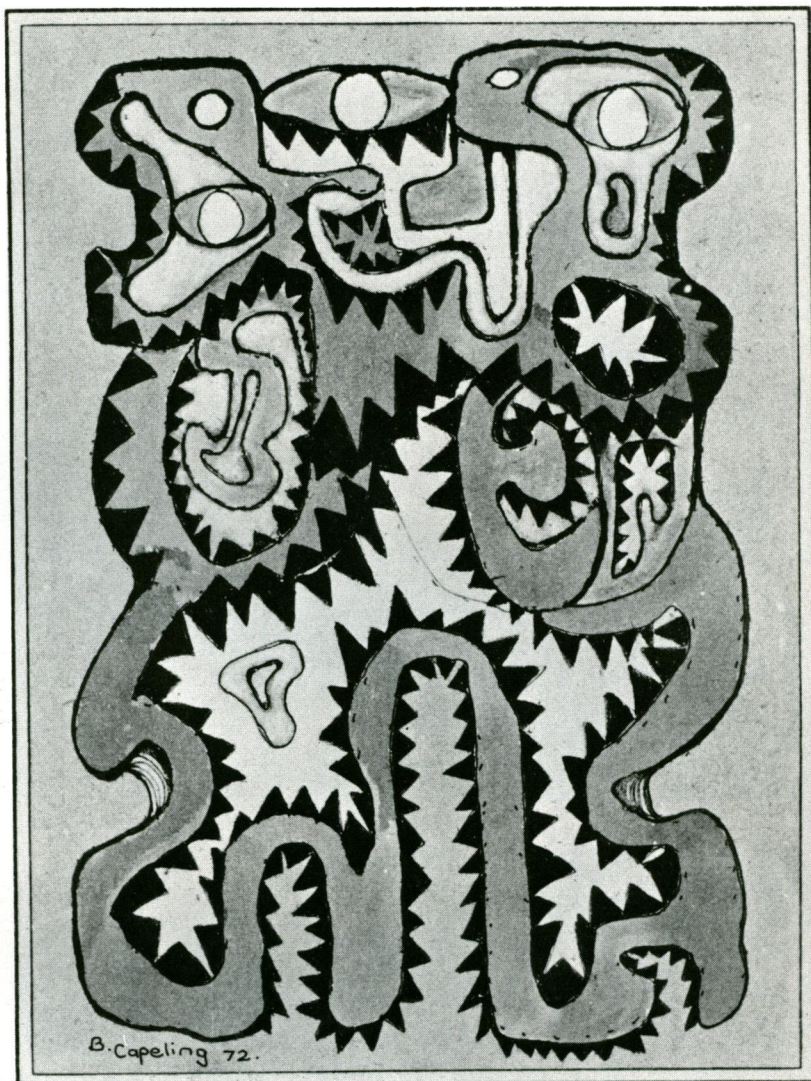


E-LING YEN 1971.





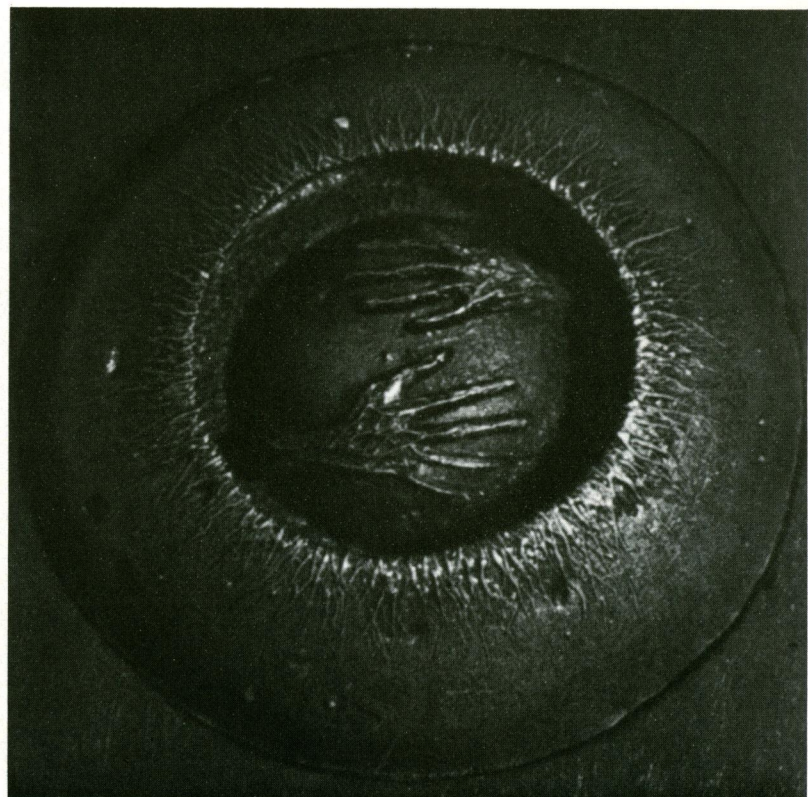
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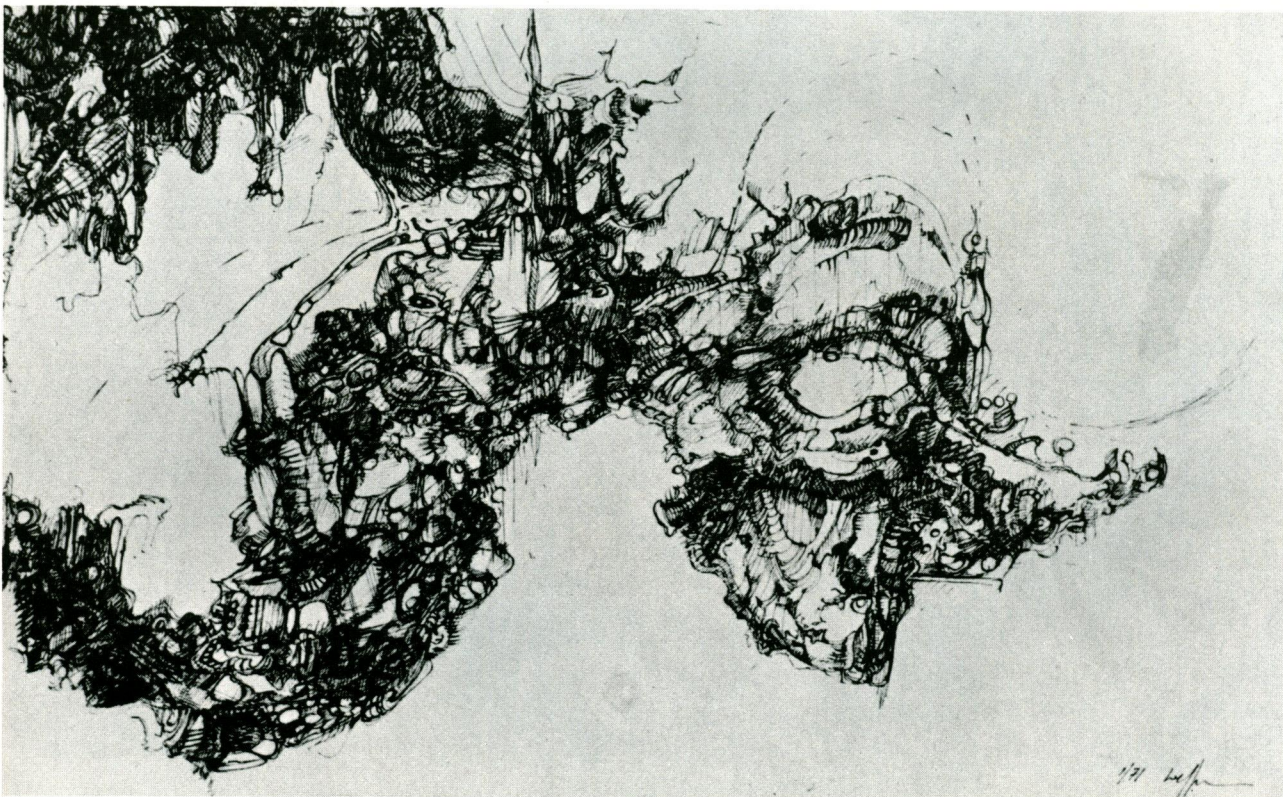
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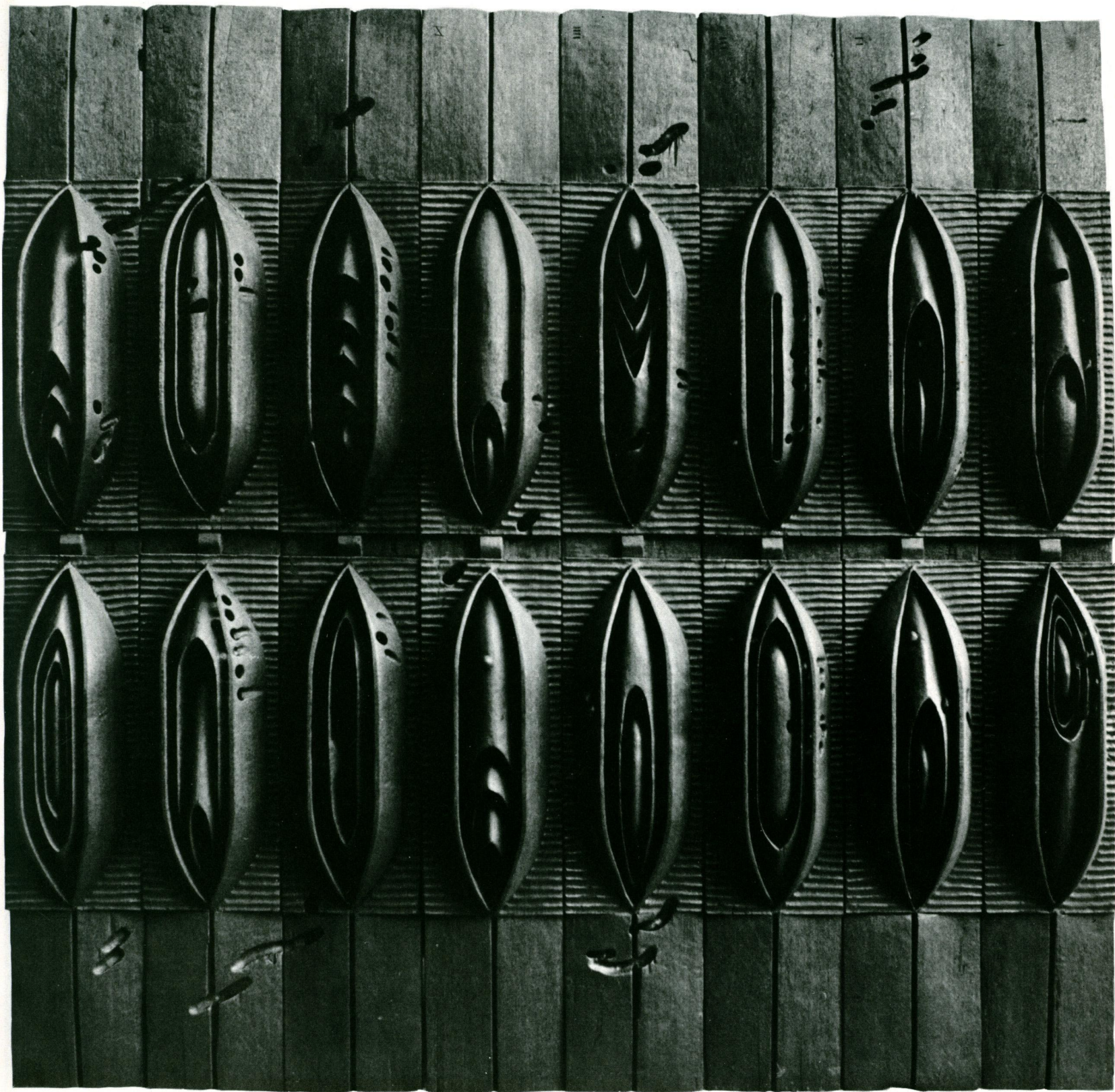
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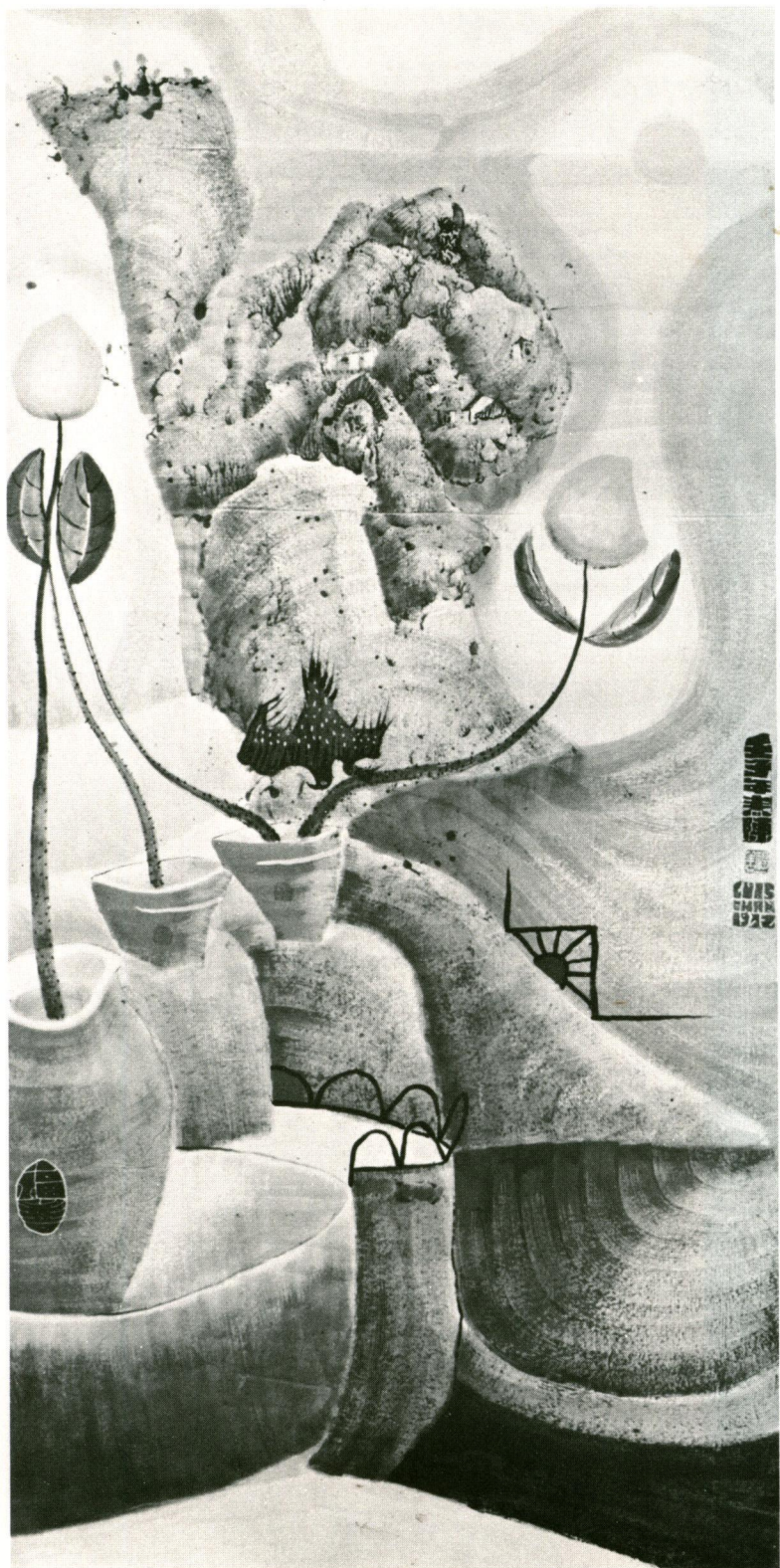
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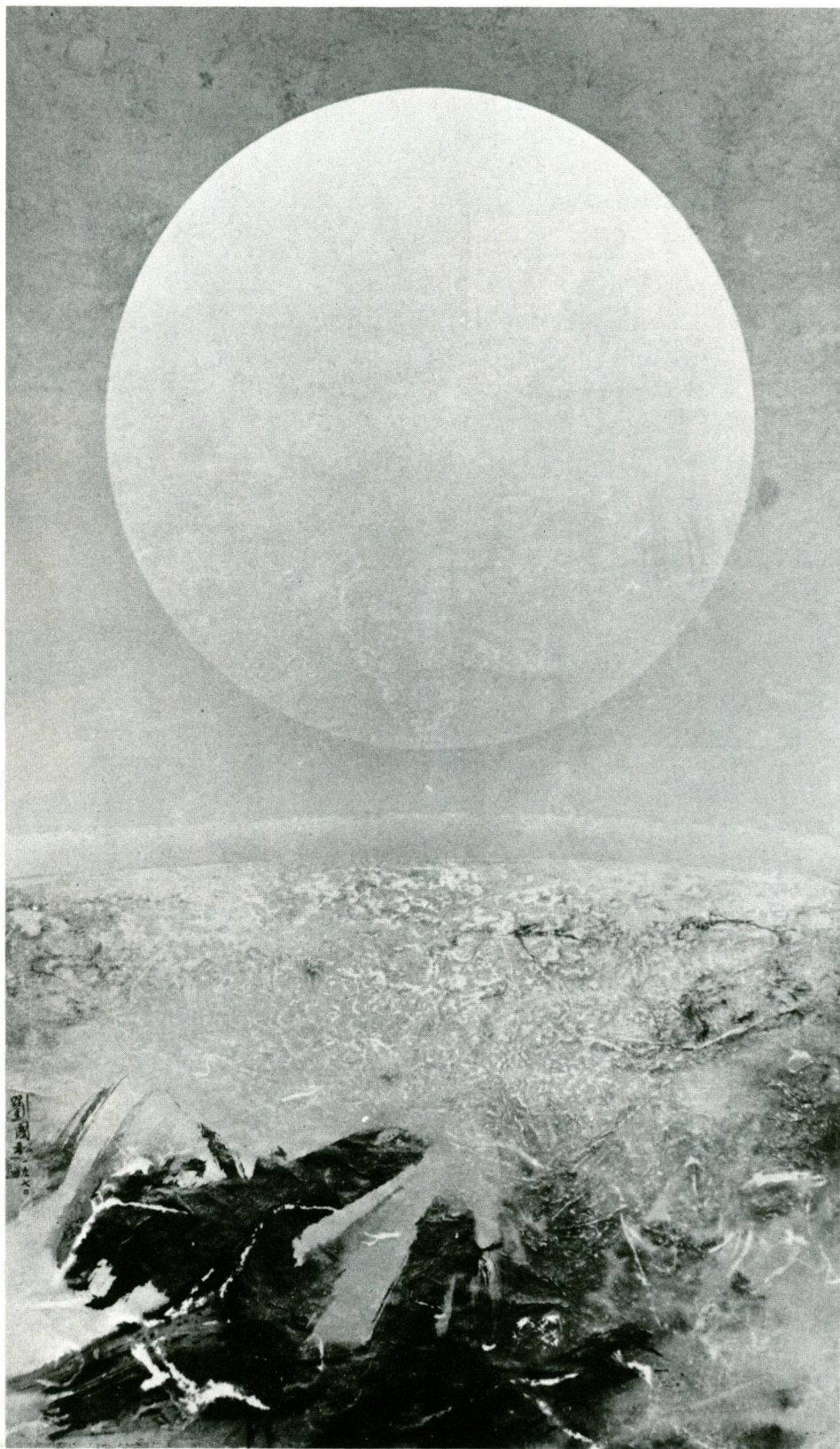


77





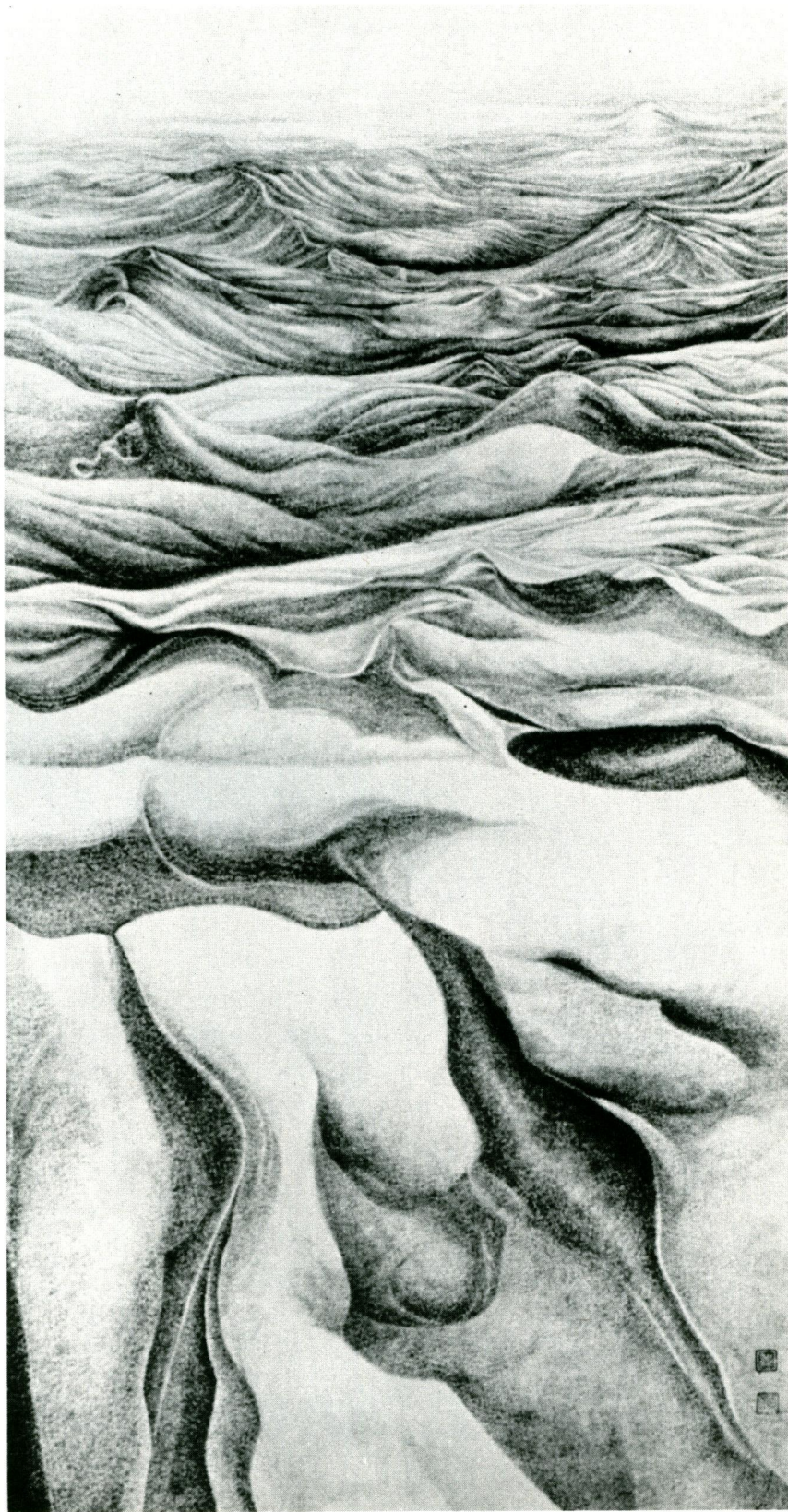














復次須菩提是平等法无有高下是  
名阿耨多羅三藐三菩提以無我无  
人无眾生壽者脩一切善法則得阿  
耨多羅三藐三菩提須菩提所言  
善法者如來說非善法是名善法

節寫金剛經 陳文傑

千 金 非 關 應 勿 關

千 金 非 實 法 萬 實 事 中 日 官 善 不 空 信 在 心 以 為 記

佛 子 善 哉 善 哉 善 哉 善 哉

壬子年二月晴以升子高松古

何年那串秋清壁畫深湖  
 赤日石林茅子喜以江海流鶴飛  
 常近鶻標度不驚鷗似得塵  
 山谿去德重遠遊

壬子春日  
 維思

子曰孝子之親也居外致其歡善則致其樂病則致其憂喪則致其哀  
 祭則致其嚴正者備其禮後致其親子親者居上不驕而己不亢在  
 下不爭居上而驕則下為下而柔則和在親而爭則為三不保陸日  
 三牲之養禮而不孝也 壬子仲春吳縣孝謹弟十子陳學國



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