

香
港
藝
術

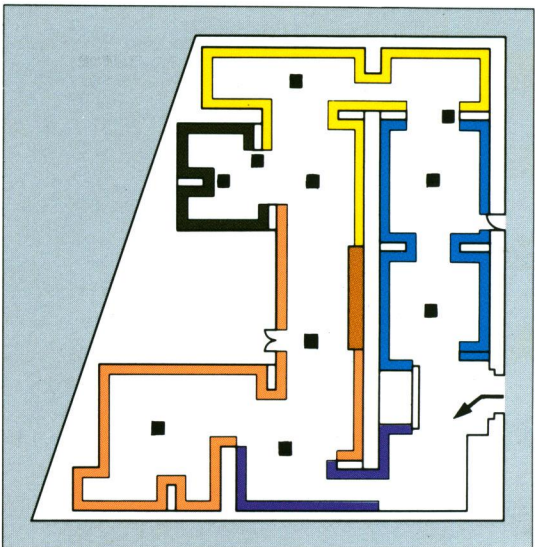
Art
in Hong Kong



香港位處中國大陸邊陲，百多年來以自由港模式發展成一個國際城市，這個主要由華人組成的社會，一方面承襲了中國的傳統，另一方面也不斷受西方思潮的影響。在這個中西交匯的地域，市民自由選擇其生活形式，而形成一個多元化的社會，在這樣的社會模式下所產生的香港藝術，在其形式及概念上亦多元化地發展。就如香港部份的藝術家在傳統山水畫中開拓其理想的藝術境界，亦有藝術家致力於西方藝術的追求，更有試圖融和中西藝術形式，創造出超越文化界限的藝術天地。

綜觀香港藝術的發展，在二三十年代已凝集了發展的力量。這年代的畫苑、藝專及美術社紛紛成立，在外國學成的藝術家回港發展，國內名家到港交流，這等等都為本港藝壇奠下良好基礎。四五十年代，一批國內國畫大師移居香港，更壯大了國畫家的行列。六十年代，西方現代藝術思潮流入香港，現代主義取代保守的畫風；新的意念及實驗性的技法亦融入中國畫當中，豐富了國畫的面貌。在這藝術現代化的潮流中，一種藝術本地化的觀念亦開始萌長。及至七十年代中期，多個鼓動改革香港藝術的畫會漸趨沉寂，新一代畫家轉向追求建立個人風格，至使香港藝術作品更形多樣化。

從八十年代轉入九十年代，新的社會現象湧現，香港藝術家如何回應這變遷的時代，將成為其創作的新課題。



香 港 藝 術

Hong Kong is a cosmopolitan city at the entrance to South China. On the one hand, the Chinese-dominated society has inherited many cultural traditions from China, on the other hand, it has been under continuous Western influence for one hundred and fifty years. It is therefore not surprising that art in Hong Kong, like so many other facets of life in the territory, has developed along manifold lines. Some artists staunchly uphold the ideals of traditional landscape painting, some pursue the goals of Western art, while there are those who work to integrate the different idioms of the Chinese and Western art in an attempt to transgress cultural boundaries.

The beginnings of art in Hong Kong may be traced to the 1920s and 30s, when several developments were taking place simultaneously. A number of studios, art guilds and institutions were established; artists trained abroad returned to live and work in Hong Kong; artists from China paid lengthy visits to Hong Kong. These developments laid the foundation of art in Hong Kong. In the 40s and 50s some traditional masters left China to settle in Hong Kong, swelling the ranks of local traditional artists. Hong Kong began to feel the impact of modern Western art in the 60s. To those already painting in the Western idiom, modernism meant moving from conservative to avant-garde styles. To traditional Chinese artists, modernism introduced novel subjects and experimental techniques. In this trend was generated the concept of a "local art", with a voice, a flavour, an aura peculiar to Hong Kong. The mid 70s witnessed the disappearance from the scene of several art associations. The newer generation of artists are keen to establish their own personal styles, so that art in Hong Kong has become even more multifarious.

Hong Kong in transition from the 80s to the 90s is undergoing acute social changes. How to respond to these changes is the challenge facing Hong Kong artists.

 專題作品選輯
Works by selected artists



 中國繪畫
Chinese painting

 陶瓷
Ceramics

 中國書法
Chinese calligraphy

 版畫、素描及混合素材
Print, drawing and works in mixed media

 西方繪畫
Western painting

 雕塑
Sculpture

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開放時間：週日上午十時至下午六時
星期日及公眾假期下午
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Closed on Thursdays
Admission: \$10, \$5 (students &
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Art
in Hong Kong

中國繪畫



莊子自在1974

呂壽琨 (1919-1975)
水墨設色紙本

Zhuangzi 1974

Lui Shou-kwan (1919-1975)
Ink & colour on paper
AC76.59

國畫素材以紙筆墨為主，顏料為輔。在香港，有大批的畫家以這素材創作。他們的作品有保存傳統精神的，有承襲嶺南派畫風的，也有追求時代感和創新的。

傳統的國畫注重筆墨，對物象的描繪要求帶出其意景或神髓。畫家要以通達的心靈，透過精練簡潔的筆墨，寫出物象的氣韻。就如彭襲明和饒宗頤的山水，蕭立聲的羅漢，都是筆意相通的表現。而方召麇及丁衍庸的作品，則在傳統的模式上添上一份的樸拙和趣味。此外鄭家鎮、任真漢寫景寫情的作品，不單表現了客觀景物的情緻，更蘊含了傳統山水天地人合一的意念。

嶺南畫派保留了中國沒骨花鳥畫的描繪及設色技法，又吸納了西畫着重寫生、透視、明暗、形似和色彩的特點，他們的作品集工筆和意筆的趣味，對自然的描寫，活靈活現。趙少昂的花鳥，楊善深的動物，技法純熟，滿有自然生趣。

六十年代呂壽琨崛起畫壇，他以理論和實踐鼓動以現代精神擴展傳統國畫的領域，由是一個注重對物料、造型和內容進行新嘗試的水墨運動興起。呂壽琨及周綠雲追尋抽象的造型而保存筆墨的氣勢。吳耀忠、楊鵬翀、鄭維國以獨特的筆法或色調繪畫超現實的山水。王無邪、徐子雄、潘振華則以構圖和視點的變化，寫出一種詩境般的風情。此外劉國松對新技法鑽研的成果，亦拓展

灑落的山音1977

劉國松 (1932生)
水墨設色紙本

Reverberation of Mountain
Echo 1977

Liu Kuo-sung (b.1932)
Ink & colour on paper
AC77.41



了新水墨的創作技巧，豐富了山水畫的視覺效果。至於陳福善充滿夢幻和童真的畫象，朱興華富有時代感和社會性的人物畫，在素材上雖用上國畫物料，但在意念、技法和題材上卻完全脫離了傳統的規範，為國畫發展道出另一個可能性。

Chinese painting



雲溪秋色圖1978
彭襲明 (1908生)
水墨紙本

Autumn in the Cloudy Spring 1978

Pang Chap-ming (b.1908)
Ink on paper
AC78.41

Paper, brush and ink are of primary importance in Chinese painting, with pigment occupying a secondary position. In Hong Kong there are many artists engaged in Chinese painting, some strictly adhering to the traditional path, some following the direction of the Lingnan School, while others are striving for innovation and a sense of modernity.

Traditional Chinese painting puts great emphasis on the use of the brush. In addition to capturing the physical likeness of the subject, the brushwork has to bring out its inner essence or convey its artistic concept. It is only through clarity of mind and distillation of technique to its absolute essential that the artist can capture the spirit of his subject, whether it be nature or figure. Pang Chap-ming's and Jao Tsung-i's landscapes and Siu Lap-sing's *luohan* paintings are examples of what is meant by "the integration of the brush and mind". On the other hand, works of Fang Chao-ling and Ding Yan-yong are remarkable for their traditional flavour enlivened with a sense of innocence and naivety. The landscapes of Cheng Kar-chun and Yam Chun-hon express the philosophical concept of the unity of nature and man.

In its bird-and-flower paintings the Lingnan School perpetuates the traditional "boneless" method of colour application, at the same time modifying it with Western methods of life drawing, perspective, tone, verisimilitude and colouring. Works of the Lingnan School, combining the flavour of *gongbi* and *yibi*, are marked by lively depiction of nature. Chao Shao-an's birds and flowers and Yang Shen-sum's animals are all painted in a vivid manner that belie the painters' sophisticated skills.



黃土高原1985
方召譽 (1914生)
水墨設色紙本

Yellow Earth Highland 1985

Fang Chao-ling (b.1914)
Ink & colour on paper
AC86.46

Lui Shou-kwan, active in the 60s, was a fervent advocate, in both theory and practice, of the "spirit of modernism" to widen the scope of traditional Chinese painting. This was the emergence of a type of ink painting which laid great stress on experimentation in fundamental aspects of Chinese painting: subject matter, form and material. In exploring of the possibilities of abstract form, Lui Shou-kwan and Irene Chou are still capable of maintaining the vigour of brush and ink. Ng Yiu-chung, Yeung Yick-chung and Cheng Wei-kwok paint surrealist landscapes with their different and unique brushwork and method of colouring. Another group of artists, Chui Tze-hung, Wucius Wong and Poon Chun-wah, are remarkably successful in creating a lyrical atmosphere through variations in composition and changes of perspective. Through his ceaseless experiments with technique, Liu Kuo-sung has greatly enriched the visual effects of ink painting. In the fantastic and naive images of Luis Chan and the vividly contemporary figures of Chu Hing-wah, the artists have, despite the use of Chinese materials, shaken off the constraints of traditional painting in terms of subject matter, concept and technique to forge ahead in new directions.



篆書對聯1984
饒宗頤 (1917生)
水墨紙本

Couplet in Seal Script 1984
Jao Tsung-i (b.1917)
Ink on paper
AC90.28 (a-b)



練秀逸。代表有晚歲居港的清末進士桂玷、岑光樾，近代學者董作賓、饒宗頤等。

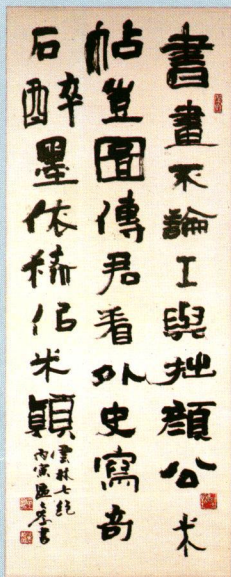
書家的書法則注意個人的風格，他們專攻書法作為一種藝術的表現。早期的代表有鄧爾雅、羅叔重、簡琴齋、馮康侯四大家，及致力書法教育的區建公、曾克崑、謝熙、余雪曼等。繼後有七十年代的陳文傑、翟仕堯、李潤桓，八十年代的區大為、錢開文等。先輩書家以取法各家書體的筆法而創立個人風格，近代的則較注意從字形結構及整篇佈局的變化去建立其作品特色。

此外一批畫家如丁衍庸、趙少昂、楊善深、鄭家鎮等，在繪畫之餘亦兼書法，他們的書法多配合其畫風，故其書體或筆法往往不拘一格，筆觸常見明快奔放，結體獨特多變，成為香港書壇中別饒趣味的作品。

中國文字經歷數千年的演變而發展成篆、隸、草、行、楷等不同的字體。不同體類的字體在字形結構上各有差異，在書寫時運筆及造型都有不同的法則，但是在這法則規範之外，書法家在字形布白、行列串連及整篇佈局上都可隨自己的構思而變化，所以這種表現文字造型美的藝術，長久以來與中國繪畫並行。

香港的書法大略可分為三大類型，即文人書法、書家的書法和畫家的書法。執筆修書是文人日常治學所需，也是修心遣興的工夫，文人的書體承繼帖學傳統，平正穩重，熟

Chinese calligraphy



隸書七言詩1986
區大為 (1947生)
水墨紙本

Poem in Clerical Script 1986
Ou Dawei (b.1947)
Ink on paper
AC87.85

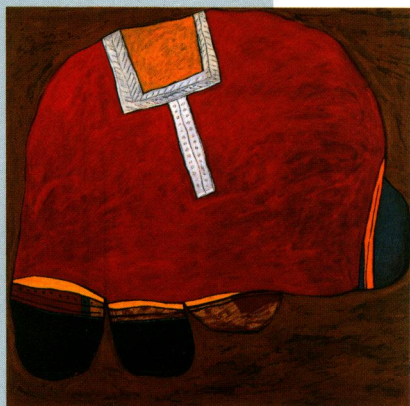
Over the centuries several categories of calligraphic scripts have evolved in China for the writing of the language which is composed of ideograms, commonly called characters. The scripts are *zhuanshu* (seal script), *lishu* (clerical script), *caoshu* (cursive script), *xingshu* (running script) and *kaishu* (regular script). Each script has its own structure, as well as its own set of rules in the manipulation of the brush and the formation of characters. Outside of these constraints, however, calligraphers have the freedom to apply their own concept to the style of individual characters, and to the placement of characters in each column and of columns in the entire piece of work, in order to achieve a certain flow, rhythm and resonance. It is because of these considerations that calligraphy has traditionally been regarded as significant an art form as painting.

Calligraphy of Hong Kong may be classified into three schools: literati calligraphy, calligrapher's calligraphy and painter's calligraphy. For the literati, the daily practice of calligraphy is a discipline, a source of pleasure, and a means of cultivating moral character. Literati calligraphers follow the styles of old masters characterized by such qualities as, skill, balance and elegance. Representatives of the literati school include Qui Dian and Cen Guangyue, both of whom were successful candidates in the highest level of public examination held in the late Qing shortly before the abolition of the system. They lived in Hong Kong in their old age. Other representatives of the school are contemporary scholars such as Dong Zuobin and Jao Tsung-i.

Personal style is of special importance in calligrapher's calligraphy as writing is considered as an artistic expression. Representatives of the earlier generation are the four masters, Deng Erya, Luo Shuzhong, Jian Qinzhai and Fung Hong-hou, and a group of calligraphers, such as Ou Jiangong, Zeng Keduan, Xie Xi and She Xue-man, who contributed much to the teaching of calligraphy. Chan Man-kit, Jat See-yeu and Lee Yun-woon were prominent practitioners in the 70s, and Ou Da-wei and Chin Hoi-man in the 80s. The earlier calligraphers of this school tended to develop their personal styles on the basis of the brushwork of old masters, while those of or near our time pay more attention to the structure and formation of characters as well as the arrangement of characters in the overall composition.

Artists such as Ding Yan-yong, Chao Shao-an, Yang Shen-sum and Cheng Kar-chun are calligraphers in addition to being painters. Their calligraphy usually serves as complement to their paintings, hence the versatility and untrammelled quality of their styles. It is due to these qualities that their work commands interest in the context of calligraphy in Hong Kong.

西方繪畫



紅團1988

陳餘生 (1925生)
塑膠彩布本

Red Lump 1988

Gaylord Chan (b.1925)
Acrylic on canvas
AC88.75

逐影1989

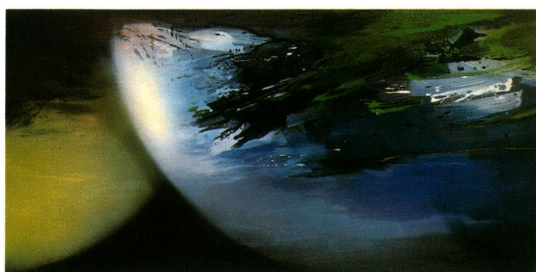
韓志勳 (1922生)
塑膠彩布本

Another Sphere 1989

Hon Chi-fun (b.1922)
Acrylic on canvas
AC91.14

五六十年代，是香港西畫的轉形期。一九五七年，一批關心香港現代藝術發展的人士，組成香港藝術家協會並展出其作品，其中鄭耀鼎、白連等富時代感的畫作，甚為觸目。其後在六〇年代初期，現代文學美術協會在香港主辦了三屆「國際繪畫沙龍」及大會堂博物美術館舉辦的「今日香港藝術」展覽，向香港藝術家推介了現代藝術的面貌，激勵本港畫家脫離保守的畫風，創立更富現代氣息的畫作。

一九六四年一個以探求現代藝術為鵠的之中元畫會成立，主要的成員有韓志勳、張義、文樓、尤紹曾、徐榕生、金嘉倫、郭文基等，他們將流行

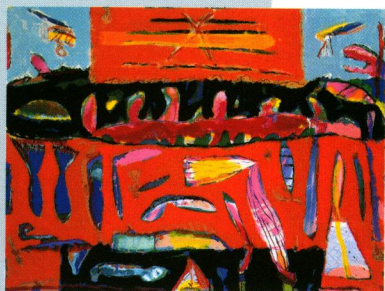


於當時西方的藝術潮流帶到香港。西畫藝壇經過一段現代化的轉變後，部份藝術家逐漸在西方的潮流中回轉，在其創作中融入中國文化的元素，為香港的西畫創立獨特的面貌。

七十年代一群年青的藝術家在港崛起，他們包括視覺藝術協會的成員如陳餘生、郭孟浩，從歐美歸港的黃祥、黃仁達、蔡仞姿、韓偉康等，他們皆以新的視覺元素表達自己的創念。

至八十年代，香港藝壇呈現較強的個人主義取向，在畫像或意念上協調中西文化這觀念不再是年青畫家的課題，他們多追隨新表現主義的創作形式，以個人的藝術意象符號來表達自己的感情及世界觀。

Western painting



無題 1990

黃仁達 (1955生)

混合素材布本

Untitled 1990

Yank Wong (b.1955)

Mixed media on canvas

AC91.7

The foundation of Western painting in Hong Kong was laid in the 1930s when a number of artists — Li Tiefu, Yee Bon, Lee Byng and Wong Chiu-foon — returned to Hong Kong after they had finished their training abroad. Together with local artists Luis Chan and Wong Siu-ling and European members of the Hong Kong Art

Club, they contributed a great deal to the early development of Western painting.

The 50s and 60s were a transitional period in the Western painting of Hong Kong. In 1957 a group of people who were deeply concerned with the development of modern art founded the Society of Hong Kong Artists, under whose auspices painters exhibited their works. Among these, the paintings of Kwong Yeu-ting and Douglas Bland stood out by their sense of modernity. In the early 60s the Modern Literature and Art Association organized three salons known as the "Hong Kong International Salon of Paintings". The City Hall Museum and Art Gallery held an exhibition called "Hong Kong Art Today" in an attempt to provide the public with an overview of modern art in Hong Kong. These events acted as stimulus in encouraging local artists to break out of the conservative mode and embrace the spirit of modernism.

In 1964 the Circle Art Group was formed. Its principal members Hon Chi-fun, Cheung Yee, Van Lau, Jackson Yu, Chui Yung-sang, King Chia-lun and Kwok Van-chi actively introduced to Hong Kong contemporary trends current in the West. Towards the end of this transitional period, with its keynote of modernization, some artists began to look back to the East for inspiration. They included certain elements of Chinese culture into their paintings, thus creating a unique character in the Western painting of Hong Kong.

The 70s saw the emergence of a group of young artists — Gaylord Chan and Kwok Mang-ho of the Visual Art Society, and Michael Wong, Yank Wong, Choi Yan-chi and Josh Hon — on their return from sojourns overseas. They have in common the expression of their own creative ideas through new visual means.

Western art in Hong Kong was characterized in the 80s by strong individualism, the integration of East and West in subject matter and style having lost its appeal to young artists. In the pursuit of new expressive modes, many of them simply made use of their own codes and symbols to express their emotions and views of the world.

版畫、素描及混合素材

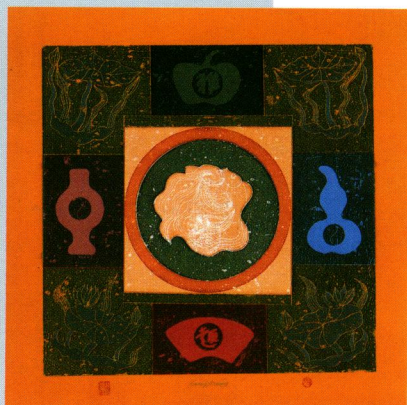


圖1990
鄭耀鼎 (1922生)
絲印版畫

Chinese Garden 1990
Kwong Yeu-ting (b.1922)
Silkscreen
AC90.91

版畫是一種間接藝術，作者要先將其創念製成印版，經印版將形象印製在紙張上，整個創作過程才告完成。由於版畫畫面肌理及色彩效果有異於繪畫，兼且一版可複製多幀，所以很多藝術家都以版畫為創作媒介。

木刻版畫在中國由來已久，這技術多用於印刷書籍、插圖及年畫。一九三〇年代魯迅先生推動木刻版畫運動，傳統的木刻技術遂成為藝術創作的表現媒介。當時的香港亦一度成為木版畫的活動中心，其時的作品帶有強烈的社會意識。今日香港以木刻版畫創作的人為數不少，以水印見稱的有梅創基，精於油印的有唐國徽。

六、七十年代，網印在香港流行。鄭耀鼎、韓志勳兩位畫家亦以網印的豐富色彩表達其富有中國意念的圖象。費明杰、潘玟諾則利用網印明快的線與面以表現虛實的對比或色塊的變化。至於石版、銅版等類的版畫，由於其製作較繁複，器材要求亦多，所以在港不及木版及網印般流行。然而這類的版畫製作，亦有很多出色的作品，如李東強、鍾大富的銅版畫，廖少珍的石版畫均表現出精湛的技巧和獨特的創意。此外，張義引入甲骨文的鑄紙，夏碧泉加入自然物料的版畫都各具特色。

相對於版畫而言，素描的表現方法就來得更加直接，江啟明流暢的速寫、瑪莎萊森明快的筆觸、梁巨廷豐富的畫面肌理，都證明了簡單素材的多元功能。當然素材的運用是以幫助藝術家表達其創意為要，作者為製造特殊的視覺效果或建立個人的藝術語言，往往會結合不同的素材或技法於一件作品上，如陳福善的拼貼畫、呂豐雅的層疊畫面、郭孟浩的裝置藝術，都突破了素材的限制，使作者在更大的自由度下創作。

天榕1985
畢子融 (1949生)
炭筆及塑膠彩紙本

Heavenly Banyan 1985
Aser But (b.1949)
Charcoal & acrylic on paper
AC85.48



Print, drawing and works in mixed media



形態〈三〉1981
呂豐雅 (1947生)
混合素材紙本

Forms of Life III 1981
Lui Fung-ngar (b.1947)
Mixed media on paper
AC81.37

挑水者1969
陳福善 (1905生)
塑膠彩紙本

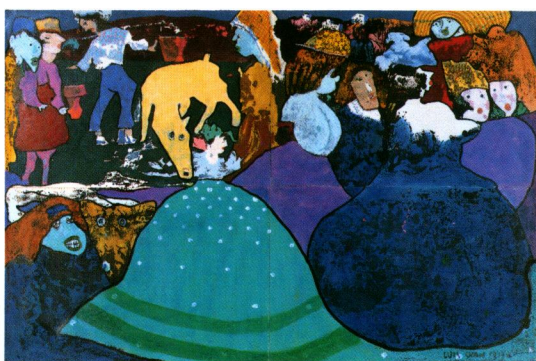
The Water Carrier 1969
Luis Chan (b.1905)
Acrylic on paper
AC78.57 (1-4)

尋道者1988
鍾大富 (1956生)
蝕刻版畫

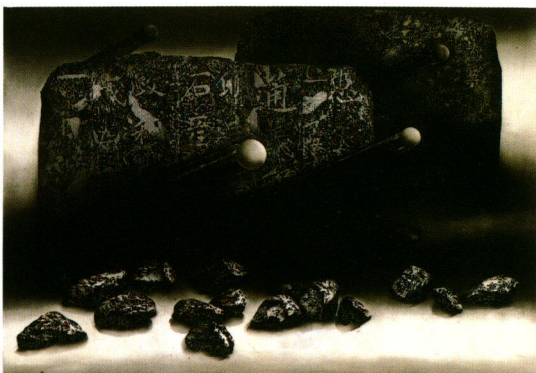
Those Who Search for the Truth 1988
Chung Tai-fu (b.1956)
Etching
AC88.64

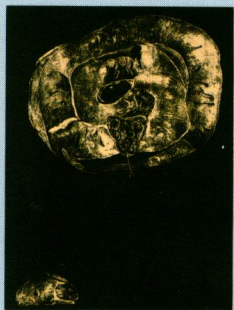
Print-making is an indirect mode of expression. The artist executes his idea on a certain kind of plate and it is only through this plate that the image can be printed on paper. Some artists prefer print-making to painting for the textural and colour effects which can be achieved only on prints, and for the multiplicity of images that can be obtained from one plate.

Wood-block printing has a long history in China. It was used mainly in the printing of books, illustrations and New Year pictures. During the 1930s the writer Lu Xun was instrumental in transforming the traditional printing technique into a medium of artistic expression. Hong Kong was also a centre of wood-block printing, and works of that period are marked by intense social consciousness. Today there are quite a number of artists engaged in producing wood-cuts. Among these are Mui Chong-ki, who distinguishes himself in water-based prints, and Tong Kwok-fai, who excels in oil-based prints.



In the 60s and 70s screen printing became popular in Hong Kong. Both Kwong Yeu-ting and Hon Chi-fun employ colourful screen prints for images with strong Chinese flavour, while Ming Fay and Poon Man-lock make use of the crisp lines and well-defined areas of such prints to highlight the contrast between void and solid or changes in colour "pads".





無題

廖少珍 (1952生)

石版畫

Untitled

Liu Siu-jane (b.1952)

Lithograph

AC85.42

逝 <二> 1979

羅偉顯 (1939生)

水彩紙本

Fading into the Past II 1979

Law Wai-hin (b.1939)

Watercolour on paper

AC79.43

無題 1976

瑪莎·萊森 (1944生)

鉛筆紙本

Untitled 1976

Martha Lesser (b.1944)

Pencil on paper

AC77.14

Printing by stone plates and copper plates are less favoured techniques because the processes are more complex and require more costly materials. Nevertheless, there are some outstanding works in these categories. The copper engravings of John Li and Chung Tai-fu, and the lithographs of Liu Siu-jane amply demonstrate the artists' skill and originality. More experimental approaches of print-making may be seen in Cheung Yee's innovative use of oracle-bone script in paper casting, and Ha Bik-chuen's inclusion of natural materials in his prints.

Contrast to print-making, drawing is an art that calls for simple materials and a more direct mode of expression. None the less it lends itself to a variety of styles as the fluency of Kong Kai-ming, the liveliness and lucidity of Martha Lesser, and the rich textures of Leung Kui-ting testify. Materials are but the means by which artists execute their concepts. In order to achieve certain visual effects or build up a personal style, artists may combine certain materials or techniques in unorthodox or novel ways. The collages of Luis Chan and the layered painting of Lui Fung-ngar, and the installations of Kwok Mang-ho have successfully transgressed the restrictions and limitations of their respective medium and enabled the artists to enjoy a greater degree of artistic freedom.



雕塑 Sculpture



祖 1977

張義 (1936生)
木雕

Spirit 1977

Cheung Yee (b.1936)
Wood
AC78.4

香港的雕塑藝術在六十年代開始發展，一九六四年中元畫會成立，推動本港藝術，其中的會員張義及文樓專注發展雕塑藝術。張義先後以銅片、石及木料創作，而文樓則多以金屬為素材。兩者的作品皆以現代雕塑的形式來表達中國文化精神，他們運用中國的古文字、圖象、圖騰等為題材，表現出一種原始恆古的力量。

到七十年代，香港新一輩的雕塑家逐漸成長，唐景森、夏碧泉、潘瑞華以木料創作，柯昭衛、郭孟浩則以非傳統的物料表達其創念。從外國回港的李福華及麥顯揚的金屬作品，則各以抽象和具象的形式表現一種現代精神。而在八〇年初由意大利回港的朱漢新則以大理石表現實體與空間的關係。這一代的雕塑家無論在意念或物料的運用上都顯得很多樣化。

一九八二年香港雕塑家協會成立，成為香港專業與業餘雕塑家的交流點。會中的高華文、黎日晃、胡文偉、劉有權等亦以扎實的技巧在香港藝壇崛起。

The art of sculpture began to develop in Hong Kong in the 60s. Among the members of the Circle Art Group, founded in 1964 with the aim of promoting Hong Kong art, were Cheung Yee and Van Lau who chose to concentrate on sculpture. Cheung Yee used bronze, stone and wood as materials while Van Lau worked mainly with metal. Both of them utilized modern sculpture to give form to the spirit of Chinese culture. In their sculptures, ancient Chinese scripts, images and totems are employed to express a kind of primordial force.

A new generation of sculptors came to the fore in the 70s. Tong King-sum, Ha Bik-chuen and Poon Sui-wah favoured wood as the medium of their expression, but Samuel O and Kwok Mang-ho made use of non-traditional materials for their creation. Two sculptors who returned from overseas were Aries Lee and Mak Hin-yeung; both worked with metal to articulate a modern idiom, using respectively abstract and latter concrete forms. In the early 80s Chu Hon-sun, newly returned from Italy, embarked on an exploration in marble of the relationship between solid and void. To sum up, we may say that sculptors of the new generation have become much more diversified in both their ideas and use of materials.

Since its founding in 1982, the Hong Kong Sculptors Association has served as the meeting point of professional and amateur sculptors. Members such as Norman Ko, Lai Yat-fong, Wu Man-wai and Lau Yau-kuen are distinguished by their solid technique.

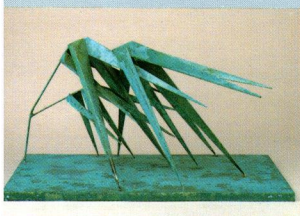


無題 1987

朱漢新 (1950生)
花崗石

Untitled 1987

Chu Hon-sun (b.1950)
Granite
AC87.94



秋葉

文樓 (1933生)
青銅

Autumn Leaves

Van Lau (B.1933)
Bronze
AC88.4

陶瓷 Ceramics

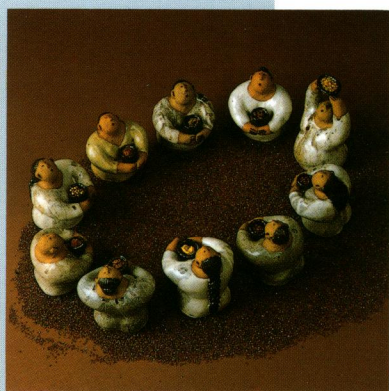


戰魂1989

梁祖偉 (1963生)
炆器

Soul of Warrior 1989

Leung Cho-wai (b.1963)
Stoneware
AC89.63



儀式1986

李慧嫻 (1950生)
炆器

The Ceremony 1986

Li Wei-han (b.1950)
Stoneware
AC86.37 (1-10)

在香港，大埔碗窰村曾一度為香港的主要窰場，它所製作的青花器，紋飾簡樸豪放，富有鄉間特色。在碗窰的生產全盛期，它的產品外銷至華南各地，至一九三〇年碗窰才告停產。此後的二十年，香港相繼建立了不同的窰廠生產實用陶及工藝品，並聘有來自福建、江西及廣東的師傅主理。其中石灣的陶藝家何秉聰及黎潮等在香港推動石灣陶藝貢獻良多。

在六七十年代，香港的教育學院致力推廣陶藝教育，使陶瓷創作普及化。至八十年代香港理工學院聘請資深的導師如馬可妮、曾鴻儒等在校開設陶瓷證書課程，另外一批在外國學成回港發展的陶藝家如麥綺芬、周立業、李梓良、黃美莉等亦開設工作坊，這等課程及學習班為一批熱愛陶藝的人提供了寶貴的訓練及進修機會。過去十年在香港成長的陶藝家如劉偉基、黃炳光、李慧嫻、梁祖偉等，在技巧及創念上都已各備風格。

In the 1930s, 40s and 50s, a number of potters of some renown were hired from Jiangxi, Fujian and Guangdong to supervise the production of ceramics in Hong Kong factories. These factories had been set up after the closure of the kilns at Wun Yiu, Taiipo, which in their heyday produced large quantities of folk wares typical of South China. Among these potters were Shiwan potters Ho Ping-chung and Lai Chiu, and they contributed significantly to the promotion of Shiwan pottery in Hong Kong.

During the 60s and 70s pottery making of studio type as distinct from kiln production gained a place in the curriculum of some educational institutions. Those who were interested in ceramics had many opportunities in the 80s to receive and further their training from the numbers of pottery courses and workshops held. The Hong Kong Polytechnic offered a certificate course on ceramics organized by professional potters Katherine Mahoney and Laurence Tsang. Other potters, Mak Yee-fun, Christopher Chau, Lee Tze-leung and Wong May-lee among them, ran workshops after their return to Hong Kong on completion of studies abroad. Lau Wai-ki, Wong Ping-kwong, Li Wei-han and Joe Leung are among the potters who received their training in Hong Kong in the 80s; they have worked hard to develop their own styles with a degree of success.