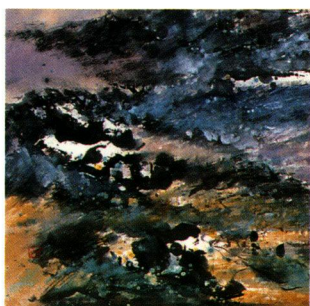


梁 巨 廷



Leung Kui-ting

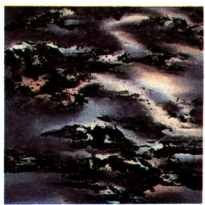
8.1.93 - 24.2.93

香 港 藝 術 家 系 列

Hong Kong Artists Series

當 代 香 港 藝 術 展 覽 廳

Contemporary Hong Kong Art Gallery



序言

梁巨廷，生性勤懇，個性堅毅，是本港一位全面及多產的藝術家。他自六十年代起活躍

於香港藝壇。在過去三十年當中，梁巨廷透過多種素材及媒介，以視覺藝術的形式表徵及詮釋物象世界及無相空靈。他以理、以情、以性去創作，藉以激盪觀者的視覺、感覺及心靈。

六十年代中期，梁巨廷以抽象形式創作。其初期作品注重表現肌理，畫面形似墨拓，富中國古物趣味。六十年代後期，梁氏以中國筆墨繪寫具抽象表現主義的作品，筆觸豪邁，墨蹟豐厚。其中梁氏或有以硬邊結構交錯於淋漓的墨塊當中，以增強畫面張力。轉入七十年代，梁氏的畫作由感性轉為理性，形象由有機體變為幾何體。他以格子結構為骨幹，發揮平面層疊交錯的視覺效果。這系列創作包括掛幕式的縫合染紙，帶縫線的純白繪畫及層織的鉛筆及蠟筆素描。這些作品以平面的交疊虛實表現色塊的深淺度、明暗及質感，是純視覺的感應。

梁巨廷經歷十年對平面幾何視覺元素的探索後，在八十年代中期毅然回歸傳統，師法自然。他遊歷名山大川，寫生取景，再內化為自己心中的山水意象。他寫山水以闡述宇宙的靈氣，以提昇人類的精神。

梁氏雖再植根於中國傳統，然而他的山水具個人風格，且蘊含其前期作品的視覺趣味。在構圖方面，他喜用鳥瞰式的視點繪寫全景山水，但他摒除透視遠近，山水雲煙同軸地崇立於畫面，予觀者一種緊密飽和的感覺。作者亦以幾何線條揉合自然物象以調節緻密的畫面，如山腳、水口、雲層的交接處隱現硬邊線條。這種構圖分割方法，為畫面帶來規律與節奏感。

作者常用的虛實對比亦見於其山水系列。在緻密的畫面，作者以虛面穿梭於實體間以顯示氣脈的流動。在簡潔的構圖中，作者以虛面代表實有與虛無的空間，將畫面的有限實體擴延至無限的空間。

他繪寫山水的筆墨亦兼有其處理深淺、明暗、肌理的技巧。他的山水畫墨色濃厚，重疊渲染，層次鮮明。他用筆不拘中鋒側鋒，為求皴擦出豐富的肌理。他的近作「焦、濃、重、淡、清、零」更是作者追求墨色及質感的代表作品。

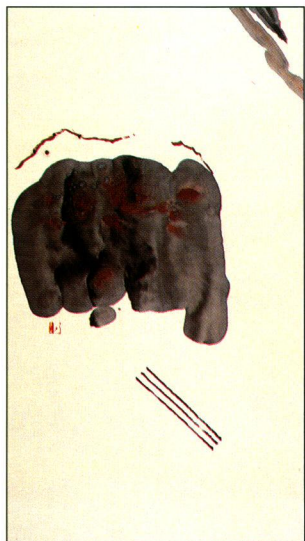
在今次展覽，梁巨廷首次展出他的一組百件的山水，總體達十三乘廿四呎。這巨幅結構明證了作者以不撓的精神發揮自我及拓展現代山水畫的可能性。



6



7

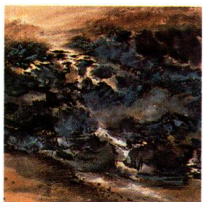


8

6
川藏雲山 1987
Tibetan Landscape 1987

7
象外圖 1987
Landscape Beyond Form 1987

8
雲山水圖 1987
Misty Landscape 1987



INTRODUCTION

Leung Kui-ting is a versatile and prolific artist with a persevering and industrious character. In his 30-year long artistic career, he has employed different modes of expression to explore the possibilities of art in presenting the materialistic finite and the spiritual infinite. He has also ventured into the rational, emotional and psychical faculties of the human mind in creating his artwork which appeals to the perceptual, mental and spiritual dimensions of its viewers.

Tracing the development of Leung's art, he started as an abstractionist in the mid 60s. His early works were basically texture-making with a flavour of Chinese ink rubbing, evoking a sense of Oriental antiquity. In the late 60s, Leung experienced with the Chinese brush and ink to create works with swift and bold strokes and spattered ink patches resembling the style of Abstract Expressionism current in Western art. Sometimes, he punctured the expressive composition with hard-edged construction to create contrast and visual tension. In the mid 70s, Leung's works changed from organic to geometric, from emotional to rational. In this period, he began experimenting with the interplay of planar surfaces within a geometric framework. This group of works included the assemblage of dyed creased paper sewn together in grid form, the white-on-white paintings with stitches and the multi-layered pencil and pastel drawings. This series of works, covering a variety of materials, emphasized the visual serenity created by the juxtaposition of geometric planes laden with texture, tone and value.

After ten years of exploration of the visual properties in two dimensional abstract art form, Leung made a decisive turn in the mid 80s. He returned to nature and started from tradition again. He travelled extensively to famous mountains and rivers to learn from Mother Nature the art of re-creating the landscape on a picture plane that expounds the spirituality of the universe and transcends the human mind.

Though Leung takes root in the Chinese tradition, his landscape painting has his own personality and it retains the visual interest of his earlier works. In composing his works, Leung employs a bird's-eye-view to render his panoramic scenery. However, he ignores perspective to arrive at a non-

recessive picture plane. Every element is lined up on the painting surface to create a saturating pressure to the viewer. To regulate the densely composed surface, he always blends geometric lines into natural shapes as seen in the hard-edged contours of the mountain base, the water edge and the cloud stratum. The graphic treatment of space adds rhythm and order to his landscape.

The contrast of solid and void, another major character consistently seen in Leung's works, is also revealed in the landscape series. In the compactly drawn landscape scene, the void weaves in and out of the solid forms to relate pictorial movement. In the sparsely composed surface, the void suggesting actual and illusive space, expands the solid and definite into infinity.

In his application of ink and brushwork, Leung again demonstrates his control of depth, value and texture. The ink in Leung's painting is thick and heavy. The black area, composed of translucent layers of repeated application, possesses brilliant hues. He also explores the full function of the brush to create dense modelling strokes with textural quality. The pigments compliment the rich ink tone and the textural strokes to bring forth light and colour to the composition. In his most recent series of works entitled "Scorched, Condensed, Heavy, Pale, Clear, Zero," Leung's recurring interest in tonal and textural variation is again evident.

In this exhibition, Leung has mounted a set of one hundred paintings measuring 13 x 24 feet. This magnificent multi-vision landscape painting testifies the unceasing effort of the artist to explore the potentiality of himself and the art of landscape painting in the modern world.



16 山色空濛 1992 Mountain Hue 1992

傳略

- 1945 生於中國廣州
- 1948 移居香港
- 1964 隨呂壽琨習畫
- 1966 **中國畫家展** 美國麻省理工
- 1967 **香港音樂美術節藝術展**
- 1969 **當代香港藝術展** 香港博物美術館
(亦展於1972)
- 1970 **香港青年藝術家展** 香港博物美術館
香港藝術展 大阪世界博覽會香港館
- 1971 **今日香港藝術展** 香港博物美術館，巡迴英國四大城市
- 1972 **當代香港藝術家** 美國印地安納州愛文斯萊博物館
當代香港藝術家 美國加州柏西典納市太平洋文化館
- 1973 **當代中國藝術家版畫展** 香港博物美術館
- 1974 **第二屆國際雙年展** 日本中屋
任理工太古設計學院兼任講師(至1990)
- 1975 **當代香港藝術雙年展** 香港藝術館(亦展於1977, 1981, 1992)
- 1976 **市政局藝術獎獲獎者作品展** 香港藝術館
第四屆國際版畫雙年展 西德
- 1977 **香港藝術中心開幕展** 香港藝術中心
- 1978 **第一選擇** 香港藝術中心(亦展於1979-85)
國際版畫交流展 韓國漢城
- 1979 **國際木刻版畫三年展** 瑞士藝術歷史博物館
- 1980 參與創立香港正形設計學校
- 1981 **香港水彩畫家展** 巡迴展於中國廣州、北京、成都
香港藝術 1970-80 香港藝術館
- 1982 **今日香港藝術** 菲律賓馬尼拉首都博物館
香港畫家五人展 西德漢堡漢寧畫廊
- 1984 **第六屆全國美術展** 中國北京、廣州
- 1985 **水墨的年代** 香港藝術中心
- 1988 **三度空間：今日的中國雕塑** 香港交易廣場
香港造型藝術八八 香港中華文化促進中心
第三屆亞洲國際美術展 日本福岡市美術館(亦展於1989漢城)

香港現代藝術展 北京中國美術館

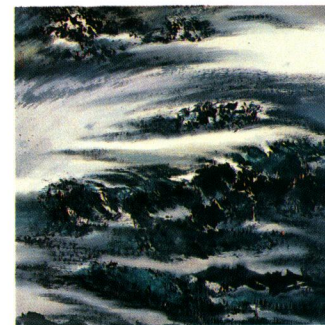
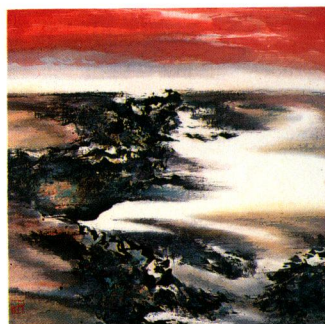
1990 **現代中國水墨畫蛻變** 香港藝術中心

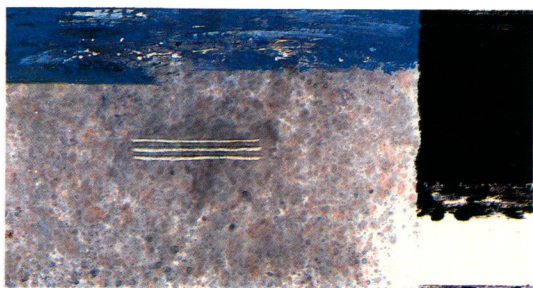
主要個展

- 1968-73 香港美國文化館
- 1978 香港藝術館
- 1980 菲律賓馬尼拉路士畫廊
- 1981 台北藝術家畫廊
- 1983 香港藝術中心
台北一藝畫廊
- 1984 香港美國圖書館
- 1985 新加坡 Art Forum 畫廊
- 1988 澳門市政廳賈梅氏博物院
- 1989 台北雄獅畫廊
- 1990 香港中華文化促進中心
- 1991 香港藝倡畫廊
- 1992 香港大學馮平山博物館
北京中央工藝美術學院

獎項

- 1975 市政局藝術獎：繪畫(西畫素材)
- 1981 香港十大傑出青年獎





1 焦、濃、重、淡、清、零 1992

Scorched, Condensed, Heavy, Pale, Clear, Zero 1992

BIOGRAPHY

- 1945 Born in Guangzhou, China
- 1948 Moved to Hong Kong
- 1964 Studied painting under Lui Shou-kwan
- 1966 **Chinese Art**, Institute of Technology, Cambridge, Massachusetts, USA
- 1967 Art Exhibition, Music & Fine Arts Festival
- 1969 **Contemporary Hong Kong Art**, Hong Kong City Museum and Art Gallery (also 1972)
- 1970 **Young Artists of Hong Kong** City Museum and Art Gallery
- Hong Kong Art Exhibition**, Hong Kong Pavilion, Expo '70, Osaka, Japan
- 1971 **Art Now Hong Kong**, a travelling exhibition in Bristol, Edinburgh, Manchester and London
- 1972 **Contemporary Hong Kong Artists**, Evansville Museum, Indiana, USA
- Contemporary Hong Kong Artists**, Pacificulture Asia Museum, Pasadena, USA
- 1973 **Contemporary Prints by Chinese Artists**, City Museum and Art Gallery
- 1974 **2nd Ashiyagawa International Biennial Exhibition**, Japan
- Part-time lecturer at the Hong Kong Polytechnic (till 1990)
- 1975 **Contemporary Hong Kong Art Biennial Exhibition**, Hong Kong Museum of Art (also 1977, 1981, 1992)
- 1976 **4th International Graphic Biennial**, Frechen, West Germany
- Works by Urban Council Fine Arts Award Winners**, Hong Kong Museum of Art
- 1977 Hong Kong Arts Centre **Inaugural Exhibition**
- 1978 **International Exchange Exhibition of Prints**, Korea
- First Choice**, Hong Kong Arts Centre (also 1979-85)
- 1979 **International Triennial Exhibition of Woodcut**, Friburg Museum of Art and History, Switzerland
- 1980 Co-founder of Chingying Institute of Visual Arts
- 1981 **Hong Kong Watercolour Artists**, Guangzhou, Beijing, Chengdu, China
- Hong Kong Art 1970-80**, Hong Kong Museum of Art
- 1982 **Hong Kong Art Now**, Metropolitan Museum of Manila, the Philippines
- Five Hong Kong Artists**, Galerie Henning, Hamburg, West Germany
- 1984 **6th National Art Exhibition**, Guangzhou, Beijing, China

- 1985 **Shui Mo – The New Spirit of Chinese Tradition**, Gallery Art East/Art West, Hong Kong Arts Centre
- 1988 **In Three Dimensions – Chinese Sculpture Today**, Exchange Square, Hong Kong
- ISPAA H.K. Show '88**, Hong Kong Institute for Promotion of Chinese Culture, Hong Kong
- The Third Asian International Art Exhibition**, Fukuoka, Japan (also 1989 at Seoul)
- Exhibition of Hong Kong Modern Art**, National Art Gallery, Beijing
- 1990 **Metamorphosis – Contemporary Chinese Paintings**, Hong Kong Arts Centre

MAJOR ONE-MAN EXHIBITIONS

- 1968-73 U.S. Culture Centre, Hong Kong
- 1978 Hong Kong Museum of Art
- 1980 Luz Gallery, Manila, the Philippines
- 1981 Artist Prints Gallery, Taipei, Taiwan
- 1983 One Art Gallery, Taipei, Taiwan
- Hong Kong Arts Centre
- 1984 American Library, Hong Kong
- 1985 Art Forum Gallery, Singapore
- 1988 Museu Luis de Camões, Leal Senado de Maeal, Macau
- 1989 Hsiung Shih Gallery, Taipei, Taiwan
- 1990 The Hong Kong Institute for Promotion of Chinese Culture
- 1991 Alisan Fine Arts, Hong Kong
- 1992 The Fung Ping Shan Museum, the University of Hong Kong
- Central Academy of Arts & Design, Beijing

AWARDS

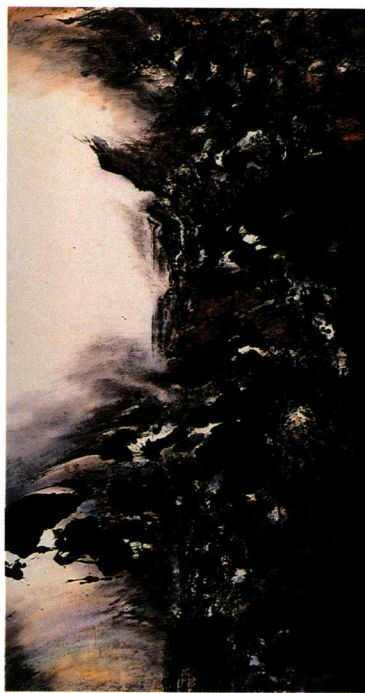
- 1975 Urban Council Fine Arts Award, (Painting, Western media)
- 1981 10 Outstanding Young Persons of the Year Award

展品目錄

- 1 焦、濃、重、淡、清、零 1992
水墨設色紙本，一組六件
92 × 169 厘米 (2 幅)
169 × 92 厘米 (4 幅)
- 2 《天山雲水》啟示集 1991
水墨設色紙本，一組一百件
每幅 52 × 58 厘米
- 3 瀑 1992
水墨設色紙本
180 × 97 厘米
- 4 夜 1992
水墨設色紙本
180 × 97 厘米
- 5 川 1992
水墨設色紙本
180 × 97 厘米
- 6 川藏雲山 1987
水墨設色紙本
153 × 84 厘米
- 7 象外圖 1987
水墨設色紙本
153 × 84 厘米
- 8 雲山水圖 1987
水墨設色紙本
153 × 84 厘米
- 9 冰 1992
水墨設色紙本
180 × 97 厘米
- 10 雨 1992
水墨設色紙本
180 × 97 厘米
- 11 流 1992
水墨設色紙本
180 × 97 厘米
- 12 分面山水之一 1992
水墨紙本
33 × 22.5 厘米
- 13 分面山水之二 1992
水墨紙本
33 × 22.5 厘米
- 14 分面山水之三 1992
水墨紙本
22.5 × 33 厘米
- 15 分面山水之四 1992
水墨紙本
22.5 × 33 厘米
- 16 山色空濛 1992
水墨設色紙本
140 × 182 厘米
- 17 川藏景意〈一至四〉 1992
水墨設色紙本
每幅 68 × 68 厘米
- 18 黃河 1992
水墨紙本
23 × 33 厘米
- 19 黃土高原 1992
水墨紙本
23 × 32 厘米
- 20 小三峽之一 1990
水墨紙本
20 × 23 厘米
- 21 小三峽之二 1990
水墨紙本
20 × 23 厘米
- 22 華山 1992
水墨紙本
32 × 23 厘米
- 23 川藏行之一 1988
水墨紙本
34 × 21 厘米
- 24 川藏行之二 1988
水墨紙本
34 × 21 厘米
- 25 川藏行之三 1988
水墨紙本
34 × 21 厘米
- 26 川藏行之四 1988
水墨紙本
34 × 21 厘米
- 27 川藏行之五 1988
水墨紙本
21 × 34 厘米
- 28 分面空間山水圖 1992
水墨設色紙本
364 × 146 厘米
- 29 分體 1987
黑雲石
高：38 厘米
- 30 斜角之山 1987
黑雲石
高：31 厘米
- 31 雲門 1986
青銅
高：27 厘米
- 32 分面球體 1986
青銅
高：25 厘米

LIST OF EXHIBITS

- 1 **Scorched, Condensed, Heavy, Pale, Clear, Zero 1992**
Ink and colour on paper, set of six
92 × 169cm (for 2),
169 × 92cm (for 4)
- 2 **Revelation of Heavenly Landscape 1991**
Ink and colour on paper, set of 100
each 52 × 58cm
- 3 **Waterfall 1992**
Ink and colour on paper
180 × 97cm
- 4 **Night 1992**
Ink and colour on paper
180 × 97cm
- 5 **Stream 1992**
Ink and colour on paper
180 × 97cm
- 6 **Tibetan Landscape 1987**
Ink and colour on paper
153 × 84cm
- 7 **Landscape Beyond Form 1987**
Ink and colour on paper
153 × 84cm
- 8 **Misty Landscape 1987**
Ink and colour on paper
153 × 84cm
- 9 **Ice 1992**
Ink and colour on paper
180 × 97cm
- 10 **Rain 1992**
Ink and colour on paper
180 × 97cm



3 瀑 1992
Waterfall 1992

32 分面球體 1986
Composite Globe 1986



- 11 **Brook 1992**
Ink and colour on paper
180 × 97cm
- 12 **Composite Landscape I 1992**
Ink on paper
33 × 22.5cm
- 13 **Composite Landscape II 1992**
Ink on paper
33 × 22.5cm
- 14 **Composite Landscape III 1992**
Ink on paper
22.5 × 33cm
- 15 **Composite Landscape IV 1992**
Ink on paper
22.5 × 33cm
- 16 **Mountain Hue 1992**
Ink and colour on paper
140 × 182cm
- 17 **Tibetan Landscape I-IV 1992**
Ink and colour on paper
each 68 × 68cm
- 18 **Yellow River 1992**
Ink on paper
23 × 33cm
- 19 **Yellow Earth Plateau 1992**
Ink on paper
23 × 32cm
- 20 **Three Small Gorges I 1990**
Ink on paper
20 × 23cm
- 21 **Three Small Gorges II 1990**
Ink on paper
20 × 23cm
- 22 **Mount Hua 1992**
Ink on paper
32 × 23cm
- 23 **Tibetan Travels I 1988**
Ink on paper
34 × 21cm
- 24 **Tibetan Travels II 1988**
Ink on paper
34 × 21cm
- 25 **Tibetan Travels III 1988**
Ink on paper
34 × 21cm
- 26 **Tibetan Travels IV 1988**
Ink on paper
34 × 21cm
- 27 **Tibetan Travels V 1988**
Ink on paper
21 × 34cm
- 28 **Composite Landscape 1992**
Ink and colour on paper
364 × 146cm
- 29 **Detached Form 1987**
Black marble
Height: 38cm
- 30 **Slanting Hill 1987**
Black marble
Height: 31cm
- 31 **Cloud Gate 1986**
Bronze
Height: 27cm
- 32 **Composite Globe 1986**
Bronze
Height: 25cm
- 33 **Tranquility 1986**
Bronze
Height: 36cm
- 34 **Moon at Heart 1992**
Black Marble
Height: 102cm



28 分面空間山水圖 1992
Composite Landscape 1992

Production Team

Project Supervision
Gerard C.C. TSANG

Exhibition Management
Simon K.S. CHIU
Anne S.H. LAM
Mimi W.M. CHO

Graphic and Exhibition Design
LEE Kit-ling



香港市政局主辦
香港藝術館籌劃

Presented by the Urban Council, Hong Kong
Organised by the Hong Kong Museum of Art