



香港藝術家系列

鄭維國

5. 3. 1993 - 21. 4. 1993

當代香港藝術展覽廳

CONTEMPORARY HONG KONG ART GALLERY

HONG KONG ARTISTS SERIES CHENG WEI KWOK



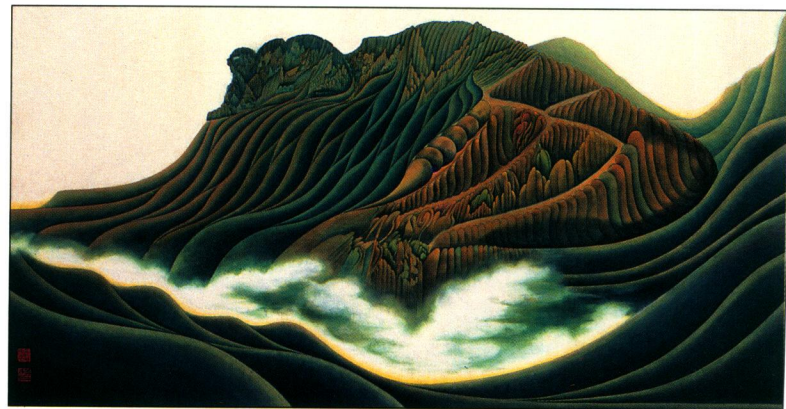
## 前言

在六十年代，呂壽琨在港重新探討中國繪畫的傳統和提倡國畫現代化。他的跟隨者亦從不同層面闡釋國畫概念及技巧，並建立個人的理解。這一群畫家組成兩個藝術團體——元道及一畫會。前者在六十年代末期活躍了好幾年，後者則仍活躍於香港。在七十年代，隨着呂氏跟隨者繪畫風格及技巧日漸成熟，嶄新的水墨運動成爲香港主要的藝術潮流之一。王無邪的設計構圖概念和劉國松在處理畫面方面的實驗性技巧補充了呂氏的主觀理論。以中國媒介爲主的水墨畫在港得以全面發展。

鄭維國，一畫會創辦人之一，是一位具有明顯個人風格的畫家。他的作品外

馬鞍山 1975 水墨設色紙本 185×288厘米

SADDLE MOUNTAIN 1975 Ink and colour on paper 185 x 288 cm



獅子山 1976 水墨設色紙本 97×185厘米

LION ROCK 1976 Ink and colour on paper 97 x 185 cm

表富裝飾性，又備有超現實的精神。富裝飾性的外表是鄭氏對國畫理論進一步闡釋的結果，而超現實的效果則是由於他在中國傳統中融入了西方概念。

在山水畫方面，傳統中國對自然的形而上概念令繪畫不講求形似，反重精神上的共鳴。自然往往以平面及非像真的賦色描繪。當這種對神韻的追求轉變爲視覺語言時，它往往以形式化的筆觸，虛實的交替及重複的主體出現。這些基本的國畫特色產生了一種裝飾性的效果。

鄭氏山水的裝飾外表正是中國繪畫形式化的結果。在他的作品中，描繪形體的筆觸被加以重複成爲幾何線條。代表石頭的塊件重複地出現，形成有節奏的巨浪交織在整體構圖上；重疊排拼的色塊和大片的虛位形成對比。除了傳統的碧綠色彩，畫家還大膽地使用光亮的鏘紅和浪漫的紫藍於畫面上。

有別於傳統，鄭氏的作品多以固定的光源去描繪。柱狀的金光常常照亮他的山水。我們熟悉的景物如獅子山，馬鞍山，望夫石和東坪洲均被轉變爲壯麗的景觀——超乎現實地存在。

鄭維國不斷的嘗試，正好反映他追求表達自我的動力，和渴求從傳統國畫中取得突破，卻又不完全背棄傳統。



## 傳 略

- 1920 出生於廣州市
- 1943 國立中山大學農學士
- 1946 一級榮譽文憑·國家考試院
- 1949 移居香港
- 1970 中國傳統畫展·香港大會堂  
香港當代畫家作品展·香港明愛中心
- 1971 中國書畫展·元朗大會堂  
一畫會第一屆會展·香港大會堂  
(亦展於73, 76, 84, 85及77於美國伊利諾州樂福大學)  
中國水墨畫大展·台北台灣省立博物館
- 1972 中國水墨畫大展·香港大會堂
- 1973 當代香港藝術展·香港博物美術館

望夫山 1975 水墨設色紙本 185×288厘米

AMAH ROCK 1975 Ink and colour on paper 185 x 288 cm



- 1974 香港畫家十人展·香港怡東酒店畫廊
- 1975 當代香港藝術雙年展75·香港藝術館  
(亦展於77及91)  
香港現代水墨畫展·台北國立歷史博物館
- 1976 畫評家的選擇·香港聖約翰救傷會總部  
香港現代水墨畫展·香港閣林畫廊  
元朗文藝聯展·元朗大會堂  
一畫會會員聯展·台灣台北聚寶盆畫廊  
市政局藝術獎獲獎者作品展·香港藝術館



峽谷夕照 1977 水墨設色紙本 97×185厘米

SUNSET IN THE CANYON 1977 Ink and colour on paper 97 x 185 cm

- 1977 香港當代藝術展·香港聖約翰救傷會總部  
一畫會會員作品展·台北國立歷史博物館  
香港藝術家聯展·香港節藝術委員會  
香港藝術中心開幕展·香港藝術中心
- 1980 第一選擇·香港藝術中心
- 1981 香港藝術1970-80·香港藝術館
- 1982 廉政公署“豐盛人生”藝術聯展·香港大會堂  
山水新意境·香港藝術館
- 1983 現代水墨畫展·香港南區節委員會
- 1985 水墨的年代展·東西畫廊主辦·香港藝術中心
- 1987 現代中國繪畫·香港置地物業有限公司

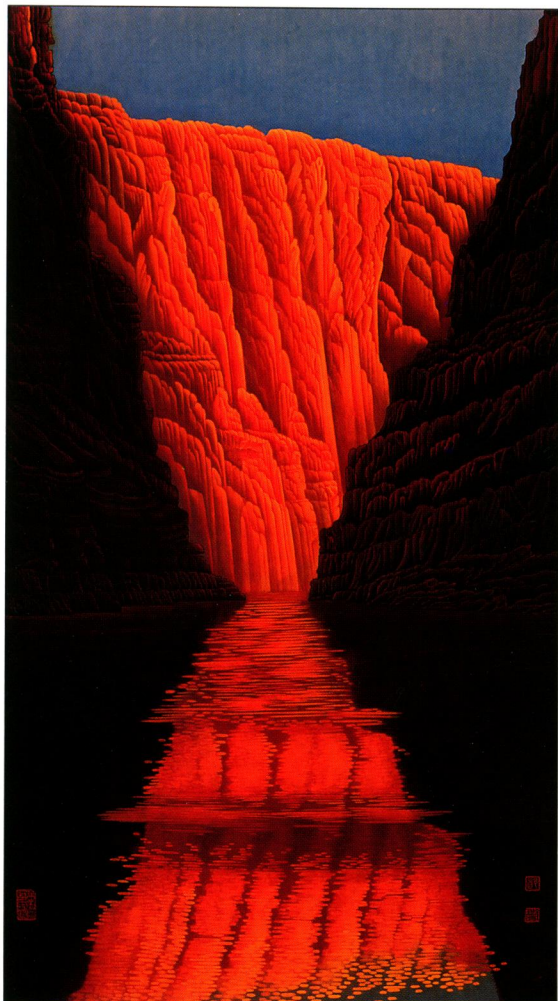


## 展 品 目 錄

- 1988 香港水墨·倫敦巴比新中心畫廊·香港藝術館籌劃
- 1989 元朗文藝協進會聯展·元朗大會堂
- 1990 香港水墨·加拿大艾德蒙頓阿爾伯特省立博物館及卡加里市大都會展覽廳·香港藝術館籌劃
- 1991 香港藝術館開幕展·香港藝術館
- 1992 滙流：香港藝術館當代藝術藏品選·香港節1992  
加拿大溫哥華美術館
- 1993 香港藝術家系列—鄭維國·香港藝術館

獎項：

- 1975 香港市政局藝術獎



黃金瀑布〈一〉 1982  
水墨設色紙本  
130×73厘米

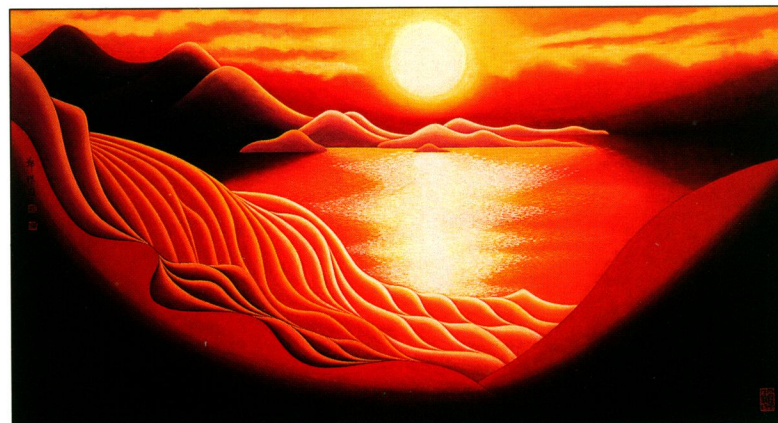
GOLDEN FALLS I 1982  
Ink and colour on paper  
130 x 73 cm

1. 懸崖 1972  
水墨設色紙本  
92×94厘米  
香港藝術館藏品
2. 望夫山 1975  
水墨設色紙本  
185×288厘米  
水松石山房藏品
3. 馬鞍山 1975  
水墨設色紙本  
185×288厘米  
樂山堂藏品
4. 獅子山 1976  
水墨設色紙本  
97×185厘米  
香港藝術館藏品
5. 峯迴路轉 1976  
水墨設色紙本  
185×97厘米  
水松石山房藏品
6. 獅山夕照 1977  
水墨設色紙本  
86×147厘米
7. 峽谷夕照 1977  
水墨設色紙本  
97×185厘米  
水松石山房藏品
8. 獅山斜輝 1982  
水墨設色紙本  
130×73厘米  
水松石山房藏品
9. 黃金瀑布〈一〉 1982  
水墨設色紙本  
130×73厘米  
香港藝術館藏品
10. 金韻 1983  
水墨設色紙本  
86×137厘米
11. 旭日 1985  
水墨設色紙本  
73×133厘米
12. 翡翠山 1986  
水墨設色紙本  
127×73厘米  
水松石山房藏品
13. 瀚海斜陽 1987  
水墨設色紙本  
130×73厘米  
水松石山房藏品
14. 峽谷晨輝 1992  
水墨設色紙本  
71×177厘米
15. 黃金瀑布〈二〉 1992  
水墨設色紙本  
133×71厘米
16. 長城幻采 1992  
水墨設色紙本  
157×76厘米
17. 浪石幻像 1992  
水墨設色紙本  
81×81厘米



## LIST OF EXHIBITS

1. **CLIFF** 1972  
Ink and colour on paper  
92 x 94 cm  
Collection of the Hong Kong  
Museum of Art
2. **AMAH ROCK** 1975  
Ink and colour on paper  
185 x 288 cm  
Collection of Shuisongsi Shanfang
3. **SADDLE MOUNTAIN** 1975  
Ink and colour on paper  
185 x 288 cm  
Collection of Lo Shan Tang
4. **LION ROCK** 1976  
Ink and colour on paper  
97 x 185 cm  
Collection of the Hong Kong  
Museum of Art
5. **THE PATH TOWARD FULLER  
LIFE** 1976  
Ink and colour on paper  
185 x 97 cm  
Collection of Shuisongsi Shanfang
6. **SUNSET ON THE LION ROCK**  
1977  
Ink and colour on paper  
86 x 147 cm
7. **SUNSET IN THE CANYON** 1977  
Ink and colour on paper  
97 x 185 cm  
Collection of Shuisongsi Shanfang
8. **LAST RAYS ON THE LION ROCK**  
1982  
Ink and colour on paper  
130 x 73 cm  
Collection of Shuisongsi Shanfang
9. **GOLDEN FALLS I** 1982  
Ink and colour on paper  
130 x 73 cm  
Collection of the Hong Kong  
Museum of Art
10. **GOLDEN HARMONY** 1983  
Ink and colour on paper  
86 x 137 cm
11. **SUNRISING** 1985  
Ink and colour on paper  
73 x 133 cm
12. **JADEITE HILL** 1986  
Ink and colour on paper  
127 x 73 cm  
Collection of Shuisongsi Shanfang
13. **SUNSET IN THE DESERT** 1987  
Ink and colour on paper  
130 x 73 cm  
Collection of Shuisongsi Shanfang



金韻 1983 水墨設色紙本 86×137厘米  
GOLDEN HARMONY 1983 Ink and colour on paper 86 x 137 cm

14. **SPLENDID CANYON** 1992  
Ink and colour on paper  
71 x 177 cm
15. **GOLDEN FALLS II** 1992  
Ink and colour on paper  
133 x 71 cm
16. **FASCINATING GREAT WALL**  
1992  
Ink and colour on paper  
157 x 76 cm
17. **VISIONARY WAVE ROCK** 1992  
Ink and colour on paper  
81 x 81 cm

### PRODUCTION TEAM

**Project Supervision**  
Gerard C. C. TSANG

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

**Graphic and Exhibition Design**  
Alan K. L. KONG

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



## CHRONOLOGY

- 1920 Born in Guangzhou, China
- 1943 B.Sc., National Sun Yet-sen University
- 1946 Honour Degree, National Advance Level Examination Board
- 1949 Moved to Hong Kong
- 1970 **Traditional Chinese Painting Exhibition**, City Hall, Hong Kong  
**Painters of this Generation**, Caritas, Hong Kong
- 1971 **Chinese Painting Exhibition**, Yuen Long Town Hall  
**First Joint Exhibition of One Art Group**, City Hall, Hong Kong  
(also at 73, 76, 84, 85, 90 and 77 at Rockford College, Illinois, USA.)  
**Chinese Ink Painting Exhibition**, Taiwan Provincial Museum
- 1972 **Chinese Ink Painting Exhibition**, City Hall, Hong Kong
- 1973 **Contemporary Hong Kong Art 73**, City Museum & Art Gallery, Hong Kong
- 1974 **10 Hong Kong Artists**, Excelsior Hotel Gallery, Hong Kong
- 1975 **Contemporary Hong Kong Art Biennial Exhibition**, Hong Kong Museum of Art (also at 77 & 91)  
**Exhibition of Modern Hong Kong Ink Painting**, National Museum of History, Taipei, Taiwan
- 1976 **Critic's Choice**, St. John's Ambulance Assn., Hong Kong  
**Hong Kong Now**, Quorum Gallery, Hong Kong  
**Yuen Long Art Exhibition**, Yuen Long Town Hall  
**One Art Group Show**, Magic Touch Gallery, Taipei, Taiwan  
**Exhibition of Works by Urban Council Fine Arts Award Winners**, Hong Kong Museum of Art
- 1977 **Exhibition of Contemporary Hong Kong Painting**, St. John's Ambulance Assn., Hong Kong  
**One Art Group Show**, National Museum of History, Taipei, Taiwan  
**Exhibition of Hong Kong Artists**, Hong Kong Arts Festival Society  
**Hong Kong Arts Centre Inaugural Exhibition**, Hong Kong Arts Centre
- 1980 **First Choice Exhibition**, Hong Kong Arts Centre
- 1981 **Hong Kong Art 1970-80**, Hong Kong Museum of Art
- 1982 **ICAC "Toward A Fuller Life" Art Exhibition**, City Hall, Hong Kong



峡谷晨輝 1992 水墨設色紙本 71×177厘米

SPLENDID CANYON 1992 Ink and colour on paper 71 x 177 cm

- Contemporary Vision of Landscape**, Hong Kong Museum of Art
- 1983 **Exhibition of Contemporary Ink Painting**, Hong Kong Southern District Festival Society
- 1985 **Shu Mo - The New Spirit of Chinese Tradition**, Art East/ Art West, Hong Kong Arts Centre
- 1987 **Contemporary Chinese Painting**, Hong Kong Land Property Co. Ltd.
- 1988 **Ink Paintings by Hong Kong Artists**, Barbican Centre Gallery, London
- 1989 **Joint Exhibition of Yuen Long Arts Committee**, Yuen Long Town Hall
- 1990 **Ink Paintings by Hong Kong Artists**, Provincial Museum of Alberta, Edmonton & Calgary Municipal Building, Calgary, Canada
- 1991 **Hong Kong Museum of Art Inaugural Exhibition**, Hong Kong Museum of Art
- 1992 **Where the Streams Become a River - Contemporary Works From the Hong Kong Museum of Art**, Festival Hong Kong 92, Vancouver Art Gallery, Canada
- 1993 **Hong Kong Artists Series - Cheng Wei-kwok**, Hong Kong Museum of Art

### AWARD:

- 1975 **Hong Kong Urban Council Fine Arts Award**



## INTRODUCTION

In the sixties, Lui Shou-kwan re-examined the Chinese painting tradition and advocated the modernization of Chinese painting in Hong Kong. His followers studied different aspects of Chinese painting concepts and techniques and established their own interpretations. This group of painters formed themselves into two art groups - the In Tao and the One Art Group. The former was active for a few years at the end of the sixties and the latter is still an active art group in Hong Kong. With the maturity in style and technique of Lui's followers in the seventies, the new ink movement became a major art trend in Hong Kong. Lui's subjective theories supplemented by Wucius Wong's design concept in composition and Liu Guosong's experimental techniques in surface rendering and treatment, painting in Chinese media in Hong Kong developed in full swing.

Cheng Wei-kwok, founding member of the One Art Group, is a painter with a very distinctive personal style. His work can be described as decorative in outlook and surrealistic in essence. The decorative appearance is the result of Cheng's expanded interpretation of Chinese painting aesthetics and the surrealistic effect is his fusion of Western concepts in the Chinese tradition.

In landscape painting, the Chinese metaphysical approach to nature has rendered it a representation not of the physical likeness but of the spiritual resonance. The depiction of nature is expressed by two-dimensionality and non-narrative colour. The quest for resonance when translated into visual language, takes the form of stylized rhythms displayed by brushstrokes, interplay of solid and void and the repetition of motifs. These characteristics of Chinese painting lead to the production of a decorative effect.

獅山夕照 1977 水墨設色紙本 86×147厘米

SUNSET ON THE LION ROCK 1977 Ink and colour on paper 86 x 147 cm



獅山斜輝 1982

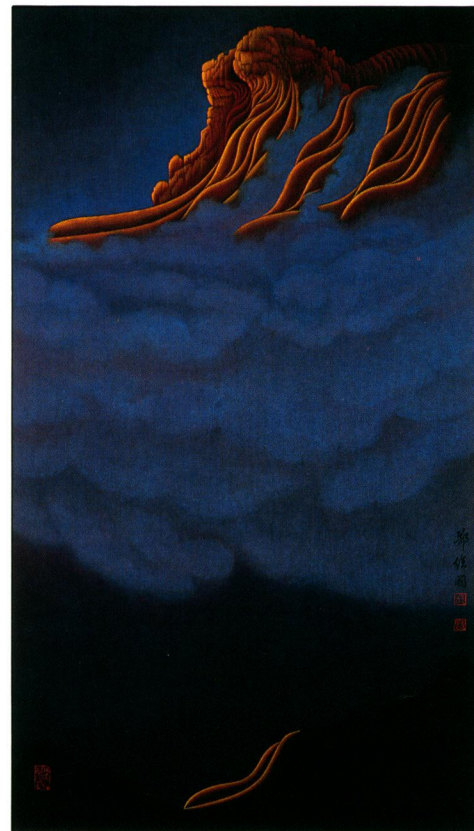
水墨設色紙本

130×73厘米

LAST RAYS ON  
THE LION ROCK 1982

Ink and colour on paper

130 x 73 cm



The immediate ornamental outlook of Cheng's landscape is a result of his stylization of the Chinese painting techniques. In Cheng's work, brushstrokes delineating forms are multiplied to geometric curves and lines. Blocks representing rocks are repeated to form rhythmic billows criss-crossing the composition. Echelons of coloured planes are contrasted with complete void. Besides the traditional blue and green colours, the artist boldly applies the fluorescent rusty red and the romantic bluish purple.

Contrary to the tradition, Cheng's works are mostly depicted with a definite light source. Shafts of gold light always light his landscape. Our familiar sceneries like the Lion Rock, Ma On Shan, Amah Rock and Tung Ping Island are turned into magnificent landscapes - a surrealistic existence beyond the human world.

Cheng Wei-kwok's persistent experimentations revealed a strong motivation of self-expression and an underlying craving to achieve a breakthrough from the constraints of traditional Chinese painting and yet not to dispense with it entirely.





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