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HUI Yan-ki

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26.7.96 - 25.8.96

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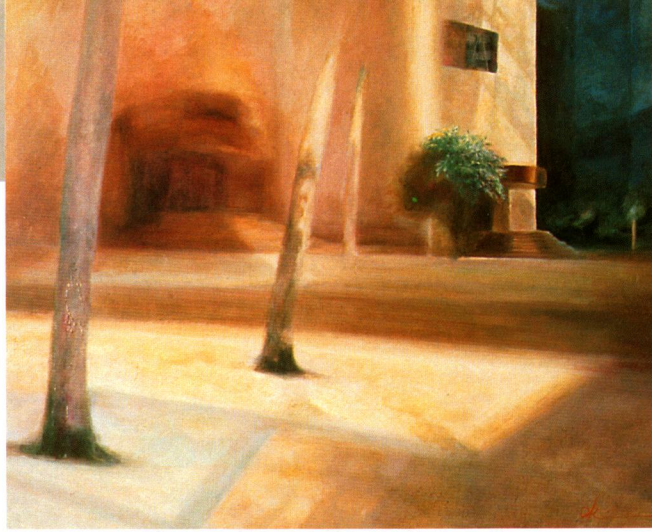
理想都市携手創

香港藝術館一樓 專題展覽廳 (2)

Special Exhibition Gallery 2,
1/F, Hong Kong Museum of Art

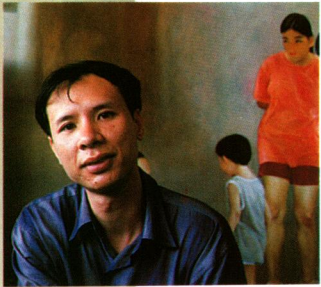
香港市政局主辦 香港藝術館籌劃

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

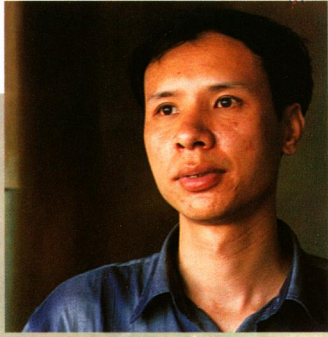


14

B iography



- 1959 Born in Fujian, China
- 1983 Graduated from the Fine Arts Department, Fujian Normal University
- 1984 Moved to Hong Kong
- 1987 **Joint Exhibition of Hong Kong Artists** · Fuzhou Exhibition Gallery and Hubei Academy of Art, China
- 1989 **The 7th National Art Exhibition** · National Gallery, Beijing, China
- Contemporary Hong Kong Art Biennial Exhibition** · Hong Kong Museum of Art
- 1990 **The Exhibition of Realistic Art — The First Station** · Hong Kong Arts Centre
- 1991 **Yellow Earth Perplexity — Hui Yan-ki Solo Exhibition** · Quart Society, Hong Kong
- 1992 **Contemporary Hong Kong Art Biennial Exhibition** · Hong Kong Museum of Art
- 1994 **New Dimension Art Exhibition** · Hong Kong Institute of Promotion of Chinese Culture
- 1995 **Contemporary Hong Kong Painting** · Fukuoka Art Museum, Japan
- 1996 **Hong Kong Artists Series : Hui Yan-ki** · Hong Kong Museum of Art



傳略

- 1959 生於福建
- 1983 畢業於福建師範大學美術系
- 1984 移居香港
- 1987 香港美術家作品聯展·中國福建省展覽館、湖北美術學院
- 1989 第七屆全國美展·中國北京中國美術館
當代香港藝術雙年展·香港藝術館
- 1990 第一驛·寫實展·香港藝術中心
- 1991 《黃土思惑》許恩琦畫展·香港 Quart Society
- 1992 當代香港藝術雙年展·香港藝術館
- 1994 新空間藝術展·香港中華文化促進中心
- 1995 香港現代繪畫展·日本福岡市美術館
- 1996 香港藝術家系列：許恩琦·香港藝術館



List of Exhibits

1. Common View I 1994

Oil on canvas
180x140 cm

2. Common View II 1994

Oil on canvas
150x150 cm

3. Common View III 1994

Oil on canvas
120x140 cm

4. Common View IV 1994

Oil on canvas
120x140 cm

5. Bird's Twitter 1994

Oil on canvas
140x140 cm

6. Shadow 1994

Oil on canvas
140x150 cm

7. Dawn 1994

Oil on canvas
100x110 cm

8. Dusk 1994

Oil on canvas
100x110 cm

9. Pot Flower 1994

Oil on canvas
100x110 cm

10. Apples on Table 1994

Oil on canvas
100x110 cm

11. Idle and Carefree I 1995

Oil on canvas
160x200 cm

12. Idle and Carefree II 1995

Oil on canvas
150x150 cm

13. Idle and Carefree III 1995

Oil on canvas
138x140 cm

14. Setting Sun 1995

Oil on canvas
75x85 cm

15. Urbanscape 1995

Oil on canvas
75x85 cm

16. Wall 1995

Oil on canvas
110x125 cm

17. The Wall, Behind and Beyond 1995

Oil on canvas
110x125 cm

18. Carefree and Contented 1995

Oil on canvas
140x120 cm

19. Self-contented 1996

Oil on canvas
140x150 cm

20. City Sculpture 1996

Oil on canvas
110x125 cm

21. Light and Plant 1996

Oil on canvas
118x95 cm

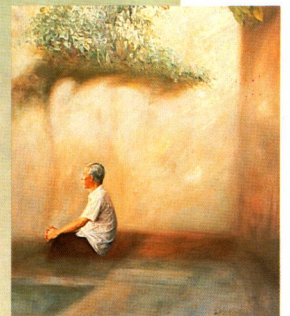




8

展 品 目 錄

- | | | |
|--------------------------------------|---------------------------------------|-------------------------------------|
| 1. 常景 I 1994
油彩布本
180x140 厘米 | 8. 暮色 1994
油彩布本
100x110 厘米 | 15. 市區 1995
油彩布本
75x85 厘米 |
| 2. 常景 II 1994
油彩布本
150x150 厘米 | 9. 盆中花 1994
油彩布本
100x110 厘米 | 16. 圍牆 1995
油彩布本
110x125 厘米 |
| 3. 常景 III 1994
油彩布本
120x140 厘米 | 10. 桌上蘋果 1994
油彩布本
100x110 厘米 | 17. 牆裏牆外 1995
油彩布本
110x125 厘米 |
| 4. 常景 IV 1994
油彩布本
120x140 厘米 | 11. 閑適 I 1995
油彩布本
160x200 厘米 | 18. 安然自得 1995
油彩布本
140x120 厘米 |
| 5. 鳥語 1994
油彩布本
140x140 厘米 | 12. 閑適 II 1995
油彩布本
150x150 厘米 | 19. 自得其樂 1996
油彩布本
140x150 厘米 |
| 6. 疏影 1994
油彩布本
140x150 厘米 | 13. 閑適 III 1995
油彩布本
138x140 厘米 | 20. 城市雕塑 1996
油彩布本
110x125 厘米 |
| 7. 晨曦 1994
油彩布本
100x110 厘米 | 14. 斜陽 1995
油彩布本
75x85 厘米 | 21. 光·植物 1996
油彩布本
118x95 厘米 |



18

I ntroduction

It is a major aim of the Urban Council to foster the development of Hong Kong art and to encourage local artists in artistic creation by presenting art exhibitions, competitions, education and extension activities and publications. The presentation of exhibitions of the Hong Kong Artists Series is one of these promotional measures.

The Hong Kong Museum of Art, Urban Council organized the first Hong Kong Artists Series exhibitions from 1992 to 1993 to feature the representative works of JAT See-yeu, CHENG Wei-kwok, LEUNG Kui-ting and HA Bik-chuen to show their artistic styles, accomplishments and contributions in art. In order to enable more artists to participate in this event, the Museum broadened the scope of the exhibition series by changing it to an open application basis in 1994, in which artists could submit their portfolios and works for selection. Artists responded enthusiastically and the Museum's Honorary Advisers carefully selected 26 budding artists who demonstrated creativity, distinctive personal styles and potential for further development from a total of over 250 submitted entries. Solo exhibitions of these 26 artists will be presented at the Hong Kong Museum of Art and the civic centres of the Urban Council within two years. It is expected that presentation of the second Hong Kong Artists Series will enhance the public's appreciation of their artistic styles and knowledge of Hong Kong art.

This exhibition features 21 oil paintings by Hui Yan-ki. Born in 1959 in Fujian, China, Hui graduated from the Department of Fine Arts of the Fujian Normal University in 1983 and moved to Hong Kong in the following year. While at secondary school, he studied western painting with his art teacher at school. At university, he majored in oil painting. He is devoted to western classic and impressionist painting, placing emphasis on traditional drawing and painting foundations, and aims at realistic representation.

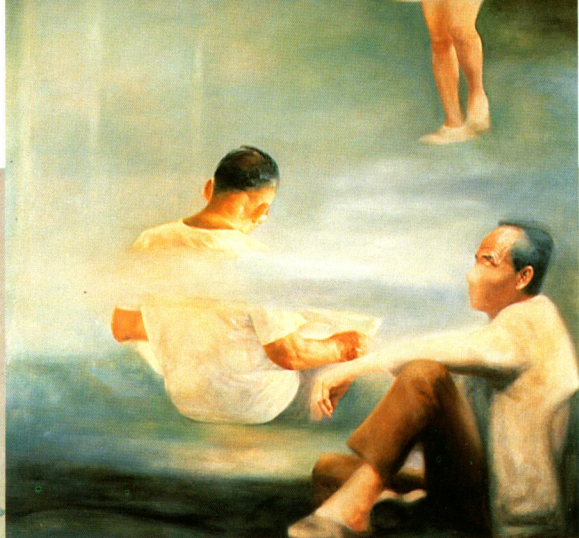
After moving to Hong Kong, Hui paints mainly street scenes and human figures. His works are rich in social meanings, using realistic techniques, stage-like compositions and delicate nuances of light and colour to

explore the moods of the city population, the complicated social structures and the heavy burdens of living. They reflect the artist's deep impression of urban culture and differences in the standard of living of different social stratum. Under the artist's paintbrush, the ordinary people move like spirits on the canvas, without body or eye contact, as if trying to keep away from each another. Their bodies and features sometimes fade out in the cream-colored paint, seemingly in a process of dissolving in thin air. At other times, they surface distinctly, thus creating a one-point or multi-point perspective on the canvas, suggesting a distinctive narrative method and visual space. These works not only convey the existential qualities of human beings and objects, but under the artist's careful composition, they lead the audience into an imaginary realm beyond that of daily reality, thus demonstrating characteristics of new realism.

Since he came to Hong Kong, Hui has made deeper reflections upon Chinese culture, gaining greater insights into Taoist philosophy especially, which are evident in his recent paintings. The exhibition features representative works of Hui from the recent two years, among which are works exploring the spirit of impersonality. Using his mind as his eyes, he captures spontaneously the images of extraordinary things in life. Some works no longer contain the human figure, but are pure representations of nature, expressions of the broadmindedness and generous spirit of the artist. I wish this diligent young artist continual success and further breakthroughs in his artistic career.

I would like to express my sincere thanks to the Museum's Honorary Advisers who have given valuable advice and assistance in the realization of the second Hong Kong Artists Series. I would also like to thank members of the visual arts community in Hong Kong, who have participated and supported this event for the promotion of art in Hong Kong.

Gerard C C TSANG
Chief Curator
Hong Kong Museum of Art



2

序言

市政局一向關注香港藝術的發展，並冀藉着舉辦各類型展覽、比賽、教育推廣活動及出版計劃來推動香港藝術發展及鼓勵本地藝術家從事創作。「香港藝術家系列」展覽即為其中一項主要活動。

市政局香港藝術館於一九九二年至九三年間，曾舉辦第一屆「香港藝術家系列」個展，展出翟仕堯、鄭維國、梁巨廷和夏碧泉的代表作品，藉以推介他們在藝術上所作出的貢獻及其成就和風格。為令更多本地藝術家參與其事及更廣泛地鼓勵藝術家從事創作，本館於一九九四年將此項活動改為公開接受申請形式，讓本地藝術家自由參加，結果反應熱烈。本館名譽顧問團費了不少時間心力，從參加的二百五十多位藝術工作者的資料中，選出二十六位具有創意、個人藝術風格及發展潛質的藝術家，陸續於兩年內在香港藝術館及市政局轄下之文娛中心舉辦小型個展，令市民得有機會瞭解他們的藝術風格和對香港藝術有更廣泛認識。

是次展出許恩琦的油畫作品共二十一幀。許恩琦於一九五九年出生於中國福建，一九八三年畢業於福建師範大學美術系，翌年移居香港。許氏自中學起追隨學校美術老師研習西畫，入讀大學後主修油畫課程。他醉心於西方古典主義及印象主義繪畫，注重傳統的素描及繪畫基礎，並講究畫面的寫實效果。

自來港後，許氏的作品多以街景、人物為主。他的作品富於社會涵義，以寫實的技巧、劇場式的構圖和柔麗的光色變化探討都市人的情感、複雜的社會架構和沉重的生活壓力，處處反映畫家面對都市文化和生活差異

的深切體會。在畫家筆下，尋常百姓如靈魅般游移在畫布上，他們相互間既無身體接觸，也無目光交投，似是迴避着旁人。他們的身體、五官有時淡出於如奶油般靚白的油彩裏，彷彿正在人間蒸發；有時卻清晰浮現，在畫面上營造成一個或多個視點，形成獨特的敘事形式和視覺空間。這些作品不僅反映了人、事既有之存在性質，並在藝術家的細心經營下，引領觀眾從日常生活的意義和層面上，進入虛構的領域之中，充份具備新寫實主義繪畫的特色。

許氏來港以後，對中國文化有更深入的探研和反思，其中尤對道家思想領會最深，並在他的近作中得到引證。是次展覽共展出許氏最近兩年的代表作品，其中不乏反映畫家在創作中追求「無我」精神的作品。他以心為眼，率意捕捉生活中平凡事物的影象，有些作品甚或不再描寫人物，純以自然為象，映照出畫家豁達的胸襟和情懷。許氏是年青奮發的藝術家，本人謹此向他致賀，並祈望他在藝術上百尺竿頭，更進一步。

此外，是次展覽得以順利舉行，本人要特別多謝香港藝術館名譽顧問團，他們對舉辦第二屆「香港藝術家系列」展覽及挑選藝術家方面，提出寶貴意見，貢獻良多。本人亦對各位藝術工作者致以衷心謝意，他們的熱誠參與和衷心支持，令此次活動得以順利舉行。最後，本人謹希望各位藝術家繼續積極從事創作，共同推廣香港藝術。

香港藝術館總館長
曾柱昭



6

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PRODUCTION TEAM

EXHIBITION MANAGEMENT & EDITORIAL

Gerard C.C. TSANG	Chief Curator
TANG Hoi-chiu	Curator (Modern Art)
Ivy M.K. LIN	Assistant Curator I (Modern Art)
Eve M.Y. TAM	Assistant Curator II (Modern Art)
Raymond M.L. TANG	Assistant Curator II (Modern Art)

GRAPHICS AND EXHIBITION DESIGN

Winnie W.K. KWAN	Senior Technical Officer
Candy L.W. CHOI	Technical Officer I
Caren S.K. CHAU	Technical Assistant