

香港：亞洲水彩畫展 九六

第十一屆亞洲水彩畫聯盟年展



18.10.96 - 9.11.96

Asian Watercolours '96 : Hong Kong

The 11th Annual Exhibition of the Asian Watercolour Confederation

前言

香港市政局一向致力於推廣香港藝術及促進各地文化藝術交流，令市民生活更為豐富多姿。多年以來，香港藝術館曾與西方及亞洲各國文化機構及博物館合作籌劃各類型藝術展覽，令香港市民有更多機會欣賞不同藝術形式，加深他們對藝術的興趣和瞭解。今次市政局舉辦第十一屆亞洲水彩畫聯盟年展，並得到亞洲水彩畫聯盟悉心策劃及香港現代水彩畫協會的全力協助，作為第十六屆亞洲藝術節的重點節目，亦標誌著藝術館與亞洲地區和本港藝術團體的另一次成功合作。

亞洲水彩畫聯盟是一個跨國家組織，宗旨在於推動亞洲水彩畫發展及促進亞洲各國家和地區的文化藝術交流，增進彼此瞭解。聯盟每年於其成員國 / 地區舉行年展及會議，今年已是第二次在香港舉行，亦如第五屆年展一般，由本港資深水彩畫組織——香港現代水彩畫協會悉力協助，令是次展覽得以順利舉行。

本展覽將展出七個會員國 / 地區包括香港、印尼、韓國、馬來西亞、星加坡、台灣、泰國以及邀請國家中國和日本的知名水彩畫家代表作凡一百三十餘幀。這些作品中，包括較具象的描繪各地區景緻和人民生活的畫作，表現出民族特色和各地風土人情；亦有抽象作品，顯示亞洲各地水彩畫家在藝術探索上的不同取向，反映近年亞洲水彩畫發展趨勢和風格。香港參展部份中，展示了多位資深本地水彩畫家的代表作品，殊具特色，亦反映了香港的文化藝術特質。

最後，本人謹向亞洲水彩畫聯盟致以祝賀，並特別多謝香港現代水彩畫協會的悉力協助，使年展得以舉辦成功。本人並多謝各國家和地區的參展藝術家積極參與和多位水彩畫會代表專程來港，參與盛會。最後，本人謹祝亞洲水彩畫聯盟及香港現代水彩畫協會會務蒸蒸日上，為推動藝術和促進文化藝術交流作出更大貢獻。

曾柱昭

香港藝術館總館長



呂豐雅 火鳳凰再起飛 1996
LUI F. N., Eddie
Rising From the Ashes:
The Sky is the Limit 1996



黃添發 人體系列 1995
WONG Tim-fat, Andy
Nude Series 1995



鍾建新 生活在舊制度裡之九 1996
CHUNG Kin-san
Living in the Tradition IX 1996

FOREWORD

One of the major aims of the Urban Council, Hong Kong is to promote Hong Kong art and encourage artistic and cultural exchanges between different nations and regions for the enrichment of the city life of Hong Kong. In the past, the Hong Kong Museum of Art has co-operated with various western and Asian cultural institutions and museums for the presentation of a wide range of art exhibitions to stimulate the Hong Kong public's interest and knowledge of different art forms. The 11th Asian Watercolour Confederation Annual Exhibition, presented by the Council and curated by the Asian Watercolour Confederation with the assistance of the Hong Kong Modern Art Society of Watercolours, is a highlight of the 16th Festival of Asian Arts. It also marks another successful joint venture between the Museum and art societies of Asia and Hong Kong.

The Asian Watercolour Confederation is a multi-national art association which aims to further the development of watercolours and enhance mutual understanding and cultural exchanges between Asian countries and regions. The Confederation organizes annual exhibitions and conferences in each of her member bodies. Hong Kong is the host for this significant event for the second time. Similar to the 5th AWC Annual Exhibition held in Hong Kong, the exhibition is again made possible with the valuable assistance of Hong Kong Modern Art Society of Watercolours.

The exhibition features some 130 representative works of noted watercolourists from the Confederation's member bodies including Hong Kong, Indonesia, Korea, Malaysia, Singapore, Taiwan, Thailand and invited countries China and Japan. Among the exhibits, there are works in realistic and figurative styles depicting sceneries and the life in different regions, revealing their national identities and life styles. On the other hand, abstract and avant-grade works show the different artistic pursuits of Asian watercolourists and the recent development and trends of Asian watercolours. The Hong Kong participation also features representative works of local watercolourists in distinctive styles that reflect the cultural and artistic identity of Hong Kong.

Lastly, may I address my sincere congratulations to the Asian Watercolour Confederation. My thanks are also due to the Hong Kong Modern Art Society of Watercolours for the valuable assistance which makes the exhibition a success, and to all participating Asian watercolourists and representative of Asian watercolour societies who have come to Hong Kong to attend this important event. Lastly, may I wish the Asian Watercolour Confederation and the Hong Kong Modern Art Society of Watercolours a prosperous future in making contributions to the promotion of art and enhancement of cultural and artistic exchanges between Asian countries and regions.

Gerard C C TSANG

Chief Curator

Hong Kong Museum of Art



游樂光 向日葵的幻想 1995
Stephen YAU
Sunflowers Fantasy 1995



羅偉顯 船 1995
LAW Wai-hin
Boat 1995



莫樹繁 夫婦 1995
MOK Shu-fan
Husband and Wife 1995

獻詞

舉辦亞洲水彩畫聯盟的年展一向都是艱苦的工作。其問題的複雜與難度因地而異。一九九零年聯盟在香港舉辦第一次年展時，就有過相當吃力的經驗。去年在曼谷的常年大會上，香港現代水彩畫協會會長與年展籌委會主席呂豐雅先生也提出了不算樂觀的報告。我們當時完全無法肯定畫展是否能依期舉行。

今天，聯盟第十一屆年展，“香港：亞洲水彩畫展'96”能圓滿舉辦，應歸功於兩項主要因素：主辦團體的積極努力，和香港社會的熱情支持。香港現代水彩畫協會在籌備工作上付出了難以衡量的時間與精神，克服了各方面的困難與障礙。豐雅兄豐富的行政經驗，精細週密的策劃，對這次展出的成功，幫助很大。香港社會對這次聯展的積極反應也同樣重要。香港市政局與香港藝術館的大力支持肯定了這次畫展的成功。對於這種種的支持與響應，我們非常欣慰，同時萬分感激。

聯盟已經渡過了十一個年頭。對過去的記錄，我們感到相當安慰。一九八六年我們在漢城舉辦了第一次聯展。接下來每年的年展就不曾間斷過——八七年台北，八八年吉隆坡，八九年曼谷，九零年香港，九一年漢城，九二年台中，九三年峇里島-雅加達，九四年吉隆坡，九五年曼谷，今年香港（明年新加坡，由新加坡水彩畫會主辦）。每一次的展出及展覽目錄，各界的反應非常鼓舞，引起公眾極大的興趣。今天亞洲水彩畫聯盟相信是世界上唯一組織完善、生氣充沛的跨國水彩畫團體聯盟。對這點，我們有點感到自豪。

這一點小成就，當然是各會員努力與合作的成果。希望這份友好的情誼能繼續擴大，以便聯盟能發揮更大的作用。

聯盟這個大家庭這些年來一直在成長，會員越來越多，而且仍會繼續增加下去。我們會不斷探討接受其他地區的水彩畫組織，以便聯盟對亞洲的代表性更加全面。

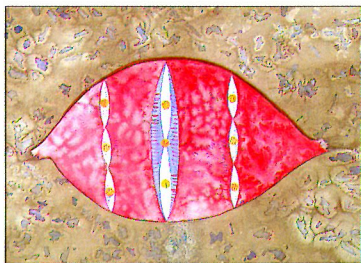
我們明年在新加坡“亞洲水彩畫展'97”再見！

黃森全

亞洲水彩畫聯盟秘書長



梁志明 完美夢 1995
LEUNG Chi-ming, Patrick
The Perfect Dream 1995



楊秀英 出生 1995
YEUNG Sau-ying, Camille
Birth 1995



陳中樞 夾縫 1995
CHAN Chung-shu
The Gap 1994

MESSAGE

Organizing an AWC annual exhibition has always been an enormous task. The complexity of problems varies from one place to another. Given the difficulties we experienced in mounting our first AWC show in Hong Kong in 1990 and basing on the bleak picture from Mr Eddie Lui (Organizing Chairman & President of the Hong Kong Modern Art Society of Watercolours) at last year's annual conference in Bangkok, we were then not even sure if the show could finally take place.

That the show – AWC's 11th Annual Exhibition, "Asian Watercolours '96 : Hong Kong" – is on, and being mounted on such a grand scale is attributable to two major factors: the hard work of our host and the support of the Hong Kong community. Eddie and his team started the preparation very early and have worked untiringly and systematically. Eddie's vast experience, meticulous planning and administrative skill as well as the incalculable amount of time and energy invested contributed greatly to the success of the event. Contributing with equal importance is the encouraging response of the Hong Kong community. The strong support of the Urban Council, Hong Kong and the Hong Kong Museum of Art plays a significant part and we appreciate it greatly.

AWC is now eleven years old and we are proud of our record. After the inaugural exhibition in Seoul, Korea in 1986, our annual exhibitions have been held every year without fail – Taipei 1987, Kuala Lumpur 1988, Bangkok 1989, Hong Kong 1990, Seoul 1991, Taichung, Taiwan 1992, Bali-Jakarta 1993, Kuala Lumpur 1994, Bangkok 1995, and Hong Kong 1996 (and next year in Singapore to be hosted by the Singapore Watercolour Society). Irrespective of the place, our annual shows with our fine exhibition souvenir books always receive overwhelming response and generate a great deal of interest among the public. We are proud to say that our AWC is probably the only trans-national confederation of watercolour organizations in the world that has been active for more than a decade.

This fine record is of course the result of the contribution and cooperation of all our member bodies. It is hoped that this cordial relationship could be further developed so that AWC will soon have the capabilities to carry out its other objectives.

The size of our Confederation has grown over the years and is expected to grow further. Efforts are being made to include membership from other Asian nations/regions so that AWC represents Asia in a fuller sense.

Keep painting watercolours, till we meet again next year in Singapore for "Asian Watercolours '97"!

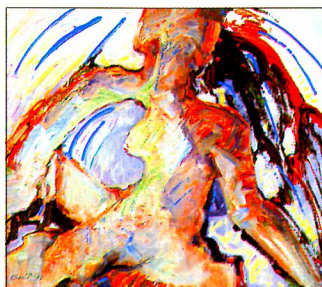
Dr Wong Seng-tong

Secretary-General

Asian Watercolour Confederation



李尤猛 初春 1995
Li Yau-mang
Early Spring 1995



陳匡超 作品 -950423-27 1994
CHAN.H.C., Edward
Art Work -950423-27 1994



蘇敏儀 大自然 1995
SO Man-ye
Nature 1995

香港水彩畫概說

香港地處華南，是通往中國及世界各地的重要關口。香港的藝術除根植於悠久的中國文化傳統外，也深受西方藝術潮流的衝擊。許多藝術家一方面緊守中國藝術的優良傳統，另一方面亦汲取歐美文藝的養份，發展成嶄新的風格。他們除吸納西方文藝思潮的優點外，在創作形式及選用媒介上，往往有獨到的演繹方式。歐美的水彩畫傳統雖然只有短短二百多年，但東漸來港後對本地藝壇的影響可謂不小。這種媒介自世紀初已深受藝術家所熱愛，嘗用於各種題材的創作之中。

水彩畫泛指為以水溶性顏料作畫的技法。最早的水彩畫可遠溯至公元前十五世紀埃及墓穴內的壁畫和中世紀聖經手抄本裏的裝飾畫，它們都是用水溶性顏料來繪畫的。延至中古及文藝復興時期，水溶性顏料復配合木炭、鉛筆、鋼筆等用來作打稿或習作研究，但很少用來繪畫「真正」的作品。然而期間也有一些畫家嘗試以水彩作畫，如德國畫家杜勒（1471-1528）嘗以水彩繪畫動物，意大利畫家巴洛奇（1535-1617）以水彩畫風景，而貝里尼（1400-70）則用水彩來畫植物等，可見水彩的應用範圍也十分廣泛，而且多作為觀察、記錄和研究大自然的重要素材。然而水彩畫能真正被確認其特色而成為獨立的畫科，當歸功於十七世紀末至十八世紀荷蘭、法國及英國等地藝術家的努力，他們將水彩作為水溶劑料那快乾、高透明度、色彩明亮等特性發揮得淋漓盡致，其中尤以英國畫家的成就最為突出。

英國的氣候溫潤潮濕，畫家選用水彩來描寫大氣氳氳之變化，比之於油彩更加得心應手，因此水彩往往被認為是繪畫風景的良好素材。加上十七世紀以來英國人崇尚旅遊、歷險和到世界各地觀光，並習然成風，因此水彩作為一種輕便、快乾的繪畫素材，便深受旅行家所愛戴。英國早期的水彩畫大多是描述、記錄地理、服飾及自然風光的「地誌畫」，而著名的「繪圖員」早有懷特（1575?-1593）及霍拉（1607-1677）等。

及至十八世紀，英國浪漫主義興起，許多畫家如泰納（1773-1851）更直接以水彩來描寫大自然的變化，藉以表達畫家個人的胸襟和懷抱，並把自然現象與人類的感情結合，利用水彩捕捉剎那間情感的觸動，而表現於畫面的，是光潔明亮，清澈柔麗的色感，以及那誘人遐想的抽象情思。同時，許多畫家為了提升水彩顏料的表現力，在水彩的應用技術方面也作了許多嘗試。除了着色、渲染以外，點、刮、洗、擦等技巧陸續出現。延至二十世紀，更由於水彩顏料的化學成份不斷革新，使水彩跟其他素材的界限不易劃分。凡指用水為溶劑的顏料，亦不單指於水彩，還包括了水粉塑膠彩、蛋彩、蟲膠墨水（Indian ink）等，而繪畫工具方面，除畫筆以外，亦兼用刷、噴筆，甚至梘粉、鹽、膠漿、沙等，使水彩顏料在畫面上產生變化多端的效果，而同時也改變了顏料本身的質感和性格。

早年的香港藝術原來也是跟英國的水彩畫傳統淵源甚深的。一方面是因為香港四面環海，氣候溫濕，跟英國的天然條件一樣，十分適宜繪畫水彩畫，再加上香港是英國的殖民地，因此香港早期的水彩畫也直接受到英國傳統所影響。即如十九世紀下半葉在香港十分活躍的關喬昌，就是追隨自英國來華的畫家錢納利（1774-1852）學畫的。關喬昌和他的後人關蕙農都以西方形式作畫，而水彩則是他們常用的素材，他們的作品所描繪的風景和人物都頗具英國的傳統風格。

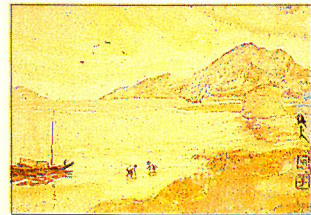
對於日常慣以毛筆、墨汁繪畫、書寫的中國畫家，運用水彩這種素材對他們來說無疑是駕輕就熟。水彩畫所強調的顏料、水份和紙張相互間的制衡關係，與中國的傳統筆墨可謂同出一轍。然而相對於雅淡的傳統水墨



關喬昌 漁民燒火圖 約1580年
油彩布本 香港藝術館藏品
GUAN Qiaochang
Boat People Around a Fire ca. 1580
Oil on canvas
Collection of Hong Kong Museum of Art
AH 82.1



陳福善
銅鑼灣填海區 1952 水彩紙本
Luis CHAN
Causeway Bay Reclamation 1952
Watercolour on paper
AC78.47



李鐵夫 鯉魚門
水彩紙本 香港藝術館藏品
Li Tiefert Lei Yue Mun
Watercolour on paper
Collection of Hong Kong Museum of Art
AC82.14

畫，水彩那絢麗明媚的色彩就顯得別具特色。不過中國繪畫秉承着文人畫的悠久歷史，一時間不能迅速吸納採用水彩顏料，尤其是水彩那明麗悅目的色彩和輕鬆愉快的畫法，與水墨畫的特質不盡相同，因此水彩畫在世紀初只能有限度地為中國水墨畫開拓一些新面貌。

三十年代是香港水彩畫藝術發展蓬勃的時期。三十年代以前以西方素材作畫的多是外籍人士，直至陳福善與一群外籍藝術家組成了香港美術研究社，華人參與從事西畫創作的活動才日益頻繁。加上一批早歲留學歐美的畫家如李鐵夫、余本、李秉、黃潮寬、邱岱明等相繼回港發展，他們有些是學成歸來的，有些則是因歐美經濟大衰退而被迫返港。但無論如何，他們不但將西方繪畫引進香港，還積極創作，結集成社，互相交流創作心得，更於週日結伴往郊外寫生，風雨不改。從這些寫生活動之中，出現了大量的水彩風景畫，昔日的沙田、大埔、九龍寨城，均歷歷在目。除此以外，三十年代有很多畫苑相繼成立，好像周公理創辦的九龍美專，靳微天創立的百會美術學院等，均以水彩為科目，培育了不少水彩畫家。

五十至六十年代是港人尋根的時代，隨着社會的物質生活日漸豐裕，華人藝術開始受到重視，藝壇和藝術創作均見蓬勃。大會堂香港博物美術館開幕，香港大學馮平山博物館成立，均提供了不少展覽的場所和機會。此外，中文大學藝術系成立，校外進修部又開辦美術課程，理工學院成立設計系等，也增加了許多進修藝術的途徑。然而許多藝術家在這個年代也相繼透過藝術創作反省和探求個人在社會上的位置和文化身份的認同，其中有不少作品，是引用西方表現形式來探討中國文化的深層意義的。而一些水墨畫家如呂壽琨、劉國松、王無邪等，更本着現代主義的精神探討各種新技法，又融合各種水溶性顏料來作畫，從而創造出獨特的水墨風格。因此這個年代有許多「水墨畫」或「水彩畫」，實際上也只是以水溶性顏料為媒，配合以中國化的題材和內容。這一點，是與英國水彩畫傳統相悖離的。

自六十年代起，港、台藝術家交流活動頻繁，乃至七十年代有好些香港學生負笈台灣學習藝術，區文兆、陳耀邦、呂振光等都曾往台灣求學，鑽研水彩畫科。他們回港後於各藝術學校任教，對推廣所學的水彩技法有很大的貢獻。後學者如游榮光、蘇敏儀、李錦華等均活躍於八十年代，並以水彩為主要的創作媒介。此外，這些畫家適逢七十年代超寫實主義的洗禮，他們為了表現物象的精微景觀，在水彩技法上屢見創新。他們借照片影象為媒，在水彩顏料中混入了沙、鹽等各類物質，用以描寫生活中木屋區、工廠、廢車場等破落、荒廢、殘敗的景象，還隱隱顯示着普普藝術的遺風。其中司徒強的作品最能亂真，他繪畫的主觀靜物是個人對生活的迴響，同時泛着詩般的情意。

八十年代以降，畫家都不拘泥於媒介的界限，而往往以藝術意念先行，因此媒介的單純性應用也隨之瓦解。事實上，今天大多數的繪畫作品都是以不只一種的素材製作而成的，水彩作品也不在話下。而礙於香港寸金尺土，許多畫家仍偏向於使用水溶性顏料，尤其是塑膠彩。塑膠彩是綜合傳統油畫和水彩技法的顏料，能溶於水，可以如水彩般薄敷，也可以像油彩般厚塗，因此深受畫家愛好。實質上，這個年代的水彩畫，是指涉水溶性顏料繪畫，另外又因應媒介的革新和變異，水彩畫的特色和表現力亦不斷在演變，作品無論在取材和表現手法上，均見諸於空前地開放自由，其藝術面貌更是日新月異。而與其要匆匆總結水彩畫的發展，還不如拭目欣賞水彩畫家今日的創造成就罷！



李秉 九龍寨城東門 1952
水彩紙本 香港藝術館藏品

LEE Byng
East Gate, Old Kowloon City 1952
Watercolour on paper
Collection of Hong Kong Museum of Art
AC78.77



靳微天
春草迷煙
水彩紙本
香港藝術館藏品

JIN Weitian
Through the Smoke
Watercolour on paper
Collection of
Hong Kong
Museum of Art
AC78.84



呂壽琨
禪畫 1971
水墨設色紙本立軸
香港藝術館藏品

LUI Shou-kwan
Zen Painting 1971
Hanging scroll,
ink and colour on paper
Collection of
Hong Kong
Museum of Art
AC76.54

WATERCOLOUR PAINTING IN HONG KONG

Situated in South China, Hong Kong is an important gateway to China and other parts of the world. Rooted in the long historical and cultural tradition of China, Hong Kong art is also strongly influenced by the trends of western art. While adhering to the great traditions of Chinese art, many artists absorb nutrients from European and American culture to create new styles and works. Apart from drawing from the merits of western literary and artistic trends, they often use western artistic methods and media in novel ways. Flourishing during the past two hundred years in the west, watercolour has played a significant role in Hong Kong art. Since the beginning of the century, watercolour has been a favourite medium of local artists in paintings dealing with all kinds of subjects.

Watercolours refers to watersoluble pigments and the process of painting with such pigments. The earliest use of watercolour is found in the wall paintings of Egyptian tombs dating back to the 15th century B.C. In the Middle Ages, it was used in the illustrations of Bible manuscripts. In both cases, watersoluble pigments were employed. In the medieval and Renaissance period, watersoluble paints were used together with charcoal, pencil and pen to make sketches or studies, but rarely to execute "real" paintings. Memorable works of the latter kind include the animal paintings by the German painter Dürer (1471-1528), the landscapes by the Italian artist Barocci (1535-1617) and the plant watercolours by Jacopo Bellini (1400-70), showing that watercolour was an important means in recording and exploring nature. However, watercolour did not become an independent and distinctive medium until its use by Dutch, French and English artists at the late 17th century and during the 18th century. They made full use of the properties of watercolour - its quick-drying ability, its high transparency and its luminosity. The achievements of the English painters were especially remarkable.

In England, landscapes are often shrouded in mist or fog, which can be captured more effectively with watercolour than with oil paint. Thus watercolour was widely used in landscape paintings. Since the 17th century, foreign travel came into mode in England. Travellers went abroad equipped with the handy tools of watercolour. Early English watercolours were mostly topographic views which described and recorded the local geography, costumes and natural scenes. Among the famous "topographers" were John White (1575?-1593) and Wenceslaus Hollar (1607-1677).

In the 18th century, with the rise of English Romanticism, many artists such as William Turner (1775-1851) used watercolour directly to capture the changes in nature as an expression of the artists' mind, creating associations between natural phenomena and human feelings. Watercolour became the means to record the momentary stir of emotions. The brightness, clarity and softness of watercolours serve to stimulate one's imagination and promote abstract associations. These artists also made many attempts to increase the expressiveness of watercolour pigments. In applying colours and washes, the techniques of stippling, scraping, washing and rubbing were used. In the 20th century, due to the constant modification of the chemical substance of watercolour pigments, the distinction between watercolour works and other kinds of paintings has become blurred. Besides watercolour, watersoluble pigments also include gouache, acrylic, tempera and Indian ink. Apart from the paintbrush, painting tools and other media such as brush, spray gun, washing powder, salt, glue and sand are used to increase the effects of watercolour on the painting surface and to modify the texture and character of the pigments.

Early Hong Kong art was closely associated with the English watercolour tradition. As Hong Kong is surrounded by the oceans and has a humid climate, its landscapes, like the English landscapes, are best portrayed in watercolour. Under the colonial rule, local watercolour painting was directly influenced by the English tradition. One example is Guan Qiaochang, an artist of trade paintings active in Hong Kong in the late 19th century, who studied with George Chinnery (1774-1852), an English artist who came to the East. Guan Qiaochang and his descendant Quan Huinong painted in the western style and often in watercolour. Their landscapes and figure paintings have a strong flavour of the traditional English style.

For Chinese artists who were accustomed to painting and writing with brush and ink, watercolour was no doubt an easy technique to adopt. The emphasis on the relationship between pigments, water and paper in watercolour is similar



王無邪 空達之三 1982
水墨塑膠彩布本 香港藝術館藏品
Wucius WONG Distant Void No.3 1982
Ink and acrylic on canvas
Collection of Hong Kong Museum of Art
AC82.26



區文兆 鐵鏽三號
水彩紙本 香港藝術館藏品
AU Man-siu Iron Rust No.3
Watercolour on paper
Collection of Hong Kong Museum of Art
AC81.36



呂振光 後庭再綠
水彩紙本 香港藝術館藏品
LUI Chun-kwong Backyard Turns Green Again
Watercolour on paper
Collection of Hong Kong Museum of Art
AC83.45

to the traditional Chinese use of brush and ink. Compared to the monochrome or subdued traditional ink painting, however, watercolour has the additional attraction of vivid and luminous colours. But since this colourful and light-hearted style of painting was contrary to the literati tradition of Chinese painting, watercolour had but a limited effect on Chinese ink painting at the beginning of the century.

The 30's saw a flowering of watercolours in Hong Kong. Before, artists who painted in the western style were mostly foreigners. With the establishment of the Hong Kong Working Artists' Guild by a group of artists led by Luis Chan, more and more Chinese artists turned to western painting. This development coincided with the return of many Chinese artists who had completed their studies in Europe and the United States, or were forced by the economic depression in these countries to leave. These artists, such as Li Tiefu, Yee Bon, Lee Byng, Huang Chaokuan and Qiu Daiming, brought their knowledge of western painting to Hong Kong, turning out works and sharing their experience in artists' associations. They also undertook Sunday trips to the countryside to paint from nature, producing large quantities of watercolours showing the landscapes of Shatin, Tai Po, Kowloon City, etc. Moreover, many private art schools were set up in the 30's where watercolour was taught, such as Kowloon School of Fine Arts founded by Chou Kung-lei and Pak Wui School of Fine Arts established by Kan May-tin, which nurtured a generation of watercolourists.

The 50's and 60's were a time for Hong Kong people to search for their roots. As the living standard improved, local artistic activities bloomed. The opening of the City Museum and Art Gallery at the City Hall and the Fung Ping Shan Museum at the Hong Kong University provided venues for exhibitions. The setting up of the Fine Arts Department of the Chinese University of Hong Kong, the Design Department of the Hong Kong Polytechnic and the offer of fine arts courses by the Extramural Department of the Chinese University of Hong Kong also increased the opportunities for studying art. Many artists began to define their position in society and their cultural identity through their works, often using western modes of expression to explore the deep levels of Chinese culture. In addition, a number of Chinese ink painters such as Liu Shou-kwan, Liu Guosung, Wucius Wong, etc., following the spirit of modernism, employed various new techniques and watersoluble paints onto their paintings, creating a unique ink painting style. Therefore, as a matter of fact, a lot of the "ink paintings" and the "watercolours" from this period used watersoluble pigments to depict Chinese subject matters, representing a total departure from the English watercolour tradition.

From the 60's, Hong Kong and Taiwanese artists frequently participated in exchange activities. A number of Hong Kong students went to Taiwan to study fine arts in the 70's. Among them were Au Man-siu, Chan Yiu-bong and Lui Chun-kwong, who specialized in watercolour painting. Upon their return, they taught in various art schools, contributing much to the promotion of watercolour techniques. Followers such as Stephen Yau, So Man-ye and Lee Kam-wah were active in the 80's, using watercolour as their principal means of expression. These artists came under the influence of superrealism in the 70's. In order to depict subjects in minute detail, they made use of photographic images. They also mixed materials like sand and salt in watercolour pigments to suggest images of decay such as squatter areas, factories and junk car yards, seeming to hark back to the era of pop art. Among such works, Szeto Keung's paintings are the most illusive. His subjective still-lives express his feelings about life and are full of poetic sentiment.

Since the 80's, painters no longer confine themselves to one medium, but use every available means to realize their artistic conception. Most contemporary paintings are mixed media works. Watercolours are no exception. Due to the shortage of space in Hong Kong, many artists prefer to use watersoluble pigments, especially acrylic, a kind of paint combining the properties of oils and watercolour. It is soluble in water and can be used to create effects of thin washes like watercolour and rich impasto similar to oils. Thus contemporary watercolours really refer to paintings made with watersoluble pigments. With the technical innovations, watercolours are becoming freer and more open than ever in terms of subject matter and means of expression. They have come a long way from traditional watercolours. Therefore, it does not carry much meanings to conclude the present development of watercolour painting in Hong Kong. But in turn, we should keep an eye to the achievements of the watercolourists nowadays.



游樂光 倒影之七 1933
水彩紙本 香港藝術館藏品

Stephen YAU Reflection VII 1993
Watercolour on paper
Collection of Hong Kong Museum of Art
AC94.13



蘇敬儀
格 1989
水彩紙本
香港藝術館藏品

SO Man-ye
Grid 1989
Watercolour on paper
Collection of
Hong Kong
Museum of Art
AC89.81



司徒強 不調和之節制 1984
塑膠彩布本 香港藝術館藏品

SZETO Keung
Incongruous Restraint 1984
Acrylic on linen
Collection of Hong Kong Museum of Art
AC88.9



香港市政局主辦
亞洲水彩畫聯盟在香港現代水彩畫協會協助下策劃
香港藝術館籌劃

Presented by the Urban Council, Hong Kong
Curated by the Asian Watercolour Confederation
with the assistance of the Hong Kong Modern Art Society of Watercolours
Organized by the Hong Kong Museum of Art

第十六屆亞洲藝術節
The 16th Festival of Asian Arts

香港中環大會堂低座展覽廳
Exhibition Hall, City Hall Low Block, Central, Hong Kong

首席贊助
Principal Sponsor



美國友邦保險有限公司
American International Assurance Company Limited

贊助
Sponsors



韋仕華先生
John S. Wadsworth, Jr.



敦豪國際(香港)有限公司
DHL International(Hong Kong) Limited

PRODUCTION TEAM

Exhibition Management and Editorial

TSANG Chu-chiu, Gerard *Chief Curator*
TANG Hoi-chiu *Curator (Modern Art)*
LIN Mei-kiu, Ivy *Assistant Curator I (Modern Art)*
TANG Man-leung, Raymond *Assistant Curator II (Modern Art)*
YU Chiu, Leona *Research Assistant (Modern Art)*

Pamphlet Design

KWAN Wai-kan, Winnie *Senior Technical Officer (Design)*
NG Wai-kwan, Jennifer *Technical Officer I (Design)*
KONG Kwok-leung, Alan *Technical Officer II (Design)*

本刊物由香港市政局於一九九六年首次編印

香港藝術館製作

版權屬香港市政局所有 — 一九九六年

版權所有，未經許可不得翻印、節錄或轉載

香港市政局負責香港約三百萬市區居民提供文康市政服務

First published by the Urban Council of Hong Kong, 1996

Produced by the Hong Kong Museum of Art

Copyright © 1996 Urban Council of Hong Kong

All rights reserved

The Urban Council of Hong Kong is responsible for the provision of municipal services to some three million people in the urban areas of Hong Kong