

當代香港藝術
Contemporary Hong Kong Art

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回歸與展望 Reunion and Vision

11.7.1997 — 17.8.1997

序言

一九九七年七月香港隨着回歸中國，再邁進歷史新里程。為誌回歸盛事，香港市政局主辦「回歸與展望」專題展覽，並由香港藝術館與香港美術家協會聯合籌劃，展出多位香港美術家協會會員及歷屆市政局藝術獎獲獎者入選作品，以表現藝術家對香港回歸祖國的回應和展望，同時亦揭示香港藝術近貌。

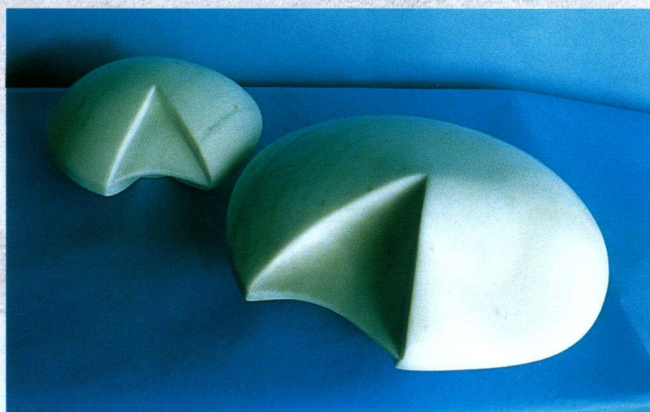
回歸祖國，使我們能更真切地認識我們的文化傳統。能對傳統有所了解、有所掌握，才能有所取捨，才可以說推陳出新，展望將來。中國藝術傳統可提供的養份，俯拾即是。我相信，百花齊放，都必各有根源；看你紮根何處，就開出那樣的花朵。瓶中的供養，都是無根的切割挪移，任它千態萬狀，都是不能結實。文化的累積，就如有機的繁衍。藝術家為了要達到目的，就要不擇手段，所有物料和技法，都不應有中西之分，手到拿來，皆可為我用。最重要的，反而是我們要表現一種怎麼樣的精神面貌。流着甚麼的血，就有甚麼的文化，互相比拼，就只靠血液的濃度。有怎樣的人，就有怎樣的藝術。

是次參展作品，包括中國書畫、繪畫、版畫、雕塑、陶瓷、混合媒介及裝置作品等八十多項。參展作品的風格和題材處理廣泛。顧顯、鄭明、潘振華等寫河山錦繡，表達對祖國的美好祝願；熊海、徐子雄、陳炳石、麥榮等寫本地風光，寄托對本土的無限情思。龐嘉楚、黃孝達各以幾何抽象或寫實形式描繪城市廣廈，盡顯香港作為國際都會的繁榮景象。莫樹繁、潘卓君等設想回歸盛況，表現香港社會的昇平景象。書法家陳文傑、翟仕堯、吳清富等以詩詞言表心志，歌頌香港回歸，寄思美好將來。

此外，不少藝術家也以物喻志，流露個人對生活的憧憬和盼望。王永聲、郭喜倫、陳天保等描寫燦爛的花朵以象徵生命璀璨。廖少珍、李其國的作品均以種子為題，蘊藏無窮生機。文樓以鳥頌讚和平；鍾大富以載金的船比喻香港從漁港過渡到金融社會的歷程；甘志強以牛頌詠港人辛勤耕耘，努力建設社會。至於靳埭強、高華文等則以手牽手、心連心比喻香港與中國的子母關係，表現香港回歸祖國及個人生活契機。

是次展覽得以順利舉行，實有賴香港美術家協會鼎力協助。此外，本館名譽顧問陳餘生先生、靳埭強先生及香港美術家協會主席文樓先生、秘書黎日晃先生協助甄選作品，使展覽更臻完備，本人在此衷心致謝，並希望藉着是次展覽，讓觀眾得觀香港藝術家的卓越成就，同時與藝術家分享對香港回歸祖國的美好盼望祝願。

香港藝術館總館長
曾柱昭



高華文 (1938-) 母與子 1995
Norman, KO Wah-man (1938-) Mother and Child 1995

Introduction

In July 1997, upon the return of sovereignty to China, Hong Kong will step into a new era in history. To mark this memorable occasion, the Urban Council, Hong Kong specially presents this thematic exhibition 'Reunion and Vision' with the joint organization by the Hong Kong Museum of Art and the Hong Kong Artists' Association. This exhibition features selected works by members of the Hong Kong Artists' Association and the Urban Council Fine Arts Award Winners, displaying artists' responses and visions towards the reunification of Hong Kong to her motherland as well as revealing the local art scene today.

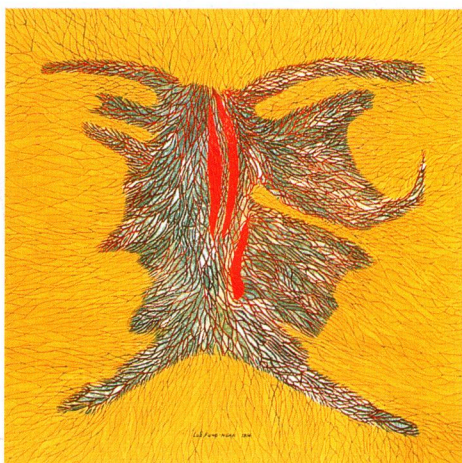
Through this reunion with our motherland, we can acquire a more direct understanding of our cultural tradition. Only by grasping one's tradition can one have a basis to derive innovations and future visions. The Chinese artistic tradition provides all sorts of nutrients. I believe that different kinds of art are like different species of flowers which take root and bloom on different soils. Flowers in vases might bloom in a thousand different ways, but they are merely cuttings without roots and will never bear any fruit. The accumulation of culture is like organic growth. In order to achieve their ends, artists must use whatever means it takes. They should apply whatever materials and techniques they have at their disposal, whether they are Chinese or Western. What matters most is the spirit they want to express. Your culture is in your blood. The thicker the blood, the stronger the influence. The kind of art you make depends on the kind of person you are.

The exhibition features more than eighty items of art works, including Chinese painting and calligraphy, Western painting, print-making, sculpture, ceramics, mixed media and installation. The artistic styles and themes are varied. Ink painters Koo Mei, Cheng Ming and Poon Chun-wah depict the majesty of landscape to express their good wishes for the homeland. Hung Hoi, Chui Tze-hung, Chan Bing-shek and Mak Wing record scenic spots of Hong Kong, conveying their passion for the city. Poon Kar-chor paints skyscrapers of Hong Kong through geometrical abstract expression while Wong Hau-kwei treats the similar theme in a realistic manner. Both of their works reveal the prosperity of this international metropolis. Mok Su-fan and Poon Cheuk-kwan visualize the scene of bustle and excitement on the reunion day. Calligraphers Chan Man-kit, Jat See-yeu and Ng Ching-fu make poems and verses to praise the return of sovereignty of Hong Kong to China, voicing their hopes for a better future.

On the other hand, many artists use symbols and icons as metaphors of their visions towards life. Wong Wing-sing, Helen Kwok and Chan Tin-boo use blossoming flowers as a symbol of the resplendency of life. Liu Siu-jane and Li Ki-kwok both employ seeds to symbolize the vitality of life. In Van Lau's work, the dove is a symbol of peace. Chung Tai-fu's boat carrying gold is a metaphor of the transition of Hong Kong from a fishing port to a financial centre. Kam Chi-keung creates an ox-shaped installation to signify the assiduousness of local people and their contribution to society. In addition, both works of Kan Tai-keung and Norman Ko express the intimate relationship between mother and child, through images such as hand in hand and heart with heart, signifying the reunion of Hong Kong with China, the motherland.

Our sincere thanks are due to the Hong Kong Artists' Association. Without their fervent support, the exhibition will not be so successful. Our gratitude is also due to Mr. Van Lau, Chairman of the Hong Kong Artists' Association, Mr. Roger Lai, Secretary of the Association, Mr. Gaylord Chan and Mr. Kan Tai-keung, the Museum's Honorary Advisers, for providing expertise in selecting exhibits. Through the exhibition, we hope that the public could appreciate the accomplishment of Hong Kong artists and also share the artists' visions and good wishes for the reunion of Hong Kong to her motherland.

Gerard C.C.TSANG
Chief Curator
Hong Kong Museum of Art



呂豐雅 (1947-)
火鳳凰：再起飛 1996
LUI, Eddie D. F. N. (1947-)
Rising from the Ashes:
The Sky is the Limit 1996



韓秉華 (1948-)
回歸自然 1997
HON Bing-wah (1948-)
Back to Nature 1997

回歸與展望——當代香港藝術 1997

藝術創作是人類社會「文化創造」中的一個不可缺少的環節。現代人任何種類藝術創作的活動，不外是反映人類在特定的時空裏的文化生活方式，而這種文化生活依存於時間的延續與空間的伸展。所以任何種類藝術創作的表現，都不能不深受時間與空間的交互影響。由於香港長時期奉行「多元文化」政策，香港藝術家的藝術創作表現，看似多姿多采，實則大部份缺乏原創性，常為有識者所議。

一九九四年當代香港藝術雙年展的一次評審會上，意大利國際著名藝術評論家奧利華先生，對當年參賽的香港藝術家的西方媒介作品有一番驚人的評語，使人刻骨難忘。他說：「從目前國際藝術的水平來看，香港藝術家絕大部份的參賽作品皆以拙劣的技法抄襲或模擬西方現代藝術，缺乏原創性。這個雙年展不應該頒大獎給任何一件參展作品。」此外，他還建議館方在雙年展期間空置一展覽室，以示警誡香港藝術家在創作上表現出一片空白。事過境遷，說不定當年許多參與雙年展活動有關人士與藝術家都忘記了那場突然而來的風波，我們並不會因為其說話的內容震驚，而是由於他的毫無保留餘地揭露了香港藝術界一直以來存在的真相，使在場者一時無地自容。事實上，在奧利華先生發表這番話之前，我們早已深刻地了解到，香港文化藝術存在着許多嚴重性的頑疾。我們從來沒有期望政府拿出誠意建設香港文化藝術，政府也沒有義務為香港文化藝術的發展而釐訂一個健康與全面的宏觀政策。到底九十年代香港的藝術何去何從？香港藝術家真個無知！就在香港回歸祖國的前夕，讓我們再次探索這個長期積壓於心底的鬱結。

文化滲透於人們生活的每一個環節，塑造着人們的心理傾向和意識形態。香港回歸中國，如果純是主權的回歸問題並不複雜。一國兩制所引起的種種疑惑、爭論與文化背景相關的心理衝突是一個重要的原因。這種衝突肯定会延伸到九七之後，影響到社會的安定繁榮。一九九七年七月一日主權的回歸是鐵一般的事實，但是心理層面的回歸必然牽涉到「社會的歸屬」與「文化的認同」，而這兩個問題有着千絲萬縷的關係。要一個人產生歸屬感，最重要的一點即為文化認同。沒有文化的認同，對文化藝術的選擇、吸收或再創造便無所憑藉，不辨主次。一般香港人所奉行的多元文化或雜取文化，正是與文化認同的方向背道而馳。

香港政府一向宣稱自己沒有明文固定的文化政策，以示對文化的開放態度。實際上卻不是如此。在資本主義社會或工商社會的文化結構中，有三個大的組成部份：其一是「商業文化」，即文化商品。其二是由政府提供資源，由政府推行及控制的教育和文康活動。其三是非牟利的，自發性的民辦文化工作。商業文化是由市場規律去調節。民辦文化是由文化理想者去揭揚。所謂文康就是文娛與康樂，並非文化重心。因此原由政府資源去推動的文康活動，既沒有長遠計劃，沒有宏觀視野，沒有文化教育意識，也沒有系統性和連續性。它既零碎和雜亂而欠缺目標。香港作為一個國際城市，文化資訊極為豐富，但面對眼花繚亂的文化式樣，本港市民並沒有從所謂「多元文化」獲得太多好處，反而受到這種「雜取文化」功能之所累，例如製造大量模擬、附和、盲目崇拜、隨波逐流、安於現實、沒有歷史意識、對生命沒有遠大追求、對社會沒有人文歸屬的浮游份子。失去以文化對社會眾多成員負起應有的啟迪作用，更以文化內涵的怡情養性，提高生命的品質，增加創造的動力，對社會與人群作出更大的貢獻。

殖民地的日子過去了，香港特別行政區政府已經組成，除了政治與經濟得到平穩銜接過渡之外，在文化藝術的領域裏，我們暫時看不到新的希望。新瓶舊酒，多元文化的意識仍盤踞着這方土地，香港的藝術面貌不可能在一個短時期裏有所長進，那是可以肯定的。雜取文化仍主宰着我們藝術發展的路向。這個社會的文化生活，其政策與措施仍停留於八十年代「文康活動」的階段。

九十年代初期，香港演藝發展局演變為藝術發展局。九五至九六年間，藝術發展局與市政局才匆匆諮詢各界意見，各自搞出一個極其粗糙和缺乏專業知識的所謂「五年計劃」。由於香港政府根本沒有一套完整的與宏觀的文化藝術政策，並且香港仍舊奉行雜取文化的總體政策，五年計劃對香港文化藝術的頑疾來說，只是一服「清補涼」而已，起不了多大的作用。多元文化或雜取文化跟隨政制的平穩過渡，得以延續其生命及發揮其功能，多姿多采的文化繼續帶引我們的藝術再次走進缺乏原創性的胡同。

Reunion and Vision - Contemporary Hong Kong Art 1997

Artistic production is an indispensable part of 'cultural production' in human society. Any creative activity in relation to art by modern man is simply a reflection of the cultural lifestyle of human beings in a particular time and particular space. Since this cultural life is dependent on the continuation of time and extension of space, any artistic production cannot but be strongly influenced by the combination of time and space. Under the 'multi-cultural' policy of Hong Kong, local artists seemed to produce a great variety of works. But actually, many of them are lack of originality and was ridiculed by the experts.

In 1994, the renowned Italian art critic Mr. Oliver Bonito, who was one of the adjudicators of the Contemporary Hong Kong Art Biennial said some outrageous things about Western media works of local artists who participated in the Biennial which lingered in the memory: 'Judging by the standards of contemporary international art, the majority of entries by Hong Kong artists are nothing but pastiche of modern Western art without any claim to originality. This Biennial should not grant any award to any of the entries.' He also suggested that the Museum should leave an exhibition area vacant as a warning to Hong Kong artists that their work was a complete blank. By now, many participants and artists in that year's Biennial might have no more recollection of that scene. It is not that we were shocked by his remarks. Rather, his uncompromising depiction of the long-standing truth in Hong Kong art made all those present ashamed. Actually, even before Mr. Oliver made those remarks, we were already deeply conscious of the grave chronic disease which plagued the local culture and art. We had never expected the Government to show sincerity in building Hong Kong culture and art. Nor did the Government have the obligation to formulate a healthy and comprehensive macro policy for the development of the territory's culture and art. Where should Hong Kong art in the 90's go? Hong Kong artists have no idea. On the eve of Hong Kong's reversion to China, let us once again examine this question which has been in our mind for so long.

Culture is something that infiltrates into every part of people's lives, shaping their trend of thought and ideology. If Hong Kong's reversion to China were merely a matter of sovereignty, it would not be so complicated. However, the doubts and arguments that ensue from the principle of 'one country, two systems' and the psychological conflicts that arise from the cultural background are major issues. These conflicts are certain to affect the prosperity and stability of society after 1997. There is no question about the return of sovereignty on 1 July, 1997. Yet on a psychological level, it involves the questions of a sense of social belonging and cultural identification, which have a complex relationship. In order for someone to have a sense of belonging, the most important prerequisite is cultural identification. Without cultural identification, there will be no guidance for the selection, absorption or re-creation of art and culture. The multicultural or hybrid culture embraced by most Hong Kong people is diametrically opposed to cultural identification.

All along, the Hong Kong Government has declared that it has no fixed cultural policy, implying that it adopts an open attitude toward culture. Yet the truth is otherwise. The cultural structure of a capitalist or industrial-commercial society is made up of three integral parts. The first part is 'commercial culture', i.e. cultural merchandise. The second part is educational, cultural and entertainment activities organized and controlled by the Government using public resources. The third part is non-profit-making, voluntary private cultural work. While commercial culture is regulated by the market mechanism, private culture is promoted by individuals with ideals. Cultural and entertainment activities are not the equivalent of culture. Such activities organized with government resources lack long term planning and a macro view. They are also wanting in a consciousness of cultural education and system. As such, they are disjointed, fragmentary, confused, and lacking in purpose. As a cosmopolitan city, Hong Kong is rich in cultural information. However, faced with the masses of cultural patterns, Hong Kong people have not benefited much from the multi-culture. Instead, induced by the hybrid culture, they imitate and worship blindly and drift with the tide. Satisfied with the present, they have no historical sense or any great purpose in life. They do not feel a sense of cultural belonging to society. They have lost the sense of duty to make greater contribution to society and the people by stimulating the masses, giving meaning to life as well as strengthening the creative drive through culture.

The colonial days are now over and the Hong Kong Special Administrative Region Government has been set up. However, apart from the smooth transition in political and economic aspects, in the field of art and culture, we do not see any new hope yet. The colonial multi-cultural mentality still haunts the territory. There is no doubt that Hong Kong art will not see any significant advances in the short term. The hybrid culture still dominates our art development. With regard to the cultural life of this society, the policies and measures have remained the same as during the time of the 'cultural and entertainment activities' of the 80's.

In the early 90's, the Performance Development Council was reorganized into the Arts Development Council. But it was not until 1995 and 1996 that the Arts Development Council and the Urban Council came up with a so-called Five Year Plan after consulting the views of the public, which is both crude and lacking in expertise and seriousness. Since the Hong Kong Government has no comprehensive and macro cultural and arts policy and the hybrid culture continues to prevail, the Five Year Plan is but cold comfort to Hong Kong art and culture ailed by chronic disease. The smooth transition of the political system has enabled the multi-culture or hybrid culture to extend its life span and continue to exert its influence. The colourful culture will continue to lead our art into the impasse of being devoid of originality.

VAN Lau
Chairman
Hong Kong Artists' Association

展品目錄 List of exhibits

歐家威 (1973-)
作品紙九七一 1997
紙及木

AU Ka-wai (1973-)
Paper Work no. 971 1997
Paper and wood

陳炳石 (1922-)
點點熱血在心頭—望夫石 1997
水墨設色紙本

CHAN Bing-shek (1922-)
Amah Rock 1997
Ink and colour on paper

陳餘生 (1925-)
眼睛的故事 1996
塑膠彩布本

CHAN, Gaylord (1925-)
The Story of Eyes 1996
Acrylic on canvas

陳球安 (1946-)
春滿人間 1997
混合媒介紙本
CHAN Kau-on (1946-)
The Beauty of Spring 1997
Mixed media on paper

陳文傑 (1926-)
楷書《香港九七回歸頌》 1997
水墨紙本
CHAN Man-kit (1926-)
Ode of the Reunion of Hong Kong
in Regular Script 1997
Ink on paper

陳天保 (1952-)
香港市花 1997
水墨設色紙本
CHAN Tin-boo (1952-)
Bauhinia 1997
Ink and colour on paper

陳英傑 (1953-)
橋 1997
電腦印畫
CHAN Ying-kit (1953-)
Bridge 1997
Digital print

蔡布谷 (1962-)
雲蒸霞暉 1996
水墨設色紙本
CHAI Bo-kuk (1962-)
Clouds and Mist 1996
Ink and colour on paper

周恆 (1962-)
一路繁榮 1997
水墨設色紙本
CHAU Hang (1962-)
Egret and Hibiscus 1997
Ink and colour on paper

鄭明 (1949-)
迷離中顯出光明 1996
水墨設色紙本
CHENG Ming (1949-)
Dreamy Lustre 1996
Ink and colour on paper



蔡海鷹 (1945-)
1997.3 1997
水墨設色紙本
CHOI Hoi-ying (1945-)
1997.3 1997
Ink and colour on paper

蔡健如 (1946-)
晨風吹送 雲心出岫 1997
水墨設色紙本
CHOI Kin-yue (1946-)
Morning Breeze and Cloud-drift 1997
Ink and colour on paper

莊瑞明 (1959-)
青山不老水長流 1997
水墨設色紙本
CHONG Sui-ming (1959-)
Evergreen Mountains and the Waterfall 1997
Ink and colour on paper

周綠雲 (1924-)
安定精進 1996
水墨設色紙本
CHOU, Irene (1924-)
Calm, Peaceful and Creative 1996
Ink and colour on paper

朱興華 (1935-)
喜悅 1997
水墨設色紙本
CHU Hing-wah (1935-)
Joy 1997
Ink and colour on paper

朱達誠 (1942-)
起舞 1995
青銅
CHU Tat-shing (1942-)
Dancing 1995
Bronze

徐子雄 (1936-)
日落獅山紅 歸心對明月 1997
水墨設色紙本
CHUI Tse-hung (1936-)
After Image, After Image 1997
Ink and colour on paper

鍾大富 (1956-)
盛滿金的船 / 香港 1995
木及塑膠
CHUNG Tai-fu (1956-)
Boat Carrying Gold / Hong Kong 1995
Wood and Acrylic

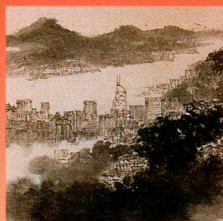
夏碧泉 (1925-)
眾生相 1997
鑄紙版畫
HA Bik-chuen (1925-)
Sentiment Beings 1997
Paper casting

韓秉華 (1949-)
回歸自然 1997
水墨設色紙本
HON Bing-wah (1949-)
Back to Nature 1997
Ink and colour on paper

何東愛 (1942-)
情醉香江 1995
水墨設色紙本
HO Tung-oi (1942-)
Ginger Blossom 1995
Ink and colour on paper

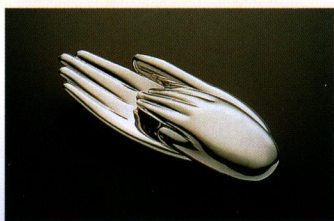
徐士蘋 (1923-)
紅梅八哥迎回歸 1997
水墨設色紙本
HSUI Shih-pin (1923-)
Plum-blossom and Cowbirds 1997
Ink and colour on paper

熊海 (1957-)
香江情懷系列 1997
水墨設色紙本
HUNG Hoi (1957-)
Hong Kong Series 1997
Ink and colour on paper



翟仕堯 (1935-)
楷書對聯 1997
水墨紙本
JAT See-yue (1935-)
Couplet of Calligraphy in Regular Script 1997
Ink on paper

靳埭強 (1942-)
手相牽 1997
銀
KAN Tai-keung (1942-)
Hand in Hand 1997
Silver



金嘉倫 (1936-)
山重水復 1996
水墨設色紙本
KING Chia-lun (1936-)
Mountains Overlap and Water Repeat 1996
Ink and colour on paper

矯雲衣 (1957-)
牛年刻牛喜迎香港回歸 1997
鈐印紙本
KIU Wan-yi (1957-)
Ox Seal-engraving Celebrating the Reunion of
Hong Kong 1997
Seal mark on paper

高華文 (1938-)
母與子 1995
白大理石
KO Wah-man, Norman (1938-)
Mother and Child 1995
White marble

顧媚 (1934-)
錦繡河山之三峽夜色 1996
水墨設色紙本
KOO Mei (1934-)
Landscape 1996
Ink and colour on paper

甘志強 (1965-)
開墾之物 1997
牛角及木梯
KUM Chi-keung (1965-)
Founder 1997
Horns and ladders

關應良 (1934-)
匯流圖 1997
水墨設色紙本
KWANG Ying-leung (1934-)
Reintegration 1997
Ink and colour on paper

郭喜倫 (1958-)
鏡中花 1995
油彩布本
KWOK, Helen (1958-)
Flowers in the Mirror 1995
Oil on canvas

郭劍明 (1945-)
九七有魚 1997
水墨設色紙本
KWOK Kim-ming (1945-)
Fishes 1997
Ink and colour on paper

郭孟浩 (1948-)
青蛙嘉年華一九九七 1997
裝置
KWOK Mang-ho (1948-)
Frog Carnival 1997 1997
Installation

黎日晃 (1954-)
九七門 1997
大理石
LAI Yat-fong (1954-)
Gate 97 1997
Marble

林慈美 (1963-)
一九九七時鐘 1997
混合媒介
LAM Chi-mei (1963-)
Clock 1997
Mixed media

林志鎔 (1942-)
高飛雲霄路 歸鳥向日邊 1997
水墨設色紙本
LAM Chi-yung (1942-)
The Returning Flock of Birds 1997
Ink and colour on paper

林天行 (1963-)
落霞 1996
水墨設色紙本
LAM Tian-xing (1963-)
Setting Glow 1996
Ink and colour on paper

劉國輝 (1966-)
新與舊 1997
混合媒介紙本
LAU Kwok-fai (1966-)
Old and New 1997
Mixed media on paper

劉小康 (1958-)
「回」的裏外之一 1997
鐵
LAU Siu-hong, Freeman (1958-)
The Inside and Outside of the Chinese
Character '回' I 1997
Iron

劉婉卿 (1958-)
自強不息 1997
混合媒介紙本
LAU Yuen-hing, Sindy (1958-)
Strengthening Ourselves 1997
Mixed media on paper

李寶怡 (1969-)
山河腳印 1997
塑膠彩布本
LEE, Bovey (1969-)
Footprints of Landscapes 1997
Acrylic on canvas

李展輝 (1949-)
談判的文化 1997
混合媒介
LEE Chin-fai, Danny (1949-)
The Culture of Negotiation 1997
Mixed media

梁祖偉 (1963-)
合 1997
炆器、化妝土及混凝土
LEUNG Cho-wai, Joe (1963-)
Unity 1997
Stoneware decorated by colourslip and concrete

梁巨廷 (1945-)
古, 今, 明 1997
水墨設色紙本
LEUNG Kui-ting (1945-)
The Past, The Present, The Future 1997
Ink and colour on paper

李其國 (1951-)
大地回春, 欣欣向榮 1997
木
Li Ki-kuok (1951-)
Budding 1997
Wood

李運輝 (1954-)
中國之旅 - 黎明 1997
塑膠彩布本
LI Wan-fai (1954-)
China Tour - Dawn 1997
Acrylic on canvas

李慧嫻
望 1996
炆器
LI Wei-han
Watching 1996
Stoneware

李尤猛 (1966-)
市場 1996
油彩布本
LI Yau-mang (1966-)
Market 1996
Oil on canvas

李潤桓 (1941-)
隸書 1997
水墨紙本
LI Yun-woon (1941-)
Calligraphy in Clerical Script 1997
Ink on paper

廖少珍
生命 1997
石版畫
LIU Siu-jane
Life 1997
Lithography

盧玉燕 (1946-)
回歸路上 1997
塑膠彩紙本
LO Yuk-yin (1946-)
The Way Back to China 1997
Acrylic on canvas

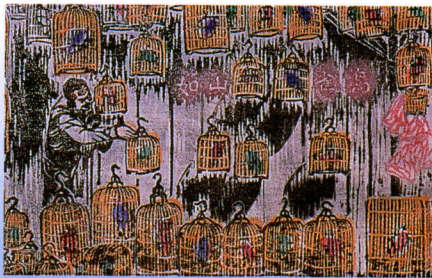
劉才昌 (1936-)
草書「釋回增美」1997
水墨紙本
LOU Choi-cheong (1936-)
Calligraphy in Running Script 1997
Ink on paper

呂豐雅 (1947-)
火鳳凰：再起飛 1996
塑膠彩紙本
LUI, Eddie D. F. N. (1947-)
Rising from the Ashes: The Sky is the Limit 1996
Acrylic on paper

雷伯培 (1952-)
前後 1995
油彩布本
LUI Pak-pui (1952-)
Forth & Back 1995
Oil on canvas

文鳳儀 (1968-)
三點三躲進茶餐廳中喝奶茶 1996
塑膠彩布本
MAN Fung-yi (1968-)
Having Tea Time at 3:15 pm 1996
Acrylic on canvas

麥榮 (1953-)
雀仔街 1997
木版畫
MAK Wing (1953-)
Birds Street 1997
Wood block print



莫樹繁 (1949-)
慶典日 1997
塑膠彩布本
MOK Shu-fan (1949-)
Celebration Day 1997
Acrylic on canvas

莫一新 (1968-)
X 1996
混合媒介
MOK Yat-san (1968-)
X 1996
Mixed media

吳清富 (1938-)
行草書《香港回歸感懷》詩 1997
水墨紙本
NG Ching-fu (1938-)
Peom of the Reunion of Hong Kong
in Running-cursive Script 1997
Ink on paper

區大為 (1947-)
隸書集郁達夫句對聯 1997
水墨紙本
OU Da-wei (1947-)
Couplet of Verses from Poem by Yu Dafu
in Clerical Script 1997
Ink on paper

龐嘉楚 (1931-)
藍天下的金融中心 1996
塑膠彩布本
PONG Kar-chor (1931-)
The Hub of Finance Beneath a Blue Sky 1996
Acrylic on canvas

潘卓君 (1956-)
回歸日 1997
混合媒介
POON Cheuk-kwan (1956-)
Reunion Day 1997
Mixed media

潘振華 (1936-)
耀 1997
水墨設色紙本
POON Chun-wah (1936-)
Shine 1997
Ink and colour on paper

沈平 (1947-)
屹立 1996
油彩布本
SHEN Ping (1947-)
Skyscrapers 1996
Oil on canvas



蘇敬儀
自然 1996
水彩紙本
SO Man-yeek
Nature 1996
Watercolour on paper

鄧凝姿
燒烤 1997
相片溶劑及混合媒介
TANG Ying-chi
Barbecue 1997
Photo emulsion and mixed media on canvas

天池 (1949-)
蛙、蛙、蛙 1997
水墨設色紙本
TIEN Chi (1949-)
Abundant Vitality 1997
Ink and colour on paper

徐嘉場 (1942-)
早春 1997
水墨設色紙本
TSUI Kar-yeung (1942-)
Early Spring 1997
Ink and colour on paper

文樓 (1933-)
和平展望 1997
漢白玉
VAN Lau (1933-)
Hope of Peace 1997
White Jade

黃孝達 (1946-)
坐看斜陽下高樓 1995
水墨設色紙本
WONG Hau-kwei (1946-)
Viewing the Skyscrapers at Sunset 1995
Ink and colour on paper

王永聲 (1948-)
秋歸 1997
油彩布本
WONG Wing-sing (1948-)
Autumn 1997
Oil on canvas

胡文偉 (1951-)
天鳥 1997
大理石
WU Man-wai (1951-)
Sky Bird 1997
Marble

胡詠儀 (1964-)
一首詩 1997
炆器及金屬
WU Wing-yeek (1964-)
A Poem 1997
Stoneware and metal

丘棣廣 (1947-)
美麗滿人間 1995
漆畫
YAU Tai-kwong (1947-)
Peony and Pigeons 1995
Lacquer on board

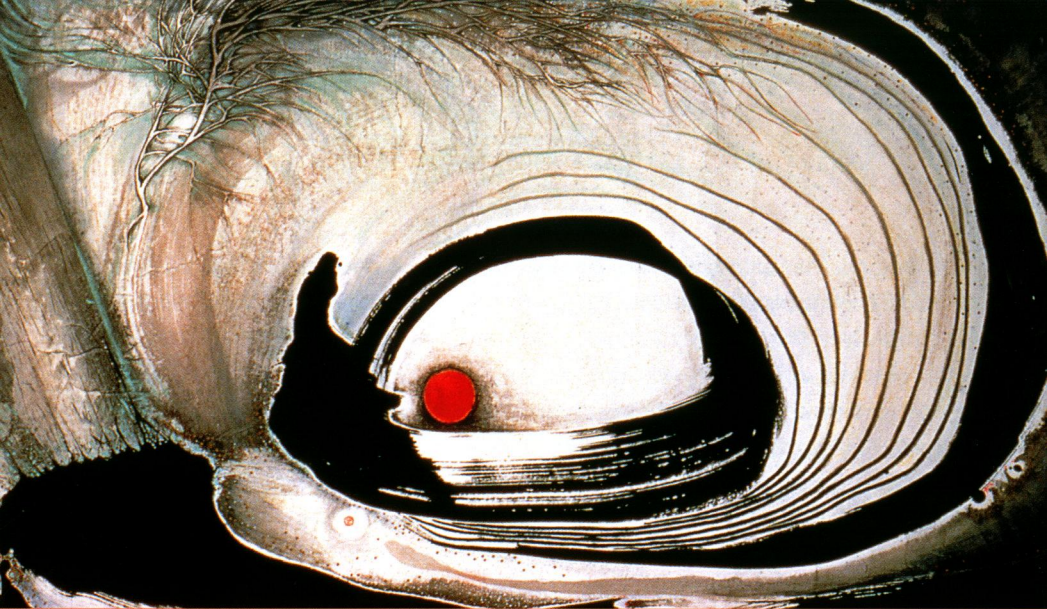
易明添 (1941-)
自然韻律－石 1997
水墨設色紙本
YEK, Dennis (1941-)
Melody of Nature – Rocks 1997
Ink and colour on paper

楊煌 (新培) (1958-)
書法 1997
水墨紙本
YEUNG Wong (Shin-pui) (1958-)
Calligraphy 1997
Ink on paper

葉民任 (1949-)
篆書劉禹錫句對聯 1997
水墨紙本
YIP Man-yam (1949-)
Couplet of Verses by Liu Yuxi
in Seal Script 1997
Ink on paper

余妙仙 (1944-)
積墨與彩 (2) 1995
水墨設色紙本
YU Miu-sin (1944-)
Accumulated Ink and Colour (2) 1995
Ink and colour on paper

容浩然 (1954-)
楷書文天祥《正氣歌》 1996
水墨設色紙本
YUNG Ho-yin (1954-)
Poem by Wen Tienxiang in Regular Script 1996
Ink on paper



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香港市政局主辦

香港藝術館與香港美術家協會聯合籌劃

Presented by the Urban Council, Hong Kong

Jointly organized by the Hong Kong Museum of Art and
the Hong Kong Artists' Association

香港藝術館二樓

專題展覽廳（一）

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

本刊物由香港市政局於一九九七年首次編印

香港藝術館編製

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香港市政局負責為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, 1997

Produced by the Hong Kong Museum of Art

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