

香港視藝節

Hong Kong Visual Arts Festival

向
大
師
致
意

Homage to the Masters



香港藝術館
Hong Kong Museum of Art

14.5.99 - 18.7.99

香港臨時市政局與香港視藝人協進會合辦
香港藝術館與香港視藝人協進會聯合籌劃

Jointly presented by the Provisional Urban Council, Hong Kong
and the Confederation of Hong Kong Visual Artists

Jointly organized by the Hong Kong Museum of Art
and the Confederation of Hong Kong Visual Artists

CHVA



向大師致意

「向大師致意」展覽，是「香港視藝節 '99」重點項目之一，也是為了配合藝術館「大師風範——現代藝術：法國之源」展覽而舉辦的。

由十九世紀至二十世紀中葉，法國是整個歐洲的藝術中心，來自各地的藝術愛好者紛紛到巴黎研習藝術。不少我國前輩藝術家如徐悲鴻、林風眠、劉海粟等，亦到法國負笈取經，為中國現代藝術注入新氣象。

香港地處華南，自三十年代起，藝壇除了承傳中國南方書畫的傳統外，亦因著其地理關係和開放的社會環境，得以接觸到世界各地的藝術新潮。種種流派如印象主義、超現實主義、立體主義和抽象主義等，均為藝術愛好者熟悉不過的名稱。在今天的美術教學中也經常用這些派別名作為範例，啟發學生創作；法國現代藝術實已在香港藝術發展中起着一定作用。

三十二位本地藝術家在「向大師致意」展覽中，流露他們在創作繪畫、雕塑、混合媒介、以至書法及水墨畫時，對法國大師的致敬和回應。他們運用個人獨特的視覺組合在作品中表現了自己的感知和創意。

陳育強對物料的感覺尤其敏銳，他安排椅子家具與類似中世紀繪畫中喻作“神喻之手”產生對話，彰顯了「世俗」與「神聖」的對比意味。黃金以流暢水彩技法把畢加索和他的「阿維濃姑娘」融會在一起，直率地表達他對畢加索的敬意。江啟明描繪了一個想像空間，把自己的形象

超時空地置身於法國大師及其作品當中，道出他多年從事藝術的樂趣；馮漢紀則以數碼科技重現了象真的蝴蝶，並帶出那份淒怨、浪漫、鼓舞但又帶點無奈的情懷，頗具超現實主義意味。區大為以其深厚的篆刻技法刻上「可以攻玉」一印，表達藝術從各方面借鑑的理念。許恩琦繪畫霧色蒼茫的寒林，反映了源自印象主義的迷濛意境。

藝術的鵠的是「創造」而不是「模仿」，每個藝術潮流的形成，都或是傳承前代成果、甚至再演譯而衍生新格風，這是藝術史中生生不息的規律。參與是次展覽的藝術家以迎接新世紀的當事人身分，拓展過去法國藝壇巨匠的藝術視野，並藉著個人體驗而探索新的風格。

「香港視藝節 '99」是臨時市政局與香港視藝人協進會首次聯合主辦的大型藝術活動，包括三個展覽、藝墟和一系列講座，旨在促進多元化的視覺藝術發展，並帶給本地藝術工作者和市民一個藝術與娛樂並重的節日，促進彼此的溝通和對話。在此，我謹向香港視藝人協進會致以深切謝忱，並特別多謝各藝術家及藝術團體的熱誠參與和支持。

“藝術就是生活”，是我們籌劃新的香港當代藝術館的中心思想，也是我們迎接下一世紀的理念。

曾柱昭

香港藝術館總館長
一九九九年五月一日

序言

Homage to the Masters

"Homage to the Masters" is one of the highlight programmes of the "Hong Kong Visual Arts Festival '99". It also coincides with our major exhibition "The Origins of Modern Art in France 1880-1939".

From the 19th century to mid 20th century, France was the centre of the arts in Europe. Many artists from all over the world went to Paris to pursue their artistic careers. It was also the city that many Chinese artists like Xu Beihong, Lin Fengmian and Liu Haisu obtained inspiration for their art. These Chinese masters also made significant contributions to the development of modern Chinese art at their return.

With its distinctive central geographical location and liberal social environment, Hong Kong has opened herself to the

imaginative realm in which he co-exists with former masters and their works to reveal their joyful encounter. Joseph Fung's digital image of a butterfly evokes a plaintive, romantic and transient feeling with a surrealistic touch. Ou Da-wei's seal-carving with an inscription representing "Pebble from a distant hill may serve to polish jade" suggests that artists may derive inspirations from other masters and sources. The misty and cool forest in Hui Yan-ki's painting mirrors the colours and light of an Impressionist.

The ultimate goal of art should be 'creativity' rather than 'imitation'. New art movements often emerge from tradition with new interpretations, showing recurrent cycles in art history. Anticipating the coming of the new Millennium, our contemporary artists are bold to further explore and expand the artistic vision of former French masters to establish their own styles.

Introduction

influences of Western art since 1930s. In addition to the integration of the Chinese painting and calligraphy tradition of southern China, various Western art trends and schools like Impressionism, Surrealism, Cubism and Abstractions are familiar to our local artists. Masterpieces of these art movements also provide useful references for art teaching in schools. Modern art in France has already influenced the development of Hong Kong art.

In "Homage to the Masters", 32 local artists pay their tribute to the French masters in painting, sculpture, mixed media, ink painting and calligraphy to show their respect and response. With their manipulation of visual and artistic elements, they fully illustrate their personal perception and resultant creativity.

Sensitive to the use of art materials, Chan Yuk-keung creates a dialogue between the domestic "Chair" and the symbolic "Hand" which represents a "divine encounter" in the religious paintings of the Middle Ages. Wong Kum combines the master Picasso and his work *Les Femmes d'Alger* in watercolour to present his respect for the great master. Kong Kai-ming creates an

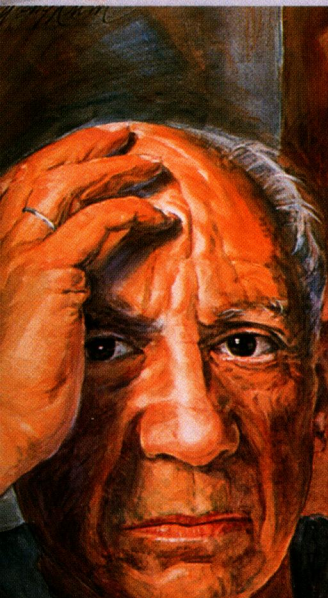
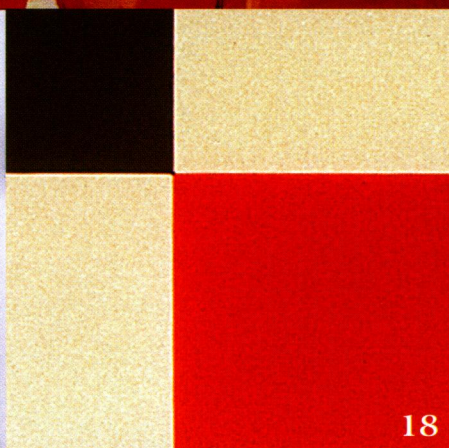
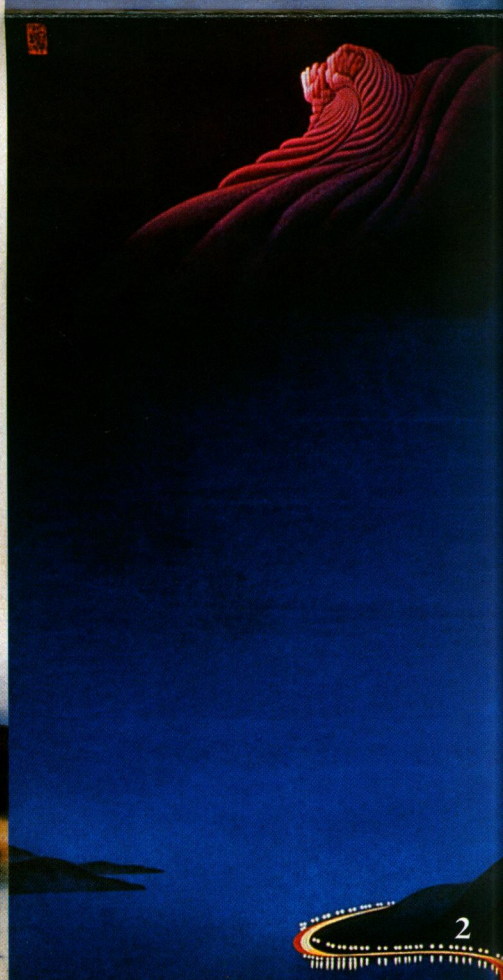
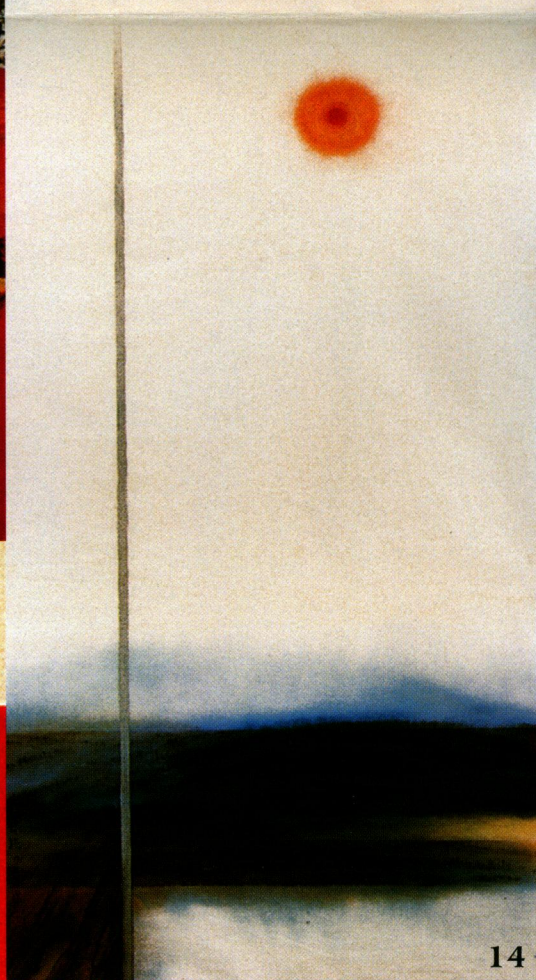
"Hong Kong Visual Arts Festival '99" is the first large-scale festival jointly presented by the Provisional Urban Council and the Confederation of Hong Kong Visual Artists. With 3 exhibitions, an arts fair and a series of lectures, the festival aims to promote the diversity in the visual arts of Hong Kong and to provide programmes that are equally artistic and entertaining. Members of the public will also be able to communicate and dialogue with our artists for the sharing of experience. May I take this opportunity to express my sincere thanks to the Confederation of Hong Kong Visual Artists and the local artists and art groups who lend their enthusiastic support.

"Art is Life" is our central theme in planning the new Hong Kong Museum of Contemporary Art. It will also be our belief in preparing ourselves for the next Millennium.

Gerard C C Tsang
Chief Curator
Hong Kong Museum of Art
1 May 1999

向大師
致意

Homage to the Masters





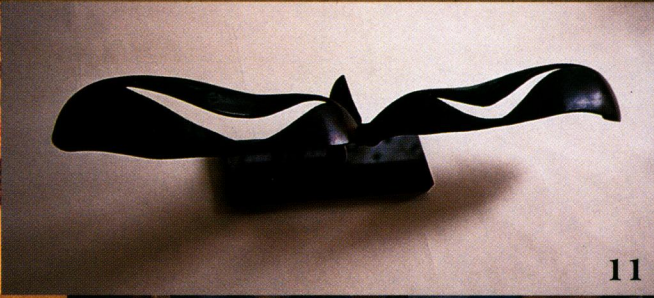
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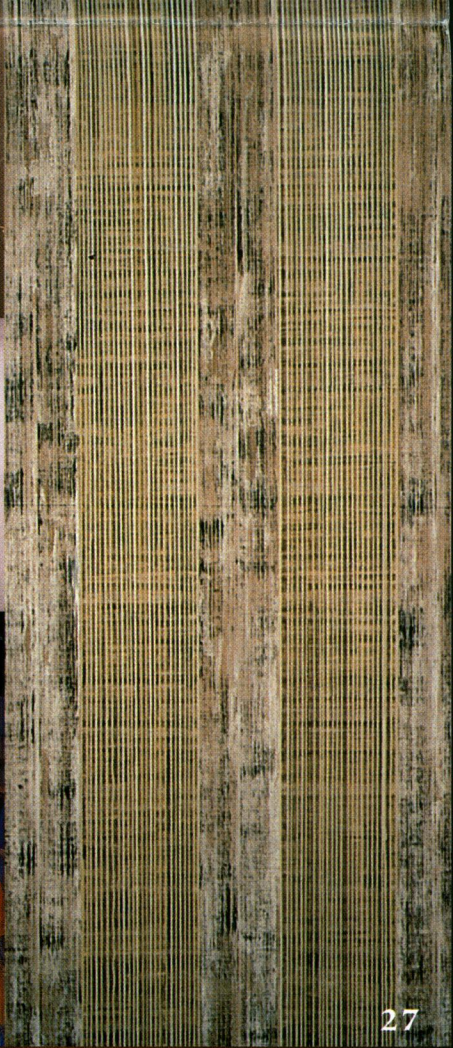
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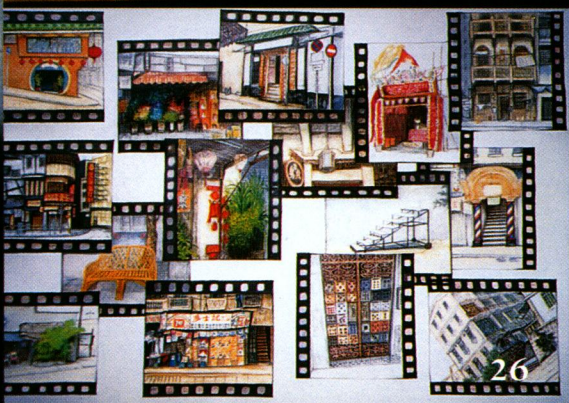
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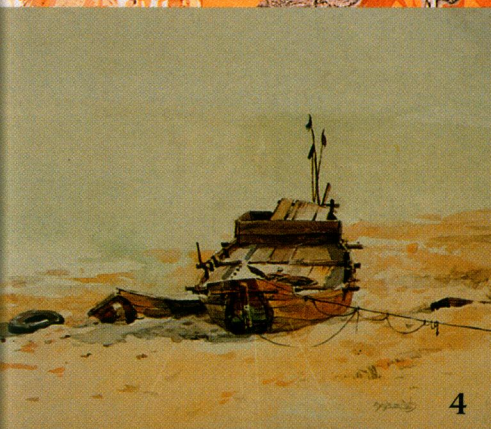
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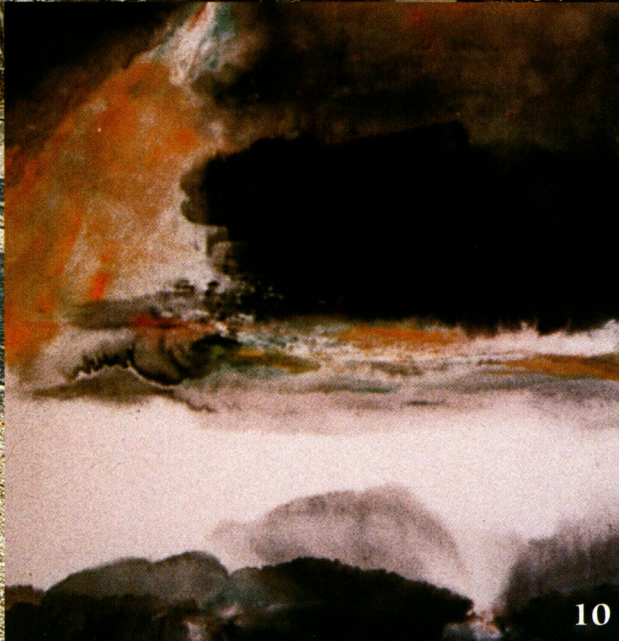
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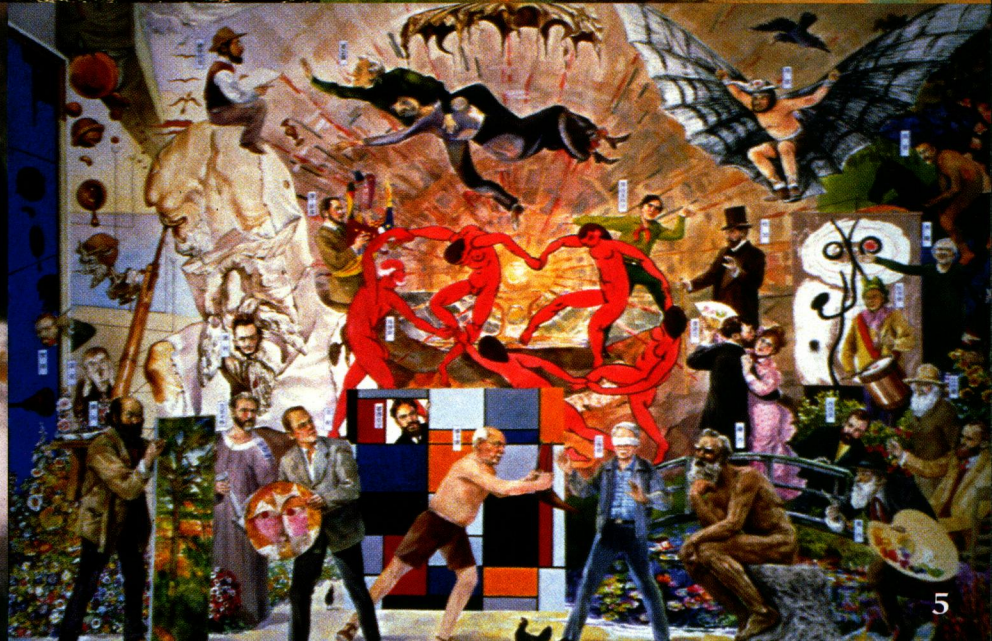
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22



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5

1
陳海鷹
金菊花 1993
油彩布本
60.7 x 75.7厘米
CHAN Hoi-ying
The Golden Chrysanthemum 1993
Oil on canvas
60.7 x 75.7cm

2
鄭維國
獅山夜色 1996
水彩、水墨紙本
170 x 90厘米
CHENG Wei-kiwok
Night Piece on the Lion Rock 1996
Ink and watercolour on paper
170 x 90cm

3
夏碧泉
機械人 1999
混合素材
76 x 100厘米
HA Bik-chuen
Robot 1999
Mixed media
76 x 100cm

4
歐陽乃沾
荒灘上的破船 1993
水彩紙本
42 x 56厘米
AU YEUNG Nai-chim
A Broken Boat on the Beach 1993
Watercolour on paper
42 x 56cm

5
江啟明
捉迷藏 (向大師致敬) 1999
水彩紙本
80 x 117厘米
KONG Kai-ming
Playing Hide and Seek 1999
Watercolour on paper
80 x 117cm

6
黃金
畫家肖像 1999
水彩紙本
53.9 x 79.2厘米
WONG Kum
The Portrait of Artist 1999
Watercolour on paper
53.9 x 79.2cm

7
翟仕堯
君子高風 1994
水墨設色紙本
68 x 68厘米
JAT See-yeu
Noble Mien 1994
Ink and colour on paper
68 x 68cm

8
何弼
貓 / 鼠 1994
廢鐵
35.5 x 32 x 61厘米
Tao HO
Cat/Mouse 1994
Left-over steel sections
35.5 x 32 x 61cm

9
徐子雄
醉眼看荷池 1999
粉彩、塑膠彩及油彩布本
60 x 76厘米
CHUI Tze-hung
Wine Romance 1999
Pastel, acrylic & oil on raw canvas
60 x 76cm

10
潘振華
視境 1997
水墨設色紙本
38 x 38厘米
POON Chun-wah
Vision 1997
Ink and colour on paper
38 x 38cm

11
高華文
乘風 1998
銅
33 x 100 x 23厘米
KO Wah-man, Norman
Soaring 1998
Bronze
33 x 100 x 23cm

12
馮漢紀
蝴蝶夢系列之蝴蝶籠 1998
彩色照片
86.3 x 115 厘米
Joseph FLUNG
Butterfly Cage-Butterfly Dream Series
1998
Colour photographic paper
86.3 x 115cm

13
朱達誠
夢醒 1999
銅
50 x 48 x 32厘米
CHU Tat-shing
The In-between 1999
Bronze
50 x 48 x 32cm

14
靳埭強
新境象(一) 1999
水墨設色紙本
66.5 x 136厘米
KAN Tai-keung
Composition I 1999
Ink and colour on paper
66.5 x 136cm

15
趙海天
佛在人間 (陰、藍) 1998
塑膠彩布本
117 x 81厘米
ZHAO Hai-tien
Buddha amongst Us (Yin Blue) 1998
Acrylic on canvas
117 x 81cm

16
董慶義
節日 1995
塑膠彩、水墨紙本
67 x 67厘米
TUNG Hing-yeek
Festival 1995
Acrylic and ink on paper
67 x 67cm

17
區大為
可以攻玉 1999
篆刻、鈐印水墨紙本
8.8 x 8.9厘米
OU Da-wei
Pebble May Serve to Polish Jade 1999
Seal carving, seal marks
and ink on paper
8.8 x 8.9cm

18
劉中行
藍白紅與黃金分割 1999
塑膠彩布本
100 x 100厘米
LAU Chung-hang
Blue, White and Red
in Golden Section 1999
Acrylic on linen
100 x 100cm

19
天池
一頭“獅子王”、三方中國印鑑、
八隻小動物 1999
水墨紙本
94 x 180厘米
TIEN Chi
A Lion King, Three Seal Craving
and Eight Animals 1999
Ink on paper
94 x 180cm

20
葉民任
《觀禪》1999
水墨紙本
35 x 50厘米
YIP Man-yam
Observing Zen 1999
Ink on paper
35 x 50cm

21
黃添發
舢舨 1998
混合素材紙本
56 x 76厘米
WONG Tim-fat
Sampan 1998
Mixed media on paper
56 x 76cm

22
李其國
古事訊息的游離 1999
木雕
100 x 65 x 65厘米
LI Ki-kiwok
Floating Message of the Old Days
1999
Wood
100 x 65 x 65cm

23
胡文偉
無題 1998
黑大理石
58 x 17 x 26厘米
WU Man-wai
Untitled 1998
Black marble
58 x 17 x 26cm

24
朱興華
雨雲 1995
水墨設色紙本
177 x 94厘米
CHU Hing-wah
It is Going to Rain 1995
Ink and colour on paper
177 x 94cm

25
李運輝
回憶 1999
塑膠彩布本
62 x 80厘米
LI Wan-fai, Danny
Memory 1999
Acrylic on canvas
62 x 80cm

26
唐國徽
逝去日子 1999
混合媒介
70 x 100厘米
TONG Kwok-fai
Those were the Days 1999
Mixed media
70x 100cm

27
呂振光
山水第九〇二九號
(向庫普卡致敬) 1999
塑膠彩布本
213 x 92厘米
LUI Chun-kiwok
Landscape No.9029
(Homage to Frantisek KLIPKA) 1999
Acrylic on canvas
213 x 92cm

28
鍾大富
馬諦斯的空中圖形 1999
塑膠彩、鋁片布本
60 x 92厘米
CHUNG Tai-fu
Patterns in the Air by
Henri Matisse 1999
Acrylic and aluminum foil on canvas
60 x 92cm

29
許恩琦
寒林 1998
油彩布本
100 x 91厘米
HUI Yan-ki
Winter Woods 1998
Oil on canvas
100 x 91cm

30
陳育強
向阿梅代·德·拉·帕泰利耶的
“桌旁的手”致敬 1999
混合媒介
85 x 86 x 25厘米
CHAN Yuk-keung
Homage to Admédée Dela
PATELLIERE's "Hand Near the Table"
1999
Mixed media
85 x 86 x 25cm

31
劉淑芬
無用風景 I 1998
棕印、粉彩、拼貼版畫
56 x 76厘米
LAU Shuk-fan
Useless Landscape I 1998
Van dyke brown print with
pastel and collagraph
56 x 76cm

32
黎明海
向保羅·塞尚致敬 1996-97
油彩布本
104 x 99厘米
LAI Ming-hoi, Victor
Homage to Paul Cézanne 1996-97
Oil on canvas
104 x 99cm

Production Team

Chief Curator: Gerard C.C. TSANG
Curator (Modern Art): TANG Hoi-chiu
Assistant Curator I (Education): LAM Kwong-kay
Assistant Curator II (Education): LAM Mei-sheung, Jessica
Assistant Curator II (Education): LEE Pui-shan, Carina
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Technical Officer I: NG Wai-kwan, Jennifer
Technical Officer II: HO Pui-ching, Jane

展 品 目 錄

List of Exhibits