

CONTEMPORARY HONG KONG ART

# 當代香港藝術

25.11 - 27.12.2000

香港藝術館

Hong Kong Museum of Art

# 2000

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文樓先生、王無邪先生、靳埭強先生及梁巨廷先生客席策劃  
Guest curated by Mr. Van Lau, Mr. Wucius Wong, Mr. Kan Tai-keung and Mr. Leung Kui-ting

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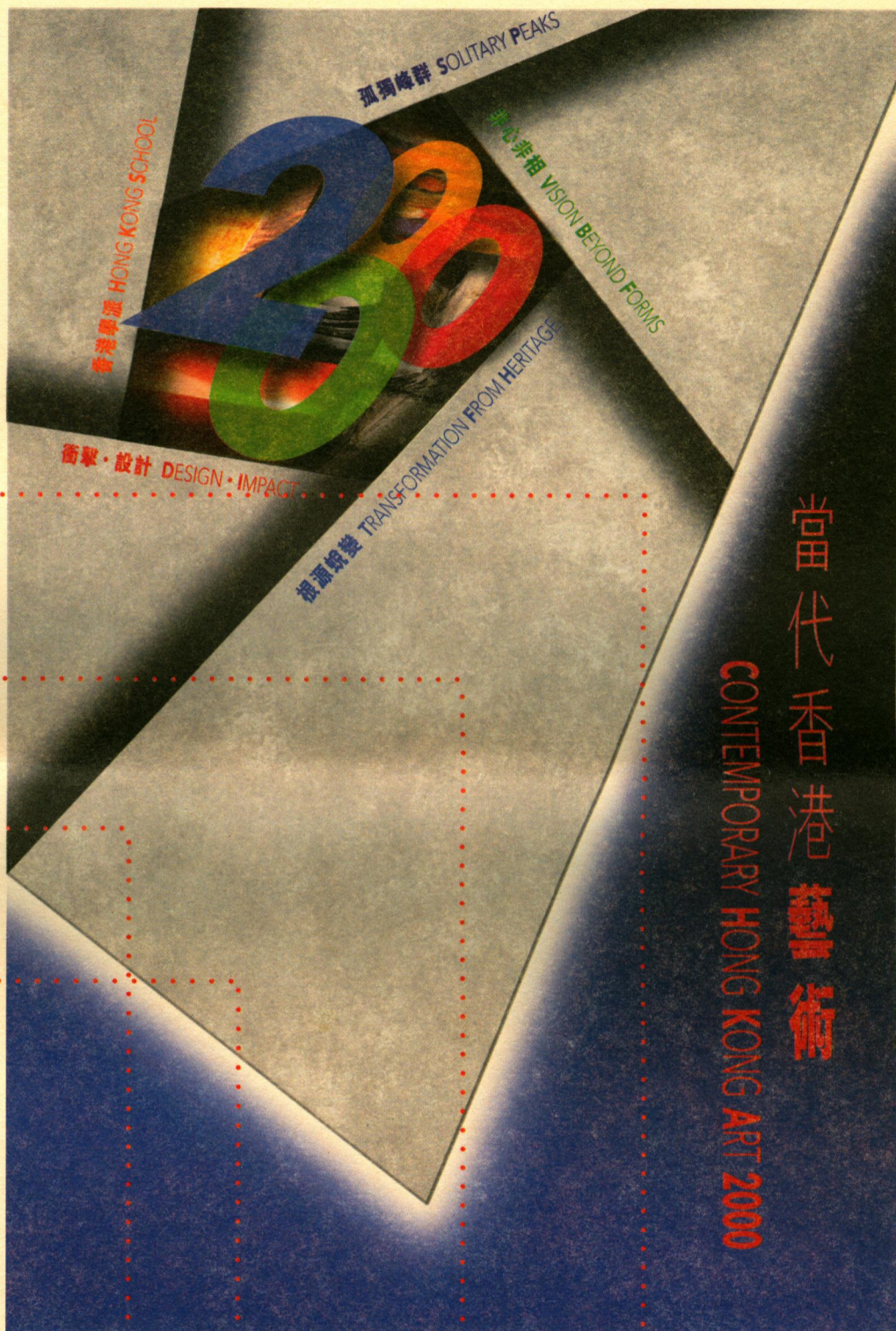
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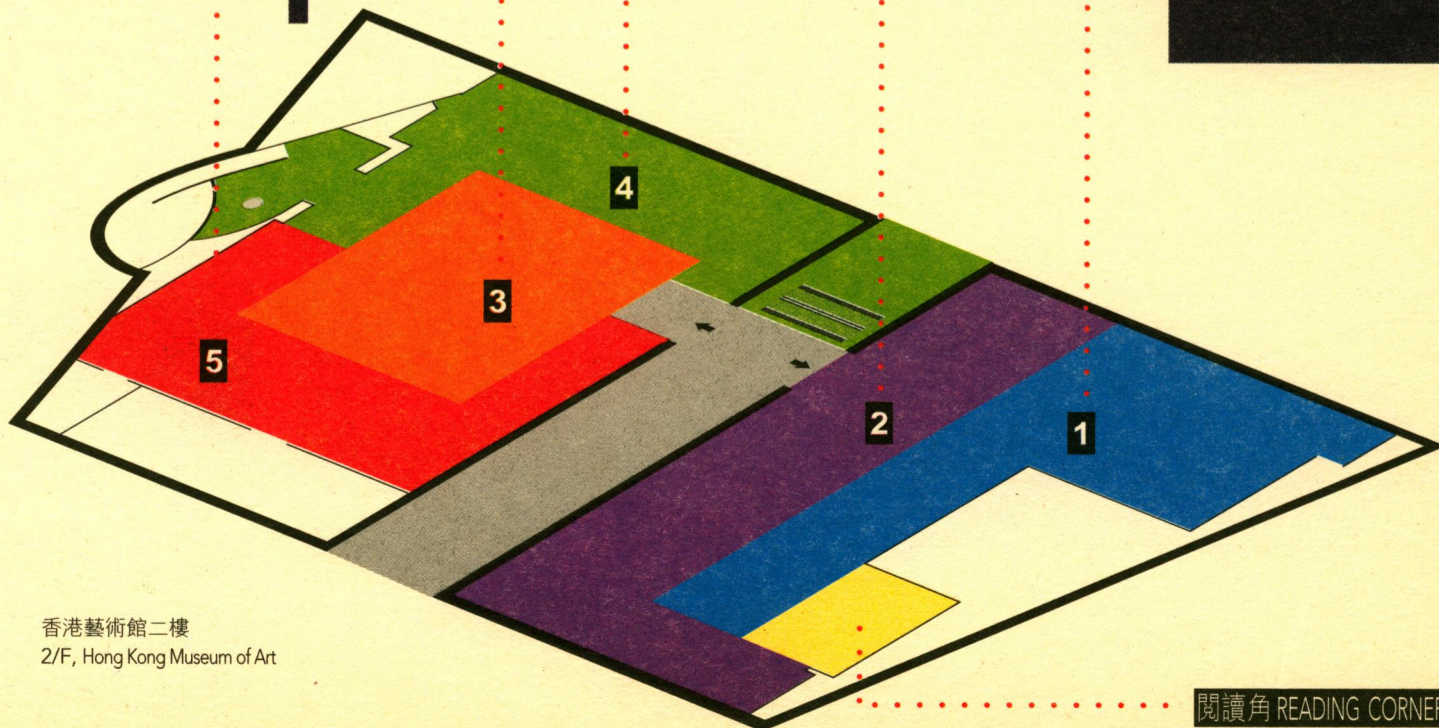
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當代香港藝術

CONTEMPORARY HONG KONG ART 2000



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# 席言

## Preface

當代香港藝術於百年間，經過無數先輩後進的耕耘和努力發展成今日多元繽紛的面貌。隨着經濟發展，文化水平的提高，社會意識形態的轉變和香港九七回歸中國，社會上有更多關注的聲音提出多個有關香港藝術發展與傳承及其定位等問題。探討香港藝術課題的展覽策劃和研究如雨後春筍，應時而起。更多香港藝術家邁向國際，備受海外的日益重視。

香港藝術館多年來一直肩負着推動香港藝術的責任，從大會堂時期的香港美術博物館至今日位於尖沙咀海傍的香港藝術館凡三十八年，努力不懈地進行研究及購藏，不斷推出各類型多樣化的本地藝術展覽，積極推動本土藝術發展，鼓勵創作，並致力向外推廣香港藝術，其間籌劃的主要展覽包括：「今日香港藝術」、「當代香港藝術雙年展」、「香港藝術家系列」、「市政局藝術獎獲獎者」展、「城市變奏」、「回歸與展望—當代香港藝術1997」，於加拿大展出的「匯流—香港藝術館當代藝術藏品選」，於日本展出的「香港藝術」、「香港現代繪畫」展，於北京及廣州展出的「香港藝術一九九七—香港藝術館藏品展」等。

踏入千禧正是對香港藝術作梳理及回顧的好時年。秉承集思廣益的開放精神，本館邀請客席策劃人攜手共同籌劃是次由五個主題組成的「當代香港藝術2000」展覽，從不同觀點與角度去探究香港藝術的特質，回顧香港藝術的發展和展示其不同面相，以引發更深入的探究和反思，為觀眾帶來新啟發。

五個主題展覽包括由王無邪先生策劃的「孤獨峰群」，透過展示十位香港藝壇卓有成就的前輩藝術家作品，藉其藝術成就探討「香港性」的不同面相；他們經年的努力拓展了香港藝術層面，並為後進帶來啟發。由文樓先生策劃的「香港學派」，透過展示本地藝術家兼容東西文化特色的作品，反思香港藝術的創作方向；提出香港當代藝術中所謂的「香港學派」以「中國文化為本，吸收外來文化為實，貫徹藝術上香港風格的探索」的創作理念及精神。由梁巨廷先生策劃的「非心非相」透過展示十二位資深及年青一輩藝術家多種媒介的創作，意在呈現香港藝術家多元的創作語言、表現形式及技巧意念之轉化無窮，反映近二十年來香港藝術家力圖拓境開新，鍥而不捨的精神。由靳埭強先生策劃的「衝擊·設計」則匯集多位香港著名設計師的設計與藝術作品，通過探索設計與藝術創作的關係，探索香港藝術的另一層面。而由本館館長策劃的「根源蛻變」，旨在展示香港藝術家植根中國及本地傳統，衍生蛻變所建立的個人風格和本地藝術特色。他們不囿於傳統，努力拓境開新，正反映當代香港藝術的精神。

是次展覽的舉行，實有賴香港文化博物館、香港歷史博物館、各有關機構及人士慷慨襄借部分展品及提供有關資料，本人於此致以深切謝忱。同時亦感謝四位客席策劃人的勞心勞力，使是次展覽更為充實。這五個主題展，各從不同的着重點及層面回顧了香港老中青三代在各種不同媒介上的努力創作，即或仍未能涵蓋香港藝術的全貌，亦當為觀眾提供了思考的空間，從而引發更多對本地藝術文化的關注。

為配合是次展覽，本館並出版圖錄《香港藝術家—香港藝術館藏品選粹》第二輯，並於展覽閱讀角展示香港藝術百年發展年表，以作資料性的補充。在這些資料經年的研究及彙編過程中，本館一直得到不少藝術家及專家學者提供一手的資料及熱心協助，令資料更趨完備，而未臻完美之處亦希各界人士不吝賜教，共同努力為香港藝術研究添上豐碩成果。

朱錦鸞  
香港藝術館署理總館長

Contemporary Hong Kong art today becomes most versatile and prosperous with the assiduous cultivation of many seniors and contemporary artists in decades. With rapid economic development, progressive cultural evolution and changes of the modes of society, there are increasing concern on the part of our citizens on the issues of development, heritage and position of Hong Kong art, in particular during and after the reunion with China in 1997. More exhibitions on different facets of Hong Kong art appear with researches intensified. Hong Kong artists also acquire more exposure and recognition on the international level.

The Hong Kong Museum of Art, formerly known as the City Museum and Art Gallery and now located at Tsim Sha Tsui, has pursued the mission of promoting and popularizing Hong Kong art for the past thirty-eight years. She has been continuously researches, collects

and presents exhibitions of Hong Kong art with the aim to stimulate artistic creation as well as promotes Hong Kong art on the local and international level. Major exhibitions presented in the past decades include: "Hong Kong Art Today", "Contemporary Hong Kong Art Biennials", "Hong Kong Artist Series", "Urban Council Fine Arts Award Winners", "City Vibrance", "Reunion and Vision—Contemporary Hong Kong Art 1997" held at the Museum and overseas exhibitions "Where the Streams Become a River—Contemporary Works from the Hong Kong Museum of Art" (Canada), "Hong Kong Art" and "Contemporary Hong Kong Painting" (Japan) and "Hong Kong Art 1997—Collection of the Hong Kong Museum of Art·Beijing and Guangzhou".

It is a good time in the millennium year to retrospect and review the development of Hong Kong art. To enhance the perspective of the exhibition, four guest curators are invited to curate the present exhibition together with the Museum curator. The exhibition aims to provide a more comprehensive picture of Hong Kong art through five specific themes with interpretation from different angles in order to explore different aspects and identities of Hong Kong art for our audiences' further review and study and provide them fresh inspirations.

The five themes of the exhibition include "Solitary Peaks" curated by Mr. Wucuis Wong, which features works of ten established senior artists who have attained significant artistic achievements to explore different faces of Hong Kong art. Their artistic cultivation has provided inspirations for its later generations of artists. Mr. Van Lau develops the theme "Hong Kong School" in which he selects a number of artists who draw essence from Eastern and Western cultures to enliven their artistic creations and subsequently give rise to a "Hong Kong School" characterized by what Mr. Van described as "take the root on Chinese traditional culture, absorb the quintessence of the West and implement the exploration of an unique style of Hong Kong art." "Vision beyond Forms" is the theme posed by Mr. Leung Kui-ting which focuses on twelve senior and young artists who work on multi-media to explore the diversity and plasticity of various artistic vocabulary and expressive modes, thus reflecting their untiring pursuit. Mr. Kan Tai-keung chooses the theme "Design·Impact" to feature various acclaimed Hong Kong designers who work on both design and fine arts. Their artistic endeavour reveals the unique relationship between art and design in the special environment of the commercial city Hong Kong. The theme "Transformation from Heritage" is developed by the Museum's curator who selects twelve artists in order to reveal how they derive sources from the Chinese heritage to proceed new transformations in order to create their personal styles and identities of Hong Kong art.

I would like to express my deepest gratitude to the Heritage Museum, the Museum of History and other institutions and people who lend their collections and contribute informative materials to realize the exhibition. I would also like to express my sincere thanks to the four guest curators whose efforts and expertise highly enrich the exhibition. These five themes survey the artistic cultivation in various media by Hong Kong artists of different generations from different perspectives. Even if it does not show the complete picture of Hong Kong art, it provides areas for our audience to re-assess and care more for art and culture in Hong Kong.

To coincide the exhibition, the collection catalogue "Hong Kong Artists—Collection of the Hong Kong Museum of Art" Volume II is published. A chronology of Hong Kong art development in the 20th Century is also on show in the reading corner of the gallery. The Museum is most grateful to various artists, researchers and scholars for contributing us first-hand materials and data in the course of the research and enhance both the quality and quantity of our archive materials. Here may I also invite members of the arts community and our audience to give their valuable advice and provide further information for the enrichment of the studies on Hong Kong art.

Christina K. L. CHU  
Acting Chief Curator (Art)  
Hong Kong Museum of Art

# 根源

Transformation from Heritage

# 蛻變

鄧海超 TANG HOI-CHIU



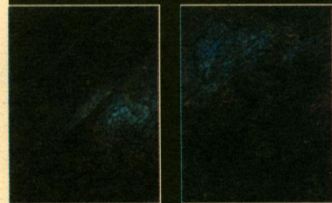
趙少昂 荔枝寒蟬  
ZHAO Shao'ang  
Cicada on a Lychee Tree



梁巨廷 渾變之四  
LEUNG Kui-ting  
Infinite Changes IV



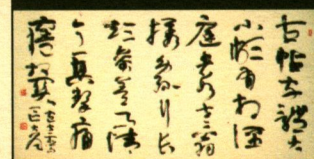
朱興華 我在廟街的日子  
CHU Hing-wah  
Temple Street—  
My Youthhood Place



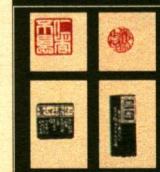
吳觀麟 藍I與II  
NG Kwun-lun  
Blue I & II



簡經綸  
白文方印章-以意為之  
JIAN Jinglun  
Square Seal with Four  
Incised Characters



區大為 節錄包世臣論書  
OU Da-wei  
Abstract from Discussions  
on Calligraphy by Bao  
Shichen in Cursive Script



葉民任 先秦七子語彙  
YIP Man-yam  
Treaties by Seven Masters  
of the Pre-Qin Period

蛻變求新是每一位藝術工作者所希冀的，亦惟有如此，才能衍化新面目與生生不息，香港藝術家也不例外。他們在香港百年特定時空中，或較傾向傳統、或受當代藝術思潮薰陶，或融合中西美學觀念技巧、或受流行文化影響；縱然藝術歷程和風格取向各有不同，但均能植根傳統、保持開放態度，從不同來源抽取養份，形成蛻變面目。

Every artist shares the aspiration of transformation for new faces. Only when this is attained can an artist reach a new horizon and free himself from any bondage. There is no exception on the part of Hong Kong artists. In the specific time and region of Hong Kong in the past century, Hong Kong artists choose different approaches for transformation: be it attach closer to the tradition, inspired by western art concepts, assimilation of Chinese and western aesthetic principles and techniques or influenced by popular culture. Although the direction and approaches of these artists are different, yet all of them are able to create their distinctive styles and free themselves from traditional bondage. Their accomplishments evidently show the lively and diversified identity of Hong Kong art.



# Transformation from Heritage

香港藝術館館長（現代藝術）— 鄧海超  
Tang Hoi-chiu, Curator (Modern Art), Hong Kong Museum of Art

香港由一個蕞爾小島發展成國際現代都市，祇歷短短一世紀的光陰。促成香港成功因素眾多：有利的地理位置、相對而言較為開放自由的社會氛圍、香港人的勤勞拼搏精神等都是不可或缺的條件。在文化藝術層面上，香港亦秉承着這些有利條件和精神，雖然發展步伐較為緩慢，但亦逐漸開闢一番境界。

蛻變求新是每一位藝術工作者所希冀的，亦惟有如此，才能衍化新面目與生生不息，以免故步自封。香港藝術家也不例外。在過去殖民地時代，香港政府抱着開明放任的態度，讓文化藝術自由發展。在中西文化衝擊融合的同時，藝術家亦對不同文化特質採取兼容並納的態度，擷取養份、充實自己來作出藝術耕耘。然而蛻變需有所本，根源有緒，才能令火鳳凰重生，綻放新風。本展覽部分命名為「根源蛻變」，主要探索一向是香港藝術主流的中國書畫和篆刻如何在香港的特定時空中，在傳統中尋根，於創新中蛻變，演變出新的面目，並藉着十二位前輩以至當今一代藝術家的作品，讓觀眾對香港藝術的一個層面作更深刻的思考。

香港藝術發展史上有幾個關鍵性的蛻變時期。二十世紀初期，由於中國政治社會不穩定，促使不少內地人士移居香港，其中包括多位中國畫家。他們或在固有傳統中尋求變化，或將中國畫畫的革新風氣帶入香港，孕育後進。其中最重的一環是嶺南畫派的傳承與發展。嶺南派提倡國畫改革，強調藝術教育功能、與群眾的關係和突破固有題材和技巧。嶺南派的先導者高劍父、高奇峰、陳樹人常往來於粵港兩地，產生相當影響；而繼承嶺南派精神的第二代本港畫家包括趙少昂、楊善深兩人。趙少昂早年畫作仍略帶有東洋畫意味和設色風格（展品「春閨夢裏人」），但也強調寫生（展品「儂影雙雙」）和掌握傳統筆墨技巧，演化成自己的面目，風格清新，設色鮮明（展品「荔枝寒蟬」），又以香港風光入畫（展品「沙田望夫山」），不入前人窠臼，晚年更趨簡樸抽象，體現了中國水墨畫的精神境界（展品「臨風翅弱」、「秋光破曉」）。他的藝術歷程，反映如何自傳統中尋求蛻變，締造個人特質。然而跟隨趙、楊習畫的第三代嶺南派傳人，應如何再作蛻變突破，是要面對的課題。

二十世紀初期，隨着多位資深內地書法家來港，香港書法亦迭有發展。這些書法家不少致力於書法教學，奠下日後香港書法藝術的長足發展。簡經綸（字琴齋）可說是其中一個典型例子。他曾問學於康有為，並嘗與易大、王蘊、葉恭綽、張大千等往還。他兼擅篆、隸、行、草，於漢隸尤其用功，能綜合各碑精華，自成一格。他亦是早期復興草書法的名家，風格放逸。簡氏寫甲骨文，戲用鋼筆為之，一如刀刻，亦別具面目。漢代流沙墜簡的出土，對他啟發尤多，並將之融匯於書法、篆刻之中，率放隨意，具童稚的真趣。他將傳統加以衍化，形成多元化面目。展中簡氏的甲骨文、楷書、草書及篆刻，可作為其風格的縮影。比他較早或與之同時的書家如鄧爾雅、羅叔重等的多元探索，亦同樣反映了書家傳承蛻變的取向。

丁衍庸是結合東、西藝術風格而將傳統蛻變的例子。他曾留學日本，早年從事油畫創作，尤醉心於野獸派大師馬諦斯的風格和色彩運用特色。他後來回歸水墨畫，偏好八大山人的風格，所繪山水，殊有朱耷情韻，用筆簡括、線條豪放（展品「鳥樹圖」、「山水」）；而人物畫則頗具幽默感，設色用彩、人物造型和其中透露的動感韻律則反映了馬諦斯的影響（展品「人物二」）。他曾創辦新亞書院藝術專科，後又在香港中文大學藝術系任教多年，在藝術教育上貢獻殊深。

歐陽乃霽是七、八十年代另一批將中國傳統水墨畫轉型的例子之一。他早年從事水彩、素描創作，又研習水墨畫，基本上並無特定師承而是靠自修得來。與多位畫家如鄭家鎮、陸無涯等受到當時風氣影響，他們多強調寫生，常遊歷祖國山河，從大自然汲取靈感，而不着意於固有表達模式。歐陽乃霽的「花卉」四屏，採用極窄長條構圖，意象溢出畫面以外，在不完整中求完整，引發想象。其近作「太行小調」，則是畫家遊歷太行山歸來寫成，以傳統筆墨重構山水形式，自成一格，體現了這批畫家從自然中求索的精神。

熊海代表着一批自內地移港、曾希望拓展新風格而又回歸傳統的心路歷程。他在八十年代來港後，曾一度嘗試新水墨創作（展品「宇宙之五」），發現此途並不合宜，再從傳統中重新探索。他醉心於宋、元諸家，尤得力於宋代全景山水，擷取其精華而加以變化，結構嚴謹，用筆繁密，意象雄厚，重新體現了中國傳統山水畫的精神（展品「山水冊」、「江山麗藻圖卷」）。近年來又以這類風格描畫香港風光。與他具有同樣類以自身背景和藝術探索方向的，包括有李虛白等。他們均是前香港市政局藝術獎得獎者，其在傳統山水畫上的成功蛻變獲得普遍認同。

六、七十年代畫家呂壽現所啟動的新水墨運動，對多位日後活躍於藝壇的藝術家影響非淺，梁巨廷亦是其中一位。他曾嘗試版畫、西畫、拼貼、硬邊繪畫（外象圖之四），近年來又積極從事大型雕塑創作。然而他最嚮往的仍是回歸水墨畫。他近年來多往中國名山大川遊歷，但取向卻又與鄭家鎮、歐陽乃霽等有所不同。他擷取山川肌理形態，以傳統筆墨技巧為根基，重新組合山水塊面、點線結構，既非抽象，又非具象，體現另一種境界。梁氏又嘗試組合水墨裝置，以冀開拓中國水墨山水畫的新路向（展品「渾變之四」）。這一批受呂氏創新思想影響的藝術家，尚包括王無邪、靳埭強、呂豐雅等，他們有一共同特質，就是敢於嘗試各種新風格和媒介，並向中國美學理念尋根，結合西方視覺藝術語言，開展香港藝術的新面目。

朱興華是非常具有本土面目的藝術家，作品並富於社會意識。他利用不同中西物料如水墨（展品「新界之夜」）、塑膠彩、宣紙從事繪畫，創造出亦中亦西的藝術風貌，反映了香港作為中西文化交匯點的特質。他以前在精神病院工作，畫中人物往往流露着彷徨、扭曲、寂寞的神情，用色沉鬱濃重，展現了畫家的敏銳觸覺和同情（展品「寂寞是誰家」）。退休後，他的畫作無論在取材和表達形式上都傾向於鮮明愉悅，並寄託了他對城市生活、風情的情感，殊具社會性（展品「我在廟街的日子」）。

在新一輩土生土長的藝術家方面，吳觀麟及石家豪亦可選作反映某種蛻變取向的藝術工作者。吳觀麟早年作品較傾向傳統風格（展品「山的風調」），但在八十年代晚期及九十年代，他嘗試利用噴染、流淌技巧營造抽象山水意象和肌理，充滿張力和動感，開拓了個人現代面目（展品「遊」、「藍I及II」）。石家豪於香港中文大學藝術系畢業，他擷取了傳統工筆人物的線條技法和用色，又借鏡於漫畫造型和嘲諷幽默的通俗語言，營造了一種令人會心微笑、詼而不俗的風格，反映了流行文化、通俗文化對藝術家的影響，切合現代人的品味（展品「人物八幀」）。

書法、篆刻方面也展示了在香港特定時空中，藝術家如何將傳統根源傳承蛻變。陳文傑自移居香港後，專注於書法創作及教學。他精研兩漢、北魏諸碑，擅寫各體，尤精於隸（展品「歸去來辭」）。由於他擅於集字，遂能結合北魏諸碑奇詭造型和行草風格，演變成一己面目，並將之應用於隸、行、楷書體（展品「行草書李白《下江陵》句」、「隸書集石門頌字對聯」）。陳氏可說是延續了早期諸家的取向，植根於傳統而衍化新生的例子。

區大為、葉民任均是書法、篆刻兼擅的藝術家。他們都師承內地名家，並從中國傳統書法篆刻藝術中擷取養份。區大為書法、篆刻呈示了他採擷甲骨、古篆、北魏書碑的遺風，將其結體章法和分朱布白變奏，流露着一種拙樸、粗獷的氣韻（展品「印章、書法、詩文十屏」、「篆書對聯」）。近年來更邁進一步，將篆、隸筆觸解構，施諸於行草書體，令人耳目一新（展品「節錄包世臣論書」）。葉民任本受來楚生、陳巨來等啟發，早期書法、篆刻較為規整，守持傳統風格；但後期能擺脫前人窠臼，在行筆、用墨的輕重疾徐方面作出變化（展品「行書王文治詩」），而在篆刻方面，除轉易傳統章法外，並將文字的涵義和印文造型結合融匯（展品「先秦七子語彙」）。最近他又嘗試「雜書」，即在一字之中，結合任何帖、碑以至帛書、古文字的行筆、誇張造型和用墨輕重，反映另一新嘗試（展品「石澗題畫詩」）。

本展覽選取這十二位前輩書畫家以至新一代的藝術工作者作品展出，旨在管窺香港藝術家如何植根傳統、保持開放態度，從不同來源抽取養份，形成蛻變面目。他們在香港百年特定時空中，或較傾向傳統、或受當代藝術思潮薰陶，或融匯中西美學觀念技巧、或受流行文化影響；縱然藝術歷程和風格取向各自不同，但都能締造一己面目，不囿於傳統，呈示了香港藝術活潑開放、朝多元發展的特質風貌。

Within a short span of a century, Hong Kong develops into an international cosmopolitan city from a barren island. There are various factors that contribute to the success of Hong Kong: a good geographical location, comparatively speaking a free and open society, a hard-working population and so on. In the spectrum of art and culture, Hong Kong also enjoys such favorable conditions and although the pace of development of art is somewhat slow, yet Hong Kong art has attained a considerable horizon within these hundred years.

Every artist shares the aspiration of transformation for new faces. Only when this is attained can an artist reach a new horizon and free himself from any bondage. There is no exception on the part of Hong Kong artists. In the former colonial period, the Hong Kong government maintained an open-minded policy for art and culture to develop on their own. Facing the influx and merge of Chinese and western cultures, artists also open themselves to absorb necessary nutrients from both to enhance their artistic cultivation. Yet, there must be a base of heritage from which transformation could originate and enable a phoenix to reborn from fire with new life. The current thematic part of the exhibition is entitled 'Transformation from Heritage' with the aim to survey how the art of Chinese painting, calligraphy and seal-carving, being the mainstream of Hong Kong art, transform from the grand Chinese heritage and attain new faces in the specific time frame and region of Hong Kong in the past century. Representative works by twelve senior and younger generation of artists are featured to facilitate our audience to deeper understand and review an important facet of Hong Kong art.

There are several critical moments of transformation in the brief history of Hong Kong art. In the early twentieth century, turmoil in China forced a number of people to migrate into Hong Kong, including many painters and calligraphers. Some of them modulated the tradition for personal cultivation while some brought the high spirit to re-vitalize Chinese painting and calligraphy in Hong Kong. Among various trends, the legacy and further development of the Lingnan School of Painting should never be ignored. This school pronounced a reformation of Chinese painting by emphasizing the educational function of art, the relationship between art and the masses and the necessity to break away from traditional constraints in terms of choice of themes and techniques. Gao Jianfu, Gao Qifeng and Chen Shuren who were pioneers of the School often toured between Guangzhou and Hong Kong and had produced significant impact. The second generation of artists who inherited the Lingnan School spirit in Hong Kong include Zhao Shao'ang and Yang Shanshen. Early works of Zhao still carry certain tinge of Japanese painting and palette (exhibit 'Skull in a Faded Dream'), yet as a Lingnan School master, he much stressed on painting from life (exhibit 'Two Fishes in a Lotus Pond') and mastery of traditional brush and ink techniques to create a distinctive personal style with a touch of freshness and charm (exhibit 'Cicada on a Lychee Tree'). He also took Hong Kong scenery as a favorite pictorial subject (exhibit 'Amah Rock, Shatin') and got away from the conventional approach. In his late years, his styles became simpler and abstract, revealing the genuine essence of Chinese ink painting (exhibits 'Butterfly in the Wind' and 'Dawn Breaks in Autumn'). His career and cultivation fully show how an artist successfully sought inspiration from the tradition and proceed personal changes. Yet how the third generation of Lingnan School painters carry on such a tradition and pursue further progressive development will become a major issue for them to consider.

Arrival of a number of senior Mainland calligraphers in Hong Kong also contributed to the progressive development of Hong Kong calligraphy. A number of them also gave tuition classes which laid the foundation for bringing up the later generation of artists. Jian Jinglun (alias Qinzhai) can be regarded as a typical example. Jian had pursued studies with Kang Youwei and got acquaintance with various masters such as Yi Da'an, Wang Yuan, Ye Gongchuo and Zhang Daqian. He excelled in writing seal, clerical, running and cursive scripts and was particularly skilled in assimilating the stylistic legacy of various stele of the Han dynasty in modulating the clerical style of calligraphy. Jian was also one of the early calligraphers who revived the ancient zhangcao cursive script and wrote in a free and spontaneous manner. In writing oracle bone script, he even used a fountain pen that creates an effect of cutting edge. The discovery of the Han Liusha bamboo slips with clerical script inscriptions provided Jian fresh inspiration and he incorporated such layman's style into his calligraphy and seal-carving with a touch of childlike fantasy and archaic flavour. Calligraphic works in oracle bone, regular and zhangcao cursive scripts and his seal-carving on show posed an epitome of his stylistic accomplishments. Calligraphers slightly earlier or of his contemporary era such as Deng Erya, Luo Shuzong and others also pursued similar stylistic approaches in carrying on the heritage for further refinement.

Ding Yanyong is an example who successfully merge eastern and western painting styles to transform the tradition. Studied in Japan, Ding devoted to oil painting in his early years and was much inspired by the style and palette of the great master Matisse. Later he turned to Chinese ink painting and the style of Bada Shanren became his model. Landscape works by Ding Yanyong are characterized by simple and spontaneous brushwork that shows the legacy of Zhu Da (exhibits 'Bird on a Willow Tree' and 'Landscape') while his figure paintings are imbued with a sense of humor and the figure forms, use of colors and the rhythm of brush movement reveal the influence from Matisse (exhibit 'Figure II'). Ding was one of the founders of the Fine Arts Department of the former New Asia College and later taught at the Department of Fine Arts, the Chinese University of Hong Kong for a number of years, who had made significant contributions in art education.

Auyeung Nai-chim belongs to another group of artists who transform Chinese ink painting in a different way in the 1970s and 1980s. In his early years, Auyeung dedicated himself to painting water colours and sketches and studied ink painting by himself. Like other painters such as Cheng Kar-chun and Lu Wuya, he was influenced by the trend at that time and stressed on the importance of painting from life. These artists tour extensively in Mainland China for seeking inspirations from nature and paint landscapes without confining themselves to any designated traditional mode of expression. In his set of works 'Flowers', Auyeung utilizes a long narrow format to paint floral subjects that extend beyond the pictorial plane to arouse the viewers' imaginations for completeness. His recent painting album 'Landscapes of Taihang Mountain' is the outcome of his trip to this majestic mountain. With his mastery of traditional ink and brush techniques, Auyeung re-constructs landscape elements with fresh personal touch, showing the way in which this group of painters seek to attain transformation by drawing inspirations from nature.

Hung Hoi is a representative example of a group of painters who move to Hong Kong from the Mainland, try new attempts in artistic exploration but finally decide to return to the Chinese painting tradition. After he settled in Hong Kong in the 1980s, Hung experimented with the new ink painting style in vogue at that time



(exhibit 'Cosmos V'), yet soon he found that such a stylistic change was not his favour. Then he pursues a re-discovery of traditional Chinese landscape painting. Various masters of the Song and Yuan dynasties, in particular the panoramic landscape paintings of the Song dynasty, are sources for further examination. By capturing the essence of traditional landscape painting, Hung paints majestic landscapes with intensive brushwork and heavy ink tone that convey a strong sense of heroic vigor and dynamism and revives the transcended spirit of Chinese landscape painting (exhibits 'Landscape Album' and 'Landscape of Abundant Beauty'). He also paints Hong Kong landscape by taking a similar approach. Li Xubai is another painter who shares similar background and artistic cultivation with Hung Hoi and both of them are former Urban Council Fine Arts Award Winners whose successful transformation of traditional Chinese landscape painting have got wide recognition.

The painter Lü Shoukun had initiated the New Ink Painting Movement in the 1960s and 1970s, which produced profound influence on various artists active in the local art scene and Leung Kui-ting is one of them. He has worked with a variety of media and styles including print, western painting, collage and hard-edge painting (exhibit 'Beyond Vision IV'). In recent years, he also focuses to create large-scale sculptures. However, what he most favors is still Chinese ink painting. Like other painters such as Cheng Kar-chun and Auyeung Nai-chim, he also tours to various mountains in the Mainland, but his approach in painting is different. With his mastery of ink and colour brush techniques, he abstracts and alternates landscape textures to construct pictorial planes with dot and line elements into structures that lay between realism and abstraction. Leung also experiments with ink painting installations recently by assembling painting with rocks, sand and tree branches within a designated space to explore a new mode of artistic expression (exhibit 'Infinite Changes IV'). Other prominent artists who are inspired by Lü Shoukun's innovative styles included Wucius Wong, Kan Tai-keung, Lui Fung-ya and others. These artists share a common feature in that they are bold enough to work with new styles and media and seek inspirations from the root of the Chinese aesthetic tradition and combine these elements with western visual language to open a new realm of Hong Kong art.

Chu Hing-wah is an artist with strong local character, whose works reveal a sense of social-consciousness. Chu uses various media such as ink (exhibit 'New Territories at Night'), acrylic and Chinese rice paper to paint and successfully create a style by blending the essence of the both Chinese and western painting and at the same time reflect the identity of Hong Kong which is a city where Chinese and western cultures meet and merge. Chu had worked in a mental hospital before and the distorted figures depicted with dark and dull color tones in his paintings reveal the loneliness and anxiety of mental patients as well as the artist's sensitivity and sympathy for this group of people (exhibit 'The Homeless'). After his retirement, his pictorial subjects and ways of expression change to give a feeling of joy and brightness, reflecting the artist's fond passion of city life and scenery with social messages conveyed (exhibit 'Temple Street - My Youthhood Place').

Among those artists who are local born and bred, Ng Kwun-lun and Shieh Ka-ho may represent some different directions of artistic cultivation of local artists. Ng has experimented with the traditional style of Chinese ink painting in his early years (exhibit 'Tones of the Mountains') but in the late 1980s and 1990s, he attempts new artistic pursuit by using spray and dripping techniques to modulate landscape elements and textures in an abstract manner, conveying a strong dynamic sense of movement that mark his personal stylistic approach (exhibits 'Trip' and 'Blue I & II'). Graduated from the Department of Fine Arts, the Chinese University of Hong Kong, Shieh Ka-ho successfully masters the techniques in using fine lines and charming colours to paint figures in a delicate manner. His comic-like figure forms and messages conveyed are imbued with a sense of humor and satire that make one smile and reflect the influence of popular culture on the creative mind of this young artist, which enhance the popular appeal of his works to the laymen (exhibits 'Figures').

In the specific cultural environment of Hong Kong, the art of Chinese calligraphy and seal-carving also envisaged significant transformations from the heritage. After he moved to Hong Kong, the calligrapher Chan Man-kit dedicated himself to creative calligraphy and teaching. He has profound knowledge on the calligraphic styles extant on the stele of the Han dynasty and Northern Dynasties and is skilled in writing various scripts, in particular the clerical style of calligraphy (exhibit 'Ode of Retreat to Nature'). Excelled in harmoniously incorporating characters of different styles on a work of calligraphy, Chan is able to comprehend the eccentric styles of the Northern Dynasties stele and the style in writing running and cursive scripts to create his unique outlook that alternate the visual appeal of traditional clerical, running and regular script calligraphy (exhibits 'Poem of Li Bai in Running-Cursive Script' and 'Couplet of Calligraphy in Clerical Script'). Chan is a typical example showing how a calligrapher carries on the cultivation of senior masters and transforms the tradition to create his new path of artistic approach.

Ou Dawai and Yip Man-yam are both accomplished calligraphers and seal-carvers who have studied with masters in the Mainland and acquired nutrients from the grand tradition of Chinese calligraphy and seal-carving. Having inherited the stylistic essence of ancient oracle bone script, seal script and the calligraphic styles of the Northern Dynasties stele, Ou modulates the structures of various scripts and seal carving inscriptions to give an aura of archaism and primitivism (exhibit 'Ten Scrolls of Seal-carvings, calligraphy and Poems' and 'Couplet of Calligraphy in Seal Script'). In recent years, he further disseminates the structures of seal and clerical scripts and alternates brush movements to write running and cursive scripts with a distinctive style (exhibit 'Abstract from Discussions on Calligraphy by Bao Shichen in Cursive Script'). Yip Man-yam has studied with the masters Lai Chusheng and Chen Julai, who closely followed the traditional calligraphic and seal-carving styles, yet later he breaks away from the restraints of the former masters and attempts new styles in mastering the brush movements and application of ink (exhibit 'Poem by Wang Wenzhi in Running Script'). In the art of seal-carving, he gives a fresh outlook to the conventional structures in the placement of characters and alternates the forms of engraved characters in accordance with the literal meanings of the words (exhibits 'Treaties by Seven Masters of the Pre-Qin Period'). Recently he experiments with a new kind of style known as mixed script, in which he deliberately chooses any calligraphic style, no matter it is derived from manuscripts, stele, silk fragment or archaic scripts and mixed them with eccentric character forms and accentuating ink tones, representing another creative pursuit of the artist (exhibit 'Poem Inscription for a Painting by Shitao').

These twelve senior and contemporary artists are selected as examples to give a glimpse on how Hong Kong artists open themselves to attain transformation from the root of tradition. In the specific time and region of Hong Kong in the past century, Hong Kong artists choose different approaches for transformation: be it attach closer to the tradition, inspired by western art concepts, assimilation of Chinese and western aesthetic principles and techniques or influenced by popular culture. Although the directions and approaches of these artists are different, yet all of them are able to create their distinctive styles and free themselves from traditional bondage. Their accomplishments evidently show the lively and diversified identity of Hong Kong art.

# 孤獨峰群 Solitary Peaks

客席策劃人 — 王無邪

Guest Curator Wucius Wong

香港在第二次世界大戰後，由於人口激增，國際形勢急劇遞變，雖繼續由英國管治，卻逐漸確立具有相當自主的地位，成為亞太區經濟金融重鎮。在此基礎條件成長發展的香港藝術，數十年間，頗具獨特風貌，其成就高低，或仍待客觀評估，不過英治時代的結束，已劃下歷史句號，有助我們作適當檢視。

何謂香港藝術？香港藝術有甚麼特點？這是殊不易回答的問題。一九七二年，本人在大會堂的美術館（今之香港藝術館前身）策劃最初一屆《當代香港藝術展》時，曾於目錄前言中指出：

香港藝術就建立在東西文化不同的各匯合點上。在油畫上，一些畫家企圖將東方的詩境或哲學滲透作品之內。在水墨畫上，一些畫家將傳統的山水帶入現代的空間，另一些嘗試以墨與色彩探求新的可能性。在雕塑中，一些追尋遠古世界的肅穆、原始之情。在版畫裡，一些呈現民間藝術的輕快、裝飾之趣。有些作品很東方，有些很西方，大部分則介乎兩極之間。驟眼看來，香港藝術似乎過於繁雜，但東西方意念以不同方式不同程度的交混，正是香港藝術風格的特點所在。

此段二十八年前的文字，我今日重讀，不覺得全然過時。我那時認為，香港藝術已充分具備獨立發展的條件。實際上，當年中國大陸，適值文化大革命，藝術只為政治服務，不能表現個人意念，而當年的台灣，在探索現代藝術路線上，還是起步不久。香港藝術家接觸西方文化，長期處於華洋混雜的環境中，實有天時地利人和之便。

回顧之下，六〇年代後期至七〇年代中期，或可被認為香港藝術的黃金時代，其時五〇年代末冒現的第一代香港現代藝術先驅，大都健在，崛起於六〇年代初的「中元畫會」，衝勁未衰，更見新人輩出，水墨畫運動開始進入如火如荼狀態，本土觀念也漸加強。

在今次「當代香港藝術2000」展出的香港藝術家，我負責選出的，大都曾活躍於此黃金時代。當時藝壇上固然還有其他代表人物，不在我選展名單之內，因為我自訂只選年過七旬的、或已故的，以其對香港藝術作出的貢獻，已可肯定。此外，我也有特殊的理由，那就是他們都經歷過戰亂。

第二次世界大戰，日本侵華，香港淪陷，在那時期生活、成長的任何中國人，大都曾備嘗顛沛流離之苦，這在其一生，必留下不可磨滅的印記或疤痕。他們戰後以香港為家，無論際遇和取向如何，不會不覺得自己是中國人，因為民族意識與傳統文化，是他們血液中主要成分。

我個人所屬的一代，雖曾經歷戰亂，但尚年稚無知，戰後受雙語教育薰陶，在國家民族文化認同，易有躊躇難決立場，更須主動尋源，以免過分西化。戰後出生的香港人，成長期間鮮有機會踏入中國國土，尤與中國傳統及中國實體疏離，每陷入身分認同危機而不自覺。

展出的十名香港藝術家，多不在香港出生，其中一人更非華裔。在此我們或會再提出一個問題，香港藝術家如何界定？是否曾連續居住七年以上，就是香港人？抑或他們要擁有永久居民身份證，方為法定的香港人？香港藝術館於一九九五年出版的《香港藝術家》第一輯，列出的藝術家，不符合後者準則頗多。此十名香港藝術家背景不同，各有偏向，也許正可顯示香港藝術的多元多極情懷。

白連是英國人，但毫無疑問，他是重要的香港藝術家之一。英治時代的英國人，隨時可在香港長居及工作，所以他無須擁有香港居民身分證。他代表了香港藝術偏西的一極，其油畫的造詣，在港至今無人可及。他曾受趙無極影響，故畫面編排，以至主題詞彙，都有東方傾向。他表現河之蜿蜒，海之無際，氣魄宏大而神秘深沉，不無天人合一意念。

在另一方面，黃般若可以代表偏東的一極。黃氏是廣東東莞人，戰前活躍廣州香港兩地，戰後長期居港，喜尋幽探勝，擅寫漁村帆影、離島沙渚，以實景入畫，有時也以港島正面商廈林立為題材。黃氏國畫功力深厚，以此為基礎，轉向寫生，突破一般成法，其文人的情懷，顯於閒適恬雅的寫意筆墨間，及平淡見奇的構圖中，深具個人面目，並富本地色彩。

呂壽琨出生廣州，也以傳統筆墨出發，也曾遍寫港九新界實景。但他在五〇年代後期，受西方現代藝術啟引，一再圖尋突破，遂倡議傳統國畫之全面革新，創作之餘，在理論亦有建立。六〇年代後期，在香港中文大學講授水墨畫校外課程，從者頗眾，其門人成立「元道畫會」及「一畫會」，開創七〇年代水墨畫壇形勢。他應是香港藝術史上最有深遠影響力量的畫家，其盛年作品以近乎抽象的筆墨，震撼性的畫面，呈示刹那頓悟的禪境。

陳福善在巴拿馬出生，稚年來港，是香港藝壇元老。他在戰前戰後，都曾領導大型畫會活動，聲望頗隆。陳氏原以水彩、油彩作畫，兼擅寫風景人物靜物，寫實中亦重筆法，但他不斷搜索，晚年趨近西方現代風格，其重要突破，在於從西方媒材轉移到中國媒材之上，以移印漬痕加水墨線條，在宣紙上化成夢幻世界。他沒有國畫底子，對西方藝術不求甚解，卻因此能建立特強的本土精神。我認為他代表了香港藝術的第三極，偏土的一極。

以上四位大師俱已辭世，但我都有緣向他們問教。五〇年代中期，我最初自學作畫的時候，參加過陳福善率團野外寫生。五〇年代後期，我研習中國傳統山水畫技法，呂壽琨是我啟蒙老師，其教誨使我一直受用不淺。其時我已認識白連，也到過他的畫室，對他的意象與技巧都留下深刻印象。六〇年代中期，我從美國留學返港，在大會堂的美術館工作，纔認識黃般若，那時他是顧問。

五〇、六〇年代香港藝壇，還有鄭耀鼎、韓志勳和夏碧泉，他們當時也站在前列，今日尚健在而創作未綴。鄭耀鼎在澳門出生，留學美國，返港後曾與白連、呂壽琨等，在五〇年代後期組成「香港藝術家協會」，推出現代派藝術的第一波。他以畫刀硬板繪成半抽象半幾何的畫風，表現本地題材，確立當時西畫界先鋒地位。鄭氏其後多以山景及園庭入畫，尋回東方傳統。油畫以外，亦作版畫，尤喜民間藝術為主題，並見重於時。

韓志勳與夏碧泉則是自學的藝術家。韓氏生於香港，是「中元畫會」最活躍的成員，六〇年代初，衝勁特強，其黑白的布上作品，富水墨感，不久即以立體及平面物體，以至古碑拓本，作拼嵌實驗，更以網印作版畫，亦將網印圖案印於畫上。七〇年代初遊學美國返港後，轉用噴槍作畫，常見方圓疊合，表現微妙色變，靜謐中露激情，遐想中藏禪意。他代表了真正土生土長的、不靠師承、不賴外來營養，而有建立的香港畫家。



夏碧泉在廣東新會出生，早年為生活奔波。他在戰後移居澳門，一九五七年來港，六〇年代初方試作雕塑，無師自通，漸全心全意投入藝術創作。他擅以物料本象和肌理，作為藝術基本元素，先取竹材構形，或加木屑混膠塗層，作為雕刻，繼集樹葉、麻布、棉繩、嵌木板上，鋪多層紗紙板面染色，乾後揭起，乃成版畫，富天然真趣。夏氏結合現代形式和民間工藝，質樸中見匠心，在香港藝壇，別墅一幟。

一九七五年是香港藝術的一個轉折點。呂壽琨因心臟病發，白連因空難，相繼離開人間，令藝壇驟失兩大棟樑。在我個人看來，英治時代的香港藝術最絢爛的歲月，由此一去不返。七〇年代後期，香港藝壇，多見本土成長的藝術家，成一自強局面，其中周綠雲與陳餘生是佼佼者。稍後方召馨由英國返港長居，成國畫界方面之最有力支柱。

周綠雲生於上海，五〇年代隨趙少昂習花鳥畫，精熟嶺南派技巧。六〇年代中修讀呂壽琨的水墨畫課程，漸能開創新境，初以線層結構，建立個人畫風，後常以大筆潑墨，化入植物形象及天河星體，兼探微觀及宏觀世界。在七〇年代，她成為水墨畫運動深受矚目的代表。八〇年代以後，其同儕多呈疲態，她銳氣不減，不斷開創新境。其作品剛柔相濟，跨越東西邊界，是香港近三十年來最能創新的水墨畫家之一。

陳餘生在香港出生，原為香港電訊工程界名人，中年習畫，曾以每週三晚的寶貴公餘時間，修讀香港大學校外文憑課程，連續三年，意志頑強。一九七四年與畢業同學成立「香港視覺藝術協會」，結集當時香港藝壇土生土長的最大一股新生力量。陳氏畫風，抽象中似帶具象，其簡約、符號化的造形，從中國民間藝術及少數民族服飾得來，有廣泛象徵意念。他不向傳統尋源，不理會國際潮流，在帆布上展示其複雜的內心世界，是香港最具個人面目的西畫家。

方召馨是江蘇無錫人，轉益多師，一九五五年已在香港大學舉行個展，惟因嗣後長居外國，作品在港展出不多。本來基礎已穩，留外見識又廣，她常努力求突破，中年之後，終有建立。她與韓志勳、夏碧泉、周綠雲、陳餘生，都屬晚成藝術家。方氏暮年回港，故與香港藝術發展，關係較淺，其成熟風格，豪情拙線，縱橫交錯，用筆見書法功力，有時以題字成為畫面組織部分。她的作品雖洋溢現代精神，本質則不離傳統，在香港藝壇，能源古立新，方氏為極少數之一。

此展覽以十人為數，自有片面主觀之限，遺珠難免，我希望藉此引起香港藝術的觀賞者、評論者、訂策者、執行者、收藏者、以及史家，重新審視香港藝術的發展歷程，給予真正有成就的藝術家適當定位。這會有助確立香港文化認同，加強港人向心力。如此，藝術家或可獲得在較佳的生態環境發展。

我們或一再追問，香港藝術究竟是甚麼？可以說，上一代的拓關是下一代的開步點，每一代都可以將其目的與內涵修訂。香港藝術有東的一極，西的一極，亦有土的一極。求東則尋根，求西是逐夢，求土是立己。無東則無根，無西則無夢，無土則無己。香港藝術家宜先立己，肯定個人所屬，繼而尋根，確認文化識別，然後逐夢，越過任何時空邊界。

香港藝術雖仍淺灘滿佈，不無聳峙的山峰。此際各峰散立，隱約難辨，斷崖處處，難成巨嶺，已為大眾文化的巨廈蔽掩，更受時間迷霧覆蓋。今日正是時候，讓我們尋向這些孤獨峰群致敬！

二〇〇〇年秋，香港

After the Second World War, although Hong Kong returned to British sovereignty, rapid increase in population and changes in the international environment enabled Hong Kong to develop into an important manufacturing, commercial and financial centre in the Asian-Pacific Region, with a considerably independent status. The same decades also saw parallel development in the visual arts towards establishment of a unique, identifiable style. Achievements in Hong Kong art may still require objective evaluation, but it is about time for us to have a close examination, as the colonial era has ended.

Essentially, what is Hong Kong art? What constitutes the Hong Kong style? This is a difficult question to answer. Back in 1972, working as an assistant curator in the City Museum and Art Gallery (later renamed the Hong Kong Museum of Art), I wrote in the first *Contemporary Hong Kong Art* exhibition catalogue the following lines:

Thus Hong Kong art rests on the various points where this East-West cultural interfusion takes place. In oil painting, some artists try to impregnate their work with Oriental poetry or philosophy. In Chinese ink painting, some seek to transform the traditional landscape into modern space, and some experiment with ink and colour to explore newer possibilities. In sculpture, some evoke solemn and primitive feelings of the ancient world. In printmaking, some recapture the gaiety and frank decorativeness of Chinese folk art. There is some work which is very Eastern, some very Western, but majority is in between. At a glance, Hong Kong art may appear over-diversified, but the multiple ways in which Eastern and Western ideas are merged together have marked the characteristics of our "Hong Kong Style".

Today as I read these lines written twenty-eight years ago, they still seem relevant. At that time, I felt that Hong Kong art had reached a point to develop its own direction. There was the cultural revolution spreading in the mainland China that put art in the exclusive service of political aims with the complete abolishment of personal expression. In Taiwan, the modernist movement in art had only just begun. By comparison, Hong Kong artists working in a place of cultural mix were in a much more advantageous position, having free contact with the West on the border of China.

In hindsight, we can see that the span between the late 1960s to mid 1970s may represent the golden period of Hong Kong art when majority of the pioneering leaders of the modernist art movement were still around. The Circle Group emerged in the early 1960s, but most of its members still maintained their momentum. The art scene was flooded with new blood, and the new Chinese ink painting movement just began to make its way. There was also a soaring local spirit that helped establishment of self-determining confidence.

Anyway, most of the artists that I have chosen for my section in this exhibition were active in that golden period. There are many others whom could be included, but I have confined my choice only to artists over the age of seventy, or who have passed away. Their significant contributions to Hong Kong art should definitely be given full recognition. Furthermore, I also have another reason. Their lives were disrupted by the Second World War.

Whoever of Chinese descent lived through the war years should have witnessed all the devastations made by the Japanese invasion, faced real threats of personal existence while seeking refuge here and there, and carried the horrifying memories deeply inside their heart like permanent scars. Settling down in Hong Kong after the war, they should have a strong sense of national identity circulating inside their blood vessels in spite of diverging pursuits later in their individual lives.

I belong to the generation that has also seen the war. I was too young, however, to feel the full impact of the war. Then I had to go through a bilingual education which only provided a weak grounding in Eastern culture. I could get easily Westernized, and had to struggle to gain adequate understanding of the Chinese tradition. The generation after mine was even more distanced from China in all aspects. Those who were born after the war could rarely have the opportunity to set foot on Chinese soil until their maturing years, and might suffer from identity crisis without self-awareness.

Actually most of the ten artists chosen here were not born in Hong Kong. One of them was not even Chinese. A question now arises: how do we define a Hong Kong artist? Is it true whoever stayed in Hong Kong continually for seven years should be considered a permanent Hong Kong resident, or gaining the legal status further requires the possession of the Hong Kong Identity Card? In *Hong Kong Artists*, Volume I, published by the Hong Kong Museum of Art in 1995, there are numerous names that could hardly fit the latter definition. The ten artists in my section of the present exhibition are from dissimilar backgrounds, representing different polarities from which Hong Kong art has evolved.

Douglas Bland is a British national, but he is definitely among the first rank of Hong Kong artists. In the colonial days, British nationals could live and work in Hong Kong with no restriction, and they need not apply for the Hong Kong Identity Card. If we set the polarities of Hong Kong art, Bland could be seen as occupying the Western extreme, having no peers in Hong Kong as a painter working in oils. Influenced by Zhao Wuji (Zao Wou-ki), his work exhibited a strong, Eastern inclination. Rivers and oceans seemed to be his favourite themes, with which he searched for the majestic sublime and the unfathomable mystery.

On the other hand, Huang Boye (Wong Po-yeh) could be regarded as representing the Eastern extreme. A native of Dongguan, Huang was active both in Guangzhou and Hong Kong before the war. After finally settling down in Hong Kong after the war, he rambled in many rural parts of Hong Kong and sketched remote islands and deserted beaches, as well as fishing villages with mooring junks. He even painted the densely gathered buildings that fringed the Hong Kong harbour. Well versed in traditional Chinese painting techniques, Huang finally made an important breakthrough with portrayal of local subject matter in a totally fresh vision.

Lü Shoukun (Lui Shou-kwan) was born in Guangzhou. Like Huang Boye, he also painted the landscapes of Hong Kong with Chinese painting techniques in the early and mid 1950s. Then he was attracted to Western modernism, and began experimenting towards abstraction. Besides painting, he wrote books and essays on art to express his views of revitalising the Chinese tradition. In the mid 1960s, he taught an ink painting course at the extramural department of the Chinese University of Hong Kong. His students from the course subsequently formed the In Tao Art Association and the One Art Group which contributed to the dominance of ink painting on the Hong Kong art scene in the decade that followed. Lü is often regarded as the most influential artist in the history of Hong Kong art. His matured work featured semi-abstract lotus images in bold strokes, evoking a sense of sudden enlightenment.

Born in Panama, Chen Fushan (Luis Chan) emigrated to Hong Kong as a young child. He was active as an artist both before and after the war, playing key roles in art organisations. He is generally respected as the doyen of Hong Kong art. His earlier work was in the realistic mode, featuring figures, still life and landscapes painted in watercolours and oils. In the late 1960s, as he continued searching for new directions, he began to develop a unique late style which showed transferred colour marks on absorbent Chinese paper finished with ink lines, suggesting a world of pure fantasy. Without any training in Chinese painting and with only fragmentary knowledge of Western art, Chen, however, expressed a strong local spirit in his work which could be seen as representing the third polarity of Hong Kong art.

All the above four masters have passed away, but I was fortunate to know every of them in person. In the mid 1950s, more than once I joined the outdoor sketching group led by Chen Fushan. Later in the decade, when I wanted to learn traditional Chinese painting, I became a private student of Lü Shoukun, whose instructions have since remained constructive to my development as an artist. At that time, I was introduced to Bland and had visited his studio, much impressed with his imagery and techniques. In the mid 1960s when I came back from America after four years of studying art, I worked in the City Museum and Art Gallery where I first met Huang Boye, who was then an honorary adviser.

Of course, there were many more prominent artists on the Hong Kong art scene in the 1950s and 1960s. Among them I wish to particularly name Kuang Yaoding (Kwong Yeu-ting), Han Zhixun (Hon Chi-fun), and Xia Biquan (Ha Bik-chuen), who undeniably stood at the forefront. Kuang was born in Macau. After completion of studies in America, he joined Douglas Bland, Lü Shoukun and a few others in forming the Society of Hong Kong Artists which started the first wave of modernist art movement in Hong Kong. Kuang's early work showed a skilful use of palette knife with oil paint on board. His subject matter then moved from local scenery to mountains and skies, gardens and pavilions, gradually finding back to the Oriental source. His prints featuring folk art objects and antiquities are also considerable accomplishments.

Han Zhixun and Xia Biquan were both self-taught artists. Han was born in Hong Kong. In the 1960s, he co-founded the Circle Group and became its most active member. Exploring in the modernist direction, he first created broad black-and-white passages on canvas in a conflicting arrangement, manifesting a strong Oriental feeling. Then he incorporated three-dimensional objects and ancient stele rubbings in his work, and occasionally made screen prints that sometimes covered part of the painted surface. After a study tour in America in the early 1970s, he switched to the airbrush and the spray-gun with which he created blurry images of sensual emotions seeking a transcendental balance. His development has been purely based on inner drives and should be seen as the most important locally born, locally bred artist in Hong Kong.

Xia Biquan was a native of Xinhui. He moved to Macau after the war, eventually settling in Hong Kong in 1957. During the early 1960s, without any training background, he attempted sculpture after joining an art group led by Chen Fushan. Guided by an innate feeling for natural forms and textures, he began to concentrate all his time to construct with bamboo tubes and amalgams of wood dust and inlay leaves and cotton twines on pine board along with burlap and other materials for making prints in the form of stained paper layers. With a strong local spirit embodied in a modernist appearance, his work clearly reflects the rich handicraft tradition of the Orient. He surely occupies a special position in Hong Kong art with his highly personal style.

A turning point in the history of Hong Kong art occurred around 1975. Lü Shoukun died of heart attack, and Douglas Bland died in an air crash. In my view, the passing away of these two masters brought the most brilliant years of Hong Kong art to an end. After 1975, many new names emerged in the art scene. Significantly there were Zhou Lüyun (Irene Chou) and Chen Yusheng (Gaylord Chan), both from university extramural courses. In the mid 1970s, Hong Kong art entered a period of self-determination, with artists who did not want to look too deeply back to the tradition, nor to chase too closely after current international trends. They were trained locally, and had the confidence to move forward with a self-generating force. Later, there was Fang Zhaolin re-establishing herself in Hong Kong after prolonged absence, and her stay had the positive effect of strengthening the Chinese side of the local art scene.

Zhou Lüyun was born in Shanghai. She studied flower-and-bird painting with Zhao Shao'ang. In the mid 1960s, wanting to break new ground, she enrolled in Lü Shoukun's ink painting course, and began to use serial lines forming tree trunks and rock surfaces. Later she engaged bold strokes and spreading ink dots that were fused with delicate delineations, expressing both the microcosmic and the macrocosmic world.



She continues to make breakthroughs in her untiring pursuit when most of her contemporaries seem staggered. Her later work shows intense femininity blended with apparent masculinity, and frequent crossing of the East-West cultural border. She should be respected as one of the most innovative ink painter emerging in Hong Kong in recent decades.

Born in Hong Kong, Chen Yusheng has been a well-known communications engineer. At middle age, he suddenly committed three evenings of his valuable time every week for three years to study the basics of art and design at the University of Hong Kong. In 1974, he and other graduates from the course established the Hong Kong Visual Arts Society which amassed the greatest artistic strength of the locally-bred generation in Hong Kong at that time. Chen's work has always been highly enigmatic, expressing haunting shapes that appear as signs and symbols. His forms reflect ethnic objects, apparel shapes and adomments found in remote districts of China. His single-minded pursuit owes little to the Oriental past or to foreign influences. He should be considered as the most important Hong Kong artist working in the Western media attaining a style uniquely of his own.

Fang Zhaolin was born in Wuxi. She studied with several well-known masters at her earlier age, presenting a solo exhibition of her work in Hong Kong as far back as 1955. As she spent most of her time abroad, she was generally dissociated from the Hong Kong art scene until the early 1980s. With a solid grounding in traditional techniques and broad exposure to Western art, she succeeded in achieving an individualistic style at mid age after long years of constant search for new avenues. Like Han Zhixun, Xia Biquan and Zhou Lüyun, she is also a late bloomer as an artist. Her matured work consists of bold and seemingly crude calligraphic lines in a modernist expression. Fundamentally she has developed from the tradition, but her breakthrough is undoubtedly a rare accomplishment that few other Hong Kong artists have reached.

Inevitably I had to rely on my subjective views in choosing these ten artists, leaving out some significant names. I do hope that this section of the exhibition could stimulate viewers, critics, policy makers, exhibition organizers, collectors, as well as historians to reexamine the immediate past of Hong Kong art in a proper perspective, and to give those artists with genuine contributions appropriate recognition. This would help permanent residents of Hong Kong to establish their cultural identity, and to strengthen their sense of belonging, and to provide a more agreeable environment for artistic growth and development in this Special Administrative Region.

How do we see Hong Kong art, its past, present and future? Expeditions made by one generation should mark the frontier for the next generation. Every generation could redefine the goal and content. As I have said earlier, Hong Kong art comprises three polarities, the Eastern extreme, the Western extreme, and the local spirit extreme. Seeking eastward is to discover the roots. Seeking westward is to start a dream. Seeking the local spirit is to know oneself. Without the Eastern extreme, we will not have any roots. Without the Western extreme, we will not have a dream. Without the local spirit, there is no affirmation of the self. A Hong Kong artist must gain a thorough, positive understanding of the self before marching forward in any direction. Then he/she should seek the roots in order to establish a proper cultural identity. Finally he/she should soar into a dream, where all confines of space and time can be defied.

Hong Kong art still consists of large patches of marsh land, but there are also towering peaks scattering in somewhat unrelated locations. These peaks are now separated with wide chasms in between, forming no mountain range, and are much obscured behind skyscrapers of the mass culture, and largely veiled by the mist of time. Let us identify each of these solitary peaks and pay them a tribute today!

November 2000, Hong Kong

# 香港學派 Hong Kong School

香港學派 — 現代藝術創作之理念 Concepts of Contemporary Art Creation  
客席策劃人 — 文樓 Guest Curator Van Lau

現代社會所奉行「文化」的定義是包涵了「通俗文化」和「高層次文化」兩個層面。通俗文化又名「普及文化」，它依存於全人類、各國、各地區、各個不同種族的生活方式；包括衣、食、住、行、四時習俗、風土人情等。通俗文化又以多種形式和行為來表現其特色，所以我們會稱某些文化行為是某國文化的特徵或某民族、某地區文化的特徵。

高層次文化又稱「創造性文化」。高層次文化代表一個社會「精神文明」的水平。所謂現代社會的精神文明，是表現於該社會的各種類藝術活動、教育知識、學術研究、科技水準，甚至民主運作的程度、法律遵守和執行的標準、傷殘和罪犯的關懷等，皆視作一個社會文明表現及文化水準的指標。

前身是一個殖民地兼資本主義社會的香港，其背景當然比較複雜。但作為一個資本主義社會或工商社會的文化結構中，有三個大的組成部分：其一是納入商品市場，與其他商品消費競利的文化商品，即「商業文化」；其二是由政府提供資源，由政府推行及控制的教育及文康活動；其三是非牟利的自發性的民辦文化工作。商業文化包括了大部分以牟利為目的之娛樂事業，香港政府對這個部分持相當開放的態度，只有在引致不良效應和各種社會問題時才作極有限度的管制。真正能制約商業文化的，只有市場規律。對商業文化固然不應妄加排斥，但其畸型肥大卻有損於社會的健康發展，政府雖一向對此基本上採取放任政策，然而對一些危害社會安寧及道德的文化商品，應有一定的管制及明確的條文規定。

香港文化中由政府提供資源，推動和控制的部分，即教育和文康活動。但教育實質上只着重於智育，卻弱化德育及與其有關的人文科學。明顯地由於德育及有關的學科必會涉及民族主義和民族文化的問題。長期執行這類教育措施，嚴重地削弱了港人對民族文化的價值觀，禍延新一代。

香港現有文化結構中的第三個部分是非牟利的，自發的民辦文化工作。這種文化工作其目的比較鮮明，理念層次比較高，視野較廣，自主性也較強。文化工作的範疇很大，種類很多：出版、辦學、文藝創作、表演藝術、視覺藝術、青少年文化活動、文康、體育、宗教、學術研究等等。可說應有盡有，多姿多采。不但補足了商業文化與官方文化的不足，讓市民的文化生活更有選擇，而且正是這個部分的文化，較具創造意識，能建立或維持一個社會應有的理想與價值觀。同時也維護了民族主義和民族文化的價值觀。長期以來政府對民辦文化都極少給予扶助。八十年代後期香港政府設立了「演藝發展局」，九十年代演變為「藝術發展局」，作為了一個扶助的渠道。但是由於沒有宏觀視野，沒有文化教育意識，沒有系統性和連續性、零碎、雜亂、欠缺目標，故對民辦文化工作的支持和扶助起不了多大的作用。

香港學派就是民辦文化工作的產物。由於商業文化藝術的活動需要依賴市場的規律才能生存與發展。至於官方提供資源的教育與文康活動，自有政府的機制措施與不成熟的政策取向所約束。其對文化藝術的推動欠缺宏觀性，理念的層次較低，創造意識較弱，對一個社會眾多成員缺少啟迪的作用。相反地，民

辦文化藝術工作雖然資源不足，人力與物力缺乏，但其自主性與理想性較強。文化藝術的創造意識特別強，對一個現代社會的價值觀與理想的建設有一定程度的啟示作用。

藝術創作不外是表現人類文化生活的一種方式。人類文化生活依存於時間的延續與空間的伸展，所以任何種類的藝術表現，都不能不深受時間與空間的交互影響。古今中外藝術的互相交流、繼承與發展，無不是時間與空間的作用關係。現代藝術創作更明顯地深受這種互相關係的影響，中西藝術透過時空的交流結合，自古至今成為不可避免的事實。至於現代藝術，由於科技的發達引至空間距離的縮短，時間功能增強，時空的關係更形緊密。藝術家一方面在空間上要有衝破人為阻隔及取長捨短的勇氣，另一方面在時間上也要有吸取過去傳統的優點並加以發揚光大的魄力。

組成香港社會的成員主要是中國人，但是長期處於殖民地政府的統治與教養下，以致市民無論在文化生活、政治與宗教信仰，意識形態等各方面都給「西方價值觀」所取代了。一般來說中年以上的香港人，大多數過去仍接受過中國文化教育。而中青年一代，由於六十年代後期香港社會劇現代化與國際化，來自西方先進國家的現代文化生活方式，高速地通過傳媒輸入香港；而必須經過時間的浸淫，節奏較緩慢的傳統文化對他們的影響就大大地減弱了。因此香港所謂文化藝術「多元化」發展，事實是「西方價值觀」的多元化。沒有民族文化價值觀的依歸，對文化的選擇、吸收或再創造便無所憑藉，不辨主次，朝秦暮楚，跟隨或抄襲外來風格，成為隨波逐流的「雜取文化」，看似多姿多采，實則缺乏原創性。亦有所謂「一本多元」的文化倡議，但往往忘卻以中華民族文化為本位，祇奢談多元化的外衣，對香港的文化建設仍然提不出「創造意識」的基本原動力。

大部分香港中年以上的中國居民，或多或少接受了中國傳統文化精神與思想的感染，尤其是經過對日抗戰的一輩人更深刻地體驗到民族認同的激情。但是，在現實生活裏又脫離不了西化徹底的影響。香港一直處於一個特殊的時空裏，近年更具有政治開放、經濟自由及文化思潮活躍的契機，香港市民在生活方面的通俗文化早已中西交融混為一體。至於東西交流形成協調或互相矛盾的高層次文化藝術，在這裏也同樣獲得自由發展。現代藝術創新中具有代表性的，有地方特色的「香港學派」就在這種歷史背景與社會基礎的因素下出現。

香港學派並非由某些藝術評論家或藝術家所組成，亦非某些藝術團體訂立藝術創作目標或藝術創作取向的宣言。香港學派祇是基於某些「創作理念」促成香港現代藝術創新的探索與發展。所謂「香港學派」的藝術風格是基於兩個理念：(一)作品以中國文化精神為「思想內容」，用西方現代藝術作為「表現形式」的藝術新風格。(二)以中國傳統藝術的表現形式，結合西方現代藝術思潮為其精神內涵的藝術創新風格。

香港現代藝術的發展約莫有半個世紀的簡短歷史，現代藝術的創新肯定是受西方現代藝術的洗禮。香港藝術家一方面向傳統中國文化的認同，作為自我發展藝術的不二本位；另一方面向二十世紀西方現代藝術學習，吸取所需以期建設香港藝術的面貌。香港學派的創作理念與實踐，在作品表面來看有兩種表現形式：(一)是西方媒介的形式；有類似西方現代藝術的形式，但這些作品的思想內容已融入傳統中國文化精神的特質因素。(二)是傳統中國藝術作為媒介與形式；有類似近代的「現代水墨」的形式，但是那些中國藝術的形式或內涵由藝術家賦予一種時代(西方)的精神。上述兩種表現形式皆兼容東西文化特色的作品。這種兼容並蓄把東西文化融在一起的現象，不管我們在通俗文化(普及文化)的層面或高層次文化(創造性文化)方面，對促成香港文化「創造意識」均有所啟示。

以中國文化為本，吸收外來文化為實，貫徹藝術上香港風格的探索，就是推動香港文化創造意識的一種實踐行為。

二〇〇〇年十月八日

Definition of culture should cover two spectrums of popular culture and fine culture. Popular culture generates in the life modes of people of different nations, regions and races, covering their behavior of dressing, eating, housing, folk customs and other aspects. Therefore we are able to prescribe designated cultural behaviour to different races or regions, signifying their distinctive culture.

Fine culture should be highly creative and represents the level of spiritual civilization of a society. In the modern era, fine culture comprises of all kinds of activities relating to art, education, academic studies, science and technology and even the extent of democratic politics, effectiveness of legal and judicial mechanism as well as sympathy for disabilities and fairness to criminals. These elements reflect the level of culture and civilization of the society.

Hong Kong is a capitalistic and colonial city that has a more sophisticated background in the former times. The capitalistic or commercial social structure generates a distinctive cultural mechanism that has three major features. Firstly, cultural activities that are treated as competitive products like consumer goods in the market, forming a kind of commercial culture. Secondly, cultural, educational and leisure activities that are supported and financed by the government, forming a kind of official culture. Thirdly, cultural activities that are non-profit making in nature and offered by the private sector, forming a kind of private culture. Profit-making orientated cultural activities are mostly confined to those entertainment functions and events, to which the Government usually adopts a free-hand attitude without exerting much control, unless these activities cause problems and arouse criticisms on the part of the community. This kind of activities is dominated by the market rule of demand and supply. Although it is not necessary for the public to discriminate these commercial products, yet flourishing of these activities may bring about adverse effects on the healthy development of the society. Although the Government continuously maintains an open-minded policy on the presentation of these activities, yet she should still keep some control and regulations to ensure that they would not stimulate social instability and immorality.

Cultural, educational and leisure activities supported, managed and financed by the Government mainly focus on enhancing the intellectual level of our citizens, but seldom aim at stimulating their awareness of moral and humanistic cultivation for these would certainly touch on the issues of cultural and national identity. The Government's educational policies in the past decades have deprived our citizens, in particular the younger generation, the sensitivity of national identity.

Non-commercial cultural activities initiated and organized by the private sector usually have clear objectives, high morale, broad vision and are self-assurance. These activities cover a wide cultural spectrum including publication, education, literature, performing arts, visual arts, programmes for the youth, leisure and entertainment functions, sports, religions, academic studies and related activities. They not only complement those commercial and official cultural activities, but also offer more choices to enrich the cultural life of our citizens. On the other hand, these activities are most creative and help to build up the ideals and values of the society as well as those of a nation. In the past, the Government provides little resources to support these private cultural programmes. Although she has established the Council of Performing Arts in the 1980s, which was later re-structured to form the Hong Kong Arts Development Council in the 1990s, yet due to the lack of broad vision and consciousness on art and education, these bodies are not able to develop clear policies, long-term plans and provide effective support to the cultural activities offered by the private sector.

The so-called Hong Kong School is a fruitful outcome of the cultural activities organized by the private



sector. It is observed that commercial cultural activities can only survive on the golden rule of the market while official cultural and entertainment activities are bound by the rigid government mechanism and policies and thus these activities are usually lack of vision, ideas and creativity to provide inspirations to the community. However, although private cultural activities suffer from the shortage of human, financial and technical resources, they usually possess high spirit and innovative ideas that would help to build up the values and vision of a city in the contemporary era.

Art is a vehicle of human's cultural life that is closely tied to the specific setting of time and space. Interaction, tradition and exploration of all art forms, no matter they are traditional or contemporary, Chinese or western, are also inter-related with time and space as well. This is particularly true with contemporary art and the interaction and assimilation of Chinese and western art is therefore a logical outcome in the course of historical development. With technological advances that cut down distance between nations, time becomes a more dominant factor that draws both together. In terms of space, artists should break through human boundaries to get the very best essence while in terms of time, they should try to absorb all advantages from the tradition to reach a new horizon.

Majority of the Hong Kong population is Chinese but under the former colonial rule and nurture, most of our citizens are overshadowed by the western value system in terms of life styles, politics, religions and social consciousness. Generally speaking, people at their middle age or above still maintain close ties with the Chinese heritage as they have received formal education that are lodged with cultural orientation of China. However, owing to the rapid development that gradually turns Hong Kong into a cosmopolitan city since the 1960s, the media inevitably introduces western modes of living and culture here and in turn the Chinese cultural heritage that requires longer time to comprehend gradually loses favour and produces little impact among the younger generation of our posterity. Therefore the so-called diversity of Hong Kong art and culture is in fact derived from the western value system without giving recognition to our own cultural heritage. In this way, artists tend to follow trendy practices or copy alien styles to form a kind of mixed culture which lacks originality, rather than re-examine and acquire nutrients from the cultural heritage of our nation for re-iteration and new explorations. Although there is the slogan that diversity comes from a single source, however, people often tend to ignore our ingenious nationality and culture and seek for a superficial outlook of diversity that has no motivating force for creativity to attain a new cultural horizon in Hong Kong.

Most of the Chinese residents in Hong Kong, who are at their middle age or above, recognize and open themselves to the influence of the Chinese heritage to a certain extent. This is particularly true of the generation that has experienced the Sino-Japanese turmoil and build up a strong national spirit. Yet in reality they are subject to the influence from the West. In the specific environment of Hong Kong where economy flourishes, politics become more open and trendy cultural concepts infuse in recent years, the merge of Chinese and western elements in popular culture and life modes of our citizens has already been realized. In the aspect of fine culture, eastern and western culture either confronts each other or interacts in harmony for a free and rapid development. With such a historical and social context, the Hong Kong School that shows strong regional and creative identity emerges.

The Hong Kong School is neither formulated by certain groups of art critics or artists, nor derived from collective objectives and ideology posed by specific art groups. It is in fact an outcome of new and contemporary creative art explorations based on certain common concepts. The styles of this school have two features: (a) a style that is imbued with Chinese cultural essence and expressed through the western artistic vocabulary; (b) a style that incorporates western art concepts and represented with conventional Chinese artistic vocabulary. Both show the emergence of new creative approaches.

Contemporary Hong Kong art has only a brief history of about half a century, which is subjected to the baptism of Western art. On one hand, Hong Kong artists seek recognition with the Chinese cultural heritage to form a base for cultivation and on other hand, they learn from contemporary western art of the twentieth century in order to acquire the necessary nutrients to create new faces of Hong Kong art. From their works, two approaches of artistic concepts and practices are observed. The first is the western mode of artistic expression that is presented with western media and stylish approach but at the same time imbued with the cultural spirit and essence of Chinese heritage. The second is the Chinese mode of artistic expression that is presented with Chinese media and stylish approach, such as modern ink painting, but imbued with a fresh outlook and spirit of the contemporary era. These two modes of expression reveal the assimilation of eastern and western elements in artistic creation, both in the spectrum of popular and fine culture, and provide vital sources of creativity in formulating the distinctive Hong Kong art and culture.

Taking Chinese culture as core and enrich her with foreign cultural heritage to pursue a distinctive Hong Kong style shows the creative process for fostering Hong Kong art and culture.

8 October, 2000

# 非心非相

## Vision beyond Forms

客席策劃人 — 梁巨廷 Guest Curator Leung Kui-ting

1982年本人與插圖社、插畫會聯合策劃「我的香港」海報作品設計邀請展，由設計師探討我們城市的生活與文化、環境與流行思維、前途與未來，以圖象語言反映其對社會的關注和對香港的印象。展覽期間正值草擬中英聯合聲明的時刻，香港回歸成為市民最關注的問題，亦引發了一股移民潮。

從另一角度看，香港可說是一個「遊移城市」。本地人口大致可歸納為四類：第一類是源流久遠的原居民，第二類是因戰亂而移居香港的內地人民，第三類是七十年代偷渡來港和近年的合法移民，第四類是由工作關係寓居香港的外籍人士。他們的後裔成為土生土長的一代。

香港是瞬息萬變的現代城市，香港人的特色之一是具有躁動和拼搏的性格。由於地理和政治關係，香港受到中、西文化的雙重衝擊和薰陶，社會亦抱着開放的態度兼容並蓄，加上人口來源不同、意識型態有別，因而逐漸孕育了一種混交文化，自具本質。

自八十年代開始至今凡二十年，香港藝術面目更呈多元化，藝術家們積極發展新方向，大致可分為下列四方面：（一）中國水墨畫開展新風，承接傳統觀念而在表現型態和筆墨技巧方面有所變化；（二）糅合東、西方觀念，將中國傳統藝術意象融匯西方表現媒介，從西方現代美學角度加以演繹轉化；（三）將東、西方觀念的傳統繪畫空間演變成平面與立體組合，兩者兼備；（四）以無邊界觀念創作，注重社會、政治、人生、感情的表達，自我個性彰顯，並傾向以多媒體形式如混合素材、裝置、影象、印刷作為表現。

香港藝術館舉辦今次「當代香港藝術2000」展，旨在對過去五十年來的香港藝術作一回顧。展覽由五位人士策劃，各自表述其理念。本人過去三十多年來活躍於藝壇，對過去二十年的狀況耳濡目染，亦關注到前輩藝術家與新一代在文化背景、創作思維上的分野和其間的連續性問題。八十年代以來的藝術家，他們力圖拓境開新，探究新觀念、嘗試新表現形式。他們不固繫於唯心主義，亦不着跡於特定形相，是以本人策劃的展覽主題命題為「非心非相」，選取十二位藝術家，尤注重混合媒介、裝置、錄像等媒體創作，藉以探索其藝術歷程並反映香港藝術某些特質。

六、七十年代，水墨畫家呂壽現現在創作上的新觀念和實踐，促成了一股新水墨運動浪潮的出現。受到呂氏啟發的一批畫家，日後都傾向多元化探索。王無邪是香港現代水墨畫的先驅之一。在中國畫傳統上，他把山水結構重新處理，運用點、線、面和畫面分割，形成幾何格局，並以抽象化的色彩繪畫，締造了獨特空間和虛實相生的層次感，體現了畫家「尋源古今索、覓路東西行」的思想。呂豐雅一向積極投入創作，近年並致力於推動各類藝術活動。早年他從事紙本繪畫，已多用自然形態如果實、花葉和鮮烈色彩來建構爆炸性的視覺語言，近年來更以裝置形式處理陶瓷、水墨畫、石的組合，以花果意象象徵人世間的心、無心；有愛、無愛；有色、無色；有相、無相；渾沌不分、宇宙莫測、萬物依存、衍生的存在意念。

郭孟浩和蔡仰姿是將實驗藝術、裝置帶入香港的先鋒。郭氏自七十年代起即在中學任美術導師，後又在理工學院任教，八十年代曾移居海外，九十年代回流。他將自己標籤為「青蛙王子」，常帶着「青蛙眼鏡」，將各種場合、人士、活動攝入鏡頭，並結合文字書法、繪畫圖像，建構多媒體作品，表現人際關係、都市文化和在混亂中對自由活力的追求。他的藝術是繪畫、攝影、裝置、行為和混合素材的集成體，並按不同環境發揮其多變性和現場特定性，體現了藝術家的理念：「對我而言藝術就是生命、生命就是藝術。」

蔡仰姿早年主要從事繪畫。她在八十年代初期由美回港，以拼貼物料在畫面上尋求空間突破。她其後踏出畫框以外，嘗試以多媒體創作表現形式，探究香港生活模式、環境、社會、人文的種種問題和變異，其作品以國際性視野來建立視覺藝術符號。而今次她的展品則反映了藝術家對社會環境擠迫問題、兒時上課時環境和感情的緬懷，物象表層後隱藏着的訊息……等等。

陳育強與呂振光屬於另一批典型的香港藝術家。他們均曾在外國接受藝術教育，並取得學位，回港後任教於香港中文大學藝術系，又同時積極創作，是藝壇上的中堅份子。呂振光早年從事具象水彩畫創作，後又受到現代主義的影響，其風格植根於西方美學觀念和表現形式。他的近作多以幾何和理性化線條組成，色彩流淌，重複交織而奏出線的旋律，他亦以同樣理念應用於雕刻，在特定時空中構成環境藝術作品。呂氏的取向，代表着他將生活中的感知、片段轉化成不着迹的視覺符號，猶如寧靜世界中的涓涓流水，回歸自然。對他而言，藝術僅是一種基本的態度或行為而已。

陳育強以觀念藝術與混合媒介創作，他對社會現象、生活中的事物和個人感知作細緻觀察、揣摩、想像，將各種物件標本視作符記而加以組合，或動或靜，成為多重事件的描述、推理和質疑。他的作品兼具社會意識，卻又蘊含個人印記，藉以與觀者產生溝通、對話和聯繫。

王純杰曾於上海戲劇學院接受美術教育，後移民來港，或可歸類為另一類身份的藝術家。他先從寫實表現轉移到抽象拼貼和混合媒體創作，再衍變成裝置和混合素材作品。他對政治、社會事件和人際關係持有敏銳觸覺，作品常帶有批判、自省、反思的意識，社會訊息強烈，藉以刺激觀眾的回應和引發藝術家和群眾透過作品而對話。

而本主題展覽中其他參展藝術家，均是本港出生，在殖民地教育下成長的藝術工作者，亦代表着新一代的藝術探索新方向。

何兆基畢業於香港中文大學藝術系，後於美國取得碩士學位。他的作品常利用比例、距離、空間作不同的構成，並以身體經驗和行為語言來表達，成為一種獨特的表現形式，兼具國際性。

曾德平、梁志和、甘志強對於社會現狀、城市空間、時空關係各有寄意。曾德平是另類藝術空間 Para/Site 始創人之一。可能是基於對以前居住環境的感情和憧憬，他常將日用家居用具、物件、擺設建構成另類空間。經濟、文化、歷史、政治因素都啟動着藝術家的觸覺和創意，並藉此探究回憶的片段和價值、地區與文化的關係和對環境與生活提出質疑。

梁志和亦畢業於香港中文大學藝術系。他好利用針孔攝影、錄像進行多媒體創作，探索時空和城市景觀的關係。他在城市的各地區進行錄像，又或從城市建築形成的空間尋求靈感，表達一位現代都市人對時間和城市空間的依存、感知；想像與現實，均是都市人面對的問題。

甘志強早年學習中國畫，後再修讀藝術與設計課程，全情投入藝術創作，並好利用混合媒介和裝置探索城市與環境中發生的種種事物，並反思人的存在概念和價值。他常用鳥、籠創作多件裝置作品，隱喻城市的困迫感、人對自由的渴求、人際間的謀算和猜疑以及受到屏藩壓迫下的回應；反映了香港城市人的生活壓迫感和複雜的人際關係。

黃麗貞專注於陶瓷創作，利用陶瓷的造型、肌理、組合來表現藝術家隱約的情感。她又好將陶瓷作品拼合衍化成不同建構，猶如裝置作品。展覽中她的展品，燈光透過細緻的白瓷產生朦朧意象和衍生無限延伸的美感，頗具有女性柔和細膩的意趣。

這十二位藝術家，各有不同背景和藝術體驗。他們有自內地來港、移民外國、再回流香港者；有自內地移居香港；亦有土生土長，曾在外國接受藝術教育的人士。他們在藝術創作上，都能不拘於某一形式，而其表達意象和思維，亦往往與社會、人際關係、個人在這個城市特定時空的感知息息相關。他們的創作觀念模式、表現技巧和傳遞的訊息，是否反映了香港藝術的某些特質？這是觀眾值得深思的。

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I jointly organized the invitation exhibition of posters on the theme "My Hong Kong" with the Illustration Society in 1982. The exhibition aimed to explore the life, culture, environment, trendy ideas and the future of Hong Kong in the mind of our designers and their concern and impression of our city. At the time, the Sino-British Joint Declaration was under draft and the future of Hong Kong had become the hottest issue that every citizen must face. People's hesitancy and worry also led to a flood of migration aboard.

In a way, it can be said that Hong Kong is a 'Floating City'. The population here mainly comes from four sources: firstly, residents who are born and bred in Hong Kong; secondly, people from Mainland China who moved to Hong Kong in the turmoil years of early this century; thirdly, illegal immigrants from the Mainland in the 1970s who later become permanent citizens and legal immigrants in recent years and fourthly, foreigners who temporarily settle and work here. The offspring of these four groups of people becomes citizens with permanent residence status in Hong Kong.

Hong Kong is a vibrant modern city and most people here possess the character of hard-working and quick response. Owing to geographical and political reasons, Hong Kong is open to the influence of Chinese and western cultures and able to absorb essence from both. Hong Kong residents, as they come from different sectors, also possess different mentality and all these factors contribute to form a kind of mixed culture which may has its own identity.

Since the 1980s, a decade has passed. In the past twenty years, we observe that Hong Kong art becomes more diversified and artists explore new directions of artistic creations. Firstly, whereas artists inherited the Chinese ink painting tradition, they are able to modulate their expressive vocabulary and techniques to create a new outlook of ink painting. Secondly, artists blend eastern and western art concepts and use western media to transform Chinese elements with the western aesthetic way of expression. Thirdly, artists try to re-assemble the space and mode of traditional eastern and western painting to create two and three-dimensional artistic forms. Fourthly, artists cross beyond the boundaries of styles and media and the works are principally expressions of self-identity and emotion, showing their awareness of the society, politics, life and personal sentiments. They tend to explore multi-media creations such as mixed media, installation, photographic and digital images and printing.

The exhibition "Contemporary Hong Kong Art 2000" presented by the Hong Kong Museum of Art is a retrospective of Hong Kong art of the past fifty years. The exhibition is curated by the Museum's curator and four guest curators according to their own ways of interpretation and ideas. In the past thirty-years, I have been actively involved in the local art scene and in close touch of what were happening here. I also care much for the issue of continuity, differences in cultural background and mentality of artistic creation in the cultivation of our senior masters and the new generation of artists. Artists since the 1980s pursue new artistic vision and concepts and experiment with new forms of expression. They neither confine themselves to conceptual imaginations nor designated stylistic approaches. Based on these observations, I give the title 'Vision Beyond Forms' to the part that I curate and select twelve artists who mainly work with mixed media, installation, video and painting in order to show their artistic cultivation and find out whether there are some identities of Hong Kong art.

In the 1960s and 1970s, the new concepts and artistic practices of the painter Lü Shoukun initiated the so-called 'New Ink Painting Movement' in Hong Kong. Inspired by this master, many artists proceed to experiment with a wide variety of styles and media in the later times and Wucius Wong is acclaimed as a pioneer in modern ink painting. Deriving sources from the Chinese painting tradition, Wong seeks to modulate landscape elements by creating geometric pictorial planes with dots, lines and space configurations. He paints with colors in a rather abstract manner to create a distinctive perspective between the void and the solid, reflecting his idea of drawing inspirations from the past and present and opening a new path between the East and the West. Eddie Lui is a dedicated artist who devotes himself in art promotion in recent years. He paints with Chinese paper in his early years and alternates the forms of fruits, flowers and leaves with strong colour scheme to create explosive visual images. In recent years, he also experiments with installation to assemble ceramics, ink painting and rocks, revealing the artist's ideas on the mind, love, desire and reality of human kind and in a world that is dominated by the indefinite and existence of all beings within the cosmos or der.

Choi Yan-chi and Kwok Mang-ho are the first generation of artists who introduced experimental and installation art into Hong Kong. Kwok had served as an art instructor in secondary school in the 1970s and later became a tutor at the former Polytechnic College. In the 1980s, he temporarily moved to the United States but decided to return to Hong Kong in the 1990s. He labels himself as the 'Prince of Frogs' who always carries frog spectacles and asks the people whom he met to wear these spectacles for taking pictures at different occasions and events. He then combines these event pictures, Chinese calligraphy and pictorial images to create his works of assemblage. His art is an outcome of painting, photography, installation, behaviour and mixed media that would change indefinitely within the space in different environment and location, testifying the artist's slogan: "For me, art is life and life is art."

Choi Yan-chi dedicated to painting in her early artistic career. In the early 1980s, she returned to Hong Kong after a sojourn in the United States. An stylistic change is observed in that she tries to break away from the constraints of the pictorial plane by applying collage on painting. Later she turns to mixed media works and installation, exploring the issues and everlasting changes of living modes, environment, society and humanity. Her works are universal visual symbols with an international perspective. The work on display in this exhibition reflect the artist's passionate memories of the old school days and her response to the congested space in a modern society, as well as revealing some hidden messages under the material surface of the artistic creation.

Chan Yuk-keung and Lui Chun-kwong belong to another group of typical Hong Kong artists. Both of them have studied abroad and got a master degree. Currently they serve as associate professors at the Department of Fine Arts, the Chinese University of Hong Kong and are noted artists in the local art circle. In his early years, Lui devoted himself to painting watercolours in a realistic manner and then influenced by modernistic concepts, he takes up western aesthetic ideas and develops new modes of artistic creation. In recent years, he paints with logical linear strips in fluid colours that mark a touch of geometric abstraction, showing the rhythm and essence of lines. He applies similar concepts in his wood carvings and assembles them with his paintings in designated areas to create an atmospheric mood. The artistic pursuit of Lui symbolizes an investigation of the sentiments and momentum in the life of the artist who turn them into simple visual language like a stream that flows quietly in a tranquil world and returns to nature. For the artist, art is in essence a kind of attitude as well as behaviour in human's life.

Chan Yuk-keung works with conceptual art and mixed media. He examines, assumes and imagines the phenomenon of life, issues of the society and personal feelings. By taking various specimen and materials as a kind of symbols, Chan re-constructs them into dynamic or solitude elements that become descriptions, presumption and questionings of multi-fold affairs. His works reveal the artist's social sensitivity with a personal touch, thus creating links, communication and dialogues with the audience.

Wong Shun-kit received art training from the Shanghai Drama Academy, who later moved to Hong Kong and can be regarded as another group of artists possessing a different identity. Starting from artistic creation with a touch of realism, he then turned to the creation of abstract assemblage and mixed media and subsequently dedicated himself to installation and mixed media works. He keeps an awareness of political and social issues and the sophisticated relationship between human beings. His works are always critical and show the artist's self-retrieval and re-examination, stimulating the audience's response and dialogue with the artist.

Other artists featured in my theme are locally born and bred under the education mechanism of the former colonial government. Their artistic endeavour reveals new directions in artistic creation of the younger generation of Hong Kong artists.

Graduated from the Department of Fine Arts, the Chinese University of Hong Kong, Ho Siu-kee got his master degree in the United States. He always focuses in utilizing proportion, distance and space with body language and behavioral experience to construct an unique mode of expressive vocabulary that has universal appeal.

Tsang Tak-ping, Leung Chi-wo and Kum Chi-keung respond differently to social issues, city space and the relationship between time and space in their works. Tsang is one of the founders of Para/Site Art Space. Maybe inspired by the passion and memories of his living space and environment, he re-constructs intimate spaces in his installations by assembling household furniture, daily objects and decorative materials in different ways. Economic, cultural, historical and political factors always motivate the artist's creativity and sensitivity. Through his works, the values and happenings in his memories as well as the relationship between community and culture and the association of environment and life are re-examined.

Leung Chi-wo also graduated from the Department of Fine Arts, the Chinese University of Hong Kong. He uses pin-hole photography and video to create multi-media works and explores the inter-relationship between time, space and cityscape. He takes video documentation of the environment and happenings in different community regions and shows a distinctive vision of the spaces created by buildings and architecture in our city to investigate the link and existence of human beings in city spaces. Imaginations and reality are issues that every citizen often faces.

Experimenting with Chinese painting in his early years, Kum Chi-keung took art and design courses afterwards and has become a fully-dedicated artist. He investigates what are happening in a modern city environment and reviews the concept and value of human existence. He has created various installation works by using bird-cages and vibrating bird models to suggest the congested living conditions of people in a modern city, human being's aspiration for freedom, struggles of mankind and people's response under pressure. His works are symbolic expressions of the hard life of Hong Kong people and the complexity of human relationship.

Wong Lai-ching dedicates herself to ceramic production and the forms, textures and combination of ceramic works reflect the inherent passion of the artist. In recent years, she often assembles ceramic works in distinctive ways, resembling installation. In the work featured in this exhibition, light filters through the fine textures of white ceramic pieces and creates misty images with unbound aesthetic appeal, suggesting a touch of femininity.

The twelve artists featured here have different background, training and artistic experience. Some of them come from Mainland, some find Hong Kong an ideal place of residence after their brief sojourn overseas whereas some are local residents who received formal artistic training aboard. In artistic cultivation, most of these artists free themselves from the bondage of designated artistic modes and media and open themselves to a variety of expressive vocabulary and concepts. Their works also reveal the close association between individuals and the designated time and space of our city Hong Kong. From their creative ideas, expressive modes and messages conveyed, does any identity of Hong Kong art generate? To give an answer, I would like to invite our audience to think it over and over again .....

# 衝擊·設計 Design · Impact

衝擊·設計 — 香港·藝術      Design · Impact — Art · Hong Kong  
客席策劃人 — 靳埭強      Guest Curator Kan Tai-keung

香港是一個得天獨厚的地方，它具有獨特的地理環境及歷史背景，聚居着獨特的人民，過着自己獨有的生活方式。要策劃一個「香港藝術」展覽，我嘗試以一個獨特的角度，選擇設計師作為展出者，以他們的作品展示香港藝術的獨特風貌。

香港位於中國大陸南端，在短短百年間，香港由一個小漁村，發展成華洋雜處的自由港；近五十年間，更迅速發展成為一個國際商貿大都會，這小島的發展可謂一日千里。香港經濟發展蓬勃，功利為本。它的原居民不多，市民大部分是移居者及其後人，其中大多數是中國內地的移民，其他則來自歐美和亞洲國家，因此很多居民對香港都沒有歸屬感，只是帶着過客的心情過活。在戰後經濟環境貧困，市民為口奔馳，努力賺錢。政府長期實施不干預政策，促進自由經濟發展；然而對推動文化發展卻缺乏應有的關注，使香港背負「文化沙漠」之名。

六十年代起，一些香港藝術家默默耕耘，在這個位於東西交匯點，資訊自由的城市，融合中外文化，實驗創新，打開了香港當代藝術的新局面。但是，香港社會重利輕文的觀念卻始終沒有改變。政府與民眾只顧積極追求物質生活，卻沒有長遠的視野去改善文化生活，建設一個理想的家園。在這種不利於發展文藝的社會環境下，藝術家難以維生。可能沒有一個香港的藝術家能從未做其他工作賺錢，而專心從事藝術創作。

在工商發達的社會裡，藝術必成為實用的工具。香港開埠之初早有實用美術的存在，而「設計」這個名詞亦很早應用。二十世紀初，香港的商貿發達，廣告美術設計亦滲入濃厚的地方色彩。五、六十年代，香港發展輕工業，工業美術設計亦注入了新元素。七十年代，香港經濟開始起飛，因應社會的需求，設計專業迅速冒起。政府為切合工商界的需要，致力發展設計教育，加上民間對設計教育亦需求若渴，因此當時培育出不少設計人材，而很多藝術愛好者亦成為專業的設計師。

在過去三十多年，香港的設計師為香港的設計專業寫下一段傳奇的歷史。在他們的努力下，香港的設計由陳舊落後，抄襲模仿，發展至世界一流水準。香港頂級設計師，得以在國際大師行列中佔一席位。近年，香港新一代設計師亦能揚名海外，這實在是值得香港市民引以為榮的。

在大中華社會中，香港的現代設計發展領先了十多年（在設計歷史上只是一個小片段），中國大陸、台灣的現代設計都深受香港設計師的影響。近二十年，兩岸新一代設計師更為現代設計史掀開新的一頁。在更深厚的文化背景與更大的市場經濟環境下，設計專業定必人材輩出，成為世界當代設計的一股新力量，而這是我所熱切期待的。

中國的設計歷史源遠流長，與中國藝術史一樣，早在初民時代，就可以找到造型完美的石器，或器皿上的彩繪，這些就是設計，也就是早期的藝術品。在人類的歷史中，自盤古初開，藝術與設計本是同源，並沒有藝術家與設計師的分別，直至工業革命，生產的模式起了變革，大規模的生產必須配合優良的設計，以達到大量銷售的效果，設計專業因此應運而生。一九一九年，德國包浩斯學院的創立，也是現代設計教育最重要的里程碑。藝術與科技的結合，為人而設計的理念，主導着世界現代設計發展。



現在，不少美術博物館都有收藏優良設計作品，同時設計也被列入視覺藝術的其中一個類別。在香港，這觀念並沒有得到廣泛的認同，尤其是在藝術界，設計的價值與「純藝術」的價值還是不可相提並論。《當代香港藝術雙年展》就從沒有展出過設計作品，今年底將開幕的香港文化博物館，設有香港藝術與設計專題展廳，數年前已開始收藏了很多設計作品。這不單只在香港，即使在全中國來說，也可能是一項新的突破。該館於一九九七年，舉辦《亞太國際海報展》；並將於二〇〇一年舉辦《國際海報三年展》，成為全國首家主辦國際設計大賽的美術館。

香港的藝術家大部分都有多重身分，其中從事設計行業的更是不計其數。有藝術家兼職設計工作，亦有設計師兼做藝術創作，例如：王無邪先生在繪畫藝術上有傑出的成就，而他同時又是一位具影響力的設計教育家。他桃李滿門（筆者是他的學生），基礎設計論著風行世界（有：中、英、韓、西班牙語版本），對大中華設計的現代發展影響深遠。

試想想，如果從香港藝術家的名錄中，刪除了設計師的名字，肯定會失去一股重要的力量。經過深思之後，我選擇了下列設計師，展出他們的設計與藝術作品：

關蕙農（1878—1956）一九一一年起從事設計工作，曾任職《華南早報》美術總監。一九一五年離職後創辦亞洲石印局。他引入石版印刷技術，融匯中外畫風，創造出別樹一幟的廣告畫新風格。他常以少女肖像為主題，配以優雅多變的背景，設計了大量的月份牌海報，成為廣受大眾歡迎的家庭裝飾美術品。於二十世紀初享有「月份牌王」的美譽，關氏自幼受家庭影響學習西洋繪畫，後拜師居廉研習國畫，他的人物畫作清逸而具新意。

羅冠樞（1919—）一九五三年起從事雜誌設計工作，他是《兒童樂園》主編兼設計師。他以中國傳統人物畫與現代插圖技巧，創作清新活潑的封面和內頁故事插圖，深受小讀者喜愛。他的設計作品成為陪伴兒童成長的恩物，是小孩們的精神食糧。羅氏於一九三八年於廣州市市立美術專科學校畢業，擅長人物畫，他以小孩遊戲為主題，描寫昔日的鄉村童年生活，筆法細緻，神態活現。

周士心（1923—）一九五一年起從事工業美術設計十八年，一九七一年移居海外。曾在益豐搪瓷有限公司任職美術設計師，在范甲生先生主管的設計組工作。同年，被調派到金錢熱水瓶廠，任職美術設計主任。益豐搪瓷與金錢熱水瓶的美術圖案設計，以中國花卉畫沒骨法創出鮮明艷麗，多姿多采的風格。他曾在工展會獲產品陳列及場館設計的獎項。周氏也是活躍的畫家，作品常在海外展出。其水墨創作，筆墨滋華，品味高雅。

石漢瑞 HENRY STEINER（1939—）一九六二年起在香港從事設計工作至今。他生於奧地利，在美國進修設計與藝術，是保羅·蘭德（PAUL RAND）大師的學生。曾任職於《亞洲周刊》，隨後創立圖語設計有限公司。他熱愛香港本地文化，常以跨文化元素融入創作，設計意念別出心裁。他是香港現代設計的先驅，早於七十年代，成為享譽國際的大師，對本地設計師具啟導作用。石氏甚少公開展出純藝術作品，這裡展出的版畫，造型簡潔，線條流麗；漢字構成的絲網印版畫均具感染力。

施養德（1947—）六十年代後期從事設計工作，曾在格蘭（國際）廣告公司和無線電視任職設計師。一九七三年與友創立L T Z廣告公司；其後再與友創立精英廣告公司。七十年代後期創辦《清秀雜誌》後，施氏積極擴展出版刊物的事業，創立養德堂，成為擁有三十二本刊物的出版人。施氏自學藝術與設計，創造力旺盛，天才橫溢，屢創新猷。早期施氏設計由文樓先生出版的《美術季刊》，曾在美國紐約獲獎。施氏的藝術具潮流觸覺，六十年代以精密的技巧繪製視覺藝術（OP ART）繪畫。七十年代，喜以香港風俗生活圖象創作版畫，別樹一格。

靳埭強（1942—）一九六七年起從事設計工作，曾任職玉屋百貨公司設計師，一九六八年任職恒美商業設計美術指導。一九七六年與友創立新思域設計製作，一九八八年改組為靳埭強設計公司，後易名為靳與劉設計顧問，靳氏則擔任創作總監。靳氏曾獲獎無數，享負盛名，以結合東方文化的現代設計獲得國際肯定，被選為世界一百平面設計師之一及2000年二十世紀傑出藝術家及設計師。靳氏曾隨靳微天和呂壽琨等畫家習畫，曾以多種素材創作，擅長現代水墨畫，曾獲香港市政局藝術獎（國畫素材）。

陳幼堅（1950—）一九七〇年起從事設計工作，曾任職格蘭（國際）廣告公司、幸運（遠東）廣告公司、新英華廣告公司及堂煌廣告公司等任職美術設計總監。一九八〇年創立自己的廣告公司，後來易名為陳幼堅設計公司，並創立品牌，銷售自己設計的產品。他喜以上世紀的月份牌海報及中國外銷油畫的素材，變化運用，創出東情西韻的表現風格。陳氏只進修夜間設計課程一年，成績優異，隨即被創作總監提升為設計師，從此獲獎不斷，至今超過五百項，馳名國際。陳氏為創作多面手，攝影也是其中一種愛好。

李家昇（1954—）七十年代中期，開始研習設計、修讀夜間設計課程。隨後開始設計及商業攝影工作，一九七八年創立攝影工作室。他設計出版的《秋聲詩刊》，及《女那不多》攝影雜誌，皆分別創出新文化的韻味。八十年代中，李氏開始數碼圖像創作，常以細密的民間圖像層疊拼合，構成趣味豐富，而具視覺衝擊力的作品。他的攝影作品曾獲美國C A獎，數碼藝術作品亦曾多次公開展覽，廣獲好評。

劉小康（1958—）一九七八年在理工學院修讀設計學。一九八一年畢業後，進入新思域設計製作任職設計師，多年後升為美術指導，並獲邀為董事，現任靳與劉設計顧問的合夥人及美術總監。他在設計專業上以靳與劉公司文化為本，求取商業與文化融匯的創作，又能以個人對社會的思考，探索設計與藝術創作。劉氏的創作才能表現在多方面，九十年代於雕塑立體及裝置藝術上有突出的表現。他除了在國際屢獲設計大獎之外，也常在本港公眾藝術比賽中得獎。劉氏又兩度贏取香港市政局藝術獎（雕塑/裝置）。

李永銓（1960—）七十年代後期開始研習設計，曾在多家設計院校進修，包括理工學院夜間高級文憑課程。畢業後遊歷歐美、日等地，並在多間廣告機構工作，亦曾任電影之美術指導。一九九〇年創立自己的設計公司。他自稱設計壞孩子，不以章法出牌，求異求變，勇創新意。他除為商業客戶提供設計服務之外，又努力拓展較自主的創作空間，創辦《VQ》設計雜誌，親任主編與設計師，成功創作一本亞洲最大之原創性視覺海報雜誌，令同業刮目相看。他亦常於中外獲獎，在「全球華人設計大獎賽」成為全場得獎最多的設計師，達三十七項。李氏曾從黃祥雲畫，甚少展出。今次展出的繪畫作品，曾在日本展覽，備受讚譽。

黃炳培（1960—）一九八〇年開始從事平面設計工作。五年後投入廣告創作行列，曾任職現代、精英及智威遜遜等廣告公司創作總監。一九九六年受聘於新加坡一家英國之亞洲廣告公司出任亞洲創作總監，三年後回港於TBWA廣告公司任職行政總裁及行政創作總監。現於先濤動畫出任創作總監。他的廣告設計作品，創意源於日常生活的素材，常以巧妙妙想，表達出使人產生共鳴的意趣。他近年屢創佳績，是最受推崇的廣告創作人之一。除廣告設計之外，黃氏亦是攝影「發燒友」，機不離身，常以又一山人別號發表及展出作品。這次選展他一組攝影及立體創作。

歐陽應聲（1961—）一九八一年在理工學院修讀設計學，一九八六年畢業，獲文學士（平面設計），其後再獲哲學碩士。曾在香港商業電台主持節目及任職創作總監，統籌節目宣傳，音樂會及刊物設計。亦曾赴台北從事設計與出版工作。他自幼喜好繪畫，日後愛作漫畫，先後於港台多家報刊發表。他幻想力豐富，又能掌握時代脈搏，創造了具強烈個性的另類畫風。他是新一代多元化創作人，設計、漫畫、寫作、評論、繪畫，不分疆界，天馬行空任奔馳，為年青人開拓了新的路線。

夏永康（1964—）一九八五年開始在港進修設計，畢業後赴加拿大深造。一九九一年回港於智威遜遜廣告公司任職美術指導，一九九二年在香港商業電台任職創作總監。一九九七年創辦 SHYA-LA-LA 工作室，兼任平面設計、電影美術指導及攝影創作。過去十年來曾在本港與海外奪得數十個獎項，包括有溫哥華第一字體設計獎，紐約字體指導會優異獎，紐約美術指導獎；攝影作品曾獲香港專業攝影師公會銀獎、香港市政局藝術獎（攝影）及日本PARCO潛質攝影師獎等榮譽。夏氏的創作具前瞻的視野，以敏銳的眼界，把瞬間的意象化成感人的意境。他無論平面設計與攝影兩方面都能走出自己的道路。

區德誠（1964—），何家超（1970—）八十年代後期開始進修設計，畢業後先後於靳埭強設計公司任職設計師。一九九四年組成二人檔AMAZING TWINS，以自娛心態創作明信片；至一九九六年正式成立設計公司，並拓展日本市場，先後於東京舉辦多個展覽，廣獲好評，深受日本年青人擁戴。他們的作品曾在香港設計九六雙年展中獲四項金獎；近年亦在東京字體指導展中獲優異獎。海報作品獲德國漢堡海報博物館收藏。這次展出他們的設計作品外，亦選展區氏的意念草圖和何氏的描繪畫作。

根據不同年代，不同風格，不同創作範疇，我選擇了以上的設計師作為展出者。這次場地有限，精英不能盡錄，實在不得已也。無論如何，這應是值得港人驕傲的一群。他們的作品呈現了當代香港藝術的一個具衝擊力的意象。其中不少作品，早已觸動你心，引起共鳴；或者亦有你從不認識，從未察覺的，希望今日能衝擊着你的視覺，成為生活的印記。

這些作品是不是藝術，並不在於它叫藝術，或者叫做設計，而是在乎它的品質與及本身潛在的精神意識。我期待那些能經得起時間考驗的作品，能成為香港藝術不能缺少的重要部分。

二〇〇〇年十月二十日

## 後記：

我以客觀的態度與及抱着大膽嘗試的心情策劃這個展覽和撰寫本文。從這個角度去選擇展出者，可以包涵的範圍更廣，人數更多，作品更豐富。設計分為多種類別：產品、時裝、布料、室內、庭園、建築等等，各類別的設計師同時創作藝術作品的可說不勝枚舉。因為條件所限，所以今次展出的作品只集中於平面設計，並選擇了十四位設計師，展出每人少量的作品。人選方面，我嘗試在不同年代選擇具代表性的設計師，並不在乎他是否曾展出純藝術作品，只是希望能展現出不同創作風格。

作為策劃人兼為展出者，似有「利益衝突」。但如果這專題展不展出我自己的作品，又失去了客觀的態度。因此，唯有引身以待高明賜教。我在文章中評介各展出者，其中有參考文獻資料，亦加入了自己的意見；只有策展人自己的簡介，則以資料事實及他人的論述為本，沒有個人的評語。

設計史不應該由設計師去編寫的，但在香港，做研究工作如鳳毛麟角。香港歷史博物館出版，馬端納（田邁修）編著的《香港製造》，已是少數能使大眾和設計師去認知自己根源的讀物。我謹向所有幫助本人策展和借出展品的設計師與收藏者致以衷心謝意！

At the given place of Hong Kong, she has her own unique geographical location, special historical background, people and life style. To curate the current exhibition to survey Hong Kong art, I would rather take an alternative approach by showing works of designers to reveal a special facet of Hong Kong art.

Within a hundred years, Hong Kong has developed from a humble fishing village to an international free-port where Chinese and Westerners converge. In the latter half of the century, Hong Kong greatly flourishes and has become a metropolis of global trade and finance in which materialism and commerce dominate. The native origin of Hong Kong citizens are mostly immigrants and their posterity with a great proportion coming from Mainland China while others come from Europe, America and the Asian regions and the number of ingenious aborigine is quite limited. Since they often regard Hong Kong as a temporary place for sojourn, they are not able to build up a strong sense of belonging. The unfavorable environment and economy in the post-war period forced people to work hard for a living. On the Government side, she maintains a free-hand policy to encourage economic development, but such a policy would not help to encourage cultural development. That was the reason why Hong Kong was regarded as a 'desert of culture' in the past.

Since the 1960s, in this city of free communication where the East meets the West, various local artists start their artistic cultivation and tries to merge multi-cultural factors to experiment with fresh ideas, thus opening a new era of contemporary Hong Kong art. However, the materialistic orientation of the society never change and both the Government and the people are striving for material values. There was no long-term vision to improve the cultural environment for setting up an ideal land for our citizens. Under such unfavourable social-cultural conditions, the society could not support professional artists for survival and perhaps there was no Hong Kong artists who have not worked as amateurs since they had to earn a living.

In a society with prosperous commerce and industry, art should play the vital role as a functional vehicle. Since the early years of Hong Kong, practical art has already existed and the term design appeared. In the early twentieth century when trade and commerce began to grow, poster art had already shown some kind of local identity. In the fifties and the sixties, light industries fostered at a rapid pace and new elements were introduced to industrial product design. In the seventies, when economic bloom brought increasing demands from the society, the design profession prospered. To meet demands from the industrial and commercial sectors, the Government paid more attention to enhance design education. In addition, demands from the private sector also led to the emergence of design institutes which gave birth to number of talents and there were also young art lovers who dedicated to the design profession and later become noted designers.

In the last thirty years, designers have written a legendary novel in the history of Hong Kong design. With their assiduous cultivation, Hong Kong design has developed from fashionlessness and plagiarism to the international level. Various top-class Hong Kong designers win international acclaim and the new generation of Hong Kong designers also acquires world-wide recognition, marking an honor for Hong Kong.

In the Pan-Chinese regions, Hong Kong design plays a leading role for other areas lag behind her at least for tens of years. Contemporary design in the Mainland and Taiwan has come under the strong influence of Hong Kong designers. In the recent decade, the new generation of designers on the two sides of the Strait opens a new page of the history of contemporary design. With a strong background and anticipating forthcoming greater demands from the market, I am confident that more professional talents will emerge to become a motivating force in the design discipline of the world.

Like other art forms, design also has a long tradition in China. In ancient times, fine stonewares and painted patterns on ceramic wares could be regarded as a kind of primitive design. In human history, there is no clear definition to separate art from design for they share the same origin. The distinction of artists and designers only appear during the industrial revolution. The mode of production changed and design of industrial products need to be enhanced for sale reasons. The founding of the Bauhaus School in 1919 marked a milestone in contemporary design education. Since then, design for the people by combining both art and technology has become the dominant notion in the course of evolution.

In the contemporary era, various museums and art galleries build up collections of good design products and design is also recognized as a form of visual arts. This has not happened in Hong Kong design for people's concept on design is somehow conservative in that the artistic merit of design could not match other forms of fine arts. Design works have never been featured in the "Contemporary Hong Kong Art Biennial Exhibitions". However, the new Heritage Museum, which will open by the fall of this year and accommodates a design gallery, has been collecting design works a few years ago, marking a new collection horizon in Hong Kong as well as in China. Moreover, the Museum has presented the "Asia-Pacific International Poster Exhibition" in 1997 and plans to stage the "International Poster Triennial Exhibition" in 2001, which is the first Museum in China that presents large scale international design competition.



Many Hong Kong artists have multi-identity and quite a large number of them are working in the design profession. They play the dual role of artists as well as designers. A typical figure is Wucius Wong who is an accomplished painter and educator in design. He succeeds in bringing up many noted designers (including the writer) and published various books on the basic principles of design (with Chinese, English, Korean and Spanish translations), thus producing profound impact in the development of contemporary design in the Pan-Chinese regions.

It would be a major drawback if we delete designers from the realm of Hong Kong artists. With a thorough survey and study, I would like to choose the following designers for presentation of both their artworks and design to develop my curatorial theme:

GUAN Huinong (1878 - 1956) dedicated to the design profession since 1911 and had served as an art director for the South China Morning Post, who then set up his own Asiatic Litho Printing Press Company. He introduced lithograph print techniques and incorporated Chinese and Western painting elements to create a unique style of poster art. Images of beauties and ladies in elegant settings are favoured subjects in most of the posters and calendars designed by him, which were most popular home art deco at the time. With such a distinctive style, Kwan was reputed as the "King of calendars and posters". In fact, he received training in Western painting from his family and later studied Chinese painting with Ju Lian. His figure paintings are noted for an aura of refinement and charm.

LO Koon-chiu (1919 - ) has worked for various magazines since 1953 and was the editor and art director of the Children's Paradise Bi-monthly. He painted creative and vivid illustrations for the magazine's cover and inner story pages by drawing inspiration from traditional Chinese figure painting and modern illustrative art, which posed attraction to the little readers. The Bi-monthly with his illustrations had become the most favourable reading book and mental nurture for the children and the youth. Graduated from the Guangzhou Municipal Institute of Fine Arts in 1938, Lo excels in painting figures and is particularly fond of depicting children-at-play by recalling from his fond childhood memories and mastering precise brush work with a touch of realism.

Johnson CHOW (1923 - ) has devoted himself to industrial art design for eighteen years since 1951 and emigrated to United States in 1971. He was employed as a painter of the decorative design department of the I-Feng Enamelling Co. Ltd., which was managed by Fan Chai. At the same year, he was also appointed as an art director for the Freezinhot Bottle Co. Ltd. The products of these companies were acclaimed for floriferous and colourful decorative patterns derived from Chinese flower painting in the boneless style. He had won various awards for his window display and chamber design in the Industrial Fairs. Chow is also an active painter with his works widely exhibited overseas. His ink painting style shows a superb mastery of ink tonal gradations and rich brushwork with a touch of elegance.

Henry STEINER (1939 - ) started his design career in Hong Kong since 1962. He was born in Austria and studied art and design in the United States under the tuition of the master Paul Rand. Worked for the Asia Magazine before, he then founded his company the Graphic Communication Ltd (now Steiner & Co). With a fond passion for Hong Kong culture, Steiner juxtaposed cross-cultural elements in his creative works and is noted as a pioneer of contemporary Hong Kong design. As early as the 1970s, he has already won international acclaim and became a design master who inspired a great number of local designers. Steiner seldom shows his art works to the public and the prints featuring in this exhibition are marked with simple configuration and fine lines while the silkscreen print with graphic Chinese characters generate a strong sense of sensation.

ZIE Yongder (1947 - ) started his design career in the late 1960s. He has worked for the Grant Advertising International Inc and TVB. In 1973, he founded the LTZ Advertising and then the People Advertising with his friend-partners. After the Elegance magazine was published, he decided to establish the Yongder Hall and expanding his publishing business which subsequently covers some thirty-two magazines and periodicals. He learned art and design by himself and with profound talent and creativity, Zie successfully establishes his unique and versatile artistic vocabulary. Zie's early design work for the Artquarterly, which was published by Van Lau, won an award in New York. In addition, Zie's works also demonstrates his sensitivity on trendy currents. In the 1960s, he started painting OP ART with precise technical treatments and in the 1970s, he made use of the folk and customs festival scenes in Hong Kong to create his most stylish prints.

KAN Tai-keung (1942 - ) started his design career in 1967 as a designer at the Tamaya Department Store. In 1968, he became an art director at the Graphic Atelier Ltd. In 1988 Kan founded his own company, SS Design & Production which was renamed Kan Tai-keung Design & Associates Ltd. and now the Kan & Lau Design Consultants and holds the post as creative director. With his successful fusion of oriental elements in contemporary design, Kan has acquired international recognition and won numerous awards, including the honor as one of the 100 Graphic Designers of the World and 2000 Outstanding Artists and Designers of the 20th Century. Studied with the painters Kan Mei-tin and Lü Shoukun, Kan explores various media and styles for artistic creation, in particular modern ink painting which won him the honor as an Urban Council Fine Arts Award Winner (Chinese painting).

Alan CHAN (1950 - ) has entered the design profession since 1970. After serving as art director of the Grant Advertising International Inc, the Fortune (Far East) Advertising, Young Nichol & Co. Ltd and the Thompson Wong, Kiernan, Kenyon & Eckhardt Ltd, he founded his own business in 1980, which become the Alan Chan Design Co. Ltd. with a series of products under his brand name. Borrowing the images and subjects from old calendars, posters and trade paintings, he establishes a unique style that conveys Western mood with an oriental touch. The only formal training he received was an one-year evening course, yet his outstanding performance attracted the creative director to appoint him a designer. Since then, he has won over five hundred awards and enjoys an international reputation. Chan is a versatile artist who is also fond of photography.

LEE Ka-sing (1954 - ) started to learn design and took evening course in the mid-1970s. Since then he is engaged in the professions of design and commercial photography. In 1978, he founded his own photographic studio and became a professional photographer. The poetry collection Qiu Ying Shi Kan and the photographic periodical Nu Na He Duo edited and designed by him fully illustrate new aesthetic and cultural approaches. In 1980s, Lee experimented with digital art by means of collage and overlaying folk images to create a pictorial vocabulary that produce striking visual impact. He has won the CA Award in the United States and his art pieces are widely exhibited and recognized.

Freeman LAU (1958 - ) studied design at the former Hong Kong Polytechnic. Graduated in 1981, he joined the SS Design & Production as a designer, who then was promoted to an art director. Currently he is the business-partner and chief art director of the Kan & Lau Design Consultants. Based on the business culture of the Kan and Lau Design Consultants, Freeman manages to fuse both commercial and cultural elements in his professional design works and explores artistic creations in a social context. He is an outstanding artist who attains noted accomplishments in the art of sculpture and installations in the 1990s. In addition to international design awards, Lau also wins at various local public art competitions. He won twice as an Urban Council Fine Arts Award Winner with his sculpture and installation work.

Tommy LI (1960 - ) has studied design at various design institutes including an evening course offered by the Hong Kong Polytechnic. After graduation, he toured to the United States, Europe and Japan and has worked for various advertising companies and served as an art director for movies. Li founded his own company in 1990. He nicknamed himself as a "bad boy" in the design profession for he often breaks away from design principles to create a highly personal style. Other than working for his clients, he also explores

his own creative world by launching the VQ design magazine and made himself the chief editor and designer. The magazine is the largest size publication of original posters in Asia and gains positive recognition. He has won various prizes and in the First International Chinese Graphic Design Competition, he became the most distinguished designer by winning a total of thirty-seven awards. Li has learnt painting from Michael Wong but seldom show his works to the public. The present painting featured in the exhibition has been exhibited in Japan.

Stanley WONG (1960 - ) started his career in graphic design since 1980 and then turned to the advertising industry. He served as an art director for Modern Advertising, Grey (HK) Advertising and J. Walter Thompson (HK) and in 1996, he left Hong Kong to join the Bartle Borty Hegarty (Asia Pacific) as regional creative director. When he returned to Hong Kong in 1999, he joined the TBWA Hong Kong as chief executive officer and executive creative director. Currently he is the creative director of Centro Digital Enterprises Ltd. Wong skills in drawing inspirations from ordinary daily subjects and turn them into creative images that catch the audience's feelings and response. He has attained significant achievements in recent years and is credited as one of the most outstanding advertisement designers. In addition, Wong also excels in the art of photography, who shows his photographic works with the name You Yi Shan Ren. A series of his photography and 3-D works are included in the present exhibition.

Craig AU YEUNG (1961 - ) started to learn design at the Hong Kong Polytechnic in 1981 and graduated with a BA degree (Graphic Design) in 1986. Later he got his M. Phil. Degree. He worked as a disc jockey and creative director in the Commercial Radio, Hong Kong for co-ordinating programme advertisements, live shows and press kits. He has also worked for design and publishing houses in Taiwan. With his talent shown in painting in his young age, he later became a noted cartoonist with his works widely published. His painting style is characterized by extraordinary imaginations that match the city tempo. Au Yeung pursues diverse artistic creations covering design, comic, writing, critic and painting, showing new ways of artistic exploration for the younger generation.

Wing SHYA (1964 - ) started to learn design in Hong Kong in 1985 and then pursued further studies in Canada. He returned to Hong Kong to join the J. Walter Thompson (HK) as an art director in 1991. In 1992, he became a creative director for the Commercial Radio, Hong Kong and later founded his Shya-La-La Studio in 1997. He pursues the careers as graphic designer, movie director and photography and has won various local and international awards, including the First Typography Award in Vancouver, New York Type Director Club Type Excellence Prize, the 75th Annual Art Director Award in New York, HKIPP Photography Silver Award, Urban Council Fine Arts Award (Photography), PARCO Promising Photographers in Japan and etc. With his perspective and sensation, Shya is able to turn images in a momentum into artistic vocabulary that touches the inner feelings of the audience, reflecting the artist's unique cultivation and accomplishments in the art of graphic design and photography.

Benny AU (1964 - ) and Colan HO (1970 - ) studied design in the late 1980s. After graduation, they joined the Kan Tai-keung Design & Associated Ltd successively. In 1994, they formulated the partnership "Amazing Twins" and produced postcards for self-amusement. In 1996, they founded their own design house and began marketing in Japan. After several exhibitions in Tokyo, their works are gradually recognized and find special fascination among the Japanese youngsters. Their works won four golden awards in the HKDA Design 96 Show and they recently got an outstanding prize at the Tokyo Type Directors Club Annual Award. Their posters are represented in the Museum fur Kunst and Gewerbe, Hamburg, Germany. In the present exhibition, in addition to their design works, conceptual drawing by Benny and painting by Colan were also featured.

I select the above designers with reference to their active period, distinctive styles and creative realm for the present exhibition. Owing to space constraint, I regret to say many other outstanding designers have to be left out. In fact, this is a group of artists who deserves pride and their works have produced significant impact on Hong Kong art. You may be familiar with the works of some of these designers and for those that you do not know or get a chance to see, I hope that the present exhibition would leave a deep imprint in your mind.

It does not matter whether you call these works art or design for their true essence lays it in the quality and the spirit imbued. I hope that those works which last with the passage of time will become an invaluable part of Hong Kong art.

20 October, 2000

## Postscript

I attempt to curate this exhibition and write the article from an objective angle. In fact, more works and artists could be featured to cover the whole profession of product, fashion, fabric, interior, landscape and architectural design. In each of these disciplines, there are designers who are at the same time artists. Owing to limited resources, the current exhibition there only focuses on graphic design with fourteen designers and their representative works displayed. In the selection process, I try to feature representative artists active in different periods, no matter they have created works of fine art or not, in order to reveal different creative styles.

As a guest curator and one of the designers whose works are featured in the exhibition, there seems to be some conflicts of interest. Yet if I refrain from participating in the exhibition, my objective curatorial approach would be lost. In writing brief introductions on the artists, I take reference materials from their documentaries and at the same time adds my personal comments. However, in writing my self-introduction, I only refer to documentary data and quote from the comments made by others without any personal views.

The history of design should not be written by any designer. However, there are few researchers who conduct studies on the subject. The catalogue *Made in Hong Kong* compiled by Mathew Turner and published by the Hong Kong Museum of History is one of the few useful references for the public and designers to get an idea on the origins of Hong Kong design. Finally, may I address my sincere thanks to all those who have rendered assistance in realizing the exhibition and the designers, collectors and institutions for generously lending works for exhibition.



# 孤獨峰群

# Solitary Peaks

香港藝術有東的一極，西的一極，亦有土的一極。求東則尋根，求西是逐夢，求土是立己。無東則無根，無西則無夢，無土則無己。香港藝術家宜先立己，肯定個人所屬，繼而尋根，確認文化識別，然後逐夢，越過任何時空邊界。

香港藝術雖仍淺灘滿佈，不無聳峙的山峰。此際各峰散立，隱約難辨，斷崖處處，難成巨嶺，已為大眾文化的巨廈蔽掩，更受時間迷霧覆蓋。今日正是時候，讓我們尋向這些孤獨峰群致敬！

Hong Kong art comprises three polarities, the Eastern extreme, the Western extreme, and the local spirit extreme. Seeking eastward is to discover the roots. Seeking westward is to start a dream. Seeking the local spirit is to know oneself. Without the Eastern extreme, we will not have any roots. Without the Western extreme, we will not have a dream. Without the local spirit, there is no affirmation of the self. A Hong Kong artist must gain a thorough, positive understanding of the self before marching forward in any direction. Then he/she should seek the roots in order to establish a proper cultural identity. Finally he/she should soar into a dream, where all confines of space and time can be defied.

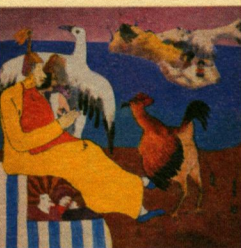
Hong Kong art still consists of large patches of marsh land, but there are also towering peaks scattering in somewhat unrelated locations. These peaks are now separated with wide chasms in between, forming no mountain range, and are much obscured behind skyscrapers of the mass culture, and largely veiled by the mist of time. Let us identify each of these solitary peaks and pay them a tribute today!



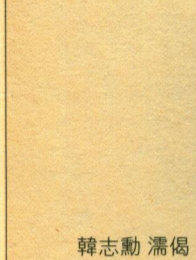
黃般若  
香港  
WONG Po-yeh  
Hong Kong



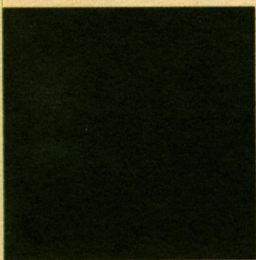
陳福善  
雞同鴨講  
Luis CHAN  
The Conversation in  
Two Part



陳餘生  
眼睛的故事  
Gaylord CHAN  
The Story of Eyes

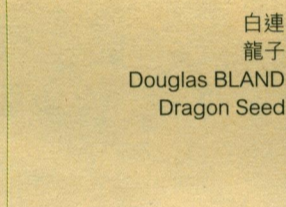


呂壽琨  
禪畫  
LUI Shou-kwan  
Zen Painting



韓志勳 濡偈  
HON Chi-fun  
Wet Enigma

夏碧泉  
音座  
HA Bik-chuen  
Music Bamboo



白連  
龍子  
Douglas BLAND  
Dragon Seed



# Vision beyond Forms

## 阿廷手記

梁巨廷 LEUNG Kui-ting

本人策劃的展覽主題命題為「非心非相」，選取十二位藝術家，尤注重混合媒介、裝置、錄像等媒體創作，藉以探索其藝術歷程並反映香港藝術某些特質。這十二位藝術家，各有不同背景和藝術體驗。他們在藝術創作上，都能不拘於某一形式，而其表達意象和思維，亦往往與社會、人際關係、個人在這個城市特定時空的感知息息相關。他們的創作觀念模式、表現技巧和傳遞的訊息，是否反映了香港藝術的某些特質？這是觀眾值得深思的。Based on these observations, I give the title 'Vision beyond Forms' to the part that I curate and select twelve artists who mainly work with mixed media, installation, video and painting in order to show their artistic cultivation and find out whether there are some identities of Hong Kong art. The twelve artists featured here have different background, training and artistic experience. In artistic cultivation, most of these artists free themselves from the bondage of designated artistic modes and media and open themselves to a variety of expressive vocabulary and concepts. Their works also reveal the close association between individuals and the designated time and space of our city Hong Kong. From their creative ideas, expressive modes and messages conveyed, does any identity of Hong Kong art generate? To give an answer, I would like to invite our audience to think it over and over again.....

陳育強  
CHAN Yuk-keung  
生活標本集成  
A Collection of  
Daily-life Specimen

我相信在它們之間存在某種神秘連繫，即使其間的邏輯並非必要。  
I believe that there were some hidden links lying between them, although their logical relations were not necessary.



郭孟浩  
KWOK Mang-ho  
九百萬件作品計畫—立方體系列  
9 Million Works Project —  
The Cubic Series

宣言：「藝術即蛙，蛙即藝術」。  
多形象，多意念，無限度擴張。  
'Art is Frog, Frog is Art' is the manifesto of Kwok Mang-ho. It is full of variety, numerous image and idea, as well as infinite extension.



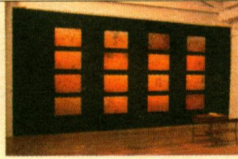
曾德平  
TSANG Tak-ping  
失憶儲存  
The Storage of Amnesia

我發現不同階層的人士利用不同的形式儲存記憶。「有紀念價值的」和「值得紀念的」都保存下來，管它是私人的，還是集體的。  
The things that are valuable and worth preserving should be preserved, whether privately or collectively.



蔡切姿  
CHOI Yan-chi  
思前想後之六—真情  
Past and Future VI—  
The True Emotion

你可以從文化層面去看它們，你又可以從心理層面去分析這些痕跡，更可以從純感知的角度去欣賞。  
These works can be looked at with the view of cultural studies. Of course they can also be analyzed through psychological theories. After all we can simply appreciate them as art.



甘志強  
KUM Chi-keung  
算  
Calculating

一個有目的，有需求的人都在心底裏存放着一個算盤，不時在心中用來盤算。  
A person with aims, objectives and needs always bear an abacus in his mind to calculate, assess, analyze, check, and derive strategy in a situation that he encounters vis-à-vis his opponents.



黃麗貞  
WONG Lai-ching  
瓷簾—印象  
Porcelain Curtain —  
Printed Marks

由透光白瓷片編織而成，在瓷片上壓有不同痕跡。  
Translucent porcelain squares with marks weaved together by copper wire.



何兆基  
HO Siu-kee  
黃金比例  
Golden Proportion

畫面陳示了我的頭身比例指數為 1:6.833。  
The displacement of images on the print will show the Head: Body Index of myself, which is 1:6.833.



呂振光  
LUI Chung-kwong  
山水系列  
Landscape Series

我的創作可形容為關於站立、飲食、行走和耕作……  
立一點、飲四方、行一線、耕一地：從一點、通四方，往一線，成一地。我的作品就是這樣。  
In a certain respect, my painting is dealing with standing, drinking, walking and ploughing..... Standing on a point, drinking from a square, walking along a line, ploughing in a field; standing from a point, leading to a square, approaching along a line, forming a field. My work is something like these.



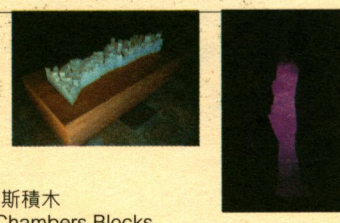
王純杰  
WONG Shun-kit  
劇場  
Theatre

它是我對居住在香港十八年期間的個人反思回顧。  
Through this work, I would like to express my feelings and re-thinking towards my life in Hong Kong for the past 18 years.



梁志和  
LEUNG Chi-wo  
(1)錢伯斯(2)錢伯斯積木  
(1)Chambers(2)Chambers Blocks

「城市天空」系列的作品是我對城市空間的體會和幻想。透過不同物料去把「天空」再造。  
Our memory of a space extends from the visual to other senses. I try to explore the possibilities to perceive this space.



呂豐雅  
Eddie LUI  
花果有心陶藝立體裝置系列  
The Flowering World: Ceramic Series

隨心所欲的創意、淋漓盡致的技法，掌管着天人合一的無窮演繹。  
The free-flowing creativity and the resourceful application, master the interpretation of the unlimited relationship of Man and Earth.



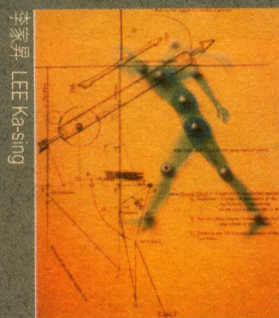
王無邪  
Wucius WONG  
無題—  
Untitled I

我的藝術可說是建立於四塊基石之上：文學、設計、傳統中國美學、現代西方思潮。冀以詩人之情，設計師的眼，而向傳統繪畫取意，當代西方藝術借形，來求創建。  
I can say my art has been built on four cornerstones - literature, design, traditional Chinese art, and Western modernism. My feelings may have come from a poet's heart, my compositions may reflect a designer's eye, my ideas may be based on traditional Chinese painting, while my forms may relate to contemporary Western art.





# 衝擊 · 設計 DESIGN · Impact



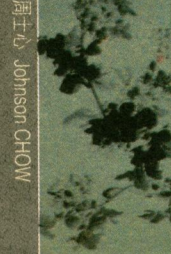
李家昇 LEE Ka-sing



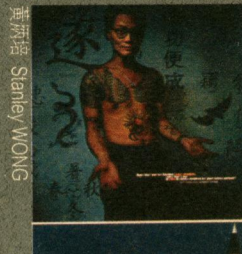
右漢瑞 Henry STEINER



翁楊德榮 CRAIG AU YEUNG



周士心 JOHNSON CHOW



黃澤培 STANLEY WONG



Amazing Twins



李永鏗 TOMMY LI



范英德 ZIE YONGDER

策劃一個「香港藝術」展覽，我嘗試以一個獨特方向去探索，選擇設計師作為展出者，以他們的作品展示香港藝術的一個面貌。

藝術與科技的結合，為人而設計的理念，主導着世界現代設計的發展。

過去的三十多年，香港的设计師為香港的设计專業寫下一段傳奇的歷史。在他們的努力下，香港的设计由陳舊落後、抄襲模仿，發展至世界一流水準。

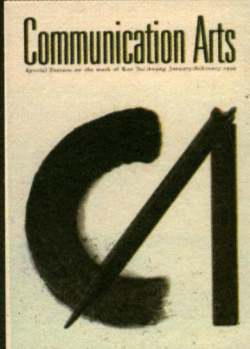
在更深厚的文化背景，與更大的市場經濟環境下，设计專業定必人材輩出，成為世界當代设计的一股新力量，而這是我所熱切期待的。

To curate a special theme for this Hong Kong art exhibition, I attempt to take another perspective by featuring Hong Kong designers to explore the unique characteristics of the Hong Kong art with their works.

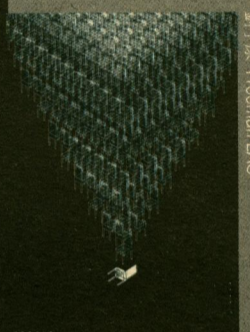
The combination of art and technology and the notion of design for human being are dominant principles that direct the global development of contemporary design.

For the past thirty years, Hong Kong designers waved a miracle in the history of the design profession. With their assiduous cultivation and creative attempts, Hong Kong designers succeed to bring fashionlessness and plagiarism in the past to attain a horizon with world recognition.

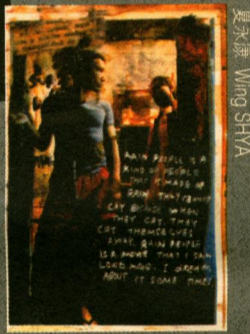
With strong cultural background and growing market economy, professional new blood would certainly form a new power in the spectrum of world design and that is what I aspire.



靳埭強 KAN Tai-keung



劉小康 FREEMAN LAU

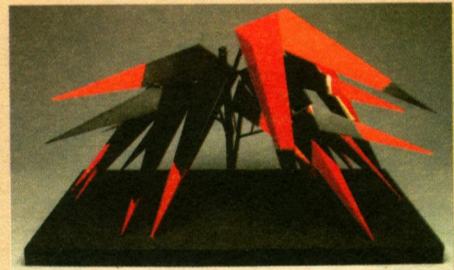


夏永康 WING SHYA

## [ 香港學派 ]

### Hong Kong School

文樓 VAN LAU



文樓 朱竹 VAN Lau Red Bamboo



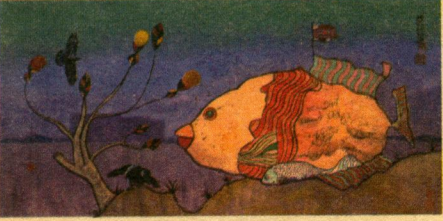
張義 靈 CHEUNG Yee Spirit



方召塵 黃土高原 FANG Zhaolin Yellow-earth Highland



鄺耀鼎 剪影 KWONG Yeu-ting Silhouette Reflection



陳福善 條紋魚 Luis CHAN Stripe Fish



李慧嫻 贈慶 LI Wei-han The Show

香港學派祇是基於某些「創作理念」促成香港現代藝術創新的探索與發展。所謂「香港學派」的藝術風格是基於兩個理念：(一)作品以中國文化精神為「思想內容」，用西方現代藝術作為「表現形式」的藝術新風格。(二)以中國傳統藝術的表現形式，結合西方現代藝術思潮為其精神內涵的藝術創新風格。

以中國文化為本，吸收外來文化為實，貫徹藝術上香港風格的探索，就是推動香港文化創造意識的一種實踐行為。

The "Hong Kong School" is in fact an outcome of new and contemporary creative art explorations based on certain

common concepts. The styles of this school have two features: (a) a style that is imbued Chinese cultural essence and expressed through the western artistic vocabulary; (b) a style that incorporates western art concepts and represented with conventional Chinese artistic vocabulary. Both show the emergence of new creative approaches.

Taking Chinese culture as core and enrich her with foreign cultural heritage to pursue a distinctive Hong Kong style shows the creative process for fostering Hong Kong art and culture.