



藝述 HONGKONG:  
香江 ARTISTS,  
VISION



The modern metropolis of Hong Kong today represents a stunning transformation from what it was a hundred years ago when inhabitants were scattered around twenty some fishing villages. Hong Kong has retained little of its original outlook as a result of rapid and continuing urban development. The natural environment and the cityscape of present-day Hong Kong proudly pronounces its position as one of the most developed cities in the world with a status of commanding significance in the global economy.

The administration of Hong Kong was shifted from imperial China to Great Britain in 1842 and the reversal back to the People's Republic of China took place in 1997. These political incidents are emblematic of a hybrid of Chinese and Western life styles and ideas that have branded Hong Kong as a point of congregation as well as dissemination of Chinese and non-Chinese characteristics. While Chinese habits and customs still permeate all facets of life in Hong Kong, evidence of infiltration of Western ideas and practices manifest themselves on every level of material and cultural experience of living in Hong Kong.

Hong Kong's overriding concern in economic development and material progress inadvertently led to the destruction and disappearance of unaccountable vestiges of indigenous heritage (Figs. 1-5). When cultural consciousness awakens to these irretrievable losses, much of the damage cannot be undone. The concern for the balance and harmony between urban progress and heritage preservation is now an overriding issue for those of us who call Hong Kong our home.

This exhibition of about ninety works casts a nostalgic look at Hong Kong in the bygone days by featuring sights and scenery captured by Hong Kong artists. While some of the pictorial images are more realistic than other, these pictorial records are reflective of the artistic option that each artist has chosen to visualize the subject of their choice. A rich array of Chinese and Western materials and techniques chosen as the media of artistic representation is again reflective of the richness of sources that are available for the artists. Perished and surviving architectural monuments, street scenes, personages, and crowds drawn, brushed, painted and printed in Chinese brush and ink, water color, oil, acrylic, pen and Indian ink, etc. make their appearances to rekindle old memories and stir up fresh impressions. This admixture of modes and manners of artistic representation is exactly the kind of hybridity that both inhabitants and visitors to Hong

Kong would vicariously experience living and moving about in this city. These images are vivid reminders of our past and the stunning changes that had taken place in the city in the last century.

While Hong Kong's early inhabitants clustered around fishing villages prefaced the idyllic backdrop of the Hong Kong story, the succeeding chapters of evolution and change have been written by waves of immigrants from Mainland China. Trickle of Chinese artists from the Mainland and overseas visiting and settling in Hong Kong laid the foundation for the beginning of a small and informal artistic community in Hong Kong in the 1920s and 1930s (Figs. 2 & 6). The first major wave of Chinese refugees arrived in Hong Kong to seek shelter from the Japanese occupation of China that began in 1937. It was followed by another wave of arrivals around 1949 with the founding of the People's Republic of China. Political instability in China triggered the successive influx of refugees from China in the successive decades. The 1960s and the 1970s saw momentous expansions in Hong Kong economy fuelled by these influxes of labour and talents. Development in art and culture also picked up momentum (Figs. 7-9). The local residents that had gone overseas to receive training in art have also returned to Hong Kong to develop their career in art (Fig. 10). Into the nineties, Hong Kong had to prepare itself for the important political and administrative change that would come with the reversion of the administration of the city back to China. Psychologically, artists began a process of intense introspective of their cultural identity that involves a reconsideration of history and politics as well as intimate and personal sentiments and aspirations (Figs. 11-13). In the past ten years that straddled two milleniums, the common issue of cultural inquisition was the search for a cultural identity that may be unique of Hong Kong as a cross-road of the east and the west.

The varied expressions presented by works in this exhibition show the artists' acute observation and at times reveal their sentimental attachment to people and places that appear in these pictures. Pictures in the exhibition have been selected from the collections of the Hong Kong Museum of Art and from the Hong Kong Heritage Museum. Photographs on display along with these pictures are on loan from the Hong Kong Museum of History. The collaboration and assistance of these institutions has been a contributory factor for the successful organization of this exhibition. Grateful acknowledgement is registered here for each and every one who partakes in the process in realizing this exhibition.

18.5-2.9.2001

香港藝術館二樓 當代香港藝術展覽廳  
Contemporary Hong Kong Art Gallery, 2/F, Hong Kong Museum of Art



香港國際博物館日綜覽 2001 節目  
康樂及文化事務署主辦 香港藝術館籌劃  
A Programme of the International Museum Day 2001, Hong Kong  
Presented by the Leisure and Cultural Services Department  
Organized by the Hong Kong Museum of Art

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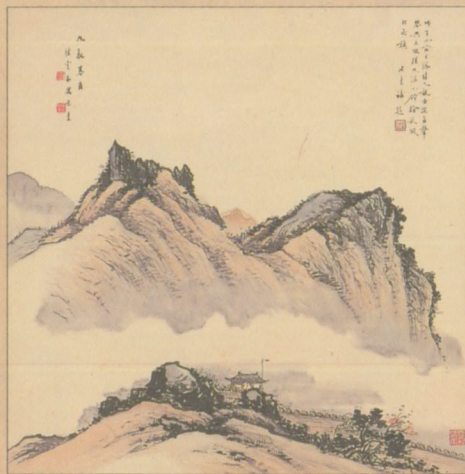
# 百

年以來，香港經歷了不少轉變。城市的建設由開埠前只有二十條村落，發展至今，已成為國際性的商貿大都市。香港的自然地貌與城市景觀，固然歷盡滄海桑田，而社會民生的改變，亦是一日千里。香港一直是華洋雜處的地方，市民的生活模式以至藝術文化，既保存中國傳統，又受西方思潮的影響，形成多元化的社會及文化面貌。然而，隨著社會急劇發展，很多富有地方色彩的傳統習俗和文化遺蹟都逐漸消失 (圖 1 - 5)。

今次專題展，特意擷取香港藝術家筆下描畫香港的作品近九十幀，集中反映藝術家表述的香港印象。他們緊扣著時代脈搏，或以傳統和抽象，又或以水墨和西方媒介如繪畫、素描、水彩、版畫等，描繪了香港的風貌、人民生活和歷史變遷。所展出的展品亦同時闡述了香港藝術的發展與社會變遷並進的大略。早於二、三十年代，一些內地及海外畫家的往來交流已凝聚了發展的基礎 (圖 2 及 6)。一九四九年後又有不少國內藝術家相繼移居香港，及至六、七十年代社會經濟起步，現代思潮湧入，文化藝術瀰漫一片銳意創新的氣氛 (圖 7 - 9)；尤其是曾留學海外的藝術家引入各國藝術潮流，形成更多元化的藝術發展 (圖 10)。踏入九十年代，香港面對政治變遷，藝術家藉創作對歷史、政治作出迴響。而香港藝術在中國文化中的定位，亦成為重要課題 (圖 11 - 13)。香港藝術家過往的持續努力，誠然締造了具有一定本土特色的藝術風格和面目。

這些作品風格多樣化，各具特色，不只反映了藝術家們的敏銳觸覺和富於創意的想像力，更流露著他們對所居住城市的深摯情懷。展示於眼前的每件作品亦猶如香港過往歲月的雪泥鴻爪，均見證了部份香港的滄桑和蛻變。冀望觀眾在欣賞藝術之餘，亦能加深對香港的感情和歸屬感。展品全由本館及香港文化博物館藏品中精選，展場的照片說明則由香港歷史博物館借出，謹此一併致謝。

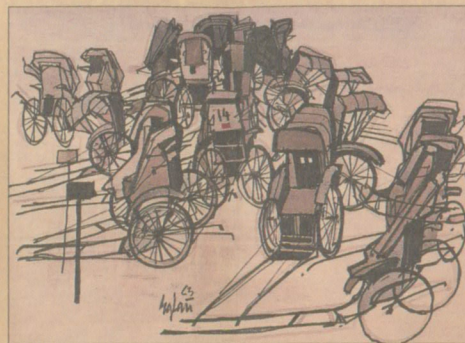




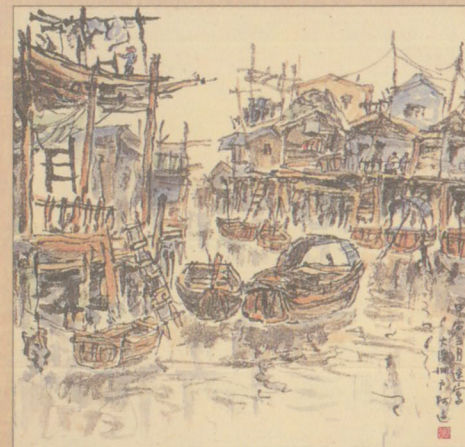
1  
羅叔重 (1898-1969) 《九龍寨城》  
*Kowloon Walled City*  
by LUO Shuzhong (1898-1969)  
(香港文化博物館藏品 Hong Kong Heritage Museum Collection)



2  
李秉 (1903-1994) 《匯豐銀行(中環)》1951  
*Hong Kong and Shanghai Bank (Central District)* 1951  
by LEE Byng Ben (1903-1994)



3  
埃格勞·奧托 (1917-?) 《人力車》1963  
*Rickshaws* 1963  
by Eglau OTTO (1917-?)



4  
陳迹 (1918-) 《大澳棚戶(大嶼山)》1974  
*Pile Houses at Tai O (Lantau Island)* 1974  
by CHAN Chik (1918-)  
(香港文化博物館藏品 Hong Kong Heritage Museum Collection)



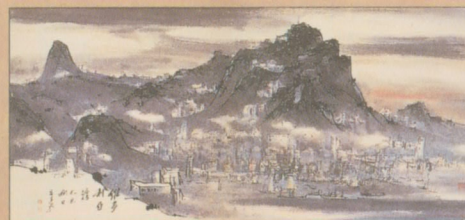
5  
徐子雄 (1936-) 《調景嶺》1993  
*Rennie's Mill* 1993  
by CHUI Tze-hung (1936-)  
(香港文化博物館藏品 Hong Kong Heritage Museum Collection)



6  
黃般若 (1901-1968) 《香港風光》(頁三)  
*Scenes of Hong Kong (leaf 3)*  
by WONG Po-yeh (1901-1968)



7  
趙少昂 (1905-1998) 《沙田望夫山》  
*Amah Rock, Sha Tin*  
by ZHAO Shao'ang (1905-1998)



8  
呂壽琨 (1919-1975) 《維多利亞灣》1965  
*Victoria Harbour* 1965  
by LUI Shou-kwan (1919-1975)



9  
鄭維國 (1920-) 《獅子山》1977  
*Lion Rock* 1977  
by CHENG Wei-kwok (1920-)



10  
鄺耀鼎 (1922-) 《香港1897-1997海傍》1991  
*Hong Kong 1897-1997 Waterfront* 1991  
by KWONG Yeu-ting (1922-)





11  
王純杰 (1953-) 《等待》 1996  
*Waiting* 1996  
by WONG Shun-kit (1953-)



12  
鍾建新 (1963-) 《生活在舊制度裏 I》 1993  
*Living in Tradition No. I* 1993  
by CHUNG Kin-san (1963-)



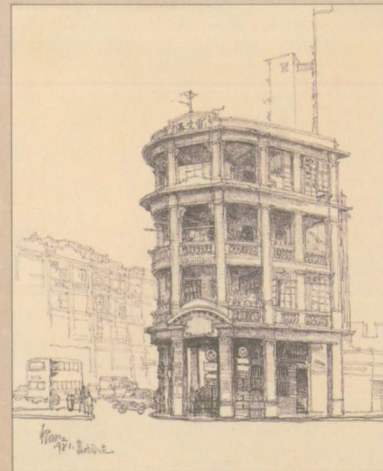
13  
施潔玲 《九龍城寨I-VI》之V 1992  
*Kowloon Walled City I-VI (no.V)* 1992  
by SZE Kit-ling, Stella



14  
方召鑾 (1914-) 《怒海浮沉》 1981  
*Boat People on the Sea* 1981  
by FANG Zhaolin (1914-)



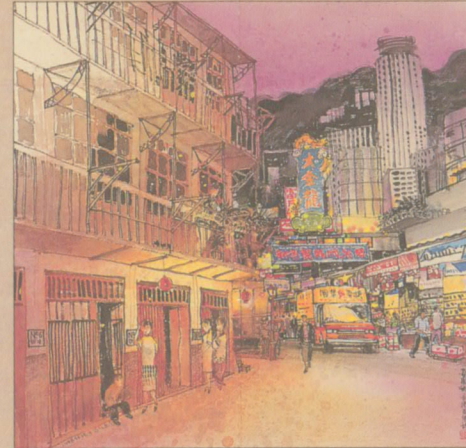
15  
歐陽乃靄 (1931-) 《城門河〔沙田〕》 1994  
*Shing Mun River Channel (Sha Tin)* 1994  
by AU YEUNG Nai-chim (1931-)  
(香港文化博物館藏品 Hong Kong Heritage Museum Collection)



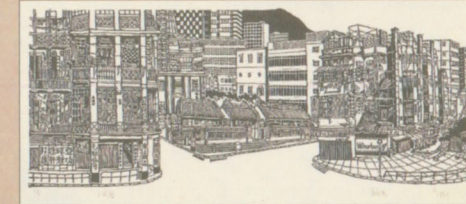
16  
江啟明 (1935-) 《雷生春樓〔大角咀〕》 1981  
*Lui Sang Chun Building (Tai Kok Tsui)* 1981  
by KONG Kai-ming (1935-)



17  
陳球安 (1946-) 《灣仔太源街》 1995  
*Tai Yuen Street in Wan Chai* 1995  
by CHAN Kau-on (1946-)  
(香港文化博物館藏品 Hong Kong Heritage Museum Collection)



18  
廖仕強 (1952-) 《春園街〔灣仔〕》 1998  
*Spring Garden Lane (Wanchai)* 1998  
by LIU Sze-keung (1952-)  
(香港文化博物館藏品 Hong Kong Heritage Museum Collection)



19  
唐國徽 (1954-) 《文武廟〔上環〕》 1986  
*Man Mo Temple (Sheung Wan)* 1986  
by TONG Kwok-fai (1954-)



20  
林天行 (1963-) 《葵芳村(一)》  
*Kwai Fong Estate No. 1*  
by LAM Tianxing (1963-)