

韓
志
勳
的
藝
術

心符

Secret Codes - The Art of Hon Chi - fun

22.4 - 31.7.2005



序言· PREFACE

韓志勳是香港資深的前輩藝術家，他自1950年代開始自學繪畫，而五十年來這份對藝術創作懇切求索的精神，仍然歷久常新。1950年代是香港早期藝壇漸趨活躍的

年代，適時許多藝術家自內地及海外聚首於香港，中、西美術的新畫會相繼成立，而韓氏的一份對繪畫的渴求，就在這機緣上得到滋養，並以其獨特的方式在這特殊的環境中不斷求變。在韓氏的求索下，他的繪畫理念不斷開拓，他心底裡的中國文化情懷、所運用的現代西方繪畫技巧以及豐富的人生閱歷，就讓他的風格經歷了鮮明獨特的演變，其中尤以不斷隨他心境蛻變、以「圓」為主體的作品最具代表性。

韓氏1922年生於香港，兒時於私塾就讀，父親有感他對繪畫的喜愛，曾贈以《馬駘畫譜》。其後他在小學習古籍及於九龍華仁書院升學。在求學期間，韓氏打穩了傳統中國繪畫及書法的基礎。1941年香港淪陷期間韓氏與家人流徙國內，光復後從商。1956年，韓氏自商務退下從事公職，開始自學繪畫及展開對藝術之尋索，學習各西方畫派的特點，特別是印象主義。韓氏雖然從未正式隨老師習畫，但兩位各有所專及卓有成就的前輩對他日後繪畫的風格和思維影響尤深。他與畫友作戶外寫生之時，遇陳福善，而陳氏的水彩繪畫及技法給他留下極深刻的印象，隨後韓氏亦加入了陳氏所屬的「華人現代藝術研究會」。1963年韓氏於雅苑畫廊作首次個展，展出風景油畫作品，展覽會上他認識了呂壽琨，二人一見如故，常談畫論道。這對韓氏畫風的轉變有所啟發，而其後呂氏亦曾撰文推許韓氏的創作。然而，韓氏自有其要探索的路，正如他所說：「至於畫，顯然我一直堅持自己的主見。」

1960年代韓氏在香港藝壇十分活躍，1963年他參加了「現代文學美術協會」，1964年與七位友儕創立「中元畫會」、出版期刊《好望角》等等，同年韓氏獲「第三屆國際繪畫沙龍」金牌。1969年韓氏獲「美國洛克斐勒三世基金獎學金」，在美國紐約柏勒德版畫中心研習石版及銅蝕版畫一年。1960至70年代韓氏曾多次遊歷歐洲各國、印度及中東，親身體驗到多種當代西方藝術新潮的激蕩，

也對佛道之理有所感悟。其中國之旅的亦為韓氏的攝影及日後的創作加入了山水元素。1968年至1980年間，韓氏曾於香港大學及香港中文大學校外進修部任教，培養香港藝壇新進。韓氏1992年一度移居加拿大，2000年回港定居後繼續創作至今。

韓志勳曾說「圓就是我」。「圓」隨他經歷著藝術及人生路上的多番轉折與蛻變，五十年來為他的理念留下獨特的詮釋。歷年來，許多藝論裡都曾經從不同角度去解讀過韓氏不同時期的「圓」，韓氏亦多次談及「圓」之源。「圓」是最簡潔的抽象形體、是心靈圓悟的期盼、是對穹蒼與自身的認識、是佛也是道、是東方亦是西方、更是情之所寄；是藝術探索的靈思之源、是繪畫理念的實踐、是色彩與構圖的日誌、是拉力和張力的極限、亦是韓氏的符碼。「圓」，確實包含韓氏最認真和關切的課題 - 生命的真諦。而就在韓氏思索中不自覺地時而緊鎖的眉宇間，我們所看到和體會到的似乎已漫出了「圓」的藩籬，正如韓氏曾謂：「軀形未限，大塊無邊」。

韓氏所採用的媒介及技巧多樣，除了油彩、塑膠彩、絲印、噴筆及潑彩外，亦曾嘗試於畫作上配合拼貼、石塊、鐵輪及書法等，效果卻又統一而融合。韓氏畫作的中英命題，常為其畫境作出提示，若有觀者能從文字與畫的交錯時空中有所領會，相信這就是韓氏最希望尋得的知心人了。

這次展覽將展出五十九件韓氏的代表作，除歷年以「圓」為基本意念的油彩、塑膠彩、絲印及版畫精選作品外，亦涵蓋了早期的風景畫作、1960年代的黑白作品以至2004年後的新作。韓志勳先生及夫人蔡勿姿女士在展覽籌備過程中所給予的協助和寶貴的意見、為展覽圖錄之製作提供珍貴的資料和協助及主持公開展品介紹，讓展覽得以順利舉行，本人謹代表香港藝術館致以衷心感謝。最後，收藏家金董建平女士及藍玉權先生誠意借出珍藏之韓氏代表作，謹此亦向兩位致深切致謝。

朱錦鸞

香港藝術館總館長

Hon Chi-fun is a self-taught artist who has come to be acknowledged as one of the most important artists in Hong Kong. His contribution to the artistic production in Hong Kong has helped to stretch the artistic horizon in Hong Kong in the formative years of the Hong Kong art scene.

Situated on the main trade route between the East and the West, the city has been a meeting point for Chinese and Western influences even before the arrival of the British in Hong Kong in 1842. However, it was only in the 1950s that the Hong Kong art scene began to take shape in this city of immigrants. Chinese and Western art galleries sprang into being. The appearance of art galleries and patrons were important stimulants for nurturing Hong Kong artists during the period when there was no public art museums. With his innate passion for art, Hon strived to refine his skills and experimented with new ideas. The evolution of his art is a processes of characteristic changes in modes and expressions. The most prominent phase of his stylistic development can be appreciated in his "Circle" series. The spherical shapes and the somber colours reflect his rarified view of existence. In these large canvases, space is treated with a kind of solemnity that inspires spectators with reverence for both his art and the enormity of the cosmos that the artist tries to invoke.

Born in Hong Kong in 1922, Hon received his early education from a *sishu*, a small private school run by a learned scholar. Hon's inclination towards art was detected early by his father. When he was 10-year-old, his father bought him *Ma Tai's Manual of Painting*, a popular manual for students of Chinese painting. Hon's education in Chinese culture continued when he enrolled in a formal primary school where classical Chinese literature was taught. Hon finished his secondary education in the Wah Yan College in Kowloon. By the time he graduated, he had acquired a solid foundation in the art of Chinese painting and calligraphy.

When the Japanese occupied Hong Kong in 1941, Hon and his family evacuated from Hong Kong and moved to mainland China. When Hon came back to Hong Kong after the end of World War II, he ventured into the business world. After a few years of venture in the import and export, he joined the civil service in 1956 when he began working in the Post Office.

A stable working environment enabled Hon to focus on his art. He taught himself to paint and studied Western art in his spare time, finding himself particularly interested in Impressionism. Hon did not receive formal training, but drew a great deal of inspiration from the works of Luis Chan and Lui Shou-kwan, both active in the local art scene. They were to exert profound impact on Hon's style

and thinking. Hon met Chan during an outdoor painting trip with a group of artist friends in 1956. Hon was overwhelmed by Chan's fine watercolour painting skills. His admiration led him to join the "Chinese Contemporary Artists' Guild", of which Chan was a member. In 1963, Hon held his first solo exhibition of landscape in oil at the Chatham Galleries. Hon was introduced to Lui at the exhibition. The encounter marked the beginning of a long-lasting friendship and continual exchange of ideas between the two artists. Lui's encouragement and compliments in his reviews of Hon's works fired Hon's determination and commitment. Yet, his effort was directed to formulating his own individual style. He proclaimed that "When it comes to art, I have obviously been persistent in my own views."

In the 1960s Hon became more involved in the local art scene. He joined the "Modern Literature and Art Association" in 1963. One year later, he founded the "Circle Art Group" with seven artist friends and published the periodical *Cape of Good Hope*. In the same year, he was awarded the Gold Medal at "The 3rd Hong Kong International Salon of Paintings". In 1969, Hon became the first Hong Kong artist to receive the JDRIII Fund Fellowship which enabled him to spend a year in New York. There he tried his hands on lithography and etching at the Pratt Graphic Center. In the 1960s and 70s, Hon spent a significant amount of time traveling in Europe, South and North America, India and China. The tours to the West exposed him to new trends in Western art. His trip to India enlightened him in the ways of Buddhism and the trip to China added Chinese landscape elements to his works. From 1968 to 1980, Hon taught art at the Department of Extra-Mural Studies at The University of Hong Kong and The Chinese University of Hong Kong. In 1992 he immigrated to Canada, returning eight years later. Since then, as always, his creative energy has not lapsed.

Hon once declared: "The circle is me". The concept of the circle is an integral part of Hon's art that has undergone subtle transmutation in both artistic perception and formal representation through his 50-year long artistic career. For Hon, the concept of circle is an abstract concept with complex metaphysical inferences. It is a concept that challenges the mind and allows one to understand oneself and the world. His metaphysical construct of the circle encompasses Buddhism and Taoism with references to both the Western and the Oriental worlds. It is the basis of love, the inspiration for art and the ultimate source of energy. It is also a tool for executing artistic ideals and demonstrating the power of colour and composition. Above all, it is a code denoting a subject that matters most to Hon: the meaning of life. As he pondered over the question through the years, his circle has metamorphosed into a philosophical concept that goes beyond a mere geometric shape. As Hon has said: "The physical existence knows no

boundary. It is immense and without limit.”

Hon uses a vast array of materials and techniques in his art, including oils, acrylics, silkscreen printing, collages, airbrushing and pouring. Some of his works have been embellished with stones, iron rollers and calligraphy. Despite the wide range of elements involved, Hon's works always give a strong sense of coherence and harmony. He often seeks to articulate the mood in his works with titles he carefully thought out in both Chinese and English. To Hon, his paintings are only intended for spectators who can reach the depth of his thoughts through the literary references and visual elements in his art.

The exhibition features 59 works by Hon, including early works of landscapes, his black-and-white works done in the 1960s and his latest works executed in 2004. The “Circle” theme is characteristic of paintings he created in the last decades.

On behalf of the Hong Kong Museum of Art, I would like to thank Mr Hon and his wife Ms Choi Yan-chi for their immense support for this exhibition in realizing the exhibition. We would also like to extend our gratitude to Mrs Alice King and Mr Lawrence Y.K. Lam for lending us works of Mr Hon from their collections.

Christina Chu
Chief Curator
Hong Kong Museum of Art

韓志勳的畫

2000年春，韓志勳得了一次小型中風，思前想後，他還是創作，但見他連番伏案，一時書法，一時寫詩，一時作畫；雖行動一下下退減，但他依然是他，還是在趕時間，希望以投入去忘卻不測的天意。《出岫》是經歷中風警號後的畫，他寫下：「我仍神往於山水詩行間，自得天地，不囿於形體，超然不群。」

韓志勳追求生命與作品同樣澎湃而抽離，創作理念純粹而自我，他最明白藝術家最銳利的就是自我的創作篇幅，他相信個人的顯露也是文化情懷的呈現。「心符－韓志勳的藝術」是一位香港畫人漫長而獨往之軌跡的展示。

蔡仞姿 二〇〇五年

The Paintings of Hon Chi-fun

In spring 2000, Hon suffered a minor stroke. The experience had him rethink the meaning of life. Since his recovery he has continued to work. The work “Out of the Ranges” (2000) was created after the stroke. He endeavours to create in order to forget the pain he has suffered from the illness.

Hon Chi-fun's works are subtle yet passionate. He reveals himself to, as well as detaches himself from, the viewer. His style is characterized by minimum content painted in dazzling colours, touching the viewer with Hon's underlying passion and sensibility. Hon is a man short of words. He chooses to immerse himself in his world of art. In the “Secret Codes - The Art of Hon Chi-fun” Exhibition, we can catch a glimpse of his world and trace his long, solitary path, which stretches back more than 50 years and which is set to continue.

Choi Yan-chi 2005

韓志勳 · Hon Chi-fun

韓志勳是本港著名的畫家，其西方形式的作品常蘊含東方的哲理及中國的意象，融合而獨特。韓氏 1922 年在香港出生，自幼喜愛美術，小學時已熟習古籍，1941 年於香港華仁書院畢業後，曾任職於郵

政局，並同時開始自學繪畫。五十年代韓氏以寫生風景油畫為主。六十年代他活躍於藝壇，其畫風亦進入抽象期，並對不同的元素及媒介進行探索，嘗試把草書、詩句、照片、碑帖等用於絲印版畫及塑膠彩畫中，亦於畫作上結合石塊及鐵輪等。七十年代至八十年代，「圓」和「方」成為了韓氏的個人表徵，他亦常於作品中探討生與死、自然、宇宙等哲學性的課題，並率先嘗試使用噴筆營造畫面上各種效果。九十年代初韓氏移居加拿大，2000 年他回港定居並繼續創作，畫風漸趨自由灑逸，而一次小型中風後，韓氏的創作流露出對生命及理念更深層的體會。

Hon Chi-fun is a renowned Hong Kong artist. His work is known for its unique and sophisticated blend of Western techniques, Oriental philosophies and Chinese perspectives. Born in 1922, Hon displayed a fondness for art as a child. He studied classical Chinese literature at primary school and later at the Wah Yan College in Kowloon, Hong Kong. A few years after finishing school he joined the Post Office and at the same time began to paint as a self-taught artist. In the 1950s, most of Hon's works were oil paintings of landscapes. In the 1960s, he grew more active on the art scene and his works became more abstract in style. Hon then entered an experimental period, trying new materials and techniques. He introduced to his works elements such as Chinese calligraphy, poetry, photography, inscriptions, acrylics and silk-screen printing. He also applied materials such as stones and iron rollers to some of his creations. In the 1970s and 80s, circles and squares became trademark subjects of Hon's works, which also frequently touched on philosophical issues related to life and death, nature and the universe. In a move believed to be unprecedented among Hong Kong artists, Hon used an airbrush in a number of works, creating a variety of stunning effects. Hon immigrated to Canada in the 1990s and returned to Hong Kong in 2000. He has continued to create works of art, works that have become even more crisp and unconventional than earlier efforts. They also contain more profound thoughts on life, owing partly to a minor stroke the artist suffered in spring 2000.

解讀韓志勳之心符 ·

Decode of Hon's Secret Codes



黑裂 · Black Crack 1964

韓氏嘗探索繪畫的現代感。他覺得有需要衝破一般美學的定義，所以嘗試去解除事物外形及定限技法的束縛。彷彿一度充滿張力的白光自底層迫裂了一片沉重的黑色—《黑裂》這作品在多個層面上既抽象亦立體化地表達了韓氏的激情和思緒。這幅作品亦為韓氏帶來首個獎項。

Hon has a mind for challenging traditional aesthetic values and has sought to shake off the constraints imposed by convention. This rebellious side of him can be detected in the figurative and abstract elements in this creation. The white light represents a vigorous force that emerges from below and punctuates the black above. This work earned the artist his first award.



對話・Colloquy 1964

這幅作品抽象而簡約，自上而下及自右至左的兩大筆觸相互呼應，營造出堅實和磅礴有力的氣勢。寬筆沉雄的飛運與畫面的留白，產生了濃淡變化與疏密平衡的美感，滲透著中國書法及意筆畫的氣韻，亦帶出

了韓氏潛意識裡的中國傳統。

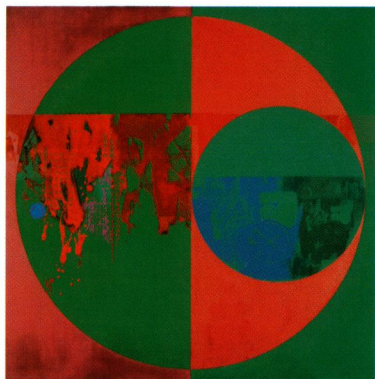
This abstract image is characterized by a minimalist approach that epitomizes the beauty of combining Chinese calligraphy with painting. The two strokes - one from top to bottom and the other from left to right - correspond with each other, generating a compelling and striking dynamism. The heavy and vivacious strokes alongside the blank space present the aesthetic qualities of a balanced composition and colour gradation. They also suggest the artist's underlying affection for Chinese culture.

藍渦・Blue Swirl 1966

韓氏曾在畫面上廣泛試用不同的材料，嘗試突破畫面的二度空間。這幅作品中的鐵輪在畫面上形成了另一層次，立體且突出，更成為了畫的主體，而堅硬粗糙的質感就與畫面產生了強烈對比。鐵輪彷彿在旋轉，並在畫面上形成了有力的旋渦，而所泛出的層層漣漪，亦似乎可漫及畫面外的第三度空間。

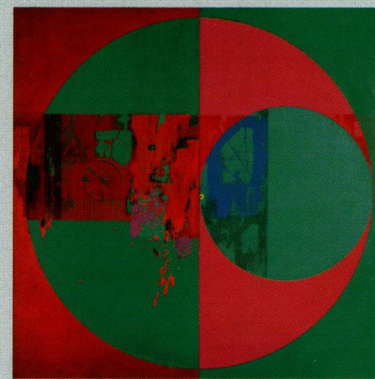
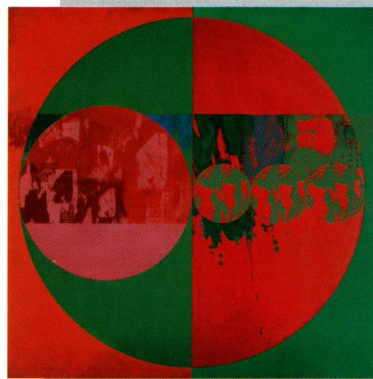


Hon attempts to break the monotony of the two-dimensional nature of painting. One way of doing this is to add a range of materials to paintings. The iron roller cleverly creates a third dimension, the coarseness forming a stark contrast to the smoothness of the canvas. The roller's conspicuous presence effectively makes them the subject of the picture. It resembles a spiral evolving with vigour. The series of ripples looks as if it could expand beyond the picture frame.



火浴・Bath of Fire 1968

這是韓氏風格轉折期前的代表作，糅合了先前他曾使用的技巧及元素。韓氏以絲印在油彩畫面上定下畫的細節如詩篇、影像及未寄的信等，把自己的過去及夢想一一向觀者陳示。強烈對比的紅與綠在閃爍著，長橫幅逸出了觀者的盲點，縱書的文字交疊著，動靜相違叫觀者眩目。《火浴》像是一次煉獄的歷程，而韓氏完成作品後藝術生命就獲得了「重生」。

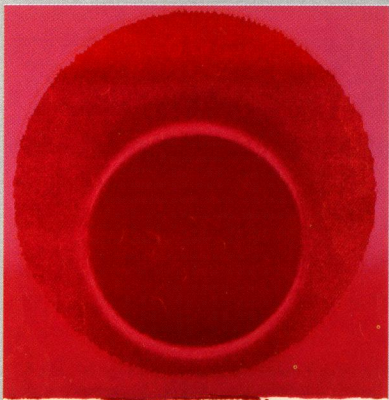


A distinguished piece of work created before Hon's change of style, "Bath of Fire" features a combination of techniques and elements adopted previously. The poems, images and letters, added to the picture by silk-screen printing, are a revelation of the artist's past and dreams. The contrasting colours of red and green shine through and the ample width of the picture expands the viewer's horizon. The text, written from top to bottom, offers a different perspective. All these components contribute to a dazzling visual effect. "Bath of Fire" can be considered a miserable trip to hell; when it was finished, the artist would head off on a new artistic journey.

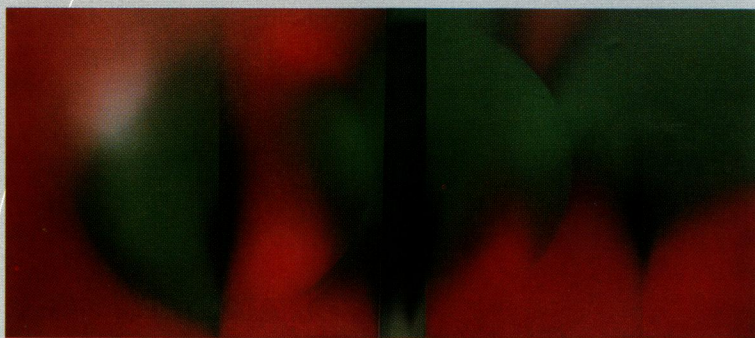
天眷 • Last Paradise 1973

這幅韓氏的絲印版畫一片嫣紅，像有一個紅火球在紅霞裡。紅球由多種不同色度的紅組成，祇兩撥而得，所以彩度活潑而有變化。球體四週有一度隱約的光環，於是就產生了在空間飄浮的感覺，時遠時近、時現時隱。畫的下方留下不整齊、浮游未定的空間，讓人有刻劃和自然之感。

The bloody red of the silk screen resembles a fireball burning in the evening sky. The ball is composed of various degrees of red, which the artist mixed in a



casual manner. They appear lively and fluid. Note that the sphere is subtly surrounded by a halo, giving the illusion that the former is floating in the air, close yet distant, clear yet dim. In the lower part of the work is a space with an irregular boundary, which appears natural and harmonious.



慕顏 • Homage to a Profile 1977

韓氏以「圓」代表自己，亦代表追求人世圓滿的境界。「慕顏」意為對理想知己的追索，韓氏盼能尋得與他情性相近及溝通、叫他傾慕的知己。這幅作品用色對比強烈，嫣紅翠綠，反映了韓氏內心的那份熱切。圓形在這作品中成為不同分割面的組合，在聚散中見整體之協調。

The circle is a concept that symbolizes Hon himself. It also signifies his craving for perfection. The circle here tells of the artist's yearning for a soul mate whom he admires and to whom he feels connected. The contrasting red and green in the painting stand for his burning desire. Though the circle is cut into several pieces and scattered, a subtle sense of unity emerges from the seeming disorder.



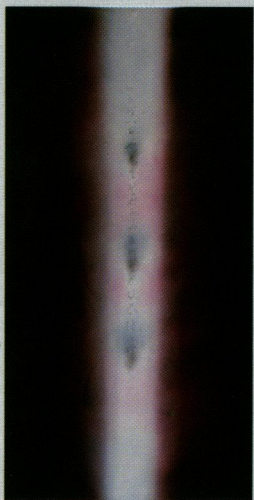
山鳴 • When Mountains Roar 1981

「山鳴」意為天籟之音於山谷中產生的迴響。有一回韓氏在北歐挪威的峽灣流連，那兒峰巒連綿，山影蔽天，韓氏覺得自己彷彿置身於一直期望踏足的中國長江三峽之中，所以用相互相連、層層疊疊的圓以抒心中對祖國山河的無盡情懷與呼喊。

"When Mountains Roar" depicts the sound of nature echoing in a mountain valley. It embodies Hon's admiration for the stunning beauty of China's landscapes. The work was inspired by a trip Hon made to a fjord in Norway. The grand mountain range that covered half the sky made him feel as though he was travelling to China's Three Gorges, a place he longed to visit. The overlapping circles here serve as a symbol for his passion for his home country.

偈釋 • Enigma, Enigma, Enigma 1998

韓氏早期的作品已常以中國書法作畫中的細節，亦會在作品中宣示個人對靈性尋索。這幅作品是韓氏同類創作的延續，深邃的空間為一度光線



所照亮，一句一句的偈語浮現其中，就像開啟了與靈性溝通連接的力量，偈語得到解釋，為漫長的冥思帶來欣愉。

Chinese calligraphy often appeared in the details in Hon's earlier works. It was a medium through which he expressed his spiritual desires. This creation carries a number of Buddhist texts, which emerge from a depth illuminated by a beam of light. The texts are tantamount to a power that activates a spiritual connection. When one understands the message of the texts, one's meditation will be filled with joy.

出岫 • Out of the Ranges 2000

《出岫》是韓氏小型中風後的作品。這畫題選自東晉詩人陶淵明《歸去來辭》中的一句：「雲無心而出岫，鳥飛倦而知還」。「出岫」意為走出了峰巒，喻意韓氏不為疾病所困，衝破障礙繼續創作，堅毅地重新投入繪畫藝術。畫中紅黑相對，而鮮明生動的紅色正好代表了韓氏——他在黑暗中走出來，並再次充滿創作的力量。



Created after Hon recovered from a minor stroke. "Out of the Ranges" takes its inspiration from a Chinese poet in Eastern Jin, Tao Yuanming's celebrated work, *Returning Home*. The poem expresses Tao's determination to go back to the country after leaving his job as a magistrate, in which he found himself humiliated by corrupt officials and disillusioned. Hon used the poem as a metaphor to indicate that he was unbowed in the face of illness and that he was determined to return to the art world on recovery. The colour red signifies Hon, now back to his creative best following days of darkness, which are represented by black.



沛餘 • To the Heavenly Brim

2004

「沛餘」意為滿盈的水雲正沛然而下，就好像在醞釀著下雨的納悶日子裡，雨水突然傾盤而下，打在一片靜止的水面上，激起了無數的漣漪。這幅作品筆觸明快且緩疾有致，在沉穩的不同藍色色調上，揮灑地添

上活潑的黃色筆觸，讓畫面產生更多層次及深度。

"To the Heavenly Brim" calls to mind one of those cloudy days when a heavy downpour is on the horizon. Then suddenly, the rain arrives, breaking the calm surface of an expanse of water and generating myriad ripples. The artist's rhythmic application of quick and delicate brush strokes produces a lively mood. Further enlivening the picture is the addition of the colour yellow in vivid strokes that enrich the depth of the image.



康樂及文化事務署主辦

香港藝術館籌劃

Presented by the Leisure and Cultural Services Department

Organized by the Hong Kong Museum of Art

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Printed by the Government Logistics Department (Printed on paper made from woodpulp derived from sustainable forests)