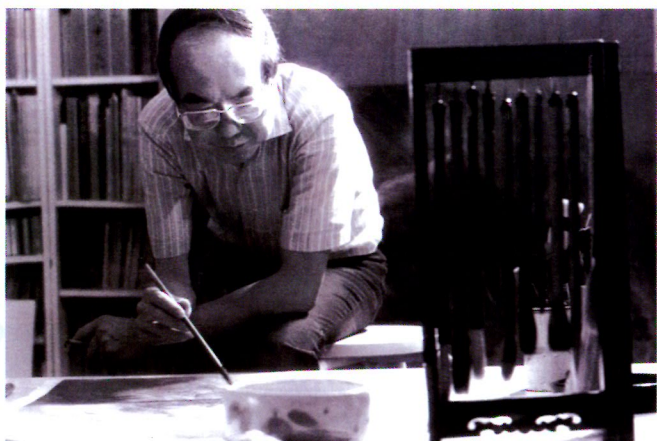




大江十二
王无邪
二〇〇六年
春
画



國際知名的本港畫家王無邪先生活躍於香港畫壇、美術教育界及藝評界近半世紀，為香港藝壇貢獻良多。他的作品糅合中西畫道精神，結合傳統山水畫的元素與西方設計觀念，為水墨畫敞開新視野。是次展覽旨在回顧這位畫壇前輩的卓越成就。展出之77件作品按創作年份分5個時期，每個時期涵蓋十年的創作成果，勾勒出王無邪自1950年代至今的藝術風格演變。

A world-renowned artist, Wucius Wong has been very active in the arts circle and has made significant contributions to art, art criticism and art education over the past fifty years. By incorporating Chinese landscape elements and design concepts, his works unveils a new horizon in ink painting. This is a major retrospective exhibition to commemorate the accomplishment of Wucius Wong. It features 77 representative works displayed in 5 chronological sections. With each section covering a decade of his works, the exhibition will showcase the stylistic evolution and the superb achievement of Wucius Wong from the 1950s to date.

展步立我 Searching for Identity 1956 - 1964



《幻想曲》 *Fantasia* 1958
藝術家藏 Artist Collection

畫家早年特別受到存在主義思想的影響，對人生充滿焦慮和不安，反映在作品中，出現很多支離破碎的元素，充滿悲觀感。這時期的作品如《幻想曲》、《車廂內》、《風暴》等均以超現實主義、野獸派等手法表現出惡夢般的世界，無論色彩、筆觸和構圖都是狂野、失序、非理性的。畫家內心的鬱結和都市生活的壓迫感填滿了幽暗、詭異、混亂的畫面空間。

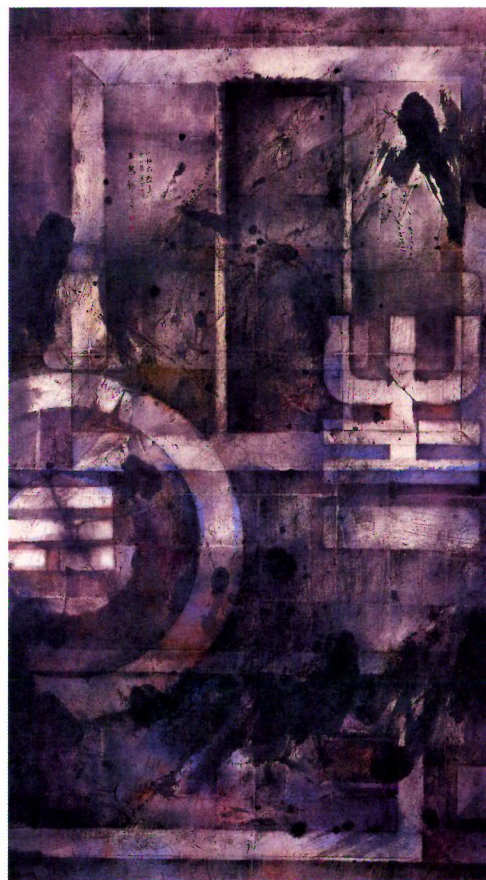
Existentialism has a strong influence on Wucius Wong in his early years. In its shadow, the young painter had a pessimistic outlook on life. Anxiety and malaise are found in his early works. They are loaded with fragmented elements and melancholy. His representative works of this period, such as *Fantasia*, *Inside the Train* and *Storm*, etc. depict a nightmarish world. Their vibrant, disordered and irrational use of colour, brushwork and composition lends them a Surrealist and Fauvist touch. Sullen, bizarre and chaotic, these works mirror the depressed mind of a young man entrapped in a stressful city.



《無題二》 *Untitled II* 1960
香港藝術館藏 Collection of Hong Kong Museum of Art AC1984.0048

由此1960年之作所見，只有24歲的王無邪對光之聚散、氣氛的營造已經處理得相當成熟。這件作品以抽象的筆觸和戲劇性手法演繹明暗的變化，以色彩、肌理表現節奏和韻律，甚有17世紀荷蘭畫家倫勃朗和19世紀英國風景畫家泰納的影子。兩位均為王氏最欣賞的西方大師。但其實，這裡還有另一位當代大師的影子。1957年，在農圃道新亞書院舉辦的趙無極個展中，王無邪初見這位留法藝術家的作品。此畫所表現的動感，不屬於泰納、倫勃朗，倒頗有趙氏之風。

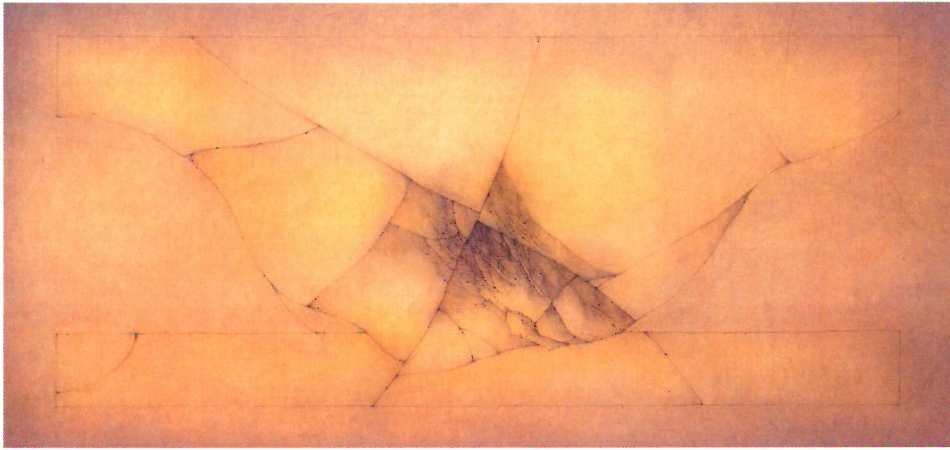
At the age of 24, Wucius Wong was already quite articulate in his rendition of light and shades as well as the atmospheric effects as demonstrated in this work of 1960. He was able to capture the tonal variation with abstract and dramatic brushstrokes, attaining rhythmic quality with colour and texture in a style close to that of Rembrandt and Turner—the two Western masters whom Wong admires the most. Yet this painting also bears the influence of another master. In 1957, Wong viewed for the first time, works of Zao Wou-ki in his solo exhibition at the New Asia College. The sense of movement and dynamism in this painting recalls more of Zao's style than those of Turner or Rembrandt.



《殘碑》 *Broken Stele* 1965
藝術家藏 Artist Collection

1961至1965年間王無邪在美國攻讀藝術，受波普藝術影響，開始以日常生活物品、幾何圖形、文字和設計元素入畫，注重作品的結構鋪排及畫面空間的完整性。在《殘碑》中，畫面左方的圖象彷彿易經中的卦象，右方加入類似「生」、「一」等文字，圖象、文字、縱橫交錯的線條創造非合理空間，令作品更添象徵意味。王氏以前衛的形式、幾何化的元素演繹舊中國文化，由此確立自成一家的風格。此特色在同期的《秋分》、《追憶》及《四格》極為明顯。

From 1961 to 1965, Wucius Wong studied art in the United States and was exposed to the wave of Pop Art. He began to apply everyday objects, geometric shapes, Chinese characters and design elements in his work, with a focus on compositional structure and spatial entirety. In *Broken Stele*, for instance, an image resembling one of the trigrams in *Yi jing (The Book of Changes)* on the left juxtaposes with characters resembling the Chinese words for “birth” and “one” on the right. These superimposed images, words and lines lend a sense of ambiguity to the pictorial space, enhancing the symbolic connotations of this work. His geometric, unconventional representations of ancient Chinese culture witnessed the emergence of a distinctive style. Such distinctiveness is also apparent in *Autumn Equinox*, *Remembrance* and *Four Squares* of the same period.



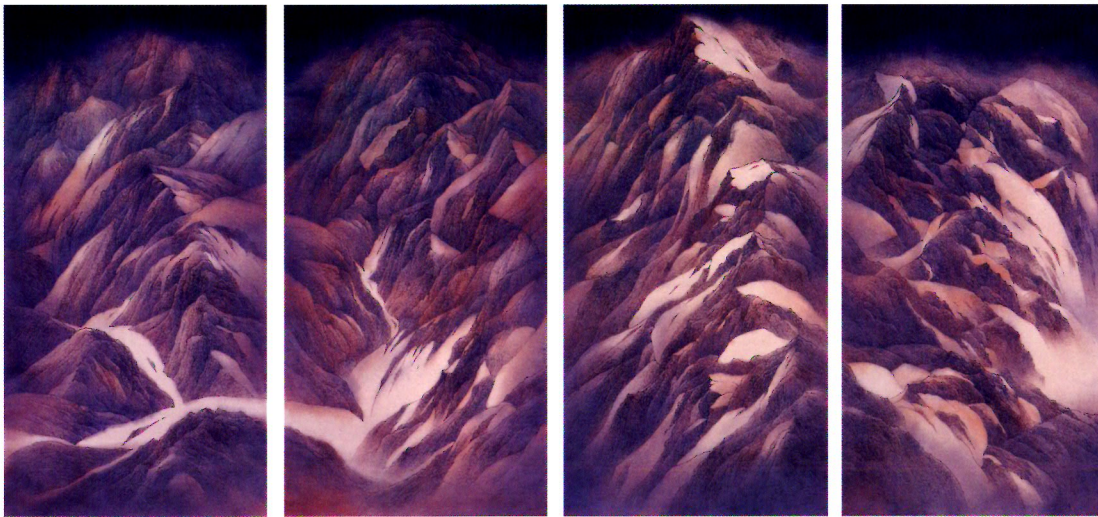
《相忘之二》 *Oblivion No.2* 1973
藝術家藏 Artist Collection

王無邪有一系列作品表現古玉的沁色和裂紋，《相忘之二》即為一例。此作呈現宋瓷的冰裂紋與古玉的溫潤之美。不過，原來在形式之美之外，畫家尚別有所託。他以這些「斷玉」、「碎玉」的圖象借喻文人的風骨，一種「寧為玉碎，不為瓦全」的氣節。這件充滿文士氣

質的作品對他別具意義，不惜斥資從拍賣行購回。碎玉系列的概念出現於1970年代，但延伸至1980年代。《山夢之一》及《山夢之三》均為碎玉系列的成熟期作品。二作均屬「溯源覓流」（1975-1984）時期。

Oblivion No. 2 exemplifies a series of works inspired by the color and crackle pattern of ancient jade. But in fact, apart from being a manifestation of the subtle beauty of a Song ceramic ware or a piece of ancient jade, this work embodies Wong's tribute to the moral courage and the virtues of the literati which has long been metaphorically associated with jade. This painting is of such significance that he deliberately bought it back from auction. The concept of the "jade series" burgeoned in the 1970s, extended through the 1980s, and found maturity in *Mountain Dream* and *Mountain Dream No. 3*, both displayed in the next section—"Tracing Back to the Source" (1975-1984).

溯源覓流 Tracing Back to the Source 1975 - 1984



《宏思之一至四》 *Boundless Thoughts No.1-4* 1979
許雪碧女士藏 Collection of Ms. Pat Hui

此畫靈感來自瑞士阿爾卑斯山之旅，但並非一幅寫生作品。畫中強調光暗、虛實的對比，以及整體氣氛和意境的營造。他運用嶺南派的暈染技巧，渲染出強烈的側光逆光的效果，復以細長線條勾勒出山石的輪廓，又加強上方天空部份的陰影，突出戲劇性和韻律感。此畫根據另一個繪於1976年的版本而作。舊作乃應香港怡東酒店之邀

約而畫，用筆較細，色調柔和。現在展出的這一組則筆法豪邁，用色素淡，氣魄沉雄。

The inspiration of this set came from Wong's trip to the Swiss Alps, but it is not an onsite painting. A triumphant manifestation of chiaroscuro, it captures the gradations of light from oblique angles, the contrast of the solidity and the void as well as the atmospheric mood by a skillful application of ink and wash in the style of the Lingnan School. Linear strokes accentuate the silhouette of the mountains;

together with the darkened sky, they reinforce drama and rhythm in the work.

Based on the 1976 version commissioned by the Hong Kong Excelsior Hotel which was executed in meticulous brushwork and soft hues, this set is comparatively subdued in colour, vigorous in brushwork and monumental in style.



《江行圖卷》 River Journey 1987 藝術家藏 Artist Collection

1986年王無邪遊三峽既畢，將印象寫成他的第一件手卷作品《江行圖卷》。當時他已移民美國，常有遊子之歎。江河由源頭流向大海，正好比遊子漂泊。同時人到中年，有感逝水年華，遂借江河兩岸之急流淺灘、雲煙氤氳、陰晴風雨，寓心中一種漂泊無根、歲月催人的無奈之情。江河的題材亦寄託了他在藝術路上尋根覓源，重新估量中國藝術傳統的心志。畫家採用喜愛的俯瞰角度，貫徹不畫人和物的習慣，凌越比例和空間的限制，賦予作品永恆的感覺。

In 1986, upon his return from a tour to the Three Gorges of the Yangzi River, Wucius Wong turned the impressions into his first handscroll, entitled *River Journey*. Living in the States and feeling culturally rootless at the time, he identified himself with the river—drifting away from its motherly source, heading for the ocean, much like a wanderer away from homeland. The irrevocable river is also a symbol of the passage of time and the transience of life, which echoes the painter's concerns in his middle age. His affliction is abstracted into a depiction of the changing weather and ambiance along the banks and the turns. The river theme also represents his search of the origins on his artistic pursuit and his reappraisal of Chinese artistic traditions. By adopting the bird's-eye perspective—a feature he always favours, and the habitual deliberate omission of people and objects that denote scale in a landscape, he imbues his work with a timeless quality.

尋根建夢 Looking for Roots Building a Dream 1996 -

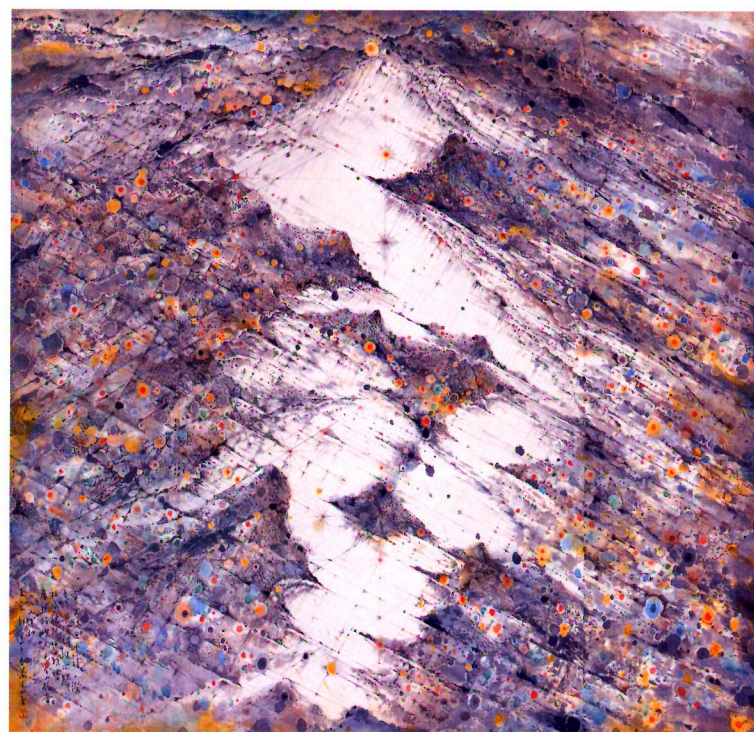


《香江幻彩》 Scintillating Hong Kong Harbour 1999 藝術家藏 Artist Collection

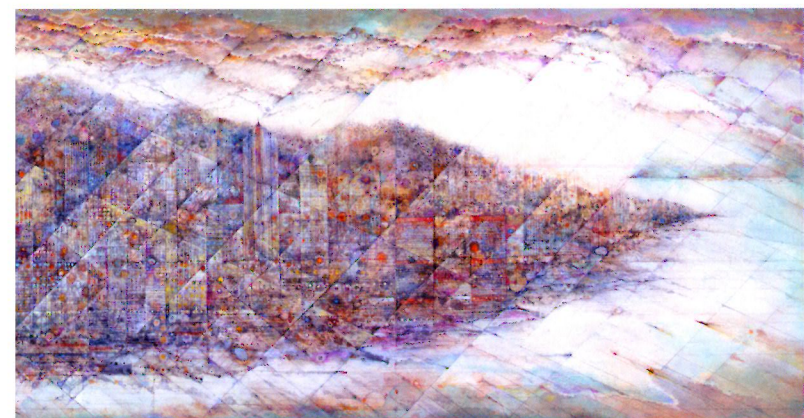
王無邪鮮以香港之景物為題，回歸後才破例。當中又以1997年的《新夢》系列特別有意思。是次展覽亦展出一幅此系列的代表作。這批作品為香港回歸誌慶之作，代表王無邪心中的「回歸之夢」。1999年寫成的《香江幻彩》是同期的經典之作，透過幾何元素及印象派的點彩技巧，演繹絢爛的維港兩岸，表達畫家對新時代的憧憬，流露他的家國情懷。目前陳列於香港機場富豪酒店大堂，高2米、長16米之巨大壁畫，即根據此作放大寫成。



Wucius Wong seldom painted the scenery of Hong Kong until after the 1997 Handover. One of such works is a meaningful series entitled *New Dream*, dated 1997, painted to celebrate the return of Hong Kong to China, charged with his dreams for the future. A representative example of the series is on display in this exhibition. The most remarkable work of the same period, bearing the same theme is an album entitled *Scintillating Hong Kong Harbour*. In this work of 1999, he turns the fascinating view of the Victoria Harbour into geometric fragmentations and Impressionist dabs of colours, and by doing so, redefines a cityscape as his vision of the new era, making this work a token of his patriotic fervour. An awesome mural painting (measuring 2m x 16m) currently on display at the lobby of the Regal Hong Kong Airport Hotel is a magnified version of this album.

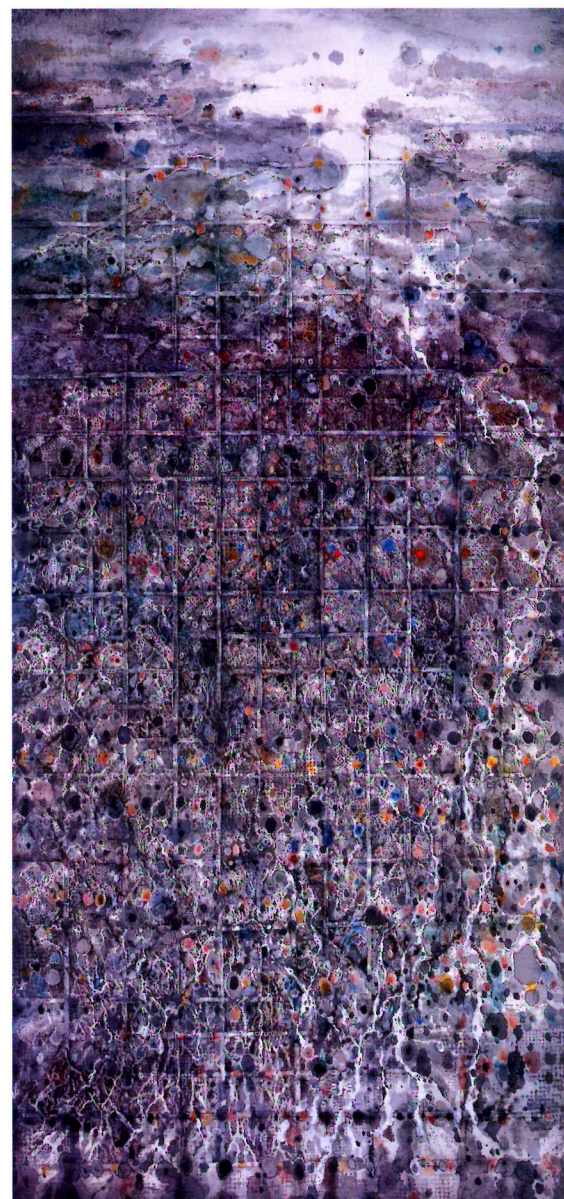


《新曙之一》 *New Dawn No.1* 1999
藝術家藏 Artist Collection



為紀念1999年澳門回歸而作的《新曙》系列，也寄託了回歸帶來的新希望，與《新夢》系列遙相呼應。王無邪曾在愉景灣居住，每天渡海往返，有時赴澳門遊覽，在船上常常看到珠江口的大小島嶼，呈現在海闊天空中，由此獲得創作靈感。是次展出此系列的兩幅作品，《新曙之一》及《新曙之三》。與《新夢》系列相若，《新曙》系列的色彩層次亦較其他同期作品豐富，同時蘊含個人對時代、家國、民族的寄願，而放眼於未來。

While the *New Dream* series is about Hong Kong's Handover, the *New Dawn* series, comprising *New Dawn No. 1* and *New Dawn No. 3* in this exhibition, commemorates the return of Macau to Chinese sovereignty in 1999. In this reflection of his felicitations for his country and its people entering a new epoch, Wong offers a reinterpretation of the Pearl River Delta—the sparse islands and vast sea and sky which often came into his sight during the days he lived in Discovery Bay as well as on occasional trips to Macau. Similar to the *New Dream* series, the *New Dawn* series has a rich palette; they turn out to be more buoyant than other works of the same period.



《城夢之七》 *City Dream No.7* 2003
藝術家藏 Artist Collection



王無邪筆下的都市意象都是抽象化，而且富有思想性的。他的《城夢》與《窗夢》系列所繪之城市山水主要反映都市生活所帶來的心靈枯萎和畫家對人生的感悟。在《城夢之七》中，幾何化的圖象被重疊、分割、拼貼，建構出支離破碎的空間，表達城市人的迷失，及其與大自然疏離的關係。穿插畫面的點彩既若燈火，又似迷夢之碎片。

Wucius Wong's cityscapes are mostly abstract and reflective. His typical urban scenery such as the *City Dream* and *Window Dream* series reflect the mental fatigue of urban life and the painter's own philosophies. Geometric imagery in *City Dream No. 7* are overlapped, disintegrated and collaged to create a shattered and fragmented pictorial space, which incarnate the despondent souls of city-dwellers and their alienation from mother nature. Superimposed colour dots seem to resemble city illuminations, but may also symbolize shattered dreams.

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