

artistic flavour of a painting, it is very difficult to compose these patterns into a painting. Also, it demands a superb mastery of skills to "break" the patterns in order to blend them into a painting. Otherwise, the painter will become a slave of the water-printing technique. Wesley Tongson uses only the water-printing and colour-splashing techniques in his creative works without refining with a paint brush. This shows that he has fully mastered this technique and is free to express in his works of art. This is how the 17 foot wide painting displayed in the exhibition portraying a huge mountain range (no 4) was accomplished. Since the water movements vary dramatically, the painting is extremely versatile: they can be some constantly transfiguring ripples; they can also be some colourful patterns.

The painter strives to reach a state of subconsciousness : before he paints, he only has a simple composition in his undisturbed mind. The movement of the colours is then totally guided by the heart. Therefore, there is absolutely no craftsmanship in his paintings but his sentiments at the time. Madam Gu taught him to paint with a coherent breath; he was enlightened and started to paint with his heart. In recent years, he studies Buddhism to seek spiritual serenity at heart and innovation in his paintings. For instance, in *Shore* (no 8) he has relinquished the composition of the painting in order to fulfil the effect of the water and the colours drifting on the paper. The blue lines in the upper portion of the painting represents the clouds in the sky; the colour patches with various shades and the fine lines in the lower portion represents the mountains and the rocks. The painter did not concern whether the formation is acceptable, rather, he only pursued the varying impression of the water and the mountains created by the movement of the ink.

A painting resembles the painter. The painter's emotion is usually revealed by his paintings. It is not easy to understand Wesley Tongson because he lives solitarily in his own world of art. Yet in his creative works, we can sense his ingenuousness and perceive his colourful inner world. The fact that

he creates innovative original works of art and relinquishes the conventional tools for ink painting, he is not readily acceptable. But in comparison to Vincent Van Gogh (1853-90) and Shi Lu (1919-82) who were rejected when they were alive, Wesley Tongson is much more fortunate.

Lastly, I hope the viewers can base on his works in this exhibition to explore the painter's inner life and the concept of art he conveys.

唐家偉今年三十四歲，畫齡亦僅有十多年，但作品却成熟得令人有點詫異。二十歲時他移居加拿大，幸運地得到著名國畫名家顧青瑤女仕收為弟子，可惜顧女仕不久便辭世。雖然唐家偉與顧青瑤老師相處時間不長，但已學到正確的國畫技巧及文人畫家應有的器度。他作畫時氣定神閑，頭腦清晰，落色下筆絕不拖泥帶水，和他平時略帶孩子氣判若兩人，可見顧青瑤老師對他的影響。

本書冊所選輯的均是他的現代水墨畫，跟他原本所學的传统國畫完全拉不上關係。事實上，現時除了在他廳中擺放的幾張八呎長墨竹外，再也看不到他的作品中有任何傳統國畫的影子。他從傳統繪畫的路向轉到現代畫法是有幾個原因的：其一是他對張大千大師的崇拜，特別是尤其對張大師的潑墨特別佩服，故此他選取了這種繪畫技巧作為對自己的挑戰；其二是藉此來抒發其內心的抑壓。由於傳統畫法並不能夠表現他複雜的內心世界，因而嘗試其他方法，當他接觸到現代水墨畫的技巧：利用無意識做出來的畫面，正好是自己腦海裏的幻象的反映，亦與他本身不喜受拘束的性格配合，因此他便開始選用水印和潑色這兩種主要技巧來繼續自己的創作旅程。但成功並不是一蹴而就，要水印和潑色所做出來的紋樣變為一張“畫”，往往要比用筆來畫還要困難。許多學現代水墨畫的人，往往就是無法衝破這難關，最後只得放棄。但唐家偉却能有所突破，可以完全放棄傳統的筆墨，而只是運用這新技巧來創作，邁向一個全新的領域。

這本畫冊選取了他的十六幅作品，創作年期由八七年至九一年，第一號及十六號均是早期的作品，在這兩張作品中可以看到他當時還未完全掌握到控制畫面構圖的技巧。「哥倫比亞之仲夏」（圖一）是利用膠版印的印紋來模仿崖邊山石的紋理，但他並沒有著意寫實地去繪畫一個岸邊的景色。在畫中左下角我們還可以辨認到岸上的石塊和水中的倒影，但其他部份，尤其由畫面左上角至右下角的對角線以上部份便完全是抽象筆墨的表現，黑色的部份雖然變得有點曖昧，但以整個構圖來看，便成為畫中山石與畫外世界之連接部份。而在另一張早期作品「峭崖」（圖十六）中，亦同樣地利用膠版印出一個山石的線條。雖然他還未能完全掌握這種技巧，但畫中變幻無定的紋理，不合常理的構圖，放棄修飾畫面的筆墨均是反映他以後風格的雛型。

「紫山紫水」（圖五）及「夢幻山水」（圖六）是同風格的作品，以墨潑出山群的結構，以色潑出天空的雲氣。利用淡墨在紙上的流動來形成無數奇形怪狀的山頭，透明的墨色形成前後不分的錯覺，而色與墨在紙上流動而形成的互相纏繞的線條，就形成了如夢如幻的境界。

「群山」（圖四）與「山坡」（圖十三）是水印技巧的作品。水印原是手工藝的技巧，常用於書皮裝飾。方法是將墨倒入水中，因墨輕於水，在水面上隨水流動形成可愛的波紋，再用紙張印出來。但這種方法的困難處在於怎樣運用印紋變成一張畫，因水印出來的效果，往往太富裝飾性而缺乏畫味。同時要將水印紋融入畫中，成為畫面的一部份，是需要有很大的功力才可以“破”了水印的紋，否則便成為水印技巧的奴隸。唐家偉不需用筆墨來修飾而可以完全利用水印和潑色的技巧來創作，顯示他已可完全控制這種技巧，這樣他的創作便變得隨意，畫展中一張十七呎長描寫大山嶺景色的畫（圖四）便是這樣做出來的，因為水的流動變幻不定，所以印出來的畫亦充滿動感，既是千變萬化的波紋，也是色彩萬千的圖案。

畫家一直追求無意識的境界，所以在作畫前，他只有一個簡單的構圖，然後心無雜念，完全以內心來控制顏色的流動，因此他的畫絕無匠氣，流露著當時的心境。龐青瑤老師曾教他以氣繪畫，他悟通後則以心繪畫，近年他鑽研佛學，以求心靈更加清澈，令作品更加脫俗，如「海岸」（圖八）便是例子，他為著尋找水份和色彩在畫紙上流動的效果，而放棄畫面的結構。畫中上方的藍色線條代表天空的雲，下方不同深度的色塊和幼紋代表著山和石，畫家沒有理會畫面是否可以令人接受，只是追求象徵著山水的墨色所流動的變化。

畫如其人，繪畫往往能夠表現出畫家的內心感情。了解唐家偉並不容易，他是孤獨地活在他自己的藝術世界裡。但是從他的作品中，我們可以感覺到他的真，再而看到他多姿多采的內心世界。他的作品自成一格，又放棄了傳統筆墨工具，並不容易令人接受，但比起梵谷及石魯，他們在生時被人遺棄，唐家偉比起他們已幸福得多。

最後我希望透過這次展覽令觀眾能夠透過他的作品，感覺到畫家的內心世界及他所表達的美學觀念。

## ShuangLe Gallery