

唐家偉  
回顧



ink explorations

a Wesley Tongson retrospective



For Wesley, beloved son, brother, and  
an exceptional artist whose vision was ahead of his time.

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給家偉，至愛的兒子和弟弟，  
以及一位高瞻遠矚卓爾不凡的藝術家。

唐家偉  
回顧



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香港藝術中心

INK•SPIRATION



## PREFACE

When my brother, Wesley, passed away two years ago, I had to consider how best to catalogue and organize his creative legacy. Very soon, it became apparent to my parents and me that we needed to put on an exhibition to celebrate Wesley's life and pay tribute to his work. When speaking of my brother, one cannot help but talk about his art because his art was his life. It was something that drove him and he worked relentlessly at it. He would set goals for himself and every time he reached one goal, he would aim higher for his next goal, resulting in many breakthroughs; it was a never-ending cycle. In this respect, I truly admired him. His legacy is something my parents and I wish to share.

For many years, Wesley did not exhibit his work publicly. Therefore, his recent works are virtually unknown. The focus of this exhibition is on Wesley's ink explorations and techniques as well as his later unseen works. His life's work is well represented here, showing his artistic development. The curator's essay provides an in-depth look into Wesley's gifts and artistic journey. I hope that viewers of this exhibition will get to know my brother and feel the spirit behind the incredible works he created.

This exhibition and catalogue could not have come together without the help of many individuals. It is a collaboration that resulted in an exhibition my brother would be proud of. My parents and I give our heartfelt thanks to all who have made this possible. In particular, our sincere thanks to Ms. Catherine Maudsley for her expertise, vision and professional contribution; my dear friend Lilian Tang, her design team at LTD, and her husband Joe Spitzer for their creative support; Dr. Hui Chik Kwan for his contribution and support; and my cousin, Leung Hing Wing, and his wife Alice Chung for all their behind-the-scenes work and continuous support.

Cynthia H. Tongson  
New York, U.S.A.  
June, 2014

## 序

當弟弟家偉兩年前離世時，我在想如何妥善地編存和整理他的遺作。沒多久，父母和我都清楚覺得有需要舉辦一個展覽來紀念家偉的一生，也作為對他的畫作致敬。提到弟弟，總不能不提及他的藝術作品，因為他的藝術作品就是他的人生。就是藝術驅策他，而他也無怨無悔去創作。他為自己訂立目標，每一次他達到一個目標後，會追求下一個更高的目標，這樣帶來了很多突破，這是一個永不完結的循環。在這方面，我真心敬佩他。父母和我都希望能分享他遺下的藝術作品。

家偉已有很多年沒有公開展覽他的作品。因此，他的近期作品幾乎是不為人知。今次畫展的焦點是家偉的水墨探討及技巧，並展出他後期未曾公開過的作品。這是他一生的代表作，

顯出他的藝術發展過程。策展人的文章深入探討家偉的天賦及藝術歷程，我希望這次畫展的觀眾會因此認識弟弟，並能感受到他所創作這些令人驚歎作品背後的精神。

這次畫展和畫冊要有很多人士的幫忙才能成事。這個由大家合力而成的畫展，我相信會是弟弟引以為傲的。父母和我衷心感謝所有讓這畫展成為事實的人，特別是感謝毛岱康女士的專才、視野及專業貢獻；好友 Lilian Tang，其LTD設計團隊及丈夫 Joe Spitzer的創作支援；許植琨醫生的貢獻與支持；以及表弟梁慶榮及妻子鍾愛麗持續的支持和他們的所有幕後工作。

唐慧中  
美國紐約  
2014年6月

Wesley, with his family's roots in Zhongshan, Guangdong Province, was born in Hong Kong in 1957.

He was 15 when he was diagnosed with schizophrenia, a condition that, together with a fervent commitment to Zen philosophy, shaped his bold artistic vision and his life.

At 17, while still a student at Hong Kong International School (HKIS), Wesley commenced to paint formally, at first in a manner inspired by the Chinese literati style, *wenren hua*.

Following graduation from HKIS in 1977, Wesley moved to Toronto, Canada, where he studied Western painting at Ontario College of Art and Chinese brush painting with the renowned Madame Koo Tsin-yaw (1896-1978).

It was at this time that Wesley also began to explore and to teach himself splash ink painting, a technique which originated in 8<sup>th</sup> century China and was exemplified by the work of Zhang Daqian in the 20<sup>th</sup> century — and for which, eventually, Wesley would himself become best known.

Wesley returned home to Hong Kong in 1981, where he continued his studies with Harold Wong (Huang Zhongfang, b. 1943), the distinguished collector, connoisseur and painter. In the ensuing decade, Wesley continued to explore the creative possibilities of splash ink painting and began to draw on his Western and Eastern influences for the creation of highly original contemporary works. During the latter half of the 1980s these early works were shown in several solo exhibitions and in the 1988 group show, “Modern Chinese Paintings by Five Artists,” at Hong Kong’s City Hall.

Throughout his career, Wesley considered landscape painting to be the most difficult and highest accomplishment of Chinese art and devoted most of his energies to mastering the form, in particular mountainscapes. Indeed, in the 1990s, he often referred to himself as “Mountainscape Teacher” (*Shandou Laoshi*) and, in his later years, signed his paintings as “Mountain Taoist” (*Shandou Daoren*). Wesley also excelled in painting bamboo, plum blossoms, lotus, orchids, and pines, and was a highly accomplished calligrapher too.

Throughout the 1990s and into the new millennium, Wesley intensified his commitment to splash ink painting. His spiritual journey towards Zen-based enlightenment was by this time inseparable from his artistic explorations — transcending the conventional bounds of landscape painting was akin to transcending one’s self. Wesley referred to his works during this period as Mountains of Heaven Zen paintings, and attributed their remarkable, meditative imagery to a pure state of mind, describing them as flowing from a world beyond and, emanating from, the artist’s heart.

At the same time, Wesley continued to be inspired by Western art. Indeed, the strong colours in his work may have been directly influenced by his studies of Western art. In particular he admired cubism for the way in which it brought volume into painting, and among Western painters he clearly favoured Picasso, whose creativity he revered.

Wesley’s work was shown to acclaim at solo exhibitions in Hong Kong, the United Kingdom and the United States throughout the 1990s and at the group shows “New Trends – Art Hong Kong” in 1994 and “Art Asia” in 1995.

Wesley continued to form his own style of Chinese landscape art and to break from the traditional forms of Chinese landscape painting. From the late 1990s onwards, he explored ways of integrating his splash ink methods with traditional Chinese brushstroke techniques. Beginning in 2001, he also experimented with finger painting. He may well have used his fingers to subtly manipulate ink in his splash ink landscapes before then but, over the next decade, he worked increasingly with fingers and nails. By 2009, he had virtually ceased using brushes, working primarily with fingers and nails.

Throughout his all-too-brief, intensely experienced life, Wesley struggled with schizophrenia while bravely countering his afflictions through his art. This constant creative tension, a source of true happiness for him, left us with a unique artistic legacy that realised a tranquil, enlightened, unspoilt natural world in stark contrast to the private, painful world in which he lived. His works are in public and private collections in Australia, Canada, China, Hong Kong, Japan, Korea, Singapore, Taiwan, Thailand, the United Kingdom, and the United States.

Wesley left this world on 16<sup>th</sup> July, 2012.

## 唐 家 偉

家偉祖籍廣東中山，1957年在香港出生。

十五歲時發現患有思覺失調症，這連同他對「禪」的熱誠，塑造了他大膽創新的藝術視野和一生。

當家偉十七歲還是一名香港國際學校的學生時，他開始正式繪畫，起初的風格是受到中國文人畫感染。

1977年在香港國際學校畢業後，家偉移居加拿大多倫多，並在安大略藝術學院學習西方繪畫，及師從著名的顧青瑤女士(1896-1978)學習中國畫。

家偉在這個時候開始探索及自學潑彩山水——是二十世紀中葉國畫大師張大千將源於八世紀中國的潑墨法混合青綠山水的色彩而開創出來的獨特畫法。最終，潑彩山水亦讓家偉為人熟識。

家偉在1981年回流香港，跟隨出色的收藏家、鑑賞家及畫家黃仲方(生於1943)繼續學習。在往後的十年間，家偉繼續探索創作潑彩山水的無限可能，融合東、西方的意念，創作出極具原創性的當代作品。1980年代的後半期，這些早期作品在他的幾次個展，及1988年在香港大會堂〈中國現代水墨·五人聯展〉中展出。

在家偉的創作生涯中，他認為山水畫是中國藝術裏最難，但卻是中國藝術的最高成就。他因此以大部分精力專注於掌握筆墨神韻，特別是山水的意境。他在1990年代時常稱呼自己為「山斗老師」，在往後的年間他在畫作中亦署名為「山斗道人」。家偉擅長畫松、竹、梅、蘭和荷花，也是一位卓然有成的書法家。

從九十年代到千禧年，家偉對潑彩畫更全情投入。他邁向禪悟的靈性之旅，此時已與他的藝術探索不可分割——超越傳統山水畫的界限如同超越自我。家偉稱他這個時期的作品為「天界山水禪」，因靈感來自冥想中純淨心境，稱其為空中源流，並從藝術家的心汨汨流出。



與此同時，家偉繼續受到西方藝術感悟。事實上，他作品中的強烈色彩可能是受到鑽研西方藝術的影響。他特別仰慕立體主義，並顯示在他的作品中。西方畫家之中他顯然鍾愛畢加索，尊敬其創作力。

1990年代期間，家偉曾於香港、英國及美國等地舉行個展，並曾參展〈香港國際新興藝術博覽會〉(1994)及〈香港世界藝術博覽〉(1995)。家偉繼續塑造他對中國山水畫的個人風格，並突破中國山水畫作的傳統形式。九十年代後期，家偉結合他的潑彩方法與傳統中國畫筆法。2001年起，他開始實驗指畫，較早前他有可能曾經利用手指靈巧地操控潑彩山水畫中的墨水，在往後十年間，他的畫作越來越多使用手指和指甲。到了2009年，他實際上已停止使用畫筆，將意念直接用手指揮於紙上。

縱其短暫但經歷豐富的一生，家偉與思覺失調搏鬥，勇敢地以藝術面對煩惱的束縛。處於這種恆常不變的繃緊狀況，持續創作是他真正快樂的來源；留給我們一個獨特的藝術遺產，展現了一個平靜、光明、無垢的自然世界與他痛苦的世界截然不同。他的畫在澳洲、加拿大、中國、香港、韓國、新加坡、台灣、泰國、英國和美國為公眾及私人收藏。

家偉在2012年7月16日離世。





“...I believe that artistic creation requires purity, passion, and integrity; without which no good work of art can ever be produced.”

Wesley Tongson

# Enchanted By Ink

Catherine Maudsley



## WESLEY TONGSON'S CREATIVE JOURNEY

Ink painting is one of China's greatest artistic and cultural achievements. Closely aligned to the practice of calligraphy where the brush and ink are inextricably linked, ink painting has a long and venerable tradition. It is a sophisticated and nuanced art form, which can bring tremendous satisfaction to the artist and lifelong pleasure to the viewer. Although the basic materials are simple, ink created from a soot-based material and the brush from animal hairs inserted into a tube, the results can be sublime. As an evolving art, the tension between tradition and innovation has long been apparent. In the autumn of 2013, over 100 of the finest examples of Chinese painting were assembled for the exhibition “Masterpieces of Chinese Paintings 700-1900” at London's Victoria and Albert Museum. In this overview of 1200 years of artistic output, recurrent themes, evolving aesthetic characteristics, and the role of tradition and innovation were examined.<sup>1</sup>

Wesley Tongson's creative exploration was inextricably tied to tradition and innovation, and ink in its many variations. Although he actively participated in group exhibitions and solo shows in the ten years from 1985 to 1995, he worked increasingly in solitude from then onwards.<sup>2</sup> Few people other than his family knew of his continued accomplishments and experiments in ink, especially his large-scale finger paintings.

The abandonment of the brush in favour of using his fingernails, fingers and hands became his mature signature style, his main aesthetic breakthrough, and the quality unique to his later work. During early periods, especially under the direction of Liu Guosong (b. 1932), Wesley, like many other young Hong Kong artists, was encouraged to leave behind the brush as a principal means of painting and instead took up a wide variety of non-brush techniques, including ink rubbing and marbling.

## THE ABANDONMENT OF THE BRUSH

Wesley Tongson's mature paintings largely abandon the brush. His large-scale vertical and horizontal paintings are full of sweeping, energetic lines and dots. They mostly depict landscapes or plants; some are monochrome while others are rich in colour. The artist's understanding of the possibilities of the picture plane is demonstrated well in two of his large-scale depictions of plums. *Plum 3* (2010) (plate 34) (fig. 1) is an exuberant dance of plum branches and flowers, a composition anchored at the bottom by two large rocks. Apart from the sheer energy of the ink lines and dots, the success of this work lies in its judicious use of empty space. Signed in the upper right with his sobriquet (*hao*) "Mountain Taoist" (*Shandou Daoren*) and dated age 53, it is stamped with only one artist's seal, directly under the character "ren." *Plum 4* (2011) (plate 32) (fig. 2), by contrast, fills in most of the picture plane, in two layers, a lighter grey underneath and an intense black on the surface, drawing attention to the plum as a flowering tree. It is also signed "Mountain Taoist." Many of the sweeping lines are achieved with the fingers and nails.

fig. 1

Detail of *Plum 3* utilising the blank areas



There are hints of finger paintings in some earlier works. In his painting inscriptions, at least two explicitly record the use of his fingers instead of a brush. *Landscape 3* (2001) (plate 48), for example, a small-scale horizontal work in which swift lines and deliberate dots in ink are juxtaposed with white space and solid black, is signed "Wesley Tongson finger [painting]" (Tang Jiawei zhi) (fig. 3).

The Qing dynasty artist Gao Qipei (1660-1734) is one of the best known Chinese finger painters. Using his long fingernails and his entire hand, Gao mastered his technique with aplomb.<sup>iii</sup> Although he began to paint in the traditional style and with traditional methods, he achieved fame with his very personal approach. In the twentieth century, artist and educator Pan Tianshou (1897-1971) also excelled in finger painting. He wrote of some of the benefits of the method and also cautioned about its shortcomings in his *Essays on Painting from Tingtian Pavilion*:

Finger painting is suitable for spontaneous expression and for depicting subjects of classic simplicity. However, attention shall be paid to the balance between simplicity and complexity, between expression and representation. Only in this way can the artist bring into play the merits of finger painting. Otherwise, artworks produced in this approach are prone to monotony, cursoriness, and lack of content.<sup>iv</sup>

Wesley Tongson's large-scale finger paintings are notable for their sustained energy. Working in large scale – either using a brush or fingernails and hands – has its very specific challenges. The artist's ability to maintain momentum and cohesiveness over a large-size surface is outstanding.

Before arriving at finger painting as the signature style of his mature years, Wesley Tongson explored many artistic paths. Chief among these was his long-standing interest in splash ink painting. In 1982, however, about a year and a half after he moved back to Hong Kong, he and his cousin Leung Hing Wing enrolled in a course taught by Liu Guosong, who had moved from Taiwan to Hong Kong in 1971 to teach at the Chinese University of Hong Kong.

Liu relentlessly experimented with and perfected a variety of non-brush techniques such as "water printing" (*shuituo*) and "steeped ink" (*zimo*), and also created his own Liu Guosong paper, with its distinctive fibres. He also taught basic splash ink techniques. Extramural students met once a week

for three months. Liu Guosong showed his students a variety of non-brush methods and then had the students expand on what they learnt. As homework, the students were encouraged to create their own ink art with methods of their own creation. In this sense, Liu Guosong railed against the "feudalistic tradition" and restrictions of brush and ink. A founder of The Fifth Moon Art Group and pioneer of the modern art movement in Taiwan, Liu Guosong is widely considered one of the most important and influential practitioners of modern Chinese art.

Wesley Tongson studied with traditional brush painters in Canada and, after his return to Hong Kong in 1981, he became a student, for about a year, of Harold Wong (Huang Zhongfang) (b. 1943), distinguished connoisseur, collector, and painter. Well-versed in traditional Chinese brush-and-ink

fig. 2

Detail of *Plum 4*



fig. 3

Detail of *Landscape 3* signed "Wesley Tongson finger [painting]" (Tang Jiawei zhi)



painting since his youth, Harold Wong is the son of the collector Wong Pao-tsie (Huang Baoxi) who settled in Hong Kong in 1948 from Shanghai. Harold Wong founded the pioneering and influential Hanart Gallery in 1977, returning to painting full-time in 1990.<sup>v</sup>

Wesley Tongson was introduced to Harold Wong through the family of Madame Koo Tsin-yaw (1896-1978), the teacher with whom he had studied in Toronto, and who had been Harold Wong's teacher some decades earlier. Koo Tsin-yaw came from a distinguished family of civil officials, painters, calligraphers, collectors, and connoisseurs in Suzhou, where the famous "Garden of Leisure" (*Yi Yuan*) was the family home. Highly educated, she was taught painting by a private tutor beginning at age seven and began to study seal carving at the age of twelve.<sup>vi</sup> By 1934, she had founded the Chinese Calligraphy and Painting Society for Women in Shanghai. Although already in advanced years and no longer accepting students, after reviewing Wesley Tongson's portfolio, she agreed to teach him. At that time, Koo led a largely nocturnal life but rose in the daytime to meet with her student, whom she encouraged and whose talent she endorsed.

In his studies with Koo Tsin-yaw and Harold Wong, Wesley Tongson had the exceptional opportunity to be linked with the tradition of Chinese painting in a profound and deep way by artists with great command of the brush. But his desire to create his own distinctive style led him increasingly to bridge East and West. When living in Toronto from 1977 to 1981, he also studied Western painting at the city's

preeminent art academy, the Ontario College of Art.<sup>vii</sup> The urge, to some a necessity, to bridge East and West has been experienced by a number of modern Chinese artists. Celebrated painters such as Wu Guanzhong (1919-2010) were noted for it. In discussing the art of Liu Guosong, Wu wrote:

A good Chinese artist must study Chinese painting – its techniques which have become set patterns, its spirit which depicts true objects in a suggestive manner....He must also study Western painting – its heavy demand on technical training, its compositional elements....It is hard enough to inherit one tradition – be it Western or Easter[n] [sic], inheriting both traditions, alas, is doubly strenuous.<sup>viii</sup>

## SPLASHED INK, MARBLING AND OTHER NON-BRUSH METHODS

“Splashed ink” painting (*pomo*), which is closely related to “broken ink” painting (*pomo*), has a long history in Chinese art, its technique dating from the Tang dynasty (618–907). Zhang Daqian (1899–1983) was the twentieth century’s most prolific and masterful exponent. In the late 1950s, splashed ink works appeared among his oeuvre. The most visually commanding of them combine diluted washes in ink with brilliant mineral colours, a combination which, in his expert hands, conveys luminosity and grandeur. The landscapes seem to have an effortless spontaneity. A style he gravitated to for the last decades of his life, much has been written about aspects of Abstract Expressionism and Zhang’s incorporation of Western art into his splashed ink painting.<sup>ix</sup> He was an innovator who, although being

supremely talented in traditional ink and brush paintings, pushed the boundaries of what was possible through the medium of splashed ink.

Wesley Tongson had great admiration for Zhang Daqian. Along with Pablo Picasso (1881-1973), especially his Cubist period, Zhang was the artist Wesley most admired and, in the 1990s, the splashed ink style was the one he emulated. Tongson’s solo exhibitions “Dancing Colours” (1991), “Mountains of Heaven” (1992), and “The Vibrant Land” (1994) all feature splashed ink paintings on their exhibition catalogue covers, reproducing *Purple Landscape*; *Mountains of Heaven*, and *Quiet Interlude*, respectively. In each of them, bright colours and vast mountain ranges are depicted atmospherically: clouds float, mist rises, rain falls. The colour palette in most of his splashed ink works is non-traditional, although *Landscape 2* (1987) (plate 2) (fig. 4) is reminiscent of the mineral-based blue colours – azurite and lapis lazuli – used by Zhang Daqian. Exceptionally vivid and strong colours feature in many of Wesley Tongson’s splashed ink paintings. Occasionally, the colours are so bright that they seem to be phosphorescent: candy-floss pink; acid green;

lime green; forest green; pumpkin orange and many others of similar intensity. In *Mountains of Heaven 2* (2003) (plate 8), the dark ink tones which depict mountains are well balanced by the intense colours of the sky above (fig. 5). In the same painting, the ink texturing effect is achieved by an ink rubbing technique.

When ink floats on water it creates patterns and the ink responds to any movement in the water. Patterns can be formed by blowing air on the ink, inserting a stylus, a comb, or other instrument. Then, when paper is immersed in the water and lifted from it, random patterns are transferred to the paper surface. The marbled patterns in Wesley Tongson’s paintings take on a variety of appearances and are dependent on the overall visual context: their resemblance can range from rock folds and ridges to



fig. 4  
Detail of *Landscape 2* with traditional blue colours



fig. 5  
Detail of *Mountains of Heaven 2*. The intense black of ink is well matched by intense colour

deep valley clefts. Texture strokes (*cun*) are an essential element of traditional Chinese painting. Axe-cut strokes (*fupi cun*), hemp-fibre strokes (*pixiu cun*), and the cloud-head stroke (*yuntou cun*), for example, are typically used in landscape for rocks and mountains. The artist would have most certainly learnt these techniques during his study of traditional Chinese painting.

Using marbling instead of brushstrokes for texturing produced a wide variety of effects in Wesley Tongson’s paintings. Marbling as a decorative technique has a long tradition in Asia, especially China and Japan. In Chinese art, strong evidence for the interest in marbling (*jiaotai*) as a decorative technique and method of combining colours comes from Tang dynasty ceramics. There were two methods of marbling: clays of different colours could be combined or contrasting slips could be used on the surface of an object.<sup>x</sup> The patterns on marbled paper are virtually unlimited.<sup>xi</sup> When combined with other techniques in one painting the images become richly complex.

The swirling movement in *Slope* (1988) (plate 9) is achieved by marbling. The painting’s narrow, vertical format along with the strongly upward motion of ink and blue, yellow, and pink colours at the top and swirling, molten colours in the rest, suggest the formation of a geological structure. *Water Rhyme* (1988) (plate 42), by contrast, presents a close-up view without a landscape context, becoming wholly abstract in effect. Like *Slope*, its palette consists of ink and blue, yellow, and pink colours. With the addition of burgundy and especially turquoise, the abstract image could even be a water scene instead of part of a landscape. *Bamboo 2* (1997) (plate 17) demonstrates how strongly the motion of ink and colour on water affects the outcome of marbled paper. Here, instead of the swirls of *Slope* and *Water Rhyme*, a graceful, languid flow, which dominates the composition and is rhythmically punctuated by subtle lines that suggest ridges. The ridges bring three-dimensionality and volume as the background for bamboo rendered elegantly and simply in turquoise.

In addition to splash ink, marbling, and painting with the fingernails, fingers, and hands, the artist explored ink rubbing, paper rubbing, paper crumpling, and ink staining. Eight paintings created over a fifteen year period, from 1988 to 2003, demonstrate a wide range of techniques. The contrasts among them are great. With its luminosity, the softly diffused *Dancing Colours* (1989) (plate 44), for example, is worlds apart from *Landscape 6* (2003) (plate 49) in which areas dense in ink surround pockets of lively, forceful ink lines, and dots.

## THE SPIRITUAL QUEST, SELF-IDENTITY AND CREATIVE EVOLUTION

Random patterns achieved by marbling rely on relinquishing control: fluidity and spontaneity are cherished. Splashed ink paintings also embody the ideal of spontaneity. Among the artist’s seals is one that reads “Carefree Taoist” (*Xiayao Daoren*) (fig. 6). More importantly, by 2009, “Mountain Taoist” (*Shandou Daoren*) had become his sobriquet (*hao*) (fig. 7). The life of the spirit was central to Wesley



Tongson's quest. At times, it would express itself in his paintings of Christian and, at other times, Buddhist subjects. In an undated note, referring to himself as "middle aged" and probably written around 2004, the artist described his abiding interest in Zen:

All these years, I have never stopped creating, working every day and dedicating myself to the arts and study of Zen so I can create landscapes from a pure, unified state of mind. "Flowing from a world beyond" best describes the origin of my landscape and Zen paintings.



fig. 7  
Detail from *Pine 2* (2010), signed with the artist's sobriquet "Mountain Taoist" (*Shandou Daoren*)

Taoist philosophy, particularly during his mature years, seems to have been equally important.

The 1990s was a fertile time for the artist in exploring Christian and Buddhist subjects. A number of these paintings, mostly calligraphy, and a few figurative, were published in the 1992 *Mountains of Heaven – Modern Chinese Paintings by Wesley Tongson* and the 1993 *Mountains of Heaven – Modern Chinese Paintings by Tong Ka Wai* exhibition catalogues as well as the 1994 *The Landscape – Modern Chinese Paintings by Tang Jiawei (Wesley Tongson)* catalogue.<sup>xii</sup> The six calligraphic paintings in this catalogue are a good sampling (plates 10, 11, 12, 13, 14 and 15). Dating from 1992 to 1997, they render by brush, often in split brushstrokes known as "flying white" (*feibai*), key terms such as the Christian *God's Light* (*shen guang*) (plate 10) or the Buddhist *Boundless Compassion* (*wuyuan dabe*) (plate 14). The type of calligraphy combined with a painting surface marbled by the artist creates lush and complex images.

## CONCLUSION

The exhibition "Ink Explorations: a Wesley Tongson Retrospective" records nearly three decades of the artist's enchantment with ink. Engaged with it as his principal medium, he continually sought to explore its many methods and effects, dedicated to finding and expressing his own, authentic voice. During his creative journey, he produced a wide diversity of works. In turning to finger painting late in his life, he found the creative breakthrough that he sought. Artists in the past had abandoned the brush in favour of their fingernails, fingers and hands. What stands out most about Wesley Tongson's finger paintings from 2010 onwards is their scale and sustained energy of ink. By then, living in relative isolation and focusing almost solely on painting, the artist was not part of any trend or movement. He heard the call of ink early in life and responded, always.



fig. 6  
Artist's seal "Carefree Taoist" (*Xiyao Daoren*)

<sup>i</sup> See Zhang Hongjing (editor) *Masterpieces of Chinese Painting: 700-1900* (London: V & A Publishing, 2013). The introductory text is an excellent summary of the fundamentals of Chinese paintings and its materials.

<sup>ii</sup> For a listing of the exhibitions, see the biographical sketch on pages 86-87.

<sup>iii</sup> See *Discarding the Brush: Gao Qipei (1660-1734) and the Art of Chinese Finger Painting* Klaas Ruitenbeek; with an essay by Joan Stanley-Baker; ed. Klaas Ruitenbeek (Amsterdam: Rijksmuseum, 1992). Six Gao Qipei paintings in the collection of the Rijksmuseum can be explored online at [https://www.rijksmuseum.nl/en/explore-the-collection/overview/gao-qipei/objects#/AK-MAK-290-K\\_1](https://www.rijksmuseum.nl/en/explore-the-collection/overview/gao-qipei/objects#/AK-MAK-290-K_1) Note in particular *Tiger* to see how the finger painting technique permits both fine lines and swathes of black ink. For other well-known Gao Qipei paintings, see *Finger Painting of Eagle and Pine Trees* in the Shanghai Museum and four album leaves in the Johnson Museum of Art, Cornell University where each leaf is inscribed with the notation that it is painted by finger. The album leaf subjects are: Lotus, Crab, Quail and Dragonfly. They can be seen online at [http://library24.library.cornell.edu:8280/luna/servlet/detail/CORNELL-1-1-1120-6-802400167?qvq=gao+qipei:sort:ACCESSION,PREFERRED\\_NAME,TITLE,CLASSIFICATION;lc:CORNELL-1-1&mi=5&trs=9](http://library24.library.cornell.edu:8280/luna/servlet/detail/CORNELL-1-1-1120-6-802400167?qvq=gao+qipei:sort:ACCESSION,PREFERRED_NAME,TITLE,CLASSIFICATION;lc:CORNELL-1-1&mi=5&trs=9) The *Gao Qipei Album of Eight Paintings and Calligraphy*, dated 1713, from the collection of the Walters Museum, Baltimore, can also be viewed online at <http://art.thewalters.org/detail/13650/album-of-eight-paintings-and-calligraphy/>.

<sup>iv</sup> <http://en.chnmuseum.cn/tabid/817/infoid/81318/frtid/813/Default.aspx>

<sup>v</sup> See Maudsley, Catherine "Means of Self Expression" in *Means of Self Expression* (Hong Kong: GT Publications, 1993) and "Tradition Continued and Created Anew – The Paintings of Harold Wong" in Maudsley, Catherine and Poon Sik Woon (editors) *The Unending Path; Paintings by*

*Harold Wong from 1957-1997* (Hong Kong: GT Publications, 1997) a catalogue that accompanied the exhibition of the artist's paintings at the University Museum and Art Gallery, University of Hong Kong; the Honolulu Academy of Arts and the Asian Art Museum of San Francisco.

<sup>vi</sup> Tam, Laurence C.S. *Koo Tsin-yaw: Painting, Calligraphy, Seal Carving* (Hong Kong: Urban Council, 1979), p. 9

<sup>vii</sup> Now called OCAD University, it is Canada's largest and oldest educational institution for art and design. It was founded in Toronto in 1876.

<sup>viii</sup> Wu Guanzhong "Unique, Dream-Like, Metaphoric: On Liu Kuo-Sung's Retrospective Exhibition" in *The Retrospective of 60-year-old Liu Kuo-sung* (Taichung: Taiwan Museum of Art, 1992), p. 9

<sup>ix</sup> See Fu Shen *Challenging the Past – The Paintings of Chang Dai-Chien* (Washington, DC: Arthur M. Sackler Gallery, 1991)

<sup>x</sup> The large Gongxian stoneware Tang dynasty marbled plate on three legs in the Museum of Fine Arts, Boston, is an outstanding example of two colours of clay kneaded together. See <http://www.mfa.org/collections/object/footed-tray-21261>

<sup>xi</sup> The appeal of marbled patterns spans the globe. Today, Florence, Italy is one of the most renowned world centres of this craft. Marbled paper-making flourished in Turkey in the fifteen century where it was known as "the art of the clouds" (*ebru*). By using specific tools such as combs in specific ways, known patterns can be produced. Otherwise, random patterns emerge.

<sup>xii</sup> See publication details on page 87

# 心迷水墨

毛岱康 翻譯 王舜歡

創作極需要有一個純真的性格，  
真誠也是十分重要的，  
作品流露出來自心靈的啟發，  
那是感情和創作混為一體。

唐家偉

水墨畫是中國最偉大的藝術和文化成就之一。水墨畫和書法關係密切，有悠久及受人尊敬的傳統。這是既深奧又細微的藝術形式，可以為藝術家帶來極大滿足，為觀賞者帶來終生樂趣。雖然基本材料很簡單：墨和筆，結果卻是崇高的。作為循環發展的藝術，傳統與创新的繃緊力長久以來最明顯不過。2013年秋天，超過一百幅中國畫之最佳代表作在倫敦維多利亞及阿爾拔博物館以題為〈Masterpieces of Chinese Paintings 700-1900〉齊集展出。這1200年藝術作品的概覽，審視了重現的主題、循環發展的美學特色及傳統與创新的角色<sup>i</sup>。

## 唐家偉 的創意之旅

唐家偉的創意探索及傳統與创新，和水墨的多變分不開。雖然他從1985到1995的十年間積極參與聯展和個展，他此後越來越孤獨工作<sup>ii</sup>。除家人外沒有多少人知道他在水墨上持續的實驗和造詣，尤其是他的大張指畫。

他棄用畫筆代之以手、掌及指，變成他成熟時期的個人風格、他主要的美學突破和後期作品的獨特性質。早期，特別是受劉國松（生於1932年）指導時期，家偉像很多其他香港年青藝術家一樣，受鼓勵放棄用畫筆為繪畫的主要工具，代之以各式各樣的棄筆技法，包括拓印及水拓。

## 棄用畫筆

家偉成熟期畫作大都棄用畫筆。巨幅的橫、直畫作，全是氣勢磅礴和力度萬鈞的點與線。它們大都描繪山水或花草；有些是單色而其餘則色彩豐富。這藝術家對於畫面結構的理解在他那兩張大幅梅花裏表露無遺。《梅3》(2010) (圖版34) (圖1) 是梅花與枝的茂盛之舞，畫面底部由兩塊大石牢固而成。除了水墨線和點的純粹力量外，這作品構圖的成功之處在於明智的留白。在右上方署名了他的外號

「山斗道人」並記下年期是五十三歲，在「人」字下直接蓋上了這藝術家的一個印章。對比之下，《梅花千夢4》(2011) (圖版32) (圖2) 則有兩個層次：以一層淡墨烘托出表面的深黑色，充滿了畫面的大部份，令人想起梅花盛放。這張畫一樣署名「山斗道人」。很多氣勢萬鈞的線條都是以手指和指甲完成。

在一些早期的作品已露出指畫的端倪。最少有兩款畫作的題款明確記錄了他以指代筆。舉例來說，在小張橫幅作品《山水3》(2001) (圖版48) 裏，水墨快速的線、細緻的點與留白部分和純黑的山水並置，署名是「唐家偉指」(圖3)。清代藝術家高其佩(1660-1734) 是最著名的中國指畫藝術家之一。高其佩用他長長的指甲和整隻手來掌控技巧<sup>iii</sup>。雖然他開始繪畫時是按傳統的風格和方法，他極個人的作畫方法為他帶來名譽。在二十世紀，藝術家及教育家潘天壽(1897-1971) 亦善長指畫。他在《聽天閣畫談隨筆》寫下這方法的一些好處，但亦告誡其短處：

指頭畫，宜于大寫，宜于畫簡古之題材。然須注意于簡而不簡，寫而不寫，才能得指頭畫之長。不然，每易落于單調草率而無蘊蓄矣。<sup>iv</sup>

唐家偉的大張指畫作以其貫注力見稱。大張的畫作，無論是用畫筆或指甲和手，是有其非常特別的挑戰。這藝術家在大幅指畫上持有氣勢和凝聚力是出色的。

在到達以指畫為成熟期的個人風格前，唐家偉探索過許多藝術途徑。其中最主要的是他對潑墨畫長久以來的興趣。不過在1982年，即他返回香港約一年半後，他和表弟梁慶榮報讀了劉國松教導的課程。劉國松在1971年由台灣來香港中文大學任教。

劉國松曾經忘情於實驗和完善各種不用筆技巧，例如水拓及漬墨，並曾創造了具獨特纖維的劉國松紙。他教導基本的潑墨技巧。校外短期課程每周上課一次，三個月完成。劉國松向學生開示不用畫筆的各種方法，然後要學生發揮所學。他鼓勵學生以自己創造的方法，創造自己的水墨藝術作為家課。在這個意義上，劉國松打破了「封建傳統」和筆墨的限制。作為「五月畫會」的創辦人及台灣現代藝術運動的先驅，劉國松廣被視為現代中國藝術最重要和具影響力的畫家。

唐家偉在加拿大跟隨傳統的中國畫家學習。1981年回來香港之後，有大約一年間為黃仲方(生於1943年) 的學生。黃氏是出色的鑑賞家、收藏家和畫家。從年青時代起，他已精於傳統的筆墨畫作。黃仲方是收藏家黃寶熙(1948年由上海來香港定居) 的兒子。黃仲方在1977年創立了具影響力的漢雅軒並且在1990年恢復全職繪畫<sup>v</sup>。

唐家偉是由顧青瑤(1896-1978) 的家人介紹給黃仲方；顧女士是唐家偉在多倫多的老師，也是黃仲方多年前曾跟隨學習的老師。顧女士來自蘇州顯赫的家庭，成員有官吏、畫家、書法家、收藏家及鑑賞家，著名的「怡園」便是她的家族宅院。她受過高深教育，七歲時由私人導師教授繪畫，十二歲開始學習篆刻<sup>vi</sup>。到了1934年，她在上海創立了女子中國書畫社。雖然已近暮年，也不再教人，但她看過唐家偉的代表作品後便收他為徒。那時候，顧氏以夜間活動居多，但卻願在日間起來和這學生見面。她鼓勵這個學生，認同他的才華。

在跟隨顧氏及黃仲方期間，唐家偉有難得的機遇，藉著精於畫筆的藝術家，深遠聯繫國畫傳統，但他創造自己獨特風格的慾望，使他逐漸想貫通東方和西方。1977到1981年在多倫多生活期間，他也曾在市內卓越的藝術學院安大略省藝術學院修習西洋畫<sup>vii</sup>。對貫通東西方的渴求，有一些人認為是必須的，已有一些現代中國藝術家體驗過。這些人當中以吳冠中(1919-2010) 較為注目。在談到劉國松的藝術時，吳氏這樣寫：

必須學中國畫：匠心立意，諸多已成程式的技法，虛虛實實的文思哲理……必須學西洋畫：嚴酷的造型鍛煉，塊、面、構成，色層鋪展，稀釋又濃縮……無論西方或東方，只繼承一份遺產已竟夠辛苦了，都要拿來，要繼承雙份。唉！<sup>viii</sup>

## 潑墨、水拓石紋及其它不用筆方法

潑墨，與「破墨」畫關係密切，在中國藝術有悠久的歷史，其技法可遠溯至唐代(618-907)。張大千(1899-1983) 是二十世紀最多產和技巧精湛的表表者。五十年代末期，潑彩畫開始出現於他的作品中。這些視象最震撼的作品把淡墨水痕跡結合明亮的石青、石綠。在他獨運匠心的手上使這結合傳達了明亮和華彩。山水看起來有了無須著力的自然性。有關抽象的表現主義及張氏將西洋藝術融入潑墨畫中，各方面有過不少討論<sup>ix</sup>，但這風格確是他去世前幾年作品的重心所在。張氏是創新人物，儘管對傳統的筆墨畫作有非凡造詣，他還是竭力將繪畫可能達到的界限推到極致。

唐家偉非常欣賞畢加索(1881-1973)，尤其是立體主義時期的他。同樣，張大千亦是唐家偉最欣賞的藝術家。在九十年代，潑彩山水是他追逐的目標。唐氏個展〈色彩之舞〉(1991)、〈天界〉(1992) 和〈大地躍動〉(1994) 的展覽都以潑彩畫為號召，分別以



(圖1)  
《梅3》的分部——留白的運用



(圖2)  
《梅花千夢4》的分部



(圖3)  
《山水3》的分部——署名「唐家偉指」(畫)



(圖4)  
《山水 2》的分部 — 傳統青綠



(圖5)  
《天界 2》的分部 — 深墨和強烈顏色剛好配合

《紫色山水》、《天界》和《山雨欲來》這幾張作為畫冊封面。每張作品都以明亮的色彩和巨大的山巒來描繪氣氛：雲浮、霧起、雨降。在大部分潑墨作品裏所用的色彩皆是非傳統，但《山水 2》(1987) (圖版2) (圖4) 又令人回想起張大千潑彩山水中的青和綠。家偉有很多潑彩畫的色彩都強烈鮮艷，有時甚至有螢光粉紅色、酸性綠、青檸黃、森林綠、南瓜橙及很多其它類似強度的顏色。在《天界 2》(2003) (圖版8)，用來描繪山巒的深墨色調剛好平衡天空上邊的強烈色彩 (圖5) 在同一幅畫作裏，水墨皴紋效果是用拓印技巧做成。

墨浮於水而生圖案，墨隨水動而作回應。可透過在墨水上吹氣、置尖筆、梳子或其他工具來做成圖案。跟著，當紙浸水之後拿起來後，墨隨機出現的圖案轉移到紙面上。視乎眼界，唐家偉畫作中的水拓石紋圖案有不同形象，由岩石的裂縫到山谷的凹陷。皴是傳統山水畫的主要元素。例如斧劈皴、披麻皴及雲頭皴等，是典型用於山水畫中山石的皴法。唐家偉這位藝術家肯定在研習傳統國畫的時候學了這些技法。

在唐家偉的畫作裏，用水拓石紋代替用畫筆能製造許多不同效果的傳統筆皴法。作為一種裝飾性的技法，大理石紋加工法在亞洲，尤其是中國和日本，有悠久的歷史。有十足證據顯示，在中國藝術裏，用大理石紋作為裝飾技巧及結合顏色的方法表露興趣的要算唐代製陶業。大理石紋加工有兩個方法：將不同顏色的黏土聚合或在物件的表面附上有色彩對比的紙條<sup>x</sup>。水拓石紋紙上的圖案實在是無窮無盡<sup>xi</sup>。在一幅畫作裏與其他技法結合，影像會變得複雜豐富。

在《坡》(1988) (圖版9) 中的旋轉形活動是以水拓石紋做成。這張狹窄的直幅伴隨著水墨強烈上升的活動和頂端藍、黃、粉色和其餘旋轉形溶化的顏色，顯出地質學上岩石特殊肌理的形成。相比之下，《水韻》(1988) (圖版42) 呈現了近距離而非山水的景觀，效果變得完全抽象。像《坡》一樣，其色調包括了墨、藍、黃及粉紅，加入了紫紅特別是藍綠色後，其抽象形象更似水景而不像山景。《竹 2》(1997) (圖版17) 展示了墨及色彩在水中的流動如何強烈影響水拓石紋紙上的結果。這裡，代替了《坡》及《水韻》的漩渦，是以典雅倦怠的流動支配著整個構圖，精巧有節奏的線條形成象徵山脊的立體背景，襯托出高雅的翠竹。

除潑墨、水拓石紋、以指甲、手指及手，這位藝術家還探索了拓印、紙拓、模拓、水染法。章節「墨索」中的八張在1988-2003共十五年間的畫作，展現了廣泛的技法。它們之間的對比是很大的。舉例來說：《色舞》(1989) (圖版44) 以其明亮、柔和化開，便與《山水 6》(2003) (圖版49) 以活潑、有力的墨點與線圍繞濃黑的世界相去甚遠。

## 靈性追尋、自我認定和創意發展

以水拓石紋做出來的隨機圖案是要放棄有為，追求流動和自然。潑墨畫作也可體現自然性這個理想。這位藝術家的眾多印章之中，有一個刻著「逍遙道人」(圖6)。更重要的是，到了2009年，「山斗道人」成為了他的外號 (圖7)。唐家偉要追求的重點是精神生活。有時這會在一些以基督教為題材的畫作中表現出來，其餘則在以佛學為題材的畫作。在一張沒有註明日期的字條上，他自稱為「中年人」，而可能大概是在2004年寫下的，這位藝術家說明了他對「禪」的不移興趣。他說：『我幾十年來無一日間斷創作，一心專注於藝術，以乃「禪」的歸一心化，把山水畫從空靈中化現出來。「空中源流」正好說明我的山水和禪畫的出處。』「道」的原則，特別是在他的成熟期間，看來是同樣重要。

九十年代是這位藝術家探索基督教及佛教題材的多產期。有一批這類畫作，大部分是書法，小部分是象徵性畫作，曾經印在他的畫冊：1992年的《天界》，1993年的《天界》及1994年的《紅塵影疊 — 唐家偉》<sup>xii</sup>。本目錄的六幅書畫是很好的選材 (圖版10、

11、12、13、14和15)。由1992年到1997年，它們以筆觸，經常用飛白筆法，表達重要宗教名詞例如基督教的《神光》(圖版10) 或者是佛教的《無緣大悲》(圖版14)，是將書法拓上大理石紋紙結合成為複雜豐富的影。

## 結論

〈墨索：唐家偉回顧〉展覽記錄了藝術家近30年來對水墨的沈迷。以水墨作為他主要的媒介，他持續追求探索水墨多種方法和效果，全心全意去找尋和表達自己真正的意念。在他的創作旅程中，他生產了種類不同的作品。在他生命後期轉向指畫時，他發現了一直追求的創作突破。過去有些藝術家棄筆而使用指甲、手指和手。2010年以後唐家偉指畫最突出之處是其規模及持續的水墨力度。他那時候過著相對孤立的生活，幾乎只專注於作畫，這位藝術家沒有隨波逐流，不屬於甚麼流派或潮流。他很早以來已聽到了水墨的呼喚，也時時作出了回應。



(圖6)  
藝術家印章  
「逍遙道人」



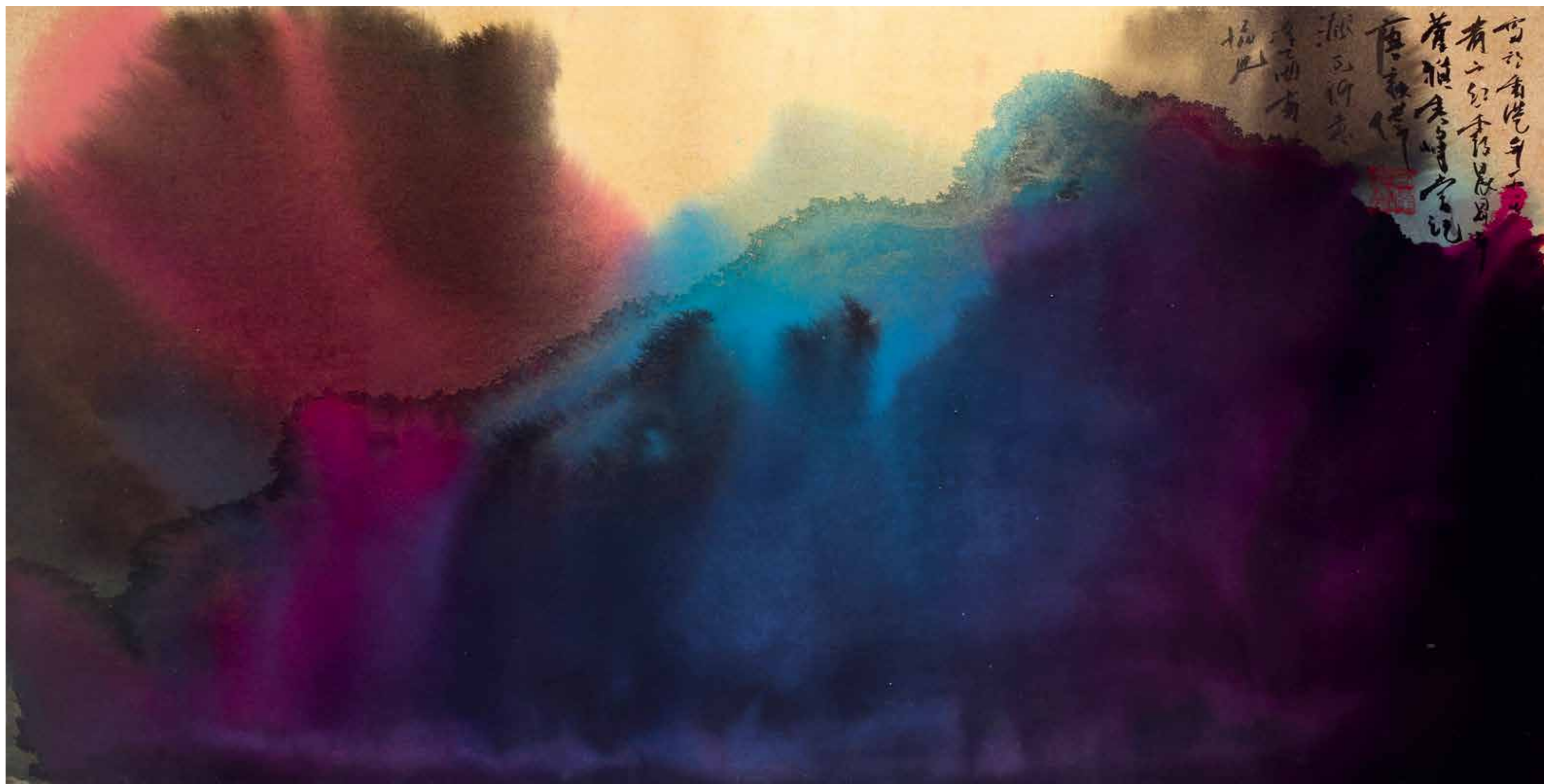
(圖7)  
《松 2》(2010) 的分部，署名是藝術家外號「山斗道人」

i 參閱 Zhang Hongjing (編輯) 的《Masterpieces of Chinese Paintings: 700-1900》(倫敦：V & A 出版社，2013)。此書的引文是對中國畫作及其材料基礎的優秀摘要。  
ii 要展覽的清單，參閱頁 86-87 的生平大略。  
iii 參閱 Klaas Ruitenbeek 著《Discarding the Brush: Gao Qiwei (1660-1734) and the Art of Chinese Finger Painting》；並附有 Joan Stanley-Baker 的一篇文章，Klaas Ruitenbeek 輯錄 (阿姆斯特丹：阿姆斯特丹國家博物館，1992)。六張收藏在阿姆斯特丹國家博物館高其佩的畫作可以在線上探索 <https://www.rijksmuseum.nl/en/explore-the-collection/overview/gao-qiwei/objects#/AK-MAK-290-K.1> 特別要注意的是《虎》這張畫作，參考指畫的技法如何容許細緻的線條和墨粗邊並存。其他高其佩著名的畫作，可參閱上海博物館藏《鷹和松的指畫》及康乃爾大學約翰遜藝術博物館藏的四頁畫冊，每一頁均有題字說明是指畫。冊頁的題材是：荷花、蟹、鴛鴦、蜻蜓。這些可在線上看到 [http://library24.library.cornell.edu:8280/luna/servlet/detail/CORNELL-1-1-11206-80240016?qa=q:gao+qiwei;sort=ACCESSION.PREFERRED\\_NAME.TITLE.CLASSIFICATION;ic:CORNE LL-1-1&mi=5&trs=9](http://library24.library.cornell.edu:8280/luna/servlet/detail/CORNELL-1-1-11206-80240016?qa=q:gao+qiwei;sort=ACCESSION.PREFERRED_NAME.TITLE.CLASSIFICATION;ic:CORNE LL-1-1&mi=5&trs=9) 高其佩的《鐵嶺高尚書指頭畫冊》(1713)，現藏於巴爾的摩華達斯博物館，也可在線上看到 <http://art.thewalters.org/detail/13650/album-of-eight-paintings-and-calligraphy/>  
iv <http://en.chnmuseum.cn/tabid/817/Infoid/81318/frtid/813/Default.aspx>  
v 毛岱康 (Maudsley, Catherine) 著《抒懷 — 黃仲方近作》(香港：GT 出版社，1993) 中「抒懷」及毛岱康與潘錫垣 (編著)《求索的路上 — 黃仲方四十年作品》(香港：

GT 出版社，1997) 中的「傳統與創新 — 黃仲方的繪畫」，是伴隨該藝術家畫作在香港大學美術博物館、檀香山藝術學院及三藩市的亞洲藝術博物院展出的目錄。  
vi 譚志成著《嶺南瑣：書·畫·篆刻》(香港：市政局，1979) 頁9。  
vii 現稱安大略藝術及設計學院大學，是加拿大最大及最古老的藝術及設計教育學院，1876年在多倫多成立。  
viii 吳冠中著《劉國松六十回顧展》(大中：台灣藝術博物館，1992) 頁9的「突兀·夢幻·蛻變 — 寄語劉國松回顧展」  
ix 參閱 Fu Shen 著《Challenging the Past — The Paintings of Chang Dai-Chien》(華盛頓：Arthur M. Sackler 畫館，1991)  
x 波士頓純藝術博物館所藏的唐代大型鞏縣陶器三腳大理石紋碟，是兩色黏土捏製而成的表表者。參閱 <http://www.mfa.org/collections/object/footed-tray-21261>  
xi 大理石紋圖案受世人眷顧。今天，意大利佛羅倫斯便是以這種工藝馳名天下。大理石紋紙在十五世紀土耳其流行，當時稱為「雲的藝術」。使用特別的工具，例如以獨特的方法用梳，便可造出既定的圖案。其餘情形則會出現隨機圖案。  
xii 閱第87頁刊物詳情

空中源流





2 Landscape 2 1987  
《山水 2》

ink & colour on gold paper  
68 x 135 cm (26.9 x 53.3 in)



3 *Beauty of Tranquility* 1992  
《寂静之美》

ink & colour on paper  
97 x 180 cm (38 x 70.9 in)



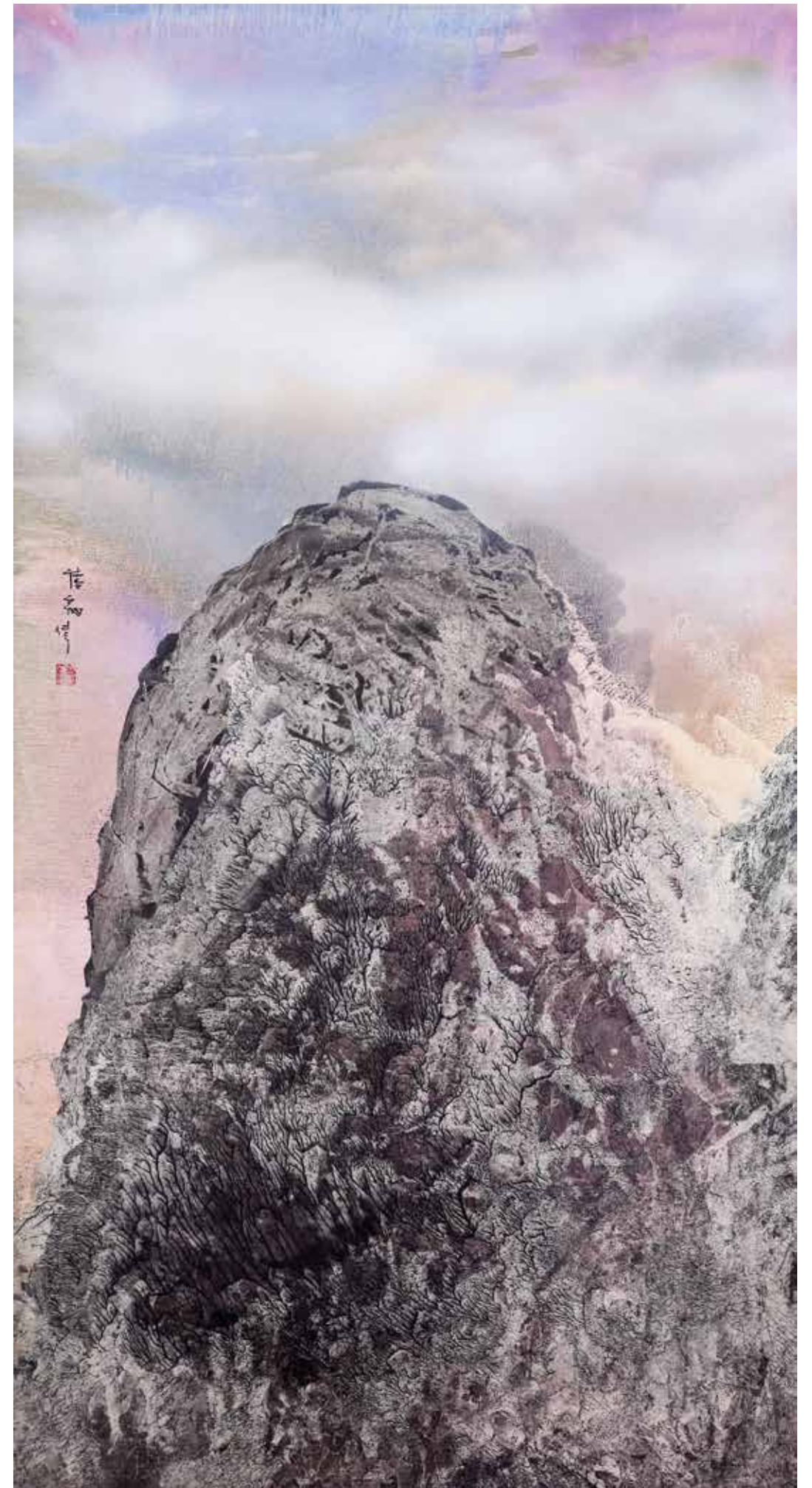
4 *Mountains of Heaven 1* 1998  
《天界 1》

ink & colour on paper  
96 x 178 cm (37.6 x 70.2 in)



5 *Landscape 1* 1984  
《山水 1》

ink & colour on paper  
95 x 62 cm (37.4 x 24.3 in)



6 *Summit* 1997  
《山峰》

ink & colour on paper  
179 x 96 cm (70.5 x 37.6 in)





7 *White Christmas* 1998  
《白色聖誕》  
ink & colour on board  
68 x 94 cm (26.9 x 36.8 in)



8 *Mountains of Heaven 2* 2003  
《天界 2》  
ink & colour on board  
72 x 97 cm (28.2 x 38.2 in)



9

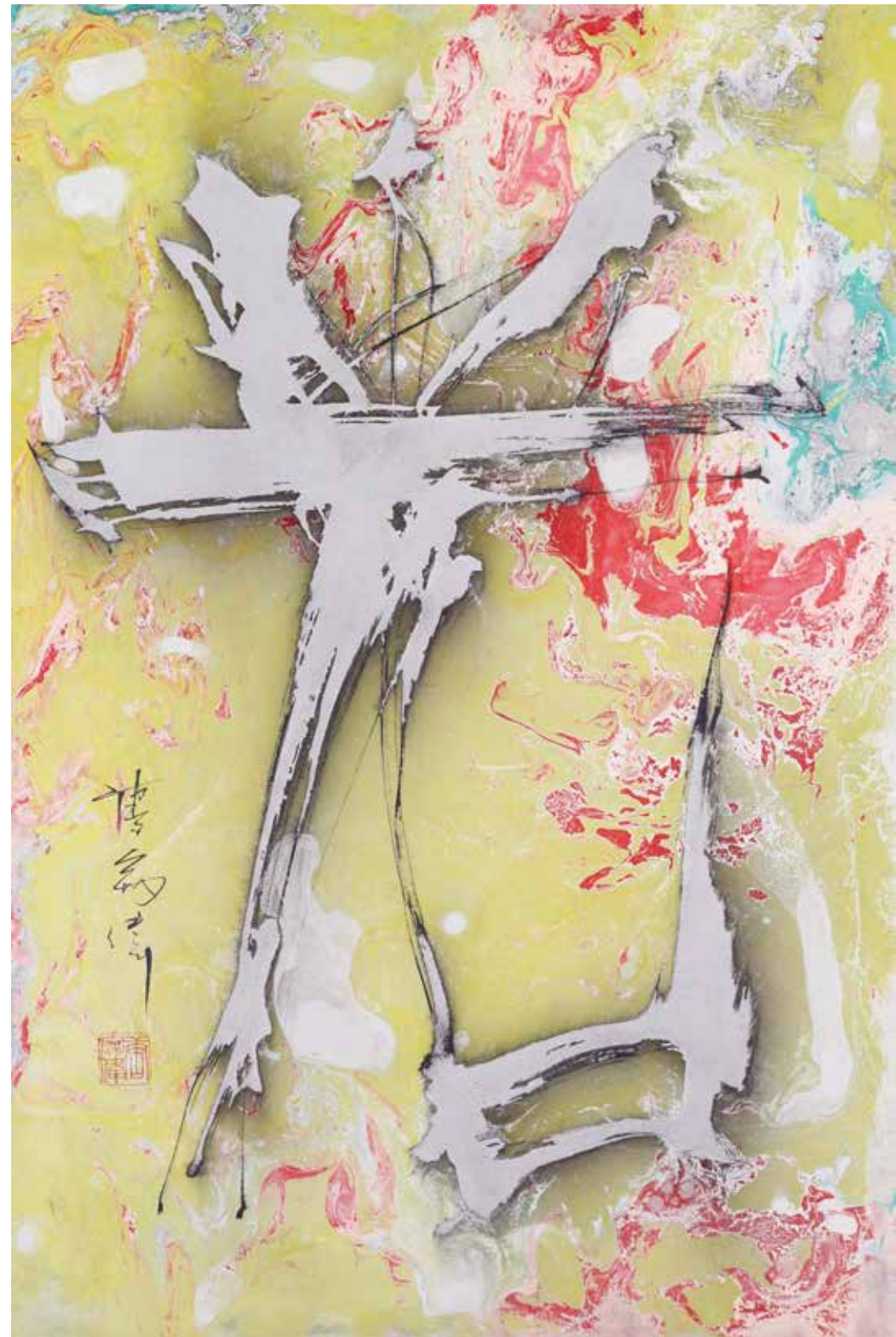
*Slope* 1988  
《山坡》

ink & colour on paper  
60 x 25 cm (23.7 x 9.6 in)

歸  
一  
心  
法



10 *God's Light* 1992  
《神光》  
ink & colour on board  
59 x 39 cm (23.6 x 15.3 in)



11 *The Light* 1992  
《光》  
ink & colour on board  
59 x 39 cm (23.3 x 15.3 in)



12 *Blessed Rain* 1992  
《恩雨下降》  
ink & colour on board  
59 x 38 cm (23.1 x 15 in)



13 *Ksitigarbha* 1992  
《地藏王》  
ink & colour on board  
59 x 38 cm (23.2 x 15.1 in)



14 *Boundless Compassion* 1993  
《無緣大悲》

ink & colour on board  
58 x 38 cm (22.9 x 15.1 in)



15 *Buddhadharma* 1997  
《佛法》

ink & colour on board  
67 x 79 cm (26.5 x 31.3 in)



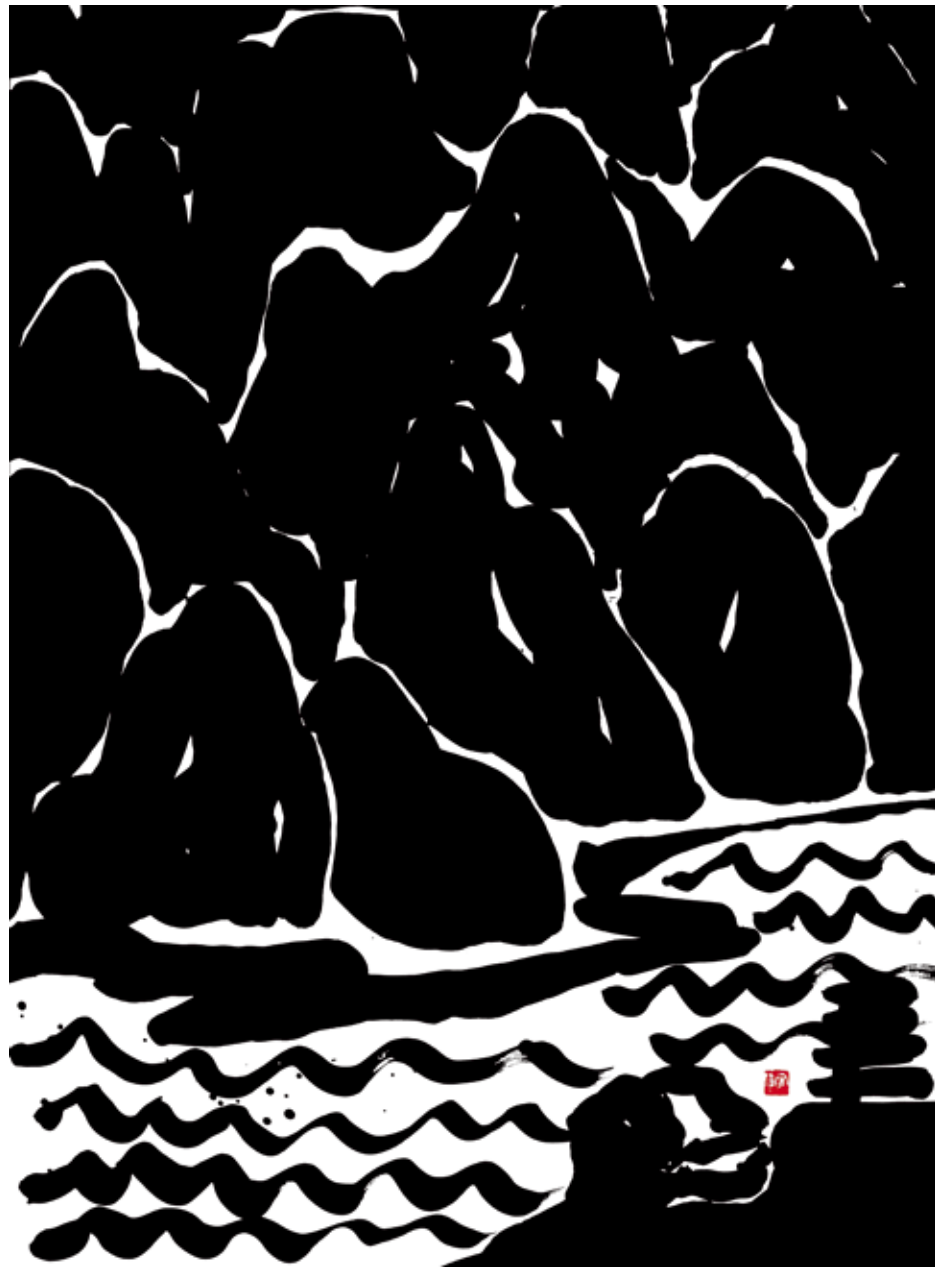
16 *Bamboo 1* 1993  
《竹 1》  
ink & colour on board  
97 x 147 cm (38.3 x 57.8 in)



17 *Bamboo 2* 1997  
《竹 2》  
ink & colour on board  
39 x 59 cm (15.3 x 23.3 in)



渾  
然  
天  
成



19 *Landscape 4* 2002  
《山水 4》  
ink on board  
96 x 71 cm (37.9 x 27.9 in)



20 *Lotus 1* 2002  
《蓮 1》  
ink on board  
97 x 71 cm (38.2 x 28.1 in)

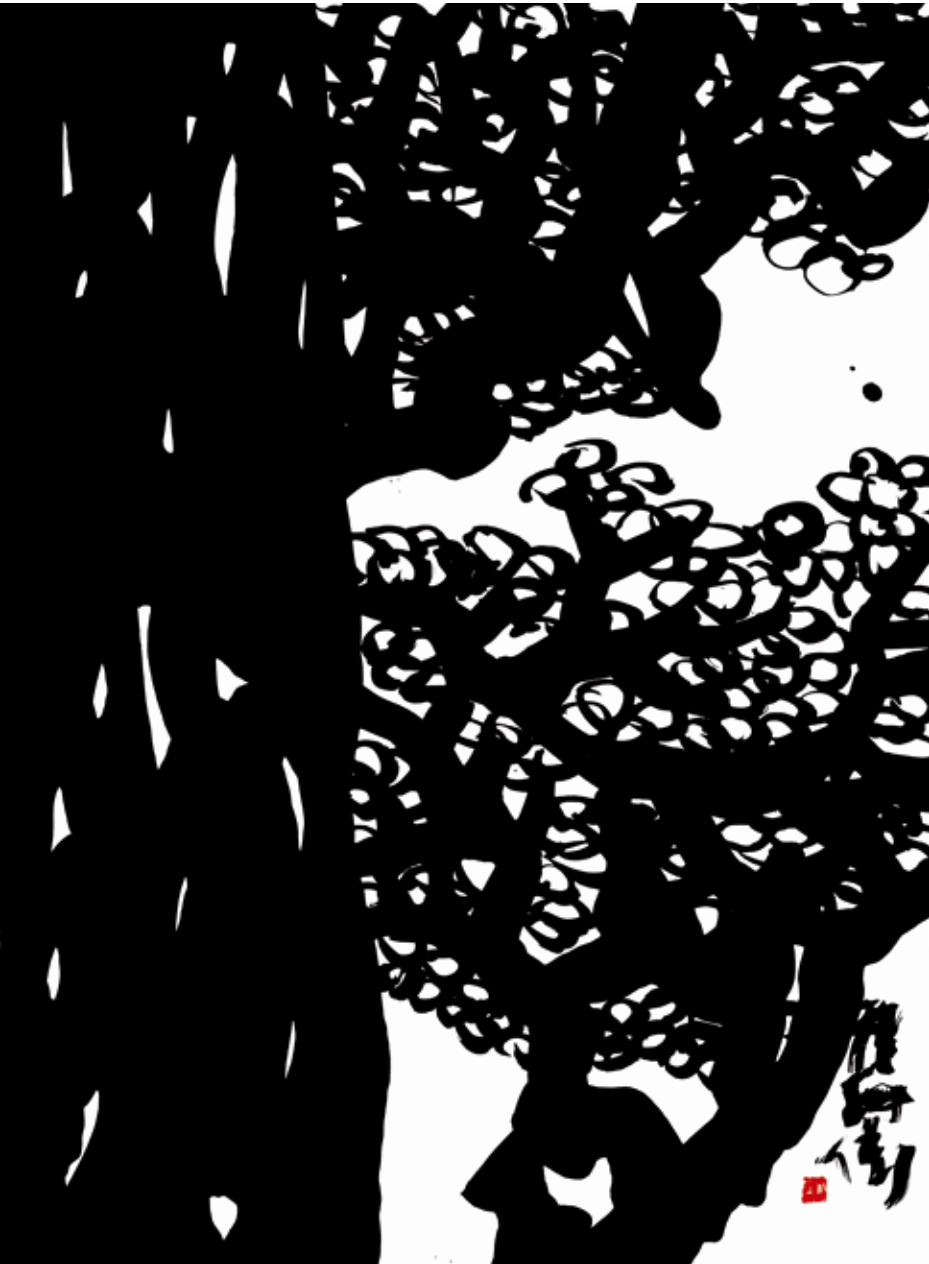




21 *Pine 1* 2003  
《松 1》  
ink on board  
97 x 71 cm (38 x 28 in)



22 *Landscape 5* 2003  
《山水 5》  
ink on board  
97 x 72 cm (38.3 x 28.3 in)



23 Plum 2 2004  
《梅 2》  
ink on board  
97 x 72 cm (38.1 x 28.2 in)

24 Calligraphy 1 1997  
《书法 1》  
ink on paper  
178 x 97 cm (70 x 38 in)





25

*Of Old, The Dragon Conquered All and The Phoenix Calmed The Spirit* 1995  
《自古龍拳勝天下 尤說鳳眉定君心》

ink on board  
98 x 149 cm (38.5 x 58.5 in)



26 Calligraphy 2 (Plum & Peony) 2009  
 《書法 2》  
 ink on paper  
 97 x 72 cm (38 x 28.3 in)



27 Calligraphy 3 2009  
 《書法 3》  
 ink on paper  
 183 x 97 cm (72 x 38 in)



28

Calligraphy 4 (Zen Ink) 2011  
《書法 4》

ink on paper  
180 x 97 cm (70.8 x 38 in)

靈  
山  
秀  
水





29 Lotus 2 2010  
《莲 2》  
ink on paper  
248 x 124 cm (97.6 x 48.8 in)



30 Pine 2 2010  
《松 2》  
ink on paper  
248 x 124 cm (97.6 x 48.8 in)



31 *Orchid 1* 2010  
《蘭 1》  
ink on paper  
248 x 124 cm (97.6 x 48.8 in)



32 *Plum 4* 2011  
《梅花千夢 4》  
ink on paper  
124 x 248 cm (48.8 x 97.5 in)



33 *Spiritual Mountains 1* 2010  
《靈山 1》

ink on paper  
123 x 248 cm (48.5 x 97.5 in)





34

Plum 3 2010  
《梅 3》

ink on paper  
125 x 248 cm (49 x 97.6 in)



35 *Landscape 7* 2006  
《山水 7》  
ink on paper  
251 x 123 cm (99 x 48.3 in)



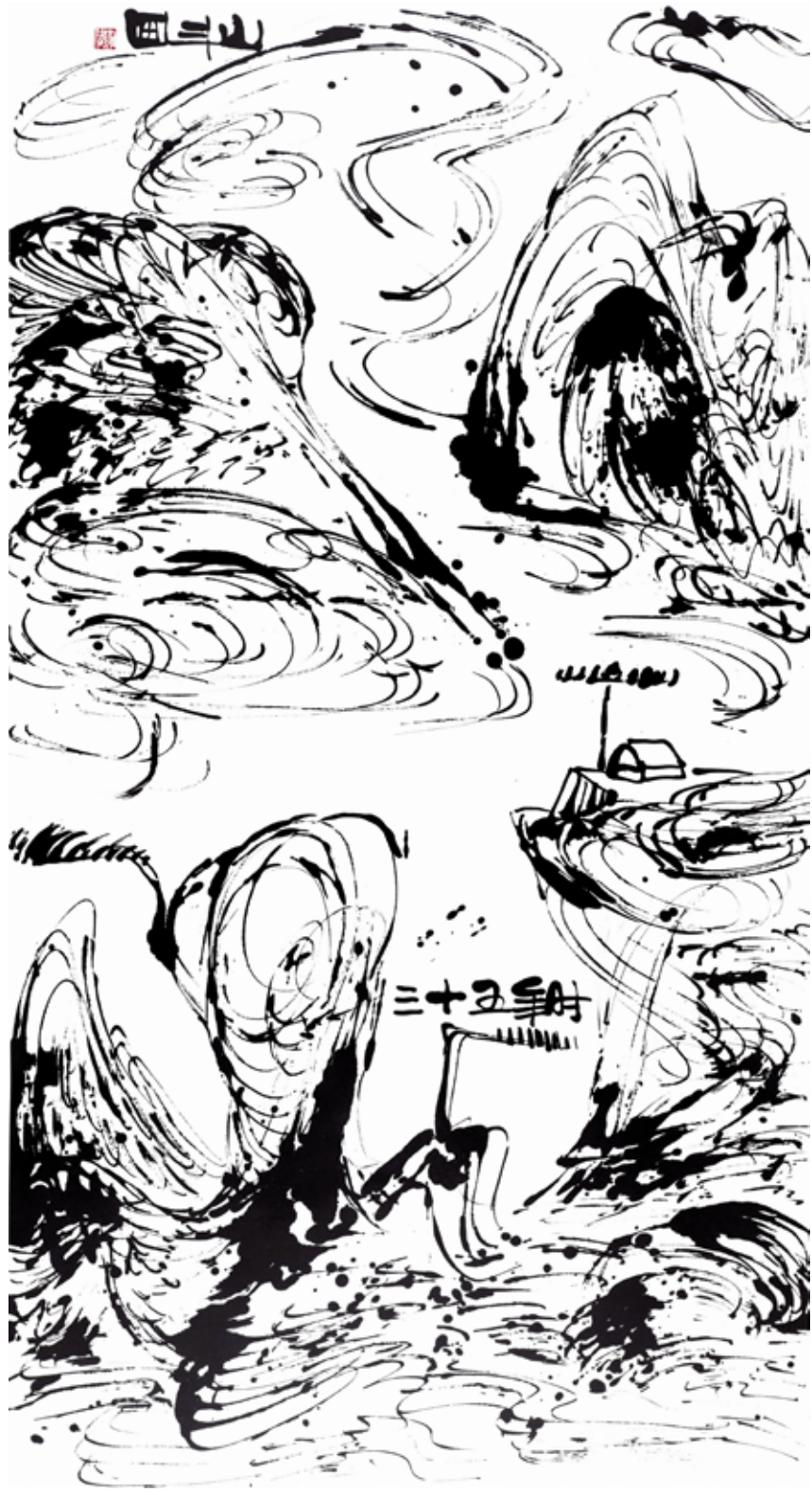
36 *Landscape 8* 2006  
《山水 8》  
ink on paper  
180 x 97 cm (70.8 x 38.3 in)



37 *Landscape 9* 2007  
《山水 9》  
ink on paper  
179 x 97 cm (70.5 x 38 in)



38 *Spiritual Mountains 2* 2010  
《靈山 2》  
ink on paper  
180 x 97 cm (70.8 x 38 in)



39 *Spiritual Mountains 3* 2010  
 《灵山 3》  
 ink on paper  
 180 x 97 cm (70.8 x 38 in)



40 *Spiritual Mountains 4* 2011  
 《灵山 4》  
 ink on paper  
 178 x 97 cm (70 x 38 in)



41 *Spiritual Mountains 5* 2012  
《灵山 5》

ink & colour on paper  
179 x 97 cm (70.3 x 38 in)

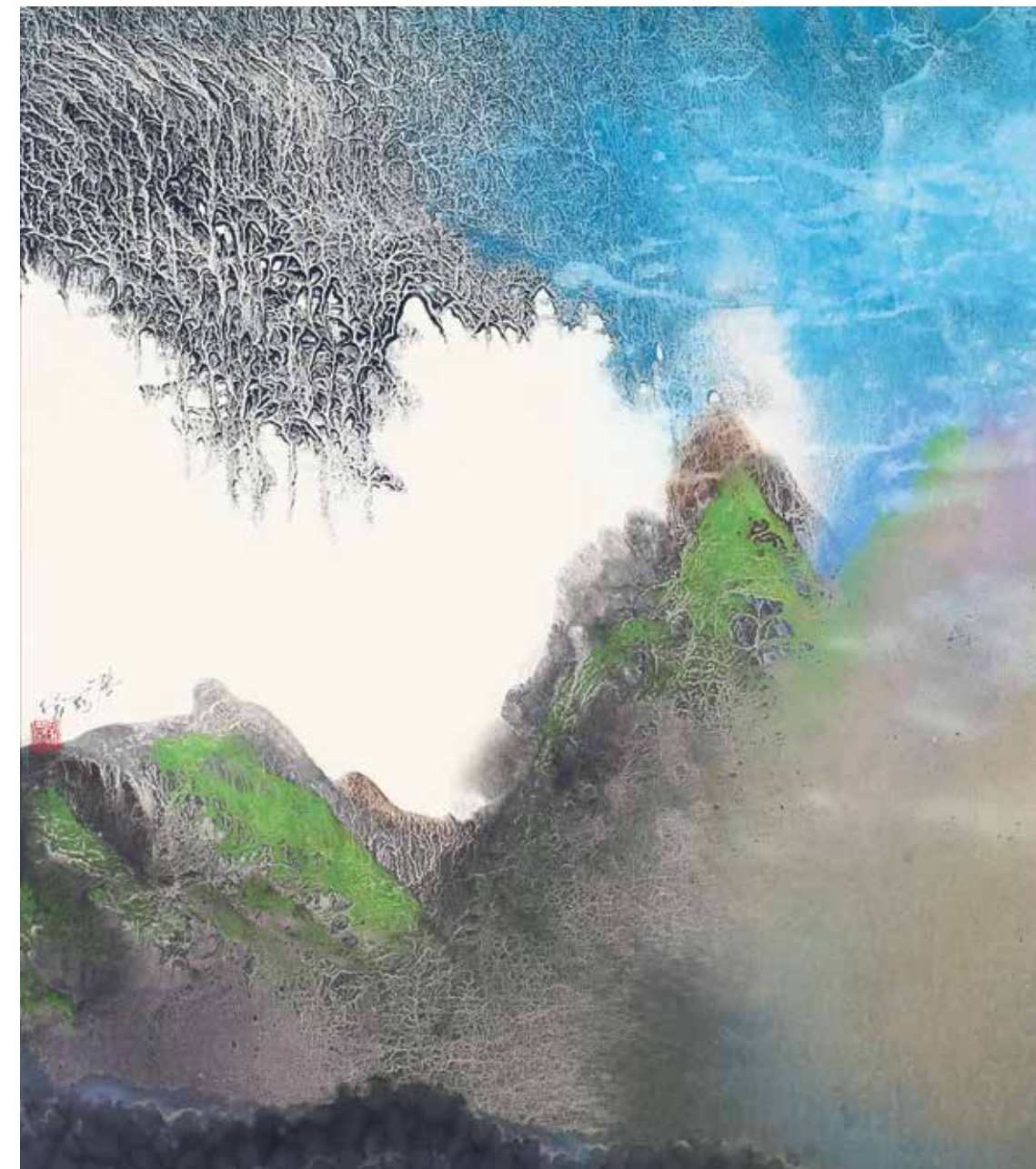
墨  
索

42

*Water Rhyme* 1988

《水韵》

ink & colour on paper  
41 x 34 cm (16.3 x 13.3 in)



43

*Approaching Rainstorm* 1988

《山雨欲来》

ink & colour on paper  
66 x 58 cm (25.9 x 22.9 in)



44 *Dancing Colours* 1989  
《色舞》

ink & colour on board  
39 x 79 cm (15.4 x 30.9 in)



45 *Mountain 1* 1993  
《山斗 1》

ink & colour on board  
58 x 38 cm (22.9 x 14.9 in)

46 *The Rugged Path* 1997  
《崎嶇之道》

ink on board  
59 x 38 cm (23.1 x 15.1 in)







47 *Mountain 2* 2001  
《山斗 2》

ink & colour on board  
71 x 97 cm (27.9 x 38 in)



48 *Landscape 3* 2001  
《山水 3》  
ink on board  
71 x 96 cm (28.1 x 37.9 in)



49 *Landscape 6* 2003  
《山水 6》  
ink on board  
71 x 96 cm (27.9 x 37.9 in)

筆歌墨舞



秀文



空靈



唐氏



唐家偉



紅塵影疊



梅花千夢



家偉





## REFLECTIONS: AN INTERVIEW WITH DR. HUI CHIK KWAN

Dr. Hui is in private practice,  
a specialist in Family Medicine,  
and was Wesley's family physician

How and when did you come to know Wesley?

I got to know Wesley when I was still a resident doctor at Hong Kong Sanatorium Hospital, around 2006. He became my patient and visited me frequently for medical advice.

You have described Wesley as one of your most impressive patients. Can you explain?

He was smart, talented and had unique ideas about art and painting. He yearned for recognition, to be accepted by the mass media and society. Zhang Daqian was the painter he most admired and aspired to be.

Because of his mood problem, Wesley dressed and behaved differently from others.

He enjoyed good food in generous portions and dined alone most of the time. He would then tell me how good the food was and suggest I try it.

He came to me mostly to chat, for reassurance, expressing his anxieties and mood problems. He would feel better after he fully expressed his feelings and ideas.

On the subject of his work, what did he discuss with you?

He began to learn to paint and to study art when he was young, from two famous teachers.

He was good at traditional Chinese painting, but wanted to achieve breakthroughs in order to establish his own style, to stand out in the art world. Therefore, he integrated Western styles and colour palettes with Chinese techniques to develop a style all his own.

Wesley became more withdrawn as the years went by and he mostly kept to himself. Do you know how Wesley viewed his relative "isolation" and how it affected or contributed to his work?

He was isolated because of his mood problems since he was young. He was under the long-term care of a psychiatrist, but I never knew whether he was disciplined in taking his medications.

From time to time, he had new ideas which he would apply to his art. Sometimes, you could see his new style emerging in his paintings. This was because his mind was always evolving.

In the last few years of his life, Wesley signed his work as "Mountain Taoist" (*Shandou Daoren*), using only the sobriquet which he gave himself. This was a significant change. Did he discuss this with you?

No, he did not discuss this point with me.

What else would you like to share?

Wesley told me he was practicing a new style and in a few years' time, he felt his paintings would mature to a point where they would truly stand out and his hope of achieving wider recognition might come true. However, he had an accident and his dreams were broken. One can't but feel sad when thinking of his life.

## 反思：與許植焜醫生對談

家庭醫學專科醫生  
家偉生前的家庭醫生

你跟家偉是在何時及怎樣認識的？

我跟家偉是在2006年左右、當我還在香港養和醫院當駐院醫生時認識的；他是我的病人，並經常來找我尋求醫療諮詢。

你曾經形容家偉是其中一位令你印象最深刻的病人。你可以解釋一下嗎？

他聰明，有才華，而且在藝術及繪畫上有著獨特的意念。他期望得到認同，被大眾媒體及社會所接受。張大千是家偉最崇拜的畫家，亦是他的立志奮鬥的目標。

因為情緒問題，家偉的衣著及舉動都顯得與眾不同。

他特別喜歡品嚐美食，胃口頗佳，但大部分時間都是單獨用餐的。嚐到美味的他會告訴我，建議我也去試一下。

他來找我大多是為聊天，為尋找一種安慰，並抒發他的焦慮及其他情緒問題。只要他能夠充分表達了自己的感受和想法，情緒就得以紓緩。

關於他的作品，家偉跟你談過甚麼？

他年輕時便追隨兩位名師開始學習繪畫和有關藝術的知識。

他擅長中國傳統繪畫，同時希望尋求突破，從而建立自己獨特的風格，在當代藝術世界上脫穎而出。因此，他揉合西方風格、調色方法與中國繪畫技巧，創出一種屬於自己的風格。

隨著歲月的流逝，家偉變得更加孤僻，大部份時間都是獨處的。你知道家偉是怎樣看待這種「隔離」，而這樣的社交隔離又如何影響或促成了他的創作呢？

因為長期的情緒問題，家偉變得越來越孤獨。雖然他是長期接受心理醫生的照料，但我不確定他有否定時服用心理醫生給他處方的藥物。

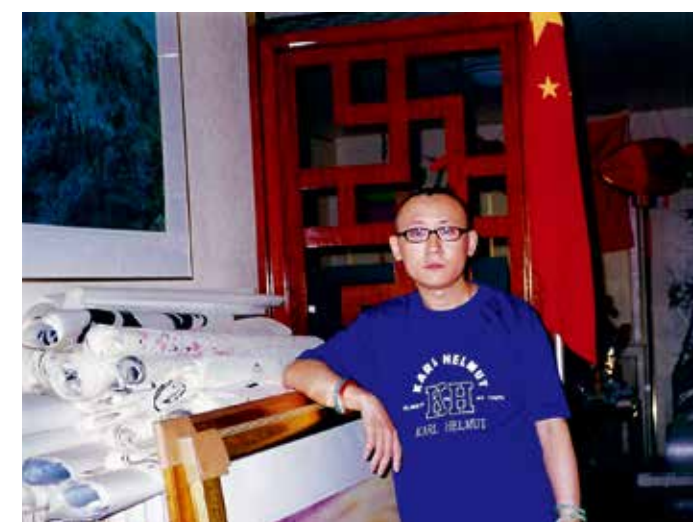
他不時有創作上的新點子。有時候，你可以從他的畫作看到新風格。這是因為他的腦袋總是不斷地轉。

在離世前的幾年，家偉都以「山斗道人」這個一個他自己起的名號簽署作品。這是一個顯著的變化。他有沒有跟你討論過這點？

沒有，他沒有跟我討論過這點。

你還有甚麼想跟我們分享？

家偉曾經告訴我他正在練習一種新的風格，並相信這種風格將於未來幾年內渾然成熟，實現他那希望得到更廣泛認同的夢想。然而，他的意外同時摔破了這個夢想。他的人生的確讓人感到遺憾。



**16<sup>th</sup> September, 1957**

Born in Hong Kong.

出生於香港。

**1963 — 1969**

Attends St. Paul's Co-educational College Primary School, Hong Kong

就讀於香港聖保羅男女中學附屬小學

**1969 — 1973**

Attends St. Paul's Co-educational College, Hong Kong

就讀於香港聖保羅男女中學

**1973**

Attends Brentwood College School, Vancouver Island, BC, Canada. Is diagnosed with schizophrenia at age 15.

Attends Hong Kong International School, Hong Kong

就讀於加拿大班特伍德中學，15歲時確診患上思覺失調症。

就讀於香港國際學校

**1974**

Commences formal painting, at first in traditional Chinese style.

從學習中國傳統繪畫為起點，正式開始研習繪畫。

**1977**

Graduates from Hong Kong International School, Hong Kong. Moves to Toronto, Canada, where he lives until early 1981. Studies Chinese brush painting with Madame Koo Tsin-yaw and Western painting at Ontario College of Art. Begins teaching himself splash ink painting, inspired by the work of 20<sup>th</sup> century master Zhang Daqian.

畢業於香港國際學校，同年移居加拿大多倫多並於當地生活至1981。

受業於國畫大師顧青瑤女士，並於加拿大安大略藝術學院學習西洋畫。

受二十世紀國畫大師張大千啟發，嘗試創作潑彩畫。

**1981**

Returns to Hong Kong and continues Chinese painting studies with Harold Wong (Huang Zhongfang). Continues to explore possibilities of splash ink painting and begins to draw on Western and Chinese influences to create own highly original contemporary works.

回流香港，跟隨黃仲方老師學習中國繪畫。

繼續鑽研潑彩畫，並結合了西洋畫和國畫的神韻創作出獨特的當代作品。

**1985**

First solo exhibition, Hong Kong City Hall, Hong Kong

首個個展，香港大會堂

**1986**

Solo exhibition, Galerie du Monde, Hong Kong

個展，香港世界畫廊

**1988**

Group show, “Modern Chinese Paintings by Five Artists,” Hong Kong City Hall, Hong Kong

Solo exhibition, Hong Kong Arts Centre, Hong Kong

聯展，〈中國現代水墨·五人聯展〉，香港大會堂

個展，香港藝術中心

**1989**

Solo exhibition, “The Exhibition of Wesley Tongson,” Hanart 2 Gallery, Hong Kong

個展，〈唐家偉畫展〉，香港漢雅軒 2

**1990**

Solo exhibition, Ngau Chi Wan Civic Centre, Hong Kong, sponsored by Hong Kong Urban Council

個展，香港牛池灣文娛中心，獲香港市政局贊助

**1991**

Solo exhibition, “Dancing Colours – Paintings by Wesley Tongson,” Hong Kong Arts Centre, Hong Kong

個展，〈色彩之舞〉，香港藝術中心

**1992**

Solo exhibition, “Mountains of Heaven – Modern Chinese Paintings by Wesley Tongson,” Hong Kong Arts Centre, Hong Kong

個展，〈天界〉，香港藝術中心

**1993**

Solo exhibition, “Mountains of Heaven – Modern Chinese Paintings by Tong Kai Wai,” Pacific Asia Museum, Pasadena, California, US

個展，〈天界〉，美國加利福尼亞州巴沙迪納市亞太博物館

**1994**

Group show, “New Trends – Art Hong Kong,” Hong Kong Convention and Exhibition Centre, Hong Kong

Solo exhibition, “The Vibrant Land,” Artpreciation Gallery, Hong Kong

聯展，〈香港國際新興藝術博覽會〉，香港會議展覽中心

個展，〈大地躍動〉，香港誰先覺畫廊

**1995**

Solo exhibition, Hong Kong American Club

Solo exhibition, Mandarin Oriental Fine Arts, Hong Kong

Solo exhibition, Godfrey Far Eastern Art, London, UK

Tongson 10<sup>th</sup> Anniversary Exhibition, “Wesley Tongson,” Hong Kong City Hall, Hong Kong

Group show, Art Asia, Hong Kong Convention and Exhibition Centre, Hong Kong

個展，香港美國會所

個展，香港文華東方美藝廊

個展，英國倫敦 Godfrey Far Eastern Art

個人十年回顧展，〈唐家偉書畫展〉，香港大會堂

聯展，〈香港世界藝術博覽會〉，香港會議展覽中心

**2001**

Begins to experiment with finger painting while continuing to form own style of Chinese landscape art, exploring ways of integrating splash ink with traditional Chinese brushstroke techniques.

開始實驗「指畫」創作，同時繼續研究結合潑墨與中國傳統繪畫技法，建立個人中國山水畫藝術風格。

**2009**

Virtually ceases using brushes, working primarily with fingers and nails.

主要以手指和指甲創作，幾乎不再用毛筆。

**16<sup>th</sup> July, 2012**

Passes away in Hong Kong, age 54.

7月16日於香港逝世，享年54歲。

Wesley's works are in public and private collections in Australia, Canada, China, Hong Kong, Japan, Korea, Singapore, Taiwan, Thailand, the United Kingdom, and the United States. In addition to exhibition catalogues, his work was catalogued in: *The Landscape – Modern Chinese Paintings by Tang Jiawei* (Hong Kong: 1994), and *The Landscape – Modern Chinese Paintings by Tang Jiawei* (Hong Kong: 1996).

公共及私人收藏遍及澳洲、加拿大、中國、香港、日本、韓國、新加坡、台灣、泰國、英國和美國等地。此外，除了為畫展而出版的畫冊外，他的作品亦被結集出版成兩部畫冊：《紅塵影疊——唐家偉》(香港，1994) 及《大好河山——唐家偉》(香港，1996)。

Published on the occasion of the exhibition

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香港藝術中心

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Catherine Maudsley 毛岱康

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