

HKMMA

以畫證史
Art verifying history

小題大作

香港藝術館的故事

Ordinary to Extraordinary: Stories of the Museum

小題大作——香港藝術館的故事

香港藝術館於1962年成立，五十多年來逐步建立起豐富的收藏，涵蓋外銷藝術、中國文物、中國書畫、現代及香港藝術四個主要範疇。

外銷藝術藏品中一幅小小的水彩畫，平實記事的畫風卻繪畫了外國人初見香港，留下深刻印象的歷史瞬間，由此開啟了這個小島不平凡的歷史。著名畫家吳冠中一次匆匆的寫生，成就了他一生最愜意的傑作。他更傳奇地與香港結緣，經典之作永遠存留香港藝術館中。呂壽琨僅寥寥數筆的《禪畫》，卻體現了香港藝術家遊走於中與西之間敢於創新的精神力量，影響了一代又一代水墨藝術家。而中國文物藏品中一件粉青色小盤，造型樸素含蓄，卻是傳世不足百件的宋代汝窑珍品。

這些作品就是我們一路走來的軌跡，每件大作背後都蘊含着美好而未為人知的情味與往事。藉此展覽，讓我們與您分享這些看似平凡卻非凡的香港藝術館故事。

Founded in 1962, the HKMoA has steadily built a rich collection of works encompassing four main areas: China Trade Art; Chinese Antiquities; Chinese Painting and Calligraphy; Modern and Hong Kong Art.

A small watercolour painting from the China Trade Art collection, in its unassuming documentary style, captures the historic moment when a group of foreigners saw Hong Kong for the first time, which was the beginning of the extraordinary history of this small island. A hurried sketch by famous painter Wu Guanzhong would turn out to be a serendipitous moment that led to the most satisfying masterpiece of his life. Even more marvellous was the attachment he would form with Hong Kong, where his classic works will forever remain at the HKMoA. Lui Shou-kwan's *Zen Painting*, created with no more than a few brush strokes, embodies the spiritual force of Hong Kong artists traversing between East and West with daring creativity—a work that has had a powerful influence on subsequent generations of ink artists. Among the Museum's collection of Chinese antiquities is a small, ordinary brush washer, a piece of Ru ware from the Song dynasty of which fewer than a hundred survive.

The works of art in the exhibition represent each step of a journey we have taken together all these years. Behind every masterpiece lies a story of human encounter that is heart-warming yet unsung. We hope to share with you these seemingly ordinary stories of our Museum that are at their very essence extra-ordinary.

錄音導賞
Audio Guide Tour



Ordinary to Extraordinary Stories of the Museum

H K M A

原典變奏——香港視點
Classics Remix: The Hong Kong Viewpoint



參展藝術家
Featuring

朱興華
Chu Hing-wah



徐沛之
Chui Pui-chee

馮永基
Fung Wing-kec, Raymond



江啟明
Kong Kai-ming

管偉邦
Koon Wai-bong



甘志強
Kum Chi-keung

郭孟浩（蛙王）
Kwok Mang-ho (Frog King)

林東鵬
Lam Tung-pang

羅浩光
Bo Law

李慧嫻
Li Wei-han, Rosanna

尹麗娟
Wan Lai-kuen, Annie

黃琮瑜
Wong Chung-yu

黃麗貞
Wong Lai-ching, Fiona



黃宏達
Victor Wong

原典變奏——香港視點

「讓藏品說故事」就是讓藏品「活起來」。香港藝術館走過逾半世紀，它的藏品背後蘊含着豐富故事，猶如經典金曲，記錄着藝術館的成長歷程，也盛載了香港的集體記憶。

「原典變奏——香港視點」展覽透過「14位香港藝術家×14件精選館藏」的對話形式，和應「小題大作——香港藝術館的故事」中展示的四大館藏，注入嶄新元素，追蹤藏品背後的人物和故事，讓經典藏品引發藝術家的無窮想像，尋找新的創作可能，訴說屬於香港的成長故事。

動人的故事，獨特的藏品，百看百聽，依然教人回味。藝術家以獨特視點跨越時空，為經典藏品譜上新調，編寫當下的香港故事。他們的作品遍置藝術館不同樓層，讓觀眾一面遊覽新空間，一面體驗不一樣的藝術旅程，同時感受這些源於經典的變奏之美。

"The stories behind the collections" bring the collections to life. After more than half a century, the collection of the Hong Kong Museum of Art abounds in rich stories, like classic songs, which not only document the growth of the Museum, but are also part of Hong Kong's collective memory.

Creating a dialogue between 14 local artists and 14 Museum's highlight collections, the exhibition "Classics Remix: The Hong Kong Viewpoint" incorporates new elements into the four major collections showcased in the "Ordinary to Extraordinary: Stories of the Museum" exhibition. It tracks the characters and stories behind the collections allowing the artists to display their unlimited imagination inspired by the classics and to explore new creative possibilities, whilst telling the unfolding story of Hong Kong.

Touching stories and unique collections never cease to impress, no matter how many times they are told or shown. Each artist's interpretation transcends time and space, adding new tones to the classic collections as they recount the stories of our hometown today. Displayed and presented on different floors of the Museum, their artworks take visitors on a journey through the building's new spaces, where they encounter different artistic experiences that transform their appreciation of classical works.



掃描QR code 玩免費手機遊戲
Scan the QR code to access
the complimentary mobile game

Classics Remix: The Hong Kong Viewpoint



聖誕老人拜訪圖
Santa Claus visiting my studio

陳福善
Luis Chan



變
CHANGE

羅浩光
Bo Law



維多利亞城
Victoria from east to west

佚名
Anonymous



鍍影
Image-coated

林東鵬
Lam Tung-pang



怒海浮沉
Boat people on the sea

方召塵
Fang Zhaoling



海闊天空
Beyond

李慧嫻
Li Wei-han,
Rosanna



天書
A book from the sky

* 徐冰
Xu Bing



蛙王流動博物館
Frog King Mobile Museum

郭孟浩 (蛙王)
Kwok Mang-ho
(Frog King)



禪畫
Zen painting

呂壽琨
Lui Shou-kwan



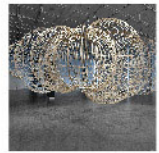
混沌初開
SINCE THE BEGINNING

黃宏達
Victor Wong



淺浮雕丁山射雁圖筆筒
Brushpot carved with
Dingshan shooting
a wild goose in low relief

吳之璠
Wu Zhifan



雲...虛擬
Cloud ... virtual

甘志強
Kum Chi-keung

原典變奏——香港視點
Classics Remix: The Hong Kong Viewpoint



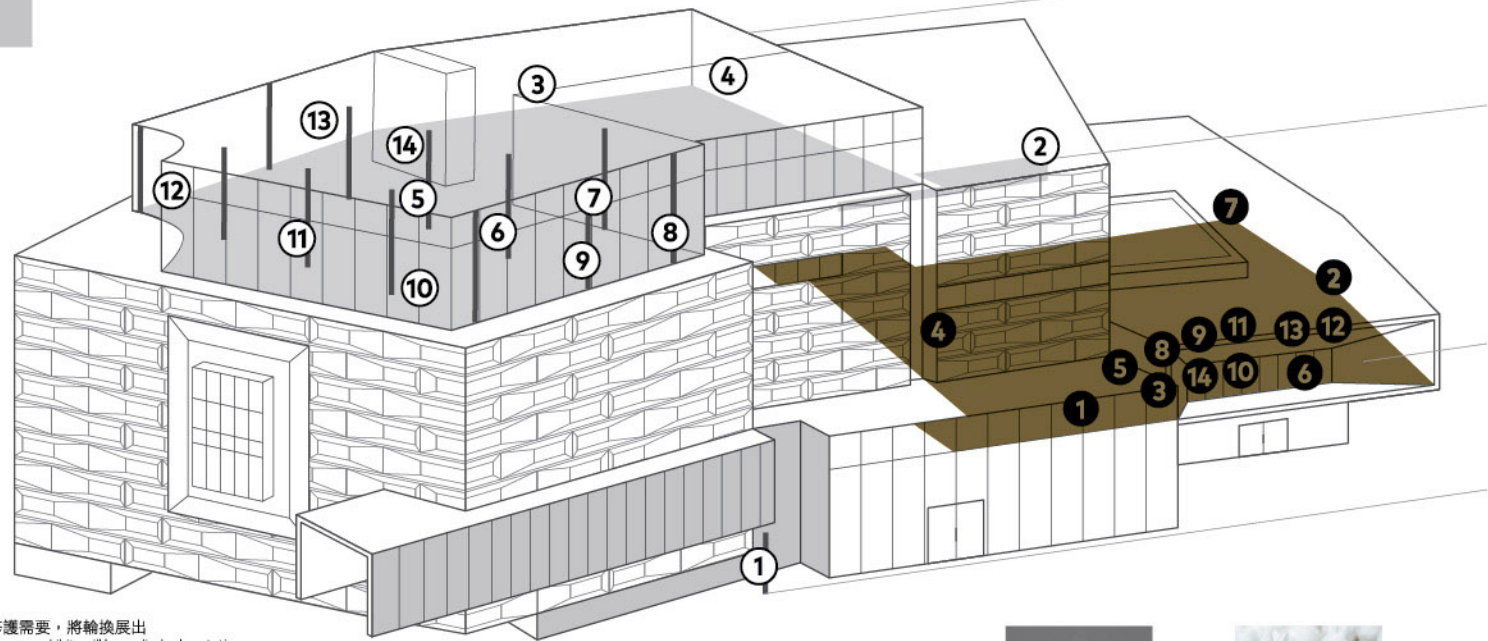
香港仔附近的瀑布
Waterfall at Aberdeen,
Hong Kong

威廉·哈維 (傳)
William Havell
(attri.)



講古港故
Hong Kong's memories

江啟明
Kong Kai-ming



* 部分展品因應文物修護需要，將輪換展出
For conservation reasons, some exhibits will be on display by rotation



群鬼爭食圖 避風塘之夜
Zhong Kui
snatches
the little
demon
Night scene of
the typhoon
shelter at
Causeway Bay

* 鄧芬
Deng Fen



我愈充電愈餓
The more I am recharged,
The more hungry I am

黃琮瑜
Wong Chung-yu



百花圖
A hundred flowers

居廉
Ju Lian



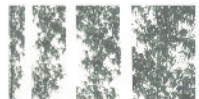
靜·物
Still · Life

黃麗貞
Wong Lai-ching,
Fiona



湖山爽氣圖卷
Crisp air in
mountains and lakes

黃寶虹
Huang Binhong



爽氣入竹林
Crisp air in a bamboo grove

管偉邦
Koon Wai-bong



青花螭龍纏枝
牡丹紋瓶
Vase with peony scroll
design in underglaze blue

佚名
Anonymous



童珍百貨
Tung Zan Baak Fo

尹麗娟
Wan Lai-kuen,
Annie

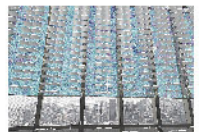


雙燕 Two swallows



憶江南
Reminiscence of Jiangnan

* 吳冠中
Wu Guanzhong



我與吳冠中對話
A dialogue with
Wu Guanzhong

馮永基
Fung Wing-kee,
Raymond



秋色
Autumn landscape



戲曲一景
Opera scene

* 林風眠
Lin Fengmian



美妙香江
HONG KONG HONG KONG

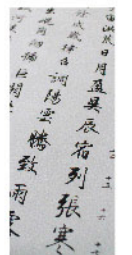
朱興華
Chu Hing-wah

小題大作——香港藝術館的故事
Ordinary to Extraordinary: Stories of the Museum



行書飲義樓詩
Poem on
Yinyi Lou in
running script

* 王鐸
Wang Duo



行草書
Calligraphy
in running-
cursive script

古典重構——
二王一脈
Reconstructing the
classic - from the
style of Wang's clan

徐沛之
Chui Pui-chee

陳福善 Luis Chan (1905 - 1995)

聖誕老人拜訪圖 (局部) Santa Claus visiting my studio (detail)

1981

水墨設色紙本 Ink and colour on paper

AC1984.0036



塞翁失馬 焉知非福？

Every cloud has a silver lining

這幅作品是以中國傳統的手卷形式表現，畫中自由穿插各種變形扭曲的人物、色彩繽紛的魚和不成比例的房子，如在夢境，荒誕諧謔。陳福善常說：「人要不斷創新才生猛。」他在1930年代，以寫實具象的風格，贏得「水彩王」的美譽。然而，1962年，大會堂美術博物館（今香港藝術館）舉辦首個香港藝術展覽，名為「今日之香港藝術」，當年的策展人鼓勵創新，所以陳福善的作品落選了。他形容當時的感覺就像「入錯行」一樣。但藝術生涯的低潮卻成為了畫家的轉捩點，由具象走向抽象，創出獨有的個人風格。而他充滿創意的力作，今天已成為藝術館的星級藏品。

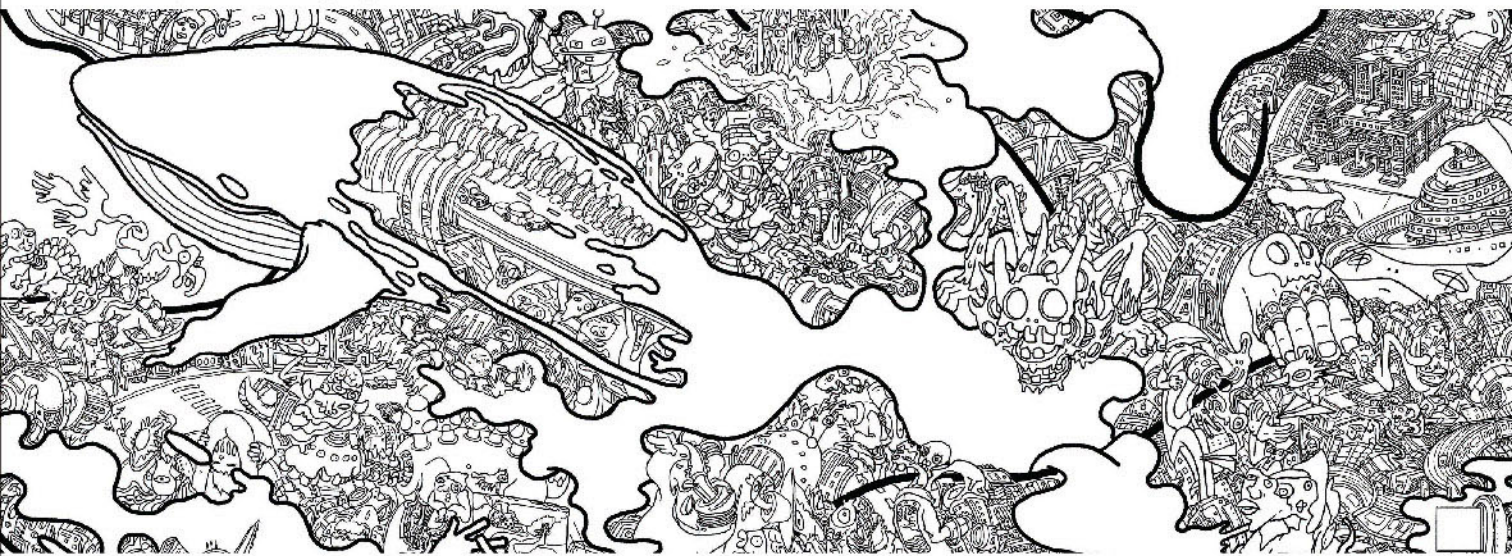
This painting was created in the style of a traditional Chinese handscroll. Various grotesque and distorted characters, colourful fish and houses feature out of proportion and interspersed fluidly across the painting, conjuring up a dream world that is humorously absurd. Luis Chan often said: "How one stays fiercely dynamic is through constant creativity." In the 1930s, he was dubbed the "King of Watercolour" based on his realist style. In 1962, however, when the City Hall Art Gallery and Museum (today's HKMoA) organised first Hong Kong art exhibition "Hong Kong Art Today", Chan's work was not selected, as the curator's focus at the time was on promoting creativity. However, that low point in artist's career would also be his turning point. Chan began shifting from realist to abstract art, through which he created his own unique individual style. Today, his creative work of art becomes the star piece of our Museum.

羅浩光 Bo Law (1984 -)

變 CHANGE

2019

數碼打印及動畫影像 Digital print and animation



奇想夢幻世界

A fantasy world

陳福善於1960年代由寫實風格轉向超現實，以奇幻的人物、動物和山水拼湊成夢幻世界。年青插畫家Bo Law受他的作品啟發，重新思考「改變」的定義。他以塗鴉和動畫呼應陳福善的手卷，帶領畫卷中的奇異生物穿梭於科幻城市景觀中，將藝術館的外牆化作錯綜複雜的幻景世界，引導觀眾去讓思想放空、把經驗放下，一同拿起手機，開展奇異世界的尋寶之旅。

In the 1960s, Luis Chan changed his artistic style from realistic to surrealist paintings and created his dreamscapes by assembling fantastical figures, animals and scenery. Inspired by Chan's handscroll, Bo Law reinterprets the definition of "change", using graffiti and animations to transform the external walls of the Museum into an intricate fantasy world. The bizarre creatures from Chan's handscroll roam around in Law's sci-fi cityscape, guiding visitors on how to clear their heads and let go of past experiences. Scan the QR code and go on a treasure hunt in his wonderland.



佚名 (畫)

Anonymous (drawn)

文生·布魯克 (印)

Vincent Brooks (lithographed)

(1814 - 1885)

約瑟·霍格斯 (出版)

Joseph Hogarth (published)

(1801 - 約 ca. 1879)

維多利亞城 (局部)

Victoria from east to west (detail)

約 ca. 1856

石版畫

Lithograph

遮打爵士捐贈

Donated by Sir Paul Chater

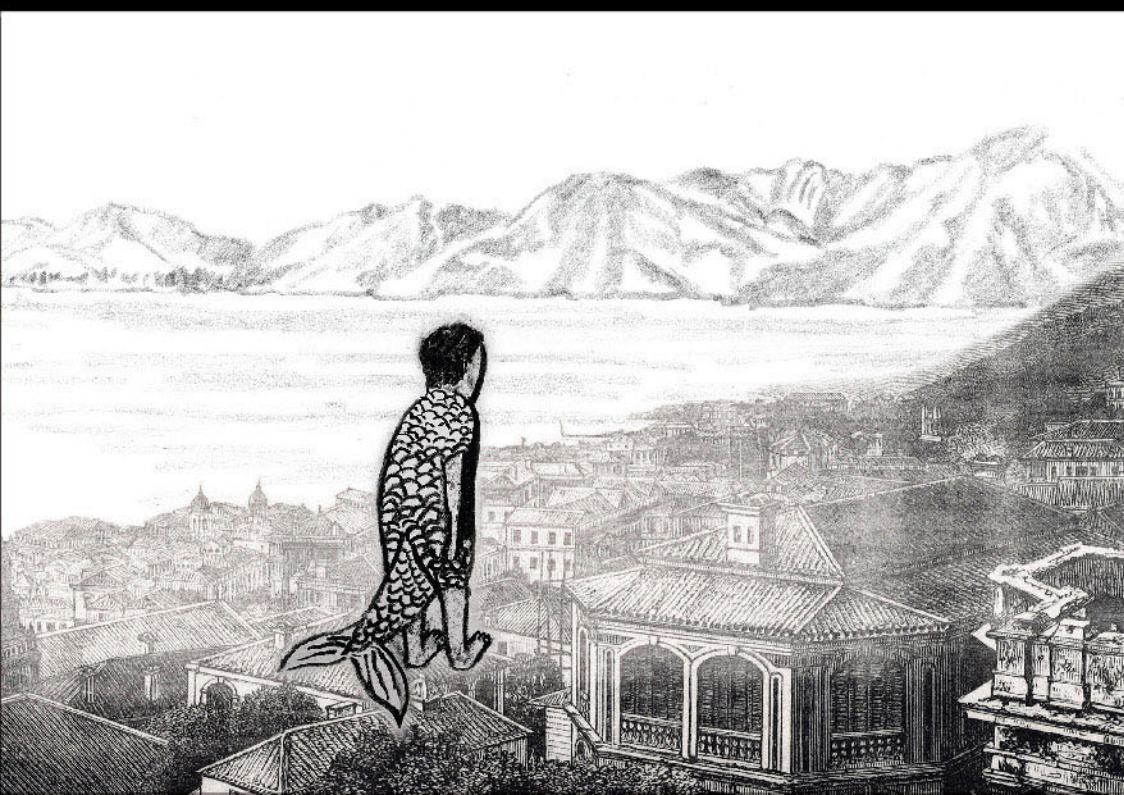
AH1964.0133

失而復得

Lost and found

這幅畫來自本館最早、最富傳奇色彩的遮打藏品。畫中刻劃銅鑼灣至西環的景致，可見當時香港已發展成頗具規模的商港。1926年，遮打爵士把他的藝術收藏遺贈予香港政府，內容為18及19世紀南中國沿海商埠面貌及英國在華的活動，是重要的歷史圖像記錄。遮打藏品經過戰火洗禮，大部分散佚。現存部分作品是由不同的市民或機構歸還政府。葡裔居民澤維爾在日治期間於中區古董店看見這幅作品，發現就是遮打藏品之一。他最後買回30幅畫作，並悉數送還政府，其無私的精神實在令人欽佩。

This is one of the earliest and most legendary works of the Chater collection in the Museum. The painting depicts a view from Causeway Bay to Sai Wan, showing Hong Kong then as an already established commercial port. In 1926, Sir Paul Chater left his art collection to the Hong Kong government, which are important historical visual records of the treaty ports along the coast of the South China Sea in the 18th and 19th centuries, as well as of British activities in China. Most of the Chater collection was lost during the war. Some of the existing were returned to the government by local residents and organisations. A Portuguese resident, F. A. Xavier found this work at an antique shop in Central during the Japanese Occupation, which turned out to be one of the pieces in Chater collection. He eventually bought 30 of them and returned to the government in an admirable act of selflessness.



林東鵬

Lam Tung-pang

(1978 -)

鍍影

Image-coated

2019

錄像裝置：數碼打印、

錄像投影及聲音

Video installation: digital print
and video projection with sound

穿越百年時空

Traversing a hundred years

由無名畫家繪製的《維多利亞城》石版畫，描繪了1856年的香港，反映當時剛在遠東冒起成為貿易港的發展面貌，引領我們重溯150年來城市滄桑變化。林東鵬給面向維港的玻璃窗鍍上層層影像，把百年前的維港景致製作成動畫投映於玻璃窗上，將過去與現在的實景接軌，讓觀眾徘徊於歷史與現實的兩段時空中，以獨特視點，回首過去，展望將來。

The lithograph *Victoria from east to west* by an anonymous painter depicts the development of Hong Kong in 1856, as a newly established trading port in the Far East. From it, we can follow the city's dramatic changes over the past 150 years. Lam Tung-pang makes use of the glass curtain wall facing Victoria Harbour and coats it with layers of moving images by projecting the harbour scene painted over 100 years ago onto the window wall, serving as a metaphor connecting the past to the present. The work allows viewers to travel between then and now, catching a glimpse of the past while looking to the future from a unique perspective.



方召塵
Fang Zhaoling
(1914 – 2006)

怒海浮沉 (局部)
Boat people on the sea (detail)
1981

水墨設色紙本
Ink and colour on paper
AC1994.0047

戰火無情 人間有情
War and peace

這件作品屬於方召塵最膾炙人口的「船民圖」系列。上世紀70至80年代，隨着越南解放，大量船民離鄉別井逃難，香港收容越南難民政策亦長達25年。畫中繪畫難民爭相逃難的情景，反映出畫家對越南船民逃難到香港的同情和關懷，並感嘆戰爭殘酷、祈願世界和平。女畫家在早期的畫家群體中屬於少數，方召塵是第一位於香港藝術館舉行大型個展的香港女藝術家。在她80高齡時，藝術館向方召塵提出為其舉辦個展的計劃，使她留下了更多佳作，促成1994年的「人間寄情——方召塵回顧展」。

This work is part of famed "The Boat People" series of paintings by Fang Zhaoling. With the turbulence of Vietnam in the 1970s and 80s, many refugees fled their home country, with Hong Kong offering sanctuary and a refugee policy that would last a further 25 years. This work depicts fleeing refugees. Fang expressed her sympathy and concern for Vietnamese refugees, and a lament on the cruelty of war and a longing for world peace. Female painters were in the minority in the early painters' circle. Fang Zhaoling was the first female Hong Kong artist to have had a major solo exhibition at the HKMoA. At the age of 80, the Museum offered to stage for her solo exhibition. Thus, she expanded her great legacy of works even further, making her 1994 exhibition "The Passionate Realm: A Retrospective of Fang Zhaoling" a noteworthy success.



李慧嫻
Li Wei-han, Rosanna

海闊天空
Beyond
2019
炆器及混合媒介
Stoneware and mixed media

社會人文關懷
Social humanistic concerns

方召塵敢於跨越傳統，她的作品都顯現出時代觸覺和人文關懷。以製作「肥騰騰」陶俑而著名的李慧嫻，非常敬佩方召塵以畫作寄託時事關懷及宣洩個人感情的創作精神。李慧嫻的胖男肥女陶塑，與方召塵畫中樸拙單純的人物造型可謂異曲同工。她更將香港街頭所見的小市民形象塑成陶偶，置於窗前，一框一街景，在天空海闊之間展出一幕幕的香港生活風情畫。

Fang Zhaoling transcended traditional boundaries, her paintings articulating her incisive observations about the times she lived in and her humanistic concerns. Renowned for her "chubby" ceramic figurines, Rosanna Li admires how Fang endowed her paintings with her concerns for current affairs and her personal sentiments. Li's rotund figures and Fang's simple and unaffected characters are like two equally effective renditions of the same tune. The lively scenes of common folk, inspired by ordinary citizens on the streets, are sculpted in clay by Li and placed before the windows. Against the background of the sky and the harbour, each frame depicts one street scene, telling a story of life in Hong Kong.



徐冰

Xu Bing

(1955 -)

天書

A book from the sky

1987 - 1991

混合素材

Mixed media

北山堂基金贊助

Sponsored by

Bei Shan Tang Foundation

AC2000.0045

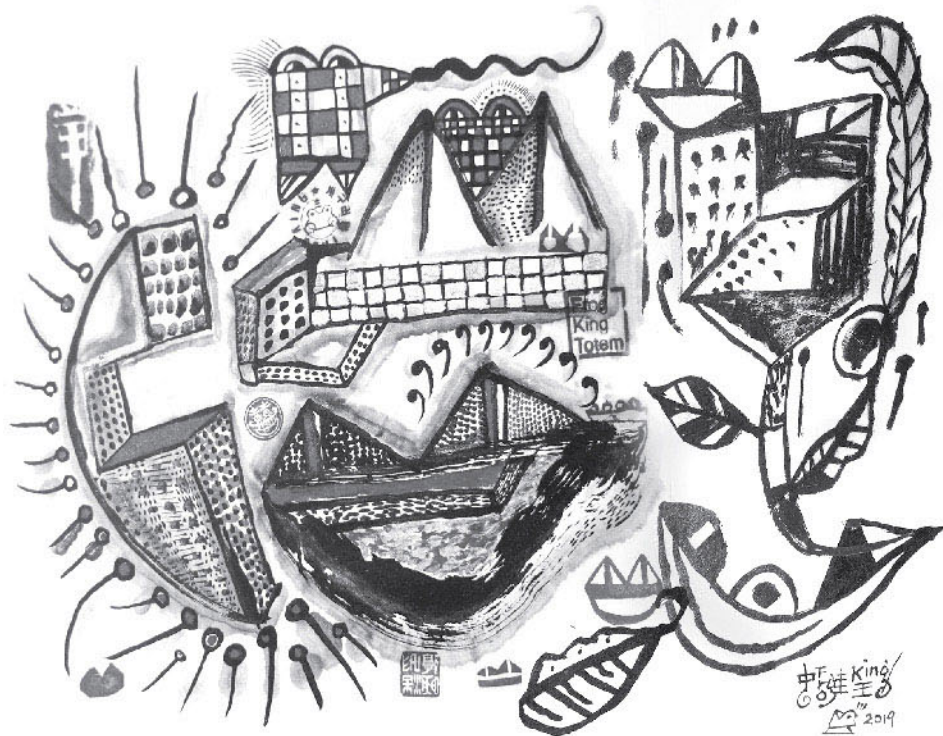
刻苦營造無有

Much ado about "nothing"

徐冰以四年時間自創了4,000多個偽文字，由刻板至印刷，以嚴厲認真的態度，苦行式地製作這套無人讀懂的《天書》。乍看就像在殿堂中的典籍，其實卻是毫無意義的「文字」。藝術家對固有的傳統價值觀加以批判，以抽離現實、隱喻的手法挑戰建制。2000年，《天書》隨一個巡迴展來港展出，被保守派抨擊為「鬼打牆」藝術，諷刺藝術家的思想有問題。在爭議的聲音下，本館決定購藏這件作品。今天，《天書》不僅是徐冰的代表作，也是最多學者引用作為論述當代中國藝術現象的經典作品之一。

A book from the sky is the fruit of Xu Bing's creative labour over a four-year period. He invented over 4,000 pseudo-characters, which would be typeset and printed in the ascetic and rigorous process of creating this incomprehensible work. It looks like a classic text to be found in the great halls, but actually consists of "writing" that is utterly devoid of meaning. The work is the painter's critique of traditional values. In 2000, *A book from the sky* was exhibited in Hong Kong as part of an exhibition tour. Amidst the controversy, the Museum decided to acquire the work. Today, *A book from the sky* is not only the seminal work of Xu Bing that made his reputation, but also a classic work referenced most frequently by scholars in discourses on the contemporary phenomena of Chinese art.

4



郭孟浩 (蛙王)

Kwok Mang-ho (Frog King)

(1947 -)

蛙王流動博物館

Frog King Mobile Museum

2019

混合媒介

Mixed media

中西文字遊戲

A game with Chinese and Western characters

徐冰用數以千計的「偽漢字」印成經卷和線裝書，組成裝置作品《天書》，挑戰語言和文化的意義和既定觀念。香港行為藝術先驅郭孟浩 (蛙王)，不斷以即興的想像力將藝術與生活之間的界限模糊化。他以中英文字、拼貼圖形和生活雜物構築玩味十足的藝術烏托邦，對應徐冰沉重嚴肅的文化反思，亦象徵香港充滿活力和混雜的文化特質。

To challenge the meanings and stereotypes of language and culture, Xu Bing created the installation *A book from the sky* producing hand-printed books with thread binding that contained thousands of original characters resembling Chinese script. Likewise Hong Kong's pioneering performance artist Kwok Mang-ho (Frog King) uses his spontaneous imagination to blur the boundaries of art and life. Building his art utopia with Chinese and English texts, collages, and everyday objects, Kwok responds to Xu's solemn and serious cultural reflections in a humorous way and creates works that symbolise the vibrant and hybrid cultural features of Hong Kong.

呂壽琨

Lui Shou-kwan

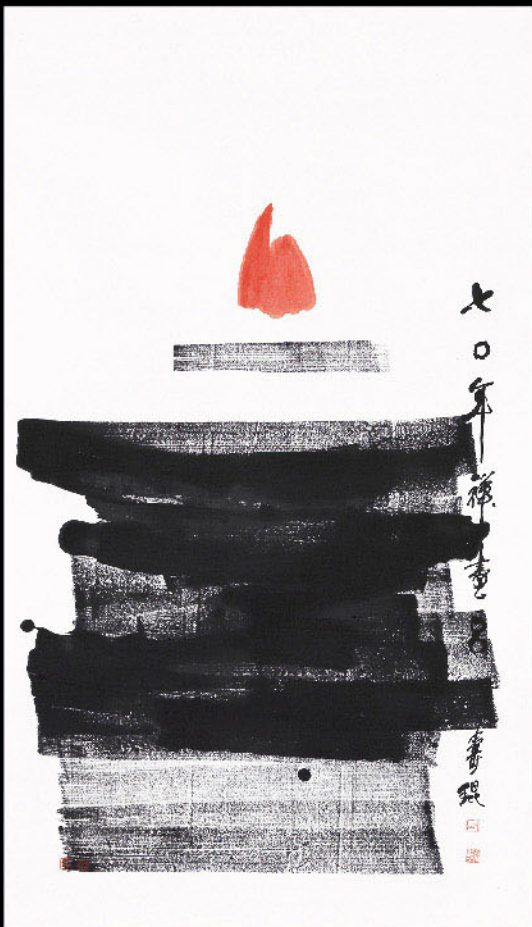
(1919 – 1975)

禪畫 Zen painting

1970

水墨設色紙本 Ink and colour on paper

AC1976.0053



丹紅一點 意象萬千

A flame that never dies

此作品是香港藝術館其中一件鎮館之寶。畫作把西方藝術的抽象元素結合中國水墨畫的虛實相生，以層次豐富的墨色表現蓮葉，襯托出躍然紙上、猶如火焰的蓮花，仿如頓悟的靈光，意象深邃。呂壽琨自幼受父親薰陶，從小臨摹中國歷代大師的傑作，加上他對西方現代思潮的重新演繹，逐步發展出個人的繪畫方向，成為香港「新水墨運動」的先驅，帶動20世紀中國水墨畫的革新，更啟發其後無數藝術家，包括王無邪、周緣雲、譚志成、靳埭強和梁巨廷等。早在1964年，大會堂美術博物館（今香港藝術館）便為呂壽琨舉辦大型個展，對他在水墨藝術方面的成就予以肯定。

This work is one of the most central and treasured pieces of the HKMoA. It portrays lotus leaves in its rich layers of black ink through the marrying of abstract elements of Western art with the concept practised in Chinese ink painting of mirroring the real and the imagined. All this draws attention to the scarlet lotus flower, giving it liveliness as though it is leaping off the surface and burning like a flame — communicating an aura of epiphany and conveying profound imagery. Lui Shou-kwan's father had significant influence on him from an early age, when the young Lui would copy masterpieces of past Chinese masters. Onto this foundation, he later gained a renewed understanding of Chinese traditional art and the modern wave of Western thinking. From this he would develop his own unique artistic expression, leading him to become a pioneer in Hong Kong's New Ink Movement. He spearheaded innovation in the Chinese ink painting scene of the 20th century, and inspired countless artists after him. As early as 1964, the City Hall Art Gallery and Museum (today's HKMoA) organised a major exhibition for Lui Shou-kwan in recognition of his achievements in ink art.

黃宏達

Victor Wong

(1966 –)

混沌初開 SINCE THE BEGINNING

2019

數碼影像及混合媒介

Digital moving images and mixed media



水墨實驗精神

The spirit of experimental ink painting

自20世紀以來，藝術家一直尋求革新水墨畫的方式。呂壽琨受西方現代繪畫啟發，發展出獨特的抽象水墨畫——禪畫，並成為領導新水墨運動的先驅。黃宏達將他從事數碼藝術影像製作的經驗融入水墨藝術，發展出迥異於傳統的創作方式，展現三維以至四維的空間，探索新的可能性。他將雕塑、裝置、數碼藝術的概念結合，打破多個世紀以來建立的水墨傳統界限，以充滿實驗性的創作重新定義水墨的美學。

Since the turn of the 20th century, artists have sought many ways to revolutionise ink painting. Lui Shou-kwan took inspiration from modern Western paintings and developed a new niche of abstract ink art — Zen painting, making him a pioneer of the New Ink Movement. By incorporating the experience of digital production into his ink creations, Victor Wong conquers the three-dimensional and even four-dimensional worlds of art in a way vastly different from the traditional approaches, exploring new possibilities. He breaks down the centuries-long boundaries of ink tradition by combining the ideas of sculpture, installation and digital art, redefining the aesthetics of ink art with his truly experimental works.



吳之璠 Wu Zhifan

(活躍於17至18世紀
act. 17th - 18th century)

淺浮雕丁山射雁圖筆筒
Brushpot carved with Dingshan
shooting a wild goose in low relief

「吳之璠製」刻款
Carved mark of Wu Zhifan

清 康熙
Kangxi period, Qing dynasty
(1662 - 1722)

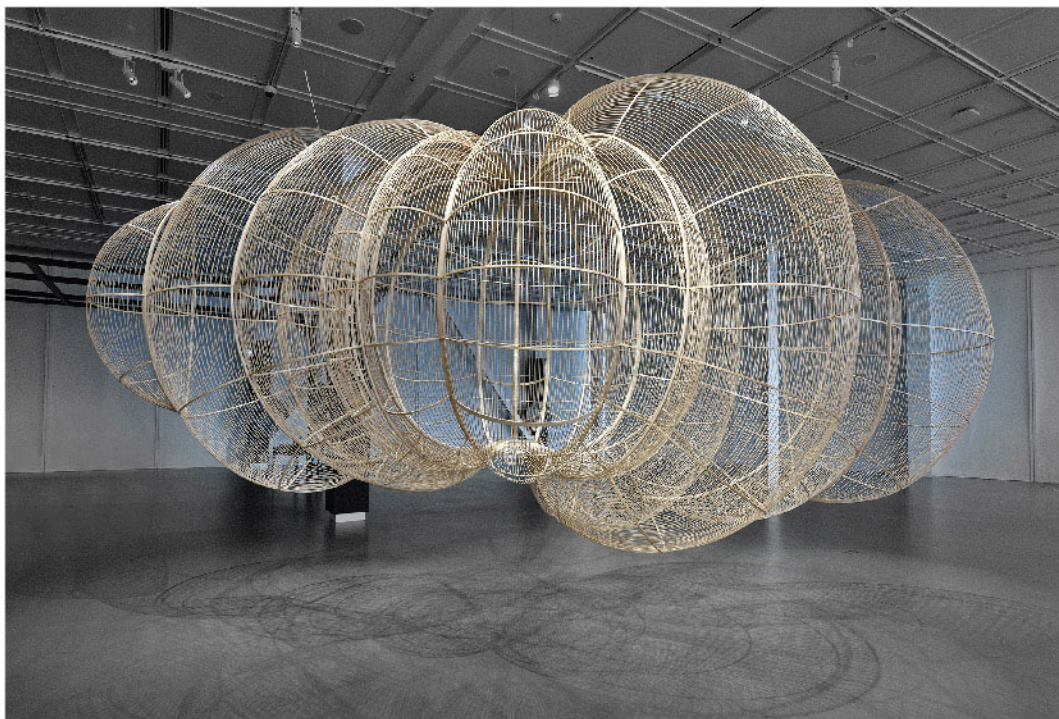
竹
Bamboo

葉義醫生捐贈
Donated by Dr Ip Yee
C1985.0059

高手在民間 Hermit master

吳之璠活躍於康熙年間，在世時鮮為人知。直至乾隆偶然在內府看到一件刻有「槎溪吳魯珍」的筆筒，才知道有這樣的一位民間高手，他的作品也從此為人所關注。這筆筒是海內外聞名的竹刻收藏家葉義醫生收藏中的代表作，更是他最後一件收藏。著名文物鑒賞家王世襄先生憶述，1983年葉義醫生赴英國講學，他倆在拍賣行見到這筆筒，當時葉醫生希望以它來紀念他們的英國之行。後來葉醫生果然購得這筆筒，卻可惜於數天後病逝。他離世後，其家人將他200件竹刻收藏捐贈本館，令我們擁有世界著名、甚具代表性的竹刻收藏。

Wu Zhifan, a bamboo carving master during the Kangxi reign of the Qing dynasty. Little known during his lifetime, it was not until a chance encounter when the Qianlong Emperor saw a brushpot carved with his name. From that time onwards, Wu's works began to receive widespread attention. This brushpot is not only an exemplary masterpiece in the internationally famous collector Dr Ip Yee's collection, but also his final collected piece. Renowned cultural artefact expert Wang Shixiang recounted that Dr Ip Yee was in the UK in 1983 when the two of them saw this brushpot at an auction house. Dr Ip hoped to commemorate their time together in the UK with it. Dr Ip managed to purchase the brushpot, only to pass away a few days later from illness. With this generous donation by Dr Ip's family, the Museum now owns a world-famous and highly exemplary bamboo collection.



甘志強 Kum Chi-keung (1965 -)

雲...虛擬
Cloud ... virtual
2019

竹
Bamboo

竹的無限想像 Infinite possibilities of bamboo

長久以來，中國人用竹製作生活器具，更以它作為藝術的媒材。這件竹刻筆筒展現了精湛的傳統竹藝，反映濃厚的文人情趣。甘志強對竹也情有獨鍾，他以竹製鳥籠作為創作靈感的泉源，以不同造型的鳥籠寄託自己在香港生活的所思所感。他建構了一個巨大的雲形竹製鳥籠，既象徵盛載着人生種種慾望和追求，也暗示人們追求的名利物慾，猶如浮雲般虛幻。

Bamboo has long been used by Chinese people in their daily lives and for artistic creations. The bamboo brush pot exemplifies the exquisite craftsmanship and rich literati taste. Kum Chi-keung has a particular fondness for bamboo. Bamboo birdcages have always been his source of inspiration, as he uses various shapes of cages to express his views on and feelings towards living in Hong Kong. This time, he built a giant birdcage in the shape of a cloud to symbolise all kinds of desires and pursuits in life, and to further imply that lust, fame and wealth are of dubious value, just like the floating clouds we can never grasp.



威廉·哈維 (傳)
William Havell (attri.)
(1782 - 1857)

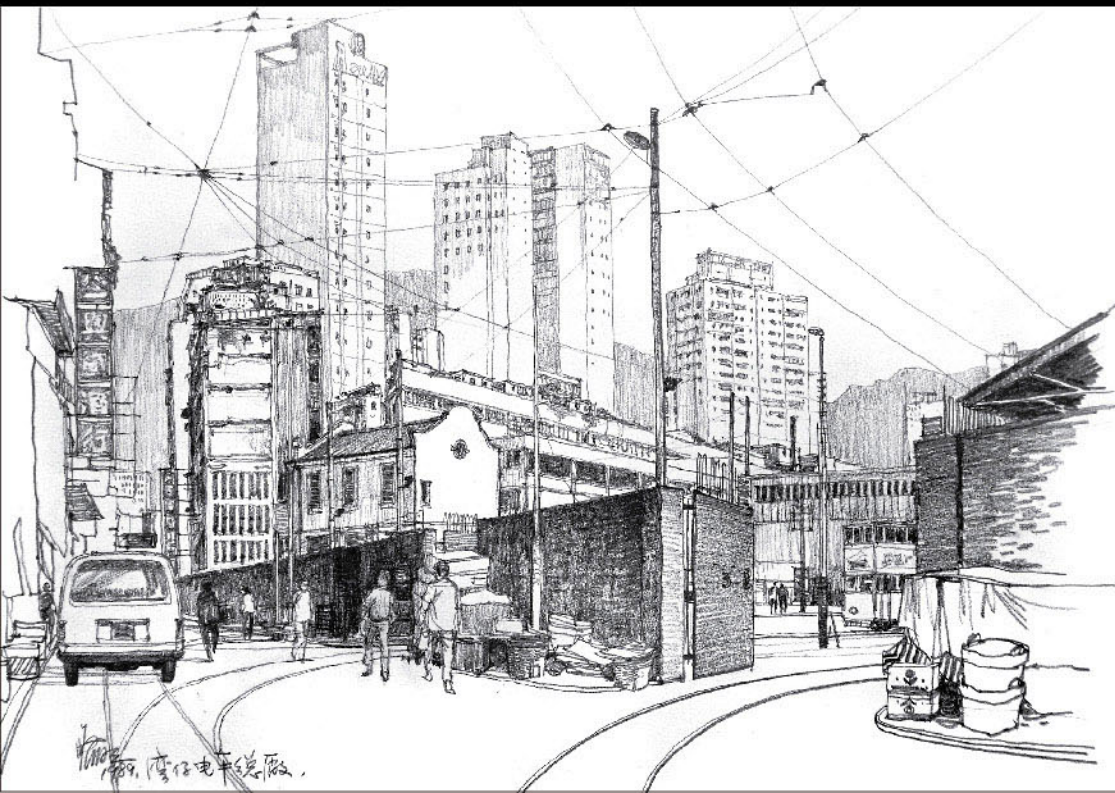
香港仔附近的瀑布
Waterfall at Aberdeen, Hong Kong
約ca. 1816

水彩紙本
Watercolour on paper
AH1964.0363

一瞬成就歷史
A moment to a destiny

這幀小畫是香港早期重要的圖像記錄，相信是1816年英國阿美士德訪華使節團團員於船上所繪。畫中小艇正載着水手駛往瀑布取水。瀑布至今仍然存在，位於香港仔華富邨旁瀑布公園內。18至19世紀，阿美士德使節團遠道來華，與清嘉慶帝商討貿易事宜。經過漫長的航程，船隻寄碇於香港水域。使節團發覺這個荒僻小島不但是一个天然的避風良港，而且島上更有淡水可供飲用。隨後於1833年，使節團的副使史丹頓更向英國下議院推介香港島的優點。也許當時並沒有人想到，這次考察成了香港歷史的轉捩點。

This small painting is one of the earliest visual records of Hong Kong, believed to be the work of one of the envoys at the Amherst Embassy, completed on the ship to China in 1816. The small boat in the painting is transporting the sailors to the waterfall to collect water. The waterfall still stands today in Waterfall Bay Park in Aberdeen. In the 18th and 19th centuries, Britain and other European countries were keen on opening up foreign trade in China. To this end, the Amherst Embassy paid a visit to China. Their ship docked in Hong Kong waters after a long voyage. The mission discovered that the small desolate island was not only a natural haven, but also a source of fresh water. In 1833, the mission's second commissioner Sir George Thomas Staunton reported the merits of Hong Kong Island as a desirable location in the House of Commons. Little did people know that the expedition would become a turning point in the history of Hong Kong.



江啟明
Kong Kai-ming
(1932 -)

講古港故
Hong Kong's memories
2019

鉛筆、水彩及鋼筆紙本
Pencil, watercolour and pen on paper

圖寫香港方志
Tales of Hong Kong

水彩畫中的香港仔瀑布是早期西方人繪畫的香港景觀，亦標誌了近代香港歷史的起點。土生土長的香港畫家江啟明熱衷於本地風景，也熱愛歷史掌故。數十年來他走遍港九新界，一筆筆寫盡城市和鄉村風貌，又搜羅地區風俗舊聞，以21幅風景寫生配上文字解說，恍如圖繪地方志，讓觀眾懷緬數十年來香港風土景物的變遷。

The watercolour of the waterfall in Aberdeen has been regarded as an early pictorial image of Hong Kong in the eyes of the West, witnessing the starting point of Hong Kong's modern history. Enthusiastic about Hong Kong scenery and the historical anecdotes of his hometown, native painter Kong Kai-ming has traversed the territories to paint the city's urban and rural landscapes and to search for nostalgic stories. Kong supplements each of his twenty-one landscapes with fascinating stories and explanatory notes, producing illustrated local tales that offer a chance to reminisce about the changes in Hong Kong over several decades.



林風眠

Lin Fengmian

(1900 – 1991)

秋色 (局部)

Autumn landscape (detail)

1977 – 1978

水墨設色紙本

Ink and colour on paper

FA1991.0010

以黑暗營造光明

Brilliance from adversity

林風眠一生飽歷滄桑，幼時母親被賣，壯年時經歷抗日戰爭。文革時飽嘗冤獄，畫作盡毀。晚年靜居香港，埋首創作，一生為藝術而戰。林風眠被譽為中國現代繪畫之父，這幀他晚期繪畫的風景畫，營造出暗裏生光的逆光風景，彷彿反映他坎坷一生中對藝術的追求與堅持。1977年他來港定居，曾蝸居旺角中僑國貨公司的臨時貨倉，在簡陋狹小的環境下埋首創作。偉大的藝術家從來不受環境所局限，此畫就是他在那時期，那陋室中完成的大作。

Lin Fengmian's life was one of hardship. His mother was sold when he was young. He lived through the Sino-Japanese War during his adult years. During the Cultural Revolution, he suffered persecution, was imprisoned and his works were completely destroyed. He led a quiet life as exile in Hong Kong in old age, and dedicating his life to the fight for art. Lin Fengmian is known as the Father of Chinese Modern Art. This landscape painting from his later years shows a backlit effect through mottled brilliant colours, as though reflecting his pursuit of, and unwavering belief in art throughout his difficult life. When he first settled in Hong Kong in 1977, Lin lived in a temporary warehouse in Mong Kok, where he worked on his art in a rough and cramped environment. But great artists are never constrained by their surroundings. This luminous painting is a masterpiece completed by Lin during that period, in that space.



朱興華

Chu Hing-wah

(1935 –)

美妙香江

HONG KONG HONG KONG

2019

水墨設色布本及裝置

Ink and colour on canvas

and installation

城市水墨舞台

An urban ink stage

林風眠兼融立體主義、原始藝術和表現主義的風格，以非傳統的水墨畫創作出富現代感的戲曲人物和風景。朱興華也從現代西方繪畫摸索出別具一格的水墨畫風，《美妙香江》是他創作過的最大型的作品，懸掛的巨幅畫作拼成都市景觀，並裝置成戲曲舞台。他更會在「舞台」前唱一段粵曲，畫與曲相和展現半抽象美學。而此粵曲表演，亦會攝錄下來作為互動元素，促成一次別開生面的創作。

Lin Fengmian created unconventional ink paintings of Chinese opera figures and landscapes in a modern style with touches of cubism, primitive art and expressionism. Likewise Chu Hing-wah has developed a unique artistic style by drawing inspiration from modern Western painting. *HONG KONG HONG KONG*, the largest piece of art Chu has ever made, forms a cityscape and a space akin to an opera stage, in which the artist performs a section of a Cantonese opera. The harmonious juxtaposition of the paintings and opera fully demonstrates the aesthetic of semi-abstractness, whilst the artist's performance brings an interactive element to this ingenious work of art.

鄧芬 Deng Fen (1894 - 1964)

群鬼爭食圖
Zhong Kui snatches the little demons
1926

水墨設色紙本
Ink and colour on paper
FA1985.0012



群鬼寄意人間 A worldly underworld

1920年代，廣東政局混亂，社會動盪，民不聊生。1926年農曆元旦，鄧芬在醞醉下描繪鍾馗以扇遮面，伸出巨掌，抓向倉惶逃竄的小鬼。畫家寄望世間會有好像鍾馗般的人能伸張正義、捉妖降魔，拯救百姓於水深火熱之中，借喻社會現狀。據說鄧芬繪此圖，是取活剝田雞，觀其鮮血淋漓的形相為藍本。畫中的章法和人物形相細膩工巧，足見其功力。鄧芬是20世紀中國畫壇的奇才，除詩書畫外，更精通音律曲韻，被譽為中國近代畫壇一代宗師。這幅《群鬼爭食圖》不但是他鍾馗畫中獨一無二的名迹，更是他畢生絕無僅有的力作。

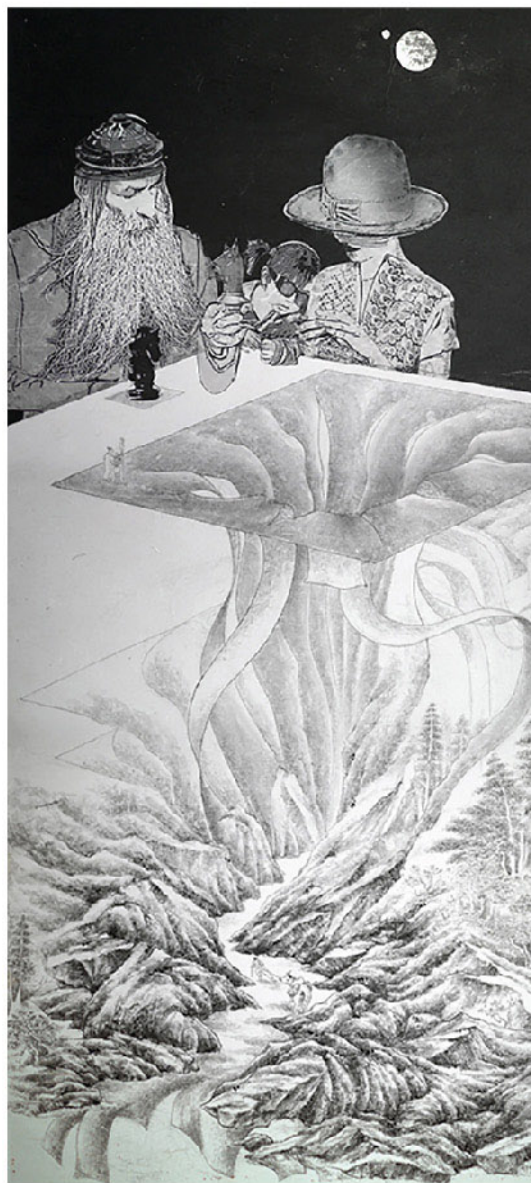
In the 1920's, Guangdong was in deep political turmoil and social unrest, and the people were struggling to survive. On the Lunar New Year's day of 1926, Deng Fen, after an evening of intemperance, drew Zhong Kui with its face covered with a fan and his huge hand reaching out to catch the fleeing little demons. As a metaphor for society at that moment, the painter was expressing his hope for a real-world Zhong Kui figure who would uphold justice and capture the devils, to deliver the people from their suffering.

Deng Fen was a genius of the 20th-century art scene in China. Known as a leading master in Chinese contemporary art, he was not only accomplished in poetry, calligraphy and painting, but also expert in music and harmony. This work titled *Zhong Kui snatches the little demons* is not only the most unique and well-known Zhong Kui-themed painting by Deng; it is also the greatest masterpiece of his artistic life.

黃琮瑜 Wong Chung-yu (1977 -)

我愈充電愈餓
The more I am recharged, the more hungry I am
2019

水墨紙本及數碼媒體
Ink on paper and digital media



鑒照人間世相 Reflections on human life

鄧芬的創作每每不從常規，而他一鳴驚人之作《群鬼爭食圖》，就利用當時流行的諷刺畫方式，破格地以鍾馗捉鬼的題材來抒發他對混亂世界的憤懣。熱衷水墨及數碼創作的黃琮瑜，以裝置形式創造了一個富科幻感的書齋，機械生物與投映在立軸上的動畫，構成一個充滿黑色幽默和隱喻的場景。他對現今世代扭曲的價值觀和人們無止境追求慾望的諷刺，與鄧芬不遑多讓。

Deng Fen was an idiosyncratic artist. His work *Zhong Kui snatches the little demons* thrust him into the spotlight, as he was among the first to use the techniques of caricature to express his discontent with the chaotic world. Passionate about ink art and digital creation, Wong Chung-yu builds an installation of a fantastic Chinese scholar's studio where his mechanical creatures and the animations projected on the hanging scrolls create a scene full of black humour and metaphors. His satirical critiques of today's distorted values and our endless desires are on a par with those of Deng.

居廉 Ju Lian (1828 - 1904)

百花圖 (局部) A hundred flowers (detail)

1875

水墨設色絹本 Ink and colour on silk

FA1983.0207



不畫花容只寫香

Capturing fragrance beyond form

此畫卷繪有近70種不同品類的四季花卉，是廣東著名畫家居廉的傳世作品中，最長、最精巧的花卉圖卷，居廉對各種花卉的造型特徵觀察入微，既寫生也寫神韻，是嶺南派花卉畫的代表作。居廉像植物學家般觀察植物及蟲鳥的標本，以求畫作形神兼備，又以「撞水」、「撞粉」新法，即趁顏料未乾時注水及色粉，營造出水與色自然交融的獨特風格。居廉注重寫生、師法自然、突破傳統的精神，影響了其門生高劍父和陳樹人，亦造就了後來的嶺南畫派。

Nearly 70 different varietal flowers of all seasons are depicted in this painting, which is the longest and most exquisite floral scroll painting among the legacy works of famous Guangdong painter Ju Lian. It is an exemplary work of realist floral painting from the Guangdong region, demonstrating Ju's keen observation of various floral forms and characteristics, and his bringing to life the essence of flowers at their most beautiful. Ju Lian closely observed plant specimens, insects and birds, like a botanist, to capture them in form and spirit. He also developed the new techniques of adding water or powder to pigments — a distinctive style that stands out with bright colours and a free-flowing organic effect through the natural mixing of water and pigment. A proponent of the art of sketching and the spirit of nature, in breaking away from tradition Ju Lian had a deep influence on his students Gao Jianfu and Chen Shuren, who would later found the Lingnan School.

黃麗貞

Wong Lai-ching, Fiona

(1964 -)

靜·物 Still · Life

2019

白瓷及混合媒介

Porcelain and
mixed media



遙寄對居廉畫藝的敬慕

Paying homage to Ju Lian's art

《百花圖》是居廉的傾力之作，他在其居處「十香園」中遍植嶺南花木供寫生觀賞，他的畫作遂成嶺南群芳栩栩如生的寫照。陶瓷藝術家黃麗貞熱衷研究植物和探索本地歷史，她微觀香港原生植物翠雲草的生長形態和天然結構，以細膩敏感的白瓷，模塑細緻的葉脈和肌理，譜寫成植物詩篇，向嶺南先賢畫家居廉的藝術致敬。

A hundred flowers is a significant piece of art by Ju Lian, who built the Garden of Ten Fragrances in his dwelling place with luxurious indigenous plants for life-drawing and appreciation. Ju's paintings are vivid and life-like illustrations of the plants found in Lingnan area. Zealous in studying botany and local history, ceramic artist Fiona Wong closely observed the morphology and natural structure of the blue spikemoss and imprinted the plant's fine veins and texture onto delicate white porcelain, writing her own botanical poetry in an artistic tribute to this revered Lingnan master.

黃賓虹 Huang Binhong (1865 - 1955)

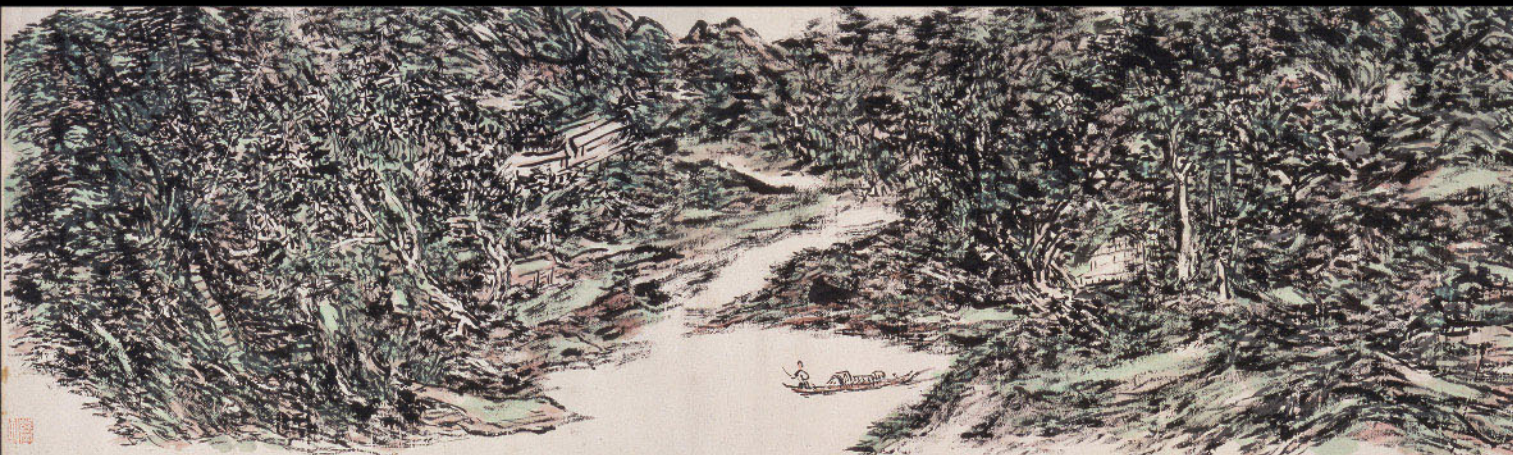
湖山爽氣圖卷 (局部) Crisp air in mountains and lakes (detail)

1951

水墨設色紙本 Ink and colour on paper

香港藝術館之友捐贈 Donated by The Friends of Hong Kong Museum of Art

FA1996.0221



失明打開心眼

The heart channels the hand

黃賓虹被譽為20世紀中國文人畫流派中最重要的藝術家之一。這幅畫卷是他晚年成熟期的代表作，在他86歲（虛齡88歲）幾近失明時所畫，「以手運心，因心造境」，筆墨充分展現了他講求「黑、密、厚、重」的個人風格，仿如作曲家貝多芬失聰後創作的經典名曲一樣，讓人讚歎不已。1995年，黃賓虹的作品市場價值突破高位，本館極希望收藏此畫。幸得香港藝術館之友透過籌款成功購入，隨即惠贈本館，才得以收藏此作。

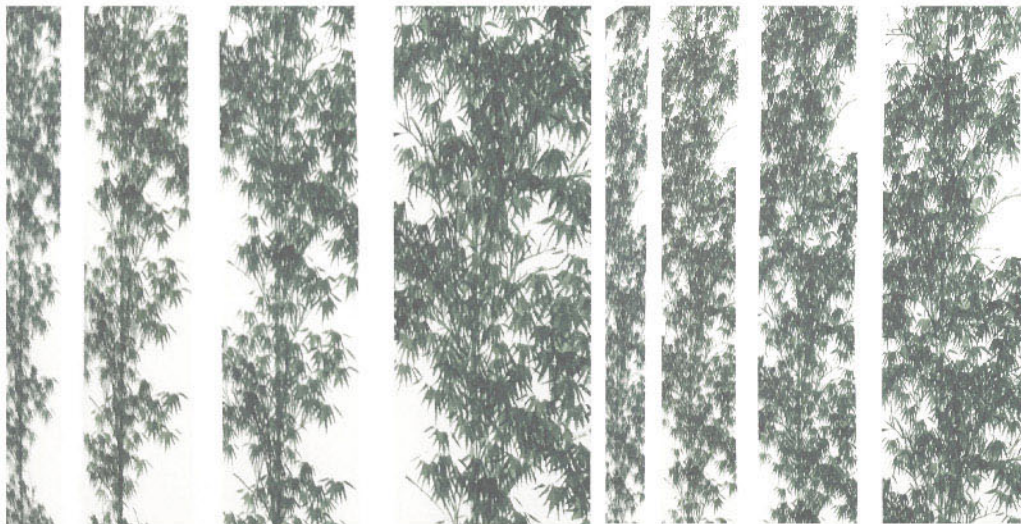
Huang Binhong is regarded as one of the most important artists of the school of literati painting in China of the 20th century. This scroll painting is a notable work from the artist's later years, painted at the age of 86 when he was almost blind. As "the hand channels the heart, and the heart conjures up the scenes", the ink-painting approach of this work thoroughly displays his personal style focused on elements of "dark, dense, thick, and heavy" — an awe-inspiring piece of work comparable to the classical works composed by Beethoven while deaf. In 1995, Huang Binhong's works were fetching extraordinarily high prices on the open market. The Museum had hoped to obtain this painting but was held back by limited funds. However, all was made possible thanks to The Friends of Hong Kong Museum of Art, who raised funds and purchased the painting that was then donated to the Museum.

管偉邦 Koon Wai-bong (1974 -)

爽氣入竹林 Crisp air in a bamboo grove

2019

打印水墨絹本及裝置 Printing ink on silk and installation



文人山林逸氣

The literati's spirit of the mountains and forests

20世紀初，中國傳統繪畫備受批評，黃賓虹致力探索文人畫的新表現形式，力圖復興中國繪畫。《湖山爽氣圖卷》既表現他卓越的傳統筆墨功夫，亦富現代感。水墨畫家管偉邦一直追求中國傳統繪畫的精髓，同時敢於融入新元素，將層層竹影畫在隨風搖曳的絹上，猶如叢叢修竹於清風中緩緩擺動，好與窗外摩天大樓的石屎森林相映成趣。

In the early 20th century, when traditional Chinese painting came under severe criticism, Huang Binhong devoted himself to finding new expressions of literati painting and bringing about the revival of Chinese painting. *Crisp air in mountains and lakes* is a modern embodiment of Chinese painting, demonstrating the serious effort he put into acquiring traditional brush-and-ink techniques. Ink painter Koon Wai-bong daringly introduces novel elements in his relentless pursuit of the essence of traditional Chinese painting. Long strips of silk decorated with a dense grove of bamboo in printing ink, swaying gently in the breeze, forming a stark contrast against the background of the forest of skyscrapers behind them.



青花螭龍纏枝牡丹紋瓶 Vase with peony scroll design in underglaze blue

明 天順五年 (1461)
5th year of Tianshun period (1461),
Ming dynasty
陶瓷
Ceramics
C1989.0115

空白期不空白 A finding in the interregnum

在中國陶瓷史上，正統、景泰、天順三朝，歷時29年，由於政局動盪混亂，御窯瓷器不落正規年款，且出土的多為零碎的瓷片，令傳世品的斷代及深入研究舉步維艱。後人稱這個時期為「空白期」。1989年，一位市民將這個青花瓶帶到香港藝術館的辦公室。這件青花瓶驟眼看毫不起眼，且口沿破損，然而，當館長拿起細看，即大吃一驚！瓶底書有：「天順伍年秋九月吉日題」。加上器身厚重，青花紋飾具宣德時期的遺風，藝術特色與紀年脗合，已故的藝術館顧問葛士翹先生評價它為標準器之一，具重要的歷史價值。

In the long history of Chinese ceramics, porcelain produced by the imperial kilns during the three reigns of Zhengtong, Jingtai and Tianshun was typically not dated due to political unrest that lasted 29 years. This was a period in history that came to be known as the "Interregnum". In 1989, a local resident brought this vase to the office of the Museum. The vase looked utterly unremarkable at first glance, and its rim was damaged. However, when the curator picked up the vase to have a closer look, he was shocked. At the bottom of the vase was written: "On an auspicious date of the ninth month, autumn of the fifth year of Tianshun". This, along with the substantial weight of the vase and its artistic features matching the calendar era, the late Mr S. C. Ko, an expert adviser of the Museum, concurred that the item could be regarded as a standard due to its important historical value.



尹麗娟 Wan Lai-kuen, Annie (1961 -)

童珍百貨
Tung Zan Baak Fo
2019
陶瓷及混合媒介
Ceramics and mixed media

叩問藝術價值所在 Questioning the value of art

經歷數百年流傳下來的中國瓷器已成為無價的文化瑰寶，除了金錢價值外，這些古物還具有歷史、社會、藝術意義。尹麗娟希望透過作品探討藝術的真正價值：今天價格高昂的古董當年也是大量生產的物品，那麼現代批量生產的器物，將來會否也價值連城呢？她鼓勵我們重新思考複製技術生產的藝術品，回應著名批判理論家班雅明對工業複製品是否會失去「靈光」的叩問，反思如何衡量藝術和市場價值。

Chinese porcelain wares, passed down over the centuries, have become priceless cultural treasures. Yet, aside from their obvious monetary value, the pieces contain outstanding historical, social and artistic significance. Annie Wan probes into the true value of art through her works. She wonders if objects manufactured in mass production today will become immensely valuable in years to come, since the highly prized antiques that inform her work had also once been goods produced in great numbers. She encourages us to rethink the value of artworks created using reproduction techniques, addressing the famous critical theorist Walter Benjamin's question of whether an industrial replica loses its "aura" and reflecting upon the balance between an artwork's intrinsic value and its market price.

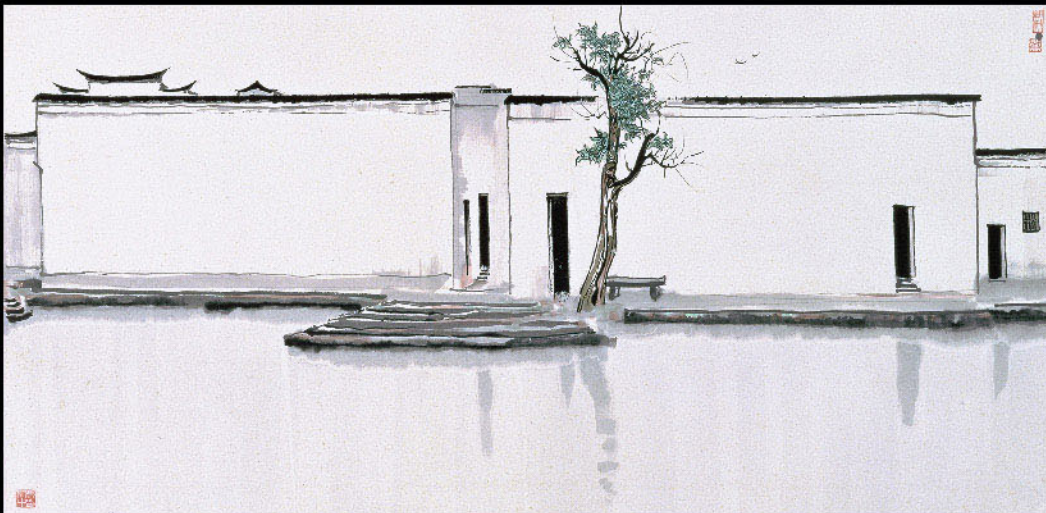
吳冠中 Wu Guanzhong (1919 - 2010)

雙燕 Two swallows 1981

水墨設色紙本 Ink and colour on paper

吳冠中先生及其家人捐贈 Donated by Mr Wu Guanzhong and his family

FA2002.0006



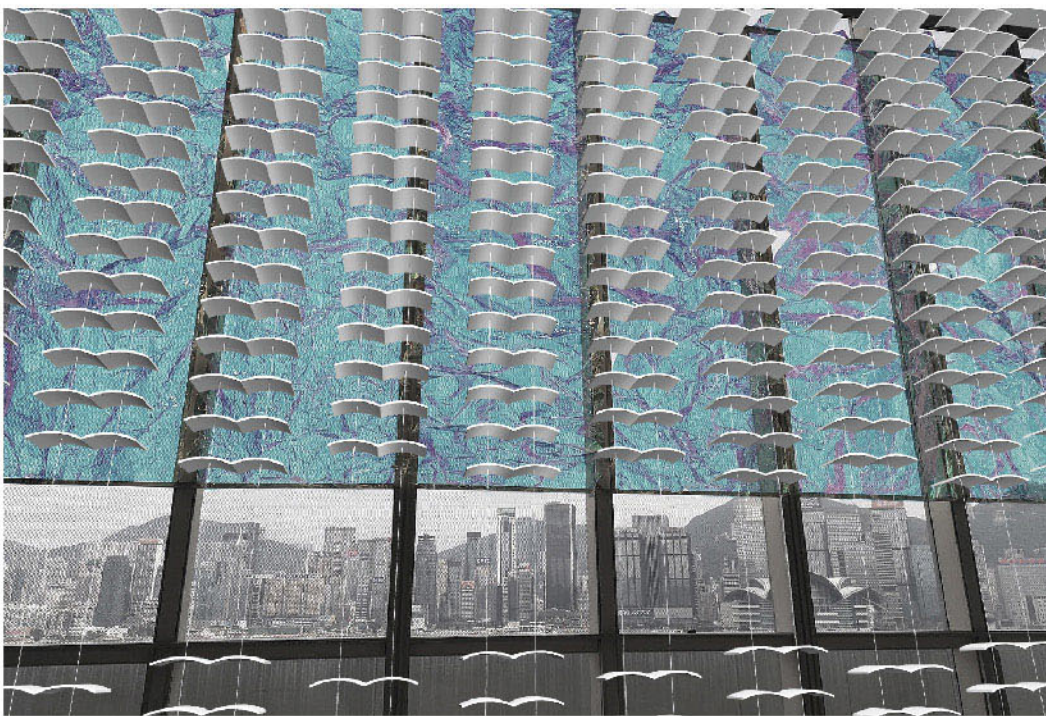
匆匆成就永恆

One swallow does not a summer make, two might

1980年，吳冠中帶學生到蘇州、舟山一帶寫生。回程時，他與學生鍾蜀珩於寧波火車站下車停歇。期間被月湖旁的老宅白牆所驚艷，「激動了，匆匆畫速寫，鍾蜀珩看看將近開車時，催我急急奔回車站，路人見我們一男一女一老一少在猛追，以為出了甚麼事故……」就在那頃刻之間，他完成了一幅重要的速寫，後來他按此畫成這幅《雙燕》。吳冠中曾說，《雙燕》就是他一生中「最好的一張畫」。香港藝術館承蒙吳冠中先生及其家人的多次捐贈，現成為全世界收藏吳冠中作品最多、最豐富的藝術機構。而江南系列的經典之作亦將永存香港藝術館。

In 1980, Wu Guanzhong took his students on a sketching excursion. On the return journey, he and his student stepped off the train for a break at Ningbo Train Station. He was stunned by the sight of the white walls of old houses by Moon Lake: "I became excited and sketched them in a hurry. Zhong Shuhang saw that the train was pulling away in a minute and urged me to rush back to the station. People on the street saw the two of us... running frantically and thought something must have happened." It was in that brief moment that Wu completed an important sketch that would later give form to and inspire his *Two swallows*. Wu Guanzhong said that *Two swallows* was his "best painting". Owing to the generous donations of Wu Guanzhong and his family, the HKMoA now boasts the largest and most diverse collection of Wu Guanzhong's works among global art institutions. The classic works of his Jiangnan series will always be preserved in the Museum.

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馮永基

Fung Wing-kee, Raymond

(1952 -)

我與吳冠中對話

A dialogue with Wu Guanzhong

2019

瓦片及混合媒介

Tiles and mixed media

照現香江情懷

Illuminating a passion for Hong Kong

吳冠中不斷追求簡練、和諧和靜謐的結構之美，常以白牆黑瓦寄託對故鄉江南的無限情思。建築師兼水墨畫家馮永基亦醉心於簡約美學，用舊建築拆下的480塊瓦片串成巨型簾幕，懸掛於面向維多利亞港的玻璃幕牆上，將維港景色納入瓦片帷幕中，以虛實空間建構幾何之美，配合日照的光影效果，將他對香港的情懷轉化成詩意。

Wu Guanzhong had always embraced simplicity, harmony and serenity to render the beauty of structures. In his artworks, he painted white walls and black tiles to give expression to his nostalgic feelings about his hometown in Jiangnan. Architect and ink painter Raymond Fung is also engrossed in a minimalist approach. Having strung up 480 tiles collected from old buildings, he erects a huge curtain over the window wall facing Victoria Harbour. Framed in the massive curtain of tiles, the harbour view slipping through the gaps captures the geometric beauty in the interplay of solid and void, and together with the light and shadows the sun casts, he translates his affection for Hong Kong into poetry.

王鐸 Wang Duo
(1592 - 1652)

行書欽義樓詩 (局部)

Poem on Yinyi Lou in running script (detail)

1631

水墨絹本 Ink on silk

虛白齋藏品 Xubaizhai Collection



化醜為美

Finding the gem in the rough

明代晚期，書壇盛行秀逸姿媚的書風，王鐸獨闢蹊徑，影響日本、韓國等地現代書風的發展。他精於行、草書，筆力剛勁雄健，結構章法變化莫測，布白參差錯落，奔放靈活。他尤其擅長「漲墨」——先把墨蓄於筆中，再讓墨在字裏行間暈開，造成筆劃邊緣出現滲化黏合的效果，墨色濃淡變化豐富，可謂化醜拙、奇險為美。20世紀中期，當時中國政局動盪，大批文物流散香港及海外。著名書畫鑑藏家劉作籌先生懷著一份使命感，有系統地搜購這些書畫瑰寶，建立「虛白齋藏中國書畫」。1989年，劉作籌先生把虛白齋藏品捐贈予本館，這書法作品是其中的重要之作。

During the late Ming dynasty, calligraphic circles generally favoured a more delicate and exquisite style of calligraphy. Wang Duo pioneered a new path of his own, which would influence the development of calligraphic art in regions such as Japan and Korea. A master of running and cursive scripts, Wang's brush strokes were firm and forceful, with avant-garde structural composition and characters well configured in space — a display of unbridled agility. In mid 20th century, China was in the throes of deep political turmoil, many artefacts from China had been dispersed in Hong Kong and abroad. The renowned art and calligraphy connoisseur and collector Mr Low Chuck-tiew seeing it as his patriotic mission, and began searching and purchasing treasured gems of art and calligraphy, putting together "The Xubaizhai Collection of Chinese Painting and Calligraphy". In 1989, Mr Low donated his collection to the Museum. This calligraphic work is one of its most important pieces.

徐沛之 Chui Pui-chee
(1980 -)

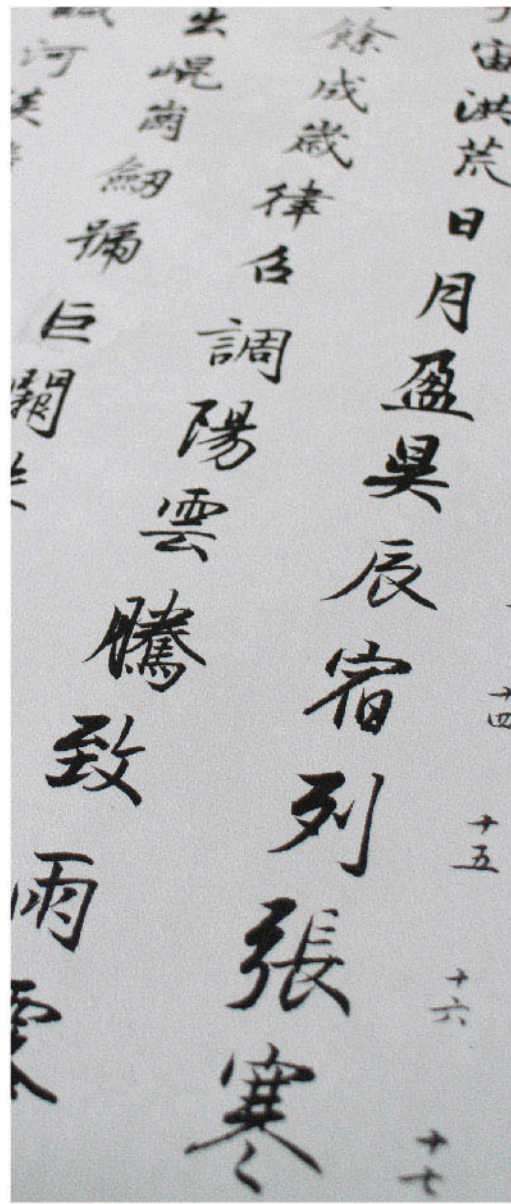
古典重構——二王一脈

Reconstructing the classic —
from the style of Wang's clan

2019

水墨紙本及混合媒介

Ink on paper and mixed media



「玩」「賞」書法名蹟

"Playing with" calligraphy

王鐸以率意的筆法和獨特的水墨渲染確立了劃時代的創作風格，改變草書的面貌。徐沛之也不斷探索新方法，讓觀眾認識書法這種傳統藝術。他熱衷試驗新媒介演繹書法，利用激光切割技術，將他手寫的行書《千字文》鐫刻在宛如碑板的木塊上，組成裝置作品，以互動元素使書法可以非一般地欣賞和學習。

Wang Duo established his unique style with his spontaneous brushwork and unconventional ink technique and created his lofty cursive script. Chui Pui-chee also relentlessly explores new methods to introduce audiences to this traditional art form. Keen on experimenting with new media for writing calligraphy, Chui used laser cutting to engrave his own calligraphic version of the work *Thousand Character Classic* in running script onto wood. The wooden blocks, reminiscent of stelae, are arranged as an installation artwork including interactive elements that offer an unusual way to appreciate Chinese calligraphy.



香港九龍尖沙咀梳士巴利道 10 號
10 Salisbury Road, Tsim Sha Tsui, Kowloon, Hong Kong

hk.art.museum

工作小組

香港藝術館

外銷藝術組 (小題大作)、現代藝術組 (原典變奏) 及設計組

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