

H K M A



自 在 風 景
The Breath of Landscape

序

新的香港藝術館擁有突出、獨立的面貌。在藝術館新的空間中，「別館」特殊、與別不同。樓高九米的展廳，配以天窗，引入日光的明媚、星光的璀璨；而梳士巴利花園藝術廣場則是藝術館的延伸，讓藝術外延出更多可能。

我們很高興邀請了本地著名建築師譚漢華擔任展覽的首席藝術家。他審視新空間，構思展覽主題，旨在從香港視點出發，引發香港藝術家對風景及城市景觀的獨特詮釋。

兩組共八位本地藝術家——陳樹仁、陳韻淇、Mr Hammers、林彥卓、李樹勳、彭展華、蕭健偉和黃進曦，創作由「別館」伸延至戶外藝術走廊及藝術廣場的互動作品。別具匠心、場域特定的創作，有剛與柔、明亮與幽暗、簡約和濃重，充分帶出藝術館多元、可塑的特質。

感謝藝術家和他們的協作團隊，共同為香港藝術館及香港觀眾帶來別開生面的藝術體驗。

香港藝術館

Preface

The Hong Kong Museum of Art (HKMoA) has a unique new look. Among the HKMoA's new spaces, The Wing is a unique and extraordinary one. The nine-metre-high skylights are illuminated by warm sunlight during the day and twinkling stars at night. The Art Square at Salisbury Garden, on the other hand, is an extension of the museum, opening up more possibilities in art as the HKMoA further reaches out.

We are honoured to have renowned local architect Billy Tam as the lead artist for the exhibitions. Meticulous investigation of the new space led him to come up with the theme of the exhibitions. The aim of the exhibitions, with a Hong Kong viewpoint, is to inspire Hong Kong artists to interpret the city's landscape and cityscape in unique ways.

Two groups of Hong Kong artists — Shuyan Chan, Chan Wan-ki Kay, Mr Hammers, Rick Lam, Lee Shu-fan, Bob Pang, Kevin Siu and Wong Chun-hei Stephen — are invited to produce site-specific interactive artworks extending from The Wing to the outdoor Art Corridor and the Art Square. Their ingenious works, displaying contrasts between strength and subtlety, light and shade, as well as simplicity and intricacy reveal the spatial potential of the museum.

We are grateful to the artists and their support teams for bringing their creativity into play. Through their concerted efforts, they have brought to the HKMoA and the Hong Kong public an extraordinary experience.

Hong Kong Museum of Art

Message

When talking about the relationship between art and everyday life, some would say art is an indispensable part of life. Looking through another lens, however, we can say that art is life. Viewed from different perspectives, art is both mountains and water, flora and fauna, movement and stillness, and every single breath. The Wing, in the extended Hong Kong Museum of Art, is a space where the public can practise the art of living.

"The Breath of Landscape" is the first exhibition in The Wing, and "Rediscovering Landscape" is the first large scale outdoor installation in the Art Square at Salisbury Garden since the HKMoA's reopening. The two exhibitions showcase indoor and outdoor works by eight local artists — Shuyan Chan, Chan Wan-ki Kay, Mr Hammers, Rick Lam, Lee Shu-fan, Bob Pang, Kevin Siu and Wong Chun-hei Stephen — for a shared experience of life and art.

Rick Lam has rich experience in multimedia sensory design; Lee Shu-fan is an expert of enchanting light and shadow effects; Wong Chun-hei's observations of nature are keen and sophisticated; and Shuyan Chan, Kay Chan, Mr Hammers, Bob Pang and Kevin Siu share a common creative idea providing the audience with an immersive experience in nature. These eight artists responded to the architectural features of The Wing and its surrounding space by engaging with elements of nature that are easily overlooked in the city, such as the sky, flowing water, mountains and wind. "The Breath of Landscape" and "Rediscovering Landscape" form an ever-evolving holistic experience. The audience look at the artworks not just with their eyes but with all their senses. In effect, they become part of the art.

The exhibitions mark the first collaboration between these eight artists, who took pleasure in sharing different perspectives of Hong Kong, and whose works serve as a point of origin for a multifarious artistic journey.

Billy Tam

Lead Artist of the Exhibitions

言

談到藝術和生活的關係，有人會說，藝術是生活不可或缺的一部分，但換個角度，藝術其實就是生活本身。觀之以不同視角，一山一水、一草一木、一動一靜、一呼一吸，都是藝術。擴建後的香港藝術館新展廳「別館」，正是一個空間讓大眾實踐生活的藝術。

「自在風景」是「別館」的首個展覽；「城尋山水」則是香港藝術館重開後於梳士巴利花園藝術廣場展出的首個大型戶外裝置。八位本地藝術家——陳樹仁、陳韻淇、Mr Hammers、林彥卓、李樹勳、彭展華、蕭健偉和黃進曦，聚集這裡，與大眾一同經歷生活，體驗藝術。

林彥卓有豐富的多媒體感觀設計體驗；李樹勳擅長營造動人光影；黃進曦對自然的觀察敏銳細緻；陳樹仁、陳韻淇、Mr Hammers、彭展華與蕭健偉的創作意念相近，都希望帶領大家感受置身自然的經歷。配合「別館」的建築和周邊空間的特色，八人以天空、流水、山巒與清風為主題，將生活裡觸手可及，卻容易被忽略的自然元素，構想成屬於每位觀眾的作品。風景總是流動的。「自在風景」和「城尋山水」是一個不斷演變的整體經驗。觀眾用眼觀賞作品，同時利用其他感官投入其中，讓自身成為作品的一部分。

八位藝術家在這次展覽中第一次聚首，分享不同的香港視點。我們樂意為觀眾提供一個原點，開展一趟多元的藝術旅程。

展覽首席藝術家
譚漢華

首席藝術家

譚漢華是香港建築師，2005年獲香港建築師學會青年建築師獎。他帶領及參與的建築項目屢獲獎項，其中拔萃男書院附屬小學及該校宿舍及體育館，分別獲得香港建築師學會2004及2007年度大獎，該校新翼亦獲該會2011年度境內優異獎（社區建築）。其他項目包括南豐紗廠保育項目、香港英基學校協會港島中學重建等。2006年參與策展「反之亦燃 城市越位」展覽，首次以中國香港的名義參加「威尼斯國際建築雙年展」。2005至2007年間兼任香港大學建築系助理教授。他亦是2009年度《透視》雜誌「四十驕子」獎得獎者之一。

Lead Artist

Billy Tam is a veteran Hong Kong architect. He received The Hong Kong Institute of Architects' (HKIA) Young Architect Award in 2005. Tam has led the design and construction of many award-winning local public buildings, residential projects and commercial developments. These include Diocesan Boys' School (DBS), Primary Division, and the Boarding School, Gymnasium and Swimming Pool Complex on the DBS campus, which won the HKIA Annual Award in 2004 and 2007, respectively. The new wing of the school also won the HKIA Merit Award of Hong Kong – Community Building in 2011. His other projects include the revitalisation of The Mills and the redevelopment of English Schools Foundation's Island School. In 2006, he curated "VICE VERSA: displacing Acts, Lives and Thresholds of a Hyper City". The show represented Hong Kong's first participation at the Venice Architecture Biennale. Tam was an Adjunct Assistant Professor in the Department of Architecture at The University of Hong Kong between 2005 and 2007. He was a recipient of the *Perspective* "Forty Under Forty Award" in 2009.

首席藝術家團隊 Lead Artist Team :

計劃經理 郭建聰	Project Manager Calvin Kwok	錄像 梁杏倩 陳佩珊	Video Dorothy Leung San Chan
統籌 周寄欣 林雯儀 劉立軒 廖鑾堯 袁罡傑	Coordinators Athena Chau Ronica Lam Jeff Lau Isaac Liu Eric Yuen	平面設計 陳廷亮 梁衍彤	Graphic Design Henry Chan Iris Leung
		撰寫 陳曼霞	Copywriting Sylvia Chan



自在風景

一系列以自然風景為主題的作品，於「別館」以天空、流水、山巒帶領觀眾經歷由觀察外在環境，以至內省的旅程。伸延至戶外的「藝術走廊」，讓遊人在戶外環境感受清風和雲彩，於歇息間，感悟人、城市與自然之間的關係。

The Breath of Landscape

In The Wing, works inspired by the sky, flowing water and mountains take the audience on a journey from observing the external environment to introspection. In the Art Corridor, the works allow visitors to experience the breeze and colours of the clouds in an outdoor landscape, and reflect on the relationship between city, nature, and people as they unwind.



自在風景 The Breath of Landscape

別館 The Wing
藝術走廊 Art Corridor

- 1 感應流水 Shape the water
- 2 觸動山巒 Move the mountains
- 3 凝聚天空 Capture the sky
- 4 山中映雲 Echo with clouds
- 5 意會清風 Feel the breeze



林彥卓 Rick Lam

感應流水 Shape the water
2019

多媒體裝置，一組兩件 Multimedia installation, set of 2
450 x 125 x 150 / 570 x 150 x 209 厘米 cm



計劃經理 Project Manager
何力輝 Eric Ho

計劃設計 Project Designer
黃浩勤 Hokan Wong

設計助理 Assistant Designer
鄭智霖 Liam Cheng
Shivangi Das

傳統中國水墨畫家的靈感，往往源於大自然。雖然畫既平面又靜止，畫家卻透過筆觸呈現自然風光的動態和生機。水墨畫家將大自然的紛繁去蕪存菁，存留心眼所感的神髓；把大千世界的色彩，淨化成黑與白；湧動的流水，凝結成靜止的線條；周而復始的自然定律，融匯成一瞬的美與靜。畫家將景物的精神面貌，從表象的細節中提煉，呈現觀者眼前，如參禪靜觀當下，意隨念轉。

《感應流水》以水為主題，將觀眾的輕觸動作轉化成聲波及水波；觀眾臉上的喜靜悲悅則會化作流水的形態和動感。在觀看流水變化之時，觀眾會察覺自身的改變，意識身心靈隨一念而轉，為自身開拓一抹反思空間。作品匯聚光、影、流水、心念與意識，讓大家投入靜觀體驗。

Traditional Chinese painters get their inspiration from nature. On flat and static paper, the painters depict dynamic and vivid natural scenery with adept strokes. They retain only the quintessence in their eyes, turning the colours of the world into black and white, solidifying rushing water into still lines. The rule of nature is epitomised in an instant of beauty and serenity. The painters extract the spirituality of objects from their appearance. The spirituality they depict reminds us to concentrate on the current moment, like Zen meditation.

With the theme of water, *Shape the water* transforms the touches of the audience into sound and water waves. An audience's facial expressions of calmness, joy, sadness or excitement transform the forms and movement of the water. Observing the water as it changes, the audience can immerse himself in a mindful experience, with one thought changing the body, mind and spirit. This is a work that creates precious space for self-reflection.

林彥卓，畢業於香港大學建築系及哈佛大學設計研究院，曾參與香港、東京、波士頓、紐約等地的室內設計及都市規劃項目，曾獲得 2015 年度《透視》雜誌「四十驕子」獎，以及 2017 年美國建築師學會優異獎等獎項。主要項目包括香港青年協會領袖學院、大埔青年宿舍、為香港建築中心「建異思遷」公共藝術展覽創作的《Tumbler Chandelier》(2013)，及展城館之「印象∞香港」展覽的《宜·居》、《展·望》、及《樂·遊》。

Rick Lam received his Bachelor's degree in Architectural Studies from The University of Hong Kong and his Master's degree from the Harvard Graduate School of Design. He has taken part in interior design and urban planning projects in Hong Kong, Tokyo, Boston and New York. He has won awards such as the *Perspective* "Forty under Forty Award" in 2015, and the International Region Merit Award of the American Institute of Architects in 2017. His major projects include the Hong Kong Foundation of Youth Group Leadership Institute, the Taipo Youth Hostel and Youth S.P.O.T., *Tumbler Chandelier*, created for the Hong Kong Architecture Centre's public art exhibition "Beyond Architecture" (2013), and *Livable Hong Kong, Visionary Hong Kong, Playful Hong Kong*, created for City Gallery's "Hong Kong ∞ Impression Exhibition".

李樹勳 Lee Shu-fan

觸動山巒 Move the mountains
2019

多媒體裝置 Multimedia installation
300 x 475 x 630 厘米 cm



計劃經理 Project Manager
馬愷欣 Orchid Ma

計劃統籌 Project Coordinator
盧健華 Alex Lo

山巒巍峨龐大，堅實厚重。要移動一座山，絕非一件輕而易舉的事，必須花上非一般的毅力。假如一天，我們能夠輕鬆隨意地移動山巒，創作我們心中所想的風景，想必能感受一份獨特的滿足，與出乎意料的愉悅。

《觸動山巒》是由一個曲面屏幕、一系列山峰模型與投影機組成的裝置藝術。曲面屏幕投射著不同主題的山水畫，唯獨在影像中，畫中的山巒被故意隱去。觀眾來到屏幕前，挑選山峰模型，投射在曲面屏幕上；隨意移動手中那小小的山峰，便可觀看山巒在屏幕上移動，共同創作由影像構成的山水畫。

夢幻與實在、輕盈與沉重之間，只有一線之隔。隨心能移動的山巒，或許會觸動我們，將實在的沉重轉化成夢幻的輕盈，輕鬆地活在當下一瞬。

Mountains are massive and solid. They are definitely not easy to move. Any such attempt would require extraordinary perseverance. If one day we could move mountains easily and create any landscape we wanted, it would certainly provide great pleasure and satisfaction.

Move the mountains is an installation made up of a curved screen, mountain models and two projectors. Landscape paintings are projected onto the curved screen, and the mountains are concealed in the projected images. The audience can select the miniature mountains and project them onto the curved screen. By simply moving the miniature mountains, they can see their projections moving. Their concerted efforts will give rise to a landscape painting with dynamic images.

There is only a fine line between dream and reality, and lightness and weightiness. Mountains that can be moved touch our hearts as they are transformed from real weightiness to dreamy lightness. This reminds us to live every moment freely and at ease.

李樹勳，畢業於美國加州柏克萊大學建築系，從事建築和藝術創作，並致力於社區項目。曾於香港、內地、柬埔寨、菲律賓等地設計及推動社區建設，與不同政府部門及非牟利團體合作，屢獲本地及國際主要獎項。他曾參與「城市藝裳計劃：樂坐其中」(2017)，設計中環九號碼頭的《線·空間》。1999年起在香港及澳門多所專上學院任教，現兼任香港大學專業進修學院建築系講師。

Lee Shu-fan is a graduate of architecture from the University of California, Berkeley in the US. He is engaged in art creations and community projects. He has designed and facilitated community development projects in Hong Kong, Mainland China, Cambodia and the Philippines, working with government departments and non-profit-making organisations. Lee has received numerous local and international awards. He participated in "City Dress Up: Seats · Together" and designed the *Step-in Vacuum* at Central Pier No. 9 in 2017. Lee has been teaching at tertiary institutions in Hong Kong and Macau since 1999. He is currently an Adjunct Lecturer in the Architecture Department at The University of Hong Kong School of Professional and Continuing Education.

黃進曦 Wong Chun-hei Stephen

凝聚天空 Capture the sky

2019

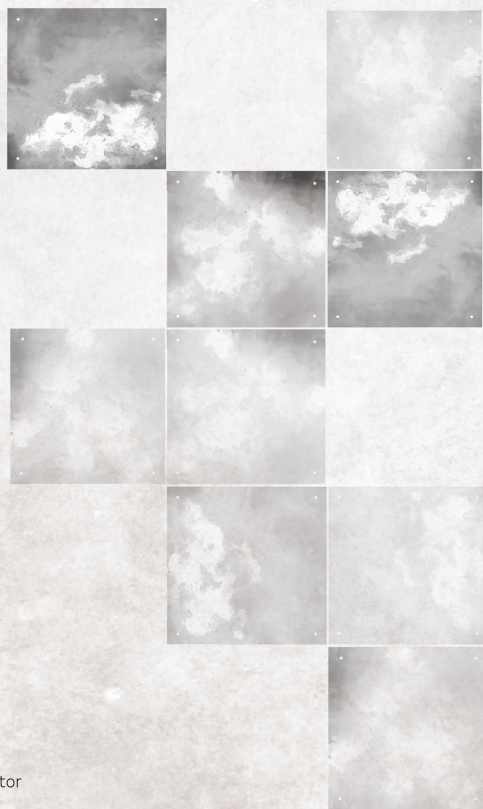
塑膠彩、亞加力膠鏡片 Acrylic paint, acrylic mirrors

每塊鏡片 20 x 20 厘米，共約 2000 塊，鏡片數目於展期中不斷增加

Each mirror 20 x 20 cm, around 2000 pieces in total. The number of mirrors on display would increase during the exhibition period.

特別鳴謝參與學校及公眾人士對「凝聚天空」工作坊的支持，共同創作本作品。

Special thanks to the participating schools and the general public for their support in "Capture the Sky" workshop.



計劃經理 Project Manager
張蓉 Cheung Yung

工作坊助教 Workshop Facilitator
梁廣耀 Leung Kwong-yiu

工作坊助理 Workshop Assistant
趙嘉雯 Chiu Kar-man
周嫻祐 Intuon Chau
郭曉晴 Kwok Hiu-ching
莫詩惠 Ceven Mok

一幅景致動人的風景畫，往往讓人著迷，心情被牽引，時而感受到深山幽谷的沉靜深邃，時而因開揚草原而豁然開朗，田野鄉郊又讓人輕鬆快活。你會發現，風景畫中「天色」的好壞，原來會讓一道客觀的風景傳遞「浪漫」、「孤獨」、「開朗」等不同感覺。「天空」烘托畫面的氣氛，透露畫家寫生的時間、天氣，甚至是心情。天空除了是背景外，更是一幅風景畫的基調。

受英國風景畫家約翰·康斯塔伯 (1776 - 1837) 的啟發，藝術家以描繪天空去感受大自然在城市景觀中的變幻。在生活中只消抬頭，稍稍改變視角，便可以覓得自己的一片天，陰晴幻變，雲聚雲散。

同一天空下，我們各自建構生活的調子。藝術家以個人描繪天空的習慣出發，邀請全港 18 區市民一起描繪平凡而又把我們凝聚一起的天空。

A landscape painting depicting picturesque scenery is often captivating. It guides your mood, making you feel the depth and serenity of secluded ravines, the openness of vast meadows, and the bucolic charm of the countryside. An objective landscape scene can convey different feelings, such as "romance", "solitude" and "cheerfulness" as the "sky" of the painting sets the mood of the tableau, revealing the time and weather and even the emotions of the artist. Apart from being a backdrop, the sky is a keynote of the painting.

Inspired by British landscape painter John Constable (1776 - 1873), the artist painted the sky to feel how nature changes in the urban scenery. In everyday life, we only have to lift our heads to change the perspective a little to find a fragment of the sky. Whether it is overcast, sunny, windy or rainy, everything can change with a gust of wind.

Living under the same sky, we all have our own perspective. Starting off with his habit of depicting the sky, the artist invites Hong Kong people from all the 18 districts to sketch the ordinary sky that connects us all.

黃進曦，2008 年畢業於香港中文大學藝術系。早期作品以電玩遊戲中的景觀為主，探討虛擬影像對視覺的衝擊。近年專注於香港郊野寫生，作品環繞自然風景，同時融入想像，描繪人與自然之間的角力與共存。他曾多次參與香港及海外聯展，並舉辦個人展覽，包括「眈天望地」(2018)、*「臥遊」* (2016)、*「退步自然」* (2014)、*「保留的迷失」* (2012)、*「有人屈機：一個回應周俊輝作品的展覽」* (2011) 和 *「視乎距離」* (2011)。2015 年出版作品集 *《山語》*。

Wong Chun-hei Stephen graduated from the Department of Fine Arts of The Chinese University of Hong Kong in 2008. Most of his early works were video game scenes that explore the visual impact of virtual images. In recent years, his focus has shifted to live sketching in the Hong Kong countryside. His landscapes are infused with imagination to express the battle and coexistence between man and nature. Wong has taken part in many joint exhibitions both locally and overseas. His solo exhibitions include "Looking at the Sky and the Landscape Beneath" (2018); "Daydream Travelogues" (2016); "Step Back to Nature" (2014); "Stay Lost" (2012); "Someone Bending the Machine: An Exhibition Responding to the Artworks of Chow Chun Fai" (2011); and "From a Distance" (2011). He published his album *The mountain speaks* in 2015.

陳韻淇 Chan Wan-ki Kay

山中映雲 Echo with clouds

2019

不銹鋼，一組三件 Stainless steel, set of 3

250 x 130 x 60 / 170 x 100 x 50 / 360 x 150 x 90 厘米 cm



香港遍佈群山。山嶺就像城市裡的大型臥椅，供我們歇息。每次登山，都是一次發掘之旅——新目的地、新方向、新道路、新的風景、新的自己，山嶺成了我們思考生命的場域。

《山中映雲》是以山和雲天為主題而創作的戶外裝置作品，以新界東北最高的山峰——紅花嶺為藍本。紅花嶺山林蒼翠、生機勃勃，動植物種類多達六百多種。這組作品營造紅花嶺的風景，由平滑反光的塊體層疊成山嶺的形狀，塊體的顏色隨光線變化，反映天空雲彩的變幻無窮，讓走過的人仿如置身紅花嶺與雲層之中，同時，又可臥著歇息，觀賞自然景物與都市面貌，又或聆聽風的聲音與你我他之間的話語。閒著，張開雙眼，打開耳朵，敞開心靈，你聽到都市發展以外的另一種聲音嗎？

Hong Kong is a city of mountains. In the urban setting, hills and mountains are like large reclining chairs, in which we can sit and rest. Every hike in the mountains is like a journey of discovery — new destinations, new directions, new paths and new scenery, resulting in a new self. Hills and mountains become places for us to contemplate life.

Modelled on Robin's Nest, the highest peak in the north-east of the New Territories, *Echo with clouds* is an outdoor installation, developed around hills and clouds. The vibrant and lush forests of Robin's Nest support more than 600 flora and fauna species. The smooth and reflective blocks are stacked up in this art installation to mimic Robin's Nest, and the colour of the work changes with light to reflect the transience of the clouds. Visitors can lie down to enjoy the city skyline, while imagining walking by Robin's Nest under the clouds, listening to the wind and different conversations. People can open their eyes, ears and hearts sitting comfortably. Can you hear the sounds of nature surrounded by the urban environment?

陳韻淇，2009年畢業於香港理工大學設計學院，主修工業設計，現為產品設計師，專長永續設計，以及促進社區與環境共融的藝術和設計項目。作品包括為「城市藝裝計劃：樂坐其中」項目(2017)創作的麼地道《文化後花園》，「未·共研社——眾·樂樂園」項目(2018)的荃灣二陂坊遊樂場設計。曾參與香港及海外聯展包括：第三屆深港設計雙城展「DESIGN Co-CAMP 設計共營」、「DXHK Bangkok Design Week」、「香港 x 阿姆斯特丹社區想像」、「設計再生：鹹魚」、「DMY International Design Festival Berlin」等。

In 2009, Chan Wan-ki Kay graduated from the School of Design at The Hong Kong Polytechnic University, with a major in industrial design. Currently a product designer specialising in sustainable design, she takes part in art and design projects that promote community and environmental inclusion. Among her major projects are *Cultural Backyard* in Mody Road Garden for "City Dress Up: Seats • Together" (2017) and Tsuen Wan's Yi Pei Square Playground as part of "Play is for the People" by Design Trust Futures Studio (2018). She has also participated in various local and overseas joint exhibitions, including "Design Co-CAMP", "DXHK Bangkok Design Week", "Hong Kong x ASM Community, Revive: Salted Fish", and "DMY International Design Festival Berlin".

Mr Hammers

意會清風 Feel the breeze
2019

玻璃纖維混凝土，一組七件 Glassfibre reinforced concrete, set of 7
210 x 140 / 210 x 139 / 210 x 138 厘米 cm



香港有著超過二百多個島嶼。當鬧市喧囂得讓人孤單，都市人便登上一艘船，到一個離島去。船上，我們乘著海浪，讓清風引領。旅途上的清風，假如看得見，會是怎麼樣？

《意會清風》的創作靈感源自往離島尋覓自然的旅程，以長洲、坪洲及蒲台島為依歸。想像離島隨清風吹拂、飄起，然後混凝土將清風重塑的小島新形態展現。途人可以在這些混凝土小離島上坐著、倚著、靠著、依偎著，用眼睛看由風重塑的風景，用耳朵聽風拍動海浪，用鼻子聞著風乘載的城市氣息，用皮膚觸摸風的質感，彼此在風中交換意會。

There are more than 200 outlying islands in Hong Kong. When the city bustle makes you feel lonely, get on a ferry to one of them. Ride the waves, and let the breeze show you the way. If you could see the refreshing breeze on your trip, what would it look like?

Feel the breeze was inspired by a journey in search of nature to the islands of Cheung Chau, Peng Chau and Po Toi. Imagine the islands flying up and changing shape in the wind, as we use concrete to capture these new shapes of the islands. You can sit, lean, lie, or cuddle on these miniature islands to examine the landscape shaped by the wind, hear the waves, smell the sea air, and feel the texture of the wind. In the breeze, we exchange what we perceive.

Mr Hammers，畢業於香港知專設計學院建築系，現為民政事務局青年廣場青年事務委員會委員，積極推動青年參與設計。他擅長利用水泥創作，曾與政府及多個私營機構合作社區公共藝術項目。主要作品包括「城市藝裳計劃：樂坐其中」於屯門公共圖書館展出的《積·目》及《光屋內的竹光》(2017)，及青年廣場展出的《探藝敦煌》(2016)等。2018年參展「港澳視覺藝術雙年展」，作品《後港》在北京、敦煌及杭州展出。

Mr Hammers is a graduate of architecture at the Hong Kong Design Institute. Currently a member of Commission on Youth, Youth Square, of the Home Affairs Bureau, he plays an active role in engaging young people in design. He is good at art creations using concrete and has co-organised a number of community public art projects with the government and private organisations. His major works are *Brick-Land* on the podium of the Tuen Mun Public Library for "City Dress Up: Seats • Together" and "Light be I wanna be" (2017); and *Discover Dunhuang* in Youth Square (2016). *Back Alley*, his entry for the Hong Kong-Macao Visual Art Biennale, was exhibited in Beijing, Dunhuang and Hangzhou (2018).



城尋山水

水孕眾島，山巒起伏，一座城依山傍水而生；

《城尋山水三部曲》建構一連串藝術探索的旅程，

在城市空間裡展開一幅能穿梭遊走的長卷，

在城中重新尋回山水天地。

Rediscovering Landscape

Water is the cradle of islets and islands.

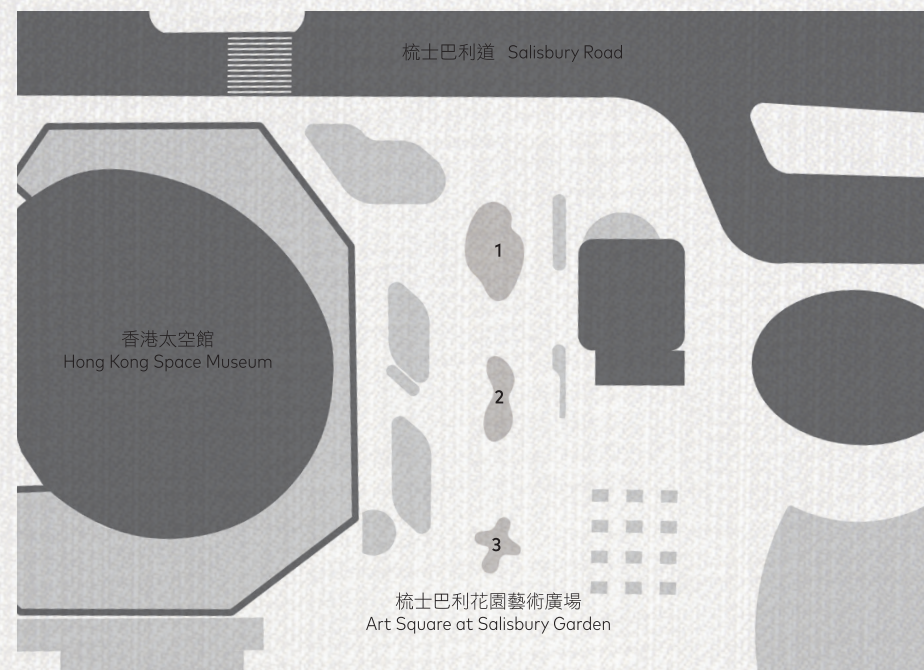
Amidst rolling uplands,

a city is built by hills and waterways.

Rediscovering landscape trilogy is a series of spatial experiences and a journey of exploration.

It unveils a scroll of towering peaks amidst the city,

to reconnect us with nature.



城尋山水 Rediscovering Landscape

梳士巴利花園藝術廣場 Art Square at Salisbury Garden

- 1 第一篇 — 山中尋 Chapter 1 — Immersion
- 2 第二篇 — 眾山閱 Chapter 2 — To engage, to compose
- 3 第三篇 — 水中山 Chapter 3 — Transcendence

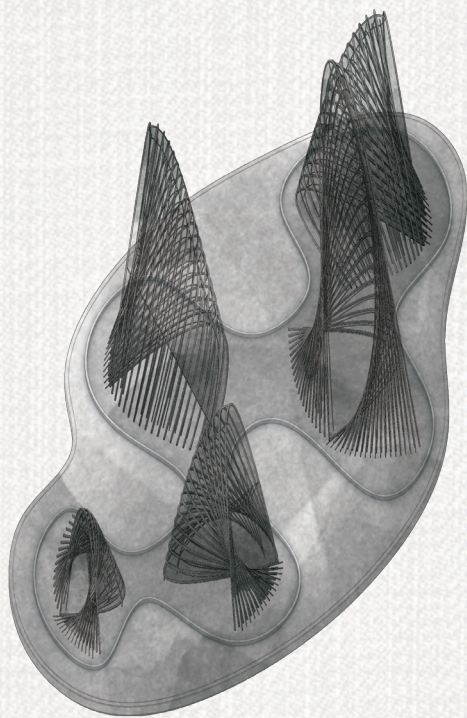
蕭健偉 Kevin Siu

第一篇 — 山中尋 Chapter 1 – Immersion

2019

鋼、混凝土 Steel, concrete

13 x 7.8 x 4.7 米 m



協作團隊 Support Team

莊毓麟 Allan Chong 郭靜璇 Suen Kwok

《山中尋》於九龍半島主軸的盡頭——梳士巴利花園，聳立起高低起伏的山形結構，把遊走於石屎森林的人帶進山群之中，為一幅能穿梭的長卷拉開序幕。綫描一般的弧形框架，層層疊疊地勾畫出巍峨山峰；與一街之隔的摩天高樓展開對話，通透的山群貫穿城市與背後的海港，尋找城市與海港的關係。

在步近的過程中，山體透出變幻泛彩，演繹著五光十色城市風景與山水畫墨彩的交匯重影，引發穿越古今的聯想。重影與顏色變化流動著，把自然的四時變化轉化為與城市環境的紛繁互動。

弧綫遠看是座座山峰，近賞卻似海浪，浪中有洞；《山中尋》邀請觀眾走進山群之間屏息回首，在層層脈絡之中尋找別有洞天的城市風景。

Immersion lies at the end of the main axis of the Kowloon Peninsula – Salisbury Garden. The undulating installations lead people from the concrete jungle to imaginary mountains, and raise the curtains for a scroll, which one can step into and explore. The line-drawn curved frames outline tiers of peaks, which are in dialogue with the skyscrapers across the street. Cutting across the harbour behind the city, skeletonised peaks are in search of the relationship between the city and the harbour.

The mountains change colour as you walk close to them. Expressing how the full-colour cityscape and ink landscape converge and overlap, they inspire thoughts that transcend past and present. Double images and changing hues are dynamic, transforming the seasonal changes into repeated interactions within the urban environment.

The curved lines resemble mountains from a distance and hollow waves close up. *Immersion* invites visitors to step inside the peaks, hold their breath, and look back, where they will find another cityscape amidst the intricate urban veins.

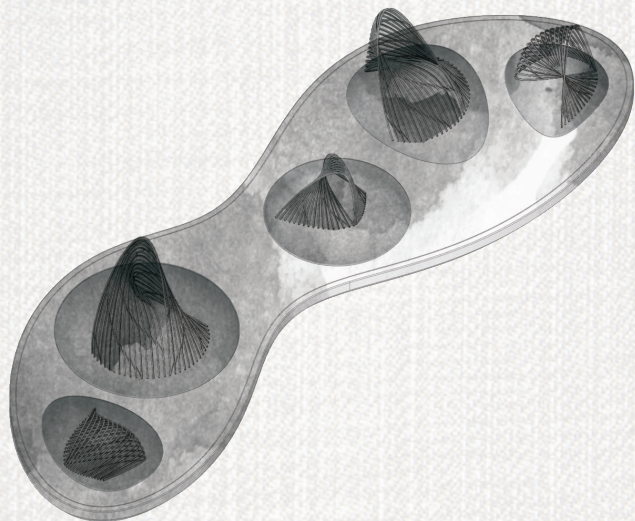
蕭健偉，香港建築師，致力以創新建築手法實踐各類型建築及室內項目，亦透過藝術策展及文字工作推廣建築，與公眾接觸及交流。曾參與創作元創方的《紙包樹林》聖誕裝置及油街實現的《共建書社》等，作品屢獲獎項，包括日本 Good Design Award Best 100、韓國 K-design Award、DFA 亞洲最具影響力設計獎等。2012 年起兼任香港珠海學院建築系助理教授，曾獲 2018 年度《透視》雜誌「四十驕子」獎及香港建築師學會青年建築師獎榮譽獎等。

Kevin Siu is an architect devoted to promoting exchange with the public through art exhibitions and publicity materials. Siu was part of PMQ's "Jungle All the Way" Christmas art installation project and "Community Library for Architecture – Play to Read" at Oi!. He has won many awards, such as the Good Design Award Best 100 of Japan, the K-Design Award of Korea, and the DFA Most Influential Design for Asia Award. Since 2012, he has been an Adjunct Assistant Professor in the Department of Architecture at Chu Hai College of Higher Education in Hong Kong. In 2018, he received the "Forty under Forty Award" by *Perspective*, and the HKIA Young Architect Honour Award.

彭展華 Bob Pang

第二篇 — 眾山閱 Chapter 2 — To engage, to compose 2019

鋼、混凝土 Steel, concrete
11 x 4 x 1.2 米 m



協作人員 Support Member
唐錕鏵 Victoria Dong

《眾山閱》延續城尋山水三部曲之旅，把山體逐步縮小，予人可賞可塑的親和感，把戶外空間構想成彷如傳統園林藝術的奇山石陣。

眾山是與人共存共生、聯繫城市與自然的媒介。與第一步曲如出一轍的自然弧線框架，成了供人休憩的依靠，在此靜觀城市生活百態，把焦點重新放回外在環境，閱讀城市，而人在其中又成為園林景致的一部分。當中置於旋轉盤上的山，帶領著人山的互動，並邀請觀眾置身其中，更把創作權授予觀眾，重組眾山的構圖，與周邊的城市環境建立各樣的關係；既是供休憩靜觀的山，又是可變的，開啟人與人對話的場景，就此成為各式生活故事的開端，讓山水藝術與人生百態結合起來。《眾山閱》使此山水空間時刻變幻，生生不息。

To engage, to compose continues the three-chapter "Rediscovering Landscape" journey. Affinity is created by gradually shrinking the hills and transforming the outdoor space into a rockery display commonly seen in classical landscaping.

The mountains and peaks co-exist and co-habit. They are media that connect the city with nature. The naturally curved framework echoes that of the first chapter. Visitors can lean against them to rest and quietly experience the current moment. Shifting the focus back to the external environment, we can observe the city and its people as they become part of the surrounding landscape scene. The hills and mountains on the turntable in the centre drives interaction between people and mountains, inviting the audience to immerse themselves in and take ownership of art. They can recompose the mountains to establish different relationships with the surrounding urban environment. On one hand, the mountains are for leisure and appreciation; on the other, they can change to create dialogue with people. They can start myriad life stories, enabling the integration of landscape art and the vicissitudes of life. *To engage, to compose* allows the landscape to change constantly.

彭展華，於香港大學修畢建築學碩士後赴倫敦、維也納及上海等地進修及參與各類建築專案，將不同文化及設計理念融入其建築作品。參與的多個建築作品均獲獎項，包括「MIPIM 最佳住宅設計大獎」的西安金地南湖住宅區設計，以及獲優異獎的李小龍故居博物館設計比賽作品等。藝術作品亦曾於亞洲各地展出，包括北京設計周的《潛望。胡同》和香港 K11 的《潛望。香港》、新加坡設計周的《樹琴》等，曾獲 2018 年度《透視》雜誌「四十驕子」獎。

Bob Pang received his Master's degree in Architecture from The University of Hong Kong. He continued his studies and participated in various architectural projects in London, Vienna and Shanghai, incorporating different cultural and design principles into his architectural works. He has taken part in award-winning architectural projects, including the Jindenanhui residential development in X'ian which won the MIPIM Best Residential Development Award, and his entry in the Former Home of Bruce Lee Museum design competition earned him an honourable mention. His artworks have been exhibited in many Asian cities, including *Periscoping Hutong*, designed for Beijing Design Week, *Periscoping Hong Kong*, designed for K11 Hong Kong, and *Tree Harp*, for Singapore Design Week. He was also the recipient of the *Perspective "Forty under Forty Award"* in 2018.

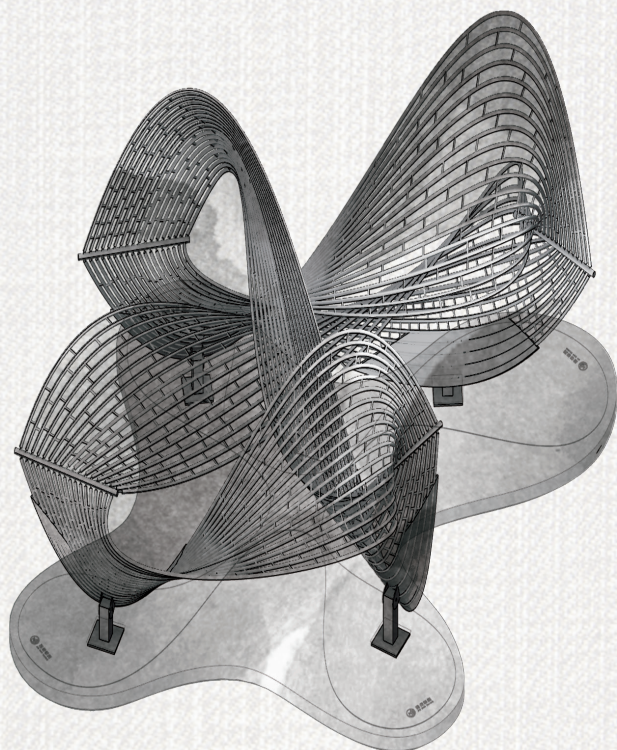
陳樹仁 Shuyan Chan

第三篇 — 水中山 Chapter 3 — Transcendence

2019

鋼、混凝土 Steel, concrete

7.7 x 6.4 x 3.9 米 m



協作團隊 Support Team

孫舒雯 Sherman Sun 吳卓妍 Priscilla Ng

《水中山》為三部曲帶來空間體驗的終章，以抽象的空間元素揭開香港藝術館內一連串藝術欣賞體驗的序幕。城中尋山，山中尋城；眾山閱城，聯繫眾人；山水本同源，水中有山，而山中又有水；《水中山》探索山與水這化不開的關係。原本聳立於墩的山體儼然懸浮於半空，匯山成川，讓想像遊走於山體、倒影與海浪之間，與之前的綫描山勢同出一脈，與後來的維港同出一轍，成為連接城市與海港的媒介。

懸浮的框架回歸到含蓄沉穩的墨調，與地上的影子交疊為畫，並隨日月軌跡時刻變化，使藝術裝置轉化為生動的城市風景。以自然的光與影為墨、四時為筆觸，日與夜為題，為香港藝術館前的這幅長卷以自然作最後筆觸，開啟一道藝術探索之門。

Transcendence is the closing chapter of the spatial experience at "Rediscovering Landscape". It links the city with the harbour and raises the curtain for a series of art appreciation experiences at the HKMoA with abstract spatial elements searching for mountains in the city and vice versa. The mountains watch over the city and connect the people. The mountains and waterways share a common origin. There are mountains in the water and water on the mountains. *Transcendence* explores the inseparable relationship between mountains and waterways. Peaks that rear up from their base are suddenly floating in mid-air. These peaks come together to form rivers. Let your imagination run free between the mountains, shadows and waves. "Rediscovering Landscape" shares a common pulse with the preceding line-drawn mountainous terrain, and shares a common nature with Victoria Harbour.

The floating framework returns to a subtle and solemn ink tone; forming a painting with overlapping shadows, and changing with the orbit of the sun and moon, transforming the art installation into a dynamic cityscape. Natural light and shadows serve as ink; the four seasons serve as brushstrokes; and day and night form the subject, adding a final brushstroke of nature to the scroll in front of the HKMoA and opening a doorway to art.

陳樹仁，畢業於香港大學建築系，後往荷蘭代爾夫特理工大學深造。畢業後於歐洲一所國際知名建築設計事務所，擔任首位華人副總監及高級建築師，參與及帶領多個亞太區獲獎項目，包括杭州來福士廣場、香港西九文化區綜合演藝劇院。現致力推廣設計和普及建築文化，作品包括元創方《飄浮聖誕》、K11《光之躍動》、上海新華路 669 弄「綠化幻彩帶」社區營造項目等。作品於 2019 年獲得日本 Sky Design Award 金獎，2018 年獲《透視》雜誌「四十驕子」獎。

Shuyan Chan received a degree in architecture from The University of Hong Kong and then studied at Delft University of Technology in Holland. He subsequently joined a Dutch international architectural design firm, where he participated in and led several Asia Pacific projects, including Hangzhou Raffles City and the Lyric Theatre Complex in the West Kowloon Cultural District, while winning awards in a number of international architectural design competitions. He has actively promoted architectural culture and given speeches at various international design events. His works include *Floating Christmas Pavilion*, showcased in PMQ, *Game of Light* in K11, and the "Rainbow Ribbons of Greenery" community development project at 669 Xin Hua Lu, in Shanghai. Chan was also a recipient of *Perspective* "Forty under Forty Award" in 2018, and was the Japan Sky Design Award Gold Winner in 2019.

策展及創作團隊 Curatorial and Artists Team

工作小組 Production Team
香港藝術館
節目推廣組
Hong Kong Museum of Art
Extension Programmes Sub-unit

首席藝術家 Lead Artist
譚漢華
Billy Tam

自在風景 The Breath of Landscape

參展藝術家 Participating Artists
陳韻淇
Mr Hammers
林彥卓
李樹勳
黃進曦
Chan Wan-ki, Kay
Rick Lam
Lee Shu-fan
Wong Chun-hei, Stephen

城尋山水 Rediscovering Landscape

參展藝術家 Participating Artists
陳樹仁
彭展華
蕭健偉
Shuyan Chan
Bob Pang
Kevin Siu

位置圖 Location Map



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10 Salisbury Road, Tsim Sha Tsui, Hong Kong
hk.art.museum

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H K M M A

The image features a dark, atmospheric landscape. At the top, a bright, glowing sun or moon is surrounded by concentric, slightly blurred circles. Below it, a range of mountains is depicted with a textured, almost crystalline appearance, highlighted by a soft purple and pink glow. The foreground is dominated by a dense, intricate pattern of fine, light-colored lines that resemble a topographical map or a complex network of paths, creating a sense of depth and texture. The overall aesthetic is futuristic and ethereal.

城 尋 山 水

Rediscovering Landscape