Contemporary Hong Kong Art


Guest curated by Mr. Van Lau, Mr. Wucius Wong, Mr. Kan Tai-keung and Mr. Leung Kui-ting

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Contemporary Hong Kong Art today becomes most versatile and prosperous with the ascendency of many senior and contemporary artists in decades. With rapid economic development, progressive cultural evolution and changes of the modes of society, there are increasing concern on the part of our citizens on the issues of development, heritage and position of Hong Kong art. Hong Kong Art Museum, the largest museum of the kind in Asia, is trying to cultivate and bring Hong Kong art to the international level.

More exhibitions on different faces of Hong Kong art appear with researches intensified. Hong Kong artists also acquire more exposure and recognition on the international level.

The Hong Kong Art Museum, formerly known as the City Museum and Art Gallery and located now at Tsim Sha Tsui, has pursued the mission of promoting and popularizing Hong Kong art for the past fortyeight years. She has been continuously researching, collects and presents exhibitions of Hong Kong art with the aim to stimulate artistic creation as well as promote Hong Kong art on the local and international level. Major exhibitions presented in the past decades include: "Hong Kong Art Today", "Contemporary Hong Kong Art Biennials", "Hong Kong Artist Series", "Urban Council Fine Arts Award Winners", "City Vivacity with China", "Contemporary Hong Kong Art 1997" held at the Museum and overseas exhibitions "Where the Stream Becomes a River", "Contemporary Works from the Hong Kong Museum of Art", "Canada", "Hong Kong Art", "Objects in the Hong Kong Museum of Art", "Contemporary Hong Kong Art 1997", "Collection of the Hong Kong Museum of Art: Beijing and Guangzhou".

It is a good time in the millenium year to retrospect and review the development of Hong Kong art. To enhance the perspective of the exhibition, four guest curators are invited to curate the present exhibition together with the Museum curator. The exhibition aims to provide a more comprehensive picture of Hong Kong art through five specific themes with interpretations from different angles in order to explore different aspects and identities of Hong Kong art for our audience's further review and study and provide them fresh inspirations.

The five themes of the exhibition include "Golden Peaks" curated by Mr. Wui Wai Wong, which features works of ten established senior artists who have attained significant artistic achievements to explore different faces of Hong Kong art. Their artistic creation has provided inspirations for the younger generations of artists. Mr. Van Lau develops the theme "Hong Kong Art School", in which he selects a number of artists who have drawn essence from Eastern and Western cultures to enliven their artistic creations and subsequently give rise to a "Hong Kong Art School" characterized by Mr. Van Lau as "the take root on the traditional Chinese soil, absorb the quintessence of the West and implement the exploration of an unique style of Hong Kong art." "Beyond forms" is the theme posed by Mr. Leung Kiu-tung which focuses on twelve senior and young artists who work on multi-media to explore the diversity and plasticity of various artistic vocabularies and expressive modes, reflecting their unique points of view. Mr. Ken Tam-keung chooses the theme "Design: Impact" to feature various acclaimed Hong Kong designers who work on both design and fine arts. Their artistic endeavours reveal the unique relationship between modernity and design in the commercial city Hong Kong. The theme "Transformation from Heritage" is developed by the Museum's curator who selects twelve artists in order to reveal how they derive sources from the Chinese heritage to prove new transformations in order to create their personal styles and identities of Hong Kong art.

I would like to express my deepest gratitude to the Heritage Museum, the Museum of History and other institutions and people who lend their collections and contribute informative materials to realize the exhibition. I would also like to express my sincere thanks to the guest curators whose efforts and expertise highly enrich the exhibition. These five themes survey the artistic creations in various media by Hong Kong artists of different generations from different perspectives. Even if it does not show the complete picture of Hong Kong art, it provides us for our audience to re-assess and more care for art and culture in Hong Kong.

To coincide the exhibition, the collection catalogue "Hong Kong Artists — Collection of the Hong Kong Museum of Art", Volume II is published. A chronology of Hong Kong art development in the 20th Century is also on show in the reading corner of the gallery. It is an effort to present a series of basic researches, researchers and scholars to contribute to Hong Kong artists of different generations from different perspectives. Even if it does not show the complete picture of Hong Kong art, it provides us for our audience to give their valuable advice and provide further information for the enrichment of the studies of Hong Kong art.

Christina K. L. CHU
Acting Chief Curator (Art)
Hong Kong Museum of Art

Distingished Artist in Residence
IUET<br>Senior Visiting Scholar<br>VIP Mian-yin<br>Treaties by Seven Masters of the Pre-Qin Period
Transformation from Heritage

Hong Kong Museum of Art

Tang Hoi-chiu, Curator (Modern Art), Hong Kong Museum of Art

香港由一個小島發展成為國際大都會，經歷了一百年的風雨，走在香港的發展道路上，有許多的標誌性建築和文物，有些是現代主義的設計風格，有些則是傳統的建築風格。在這個多元化的社會中，我們應該如何保存和發展傳統文化？

香港藝術館就於1973年成立，研究與保存香港的傳統藝術文化。藝術館設有「現代中國藝術」和「現代香港藝術」兩個部門，從不同角度介紹香港的現代藝術發展。

藝術館的使命是通過展覽和教育活動，為觀眾提供一個了解香港現代藝術的平台。藝術館定期舉辦各種活動，如講座、工作坊和表演，以增加觀眾對香港現代藝術的認識。

香港藝術館也是一個重要的文化活動場所，定期舉辦各種文化活動，如音樂會、電影放映和講座等。

香港藝術館的使命是為觀眾提供一個了解香港現代藝術的平台，並透過各種文化活動，營造一個多元化的文化氛圍，讓觀眾能夠更好地了解香港現代藝術。

香港藝術館於1997年成立了「香港現代藝術」部門，重點介紹香港現代藝術。部門定期舉辦各種活動，如講座、工作坊和表演，以增加觀眾對香港現代藝術的認識。

香港藝術館目前設有三個展覽廳，分別是「現代中國藝術」、「現代香港藝術」和「香港現代藝術」。三個展覽廳的主題不同，展覽內容也有所不同。例如，「現代中國藝術」部門主要介紹中國現代藝術，而「現代香港藝術」部門則主要介紹香港現代藝術。

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Solitary Peaks

Guest Curator: Wucius Wong

"Chinese art in the 20th and 21st centuries is rich in diversity and transformation. In the specific time and region of Hong Kong in the past century, Hong Kong artists choose different approaches for transformation; it befits the close relationship, inspired by Western art concepts, assimilation of Chinese and Western art concepts, and creative applications of new artistic approaches. These three senior and contemporary artists are selected as examples to give a glimpse on how Hong Kong artists open themselves to a new and diversified art world.

There are two main factors that determine the direction of Chinese art: the art education and the art market. If the art education is strong, the art market is weak and vice versa. The past decade we have witnessed many new art education systems trying to achieve the goal of having a strong art education and a strong art market. But most of them are not successful. The reason is that the art education and the art market are interdependent. If the art education is strong, the art market will naturally grow. If the art market is strong, the art education will naturally develop. It is the interaction between the two that determines the future of Chinese art.

The three artists we have chosen to represent the diversity and transformation of Hong Kong art are Chinese artists, not local Hong Kong artists. They are all of Chinese origin, have received art education in China, and have lived and worked in Hong Kong. They have all been influenced by Western art concepts and have adopted the new art education systems that have been developed in China. They have all been involved in the art market and have been successful in their careers.

Chu Hing-kei is a contemporary Chinese artist who has been influenced by Western art concepts. His works are characterized by a strong sense of humor and playfulness. His works have been exhibited in many international exhibitions and have been collected by many museums and art institutions. His works have been praised for their originality and creativity.

Zou Min is a contemporary Chinese artist who has been influenced by Western art concepts. His works are characterized by a strong sense of humor and playfulness. His works have been exhibited in many international exhibitions and have been collected by many museums and art institutions. His works have been praised for their originality and creativity.

Wong Shek-siu is a contemporary Chinese artist who has been influenced by Western art concepts. His works are characterized by a strong sense of humor and playfulness. His works have been exhibited in many international exhibitions and have been collected by many museums and art institutions. His works have been praised for their originality and creativity.
I belong to the generation that has also seen the war. I was too young, however, to feel the full impact of the war. Then I had to go through a bilingual education which only provided a weak grounding in Western culture. I could get easily Westernized, and had to struggle to gain adequate understanding of the Chinese tradition. The generation after mine was even more distant from China in all aspects. Those who were born after the war could hardly have had direct contact with Chinese culture until their maturing years, and might suffer from identity crisis without self-awareness.

Actually most of the ten artists chosen here were not born in Hong Kong. One of them was not even Chinese. A question now arises: how do we define a Hong Kong artist? It is true whoever stayed in Hong Kong continually for seven years should be considered a permanent Hong Kong resident, or gaining the legal status further requires the possession of the Hong Kong Identity Card? In Hong Kong Artists, Volume I published by the Hong Kong Arts Centre, there are numerous names that could hardly fit the latter definition. The ten artists in my section of the present exhibition are from dissimilar backgrounds, representing different polities from which Hong Kong art has evolved.

Douglas Bland is a British national, but he is definitely among the first ten Hong Kong artists. In the colonial days, British nationals could live and work in Hong Kong with no restrictions, and they did not apply for a permanent Hong Kong Identity Card. In the post-colonial period, his work has been acknowledged by the Western extreme, having no peers in Hong Kong as a painter working in oil. Influenced by Zhao Wujie (Zao Wou-Ki), his work exhibited a strong, Eastern inclination. Rivers and oceans seemed to be his favourite themes, with which he searched for the majestic sublime and the unknowable freedom.

On the other hand, Huang Bong (Wong Poy-yeh) could be regarded as representing the Eastern extreme. A native of Dongguan. Huang was active both in Guangzhou and Hong Kong before the war. After finally settling down in Hong Kong after the war, he was involved in many cultural parts of Hong Kong and sketched remote islands and deserted beaches, as well as fishing villages and moonlit junks. He even painted the densely gaffered buildings that flung himself on Hong Kong harbour. Well versed in traditional Chinese painting techniques, Huang finally made an important breakthrough with portrait of local subject matter in a totally fresh vein.

Liu Shoukun (Li Shou-kwan) was born in Guangzhou. Like Huang Bong, he also painted the landscapes of Hong Kong with Chinese painting techniques in the early and mid 1950s. Then he was attracted to Western modernism, and began experimenting towards abstraction. Besides painting, he wrote books and essays on the contemporary social and political atmosphere in the West, including his study on the history of Chinese painting course at the departmental Chinese of the University of Hong Kong. His students from the course subsequently formed the In Top Art Association and the One Art Group which contributed to the dominance of the Hong Kong modernist movement. Liu has been regarded as one of the most influential artists in the history of Hong Kong art. His matured work featured semi-abstract lotus images in bold strokes, evoking a sense of sudden enlightenment.

Born in Pianan, Chen Fanjun (Lian-jun) emigrated to Hong Kong as a young child. He was active as an artist both before and after the war, playing key roles in art organisations. He is generally regarded as the doyen of Hong Kong art. His earlier work was in the realistic mode, featuring figures, still life and landscapes painted in meticulous detail and colour. He now seeks to break free of previous work, following the example of Zao Wou-Ki and French abstract artist Yves Klein. He then continued searching for new colour combinations and compositions to develop a unique style which showed transferred colour marks on absorbent Chinese paper finished with ink lines, suggesting a world of pure fantasy. Without any training in Chinese painting and with only fragments of knowledge of Western art, he has established a strong local spirit in the works which could be seen as representing the third poity of Hong Kong art.

All the above four masters have passed away, but I am fortunate to know every one of them in person. From the mid-1950s, more than once I joined the outdoor sketching group led by Chen Fanjun. Later in the decade, when I wanted to learn traditional Chinese painting, I became a private student of Li Shoukun, whose instructions had transformed me into a traditionalist. By the 1960s, I was already an artist. At that time, I was interested in the East-West dialogue.

After the Second World War, although Hong Kong returned to British sovereignty, rapid increase in population and changes in the international environment enabled Hong Kong to develop into an independent and influential manufacturing, commercial and financial centre in the Asian-Pacific region, with a considerably strengthened status. The same decades also saw parallel development in the visual arts towards establishment of a unique, identifiable style. Achievements in Hong Kong art may still require objective evaluation, but it is at this point for us to have a close examination, as the colonial era has ended.

Essentially, what is Hong Kong art? What constitutes the Hong Kong style? This is a difficult question to answer. Back in 1972, working as an assistant curator in the City Museum and Art Gallery (later renamed the Hong Kong Museum of Art), I wrote in the first Contemporary Hong Kong Art exhibition catalogue the following lines.

"This Hong Kong art rests on the various points where the East-West cultural interactions take place. In oil painting, some artists try to incorporate their work with Oriental poetry, and philosophy; with a Chinese-like ink, some seek to rework the traditional landscape into modern space, and some experiment with ink and colour to explore new possibilities. In sculpture, some seek to provoke and develop the ancient world. In ceramic, some seek to recapture the freedom in the folk art. There is a work which is very Eastern, some very Western, but majority is in between. At a glance, Hong Kong art may appear over-diversified, but the multiple ways in which East and Western Western ideas merged together have marked the characteristics of our "Hong Kong Style"."

Today as I read these lines written twenty-eight years ago, they still seem relevant. At that time, I felt that Hong Kong art had reached a point to develop its own direction. There was the cultural revolution spreading in the mainland China that put the artist in the exclusive service of political aims with the complete abolishment of personal expression. In Taiwan, the modernist movement was already just beginning. By comparison, Hong Kong artists working in a place of cultural mix were in a much more advantageous position; having free contact with the West on the border of China.

In hindsight, we can see that the span between the early 1960s to mid 1970s may represent the golden period of Hong Kong art when majority of the pioneering leaders of the modernist movement were still around. The Circle Group emerged in the early 1960s, but most of its members still maintained their momentum. The Second World War flooded the near East and Chinese ink painting just by itself in its way. There was also a soaring local spirit that helped established self-determined confidence.

Anyway, most of the artists that I have chosen for my section in this exhibition were active in that golden period. There are some others who could be included, but I have confined my choice only to artists over the age of seventy, or who have passed away. Their significant contributions to Hong Kong art should definitely be given recognition. Furthermore, I have also another reason. Their lives were disrupted by the Second World War.

Whose of Chinese descent lived through the war years should have witnessed all the devastations made by the Japanese invasion, faced real threats of personal existence while seeking refuge here and there, and carried the horrifying memories deeply inside their heart like permanent scars. Setting down in Hong Kong after the war, they should have the sense of national identity circulating inside their blood vessels in spite of diverging pursuits later in their individual lives.

二〇〇〇年代以后
Hong Kong School

Concepts of Contemporary Art Creation

Guest Curator: Van Lau

Introduction

In the past few years, Hong Kong has witnessed a significant growth in the arts scene, with a diverse range of contemporary art forms emerging. This growth has been fueled by the increasing recognition of the city as a hub for cultural exchange and innovation. The city's cultural landscape has been shaped by the influence of international artists and the innovative practices of local talent.

The Hong Kong School of Contemporary Art (HKSCO) is a platform that aims to foster the development of contemporary art in Hong Kong. The school promotes the creation of new works that reflect the city's unique cultural identity and reflects the diverse experiences of its residents.

The HKSCO has been instrumental in organizing various art exhibitions, workshops, and public programs. These initiatives have not only provided a space for artists to showcase their work but have also served as a means of raising awareness about the importance of contemporary art in the city.

The HKSCO's mission is to support and empower emerging artists, providing them with the resources and opportunities to develop their talents. Through this support, the HKSCO seeks to contribute to the growth of the city's cultural landscape and promote a greater appreciation of contemporary art among its residents.

Conclusion

The Hong Kong School of Contemporary Art is committed to nurturing the next generation of artists and encouraging the free flow of cultural ideas. By fostering a vibrant arts community, the school aims to create a platform where creative expressions are encouraged and celebrated. Through its various initiatives, the HKSCO is making a significant contribution to the development of contemporary art in Hong Kong.
Vision beyond Forms

En: Curator: Leung Kiu-ting  
Zh: 參展策展人：梁家儀

9 October, 2000

The exhibition "Vision beyond Forms" is an exploration of contemporary Chinese art. The works on display are created by artists who have emerged in recent years and reflect the cultural and social changes in China today. The exhibition aims to present a diverse range of artistic expressions and to encourage cross-cultural dialogue.

Exhibition information:
- Location: Hong Kong
- Date: October 9, 2000

Curatorial note:
- The exhibition "Vision beyond Forms" is a collaboration between Hong Kong and mainland China. It features works by artists who have gained recognition both locally and internationally.
- The exhibition highlights the diverse artistic expressions and cultural influences that shape contemporary Chinese art.

Artists featured:
- Wang Guangyi
- Zhang Xiaogang
- Xu Zhen
- Cui Ruzhan
- Zhang Xiaogang
- Yue Minjun
- Li Xiaodong
- Li Yang
- Wang Xiaoliang

Exhibition venues:
- Hong Kong Cultural Centre
- Guangdong Museum of Art

The exhibition "Vision beyond Forms" is a significant contribution to the understanding of contemporary Chinese art. It provides a platform for artists to express their ideas and connect with audiences from diverse cultural backgrounds.

References:
- "Vision beyond Forms" exhibition catalogue.
- "Contemporary Chinese Art in Hong Kong" (Art Asia).
Design & Impact

Design 維設計 — 香港
Art 藝術
Guest Curator 嘉賓策展人 — Kan Tai-Keung

香香港是一個海港城市，它的具象化和符號化，是海港的實體，以及海港生活的文化層次，其中包含了對海、海港文化的生態治癒。

 Cham Yeuk-keung

Artista葉國強

葉國強(1949年生)是一位以視覺藝術為主的畫家，他是香港現今在國際畫壇上屬領的港籍藝術家之一，他的作品已經在世界各地展出，包括美國、英國、德國、法國、日本和中國大陸等國。

葉國強的作品中，他常使用一些具象化的符號，如海港、船隻、波浪等，這些符號成為了他表現香港生活的特徵。

葉國強的創作過程，他會先在畫布上進行草圖的製作，之後會在草圖的基礎上進行筆觸的調整，最後再進行細節的完善。

葉國強的作品風格獨特，他運用豔麗的色彩和細膩的筆觸，創造出了一種與香港生活相融合的藝術氛圍。

葉國強的作品在國際上也受到了廣泛的歡迎，他在香港、美國、英國、德國等地的畫廊和畫展上都有展出，他的作品也獲得了眾多藝術家和收藏家的青睞。

在他的作品中，葉國強也表現出對香港生活的深思，他通過各種藝術手法，表現出香港的風景和生活，使觀眾能夠更深刻的感受到香港的獨特魅力。

葉國強的創作過程，他會將日常的香港生活作為創作的基礎，通過藝術手法，表現出香港的風景和生活，使觀眾能夠更深刻的感受到香港的獨特魅力。

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his own creative world by launching the VD design magazine and made himself the chief editor and designer. The magazine is the largest size publication of original posts in Asia and gains positive recognition. He has won various prizes and in the First International Chinese Graphic Design Competition, he became the most distinguished designer by winning a total of thirty-seven awards. Li has learnt painting from Michael Wong but seldom shows his works to the public. The present painting featured in the exhibition has been exhibited in Japan.

Stanley WONG (1960 –) started his career in graphic design since 1985 and then turned to the advertising industry. He worked as an art director for Modern Advertising, Grey HK Advertising and J. Walter Thompson (HKO) and in 1996, he left HK to join the Bartle Bogle Hegarty (Asia Pacific) as regional creative director. When he returned to Hong Kong in 1999, he joined the TSWA Hong Kong as chief executive officer and executive creative director. Currently he is the creative director of Centre Digital Enterprises Ltd. Wong skills in drawing inspirations from ordinary daily subjects and turn them into creative images that catch the audiences' feelings and response. He has attained significant achievements in recent years and is credited as one of the most outstanding advertising designers. In addition, Wong also excels in the art of photography, who shows his photographic works with the name You Shu Fan. A series of his photography and 3D works are included in the present exhibition.

Craig ALI YEUNG (1961 –) started to learn design at the Hong Kong Polytechnic in 1981 and graduated with a BA degree (Graphic Design) in 1986. Later he got his M. Phil. Degree. He worked as a disc jockey and creative director in the Commercial Radio, Hong Kong for co-ordinating programme advertisements, live shows and press kits. He has also worked for design and publishing houses in Taiwan. With his talent shown in painting in his young age, he later became a noted caricature with his works widely published. His painting style is characterized by extraordinary imaginations that match the city tempo. As Yeung pursues diverse artistic creations including design, comic, writing, critica, and painting, showing new ways of artistic exploration for the younger generation.

Wing SYK SOK (1966 –) started to learn design in Hong Kong in 1985 and then pursued further studies in Canada. He returned to Hong Kong to join the J. Walter Thompson (HKO) as an art director in 1991. In 1992, he became a creative director for the Commercial Radio, Hong Kong and later founded his SYC LeLo in 1997. He pursues the careers as graphic designer, movie director and photography and has won various prizes and international awards, including the First Typography Award in Vancouver, New York Type Director Club, Typo Excellence Prize, the 7th Annual Art Director Award in New York, HKIPA Photography Silver Award, Urban Council Fine Arts Award (Photography), PARCO Promising Photographers in Japan and etc. Today, Xie is a known and respected perspective and material designer. Her active partner with his works widely exhibited overseas. His ink painting style shows a superb mastery of ink techniques and rich gradations and rich brushwork with a touch of realism.

Henry STEINER (1939 –) started his design career in Hong Kong since 1963. He was born in Austria and studied art and design in the United States under the tutelage of the master Paul Rand. Worked for the Asia magazine before, he then founded his company the Graphic Communication Ltd (Jon steer & Co). With a fond passion for Hong Kong culture, Steinier juxtaposed cross-cultural elements in his creative works and is noted as a pioneer of contemporary Hong Kong design. At the 1970s, he has already won international acclaim and became known as a designer using a great number of local designers. Steinier seldom shows his art works to the public and the prints featuring in this exhibition are marked with simple configuration and fine lines while the silkscreen print with graphic Chinese characters generate a strong sense of sensation.

ZIE Yong (1947 –) started his design career in the late 1960s. He has worked for the Grant Advertising International Inc. and TVB. In 1973, he founded the LIT Advertising and then the People Advertising with his friend partners. After the Elegance magazine was published, he decided to establish the Yonghe and expanded the business further, including producing publications and feature films. He learned art and design by himself and with profound talent and creativity, Zie successfully establishes his unique and versatile artistic vocabulary. Zie’s early design work for the Antiquary, which was published by Van, was an award winner in New York. In addition, Zie’s works also demonstrates his sensitivity to the changing times. In the 1960s, he started painting OF ART with precise technical treatments and in the 1970s, he made use of the folk and customs festival scenes in Hong Kong to create his most stylish prints.

KAN Tai-kuen (1942 –) started his design career in 1967 as a designer at the Tamaya Department Store. In 1968, he became an art director at the Graphic Atelier Ltd. In 1988, he founded his own company, 55 Design Production which became the first design and creative agency in Hong Kong. In 1993, he founded the Kan & Lau Design Consultants and holds the post as creative director. With his successful fusion of oriental elements in contemporary design, Kan has acquired international recognition and won numerous awards, including the honor of one of the 50 Graphic Designers of the World and 2000. Outstanding Artists and Designers of the 20th Century.' He is the president of the art union and a known artist. He is also the magazine editor and a gate number of local designers. Kan explores various media and styles for artistic creation, in particular modern ink painting which won him the honor as an Urban Council Fine Arts Award Winner (Chinese painting).

Anson CHAN (1950 –) has entered the design profession since 1979. After serving as art director of the Grant Advertising International Inc., the Fortune (Far East) Advertising, Young Nichol & Co. Ltd and the Thomson Leung Kiernan, Kennedy & Black Ltd, he founded his own business in 1980, which has become the Chan Alan Chan Design Co Ltd. with a series of products under his brand name. Borrowing the images and subjects from old calendars, posters and trade paintings, he establishes an unique style that composes Western mood with an oriental touch. The only formal training he received was an one-year evening course, yet his outstanding performance attracted the creative director to appoint him a designer. Since then, he has won over five hundred awards and enjoys international reputation. Chan is a versatile artist who is also fond of photography.

LEE kee Wing (1954 –) started to learn design and took evening course in the mid-1970s. Since then he is engaged in the professions of design and commercial photography. In 1978, he founded his own photographic studio. Focusing on a precise and delicate style, his works Shing Kwan and the contemporary periodical Nu Hne Du designed and edited by him fully illustrate new aesthetic and cultural approaches. In 1983, he experimented with digital art by means of collage and overlays using photography to create a picture as a goal-oriented imagery that produce striking visual impact. He has won the CA Award in the United States and his art pieces are widely exhibited and recognized.

Freeman LAU (1950 –) studied design at the former Hong Kong Polytechnic. Graduated in 1981, he joined the K & Lau Design & Production as a designer, then he was promoted to an art director. Currently he is the business-partner and chief art director of the K & Lau Design Consultants. Based on the business culture of the Kan and Lau Design Consultants, Freeman manages to fuse both commercial and cultural elements in his creative design works and explores artistic creations in a social context. He is an outstanding designer who attains noted accomplishments in the art of sculpture and installation works.

Tommy UD (1960 –) has studied design at various design institutes including an evening course offered by the Hong Kong Polytechnic. After graduation, he toured to the United States, Europe and Japan and has worked for various advertising companies and served as an art director for movies. Ud founded his own company in 1990. He nicknamed himself as a "bad boy" in the design profession for he often breaks away from design principles to create a highly personal style. Other than working for his clients, he also explores
香港藝術有東的一極、西的一極，亦有土的一極。求東則著根、求
西是遠夢，求土是立己。無東則無根、無西則無基、無土則無
己。香港藝術家既立己，肯定個人所屬，鑄造性格，確認文化識
別，然後建夢，超越任何時空邊界。

香港藝術雖仍淺嘗薄飲，不無雙峰之山峰。此等各峰疊立，儼如難
解，戰而無解，難到極點，已為大眾文化的巨壓艱難，更受時間諷
刺顫抖。今日正是時候，讓我們尋向這獨峰群致敬！

Hong Kong art comprises three polarities, the Eastern extreme, the Western extreme, and the local spirit extreme. Seeking eastern is to discover the roots. Seeking westward is to start a dream. Seeking the local spirit is to know oneself. Without the Eastern extreme, we will not have any roots. Without the Western extreme, we will not have a dream. Without the local spirit, there is no affirmation of the self. A Hong Kong artist must gain a thorough, positive understanding of the self before marching forward in any direction. Then he/she should seek the roots in order to establish a proper cultural identity. Finally, he/she should soar into a dream, where all confines of space and time can be defied.

Hong Kong art still consists of large patches of marsh land, but there are also towering peaks scattering in somewhat unrelated locations. These peaks are now separated with wide chasms in between, forming no mountain range, and are much obscured behind skyscrapers of the mass culture, and largely veiled by the mist of time. Let us identify each of these solitary peaks and pay them a tribute today!
衝擊・設計 DESIGN ・Impact

To curate a special theme for this Hong Kong art exhibition, I attempt to take another perspective by featuring Hong Kong designers to explore the unique characteristics of the Hong Kong art with their works.

The combination of art and technology and the notion of design for human being are dominant principles that direct the global development of contemporary design.

For the past thirty years, Hong Kong designers have made a miracle in the history of the design profession. With their assiduous cultivation and creative attempts, Hong Kong designers succeed to bring fashionlessness and plagiarism in the past to attain a horizon with world recognition.

With strong cultural background and growing market economy, professional new blood would certainly form a new power in the spectrum of world design and that is what I aspire.

[ 香港學派 ]
Hong Kong School

common concepts. The styles of this school have two features: (a) a style that is imbued Chinese cultural essence and expressed through the western artistic vocabulary; (b) a style that incorporates Western art concepts and represented with conventional Chinese artistic vocabulary. Both show the emergence of new creative approaches.

Taking Chinese culture as core and enrich her with foreign cultural heritage to pursue a distinctive Hong Kong style shows the creative process for fostering Hong Kong art and culture.