香港風景
水墨變奏


香港藝術館
香港博物館

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香港風景
水墨變奏 - Ink Painting in Transition

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摩天大廈與城市居民：人文風景

城市生活izzle，藝術家對多樣化的生活模式、城<br/>市景觀和人際關係的回應及個人體驗，對其藝術<br/>表現影響深刻。他們個人化的感觸亦透過藝術<br/>表現顯示無遺。香港藝術的獨特語境，令中國水墨<br/>畫的傳統元素更新變革，與現代生活與時並進。朱<br/>興華的作品「萬獸逐鹿」中表現了藝術家<br/>對現代都市化城市規劃的新態度。現代人在平時<br/>中尋常生活中的個人感受和情感。王申強作品「白<br/>色系統」中表現了現代社會的癥候和問題。在某種<br/>程度上，此作品可視作對受急劇工業化生態，已然消<br/>失的昔日農業社會離題的慨嘆。

林天行作品「猿猴」中的獰獰、機敏，表現工<br/>業工地作業活動的聲音。吳清華作品「在夜裡<br/>大都市」中，將各種都市生活剪影交織成一種極<br/>光的光影片段，顯示了都市活力。

方肇輝關注人民生活，他的作品「落盡浮沉」傳<br/>導對善變的未知香港的悲憤。方肇輝的作品<br/>「終日鼓枻四面環境 SCAN」對現實及未來<br/>的五湖」以及人間皆遵循古道熱腸。在混亂的<br/>大都市中，警齋人士往往無法適應於為人情<br/>的社會邊緣。

未受到同代人那種明顯的 galleries 影響，藝術家<br/>陳福昌在作品「聖誕節老人圖」中表現的是帶<br/>有超現實意味，猶如夢境的奇幻世界。對藝術家<br/>來說，人世百態無奇不有，其作品亦注入都市人<br/>群的悲觀及心理狀態。

米家樂的「山雨欲來」以香港千變萬化，精闢入<br/>微的雙鉤工畫風格構成。他以次化風化風化風化<br/>為題材，對中國水墨畫的傳統內容視為提出質疑。<br/>郭春然並沒有刻意對繪畫作絕對的價值，她的作品「隔<br/>世」反映了創作過程自身的表現和結果。她孜孜<br/>不倦地將一個普通畫家重複累積，昇華形而上<br/>之界的意境。

結語

今次展覽展示香港藝術家對新技術的表現和<br/>形式作出探索。不少藝術家將水墨的特性更見<br/>明瞭。在處理空間、層次和體裁的傳統形式以外<br/>發展另類風格，與其傳統水墨畫的關係也不再樸麗，<br/>但不乏可銜接兩種形式的例子：如直接聯接、<br/>水墨印畫以及中國宣紙或布等作為媒體。這些<br/>作品在定位的多元性，也引發了對將藝術未<br/>來路向的思考和想像。

今次展覽中藝術家的作品更進展了香港水墨<br/>畫過去數十年的發展。在香港這個多變的城市中，<br/>水墨畫的不斷革新和活躍顯示中國文人畫的<br/>根基深厚。但當中國文人畫的基礎仍然不能<br/>面對各種新思潮。現今香港的水墨畫創作表現也<br/>表現出香港文化中的各種元素。位處於東西文化<br/>的交叉點，香港藝術當然繼續更加新求變。從跨文化的藝術潮流中嘗試尋覓出路開創<br/>新境界。

香港藝術館
香港博物館

朱錦華
香港藝術館館長
Brush and ink painting is a uniquely Chinese art form boasting a long tradition that goes back more than a thousand years. Rich in cultural context, Chinese brush and ink painting is imbued with literary, philosophical, and political overtones. As a symbol of nature, landscape has always been a prominent theme in Chinese painting. As media for artistic expression, brush and ink also represent the artist’s spiritual union with nature.

China’s political and economic encounter with the west in the last two centuries has engendered a programme of westernization and modernization. The reform of Chinese painting is an important issue in China’s cultural renewal.

Before the cessation of Britain in 1842, Hong Kong was a British Cinch on the western tip of China. The arrival of the British meant an influx of western thoughts and practices that modified the outlook and attitude of an ethnically Chinese society. In art, immigrant painters from China in the 1930s brought with them the traditional mode of Chinese painting to Hong Kong. For decades, it was faithfully copied and transmitted. When Hong Kong gradually developed into an international financial center, modernist concepts of art also took root in Hong Kong and brought fundamental changes to all aspects of visual art in Hong Kong.

This exhibition features 32 paintings showing the dynamic innovation of Hong Kong artists in the renewal of a time-honoured tradition. Their ingenuous contribution has sustained ink and brush painting as the core of Hong Kong’s most vital and developed currents of artistic creation.

This exhibition also includes works that are explicitly related to tradition. Artists resort to entirely different means in answering many of the artistic problems that contemporary artists in Hong Kong confront. These artists address the issue of modernity by questioning the validity of orthodoxy. Their inquisition involves context, media, format of presentation, as well as cultural symbols and their inherent aesthetics and visuality. These works are presented here as Hong Kong artists’ responses to the time-honoured tradition of Chinese painting.

Mountain and Water: The Immutable Landscape

As a dominant theme in the grand tradition of Chinese ink and brush painting, landscape is the source of unbonded artistic inspiration. Drawing from a broad repertory of traditional techniques, immigrant and indigenous artists in Hong Kong carry on the legacy of the Chinese landscape painting and infuse into their painting a new outlook.

Xing Bechuan’s ‘Ping Hau Festival’ shows his sentimental reference a traditional festival in Hong Kong which was an idyllic fishing village. Xing’s landscape style is typical of the traditional approach of landscape painting in Hong Kong that took root in this island when the first wave of immigrant from Southern China came to Hong Kong in the 1920s to escape the turmoil of civil wars in China.

The introduction of modernist ideas from the West in the 1960s and 1970s opened up a systemic new dimension for Hong Kong artists. Western art concepts and techniques reorientated the development of ink painting in Hong Kong.

Liu Shoukun merged eastern and western aesthetics in ink painting by incorporating Buddhist and Daoist iconic images into western abstract compositions. A new ink painting movement emerged. Liu Shoukun inspired a group of followers who further experimented with graphic presentations, space and light and arrived at a rich abstract vocabulary hitherto unknown in Chinese ink painting. Much of their work is involved with the transformation of the landscape theme. The influence of his style can be seen in the works by Wang Xueyi, Zhou Liuyun, Jin Daizong and Feng Yongzi. These experiments have significant impact on the development of ink painting both in China and Taiwan.

While Liu Shoukun and his followers form a distinctive school of ink painting in Hong Kong, there are individuals exploring new expressions in picturing landscapes. Huang Xiaoli’s Baisixiong pushed the theme out of the plane to the horizon. The exaggerated verticality of the format gives the picture a peculiar tension. Jin Junyi uses tiny blocks of Chinese scripts to build up his landscape formation in a rather surreal manner. Then Chu’s ‘vulcan’ is an interesting theme of large areas of positive and negative space. Textural and tonal variations set up strong vibrations across the painting. Textural pattern and spatial treatment is also a stylistic characteristic of Lianzhang ’s painting. In Xian, Liang extends the two-dimensionality of this ink painting into three dimensional space by levelling down the central long scrolls onto the floor. Liu Zhenghu’s Landscape _tes a transposition of landscape in acrylic to bring the genre to a realistic level. It is unclear whether the stencil figure in Hu Yanyi’s ‘Platone looks forward or turns his back to the other shore’ on the top of the picture blocked by a screen of green mountains.

The transition in Chinese landscape painting in Hong Kong shows Hong Kong artists’ response to changing time. As a symbol of eternity, landscape has remained an important subject in the course of these changes.

Skyscrapers and City Dwellers: The Human Landscape

The dynamics of urban living have profound impact on artistic expressions as shaped by individual experiences in response to multi-faceted city life, cityscape and human relationships. Personalised sensitivity of the artists is projected through their artistic visions. These distinctive statements of Hong Kong art immensely enrich the traditional artistic language of Chinese ink and brush and bring it up to date with contemporary living.

Zhu Xinghui’s ‘My Days in Temple Street’ describes his nostalgia for his experience growing up in the inner city where sprawling urban sprawl was not regulated by proscriptive city planning regimes. Humanistic concern arising from urban experience is expressed in a somber black and white palette in Wang Shoushui’s ‘New Territories Series’. In a way, it can be read as a eulogy of the demise of the rustic tranquility of the New Territories now overwhelmed by rapid industrialization.

The vibrant colours of Lin Tiantian’s ‘Duck Reconcile’ enacts the renewal of human activities in industrial areas. Wu Xuanhu’s ‘Strangling in the Metropole’ weaves the urban landscapes into a maze of structures and lights edging endless vitality.

Focused on human drama, Feng Zhiling’s ‘Boat People on the Sea’ expresses her empathy for the Vietnamese refugees seeking asylum in Hong Kong. Yang Zhi’s ‘The Duck Game’ depicts four old women playing the shakin, an oldfahsioned card game fast becoming obsolete just like the players. In the hub of a metropolis, the aged people are pushed to the margin of a function-orientated society.

Unaffected by the sobriety of his contemporaries, Chen Fushan’s ‘Santa Claus Visiting My Studio’ is typical of his dreamlike fantasies told in a surrealistic fashion. Tearing life as a caregiving role, Chen’s work exudes a disconcerting mode of urban psyche.

Metically executed in the shaoxing (line control) technique harking back to over one thousand years ago, Shi Jinhua’s Colloquial Chop Sorry is a fantastic admittance of images from the subconscious, utterly incoherent in the grand narrative of Chinese ink painting.

Without searching for absolute values, Guo Ying’s ‘Mat’ is a strikingly bland approach to the creative process. The execution consists of an indefatigable repetition of a mundane motif that can evaporate into transcendental mime.

Conclusion

This exhibition shows Hong Kong artists’ experimentation with new technical devices and presentation methods. Some transform the distinctive characteristics of ink and brush as alternatives to the traditional treatment of space, perspective and forms in Chinese painting. Their relationship to traditional ink painting is at best oblique. Subtle references to the prototypes can be drawn from evidences such as multilayered vertical-scroll presentation format, vestiges of impromptu ink, silk or Chinese paper. The ambiguity of the cultural identity of these works averse to assimilating speculations as to the future of Chinese art.

The works by Hong Kong artists encapsulate the development of ink painting in Hong Kong in the last decades. The continual renewal and invigoration of ink painting in the rapidly changing city show the persistence of unimpressed Chinese cultural symbolism in a long revered pictorial tradition that has confronted cultural erosion with debt adaptation to non-indigenous elements. As a cross road between the East and the West, Hong Kong art will continue to be renewed and invigorated by cross-cultural currents and trends.
Mountain and Water
- The Immutable Landscape

Mountains and rivers are the immutable landscape, representing the eternal beauty and tranquility.

"...despite the western medium and modernist outlook, these paintings finally find their supporting discourse in relation to traditional Chinese landscape paintings. Liu also beautifully blends the contrasting dry and moist texture brushwork of Chinese traditional ink-drawing onto his canvas."

"The painter does not compromise with the objective reality of nature, he will modify the textural effects of nature by adding subjectivity."

"I paint an idea, a feeling, a dream inside me."

"An elegant simplicity, a subtle greatness is what I am pursuing in my work."

"In addition to unique form, exquisite color, modernity and oriental folk sense, Yongki put a lot of work in conceiving the pictures."

"Since I am an abstract and surreal painter, there is no realist one can speak of in my paintings. Therefore perspective in the sense of making the two dimensional surface look three dimensional is not my concern.

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Skyscrapers and City Dwellers – The Human Landscape

林天行 Lin Tianshing
（Len Tianshing）(1963)
幅面 1998
水墨設色紙本
Duck 1998
ink and colour on paper
AC2006.013
「我願意將這片空間中平凡角落
的真實，他們創作了我的
畫。」
'I want to instantiate and uncover the
truths bound in an ordinary
place - these are what make up my
paintings.'

吳佐華 Wu Zahuai
(Wei Zahuai) (1970)
遊走大都會 2000
套色石版畫，一組八幀
Strolling in the Metropolis 2000
Color lithographs, a set of four
AC2006.020
「石版畫……透過的水墨層次，輕快的筆觸表現了我
在香港感受到的各種有趣的生活小事。」
'Lithograph.....allows me to depict all kinds of petty things
I feel in my life in Hong Kong with the transparent,
reductive colours and body touches characterised this form of art.'

方蘇 Fang Su
(Feng Su) (1961)
終局 2000
The Dying Game 2000
水墨設色紙本 Ink and colour on paper
AC2006.008
「……我們是自己的時光，我們是吾，
我們是時光的紀念。」
'......we belong to our time and I am no exception. After all,
we all bear the imprint of our time.'

陳福善 Chen Fushan
(Lu Chens) (1955)
君子好逑 1998
單刷及設色紙本 - 一組六幀
Scholars Romance 1998
Monotype and acrylic on paper, a set of six
AC2004.008
「……他的作品充滿著香港節奏、地方風貌、感覺親切、趣味無窮。」
'......his artworks are alive with rhythm and pulse of Hong Kong. They are sincere and full of charm.'

王守清 Wang Shouqing
(Cheng) (1954-)
香港日記 (二) 2001
外遇設色紙本
Hong Kong Diary II 2001
ink and colour on paper
AC2000.020
「……外面的一切景緻、像
壁畫、時刻轉變、天空、
大海、繁華、工業大廈、
碼頭旁小區居民人家的
生活，愛情，一切日常生活
——平凡生活——演繹著真正
的人生。」
'......All manner of things evolve and transform, as if on stage,
or in a dream; the sky, the sea, the cargo vessels, the industrial
buildings, the people in the transit camp by the quay,
romantic love, all the everyday scenes and ordinary activities, in a
re-enactment of real life.'

方召政 Fang Zhaojing
(Fang Chao-jing) (1954)
慈海浮沉 1981
Boat People on the Sea 1981
水墨設色紙本 Ink and colour on paper
AC2007.004
「……最重要的，然而，是詩的精細
所表現的 esos expressed in her work......and her fervent desire
for a life of peace and happiness.'

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來稿活動預告
香港藝術節
HONG KONG ART BIENNIALE EXHIBITION

來稿表格現已開始派發!
Entry Form is now available!

來稿表格及參交參賽作品的細則，可於香港藝術節網頁下载：
Please download the Entry Form and Guidelines from the Hong Kong Museum of Art's website:
http://www.lcad.gov.hk/available/

徵選評審日期為 2003年5月5日至5月30日
Submission of entry for preliminary selection: 5 May to 30 May 2003

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