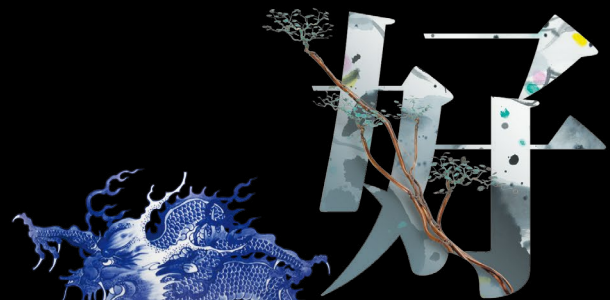


HKMOA



ART
PERSONALISED

香港藝術館藏精品展
Masterpieces from the HKMOA

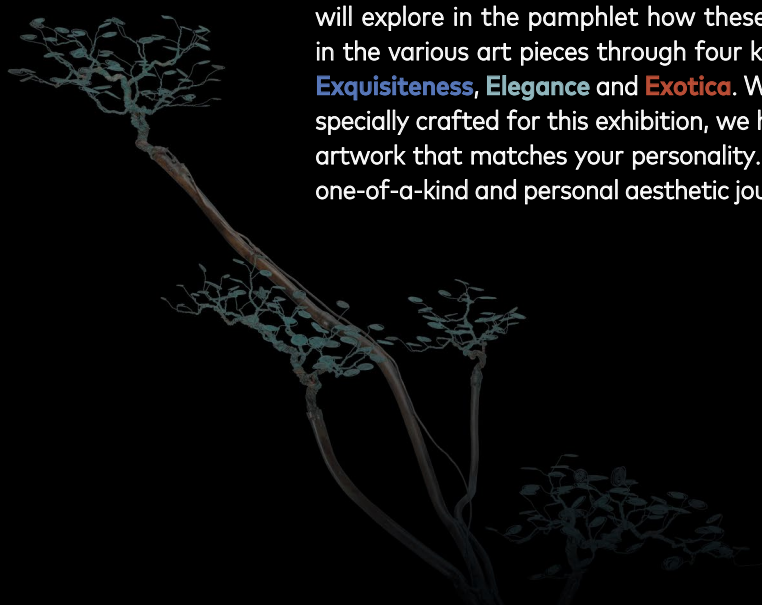


每一個人的性格特質和個性都是獨特的；原來古今藝術珍品，也與我們的型格和氣質十分相襯。

這個展覽從香港藝術館逾一萬八千多組藏品中精選近一百件**好物**，歸納出藝術品所蘊含的**四大氣質**。以下透過**破**、**巧**、**雅**、**奇**四個關鍵字，探索這些氣質如何在各種藝術品之中呈現。加上為各種氣質特別調配的香味，期待你在展覽中找到和你的氣質相匹配的專屬藏品，一同踏上一趟與別不同的個人專屬美感體驗之旅。

Everyone's personality is unique. Interestingly, exquisite artworks across the ages also match very well with our traits and characteristics.

In this exhibition, nearly 100 **gems** are handpicked from the Hong Kong Museum of Art's collection of over 18,000 sets of items, which are categorised into **four personality types**. We will explore in the pamphlet how these traits are displayed in the various art pieces through four keywords: **Innovation**, **Exquisiteness**, **Elegance** and **Exotica**. With the unique scents specially crafted for this exhibition, we hope you can find the artwork that matches your personality. Let's embark on this one-of-a-kind and personal aesthetic journey!



破舊立新需要有無限的勇氣和創新精神，不受傳統羈絆去挑戰新事物，成品充滿熱情和感染力。

作為時代的先鋒，打破約定俗成的規條，破格創新，甚至能在殘破平凡的事物中都能發掘另類美感，為後世帶來巨大影響。

It takes great courage and creativity to break away from the old and establish the new. Not bound by tradition and are ready to try new things, the works of innovators are impactful and full of passion.

As pioneers of their times, these free spirits break conventions and invent new styles and methods. They are even able to discover alternative beauty out of the ordinary, leaving an enormous impact and legacy for posterity.

創意無限

Endless Imagination



破

Innovation

冒險開拓型
Adventurer



吳冠中 (1919 – 2010)

海風

1997

水墨設色紙本

吳冠中先生及其家人捐贈

Wu Guanzhong (1919 – 2010)

Wind from the sea

1997

Ink and colour on paper

Donated by Mr Wu Guanzhong and his family

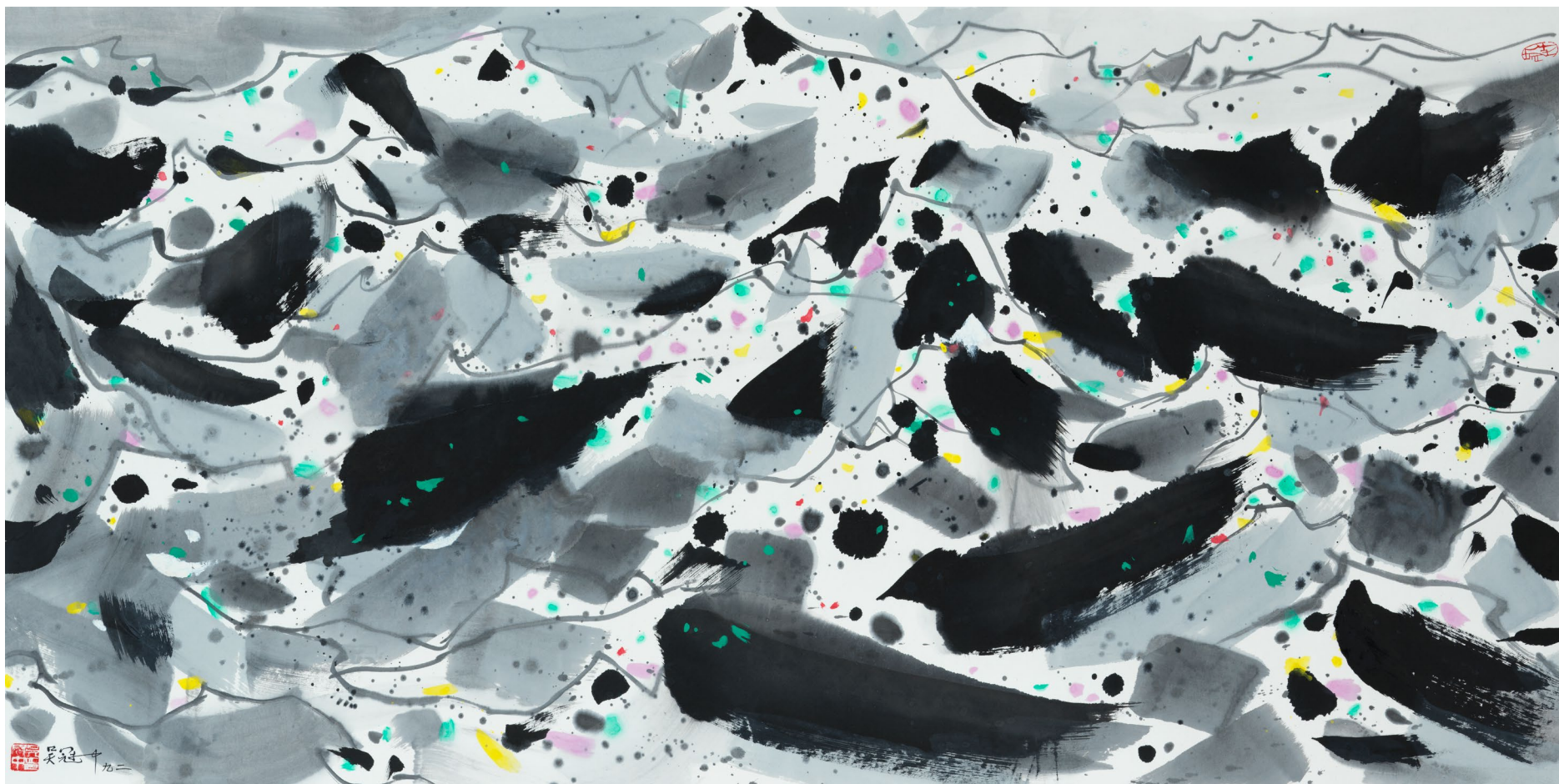
(第一期展覽展品 Exhibit of Phase I exhibition)

二十世紀畫壇巨擘吳冠中學貫中西，1940年代遠赴法國學藝。他的作品糅合了中國傳統水墨與西方現代繪畫的精神，顛覆了中國繪畫的筆墨傳統，創出一套屬於自己的新穎獨特風格。

吳冠中以濃淡不一的闊筆、自由流動的線條和活潑的彩點等招牌筆觸，完全擺脫了傳統筆墨，創出充滿力度及動感的畫面，把在風中搏鬥的枝葉扶疏及氣勢磅礴的山巒以近乎抽象的形式表達出來。這體現了吳冠中「風箏不斷線」的核心理念，在抽象中仍保留了具像的連結，使作品與觀者的情感從不割斷。

Wu Guanzhong was an art master of both Chinese and Western art in the 20th century, who studied in France in the 1940s. He incorporated the spirit of Western aesthetics in Chinese ink painting, reinventing traditional ink painting in China and developing his own unique and inventive style.

With his signature style — such as broad strokes of varying density, fluid lines and vibrant colour dots — Wu broke away from traditional ink painting and created a forceful and dynamic scene, capturing the almost abstract forms of the majestic mountains as well as trees battling the wind. This represents Wu's philosophical metaphor of a "kite with an unbroken string", whereby the link between the abstract and figurative is preserved so that the viewer remains emotionally connected to the artwork.



吳冠中 (1919 - 2010)

萬水千山

1992

水墨設色紙本

吳冠中先生及其家人捐贈

Wu Guanzhong (1919 - 2010)

Waters and mountains

1992

Ink and colour on paper

Donated by Mr Wu Guanzhong and his family

(第二期展覽展品 Exhibit of Phase II exhibition)



王天德 (1960 -)
山水
2015
水墨紙本及燒痕
香港藝術館之友捐贈

Wang Tiande (1960 -)
Landscape
2015
Ink on paper and burn marks
Donated by the Friends of Hong
Kong Museum of Art

在創新的畫家手中，山水畫並非一定用筆才能「寫」成，他們的實驗性突破傳統繪畫的局限性，大大擴展了中國畫的領域。

當代水墨畫家王天德利用他獨特的煙熏方法，以墨和燃燒的香支在層疊的宣紙上作畫和寫書法，使水墨畫脫胎換骨。

For inventive artists, a brush is not the only tool for creating landscape paintings. They experiment by breaking the confines of traditional art, opening up new frontiers for the expressive possibilities of Chinese painting.

Contemporary ink painter Wang Tiande pioneered a smoking technique, where he paints and writes calligraphy on stacks of Xuan paper with ink and burning incense sticks, giving ink art a radical new form.



劉國松 (1932 -)
雲樹銀枝：西藏組曲之十六
2000
水墨紙本

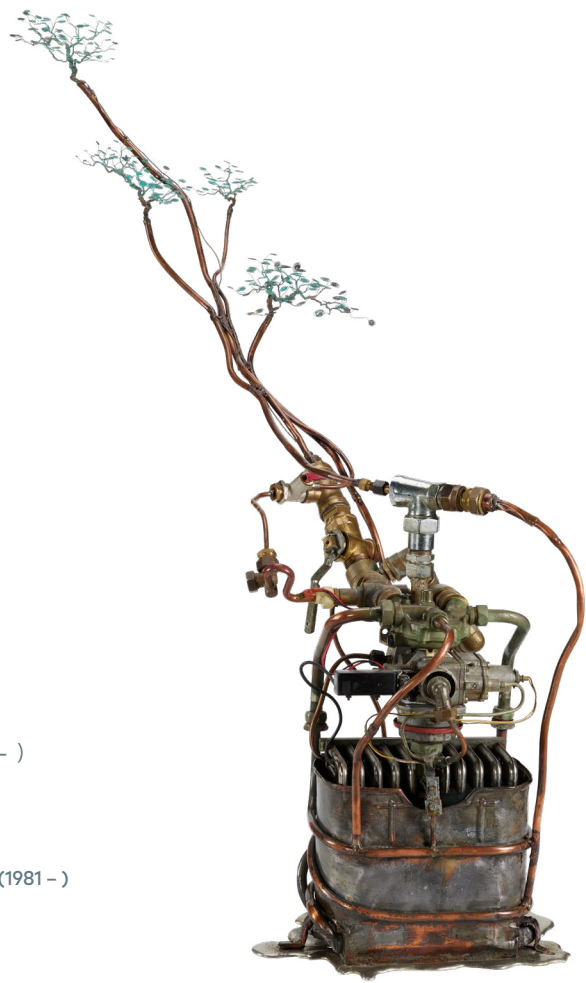
Liu Guosong (1932 -)
Silvery woods amidst cloudy
mountains: Tibet series, no.16
2000
Ink on paper

另一邊廂，畫家劉國松則自創「抽筋剝皮法」，在特製具粗紙筋的「劉國松紙」上着墨染色，後撕去紙筋留下具張力及質感的白線效果，形成不同的肌理，引人入勝。

Meanwhile, Liu Guosong invents the "stripped tendons, peeled skin" texture stroke. It involves applying ink on a specially made paper with coarse fibre, and then forming various textures by tearing the fibres within. This creates white lines with a vivid and captivating textural effect.

香港藝術家林佑森利用現代城市中常被人遺棄的工業廢料創作雕塑。他以現成的工業物料再組裝，借盤繞的銅管及金屬銅線扭塑出枝繁葉茂的枝幹，為廢棄物重新注入生氣。他的破格創新為這些廢棄之物賦予新的意義，建構出別「樹」一格的另類詩意。

Hong Kong artist Lam Yau-sum creates sculptures by using industrial materials often neglected or discarded in modern cities. He rearranged a number of found industrial materials, such as twisted copper tubes and metal wires to form branches with abundant leaves, infusing new life into waste. His inventive spirit gave new meaning to these discarded materials, lending them a unique poetic quality.



林佑森 (1981 -)
鐵樹
2016
混合媒介

Lam Yau-sum (1981 -)
Metal tree
2016
Mixed media

林佑森 (1981 -)
圓之四 (局部)
2015
混合媒介

Lam Yau-sum (1981 -)
Yuan IV (detail)
2015
Mixed media



自學成才的藝術家夏碧泉人棄我取，以現成物拼砌成這對絕襯的「伴侶」。紅色的《皇》以木板、膠椅、生鏽鐵造成，配上陽剛氣十足的鮮紅，營造出原始的美感。青綠的《后》則較為陰柔，在洗衫板表面還「長」出一對眼睛，極具幽默感。藝術家獨具慧眼，透過平凡之物展現非凡美感。皇與后一紅一綠，一剛一柔，互相補足，誰也不搶誰的風頭。



夏碧泉 (1925 - 2009)
皇
2004
混合素材 (膠、木及鐵)
Ha Bik-chuen (1925 - 2009)
The king
2004
Mixed media (plastic, wood and iron)

Self-taught artist Ha Bik-chuen enjoyed finding “treasures” on the streets, assembling found objects to form this “lovely couple”. *The king* in red was formed of a wooden board, plastic chair and rusty iron piece. Paired with the masculine bright red, the object exudes a kind of primitive beauty. *The queen* in green is more feminine in style, with the washboard carved with a pair of eyes for a playful and comedic effect. Through his artistic eye, Ha was able to channel extraordinary beauty through ordinary objects. *The king* and *The queen* complement one another perfectly with their colours and styles.



夏碧泉 (1925 - 2009)
后
2004
混合素材 (膠、木及鐵)
Ha Bik-chuen (1925 - 2009)
The queen
2004
Mixed media (plastic, wood and iron)

巧

Exquisiteness

力臻完美型
Perfectionist

《周禮·考工記序》：「天有時，地有氣，材有美，工有巧。合此四者，然後可以為良。」

一件精品的誕生，需要有上乘的材質、匠人高超的工藝、甚至天時地利，每個細節互相配合。

而其中技師既需要一對巧手，更要有冷靜的頭腦、精密的計算和無比的耐性，準繩地判斷下刀的力度、燒窯的火喉等，去充分發揮材質的特性。

這種精益求精及力臻完美的精神，才可以創出由人手所製但是猶勝天然、巧奪天工的作品，成就非凡。

In the section *Kaogong ji* (Book of Diverse Crafts) of *Zhou Li* (Rites of Zhou), it is stated that: "One can produce the best wares when these four factors are optimal: climate, nature, material and craftsmanship."

Therefore, the creation of an exquisite object requires superior materials, sophisticated skills, and even an opportune time and environment.

In particular, the artisans must be nimble with their hands and able to think calmly, calculate with accuracy, and be extremely patient. From gauging the force to apply on a blade to controlling the heat of a kiln, they need to be precise in order to bring out the best qualities of the materials.

It is only through such a pursuit of excellence and perfection that craftsmen are able to create works of extraordinary mastery.

精益求精

Strive for Excellence



景德鎮青花由元代發展而來，燒製技術在清朝時已大大提升，而且康熙皇帝重用畫師，以致圖樣的細緻度和創新度亦達致高峰。這個龍紋大罐胎體潔白，材質細密，罐上繪有三條湛藍色調的龍在海浪中追逐明珠的「龍趕珠」紋，龍首與水波紋濃淡有致，層次分明，甚具王者風範。

Developing since the Yuan dynasty, the techniques of producing underglaze blue porcelain in Jingdezhen grew tremendously during the Qing dynasty. In particular, the level of detail and creativity in its patterns reached unprecedented heights under the reign of Emperor Kangxi, who was devoted to the nurturing of court painters. This jar with dragon patterns has a fine white body, decorated with three blue dragons chasing a pearl amid the waves. The patterns were meticulously painted in well-balanced and vivid layers of shade, further elevating the majestic style of the jar.



青花水波龍紋罐

清 康熙 (1662 - 1722)

陶瓷

Jar with dragons amidst wave design in underglaze blue

Kangxi period (1662 - 1722), Qing dynasty
Ceramics

剔紅是雕漆工藝的其中一種技法，要在木器上重覆塗上數十甚至過百層紅漆，然後雕刻出立體花紋，而髹漆時必須等待前一層漆料乾透後才可髹上另一層，要求工匠高度的專注力與耐性。這個蓋盒由元代名家張成所作，他的作品以髹漆肥厚、刀法渾厚圓潤聞名，盒面一對展翅飛舞的鸞鷲及襯地芙蓉盡顯細緻刀工，技巧精湛極致。

Carved red lacquer is a type of carved lacquers that involves applying tens and even hundreds of layers of red lacquer on the body for carving the intricate patterns in relief. During the painting process, the craftsman must wait for a layer to dry completely before adding another layer. It is a craft that requires a great level of attention and patience on the part of the artisan. This carved red lacquer box is the handiwork of famed Yuan-dynasty artisan Zhang Cheng, whose works are particularly well-known for his signature thick layers of lacquer and broad round etches. The cover of this box is depicted with a pair of flying herons above a bed of hibiscus, demonstrating Zhang's superb carving skill.



剔紅鸞鷲芙蓉紋圓漆蓋盒

「張成造」、「楊記」款

元代 (1271 - 1368)

漆

Carved red lacquer box with bird and flower design

Marks of "Zhang Cheng zao" and "Yangji"
Yuan dynasty (1271 - 1368)

Lacquer

透雕象牙球是清代中晚期廣東地區的得意之作，由一整塊象牙雕成，表面以高浮雕雕刻飛龍穿梭於祥雲間，內部雕刻成不同層次的鏤空幾何圖案，而且每層都可靈活轉動，展現工匠的超凡刀工及計算精密的機關，所以又名「鬼工球」，贊嘆其鬼斧神工。此類象牙球除了進貢清宮，還會外銷到歐洲地區，聞名海外。

Ivory puzzle balls were a unique local craft originating from Canton during the mid- and late Qing dynasty. An ivory ball is carved out of a single piece of ivory, with its surface carved with dragons flying through clouds in high relief and its inside etched into multiple layers of openwork patterns, each layer capable of rotating flexibly. It is a showcase of the artisan's extraordinary carving skill and precisely configured mechanisms. Hence, it is also known as a "devil's work ball", in praise of its exceptional craftsmanship. Besides being gifted to the Qing court as tributes, ivory balls were also exported to Europe and were renowned overseas.



透雕象牙球

20世紀

象牙

李明真醫生捐贈

Carved ivory ball in openwork

20th century

Ivory

Donated by Dr Li M. C. Anita

御瓷貴為皇室專用的器物，畫師們當然也花盡心思將美好祝願畫在瓷器之上。百祿圖瓶上的群鹿與「多祿」諧音，加上松柏和山水樹石間的桃和靈芝，充滿了吉祥寓意。粉彩是釉上彩瓷的一種，以含有砷的「玻璃白」作地，再在上面施彩，渲染出層次分明、極富立體感的效果。此技術始創於康熙晚期，以雍正和乾隆時的製作最為精美。

Imperial porcelains were reserved exclusively for use by the royal family, artisans would go to great creative lengths to include auspicious wishes and blessings on the wares. The vase with a hundred deer carries an auspicious meaning, as "deer" rhymes with "prosperity" in Chinese (*lu*) that represents longevity. The imagery is further elevated by other auspicious motifs such as pines, cypresses, and peaches and *lingzhi* amid the landscape. This vase was produced with *fencai* enamels, a form of overglaze design. Overglaze enamels were applied on a background with opaque lead arsenate white enamel for diffusing the colours as in ink painting. This technique was developed during the late Kangxi reign, with the finest examples produced in the Yongzheng and Qianlong periods.



粉彩百祿圖大瓶

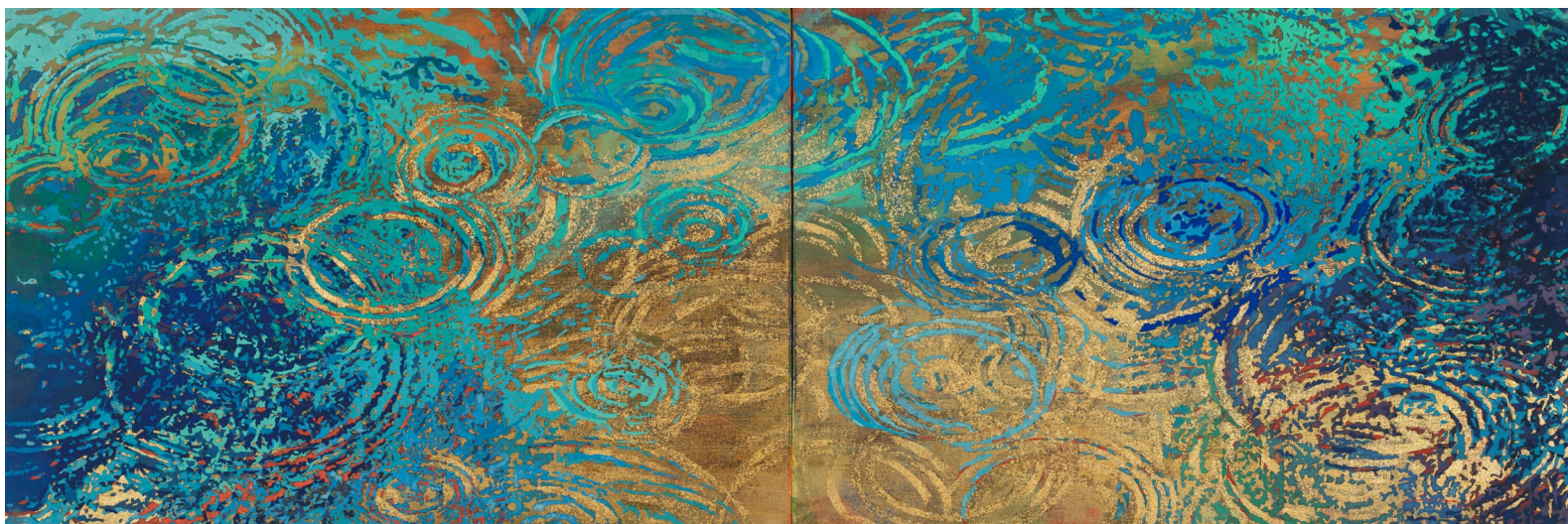
「大清乾隆年製」款

清 乾隆 (1736 - 1795)

陶瓷

Vase with a hundred deer design in *fencai* enamels

Six-character mark of Qianlong and of the period (1736 - 1795), Qing dynasty
Ceramics



鍾大富 (1956 -)

漣漪

2012

礦物顏料及金屬葉片紙本

Chung Tai-fu (1956 -)

Ripple

2012

Mineral pigment and metallic leaf on paper

清朝康熙年間傳入來自西洋的畫琺瑯技術，在銅胎上塗上琺瑯顏料，經燒製後為器物添上亮麗的色彩，大受清宮歡迎。暖手爐本是文人雅士在冬季用於暖手以便書寫繪畫，到了清代傳入宮中，作為皇室御用品，其製作亦愈趨講究。這個暖手爐有開合式提梁，外層畫上纏枝花卉及開光，內繪有三隻山羊，寓意三羊啟泰，國泰民安。

岩彩是從不同顏色的礦石研磨而成的礦物性顏料，加入膠或礬使用，準備工夫繁複，因不同礦石的成分突顯礦物獨有的色彩和質感。畫中金色與不同藍調的運用呈現波光粼粼的漣漪，層次對比鮮明，與琺瑯工藝互相輝映。

During the Kangxi period of the Qing dynasty, the enamel painting technique was introduced from the West. Local craftsmen began coating copper wares in enamels, which transformed into brilliant colours after being fired. The decorative style became immensely popular at the Qing court. Originally used by the literati in winter to warm their hands before writing or painting, hand warmers were introduced into and used in the imperial court during the Qing dynasty, with their production also gaining more sophistication. This hand warmer has a handle for portability, while painted in enamel on its outer surface are floral scrolls as well as three goats within the panel. The goat motif represents a wish for the kingdom's peace and prosperity (in Chinese, "three goats" rhyme with and allude to *san yang* in the phrase *san yang qi tai*, which means "three suns ushering in an auspicious start of the year").

Mineral pigments are colours derived from mineral sources. Made through a complex process and used as a mixture with glue or alum, the pigments are able to capture the unique hues and textures of minerals. In the painting, gold and varying tones of blue were used to portray shimmering ripples in distinct layers, complementing the enamel art vividly.



銅胎畫琺瑯開光「三羊啟泰」、
「荷花鴛鴦」紋暖手爐

18世紀

琺瑯

Painted enamel hand warmer with design
of three goats and mandarin ducks in lotus
pond in reserved panels

18th century

Enamel

在古代文人的世界中，竹常被賦予虛心謙恭、高風亮節、不屈不撓的文化內涵，是君子的化身。其清雅脫俗的外形，堅忍不拔的生命力，與文人的審美和心志可謂絕配。

In traditional Chinese culture, bamboo was a symbol of virtues such as humility, integrity and tenacity. Its refined appearance and tenacious vitality made it a fitting aesthetic and spiritual symbol for the literati.



夏昶 (1388 - 1470)

清風高節圖

無紀年

水墨絹本

至樂樓藏品

Xia Chang (1388 - 1470)

Bamboo

Not dated

Ink on silk

Chih Lo Lou Collection

(第一期展覽展品 Exhibit of Phase I exhibition)

畫中兩位文人沉浸在詩酒之中，忘卻世情。且看枯木上擺放着開片青瓷及透出裊裊輕煙的香爐，石頭上又有斑駁的青銅器及瓶花，所體現的是高潔清逸的好古情懷。這是對古代審美的專志追求，同時也是對現世生活的反思。

In the painting, two scholars are indulging in wine and poetry, escaping from worldly concerns. A celadon ware in patterned craquelure and a censer with swirls of smoke are placed on the dried wood, as well as a mottled bronze ware and a flower vase on the rock. These objects reflect the owner's passion for antiquities and pursuit of virtues and elegant lifestyle. The work represents a quest for classical aesthetics as well as introspection over reality.



陳洪綬 (1598 - 1652)

醉吟圖

約1646

水墨設色絹本

虛白齋藏品

Chen Hongshou (1598 - 1652)

Versifying under the influence of wine

ca. 1646

Ink and colour on silk

Xubaizhai Collection

(第二期展覽展品 Exhibit of Phase II exhibition)



管偉邦 (1974 -)
經典再造

2008
水墨絹本八屏

Koon Wai-bong (1974 -)
Reworking the classics

2008
Set of 8, ink on silk

畫家透過汲取歷代山水畫名家如巨然、米芾、倪瓚、石濤等的筆墨皴法精髓，在這八屏水墨畫作中點題式地重新演繹，猶如復刻經典。畫中大幅留白，展現傳統中國畫獨有特色之餘，構圖布局卻相當新穎。在向大師致敬的同時，又建構出一個符合中國美學清雅脫俗的境界，仙氣滿溢。

By incorporating the essence of the brushstrokes of landscape painting masters such as Juran, Mi Fu, Ni Zan and Shitao, the artist recreates their styles in these eight scrolls, as a rework of the classics. The piece contains extensive unpainted blank space, which is a hallmark of traditional Chinese painting while also producing a unique and novel composition. Besides paying homage to the masters, the work conjures a world of elegant purity as envisaged by Chinese aesthetics in a sublime and ethereal manner.



青瓷的燒製技術在唐宋時期已達頂峰，造型典雅端莊、釉色溫潤，其含蓄優雅的美學一直以來備受古人推崇。越窯青釉為唐代青瓷的名品，有「類玉似冰」、「千峰翠色」的美譽，可見越窯瓷器深受文人雅士的愛戴。

青瓷發展至南宋，已能造出多種不同的色調，紋飾化繁為簡，釉面布滿開片紋路，細看如碎裂的冰塊，更見淡雅秀美。冰裂紋原是燒窯的瑕疵，卻成為文人欣賞的殘缺之美，其不規則的獨特紋路不能被複製，雋逸典雅。

The making of celadon ware reached its peak during the Tang and Song dynasties. Their refined aesthetics, exemplified by elegant shapes and warm colours, have been well-loved since ancient times. The Yue celadon glaze ware is a prominent genre of Tang celadon ware. It has been described as having the "beauty of jade and ice" and the "green of a thousand mountains", which testify to how much the Yue ware was favoured by the literati and scholars.

By the Southern Song dynasty, celadon wares were exhibiting a myriad of colour tones while their patterns had grown simplistic. Their glazed surfaces are covered in patterned craquelure, which looks like ice crackles when viewing up close, adding a touch of exquisite elegance to the object. Originally flaws from the kiln-firing process, craquelure came to be admired by the literati as displaying the beauty of imperfection. Its unique and irregular patterns are non-replicable and exude a classic and rustic aesthetic.

越窯青釉刻牡丹紋蓋盒

10至11世紀

陶瓷

Covered box with carved peony design
in celadon glaze, Yue ware

10th to 11th century

Ceramics



龍泉窯青釉冰裂紋碗

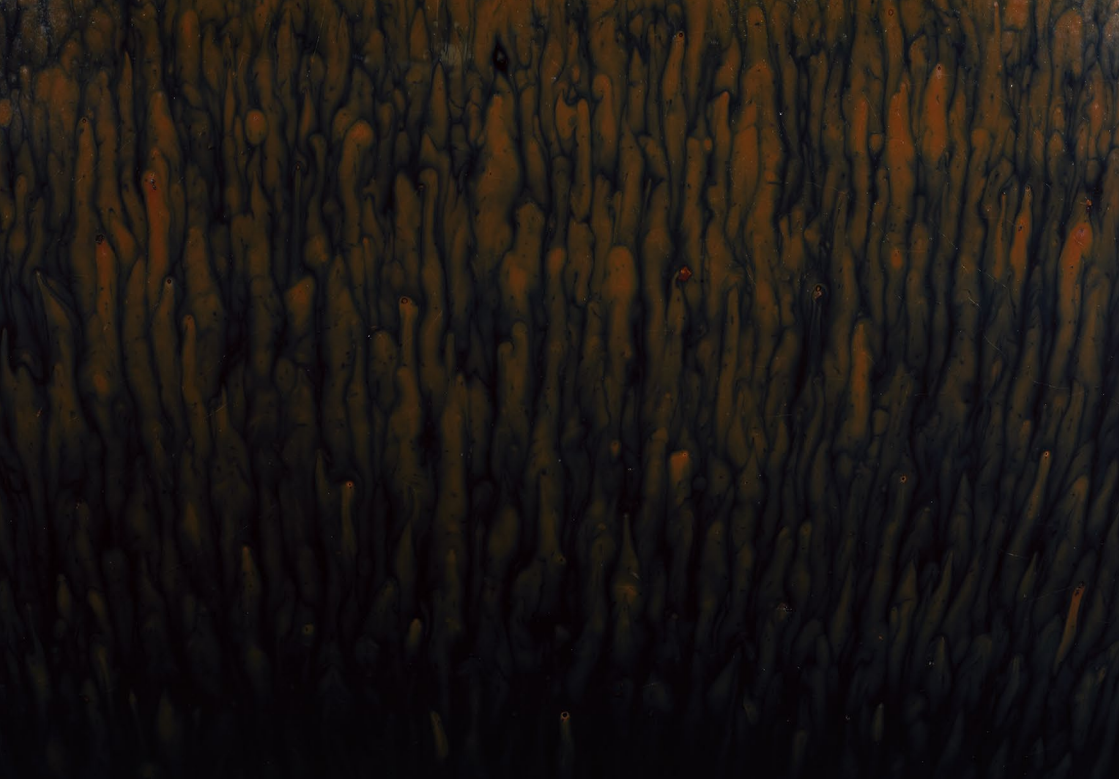
13世紀

陶瓷

Bowl in cracked celadon glaze,
Longquan ware

13th century

Ceramics



宋代盛行「鬥茶」文化，崇尚白茶黑盞，以黑釉茶盞襯托出乳白茶湯，對備茶步驟及飲茶用具都非常講究。整個茶聚活動講求視覺、嗅覺及味覺享受，極具儀式感。

北宋建窯以兔毫盞聞名，濃稠黑釉的表面帶有如野兔毫毛的黃棕色細條狀流紋，是釉層裡面的鐵質經過了高溫燒製，冷卻後析出赤鐵礦小晶體而形成的。每件茶器渾然天成、獨一無二、低調渾樸且沉謐雅致。

後來文人賞茶時亦喜歡於案頭放置茶寵或清供擺件以供把玩，使整個品茗氣氛趣味盎然，極具幽趣風雅。

Tea drinking contests were common during the Song dynasty. The people of the time enjoyed using black glazed ceramic tea bowls to contrast with the white foam of the tea. There were specific requirements for tea preparation as well as the choice of utensils. Tea gatherings at that time were akin to a ceremonial event that were about senses of vision, smell and taste.

The Jian kiln was famous for the bowls in hare's fur glaze, which are coated in lustrous black glaze with delicate yellowish brown lines resembling a hare's fur. They are the crystallised streaks derived from the iron oxides during the cooling stage after the firing process. Each tea ware is a uniquely crafted piece with an understated and elegant aesthetic.

Later, the literati also enjoyed having tea pets or ornaments on their desks while tasting tea, for an additional touch of refinement.

福建建陽窯黑釉兔毫紋茶碗

「供御」款

北宋 (960 - 1127)

陶瓷

郭修圃伉儷捐贈

Tea bowl with hare's fur striations in black glaze, Jianyang ware, Fujian

Mark of "gongyu"

Northern Song dynasty (960 - 1127)

Ceramics

Donated by Mr and Mrs Kwok Sau Po



宜興清供擺件八件

「陳」、「鳴遠」、「鶴邨」款

20世紀

陶瓷

鍾棋偉先生捐贈

Set of 8 Yixing ornaments

Marks of "Chen", "Mingyuan" and "Hecun"

20th century

Ceramics

Donated by Mr Cheung Kee Wee

東方與西方兩個迥然不同的文化互相碰撞卻又互相兼容，創出既熟悉又陌生的面貌，迸發出獨特而迷人的火花。

另有跨越古今的創作，向傳統致敬之餘又注入當代元素，貌似怪異的錯配，成品竟出乎意料地和諧而吸引。

不同風格的藝術混搭下創出具趣味性的獨特美學。

Both conflicting and compatible with one another, the cultures of the East and West can come together to produce new aesthetics that are at once strange yet familiar and uniquely mesmerising.

There are also creations that straddle the past and present, paying homage to tradition while incorporating modern elements. Seemingly bizarre combinations can turn out to be surprisingly harmonious and captivating works of art.

A whimsical spirit knows how to mix and match contrasting styles and invent a fun and distinctive aesthetic.

混搭美學

Mix and Match



關聯昌又名庭呱，是十九世紀廣州著名的外銷畫家，曾學習西方繪畫技法如光影明暗處理及透視法。當時盛行中西藝術風格混和的畫冊，其中尤以花鳥為主題的外銷畫最受歡迎。西方的商人將之當作紀念品帶回家鄉，滿足遠方親友對古老神祕東方的異國奇想。外銷畫成為當時見證中外文化碰撞的流行產物。

Guan Lianchang, also known as Tingqua, was a renowned trade artist in Canton during the 19th century. He had studied thoroughly the techniques of Western painting such as perspective and the treatment of light and shade. This was a time when albums of birds and flowers with a fusion of Chinese and Western artistic influences were especially popular. These paintings were brought as souvenirs by Western merchants, for satisfying the curiosity and sparking the imagination of their friends and relatives in their home country about the mysterious Orient, while bearing witness to the cultural exchange between the East and West.

關聯昌（庭呱，活躍於1840 - 1870年代）
梅花雀及鷓鴣
19世紀中期
水粉紙本

Guan Lianchang (Tingqua, act. 1840s - 1870s)
Avadavat and bulbul
Mid-19th century
Gouache on paper



廣州是十八至十九世紀中西貿易的集中地，原來當中也有不少外銷藝術品是在香港製造。

這套西洋茶具具有茶壺、熱水壺、奶壺、糖缸、托盤及12隻杯連托碟，用上迎合外國人口味的竹葉紋，底部戳有「WH」（宏興）字樣，製作精美。宏興位於皇后大道中，是二十世紀初香港最大規模的銀器店，其產品以質量上佳而聞名。

同樣位於皇后大道的還有南禎（Nam Ting）畫室，這幅少女肖像畫畫框背部印有「南禎」款，應是在港的波斯家庭委託畫室為其女兒而製作的。在攝影技術傳入中國前，富貴人家最時髦的留影就是油畫肖像。這幅肖像畫印證了當時香港文化市場的多元化。



外銷竹紋茶具（一組二十九件）

「WH」、「和昌」、「寶生」、「90」款

19世紀晚期至20世紀初期

銀

Chinese export silver tea set with bamboo design (set of 29)

Marks of "WH", "Hechang", "Baosheng" and "90"

Late 19th to early 20th century

Silver

Canton was a trading hub between the East and the West during the 18th and 19th centuries, and some of the products were in fact made in Hong Kong.

This tea set consists of a teapot, hot water pot, milk pot, sugar bowl, tray, and 12 cups on saucers, which are decorated with bamboo-leaf patterns that cater to foreign tastes. Inscribed on the base of the exquisite wares are the letters "WH" (representing the maker "Wang Hing"). Located at Queen's Road Central, Wang Hing was the largest silverware shop in Hong Kong during the early 20th century, famous for the superior quality of its products.

Like many trade art studios, the Nam Ting Studio was also located at Queen's Road. This portrait of a young lady bears a "Nam Ting" inscription on its frame, which suggests that the work may have been a commission from a Persian family in Hong Kong to the studio. Before photography was introduced in China, the most fashionable way for the wealthy to retain their images was through portraits in oil. This portrait reflects the diversity of the cultural scene in Hong Kong at the time.



佚名

飼鳥少女肖像

19世紀晚期

油彩布本

何安達先生捐贈

Anonymous

Portrait of a lady pouring water for a bird

Late 19th century

Oil on canvas

Donated by Mr Anthony Hardy

石家豪以傳統中國畫的團扇形式描繪一對凝神對視的男女，人像的姿勢沿襲文藝復興時期盛行的側面肖像畫，但卻配上現代的泳衣和浴帽，背景更是維港兩岸的地標建築。作品以傳統形式配上現代的內容，展現中西古今的對照，玩味十足。

Within the round fans, a traditional form in Chinese painting, Wilson Shieh portrays a man and a woman gazing at one another, both depicted in profile which were popular during the Renaissance. In contrast, they are wearing modern swimwear and caps, set against the landmarks on both sides of Victoria Harbour. The work blends traditional forms with modern sensibilities, juxtaposing the East and the West, the past and the present with a humorous touch.



石家豪 (1970 -)

乘雲 · 棲霞

2003

水墨設色金箋本一組二幀

Shieh Ka-ho, Wilson (1970 -)

Victoria bath · Victoria pool

2003

Set of 2, ink and colour on gold paper

當代藝術家張衛利用現代科技將兩件在中外藝術史上舉足輕重的作品圖像並置於畫面中。他抽取北宋畫家范寬的山水畫代表作《谿山行旅圖》其中的瀑布局部作背景，再將達達主義先驅杜尚利用現成物（小便器）創作的《泉》置於瀑布底部，讓人會心微笑。這件作品在內容和創作手法上均表現中西古今之間的相互碰撞，藉此挑戰傳統藝術的形式，引發觀者的想像與反思。

By using digital technology, contemporary artist Zhang Wei boldly juxtaposes classic masterpieces from Chinese and Western art history on a canvas. He enlarges the waterfall in *Travelers among mountains and streams*, an iconic piece of Northern Song painter Fan Kuan, as the background, while at the bottom of the waterfall is *Fountain* created by Marcel Duchamp, pioneer of Dadaism, using a found object (a urinal). This work expresses the collision between the East and the West, and the old and the new, both in its content and the artist's creative method. It is a challenge of traditional forms of art, triggering the viewer's imagination and introspection.



張衛 (1956 -)

泉 · 范寬 vs 杜尚

2000

電腦噴墨打印布本

Zhang Wei (1956 -)

Fountain · Fan Kuan vs Duchamp

2000

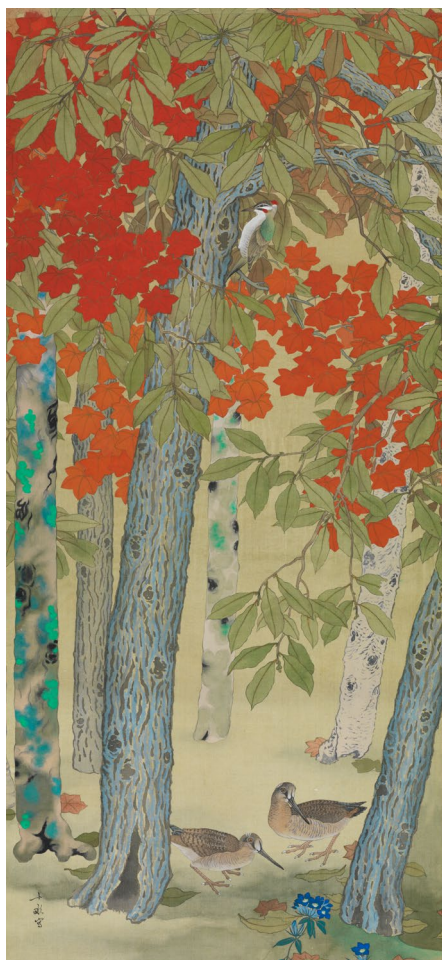
Digital image on canvas



吳泰 (1962 -)
 摹荒木十畝四季花鳥
 無紀年
 水墨設色絹本四幀

Wu Tai (1962 -)
 Birds and flowers of four seasons after Araki Jippo
 Not dated
 Set of 4, ink and colour on silk

(第一期展覽展品 Exhibit of Phase I exhibition)



除學習西洋技法外，中國畫家也深受東洋作品啟發。吳泰的靈感繆斯就是日本畫家荒木十畝作於1917年的《四季花鳥》。他將此作臨摹一遍，結合中國傳統工筆畫技法和日本濃豔重彩的繪畫風格，創造出色彩斑斕、畫面繁密、富有裝飾性的新作，時尚感十足。



Besides learning Western techniques, Chinese painters have also been deeply inspired by works from Japan. Wu Tai's source of inspiration was none other than *Birds and flowers of four seasons*, painted by Araki Jippo in 1917. He imitated the work by combining traditional Chinese *gongbi* (meticulous brushstroke) technique and the dense and vibrant colours of Japanese painting, creating a fashionable masterpiece with brilliant hues, intricate composition, and a highly ornamental style.



每個時代都不乏崇尚古風舊趣的情懷。早於北宋徽宗時就將皇室所藏古青銅器輯成圖錄，近代則有廣東畫家溫其球以青銅器混搭出博古山水。這四幅畫作分別在青銅器上繪有具古樸味道的青綠山水，前三幅仿照五代北宋畫家董源、關仝和李成的風格，最後一幅是畫家自家風格的作品，相映成趣。

南朝齊、梁謝赫在《古畫品錄》中提出了中國繪畫六法，其中「骨法用筆」與山水畫中的皴法密切相關。當代藝術家莫一新以不銹鋼雕塑表現陡峭的山勢及稜角分明的岩石，把斧劈皴立體地呈現出來，成為平面和立體空間的有趣對話。



溫其球 (1862 - 1941)

博古山水

無紀年

水墨設色絹本

Wen Qiqiu (1862 - 1941)

Landscapes in archaic styles

Not dated

Ink and colour on silk

(第二期展覽展品 Exhibit of Phase II exhibition)

Admirers of classical aesthetics and ways of life could be found in every generation. In as early as the Northern Song dynasty, Emperor Huizong ordered his officials to compile a catalogue of the ancient bronze wares housed in the Xuanhe Hall. In modern times, Guangdong painter Wen Qiqiu also painted landscapes on the shapes of archaic bronze ware in an album. Out of these four blue-and-green landscape paintings, three are an emulation of the styles of painters from the Five Dynasties and Song dynasty, Dong Yuan, Guan Tong and Li Cheng respectively, while the last one bears the original aesthetic of the artist.

Xie He of the Southern Qi and Liang dynasties suggested the "Six principles of Chinese painting" in his *Guhua pinlu* (Classified Record of Ancient Painters), of which the "bone method" is closely linked to the using of brushstrokes in landscape painting. Contemporary artist Mok Yat-san, also largely influenced by Xie, depicts brushstrokes in a three-dimensional way. He made axe-cut strokes alike steep cliffs and sharp angular rocks on his stainless steel sculpture, creating an interesting dialogue between planar and three-dimensional space.



莫一新 (1968 -)

他山 (一)

2007

不銹鋼鑄模

Mok Yat-san (1968 -)

Another mountain (I)

2007

Cast stainless steel

對美的喜愛是品味，對美的創造是藝術。

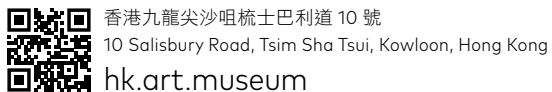
Love of beauty is taste. The creation of beauty is art.

—— 愛默生 Ralph Waldo Emerson (1803 – 1882)

香港藝術家阮家儀和李寶怡分別創作場域特定藝術裝置《登陸何處》和《鳥語·花香》，以新穎的方法和另類視點詮釋藝術館好物，共同打造四大氣質以外清新獨特的餘味，讓人回味無窮。

Hong Kong artists Angela Yuen and Bovey Lee created site-specific art installations *Land Ho!* and *Bird Song · Flower Scent* respectively. They interpreted the museum collection with new methods and perspectives with a personal touch, co-creating a unique and soothing aftertaste out of the four personality types.





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Free admission

好物有型 —— 香港藝術館藏精品展
Art Personalised: Masterpieces from the Hong Kong Museum of Art

展覽日期

第一期：至2023年11月上旬
第二期：由2023年11月下旬開始
請留意網頁最新消息

Exhibition Period

Phase I: till early November 2023
Phase II: starting from late November 2023
Please refer to the website for the latest updates

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