HKMOA

IN-BETWEEN
Having enjoyed steady progress since its inception in 1962, the Hong Kong Museum of Art (HKMoA) is commemorating its 60th anniversary in 2022. The Museum underwent an extensive renovation and extension in 2019, and since then, the Hong Kong viewpoint has been a keynote for both exhibition curation and event planning to interpret a wide world of contrasts from a whole new perspective. In the past six decades, while building up our collections with outstanding artworks, we have also registered acquisitions that mark historically significant turning points.

Like the creative career of artists, it is a journey of continuous self-enhancement.

Getting into the spirit of this happy occasion, the exhibition echoes the HKMoA’s 60th anniversary theme “Celebrating the Uncelebrated”. Featuring works selected from four core collections—Chinese Antiquities, Chinese Painting and Calligraphy, China Trade Art, and Modern and Hong Kong Art—it presents well-known artists and some of their lesser-known art pieces to highlight 13 turning points in their artistic careers. These art pieces capture crucial moments that tell the life stories of the artists, revealing how they transformed life experience into inspiration to establish their individual art style. Using the museum collection as an entry point, the exhibition showcases important research findings and examines specific milestones in the history of Chinese antiquities through the lens of technical breakthroughs. At the same time, it explores how the individual taste and vision of art collectors have driven the development of art and ensured its succession.

We are delighted to have local designer Choi Kim-hung as the Lead Artist of this exhibition, who will delve into the concept “Art is Practice” under the “In-Between” theme. Choi will work with seven other artists—Hamlet Augueung, Chan Chi-keung, Matthew, Leung Tsz-fung, Benny, Lam Wing-chak, Daniel, Miss Bean, Ho Pui-shan, Saki and Mal Sze-wa, Sarah—to illustrate changes that they and others are experiencing now through creative works of various art media. The goal is to reveal the unique space resulting from contradiction and struggle, and to discover the meanings and endless possibilities within.
創作沒有一步登天，是修行、是鍛鍊。藝術家在成長過程中的經歷及所得到的領悟，往往與他們的作品同樣精彩。

是次展覽「行行重行行」引用了同名古詩的首句為名，「行行」是遠；「行行重行行」是極而久遠、這不僅指路程，也指時間。行走在漫長的創作路上，藝術家在反覆思考、嘗試及質問下，經歷著迷失，懷疑和無數的抉擇，環環相扣，並在不斷的建立與突破之間成長，「行行重行行」所敘述的便是在這成長過程之間的種種變化。

「行行重行行」以「路」連結，展覽不局限於欣賞藝術家的作品，更多以故事為切入並讓觀眾旁觀、聆聽、接觸及回望，以體驗藝術品／藝術家鍊成及轉變的過程。除了藝術館館藏的故事外，展覽亦邀請了七位藝術家，透過創作把自身的經歷以藝術方式呈現。前者重於回首；後者則著眼於當下與未來。

走畢展覽的「路」，觀眾會否覺得與藝術之遙是萍水相逢或有所得獲？「行行重行行」沒有刻意鋪陳或作定論，因為路總得走下去才能得到答案，藝術如是人生也如是。

蔡創虹

從事平面設計及視覺傳達工作二十餘年，其創作多以視覺代言，透過不同的媒介將項目故事，從品牌創建以至策展推廣及公共項目等，涵蓋範圍廣泛。除屢獲獲得香港、日本、歐美等地多個國際設計獎項外，作品亦被多間博物館所收藏。2012年獲選為「25位需要認識的香港設計師」之一。

Choi Kim-hung

Having been worked in the field of graphic design and visual communication for more than 20 years, he has a unique approach to his creations, using visual and various media for storytelling. His works range from branding, and art and cultural promotions to public design projects. In addition to winning numerous international design awards in Hong Kong, Japan, Europe and the United States, his works have been collected by many museums. In 2012, he was listed as one of the "25 Hong Kong Designers to Know".

Creation requires practice and training. There are no shortcuts. The experience and insights that artists acquire along their journey of growth are just as fascinating as their artwork.

The Chinese name of this exhibition—“行行重行行”—comes from an ancient Chinese poem. As “行” means a long journey, it describes the enduring process of a series of long journeys. During the journey of creation, through repeated pondering, attempts and self-questioning, artists undergo intertwined periods of getting lost, self-doubt and countless decisions. Through continuous breakthroughs, they make ways to grow. “In-Between” tells the stories of changes throughout their process of growth.

As “In-Between” is connected by the “road”, instead of simply presenting the artworks, this exhibition adopts a narrative approach that allows us to experience the evolution and transformation of the artists and their artwork through observation, listening, touching and reflection. In addition to the HKMoA collections that focus on retrospective, this exhibition also looks at the present and future by featuring seven artists who artistically present their respective journeys.

At the end of the “road”, we may ask ourselves: how is our relationship with art? Are there any insights? “In-Between” does not intend to provide conclusions as we must keep going to get the answer, whether on the journey of art or life.
恒久追寻、
不断实践

有些人透过行动实践去影响世界，也有人以创作去启发人们提出疑问、反思，继而带来改变。透过反省自我，平面设计师欧阳韡漢意识到创作与生活对他来说是反覆的试验行为。欧阳韡漢透过海报创作的过程去探索对「乌托邦」的追求对自己自身创作与生活的影响。

《重覆》通过一系列以街招形式展示的视觉和文字设计实验勾画出以行动与行为来达「乌托邦」的概念，探讨自己和其他设计师或创造者的创作行为如何可以影响思想或改变世界。

擴增實境應用程式設計：歐陽韡漢、鍾安瑋
街招张贴：陳國仲师傅

Some people tried to improve the world in practical terms, while others create works that inspire, question and motivate oneself to change. Creative action is often driven by the hope of making a place or things better. This hope has also driven a lot of people, including graphic designer Hamlet Auyeung. Through research and self-reflection, Hamlet came to realise that “utopia” is not the end point. Instead the process of creation itself is the embodiment of “utopia”. Hamlet says that repeatedly creating and subverting oneself is perhaps the best way to seek “utopia”, and this ongoing process has become part of his life. He focuses on the actions and behaviours of the designers and makers who have influenced his creative process, and he explores how their “utopian” acts may have affected how he approaches his creative work.

Through a series of ongoing visual and typographic experiments in the form of fly posters, Over again develops the concept of “utopia” through actions and behaviours, exploring how one’s creative acts and those of other designers and creators can influence thought and change the world.

AR App design: Hamlet Auyeung, Jason Chow
Fly-poster installation artisan: Chan Kwek-chung

欧陽韡漢
平面設計師，畢業於香港理工大學應用及媒體藝術系，曾任職於香港八萬四千溝通事務所，現為英國霍普設計工作。曾為多個機構及活動包括英國設計博物館、英國巴比肯藝術中心、英國「唱片店日」及比利時佛蘭德歌劇芭蕾舞團等提供品牌及視覺傳達設計創作。

Hamlet Auyeung
Hong Kong born graphic designer, with a degree in Applied and Media Arts from the Hong Kong Polytechnic University. His design career began in Hong Kong at BIRO Communications. He now works for Pentagram Design London. He has worked on visual communication and brand design for a number of organisations and events, including Design Museum, Barbican Centre, “Record Store Day” and Opera Ballet Vlaanderen.
選擇 • 扶植

陳志強

選擇之間
In-between decision
2022
裝置
Installation

Choice • Decision
In life, we must make myriad decisions. Some are tricky because we don’t know where they will take us, but they could have a huge impact on your life, so anxiety and doubt ensues. However, these big and small decisions have together shaped who we are today, and through weighing priorities and accepting the consequences of our decisions, we developed our unique self.

In the course of his twisting and turning adventures outside his comfort zone, artist Chan Chi-keung, Matthew has met people from all walks of life and listened to their stories. They all have one thing in common: the courage to accept and stand up for their decisions. The experiences of others have taught Matthew that what we need to learn is not about how to choose, but to listen to ourselves, follow our hearts and make decisions that we truly believe in. There is never a right or wrong choice. It is the ability to face them honestly and embrace the outcome that allows us to live freely.

Chan Chi-keung, Matthew
Currently living and working in Melbourne, Australia, graphic designer and illustrator Chan Chi-keung, Matthew was selected as one of the artists for the Open House Melbourne 10th anniversary programme, where he completed the “World of the book” illustration project for State Library Victoria. He participated in The Metro Tunnel Creative Programme and Midsumma Festival exhibition “Memory Lane” in 2021 and designed the Tiger Richmond pride guernsey in AFLW Pride Match 2022.
年將四十，在抉擇、轉換之間？

古語有云，四十不惑——踏入四十，此刻的你已安於當下的生活方
向、定下未來的人生嗎？還是年到四十仍心存疑惑？每個人的經歷
和軌跡都不同，你或許如年將四十的藝術家梁子峰一樣，在生命
旅途上面對不同角色、身份之間的抉擇，或已經歷過人生中一個或
多個轉換點。

作為平面設計師，同時跨界涉足表演藝術，梁子峰在創作的路上
不時尋求突破。年將四十，來來回回遊走疑惑和抉擇之間。他藉
作品訪問同為1982年出生的朋友，透過屏幕影像拼湊出一個個對
「角色身份和人生抉擇」的回應，並邀請觀眾透過互動裝置分享
自己的心路歷程。

程式：陳俊傑
剪接：馮偉新
顧問：莫家傑

There is an old saying that “At forty, I had no doubts.”—Have you
settled on your current direction and decided on your future? Or are
you still in doubt as you reach 40? You may share your struggles with
artist Leung Tsz-fung, Benny who is approaching 40 and has already
experienced one or more turning points in his life as he decides
between different roles and identities in his journey of life.

As a graphic designer who also crosses over into performing arts,
he is constantly seeking breakthroughs in his creative journey. As he
approaches his fortieth year, he wanders back and forth between
doubts and decisions. Through this work, he interviews his friends who
were also born in 1982, piecing together a response to “role identity
and life choices” through screen images, and invites the audience to
share their own journey through an interactive installation.

程式：陳俊傑
剪接：馮偉新
顧問：莫家傑

Leung Tsz-fung, Benny

Graduated from Birmingham City University with a degree in Visual Communication. He is currently a freelance graphic designer and a stage designer, and set up his
own design studio, studio-m. He has worked with various performing arts and cultural
organisations in Hong Kong. He has received awards such as the Design and Art
Directors Association Award, the IF Design Award and the Golden Pencil Design Award.
His works have been selected for the Asian Graphic Design Triennial in Seoul and the
Moscow Golden Bee Global Biennale of Graphic Design.

Programming: Chan Chun-kit
Editing: Fung Wai-sun
Consultant: Keat Mok
林宏澤

神秘之際
In-between desires
2022
Video Installation
In his branding designs, Lam Wang-chak, Daniel has been examining life and asking questions through the exploration of visual systems. In contrast to his personal life, he tries to regain purity and push the frontiers of visual art from a different perspective to articulate his response to a desire for a borderless dimension and to embody creative freedom.

In this work, all desires are compressed and presented in scenes of light and shadow, where the relationship between each scene and object is reconfigured. He has created a space in which the viewer is immersed in a meandering performance, observing the transformation of objects in a long, narrow corridor. It is a symphony of matter, form, physics and iconography.

Music: Sea Island & Ferry

Lam Wang-chak, Daniel

Graduated from Hong Kong Baptist University with a major in Digital Graphic Communication. He is now a brand designer and works across the boundaries of graphics through animation. He specialises in creating 3D art scenes and has worked with fashion brands and magazines such as Gucci and Vogue. His projects have been awarded the Silver Award for Visual Identity at the Hong Kong Global Design Awards, the Hong Kong Best Award and the Digital Image Design Merit Award.

Lam Wang-chak

林宏澤

畢業於香港浸會大學，主修數碼圖像傳播，現為品牌設計師。透過動畫設計跨越圖像的界限，標誌創作 3D 藝術場景，曾與時裝品牌如 Gucci 及《Vogue》時尚雜誌合作。設計項目曾獲環球設計大獎視覺識別系統銀獎、香港之最獎及數碼影像設計優異獎。

Lam Wang-chak

林宏澤
As a director/photographer, Miss Bean uses her “gaze” to create daily works that often reflect on how we see and are seen. The changes resulting from the new world of social media intervention has subverted the “gaze/being gazed at” dynamics, blurring the line between reality and the virtual world. This kind of reality-virtualised and virtual-realised gaze exposes ‘I’ to people like never before in a new form. Gaze dominates how viewers observe and critique by adding value or objections to one’s content. This phenomenon becomes what psychologist Jacques Lacan refers to in his Gaze Theory — the order of seeing and reproducing things is always dominated by the sight and gaze of others.

Through the combination of digital images and behaviour recording in the immersive installation, the viewers intervene between reality and virtual reality: the private gaze, once virtual, is now being displayed openly in reality. How does this relationship between gaze and being gazed at affect our desires?

Miss Bean
Graduated from the Hong Kong Polytechnic University with a degree in Visual Communication Design, and now lives and works in Hong Kong and Tokyo, Japan, as a director and photographer in the fields of art, music, fashion and advertising. She interned with photographer Wing Shya and director Mikiya Tokimoto, who was the director of photography for famous director Hirokazu Koreeda. She was a winner of the Hong Kong DPA Young Talent Design Award. Her works include the “Cordamom” photo column, "FLOS" solo exhibition.

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WHEN THE TIME COMES

Ho Pui-shan, Sudi

In-between departures (time vector)

2022

Mixed media installation
Decisions and actions, one after another, are like ripples intersecting and interfering with each other. The countless departures in life are aspirations, struggles, convictions, confusions, perseverance and contradictions, as well as growth and realisation. Driven by pursuit and curiosity, graphic designer Ho Pui-shan, Saki has spent the last decade travelling in search of answers to various questions through her actions.

In her journeys, the departure lounge has gradually become the dividing and turning point in each chapter of her life. As the time in the waiting hall slowly moves, she feels and anticipates the changes that each journey brings. When the time comes, whether it is a coincidence, a planned or passive decision, everyone must set off and move on. We may not welcome the arrival of the moment of change in the same way, but in this departure hall, we can welcome each “departure” with a bright heart and joyous rhythm, experiencing the subtle yet profound power of time.

Music: Sea Island & Ferry

Ho Pui-shan, Saki
An independent graphic designer graduated from Hong Kong Baptist University and Hamburg Academy of Fine Arts in Germany. She specialises in visual identity design and creative strategies for art and cultural projects. Her works have been shown in Hong Kong, Japan, the Netherlands and Germany. She was the curatorial assistant for the Fikra Graphic Design Biennial in “Office of the Archive” in Sharjah, UAE, and co-curator and designer for “GRAPHIC WEST YELLOW PAGES” [2018] in Kyoto, Japan and Mobile Talk [2016 - 2018] in Hong Kong. She currently lives and works in Hamburg.
連 • 結

Connect • Intricate
建築與藝術都可以讓城市和生活變得更美好；前者理性，後者感性。雖然看似互不相關，但其實就像一枚硬幣兩面，共感共生不可分割。理性的概念，可以變化出感性的思維，並給予共通基礎讓大眾認識理解。

藝術家梅詩華對公共空間設計充滿熱情，認為城市生活空間不應受商業限制，而藝術是與眾同享、與人互動的存在。擁有專業建築知識的她，常以輕鬆手法探討尊重議題；她喜歡用理性的科學方法創造令人親近的作品，並通過它來闡述自己的創作思維與理念，表达她作為建築師對香港各種狀況的反思及設計回應城市的轉變。

梅詩華
畢業於香港中文大學建築學系及英國倫敦大學巴特利特建築學院，現為一口設計工作室的聯合創始人和設計總監。曾獲香港建築師學會青年建築師獎 (2015)及DFA香港青年設計才俊奬。設計項目包括屯門兆福遊樂場、香港藝術館的「我思我坐」藝術展，以及港澳視覺藝術雙年展等。

Sympathetic / Symbiosis
Architecture and art can make both cities and lives better. Architecture is rational, while art is sensual. Although seemingly unrelated, they are like two sides of the same coin, inseparable from each other. The rational concept can be transformed into a sensual one and be given a common ground for the public to learn and understand.

Artist Mui Sze-wa, Sarah is passionate about public space design, believing that urban living space should not be restricted by commercialism, and that art is an existence that should be shared and interacted with. With her professional knowledge of architecture, she often takes a light-hearted approach to serious issues. She likes to use rational scientific geometry to create intimate works, through which she can articulate her thoughts and ideas, expressing her reflections on Hong Kong's various conditions from an architectural perspective and responding to the city's changes with her designs.

Mui Sze-wa, Sarah
Graduated from Architectural Studies in the Chinese University of Hong Kong and the Bartlett School of Architecture in University College London. She is the co-founder and design director of One Site Design Studio. She was the winner of the Hong Kong Young Architect Award 2015 and the DFA Hong Kong Young Design Talent Award. Her design projects include the Siu Hei Court Playspace in Tuen Mun, the "On Your Seat, On Your Mind" art exhibition at the Hong Kong Museum of Art, and the Hong Kong/Macau Visual Art Biennale.
Luis Chan (1905 - 1995)
Self-portrait
1948
Watercolour on paper
AC1978.0055

Luis Chan (1905 - 1995)
The rich, the poor and the anob
1969
Monotype and acrylic on paper
Set of 9
AC1984.0033
As a painter, Luis Chan prided himself on his self-taught background. Dazzling art circles with his realistic and figurative watercolour landscapes, he was crowned "King of Watercolour" in the 1930s. He remained active until the late 1940s, earning critical acclaim for his paintings, exhibitions, art reviews and efforts to build networks to connect Chinese and overseas painters.

However, when the Western modern art trend arrived in Hong Kong in the 1950s and 1960s, landscape sketching was left out. In 1962, Chan's work was rated "out of date" and was not selected for the "Hong Kong Art Today" exhibition, organised by the City Hall Art Gallery and Museum (today's HKMoa). That terrible blow motivated Chan to blaze a new trail. A long period of exploration and experimentation followed. In 1969, he presented The rich, the poor and the snob, which demonstrates a striking individual style. Chan splashed colours randomly on the papers and allowed them to run. The pigment marks guided his creative ideas, giving rise to all sorts of whimsical characters that he created spontaneously. The figures have strange faces and varied shapes and forms. With this surrealist approach, he constructed a fantastic metropolis in which all beings co-exist.

Luis Chan (1905 – 1995)
One of the pioneer artists who introduced Western painting to Hong Kong. Famous for realistic watercolour landscapes during his early years, he was lauded as the "King of Watercolour". In the 1950s, he began experimenting with various Western painting techniques and developed an increasingly abstract style, featuring vivid colours and whimsical scenes full of child-like imagination.
Chou Lu-yun, Irene [1924 – 2011]
Mind of the cosmos
2006
Acrylic on canvas
Donated by Ms Chou Lu-yun, Irene
AC2012.0128

Chou Lu-yun, Irene [1924 – 2011]
My inner world I
1976
Ink and colour on paper
Donated by Mr Chou Lu-yun, Irene
AC1976.0036

Chou Lu-yun, Irene [1924 – 2011]
意念勾畫
2006
壓克力彩布本
周綠霜女士捐贈
AC2012.0128

周綠霜 [1924 – 2011]
我的內心世界 I
1976
水墨設色結本
周綠霜女士捐贈
AC1976.0036
従黑暗中覚醒

周線雲以個人象徵符號和獨特技法，呈現心中浩瀚無垠的宇宙，
她繪畫這兩幅作品時，正處於人生不同的階段，面對外來的轉變，
詮釋了兩種截然不同的心境。

1970年代，周線雲屢受打擊，恩師呂壽琨與丈夫楊彥岐相繼離逝，
她亦被診斷患上小腦萎縮症。人生陷入低潮，周線雲遂以重墨作畫，
畫下不少標誌性的「黑畫」作品，如1976年的《我的內心世界 I》。
透過運用「積墨法」，以不同層次的淡墨，在宣紙正反面層層
積染，將內心積壓的痛苦轉化成深邃的重墨。她亦從診斷書的
X光片中顯現出白癲，以腦內神經將凝聚微弱光的有機球體繫縝，
再上升，為幽暗秘境注入一線生機。

周線雲其後奮力擺脫負面情緒，從心入手，研讀佛學與中國傳統
哲學等，成功走出黑暗，晚年心境更是悠然自得。她於2006年
創作的《意轉穹蒼》，畫面盡是繽紛的色彩，以五彩短線形成
漩渦似的太陽，歡樂的情緒躍然眼前。外圍的螺旋線條在畫布上
輪轉，豪邁奔放，金色小球彷彿乘勢轉動，處處生機盎然。

《意轉穹蒼》亦是周線雲送給香港藝術館的五十周年賀禮，
由廖敬威先生代為捐贈。

Chou Lu-yun, Irene used personal symbols and unique techniques
to interpret the boundless universe around her. She drew these two
paintings at different stages of her life. The external changes that she
faced at the time translated into two strikingly different states of mind.

Chou experienced many setbacks in the 1970s. After losing her
teacher, Lui Shou-kwan, and her husband, Yang Yang [Evan Yang],
successively, she was diagnosed with cerebellum atrophy. It was a
very difficult time in her life. Chou painted with heavy ink and created
many iconic “dark paintings”. One example is My inner world I, created
in 1976, featuring the ink accumulation technique. Chou stained both
sides of rice paper with a gradient of light ink layers, transforming
her pain and sorrow into deep, heavy ink. She found inspiration from
her X-rays, as shown by the nerves engulfing an organic sphere that
attracts weak blue light. The sphere is rising slowly, indicating a lifeline
in the gloomy, unknown world.

Subsequently, Chou freed herself from her negative emotions and
studied Buddhism and traditional Chinese philosophy. Staying true to her
heart, she left the dark past behind. Her life changed, and she enjoyed
contentment and calmness in her sunset years. Mind of the cosmos,
created in 2006, is a colourful tableau with a whirling sun with short
colourful lines. The vortex that seems to whirl infinitely projects a
joyful mood. The outer spiral lines extend freely and irreverently on the
canvas. The gold sphere seems to be rotating with this momentum.
It is a dynamic scene, teeming with life.

Mind of the cosmos was a gift from Chou to the HKMoA for
our 50th anniversary. It was donated by Mr. Kingsley Liu on her behalff.

周線雲 (1924 ~ 2011)

曾先後跟隨導師及大師趙少昂和新水墨運動先鋒呂壽琨學習水墨畫。1960年代，
她嘗試以油彩、塗膠彩和水彩等不同顏料於宣紙上作畫，積極參與呂壽琨倡導
的新水墨運動。一生經歷社會變遷及人生無常，仍不遺作畫，創作上敢於突破，
筆下的畫展示一個浩瀚無垠的宇宙。

Chou Lu-yun, Irene (1924 ~ 2011)

Learned ink painting under Lingnan School master Chao Shao-an and
New Ink Art Movement pioneer Lui Shou-kwan. In the 1960s, she experimented
with a combination of oil, acrylic and water colours on rice paper, and took
active part in the New Ink Art Movement, advocated by Lui Shou-kwan. Chou
saw many social changes and vicissitudes in her lifetime. All the while, she
continued to paint and made bold breakthroughs. Her works portray a vast
and accommodating universe.
Wu Guanzhong (1919 – 2010)

Dawn – Dusk

Wu Guanzhong (1919 – 2010)

Day and night
2009
Oil on canvas
Donated by Mr Wu Guanzhong and his family
FA2009.0091

Wu Guanzhong (1919 – 2010)

Whit Birch Forest of the
Changbai Mountains
1985
Pen, ink and colour pen on paper
Donated by Mr Wu Guanzhong and his family
FA2018.0269

Wu Guanzhong (1919 – 2010)

White Birch of the
Changbai Mountains (I)
1985
Colour pen on paper
Donated by Mr Wu Guanzhong and his family
FA2018.0271

Wu Guanzhong (1919 – 2010)

Bright Birch Forest (I)
1985
Pen, ink and colour pen on paper
Donated by Mr Wu Guanzhong and his family
FA2018.0269

Wu Guanzhong (1919 – 2010)

Day and night
2009
Oil on canvas
Donated by Mr Wu Guanzhong and his family
FA2009.0091
日出日落：
歷盡滄桑的白樺樹

吳冠中曾寫道：「我畫的樹，是人。」他筆下的白樺樹尤是如此。
自1980年代伊始，白樺樹成為吳冠中所偏愛的繪畫題材之一，其潔白的身軀修長挺拔，層疊的斑紋，既像詩人的眼睛，亦如肌膚被風霜劃破後留下的一道道細痕。強幹、幼枝在樹枝間交疊，形成剛柔並濟的線條結構，與大小不等的顏色點染，構築出富韻律感的視覺空間。

人生走過遲暮，難免感慨時光流轉，吳冠中亦然，晚年的他筆下的白樺樹脫離了物象的束縛，更顯肅穆、蒼勁。吳冠中於2009年繪畫的《晝夜》，不見樹影間的往來，只剩下子然的參天大樹，遍體的焦黑斑紋，有如落下視覺上的一記重音，彷彿道盡其曲折的一生。他亦以超現實的手法，將白樺與黑夜並置在樹幹兩旁，抒發對人生朝暮的感慨。

Wu Guanzhong wrote, “The trees I paint are people.” These white birches are particularly vivid examples.

The white birch was one of Wu’s favourite painting subjects since the 1980s. The tree is characterised by a tall, lean white trunk with dark mottles that resemble human eyes, or wind and frost scores on smooth skin. Thick branches and twigs crisscross among the trees, forming a linear structure that combines strength and gentleness. Together with colourful dots, it creates a rhythmic visual space.

People lament the passing of time when they get old. Wu Guanzhong was no exception. His white birch, freed from the constraints of an object, appears solemn and vigorous. Wu’s Day and night, created in 2009, has no crisscrossing branches. Instead, a towering old tree with heavy black streaks stands in solitude. Like an accent in a visual space, it seems to be telling stories of Wu’s eventful life. Wu used a surreal approach, portraying day on one side of the trunk and night on the other, expressing his feelings about the dawn and dusk of life.

吳冠中 (1919 – 2010)
20世紀中國重要的藝術家之一。早年考入杭州國立藝術專科學校，師承林風眠、潘天壽及吳大羽等，1947年考獲獎學金遠赴法國留學，至1950年回國後終其一生探索中西融和的藝術。

Wu Guanzhong (1919 – 2010)
One of the most important Chinese artists in the 20th century. As a young man, he was admitted to the National Arts Academy of Hangzhou and studied under Lin Fengmian, Pan Tianshou, Wu Dayu and other masters. In 1947, he received a scholarship to study art in France. After returning to China in 1950, he spent his whole life exploring the unity of Chinese and Western art.

Sunrise and sunset: A weathered white birch
風景・人體

吳冠中 (1919 - 2010)
在巴黎畫人體 (二)
1993
鋼筆、墨水及彩色筆紙本
吳冠中先生及其家人捐贈
FA2018.0321

吳冠中 (1919 - 2010)
人體 (一)
1990
鋼筆及墨水紙本
吳冠中先生及其家人捐贈
FA2018.0305

吳冠中 (1919 - 2010)
鋼筆及墨水紙本
吳冠中先生及其家人捐贈
FA2018.0305

吳冠中 (1919 - 2010)
Seaside rocks of Mount Lao
ca. 1986
Ink and colour on paper
Donated by Mr Wu Guanzhong and his family
FA2018.0083

吳冠中 (1919 - 2010)
The seashore of Mount Lao
1975
Pen and ink on paper
Donated by Mr Wu Guanzhong and his family
FA2018.0162

Scenery・Body
Wu Guanzhong loved to paint nude figures. He considered the human body to be the most beautiful natural image.

While studying in Paris during the late 1940s, Wu Guanzhong developed a passion for nudes. When he returned to China after completing his studies, the country saw waves of political movements, and nude figure painting was a target of criticism. In the early stage of the Cultural Revolution, he was forced to destroy his nude paintings, sketches and quick sketches, along with all the works he completed in Paris. He had a keen feeling that "he was caught in the middle of East and West, and that there was no way out".

With no open doors in sight, he decided to change direction and began painting landscapes. Nonetheless, he remained passionate about nude beauty and merely redirected his aesthetic sense to landscapes. Examples of his works are seaside rocks of the Lao Mountains portrayed with dots, lines and planes. They seem to be curled up bodies in disguise. The undulating lines give shape to the rocks, while hinting outlines of beautiful, rounded nude female figures. It is a subtle illusion of figures and landscape becoming one.

In the 1990s, Wu Guanzhong revisited Paris for the first time in over 40 years and picked up nude painting again.
Han Chi-fun (1922 – 2019)
The wind chaser 1961
1961
Oil on board
AC2006.0022

Han Chi-fun (1922 – 2019)
The wind chaser 1998
1998
Acrylic on canvas and collage
AC2006.0014
破「圓」

圓是韓志勳的「心符」，多年來他以圓畫下不少標誌性的抽象作品，然而我館藏有兩幅風景畫，雖然相對地較鮮為人知，卻凝結了他人生兩次重要的轉變。

1950 年代末至 60 年代初，韓志勳每逢週末便駕駛電單車到郊外寫生，不時與前輩們如陳福等組結伴同遊，亦加入不同畫會，與畫友交流切磋。他從中深受啟發，領悟到繪畫不僅是寫生、寫實景，更是寫情懷。韓志勳借畫抒發對藝術與生命的澎湃熱情，《追風 1961》中電單車於樹林間呼嘯而過之景，正是他當時心境的寫照，樹林好比志同道合之士，既成群體，又各有不同。

來到晚年，韓志勳打破圓所設下的界限，於 1998 年獨自於加拿大生活時，重拾風景畫，藉《追風 1998》巡遊舊地，追憶年少輕狂的歲月。他以凌厲的筆觸畫盡樹林，畫面沉重晦暗，掛壁上掛作追風者自由、灑脫的影像，畫中的電單車由小至大排列，彷彿一直向前高速奔馳，表達對昔日追風美好時光的懷緬。

The circle is part of Hon Chi-fun’s “secret codes”. Over the years, the artist created many iconic abstract paintings of circles. Two landscapes by Hon in the HKMoA collection are lesser known, but these art pieces capture two important changes in his life.

Between the late 1950s and the early 1960s, Hon headed to the countryside on his motorbike every weekend to do nature sketches. He often travelled with senior artists, including Luis Chau. He also joined many painting clubs to exchange ideas with fellow painters. These activities inspired him immensely, making him realise that painting was not only about sketching and portraying real scenes, but also depicting feelings and sentiments. Painting was Hon’s medium to express his surging passion for art and life. In The wind chaser 1961, the scene of motorbikes racing through the forest is a true portrayal of the good old days. The forest is like an assembly of like-minded people. They are a group, but each individual has his own traits.

In his older years, Hon broke the boundaries he set in the circle. Living in Canada on his own in 1998, he picked up landscape painting again. One work from that period – The wind chaser 1998 – took him back to old haunts in his wild, youthful days. He recreated the forest with razor-sharp brushstrokes, and brightened up the dull, heavy tableau with a collage of images from bold, carefree works of the past. Three motorbikes in the painting, presented from small to large, appear to be moving forward at high speed. His reminiscences of those racy days on wheels are apparent.

韓志勳 (1922 – 2019)

香港資深的藝術家，自 1950 年代開始自學繪畫，以寫生風景油畫為主。60 年代其畫風進入抽象期，對不同的元素及媒介進行探索，以圖為主題的抽象作品最具代表性，作品表現出外方內圓的基本意念，反映對宇宙、自然、生死和道家思想的探索。

Hon Chi-fun (1922 – 2019)

A seasoned Hong Kong artist. He started his creative career as a self-taught artist in the 1950s, focusing on landscape sketching. He developed an abstract style in the 1960s, when he explored different elements and media. His abstract paintings of circles are most representative of his works. They present the fundamental idea of round shapes within square exteriors to reflect upon the universe, nature, life and death, and the Taoist philosophy.
Kwok Mang-ho (Frog King) [1947 – ]
Frog
1989
Mixed media on paper
AC1991.0009
「青蛙」的誕生

畫中的青蛙笑臉是郭孟浩（蛙王）的個人標誌，形象百變，讓人目不暇給，背後乃源自「萬物齊一」的創作意念，希望藉以建構共享快樂的大同世界。「青蛙」的變形可追溯至1968年，他以煤氣壺的罐蓋拼湊出一個簡單的幾何面積造型，一雙圓形大眼配上長方形的嘴巴，後來更演變成承載其創作意念的標誌。

直至1980年代，蛙王毅然遠赴美國深造，遊藝紐約，此行促成了青蛙標誌的誕生。當時不少藝術家湧進紐約藝術圈，蛙王要從中突圍而出，便需為自己建立鮮明的標誌。他將面具造型演變成自小懷念的青蛙樣貌，一雙呈金字塔形的大眼，在地平線上東張西望，形成溝通東西文化的橋樑，彼此互敬互愛帶來無比的喜悅，露出快樂的笑臉。青蛙水陸兩棲的特性，亦正如蛙王東西兩路參詳，擅從生活中獲取靈感，創作出多元的藝術作品，既擁抱東方美學意趣、紮根中國傳統水墨；又深受西方當代藝術啟發，試驗各種前衛的藝術表現形式。

郭孟浩（蛙王）(1947 – )
香港的前衛藝術家。1970年畢業於香港葛量洪教育學院美術專科，1980年起，遠赴美國，遊藝紐約15年，其創作衝破各種藝術媒介的限制。數十年來以青蛙作為主要題材，繪畫青蛙水墨、書寫青蛙文字，組合成装置作品或演化成行為藝術或表演，創立其獨特的個人風格。

The smiling frog in paintings by Kwok Mang-ho (Frog King) is the artist’s personal icon. It has many different faces, but all of them come from the same creative idea—“equality of all beings”—in the hope of building a harmonious world of shared happiness. The first prototype of the Frog dates back to 1968, when Kwok put together a simple geometric mask with enamel gas tank covers. It had big round eyes and an oblong mouth. It had yet to evolve into the icon that fostered an enduring creative concept.

Only in the 1980s when Kwok went to study art in New York, USA, did the frog icon come to being. New York art circles were a thriving scene of numerous artists. To stand out from his peers, Kwok had to build a distinct icon, so he transformed the mask into a frog, an animal he had been fond of since childhood. Looking east and west across the horizon with its big pyramidal eyes, the Frog is a bridge between Eastern and Western cultures. It has a happy smile because the integration of East and West brings the greatest joy. The Frog is an amphibian, which can adapt to life in water and on land. Likewise, Kwok seeks reference from the East and the West, while getting inspiration from everyday life. He has created a wide range of art pieces, which embrace Eastern aesthetic charm and root themselves in traditional Chinese ink. At the same time, he finds inspiration in contemporary Western art and experiments with all sorts of avant-garde artistic expressions.

Kwok Mang-ho (Frog King) (1947 – )
An avant-garde Hong Kong artist. He graduated from Grantham College of Education (Fine Art), Hong Kong, in 1970 and lived in New York for 15 years in the 1980s and 90s, where he studied art. His creations broke the conventions of various art media. Exhibiting a very original style, he has used the frog as his main subject for decades. It appears in ink and wash paintings, calligraphy pieces, installations and even performance art.
Ha Bik-chuen [1925 – 2009]
Sculpture series: Iron bird
2002
Mixed media (iron and brass)
AC2012.0072
Art was a lifetime pursuit for self-taught artist Ha Bik-chuen. Well-read and inspired by artists from both the East and West, he developed a unique, keen eye for beauty. In his aesthetic vision, all things are sentient. He used great creativity and skill to transform readily available everyday objects into fascinating artworks.

In the 2000s, Ha made a breakthrough in sculpture. He witnessed how economic transformation resulted in big changes to his long-time home neighbourhood, To Kwa Wan. As traditional industries declined, industrial waste and abandoned auto parts were common sights. These objects became his inspiration and gave life to new artistic ideas. For example, Sculpture series: Iron bird is made up of two wrenches. The lively form and vivid colour of the bird exudes exuberant vitality. Separated from their "everyday" use and original function, the restructured iron tools were vested with new meanings, unrelated to their traditional value. It is a subversion of the viewer’s subjective cognition.

Ha Bik-chuen (1925 – 2009)
A self-taught artist. He began creating sculptures in 1960, specialising in woodcut prints, paper relief and sculpture. He was very deft at creating lyrically expressive and subtle works with harmonious shades and simple compositions. His creations contain the traces of life. He often put together natural materials to make sculptures. In his later years, he created sculptures from industrial waste.

Witness of artistic evolution

2000年代，夏碧泉的雕塑迎来崭新的突破。他见证居住多年的土瓜湾在经济转型的大时代下历经变迁，传统工业日渐式微，区内的工业废物及汽车零件被弃置，然而这些物料却成为他的灵感之源，触发全新的艺术意念。如「雕塑系列」中的《铁鸟》，他巧妙地以兩個扳鉗做出雀鳥的形態，活潑生動，鮮明的色彩更突顯其生命力。重组的廢器脫離「日常」的框架，失去原有的功能，卻被賦予全新的意義，與它的既定價值產生衝突，顛覆觀者的主觀認知。

夏碧泉 (1925 – 2009)
自學藝術家，1960年開始雕塑創作，擅長木刻版畫、紙浮雕及雕塑。擅於運用和諧的色調及單純的構圖，作品抒情樸素，充滿生活的痕跡。他喜愛把大然的物質合成雕塑，及後更採用工業廢料組成作品。
應景森 [1940 – 2008]
翅
1984
松木
AC1995.0009

Tong King-sum [1940 – 2008]
Wings
1984
Pine wood
AC1995.0009
由具象走向抽象

《翅》是唐景森「翅膀」系列的代表作。該系列為他於1980年代中期開始的創作，脫離早期對具體形象的追求，更著重於抽象概念的呈現。

這個轉變的出現與1980年唐景森一次美國之行有關。當年，他赴美國華盛頓參加第11屆國際雕塑會議，看到美國藝術家的示範而深受啟發，往後的作品逐漸轉向抽象。如1984年完成的《翅》，他將人體纖細縮小，添上雄渾闊闊的翅膀，以半抽象的手法，雕鑿出擺脫束縛，嚮往自由的願境。短而精準的刀痕巧妙成為柔軟細膩的羽毛，產生強烈的視覺與觸覺效果，翅膀對外展開，隨著視點的轉換與空間相互消長，展現「展翅騰飛」的氣概。

Wings is a signature piece in Tong King-sum’s winged series. He started the series in the mid-1980s, departing from his earlier pursuit of concrete images to focus more on the presentation of abstract concepts.

This transformation was inspired by Tong’s trip to Washington, USA for the 11th edition of the International Sculpture Conference in 1980. He was stunned by a working demonstration by an American artist. From then on, his sculptures transitioned gradually towards abstract. Wings, created in 1984, is an example of this. The shrunk human body has a pair of broad, vigorous wings. This semi-abstract technique shows the artist’s yearning for unfettered freedom. Short, precise chisel marks are brilliantly transformed into soft fine feathers to create strong visual and tactile effects. Opening outwards, the wings offset the space as the perspective changes. The imposing manner of flapping the wings in flight is graphically exhibited.

唐景森 (1940 – 2008)

小時候體弱多病，不良於行，但無礙他樂觀面對人生，積極創作。1971年隨香港著名雕塑家張耀興學習雕塑，喜用人體、果實、植物為創作主題，擅長利用不同的木材創作。他以敏銳的觸覺為木雕注入強烈生命氣息，作品充滿著他對生命的禮讚。

Tong King-sum (1940 – 2008)

Troubled by illnesses as a child, he had difficulty walking, but it did not affect his optimistic outlook on life or his deep interest in art creation. He began studying sculpture under famous sculptor Cheung Yee in 1971. His favourite subjects were human bodies, fruits and plants. He was an expert in using different wood materials, which he enlivened rigorously with keen perception. The artist’s works beam with his desire and craving for life.
Lamqua (est. around 1875–1885)
Self portrait of Lamqua
1883 / 1884
Oil on canvas
AIH1972.0010
難得一見的自畫像

欣賞這幅對鏡自畫的佳作正可感受外銷畫家啉呱最「自我」
的一刻。

19世紀中期，啉呱以肖像畫領先群倫，來華商旅紛紛光顧其位於
廣州與香港的畫室。不過，對他而言，繪畫不僅是商業獲利的工具，
為他人作畫之外，亦能發揮表現自我，彰顯個人的品位地位，這幅
自畫像便是一例。

啉呱兩眼凝神與顧者對視，手臂輕放在椅把上，神態自若。他深受
英國旅華畫家錢納利所影響，運用明暗對比，以勻勻格線烘托鮮
靚服飾，營造戲劇化的光影效果，並於眼角及嘴脣添上淡淡的朱紅色，
面容更顯溫潤、飽滿。筆觸收放自如，呈現不同層次的畫質感，
展現出眾的西方油畫技巧。

此外，啉呱的本名及生卒年說紛紜，惟現藏於香港藝術館的自畫像，
畫框背面題有：「此相為啉呱五十二歲時自照鏡寫的咸豐
四年寫」。成為研究啉呱的重要線索。

\[1\]有關啉呱（1801/1802 - ?）的生卒年份，畫框背面同時題有西元 1863 及咸豐
四年（1864），謬誤待考。去世年份不詳，但從文獻紀錄推斷，他在 1860 年代已
沒有執業。

A rare
self-portrait

In this self-portrait, painted with the help of mirror, we can appreciate a
particularly self-revealing moment of China trade painting artist Lamqua.

Lamqua was a leading portrait artist in the mid 19th century. His studies
in Guangzhou and Hong Kong attracted business travellers. To him,
painting was not only a commercial and profitable business. While
painting portraits for others, he also pursued to express himself in
honour of his social reputation. This self-portrait is a fine example of this.

In the painting, Lamqua gazes intently at the viewer. With two arms resting
gently on the arms of the chair, he looks calm and self-reliant. Lamqua
was deeply influenced by visiting British artist George Chinnery, which
explains the use of chiaroscuro technique in this painting. The dark
background sets off the bright, clear face for a dramatic light-and-
shade effect. The corners of his eyes and lips are tinted light cinamon
make the face warm, smooth and plump. The brushstrokes are free
yet perfectly controlled, displaying rich layers of garment textures that
clearly demonstrate his outstanding Western oil-painting skill.

There are many stories about Lamqua’s real name and dates of birth and
death. However, an inscription on the back of the frame of his self-portrait in
the HKMAs collection reads “This picture was drawn by myself at the age
of 52 with the help of mirror. It was the fourth year of Emperor Xianfeng.”
This is an important source for the research about Lamqua.

\[2\] Regarding the age of Lamqua (1801/1802 - ?), there is an inscription dated 1853
and the fourth year of Xianfeng (1854) in Chinese, further research is required to
clarify this. When he died remains unclear, but literary accounts seem to suggest
that he was no longer in business in the 1860s.

啉呱 [活躍於約 1825 - 1860 年代]

19世紀廣州首屈一指的外銷畫家，畫風酷肖英國外銷畫家錢納利，
幾可亂真。啉呱在廣州及於 1845 年在香港開設畫店，名氣很大，被譽為
「廣東畫家之首」。

Lamqua (act. around 1825 – 1860s)

A notable Chinese trade painter in Guangzhou in the 19th century. As his artistic style
is strikingly similar to that of British artist George Chinnery, Lamqua’s works may
easily confuse the viewers about their genuine maker. Lamqua opened his first studio
in Guangzhou and then opened another one in Hong Kong in 1845. This extremely
famous artist was regarded as “The prince of Canton limners (painters)”.

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Gu Jingzhou (1916–1996)
Han Melin (1926–)
Teapot of compressed round shape with tall well-rolling overhead handle
Seals of “Gu Jingzhou”, “Jingzhou”, “Zhou” and “Xiao [Han] Melin”
Inscribed winter of ding-mao year [1987]
1987
Yixing purple clay
The K. S. Lo Collection
C1988.0033

顧景舟 (1915–1996)
韓美林 (1936–)
刻款器物來源與記
「景舟制」、「景舟」、「此」、「臘下 [韓] 美林」印
「丁卯年 [1987] 冬景舟美林製於丁山」刻款
1987
宜興紫砂
属桂祥藏品
C1988.0033
一個決定
帶來的突破

1979年秋天，羅桂祥博士首次探訪宜興紫砂工藝廠，發覺陶工們製作的茶壺質素很差。作品不但造工粗糙，而且每個都印上同一款字：「中國宜興」，與明清時代陶工自作作品上著名
做法截然不同。

羅桂祥博士為了興宜興紫砂工藝，以收藏家的身份建議工藝廠挑選20位最優秀的陶藝師並訂購刻有其陶藝師署名的紫壺。當被容許在
自製名壺上署下自己款字時，名壺質素的好壞，直接關係到壺手
本身的聲譽。因此，每位工藝師都竭盡所能，去創造出優秀的代表作
品，並力求精益求精。羅博士此舉無疑讓宜興紫砂重新蓬勃起來並
迅速發展，其慷慨捐贈予本館的珍貴文物反映出一生經營的收藏
成果，除當代茶具文物館的藏品之餘，亦促成設立羅桂祥茶藝館，
為推廣中國茶藝作出貢獻。

這件紫砂壺是紫砂陶藝家顧景舟與著名紫砂壺設計家韓美林合作
而成的傑作，署名皆刻於壺底。顧景舟的作品屢被選為國家禮物，
更獲得「一代宗師」、「壺藝泰斗」的美譽。

顧景舟 (1915 – 1996)
20世紀晚期最傑出的紫砂陶藝家之一。出身紫砂世家，自少隨師母邵氏學藝，
20歲便躋身於名家之列。1955年，他領銜組建紫砂工藝廠，積極培育後代。
1982年獲國家工藝美術大師稱號，1988年更獲國家頒予工藝美術大師榮譽。

In the autumn of 1979, Dr K. S. Lo made his first visit to the Yixing Purple Clay Factory, where he found that the production and quality of the teapots were far from satisfactory. Not only were products poor in
workmanship, but every piece was stamped with "Yixing China". It was very different from the practice of Ming and Qing works, which were signed by the individual potters.

In the capacity of a collector, Dr Lo wanted to revive Yixing purple clay
artisanship. He suggested the factory-in-charge to select 20 top potters to produce his order of teapots bearing their signatures. Since they were
allowed to inscribe their signatures on the teapots and the standard of
workmanship would have direct impact on their reputation, the potters
invariably did their best to create exquisite works and excelled. What
Dr Lo did was highly instrumental in the revival and rapid development of
Yixing purple clay art. The precious antiquities that he generously
donated to the HKMoA are the fruit of his life-long career as an
art collector. While enriching the Flagstaff House Museum of Tea Ware’s
collection, Dr Lo was also a driving force behind the establishment of
K. S. Lo Gallery. His contributions to the development of Chinese
tea heritage were invaluable.

This piece of Yixing tea ware was jointly created by purple clay potter
Gu Jingzhou and famous designer Han Meilin, whose signatures are
inscribed on the bottom of the pot. Highly renowned for his skill, Gu was
known as "the great master" and "the giant of Yixing pottery". His works
have frequently been selected to be presented as commemorative gifts
on international missions.

Gu Jingzhou (1915 – 1996)
One of the greatest purple clay potters in the late 20th century. Born into a
family of Yixing pottery artists, he learned pottery from his grandmother as a
child and was already ranked among famous masters of his time at the young
age of 20. In 1986, he co-founded the Yixing Purple Clay Factory and devoted much
effort to train young potters. Gu was awarded the title of National Craft Master in
1982 by the central government and honoured as a Master in Arts
小工藝・大收藏
Unnoticed Artisanship • Extraordinary Collection

舉「竹」輕重

戰後香港的收藏界普遍著重收藏瓷器和書畫，竹刻工藝於其時默默無聞。惟葉醫生獨具慧眼，在云雲傳統工藝中發現竹刻，並從1960年代開始搜集並深入研究竹刻歷史、風格和技法，熱切推展竹刻藝術，讓竹刻的美更為人知。他離世後，其家人將他200件竹刻收藏捐贈香港藝術館，讓本館擁有世界著名及具代表性的竹刻收藏。

葉醫生捐贈予本館的竹根雕蟾蜍，是極為罕有的明代著名竹刻家朱繡的作品，蟾蜍底部刻有「繡織」的名款，朱繡把握了竹根的天然形狀，因材取型，巧妙地運用竹根上的曲節和紋理，刻成蟾蜍的眼睛和身上的疙瘩，充分體現嘉定派成熟的圓雕刻法技術。蟾蜍態小，卻呈現葉醫生宏大的收藏貢獻。

朱繡（1620 - 1687）

江蘇嘉定人，活動於萬曆、天啟年間。他與父親朱彝和兒子朱稚征，一門三代都是竹刻名家，以高浮雕和圓雕的刻竹技巧而聞名；而朱繡更擅長於雕刻蟾蜍、仙人樓閣等竹器。

The weight of lightness: bamboo carving

In post-war Hong Kong, most art collectors focused on ceramics, calligraphy and paintings. Bamboo carvings were literally unheard of. With a unique and discerning eye for beauty, Dr Ip Yee singled out bamboo carving from numerous traditional arts and crafts. From the 1960s until his death, he was engaged in archiving and conducting extensive research on the history, styles and techniques of bamboo carving. He promoted the revival of the art with great passion, hoping to unfold the aesthetics of bamboo carving to a wider audience. After Dr Ip passed away, his family donated his personal collection of 200 bamboo carvings to the HKMoA. Thanks to their generosity, the HKMoA now boasts a representative, world-famous collection of bamboo carvings.

This toad is a bamboo root carving from Dr Ip’s collection. It is a rare piece of work by renowned bamboo carver Zhu Ying in the Ming period, whose signature is inscribed on the base of the toad. Zhu Ying studied the natural shape of the bamboo root and modelled his work accordingly. He made clever use of the gnarls and grains, turning them into the toad’s eyes and warts. It is an exemplary display of the sophisticated round sculpture technique of the Jiading School. Although tiny, this toad is an important token of Dr Ip’s great contribution as an art collector.

Zhu Ying (1520 - 1687)

A native of Jiading, Jiangsu province, he was active in the late 16th and early 17th centuries. He and his father, Zhu He, and his son, Zhu Zhizheng, were three generations of master bamboo carvers, famous for their high relief and round sculpture techniques. He was an expert in bamboo carvings in forms of toads, immortals and mountains.
破格的装饰技法

The Cizhou kiln was a famous folk porcelain kiln in northern China, which began producing green porcelain as early as the Northern Qi, Sui and Tang dynasties. In the Northern Song dynasty, the kiln also produced porcelain with white slip. The Cizhou kiln was famous for its simplistic and liberal painting style, which was complemented by an innovative underglaze technique. According to archaeological data, the Cizhou kilns specialised in making ceramic pillows and other designs with painted floral patterns.

The pillow is in the form of a crouching tiger, with the animal’s back providing the resting surface of the pillow. The pillow’s surface is decorated with black-on-white painted flowers executed in free, lavish brushstrokes. Perfectly blending the art of ink painting with ceramic production, Cizhou ware potters drew freehand with metal oxide pigments, followed by glaze application and firing. After the introduction of underglaze colour, Cizhou ware progressed beyond carved and engraved patterns to a new level of brushed-on colours, thus securing its position as an important milestone in the history of Chinese ceramics.
見微知著，刷新研究

這幅畫中唯獨有一支旗桿未有懸掛國旗，看似是畫師粗心的失誤，卻成了 2015 年一項香港藝術館參與的研究的關鍵切入點，當中的突破性發現，令我們對中國外銷畫有全新的認識。

外銷畫以往常被視為僅售予來華外商的紀念工藝品，其中華作業的生產模式，使畫作上的「錯誤」常被視為理所當然，大部分藝術史學者與歷史學家對沒有國旗的旗桿自然不以為意，對於畫作的斷代亦只能概括而論，如此畫的創作年代原本便被定為約 19 世紀中期。

然而，研究發現部分以廣州外國商館為主題的作品，畫師對商館當下懸掛的旗幟十分重視，需應買家著重細節的要求，準確地呈現外商於貿易季節抵埗後必在商館升起的國旗，而此舉亦與歷史文獻的記載相互對應，故成為斷代研究的重要線索。以此畫為例，翻查文獻，荷蘭人於 1782 年 10 月 17 日升起國旗，而匈牙利人則最晚抵埗，於 11 月 13 日後才懸起國旗，此畫唯一未見的就是他們的國旗。再配合研究畫中其他建築物的年代，我們就能進一步將此畫的創作年代定為 1782 年 10 月底至 11 月初，竟有著名的畫作而言，能如此精確地斷代實屬前所未有。

中國外銷畫
在 18 到 19 世紀中西貿易蓬勃，外商輪流的廣州，出現了一種別樹一格的畫科——中國外銷畫。外銷畫在廣州大量生產，主要以西方媒介和技法繪製，這些作品出自中國畫家之手，外銷到西方國家，後來同類的畫室亦在香港和上海開業，畫家大多不見師承。

A national flag is missing on one of the flagstaffs in this painting. It looks like the painter overlooked this small detail, but it became the focus of a study in 2015, which engaged the HKMoA. The resulting ground-breaking discovery gave us new knowledge about China trade paintings.

In the past, China trade paintings were seen as souvenir art, sold exclusively to foreign merchants visiting China. As they were mass-produced through division of labour, discrepancies or mistakes were expected. Most art historians and other historians might have been too quick and tempted to give a general conclusion on the date of a work overlooking the absence of detail like an empty flagstaff. This painting, for example, was misdated to mid 19th century in the first place.

The study found that the trade painters who depicted the Canton (Guangzhou) factories in their work were mindful of the flags raised above the factories at the time of painting. They had to accurately portray the national flags, which were always hoisted upon arrival of the foreign merchants during the trading season, as their buyers had strict requirements for detail. Since this practice was also accounted for in historical documents, it became an important clue in our cross-disciplinary study. Take this painting, for example. A literature revealed that the Dutch hoisted their national flag on 17 October 1782, followed by the Imperialists who were the last to arrive and hoisted their flag after 13 November. The “Imperial” flag (flag of the Austrian Empire) is the only flag that is absent in this painting. With this fact, coupled with research findings about the dates of buildings in the painting, we were able to date this painting within a narrow window of late October to early November 1782. Previously, the dating had never been so precise for an unsigned painting.

China trade painting
China trade painting is a genre of painting that was produced in large quantities in Guangzhou throughout the 18th and 19th centuries, when trade flourished and Western merchants converged in the city. Mainly executed in Western media and techniques, some pictures for export were produced for the Western market by Chinese painters working primarily at studios in Guangzhou, and later in Hong Kong and Shanghai. These painters were mostly anonymous.
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