

香港風情 · 水墨變奏

香港藝術館
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引言

源遠流長、至今已具有逾千年歷史的水墨畫是獨具特質的中國藝術形式之一。中國水墨畫內涵豐富，並蘊含文人審美意趣和哲學思維。作為大自然表徵的山水，是中國畫中主要的題材。水墨不但是藝術表現的媒體，更代表着藝術家追求天人合一的境界。

過去兩世紀以來，中國與西方在政治和經濟上的接觸抗衡啟動了一連串的西化和現代化運動。中國畫改革是中國整體文化更新的重要環節之一。

一八四二年割讓予英國之前，香港是位處中國南端的一個蕞爾小島，英國人的來臨意味着西方思想和習尚傳入，令香港的傳統中國人社會模式改變。藝術範疇方面，一九二〇年代來港的畫家將中國傳統繪畫引入香港，繼續在其後數十年間沿襲和傳承國畫傳統。當香港逐漸發展為國際金融中心時，現代藝術觀念也植根茁長，為香港視覺藝術帶來基本性轉變。

這次展覽展出32件作品，顯示香港藝術家的銳意創新，將優秀的國畫傳統加以更新改易。他們的創意和貢獻令水墨畫成為香港最具活力和發展圓熟的藝術創作形式之一。

展覽中也包括了與傳統大相逕庭的作品。藝術家採取不同方法來回應當代香港藝術家面對各種藝術創作上的問題。受到現代性考驗，這些藝術家對正統提出質疑。他們的探索涉及創作內容、媒介、表現形式以及文化表徵和其內在美學價值和視覺效果。展覽中他們的作品反映了香港藝術家對中國繪畫悠長傳統的反思回應。

山與水：永恆的風景

山水賦予藝術家無窮啟發和想像空間，是中國畫輝煌傳統的主要題材。掌握了變化萬千的傳統技巧，這些自內地來港和土生土長的藝術家將中國山水

薪火相傳，並為其畫作樹立新面目。邢寶莊的「天后寶誕圖」呈着藝術家對香港作為漁村的傳統節日的感恩情懷。邢氏此畫畫風當屬一九二〇年代因逃避戰亂自內地來港首批畫家的典型傳統山水畫風格。

一九六〇至七〇年代來自西方的現代主義為香港藝術家開闢了新路向。西方藝術觀念和技巧也影響了香港水墨畫的發展。

呂壽琨於西方抽象形式的構圖中採用中國道、釋徵象符記，把東、西方美學觀念融會貫通於水墨畫作中，「新水墨運動」由是產生。呂氏啟發了不少學生，他們分別利用平面設計表現形式、空間和光源來創立了中國水墨畫中前所未有的抽象化藝術元素。這些畫家的作品可說為山水畫的變奏。王無邪、周綠雲、靳埭強和馮永基的作品在在反映了這種新風格的影響，這系列的新嘗試也對中國內地和台灣水墨畫發展影響殊深。

當呂壽琨及其學生們的藝術探索成為香港水墨畫壇的一股潮流時，亦有不少個別畫家拓展繪畫山水的新表現形式。在「輕舟」圖中，黃孝達把欹傾的畫面推向極邊，刻意誇張的垂直畫面角度令作品充滿張力。李君毅以中國文字方塊拼組成山水結構，頗具超現實意味。天池在其作品「『錯體』— 部份反裝的圖畫」中，利用虛、實恢宏塊面和空間作比對襯托，線條肌理和墨色變化令畫面充溢着律動感覺。肌理和空間處理也是梁巨廷畫作的風格特色。在其作品「渾變」中，將長幅透迤於地，將水墨畫的二維空間演變成三維空間。呂振光的「山水系列」將山水易妝為塑膠彩作品，建立一個異體界域。在胡永凱的「彼岸」中，難以確定其中的人物剪影是準備走向畫圖上方翠擁群山的彼岸還是背道而馳。

中國山水畫在香港的變奏，反映了本地畫家對時代變遷的回應。山水是恆久不變的象徵，在時空轉移中仍保留其是繪畫主要題材的地位，歷久常新。

摩天大廈與城市居民：人文風景

城市生活韻律，藝術家對多樣化的生活模式、城市景觀和人際關係的回應和個人體驗，對其藝術創作影響殊深。他們個人化的感觸亦透過藝術表現呈示無遺。香港藝術的獨特言語，令中國水墨畫的傳統元素更新增長，與現代生活與時並進。朱興華的作品「我在廟街的日子」呈現了藝術家對未受系統化城市規劃的眷顧，生活在平民窟中尋常百姓生活的個人感受和緬懷。王守清以黑、白色系為主的「新界系列」，表現着畫家以人文主義角度關注城市生活的種種問題。在某程度上，此作品可視作對受到急劇工業化衝擊，已然消失的昔日新界寧謐鄉郊生活的頌歌。

林天行作品「碼頭」中的鮮明用色，奏出工業交通地區作業活動的迴響。吳清華在作品「漫遊在大都會」中，將各種都市生活剪影交織成種種情色的光影片段，顯示了無窮活力。

方召慶關注人民生活，其畫作「怒海浮沉」傳遞她對越南船民逃難香港的同情關懷。方蘇的作品「終局」描繪四位年邁婆婆全神貫注地玩紙牌「十五湖」——人與遊戲均成為陳年舊調。在混雜的大都會中，鬢齡人士往往被逼退於功利主義社會的邊緣。

未受到其同代人那種明晰峻肅態度影響，畫家陳福善在其畫作「聖誕老人拜訪圖」中表現的是帶有超現實意味，猶如夢境的奇幻世界。對藝術家來說，人生百態奇詭莫名，其作品亦注入都市人群逾規越矩的心理狀態。

石家豪的「俗諺雜燴」以超逾千年歷史，精細入毫的雙鉤工筆風格繪成。他以次文化風情形象為題材，對中國水墨畫的傳統語言內涵提出質疑。

郭瑛並沒有刻意追求絕對的價值觀，她的作品「薈地」反映了創作過程本身的表現和結果。她孜孜不倦地將一個普通圖記重覆累積，昇華至形而上的界域。

結語

今次展覽展示香港藝術家利用新的技巧和表現形式作出嘗試。不少畫家將水墨畫的特點更新改易。在處理空間、層次和形體的傳統方式以外發展另類風格模式，其與傳統水墨畫的關係也變得模糊，但不乏仍可溯源傳統形式的例證：如直幅聯屏、水墨印記以及中國紙本或絹本作為媒體等。這些作品文化定位的曖昧性，也引發了對中國藝術未來路向的思考和臆想。

今次展覽中各藝術家的作品濃縮反映了香港水墨畫過去數十年的發展。在這個急劇變化的城市中，水墨畫的不斷革新蛻變和活力顯示中國文化表徵根基深厚，恆久長青；歷史久遠的繪畫傳統不但能面對各種文化衝擊，且能吸取外來元素的精華。位處於東西文化的交叉點，香港藝術當能繼續更新求變，從跨文化的藝術潮流中擷取養份來開拓新境界。

朱錦鸞
香港藝術館總館長

INTRODUCTION

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 content, Chinese brush and ink painting is imbued with literati aesthetics and philosophical speculations. As a symbol of nature, landscape has always been a prominent theme in Chinese painting. As media for artistic expressions, 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 to Britain in 1842, Hong Kong was a barren island at the southernmost 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 1920s 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 ingenious contribution has sustained ink painting as one of Hong Kong's most vital and developed currents of artistic creation.

This exhibition also includes works that are explicitly defiant 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 content, 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 unbound 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 instill into their painting a new outlook.

Xing Baozhuang's *Tin 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 1920's to escape the turmoil of civil wars in China.

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

Lü 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. Lü 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 are involved with the transmutation of the landscape theme. The influence of his style can be seen in the works by Wang Wuxie, Zhou Lüyun, Jin Daiqiang and Feng Yongji. These experimentations have significant impact on the development of ink painting both in China and Taiwan.

While Lü Shoukun and his followers form a distinctive school of ink painting in Hong Kong, there are individuals exploring new expressions in picturing landscapes. Huang Xiaokui's *Boating* pushed the tilted picture plane to the extreme. The exaggerated verticality of the format gives the picture a peculiar tension. Li Junyi uses tiny blocks of Chinese scripts to build up his landscape formation in a rather surreal manner. Tian Chi's *Inverse* is an interplay of large areas of positive and negative space. Textural and tonal variations set up strong vibration across the painting. Textural pattern and spatial treatment is also a stylistic characteristic of Liang Juting's painting. In *Rustic*, Liang extends the two-dimensionality of this ink painting into three dimensional space by leveling down the central long scrolls onto the floor. Lü Zhengguang's *Landscape Series* is a transposition of landscape in acrylic to bring the

genre to a rarified realm. It is unclear whether the stencil figure in Hu Yongkai's *Paramita* 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 relationship. Personalized 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 Xinghua's *My Days in Temple Street* describes his nostalgia for his experience growing up in the inner city where sprawling urban squalor was not regulated by programmatic city planning regimes. Humanistic concern arising from urban experience is expressed in a somber black and white palette in Wang Shouqing'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 Tianxing's *Dock* resonate the exuberance of human activities in industrial areas. Wu Xuanhua's *Strolling in the Metropolis* weaves the urban landscapes into a maze of structures and lights exuding endless vitality.

Focused on human drama, Fang Zhaoling's *Boat People on the Sea* expresses her empathy for the Vietnamese refugees seeking asylum in Hong Kong. Fang Su's *The Dying Game* depicts four old women playing the *shivuhu*, an old-fashioned 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-oriented society.

Unaffected by the sobriety of his contemporaries, Chen Fushan's *Santa Claus Visiting My Studio* is typical of his dream-like

fantasies told in a surrealistic fashion. Treating life as a carousel ride, Chen's work exudes a disconcerting mode of urban psyche.

Meticulously executed in the *shuanggou* (fine line contour) technique harking back to over one thousand years age, Shi Jiahao's *Colloquial Chap Suey* is a fantastic admixture of images from the subculture, utterly irreverent within the grand narrative of Chinese ink painting.

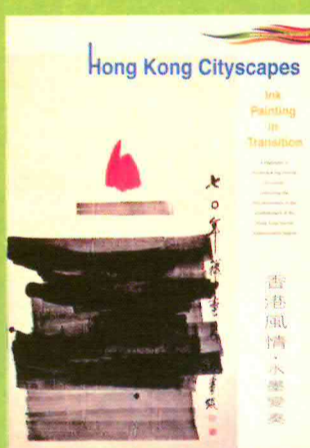
Without searching for absolute values, Guo Ying's *Mat* is a strikingly bland approach to the creative process. The execution consists of an indefatigable repetition of a mundane motif that can evaporate into transcendental mantra.

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 multi-paneled vertical-scroll presentation format, vestiges of imprinted ink, silk or Chinese paper. The ambiguity of the cultural identity of these works arouses titillating 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 ingrained Chinese cultural symbolism in a long revered pictorial tradition that has confronted cultural erosion with deft 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.

Christina Chu
Chief Curator
Hong Kong Museum of Art



Reminiscence from London — Hong Kong Cityscapes

香港現代水墨畫作品展在倫敦深受歡迎。
Exhibition of Ink Paintings from Hong Kong was well-received in London.
(新華網 XINHUANET.COM 21.8.2002)

二〇〇二年七月至九月期間，於英國倫敦大學亞非學院汶萊展覽館展出之「香港風情、水墨變奏」展覽，是為慶祝香港特別行政區成立五周年，在英國舉行的「香港節」重點節目之一，由康樂及文化事務署及香港經濟及貿易發展局駐倫敦辦事處聯合舉辦。展出作品包括呂壽琨先生的禪畫及其餘20位香港當代藝術家的作品。這22件作品闡述了香港水墨畫於近數十年的發展，同時亦展示出香港藝術於這東西匯聚的現代化城市中，如何不斷更新演化。

The exhibition "Hong Kong Cityscapes - Ink Painting in Transition" was jointly presented by the Leisure and Cultural Services Department and the Hong Kong Economic and Trade Office, London to celebrate the 5th anniversary of the establishment of the Hong Kong Special Administrative Region. The exhibition was held at the Brunei Gallery, School of Oriental and African Studies at the University of London during July to September in 2002. It was a highlight of the Hong Kong Festival in London. The exhibition featured 22 representative works by noted contemporary Hong Kong artists. They demonstrate the development of ink painting through processes of renewal and invigoration with cross-cultural currents and trends in the metropolitan City to Hong Kong.

作品非常出色！它們為我帶來了很多靈感和思索的泉源。謝謝！
Excellent work! It's given me a lot of inspiration and food for thought. Thank you!

(選自留言冊 From Guest Book)



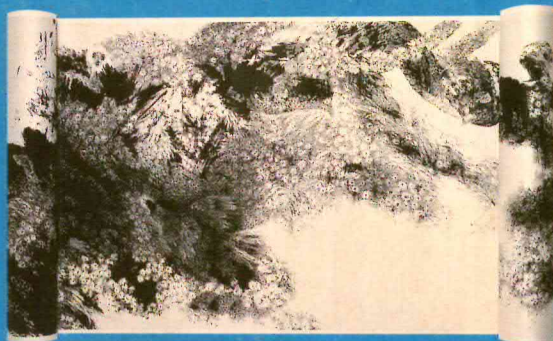
山與水 · 永恆的風景 Mountain and Water - The Immutable Landscape



呂壽琨 Lü Shoukun
(Lui Shou-kwan) (1919-1975)
禪畫 1970
水墨設色紙本
Zen Painting 1970
Ink and colour on paper
AC1976.053

「呂氏以筆情墨趣展示禪道思想，啟現氣勢磅礴的山水意境……」

"Lü's skilful use of brush and ink to express his Zen and Dao thinking also succeeds in revealing the magnificence of Nature in landscape……"



天池 Tian Chi
(Tien Chi) (1949-)

「錯體」- 部份反裝的圖畫 2001 Inverse 2001
水墨紙本 Ink on paper
AC2002.007

「高貴的單純、靜穆的偉大，這就是我及我的作品所追求的……」

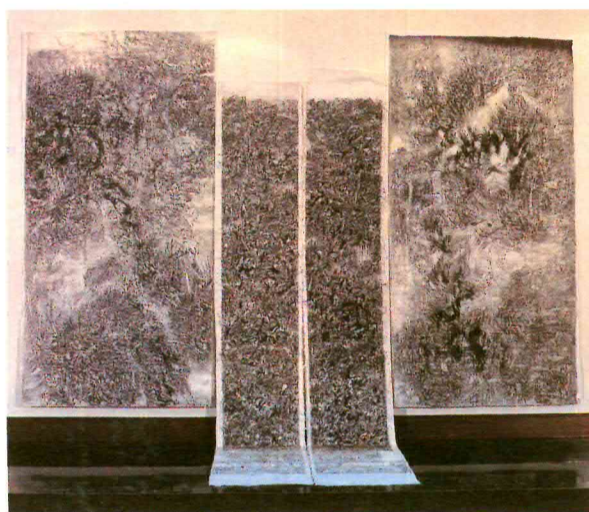
"An elegant simplicity, a subdue greatness is what I am pursuing in my works……"



李君毅 Li Junyi
(Lee Chun-yi) (1965-)
詩中有畫，畫中有詩 2001
水墨設色紙本
Poetry and Painting 2001
Ink and colour on paper
AC2002.005

「……我們可以領略到一種從統一中求變化，又從變化中求統一的辯證關係，這正是李君毅藝術創作的一大特質。」

"……We can realize the dialectical relationship of diversity in unity and unity in diversity which is a major feature of the art of Li Junyi."

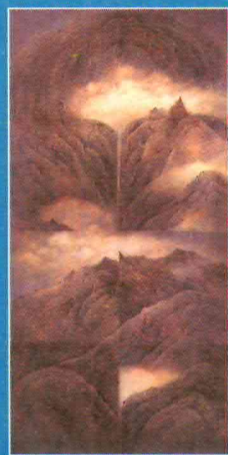


梁巨廷 Liang Juting
(Leung Kui-ting) (1945-)

渾變 2001 Rustic 2001
水墨設色紙本四屏 Ink and colour on paper, a set of four
AC2002.030

「……他在片斷中捕捉到自然的意趣，讓這個已不容許現代人居與遊的山川尚能通過筆墨趣味的傳統提供一個遠觀的幻影……」

"……Liang's mountains are…… in fragments, they still blossom with the breath of nature, so that the modern urbanite who has been denied a residence and a saunter in the mountains, may yet catch a distant glimpse of the wonderful otherness of nature……"



王無邪 Wang Wuxie
(Wucius Wong) (1936-)

雲序之一 1978
水墨設色紙本
Cloud Harmony No. 1 1978
Ink and colour on paper
AC1979.031

「我要寫的一個意念、一種感情、一個內在的夢。」

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



邢寶莊 Xing Baozhuang
(Ying Po-chong) (1940-)

天后寶誕圖 2000 Tin Hau Festival 2000
水墨設色紙本 Ink and colour on paper
AC2001.205

「……(他)把流行了幾千年的傳統和現代西洋畫的各種色彩感求得了有機的『婚嫁』效果。」

"(He) has been able to stand his own and forge an organic 'marriage' between thousand-year-old traditions and the diversity of modern art from the West."



胡永凱 Hu Yongkai
(1945-)

彼岸 1996
水墨設色紙本
Paramita 1996
Ink and colour on paper
AC1997.007

「永凱的畫不僅造型獨特，色彩考究，富現代感和東方的民間趣味，而且又用心於構思。」

"In addition to unique form, exquisite colors, modernity and oriental folk savour, Yongkai puts a lot of work in conceiving the pictures."



馮永基 Feng Yongji
(Fung Wing-kee, Raymond) (1952-)
香江情懷 1993
水墨設色紙本聯屏
The Great Land Series XIX 1993
Ink and colour on paper, diptych
AC1997.020

「……他總覺得香港景色無處不美，筆下的景物充滿着無限溫馨與親切。」

"He is convinced that Hong Kong is full of idyllic settings and the prospect presented under his paint-brush is always filled with an ambience of infinite warmth and endearment."



靳埭強 Jin Daiqiang
(Kan Tai-keung) (1942-)

空山·旭日·泉聲 2000
水墨設色紙本三聯屏
Three Movements: Space · Time · Voice 2000
Ink and colour on paper, triptych
AC2001.208

「這種中西合璧，國畫與設計的匯合，中國文人傳統與西方商業的合流，正是香港文化的最好代表……」

"They are done…… in a union of Chinese and Western elements and of traditional painting and modern design. This is the blending together of traditional Chinese literati tradition and Western commercial practices, as a typical expression of Hong Kong culture……"

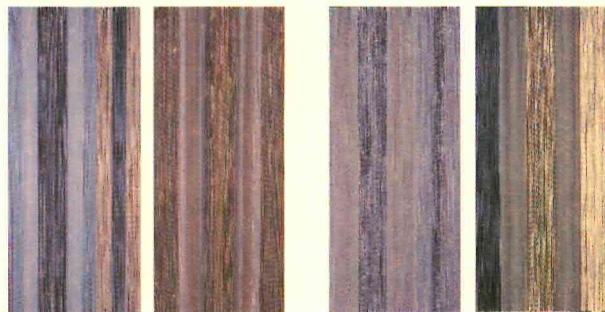


周綠雲 Zhou Lüyun
(Irene Chou) (1924-)

我的內心世界 I 1976
水墨設色紙本
My Inner World I 1976
Ink and colour on paper
AC1976.035

「我喜歡作『抽象』及『超現實』的畫，不受真實的三度空間所拘囿。」

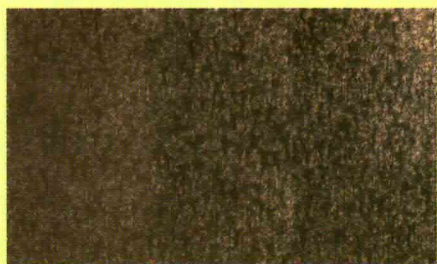
"Since I am an abstract and surreal painter, there is no realism one can speak of in my paintings. Therefore perspective in the sense of making the two dimensional surface look three dimensional is not my concern."



呂振光 Lü Zhenguang
(Lui Chun-kwong) (1956-)
山水系列 2000
塑膠彩布本，一組四幀
Landscape Series 2000
Acrylic on canvas, a set of four
AC2000.047

「……雖然借用的是西洋物料和形式，卻同樣能把水墨畫墨色的濃淡、用筆的潤燥效果巧妙地共冶一爐。」

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



黃孝達 Huang Xiaokui
(Wong Hau-kwei) (1946-)
秋思 2000
水墨設色紙本四屏
Autumn 2000
Ink and colour on paper, a set of four
AC2002.139

「畫家創作時對自然形象的安排並不忠實於客觀自然的原型，而是巧妙地將自然形象根據自己的要求加以主觀改變。」

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

摩天大廈與城市居民：人文風景

Skyscrapers and City Dwellers - The Human Landscape

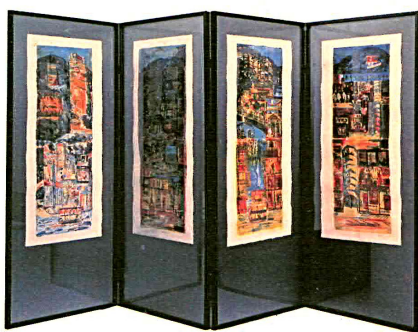


林天行 Lin Tianxing
(Lam Tianxing) (1963-)

碼頭 1998
水墨設色紙本
Dock 1998
Ink and colour on paper
AC2000.033

「我願意體現和挖掘這平凡角落的真實，它們都成了我的畫。」

"I want to instantiate and uncover the truths found in an ordinary place - these are what make up my paintings."



吳炫華 Wu Xuanhua
(Ng Yuen-wa) (1970-)

漫遊在大都會 2000
套色石版畫，一組四幀

Strolling in the Metropolis 2000
Colour lithograph, a set of four
AC2002.006

「石版畫……透明的水層疊色，輕快的筆觸表現了我在香港感受到的各樣有趣的生活小事。」

"Lithograph……allows me to depict all kinds of petty things I feel in my life in Hong Kong with the transparent, reiterative colours and lively touches characteristic this form of art."



郭瑛 Guo Ying
(Kwok Ying) (1977-)

席地 2000
水墨絹本
Mat 2000
Ink on silk
AC2002.004

「她特別愛有經緯組織的物件，喜歡觀察它們的紋理，再用自己的方法去重組。」

"She loves things with latitudinal and longitudinal structures, observing their textures, and reconstructs them according to her own ways."



石家豪 Shi Jiahao
(Wilson Shieh) (1970-)

乘雲·棲霞 2003
水墨設色金箋，一組二幀
藝術家藏品

Victoria Bath · Victoria Pool 2003
Ink and colour on gold paper, a set of two
Artist's collection

「儘管其畫風技法明確地源於傳統，石氏之畫作卻同時反映現代兩性的尖銳關係，遠多於古人的閒情軼事。」

"Despite their apparent stylistic origins and technicality, Shi's figures are derived not from classical anecdotes but rather from modern relationships between the opposite sexes."



陳福善 Chen Fushan
(Luis Chan) (1905-1995)

君子好逑 1968
單刷版及塑膠彩紙本，一組六幀
Scholars' Romance 1968
Monotype and acrylic on paper,
a set of six
AC1984.032

「……他的作品充滿着香港節奏、地方脈搏，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."



朱興華 Zhu Xinghua
(Chu Hing-wah) (1935-)

當我經過美孚 1999
水墨設色紙本
When I Pass Mei Fu 1999
Ink and colour on paper
AC2000.056

「數十年的繪畫讓朱興華煉出精確的感情意象，使沉澱在層層墨漬之下的閱歷，發揮濃郁的韻味。」

"……like a dramatist reviewing a life's career, he is content to use his painterly talent as an observer of the soul, giving silent support to his players like constant footlights perched on the theatre of life."



王守清 Wang Shouqing
(Ching) (1954-)

香港日記(二) 2001
水墨設色紙本
Hong Kong Diary II 2001
Ink and colour on paper
AC2002.009

「……外面的一切像夢、像舞台，時刻轉變，天空、大海、貨輪、工業大廈、碼頭旁小臨區人家的生活、愛情、一切日常景物、平凡生活，正演繹着真正的人生。」

"……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, life of 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."



方召慶 Fang Zhaoling
(Fang Chao-ling) (1914-)

怒海浮沉 1981 Boat People on the Sea 1981
水墨設色紙本 Ink and colour on paper
AC1994.047

「……最重要和令我們感受深刻的，是她在畫作中表現的那種藝術家真摯感情……對和平喜樂生活的祈願。」

"……Most important, however, is the genuineness of the feelings expressed in her work…… and her fervent desire for a life of peace and happiness."

引言出處請參閱展場內之說明，或藝術館網頁：

For Source of Quotations please refer to notes posted in the Gallery or at the website of the Hong Kong Museum of Art:
<http://www.lcsd.gov.hk/hkma/>

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Please download the Entry Form and Guidelines from the Hong Kong Museum of Art's website:
<http://www.lcsd.gov.hk/hkma/>

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HONG KONG ART BIENNIAL EXHIBITION

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