

HKMOA

Hong Kong Experience
香港經驗 · 香港實驗
Hong Kong Experiment

thebookshop.hk.com

香港經驗
香港實驗
香港藝術研究

Hong Kong
Experience
Hong Kong
Experiment
Hong Kong Art Research

214	Index of Hong Kong Artists 香港藝術家索引
188	New millennium · New art ecosystem · New opportunities 新千禧 · 新生態 · 新境遇
162	Human concerns 人文關懷
134	The golden age 流金歲月
102	Innovations in ink painting: Revamping Chinese culture 水墨革新 · 中國文化再造
056	New world · New experience 新世界 · 新經驗
054	Dr Tang Man-leung, Raymond Curator (Modern and Hong Kong Art), Hong Kong Museum of Art 鄧民亮博士 香港藝術館館長 (現代及香港藝術) 香港觀 · 點 / Hong Kong Viewpoint

028	Dr Tung Ying-chi Independent Curator 鄧穎賢博士 獨立策展人 1980年代的三段香港藝術故事 / Three Stories of Hong Kong Art in the 1980s
006	Professor Frank Vigneron Chair, Department of Fine Arts, The Chinese University of Hong Kong 章一雲教授 香港中文大學藝術系系主任 該如何為香港藝術撰史? / What Art History for Hong Kong?
004	Dr Mok Kar-wing, Maria Museum Director, Hong Kong Museum of Art 莫家詠博士 香港藝術館總館長 序 / Preface

Contents

目錄

趙無極的到臨

同年，正在法國藝壇冒起的趙無極（1921 – 2013），應新亞書院之邀到港任教一學期，對香港的現代繪畫興起，產生積極作用。



圖片由呂展露女士提供
Image provided by Ms Helen Ting

1958年趙無極（下排左二）到港，與香港藝術家呂壽琨（上排左二）、趙少昂（上排左四）合影。

This photo portrays Zao Wou-ki (second from left in the front row) with Hong Kong artists Lui Shou-kwan (second from left in the back row) and Chao Shao-an (fourth from left in the back row) during his visit to Hong Kong in 1958.



趙無極（1921 – 2013）/
石印七號 / 無紀年 / 石版 /
57.5 x 27.5 厘米 /
香港藝術館藏品 /
AC1964.0087

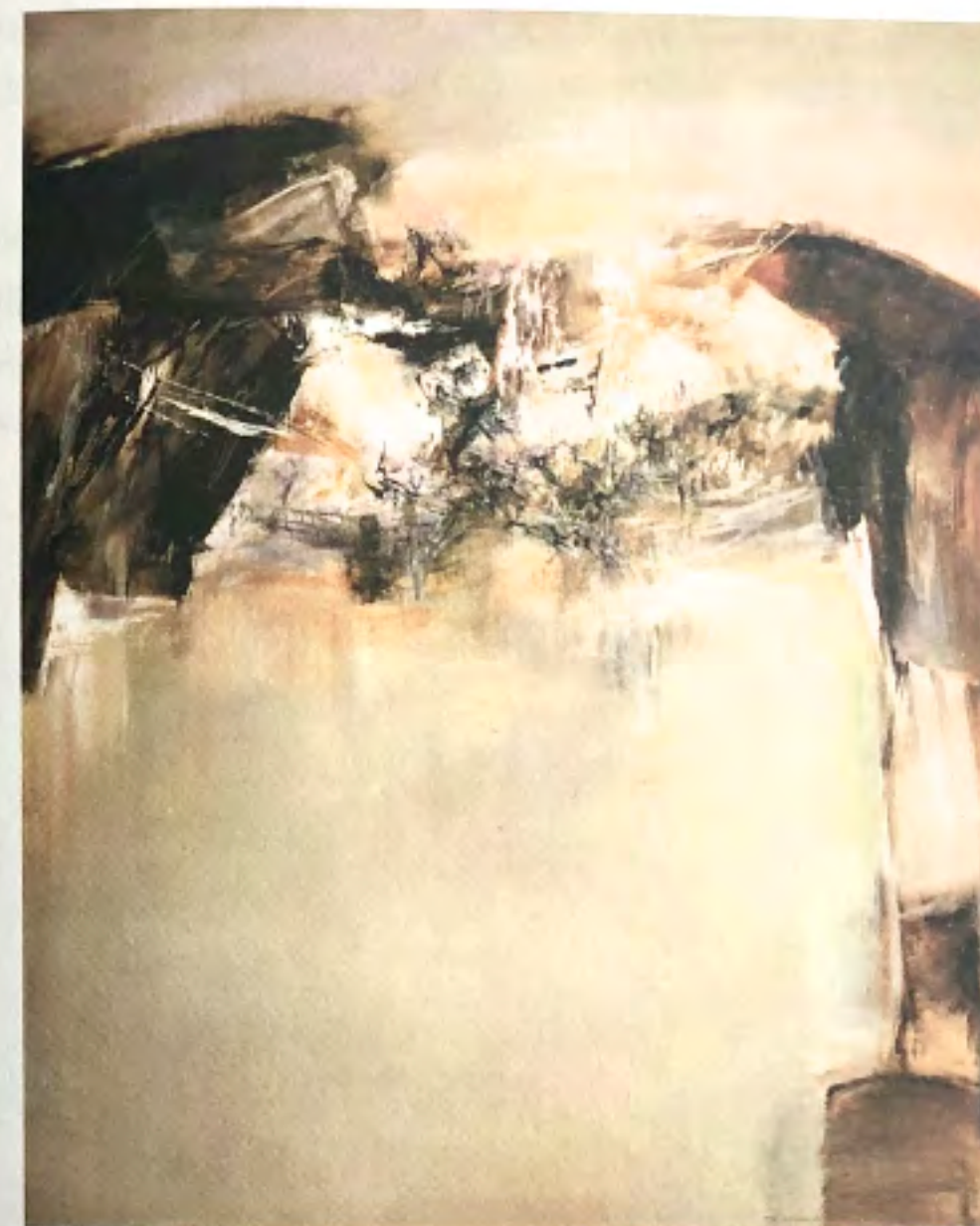
Zao Wou-ki (1921 – 2013) /
L. VII / Not dated /
Lithograph / 57.5 x 27.5 cm /
Collection of Hong Kong
Museum of Art / AC1964.0087

王無邪憶述：「趙無極曾在農圃道新亞書院舉行畫展，大大刺激了當時藝壇。」

Wucius Wong recalled, "Zao Wou-ki held an art exhibition at the New Asia College on Farm Road, which received an overwhelming response from the art scene at that time."

Zao Wou-ki's visit

Also in 1958, Zao Wou-ki (1921 – 2013), an emerging talent in the French art world, was invited to teach at the New Asia College in Hong Kong for a semester, and his short stay encouraged the rise of modern painting in Hong Kong.



趙無極（1921 – 2013） / 10.9.73 / 1973 / 油彩布本 / 200 x 162 厘米 / 香港藝術館藏品 /
AC1982.0008

Zao Wou-ki (1921 – 2013) / 10.9.73 / 1973 / Oil on canvas / 200 x 162 cm /
Collection of Hong Kong Museum of Art / AC1982.0008



顧媚 (1934 -) / 雪後情懷 / 無紀年 / 水墨設色紙本 / 96 x 184 厘米 / 香港藝術館藏品 / AC1984.0001

Koo Mei (1934 -) / Feeling after snow / Not dated / Ink and colour on paper / 96 x 184 cm / Collection of Hong Kong Museum of Art / AC1984.0001

呂氏學生當中有兩位女將：周綠雲 (1924 - 2011) 與顧媚 (1934 -)，最初都是從學於嶺南派，轉從呂壽琨之後，創建出鮮明的個人風格。

呂氏主張開發自己個性，顧媚不走純抽象路線，將加拿大的壯麗風景融入畫中，用色纖巧夢幻也是她的個性展現，畫風別開一徑。

Lui Shou-kwan's students included two women: both Irene Chou (1924 - 2011) and Koo Mei (1934 -) first picked up the Lingnan School of Painting, but later after Lui's mentorship they developed their own unique styles.

Lui Shou-kwan argued that artists should develop their own characteristics. Never did Koo pursue pure abstraction in her work, but set out to paint the magnificent scenery of Canada. The delicate and fantastic colours she used also reflect her own artistic character and break her a new path.



周綠雲 (1924 - 2011) / 仲夏 / 1983 / 水墨設色紙本 / 138 x 69.5 厘米 / 香港藝術館藏品 / AC1983.0042

Chou Lu-yun, Irene (1924 - 2011) / Midsummer / 1983 / Ink and colour on paper / 138 x 69.5 cm / Collection of Hong Kong Museum of Art / AC1983.0042

周綠雲透過呂壽琨接觸到中國哲學和西方的抽象表現主義，從而啟發她積極探索人的內在宇宙的奧秘，筆下的玄妙造型，結合了樹根、細胞與由星雲狀物體形成的超自然圖像，畫中的旋動構圖展露出內心的激情，而紅、黑、白的用色關係，隱然牽引着作品與呂壽琨的脈脈相連。

Thanks to the exposure to Chinese philosophy and Western Abstract Expressionism during the study under Lui Shou-kwan, Chou was inspired to explore the mysteries of people's inner universes. The abstruse forms in her paintings comprise supernatural images inspired by tree roots, cells and nebula, whereas the spiral compositions highlight her inner passion. The expressive use of red, black and white reveals her close linkage in artistic language with her mentor.

土生土長的石家豪(1970 -)用香港的地標建築說出香港的傳奇，也暗示城市的畸形發展。畫中運用許多對立的元素，他說：「歷史上很多好的藝術，概念都是對立的。你怎會想到古希臘會用雲石做出肌理本是柔軟的人體雕塑？不應共同存在的東西放在一起，會變成很獨特的藝術。人與建築的比例本來很懸殊，人很小建築很大，我想將背景和人物合二為一，看畫時明明只是看到人，其實也見到城市。」³³

Born and bred in Hong Kong, Wilson Shieh (1970 -) has frequently used the city's landmark buildings to represent the marvellous stories of the territory, while also implying its distorted urban development. He explains the many opposing elements in this painting, "There are many great works of art in history with binary concepts. Could you ever imagine that ancient Greek would use marble as the texture for flesh in statues? Putting together these incompatible elements has made the work unique. There is a huge difference in scale between people and buildings—human body is little whereas buildings are massive. I would like to meld cityscape with characters. While looking at the painting, viewers shall see not only the people but also the city."³³



石家豪(1970 -) / 香港環覽 / 2017 / 水墨及水粉紙本 / 40 x 142.5 厘米 / 香港藝術館藏品 / AC2018.0057

Shieh Ka-ho, Wilson (1970 -) / Hong Kong panorama / 2017 / Chinese ink and gouache on paper / 40 x 142.5 cm / Collection of Hong Kong Museum of Art / AC2018.0057