

藝術評賞系列

Art Appreciation
and Criticism
in Context Series



從文化角度認識
香港藝術

Understanding
Hong Kong Art
through Culture

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Understanding Hong Kong Art through Culture

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從文化角度認識
香港藝術

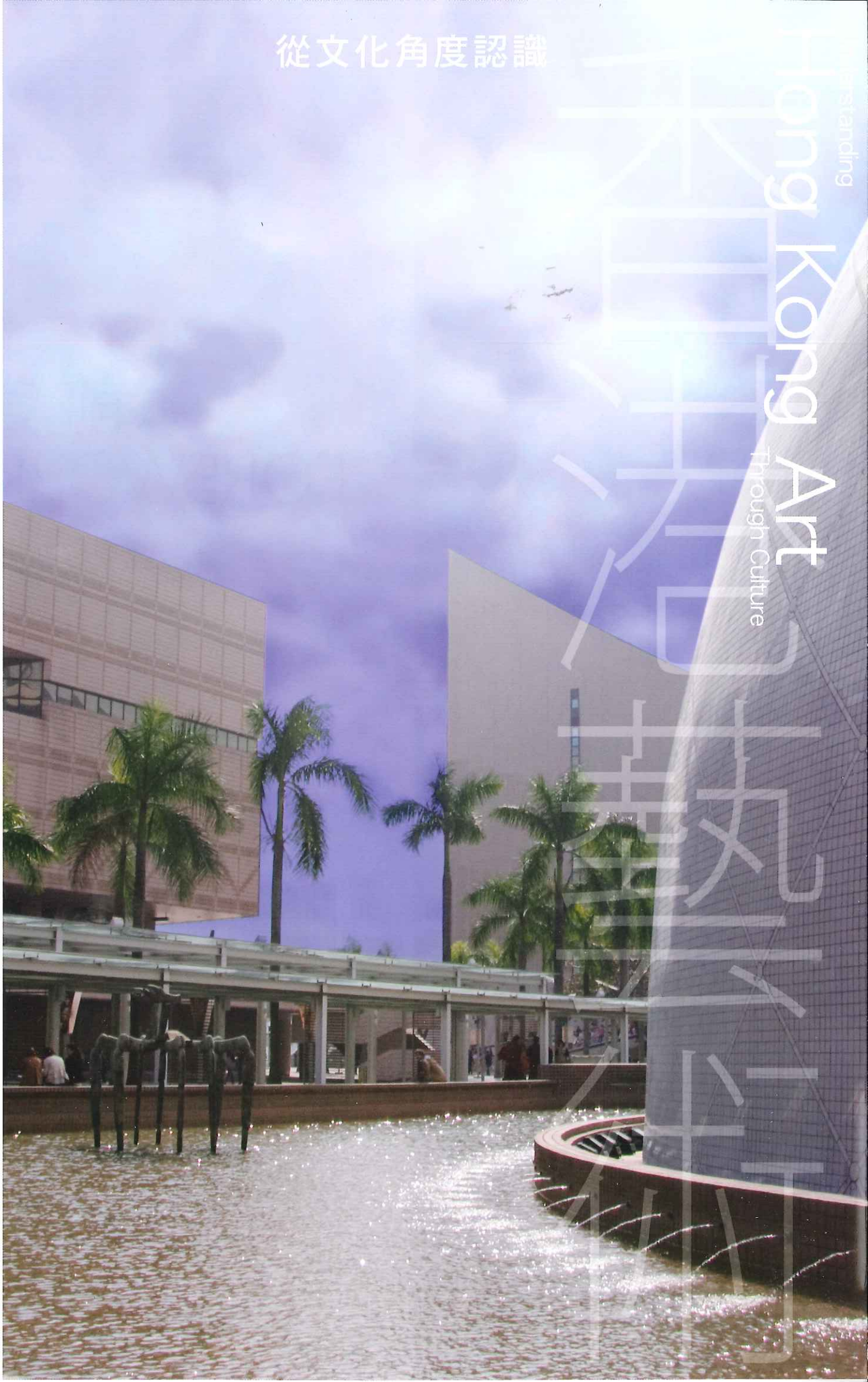
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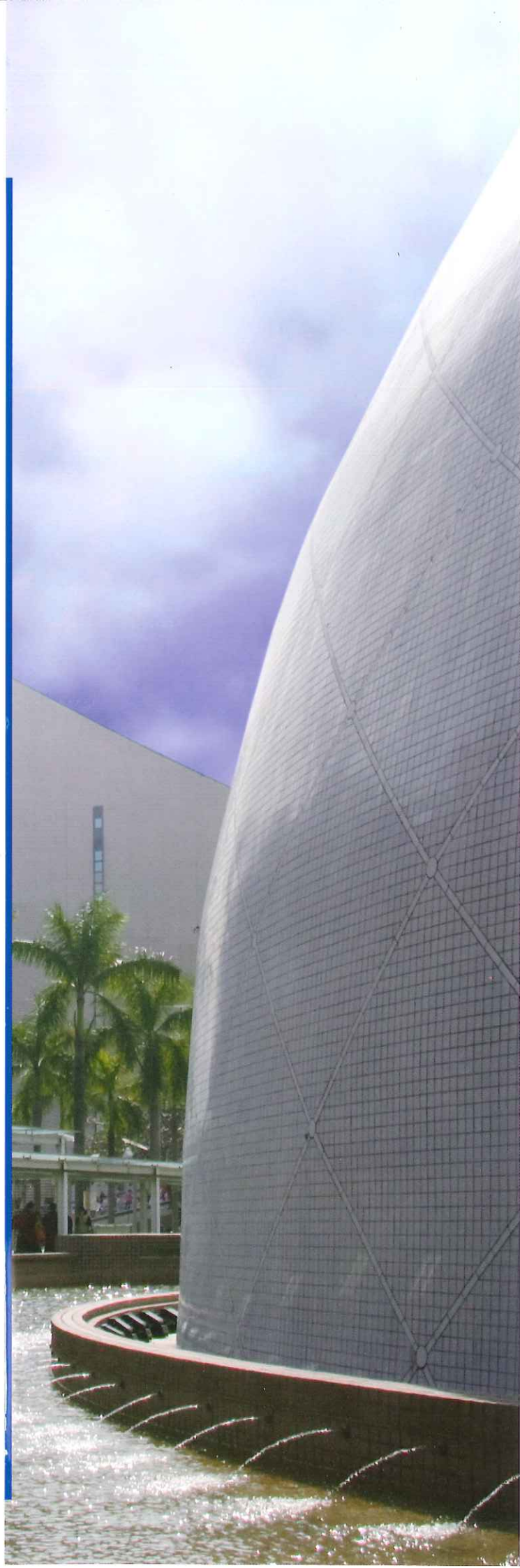
從文化角度認識

Understanding

Hong Kong Art

Through Culture





前言

FOREWORD

藝術¹評賞和藝術創作兩者皆是視覺藝術科課程中不可或缺的學習範疇。無論在基礎教育或高中階段，學生均需透過藝術評賞和創作，全面地接觸和學習藝術，以提升觀賞能力、創作能力和思考能力，並從過程中培養正面的價值觀和積極的態度。

評賞藝術不單只牽涉觀賞者對藝術作品的表象所產生的直接反應，更需要觀賞者理解到藝術品在不同情境下會產生不同意義。因此學生在評賞藝術品或現象時，宜探討有可能影響產生該藝術品／現象的歷史情境，例如社會、文化、藝術等，以及學生當下的情境，以至能作出多面和有理據的個人詮釋。

教育局藝術教育組出版此《藝術評賞系列》的目的，旨在支援學校推行藝術評賞學習活動。為此，教育局邀約了多位資深的學者和文化研究工作者撰文，提供有關藝術評賞的知識，以及歷史、文化和藝術情境等材料，讓教師靈活地運用於學與教之中。此系列內容包括認識評賞藝術的不同角度和方法，以中國、本地、西方的文化情境，作為分析、詮釋和判斷不同藝術品或現象的參考資料；並以不同文化的藝術品作為評賞舉例，展示如何選擇和運用相關材料作多元視野和批判性的藝術評賞。

Both art¹ appreciation and criticism in context and art making are integral learning strands of the Visual Arts curriculum. Students at basic education level and senior secondary level learn through art appreciation and criticism, and art making to acquire a comprehensive experience and learning of the art. It is expected that their ways of seeing, making and thinking are to be enhanced, students thus develop their positive values and attitudes.

Art appreciation and criticism not only involves viewers' direct responses to the visual appearance of an artwork, it also requires viewers' understanding that a piece of artwork might have different meanings in different contexts. In the process of appraising artwork or phenomena, students should enquire about the social, cultural and art context in history, which may have influenced the creation of a particular piece of artwork or art phenomenon, and the students' current context for multiple-perspective and critical interpretation.

The Arts Education Section of the Education Bureau issues the *Art Appreciation and Criticism in Context Series* to support schools to implement the learning activities of art appreciation and criticism. The Education Bureau, therefore, invited several eminent scholars and research practitioners to write for this Series, and provide knowledge of art appreciation and criticism, as well as materials of historical, cultural and art contexts. Teachers may apply these materials with flexibility in their learning and teaching. This Series includes understanding different perspectives and strategies of appraising art and learning about the cultural contexts of China, Hong Kong and the West. This can serve as reference materials for analysing, interpreting and judging various artworks or phenomena. Artworks from diverse cultural contexts are employed as examples to illustrate how to select and apply relevant materials for multiple-perspective and critical art appreciation and criticism.

¹「藝術」一詞在本書指視覺藝術。

¹ In this book, art refers to the visual arts.

整個系列共分九冊。第一冊《甚麼是藝術評論？》旨在闡述從情境脈絡評論藝術的理論和實踐方法。內容包括簡述藝術理論、藝術史和藝術評賞三者的關係；藝術評論的不同方法和角度，例如觀賞和創作的情境，以及心理學、符號學、現象學的角度等；以及略述藝術評論過程和其中所使用的語言。

第二冊《從文化角度認識中國藝術》主要探討中國文化中易經、儒家、道家及佛家與藝術的關係，中國藝術中蘊含的文化因素，中國文化對於中國藝術演變的影響，以及如何以專題形式評賞中國藝術品。

第三冊《從文化角度認識西方藝術》一方面宏觀地從藝術演變的情境脈絡，簡介不同時代西方藝術和建築特色，以及部分重要的藝術品；另一方面，則闡述相關時代可能影響藝術創作的歷史、文化、經濟、科技情境和藝術觀等。

第四冊《從文化角度認識香港藝術》是從歷史、社會、文化及經濟角度，分析香港藝術的演變如何受不同情境因素所影響。本部分探討的課題包括中西文化、本地文化和全球化對香港藝術發展的影響；及一些香港社會文化現象(如對文化身份的探討)與藝術之間的關係。

The Series is arranged in nine parts. *Part One What is Art Criticism?* aims to describe the theories and strategies of art criticism from the contextual approach. Content of this part includes: an overview of the relationship among art theories, art history, and art appreciation and criticism; different strategies and perspectives of art criticism such as the context of viewing, the context of creation, the psychological, semiotic and phenomenological perspectives, as well as the process of and vocabulary used for art criticism.

Part Two Understanding Chinese Art through Culture explores how Chinese culture: I Ching, Confucian, Taoism and Buddhism relates with art, the cultural factors embedded in Chinese art, the effects of Chinese culture in the evolution of Chinese art, and ways to apply thematic approach to appraise Chinese art.

Part Three Understanding Western Art through Culture introduces the evolution of art from a broad context, the characteristics of Western art and architecture, and some important artworks. It also describes the historical, cultural, economical and technological contexts, and the views of art of relevant periods of time, which might have effects on the creation of art.

Part Four Understanding Hong Kong Art through Culture analyses the contextual factors, which influenced the evolution of Hong Kong art from historical, social, cultural and economic perspectives. The topics explored in this part include: the effects of Chinese, Western and local cultures, and globalisation on the evolution of Hong Kong art; and the relationship between some local socio-cultural phenomena, such as the exploration of cultural identity, and art.

第五冊《從多角度認識具功能的視覺藝術品》是設計教育學者、藝術家及流行文化工作者從不同觀點與角度，由宏觀的歷史意義和人文價值、器物的功能和美感的演繹、工藝的發展和創意的要求，以至潮流風格的形成和影響等，對具功能的視覺藝術品進行導引性的分析和比較。

第六至第九冊為評賞舉隅，展示如何運用評賞知識和不同的材料，對不同形式、時代和文化的藝術品作多面化的探究和詮釋。

本系列提供的評賞知識和實踐技巧、以及與藝術相關的歷史文化等材料，可與其他參考書籍、互聯網資料等一併應用，互為補足和印證。教師可鼓勵學生廣泛地閱讀文本和視象參考材料，以擴闊視野、加強對藝術的認識、提升思考能力，以及培養學會學習的能力和態度。

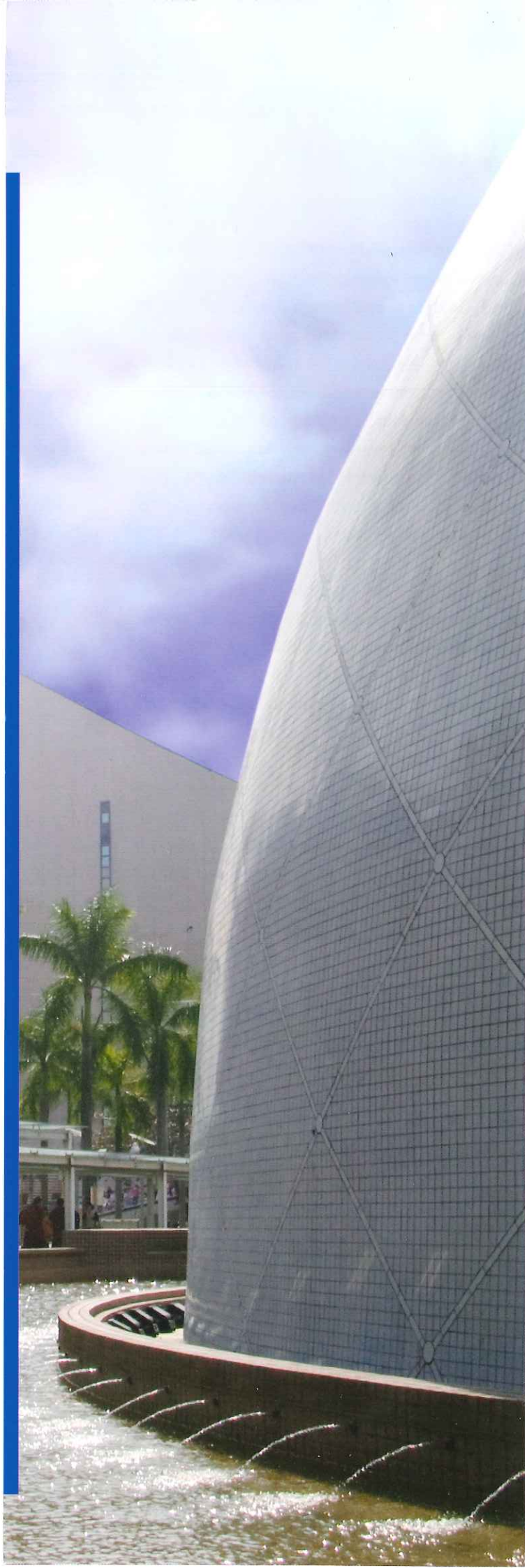
教育局藝術教育組

Part Five Understanding Visual Arts Work with Functions from Various Perspectives provides guided analyses and comparisons of visual arts work with functions and perspectives from design educators, artists and popular culture practitioners. It involves a broad view of historical significance and human values, studying the functions and aesthetics of utensils, the need for development and creativity in crafts, and the formation and influence of trendy styles.

Parts Six to Nine are examples of appreciation and criticism. They illustrate how to apply knowledge of appreciation and criticism, and employ various materials for multi-faceted explorations and interpretation of artworks of diverse genre, periods of time and cultures.

Knowledge and implementation strategies of appreciation and criticism, and materials of history and culture relevant to art provided in this Series can be used together with other reference books and Internet resources to complement and verify each other. Teachers may encourage students to read textual and visual resources extensively to broaden their scope of view, strengthen their art knowledge, enhance their thinking skills, and develop their ability and attitude of learning to learn.

Arts Education Section
Education Bureau



總論

Overview

香港中文大學 張燦輝教授
Professor CHEUNG Chan-fai
The Chinese University of Hong Kong

「我 愛你」


這句「可愛」的句子並不完全能自我明證。那得視乎是誰和如何說出來。它可以是浪漫的或嘲諷的，可以是真實的或虛偽的，或根地完全沒有甚麼意思。除非我們知道這句話是在甚麼情境下說出來，否則這三個字並不能告訴我們甚麼。

藝術是人類的創造。然而，任何一件藝術作品的美感價值都不是顯而易見。當然，我們可以憑「直覺」或「直接」的感受而視任何的藝術作品視為美麗的和使人歡悅的，卻沒有進一步的評論。我們就只是喜歡或不喜歡它。我們以為這只是個人品味的問題而已。藝術跟知識不同，本質上它不是認知的東西。我們並不需要

‘I love you’

The meaning of this ‘lovely’ sentence is not all self-evident. It depends on who said it and how it was. It may be romantic or cynical, genuine or hypocritical, or simply no meaning at all. These three words cannot tell us what the sentence means unless we know the context in which it is uttered.

Art is the creation of human beings. However, the aesthetic value of any artwork is not obvious. Of course we can have an ‘intuitive’ and ‘direct’ reception to any artwork as beautiful and enjoyable without further remarks. We simply like or dislike it. We think it is only just a matter of personal taste. Art, unlike knowledge, is something not cognitive in nature. We do not have to learn to understand or appreciate artwork. We just feel if it is agreeable or not. But if we are asked to explain



學習如何了解或欣賞藝術作品。我們只感覺是否認同它而已。但是如果要我們解釋何以喜歡或不喜歡某件作品，除了歸因於我們的個人品味外，就好像沒有甚麼可以說了。

也許我們並不需要回答這樣的問題。然而，若再被追問這個人品味是怎樣形成的，我們或許會感到困惑。事實上，我們經常受時下的潮流所影響，而沒有真正的樂在其中。大多數我們所謂的個人品味，其實都不個人，只是沒有批判性的天真。吊詭的是，個人品味實在是共同品味的一種內化。個人品味其實只能夠在共同的情境下來理解。我們才沒有如斯獨立的判斷。而我們經常都處於文化意義、價值和品味交織的情境中。

藝術教育的其中一個目的在於為我們的學生逐漸

why we do or do not like a particular artwork, we have nothing to say except referring back to our personal taste.

Perhaps we do not have to answer such question. However, if we further are asked how this personal taste is formed we may be perplexed at what exactly constitutes 'personal taste'. In fact, we are always influenced by the current fashion of taste without any enjoyment for granted. Most of our so-called personal taste is nothing personal but uncritically naïve. Paradoxically, the personal taste is the internalisation of the common taste. Personal taste in fact can only be understood in context of the common. We do not have an independent judgement as such. We are always in the context of the web of cultural meaning, value and taste.

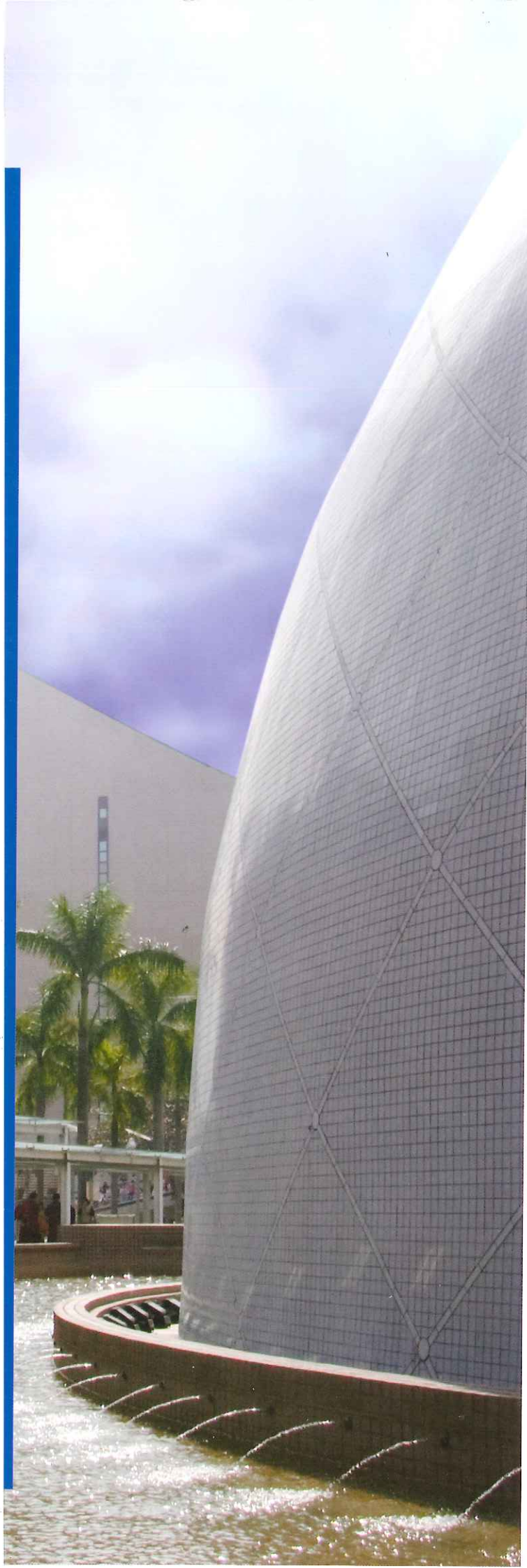
One of the aims of art education is to instill a sense of independent judgement to our

培養獨立判斷的意識，讓他們可以知道自己喜歡或不喜歡任何一件藝術作品的原因和價值。藝術評賞不是甚麼武斷的東西，是必須通過學習而獲得。因此，關鍵就在於了解藝術作品被評賞時的情境。藝術家和藝術作品的文化、社會、歷史、心理和哲學的背景便構成了情境的連繫。藉着對情境的認識，我們便能對藝術作品有直接的接觸，然後能告訴自己為何喜歡或不喜歡這件作品，以及這件作品是否具美感價值。

我相信這一系列的書冊是能達到這個目的。

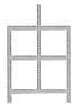
students so that they might know for themselves the reason and value why they like or dislike any artwork. Art appreciation and criticism is not something arbitrary but must be learned. The important key is therefore to understand the context in which any artwork is being appreciated. The cultural, social, historical, psychological and philosophical background of the artists and artworks serves as the contextual nexus. With the understanding of the context we can come to direct contact with the artwork and then we can tell ourselves why we do like or dislike this work; and why this piece of work is aesthetically valuable or not.

I believe this series of books will serve the purpose well.



序

PREFACE



於香港長久以來處於一個中西匯聚的環境，除了承傳著中國傳統文化精神外，也深受西方文化的薰陶，因此形成其獨有的藝術發展特色。因著時代和社會的變化，以及藝術家的不斷探索，發展成不同的藝術表現。

本書的出版旨在加強教師對香港藝術的發展和特質，以至本地藝術家的認識，啟發他們指導學生從多角度分析和詮釋香港藝術創作，及了解藝術與文化的關係。

教育局特別邀請香港中文大學藝術系韋一空教授撰寫此書，提供影響香港藝術現象的因素如中西文化匯合、全球化等作為參考，啟發讀者從不同角度探索和詮釋香港藝術。

教師可以將此書冊作為探討本地藝術的其中一份參考資料，而另一冊學與教參考資料《藝術評賞——舉隅：從文化角度認識香港藝術》，將提供從不同角度評賞香港藝術創作的例子。教師可把這兩冊材料互相配合運用，並與學生一起探討其他材料，以提升他們評賞藝術品的能力，並拓寬他們評賞藝術的視野。

教育局藝術教育組

Hong Kong has long been a meeting point of Chinese and Western cultures. On the one hand, it inherits traditional Chinese culture heritage, on the other hand, it is also greatly influenced by Western culture, thus developed its unique features in the evolution of art. Owing to the change of time and society, and the artists' continued exploration, different kinds of artistic expression have been developed in Hong Kong.

We hope that this book would help enhance teachers' understanding of the development and characteristics of Hong Kong art and local artists, so that they will be inspired to guide students to analyse and interpret Hong Kong art from multiple perspectives, and to understand the relationship between art and culture.

The Education Bureau has invited Professor Frank Vigneron of the Fine Arts Department of the Chinese University of Hong Kong to write this book. This book provides factors which affect the art phenomenon of Hong Kong, such as the East meets the West and globalisation, and helps readers explore and interpret Hong Kong art from different perspectives.

Teachers can use this book as one of the reference materials for exploring Hong Kong art. Another booklet titled "Examples of Understanding Hong Kong Art through Culture" will provide examples on appraising Hong Kong art from different perspectives. Teachers may make reference to these books, and explore other reference materials with students, so as to enhance their skills in appraising artwork, and broaden their scope of understanding art.

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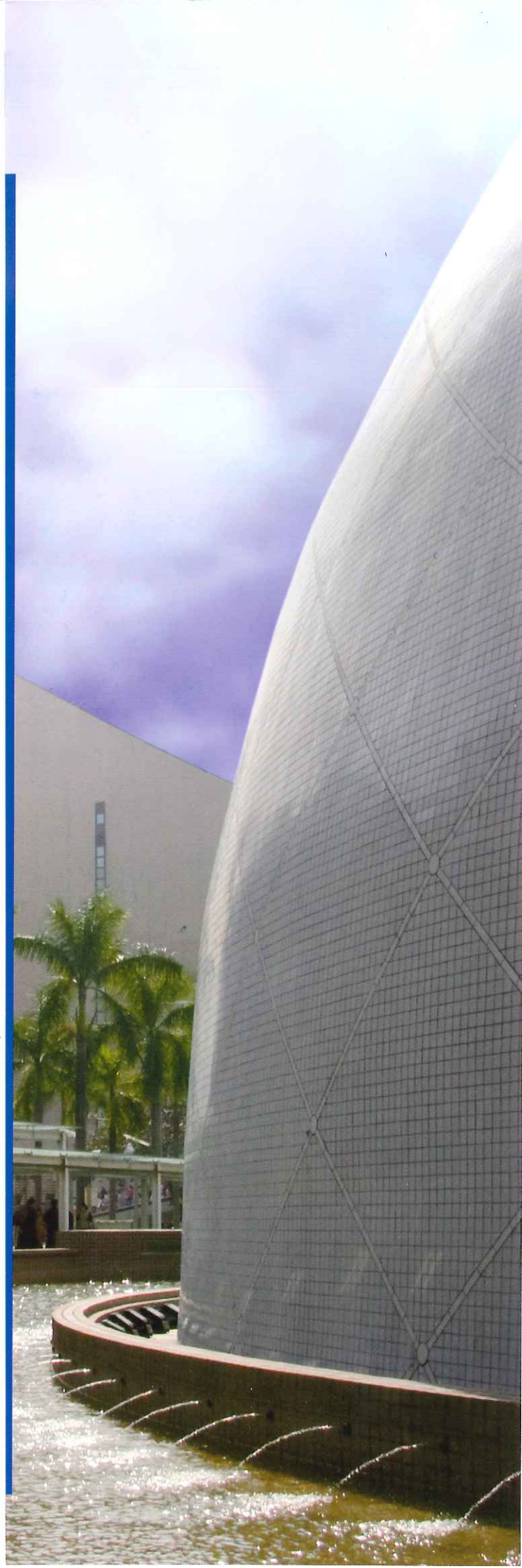
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概要

ABSTRACT

第一章 香港與珠江三角洲

1 香港社會及其語言

殖民地及人口遷徙的歷史背景造就了香港這個獨一無二的社會，令香港有別於中國內地的不同的種族社區。香港社會與傳統中國文化，以及殖民地文化之間的關係形成了香港本土文化，而這地區性所採用的語言對文化有著深遠的影響。

2 較廣闊的地區背景

我們不應認為香港在經濟和文化發展上，可獨立於其廣闊的周邊地區。這些地區的影響對香港的城市發展尤為顯著。文中並透過本地的例子，介紹好些有助了解本土文化的重要概念。

3 較廣闊的全球背景

本文將以藝術的概念，就本土文化及國家文化的異同，及兩者的關係加以論述。香港藝術向來被視為與本土流行文化的建立有關。本土文化雖常處於被全球化吞噬的威脅，但它仍能顯著地受惠於這種現象。長久以來，香港是站在受惠於全球化中的最前線。

第二章 對香港藝術的舊有典型印象

1 香港的「東」與「西」：舊有典型印象

對「東」、「西」這些概念的評論，及如何應用這些概念於香港藝術及珠三角地區藝術的情境。

Chapter 1 Hong Kong and the Pearl River Delta

1 Hong Kong society and its language

The historical conditions of colonisation and migration which created the territory's community have led to the establishment of a unique community, with clear differences from the ethnic Chinese communities of the Mainland. The relationship between this society and the traditional base of Chinese national culture and colonial culture has shaped local traditions, which have been profoundly influenced by the languages used in the territory.

2 Wider regional context

Hong Kong should not be considered as independent of the wider context of its surrounding region in terms of economic and cultural development. The influence of the region is particularly noticeable in the urban development of Hong Kong. Important points to consider for an understanding of the concept of local culture are presented, with examples taken from Hong Kong.

3 Wider global context

Issues are presented relating to the differences and similarities between local and national culture and their relationship with the concept of art. Hong Kong art is often seen as being related to the popular aspects of cultural creation in Hong Kong. Always under the threat of being engulfed by globalisation, local cultures can still benefit significantly from this movement. Hong Kong has already been for a long time at the forefront of benefitting from globalisation.

Chapter 2 An old stereotype of the arts in Hong Kong

1 'East' and 'West' in Hong Kong: an old stereotype

Criticism of the concepts of 'East' and 'West' and how they have been applied in the context of Hong Kong art and the arts of the Pearl River Delta.

2 香港的「東」與「西」：詮釋的問題

雖然「中西會合」不再被視為一個簡單正確的概念，但無可否認，這個意念亦曾有效地套用於過去的藝術創作中。

3 香港的「東」與「西」：較近期的取向

認同「中西會合」這意念所帶來的問題出現的有趣結果，尤其是對當代的繪畫而言。我們也可以視這種現象為一種融合。

第三章 融合

1 並置並非融合

借用不同視覺文化中的視覺元素作混合和配對，並不是融合。

2 在書籍及畫廊牆上所見的融合

融合通常並非顯而易見，但可從曾深遠地改變了中國傳統藝術的某些藝術作品的媒介和表現手法中看得到。

3 融合的阻力

時至今天，某些中國傳統藝術依然抗拒融合。融合的現象仍可見於其他藝術形式中。

2 'East' and 'West' in Hong Kong: problems of interpretation

Although 'East meets West' can no longer be considered as a straightforward concept, the idea has nevertheless been productively applied to art making in the past.

3 'East' and 'West' in Hong Kong: more recent approaches

Recognition of the problems created by the notion of 'East meets West' has also produced interesting results, especially in contemporary painting. This tension can also be considered as a result of hybridisation.

Chapter 3 Hybridisation

1 Juxtaposition is not hybridisation

Mixing and matching visual elements borrowed from different visual cultures does not constitute hybridisation.

2 Hybridisation in books and on gallery walls

Hybridisation is often less obvious but can be seen in the medium and presentations of artworks that have profoundly transformed the way Chinese art tradition have been practiced.

3 Resistance to hybridisation

Certain Chinese artistic traditions have, until now, resisted the hybridisation that can be found in many other art forms.

第四章 香港當代藝術的其他主題

香港藝術不是只是關於融合或「東西會」，即使
在香港產生的藝術品往往離不開這些因素，但這
不代表香港藝術只與此有關。這章節也提及香港
藝術家提出的其他議題。

- 1 「中國化」，藝術市場及其身處的「中間」
位置
- 2 錄像、個體與城市
- 3 文化典型

第五章 香港一些重要的藝術團體

簡述香港藝術組織的歷史，藉一些重要藝
術組織說明自1920年以來藝術界出現的
轉變。這章節以香港藝術的機構之簡介作
結，譬如提供資助的機構及藝術教育機構。

- 1 一些香港藝術史上重要的藝術團體
- 2 一些近期的藝術團體
- 3 一些藝術機構：院校及其他組織

Chapter 4 Some Other Themes in Hong Kong Contemporary Art

Hong Kong art is not only about hybridisation
or 'East meets West'. Even if artworks made in
Hong Kong can still often be related to these
issues, they are by no means restricted to
them. This chapter observes some other issues
addressed by Hong Kong artists.

- 1 'Chineseness', the art market and being
'in-between'
- 2 Video, body and city
- 3 Cultural stereotypes

Chapter 5 Some important artists' associations in Hong Kong

A very brief history of art associations in
Hong Kong. Some of the most important of
these associations are presented to show
the changes that have taken place in the
art world since the 1920s. This section
concludes with a brief presentation of art
institutions in Hong Kong, such as funding
bodies and art education institutions.

- 1 Some major art associations in the history
of art in Hong Kong
- 2 Some more recent art associations
- 3 Some art institutions: schools and
organisations

第一章 香港與珠江三角洲

1. 香港社會及其語言

香港的本土文化和語言令它與中國其他地方截然不同

近來，「本土文化」及「方言」再次備受重視。身處這個商業聯繫日益頻繁、無視國界的世界，人們更清楚知道這些國界只於地圖上存在，且與政治實況有關。結果，不少「本土文化」及「方言」重新流行。全球化驅使大量人們移居他國，而身處異鄉的人們，就更了解其本身的文化背景——除了視自己為法國人或中國人，他們更明白自己是來自北部的法國人或來自香港的中國人。基於歷史因素，香港曾被視為與中國其他地方分隔的地區，因而令香港成為一個研究全球化影響的有趣例子。正因如此，香港擁有其語言及文化，明顯地與中國其他地方截然不同。基於這個背景，「東西會合」這種被定型的舊有觀念曾引起了正面的影響，然而，在文章往後的部分便會說明這個觀念已不再適用。

「流行」元素也形成香港的本土文化

由於香港成為殖民地的事實尚算近代之事，因此香港的文化史遠比中國或英國的為短。基於這個原因及其他因素，本土文化亦包含一些一般不被

Chapter One Hong Kong and the Pearl River Delta

1. Hong Kong Society and Its Language

Hong Kong's local culture and language make it different from the rest of China

Recently, 'local cultures' and 'dialects' have been rediscovered. In a world where commercial ties are increasingly closer and more frequent, ignoring frontiers, people are realising more clearly that these frontiers exist only on maps and have a political reality only. Consequently, many 'local cultures' and their languages have been revived. Very often, globalisation has also frequently led many people to live in other countries and it is in a foreign environment that these people have understood their own cultural background: instead of thinking of themselves as being simply French or Chinese, they understand that they are French from the north or Chinese from Hong Kong. Hong Kong, for historical reasons, has been defined as a separate territory from the rest of China, which makes it a very interesting example of the effects of globalisation. Hong Kong therefore has its own languages and its own culture, clearly separate from the rest of China. It is in this context that the old stereotype of 'East meets West' has been very productive, even though, as will be shown later, this is a concept that no longer applies.

'Popular' elements also form the local culture of Hong Kong

Because the creation of the colony of Hong Kong is a fairly recent event, Hong Kong culture has a much shorter history than that of China or England. It is for this and many other reasons that the local culture also comprises fields that are not usually considered to be 'cultural', such as comic books, songs, films,

視為「文化的」範疇，包括：漫畫、歌曲、電影等。而這地區的廣東話，因著不同的社會階級及教育程度而產生的變化，絕對能代表這些本土文化的「流行」元素。把所有這些元素加在一起，便構成了我們所說的「香港身分」。就世界所有的「地方文化」而言，若不與其他文化作比較，要界定「地方文化」可以說是十分困難的。因此，要了解甚麼是「香港身分」，最直接的方法是跟大部分人認識的「中國人身分」作對比。這樣，你便會明白要界定這些「身分」是一點也不容易的。可是，我們仍能確切地感受到香港市民對這地方存有的那份歸屬感，更藉興建香港文化博物館來加以顯示；而這博物館的抱負與使命亦深受香港市民的認同。

香港社會為第二或第三代的離鄉別井族群

正因與中國內地的文化差異，使香港文化成為研究整體中國文化的獨特項目。如此說，我們可以視「本土文化」是在一個離鄉別井族群的背景所形成的。由於香港的人口大部分來自中國其他地方，而香港又由外國人統治，因此我們視香港的大部分人口為離鄉別井的族群。但是，香港位於中國領土內這事實令這個推論難以自圓其說，因為這樣好像是說：這些在香港的中國人離開了中國，但同時又居於中國的地方。那段遷徙的時期雖早已結束，但不少香港人仍然心繫他們

etc. These 'popular' elements of the local culture are also very clearly represented by the form of Cantonese spoken in the territory, with its many variations depending on social class and education. It is all these elements taken together which form what we can call a 'Hong Kong identity'. As for all 'local cultures' in the world, it is never simple to define them without comparing them to other cultures. It is for this reason that the easiest way to understand what is meant by a 'Hong Kong identity' is to compare it with what most people understand by 'Chinese identity'. One will immediately see that none of these 'identities' can be easily defined but that there is still a clear feeling among Hong Kong residents of belonging to a community, a feeling that clearly manifests itself in, for instance, the creation of the Hong Kong Heritage Museum, whose ambition and mission are well recognised by the people of Hong Kong.

Hong Kong society as a second or third generation diaspora

This feeling of being culturally different from Mainland China makes Hong Kong culture a unique item in the study of Chinese culture as a whole. In that sense, it is possible to consider this 'local culture' as having been created in the context of a diaspora. Since a large proportion of the local population came from other parts of China to live in a territory ruled by a foreign power, it is logical to consider the Hong Kong population as largely diasporal. But the fact that the territory of Hong Kong is in China makes this conclusion less easy to justify: it is as if we are saying that the Chinese population of Hong Kong left China, and yet stayed in China at the same time. That period of migration ended many years ago but a large proportion of the Hong Kong population are still attached to their 'local' roots: the many Chinese dialects still used in Hong Kong are clear proof of that fact. But, at the same time,

「本土」的根，而香港仍保留著多種中國方言，這正好印證了這一點。可是與此同時，人們對香港社會存有歸屬感，已使它不再是個離鄉別井族群，因為只有少數身在此地的居民覺得需要返回自己的故鄉。因此，我們只能視香港人為「第二或第三代的離鄉別井族群」。

香港人強烈的本土身分形成香港獨特的文化發展

現時大部分香港人仍然認為他們跟內地同胞有所不同（雖然這個情況遲早或會改變）。因為他們擁有獨特的身分，而這身分是從他們的語言及文化活動中展示。「香港文化」這概念對於一些外國人或會感到驚奇，因為他們不容易界定何謂香港的「文化」。這樣的反應或許是因為香港創造的東西很獨特，與在中國其他地區所見的截然不同，而外人卻未能認出這獨特的來源。同樣地，香港這塊彈丸之地能發展其獨有的文化，聽起來或會有點奇怪，然而正因為這個困難，造就了香港人有更大的決心建立其文化——保留文化身分的處境越是困難，越使人有更大的意欲去捍衛它、建立它。

語言（廣東話）構成「香港身分」的基礎，亦令電影及流行音樂成為香港文化一部分

對於這種文化的產物，我們可以把它簡稱為「流行文化」，如電影、流行曲及飲食等，特別是香

there is a sense of belonging to a unique community in Hong Kong, and its society is no longer a real diaspora because very few people in Hong Kong feel the need to return to their region of origin. Given these factor, we can only consider the people of Hong Kong as a 'second or third generation diaspora'.

The strong local identity felt by Hong Kong people has led to the development of a very specific culture

For the time being (even if this situation will probably change sooner or later), most Hong Kong people still feel so different from their mainland Chinese compatriots that they are certain of their unique and separate identity, an identity that they express in their language and their cultural activities. Some outsiders might be surprised at the idea of a 'Hong Kong culture' because they find it difficult to identify what could be considered as 'culture' in Hong Kong, but this reaction is probably because what has been created in Hong Kong is so unique, so different from what one can see in other regions of the Chinese world, that outsiders cannot recognise its originality. Similarly, this fairly small territory might seem an odd place to develop a unique culture, but it is precisely because of this difficulty that the Hong Kong community has been all the more determined to create its own culture: the more difficult the conditions to preserve a cultural identity, the more vigorously its actors will defend and cultivate it.

Language (Cantonese) constitutes the foundation of 'Hong Kong identity' and is the most obvious element that makes films and pop music part of Hong Kong culture

This culture has found its roots in cultural productions that can in simple term be called 'popular': cinema, pop music, food, etc. The cinema has in particular made Hong Kong world-famous, and the most obvious element

港電影令香港揚威國際。讓電影反映香港文化的主要元素，正是電影中所使用的語言。這當然不是唯一的元素，但若要提及所有的元素，所需的篇幅實在太長了。同樣地，語言亦是香港流行音樂（粵語流行曲）及漫畫的主要部分。基於同樣理由，這議題將不作進一步探討。廣東話是廣州市附近一帶人民所用的語言，他們視它為該區的文化。香港所有的文化產物均可由這種語言的結構及節奏形成，廣東話已成為「香港身分」的基礎。中國擁有不同的地方文化，要從其他地區把它們分辨出來，最根本的方法是從語言著手。在中國存在多種不同的方言，因此，它的文化就如歐洲文化般複雜。

普通話與英語在日常生活中無法取代廣東話

縱然廣東話在所有中國方言中歷來變化最少，在中國大家不會認為廣東話像普通話般「優雅」。但內地人或台灣人希望適應香港的生活，他們免不了也要學習廣東話。一九九七年香港回歸祖國，雖使普通話的地位日益重要，但事實上，它仍無法取代廣東話成為日常溝通的語言，其重要性僅能與英語並駕齊驅。香港的「語言景象」是其文化的最基本元素，然而在香港被使用的卻不是局限於廣東話。在香港，多國語言被使用，由中國其他方言以至英語、烏都語、印度語、法語及德語。這些因素造就了香港文化的獨特性。目

which made these films a clear part of Hong Kong culture is the language used in them. This is obviously not the only element, but it would take too long to write about all the others. Similarly, language is also an essential part of pop music (*Cantopop*) and comic books in Hong Kong, but this topic will not be pursued further, for the same reasons. Cantonese is the language spoken by the people in the region surrounding the city of Guangzhou, who identify themselves with the culture of that area. This language is what constitutes the foundation of a 'Hong Kong identity', since any cultural production from Hong Kong will be shaped by its structure and rhythm. In all the different local cultures in China, it is primarily the language that distinguishes them from those of other regions, and which makes Chinese culture as complex an entity as the European one, where so many different languages are spoken.

Putonghua and English cannot replace Cantonese for everyday communication needs

Cantonese does not have as 'elegant' a reputation in China as Putonghua, although it is, among all the Chinese dialects, the one that has changed the least over the centuries. All the same, any Chinese from the Mainland or Taiwan who wants to adapt to Hong Kong life, will have to learn Cantonese sooner or later. Even if the handover in 1997 has made speaking Putonghua increasingly necessary, the reality of the Hong Kong situation will only make Putonghua as necessary a language as English, but without ever replacing Cantonese for everyday communication needs. But the 'language landscape' of Hong Kong, the most basic element of its culture, is not limited to Cantonese. Many other languages are used in Hong Kong, from other Chinese dialects to English, Urdu, Hindi, French or German, and it is the presence of all these elements which makes Hong Kong culture its specificity. What

前，只有香港的廣東話，這種中國方言擁有其書面語，致使香港能與眾不同。

香港文化與其他文化一樣，屬於一種融合，並且是基於當地所用的語言

要展現本地文化工作者如何從本土文化找到他們的位置及身分，解釋本地語言與該地區和世界其他地方的主要語言所建立的關係，是非常重要的。香港人令本地語言成為建立融合文化最理想的成份。我們要謹記世界上每種文化均是一種融合，而每種文化至少有部分是建基於其使用的一種或多種的語言上。香港因為與英國在地理上的距離，又與中國在政治上的距離，導致中國及英國的文化只有部分被吸納，所以香港融合的特質比其他地方更為明顯。鑑於香港前身擁有殖民地的歷史背景，及現時全球化的現象，探討香港本土文化如何成功地對外來的影響保持開放態度，亦是相當有趣的課題。

makes Hong Kong very different is that Hong Kong Cantonese is, for the moment, the only Chinese dialect that has a written form.

Hong Kong culture, like other world cultures, is a hybrid and is based on the language(s) used there

Explaining what kind of ties a local language has managed to establish with the dominant languages of its region and the rest of the world can be very useful in showing how the actors within a local culture have managed to find their place and identity as a community. The population of Hong Kong has made language an ideal structure for the creation of a hybrid culture. We have to remember though that every culture on earth is a hybrid and that every culture is at least partly based on the language or languages it is using. It is probably because Chinese and English cultures have been only partly adopted, because of geographical distance in the case of the England and political distance in the case of China, that Hong Kong culture has been able to show its hybrid nature much more clearly than other places. It is also interesting to see how successfully this local culture has managed to remain wide open to external influences, because of the historical conditions of its creation (as a former colony) and because of the present conditions of globalisation.

2. 較廣闊的地區背景

由廣東的中國藝術工匠所繪的油畫是最早期以外國顧客為對象的一種藝術

自16世紀開始，廣東省能成為中國與世界各地交流的先鋒並非偶然，大部分留居外地的中國人一般都來自廣東。於是，廣東省於19世紀已出現以外國顧客為對象的最早期油畫。活躍於廣東及香港的眾多工作室中，我們能找到的藝術家如林呱（活躍於1830-1850）（圖1），他是當時最著名的油畫家，也許曾是喬治·錢納利（1774-1852）的學生，並為他繪畫畫像（圖2）。林呱是位成功的企業家，他甚至利用香港報紙的廣告為其貿易作宣傳。當時廣東省藝術工匠所繪畫的作品被稱為「中國貿易繪畫」而那些作品亦絕對是中國首批國際藝術。



2. Wider regional context

Paintings by Chinese craftsmen in Guangdong were the earliest type of art aimed at an international clientele

Since the 16th century, the province of Guangdong has been at the forefront of China's exchanges with the rest of the world, and it is no accident that the large majority of Chinese communities living in other countries usually hail from this region. It is for the same reasons that this province has seen some of the earliest type of oil painting aimed at an international clientele in the 19th century. In a number of workshops, active in Guangzhou and Hong Kong, one could find such artists as Lamqua (Guan Zuolin) (active 1830-1850) (figure 1), the most famous Chinese oil painter of his day who might have been a pupil of George Chinnery (1774-1852) of whom he made a portrait (figure 2). A successful entrepreneur, Lamqua even used advertising in Hong Kong newspapers to promote his trade. 'China trade painting', the name given to the paintings mainly produced by Chinese craftsmen in Guangdong province, is therefore, the first truly international art produced in China.

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1. Lamqua *Boat People Around a Fire*
Mid 19th Century
Oil on canvas,
Hong Kong Museum of Art

林呱 《漁民燒火圖》
十九世紀中期
油彩布本，現藏於香港藝術館



© Hong Kong Museum of Art

2. Lamqua *Portrait of George Chinnery* Circa 1835
Oil on canvas, Hong Kong Museum of Art

林呱 《錢納利畫像》約1835
油彩布本，現藏於香港藝術館

今日的廣州正如香港一樣，是個國際城市，而現代化需要在文化保育與發展之間取得平衡

隨著鄧小平的「開放政策」，珠江三角洲成為中國通往世界各地的主要門戶。基於這個重大的決定，越來越多非中國人移居中國，也使更多盛事在這地區舉行，如廣州三年展讓當代藝術在一個日益國際化的城市中展現。這種情況的發生，是由於內地中產階級的崛起，中產階層逐漸意識到對外開放完全是合適的。但不少文化評論家卻認為，現代化令廣州一眾建築物雜亂無章，缺乏中國特色。可是，這些評論家忘記了城市若要發展

Guangzhou, like Hong Kong, is today an international city, where modernisation requires a balance between preservation and development

The Pearl River Delta's role as the gateway between China and the rest of the world has been continued by Deng Xiaoping's 'open door policy'. Because of that momentous decision, more and more non-Chinese have been living in that part of China and it is now well recognised that this has promoted the creation of events such as the Guangzhou Triennial where contemporary art is on display in an increasingly international city. This situation has also been made possible by the rise of a Chinese middle-class on the Mainland, a middle-class that is finding this openness to the outside world to be perfectly congenial. The modernisation of Guangzhou is turning the city into what many cultural commentators

及適應經濟發展的新要求，就必需接受改變。在文化保育和發展之間取得平衡是非常困難的，但不惜一切保留城市的原貌與徹底地重建它，同樣是人工化的。香港也正面對這個問題，就如清拆天星碼頭這個地標，要找出這個問題的解決方法絕不容易。可是，由法國建築師 Laurent Gutierrez 及 Valérie Portefaix 所寫的兩本書——《香港實驗室》及《香港實驗室2》傾向說明地方如香港或廣東在城市發展的各方面也存有本地身分的意識，而現代化亦不一定意味著對過去造成破壞。

廣東話建構了珠江三角洲的「流行文化」

香港亦是珠江三角洲重要的一部分，因為整個地區都是採用廣東話這種語言。因此，很多來自廣東省的藝術家很自然會以這種語言為題材，例如在2005年廣州三年展，楊詒蒼（生於1956年）就以《珠江》為其藝術品的題目。當你走進廣東美術館，你定能看到一面大旗幟，旗幟的旁邊用螢光的字以中、英文寫上「我們甚麼都會，就是不會講好普通話——珠江角」。這番說話不應只被視作開玩笑而已，這種態度體現了珠江三角洲的人如何從不同文化身分，顯示其於中華文化的獨立性。多年以來，由於世界各地的商務活動豐富了這地區的文化融合，因此在過去十年，對廣東文化的獨特性，尤其在藝術範疇的研究，自

have seen as a disorganised collection of buildings where Chinese characteristics are absent. But these commentators are forgetting that cities need to change in order to grow and adapt to the new requirements of economic development. Finding a balance between preservation and development is extremely difficult, but keeping a city at all costs as it was in the past is as artificial as wishing to rebuild it completely. There is no easy solution to this question which Hong Kong also has had to confront, with the destruction of landmarks such as the Star Ferry pier. However, as the books *Hong Kong Lab* and *Hong Kong Lab 2*, by the French architects Laurent Gutierrez and Valérie Portefaix, tend to show, there is a local identity to be found in every aspect of urban development in places like Hong Kong or Guangzhou and modernisation does not necessarily mean destruction of the past.

Cantonese language constitutes 'popular culture' of the Pearl River Delta

But Hong Kong is also an integral part of the Pearl River Delta because of the language used in the entire region. Language was therefore a very natural topic to choose for many artists who hail from Guangdong province. It was, for instance, the theme of an artwork by Yang Jiechang (born 1956) at the 2005 Guangzhou Triennial. Titled *The Pearl River*, it could be seen when entering Guangdong Museum of Art: a huge flag flanked by a fluorescent message that read, in English and in Chinese, 'We are good at Everything, Except for Speaking Mandarin—P.R.D.'. This amusing statement should not however be taken simply as a joke; this attitude reveals how the different cultural identities of the people in the Pearl River Delta have created a sense of independence from a Chinese national culture. Since the cultural mix of this area has been enriched by additions from the rest of the world through commerce for a very long time, it is perfectly natural that there

然便多起來。儘管越來越多藝術家出現，但「廣東文化」仍然以圍繞大家熟悉的「流行文化」為主，如電影、電視節目、粵語流行曲、漫畫及飲食等。如前所述，廣東話是眾多流行藝術形式的媒體，因此，若你對這地區的文化感興趣，便絕對不能忽視廣東話。

文化身分總是不斷變遷，但要界定香港的文化身分的範疇仍是頗容易的

有關香港本地流行文化的辯論源自80年代晚期，在中英雙方為香港回歸中華人民共和國簽署中英聯合聲明之後。儘管大家也許認為這個話題對今日的香港不是那麼迫切，但這仍然十分重要，因為全球化為在世界各地重現地方文化創造了更多有利條件。由於不同的元素在不斷變遷，因此要列出所有可稱為構成文化身分的元素，實在並不容易。文化身分是由實物、概念、真實和虛擬空間、身體力行的習慣、語言、文學及藝術傳統，以至某地方參與的工作者之間的持續交流所構成的。要界定香港的文化領土是挺容易的，因為這「領土」只局限於前身英國殖民地時所賦予的。但要界定其他地區如上海的文化領土，卻不像香港般容易了。

should have been more research done on the specificity of Guangdong culture – in the arts of the region in particular – in the past decade. In spite of the increasing number of artists, what the expression 'Guangdong culture' covers is still mostly what is understood as 'popular culture', i.e. films, television programmes, Cantopop, comic books, foods, etc. As already explained, the Cantonese language in all its variations is the medium of many popular art forms and cannot be ignored when one is taking an interest in what is taking place culturally in the region.

Cultural identities are always changing, but it is easy to define the territory of Hong Kong's culture

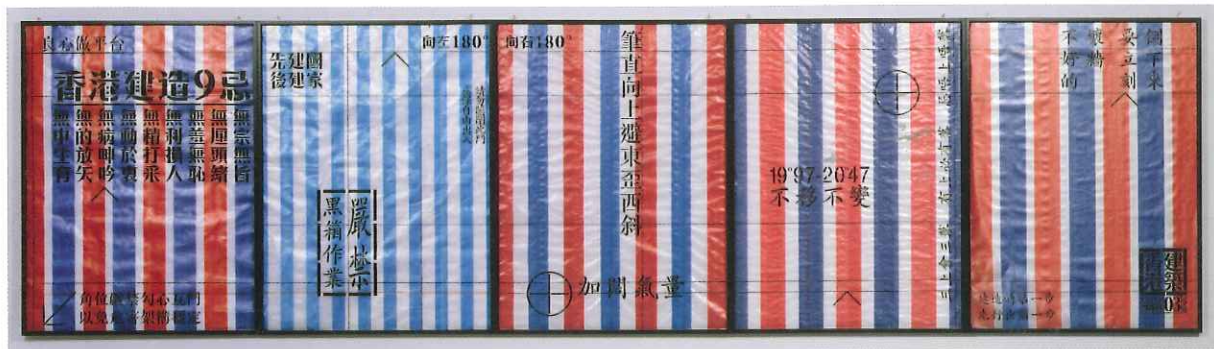
This popular culture in Hong Kong was at the origin of the debate about local culture, starting in the late 1980s after the signing of the Sino-British Joint Declaration dealing with the handover of the colony to the People's Republic of China. This subject remains an important one, even though it is felt to be a less urgent topic today in Hong Kong, because globalisation has created the conditions for more and more local cultures to reemerge around the world. Since the various elements are always changing, it is in fact impossible to make a list of all those that enter into what can be called a cultural identity. It is formed of real objects, concepts, real and virtual spaces, physical habits, language, literary and artistic traditions as well as a constant flow of exchanges between the actors of any given territory. In the case of Hong Kong, defining the confines of the territory has been quite easy, since 'territory' is simply the limits imposed by the former British colony. Defining what the territory of culture means in other places, like Shanghai, is not as easy as in Hong Kong.

要找出形成本土文化的元素是容易的，但單靠
這些元素卻無法形成整體文化

實際上，要找出形成本土文化元素的例子並不困難，但單靠這些元素是無法建構整體文化。例如奶茶並非香港獨有的，印度人愛喝濃味且很甜的奶茶已有一段很長的時間，可是當我們知道茶餐廳是香港文化身分的獨有部分，而奶茶又是茶餐廳文化的一部分，奶茶便成為香港的獨特文化。這與身兼藝術家及設計師的黃炳培（生於1960年，愛以「又一山人」自稱）喜歡以紅白藍布料來象徵香港是同出一轍的（圖3）。單看紅白藍帆布料並不能代表香港文化，要是把它跟其他元素放在一起，例如放在香港常見的地盤、經香港進出內地時使用的帆布袋、香港歌手許冠傑在演唱會所穿的衣服、以及大排檔和小攤檔常用的雨篷，這種帆布料絕對能於多方面代表本土文化。所有本土文化的元素需經一段很長的時間才能與不同參與者所認同的文化結合在一起，而且不一定能長期為文化的一部分。事實上，文化是非常不穩定的，它們所形成的途徑沒有常規，亦不易被表達和理解。

Elements forming local culture are easy to
identify but never form an entire culture on
their own

Examples of these elements forming a local culture are in reality very easy to identify, but they can never form the entire culture on their own. Milk-tea *laicha*, for instance, is not specifically from Hong Kong - Indians have been drinking very strong and very sweet tea for a long time. But it becomes something specific to Hong Kong when one knows that it is part of the *Cha chaan teng* culture which is a specific part of Hong Kong's cultural identity. It is the same with the famous red, white and blue fabric used by the artist and designer Stanley Wong (Huang Bingpei) (born 1960, who prefers to use his artist's name 'another mountainman') to symbolise Hong Kong (figure 3). Taken alone, this fabric cannot represent Hong Kong as a culture, but taken together with other elements, like the construction sites always present in Hong Kong or the bags used by people going in and out of the Mainland to reach Hong Kong, the suit worn by the Hong Kong Cantonese singer Sam Hui during a concert, the awnings protecting the clients of booths and in the *Dai pai dong*, etc., it does represent many aspects of the local culture. All the elements of a local culture take time to be integrated into what the various actors consider that culture to be, and they do not necessarily remain part of that culture for a long time. In fact, cultures are very unstable and the way they are constructed does not follow strict rules that can be easily expressed and understood.



© Hong Kong Museum of Art

3. Stanley Wong *Building Hong Kong - Red White Blue 03* 2002
Silkscreen on red/white/blue plastic sheet, Hong Kong Museum of Art

黃炳培《香港建築 - 紅白藍 03》2002
絲印紅白藍膠布，現藏於香港藝術館

我們可以稱文化身為許多實質和想像東西的
「自由組合」，從而形成全新的東西

形容這些元素的最好方法，便是許多實質和想像東西的「自由組合」，從而形成全新的東西。正如我們用其他本來不是桌子的家具部分，組成桌子，這種建構的方式亦常用於藝術創作。自50年代起，很多藝術家便以這樣運用無數的物件和意念創作藝術品。夏碧泉（1925 - 2011）是其中一位最著名及最早期採用這形式創作的香港藝術家。多年來他在街道上遊逛，就是為了把物件結合一起，創造出色的作品（圖4）。香港特別有趣的地方是城市空間本身似乎已是「自由組合」的產物。以「自由組合」為文化身分這概念作總結時，有必要最後一次提醒讀者，要在某指定時間內徹底地解釋文化身分是非常困難的，甚至是不可能的。因為其主體在不斷變化，以模糊不清

Cultural identity can be described as a 'free association' of a multitude of things both real and imaginary that can together form something entirely new

The best way to describe these elements would be something like the 'free association' of a multitude of things both real and imaginary that can be used to build something entirely new, for instance the way in which we can build a table from parts of furniture that were not tables in the first place. That kind of construction is also frequently used in art and many artists since the 1950s have been creating artworks with an infinite number of things and ideas. One of the most famous, and one of the first artists in Hong Kong to use that kind of strategy, is of course Ha Bik-chuen (Xia Biquan) (1925 - 2011) who has been roaming the streets for many years in order to put together his amazing objects (figure 4). What is particularly interesting in Hong Kong is that the urban space itself seems to be a product of that concept of 'free association'. To conclude on the idea of cultural identity as 'free association', it is important to remind the reader one last time that it is extremely difficult, and maybe even impossible, to describe it exhaustively at a given moment. The description of a cultural identity can be,

和移動的形象來形容文化身分可能是最貼切的。
然而我們亦要知道這正是我們一直參與的活動，
而藝術家和設計師特別傾向於此，因他們要了解
觀眾、顧客及消費者的需求。

at best, only a blurred and moving portrait
because its subject is constantly changing. But
it is also important to remember that it is an
activity in which we constantly engage; artists
and designers are particularly prone to do so
as they have to picture in their mind what their
audience, clients and customers desire.



© Hong Kong Museum of Art

4. Ha Bik-chuen *Lady From Decent Family* 2002
Mixed media, Hong Kong Museum of Art

夏碧泉《名門淑女》2002
混合素材，現藏於香港藝術館

3. 較廣闊的全球背景

本土文化及國家文化；高雅、低俗及物質藝術

要區分甚麼元素形成本土文化及國家文化，恐怕是不可能的。假如本土文化包含的元素如：我們與家人和親密朋友所用的語言、我們所吃食物的種類，或我們所穿的衣服；那麼國家文化包含的則是與過去「建立國家」結合在一起的歷史事件和故事。就以中國及香港的文化為例，若不是廣東人是無法了解廣東歌，而它明顯是本土文化的一部分；反之，《水滸傳》絕對是中華文化的一部分。不少其他元素處於灰色地帶，即本土文化成為國家文化；或者剛好相反。而政治經歷不斷的變化，例如：毛澤東這位歷史人物，他同樣屬於香港文化及內地文化，但其在香港及中國所象徵的却是迥然不同。明顯地，我們不應只從政治層面探討文化身分，我們應從較接近我們的日常生活層面著手，如「流行」、「高雅」及物質文化。因此，我們可以電影為「流行」文化的例子（當然電影亦可以被視為「高雅」文化，而事實上，今日我們很難指出「高雅」與「通俗」的分別），以「文學」作為「高雅」文化的例子，而茶餐廳應是物質文化的例子。

王家衛的電影受很多不同元素的影響，這正體現了本土文化與國家文化的融合

電影方面，現時的香港電影能於國際享負盛名，

3. Wider global context

Local culture and national culture; high, low and material art

It is not possible to create a separation between what constitutes local and national culture: if local culture comprises, for instance, elements like the language we use in family and close friends circles, as well as the type of food we eat or the clothing we wear, national culture comprises, for example, historical events and stories often associated to the 'nation building' movements of the past. To give examples from Chinese and Hong Kong culture: *Cantopop* songs cannot be understood by non-Cantonese speakers and they would obviously be a part of the local culture; the *Shuihuzhuan*, however, is clearly a part of the Chinese national culture. Many other elements belong in that grey area where local culture becomes national culture and vice-versa and the field of politics is one that undergoes constant changes. For instance, the way in which Mao Zedong is represented in Hong Kong and China is often completely different although, as a historical figure, he belongs to both Hong Kong culture and Mainland culture. But it is obviously not only at the level of politics that we should look for cultural identity but in places more closely related to their everyday life in 'popular', 'high' and material culture. The films as an example of 'popular' culture (although it could also be seen as 'high' culture, the difference between 'high' and 'low' is in fact very difficult to establish today), literature as an example of 'high' culture and, of course, the *Cha chaan teng* as an example of material culture.

The films of Wong Kar-wai are influenced by many different sources, which is a clear illustration of the hybridisation of local and national cultures

As regards films, the current world-wide reputation of Hong Kong started in the 1970s

是始於70年代首位「亞洲巨星」李小龍。今日雖然香港的製片人抱怨自90年代起他們的收入下跌，然而當代香港電影質素之高卻能媲美歐洲電影。就以王家衛為例，其成就正是當代香港電影質素的最佳證明。王家衛的作品印證了過去十年，越來越多香港導演受著多種不同元素的影響，而那些元素的影響充分體現了本土文化與國家文化的融合。除了電影，香港在其他方面，如流行音樂及漫畫等亦擔當重要的創意角色；然而，有廣泛共鳴的香港流行文化，其影響是最為深遠的。

透過同化本土及外地元素，茶餐廳及奶茶成為創造新文化的符號，但也逐漸成為陳腔濫調的文化模式

對大部分人來說，茶餐廳是代表香港獨特文化的典型例子。透過同化本土及外地元素，這些方便的茶餐廳成為了欣賞新文化的創造的理想地方。由於三文治在內地也相當流行，所以英國各種歷史悠久的三文治不像西多士，甚至奶茶般受注視。由於茶餐廳及奶茶經常於電影、電視劇、書本及藝術品中以代表香港的形式出現，因此它們逐漸成為香港陳腔濫調的文化模式。這個問題比實際更為複雜，因為要劃分真正的文化元素與陳腔濫調的文化模式是非常困難。文化身分的元素何時轉化為文化模式？當大部分人認同它們是

when Bruce Lee became the first 'Asian star'. Today, in spite of complaints from Hong Kong producers who have seen their profits fall in the 1990s, contemporary Hong Kong films have become as ambitious and elaborate as European productions. The success of Wong Kar-wai, for instance, is ample proof of the quality of contemporary Hong Kong cinema. His work is representative of the fact that Hong Kong directors have been increasingly influenced by many different other sources in the last decade. These other sources of influence are obviously an illustration of the type of hybridisation of local and national cultures which has been treated in many studies. Apart from the films, Hong Kong has also played major creative role in such fields as popular music and comic books, but it is in the most profound influences that Hong Kong popular culture finds its most familiar echoes.

Cha chaan teng and laicha as signs of the creation of a new culture through the assimilation of local and foreign elements, but which are becoming cultural clichés

In most people's view, the *Cha chaan teng* is a very original example of the specificity of Hong Kong culture. These convenient restaurants are the perfect place to appreciate one of the many signs of the creation of a new culture through the assimilation of local and foreign elements. The long English presence can be detected not so much in the many types of sandwiches they propose, since these sandwiches have also become very popular in Mainland China, as in dishes like 'French toast' or, even more clearly, milk tea *laicha*. *Cha chaan teng* and *laicha* have been used so often in films, TV series, books and artworks as 'typical' Hong Kong items that they are in the process of turning into something of a cultural cliché. This problem is in fact more complex than it seems as the line between valid cultural elements and clichés is extremely difficult to define. When do elements

他們文化背景的一部分，並且不再停留在某一種狀態，它們便會自然演變成爲陳腔濫調的文化模式，但這並不代表它們以後與該社會無關。

香港的藝術家作品同樣受高雅及低俗文化的影響。借用其他文化有助帶來文化上的全球化，但同時也可以損害本土文化

香港的藝術家並不熱衷於界定是甚麼形成「高雅」及「低俗」文化，而香港各方面的文化產物均對他們的藝術有所影響。事實上，雖然藝術家也從漫畫和卡通獲取靈感，但亦無礙他們借用歐美博物館藝術的視覺元素。文化全球化其中一個最大的好處，便是可以不斷借用其他文化。但這同時也可能構成危機，因爲世界的主導文化會損害脆弱的本土文化。目前，這些主導文化來自英、美。現時美國的商業或其流行文化佔有主導的地位，其力量具破壞世界各地少數文化影響的傾向。眾所周知，很多語言將會很快消失，其原因不僅是越來越少人使用那些語言，也因為處於全球化的世界中，英語的運用是絕對必要的，這更難爲繼續使用那些少數民族語言找到理由。同樣地，這些主導文化下的商品擁有龐大的市場，也促使很多國家出現文化真空的現象。雖然這種危機舉目皆是，但現時廣東話文化仍然處於強勢，它將能吸取外來的影響發展新的文化，而不致被外來影響所吞噬。

of a cultural identity become cultural clichés? After they have been accepted as part of their cultural background by the majority of people, and since none of them will ever remain stable in the way they are perceived by the actors of that community, they will naturally evolve into cultural clichés, which does not always mean they cease to be relevant for that community.

Both high and low cultures have influenced by the work of Hong Kong visual artists. Borrowing from other cultures helps to bring cultural globalisation but can also be destructive to local culture

Visual artists in Hong Kong have not really been interested in defining what constitutes 'high' and 'low' cultures, and every area of cultural productions in the SAR has influenced their art. The fact that comic books and cartoons are now an accepted source of inspiration for artists does not stop them from using other visual elements borrowed from the art of European and American museums. Constant borrowing from other cultures is one of the key advantages of cultural globalisation, but it also creates very dangerous situations as fragile local cultures can come into destructive contact with the dominant cultures of this world. For the moment, these dominant cultures are in majority American and English. It is the case that commercial or popular American culture occupies that dominant position and that the pressure created by that power has a tendency to destroy the influence of minority cultures around the world. It is also an acknowledged fact that many languages will soon disappear not only because their speakers are fewer and fewer, but also because the use of English is such an absolute necessity in a globalised world that there are fewer and fewer reasons to continue using these minority languages. Similarly, the products of the dominant cultures are so well marketed that they have created a cultural vacuum in many countries. Although

經濟全球化構成破壞眾多文化的危機，以與本地拉不上關係的商品取代這些文化

在大家不以為然的情況下，經濟全球化及其市場工具能輕而易舉地破壞世界上多種獨特文化的特質，並以大量與當地生活及期望拉不上關係的商品取代這些文化特質。這些商品原以進軍國際市場為目標，有時它們也是傑出和有趣的，但同時也隱藏了這樣一個事實——這些文化產物的製造者正試圖有系統地降低其原來的特質，以致令這些產物更迎合單一化的國際市場。美國的說唱音樂就是一個很貼切的例子。說唱音樂源於美國街頭及其非洲族裔社區。國際企業集團的音樂製作人從廿一世紀初，把說唱音樂融入最新的國際潮流，並摒棄了其原有的特質。脫離了原有的情境，及受商業機構如國際唱片發行商及電視王國的操控，它們大部分屬於同一企業集團，說唱音樂變成了市場上一般的消費品，跟雪櫃或漢堡包一般的消費品無異。要進一步了解究竟是有成效的文化借用，還是玷污了本身的文化，則須為本土文化產物作更清晰的定義。因此，我們可把本土文化定義為包含兩種東西。

these dangers exist everywhere today, it is quite clear that Cantonese speaking culture is today so strong that it will be able to absorb foreign influences into new cultural developments instead of being eradicated by them.

Economic globalisation risks destroying the multitude of cultures, replacing them with a mass of products having no local connections

At the slightest sign of inattention, economic globalisation and its marketing tools can easily destroy the unique characteristics of the multitude of cultural expressions in the world and replace them by a mass of products without any connections to local lives and expectations. That these creations designed for an international market can, however, be sometimes brilliant and entertaining often hides the fact that the makers of these cultural productions are trying, by a systematic leveling and lowering of original specificities, to accommodate them in an international market which is always conceived of as being homogenous. The example of American rap music is particularly revealing: from its origin in the streets of America and their African-American communities, music producers working for international conglomerates have turned it, at the beginning of the 21st century, into the latest international fashion by stripping it of all its original characteristics. Out of its original context and in the hands of commercial institutions like international disc publishers and television empires – many of whom belong to the same conglomerates – it has become the bland product of markets where music is as much a consumer item as a refrigerator or a hamburger. In order to better understand the frontier between fruitful borrowing and contamination, it is possible to define a little more clearly what is understood by the products of a local culture. We can therefore define the expressions of local culture as comprising two things.

構成本土文化的兩種東西：首先，它擁有不歸入國家傳統文化的元素，例如語言，像廣東話

首先，本土文化的作品並不歸入國家傳統文化類別。但這是頗為理想化的想法，因為在國家文化及本土文化兩者之間畫下清晰的界線幾乎是不可能的。同樣地，當你某東西歸入為國家文化時，別人可能視它為本土文化。當我們考慮地域分界時，這問題會變得更為複雜，因為以地域界線來劃分某個地方文化以別於其鄰近地區，是近乎不可能的事。最終能劃分本土文化的界線，並藉以界定其文化產業最簡單的方法仍是依靠語言。對此，與普通話及英語甚有關連的香港廣東話，它對港人之間及港人與世界各地間的溝通，都有著深遠的影響。任何一種語言，就如廣東話，都能對個人造成深遠的心理影響，以形成其個人體驗。因為這些語言在某種情境下便有其特定的形式，而這情境會產生某些獨特的文化產物。

其次，本土文化代表著不以國際市場為目標，且未經廣告進行推廣

其次，本土文化的產物包含林林總總的表達方式，且仍未受所謂的全球化市場將其形式化，而全球化市場則是有賴人為的宣傳工具為主。其中一個人工化的例子是那些既不作曲，又不填詞的歌手，其收入遠遠比不上用作宣傳的支出。

Two things constitute local culture: First, it is represented by elements not falling into the traditional categories of national culture, e.g. language, like Hong Kong Cantonese

First, local cultures comprise works not falling into the traditional categories of national culture. This is, however, a slightly utopian proposition, as it is almost never possible to define clearly the frontier between national and local cultures; similarly, what falls into the category of national culture for one individual might be in the category of local culture for another. The problem becomes even more complex when one considers the issues of territory as it is nearly impossible to determine geographical frontiers between one local culture and its immediate neighbor. In the end, the simplest way to fix the boundaries of a local culture and thereby help to identify its cultural productions would be to rely on language. To that effect, Hong Kong Cantonese, with its relation to *Putonghua* and English, has a tremendous influence on the way Hong Kong people interact among themselves and with the rest of the world. Any language, like Cantonese, creates profound psychological influences which shape the experience of any individual; since these languages take particular forms in a certain context, that context will produce cultural products that are unique to these particular circumstances.

Secondly, local culture is represented by creations which have not been designed for the global market that is promoted by advertising tools

Secondly, the productions of local cultures represent many kinds of expressions which have not been formatted for a so-called globalised market, a market artificially maintained by advertising tools. One example of this artificiality would be these groups of singers who are not composing their music, not writing their lyrics and whose income

可是，無論這類娛樂產業在經濟效益上是如何成功，嚴格來說也是即棄的產品，它們在短時間內受到吹捧，又迅速地被人遺忘。由於本土文化受到這些強而有力的「膚淺」產物所威脅，因此，本土文化若要生存，並受世界各地注視，它必需採用某些市場策略。事實上，若要能繼續生存及透過交流得以發展，使其見於人前是必須的條件。我們無需為此感到遺憾，因為自20世紀初，宣傳既是現代藝術及當代藝術的工具及媒介。若仍有人單純地認為藝術不應與宣傳及金錢扯上關係，那麼，我們需謹記這些宣傳並非旨在賺錢（雖然也可以是一個不錯的收益），而是藉此令藝術品能展現於人前，讓普羅大眾能夠接觸它們。

在視覺藝術方面關注本土文化的例子

藝術家對本土文化產生興趣其實不是甚麼新鮮的事。19世紀歐洲的浪漫主義藝術家已開始為流行創作及流行音樂尋根，藉以界定受國際觀眾歡迎的風格。但這些創作者及藝術家的動機是始於某種「本土」文化上的產物，務求成為全球或「國際的」藝術。這些流行及源於本土的藝術品最終完全轉化為一種截然不同的藝術語言，如博物館及畫廊藝術品的表達。同樣地，在80年代，那些如意大利超前衛藝術家及德國的新表現主義藝術家便是首批回應70年代概念派藝術家

is dwarfed by their promotional budgets. However successful this type of entertainment can be financially, it is, strictly speaking, a disposable product designed to be appreciated quickly and forgotten just as quickly. Since there is a real threat from these extremely powerful 'superficial' products, local cultures will also have to use certain marketing strategies if they want to survive and continue to be heard in the rest of the world. In fact, making oneself visible is an absolute requirement if one wishes to survive and grow through exchanges. It is no need to regret this state of affairs, since advertising has been as much a tool as a medium of modern and contemporary art since the early 20th century. For those who are still clinging to the Romantic notion that art should not be involved with publicity and money, we should not forget the fact that this type of advertising is not used to make money – although it would be a welcome addition – but simply to make artworks visible and accessible to a large audience.

Examples of the interest in local culture in visual arts

Interest in local culture by artists is in fact nothing new. European romantic artists in the 19th century had already searched for their roots in popular imagination and popular music to define styles which would be welcomed by an international audience. But the motivation of these authors and artists was to start from particular 'local' cultural productions to arrive at universal or 'international' art. In the end, the popular and local origin of these artworks was completely transformed into a different artistic language, for example, the expression of museum and gallery art. Similarly, in the 1980s, several groups of painters such as the Italians of Transavanguardia and the Germans of Neo-Expressionism were the first to react to the 'death of painting' announced, quite wrongly it seems, by the artists of conceptual art in the

所宣稱的「繪畫已死」（這似乎是不太正確）的人。這些畫家重新回到他們看見的圖像，作為對觀念藝術的反擊，也藉此找回自己的文化根源。自此，「國民身分」這個在80年代經常等同「國籍」的名詞於90年代開始變得支離破碎，特別是在美國，當時的藝術評論家經常忽視了這些歐洲藝術家的本土身分。他們不只是意大利人或德國人，還有很多來自安布利亞、卡拉布利亞，巴伐利亞或普魯士的人。

文化的國際情境往往受到源自西方及其思想的全球化所影響。追求國際化有讓本土文化及當中的專業人才只為西方機構認識的危險

自60年代開始，雖然我們常聽到「放眼全球，立足本地」這句話，而香港文化界的參與者亦不時引用這句話，但這些及香港以外的文化界參與者，對文化的概念也往往是回歸到歐美的要求下。文化的「國際情境」經常受到源自西方及其思想的全球化所影響。由於其他動機而追求國際化，往往會產生這樣的一個危機，就是在不知不覺間令本土文化及其中的專業人才（如教育工作者、藝術家、策展人）只為歐美私人及公營機構所認識。在過去幾年，香港政府打算把西九龍的填海地區，發展為文化區——那大片的臨海土地位置極佳，面向港島的中環，因此對本地的發展商來說是極具價值的。在2002年，首個有關

1970s. These painters reactivated a return to the image they saw as an attack on conceptual art but also as a return to their cultural roots. Since then, national identities, a term that was often an equivalent to 'nationality' in the 1980s, especially in America where art critics were often unaware of the local identities of these European artists, began to be more fragmented in the 1990s: many artists were not only Italians or Germans, but from Umbria or Calabria, Bayern or Prussia.

The international context of culture is often shaped by globalisation, with its source is in the Western world. There is a risk that the desire for internationalisation will make local cultures and their professionals known only to Western institutions

Even though the expression, often heard since the 1960s, 'think globally, act locally' returns from time to time in conversations with the actors of the cultural scene in Hong Kong, these actors – and not only those in Hong Kong – are however often on the brink of returning to a conception of culture conditioned by the requirements of Europe and America. The 'international context' of culture is too often shaped by a globalisation with its source in the West and its concepts. There is always the risk that a desire for internationalisation has its origin in another desire, very often subconscious and certainly seldom formulated, to make local cultures and their professionals (e.g. educators, artists, curator) known only to European and American private and public institutions. In the last few years, there has been a project promoted by the Hong Kong government to turn a large piece of reclaimed land in the Western section of Kowloon – prime land on the sea front and facing directly the Central district of the island of Hong Kong and therefore extremely valuable for the developers of the region – into a cultural district. In 2002, the first project for a huge complex of museums,

在龐大的天篷下建設美術館、劇場、商場的計劃被呈交，其後類似的計劃書相繼出現，這些發展商為爭取港人及政府的意見，舉辦了極受注意的公關項目，並要求市民在公眾諮詢期間提出他們的看法。及後，發展商退出這項計劃，繼而又有來自政府擱置整項計劃的威脅。

以西九龍文化區計劃為例，香港政府意欲將香港發展成國際文化中心，而這是與香港建基於本土及中國文化的城市本質背道而馳

2006年初，市民仍對政府只提供土地，以較小的規模，實行仍以文化為本，即視覺及舞台表演藝術的項目計劃抱有很高的期望。自此，政府曾與巴黎的龐比度中心及紐約的古根漢博物館接觸（或它們與政府接觸，大家對此有不同的說法），以決定讓誰主管西九龍文化區的博物館，但這兩間機構均已退出這計劃。然而，在2007年經過更多的研究及討論，香港政府決定實行一個「公眾參與的行動」，以諮詢公眾對該區發展的意見。這項行動連同由專業人士所進行的諮詢及研究，清楚展示了大眾對政府建設能展現各種文化的文化區之期望。這裡的難題在於如何界定「國際」一詞。期望把香港轉型為「國際」文化中心，而「國際」一詞意指文化創作是受全球市場所牽動，這與香港這城市的本質並不一致，亦跟這城市的趨向格格不入。儘管香港擁有國際港

theaters and shopping malls covered by a gigantic canopy was presented, followed by other proposals for similarly extensive projects, followed by extremely well polished public relation campaigns by these same developers who felt they had to woo both the Hong Kong people – asked to submit their opinions in public consultations – and the government, followed by a withdrawal by the developers, followed by a threat from the government to scrap the whole project.

For example, the West Kowloon Cultural District project showed the government's desire to transform Hong Kong into an international cultural centre thereby going against the grain of the city, which is founded on local and national Chinese cultures

At the beginning of 2006, hopes were still high in Hong Kong that the government might just provide the region with a scaled down project but still oriented towards culture in general, i.e. visual and the arts of the stage. Since then, the two foreign institutions that were approached by the government (or who approached the government, there are different versions of the story), the Pompidou Centre and the Guggenheim Museum, to run the museums of the West Kowloon Cultural District have since withdrawn from the project. However in 2007, after much research and contacts with representatives of the Hong Kong government, the government of Hong Kong decided to complete a 'public engagement exercise' designed to consult public opinion on what is required for this district. This exercise, coupled with consultation and research conducted with specialists in the field is a clear indication that there is the desire to create institutions where all types of culture can be displayed. The danger here is how to define the term 'international'. The desire to transform Hong Kong into an 'international' cultural centre, where 'international' would mean the type of

口及航運的地位，及其可笑的「中西合璧」文化標籤，其文化基礎卻是建基於本土及不停持續更新的中國國家文化。

令香港成為新文化實驗場，遠比強迫它跟隨西方文化潮流更為迫切

對西九文化區項目而言，把博物館的營運權拱手讓予法國或美國的藝術團體，某程度上是削弱了香港文化創作真正原有和本土的特色。雖然美術館如巴黎龐比度中心向來倡導購入鄰近地區藝術家作品的政策，但同時也會引入受歐洲傳統影響的收藏政策，因為該美術館並不會因為長駐某個地區如香港而加以改變。

沒有人清楚知道如何避免這本意良好的工程，變為另一個以歐美為本的計劃。但大部分香港藝術家及文化工作者均已表達了他們的意願，表示他們想擁有由香港人管理的藝術場所，以及對歐美傳統及藝術市場感興趣只基於某程度上他們是活躍於文化的互相交流。誠如很多在世界各地工作的非歐美藝術家們所建議，與其強迫香港跟隨來自歐美的文化主流，不如開拓新的「領域」，讓新的文化實驗得以進行，這需求實在更為迫切。

cultural productions inspired by the global market, would go against the grain and not fit the vocation of this city which, in spite of its status with its international port and airport and the absurd label of 'East meets West' that it still attracts, has found its cultural foundation in a living local and national Chinese culture which is therefore constantly renewed.

It should be much more urgent to make Hong Kong a place where new cultural experiments are carried out, rather than forcing it into cultural currents from the West

In the case of the West Kowloon Cultural District project, to simply hand over the administration of local museums to a French or an American institution would somehow undermine the truly original and local characteristics of the cultural productions of Hong Kong. Although a museum like the Pompidou Centre has consistently promoted a policy of buying artworks from the artists of its surrounding regions, it would also introduce collection policies necessarily shaped by its European heritage, since this institution has not been reshaped by a long presence in a place like Hong Kong.

No one knows exactly how to avoid such well-intentioned strategies turning into another Euro- or American centered project, but a majority of Hong Kong's artists and cultural workers have personally stated their preference for the creation of local institutions, locally staffed and interested by Euro-American traditions and art markets only insofar as they are active agents of cross-fertilisation. Instead of forcing Hong Kong into cultural currents coming from Europe or the United State, it should be much more urgent to create a new 'periphery', a place where new cultural experiments can be made, as suggested by many non-European and non-American artists working all over the world.

第二章

對香港藝術的舊有典型印象

1. 香港的「東」與「西」：舊有的典型印象

來自香港殖民地背景的「中西會合」這舊有典型觀念於今日已不適用

在每個文化範疇內，所有與意念交流的有關想法，包括從電影到文學，從飲食到各種「揉合」的製作，均無可避免地返回「中西會合」這個舊有的觀念。今日沒有一位嚴肅的學者會認為「東方」及「西方」這類觀念能代表任何的實況，因為創造這種觀念的香港過往的殖民背景，今日已不再存在。可是，我們仍不能忽略這個舊有觀念，因為它過去創造了多樣的藝術品，對不同文化間的交流至為重要，這些交流近年來仍以不同的方式繼續發展。可是，今天「中西會合」這個觀念，已不再適用了，因為它所憑藉的概念不是真實的，所以當我們討論中國藝術時，尤其是談及香港藝術家時，也不應引用「中西會合」這個觀念。「中西會合」的觀念植根於「東方對西方」這個殖民地概念。這個眾所周知的典型觀念，自從20世紀末薩義德在他的最具影響力的書本之一——*Orientalism*¹裡提及其歷史開始，

Chapter Two

An old stereotype of the arts in Hong Kong

1. 'East' and 'West' in Hong Kong: an old stereotype

The old stereotype of 'East meets West' was created in the context of colonial Hong Kong and cannot be used today

All these ideas related to exchanges of ideas in every cultural field, from film to literature, but also food and every kind of 'hybrid' production, lead us inevitably back to the old notion of 'East meets West'. No serious-minded academic today would consider that notions like 'East' and 'West' represent any kind of reality, since they were created in a context that has disappeared today: the context of colonial Hong Kong. These notions cannot however be ignored, because they have, in the past, produced a variety of artworks which have been important in creating a dialogue between different cultures, a dialogue that has recently been developing in many ways. Today however, the idea of 'East meets West' can no longer be used because it relies on notions that were actually never true and should no longer be cited when talking about Chinese art and especially when talking about Hong Kong artists. The idea of 'East meets West' takes its roots in the colonial notion of 'East versus West', a well-known stereotype which has been analysed and elaborated upon at great length by many academics since Edward Said considered its history in one of the most influential books of the late twentieth century, *Orientalism*¹, which gave rise to the discipline of post-colonial studies. Since these stereotypes had been analysed in post-colonial studies in the 1980s, many academics believed that they might simply disappear in the near

1 Said, E. W. (1978). *Orientalism*. New York: Panthen Books.

1 Said, E. W. (1978). *Orientalism*. New York: Panthen Books.

很多學者便對它作很大篇幅的分析及補充。80年代，從事後殖民研究的學者已不斷探討這典型的觀念，他們相信這典型觀念或許會在不久的將來消失。可是不幸地，它們仍一如既往的根深蒂固。

現今的大眾媒體常提及「東方」或「中東」這類詞語，經常是帶有邪惡印象，因而觸發歐美人士的負面情緒

「中東」地區的政治及軍事動盪，為所有發生在「東方」的事件，帶來一個新的，更常被視為邪惡的印象。今天，當傳媒提及「東方」或「中東」時，他們經常激起歐美讀者或觀眾的負面情緒。由歷史及地理政治因素形成的實際情況往往被忽略，並簡單地被「中東」這個模糊的統稱所取代。相對傳媒及娛樂界所傳遞極具侵略性的意識形態而言，學者與嚴肅的社會文化研究者的努力對大眾的影響可真是微乎其微。2006年香港播放有關在中世紀身處西班牙的回教徒的紀錄片，當時並未為人們注意，但不少香港學生觀看後嘆為觀止，他們從未想到阿拉伯這些「蠻夷」能創造出如此高度發展的文明。

「東方」的概念源於19世紀歐洲殖民主義國家，而「東方主義」並沒有實質地理上的定義
薩義德分析「東方」及「西方」這兩個名詞的歷

future, but unfortunately they have remained as strong as ever.

The terms 'East' or 'Middle East' are nowadays always mentioned by the mass media in a sinister context and arouse negative reactions in Europeans or North Americans

The political and armed upheavals in the regions referred to as the 'Middle-East' have given a new, and often sinister meaning to all the events taking place in the 'East'. When the terms 'East' or 'Middle-East' are mentioned nowadays in the mass media, they often awake very negative feelings in the readers or viewers living in Europe or North America. The actual situations created by both historical and geopolitical conditions are frequently ignored and are simply replaced by the vague generality known as 'Eastern'. All the efforts of academics and serious-minded social and cultural analysts have had little impact on the general public when compared to the very invasive ideology carried by the mass-media and the entertainment industry. A documentary on the Muslim presence in Spain during the Middle Ages that was aired in Hong Kong in 2006 passed generally unnoticed but was welcomed with gasps of surprise by many Hong Kong students who never expected to see such sophisticated centres of civilisation created by the Arab 'barbarians' of the mass-media.

The idea of 'East' was created in colonialist European countries in the 19th century; this 'Orientalism' lacks a definition of region's geographical realities

In analysing the history of the terms 'East' and 'West', Edward Said studied what European and North American texts had said about regions that are in reality difficult to define. The most obvious example of East-West ambiguity would be Greece: it is still seen as the cradle of Western civilisation even though its proximity

史時，曾研究歐美的文獻對這些地區的說法，而在現實中要界定它可是很不容易的。對「東」、「西」的模稜兩可，最明顯的例子莫如希臘。希臘仍被視為西方文明的搖籃，但由於她跟小亞細亞的文化，如向來象徵「東方」的土耳其文化很接近、很相似，因而導致此說法極具爭議性。

「東方」這觀念源於19世紀歐洲殖民主義國家的看法，稱為「東方主義」，因而出現了許多以不真實的方式表達「東方」的書籍和藝術品。問題是這些不真實的表達，卻被大多數的人所接受，並信以為真。在「東方主義」中，所謂的東方，從地理角度而言，實際的地域其實並不存在，那只是歐美作家就政治、社會及學術方面的表述而已。

「東方主義」的影響引發二元對立，並有著無視民族之間的文化差異的傾向

由殖民心態所形成的「東方主義」，其影響多是負面的，且存有無視歐洲以外國家之間所有的文化差異的傾向。若以這種態度分析藝術品，那麼伊朗人與敘利亞人的作品是一樣，而它亦與土耳其人或巴勒斯坦人的作品也沒有分別。這個看法形成我們／他們的二元對立，它往往隱藏了很多全球人類共享的相似性，而負面地描繪了彼此的差異。因此，這二元對立普遍地會導致種族主義及仇外情緒：令大家無法接受其他人的差異。同

and similarities with the cultures of Asia Minor, like Turkey - a country always represented as 'Oriental' - makes this proposition very problematic. The idea of 'East' came from the attitude known as 'Orientalism', born in colonialist European countries in the 19th century, which gave rise to many books and works of art where the 'East' was represented in non-realistic ways. The problem was that these non-realistic representations were accepted as true by the majority of the public. In 'Orientalism', the realities of the geographical area defined as the Orient is actually absent; it is merely a political, social and academic representation that was created by European and North American writers.

The effects of 'Orientalism' created binary oppositions and had a tendency to ignore all the cultural differences with national cultures

The effects of 'Orientalism', effects that were produced largely by the colonial mentality, were mostly negative and had a tendency to ignore all the cultural differences present in countries outside of Europe: in works created by that attitude, an Iranian is the same as a Syrian who is in turn the same as a Turk or a Palestinian. This view creates only binary oppositions like Us/Them and it always hides the many shared similarities between human beings throughout the world while portraying the differences in a negative light. These binary oppositions therefore generally result in racist and xenophobic feelings: they make impossible the acceptance of the others' differences. They also have a tendency to erase all local differences existing inside the boundaries of national cultures. This also has entirely negative consequences because the mass-media and the entertainment industry often portray other peoples within the boundaries of a country or a region as being all the same. For instance, if an Iranian is the same as an Iraqi,

時，這也會導致在國家文化範圍內存在的地方差異的消失。這會有完全負面的效果，因為傳媒及娛樂界常常把一個國家或一個地區內所有的人均看成一樣。舉例來說，如果一個伊朗人被看成和一個伊拉克人一樣，則所有伊朗人被視為瘋狂的教條主義者，而全不考慮到還有數以百萬計愛和平的伊朗人，及住在伊朗和其他地區的伊朗基督教信徒，而他們是有著截然不同的文化和信仰。

基於其他歷史理由（因其過於贅長，不宜在此陳述）二十世紀的最後十年中，遠東地區未曾被那種負面的印象所渲染。只是不少歐洲人仍以為香港是位於日本，亦不知道韓國、中國與日本並非使用同一種語言，甚至是擁有不同的地理疆界，這其實基於資訊的不足而形成。

基於與其他文化的不同而建立的文化身分，遂形成了「東」、「西」的典型觀念

根據薩義德所說，形成「東」、「西」的典型觀念的原因，不幸地是人類天性的一部分，縱然是沒有理由去接受這原因。要成為獨立個體，每個人必須經歷一個所謂「個性化」的成長過程。這是後結構主義專門的概念，即有關「自我」的概念只能從情境，及與「其他人」的並置與認同中建立出來；亦即是說：「自我」是從其他個體的不同和差異中建立起來。簡單來說，個性化的過

then all Iranians are also considered as crazed fundamentalists without any thought being given to the millions of peaceful Iranians, or indeed to the Christian Iranians living in Iran and in other parts of the world whose culture and beliefs are radically different.

For other historical reasons, which are too long to describe here, the Far East has not been represented in such a negative light in the last decade of the 20th century. The problems are rather problems of lack of information: many Europeans still think that Hong Kong is in Japan and are often not aware that Korea, China and Japan do not share the same language or even the same geographical boundaries.

The creation of stereotypes like 'East' and 'West' is due to the building of cultural identities that define themselves in terms of their differences from other cultures

According to Edward Said, the reasons for the creation of stereotypes like 'East' and 'West' are unfortunately part of human nature, even though this is no reason to accept them. To become an individual, each person must go through a process of growing up called 'individuation'. It is a specifically poststructuralist idea that the notion of Self can only be built by contextualisation, in juxtaposition and recognition of Others: a Self is partly developed by establishing differences and identities with other individuals. To put it simple, the process of individuation means that I become myself because I realise that I am different from everybody else: I build up my own identity in the understanding that I am separate from everyone else. This necessity for individuals was applied by Edward Said to the level of cultural identity: different cultures understand their specificity by identifying how different they are from all the other cultures.

程是指我之所以能成為我，因為我意識到自己與別人不同，憑著了解自己與別人的差異，從而建立自己的身分。薩義德把成為個體的必然性應用於文化身分的層面上：不同的文化能透過對所有其他文化差異的區別來了解本土文化的獨特之處。

由於19世紀作家們的幻想，東方文化被視為邪惡、野蠻和極端保守；而西方文化則是高尚、文明和開明

薩義德認為拿破崙軍隊於1798年入侵及佔據埃及，是形成東方主義重要的第一步。當時拿破崙帶同科學家、歷史學家及語言學家隨行，因此而產生的研究，包括寫成了一系列非常重要的典籍，以及對最早的象形文字的解讀，這是與偉大的埃及文明的首次交流。拿破崙透過戰事和侵略他國長遠來說並非成功之道，但他成為首位嘗試統一歐洲的人物，這並非偶然的；拿破崙是首位企圖為「歐洲文明」立下定義的人，而「歐洲文明」只能透過其他文化的對比而界定出來的。把「東方」界定為「別的」；把「西方」界定為跟這「別的」不一樣，因而引申至「東方」便是一切自己不希望的東西：當西方被界定為高尚、文明和開明；東方則被界定為邪惡、野蠻和極端保守。不幸地，這種以「別的」文化領域來界定本身文化領域的方法只導致人們傾向幻想而不尋求

Because of the fantasies of writers in the 19th century, the Orient was perceived as vicious, barbarous and reactionary, while the West was chaste, civilised and enlightened

According to Said, the first crucial step in the creation of Orientalism was the invasion and occupation of Egypt by the armies of Napoleon in 1798 during which he invited scientists, historians and language specialists to accompany him. The resulting studies, which produced a series of very important books and the deciphering of the first hieroglyphics, were the first discourse on the great Other that was Egyptian civilisation. The fact that Napoleon, through warfare and invasion and therefore in ways that could not succeed in the long run, was also the first to attempt to build a unified Europe is not an incidental issue: he represents the first attempt to define a 'European civilisation' which could only be identified in opposition to these other cultures. In defining the 'East' as the Other, the West also defined what it was not and therefore applied to the Orient everything it did not want to be: where the West was chaste, civilised and enlightened, the Orient was vicious, barbaric and reactionary. This method, which allows one culture to define its own boundaries by creating the Other's boundaries, is unfortunately more likely to lead to fantasy than to a search for truth. All these 'Oriental' civilisations which were identified in the 19th century by these 'specialists' referred to as 'Orientalists' are in fact fantasies that existed only in the mind of these writers, almost as a negative print of their own beliefs.

真相。所有這些在19世紀由那些稱為「東方主義」的「專家」所界定的「東方」文明，其實只是那些作家的幻想，他們自己的負面想法而已。

「中西會合」的概念常用於研究嶺南畫派的作品，不少此派的藝術家曾於日本的藝術學院留學，油畫則為其中的主修科目

在現代藝術的範疇，為了解藝術品的根源，摒棄「東方」及「西方」這類概念是十分重要的。然而，透過了解藝術品過去的根源，對了解藝術品也是十分重要的，尤其是那些19世紀晚期及20世紀早期來自香港及廣東省的作品。縱使「中西會合」這個概念頗為荒謬，但我們不應完全忽略它，因它曾創造了極為獨特的藝術品及態度，這或有助創造更多的融合及開創更多的先河。為了解不同文化的交互影響是如何發生，我們需要回到嶺南畫派（嶺南派）的時期，那是在20世紀早期由一群活躍而具折衷風格的藝術家所創作的藝術。廣東省與世界各地的聯繫由來已久，所以首次嘗試採用具融和風格作畫的中國藝術家就是兩位來自廣東省的兄弟——高劍父（1878-1951）（圖5）及高奇峰（1889-1933）（圖6）（我們有時以嶺南來稱呼整個廣東省，但在中華人民共和國建國初期，嶺南只是廣東省的其中一個行政區）。在研究嶺南派的作品時，經常提及「中西會合」，此舉的原因很多。因為不

'East meets West' is always mentioned in studies on the works of the Lingnan school; many artists of this movement studied in Japanese academies where the arts of Europe and America, particularly oil painting, were taught as core subjects

In the field of contemporary art, it is therefore very important to ignore such concepts as 'East' and 'West' to understand the origin of an artwork. But it is also important to know the origins of artworks from the past in order to understand them, in particular those from the late 19th and early 20th century in China, and especially in Hong Kong and Guangdong province. However fallacious the idea of 'East meets West' may be, it is still impossible to ignore it completely since it has given rise to the creation of extremely original artworks and attitudes which have probably favored the creation of more hybridisation and more openings. In order to see how cross-fertilisation is possible between very different cultures, we will have to go back to the time of the Lingnan school (*Lingnanpai*), one of the most active groups of artists involved in the creation of hybrid art in the early 20th century. Considering the long ties the Guangdong province has had with the rest of the world, it is not surprising to see this first attempt at hybridisation being made by two brothers from this province (Lingnan is a name occasionally given to the whole of Guangdong province but it was one of the administrative divisions of the same province at the beginning of the Republic), Gao Jian-fu (1878-1951) (figure 5) and Gao Qi-feng (1889-1933) (figure 6). 'East meets West' is very often mentioned in studies on the works of the Lingnan school, and there are many reasons to do so. Many of the actors of this movement were influenced by a certain type of hybrid art often practiced in Japanese academies where the arts of Europe and America, and particularly oil painting, were taught as core subjects.

少此畫派的畫家受到他們在日本留學時對某種具
融合風格的藝術所影響，而當時日本的藝術學院
以歐美的藝術，特別是油畫，為其教授的核心科
目。



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5. **Gao Jianfu** *Mecopoda and Flowers* 1870s-1950s
Ink and colour on paper, Hong Kong Museum of Art

高劍父《紡織娘》1870-1950年代
水墨設色紙本，現藏於香港藝術館



© Hong Kong Museum of Art

6. Gao Qifeng *White Horse* 1880s-1930s
Ink and colour on paper, Hong Kong Museum of Art

高奇峰《白馬》1880-1930年代
水墨設色紙本，現藏於香港藝術館

在高劍父的著述中，「西方」這觀念被形容為「西方即世界其他地方」。同時，他認為中國藝術家應吸取古代或現代其他國家名作中的元素，而不應只採用西方繪畫的元素

可是，高劍父的著述提到並非常應用舊有的「中西會合」觀念，反而更多地應用了國際化的觀念，因這觀念對歐美現代主義的藝術也很重要。高劍父認為中國藝術家不應只採用西方繪畫的元素，應同時吸取印度、埃及或波斯繪畫以及古代或現代其他國家名作的元素，用以復興中國的繪畫。這些說法受到20世紀對科學和通訊所支持，它應有助推動「世界性繪畫」²的產生和發展。這些嶺南派的早期代表人物及評論家改變了「西方即是歐美」這個傳統定義，而沒有使用19世紀晚期殖民列強為「西方」所下的定義，即20世紀早期日本藝術學院所教授「西方即是歐美」的觀念，轉化為「西方即世界其他地方」。這個轉變印證了「西方」這觀念是如何人工化，它可以涵蓋所有不是「東方」的事物，而不需要具備任何實質的定義。

In the writings of Gao Jian-fu, the notion of 'West' is expressed as 'West as the rest of the world', and he believes that Chinese artists should adopt elements from the masterpieces of other ancient or modern countries, not only from Western paintings

In the writings of Gao Jian-fu however, it is not so much the old 'East meets West' concept that is being applied, but more often internationalisation, which is also an important concept of the Euro-American modernist project. He believed that Chinese artists should adopt not only elements of Western painting, but could also include Indian, Egyptian or Persian paintings and all the masterpieces of other countries ancient or modern, in their plan to renew Chinese painting. These notions were supported by a profound trust in 20th century science and communications, which were supposed to help develop and make possible the creation of 'world painting'². Instead of using the notion of 'West' as defined by the colonial powers of the late 19th century, these early representatives and commentators of the Lingnan school seem to have changed the traditional definition of 'West as Euro-America', i.e. what was actually taught in the Japanese art academies of the early 20th century, into 'West as the rest of the world'. This shift in the meaning of the notion of 'West' shows how artificial a concept it is, since it can be used to cover whatever is not 'East' without having to provide a real definition.

2 高劍父(1987)。《我的現代繪畫觀》，載於《嶺南畫派研究》(Yu, F. 編)，第一輯。廣東：嶺南美術出版社。亦載於Wen, C. F. (c2001). *Between two cultures, late nineteenth- and twentieth-century Chinese paintings from the Robert H. Ellsworth Collection in the Metropolitan Museum of Art*. (81-84). New York: Metropolitan Museum of Art; New Haven: Yale University Press.

2 Gao, J. F. (1987). *Wo de xiandai huihua guan* (My view on contemporary painting). In Yu, F. (Eds), *Lingnan huapai yanjiu* (Studies of the Lingnan School of painting), 1. Guangdong: Lingnan Meishu Chubanshe. In Wen, C. F. (c2001). *Between two cultures, late nineteenth- and twentieth-century Chinese paintings from the Robert H. Ellsworth Collection in the Metropolitan Museum of Art*. (81-84). New York: Metropolitan Museum of Art; New Haven: Yale University Press.

在30、40年代，歐美對珠江三角洲有著深遠的影響，運用「中西會合」的角度，以中國畫和油畫的語言，是理解嶺南畫派作品的唯一途徑

30、40年代，當時中國戰事頻繁，澳門及香港受到歐美文化的影響極其深遠，嶺南畫派的代表人物在這兩個殖民地建立名聲，之後以典型的「中西會合」的角度，運用中國畫和油畫的語言來欣賞嶺南派作品，變成唯一的途徑（例如方聞認為高劍父很多畫作是結合了中國筆法和西方明暗法³的風格）。雖然高劍父在沒有其他途徑理解這些具融合風格的藝術的時候套用了這些觀念，但這些觀念已經不再適用於近代的藝術作品了。

2. 香港的「東」與「西」：詮釋的問題

當文化博物館視趙少昂為香港藝術家，而以其展覽呈現香港精神，儘管趙氏其作品的主題與此無關，這使「中西會合」引申而來的問題更為複雜。當我們考慮嶺南畫派「第二代」畫家的作品時，特別是曾在香港這殖民地工作的畫家，如趙少昂（1905-1998）（圖7），「中西會合」所引伸的問題便變得更為複雜。從沙田文化博物館內其中一個展館以趙少昂的名字命名，我們不難看出博物館強烈的意慾，要把趙少昂界定為

Given the overwhelming influence of Europe and America in the Pearl River Delta in 1930s and 1940s, the only way to see the work of the Lingnan school is to use both the vocabularies of Chinese painting and oil painting in an 'East meets West' mixture

After the representatives of the Lingnan school established themselves in places like Macao and Hong Kong during the wars which raged in China during most of the 1930s and 1940s, the influence of Europe and America in these colonies was so overwhelming that the only way to approach their artworks was to use both the vocabulary of Chinese painting and the vocabulary of oil painting in a typical 'East meets West' mixture (Wen Fong, for instance, sees in many Gao Jianfu paintings a style combining 'Chinese brushwork with Western chiaroscuro'³). Although Gao Jian-fu used these notions at a time when there was no other way to understand this brand of hybrid art, they should not be used anymore to make sense of more recent artworks.

2. 'East' and 'West' in Hong Kong: problems of interpretation

The problem associated with 'East meets West' becomes more complicated when we consider how Zhao Shao'ang (Chao Shao-an) was identified as a Hong Kong artist in the Heritage Museum's exhibition that showed the Hong Kong spirit, despite this idea being absent from the subject matter of his work

The problems associated with 'East meets West' are slightly more complicated when we have to consider the works of the 'second generation' of Lingnan school painters, and especially those who worked in the colony of Hong Kong, like Zhao Shao'ang (1905-1998)

3 Wen, C. F. (c2001). *Between two cultures, late nineteenth- and twentieth-century Chinese paintings from the Robert H. Ellsworth Collection in the Metropolitan Museum of Art*. (87). New York: Metropolitan Museum of Art; New Haven: Yale University Press.

3 Wen, C. F. (c2001). *Between two cultures, late nineteenth- and twentieth-century Chinese paintings from the Robert H. Ellsworth Collection in the Metropolitan Museum of Art*. (87). New York: Metropolitan Museum of Art; New Haven: Yale University Press.

「香港藝術家」。在該展廳中，我們可以不時看到與嶺南派相關藝術家的其他展覽，而趙少昂曾用作畫室的小房間則完全被重現於展場內，包括有關的家具、書籍、繪畫工具及香港典型的窗花。特別是那扇窗，它展現著透過真實的窗戶看到窗外環境的巨大照片，把整個趙少昂的作品展轉化為一個可以體現「香港精神」的展覽。這個意念當然不能在其作品的主題中找到，因趙少昂較喜歡以花鳥為題材，它只是由重新佈置的畫室所營造出來的，因此亦只能被看成屬於香港的文化。



(figure 7). One indication that there is a strong desire to identify him as a 'Hong Kong artist' was clearly visible in the Heritage Museum in Shatin, where there is a hall bearing his name. Within this room, where other exhibitions of Lingnan school-related artists take place from time to time, the small room he used as a studio has been entirely rebuilt with all the furniture, books, painting utensils and typical Hong Kong barred windows. It is particularly this window, complete with a large photograph reproducing what could be seen from the actual window, that turned the whole exhibition of Zhao Shao'ang's works into something that would somehow define a 'Hong Kong spirit' in his painting. This idea could obviously not be found in the subject matter, since Zhao preferred birds and plants, but was created by the presence of this rebuilt studio which could only be identified as belonging to the culture of Hong Kong.

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7. Zhao Shao'ang *Skull in a Faded Dream* 1955
Ink and colour on paper, Hong Kong Museum of Art

趙少昂《春閨夢裏人》1955
水墨設色紙本，現藏於香港藝術館

對趙少昂作品的評論也反映了「中西會合」的態度，如在趙少昂1978年展覽場刊的序言中，強調趙氏於中國畫引入非傳統的題材及西方的藝術技巧

趙少昂的作品傳達了「中西會合」的態度，這個意念是由展覽場內的佈置呈現出來，而不是從作品的內容或風格中體現。縱然沒有必要，但部分對趙少昂作品的評論也體現了「中西會合」的態度。事實上，有關趙少昂作品受「西方影響」的評論，不同作家有不同觀點，這亦顯示出「中西會合」這概念是如何的不穩定。前香港藝術館總館長兼著名畫家譚志成

Comments about Zhao's work also reflect the 'East meets West' attitude, for instance, in the preface to the catalogue of a 1978 exhibition of Zhao's work, it emphasised that Zhao introduced unconventional subject matter and Western techniques into Chinese painting

The idea that Zhao Shao'ang's work expressed an 'East meets West' attitude was therefore conveyed by the setting of the exhibition, and not by the content or the style of his paintings. The same attitude, which consists in recognising an 'East meets West' attitude where it is not necessary to do so, can be seen in some of the comments made about his paintings. The fact that these comments about the 'Western influence' on the work of Zhao Shao'ang will change depending on who is writing, also show how unstable the concept of 'East meets West' can be. Tam Chi-Sing, Laurence (born 1933), the former Chief



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8. Laurence Chi-sing Tam *Deserted* 1969
Ink on paper, Hong Kong Museum of Art

譚志成《荒》1969
水墨紙本，現藏於香港藝術館

(1933)，其作品亦被人從「中西會合」的觀點來分析（圖8）。譚志成曾在趙少昂1978年展覽場刊的序言中描述趙氏早期藝術事業生涯，並強調嶺南畫派如何啟發趙氏於中國畫中引入非傳統題材及西方藝術技巧「透視法和明暗法」。在序言中，他以趙少昂成功地把這些元素揉合於傳統中國畫內作為總結⁴。

趙少昂作品使用非傳統中國畫的題材。對趙氏所用的技巧，譚志成的中文序言寫作「投影」本不構成任何問題，但英文則被翻譯為「明暗法」

趙少昂名作中的骷髏及花卉進一步體現了譚志成所言的趙氏採用「非傳統題材」及「透視法和明暗法」的技巧。這種題材與歐洲17世紀眾多繪畫了骷髏的靜物畫相似。骷髏象徵死亡，在中國畫它不是一個常見的傳統題材。問題在於「明暗法」一詞的運用（事實上，譚志成的中文譯本為「投影」，這並不構成任何問題）。反之，「明暗法」在意大利文的字面解作「明暗對照」，這建基於具戲劇性效果的繪畫概念，在林布蘭或卡拉瓦喬的作品中甚為明顯，但卻與中國畫不甚相符。再者，過往不少中國畫皆能以水墨展現濃淡的對比，畫家不需依賴明暗法的概念而成其事。事實上，早在清朝及以前，這個概念亦

Curator of the Hong Kong Museum of Art is also a respected painter whose work has also been studied in the light of 'East meets West' (figure 8). He described the early career of the artist in the preface to the catalogue of a 1978 exhibition of his work and emphasised how the project of the Lingnan school had enticed him to introduce 'perspective and chiaroscuro', i.e. unconventional subject matter and Western art techniques in Chinese painting. He concludes by stating that the integration of these elements into traditional Chinese painting had been successfully achieved by Zhao Shao'ang⁴.

'Unconventional' subject matter in Zhao's painting is not a traditional subject matter in Chinese painting, but the term 'chiaroscuro' as translated could be problematic. In fact, the Chinese term used by Laurence Tam 'casting a shadow' did not create any problems

The 'unconventional subject matter' and 'use of perspective and chiaroscuro' the author had in mind can be exemplified by a famous painting by Zhao representing a skull and flowers. This subject matter is similar to one of the many still-lives with skulls as a reminder of death painted in 17th century Europe, a subject matter which has not been much in Chinese painting. The real problem starts with the use of the term 'chiaroscuro' in English (in fact, the Chinese term used by Laurence Tam is '投影', 'casting a shadow', which does not create any problems). 'Chiaroscuro', which literally means 'clear and dark' in Italian, is a concept that makes sense in a definition of painting relying on the notion of theatricality, as is obvious in the works of Rembrandt or Caravaggio, and does not lend itself very well to Chinese painting. Moreover, contrasts of dark and clear in the use of ink can be found in many other Chinese paintings from the past without having to rely on the concept

4 譚志成(1979)。《趙少昂藝術》展覽專刊。香港：市政局，第7頁。

4 Tam, C. S. (1979). *The art of Zhao Shao-an*, Exhibition catalogue. Hong Kong: Urban Council, 7.

稱為「明暗」，但並非用以表達戲劇性的明暗效果。然而，近年來運用這些概念所引申的問題，使學者更謹慎地應用這概念。直至現時為止，只有少數學者仍會沿用此種說法。

相反，在1990年的展覽，趙世光只用中國畫的觀點闡釋趙少昂的作品，而沒有提及早期的嶺南派宣稱其對西方藝術的關注

舉例來說，同為藝術家的趙世光（1908）在一個於1990年在香港舉行的趙少昂展覽中，他在場刊的序言甚至沒有提及早期的嶺南派宣稱其對西方藝術的關注。是次展覽亦沒有展示任何趙少昂早期與高劍父較為接近的作品。趙世光是位著名的藝術家（圖9），也是香港藝

of chiaroscuro. In fact, already during the Qing dynasty and before, this notion was also called 'clear and dark', but was not used for theatrical effects. More recently, however, the difficulties inherent in using such concepts have led scholars to use it much more cautiously, and by now, very few of them are still treading that path.

On the contrary, in a 1990 exhibition, Chiu Sai-kwong (Zhao Shiguang) interpreted Zhao's work from a strictly Chinese viewpoint, and did not even mention the Western interests professed by the early Lingnan school

For instance, for a 1990 exhibition of the same artist also organised in Hong Kong, the author of the preface to the catalogue, Chiu Sai-kwong (Zhao Shiguang) (born 1908), does not even mention the Western interests professed by the early Lingnan school. The exhibition did not even include any of the early works of Zhao Shao'ang which were closer to the paintings of Gao Jian-fu. Chiu Sai-kwong, himself a respected artist (figure 9) and the permanent president of



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9. Chiu Sai-kwong *A Scroll of Paintings by Modern Chinese Artists: Joy of Angelfish* Dated 1984
Ink and colour on paper, Hong Kong Museum of Art

趙世光《中國近代名家畫卷：神仙魚樂》1984款
水墨設色紙本，現藏於香港藝術館

術研究會的永遠榮譽主席，他只認為六法⁵ 這個古代意念對趙少昂有影響。趙世光在文章中唯一提及西方藝術對趙少昂的影響便是趙氏以多幅連屏構成的屏風畫。趙世光在其文章提到「海外華人多尚西式陳設，故對裝飾性屏風的需求不多。」⁶ 由於大部分中國文人都不喜歡把畫作掛在牆上，寧願把它們放在盒子裡，不時拿來觀賞，所以當趙世光提到屏風畫是「典型」的中國藝術，而不配合「西方的生活風格」，大家會感到有點意外。所以在90年代初，藝術評論家指趙少昂是嶺南畫派最後的代表人物之一，且他是一位只對「傳統」中國藝術感興趣的藝人是合理的。過去十年「中西會合」這概念極為流行。在此，已由絕對「中國」的詮釋所取代。

the Hong Kong Art Research Association, will only accept the very ancient notions of the Six Principles⁵ as an influence on Zhao. The only time, in this text, where he mentions a 'Western' influence is in respect of Zhao Shao'ang's multi-panel paintings on screens. About those, Chiu Sai-kwong explains that 'there are also fewer demands for decorative screens from Chinese living outside China because of their adoption of a Westernised style of living'⁶. Considering that most Chinese literati would not want to put paintings on the wall and would prefer to keep them in a box to take them out only from time to time, one has to be a little surprised that Chiu Sai-kwong considers screen paintings to be 'typically' Chinese and not adapted to a 'Westernised style of living'. At the beginning of the 1990s, it made more sense for art critics to present Zhao Shao'ang as one of the last representatives of the original Lingnan school and an artist strictly interested in 'traditional' Chinese art. This time, the idea of 'East meets West' so common a decade previously had been replaced by a strictly 'Chinese' interpretation.

5 這六法被視為中國繪畫理論的基礎，它是現存歷史最悠久的繪畫論說——由謝赫（活躍期490-535紀元）所寫的《古畫品錄》。在這篇簡短的文章深入談這些理論，是不可行的，只是它們實在需要一些說明。每一個法則均以四字表達，即（1）氣韻生動，（2）骨法用筆，（3）應物象形，（4）隨類賦彩，（5）經營位置及（6）傳移模寫。視乎大家如何理解它們，因此出現不同的翻譯，其中一個翻譯是由亞歷山大·索珀翻譯。

6 趙世光（1990）《趙少昂的聯屏藝術》載於《趙少昂教授書畫集》，展覽專刊。香港：區域市政局。

5 These Six Principles, or Six Laws (*liu fa*), have been seen as the basis of Chinese pictorial theory. They were formulated in the most ancient surviving painting treatise, *Record of Ancient Works (Guhuapinlu)* by Xie He (active c. 490-535). It is not practicable in this short article to talk extensively about these axioms. Nevertheless, they still require some clarification. Each Law is expressed in four characters and, depending on how they are read, they lend themselves to varying translations. Here is just one possible translation for each of them (translation: Alexander Soper). (1) *qiyun shengdong*: 'animation through spiritual consonance'. (2) *gufa yongbi*: 'structural method in use of the brush'. (3) *yingwu xiangxing*: 'fidelity to the object in portraying forms'. (4) *suilei fucai*: 'conformity to kind in applying colors'. (5) *jingying weizhi*: 'proper planning in placing [of elements]'. (6) *chuanyi moxie*: 'transmission [of the experience of the past] in making copies'.

6 Chiu, S. K. (1990). The art of multi-screen paintings by Chao Shao-an. in *A collection of paintings and calligraphy of Professor Chao Shao-an*, exhibition catalogue, Hong Kong: Regional Council.

在詮釋呂壽琨的作品時，Petra Hinterthür 形容他為一位嘗試純粹把現代精神注入中國藝術的藝術家，同時更以禪學及中國文人畫作參考。相反，朱琦則不斷提及西方的影響

要正確地詮釋那些「借用」不同文化元素來進行創作的藝術家作品時，會出現不少的問題，例如詮釋藝術家呂壽琨（1919-1975）的作品（圖10）。在一本極罕有的以香港藝術為主題的英文書籍裡，作者Petra Hinterthür 儘量不把呂壽琨作品與西方的影響相提並論。她避免運用「西方」這名詞，且認為呂壽琨是位「嘗試把現代精神注入中國藝術」⁷的藝術家，繼而以「禪」的哲學及中國文人畫作參照。相反，朱琦則不斷以西方及西方藝術家作為參照。他形容呂壽琨的發展屬自然成長，這使他的作品能融合西方及中國的元素。從其父親的藝術收藏品中，呂壽琨接受了傳統的訓練。之後，他轉向探索泰納的藝術，繼而採用歐洲表現主義的用色⁸。兩種對呂壽琨的分析皆是正確的，但所強調的卻不一樣。當歐洲作家傾向迴避涉及西方藝術的影響，中國作家卻不迴避，但這亦不構成任何問題。

In interpreting the works of Lui Shou-kwan (Lu Shoukun), Petra Hinterthür portrays him simply as an artist who tried to infuse Chinese art with a more modern spirit and extends her references to cover Zen philosophy and Chinese literati painting, whereas Zhu Qi constantly refers to Western influences only

This hesitation in the correct way to interpret artists who have been making their work by 'borrowing' from different cultures has created many problems in the interpretation of artists like Lui Shou-kwan (Lu Shoukun) (1919-1975) (figure 10). Petra Hinterthür, in one of the rare books in English dealing with art in Hong Kong, makes every effort not to link Lui's work to any Western influence. She chooses to avoid the term 'Western' and considers him an artist who 'tried to infuse Chinese art with a more modern spirit'⁷, and then goes on with references to Zen philosophy and Chinese *literati* painting. Zhu Qi, on the contrary, constantly makes references to the West and Western artists. He describes the development of Lui Shou-kwan as a natural growth that led him to the integration of Western and Chinese elements: after a traditional training with his father's art collection, Lui Shou-kwan moves on to the discovery of the art of Turner before taking in the colors of European Expressionism⁸. Both approaches to Lui Shou-kwan are correct but the emphasis is very different. The European writer prefers to avoid the terrain of Western influences while the Chinese writer does not have any problem in doing so.

7 Hinterthür, P. (1985). *Modern art in Hong Kong*. Hong Kong: Myer Publishing Ltd., 61-63.

8 朱琦 (2005)。《香港美術史》。香港：三聯書店(香港)有限公司。

7 Hinterthür, P. (1985). *Modern art in Hong Kong*. Hong Kong: Myer Publishing Ltd., 61-63.

8 Zhu, Q. (2005). *Xianggang Meishu Shi (Hong Kong art history)*. Hong Kong: Sanlian Publishing Ltd., 161.



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10. Lui Shou-kwan *In Search of Zen* Year: Unknown
Ink and colour on paper, Hong Kong Museum of Art

呂壽琨《尋禪》，年份：不詳
水墨設色紙本，現藏於香港藝術館

中國藝術家如韓志勳和周緣雲，二人皆喜歡以油彩或塑膠彩作畫；然而其作品內蘊含東方觀念如道家思想或禪學，因此無論把這些藝術家歸類為中國藝術家還是西方藝術家均存在問題

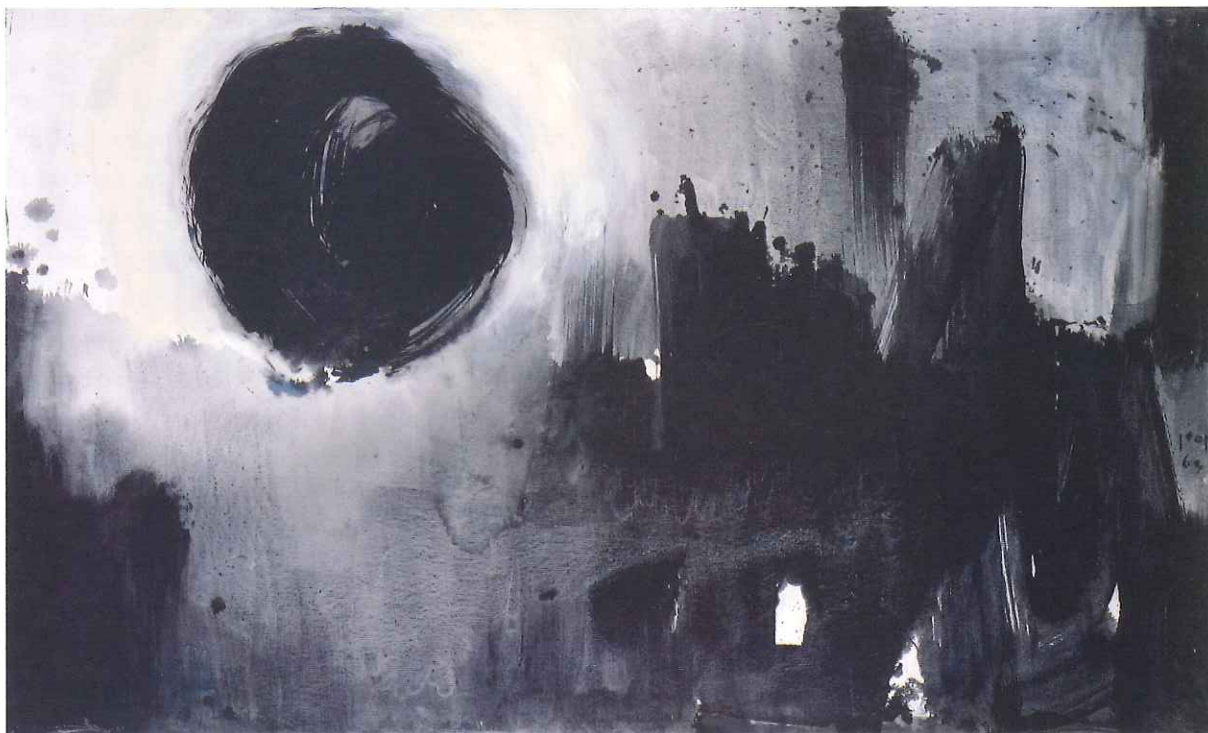
「西化」一詞亦是形成這些不穩定概念的部分元素，這詞明顯地只用以形容那些不是來自歐美藝術家之作品。因此，所有華裔藝術家的油畫及塑膠彩畫均可被歸類為「西化的藝術」。我們曾提及「東方」與「西方」的概念已不合時宜，因

Chinese artists like Hon Chi-fun and Irene Chou (Zhou Luyun) painted in oil or acrylic, but their work comprises Oriental ideas such as 'Taoism' or 'Zen', which creates problems in categorising these artists as either Chinese or Western

'Westernisation' also forms part of these unstable concepts and the term is obviously only applied to the works of artists who do not hail from Europe or America. Any work of an ethnic Chinese in oil or acrylic can therefore be put in the category of 'Westernised art'. We have shown that the notions of 'East' or 'West' are no longer acceptable, since nothing is intrinsically 'Western' or 'Eastern', and

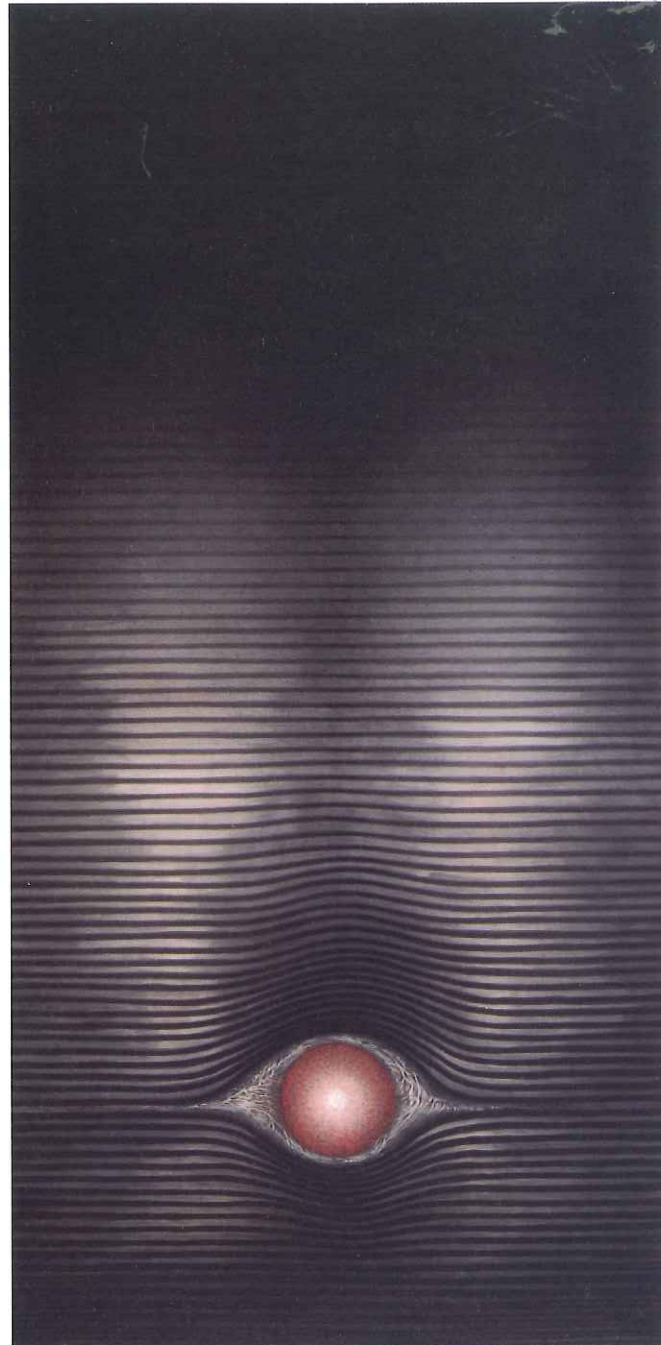
為沒有事物本質上是「西方」或「東方」的，而「中國色彩」或「東方色彩」這類概念製造了更多的問題。當藝術家在作品中運用很多所謂「東方」的意念時，例如「道家思想」或「禪」，問題就會變得更加明顯。當你讀過或聽過有關韓志勳（1922）（圖11）及周緣雲（1924）（圖12）二人作品的評論，這些問題更是顯而易見。兩位藝術家得到的評語往往離不開「中西會合」、「西方影響」、「東方哲學」等，而在應用所有這些概念時，都應比過往更為謹慎。要以易於明白的方法把藝術家分類，對藝術歷史學家和藝術教師來說是極需要的，但並不容易做到，因為要這樣做的話，他們便需要套用這些已為人熟悉的概念，縱然這些概念是不適當的。當教師為學生介紹藝術家時，尤其需要以簡潔易明的方法來解說，因而教師多是傾向把藝術家的作品只歸納於一個類別內。舉例來說，韓志勳及周緣雲的作品如不是被界定為「中國的」（因為他們主要運用中國傳統的創作媒介），便是被界定為「西化」的藝術（因他們喜歡繪畫油彩或塑膠彩畫）。為了不讓學生產生混亂，他們甚少解釋這兩種分類其實並非互不相干。事實上，在過去的十年或二十年，很多中國和歐美藝術家創作不少超越這些分類的藝術作品。

much more serious problems have also been created by such concepts as 'Chineseness' or 'Eastern-ness'. These problems are particularly evident in the works² of artists who have been using many so-called 'Oriental' ideas such as 'Taoism' or 'Zen' and can be clearly seen when one reads or hears comments on the works of such artists as Hon Chi-fun (born 1922) (figure 11) and Irene Chou (Zhou Luyun) (born 1924) (figure 12). Comments about both artists frequently mention 'East meets West', 'Western influence', 'Oriental philosophy' and so on, all concepts that should be used much more carefully than they have been. The very natural demand to classify artists into categories that are easy to understand has complicated the life of art historians and art teachers because, in order to do so, they often have to rely on these well-known notions, even though they are inappropriate. Teachers in particular have to be clear and simple when they present the works of such artists to young students and they are often tempted to place their artworks in only one category. For instance, Hon Chi-fun and Irene Chou are either 'Chinese' because they have been mainly using traditional Chinese media, or 'Westernised' because they preferred oil or acrylic. In order not to confuse their students, they will very seldom say that the categories of 'Chinese' and 'Western' are not as independent as they may appear and that, in the last one or two decades, many artists in China and in Europe and America have created artworks that transcend these classifications.



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11. Hon Chi-fun *Untitled* 1963
 Oil on canvas, Hong Kong Museum of Art
 韓志勳 《無題》 1963
 油彩布本，現藏於香港藝術館



© Hong Kong Museum of Art

12. Irene Chou *High Above* Year: Unknown
Ink and colour on paper, Hong Kong Museum of Art

周綠雲《慧眼》年份：不詳
水墨設色紙本，現藏於香港藝術館

較合宜的方法是先根據作品的創作媒介把藝術家歸類，避免將作品籠統地界定為中國藝術或西方藝術

我們或許可簡單地先以藝術品的創作媒介把藝術家歸類，而避免使用其他的分類方法：例如不應視油畫只是「西方」的藝術，因為很多非歐美的藝術家，在很久以前已開始使用油彩繪畫；而水墨也不應被視為中國專有的創作媒介，因為印度及伊斯蘭國家使用水墨已有一段漫長的歷史。若要說明把藝術品歸納為「西方」或「中國」藝術是不恰當的，我們可以看看韓志勳很多作品與趙無極（1920）的作品甚為相似，這說法仍是可接受，因為趙無極也是一位中國藝術家，雖然他自1948年起開始在法國工作，但他同樣是屬於中國藝術史和歐洲藝術史的。可是事情往往不是這麼簡單，韓志勳的藝術其實也沒有必要被歸納為「中國藝術」一類。事實上，他的作品亦跟法國藝術家奧利維爾·杜碧（1920-2000）的作品很相似。奧利維爾·杜碧與趙無極二人的作品同樣被視為屬歐洲「無形式藝術」的一類。舉例來說，很多人誤以為在90年代尖沙咀文化中心的舞台垂幕是由韓志勳所設計的，其實卻是奧利維爾·杜碧的作品。這個例子清楚地說明了很多抽象的畫作不能被歸類為「西方」或「中國」的藝術，而單靠藝術家的國籍來歸納其作品類別也不能把問題解決。

It might be better to first classify artists by reference to the medium used in their art and to avoid classifying artworks as simply Chinese or Western

It might be better to simplify the classification of artists by relying first on the medium of the artwork, and to resist the temptation to classify these media into other categories: oil painting is not only 'Western' as many non European and non American artists have been using it for a long time, neither is ink a strictly Chinese medium as it has been used in India and Muslim countries for a very long time. To demonstrate that classifying artworks into either 'Western' or 'Chinese' categories is inappropriate, we could show that many paintings of Hon Chi-fun bear a striking resemblance to the works of Zao Wou-ki Wou-ki (Zhao Wuji) (born 1921), which does not create too many problems since Zao is also a Chinese artist, although he has been working in France since 1948 and belongs as much to Chinese art history as to European art history. But things are not that simple and even Hon Chi-fun's art need not necessarily be classified as 'Chinese art'. His work in fact also bears a striking resemblance to the work of Olivier Debré (1920-2000), who is French and, like Zao Wou-ki, an artist whose work should be considered within a European movement called 'Art Informel'. For example, many people believed that the stage curtain of the Hong Kong Cultural Centre in Tsim Sha Tsui, designed by Olivier Debré in the 1990s, is the work of Hon Chi-fun. This case demonstrates very clearly that many abstract paintings can be classified as neither 'Western' nor 'Chinese' and that basing a decision on the nationality of the artist will not resolve the problem.

了解藝術家的文化背景是必需的，但並不足夠

不過教師應讓學生知道藝術家的國籍，因為了解他們的文化背景是必需的。可是單單提及國籍是不足夠的，因為這或會出現學生把藝術作品看成不是「中國」便是「西方」藝術的危險。同樣地，我們也無法透過藝術流派和運動的分類來完全了解當代藝術的發展。這個問題並不只在中國的藝術及其與他國文化的關係才出現。在20世紀下半葉，大家傾向以國籍來界定藝術運動，例如：把抽象表現主義者的風格視為「純美國」風格。此舉產生了不良的副作用，例如使50年代的歐洲藝術在世界各地寂寂無名，甚至在歐洲本土亦是如此。就這個運動，不少刊物提及抽象表現主義所謂的「美國風格」，而大量有關的刊物亦形成了另一個不良的副作用。由於北美的媒體資訊非常發達，在50至60年代期間，他們出版了大量有關英、美藝術的英文書籍，幾乎把那些在德、法出版有關同期歐洲藝術家的藝術書籍淹蓋了。

歐美對中國藝術的興趣或許源於其異國情調；而對香港藝術不感興趣可理解為由於「中西會合」的概念，香港被視為過於西化

在50年代國家如德國和日本正處於經濟重建的時期，當時有很多重要的藝術運動，如「零派藝術」及「俱體」，可是要找出有關這些運動的英

Understanding an artist's cultural background is essential but not sufficient

The teacher should however always give the nationality of artists, since an understanding of their cultural background is always essential. But providing the nationality is not enough, because of the risk that the student sees the artwork as either 'Chinese' or 'Western'. Just as with schools and movements, the developments of contemporary art can no longer be best understood through these classifications. This problem is not specific to the arts of the Chinese world and its relationships with other cultures. There has been a tendency in the second half of the 20th century to identify art movements in terms of nationality, for example the desire to present the styles of Abstract Expressionists as 'purely American'. This has had the undesirable side effect, for instance, of making European art of the 1950s very badly known not only in the rest of the world but also in Europe itself. The so-called 'Americanness' of Abstract Expressionism was portrayed by the many publications on this particular movement and it is the sheer volume of these publications which had another undesirable effect. Because of the great efficiency of the North American media, there have been so many books in English on American and English art of the 1950s and 1960s that they have almost swamped publications in France or Germany about the works of European artists also active during the same period.

Interest in Chinese art in Europe and America may be due to its exoticism, while the lack of interest in Hong Kong art may be explained by the 'East meets West' concept, where Hong Kong is seen as being too Westernised

In the 1950s, during the time of economic reconstruction in countries like Germany and Japan, there were also important art movements, like 'Movement Zero' and 'Gutai', movements on which it is still extremely difficult

文刊物，是非常困難的。毫無疑問，要找出「第三世界」的文化藝術運動，如巴西的Tropicalia的英文資訊，更是困難。在70及80年代，中國仍是一個「發展中」國家，期間的藝術發展仍鮮為外界所認識。然而近年來這種情況經已完全改變，今日不但出現大量有關中國藝術的英文刊物，還有法文或德文版本。雖然我們所見在《藝術》季刊所載的文章已大有改善，但不幸的是仍有大量對中國當代藝術的評論沿用「東方」與「西方」的二元分法。歐美對中國藝術的興趣越來越深，但奇怪的是，他們對香港藝術卻缺乏興趣，這或因為香港仍存有「中西會合」的現象。由於其他地方的人對香港仍持有這個想法，因此大家或許認為香港過於「西化」，而「東方」色彩不足。遺憾的是，國際藝術市場對中國藝術的興趣多在於其異國情調；即中國看來仍是富有異國情懷。而基於種種因素，因為香港過於「西化」，她看來並不怎樣具有異國情調。香港的例子說明如此的分類是何等危險。儘管藝術市場對香港與中國的藝術反應不一，但兩地的藝術家其實同樣值得關注。

許多歐美藝術家對東方哲學的興趣不在於其哲學理論，以致探討趨於簡化和粗疏

再談抽象藝術，抽象表現主義與「無形式藝術」的發展出現一個更為嚴重的問題，這個問題均

to find publications in English. Needless to say it is even harder to find any information in English on 'Third World' movements like Brazilian 'Tropicalia'. The situation of China as a 'developing country' in the 1970s and 1980s also made the arts development during that period almost invisible outside the country. But that situation has changed completely quite recently and there is today a very significant amount of information on Chinese art available not only in English but also in French or German. Unfortunately, a large proportion of the art criticism written on contemporary Chinese art is still relying on the 'East' and 'West' dichotomy, although it is showing clear signs of improvement as shown in the articles published in the quarterly *Yishu*. The development of interest in Chinese art in Europe and America has surprisingly not created an interest the art scene in Hong Kong and this lack of interest may be explained by the concept of 'East meets West' which still exists in Hong Kong. Because the rest of the world sees Hong Kong in this light, they might see too much 'West' in Hong Kong and not enough 'East'. Regrettably, the interest in Chinese art that is very much alive in the international art market may very well rely only on exoticism: China still appears very exotic, and for many reasons, Hong Kong does not because it is too 'Westernised'. This latter example shows how dangerous such a classification can be because Hong Kong artists are just as interesting as Mainland artists, despite the reaction of the art market.

Many Euro-American artists interested in Eastern philosophy are not specific about the philosophical concepts, and made the studies simple and rough

To return to the issue of abstract art, there is another, probably even more serious, problem attached to the development of Abstract Expressionism and 'Art Informel', a problem

從研究韓志勳及周綠雲等藝術家的作品出現。對喜歡「東方哲學」的歐美藝術家的研究確為數不少，只是作者們不太關注這些藝術家所提及的哲學概念。在60及70年代，這種風氣在歐美開始流行，很多人忽然對禪宗感到異常的興趣，這不是說禪宗藝術是不相干的，只是對大部人來說，禪宗藝術就是在日本寺院裡那些簡約的日式石建花園。可是，簡約的表現並不是禪宗建築所獨有的，這種表現亦見於日本神道教建築，甚至大部分歐洲羅馬式的建築。同樣地，把抽象藝術家如馬克·羅斯科（1903-1970）及彼埃·蒙德里安的作品與禪宗連繫起來是無意義的，因為對他們作為一個西方人來說，禪宗是一門著重探討本體論的佛教哲學，而與美學問題和藝術創作並不相關。

同樣地，當我們以道家思想作參照來談論藝術家如周綠雲的作品，其意義也不大，因在他們的作品中，難以體現道家思想。「中西會合」不能被看成一個簡單的概念，讓學生懂得如何以開放的態度來觀賞藝術是重要的

這個道理同樣適用於理解道家思想與視覺藝術：雖然道家思想過往對中國文人畫家的生活有深遠的影響，但這哲學思想同樣是建基於有關本體論的問題上，它並不能轉化為視覺上的處理。事實上，很多道教畫被用於民間宗教的祭祀，因而道

that also appeared in the studies of the works of artists like Hon Chi-fun and Irene Chou. Many studies have been made on Euro-American artists interested in 'Eastern philosophy', studies in which the authors are not very specific about the philosophical concepts they are talking about. This attitude began in Europe and America in the 1960s and 1970s, a time that saw an explosion of interest in Zen Buddhism. This is not to say that referring to 'Zen' (*chan*) art is not relevant, since what most people have in mind are the very simple and basic Japanese stone gardens, which were often built within Zen Buddhist monasteries. Being simplicity and basic are, however, not specifically Zen attributes as they are also present in the architecture of Japanese Shinto religion or even in most Romanesque architecture in Europe. Similarly, relating the work of such abstract artists as Mark Rothko (1903-1970) or Piet Mondrian to Zen is nonsensical to a westerner, because to him, Zen is a Buddhist philosophy focused on ontological issues and does not concern itself with the problems of aesthetics and the creation of artworks.

Similarly, reference to Taoism when talking about the work of artists like Irene Chou makes little sense because it is quite impossible to see any Taoist concepts in their work. 'East meets West' cannot be considered as a straight forward idea. It is important to show students how to see art in the most open way

The same could be said about Taoism and the visual arts: although it had a profound influence on the lives of the literati Chinese painters of the past, this philosophy, which is also based on ontological problems – cannot be transformed into a visual treatment. In fact, many Taoist paintings were used for worship in a popular religious version, the religion often having very superficial links with this profound philosophy. Taoism as a philosophy is present in the thinking of Chinese literati thinkers in

教與道家深奧的哲學思想往往只有極為膚淺的聯繫。道家作為一種哲學思想，呈現於如《莊子》的道家名作中，運用語錄的形式把中國文人思想家的思想表達出來，但它卻不能在任何可見的形式中體現出來。在這情況下，當我們談及周綠雲的作品時經常連繫至道家思想，其實也只能以過往自稱奉行道家思想的畫家之藝術作參照。雖然這些畫家從自然取得靈感，而大自然又是道家學者所提的本體論思想的本源，但要在這些藝術家的作品中看出道家思想卻是不太可行。這並不代表藝術家創作了「低劣」的作品，相反，周綠雲依然是在她那一代香港最重要及最具影響力的藝術家之一。

要分析糾纏於「東」與「西」概念的藝術作品，其過程涉及幾個階段：首先，在沒有先作任何判斷的情況下找出藝術家的觀點；其次，認識以該觀點詮釋所帶來的問題；然後嘗試作出協調，因為即使是錯誤的觀念也能創造出有趣和原創的藝術品。在今時今日的香港談及藝術欣賞，藝術教育工作者應教導學生以最開放的態度來欣賞藝術，這是最為重要的。

the form of concepts and quotations of famous Taoist works like the *Zhuangzi*, but it could never be represented in any visible form. In that sense, the constant reference to Taoism made when discussing the work of Irene Chou is also only relevant to the extent that reference is made to the art of painters from the past who called themselves Taoist. Even though these painters found their inspiration in nature, a source of ontological questions for Taoist writers, it would be quite impossible to see any Taoist concepts in their artworks. This does not mean that Irene Chou has produced a 'bad' work of art. On the contrary, Irene Choushe remains one of the most important and influential artists of her generation in Hong Kong.

The process involved in analysing any artwork trapped in this discourse about 'East' and 'West' should follow several stages: first, identify the view of an artist without making any value judgement; secondly, acknowledge the problems of interpretation presented by this view; thirdly, make a kind of reconciliation since even mistaken concepts can produce interesting and original artworks. When it comes to the appreciation of art today in a place like Hong Kong, the most important act of an art educator is to show students how to appreciate an artwork in the most open way possible.

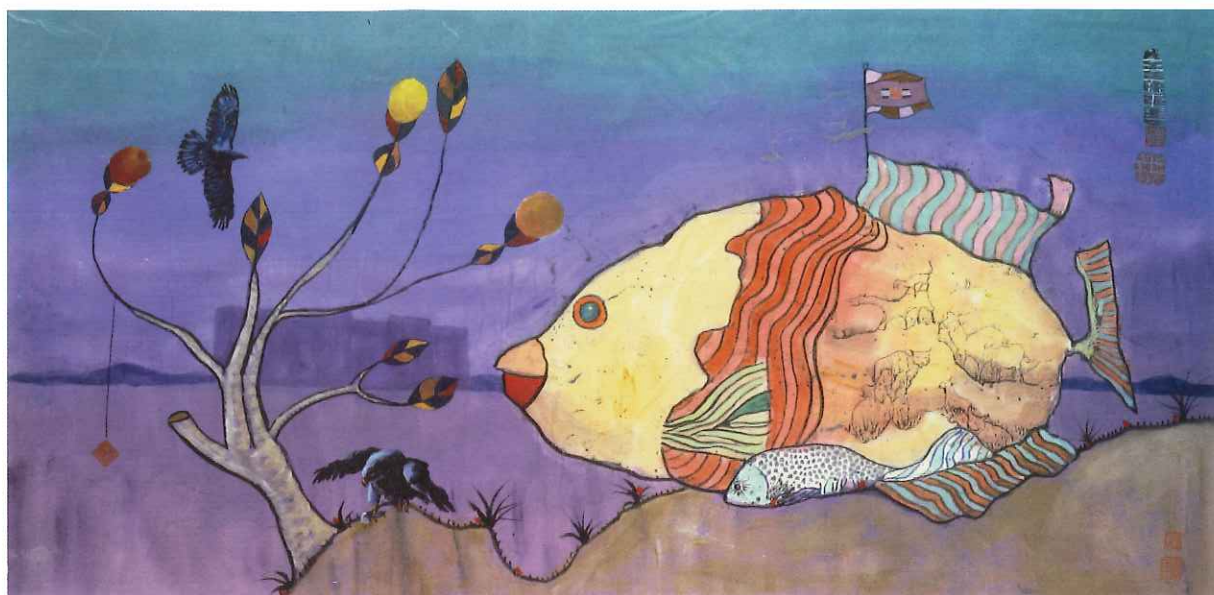
3. 香港的「東」與「西」：較近期的取向 隨著「中西會合」的觀念在藝術史內漸漸消 失，有更多具建設性的方法來探討「東」與 「西」的議題

要探討「東」與「西」的議題，我們可以採用一些更具建設性的方法來理解其他香港藝術家。由於藝術家如陳福善（1905-1995）與陳餘生（1925）是華人藝術家，因此對很多藝術評論家及藝術史學家來說，他們的作品引來了分類的問題。這種情況隨著近來「中西會合」的觀念在藝術史及藝術評論中漸漸消失才得以改善。對作為藝術家的發展而言，陳福善承認超現實主義對其作品的重要，特別是他那些看似無意識的素描。其方法是先以複印工具在紙上製作一些形，然後解讀這些形，並把它轉化為可辨認的形狀（圖13）。這些實驗最終引領他進入「手勢抽象」（行動繪畫的別稱）創作，而那些出乎意料的形狀則沒有再被解讀。

3. 'East' and 'West' in Hong Kong: more recent approaches

With the disappearance of the 'East meets West' concept in art history, there are more constructive ways to look at the 'East' and 'West' issue

There are however more constructive ways to look at the 'East' and 'West' issue, which have been applied in understanding other Hong Kong artists. Because the artists are ethnic Chinese, the works of Luis Chan (Chen Fushan) (1905-1995) and Gaylord Chan (Chen Yusheng) (born 1925) have created problems of classifications for many art critics and art historians. This situation was improved by the recent disappearance of the 'East meets West' concept in art history and art criticism. As regards his development as an artist, Luis Chan always acknowledged the importance of Surrealism on his work and in particular the use of automatic drawing. This method consists of first improvising forms with a tracing tool on a piece of paper and only afterwards interpreting these forms to turn them into recognisable shapes (figure 13). These experiments eventually led him to explore 'gestural abstraction', where the accidental shapes are not reinterpreted.



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13. Luis Chan *Stripe Fish* Year: Unknown
Ink and colour on paper, Hong Kong Museum of Art

陳福善《條紋魚》年份：不詳
水墨設色紙本，現藏於香港藝術館

陳福善的行動繪畫借用了中、西的繪畫傳統，
被視為一種成功的嘗試；但同時亦受害於某種
的錯覺，以為禪學的思想被應用於行動繪畫

陳福善的行動繪畫，對認識傑克遜·波洛克
(1912-1956) 的「行動繪畫」或法國畫家喬治
馬修（生於1921）在公眾地方進行的即興實驗
創作的歐美人仕來說，必定是似曾相識；又或是
對中國古時運用潑墨的書法家有所認識的華人，
也會有相同的感覺。由於陳福善是中國人，並熟
悉潑墨技巧，所以行動繪畫被視為借用不同的繪
畫傳統，以創作另一種藝術品，就像大師張大千
(1899-1983) 在60年代嘗試「中國的」行動繪
畫（圖14）。這提醒了大眾早在多個世紀前，中
國人已運用潑墨創作出具同樣效果的作品。這種

The gestural painting of Luis Chan can be seen
as a successful attempt to borrow from both
'East' and 'West' painting traditions, but it
also suffers from the misconception that Zen
ideas are being applied to action painting

These gestural paintings are a familiar sight
to a European or an American who would
know about the 'action painting' of Jackson
Pollock (1912-1956) or the experiments with
public improvisation of the French painter
Georges Matthieu (born 1921), and would
also be familiar to a Chinese who would know
about the splashed ink technique of the
ancient calligraphers. Because Luis Chan is
a Chinese and was aware of the splashed ink
technique, his gestural paintings can be seen
as an attempt to borrow forms from different
painting traditions to create another kind of
artwork, very much like the great Zhang Daqian
(1899-1983) who attempted a 'Chinese version'
of action painting in the 1960s while reminding
the public that the Chinese had created the
same effects many centuries previously with

借用在許多方面都是很成功的，而且是邁向更全面的融合所必經的階段，可是它仍然依賴那些尚未能被充分理解的觀念。60年代不少歐美藝術家當他們嘗試創作受禪宗啟發的藝術品時，誤解了他們所借用的元素；而華人藝術家亦誤解了他們所借用歐美的抽象畫的元素。事實上，禪宗藝術並非在於形式；而建基於柏拉圖學說的抽象藝術，亦不存在於過去的中國畫內。對陳福善的行動繪畫的詮釋亦同樣含有這些誤解，而陳福善作為華人的事實亦無助詮釋這一切。

splashed ink (figure 14). This borrowing, in many ways very successful, was a necessary step towards a more complete hybridisation but it was still relying on notions that were not well understood. Many Euro-American artists of the 1960s misunderstood what they were borrowing when they attempted to produce Zen-inspired art; many Chinese artists misunderstood what they were borrowing in Euro-American abstract painting. In fact, Zen art is not about forms and abstract art relies on a Platonist notion of meaning that was absent from the Chinese painting of the past. Interpretations of the gestural paintings of Luis Chan also suffered from these misconceptions and the fact that he was an ethnic Chinese did not help these interpretations.



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14. Zhang Daqian *Hehuan Mountain* Dated 1970
Ink and colour on paper, Hong Kong Museum of Art

張大千《合歡山》1970 款
水墨設色紙本，現藏於香港藝術館

華人藝術家陳餘生的抽象畫作兼具中、西方面貌，然而陳餘生並不認為其風格是融合的結果

也有一些抽象畫未必從形式的借用而創造出來，陳餘生這位華人藝術家就是一個明顯例子。他並不著重文化融合的概念，卻致力創造一個能以多種方法詮釋的風格。對文化研究感興趣的學者經常透過文化角度的解釋來印證藝術品味，他們常常弄不清楚為何有些藝術不論在何種文化幾乎也能為大眾所喜愛，陳餘生的作品正是一個好的例子。他的抽象作品既不能歸類為「西方」藝術，也不是「中國」藝術，因而在不同文化中也受人歡迎。由於他的作品主要是油畫和塑膠彩畫，因此支持「中西會合」這概念的人可憑藉陳餘生中國人的身分來印證這個概念。後殖民研究的專家或會以香港前殖民地的身分來解釋他的畫作含有「西化」感覺，而其他人或會傾向強調陳餘生的畫作展現的「中國精粹」。明顯地，這些詮釋都不足以用來評賞陳餘生的作品，而應把它們結合成一個更完整及更開放的解釋。陳餘生本身對這些詮釋並不感興趣，他寧可將它們視為影響自己人生的東西，而不強調任何一種的影響。

這種對生活經驗的興趣在陳餘生的抽象藝術中表現出來，而日常生活的事物會經常出現於他的作品裡（圖15）。在他許多的作品中，我們可以看出花朵或家具被轉化為獨立的、色彩繽紛的抽

The abstract work of the ethnic Chinese artist Gaylord Chan has both Chinese and Western aspects, but the artist does not consider his style to be the result of hybridisation

There are also abstract paintings that do not seem to have been created from a borrowing of forms. Gaylord Chan would be an obvious example of an ethnic Chinese artist who is not preoccupied with notions of hybridisation and pursues a style that can be interpreted in a number of ways. Academics interested in cultural studies, who are always attempting to justify taste through cultural explanations, are often puzzled by the fact that some art can be pleasing to almost anyone in any culture. This is clearly the case of the work of Gaylord Chan, whose brand of abstract art cannot be classified as either 'Western' or 'Chinese' and is therefore likely to be appreciated in any culture. Since his paintings are mostly oil and acrylic paintings, the defenders of the 'East meets West' interpretations can rely on the Chinese ethnicity of Chan to illustrate the validity of this concept. Specialists in post-colonial studies may also rely on the former colonial status of Hong Kong to explain the 'Western' feel of his paintings while others will prefer to emphasise the 'Chinese subtlety' of his pictorial project. It is obvious that none of these interpretations are sufficient for an appreciation of his work; they should probably all be grouped into a more complete and open-ended explanation. The artist himself is relatively unconcerned by these interpretations and usually prefers to consider them as the result of all the influences he has received in his life without emphasising any single one.

This interest in life experience manifests itself as a kind of abstract art in which everyday objects often appear (figure 15). In many of his paintings, one could recognise flowers or pieces of furniture transformed into independent, colorful abstract shapes. Gaylord

象形狀。因此，從審美的角度來看，他的作品可被視為相當成功的，因他的作品傾向於能從多方面來詮釋，其中無疑包括「中西會合」這個舊有觀念，雖然這個觀念只有在過去才適用。正如我在前文經常強調，今日這個觀念已不再適用於詮釋如陳餘生這類作品。事實上，陳餘生運用這個概念來理解自己的作品不曾有任何不妥的感覺，而我們會轉向另一位在世的藝術家，看看如何以積極及創新的方式刻意地應用這個觀念的正反兩面。

Chan's work can therefore be seen as a truly successful aesthetic project as it lends itself to multiple interpretations, one of which is no doubt the old 'East-meets West' notion, even if it was only acceptable in the past. Today, as I have frequently insisted, this notion should not be applied to the work of those such as Gaylord Chan. In fact, he has not been guilty of applying this notion to his own understanding of his work and we have to turn to another living artist to see the two sides of this paradigm being used intentionally in a very ambitious and inventive way.



© Hong Kong Museum of Art

15. Gaylord Chan *A Small Patch of Yellow* 1984
Acrylic on canvas, Hong Kong Museum of Art

陳餘生《一小片黃色》1984
塑膠彩布本，現藏於香港藝術館

王無邪的作品展示了中、西藝術間所存在的張力，而非其他藝術家在其作品中呈現中、西文化融合的概念

王無邪（生於1936）是20世紀晚期其中一位最具影響力的中國畫家。祈大衛於90年代在其有關香港藝術的著作中曾提及王無邪的作品展現了中西藝術截然不同的張力。根據這個理論，王無邪對中西藝術的尊重使他不願意接受文化融合的概念。祈大衛指出王無邪的畫作非但不屬於融合，而是突出中西藝術的差異及對比，因此，這成了其作品的主題。故此，「中西會合」不被視為創造新藝術的動力，而是一個展現兩者之間不同而互相交替的平台⁹。以中西藝術傳統間的張力來形容王無邪那一代的中國藝術家對融合的感覺該是最佳的方法，而該感覺不一定叫人喜悅。這種感覺在較年長的藝術家如韓志勳及周綠雲的作品中並不存在，他們所處的位置與嶺南派藝術家非常相似。他們深信中西混合是進步的，並可改善中國藝術。王無邪作品展現的張力源於他深信無人能漠視過去；漠視過去不但令人不快，而且根本做不到，因我們作為個體是由自己的文化背景所塑造出來的。中國與歐美文化間存在的張力也能從其選用的英文名稱體現出來，他那英文

Wucius Wong's (Wang Wuxie's) work exemplifies the tension between East and West, rather than the fusion of these concepts present in the works of other artists

Wucius Wong (Wang Wuxie) (born 1936) is one of the most influential figures of Chinese painting in the late 20th century. The idea that his work presents a tension between the arts of two very different traditions was presented by David Clarke in the 1990s in his book on Hong Kong art. According to this theory, Wucius Wong's respect for the art of both cultures made him unwilling to attempt hybridisation. David Clarke shows that, instead of a fusion, his paintings highlight the differences between the two and *opposition* therefore becomes the theme of his work. 'East meets West' is therefore not seen as the creation of new kind of art but as a stage on which differences are enacted⁹. The idea of tension between two art traditions is certainly the best way to describe the feelings of the Chinese artists of Wong's generation felt about hybridisation, feelings that were not always pleasant. This feeling is absent from the projects of slightly older artists like Hon Chi-fun and Irene Chou, whose position is very similar to that of the Lingnan school artists. They truly believed that their mixture of East and West was progressive and would improve Chinese art. The tension in Wucius Wong's work finds its roots in his belief that no one can ignore the past; it is not only undesirable but quite simply impossible to do so since it is our cultural background that shapes us as individuals. The idea of tension between Chinese and Euro-American culture is also present in his choice of artist's name and his Anglicised name is patterned on that of Confucius, an early Chinese/Latin hybridisation.

9 祈大衛 (1996)：《藝術與地域——香港藝術透視散文》。香港。香港大學出版社。頁15。

9 Clarke, D. (1996) *Art and place - Essays on art from a Hong Kong perspective*. Hong Kong: Hong Kong University Press, 15.

名稱是仿倣孔子的英文釋法而來的，屬早期漢語與拉丁文的融合。正如孔子（Kongfuzi）的名字變為 Confucius，無邪（Wuxie）寫成 Wucius。這種張力亦能從他所選擇的媒介中體現出來，因為他不少作品，甚至那些「看起來很中國化」的，都是以塑膠彩及油彩繪成的（圖16）。

Just as Kongfuzi became Confucius, Wuxie became Wucius. This tension also appears in his choice of medium, as many of his paintings, even those 'looking Chinese', were done in acrylic or oil paint (figure 16).



© Hong Kong Museum of Art

16. Wucius Wong *Untitled I* 1960
Oil on canvas, Hong Kong Museum of Art

王無邪《無題一》1960
油彩布本，現藏於香港藝術館

香港的繁榮及中西會合的觀念使香港藝術家不像中國藝術家般受矚目，因他們艱難的環境往往能吸引人們的關注

生於1936年的張義跟王無邪同樣為人熟悉，他或許是首位在這交流日益頻繁的世界裡認真考慮創意是甚麼的華人雕塑家。由於他於60年代已在香港工作、生活和教學，因此相比大部分的華人雕塑家，他肯定更加關注這方面。事實上，張義不像其他華人雕塑家如台灣的朱銘（生於1938）及內地的王克平（生於1938，他是80年代星星畫會的成員）般受到國際藝術市場及藝術出版界的注視，唯一原因就是居於香港。由於香港向來予人只看重金錢的印象（這絕對是個誤解，正如很多的聲譽一樣，這只是個偏於一方的印象，它掩蓋了大部分的真相），所以大部分香港以外的人甚至認為香港並沒有藝術家。同樣地，由於香港在過去之三、四十年非常繁榮，因此人們很少談及香港本地藝術家的政治背景；反之，中國內地艱難的環境卻令人對內地的藝術家更感興趣。基於這個理由，藝術家如王克平及朱銘更受國際藝術界所注目；因為王克平是中國其中一位首批能從政治角度詮釋其作品的藝術家，而朱銘曾有一段時間只著重台灣的原始文化藝術。張義也是在「中西會合」觀念下的受害者。當大部分學者否定這觀念時，仍有人這樣評論其作品：「成功地融合中西文化的特色於其

Hong Kong's prosperity and the 'East and West' notion have tended to give less visibility to its artists than to those of the Mainland, whose difficult circumstances have always attracted interest

Also born in 1936 and equally famous, Cheung Yee (Zhang Yi) was probably the first Chinese sculptor to really consider what it means to be creative in a world of increased exchanges. He was certainly made more aware of this than most other Chinese sculptors in the world because he was already working, living and teaching in Hong Kong in the 1960s. His presence in Hong Kong is in fact the only reason why he did not receive as much attention from the international art market and art press as other Chinese sculptors such as the Taiwanese Ju Ming (born 1938) and the Mainland sculptor Wang Keping (born 1949, the latter a member of the group of artists in the 1980s known as the Stars). Because of the reputation of Hong Kong as a place where people are only interested in money (an entirely false proposition as, like most reputations, it relies on one-sided stereotypes and hides a great part of the truth), most people outside of Hong Kong even believe that there are no artists in Hong Kong. Similarly, because Hong Kong has been very prosperous in the last 30 to 40 years, there is very little to be said about the political background of local artists, whereas the difficult circumstances of Mainland China have always made its artists an interesting topic. It is for this reason that an artist like Wang Keping, one of the first artists in China to have produced art that could be interpreted politically, or Ju Ming, who belonged for a while to that trend of Taiwanese arts only interested in aboriginal culture, have attracted more attention on the international art scene. Cheung Yee was also a victim of the 'East meets West' discourse. The comment that his work is 'blending the East and the West in his art'¹⁰ was still being made at a time when most academics were rejecting

藝術創作中」¹⁰。人們對「中西會合」觀念的否定，產生了近期另一個不良的影響，就是不少學者對視為無關的特色不屑一顧。這些特色不具吸引力，是因為當時大家都在中國藝術家——國際藝術市場的新寵兒——的作品中尋找其「中國特色」。

藝術家張義的創作靈感源於中國的古物，同時他也鑽研文字與圖像之間的關係

生於廣州的張義曾在香港接受教育，並在台灣師範大學修讀藝術，主修中國繪畫及篆刻，後來他與同時期的多位著名藝術家如韓志勳等創辦了中元畫會。張義的金屬雕刻及木刻作品在香港很多地方可以看見，主要於戶外公眾地方或在公眾文化場地中展示，如香港文化博物館。他的作品表現出借用不同文化傳統來組合形體的有趣手法。他的雕塑往往是極具原創性的，其形式的靈感常是來自中國古代青銅器（圖17）；其凹凸紙版或紙鑄的靈感亦是源於中國古物。張義更以此探究刻在龜背上和骨頭上最早期的文字形式，即甲骨文的視覺效果。正如大部分中國人所知，這是在龜背表面加熱，使其表面產生裂痕後，便隨裂痕而刻字，並加以解讀。在70年代早期，張義研究紙鑄技術以甲骨及刻印文字為基礎來創作浮

the notion. This gave rise to another, more recent, stigma that led many academics to turn away from what was seen as an irrelevant characteristic. This characteristic was rejected because at the time everyone was looking for 'Chineseness' in the work of Chinese artists, the new stars of the international art market.

Cheung Yee is an artist whose work is inspired by Chinese antiquity and explores the relationship between text and image

Born in Guangzhou, Cheung Yee was educated in Hong Kong, studied art at Taiwan Normal University, with a major in Chinese painting and seal carving. He later became a founding member of the Circle Group (*Zhongyuan huahui*) with many of the most famous artists of that generation, like Hon Chi-fun. Cheung Yee's metal sculptures and wood carvings can be found in many places in Hong Kong, mainly on public display or inside the public areas of cultural venues like Hong Kong Heritage Museum, and show interesting ways to combine shapes borrowed from many different cultural traditions. His sculpture is often extremely original and often uses forms inspired by antique Chinese bronze (figure 17). His paper compressions, or paper casting, were also inspired by Chinese antiquity. With them, Cheung Yee explored the visual impact of the earliest form of characters found on tortoise shells and oracle inscriptions: the *jiaguwen*. As most Chinese know, these inscriptions were obtained by applying heat to the surface of the tortoise shell and then incised after the cracks thus obtained were deciphered. In the early 1970s, he worked on a paper casting technique with which he created reliefs based on his tortoise shell and inscriptions technique. Using the same principle, he also carved rectangular moulds that could be arranged together to

10 趙錦誠(1993)《尚古的張義藝術》載於《張義雕塑·古象詮新》。展覽專輯。香港：市政局，第15頁。

10 Chiu, S. (1993) In pursuit of antiquity: The art of Cheung Yee. In Urban Council. *Cheung Yee sculpture – Ancient imagery, modern vision*. Exhibition catalogue. Hong Kong: Urban Council publications. 15.

雕。依同一原理，張義在長方形的鑄模上雕刻，並把它們放在一起構成更大的構圖，就像活字組成書頁一樣。張義作品的構圖與印刷術和書法的關係，觸發藝術家及作家對其作品進行研究的興趣，從而更深入探討文字與圖像的關係。

form larger compositions, just like movable types can be arranged to form the pages of a book. The relationship of his compositions to typography and calligraphy places the work of Cheung Yee squarely in the researches of artists and writers who have explored the relationship between text and image more closely.



© Hong Kong Museum of Art

17. Cheung Yee *Tablet* 1981
Bronze, Hong Kong Museum of Art

張義《銘》1981
青銅，現藏於香港藝術館

在判斷藝術品時，對藝術品的反應及其文化情境的理解，遠比於認識「東」與「西」的觀念來得更為重要

從嶺南派及他們把外國元素引入傳統藝術（他們憂慮這正在消失），到近代藝術家如王無邪及張義的作品中所產生的張力，我們可見有很多途徑把「東」與「西」這兩個觀念與珠江三角洲，特別是香港的藝術聯繫起來。不單是因為這兩個概念的意義在中國畫的世界不穩定，而是它們兩者之間的關係亦反覆無常。由於對藝術品作判斷時不應再考慮「東」與「西」這兩個觀念，因此要評估藝術家成功與否應只在於其作品的出色之處。可是，我們不應忘記觀賞藝術可有兩種途徑。第一種是決定是否喜歡該作品，而這決定完全是個人的；第二種則是嘗試從文化情境理解作品。在這情況下，我們是否喜歡該作品該對我們了解作品及藝術家的創作沒有影響。於往後的文章，我們會探討本章節討論的「張力」及「交流」的概念，在當代有關「融合」的討論上有了全新的轉變。

Our reactions to an artwork and an understanding of its cultural context are more important than the simple notions of 'East' and 'West' in making a judgement

From the Lingnan school and its ambitious project of introducing foreign ideas into a tradition which they feared was going to die out, to the tension created in the works of more recent artists like Wucius Wong and Cheung Yee, there have been many ways to relate the two notions of 'East' and 'West' in the arts of the Pearl River Delta and Hong Kong in particular. Not only are the meanings of the two terms unstable in the critical discourse about painting in the Chinese world, but their relationships are also extremely unsteady. Since 'East' and 'West' should no longer be taken into account in judging an artwork, deciding whether artists have been successful or not should only be made on the strength of his work. However, we should not forget that there are two ways of looking at art. The first one is to decide whether we like it or not, and this is an entirely personal decision. The second one is to try to understand the work by putting it into a cultural context. In that sense, whether we like an artwork or not should not prevent us from trying to understand it and the project of the artist. We will see later that the notions discussed in this section, notions of 'tension' and 'exchange', have taken a completely new turn in the contemporary discourse about 'hybridisation'.

第三章 融合

1. 並置並非融合

公眾或藝術家仍喜採用「中西會合」的概念，縱然學者們並不認同，這已是大眾及藝術家們接受的典型觀念

大部分學者在處理文化理論的議題時，希望「中西會合」這個錯誤概念被推翻，然而這觀念仍然被大眾，甚至是藝術家廣泛地接受。結果，不少人仍喜歡以這概念來解釋藝術作品。舉例來說，這現象常在設計界出現，情況尤以亞洲為甚，因設計師經常需要為商界服務。要區分設計與藝術，向來都不是一件容易的事，我們不會在這裡分析這個複雜的概念，簡而言之，我們會把設計作品視為不特為藝術情境而創作的作品。香港的設計師常被要求設計帶有「中西會合」思維的作品，這是因為香港一直以來與中國、歐美緊密的貿易關係，「中西會合」這觀念在香港長久以來揮之不去，對延續這觀念，香港的設計師亦擔當著重要的角色。因著他們的設計作品，每當人們意識到香港的歷史背景，「中西會合」就變成大家所接受的典型觀念。

Chapter Three Hybridisation

1. Juxtaposition is not hybridisation

Despite its rejection by academics, the 'East meets West' concept remains an accepted stereotype, which has been perpetuated both by the public and the artists themselves

The majority of academics dealing with issues of cultural theory would have liked to see the fallacious 'East meets West' concept rejected, but it remains a widely accepted notion not only by the general public but also by many artists. As a result, it is still a notion used to explain many artworks to their public. It is, for instance, frequently applied in the field of design, and more particularly in Asia where designers often have to create work for the business sector. It is not always easy to differentiate between art and design and, to simplify, as this is not the place to tackle that very complex issue, we will consider that works of design cover any visual works of imagination not aimed specifically at an art context. Hong Kong designers have often been asked to create work in which the 'East meets West' paradigm is the main subject matter. Since the life of the 'East meets West' concept has been particularly long in Hong Kong because of its privileged position in trade between China and Europe and America, SAR designers have also played an important role in perpetuating it. And because of their work, the concept has also become an accepted stereotype wherever people are aware of the historical conditions of Hong Kong.

經石漢瑞調整的「中西會合」概念，創造了既具原創性，又激發文化混合的設計

由於設計師的目的是取悅消費者，而顧客多不喜歡挑戰既有的觀念，因此，無論香港的設計師有多高的教育水平和智慧，他們都不會質疑這既有的觀念。結果，「中西會合」所造成的人為差異，自然被普羅大眾所接受，且根深柢固。石漢瑞自1961年起居於香港，他為國際的客戶進行設計，也是在商業設計上運用「中西會合」這概念的主要人物。但他並沒有簡單直接地因應顧客的要求而重覆使用這概念，而是因著他對中國及日本文化的認識，他能以更獨創的方式來革新和調整這概念。要了解石漢瑞的文化眼界，我們只須回顧他為香港渣打銀行，以中國文化的生肖動物所設計的一系列紙幣，而該系列仍然是大部分港人認為是最有趣的設計。他為1988年在澳洲舉辦的會議——「東／西設計對話」（*East/West Design Dialogues*）設計海報，海報中有一名美麗的中國女士在照鏡，在鏡內她看到「放浪不羈」的自己。石漢瑞說，該創作「是從喜多川歌麿的浮世繪衍生出來……而這圖……從清朝的書籍中複製而來」¹¹。這個作品以極簡單的圖像出現，他成功地混合了日本及中國的藝術元素於設計內，且非常吻合這類國際設計會議對亞洲的概念。

The 'East meets West' concept as adapted by Henry Steiner creates an original and stimulating mix of cultures

Because their aim was to please their costumers and because these clients were unlikely to challenge a stereotype, designers in Hong Kong were never in a position to question this stereotype, no matter how educated and intelligent they were. As a result, the artificial differences established by 'East meets West' were naturally accepted and perpetuated by a vast number of people. Henry Steiner, who has lived in Hong Kong since 1961, creating designs for international clients, has been a major player in the commercial application of this concept in Hong Kong. He did not however simply recycle the idea to adapt it directly to the demands of his clients, since his knowledge of Chinese and Japanese culture allowed him to renew and adjust the idea in far more original ways. To understand the scope of his culture, we need only remember the series of banknotes he designed for the Standard Chartered Bank of Hong Kong, in which he used the animals of the Chinese Zodiac, which are still considered by most people as the most interesting the territory has ever had. In a poster design for *East/West Design Dialogues*, a conference held in Australia in 1988, one can see a beautiful Chinese lady looking at herself in a mirror, the image in the mirror being a 'punk' version of herself. In his own words, this composition was 'derived from an *ukiyo-e* composition by Utamaro... [and the] illustration... reproduced from a Qing dynasty book'¹¹. With this work, he succeeded in creating a stimulating mix of references in a very simple image where elements from Japanese and Chinese art are brought together to fit exactly the concept of this international conference on design in Asia.

11 Steiner, H. and Haas, K. (1995) *Cross-cultural design: Communicating in the global marketplace*. London: Thames & Hudson, 16.

11 Steiner, H. and Haas, K. (1995) *Cross-cultural design: Communicating in the global marketplace*. London: Thames & Hudson, 16.

靳埭強為一個國際論壇設計的海報展示了書法線條與幾何線條對比效果的結合，讓「中西會合」的概念得以更新

靳埭強在現代中國設計界佔據了一個很重要的位置，他的才華得到大眾的青睞，香港富商李家誠甚至於90年代邀請他的公司在汕頭開辦設計大學。靳埭強曾為新加坡一次名為《東／西：新的紀元》的國際論壇設計海報，他混合了中文字及從歐美藝術借來的元素創作了一個極似中文字的「東」字，代表「東方」，這個字與其他元素看似英文字的「West」交錯。中文字的部分以毛筆勾畫出來，給人一種即興及優雅的印象；而「West」這個字由彩色的幾何圖案組成，象徵客觀及裝飾的概念。這些圖案是康丁斯基(1866-1944)於20年代在德國一所著名設計及建築大學的色彩理論課時曾運用的圖案。書法的線條與幾何的線條形成的對比用以凸顯「西方」及「東方」藝術本身的差異，這正運用了「中西會合」這個舊有典型觀念，但以一個全新及具創意的的方法來表達。

運用不同文化元素作出創意的結合，其實是一種並置手法；反之，「融合」意味著多種概念作更深入的結合

但同樣地，即使這些設計如何具原創性，要是了解「中西會合」這典型觀念的意思，這些設計

The 'East meets West' concept has also been rejuvenated by Kan Tai-keung in his mix of contrasting geometric and calligraphic lines in designing the poster for an international forum

As for Kan Tai-keung (Jin Daiqiang), he has occupied a prominent position in the world of modern Chinese design and his talents have been so much in demand that the Hong Kong tycoon Li Ka-shing even asked his firm to create in the 1990s a school of design at Shantou University. In a poster designed for an international forum in Singapore, a forum entitled *East/West: The New Millennium*, he used a mixture of Chinese characters and elements borrowed from Euro-American art in an ensemble looking like the Chinese character '東' – meaning 'east' – crossed with elements looking like the word 'West'. The Chinese character is traced with a brush, giving the impression of improvisation and elegance, while the word 'West' is made up of geometrical coloured figures, carrying ideas of objectivity and decoration, figures used by Vassily Kandinsky (1866-1944) for his courses in colour theory taught at a famous school of design and architecture in Germany in the 1920s. The contrast between the calligraphic lines and the geometrical lines were designed to emphasise the difference of nature between 'Western' and 'Eastern' art, clearly an application of the old 'East meets West' stereotype but presented in such a way that it felt entirely new and original.

A creative combination of elements from different cultures is in fact juxtaposition, whereas hybridisation implies a much deeper integration of concepts

But, once again, as original as these designs may be, they cannot simply be accepted without an understanding of what the 'East meets West' stereotype actually means. There is a difference between these design projects and the artistic

仍是不會輕易地被接受。這些設計項目有別於畫家如韓志勳及周綠雲的藝術創作。石漢瑞與靳埭強的設計例子並非把兩種藝術傳統的概念作無瑕結合，而只把某些傳統象徵作並置的處理。這些設計師並非嘗試創造一種新的融合藝術，他們只是以創新的手法組織不同的文化元素。當然，在這短小的篇幅內分析所有藝術中的融合是不可能的，因為在這個資訊垂手可得的全球化世界，藝術家時刻都在尋找融合的新途徑。因此，以下有關融合的章節，純粹是展示某些藝術家如何在視覺藝術範疇內處理融合這意念。

2. 在書籍及畫廊牆上所見的融合

通常藝術家須自行出版其書籍，而且這些書籍除了在圖書館和藝術文獻庫，在其他地方是很難找到的

歐美與中國同樣是具有文學的文化，其文學出版物十分豐富；於揉合中西傳統的元素這方面，書本便扮演著重要的角色。而香港藝術家多年來以極具創意的手法揉合中西傳統，並出版他們自己的書。藝術家出版的書籍遍佈於已發展的國家，但這些書籍卻不易找到，因為它們多是很快於市場消失。除非該藝術家能像馬蒂斯或畢卡索般著名，否則他們的書籍在市場上的生存機會甚低，因為一般來說這些書籍的出版數量不多。而且，一般來說，若發行商對書籍不感興趣，那些書籍

projects of painters like Hon Chi-fun and Irene Chou. In the case of Henry Steiner and Kan Tai-keung, instead of *hybridisation*, which implies a seamless integration of concepts from both art traditions, these examples of design are rather *juxtapositions* of representations. The designers were not trying to come up with a new type of hybrid art; they were rather arranging elements from different cultures in an original way. It is obviously impossible in such a short study as this to analyse all the possibilities of hybridisation in art, an impossible project, since artists, in this globalised world where information is so easily accessible, are always finding new ways to hybridise. The following section on domains of hybridisation is therefore only an indication on how some artists have managed to tackle hybridisation in the field of visual arts.

2. Hybridisation in books and on gallery walls

Generally speaking, artists' books have to be self-published and are hard to find outside libraries and art archives

Europe and America, and China are both literary civilisations, and because their literary output has been so great, books have played an important role in combining elements borrowed from both traditions, having often been used in very original ways by Hong Kong artists who have been publishing artists' books for many years. Artists have been producing books throughout the developed world, but these books are generally hard to find since they tend to disappear very quickly. Unless the artists are very famous, like a Matisse or a Picasso, their books have very little chance of surviving because they are often published in only a small number of copies. Similarly, in the majority of cases, distributors are not interested in these books or else the books were not distributed through professional

將不會以專業的途徑發行。這也是香港的真實情況，發行商只會把書籍於書店內存放三個月，期間若書本不能售出，它們便被送回出版社；若是作者自己出版的，書本便會送回作者那裡。在香港由外界出版藝術書籍是十分罕見，只有極少數當代藝術書籍曾被出版商作商業出版。在大多數情況下，這些書籍是藝術家自資，或在香港藝術發展局的協助下出版。事實上，要取得和保存這些書籍的唯一途徑是透過機構如公共圖書館及藝術文獻庫，如亞洲藝術文獻庫，或是認識藝術家本人，才可以辦到。

在過去甚至現在，藝術家於其出版的書籍內展示其作品的圖片，這是一個中國古代文人的傳統

由於很多藝術家不單以賣作品謀生，還兼任教師，而出版書籍對學者來說十分重要，因此除了基於藝術的美外，出版書籍更為他們帶來實際的好處。當然，出版經他們悉心創造的書籍亦會為藝術家帶來滿足。在眾多例子中，我們可以愛好繪畫的區凱琳（生於1978）（圖18）為例：她的《圖畫手記》收集了她的日記、平日閱讀時記下的筆記及加插了不少過去幾年來她的畫作。《圖畫手記》展現了其畫作與文字之間的緊密關係，因此她把自己所有作品與這本書結合起來，絕對是明智之舉。我們亦能從她在畫布上的文字看出她嘗試「融合」，因為當中的文字涉及

channels. This is also true in Hong Kong where distributors will leave books in bookshops for only three months and, if they are left unsold after that period, they will be returned to the publisher or to the author if it was published by him. But external publishing is the case only for very rare books on contemporary art published commercially in Hong Kong. In the vast majority of cases, these volumes are self-published, very often with the help of the Hong Kong Arts Development Council. In fact, the only way to acquire these books, and the only way they can be preserved, is through institutions like public libraries and art archives, like the Asia Art Archive, or by knowing the artist personally.

In the past and also today, artists publish books illustrated by reproductions of their own work, an approach dating back to the ancient *literati* tradition in China

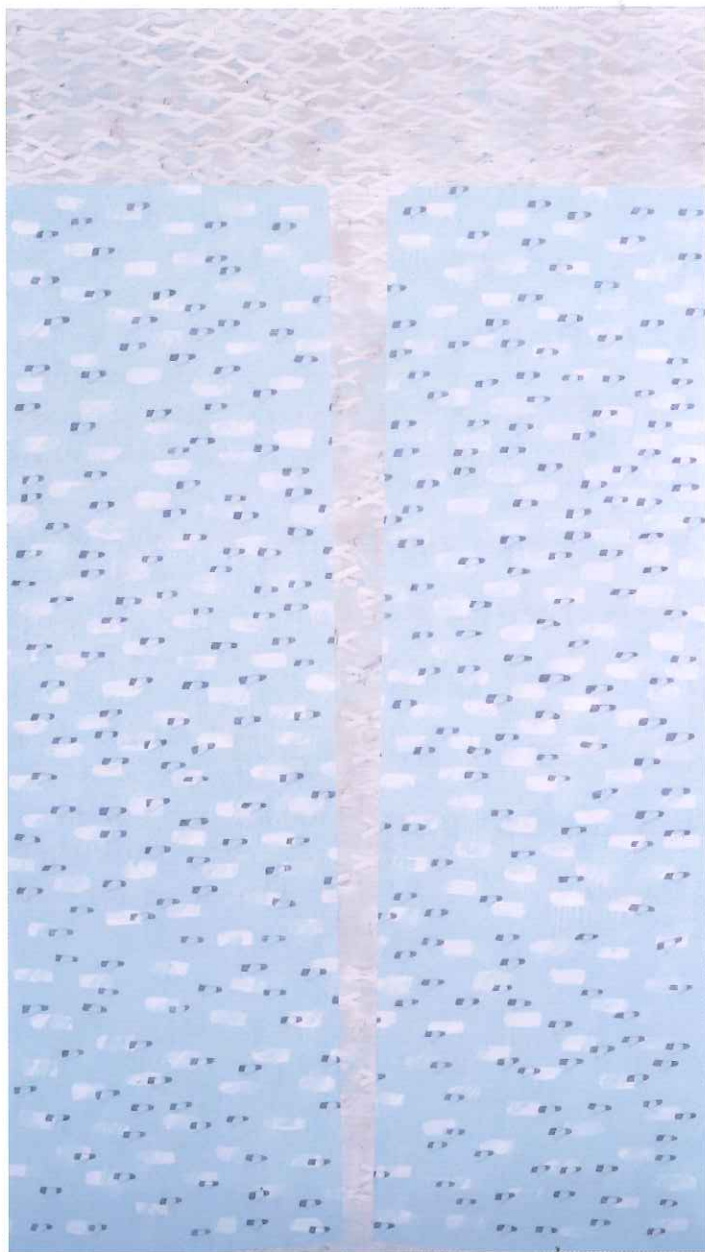
One of the reasons why many artists have published books is not only for the beauty of the arts but also because there is an advantage to do so: since many artists are making a living as teachers and not only by selling their work, there is a real advantage in publishing a book since publications are important for academics. This obviously does not prevent them from taking a real pleasure in the creation and publication of these beautifully crafted objects. Among many examples, we can take a book by Ou Kailin (Au Hoi-lam) (born 1978) (figure 18), an artist who usually prefers painting. In her *Painting Journal*, she collects pages from her diaries and notes taken during her readings and adds reproductions of many of her paintings over the last few years. There is in fact a close relationship in her painted work with the written words, and it makes complete sense for her to associate in this book all of her creative productions. We can also see an attempt at hybridisation in the texts that she inscribed on her canvases, since these texts

不同的語言，有英文、中文和法文。此外，其作品的製作過程亦展現了中國古代的傳統——文人在畫作上題字。在過去（甚至現在，若我們相信現在仍有文人藝術家畫作），很多藝術家曾出版關於其思想和反思的書籍，但內容未必與其畫作有關，他們常在書冊內加插其書法的木刻複製品¹²。對中國藝術家來說，支持他們在藝術探究中，對過去作重新詮釋之意慾仍然強勁。由於《圖畫手記》有不少來自不同詩人及作家的引文，從Novalis（1772-1801）到Anaïs Nin（1903-1977），顯示這位藝術家希望別人知道其靈感是來自文學與視覺。在曾是張義助手的何兆基（生於1968）（圖19）所寫的《身體圖式》中，亦體現了對文藝，或更正確地說，對哲學的追求，促使他曾以一些重要的德國哲學主題闡釋身體與外在世界之間的關係。

are written in a variety of languages, English, Chinese and also French. It is therefore very tempting to see in that process a re-visiting of an older tradition in China, i.e. the inscriptions made by *literati* on their paintings. In the past, but also today if we believe that there are still *literati* artists painting, many artists published books of thoughts and reflections which were not always related to their painting, and they have often added wooden plate reproductions of their own calligraphy to the pages of their books¹². The desire to support one's artistic research into a reinterpreted past is still a strong motivation for Chinese artists, and since Ou Kailin's book is full of quotations from various poets and writers, from Novalis (1772-1801) to Anaïs Nin (1903-1977), there is a clear indication that the artist also wishes to be seen as a person whose inspiration is as literary as it is visual. Other books, like *Body Schema*, published by He Zhaoji (Ho Siu-kee) (born 1968) (figure 19), who was for a time an assistant of Cheung Yee, have also shown literary, or more precisely, philosophical ambitions given that he mentions some important themes of German philosophy concerning the relationship of the body to the outside world.

12 在十八世紀金石學的興盛時期，很多書籍是由幾種不同的複製作法結合地製造出來。這些複製品往往是經刻版印刷：當中包括作者的書法（這常見於書籍的序言，書法人覺此書籍具個人風格）、印刷的內頁（這需要運用更為端正的字體），及以摹拓的複製部分，以摹拓他們例如從銅器上找來的文本。

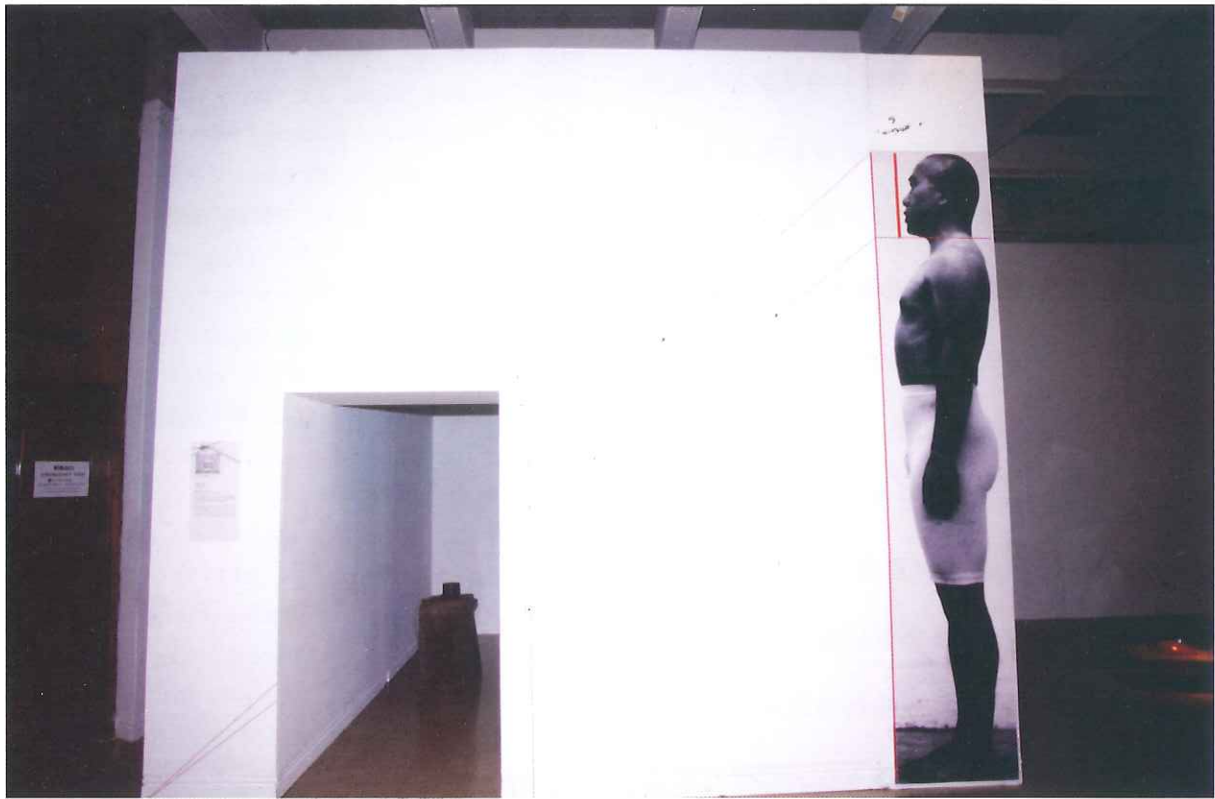
12 During the time of the *Jinshixue* movement ("Study of Metal and Stone") in the 18th century, many books were made by mixing several types of reproductions. These reproductions were often all carved into the plates used for printing: calligraphy by the author (it was often the preface to the book, the calligraphy giving it a very personal touch), the printed pages (which needed the more neutral use of regular characters), and also reproductions, in the form of rubbings, of the text documents they had found on, for example, bronze vessels.



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18. Au Hoi-lam *Memo (skirt)* 2004
Acrylic and pencil on canvas, Hong Kong Museum of Art

區凱琳《備忘(裙子)》2004
塗膠彩及鉛筆布本，現藏於香港藝術館



© Hong Kong Museum of Art

19. Ho Siu-kee *Golden Proportion*, 2000
Video and digital image, Hong Kong Museum of Art

何兆基《黃金比例》2000
錄像及數碼影像，現藏於香港藝術館

書籍是存在於中、西的傳統中一種具藝術性的媒介。從觀看的過程而言，它與錄像有著緊密的關連

香港藝術家喜歡以書本作為藝術媒介，以探究他們中國藝術傳統的深藏要素。他們有時甚至於傳統形式的書冊內運用當代的藝術處理手法，這些個人自製的書冊過去經常由文人畫家所製作。基於在書冊中，視覺元素是以線性排列，所以欣賞書本的視覺藝術所需的時間與欣賞文字的相差不遠，因此香港及世界各地的藝術家亦曾把閱

The book is an artistic medium that exists in both Eastern and Western traditions which has a close relationship, in terms of the viewing process, with the video

It is in the book as an art medium that many Hong Kong artists have chosen to explore some of the deepest strands of their own Chinese art tradition. They sometimes even use contemporary art practices in the traditional form of the album, the individual hand-made book which was very frequently produced by *literati* artists in the past. Since visual art in a book needs as much time to be appreciated as a text, due to the linear arrangement of visual elements, many artists in Hong Kong and the rest of the world have also related the viewing of a book to other concepts like video art. In this

讀書籍與其他藝術概念如錄像藝術連繫起來。在這層面上，藝術書籍既是中國，也是歐美的概念（雖然，在形式上歐洲與中國書籍是很易區分出來），然而把它們劃分為「東方」或「西方」，甚至是融合，是毫無意義的，因為它們在兩個藝術傳統中曾是獨立地存在。「蛙王」郭孟浩在不少藝術品以幽默的手法採用青蛙，我們可以從他的作品體會到欣賞藝術書籍有如觀賞錄像的意念。郭孟浩在他的《青蛙集》對欣賞此書需要的橫向動作與欣賞電影或錄像所需的時間，兩者的雷同曾這樣說過：「傳統演化，光流運轉。古人的冊頁猶如今日的錄影帶，盛載着時空、生活、思想的片段。青蛙是歡樂、活力的象徵，它把一瞬躍成永恆。」¹³ 郭孟浩也創作了不少摺疊的屏風（圖20），它們就像這小書冊的巨型版。這本書的中文書目可以翻譯為《青蛙集》，因為「集」有「結集」及「摘要」的意思。這些翻譯上細微的差別對香港藝術家來說是司空見慣的，也與我們如何理解藝術，產生有趣的關連。這與過去的中文書冊，以及與摺疊的屏風的關聯，與古代文人書齋形成很強的連繫。

domain, the art book is as much Chinese as it is Euro-American (although, in format, European and Chinese books are easily distinguishable) and it is clearly a domain where it would be meaningless to classify them as either 'Eastern' or 'Western', or even as hybrids given that they have existed independently in both art traditions. The idea of approaching the viewing of an art book as being similar to watching a video can be found in the work of the 'frog king', Kwok Mang-ho (Guo Menghao), who has been using frogs in a very humorous fashion in numerous artworks. On the subject of the album *Frog Thoughts*, he made a statement in which he established a parallel between the lateral movement necessary for viewing this book and the time involved in the viewing of a movie or a video: 'The evolution of tradition and the changing of time. Ancient folded album is like videotape of today, it contains pieces of time and space, living and thoughts. The frog is the symbol of happiness and vitality. It leaps from the present moment into eternity.'¹³ Kwok Mang-ho has also created a number of folding screens (figure 20) which are a sort of giant version of this small book. We should note that the Chinese title of this book could also be translated by 'collection of frog', as *ji*, can mean 'collection' as much as 'gathering' or 'compendium', but slight discrepancies in their choice of translation are very frequent with Hong Kong artists and also generate interesting connections with the way in which we see art. This association with the Chinese books of the past, but also with the folding screen, can create a strong link with the ancient libraries of the *literati*.

13 市政局(1996)。《香港當代藝術雙年展1996》，展覽專刊。香港：市政局，頁113。

13 Urban Council (1996). *Contemporary Hong Kong art biennial 1996*, Exhibition catalogue. Hong Kong: Urban Council, 113.



© Hong Kong Museum of Art

20. Kwok Mang-ho *Frog Bun Lum 98* 1998
Mixed media on board, Hong Kong Museum of Art

郭孟浩《蛙寶臨九八》1998
混合素材板本，現藏於香港藝術館

在西式展覽中展示中國傳統藝術如畫軸是融合的一種形式

香港房地產是非常昂貴的，這正是為何裝置藝術曾經是這麼重要的原因之一。裝置藝術不像畫作或雕塑般需要貯存，且頗為易於裝嵌及拆卸。對香港藝術家來說，空間的匱乏促使書頁內不真實的空間變成了非常有趣的媒體。可是，畫廊依然是展示藝術作品的主要場地，而藝術畫廊的概念首次在18世紀的歐洲出現，它帶來了以不同方式展示和欣賞中國藝術作品的方法。卷軸並非中

One of the forms of hybridisation is the display in Western-style galleries of traditional Chinese art such as scrolls

Real estate is very expensive in Hong Kong, and this is one of the reasons why installation art has been so important. An installation does not need to be stored like a painting or a sculpture and can be assembled and disassembled quite easily. Lack of space has also made the imaginary space inside the pages of a book a very interesting medium for Hong Kong artists. Nevertheless, gallery space remains the main venue for exhibiting art and the art gallery, a concept which appeared for the first time in Europe in the 18th century, has brought to Chinese art very different ways of showing and appreciating artworks. The scroll

國繪畫的唯一形式。很久以前畫家也採用站立式的屏風、冊頁及壁畫等形式創作。卷軸主要是文人藝術，它與歐美畫廊所採用的展示手法截然不同。這些歐美式的畫廊改變了人們對畫卷的觀看方法，也改變了我們對畫卷的鑑賞。藝術畫廊的空間及牆壁便對一個世紀前的東西與現代世界產生了最奧妙的融合，雖然那是最不易被看見，卻又是很明顯的。過去，文人多數把自己的作品藏於盒子內，偶然拿出來欣賞，他們把作品放在桌上讓友人圍著桌子鑑賞。這些能被收藏及可攜帶的作品與歐洲的宗教藝術比較近似，宗教作品同樣多作收藏之用（教堂內的三聯畫通常是不公開的、是收藏起來的，只於重要節日才公諸於世）。但這些畫作在中國不屬宗教藝術，因此不能被視為與歐美的宗教藝術相近。因此，它們能於宗教藝術品的崇拜價值與非宗教藝術的展覽價值之間佔一席位。雖然過去的文人不會把畫卷視為宗教藝術與畫廊藝術的融合，但歐美人士卻有這個想法，因為在他們的文化中，藝術不曾以這樣的方式呈現出來。故此，融合觀念的不同是取決於觀賞者的文化背景。

在現今世界，展示藝術品跟很久以前相比，是更有自豪感及具價值的意義

今日大家經常以畫框裝裱畫卷掛於牆上，猶如西洋畫作被裱於鏡框內一樣，已可被視為另一種

was not the only format for Chinese painting, artists also used standing screens and albums as well as murals in the distant past, and it is mainly the art of the *literati* that has been displayed in ways that are very different from those imposed by the gallery in Europe and America. The Euro-American style gallery has changed in the way people look at scrolls and as a result has also changed our appreciation of them. The space and the walls of the art gallery have therefore been one of the most profound, although certainly the least visible despite being obvious, hybridisations created by the modern world about a century ago. The *literati* of the past would usually prefer to keep their paintings in a box and look at them only occasionally, displayed on a table and surrounded by chosen friends. Hidden and transportable, this was more akin to religious art in Europe which was also mostly hidden (the triptych in churches was usually closed and hidden and only opened during important festivals). But these paintings were not religious art in China and cannot therefore be considered as being similar to religious art in Europe or America. They therefore occupy a place exactly in the middle between the cult value attributed to religious artifacts and the exhibition value attributed to non-religious art. Although no *literati* of the past would have considered the painting scroll as a hybrid of religious art and gallery art, Euro-American minds would clearly consider this to be the case because art has never been presented in that way in their culture. Hybridity can therefore be very different depending on the cultural background of the viewer.

In the modern world, displaying art means pride and a sense of value, which is much more than in the distant past

Today, the hanging of a scroll painting on the wall exactly as Western painting, very often framed with a glass protection, may be seen

融合。但是，我們不應純粹視融合為人為的發展，從外在強加在視覺文化上。把畫卷掛在牆上絕對是一種自然發展，因為今天的收藏家並非昔日的文人。昔日的藝術愛好者以敬佩的欣賞態度看待作品，但現在卻被收藏家自豪的心態所取代。可是我們還須緊記，在這普遍的現象中，仍有不少的例外；在明清朝時期，越來越多人，甚至是文人曾創作用以掛在牆上的畫。事實上，我們對文人把畫作放在桌上欣賞的情況或許並不像我們相信中那麼多。而當代收藏家收藏藝術品是基於自豪，不應被我們批評，因為這畢竟讓很多藝術家得以此維生。這收藏家典型的態度，源於阿多諾（1903-1969）所稱對藝術品的「戀物癖」。作為哲學家的阿多諾是法蘭克福學派的成員之一，他非常支持馬克思對藝術的定義，就是要取得一件物所花的金錢正是該物件的價值。以他的話說：我們「崇拜」花在購買演唱會門票或藝術品的金錢¹⁴。因此展示作品是對價值的崇拜之必要步驟，而在現今世界，畫卷不能只存放在盒子內；它須被展示出來讓大家欣賞，藉以評估它的價值。

as another type of hybridisation. However, one should not see hybridisation as merely an artificial development, forced somehow on a visual culture from the exterior. Hanging the scroll on the wall is a perfectly natural development because collectors today are not the *literati* of the past; the respectful attitude of these ancient art lovers has been replaced by the sense of pride of the collector. We should however remember that this is a generalisation which has many exceptions: during the Ming and Qing dynasties, more and more people, even *literati*, would produce paintings designed to be displayed on walls. In fact, the image of the scholar appreciating an artwork on a table might not have been as frequent as we might believe. Nor is the pride of the contemporary collector to be criticised, because this is what after all allows many artists to earn their living. This attitude, typical of collectors, comes from what Theodor Adorno (1903-1969) has called the 'fetish-character' of an artwork. Adorno, a philosopher belonging to the Frankfurt school, relied heavily on Karl Marx's definition of art according to which the money spent in the acquisition of an object becomes that object's value. In his words, we 'worship' the money we spend for a concert ticket or for the purchase of a work of art¹⁴. Displaying an artwork has therefore become a necessary step in this worship of value and the scroll can no longer exist in its container in our modern world: it has to be displayed for all to see, and to assess its value.

14 Adorno, T. (1994) 'On the Fetish-character in music and the regression of listening'. In Ross, S. D. (Ed.), *Art and its significance: An anthology of aesthetic theory*. Albany, New York: State University of New York Press, 539-547.

14 Adorno, T. (1994) 'On the Fetish-character in music and the regression of listening'. In Ross, S. D. (Ed.), *Art and its significance: An anthology of aesthetic theory*. Albany, New York: State University of New York Press, 539-547.

畫卷及篆刻藝術的展示改為壁上陳列，已把此等藝術形式轉化成融合的產品

對文人來說，他們購買畫作時，理論上，金錢的價值不是考慮因素，他們以複雜的交換方式得到畫作，因此其價值與金錢無關，也無需陳列作品。結果，畫卷順理成章地藏於書齋的盒子內，只於特別場合時才展現於人前。十九世紀早期人們對畫卷的觀賞方法有所改變，那時畫作逐漸被那些受過教育，卻不是文人階級的人視為商品。當文人畫家從其作品看到自己對宇宙的理念，這些對藝術也感興趣的社會階級——如十八世紀的揚州商人以及十九世紀後期的上海商人，他們會逐漸以「對物的崇拜」取代對藝術本身的吸引，並把畫作像珍貴的陶瓷或青銅古董般陳展出來。在二十世紀初期，在上海不斷有藝術家學習歐美藝術。而歐美公共及私人畫廊的出現只鼓吹這「對物的崇拜」，文人書齋盒子內收藏藝術品的習慣幾乎全為牆壁上陳列作品所取代。即使是篆刻，一直以來文人大都是把它直接蓋於畫作上，或以書本的形式出版，而非掛於牆上，但為了適應這種情況篆刻日漸被視為獨立的藝術品，並於牆上展示。文人藝術作壁上陳展是一種融合的轉化。這是最佳的一種融合，因為它來得自然，甚至不被察覺。

Changes to the presentation of scrolls and seal carvings in wall displays have transformed this art form into a hybridised product

Because monetary value was, at least in theory, not a consideration for the *literati* who were not meant to purchase their paintings but rather acquire them through a complicated system of swapping, value was therefore not financial and did not need to be displayed. As a result, the natural place for the scroll could remain the box in the library, a hidden place to be opened only on special occasions. Changes to the way the scroll is looked at were already being seen at the beginning of the 19th century, at a time when paintings were increasingly seen as a commodity by the educated non-*literati* classes. While the *literati* would see in their paintings their own conception of the universe, these social classes who were now also interested in art, like the merchants of Yangzhou in the 18th century and those of Shanghai in the late 19th, would slowly replace this fascination with 'fetishisation' where a painting would be displayed like a precious ceramic or an antique bronze. At the beginning of the 20th century, especially in Shanghai where more and more Chinese artists were learning the Euro-American style art, the arrival from Europe and America of public and commercial galleries could only encourage that tendency for 'fetishisation' and the box in the scholar's library was almost entirely replaced by the wall display. Even seal carving, a form of scholarly art that was never intended to be displayed on a wall, had to adapt to that new situation. Although it is still more usually used directly on paintings or published in the form of books, seal carvings are also presented more and more frequently as individual artworks and shown as a wall display. The wall display for these forms of *literati* art has in effect transformed them into a kind of hybrid, the best kind of hybrid because the transformation was made very naturally and without even having been noticed.

在現今的世界，藝術家明白到展示藝術品的迫切性和重要性，令至有關藝術展覽的專上課程日趨重要

現時，很多當代藝術家視畫卷為「中國化」的象徵，畫卷成了全球藝術市場環境改變的指標。當畫廊同時作為展示及銷售藝術品的場地時，對物的崇拜（對藝術品價值的「崇拜」）與商品化（藝術品也是買賣對象之事實）並存乃是自然的結果。對此，我們不應感到遺憾。今日的藝術品與昔日的同樣有趣味，但情況已經改變，昔日藝術家被視為擁有與生俱來的天才，這種浪漫的想法，今日也大為改變。在新的藝術情境下，畫卷不像昔日般受人崇敬。今日，從商業乃至於私人原因，只有少數藝術家希望把作品藏在盒子內，即使思想較傳統的中國藝術家，也知道在畫廊展示其藝術品的必要性，這為藝術家開啟了全新的專門領域。本地學院開辦教授學生如何舉辦展覽的課程，並以最有效的途徑善用可利用的空間。由於60年代前那種存在於藝術家與策展人之間的區分已逐漸消失，這類課程在藝術教育中顯得日益重要。現今的藝術家不但需要知道如何展示自己的作品，在需要的情況下，他們也要懂得如何展示別人的作品，這就導致有人認為策展人和藝術家在藝術上扮演的角色同樣重要。

In the modern world, all artists recognise the necessity and importance of displaying their work, with a consequent increase in the importance of academic courses devoted to the display of artworks

Nowadays, many contemporary artists are using the scroll as a sign of 'Chineseness', an object to be used as an indicator of the changing circumstances of art in the global market place. Fetishisation (the 'worship' of the value of an artwork) and commodification (the fact that artworks are also objects to be bought and sold) are a natural result of the art gallery as a place not just of display but also of commerce. This situation should not be regretted. Artworks are just as interesting now as they were in the past, but the situation has changed and the romantic notions whereby artists are considered as geniuses with a special gift are also changing profoundly. In this new context for art, the scroll is not venerated as much as it once was. Today, for reasons that range from the commercial to the private, very few artists would wish their work to remain in a box and it has become essential, even for the more traditionally-minded Chinese artists, to know how to present their works in the gallery. This has led to entirely new specialisations for the artists. Local institutions have created courses aim at teaching students how to organise an exhibition and how to use the available space in the most efficient way. This type of courses have become increasingly necessary in art education as the difference between artists and curators, which was very clearly marked before the 1960s, tends to disappear. All artists are now expected to know how to display their work, but also the works of others if they are required to do so. This has also led to the idea that curators are as much artists as the artists themselves.

香港的藝術展覽日趨複雜，而策展的活動亦愈趨重要

在香港，越來越多策展人嘗試在如何展示和讓人理解當代藝術時，帶出策展人自己的看法。最著名的兩位策展人是張頌仁（生於1951）與何慶基（生於1956），二人因長久以來推廣當代中國藝術而聞名。何慶基也是一位藝術家，除了因他多年來一直創作藝術品及繪畫（圖21），他也視其策展活動為其作品的一部分。作為眾多由他策展以反映現代社會藝術的本質的展覽，可以列舉他於1994年應祈大衛的邀請，在香港大學馮平山博物館舉行的展覽¹⁵為例。是次展覽名為《參與傳統》，何慶基利用博物館的展覽架，把博物館常客也意想不到的展品放在一起，古董如青銅及陶瓷與當代各種廉宜的塑膠容器——如膠杯及水桶等放在一起。這些物件置身於有小屋、馬路及樹木被縮小的郊外環境，形成了一種並置，暗示了這些物件是置於山水風景中，這是中國文人藝術最崇高的體裁。這些展示是要讓大眾思考這些古代手工藝品的價值，它們或許就如在很久以前的塑膠容器般沒有甚麼價值。古董的價值很可能只是博物館建制的創造物，因為我們有一種傾向，就是無論博物館展示甚麼，我們通常都欣賞。在這個意義上說，這類策展活動屬於建制的

The presentation of art in Hong Kong is becoming more and more sophisticated, with curatorial activities assuming an increasing importance

In Hong Kong, there are now more and more curators putting their mark on the way contemporary art is shown and understood. The two most famous curators, famous because they have already been promoting contemporary Chinese art for a long time, are Chang Tsong-zung (born 1951) and Oscar Ho (He Qingji) (born 1956). Oscar Ho is also an artist in the sense that he has been creating art objects and painting (figure 21) for many years, but he also considers his curatorial activity to be a part of his creative work. As an example of the many exhibitions he has organised which were also a reflection on the nature of art in the modern world, we can mention the show organised in 1994 at the Fung Ping Shan Museum of the University of Hong Kong at the invitation of David Clarke¹⁵. In this exhibition entitled *Engaging Tradition*, Oscar Ho used the display cases of the museum to group together objects which are never associated in the mind of museum goers. Antique objects, like bronze and ceramics, were displayed together with cheap contemporary plastic containers of all kinds, from mugs to buckets. These objects were then arranged inside minuscule countryside environments, complete with tiny houses, roads and trees, a juxtaposition that was designed to suggest that these objects were set in landscapes, which was of course the highest genre of art for the Chinese *literati*. These displays were designed to force the viewers into thinking about the value of these ancient artifacts, which might have been as devoid of value in the remote past as the plastic containers. The value of antiques may very well have been simply a creation of the

15 Clarke, D. (1996) *Art and place – Essays on art from a Hong Kong perspective*. Hong Kong: Hong Kong University Press. 33

15 Clarke, D. (1996) *Art and place – Essays on art from a Hong Kong perspective*. Hong Kong: Hong Kong University Press. 33.

批判，而歐美策展人在過去的二、三十年一直有這樣的處理。他們的觀點是博物館是一個既人工化，又枯燥的環境。因此，把建制的批判帶進中國藝術博物館的情境，也可被視為融合的一種嘗試。

museum institution since we have a tendency to always admire whatever is displayed in a museum. In that sense, this kind of curatorial activity belongs to the field of institutional critique which many Euro-American artists have been practicing for the last 20 to 30 years. Their point of view is that the museum is an artificial and deadening context for the appreciation of artworks. Bringing institutional critique into the context of a Chinese art museum can therefore also be seen as an attempt at hybridisation.



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21. Oscar Ho *The Uneasy Pleasure of the Bourgeois* 1987
Mixed media, Hong Kong Museum of Art

何慶基《布治喬亞的太舒適享樂》1987
混合素材，現藏於香港藝術館

3. 融合的阻力

某些藝術範疇，因沒有接觸其他傳統如中國篆刻藝術，仍然抗拒融合

世界各種文化間的交流充滿無限的可能性，而日趨擴張的全球化便實現了這些可能性。無人可以預知在藝術範疇裡的融合將會發生甚麼。可是，有些範疇的融合似乎不是那麼成功。對中國藝術毫無認識的藝術愛好者必定認為篆刻是一種奇怪的表達形式。事實上，對外國人來說，常常覺得在國畫或書法上蓋上印章是很可笑，因他們不瞭解那是作品的一部分。當這些好奇的外國藝術愛好者對中國藝術有一定的認識時，他們便開始了解這些印章的重要性。然而這事情仍很難向外行人解釋，因為那是無從跟歐美藝術作比較的。由於在歐美藝術中沒這樣的東西，篆刻對外來的影響有強大阻力，且毫無疑問這情況將會維持很長的時間。雖然融合在所有的藝術表達都是有可能的，但仍有一些範疇如篆刻對此有強烈的抗衡，原因是它屬於中國傳統的一部分，而那部分與歐美傳統並沒有一個接觸點。

即使是篆刻，也經歷輕微程度的融合

儘管如此，印章仍然經歷輕微程度的融合，即使一些所謂「傳統」藝術家，他們表明與現代世界有所聯繫，他們已改變了印章的應用。昔日印章只蓋於藝術品之上，或用以證明是某人的真

3. Resistance to hybridisation

Certain domains of art, with no access to other traditions such as Chinese seal carving, continue to resist hybridisation

In view of the infinite possibilities of exchanges between all the cultures of the world, possibilities made possible by the ever widening movement of globalisation, there is no telling what can happen in the field of hybridisation in the art field. But there are certain domains where hybridisation does not seem to have been very successful. For art lovers who know nothing about Chinese art, seal carving is certainly a very strange form of expression. In fact, the presence of these seals on paintings or calligraphies often seems ridiculous to non-Chinese who cannot see these marks as being part of the artwork. When the curious non-Chinese art-lover starts to understand the importance of seal impressions, it is only after a long acquaintance with Chinese art as a whole and the subject remains extremely difficult to explain to an outsider because there is no point of comparison in Euro-American art. Since there is no equivalent in Euro-American art, the continued practice of seal carving probably constitutes the point of strongest resistance to outside influences and which will no doubt continue for a very long time. Although hybridisation is possible throughout the entire range of artistic or artist's expression, there are still domains, like seal carving that present a strong opposition to that possibility and for very good reasons: they are part of the Chinese tradition that has no point of access to the Euro-American tradition.

Even seal carvings have undergone a small degree of hybridisation

The seal impression has nonetheless also experienced a small measure of hybridisation, even for the so-called 'traditional' Chinese artists, who have manifested their attachment

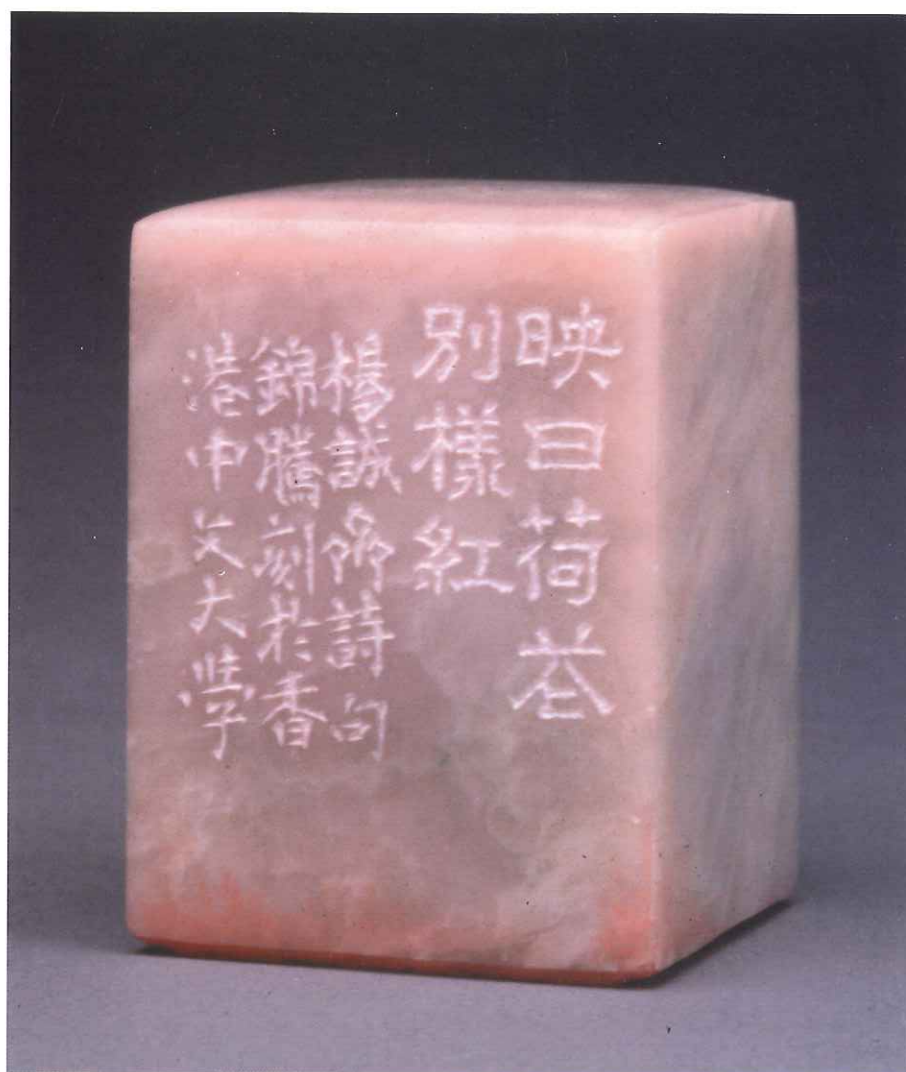
跡，而逐漸成為獨立的藝術媒介，出現於西式的書籍（雖然這些書本的書頁一般仍是由左至右翻開，至少保留部分的「中國化」）。有關印章的書籍由來已久，在清朝中期及晚期尤其盛行；可是今日的篆刻家以西化的編製方法印製其作品，與運用傳統中國書籍的編製方法是一樣的多。然而，其印章及蓋印仍根據傳統對優秀的標準來欣賞。對書法及在丁方之中雕刻中文字所需的要求沒有認識的人來說，這些標準是難以理解的。至於印章本身，它是一個載體，篆刻家一般對印章的外表不太介懷，他們購買章石時通常不太在意其形狀（一般用正方體形狀的章石，有時亦會買刻有精緻雕刻如龍、獅子或其他形狀的章石）。篆刻家對刻文字所用的刀法仍十分謹慎（有多種不同刀法的分類），但對他們來說，最重要的是文字印在紙上的實際效果。唐錦騰是一位國畫、書法及篆刻的教授，他表示當代篆刻家於嘗試開創當代篆刻的形式上，面對極大的困難，他相信「吸收學習西方藝術」是可行的，但必需小心謹慎地實行¹⁶（圖22）。可是，亦有人認為新形式常在設計和圖像中出現，但從我們所見，把這些例子視為並置遠較融合為適合。

to the modern world because they have changed the traditional use of the seal. Whereas it was in the past reserved for signing an artwork or for establishing authenticity, it has increasingly been used in an independent medium: the Western-style book (although this is often printed with the pages opening from left to right thereby keeping at least part of its 'Chineseness'). Books of seal impressions have existed for a very long time and they were particularly popular during the middle and late Qing dynasty, but today, modern seal carvers are using Western-style books as much as the more traditional Chinese book format for publishing their work. The seals and their impressions, however, are still appreciated according to the same traditional standards of excellence, standards that are extremely difficult to understand for someone who is not well versed in calligraphy and the requirements of micro-sculpture necessary for the carving of Chinese characters. As for the seal itself, the seal as an object, the seal carvers are often not so interested in its appearance and they usually buy the stones with little attention paid to its form (it is often just a cubic stone, but there are sometimes also elaborate carvings representing dragons, lions or other shapes). For the seal carver, who will still be very careful of the way the characters are carved on the stone (there is a classification of the many ways the knife is applied on it), what truly matters is how the characters will appear on the page. As Tong Kam-tang (Tang Jinteng), a professor of Chinese painting, calligraphy and seal carving, explained, contemporary seal carvers have had great difficulty in trying to create contemporary forms of seal carvings and he believes that 'learning from the West' is possible but that it should be implemented very carefully¹⁶ (figure 22). It could however be

16 唐錦騰(1988)。《唐錦騰篆刻作品》。香港：香港中文大學藝術系。叢書第8冊，頁91。

16 Tong, K. T. (1998). *Seal carvings by Tong Kam Tang*. Hong Kong: Department of Fine Arts Publication of The Chinese University of Hong Kong, Series 8, 91.

argued that new forms appear all the time in design and graphics, but, as we have seen, it is more appropriate to refer to juxtaposition rather than hybridisation in these cases.



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22. Tong Kam-tang *Square Seal with Six Carved Characters "Ying Ri He Hua Bie Yang Hong"*

Year: Unknown

Balin Stone, Hong Kong Museum of Art

唐錦騰「映日荷花別樣紅」白文方印 年份：不詳
巴林石，現藏於香港藝術館

與歐美方法不同，保留中國古代傳統需展現一種名副其實的創新理念

由於今日的篆刻家對保留這種要求極高的藝術之傳統更感興趣，因此應該要捍衛少數嘗試展示原創性的篆刻家，而這情況正如想像般困難。可是，我們同時必需知道唐錦騰維護一個完全不同的藝術創作途徑，這個途徑幾乎不能在歐美的藝術裡找到。要維護中國過去的藝術，我們應該效法董其昌（1555-1636）。他是明朝一位出色的文人畫家，他認為要對古人表尊敬的唯一方法，是依古人之作尋找新的創作方法。在這情境下，保留中國過去的藝術，絕不能與歐美藝術相提並論。舉例來說，今日表面化地展示印象派風格的繪畫，是完全違背印象主義的基本原則，這藝術運動的思想核心就是創新和原創性。當唐錦騰以昔日大師的風格創作其篆刻時，他表現的藝術形式也就如歐美芭蕾舞或古典音樂所表現的一樣。

書法及篆刻這些中國傳統藝術仍保留其原有特色，然而這些作品在香港藝術雙年展中的展示也吸引非專業人士的關注

篆刻名家非常精確地刻出各字的每筆每劃，其動作仿如他們在寫書法一樣。在印章的側邊刻有中肯的評論，常被人以拓印的方法，印在載有章印的同一頁紙上，增添了篆刻藝術簡約的風韻。這種表現當然也於毛筆書法出現，書法家經常在

In contrast to the Euro-American approach, maintaining ancient Chinese traditions involves a veritable performance of new creative approaches

Difficult as it may seem, given that seal carvers today are more interested in preserving the traditions of this demanding art form, it would be a good idea to defend the few seal carvers trying to show originality. But we must, at the same time, understand that Tong Kam-tang is upholding a completely different approach to art, an approach that has never really found its place in the visual arts of Europe and America. To uphold the arts of the past in China, we should follow the example of Dong Qichang (1555-1636), the great *literati* painter of the Ming dynasty who proclaimed that the only way to respect the Ancients was in fact to find new ways of making art while relying on their work. In this context, perpetuating the art of the past in China is in no way comparable to doing the same in Europe and America. For instance, painting today in a superficial Impressionist style shows a real lack of respect for the basic tenets of Impressionism, a movement that has put innovation and originality at the centre of its beliefs. When Tong Kam-tang creates his seal carvings in the style of the masters of the past, he is also *performing* an art form very much in the way that Euro-American ballet or classical music are performed.

The traditional Chinese arts of seal carving and calligraphy have retained their original characteristics, but their display at the Hong Kong art biennial also attracts non-experts

The masters of seal carving trace all the lines of the characters so precisely that their movements are exactly like a very precise performance of calligraphic strokes. The very matter-of-fact comments engraved on the side of the seal, often printed as a rubbing on the same page as the characters which are engraved on the bottom of the seal, only adds to the feeling of

書寫文學名作時，只將其個人感覺及創意呈現於文字的筆劃，情況就如歐美古典音樂家演奏別人作品一樣。這樣，中國的某部分的視覺藝術是抗拒一切的融合，而這種抗拒相信會維持一段長時間。在篆刻中注入西方元素較接近我們在本章節開首所提及，在設計中所見的並置情況。在香港藝術雙年展中，篆刻及其展現的新形式，既可以完全當代，同時又可以非常古典，對那些對中國藝術一無所知的外行人來說，絕對是一個最有趣的部分。很多外國人常常表示他們能理解展示於香港藝術博物館內雙年展的中國繪畫作品，但就是不懂欣賞書法，更遑論欣賞篆刻。他們對書法不感興趣通常是因為他們看不懂中文，以及只能從給予遊客們的「戳印」的認識中理解印章，因此他們無法知道印章可以成為真正文人作品中「精緻藝術」的原因。

西方藝術不像中國藝術那麼重視工具，這解釋了西方藝術家何以在這方面缺乏理解和投入

至於歐美藝術家可以怎樣使用印章的形式，我們仍有待他們對中國傳統有更深入的认识，否則不會看見甚麼有趣的成果。今日似乎出現越來越多跨文化試驗的藝術創作（這些創作遠遠超出印象派藝術家對日本藝術或立體派藝術家對非洲藝術的表面文化理解）。大部分參觀展覽的外國人對書法及篆刻之所以一無所知，其實是歸因於中

simplicity to which the art of seal carving lends itself. The idea of performance is obviously also present in calligraphy done with the brush, where calligraphers often copy famous texts, putting their personal feelings and creativity only into the lines of the characters, just as Euro-American classical musicians interpret musical pieces composed by others. In that sense, there are aspects of visual arts in China that resist and will hopefully continue to resist for a long time any type of hybridisation. Adopting Western elements into seal carving would be much more like the *juxtaposition* which we have seen in design at the beginning of this chapter. At the same time entirely contemporary and entirely in the past, seal carving and its new ways of being presented constitutes certainly the most intriguing aspect of the Hong Kong art biennial to an outsider knowing nothing of Chinese art. Many non-Chinese have often stated that they could relate to the Chinese paintings shown during the biennial at the Hong Kong Museum of Art but that they could not appreciate the calligraphies and even less the seal impressions. Their lack of interest in calligraphy often stems from the fact that they can not read Chinese and can only understand the seals through their acquaintance with the 'chops' available for tourists, and they were therefore entirely unaware of the potential for the seals to be true *literati* works of 'high' art.

Western art does not attach the same importance as Chinese art to the tools used, which explains the absence of an understanding of and involvement in this field by Western artists

As for a possible use of the form of seal carving by Euro-American artists, we will need to wait for artists who have developed a deeper familiarity with Chinese tradition before seeing any interesting results. More and more cross-cultural experiments in the production of artworks (which go far beyond the superficial

國傳統藝術與當代歐美觀賞者期望之間的另一個根本差異。在西方，「筆」與「墨」是兩個在理論文章上的隱喻名詞。他們對「筆」與「墨」這些物件可以說是視而不見。正因為它們象徵著一個意念，而意念在歐美文化中往往比實物來得重要（至少直至二十世紀），因此歐美藝術家一般都會輕視他們藝術創作用的工具，因為對實物的輕視是把意念提升至最高境界的必要條件。

中國藝術的「筆墨」既是工具，也是完成作品的基本概念之表述

在中國，「筆墨」被視為一種另類的符號。這可以清楚地從畫論中見到。這個符號同時是代表概念及表達概念的工具。就如松樹，它既是樹，但在中國也是長壽的象徵。歐美存在一個趨勢，就是在實物及它所象徵的意念之間建立了等級，而實物本身相對沒那麼重要。結果，好一段時間，筆和色都被視為微不足道。在中國，「筆墨」帶有工具及概念的雙重功能。故此，在同一篇文章中筆與墨甚至各有不同的意義。「筆」、「墨」這兩個名詞經常用作表示真實的工具，亦用作表示用筆、用墨的質素，或甚至用以批評畫家的作品時稱畫家「有墨」或「無筆」。與歐美視實質工具不怎樣重要的態度不同，在中國，這些工具與它們所代表那無形的概念同受人重視。從竹子與

cultural understanding one can find in the works of the Impressionists with Japanese art or the Cubists with African art) seem to be taking place nowadays. The complete lack of understanding of most non-Chinese when they are visiting an exhibition of calligraphy or seal impressions comes from another fundamental difference between the traditional arts of China and the expectations of contemporary viewers from Europe and America. In the West, the terms 'brush' and 'ink' usually function as metaphors in theoretical texts. The objects 'brush' and 'ink' tend to disappear before the ideas that underpin them. Because they symbolise an idea, and because the idea is always more important than the object in Euro-American culture (at least until the 20th century), Euro-American artists have generally shown contempt for the tools of their art, because contempt for material objects was an essential condition of the supremacy of the idea.

In Chinese art, 'brush and ink' are as much a tool as a representation of fundamental concepts

In China, 'brush and ink' also function generally as a symbol but of a very different kind, which can be very clearly seen in theoretical texts on painting. The symbol is at the same time the vehicle of a concept and the concept itself, just as the pine tree is both a tree and a symbol of longevity in China. In Europe and America, there is a tendency to establish a hierarchy between the object and the idea it symbolises, and the object itself being given less importance. As a result, the brush and the color have been considered as negligible for a very long time. In China, 'brush and ink' have a dual function, being as much a tool as a concept. As a result, the brush and the ink will even have different meanings in the same text. The terms 'brush' and 'ink' will be used as often to signify the actual tools as to signify

用來製造毛筆的毛，到毛筆的「骨氣」；以及從用以製墨的松煙，至「氣韻」，「筆」、「墨」的各方面都值得欣賞。

對中國藝術家而言，筆墨同時代表概念和實物，且與創作有緊密的聯繫

董其昌曾寫過關於「筆墨妙」，認為中國繪畫較大自然優越：「以境之奇怪論，則畫不如山水。以筆墨之精妙論，則山水決不如畫」¹⁷。

在中國，「筆」和「墨」既是一個概念，也是物件。筆墨是實物（竹子與毛，松煙與膠水），但對畫家來說，筆墨是從最具體至最無形的一些概念體系。之間的關係，雖然甚少在理論文章中被提及，但總為讀者所理解。筆，就是毛筆與線條；墨，就是墨液與黑白的互動。這容許畫論家陳述之間的曖昧性，讓論述比任何過分簡單和單向的解釋，在意義上更為豐富。有關中國畫的畫論中，這些名詞的意義不時在變動，把它們翻譯為歐美語言是格外困難的，因為它們包涵多個意思卻沒有一個固定的含義。它們卻總被作家作單一化的形式來表達。事實上，對中國畫家而言，從他們運用這些工具開始，他們已接受筆墨涵蓋於單一的符號內，永遠有著不同的意義。對此他們從不會含糊。

the quality of the line or the washes or even to criticise their particular use in the painter's work (this painter 'has' ink – *you mo* – or 'does not have' the brush – *wu bi*). In contrast to the Euro-American attitude, in which no real importance is attached to the tangible tools, in China, the symbol is even more potent as these tools are as much honored as the less tangible concepts they represent. All aspects of 'brush and ink' will be venerated, from the bamboo and the hair employed to make the actual brush to its 'structural *pneuma*' (*guqi*), and from the black soot used in making the ink to the '*pneuma* harmony' (*qiyun*).

For Chinese artists, brush and ink represent both the concept and the object and are inextricably linked to the creative process

Dong Qichang wrote of the superiority of painting over nature at the level of the 'marvels of the brush and ink' (*bimo miao*): 'From the standpoint of scenic beauty, painting cannot be compared to a real landscape. But from the standpoint of the marvels of the brush and ink, a real landscape will never surpass painting'¹⁷. In China, the 'brush and ink' is *at the same time* concept and object; it is a physical object (bamboo and hair, soot and glue), used directly in the painter's mind as a structure of concepts ranging from the most tangible to the most intangible ('structural *pneuma*', '*pneuma* harmony') through a network of relationships that are seldom stated in theoretical texts but always understood by the readers. The fact that *bi* is the brush *and* the traced line, the fact that *mo* is the black liquid *and* the terrain upon which all the interactions between black and white are played out, allowed theorists to manipulate ambiguities that are much richer in meaning than any oversimplified and one-

17 (「以境之奇怪論，則畫不如山水。以筆墨之精妙論，則山水決不如畫。」) 載於《畫旨》，畫論叢刊，72。

17 (「以境之奇怪論，則畫不如山水。以筆墨之精妙論，則山水決不如畫。」) In *The meaning of painting* (Huazhi 畫旨), 畫論叢刊, 72.

儘管流行的概念如是，融合不只是中國藝術家借用西方文化，西方藝術家的作品也受中國藝術的影響

本土文化及國家文化的多樣性往往使我們的世界更豐富，而我們也需知道某些元素是不能結合或改造的。融合一般是好的，因它創造出新類別的藝術表現。但有些藝術對他人來說是太外國了，以至不能轉化為另一種藝術形式，這也是一件好事。這標誌著跟全球化迅速發展，以及影響生活各方面以前相比，這世界仍是很豐富，且充滿著差異性。同時，融合應在世界任何地方，以任何有可能的途徑出現。可是，現時大家對中國藝術中所見的融合之看法，常常頗為令人覺可笑，因為仍有不少人認為融合只能以一個方向出現，就是中國藝術家借用「西方」文化元素。這個一致的看法不該被接受，因為也有歐美藝術家借用及融合中國藝術的元素，以轉化為自己的藝術創作。舉例來說，法國畫家法比安·維爾迪埃（生於1962）在中國居住了一段很長時間，並學習繪畫和書法。她選擇居於中國，並在成都藝術學院學習中國畫，也懂得雕刻圖章。她因中國篆刻與歐美藝術之間所存在的巨大分別而著迷，並以此作為她數幅畫作的主題。她選擇了一個她自己刻的圖章重複地印滿在一幅她曾畫了一棵樹的絲綢上，成為有規則的圖案，而中國收藏家是不會選擇這樣做的。在這件作品，這位出色的歐洲藝

directional explanation. In theoretical literature on Chinese painting, there are constant shifts in the sense of these words and they are particularly difficult to translate into a Euro-American language as they do not occupy a fixed place inside their multiple meanings, they are always presented as unified by the writers. There is in fact no ambiguity in the mind of the Chinese painters and, from the beginning of their practice of these tools; they have accepted the perpetual variableness of this inexhaustible pair to encompass them all into a single sign.

Despite the popular conception, hybridisation does not consist solely of Chinese artists borrowing from Western culture; there are also Western artists who draw on Chinese influences in their work

The multiplicity of local culture and national cultures will always make our world richer, and we have to see with a certain degree of hope that certain elements may not be merged or adapted. Hybridisation is usually a good thing, as it creates new types of expressions in art, but having forms of art so foreign that they cannot be translated into other forms is also a good thing, a sign that the world is still as rich and full of differences as it was before globalisation became so rapid and so present in every aspect of life. All the same, hybridisation should take place everywhere in the world and in every possible direction. There is still however a far too frequent and rather ridiculous consensus about hybridity in modern public opinion of Chinese art, with too many persons still thinking that it only happens in one direction and that it is only Chinese artists who are borrowing elements of 'Western' culture. This consensus should not be accepted since there are also Euro-American artists who have been transforming their art by borrowing and integrating elements from Chinese art. There is, for instance, a French painter, Fabienne

術家把模仿技術轉化為推陳出新的創意，藝術家與收藏家彷彿被結成為一體。

間接的融合是最有效的，常見於香港藝術家的作品中；融合與文化身分只是香港藝術眾多的議題其中的兩個

今日，歐美藝術家把中國元素融合於他們的作品，興趣比中國藝術家把歐美元素融合於他們作品的興趣為小，原因很簡單，這與文化差異無關，因為這些差異不足以構成真正的阻礙；真正的原因純粹是歐美文化產物的商業優勢：由於歐美基於經濟優勢，擁有強勁的發行系統，所以「西方」比世界其他地區更善於把其物質文化加於其他國家身上。在那些如法比安·維爾迪埃的作品，我們已經可以看出中國為其物質文化所作的傳播出現前所未見的效能，而未來定必看見不同方向和以不同文化擷取元素而產生的融合。可是，法比安·維爾迪埃的例子暫時仍屬例外，因為她開始時並不是嘗試以融合概念學習中國畫、書法及篆刻傳統技法。她的作品其後出現的融合可說是無可避免的，因為她是一位當代藝術家，總不能只模仿過去的作品而沒有注入個人的元素。可是，融合仍有很多可能性存在，我們必需強調有不同程度和形式的融合，最有效的不是直接在視覺上的借用，就如那些在豐足土壤的香港居住的藝術家一樣。

Verdier (born 1962) who has lived for a long time in China studying painting and calligraphy. She chose to live in China and learn Chinese painting at the Academy of Art of Chengdu, and is capable of making seal carvings. Intrigued by the profound differences between this art and anything present in Euro-America, she used it as a central motif of several of her paintings. She chose to repeat the same impression of a seal that she had engraved herself in ways that no Chinese collector would have chosen: in a regular pattern over the entire surface of the silk where she had previously painted a tree. In this work, where the astonished European artist transformed her imitative respect into creative extrapolation, the artist and the collector seem to become one.

The most productive form of hybridisation is indirect, as is frequently the case in the work of Hong Kong artists; hybridisation and cultural identity are only two aspects of Hong Kong art, which addresses a wide variety of issues

Today, the reason why there are less Euro-American artists interested in integrating Chinese elements into their hybridised work than Chinese artists interested in doing the same with Euro-American elements is in fact extremely simple and has nothing to do with cultural differences, since these are not sufficiently deep to be real obstacles. The reason is simply the commercial dominance of Euro-American cultural products: because of its powerful system of distribution based on economic supremacy, the 'West' has been better at imposing its material culture than any other region of the world. In the work of those such as Fabienne Verdier, we are already seeing the results of the new-found efficiency of the Chinese world in advertising its own material culture, and the future will certainly show that hybridity is possible in many directions and with elements derived

作為本章節的結語，便必需提醒讀者，融合只是本地藝術家在香港所創造的藝術中多個方向的其中一個。文化身分與融合只是香港藝術眾多層面的其中兩個方面，而香港的藝術家所涉及的議題極為廣泛，因此要在這簡短的文章把它們全都涵蓋，是不可能的。故此，下一章節將簡略描述在香港的藝術創作，跟其他概括介紹一樣，那只是對這複雜、極有趣的藝術舞台作簡化、主觀及不完整的描繪。

from any culture. For the moment, however, Fabienne Verdier's case is still the exception as she made a point of first learning without any attempts at hybridisation all the traditional techniques of Chinese painting, calligraphy and seal carving. The fact that elements of hybridity appeared afterwards in her work was inevitable as she is a contemporary artist and could not simply copy the works of the past without introducing personal elements into them. But there are many other possibilities of hybridity and we must insist on the obvious notion that there are various degrees and various modes of hybridity. As we have seen, the most productive are those where there is no attempt at direct visual borrowings, as in the case of the many artists who have lived in the fertile environment created in Hong Kong.

To conclude this section, it is important to remind the reader that hybridisation is only one of the many aspects of art created in Hong Kong by local artists. Cultural identity and hybridisation are only two of the many aspects of Hong Kong art, and artists in Hong Kong have dealt with a variety of issues so wide that it is impossible to cover them exhaustively in such a short text. The next chapter is therefore simply a snapshot of art practices in the territory: like any snapshot, it is a cropped, subjective and incomplete portrait of a complex and extremely interesting art scene.

第四章 香港當代藝術的其他主題

1. 「中國化」、藝術市場及其身處的 「中間」位置

霍米巴巴對中國藝術作品的說法是長久以來為香港藝術家所採用包括：「局部文化」、「融合」及「兩者之間」

在後殖民研究中，某些說法曾被應用於嚴謹的藝術批評，尤其用於有關「旅居」或不能／不願返國的藝術家。「部分文化」、「融合」以及「兩者之間」這三個由霍米巴巴創造的概念應用於世界各地的中國藝術家的作品特別奏效。巴巴在《文化的定位》開首便表達他對全球化的新條件對開創空間的關注。多年來，香港的藝術家嘗試應用巴巴所提到的某些概念，例如：「思想要超越原始及原本客觀的敘述，以及集中於文化差異形成的時刻及過程」¹⁸，它們昔日或許不幸地變為「中西會合」這個陳腔濫調的概念。最近，由於這謬誤的「中西會合」概念不再有任何新的、有效的發展，所以這些藝術家也探索這些「縫隙——文化差異範疇的重疊及取替」，以宣示它們的出現是源於原本文化的極限。這取向是

Chapter Four Some Other Themes in Hong Kong Contemporary Art

1. 'Chineseness', the art market and being 'in-between'

Homi Bhabha's notion's to the work of Chinese artists: partial culture, hybridity and in-between, has been applied for many years by Hong Kong artists

In postcolonial studies, certain notions have been applied very productively in the domain of serious art criticism and particularly in art criticism related to 'travelling' or displaced artists. Three notions in particular have had peculiar success in the texts dealing with Chinese artists from all over the world, the notions of 'partial culture', 'hybridity' and 'in-between', with all three created by the fertile mind of Homi Bhabha. In *The Location of Culture*, Bhabha actually starts the book with his concern for these spaces opened by the new conditions of globalisation. Hong Kong artists have for years tried to apply some of the concepts described by Homi Bhabha, for example to 'think beyond narratives of originary and initial subjectivities and to focus on those moments or processes that are produced in the articulation of cultural differences'¹⁸ which in the past, and maybe unfortunately, turned into the 'East meets West' cliché. More recently, as the fallacious 'East meets West' concept could not offer any new and fruitful developments, these artists have also explored these 'interstices – the overlap and displacement of domains of difference' to manifest their presence at the limits of their culture of origin, an attitude that stems from

18 Bhabha, H. K. (1994). *The location of culture*. London and New York: Routledge, 1-2.

18 Bhabha, H. K. (1994). *The location of culture*. London and New York: Routledge, 1-2.

由第一章提及的「第二或第三代離鄉背井族群」香港藝術家所造成的。

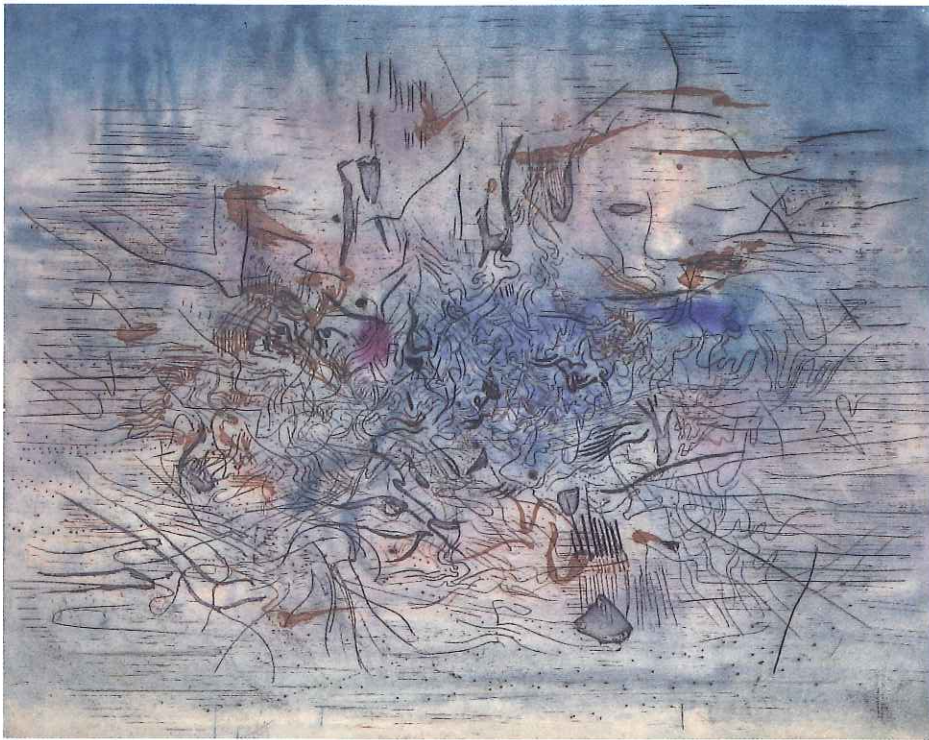
「經驗交替」的概念能應用於很多留居海外的中國藝術家的經歷

中國藝術家陳箴（1955-2000）曾居於法國多年，定義自己的位置為「經驗交替」，意指居於中國文化中心以外的不少藝術家能適應各樣的變化。不少居於外地多年的中國藝術家都有這種經驗。而當中一些顯赫的藝術家將會讓我們知道他們所處的環境是如何的不同，他們包括：趙無極（生於1921）（圖23）與朱德群（生於1920），他們整個人生幾乎於法國渡過，就像歐美藝術家一樣；谷文達（生於1955）（圖24）、徐冰（生於1955）（圖25）、張洵（生於1965）、蔡國強（生於1957）三位活躍於全球、最著名的當代藝術家，居於紐約；較近期的是於90年代抵達法國的黃永砫（生於1954）及楊詰蒼，他們亦選擇居留法國。但仍有很多來自中國、台灣或香港這樣的藝術家，他們有時在別的國家長時間居住及工作。

the Hong Kong artists' origins in this 'second or third generation diaspora' described in the first chapter.

The concept of 'trans-experience' can be applied to the experience of many Chinese artists living overseas

Chen Zhen (1955-2000), a Chinese artist who lived for many years in France, had defined his position as 'transexperience', a word that lends itself to a multitude of variations that can be adapted to the numerous artists living outside of the centres of Chinese culture. This experience has been shared by a large number of Chinese artists who have spent many years of their lives in foreign countries and a short list of the most famous among them will give us a good picture of how different their environments can be: Zao Wouki (Zhao Wu-ji) (born 1921) (figure 23) and Chu Teh-chun (Zhu Dequn) (born 1920) have lived in France for most of their lives and are as much Euro-American artists as they are Chinese ones; Gu Wenda (born 1955) (figure 24), Xu Bing (born 1955) (figure 25), Zhang Huan (born 1965), Cai Guoqiang (born 1957), three of the most famous contemporary artists, active around the world, live in New York; and, more recently, since they arrived there in the 1990s, Huang Yongping (born 1954) and Yang Jiechang have also chosen France to be their country of adoption. But there are many more such artists hailing from Mainland China, Taiwan or Hong Kong living and working, sometimes for long periods, in other countries.



© Hong Kong Museum of Art

23. Zao Wou-ki *Daily Magic* Year: Unknown
Etching, Hong Kong Museum of Art

趙無極《魔法》年份：不詳
蝕刻版，現藏於香港藝術館



© Hong Kong Museum of Art

24. Gu Wenda *United Nations Series - China Monument: Temple of Heaven 1998* 1998
Mixed media, installation

谷文達《聯合國 — 中國紀念碑：天壇 1998》1998
混合素材裝置，現藏於香港藝術館



© Hong Kong Museum of Art

25. Xu Bing *A Book from the Sky* 1987-1991
Mixed media, Hong Kong Museum of Art

徐冰《天書》1987-1991
混合素材，現藏於香港藝術館

中國人的本質體現於中國藝術既仍然很中國，
同時也能呈現其他文化的身份

上述所有的藝術家均來自中國不同的地方，他們當中很多能操幾種中國方言及外語，他們認為自己處於非常不同的地域及意識形態的範疇內，但全都認同其與生俱來的「文化特質」將他們從世界其他文化中分隔出來。正因為他們同時擁有中國人身分及其他文化的身份，所以引來文化理論者及藝術評論家參與當代中國藝術的研究。因此「身為中國人」這概念並非一個簡單的議題，正視它的最佳途徑是以一種真正開放的態度來分析這概念。不幸地，為「身為中國人」下定義

The essence of being Chinese can be seen in Chinese art's ability to remain Chinese but at the same time taking on the identity of the other culture they are involved with

All these artists come from different places within the Chinese world, many of them speak several Chinese dialects and several foreign languages, they find themselves in very varied geographical and ideological domains and yet they all acknowledge an inherent 'cultural nature' that separates them from all the other cultures of the world. It is this capacity to be at the same time Chinese and also to take on at the same time the identity of whatever other culture they are involved with, that fascinates most cultural theorists and art critics engaged in the study of contemporary Chinese art. The idea of 'being Chinese' is therefore not a simple issue and the best way to address it is to consider the concept with a truly open

總會變成民族主義的議題，而大家常以苛刻的態度來定義「中國化」這意念——身為中國人是這樣或是那樣，而永不是這樣及那樣。至於我們在上面曾提及的國際性藝術家與作家如魯迅（1881-1936）等，他們均以人道主義及淵博的學識作為「身為中國人」應具備的條件。

中國藝術家作品的多重性令大眾產生興趣，現時，對中國藝術家作品的宣傳與推銷方法是有效的

若為「中國人」下定義是困難，那麼為「中國藝術」下定義更是難上加困難。因為藝術正在全球任何有中國人及中國社區的不同地方創造，如台灣、香港、澳門、新加坡等。可是，肯定難以置信的是多重性令人產生極大的興趣，包括一般藝術愛好者以至專業藝術家，藝術商人以至學者。大家都認為文化全球化在過去十年對中國藝術家作品的宣傳及推銷有正面的影響。推銷任何一種藝術也好，其問題在於藝術經常傾向商品化，因此令藝術有時變得枯燥乏味，（因為藝術家總不能讓藝術愛好者感到與藝術有所隔膜），這樣至少能讓藝術家憑其作品賺得可觀的生活費。可是，藝術市場本身正在改變，很多贊助人及藝術買家清楚意識到商品化帶來的問題，而他們甚至願意讓藝術家藉此來創造生意。

mind. Unfortunately, defining 'being Chinese' all too often becomes an issue of nationalism and the idea of 'Chineseness' is too often defined in a very rigid manner: being Chinese is this *or* that but never this *and* that. As far as the international artists we have mentioned above are concerned, it is more often in the humanism and intellectual generosity of artists and authors like Lu Xun (1881-1936) that they recognise what being Chinese actually means.

The varied plurality of 'Chinese art' made by Chinese artists generates great general interest, and there are positive effects on the way the art of Chinese artists has been promoted and marketed

If it is difficult to define what 'Chinese' means, it is even harder to define 'Chinese art', as art is being created in places as varied as Taiwan, Hong Kong, Macao, Singapore and wherever there are Chinese people and Chinese communities around the world. What is certain however is that this incredibly varied plurality generates great general interest, from casual art lovers to professional artists, art dealers and academics. One cannot help feeling that cultural globalisation has had positive effects on the way the art of Chinese artists has been publicised and marketed in the last decade. The problem of marketing any type of art is that it always tends towards commodification and therefore to a certain kind of blandness as artists cannot afford to completely alienate art lovers from very different horizons, but at least the effect has been to create a way for artists to make a decent living from their work. But the art market itself is changing, many patrons and art buyers are perfectly aware of the problems of commodification and they are even willing to let the artists create art dealing with that issue.

曾建華成功地滿足藝術市場的需求，同時也保留其作品的爭議性和創造力

曾建華（生於1976）早期的作品有淺浮雕的石刻，浮雕上刻有奇怪且細小而展示不同動作的娃娃形體，以及有長長的文字（圖26）。近期，他的一項創作特別強調商品化及滿足藝術市場的要求——作品傾向迎合顧客們作裝飾用途的要求。故此，曾建華以對稱的主題創造了精緻的作品，部分作品變為看似19世紀的優美歐洲設計的牆紙。他只是純粹以畫作或海報形式把它們呈現出來，或是把它們貼在牆上、天花板、甚至畫廊的地板。這可見於他曾在多個香港及海外私人或公共畫廊展出的《白盒子》展覽。深入探視這些設計，不難發現曾建華的設計是以英文及中文句子組成，以帶有冒犯的字眼侮辱觀賞者；更甚的是他也對令他足以維生的畫廊東主及畫廊肆意傷害。雖然中國藝術市場一般仍以歐美為主，但這情況正在迅速變遷，越來越多內地及台灣華人購買中國藝術家的作品，可是這些新興市場與西方市場有很大的差異，讓人難以理解，更難以預算。

Tsang Kin-wah (Zeng Jianhua) succeeded in satisfying the needs of the art market while still remaining controversial and creative

Some of the early works of Tsang Kin-wah (born 1976) were stoneware low-reliefs with strange little doll-like figures engaged in various activities and displaying long inscriptions (figure 26). More recently, he made a speciality of addressing commodification and the requirements of the art market which generally prefers to satisfy clients with a certain degree of decorativeness. Tsang therefore created beautifully crafted symmetrical motives and turned some of them into wallpaper looking very much like elaborate 19th century European designs. He either presented them simply in the form of paintings or posters, or pasted them on the walls, ceilings and even floors of galleries, as for his *White Cube* exhibition he installed in a number of private and public galleries in Hong Kong and abroad. A closer inspection of these designs reveals that they are made up of words and sentences, in English and in Chinese, used by the artist to insult the viewers in often very offensive terms; as if that were not enough, we realise that he is also biting the hand that feeds him as he is also abusing the gallery owner and the idealised gallery space. Although the market for Chinese art is still generally situated in Europe and America, this situation is changing rapidly with more and more Chinese on the Mainland and in Taiwan buying the works of Chinese artists. These new markets however, show signs of being profoundly different from the Western markets and are more difficult to understand, let alone predict.



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26. Tsang Kin-wah *Small Things, Big Issue* 2000
Inked stoneware plaque, Hong Kong Museum of Art

曾建華《大小二事》2000
墨染陶板，現藏於香港藝術館

香港藝術市場鼓勵本地藝術家以海外愛好異國色彩的業餘藝術愛好者為銷售對象，或是放棄尋找顧客

有人以為香港可發展其當代藝術市場，而事實上藝術品買家仍然是主要購買內地及台灣作品的收藏家，致使香港藝術家的作品極難出售。這個現象令香港的非資本主義藝術創作出現兩種不同情

The state of the Hong Kong art market has encouraged local artists to produce work either for selling abroad to amateurs who see their work as 'exotic' or giving up to find a clientele

In Hong Kong however, where one would expect to see a more developed market for contemporary art, the fact remains that the art buyers are often the same as those who buy art from the Mainland or Taiwan, and local artists find it extremely difficult to sell their works. This situation has encouraged an art

況：第一種情況是香港藝術家把大部分作品售賣到香港以外的地方。香港以外的業餘藝術愛好者認為那些作品具有「異國色彩」而收購；而另一種情況則是這些藝術家基本上已放棄尋找香港或海外顧客，他們並沒有出售作品的打算。這種現象亦很可能會隨時改變，而本地藝術市場的發展亦呈現改善的曙光。其實這現象看來不是那麼使人惋惜的，因為這些作品並不旨於向外國銷售，它不但支持了對裝置藝術及短暫作品的傾向，更鼓勵藝術家多採用極本地化的元素。

香港的融和身分與中西文化的普遍概念互成對立

這種文化上的本土化促進了多種類型的融和，而這些融和與其他事物、習慣及文化產物並存，遂引致文化身分的形成。雖然由這些條件所形成的文化身分總是很複雜。要在不摒棄多種元素的情況下描述文化身分，幾乎是不可能的，但仍可從造就香港社會的歷史條件的文化角度來界定它。我們總是運用界定的方法來為身分下定義。為要界定甚麼是屬於我的，便要把甚麼是屬於你的下定義，反之亦然。同樣地，要為自己下定義，我也要為別人下定義。因此，在香港這個以中、英文化為主的地方，自我定義也總是要為「別人」下定義。香港人因擁有這兩種極具影響力的文化而為自己的身分下定義，但這定義實際上是有違他們這個概念（我們只是談概念，與甚麼是中國

production that is essentially non-capitalist in the SAR which has led to two situations. First, Hong Kong artists are selling the vast majority of their work outside Hong Kong, in which case their work is seen as 'exotic' by non-Hong Kong amateurs. Secondly, they have basically given up trying to find a clientele in Hong Kong or abroad and they are making art without ever trying to sell it. This situation also is likely to change at any time, and the local art market is evolving and even showing signs of improvement. This is not as regrettable as it may seem as it has encouraged first, a preference for installations and ephemeral artworks and secondly a frequent use of strictly local elements since these artworks are not made to be exported.

Hong Kong's hybrid identity has been defined in contrasting terms to the popular conception of British and Chinese culture

This cultural localisation encourages many types of hybridisation, and these new hybrids are accompanied by other objects, habits and cultural products which always tend towards the formation of a cultural identity. Although the conditions shaping a cultural identity are always so complex they are probably impossible to describe without omitting many elements, it is still possible to rely on the historical conditions that have created and shaped Hong Kong society to define it culturally. Identities are always defined in terms of limits: by defining what is mine, I also define what is yours and vice-versa, similarly by defining myself I also need to define the other. Self-definition therefore always relies on the definition of 'others', in the case of the territory, principally Chinese and British culture. It is literally *against* the conceptions that the Hong Kong people have of these two powerful cultures that they have defined their identity (we are talking only of conceptions, there is no relation to the truth of what constitutes Chinese and British

文化及英國文化這事實並無關係)。不管擁有任何文化身分的參與者，無論身處何方，也定必視融和為他們的基本動力；雖然沒有一種文化是完全純正是個不爭的事實，但這事實在某些地方更為明顯。香港長久以來便是這一類地方，期望它將來也是如此。

由於在海外工作及居住，香港藝術家的文化融和顯得不穩定，這驅使他們在創作上有更為廣泛的議題

本地不少藝術家曾經在海外修讀藝術研究碩士學位，他們主要在英語國家留學。由於他們置身於一個截然不同的環境，所以「融和」在其作品中更為明顯。當他們身處香港時，他們的文化融和顯得較穩定，可是當他們置身不同的環境，融和就變得有點不穩定及更加開放。譚偉平的作品正好說明融和的不穩定性有時叫人不安，但同時是極為有利的。譚偉平也是留學生之一，曾在英國修讀藝術，現於香港、台灣及內地的藝術界同樣知名的藝術家。在其中一項名為《之間》的裝置藝術作品，他把四個強勁的風扇裝在兩個架子上，所產生的風力在一個不穩的情況下支撐著一塊大的黑色咭紙；咭紙受這些不斷變化的限制持續移動，它正是象徵這位藝術家，仍然站立，適應這永不止息的环境變遷，並就此作出反應。基於多種文化的影響，香港的藝術家也處於這種不

cultures). The actors of any cultural identity, wherever they may be, must make hybridity their basic motivation and, although this has always been true as there is no 'pure' culture of any kind, this situation has been more visible in some places than in others. Hong Kong has already been such a place for a long time and will hopefully remain so.

The cultural hybridisation of Hong Kong artists living and working overseas is unstable and has encouraged them to address wider issues in their work

In the case of many local artists who have had to pursue their Master of Fine Arts study abroad generally in English-speaking countries, the hybridity of their artworks was made all the more clear because of their presence in completely different contexts. Their cultural hybridity, which seemed consistent when they resided in Hong Kong, somehow became a little more unstable and more open when transplanted to a different environment. This uncomfortable but extremely fruitful position has been represented by Lukas Tam, one of these Hong Kong art students who studied in England and is now a well-known figure in the region's art circles as much in the Mainland as in Taiwan. In an installation titled *In-Between*, he has mounted four powerful fans on two stands and the wind produced by these machines is supporting, in an unstable balance, a large piece of black cardboard. Always moving within the confines of these changing influences, this piece of cardboard, which can be seen as symbolising the artist, still stands, adapting and reacting to these unceasing movements. The Hong Kong artist has found a precarious balance interacting with the influences of several cultures. Their 'Chineseness' and their art education, often obtained in a foreign country, has led many Hong Kong artists to consider issues which are not seen as relevant to 'native' Chinese art.

穩定的均衡與文化互動。他們的「中國化」以及從外國得來的藝術教育，令不少香港藝術家嘗試一些與「本土」中國藝術看似無關係的東西，這些包括錄像、個體、城市及文化典型印象。

2. 錄像、個體與城市

傳統中國藝術的書籍及卷軸形式，有利於中國藝術家以時間為基礎的媒介從事創作

以移動及靜止影像形式的數碼科技讓不少中國藝術家運用他們過去的視覺傳統，而來自內地、台灣及香港的藝術家成功掌握這些新媒體，並利用它們取得創新的效果。當然，我們不應以為數碼媒體特別受中國藝術家歡迎，由於數碼科技變得較便宜及效率較高，因此全球各地的藝術家按其本身各種理由而採用它。可是，有人或會說錄像藝術具有瞬間性的範疇，這一直存在於中國視覺藝術，而這具瞬間性的範疇是指與歐美表現藝術及電影有關的範疇。我們已經看過郭孟浩以看《青蛙集》及看錄影作出的比較，而我相信熟悉書籍及橫向畫卷的中國藝術家在這個以時間為基礎的媒介或會領先一步。這個優勢或能解釋為甚麼在中國人的世界中會出現這麼多錄像藝術家。

Some of these issues are video, the body, the city and cultural stereotypes.

2. Video, body and city

The book form and horizontal scroll of traditional Chinese art gives Chinese artist an advantage in the creation of art with time-based medium

Digital technology in the form of moving or static images has allowed many Chinese artists to use the visual heritage of their past and artists from the Mainland, Taiwan and Hong Kong have succeeded in mastering these new media and using them to obtain innovative results. Of course, one should not read too much into the popularity of digital media among Chinese artists, as artists from all over the world are using them for their own purposes given that these technologies are becoming cheaper and more efficient. One could however argue that the temporal dimension of video art, a dimension that has related it to the performing arts and cinema in Europe and America, has always existed in Chinese visual arts. We have already seen Kwok Mang-ho comparing the act of looking at his 'collection of frogs' to the act of watching a video and I believe that Chinese artists, who are accustomed to the book and the horizontal scroll, may have a head start in the mastery of this time-based medium, a head start which could explain the large number of video artists in the Chinese world.

The Euro-American tradition considers that painting and literature must be viewed in very different ways in regard to the linear time and order

In the Euro-American tradition, painting has for a very long time not been seen as comparable to the literary arts since looking at a painting does not require the same time as reading a text. Considerations on the requirements of linear time are at the heart of the revolutionary

歐美傳統認為應把繪畫及文學作品視為各自屬於不同時序的類別

在歐美傳統，很久以前繪畫已被視為無法與文學作品比較，因為賞畫跟閱讀文章所需的時間不一樣。列辛（1729-1781）所寫的革命性書本《拉奧孔》的中心就是探討時序間要求的問題，並首次建立視覺與文學藝術之間的根本差異（這個新的態度是具革命性的。在此書出版以前，畫家及詩人相信他們的作品的出現是基於相同概念，故屬「姊妹」類別）。列辛的看法令歐美深信賞畫不須依靠時序，因為我們的眼睛可以從畫的一部分迅速跳到另一個部分，亦無須順序。這個看法與另一個看法是一致，就是欣賞文藝作品須跟隨時間秩序，這時間及次序由作家創造。時序不是賞畫的必要條件，這個概念自此為西方藝術愛好者廣泛接受。

歐洲藝術家如大衛霍尼克曾嘗試透過與時序的關係，企圖縮短視覺藝術與文學藝術兩者的距離

可是最近有更多歐洲人仕嘗試以一個不同的途徑包括與時序的其他關係，把視覺及文學藝術聯繫起來。其中一個明顯的例子是一部引人入勝的紀錄片，該片展現了英國畫家大衛霍尼克（生於1937）研究17、18世紀一些最長的中國卷軸

book titled *Laocoon* by Gotthold Ephraim Lessing (1729-1781), where the fundamental difference between visual and literary arts was established for the first time (this new attitude was revolutionary because, until then, painters and poets believed that their arts were 'sisters', based on the same concepts). Lessing gave to Europe and America the strong belief that paintings can be looked at without relying on linear time as the eye can jump from one portion of the painting to the next very quickly and without having to follow any order. This belief goes hand in hand with the idea that literary artworks can only be enjoyed by following linear time, a time and an order created by the writer. The idea that linear time was not a necessary requirement for the appreciation of painting has been widely accepted ever since by Western art lovers.

European artists such as David Hockney, have however tried to bridge the gap between visual and literary arts by involving relations with linear time

But there have been other more recent European observers who have also tried to relate visual and literary arts in a different way, involving other relationships with linear time. For instance, a striking example can be found in a fascinating documentary showing the English painter David Hockney (born 1937) studying how narrative and perspective were handled in some of the longest horizontal scrolls of 17th and 18th century Chinese painting¹⁹. Hockney's interest in how viewers relate to the visual artwork is manifest in his many photographic montages. To make these artworks, he first took many photos of a place and the actions made in the place and then rearranged them to reconstruct both the place and the action. All the photos, which were only details of the

19 Hockney, David and Haas, P.(1988). *A day on the Grand Canal with the emperor of China or surface is illusion but so is depth*. Produced by The Program for Art on Film. A joint venture of The Metropolitan Museum of Art and the J. Paul Getty Trust.

19 Hockney, David and Haas, P.(1988). *A day on the Grand Canal with the emperor of China or surface is illusion but so is depth*. Produced by The Program for Art on Film. A joint venture of The Metropolitan Museum of Art and the J. Paul Getty Trust.

畫如何處理敘事與景象的過程¹⁹。不少霍尼克的影像蒙太奇作品均體現了他對如何聯繫觀眾與視覺藝術品很感興趣。他創作這些藝術品時，先在某地點及於該地進行的活動拍攝很多照片，然後將它們重組。所有地點的細部及活動資料的照片被放在一起，形成一個奇特及零碎的空間，讓相同的圖像重複出現幾次。因此，這件製成品既象徵時間，也象徵空間。在他的中國卷軸畫的紀錄片中，霍尼克不單痛惜畫卷欠缺西方精確的透視，同時亦多次把中國畫卷固有的時序及電影的時序互相比擬，而電影正是20世紀早期引致敘事畫消失的主要原因（要講述故事時，電影永遠比靜止的影像更勝一籌。扼殺學院派歷史性繪畫的元凶不是攝影而是活動的影像，即電影）。

中國導演及本地藝術家有效地運用畫卷的視覺效果

事實上，兩位中國「第五代」的導演、攝影師陳凱歌與張藝謀憑藉卷軸畫的限制及可能性創作了不少鏡頭的構圖。所謂「第五代」其實是指80年代那些把中國電影搬到國際電影節的人。我們不要忘記「錄影太奇」其中一位最早期成員鮑靄倫（生於1961）在2001年的威尼斯雙年展中展示一件名為《再循環電影》的作品。該作品是一段既長且慢的動作影片，拍攝了香港高速公路，影像在長長的螢幕的一邊慢慢移向另一邊。正如

place and the action, were put together to build up a strange, fragmented space where the same fragmented figures appeared several times. The final work therefore represents space as much as time. In the documentary on the long Chinese scroll, Hockney not only laments the lack of flexibility of Western mathematical perspective, but he also compares on several occasions the possibilities inherent in the horizontal scroll to the possibilities of cinema, an art form that was also instrumental in the disappearance of narrative painting in the early 20th century (a film will always tell a story better than a static image and it was not so much photography that 'killed' academic historical painting so much as the moving image).

The visual effects of scrolls have been fruitfully used by Chinese directors and local artists

In fact, Chen Kaige and Zhang Yimou, two Chinese directors and photographers of the 'fifth generation', i.e. those who actually put Chinese cinema on the map of international festivals in the 1980s, also relied on the constraints and possibilities of the horizontal scroll to create the composition of many of their shots. One should also remember that the video which Ellen Pau (born 1961), one of the earliest members of the collective Videotage, decided to show at the Venice Biennale in 2001 was entitled *Recycling Cinema*, a long slow-motion video shot of a highway in Hong Kong that was sliding slowly from side to side on a very long horizontal screen. Just like the book and the gallery wall, films and video art are the scene of 'profound hybridisations as much in Europe and America as in the Chinese world. Although she must have been aware of the connection between the presentation of her work and the many references to the Chinese scroll that were inevitably evoked, Ellen Pau preferred to emphasise the sense of monotony inherent in this elongated format (a sense that can be seen as entirely positive

書本及畫廊的牆壁一樣，電影及錄像藝術在歐美與中國同樣是明顯融和的媒介。雖然鮑靄倫已知道展示其作品是與所提及中國卷軸畫的內涵有關，但她寧願強調這些延長形式裡本身的單調乏味感覺（這感覺能被視為對詩意及默想完全正面及有益的，因為它也出現在文人畫中最高的境界——平淡）。此錄像既美麗，亦帶有一點迷茫的感覺，清楚展現出住在過分擠迫的大城市如香港的人的心態。

香港建築在本土藝術家的作品中給人熟悉的觀感，以表達對城市迷茫的感覺

現代城市及其對人類心靈產生的迷茫，特別宜於把體驗具體化及在其表達上作出的變化。迷茫並不一定是負面的概念，也不是對我們日常環境的批評。這裡所指的是「地面」的觀念，如建築與街道對立的觀念，已被香港這個城市的全新空間意識所替代。就像香港這類人口密度高的城市，要到餐廳或書店，我們需要走上大廈的三樓，或穿過商場或大堂從一個地方走到另一個地方，雙腳根本不用踏上街道，大家普遍不會意識到地面其實成了天橋及行人天橋的迷宮。可是現在對大部分生於香港的人來說，他們不曾感到有何損失，他們感到失落的，是他們意識到這個都市環境不能為他們提供一個真正舒適的環境，並意識到香港正以他們意料之外的方式改變。當歐洲人

and conducive to poetry and meditation since it is also inherent in the highest quality of a *literati* painting: *pingdan* or 'flat and bland'. As beautiful as this video installation was, it also had a slightly disorientating effect and was also clearly addressing the effects of living in a large, over-crowded city like Hong Kong.

Architecture of Hong Kong strikes a familiar note in the work of local artists to convey the feeling of disorientation of the city

The modern city and its disorientating effects on the human psyche lend itself particularly well to notions of embodied experience and the shifts in representations that they create. Disorientation is not necessarily a negative concept and certainly not a criticism of our everyday environment. It is just that notions of 'ground level', construction versus street, are being replaced by entirely new ways to relate to space in a city like Hong Kong. To see restaurants or book stores on the third floor of a building, to go from one place to another by traversing shopping malls or lobbies without setting foot on anything one could call a street, and being generally unaware of where the ground actually is in a maze of flyovers and pedestrian bridges, is an everyday occurrence in a densely urbanised city like Hong Kong. For someone who was born in such a city however, as the majority of today's Hong Kong people were, there is no sense of loss in that experience. The only sense of loss felt by the inhabitants of Hong Kong comes from the knowledge that their urban environment is not offering them the space they would need to feel really comfortable and from the realisation that it is changing in ways that many of them were not expecting. A European arriving in Hong Kong and seeing that there are very few old buildings is often disappointed by the lack of 'beautiful architecture' in Hong Kong, a sentiment that is entirely conditioned by their own culture. The same Europeans who take an

來到香港，看見只有寥寥可數的古老建築，會因香港欠缺「美麗的建築」而感到失望。這感受完全出於他們自身的文化背景。對藝術有興趣的歐洲人也因香港藝術家視這個「石屎森林」為家與他們很多以香港為創作題材而感到驚訝。

本土藝術家如周俊輝利用類近中國傳統的卷軸畫的形式於其藝術創作

雖然香港一些藝術家亦以數碼攝影代表香港這城市，但其他藝術家仍多採用傳統媒體表達迷茫的感覺。在探討攝影對文化典型印象的處理之前，周俊輝（生於1980）創作了一系列有關香港最古老街道及餐廳的油畫，以《馬頭圍道》²⁰為例，他以類近傳統卷軸畫的加長形式展示香港人甚為熟悉的場景，包括：巴士、水果攤檔、人物、簷篷、的士、50年代的樓宇和一些汽車及高樓大廈。影像的處理利用了多焦點的手法，展現了他不但著重中國橫向卷軸畫中傳統的多焦點透視空間，同時亦揭示了攝影作為理解空間的媒體是如何不足。他對香港文化的興趣伸延至香港的流行玩意——麻雀，而他所設計的圓形麻雀枱以及根本無法使用的圓形麻雀，成為他最突出的作品之一（圖27）。由於很多藝術家仍然以不同的途徑進行攝影，而且他們對攝影的理解各有不同，因此攝影成為一個很具吸引力的媒介。

interest in art are also quite surprised to see how much Hong Kong artists are attached to this 'urban jungle' they call home and how many of them have simply chosen their own city as their subject matter.

Local artists like Chow Chun-fai (Zhou Junhui) draw on the format similar to the tradition of Chinese horizontal scroll in their art creation

Although some artists in Hong Kong are also using digital photography to work on the representation of the city, other artists have relied on more traditional media to convey this feeling of disorientation. Before moving on to the treatment of cultural stereotypes in photography, Chow Chun-fai (born 1980) made a series of oil paintings representing some of the oldest streets and diners of Hong Kong. In *Ma Tau Wai Road*²⁰, for instance, the artist is using an elongated format similar to that of the traditional horizontal scroll to show many of the scenes with which anyone living in Hong Kong will be familiar: buses, fruit stalls, people, awnings, taxis, 1950s buildings, a few cars and a few high-rises. The treatment of the image though, with its multiple vanishing points, reveals how much the artist has been thinking not only about the traditional multi-perspective representation of space in Chinese horizontal scrolls, but also about how much photography is inadequate, as a medium, for the perception of space. His interest in Hong Kong culture extends to its favorite game and the round mahjong table he designed, complete with round tiles which are impossible to use, has been one of his most remarked creations (figure 27). Photography is a very intriguing topic as it is still used in very different ways by many artists who do not share any similarities in their understanding of this medium.

20 見於周俊輝作品網頁 <http://www.chowchunfai.com>

20 In the website of Chow Chun-fai at <http://www.chowchunfai.com>



© Hong Kong Museum of Art

27. [Chow Chun-fai](#) *Mahjong* 2003
Oil on wood, Hong Kong Museum of Art

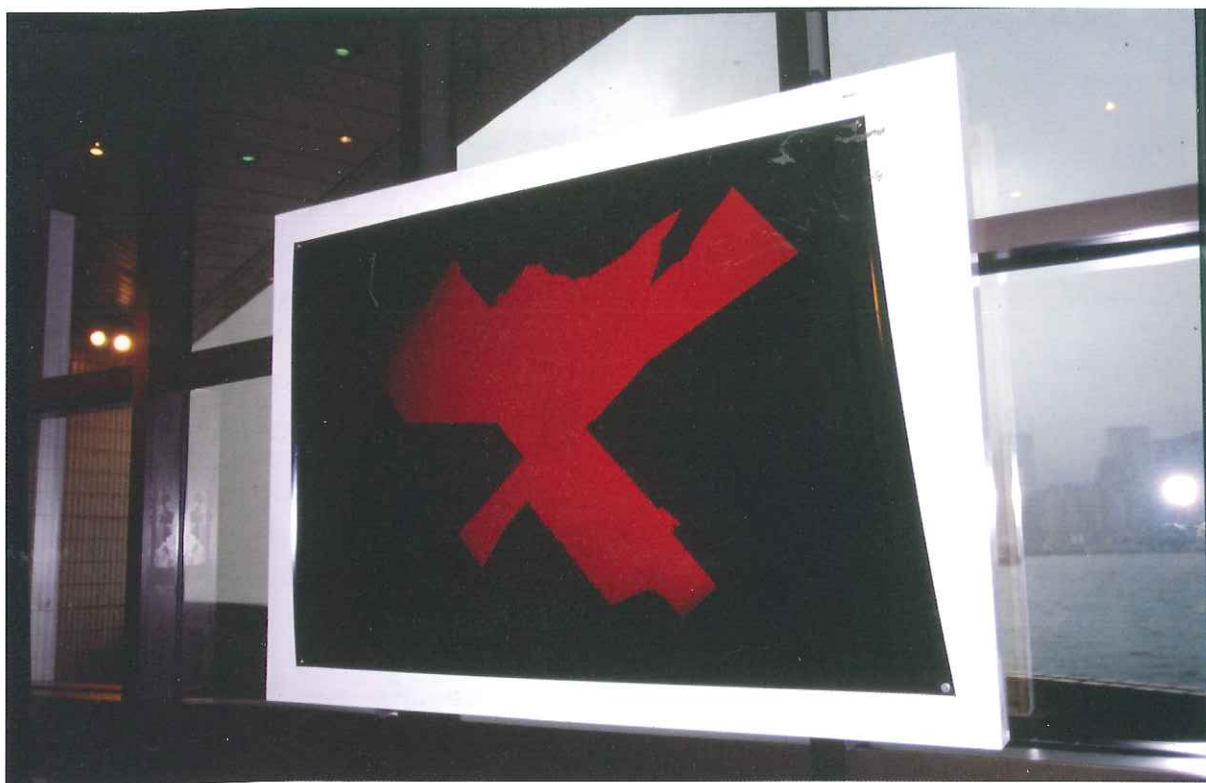
周俊輝《麻將》2003
木敷油彩，現藏於香港藝術館

攝影的靜止本質已被運用作為捕捉城市空間及環境的內涵

大部分人仍以攝影作為一個絕對索引性的媒介（即攝影完全客觀地展示了所表達的東西），但很多人認為相機與眼睛是不一樣的。眼睛只是我們身體的一部分，眼睛時刻在轉動，永不靜止下來，是整個視覺組織的一個元素。另一方面，在照片的影像已是經過剪裁和分析（雖然大部分時間屬無意識地），而且是由完全不同種類的體驗所組成。不少此類的攝影可見於我們曾經提及的香港藝術家梁志和的作品中。幾年來，梁志和踏足不同的現代大城市，拍下街道及高樓大廈的照片。梁志和其實只利用針孔相機拍攝天空（圖28），把普通的手法轉變為攝影本質和當代城市空間的表達。要拍攝天空陷入大廈剪影的線條內，他須要把曝光時間調較至一至兩分鐘。拍攝出來的影像便會成為另類的藝術品，全都是城市空間及城市周圍的懷舊影像。在2001年的威尼斯雙年展，梁志和及黃志恆就以餅乾作為摩天大廈之間的可見空間。這些餅乾在自動售賣機出售，亦可能在咖啡室內品嚐，而桌上更展示出都市天空的黑白照（這作品名為「城市曲奇計劃」）。

The static nature of the photograph has been used as a way of capturing the essence of the urban space and environment

The majority of people still use photography as a purely indexical medium, i.e. photography is showing exactly and objectively what is being represented, but many others are also considering that the camera is not an eye. The eye can only be part of the physical nature of our body; it is carried around, never static and is an element of a whole structure of perceptions. On the other hand, whatever is fixed on a photograph is already framed, analysed (albeit most of the time unconsciously) and a component of a completely different type of experience. The same considerations on photography are at the heart of many of the works of another Hong Kong artist we have already mentioned, Warren Leung Chi-wo (Liang Zhihe). For several years, Leung has walked across large modern cities and photographed their streets and high-rises. What sounds like a fairly common approach turns into a statement on the nature of photography and the contemporary urban space as Leung Chi-wo chooses to photograph only the sky with a pin-hole camera (figure 28). It takes the artist anything between one and two minutes of exposure to take these photographs showing the sky trapped between the lines created by the silhouettes of the buildings. The shapes thus obtained are then turned into other artworks, all of them reminiscent of urban spaces and their surroundings. For the 2001 Venice Biennale, for instance, he and Sara Wong made biscuits in the form of the space visible between skyscrapers. These biscuits were sold in vending machines and could be eaten at café tables on top of which black and white photos of urban sky were displayed (the piece was called *City Cookie Project*).



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28. **Leung Chi-wo** *15 West 26* 1999-2000
Photography, Hong Kong Museum of Art

梁志和《西15街26號》1999-2000
攝影，現藏於香港藝術館

蘇慶強以攝影捕捉香港城市空間稠密的美麗與 疏離感

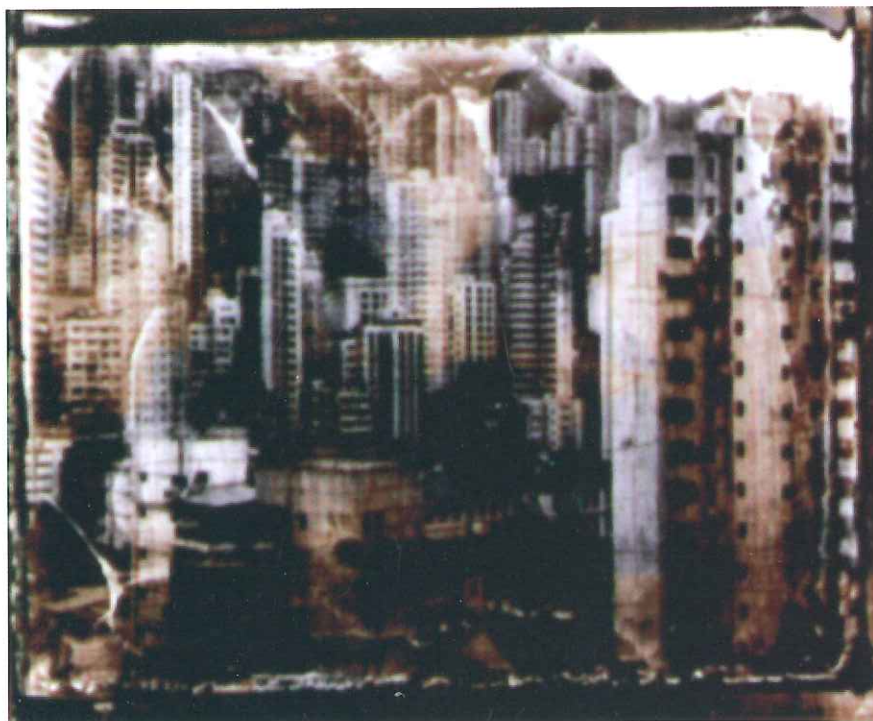
空間問題與高度稠密的城市環境經常在香港藝術家的作品出現，成為一個既具有本土色彩又有趣的特色。攝影家蘇慶強（生於1959）創作了不少出色的作品，其作品從寫實轉變為近乎抽象，於1998年他拍了一系列照片，並出版了一本名為《塵世的喧囂》的書。當中大部分的凝膠銀版印刷品展現了香港高樓大廈聳立這極為普遍的面貌，但蘇慶強把這些作品重新處理（他採用寶

The beauty and sense of alienation in the physical density of Hong Kong's urban space has been captured in photographs taken and edited by So Hing-keung (Su Qingqiang)

The problems of space and the incredibly dense urban environment can be found in the works of many Hong Kong artists who have given it a very interesting local twist. The photographer So Hing-keung (born 1959), whose constantly gorgeous output varies from the documentary to the nearly abstract, took a series of shots in 1998 that he published in a book entitled *This Mortal Coil*. Most of these gelatin silver prints represent a very common view of Hong Kong as a dense accumulation of high-rises, but intensely reworked by the artist (he uses Polaroid images and manipulates them without

麗萊照片及在沒有預先決定結果及修改圖片的情況下創作) (圖29)。為了增加照片的密度，蘇慶強刻意在照片加上幾層的改變，這些改變是有意義的，卻又是不能預期的，讓本已叫人驚訝的城市結構受到更大的壓力，因而變成為莎士比亞的題目——《塵世的喧囂》（《塵世的喧囂》是莎士比亞為生命這個通向死亡的過程下的定義）。根據蘇慶強，那是一個疏離的環境，但仍然非常美麗。

trying to pre-determine the outcome of these scratchings and multiple modifications) (figure 29). So Hing-keung intentionally increases the density of the image by adding several layers of deliberate and accidental changes. The already shocking urban fabric was therefore given added pressure to turn into the 'mortal coil' of the Shakespearian title (the 'mortal coil' is, of course, how Shakespeare defines life itself as a long descent towards death), an environment of alienation according to the artist, but still stunningly beautiful.



© Hong Kong Museum of Art

29. So Hing-keung *Building No. 1-5* 1998
Dyed print, Hong Kong Museum of Art

蘇慶強 《屋No.1-5》 1998
染色照片，現藏於香港藝術館

城市結構引發運用城市內空間及動向的概念的 藝術形式

相反，黃國才（生於1970）以城市及城市如何被創造出來為他最喜愛的題材。在黃國才的一項互動裝置藝術——《遊離都市（樓樓起樓樓）》，他身穿摩天大廈的服飾，並放了很多小積木讓觀眾自行建設他們理想中的現代城市。有一次，他把整個裝置移到香港藝術館的一樓大堂，香港島的景觀成為了作品壯觀的背景。積木模型高密度的都市結構因此與香港島真實高密度的結構互相呼應，體會了大眾參與城市創造的理想。另一方面，對黃志恆而言，都市環境成為了一個遊樂場，空間由不尋常的路徑體現出來。黃志恆在一項名為 *Local Orientation 2002* 的錄像裝置藝術品，以一般人不會採用的途徑來探索香港空間，因為大部分人在街上走路時，腦海不會存有一幅真實的地圖，身持鉛筆及街道地圖的她計劃進行一個幾乎不可能完成的任務——*Local Orientation* 是一個錄像項目，沿著地圖上的直線探索城市的風景²¹。在香港以直線步行是一個看似實際而實具諷刺性的夢想，因為這需要跳高和飛越廣闊空間才能做到。因為城市結構及繁忙的交通令行人感到很脆弱（特別是對那些較習慣歐美，甚至中國人口不甚稠密的小城市生活的人而言）。

21 In Hong Kong Art Archive. Retrieved from <http://www.fahku.hk/hkaa/>

The urban fabric also gives rise to art forms that play on the concepts of space and movement within the city

In contrast, Kacey Wong (born 1970) has taken the city and how it is being created as his favorite subject matter. In his memorable interactive installation *Drift City (Building Making Buildings)*, the artist, dressed in a skyscraper costume, made available a multitude of little pieces of wood and invited the audience to build their own ideal model city. Once, the whole setting was arranged in the first floor lobby of the Hong Kong Museum of Art and allowed for a breathtaking view of the island of Hong Kong in the background. The dense urban fabric of the wooden model was therefore echoed by the dense urban fabric of the real island in a nearly utopian gesture of public participation in the creation of the city. For Sara Wong, on the other hand, the urban environment becomes a playground where space is experienced through unusual pathways. In a video installation entitled *Local Orientation 2002*, Wong has explored the space of the city in ways that normally do not apply since very few people have an actual map of the streets in their mind while walking. Armed with a pencil and a street map, she planned a nearly impossible task: '*Local Orientation* was a video project made to explore the cityscape along the straight lines set on the map²¹.' This dream of walking in a straight line in the city (a dream that usually involves jumping or flying over great distances) takes on a poignant urgency in Hong Kong since the urban fabric and the intense car traffic which inhabits it makes pedestrians feel vulnerable (especially those pedestrians who are more used to less crowded European, American or even smaller Chinese cities).

21 In Hong Kong Art Archive. Retrieved from <http://www.fahku.hk/hkaa/>

一些本土藝術家在其作品內集中描繪高度稠密的人口，然而這概念有面臨成為另一種典型印象的可能。外地人或會因為香港居民一直關注他們身處環境稠密的程度而感到驚訝，若他們明白大部分居於這裏的人視甚麼為家時，他們的理解便會深入一點——若香港因為缺乏空間而變得這樣擠迫，那麼屋裡同樣是這麼擠擁的原因也是一樣。梁志和一系列名為《家居隱事》的感人照片，記錄了一些大部分香港人極為私人的空間——空隙，特別是桌子下的空間，那裡存有大部分他們最私人的物件。雖然原來的系列為這些空間的主人帶來名字，但梁志和最近寧可轉換成數字系統，那「不是基於方便，而是越少有關照片主題的資料，越顯示作品並非作紀錄用途」，這是藝術家自己的說法。最終，其部分照片成為2005年第二屆廣州三年展中的一個較大的裝置藝術，當中他特別訂製了一件載有如照片中顯示充滿日常生活用品及廢物的傢俬。「堆砌」成了這件作品的主題，而廣州藝術博物院寬敞的空間本身已成了香港不少擁有同一意念的藝術家裝置藝術品的場景。在現實生活中，雖然香港是個不規則地伸展的城市，但缺乏空間這個意念被新界及離島廣闊的空間掩飾了。很多時候，香港缺乏空間這個概念已成為國際間普遍認同的典型印象。同樣地，就藝術範疇而言，很多文化典型印象都是由藝術機構如博物館及畫廊製造而成的。

Some local artists focus on the very limited living space available to its inhabitants in their art creation, although this concept risks becoming yet another stereotype

An outsider may be a little surprised to see to what extent the compactness of the environment is a constant preoccupation of the Hong Kong city dwellers, but they understand it a little better once they have seen what most people here consider to be home: if the city seems incredibly dense because of a lack of space, the inside of apartments is usually just as dense for the same reasons. In a very touching series of photographs titled *Domestica Invisible*, Leung Chi-wo has recorded some of the most personal spaces used by Hong Kong people: the gaps, usually under a table, in which they store their most personal possessions. Although the original series gave the names of the owners of these spaces, Leung recently preferred to switch to a numbering system, 'not only for convenience [but because] less information about the subject of the photograph demonstrates that there is no intention to be journalistic/documentary' in the artist's own words. Some of these photos eventually became part of a larger installation presented at the 2005 Second Guangzhou Triennial for which he also created a custom-made piece of furniture packed with the same everyday objects and refuse represented in the picture. Once again, 'piling-up' was the content of this piece and the large space of the Guangzhou Museum of Art was itself the scene of many other installations by artists from this city who explored the same notions of accumulation. In reality, although Hong Kong is a sprawling city, the idea that there is a lack of space here is belied by the vast areas of the New Territories and the outlying islands. In many ways, the absence of space of Hong Kong has become another of these internationally recognised stereotypes. Similarly, in the field of art, there are many cultural stereotypes

3. 文化典型

除了美術史評論的正確性外，我們須避免墜入
以等級制度將藝術分類的企圖

我們以整體來看文化，即有些東西不能歸類為「高雅」及「低俗」，這個處理手法在60、70年代引來北美及歐洲美術館的批評，這手法也可在由祈大衛及何慶基舉辦名為「參與傳統」展覽的主題中找到。今日大家普遍認同藝術品的相關情境創造了其意義，正如其本身的條件一樣。在藝術家如梁志和、何慶基的創作項目中，任何事物的審美價值都是相對的，而當談及建立藝術價值時，博物館已不再是唯一的權威。然而，傳統藝術史活動及博物館管理者的職務仍具其效能，因為建立歷史應基於以下的條件——甚麼是首要的、甚麼是次要的，這是個既合理且重要的活動，也涉及其他種類的研究。可是，連續的歷史及風格出現的次序亦存在危機，因為它傾向把歷史的意念某程度上轉化為競賽，勝出者能成為首位創造新意念的人。歷史概念總傾向以等級制度界定「文明」，在過往歐美曾創造一些對他們有利的等級。這可見於「東方」與「西方」概念的形成，這都是十分危險的。

which often rely on what art institutions, such as museums and galleries, have made of them.

3. Cultural stereotypes

Despite the validity of art history in criticism, we must avoid the risk of attempting to categorise art in a hierarchical order

We have seen that the treatment of culture as a whole, i.e. something that cannot be separated into 'high' and 'low' forms, a treatment that led to the critique of the museum institution in North America and Europe in the 1960s and 1970s, can also be found in the theme of an exhibition titled *Engaging Tradition*, organised by David Clarke and Oscar Ho. It is a widely accepted notion today that the context of an artwork creates its meaning, just as much as its inherent qualities. The aesthetic value of any type of thing has become entirely relative in the projects of artists like Leung Chi-wo or Oscar Ho and the museum is no longer the only authority when it comes to establishing value in the field of art. The activity of traditional art history and museum curatorship are nevertheless still entirely valid, since establishing a history of style in terms of what came first and what follows is a legitimate and important activity, an activity upon which other types of research should be based. But a history of succession and order of appearance of styles also has its dangers because it tends to transform the history of ideas into a sort of race, the winner being the first to invent an original concept. This conception of history always threatens to classify 'civilisations' in a hierarchical order and it has been the very dangerous prerogative of Europe and America to create many of these hierarchies, usually in their favours as indicated in the 'East' and 'West' concepts.

國家博物館為藝術帶來的負面影響備受諷刺，
但我們需知道畫廊仍有其正面的影響

長久以來，博物館用作展示優越性，這個戲劇性的趨勢很容易已傳到世界各地。這個情況不常是那麼負面的，而我們已看到西方風格的商業畫廊對展示中國文人藝術的方式有顯著的影響。然而我們不能說這個轉變是好還是壞。事實上，它既沒有正面的影響，也沒有負面的影響。可是這裡說的博物館，即國家博物館，對於知識卻沒有這種中性的影響。何慶基在其有關大嶼山傳奇人物——盧亭的展覽曾諷刺博物館此角色。該展覽十分幽默且能引發思考。為了刺激大家思考香港身分及香港與內地之間複雜的關係，何慶基決定創造盧亭半人半魚恍如真實的歷史人物。12世紀宋朝期間，民變首領盧亭在起義時被殺，變成這個神話人物。因此對香港人來說，他展示一位革命之父的形象。他這個虛構的角色其後由一系列本地藝術家的作品「證實」是真的，而且更有進一步惡心地以重新創造來「證明」，令他看似像是真的從考古發掘出來。

文化典型作品已用作強調香港藝術家與其他如
中國及歐美藝術家的不同

盧亭的展覽在於越逼真越好，因為它有難以令人相信的特質，以平反所有認為香港本土文化屬於內地國家文化一部分的說法，而這說法在

The adverse impact on art of state museums has been satirised, but we should remember that galleries have also had positive effects

The museum has for too long been used to demonstrate superiorities and this dramatic tendency has been too easily exported in the rest of the world. This situation was not however always so negative, and we have already seen that the principles of the Western-style commercial gallery have had a profound modifying influence on the way in which Chinese *literati* art is shown. This transformation cannot however be construed as either good or bad, it is a matter of fact, with neither a positive nor a negative impact. The museum, i.e. the state museum, did not however have such a neutral influence on the way knowledge was construed to make a point. This role was satirised in Oscar Ho's hilarious, thought-provoking and extremely clever exhibitions about Lo Ting, a legendary character from Lantau Island. In order to stimulate a consideration of Hong Kong's identity and its troubled relationship with the Mainland, Ho decided to recreate the half-man half-fish Lo Ting as a real creature from the past; because the tribe of the actual rebel who was later turned into this mythical creature had been massacred during a revolt by Song dynasty troops in the 12th century, he was presented as a rebellious father figure to the whole population of Hong Kong. His mythical existence was then 'proven' to be true by a series of artworks commissioned from local artists and further 'proof' was provided by painstakingly recreated, and therefore seemingly authentic, archeological digs.

Cultural stereotypes have been used to stress the differences between Hong Kong artists and others, such as Chinese and Euro-Americans

The exhibitions on Lo Ting were created to appear as real as possible, in the light of the unbelievable nature of this creature, in order to contextualise and criticise all the discourses

香港回歸祖國那幾年更為重要。這個文化典型變得非常激進，並且明確地強調香港文化的原創性及其與中國國家文化的差異。歐美藝術的重要性對香港藝術及其融和元素，若從一個截然不同、非政治的角度來考慮，則文化典型的套用可視為一種挪移。就視覺藝術而言，挪移可視為一種有關係的網絡、既存的模式及影響，應用於理解雪莉萊維（生於1947）作品的後現代概念。這些意念亦有助我們理解周俊輝的作品，其作品需要觀賞者賦予其個人的意義，並把其個人經驗結合在他的裝置藝術作品中，因此藝術不再是藝術家把作品放在室內這般簡單，而是包括所有在觀賞者的腦海中「遊走」的意念。

從周俊輝採用了挪移手法的作品，顯示了於創作過程中，藝術家的角色與外來影響對作品的重要性之間存在張力

在蒙太奇照片系列名為《文藝復興三部曲》中的《創造亞當》裡，周俊輝用了其影像展示出甚麼才算是歐美藝術的標準作品。他用了上百張照片組成一幅畫，他以自己的臉、洋娃娃的身體及動態型體把米開朗基羅象徵創造人類的著名壁畫再創造。《文藝復興三部曲》的另外兩部分則採用了達文西的《最後的晚餐》及拉斐爾的《雅典學院》，當中他亦扮演這些名作中的所有角色。周俊輝的作品是繼其反覆思量大衛霍尼克

made about local Hong Kong culture being a part of the Mainland's national culture, discourses which were particularly important in the years leading up to the handover. The use of cultural stereotypes was therefore made in a very militant fashion and the tone of these exhibitions was very clearly leaning towards an emphasis on the originality of Hong Kong culture and its differences from the national culture of China. In another very different and entirely non-political consideration of the importance of Euro-American art to an understanding of Hong Kong art and its hybrid elements, the use of cultural stereotypes can also rely on the notion of appropriation. In visual arts, this notion of appropriation as a network of relationships, pre-existing models and influences, can also be employed to make sense of the very postmodern concepts of Sherrie Levine (born 1947) in her works. These ideas can also help us make sense of the works of artists such as Chow Chun-fai who requires the viewer to give his/her own meaning and to integrate his/her own experience into his installations, the art being not the objects put together by the artist in a room, but rather the all the ideas 'playing' in the mind of the viewers.

From the work by Chow Chun-fai with the use of appropriation, it shows tension between the role of the artist in the creative process and the importance of outside influences to his work

In his *Creation of Adam*, the photo-montage section of a series entitled *Renaissance Trilogy*, Chow has played with his own image in the context of what Euro-American art has considered to be its canonical works. In a composition made of hundred of photographs put together to form a single, complex picture, the artist uses his face and the bodies of dolls and action figure to recreate the famous fresco of Michelangelo representing the creation of

以蒙太奇影像形式重新建造時間及空間後推出，而周俊輝的臉孔在其作品不斷出現，能被解讀為反映創造藝術品的獨立性這個舊概念，這概念自60年代成為當代藝術的核心。根據作家如羅蘭巴特（1915-1980）及米高傅科（1926-1984）所指，藝術家只是作品的部分創作者，這是因為藝術作品是從藝術家的文化背景所產生的。而藝術家及其思考模式卻是受他所居住的社會及文化所影響。這種概念引來很大的反對聲音，主要原因是它被誤解，而且很多藝術家仍然堅持藝術品必需由某人所創造出來，因此每件藝術品必需要有一位創作者。

在作品內把中國人的容貌呈現於歐美的環境中 是一種連接兩種不同文化有效的途徑

對於在藝術家的作品中出現自己的容貌的另一個解讀，就是中國藝術家與歐美藝術今日可能存在的關係，這較接近當代中國藝術家處於藝術的國際情境中所提出的問題。這些藝術家選擇純粹在作品裡展現中國人的面貌來表達這種關係，而大家並沒有預期這些容貌會這樣出現。香港的藝術家周俊輝在作品中處理上帝與阿當的手法雖然不及高更於1891年創作的《聖母瑪利亞》讓人驚訝（在這幅畫裡聖母跟耶穌仿如大溪地的家庭）；但就兩個繪畫傳統的界線提出問題而言，已經是

man. The other two parts of this *Renaissance Trilogy* are similar appropriations of Leonardo's *Last Supper* and Raphael's *School of Athens* where Chow Chun-fai is also 'playing' all the parts and all the characters of these famous artworks. These works started with Chow's reconsiderations of David Hockney's reconstructions of time and space in the form of photographic montages. The multiplication of the artist's face in these works can be read as a reflection on the old idea of individuality in the making of an artwork that has been central to contemporary art since the 1960s. According to writers like Roland Barthes (1915-1980) and Michel Foucault (1926-1984), artists are only partly the author of their works, because artworks are more the result of the cultural background of the artists since both they and the way they think are the result of the society and the culture in which they live. There has been a great deal of resistance to that notion, mainly because it was misunderstood, and many artists are still insisting on the necessity for an artwork to have been created by someone and therefore for an artwork to have a creator.

The use of Chinese physical features in a Euro-American setting is one way of effectively communicating the differences between the two cultures

Another reading of the presence of the artist in the work is closer to some of the questions raised by contemporary Chinese artists in the 'international' context of art, namely the possible relationship that Chinese artists may have today with' Euro-American art. These artists have chosen to express this relationship very simply with the presence of Chinese facial features in a context where they are not expected. The Hong Kong artist Chow Chun-fai playing the parts of God and Adam is certainly less shocking today than when Gauguin represented the Virgin Mary and Jesus as a Tahitian family in his *La Orana Maria*

相當湊效。兩位內地藝術家——汪興偉及王慶松以挪移的手法對怎樣形成繪畫傳統重新定位。汪興偉的攝影寫實主義油畫曾模仿前拉菲爾派成員威廉亨特（1827-1910）在1853年所作的《良心覺醒》，兩幅畫構圖一樣，其作品中的男人坐在椅子上，他的大腿坐了一位年輕女人，那個女人突然站起來，覺悟自己將會做錯事。在這位中國藝術家的作品中，這種維多利亞式的拘謹變為中國城市裡的辦公室，畫中的男人顯然是位商人，而那個女人則是一名秘書。我們可以當代文化的男女平等及女權修正主義來解讀畫中所表達的訊息。

於不尋常的格局中採用中西元素的結合，讓藝術家挑戰傳統的概念和觀點

至於王慶松，一直以來他透過出色的劇照模仿很多著名的作品，但這次他「借用」歐美及中國的畫作。他曾把波提且利（1444-1510）的《維納斯的誕生》，以一位較矮胖的中國女子取替傳統修長的佛羅倫斯式文藝復興美女，以質疑中國大眾傳媒現時對接受典型「西方」美麗標準的意慾；但他在其他作品中則傾向使用經典的中國畫，如唐代周昉（公元730-800年）的《簪花仕女圖》以及宋代早期的顧闳中（十世紀末）更著名的作品——《韓熙載夜宴圖》。

of 1891, but it still questions very efficiently how to establish limits between two pictorial traditions. Two Mainland artists in particular, Wang Xingwei and Wang Qingsong have played with these notions of appropriation in re-positioning what constitutes a pictorial tradition. Wang Xingwei, in a photo-realistic oil painting, has mimicked *The Awakening Conscience*, a painting made in 1853 by William Hunt (1827-1910), an associate of the pre-Raphaelite group. The composition is the same, a man in a chair making advances to a young woman suddenly standing up from his lap in the realisation that she was about to do something wrong. In the work of the Chinese artist, this Victorian prudishness is transposed into a contemporary office in a Chinese city, the man a businessman and the woman obviously a secretary, into a statement that could also be read in terms of feminism and the reification of women in contemporary culture.

The combination of Chinese and Western elements in unusual settings enables artists to challenge traditional concepts and ideas

As for Wang Qingsong, he has been mimicking many famous artworks through the medium of elaborately staged photographs, but this time 'borrowed' from both Euro-American and Chinese paintings. In his *Birth of Venus* appropriated from Botticelli (1444-1510), he chose to replace the standard elongated Florentine Renaissance beauty with a much more stocky Chinese girl and, in the process, managed to question the present desire of the mass media in China to adopt stereotypical 'Western' standards of beauty; but in other pieces, he preferred to use other canonical Chinese paintings, like *Court Ladies Wearing Flowered Headdresses*, an original Tang dynasty painting attributed to Zhou Fang (ca. 730- ca. 800), and the celebrated *Night Revels of Han Xizai*, by Gu Hongzhong (late 10th century).

採用不同文化的典型印象讓周俊輝能於「中西會合」及其他先入為主的觀念作出中肯的評論

周俊輝被問及會否考慮以中國畫創作以上類同的作品時，他清楚強調對此並不感興趣，反而對已建立的「國際化」的典型印象比較有興趣，這是因為即使在內地及台灣的華人（在香港可能更為明顯）一般對自己的藝術傳統較上述的三幅文藝復興作品更不熟悉，因為文藝復興作品在流行文化、廣告或電影隨處可見。透過挪移的手法，周俊輝把大量參照了「高雅」藝術作品（如米開朗基羅的壁畫）與「通俗」藝術（如在《創造亞當》時，他以洋娃娃創造出阿當的身體及天使的頭部），交織出視覺上叫人震驚的作品。所有這些元素與他自己的背景，以及「中西會合」這個謬誤的觀念有關，而他更以此製造出幽默的效果。

The use of stereotypes from different cultures allows Chow Chun-fai to make pertinent comments about the 'East and West' concept and other preconceived ideas

Asked whether he would consider making similar works using Chinese paintings, Chow Chun-fai made it very clear that he was not interested in doing so and that he preferred to play with more established and 'international' stereotypes. More established because, even in the Mainland and Taiwan (and this might be even more true in Hong Kong), Chinese people are usually less aware of their own artistic tradition than they are of works like these three Renaissance paintings, since these can also be found everywhere in popular culture, advertising or films. Through appropriation, Chow Chun-fai has woven into visually stunning works a multitude of references to 'high' art – Michelangelo's fresco – and 'low' art – the dolls he used to create Adam's body and the angels' heads of his *Creation of Adam*. All these elements are as much about his own background as they are about this fascinating fallacious parody of 'East meets West' and how it could be used for hilarious effects.

第五章

香港一些重要的藝術團體

1. 一些香港藝術史上重要的藝術團體

以香港藝術團體的歷史來描述香港的藝術發展是困難的，因為除了一些重要的藝術家沒有參與這些藝術團體外，它們的成立常是基於方便的理由而已

筆者沒有企圖只用數頁篇幅來講述香港藝術的「歷史」，但透過一些歷史悠久的香港藝術團體，讓我們可以勾勒出一個輪廓——香港藝術在過去數十年來的發展。參與其中的人物皆是居於香港的著名藝術家，然而在這短短的章節中無法扼要地介紹他們重要的作品。藉對香港藝術團體的研究來描述香港的藝術發展，其實也可能引致一些嚴重問題的出現。首先，其情況不像法國的立體派藝術家，這些團體既不是畫派，也不是藝術運動，更不是由一班共同創作某項藝術的藝術家所建立。雖然當中不少團體是由一些相信彼此擁有某些共通點的藝術家所建立，但它們的成立更多是基於方便的理由——確保藝術家能更易找到場地來展示作品，並共同使用財政資源。其次，不是每位香港藝術家都加入這些藝術團體，因此在欠缺他們參與的情況下，若以藝術團體

Chapter Five

Some important artists' associations in Hong Kong

1. Some major art associations in the history of art in Hong Kong

Since art associations in Hong Kong were frequently formed for reasons of convenience, with a number of important artists not joining, it is hard to portray Hong Kong's artistic development through a history of these associations

It is not intended to propose a 'history' of Hong Kong art in just a few pages. But some of the many art associations founded over the years in Hong Kong can be used to map some of the developments which have taken place over the last decades. The artists responsible for their creation are among the most famous who lived in the territory although it is not possible to provide even brief indications on the significance of their work in this short section. Describing the development of art in Hong Kong through a survey of its art associations presents other serious problems. First, these associations are neither schools nor art movements and were not formed through some artists sharing a similar project, as for example the Cubists in France. Although a number of associations were indeed formed because the artists believed that they had something in common, they were more often formed because of convenience: to enable the artists to more easily find venues to show their art and to share financial resources. Secondly, not every artist in Hong Kong joined in these art associations and therefore looking at art in Hong Kong exclusively through their history inevitable excludes a number of important artists. Indeed, more recently, very few Hong

的歷史追溯香港藝術的發展，這樣無疑把很多重要的藝術家拒於門外。事實上，雖然這些團體仍然很活躍，但近年來只有少數的藝術家參加這些團體。讀者若希望取得更多有關香港藝術家的資訊，也可瀏覽由香港大學祈大衛教授所建立的網站——藝術文獻庫（請看「參考資料」）。

香港首個藝術團體的成立可追溯至1925年。藝術團體不僅在香港組成，也在鄰近地區成立

一些歷史悠久的團體雖然不是在香港創辦，但卻絕對值得一提，因為它們是由鄰近地區一些極具影響力的藝術家所建立。當中歷史最悠久的是「春睡畫苑」，它由高劍父（1879-1951）於廣州創辦，並於1938年在澳門重建。在廣東，黃般若（1901-1968）於1924年創辦了「廣東國畫研究會」。他於1968年在香港定居後，迅速成為中國藝術其中一位重要代表人物，並愛以香港風景作題材（圖30）。「香港美術會」於1925年由12位本地藝術家創辦，是香港首個藝術團體，其中兩位代表來自完全不同的傳統——鮑少遊（1892-1985）及陳福善。陳福善專以水彩畫描繪香港的景色，另一位代表是油畫家余本（1905-1995）。余本在香港時專注於寫實創作，題材包括描繪農夫、漁民、苦力以及低下階層的生活，也愛以風景入畫（圖31）。至於鮑少遊，他於1928年創辦了「麗精美術學院」，

Kong artists have chosen to join any association, even though these groups are still active. If the reader wishes to obtain more information on many artists from Hong Kong, he/she can always browse the remarkable website created by Professor David Clarke at the University of Hong Kong, the Hong Kong Art Archive (see 'References').

Associations have been founded not only in Hong Kong but also throughout the region, with the first association in Hong Kong dating back to 1925

Some of the oldest associations of the region were not founded in Hong Kong, but they are worth mentioning because they were established by some of the most influential artists in the region. The oldest association within this time-frame is the 'Chunshui Art Studio' created in Guangzhou by Gao Jianfu (1879-1951) and re-established in Macau in 1938. In Guangzhou, Huang Ban-ruo (Huang Bore) (1901-1968) established in 1924 the 'Guangdong Association for the Study of Chinese Painting'. Huang Ban-ruo, only settled in Hong Kong in 1968 and very quickly became one of the important representatives of the Chinese art which took the landscapes of the territory as its preferred subject matter (figure 30). The first association created in Hong Kong was the 'Hong Kong Art Club', founded in 1925 by twelve local artists, among whom we find representatives of two completely different traditions: Bao Shaoyou (1892-1985) and Luis Chan who was specialising in watercolor paintings depicting landscapes and scenes of Hong Kong. Another member was the oil painter Yu Ben (Yee Bun) (1905-1995), who specialised while he was in Hong Kong in realistic paintings of farmers, fishermen, coolies and the life of the lower classes as well as landscapes (figure 31). As for Bao Shaoyou, founder of the 'Lai-Ching Art Institute' in 1928, he was considered to be a 'conservative' artist, meaning that



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30. Huang Ban-ruo *Landscape of Po Tai Island* 1959
Ink and colour on paper, Hong Kong Museum of Art

黃般若 《蒲台遠眺》 1959
水墨設色紙本，現藏於香港藝術館

因他只用傳統的中國畫技術及專以繪畫中國文學的人物，故被視為「保守派」藝術家。這個早期的藝術團體因此展現了歐美與中國藝術於創作手法上所存在的張力。陳福善也成立了「香港藝術研究會」，於1959年改名為「華人現代藝術研究會」。這些活動提醒我們，香港從來不是一個「文化沙漠」。在80年代早期這些團體十分活躍，當中更有170名活躍的會員，其時 Petra Hinterthür在她有關香港的專題著作中也曾提及他們。

he worked exclusively with the traditional methods of Chinese painting and specialised in the depiction of characters from Chinese literature. This early association was therefore already showing the signs of the tension between Euro-American and Chinese methods of art creation. Luis Chan also established the 'Working Artists Guild', which was renamed the "Chinese Contemporary Artists' Guild" in 1959. To be reminded that Hong Kong was never a 'cultural desert' and there were active artists during that period, we should note that these associations had 170 active members in the early 1980s, at the time when Petra Hinterthür referred to them in her monograph on Hong Kong art.



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31. Yu Ben *Farmer* 1989
Oil on canvas, Hong Kong Museum of Art

余本《農夫》1989
油彩布本，現藏於香港藝術館

嶺南畫派對藝術團體的建立有重要的影響，與其有連繫的藝術家同樣具影響力

嶺南畫派的藝術家常傾向於組織藝術團體。趙少昂在廣州創辦了「嶺南畫苑」，並於1948年在香港再度成立；1941年，楊善深、高劍父、馮康侯以及其他藝術家一同在澳門創辦了「協社」。以楊善深為例（1913-2004）（圖32），他是嶺南畫派的重要藝術家，像大部分的社員一樣曾留學日本，也得徐悲鴻（1895-

The Lingnan school has had an important influence on the creation of art associations, with artists affiliated to the school being equally influential

Artists of the Lingnan school were always inclined to create art associations. Zhao Shao'ang established the 'Lingnan Art Studio' in Guangzhou and re-established it in Hong Kong in 1948. In 1941, Yang Shanshen, Gao Jianfu, Feng Kanghou and others established the 'Xie-She Art Society' in Macau. Yang Shanshen (1913-2004) (figure 32), for instance, a major artist of the Lingnan group, studied in Japan like most of the others, as well as under the guidance of Xu Beihong (1895-1953). His students founded

1953) 的指導。楊善深的學生亦於1958年創辦了「春風畫苑」，楊氏與關山月 (1912-2000) 同於1949年來到香港 (圖33)。後來，因於內地政府出任非常重要的職位，關山月寧可返回內地。雖然饒宗頤教授 (生於1917) 的活動比較多元化，也是一位世界著名的藝術歷史學家，但他也曾與多位嶺南畫派藝術家合作，創作了不少的畫作。饒宗頤本身也是一位畫家，並一直從事文人畫的創作 (圖34)。趙少昂的香港學生仍然跟隨第一代嶺南藝術家的技巧，如於1975年移居美國的胡宇基 (生於1924) (圖35)。另外，與嶺南畫派有關連的藝術家為數不少，而他們與運用中國的創作媒材而非嶺南派的其他畫家也有關連，例如丁衍庸 (1907-1978) 是當時最具創意的藝術家。他曾在東京留學，於20及30年代在上海及廣東授課。由是，他奇異的畫作 (圖36) 同樣受中國及歐美藝術的影響，但他的風格從未被視為中西融和，這再顯示了以「東方」或「西方」的分類是不足的。

the 'Chunfeng Painting Society' in 1958. He arrived in Hong Kong in 1949 at the same time as Guan Shanyue (1912-2000) (figure 33), who however preferred to return to the Mainland, where he held very important government positions. Although his activities were far more varied, as he is also a world-renowned art historian, Professor Jao Tsung-i (Rao Zongyi) (born 1917) also made numerous paintings in collaboration with the artists of the Lingnan school. But he is also a painter in his own right and continues to practice the most subtle kind of *literati* painting (figure 34). Students of Zhao Shao'ang in Hong Kong are still following the methods of the first generation of Lingnan artists, like, for instance, Henry Wo Yue-kee (Hu Yuji) (born 1927), who moved to the USA in 1975 (figure 35). Artists who were affiliated with the Lingnan school were numerous and can be related to other painters working with Chinese media but who cannot be classified as Lingnan artists. Ding Yanyong (1907-1978), for instance, is one of the most original artists of his generation. He studied in Tokyo and taught Western painting in Shanghai and Guangzhou in the 1920s and 1930s. His eccentric figure paintings (figure 36) were therefore influenced as much by Chinese art as by Euro-American art but his style has never been considered as being hybrid in any way, another demonstration of the shortcomings of the classification 'East' or 'West'.



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32. Yang Shanshen *Cat* 1961
Ink and colour on paper, Hong Kong Museum of Art
楊善深《貓》1961
水墨設色紙本，現藏於香港藝術館



© Hong Kong Museum of Art

33. Guan Shanyue *The Great Wall* 1940
Ink and colour on paper, Hong Kong Museum of Art
關山月《萬里長城》1940
水墨設色紙本，現藏於香港藝術館



© Hong Kong Museum of Art

34. Jao Tsung-i *Pine Tree in Huangshan* 1984
Ink and colour on paper, Hong Kong Museum of Art

饒宗頤《黃海虬松圖》1984
水墨設色紙本，現藏於香港藝術館



© Hong Kong Museum of Art

35. Wo Yue-kee *Dragonfly and Lotus* Year: Unknown
Ink and colour on paper, Hong Kong Museum of Art

胡宇基《荷花蜻蜓》年份：不詳
水墨設色紙本，現藏於香港藝術館



© Hong Kong Museum of Art

36. **Ding Yanyong** *Opera Figures* Year: Unknown
Ink and colour on paper,
Hong Kong Museum of Art

丁衍庸《京劇人物圖》年份：不詳
水墨設色紙本，現藏於香港藝術館

香港藝術家協會於1957年成立，以提倡現代主義為方針

1957年，三位藝術家成立了「香港藝術家協會」，希望把「現代主義者」的方針帶進繪畫，他們是呂壽琨、鄭耀鼎（1922-2011）及杜拉格斯·白連。擅長油畫及版畫（圖37）的鄭耀鼎生於澳門，曾在英國、法國及意大利留學，最後來港，在拔萃男校任美術科教師，在1978年任中文大學藝術系講師，而當時中文大學是唯

The Hong Kong Artists' Alliance was founded in 1957 to promote a modernist approach

In 1957, three artists wishing to bring a 'modernist' approach to painting founded the 'Hong Kong Artists Alliance', they were Lui Shou-kwan, Kuang Yaoding (1922 - 2011) and Douglas Bland. Kuang Yaoding specialised in oil painting and print making (figure 37). Born in Macau, he studied in England, France and Italy and was an art teacher of Diocesan Boys' School when he finally came to Hong Kong. In 1978 he became a lecturer at the Fine Arts Department of the Chinese University of Hong Kong which was, at the time, the only institution offering degrees in Fine Arts. His style is in many ways related

一開辦藝術學位的學院。鄭耀鼎的風格與張義相似，也是用中國古玩藝術作為主題及設計，並於現代形式展現懷舊的風格。白連是駐港的海軍軍官，他把所有空閒時間花在繪畫，並與團體裡的「現代主義者」一同參加聯展（圖38）。至於呂壽琨，其父呂燦銘（1892-1963）也是一位畫家（圖39），亦是中文大學中文系的講師。呂壽琨於1950年才開始從事抽象水墨畫創作，並藉中國藝術媒介積極推廣藝術的新思想。透過繪畫及作為中文大學及港大校外進修部的講師，教授水墨畫技法與藝術理論。呂壽琨對香港不少藝術家有著深遠的影響。在1968年，他的學生創辦了「元道畫會」。這是當年極具影響力及最為活躍的藝術團體之一。其成員包括汪弘輝（生於1940）（圖40）、周綠雲、譚志成、李維安（生於1937）以及吳耀忠（生於1935）（圖42），而李維安（圖41）曾經為現已拆卸的富麗華酒店繪畫了一幅很大的壁畫。這個團體於1972年解散。

to that of Cheung Yee and is reminiscent, in a contemporary form, of the motifs and designs of antique Chinese art. Douglas Bland (figure 38), whose Chinese name was 白連, was a naval officer based in Hong Kong who spent most of his free time painting and participating in group exhibitions with the other 'modernists' of this group. As for Lui Shou-kwan, he was the son of another painter, Lu Canming (1892-1963) (figure 39), who was also a lecturer but of Chinese at the Chinese University. Lui Shou-kwan began to paint abstract Chinese ink painting in 1950 and became active in promoting new developments in the use of Chinese media. Through his painting and his activities as a teacher of ink painting at the Chinese University of Hong Kong and also in the Extra Mural Department of the University of Hong Kong in the year 1966-70, he exerted a great influence on many Hong Kong artists. In 1968, his students founded one of the most influential and active art associations of the colony, the 'In Tao Art Association'. Among its many members were Wong Wang-fai (Wang Honghui) (born 1940) (figure 40), Irene Chou, Laurence Tam, Lee Wai-on (Li Wei'an) (born 1937) (figure 41) who made a vast mural for the now demolished Furama Hotel and Ng Yiu-chung (Wu Yaozhong) (born 1935) (figure 42). The association was dissolved in 1972.



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37. **Kuang Yaoding** *Tablet* Year: Unknown
Silkscreen, Hong Kong Museum of Art

鄭耀鼎《玄碑》 年份：不詳
絲印版，現藏於香港藝術館



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38. **Douglas Bland** *Reflection 12* 1973
Oil on canvas, Hong Kong Museum of Art

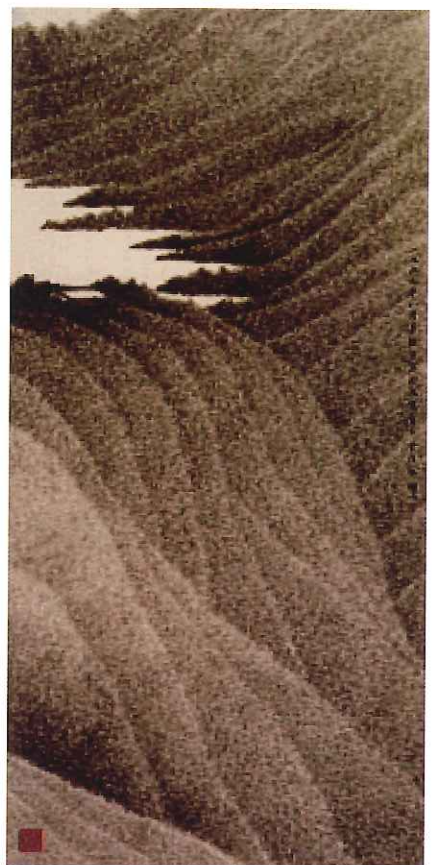
杜格拉斯·白連《倒影（十二）》 1973
油彩布本，現藏於香港藝術館



© Hong Kong Museum of Art

39. **Lu Canming** *The Primitive State* Year: Unknown
Ink on paper, Hong Kong Museum of Art

呂燦銘《混沌之境》年份：不詳
水墨紙本，現藏於香港藝術館



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40. **Wong Wang-fai** *Landscape 1* 1969
Ink on paper, Hong Kong Museum of Art

汪弘輝《山水（一）》1969
水墨紙本，現藏於香港藝術館



© Hong Kong Museum of Art

41. *Lee Wai-on Harbour* Year: Unknown
Ink on paper, Hong Kong Museum of Art

李維安《海港》 年份：不詳
水墨紙本，現藏於香港藝術館



© Hong Kong Museum of Art

42. *Ng Yiu-chung Shing Mun Reservoir* 1970
Ink and colour on paper, Hong Kong Museum of Art

吳耀忠《城門水塘》1970
水墨設色紙本，現藏於香港藝術館

一些主要的藝術團體 — 如於60年代成立的

「中元畫會」，掀起了香港藝術發展的里程碑

即使在「元道畫會」成立以前，於60年代出現了不少其他藝術團體及場地，令這十年成為香港藝術發展真正的起步點。

例如，在1960年舉辦第六屆藝術節展覽，作品來自「香港美術會」、「香港攝影學會」、「香港中國美術會」、「華人現代藝術研究社」、「中國藝術協會」、「中國自由畫家協會」、「香港藝術家協會」以及「現代文學美術協會」。然而這十年也是較為傳統的風格的更新時期，歐豪年（生於1935）於1961年創辦的「今畫會」，局部復甦了歷史悠久的嶺南畫派。1962年大會堂開幕，初期的藝術館也是設置於此；然成立於1963年的「中元畫會」才令這個時期顯得更為重要。

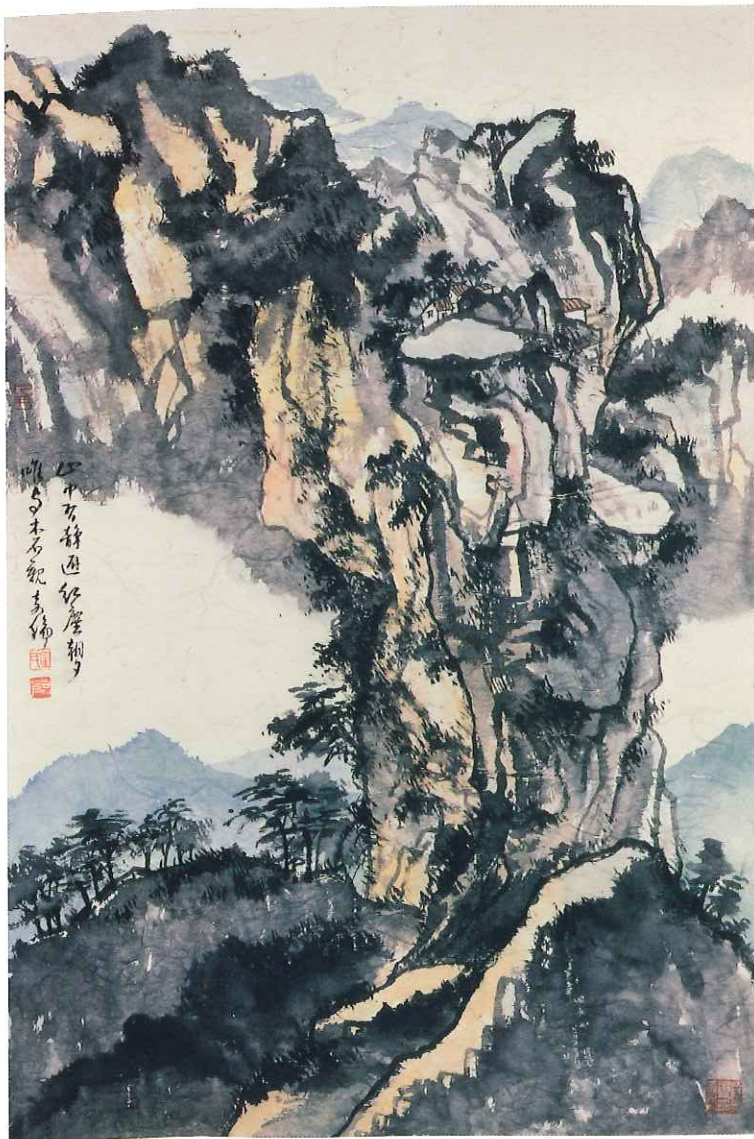
「中元畫會」的成員與「元道畫會」的成員同樣仍是十分活躍的香港藝術家。中元畫會的創辦成員有韓志勳、初為抽象畫家但其後較喜歡傳統中國畫（圖43）的金嘉倫（生於1936）、王無邪、尤紹曾（1911-1999）（圖44）、著名雕塑家文樓（生於1933）（圖45）以及徐榕生。這個團體於1967年解散。另外，來自台灣的劉國松（生於1932）對香港藝術發展的影響十分深遠，他曾研習後印象主義畫作及文人藝術，在

A number of major associations, such as the Circle Group, were formed in the 1960s, a decade which marks the starting point of the development of art in Hong Kong

Even before the foundation of the 'In Tao Art Association', the 1960s had seen the creation of a number of other groups and venues which made this decade the true starting point of the development of art in Hong Kong. In 1960, for instance, the Sixth Art Festival Exhibition was held. It included work by the 'Hong Kong Art Club', the 'Hong Kong Photographic Society', the 'Hong Kong Chinese Art Association', the 'Chinese Contemporary Artists' Guild', the 'Chinese Art Society', the 'Free China Painting Society', the 'Society of Hong Kong Artists', and 'The Modern Literature and Art Association'. But this decade was also the time for older styles to be renewed, and the already old Lingnan school was partially revived with the foundation in 1961 of the 'To-day's Art Association' by Ou Haonian (born 1935). 1962 saw the opening of City Hall where the original Museum of Art would be housed. But it is the creation in 1963 of the 'Circle Group' which made this period so significant. Its members are, like the members of the 'In Tao Art Association', still very active artists in Hong Kong. Its founding members were Hon Chi-fun, King Chia-lun (Jin Jialun) (born 1936) who started as an abstract painter but went on to prefer more traditional Chinese painting (figure 43), Wucius Wong, Yu Jackson (You Shaozeng) (1911-1999) (figure 44), Van Lau (Wen Lou) (born 1933) (figure 45) and Chui Yung-san. This group was disbanded in 1967. Another artist, from Taiwan this time, had a tremendous impact on the development of art in Hong Kong. Liu Guosong (Liu Guo-song) (born 1932), studied post-impressionist painting and *literati* art but became fascinated with abstraction at the end of the 1950s. A founding member of the influential 'Fifth Moon Group' in Taiwan in 1957 he went on to introduce more geometric forms in the

50年代末卻鍾情於抽象藝術。1957年，他在台灣創辦了極具影響力的「五月畫會」。70年代初因為受人類首次登陸月球事件影響（圖46），在作品中開始引入更多幾何形狀。雖然他不算是一位香港藝術家，但他對中國藝術的影響及其在中文大學藝術系擔任了兩年的講師，其對香港藝術的影響是不容忽視的。

early 1970s after being influenced by the first landing on the moon (figure 46). Although he was not really a Hong Kong artist, his general influence on Chinese art and his two years as a lecturer in the Fine Arts Department, the Chinese University of Hong Kong, makes him an unavoidable influence on the arts in Hong Kong.



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43. King Chia-lun *Mountain Dwelling* 1986
Ink and colour on paper,
Hong Kong Museum of Art

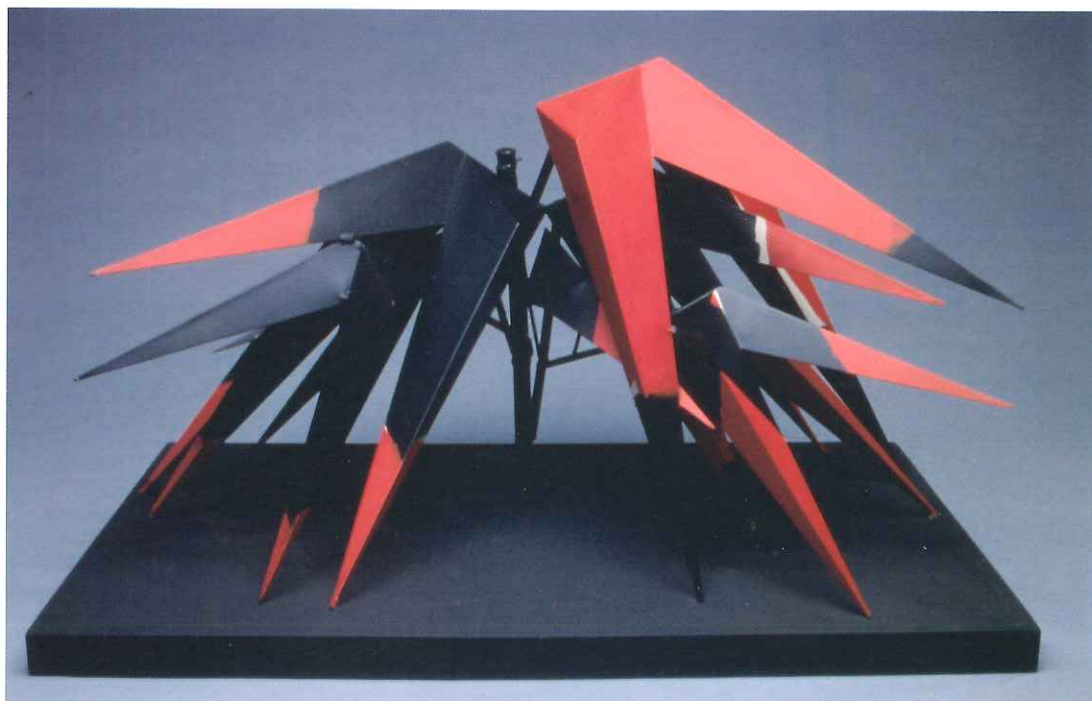
金嘉倫《山居》1986
水墨設色紙本，現藏於香港藝術館



© Hong Kong Museum of Art

44. Yu Jacson *Big Cat and Small Cat* 1990
Acrylic on paper,
Hong Kong Museum of Art

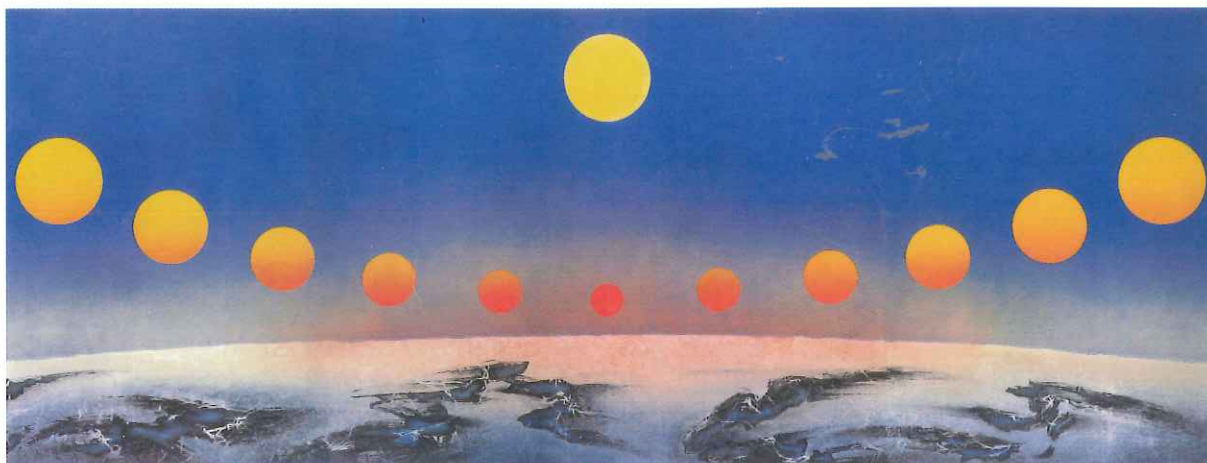
尤紹曾《大貓小貓》1990
塑膠彩紙本，現藏於香港藝術館



© Hong Kong Museum of Art

45. Van Lau *Red Bamboo* 1998
Acrylic on brass, Hong Kong Museum of Art

文樓《朱竹》1998
塑膠彩黃銅，現藏於香港藝術館



© Hong Kong Museum of Art

46. Liu Guosong *Moving? Staying?* 1998
Ink, acrylic and collage on paper, Hong Kong Museum of Art

劉國松《動耶？靜耶？》1998
水墨、塑膠彩及裱貼紙本，現藏於香港藝術館

2. 一些近期的藝術團體

1970年的《第一屆香港當代藝術雙年展》掀起近代香港藝術展覽的序幕

以下有關藝術機構、藝術團體及由藝術家管理的場地的簡介也不是最全面的，因為香港現時仍有其他活躍的團體存在；然而這些組織在香港的活動成為20世紀末後三十年來最佳的寫照，而1970年或許是一個具象徵性的時期，因為那時開始了第一屆當代香港藝術展覽。直至現在，當代香港藝術展覽幾乎定期舉行。

於1971年成立的「一畫會」促進了其他藝術團體的湧現，結果使香港的展覽活動日趨蓬勃

於1971年成立的「一畫會」亦是由呂壽琨的學生創辦，這解釋了三年前創辦的「元道畫會」

2. Some more recent art associations

The first Contemporary Hong Kong Art Biennial in 1970 marked the beginning of the most recent period of art exhibition in Hong Kong

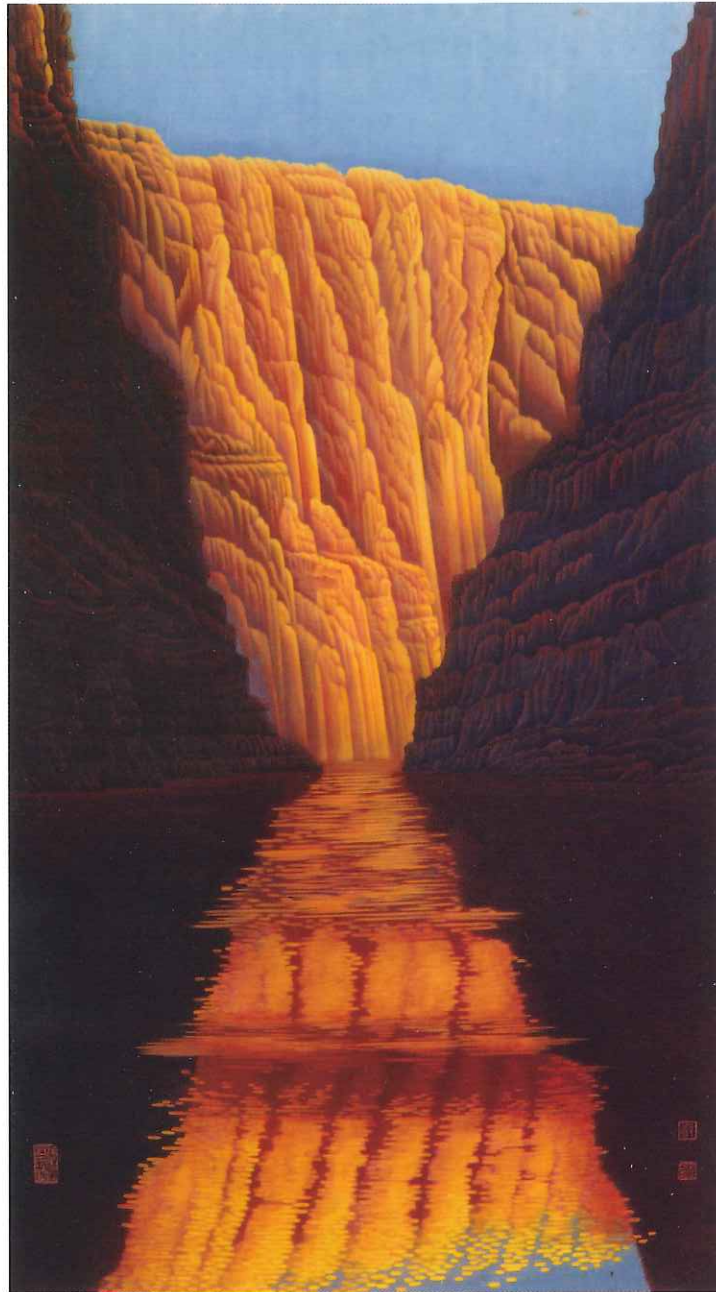
The following short introduction of art institutions, art organisations and artist-run spaces is also not exhaustive, as there are other associations active in Hong Kong at present. They represent however a good portrait of the activities of this type of group in Hong Kong over the last three decades of the 20th century. A symbolic date for the beginning of this period could be the creation in 1970 of the first Hong Kong Art Biennial, an event that took place on a more or less regular basis.

The founding of the One Art Group in 1971 led to the creation of other associations and in turn to an increasing number of art exhibitions in Hong Kong

The 'One Art Group' was founded in 1971, also created by students of Lui Shou-kwan which explains why some of the members of the 'In Tao Art Association' created three years earlier, like Irene Chou and Ng Yiu-chung,

的成員如周綠雲及吳耀宗同時屬於兩個團體的成員的原因。「一畫會」的其他成員包括：鄭維國（生於1920）（圖47）、徐子雄（生於1936）（圖48）、潘振華（生於1936）（圖49）、王勁生（1928-）（圖50）以及楊鵬翀（1921-1981）（圖51）。1974年「視覺藝術協會」隨之成立，並活躍至今。「視覺藝術協會」的成員包括：畢子融（生於1949）（圖52）、陳餘生、蔡仞姿（生於1949）（圖53）、在精神病院工作從而得到首個繪畫階段的創作靈感的朱興華（生於1935）（圖54）、「蛙王」郭孟浩（於1947）以及雕塑家唐景森（生於1940）（圖55）。同年，亦成立了「研畫會」，其成員包括：呂振光（生於1956）（圖56）、龐嘉楚（圖57）及蒙振輝（圖58）等。總言之，這些團體以及其他團體在香港組織了越來越多的展覽。

can be found in the same group. Some of its other members were Cheng Wei-kwok (Zheng Wei-guo) (born 1920) (figure 47), Chui Tze-hung (Xu Zixiong) (born 1936) (figure 48), Poon Chun-wah (Pan Zhenhua) (born 1936) (figure 49), Wong King-seng (Wang Jinsheng) (born 1928) (figure 50) and Yeung Yick-chung (Yang Yichong) (1921-1981) (figure 51). This association was soon followed in 1974 by one that is still active today, the 'Visual Art Society' or VAS. Its members included Aser But (Bi Zirong) (born 1949) (figure 52), Gaylord Chan, Choi Yan-chi (Cai Renzi) (born 1949) (figure 53), Chu Hing-wah (Zhu Xinghua) (born 1935) who found inspiration for the first period of his painting in his work in a psychiatric hospital (figure 54), the 'frog king' Kwok Mang-ho (born 1947) and the sculptor Tong King-sum (born 1940) (figure 55). Also in 1974, the INGROUPE was created. Its members included Lui Chun-kwong (Lu Zhenguang) (born 1956) (figure 56), Pong Kar-chor (Pang Jiachu) (figure 57), and Peter Mong (Meng Zhenhui) (figure 58). Overall, these associations and several others led to an increasing number of exhibitions in Hong Kong.



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47. **Cheng Wei-kwok** *Golden Falls* 1982
Ink and colour on paper, Hong Kong Museum of Art

鄭維國《黃金瀑布》1982
水墨設色紙本，現藏於香港藝術館



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48. Chui Tze-hung *Landscape* Year: Unknown
Ink and colour on paper, Hong Kong Museum of Art

徐子雄《山水》年份：不詳
水墨設色紙本，現藏於香港藝術館



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49. Poon Chun-wah *Heath* 1992
Ink and colour on paper, Hong Kong Museum of Art

潘振華《曠野》1992
水墨設色紙本，現藏於香港藝術館



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50. Wong Kin-sang *Amah Rock* 1982
Ink and colour on paper, Hong Kong Museum of Art
王勁生《望夫山》1982
水墨設色紙本，現藏於香港藝術館



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51. Yeung Yick-chung *Beyond Streams* Year: Unknown
Ink and colour on paper, Hong Kong Museum of Art
楊鶴翀《流趣》年份：不詳
水墨設色紙本，現藏於香港藝術館



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52. **Aser But** *Trust No.3* 1980
Charcoal on paper, Hong Kong Museum of Art

畢子融《仰望之三》1980
炭筆紙本，現藏於香港藝術館



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53. **Choi Yan-chi** *Layering* 1983
Silkscreen
Hong Kong Museum of Art

蔡衍姿《層色》1983
絲印，現藏於香港藝術館



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54. **Chu Hing-wah** *In the Ward* 1988
Ink and colour on paper, Hong Kong Museum of Art

朱興華《在病房裡》1988
水墨設色紙本，現藏於香港藝術館



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55. **Tong King-sum** *Fruit* 1973-1975
Wood, a set of seven, Hong Kong Museum of Art

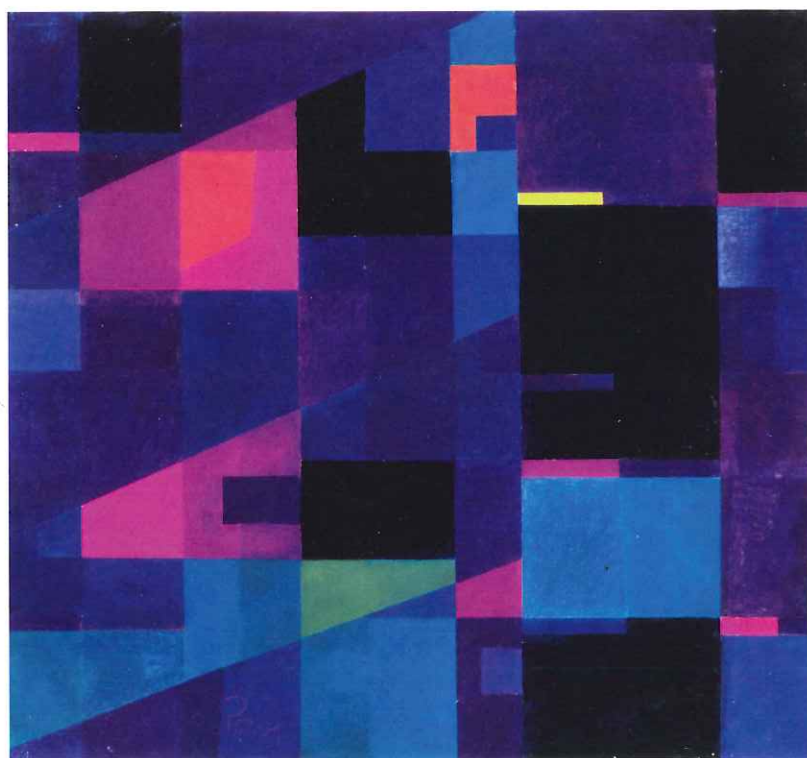
唐景森《生果》1973-1975
木，一組七件，現藏於香港藝術館



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56. **Lui Chun-kwong** *Landscape Series* 2000's
Acrylic on canvas, Hong Kong Museum of Art

呂振光《山水系列》2000年代
塑膠彩布本，現藏於香港藝術館



© Hong Kong Museum of Art

57. **Pong Kar-chor** *Structural Insight* 1985
Oil on canvas, Hong Kong Museum of Art

龐嘉楚《結構內視》1985
油彩布本，現藏於香港藝術館



© Hong Kong Museum of Art

58. Peter Mong *March 1976* 1977
Oil, Hong Kong Museum of Art

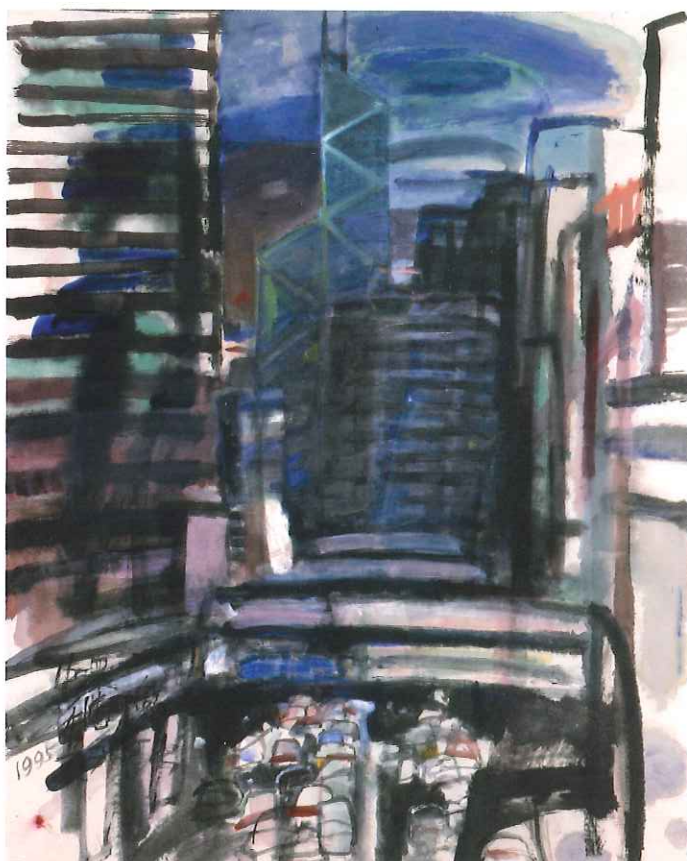
蒙振輝《一九七六年三月》1977
油彩，現藏於香港藝術館

於1977年成立的香港藝術中心推動了藝術教育的發展，同時新的藝術團體也紛紛出現，向大眾推介已知名和知名度不高的藝術家

這一陣像風的藝術活動締造了成立藝術機構的條件，這些機構能為藝術展覽、藝術教育以及劇場創作提供場地。香港藝術中心於1977年成立，自此成為香港藝術活動的要員。它更意識到其教育的功能日益重要，和建立藝術學校的需要。同時期出現的藝術團體包括：嚴以敬於1977年創辦的「畫語會」（圖59）、1978年由劉國松與十五名在台灣接受教育的藝術家共同創辦的「鋒畫會」、1981年由文樓、李福華（生於1943）（圖60）、張義、唐景森、朱漢新

The foundation of the Hong Kong Arts Centre in 1977 encouraged art education, with a number of new associations having been set up since that time to promote both well-known and less-known artists

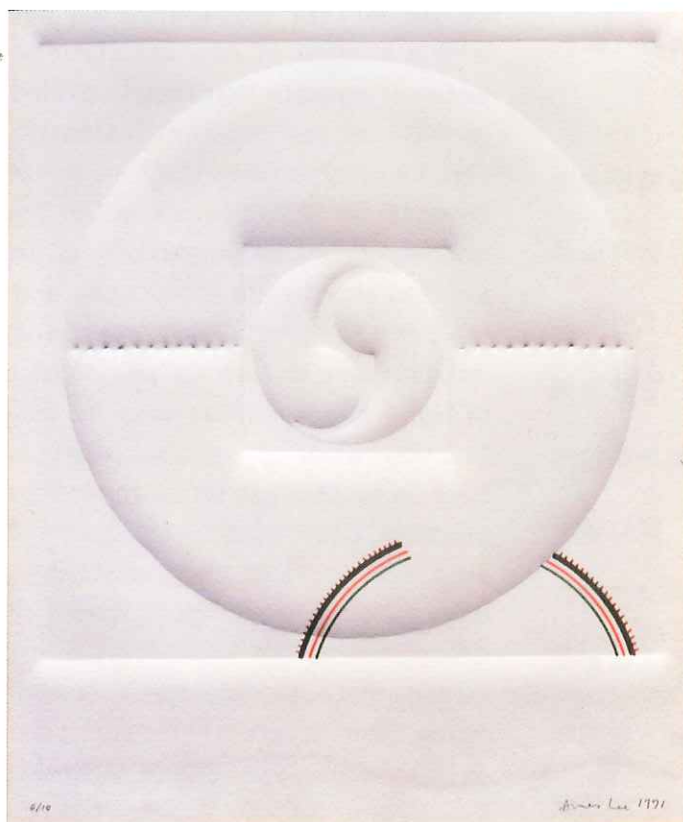
This flurry of activity soon made conditions possible for the creation of an institution offering venues for art exhibitions, art education and also theatre productions, and in 1977 the Hong Kong Arts Centre was opened. It has since become an essential part of art activities in Hong Kong and has seen its educational function growing to the point where it became necessary to set up an Art School in its premises. Other associations from the period are the 'Excerpts Art Club', established in 1977 by Yen E-king (Yan Yijing) (figure 59); the 'Front Group', founded in 1978 by Liu Guosong and fifteen other artists educated in Taiwan, and the 'Hong Kong Sculptors Association', founded in 1981 by Van Lau, Aries Lee (Aries Lee) (born 1943) (figure 60), Cheung Yee, Tong King-sum,



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59. Yen E-king *Central District* 1995
Ink and acrylic on paper,
Hong Kong Museum of Art

嚴以敬《中環》1995
水墨及塑膠彩紙本，現藏於香港藝術館



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60. Aries Lee *Untitled Work 1 6/10* 1971
Embossing, Hong Kong Museum of Art

李福華《無題作品之一 6/10》1971
無墨蝕線，現藏於香港藝術館



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61. **Chu Hon-sun** *Gate* 1991
Granite and black marble, Hong Kong Museum of Art

朱漢新《門》1991
黑花崗石及墨玉石，現藏於香港藝術館



© Hong Kong Museum of Art

62. **Mak Hin-yeung** *Waiting II* 1994
Bronze, Hong Kong Museum of Art

麥顯揚《等待(二)》1994
銅，現藏於香港藝術館



© Hong Kong Museum of Art

63. Lai Chi-man *Black Beans and Stone* Year: Unknown
Marble and black beans, Hong Kong Museum of Art

黎志文《烏豆與石》年份：不詳
大理石及烏豆，現藏於香港藝術館

(生於1950) (圖61)、麥顯揚 (1951-1994) (圖62)、夏碧泉 (1925-2009)及黎志文 (圖63) 創辦的「香港雕塑家協會」。雖然以上大部分的藝術家在香港相當著名，但我們不得不提及麥顯揚，根據祈大衛和何慶基對麥顯揚及其作品的研究，認為他極可能是香港最早一位的概念派藝術家。麥顯揚的作品幾乎全部都是規模小的雕塑，常被視為「概念派」，其著名的雕塑包括以不同途徑展現了一個男人與一隻老虎的互動，例如一起跳舞，這些作品被視為含有政治意味，體現了香港與中國內地複雜的關係。

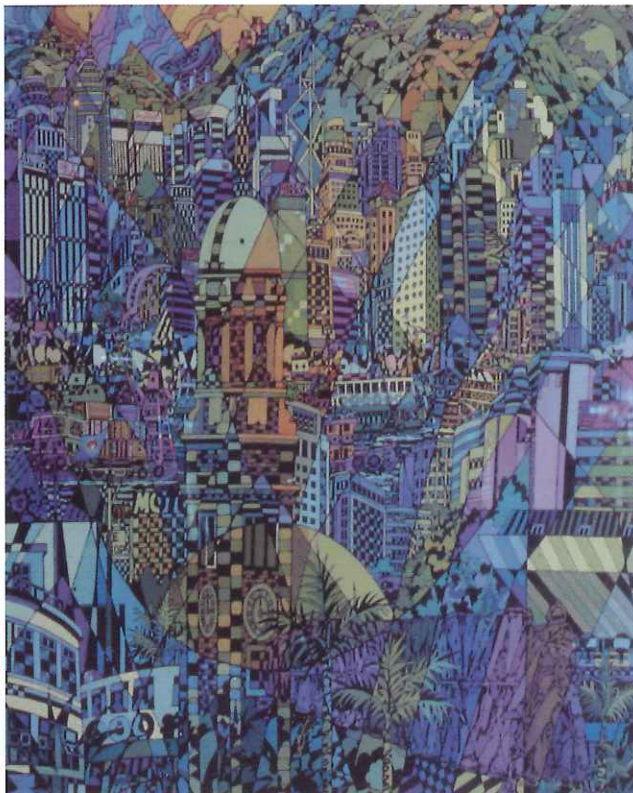
Chu Hon-sun (Zhu Hanxin) (born 1950) (figure 61), Antonio Mak Hin-yeung (Mai Xianyang) (1951-1994) (figure 62), Ha Bik-chuen (1925-2009), and Lai Chi-man (Li Zhiwen) (figure 63). Although the majority of these artists were relatively well known in Hong Kong, a special mention should be made for Mak Hin-yeung who was probably one of Hong Kong's first conceptual artists, according to studies on him and his work carried out by David Clarke and Oscar Ho. His work, which is almost exclusively based on small scale sculptures, can always be interpreted 'conceptually'. His famous sculptures representing a man and a tiger interacting in different ways, such as dancing together, have often been read as a political statement on the often difficult relationship between Hong Kong and the Mainland.

在新團體及舊團體的新成員的支持下，展覽活動繼續不停地進行

往後數年，隨着一些歷史較悠久的團體的解散，其成員重新聚集，並另組新團體，繼續他們的展覽活動。「匯流畫社」是其中一個例子，它是由王勁生、前「元道畫會」成員徐子雄、陳球安（圖64）、前「一畫會」成員靳埭強（生於1942）（圖65）等所創辦的。所有這些新團體並非只是重組舊成員，它們更接納新成員，如「香港現代水彩畫協會」，它是由前「研畫會」成員呂振光及身兼陶瓷藝術家及雕塑家的呂豐雅（生於1947）（圖66）等所創辦的。

Exhibition activities continue under the umbrella of new associations, with new members, formed out of the older established groups

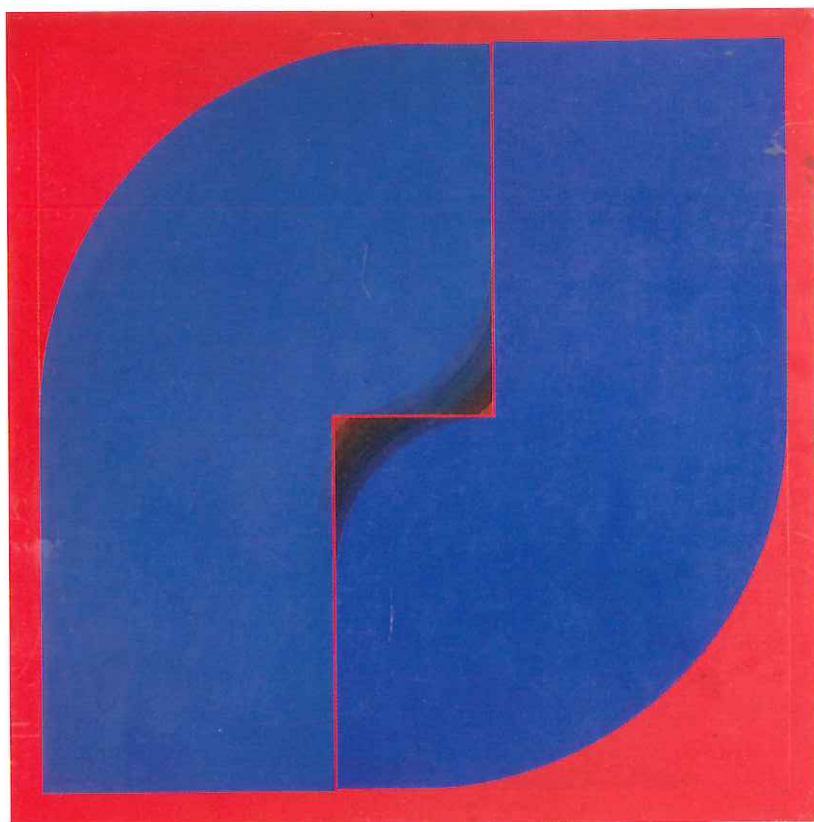
In the following years, with some of the older associations having been dissolved, their members would come together and create new associations where they could continue their exhibition activities. This was the case, for instance, of the 'Confluence Painting Society' founded by Wong Kin-sang and Zu Zixiong, former members of 'In Tao Art Association', as well as Chan Kau-on (Chen Qiu'an) (figure 64) and Jin Daijiang (born 1942) (figure 65), a former member of the 'One Art Group'. None of these new associations would merely be a regrouping of old partners and they would always accept new members, as with the 'Hong Kong Contemporary Watercolor Association' founded by, among others, Lu Zhenguang, a former member of the INGROU, and Lui Fung-nga (born 1947) who is also a ceramicist and sculptor (figure 66).



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64. Chan Kau-on *The Beauty of Spring* 1997
Mixed media on paper, Hong Kong Museum of Art

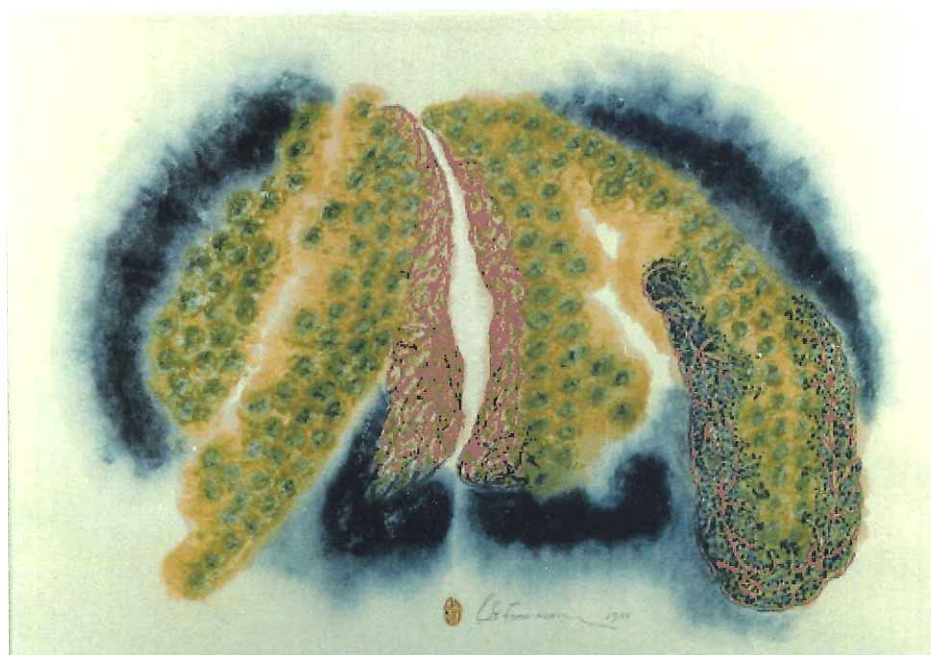
陳球安《春滿人間》1997
混合素材紙本，現藏於香港藝術館



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65. Kan Tai-keung *Composition No. 1*
1969
Acrylic on canvas,
Hong Kong Museum of Art

靳埭強《構圖一號》1969
塑膠彩布本，現藏於香港藝術館



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66. Lui Fung-nga *Mother Earth* 1988
Mixed media on paper, Hong Kong Museum of Art

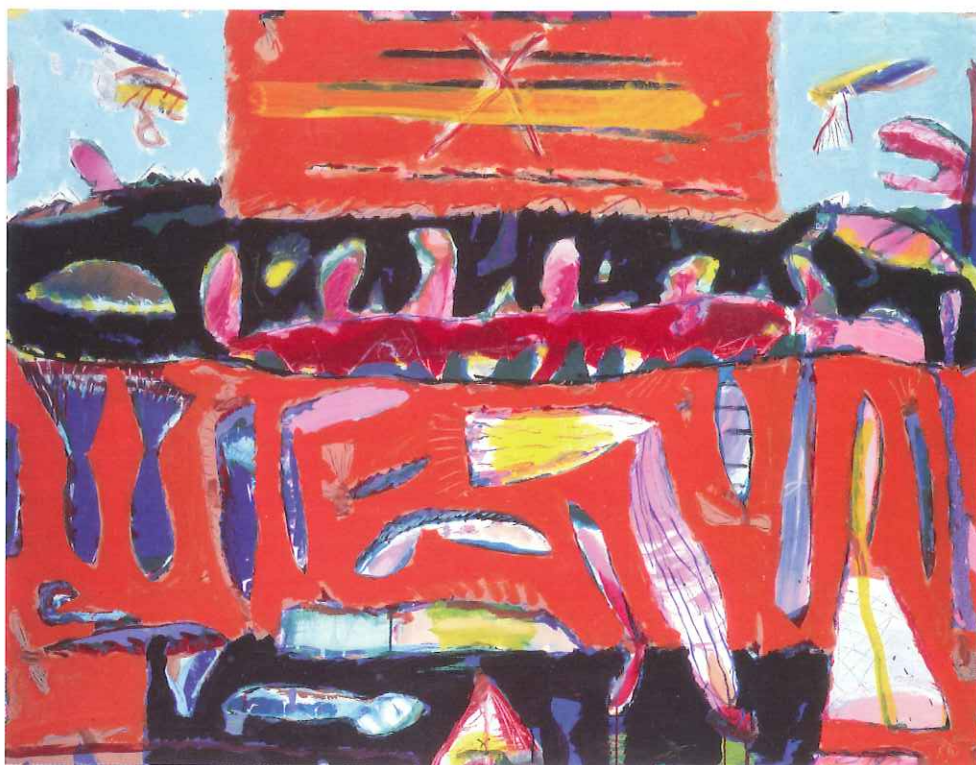
呂豐雅《地之初》1988
混合素材紙本，現藏於香港藝術館

從90年代開始，藝術團體的重要性被藝術家與展覽團體的合作所取代，對「另類」場地的需求日增

90年代的香港，創辦藝術團體的需求開始下降，今日越來越多藝術家傾向通過舉辦展覽而作短暫的合作。由黃仁達（圖67）及楊東龍（圖68）與其他藝術家所創辦的 Quart Society，是最早的藝術家為開拓展覽作品所需的空間而出現的。香港的藝術家對展覽場地的渴求日益增加。他們不再局限於一般本地提供的場地，他們對那些被視為不宜作展覽之用的「另類」場地的需求越來越大，這也證明了在過去十年藝術作品展示的常用模式已有改變。由張思敏、李志方（生於1949）、梁志和（生於1968）、梁美萍（生於1961）（圖69）、文晶瑩（生於1969）（圖70）、曾德平（生於1959）及黃志恆等人於1996年建立的Para/Site，是現時由藝術家營運中最具活力的藝術場地之一。Para/Site藝術空間的活動較為傾向於國際藝術方面，這樣的傾向亦見於歷史較悠久且活躍於不同藝術範疇的藝術團體。

Since the 1990s, the importance of associations has been overtaken by artists collaborating on group exhibitions, increasingly in 'alternative' venues

By the 1990s, the urge to create associations started to slow down in Hong Kong and more and more artists today prefer only brief collaborations on group shows. The first group of artists to open an actual space for exhibiting works was the 'Quart Society', founded by, among others, Wang Yan-kwai (Huang Yenkuai) (figure 67) and Yeung Tung-lung (Yang Donglong) (figure 68). The necessity for exhibition venues was felt more and more intensely by Hong Kong artists who could not limit themselves to the usual spaces offered in the territory. There was also the increasing desire to use 'alternative' venues, places where one does not expect art to be displayed, to show how art practices had changed in the last decade. Currently, one of the most dynamic of these artists-run spaces is 'Para/Site' created in 1996 by Lisa Cheung, Patrick Lee Chee-fong (born 1949), Leung Chi-wo (born 1968), Leung Mee-ping (Liang Meiping) (born 1961) (figure 69), Phoebe Man Ching-ying (Wen Jingying) (born 1969) (figure 70), Keith Tsang Tak-ping (born 1959) and Sara Wong Chi-hang. The activities of Para/Site Art Space are increasingly geared towards an international context, but this is also the case of slightly older groups who have been extremely active in a number of different areas.



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67. Wang Yan-kwai *Untitled* 1990
Mixed media on canvas, Hong Kong Museum of Art

黃仁達《無題》1990
混合素材布本，現藏於香港藝術館



© Hong Kong Museum of Art

68. Yeung Tung-lung *Peak* 1986
Oil on canvas, Hong Kong Museum of Art

楊東龍《巔》1986
油彩布本，現藏於香港藝術館



© Hong Kong Museum of Art

69. **Leung Mee-ping** *So Near Yet So Far (Mongkok Version)* 2001
Mixed media, Hong Kong Museum of Art

梁美萍《咫尺天涯 - 旺角版》2001
混合素材，現藏於香港藝術館



© Hong Kong Museum of Art

70. **Phoebe Man Ching-ying** *Rati (version 3.2)* 2001
Video, Hong Kong Museum of Art

文晶瑩《慧慧3.2》2001
錄像，現藏於香港藝術館

那些致力於推廣多元化藝術的團體面對尋找展出錄像藝術及舉辦其他藝術活動的場地的困難

那些團體包括「進念·二十面體」以及「錄影太奇」。「進念·二十面體」於1982年成立，自此創作了不少多元的藝術項目。除了獲邀請往世界各地展示其藝術外，自1987年起它也就香港文化政策舉行了不少公眾論壇。「進念·二十面體」的創辦人榮念曾（生於1943）於1993年受香港政府委任成立香港藝術發展局。「錄影太奇」於1985年成立，一直協助及製作各類媒體藝術，其設備能迎合不同類型活動的需要，如影像製作講座。「錄影太奇」也致力於出版刊物、舉辦展覽及播放那些在香港難於尋找放映場地的藝術作品。或許除香港歌德學院外，「錄影太奇」是香港其中一所罕見的藝術空間，讓公眾可以欣賞到不能在私人或政府管理的畫廊中放映的錄像藝術。另外兩個較近期及重要的團體 / 場地是「1a 空間」及「藝術公社」。「1a 空間」於1998年由蔡仞姿及馮美華（生於1952）創辦的。「藝術公社」則是王純杰（生於1953）及其學生共同創辦的。

A number of groups focus on multi-disciplinary projects and encourage productions encountering difficulties in finding venues for video art and other activities

Such groups are 'Zuni Icosahedron' and 'Videotage'. The performing group Zuni Icosahedron was created in 1982 and has since created many multi-disciplinary projects. Invited all over the world to perform their shows, they have also organised public forums on Hong Kong cultural policies since 1987. Its founder, the artist Danny Yung (born 1943), was appointed in 1993 by the Hong Kong government to form the Hong Kong Arts Development Council. 'Videotage', founded in 1985, has been assisting with and producing all kinds of media art. Their facilities welcome a wide range of activities, like talks on video production, and they have been very active in producing publications, exhibitions and screenings of artworks that have difficulty in finding venues in Hong Kong. It is one of the rare places in the territory, maybe with the exception of the Goethe Institut Hong Kong, where the public can see works of video art that still have problems being shown in private and government-run galleries. Two other important, and more recent, associations, venues are '1a Space' and 'Artists' Commune'. '1a Space' was founded in 1998 by Choi Yan-chi as well as May Fung (born 1952). 'Artists' Commune' was founded by Wong Shun-kit (born 1953) and a number of his students.

香港政府以租金便宜的短期合約提供可用的場地來支援藝術家的創作

香港政府一直以來創造藝術空間及協助活躍於香港的藝術團體，並曾幾次向本地藝術家提供資助，以協助他們於固定的場地工作和展示作品。在1998年後期，政府於香港島把前政府的設施改建為工作室及畫廊，為藝術家提供了「油街藝術村」。租金廉宜但租期極短的藝術村，能讓一些獨立藝術家及藝術團體籌辦展覽及活動，並吸引了不少參觀者。其後政府收回該地，安排另一處地方讓前「油街藝術村」的藝術團體租用（尤其是我們剛才提及的團體，包括「進念·二十面體」、「錄影太奇」、「1a 空間」以及「藝術公社」）。該地方原是安置牛隻被送往屠宰場前的牛棚，因此藝術家保留了「牛棚」這名字。

The Hong Kong government has assisted local art by making available sites for rent at low rates, but unfortunately usually only on a short term basis

As for the Hong Kong government, it has been involved in creating and helping some of the art spaces which are active in the territory. The government has tried several times to give to local artists the means to work and show their works in permanent venues. In late 1998, they provided the 'Oil Street Art Spaces' on Hong Kong island where former government facilities were converted into workshops and galleries. With cheap rent, but very short leases, this gave several individual artists and artists' associations the means to create exhibitions and events which attracted many visitors. The place was repossessed later to be put on the market for commercial development, another space was made available to the associations formerly residing in Oil Street (in particular these groups we have just mentioned: Zuni Icosahedron, Videotage, 1a Space and Artists' Commune), it was originally a place where cattle were kept before being taken to the abattoir and the site kept its original name of 'Cattle Depot' (Ngaupang).

3. 一些藝術機構：院校及其他組織

香港的教育機構開辦的藝術課程支持了藝術團體的活動，其不少的教職員也是極具影響力的藝術家

由於不少藝術團體甚為活躍，使香港展現了多元化的藝術。由於有一些機構從事藝術指導已有一段時間，它們的努力獲得支持。學生可在大學的校外進修部及私立學院修讀藝術，這現象在今日仍是十分普遍。香港大學藝術系成立於1978年，雖然香港大學提供部分視覺藝術創作的基礎課程，但其課程仍以學習藝術史為主。祈大衛教授向來積極從事香港藝術的研究，並致力把香港藝術介紹給普羅大眾。香港中文大學藝術系的課程則著重教授藝術創作，雖然藝術史也是課程中重要的一環。較香港中文大學更早出現的新亞書院成立於1957年，它是本港教授藝術最為悠久的機構。多年來，其教職員中有不少是香港具影響力的藝術家。目前新亞書院一些全職及兼職的教職員在香港亦是相當活躍的藝術家。當然，香港其他藝術教育機構的情況也是一樣。

3. Some art institutions: schools and organisations

The teaching of art in a number of academic institutions in Hong Kong supports the activities of associations, with many teachers being also influential artists

In view of the number of art associations active in the territory, Hong Kong has always been a place where art has been practiced in a variety of ways. These associations have been supported in their endeavors by the fact that there have also been for quite some time several institutions teaching art. Classes could be attended in the extra-mural studies department of the universities and in the many private schools that are still very active today. The Fine Arts Department of the University of Hong Kong was created in 1978, and, although some foundation studio art courses are offered by the University of Hong Kong, its main vocation is the teaching and study of the history of art. Professor David Clarke has been particularly active in documenting and making Hong Kong art available to the general public. Its namesake at the Chinese University of Hong Kong has, however, been much more focused on studio art education, but its art history program is also an important component of its activities. Founded in 1957 at New Asia College, even before the creation of the Chinese University, it is also the oldest institution where the practice of art is taught. Many members of its staff over the years have been influential artists in Hong Kong and, presently, a number of its full-time and part-time teaching staff are currently very active artists in the region. The same could of course be said of the other fine art teaching institution of Hong Kong.

香港的藝術教育及博物館活動不斷擴張，由是重燃大眾對藝術的興趣，並為本土年輕藝術家創造機會

香港藝術中心藝術學院於2002年成立，旨在提供全日制及非全日制的藝術教育課程，並於2006年改命名為香港藝術學院，提供由高級文憑至藝術碩士學位的課程。香港藝術學院屬於政府認可的獨立機構，是繼香港中文大學後另一提供全面藝術課程之大學程度學院。

基於這些開創精神，曾接受專業訓練的香港藝術家的數目前所未有地持續上升。隨著香港浸會大學於2006年開辦視覺藝術院，從那時起學院在其獨立的校園內開設全日制藝術課程，因而使藝術家的數目更穩步上揚。在這些院校培育出來的專業藝術家正為重燃本地對藝術創作締造有利條件。年輕的香港藝術家在中國內地、台灣及世界各地變得更加活躍。同樣地，與香港（西九龍文化區）及內地（制定數以千計的博物館項目）博物館發展有關的活動，也能確保香港的藝術畢業生在未來幾年得到更多工作機會。

Art education and museum activities in Hong Kong are continuing to expand, thereby renewing interest in the arts and creating opportunities for young local artists

In 2000, the Hong Kong Arts Centre Art School was founded to offer full and part-time art education. Its name was changed in 2006 to Hong Kong Art School and it offers degrees, from higher diploma to Master of Fine Arts. Hong Kong Art School, a government-accredited but independent organisation, is another university-level institution to offer a complete range of high level art education after the Fine Arts Department of the Chinese University of Hong Kong.

As a result of these initiatives, the number of professionally-trained artists in Hong Kong has continued to increase ever since. Their number will expand even further, because the Hong Kong Baptist University was given the mission in 2006 to open an Academy of Visual Arts. It has since then also been offering full-time courses on its independent campus. The sheer number of professional artists educated in these institutions will inevitably create the conditions for a renewed interest in the art making. Young Hong Kong artists are becoming active on the Mainland, in Taiwan and many other places in the world. Similarly, the development of museum related activities in Hong Kong (with the West Kowloon Cultural District) but also on the Mainland (where projects for hundreds if not thousands of museums are being formulated), will also ensure that the art graduates of Hong Kong will have job opportunities for years to come.

香港藝術發展局負責為香港藝術提供財政的資助，雖然受到部分藝術家的抨擊，卻成功地支持了不少的藝術家及藝術項目

不少藝術展覽及各種藝術活動均由香港藝術發展局資助，它是香港一個專為藝術提供財政資助的機構。經過了一段時間的諮詢後，香港藝術發展局於1995年成立。按其網頁所言，它有「策劃、推廣及支持藝術作廣泛發展」的任務。透過香港藝術發展局提供的財務支持，藝術團體、表演、展覽及刊物有時可獲巨額資助，該局同時為香港政府制訂重要的藝術政策。不同的藝術家基於不同的原因及處境難免批評香港藝術發展局。假如沒有受助者的支持和批評，沒有一個政府能指望推動具建設性的工作，因此批評總是有的。事實上，很多香港藝術家及團體確實得到非牟利及非政治組織提供的資助，來支持他們創作的藝術項目。類似的行政管理也在不少發展中國家出現，它們同樣遭受猛烈的抨擊。儘管行政人員與不獲香港藝術發展局資助的藝術家及藝術團體同樣各有困難，但這始終是一個健康的現象。

The Hong Kong Arts Development Council is responsible for financing art in the SAR and despite the criticism leveled by some artists it succeeds in helping a range of artists and projects

Many of these projects for art exhibitions, diverse art activities and art museums are supervised by the Hong Kong Arts Development Council (HKADC), for the moment the sole public institution responsible for financing art in the SAR. After a period of consultation, the HKADC was founded in 1995 to, according to their website 'plan, promote and support the broad development of the arts'. Through the financing of the HKADC, artists' associations, performances, exhibitions and publications are provided with sometimes very generous donations, and the council has also been instrumental in formulating the arts policy of the SAR government. Various artists have inevitably criticised the HKADC time and again for different reasons and on a number of occasions. Even if it may appear that there has been a failure to manage the Hong Kong art scene, this is not necessarily the case - criticism will always exist since no administration can hope to carry out constructive work without the support and criticism of those that they are helping. The fact remains, however, that many Hong Kong artists and associations do indeed receive the benefit of financial assistance from a non-commercial and non-political source for the creation of art projects, the only limitations being the budget set by the Hong Kong government and the vision of its participating members. Similar administrations exist in many developing countries and they also have been harshly criticised, a very healthy situation despite the difficulties for both the members of the administrations and also for the artists and associations who do not receive the help they require from the HKADC.

參考資料 References

附錄 Appendix I

網站

1. 香港藝術文獻庫 (<http://finearts.hku.hk/hkaa/>)

這個內容豐富的網站由香港大學祈大衛教授建立。網站內數千張由香港藝術家提供的照片可供下載，亦適合教學之用，並可於網站找到大部分藝術家的作品文字敘述。若要為特別課堂活動選擇藝術作品，這搜尋工具亦是十分有用的。

關於香港藝術及文化的書籍

2. Abbas, A. (1997). *Hong Kong: Culture and the politics of disappearance*. Minneapolis, London: University of Minnesota Press.

這位前香港大學教授就他發現香港文學及電影追崇過去的趨勢寫下此書。雖然這本書與90年代的香港文化關係較大，但這些趨勢在香港藝術界依然存在，在保留殖民文化遺產的保育政策方面更為明顯。

3. Clarke, D. (2001). *Hong Kong art: Culture and decolonisation*. Hong Kong: Hong Kong University Press.

這本書展現了香港1997年前的藝術景象，內容豐富。祈大衛教授亦就香港藝術界仍然存在的好些議題作出分析。此書是一本有關殖民地時期常被忽視的藝術不可缺少的英語著作。

4. Clarke, D. (1996). *Art and place: Essays on art from a Hong Kong perspective*. Hong Kong: Hong Kong University Press.

這本書集結了祈大衛過去刊登的文章，展示出他與何慶基一些藝術項目。有關文章亦呈現了香港一些重要的藝術家及藝術工作者的作品。

Website

1. Hong Kong Art Archive (<http://finearts.hku.hk/hkaa/>)

Very rich content on the website created by Professor David Clarke from the University of Hong Kong. Thousands of pictures donated by Hong Kong artists are downloadable and can be used in the classroom. Most artists have also made texts on their artworks available. The search tool is also very useful when selecting artworks for specific class activities.

Books on Hong Kong art and culture

2. Abbas, A. (1997). *Hong Kong: Culture and the politics of disappearance*. Minneapolis, London: University of Minnesota Press.

This former professor of the University of Hong Kong wrote about the tendency to worship the recent past that he found in Hong Kong literature and cinema. Although this book is more relevant to the Hong Kong culture of the 1990s, some of these tendencies are still to be found in Hong Kong art and, more clearly, in some of the conservation policies for the preservation of the colonial heritage.

3. Clarke, D. (2001). *Hong Kong art: Culture and decolonisation*. Hong Kong: Hong Kong University Press.

A rich and well-written presentation of the pre-1997 art scene in Hong Kong. Professor David Clarke also analysed many of the themes still existing in Hong Kong art. This book has become an essential work in the English language on the unfortunately often ignored art of the former colony.

4. Clarke, D. (1996). *Art and place: Essays on art from a Hong Kong perspective*. Hong Kong: Hong Kong University Press.

A collection of articles published in the past by David Clarke, presenting some of the projects in which he and Oscar Ho have been involved. These texts also present the works of several important artists and art workers of the territory.

5. 《香港當代藝術雙年展展覽目錄》，香港藝術館出版。

香港藝術館每兩年舉辦一次香港當代藝術雙年展，及出版精美豐富的展覽場刊。雖然藝術館經常因其選擇受到批評，但它仍能定期就香港的藝術提供概括性的介紹。因此，這些雙年展的場刊仍非常值得閱讀及成為視覺文獻的參考資料。

6. Gutierrez, Laurent and Portefaix, V. (2002) (Eds). *Hong Kong lab and Hong Kong lab 2*. Hong Kong: Map Book Publishers.

這兩位建築師（他們同樣在香港理工大學設計系任教）出版了兩本書，內容是有關香港的城市發展及香港的空間如何由完全創新的都市文化創造出來。這兩本書裡的視覺文獻尤其豐富，文章觀點獨到。雖然該兩本書並非與視覺藝術有直接的關係，但它們卻能把視覺藝術置於更廣義的香港生活空間中。

7. Hinterthür, P. (1985). *Modern art in Hong Kong*. Hong Kong: Myer Publishing Ltd.

雖然這本書對香港藝術的內容並非最全面，但它是第一本以英文編寫的香港藝術界專題著作，更在居於香港的非華人認為香港是「文化沙漠」的時期所寫的。這本書呈現了60及70年代起簡短及有趣的香港藝術家介紹。

8. 李世莊（2006）。《從現實到夢幻——陳福善的藝術》，香港：亞洲藝術文獻庫。

是介紹陳福善的一流專題著作，希望能成為眾多同類介紹香港藝術家著作的先導。

5. Urban Council. *Contemporary Hong Kong art biennial catalogues*, Hong Kong: Urban Council.

Every other year, the Hong Kong Museum of Art organises the Hong Kong art biennial and publishes a richly illustrated catalogue of exhibits. Although often criticised for its choices, the Hong Kong Museum of Art still manages to give a general idea of the art produced in Hong Kong on a regular basis. The biennial catalogues are therefore still an interesting read and an interesting source of visual documentation.

6. Gutierrez, Laurent and Portefaix, V. (2002) (Eds). *Hong Kong lab and Hong Kong lab 2*. Hong Kong: Map Book Publishers.

These two architects (they both teach in School of Design of the Hong Kong Polytechnic University) have published two books on the development of Hong Kong as a city and how its space has been created by an entirely original urban culture. The visual documentation in these two books is particularly rich and the articles full of insight. Although not directly related to the visual arts, the *Hong Kong Lab series* can nevertheless be used to place visual arts in the larger context of the living space of Hong Kong.

7. Hinterthür, P. (1985). *Modern art in Hong Kong*. Hong Kong: Myer Publishing Ltd.

Not the best informed text on Hong Kong art, this book is still interesting for being the first monograph written in English on the arts of the territory, a text written at a time most non-Chinese living in Hong Kong believed it was a 'cultural desert'. Many brief and interesting presentations of Hong Kong artists from the 1960s and 1970s.

8. Lee, J. (Ed.), *From reality to fantasy: The art of Luis Chan* (Asia Art Archive, 2006).

Excellent monograph on Luis Chan, hopefully the first of many such works on Hong Kong artists.

9. 呂澎 (2007)。《20世紀中國藝術史》，北大出版社。

這本書呈現了20世紀的中國藝術史，當中包括一個有關香港藝術的簡短但具啟發性的章節。

10. 朱琦 (2005)。《香港美術史》，香港：三聯書店有限公司。

這本書是首本香港藝術的中文專題著作，內容簡潔，就香港藝術發展歷史之事實而編寫。這本書就香港藝術創作涉及的文化作出基本的評論，而書裡包含的歷史資料卻十分詳盡。因此，若要增進昔日香港藝術的知識，這本書是十分有用的。

本地文化刊物

11. 東西譚

由香港法國文法協會出版，提及有關香港及區內文化活動的法文及中文文章。

12. a.m. post

另一份免費刊物，它是每月出版一次，既有趣又編輯精美的刊物，文章多採用中文，偶然會採用英文。

其他藝術家的書目

13. 一些香港藝術家及設計師所作的書，謹此順及。

9. 呂澎 (2007)。《20世紀中國藝術史》，北大出版社。

A history of 20th century Chinese art, with a short but instructive chapter on art in Hong Kong.

10. 朱琦 (2005)。《香港美術史》，香港：三聯書店有限公司。

The first monograph written in Chinese on the arts of the territory, this book is a very simple and fact-based history of the development of arts in Hong Kong. This book gives very basic comments on the cultural implications of art making in the territory but it is full of historical details and is therefore a very useful tool to improve one's knowledge of Hong Kong art in the past.

Local cultural press

11. PAROLES

Published by the Alliance Française de Hong Kong, it proposes articles in French and Chinese on local and regional cultural events.

12. a.m. post

Another free publication, this has turned out to be another interesting and well-edited monthly, mostly in Chinese but with occasional articles in English.

Some artists' books

13. Just for information, a selection of books created by Hong Kong artists and designers.

第一章 香港與珠江三角洲

1. 林呱，《漁民燒火圖》，油彩布本，十九世紀中期（香港藝術館）
2. 林呱，《錢納利畫像》，油彩布本，約1835年（香港藝術館）
3. 黃炳培，《香港建築—紅白藍 03》，絲印紅白藍膠布，2002年（香港藝術館）
4. 夏碧泉，《名門淑女》，混合素材，2002年（香港藝術館）

Chapter 1 - Hong Kong and the Pearl River Delta

1. Lamqua, *Boat People Around a Fire*, Oil on canvas, Mid 19th Century (Hong Kong Museum of Art)
2. Lamqua, *Portrait of George Chinnery*, Oil on canvas, Circa 1835 (Hong Kong Museum of Art)
3. Stanley Wong, *Building Hong Kong – Red White Blue 03*, Silkscreen on red / white / blue plastic sheet, 2002 (Hong Kong Museum of Art)
4. Ha Bik-chuen, *Lady From Decent Family*, Mixed media, 2002, (Hong Kong Museum of Art)

第二章 對香港藝術的舊有典型印象

5. 高劍父，《紡織娘》，水墨設色紙本，1870-1950年代（香港藝術館）
6. 高奇峰，《白馬》，水墨設色紙本，1880-1930年代（香港藝術館）
7. 趙少昂，《春閨夢裏人》，水墨設色紙本，1955年（香港藝術館）
8. 譚志成，《荒》，水墨紙本，1969年（香港藝術館）
9. 趙世光，《中國近代名家畫卷：神仙魚樂》，水墨設色紙本，1984款（香港藝術館）
10. 呂壽琨，《尋禪》，水墨設色紙本，年份：不詳（香港藝術館）
11. 韓志勳，《無題》，油彩布本，1963年（香港藝術館）
12. 周綠雲，《慧眼》，水墨設色紙本，年份：不詳（香港藝術館）

Chapter 2 – An old stereotype of the arts in Hong Kong

5. Gao Jianfu, *Mecopoda and Flowers*, Ink and colour on paper, 1870s-1950s (Hong Kong Museum of Art)
6. Gao Qifeng, *White Horse*, Ink and colour on paper, 1880s-1930s (Hong Kong Museum of Art)
7. Zhao Shao'ang, *Skull in a Faded Dream*, Ink and colour on paper, 1955 (Hong Kong Museum of Art)
8. Laurence Chi-sing Tam, *Deserted*, Ink on paper, 1969 (Hong Kong Museum of Art)
9. Chiu Sai-kwong, *A Scroll of Paintings by Modern Chinese Artists: Joy of Angelfish*, Ink and colour on paper, Dated 1984 (Hong Kong Museum of Art)
10. Lui Shou-kwan, *In Search of Zen*, Ink and colour on paper, Year: Unknown (Hong Kong Museum of Art)
11. Hon Chi-fun, *Untitled*, Oil on canvas, 1963 (Hong Kong Museum of Art)
12. Irene Chou, *High Above*, Ink and colour on paper, Year: Unknown (Hong Kong Museum of Art)

13. 陳福善,《條紋魚》,水墨設色紙本,年份:不詳(香港藝術館)
14. 張大千,《合歡山》,水墨設色紙本,1970年款(香港藝術館)
15. 陳餘生,《一小片黃色》,塑膠彩布本,1984年(香港藝術館)
16. 王無邪,《無題一》,油彩布本,1960年(香港藝術館)
17. 張義,《銘》,青銅,1981年(香港藝術館)

13. Luis Chan, *Stripe Fish*, Ink and colour on paper, Year: Unknown (Hong Kong Museum of Art)
14. Zhang Daqian, *Hehuan Mountain*, Ink and colour on paper, Dated 1970 (Hong Kong Museum of Art)
15. Gaylord Chan, *A Small Patch of Yellow*, Acrylic on canvas, 1984 (Hong Kong Museum of Art)
16. Wucius Wong, *Untitled I*, Oil on canvas, 1960 (Hong Kong Museum of Art)
17. Cheung Yee, *Tablet*, Bronze, 1981 (Hong Kong Museum of Art)

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18. 區凱琳,《備忘(裙子)》,塑膠彩及鉛筆布本,2004年(香港藝術館)
19. 何兆基,《黃金比例》,錄像及數碼影像,2000年(香港藝術館)
20. 郭孟浩,《蛙賓臨九八》,混合素材板本,1998年(香港藝術館)
21. 何慶基,《布治喬亞的太舒適享樂》,混合素材,1987年(香港藝術館)
22. 唐錦騰,「映日荷花別樣紅」白文方印,巴林石,年份:不詳(香港藝術館)

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18. Au Hoi-lam, *Memo (skirt)*, Acrylic and pencil on canvas, 2004 (Hong Kong Museum of Art)
19. Ho Siu-kee, *Golden Proportion*, Video and digital image, 2000 (Hong Kong Museum of Art)
20. Kwok Mang-ho, *Frog Bun Lum 98*, Mixed media on board, 1998 (Hong Kong Museum of Art)
21. Oscar Ho, *The Uneasy Pleasure of the Bourgeois*, Mixed media, 1987 (Hong Kong Museum of Art)
22. Tong Kam-tang, *Square Seal with Six Carved Characters "Ying Ri He Hua Bie Yang Hong"*, Balin Stone, Year: Unknown (Hong Kong Museum of Art)

第四章 香港當代藝術的其他主題

23. 趙無極,《魔法》,蝕刻版,年份:不詳(香港藝術館)
24. 谷文達,《聯合國——中國紀念碑:天壇 1998》,混合素材裝置,1998(香港藝術館)
25. 徐冰,《天書》,混合素材,1987-1991年(香港藝術館)

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23. Zao Wou-ki, *Daily Magic*, Etching, Year: Unknown (Hong Kong Museum of Art)
24. Gu Wenda, *United Nations Series - China Monument : Temple of Heaven 1998*, Mixed media, installation 1998 (Hong Kong Museum of Art)
25. Xu Bing, *A Book from the Sky*, Mixed media, 1987-1991 (Hong Kong Museum of Art)

26. 曾建華,《大小二事》,墨染陶板,2000年
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27. 周俊輝,《麻將》,木敷油彩,2003年(香港藝術館)
28. 梁志和,《西15街26號》,攝影,1999-2000年
(香港藝術館)
29. 蘇慶強,《屋No.1 - 5》,染色照片,1998年
(香港藝術館)

26. Tsang Kin-wah, *Small Things, Big Issue*, Inked stoneware plaque, 2000 (Hong Kong Museum of Art)
27. Chow Chun-fai, *Mahjong*, Oil on wood, 2003 (Hong Kong Museum of Art)
28. Leung Chi-wo, *15 West 26*, Photography, 1999-2000 (Hong Kong Museum of Art)
29. So Hing-keung, *Building No. 1 - 5*, Dyed print, 1998 (Hong Kong Museum of Art)

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30. 黃般若,《蒲台遠眺》,水墨設色紙本,1959年
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31. 余本,《農夫》,油彩布本,1989年
(香港藝術館)
32. 楊善深,《貓》,水墨設色紙本,1961年
(香港藝術館)
33. 關山月,《萬里長城》,水墨設色紙本,1940年
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34. 饒宗頤,《黃海虬松圖》,水墨設色紙本,1984年
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35. 胡宇基,《荷花蜻蜓》,水墨設色紙本,年份:
不詳(香港藝術館)
36. 丁衍庸,《京劇人物圖》,水墨設色紙本,年份:
不詳(香港藝術館)
37. 鄭耀鼎,《玄碑》,絲印版,年份:不詳
(香港藝術館)
38. 杜格拉斯·白連,《倒影(十二)》,油彩布
本,1973年(香港藝術館)
39. 呂燦銘,《混沌之境》,水墨紙本,年份:不詳
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40. 汪弘輝,《山水(一)》,水墨紙本,1969年
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30. Huang Ban-ruo, *Landscape of Po Tai Island*, Ink and colour on paper, 1959 (Hong Kong Museum of Art)
31. Yu Ben, *Farmer*, Oil on canvas, 1989 (Hong Kong Museum of Art)
32. Yang Shanshen, *Cat*, Ink and colour on paper, 1961 (Hong Kong Museum of Art)
33. Guan Shanyue, *The Great Wall*, Ink and colour on paper, 1940 (Hong Kong Museum of Art)
34. Jao Tsung-i, *Pine Tree in Huangshan*, Ink and colour on paper, 1984 (Hong Kong Museum of Art)
35. Wo Yue-kee, *Dragonfly and Lotus*, Ink and colour on paper, Year: Unknown (Hong Kong Museum of Art)
36. Ding Yanyong, *Opera Figures*, Ink and colour on paper, Year: Unknown (Hong Kong Museum of Art)
37. Kuang Yaoding, *Tablet*, Silkscreen, Year: Unknown (Hong Kong Museum of Art)
38. Douglas Bland, *Reflection 12*, Oil on canvas, 1973 (Hong Kong Museum of Art)
39. Lu Canming, *The Primitive State*, Ink on paper, Year: Unknown (Hong Kong Museum of Art)
40. Wong Wang-fai, *Landscape 1*, Ink on paper, 1969 (Hong Kong Museum of Art)

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| 41. 李維安,《海港》,水墨紙本,年份:不詳
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| 42. 吳耀忠,《城門水塘》,水墨設色紙本,1970年
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| 43. 金嘉倫,《山居》,水墨設色紙本,1986年
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| 44. 尤紹曾,《大貓小貓》,塑膠彩紙本,1990年
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| 45. 文樓,《朱竹》,塑膠彩黃銅,1998年
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| 46. 劉國松,《動耶?靜耶?》,水墨、塑膠彩及裱貼
紙本,1998年(香港藝術館) | 46. Liu Guosong, <i>Moving? Staying?</i> Ink, acrylic and collage on paper, 1998 (Hong Kong Museum of Art) |
| 47. 鄭維國,《黃金瀑布》,水墨設色紙本,1982年
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| 48. 徐子雄,《山水》,水墨設色紙本,年份:
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| 49. 潘振華,《曠野》,水墨設色紙本,1992年
(香港藝術館) | 49. Poon Chun-wah, <i>Heath</i> , Ink and colour on paper, 1992 (Hong Kong Museum of Art) |
| 50. 王勁生,《望夫山》,水墨設色紙本,1982年
(香港藝術館) | 50. Wong Kin-sang, <i>Amah Rock</i> , Ink and colour on paper, 1982 (Hong Kong Museum of Art) |
| 51. 楊鵬翀,《流趣》,水墨設色紙本,年份:
不詳(香港藝術館) | 51. Yeung Yick-chung, <i>Beyond Streams</i> , Ink and colour on paper, Year: Unknown (Hong Kong Museum of Art) |
| 52. 畢子融,《仰望之三》,炭筆紙本,1980年
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| 53. 蔡仞姿,《層色》,絲印,1983年(香港藝術館) | 53. Choi Yan-chi, <i>Layering</i> , Silkscreen, 1983 (Hong Kong Museum of Art) |
| 54. 朱興華,《在病房裡》,水墨設色紙本,1988年
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| 55. 唐景森,《生果》,木,一組七件,1973 - 1975年
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| 56. 呂振光,《山水系列》,塑膠彩布本,2000年代
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| 57. 龐嘉楚,《結構內視》,油彩布本,1985年
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| 58. | 蒙振輝,《一九七六年三月》,油彩,1977年
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| 59. | 嚴以敬,《中環》,水墨及塑膠彩紙本,1995年
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| 60. | 李福華,《無題作品之一6/10》,無墨蝕
線,1971年(香港藝術館) | 60. | Aries Lee, <i>Untitled Work 1 6/10</i> , Embossing, 1971 (Hong Kong Museum of Art) |
| 61. | 朱漢新,《門》,黑花崗石及墨玉石,1991年
(香港藝術館) | 61. | Chu Hon-sun, <i>Gate</i> , Granite and Black marble, 1991 (Hong Kong Museum of Art) |
| 62. | 麥顯揚,《等待(二)》,銅,1994年(香港藝術
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| 63. | 黎志文,《烏豆與石》,大理石及烏豆,年份:
不詳(香港藝術館) | 63. | Lai Chi-man, <i>Black Beans and Stone</i> , Marble and black beans, Year: Unknown (Hong Kong Museum of Art) |
| 64. | 陳球安,《春滿人間》,混合素材紙本,1997年
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| 65. | 靳埭強,《構圖一號》,塑膠彩布本,1969年
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| 66. | 呂豐雅,《地之初》,混合素材紙本,1988年
(香港藝術館) | 66. | Lui Fung-nga, <i>Mother Earth</i> , Mixed media on paper, 1988 (Hong Kong Museum of Art) |
| 67. | 黃仁達,《無題》,混合素材布本,1990年
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| 68. | 楊東龍,《巔》,油彩布本,1986年(香港藝術
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| 69. | 梁美萍,《咫尺天涯-旺角版》,混合素材,2001
年(香港藝術館) | 69. | Leung Mee-ping, <i>So Near Yet So Far (Mongkok Version)</i> , 2001 (Hong Kong Museum of Art) |
| 70. | 文晶瑩,《慧慧3.2》,錄像,2001年(香港藝術
館) | 70. | Phoebe Man Ching-ying, <i>Rati (version 3.2)</i> , Video, 2001 (Hong Kong Museum of Art) |

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