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Art Appreciation and Criticism in Context Series
What is Art Criticism?

Art Appreciation and Criticism in Context Series
Understanding Western Art through Culture

Art Appreciation and Criticism in Context Series
Understanding Hong Kong Art through Culture

Art Appreciation and Criticism in Context Series
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Arts Education Key Learning Area
Visual Arts Learning and Teaching Materials

藝術評賞
Art Appreciation
and Criticism in Context

舉隅：從文化角度認識香港藝術
Examples of Understanding Hong Kong Art through Culture

教育局
Education Bureau

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舉隅：從文化角度認識
香港藝術

Examples of
Understanding Hong Kong Art
through Culture

舉隅：從文化角度認識

Examples of
Understanding Hong Kong Art
through Culture

藝術評賞

Art Appreciation and Criticism in Context

舉隅：從文化角度認識香港藝術

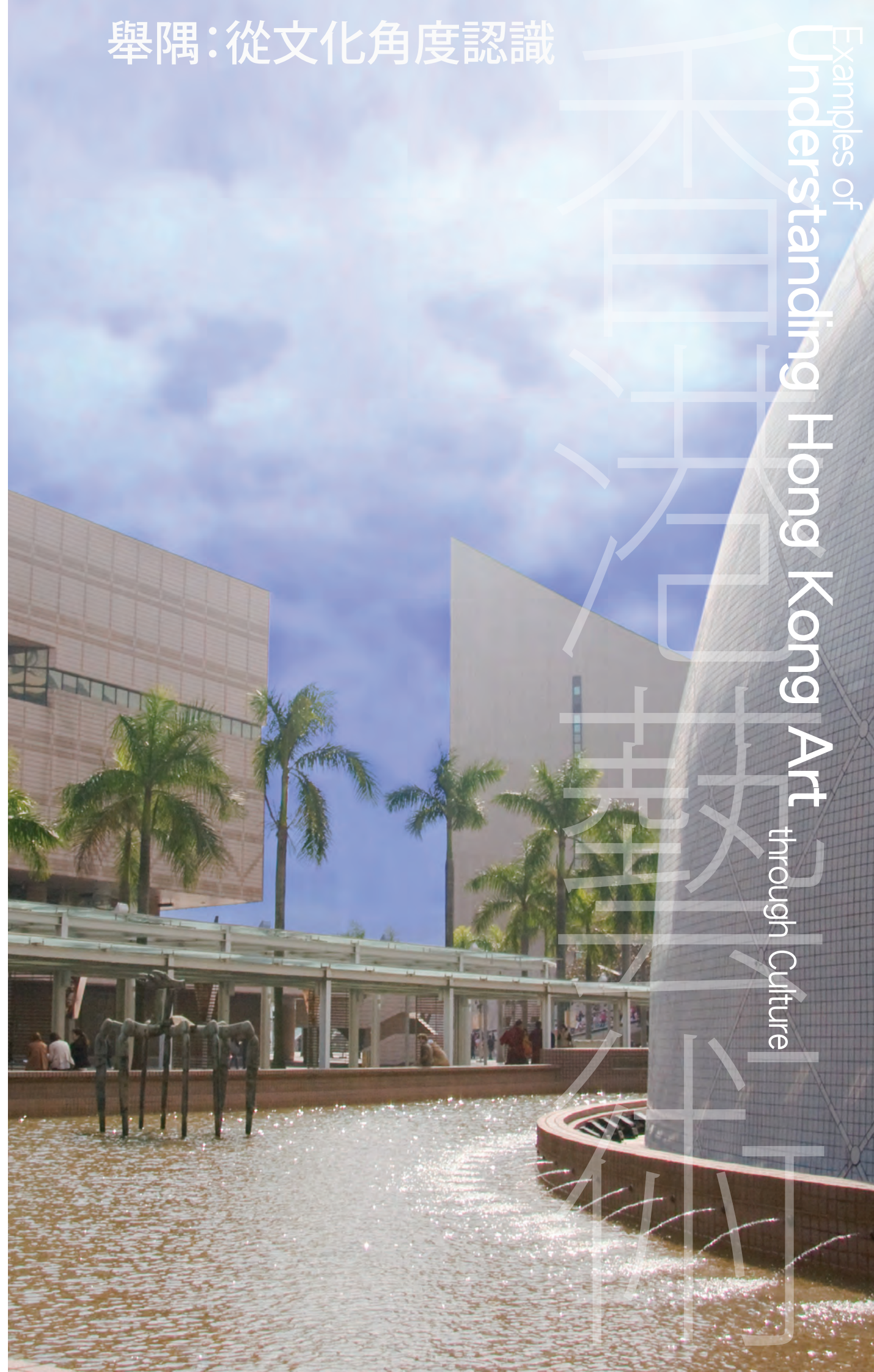
Examples of Understanding Hong Kong Art through Culture

出版：香港特別行政區政府
編輯：教育局藝術教育組
作者：譚志成教授，MBE
版次：二零一三年

Publisher: The Government of the Hong Kong Special Administrative Region
Editor: Arts Education Section, Education Bureau
Author: Professor Laurence Chi-sing Tam, MBE
Edition: 2013

ISBN: 978-988-8159-07-9

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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 *art' 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」一詞在本書冊指視覺藝術。

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

‘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 why we do or do not

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。

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.

藝術教育的其中一個目的在於為我們的學生逐漸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。

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

由於地理及歷史因素，香港既承傳中國傳統文化，並深受西方文化所薰陶，因此在藝術上發展出其獨特性。香港藝術遂成為了解香港，以至中國及西方文化的良好資源。

視覺藝術科課程鼓勵學生學習不同時代和文化情境的藝術，以豐富學生的藝術經驗、拓展視野、發展觀賞、創作藝術和多角度思考的方法，並培養他們了解、關心，以及尊重別人的能力和態度。

本書載錄了八位在藝術、創意和教育上都有特殊貢獻的藝術家的作品，作為展示如何將個人文化背景及其他知識，聯繫到評賞藝術作品的例子。

教育局很榮幸邀得首位香港藝術館總館長及康樂及文化事務署博物館專家顧問（香港藝術）譚志成教授MBE撰寫此書，分享他對香港數位有代表性的藝術家作品的專業觀點，作為從多角度評賞藝術的舉隅。

教師可將此書冊與另一冊學與教參考資料《藝術評賞系列：從文化角度認識香港藝術》互相配合運用，以幫助學生發展評賞和創作藝術的知識和能力。更重要是教師宜鼓勵學生自行發掘更多參考材料，以增加對藝術的興趣，發展知識和技能，並應用於不同學習範疇，繼而培養到「學會學習」的技能和態度。

教育局藝術教育組

Because of the geographical and historical factors, while inheriting the Chinese traditional culture, Hong Kong has been greatly influenced by the West, and thus developed its uniqueness in art. The art of Hong Kong is, therefore, a good source of understanding the culture of Hong Kong, as well as that of China and the West.

The Visual Arts curriculum encourages students to study art of different time and cultural contexts for enriching their art experiences, broadening their scope of view, developing their ways of seeing and making art, and multiple-perspective thinking, as well as nurturing their understanding, concern and respect for others.

This book contains artworks of eight Hong Kong artists, who have unique contributions in art, creativity and education, as examples of how one can relate one's personal cultural background and different areas of knowledge for appraising works of art.

The Education Bureau is honoured to have invited Professor Laurence Chi-sing Tam, MBE, the first Chief Curator of the Hong Kong Museum of Art and Museum Expert Advisor (Hong Kong Art) of the Leisure and Cultural Services Department, to author this book in which he shared his expert views about a number of works by representative Hong Kong artists, demonstrating several perspectives of appraising art in context.

Teachers are welcome to use this book together with the book entitled *Art Appreciation and Criticism in Context Series: Understanding Hong Kong Art through Culture* to help students develop their knowledge of and skills in art appreciation and criticism in context, as well as art making. More importantly, students should be encouraged to explore more reference materials for enhancing their interest in art, developing knowledge and skills which can be transferred and applied to different areas of learning, thus nurturing their skills and attitude of "Learning to Learn".

Arts Education Section
Education Bureau

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概說

GENERAL CONSIDERATIONS

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藝術評賞不但可作為對個人藝術知識的考驗，同時亦可作為對個人的觀察力、理解力和分析力的訓練。對學生來說，藝術評賞練習可鍛煉和建立具系統性、分析性及批判性的獨立思考習慣，為將來處世和參與責任性事務的思維運作做好準備。

藝術品總有其獨特的地方。因其獨特才吸引我們注意。但注意或細心觀察，僅僅是藝術評賞開始的第一步。評賞一件藝術品，我們要了解該藝術品，其內容有甚麼獨特和使人對它產生興趣的地方，有些作品其主題內容是屬於普遍性和共通性的，會是顯而易見，但有些卻潛藏在作品之內，須要我們細心地發掘。

我們可以通過一些簡單問題，來引發學生的思考，從而幫助學生提高藝術評賞的能力。例如：

- 我對這件藝術品有多少認識？我能把眼前藝術品的特徵描述出來嗎？
- 這件藝術品能吸引我嗎？為甚麼它能或不能吸引我？
- 我認識這件藝術品的作者嗎？他的生平和這件作品有關聯嗎？
- 我對作者的其他作品有多少認識？他/她對藝術界有甚麼貢獻？
- 我能否理解這件藝術品的主題或其作者所要表達的訊息？
- 這件作品的內容是屬於敘事、諷刺、寓意、自述、時事反映，或是歷史人物故事？它是屬於教育或是視覺欣賞的用途？

Art appreciation and criticism improve not only our skills in observation but also our comprehension and analytical abilities. They are more than a test of our art knowledge. By going through this process, students will learn to establish a habit of critical and analytical thinking independently and in a systematic manner. It provides valuable training for students in preparing them to take up future responsible jobs.

Every artwork has its unique features. Such uniqueness attracts our attention. To pay attention and to study an artwork carefully are the first steps towards art appreciation and criticism. We have to get to know the contents of the artwork. Part of its contents may be unique and full of interesting features while some may be ordinary and commonplace. Some of the contents can be obvious to us, while some are inconspicuous and waiting for us to discover.

We can ask some simple and easy questions to stimulate students to think and help them improve their skills in art appreciation and criticism. Examples of questions are as follows:

- How much do I know about this particular artwork? Can I describe the special features of the artwork in front of me?
- Do I find this artwork attractive? What makes it attractive to me? Why is it not attractive to me?
- Do I know the artist? Is this artwork linked to his/her personal experience?
- How much do I know about other works created by this artist? What is his/her contribution to the art world?
- Do I understand the subject matter of this artwork or the message which the artist intended to convey?
- Is it a narration, a satire, a fable, a self-expression, a reflection on current affairs or a historical personage? Is it for education or for visual enjoyment?

- 我同意作者表達主題思想或訊息所用的技法嗎？為甚麼我同意或不同意？
- 這件作品使我聯想到作者的其他藝術品嗎？
- 這件藝術品令我想到與我日常生活有關的事物嗎？
- 我認識這件藝術品有關的情境嗎？
- 這件藝術品令我聯想到與現實社會有關的問題嗎？
- 我喜歡這件藝術品嗎？為甚麼喜歡或不喜歡？
- 我從觀賞這件藝術品學到甚麼？

藝術評賞時，我們同時須要觀察和思考。一方面記錄看到的，另一方面寫下觸動我們思考所產生的意念來。觸感所產生的思想內容，大體上可分為理性的和感性的兩類。

理性的思維和知識是與生活經驗有關的。感性的思維則與我們的個性、氣質、感情和喜惡有關。評賞工作雖然涉及二者，但仍然是理性的居多。在評賞的過程中，我們把眼前藝術品的某方面，與曾經聽過、看過或接觸過的藝術品、藝術史、藝術家或任何與評賞的藝術品有關的人和事，在腦海中過濾和分析而作出適當的反應。把這反應用文字表達出來，就會成為一篇藝術評論的文章。由於每件藝術品的內涵有其獨特性，而觀者也是一個獨特的個體，同一件藝術品觸發每位觀賞者所引發的問題也會不同，所以藝術評賞其實本身也就是一種藝術。

- Do I agree to the method the artist used to convey the message? Why do I agree or disagree?
- Does this artwork remind me of other artworks created by the same artist?
- Does this artwork remind me of matters related to my daily life activities?
- Do I know the context of this artwork?
- Does this artwork remind me of matters related to any social issues?
- Do I like this artwork? Why do I like it, and why not?
- After studying the artwork, what do I learn from it?

Appraising artworks requires us to observe and think simultaneously. The moment when our eyes come into contact with the artwork, we jot down what we see and what comes to our mind. Our mind responds to the contents of what we see, and our resulting thoughts can be described as rational or emotional.

In rational thinking, we are guided by our knowledge and personal experience. In emotional thinking, we are influenced by our instincts and personal feeling, such as liking or disliking, being delighted or dismayed. Although the task of art appreciation and criticism involves both types of thoughts, it is rational thinking that plays the major role. We consciously compare a certain aspect of the artwork with relevant works that we have seen before, or studied during art history lessons, as well as people and events in association with the work under consideration. Consequently, the resulting ideas, when properly expressed in words, will form a piece of art appreciation and criticism. Because every artwork is unique, and every observer is an individual, views on the same artwork expressed by different observers will not be the same. Art appreciation and criticism are art in themselves.

「藝術評賞」的基本教育功能，就是讓學生學習：

- 於不同情境之中尋找新的知識；及
- 怎樣把自己個人思想與感受融合於適當的情境中表達出來。

把藝術評賞加進視覺藝術科中，可使學習內容超越純技術的學習，讓學生在視覺藝術科中，除了獲得技術性的練習外，也獲得思考能力、組織能力和語文及口語表達能力的培養，使視覺藝術科的教育功能得以發揮和提升。一般性的藝術評賞，可以幫助學生建立獨立地對事物進行觀察、分析和理性思考，以及流暢地和具創意地表達自己意見的習慣。今天的社會正需要有具備這些特質和能力的青少年，這就是學校的視覺藝術科設有藝術評賞的原因。

視覺藝術科的內容廣泛，本質就是通識教育，其內容不但涉及學校一般的學科，且與我們日常生活息息相關。視覺藝術科的教育功能，不但可以培養學生於生活中靈活運用思考，還有助提升他們學習其他科目的效能。

筆者試圖通過介紹一些不同類別的香港藝術家作品，展示從不同角度評賞藝術品的例子。在選取藝術家作品的過程中，發現香港實在有很多具超卓成就的藝術家，藏龍臥虎，其中曾對香港藝術有特殊貢獻的藝術家亦有很多。由於篇幅所限，顧此失彼，實難取捨，唯據此書編寫之教育目的加以選擇。中小學視覺藝術科的設立，是全人教育中重要

The educational value of learning art appreciation and criticism is built on two key facts:

- Students learn how to acquire new knowledge in various contexts; and
- Students learn how to express personal ideas and feelings properly and appropriately in suitable contexts.

By adding Art Appreciation and Criticism in Context into the Visual Arts subject, the scope of the subject has been extended beyond the learning of technical skills. Students who study Visual Arts will benefit from these activities designed to improve their intellectual capacity, their organisational skills, and their ability to express themselves verbally and in writing, in addition to creating visual forms. In this way, the educational function of Visual Arts is further enhanced. The practice of doing art appreciation and criticism will help students establish a habit of independent logical thinking, being analytical and observant, and expressing their ideas fluently and creatively. Our society today needs more young people coming out of schools to be equipped with such qualities. That is part of the significant reasons why Art Appreciation and Criticism in Context has been included in the learning process of the Visual Arts in schools today.

The study of Visual Arts covers a wide range of knowledge. It is a kind of general education by nature, because Visual Arts is both directly and indirectly related to all other school subjects and is closely related to our daily activities. The educational function of Visual Arts lies in its helping students to apply thinking skills with greater flexibility not only in daily activities, but also in other learning processes, thus allowing them to perform better in other school subjects.

The following is my writing on selected works of different categories by Hong Kong art masters illustrating how to appraise artworks from different perspectives. The most challenging part for me in writing this book is not the

的一環，是提升同學的觀察力、思考力、組織能力、表達能力和創造力最有效的科目之一。尤其是在發展學生的創造力方面，是視覺藝術科的主要教育功能。這裡要強調的是，雖然視覺藝術是培育創意的理想媒介，但是如果把發揮學生創意局限在視覺藝術媒介的運用上，則未能達到全人教育的要旨。因此，我們應同時鼓勵學生在視覺藝術科以外的其他科目上發揮他們的創意。因為中、小學的視覺藝術科並非為訓練視藝專才，或培養藝術史學者而設，而是培養學生們適當地運用他們的學養、智慧和創意，做一個合理、健康、有建樹和關懷人類未來福祉的全人。

現根據此教育目的作為選擇作品的方向，以一己所知，選出主要八件不同類型的藝術品加以評述。它們是由八位不同時期和不同創意方向的香港藝術家所作。其中有香港較早期的大師，亦有對創意有特殊貢獻的藝術家。由於此書是視覺藝術科教師的參考讀物，並不是學生的寫作樣本，故文中除評述主題作品外，更提供作品主題、藝術家的生平資料，及與他們有關的香港藝術及香港藝術教育的史實，以供視覺藝術科教學作參考。尚祈方家教正，不勝感幸也。

choice of works but the selection of artists. There are so many outstanding artists who have contributed significantly to Hong Kong art. In view of limited space, leaving out some very important artists would be unavoidable. Hence, I turn to the educational function of Visual Arts education for guidance. Visual Arts has been taken as a key subject in our education system for whole person development, because the subject provides opportunities for the students to learn how to observe, to organise and to think creatively. Creativity has always been much emphasised in Visual Arts education. However, it should be pointed out that if we limit creativity within the fields of the visual arts alone, it does not go along with the principle of whole person education. Hence, we should encourage students to exercise their creative ability in other subjects besides Visual Arts. The reason for the inclusion of Visual Arts as a subject of study in primary and secondary schools is not to train our students to become artists or art historians, but to provide a learning environment to cultivate their knowledge, wisdom and creativity, as well as to develop the life of a whole person who is reasonable, healthy, constructive and willing to extend his/her care for others and for the future of mankind.

Taking the above educational goal as a guide, I have chosen different artworks created by 8 artists of different categories representing creativity in different directions, and tried to give my views on the chosen works. Among them are some early Hong Kong art masters as well as some who have contributed significantly in creative activities in its wider sense. Since this book has been written as reference reading materials for Visual Arts teachers, and not as model sample exercises for students, I have included in my writing also biographic notes on the chosen artists and brief historical accounts on Hong Kong art and art education related to them. Hopefully, such information may be useful as teaching reference materials.

八位香港藝術家簡介：

1. **陳福善** (1905-1995) — 香港早期在本土成長的最重要畫家之一。他一生對藝術新形式的追求，至老仍不懈怠。晚年以天真和燦爛奪目的色彩寫幻象山水，開創出前所未見充滿童真趣味的繪畫。他很少談論現代繪畫藝術理論，而是以身體力行，把現代藝術核心精神，表現在他的藝術工作上。
2. **楊善深** (1913-2004) — 香港嶺南畫派代表畫家之一。其畫藝融會嶺南三傑所長：有高劍父的蒼茫筆墨意趣，有高奇峰的超凡寫生技巧，有陳樹人的獨特脫俗構圖。其畫作每能為嶺南繪畫更添新意。
3. **何秉聰** (1918-1999) — 香港前輩陶藝全才大師，尤以寫實陶塑技術稱著。他認為陶藝之道，首重個人品德修養。他對香港陶藝的貢獻，包括他個人的陶藝創作、瓷釉及燒窯技術的改良、陶瓷歷史的研究、陶藝教學及著述和石灣陶藝推廣等。
4. **呂壽琨** (1919-1975) — 香港新水墨畫運動的領導者。他既尊重中國傳統，亦容納西方現代新思想。他認為中國的新藝術精神，必須建立在我國固有豐厚的國粹基礎上，不應過於倚賴向西方取經或外求而獲至。他無疑是我國繪畫進入個人獨立自由創作時代的先導者。因有呂氏推行

Brief Notes on the 8 Artists:

1. **Luis Fushan Chan** (1905-1995) — One of the most significant self-taught local artists of the earlier generation. His efforts in pursuing new artistic expression did not cease even at his very advanced age. In his later years, he created dreamy landscapes in a vibrant colour scheme. This opened up a new realm of fun and interest in his art, almost like that of an imaginative child. He seldom discussed modern art theories, but through his performance in art, he expressed thoroughly the central spirit of modern art.
2. **Yang Shanshen** (1913-2004) — One of the leading representatives of the Lingnan School of painting in Hong Kong. His works possess the painting characteristics of all the Three Masters of the Lingnan School of Painting, namely: the rustic brushwork of Gao Jianfu, the outstanding life drawing skill of Gao Qifeng, and the extraordinary pictorial composition features of Chen Shuren. His works have further enriched the contents of the Lingnan School painting.
3. **He Bingcong** (1918-1999) — A versatile pottery master, well-known for his outstandingly realistic modelling skill. To him, the Tao of pottery is to cultivate one's noble character and temperament. His contribution to Hong Kong ceramic art includes his personal pottery art creations, studies in potting, glazing and firing techniques and their improvement, Chinese ceramic art history, ceramic education, publication and promotion of Shiwan ceramic art.
4. **Lu Shoukun** (1919-1975) — Leader of the Hong Kong New Chinese Ink Painting Movement. While he expounded Chinese painting traditions with reference to western modern philosophy, he taught that the new spirit of Chinese modern art should evolve from the profound art tradition of China, and one should not rely too much on borrowing or drawing from foreign sources. He was a pioneer in opening up a new era for all

的「新水墨畫運動」，香港便成為中國藝術史上最早發起學生在學校正規課程內學習發揮個人獨立創意的水墨畫，和最先有中國畫家群起從事個人獨立水墨藝術創作的地方。

5. **韓志勳** (1922-) — 以現代藝術哲學從事繪畫創作的香港畫家。他的繪畫既有西方藝術形式，又能展現中國哲學思想與東方氣韻。他的繪畫修為，不但能把光與空氣感在不同環境下的變化，隨心所欲表達在畫面上，同時通過繪畫表達他個人的生活經驗和現代藝術的哲學思維。
6. **王無邪** (1936-) — 在東西問道的過程中建立他個人的藝術世界。他以東方詩人浪漫的氣質投入繪畫創作，後又投入西方功能主義的設計學範疇中。他的繪畫顯露他東西並蓄。他的繪畫不但標誌著個人在藝術創作上的特質和建樹，還起著承先啟後的教育作用。
7. **張義** (1936-) — 香港前輩現代雕塑家。他的藝術創作，多取材自中國古代文物、甲骨文、祭器上的文字及圖形等，並賦以周易哲理的內涵和寓意，給人一種樸實沉雄的感覺。其作品亦有與現代生活相關的，常潛藏著一股神祕和感人的力量。他同時是一位出色的版畫家，尤以凸壓版畫最為突出。

Chinese artists to express themselves freely. The New Chinese Ink Painting Movement led by him has made Hong Kong the first place, in Chinese art history, where school children were given lessons on individual creative ink painting in their regular art classes in the school time-table, and where a host (not just a few) of Chinese artists performed new Chinese ink paintings in their own creative ways.

5. **Han Zhixun** (1922 -) — A foremost Hong Kong artist whose works are imbued with philosophical contents. His works often remind us of western art techniques, but they convey Chinese philosophical messages and Eastern thoughts. The artist mastered the highly sophisticated skill in rendering light and atmospheric effect through the application of relevant art tools in his own way. His paintings are the vehicles with which he reveals his life experience and the philosophy of our age.
6. **Wucius Wong** (1936 -) — An outstanding artist who establishes his personal art world at the East-West crossroads. He combines literati romanticism in Chinese ink painting with practicality in western art and design. His paintings reveal that he has grasped the essentials of the art of the East and the West, and evolved from them an art form which is highly personal. His artistic achievements not only bear witness to his success as a prominent creative artist, but also put forward an educational message that we should make use of the opportunity rather than getting lost at the East-West crossroads.
7. **Zhang Yi** (1936 -) — A senior Hong Kong modern sculptor. His creative art is often adopted from ancient Chinese cultural relics, ancient inscriptions on oracle bones and tortoise shells, or patterns on ancient ceremonial vessels. He also likes to elaborate the philosophical ideas hidden in the ancient classic I-jing of the Zhou dynasty to impress the viewers with their moral implication and

8. **林文傑** (1947-) — 寓科學於藝術的創意奇才。他創制出以光為創作媒介的全新畫種－折光畫。此一新畫種所表現色的變幻和動力的感覺，是用傳統繪畫媒介不能做到的，它可作為我國水墨畫在新科技時代中的延伸和變體。他又運用他在眼科和腦科學的知識開創了一種全新的中國書法體裁。他的創意，除見於他的藝術作品外，還貫穿在他舉世知名的科學發明和醫學成就上。

dynamic quality. One often finds his works related to modern life, impressive on the one hand and mysterious on the other. He is not only a successful sculptor, but also noted for his print-making, especially in cast paper relief prints.

8. **Dominic Man-kit Lam** (1947 -) — An outstanding creative genius in art and science. He invented the Chromoskedasic process, a new method of painting by making use of light as a medium for artistic creation. It can create a visual impact with dynamic movement and dazzling colour— an effect unattainable by the traditional painting media. It can be taken as an extension or a variant of new Chinese ink painting in the age of technology. His knowledge of ophthalmology and neuroscience led to the creation of a new style of Chinese calligraphy. His creative achievements in arts, medical and genetic science have won international acclaim.

1 陳福善

Luis Fushan Chan (Chan Fook-seen)



1a 陳福善 《非法移民》，1985
水墨設色紙本，高：137公分，闊：69公分，穎園藏
Luis Chan *Illegal Immigrants*, 1985
Ink and colour on paper, height: 137 cm, width: 69 cm, collection of Ying Yuan

《非法移民》(圖1a) 似是一幅先用毛筆以墨線勾勒出畫中物象的外形，然後著色的卡通式水彩畫。實質上這是畫家陳福善用頗特殊的手法繪畫的作品。他在未加任何線條和著色前，先在紙上印上一些非筆畫產生的肌理和紋質。這幅畫的構圖是畫家通過那些肌理和紋質在視覺上所引發的觸覺而完成的。做出這類紋質的方法有很多。我曾在福善畫室看他怎樣製造這種肌理和紋質。他先將深濃的顏色，例如濃墨，隨意傾倒於一塊平面的硬板上，用另外一塊硬板壓在顏色上面，使顏色變形散開。當兩塊板分開時，黏在兩塊板上面的顏色便會產生各種奇異和意想不到的肌理和紋質，然後他再將這些紋質印在紙上。陳福善很多幅夢幻式繪畫都是用這種轉印法開始的(圖1b)。由於傾倒在硬板

Illegal Immigrants (Figure 1a) looks like a cartoon style watercolour picture with shapes first delineated and outlined using Chinese brushes and ink, followed by the filling in of these shapes with watercolours. In fact, Luis Chan, the artist, created the painting with a special technique. Before painting any lines and colours, he first formed some kind of textures without paintbrushes. He then derived the composition from these randomly formed textures. There are various ways to produce such textures on a sheet of paper. At Luis Chan's Studio, I had the opportunity to observe the process of making these textures. He did it by first applying a quantity of deep dark colour, such as the thick undiluted Chinese ink, at random, onto the surface of a thick plain sheet of hard board. Then, he placed on it another sheet of plain hard board and applied pressure so that the thick ink sandwiched between the two surfaces would spread out. When the boards were separated with the thick ink still adhering to the surface of each board, all sorts of strange and unpredictable textural forms were created. These textural forms were then transferred onto a sheet of painting paper by stamping (Figure 1b). That was how



1b 陳福善 《獨幅版畫》，1980
水墨紙本，高：136公分，闊：70公分，涵天閣藏
Luis Chan *A Mono Print*, 1980
Ink on paper, height: 136 cm, width: 70 cm, collection of Hantian Pavilion

上顏色（或墨）份量的多寡、位置分佈及乾濕程度不同和在板面施壓令顏色流散時的變化等因素，這種獨幅版畫的效果，真是千變萬化。那些紋質於是成為畫家幻覺的觸媒，引領他創造很多充滿童真趣味和超越現實世界的造型。在《非法移民》中雖然有部份這類紋質已被後來加進的線條及顏色所掩蓋，但部份仍清晰可見(圖1c)。



1c 《非法移民》細部一
Details 1 of *Illegal Immigrants*

這幅我們要討論的畫是由上下兩部份組成。畫家利用船身把畫幅分為上下兩部份。上半部描繪船上狹小空間的擠迫情況。這艘小船上載著十多名男女老幼。遠處綠色山坡上有一位戴著帽子的漁夫，像是發現了一些特別的事而面露驚訝之色(圖1c)。船上的人神色各異，有些因他們的船被岸上的人發現而神色緊張及驚惶失措、有些則像是為當前形勢應採取何種應變方法而爭辯及互相指責、有些則木無表情。總之，船上的人沒有一個表現出喜悅的神情，因為他們都是屬於逃避戰禍或政治迫害而投奔怒海的越南難民。

Luis Chan started doing his dramatic fantasy paintings. Depending on the amount of thick colour or ink applied onto the board, how the colour was distributed, the thickness of the colours, the amount of pressure applied to the top of the hard board, and the direction of flow of the colour when the two boards came together, the resulting effect of textural patterns in the form of a mono-print could come out in myriad variations. These textural forms became the basis of inspiration for the artist, leading him into a world of fantasy, full of childhood fun

and surrealistic images. Although a lot of these textures in the painting *Illegal Immigrants* have been covered up by lines and colours introduced at a later stage some, however, can still be identified (Figure 1c).

This painting *Illegal Immigrants* is composed of two parts, the upper and lower portions, with the hull of the boat in the middle. In the upper portion, more than ten passengers, men and women, young and old, are delineated as having packed themselves in a boat far too small to accommodate everyone. On the distant green hill is an angler wearing a large fisherman's hat. His facial expression indicates that he is surprised, as if he has detected something unusual (Figure 1c). The facial expression of each person in the boat is different. Some look rather nervous and worried, because they realise they have been spotted by someone on shore. Some

1975年南北越戰爭結束。越南人民因為恐懼被北越共產政權統治或迫害，紛紛逃離越南，往鄰國避難。1978年12月，載著約2,700名越南難民之匯豐號輪船駛入當時屬英國管治的香港水域。因香港的水警及英軍不批准匯豐號上的越南難民登岸，雙方僵持近一個月，最終難民獲准登岸成為香港的「非法移民」。1979年2月7日，又有一艘載著約2,600名越南難民之「天運號」輪船駛入香港水域，事件僵持多月。天運號後來擱淺，船上難民最終亦獲准登岸成為香港的非法移民。1979年7月，香港被列為第一收容港，設有專責處理難民事務的聯合國難民署。於是大量越南難民如潮水般從水路湧進香港。因他們希望能以難民身份在香港居留，或被安置到美國、法國或澳洲等地。這就是香港歷史上的「越南難民潮」。在1980年有超過十萬名越南難民進入香港。由於難民數目繼續增加，美國開始限制難民入境。英美兩國曾因處理越南難民事件而互相指責，成為當時國際間的大新聞。香港於是開始甄別進入香港的越南人身份，並將部份難民遣返越南¹。

了解以上關於越南難民潮的歷史背景，我們便不難明白為甚麼在畫中的上半部，船中各人的面容都帶有憂傷及不快，和他們為甚麼因看見岸上的人而驚恐。因為他們都是從遠處一艘帆船而來(見畫的左上角，這可能就是匯豐號，或是天運號，又或是另一艘難民船也未可知，畫中對此並沒有交代)。他們從那大船轉駁小艇，是希望能避過水警而偷渡登陸。這些從越南偷

point to each other, as if they are arguing among themselves on what should be done about their situation. Some remain expressionless. All in all, none of those people in the boat is in a happy mood. It is because they are a group of Vietnamese refugees fleeing from the civil war or political suppression in their own country.

The Vietnam War ended in 1975. Many Vietnamese people, who were afraid of being suppressed by the Vietnamese Communist Government, escaped from Vietnam to look for asylum in nearby countries. In December 1978, some 2,700 Vietnamese refugees arrived in Hong Kong on the vessel Huifeng. Hong Kong was under British rule at that time. The refugees were detained on board for nearly a month before they were allowed to land in Hong Kong as illegal immigrants. On 7 February 1979, a further 2,600 refugees aboard the vessel Skyluck arrived in Hong Kong. Again, they were refused the right to land and were kept on board the vessel for a few months. Eventually, the refugees were allowed to land as illegal immigrants because the ship drifted onto rocks and sank. In July 1979, Hong Kong was declared the Port of First Asylum. An office was established with representatives from the United Nations to look after affairs related to refugees. After that, a large number of Vietnamese refugees began to flood into Hong Kong. They hoped that by gaining refugee status in Hong Kong, they would be resettled in countries such as the United States, France, or Australia. That was known as the influx of Vietnamese refugees in the history of Hong Kong. By 1980, over 100,000 Vietnamese refugees had entered Hong Kong. As the number of refugees continued to increase, the United States began to set a quota to limit the number of Vietnamese refugees entering their country. There were heated debates and disputes between Great Britain and the United States over the refugee issue, arousing much international attention. The Hong Kong Government later began to screen the status of Vietnamese entering Hong Kong, and repatriated some of them back to their own country¹.

Given the above historical background, it is not difficult to understand why all those on board the boat, in the upper portion of the painting, look unhappy and worried, and

渡來香港的船民會否被香港水警拘捕？他們會否被遣返？前途實未可知。

畫的下半部內容較為複雜。但依據以上所述有關越南難民的歷史背景，可知作者在畫下半部的右方，兩個面對面並戴著帽子的人是別具意義的。兩人的面貌和服飾明顯地均屬歐美人士。左邊戴著灰色帽子，帽子下露出一把金色長髮的正好代表當年英國首相戴卓爾夫人(當年香港的中國人給他的別號是「金髮鐵娘子」)；右邊戴著藍色高帽的可能是美國的總統或高官。兩人的鼻尖相對接觸。一個眼睛閉上，另一個眼睛圓睜。他們像在細語，也像是在爭辯。兩人的面相和表情恰好代表著當年英美兩國，為越南難民事件各執一辭的國際事件。結果是美國較強硬，一方面減少收容越南難民的人數，另一方面迫使英國繼續讓香港承擔第一收容港的義務。

在這二人的左方，用兩尾很大的游魚來暗示這區是一水域，水域中有不少人像幽靈般在活動。在水域的下端有一堵象徵香港邊界的圍牆。但牆的上半已不存在，水中的人可以很容易便越過這堵不完整的牆。這使人想起香港在更早前的另一次難民潮。在1959至61年間，中國內陸出現嚴重飢荒，引致大量大陸人民逃亡進入當時英屬的香港，其中從陸路進入香港者佔多數。有些人以身犯險，冒死游過深圳河而進入香港地域。其中遇溺或被大陸邊防軍槍擊等事件時有所聞。畫中有一尾下半截是人容貌的游魚，正好象徵那些因偷渡而橫死江中，成為葬身江中魚腹的幽靈。

why they are scared when they see someone on shore. It is because they are refugees coming from a ship depicted in the top left corner of the picture. (That ship could be the vessel Huifeng, or Skyluck. There is no indication of that in the picture.) This group of people have left the big ship and sailed out in a small boat to get ashore, hoping that they might escape from being noticed by the Hong Kong marine police. Would these Vietnamese refugees be caught by the Hong Kong police? Would they be repatriated? Their future is uncertain.

The contents of the lower half of the painting are a bit complicated. Judging from the historical background referring to Vietnamese refugees coming to Hong Kong, one can see the reason for the artist to depict two heads (on the lower right of the painting) wearing different coloured hats and facing each other. Their appearances are given Caucasian features. The head on the left with golden hair wears a grey hat. She could well be Mrs Margaret Thatcher, the Prime Minister of the United Kingdom at that time. (Mrs Thatcher was known among the Chinese in Hong Kong as "The Iron Lady with Golden Hair".) The person on the right with a tall blue hat was probably the president or a high official of the United States of America. The noses of the two persons are touching each other. The lady keeps her eyes closed while the man has his eyes wide open as if they are considering some issues seriously or debating hotly. These two figures could well represent the international political scene when the Americans and the British could not come to a consensus on how to settle the problem of Vietnamese refugees. In the end, the United States succeeded in reducing the number of Vietnamese refugees accepted into their country. Consequently, Britain was forced to maintain Hong Kong as the Port of First Asylum.

On the left hand side of these two people, there are two very large fishes, symbolising that the area is under water, and yet there are a lot of people in it as if they were ghosts. There is a wall in the lower part of the painting, symbolising the frontier barrier separating Hong Kong from China. The wall is partly broken, allowing people to cross from one side to the other easily. This reminds me of the influx of Chinese refugees to Hong Kong in the years 1959-61. During those years, China suffered from famine, and a lot of people moved from China to Hong Kong illegally. While most Chinese refugees entered the Hong Kong district via a land route, some ventured to cross the

陳福善這位畫家平常很少和別人談論時事及政治，他不多談並不表示他對時事冷漠。從這張作品內容所顯示，可見這位平時與朋友不多談時事的畫家，不但留意時事，而且深入瞭解事件的始末。他以卡通式人物畫的手法，成功地把這件越南難民國際大事描寫得淋漓盡致。

他用了中國水墨繪畫的素材來寫《非法移民》，於是沿用國畫家的習慣在畫上落款。為配合他那富童真意味卡通化的畫法，而非傳統的中國水墨畫法，故他在畫上的題款也別樹一格，與一般中國書畫不同。他技巧地利用畫中左上角一艘遠方駛來的船，在其帆和旗幟上作為他落款的地方(圖1d)。他把自己的名字和繪畫的年份列出，但並不以毛筆書寫，而是運用反白填彩的方法寫出中文「甲子年陳福善」及英文「Luis Chan 1985」等字

border by swimming across the Shenzhen River. There was often news reporting that illegal immigrants were shot down by Chinese border guards, or were drowned in the river. In the painting, there is a fish with a human head, representing the spirit of one of those unfortunate drowned refugees.

Luis Chan seldom talked with people on subjects related to politics or current affairs. His silence about it did not mean that he had not paid attention to it. The contents of this painting reveal the fact that this artist, who seldom expressed his political views among friends, was fully aware of what was happening in the world around him. Through his special painting technique, assimilating a child-like cartoon style, he depicted the international event of Vietnamese refugees in depth and to his full satisfaction.

Because he painted *Illegal Immigrants* with Chinese ink on xuan paper, he also followed the Chinese painting tradition of inscribing his name and the date on the painting. Since he did the painting in a creative child-like cartoon style, he did his inscription in a way distinctively different from those found on ordinary traditional Chinese paintings. Skilfully and artistically, the artist put his inscription on the sail and the flag of the ship (Figure 1d). He did not write



1d 《非法移民》細部二
Details 2 of *Illegal Immigrants*

樣。在陳福善的名字下面蓋上一個篆書文「戲筆」的方形印。在船桅上的旗並不是上文提及的匯豐號或天運號的船名，而是陳福善的個人標誌——蝙蝠（「蝠」是「福」字的諧音，一般人都稱他為「福伯」）。正好表示他會以掛著自己名字旗幟的船來載難民。凡此，足見他是一位具有仁愛之心的畫家，藉此畫對難民深表同情和支持。

用視覺藝術來反映世情是常有的。很多時候畫家喜用繪畫反映當時的政治形勢和社會上的不平現象。有些畫家的態度是較激烈和衝動的，每用圖像並輔以文字敘述來激發觀者對事件的

down his name and the year with a Chinese brush in the normal way. Instead, he applied the English art lettering technique to present his name and the year in both Chinese and English. Under his Chinese name, he added a red square seal bearing two Chinese seal script characters, "xi bi", meaning "brush game". At the top of the flag pole we find, instead of the flag for one of the two vessels, Huifeng or Skyluck, a red bat flying there. "Bat" in Chinese is pronounced as "fu", which rhymes with the Chinese nickname of the artist, Master Fu. It looks as if the artist was making use of his own vessel for the conveyance of the refugees. In summary, the artist was a benevolent person with a heart full of sympathy and support for these unfortunate refugees.

Works of visual arts are frequently employed to reflect current affairs. Very often, painters enjoy creating paintings



1e 陳福善 《雞同鴨講》，1980
水墨設色紙本，高：135公分，闊：137公分，香港藝術館藏
Luis Chan *The Cock Speaks to the Duck*, 1980
Ink and colour on paper, height: 135 cm, width: 137 cm, collection of Hong Kong Museum of Art

情緒。有些則取較溫和的態度，以諷刺或嬉笑怒罵的手法來吸引觀者，讓他們對事件加以反思。陳福善是屬於後者。有關越南難民事件，陳福善除了畫《非法移民》外，他在1980年也曾畫了些轟動世界並與人道有關的越南難民事件的作品。其中最有趣的一幅是《雞同鴨講》（圖1e）。我們皆知道，雞和鴨屬於不同的鳥類，各有不同的叫聲，根本是不可能溝通。因此，無論雞與鴨對話多久，也不能把存在兩者之間的問題解決。在畫中的雞正對著三個人和一隻鴨講話，那三個人均戴著很有特色的帽子，象徵三個不同種族的長者，他們都在留意著雞所說的話。至於那鴨把頭轉往後方，根本不理會雞在說甚麼。這情景正是當年聯合國討論香港越南難民時的縮影。當年英國要求世界各國多收容滯留在香港的越南難民，結果除了美、法和澳洲願意提供有限度的支援外，其他國家的反應不一，有些國家則全不予理會。英國和他們商討這問題時，其情形便好像「雞同鴨講」一樣。

陳福善是一位自學成功的藝術家。自小便愛好繪畫，但他從未跟隨藝術大師或進入學院接受藝術訓練。他只曾在1927年在香港修讀倫敦的函授課程。其後憑藉自己的努力，不斷嘗試各類繪畫藝術創作，終於成為香港早期在本土成長的最重要畫家之一。他早在1940年代已享有「水彩畫王」的美譽。他常到香港、九龍、新界及離島各處取景，作水彩風景畫寫生。陳福善的水彩畫風率直而樸實，有時細筆精描，有

that highlight the existing political landscape or social injustice. Some painters are more aggressive in nature and they paint pictures with inscriptions to provoke public sentiments. Others approach the matter with a milder manner and their paintings tend to be sarcastic, causing ridicule, trying to arouse public attention and to make people think over the problems. Luis Chan was one of the latter. Among his other pictures on the same issue of Vietnamese refugees, the most interesting one is *The Cock Speaks to the Duck* (Figure 1e). As we all know, a cock and a duck are different species of birds, and they make different kinds of sounds. There is no way they can communicate with each other. No matter how long they spoke to each other, if they could ever speak at all, they would never resolve any problems between them. In Fig. 1e, a cock is talking to three people and a duck. The three people in different coloured hats, representing elders of different nationalities, are paying attention to the cock. At the same time, the duck is turning its head away without heeding what the cock is talking about. This scene refers to the United Nations conference on resolving matters related to Vietnamese refugees coming to Hong Kong. When the United Kingdom was requesting other nations to accept more Vietnamese refugees into their countries, only the United States, Canada and Australia were willing to provide considerable support. Other nations reacted differently. Some did not heed the call at all. Their reaction was similar to the situation of a cock talking to a duck.

Luis Chan was a successful self-educated artist. He was fond of painting ever since he was a boy. However, he had never studied with any art master nor attended an art academy to receive formal education in fine art. His only art training was in the form of a correspondence art course from England during 1927. He became one of the famous artists of local origin in the history of Hong Kong after many years of incessant industrious practice and experimentation. As early as 1940s, he earned himself the reputation of "King of Watercolours". He performed a lot of watercolour paintings at various locations in Hong Kong, Kowloon, the New Territories and the outlying islands. His watercolours possess a character of unadorned sincerity. His brushstrokes and



1f 陳福善《太陽》，1975
水墨設色紙本，高：75公分，闊：152公分，惠軒藏
Luis Chan *The Sun*, 1975
Ink and colour on paper, height: 75 cm, width: 152 cm, collection of Huai Xuan

時則簡筆草草。他所作郊外寫生的水彩畫，多強調氣候及晨昏變幻；描繪水邊、港灣等景色時，則著意於波光帆影。他的水彩寫生技法已臻化境，每不依常規而作。他在後期的水彩畫常帶有戲筆的意趣，已伏下他晚年傾向寫遊戲人間及脫離傳統章法的夢幻水墨畫。

其後他受歐美藝術潮流所影響，因而涉獵西方多個藝術流派的繪畫及其他技法，如拼貼、潑彩和噴鎗的使用等。他晚年轉向運用中國繪畫素材。這與他當年在香港經常交往的藝術界朋

colours often vary. Sometimes he depicted the subjects with meticulous detail, and at other times he just made a rough sketch. Many of his watercolour landscapes of the countryside emphasise the atmospheric moods of different seasons and the fluctuation of colours in the morning and at dusk. He paid great attention to the effects of light while sketching scenes of the waterfront and the harbour. His mastery of watercolour techniques allowed him to disregard traditional rules every now and then. In his later watercolours, playful brushstrokes appeared from time to time, pioneering those frolicking and dream-like ink paintings of his later years.

For a number of years he also did paintings in oil and acrylic, with different techniques, including collage, colour splashing and aerosol spray, etc., as he was following the

友多是國畫家有密切關係。在眾多與陳福善往還的國畫家和書法家中²，較陳福善年長十三歲的鮑少游可算是當年年事最高而在香港國畫界享譽最久的一位。在二十世紀四十年代和五十年代中，鮑少游和陳福善分擔著中國畫和西洋畫兩方的重要角色。兩人雖年紀不同，到晚年竟成為摯友。1975年，陳福善已屆古稀之年，而鮑少游則更是八十三歲的老翁。在那年，陳福善以類似前述《非法移民》畫中的技法，以中國繪畫素材結合多種色彩的運用，完成了一幅半抽象形式的幻景山水畫（圖1f）。該畫上面有

art trends of the different modern art schools prevalent in Europe and America at the time. In his later years, he turned to the use of Chinese painting media. This later change was probably because he was in close contact with a lot of his friends who were noted Chinese painters and calligraphers². Among the Chinese artists whom Luis Chan had associated with, the most senior and highly respected in the Hong Kong art arena at the time was Bao Shaoyou, who was thirteen years older than Luis. Despite their age difference, they were close friends. Luis Chan and Bao Shaoyou were the leading figures of Western-style painting and Chinese painting respectively in the Hong Kong art circle between the 1940s and 1950s. In 1975, Luis Chan was 70, while Bao Shaoyou was 83. During this year, Chan completed a semi-abstract imaginary landscape painting in brilliant colours, using

鮑少游的題句如下：

「近世歐美繪畫，趨重抽象，競以奇怪刺激為貴。畢加索畫人，著眼異常，五官隨意安放，而獲得最大聲譽。豈其畫中真含有玄妙哲理耶？此類作品，故非摹擬畢氏，或與西方畫聖比高乎？一笑。少游戲題。」

鮑氏稱讚陳福善的畫作，已進入繪畫領域的至高境界，可與西方現代繪畫大師畢加索相提並論。對陳福善來說，鮑少游的讚譽，堅定了他以後在繪畫創作應走的個人路向。那就是運用中國的繪畫素材，結合中、西繪畫技法和意識，寫他自己心中所思和興之所至的畫。他的這類繪畫呈現了他如兒童天真無邪的內心和純樸的本質。他的繪畫把人世間的喜怒哀樂記錄下來，有時反映眾生相，有時隱含諷刺時代世情的意味。這幅《非法移民》就是陳福善把在上世紀七十和八十年代香港所面對難民潮的實況，以兒童畫般的人物，通過他那夢幻的手法展現出來。

他在進入七十年代後才大量運用中國粗麻紙或厚宣紙及水墨作畫，配以天真及燦爛奪目的色彩寫幻象山水。隨後在山水中引進人物及動物，又或以其為主題繪成題材簇新和夢幻般的畫作，開創出前所未見充滿童真趣味的陳福善繪畫世界。《非法移民》就是屬於這類具時代色彩的新派水墨畫的代表作品之一。他一生對藝術新形式的追求，至老仍不懈怠。他很少和他的學生和畫友談論心性和追求自我等現代繪畫藝術理論，而

Chinese painting techniques and ingredients. The painting carries an inscription by Bao Shaoyou. (Figure 1f) It reads,

“European and American paintings in recent years tend to emphasise abstract presentation, full of surprises and emotional elements. Picasso painted a person with an extraordinary eye and other body features arranged in any way he liked, and yet his fame is the highest of all. Is it true that his painting embraces some concealed incomprehensible philosophy? This painting by Luis Chan is obviously not imitating Picasso. Is he (Luis) trying to compete with the sage of Western paintings? Inscribed by Shaoyou with a smile.”

Here, Bao hinted that Chan's art had reached a level comparable to that of Picasso in the realm of modern Western art. Bao's comment was a big boost to Chan, prompting his determination to further his new painting approach that blends both Chinese and Western art techniques and concepts to produce his art of abstract ideas and spontaneity. This kind of painting reveals the childlike innocence and simplicity of his personality. He applied his new painting technique to record events he came across, whether they were happy, sorrowful, serious or light-hearted. Sometimes, he portrayed the characters of community activities or social events with a touch of a sarcastic manner. *Illegal Immigrants* is a typical composition belonging to this category in which he successfully presented a summary of the key events relating to Vietnamese refugees in Hong Kong during the 1970s and 1980s as they came to his mind.

It was not until 1970 that he began to use thick Chinese hemp fibre painting paper, and xuan paper profusely in creating his dreamy landscapes in a vibrant colour scheme. He then introduced unusual subjects of fantasy animals, figures and fishes into these uninhabited landscapes. Later on, he even used these unusual objects as his painting themes. This opened up a new realm of fun and interest in his art, almost like the mind of an imaginative child. *Illegal Immigrants* is one of his representative works of this type which reflects current events. His efforts in pursuing new artistic expression did not cease even at a very advanced age. He seldom

是以身體力行，把現代藝術的核心精神，表現在他的藝術工作和著作上³。

陳福善對自己能夠通過努力自修而能以繪畫享譽香港藝壇而感到自豪。他曾公開說過這樣的話：

「我是一個自修的畫家，沒有跟從名師學習，因此，我並沒有拿著足以自豪的美術學院的文憑。我以為假如你不能寫得好畫，那你的文憑又有甚麼用呢！反過來說，假如你對於繪畫有心得的話，那麼你的作品便是你的文憑了。」⁴

在二十世紀上半葉，香港學校對藝術教育並不重視，還沒有甚麼藝術學院出現。大學便只有一間香港大學，但當時仍未設有藝術系，所以從事視覺藝術工作的人都是以自修學成的居多。他這番話鼓舞了當年在香港從事藝術的年輕人。

看了陳福善的畫和他的生平後，我們不期然欣賞這位畫家在香港當年藝術氣氛非常薄弱的社會中，有勇氣放棄家族生意而毅然全身投入藝術工作的行列。他的藝術成就，乃源自他自學的精神，對藝術的愛好和多年的努力，克服自學所遭遇的種種困難和全情投入藝術工作。現在學習視覺藝術的同學們，應為他們能在學校有機會學習藝術而感到慶幸。

discussed with his students and his art friends about modern art theories of contemplation or self-exploration but, through his art and his publications³, he expressed thoroughly the central spirit of modern art.

He was proud of the fact that he was able to work his way to become an artist of fame in Hong Kong through self-education and hard work. On one occasion, he openly said,

“I am a self-educated artist, and I have not followed any noted master as my teacher. Hence, I do not possess a certificate issued by an art academy. My belief is this: If you are not able to paint well, what is the use of possessing a certificate? In contrast, if you can paint well, your works will stand as your certificate.”⁴

In the first half of the 20th century, people did not give much attention to art education in schools. There was no art academy in Hong Kong. There was only one university, the University of Hong Kong, and its Fine Arts Department was not yet established. Most of those who performed visual arts were self-educated. The above statement made by Luis Chan was, therefore, very encouraging to the local young visual artists at that time.

After going through the biographical notes, one must admire Luis Chan who had the courage to leave his family business and devote himself completely to art as a career, particularly at a time when the community support for art was insignificant. His success as an artist was the result of his full devotion to art and years of hard work and willingness to overcome the multiple difficulties he faced during self-education. Students who are studying Visual Arts in school these days should be grateful that they are provided with the opportunity to take formal art lessons.

附註

- 1：見Leonard Davis (1911) 著，《香港與越南難民 Hong Kong and Asylum Seekers from Vietnam》，Macmillan。
- 2：據現存陳福善繪畫上的題跋記載，他在香港繪畫界中的朋友有鮑少游、陳荊鴻、楊善深、趙少昂、方召麐、周公理、鄭家鎮、任真漢、岑飛龍、陸無涯、吳孤鴻、歐陽乃霽、麥正、高貞白、黃思潛等。上列均為當時享譽香港藝壇的中國畫家或書法家。
- 3：陳福善的著作有《福善畫論》、《怎樣繪人像》、《國畫概論》、《素描的藝術》、《英文圖案美術字帖》、《水彩畫的功課》、《二十世紀繪畫的演變》、《水彩畫技法》、《陳福善的世界》、《古今名家素描的探討》和《古今名家人物畫探討》等。
- 4：此語見於1961年《華僑日報》，陳福善發表的一篇文章「從我的銀禧個展說到三十年來的藝壇回憶」的序文。

Endnotes

- 1: See Leonard Davis (1911), *Hong Kong and the Asylum Seekers from Vietnam*, Macmillan.
- 2: According to the inscriptions on the existing paintings by Luis Chan, his close painting friends in Hong Kong included Bao Shaoyou, Chen Zhinghong, Yang Shanshen, Zhao Shaoang, Fang Zhaolin, Zhou Gongli, Zheng Jiazhen, Ren Zhenhan, Cen Feilong, Lu Wuya, Wu Guhong, Ouyang Naizhan, Mai Zheng, Gao Zhenbai, Huang Siqian, etc. All of them were noted Chinese painters or Chinese calligraphers.
- 3: Publications by Luis Chan include: *Treatise on Painting by Luis Chan*, *How to Paint a Portrait*, *A Survey of Chinese Painting*, *The Art of Drawing*, *Lessons on Watercolour Painting*, *Decorative Lettering and The Art of Lettering*, *Evolution of Painting in 20th Century*, *Techniques of Watercolour Painting*, *The World of Luis Chan*, *Techniques of Drawing by Old and Contemporary Masters*, and *Figure Paintings by Old and Contemporary Masters*.
- 4: This statement is quoted from the article "My Silver Jubilee Solo Exhibition: A Memoir of My 30 Years in Hong Kong Art Scene", by Luis Chan, published in *Wah Kiu Daily News*, 1961.

陳福善生平略歷

- 1905 生於中美洲巴拿馬。祖籍廣東省，番禺縣。
- 1910 定居香港。
- 1923 在律師行任速記員。工餘在灣仔及銅鑼灣一帶寫生。
- 1927-29 修讀倫敦Press Art School藝術函授課程。
- 1934 參加香港美術會。
獲香港美術會年展冠軍獎。
- 1935 首次個展於告羅士打酒店。自此，幾乎每年都舉行個展。
- 1936 與麥化仁夫人創立香港藝術研究社。
- 1937 在國民銀行舉行第三次個展，展出收入撥給華北賑災。
- 1941 與家人經營藥物生意。
- 1945 戰時隨家人往澳門。
在澳門Riviera Hotel 舉行個展。
- 1946 香港光復後回港，繼續經營藥物生意。
- 1947 與余本、李秉三人聯展，時稱三人為「三劍俠」。
- 1952 任香港美術會會長。
- 1953 結束家族生意，做全職畫家。
設立福善畫室傳授畫藝。
- 1954 與六位畫人組織香港藝術會。
- 1955 任香港美術會副會長。
- 1957 退出香港美術會。
- 1958 創辦華人現代藝術協會，並為歷屆會長。
- 1960 受法國藝術家Jacques Halpern 影響，開始實驗獨幅版畫。
- 1962 由是年起連任香港藝術館名譽顧問三十多年。
- 1966 任香港美術會會長。
- 1972 開始用潛意識寫幻覺人物和風景畫。
- 1974 香港博物美術館(即今之香港藝術館)主辦「陳福善：水彩畫回顧展1938-1962」。
- 1984 香港藝術館主辦「陳福善五十年的創作歷程」展覽。
- 1987 新加坡國家博物館主辦「陳福善的世界」展覽。
- 1995 六月與世長辭。

Biographical Notes on Luis Chan

- 1905 Born in Panama, Central America. His parents were natives of Pan Yu District of Guangdong Province.
- 1910 Settled in Hong Kong.
- 1923 Worked in a law firm as stenographer. Did outdoor sketching in Wanchai and Causeway Bay after work.
- 1927-29 Took correspondence art course from Press Art School in London, UK.
- 1934 Became a member of Hong Kong Art Club.
Won first prize in the Hong Kong Art Club Annual Exhibition.
- 1935 Held his first solo exhibition at the Gloucester Hotel.
From this year onward, he held solo exhibition almost every year.
- 1936 Together with Mrs MacFadyen, he founded the Hong Kong Working Artists' Guild.
- 1937 His third solo exhibition at National Bank. Income from sales was donated to Northern China Relief Fund.
- 1941 Started medicine business with family.
- 1945 Moved to Macau together with his family during the War.
Held solo exhibition at Riviera Hotel, Macau.
- 1946 Returned to Hong Kong after the War. Continued operating medicine business.
- 1947 Joint exhibition with Yee Bon and Lee Byng. The 3 artists were hailed as "The Three Musketeers".
- 1952 Elected Chairman of the Hong Kong Art Association
- 1953 Closed his family business to become a full time artist.
Founded The Luis Chan Studio where he gave private tuition in art to students.
- 1954 Founded the Hong Kong Art Group with 6 other artists.
- 1955 Elected Vice-Chairman of the Hong Kong Art Club.
- 1957 Withdrew from the Hong Kong Art Club
- 1958 Founded the Chinese Artists Guild and was the Chairman for many years.
- 1960 Experimented mono-print making under the influence of the French artist Jacques Halpern.
- 1962 From this year onward, served as Honorary Adviser of the Hong Kong Museum of Art for more than 30 years.
- 1966 Elected Chairman of Hong Kong Art Club.
- 1972 Began painting fantasy landscapes with dreamy figures, fish and animals.
- 1974 Hong Kong Museum and Art Gallery (today's Hong Kong Museum of Art) presented: "Luis Chan: A Retrospective of Watercolour Paintings, 1938-1962".
- 1984 The Hong Kong Museum of Art presented: "Luis Chan: 50 Years of Artistic Career".
- 1987 The Singapore National Museum presented: "The World of Luis Chan" exhibition.
- 1995 Passed away in June.

2 楊善深 Yang Shanshen



2a 楊善深 《林和靖》·1981
水墨設色紙本，高：34.5公分，闊：68.5公分，香港藝術館藏
Yang Shanshen *The Recluse Lin Hejing*, 1981
Ink and colour on paper, height: 34.5 cm, width: 68.5 cm, collection of Hong Kong Museum of Art

《林和靖》(圖2a)是一幅繪於二十世紀八十年代的中國水墨畫。該畫的作者楊善深與趙少昂都是香港當年代表嶺南畫派的兩位巨匠，均享譽香港。趙氏師承二十世紀初嶺南三傑之高奇峰，其畫風與其師一脈相承。楊善深雖從未拜師進入嶺南三傑¹之門，但他早年與三傑之首的高劍父曾建立了師友關係，且如三傑一樣，均曾留學日本研習畫藝，故當今中國藝壇均視楊善深為嶺南畫派中人。

他的畫藝非出自一師一門，而是集多家畫法，通過寫生與個人的構思，及多年的專心研習而獲致。其畫藝實融合嶺南三傑所長：既有高劍父的蒼茫筆墨意趣，又有高奇峰的高超寫生技巧，更有陳樹仁的獨特脫俗構圖²。故其畫作每每能更添新意，別具一股嶺南文人畫氣息。有關楊善深繪畫的特質，從這幅以《林和靖》為主題的人物畫中可見一斑。楊善深通過運用乾筆寫出蒼茫的意境，與個人獨特的構圖手法，配合其人物雀鳥的寫生技巧，描繪出一位北宋時的隱逸詩人——林和靖。

林和靖(967-1028)，名逋，字君復，浙江省奉化市黃賢村人，為北宋時期的著名隱逸詩人，死時六十一歲，宋仁宗賜諡「和靖先生」。他詩詞書畫無一不精，但性情淡泊，不入仕途，喜遊學，且愛梅，以植梅、賣梅、賞梅度日。曾種植梅樹三百多株，寫過很多詠梅的詩。中年

Lin Hejing (Figure 2a) is a Chinese ink painting by Yang Shanshen in the early 1980s. Yang was one of the two leading masters of the Lingnan School of painting in Hong Kong at that time. The other master was Zhao Shaoang, who was a student of Gao Qifeng, one of the Three Masters of the Lingnan School of Painting¹ in the early 20th century. Although Yang was not a student of any of the Three Masters, his brushwork skills were greatly influenced by Gao Jianfu, the leader of the Three Masters, due to their close friendship. Furthermore, he also studied art in Japan like the Three Masters. As a result, art historians generally group Yang under the umbrella of the Lingnan School of painters.

His painting style did not come from a particular school or teacher, but is the result of a conglomerate of sources, gathered during his long years of constant life-drawing practices, construction of ideas, and serious research. His paintings can be described as having possessed the painting characteristics of all the Three Masters, namely: the rustic brushwork of Gao Jianfu, the outstanding life drawing skill of Gao Qifeng, and the extraordinary pictorial composition feature of Chen Shuren². Hence, his works, in many ways, have been considered unique and have further enriched the painting concepts of the Lingnan School. These features of Yang's painting style are evidenced in this painting *Lin Hejing*. Here, the artist made use of largely dry brush strokes to create a unique compositional format of rustic quality, and applied his highly sophisticated figure and bird-and-flower drawing technique to unfold the story of a famous poet in Chinese literary history.

Lin Hejing (967-1028 A.D.) was a recluse and a noted poet of the Northern Song dynasty (960-1126 A.D.). He died at the age of 61, and the posthumous name "Master Hejing" was bestowed on him by Emperor Renzong (1023-1063) of the Song dynasty. He was also known as Lin Bu, with a pseudonym Junfu. He was a native of the Huangxian District in Fenghua City of Zhejiang Province. He excelled not only in poetry, but also in prose, calligraphy and painting. He led a simple life and shrank from officialdom. He enjoyed travelling, and was particularly fond of plums. His affection for plums was so strong that he spent most of his time in planting plum trees, selling plums and admiring the beauty of prunus flowers. At one time, he had planted some 300

隱居杭州孤山。宋真宗(998-1022)慕其名，欲召林和靖為太子的老師，竟為林所婉拒。其高風亮節，一時傾倒朝野之士。林在他隱居的地方，除種植梅林外，亦養鶴為伴。他所養的鶴甚俱靈性，善知林意。據傳：林去世時，有鶴在其墓前悲鳴而死。林和靖終身不娶，以植梅養鶴為樂。後人稱他「以梅為妻，以鶴為子」，「梅妻鶴子」乃為千古佳話。

自古以來，梅與鶴在中國人的心目中都是具祥瑞意義。梅花是在凜冽的冬天才開花，有耐寒的特性，故以它象徵忍耐和堅毅。鶴在鳥類中是長壽的象徵，俗稱「壽鳥」和「仙禽」；鶴走動的姿態被形容為行規步矩，儼然如君子般，故被文人稱之為「一品鳥」，又每以鶴比喻賢能之士。

這畫在較早時是歸入國畫類的，今人則稱之為水墨畫。顧名思義，水墨畫是以墨與水的融合運用，或配合顏色與其他物料所組成的繪畫。畫家在運筆作水墨畫時，必須要對筆鋒中所含有的水墨量多寡，墨與水結合後所產生的調子有敏銳的感覺，才能配合以上二者以決定行筆的速度來達致畫家心中的筆墨效果。何時運筆要快或慢？用濕筆或乾筆？何時要用粗線與重墨或淺墨與細線？又或需要採用特殊的筆墨技法與效果等。這些是初學水墨畫的人要面對的問題；但對一個有經驗的水墨畫家來說，轉瞬

plum trees in his garden. He also wrote many poems on prunus plants. In middle age, he retired to Gushan in Hangzhou and led the life of a recluse. Having heard of his literary proficiency, Emperor Zhenzong (998-1022 A.D.) of the Song dynasty invited him to be the teacher of the royal prince, but he tactfully declined the offer. His fame as a reclusive scholar went far and wide, and his integrity was admired by officials of the imperial court as well as by scholars all over the country. Besides planting a lot of plum trees around his hermitage, he also kept a crane to keep him company. His crane was no ordinary bird, as it could read the mind of his master and follow Lin's instructions. There was a legend saying that when Lin passed away, his crane wept to death in front of his grave. Lin remained unmarried throughout his life. Because he spent most of his life in the company of his crane and his plum trees, people have recorded his life story as "the man with the plum trees as his wives and the crane as his son". That was how the millennium-old legend "Plum Wife and Crane Son" came into being.

Plum blossoms and the crane have long been taken by the Chinese as auspicious symbols. Since plum flowers bloom in winter and are able to endure the cold weather, they have been taken as the symbol for endurance and perseverance. The crane has been considered to possess the features of long life. Hence, it has been called the bird of longevity, or the immortal bird. Its elegant way of walking has been compared to that of a virtuous gentleman, and it has therefore been crowned with the title of "bird with first class honours". It has also been used to symbolise a talented and venerable person.

In the past, this painting was classified under the category of Chinese painting. Today, we call it a shuimo (water and ink) painting, because the main ingredient with which this painting was created is Chinese ink mixed with water, although pigments other than ink have also been applied. In the course of painting, the painter has to grasp the control of the amount of ink and water held inside the brush hairs, and an understanding of the tonal gradation of the resulting ink brush stroke when the brush containing a certain amount of ink and water is applied onto the painting paper. Besides, the artist has to decide how fast or how slowly he should move the brush over the paper to achieve the desirable result. In other words, at what speed should the brush move over

間，這些問題幾乎同時在腦海中過濾而運筆作畫。這種看似是自發性且不需細加思考才決定的運筆方法，常常成了一個畫家個人繪畫的特質。所以這幅《林和靖》的筆墨運用方法，正代表著楊善深個人獨特的水墨畫表現手法。



2b 《林和靖》細部之一：老樹幹之飛白筆觸
Details 1 of *The Recluse Lin Hejing*: Flying-white brushwork in old tree trunk

畫家為表現此畫中主人的清雅高逸品格，在描繪畫作時，以雅淡的墨調為主，少用重墨粗筆，而多用淺墨細筆。例如他寫畫中的老梅樹幹，全是以破筆在紙上拖動而成。運筆時將筆鋒旋動。這樣既能產生飛白的效果，又能讓粗細深淺的筆觸交織而成一種蒼茫的筆墨情趣，顯示出老樹的樹皮久歷風霜凹凸喙落的痕跡（圖2b）。此正是楊善深水墨畫的運筆特質之一。

a particular type of painting surface to create a certain pictorial mood? What proportion of ink and water should the brush tip hold? Under what conditions should heavy ink and thick lines, or light ink and thin lines be applied? When should a particular brush technique or ink effect be applied? Many of these questions will worry a novice painter. However, for an experienced ink painter, all these problems distil through his mind almost simultaneously,

and he reacts instantaneously as if he takes no time to consider these problems at all. Like his second nature, it allows the painter to do exactly what he wants in order to produce the most desirable effect in a personal style that suits him most. That was what Yang Shanshen did when he performed this painting *Lin Hejing* with brush and ink in a form of brushwork style which was typically his own.

In order to portray Lin Hejing, who was a recluse of a lofty character, the artist chose to apply his brush strokes to paint with light ink tone, and avoided the use of heavy ink and broad brush strokes. When he applied his brush to draw the trunk of the old plum tree, he exercised a

歷代不少畫家亦有以林和靖為主題的畫，他們為著要突出「梅妻鶴子」，於是常在畫中除寫人與鶴外，一般多寫數株梅樹或以梅樹林為背景，以象徵林之愛梅。此可見於清代華岳（1682-1756）繪的《梅鶴圖》³。雖然同是以梅樹為畫中主題之一，但在楊善深的畫中，他以高妙的手法把梅樹引進畫面，使之成為全畫構圖的重要部份。他只繪出老梅樹幹的一部份，橫卧於整個畫面，所長出的三、五梅枝，既幼且長，枝上的梅花亦不多。這樣畫梅的部份佔了幾乎全幅畫面的四分之一。由於畫家用墨濃淡配合適宜，沒讓梅樹因體積大而過份突出。巧妙地以其獨特脫俗的構圖手法，表現畫中人物清逸雅淡的氣質。

中國繪畫雖有寫真一門，但自元代以還，中國畫家多偏重寫意的文人畫。由於寫真被認為是一種工藝而不受重視，因此文人畫家寫人物時多棄寫真而追尋意境，尤喜借畫中物像帶出主題人物的背景及其思維方式。從二十世紀考古發掘得悉，這種手法早在戰國時代的繪畫中已出現。其中一幅為著名考古學家郭沫若稱為《人物御龍圖》⁴的帛畫，表現出作者已懂得以龍作舟載著畫中人物（即墓中的亡者）來暗示乘龍升天的意念。楊善深在寫這位隱逸詩人林和靖時，他追求的同樣不在表現林和靖的身形面貌，而是借助畫中內容和處理內容的手法，來表現畫中主角的精神氣質和他個人獨特一生的

form of brushwork known as “broken strokes” which were produced by turning the stem of a fairly dry brush while the brush tip was dragged along the surface of the painting paper. In this way, a mixture of uneven brush lines are woven together to create a form of irregular “flying white” effect to imitate the rugged texture of an old tree trunk with years of weathering (Figure 2b). That is one example of Yang’s unique shuimo brushwork.

“Lin Hejing” as a painting theme is quite commonly seen among the works of many painters of the past. To highlight the aforementioned special features of this historical figure, he was usually depicted to be standing or walking with a crane amidst several plum trees or a forest of plum trees. An example of such pictorial treatment can be found in a painting entitled *Plum Trees and Crane* by the Qing dynasty painter Hua Yan (1682-1756 A.D.)³. However, when Yang Shanshen came to deal with the same subject, he presented it in a completely different way. He emphasised the presence of the plum tree in a more sophisticated manner. He only painted a part of an old tree trunk, but letting it cross the whole length of the painting surface. Growing out from the tree trunk there are a few branches bearing some blooming prunus flowers dangling in the air. Although the plum tree trunk and flowering branches occupy about one quarter of the pictorial surface, they would not obscure the presence of the subject of interest, Lin Hejing, because they are delineated in comparatively light ink tone and colour. Thus, the painter succeeded in presenting a fairly common theme in a highly unique and yet elegant compositional format.

Realistic portraiture is a category in Chinese painting. However, from the time of the Yuan dynasty, literary painting which goes for expressiveness rather than realistic depiction became more fashionable. Realistic portraiture was regarded as a form of craftsmanship not highly regarded by scholar painters. Thus very often, when human figures appeared in a literary painting, they were not depicted in their realistic presentation but rather in a form of artistic impression with additional associated elements to bring out the gist of the message related to the figures. Such pictorial presentation method was used by Chinese painters as early as the Warring States Period, as revealed in several paintings found in archaeological excavations of tombs during



2c 丁衍庸《林和靖圖》，二十世紀下半葉
水墨設色紙本，高：22.8公分，闊：34.6公分，香港中文大學文物館藏
Ding Yanyong *Lin Hejing*, 2nd half of 20th century
Ink and colour on paper, height: 22.8 cm, width: 34.6 cm, collection of Art Museum, the Chinese University of Hong Kong

故事。因此，畫家以瀟灑的筆觸，寫出一位外形脫俗的高士，衣袂閒散，手中拿著一小籬滿載從林中摘下的梅子，正欲隨著其愛鶴向前走動的樣子。

楊善深處理畫中鶴的形態，和其他畫家寫動物與其主人同在一起時的手法不同。一般畫家在表現人和他心愛的動物在一起時，每讓動物的姿勢朝向主人，像個忠心的僕人，準備接受主人召喚的模樣。另一位二十世紀香港畫家丁衍庸所繪的《林和靖圖》(圖2c)⁵就是這樣的一個例子。但在這幅楊善深所繪的《林和靖》，情形並不一樣。鶴走在林的前面，行動自如，無牽無掛的樣子，如在林中漫步。林和靖不但隨鶴而行，且其神情表現他十分關注鶴的動態。這裡表達出林和靖與鶴相處之道，不在賓主或主僕的關係，而是一片對鶴愛護與關懷的父子親情，以配合林和靖以鶴為子的意思。

the 20th century. One was a painting on textile material, named by the famous archaeologist Guo Moruo as *The Dragon Rider*⁴. In that painting, a man was depicted to be riding on a boat in the form of a dragon to signify that the man (the deceased person buried in the tomb) was on his way to heaven. Similarly, when Yang Shanshen was painting this reclusive poet, he did not strive to portray the physical resemblance of the person. He tried to make use of supplementary elements in the painting to tell the life story and personal characteristics of this outstanding Chinese scholar. He applied his untrammelled brushwork to delineate a man in casual scholarly attire, in loose sleeves, holding a small basket full of plums plucked from the nearby trees, while walking towards his beloved crane, to represent Lin Hejing.

The behaviour of the crane depicted in this painting is again different from most other paintings on the same subject. It is customary for a painter to depict the relationship between a pet and its keeper by painting the pet facing the keeper as if it is a loyal servant ready to serve its master at his summons. An example of this can be found in the painting *Lin Hejing* (Figure 2c)⁵ by Ding Yanyong, another Hong Kong painter of the 20th century. However, this is not the case in the painting of *Lin Hejing* by Yang Shanshen. In Yang's painting, the crane is seen walking in front of Lin freely as if it is walking in the wild forest without hindrance and worries. On the

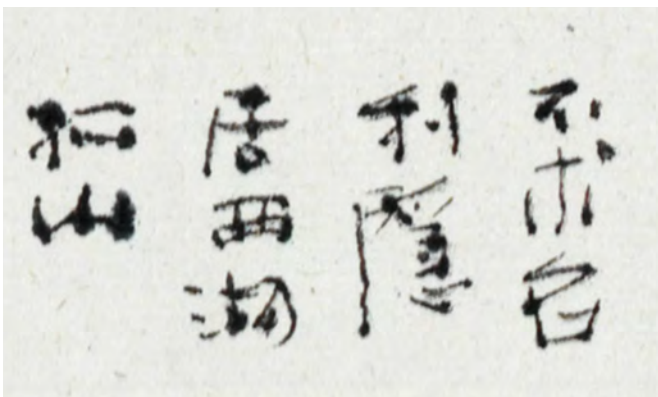
值得一提的是，鶴在畫中所佔的面積不大，但卻是全畫的視覺焦點所在。雖然畫中以梅樹作背景襯托出的主題人物是「林和靖」，但這主題人物的動向和他的眼神均集中在鶴的身上。頗感意外的是，鶴的走動方向不是向內而是向外。這種頭也不回的走路方法無疑會把觀者的視線帶引到畫的邊界去，把觀者的注意力引離畫面。畫中梅樹幹向畫的左與右伸展亦有同樣的暗示。不把觀者視線引往畫中的主題像是違反一般的傳統構圖法則。其實畫家這樣做是別有用心。假如觀者全情投入看畫中內容，他將會領悟畫面只不過是描繪梅林的一小角而已。畫的邊界以外便是那一片梅林的空間。觀者亦將會樂意隨著畫中主角林和靖和他愛鶴的步伐，投進梅林懷抱。此一獨特的構圖不但有助表現出林和靖的高雅，同時亦讓觀眾感受到此畫的作者有其獨特、超逸和不隨俗流的本質和風格。

林和靖是中國古代文學界名士，我國畫家和學者都對他的事跡耳熟能詳，但對那些不諳中國文學史的人，可能不易明瞭此畫的內容和訊息。楊善深為了此畫的欣賞趣味能普及於廣大群眾，他便把林和靖的事跡簡略地題於畫上。這也是國畫家寫歷史人物畫時慣用的手法。在橫披上題字一般多書寫在畫的左右端或畫的上半部，很少如這畫把題字寫在畫的下端，而且佔了整幅畫潤度的四分之三。中國傳統書法是

other hand, Lin was depicted to be walking after the crane, with his face directed towards the crane, showing his care and attention for the bird. Such an arrangement reveals that the relationship between Lin and the crane is not that of an ordinary keeper and a pet. It shows the parental care and love of Lin for his dear crane. This goes well along the lines of the legend that the crane was Lin's son.

It is worth mentioning here that although the size of the crane is comparatively small, it is, however, the focus of the painting. We have noted above that the plum tree trunk with the prunus flowers is very large in size, but it only forms the background to bring out the subject of interest, Lin Hejing, who is shown paying his full attention to the crane. One may be surprised to find that the crane seems to be walking boldly towards the edge of the painting. In this way, it leads our eyes towards the space outside the painting. The large tree trunk which extends to the very edge of both the left and right sides of the painting gives a similar visual effect in extending the viewers' vision beyond the picture plane. This is not in line with the general rule of pictorial composition which leads the viewer's vision towards the subject of interest in the painting. However, the painter has his reason in doing so. Should the viewer be attracted by the contents of the painting, and accordingly let his mind wander around the painting scene showing only a tiny corner of the garden of plum trees, his inner eyes would gladly be led by Lin and his beloved crane to go outside the picture plane and join their walk into the plum garden, or even the hermitage, a world to which both the recluse and the crane belong. This peculiar feature of composition is unique to Yang Shangshen, who tried to present this rather common legend in a pictorial form outstandingly different from all other painters.

Lin Hejing was a famous scholar in Chinese literary history. His life story is well-known to most Chinese painters and scholars. However, those who are not familiar with early Chinese literary history may not be able to grasp the message of the painting. To overcome this problem, the painter put the biographical notes of Lin Hejing on the painting for the benefit of general viewers. This has been a common practice for Chinese painters painting historical personages. We usually find such information as part of the inscription placed on the left, right, or top



2d 《林和靖》：楊善深的書法
Details 2 of *The Recluse Lin Hejing*: Calligraphy of Yang Shanshen

由右往左寫的，這段題字便產生了一個由右至左的視覺動向。再細看上面那段橫跨整個畫面的梅樹樹幹，樹幹直徑的大小是由右至左逐漸縮小，意味著樹的生長方向也是從右邊伸展至左邊。題字每每是繪畫過程中的最後階段。楊善深利用題字在畫下端由右至左橫行的走勢，不但增添畫面的趣味性，同時與橫跨整個畫面的樹幹走勢，及林和靖與鶴所聯成由右至左的視覺動向相配合，使這簡單的構圖增加了視覺動向的力量、層次和深度。

楊善深晚年的書法是集眾家之法而另創一體的。他的書法既有古代竹木簡書法體裁，亦有秦權、量和古代碑體，如非篆非隸的東漢《祀三公山碑》、書帶方整而純樸古拙的北魏《好大王碑》等。從畫中題字可見他以寫畫的筆法寫字。在畫面上的題字，每以畫中構圖的需要而寫。因雅淡為《林和靖》整幅畫的主調，畫家於是以乾筆淡墨寫出林和靖的典故，務使題字能配合梅樹幹紋質的筆墨，讓題字與畫的主題內容結合而成一體（圖2d）。

portion of the painting. Rarely do we find such inscription placed near the lower edge across three quarters of the whole length of the painting. Since the Chinese read the vertical columns of characters from right to left, the inscription creates a horizontal visual movement going from the right side of the picture to the left. If we take note of the size of the big tree trunk above, we shall find its thickness gradually reduces as it goes from right to left, indicating that its direction of growth in the picture is from right to left, too. Thus, this inscription, which was put in at the last stage in the course of execution of the painting, not only adds a sense of depth to the composition, but also echoes the direction of pictorial movement of the plum tree trunk above. Besides, it enhances the direction of movement jointly formed by the two living creatures, the subjects of interest in the painting and increases the sense of depth in the picture plane.

In his later years, Yang Shanshen wrote an original style of Chinese calligraphy derived from the fusion of several ancient calligraphic forms. His writing conveys a touch of the ancient scripts found on excavated ancient bamboo and wooden strips, reminiscent of the scripts carved on ancient measuring instruments, such as the “quan” and the “liang” of the Qin dynasty (246-207 B.C.). Also, his handwriting reminds us of the scripts engraved on the *Si-san-gong-shan Stele* of the Eastern Han dynasty (25-219 A.D.) and the *Hao-da-wang Stele* of the Northern Wei dynasty (368-534 A.D.). He wrote as if he was actually painting. He took into consideration what would be needed to dress the painting with an inscription to create the best visual effect in that pictorial composition. For

此畫在人物、樹和鳥的描繪，與獨特的構圖，俱見畫家別具心思，成功地刻劃出一個隱逸詩人的獨特生活行徑。這是一位近代香港水墨畫家的傑作，他能於平淡處顯出功力。此畫獲多位當年香港市政局藝術名譽顧問推薦作為香港藝術館永久藏品，並不是偶然的。

在二十世紀五十年代及六十年代初期的香港藝壇，從學於嶺南畫派的人甚多。上文曾提及楊善深與趙少昂同是當年香港嶺南畫派的領導者。楊善深早年曾留學日本，隨日本著名畫家堂本印象（1891-1975）學畫。至於趙少昂的繪畫，其繪畫風格則沿自其師高奇峰（1888-1933），而奇峰亦曾留學日本，隨田中賴璋（1868-1940）學畫，復涉獵竹內栖鳳（1864-1942）畫風。1960年代初，一位西方著名大學教授兼中國畫史研究學者訪問香港藝壇時，因見當時在香港大會堂出租的展覽廳及展覽館內，展出不少嶺南畫派弟子的中國花鳥畫作，有日本明治維新後受西洋畫影響的畫家竹內栖鳳之畫風，加上知道楊、趙二人都與日本藝壇有直接或間接的關係，由此推論，於是認為當時香港中國畫的發展深受戰後日本繪畫的影響⁶。這是一種錯覺與誤解，其實當時香港畫壇還有很多非常活躍和具創意，但不屬於嶺南畫派的中國畫家。他們對建立香港本土藝術形象，各自有其獨立和積極的貢獻。

this painting *Lin Hejing*, since an air of elegance was the prevalent mood, he wrote the short biographical notes of Lin in comparatively small Chinese characters and in fairly light ink tone. The idea was to blend the inscription with the plum tree and the rest of the pictorial elements to form a united whole (Figure 2d).

Thus, we see how the painter thoughtfully applied his outstanding sense of pictorial art in combination with his unique painting skill to delineate the three subjects of the painting (a scholar, his crane and the plum tree) to tell the legendary story of a reclusive poet in a kind of simple but rustic brushwork that goes well with the main theme. What makes this painting so outstanding is that Yang Shanshen managed to express his artistic excellence in a plain and almost effortless manner. It is not at all surprising that this painting was selected for the permanent collection of the Hong Kong Museum of Art at the recommendation of a panel of Honorary Art Advisers of the Urban Council of Hong Kong.

The Lingnan School of painting dominated the art scene in Hong Kong in the 1950s and early 60s. As mentioned earlier, Yang Shanshen and Zhao Shaoang were the two leaders of the Lingnan School of painting in Hong Kong at that time. Yang Shanshen studied painting in Japan in his youth, under the instruction of Domoto Insho (1891-1975) at the Domoto Art Institute in Kyoto. Whereas Zhao Shao-ang was a student of Gao Qifeng (1888-1933) who studied in Japan under the instruction of Tanaka Raisho (1868-1940), Gao picked up a lot of the painting techniques from another Japanese master, Seiho Takeuchi (1864-1942). In the early 1960s, a famous western professor specialising in researching Asian art history visited Hong Kong. He happened to come across a large number of bird-and-flower paintings by followers of the Lingnan School in exhibitions held at the Hong Kong City Hall Exhibition Hall and Exhibition Gallery. (These two exhibition venues in the City Hall were meant for hire by public users.) They reminded him of the painting styles of Seiho Takeuchi after the Meiji period when Japanese art went through a reform with the intake of western art. He was also aware of the fact that both of the Lingnan School masters in Hong Kong, Zhao Shaoang and Yang Shanshen, were directly or indirectly related to the Japanese art schools. Thus, he came to the wrong conclusion that modern Chinese

綜觀楊善深的繪畫，其筆法深具中國書法藝術趣味，筆墨古拙。高劍父與楊善深二人俱善用渴筆作畫，惟楊善深作畫時，運筆比高氏更多變化，且擅把筆鋒旋動以顯其筆勢及飛白紋質，又喜作獨特和使觀者驚歎的畫面佈局，故其運筆畫法與構圖均匠心獨運。在2007年張素娥在《楊善深傳》第三章「留學日本」作這樣的結語：

「楊善深能够把外來的西畫技巧及風格消化融合，在筆墨上敢於突破，超越出竹內栖鳳的的細膩，捨棄其華麗濃郁裝飾性的表現方式，更多地保留中國畫講究氣韻傳情的傳統韻味和國學氣息。」⁷

這是很恰當的描述。楊善深的繪畫有工筆的，也有寫意的；題材也很廣泛，山水、人物、花鳥、草蟲、禽畜、猛獸，無所不能，而且表現手法多樣，千變萬化，多姿多采。

楊善深擅寫歷史人物，除了林和靖，還有戰國的屈原、西漢的卓文君、晉代的竹林七賢、唐代大詩人白居易(772-846)、北宋大文學家蘇軾(1037-1101)……等等，足見他對古代賢人的仰慕。他借繪畫表揚他們的德行和貢獻，讓他們的事跡得以繼續廣泛流傳人間，世代流芳。

今天我們均主張愛護大自然和動植物，但是在一千年前的社會，這種思想是較罕有的。對梅特別欣賞和把鶴作為寵物的行為，當年被視為

art in Hong Kong had its antecedents in post-war Japan⁶. Of course, that was a misconception, because there were also many other very active and creative Chinese artists who did not belong to the Lingnan School in the Hong Kong art arena at that time. They, too, contributed significantly to the development of Hong Kong art in their own respective ways.

A general survey of the paintings of Yang Shanshen reveals that his works convey a strong reminder of the art of Chinese calligraphy. Yang, like Gao Jianfu, often employed a drier type of brushwork to convey a rustic, scholarly mood and a certain feeling of antiquity. However, the brushwork of Yang seems to be more varied and diverse. He was especially skilful in controlling his brush while applying it to paint to produce the “flying white” effect to enhance the textural effect. As mentioned above, he was also skilful in creating unusual compositional formats which often surprise the viewers. In 2007, Zhang Su-e completed her book *The Biography of Yang Shanshen*. She ended the chapter on “His Study in Japan” with the following paragraph:

“Yang Shanshen was able to absorb and digest the western painting styles and techniques in his own way. As a result, he was able to demonstrate a breakthrough in his brushwork. He did not go for the delicate brushwork of Seiho Takeuchi, nor his colourful and ornate styles. Yang’s paintings maintain an untrammelled Chinese classical spirit with a traditional flavour”⁷.

That is a fair and just statement made by the author. Yang excelled in portraying subjects not only in classical delineation with great detail, but also in bold and expressive brush strokes. He painted a great variety of subjects, covering landscapes, human figures, plants, animals, birds and insects. He was a versatile Chinese ink painter.

Yang was fond of painting historical figures. Besides Lin Hejing, he also painted the poet Qu Yuan of the Warring States period, the great lover Lady Zhuo Wenjun of the Western Han dynasty, the Seven Sages of the Bamboo Grove of the Jin Dynasty, the great poet Bai Juyi (772-846) of the Tang dynasty, the great scholar Su Shi (1037-1101) of the Northern Song dynasty, etc. While showing his admiration of these outstanding personages in Chinese history, he made use of his painting skill to unveil the

奇行怪異。時至今日，愛護動植物已是我們日常見到的正常行為。今天的畫家把林和靖「梅妻鶴子」的德行重現眼前，正好提示我們，早在一千年前，我國已有愛護動植物的先賢作我們的模範了。

virtue and other special features of these characters and what they were noted for, so that their life stories would be better known to future generations.

Today, it is universally agreed that it is our responsibility to preserve the natural environment and to protect plants and animals. Such thoughts were not so common a thousand years ago. In those days, to show one’s special love for prunus and affection for a crane were regarded by the public as peculiar behaviour. As time passes, people’s views and opinions have changed. Such behaviour is nothing more than normal nowadays. To recapture the behaviour of Lin Hejing in a Chinese ink painting has a special meaning for us. It reminds us that more than a thousand years ago, there was a Chinese scholar who showed his love and care for birds and plants. He has set an early example for us to follow.

附註

- 1：嶺南三傑為高劍父（1879-1951）、高奇峰（1889-1933）和陳樹人（1884-1948）。
- 2：見《楊善深的藝術》，香港市政局出版，1981；《嶺南風範－楊善深回顧展》，香港市政局出版，1995。
- 3：該畫現藏於安徽省博物館。
- 4：《人物御龍圖》是現存最早的一幅古代帛畫。絹本墨繪，淡設色，高37.5公分，闊28公分。此畫於1973年在湖南省長沙市一個戰國楚墓出土，從墓中器物的組合判斷，屬戰國時代中期作品。出土時這幅畫是平放在棺木的槨蓋板下，可能是當年埋葬時用以引魂升天的銘旌。該帛畫現藏於湖南省博物館。
- 5：丁衍庸（1902-1978）廣東茂名出生。1926年畢業於東京藝術大學。回國後，初活躍於上海藝壇。1946年任廣東省立藝術專科學校校長。1949年移居香港。1956年與陳士文合作在新亞書院設藝術專修科，繼在香港中文大學新亞藝術系任教二十三年。丁氏擅長水墨畫及油畫，作品曾於上海、香港、台灣、澳洲及美國等地展出。
- 6：見 Michael Sullivan (1973)，《The Meeting of Eastern and Western Art — from 16th century to the Present Day》，London，Thames and Hudson。在該書頁265有以下文句：「As I have suggested, almost every style practised by Chinese avant-garde painters in Hong Kong and Taiwan since the 1960s has had its antecedents in post-war Japan. When, in Hong Kong in 1972, I put this to a group of modern painters which included Lui Shou-kwan (Lu Shoukun), Liu Kuo-sung, Hon Chi-fun (Han Zhixun) and Laurence Tam (譚志成), they strenuously denied it.」Michael Sullivan是美國史丹福大學東方藝術史學系主任教授，以研究及著述中國藝術史享譽國際。
- 7：見張素娥著（2007），《楊善深傳》，廣州市，嶺南美術出版社，頁50。

Endnotes

- 1: The Three Masters of Lingnan School were Gao Jianfu (1879-1951 A.D.), Gao Qifeng (1889-1933 A.D.), and Chen Shuren (1884-1948 A.D.).
- 2: See *The Art of Yang Shanshen*, published by Urban Council, Hong Kong, 1981; see also *Lingnan Spirit: A Retrospective of Yang Shanshen*, published by Urban Council, Hong Kong, 1995.
- 3: This painting is in the collection of Anhui Provincial Museum at Hefei, Anhui Province, China.
- 4: *Man Riding Dragon* is one of the oldest Chinese paintings in ink with light colours on silk, height: 37.5 cm, width: 28 cm. It was excavated from a tomb of the Chu State of the Warring States Period in 1973. Judging from other objects found in the same tomb, the painting should belong to the middle of the Warring States Period. It was found lying flat on top of the inner coffin with the intention that it might lead the spirit of the dead to Heaven. This silk painting is now in the collection of Hunan Provincial Museum at Changsha, Hunan Province, China.
- 5: Ding Yangyong (1902-1978) was born in Maoming County in Guangdong province. After graduation from the Tokyo Fine Arts School in 1926, he returned to China, and was very active in the art scene in Shanghai. In 1946, he became Director of the Guangdong Academy of Fine Art. He moved to Hong Kong in 1949. In 1956, he developed the fine arts curriculum of New Asia College with Chen Shiwen. He taught at the Fine Arts Department of the Chinese University of Hong Kong for 23 years. He was proficient in Chinese ink painting and oil painting. His works were exhibited in Shanghai, Hong Kong, Taiwan, Australia and USA.
- 6: See Michael Sullivan's (1973) *The Meeting of Eastern and Western Art — from 16th Century to the Present Day*, London, Thames and Hudson. On p.265, the text reads: "As I have suggested, almost every style practised by Chinese avant-garde painters in Hong Kong and Taiwan since the 1960s has had its antecedents in post-war Japan. When, in Hong Kong in 1972, I put this to a group of modern painters which included Lui Shou-kwan (Lu Shoukun), Liu Kuo-sung, Hon Chi-fun (Han Zhixun) and Laurence Tam, they strenuously denied it." Michael Sullivan was the Head of the Department of Oriental Art at Stanford University, USA. He was noted for his research and publications in the field of Chinese art history.
- 7: See Zhang Su-e's (2007), *The Biography of Yang Shanshen*, Guangzhou, Lingnan Fine Arts Publishing House, p.50.

楊善深生平略歷

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| 1913 | 生於廣東省台山赤溪。 |
| 1930 | 移居香港。 |
| 1933 | 結識高劍父，亦師亦友的關係從此展開。 |
| 1935 | 在日本京都堂本美術專科學校跟堂本印象學繪畫。 |
| 1938 | 學成回港。 |
| | 在香港金陵酒家舉行個展。 |
| 1940 | 在新加坡及南洋各地舉行展覽。 |
| | 在新加坡與徐悲鴻相遇亦合作繪畫。 |
| 1941 | 香港淪陷，避居澳門。 |
| | 與高劍父、馮康侯等在澳門成立協社畫會。 |
| | 與高劍父、關山月等同往寫生。 |
| 1945 | 二次大戰後返港定居。 |
| | 與高劍父、陳樹人、趙少昂、關山月、黎葛民在廣州市成立今社畫會。 |
| 1959 | 先後在美國紐約、三藩市、檀香山，及加拿大溫哥華舉行個展。 |
| 1970 | 在香港成立春風畫會。 |
| | 獲台灣中華學術研究所頒贈哲士銜。 |
| 1971 | 在台灣國立歷史博物館舉行個展。 |
| | 環遊世界十九個國家。 |
| 1978 | 在香港藝術中心舉行個展。 |
| 1981 | 香港藝術館舉辦「楊善深的藝術」展覽，並出版展覽專刊。 |
| | 參加「全國第一屆書法篆刻展覽」。 |
| 1982 | 在台北市立美術館舉行個展。 |
| 1983 | 獲香港市政局委任為「香港當代藝術雙年展」評審委員。 |
| | 在香港出版《楊善深寫生集第一輯》。 |
| 1988 | 移居加拿大溫哥華。 |
| 1989 | 在新加坡國家博物院畫廊舉行個展。 |
| 1991 | 其書法《杜工部詩》被收刻於湖北荊州碑林中。 |
| 1994 | 作品為台北故宮博物院收藏。 |
| 1995 | 「嶺南風範－楊善深回顧展」於香港藝術館舉行。 |
| 1998 | 澳門市政府主辦「楊善深畫展」。 |
| 1999 | 獲香港藝術發展局頒發視藝成就獎。 |
| 2000 | 獲香港特別行政區政府頒授銀紫荊星章。 |
| | 廣州藝術博物館內楊善深藝術館開幕。 |
| | 獲廣州市政府頒授廣州市榮譽市民。 |
| 2003 | 廣東番禺寶墨園楊善深藝術館開幕。 |
| | 香港城市大學藝廊舉行「楊善深書畫精品展」。 |
| 2004 | 台灣苗栗市舉辦「嶺南風範－楊善深作品展」。 |
| | 澳門藝術博物館主辦「楊善深近作書畫展」。 |
| | 五月與世長辭。 |

Biographical Notes on Yang Shanshen

- 1913 Born at Chiqi of Taishan District, Guangdong Province, China.
- 1930 Moved to Hong Kong.
- 1933 Got acquainted with Gao Jianfu. Since then Gao became his senior painter/ friend.
- 1935 Studied painting under Domoto Insho at the Domoto Art Institute in Tokyo, Japan.
- 1938 Returned to Hong Kong.
Held a solo exhibition at Nanking Restaurant in Hong Kong.
- 1940 Exhibited in Singapore and other cities in Southeast Asia.
Met Xu Beihong in Singapore and completed paintings jointly with him.
- 1941 Moved to Macau when Hong Kong was occupied by the Japanese.
Founded the Xieshe Art Society with Gao Jianfu, Feng Kanghou and others in Macau.
Did outdoor sketching with Gao Jianfu, Guan Shanyue and others.
- 1945 Returned to Hong Kong after the War.
Founded the Today Painting Society with Gao Jianfu, Chen Shuren, Zhao Shao-ang, Guan Shan-yue and Li Gemin in Guangzhou.
- 1959 Held solo exhibitions in New York, San Francisco, Honolulu in U.S.A, and Vancouver in Canada.
- 1970 Founded the Chun Fung Art Club.
Awarded an honorary degree by the Chinese Academic Research Institute, Taiwan.
- 1971 Solo exhibition at the National Museum of History, Taiwan.
Travelled around 19 countries.
- 1978 Solo exhibition at the Hong Kong Art Centre.
- 1981 Solo exhibition at the Hong Kong Museum of Art. The Art of Yang Shanshen was published.
Participated in the "National Inaugural Calligraphy and Seal Printing Exhibition".
- 1982 Solo exhibition at Taipei Fine Arts Museum, Taiwan.
- 1983 Appointed member of the judging panel of "Contemporary Hong Kong Art Biennial Exhibition, 1983", organised by the Hong Kong Museum of Art.
Published *Sketches by Yang Shan Sum, Volume 1*, in Hong Kong.
- 1988 Moved to Vancouver, Canada
- 1989 Solo exhibition at National Museum Art Gallery, Singapore.
- 1991 Calligraphy on *Poem of Du Fu* collected and carved in the Forest of Stone Steles at Jingzhou, Hubei Province, China.
- 1994 Works collected by the National Palace Museum, Taipei, Taiwan.
- 1995 Solo exhibition of "Lingnan Spirit: A Retrospective of Yang Shanshen" at the Hong Kong Museum of Art.
- 1998 "Exhibition of Paintings by Yang Shanshen" presented by the Urban Council, Macau.
- 1999 Received Achievement Award in Visual Arts granted by the Hong Kong Arts Development Council.
- 2000 Received Silver Bauhinia Star awarded by Hong Kong Special Administrative Region.
Art Gallery of Yang Shanshen was opened inside Guangzhou Art Museum.
Selected as Honourable Citizen of Guangzhou by the Guangzhou city government.
- 2003 Yang Shanshen Gallery was opened at Precious Ink Garden at Pun Yu, Guangdong Province.
"Exhibition of Selected Works by Yang Shanshen" at City University, Hong Kong.
- 2004 "Exhibition of Lingnan Spirit: Recent Works by Yang Shanshen" at Miao-li, Taiwan.
"Exhibition of Recent Works by Yang Shanshen" at Macau Art Museum.
Passed away in June.

3 何秉聰 He Bingcong (Ho Bing-chung)



自從大埔墟附近發現碗窰¹後，香港製陶的歷史便可上溯至明代，但作為觀賞用或非日用的陶藝製作，則遲至二十世紀三十年代，當石灣藝人移居香港後，才開始有較多燒製。二次大戰後，中國窯窯工自北向南移，有部份遷居香港，並自建窯燒製陶瓷器皿及人物造像。上世紀五十年代，香港製作的觀賞陶瓷可分為三大系：一、福建系，從福建德化南移的窯工，把中國德化名窯製造白瓷人像的技法傳至香港。他們的製作以佛教、道教及通俗故事人物為主。代表人物有許世華、許世南兩兄弟；二、江西系，以從江西景德鎮南移的窯工為主。他們擅製青花器、彩瓷及唐三彩²陶器等。代表人物有曹明鸞等；三、廣東系，以從廣東佛山石灣南移至香港的窯工為主。他們均擅各式陶藝製作，包括大小人物造像及各類窯變彩陶等。代表人物有劉垣、黎潮、霍六、彭自榮、何秉聰等。三系中則以廣東系對二十世紀香港陶藝界的影響最大，且對香港當年的美術教育有相當的貢獻。在這批移居香港的陶瓷藝人中，推廣石灣陶藝³最有力，成就也是最顯著的，首推何秉聰先生。他就是這件《田園雅趣》南瓜茶壺(圖3a)的作者，也是香港早年積極推動陶藝教育，鼓勵美術教育界把陶藝作為學校美術教育媒介的中堅份子。

Records show that the history of the kiln site at Wun Yiu¹, Taipo, in the New Territories of Hong Kong can be traced back to the Ming dynasty. However, it was as late as the 1930s when non-daily use pottery wares made purely for appreciation purposes were produced in considerable quantities from Hong Kong kilns. Soon after the Second World War, some northern Chinese potters migrated to the southern part of China. Some of them arrived in Hong Kong and began making pottery figurines and various vessels in kilns they had constructed. Around the 1950s, there were three groups of Hong Kong potters who made ceramic wares for appreciation purposes. The first group consisted of potters from Fujian Province, who brought to Hong Kong their techniques of making white porcelain figurines of the famous Dehua ware types. Their production included Buddhist and Taoist figurines as well as other legendary figures. Reputable potters in this group were the two brothers, namely, Xu Shihua and Xu Shinan. The second group consisted of potters from Jiangxi Province, with many of them from the great porcelain production centre, Jingdezhen of the province. They excelled in the production of under-glazed blue wares, colour-glazed wares and sancai wares² reminiscent of those of the Tang dynasty (618-907 A.D.). A representative potter in this group was Cao Mingluan. The third group included the Shiwan potters from Foshan of Guangdong Province. They were proficient in making all kinds of pottery wares, specially noted for the production of large and small pottery figurines and wares decorated with flambé glazes. Well-known potters in this group included Liu Yuan, Li Chao, Huo Liu, Pang Jirong and He Bingcong. Among these three groups of potters, the Shiwan group exerted the greatest influence on the development of ceramic art in Hong Kong during the 20th century. Besides, Shiwan potters also contributed to the art and craft education in Hong Kong schools. Among all those potters who migrated to Hong Kong, Ho Bingcong can be considered as the most meritorious in promoting the art of Shiwan pottery³. He was the creator of the *Garden Delight Teapot* (Figure 3a) in this discussion. He was one of those early Hong Kong potters who devoted much time and energy in promoting pottery education, making pottery a medium for inclusion in the art syllabus of the Hong Kong school curriculum.

香港現代陶藝起步較遲。在1972年的「香港當代藝術」展藝的展品中仍未包括陶瓷藝術。香港藝術館主辦的第一個介紹香港當代陶藝展覽是在1984年舉行的「今日香港陶藝」⁴。早在

3a 何秉聰《田園雅趣》茶壺，1970年代
陶塑，高：20公分(壺底至壺柄頂)，闊：20公分(壺嘴至壺柄)，直徑：15公分(壺身)，蕙軒藏
He Bingcong *Garden Delight Teapot*, 1970s
Glazed ceramic ware, height: 20 cm (from bottom to handle top), width: 20 cm (from spout to handle end), diameter: 15 cm (melon body), collection of Hui Xuan

六十年代，何秉聰的弟子亦偶有嘗試引入西方藝術觀念於陶藝創作中，但當時從事新陶藝造型創作仍未成氣候。七十年代是香港現代陶藝的起步階段，當時一般的香港陶藝製品，大多沿用傳統造型與裝飾技法，所以只要能把傳統的陶藝造型稍作改變，便會獲得藝術界的欣賞了。何秉聰就是以實物製模的方法來教學生製作陶藝，讓學生輕易地衝破傳統造型的藩籬，使他們對陶藝產生興趣。這種技法在今天我們或會覺得它沒甚麼特別，但在當年已被老師和學生接受和廣泛地應用於美術科教室中。

《田園雅趣》南瓜茶壺是何秉聰於七十年代初期，用實物製模的方法來做茶壺的壺身，然後再以自由塑造的手法去完成整件作品。他擅用實物形象為器皿造型。製成品能達至實用與觀賞兼備的功能，這是何氏陶塑藝術的特色之一。此作品亦反映何氏早年學習陶藝出身的地方（石灣），所出產陶藝作品的特色。石灣一地以出產陶器用具和「石灣人物」名聞全國。那些具有裝飾性和實用性的石灣陶藝製品，都是因經濟效益而多用簡易的製模法，把同一造型大量複製生產，以滿足市場所需。

當年在石灣工作坊中最常見的複製方法是「石膏注漿法」製模。其法是用泥塑造一個物象（如一個人形的泥塑）或選用一實物形體，作為要複製的對象，然後為它做一個石膏的外殼。這程序一般俗稱為「倒石膏模」。如果物象的造型簡單，它的石膏模可以分兩次製成。每次製

The development of contemporary ceramic art had a pretty late start in Hong Kong. For example, no pottery art was found in the catalogue of "Hong Kong Contemporary Art", organised by the Hong Kong Museum of Art in 1972. The first exhibition of contemporary Hong Kong pottery was presented by the Museum in 1984 under the name, "Hong Kong Pottery Today"⁴. Back in the 1960s, some students of He Bingcong attempted to incorporate western concepts in making their pottery, but such attempts were not popular. With the exception of a few, most Hong Kong potters at that time still adhered to traditional Chinese ceramic forms and decoration techniques. However, modern pottery art emerging during that period gradually developed into a trend in the latter part of 1970s. For the few potters who were brave enough to break tradition in their pottery creation, their ventures were welcomed by the art circle. In order to help his students overcome difficulties in creating new forms, He Bingcong suggested that they should make use of mouldings of real objects as a basis on which to build new pottery forms. It was through this method that he succeeded in promoting his students' interest in learning the art of pottery in Hong Kong. We may not consider such a method of teaching as something special today, but it was a popular and friendly method for students and teachers to apply in art and craft classes in those days.

The *Garden Delight Teapot* was made by He Bingcong around 1970. The body of the teapot was made from the mould of a real object. Then He applied his free-hand modelling technique to form additional attached features that transformed the teapot into a work of art in his hands. One of the main characteristics of most of He's pottery works is that his production has both functional and decorative value. This work bears strong characteristics of the kind of pottery made in Shiwan, where He Bingcong learnt the art of pottery in his early years. Shiwan was noted for its pottery ware and figurine production in China. In order to meet the demand of the vast commercial market, pottery with both practical and decorative functions was mass-produced in Shiwan through a simple moulding replication method.

A typical Shiwan potters' method of replication through moulding is as follows: First, a clay model (such as a figurine modelled in clay), or a real object is chosen as the

成半份模，故物象的石膏模一般是由兩塊石膏合成。用兩塊或多過兩塊石膏來合成一個模的原因，就是讓用來注模的物象或複製品，可以完整地從石膏模取出而不須把石膏模打破。完成的石膏模其中空部份就保持著物象的形狀。運用注漿法或壓模法可從石膏模套取多個與原來用泥塑的物象或實物形體一樣的土坯，待土坯稍乾後才進行修飾或加上配件。待土坯完全乾透後，再放入窯以低火（約攝氏900-1,000度）素燒後，塗上適當的釉藥，再放入窯以高火（約攝氏1,280度）燒製。以上所述的陶器製作法也就是《田園雅趣》南瓜茶壺的製作過程。據何老師所說，這件陶塑的壺身是以一個真南瓜來製模的，再以濕泥壓模法製成，故其外形與真南瓜無異。

明、清時代江蘇宜興陶人亦有採用南瓜、西瓜或葫蘆瓜之外形作紫砂茶壺⁵的壺身者，但罕有以寫實的形式出現，能將瓜藤作壺柄、壺嘴及壺蓋，與瓜形的壺身結成一完整美觀的組合。在今天的各家陶藝製作亦偶有用此技法，但在七十年代則是不易見到的。何氏運用他個人的心思和陶塑技術，把一個平平無奇的，一個由石膏模「倒」（複製）出來的南瓜身提升為一件引人入勝的陶藝製作，蘊載著作者兒時田園生活的記憶。

細看此壺，會發現此壺的瓜藤與瓜身除接駁得宜外，作為壺柄的瓜藤是整件立體造型的動感之源。該藤扭曲的外形是隨著視覺的方向而

subject to be reproduced. Then, an outer shell covering the entire form of the subject to be reproduced is prepared, usually with plaster of Paris. We usually refer to this shell as "the mould", and the process in making the mould as "casting". For a simple shape to be replicated or reproduced, the mould can be cast in two stages, resulting in a set of moulds in two pieces. The idea of having a two-piece mould set instead of a single piece mould is to allow the replicated object to be separated from the plaster of Paris mould without breaking and ruining the mould. Hence, most of the pottery mould sets found in a pottery workshop are in two or more pieces. Knowing that the hollow inside the mould bears exactly the same shape as the original object, potters can duplicate the original object by either pressing a thin layer of wet clay onto the plaster of Paris mould, or injecting clay slip into the mould. The duplicated clay form is then detached from the mould and left to dry slightly. This is followed by a further touch up, when supplementary parts and decorative elements are also added. When completely dry, the pieces are fired in a kiln at temperatures around 900-1,000 degrees Centigrade to become bisques. The bisques are then glazed and fired for the second time at about 1,280 degrees Centigrade. Such pottery production procedure was actually applied to the making of the *Garden Delight Teapot*. According to He Bingcong, a real pumpkin was used as the original object for casting the plaster of Paris mould onto the inner surface of which a layer of wet clay was kneaded by hand to form the body of the teapot. Hence the teapot has a realistic appearance.

There are examples of Yixing purple clay teapots⁵ with their bodies imitating the shape of pumpkins, water melons and gourds made by potters as early as in the Ming and Qing dynasties, but rarely presented in such a realistic format in which parts of the pumpkin stem are used to form the teapot spout, the handle and the top of the teapot lid. Similar pottery forms are occasionally seen today, but it was a rarity in the 1970s. In *Garden Delight Teapot*, the artist applied his modelling skill to transform the ordinary teapot body in the form of a pumpkin into an attractive work of pottery art, unveiling a piece of his childhood memory of what he saw in the backyard garden of his native village.

變動的。壺身是一個已熟透的瓜，瓜藤也已老了，因此瓜藤扭曲且邊緣微起方角。瓜藤雖老但生機猶存，因壺柄的老藤在接近壺嘴那邊已長出兩條嫩藤，其一被截斷了，附在壺身的背面，而另一條嫩藤則攀緣在壺的正面，繼續斜斜地向下生長。在此嫩藤的上半部又生出另一幼藤，其末端纏繞在較它粗的另一瓜藤上。通過這樣巧妙的瓜藤處理，作者將南瓜的生態活現出來。

該壺還有更引人入勝的地方，就是那附於瓜和藤上的小動物。這些小動物均以寫意的手法塑造，好像是作者隨手拈來似的（圖3b）。牠們使壺的表面平添濃厚的田園氣息。附於南瓜的頂部壺蓋上面的是一隻小青蛙，牠的身體及四肢緊貼著瓜的表面，而把右腿伸張往右後方，像是剛剛跳在瓜上，由於瓜的表面既圓且滑，故伸出左前肢以平衡身體。同時，牠的注意力正集中在前面的一隻黑殼有白點的小蝸牛上。小蝸牛正把牠的觸鬚向前伸出，努力從瓜的表

On further examination of the teapot, it is noticed that these sections of the pumpkin stem are not only skilfully and properly placed, but also provide additional sources of visual movement in a three dimensional composition, in particular at the section of the stem forming the handle. It is interesting to note that the twisting movement of the stem changes with the viewing angle. The pumpkin forming the body of the teapot is ripe, at a stage ready to be reaped. This is apparent by the fact that the stem is getting old too, as it bears an angular ridge lengthwise. However, the old stem still shows its sign of growth. This is expressed by the two young stems growing out from the old stem near the teapot spout. The growth of the young stem attached to the other side of the old stem has been cut short, while the other on the nearer side of the old stem continues to grow diagonally downwards. From this young stem, a tendril shoots out and extends its length to twine round the stem for its support. By playing with the pumpkin stems and the tendril, the artist managed to bring the pumpkin back to life.

There are further attractive elements in this pottery work. The casual appearances of the little creatures attached to the teapot look as if they were left there by the artist effortlessly (Figure 3b). Their presence has added a hint of liveliness and garden atmosphere to the whole scene. On top of the teapot lid that forms part of the pumpkin is a small frog. It crouches firmly on the pumpkin with its body and four legs. While its right hind leg extends sideways to maintain balance in its landing position, it extends its left front limb forward to avoid its body sliding



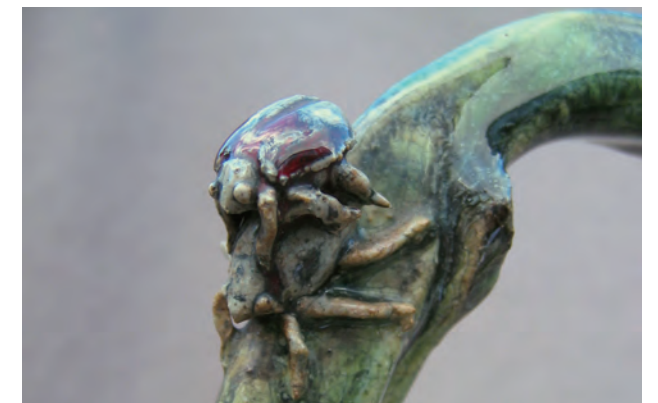
3b 《田園雅趣》茶壺細部之一：小青蛙
Details 1 of *Garden Delight Teapot*: Small frog



3c 《田園雅趣》茶壺細部之二：蝸牛
Details 2 of *Garden Delight Teapot*: Snail

面爬上那最幼小的瓜藤上，希望經過幼藤能爬行到老藤上面去（圖3c）。老藤上另附有兩隻小動物，牠們分別是一隻紅色的和一隻灰色的甲蟲。紅色的騎在灰色的上面，牠們正在嬉戲（圖3d）。作者以簡樸的手法塑出這些小動物的造形，不但生動有趣，且能匠心獨運，把這些小動物與構成茶壺的南瓜和瓜藤連貫在一起，令作品天衣無縫，散發出細緻、平凡、自然、親切、一氣呵成而富生趣，仿佛使人置身於童年生活和田園的樂趣之中。

從教育的角度來觀賞這件作品，何老師把在自然界中常見的動植物，以極簡潔的手法塑造出來，提高大家對這些非常尋常和不經意的事物的興趣。由於這是一件日常家用的茶具，家中老少接觸這茶具日久，也必然對南瓜、青蛙、甲蟲與蝸牛增添認識和興趣。日後在郊外或後花園中看見這些小動物，也會有一份親切感。何老師的陶藝課也常以動植物題材給同學做功課，這與中國國粹的傳統水墨花鳥畫和山水畫能幫助人們與自然界溝通，打破人與自然界的



3d 《田園雅趣》茶壺細部之三：甲蟲
Details 3 of *Garden Delight Teapot*: Beetles

down the smooth round pumpkin skin. At the same time, this frog keeps a close watch on the snail in front. A black snail with a white spot on its shell is extending its body and tentacles all out, and exerting its effort to climb from the tendril to the young stem that joins onto the old stem (Figure 3c). On the old stem are two insects. They are two beetles, one grey and one purplish red in colour. The red one climbs onto the back of the grey one and they are frolicking (Figure 3d). These small creatures, portrayed in a lively manner, are so ingeniously arranged that they form a natural relationship with the pumpkin, its stems and tendril, to become a conglomerate whole. It looks so natural, intimate and yet so lively that one's mind is easily led to the reminiscence of the delightful moments in the backyard garden during childhood.

Let us look at this pottery work from an educational perspective. By making use of some common plants and small animal forms in his pottery modelling exercises, He Bingcong succeeded in stimulating interest in these animals and plants that people usually ignored. Since a teapot is an everyday utensil in a Chinese home, family members who are in contact with this *Garden Delight Teapot* daily would naturally become acquainted with, and more interested in, creatures and plants such as frogs, snails, beetles and pumpkins. When they see them in the garden or wilderness, a sense of familiarity and intimacy will arise. In the classroom, He Bingcong liked to use themes involving plants and animals. This can be compared to teaching bird-and-flower painting and landscape painting in Chinese brush and ink. Both tend to make the students become more aware of nature in their course of art learning. The idea is that in order to

隔閡，引發天人合一和天人共處的思想，與今天我們提倡愛護大自然和環境保護實有異曲同工之妙。

何秉聰晚年曾嘗試從傳統的壁瓶與瓷畫製作，引申出另一類新的陶藝表現手法。那就是將陶塑的動、植物，如蝴蝶、蜻蜓、蟹、青蛙、花、果、松、竹等，以立體、半立體或高浮雕的手法塑造，附於素燒或已加彩釉燒成的陶板上，組成多種不同的構圖（圖3e）。他既精於書法，又擅於攝影及黑房沖曬技術，故他又曾以書法及攝影的平面圖像，與陶塑的立體造型組成壁畫，成功地把自己喜愛的不同藝術形式綜合運用，結出其個人獨創的掛壁陶塑藝術的繁花碩果。

learn more about natural objects we have to get closer to them, which in turn facilitates our understanding and communication with nature. Being so, we may one day realise the Chinese traditional ideal that man and nature should survive in harmony. Such thinking comes in line with our present calls for nature preservation and environmental protection.

In his later years, He Bingcong attempted to create a new form of ceramic art based on traditional wall vases and painted ceramic plaques. He first shaped a pottery plant or an animal figure, such as a branch of roses, loquats, pine, bamboo, butterflies, crabs, or frogs in a three-dimensional or high relief sculptural form. Then, he had it attached onto a pottery plaque, which could be glazed or unglazed, to produce various new compositions (Figure 3e). Being an expert photographer and Chinese calligrapher himself, He also tried different combinations of two-dimensional art forms such as a piece of calligraphy or a photograph with three-dimensional ceramic works to create different wall pictures. In this way, he successfully applied his favourite types of artistic techniques to create his unique art forms.

雖然何秉聰的作品很少引入西方藝術設計的觀念，因他堅持他喜愛的平實與樸素的石灣傳統風格。我們在香港接受西方藝術教育，便會覺得他的作品有點守舊，還帶有一種「土」味。其實這就是何秉聰陶藝的特色。他認為陶藝之道，首重個人的品德修養，切忌心煩氣躁。他曾說過這樣的話：

「我們要以製陶之心做人。」以及
「製陶是一種修行工作。除卻盡心力和技巧外，必須敦品養氣，習慣於作品燒壞與破損，不以為意。別人毀譽無動於衷。忘情於毀譽則近乎道。這就是習陶的最終目的。」

中國傳統對藝術品的評價，一向非常重視藝術家的品德修養。香港藝術館在2001年曾舉行了一名為「以陶修道」的展覽，以紀念何秉聰對推廣陶藝的貢獻，並藉以表揚這位陶藝家的德行。

何秉聰少年時曾從石灣陶藝名家廖堅、梁華甫、梁世培等學習陶塑、製釉及燒窯技術。從此他便對陶藝情有獨鍾，對配土、煉土、塑造、製模、製窯、燒窯、釉藥配製、柴窯與電窯的建造等皆曾作深入研究與體會。他個人所作的陶器皆施以自己配製的釉藥⁶。《田園雅趣》南瓜茶壺就是一個好例子。整件茶具經素燒後，何氏便以自己配製的釉藥用筆塗法把釉漿施於素胎上。器皿以淡米黃色為主，然後配以綠、紅、黑三色。由於當年何氏之釉藥配方乃出自石灣窯之舊方，其色釉的穩定性不高，

He Bingcong seldom introduced modern western design concepts in his pottery work. He persisted in maintaining the rural charm of rustic simplicity in the traditional characteristic of Shiwan pottery. Most Hong Kong artists who have received western art education will consider his works to be old fashioned or even “earthy”. Yet, this is the special feature of his pottery works which represent his down-to-earth personal character. To him, the Tao of pottery is to cultivate one’s noble character and temperament. His motto is: Never get annoyed or irritated. He once told his students,

“We should learn to live properly through pottery making.” and
“Pottery making is a form of self-cultivation. Besides devoting oneself to mastering a skill, one should learn to restrain one’s temper, the same manner as accepting damage and kiln firing failures in good spirit. Thus, one learns not to waver in one’s proper course of life because of external elements such as praise and contempt from others. To be able to disregard praise and contempt is approaching the great ‘Way’ of life. That is the final and main aim in learning pottery.”

It is a Chinese tradition to lay great emphasis on the moral standard and cultivated character of the artist in the appraisal of art. In 2001, the Hong Kong Museum of Art organised an exhibition of the pottery works of He Bingcong under the title “The WAY of Pottery- He Bingcong” to commemorate this great Hong Kong potter for his contribution in promoting the art of pottery, and for his exemplary character as an artist and a man of virtue.

During his youth, He Bingcong learnt the art of pottery, including model making, glazing formulae and firing techniques, from several noted Shiwan masters, such as: Liao Jian, Liang Huafu and Liang Shiwei. After that, he fell in love with pottery, and devoted his time to the study of the clay types, clay preparation, modelling, mould making, kiln making, kiln firing, glaze making, etc. Throughout his career as a potter, he prepared his own glazes for all his pottery works⁶. For example, when the modelling of *Garden Delight Teapot* was complete and after the first firing, the bisque was then brushed with liquid glazes He had prepared himself. The body colour



3e 何秉聰《玫瑰》，1995
釉陶掛壁，高：47公分，闊：32公分，厚：10公分，香港藝術館藏
He Bingcong *Roses*, 1995
Glazed stoneware plaque, height: 47 cm, width: 32 cm, depth: 10 cm, collection of Hong Kong Museum of Art



3f 何秉聰《素胎十八羅漢》中之八位，1970年代初
炆器，香港藝術館藏
He Bingcong Eight of the *Eighteen Lohans*, early 1970s
Stoneware, collection of Hong Kong Museum of Art

常會因燒窯時的溫度及窯內含氧之多寡而變化，出現所謂窯變⁷的現象。因此南瓜表面及瓜藤之綠色釉有深淺變化，間中更有些變為藍色或灰色。這些釉色的變化是一個有經驗的製陶者已預料的，但卻不能控制其變動的程度與方向。在《田園雅趣》南瓜茶壺上所出現的窯變卻有非常理想的效果。釉色的變化使整件作品在視覺上更為真實、生動、活潑、傳神和有趣。

何秉聰是一位陶藝全才的大師。在塑造方面，他超卓的手塑技藝已是眾所周知的。其製作的歷史人物、動物、花卉、蔬果、器皿、屋宇模型、工業用器等，多以寫實手法處理。他對人物的塑造別具心得，認為歷史人物塑像不能單靠手藝，更重要的是塑像者的學養。他所作的歷史人物，如孔夫子（西元前551-479年）、李白（701-762）等造像，均先考據古書及史籍記載與前人畫作，作深入的構思後才開始塑造。凡人物的面相、衣服、髮飾等皆有所依據。他又喜作宗教人物塑像，因此類人物造像有更多空間讓藝術家發揮個人的想像力和創作力。現藏香港藝術館的《素胎十八羅漢》（圖3f）⁸可作為何秉聰這類創作的代表。他不靠花紋與色釉，含蓄地以不同人物的容貌、表情、姿態，刻劃出十八位尊者的個性，創造出他們個別的造形。沒有彩釉的裝飾，更見其塑造手法的超凡脫俗和瀟灑流暢。

何秉聰不單是一位陶藝家。他平生好學，博覽群書，古籍如《尚書》、《禮記》、《易經》、《老

子》、《道德經》，佛道學如《法華蓮花經》、《阿羅漢難提密多羅所說法住記》，醫學如《本草綱目》，小說如《封神榜演義》、《水滸傳》，其他如畫論、書法、攝影、數學、物理、化學等，其內容、理論與定律，均能朗朗上口，下筆常數萬言而不倦。由於他本性聰穎，有超凡的記憶力，故對醫、卜、星、相，以至盲人暗語皆能通曉。但他不喜以所學弄財。每以此等知識幫助其親友紓解疑難困境，又為貧困者贈醫施藥。早年在九龍蕪湖街一帶的天台居民，及鑽石山木屋區附近的貧苦大眾，獲其恩惠救助者為數不少，有口皆碑。

He Bingcong was a versatile pottery master, well-known for his outstanding modelling skill. He was fond of realistic modelling, with works covering subjects such as historical figures, animals, flowers, vegetables, vessels, architectural models, industrial apparatus, etc. He was highly specialised in modelling human figures. He believed that the art of modelling historical figures relies more on one's knowledge of history and relevant classics rather than just modelling techniques. Before he started modelling historical figures, such as Confucius (551-479 B.C.) and the Tang dynasty poet Li Po (701-762), he would first consult ancient texts and historical records as well as paintings on the subject. He took great care in depicting facial features, costumes and hair styles of these figures according to relevant historical materials. He was fond of modelling religious figures, as they allow greater freedom for an artist to exert his imagination and creativity. His representative work on religious figure modelling is the set of *Eighteen Lohans without glaze* (Fig. 3f)⁸. He modelled each of the eighteen figures as an individual character with different facial features, expression and posture, without relying on colour pigment delineation or decoration. Because the eighteen figures are unglazed, they reveal more clearly the details of artistic rendering in the course of modelling. The Eighteen Lohans are now in the collection of the Hong Kong Museum of Art.

He Bingcong was not only a ceramic artist, but a scholar too. He was well-versed in ancient classics

子》、《道德經》，佛道學如《法華蓮花經》、《阿羅漢難提密多羅所說法住記》，醫學如《本草綱目》，小說如《封神榜演義》、《水滸傳》，其他如畫論、書法、攝影、數學、物理、化學等，其內容、理論與定律，均能朗朗上口，下筆常數萬言而不倦。由於他本性聰穎，有超凡的記憶力，故對醫、卜、星、相，以至盲人暗語皆能通曉。但他不喜以所學弄財。每以此等知識幫助其親友紓解疑難困境，又為貧困者贈醫施藥。早年在九龍蕪湖街一帶的天台居民，及鑽石山木屋區附近的貧苦大眾，獲其恩惠救助者為數不少，有口皆碑。

何秉聰從1950年代初已在香港從事陶藝教育。今天在香港的前輩陶藝家中，有不少都是曾隨何老師學藝的。他是位受眾人愛戴的陶藝老師。何老師一生的精力幾乎全部奉獻給陶藝有關的工作上，這包括他個人的陶藝創作、瓷釉及燒窯技術的研究及改良、陶瓷歷史的研究、陶藝教學、著述與推廣等。他在1979年被香港藝術館聘請為名譽顧問，協助該館建立香港石灣陶藝收藏及推行陶藝展覽事宜。何秉聰在去世前不久，仍積極教導後學、傳授陶瓷製作技術、及中國傳統陶瓷歷史與鑒賞的知識。香港藝術發展局於1999年頒贈終身成就獎給他，以表彰他一生在陶藝上的超卓成就與貢獻。

such as *Shangshu*, *Liji*, *Ijing* and *Daudejing*, Buddhist canons such as *the Lotus Sutra* and *Fazhuji*, medical classics such as *Zhiaobenkangmu*, great novels such as *Fengshengbong yanyi* and *Shuihu juan*. He also had a good knowledge of other subjects, including Chinese ink painting, calligraphy, photography, mathematics, chemistry and physics. He was able to draw quotes and formulae from texts of the above-mentioned subjects without going to the library, and write an essay of more than 10,000 characters at one stretch with ease. Because he was very intelligent and had an extraordinary memory, he was also knowledgeable in herbal medicines, geomancy, astrology, face reading and secret language used by blind people. However, he did not like to apply his intelligence in making money. Instead, he exerted himself in helping his relatives, friends and associates to resolve their problems. He also cared for the poor, cured the sick and provided them with free medicine. A lot of the roof-top dwellers in the Wuhu Street in Kowloon, and the poor settlers in the squatter area of the Diamond Hill district would have remembered his generosity and kind deeds.

As early as the beginning of the 1950s, He Bingcong began to teach pottery lessons in schools. Many of his earlier students are among the contemporary masters in ceramic art in Hong Kong today. He was much admired and loved by his students. He spent most of his life in work related to ceramic art. These included his personal pottery art creations, studies in potting, glazing and firing skills and their improvement, ceramic art history, ceramic education, publication and promotion of ceramic art. He was invited to be the Honorary Adviser of the Hong Kong Museum of Art from 1979. He contributed tremendously to the Museum in realising the mounting of some of the major exhibitions of Shiwan pottery, and in building up the collection of art pottery in the Museum collection. He emphasised the significance of the education value of pottery making. His enthusiasm in educating young people, teaching pottery art and the history of Chinese ceramics did not abate even in the very last year of his life. In recognition of his outstanding contribution to Hong Kong pottery art, the Hong Kong Arts Development Council presented him the "Lifetime Achievement Award in Visual Arts" in 1999.

附註

- 1：新界大埔上碗窰村，設有碗窰展覽館，長期介紹碗窰的歷史及考古發現。
- 2：唐三彩是指中國唐代陶器上的釉色。唐代彩陶的釉色有多種，但主要以黃、綠、白或綠、赭、藍三色為主，故稱為三彩。唐三彩是一種低溫（攝氏850-950度）燒成的釉陶器，不宜作飲食器具，主要用作陪葬。今所見者多為冥器與陶俑等。
- 3：有關石灣窰的歷史，可參閱1977年香港市政局為香港藝術館主辦的「石灣陶藝展覽」而出版的《石灣陶藝》，頁6-10，譚志成序。
- 4：見《今日香港陶藝》，香港市政局出版，1984。
- 5：紫砂茶壺是中國傳統品茗工具之一種。因其製作材料為紫砂鑛土，故名紫砂。紫砂壺的燒制溫度比陶器高，故較陶器堅實。紫砂壺以江蘇宜興出產的最有名，故又被稱為宜興茶壺。前代著名紫砂壺製壺匠人有供春、時大彬、陳鴻壽等。近代大師以顧景舟(1915－1996)為最有名。
- 6：何秉聰著(2000)《釉與塗釉》，香港，何鄭妙齡出版，Foremedia Design and Production設計，豪威印刷出版有限公司印刷。該書詳述釉的成份，製釉方法，塗釉方法等。
- 7：以一種釉藥配方燒成兩種或以上的釉色稱為窰變。中國河南鈞窰的窰工利用窰變的特質，成功製成發紫、發紅的混藍色釉器。鈞窰遂因出產是類窰變器而成為宋代五大名窰之一。
- 8：有關何秉聰《素胎十八羅漢》的詳細資料，可參閱何秉聰編著《釉與塗釉》，見頁87-93註六。

Endnotes

- 1: At Sheung Wun Yiu Village, Tai Po, New Territories, there is a Wun Yiu Exhibition Gallery, specially established to introduce the history and archaeological finds of Wun Yiu.
- 2: Sancai wares often refer to the type of Tang dynasty pottery wares glazed in yellow, green and white, or green, brown and blue. These early sancai wares belong to the low-fired type (850-950 degrees Celsius) pottery, not suitable for holding food or drinks, hence were mainly used as burial objects placed inside tombs.
- 3: For more information on the history of Shiwan, see Introduction by Laurence Chi-sing Tam, p 6-10, *Shiwan Pottery* published by Hong Kong Urban Council to mark the exhibition "Shiwan Pottery" in 1977.
- 4: See *Hong Kong Pottery Today*, published by Urban Council, Hong Kong, 1984.
- 5: Purple clay teapot is a Chinese traditional pottery vessel for serving tea. It is so called, because it is made with a type of clay with a purplish colour. Purple clay pots are fired at a higher temperature than that for ordinary pottery wares. It is therefore denser and harder than most other pottery vessels. Because the main production centre is located at Yixing of Jiangsu Province, this type of teapot is also known as the Yixing teapot. Some of the early famous potters of purple clay tea wares include Gong Cun, Shi Tabin and Chen Hongshou. The most noted purple clay tea ware maker in modern time is Gu Jingzhou (1915-1996).
- 6: He Bingcong (2000) *Glazes and Glazing*, Hong Kong, He Cheng Miu Ling, designed by Foremedia Design and Production, printed by Ho Wai Printing and Publishing Co. Ltd. It provides details of the various methods of making glazes and glazing techniques.
- 7: The term "flambé" refers to the production of more than one colour as a result of kiln firing of glazed ceramic to which only a single glazing formula has been applied. One of the most famous flambé effects was the purplish red in a milky blue ground glaze produced by the Chun kiln potters in Henan Province in the Song dynasty (960-1279 A.D.). This special ceramic feature has made Chun wares so famous all over China that Chun kiln has been ranked as one of the Five Great Kilns of the Song dynasty.
- 8: For more information on *The Eighteen Lohan* by He Bingcong, see *Glazes and Glazing* by He Bingcong, re. Note 6, p. 87-93.

何秉聰生平略歷

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| 1918 | 廣東省南海出生。本名叔明，號南海陶人。 |
| 1936 | 南海師範畢業。受聘為南海師範教師。 |
| 1942-45 | 隨石灣名師廖堅、梁華甫、梁世培等學習陶藝。 |
| 1946 | 所作「論述學校工藝生產」論文被列為全國五篇最優等教育論文之一。 |
| 1949 | 移居香港。 |
| | 設陶瓷小廠。兼任青山陶瓷業公司助理工程師。 |
| 1955-71 | 先後任教於三一英文書院、大同中學、鐵路學校、聖匠職業訓練學校，及教育司署美勞科美工中心師訓班講師。 |
| 1973-80 | 設陶藝廠於九龍鑽石山。 |
| 1974-78 | 為《廣角鏡》月刊專欄撰述陶藝，後結集成《陶藝雜談》一書。 |
| 1976-99 | 任香港大學校外進修部陶藝製作，及古陶瓷鑑賞講師。 |
| 1977 | 為香港藝術館籌劃「石灣陶藝」展覽，並編撰《石灣陶藝》。 |
| 1978-99 | 任香港藝術館名譽顧問共二十一年。 |
| 1986 | 為香港藝術館編撰《歷史、神話與傳說—胡錦超先生捐贈石灣陶塑》一書。 |
| 1986-99 | 每年與沙田文藝協會及區域市政局聯辦「何秉聰父子、師生陶藝展」。 |
| 1991-93 | 新加坡國立大學校外進修系中國古代陶藝講師。 |
| | 任新加坡明園陶瓷廠總顧問。 |
| 1998 | 任香港藝術發展局主辦之「全港茶具創作比賽」評選委員。 |
| | 被澳門市政廳文物研究暨博物館事務處邀請作中國文物與藝術演講。 |
| | 為澳門博物館藏石灣陶瓷作專題研究。 |
| 1999 | 獲香港藝術發展局授「視覺藝術終身成就獎」。 |
| | 十一月與世長辭。 |

Biographic Notes on He Bingcong:

- 1918 Born in the Nanhai District of Guangdong Province. His original name was He Shuming, pseudonym Nanhai Potter.
- 1936 Graduated from the College of Education of Nanhai. Employed as a teacher at the Nanhai College of Education.
- 1942-45 Studied the art of pottery under the master potters of Shiwan, including Liao Jian, Liang Huaifu, Liang Shipei, and others.
- 1946 In a national competition, his essay "On Art and Craft Production in Schools" was selected as one of the five best theses on education in the whole country.
- 1949 Moved to Hong Kong.
Founded a small ceramic factory, and worked simultaneously as an assistant engineer in Castle Peak Ceramic Factory.
- 1955-71 Taught Chinese and pottery at Trinity English College, Ta Tung Middle School, Railway School, Holy Carpenter Vocational Training School, and Teachers' Training Course of Art and Craft Centre of the Department of Education, Hong Kong.
- 1873-80 Founded a ceramic factory at Diamond Hill, Kowloon.
- 1974-78 Contributed articles on pottery art for publication in a monthly periodical *Guang jiao jing*. The articles were later compiled into a book called *Miscellany on Pottery Art*.
- 1976-99 Part-time lecturer of the Extra-mural Department, Hong Kong University, lecturing on Pottery Making and Appreciation of Ancient Chinese Ceramics.
- 1977 Assisted the Hong Kong Museum of Art in organising the exhibition "Shiwan Pottery", and compiling the catalogue for the exhibition.
- 1978-99 Appointed Honorary Adviser of the Hong Kong Museum of Art by the Urban Council of Hong Kong for 21 years.
- 1986 Edited the book *History, Lore and Legend: Shiwan Pottery Figures* Donated by Mr. Woo Kam-chiu upon the invitation of the Hong Kong Museum of Art, Urban Council, Hong Kong.
- 1986-99 Annual exhibition: "Joint Exhibition of Works by He Bingcong, His Son and His Students", presented by the City Council of Shatin, and Shatin Arts Association.
- 1991-93 Lecturing on "Ancient Chinese Ceramics" at the Extra-mural Department of the National University of Singapore.
Appointed as Chief Adviser of Ming Yuan Ceramic Company, Singapore.
- 1998 Adjudicator of "Hong Kong Creative Tea Ware Competition" presented by the Hong Kong Arts Development Council.
Invited to lecture on Chinese Art and Archaeological Finds by the Cultural Research and Museum Services Department of the City Council of Macau.
Provided expert research service on the Shiwan pottery collection in the Museum of Macau.
- 1999 Awarded "Lifetime Achievement Award in Visual Arts" by the Hong Kong Arts Development Council.
Passed away in November.

4 呂壽琨 Lu Shoukun (Lui Shou-kwan)



這幅題名為《殘荷》的畫（圖4a），是屬於國畫中的寫意水墨畫類。所謂寫意，是指畫家繪畫時不著重畫中事物外形的寫實表現，而是借筆墨的運用，及畫面上寫實或半寫實的圖形表達出繪畫者的思想和感受。這類繪畫每著重於筆墨精神內容和寓意內涵。這幅由呂壽琨繪於1964年的水墨畫，並不是呂壽琨最著名的代表作，但卻有助我們了解呂氏後來享譽藝壇的禪畫，其思想背景及技法的緣由。

一般人談及香港近代中國畫的發展，每提及這位於二十世紀下半葉的新水墨畫運動領導人物——呂壽琨；在談到呂壽琨的畫時，往往又多以他的抽象水墨禪畫作為舉例。這是因為禪畫是呂壽琨一生的繪畫中最具代表性的創作。從中國繪畫發展史的角度來看，呂壽琨的禪畫應佔一個特殊和重要的地位。它敞開中國千多年歷史的寫意水墨畫大門，讓中國藝術家廣泛地投入抽象水墨畫世界，為中國水墨藝術在現代世界藝術發展中開新的一頁。

This painting *Dilapidated Lotus* (Figure 4a) belongs to a category of Chinese painting called she-i shuimo hua, or impressionistic painting in Chinese ink. Rather than depicting the real appearance of objects, the painter captures an impression of these objects (in realistic or semi-realistic forms) with his brush strokes to express his ideas and feelings. Such paintings often convey hidden messages, and we are now looking at one by Lu Shoukun in 1964. It is not Lu's best known work; however, it has been chosen because it helps us understand his background thoughts and, in particular, how he derived the painting technique for his later famous Zen paintings.

People interested in the development of Chinese art in Hong Kong will remember Lu Shoukun, the leader of the New Chinese Ink Painting Movement in the second half of the 20th century. His abstract Zen paintings have often been quoted as the most outstanding form of Lu's paintings which also have a unique and significant status in the course of modern Chinese painting history. They opened the door for further development of the impressionistic style of Chinese ink painting into a popular abstract art form. They also paved the way for Chinese ink art to play a significant role in the world of modern art.

The Zen paintings by Lu Shoukun are generally referred to as two types: the wet brushwork and the dry brushwork. The wet brushwork type (Figure 4b) refers to the Zen paintings done with the brush saturated with water and ink (or colour). By applying techniques such as dotting, sprinkling, sweeping and splashing ink and colours, and by manipulating the water marks left behind by the dots and lines on the xuan paper

4a 呂壽琨《殘荷》，1964
水墨著色紙本，高：180.5公分，闊：97公分，香港藝術館藏
Lu Shoukun, *Dilapidated Lotus*, 1964
Ink and colour on paper, height: 180.5 cm, width: 97 cm, collection of Hong Kong Museum of Art



4b 呂壽琨《禪之四》，1970
水墨著色紙本，高：152公分，闊：83公分，香港藝術館藏
Lu Shoukun *Zen No. 4*, 1970
Ink and colour on paper, height: 152 cm, width: 83 cm, collection of Hong Kong Museum of Art

呂氏所作的禪畫可分為濕筆與乾筆兩大類：濕筆寫的禪畫（圖4b）是以濕潤和充滿水分、墨、或顏色的筆觸，運用點、畫、掃、潑等技法，再利用中國宣紙吸水和滲透的特性，把握水、墨、顏色在其上產生的渾化與筆觸交疊的痕跡，來宣示畫家渴望和追求的精神境界。濕筆寫的禪畫很容易使人進入冥想。乾筆禪畫（圖4c）同樣是宣示畫家精神和內心思想的水墨畫，但畫家卻以較乾的濃墨，並以較快速和較強勁的具動感筆觸，表現他心中對中國藝壇或

resulting from the characteristics of xuan paper (i.e. absorption and diffusion of water) the painter could lead viewers to access the artist's intellectual aspiration which transcended the visual or physical world. They can easily make the viewers fall into the state of meditation. The dry brushwork type of Lu's Zen paintings (Figure 4c) conveys his intellectual message, too. The paintings were executed with a comparatively drier brush that carried a defined amount of Chinese black ink diluted with a little water, or sometimes undiluted. The brush strokes tend to be quick and precise in their application to express the momentous feelings or to present the philosophical thoughts about Chinese art coming to the artist's mind at that instant. In order to achieve the



4c 呂壽琨《禪》，1970
水墨著色紙本，高：180公分，闊：97公分，香港藝術館藏
Lu Shoukun *Zen*, 1970
Ink and colour on paper, height: 180 cm, width 97 cm, collection of Hong Kong Museum of Art

人生的感受。呂氏為要筆觸造型達至理想，他多使用排筆來代替一支圓管尖鋒的毛筆。他在這類乾筆禪畫所用的筆法，每每是簡潔而強勁，最後以一點耀目的紅色來完成禪畫的構圖，這一點就成了一幅禪畫精神的癥結所在。由於呂壽琨的乾筆禪畫色調對比強烈，較濕筆的在視覺上更具動感和更具吸引力，故一般畫評家及畫史學者，均以乾筆禪畫作為呂氏繪畫的代表。讓我們細看這幅《殘荷》與乾筆禪畫的關係。

呂氏以粗筆濃墨在《殘荷》畫面中段畫出不同大小和不規則的墨幅。由於運筆時筆鋒含墨量多，在揮筆作畫時便會在筆畫附近出現一些隨意散落的墨點。有些點則是呂氏著意加上的，以暗示蓮塘的泥濘不潔。由於行筆快速，筆畫間出現飛白的效果。部份深色的墨幅，留有筆鋒開叉時接觸畫面的痕跡，使人感到這些墨幅不完整和殘破，配合上端以大字標出的畫題，使人聯想起在深秋的蓮塘，到處都是殘破的蓮葉。畫中夾雜著帶赭石色的淡墨色幅，表現留在蓮塘中已乾枯的蓮葉。又以稍乾的筆觸表現出數枝已枯折的蓮梗，孤零零地站在蓮塘，其頂上原有的蓮蓬也早已成熟脫落了。

畫面右上角有一組較細的筆觸，其色與下面較大的筆觸很接近。使人聯想起這是遠處另一組殘破的蓮葉。整幅畫表達的是深秋蓮塘景象。盛夏時蓮葉田田，蓮葉滿蓋池塘，蓮花盛放的美景已成過去，剩下的只是一片破落蕭瑟的景

desired visual effect, Lu often used a type of broad flat brush, or pai-bi which is made up of a number of brushes tied in a row. The brush strokes applied in this dry type of Zen paintings are usually precise and forceful. Most of these Zen paintings are completed with a bright red dot. This red dot is the spiritual essence in each Zen painting. In view of the dynamics and strong visual attraction of the dry type of Zen paintings resulting from the highly contrasting colours, they are often quoted by critics and art historians when Lu Shoukun's paintings are mentioned. Now, let us look at the relationship between the painting *Dilapidated Lotus* under discussion and his dry brushwork Zen paintings.

The middle section of the painting *Dilapidated Lotus* is made up of several heavy and broad brush strokes in deep black ink, in different sizes and irregular shapes. Probably when the painter moved the brush laden with heavy black ink onto the paper, small drops of ink were scattered around the nearby area by accident. Some small dots were added later on to signify the presence of mud and other elements of impurity in the pond. Owing to the fast movement of the brush strokes over the paper, some of the strokes show marks of flying-white, and some show rugged and irregular edges made by the dry and split brush tip. They can be associated with the dilapidated condition of the lotus leaves which can be commonly found in a late autumn lotus pond. The same has been clearly indicated by the title written in large Chinese characters on the upper part of the painting. Some broad brown strokes represent those lotus leaves that have dried up but are still attached to the leaf stalks or floating on top of the pond water. The few vertical brush strokes remind us of the half dry leaf stalks or flower stalks. The leaves, flower petals and seed pods have all withered and fallen off, leaving the stalks standing there solitarily.

In the upper right corner of the painting is a group of smaller brush strokes with colour scheme similar to the larger broad brush strokes below. They remind us of another group of dilapidated lotus leaves in a far away corner of the pond. The whole pictorial composition is that of a scene of a late autumn lotus pond. During the summer, lotus leaves grow vigorously, with lotus

象，充份顯現出畫題《殘荷》的意境。然而這只是畫的表面信息，這畫其實還帶有一個精神思想層面的內涵，這便要談及畫中最引人注目的那點鮮紅色了。

除了在畫幅上端的畫題《殘荷》外，最能使人把畫面那些不規則和有點兒亂的大小墨幅與蓮塘景色聯想起來的，就是那尖端向上，紅潤飽滿的紅點。這一點使人聯想到蓮的花蕾。它不但帶出了蓮的主題，同時為整個沉晦憂鬱的氣氛帶來了生命的氣息。蓮花花蕾是代表著蓮花盛放前，蓄勢待發的一刻。蓮花的生長過程中，含苞待放是最具青春和生命力的表徵。無疑它與畫題《殘荷》和畫中那些殘破、乾枯的蓮葉和那些禿頂半折的蓮梗有非常強烈的對比；加上它是用耀目的朱紅色繪成，因此，它成為全幅畫最引人注目的部份。在現實的環境中，當蓮塘的蓮葉整體上變得殘破、乾枯與敗落時，便應已是深秋，花蕾已很少再會在蓮塘上出現。畫家是一位飽學之士，他開出這樣的構圖是別有用意的。

傳統上，蓮花與佛教思想的關係非常密切。佛教徒想要進入佛國，必須遁入空門，專心修佛道，消除人世間的六塵和污染，才能進入大澈大悟的境界。蓮花有「出淤泥而不染」的特性。故它與不受塵世污染的佛性是一致的。呂壽琨的父親呂燦銘是一位知名的廣東書畫家，也是一位虔誠的佛教徒。呂壽琨在六、七十年代常寫有關蓮和禪的繪畫，可能就是他早年受他父親的佛教思想的影響。呂壽琨在香港大

flowers blooming gorgeously throughout the pond. The beautiful summer is now gone, leaving a dilapidated scene, suitably described by the painting title *Dilapidated Lotus*. However, the above is only a superficial message of the painting. To get closer to the inner message of the painting, one has to refer to the most attractive element in the painting- the eye-catching red dot.

Other than the title *Dilapidated Lotus* written on the upper part of the painting, this red dot, with an upward pointed tip resembling a lotus flower bud, is by far the most significant element that leads viewers to associate the cluster of ink, colour splashes and lines with the scene of a lotus pond. The bud not only signifies the theme "lotus", but brings vitality to the depressing atmosphere of the painting. The bud represents that very youthful stage of growth of a lotus plant. Its emergence announces the coming of the plant's most glorious flowering period symbolising youth and vitality in life. The lotus bud stands in great contrast to the title of the painting and the dying leaves and stalks together with the dilapidated scene of the lotus pond. Besides, this lotus bud, being depicted in bright red, is the most attractive element in the whole painting. In reality, when most lotus leaves wither it should be in late autumn, yet lotus buds seldom appear at that time. The painter was a learned scholar and should be well aware of such a fact. He had his purpose in including a lotus bud in the painting.

The lotus flower has a very significant position in Buddhism. For a Buddhist to attain Buddhahood he has to rid himself of the six impurities in this world such that his mind enters a state of purity, and then he can arrive at the state of enlightenment. Lotus flowers have the character of coming out of the mud and yet not being contaminated. Hence, the lotus has been considered as bearing Buddha's nature. The father of Lu Shoukun was a famous painter and calligrapher in Guangdong Province. He was also a devout Buddhist. Most likely it was due to the influence of his father that Lu Shoukun took an interest in Buddhism and did many paintings related to lotus and Zen in the 1960s and 1970s. When Lu was lecturing on Chinese Ink Painting at the Extra-mural Department of the University of Hong Kong and the Chinese University



4d 呂壽琨《蓮》，年份不詳
水墨著色紙本，高：150公分，闊：81公分，退一步齋藏
Lu Shoukun *Lotus*, year: unknown
Ink and colour on paper, height: 150 cm, width: 81 cm, collection of Take a Step Back Studio

學和中文大學校外課程部講授水墨畫課時，亦常引入佛經，又數次提及北宋哲學家周敦頤(1017-1073)的「愛蓮說」¹，並謂周敦頤借蓮的佛性，反映人世間的污濁，並勸告世人應以蓮為榜樣，要學它出污泥而不染，讓蓮作為引領我們進入純潔理想世界的導航者。

呂壽琨在上世紀六十年代，曾繪畫了很多幅有蓮花的水墨畫。早期，他畫的蓮花是頗有具象的意味，讓觀者很容易辨認出他畫的是一朵蓮花。《蓮》(圖4d)曾於2003年在香港藝術館舉行的「呂壽琨—新水墨畫」展覽中展出。他在這幅水墨畫上題：「我佛本無相。」從這畫的題句，我們得知在呂壽琨心中，佛本來就是沒有特定的形相。但是，如果畫家要表現佛在他的畫中時，他要怎樣做呢？畫家於是把他心目中認為最適宜代表佛的形加以借用，顯現在他的畫中。呂壽琨在畫中的蓮花上留有佛光，顯然他是用蓮花來代表原本無形相的「佛」。呂壽琨所繪畫的蓮，多出現以象徵蓮花花蕾的紅點，有時以數點硃紅連結而成，有時只用紅色的一點以示其意。其意不但可以代表佛性，亦可代表君子、獨立自我精神的宣示和畫家心中的個人理念等多重意義。

現在我們明白到，在《殘荷》中，夾雜在殘敗的蓮梗與蓮葉間，為甚麼會標出一顆象徵生命力的、熾熱的、鮮紅的花蕾。畫家想借此畫表達出他的人生觀和所追求的理念，希望和新生每在低沉殘破的環境中出現，鼓勵人們（包括自己）不要因身處不如意的環境而感到絕望，或因

of Hong Kong, he often used quotations from Buddhist sutras in his teaching. He mentioned the essay "I Love Lotus"¹ by Zhou Dunyi (1017-1073), the great philosopher of the Song dynasty, several times to remind his students that the world, or the sea of mankind, was full of impurities. He also encouraged his students to learn from the lotus the ability to emerge from mud without being contaminated. In all, he took the lotus as a symbol of purity, the highest life ideal that all should follow.

In the 60s of the last century, Lu painted a number of Chinese ink paintings using the lotus as subject. At first his lotus flower in his paintings can be easily recognised. This painting *Lotus* (Figure 4d) was included in the exhibition "Lui Shou-kwan- New Ink Painting" in 2003 at the Hong Kong Museum of Art. It has on it an inscription by the artist, reading, "Buddha has no countenance or form". Hence we learn that in Lu's mind there is no definite form to represent Buddha. If that is the case, how can a painter depict the presence of Buddha in his painting? What he could do was to borrow an idealistic form with Buddha nature to be the Buddha image appearing in his painting. Here, a lotus flower is depicted with a crown of light or halo on top of it. Obviously, he chose the lotus flower to represent Buddha in this painting. In most other paintings on the subject of lotus, Lu painted a lotus bud instead of the flower. The lotus bud is sometimes in the form of a single pointed red dot, and sometimes formed by two or more overlapping red dots. One can interpret this red dot not only as the symbol of Buddha's nature, but also a true gentleman, the artist's ideal, self-realization, or his goal in life.

Now we understand why the artist placed a bright red lotus bud, a symbol of vigour and life, amidst the withering stalks and lotus leaves in the painting *Dilapidated Lotus*. He did that with the intention to pass on his view of life that one (including himself) should not give up hope when one is surrounded by adversities. Also, one should not despair over one's failure because hope and opportunities are always present in the most dilapidated and difficult environment. This might have reflected the state of mind of Lu Shoukun when he saw the degraded state of Chinese art in the mid-twentieth century. Since the Ming and Qing dynasties, painting had been taught

失敗而放棄。這可能就是當時呂壽琨宣示的信息。二十世紀中葉的中國畫壇，正處於一個極惡劣和低沉的時期。中國繪畫自明、清兩代數百年來，均以仿古與臨摹為學畫的唯一途徑。國畫的發展至清代末年已一蹶不振。二十世紀初期雖有林風眠（1900-1991）、徐悲鴻（1895-1953）、高劍父（1879-1951）等人的努力，引進西方繪畫技法，令國畫稍有起色。但不久中國戰亂頻仍。還來不及重整國家民生經濟，更談不到藝術改革。二十世紀中期的中國和香港藝壇也同樣是非常低沉²。

二次大戰後，很多畫家從中國大陸移居香港，他們為謀生，均以仿古或臨摹老師作品這些方法來教畫，因為這方法可速見成效，吸引更多學生來跟他們學習。但可悲的是，自香港大會堂開幕，初期展出所謂畫壇新秀的畫作，其畫風和他們的老師如出一轍，毫無創意可言，更談不上畫者心性的表現。這正是以臨摹為繪畫教學法的後果。因此，在外國學者的眼中，當時的中國藝術家只懂摹仿，沒有獨立的創意（見前楊善深文的註6）。呂壽琨目睹當年中國及香港國畫發展的形勢一片低沉，有如深秋的殘荷景象。環顧四周畫壇，只見一片泥濘與殘葉。只有他仍以肩負糾正此種惡劣畫壇氣候的使命自居，領導他的學生推行新水墨畫運動。正如畫中帶有佛性的蓮花蕾出現在《殘荷》中一樣，新水墨畫運動的出現，像是中國現代繪畫的希望和生機，在當時低迷和惡劣的環境中湧現。

如以蓮代表君子，則此畫又像是告訴我們，一

through the copying of old masters' works. For centuries, there had been hardly any evolution in Chinese art. In the early twentieth century, some enlightened artists such as Lin Fengmian (1900-1991), Xu Beihong (1895-1953), and Gao Jianfu (1879-1951) made an effort to revive the creative spirit of Chinese art by introducing western artistic elements into Chinese painting. Their work succeeded to a certain extent, but soon the whole country was in turmoil amid wars and battles. What was urgently needed was the restoration of the country's economy and civil livelihood, and there was no spare effort to deal with revolution in art. The situation was not much better in Hong Kong as in Mainland China in the mid 20th century².

After the Second World War, many Chinese painters emigrated to Hong Kong from Mainland China. Many of them made their living by teaching Chinese painting through imitating and copying the teachers' or old masters' works. It is true that copying is a quick way to learn painting as a craft, but sadly the students failed to learn how to create their own artworks revealing their true selves. As a result, most paintings in exhibitions held by young painters at the newly opened public galleries at the Hong Kong City Hall were displays of imitations, if not copies, of the works of one master or the other. There was an absence of any creativity, not to mention any free expression of one's own mind. That was the result of teaching and learning painting through the method of copying. Hence, western scholars thought that Chinese artists at that time were followers and imitators without the capacity to create new art styles independently. (See Note 6 in the article on Yang Shanshen.) Witnessing the downhill development of the art of Chinese painting which had reached such a degrading state in Hong Kong as well as in Mainland China, comparable to that of a late autumn lacklustre lotus pond (as shown in the picture *Dilapidated Lotus*, full of mud and withering leaves), Lu Shoukun heroically took up the responsibility of injecting new life into the dwindling Chinese art scene, and started the New Chinese Ink Painting Movement with his students. Similar to the Buddha-natured lotus bud shooting up from the withered leaves, the long awaited hope for a revival of the true spirit of Chinese art emerged from the slumbering Chinese art scene.

個有高尚品德的君子，雖身處黑暗落後的社會或繁亂的群體中，其高逸的行為與精神，終會傲然矗立於人世間，「為百世師，為後世範」。通過抽象造型的筆劃結構，表現出畫家的精神和思想，是呂壽琨新水墨畫最能引人入勝之處，也是他新水墨畫中特有的獨創風格。

通過以上關於《殘荷》的構圖、內容分析，和其中的含義與歷史背景的追尋，我們將會對呂壽琨在晚年畫的禪畫有更深入的體會和理解。禪畫中常見有引人注目的紅點。那紅點有時像蓮花花蕾，有時像蝴蝶，有時像火焰，有時像太陽，有時像……，其實你認為像甚麼都可以。因此在禪畫中的紅點已脫離在《殘荷》畫中代表蓮花花蕾的狹義階段而進入廣義的領域。那禪畫中的紅點是以一個獨立的圖形出現，由具象變為抽象。它可以代表畫家或觀者心中的理想、目的、超然的自我、悟性或至高的精神領域。至於禪畫中其他的筆觸與色幅，是象徵著我們周圍的塵俗世界，使我們察覺現實社會的存在。

據上文所述，呂壽琨是通過中國傳統的繪畫藝術，如《殘荷》般的寫意花卉畫，結合中國儒、佛、道與諸子百家的哲學思想，發展而成表達他個人心性思維的純抽象水墨禪畫。當觀賞呂氏的禪畫，便會明白呂壽琨的禪畫並不是在畫中談禪（因為禪是可以悟而不可以談的）。他的禪畫是借禪以啟人的悟性，讓觀者和所有畫家省覺個人和獨立自我本質的存在。呂壽琨在60年代和70年代所作的禪畫，其實是為我國新水墨藝術的發展打開了一條康莊大道。中國畫家從此擺脫師承和前人法則，有信心地運用水

If we take the lotus bud as a symbol of a true gentleman, the painting would mean that a gentleman and his noble behaviour and spirit will stand up proudly in the crowd, disregarding the fact that it is backward and chaotic. His lofty character will act as a guiding light to those in the dark, and will set a model for others to follow for generations. Through abstract imagery composed by the Chinese ink brush strokes, the painter managed to accomplish his mission in conveying to the viewers his thoughts and his ideals in life. That is the fascinating part of the paintings of Lu Shoukun.

Having made an attempt to analyse the contents of the painting *Dilapidated Lotus* with its hidden meaning, implication and historical background, we may now have a better understanding and comprehension of the Zen paintings done by Lu Shoukun in his later years. The red dot is always the most attractive element in his Zen paintings. It sometimes looks like a lotus bud, sometimes a butterfly, a flame, the sun ... In fact, it can be anything. In his Zen painting, the message presented by the red dot has reached a level far beyond that of a lotus bud. One may take it to represent one's ideal, goal, enlightenment, super-ego, transcendence or Buddhahood. As for the rest of the black ink and colour brush strokes and splashes, they make us aware of the material world in which we currently lead our daily life.

As discussed above, we see how Lu Shoukun progressed from the traditional impressionistic style of Chinese ink painting, such as that of *Dilapidated Lotus*, to the new abstract style, such as the Zen paintings, for the expression of his feeling and what he had in his inner mind. That was a natural evolution for a painter, like Lu, who had a strong Buddhist and classical Chinese philosophical background. Now, when we look at Lu's Zen paintings, we understand that he was not trying to explain to us the meaning of Zen. (This is because the Chinese believe that Zen cannot be explained, as it refers to self-realization through meditation.) He borrowed the word Zen to make viewers and all Chinese painters aware of the presence of the essential quality of self-realization in the art of painting. His Zen paintings of the 1960s and 70s started off a trend in modern Chinese ink painting. Since then, Chinese painters have begun to free themselves from the bondage of painting rules and guidelines set up by their teachers and predecessors, and to employ



4e 呂壽琨 《意象》，1951
水墨著色紙本，高：47公分，闊：148公分，呂展雲女士藏
Lu Shoukun *A Vision*, 1951
Ink and colour on paper, height: 47 cm, width: 148 cm, collection of Ms. Alice Lui

墨，作為自由發揮個人思想、本性、特質和感受的藝術媒介。

從現存呂壽琨在1951年創作的四幅純抽象水墨畫之一《意象》(圖4e)³，得知呂壽琨早在1950年代初已從事純抽象水墨畫創作。雖然他早年曾涉獵西方畫家如端納(1775-1851)及格雷厄姆·薩瑟蘭(1903-1980)等的繪畫，但不久他認為他們的繪畫方法，不適合他的本性而全部拋棄，但他從沒有把中國傳統的寫意水墨畫割棄。雖然他晚年最終是以他獨創的抽象形式的水墨禪畫揚名國際，但他仍不停地對中國傳統繪畫技法研習。在他去世的前兩年，還致力以傳統筆法完成一幅長185公分，闊84公分的中國水墨寫意山水長卷巨構，給後學作為傳統繪畫技法研究及用來發揮創意的楷模。呂壽琨對鑽研中國傳統繪畫與國學思想的投入，帶給與他同時期及後來的中國藝術家一個很重要的信息：

「傳統與創新，實互為表裡。今天新中國的新藝術精神，是中國新時代文化的象徵，必須建立在我國固有豐厚的國粹

Chinese ink painting as a means to express their own thoughts, beliefs and their nature as individuals.

Lu Shoukun began doing abstract ink painting as early as the beginning of the 1950s, as evidenced by his painting *A Vision* (Figure 4e)³ which is one of a set of four abstract ink paintings completed by him in 1951. Although he had studied western paintings by Joseph M. W. Turner (1775-1851) and Graham Sutherland (1903-1980), he soon turned away from them because he found their methods of painting were not to his liking. However, he had never given up painting in the traditional impressionistic Chinese ink painting style. Later, even when his Zen paintings in abstract style had won him international fame, he did not stop his research and practice in traditional Chinese painting techniques. Two years before his death, he still devoted his time to complete a monumental landscape scroll that measured 185 cm long by 83 cm wide in traditional Chinese ink brushwork. This masterpiece of Lu's painting in traditional style was a demonstration to his students that creativity would not be hampered even when traditional brushwork was applied in painting. The devotion of Lu Shoukun to the art of traditional Chinese ink painting, in parallel with his Zen painting in abstract forms, has sent us a very important message:

"Tradition and creativity are inter-related. The new spirit of Chinese modern art that stands as a symbol of the civilisation of China today has to evolve from the ground of our profound traditional art. It cannot be borrowed or drawn from foreign sources."

基礎上，並不能向西方取經或外求而獲至。」

呂壽琨是一位精通中國繪畫技法、畫史和畫論的畫家。他研究畫學思想的範圍極廣，包括儒、道、釋的宗教思想及諸子百家的學說，並涉獵西方現代藝術理論、哲學及宗教⁴。現今的水墨畫家普遍已脫離中國千百年來的傳統繪畫模式，各自獨立開創自己個人風格。但回顧二十世紀五十年代的中國畫壇，當年從事個人獨創新水墨畫的畫家為數極少。作為一個具獨立創意的中國畫家，呂壽琨早在1950年代，已於香港及歐美公開展出其個人風格的新水墨畫⁵。

在藝術教育方面，他主張重振古代「師心」⁶的繪畫學說，但反對學徒式和臨摹老師繪畫的學習方法，強調創意和獨立思辨的學習精神。2010年在香港教育學院舉行的「新水墨畫運動的搖籃」⁷展覽及研討會，筆者藉此機會向與會者介紹一個被認為當今最具啟發性的初中學生水墨畫教學法。其實此教學法就是根據五十年前呂氏的藝術教育理念而發展的。呂氏的藝術教育思想與禪畫都明顯地與中國佛教的禪宗有關。蓋禪宗有頓悟和直指我心的學說。這其實就是呂壽琨繪畫學說中強調自我，發揮個人本性之緣起。他以尊重傳統，相容現代新思想，及鼓勵獨立思辨的態度來啟發後學。雖然呂壽琨是以繪畫享譽國際，但他在中國美術教育方面的貢獻至巨。他在半個世紀前已引導中國美術教育作徹底的改革，對後世中國藝術發展的影響尤為深遠。

Lu was proficient in the Chinese painting techniques of many schools, art history and Chinese philosophy. He was well versed in ancient Chinese classics and the study of Chinese religions, covering Confucianism, Buddhism, and Taoism. He also ventured into the study of western philosophy, religions and art theories⁴. Today, it is a common phenomenon to paint in a personal style distinctly different from the traditional Chinese painting models or those of one's teachers. However, under the situation in the mid-twentieth century, Lu Shoukun was one of the few innovators. As early as in the 1950s, Lu's paintings executed in his personal styles were widely exhibited in Hong Kong, Europe and America⁵.

In art education, Lu Shoukun advocated the ancient art theory of following one's own mind⁶. He was firmly opposed to apprenticeship and learning by copying the works of the teacher. He stressed the importance of being creative and independent in learning Chinese ink painting. In 2010, the Hong Kong Institute of Education presented an exhibition with a symposium on "The Cradle of the New Chinese Ink Painting Movement"⁷ to introduce to the educator community one of today's most inspirational methods of teaching Chinese ink painting in junior secondary schools. In fact, that teaching method was basically derived from the art education theory put forward by Lu Shoukun half a century ago. Lu's art education theory and Zen paintings were obviously related to Zen Buddhism, which teaches the theories of instantaneous enlightenment and being truthful to oneself. These theories were exactly what Lu Shoukun had emphasised, that a genuine artist should state the presence of the self and be true to one's own nature. He had strong attachment to the essence of traditional culture, but he also accepted new ideas that came with the progress of society. In his teaching he encouraged his students to take a critical and analytical attitude in the course of learning. Most people admire Lu Shoukun as a great Chinese ink painter of international fame. But, his contribution to Chinese art education was so much greater than most Chinese artists because his revolutionary teaching method had quietly changed the course of history for Chinese art education during the mid-twentieth century.

從呂壽琨的繪畫、學說及他推動的新水墨畫運動，我們體會到他是一位具有遠大理想的藝術家。他認為學古人的目的是要做超越古人做的事，所以他把糾正當年流行於中國藝壇的師承教育方法作為自己的責任。他一方面從事極具啟發性的個人繪畫創作，同時不遺餘力地通過講學、電台訪問、報章發表文章等渠道，鼓勵中國藝術家擺脫師承，不怕打破常規，嘗試新的工具和手法從事藝術創作。他在中文大學校外課程部講學時，一方面鼓勵學員進行個人獨立創作，同時又指導他們怎樣向古人學習，明白傳統藝術精神的真義。

當年協助推廣他的學說最有力的，是由他的學生組成的兩個畫會，就是在1968年成立的元道畫會⁸和在1970年成立的一畫會⁹。當年兩畫會以九龍華仁書院為基地，每星期相聚繪畫及組織各項藝術推廣活動，包括演講，電影播放及展覽等，把呂壽琨的主張及學說宣揚。於是在六十年代末，香港已有很多老、中、青中國畫家進行有個人特色的新水墨畫創作。一些中學的美術課亦以創作水墨畫為教學內容。九龍華仁書院就是一個例子。於是引發在70年代出現的「新水墨畫運動」，因此九龍華仁書院被視為該運動的搖籃。

現今新水墨畫已成為香港最具代表性的繪畫門類和繪畫藝術的形式。這個鼓吹個人獨立創意的「新水墨畫運動」，其影響所及，不但見於香港藝壇，且見於後來整個中國藝壇的發展。

From his painting activities, his teaching and the New Chinese Ink Painting Movement promoted by him, it is obvious that Lu Shoukun was an outstanding artist with far-reaching ideals. His motto of studying the works of past masters was to learn how to surpass them. He boldly shouldered the responsibility of rectifying the unfavourable art scene in Hong Kong and in China, when he noticed the prevalent trend of learning to paint by copying the works of masters. So, while creating inspirational paintings in his distinctive style, he devoted much of his time and energy to lecture, attend radio interviews, publish his art theory in newspapers and magazines, and exhibit his works locally and overseas, with a view to encouraging his fellow artists to create works different from their teachers and earlier masters. He stressed they should attempt to make use of new media and techniques to create works to their own satisfaction. When he was lecturing at the Extra-mural Department of the Chinese University of Hong Kong, he encouraged his students to create works independently and, at the same time, he taught them how to appreciate the true meaning of art from the works of past masters.

His teaching soon spread far and wide in the art communities, mainly through the work of two art societies formed by his students. The first one was the In Tao Art Association⁸ established in 1968. The second society was the One Art Group⁹ founded in 1970. The two art associations met regularly on Sundays at Wah Yan College, Kowloon to practise creating new Chinese ink paintings, and organise talks, film shows and exhibitions in order to promote the teaching of Lu Shoukun to the public. Consequently, in the late 1960s many Hong Kong artists (covering all age bands) began to take an interest in creating new styles of Chinese ink painting in their own way instead of copying or imitating the works of their teachers. Some secondary schools included creative Chinese ink painting in their regular art classes (Wah Yan College, Kowloon was one of them), resulting in the emergence of the "New Chinese Ink Painting Movement" of the 1970s. Wah Yan College, Kowloon, has been known as "The Cradle of the Movement".

New Chinese ink painting has become the most popular art subject and the most representative form

環顧今天的中國藝壇已是一個強調個人獨立創新的藝術世界，開出一個百花齊放的藝術新境界，讓中國現代藝術在國際藝壇上發放光芒。呂壽琨無疑是中國近代繪畫進入個人獨立自由創作時代的先驅。更重要的是，呂壽琨把個人獨創新水墨畫的風氣在香港藝壇中普及化，開中國畫家廣泛地擺脫師承而從事自由獨立創作的風氣。同時，香港亦因有呂氏領導推行的「新水墨畫運動」，成為中國藝術史上最早興起羣眾廣泛地尊重、提倡和從事個人獨立創作新水墨藝術的地方¹⁰。

1971年香港政府主辦的「今日香港藝術」展覽，巡迴展出於英國的倫敦、愛丁堡、曼徹斯特、布理士圖等四大城市。當時展出了12位香港畫家的27件新水墨畫創作。這是中國美術史上，首次由一群中國藝術家以中國新水墨藝術的身份去代表一個地區往海外巡迴展覽¹¹。值得一提的是當時代表香港的十二位新水墨畫家中，除了黃般若和呂壽琨外，其他十位中有九位俱是呂壽琨的學生。他們的作品均展現前所未見的個人獨創的水墨畫，別具新時代風格，使國際藝評人士對中國現代繪畫有煥然一新的感覺，足見呂氏當年對香港藝壇影響之深遠。呂壽琨在二十世紀通過新水墨運動，把尊重「自我」和「個人心性」的中國基本藝術精神發揚，讓中國現代藝術重振於國際藝術界的史實是無可置疑的。

of Hong Kong art today. "The New Chinese Ink Painting Movement", which promotes personal creativity, has exerted its influence not only in Hong Kong, but also in the art arena in Mainland China. The art scene in China today has developed into a world of individual creative activities, much like a myriad flowers all blooming simultaneously. Contemporary Chinese ink art is making its way to occupy a prominent position with international recognition. Lu Shoukun was undoubtedly one of the major pioneers in opening up a new era. At the same time, the "New Chinese Ink Painting Movement" led by Lu Shoukun has given Hong Kong a unique position in Chinese art history as the first place where people showed an interest and gave respect and support to the new ink art, and where a host (not just a few) of Chinese artists performed creative ink art in their own way, freely and individually¹⁰.

In 1971, 27 creative new ink paintings by 12 Hong Kong artists were included in the exhibition "Art Now Hong Kong" organised by the Hong Kong Government for circulation to 4 major cities in Great Britain: London, Edinburgh, Manchester, and Bristol. That was the first time in Chinese art history to have a batch of works in "new ink art" by a group of Chinese artists officially representing a region for an exhibition circulated to overseas venues¹¹. It is noteworthy that among the 12 new ink painters representing Hong Kong, besides the two senior artists, namely Huang Po-yeh and Lu Shoukun, 9 of the other 10 younger artists were all students of Lu. Their works demonstrated individual characteristics in a variety of painting styles never seen before in Chinese art history. In this travelling exhibition, organised by the Government of Hong Kong, they sent out a message to the world that Chinese contemporary painting had entered into a new era in which Chinese artists had shattered the traditional bondage in artistic presentation, and they would turn to their heart (or mind) to unveil their own creative ideas. That exhibition, in a way, reflected the significant influence of Lu's teaching on the development of 20th century contemporary Chinese art. Without doubt, the fact that Lu Shoukun's effort in invigorating the element of "self" and "self respect" among Chinese artists through the New Chinese Ink Art Movement, which subsequently led to the revival of the International status of Chinese art, will always be remembered.

附註

- 1：宋代周敦頤的「愛蓮說」中有讚美蓮的句子如下：「……予獨愛蓮之出淤泥而不染，濯清漣而不妖，中通外直，不蔓不枝，香遠益清，亭亭靜植，可遠觀而不可褻玩焉……。」
- 2：見「國畫與近代中國美術教育略談」，載於譚志成(2006)，《新水墨畫運動的搖籃》，九龍華仁書院出版，中文版頁176-177。
- 3：《意象》為呂壽琨作於1951年四幅純抽象水墨畫之一，為呂展雲女士收藏。此亦為筆者所見最早有年份為知名中國畫家所繪一系列的中國純抽象水墨畫。
- 4：見呂壽琨(2005)《呂壽琨手稿》，香港，靳與劉設計顧問出版，全書458頁。
- 5：見《呂壽琨，好望角叢書第四輯》，香港現代文學美術協會出版，1963，英文部份，頁64。
- 6：「師心」的繪畫學說出自北宋畫家范寬。他曾說：「與其師於人者，未若師之物；與其師於物者，未若師之於心。」
- 7：《新水墨畫運動的搖籃》是一本書也是一個展覽的名稱。書中介紹怎樣可以有系統地借用幾何學中的點、線、面、體來指導學生學習運筆弄墨，構圖及其他繪畫知識。進而以水墨作寫生及寫記憶中的事物。讓學生從自我探索中學習和找到自己的表達方法。因為學生不跟隨老師的筆法學習，結果是，每位同學都繪出有自己風格的水墨畫。一些在1960年代末接受過此教學法學習水墨

Endnotes

- 1: In the essay, "I Love Lotus", written by the famous scholar Zhou Tunyi of the Song dynasty, there is a paragraph in praise of the lotus: "... I just love lotus, because it grows in slimy mud, yet is never contaminated by it. It emerges from water with pure charm, but is not seductive. Its branchless stem is hollow inside and straight outside. Its fragrance reaches far and wide, while resting there in a graceful posture. It can be appreciated from a distance, but not be played about with."
- 2: See the article on "A Brief Discussion on Chinese Painting and Modern Chinese Art Education", in Laurence Chi-sing Tam (2009), *The Cradle of New Chinese Ink Painting Movement*, Wah Yan College, Kowloon, English edition, p. 234-238.
- 3: The painting *A Vision* is one of a set of four pure abstract Chinese ink paintings by Lu Shoukun in 1951, now in the collection of Ms. Alice Lui. They are the earliest dated pure abstract paintings in Chinese ink in a series done by a well-known Chinese artist.
- 4: See Lui Shou-kwan (2005), *Handwritten Manuscripts by Lui Shou-kwan*, Hong Kong, Kan & Lau Design Consultants, a volume in 458 pages.
- 5: See Lui Shou Kwan in *Ho-mong-kog Modern Edition No. 4*, Hong Kong, The Hong Kong Modern Literature and Art Association, 1963, p. 64 (English section).
- 6: The theory of "learning from one's own mind" was put forward in the 11th century by Fan Kuan, a famous painter of the Northern Song dynasty. He said, "Learning from your master is not as good as learning from nature. Learning from nature, however, is not as good as learning from one's own heart (i.e. one's own mind.)"
- 7: *The Cradle of New Chinese Ink Painting Movement* is the name of a book and an exhibition. It is about a new method of teaching Chinese ink painting to school students first practised in the 1960s. After the students had mastered the skill of handling the Chinese brush and ink through drawings in geometric forms, they were taught life drawing technique and pictorial composition. Because students learned the art of Chinese ink painting without following the brushwork of their teacher, their resulting works were all uniquely personal and in styles of their own. In 2006, a group of former students who had studied Chinese ink paintings under the above-mentioned learning programme put together an exhibition consisting

畫的學生，把他們在初中一、二年級的水墨畫作業，在2006年展出香港大會堂，獲得美術教育界極大的迴響。隨後數年，該展覽被邀請往多處展出共十四次，包括於香港大學、香港中文大學、加拿大多倫多大學、溫哥華、北京、上海、廣州等七大城市的學術文化機構。2010年在香港教育學院舉行的「新水墨畫運動的搖籃」展覽和研討會是該巡迴展覽的最後一次。

- 8：元道畫會是以發揚中國基本畫道精神為創會目的。創辦於1968年，當時會員共十一人，年齡由十九歲至六十八歲。創會會長為譚志成。第二任會長為周綠雲。
- 9：一畫會是據《石濤畫語錄》中「一畫章」的意義而命名。該會於1970年成立，創會會員共八人。創會會長為鄭維國。
- 10：有關新水墨畫運動及呂壽琨對中國二十世紀中國藝術的貢獻，詳情可參閱黎美蓮博士論文(2011)：「呂壽琨與現代水墨畫」，雪梨，澳洲雪梨大學藝術歷史與哲理系。又見於陳鳳姬哲學碩士論文(1991)：「呂壽琨的藝術發展」，香港，香港大學藝術系。有關該運動中的畫家和他們的作品，參閱《香港藝術：1970-1980》，香港市政局，1981。
- 11：見香港博物美術館在1971年為「今日香港藝術」展覽所印製的彩色散頁圖錄：(一)展品目錄，和(二)水墨畫。據(一)中目錄所載，代表香港展出新水墨畫者有：黃般若(二幀)、呂壽琨(六幀)、李維安(一幀)、譚志成(四幀)、周綠雲(一幀)、徐子雄(二幀)、靳棣強(一幀)、吳耀忠(三幀)、汪弘輝(三幀)、梁巨廷(二幀)、王無邪(一幀)、李中展(一幀)。

of the paintings they had done in the 1960s when they were in junior secondary 1 and 2. That exhibition soon caught the attention of art educators all over the world. In subsequent years, the exhibition was invited to be staged in cultural institutions 14 times in 7 major cities, including Toronto, Vancouver in Canada, Beijing, Shanghai and Guangzhou in China. The exhibition and symposium at the Hong Kong Institute of Education (HKIEd) in 2010 marked the end of the exhibition tour.

- 8: The In Tao Art Association was founded with the aim to promote the true spirit or the Tao (the Great Way) of Chinese painting. When it was founded in 1968, there were 11 members aged between 19 and 68. The founding chairman of the Association was Tam Chi-Sing, Laurence. Its second chairperson was Chou Lu-Yun, Irene.
- 9: The name of One Art Group was derived from the famous art term "One Stroke" in the book *A Record of the Statements* by Shitao. There were 8 members when the One Art Group was founded in 1970. The founding chairman of the Group was Cheng Wai-kwok.
- 10: For details of The New Ink Painting Movement and the contribution of Lu Shoukun to Chinese art, See Chan Mei-lin (2011): "Lui Shou Kwan (Lu Shoukun) and Modern Ink Painting", Ph.D. thesis, Art History and Theory Department, the University of Sydney. See also Flora Kay Chan (1991): "The Development of Lu Shoukun's Art", M.Phil. thesis, Fine Arts Department, the University of Hong Kong. For more information on the artists related to the "Movement" and their paintings, see *Hong Kong Art 1970-1980*, Hong Kong, the Urban Council, 1981.
- 11: See "ArtNowHongKong", a set of colour reproductions of works selected from the exhibition "Art Now Hong Kong": (i) Introduction and List of Exhibits; (ii) Ink Paintings. According to List of Exhibits in (i), the new Chinese ink painters representing Hong Kong were: Huang Po-yeh (2 works), Lu Shou-kwan (6 works), Lee Wai-on (1 work), Laurence Tam Chi-sing (4 works), Irene Chou Lu-yun (1 work), Chui Tse-hung (2 works), Kan Tai-keung (1 work), Ng Yiu-chung (3 works), Wong Wang-fai (3 works), Leung Kui-ting (2 works), Wucius Wong (1 work) and Jerry Lee Chung-chin (1 work).

呂壽琨生平略歷

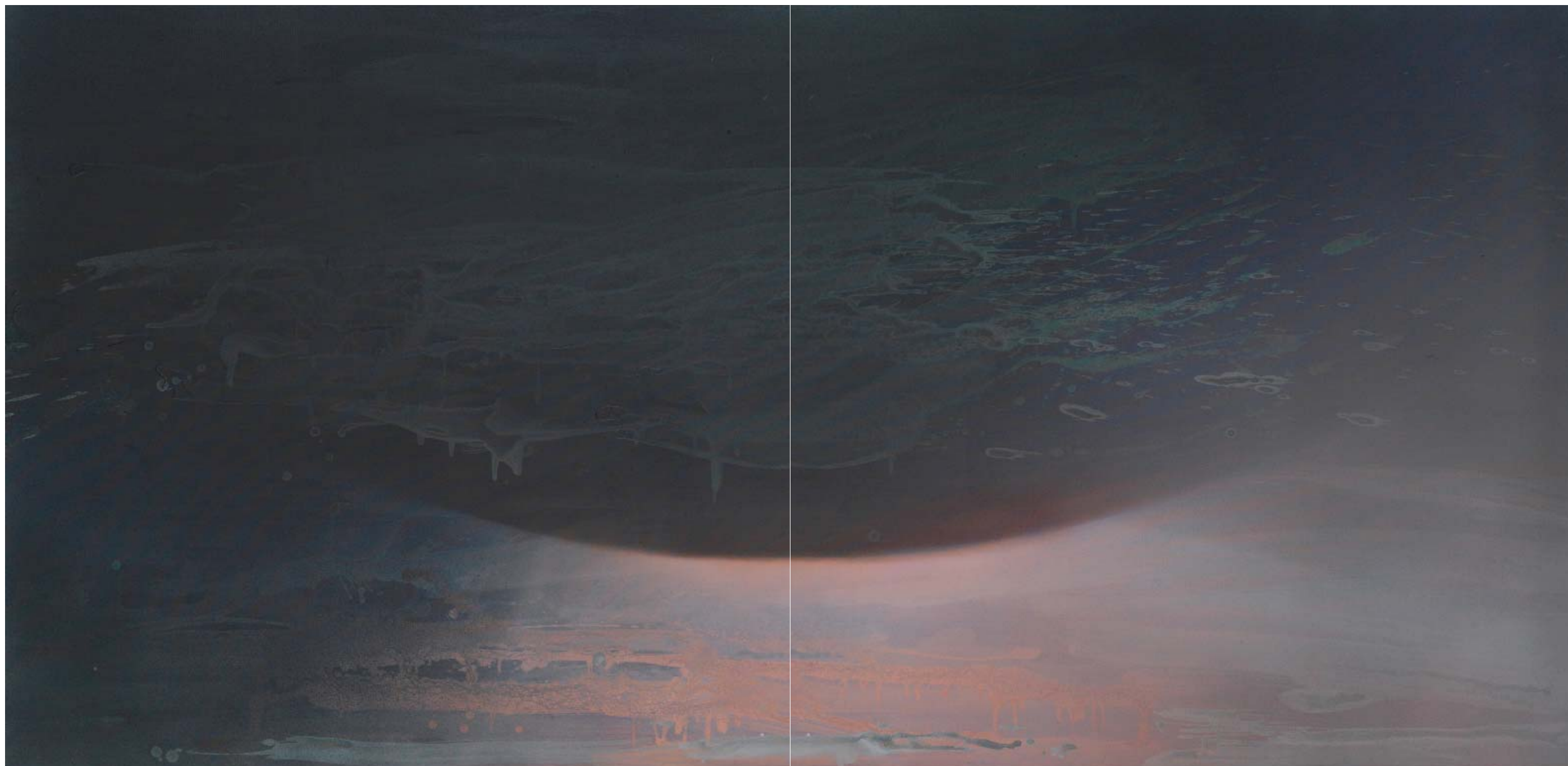
- 1919 生於廣東省廣州市。
- 1946 廣州大學經濟科畢業。
- 1948 移居香港。
- 1952 開始在報章發表個人畫論及畫評。
- 1954 在香港大酒店舉行第一次個展。
- 1957 著作《國畫的研究》出版。
在香港英國文化協會圖書館舉行個展。
在香港太平洋會舉行個展。
參展在香港聖約翰教堂舉行的「七人藝術家協會」聯展。
- 1958 成立「新藝畫室」教授繪畫。
- 1959 在美國加州雅達頓畫廊舉行個展。
參展於台灣繪畫展覽。
任現代文學美術協會顧問。
- 1960 在美國加州史丹福研究中心舉行個展。
在美國費城A.F.畫廊舉行個展。
參展由現代文學美術協會主辦的「第一屆香港國際繪畫沙龍」。
在中山中學主持美術專修科。
- 1961-64 在英國各大地城市之博物館、美術館、大學、畫廊等，在三年內舉行不少於28個個展。其中兩個是在牛津雅殊慕連博物館舉行。
參加6個分別在東京、倫敦、胡志明市(前稱：西貢)、香港等地的聯展。
- 1962 被委任為香港博物美術館名譽顧問。
- 1963 在台灣台北市中美文化經濟協會舉行個展。
- 1964 在香港博物美術館舉行個展。
- 1966 在香港大學建築系教授水墨畫。
在香港中文大學校外進修部主持水墨畫課程。
- 1967 在英國牛津雅殊慕連博物館舉行第三次個展。
在香港三集畫廊舉行個展。
- 1968 與香港中文大學校外進修部水墨畫課程第一屆畢業生組成元道畫會並舉行聯展。
在英國斯溫西格連偉文美術館，及樸資茅斯市立美術館舉行個展。
- 1969 在英國紐波特美術博物館，及倫敦南部美術館舉行個展。
- 1970 在英國摩士畫廊舉行個展。
與香港中文大學校外進修部水墨畫課程第二屆畢業生組成一畫會。
- 1971 獲英女皇依利莎伯二世頒贈榮譽MBE勳銜。
在香港CJL畫廊舉行個展。
- 1972 著作《水墨畫講》出版。
- 1973 在英國倫敦高文園畫廊舉行個展。
- 1974 在英國牛津雅殊慕連博物館舉行第四次個展。
- 1975 九月二十六日與世長辭。

Biographical Notes on Lu Shoukun

- 1919 Born in Guangzhou, Guangdong Province, China.
- 1946 Graduated from university in Guangzhou with a degree in economics.
- 1948 Moved to Hong Kong.
- 1951 Completed a series of abstract Chinese ink paintings.
- 1952 Expressed his views on art and art criticism in local newspapers.
- 1954 His first solo exhibition at Hong Kong Hotel.
- 1957 Published *A Study of Chinese Painting*.
Solo exhibition at the British Council Library, Hong Kong.
Solo exhibition at the Pacific Club, Hong Kong.
Exhibited at the "7-Artist Association Exhibition" in St. John's Cathedral, Hong Kong.
- 1958 Founded New Art Studio to teach painting.
- 1959 Solo exhibition at the Atherton Gallery, California, U.S.A.
Exhibited at a Taiwan painting exhibition.
Honorary Adviser of Association of Modern Literature & Art.
- 1960 Solo exhibition at Stanford Research Institute, California, U.S.A.
Solo exhibition at A. F. Gallery, Philadelphia, U.S.A.
Exhibited in "The First Hong Kong International Salon of Paintings", organised by Hong Kong Modern Literature and Art Association.
Taught art at Chung Shan Middle School, Hong Kong.
- 1961-64 Not less than 28 solo exhibitions were held in museums, municipal art galleries and universities in major cities throughout the United Kingdom, including 2 solo exhibitions in the Ashmolean Museum of Oxford.
Exhibited in 6 joint exhibitions held in Tokyo, London, Ho Chi Minh City (formerly named Saigon) and Hong Kong.
- 1962 Appointed Honorary Adviser of the Hong Kong Museum of Art.
- 1963 Solo exhibition at the Sino-American Cultural and Economic Association, Taipei, Taiwan.
- 1964 Solo exhibition at the Hong Kong Museum and Art Gallery.
- 1966 Taught Chinese ink painting at the Department of Architecture, University of Hong Kong.
Conducted Chinese ink painting courses at the Department of Extra-mural Studies of the Chinese University of Hong Kong.
- 1967 Solo exhibition at the Ashmolean Museum, Oxford, U.K. for the third time.
Solo exhibition at the Sally Jackson Art Gallery, Hong Kong.
- 1968 Graduates from his Chinese ink painting courses at the Department of Extra-mural Studies of the Chinese University of Hong Kong formed the In Tao Art Association and presented their first group show at the Hong Kong City Hall to start off the "New Chinese Ink Painting Movement".
Solo exhibition at the Glynn Vivian Art Gallery, Swansea, U.K.
Solo exhibition at the Portsmouth City Art Gallery, Southsea, U.K.
- 1969 Solo exhibition at the Museum and Art Gallery, Newport, U.K.
Solo exhibition at the South London Art Gallery, U.K.
- 1970 Graduates from his Chinese ink painting courses at the Department of Extra-mural Studies of the Chinese University of Hong Kong formed the One Art Group.
Solo exhibition at Hugh M. Moss Ltd., London, U.K.
- 1971 Awarded an MBE by Queen Elizabeth II of the United Kingdom for his distinguished contribution in art.
Solo exhibition at CJL Gallery, Hong Kong.
- 1972 Published *Lectures on Ink Painting*.
- 1973 Solo exhibition at the Covent Garden Gallery, London, U.K.
- 1974 Solo exhibition at the Ashmolean Museum, Oxford, U.K. for the fourth time.
- 1975 Passed away on 26 September.

5 韓志勳

Han Zhixun (Hon Chi-fun)



5a 韓志勳 《由之》，1986
塑膠彩布本，高：101公分，闊：203公分，香港藝術館藏
Han Zhixun *A Moment to Be*, 1986
Acrylic on canvas, height: 101 cm, width: 203 cm, collection of Hong Kong Museum of Art

我們一般會由作品的標題來找尋畫家思路或作品潛藏著的信息。但當今有很多藝術家，尤以從事抽象藝術的，均喜歡不給其作品一個有意義的標題，可能只給它們一個數字，如「十一號」或「構圖第一號」等。作者這樣做，目的是不想讓觀者被畫題牽著走。因為如果一件藝術品有標題存在，它會限制了觀者欣賞這件藝術品的角度與範圍。用數字代替文字標題，目的是讓觀者欣賞該作品時不被既定的意識干擾，觀者可以用自己的角度和視覺感受來欣賞作品。

如留意韓志勳作品的標題，便會發現他處理標題有一套與別不同的手法，就是同一件作品的中、英文標題，含意並不相同。蔡仞姿在《恆跡：韓志勳作品集》中曾作有關的描述：

「能夠遊刃於抽象思維的領域中是莫大的享受。韓志勳最愛追求靈性的接觸，所以他的作品常留有偈語，亦深明含蓄緘默的力量。他的畫題都經過細心推敲。中文的與英文的未必等同，畫題與畫亦未必表裡一樣，但在文字與視象的錯體交疊間，看出畫家有企圖地從他的『交出』中去尋訪『拈花微笑』的知心人。鋪陳出畫者、觀者與作品多重性的交遇。這正是創作與觀賞中最奧妙的享受。」¹

以名為《由之》這件作品（圖5a）為例，它的英文標題卻是「A Moment to Be」。英文可譯作「未來的一刻」。明顯地，中英文標題的含義並不相同。如蔡仞姿所述，作者是有意這樣做的。他本可以給他的作品一個符號或數字作為

The title of an artwork is often used as the first clue to reveal the hidden message, or what was present in the mind of the artist. However, many modern artworks, especially those of the abstract school, do not bear meaningful titles but just numbers, such as “No. 11”, or “Composition No. 1”. The idea behind this is that the artists do not want viewers to be bound by the meaning of the titles in the course of their viewing or appreciating the work. In the absence of a title, the viewer’s imagination is free to perceive the visual impact of the artwork.

If we examine both the English and Chinese titles of this work of Han, we will encounter yet another unique treatment to a painting’s title. The meaning of the English title does not correspond to that in Chinese. Regarding how Han dealt with the titles of his artworks, Choi Yan-chi, in her book *Space and Passion: The Works of Hon Chi-fun* has the following observation:

“It is a blessing to be able to indulge in the realm of abstract thinking. Hon (i.e. Han) is a man of sentiments who works with subtlety. He often employs enigmatic citations in his works, and his paintings’ titles are all well thought out and with purpose, so that the one in English may not correspond to the one in Chinese and they may not even explain the contents of the work. In many cases, the discrepancy between the title text and the visual surface is a ‘delivery’ with the intention to find out who would respond with a knowing smile. The multi-crossing between the artist, the viewer and the painting is thus formulated and evokes the exact kind of mutual delight.”¹

Taking the work *A Moment to Be* (Figure 5a) as an example, the Chinese title is “由之” which means “Let It Be” or “Leave It Alone”. The English and Chinese titles are not correlated. According to the observation of Choi Yan-chi as described above, the artist did this on purpose. He could have used a number for the title of the work,

但又想藉此讓觀者多點思考，於是以一些如佛偈²般的字句作為標題。因此，如將韓志勳作品的標題與他的畫作一併看時，便使人容易進入冥想。

韓志勳曾說道：「繪畫講求新、求與時代同步、要屬於自己³」。明顯地，韓志勳的繪畫是劃時代的創新藝術形式。他處理作品標題的手法，其實也是他個人求新的一種表現。無疑韓氏的畫是很個人化。他的畫一方面是表達他的創意，把自己與宇宙合而為一的心聲宣洩，同時亦有引人進入思考的意圖。我很難用文字把他情懷細說，只能試把自己從畫面觀察到和意會到的寫出來，看看能否將一個平凡的幾何圖形，化作一個引人入勝畫面的導源。我曾把這幅畫細閱數次，而每次都給我不同的反應。我把觀察所得和當時的反應記錄如下：

第一次接觸:

這幅畫名為《由之》，其畫面的基本結構是在一個橫向的長方形內加進一大球體的部份。這球體部份在數學上一般稱之為「球冠」。在球冠的下面，看似是一片廣闊的空間。由於此畫的面幅也不算小，有203公分闊，101公分高（以韓志勳的畫來說這尺寸不算大，因為他有較此畫大數倍的作品）。那帶有暗沉色調的球冠佔了全畫面積的一半以上，而球冠的邊緣是一個向下彎的弧形，於是產生一種向下壓的趨勢。加上球冠的顏色較深，與下面顏色較淺和光亮的空間形成對立，再加上實體和空間，光和暗的對比，在相互映襯下，使畫面產生一股強大和動人的視覺引力。

but he went one step further and employed enigmas² in the titles of his work to stir up viewers’ interest in doing a bit of mind searching. Hence, once captured by the enigmatic citation in the title, the viewer would soon fall into a state of meditation.

Han once said, “Painting is a creative pursuit. It should go abreast with time. It should belong to the artist as an individual³.” Obviously, the paintings of Han Zhixun are an outstanding demonstration of the artistic creativity of our time. Even the way he dealt with titles of his paintings is a sign of his creative urge. Han’s works are highly individualistic. They are the means by which he expressed his desire to create and to reveal his passion to be united with the universe, as well as leading viewers into a state of thinking. It is impossible to unveil what exactly was in his mind when Han painted *A Moment to Be*, but I shall examine the painting to see if I can detect how this painting successfully combines visual elements with simple geometric composition to form a fascinating and attractive piece of artwork. I have studied the painting a number of times and my mind reacted to it differently on each occasion.

The First Encounter:

This painting *A Moment to Be* is set in a rectangular format with its upper area occupied by part of a large sphere. In mathematics, it is called a spherical cap. The area underneath the spherical cap appears like the atmosphere. This is not a small scale painting, measuring 203 cm wide by 101 cm high. (Han has many paintings much larger in size than this one.) As the spherical cap, in a comparatively darker and heavier colour scheme, occupies over half of the painting area, with its lower boundary in the form of a curve bending downwards, it imposes a strong downward thrust. Added to this is the interplay of solid and space, as well as the contrast of gloom and light between the upper and lower parts of the composition. The painting thus carries a strong and emotive visual impact.



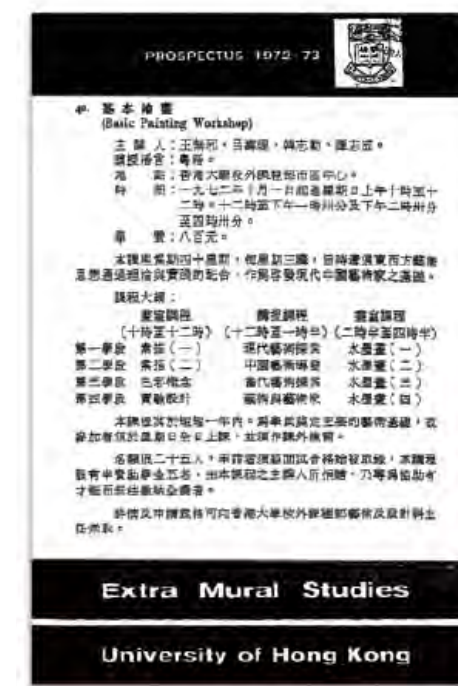
5b 《由之》細部
Details of *A Moment to Be*

細看橫割畫面的球體，其最下端的弧線並不是用畫筆畫出來的（圖5b），因弧線並沒有畫筆在畫面掃過所產生的筆觸。它是球冠與其所處空間分界的象徵。這分界是光在物體上折射，再加上通過空氣折射與反射所產生的複合作用而形成的視覺現象。畫家運用他的繪畫技巧把這種視覺自然現象平實地展現在我們的眼前。表現物象和形體在視覺上的空氣效應，是韓志勳繪畫的特色之一。在《由之》中，球冠最下端與空間分界的邊緣部份，是畫家著意捕捉光在空氣中折射所產生的效應，是表現得最突出的地方。

通過光的反射與顏色的巧妙處理，韓志勳成功地把一幅原是球冠與長方形組成的簡單幾何形構圖，轉化成一幅表面上使人聯想為太空景象的繪畫。這幅韓志勳的繪畫，既然是屬於二十世紀中期的創作，部份運用細緻的寫實技巧，表達一個球體存在於一個空間的景象，使人聯想起流行於二十世紀中葉的歐普藝術。但是我又感覺到他的畫並不單純只著重光與形在視覺上的變幻，於是我決定再從這幅畫的內容探索下去，看看韓氏的畫能在藝壇獨樹一幟，是否另有獨特的地方。

My attention was drawn to the prominent curve across the lower portion of the painting. The curve is not a line left behind by a brush moving over the painting surface (Figure 5b). It only signifies the boundary between the spherical cap, which is a solid body, and the space in which the body exists. This boundary shows the combined effects of light being refracted and reflected in the air on the surface of the sphere, showing the atmospheric influence on the light touching the surface of the sphere before it reaches our eyes. Through the outstanding painting skill of the artist, this natural visual phenomenon is presented to us realistically. Enhancing atmospheric effect in pictorial forms is one of the main characteristics of the painting technique applied by Han. Here, he highlighted this special painting characteristic by capturing the effect of the reflection of light in the thin layer of air around the lower portion of the spherical cap.

Through a very skilful handling of the minute changes in the colour of the reflected light through air, Han Zhixun succeeded in transforming a composition of two simple geometric forms, namely a spherical cap and a rectangle, to a scene that resembles a view in space. As this work of Han Zhixun depicts the effect of light and colours on a global form floating in space, it is natural for one to relate it to Op Art, a popular modern art form of the twentieth century. However, I had the feeling that this painting is more than just a play of the visual illusion in optical forms. Hence, I needed to study it further to find out what makes Han's work so unique as to stand out prominently in the art arena.



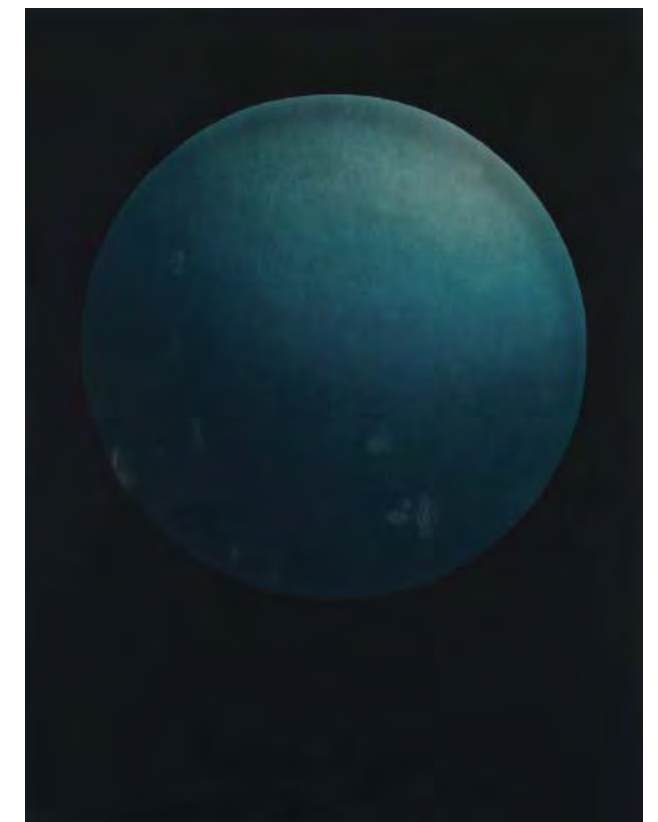
5c 香港大學校外課程部，1972年基本繪畫課程手冊
The syllabus of the "Basic Painting" course, 1972, Extra-mural Department of the University of Hong Kong

第二次接觸：

我嘗試離遠一點看《由之》。驟眼看去，它像是一幅從太空船上拍攝回來的相片。我和韓志勳認識已有多年。我曾有機緣在1972-73年間和韓氏一起（還有呂壽琨和王無邪）在香港大學校外課程部共同主講一個為期四十個星期的基本繪畫課程（圖5c）⁴。據我所認識的韓志勳，他是一位智者，又是一位熱愛生命和生命意義的探索者。他的繪畫雖然使人想到太空，但並沒有捕捉太空星象的意圖。他以圓形作為一個象徵標記，可能就是代表他自己或是其精神意象。我又想起他在1975年作的絲印版畫《無量》（圖5d）。一般人都會以為這幅版畫中的球形是一個星體，飄浮在廣闊無垠和神秘的宇宙中。我卻認為在這幅絲印版畫《無量》中的球體，可能就是畫家描寫自己作為一孤立的個體，存在於一個寂靜的空間時，那份天地與我為一的精神感受。

The Second Encounter:

I tried to look at the painting *A Moment to Be* at a distance. At first glance, it looked as if it were a photograph taken from a spaceship. As a matter of fact, I have known Han for many years. We had the opportunity to work together, also with Lu Shoukun and Wucius Wong, to jointly offer a 40-week course on Basic Painting at the Extra-mural Department of the University of Hong Kong during 1971 and 1972 (Figure 5c) ⁴. From what I know about Han, he is a very intelligent person and is in constant search for the meaning of life. Although his paintings of circular forms often lead people to think of universal space, it has never been his intention to capture the images of heavenly bodies. In those paintings, he used the global form to represent himself, or perhaps his spiritual state. This made me think of his silkscreen print, *Sound and Silence* (Figure 5d), which he did in 1975 to symbolise the artist himself being all alone in a state of solitude. Most people would take the global form in *Sound and Silence* as a heavenly body in the galaxy of



5d 韓志勳《無量》，1975
絲印版畫，高：70公分，闊：52.7公分，香港藝術館藏
Han Zhixun *Sound and Silence*, 1975
Silkscreen, height: 70 cm, width: 52.7 cm, collection of Hong Kong Museum of Art

從《無量》及《由之》兩幅畫作中，我見到畫家處理球體、光與空氣效果的兩種不同手法，產生「動的空間」和「靜的空間」的不同效果。

《無量》輸出是一個深邃、純樸、寂靜的境界。《由之》同時於畫面表現柔順與剛勁、光明與黑暗、靜止與流動等的對立元素。這些對立元素，在畫面上產生強大的視覺運動能量，因而引導觀者對畫中內容進行探索和思考。明顯地，畫家對繪畫物料（如塑膠彩）與工具（如噴筆）等運用的技巧已臻化境。他的作品，已超越繪畫技術與視覺欣賞表現的層面，一方面表達他個人的思想，同時亦引導觀者思考自己的未來、人與大自然的關係和生命的奧秘。

我再三細看畫中的各部份，便發現畫家處理畫面上那折射到球面的光，其左、中、右三個部位均有不同。這個看似是自然現象，其實是畫家運用高超的技巧描繪出光和其折射，以表現他心中所思。畫中各部份的佈局也是別具匠心的，我再把觀察所得的分述如下：

我感覺到畫左部的空氣或雲層較厚和灰暗，我已看不見其球冠，而附近的空間是陰沉一片。畫的右部有像雲煙的稀薄空氣層，把球冠右部及它的邊緣遮蓋至不可辨認。至於畫的中下段，畫家有意不讓雲煙阻隔這部份，所以球體的邊緣在這一段是最明顯的，變成有暗光浮動的弧形薄光層，隱約地包著球體。這薄光層漸次把浮動在大氣層中的光，轉折輻射到球體的背光部份，也照亮接近邊緣部份的球面。

the great unfathomable universe. However, I thought it represented a state of mind of Han when he considered himself and the universe as united in one, with no clear distinction between the two.

As evidenced in *Sound and Silence* and *A Moment to Be*, the artist has succeeded in leading viewers to enter two distinctive types of mental states through his manipulation of light and spatial effects on a spherical body. In *Sound and Silence*, we enter a world of absolute silence and unfathomable serenity. In *A Moment to Be*, we encounter contrasting elements such as tenderness and strength, brightness and darkness, as well as stagnancy and movement. All these contrasting elements flood our view simultaneously, stimulating our mind and activating our mental energy to search for answers to questions evoked by the scene. Obviously, the artist had mastered highly sophisticated skills in rendering light and atmospheric effect through the application of suitable art materials and tools, such as the air brush. However, the paintings of Han Zhixun go beyond the level of painting technique and visual representations. They serve as vehicles with which the artist conveys his ideals and inspire viewers to think about themselves and the relationship between man and nature.

This time, I tried to examine the painting in greater detail. I noticed that the painter dealt with the distribution of the reflected light on the left side, right side and the middle part of the painting in different ways. It looks like a natural phenomenon. In fact, the artist made use of his highly proficient painting technique to depict the distribution of light and its refraction to deliver the message in his mind. Also, the composition of each section is unique and sophisticated. The following is a brief description of what I observed:

The atmospheric layer on the left hand side of the painting is depicted as relatively thick and dark. Hence, no apparent detail is observed on the surface of the spherical cap in this area and the distant space behind it. There are mist and floating clouds on the right hand side of the painting. Although they are rather thin and scarce, they obscure our view from seeing clearly the right side of the spherical cap and the distant space by its side. The painter intentionally did not show any mist or cloud in

畫中下段出現的橙色，有如一片橙色的雲層，在球冠後不明來源的光所照射下，部份橙光折射到球冠的下面，不但把包圍著球體的薄空氣層變成橙色，而且更滲至球冠原是背光陰暗的部份，把那部份也染成橙色，成為整個球冠最耀眼的部位。

一個引人入勝的視覺現象出現了，表現出一個使人進入冥想的剎那空間。這就是球冠下面的三段空間，以不同方法處理的妙處。當左邊的視象被遮暗了，右邊的視象也打散了。觀賞者在有意和無意間，很自然便把視線和注意力集中在中段那全畫最光亮的部份，但我們看不見躲在球體另一面的光源。那些有宗教信仰的人會進入「佛光」或「聖光」的聯想。由此而觸發我想到一些平常不曾想到的問題，如人生的意義是甚麼？為甚麼會有生、老、病、死？這些問題並不容易找到答案。無論怎樣，我們都要接受人生中一切如意和不如意的事。如《由之》所示，由畫上方逐漸向下移的壓力，有如我們生活肩負著的擔子，人和事不停地帶來的煩惱。在逆境中這些壓力會使人透不過氣來。畫中同時指出在黑暗背後就是光明。只要我們能堅持，鼓起勇氣，走過那段艱苦的道路，美好和光明的前景將會在我們的未來出現。我們能與作者分享他的人生觀和宇宙的啟示，實在是一種莫大的享受。

the lower middle section of the painting. The edge of that part of the spherical cap can be clearly identified. It is covered by a thin and subtle belt of reflected light. The lower part of the spherical cap is partially lit up through the reflection of light by air particles.

The part just underneath the spherical cap is painted orange, representing a cloud zone tinted orange by the mysterious light coming from behind the spherical cap. The orange colour of the clouds is reflected onto the surface of the sphere, not only staining the thin layer of air surrounding the lower edge of the sphere orange, but also tinting the lower portion of the spherical cap surface orange, making this region the most eye-catching part of the spherical cap.

In this way, the artist presented a dramatic visual phenomenon and created an instantaneous space for meditation by capturing different lighting and atmospheric effect in different parts of the spherical cap and the space around it. That is the reason why the painting was divided into three parts and each was treated differently. The artist blocked us from looking further into the scene of the painting on the left hand side as well as on the right hand side. Consequently, our attention is drawn to the brightest part in the middle section of the painting. As the source of light comes from behind the spherical body, we are left to wonder what the source of light could be. To a religious devotee, he would be led to meditate and to think of it as holy light or Buddha's light that leads the way to enlightenment. It provoked me to raise questions which I had never asked before. What is the meaning of life? Why should there be birth, aging, sickness and death? There are no easy answers to such questions. We have to accept whatever comes to us as facts of life, no matter whether they are pleasant or not. As shown in the painting *A Moment to Be*, the down-casting force of the heavy spherical cap is like the mental burden we bear in daily activities related to people and daily life. At times of adversity, such mental pressure could be unbearable. However, the painting also points out that behind darkness, there is light. If we persevere and wade through the path of hardship, a bright and rewarding future will always be there waiting for us. I felt truly gratified that I was sharing a lesson on life with Han while looking at this painting.

第三次接觸：

我再看這幅《由之》時，太空的景象又再浮現。它觸發我想起太空旅行。我幻想正坐在一艘太空船裡，以超音速每小時一萬七千多公里急速地在太空飛行。《由之》就像是太空船在飛近一個星球的大氣層時，剎那間出現在眼前的景象。這又使我聯想到1969年太空船阿波羅11號成功地載人類往返月球的歷史盛事。我在該年曾為紀念人類登陸月球的偉業而繪了一幅新水墨畫，名為《荒·月球一景》（那時我還在九龍華仁書院教書。該畫在當年被香港藝術館選購為該館永久藏品）。月球不再是只存在於幻想中，而是一個可以讓人類踏足的地方。那是人類在不斷追求創新道路上的一次大突破。隨後的四十年，科學家研究太空殖民的可行性，同時美國太空總署亦積極發展穿梭機載人往返月球的計劃，直至2011年7月，這計劃才因美國經濟緊縮而終止。在發展航天飛行計劃的過程，美國穿梭機挑戰者號在一次例行飛行，升空不久後爆炸，機上七位太空人全部罹難。這轟動全球的太空飛行實驗慘劇在1986年1月28日發生。這幅名為《由之》的畫作就是在那一年內完成的。這是巧合？還是畫家因對太空慘劇有感而作此畫的呢？

韓志勳這幅畫給我不少驚訝與沉思，同時也開啟我的心扉，讓我聽聽宇宙的呼喚，讓我認識自己生存的價值和自然的偉大，省覺自己身處的地球在宇宙中是何等渺小，何等脆弱，它會因生態環境變遷而存在自我毀滅的危機。

The Third Encounter:

When I looked at the painting *A Moment to Be* again, the great space of the universe came up to my mind once more. I imagined that I was in a spaceship soaring through the deep space at a hypersonic speed of over 17,000 miles per hour. The scene in *A Moment to Be* represents a snapshot of part of a planet, viewed through the window of the spaceship approaching the atmosphere of the planet. The idea of space travel reminded me of the historical event of Apollo 11's successful mission in sending men safely to the moon and back in 1969. Back then, I completed a new Chinese ink painting under the title *Deserted- Moonscape 1* in commemorating this great achievement of mankind (I was teaching at Wah Yan College, Kowloon at that time. The painting was acquired for the permanent collection of the Hong Kong Museum of Art in the same year.). Since then, the moon was no longer just an object for us to dream about. It became a real destination where humans could leave their footprints. This was a great scientific and technological breakthrough. In the 40 years that followed, scientists seriously studied and investigated the possibility of establishing a space colony. Much effort was devoted by the United States of America to develop the space shuttle programme with a view to transporting people back and forth to the moon. However, due to financial constraints, the programme was terminated in July 2011. In one of the space shuttle launches, the American Space Shuttle Challenger exploded shortly after takeoff, killing all seven crew members. The disaster, which shocked the whole world, occurred on January 28, 1986. The painting *A Moment to Be* was executed by Han in the same year. Was it a coincidence? Or perhaps Han did this painting with a message about life philosophy in response to the disaster.

Through his painting, Han raised many provocative thoughts and meditations in my mind. He managed to open up my mind to appreciate the value of my existence and the greatness of nature. At the same time, I came to realise how minute and fragile the Earth I live in is, so insignificant, in contrast to the immense universe.

這使我想起韓氏給此畫的中文名《由之》。人類雖然試圖在太空中找尋地球以外的另一星體作為人類另一生存的空間，但在還沒有能力克服自然界時，我們唯有採取《由之》的態度接受自然界帶給我們的命運。如俗語有謂：「既來之，則安之。」又或是如這畫的英文題目所示：「A Moment To Be (未來的一刻)」。他提醒我們要準備接受未來將會發生的事，包括人類和地球未來所遭遇突如其來的災難。人類必須省覺，排除私見，共同合作，一同為保護地球環境而努力。只有這樣，人類才能繼續生存，人類的將來才有希望！

韓志勳是香港資深的前輩藝術家。是香港數位自學成功的著名畫家之一。他在上世紀五十年代專注創作風景油畫。六十年代起，他運用多樣的媒介及技法從事繪畫及版畫創作。他的作品除了運用噴筆、油彩、塑膠彩外，亦有書法、絲網印、拼貼及實物配合於構圖上。其後期作品常帶有佛家及東方哲學思想，並引發觀者對生命和宇宙意義的探索。他喜歡以圓形入畫，借圓、色和光來探討生存的意義、自然和宇宙界的規律及哲學性等課題。他在1981年歸納他所作以「圓」為構圖主體的創作時說：

「圓就是我，是我的自生形態，是我崇尚的圖像，是當時的環境空間，是我追求的完美境界。」⁵

There is also a danger of self-destruction through environmental changes. At this point, the Chinese title of the painting *Let It Be* rushed to my mind. As mentioned earlier, human beings were trying their hardest to find a new shelter outside the Earth to survive when needed. Before we have the ability to overcome the forces of nature, we have to take the attitude "Let it be" to accept our fate which nature provides. There is a common saying in Chinese: "Let us accept what comes to us." Or as in the message of the English title *A Moment to Be*, we have to be prepared to face what will happen in the future, including any unexpected disasters our human race and the Earth will encounter. Hence, people on Earth should all join forces and work together, leaving behind our differences and prejudice, to make environmental protection our common goal. Only in this way may the human race survive and only then can we have hope for a better future.

Han Zhixun is one of the most senior artists of Hong Kong today. He is also one of the few leading masters who began their artistic careers through self-learning. He first did landscapes in oil in the 1950s. From the 1960s, he began experimenting with different media and techniques to widen the scope of his painting and print-making. In addition to using oil, acrylic and air brush in his work, he combined the application of different images, including Chinese calligraphy, silk screen printing, collages, and even physical objects to fulfil his creative passion. His later works often convey philosophical messages and Buddhist thoughts, which inspire viewers to explore the meaning of life and the universe. He often employed spherical forms, colours and light to express his passion and views about the principles of nature and the universe, as well as his life philosophy. In 1981, he summarized his paintings with circles with these words,

"The circle is me, the form of my own being, and the image that I value and cherish. It is the milieu and space at the moment, the world of perfection I seek after."⁵



5e 韓志勳 《山鳴》，1981
塑膠彩布本，高：203公分，闊：812公分，香港藝術館藏
Han Zhixun *When Mountains Roar*, 1981
Acrylic on canvas, height: 203 cm, width: 812 cm, collection of Hong Kong Museum of Art

韓氏以圓形入畫的作品很多，其中最為人們熟悉的當是那幅長期展出於香港藝術館入口大堂的《山鳴》(圖5e)。該畫為韓氏繪於1981年的塑膠彩布本作品，由多幅組合而成的800公分闊，200公分高的巨製。該畫的中文名是《山鳴》，其英文畫名是中文名的意譯，故此畫的中英文的意義是互通的。《山鳴》是出自宋代詩人蘇軾的「後赤壁賦」中的「山鳴谷應」一語。此畫展出的地方，為進入香港藝術館參觀展覽者所必經之處。長久以來，《山鳴》中圓形的變化和色光的組合，帶出一個動人心弦的構圖，早已深深地印在香港藝術喜愛者的心中。

Presently, Han has many artworks with circles as the subject of interest. One of Han's most famous artwork composed of circular forms is the large painting in horizontal rectangular format displayed on the wall behind the entrance counter of the Hong Kong Museum of Art. This monumental painting bearing the title *When Mountains Roar* (Figure 5e) was painted in 1981, in acrylic on canvas, composed of a number of paintings and measuring up to 800 cm by 200 cm. In this painting, the Chinese and English titles have the same meaning. The two-character Chinese title is probably quoted from the famous essay "On my second visit to Cibi" by the famous poet and scholar Su Shi of Song dynasty. A sentence in that essay reads, "When mountains roar, the valley echoes." As this painting is on display at the entrance hall, every visitor entering the Museum will have the opportunity to see it and respond to it. Throughout these years, frequent visitors to the Museum must be familiar with this dynamic painting with vibrating circular forms. The art of Han must dwell deep in the hearts of many Hong Kong art lovers.

附註

- 1：見蔡切姿 (2000)「畫之恆旅」，載於《恆跡－韓志勳作品集》，香港：蔡切姿出版，頁49。
- 2：佛偈是指佛教徒在說教時用以發人深省的句語。法師在講經時，常以偈語提示，使聽者對生命的意義有所覺悟。
- 3：見陸鴻基 (2008) 編輯，《殖民地的現代藝術－韓志勳千禧自述》，香港：進一步多媒體有限公司發行，頁81。
- 4：見「香港大學校外課程部，1972-1973年度課程簡介」課程編號40的「基本繪畫」，香港大學校外課程部出版，1972。
- 5：此語見於韓志勳 (2005)，《心符：韓志勳的藝術》，香港：康樂及文化事務署出版，頁51。又見於鄧海超 (2007)，「韓志勳的現代圓融」，載於《象外詩情：韓志勳作品展》，香港：香港城市大學中國文化中心出版，頁12。

Endnotes

- 1: See Choi Yan-chi (2000), "His Unending Journey" in *Space and Passion: The Art of Hon Chi-fun*, published by Choi Yan-chi, Hong Kong, p.49.
- 2: Enigmas are some words or phrases like riddles or puzzles which Buddhist monks often use in their sermons to lead Buddhist devotees to think further into the meaning of life.
- 3: See Luk Hung-kay, Bernard (2008), *Modern Art in a Colony: Narrated by Han Chi-fun at the Millennium*, distributed by Stepforward Multimedia Ltd, Hong Kong, p.81.
- 4: See "Prospectus 1972-1973, Extra-mural Studies, the University of Hong Kong", Course No.40 Basic Painting Workshop. published by Department of Extra-mural Studies, the University of Hong Kong, 1972.
- 5: The statement was made by Han Zhixun (2005), in *Secret Codes- The Art of Hon Chi-fun*, Hong Kong, the Department of Leisure and Cultural Services, p.51. Also see Tang Hoi-chiu (2007), "The Circle of Perfection: Modernity in Artist Hon Chi-fun", in *Conceptual Feeling Beyond Images: The Works of Hon Chi-fun*, Hong Kong: Chinese Civilisation Centre, City University of Hong Kong, p.12.

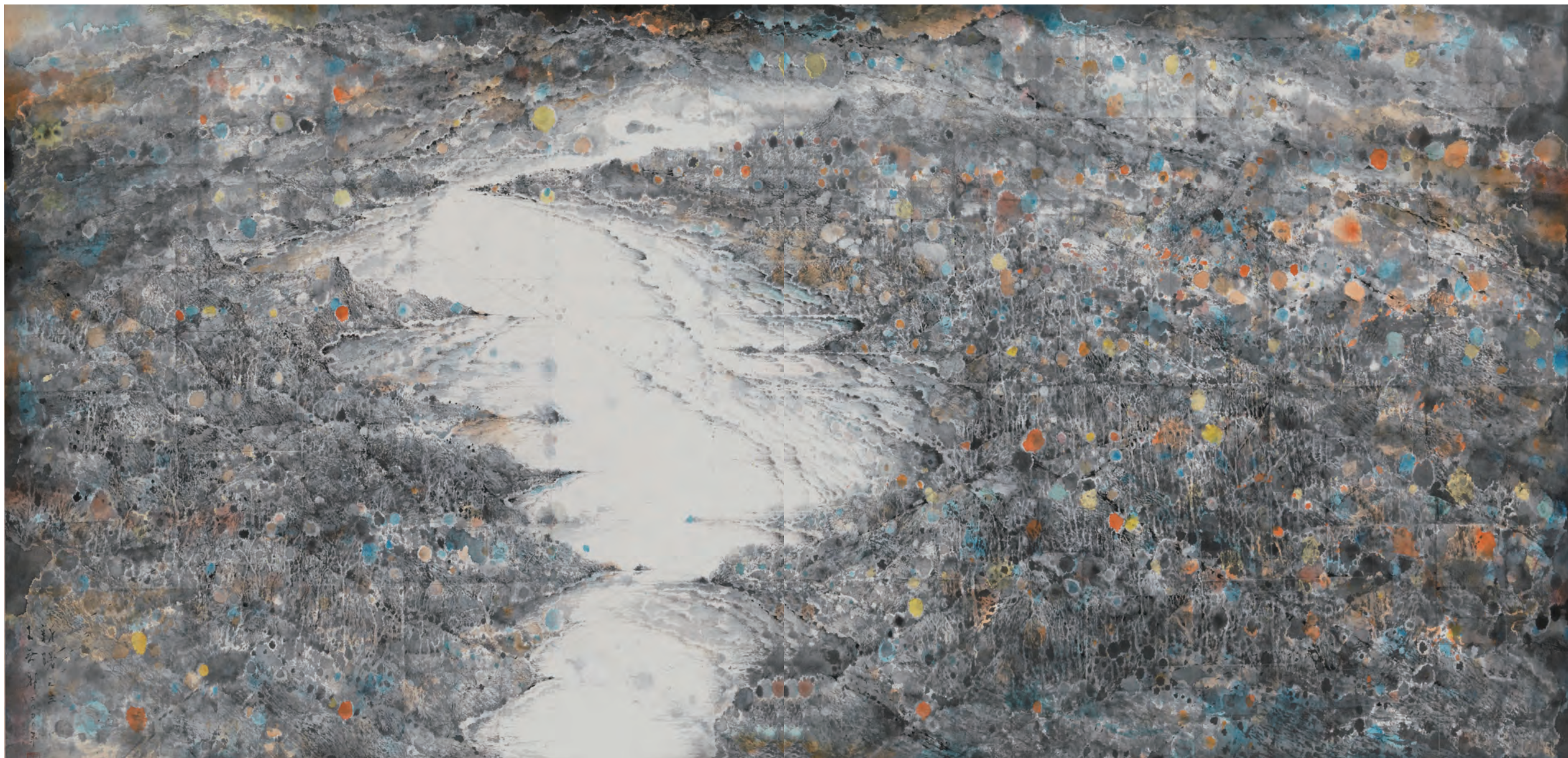
韓志勳生平略歷

- 1922 在香港出生。
- 1936 就讀九龍華仁書院。
隨老師劉敬之習國畫。
- 1954 開始自學繪畫。
- 1956 參加華人現代藝術研究社，成為會員。
- 1960 與呂壽琨、鄭耀鼎、白連等作品同於香港天星碼頭東翼之「第一屆香港藝術節」聯展展出。
- 1962 作品於大會堂美術博物館開幕的聯展展出。
作品於香港第一間商業畫廊雅苑畫廊開幕聯展展出。
- 1963 第一次個展在雅苑畫廊舉行。
參加現代文學美術協會，成為會員。
- 1964 獲現代文學美術協會之第三屆國際繪畫沙龍金牌獎。
與郭文基、金嘉倫、林鎮輝、尤紹曾等創立中元畫會。
- 1968 在美國圖書館舉行個展。
任香港中文大學校外進修部講師。
- 1969 獲美國洛克斐勒三世基金獎學金旅美國深造藝術。
於美國紐約惠勒畫廊舉行個展。
- 1971 中元畫會於香港大會堂主辦其個展。
- 1972-73 任教香港大學校外課程部。
- 1974 在香港博物美術館舉行個展。
- 1975 在香港中文大學校外進修部舉行個展。
- 1976 完成香港會議中心壁畫。
- 1977 第二次在美國圖書館舉行個展。
- 1981 在香港藝術中心舉行個展。
- 1988 在香港大學馮平山博物館舉行個展。
- 1989 完成香港怡和大廈及香港會議展覽中心之大畫作。
香港藝術館為他攝製畫藝紀錄片。
- 1999 香港文化博物館為其攝製「韓志勳絲印版畫藝術」紀錄片。
在香港大學美術博物館舉行「近旅與幽居：韓志勳繪畫」個展。
- 2000 不幸中風。痊癒後繼續積極創作。
出版《恆跡－韓志勳作品集》。
- 2001 作品《時積》被香港郵政局選印為香港藝術作品珍藏郵票之一。
- 2005 在香港藝術館舉行「心符－韓志勳的藝術」展覽。
- 2007 在香港城市大學藝廊舉行「象外詩情：韓志勳作品」個展。

Biographical Notes on Han Zhixun

- 1922 Born in Hong Kong.
- 1936 Studied at Wah Yan College, Kowloon, where he picked up some elementary skill in Chinese painting from his school teacher, Mr Liu Jingzhi.
- 1954 Began to learn painting by himself.
- 1956 Joined as a member of the Chinese Contemporary Artists' Guild.
- 1960 Exhibited in "The First Hong Kong Arts Festival" jointly with Lu Shoukun, Kuang Yaoding, Douglas Bland and others, at the East Pier, Hong Kong Star Ferry.
- 1962 Exhibited at the inaugural art show at the City Hall Art Gallery and Museum.
Exhibited in the inaugural group show of Chatham Galleries, the first commercial art gallery in Hong Kong.
- 1963 First solo exhibition at Chatham Galleries.
Joined as a member of the Modern Literature and Art Association.
- 1964 Awarded Gold Medal at the Third Hong Kong International Salon of Paintings.
Founded the Circle Art Group with Guo Wenji, King Chialun, Lin Zhunhui, You Shaozheng and others.
- 1968 Solo exhibition at American Library, Hong Kong.
Part-time lecturer at Department of Extra-mural Studies, Chinese University of Hong Kong.
- 1969 Received John D. Rockefeller III Fund Fellowship to study in New York, U.S.A.
Solo exhibition at Willard Gallery, New York, U.S.A.
- 1971 Solo exhibition hosted by Circle Art Group at Hong Kong City Hall.
- 1972-73 Part-time lecturer at Department of Extra-mural Studies, the University of Hong Kong.
- 1974 Solo exhibition at the City Museum and Art Gallery, Hong Kong.
- 1975 Solo exhibition at the Department of Extra-mural Studies, Chinese University of Hong Kong.
- 1976 Completed a large painting for the Hong Kong Trade Centre.
- 1977 Second Solo exhibition at the American Library, Hong Kong.
- 1981 Solo exhibition at the Hong Kong Arts Centre.
- 1988 Solo exhibition at Fung Ping Shan Museum, University of Hong Kong.
- 1989 Completed large paintings for Hong Kong Land's Jardine House, and for the Hong Kong Convention and Exhibition Centre.
Shooting of "Hon's Orbit", a documentary of his life and art, produced by the Hong Kong Museum of Art.
- 1999 Completed documentary "The Art of Screen Printing by Hon Chi-Fun", produced by the Hong Kong Heritage Museum.
Solo exhibition "Recent Journeys and Interludes by Hon Chi-fun" at the University Museum and Art Gallery, the University of Hong Kong.
- 2000 Suffered a stroke. Recovered and continued creative activities.
Published *Space and Passion: The Art of Hon Chi Fun* (Han Zhixun).
- 2001 One of his works *Volume and Time* chosen by the Hong Kong Post Office to issue Hong Kong Art Collections stamp products.
- 2005 Solo exhibition "Secret Code: The Art of Hon Chi-fun" at the Hong Kong Museum of Art.
- 2007 Solo exhibition "Conceptual Feeling Beyond Images: The Works of Hon Chi-fun" at the University Gallery of City University of Hong Kong.

6 王無邪 Wucius Wong



6a 王無邪 《新曙之三》，2000
水墨紙本著色，高：67公分，闊：135公分，香港藝術館藏
Wucius Wong *New Dawn No. 3*, 2000
Ink and colour on paper, height: 67 cm, width: 135 cm, collection of Hong Kong Museum of Art

我們欣賞《新曙之三》(圖6a)時會有一個疑問，就是它算是一張西洋畫還是中國畫呢？這畫滿佈五光十色的彩點，使人聯想起西方的點彩派繪畫，又像是一幅西方抽象畫。但從畫中山巒與雲煙的處理手法和積墨渲染的效果，卻可從中感受到一股濃烈的中國水墨畫氣味。如果此畫使我們感覺到東西方文化的交流，則我們的感覺可能和事實相差不遠了。因為繪畫每每反映畫家的個人思想，而東西方文化融合也正是這畫的作者一生從事繪畫所走的路。作者王無邪強調他一生的繪畫歷程是「東西問道」。2006年香港藝術館便以「東西問道」為他舉行個人畫展和出版展覽圖錄。

王無邪在圖錄中對「東西問道」有這樣的解說：

「東西問道，我的起點不全在東方，也不全在西方。我追尋的不全在東方，也不全在西方。迂迴而行，反覆思變，構成我半世紀的藝術歷程。生命的軌跡，貫穿了日本侵華之戰，香港的淪陷與復原，偏安與自強，回歸而成中國特區……。」¹

《新曙之三》是寫於香港回歸中國成為特區後的第三年(即2000年)。在慶祝澳門主權移交²的前後數月，畫家完成以《新曙》為名的數幀繪畫。此畫是屬於這組2000年繪畫的第三幀。這數幀繪畫都以半抽象、半具象的手法寫港、澳附近珠江三角洲的晨曦景色。畫家欲借描寫晨曦，表示他個人對港、澳兩地回歸中國後的喜悅與期望，故命畫名為《新曙》。

A question comes to mind when we face this painting *New Dawn No. 3* (Figure 6a). Is it a Chinese or a Western style painting? This painting is full of colourful dots all over, making us think of those paintings in Pointillism style, or a western abstract painting. However, when we take note of the shapes of the hills, the way the clouds and mist are depicted, and the effect of the ink and colour washes, the painting delivers a strong flavour of Chinese ink painting. If we think a painting is supposed to reflect the background thought of the artist, we are indeed on the right track. As the painter Wucius Wong is constantly in search of a way at the crossroads of East and West, it is of little surprise that we can find in this painting elements of both Chinese and western painting. In 2006, when the Hong Kong Museum of Art presented an exhibition of the works of Wucius Wong, the exhibition was given the title "At the East-West Crossroads- The Art of Wucius Wong". A fully illustrated exhibition catalogue was published to mark the occasion.

In that publication, Wucius Wong made the following remarks on the title *At the "East-West Crossroads"*, saying,

"The starting point of my journey was located neither entirely in the East nor entirely in the West. At every junction, I have attempted to seek a path neither leading directly to the East nor to the West. My artistic odyssey, with twists and bends, has encompassed half a century, passing through major historical events and moments, including the Japanese occupation, the liberation of China, the economic boom in post war Hong Kong, and the handover in 1997..."¹

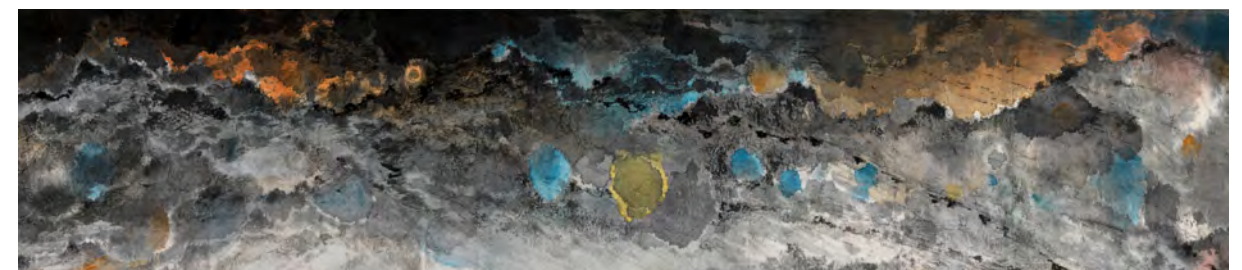
New Dawn No. 3 was painted three years after the handover of Hong Kong to China. A few months before and after the handover of Macau to China², Wucius Wong painted a series of paintings and called them *New Dawn*. This is the third one in the series, dated the year 2000. These paintings were done in a semi-abstract style. They depicted scenes of the Pearl River delta area at dawn. The painter was making use of the subject *New Dawn* to express his joy and aspiration concerning the historical events of the re-unification of both Hong Kong and Macau with their motherland, China.

此畫最令人注意的部份是靠近畫面中部，在太陽還未升起，曙光半露時，由下往上迂迴橫過畫面的雲霧帶，在橫過大地的珠江河面出現。若是幻想乘飛機經過，從機艙往下望，所見的將會是雲霧與江水混成一片的景象。畫中雲霧從下端湧出，微微地斜向右上移動，然後雲霧突然收窄，再轉向左上方移動，同時雲霧結集的面積也擴闊了；雲霧到達畫的四分三高處時，突然再次收窄，部份稀薄煙霧飄散往左上角再延展，而雲霧則沿江流轉折向右方橫斜並向上方移動；那橫向的雲霧面幅逐漸縮小，至畫面的中上段便開始散開，變為稀薄的煙霧，延展至整幅畫的上半部，繼而擴散至其餘的畫面。畫家在畫中運用雲霧的聚散，一方面表現晨曦的氣氛，增加視覺的動感，同時也是統一畫面中各視覺元素的手法。

再把視線移往畫面的中上部份。看到在那較窄的雲霧層上有一帶遠山起伏於天際。山後曙光隱約可辨(圖6b)。這畫的主題標示為「新曙」，即指太陽仍未升起，是曙光初現的時刻，離日出還有一段時間。畫中橙色的曙光亦只在遠山的邊緣開始浮現，還未照到畫面的江河大地。江上雲霧還未染上朝霞的光彩。

The most eye-catching part of the painting is the stretch of cloud or mist traversing almost the whole height of the picture surface. The main body of this cloudy belt is actually at the location of the Pearl River. At dawn, just before the sun rises above the distant hill tops, the mist rising from the river surface forms itself into a belt of cloud hovering above the river. This is the kind of scene observed from a great height, such as through the window of an aeroplane. As it is, the cloudy belt starts from the lower edge of the painting, moving upwards slightly towards the right. Its width suddenly reduces and then expands again before it swings slightly towards the left. After about three quarters of its left-ward journey, and before it reaches the top edge of the painting, the width of the cloudy belt reduces again. Part of the cloud, thinning out, flows towards the top left corner, while the cloudy belt shifts right-wards, gradually thinning out to cover most of the upper part of the painting. By playing with the gathering and thinning out of the cloudy mist, the painter succeeds in creating the atmosphere of dawn, as well as uniting different types of visual elements in the picture plane into a harmonious whole.

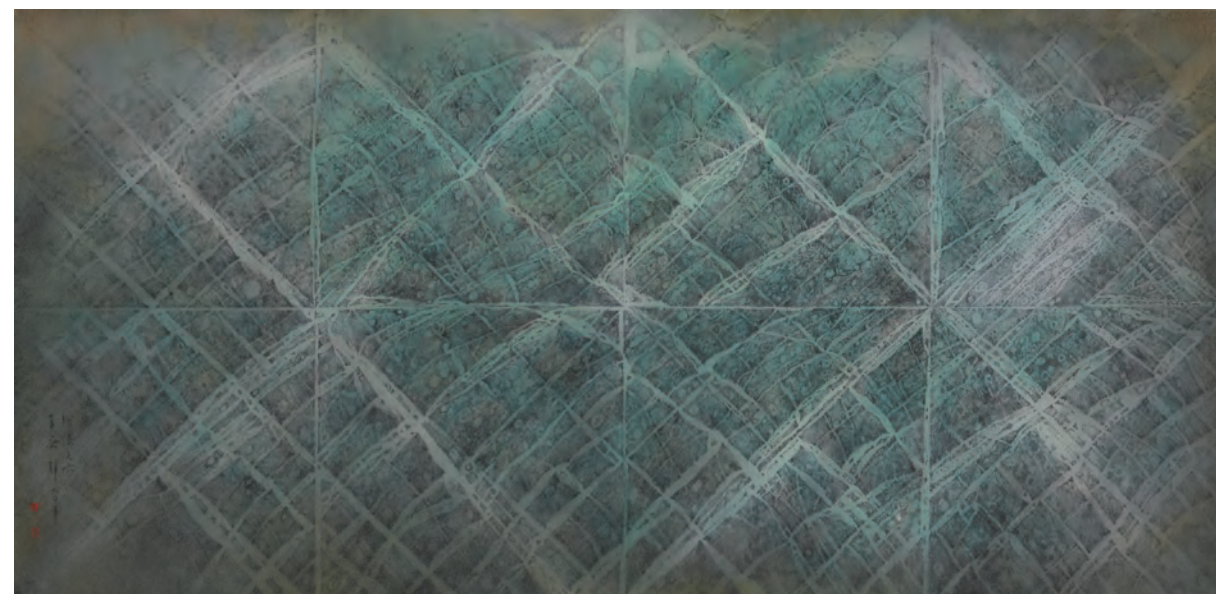
Now, let us focus on the upper portion of the painting. Above the misty cloud belt near the top is a stretch of distant mountain ranges. The light of the early dawn is seeping through the air behind the mountain top barely visible from the riverside (Figure 6b). As the title of this painting is "*New Dawn*", the sun has not yet risen high enough to brighten up the sky. The orange colour of the refracted light of the sun just begins to show its presence in the sky near the top of the distant mountains, but it is not bright enough to cast its orange shade onto the land or the river, or the stretch of clouds above the river on our side of the mountains.



6b 《新曙之三》細部之一
Details 1 of *New Dawn No. 3*

畫家不以日出為題，應別有深意。可能他已想到港、澳兩地回歸中國後，還有很多要克服的問題及困難。如果一切順利，所遭遇的困難將能迎刃而解，前途會是一片光明。果真如是，新曙將會轉為日出，金光將照遍大地。但天有不測之風雲，新曙會隨風雲變色。未來變幻如何？陽光會否普照大地，仍是未知之數。但畫家的心情是喜悅的，因港、澳回歸中國對他是喜聞樂見的事，故他繪畫的珠江三角兩岸，雖然仍未披上晨光的色彩，但卻如從空中下望所見，一個個不夜城中的燈火遍佈整個區域，把大地裝飾得色彩斑斕，令原是暗沉的地面發出點點亮光，給人希望與喜悅。

There are reasons for the thoughtful painter not to paint a sunrise scene. He might have thought of the possible problems and difficulties that both Hong Kong and Macau would encounter after their return to China. If everything in the course of the transaction turns out to be smooth and successful as planned, a bright future will be ahead of us. This new dawn will soon be transformed into a sun rise with brilliant sunlight casting over the whole scene. However, things may not work out as smoothly as we would like them to be. The weather may change with the movements of wind and clouds. The sunshine may or may not come out following this early dawning period. The outcome is, therefore, unpredictable. However, the painter was full of joy when he learnt that Hong Kong and Macau were both re-united with China. Hence, in his painting of the Pearl River delta region in early dawn, although the sun has not risen high enough to brighten up the sky and land, he portrayed a scene of joy and prosperity by showing a bird's eye view of cities and towns along the banks of the Pearl River lit up by shafts of multi-coloured light. The land which should look dull and gloomy at this time of the day is now glistening and shimmering through the air. It conveys to us a sense of joy and hope for a better future.



6c 王無邪 《紛流之六》，1990
水墨紙本著色，高：68公分，闊：140公分，香港藝術館藏
Wucius Wong *Divergent Waters No. 6*, 1990
Ink and colour on paper, height: 68 cm, width: 140 cm, collection of Hong Kong Museum of Art



6d 《新曙之三》細部之二
Details 2 of *New Dawn No. 3*

王無邪早年曾隨呂壽琨學中國畫，後赴美攻讀藝術及設計學。他回港後曾任香港藝術館助理館長及香港理工學院設計學院首席講師。他是香港早年通過講學與著作，把西方包浩斯³藝術設計引入香港設計界的數位重要香港設計家之一，今天多位享譽國際的香港設計大師，都是出於他門下。他的山水畫亦多以西方設計觀念為畫面整體佈局的依據，或將畫面分割重組以增加山的體勢及畫面的視覺趣味。

常見他的畫中有網格出現，明顯地把畫面分割成各種幾何圖形，如三角形、長方形、正方形或平行四邊形等不同大小的網格。例如他在1990年畫的《紛流之六》(圖6c)，畫面明顯被分割成不同的三角形和方形。在《新曙之三》中亦有很多網格的存在，即使並不那麼明顯，但只要細心觀察，便可發覺有些清晰、有些隱約可辨的網格存在畫中(圖6d)。他常運用網格在他的作品中，一方面可見設計學對他的繪畫創意影響至深。設計與繪畫在其畫中相輔相成，不可分割。現代設計與繪畫相結合便成為王無邪繪畫的個人特色之一。從另一角度來看，這些網格被運用在一幅現代山水畫中，正可表現一個

In his early years, Wucius Wong studied Chinese ink painting under the guidance of Lu Shoukun. Later, he went to the United States to study art and design. On his return to Hong Kong, he served at the Hong Kong Museum of Art as an Assistant Curator, and then at Hong Kong Polytechnic as the Principal Lecturer of the School of Design. He was one of the major early designers in Hong Kong introducing the principle of the Bauhaus School³ into our local design arena through lecturing and book publication. A number of his former students have become leading designers in Hong Kong today. His landscape paintings often derive their composition from western design concepts. He likes to divide the picture plane into sections and re-assemble them to give a new perspective in the composition, with added visual interest.

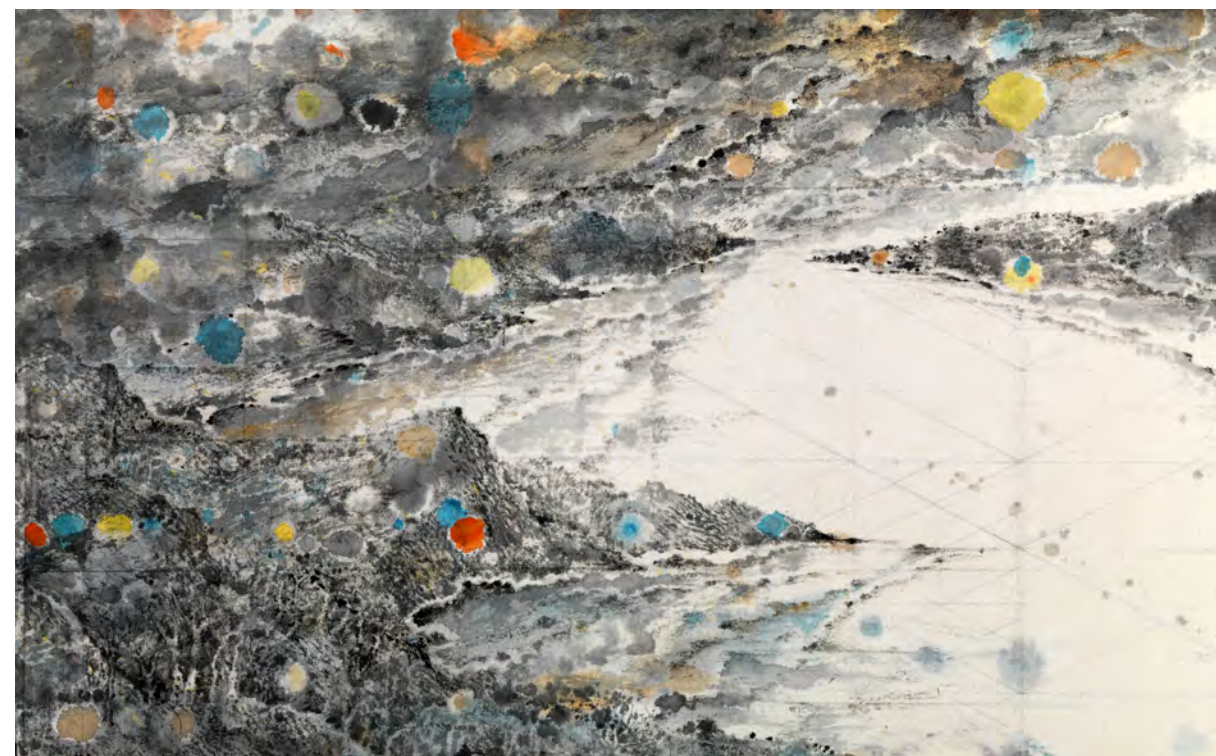
A common feature of his paintings is the appearance of grid lines. These grid lines divide the picture plane into geometric shapes such as triangles, squares, rectangles, parallelograms, etc. Sometimes these grids of varying size are quite obvious and regular, but occasionally they are not. Take for example, in his 1990 painting, *Divergent Waters No. 6* (Figure 6c), the picture plane is obviously divided into squares and triangles of different sizes. There are many grid lines inside *New Dawn No. 3*, too although these grid lines are not all easily identified. Even so, it is not difficult to locate some of the grid lines in this painting if we look hard enough (Figure 6d). The frequent appearance of grid lines in this artist's work is an indication that design concepts have become an inseparable part of his creativity in painting. The combination of art and design has become a common

與我們今日的生活息息相關的訊息。就是我們生活在一個資訊科技發達的年代，一個互聯網的世界。畫中的網格正可代表著那些看不見，但其實是包圍在我們四周以至整個地球的互聯網。通過畫中的網格，即設計家常用的格子，畫家提醒我們不要忘記我們生活中最現實和最現代化的一面：我們其實是生活在一個無形的網絡中！

王無邪將設計常用的網格或格子結合在繪畫的構圖中，無疑是把西方的設計藝術意念帶進畫裡，但同時他的畫亦有中國傳統山水歌頌自然的傾向，甚少有人的蹤跡。畫中雲煙的面積大至幾乎把畫面分為左右兩邊並橫貫畫面上下，其左右邊緣都被伸進江中的高低的山坡和參差

personal characteristic of the works of Wucius Wong. Furthermore, the use of grid lines in modern landscape painting may convey to us a message closely associated with our daily activities. We are living in the modern age of information-technology, with almost everything connected to the internet. The visible grids in the landscape represent the virtual communication network around us and also around the world. Through the use of the grid in landscape painting, the artist attempts to remind us of the fact of modern daily life that we are all living almost inside an invisible net!

By making use of the grid or network lines as part of the compositional elements, Wucius Wong has integrated the western design concept into his paintings. At the same time, his paintings also impart glorification of nature which is the tradition of Chinese landscape painting where little or no human activities are included. The large stretch of cloud and mist that has almost divided the painting into two parts is a typical Chinese landscape painting feature. On the left and right edges of the stretch of cloud and mist there are sandy banks and hill slopes projecting into the river (Figure 6e). They remind us of the river bank and distant hills commonly found in traditional



6e 《新曙之三》細部之三。
Details 3 of *New Dawn No. 3*

不齊的山嘴所衝破（圖6e）。山坡、山嘴，加上中國山水常見的雲煙構圖，不難使人聯想到中國傳統山水畫中江邊遠山的景象，使畫面內容充滿東方韻味和色彩。

中國水墨畫技法中的點苔，是用毛筆的尖鋒或輕或重地接觸畫面，不讓筆鋒在畫面上移動便隨即把筆鋒帶離畫面，形成一點的筆觸痕跡。

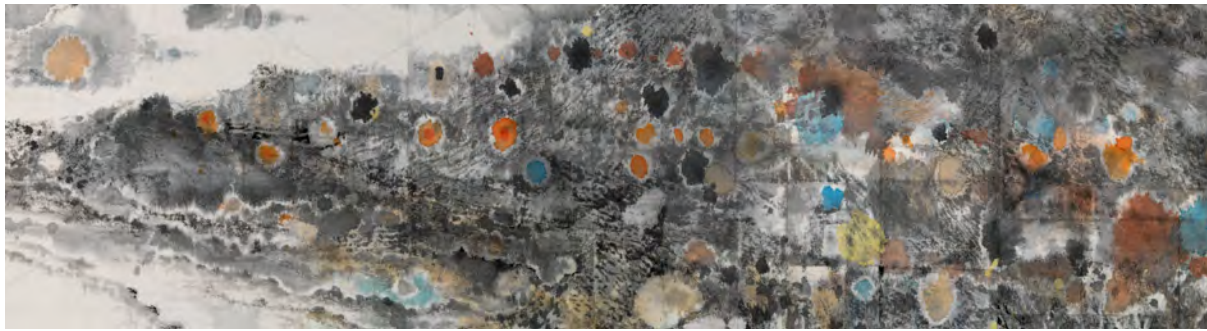
歷代以來，山水畫家會用點苔來表現山石、土坡、樹枝、樹幹、樹根旁的苔蘚和雜草，亦有以之作為遠山上的樹叢等。不同畫家各有不同的點苔手法，較突出的有清初金陵八家⁴中的龔賢（字半千），他以擅於運用點苔的聚散構成畫中的山石樹木而聞名於世。《新曙之三》除了雲煙的部份，畫面的其餘部份都被不同大、小、濃、淡、深、淺的墨點和色點蓋過。畫中的點雖屬點苔，但在畫中的功用卻超越一般傳統的點苔。除了一些是用來表現山石、土坡、苔蘚和雜草外，亦有用來構成山石、土坡的紋質，浮雲、城市中的燈光，流動的光影等。這些點苔的形成除用慣常的點法外，還有很多點是畫家特別處理，令它們看起來像是發光的小石子一樣。

細看便發現這似是發光的點，其形成的方法有兩種：一種方法是先作一淺色點，待乾後在點的中央加一較小和較深色的點；另一方法是在點的周圍填上較深色的墨或顏色，但讓點的四周邊沿留有露白的小空間，這樣每點看來便會像發亮似的。自古以來未有畫家用這方法作點

Chinese landscape paintings, thus giving the painting a strong Eastern flavour.

In Chinese painting, there is a painting technique known as moss dotting. It refers to the application of dots of different sizes and in varying colours and ink tones over the picture plane. The way to do it is to let the tip of the ink-bearing brush touch the surface of the paper and then remove the brush from the paper without letting the brush drag along the paper surface. In the past, many Chinese painters applied moss dots on rocks, hill slopes, branches, tree trunks and tree roots to give an impression of moss or grass. Sometimes the function of these dots goes beyond the representation of the presence of moss or grass. They are often used to represent trees and shrubs growing on distant hills. Different distinctive moss-dotting styles and techniques have been created by various painters at different times, for example, Gong Xian, one of the Eight Masters of Jinling in the Qing dynasty⁴, who was noted for his creative way of using accumulative moss dots of different ink tones to present hills and trees in a landscape painting. In this painting *New Dawn No. 3*, other than the wide stretch of mist and cloud, the rest of the picture plane is covered by different kinds of dots in different sizes. These dots vary in colour and in ink tone. Although they look like moss dots, they are actually used by the painter to represent many other things in this painting. They represent not only vegetation growing on top of rocks, hills and the ground, but also textural elements of rock forms and cloud forms, even as glowing lights in the towns and cities, as well as light and shade in the layers of mist and clouds. In addition to the usual way of moss dotting, the painter handled the dots in special ways making them look like little glistening stones.

Upon careful examination of the glistening dots, I came to notice that these glistening moss dots were formed in two ways. Some were formed by first creating light coloured dots, and then inserting a darker coloured dot in the middle of each after the lighter colour dots became dry. Another way was to add slender ink lines or very small dots in different ink tone around the moss dot leaving a white space between the original dot and the newly added ink lines or dots. Either way would give the moss dot a glistening look. Of all the Chinese paintings that I have studied in Chinese art history, I have never come across moss dots like this. I am, therefore, at a loss as to how to categorise them. As they are, the land on



6f 《新曙之三》細部之四。
Details 4 of *New Dawn No. 3*

苔，所以我不能用已有的點苔法給它歸類。由於這些點苔是用各類不同的顏色點成，驟眼看去有如在晨曦中，珠江兩岸大地上遍佈不同顏色和類型的發光寶石（圖6f），故我稱它為寶石苔，為國畫畫法中的點苔法開一新類。

王無邪在中學時已醉心現代文學與新詩。他曾與同儕出版《詩朵》期刊。其後，他把東方詩人浪漫的氣質投入於繪畫創作。他的繪畫展現他東西並蓄，合一爐而共冶。他把與自己本質相配合的東西方藝術元素採納而加以轉化，再融入到作品裡。他既不願意受困於東方固有傳統的藩籬，亦不讓自己被西方強大的現代藝術潮流沖著走。他終於在東西問道的過程中建立了他個人的藝術世界。同時，他的繪畫不但標誌著他個人在藝術創作上的特質和建樹，而且還起著承先啟後的教育作用。

both sides of the Pearl River depicted in the painting looks as if it is covered all over with colourful gem stones shimmering in the dawn air (Figure 6f). Perhaps I should call them “gem dots” instead of moss dots. In this painting, we have witnessed a new moss dotting technique not seen before in the history of Chinese ink painting.

Wucius Wong was well versed in Chinese poetry and modern literature from the time he was a secondary school student. He co-published with his literary friends the periodical *Poetry Blossoms*. Later, he turned his artistic talent from poetry to painting. The paintings of Wucius Wong reveal that he has grasped the essence of the art of East and West, and evolved from them an art form which is highly personal. He took in artistic elements of both East and West, combined them and modified them to fit into his personal artistic pattern. He is not willing to be confined within Chinese art traditions, nor is he happy to follow the popular trend of Western art. He finally established his own art world after traversing the East-West crossroads. His paintings not only bear witness to his success as a highly individual artist, but also put forward an educational message which enlightens many Hong Kong artists, not only of today, but of many generations to come.

附註

- 1：見《王無邪的藝術－東西問道》，香港：康樂及文化事務署出版，2006，頁26。
- 2：澳門於1999年12月20日回歸中國。
- 3：包浩斯 (Bauhaus) 是1919年由藝術家格羅皮烏斯 (Walter Gropius) 把德國魏瑪藝術學院和魏瑪美術與工藝學校合併而創建的建築學校。這所新學校主張藝術與工藝並重，訓練出的藝術家能夠將精緻的工藝製作、建築的實踐經驗與創作性的想像力結合，從而發展成為一種具有功能性設計的新意識。包浩斯這種設計新意識對其後的藝術、建築、平面設計、室內設計、工業設計等的發展有極深遠的影響。
- 4：金陵八家是指明末清初南京畫壇的龔賢、樊圻、高岑、鄒喆、吳宏、葉欣、胡造、謝蓀八人，而以龔賢為八家之首。

Endnotes

- 1: See *At the East-West Crossroads- The Art of Wucius Wong*, published by the Leisure and Cultural Services Department, Hong Kong, 2006, p.26.
- 2: The return of Macau to China took place on 20 December 1999.
- 3: The Bauhaus school was founded by Walter Gropius in 1919 as a merger of the Grand Ducal School of Arts and Crafts and the Weimar Academy of Fine Art. The early intention was for the Bauhaus to be a combined architecture school, crafts school, and academy of the arts. As a result, the school became a centre for creating a total work of art in which all arts, including architecture, would eventually be brought together with the emergence of a new functional design concept which combines creativity and functionality. This new Bauhaus design concept has tremendous influence on subsequent developments in art, architecture, graphic design, interior design and industrial design.
- 4: The Eight Masters of Jinling refer to the following artists who were active at Nanjing in the middle of the 17th century: Gong Xian, Fan Qi, Gao Cen, Zou Zhi, Wu Hong, Ye Yin, Hu Zoo and Xie Sun. Gong Xian has been considered to be the leader of the Eight Masters.

王無邪生平略歷

1936	生於廣東省東莞太平鎮，原名王松基。
1938	移居香港。
1941	二次大戰期間遷回中國。
1948	二次大戰之後返港定居。
1954	畢業於香港聖約瑟英文書院。
1955	與友人出版《詩朵》期刊。
1958	與友人創立現代文學美術協會，當首任會長，並出版《新思潮》雙月刊。
1959	於香港英國文化協會舉行個展。
1960	策劃及主持「第一屆香港國際繪畫沙龍」。
1961-65	赴美留學，於馬利蘭藝術學院獲藝術學士及藝術碩士學位。
1963	於美國俄亥俄州哥倫布市立圖書館舉行個展。
1966	學成後返港。
	於香港大會堂舉行個展。
	任職於香港中文大學校外進修部，主講美術及設計課程。
1967	任職香港博物美術館助理館長。
1970	獲洛克菲勒三世基金會助學金，在美國遊學一年，在紐約學習石版畫創作，並參觀各地美術館、博物館、美術學院、畫廊、名勝等。
1974-84	任職香港理工學院設計系高級講師；1977年起任首席講師。
1984-96	移居美國。曾於美國多間大學任客座講師。
1987	於美國明尼蘇達州明尼亞波里市藝術館舉行「山之情懷」個展。
1988	於台北雄獅畫廊舉行個展。
1989	於倫敦葛富利畫廊舉行「河夢」個展。
1992	於台北雄獅畫廊舉行「東西行」個展。
	於倫敦葛富利畫廊舉行「故夢」個展。
1996	回歸香港。
	擔任香港藝術雙年展評審委員。
1997	於香港及新加坡萬玉堂畫廊舉行「遊子情懷」個展。
	擔任香港藝術館名譽顧問。
1998	於紐約懷古堂舉行「火之環」個展。
	獲香港藝術發展局頒授藝術成就獎。
1999	擔任香港中文大學藝術系兼職教授。
2000	於顧豪斯當代畫廊舉行個展。
	擔任香港藝術館「當代藝術2000—孤獨峰群」展覽客席策展人。
2001	於香港中文大學新亞書院許氏文化館舉行「紙與布的對話」個展。
	擔任香港藝術中心藝術學校督導委員會委員。
2002	於香港漢雅軒舉行「城夢」個展。
2006	擔任香港西九龍文娛藝術區核心文化藝術設施諮詢委員會博物館小組成員。
	於香港藝術館舉行「東西問道—王無邪的藝術」個展。
2007	獲頒授銅紫荊星章(BBS)，表彰其藝術成就及致力推動香港藝術發展。
2010	於澳門民政總署舉行「天地情—王無邪水墨畫」個展。

Biographic Notes on Wucius Wong

1936	Born in Taiping District, Guangdong Province. Originally, his name was Wong Chung-kee.
1938	Moved to Hong Kong.
1941	Took refuge in China during World War II.
1948	Returned to Hong Kong after World War II.
1954	Graduated from St Joseph's College, Hong Kong.
1955	Co-published periodical <i>Poetry Blossoms</i> .
1958	Co-founder and chairman of the Modern Literature and Art Association which published the bi-monthly magazine <i>New Currents</i> .
1959	Solo exhibition at the British Council, Hong Kong.
1960	Curated the "1st Hong Kong International Salon of Painting".
1961-65	Studied in the United States, and received the degrees of BFA and MFA in the Maryland Institute College of Art.
1963	Solo exhibition at Columbus Public Library, Ohio.
1966	Returned to Hong Kong.
	Solo exhibition at City Hall, Hong Kong.
	Conducted art and design courses at the Extramural Department of the Chinese University of Hong Kong.
1967	Assistant Curator of the City Museum and Art Gallery, Hong Kong.
1970	Recipient of the John D. Rockefeller III Fund grant, studied lithography in New York, and visited museums, art schools, galleries, and many scenic places in the United States.
1974-84	Senior Lecturer and, from 1977, Principal Lecturer, of the School of Design, Hong Kong Polytechnic.
1984-96	Emigrated to the United States. Visiting Lecturer at several universities in the United States.
1987	Solo exhibition "Mountain Thoughts" at Minneapolis Institute of Arts, Minnesota, United States.
1988	Solo exhibition at Hsiung Shih Gallery, Taipei, Taiwan.
1989	Solo exhibition "River Dreams" at Gerald Godfrey Far Eastern Art, London, U.K.
1992	Solo exhibition "The East-West Journey" at Hsiung Shih Gallery, Taipei, Taiwan.
	Solo exhibition "Ancient Dreams" at Godfrey Far Eastern Art, London, U.K.
1996	Moved back to Hong Kong.
	Adjudicator for the Hong Kong Art Biennial.
1997	Solo exhibition "Vision of a Wanderer" at Plum Blossoms Gallery, Hong Kong and Singapore.
	Honorary Adviser of the Hong Kong Museum of Art.
1998	Solo exhibition "Ring of Fire" at Kaikodo Gallery, New York.
	Awarded Emeritus Fellowship by Hong Kong Arts Development Council.
1999	Part-time Professor, Department of Fine Arts, the Chinese University of Hong Kong.
2000	Solo exhibition at Goedhuis Contemporary, London, U.K.
	Guest Curator for "Contemporary Hong Kong 2000- Solitary Peaks" exhibition at the Hong Kong Museum of Art.
2001	Solo exhibition "Dialogue between Paper and Canvas" at Hui Gallery, New Asia College, the Chinese University of Hong Kong.
	Council Member of the Art School of the Hong Kong Arts Centre.
2002	Solo exhibition "City Dream" at Hanart Gallery, Hong Kong.
2006	Member of the Museum Advisory Group, Consultative Committee on the Core Arts and Cultural Facilities of the West Kowloon Cultural District, Hong Kong.
	Solo exhibition "At the East-West Crossroads- the Art of Wucius Wong" at the Hong Kong Museum of Art.
2007	Awarded the Bronze Bauhinia Star Medal (BBS) for outstanding service over a long period of time in the promotion of art.
2010	Solo exhibition "Sky-Land Expressions- Ink Paintings of Wucius Wong" presented by the Civic and Municipal Affairs Bureau of the Macau Government.

7 張義 Zhang Yi (Cheung Yee)



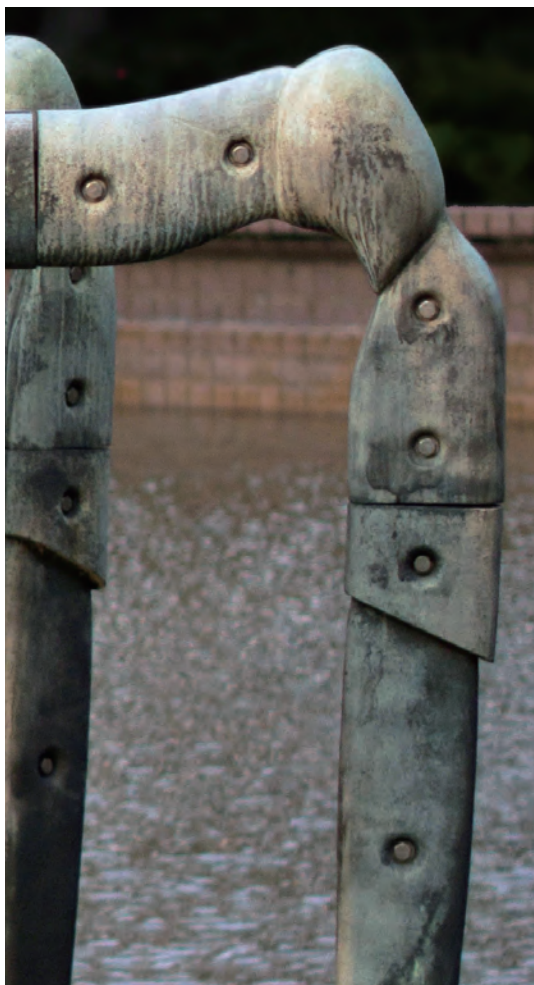
7a 張義 《橫行將軍》，1984
青銅，高：366公分，闊：244公分，直徑：244公分，香港藝術館藏
Zhang Yi *Sculpture 1- General*, 1984
Bronze, height: 366 cm, width: 244 cm, diameter: 244 cm, collection of Hong Kong Museum of Art

此造型奇特的雕塑名為《橫行將軍》(圖7a)，它雖然以將軍為名，但它顯然不是一個人，而且比一個人還要高。如從遠處驟眼看去，它像是一隻大蜘蛛；要細看才知它不是蜘蛛。它以長長的八爪支撐著一細小且有硬蓋的身體。硬蓋的頂部有一對像棒子的眼睛，還有一對強而有力的螯臂。兩螯臂上分別都有一張開的大鉗。把這些特徵結合起來，便會聯想到它是一隻蟹，但它和我們常見的蟹不同。這是藝術家嘗試用一隻蟹的外形和特徵，將之解構再重新組合，創造出一個代表他心中理想的蟹的藝術造形。

這是一件以青銅製成的雕塑。細看它便發現這大蟹是由多個部份結合而成，其結合方法類似玩具模型組合的原理。因其重量不便移動，加上那細長的蟹爪在節與節的連接處，在鑄造過程中容易折斷，所以如要將它整件一次鑄造，便會十分困難。解決方法便是把蟹身和爪分解成若干組件鑄造，鑄造後才將它們組合。我們可以想像，要把各組件連結成為一件既堅固、美觀又具創意特色的藝術品，是設計製造這大蟹時給藝術家的一大挑戰。當我想到這裡，又看見蟹的各部位有很多處是用螺絲和螺絲母連結時(圖7b)，不禁讚歎這位藝術家心思的精密。他不但把雕塑組合製作的問題解決了，還賦予整件作品一個具有機械人特色的時代感。

This unusually formed sculpture has been named *Sculpture 1- General* (Figure 7a). Although it is given a title of high military rank, it is obviously not a person. It is taller than a normal sized person. When glanced at in the distance, it can even be mistaken for a giant spider. However, one would realise that it is indeed not a spider upon closer inspection. Nevertheless, it does seem to have eight long legs or claws supporting a small armoured body. Protruding out of the top of the body shell are two tiny rods, like a pair of eyes. Also extending out from the top of the body shell are two strong arms with powerful claws. If we gather the characteristics of all these features, the picture of a crab becomes apparent. However, this is not the common crab that we know. This is an ideal crab form created by the artist who studied and understood the appearance and features of a real crab, followed by a mental process of analysis, disintegration and reconstruction.

This sculpture is made of bronze. If we look closely, we shall see that this giant crab is made up of many small parts. Its fabrication method originates from the same principle employed in the manufacturing of children's model kits. If this giant crab with eight long slender legs were cast into one single piece of bronze, the casting process would have been difficult. Also, the finished piece would have been extremely heavy, and the task of moving it around would have been very inconvenient. At the same time, those long and slender legs would have snapped easily at the weak points between leg segments. The solution to all these problems is to break the crab and its legs down into a number of smaller parts and then reassemble them afterwards. We can imagine that in order to link up all the small parts of the giant crab to make a artwork that is attractive-looking, structurally sound and contains special creative features, the artist must be facing a great design challenge. When my mind is unsettled by the troubles the artist has gone through, and I notice on the sculpture that every part of the crab has been joined together at various spots using screws and nuts, I cannot prevent myself from admiring with



7b 《橫行將軍》細部之一
Details 1 of *Sculpture 1-General*

據作者張義描述，這隻大蟹的製作並沒假手於人，全部工序都是由他親自處理。這蟹用分段及組件的方法製成，主要是要配合他個人的能力和有限的工作空間與配備。他不吝時間和勞力，先用木雕出蟹各組件的模型，再把模型的每一組件以泥翻模，把木從泥模中除掉後，才把燒熔了的青銅注入泥模中。待青銅冷卻後把泥模除掉，於是鑄出蟹的一件組件。雖然每件組件只是這隻巨蟹的很小部份，但每一組件也有數十磅重，要完成百多個組件的工作量，可想像這過程相當艱巨。

awe the artist's overall thought and attention to detail (Figure 7b). He has not only solved the construction problems, but also given the entire artwork a special feeling of a robotic era.

According to Zhang Yi, the author of the sculpture, every fabrication procedure in the making of this gigantic monster crab was performed solely by himself, without any outside help. This crab is divided into sections made of smaller components that are assembled separately, the design of which is mainly determined by his personal ability and his limited working area and equipment. He spent as much time and effort as he could to create a satisfactory wood-carved model that looked the same as his ideal crab with all the required components fully assembled. Then he covered each component of the wooden model with clay to form a moulding unit. After removing the wood, molten bronze was poured in to fill the space inside the empty clay mould. Once cooled, the clay mould was broken off, leaving behind the component of the crab in solid bronze. Even though each component is only a small part of the giant crab, it is still several tens of pounds in weight. Now one can see the amount of work required and the arduous process to complete more than one hundred components in the creation of this sculpture.

In this respect, it reflects the intelligence of our Hong Kong artists and their persistence and devotion to art. Back then, Zhang Yi had limited labour and material resources which he could personally afford, and he had to work within a confined area in the densely populated living environment of Hong Kong. Moreover, at that time there was no Arts Development Council¹ as there is today, nor any public organisations to provide financial support. Given all these constraints and problems, the artist could still accomplish such a large scale metal sculpture: his perseverance is truly impressive and admirable. Only a truly sincere and devoted artist could possess this dauntless spirit to work with such energy and stamina for the completion of an artwork. Therefore, Zhang Yi's sculptures often deliver a sense of simplistic truth with heroic vigour and evoke viewers' admiration.

這反映出香港藝術家的智慧和全情投入藝術的執著、毅力與精神。因香港人煙稠密，工作空間有限，藝術家可用的人力物力有限，再加上當年還沒有如今天的藝術發展局¹或其他公共機構提供經濟支援的情況下，也能完成如此大型的金屬雕塑，實在令人敬佩。只有一個真誠和全情投入的藝術工作者，才会有大無畏的精神，為完成藝術創作而付出這樣的精神和體力。因此，張義的雕塑，總是會給人一種樸實沉雄和使人欣羨的感覺。

蟹屬甲殼類節足動物。牠的甲殼前緣多鋸齒。蟹有肢節五對，第一對的螯，其末端為蟹鉗，可用來鉗物。以蟹為軍隊將領，可見於古代神怪小說中，有敘述海龍王手下的兵將為蝦兵蟹將，更封蟹為海岸的守護將軍²。

據古籍中記載，中國人食蟹已有很長遠的歷史。宋代詩人蘇東坡嗜吃螃蟹，其詩句有云：

「不到廬山辜負目，不食螃蟹辜負腹」

時至今日嗜吃蟹的人也很多。蟹亦是文人畫家繪畫的對象，如明代徐渭所繪的《黃甲圖》³，近代齊白石亦是畫蟹能手。在中國古時的工藝品，也常用蟹來製作具有吉祥意義的圖形和器皿。不少傳統的工藝品都裝飾有由禾穗與蟹組成的圖案，取其諧音以象徵「和諧」的意義；亦有以蓮花、蓮葉、禾穗與蟹組成表示「年年和諧」的吉祥意念和期盼。

A crab belongs to the crustacean family. At the front of the shell is a sawtooth-shaped edge. A crab has five pairs of arthropod limbs, with the first pair consisting of claws at the ends for use as pincers. There are phrases in Chinese in which the word "crab" is used to represent a military general or leader. According to one of the ancient stories about gods and devils, the army under the command of the Emperor Sea Dragon consisted of shrimp soldiers and crab generals. There was also a legend about appointing a crab as the general to guard the seashore².

The use of crabs as cooking ingredients in recipes has a very long history in China. Many ancient scripts recorded the use of crabs in cuisines. In the Song dynasty, the poet Su Dongpo (1037-1101 A.D.) wrote the following verse in one of his poems, which reads,

"If you do not visit Mountain Lu, you fail to live up to the expectation of your eyes; if you do not eat crabs, you fail to live up to the expectation of your stomach."

Nowadays, crab dishes are enjoyed by many people. Many Chinese ink painters like to use crabs as subjects in their paintings. This is evidenced from the *Yellow Shell*³ painted by Xu Wei (1521-1593) of the Ming dynasty. Qi Baishi, a famous modern Chinese ink painter, is also an expert in painting crabs. Crabs were commonly used in pictorial forms and decorative containers to provide auspicious meanings in ancient Chinese handicrafts. Many traditional handicrafts are decorated by combining the ears of a mature rice plant and a crab in a pictorial composition to symbolise harmony, because the Chinese characters for "ears-crab" and "harmony" are homonyms. Subsequently, lotus flowers and lotus leaves are combined with the ears of a rice plant and a crab to produce a picture composition that gives the meaning of "harmony year after year" (since the Chinese character for lotus is pronounced the same as the Chinese character for year), which is an auspicious blessing and conveys good wishes.

Obviously, this bronze sculpture with the name *Sculpture 1-General* does not bear the abovementioned auspicious meaning, nor raise any food-related thoughts.

這《橫行將軍》青銅雕塑並沒有如上述的吉祥意義，也沒有使人產生和食有關的聯想。它和我們日常在市場上看見的膏蟹、花蟹、奄仔蟹、洋澄湖蟹等，甚至和加拿大的溫哥華蟹，或澳洲的皇帝蟹等均完全不同。上文曾提及整件雕塑是用螺絲及螺絲母連結，它基本上已被作者給予一個機械化的動物造型。作者還特意把蟹螯生長出來的位置，從一般蟹蓋下的兩旁改在蟹蓋的上面，讓蟹足像手臂一樣向上伸展。蟹與足節相連接的方法，也並不如一般蟹螯的生長規律。兩隻蟹的擺放，看來有點兒像是兩個放在講台上的咪高風（傳聲器），又像是兩位歌手，洋洋得意地張開口高唱他們勝利之歌（圖7c）。藝術家借用《橫行將軍》機械蟹的造型來表達當年科學家成功發展機械人科技。時至今日，機械人正在多種製造行業如汽車製造業中，代替人手完成工作。

It looks completely different from the crabs sold in local food markets. It does not even look like the Vancouver crab in Canada, nor the emperor crab in Australia. As mentioned before, the whole sculpture is basically modelling a robotic animal, because of the dominant presence of the joints of screws and nuts. The creator has intentionally extended the pincer arms from above the shell instead of from its sides. This enables the pincer arms to extend upwards. They look very different from those found in normal living crabs. The positioning of the two pincer arms looks a bit like two microphone-stands on a performance stage. The crab claws on the pincer arms are so arranged (Figure 7c) that they look like two singers singing their winning songs loudly and proudly. Undoubtedly, the artist has attempted to make use of the form and style of this mechanical crab, *Sculpture 1- General*, to announce the successful achievement of the modern robotic engineering and technology of the time. Nowadays, robots are found in many different manufacturing industries, such as car manufacturers, as they take over many manual tasks that humans find difficult.

張義曾講述過關於他構思蟹的造型：

「蟹在我的心目中不一定是蟹。牠可能是一個人，或是一個神，或是一座建築，或是一件抽象架構。」

乍聽這番話，似乎有點不合理，其實他一語道破了藝術家創作能耐的所在。換句話說，藝術家在藝術創作時，物象的形，對他來說，已超越眼前一般人所能見到的形象，而變為他個人思想的觸媒。個人對眼前物象的觸覺與幻想，常是藝術家創意的源泉。

看見這位機械的《橫行將軍》，我不禁想到一個人類的切身問題：當機械人的製作愈趨進步，加上微型電腦的發達，它將可取代很多人的工作，這會否令工人失業的情況加劇呢？或如一些幻想小說的情節，當那些沒有人性的機械人橫行時，人類的未來又將會是怎樣呢？但願這些只是我的幻想，不會成為事實便好了。

張義是香港資深的藝術家。早在1963年便與韓志勳、金嘉倫等創立當年對香港現代藝術甚具影響力的中元畫會。張義的藝術創作所運用的素材包括金屬、石、木和紙等；多取材自中國古代甲骨、祭器等，又喜以人、蛇、龜、蟹等作為造型的依據，並賦以周易哲理的內涵或時代寓意。其作品常潛藏著一股神祕和感人的力量。張義不單是一個成功的雕塑家，同時也是一位出色的版畫家，尤以凸壓版畫最為突出。

The artist Zhang Yi has spoken about the concept of the form and formation of his crab as follows:

“In my mind, the crab is not necessarily a crab. It could be a person, a god, a building, or even an abstract piece of structure.”

This statement might sound unreasonable at first, but, in fact, the artist has exposed, in only a few words, the creative ability hidden within the heart and mind of any artist. In other words, when an artist is immersed in his creative work, his view of the form and contents of the object goes far beyond what a normal person can see. The object has become the catalyst of his personal thoughts. Indeed, the artist's feeling and imagination about items that come within his vision are often the source of his creativity.

Having seen the *Sculpture 1- General* that comes with a feel of the robotic age, we cannot avoid relating it to issues close to our lives. As the development of microcomputers matures, more and more advanced robots are designed and constructed. Eventually, robots will replace many human operators. Wouldn't this speed up the severity of unemployment in our modern society? Perhaps one day, just as described in some science fiction, these non-human robots will become tyrants and sideline us. What will happen to the future of mankind in this world? I hope these questions are just my imagination, and will never turn out to be true.

Zhang Yi is one of the senior artists in Hong Kong. Back in 1963, he and his fellow artists such as Han Zhixun, King Jialun, and others, founded the Circle Art Group, which soon became an influential group in the Hong Kong contemporary art scene. His art involves the use of different materials, including metal, stone, wood and paper as his parallel creative activities. The subjects of his creative art are often adopted from ancient Chinese cultural relics such as the ancient inscriptions on oracle bones and tortoise shells, or the sacrificial vessels used in ancient religious ceremonies, etc. He also likes to borrow the shape and form of a human figure, a snake, a tortoise, a crab, etc. to elaborate the philosophical ideas hidden in the ancient classic Yi-jing of the Zhou dynasty or their moral implication at that time. One often finds his works impressive on the one hand and mysterious on the other. Zhang Yi is not only a successful sculptor, but also noted for his print-making, especially in the type of cast paper relief prints.



7c 《橫行將軍》細部之二
Details 2 of *Sculpture 1- General*

他曾任香港大學、香港理工學院講師和中文大學藝術系系主任等職，從事高級學府藝術教育工作多年。1988年獲香港雕刻家年獎，並獲英女皇頒贈MBE勳銜以表揚他在藝術方面的成就和貢獻。

他的作品曾被各地大型公私機構所收藏，並在多處地方公開陳列。在尖沙咀香港藝術館內及館前便共有兩件他的作品：其一是陳展於香港藝術館正門對面太空館水池中的《橫行將軍》；另一件是在香港藝術館入口大堂牆壁上陳展的金屬雕刻《銘》（圖7d）。這是一幅面積頗大的掛壁浮雕。由於浮雕的內容變化多樣，每能吸引觀者站在其面前沉思，它是香港藝術館最多人觀賞的藝術展品之一。

《銘》的製作和《橫行將軍》一樣，同是源於模型組合的原理，以小塊併合而成。張義把一幅闊319公分，高300公分，過噸重的銅製壁畫化整為零，將之分為外形相似的六十個長方體。《橫行將軍》是用螺絲和螺絲母將各個組成部份連結而成；《銘》則用簡單的併合法，把六十件相同大小的銅板分為十排，每排六件併合而成。

「銘」原是一種刻在器物上用來警戒自己或讚頌功德的文字，如座右銘和墓誌銘等。作者以中國古代文字為基礎，創造了一些有魅力的圖形組合，使人聯想起中國古代商、周時期銅器上的銘文。《銘》的六十個圖形⁴，有龜甲之造形及其變體、古人生活裡的活動與事物、宗族或巫

He has spent many years working at various higher education establishments in Hong Kong on art education. He was a former lecturer at the University of Hong Kong and the Hong Kong Polytechnic, and the Chairman of the Department of Fine Arts at the Chinese University of Hong Kong. In 1988, he was awarded the Sculptor of the Year Award by the Hong Kong Artists' Guild. In addition, he received the Honour of MBE from Queen Elizabeth II of the United Kingdom, for his exceptional achievement and contribution to the development of art in Hong Kong.

His works have been widely collected by many large local and international Institutions, and are on public display at various locations. One can easily find two of his works on display inside and outside the Hong Kong Museum of Art at Tsim Sha Tsui. The *Sculpture 1 – General* is now on display in the fountain pool surrounding the Space Museum and directly opposite to the main entrance of the Hong Kong Museum of Art. *Ming* (Fig 7d), another one of his metal sculptures, is exhibited on the wall at the entrance hall of the Hong Kong Museum of Art. *Ming* is a wall-hanging relief bronze sculpture. It is so full of variety and movement that visitors to the Museum are often captivated by its enriched contents and stay in front of it for a long while. It is one of the most popular exhibits in the Museum.

The fabrication methods for both sculptures *Ming* and *Sculpture 1 – General* are based on the same principle employed in children's plastic model kits. The finished work of *Ming* is also made up by assembling a series of small parts. Zhang Yi reduced a very large and heavy bronze relief wall sculpture measuring 319 cm x 300 cm into 60 similar sized rectangular panels. *The Sculpture 1 – General* uses screws and nuts to link up different parts, whereas *Ming* uses a much simpler method by arranging the 60 panels of equal size into 10 rows of 6 each, placed together side by side.

In Chinese, the word "ming" refers to an inscription carved or cast on a vessel to caution oneself or to praise the virtues or merits of others. It can be found as a motto or a maxim framed beside one's seat, or a message engraved on one's tomb as reminders for the descendants. Here, the artist used ancient Chinese characters as the starting point, and designed some pictorial compositions with



7d 張義 《銘》，1981
青銅浮雕，高：300公分，闊：319公分，香港藝術館藏
Zhang Yi *Ming*, 1981
Bronze, height: 300 cm, width: 319 cm, collection of Hong Kong Museum of Art

師用的符號、抽象的徽號等，目的在吸引觀眾注意，從而引發他們思古的情懷。

從與現代生活有關的《橫行將軍》到與遠古文化相關的《銘》，這兩件作品所跨越的時空，足以反映出這位藝術家思想空間的廣闊，及其何等博大的情懷。

charming appearance. It makes the viewers associate these pictorial compositions with the inscriptions found on bronze vessels of the ancient Shang and Zhou dynasties. There are a total of 60 different pictorial forms ⁴ in the sculpture *Ming*, including variants of ancient inscriptions on oracle bones and tortoise shells, utensils, the daily activities of the ancient Chinese, the symbols employed by ancient priests or wizards, abstract symbols, signs etc. The purpose is to capture the attention of viewers, and stimulate their imaginations to think about the past.

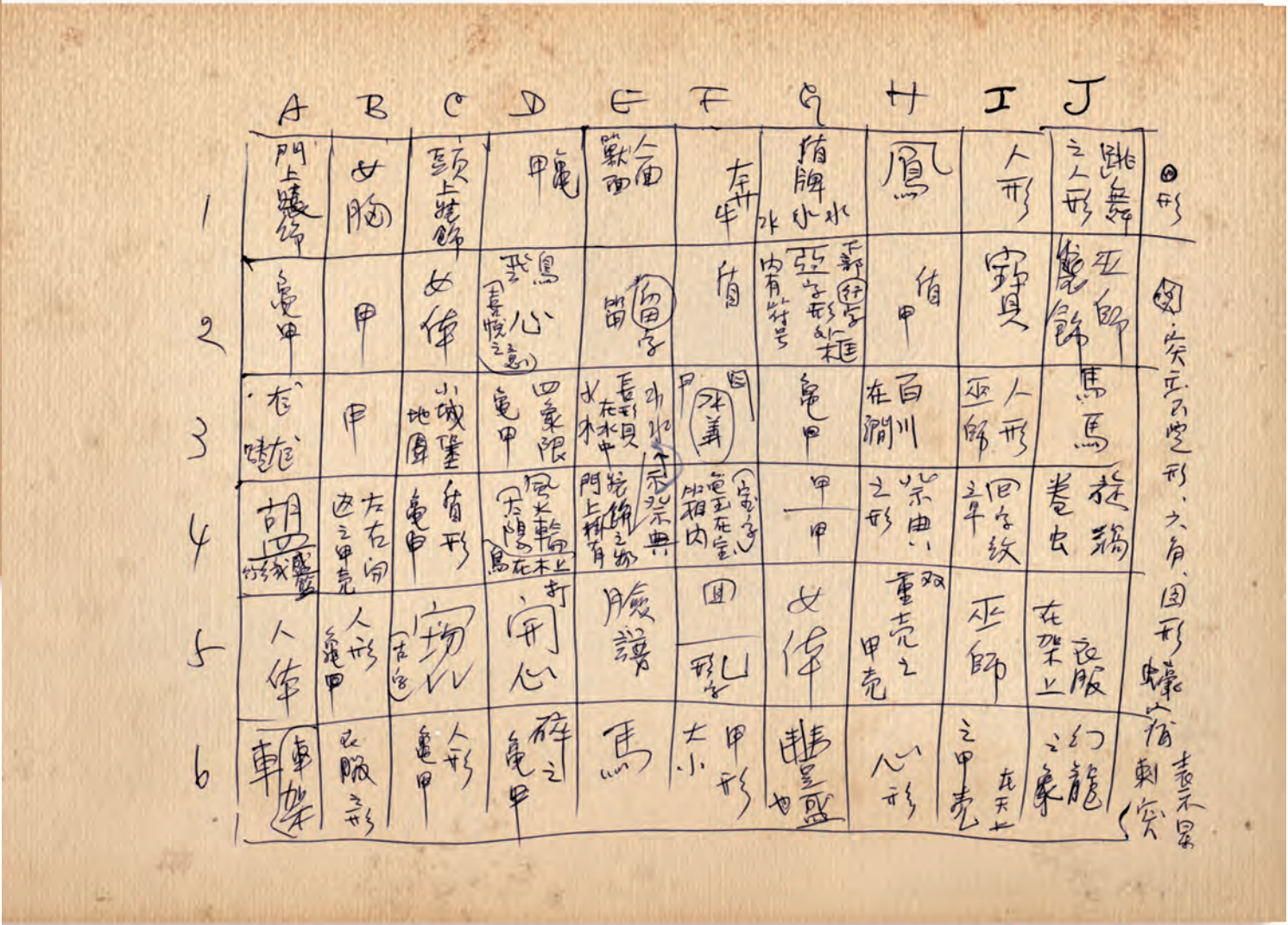
Zhang's ability to create works that cover a great range in time and space, from the modern age-related *Sculpture 1- General* to the ancient civilisation-related *Ming*, sufficiently reflects his broad vision and profound feeling for history.

附註

- 1：香港藝術發展局（簡稱藝發局）成立於1995年6月，是香港的法定機構。它專責策劃、撥款、贊助、推廣及支持藝術發展和藝術教育，並提升香港市民對藝術的興趣。
- 2：見明朝小說作者馮夢龍（活躍於1574年）著的《警世通言》，兼善堂本，明天啓四年（1624）版，卷四十。
- 3：徐渭（1521—1593），字文長，號天池山人、青藤居士，是明代著名書畫家和詩人。他的豪放筆墨畫風影響後世畫家如八大山人、吳昌碩、齊白石等。徐渭所繪的《黃甲圖》現藏於台北故宮博物院。
- 4：張義對《銘》的解說。（見下頁）

Endnotes

- 1: Hong Kong Arts Development Council (HKADC) was established in June 1995. It is a statutory body set up by the Hong Kong Government to support the broad development of the arts in Hong Kong. Its major roles include grant allocation, art education, advocacy and promotion of Hong Kong arts and public interest in arts.
- 2: See Feng Menglong (active in 1574 A.D.): *Jing-shi tong-yan*, a novel of the Ming dynasty, published by Jian-shan-tang, 1624, chapter 40.
- 3: Xu Wei (1521-1593), alias Wenchang, pseudonym Tianchi Shanren, and Qingteng Jushi, was a famous poet, painter and calligrapher of the Ming dynasty. His free and yet dynamic brushwork influenced the paintings of later painters such as Bada Shanren, Wu Changshuo and Qi Baishi. The painting *Yellow Crab* by him is now in the collection of the Palace Museum in Taipei, Taiwan.
- 4: The description of *Ming* by Zhang Yi. (see next page)



張義生平略歷

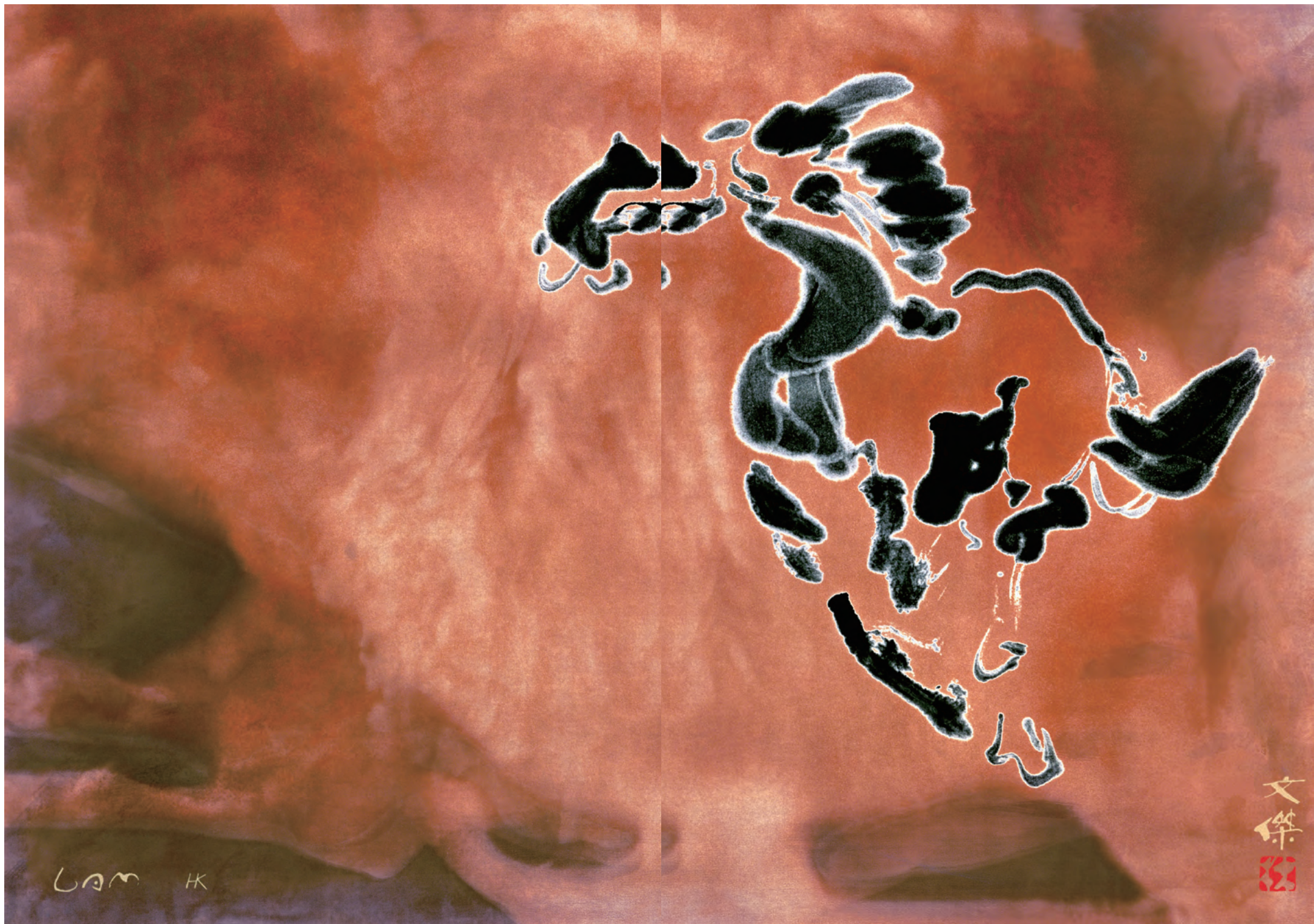
- 1936 生於廣東省廣州市。
- 1958 台灣國立師範大學藝術系畢業。
- 1960 作品於意大利羅馬「當代中國藝術家作品展」展出。
- 1963 與本港藝術家創立中元畫會。
- 1964 於香港博物美術館舉行個展。
- 1965 於英國倫敦英聯邦學院舉行個展。
- 1967 於菲律賓馬尼拉盧茨畫廊舉行個展。
- 1968-73 任教香港大學及中文大學校外課程部。
- 1969 於香港大學舉行個展。
- 1976 任香港中文大學藝術系兼任講師。
於香港藝術中心舉行個展。
- 1978-83 任香港理工學院太古設計學院高級講師。
- 1978 於香港藝術館舉行個展。
於美國三藩市太平洋畫廊舉行個展。
- 1979 獲英國政府頒贈MBE勳銜。
於台灣台北版畫家畫廊舉行個展。
- 1981 作品於香港藝術館主辦「香港藝術：1970 - 80」展覽展出。
- 1983 任教香港中文大學藝術系。
- 1984-92 任香港中文大學藝術系系主任。
- 1985 於台灣台北雄獅畫廊舉行個展。
- 1987 於香港新界元朗大會堂舉行個展。
- 1988 獲香港藝術家聯盟頒贈「香港1988雕刻家年獎」。
- 1993 於香港藝術館舉行「張義雕塑：古象詮新」展覽。
- 1994 於台灣台北市立美術館舉行「張義作品展」。
- 1996 作品於菲律賓馬尼拉大都會博物館舉行「第十一屆亞洲國際藝術展覽」展出。
- 1999 於台灣台北雄獅畫廊舉行個展。
- 2005 於台灣台北觀想藝術中心舉行個展。
- 2008 於香港交易廣場舉行「張義的藝術」展覽。
- 2009 擔任香港康樂及文化事務署博物專家顧問。

Biographic Notes of Zhang Yi

- 1936 Born in Guangzhou, Guangdong Province, China.
- 1958 Graduated from the Fine Arts Department of the Taiwan Normal University.
- 1960 Exhibited at the "Pittori Cinesi Contemporarie", Roma.
- 1963 Founded the Circle Group with some Hong Kong artists.
- 1964 Solo exhibition at the Hong Kong Museum of Art.
- 1965 Solo exhibition at the Commonwealth Institute, London, England.
- 1967 Solo exhibition at Luz Gallery, Manila, the Philippines.
- 1968-73 Taught art at Extra-mural Department, the University of Hong Kong and the Chinese University of Hong Kong.
- 1969 Solo exhibition at the University of Hong Kong.
- 1976 Part-time lecturer, Department of Fine Arts, Chinese University of Hong Kong.
Solo exhibition at Hong Kong Arts Centre.
- 1978-83 Senior Lecturer, School of Design, Hong Kong Polytechnic.
- 1978 Solo exhibition at the Hong Kong Museum of Art.
Solo exhibition at Pacific Gallery, San Francisco, United States.
- 1979 Awarded the MBE by Queen Elizabeth II, United Kingdom.
Solo exhibition at the Print Makers Gallery, Taipei, Taiwan.
- 1981 Exhibited at "Hong Kong Art – 1970-80" at the Hong Kong Museum of Art.
- 1983 Lecturer, Department of Fine Arts, the Chinese University of Hong Kong.
- 1984-92 Chairman, Department of Fine Arts, the Chinese University of Hong Kong.
- 1985 Solo exhibition at Hsiung Shih Gallery, Taipei, Taiwan.
- 1987 Solo exhibition at Yuen Long City Hall, N.T. Hong Kong.
- 1988 Awarded "Sculptor of the Year Award", 1988, Hong Kong Artists' Guild.
- 1993 Exhibition of "Zhang Yi Sculpture: Ancient Imagery, Modern Vision" at the Hong Kong Museum of Art.
- 1994 Exhibition of "Works by Zhang Yi" at Taipei City Art Gallery, Taiwan.
- 1996 Exhibited at the "11th Asia International Art Exhibition" at Metropolitan Museum of Manila, the Philippines.
- 1999 Solo exhibition at Hsiung Shih Gallery, Taipei, Taiwan.
- 2005 Solo exhibition at Guan Xiang Art Gallery, Taipei, Taiwan.
- 2008 Exhibition of "The Art of Zhang Yi", at Exchange Square, Hong Kong.
- 2009 Museum Expert Adviser of the Leisure and Cultural Services Department, Hong Kong.

8 林文傑

Dominic Man-kit Lam



8a 林文傑 《奔向光明》·1981
折光畫，顯影液，定影液，高：40 公分，闊：60公分，藝術家藏
Dominic Man-kit Lam *A Brighter World, A Brighter Tomorrow*, 1981
Chromoskedasic painting, light, developer, fixer, height: 40 cm, width: 60 cm, collection of artist

這幅《奔向光明》(圖8a)給我的第一個印象，是它與我所見其他畫家的作品都不同。它看似是一幅水墨畫，其實它並不是用墨、水彩、油彩顏色或染料繪製而成。它是用一個全新的方法和物料繪製成的。這畫的製作方法是在二十世紀八十年代初才出現。是一全新的畫種，名為「折光畫」，是以納米科技為基礎的媒材¹製作而成。發明此一新畫種的藝術家兼科學家就是這幅《奔向光明》的作者林文傑。

林文傑發明「折光畫法」的過程是很富教育意義的。1980年他在從事眼科研究工作時，偶然發現黑白相紙在顯影的過程中，意外地出現一些不明的色素把相紙中的影像弄污。相信當年很多從事影樓沖印和顯影工作的人都曾有同樣的經驗。一般人不會加以研究便把那出現不明色素的相紙丟掉。林文傑作為一位物理學的科學家，喜歡對不明白的事物產生興趣。他明白那不明色素不是來自顏色或染料。經過多次的實驗，調較不同的顯影液、穩定劑、促影液和固定劑，他進一步了解到如能對光與時間作適當控制，再用不同濃度的沖曬藥液，是可以在沖曬黑白相片的相紙上產生各種不同的顏色。於是他開始創作了如《奔向光明》這類的折光畫。及後他認識柯達公司的科學家羅士特博士，他才了解「折光畫」的科學原理。在1991年，他倆於《美國人科學》雜誌上正式聯名發表有關「折光畫法」的發現²，讓世人得知。

在此之前，人們並不知道可用光和毛筆在黑白相紙上作彩色繪畫。折光畫法可以獨立運用於繪畫創作，亦可以和其他畫法及各類機械或電子儀器

My first impression of the painting *A Brighter World, A Brighter Tomorrow* (Fig 8a) was that this painting differed from the works of all other painters I had ever seen. Although it looks like sui-mo-hua (Chinese painting with ink and water on highly absorbent paper), it was actually executed without the use of ink, watercolour, oil, or any kind of dyes or pigments. Instead, it was created with a completely different kind of modern materials. The method with which this painting was created first appeared in the early 1980s. This new method is known as the Chromoskedasic (meaning colour by light scattering) process which is based on the mechanism of Nanotechnology¹. Its inventor is the artist of *A Brighter World, A Brighter Tomorrow*, Dominic Lam, who is also a scientist.

Dominic Lam's story of inventing this new painting genre is very educational. In 1980, when he was in a photographic dark room making some black-and-white photo prints for his ophthalmology research, he noticed some unknown and unexpected colours appearing on the photographic paper. In those days, many photographers had experienced the same when they were doing dark room photo processing. They would discard the damaged photographic paper and forget about the whole thing, without finding out the cause of the problem. Being a scientist, Dominic Lam had the habit of finding out more about things that he did not understand. The appearance of the mysterious colours on the paper provoked his inquisitive mind to investigate the cause of this phenomenon. Since he had studied physics for his M.Sc., he knew that the colours could not be caused by dyes or pigments. After many experiments using different photo processing chemicals such as developer, stabilizer, activator, and fixer, he realised that different colours could be produced on the black-and-white photographic paper by applying these chemical solutions in varying concentrations with the proper control of time and light. With much trial and error, Lam soon learned to control the production of these colours and began producing works such as *A Brighter World, A Brighter Tomorrow*. It was not, however, until he met Kodak scientist Dr. Bryant Rossiter that Lam understood the mechanisms underlying the Chromoskedasic process. They wrote an article together for *Scientific American* in 1991². Thus, the discovery of the Chromokedasic process was made known to the world.

結合起來運用。《奔向光明》就是一個結合多種技法的好例子。作此畫時，畫家先用水墨在宣紙上畫一匹正在飛奔的馬，然後用傳統相機和感光膠卷(即菲林)把宣紙上的馬拍攝下來，用放大機把膠卷中的馬放大，再沖曬在一張黑白相紙上，在還沒有用定影液把馬的影像固定前，畫家運用折光畫法在相紙上加畫光、雲氣、瀑布、流水、山石及崖岸等景物來完成構圖。為強調奔騰的馬這主題，所有馬以外的景物，在充滿著瀑布濺起的水氣的空間，朦朧一片。在充滿雲煙的背景上方和近中央處，微露金黃色的光，把瀑布的流水和潮濕的空氣照亮起來。而馬正是朝著這個方向奔馳過去。

馬主要用於騎乘、拉車和負重，牠在古代戰爭中佔有很重要的地位。中國藝術史上有關畫馬的記載很多，現存早期畫馬的著名作品，有唐朝韓幹繪的《照夜白》和宋代李公麟繪的《五馬圖》等³，均表現馬外形的強悍與精力的內斂。近代畫馬的名家有徐悲鴻，他是代表二十世紀初引進西方寫實主義藝術，並從事改革中國繪畫的代表畫家。中國畫家畫馬的方法多是中、西畫法並用，先以西方素描法取其形，後以中國水墨畫筆法破其形而取其勢。雖然近代畫家畫的馬與古代名家的馬迥異，但一般畫家寫馬都會集中描繪出他們心中馬的外形、動態和特徵。寫《奔向光明》的馬所用的筆法比上文提及的古人，甚至近代畫家們所畫的馬都簡潔得多。這裡，畫家並不強調馬的類型、相貌、體形、比例和特徵，畫家只是借牠來表現自由奔放的意念。為要表達奔的意念，畫家以極簡和極快的筆觸勾畫出他心中一匹在空中飛騰躍過

Previously, people did not realise that black-and-white photographic paper could be used for brush painting and even for painting in colour with the use of light. The Chromoskedasic process can be used by itself or in combination with other painting techniques, as well as other mechanical or electronic equipment. The painting *A Brighter World, A Brighter Tomorrow* is a good example in this respect. Here, the painter first painted a galloping horse with Chinese ink on xuan paper. He took a photograph of the horse painted on xuan paper with a mechanical camera using a roll film. He then enlarged the image of the horse in the developed film onto a fresh sheet of black-and-white photographic paper. Before the image on the photographic paper was fixed by the fixer solution, he applied the Chromoskedasic process to introduce additional pictorial elements, such as light, clouds, mists, waterfalls, running streams, rocks and cliffs to complete the composition. In this particular case, in order to bring out the major pictorial motif (the horse), the background elements are not shown so clearly (slightly out-of-focus) as if they are veiled by the mist of the waterfalls. Within the misty atmosphere in the painting, parts of the upper middle portion of the waterfalls are lit up by the reflected light in golden yellow colour. The horse is portrayed to be galloping towards the lit up area.

Horses are commonly used for riding, drawing carts and carrying heavy loads. In ancient times, horsemen or cavalry played an important role in warfare. There are many anecdotes on horse painting in Chinese art history. Among the famous ancient horse paintings were the *White Shining Night* by Han Kan of the Tang dynasty, the *Five Steeds* by Li Gonglin of the Song dynasty, etc.³ These paintings are noted for the painters' ability in capturing the character and the innate strength of the animals. The representative horse painter of 20th century China was Xu Beihong, who was responsible for a Chinese art reform through his efforts in incorporating Western art ingredients into Chinese painting. Today many Chinese painters of horses tend to combine Western and Chinese painting techniques. They apply the Western life drawing principle to capture the physical form of the horse, while using the Chinese ink brush technique to enhance the liveliness of the painting. Hence, their horse paintings are distinctly different from those by the earlier masters. When painting a horse, it is customary for the painter

的駿馬雄姿。它奔騰的速度是那麼快，眼前視象稍瞬即逝。現在我們欣賞到的，就是畫家運用如中國書法中寫草書的筆法，寫出馬在剎那間的神態。他雖然並沒強調表現馬的類型、相貌、體形、動態與比例，但他必須把所有這些元素綜合而扼要地，並以極含蓄的運筆手法表現出來。舉例來說，為要表現馬在高速奔跑，牠的四蹄交替活動，其快如飛，我們是無法同時清楚地看到四蹄的活動情況，故畫中巧妙地只讓我們看到兩隻馬蹄的影子。這樣已能交代一匹充滿活力的馬在高速奔跑的情形。

《奔向光明》中的馬雖然有一個強壯的外形，但牠的身軀卻是凌空和透明的，故在視覺上有體態輕盈的感覺。這正好配合馬所處的環境和牠生動的形態。由於背景中的石岸與水流均以不明朗的色調和線條出現，融化在四周的雲氣裡，於是畫中的馬便好像不在陸地上奔馳，而像是天馬行空的樣子。牠的動作既像是在奔跑，又像是在跳躍，也像是在跳舞。這是一個表現極端自由奔放，使人見而興奮的形象。難怪香港著名作家林沛理認為：

「《奔向光明》的天馬行空，體驗的是香港人一生與自由談戀愛，視自由為不可或缺的存在條件的獨特心態。……這樣的作是香港自由的藝術見證，值得香港人自豪。」⁴

這幅畫同時反映出畫家當時是充滿信心、希望和美麗的願景。他畫此畫時，是他發現折光畫法後不久。在此之前，作者雖曾接受多位中國傳統水墨大師指導，所作水墨蘭竹頗有可觀之處。但他以未能衝出傳統藩籬而感到遺憾。正當他為找不

to concentrate on depicting the form, movement and characteristics of the animal. If we look at the horse in *A Brighter World, A Brighter Tomorrow*, we shall notice that the artist painted it in comparatively fewer strokes than other past and present horse paintings. Here, the painter is not trying to capture the details of the horse, not even the proper proportion of the different parts of a horse. Here, the horse is used by the painter as a symbol to express an idea in his mind, namely freedom.

To create an impression of galloping, the artist painted the horse in a few brush strokes very swiftly but precisely so that they merged to give the powerful steed a fast moving appearance. We can imagine that the speed of the steed is so fast that it is quite a test on the part of the painter to capture its galloping posture. It is admirable to see how the artist applied his brushwork like a calligrapher executing abbreviated script in Chinese calligraphy in the course of his painting the horse. Although not intending to capture the type of horse, its appearance and the proportion of its body parts, the painter still needed to take all these into consideration and had them all summed up in his few brush strokes. For example, when galloping, the four hoofs of the horse are moving so fast that it is almost impossible for human eyes to identify their shapes and positions. So, the painter only depicted two of the four hoofs in the image, leaving out the other two, implying the fast movement of the hoofs in galloping.

The horse in Lam's painting has a strong and sturdy body but, because it is transparent and high above the ground, visually it is light and elevating. As the surrounding scene with its rocky banks and running water are all softened by the misty atmosphere, the horse stands out prominently in the composition. It appears that the horse is not running on solid ground but galloping in the air, portraying a famous Chinese idiom: "heavenly horse galloping through the sky". The posture of the horse shows that it is half running, half jumping, or, perhaps, dancing. It is an image symbolising freedom and vigour. No wonder Perry Lam, a famous writer in Hong Kong, commented:

"*A Brighter World, A Brighter Tomorrow* portraying a heavenly horse galloping through the sky' embodies Hong Kong people's sense of entitlement to freedom, which is born in their

到國畫發展的出路而感困擾之際，他偶然發現折光畫的可行性，於是觸起他發展新畫種的意念。由於馬是中國畫常用的題材，也是人類的朋友，而賽馬又與香港人民生活息息相關，於是這位在香港成長的畫家便以折光畫法繪畫一幅奔馬圖。這幅畫的成功帶給他的喜悅是可以想像的。

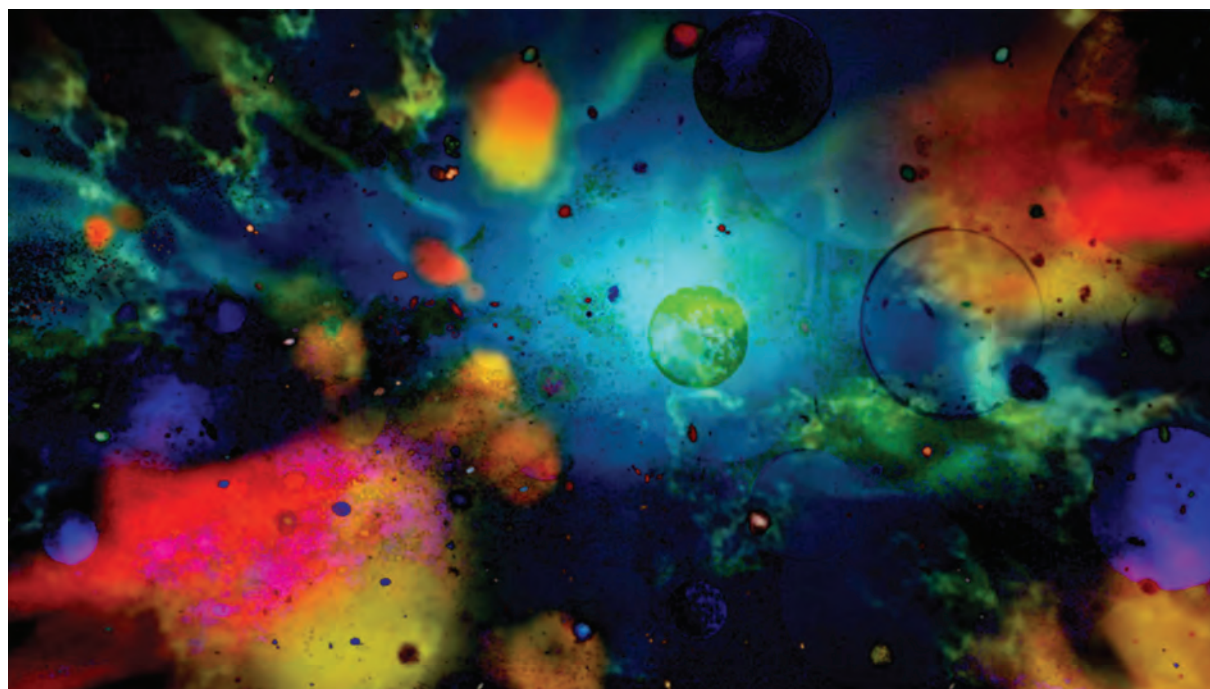
折光畫法可以產生多種其他繪畫方法不能達至的視覺形像和色彩。更重要的是，林氏的發明並非只是一種技術上的運作，更重要的是指引出未來視覺藝術思維發展新方向——藝術創意與科技結合。經過數十年的研究與經驗的積累，畫家現可隨意運用折光畫法配合他已有的繪畫技巧及其他媒介技巧，例如水墨、油彩、磁漆、電腦科技等，把腦海中構思的圖像即興地在黑白相紙上表達出來，而結合其他媒介技術所產生的作品，稱之為

「折光攝影畫」，用以區分單以黑白相紙和黑白相片沖曬藥液創作而成的「折光畫」。此可見於林文傑在2011年所作一連串運用折光畫來描述宇宙變化歷程的畫作中。《宇宙瞬息2011之六》(圖8b)是其宇宙探索繪畫系列中顯示宇宙瞬息景象的折光攝影畫作之一。其中最引人入勝之處是形與色的變幻。就以藍色為例，它在畫中由深夜空中的墨藍演變到中午晴天的淺藍，有微妙光影的變動。這是一般傳統繪畫顏料所不能達至的。畫中的星球及圍繞著該星球附近如火球般的流星雨，帶出紅、橙、黃、綠、青等顏色。它們又與氣體混而為一，產生一股無形的吸引力，把觀眾帶入畫中，與畫家同進入宇宙探索的旅程。

mind as the natural condition for survival... Freedom is what makes Hong Kong, and this is a painting that Hong Kong can be proud of."⁴

This painting also reflects the confidence, gratification and vision in the mind of the artist at the time. The artist did this painting not long after he had discovered Chromoskedasic process. Before that, Lam had studied Chinese painting with several masters in Chinese traditional painting styles, and he was thus proficient in mastering the Chinese brush, especially in painting bamboos and orchids. However, Lam was not satisfied with what he had learnt and was struggling to free himself from the confinement of traditional Chinese painting. The discovery of the Chromoskedasic process signified such a breakthrough, leading him to develop a completely new type of painting. Since the horse, a friend to mankind, is a common Chinese painting subject, and horse racing is closely associated with the daily life activities of the Hong Kong people, it was not surprising that the artist who grew up in Hong Kong chose the galloping horse to be the subject of this Chromoskedasic painting. The great joy and gratification that the successful completion of this painting had brought him can be envisaged.

The Chromoskedasic process allows the production of many visual forms and colours that are not possible with other painting media. More importantly, Lam's invention is not just a technical operation, but a conceptual breakthrough leading to the integration of artistic creativity and scientific technology as the direction of future art development. After decades of experience in artistic and scientific research, the artist is now able, at will, to apply the Chromoskedasic process in combination with other media and technologies such as oil paint, enamel and computer technologies, as well as his formerly acquired painting, to present what comes to his mind spontaneously onto black-and-white photographic paper. The artwork produced as such is called Chromoskedasic photopainting, distinguishing it from Chromoskedasic paintings, which are produced solely from the use of black-and-white photographic paper and solutions. This can be observed from one of his recent works applying the Chromoskedasic process on his imaginary journey through the universe under the title *Moments in the Universe 2011: 6* (Figure 8b). The



8b 林文傑 《宇宙瞬息2011之六》，2011
折光攝影畫，高：12公分，闊：23公分，藝術家藏
Dominic Man-kit Lam *Moments in the Universe 2011: 6*, 2011
Chromoskedasic photopainting, height: 12 cm, width: 23 cm, collection of artist

畫家在《奔向光明》這畫中用的材料是折射的光和黑白相紙，這與中國水墨畫的墨與紙截然不同，然而卻能像水墨在宣紙中有滲化的效果。如畫中馬的背景配合融化在雲氣裡的石岸與水流，都具有如現代寫意水墨畫般的抒情性，給人自由奔放的感覺。同時，二者均須要畫家隨機應變，以應付繪畫材料突如其來和意料之外的變化。因此，折光畫的效果與水墨畫頗有異曲同工之妙。

雖然折光畫與水墨畫有相似之處，但仍有很大的分別。因為折光畫是用銀的原子和光來繪畫，所得出的效果實較傳統的水墨或顏料所繪製的畫作更精密和多變。如另一幅折光攝影畫《生命系列之六》(圖8c)中所顯示，折光畫可產生變化萬千的色彩、調子、深度、對比和旋轉的視覺效果。其

most significant aspect of his recent work is the fantastic play of forms and colours in the picture plane. Take the blue colour as an example. It varies from the deep dark blue of the mid-night sky to the sky blue of a sunny mid-day, diffused by refracted light from the firmament. This can never be achieved with the use of traditional colour pigments. The star with its surrounding meteors shooting through the sky like fireballs, veiled with its own emitting gas, is depicted in a combination of red, orange, yellow, green and indigo as never seen before. These colours are combined to create a visual attraction that leads the viewers to join the painter to experience the voyage of discovery in a universe he has created.

A Brighter World, A Brighter Tomorrow was painted by making use of the play of light on a sheet of black-and-white photographic paper, which is completely different from the media used in Chinese ink painting, and yet the colours created through the Chromoskedasic process have the same spreading and diffusing effects as in the case of Chinese ink painting. Hence, in this painting of the horse, its misty background of running water and rocks conveys a visual effect that is highly sensuous, and

直覺性和部份顏色深淺滲透變動與水墨畫有相似的地方，但如這畫中所表現色的變幻和那爆炸的光能與動感，則從未見於已有的水墨畫中。因此，此一新畫種可以被視為我國水墨畫，在新科技時代出現新畫種的延伸、擴展和變體。

在《奔向光明》的右下方有畫家的簽名「文傑」二字，下面有畫家自刻的白紋方印「林」字。如果你有機會看他用毛筆寫他的名字時，會發現這位具創意的藝術家和科學家，其書法藝術在我國現代水墨藝術的領域中有使人驚喜之處。

中國書法源遠流長，數千年來有篆、隸、楷、行、草的變體，歷代名家輩出。時至今日，科技發達，印刷術進步，加上電腦的應用日趨普及，書法的實

a feeling that there is much freedom within the painting. In both Chinese ink painting and Chromoskedasic process, the painter has to exercise good control of speed and timing to make the best use of expected and unexpected situations. These are some of the marvellous common features found in both painting types.

Although the above similarities have been noted, they are still markedly different. Because the Chromoskedasic process is to paint with a good use of light and silver particles, the resulting colours and forms are much more refined and complex. The effects of the Chromoskedasic process are spectacular, resulting in colours, tones, depth, contrast, rhythm and myriad different visual effects, as evidenced by Figure 8c. Although this Chromoskedasic photopainting resembles Chinese ink painting in such aspects as colour diffusion and spontaneity, yet the visual impact with dynamic movement and dazzling colour effects are unattainable by any traditional painting media. This new genre of painting born from the marriage of art and science can be regarded as an extension or variant of Chinese ink painting in this modern age of technology.



8c 林文傑 《生命系列之六》，2011
折光攝影畫，高：12公分，闊：23公分，藝術家藏
Dominic Man-kit Lam *Life 2011 No. 6*, 2011
Chromoskedasic photopainting, height: 12 cm, width: 23 cm, collection of artist

用功能已漸減少，但書法的藝術價值卻是恆久的，故在2009年被聯合國教科文組織列為非物質文化遺產之一。一般人研習書法藝術，多從各種書體章法開始，然後希望從章法中有所領悟，或在筆法中求變，或試學者前人書法經驗，進而變體求新。換句話說，就是先把自己用章法綑綁，然後才試圖從章法中破繭而出，開創自己的章法。結果其所謂變，所謂新，一般只能稍越前人格式與風範而已，但仍不能擺脫前人書法的模式。要超越數千年無數書法家的格式與風範，創立一個全新的中國書法藝術的模式，是一件極困難的事，然而這卻在林文傑的書法中出現了。

林文傑是一位眼科和神經科專家。他深知視覺、手和腦運作的關係。於是他把桌上要寫的文字作

In the lower right corner of the painting *A Brighter World, A Brighter Tomorrow*, the painter signed his name with two Chinese characters "Man-kit" with a seal bearing the character "Lam" carved by the artist himself. If you have the opportunity to see how he writes his name with the Chinese brush, you will be surprised by another creative aspect of this artist, i.e. his Chinese calligraphy.

Chinese calligraphy has a long history of several thousand years during which different forms of script evolved with myriad different calligraphic styles created by master calligraphers through the dynasties. With the progress of science, the invention of printing and the use of the computer, the practical function of Chinese calligraphy has diminished. However, as an art form, Chinese calligraphy has its timeless value. Hence, since 2009, it has been included among the list of intangible cultural heritages by UNESCO (United Nations Educational, Scientific and Cultural Organization). Most people learn the art of Chinese calligraphy by practising the various forms of calligraphic scripts, and follow the calligraphic styles of earlier masters. After grasping the gist of the rules and characteristics of different scripts and styles, they



8d 林文傑 《歡樂頌》，2008
書法，水墨紙本，高：48公分，闊：90公分，涵天閣藏
Dominic Man-kit Lam *Rhapsody of Happiness*, 2008
Chinese calligraphy, ink on paper, height: 48 cm, width: 90 cm, collection of Hantian Pavilion

一百八十度旋轉，把所有筆劃和字行的方向全部倒轉過來。由於眼睛追隨筆觸活動方向的視線角度改變了，手和腦的運作便必須建立一套新的秩序與模式，才能够寫倒轉過來的字。最近他甚至閉眼地倒轉寫書法。林文傑就是以這樣的方法來徹底擺脫和打破他自小學習書寫文字用筆的習慣和常規，創立他自己喜愛的書體（圖8d）。

他背離了傳統書法家強調運筆寫字時要用中鋒的要訣。他運筆時喜用側鋒寫粗劃重線，這樣讓重的一筆容易顯現墨調的陰陽變化。他作幼筆與點時則會用中鋒。他把每個字作為一個圖形看待，依隨字形和結構來決定下筆時的筆順和位置。他又把一幅字作為一幅圖畫看待，故字形的大小與位置的編排常因視覺效果的需要而變動。他把一般書法中的轉折角形的和方形的筆劃改變為弧線和圈形線，以點來代替側、策、掠、喙等筆，又以點代替短的豎筆或短的橫劃。他擅用粗幼筆的強烈對比來增強字形的力量和動感。有時他會把點或字的部份化作一個小圖形。這樣，經過林文傑創意心靈的雕琢，一種全新的中國書法藝術模式便誕生和出現了（圖8e）。這種獨具匠心的書法，就讓我們稱它為林文傑的「心靈書體」罷！

林文傑無疑是藝術界的創意奇才。他除了在中外舉行了約三十次個展及參加眾多聯展外，還發展其對藝術和科學結合的創意。早在上世紀八十年代為世界藝術界開拓一項新的畫種——折光畫，又為中國書法藝術界開創一種全新的書法體裁——心靈書體，這實在難能可貴。他的創意不單只見

then try to free themselves from the rules and writing habits with a view to developing their personal styles. By that time, the rules and writing habit have been so firmly imprinted in their brains that it is practically impossible to get rid of them. The most they can do, instead, is to make modifications and perhaps some variations, not to mention freeing themselves from established writing habits or founding a new school of calligraphy different from those established by all the masters in the past. What we consider impossible, however, turns out to be possible in the calligraphy of Dominic Lam.

Lam is a professor of Ophthalmology and Neuroscience. He understands how the human hand works with one's sight following the direction of the brain. So, when he writes, he turns the paper round by 180 degrees. In this way, the brush strokes of the character and the direction of the running of the characters are all inverted. As the angle of view of the eyes in the execution of the brushwork is changed, the way in which the brain and the hand co-ordinate with one another to perform the brushwork execution will have to be re-adjusted in order to write the characters in an up-side-down fashion. Recently, Lam, with the paper turned up-side-down, closed his eyes when he wrote Chinese characters. In this way, Dominic Lam succeeded in shattering his former writing habit, and he is able to write the characters in a completely new fashion that suits his personal style most. (Figure 8d)



8e 林文傑書寫《歡樂頌》中的「歡」字的情形
Showing how the character "歡" in *Rhapsody of Happiness* is being executed by Dominic Man-kit Lam

於藝術方面，還可見於他在科學和醫學方面的驕人成就（參見生平略歷）。他發明的折光畫法，將會為中國現代水墨藝術的未來發展創出一個新方向，同時亦為國際藝壇的發展注入一股新的力量。在這個資訊科技日新月異和飛躍發展的年代裡，我們可以預見，寓科學於藝術，必將會成為未來當代藝術發展的主流。

Furthermore, Lam does not follow the traditional rule of Chinese calligraphy which requires the calligrapher to hold the brush vertically when writing. He often holds the brush in a slanting way when he executes a heavy broad stroke. By doing so, it is possible for him to achieve varying ink tones easily within one single heavy brush line. However, he holds the brush vertically when he executes thin and long lines. He does not follow the order in which the strokes within each character are normally applied. As he treats each character as a picture, he changes the order and position of the component strokes according to the composition of the character. He also treats a piece of calligraphy like a painting, so he often alters the size and position of the characters to create a certain visual effect which he has in mind. He turns the angular components in a character into curves, square and rectangle components into circles and oblongs. He also replaces the various forms of short strokes and slashes with dots of varying sizes. By playing with light and slender strokes against heavy and broad strokes, he creates visual contrast and movement. Occasionally, he transforms a dot or part of a character into a small picture. In this way, Dominic Lam has succeeded in creating a completely new style of Chinese calligraphy (Figure 8e). Let us call this the "Calligraphy from the Mind" of Dominic Lam.

Dominic Lam is undoubtedly an outstandingly creative individual in the art arena. Apart from holding more than 30 one-man shows, and showing his works in numerous joint exhibitions, he has made important contributions to the art world as a whole. As early as the 1980s, he created the Chromoskedasic painting- a new painting genre in world art history, and founded a completely new school of Chinese calligraphy - "calligraphy from the mind". He is a truly multi-talented person. Not only does he excel in art, he has also made important contributions to science and the medical world (re. Biographic Notes). His invention of the Chromoskedasic process will bear significance and impact not only on the development of Chinese ink art, but also on the global development of modern art. As we are living in no ordinary time, but an age of information-technology and scientific creativity which has no precedent in human history, we can envisage that art through science will prevail in the coming new age of modern art.

附註

- 1: 納米科技是一門應用科學，其目的在於研究於納米規模時，物質和設備的設計方法、組成、特性以及應用。納米約等於十億份之一米，一億 = 100,000,000。
- 2: 折光畫英文稱為「Chromoskedasic Painting」。有關其發現經過、製作原理及過程，參見林文傑，Rossiter, B.: 「Chromoskedasic Painting折光畫」，載於《Scientific American (科學人)》雜誌，1991年11月號。
- 3: 《照夜白》為唐代畫家韓幹（約706-783年）的傳世代表作。紙本水墨，高：30.8公分，闊：33.5公分。「照夜白」是唐玄宗李隆基坐騎的名字。作品藏於美國大都會博物館。
《五馬圖》為北宋畫家李公麟（約1049-1106）的傳世佳作。紙本水墨，高：29.3公分，闊：225公分。畫的是五匹西域進貢給北宋朝廷的駿馬。作品藏於台北故宮博物館。
- 4: 見林沛理「自由香港的藝術見證」，載於《亞洲週刊》2008年8月17日，（2008年第32期），頁47。

Endnotes

- 1: Nanotechnology deals with developing materials, devices, or other structures possessing at least one dimension sized from 1 to 100 nanometres. 1 nanometer=10 millionth of a meter.
- 2: For more information on Chromoskedasic painting, its discovery process and scientific principles, see Lam, D.M.K., & Rossiter, B.: "Chromoskedasic Painting", in *Scientific American*, 1991, November Issue, U.S.A.
- 3: *Night Shining Bright* is a horse painting, ink on paper, height: 30.8 cm, width: 33.5 cm. It was painted by Han Kan (706-783 A.D.). "Night Shining Bright" was the name of one of the favourite horse of Emperor Xuancong of the Tang dynasty. The painting is now in the collection of the Metropolitan Museum, New York, U.S.A.
Five Steeds is a painting scroll done by Li Gonglin (1049-1106 A.D.) of the Northern Song dynasty, ink on paper, height: 29.3 cm, width: 225 cm. The five horses were offered as tributes to the Northern Song imperial court by the bordering tribes on the west of China. The painting is now in the collection of the Palace Museum, Taipei, Taiwan.
- 4: See Perry Lam: "An Artwork Embodying Hong Kong People's Sense of Freedom." in *Yazhou Zhoukan (Asiaweek)*, vol. 32, August 17, 2008, p. 47.

林文傑生平略歷

1947	生於廣東省潮陽市。
1953	六歲習繪畫。
1964-70	赴加拿大及美國進修，在六年內先後獲數學學士、物理學碩士及醫學生物物理學博士銜。
1970-72	追隨兩位諾貝爾醫學獎得主學習視覺與神經科學。
1974	任美國哈佛大學醫學院講師及副教授。
1977-93	任美國休士頓貝勒醫學院生物科技、細胞生物學、眼科教授，又任休士頓貝勒生物科技公司創院院長。
1980	發明折光畫法，發現不需要任何顏料而可將黑白相紙運用作為彩色繪畫素材。
1982	與奧比斯眼科飛行醫院創辦人衛沛頓博士率領該飛機首赴中國。
1982-83	與張大千、趙少昂及關山月合繪《梅蘭竹芝壽石圖》。
1984	成立美國德州第一間生物科技公司，被譽為美國德州生物科技之父。
1988	應諾貝爾得獎者楊振寧教授與高錕教授邀請，成立香港生物科技研究院，並任創建院長。 參與香港科學園之策劃。
1989	獲美國高科技企業家大獎和美圖總統勳章。 應邀擔任美國總統藝術人文委員會委員。
1990-2011	在香港舉行十多次個人畫展，展出場地包括香港藝術中心、香港浸會大學等。
1991	獲選為亞洲協會風雲人物。 於休斯頓大學展覽廳舉行個展。
1996	於美國華盛頓國家科學院藝術中心舉行學院中的藝術展覽。
1999	獲中國美術家協會、中央美術學院及北京故宮博物院選為「二十世紀中國畫壇上最具代表性與影響力的九十九位中國畫家」之一。 成立世界眼科組織(WEO)，為窮人防盲治盲。直至2011年已在中國成立了九個眼科中心及研究中心。 於澳門置地會議展覽中心為「慶祝澳門回歸與世界眼科組織成立」舉行個展。
1999-2000	於深圳市關山月美術館舉行「跨越千禧年：林文傑書畫展」個展。
2001	其專利口服植物疫苗獲美國《時代雜誌》選為廿一世紀最重要的十個發明之一。亦獲美國麻省理工學院選為改變商業和科技的五個專利之一。
2001-02	完成兩大壁畫：《九天銀河》(四連屏，高：800公分，闊：880公分)，及《錦綉山河》(高：250公分，闊：950公分)。兩壁畫長期展出於北京釣魚臺國賓館的芳菲苑。
2003-04	於美國德州布殊總統博物館舉行「林文傑納米藝術折光畫展」。
2004	獲選為特邀藝術家，作品展出於第四届上海雙年展。 獲北京奧委會邀請為2008北京奧運會設計奧運標誌：《奧林匹克精神：歡樂頌》，並獲聘為特邀藝術家，創作名為《千禧奧運之旅：從雅典到北京》的繪畫。
2005	於上海多倫美術館舉行個展。 於上海恆隆廣場舉行「心之視野」個展。
2006	於北京林大美術館舉行「視與樂之七：林文傑近作」展。
2007	於北京今日美術館舉行「千禧詩旅」個展。 於北京皇城藝術館舉行「折光藝術—林文傑近作展」。
2008	其畫作《奔向光明》獲中國香港體育協會暨奧林匹克委員會選用為月曆封面與賀年咭。
2009	獲路易威登邀請於香港路易威登Maison展出其《宇宙探索之旅》。
2011	於上海128藝術中心舉行「美妙時空：林文傑的藝術」個展。 獲法國美術家協會及中國人民對外友好協會邀請，在北京圖書館展出其《宇宙探索之旅》及《九宮圖》。 獲委任為香港浸會大學創意研究院馮漢柱基金全人教育教授。
2012	獲邀請於香港會議展覽中心舉行慶祝香港回歸十五周年個展。 獲「國際奧委會」邀請為特邀藝術家，其作品《千禧奧運之旅II：從長城到泰晤士河—擁抱世界》獲「2012(倫敦)奧林匹克美術大會」頒授一面金牌，並於2012奧運期間於倫敦Barbican Centre展出。 於上海美術館舉行「和諧之視野：林文傑藝術展」。

Biographic Notes on Dominic Man-kit Lam

1947	Born in Swatow, Guangdong Province, China.
1953	Began learning to paint at the age of six.
1964-70	Went to Canada and U.S.A. to further his study in 1964. In the following 6 years, he completed university courses leading to his acquiring the BSc in Mathematics, MSc in Physics and PhD in Medical Biophysics.
1970-72	Studied ophthalmology and neuroscience with two Nobel Prize Winners.
1974	Appointed Assistant Professor at Harvard Medical School.
1977-93	Professor of Biotechnology, Cell Biology and Ophthalmology at Baylor College of Medicine in Houston; Founding Director of Baylor Centre for Biotechnology, Texas, U.S.A.
1980	Invented Chromoskedasic process, a new painting method in which colours can be generated with light on black-and-white photographic paper, without the use of material pigments.
1982	Accompanied Dr. David Paton, founder of Project Orbis, the charitable ophthalmic Flying Hospital to China for the first time.
1982-83	Completed the painting <i>Prunus, Bamboo, Orchid, Ganoderma and Rock</i> jointly with Zhang Daqian, Zhao Shao'ang and Guan Shanyue.
1984	Founded the first biotechnology company in Houston, and was named the Father of Texas Biotechnology.
1988	Accepted the invitation of Nobel Laureates: Professor Yang Zhenning and Professor Charles Kao to establish a research institute for biotechnology in Hong Kong. Was the founding director of the Hong Kong Institute of Biotechnology. Took part in the planning of the Hong Kong Science and Technology Parks.
1989	Received the U.S. High Tech Entrepreneur of the Year Award. Received the U. S. Presidential Medal of Merit. Appointed a Member of the U.S. President's Committee on the Arts and Humanities.
1990-2011	Held more than 10 solo exhibitions at various exhibition venues in Hong Kong, including Hong Kong Convention and Exhibition Centre and the Hong Kong Baptist University.
1991	Was named Man of the Year by Asia Society. Solo exhibition at Exhibition Gallery of Houston University.
1996	Solo exhibition "Arts in the Academy" at the National Academy of Sciences, Washington, D.C., U.S.A.
1999	Was selected as one of 99 most accomplished and influential artists in China in the 20th century by Chinese Academy of Art, the Artist Association of China and the National Palace Museum. Founded the World Eye Organization (WEO) to prevent and treat eye diseases for the poor. (By 2011, 9 eye centres and research institutes have been established by Lam in China.) Solo exhibition "Bliss of Vision I: In Celebration of Macau's Return to China and the Establishment of the World Eye Organization", at Macau Landmark Convention and Exhibition Centre.
1999-2000	Solo exhibition "Millennium Exhibition: The Art of Dominic Man-kit Lam" at Guan Shanyue Museum, Shenzhen, PRC.
2001	Lam's patent on "Edible Vaccine" was named by <i>Time Magazine</i> as one of the ten most important inventions in the 21st century, and by MIT as one of the five patents that will transform business and technology.
2001-02	Completed two huge paintings entitled <i>This Land is Our Land</i> (height: 250 cm, width: 950 cm) and <i>A Galaxy on Earth</i> (height: 800 cm, width: 880 cm in quadruplets) for permanent display at the Diaoyutai State Guesthouse in Beijing.
2003-04	Exhibition of "Nano Art: The Chromoskedasic Paintings of Dominic Man-kit Lam", at George Bush Library and Museum, Texas, U.S.A.
2004	Invited to exhibit at the 4th Shanghai Biennial Exhibition. Invited by Beijing Olympic Committee to design a logo for the 2008 Beijing Olympic, thus designed a logo <i>Olympic Spirit: Ode to Happiness</i> ; as well as a featured artist and created the painting entitled <i>Millennium Olympic Odyssey: From Athens to Beijing</i> .
2005	Solo exhibition at Shanghai Duolun Museum of Modern Art.

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	Solo exhibition "Vision of the Mind" at Shanghai Hang Lung Plaza.
2006	Solo exhibition "Dominic Lam's Recent Works" at Linda Art Museum, Beijing.
2007	Solo exhibition "From Tang to Mao: A Millennium Poetic Odyssey by Dominic Man-kit Lam" at Today Art Museum, Beijing.
	Solo exhibition "Bliss of Vision X: Chromoskedasic Painting and Beyond: Recent Works of Dominic Man-kit Lam" at Beijing Art Museum of Imperial City.
2008	Lam's Chromoskedasic painting <i>A Brighter World, A Brighter Tomorrow</i> was selected as the cover of the 2008 calendar of the Sports Federating and Olympic Committee of Hong Kong and new year card.
2009	Invited for a solo exhibition, Lam's huge Chromoskedasic Painting <i>Voyage of Discovery: Universe</i> was exhibited at Louis Vuitton Maison in Hong Kong.
2011	Solo exhibition "Enchanted Time and Space" at 128 Gallery, Shanghai.
	Invited to exhibit his works, <i>Nine Court Diagram</i> and <i>Voyage of Discovery: Universe</i> at Beijing Library.
	Appointed Fung Hon Chu Endowed Chair of Humanics, Institute of Creativity, the Hong Kong Baptist University.
2012	Invited for a solo exhibition at the Hong Kong Convention and Exhibition Centre to celebrate the 15 th Anniversary of Hong Kong's Return to China.
	Invited by the International Olympic Committee as a featured artist, and his painting <i>Millennium Olympic Odyssey II: From the Great Wall to River Thames</i> was awarded a Gold Medal from the Olympic Fine Arts 2012 (London) and exhibited at the Barbican Centre, London during the period of the Olympic Games.
	Invited by Shanghai Art Museum to give a one-man exhibition entitled "A Vision of Harmony: Dominic Lam's Artistic Voyage".

1.	陳福善	9	1.	Luis Fushan Chan	9
1a	陳福善《非法移民》，1985，水墨設色紙本，穎園藏		1a	Luis Chan <i>Illegal Immigrants</i> , 1985, Ink and colours on paper, collection of Ying Yuan	
1b	陳福善《獨幅版畫》，1980，水墨紙本，涵天閣藏		1b	Luis Chan <i>A Mono Print</i> , 1980, Ink on paper, collection of Hantian Pavilion	
1c	《非法移民》細部一		1c	Details 1 of <i>Illegal Immigrants</i>	
1d	《非法移民》細部二		1d	Details 2 of <i>Illegal Immigrants</i>	
1e	陳福善《雞同鴨講》，1980，水墨設色紙本，香港藝術館藏		1e	Luis Chan <i>The Cock Speaks to the Duck</i> , 1980, Ink and colours on paper, collection of Hong Kong Museum of Art	
1f	陳福善《太陽》，1975，水墨設色紙本，蕙軒藏		1f	Luis Chan <i>The Sun</i> , 1975, Ink and colours on paper, collection of Huai Xuan	
2.	楊善深	25	2.	Yang Shanshen	25
2a	楊善深《林和靖》，1981，水墨設色紙本，香港藝術館藏		2a	Yang Shanshen <i>The Recluse Lin Hejing</i> , 1981, Ink and colours on paper, collection of Hong Kong Museum of Art	
2b	《林和靖》細部之一：老樹幹之飛白筆觸		2b	Details 1 of <i>The Recluse Lin Hejing</i> : Flying-white brushwork in old tree trunk	
2c	丁衍庸《林和靖圖》，二十世紀下半葉，水墨設色紙本，香港中文大學文物館藏		2c	Ding Yanyong <i>Lin Hejing</i> , 2nd half of 20th century, Ink and colours on paper, collection of Art Museum, the Chinese University of Hong Kong	
2d	《林和靖》細部之二：楊善深的書法		2d	Details 2 of <i>The Recluse Lin Hejing</i> : Calligraphy of Yang Shanshen	
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3b	《田園雅趣》茶壺細部之一：小青蛙		3b	Details 1 of <i>Garden Delight Teapot</i> : Small frog	
3c	《田園雅趣》茶壺細部之二：蝸牛		3c	Details 2 of <i>Garden Delight Teapot</i> : Snail	
3d	《田園雅趣》茶壺細部之三：甲蟲		3d	Details 3 of <i>Garden Delight Teapot</i> : Beetles	
3e	何秉聰《玫瑰》，1995，釉陶掛壁，香港藝術館藏		3e	He Bingcong <i>Roses</i> , 1995, Glazed stoneware plaque, collection of Hong Kong Museum of Art	
3f	何秉聰《素胎十八羅漢》中之八位，1970年代初，炆器，香港藝術館藏		3f	He Bingcong Eight of the <i>Eighteen Lohans</i> , early 1970s, Stoneware, collection of Hong Kong Museum of Art	

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4b	呂壽琨《禪之四》，1970，水墨著色紙本，香港藝術館藏		4b	Lu Shoukun <i>Zen No. 4</i> , 1970, Ink and colour on paper, collection of Hong Kong Museum of Art	
4c	呂壽琨《禪》，1970，水墨著色紙本，香港藝術館藏		4c	Lu Shoukun <i>Zen</i> , 1970, Ink and colour on paper, collection of Hong Kong Museum of Art	
4d	呂壽琨《蓮》，年份不詳，水墨著色紙本，退一步齋藏		4d	Lu Shoukun <i>Lotus</i> , year: unknown, Ink and colour on paper, collection of Take a Step Back Studio	
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5d	韓志勳《無量》，1975，絲印版畫，香港藝術館藏		5d	Han Zhixun <i>Sound and Silence</i> , 1975, Silkscreen, collection of Hong Kong Museum of Art	
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6e	《新曙之三》細部之三		6e	Details 3 of <i>New Dawn No. 3</i>	
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7b	《橫行將軍》細部之一		7b	Details 1 of <i>Sculpture 1– General</i>	
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8d	林文傑《歡樂頌》，2008，書法，水墨紙本，涵天閣藏		8d	Dominic Man-kit Lam <i>Rhapsody of Happiness</i> , 2008. Chinese calligraphy, ink on paper, collection of Hantian Pavilion	
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1933年生於廣州。1956年香港羅富國師範學院（美術教育選修）畢業。1965年倫敦大學文學士。1970年香港大學中國藝術史碩士。1975年多倫多大學博物館學碩士。1987年美國加州大學博物館管理學院院士。

1993獲英女皇伊利沙伯二世頒授 MBE 勳銜，以表揚其對創意藝術及美術教育的貢獻。

1956-71年任九龍華仁書院美術科主任，引進具全人通識教育、啟發獨立創意的新水墨畫教學，開中學美術正規課程融入新水墨畫學習的先河。1968年為「元道畫會」創會會長，在呂壽琨領導下致力推動「新水墨畫運動」。1971年任香港藝術館副館長，1985年晉升為該館首位總館長，先後完成策建新香港藝術館、香港茶具文物館、香港視覺藝術中心，至1993年退休。

歷任香港大學藝術系名譽講師及高級學位考試委員，香港理工學院設計系顧問及廣東省美術館籌建委員會顧問。現為香港特別行政區康樂及文化事務署博物館專家顧問，香港浸會大學創意研究院榮譽教授及香港聯合國教科文組織文化委員會委員等。

譚氏擅以「破立交錯」觀念創作新水墨畫。借山谷景象寫人生歷程。作品曾展出於世界各地並為公私機構收藏。著作有：《新水墨畫運動的搖籃》、《中國新水墨藝術重鎮：香港》、《二十世紀香港國畫發展的背景》、《清初六家與吳歷》、《格羅夫藝術百科全書內之元瓷編》等。

Professor Laurence Chi-sing Tam, MBE
Institute of Creativity, Hong Kong Baptist University

1933 born in Guangzhou, Guangdong Province, China. 1956 graduated from Northcote Training College, majoring in art education. 1965 BA degree in Classical Chinese, University of London. 1970 MA degree in Chinese Art History, University of Hong Kong. 1975 MA degree in Museology, University of Toronto. 1987 Fellow of Museum Management Institute, American Federation of Arts, University of California, Berkeley.

In 1993, awarded the MBE insignia of honour by Queen Elizabeth II of United Kingdom for outstanding contributions in Creative Art and Art Education.

1956-71, as the art teacher of Wah Yan College, Kowloon, he initiated a new approach, incorporating the principle of "whole person general education" in teaching new Chinese ink painting that promoted creativity and individuality, into the regular secondary school art curriculum. From 1968, as the founding President of "In Tao Art Association", he assisted Lu Shoukun in promoting the "New Chinese Ink Movement". Was the Assistant Curator of Hong Kong Museum of Art in 1971, promoted to be the first Chief Curator of the Museum in 1985. He completed the planning and establishment of the new Hong Kong Museum of Art, the Museum of Tea Wares, and the Hong Kong Visual Arts Centre before he retired in 1993.

He had served as the Honorary Lecturer and Degree Examiner of the University of Hong Kong, Adviser of the Department of Design of Hong Kong Polytechnic, and Adviser of the Guangdong Provincial Museum Planning Committee. At present, he is the Museum Expert Adviser of Hong Kong Leisure and Cultural Services Department, Honorary Professor of the Institute of Creativity of the Hong Kong Baptist University, and Member of Cultural Committee of UNESCO Hong Kong Association.

His paintings often developed from the principle of "construction versus destruction" to unveil his life experience through depiction of grottoes and valley landscapes. His works have been widely shown locally and overseas, and collected into numerous public and private collections. His publications include: *The Cradle of New Chinese Ink Painting Movement*, *A Stronghold of New Chinese Ink Art: Hong Kong*, *Background Notes on 20th Century Chinese Painting in Hong Kong*, *Six Masters of Early Qing and Wu Li*, *The chapter on Yuan Ceramics in Grove Dictionary of Art*, etc

鳴謝 Acknowledgments

譚志成教授，MBE	Professor Laurence Chi-sing Tam, MBE
白居雅博士	Dr. Kathleen E. Barker
林文傑教授	Professor Dominic Man-kit Lam
梁培熾教授	Professor Leung Pui-chee
呂展雲女士	Ms Alice Lui
譚穎斌博士	Dr. Simon Tam
涵天閣	Hantian Pavilion
香港藝術館	Hong Kong Museum of Art
香港中文大學文物館	Art Museum, the Chinese University of Hong Kong
蕙軒	Huai Xuan
退一步齋	Take a Step Back Studio
穎園	Ying Yuan

