

HERE AND THERE: RE-IMAGINING HONG KONG LANDSCAPES

極目足下

想·見香港風光



# 前言

## FOREWORD

不同藝術家對於同一個主題都有不同的演繹。他們將肉眼所見與本地的文化、歷史和個人記憶融合。過往我們區分歐洲的風景畫和中國的山水畫，當中最大的分別是前者著重將風景細緻的重現於作品，而後者更側重表達「意境」。然而當地藝術的演化，使兩者間的分野模糊。香港擁有深厚的中西融合歷史，本地藝術家也自然非常擅長用混合的技藝，在這跨文化的城市裡進行創作。

本次展覽讓我們想起兩位藝壇巨匠——分別來自中國宋朝的文人畫家米芾和歐洲的塞尚。米芾發明了名為「米點」的筆法，用毛筆呈現出他眼中的山水；塞尚則以他獨特的筆觸呈現色彩和光線的變化，而非「照片式」的畫法，從而奠定後印象畫派的基礎。兩位畫家都用自創方法去表達物理世界和畫家自身精神世界的強烈關聯。

同樣地，本展覽由丁穎茵的研究整理出六個特定的本地景點，並提供相關歷史文獻給參展藝術家作參考。過去兩年，藝術家分別就此進行實地考察，並在其作品投射他們的情感，道出心目中的香港故事。通過丁穎茵的策展，這個展覽向觀眾展示她對香港的藝術和文化的獨特見解，以及背後她對香港歷史的熱愛和深入研究。

謹代表香港藝術中心感謝負責展覽的香港浸會大學視覺藝術院副教授管偉邦和獨立策展人丁穎茵博士，以及所有參展藝術家——何遠良、管偉邦、林東鵬、梁嘉賢、黃進曦及黃麗貞。有賴他們的投入，本次展覽方能順利舉辦。最後但同樣重要的是感謝朱曉芳博士特別創作樂曲回應展品，為本展覽增添另一欣賞角度。本展覽作為香港藝術中心 45 週年誌慶的其中一個重點節目，它呼應著香港藝術中心的使命，為本地策展人和藝術家搭建讓其閃耀的舞台。

林淑儀  
香港藝術中心  
總幹事

盧家彥  
香港藝術中心  
節目及營運經理

Different artists have different interpretations in presenting the same topic. They depict what they see from their physical eyes blended with local cultures, histories and personal memories. In the past we distinguished European landscape painting from their Chinese counterparts by the fact that the former aimed at reproducing the nature down to the very detail, while the latter emphasised on expressing the “landscape of the mind”. Yet, with the evolution of the contemporary art scene, the distinction between the two is getting blurred. Hong Kong being a hybrid city with a long history of Chinese-European integration, it is almost natural for our local artists to create their works in mixed styles for this cross-cultural city.

The exhibition makes us think of two significant artists, Mi Fu, the literati artist from the Song Dynasty China, and Cezanne from Europe. Mi invented the “Mi Dian”, a special technique of moist painting with the Chinese ink brush to recreate the landscape from his perspective; while Cezanne had his unique brush strokes to depict colours and lights instead of “photographing” the nature, which laid the foundation of the School of Post-Impressionism. They both invented their own ways to highlight the intense connection between the physical space and what they perceived in their minds.

Likewise, this exhibition focuses on six scenic sites based on Dr Vivian Ting’s research, and she also shared relevant historical documents with the participating artists. Over the past two years, the artists conducted field trips, and projected their sentiments in their artworks to create their unique Hong Kong stories. And through the curation of Vivian Ting, this exhibition presents to viewers her unique understanding and perspective of Hong Kong art and culture backed up by great passion and solid research on Hong Kong history, which will inspire every one of us.

On behalf of Hong Kong Arts Centre, I would like to thank Koon Wai Bong, Associate Professor of Academy of Visual Arts, Hong Kong Baptist University, for initiating this project and inviting us for collaboration. My gratitude also goes to Vivian Ting and all participating artists including Ho Yuen Leung, Koon Wai Bong, Lam Tung Pang, Leung Ka Yin Joey, Wong Chun Hei Stephen, and Wong Lai Ching Fiona, for without their support, this exhibition would not have been possible. Last but not least, I would like to thank Dr Priscila Chu for creating music pieces to respond to the exhibits which give this exhibition another dimension of appreciation. The exhibition is one of the highlight programmes of the 45<sup>th</sup> anniversary of HKAC and it echoes with our mandate of serving as a platform for local artists and curator.

Connie Lam  
Executive Director  
Hong Kong Arts Centre

Gordon Lo  
Programme and Operation Manager  
Hong Kong Arts Centre