

前言

香港賽馬會芝加哥大學教育綜合大樓與芝加哥大學香港袁天凡、慧敏校園一直以芝加哥大學悠久的藝術教育傳統為傲。是次非常榮幸能與香港中文大學聯手舉辦展覽，由中大藝術史家策展學校藏品。展覽題為「香港印象」，作品包括 1940–1970 年代的香港風景畫和風景攝影。

數十年前，我首次踏足香港。其時王無邪、呂壽琨、葉因泉和黃般若的作品已經面世。當時我還年輕，離開任教的台中東海大學，來港徒步過境到深圳，乘坐硬臥火車前往長江三角洲的中心地區。

雖然我當時只是訪港旅客，但內心已經明白香港地位舉足輕重，並覺察到它令人期待的未來。為了充分感受香港，我經常走逛街頭，直到雙腳痠軟。在軍人海員之家和重慶大廈裡，我認識到各地旅人。在他們的殷勤推薦下，我乘過電車，走遍山頂、九龍、赤柱和香港仔。當時我年青力壯、朝氣勃勃，只想全心投入香港的懷抱。

當時我並不知道，我在 1980 年代初多次來訪香港的經歷，將深深烙印在腦海裡，縈繞至今。隨後幾十年，我一直渴望重訪香港，但因我後來遠赴矽谷發展事業，生活軌跡起了劇烈變化，要重回舊地變得愈加困難。我確實不時回來香港，但再也感受不到年輕時邂逅此地的情懷。

或者是旅程過於短暫，又或者是香港發展得太快，步伐過於急促，蒙蔽了視線。每次來港，我都會注意到路上又增添了更多水泥天橋和摩天大廈。我為此深感困惑。我希望穿過迷宮般迂迴曲折的道路，越過閃爍發亮的新建高樓、奢侈品牌的標誌、大型購物商場和發展完善的地鐵系統，尋找我昔日印象中的香港。城市偏僻的角落裡，依然聽到電車似曾熟悉地「叮叮」作響，天星小輪響號長鳴，但這些迴盪的餘韻早已被香港急促的生活節奏所吞噬。現在，我再次回到香港生活和工作，卻仍不住以過去的視角觀望香港。

「香港印象」的展覽作品為我帶來視覺衝擊，勾起我遲緩生鏽的記憶。作品描繪了 1980 年代以前的香港。當時香港才剛大展拳腳，準備成為世界超級城市。展覽中不論是水墨、水彩或攝影作品，都帶有

昔日記憶的身影，讓我鑽進角落縫隙、橫街窄巷中，感受更多香港往日風光。光影稍一灑落，或是微微側首，睜起眼睛，就能瞥見逝去的風景，發現這城市的沉睡靈魂。

展覽作品中大量的視覺意象為我引領道路，助我理解過去數十年來亞洲乃至當代世界藝術演變的過程。其中傳統中國山水、其他現代演繹與寫生、攝影和抽象作品相互融合，拼湊出香港曾經且依舊存在的風景：繁囂與寧謐、鄉郊與城市、平原與高山、本地與國際，全部相互交織。

黃般若的《太平山下》（展品 1）散發著朦朧靜逸的氛圍，猶似趙少昂多愁善感的《香港大埔坳山水》（展品 48）。葉因泉的作品則如香港般跳脫活潑，遊走於不同美學風格與色調之間。《香江八景》（展品 2）構圖簡單零碎，充滿童真，幾乎都以雙色調為主，而《香港半山橋》（展品 13）則以古典中國水墨技法，展現葉氏靈巧優雅的精湛技藝。水彩作品《海灘》（展品 71）筆觸簡潔有力，仿如木刻，佈滿驚豔的粗線和色彩。最後代表作《東方明珠圖》（展品 20）仿照歷史照片的風格，將當時香港的精髓濃縮紙上。王無邪的《後街》（展品 27）、呂壽琨的《香島一隅》（展品 24）和《鹿頸村》（展品 90）都奠定了兩人日後藝術創作的基礎，亦助證兩人為何獲譽為香港新水墨運動的先鋒。對當時許多畫家而言，香港象徵著全新開始。本次展覽讓我們回到過去的時空，發現昔日香江留痕，同時也更了解形塑畫家晚年創作的環境。

畫家筆下的香港不如今天般高樓林立，有運作繁忙的貨櫃航道，也並非充斥多數外國旅客來港旅遊時視而不見的覆蓋竹棚的建築地盤和商場。反之，作品渲染的是一種蘊藏城市深處，溫柔寧和的歷史氛圍。身處當今香港，往往容易錯過如此氛圍。

自十年前起，我開始積極找尋心中的香港情懷。這種念頭令人忐忑。或許人到中年，總會有如此感慨。現在，我發現自己不住回望的，正是昔日的時光，那段尚未有劇變席卷世界，顛倒萬物的時光。每日，我都看到無數年輕人向我投以空洞的眼神，或索性避開我的目光，沉

迷於手中屏幕。我嘗試想像他們能否理解我緬懷過去的心境，不過顯然念舊情結並非與生俱來。

新型冠狀病毒已經肆虐數月之久。雖然我們不確定疫情何時完結，也不知道疫情會如何影響生活，但病毒已經暫時打亂了人類的生活節奏。新型冠狀病毒疫情來襲以前，網上藝術創作似是百花齊放，使人眼花瞭亂。如今在疫情陰霾下，似乎又讓人意猶未盡。

封城、隔離，加上設施關閉，迫使我們停下生活步調。也正因如此，許多香港的往日回憶再度浮現，讓我得以窺見當年認識的香港。疫情期間，街上行人的步伐變得更加緩慢沉穩，甚至帶點小心謹慎。我們也似乎更能遏制自己無止盡的慾望，生活更從容不迫，腳步放得更慢。當初我費盡心力想要尋找的昔日情懷，現在終於能夠感受得到。

香港賽馬會芝加哥大學教育綜合大樓
芝加哥大學香港袁天凡、慧敏校園
行政總監
馬克·巴乃軻

芝加哥大學袁氏伉儷校園藝術教育簡介

芝加哥大學推行藝術教育的歷史源遠流長。自芝加哥大學香港袁氏伉儷校園開幕以來，校方一直致力延續藝術教育傳統。文學院經常派人來訪香港，與本地學術及其他機構合作，舉辦公眾講座和專題研討會。芝加哥大學藝術課程的畢業生多於香港藝術機構中擔任重要職務，學生亦會參加暑期實習，增廣見聞。

袁氏伉儷校園的永久藏品中包括許多亞洲藝術家的作品，讓校內研究生、本科生和訪客都能從中獲取靈感。不但如此，海外留學生亦能於校園內修讀課程，同時沉浸於香港和亞洲的藝術氛圍之中。校內的香港賽馬會芝加哥大學教育綜合大樓和文物展示中心地點便利，可供學校與香港中文大學等本地學術或藝術機構合作舉辦活動，拓闊大型展覽的覆蓋地點，讓全港公眾都能輕易觀賞藝術作品。

Foreword

The Hong Kong Jockey Club University of Chicago Academic Complex and The University of Chicago Francis and Rose Yuen Campus in Hong Kong is proud to celebrate the University of Chicago's long history of arts education and join The Chinese University of Hong Kong to exhibit works curated from its collection by the art historians of CUHK. The works represent painted and photographic views of Hong Kong from the 1940s to 1970s in this exhibition: "Hong Kong Impressions."

Wedged between the time these works were created by Wucius Wong, Lui Shou-kwan, Yip Yan-chuen, and Wong Po-yeh, and today, I made my first visit to Hong Kong decades ago. I was just a young man then and made the trip from my teaching post at Tunghai University in Taichung, crossing the border to Shenzhen by foot, then transiting onward by hard berth train to the heart of the Yangtze River Delta.

While I was no more than a tourist visiting Hong Kong, I inherently understood the pivotal importance of Hong Kong back then and was keenly aware of its much-anticipated future. I absorbed the ethos of Hong Kong, often walking the streets until my feet developed sores. The trams, the Peak, Kowloon, Stanley, and Aberdeen were all my destinations based on friendly recommendations from fellow world travellers residing at Soldiers and Sailors and Chungking Mansions. I embraced as much as Hong Kong would allow me while my youthful enthusiasm flowed unrestrained.

Little did I realize, my various visits to Hong Kong of the early 1980s would be etched in my mind for future remembrances until now. While I longed to return to Hong Kong over the ensuing decades, it became increasingly difficult due to my career pursuits in Silicon Valley and a completely different life trajectory. I did return to Hong Kong occasionally, but it never felt the same after those initial, youthful moments in time.

Perhaps each subsequent visit was just too short. Or, Hong Kong had simply developed too fast, and its progress continually clouded my view. During each visit, I noticed more concrete overpasses and high rises which served only to confound my memory. And I longed to find the Hong Kong I once knew among a labyrinth of roads leading past glistening, newly constructed towers, luxury brand icons, mega

shopping malls, and a fully developed MTR transit system. While the "ding-ding" and "baaruuuuga" of the tram and Star Ferry remain quaint reminders that can still be heard in remote corners of the city today, their echos were long-ago concealed by the pounding rhythm of Hong Kong life surging forward. Now, living and working in Hong Kong again, I still strain to see the city from my past lens.

The paintings in this exhibition, "Hong Kong Impressions," are a visual stimulant to my delayed and rusty senses. The works illustrate the pre-1980s period, before Hong Kong began to flex its muscle and become a global mega-city. The ink on paper, watercolour, and photographic representations of Hong Kong in this exhibition all carry shades of past memories. With these exhibition works as an accelerant, I now recognize more of Hong Kong past among the nooks and crannies and narrow alleyways. If light catches a space just right, or I squint and tilt my head to catch a passing view, the underlying soul of the city is revealed.

Visual references abound in the exhibition works to help me get my bearings and also orient my understanding of how art evolved in Asia and our contemporary world over the last several decades. The more traditional Chinese landscapes and other contemporized versions accompanied by sketches, photographic representations, and abstractions in these works intermingle to create a portrait of Hong Kong that once was, and one that ever is—hustling and bustling, quiet and contemplative, scenic and urban, flat and elevated, local and international.

Wong Po-yeh's *Below Victoria Peak* (1) exudes a hazy, foggy, quiet atmosphere similar to that of Chao Shao-an's moody work *Tai Po Kau, Hong Kong* (48). Yip Yan-chuen's works flutter like the city crisscrossing different styles, esthetics and colour schemes. *Eight Views of Hong Kong* (2), begins simple, sparse, child-like, and almost two-tonal. Yip then demonstrates his artistic dexterity in a more classical Chinese ink approach in *Lugard Road* (13) before moving to a forceful but simple watercolour painting *Beach* (71) which resembles the stunning thick lines and colours of a woodcut. And finally, Yip's pièces de résistance, a near photo-historical impression of Hong Kong in *Pearl of the Orient*

(20) captures the essence of Hong Kong of the time. Wucius Wong's *Back Street* (27) and Lui Shou-kwan's *A Snapshot of Hong Kong* (24) and *Luk Keng Village* (90) lay visual and foundational guideposts for each artist's later works and illustrate why they were at the vanguard of Hong Kong's New Ink Movement. For many artists of the period, Hong Kong represented a city of new beginnings. This exhibition allows us to travel back in time and uncover clues to Hong Kong's past while also casting new light on the environs that helped shape and influence each artist's later years.

What we discover about Hong Kong from these artists' works are not today's massively tall structures, the active container shipping waterways, or the bamboo shrouded construction sites and shopping centers most foreigners gloss over during their touristic excursions. What these works evoke is a gentleness, a serenity, and an historical context of place and time that conspire together in layers woven beneath the surface of what most casual observers often fail to experience while in Hong Kong today.

About ten years ago, I began to proactively seek out my nostalgia for Hong Kong. The desire came from an uncomfortable place. Perhaps such feelings happen to us all in mid-life. Now, I realize I was straining to look back to a bygone era, a time before fierce change gripped the world and turned it upside down. Daily, I stare at dozens of young people who look blankly at me, or not at all, hypnotized by their handheld screens. I try to imagine how they could understand my yearning for the past. Such pining is not genetic.

Now we are living through COVID-19, which began only a few short months ago. While we are uncertain how long this pandemic will last or how it may affect us personally, for this brief moment in time, the virus has interrupted the cadence of humanity. Prior to COVID there seemed to be too much art propagating on the internet. Now, with the virus in our midst, there seems to be too little.

With our personal lives and the pace of our activity at a virtual standstill due to lockdowns, quarantines, and closures, many of Hong Kong's nostalgic reminiscences have revealed themselves, and helped me to see the remnants of a city I once knew. People on the streets now

move at a slower, more thoughtful, and even cautious pace. During COVID, we appear less guided by the gluttony of our desires. Our lives are playing out unhurriedly, frame by frame, and the nostalgia I once deliberately sought has now found me.

Mark Barnekow
Executive Director
The Hong Kong Jockey Club University of Chicago Academic Complex
The University of Chicago Francis and Rose Yuen Campus in Hong Kong

About the Arts at the University of Chicago Yuen Campus

The University of Chicago embraces its rich history of arts education. With the opening of the UChicago Yuen Campus in Hong Kong, this legacy and commitment to the arts continues. Arts faculty frequently visit Hong Kong to collaborate with local academic and other institutions and provide lectures and symposiums to the entire community. Graduates of the University of Chicago arts academic programs hold prominent positions in Hong Kong arts institutions and our students benefit tremendously through summer internship positions.

The Yuen Campus' permanent collection of works, representing many Asian artists, creates a stimulating environment for graduate and undergraduate students and visitors while on our campus. Moreover, Study Abroad students immerse themselves in their course work with the Yuen Campus, Hong Kong, and Asia arts scenes as a backdrop. Through partnerships with local academic and arts institutions like The Chinese University of Hong Kong, the Yuen Campus also provides a convenient satellite venue in its Hong Kong Jockey Club University of Chicago Academic Complex and Heritage Museum to extend the geographic footprint of larger exhibitions, allowing artist's works to be conveniently accessible to a diverse audience throughout the region.

前言

二十世紀中葉以前，香港尚未成為高樓林立、車水馬龍的國際大都市，但城市風景已一直引發如康有為、胡適、黃賓虹、張大千等政治思想家、作家和畫家的無窮想像。某程度上，「東方之珠」的稱譽蘊含著「東西文明、文化、風俗完美融合」的浪漫願景。此等浪漫聯想或為東方主義所批判，但當中實有差別。薩伊德在《東方主義》一書中，提出了深刻的論述，認為帶有不平等意識的文化交流，往往導致人民受苦。與此論述相反，香港的文化交流一直頻繁興盛。其之所以與別處不同，可能是因為持續發展所帶來的巨變，使論者難以將香港同質化、異化或冠以刻板印象。不過，城市景觀日新月異，對公眾心理亦不無影響。繁榮發展固然帶來自信和文化追求，但亦引發不少對未來的思考。「老香港」情懷在老青兩代尤其盛行。不少人感歎，一些美好的價值和生活模式在快速發展的浪潮下，已經蕩然無存。

有趣的是，因為象徵過去的事物因人而異，所以「老香港」的形象亦變化不定。維多利亞港更變的海岸線和天際線，正正凸顯此形象的虛幻之處。要描繪「老香港」獨特面貌，不是落得徒勞無功，就是其中面貌經藝術折射扭曲。本次展覽旨在捕捉各式各樣的香港印象。當中有藝術家以古典傳統的手法描繪香港的山巒起伏，亦有作品以創新構圖，詮釋為人熟知的景點。在畫家筆下，城市景觀甚至建築地盤通通成為富感染力的素材，令此系列作品空前豐富，不但令人印象深刻，亦涵蓋更多面向。或許更重要的是，從二十世紀中葉的香港畫作中，可見畫家如何透過植根傳統山水畫，展現城市的不同面貌和想像，從而賦予傳統新生。非傳統的畫作並非為了挑戰古典傳統，而是為了反映畫家對某地的情懷，而畫家實驗創新風格，亦更易引起香港多元社會中各類觀眾的共鳴。

本次展覽精選香港中文大學文物館所藏畫作和照片逾一百幅，時間橫跨 1940–1970 年代。此並非想將該時期冠以「老香港」的稱號，而是希望提供另一個窺探變遷社會中活力和人文精神的視角。不論是地標景觀或日常即景，避風塘還是田園鄉村，這些畫作和照片都映照了香港在二十世紀經歷的種種發展與蛻變。

近年香港人熱衷本地旅遊，爭相探索人跡罕至之景點。值此時候，文物館非常榮幸能聯同芝加哥大學香港校園舉辦是次展覽。首先感謝陳蓓教授和丁穎茵博士撰寫學術文章，探討早期旅遊對繪畫創作的影響及著名景點與文學的聯繫。同時感謝陳冠男博士在展覽策劃和圖錄編輯過程中統籌工作，鉅細無遺。此外，亦要感謝展覽設計師盧君賜先生、教育項目負責人黃佩儀小姐、裱畫師謝光寒先生、平面設計師梁超權先生和攝影師鄧明亮先生等一直秉持專業精神，默默耕耘。最後，要衷心感謝巴威克 (Thomas Barwick) 和巴雷特 (Milton Peter Barrett) 二先生捐贈 1950 年代在香港拍攝的彩色幻燈片。他們鏡頭下的影像一如展覽中的畫作，令人大開眼界，讓我們重新構思這個我們稱之為家的地方。

香港中文大學文物館館長
姚進莊

Foreword

Before Hong Kong emerged as a cosmopolitan metropolis in the mid-twentieth century with iconic high-rises and bustling activities, the city's scenic areas long captured the imagination of political thinkers, writers, and artists alike, including Kang Youwei, Hu Shi, Huang Binhong, and Chang Dai-chien. To some extent, the 'Pearl of the Orient' emerged from romanticised visions "of the harmonious blending of civilisations and cultures and manners of East and West." While those romantic associations may be subjected to Orientalist critique, there is a difference. For Edward Said's profound argument in *Orientalism* is that cultural exchange between partners conscious of inequality leads to people suffering. On the contrary, Hong Kong has thrived on cultural exchanges. What distinguished Hong Kong from other places may be the drastic changes brought upon by continual development, thereby making it difficult to essentialise, exoticise, and stereotype Hong Kong. Yet the evolving landscape was not without impact on public psyche. As prosperity gave rise to confidence and cultural pursuits, uncertainties about the future also led to soul-searching. Nostalgia for 'old Hong Kong' prevailed among the old and the young, who lamented the cresting of certain values and ways of life on the waves of rapid development.

Interestingly, the notion of 'old Hong Kong' remained in flux, because the past meant different things to different people. The changing coastline and skyline of the Victoria Harbour is symptomatic of this elusive notion—any effort to picture an idiosyncratic 'old Hong Kong' is likely to be futile, or subjected to artistic license. This exhibition is borne out of an interest and effort to capture various *impressions* of Hong Kong. Some artists rendered Hong Kong's mountainous terrain in classical pictorial conventions, while others use familiar sites as a basis for innovative compositions. When given an artist's touch, cityscapes and even construction sites become expressive vignettes, which make the series of paintings greater—more impressionable and multifaceted—than the sum of their parts. Perhaps more importantly, paintings of Hong Kong during the mid-twentieth century demonstrate how painters rooted in the classical landscape painting tradition resolved to revitalising this tradition through varying

perspectives of and on the city. Unconventional pictures needed not be perceived as a challenge to the classical tradition, as they reflected an artist's feel for a place. No less importantly, the artist's experimentation of innovative styles may resonate more easily with a diverse audience that characterised multi-cultural Hong Kong.

This exhibition features over 100 paintings and photographs from 1940s to 1970s from the permanent collection of the Art Museum of CUHK, not to claim that this period christened 'old Hong Kong,' but to offer a glimpse of the vitality and ethos of a changing society. From iconic views of the landmarks to snapshots of everyday life, from typhoon shelters to idyllic countryside, these paintings and photographs will serve as a reminder how much this metropolis had evolved in the 20th century.

The Art Museum is proud to jointly present this exhibition with the University of Chicago's Hong Kong campus at a time when many Hong Kongers turn to local tourism and explore scenic spots off the beaten track. We thank, first and foremost, Profs. Pedith Pui Chan and Vivian Ting Wing Yan for their scholarly articles on the impact of early tourism on painting and on the literary associations of iconic sites. Dr. Phil Chan provided expert assistance on every stage of the planning of this exhibition and catalogue. Exhibition designer Kwan-chi Lo, educator Heidi Wong, master moulder Xie Guanghan, graphic designer Eric Leung, and photographer Ming-leung Tang are credited for their professional work. Last but not least, our heartfelt gratitude goes to Mr. Thomas Barwick and Mr. Milton Peter Barrett for donating the original slides of Hong Kong that they took in the 1950s. Their images, like the paintings in the exhibition, open our eyes to reimagine this place that we call home.

Josh Yiu
Director, Art Museum
The Chinese University of Hong Kong