

HONG KONG ARTS CENTRE
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1ST ANNUAL
COLLECTORS'
CONTEMPORARY
COLLABORATION
— MAY DIALOGUES



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HONG KONG ARTS CENTRE

香港藝術中心

Founded on the waterfront of Wanchai in 1977, the Hong Kong Arts Centre (HKAC) has been serving the Hong Kong community as an NGO for 35 years under a self-financing model with no recurring funding provided by the Government. It was created for the people of Hong Kong by the people of Hong Kong, mixing arts and culture with commerce, two core values that remain central to HKAC to this day. Over the past three and a half decades, HKAC has become one of Hong Kong's best known and respected arts institutions with the mission to promote contemporary arts and culture both within Hong Kong and abroad, as well as to serve as a home for artists' courageous explorations and creative endeavours.

HKAC houses facilities including theatres, a cinema, galleries, classrooms, studios, restaurants as well as office spaces occupied by local and international arts and cultural organisations.

It is HKAC's continuing mandate to present various art forms, including film and video arts, performing arts, public art, and visual arts through a wide range of channels, such as exhibitions, presentations, projects and seminars. Through these activities, HKAC continues to fulfill its role as an important public platform for local and overseas artists' artistic and cultural interactions.

HKAC is well regarded as an incubator of hot new talent, both artists and art administrators. It continues to create innovative programmes such as Street Music, ifva, Open Dance, and the Volunteer Docent Programme, and will shortly take over the facilities management of the Mallory Street/Burrows Street Revitalisation Project, which involves a Grade 2 historical grouping of buildings in Wanchai currently being renovated, and convert it into a Comix Home Base.

The Hong Kong Art School, HKAC's education arm, is staffed by a group of dedicated artists who are active and distinguished practitioners in their respective fields. Its short courses and outreach projects run parallel to its award-bearing curriculum, spanning a huge variety of artistic disciplines. A large number of students benefit from the School's formal training and short courses each year.

In short, HKAC's diverse functions have made it a unique Creative Hub that offers a nourishing environment for learning and interacting, where arts education is given to those aspiring to make arts their profession, supplies administrative space for arts and cultural organisations and acts as a facilities provider for performances and exhibitions. At its core is a team of creative staff, committee and board members dedicated to seeing HKAC and the arts scene in Hong Kong continue to flourish and blossom.

HONG KONG ARTS CENTRE

香港藝術中心

香港藝術中心於一九七七年成立，座落於灣仔海旁，三十五年來一直服務香港社會，是一所不受政府經常性資助、自負盈虧的非政府機構。香港藝術中心由香港人創辦給香港人，把兩個核心價值——藝術文化與商業融會貫通，秉持至今。過去三十五年，香港藝術中心已成為香港知名和備受推崇的藝術機構，我們的使命是促進香港和海外的當代藝術和文化發展，以及作為讓藝術家大膽探索和努力創新的基地。

香港藝術中心配備劇場、電影院、畫廊、教室、工作室、餐廳以及各個本地和國際文化藝術團體的辦公室。

香港藝術中心透過多種渠道，如展覽、演講、計劃和研討會，致力向大眾展示各種藝術形式，包括電影、錄像藝術、表演藝術、公共藝術和視覺藝術。通過這些活動，香港藝術中心將繼續擔任一個重要的公共平台，為本地及海外藝術家作藝術和文化交流互動。

眾所周知香港藝術中心是一片致力培育新晉藝術家和藝術行政人員的園地。中心不斷推出嶄新節目，如「開放音樂—街頭音樂系列」、ifva、「開放舞蹈」和「義工導賞員計劃」，不久將接手管理位於灣仔的茂蘿街/巴路士街活化項目，把目前正在裝修的二級歷史建築變成「動漫基地」。

香港藝術中心轄下的香港藝術學院由一群充滿熱誠並擁有卓越成就的藝術家擔任教學工作。其學歷頒授課程、短期課程以及其他外展活動，涵蓋的藝術範疇十分廣泛，每年均有大量學生報讀。

總而言之，香港藝術中心的多元面向使其成為一個獨特的 Creative Hub。香港藝術中心為大眾提供了一個不可多得的學習和互動的環境——在這裡，有志以藝術作為職業的人士能修讀藝術課程，藝術和文化組織能租借辦公室，亦有表演和展覽場地提供。香港藝術中心的創意團隊、委員會和監督團成員將努力不懈，讓香港藝術中心及香港藝術界繼續發光發熱。

FOREWORD

前言

Hong Kong Arts Centre (HKAC) has been promoting contemporary arts through exhibitions, seminars and arts education for more than 35 years. Over the past years, we have received support from museums, galleries, private collectors and commercial sectors to bring forward gems of contemporary arts to the local audience. For example, our annual flagship exhibition, initiated by Ms. Cissy Pao, BBS, our Artistic Consultant of the exhibition, and launched in 2009, has now become a unique platform to promote Asian contemporary art that has impacted the local art scene.

This year, we are launching yet another new programme, “HKAC 1st Annual Collectors’ Contemporary Collaboration – May Dialogues” (CCC), to focus on the art collectors of today. Art patrons have always played an important role in promoting arts during their time in art history. For instance, the collection of Swiss collector Uli Sigg has greatly raised the profile of Chinese contemporary art internationally. Likewise, Indonesian contemporary art and artists have benefited from the activities of Indonesian collectors. Private collections reflect the collectors’ personal tastes and interests. Hence they are often different from public ones that map the development of artistic practices like most museums.

HKAC 1st CCC exhibition kicks off with Hong Kong collectors as a response to the vibrant local art scene, the emergence of which followed the rapid development of the West Kowloon Cultural District and the successes of international and local art fairs. This exhibition features collectors from 5 different units, who have selected 5 to 6 works each from their own collection under different themes, to create dialogues among the collectors themselves as well as among their artworks.

On behalf of HKAC, I would like to extend my gratitude to Mr. Chang Tsong Zung, all the collectors, all the artists and HKAC colleagues involved in this exhibition. Moreover, without the support of Crown Fine Art, our local carrier sponsor, and Dynamic Network Alliances Ltd., our catering sponsor, this exhibition would not have come to fruition, and I am very thankful to them.

Connie Lam

Executive Director, Hong Kong Arts Centre

香港藝術中心通過展覽、研討會及藝術教育，推動當代藝術超過三十五年。在過去的數年間，我們得到博物館、畫廊、私人收藏家及商業機構的支持，為本地觀眾帶來了當代藝術的瑰寶。例如，包陪麗女士BBS於二零零九年推動香港藝術中心舉行了第一個年度旗艦展覽，兼任該展覽的藝術顧問；這個年度旗艦展覽更成為一個推廣對本地藝術界有影響力的亞洲當代藝術的獨特平台。

今年，我們策展了一個新展覽，聚焦當今的藝術收藏家，名為「HKAC 1st Annual Collectors’ Contemporary Collaboration – May Dialogues」(CCC)。在藝術史中，藝術贊助人在促進藝術發展發揮了很大作用。例如，瑞士收藏家烏利·希克 (Uli Sigg) 的收藏令中國當代藝術在國際間備受注目。同樣地，印尼當代藝術和藝術家從印尼收藏家的活動中獲益不少。私人藏品反映收藏家的個人品味和興趣，因此往往有別於公共博物館中，映照藝術創作發展的公共館藏。

香港藝術中心的首屆CCC展覽，以香港的收藏家揭開序幕，回應本地因西九文化區的迅速發展和各個國際及本地藝術博覽會的成功所帶動的藝壇盛況。本展覽獲五組收藏家參與支持，他們根據不同的主題，從各自的收藏中選擇了五至六件作品，建立收藏家之間以及藏品之間的對話。

我謹代表香港藝術中心，感謝張頌仁先生、所有收藏家、藝術家和籌備本展覽的香港藝術中心同事。此外，沒有我們的本地承運贊助商 Crown Fine Art 和酒會贊助商 Dynamic Network Alliances Ltd. 的支持，本展覽不會得以實現，我在此衷心地感謝他們。

林淑儀

香港藝術中心總幹事

CURATORIAL STATEMENT

策展人語

Hong Kong is known for its fabulous private collections of Chinese antiquities, and public museums have been immeasurably enriched by the generosity of collectors who have decided to share their treasures. However, contemporary art has so far not attracted the attention it deserves, when in fact astute members of the collecting circle have been quietly assembling outstanding examples of art that capture the spirit of our time.

As the Hong Kong Arts Centre is presenting this exhibition in the month of a major art fair, it would be inappropriate if a brief account of this highly publicised event was not mentioned. The immediate predecessor to the 1st Art Basel Hong Kong is the Hong Kong International Art Fair (ART HK), which since 2008 has become one of the most successful fairs in Asia. There are numerous reasons for the sudden allure of Hong Kong as a destination for galleries and collectors, the two main ones being the rise of the Mainland Chinese market, and growing international interest in Hong Kong as an exchange platform of cultural ideas. While artists and creative works are foregrounded in the art season, the creativity and curatorship involved in the practice of collecting have not been properly appreciated. To fill this niche the Hong Kong Arts Centre has launched the "1st Annual Collectors' Contemporary Collaboration - May Dialogues".

"May Dialogues" intends to stress the special dialogue between collector and his collection. How artworks engage the exhibition space has been a subject of wide discussion, but how they live with their collectors, and what sort of significances rise from artworks that mingle with mundane objects in the living space have not been studied as seriously. The nearest forms of concern are probably given to objets d'art and the 'decorative' arts, which are often neatly articulated in discussions of 'taste'. In the Ming dynasty, 15th - 16th century, manuals of taste would often list the entire material world that surrounded the cultivated collector. These manuals provided a

service comparable to a 'fine art' version of today's 'life style' gurus. What one does with the annoying art-video, the rude sculpture and puzzling pictures that jar with the decorator's colour scheme remains to be determined.

Contemporary art often upsets 'life style', disrupts the domesticity of its owner and offends his guests. However, the artworks also reflect erudition and special sensitivity not manifested in other objects around the house. There are collectors who have a collecting theme, and there are those who cannot verbalise his instincts but knows the scent that attracts him. We cannot easily generalise about collections, but we do know that those who like to live with their art always give a personality to their collections. For the "1st Annual Collectors' Contemporary Collaboration - May Dialogues", the Hong Kong Arts Centre is fortunate to have the support of five collections. We have asked each of them to make a small selection around a theme of their choice; this opens up the scope of the show and also makes the curator's work very easy. The collecting sensibilities are found to be as diverse as the artworks in the exhibition. The interpretative angle taken by each collection is further evidence of the conscientious choices behind the works. We are grateful for the spectrum of art lent to the show, and are proud to present: "Under 30", collection of Bart Dekker and Marleen Molenaar; "Homage", collection of Wendy Lee; "My home, My art", collection of Nelson Leong; "The Painterly Strokes", collection of Cissy Pao and Shin Watari; and "Non-Chinese Art Inspired by or Resembling the Ink Tradition", collection of The Yiqingzhai Collection. The collections represent Hong Kong as a fun and dynamic place for art, full of hidden treasures and serendipities.

Thank you collectors.

Chang Tsong Zung

CURATORIAL STATEMENT

策展人語

香港以優秀的中國古董私人收藏聞名，公共博物館亦獲收藏家慷慨捐贈他們的豐富珍藏。然而，縱使收藏家圈內已有識見之士在悄悄收集能彰顯我們這個時代的精神的傑出當代藝術作品，當代藝術至今仍然沒有引起應有的重視。

由於香港藝術中心是次展覽與另一個重要藝術展在同月舉行，不得不在此簡介一下後者這個矚目盛事。香港第一屆巴塞爾藝術展的前身為香港國際藝術展 (ART HK)，自二零零八年以來已經成為亞洲最成功的藝術展之一。香港突然吸引了許多的畫廊和收藏家，當中原因甚多，最主要的兩個原因是中國內地市場的崛起，及越來越多國際人士對香港作為文化理念的交流平台感興趣。雖然在這個藝術季節中，藝術家和藝術品備受注目，但收藏過程中發揮的創造力和策展能力還沒有受到適當的重視。於是，香港藝術中心推出了「1st Annual Collectors' Contemporary Collaboration - May Dialogues」來填補這一縫隙。

「May Dialogues」強調收藏家和他的收藏品之間的特別對話。藝術品和展覽空間的互動一直受到廣泛討論，但它們如何與其收藏家生活、與生活空間裡的普通物件如何融合，則沒有被深入研究。將藝術品及「裝飾性」的藝術「巧妙地」與「品味」混為一談，已算是最類近的討論。在十五至十六世紀的明朝，有關品味的手冊經常會把整個環繞品味高雅的收藏家的物質世界闡述得巨細無遺。這些手冊的功能有如今天那些標榜為「高級生活風格大師」的「藝術」版本一樣。至於如何審視那些惱人的藝術錄像、粗鄙的雕塑和與裝飾者的色調搭配格格不入、令人費解的照片，則有待定奪。

當代藝術常常擾亂「生活風格」，破壞其主人的家居環境和生活，並冒犯他的客人。然而，作品也反映了學識，以及房間內其他物件所欠缺的特別敏感性。有的收藏家有其收藏的主題，有的雖無法用語言表達自己的收藏觸覺，但心裡知道怎麼樣的東西會特別吸引自己。我們不能輕易地對收藏一概而論，但我們知道，那些喜歡與藝術生活的人，總喜歡給予自己的收藏獨有的個性。香港藝術中心的「1st Annual Collectors'

Contemporary Collaboration - May Dialogues」有幸得到五個收藏單位的支持，我們邀請每個參與單位各選擇一個主題，並圍繞該主題選擇一部分藏品。這定下了展覽的範圍，使得策展工作變得輕鬆。我們亦從中發現，收藏過程中的細膩情感，跟展出的藏品本身同樣豐富多彩。每個收藏所採取的詮釋角度進一步證明，挑選作品的過程是何其謹慎。我們感謝參與的收藏家借出多項藏品，呈獻 Bart Dekker 及 Marleen Molenaar 的收藏「三十未滿時」、利宛虹的收藏「致敬」、梁國輝的收藏「我的家•我的藝術」、包陪麗及渡伸一郎的收藏「大師的筆觸」和怡情齋收藏的「啟發自或近似傳統水墨的非中國藝術」。這些收藏呈現了香港作為一個有趣和充滿活力的藝術之都，且蘊藏寶藏和意外收穫。謝謝各位收藏家。

張頌仁

(鄭安怡 譯)

BIOGRAPHY OF CURATOR

策展人簡介

Chang Tsong Zung

Chang Tsong Zung (Johnson Chang) is a curator, director of Hanart TZ Gallery, and guest professor of China Academy of Art. Chang has been active in curating exhibitions of Chinese art since the 1980s. His current research projects include: the "Yellow Box" series of projects about Chinese aesthetic spaces and contemporary art practice since 2004; "Jia Li Tang" projects concerning Confucian rites and aesthetics since 2012. Recent curatorial works include: Co-curator of Guangzhou Triennial 2008 "Farewell to Post-Colonialism", Co-curator of the Shanghai Biennial 2012, the "West Heavens" series of Indian-Chinese art and intellectual exchanges (presented on the platforms of Shanghai Biennial 2010, Guangzhou Triennial 2011, Shanghai Biennial 2012), "Inter-Asia" Forum of Asian Modern Thought since 2012, and most recently "Hong Kong Eye" in Saatchi Gallery London, December 2012, and Hong Kong, May 2013.

張頌仁

張頌仁是策展人、漢雅軒總監、中國美術學院客座教授。他近年關心的課題是中國當代藝術對歷史的回饋。一九八零年代以來，他的策展實踐推動了中國藝術在國際的發展。近年的研究專案包括：自二零零四年開始的「黃盒子」當代藝術與中國空間和自二零一二年開始的「嘉禮堂」儒禮與審美造型研究。近年參與的聯合策展工作包括：二零零八年第三屆廣州三年展「與後殖民說再見」、自二零一零年上海雙年展、二零一一年廣州雙年展及二零一二年上海雙年展中舉行的「西天中土」印度與中國的學術交流、二零一二年第九屆上海雙年展「重新發電」、分別於二零一二年十二月倫敦薩奇藝術館和二零一三年五月在香港舉行的「Hong Kong Eye」香港當代藝術展和二零一二年「亞洲現代思想論壇」。

COLLECTORS' COLLECTIONS

收藏家藏品

All the works are acquired from galleries that actively support young and emerging artists and in most cases are young and emerging themselves.

這些作品是由一些積極支持年輕和新晉藝術家的畫廊中購置所得，而這些畫廊本身亦屬年輕和新興一列。

BART DEKKER &
MARLEEN MOLENAAR

Under 30

The artworks we chose for this exhibition are mostly created by artists at what should be only the beginning of their careers, when they were under 30 years of age and still considered to be emerging artists, a category that has always been an important feature of our Collection.

We also chose works that reflect some of our other collecting interests at the moment, namely contemporary art from Hong Kong and Japan, as well as video art from across Asia.

All the works are acquired from galleries that actively support young and emerging artists and in most cases are young and emerging themselves. We think it is important to try and support both galleries and artists in this respect.

Lee Kit is an artist we admire very much and this year he represents Hong Kong at the Venice Biennale. He is known for not talking about his work and to quote him from a recent interview in *Time Out Magazine*: "If I could articulate clearly with merely my words, I didn't have to actually create the works". We think his work speaks for itself.

Arriving in Hong Kong well before the handover in 1997, this **Chow Chun Fai** work has historical meaning for us personally. Chow's works are very distinct and because of his early prominence he very much put the Hong Kong art scene in our focus.

The video work by **Wong Wai Yin** features several of Hong Kong's major artists, including Lee Kit and Chow Chun Fai. During a trip to China where she joined an all male group of artists, she was introduced merely as one of the artists' girlfriend, without actually naming her. This video she made in response shows her frustration about this.

Yu Cheng Ta is a video artist from Taiwan who uses humour in his intelligent works that reach across cultures. This compelling work is like an instructional video that shows you dance movements that represent adjectives such as 'emotional' and 'dangerous', amongst others.

Chim↑Pom is an art collective from Japan since 2005. They are very much engaged with social and political concerns in Japan and around the world. This video shows them near the Fukushima nuclear reactor after the 2011 Great East Japan Earthquake. Together with people from the local community they shout out 100 Cheers in an act of solidarity.

The chandelier by Japanese artist **Yuichi Higashionna** is a light sculpture that is created by using regular everyday fluorescent lights. Higashionna's work is about exploring domestic kitsch and he comments "My work frequently incorporates common, everyday things. Many of these things are what we call *fanshii* in Japanese. *Fanshii* things are said to be odd (in that they are neither Western nor Japanese), kitsch, girlish and tacky."

三十未滿時

我們為是次展覽所挑選的作品，都是藝術家們當日未滿三十歲、尚在新晉藝術家之列時所創作的。誠然，這些初出道之作品，一直是我們收藏系列的重點範疇之一。

我們亦選擇了其他類別的作品，包括香港和日本的當代藝術品，以及來自亞洲各地的錄像藝術，希望與觀眾分享我們近年的其他收藏興趣。

這些作品都從一些積極支持年輕和新晉藝術家的畫廊中購置所得，而這些畫廊本身亦屬年輕和新興一列。我們認為支持這些藝術家和畫廊都是極其重要的。

李傑是一個我們非常欣賞的藝術家，今年他將代表香港參加威尼斯雙年展。眾所周知，他不談論他的作品 — 引用最近他在《Time Out》雜誌訪問中的一句話：「如果我善於用言語表達，我便不用創作藝術。」我們認為他的作品不言自明。

我們在九七回歸之前來到香港，**周俊輝**作品對我們個人而言具有歷史意義。周氏很早就成名，而且作品非常獨特，令香港藝壇成為我們關注的焦點。

黃慧妍的錄像作品由幾個香港的主要藝術家參與，包括李傑和周俊輝。她在一趟中國之旅中加入了一班全男性藝術家的團隊，當時她僅僅被介紹為其中一個藝術家的女朋友，而不是她本身的名字，於是她創作了這錄像作品以作回應和表達她的失望。

余政達是台灣的錄像藝術家，他的作品富有幽默感，並跨越不同文化。這件引人注目的作品就像一個教學影片，指導著代表各種形容詞的舞蹈動作，其中包括「情緒性的」、「危險的」等等。

Chim↑Pom 是成立於二零零五年的日本藝術團體，他們十分熱心關注日本和世界各地的社會和政治問題。本錄像拍攝於二零一一年東日本大地震後，他們與當地人在福島核反應堆附近一起喊出一百次歡呼，以示團結一致。

日本藝術家**東恩納裕一**的這件吊燈，是利用日常生活中的日光燈創作而成的光雕塑。東恩納的作品探索家居的媚俗，他說：「我的作品經常採用常見的日常物品。這些東西很多是我們經常稱為 *fanshii*（日語）的，*fanshii* 的東西通常都被視為奇怪（因它們既不是西式的，也不是日式的）、媚俗、少女和俗氣。」



KI-AI 100
Chim ↑ Pom

Video / 錄像
10'30", dimension variable /
片長10'30"，裝置尺寸不定
2011

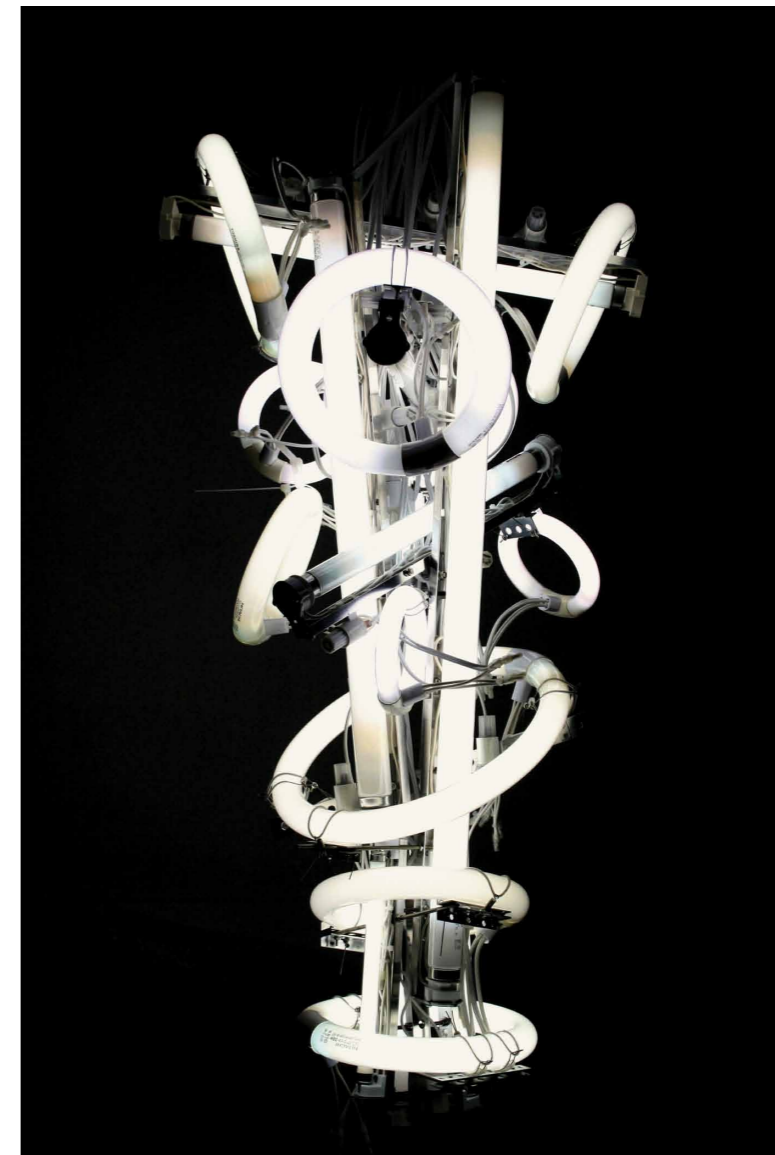
© Chim↑Poms
Image courtesy of MUJIN-TO Production, Tokyo
照片由 MUJIN-TO Production (東京) 提供



You Use RMB in a Vending Machine in Hong Kong? Are You Crazy? /
 《用人民幣買香港汽水，你傻啦?》
 Chow Chun Fai / 周俊輝

Enamel on canvas / 磁漆帆布本
 100 x 150 cm / 厘米
 2008

Image courtesy of the artist and Hanart TZ Gallery Hong Kong
 照片由藝術家及漢雅軒提供



Untitled (Chandelier XII) / 《無題(第十二號吊燈)》
 Yuichi Higashionna / 東恩納裕一

Fluorescent light, aluminum, wire and ballast /
 螢光燈、鋁、電線及鎮流器
 100 x 48 x 48 cm / 厘米
 2009

Image courtesy of the artist and Yumiko Chiba Associates
 照片由藝術家及Yumiko Chiba Associates 提供



Bath with Hand-painted Cloth / 《與手繪布共浴》

Lee Kit / 李傑

1 photograph (unique ed.), Acrylic on fabric /
一幀照片(唯一版本)·塑膠彩布本

21 x 32 cm / 厘米 (photograph / 照片), 113 x 206 cm / 厘米 (cloth / 布本)
2003

Image courtesy of the artist and AIKE-DELLARCO Shanghai
照片由藝術家及艾可畫廊(上海)提供



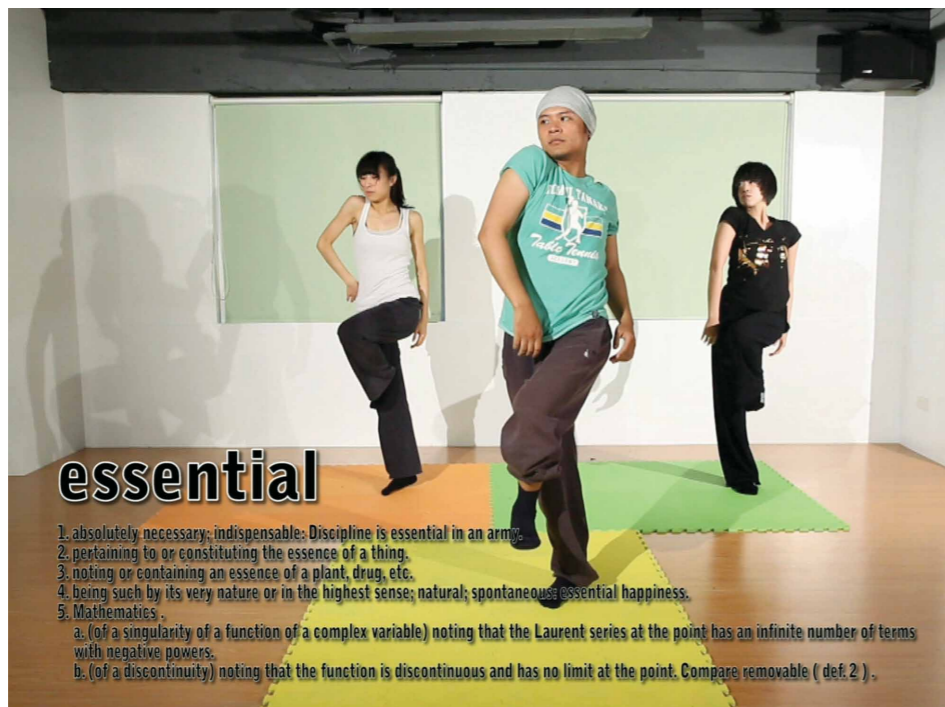
**Tribute to "Inside Looking Out" - for the Male Artists along My Way /
《向展覽「從內至外」致敬 — 給沿途的男性藝術家》**

Wong Wai Yin / 黃慧妍

Video / 錄像

02'23", dimension variable / 片長 02'23" · 裝置尺寸不定
2008

Image courtesy of the artist and iPRECIATION Hong Kong
照片由藝術家及誰先覺(香港)提供



adj. Dance / 《形容詞舞蹈》

Yu Cheng Ta / 余政達

3-channel video installation / 三頻道錄像裝置

05'11" / 12'08" / 12'38", dimension variable /

片長05'11" / 12'08" / 12'38"，裝置尺寸不定

2010

Image courtesy of the artist and Chi-Wen Gallery

照片由藝術家及 Chi-Wen Gallery 提供

Biography of the Collectors

Marleen Molenaar and Bart Dekker met each other in Amsterdam, and moved to Hong Kong together more than 20 years ago. They have two teenage daughters.

Marleen graduated with a Master's degree in English Language and Literature from Free University Amsterdam and a degree in Textural Art from the Academy of Art in Amsterdam. She started her own business some 10 years ago and her eponymous sleep and lounge-wear label has been running successfully ever since.

Bart studied International Law and Relations at the University of Amsterdam. He is now heading the Asia Pacific regional head office of a global trust and corporate services group. Bart is also the Founder of the website www.artinasia.com.

The couple has been collecting contemporary art since the early 1990's, initially concentrating on Chinese contemporary art. Now focusing on young and emerging artists, they have accumulated an extensive private collection of contemporary art from across Asia.

收藏家簡歷

Bart Dekker 和 Marleen Molenaar 在阿姆斯特丹相識，並在二十多年前一起移居香港。他們現育有兩名女兒。

Marleen 畢業於阿姆斯特丹自由大學的英語語文及文學碩士學位和阿姆斯特丹藝術學院的紡織藝術學位。她在十多年前開始自己的生意，她以自己名字命名的睡衣和便服品牌，一直營運得十分出色。

Bart 在阿姆斯特丹大學修畢國際法和國際關係。他現在是一個環球信託和企業服務集團亞太地區區域總部的主管。另外，Bart 是 www.artinasia.com 網站的創辦人。

自從九十年代初，他們已經收藏當代藝術，最初的藏品主要為中國當代藝術，現在集中收藏年輕、新晉藝術家的作品。他們的私人收藏來自亞洲各地的當代藝術，收藏十分豐富。

WENDY LEE

利宛虹

To me, this is what collecting is about: a fascinating journey of discovery, scholarship, obsessive attention to detail and settling only for the best you can afford.

對我來說，收藏就是一趟美妙的尋寶之旅，一門學問，對細微處的執著和滿足於你能負擔得起的物品。

Homage

I pay homage to my father whose obsessive collecting genes I inherited. As a youngster, I recall accompanying him on antique hunting trips everywhere from Hollywood Road in Hong Kong to the Marche Biron in Clignancourt, Paris. Meticulous in the way he collected, he researched and studied his subjects carefully, dedicating time and effort to secure the right piece. I remember so vividly the joy on his face upon finding a gem. Of course this was never revealed to the dealer, the better to obtain the best bargain; a key part of the process of acquiring a prized piece. There followed further attempts to perfect the new acquisition: for example, getting a wooden plinth made for the new porcelain vase. This would take numerous trips to the carpenter to ensure the right balance and proportion. Finally the object of desire would be placed in the best location to be admired with much pleasure. To me, this is what collecting is about: a fascinating journey of discovery, scholarship, obsessive attention to detail and settling only for the best you can afford.

My father gave me the "Mother and Child" classical scholar's rock which I shall always treasure. **Zhan Wang** and **Caroline Chiu** took this classic symbol and re-interpreted it in a modern and cool way. **Richard Hamilton** plays an art-historical game by combining the composition of the celebrated painting *Las Meninas* by Diego Velázquez, with the graphic styles of Pablo Picasso, creating one of the masterpieces of 20th century printmaking. By using cutting edge modern technology, **Rob and Nick Carter** brought a Dutch Golden Age painting to a moving still life and turned a seventeenth century watercolour painting of a tulip into a fine sculpture by 3D rendering. **John Stewart** pays homage to Morandi and captures perfectly the stillness with great sensitivity to tone, colour and compositional balance.

致敬

我遺傳了父親沉迷收藏的基因，故想借是次的藏品向他致敬。憶起少年時，我常陪伴父親四處尋找古董，近至香港荷里活道，遠至巴黎克利尼揚古爾門。他對收藏很認真，並會花相當長時間仔細研究想收藏的物品，確保能購獲精品。我還清楚記得他尋獲珍品時，臉上展露的喜悅。當然，他不會向賣家顯露心中的興奮，因為這樣才能以最划算的價格達成交易——購置珍寶的要點之一。購得新藏品後，他還會盡力令它更臻完美，如給新買的瓷器花瓶訂做一個木座襯托，並會多次拜訪木匠，以確保木座底座平衡及比例平均。他更會把心頭好放置在一個最好的位置，以供觀賞。對我來說，收藏就是如此這般一趟美妙的尋寶之旅、一門學問，對細微處的執著和滿足於你能負擔得起的物品。

我十分珍愛父親送給我的傳統供石「母與子」。展望和趙汝賢給供石這傳統的象徵賦予極好的現代詮釋。Richard Hamilton 透過結合委拉斯開茲 (Diego Velázquez) 的著名畫作《宮女》(Las Meninas) 和畢卡索的繪畫風格，創作了一幅二十世紀的版畫巨作。Rob and Nick Carter 利用最先進的科技，把荷蘭黃金時代的畫作變成一幅會移動的靜物作品，又利用立體效果技術，把一幅十七世紀鬱金香水彩畫變成一尊雕塑。而 John Stewart 向莫蘭迪致敬的作品，完美地捕捉了靜物的調子、顏色和構圖。



Black Tulip / 《黑色鬱金香》
Rob and Nick Carter

Bronze / 青銅
35.5 cm tall / 厘米高
2012

Image courtesy of The Fine Art Society London
照片由 The Fine Art Society London 提供



Transforming Still Life Painting (After Ambrosius Bosschaert the Elder,
Vase with Flowers in a Window, 1618) /
 《靜物畫的轉換 (依照波仕卡特的《窗內瓶中之花》(1618年)改編而成)》
 Rob and Nick Carter

Apple Mac and custom made replica, Golden Age Frame /
 Apple Mac · 定製複製品及黃金時代畫框
 71.6 x 58.7 x 10.5 cm / 厘米
 2009 - 2012

Image courtesy of The Fine Art Society London
 照片由 The Fine Art Society London 提供



Scholar Rocks I and II / 《文人石一與二》
 Caroline Chiu / 趙汝賢

Polaroid photograph / 寶麗萊照片
 Set of 2 pieces / 1組2幀
 each / 每幀 72.3 x 55.9 cm / 厘米
 2005

Image courtesy of the artist
 照片由藝術家提供



Picasso's Meninas / 《畢加索之宮女》
Richard Hamilton

Etching on paper / 蝕刻版畫紙本
75.5 x 56.7 cm / 厘米
1973

Image courtesy of Richard Hamilton's Estate and Alan Cristea Gallery London
照片由 Richard Hamilton's Estate 及 Alan Cristea Gallery London 提供



The Memory of Giorgio Morandi, Paris / 《記念巴黎的莫蘭迪》
John Stewart

Charcoal print / 炭筆印本
52 x 69 cm / 厘米
1976

Image courtesy of the artist
照片由藝術家提供



Untitled / 《無題》
Zhan Wang / 展望

Stainless steel / 不鏽鋼
56 x 44 x 38 cm / 厘米
2001

Image courtesy of the collector
照片由收藏家提供

Biography of the Collector

Wendy Lee is a Founding Angel of The FRIENDS of the Hong Kong Arts Centre.

收藏家簡歷

利宛虹是 Founding Angel of The FRIENDS of the Hong Kong Arts Centre.

... my art collecting reflects my
life and where I live

... 我的藝術收藏能反映我的生活和我所
居之處

NELSON LEONG

梁國輝

My home, My art

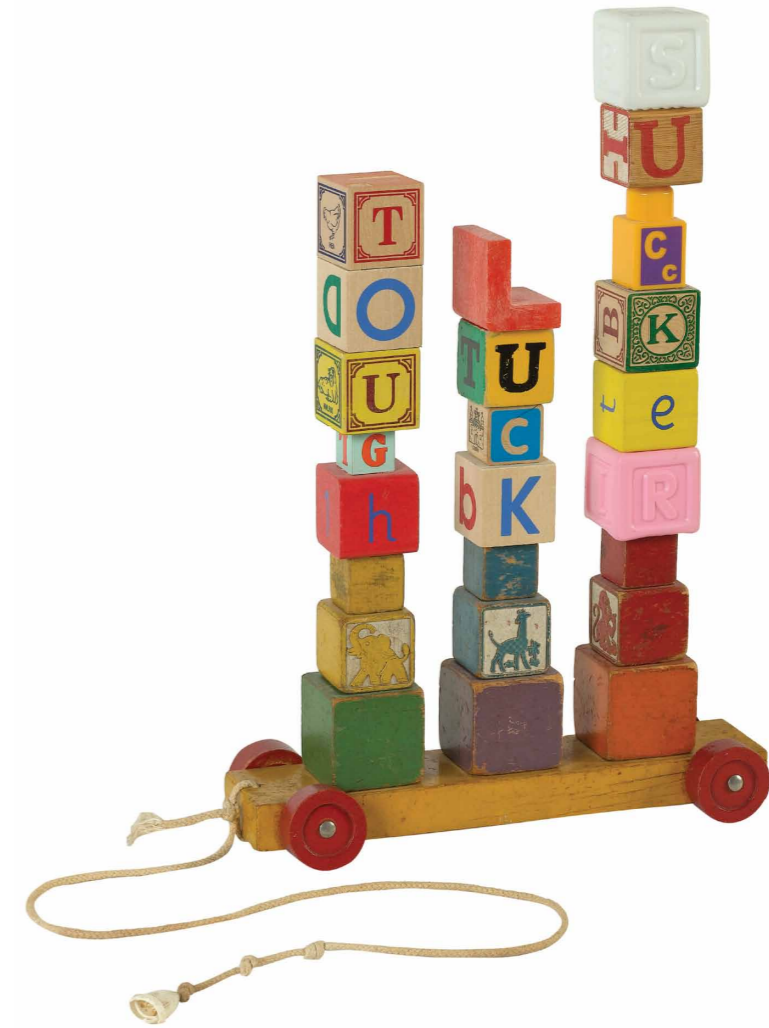
I am honoured to be included in the Hong Kong Arts Centre's "1st Annual Collectors' Contemporary Collaboration - May Dialogues". I have been collecting things since childhood, but I am not a collector in the true sense of the word. My collecting started with stamps and First Day Covers, then moved onto wall posters and t-shirts, and only when I started to work and had managed to save some money did I venture into collecting art, furniture and design. My first acquisition was a platinum/palladium photograph by Horst P. Horst of one of his most iconic images, the *Mainbocher Corset* taken in Paris in 1939. I have since gone on to accumulate approximately 30 more photographs, the most recent one being **Jeff Wall's** *A Sunflower*, which I am showing here. Jeff Wall remains one of my favourite contemporary photographers as his works are so precise and so filled with art historical references that a viewer needs to stop and study to appreciate its true beauty. Another work I have included here is a painting by **Graham Gillmore**, also a Canadian like Jeff Wall, and whom I believe is a master in manipulating phrases and text. His many possible sub-texts are as interesting as the actual text. **Douglas Coupland**, a writer and an artist, rounds up my Canadian selection - his work is an alphabet block sculpture and is to me a fun piece which he assembled by buying kids' old toys on eBay. At my home, as here, this sculpture is displayed with another by **Willy Verginer**, an Italian artist who works mainly with wood. Though Willy Verginer's work of a woman appearing to be sleep-walking with a pillow on her head is a bit weird and possibly disturbing, I also find sensitivity in it. Having the two sculptures 'connected', I believe, offers more impact. As my art collecting reflects my life and where I live, I also collect works from Hong Kong-based artists. One such artist, whose works I greatly admire and whom I think has great potential, is **Wai Pong Yu**. He drew this work using just a red biro on paper over a period of several months during the 10th anniversary of the 1997 handover. The precision of the work is amazing, subtle yet powerful. I love it. Finally, I have included a work by **Liu Dahong**, one of only a handful of PRC artists I own, and a political satirist who weaves images of the Cultural Revolution with folk tradition. *The Heavenly Match* is a silk embroidery work in 2 parts done in 2009 which reinterprets one of his own paintings *The Honeymoon*, painted in 1991. I live with all six of these works and I hope you find them as meaningful, humourous, and beautiful as I do.

Enjoy the exhibition and thank you for coming.

我的家•我的藝術

我很榮幸能夠參與香港藝術中心舉辦的「HKAC 1st Annual Collectors' Contemporary Collaboration - May Dialogues」。雖然我自幼已開始收藏物品，但嚴格而言，我算不上是一個收藏家。最初我收集郵票和首日封，然後轉而收藏海報和T恤。當我開始工作並能夠儲錢時，我才開始收藏藝術品、傢具和設計精品。我的第一件藏品是 Horst P. Horst 在一九三九年攝於巴黎的白金相片作品《Mainbocher Corset》，也是他其中最具代表性的影像之一。我由此至今已收藏了約三十多幅攝影作品，而是次展出的 Jeff Wall 作品《一枝向日葵》，就是我最近收藏的攝影作品之一。Jeff Wall 的作品很細緻，常與藝術史互涉，使觀賞者必須停下來仔細欣賞，因此他是我喜愛的現代攝影師之一。另一展出作品是 Graham Gillmore 畫作。他跟 Jeff Wall 同為加拿大人，擅於以詞組和文字創作，作品中的文字往往充滿弦外之音，十分有趣。最後一個我選的加拿大藝術家是 Douglas Coupland，他既是作家亦是藝術家。這次挑選的作品是他把從eBay購買的二手玩具組合而成的一個字母積木雕塑，因此我覺得這件作品饒富趣味。在家中，我把這件作品與主攻木雕的意大利藝術家 Willy Verginer 的雕塑作品放在一起。這件作品是一個好像正在夢遊的女人把枕頭頂在頭上，我對如此奇怪，甚至使人不安的作品卻有所感應。我相信，把這兩件雕塑「連結」起來，能帶出更好的效果。由於我的藝術收藏能反映我的生活和我所居之處，所以我還會收藏本地藝術家的作品。我十分欣賞韋邦雨的作品，且認為他是一個極具潛質的藝術家。這件作品繪於香港回歸十周年前後的幾個月，他只用紅色的原子筆在紙上繪畫，作品精細得令人驚訝，細微而有力，令我十分喜歡。最後，我選了中國藝術家劉大鴻的作品。劉大鴻是我少數收藏的中國藝術家之一，他更是一位擅長結合文化大革命和傳統民間圖像，以諷刺時弊的藝術家。《天作合揮》是在二零零九年完成的絲線刺繡，作品由兩部份組成，重新演繹他一九九一年的作品《蜜月》。我與這六件作品一起生活，希望你們跟我一樣，覺得它們富有意義、幽默和美感。

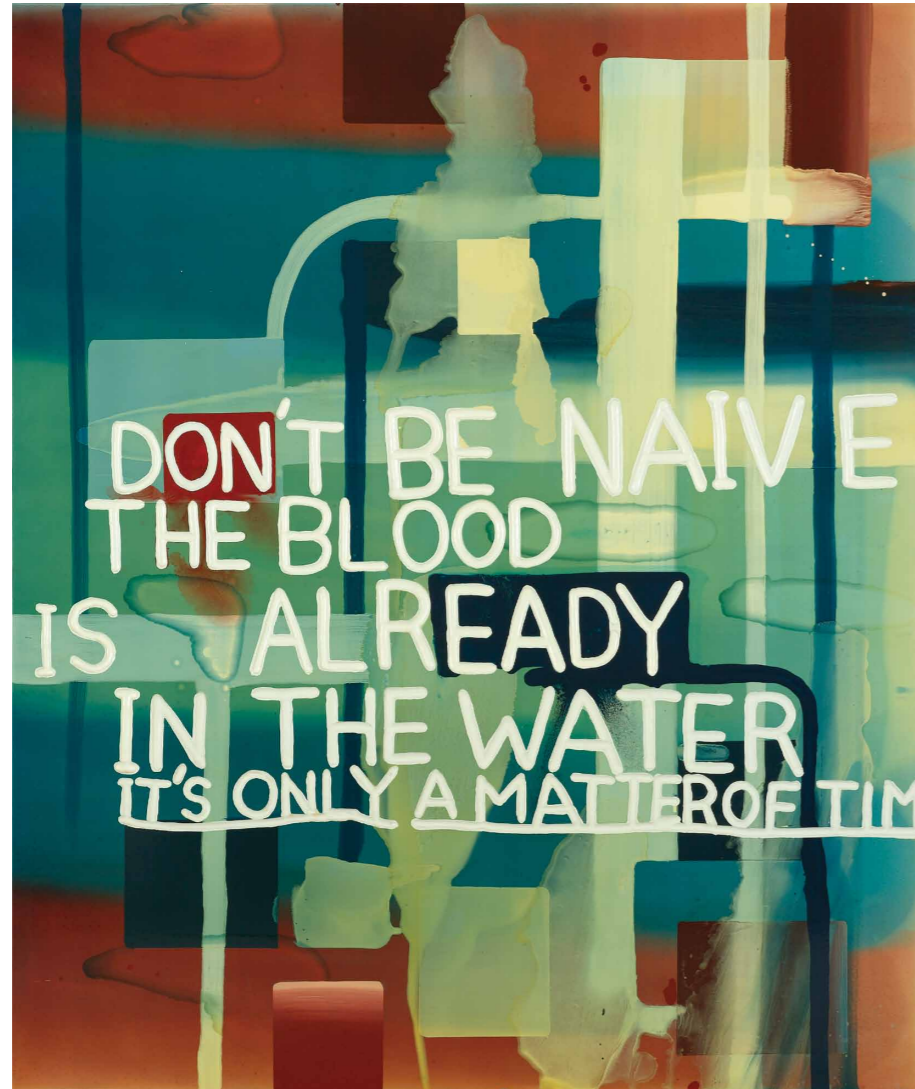
謝謝光臨，祝觀賞愉快。



Tough Luck Sucker / 《真不走運》
Douglas Coupland

Mixed media / 混合媒體
50 x 30 x 12 cm / 厘米
2009

Image courtesy of the collector
照片由收藏家提供



Don't be Naive / 《別天真》
Graham Gillmore

Oil and enamel on panel of wood /
油彩及磁漆木本
183 x 152 cm / 厘米
2005

Image courtesy of the collector
照片由收藏家提供



Heavenly Match / 《天作合揮》
Liu Dahong / 劉大鴻

Embroidery on silk / 絲刺繡品
Set of 2 pieces / 1組2幀
each / 每幀 94 x 93 cm / 厘米
2009

Image courtesy of the collector
照片由收藏家提供



Untitled / 《無題》
Willy Verginer

Wood / 木
86 x 30 x 12 cm / 厘米
2006

Image courtesy of the collector
照片由收藏家提供



Bauhinia / 《洋紫荊》
Wai Pong Yu / 韋邦雨

Biro on paper / 圓珠筆紙本
102 x 154 cm / 厘米
2007

Image courtesy of the collector
照片由收藏家提供



A Sunflower / 《一枝向日葵》

Jeff Wall

Archival inkjet print / 藏館級噴墨彩色打印

81 x 97 cm / 厘米

1995 / 2008

Image courtesy of the collector
照片由收藏家提供

Biography of the Collector

Nelson Leong has been acquiring art since his 20's. He believes his acquisitions reflect his life journey and has acquired a variety of art objects, including Chinese export silver, huanghuali furniture, sculpture, photography and contemporary paintings. There is no consistency in his collection except that all works have meaning to him and brings him joy. Nelson is currently the Chairman of the Board of Governors of the Hong Kong Arts Centre, a member of the Finance and Management Committee of the Hong Kong Arts Festival Society Limited, a Non-Executive Director of Tai Ping Carpets International Limited and is also involved in the management of a variety of companies involved in real estate in Hong Kong and overseas.

收藏家簡歷

梁國輝自二十餘歲開始收藏藝術品。他認為收藏品是其人生旅途的寫照。他的藏品包括中國出口銀器、黃花梨傢具、雕塑、攝影和當代繪畫作品，當中雖然沒有特別的一致性，但每件作品對他而言都別具意義，使他樂在其中。梁國輝目前是香港藝術中心監督團主席、香港藝術節協會有限公司財務及管理委員會委員和太平地氈國際有限公司非執行董事，並參與管理多間香港及海外的房地產公司。

CISSY PAO

包陪麗

Today, I am showing this particular work with others and mine that I think you (Tony Wong) like – the painterly strokes, sharing a bit with others how you were influenced and how you influenced others.

我今天把你(黃榮禧)這幅畫作和我的畫，以及其他我相信你會喜歡的藝術家的作品一同展出，因為它們充滿著藝術家們豪邁的筆觸。我希望藉此展覽，與別人分享你的創作，讓他們看看你是如何受到啟發，而又如何影響著其他藝術家。

The Painterly Strokes

The powerful visual impact and emotion expressed by the direct, painterly strokes laid down by artists' own hands can never be fully replaced by any digital or technological process, from the time of the Lascaux Caves paintings to the age of media and digital art.

In Memory of Tony Wong (1948 - 2012)

Dear Tony,

It feels just like yesterday when I introduced myself as an artist from Hong Kong at a grocery store in Tribeca, New York City where we both had studios nearby. I didn't look very convincing as an artist because I was 6 months pregnant and wearing a Laura Ashley dress! Nonetheless, somehow you understood, recognized and accepted... perhaps it was the paint on my fingernails?! Since that day, though we didn't see each other that often, we shared the joy and pain of being an artist, especially as an overseas Chinese artist in N.Y.C.

When I stopped painting, of course you went on, so focused and living such a simple life... something I can never do.

I have some of your work with me at home. It was two years ago when you visited from N.Y.C. and you saw your old work at my home, the man hugging the tree. You gazed at it for a while, then touched it and said, "Long time no see... my baby boy!!!" I fought back my tears and gave you my "immigration" smile. That was the last time I saw of you.

Today, I am showing this particular work with others and mine that I think you like - the painterly strokes, sharing a bit with others how you were influenced and how you influenced others.

From a friend, an admirer, and a believer in art and you,
Cissy Pao Pui Lai

大師的筆觸

無論從拉斯科（Lascaux）洞穴壁畫到媒體和數碼藝術的時代，那份由畫家直接揮灑的筆觸而構成的強大視覺震撼和真摯情感，永遠無法被數碼和科技所取代。

紀念黃榮禧 (1948 - 2012)

親愛的榮禧：

往事恍如昨天發生，記得昔日我倆的工作室相近，某天在紐約翠貝卡區（Tribeca）的一家雜貨店相遇。我介紹自己是來自香港的藝術家時，正懷著六個月身孕，又穿著羅蘭愛思（Laura Ashley）裙子，所以看起來有點不像藝術家。然而你還是明白、承認、接納我的身份……也許是因為我指甲上的油彩吧？！雖然我們之後不是常常見面，但我相信我倆作為旅居海外的華人藝術家，同樣分享著當藝術家的苦與樂。

後來我沒有畫畫，不過你還是那樣專注地創作，過著簡單的生活……這是我沒法做到吧。

我家裡有一些你的作品。記得兩年前，你從紐約回來探望我，在我家看見自己的畫作時，你凝視著畫中那男人抱著樹的姿態，摸著它說：「很久不見……我的小寶寶！」當時我拼命忍住眼眶上的淚水，對著你強顏歡笑了。那是我們最後一次見面。

我今天把你這幅畫作和我的畫，以及其他我相信你會喜歡的藝術家的作品一同展出，因為它們充滿著藝術家們豪邁的筆觸。我希望藉此展覽，與別人分享你的創作，讓他們看看你是如何受到啟發，而又如何影響著其他藝術家。

你的摯友、崇拜者和一個永遠支持你和藝術的人
包陪麗



Wrapped Reichstag, Berlin / 《隱蔽的德國柏林國會大廈》

Christo and Jeanne-Claude

Pencil, pastel, charcoal, wax crayon and map /

鉛筆、粉彩、炭筆、蠟筆及地圖

34 x 245.5 cm / 厘米 (Upper上), 107 x 245.5 cm / 厘米 (Lower下)

1971 - 1995



Untitled / 《無題》
Fang Lijun / 方力鈞

Oil on canvas / 油彩帆布本
38 x 45 cm / 厘米
2008



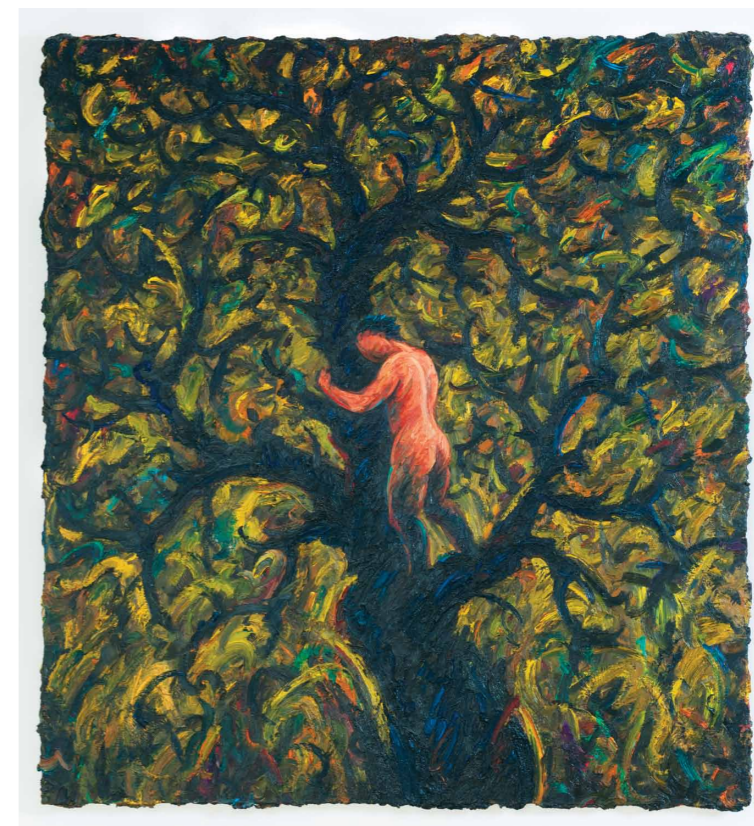
Rails and Rails / 《路軌延綿》
Neil Jenney

Oil on canvas / 油彩帆布本
157 x 173 cm / 厘米
1969



Untitled / 《無題》
Cissy Pao / 包陪麗

Oil pastel on paper / 油性粉彩紙本
63 x 76 cm / 厘米
1987



Untitled / 《無題》
Tony Wong / 黃榮禧

Oil on canvas / 油彩帆布本
167 x 154 cm / 厘米

Biography of the Collector

Cissy Pao chaired the Hong Kong Ballet for 10 years followed by 6 years of chairmanship of the Hong Kong Arts Centre (HKAC) till 2012 when she became the Honorary President of HKAC and remains on the board, chairing the Arts Program Committee and Public Art Hong Kong.

Cissy received her M.F.A. (painting & sculpture) and B.A. (Art History) from USA. She has worked at the Cleveland Museum of Art and taught Art at the University of Missouri, USA as well as the University of Hong Kong's Department of Extra Mural Studies.

Cissy was a professional painter/sculptor who exhibited in New York City, Los Angeles, Tokyo and Hong Kong. She last had a solo exhibition at Hanart TZ Gallery, Hong Kong, after which she became an entrepreneur in business. Nonetheless, she continued to promote the arts on a voluntary basis. She was the Hong Kong recipient of the 2012 Montblanc Arts Patronage Awards amongst 11 other countries awardees.

Cissy's unique strength and interest lie in applying her experience in art and business to the successful creation and operation of art venues, art products and art education.

收藏家簡歷

包陪麗擔任香港芭蕾舞團的董事局主席十年，其後六年直至二零一二年，她擔任香港藝術中心監督團主席，現為香港藝術中心名譽會長，並出任藝術節目委員會主席及香港公共藝術的董事會主席。

包陪麗於美國完成學士（藝術史）及碩士（繪畫與雕塑）課程。她曾於美國克里夫蘭藝術館工作，及後在美國密蘇里大學和香港大學校外課程部教授藝術。

包陪麗是一位專業畫家和雕塑家，她的作品曾於紐約、洛杉磯、東京和香港展出。她上一次舉行個人展覽是在漢雅軒畫廊（香港），其後就投入商界，成為企業家。然而，她以義務性質，繼續推廣藝術，並在二零一二年獲選為萬寶龍國際藝術贊助人獎之香港區得獎者。

包陪麗在藝術和商業的雄厚實力和濃厚興趣，從她經營藝術場館、藝術產品和推廣藝術教育的成就可見一斑。

THE YIQINGZHAI COLLECTION

怡情齋收藏

The Ink tradition is far-reaching and has profound influence on non-Chinese cultures. The Yiqingzhai Collection has selected a body of works by Korean, American and Japanese artists based on or inspired by the Ink tradition.

傳統水墨的影響深遠而且深深地影響非中國文化。怡情齋收藏挑選了許多韓國、美國和日本藝術家的作品，他們均受傳統水墨影響，或從傳統水墨取得靈感。

Non-Chinese Art Inspired by or Resembling the Ink Tradition

Ink art is the nucleus of Chinese culture. From calligraphy and painting to philosophy and religion, it lies at the heart of all objective and expressive thinking. More than a mere visual genre, Ink art transcends conventional boundaries to define a period, an identity and a way of life. It is the fabric of China's cultural tapestry. Indispensable and tightly woven, this tapestry continues to regenerate, renew and revitalize itself. It is a living tradition that continues to evolve and adapt in modern times. As a result of this evolution, the Ink tradition remains as relevant and pertinent to Chinese culture today as it did in the Song dynasty.

The Ink tradition is far-reaching and has profound influence on non-Chinese cultures. The Yiqingzhai Collection has selected a body of works by Korean, American and Japanese artists based on or inspired by the Ink tradition. They demonstrate diverse yet distinctive approaches in contemporary ink art; and beyond a stylistic convention, the viability of an ancient aesthetic ideal.

The works of **Yoo Seung Ho** (Korea) recreate a state of mind through the words and images of classical paintings. In *Shoooo*, Fan Kuan's towering landscape (*Travellers among Mountains and Streams* (11th Century, China)) is entirely recreated by the character "shoooo", a lyrical onomatopoeia. Equally mesmerizing, *Bzzzzz* transforms Ahn Gyeon's *Mongyu dowondo* (*Dream Journey to the Peach Blossom Land* (15th Century, Korea)) into a pointillist landscape with caverns, streams and peaks. Both *Shoooo* and *Bzzzzz* lead the audience to a journey into the mind enlivened by new sight and sound.

Trained as a scientist, **Michael Whittle** (UK) uses diagram-like format to connect dots and produce mirror images. *Parallel Temples with Circle Steps* and *Double Buddha* exemplify his signature style. Inspired by Japanese *Hakubyo* (white line drawings), Whittle's contours are precise and methodical, emphasizing its linear simplicity while eliminating details. Like a Zen ink painting, Whittle's works capture the audience by their delicate balance between mass and void, positive and negative, painted and unpainted space. In the artist's mind, there is a parallel universe between scientific rationality and ancient spirituality.

Ink artist **Ryozo Kato** (Japan) is a master in romantic landscape. His compositions are predominately dense forest with heavy foliage reminiscent of Northern Song dynasty and European Romantic traditions. *A Walk to the Mountain* characterizes styles and concepts of both genres and leaves its viewer in confronting the sublimity of untamed nature and its picturesque quality. Frozen in time, devoid of travelers or visitors; Kato's forest covers the entire composition leaving little breathing room. In front of such majestic scenery, one finds nature's magnificence a shared aspiration that transcends cultural boundaries.

Written by Henry AuYeung

啟發自或近似傳統水墨的非中國藝術

水墨藝術是中國文化的核心。由書法、繪畫，至哲學、宗教，水墨畫是所有客觀、表意思的中心。水墨藝術不只是一個單純的視覺風格，更超越了傳統的界限，它是一個時期、一個身份和一種生活方式的特性。作為中國文化織錦的結構，它是不可或缺、針針緊密的，並不斷自我再生、更新和再造。這是一個活生生的傳統文化，而且持續演化，適應現代的發展。經歷這些演變，今天傳統水墨與中國文化關係依然密切，就像水墨在宋代的情況一樣。

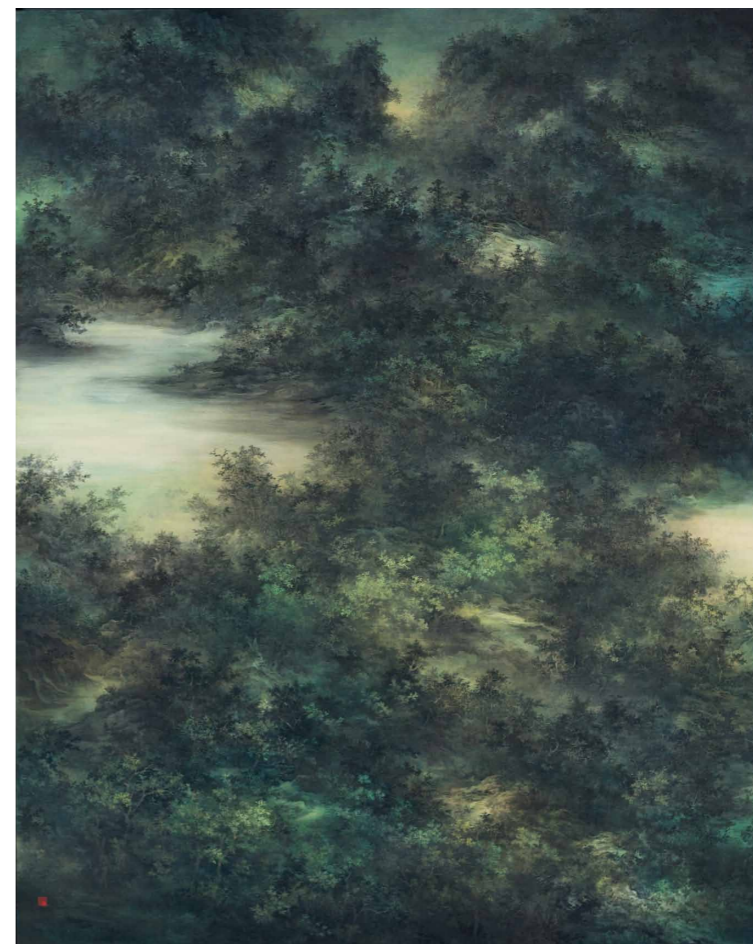
傳統水墨的影響深遠而且深深地影響非中國文化。怡情齋收藏挑選了許多韓國、美國和日本藝術家的作品，他們均受傳統水墨影響，或從傳統水墨取得靈感。他們的作品表現出多樣性而又獨特的當代水墨藝術，超越傳統手法的風格，體現古代美學理想在現世的可行性。

劉承鎬（韓國）的作品利用文字和經典畫作的圖像重新建構一種精神狀態。在作品《Shoooo》中，劉承鎬用文字「shoooo」（抒情的擬聲詞）重塑范寬的《谿山行旅圖》（中國，十一世紀）的高聳山峰。在同樣令人著迷的作品《Bzzzzz》中，劉氏以點彩畫風格把安堅（Ahn Gyeon）的《夢遊桃園圖》（韓國，十五世紀）繪成有山洞、河流和山峰的風景。《Shoooo》和《Bzzzzz》一同帶領觀眾進入嶄新的視覺和聽覺的心靈躍動之旅。

Michael Whittle（英國）曾接受科學培訓，所以他常使用類似圖表的方式連接點與點，從而產生鏡像。《有圓形臺階的平行寺廟》和《雙佛》將他的獨有風格發揮得淋漓盡致。Whittle的靈感來自日本白描（純以筆勾勒線條），輪廓準確、有條不紊，強調簡單的線條，同時省去細節。Whittle的作品像禪宗水墨畫，以物質和虛空、正面和反面、著色和留白的空間的微妙平衡，捕捉了觀眾的注意力。在藝術家心中，在科學理性和原始靈性之間有一個平行宇宙。

水墨藝術家**加藤良造**（日本）是繪畫浪漫景色的大師。他的大部分作品都是葉子濃密的茂盛森林，讓人想起北宋和歐洲浪漫主義的傳統畫作。《山水行》刻畫了這兩種類型的風格和概念，讓觀眾面對莊嚴、未開發的大自然和其如詩如畫的特質。加藤的森林中沒有旅客或參觀者，時間是靜止的，樹林覆蓋了整個畫面，只留下一絲喘息的空間。在這樣旖旎的風光面前，大自然的壯闊是人們超越文化界限的共同願望。

歐陽憲撰



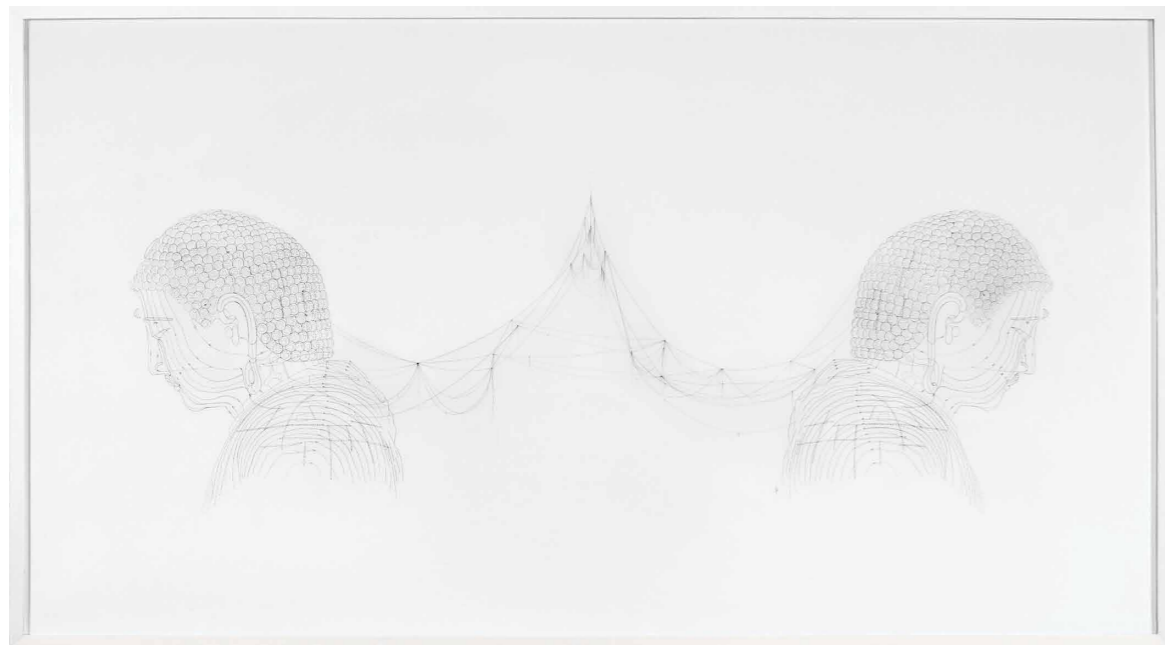
A Walk to the Mountains / 《山水行》

Ryozo Kato / 加藤良造

Ink and colour on paper / 水墨及顏料紙本

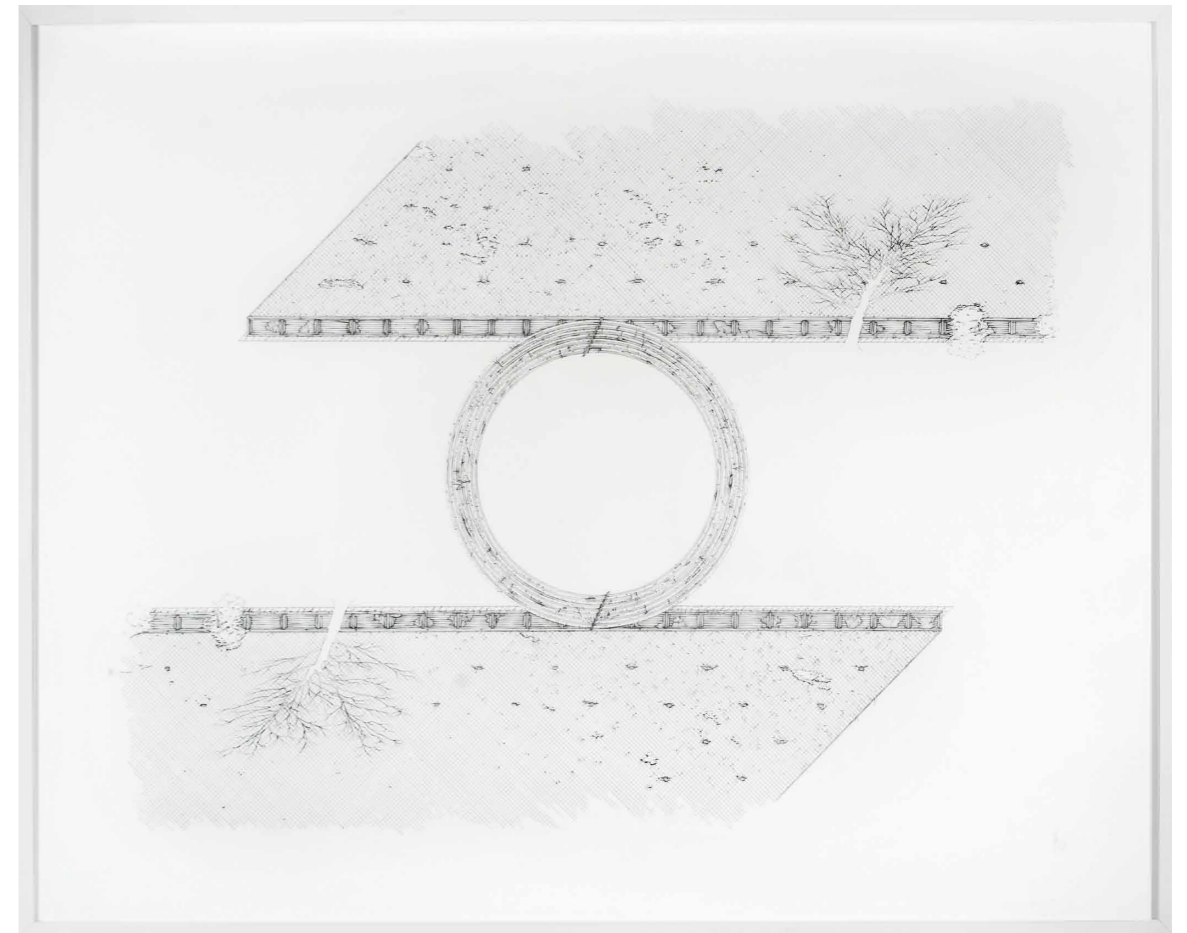
162 x 130 cm / 厘米

2007



Double Buddha / 《雙佛》
Michael Whittle

Ink on paper / 水墨紙本
85 x 187 cm / 厘米
2011



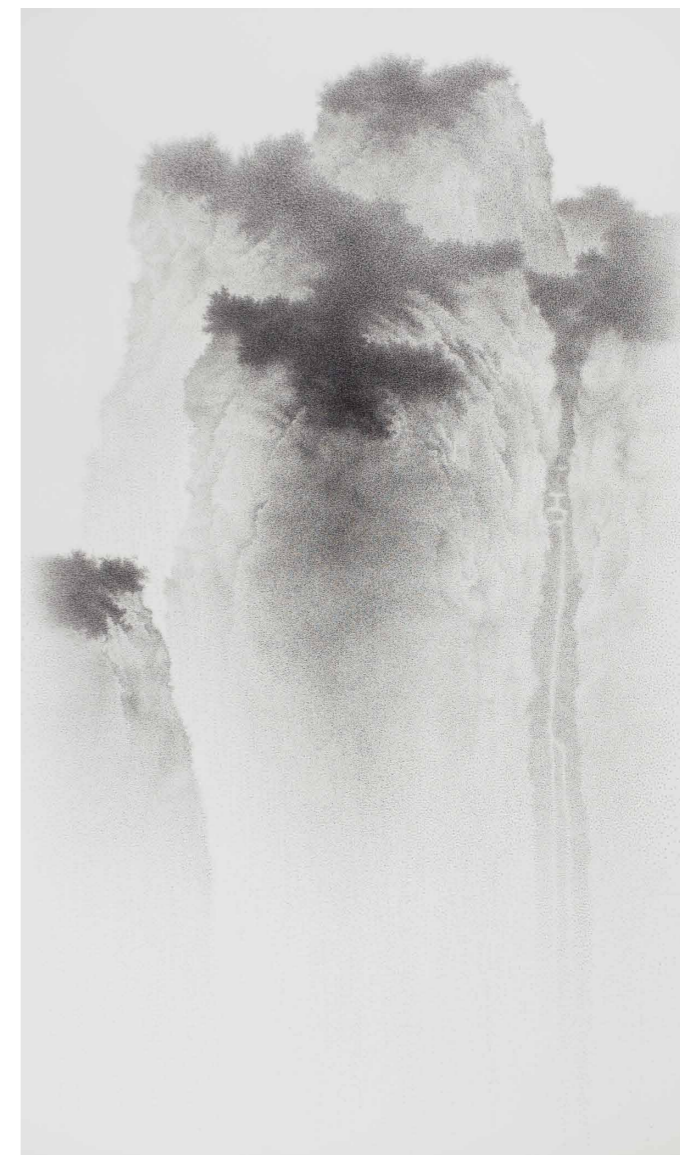
Parallel Temples with Circle Steps / 《有圓形臺階的平行寺廟》
Michael Whittle

Ink on paper / 水墨紙本
116 x 147 cm / 厘米
2011



Bzzzz
Yoo Seung Ho / 劉承鎬

Ink on paper / 水墨紙本
105 x 200 cm / 厘米
2008



Shoooo
Yoo Seung Ho / 劉承鎬

Ink on paper / 水墨紙本
244 x 143 cm / 厘米
2004 - 2005

About the Collection

The Yiqingzhai Collection started acquiring contemporary Chinese Ink art in the early 1990s. It has been a fascinating journey following the evolution of this genre over the past two decades.

收藏簡介

自九十年代初，怡情齋收藏開始搜羅現代中國水墨畫。跟隨過去二十年水墨畫的發展，宛如走上一趟十分精彩的旅程。

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鳴謝

We would like to express our heartfelt gratitude to the following organisations and individuals for their invaluable support and participation which have contributed to the success of the exhibition "HKAC 1st Annual Collectors' Contemporary Collaboration - May Dialogues".

「HKAC 1st Annual Collectors' Contemporary Collaboration - May Dialogues」得以順利展出，有賴以下機構及人士的支持和參與，我們謹此衷心致謝。

Collectors and collection

收藏家及收藏

Bart Dekker and Marleen Molenaar

Wendy Lee / 利宛虹

Nelson Leong / 梁國輝

Cissy Pao / 包陪麗 and/及 Shin Watari / 渡伸一郎

The Yiqingzhai Collection / 怡情齋收藏

Christo and Jeanne-Claude

Douglas Coupland

Fang Lijun / 方力鈞

Graham Gillmore

Richard Hamilton

Yuichi Higashionna / 東恩納裕一

Neil Jenney

Ryozo Kato / 加藤良造

Lee Kit / 李傑

Liu Dahong / 劉大鴻

Cissy Pao / 包陪麗

John Stewart

Wai Pong Yu / 韋邦雨

Jeff Wall

Michael Whittle

Wong Wai Yin / 黃慧妍

Tony Wong / 黃榮禧

Willy Verginer

Yoo Seung Ho / 劉承鎬

Yu Cheng Ta / 余政達

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Chim↑Pom

Caroline Chiu / 趙汝賢

Chow Chun Fai / 周俊輝

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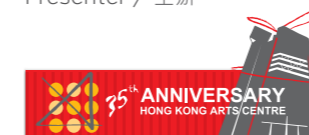
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