


香港水墨：  
浮动身份的探索

**HONG KONG  
INK:**

Exploring a  
Floating Identity

陈蓓 Pedith Chan

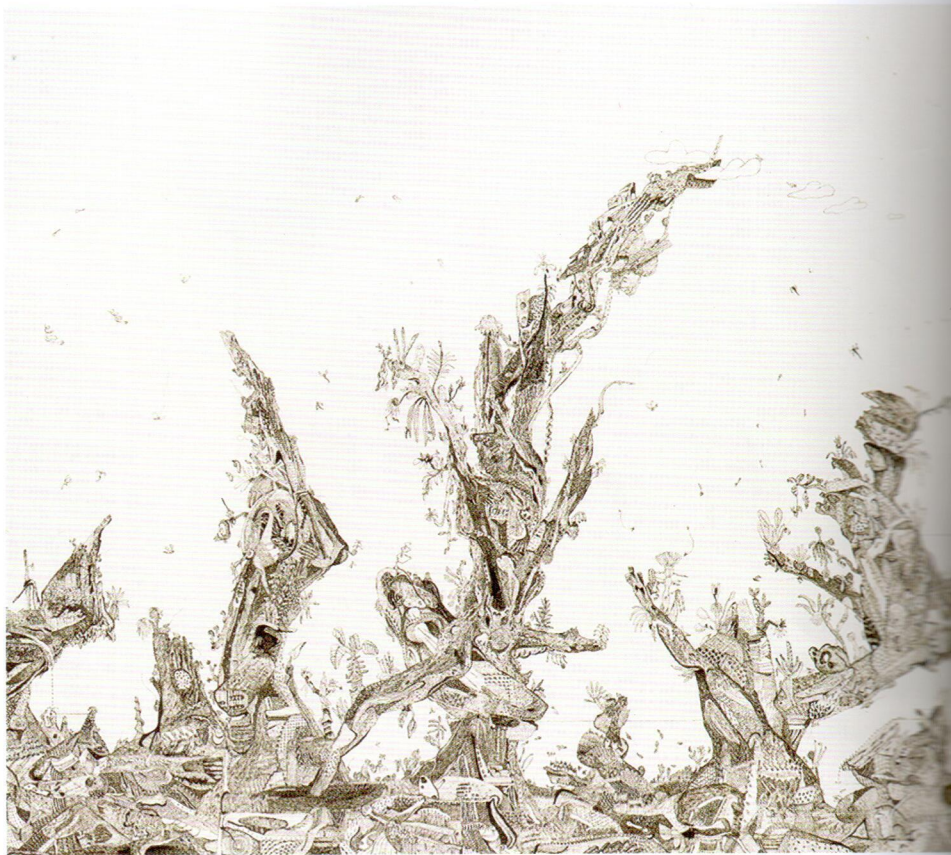


随着水墨艺术在中外艺坛备受瞩目,有关水墨的论述通过艺评、展览、市场等平台渐渐建构了相关的概念和定义。综观现有的论述,往往以水墨象征中国性,并设 20 世纪 80 年代为当代水墨艺术的开端,地理上着眼于中国大陆,而对于香港及台湾艺坛在水墨领域的贡献,着墨甚少<sup>1</sup>。香港的文化定位常常被形容为“浮动的身份”,交织在殖民主义、民族主义及资本主义之中。本文意图追索当代水墨艺术在香港的发展,探索水墨与香港文化身份之间微妙的关系,从而了解香港水墨在水墨论述中应占有的重要位置。

In line with the attention given to ink painting by art circles outside of China, various platforms such as art critique, exhibitions, the market, etc. have slowly contributed new concepts and definitions to the discourse on ink painting. An overview of current discourse reveals that ink painting is often associated with Chineseness, with the 1980s marking the beginning of contemporary ink painting and focusing upon mainland China. There has been little work done on the artistic contributions of ink painting from Hong Kong and Taiwan.<sup>1</sup> Situated between colonialism, nationalism, and capitalism, Hong Kong culture is often described as having a floating identity. This essay hopes to trace the development of contemporary ink painting in Hong Kong and the subtle relations between ink painting and Hong Kong cultural identity, underscoring the crucial place of Hong Kong ink painting within a larger discourse on ink art.

P162  
林东鹏  
《时态景观 (二)》(局部)  
2014年至2016年  
炭枝、比例模型及塑料彩板本  
82 × 81.3 厘米  
Lam Tung Pang  
*Landscape through planting time no.2 (detail)*  
2014-2016  
Charcoal, scale-models, and acrylic on plywood  
82 x 81.3 cm

林穴  
《无题 (2010-0)》  
2009年至2010年  
水墨画  
64.2 × 182.2 × 7.4 厘米  
Lin Xue  
*Untitled (2010-0)*  
2009-2010  
Ink on paper  
64.2 x 182.2 x 7.4 cm  
Courtesy the artist and Gallery EXIT



香港地处岭南，一直深受广东文化影响。岭南是指五岭之南，位置上是离开“中原”政治和文化中心较偏远的南方之地。十九世纪中叶，香港自开埠成为英国殖民地后，文化上虽受到英国影响，但与岭南文化仍是紧密相连。1940年，抗战期间，“广东文物”展在香港大学冯平山图书馆举行，展出相关文物包括文献、器物、书画等，透过展示艺术品和书写艺术史尝试建构岭南的文化身份。其中绘画方面凸显岭南反叛、豪迈、革新的精神，推举苏仁山、高剑父等辈为代表。由此可见，当时香港的文化身份，是与广东一脉相连，无分彼此。

1949年之后，内地的艺术活动均由中央管辖。香港与广东，虽是一河之隔，但政治和社会结构的不同造就了香港发展出独特的艺术生态。其政治和社会的稳定，吸引了大量大陆人口南迁。南移的艺术家和收藏家云集香港，将民国以来未完成的艺术革命，延续于这片自由、开放的土地。“北学南移”正好说明此时的香港艺坛继承江浙一带的文人艺术传统，这与强调“香港艺术西化”的殖民地论述

迥然不同。当时踏足香港的国画家包括彭袭明、王季迁、丁衍镛等等；他们透过雅集、艺术社团、艺术学校等来推广不同的艺术理念。

### 构建香港艺术

英国视香港为重要的商业和军事策略地，所以统治方式亦有别于其他殖民地。英国没有大量殖民，却制订了一套维持稳定的制度来管治香港。因此，香港人口仍以华人为主，文化仍是以中国传统文化为主导。由于港英殖民政府在文化上采取不推广、不干预的态度，早期的艺术发展自然是由民间主导。

50年代以降，以香港命名的画会开始出现，其中包括香港美术会。该会的成员主要是以英语为母语的艺术家的。1954年首届香港艺术节举行，展出作品大部分均为该会会员之作品，反映艺术活动的话语权仍是以说英语的精英阶层为主导。60年代初期本土意识开始酝酿，香港大会堂和博物馆成立，华语主导的团体活跃于推动本土艺术，他们透过香港艺术、香港国际绘画沙龙，取回香港艺

术论述的话语权，容纳更多来自不同画会的成员展出作品。自“六七暴动”后，为稳定政局，港英殖民政府积极推动文化活动，借此建构香港的身份认同和推广具本土特色的香港文化。六七十年代可说是香港文化活动的丰收期，香港当代艺术展、香港当代艺术双年展先后推出，不同的艺术组织和机构亦相继成立，当中包括香港大学及香港中文大学的校外美术课程、香港艺术中心等。艺术的机制在这新时代开始形成，为培育本土艺术家打下基础，同时，官方艺术机构的成立，亦主导了建构香港艺术的论述。

香港艺术馆于六十年代末举办了一系列名为“香港当代艺术”的展览（期后发展为“香港当代双年展”），从初期囊括不同的创作媒介，及至第三届以“中国水墨”为主导，选出的作品分别于中国香港及日本大阪世博会香港馆展出。当艺术品置于国际舞台，身份的问题必然成为评选的必要条件。在定义何为香港艺术时，香港艺术馆选择了既不是纯粹的国画又不是西画的“现代水墨”作为代表香港



的艺术。政治上而言，这是建构香港文化身份的工具体。就在那时，立于传统而借鉴西方，便成为香港艺术的审美方向。

冷战时期为响应美国对苏式写实主义的抗衡，港英殖民政府大力提倡与之相反的抽象表现主义。这一股艺术潮流在香港的流行及影响从“香港艺术”系列展览可见一斑。1963年，“中元画会”成立，会员虽有不同背景，但有着同样的艺术理念，推崇欧美流行的抽象表现艺术。六十年代王己千任香港中文大学艺术系主任并教授国画，其间邀请抽象画家赵无极在香港举行个展。王己千的“纸拓”山水，反映了他虽受学于传统国画却敢于使用创新技巧，亦可见当时香港艺坛深受欧美抽象表现主义的影响。

吕寿琨与台湾的刘国松是香港现代水墨的倡导者，他们通过教学、组织画会推动现代水墨。吕寿琨及其弟子先后组成了“元道画会”及“一画会”，提倡立足中国本位而又创新的艺术理念，强调以中国艺术的精神来平衡西方以物质为重的文化追求。他的《庄

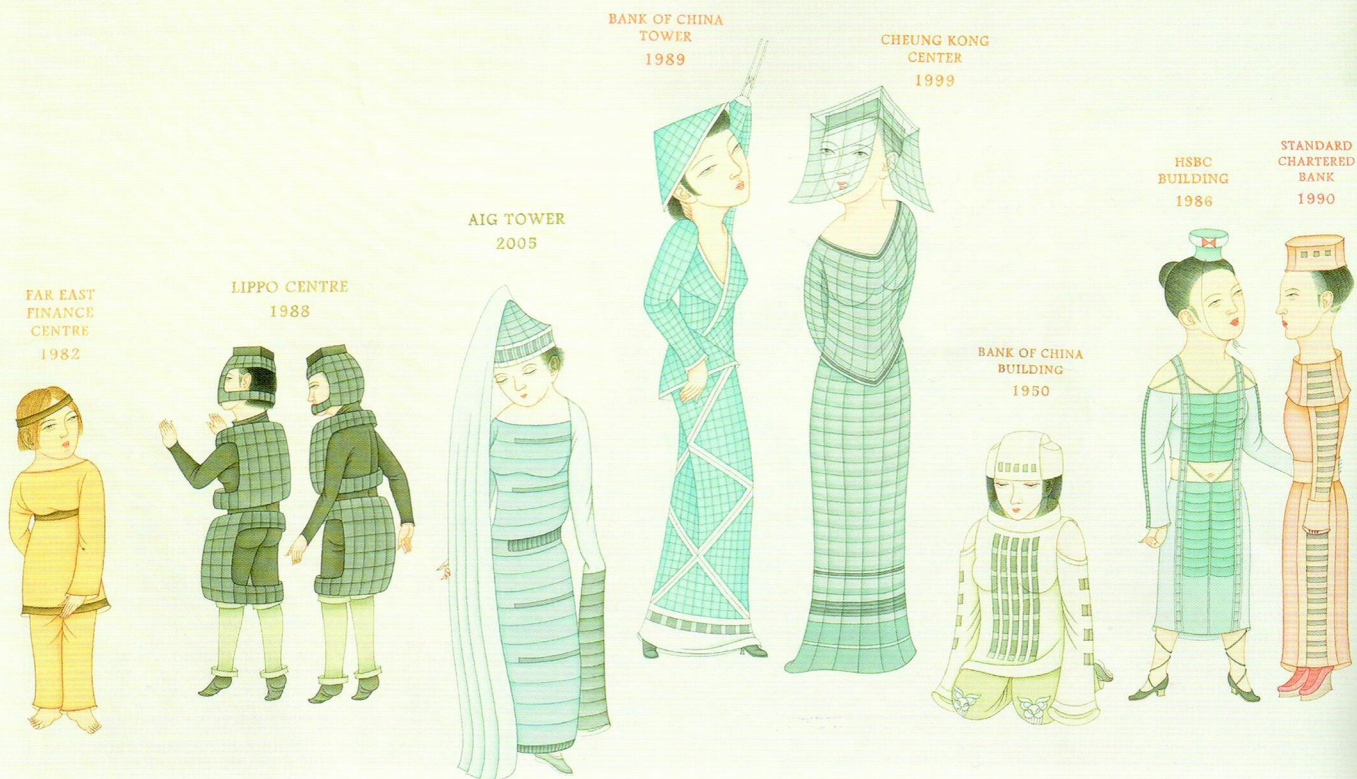
子自在》为禅画系列之一，以简洁的阔笔、鲜明的墨色来表达高逸的东方精神。吕氏的学生郑维国以革新唐宋金碧山水为创作方向，他的《狮子山》以香港地标狮子山为主题，在重彩大青绿山水传统中注入图案化的山石造型以及超现实的气氛，创造出独特的个人风格。而吕氏另一门生王无邪，在《云序之一》中则利用设计学的分割原理来处理直幅山水的结构，画面强调点、线、面的基本绘画元素，以营造出神秘和诗意的气氛。

刘国松虽致力推动国画现代化，但在风格上却与吕寿琨截然不同。正如王无邪所言，吕寿琨系统显笔，刘国松系统侧隐笔。刘国松及其学生组成的香港现代水墨画协会，推崇通过技巧和物料的实验去创造另一种的山水境界。刘国松的《不朽的月亮》运用非传统的技法如印拓、擦以及“抽筋剥皮皴”来建构出作者心中的宇宙。

此时，虽然其他系统的水墨创作在官方的论述中被现代水墨的光芒掩盖，但不可忽略的是，这些艺术家在艺术上的追求和成就，

同样印证了中国艺术的无限可能性。譬如黄般若、彭衮明及朱兴华，以不同的理念创造出不同面貌的水墨艺术。

刘霜阳指出，香港现代水墨作品虽以山水画为主，但呈现的却“是一个没有地理、没有时间、没有文化背景的空间。”这种艺术取态或许是强调艺术语言的普世性，或许是隐藏艺术品中复杂的民族身份。塞札吉伦在1977年“当代香港艺术展”的序言中，正好总结六七十年代香港艺术家的实验成果。他指出“我们（香港艺术馆）不把中国水墨画及西洋画分为二组。虽然此间明显有两个极端存在，但两者间的界限是愈趋模糊。有些作品我们实在难以用‘中国的’或‘西方的’来形容它……一种新的艺术形式已在香港出现，其特色在能采纳中西长处而进行艺术创作。这可能就是将来‘当代香港艺术’的真正指向。”



## 国际化中的本土

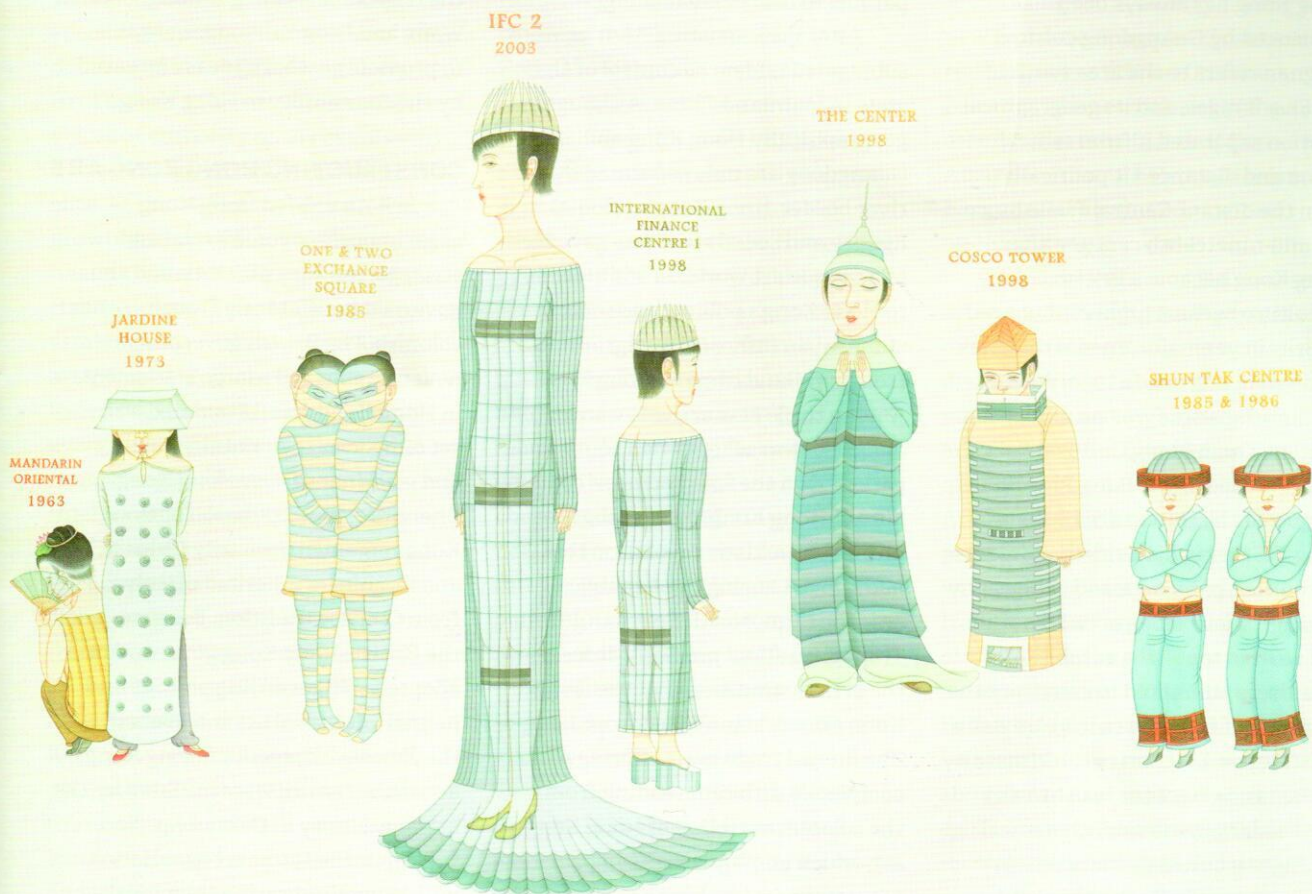
1997年回归后，香港实行“一国两制”，在处理后殖民情绪的同时，也要面对国家认同和本土身份的困扰。混杂的身份驱使新一代艺术家重新审视传统艺术。自九十年代开始，新媒体艺术在香港艺坛发展迅速，亦成为年轻艺术家的不二之选。水墨随着其他媒介的兴起以及新一代艺术家对国家和传统的疏离渐渐受到冷落。及至九十年代末中国经济起飞，中国大陆的当代艺术随即成为欧美艺坛的焦点。国际画廊、拍卖行及博览会进驻香港，加上政府为去殖民化大力提倡中国文化以及着手筹划 M+ 博物馆，种种因素使得香港水墨再度被关注。由于社会和艺术生态的转变，香港新一代艺术家大部分毕业于大专艺术课程，其中尤以香港中文大学艺术系为主。中大艺术的课程承传民国时期艺术教育的理念，强调中西艺术和史术兼备，

因此毕业生能更全面地掌握不同的媒介与艺术思想。由于新一代艺术家均成长于香港，他们没有上一代要革新传统的包袱，水墨对他们而言只是欧美传统以外的另一种选择。因此新一代的艺术家得以以开放的态度去实验水墨的可能性，在选择题材和物料上也更具弹性。

石家豪以工笔人物为主要创作。他的题材渗入香港本土文化和社会议题。《维多利亚城》以女性造型描绘中环维多利亚海港旁的地标建筑物，主题反映了画家对殖民时代的追忆。在手法上，冷静处理的线条和超现实的造型，使得作品不带丝毫的感情。梁嘉贤的作品则利用如手卷、立轴、扇面等传统的绘画模式来绘制自己的故事。她的作品《怪风》和《牡丹之死》无论是看似装裱的绫边或是背景的金笺，都是画家自绘而成的，而她笔下优雅的线条以及细腻的晕染皆是以绘图

笔、木颜色、水彩颜料等不同的物料绘成。石家豪和梁嘉贤的作品游走于中西之间，对于人来说难以界定为国画或西画的特点。这种在媒介上的暧昧正好反映了香港新一代复杂的身份问题。

管伟邦的《经典再造》探索笔墨和中国美学的无限可能性。他以都市人凝视的经验重新演绎传统笔墨和对山川灵性的追求。《经典再造》以框架划分看似连续的画面，配合切割式大量留白的构图，以另一角度诠释元明以来经典再造的创作模式，透过框架式的凝视经验，仿如在计算机、手机屏幕观看自然一般，透视现代人心灵渴望自然却与自然一框之隔的状态。没有刻意去回避传统美学及笔墨概念的要求，管氏的笔墨造诣正是延续香港“北学南移”的艺术理念。同样以“山水”为题材的林东鹏，他的作品归类为水墨未必合乎一般对水墨的定义，但以六七十年代现



代水墨运动所提倡重精神多于重物料的审美标准而言，他作品所呈现的山水世界却比一些以水墨创作的作品更能与中国山水美学互相呼应。林东鹏的《过去进行式》以炭条和塑料彩绘制出具有笔墨意趣的线条和山石树木，横向连绵的巨幅重现唐宋的巨幅山水。画面上或手绘或印制的树石，将画谱中的传统复制，拼凑出画家理想的山水世界。

## 结语

20 世纪初，在帝国主义扩张的年代，充斥着中与西、新与旧的二元对立论概念。面对“现代”的欧美，中国知识分子重新审视传统文化的价值，当时，国画的价值被纳入国粹论述的讨论之中。国画现代化由此成为艺术家思考和探索的当务之急。战后的香港因其独特的历史原因成为延续国画现代化的重地。

为建立香港艺术的特色，融合中西的现代水墨被推举为代表香港的艺术。香港回归后，成长于殖民时代的艺术家与传统艺术之间的疏离感，驱使他们用一个新的角度去演绎水墨。对他们而言，水墨或者中国艺术是陌生却又亲切的文化传统。殖民时代过去，加上急速的都市化和全球化，香港艺术家面对的不是如何融汇中西进行中国艺术的现代化，而是如何在艺术的领域找到香港的本土身份。以上所举新一代的水墨作品没有澎湃的民族激情，亦没有刻意流露融合中西的意图，而是借用不同的艺术语言说自身的故事。■

石家豪  
《维多利亚城》  
2006 年  
水墨、设色，绢本  
71 × 192 厘米  
Wilson Shieh  
Victoria City  
2006  
Ink and color on silk  
71 × 192 cm

1. 有关水墨论述的历史和建构过程，参见陈蓓：《因墨之名——水墨艺术的论述》一文。

Located in the region of Lingnan, Hong Kong has always been influenced by Guangdong culture. Lingnan refers to the area south of the Five Ranges, and its geographical location separated it from central China and distanced it politically from the distant Central Plain. Since the mid-nineteenth century after Hong Kong became a British colony, its culture became highly influenced by Britain yet maintained strong ties to Lingnan culture. In 1940, during the Sino-Japanese war, an exhibition entitled "Guangdong Cultural Relics" was launched at the Fung Ping Shan Library of the University of Hong Kong, featuring historical documents, antiques, paintings, and calligraphy. Through showcasing artworks and written texts, the exhibition organisers attempted to construct the narrative of Lingnan culture as well as a distinctive Lingnan cultural identity. For instance, rigorous brushwork and revolutionary spirit were characterized as Lingnan cultural characters as demonstrated in Su Renshan and Gao Jianfu's paintings. At that time, as shown in the exhibition, Hong

Kong's cultural identity ran perfectly parallel to that of Guangdong.

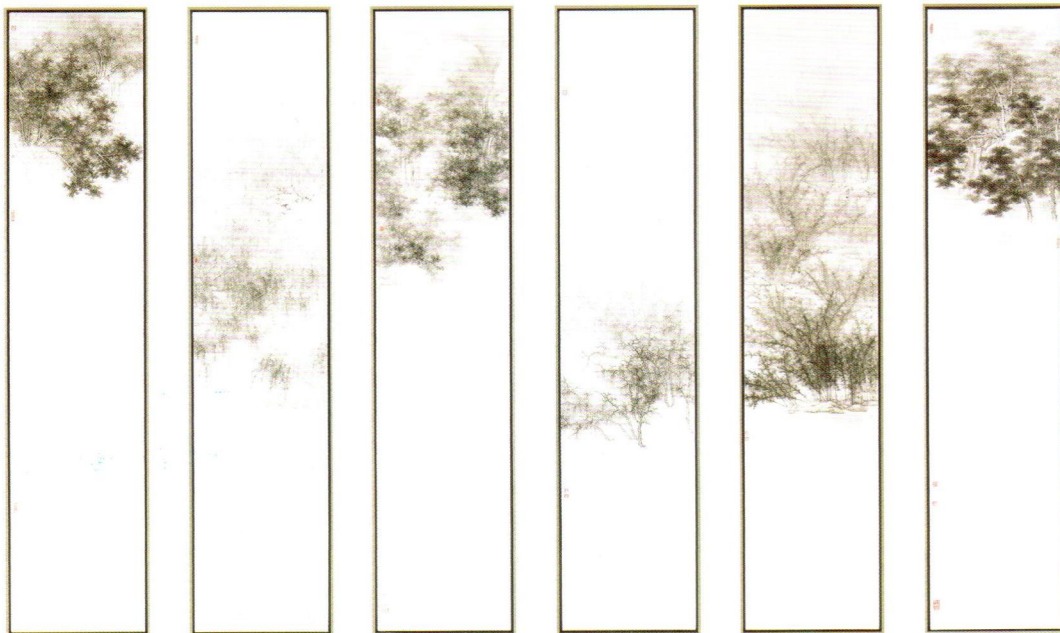
After 1949, artistic activities were subjugated under the control of the state in mainland China. Although geographically Hong Kong and Guangdong are only separated by a river border, Hong Kong's colonial history and social structure gave birth to a unique art world. In addition, due to Hong Kong's political and social stability, an influx of immigrants from mainland came to Hong Kong. Among these new arrivals were artists and collectors who headed south and gathered on the free and open colonial land of Hong Kong, continuing an unfinished artistic revolution that had started during the Republican era. The term "North-South Cultural Transplantation" precisely describes the artistic tradition that the Hong Kong art world inherited from Jiang-Zhe literati tradition—offering a completely different reading from the colonial narrative of Hong Kong art, which emphasizes the impact of western art on Hong Kong's art. Via organizing elegant gatherings, art societies and art schools, guohua

artist who came to Hong Kong at the time, such as Peng Ximing, C. C. Wang and Ding Yanyong, were able to promote aesthetic ideas embraced by the community in Hong Kong.

## CONSTRUCTING HONG KONG ART

Britain viewed Hong Kong as an important commercial and strategic military port city, and thus governed it differently from its other colonies. The British government never established a large settlement in Hong Kong, but formulated a set of policies to maintain stability and governance over Hong Kong. Therefore, the population of Hong Kong remained primarily Chinese, and its culture inherited mainly from Chinese tradition. Because the British-Hong Kong government adopted self-governing policies and neither promoted nor intervened in the arts development of Hong Kong, artistic activities were initiated by the art community in the early period.

Since the 1950s, art associations with names indicating their local identity began to emerge, with the Hong Kong Art Club as a case in point.



管伟邦  
《经典再造》  
2012年  
水墨绢本  
213 × 45.8 厘米  
(每屏, 一共6屏)  
Koon Wai Bong  
*Reworking the Classics*  
2012  
Ink on silk  
213 x 45.8 cm each  
Hexptych

The Hong Kong Art Club's members were dominated with native English-speaking artists, whose works of art dominated in the first Hong Kong Art Festival held in 1954. As such, the voices of authority on art events still belonged to the English-speaking elite. At the beginning of the 1960s, a growing sense of Hong Kong identity has cultivated, the Hong Kong City Hall and Hong Kong Museum were established, and Chinese-speaking art groups became actively engaged in artistic events. Through several events and exhibitions, such as the Hong Kong Art Festival and the International Hong Kong Art Salons, the Chinese-speaking artists gained the dominance in the discourse of Hong Kong art, and works of art from the members of various local art associations were exhibited. After the 1967 riots, the British-Hong Kong government began to actively promote cultural activities in order to stabilize the political situation, to enhance Hong Kong cultural identity, and to promote regional culture of Hong Kong. The 1960s and 70s could be described as the golden era of Hong Kong's cultural activity, and it was during this time that the "Hong Kong Contemporary Art Exhibition" and "Hong Kong Contemporary Art Biennial" were launched. Furthermore a considerable number of arts organizations and institutions were established during the period, including the Hong Kong Arts Centre and the departments of extra-mural studies of both the University of Hong Kong and the Chinese University of Hong Kong. The institutional system of the Hong Kong art world began to take shape, and the establishment of public-funded art institutions contributed to the formation of an official narrative of Hong Kong art, and laid foundation for the construction of the discourse of Hong Kong art.

At the end of the 1960s, the Hong Kong Museum of Art held a series of

exhibitions entitled "Contemporary Hong Kong Art" (subsequently renamed the "Contemporary Hong Kong Art Biennial"), and from its earliest stages a variety of media was included. Up until the its third exhibition, modern ink painting was given a prominent place, and the exhibition was sent to the Hong Kong pavilion of the Osaka World Expo. This suggests that when artworks are placed on the international stage, questions of identity inevitably become necessary criteria for selection. In defining the question of what is Hong Kong art, the curators chose modern ink painting, a kind of new art form which could neither be categorized as traditional Chinese painting, nor western art form, to represent Hong Kong art. Politically, this could be viewed as a means to construct Hong Kong cultural identity. At that time, injecting western art to revitalize traditional Chinese art became the aesthetic embraced by the Hong Kong art world.

During the Cold War, the American government backed Abstract Expressionism to fight against Socialist Realism in the propaganda war with the Soviet Union. Its ally Britain also promoted Abstract Expressionism. This new artistic trend was well received in Hong Kong, as demonstrated by artworks selected for the series of "Hong Kong Art Exhibition." In 1963, the Circle Group was established, and although its members came from different backgrounds, they all similarly held Euro-American Abstract Expressionism in high regard. In the 1960s, C.C. Wang was appointed as the professor of Chinese painting and head of the Fine Arts Department at the Chinese University of Hong Kong, and it was during his leadership that abstract painters such as Zao Wu-ki were invited to present their first solo exhibitions in Hong Kong. Wang's landscapes with

collage reflect his determination for revitalising Chinese ink painting with new techniques despite his substantial training in traditional Chinese painting. The activities of Wang and others reflect the fact that Euro-American Abstract Expressionism has generated influential impact on Hong Kong art world.

Lui Shou-kwan and Taiwanese artist Liu Kuo-sung were pioneers of modern Hong Kong ink art, disseminating their aesthetic ideas via teaching and organizing art associations. Lui Shou-kwan and his followers established the In Tao Art Association and One Art Group, promoting their new aesthetic without compromising Chinese tradition. They emphasized the spirit of Chinese art as a balance to the materialist west. Liu's *Chuang-tzu at Ease* employed a simple and vigorous brushstroke and contrasting ink and color to express an aloof eastern spirit. Lui's student Cheng Wei-kwok revolutionized the gold-and-green landscape painting tradition. His painting *Lion Rock* brought the iconic Hong Kong scenic site to the fore by patternizing the heavy blue and green landscape with a surreal atmosphere, giving birth to his distinctive personal style. In *Cloud Harmony No. 1*, Wucius Wong, another of Lui's students, utilized the principles of design studies to recontextualize landscape painting into vertical scroll format. He employed basic design elements such as point, line and shape to create a mysterious and poetic atmosphere.

In line with Lui Shou-kwan, Liu Kuo-sung actively advocated the modernization of Chinese painting, yet his approach was different from that of Lui. According to Wucius Wong, Lui Shou-kwan and his followers deliberately show the brushstroke, while Liu Kuo-sung and his followers conceal it. Liu Kuo-sung and his students formed the Hong Kong Modern Ink Painting Society,

and they valued experimentation with technique and material in order to create a different type of landscape painting. Liu Kuo-sung's *Immortal Moon* applied innovative methods such as stamp rubbings, scrubbing and his signature textured paper technique in order to construct his own universe through ink art.

Although the official narrative of ink art has overlooked those artists who continued to explore the possibilities of ink art through other approaches, it is worth noticing that ink paintings by Wong Po-yeh, Peng Ximing and Chu Hing-wah reflect multiple ways to revitalize Chinese ink painting.

Lau Kin Wai has pointed out that although the genre of landscape painting was highlighted by modern Hong Kong ink artists, their landscape paintings portray a site which shows neither recognizable landscape nor any trace of cultural background. Avoiding any trace of their cultural identity is a way to make their works of art become universal and perhaps a way to conceal the complex and hybridized identity of Hong Kong art. In the preface to the 1977 "Contemporary Hong Kong Art" exhibition, Cesar Guillen-Núñez precisely summarized the results of Hong Kong artists' experiments of the 60s and 70s, stating that, "In the interest of greater accuracy, the different categories of works has been slightly modified this time. It is felt that a division is no longer tenable, or indeed desirable, between Chinese ink painting and Western painting. Although the two extremes obviously exist, the demarcation line between them is becoming impossible to detect in many of the works on show. New ways have appeared in Hong Kong... It is perhaps these which for future generations will be the major impetus in the development of contemporary Hong Kong art."

## GLOCAL

After the 1997 handover, Hong Kong implemented the "one country, two systems" policy. On the one hand Hong Kong was undergoing decolonization, and on the other it was dealing with post-colonial sentiments and identity crisis. This unique hybrid identity fostered a new generation of Hong Kong artists to reexamine traditional art. From the beginning of the 90s though, new media art rapidly developed in the Hong Kong art world, becoming the artistic choice for most of the young artists. Due to the new generation's estrangement from mainland China and tradition, the interest in ink painting and other media gradually waned. China's economy took off in the end of the 90s, and Chinese contemporary art immediately became a focal point for the Euro-American art world. International galleries, auction houses and art fairs set foot in Hong Kong, and various factors propelled a resurgence of interest in Hong Kong ink painting, such as the government's promotion of Chinese culture to allow the city to undergo decolonization, as well as the planning for the M+ Museum.

The changes in the art world and society have nurtured a new generation of Hong Kong artists. Most of them obtained formal art training from universities, in particular the Fine Arts department of the Chinese University of Hong Kong (CUHK). CUHK has adapted art curricula first developed in the Republican era, stressing both Chinese and Western art history and studio practices, which equips its graduates with a more comprehensive understanding of diverse media and artistic trends. Born and educated in Hong Kong, this new generation of artists can be released from the burden of reforming traditional Chinese art, treating ink art as a alternative artistic choice to the Euro-American traditions.

As a result, the new generation of artists are able to experiment with the possibilities of ink with flexibility in terms of choosing subject matters and material.

Wilson Shieh's work centers on figure painting executed with Chinese delicate style (*gongbi*) technique, examining social issue and local Hong Kong culture. Victoria City uses female figures to portray landmark architectures around the Victoria Harbour in Central, projecting the artist's nostalgia for the colonial period. The work features precise lines combined with surrealistic rendering, without showing a trace of emotion. The works of Joey Leung Ka-yin relay her personal stories through different traditional painting formats such as handscrolls, vertical scrolls, and fans. The mounted silk or gold paper in her paintings, such as *Strange Wind* and *Death of Peony* are actually all painted by the artist's own hand. Her graceful lines and subtle coloration are in fact executed with materials such as drafting pens, colored pencil, and watercolors. Meanwhile, Wilson Shieh and Joey Leung's works are hard to categorize as either Chinese or Western painting. This kind of ambiguity precisely reflects the complex identity of Hong Kong's new generation.

Koon Wai Bong's *Reworking the Classics* explores the endless possibilities of ink painting and Chinese aesthetics. He articulates his visual experience to recreate the ideal landscape scene with brushstrokes derived from ancient masters. In *Reworking the Classics* Koon employs frames to divide a series of panels, and presents his unique spatial arrangement with nuanced tonal variation and delicate brushwork. Through a framed gaze, referencing the viewing experience dictated by modern electronic devices such as tablets and mobile phones, this work offers a different way to renew classic models of the

林东鹏  
 《时态景观(二)》(局部)  
 2014年至2016年  
 炭枝、比例模型及塑料彩板本  
 82 × 81.3 厘米  
 Lam Tung Pang  
*Landscape through planting time no.2 (detail)*  
 2014-2016  
 Charcoal, scale-models and acrylic on plywood  
 82 x 81.3 cm



Yuan and Ming traditions. Without deliberately attempting to avoid traditional aesthetics or the essence of brushwork, Koon's work continues the artistic exploration carried by the artists who moved to Hong Kong in the 1960s. Although working within the genre of landscape, due to his choice of materials Lam Tung-pang's work may not be categorized as ink painting. However, considering the importance of spirit over material as emphasized by the modern ink painting movement from the 1960s and 70s, the ideal landscape presented in Lam's work can also capture the essence and spirit of traditional landscape aesthetic. Lam's *Past Continuous Tense* uses charcoal and acrylic to paint lines, mountains, rocks, trees, and wood. A large, continuous horizontal panel evokes the large-scale landscape paintings of the Tang and Song dynasties. Using printed or hand-painted trees and rocks, he appropriates images and texts from traditional painting manual, creating his own ideal landscape.

## CONCLUDING REMARKS

The expansion of imperialism at the beginning of the twentieth century has shaped our understanding of the world within the binaries of East and West, new and old. Encountering with "modern" Euro-America, Chinese intellectuals began to reevaluate the value of traditional culture, and Chinese painting was included in the discourse of National Essence. The modernization of Chinese painting therefore became a matter of urgency for artists to contemplate and explore. Because of its unique colonial history, post-war Hong Kong became an important center for the continuation of Chinese painting's modernization. In order to construct the specific character of Hong Kong art, the East-West fusion of modern ink painting became a representative art form of Hong Kong. After the handover, artists who grew up in the colonial period became distanced from traditional art, leading to the formulation of new directions in Hong Kong ink art. For these artists, ink painting or Chinese art was a

foreign yet intimate cultural tradition. With increasing urbanization and globalization after the colonial period, Hong Kong artists no longer aim to address the question of how to blend Chinese and Western art to continue Chinese art's modernization, but cling to the agenda of how to locate a local Hong Kong identity within art. The new generation of ink artists discussed above do not hint any nationalistic passions, nor do they show any intentions of blending the East and West in their works. Instead, they make use of a variety of artistic vocabularies derived from different traditions to narrate their own stories. (Translated by Elaine W. Ho)

1. For more information on the history and development process of ink painting, please see Pedit Chan's *In the Name of Ink: the Discourse of Ink Art*.