

# HON CHI-FUN

Early Landscapes on board



板上風景：韓志勳初期繪畫

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香港大學美術博物館  
University Museum and Art Gallery  
The University of Hong Kong

本圖錄配合《板上風景：韓志勳初期繪畫》展覽出版，  
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封面 Cover:

大尾篤 板上油彩 **Tai Mei Tuk** Oil on board 30.5 x 41 cm 1959  
Collection of the University Museum and Art Gallery, HKU (HKU.P.1998.1302)





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本館特別感謝藝術家韓志勳與蔡仞姿伉儷對本展覽的支持。

另外，本館首度與亞洲藝術文獻庫於展覽中合作，承蒙文獻庫借出閱讀材料，讓觀眾參考更多有關藝術家的資料。

是次展覽亦獲香港藝術館借出由陳樂儀先生為藝術館拍攝的錄像《光的故事》於展覽期間播放。

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The Hong Kong Museum of Art supported the exhibition by lending the video programme, *Hon's Orbit*, commissioned by the Hong Kong Museum of Art, and directed by George Chan for showing during the exhibition period.

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### 窗外的青澀少年自像

畫家藏品

風遍新界，追找風景諸方角度，食指拇指對焦成框，以定構圖。寫“快把”板一大張，剉成八塊，剛好疊靠入畫箱。油彩速寫，時有緣識陳福善大師前輩，偷師前後左右，俱成畫未及抽象。歷亂經年。轉寫帆布，乃成“山鳴”“火浴”等大畫。

勳識。

### Self-portrait of a lost youth outside the window

1960

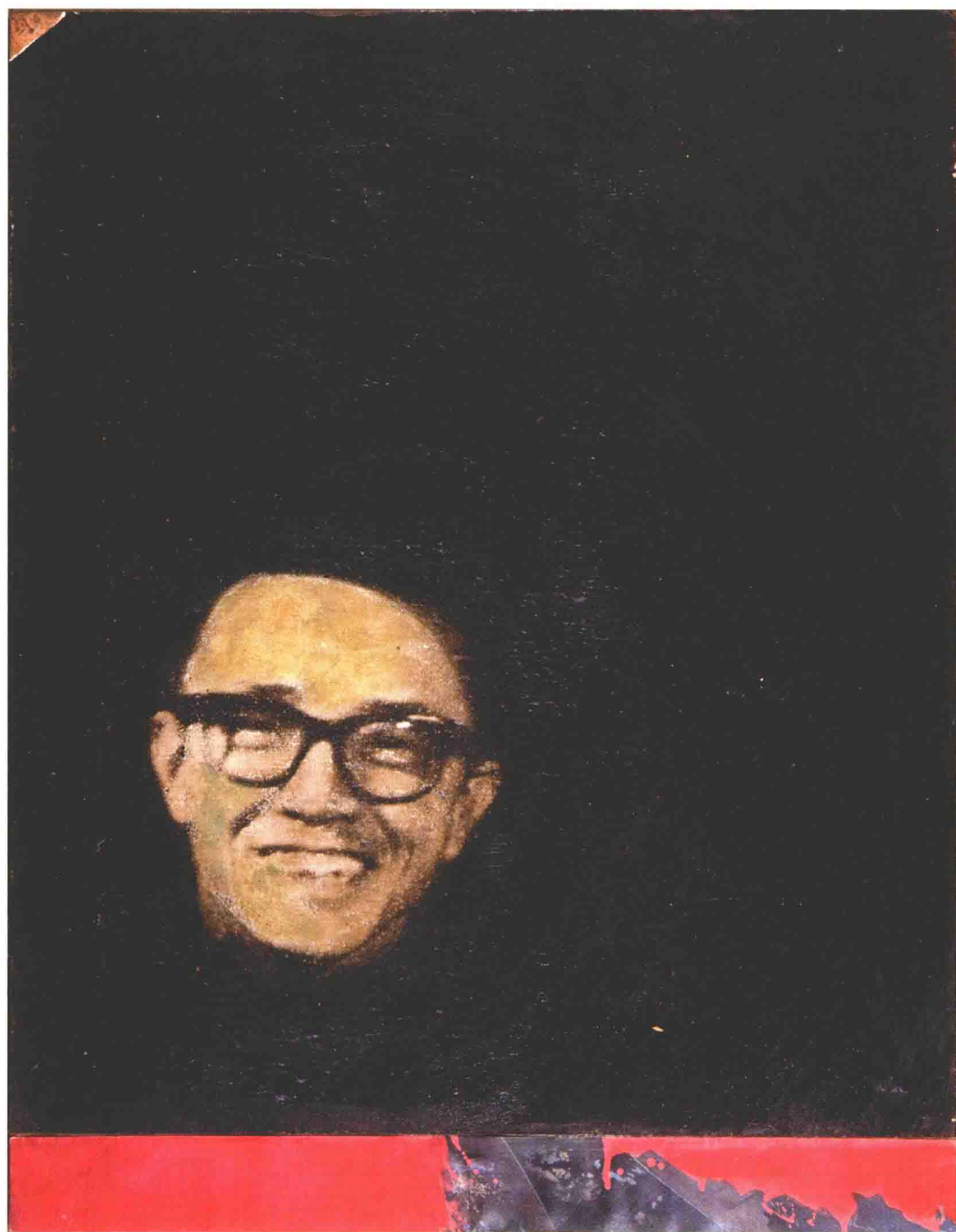
36 x 133.5 cm

Collection of the artist

Looking for views from all angles by travelling throughout the New Territories, I focus with the thumb and the pointing finger, forming a frame, to determine a composition. A large piece of fibre-board cut into eight pieces, piling them together, they fit neatly into the painting-box. In oils and sketches, [I] have been fortunate to have met and learned from the master Luis Chan. The paintings, though complete are far from abstract. After years of unrest, [I] have changed to work with canvas, and painted large pieces such as *Call of the Mountains* and *Fire Bath*.

Inscribed by Fun (Hon Chi-fun)

(Translation by Susan Y. Y. Lam (林亦英))





# 前言

一九六四年，韓志勳與本地一些藝術家創立中元畫會，嘗試以富有東方色彩的視覺元素詮釋現代主義，至今一直享譽盛名。一九八八年，韓氏的一系列塑膠彩抽象作品，首度於馮平山博物館（今香港大學美術博物館）舉行的展覽中展出。

這是本館第三度與韓志勳合作的展覽，以其早期油畫為主，包括館藏十二幅作品，以及藝術家的私人珍藏，顯示韓氏嫻熟的西方繪畫技法，呈現藝術家眼中一九五零年代末至六零年代初的香江舊貌，而畫中描繪的景物，很多已面目全非。

這些早期創作，是畫家勤奮自學的成果。後來韓志勳赴美交流，在紐約普瑞特藝術學院學習石版及銅版印刷技術，發展出受抽象表現主義（或稱紐約畫派）影響的風格；回港後至一九八零年，韓志勳又先後於香港大學及香港中文大學任教。在西方進修和在本地教學，均有助畫家確立現代主義中國藝術家的身份。一九九二至一九九九年，韓志勳旅居加拿大，回港後轉而專注書法。

本館深感榮幸，荷蒙韓志勳與我們分享早期的油畫和後期書法，讓觀眾全面探尋和感悟這位本地藝壇前輩多年來匠心獨運作品中的豐富內涵，謹此致謝。

香港大學美術博物館總監

**Florian Knothe 博士**

二零一三年一月

# Foreword

Hon Chi-fun is a founding member of the post-war Circle Art Group in Hong Kong, established in 1964 by local artists who accentuate their Eastern origins as they strive to paint modernity. And well known did they become, Hon Chi-fun's abstract acrylic paintings that were the subject of the first exhibition of the artist's work at the University Museum and Art Gallery, then the Fung Ping Shan Museum, in 1988.

The core of our new exhibition, however, is composed of Mr. Hon's early oil paintings—a dozen of which form highlights in our own collection of modern paintings and many more rarely seen examples from Hon Chi-fun own holdings—that show not only his mastery of a more Western medium, but also his deeply sensitive and expressive land- and cityscapes that depict Hong Kong in the late 1950s and early 1960s, and record a city largely demolished and rebuilt today.

Notably, the painter created these works as a self-taught artist prior to his direct contact with the West. These artworks helped establish Hon Chi-fun's artistic identity before he developed into an abstract expressionist, a style he further advanced during his study of lithography and etching at Pratt Institute in New York, and his consequent teaching career at The University of Hong Kong and the Chinese University of Hong Kong (until 1980), which established him as a Chinese modernist. Mr. Hon spent a second stint of almost an entire decade in North America (in Canada, 1992–1999), and, upon his second return to our city, he focused more on his practice of calligraphy.

We thank Hon Chi-fun for sharing his early oil paintings and later calligraphic works with us, and treasure the opportunity to display to the public the intrinsic qualities of his masterpieces from both these productive phases of his life.

**Dr Florian Knothe**

Director

University Museum and Art Gallery, the University of Hong Kong

January 2013

## 板上風景：韓志勳初期繪畫

一九九八年，香港大學美術博物館購藏了本地藝術家韓志勳（一九二二年出生）於一九五零年代後期創作的十二幅纖維板上油畫。相對於韓氏於一九六零年代初以塑膠彩於畫布上創作的抽象作品，以及他在一九七零年代以極簡主義為創作意念的代表作，這些作品鮮為人知。然而，它們象徵藝術家創作生涯的開展，同時標誌著一種獨特香港視覺文化的誕生。

韓志勳是家中長子，有弟妹七人。他的成長時代，人們對辛亥革命的記憶猶新。韓氏的父親任職計程車司機，他能閱讀卻不會寫字。韓父嚮往自然，雅好古文物，家中藏有不少國畫、書法對聯和新石器時期至漢代（公元前二零六年至公元後二二零年）的陶器。韓志勳自小在父親的薰陶下，從單調乏味的日常生活中，跨進視覺文化多采多姿的世界。韓氏年幼時由母親在家教導讀書寫字，於一九三零年入讀私塾，學習古典文學、詩詞及書法。一九三二年，他入讀超然小學，獲父親送贈《馬駘畫譜》，得以臨摹和欣賞不同類型的畫作，更重要的是建立個人觀感和心得。

韓志勳求學期間，正值香港教育改革時期，他早年接受中國傳統教育，到了一九三六年才轉讀英文中學華仁書院。由於勤奮向學，他每年均以班中首名的成績升學。韓氏醉心筆墨，課餘隨鄰居劉敬之老師（兒子劉唯邁後來研究中國藝術史，並於一九六三至一九九七年任職馮平山博物館）學習國畫。

一九三七年，日本侵華。四年後香港淪陷，韓志勳與家人避居中國內地，生活艱苦。直至一九四六年戰事結束後，韓氏回到香港，不久便為了維持生計，遠赴上海從商。

一九五三年，韓氏成家立室，生活轉趨安定。這時，三十餘歲的韓志勳開始自學繪畫。他在郵政局工作，工餘定期與朋友及華人現代美術會成員在咖啡館聚會。每逢週末，他都會駕著“福斯金龜車”或電單車遊遍香港，以畫筆記下郊外風光。

這次展覽展出韓氏一九五零年代晚期的風景畫，反映他初時習畫過程中，多從西方藝術，特別是印象派創作上，獲取靈感。韓志勳後來結交前輩陳福善，在其身上獲益良多，在構圖賦色方面，逐步建立個人獨特的風格。

韓志勳習慣在郊外寫生，然後回家仔細完成。由於纖維板可以平均一分為八，並可堆積於車上，經濟實用，成為這位年青而充滿活力的藝術家最喜用的作畫素材。

一九六零年代初，韓志勳認識了新水墨運動之父呂壽琨，從此在藝術創作方面深受呂氏影響。這次展覽同時展出少數韓氏於這時期的創作，可見畫風已由後印象主義、野獸派過渡至純現代風格。韓氏是現代文學美術協會成員，並於一九六三年與文樓、張義、金嘉倫及林鎮輝等藝友，創立中元畫會。一九六九年，韓志勳成為洛克斐勒三世



基金（現為亞洲文化協會）獎學金首位得獎者，到美國交流一年。異地的體驗令他轉變其創作路向，從此摒棄具象的表達手法。

在一九五零年代後期至六零年代初期短短數年間，韓志勳接觸不少以現代主義為主題的藝術、電影和文學作品，開始思索圖像背後的深意，並反思以尋求靈感。展品中包括畫家於一九六零年創作的板上油畫《遙憶》，韓氏以刀代筆，剔出一片幽森的林地，這是畫家在風格轉變時期以纖維板為素材的唯一作品。題名為“遙憶”，表示短暫未知的事情，寓意在創作路上求索的階段。韓氏後期的作品如《對語》（作於一九六四年）和《風迴》（作於一九六五年）都是油彩布本，直到一九六六年韓氏創作《詩還》時，便開始以塑膠彩作畫。

韓氏這時期的作品，有別於過往色彩豐富的風景畫，通常以帶水墨意趣的黑白色為主調。其中《詩還》的畫面上印有中文字體，別具韻味。韓氏運用從美國交流時學到的印刷技術，將佛經文字融入創作之中。這些文字佈局與韓氏的書法功底息息相關；而在二千年韓志勳中風後，因習字不如繪畫般消耗體力，書法更成為其慰藉。

展品除了韓氏早期的油彩風景畫外，還包括其書法作品，展現藝術家在西方油彩及中國筆墨上的正統訓練。儘管韓氏的抽象作品較為人熟悉，這兩類作品顯示其藝術創作的基礎，見證香港美術日趨成熟的發展軌跡。

一九八八年，本館舉辦了韓志勳展覽，並把他在一九六五年至一九八八年間創作的畫作編製《圓緣：韓志勳畫》圖錄，內附有香港著名文學家梁秉鈞（筆名也斯，一九四九至二零一三年）特別為展覽寫的四節詩句“光與影”，用文字詮釋韓氏的畫作，意味深長。

一九九零年代後期，韓氏從加拿大返港，重新審視其於一九五零年代描繪香港的油畫，假徐展堂樓舉行「近旅與幽居：韓志勳繪畫」展覽，展出《天水》（作於一九五九/一九九八年）、《追風》（作於一九五九/一九九九年）等作品。藝術家透過複製及拼貼，巧妙地以視覺元素重組他對舊地的回憶，反映建構的力量和時光的流逝。

韓志勳剛渡鮎背之年，博物館能再次為這位本地藝壇巨擘舉辦個人展覽，將館藏和藝術家的私人珍藏帶到觀眾面前，實在深感榮幸。

香港大學美術博物館館長

彭綺雲

二零一三年一月