

香港風光

江啓明畫集

SCENERY OF HONG KONG

BY KONG KAI-MING



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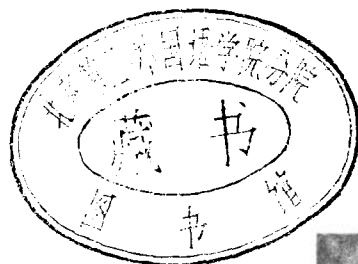
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序

江啟明畫友的“香港風光”畫集要出版了，囑我寫點意見，本不敢當，但念自己是愛好美術的人，對他長期以來的藝術勞動中所作出的一點貢獻，又怎能漠不關心呢？因此我不揣淺陋，隨便說幾句話，相信會有些說得不对的地方，那麼，希望高明的引導，多：教正，幸甚。

在香港生活的日子裡，我認識不少比我年青一輩的美術朋友，他們當中大多曾就業於海鷹兄創辦的香港美術學校，受過良好的基礎訓練，具有很高深的創作水平。如江君是其中一位。我彷彿記起十多年前，負責編輯過一本半月刊的雜誌，拜覽過他交來的一輯杭州西湖學生的作品，鉛筆勾勒，淡彩設色，筆觸很流麗，意境寫實而有變化。後來我認識了他，經常讀到他刊登於報刊上的佳作。我對他的創作熱情和鍥而不捨的從事藝術工作的精神，無限欽佩。

這本畫集的內容非常豐富，主題也十分凸出。他集中無數極其平凡的素材，有系統地縱橫交錯地，表現以

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对此地这个富有四百余人口的大城市，刻画出它的外貌和内幕以及芸芸众生的生活真相。

说也奇怪，这个弹丸之地的城市，却包罗着许多：相异的形式和複雜的内容：那些好像骨牌般矗立着的高楼大厦，標誌着一簇人的富丽豪奢，与此同时，又可碰到更多更多的简陋的木屋和破碎支離的窮街陋巷，和过着贫苦艱沛的非人生活……从这些极不调和的现象裏，包含着各种各样的生活方式，直接地使人認識到貧富的定義，进一步更能使人意味到奢奢淫逸和敦厚纯樸的人生哲理。

江君的作品，卓越地掌握了十分稳健與靈活運用的寫實技法，信手拈來，許多俯拾即是的话题，都能表現得氣氛濃厚，細緻無遺。比方他使用的工具就有水彩、粉彩、鉛筆、鋼筆、鉛頭筆、水墨等，都能嫺熟地去運用它，發揮每種工具的特點而為他所選擇的素材服務，我覺得這一點

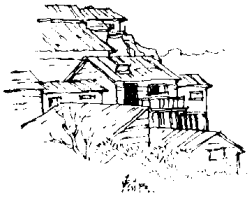
誠足可貴，兼且是一般初學者值得學習的良好示範。

對於繪畫工作來說，時下有一些人太偏重於純技法的表現，往往視了現實生活里的真實題材和認識與分析生活意義的理智，他們喜歡鑽牛角尖，愛畫一些不為別人所能看懂的作品，把藝術推向純感情的溫室中，完全脫離了觀眾。

我始終認為繪畫是不可能脫離現實生活，一切題材的源泉都是來自現實生活。故走着正途的畫家，都是十分珍視對每一點一滴的素材，把它組織起來，經過卓越的技法去表現它，這樣，作品便是有血有肉的，真正有生命的藝術。

陸一涯

一九七一年九月一日



PREFACE

"Scenery of Hong Kong" is a new collection of Mr. Kong Kai-ming's painting's and drawing's. Mr. Kong has worked incessantly ever since his school days, producing year after year numerous oils, water colours and drawings, characteristically representing the features of Hong Kong and Kowloon. As I am an admirer of his art I am glad to write a preface for this book.

I know quite a number of young artists who graduated from Hong Kong Fine Art School, and among the graduates there are many new talents. Mr. Kong is one of them. I called to mind what happened more than ten years ago, when Mr. Kong showed me a portfolio of his ink-and-wash sketches, done on the spot in the West Lake of Hengchow. At that time I was the editor of a bi-monthly, and so I had the chance of reading his works in the magazine.

The contents of this book include various aspects of the life in Hong Kong, of the four million population in the city and in the rural districts. Mr. Kong depicts realistically the bright and the gloomy sides of the place, the scenery of which a layman may have neglected.

The scenery of Hong Kong and Kowloon consists of skyscrapers in contrast with mat-sheds, of villas in contrast with slums, the rich and the poor going into two extremes.

Mr. Kong deftly applies every medium in his works, e.g., oils, water colours, gouache, pastel, pencil, pen-and-ink, marking pen, Chinese ink and etc. It is always good for every young man to try all media, and find out what he can do with them.

It is the purpose of an artist to portray his subject, to carry out his theme in the picture with any medium he may prefer. An artist, therefore, must first of all understand his subject, and the environment in which his subject exists. Although it requires technique to paint and draw, technical accomplishment is meaningless if it doesn't serve his purpose. An artist is accomplished if his painting and drawing can be well understood.

Since an artist must draw and paint every day, he has got to acquire enough subject matters. If he is interested in life he can never be in want of topics for him to paint. There is always something new in life, and he may jot down notes and sketches which he freely adopts in his compositions. There is also life, so to speak, in his works of art.

1 STEP 1971

LU WU-YE

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