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design  
impact

Contemporary  
Hong Kong  
Art

冲击设计

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香

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靳埭强 编著

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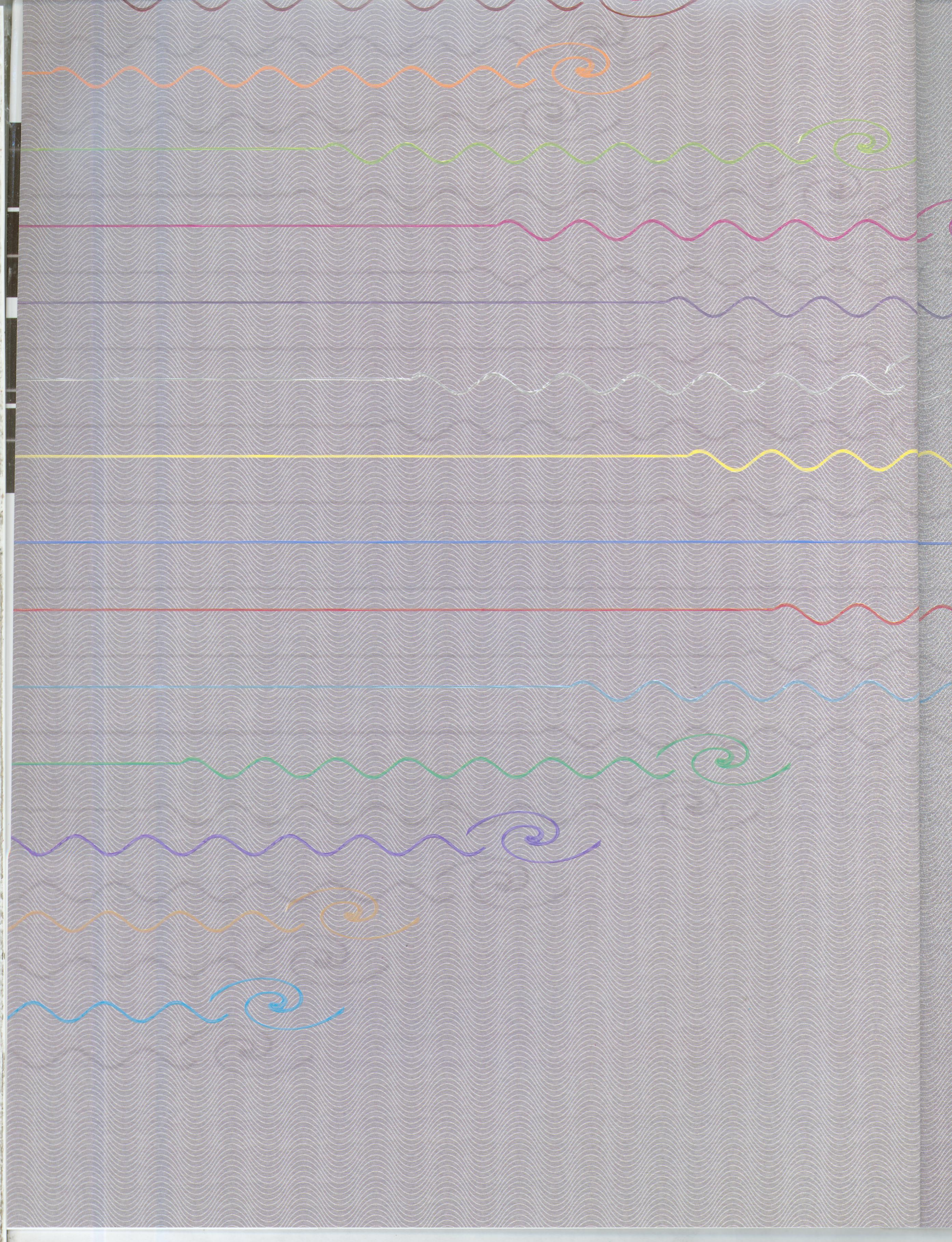
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design

Impact









吉設



客席策划人靳埭强

香港是一个得天独厚的地方，它具有独特的地理环境及历史背景，聚居着独特的人民，过着自己独有的生活方式。要策划一个“香港艺术”展览，我尝试以一个独特的角度，选择设计师作为展出者，以他们的作品展示香港艺术的独特风貌。

香港位于中国大陆南端，在短短百年间，香港由一个小渔村，发展成华洋杂处的自由港；近五十年间，更迅速发展成为一个国际商贸大都会，这小岛的发展可谓一日千里。香港经济发展蓬勃，功利为本。它的原居民不多，市民大部分是移居者及其后人，其中大多数是中国内地的移民，其他则来自欧美和亚洲其他国家，因此很多居民对香港都没有归属感，只是带着过客的心情生活。在战后经济环境贫困，市民为口奔波，努力赚钱。政府长期实施不干预政策，促进自由经济发展；然而对推动文化发展却缺乏应有的关注，使香港背负“文化沙漠”之名。

20世纪60年代起，一些香港艺术家默默耕耘，在这个位于东西交汇点，资讯自由的城市，融合中外文化，实验创新，打开了香港当代艺术的新局面。但是，香港社会重利轻文的观念却始终没有改变。政府与民众只顾积极追求物质生活，却没有长远的视野去改善文化生活，建设一个理想的家园。在这种不利于发展文艺的社会环境下，艺术家难以维生。可能没有一个香港的艺术家能从未做其他工作赚钱，而专心从事艺术创作。

在工商发达的社会里，艺术必成为实用的工具。香港开埠之初早有实用美术的存在，而“设计”这个名词亦很早应用。20世纪初，香港的商贸发达，广告美术设计亦渗入浓厚的地方色彩，50-60年代，香港发展轻工业，工业美术设计亦注入了新元素。70年代，香港经济开始起飞，因应社会的需求，设计专业迅速发展。政府为切合工商界的需要，致力发展设计教育，加上民间对设计教育亦需求若渴，因此当时培育出不少设计人材，而很多艺术爱好者亦成为专业的设计师。

在过去30多年，香港的设计师为香港的设计专业写下一段传奇的历史。在他们的努力下，香港的设计由陈旧落后、抄袭模仿，发展至世界一流水准。香港顶级设计师，得以在国际大师行列中占一席位，而近年香港新一代的设计师，亦能扬名海外。

在中国，香港的现代设计发展领先了10多年(在设计历史上只是一个小片段)，中国大陆、台湾的现代设计都深受香港设计师的影响。近20年，两岸新一代设计师更为现代设计史掀开新的一页。在更深厚的文化背景与更大的市场经济环境下，设计专业必定人材辈出，成为世界当代设计的一股新力量，而这是我所热切期待的。



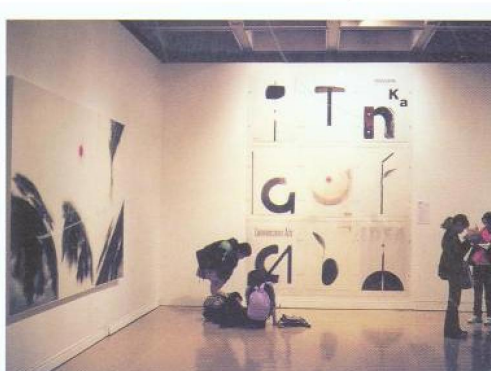


中国的设计历史源远流长，与中国艺术史一样，早在初民时代，就可以找到造型完美的石器，或器皿上的彩绘，这些就是设计，也就是早期的艺术品。在人类的历史中，自盘古初开，艺术与设计本是同源，并没有艺术家与设计师的分别，直至工业革命，生产的模式起了变革，大规模的生产必须配合优良的设计，以达到大量销售的效果，设计专业因此应运而生。1919年，德国包浩斯学院的创立，也是现代设计教育最重要的里程碑。艺术与科技的结合，为人而设计的理念，主导着世界现代设计发展。

现在，不少美术博物馆都收藏优良设计作品，同时设计也被列入视觉艺术的一个类别。在香港，这观念没有得到广泛的认同，尤其是在艺术界，设计的价值与“纯艺术”的价值还是不可相提并论。《当代香港艺术双年展》就从没有展出过设计作品，最近开幕的香港文化博物馆，设有香港艺术与设计专题展厅，数年前已开始收藏了很多设计作品。这不单只在香港，即使在全中国来说，也可能是一项新的突破。该馆于1997年，举办《亚太国际海报展》；并于2001年举办《国际海报三年展》，成为全国首家主办国际设计大赛的美术馆。

香港的艺术家大部分都有多重身份。其中从事设计行业的更是不计其数。有艺术家兼职设计工作，亦有设计师兼做艺术创作，例如：王无邪先生在绘画艺术上有杰出的成就，而他同时又是一位具影响力的设计教育家。他桃李满门（笔者是他的学生），基础设计论著风行世界（有：中、英、韩、西班牙语版本），对中国设计的现代发展影响深远。

试想想，如果从香港艺术家的名录中，删除了设计师的名字，肯定会失去一股重要的力量。经过深思之后，我选择了下列设计师，展出他们的设计与艺术作品；他们分别是关蕙农、罗冠樵、周士心、石汉瑞、施养德、靳埭强、陈幼坚、李家升、刘小康、李永铨、黄炳培、欧阳应霁、夏永康、区德诚和何家超。





根据不同年代，不同风格，不同创作范畴，我选择了以上的设计师作为展出者。这次场地有限，精英不能尽录，实在不得以也。无论如何，这应是值得港人骄傲的一群。他们的作品呈现了当代香港艺术的一个具冲击力的意象。其中不少作品，早已触动你心，引起共鸣；或者亦有你从不认识，从未察觉的，希望今日能冲击你的视觉，成为生活的印记。

这些作品是不是艺术，并不在于它叫艺术，或者叫做设计，而是在乎它的品质与及本身潜在的精神意识。我期待那些能经得起时间考验的作品，能成为香港艺术不能缺少的重要部分。

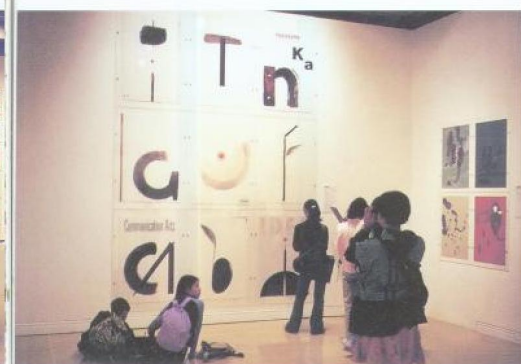
2000年10月20日

## 后记

我以客观的态度与及抱着大胆尝试的心情策划这个展览和撰写本文。从这个角度去选择展出者，可以包涵的范围更广、人数更多、作品更丰富。设计分为多种类别：产品、时装、布料、室内、庭园、建筑等等，各类别的设计师同时创作艺术作品的可说不胜枚举。因为条件所限，所以今次展出的作品只集中于平面设计，并选择了14位设计师，展出每人少量的作品。人选方面，我尝试在不同年代选择具代表性的设计师，并不在乎他是否曾展出纯艺术作品，只是希望能展现出不同创作风格。

作为策划人兼为展出者，似有“利益冲突”。但如果这专题展不展出我自己的作品，又失去了客观的态度。因此，唯有引身以待高明赐教。我在文章中评介各展出者，其中有参考文献资料，亦加入了自己的意见；只有策展人自己的简介，则以资料事实及他人的论述为本，没有个人的评语。

设计史不应该由设计师去编写的，但在香港，做研究工作者如凤毛麟角。香港历史博物馆出版，马端纳·田迈修编著的《香港制造》，已是少数能使大众和设计师去认知自己根源的读物。我谨向所有帮助本人策展和借出展品的设计师与收藏者致以衷心谢意！





# Design · Impact – Art · Hong Kong

Guest Curator - Kan Tai-keung

At the given place of Hong Kong, she has her own unique geographical location, special historical background, people and life style. To curate the "Design Impact" exhibition to survey Hong Kong art, I would rather take an alternative approach by showing works of designers to reveal a special facet of Hong Kong art.

Within a hundred years, Hong Kong has developed from a humble fishing village to an international free-port where Chinese and Westerners converge. In the latter half of the century, Hong Kong greatly flourishes and has become a metropolis of global trade and finance in which materialism and commerce dominate. The native origin of Hong Kong citizens are mostly immigrants and their posterity with a great proportion coming from Mainland China while others come from Europe, America and the Asian regions and the number of ingenious aborigine is quite limited. Since they often regard Hong Kong as a temporary place for sojourn, they are not able to build up a strong sense of belonging. The unfavorable environment and economy in the post-war period forced people to work hard for a living. On the Government side, she maintains a free-hand policy to encourage economic development, but such a policy would not help to encourage cultural development. That was the reason why Hong Kong was regarded as a 'desert of culture' in the past.

Since the 1960s, in this city of free communication where the East meets the West, various local artists start their artistic cultivation and tries to merge multi-cultural factors to experiment with fresh ideas, thus opening a new era of contemporary Hong Kong art. However, the materialistic orientation of the society never change and both the Government and the people are striving for material values. There was no long-term vision to improve the cultural environment for setting up an ideal land for our citizens. Under such unfavourable social-cultural conditions, the society could not support professional artists for survival and perhaps there was no Hong Kong artists who have not worked as amateurs since they had to earn a living.

In a society with prosperous commerce and industry, art should play the vital role as a functional vehicle. Since the early years of Hong Kong, practical art has already existed and the term design appeared. In the early twentieth century when trade and commerce began to grow, poster art had already shown some kind of local identity. In the fifties and the sixties, light industries fostered at a rapid pace and new elements were introduced to industrial product design. In the seventies, when economic bloom brought increasing demands from the society, the design profession prospered. To meet demands from the industrial and commercial sectors, the Government paid more attention to enhance design education. In addition, demands from the private sector also led to the emergence of design institutes which gave birth to number of talents and there were also young art lovers who dedicated to the design profession and later become noted designers.

In the last thirty years, designers have written a legendary novel in the history of Hong Kong





*design.* With their assiduous cultivation, Hong Kong design has developed from fashionlessness and plagiarism to the international level. Various top-class Hong Kong designers win international acclaim and the new generation of Hong Kong designers also acquires world-wide recognition, marking an honor for Hong Kong.

In the Pan-Chinese regions, Hong Kong design plays a leading role for other areas lag behind her at least for tens of years. Contemporary design in the Mainland and Taiwan has come under the strong influence of Hong Kong designers. In the recent decade, the new generation of designers on the two sides of the Strait opens a new page of the history of contemporary design. With a strong background and anticipating forthcoming greater demands from the market, I am confident that more professional talents will emerge to become a motivating force in the design discipline of the world.

Like other art forms, design also has a long tradition in China. In ancient times, fine stonewares and painted patterns on ceramic wares could be regarded as a kind of primitive design. In human history, there is no clear definition to separate art from design for they share the same origin. The distinction of artists and designers only appear during the industrial revolution. The mode of production changed and design of industrial products need to be enhanced for sale reasons. The founding of the Bauhaus School in 1919 marked a milestone in contemporary design education. Since then, design for the people by combining both art and technology has become the dominant notion in the course of evolution.

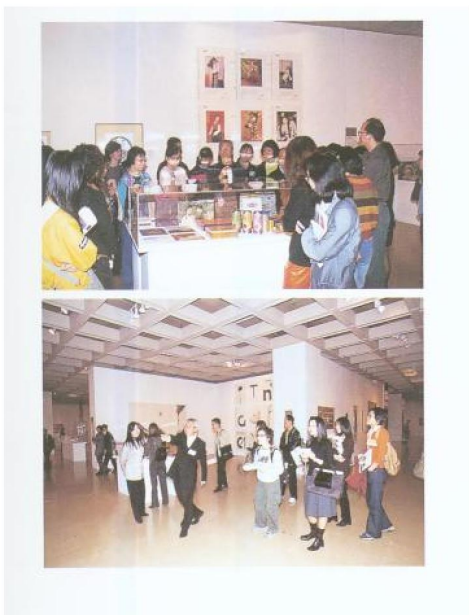
In the contemporary era, various museums and art galleries build up collections of good design products and design is also recognized as a form of visual arts. This has not happened in Hong Kong design for people's concept on design is somehow conservative in that the artistic merit of design could not match other forms of fine arts. Design works have never been featured in the 'Contemporary Hong Kong Art Biennial Exhibitions'. However, the new Heritage Museum, opened in 2001 accommodates a design gallery, which collected design works a few years ago, marking a new collection horizon in Hong Kong as well as in China. Moreover, the Museum has presented the



'Asia-Pacific' International Poster Exhibition' in 1997 and staged the 'International Poster Triennial Exhibition' in 2001, which is the first Museum in China that presents large scale International design competition.

Many Hong Kong artists have multi-identity and quite a large number of them are working in the design profession. They play the dual role of artists as well as designers. A typical figure is Wucius





Wong who is an accomplished painter and educator in design. He succeeds in bringing up many noted designers (including the writer) and published various books on the basic principles of design (with Chinese, English, Korean and Spanish translations), thus producing profound impact in the development of contemporary design in the Pan-Chinese regions.

It would be a major drawback if we delete designers from the realm of Hong Kong artists. With a thorough survey and study, I would like to choose the following designers for presentation of both their artworks and design to develop my curatorial theme. They are Guan Hui-nong, Lo Koon-chiu, Johnson Chow, Henry Steiner, Zie Yongder, Kan Tai-keung, Alan Chan, Lee Ka-sing, Freeman Lau, Tommy Li, Stanley Wong, Craig Au Yeung, Wing Shya, Benny Au and Colan Ho.

I select the above designers with reference to their active period, distinctive styles and creative realm for the present exhibition. Owing to space constraint, I regret to say many other outstanding designers have to be left out. In fact, this is a group of artists who deserves pride and their works have produced significant impact on Hong Kong art. You may be familiar with the works of some of these designers and for those that you do not know or get a chance to see. I hope that this book would leave a deep imprint in your mind.

It does not matter whether you call these works art or design for their true essence lays in the quality and the spirit imbued. I hope that those works which last with the passage of time will become an invaluable part of Hong Kong art.

20 October, 2000

### Postscript

I attempt to curate this exhibition and write the article from an objective angle. In fact, more works and artists could be featured to cover the whole profession of product, fashion, fabric, interior, landscape and architectural design. In each of these disciplines, there are designers who are at the same time artists. Owing to limited resources, the current exhibition there only focuses on graphic design with fourteen designers and their representative works displayed. In the selection process, I try to feature representative artists active in different periods, no matter they have created works of fine art or not, in order to reveal different creative styles.

As a guest curator and one of the designers whose works are featured in the exhibition, there seems to be some conflicts of interest. Yet if I refrain from participating in the exhibition, my objective curatorial approach would be lost. In writing brief introductions on the artists, I take reference materials from their documentaries and at the same time adds my personal comments. However, in writing my self-introduction, I only refer to documentary data and quote from the comments made by others without any personal views.

The history of design should not be written by any designer. However, there are few researchers who conduct studies on the subject. The catalogue Made in Hong Kong compiled by Matthew Turner and published by the Hong Kong Museum of History is one of the few useful references for the public and designers to get an idea on the origins of Hong Kong design. Finally, may I address my sincere thanks to all those who have rendered assistance in realizing the exhibition and the designers, collectors and institutions for generously lending works for exhibition.





关蕙农

GUAN Hui-nong

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罗冠樵

LO Koon-chiu



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Johnson CHOW

周士心







施养德  
ZIE Yongder

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石汉瑞  
Henry STEINER  
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KAN Tai-keung

靳埭强

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陈幼坚  
Alan CHAN  
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李家升

LEE Ka-sing

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Freeman LAU  
刘小康

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142

Tommy LI



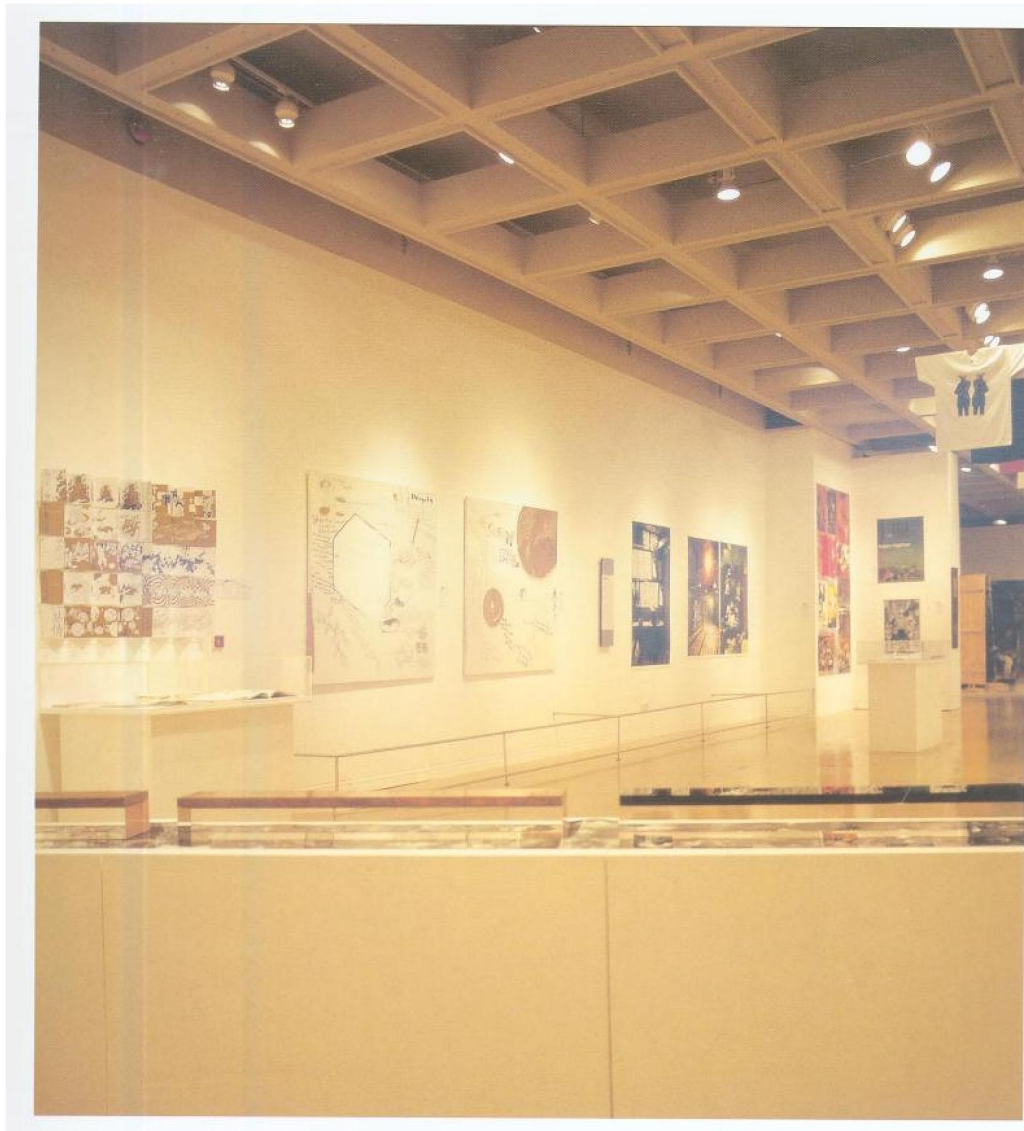
李永铨



Stanley WONG  
黄炳培

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夏永康

Wing SHYA

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Benny AU, Colan HO

欧阳应霁

Craig AU YEUNG

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区德诚，何家超

200





**GUAN Hui-nong** (1878 - 1956) dedicated to the design profession since 1911 and had served as an art director for the South China Morning Post, who then set up his own Asiatic Litho Printing Press Company. He introduced lithograph print techniques and incorporated Chinese and Western painting elements to create a unique style of poster art. Images of beauties and ladies in elegant settings are favoured subjects in most of the posters and calendars designed by him, which were most popular home art deco at the time. With such a distinctive style, Kwan was reputed as the "King of calendars and posters". In fact, he received training in Western painting from his family and later studied Chinese painting with Ju-lian. His figure paintings are noted for an aura of refinement and charm.

关蕙农(1878 — 1956)

1911年起从事设计工作，曾任职《华南早报》美术总监。1915年离职后创办亚洲石印局。他引入石版印刷技术，融汇中外画风，创造出别树一帜的广告画新风格。他常以少女肖像为主题，配以优雅多变的背景，设计了大量的月份牌海报，成为广受大众欢迎的家庭装饰艺术品。于20世纪初享有“月份牌王”的美誉，关氏自幼受家庭影响学习西洋绘画，后拜师居廉研习国画，他的人物画作清逸而具新意。



Guan Huinong's advertising illustration shows a strong background of western fine arts. His illustration for "Swire Shipping Company" was done in a realistic way with fine details.



海报及月份牌 ——  
太古轮船公司  
Poster and Calendar -  
Swire Shipping Company  
(邓震雄先生提供 Courtesy of Mr. Tang Kwok-hung)

在关蕙农的

广告插画

中，可看到

他研习西洋

绘画的艺术

基础，“太

古轮船公司”

的广告插画

是以细致的

描绘技法，

结合写实的

表现手法创

作而成。