

# IN SEARCH OF LANDSCAPE (1992)

## Chang Tsong-zung

A search for landscape would not have been necessary if good landscapes were not getting alarmingly scarce. Lucia Cheung has lived in Hong Kong most of her life, after spending a happy childhood in Macao, and she has always tried to preserve favoured memories of this city in her art. She likes the harbour and the sea, skyscrapers and historical buildings. She prefers architecture coloured by history and time. Current events feature in her landscapes because episodes such as the return of sovereignty in 1997 and the financial crash under the new leadership affect Hong Kong's landscape of the mind. The landscape of the mind is in turn kept under the custody of objects rich in history.

*In Search of Landscape* is divided into three groups of paintings. The first group shows iconic architecture of Hong Kong amidst traditional style mountains, veneered with symbols of current events. The inter-weaving of urban life with traditional culture is created with a literati sensitivity unburdened by its illustrious past. *River of No Return* has the business heart of the city slipping away behind looming mountains, which in turn are shadowed by a prominent stage curtain. *Traces of Bamboo* plays with the association of the bamboo plant with bamboo scaffolding, a typical local view. The second group of works is all titled *Room with a View*. The domestic space is the space of private dreams, and here Lucia Cheung focuses on corners with a strong flavour of old China, reflecting her own reference. From each room a hint of the natural world beyond shows behind the curtain, although one suspects it is more a shadow of cultural memory than visual sight. The third group of works focuses on details of Chinese antiques, showing evocative shapes and textures, shadows of landscapes. Lucia Cheung said that in recent years it has become increasingly difficult to find views of Hong Kong that charm her; city development is squeezing out room for memory. As Hong Kong's colourful lifestyles fades out of sight, the pleasure of interior domestic space takes over, and real shadows beyond the curtain start to be replaced by those of cultural symbols, revealing "plants of the gentleman" and Ming style landscape.

An artist of Lucia Cheung's sensitivity cannot breathe freely under the stale climate of cultural symbols, so she returns to actual feelings, real textures. She finds them in the heavenly blue or Ru ware, the fragility of glaze-crazing in Ge jars, and the reassuring intricacy of window lattices. Here, close-up, at arms length, the landscape of the mind comes back into focus.

## 尋找風景的張雅燕

### 張頌仁

風景要去尋找是因為不好找，好風景快消失殆盡了。張雅燕在澳門成長，在香港居住半輩

子，把喜愛的景色描繪在歷年的作品中。她喜歡畫山和海，也喜歡摩天大樓；喜歡舊建築，和舊物背後的蒼桑。她把時事編入畫裡，因為九七回歸、金融風暴都影響了香港的景觀。而景觀又被保留在瀆染歷史的實物裡。

〈尋找風景〉分為三組畫，第一組以特色建築與山水和時事符號的結合，作為港居生活的景觀。畫家以文人畫的賞玩情趣描寫社會生活，融會成富於地方色彩的情景。〈竹跡〉的虛影與實景的竹棚交織視覺與詩境的記憶；〈大江東去〉把香港中區鑲在被紅色政權舞台掛帳半掩的舊中國山水後面，反映香港的特有景觀慢慢從風景消隱。第二組統稱〈住家風景〉。家居是可以依照自己喜好而經營的空間，而張雅燕選擇的家居角落，還是富於傳統中國的氣息，甚至隱約可以看到室外天然景物的影子，不過那可能只是記憶的影子。第三組作品注目古瓷舊物，把神思留連在局部的紋理和鉤線上，於此再看不見風景的影子，莫說香港的標誌。張雅燕說她放眼窗外，發現富於記憶的景觀已逐漸被拆毀至難以組成完整的風景。隨著港居生活日益褪色，蝸居家室的空間開始統領心靈的風景，而簾幕後的影子也逐漸被文化記憶代替，變成符號的四君子 and 南宗山水。不過，張雅燕的藝術觸覺是無法在文化符號間舒暢的，所以她只好回到實景的感觸，以真實的情趣組織消失的風景。這種感觸竟在汝窯的天青，哥窯的冰裂中尚被勾起綿綿不斷的情意。

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