

ARTIST'S STATEMENT (1969-1972)

Jerry Kwan

In the late 60's, Chinese painting in Hong Kong had undergone a drive of revolution. Mr. Lui Shou-kwan and his associates found a school of painting called Shui-mo that emphasizes lyrical effect of the materials. They rejected traditional formal constructions and went abstract. I was then a student at the Extra-mural Department of Hong Kong University where Mr. Wucius Wong had taught. Under Mr. Wong's influence, I worked on a group of woodcuts prints printed in watercolor. The outcome of which looked very much "Shui-mo". My idea was to develop a type of work could be related to the movement of the time but in a form other than painting.

In 1971, I rented an old house in Shatin was working space and went there in evenings after work. As I looked towards the city over those mountains from where my studio was, I saw night views that fascinated me so much – hidden lights behind the mountains, curved hill top shapes, old train station surrounded by low houses. For the whole year, I was zealously dedicated myself in painting those impressions.

The interior of that house was also very fascinating, it had a toilet that didn't seem to work; a kitchen with moss on the floor and twenty-four-hour humidity. Because of the unusualness of the environment, I felt rather at home. I took advantage of the studio space, and work on large-scale paintings. Within a year, I managed to complete six paintings, using oil on canvas that attached to carved plywood. (Of these paintings, only two slides are left.)

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