



劉 欽 棟 水 墨 畫

Ink Painting by Liew Come Tong

香港大學藝術系主辦

The Fine Arts Department of Hong Kong University presents

劉 欽 棟 水 墨 畫

Ink Painting by Liew Come Tong

一九八八年一月四日至三十一日 每日上午十時至下午五時（逢週日休息）

4-31, January, 1988 10:00 a.m.-5:00 p.m. (closed on Sundays)

香港大學陸佑堂240室

Room 240, Main Building, University of Hong Kong

曾經在膠林環抱的山岡漫步，靜觀清溪裏的游魚及園裏草叢底的蟻國，穿梭籬芭百花之間，夜色中那像盆一樣大的圓月掛在椰林後，記憶猶深——熱哄哄的大家庭，沿襲濃厚的中國傳統習俗、節日的洗禮。雖在異國，這份溫馨的民族禮俗、文化已與我的血脈結下不解之緣。六十七年抱着尋求古國藝術淵源的心志開始了離鄉的體驗。從汲取前賢學者在「治亂興廢與世道人心」的主題上，所沉潛會通的智慧，探討中國歷代繪畫的遞變，從不同時代的畫風中領悟其神髓，主旨。廿載潛修苦究、思索與不間斷的實踐，在「忙日苦多閒日少」底，沉愴多蹇的生活歷練，飽受現實啃噬的創痕；人生的滄桑、心靈上的孤清落寞，不期然地融匯於水墨造境中。

畫家與詩人一樣，都是經內在心靈抽象的思惟、藉外在的物象具體表徵詮釋出：人生的愛恨、生死；對歷史的興亡、田野的寄意；鄉國離愁的悲苦；對生命的渴望。而自然景物的變幻，以「秋」最能引發無窮的畫興與遐思。秋風也確實為萬物抹上一層凋傷後的淒涼感。身為「異鄉客」，適逢中秋亦撩起「一夜鄉心五處同」的感慨。

我的水墨作品，不僅刻劃個人內在的省思——現實裏的困蹇感觸、對鄉國惆悵的情懷，偶而亦有適意之情的畫作。筆、墨、情景是水墨創作不可缺的要素，新表現技巧的實踐，是彌補筆墨表現所不能，亦純為意境效果所需而運使。水墨藝術的時代性、可塑性是無可置疑的。西方物質文化被視為「優勢文化」，民族本位的文化特質、精髓與信念，是不該因而迷失。儘管世界空間愈見縮短，但東西方兩大文化、歷史體系各有其獨特的因由，作不同的延伸與發展。予曾在歐陸作暫短的行旅，深感西洋藝術與其民族性、文化體系、自然環境有不可切割的關連。繪畫表現上，西洋畫家運用油彩的稱心，一如水墨素材為中國畫家得心應手的媒體。素描、水彩，混合材料都是我常作畫的素材，只是「水墨」更能反映個人的意匠而已。

作為現代畫家，不該過份受西風官能文化所動搖，自身本位的認知與使命感的確立，才能不失自我的創造能力與文化根源的認同。

劉欽棟

丁卯中秋前夕於沙田

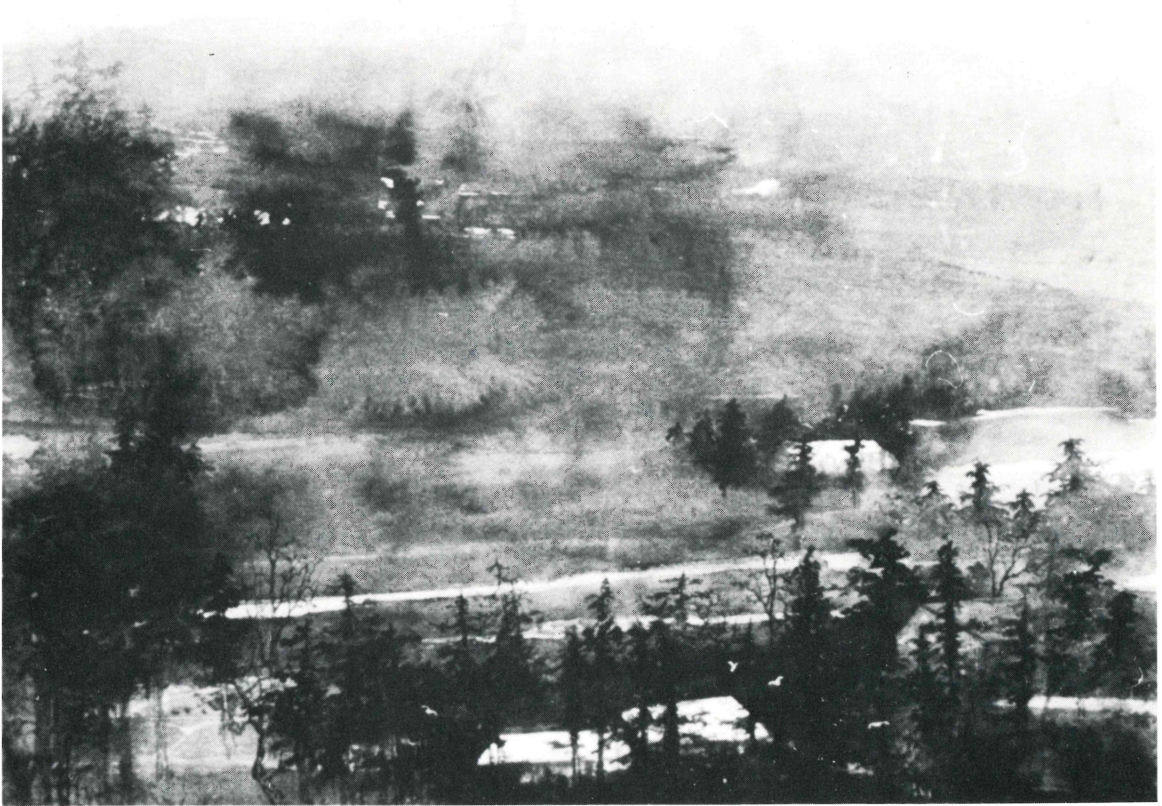
Once, when I was strolling in the hills surrounding a rubber plantation, quietly observing the fish swimming in their clear streams and the ant kingdoms deep in the grass of their glades, passing between herbs and blooms, with a platter-like moon hung in the evening sky behind a coconut grove, my memories were especially profound — of a merry extended family, a continuing transmission of Chinese tradition and custom, all expressed in the purifying rituals of holidays. Although taking place in a different country, these warm wafts of one's own ethnic mores and culture had already penetrated to my core. In 1967, I began the discipline of leaving my home with the ambition of seeking the origins of my nation's art. I investigated the changes in transmission of China's painting history, beginning with absorption of what past sages and scholars had established as a main concern — "The changing fortunes of order and chaos, and the relations of the world's way with the human mind"; I apprehended the spiritual essence and essential goals in the styles of different periods. For twenty years, I have carefully revised and painfully explored, analyzing and practising ceaselessly; through days of struggle and with scant leisure, a life of great sorrow and much stress repeatedly exercising my strength, I have borne the wounds of actual human life through all its violent convulsions of change with a spiritual centre of quiet solitude, immersing myself timelessly in creating the scenes of Chinese ink painting.

Painters, like poets, all undergo a process of internalization through abstract meditation in the spirit, and then avail themselves of external images to explain or offer specific witness to love or hate, life or death, historical beginnings and endings, the significance of natural phenomena, the sorrows of exile from one's native place, the longings of one's own life. Within the mirages of natural scenes, "Autumn" is best able to stimulate limitless pictorial interest and far-reaching thought. The autumn wind certainly spreads over all creation the mournfulness of withering and decay so that one's body drifts into a foreign land; the abruptness of already encountering mid-autumn also stimulates the melancholia of homesickness wherever one might be.

My ink paintings not only inscribe a personal and internalized sensibility — responses to the snarls and shoals of actuality and the disappointed feelings of my patriotism — sometimes they also include emotive works intended to stimulate thought. Brush, ink, and the emotive scene are essentials in ink painting; the methodology for showing technique cannot be demonstrated in correction of brush and ink alone, for it lies purely in the effects of mental formations, their needs and expression. The temporality of ink painting and its representational quality are neither dismissable nor doubtful. Western materialist culture is seen to be "a superior culture". The special characteristics of a native ethnic culture, its essence and beliefs, should not be thus led astray or lost. No matter that space on this planet appears to be contracting; the two great historical, cultural streams of East and West will always have their own distinct motivations, and produce their own futures and developments. I have travelled briefly on the European continent, and feel deeply that the ethnic traits and cultural traditions of Western art cannot be separated from the natural environment in which they were born. In painting oil pigments are preferred by Western artists, while ink painting in monochrome is the medium by which Chinese painters capture their ideas and lead their hands. I often work in techniques of drawing, watercolours, and even mixed media, but only ink painting reflects my personal imagination the best.

To be a contemporary painter, one should not be overly swayed by Western styles or officially approved culture. Recognizing one's own position and founding one's own destiny, only then can one prevent loss of an individual creative ability and identification with one's cultural sources.

LIEW Come Tong
The night before Mid-Autumn
Festival, 1987, at Shatin.



白屋 1977 89x96 cm
White House



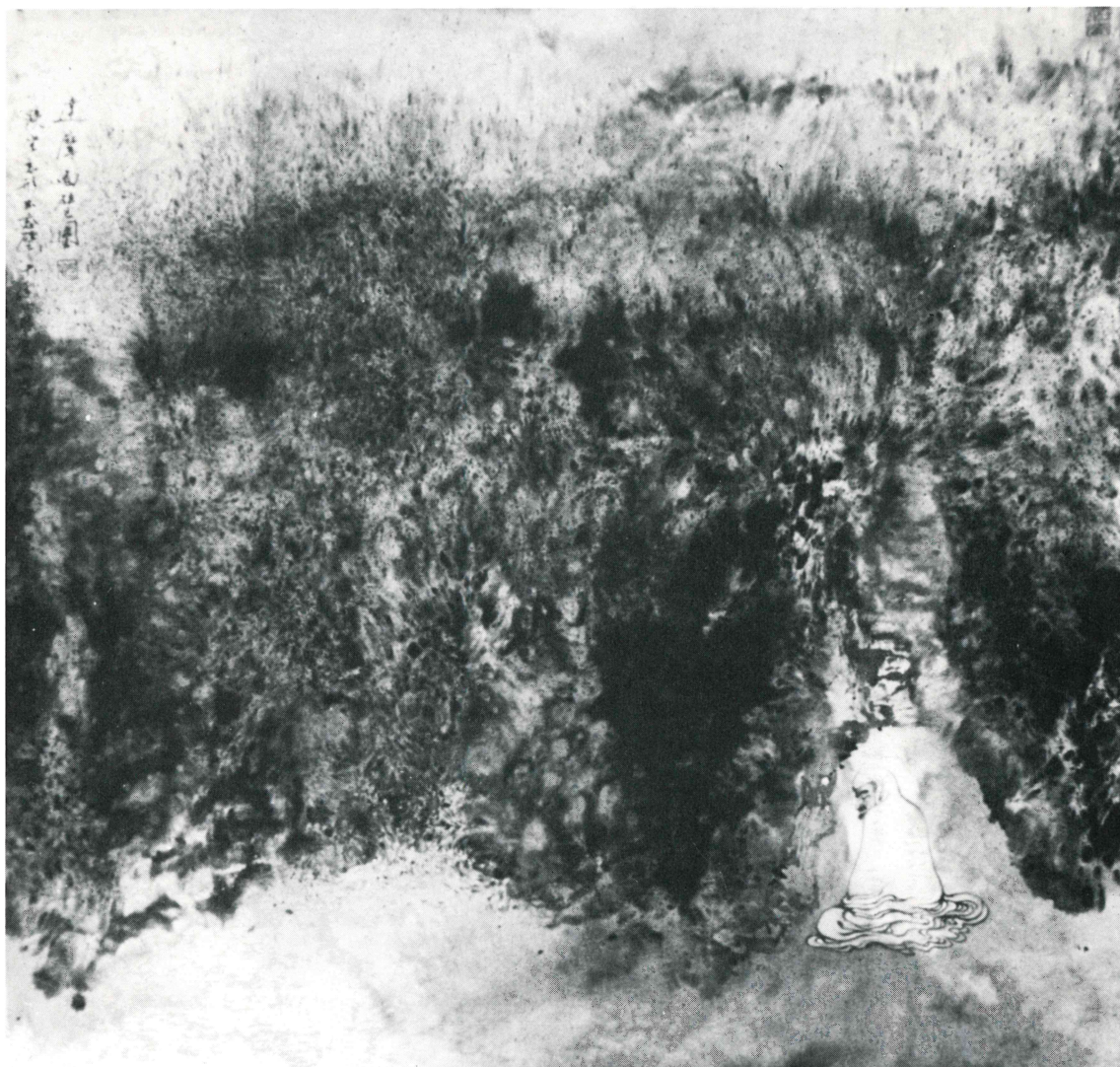
清谿山隱(二) 1984 79x80 cm
A Clear Stream on a North Slope (II)



孤鷹 1974 74x84 cm
Lone Hawk



清隱(一)(局部) 1987 61x230 cm
Pure Recluse (I)



坐禪 1986 69x69 cm
Meditation



立春(一) 1985 69x69 cm
The Beginning of Spring (I)



秋夜(一) 1978 89x96 cm
Autumn Eve (I)



歐陸之旅(一) 1985 69x69 cm
A Journey in Europe (I)



殘邨山景 1979 89x96 cm
Village Ruins in the Mountain



歐陸之旅(二) 1985 69x69 cm
A Journey in Europe (II)



秋 1984 69x69 cm
Autumn

劉欽棟

1949 生於馬來西亞

個展

1973 星嘉坡（中華總商會畫廊），馬來西亞（新山）
 1974 台灣（省立博物館）
 1976 香港（四象畫廊）
 1978 香港（名店街畫廊）

聯展

1970 全國美展、台北市美展（台灣）
 1971 國立台灣師範大學美術系畢業、系展國畫首獎
 台陽美展、全國書畫展（台灣）
 1972 國際青年畫家聯展
 費城博物館“中國文化展”（美國）
 1975 當代香港水墨畫家聯展（台北歷史博物館）
 1977 當代香港藝術雙年展（香港）
 1977—85 「鋒」美術會聯展（香港、台灣）
 1980 香港版畫會聯展（香港）
 全國美展（台灣）
 1981 台北市美展（台灣）
 1982 「第七畫廊」藝術聯展（香港）
 「豐盛人生」藝術家聯展（香港）
 1983 香港中文大學校外課程藝術導師展（香港）
 1984 中國海外藝術家展、中國現代繪畫新展期展
 （台北市立美術館）
 國際美育協會香港十二月員展（香港美國圖書館畫廊）
 1985 香港古舊建築藝展、中西區書畫美展（香港）
 1986 東京亞細亞美術大展（日本東京）
 韓國現代彩墨畫展 '86（韓國漢城）
 1987 東方水墨畫大展（香港、台灣）
 23回亞細亞現代美術展（日本東京）
 1974—81 撰稿「美術圈內」節目（星嘉坡廣播電台）
 1981—83 「鋒」美術會主席
 1975迄今 任香港中文大學校外藝術課程導師
 1984迄今 香港大學藝術系兼任講師
 1979迄今 撰寫藝術評論

LIEW COME-TONG

1949 Born in Malaysia

Oneman Shows

1973 Singapore (Chinese Chamber of Commerce Gallery),
 Malaysia (Xinshan Gallery)
 1974 Taiwan (Provincial Museum, Taipei)
 1976 Hong Kong (Figure-Four Gallery)
 1978 Hong Kong (Minden Plaza Gallery)

Joint Exhibitions

1970 National Art Exhibition, Taipei City Art Exhibition
 (Taiwan)
 1971 Graduated from Department of Fine Arts, National
 Taiwan Normal University — First Prize in Chinese
 Painting Department exhibition
 National Art Exhibition, Tai Yang Art Exhibition
 (Taiwan)
 1972 International Youth Art Joint Exhibition (Taiwan)
 The Chinese Culture Exhibition, Philadelphia Museum
 (U.S.A.)
 1975 Contemporary Ink Painting of Hong Kong Artists,
 National Historical Museum (Taiwan)
 1977 Contemporary Hong Kong Biennale (Hong Kong)
 1977-85 Front Art Group Exhibition (Hong Kong, Taiwan)
 1980 Hong Kong Graphics Exhibition (Hong Kong)
 National Art Exhibition (Taiwan)
 1981 Taipei City Art Exhibition (Taiwan)
 1982 Seven Gallery Art Exhibition (Hong Kong)
 [Towards a fuller life] Arts Exhibition (Hong Kong)
 1983 Exhibition of works by Extramural Art Instructors
 of the Chinese University of Hong Kong (Hong Kong)
 1984 Contemporary Trends in Chinese Art (Taipei Fine Arts
 Museum)
 Overseas Chinese Artists Exhibition (Taipei Fine Arts
 Museum)
 Art Exhibition by 12 INSES (HK) Artists (Hong Kong)
 1985 [Historic Buildings of Hong Kong] Art Exhibition
 (Hong Kong)
 Exhibition of Calligraphy & Paintings of Scenes of Central
 & Western District (Hong Kong)
 1986 Tokyo-Asia Art Exhibition (Japan)
 Modern Asian Ink & Color Paintings Exhibition (Korea)
 1987 Oriental Ink Painting Exhibition (Hong Kong, Taiwan)
 23rd Asia Modern Art Exhibition (Japan)
 1974-81 Script-writer for the programme “Arts Circle” of the
 Singapore Broadcasting Corporation
 1981-83 President of Front Art Group
 1975-present Art Instructor of the Extramural Department of the
 Chinese University of Hong Kong
 1984-present Part-time lecturer of the Department of Fine Arts of
 Hong Kong University
 1979-present Art critic

展品目錄

List of Exhibits

1. 醜態	Ugliness	1972	72×83 cm
2. 秋野	Autumn Wilderness	1973 (軸)	93×82 cm
3. 孤鷹	Lone Hawk	1974	74×84 cm
4. 景(一)	Scene (I)	1975	89×96 cm
5. 景(二)	Scene (II)	1975	86×91 cm
6. 白屋	White House	1977 (軸)	89×96 cm
7. 秋夜(一)	Autumn Eve (I)	1978 (軸)	89×96 cm
8. 雨後清秋	Autumn Clarity after Rain	1978	89×96 cm
9. 殘村山景	Village Ruin in the Mountains	1979	89×96 cm
10. 大霧山景	Mountain in Fog	1980	89×96 cm
11. 旅	A Journey	1980	88×96 cm
12. 山水	Landscape	1980	90×96 cm
13. 非比絲與竹 山間有清響	'Without strings or woodwinds, clear sounds in the mountains.'	1983 (軸)	271×109 cm
14. 孤蹤獨響	'The sole sound of a single walker.'	1983 (軸)	218×95 cm
15. 清谿山隱(二)	A Clear Stream on a North Slope (II)	1984 (軸)	79×80 cm
16. 幽居圖	Reclusive Life	1984 (軸)	91×183 cm
17. 秋	Autumn	1984	69×69 cm
18. 中秋夢境	A Dream Scene at Mid-Autumn	1985	69×69 cm
19. 立春(一)	The Beginning of Spring (I)	1985	69×69 cm
20. 立春(二)	The Beginning of Spring (II)	1985	69×69 cm
21. 撒爾斯堡之旅(一)	A Journey in Salzburg (I)	1985	69×69 cm
22. 撒爾斯堡之旅(二)	A Journey in Salzburg (II)	1985	69×69 cm
23. 佛羅倫斯之夜	Night in Florence	1985 (軸)	69×69 cm
24. 歐陸之旅(一)	A Journey in Europe (I)	1985	69×69 cm
25. 歐陸之旅(二)	A Journey in Europe (II)	1985	69×69 cm
26. 歐陸之旅(三)	A Journey in Europe (III)	1985	69×69 cm
27. 歐陸之旅(四)	A Journey in Europe (IV)	1985	69×69 cm
28. 夏荷鄉趣(二)	Local Colour of Summer Lotus (II)	1986	69×69 cm
29. 坐禪 (師古)	Meditation (in the manner of the ancients)	1986	69×69 cm
30. 沉思(一)	Deep in Thought (I)	1986	69×69 cm
31. 沉思(二)	Deep in Thought (II)	1987	69×69 cm
32. 清隱(一)	Pure Recluse (I)	1987	61×230 cm
33. 清隱(二)	Pure Recluse (II)	1987	61×230 cm

封面：旅 1980 88x96 cm
A Journey