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Figure 圖 1

Figure 1— Hon Chi-fun oil painting in his family's apartment in 1954, shortly before moving back to Hong Kong permanently in 1956.

圖 1— 韓志勳 1954 年於舊居中繪畫油畫，不久之後，韓氏舉家於 1956 年回流香港。

Hon Chi-fun, a widely recognized pioneer in the development of 20th century Hong Kong art, cannot be easily categorized. Although best known for his abstract modern paintings, he also produced prints, photographs, sculptures and calligraphy during his half-century artistic career. A self-taught maverick (fig. 1), he breaks the mould by mastering each medium's technical conditions before devising his own processes. While Hon's work has undergone many thematic and material shifts since he rose to prominence in the 1960s, one can trace a fascination with light as both a material and a subject throughout his practice. Some manifestations of this include his close observations of light in his early oil paintings from the 1950s, the use of light to expose images onto silkscreens in the 1960s, his depiction of luminescent forms in his 1970s airbrush works, as well as his use of light to manipulate Polaroids in the 1980s.

Through considering the different ways with which he focuses on light in his work, one can discern his desire to resist being labelled or historicized. While Hon was undoubtedly informed by various dominant art movements, including Abstract Expressionism, Pop Art, and the New Ink Movement¹ in Hong Kong, he created a unique visual language that expresses his various and changing viewpoints and influences, spanning multiple geographies and time periods. His diverse oeuvre, developed over years of experimentation and travel, addresses questions of cultural identity through a radical approach to materials and the discovery of new artistic techniques. For Hon, to be a Hong Kong artist is to remain porous and question boundaries between cultures, mediums, and within the self.

1. The New Ink Movement, led by Lui Shou-kwan, infused traditional Chinese landscapes with Euro-American inspired abstraction, to create a modern visual language for ink painting.

韓志勳這位被公認為推動 20 世紀香港藝術發展的先驅，並非可輕易被歸類的人物。雖然以抽象現代繪畫為人熟悉，但他在半個世紀的藝術生涯當中，亦有從事版畫、攝影、雕塑及書法創作。韓氏（圖 1）在藝術創作上無師自通，他以勇於創新的精神，打破傳統規範，在精通每個媒介所需的技術後，才著手建構自己的創作手法。韓氏自 1960 年代開始於藝壇成名，其作品雖在主題和素材運用方面一直多番蛻變，但他對於光線作為素材和創作主體的興趣始終如一。他在這方面的表率，可體現於 1950 年代的早期油畫作品中對光線的仔細觀察，及 1960 年代利用光線將感光影像移印至絲印的手法，以至 1970 年代的噴筆畫對光暈形態的演繹，和 1980 年代透過曝光沖曬的寶麗來照片。

透過檢視韓志勳在作品中處理光線的各種手法，可了解他拒絕被標籤或定型的決心。韓氏雖明顯受不同的主流藝術風格影響，包括抽象表現主義、普普藝術及香港的新水墨運動¹，但他成功創造出一套獨特的視覺語言，表達豐富多變的觀點和靈感，涵蓋不同的地域和時段。韓氏多年來對藝術創作的實驗及旅遊體驗，淬煉成豐富的作品，透過顛覆媒介的限制，加上不斷發掘嶄新的藝術技法，透徹地探討文化身份議題。對韓志勳而言，身為香港藝術家，意味著持續反思不同文化，身份和媒介之間的界限與共融性。

1. 新水墨運動由呂壽琨帶領，糅合傳統中國山水畫及歐美的抽象畫風，主張以現代的視覺語言演繹水墨畫。

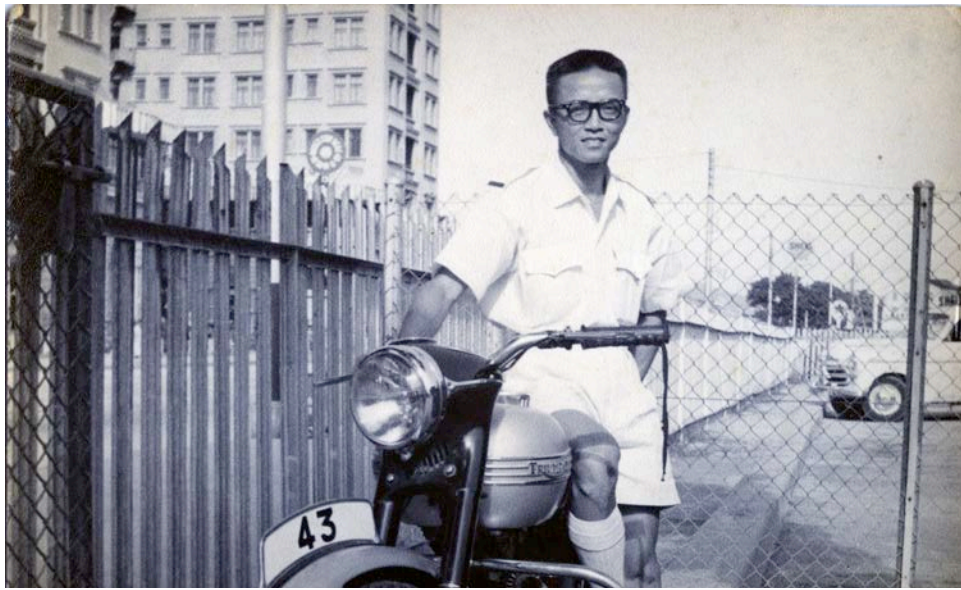


Figure 圖 2



Figure 圖 3

Figure 2— Hon in his postal inspector uniform in 1957. He joined the Hong Kong Post Office in 1956.
Figure 3— Hon and his friends, the “Sunday Painters,” painting in Hong Kong in front of his Volkswagen Bug in the late 1950s.

圖 2— 韓氏於 1957 年身穿郵政稽查員制服。他自 1956 年起受僱於香港郵政局。
 圖 3— 韓氏與「星期日畫友」於香港取景寫生時在其富士甲蟲車前留影，攝於 1950 年代末。

The eldest of eight children, Hon was born in Pok Fu Lam on Hong Kong Island in 1922, just four years after the ceasefire of World War I. Hong Kong was then a Crown Colony of the British Empire, and there was not yet any formal institution or gallery dedicated to showcasing visual arts.² In spite of this lack of art spaces, Hon’s parents actively cultivated his interest in culture. Lessons in traditional calligraphy, books of Chinese paintings and his parents’ modest antiquities collection all inspired Hon to begin his own artistic journey. In secondary school at Wah Yan College, Hon furthered his study of Chinese painting while maintaining his academic scholarship by ranking at the top of his grade, year after year.

Following the Japanese Imperial Army’s invasion of Hong Kong in 1941, Hon’s family sought refuge in China. Hon’s plans to further his studies at the University of Hong Kong were dashed, much to his great disappointment. During the next decade, he shuttled between Shanghai, Guangdong and Hong Kong, working in various positions in the import/export trade, as well as odd jobs, to support his family. After this period of restlessness and displacement, Hon finally settled in Hong Kong at the age of thirty-four, in 1956. He married and found a stable job as a postal inspector (fig. 2), but soon yearned for an outlet for self-expression. In his own words, he “had to release [his] inner self and live out [his] true nature.”³

The early years of Hon’s artistic life, spanning the late 1950s to the mid-1960s, were characterized by heady excitement and endless possibilities. As Hon worked full-time for the post office, on Sundays, he and his friends would pile into his Volkswagen Bug and set up their easels all over the New Territories to paint from observation (fig. 3). Hon’s inclination towards landscape paintings, mainly in oil, was undoubtedly tied to how the nascent Hong Kong art scene was dominated by Euro-American-styled landscapes, portraits and still life oil paintings.⁴ Lacking purpose-built exhibition spaces, local artists resorted to exhibiting these works in the annex of St. Joseph’s

韓志勳於 1922 年，即第一次世界大戰結束後四年，在港島薄扶林出生，為八位兄弟姊妹之首。香港當時在大英帝國的殖民管治下，仍未有專門為視覺藝術而設的官方機構或展覽場地。² 雖然藝術空間缺乏，韓氏的父母仍積極培養子女的文化修養。韓氏受到傳統書法、中國繪畫藝術典籍及父母有限的古玩藏品薰陶，展開了個人對藝術的探索。韓氏中學時期入讀華仁書院，連年以優異成績考取獎學金；期間，他亦在校內繼續鑽研國畫，深化造詣。

1941 年，日軍進襲香港，韓氏一家逃回中國，韓志勳入讀香港大學的希望頓成泡影，令他好生失望。其後十年，他穿梭於上海、廣東和香港之間，從事出入口買賣，亦有打散工幫補家計。這段顛沛流離的日子在他 34 歲之齡結束。1956 年，新婚的韓志勳謀得香港郵政局稽查員一職（圖 2），再度定居於香港。但不旋踵，他渴望表達自我的心已蠢蠢欲動，據他自述，他才醒覺「謀生之外還要配合自己的真性」。³

韓志勳早年的創作生涯橫跨 1950 年代末至 1960 年代中，這段時期的作品充分展現他一頭栽進藝術創作的熱忱，及上下求索的無盡可能性。由於韓氏是郵政局的全職僱員，他只好在週末與朋友擠進一輛富士甲蟲車，到新界各地取景寫生（圖 3）。韓氏偏好風景寫生，並以油畫作為主要的創作媒介，明顯與香港藝壇發軔初期，以歐美風格的風景、人像和靜物油畫為主的風氣息息相關。⁴ 由於缺乏專供藝術展覽的空間，當時的本土藝術家只好在聖約瑟堂新翼及其他臨時場地展出作品。但基本展覽資源匱乏，並無阻韓氏及其同輩藝術家開闢展覽機遇的熱誠，而他們的努力亦為香港藝術生態奠定發展基石。⁵

2. “A Review of the Development of the Hong Kong Museum of History in the Past 30 Years,” special article, Hong Kong Museum of History, Leisure and Cultural Services Department, published 2005, last modified October 31, 2018, https://www.lcsd.gov.hk/CE/Museum/History/en_US/web/mh/publications/spa_pspecial_07_01.html.
3. Hon Chi-fun, “My Own Story,” in *Space and Passion: The Art of Hon Chi-fun* (Hong Kong: Choi Yan-chi, 2000), p. 20.
4. Before Hong Kong’s tertiary art education programs were founded, most artistic training in the colony was imported from Western curriculums, though there were some opportunities to study traditional Chinese in secondary school. For further reading on Hon’s early education in relation to his paintings, see Eva Kit Wah Man, “The Notion of ‘Orientalism’ in the Modernization Movement of Chinese Painting of Hong Kong Artists in 1960s: The Case of Hon Chi-fun,” *Filozofski vestnik* XXII, no. 2 (2001): p. 166.

2. 〈香港歷史博物館——回顧 30 年〉專題文章，香港歷史博物館，康樂及文化事務署，刊於 2005 年，最後更新於 2018 年 10 月 31 日：https://www.lcsd.gov.hk/CE/Museum/History/en_US/web/mh/publications/spa_pspecial_07_01.html。
3. 韓志勳，〈畫家自話〉，《恆迹：韓志勳作品集》（香港：蔡切姿，2000 年版），頁 20。
4. 在香港設立高等藝術課程前，大部分殖民地時期的本土藝術家所接受的訓練，皆以西方課程為經緯，傳統中國藝術僅在中學藝術課程略有涉獵。有關影響韓氏繪畫作品的早年教育背景，可參考文潔華刊載於《哲學研究》（Filozofski vestnik）XXII 期第 2 號（2001 年）頁 166 的〈1960 年代香港藝術家之國畫現代化運動中的「東方主義」：韓志勳研究〉（The Notion of ‘Orientalism’ in the Modernization Movement of Chinese Painting of Hong Kong Artists in 1960s: The Case of Hon Chi-fun）一文。
5. 這個生態圈涵蓋藝術機構和藝術教育課程，而在這個生態圈衍生的正式及非正式展覽、研討及刊物中，對韓氏及其同輩藝術家亦多有觸及。韓氏本人曾於 1970 年代末短暫任教於香港大學的校外進修課程。



Figure 圖 4



Figure 圖 5

Figure 4— Invitation for *4-Men Exhibition of Paintings*, including Chui Yung-sang, Hon Chi-fun, David Lam Chun-fai, and Van Lau at Chatham Galleries, January 11 – 25, 1965.

Figure 5— Members of the Modern Literature and Art Association in Hong Kong, at Hon's first solo exhibition at Chatham Galleries in 1963. Beginning fourth from left: Quanan Shum, David Lam Chun-fai, Van Lau, Hon Chi-fun and King Chia-lun.

圖 4— 雅苑畫廊於 1965 年 1 月 11 至 25 日舉行的《四人聯展》的邀請柬，參展者包括陳餘生、韓志勳、林鎮輝及文樓。

圖 5— 香港現代文學美術協會成員，攝於韓氏 1963 年假雅苑畫廊舉辦的首個個展。從左四起：岑崑南、林鎮輝、文樓、韓志勳及金嘉倫。

Cathedral, amongst other ad-hoc spaces. Undaunted by a lack of infrastructural resources, Hon and his peers were fuelled by a willingness to forge their own possibilities, and in doing so, helped build the foundations for Hong Kong's art ecology.⁵

A keen sense of inventiveness emboldened Hon to seek out opportunities to further his practice, and he soon became ensconced in a small but thriving artistic community. His newfound passion for painting led him to portrait painting classes with the noted painter Luis Chan (1905–1995), and he was subsequently introduced to the influential New Ink painter Lui Shou-kwan (1919–1975). In 1962, the old City Hall opened the City Museum and Art Gallery⁶ and Hon was invited participate in the inaugural group exhibition, *Hong Kong Art Today*. The next year, Hon held his first solo exhibition at Chatham Galleries, the city's first art gallery (fig. 4).⁷ Also in 1963, Hon joined the popular Modern Literature and Art Association (fig. 5), through which he was captivated by modern and avant-garde films, literature and visual arts from all over the world. The concept of modernity and an urge to create innovative, of-the-moment works influenced him to experiment with assemblage⁸ and fuse calligraphy with oil painting. He painted whenever he had a spare moment, working into the early hours of daybreak. In 1964, he founded the Circle Art Group with eight fellow local avant-garde artists,⁹ who considered the circle as a symbol for an avant-garde synthesis of the Eastern and Western philosophies they explored in their work.¹⁰ The emergence of art collectives and societies, in addition to the opening of the city's first purpose-built visual art spaces, marked the exhilarating beginnings of Hong Kong's art scene.

The present exhibition, *A Story of Light: Hon Chi-fun*, begins at this turning point in the mid-1960s. As Hon surrounded himself with similarly ambitious

韓氏大膽創新的精神，驅使他在藝術創作路上尋求突破的機會，成為一個細小但蓬勃的藝術群體的一員。對繪畫產生濃厚興趣的他，開始師從著名畫家陳福善（1905–1995 年），學習人像油畫，不久更認識了極具影響力的新水墨畫家呂壽琨（1919–1975 年）。1962 年，舊大會堂的香港美術博物館開幕，⁶ 韓氏獲邀參與《今日之香港藝術》開幕聯展。翌年，韓氏於香港首間畫廊——雅苑畫廊舉辦其首場個展（圖 4）。⁷ 同年，韓氏加入香港現代文學美術協會（圖 5），開始受到全球現代及前衛電影、文學和視覺藝術薰陶。現代主義的概念，以及亟欲以創新的作品反映時代面貌的決心，驅使他實驗拼貼手法，⁸ 將書法和油畫融為一體。他每有空餘時間即提筆繪畫，往往作畫至破曉時分。1964 年，韓氏與八位本土前衛藝術家創辦中元畫會，⁹ 以圓形象徵其融會和探討東西方哲學的前衛創作手法。¹⁰ 藝術團體和畫會的興起，以及本港首個視覺藝術展覽空間的誕生，標誌著香港藝壇的新芽正式破土而出，展現欣欣向榮的活潑生機。

5. This ecology encompasses both art institutions and art education programs, in that Hon and his peers were heavily invested in both formal and informal art exhibitions, discussions, and publications. Hon later taught art briefly at University of Hong Kong Department of Extra-Mural Studies during the late 1970s.

6. In 1975, the City Hall Museum and Art Gallery became the Hong Kong Museum of Art.

7. The gallery was opened at 103 Chatham Road in 1962 by American-born teacher Dorothy Swan. She is credited for providing opportunities for Hong Kong artists who may have been overlooked by the City Hall's annual exhibition.

8. Popularized by the American artist Robert Rauschenberg, assemblage refers to the technique of grouping together found and unrelated objects in artworks.

9. Described in an early exhibition invitation as “a group that has no beginning, no ending and no leader,” the Circle Art Group is explored in further detail by the scholar and art historian Michelle Wong on pp. 45-56 of this catalogue.

10. Choi Yan-chi (artist, and wife of Hon Chi-fun), interviewed by the author, November 23 2018, transcript, Ho Man Tin, Hong Kong.

6. 香港美術博物館於 1975 年成為香港藝術館。

7. 畫廊位於漆咸道 103 號，1962 年由美籍教師 Dorothy Swan 創辦，她為未能躋身大會堂年展的藝術家提供展出機會，對本地藝壇的貢獻廣獲肯定。

8. 拼貼技法將不相關的二手物件拼貼成藝術作品，由美國普普藝術家羅伯特·羅森伯格普及。

9. 中元畫會在其早期的展覽邀請柬中自述為「無始無終，沒有領頭人的組織」，其詳細面貌可見刊於本圖錄第 45-56 頁，由學者及藝術史學家黃淑婷撰寫的專題文章。

10. 蔡仞姿（藝術家及韓志勳的配偶），摘自筆者主持的訪談，2018 年 11 月 23 日，筆錄稿，何文田，香港。

artists, he completely re-invented his artistic identity. No longer content with Euro-American inspired representational oil painting, he began incorporating sweeping calligraphic brushstrokes, which he described as “paint splashes, wild scribbling,” as well as found objects, into larger compositions (fig. 6). His experimentation with different media, including Chinese ink, emboldened him to address his internal contradictions between new avant-garde influences and his self-taught method of oil painting from life. With this change in materials, his works increased in size towards a spectacle-scale, often measuring over one meter tall and wide, which was unique to the limited exhibition spaces, such as churches and private residences, in Hong Kong at the time.

His monumental triptych *Bath of Fire* (1968, pp. 64-65), measuring nearly four meters in length, is representative of Hon’s transition to developing a personal visual language beyond dominant art trends. Layering oil brushstrokes with silkscreened images of his earlier works, unsent letters, personal photographs, and poems in Chinese calligraphy, *Bath of Fire*¹¹ is rendered in sharply contrasting shades of red, green and blue. During this time, Hon was the only Hong Kong artist focused on silkscreen printing, a technique developed to produce identical graphics for packaging and products. Silkscreens are treated with a light sensitive emulsion and exposed to concentrated sources of light in order for images to be transferred onto a screen made of porous silk. For Hon, silkscreen printing is cathartic. Imaging and literally illuminating the fragments of his past allowed him to confront and subsequently release his former self.¹² Subverting silkscreen’s association with advertising and industry, Hon reproduces letters to past lovers and fragments of his personal poetry to facilitate an intimate encounter between the artist and viewer. Hon imbued the silkscreen process, which by its nature is industrial and iterative, with emotive intent to produce a single original painting. By re-appropriating methods that were popularized by Euro-American artists,¹³ Hon asserted his method of artmaking as autobiographical, unconventional and specific to his condition as an artist working outside the cities that were then considered the epicenters of artistic culture.¹⁴

11. *Bath of Fire* was exhibited at the annual Circle Art Group group exhibition in 1968 at City Hall Museum and Gallery, where it was then acquired for the museum’s collection.
12. Hon, “My Own Story,” p. 24.
13. Silkscreen printing in art was popularized during the 1960s by the American artist Andy Warhol, who was famously creating prints depicting popular culture, comparing artmaking to the production of consumer goods.
14. New York City, U.S.A and Paris, France.

本展覽《光的故事：韓志勳》正開啟於藝術家在1960年代中期的轉捩點。當時，在一眾同樣積極進取的藝術家影響下，他的藝術風格徹底蛻變，由於不再滿足於歐美的具象油畫風格，他開始以凌厲的書法筆觸入畫，這種被他稱為「潑色、狂草」的筆法，與拼貼物品並置，組成更大型的構圖（圖6）。他實驗中國水墨等不同媒介，大膽應對他在前衛藝術和透過油畫寫生自學的創作技法之間的掙扎與取捨。這種對選材的轉變，使他的作品規模更宏大，高度和闊度往往超逾一米，在當時香港有限的展覽空間，包括教堂和私人住宅當中，構成非常獨特的現象。

其三聯畫鉅作《火浴》（1968年，頁64-65）長近四米，是標誌著他踏入轉型期，擺脫主流藝術風潮，發展個人視覺藝術語言的代表作。韓志勳在絲網複印的早期作品、不寄書簡、私人照片和手書詩詞的拼貼圖像上，逐層繪上油彩，令《火浴》¹¹披上對比鮮明的紅色、綠色和藍色。這段時期的韓氏，是香港唯一專注創作絲印版畫的藝術家。絲印技術原為大量印刷包裝和產品上的圖像而研發，利用感光乳劑和曝光技術，將圖像移印至滿佈網孔的絲網版上。對韓氏而言，絲網印刷具有宣洩作用。以絲印版畫勾勒過去的片段，容許他正視、進而釋放過去的自我。¹² 韓氏在作品中複印給過去戀人的情信及個人詩作的片段，拉近了藝術家和觀者的距離，讓觀者窺探藝術家的私生活，並顛覆了絲印與廣告及工業的聯繫。韓氏在本質上帶有工業及複製色彩的絲印過程中，融入情感意圖，創造出單一原創的繪畫作品。透過再挪用經由歐美藝術家普及的技法，¹³ 韓氏提出自傳式藝術創作的主張，作為針對其身處主流藝術文化之都¹⁴ 以外的處境下，一種非傳統的藝術手法。

11. 《火浴》於1968年在大會堂美術博物館舉辦的中元畫會年展中展出，其後獲館方收購，成為永久館藏。
12. 韓志勳，《畫家自語》，頁24。
13. 絲網印刷於1960年代由美國藝術家安迪·華荷（Andy Warhol）普及，他以流行文化為題材的版畫最廣為人知，將藝術創作比作大量生產的消費商品。
14. 即美國紐約市及法國巴黎。



Figure 圖6



Figure 圖7

Figure 6— Hon’s early 1960s paintings utilizing large brushstrokes in Chinese ink, acrylic and oil paint, on view at City Hall.
Figure 7— Hon and famed Hong Kong based graphic designer Henry Steiner and Mrs. Steiner in front of *Bath of Fire* at the City Hall Museum and Gallery’s annual exhibition, 1968.

圖6—韓氏於1960年代初以筆法豪邁的中國水墨、塑膠彩及油彩繪畫的畫作，攝於大會堂展覽上。
圖7—韓氏及旅居香港的著名平面設計師石漢瑞（Henry Steiner）及妻子於《火浴》前留影，攝於1968年大會堂美術博物館年展。

As *Bath of Fire* marked Hon as a modern artist to be reckoned with (fig. 7),¹⁵ opportunities to broaden his artistic horizons soon followed. A period of international travel—Hon’s first—deepened his engagement with materials to reflect his inner conflict between his original passion for representational painting and his growing interest in abstract forms. In 1969, Hon was invited to London and Berlin to visit exhibitions and present his works.¹⁶ Traveling abroad for the first time at age forty-six, Hon was thrilled to experience in person the Western classical and modern paintings he had once pored over in Hong Kong bookshops.¹⁷ Not long after, he became the first Hong Kong recipient of a prestigious John D. Rockefeller III Fund fellowship¹⁸ that brought him to New York City to study and travel for a year. Being “the most experienced silkscreen print artist in Hong Kong,”¹⁹ he was drawn to study other methods of printmaking, including lithography and etching, at the esteemed Pratt Institute Graphic Center. Outside his classes he was exhilarated by New York’s countless galleries, museums, jazz bars and theaters. Throughout 1970, he participated in group exhibitions and hosted a solo exhibition of recent prints at the Willard Gallery.²⁰ This transformative fellowship allowed Hon to take part in international dialogues in artmaking, both as an artist and cultural maven.

As mentioned earlier, in Hong Kong, Hon had voraciously devoured books and magazines featuring reproduced images of the latest art movements emerging from an American context, including Abstract Expressionism. Now in New York City, he could make a pilgrimage to the Museum of Modern Art to witness Mark Rothko’s (1903-1970) actual works. As an artist deeply concerned with materiality and the visible surface of his works, experiencing art in person not only in galleries, but also in an expanded context of the city’s active mural and

《火浴》使韓志勳躋身現代藝術家的前列（圖 7），¹⁵ 亦為他帶來擴闊藝術視野的機會。這段時期韓志勳開始踏足海外，旅途上的經歷，使他更堅決要以不同的素材創作，反映他在啟蒙他的具象繪畫和抽象形式之間的掙扎與取捨。1969 年，韓氏獲邀訪問倫敦和柏林，參觀不同的展覽，並展出自己的作品。¹⁶ 時年 46 歲的他，在首次外訪旅程中，親睹早年流連書店時認識的西方古典和現代畫作真跡，為之雀躍不已。¹⁷ 不久之後，韓氏成為首位獲取洛克菲勒三世基金會獎助金的本地藝術家，¹⁸ 得以赴紐約遊學一年。作為「香港最擅長絲印藝術的人」，¹⁹ 他選擇於著名的普拉特學院平面藝術中心研修其他版畫製作技法，包括石刻版畫及蝕刻畫。課餘時，他一頭栽進紐約的藝廊、博物館、爵士樂酒吧和劇場，深受當地的文化氣氛啟發。1970 年，他多次參與聯展，並在 Willard Gallery²⁰ 舉辦個展，展出其版畫近作。獎助金啟導了韓氏另一次蛻變，容許他以藝術家和文化人的身份，投身於國際藝術創作對話當中。

一如前述，韓氏在香港時已飽覽藝術書刊和雜誌，從複印的圖像中認識到美國新興的藝術風潮，包括抽象表現主義。身處紐約的他，藉機參觀現代藝術博物館，親睹抽象表現主義大師馬克·羅斯科（1903-1970 年）的真跡。作為一個對媒介的實體性和繪畫平面有深切關注的藝術家來說，能夠在畫廊以至遍及整個城市的壁畫和塗鴉文化當中親身體驗藝術，進一步鼓勵韓志勳利用素材探索藝術的各種可能性。

- 東方藝術雜誌《Orientations》的一篇文章引述著名藝術家王無邪形容《火浴》為「藝術家在痛苦中如鳳凰般浴火重生的煉獄。」Rene Q. Bas，〈涅槃的各種面貌：韓志勳從虛無到萬象的藝術旅程〉（“Different Facets of the Same Nirvana: Hon Chi-Fun’s artistic journey to nothingness and everythingness”），《Orientations》，1978 年 1 月，頁 60。剪報由藝術家本人及亞洲藝術文獻庫提供。
- Peggy Printz，〈圓與方：體現一個現代城市及其中國傳統之間的矛盾的一位香港藝術家〉（“Circles and Squares: A Hong Kong artist exemplifies the contrasts of the modern city and its traditional Chinese influences”），《The Asia Magazine》，1973 年 5 月 13 日，頁 22。剪報由藝術家及亞洲藝術文獻庫提供。
- 韓志勳，〈畫家自話〉，頁 24。
- 洛克菲勒三世基金獎助金於 1980 年改組為亞洲文化協會藝術獎助金。
- 〈韓志勳訪談〉，岑朗天主持，香港藝術史研究項目，亞洲藝術文獻庫與香港藝術館，2013 年，http://aaa.org.hk/en/collection/search/archive/hong-kong-art-history-research-project-interview-3416/view_as/grid/sort/title-asc。
- Willard Gallery（活躍於 1940-87 年）由 Marian Willard Johnson 創辦，當時坐落於紐約的東 72 街 29 號。

graffiti culture, greatly heightened his proclivities for artistic experimentation through materials.

After completing his fellowship abroad, Hon was determined to see more of the world before returning home. He subsequently travelled to South America, Europe²¹ and South Asia in 1972. During this time, he and his first wife divorced, and he also retired from his job at the Post Office.²² Additionally, due to divergent career paths and life journeys, the Circle Art Group stopped exhibiting together. A lone traveller shaken by the drastic changes in his life, Hon was adrift and in search of spiritual nourishment. Visiting the ruins of Buddhist temples, particularly those in India, Nepal and Kashmir, sparked visions of celestial enlightenment.

Upon returning to Hong Kong²³ with a fresh perspective on the world around him, Hon turned to a new medium and became the first local artist to spray acrylic paint from canisters as a form of airbrush painting (fig. 8). Inspired by both New York’s graffiti culture and themes of Zen Buddhism pervading avant-garde art conversations in both the U.S. and Hong Kong, he painted ethereal spheres of light on massive square canvases. To accommodate his sizeable works, Hon often painted on the floor of his apartment, arching his entire body over the work to access its surface. Drawing upon both spirituality and eroticism, these works involve multiple layers of meticulously applied pigment. The airbrush’s lack of delineation allows Hon to create objects that appear boundless and even weightless, and his palette, including cool shades of purple and blue (as in *Chasm Forever* [1971, pp. 72-73]), enhance this impression of ethereality and luminosity. The symbols emerging from this body of work suggest that Hon was visualizing his internal desires and probing at the origins of life: a glowing orb, a yin-yang symbol, a woman’s breast, a tiny planet. Despite the physically demanding, not to mention chemically hazardous, experience of airbrush painting, many of Hon’s paintings from this period, including *Secret Codes* (1974, pp. 82-83) and *Up and Away* (1974, pp. 84-85) emanate an aura of hope through the motif of light and illumination. These works, through Hon’s inventive re-purposing

- Hon visited renowned British sculptor Henry Moore in England and noted Chinese painter Zao Wu-ki in Paris that year.
- After working for nearly two decades for the Post Office, Hon was granted a generous pension that allowed him to devote himself to art full-time.
- In the first half of the 1970s, when Hon began airbrush painting, Hong Kong artists continued to exhibit locally in the small group of galleries, City Hall and informal settings such as residences and rental spaces.

紐約遊學之旅結束後，韓氏決定把握機會，繼續增廣見聞。他在 1972 年先後走訪南美、歐洲²¹ 和南亞。其時，他跟首任妻子離婚，並辭去郵政局的工作。²² 此外，由於中元畫會的成員在事業和人生路上分道揚鑣，畫會遂停止舉辦聯展。孑然一身的韓氏面對生命中的巨變，獨自飄泊他方，尋求靈性的慰藉。在印度、尼泊爾和喀什米爾的古佛寺遺跡中，他終於參悟出天道。

對身處的世界懷有新見解的韓氏返回香港，²³ 隨即探索新的創作媒介，成為第一位以罐裝塑膠彩繪畫噴筆畫的本地藝術家（圖 8）。受紐約塗鴉文化的影響，以及冒起於美國和香港前衛藝術界的禪宗佛教主題啟迪下，韓志勳開始以巨大的方形畫布，繪畫輕靈的光球。由於畫作體積龐大，他習慣於寓所席地作畫，往往要整個人俯前身體，才能觸及整塊畫布。韓氏這段時期的作品以靈性和情色為主題，呈現出一層層構圖嚴謹的顏料。以噴筆作畫的一個特性是框線並不明顯，讓韓氏得以描繪出輪廓模糊、甚至恍如無重的主體，加上他愛用紫和藍等冷色（如《恆淵》[1971 年，頁 72-73]），令輕靈明亮之感更甚。這一系列畫作所暗喻的象徵符號，包括發光球體、太極符號、乳房和小行星，均呈現藝術家內心慾念，並探究生命之源。雖然創作噴筆畫耗費大量體力，而且化學顏料可能具毒性，但韓氏這段時期的畫作，包括《卿卿》（1974 年，頁 82-83）及《未央》（1974 年，頁 84-85）均圍繞光的主題，流露出一種希望的靈光。韓氏以嶄新的手法調度素材，透過這些畫作表達出他戰勝憂鬱，達致制心一處、物我等觀的禪定境界。他沒有依循天主教藝術傳統，²⁴ 割分自身的性慾與靈性，而是以深受南亞之旅影響，利用明亮但柔和的噴筆畫，勾勒肉慾和靈性的和諧共存，以顛覆性的藝術媒介，展現存在的嶄新可能。

- 韓氏曾於英格蘭拜訪英國雕塑家亨利·摩爾，又在同年向身在巴黎的中國畫家趙無極打招呼。
- 韓氏在香港郵政工作近 20 年後，獲得豐厚的退休金，讓他可以全身投入藝術創作。
- 1970 年代的前半期，韓氏開始創作噴筆畫，當時的香港藝術家繼續於本地少數藝廊、大會堂及私人住宅和出租場地等非正式的展覽空間展出作品。
- 韓氏為高中畢業生，就讀於華仁書院，它是香港眾多隸屬羅馬天主教會的公立學校之一，由耶穌會中華省授權營辦；韓氏許多中學老師亦為天主教傳教士。

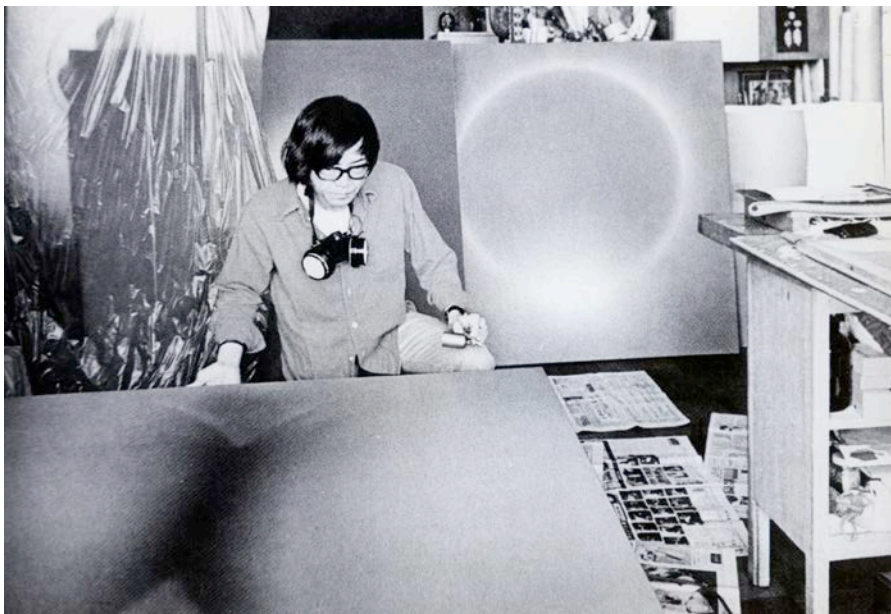


Figure 圖 8



Figure 圖 9

Figure 8— Hon airbrush painting in his apartment on 1B Penland Street. A thin plastic curtain separates Hon's studio/living room from his living quarters. These paintings, measuring anywhere from 1 to 1.5 meters wide and tall, often required Hon to build wooden platforms across the works to reach the middle.

Figure 9— Hon silkscreen printing in his studio, circa 1970s.

圖 8— 韓氏在其品蘭街 1B 號的寓所創作噴筆畫。韓氏以塑膠簾分隔畫室和起居空間。這些作品的面積由 1 至 1.5 平方米不等，韓氏往往需要在上方架起木製平台，方能觸及畫布中央。

圖 9— 韓氏於其畫室創作絲印版畫，約攝於 1970 年代。

of materials, envision his triumph over melancholy to reach a Zen state of acceptance and self-awareness. Rather than characterizing his sexual desire as separate from his spiritual self, as articulated in the tradition of Catholic art,²⁴ Hon's bright yet soft airbrush paintings, inspired by his time in South Asia, employ a radical new medium for art to suggest that a harmonious co-mingling of one's earthly desires and spiritual beliefs can shed light on new possibilities for being.

Throughout the 1970s, alongside his innovative use of airbrush cans for painting on canvas, Hon also furthered his experimental printmaking practice. Responding to a sense of cultural dissonance after having lived abroad, Hon embarked upon several series of silkscreen prints²⁵ that sought to visualize Daoist principles with a modern aesthetic approach. Following his lithography studies at Pratt from his 1970 fellowship, he approached printmaking with a renewed sense of energy. In the silkscreen print *Frozen Blue* (1971, pp. 68-69), Hon depicts a sentence from the Daoist canon that loosely translates as “Stop at merely knowing ‘this’ and do not know the way it is, and this is spoken of as ‘natural’.” For Hon, these words and his composition gesture at what is inexplicable in life. The purposeful simplicity of the work's composition, the bottom edge of a dark blue circle against a light ground, is the result of endless experimentation Hon conducted with his materials.²⁶ To further the perception of depth created by his dark blue ink of choice, Hon debossed a circular frame onto the work, and then pasted torn papers made from water plants²⁷ around the circle's edge, creating a fractured edge in contrast to the defined lines of typography. He also used a mountaineering knife to deepen impressions in the paper, giving his circular form an added dimensionality. As mentioned previously, while silkscreen was prominently used to create identical prints of two-dimensional imagery,²⁸ Hon saw it as a tactile, complex medium, with many sub-processes that could each be adjusted (fig. 9). Evidenced by the Daoist text's call to question ideology in *Frozen Blue*, Hon's technical ingenuity

在整個 1970 年代裡，韓氏除率先創作噴筆畫，更進一步探索版畫。為抒發旅居海外帶來的文化差異，韓氏著手創作一系列絲印版畫，²⁵ 以現代美學手法，呈現道家思想。1970 年以獎助金負笈普拉特學院，修讀石刻版畫的經驗，重燃他對版畫的熱忱。在其絲印版畫《凝碧》（1971 年，頁 68-69）中，韓氏以摘自道家經典《道藏》的文句「見其然也而莫知所以然也，故或推至於自然或……」入畫。韓氏透過這斷句和構圖，暗示道可道，非常道的人生哲理。韓氏刻意將這幅版畫的構圖簡化，墨藍色圓弧的下方，與畫作底部一抹透亮的淺色形成對比，展現出韓氏對素材孜孜探索的成果。²⁶ 為凸顯藍黑色水墨的深邃層次，韓氏先將圓形邊框凹印至紙本上，再沿邊框貼上以水生植物壓製而成的紙片，²⁷ 營造斷斷續續的邊緣，有別於排版印刷呈現的明確線條。他更以開山刀壓於紙本上，進一步突顯圓的立體形態。一如前述，絲印技法多用於複印平面圖像，²⁸ 韓氏卻將之視為饒富觸感的複合媒介，可透過改變個別製作步驟來調整效果（圖 9）。在《凝碧》中，韓氏引《道藏》探索意識形態，顯示他富於開創性的技巧，源自他深感其追求的藝術境界，尚未有前人可及。這些韓氏在 1970 年代創作的版畫，糅合了豐富多樣的靈感，而且各自保有強大的感染力，這包括他對中國傳統文學的熱愛、對道家經典的熟悉，以及深受包浩斯風格影響的現代圖像觸覺。韓氏在創作技巧上突破創新，加上受到香港展覽空間增多²⁹ 的鼓勵，促使他繼續尋求新手法，表達自我的不同面貌。

24. Hon's highest form of education was his secondary school degree from Wah Yan College, which, like many public schools in Hong Kong, is a Roman Catholic school authorized by the Chinese province of the Society of Jesus. Many of Hon's teachers were Catholic missionaries.

25. Hon's series of prints from this period was later collected by the Hong Kong Heritage Museum in the 2000s, speaking to its significance as a representational example of Hon's unique expression of his local identity.

26. Hon Chi-fun, interview.

27. Known as papyrus, this material was developed in ancient Egypt to be integrated into paper and rope.

28. As in Andy Warhol's New York studio, whose volume of production is implied by its nickname “The Factory.”

25. 韓氏在這段時期創作的版畫系列，於 2000 年代獲香港文化博物館收藏，顯示畫作充分展現韓氏表達其本土身份的獨特手法，是極具代表性的作品。

26. 韓志勳訪談。

27. 這種被稱為紙莎草的素材由古埃及人用於製造紙張和繩索。

28. 安地·華荷的畫室就是以絲印技術大量複製藝術品的佼佼者，畫室被暱稱為「The Factory」（工廠），足見產量之豐富。

29. 香港因鄰近當時中國領導人鄧小平規劃的深圳經濟特區，逐漸變得國際化，吸引大量海外精英來港發展，他們及一些本地畫廊經營者開始收藏韓氏作品。此外，1970 年代中至後期，官方藝術機構及學位課程與日俱增，包括大會堂博物美術館於 1975 年易名為香港藝術館，並著手增購藏品；香港藝術中心於 1977 年開幕，以及香港大學於 1978 年成立藝術學系。



Figure 圖 10



Figure 圖 11



Figure 圖 12



Figure 圖 13

Figure 10— Hon photographed with a Polaroid camera by Choi Yan-chi, 1983. Photograph courtesy of Choi Yan-chi.

Figure 11, 12, 13— Untitled Hon Chi-fun Polaroids, circa 1980s. Hong Kong Art History Research Project, courtesy of the artist and Asia Art Archive.

圖 10— 韓氏的寶麗來照片，由蔡切姿拍攝。圖片由蔡切姿提供。

圖 11、12、13— 韓志勳的無題寶麗來作品，約 1980 年代。香港藝術史研究先導項目，圖片由藝術家及亞洲藝術文獻庫提供。

can be attributed to his sense that no one had yet made what he sought to make. In these 1970s prints, Hon combines his wide-ranging influences without diffusing their power, including his love of traditional Chinese literature, his deep knowledge of the Daoist canon, as well as his modern Bauhaus-inspired graphic sensibility. Hon's resourcefulness, supported by the increase of purpose-built art spaces in Hong Kong,²⁹ propelled him towards continually finding new ways of expressing his multi-faceted self.

In the 1980s, as Hong Kong's broader art ecology became more cosmopolitan and varied in its offerings,³⁰ Hon embarked a new artistic project as a result of chance encounters across disciplines. In 1983, Hon and his wife Choi Yan-chi (b. 1949)³¹ had met a local distributor for Polaroid instant film, who agreed to provide in-kind support of film for a group exhibition of experimental instant photography by local artists and designers (fig. 10). Alongside acclaimed film director Ann Hui and renowned experimental artist Danny Yung, amongst others, Hon and Choi exhibited their scratched, collaged and manipulated Polaroids. Featuring his beloved motif of the circle, Hon's Polaroids depict micro universes that distort our perception of reality. Despite familiar traces of the everyday; a fragment of a ceiling, part of a chair, or even the packaging of Polaroid film with its iconic five-stripe rainbow (fig. 11, 12, 13), each composition is so layered and transformed that its image could easily be a scene from Hon's imagination. The colors of Hon's Polaroids also appear richer and more saturated than what appears in our lived experience.

To create these otherworldly Polaroid works, Hon employed techniques that could hardly be considered "instant." Hon described first designing the compositions, like he would for a silkscreen print, and then photographing at night. In the low evening

1980 年代，香港的藝術生態愈見熱鬧和國際化，展現出百花齊放的面貌；³⁰ 韓氏此時亦因偶然接觸跨界學問，而展開了全新的藝術探索旅程。1983 年，韓氏與妻子蔡切姿（1949 年生）³¹ 認識了寶麗來即時成像菲林的香港分銷商，後者同意贊助本地藝術家和設計師的一個聯展，提供創作用的即時成像菲林（圖 10）。除了著名電影導演許鞍華和實驗藝術家榮念曾外，參與是次展覽的還有韓氏夫婦，二人展出經抓刮、拼貼及加工的寶麗來照片。韓氏的作品再次以他偏好的圓形為主體，呈現出不同的微觀世界，扭曲了我們對現實的認知。雖然照片取材自熟悉的日常事物，包括天花板或椅子的細部，甚至寶麗來菲林包裝上為人熟悉的五色彩虹條紋（圖 11、12、13），但照片的構圖層層疊疊，使影像扭曲變形，猶如韓氏的幻想世界。韓氏的寶麗來照片亦較我們認知的現實世界更鮮艷，色彩更豐富。

為了呈現這個奇特的影像世界，韓氏使用的技法遠超於「即影即有」，按他本人解釋，他先是設計作品的構圖，做法跟他創作絲印版畫相類似，繼而於晚上進行拍攝。在昏暗的燈光下，他將相機放置於窗前，然後打開底蓋，讓菲林筒在成像過程中曝光，³² 再剖開已曝光的菲林，加插拼貼圖像，或在菲林表面刮痕和上色。雖然在八張以這種創新手法處理的照片中，僅有一至兩張得出清晰的影像，但韓氏這一系列寶麗來攝影作品，無疑甚具啟發性。其中以四幅影像構成的《無題 06、01、12、09》（1983 年，頁 92-93），是韓氏結合繪畫和即影即有攝影的代表作，挑戰相機被視為紀實工具的主流概念。韓氏繼絲網印刷後，再次挪用現代³³ 圖像製作工具，透過光線發掘自我表達的新方法。

29. Hong Kong's increasing cosmopolitanism, due its proximity to then China leader Deng Xiaoping's Special Economic Zones of trade and commerce, brought many expatriates into the city. Expatriates, as well as a small handful of local gallerists, steadily collected Hon's works. Additionally, the mid and late 1970s saw an increase in formal art institutions and degree programs, including the renaming and collection expansion of the City Hall Museum and Art Gallery which became the Hong Kong Museum of Art in 1975, the opening of the Hong Kong Arts Centre in 1977, and the establishment of the Fine Arts Department at the University of Hong Kong in 1978.

30. The Hong Kong Academy of Performing Arts was opened in 1984, which transformed the educational options for budding musicians and other performing arts practitioners. The Urban Council also opened several new performance venues, including the Hong Kong Cultural Center in 1989.

31. Choi and Hon, who met while Choi was studying at the Art Institute of Chicago, married in 1976. Choi is a respected installation, multimedia and performance artist, also from Hong Kong.

30. 香港演藝學院於 1984 年創辦，為嶄露頭角的音樂人才及其他演藝從業員提供前所未有的教育機會。當時的市政局亦開闢多個新表演場地，包括 1989 年開幕的香港文化中心。

31. 蔡切姿入讀芝加哥藝術學院期間認識韓志勳，二人於 1976 年結婚。蔡氏亦為備受尊崇的香港藝術家，從事裝置、多媒體和行為藝術創作。

32. 寶麗來菲林的感光度極高，取出菲林時需將之密蔽，以防走光。〈如何善用 Polaroid Originals 寶麗來菲林〉，入門技巧，Polaroid Originals 技術支援，2018 年 9 月 12 日最後更新，<https://support.polaroidoriginals.com/hc/en-us/articles/115012519828-How-to-get-the-most-out-of-Polaroid-Originals-film>。

33. 寶麗來菲林於 1943 至 1947 年間研發並改良，1948 年正式於商業市場推出。〈Edwin Land 與寶麗來攝影〉，Chemical Landmarks，American Chemical Society，2016 年 7 月 17 日最後更新，<https://www.acs.org/content/acs/en/education/whatischemistry/landmarks/land-instant-photography.html>。



Figure 圖 14



Figure 圖 15

Figure 14— A large painting being transported from Hon's studio/apartment in 1B Penland Street, where he lived and worked for over three decades, until his stroke in 2000.
Figure 15— Hon's table in his 1B Penland Street studio/apartment.

圖 14——一幅大型作品由韓氏位於品蘭街 1B 號的家居畫室中運出。韓氏在這裡生活和創作逾 30 載，直至他在 2000 年中風為止。
圖 15——韓志勳在品蘭街 1B 號家居畫室的桌子。

light, he would place the camera by a window pane and open the back, thus exposing the film canister to ambient light³² during development. Once exposed, he peeled open the developing film to also insert images as a collage, or draw or scratch onto its surface. While these daring techniques only resulted in one or two clear images out of a pack of eight, Hon's Polaroids photographs are undoubtedly amongst his most revelatory works. Particularly in the series of four images, *Untitled 06, 01, 12, 09* (1983, pp. 92-93), Hon creates painterly instant photographs that challenge the usual expectation that cameras are merely documentary tools. Herein, Hon has again taken a modern³³ means of image production, like with silkscreen printing, and employed light to discover new methods of depicting his inner self.

Towards the end of the 1980s, Hon sought another dramatic shift in his creative process. He recalls feeling a creeping sense of uncertainty about the political future of Hong Kong even ten years before the 1997 Handover of Hong Kong's sovereignty from Britain to China was slated to take place.³⁴ This looming instability prompted introspection, in which he questioned his fixation on unconventional materials of Euro-American origins.³⁵ As he was preparing for a solo exhibition at the University of Hong Kong Museum and Art Gallery,³⁶ he decided to step back not only from airbrush painting, but also his recurring depictions of circles and spheres, as well as the strict format of squares for his canvases. After nearly twenty years, he picked up a paintbrush again, eager to re-discover the medium he first began making art with.

In *Silent and White* (1988, pp. 102-103), one of the last works Hon painted in his longtime studio (fig. 14, 15), Hon departs from his monumental canvases in favor of a smaller, more intimate scale. Painting gesturally with a brush in acrylic directly on the canvas, Hon employs a more traditional painting

1980 年代後期，韓氏再次尋求創作突破。他憶述當時距離英國按協議於 1997 年將香港主權移交中國尚有十年，³⁴但內心已對政治前景隱約感到不安。這種浮躁不安之感促使他躬身自省，審視自己對源自歐美的非傳統素材的迷戀。³⁵當時，他正籌備於香港大學馮平山博物館舉行個展，³⁶遂決定回溯自身創作之路，揚棄噴筆畫、圓弧和球形意象，甚至方形的畫布格式。睽違近 20 年後，他再次提起畫筆，冀盼重新發掘他初蹈藝海時選擇的創作媒介。

在韓氏最後一批完成於其畫室的作品當中（圖 14、15），《幽方》（1988 年，頁 102-103）的體積較過往的大型畫作小巧，大大拉近了與觀者的距離。韓氏以塑膠彩直接於畫布上作畫，利用較傳統的繪畫技法，展現微妙的色彩變化，藍色、白色和鴨綠色在中央一道深淵兩旁層層遞進，充滿情色象徵的主題，呼應韓氏的噴筆畫系列，但他既克制又激情的筆觸，卻刻意靠攏更廣博的文化歷史。韓氏為應對香港回歸中國後即將帶來的影響，有感需重新審視自身的藝術源流和早期對繪畫的認識，包括筆觸、中國書法及具象繪畫。

32. Polaroid film is very light sensitive and is meant to be shielded during the first moments it is ejected from the camera. "How to get the most out of Polaroid Originals film," Getting Started, Polaroid Originals Support, last modified September 12, 2018, <https://support.polaroidoriginals.com/hc/en-us/articles/115012519828-How-to-get-the-most-out-of-Polaroid-Originals-film>.
33. Polaroid film was made commercially available in 1948, after its invention and refinement from 1943-1947. "Edwin Land and Polaroid Photography," Chemical Landmarks, American Chemical Society, last modified July 17, 2016, <https://www.acs.org/content/acs/en/education/whatischemistry/landmarks/land-instant-photography.html>.
34. Hon Chi-fun, "My Own Story," p. 29.
35. Screen-printing, airbrush paint and Polaroid photography were all invented in the USA and exported abroad.
36. *Over and Yonder: Paintings by Hon Chi-fun*, an exhibition of thirty acrylic on canvas works, was held at the Fung Ping Shan Museum, The University of Hong Kong from 19 January until 29 February, 1988.

34. 韓志勳，〈畫家自話〉，頁 29。
35. 絲印版畫、噴筆畫和寶麗來攝影均由美國研發並輸出海外。
36. 《圓緣：韓志勳繪畫》於 1988 年 1 月 19 日至 2 月 29 日假香港大學馮平山博物館舉行，展出韓志勳共 30 幅塑膠彩布本作品。

technique to reveal subtle shades of blue, white and teal merging towards a dark central cavity. The painting’s erotic subject matter harkens his airbrush series, but his painting style, employing both restraint and passion, is an intentional orientation towards a form of artmaking with a more extensive cultural history. As Hon prepared himself for the impact of Hong Kong’s return to Chinese sovereignty, he felt a need to reconsider his own artistic origins and early encounters with painting, which included brushwork, Chinese calligraphy and representational painting.

After his return to painting with a brush, Hon experienced a significant personal loss that amplified his desire to revisit his past. A month after Hon witnessed the 1989 Tiananmen Square massacre on his television, he was devastated by the loss of his mother. Overwhelmed by intense grief and alienation regarding the political upheaval both in Hong Kong and in mainland China, Hon and Choi sought temporary refuge in Toronto, Canada in 1992. Hon’s health, which had been adversely impacted by his strenuous airbrush painting period, improved considerably. His emotional wellness was also restored, as leaving Hong Kong helped him realize that he was free to leave the circle motif behind. This realization spurred Hon to artistically focus on his renewed interest in place and landscapes. In his own words, following his time in Canada he vowed to “go back to wherever [he] came from,”³⁷ both literally and metaphorically. Thus, much of Hon’s mature work from the 1990s and 2000s, after his return to Hong Kong, expresses his pre-occupation with place and notions of belonging.

Returning to landscape painting nearly half a century after his humble artistic beginnings, Hon depicts place as a densely-layered reminder of the irreversibility of time. In *Plunge and Live* (1999, pp. 108-109), Hon reflects on two trips to Iguazu Falls in Brazil (fig. 16). During his first visit, in 1972, Hon was a recently divorced solo-traveller who accidentally plunged into the falls and barely escaped with his life. In 1997, Hon returned to the falls with Choi by his side. Drawing from water-stained images of Iguazu from his first visit, Hon’s 1999 painting features a pasted-on color inkjet image of the fall’s crashing foam, surrounded by concentric rectangular frames of rushing water, rendered in striking grayscale. As the viewing distance from the falls decreases towards the center of the composition, Hon’s painting creates a sensation of speeding into the water. The work’s

重拾畫筆後的韓氏經歷了一次重要的個人創傷，進一步驅使他回溯過去。在電視上目睹 1989 年天安門清場的一個月後，韓氏因喪母而大受打擊。滿腔悲憤加上香港和內地局勢動盪，韓氏夫婦懷著一股無力感，於 1992 年決定暫時移居加拿大多倫多。旅居海外期間，韓氏原本因創作噴筆畫而勞損了的身體大有改善；而遠離香港亦使他明白自己不需要受制於圓形意象，心理鬱結亦因而頓解。這股意識驅使韓氏將創作主題投向他重新感興趣的山水景貌上。韓氏曾憶述從加拿大返港後，他向自己許諾，要在實際和象徵層面上「往來處歸去」。³⁷ 因此，韓氏在 1990 至 2000 年代的作品，表達出他對地方和歸屬感的孜孜探索，標誌著他返港後步向成熟的藝術風格。

韓氏在自學寫生近半個世紀後回歸山水畫，以層次豐富的筆觸表達韶光易逝的感嘆。在《一蹤》（1999 年，頁 108-109）中，韓氏回顧兩度遊歷巴西伊瓜蘇瀑布的體驗（圖 16）。韓志勳在 1972 年首次踏足瀑布時剛離婚不久，孤身獨行的他意外墮入水中，幸而最終無恙脫險。1997 年，韓氏與妻子蔡仞姿重訪當地，並於 1999 年提筆，以初遊瀑布時被水泡濕的非林照片作畫。他在畫布上貼上一幅打印照片，呈現冒泡的飛瀑，再於外圍加上一層層的長方框，以灰階逐層描繪蒼勁的流水，恍如將觀景距離愈拉愈近，終至中央的構圖而止，使觀者產生縱躍入水之感。《一蹤》結合了被水跡所毀的非林照片和後加的筆觸，展現韓氏對兩次遊覽伊瓜蘇瀑布的回憶採取不同的處理手法，顯示時間干擾了個人與地方的關係。



Figure 圖 16



Figure 圖 17

Figure 16— Hon's photo of Iguazu Falls, Brazil.
Figure 17— Hon watching the sunset in Hong Kong.

圖 16— 韓氏於巴西伊瓜蘇瀑布拍攝的照片。
圖 17— 韓氏於香港欣賞日落。

37. Hon, “My Own Story,” p. 30.

37. 韓志勳，〈畫家自話〉，頁 30。

combination of water damaged film photographs and fresh brushwork depicts how Hon’s different memories of Iguazu were condensing, suggesting that one’s relationship to a place is complicated by time.

Similarly, in *A Place That Was* (1999, pp. 106-107), Hon layers inkjet prints of an older, color painting of Tianshui³⁸ onto a grayscale acrylic painting depicting the same location. In the center of the composition, a white box obscures the underlying landscape. The void, when considered in relation to the work’s title, reflects a sense of loss. Referring to these inkjet prints as “stills”³⁹, Hon captures the way revisiting places triggers vivid memories, which in our mind are often tinged with a different hue than our present reality. Additionally, the work’s title refers to a place that one cannot return to, not a country, village or city, but place (fig. 17). The marginality of a place, in that it is not quite defined by the same boundaries as a country, could also refer to Hong Kong’s status as a special administrative region. In both *Plunge and Live* and *A Place That Was*, Hon employs collage to articulate the creation of place through memory, and how the ever-changing self responds to the same place differently.

After a harrowing stroke in 2000, Hon soldiered on with his art. In *Breaking the Cocoon* (2000, pp. 110-111) he depicts himself as a red shape bursting through a curtain of blue-tinged darkness into a stream of light.⁴⁰ While Hon is advanced in his years, his later work emanates dynamism and ambition consistent with his younger self. For example, in *To the Heavenly Brim* (2004, pp. 112-113), which is over 1.2 meters tall and wide, a dazzling splash of yellow paint floats above a misty swathe of blue and white, clinging to the edge of a black round form. Forty years later, Hon’s dramatic brushwork and bold palette speak across time to his 1960s experiments with calligraphic ink. On the outside, Hon is no longer the self-described “angry young man” seeking to reinvent modern art on his own terms (fig. 18 and 19). However, in the presence of his later works, it is clear that Hon Chi-fun’s story of light, his quest to illuminate his ever-evolving identity as a Hong Kong artist, is an ongoing journey of continual discovery.

38. Tianshui is city in Gansu Province, China that Hon visited multiple times in the 1980s.
39. Hon Chi-fun, “My Own Story,” 30.
40. Also after the turn of the millennium, Hon was also invited to host solo exhibitions at three local institutions in 2005, 2007 and in 2013. These exhibitions, listed chronologically, include *Secret Codes: The Art of Hon Chi-fun* at the Hong Kong Museum of Art, *Conceptual Feeling Beyond Images* at the City University gallery, and *Hon Chi-fun: Early landscapes on board* at University Museum and Art Gallery of the University of Hong Kong. This considerable quantity of solo exhibitions speaks to a continued fascination with his versatile oeuvre.

另一幅作品《天水》（1999 年，頁 106-107）亦以類似的手法，將韓氏描繪天水市的舊作打印成彩色複本，³⁸ 逐層貼於以灰階塑膠彩繪畫的天水市風景畫上。構圖的中央出現一白色方格，將部分風景遮擋，這個虛無的空間與《天水》的英譯標題（A Place That Was，意指「故地」）互為對照，反映一股失落之感。韓氏將畫作上的打印複本形容為「定格」³⁹，其作用是捕捉故地重遊所勾起的鮮明回憶，這些回憶經過腦海的過濾，總是染上有別於當下現實的色彩。此外，作品的標題所指涉的不是一個國家、村莊或城市，而是一個無法重訪的地方（圖 17）。一個地方的邊界並不如一邦一國般明確，這亦呼應了香港作為特別行政區的特殊狀態。《一蹤》和《天水》均以拼貼手法闡述了回憶如何重塑一個地方的面貌，以及不斷蛻變的自我如何對同一個地方作出不同的反響。

韓氏於 2000 年不幸中風，卻仍然堅持對藝術的追求。在《破繭》中（2000 年，頁 110-111），他自比為一抹從幽暗的藍色中突圍而出的紅色，化作一道透亮的光華。⁴⁰ 韓氏雖然年事已高，但他晚期的作品仍洋溢盎然生機，宏大的野心不減當年。例如《沛餘》（2004 年，頁 112-113），在長、闊同為 1.2 米的巨型畫布上洋洋灑灑地繪上黃色的漣漪，浮在一泓藍白色的煙水上，與黑色的圓弧互相依存。四十餘年後，韓氏的蒼勁筆觸和大膽的用色，仍與 1960 年代的前衛水墨作品一脈相承。表面上，韓氏已不再自視為「憤怒青年」，欲憑一己之力重塑現代藝術（圖 18、19），但韓志勳的晚期作品反映，他譜寫的「光的故事」，以及他對自己身為香港藝術家的身份不斷蛻變的詮釋，是一趟永無止境的探索。

38. 天水市位於中國甘肅省，韓氏於 1980 年代曾多次到訪當地。
39. 韓志勳，〈畫家自話〉，30。
40. 踏入新千禧年之初，韓氏分別於 2005、2007 及 2013 年獲本地三個機構邀請舉辦個展。三個展覽順序為香港藝術館的《心符——韓志勳的藝術》、城大展覽館的《象外詩情：韓志勳作品展》及香港大學美術博物館的《韓志勳：板上風光》。個展的次數顯示其作品風格多元，研究者眾。



Figure 圖 18



Figure 圖 19

Figure 18— Hon Chi-fun, circa 1965.
Figure 19— Hon Chi-fun in 2013.

圖 18— 韓志勳，約攝於 1965 年。
圖 19— 韓志勳，攝於 2013 年。