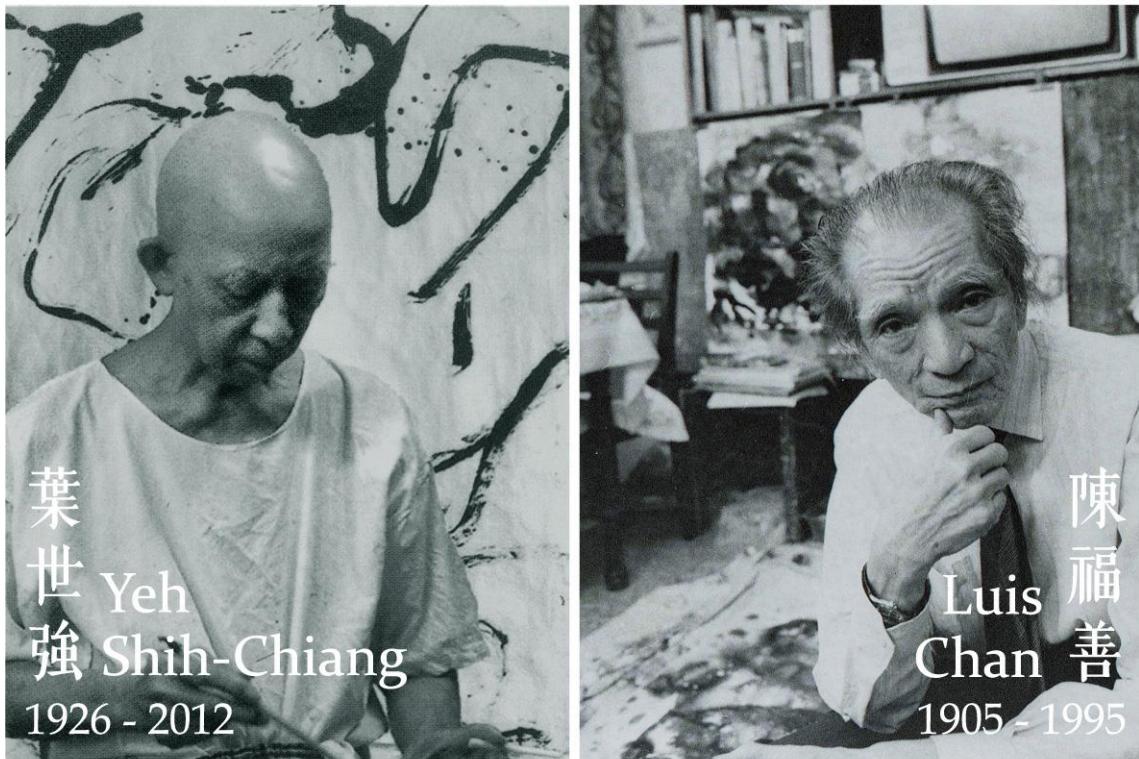


漢雅軒 ART BASEL 2016 雙個展
傳奇大師 陳福善 和 葉世強

Hanart TZ Gallery at Art Basel Hong Kong 2016
ENIGMATIC MASTERS: YEH SHIH-CHIANG AND LUIS CHAN DUO SOLO
PAINTING EXHIBITION



葉世強
Yeh Shih-Chiang
1926 - 2012

陳福善
Luis Chan
1905 - 1995

展位 三樓 3D06
Galleries Sector 3D06, 3/F

展期 2016 年 3 月 24 日至 3 月 26 日
Exhibition Period 24 - 26 March 2016

地址 香港會議展覽中心
Venue Hong Kong Convention and Exhibition Centre

陳福善（1905-1995）和葉世強（1926-2012）兩位傳奇大師是中國近代藝術史難以歸類的異數。他們在港台均備受追捧，然而他們的作品又沒法簡單地歸附在通行的繪畫論述或創作傳承。陳福善一生幾乎未曾離開香港；葉世強自1949年從廣州到台灣後，一直於鄉下隱世獨居。

二戰後，港台地區的藝術家對應西方戰後的潮流，以中國傳統為藝術實驗的基礎，探索中國藝術的「現代」出路。陳福善和葉世強兩位奇軍異出，各自發展出獨特的繪畫語言，以強烈的風格和深邃的精神境界打破成規。他們兩位的案例突出了中國當代藝術論述中亟待整理的問題，比如「民族」與「國家」的議題，「意識型態政治下的創作方法」。這兩條港台的藝術道路在一定程度上質疑了戰後的主流藝術史論述，對研究者提供了寶貴的思考線索。



陳福善 Luis CHAN

《無題》 Untitled

1986

塑膠膠 畫布 Acrylic on canvas

167 x 132 cm

圖檔由 Hanart TZ Gallery 提供 Image Courtesy of Hanart TZ Gallery



葉世強 YEH Shih-Chiang

《海芋》 Alocasia Flowers

2009

油彩 畫布 Oil on canvas

72 x 60 cm

圖檔由 Hanart TZ Gallery 提供 Image Courtesy of Hanart TZ Gallery

葉世強（1926-2012）

1926生於廣東，於廣州市立藝術專科學校學習國畫與書法。1949年葉世強與兩位同窗得到院長高劍父先生贊同，離校「流浪」增廣見聞，打算從廣東徒步遊歷到敦煌。可是戰亂與學潮局勢下，輾轉渡海訪遊台灣而滯留，與家鄉斷絕音訊。當時國共內戰尚遍地烽火，葉世強無望回到故鄉，於是考入臺灣省立師範學院（國立台灣師大前身）藝術學系就讀，其水墨書法的天賦隨即被認可。

葉世強長年離群獨居，生活清寂，陋居山林海陬制琴作畫，過著禪行者的生活。1975年學習研習製作古琴，將製作古琴視為藝術創作。浸淫在禪心清靜的境界中，葉世強創立

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出一套流麗而純粹的繪畫風格，意境悠遠而氣息浩蕩。當時台灣雖有各種水墨運動與前衛藝術組織，葉世強堅守他個人藝術的精神，炯炯獨行，因而深受學生與追隨者敬重。作為備受公認的藝術大師，葉世強一直以藝術作為個人修為與詩意禪境的開拓。他生前甚少公開舉辦展覽或者出售作品，故此他的藝術更煥發傳奇色彩。

陳福善 (1905-1995)

陳福善原籍廣東，1905年於巴拿馬出生，五歲隨家人來香港定居。二十年代到六十年代以來以水彩風景畫為主，他的水彩畫用筆簡練、水色淋漓，油畫亦形簡意賅，生動地表現了港島獨特優美的自然環境。陳福善筆耕不綴、技巧之高贏得同儕冠以「水彩王」之美譽；也與余本、李秉兩位本地藝術家並稱「藝壇三傑」。他於1960年創辦了華人現代藝術協會，那是香港首個教授西洋畫的私人畫苑。

五十年代後，陳福善全力試驗畫技，融會西方新潮。他的水彩畫從戰前的嚴謹細緻逐漸轉向戰後的自由奔放。六十年代後期出現的夢幻山水，意境離奇荒誕，結構自由率真，勾畫香港眾生相之下的複雜心態。在七、八十年代風格迥異的奇幻抽象畫，把香港這逼迫的都市空間提升為絢爛繽紛的色彩天地，打開都市生活的精神天空，展現了香港這個華洋雜處的商阜在百年劇變下的文化心理狀況。在現代新水墨畫盛極一時的年代，另闢獨特而專屬於他個人面貌的天地。陳福善的生活跟離群索局的葉世強南轅北轍，他經常表評論文章，活躍於香港藝術文化圈。從1933年舉辦第一場個展到1993年間，總共舉辦了四十七次個展。

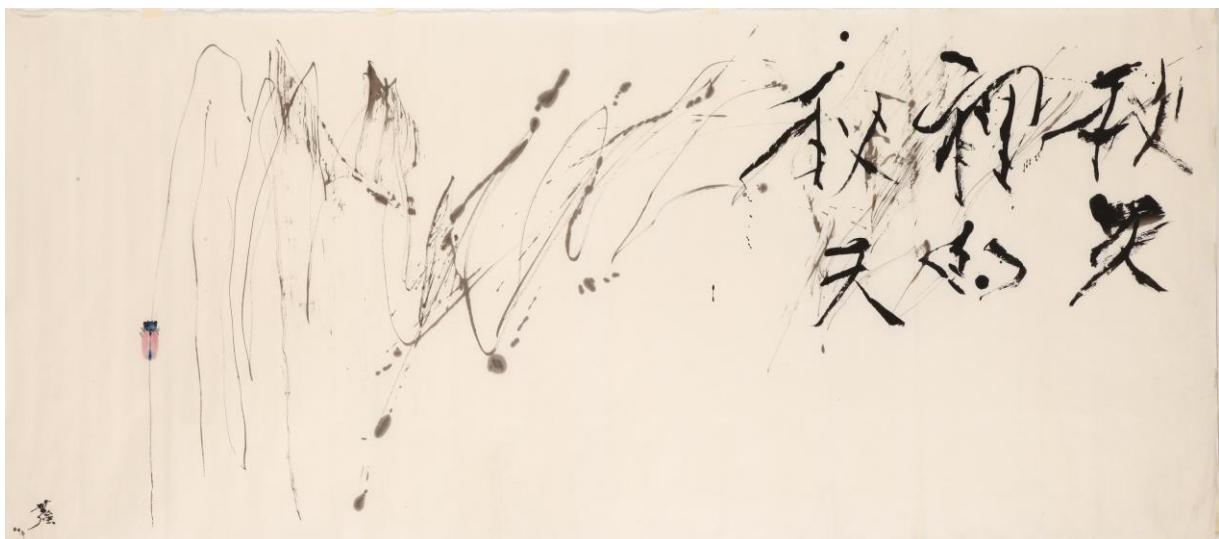


陳福善 Luis CHAN
《無題》 Untitled
1985
水墨 設色 紙本 Ink & colour on paper 69 x 136 cm
圖檔由 Hanart TZ Gallery 提供 Image Courtesy of Hanart TZ Gallery

漢雅軒在香港巴塞爾藝術展介紹兩位風格迥異的傳奇大師，作品多是首次曝光。展品包括葉世強極簡風格的「無邊際風景」，和意境出塵的水墨書畫；另一邊展廳，是陳福善的抽象繪畫及「奇幻風景」，它們瑰麗絢爛，怪誕夢幻。兩位大師都在其「藝術生命」的最後二十年走向巔峰，留下這些最大膽、最耐人尋味的傑作。

The artists **Luis CHAN** (CHEN Fushan 陳福善, 1905-1995) and **YEH Shih-Chiang** (YE Shiqiang 葉世強, 1926-2012) can be described as two of the most challenging figures in Chinese modern art history. Although both of them were celebrated in their respective homelands of Hong Kong and Taiwan, yet neither fit neatly into prevalent art historical narratives. Luis Chan spent his entire adult life in Hong Kong, and hardly ever travelled; and Yeh Shih-Chiang lived a long reclusive life in Taiwan, where he settled in 1949 while visiting as an art student from Guangzhou.

These two enigmatic masters are challenging because of the intense singularity of their art, which have won devoted followings among connoisseurs in the inner circles of the art world. Their artistic practices highlight unresolved problems in China's modern art historical discourse, in particular issues dealing with national culture and nationhood, and role of the artist under siege of ideologies (from either the left or the right). These two early 20th century masters took China's modern experiment into new trajectories, and one might go as far as to claim that their artistic positions from Hong Kong and Taiwan challenge the mainstream art historical narrative of China, particularly that of the post-War era.



葉世強 YEH Shih-Chiang
《秋天裡的秋天》 *Autumn within the Autumn*
2009
水墨 紙本 Ink on paper 95 x 217 cm
圖檔由 Hanart TZ Gallery 提供 Image Courtesy of Hanart TZ Gallery

YEH Shih-Chiang (1926-2012)

Born in Guangdong province in 1926, Yeh Shih-Chiang studied at the Guangzhou College of Art, headed at that time by artist and revolutionary Gao Jianfu, who was a pioneer in the revitalization of the traditional ink painting language in the Republic era. At the age of 21, Yeh and two fellow students decided to take leave from the Academy and set out on an adventure to travel on foot from Guangdong to the Dunhuang Caves, sketching along the way. With the spread of China's Civil War, they were forced to abort their plans and in 1949 redirected their route to Taiwan. In his first few years in Taiwan, Yeh studied fine arts at the Taiwan Provincial Teachers' College (now National Taiwan Normal University) in Taipei, where his talent and originality as a painter was immediately recognized. However, as time passed and the political rift between Taiwan

and the PRC made return to his home impossible, Yeh grew increasingly reclusive and finally shunned official art circles to seclude himself in the countryside, steeped in an ascetic mode of life and a literati sensibility.

Every aspect of Yeh's daily activities was informed by a conscious awareness of the ideal of inner cultivation shared by both the literati and Zen traditions. He was a maker of the ancient musical instrument the *guqin*, and a dedicated painter and teacher. He is especially admired for the spontaneous energy of his lines and the visionary purity of his compositions. Yet he was not a participant in any local modern art movements, instead developing his artistic persona on his own ground and attracting many disciples. Yeh has a devoted following among collectors, artists and scholars in Taiwan and is regarded as a kind of sage among painters. Yet during his lifetime Yeh desisted from bringing his works into the larger public sphere and it was considered a privilege to be able to see his works in exhibition.

Luis CHAN (1905-1995)

Luis Chan was an eccentric Hong Kong genius who, as one of the first generation of Chinese modern painters, has become legendary in the history of Chinese contemporary art. The full corpus of Luis Chan's work in his long artistic life is breathtaking in scope. Chan was born in Panama in 1905 to Cantonese parents, and settled in Hong Kong with his family in 1910. As a landscape painter from the late 1920s to 1960, Chan developed a lively English landscape style and used to go on painting expeditions around Hong Kong, sketching watercolours that captured the rich and varied life of the enclave. By the late 1930s Chan had become known locally as the 'King of Watercolour'. Together with artists Lee Byng (Li Bing) and Yee Bon (Yu Ben), he was also hailed as one of the 'Three Masters' of Hong Kong painting. In the 1950s, Luis Chan abandoned his orthodox style and entered a period of intense experimentation with a wide spectrum of international avant-garde styles, from Abstraction to Pop and Psychedelia. In the late 1960s, Luis Chan underwent dramatic transformations in his visual rhetoric; inspired by the hustle and bustle of Hong Kong life, his landscape fantasies reach into the deep recesses of the subconscious collective mind of the city. This intensely idiosyncratic and creative outburst continued through the 1970s and 80s into a whole range of late paintings that are fantastic and cosmic in scope, with a wild visual logic all their own. In contrast to the quiet, interior persona of Yeh Shih-Chiang, Luis Chan was also a widely published art critic and writer, a renowned social figure and a seminal catalyst in Hong Kong's art circle. From his first solo debut exhibition in 1933 until his final show in 1993, Luis Chan presented 47 solo exhibitions over his long career and published countless articles on modern art.



陳福善 Luis CHAN
《無題》 *Untitled*
1965
油彩 木本 Oil on board 36 x 46 cm
圖檔由 Hanart TZ Gallery 提供 Image Courtesy of Hanart TZ Gallery



葉世強 YEH Shih-Chiang
《筏和三黑鶴》 *Three Black Cranes on a Raft*
2010
油彩 畫布 Oil on canvas 67 x 87 cm
圖檔由 Hanart TZ Gallery 提供 Image Courtesy of Hanart TZ Gallery

This duo solo exhibition curated by Hanart TZ Gallery at Art Basel Hong Kong 2016 presents these two dynamic, eccentric artists in a manner that allows us entry into the interior and exterior landscapes of their worlds. Included are important examples of Yeh Shih-Chiang's rarefied oil and ink paintings; as well as outstanding works of Luis Chan's signature Hong Kong dreamscapes, together with startlingly powerful abstract canvases that highlight the last two decades of his life.