

90 後大師
陳餘生

Gaylord Chan
Painting at 90

開幕酒會 2017 年 7 月 21 日 (週五) 下午 6 到 8 時
Opening Reception Friday, 21 July 2017, 6 to 8pm

展期 2017 年 7 月 21 日至 9 月 2 日
Exhibition Period 21 July - 2 September 2017
(延長至 Extended til 9/9/2017)



陳餘生 《GC.11.11.2010》 2010 電腦繪畫
Gaylord Chan GC.11.11.2010 Computer painting
圖檔由藝術家及漢雅軒提供 Image Courtesy of the Artist and Hanart TZ Gallery

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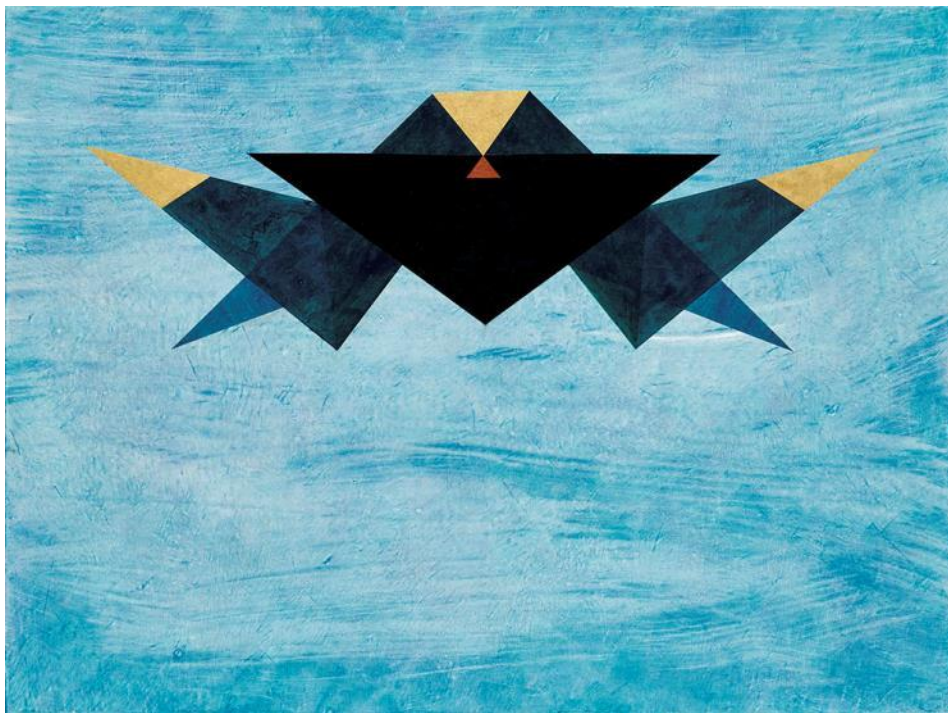
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香港藝壇大師陳餘生個展《90 後大師》訂於 2017 年 7 月 21 日（週五）晚上 6 至 8 時在畢打行漢雅軒開幕。（展期至 9 月 9 日）。

展覽展出陳餘生從 80 年代末創作的早期油畫作品到他的近期的電腦繪畫及木刻繪畫。他的作品保持了一脈不斷的藝術線索，以幽默的機智、俗世的喜悅，支撐了多種形式的平面繪畫創作。陳餘生對於造形的運動，色彩的情感，虛實與層次的淺深等考慮，都因為他的豐富情感和人性的意趣找到藝術的邏輯。

Hanart TZ Gallery is pleased to announce the opening of *Painting at 90*, a solo exhibition of works by Hong Kong master **Gaylord Chan**, on Friday, 21 July 2017. The exhibition will run through 9th September.

The exhibition will feature a range of Gaylord Chan's works from the late 1980s to his latest pieces, including his earlier oil paintings to his latest 'computer paintings' and 'laser-cut-wood-paintings'. His series of works show his ready wit and earthy happiness by keeping alive a search for arcane refinements in the profession of painting. The concern for movement in form, emotion in colour combination, spatial balance and depth of field, are both underscored and overlaid by Chan's passion and sense of humour.



陳餘生 《金核》 Gaylord Chan *Golden Nucleus*
2003 塑膠彩 畫布 Acrylic on Canvas 90 x 122 cm

圖檔由藝術家及漢雅軒提供 Image Courtesy of the Artist and Hanart TZ Gallery

A Painter of the In-Between World

Ian Findlay-Brown

At the age of 90, Hong Kong artist Gaylord Chan is a tsunami of energy. It is an essential energy, one that has compelled his prolific art making. His robust oeuvre shows that he has never been afraid to experiment and over the decades he has used a variety of media, from painting to textiles to computer-generated prints. His recent 'laser-cut wood paintings' also powerfully address this willingness to experiment. One sees in his art a poetic narrative where colour, geometry, and edgy symbolism encourage viewers to reverie.



陳餘生 《我來也》 Gaylord Chan *Here I Come*
1993
塑膠彩 畫布 Acrylic on Canvas 91 x 122 cm

圖檔由藝術家及漢雅軒提供 Image Courtesy of the Artist and Hanart TZ Gallery

At the outset of their careers many artists have a personal vision through which they aspire to develop a socio-political position that demands their urgent attention. This is not so for Chan. 'I thought the world was so funny,' he recalls. 'In school, I doodled on pieces of paper, and these doodles became my immediate expression on life. Most importantly, I wanted to try to express my humanity in every aspect of myself, including art, which is very difficult.'¹

Chan's art is by turns wistful, humorous, sad, erotic, poetic, direct, lyrical, and instinctively symbolic. It is rarely sentimental. His abstract narrative is fresh, with its origins in his youth, but with the immediacy of the present. Paintings such as *Three Red Holes* (1989), *Here I Come* (1993), *Golden Nucleus* (2003), and *Bifocal* (2009) and computer-generated prints such as *Bridge* (2011), *Torch* (2011), *Divider* (2013), *Marching* (2014) and *Butterfly* (2014), all speak to Chan's unique methods and his ability

to conjure up magical scenarios from seemingly slight material. Yet the work is far from simple in its vitality.



陳餘生 《七牙》 Gaylord Chan *Seven Teeth*
1999 塑膠彩 畫布 Acrylic on Canvas 92 x 123 cm

圖檔由藝術家及漢雅軒提供 Image Courtesy of the Artist and Hanart TZ Gallery

‘When I look at an empty canvas, it is so inviting,’ he says. ‘I make a few lines and then rub them and then I put on some colour, and then I make a few forms. I change and I cover it up. Then it starts rolling all by itself: the painting dances with me. Every piece of my work has life in it. So it is a living thing by the time I stop painting it. If it doesn’t have life in it, I delete it by painting it over or, if I am working on the computer, I click and delete it.’²

Gaylord Chan’s life and his art are twin obsessions: each illuminates the other as they are joined seamlessly in his paintings and prints. Here there is a realm of human brightness where his heart beats most strongly. As the late architect, artist and teacher Tao Ho noted in 1991 of Chan’s work (and as is true to this day), ‘... each painting represents a spontaneous beat from his heart. He paints what he feels. ... He lets his heart guide his hand.’³ And as Tao Ho also noted, each of Chan’s colours ‘is weighted for an exact level of intensity and value to express vibration, tension, light, space, and energy. He has a rare gift for harmony, although it is not harmony in the conventional sense ... the painting always holds together as a powerful visual entity.’⁴



陳餘生 《紅袋》 Gaylord Chan *Red Bag*
2005 塑膠彩 畫布 Acrylic on Canvas 81 x 60.5 cm

圖檔由藝術家及漢雅軒提供 Image Courtesy of the Artist and Hanart TZ Gallery

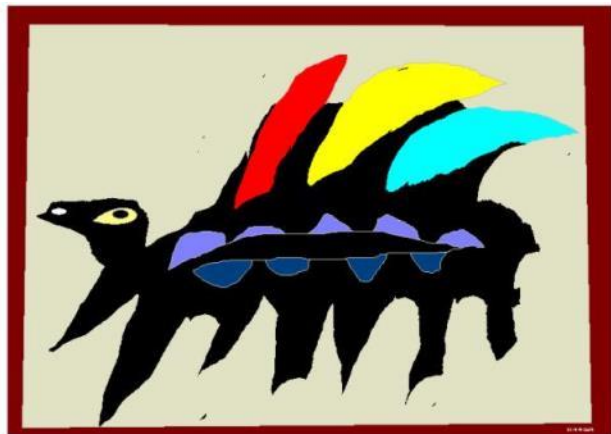
All the qualities Tao Ho mentions are fragments of Chan's evolving soul, which have their beginnings in his life as a young man living in Hong Kong under the barbarous conditions of World War II. Born in Hong Kong in 1925, Chan was a teenager surviving in a merciless time, all the while subliminally filing away experiences of survival that would become integral elements in his later art. The drama and joy of many of Chan's images are a salve for distant traumas and a solace for viewers. His art shows a deep understanding of human pain and the questioning of self. He has spontaneously mined his life and discovered a singular lyricism in line and symbolism that suggests that the suffering of the past is best left there, to linger at the edge of memory.

In 2001, as Chan grew older and was no longer able to stand for long periods to paint, he began to make art on the computer. His successes in digital prints introduced him to a new future where he could mine his psyche for new narrative challenges, merging dreams and philosophies, fantastical and surreal imaginings, and playing with a unique range of colours not available to him in paint.

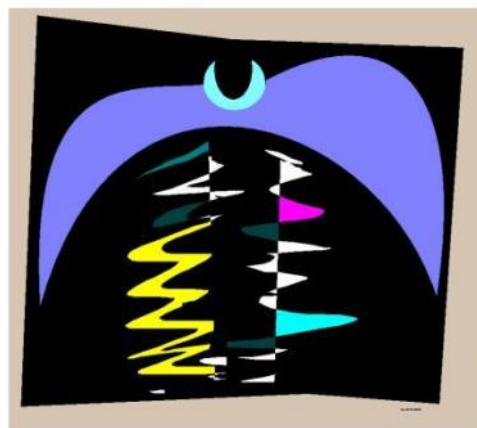
'The only control the artist has is his own vision in his mind.' Chan says. 'The lines you draw don't come out from a brush or pen in one's hand. The colours on the screen are the luminosities created by materials irritated by electrons. Form, colours, line, and textures are all in the cyber-world, from cyber to reality.'⁵

Chan embraces the quirks of his imagination: they enhance the dynamic of his artistic voice. He works firmly in the present, conveying nuances of his past and, though

he may be blocked momentarily, he is not tormented by angst. His lovely digital print titled *Embrace* (2014) speaks to creative freedom. Gaylord Chan is like a dancer working through physical pain. He adjusts his focus to the main event: making art.



陳餘生 《彩龍》 Gaylord Chan *Colorgon*
2014
數碼版畫 Digital Print on Polyart Paper
版數 24 + 3 AP Edition of 24 + 3 AP
53 x 73 cm



陳餘生 《擁》 Gaylord Chan *Embrace*
2014
數碼版畫 Digital Print on Polyart Paper
版數 24 + 3 AP Edition of 24 + 3 AP
53 x 73 cm

圖檔由藝術家及漢雅軒提供 Image Courtesy of the Artist and Hanart TZ Gallery

As Chan says of his work and of his life: 'I always question: Why are we here? What is consciousness? Where does it go when we sleep? I have three kinds of dreams. The first is prophetic. The second is hyper-realistic although the things in the dream are purely imaginary. The environment is clear. I have places to visit. The third type of dream is that I can't seem to decide whether I am awake or dreaming....'

Excerpted and adapted from the essay A Painter of the In-Between World by Ian Findlay-Brown, Asian Art News, Volume 25 Number 6, November/December 2015.

Notes:

¹ In conversation with Gaylord Chan, August 4, 2015, Taipo, New Territories, Hong Kong. Unless otherwise stated, all quotations are from this meeting.

² In conversation with Gaylord Chan, Taipo, New Territories, Hong Kong, December 18, 2015.

³ Tao Ho, 'Painting from the Heart', *Gaylord Chan*, exh. cat., Hanart TZ Gallery, Hong Kong, 1991.

⁴ Ibid.

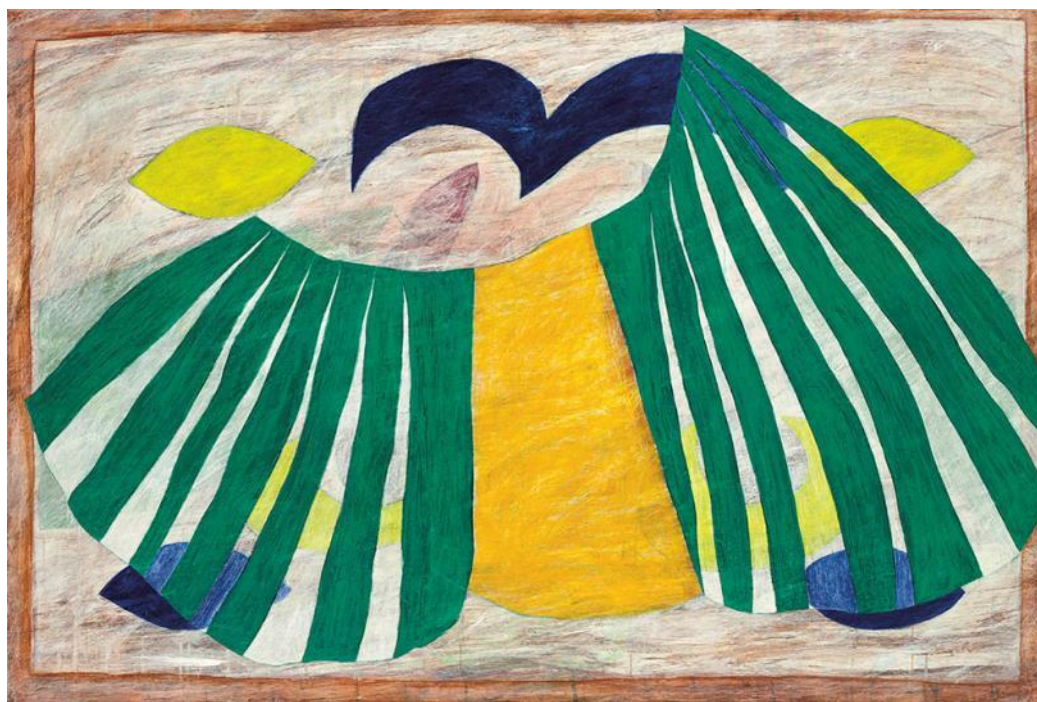
⁵ Gaylord Chan's statement on hybrid art, recorded on November 11, 2006, for the author.

畫家夢

房義安

香港繪畫大師陳餘生雖已年過九十，其創造力依然如海嘯般澎湃。幾十年來他不斷實驗，運用各種媒介進行繪畫。形式包括架上繪畫、壁掛、錦旗、數碼版畫到今年全新作的木刻畫。陳氏以獨特的色彩、幾何化的造型和前衛怪誕的象徵符號在畫面上展開富有詩意的敘述，引領觀者一起「想入非非」。

陳餘生的畫作總承載著人生百般滋味。它們擁有憂鬱、幽默、傷心、情慾、浪漫、直率、抒情或原始本能的特質，可是表達手法含蓄隱約，不是平鋪直說。陳氏抽象的藝術語言清新悅目，那來自他的赤子之心，也是他堅持「活在當下」的造化。諸如本展覽的架上繪畫《紅三洞》（1989 年）、《我來也》（1993 年）、《金核》（2003 年）和《疊影》（2009 年），以及數碼版畫《橋》（2011 年）、《火炬》（2011 年）和《蝶》（2014 年）等，它們都充分展現陳氏從日常生活中提鍊靈感和題材，點石成金的高超境界。



陳餘生 《綠色的翅膀》 Gaylord Chan *Green Wings*
1989 塑膠彩 畫布 Acrylic on Canvas 122 x 183 cm

圖檔由藝術家及漢雅軒提供 Image Courtesy of the Artist and Hanart TZ Gallery

陳餘生的藝術和其豐富的人生閱歷兩者密不可分。它們讓彼此發熱發亮，天衣無縫地結合在一起，缺一不可。建築師兼藝術家何弢在 1991 年曾經這樣評論：

「陳餘生的每一幅畫都表達從內心直接奔流而出的感覺。直抒胸臆是一切藝術的根基，能捕捉自然感受的能力是藝術家所珍罕和仰慕的天賦。當陳氏作畫時，他不會有意識地去設計一幅構圖平衡的畫面。對他來說，這樣的創作未免太機械化了。他讓他創作的手隨心所欲，淋漓蘊藉地表現心靈的追求。」¹

陳餘生 Gaylord Chan
《三角串》 *Triangle Strings*
1987
塑膠彩 畫布 Acrylic on Canvas
61 x 90.8 cm



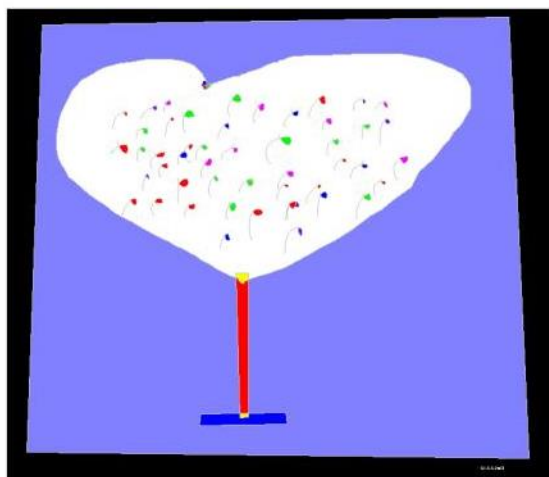
陳餘生 Gaylord Chan
《半個黃月亮》 *Half Yellow Moon*
1989
塑膠彩 畫布 Acrylic on Canvas
122 x 122 cm



圖檔由藝術家及漢雅軒提供
Image Courtesy of the Artist and Hanart TZ Gallery

「在他的畫中，每一種顏色都把握了一定的彩度和明度，以表現色彩本身的振動感，張力，光彩，空間和活力。此外，陳氏更創了一種不尋常的色彩和諧的組合，這並不是一般傳統色彩的協調，而是經過創作的手法，有意地造成色彩間的衝突與不調和，而最後卻使畫面產生一種視覺上的整體感。」²

何弢在評論中所提到的那些品質透露了藝術家的心路演化。陳餘生 1925 年生於香港，年輕時正遇上二戰動盪，無情的環境使他學懂「求生」。那些經歷深深植入他的意識，在其日後的創作中發揮作用。他以藝術開拓自主的生命經驗，通過獨特的抒情的線條和象徵圖像，把過去留給過去，把痛苦置於記憶的邊緣。



陳餘生 《豆芽》 Gaylord Chan *Buds*
2012
數碼版畫 Digital Print on Polyart Paper
版數 24 + 3 AP Edition of 24 + 3 AP
53 x 75 cm



陳餘生 《隔》 Gaylord Chan *Divider*
2013
數碼版畫 Digital Print on Polyart Paper
版數 24 + 3 AP Edition of 24 + 3 AP
53 x 75 cm

圖檔由藝術家及漢雅軒提供 Image Courtesy of the Artist and Hanart TZ Gallery

隨陳餘生逐漸年長，他再無法長時間站立繪畫。2001 年起，他開始坐下來利用電腦軟件「小畫家」去創作。結果，電腦繪畫為陳氏打開一個嶄新的藝術世界，讓他得以繼續探索自己的心靈圖像，尋找新的敘事可能。對藝術家來講，電腦螢幕和顏料的色彩感受是截然不同的。所以直到今天，陳餘生對「小畫家」依然樂此不疲，堅持每天利用軟件，把他的奇想和哲學融入其電腦繪畫之中。

陳餘生總是問：

「我們為何會在這裡？到底什麼是意識？當我們睡著的時候靈魂又會往哪裡去？我有三種夢。第一種是預言。第二種是非常逼真的，儘管情節是純屬虛構，但我很清楚夢裡去過的地方。第三種則非常古怪，我似乎無法分辨我是醒著還是在做夢……」

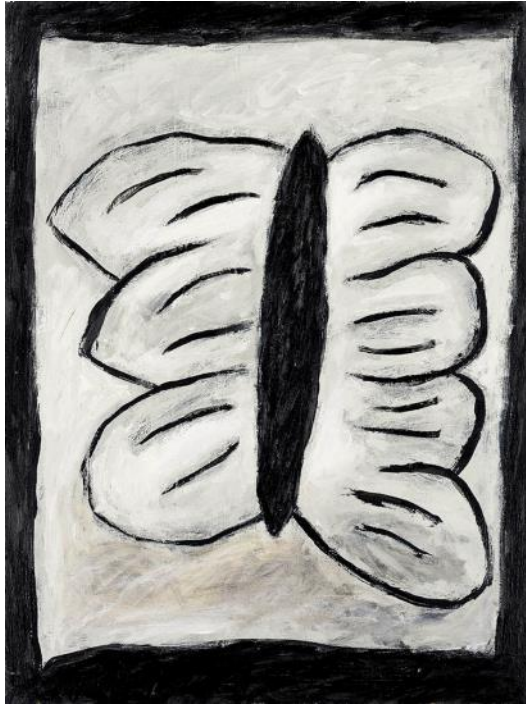
也許，這就是陳餘生的創作寫照。

本文節選自房義安在 2015 年出版
Asian Art News 11/12 月刊內發表的文章 A Painter of the In-Between World
(中譯：林昶汶)

註

¹ 摘錄自何弢在 1991 年於漢雅軒展覽畫冊《陳餘生九一展》內發表的文章「心靈的繪畫」。

² 同上。



陳餘生 Gaylord Chan
《黑白系列 E13》 *BWS E13*
1998
塑膠彩 畫布
Acrylic on Canvas
123 x 92 cm



陳餘生 Gaylord Chan
《金徑》 *Golden Passage*
2002
塑膠彩 畫布
Acrylic on Canvas
122 x 91 cm

圖檔由藝術家及漢雅軒提供 Image Courtesy of the Artist and Hanart TZ Gallery



陳餘生 Gaylord Chan

圖檔由藝術家提供
Image Courtesy of the Artist

簡歷

陳餘生 (1925年生)

陳餘生，一九二五年生於香港。他早年曾從事電訊業，於大東電報局任職，作為OLUHO（沖繩，呂宋島，香港）海底電纜工程副工程經理、英國倫敦大東電報局公共有限公司專責顧問等。四十二歲才正式習畫，從專研電波和頻率到繪畫各種形象造型和顏色肌理。一九七零年獲香港大學校外課程部藝術與設計文憑。陳餘生於一九七四年創立香港視覺藝術協會；一九九五年創辦藝緣畫會；一九八九年與太太周淑芬創辦文苑畫院，致力繪畫培訓工作。陳餘生於一九八六年獲英女皇頒授 MBE 勳銜；一九九零年獲得藝術家年獎，並於二零一三年獲香港特別行政區政府頒授銅紫荊星章。

陳餘生視作品為他與畫布之間的對話；畫上的每項創作都是他即興而隨性地描繪的內心情感。他所繪的圖像取自日常所見事物，從一瓶藥片、愛斯基摩人的藝術品，到他學生的繪畫都是他的靈感來源。只要萌生一個想法，陳餘生便把它繪畫在畫布上。

陳餘生欣賞藝術大師法蘭西斯·培根、約瑟夫·博伊斯、安塞爾姆·基弗、黃賓虹、齊白石、徐渭的作品，同時受原始主義藝術的影響。他的作品有獨特而鮮明的個人風格，但他仍實驗以不同媒介創作，體現他豐富的創造力。

一九九七年，陳餘生受委託為港鐵推出的「車站藝術」計劃設計大型剪紙形式的著色金屬切片壁畫作品，名為《快而安》，並一直陳列在港鐵香港站至中環站。

晚年因健康理由，陳餘生將藝術創意從繪畫改以小畫家電腦軟件作畫。他使用基本的電腦軟件發展出一種創新的藝術表達方式。九十二歲的他至今已創作了超過四百幅電腦數碼版畫，以及獨特的旗幟。他歷年來曾在香港及外地參與聯展逾百次，他的作品亦被廣泛收藏。

Artist Biography

Gaylord Chan (b.1925)

Gaylord Chan did not take up painting until he was 42 years old. In his early life he worked at Cable and Wireless Plc as special advisor and OLUHO (Okinawa Lusong Island Hong Kong) Submarine communications cable project. His expertise was in air waves and frequencies, rather than in form and colour. Yet his interest in and passion for the vividness of life around him led him to seek out art as a means of expression. In 1968 Gaylord began to study visual arts at the University of Hong Kong's Extramural Studies Centre, and he never looked back. He soon became a dedicated painter, and one of the most active members of the early Hong Kong contemporary arts scene. Gaylord was the co-founder of the Hong Kong Visual Arts Society in 1974 and was a founding member of the Artmatch Group in 1995. Awarded an MBE in 1986, he was also the recipient of the 'Artist of the Year Award' from Hong Kong Artists Guild in 1990, and Bronze Bauhinia Star from the HKSAR Government in 2013. In 1989 he and Josephine Chow co-founded the Culture Corner Academy, a teaching studio which has mentored dozens of artists over the years, as well as inspired many others to make art an integral part of their lives.

Gaylord Chan describes his paintings as conversations between himself and the canvas. He says each work is spontaneous and springs from the heart. He is inspired by anything, from a plain bottle of pills to a display of Eskimo art to drawings by his students. Once an idea is formed, he says he feels driven to put it on canvas. Chan admires modern and contemporary masters both East and West, such as Francis Bacon, Joseph Beuys, Anselm Kiefer, Huang Binhong, Qi Baishi and Xu Wei, but also reacts strongly to primitive art. While he has nurtured a singular style, he continues to experiment with various media, gaining a reputation for originality and for an enduring iconography in his work.

Oscillating between the figurative and the abstract, Gaylord Chan's art is known for its simplicity, invigorating ordinary things with a unique pictorial composition. In 1997, Gaylord was commissioned by the MTR Hong Kong to create a monumental mural *Swift and Safe* that is permanently displayed in the main subway from Hong Kong Station to Central Station.

For health reasons, he rechanneled his artistic creativity from painting to computer drawings. Using basic computer software, Chan has developed a brand new language of artistic expression. At the age of 92, the artist retains his passion and enthusiasm for artistic creativity having created with 400 digital paintings in the past decade, as well as designs for unique textile creations. Gaylord has participated in over a hundred major exhibitions both locally and internationally and his work can be found in major institutional and private collections worldwide.



陳餘生(右二)與 Petra Hinterthür(右二)、夏碧泉(右三)、周綠雲(右五)及韓志勛(右六)合攝於香港藝術中心，攝於 1970 至 1980 年代。

In the 1970-80s, Gaylord Chan (first from right) with Petra Hinterthür (second from right), Ha Bik Chuen (third from right), Irene Chou (fifth from right) and Hon Chi Fun (sixth from right) at Hong Kong Arts Centre.



陳餘生於作品《綠色的翅膀》前留影，攝於香港藝術中心展覽。

Gaylord Chan standing in front of his painting *Green Wings* at the exhibition in Hong Kong Arts Centre.

詳細資料，請聯絡

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(左起) 朱興華、陳餘生、夏碧泉、張頌仁於《金字塔之網》前留影，攝於1992年香港藝術館《城市變奏聯展》。

(From left to right) Chu Hing Wah, Gaylord Chan, Ha Bik Chuen, Johnson Chang standing in front of Gaylord's large-scale painting *Net of Pyramid* at the group exhibition 'City Vibrance', Hong Kong Museum of Art, 1992.



陳餘生為陳福善講解作品《金字塔之網》，攝於1992年香港藝術館《城市變奏聯展》。

Gaylord Chan introducing his painting *Net of Pyramid* to Luis Chan at the group exhibition 'City Vibrance' in Hong Kong Museum of Art, 1992.



陳餘生與藝緣畫會會友合攝於在香港教育學院藝術系展覽廳舉行的《藝緣展》，2002年。

Gaylord Chan with other Artmatch members at the 'Artmatch Exhibition', Hong Kong Institute of Education, 2002.



(左起) 周蕙禮、周淑芬、陳餘生、楊敏德與張頌仁主持漢雅軒《雙個展》開幕，攝於2002年。

(From left to right) Wailee Chow, Josephine Chow, Gaylord Chan, Marjorie Yang, and Johnson Chang at the opening of Gaylord's 'Twin Solo Exhibition', Hanart TZ Gallery, 2002.



2012年，陳餘生為西九大戲棚設計一系列的12款三角形旗幟，並與太太周淑芬、好友朱興華合攝於他的作品下。

Gaylord Chan with Josephine Chow (left) and Chu Hing Wah (right) under the series of celebratory flags designed by Gaylord for the West Kowloon Bamboo Theatre, 2012.



陳餘生在視察他為香港地鐵公司製作的著色金屬切片浮雕作品《快而安》，攝於1998年機場快線香港站。

Gaylord Chan inspecting the construction of his colourful metallic collage *Swift and Safe* at the Airport Express Railway Hong Kong Station, 1998.

圖檔由藝術家提供 Image Courtesy of the Artist