



康樂及文化事務署
Leisure and Cultural Services Department

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BY FAX : 2869 6794

Clerk to the Finance Committee
Legislative Council Secretariat
Legislative Council Complex
1 Legislative Council Road
Central, Hong Kong
[Attn: Mr Derek LO, Ch Council Secy (1)5]

Dear Mr LO,

**Legislative Council Finance Committee
Follow-up to Meeting on 21 June 2013
Acquiring and Commissioning Artworks by Local Artists**

I refer to your letter under reference dated 20 August 2013 to the Financial Services and the Treasury Bureau, which has referred the matter to this Department for a reply to you.

Following the discussion at the Finance Committee Meeting on 21 June 2013 regarding the paper on acquiring and commissioning of artworks by local artists, a supplementary note outlining the focus and findings of the researches conducted by this Department on the art history of Hong Kong is at **Annex** for Members' reference.

Yours sincerely,

(Ms LEUNG Kit-ling, Esa)

for Director of Leisure and Cultural Services

c.c. Secretary for Financial Services and the Treasury
(Attn.: Mr K K Chan)

Secretary for Home Affairs
(Attn.: Ms Medy Shum)

Encl.

**Supplementary Note on the Focus and Findings of Studies
by the Leisure and Cultural Services Department
on the Art History of Hong Kong**

Focus of the Studies

Over the near century, Hong Kong has developed from a fishing port to an international metropolitan city. Our culture is interwoven with oriental and western values which set the scene of the art history of Hong Kong. Under such pluralistic cultural brew, Hong Kong artists are constantly searching for their Chinese roots while absorbing the exciting new spirit developed over times, and are today shaping a unique art history that is redolent of a global vision yet steeped in local colour.

Over the years, Hong Kong Museum of Art and Hong Kong Heritage Museum of the Leisure and Cultural Services Department have conducted various studies with focuses on different stages of development of the local art scene. The findings of the studies provided useful references for the planning of various theme-based museum exhibitions and museum catalogues.

Findings of the Studies

1920s and 1930s

Spanning just over 100 years, the history of Hong Kong art experienced its first flowering in the 1920s and 1930s. Artists from the mainland frequently came to the territory to exchange information and

opinions, while a number of art societies sprang up in quick succession. Painters and calligraphers¹ set up schools where they passed on their skills, while on their return from studying overseas, some oil painters² brought with them the latest trends in Western art, thus paving the way for future developments.

1940s and 1950s

After 1949, art masters³ emigrated from the Mainland have revitalized the art of traditional ink painting in the territory, and exerted a great influence as they promoted the Lingnan School of painting.

1960s ~ 1980s

The 1960s were a time of cultural development when many artists began searching for their roots. As the economy started to boom, modernism emerged and the winds of change swept through cultural circles. Artists of the New Ink Painting Movement⁴ attempted to introduce new ideas and techniques into traditional ink painting to enrich its means of expression. At the same time, another group of artists⁵

¹ including Feng Kanghou (1901-1983) and Jian Jinglun (1888-1950)

² including Li Bing (1903-1994) and Yu Ben (1905-1995)

³ including Ding Yanyong (1902-1978), Peng Ximing (1908-2002), Zhao Shao'ang (1905-1998) and Yang Shanshen (1913-2004)

⁴ including Lü Shoukun (1919-1975), Zheng Weiguo (1920-), Zhou Lüyun (1924-2011), Wu Yaozhong (1935-), Wang Wuxie (1936-), Liang Juting (1945-), Jin Daiqiang (1942-), Liu Guosong (1932-), Yu Miaoxian (1944-) and Wu Guanlin (1964-)

⁵ including Zhang Yi (1936-), Wen Lou (1933-), Kuang Yaoding (1922-2011), Han Zhixun (1922-) and Xia Biquan (1925-2009)



used Western media to convey the essence of Chinese culture, creating a distinctive style by fusing the traditions of Orient and Occident.

Since the 1970s, more and more artists have spent time abroad, returning to Hong Kong to transplant the trends they had experienced there and make their own significant contribution to the most diverse development of art in the territory⁶. They strove to develop their own unique style and make the Hong Kong art scene more pluralistic.

1990s

Hong Kong faced major political changes as it entered the 1990s, and many artists⁷ sought to respond to the challenges of history, politics and livelihood by employing different creative media. It was at this time that the definition of Hong Kong art in the context of Chinese culture also became an important issue.

⁶ including Bi Zirong (1949-), Mai Xianyang (1951-1994), Li Weixian (1950-) and Liu Guohui (1966-) studied in Britain; Liao Shaozhen (1952-) and Hu Yongyi (1964-) went to the United States; Zeng Hongru (1954-) travelled to Canada; Zheng Ming (1949-) and Lü Zhenguang (1956-) pursued their studies in Taiwan; and Wang Chunjie (1953-) and Xu Enqi (1959-) moved from the mainland to Hong Kong

⁷ including Li Yunhui (1954-), Deng Ningzi, Li Rihuang (1954-), Jin Ming (1955-), Liu Xiaokang (1958-) and Liang Zhihe (1968-)

