



Claire Lau  
Paintings in Hong Kong

2011-2014

劉漢澄  
香港油畫作品

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info@clairelau.net  
www.clairelau.net



www.pubart-gallery.com  
info@pubart-gallery.com



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# Gaze and Vision: Thoughts on Claire Lau's recent works

By Tai Hoi Ying

## To See: Vision v.s. Observation

"To be or not to be", this famous opening phrase from Act III of Shakespeare's Hamlet brings reality into question.

Picasso painted the portrait of Gertrude Stein in his studio in 1906. At the 90th session, Picasso said: "I can no longer see you when I look at you," and covered up the whole face he had painted. After his summer vacation, Picasso came back to his studio and finished the portrait in absence of the model, this time feeling satisfied. Picasso thus completed his well-known portrait of Gertrude Stein through a vision without gaze.<sup>1</sup>

Giacometti did not follow Picasso's way.<sup>2</sup> He insisted on looking at the object in front of him. His hands and eyes coordinated through time. As his brush strokes went on minute by minute, the traces of his movements were recorded on the surface of the canvas. The canvas documented the process of figuration, as well as the real traces of the passing of time. Giacometti insisted on continuing the search initiated by Cézanne rather than following Surrealism, which was *à la mode* at that time. Again he took up the search for reality by painting an apple on a kitchen table. Facing a simple object in a real space from a defined perspective, he persisted in the act of observation and painting until he was satisfied with the image produced.

## Reality of Nature: Endurance v.s. Impulse

Cézanne's investigation began with the problem of time. "A minute of the world goes by; it must be painted in its reality!" "I bring together all the scattered elements with the same energy and the same faith. Everything we see falls apart, vanishes. Nature is always the same, but nothing about her that we see endures. Our art must convey a glimmer of her endurance with her elements, the appearance of all her changes. It must give us the sense of her eternity." For Cézanne, "nature exists more in depth than on the surface", thus grasping it required "long labor, meditation, study, suffering, joy..." For one of his landscapes, he worked under pine trees for two months, capturing every element and every color tone day by day, until he gradually reached natural harmony. To Cézanne, art is not inferior to Nature. "Art is a harmony parallel to Nature." In 1904, Cézanne concluded that "one must first of all study geometric forms: the cone, the

cube, the sphere. When one knows how to render these things in their form and their planes, one ought to know how to paint.”<sup>3</sup> Cézanne died in 1905. His life long effort “to experience eternity” became the guiding principle of Twentieth Century art.

Van Gogh, although in the same epoch as Cézanne, had a very different personality, and lived a short life (1853-1890). Quick, passionate, hard-working and anxious, he was only fully engaged in painting for a decade. Yet he had also set the standard for Twentieth Century art. Van Gogh and Cézanne reached the same goal through different ways.

## Beyond Appearance: Imitation, Mechanical Reproduction, and Reality

This contrast can be seen throughout the history of art. The 14th Century Italian painter Cennino Cennini finished his monumental *Il libro dell'arte* (The Book of Art) in 1396 (some say 1437). As the third generation of the Giotto school, Cennino Cennini saw longterm apprenticeship as vital for developing the agile hands and imagination required for imitating nature and creating artworks. By the 18th Century French painter Chardin still inherited the tradition of patient apprenticeship. Once he met the philosopher and art critic Diderot (*Salon of 1765*), and Chardin asked Diderot to be lenient in his art criticism, because many painters have endured long and arduous experiences to get through their apprenticeship. But Diderot did not tolerate a mere mediocre “imitation of Nature”. He raised the stake of art to capture the “reality of Nature”.

By the 19th Century, with the Industrial Revolution, the mediocre way of imitation became even less appropriate. In 1835, the painter Daguerre realized his dream of “painting with light” by producing the first photograph. Photography was officially born in 1839.<sup>4</sup> Gradually, the technology of quickly capturing and reproducing images of reality became popularized. Today, photography has become an inseparable part of our daily lives. Yet modern life never stops questioning “reality”. In the age of photography, Cézanne, Van Gogh, Matisse, Picasso, Giacometti, Balthus and other artists still searched for the “reality of Nature” through painting. Matisse saw the world again with the simplicity of children’s eyes. Giacometti, facing the same model, saw it differently everyday.



Van Gogh, *Jeune Fille en blanc dans un bois*, 1882 (left) *Troncs d'arbres avec pré fleuri*, 1890 (right)

## Reality: From Nature to Human

At this age when digital photography dominates the imagery of our times, let's turn to Claire's paintings: 15 canvases with Hong Kong's banyan trees as subjects, 12 with Hong Kong's cityscape as subject of composition. First, let's look at the trees. They spread tall and wide, roots old and weathered, bizarrely twisting and winding. I can't help to ask, how would a young woman like Claire have the insight to depict such things? Immediately coming to mind is one of Van Gogh's paintings, *Jeune Fille en blanc dans un bois*, 1882. It is a composition of three trees in a row, branches and roots as the foreground; in the middle ground, a girl in white stands next to the second tree, holding and leaning from the tree with one hand; the tree in the foreground is so far forward that it makes the girl look small and far away, in sight but unattainable, giving off a sense of sadness. The girl and the roots are like oil and water; how can they coexist in the boundless forest? In the West they would see this as melancholy, a human condition since immemorial times. Another one of Van Gogh's paintings, from his latest period, is *Troncs d'arbres avec pré fleuri*, 1890: the foreground also consists of thick trunks, painted with rough, contorted, quick brushstrokes. On the ground are plants, extending to a middle ground of a grass field with blossoming flowers; the further the distance, the greater the harmony, achieving a kind of peacefulness at the far end of the painting. Is it an expression of Van Gogh's nostalgia? The beautiful bed of flowers in light yellow and green, with lines of black, blue and red, from crude to fine, weave a rhythm full of energy, creating a pure feast for the eyes. But right at the front are the wrinkled old trunks, among blooming flowers near and far. To me, the expanse of the earth evokes a diaspora's nostalgia for his far away homeland. Van Gogh uses the old trunk to contrast the landscape, revealing the melancholy and nostalgia in the world, precisely representing the "reality" that we are discussing.

## Claire's Paintings: The Life of Nature

In Claire's Banyan series, it is obvious that her intention is not to depict different types of banyan trees. If we look at *Roots III* (p. 25), a fence stretches across sideways, intentionally cutting off the forest, leaving a single old banyan's roots, limitedly spreading onto the earth's surface. We focus on the roots, on the ground where light and dark create patterns — it is thus that life quietly unfurls. Contrasting with the warm tones in the highlights on the trunk are the grayish green tones of the roots, rendering them sombre, not at all glorifying. But this is precisely the true reflection of the strength of life! Let's then look at *Bursting Out* (p. 30), in which the attention is also drawn on old roots, but here, the light and dark contrast is no longer important — jumping out are red bricks and white stones that surround the tree; yet the strength of the tree is still the subject: roots curling and twisting, struggling with the brick. In the painting, the roots and stones are equally outlined by black strokes, emphasizing the severe and cold constraining power of the red bricks and white stones; meanwhile the artist puts hope in the dark green roots and grass, to be the life and strength among the flaming red — to break through is to succeed! Looking at the rest of the root paintings in the series, *Interweaving* (p.27), *Taking Hold* (p. 31), *Étendu* (p.33)... up until *Enfolding* (p. 36), the viewer can impulsively connect to Beethoven's Symphony, reaching the passion of "The Choral"!

## Cityscapes and the Search for Reality

Let's proceed to the Hong Kong landscapes. Starting with *When the Sky is Clear* (p. 45), then *Shatin I* (p. 47) — on the moist, lush slopes wooden shacks and old houses compliment the hill. In *Shatin II*, old houses in the valley of Shatin are juxtaposed against the new towering housing estates. In *Fotan Panorama (Shing Mun River)* (p. 50), high-rises stand in great numbers on the river banks. In *Old and New (Central)* (p.57), we don't see the tourist symbol Victoria Peak, nor the financial and commercial powers' hallmark skyscrapers, the world renowned brands in bustling malls, or the lofty street full of luxury cars.... The intention of the artists is clearly not to entertain the tourists' hunt for novelty; her gaze is on the real scenes from the real lives of Hong Kong, the unadorned lives of the local people. In today's world of globalization, consumer society, globalized economy and globalized lifestyles, nobody anywhere seeks to be different or alternative. However, while the landscape in the paintings are modest, we can still demand Diderot's 18th Century attitude: not tolerating a conventional or habitual "imitation of Nature".

Let's look at the last painting of the series (p. 66). Looking up at the verdant and lush hills we see a large row of concrete buildings, towering in the sky, yet containing an ineffable isolation and desolation. This makes one want to turn again to the bustling lives of Shatin, Kwai Chung and Fotan. Looking from high to low, from isolation to commotion, the artist is probably seeking the "reality of nature".

I have been observing Claire's drawings and paintings since she was a toddler. Every time I saw her in Paris, I always had new works to see. Even after she moved to Hong Kong with her parents, she came back to Paris years later and showed me a figure painting that had such sensitive and acute expressiveness that I still remember it clearly to this day. Eventually Claire went to the US to study art, and came to Paris once again as part of her curriculum, and so I was able to see her paintings during her study abroad period. At the beginning of this year, I received photos of her latest works. This time I couldn't help myself but write about my thoughts upon seeing the paintings. I didn't shy away from the fact that I'm an amateur writer, nor did I care that I would make a fool of myself in front of experts.

Spring 2014

<sup>1</sup> Gertrude Stein, *Autobiographie*, 1934; Picasso, 1938.

<sup>2</sup> James Lord, *Un portrait de Giacometti*, 1965 ; *Giacometti biographie*, 1983.

<sup>3</sup> *Conversations avec Cézanne*, 1978, Macula.

<sup>4</sup> *Le daguerréotype français. Un objet photographique*, Paris: Musée d'Orsay, 2003.

*(Edited and translated from Chinese)*

*Tai Hoi Ying is a renowned Chinese painter who has been living and working in Paris since 1970. His has been exhibiting widely for 40 years in museums and galleries in France, Switzerland, Denmark, Belgium, Taiwan, Macau, Hong Kong, U.S.A. etc.*

# 看與見 —— 看劉漢澄近作感想

戴海鷹

## 繪畫的真實：「看」還是「見」？

“To be or not to be” 這句莎士比亞名言，在哈姆萊雷特悲劇第三幕，王子上場時的第一句話；因王子經鬼魂指示，策劃復仇，裝瘋佯狂，反常、挑畔、顛覆…實在或虛無成為問題；再見女友之前，不期然而疑問真實！其實，早在漢朝，武帝寵妃李夫人，年輕早逝。武帝眷戀至極，經術士裝置，在燈光下、帷幕間，漢武帝再見李夫人。因不許接近，武帝情急，悲感而作詩，第一句就是「是耶？非耶？」亦是不期然而疑問起真實。漢武帝李夫人歌：「是耶？非耶？立予望之，偏何姍姍其來遲！」<sup>1</sup>

如何能洞見真實呢？人能夠「明足以察秋毫之末」，卻又可能「不見輿薪」，視而不見！<sup>2</sup>

1906年，畢加索在畫室面對 Gertrude Stein 作肖像。畫到第九十次時，畢加索說：「我看着您卻見不到您了。」（“Je ne vous vois plus quand je vous regarde.”）隨即塗掉整個臉孔。暑期後歸來，卻在沒有對照模特兒的情況下完成畫像，而感覺適意。畢加索以見而不視的方式完成了著名的 G. Stein 畫像。<sup>3</sup>

畢加索的方式，A. Giacometti 不以為然。<sup>4</sup>畫家堅持要面對對象，不停去看，手與眼活動在時間當中，在逐分逐秒消逝的時間中活動；活動的痕跡留落在畫面，畫面留存了追求造型的過程的痕跡。於是流逝了時間的畫面上，保存時間正在消逝的真實影跡。A.Giacometti 的堅持，無疑是追隨塞尚的追求而遠離超現實主義潮流。1937年以廚櫃上的一個蘋果又重新開始對著真實探索，簡單的對象，確實的空間，確定的觀察點，反覆觀測，反覆在畫面描繪，直至影像的呈現適意。

## 自然的真實：持久的探索還是剎那的衝動？

塞尚的疑問是從時間開始，「世上消逝的一分鐘，畫家正在真實中！」「這是我們所見的一切，分散、消逝。大自然總是這樣，從來沒有片刻暫留，就這樣顯示給我們。我們的藝術應以種種元素給出時間的蕩漾，呈現一切都在變化的狀態，應樣我們體會永恆。」在塞尚眼中，「自然遠比表象深刻」，故必需「漫長工作，沉思，研究，種種痛苦和種種快樂…」在松蔭下、工作了兩個月的一幅風景畫，一日復一日緩慢地約制每一對象、每一色調，不知不覺地成全了和諧。塞尚自覺藝術不是低於自然，「藝術是一種平行於自然的和諧」。直到1904年塞尚作總括，指出「應首先在幾何型體上做研究：錐形、立方形、圓球形，當懂得把這些東西運用到形態上和平面上，我們便懂得繪畫了。」<sup>5</sup> 1906年塞尚逝世，他終生的努力的成果，「讓我們體會永恆」，成為二十世紀藝術的指南。

與塞尚同時代，但與塞尚性格不同的梵高，卻以短促的一生（1853–1890）急速、熱情、勤奮、焦慮，投身繪畫生涯只有短短的十年，同樣成為二十世紀藝術的楷模。我們見到「遲速異分」、「殊途同歸」，藝術領域的現象正如生活現象。

## 超越表面：模仿、機械複製與真實

我們再從古今變異去看藝術工作。十四世紀意大利畫家 Cennino Cennini 於1396年（或說1437年）寫成《藝術之書》（*Il libro dell' arte*），書中以喬托(Giotto)畫派三代傳人的學藝經驗（Cennino Cennini 從師十二年，師公跟從喬托學藝二十四年），說明須長期隨師學習，才能具備靈巧的手和想像力，去模仿自然，去創作繪畫。時代一直在改變，至十八世紀法國畫家Chardin，仍承受長期學藝的方式。一次與哲學家、批評家狄德羅(Diderot)的對話（見《1765年的沙龍》），畫家請批評家評畫時筆下留情，懇請體會長期研習繪畫的艱難…。但狄德羅不寬容平庸的「自然的模仿」，而指向「自然的真實」的要求。到十九世紀，空前激進的工業步伐，使平庸的模仿手藝更不合時宜。1835年畫家 Daguerre 實現了「以光為畫筆」的夢想，第一幅攝影照片問世。1839年正式公認攝影術的發明<sup>6</sup>，迅速捕捉如實影像，迅速複製。攝影工藝日趨精確，更快更簡便，快速在全世界普及、流行。今日，我們日常生活已成離不開攝影術的現代生活。

在現代生活中，依然存在對「真實」的疑問。攝影流行的年代，塞尚、梵高，以至馬蒂斯、畢加索，直至 Giacometti、Balthus…等等，依舊以繪畫去尋求「自然的真實」。馬蒂斯以童真的眼光重新去看世界，- Giacometti 面對同一模特兒而每日所見不同…。

## 真實：從自然到人間

我們在攝影錄像的機械技術主宰影像的時代，來看劉漢澄的一組繪畫：15幅以香港榕樹為素材，12幅以香港實景作構圖。初看畫面任由榕根縱橫闖蕩，盤根蒼老，逶曲離奇。難免疑問：如何會從劉漢澄的少女眼光去演繹呢？隨即想起梵高第一幅油畫《林間白衣少女》（*Jeune fille en blanc dans un bois*, 1882），就是以一排三棵老樹作構圖，杈杈樹根作前景，中景白衣少女站在第二棵樹根上，扶倚大樹；前景老根出奇的超前，使少女顯得細小而遠離，可望而不可及，很有求之不能又揮之不去，令人惆悵。少女和樹根原應



梵高, *Jeune Fille en blanc dans un bois*, 1882 (左); *Troncs d'arbres avec pré fleuri*, 1890 (右)

鉅錙難合，何至共處樹林蒼莽中？在西方就說是「憂鬱」(mélancolie)，看成人間自古潛藏的情緒。另一幅梵高最晚期作品《樹幹與草地花開》(*Troncs d'arbres avec pré fleuri*, 1890)，前景也是老樹粗幹，以粗老、痙攣、急促的筆觸冒起，至地面草卉，再至中景開花的草地，漸去漸遠逐漸融和，直至更遠一切平和…。是梵高流露的「鄉愁」？畫面明麗的鵝黃嫩綠色調，黑綫夾帶着藍和紅，由粗魯而至細蜜，編織成充滿張力的節奏，已足見純粹的畫味，足以娛目欣賞了。卻要分明是皺褶的老樹幹，點明花開時分，發生在極近而至極遠的大地上…。大地無限遼遠，意味着異鄉人的故鄉沙漠，能不是鄉愁！梵高借老樹根幹襯托風景，表現出潛藏在人間的「憂鬱」與「鄉愁」，就是我們要討論的揭示「真實」。

## 劉漢澄的繪畫：自然的生命

回到劉漢澄作品的榕樹系列，繪畫意圖也明顯不在榕樹的植物類型。試看《根(三)》(p.25)：以一道白籬橫過，巧妙地攔開林木，只見一棵榕樹的老根，只有根在大地延伸；我們專注樹根，地上交替著光與暗的斑駁，生命就是這樣不動聲色地蔓延。對照樹幹光斑的暖色，陰影裡樹根的灰綠，顯得特別深沉，毫不炫耀，這是頑強生命力的寫照！再看《破土而出》(p.30)，也是讓人注視老根。但這裡光暗對比已不再重要，卻見凸出紅磚白石的包圍。老根的活力仍是主題：盤根虯結，根石糾纏。在畫中，根和石都同樣用粗黑線條勾勒，突出嚴峻冷冽的紅磚白石規範的力量，而畫家又寄望暗綠的根和草，作為生命，作為動力，在火紅的色調中，突破就是勝利！縱觀組畫，借榕根的《交織》(p.27)、《抓緊》(p.31)、《伸展》(p.33)…直至《擁抱》(p.66)，不難令觀者聯系聽見貝多芬交響曲，聽至《大合唱》時的激情！

## 城市景色：真實的探究

我們來看第二部分香港風景：從《天朗氣清》開始，接著《沙田（一）》－濕潤的陵坡上仍由木屋和老宅襯托隆起的山陵。《沙田（二）》－沙田低谷的舊屋，對照新建築高樓住宅。《城門上河圖》－城門河沿岸，住宅高樓林立。至到《新與舊（中環）》，其中間隔《葵涌（一）》、《葵涌（二）》等等，都是地標明確的香港民居區。不見香港的旅遊標誌太平山，不見金融商業揚威的摩天大廈群，不見全城名牌並列的商場繁華、名車如流的街道氣勢…。畫家的眼光顯然無意照顧旅遊來客的獵奇目標。畫家的眼光是實在生活在香港所見的香港實景，香港人看香港生活就應平實無奇。現時，即使外鄉人來看香港生活，也應同樣感覺平實無奇。今天，全球一體化的消費社會、一體化的消費動力、一體化的生活方式，到處同樣無從講究別樣、另類。但是，平實無奇的環境風景表現在繪畫中，我們仍然要求十八世紀狄德羅的態度——不寬容平庸的「自然的模仿」。我們看香港組畫最後一幅：仰望鬱綠山陵頂上一排水泥大廈，由天空襯出高聳，卻有說不清的孤立、落寞。令人還想回看沙田、葵涌、火炭的生活，活動、喧鬧。從仰望回至俯瞰，落寞至喧鬧的面面觀，想是畫家正在追求的「自然的真實」罷。

看漢澄繪畫，始自漢澄携孩年代。在巴黎每次見面，都看新作，直至隨父母遷返香港。多年之後再看漢澄的作品，是一幅人物畫，敏感敏銳的表現力，至今猶存記憶。後來漢澄赴美國留學主修美術，隨學校課程再來巴黎實習，在巴黎又看到漢澄留學期間繪畫作業。甲午新年，收到漢澄近作照片。這回不由得不得為漢澄作品寫下一段看畫感受。不避文字外行，不嫌貽笑方家。

### 2014新春

<sup>1</sup> 《漢書·外戚傳》

<sup>2</sup> 《孟子·梁惠王》

<sup>3</sup> Gertrude Stein, *Autobiographie*, 1934; Picasso, 1938.

<sup>4</sup> James Lord, *Un portrait de Giacometti*, 1965; *Giacometti biography*, 1983.

<sup>5</sup> *Conversations avec Cézanne*, 1978, Macula.

<sup>6</sup> *Le daguerréotype français. Un objet photographique*. Paris: Musée d'Orsay, 2003.

戴海鷹是著名華裔旅法畫家，1970年起在巴黎工作生活，過去四十年在世界各地的美術館和畫廊廣泛展出，展地包括法國、瑞士、丹麥、比利時、台灣、澳門、香港、美國等。



Photograph by Jiting Luo

# Painting Hong Kong

By Claire Lau

Since my return to Hong Kong 3 years ago, I have been developing my Hong Kong Banyan series and my Hong Kong Cityscape series simultaneously. To me, they are respectively a micro- and macro- representation of the spatial relationship between nature and the city.

Perhaps because of my time spent abroad, my passions and concerns for Hong Kong may differ from those of many locals. After moving from Paris to Hong Kong at the age of 7, I witnessed the severe impacts of urban development on the environment in my neighborhood; woods deforested for high-rises, hills removed for highways, and the continuous degradation of air quality. By the age of 15, the environment was already a theme in my artwork. However, it was not until after I left for university in the U.S. that I truly recognized the unique qualities of Hong Kong's landscape. As one of the most dynamic metropolises in the world, Hong Kong has an unusual abundance of natural growth interwoven in its urban territory. Because of the mountainous terrain, the city winds between the hills and the ocean to create a remarkable landscape with distinct contrasts.

## Plein air Painting

It was during my university years in the U.S. and Paris that I began the practice of painting *en plein air*. Interacting directly with my immediate environment offered an intimacy to my subject that painting from a photograph could never provide. By watching a place change over time, I was able to gain a deeper understanding and to build a relationship with my surroundings. Upon my return to Hong Kong, I realized that these moments of interaction were extremely rare among city dwellers. In Hong Kong, everyone is constantly fixated on their digital devices, whether on the train, on the street, or at a restaurant, and oblivious to everything happening around them. I'm troubled by how detached we have become to one another and to our environment. People don't talk to each other on dates, don't care for others on trains, don't reflect on how our actions or inaction may carry consequences. Socialization has become superficial, and few deep relationships are being built. It's no wonder that Hong Kong is turning into a collection of malls. Thus, against all trends of modern society and the contemporary art world, I decided to return to plein air painting as a way to consciously reconnect with my surroundings, and through this public act I encourage others to reconnect as well.

The process of painting *en plein air* in itself is a performance. The sites I choose are often regularly frequented by people going about their daily lives, but I do not select my locations based on the proximity to populated areas. Nevertheless, I have regularly been attracting onlookers from 3-year-olds to 80-year-olds. Some pause momentarily, some stay to watch, while others make conversation with me. My undertaking also seems to have inspired many amateur (and maybe some specialized) photographers. Many of the photos in this book were taken by strangers who happened to pass by; interactions which I very much welcome.

My entire process of painting is completed on site. Fortunately in Hong Kong, I can paint year-round. In the 35°C heat, I wear loose long sleeves, light colors, a wide hat, and cover myself with insect repellent. In winter temperatures below 10°C, I put on 6 layers, a scarf, a wool hat and gloves. The worst is the wind, which often sends my canvas flying off like a sail, taking my aluminum easel with it. I take public transport. My journey home is always nerve-racking; bringing a one-meter-or-larger wet painting onto a crowded bus or train compartment is a dangerous endeavor.

## The Two Series

Both my Banyan and Cityscape series ultimately relate to the idea of systems. I am attracted to banyan trees and mountain figs because their roots are so visibly far reaching, holding onto the earth's surface, while air roots hang from branches, eventually twisting and merging with each other to form new trunks. To me, they are the physical visualization of systems and cycles: growing from the ground, climbing up, then coming back down again. As these trees grow large, they also form incredible ecosystems of their own, housing birds, rodents, and insects.

At the same time, an elevated view of a landscape is also a direct manifestation of the system and structure of a place. I have always loved to hike and look at views from high above, seeing how everything fits together, gathering a holistic understanding of the land. The grandeur of the landscape also humbles you into realizing that you are one small joint in a web of connections. But if the balance of the forces are disturbed, the whole web can fall apart.

The Hong Kong landscapes also carry very interesting juxtapositions of heterogeneous elements: mountains springing up between urban areas, old village houses next to high rise apartments, and roads winding between buildings and hills. Everything is connected. I also like to capture construction sites; they are the embodiment of human beings' never-ending desire to expand and conquer.

## The Styles

Throughout my first year in Hong Kong, I was very much engrossed in form and content. I investigated the space wrapped around me as I stood under a tree, or the panoramic and/or vertical expanse of the landscape. I was describing the trees, the houses, the roads, the sky scrapers, the construction sites. During my 2012 solo exhibition as Artist-in-Residence at Yew Chung International School, I came to the realization that after much focus on form and space, it was time incorporate more color. Thus in the following months, while still paying much attention to space and composition, I progressively loosened up the brush strokes and introduced more saturated colors.

However, I had no interest in the systemic execution of a particular style. My paintings are always a response to the particular forces I experience at each location; my perception of its essence. Thus each painting has a coherence and harmony of its own. They are illustrations of the different interactions between man and nature: while some banyan trees have room to expand, others burst out of the tiny lot of land they are allocated; while nature is found in abundance in some cityscapes, it is suffocated in others.



Photographs by Ada Li (left) and Maggie Kan (right)

# 繪畫香港

劉漢澄

自從我三年前回港以來，一直在繪畫「香港榕樹」和「香港城市景色」兩個系列。它們分別從微觀和宏觀層面探索人與大自然之間的空間關係。

也許因為在外國居住多年，香港吸引我和使我關注的地方，與一般土生土長的港人有點不同。我七歲時從巴黎移居香港後，目睹身邊的環境被城市發展日漸破壞：附近的樹林被砍伐，建起高樓；山丘被移走，築成公路，而空氣質素就每況愈下。因此我十五歲時已經以大自然的破壞作為藝術創作的主题。後來到美國讀大學時，我才開始察覺到香港風景的特別之處：作為世界的國際大都會之一，由於山巒多平地少，市區就在高山和海岸之間穿插，構成獨一無二的城市景色。

## 戶外寫生

我在美國及法國唸大學期間開始戶外寫生。寫生使我和題材之間建立的親切感，是對着相片繪畫永遠不能達到的。親身觀察一個地方的變化，可以加深對它的了解，與它建立更緊密的關係。回到香港，我發現城市人非常欠缺這種與四周環境的接觸。無論在火車上、街道上、甚至餐廳裏，人人都低頭凝視智能電話，對身邊一切渾然不覺。這種對人與人之間以及人與環境之間的疏離令我擔憂。情侶約會時不再談話，一般人乘車時對他人不看一眼，不再考慮自己的行為與冷漠會對外界帶來甚麼影響；人們不再建立關係、一切變得非常膚淺。難怪香港變成一個又一個平平無奇的商場。因此，我決定反潮流，堅持戶外寫生，刻意重新接觸感受環境，希望從而可引導大眾同樣地觀察與感受四周。

我在戶外寫生的過程中，不斷引起路人的興趣。在三歲至八十歲的旁觀者中，有些停頓一刻、有些逗留觀察、有些還跟我談話。我也觸發了不少的攝影愛好者的靈感：這本畫冊內有不少照片是由路過的陌生人拍的，這些交流令我極為欣喜。

我所有的畫作由始至終都在戶外完成。住在香港的好處就是長年都可以寫生：在35度的大熱天時，我穿着淺色寬鬆透氣的長袖衫長褲，帶上大帽子，噴上防蚊油；在10度的寒風中，我穿上六層衣服，帶上絨帽、頸巾和手套。最困難是遇到大風的時候，畫布連同鋁畫架像風帆一樣被吹走。我只乘公共交通，所以每次帶着畫布擠上巴士或火車時，都是一個戰戰兢兢的經歷。

## 兩個系列

歸根到柢，我的榕樹及城市系列都與「系統」這概念息息相關。高山榕和細葉榕的樹根在地面伸展，抓緊泥土；氣根從高處樹枝垂下，與其他支柱盤曲扭成樹幹的一部分。榕樹根是生態循環系統的體現：破土而出，往上伸展，返回大地。當這些大榕樹長得茂盛時，它自己也會變成一個供雀鳥、昆蟲、爬行動物等棲息的生態系統。

與此同時，從高處遠眺的景觀也能展現一個地方的系統和架構。我從小已非常喜歡遠足時從山上遠望，從景色中了解那一個地方的空間結構。宏大的景觀可使你自感渺小，有如大蜘蛛網的其中一點；但如果各度力之間的平衡受到干擾，整個網便會瓦解。

香港的城市景色也含藏着不少有趣之處，尤其是於它充滿著異質元素的並列：山野與市鎮、小村落與高樓大廈；而公路在山丘與樓房之間穿插，將一切連結起來。我亦喜歡繪畫建築地盤；它們代表着人類對永無止境的發展和擴張的慾望。

## 風格

我回港後第一年的畫作主要探究形態和內容，畫樹時細心觀察包圍着自己的空間，畫風景時審視橫向或縱向的廣角視線，描繪着樹木、房屋、道路、高樓和工地。2012年我以駐校藝術家身份在耀中國際學校舉行個展期間，察覺自己除了研究形態及空間之外，在用色上可以更放膽。於是後來除了繼續注意空間和構圖之外，也漸漸把筆觸放鬆，多採用更鮮豔的顏色。

然而，我無意只畫出風格上千篇一律的作品。每一幅作品都是我對每一個地方作出的回應，捕捉著它散發的力量，找緊了它本質特徵。因此每幅畫都具有內部的一致性與和諧。它們分別代表著人與自然界不同狀況下的互動：榕樹有時有足夠的空間舒展，有時卻必須衝出那狹小的土地才能向外伸延；城市景色中有時候野林處處，有時卻一株小草也難得一見。



Photograph by Esther Chow

Hong Kong Banyan

香港榕樹

I am particularly attracted to trees with unique gestures and poses, sometimes rendering them human-like. Leaning, reaching, grabbing, all these trees seem to be in motion, accentuating their vitality.

The first work I completed when I came back in 2011 were two paintings of a great mountain fig at the Chinese University of Hong Kong (CU). Its structure was so complex, its gestures organic, spiritual yet architectural. I stationed myself right among its roots, capturing the space that engulfed me, from the branches that hung right above the top of my head, to the roots that extended right next to my feet. It was very much of a challenge in terms of form and space.

While the mountain fig at CU had room to expand, I also began painting banyan trees on the sides of roads which were confined to insufficient lots of land. They were given so little space to grow that they would burst out of the brick and concrete structures surrounding them. This to me was a manifestation of the power of nature. While we can claim that nature is "fighting back", in reality the forces of life are simply stronger and more unpredictable than we anticipate. Being part of the system, humans need to realize that for every action, there is a reaction, and that reaction may have serious consequences.

我常被造型獨特、姿態像人的樹吸引。它們靠倚着、伸展着、牢抓着，這些動態令大樹更顯得更加生機勃勃。

2011年回港後最初畫的兩幅作品是繪畫香港中文大學校園裏的一棵大高山榕。它的結構複雜，姿態生動，彷彿屬靈但又貌似建築。我站在大樹下，從頭頂上的樹枝到腳邊的樹根，細心捕捉包圍着自己的空間。描繪這個空間和狀態一點也不容易。

中大的那棵高山榕有足夠空間生長，香港不少榕樹卻偏促在路旁的土塊裏掙扎，又常常衝破圍困它們的石屎和磚塊。對我來說這是大自然力量的表現，某程度上可說是大自然正在「反攻」。其實大自然比人們想像中更有威力，更變化莫測。作為體系中的一份子，人類要明白每一個作用都會有反作用；人類對大自然所做的一切都會有它的後果。

Mountain Fig I 高山榕 (一)  
48" x 36" / 121.92cm x 91.44cm  
Oil on Canvas  
2011

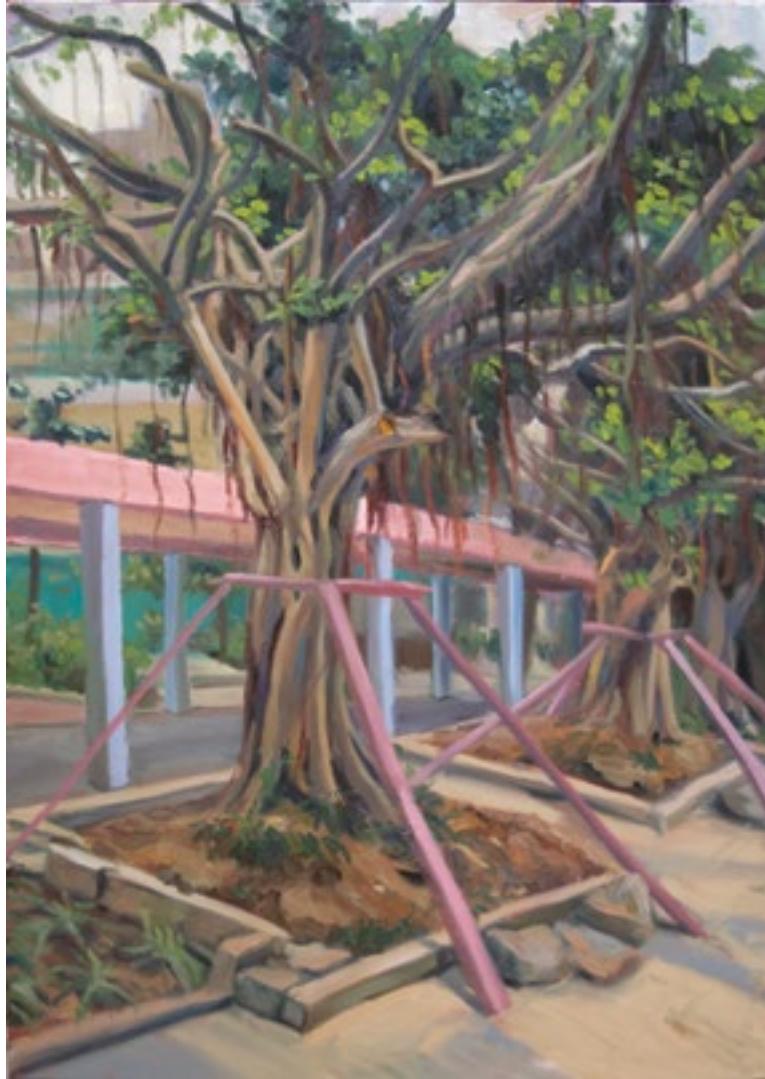


Mountain Fig II 高山榕 (二)  
40" x 30" / 101.6cm x 76.2cm  
Oil on Canvas  
2011





After Typhoon No.10 - I 颱風過後 (一)  
20" x 30" / 50.8cm x 76.2cm  
Oil on Canvas  
2012



After Typhoon No.10 - II 颱風過後 (二)

19.5" x 27.5" / 49.5 cm x 70 cm

Oil on Canvas

2012



Roots IV 根(四)  
40" x 20" / 101.6cm x 50.8cm  
Oil on Canvas  
2012



Roots III 根 (三)  
30" x 20" / 76.2cm x 50.8cm  
Oil on Canvas  
2012



Interweaving 交織

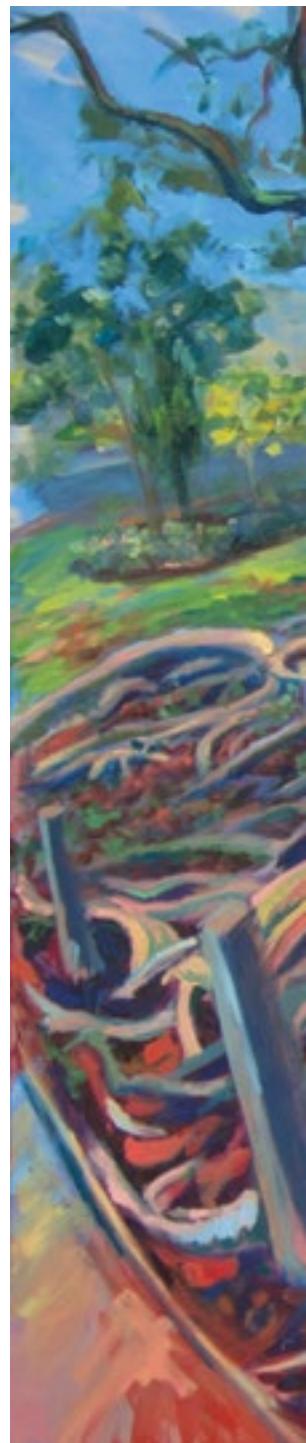
20" x 60" / 50.8cm x 152.4cm

Oil on Canvas

2013



Unravelling 開展  
50" x 60" / 127cm x 152.4cm  
Oil on Linen  
2013







Bursting Out 破土而出  
30" x 30" / 76.2cm x 76.2cm  
Oil on Canvas  
2013



Taking Hold 抓緊  
30" x 30" / 76.2cm x 76.2cm  
Oil on Canvas  
2013



Sidewalk 路旁  
20" x 40" / 50.8cm x 101.6cm  
Oil on Canvas  
2012-14

Étendu 伸展  
20" x 40" / 50.8cm x 101.6cm  
Oil on Canvas  
2013-14





Still Dancer I 静舞者 (一)  
30" x 20" / 76.2cm x 50.8cm  
Oil on Canvas  
2013



Still Dancer II 静舞者 (二)  
30" x 20" / 76.2cm x 50.8cm  
Oil on Canvas  
2013



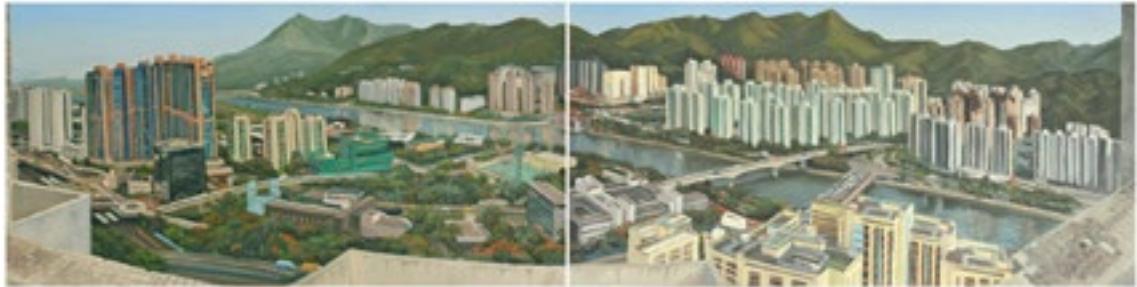


Enfolding 擁抱  
30" x 40" / 76.2cm x 101.6cm  
Oil on Linen  
2014

# Opening the City: 'Dead-pan' Vision of Claire Lau's Oil Painting

By Leung Po Shan, Anthony

I first saw the paintings, then met the artist. Under the brushworks of this 80s-born artist, the cramped surroundings of Hong Kong become wide and unfamiliar urban spaces of imagination.



*Fotan Panorama (Shing Mun River)*, 2012 (see p. 50 for larger version)

The first time I saw Lau's paintings was at a large scale group exhibition. In the 2-meter-wide diptych, a river is banked by a sea of buildings and mountain ranges. The tiled railings in the foreground give way to an outlook from a rooftop. The scene is familiar, yet somehow difficult to pinpoint. It turns out that from the top of a skyscraper in Fotan, the artist reveals to us the unexpected but ordinary presence of mountains and water to support a refreshing cityscape. Exhibiting together was *Shatin II* (p. 49), painted with a color palette of high-saturation but deliberately compressed hue. These different uses of color seemed to indicate an exploratory phase, but among the paintings of the exhibition, these works stood out.

Everyone says that Hong Kong's art market is flourishing, with young artists specialized in producing "nice" works. Lau's skilled way of painting *en plein air* is the exact opposite of this trend. What really surprised me was that the artist not only completes all paintings on site without a studio, but is also a 20-something-year-old girl.

Claire's ability to uniquely capture this city that we are all too familiar with may be explained by her upbringing. Her parents studied in Paris, and so she was born abroad as their first child. The family eventually returned to Hong Kong, but Claire then decided to go off on her own to the East Coast of the United States, studying at a renowned liberal arts college in the small town of Amherst. Through her mobile and independent life experiences, she became drawn to mountains and fields, became passionate about trees, and developed skills and visions that are different from those of her contemporaries.

Or perhaps, among our constant search for breakthroughs in the contemporary art scene, we have forgotten the existence of a small but steady stream called painting. It may not be radical or attention grabbing, yet not necessarily delightful to the eyes and the mind. Instead it is a stubborn continuation of a historic medium in which new discoveries can still be made. Through Claire, I was introduced to a series of very unfamiliar names: Rackstraw Downes, Stanley Lewis, Gideon Bok, Sangram Majumdar, Sébastien Mahon. They are either old heads who insist on plein air painting, or individuals that hide in their studios to micro-observe the introspective interior and insignificant details of everyday life. What they have in common, apart from being all male, is that none are abstract painters, yet also cannot simplistically be classified as 'realists'.

Although Claire's is still young in her painting career, the works exhibited this time are a great breakthrough since her return from the U.S. From a style that was somewhat akin to expressionism in her former stage, with quick and sketchy brushwork, she has now progressed into a more analytical approach, using planes and color to structure the pictorial space. The painted world under Claire's brush resembles that of dead-pan photography (in which the viewer is right in the middle of everything), and yet there remains an emotional distance and strangeness that lurks about.

*(Translated from Chinese)*

*Leung Po Shan, Antony: Belonging to the last generation of university students under the colonial rule, Leung studied Fine Arts but witnessed the Handover of Hong Kong as a reporter. She was a member of Para/Site Art Space and In-Media (Hong Kong), and is currently a PhD candidate in Cultural Studies at the Chinese University of Hong Kong, and the founding member of Hong Kong Culture Monitor. Her essays and commentaries have been published in the Hong Kong Economic Journal, InMedia (Hong Kong), City Magazine, Leap, etc.*

# 打開城市——劉漢澄的「死硬派」寫生

梁寶山

先見其畫，再見其人——這位八十後藝術家筆下的風景，的確為狹迫的香港環境，帶來陌生又開闊的城市想像。



《火炭廣角全景(城門上河圖)》，2011 (見p. 50)

第一次遇見劉漢澄的畫，是在一個大型聯展上。長共兩米的橫幅diptych，把一河兩岸的樓海與山巒、以至近在咫尺的天台階磚盡現眼前，似曾相識的風景，怎也道不出個所以然來。在火炭大廈的樓頂，畫家竟能見山是山，為觀者重新打開一度依山傍水的城市風景。連同同時展出的《沙田(二)》(p. 49)，高彩度但刻意壓縮色溫的畫法，雖明顯仍在摸索階段，但在同類相吸的油畫展上脫穎而出。

都說近年香港藝術市場蓬勃，催生出專事「乖畫」的年青藝術家。劉漢澄這種大器的就地寫生，簡直反其道而行。更令我出乎意料的是，畫家不單沒有工作室，畫作全部都在實地完成，而且還是個二十出頭的女孩。

能夠以這種與別不同的視角回看我們熟悉的城市，原來正與Claire的成長背境有關。爸媽留學巴黎，Claire是在異地所生的第一個孩子。後來二人回港，但 Claire 卻選擇獨自遠赴美國東部小鎮 Amherst 一所著名的 liberal arts college 就讀。不斷易遷與獨立自理的成長經驗，生活環境裡矚目的高山平原，養成她對樹木情有獨鍾，亦造就了她無論在技法與視野上都與其同代人與別不同的視覺。

又或者，都只是因為我們忽略了在講求每回都石破天驚的當代藝術底下，仍有一種細水長流的物種，叫做繪畫。它不一定日新月異、不屑撲捉眼球，卻又不一定賞心悅目，頑固地繼續在古老的媒界裡發掘未知的可能性。透過Claire，我更認識到一批對我來說相當陌生的名字：Rackstraw Downes、Stanley Lewis、Gideon Bok、Sangram Majumdar、Sébastien Mahon。這些畫家要麼就是堅持戶外寫生的老頭，要麼就是窩在工作室內以微觀或壓縮的視角展現日常之中視而不見的細節。他們的共通點除了清一色是男性外，還有就是都在抽象以外，卻又不能簡單被歸類為寫實主義之內。

Claire畫齡雖短，但這次展出的作品都是對留美時期畫風的刻意突破。從近於表現主義、筆觸短快的 sketchy 風格，到講求以面塊與用色組合構成整體畫面，Claire 筆下的油彩世界，其實近更於 dead-pan photography 那種身在其中，卻又算當抽離的觀察和詭異的呈現。

梁寶山：殖民地最後一代大學生。唸藝術，卻以記者身份見證回歸。曾為「Para/Site藝術空間」、「獨立媒體(香港)」成員。現為香港中文大學文化研究博士生，以及「香港文化監察」創會成員。評論文章見於《信報》、《獨立媒體》、《號外》、《藝術界》等。



Photograph by Wong Chak Hung

Hong Kong Cityscape

香港城市景色

This series of paintings capture different facets of Hong Kong. I began by painting close to my neighborhood in Shatin and Fotan, where, although very much urban, nature is still found in abundance due to the omnipresent mountain ranges. However, several of the paintings were done in less green areas, such as in Kwai Chung and Central. In Kwai Chung, except for the Tai Mo Shan mountain range, the heavily industrial landscape goes on for as far as you can see, overwhelming you visually and nauseating with its poor air quality. But it still reflects a part of Hong Kong in which urban planning was poorly conceived, resulting in a distressing environment. In Central, I was attracted by the juxtaposition of old Chinese houses with the modern sky scrapers, and the bits nature wriggling out from the low-lying rooftops.

The primary challenge of the cityscapes was space. I was interested in representing wide expanses from a very specific view point. To include all of the space into my work, I would have to turn my head from left to right, look from high above or far away at the horizon to the bottom of the building I was standing on. My challenge was to compose all these shifting perspectives, sometimes up to 270° angles, onto a single flat surface. I twisted space, exaggerating depth through shifting perspectives.

In this series of paintings, my brushwork and use of color varied from one work to the other. The reason is that each of these paintings are a response to the landscape in front of me. Painting is a journey of exploring, processing and understanding my surroundings. Since each space speaks to me in a different manner, I would be inclined to use different methods to capture the elements of my concern. For instance, in *Kwai Chung I* and *Air (Sui Wo Road)*, the air pollution became gradually so rampant over the weeks that I wanted to paint the air, the layers of increasing grayness as your eyes travel further in space. Thus I became more involved in mixing the nuances of tones. Other times the general gesture and colors of the landscape stood out to me. So quicker brushstrokes and patches of saturated colors were employed throughout the canvas.

這個系列捕捉了香港不同的面貌。起初我主要在家居附近的沙田火炭寫生，所以畫中有茂密的高山野林。其他幾幅作品，則在葵涌和中環完成，畫中林木較少。葵涌除了大帽山外，工廠大廈一望無際，勞累眼睛、空氣刺鼻。這代表了香港其中一個城市設計欠佳、壓迫感較大的地方。中環的景色引起我注意的地方就是舊唐樓與現代高樓造成的對比，以及植物從矮小天台爬出來的景象。

空間的處理是繪畫城市景色的最大挑戰。我有意把廣闊的空間從一個觀點描繪，觀望景色時要把頭從左至右、由上至下、自遠至近轉動着，把大至270度的角度壓縮在一個平面之上。因此我把空間扭曲，誇張深度，將不同角度融合到畫中。

這系列作品中的著筆和用色不完全相同，因為每一幅作品都是我對每一個景觀作出的回應。對我而言，繪畫是一個探索、整理和理解的過程，而由於每一個地方都會觸發不同的聯想，我會用不同手法捕捉它獨特之處。例如在繪畫《葵涌(一)》和《空氣(穗禾路)》過程中，由於空氣質素逐漸惡化，我決定把空氣中一層層的灰塵描繪，因此集中細緻調色。但站在其他氣勢壯觀和色彩耀眼的地方前，我便會用輕快的筆觸和鮮豔的顏色完成作品。



When the Sky Was Clear 天朗氣清  
30" x 40" / 76.2cm x 101.6cm  
Oil on Canvas  
2012





Shatin I 沙田 (一)  
30" x 40" / 76.2cm x 101.6cm  
Oil on Canvas  
2012





Shatin II 沙田 (二)  
27.5" x 35" / 70 cm x 90 cm  
Oil on Canvas  
2012

Fotan Panorama (Shing Mun River) 火炭廣角全景(城門上河圖)  
20" x 80" / 50.8cm x 203.2cm  
Oil on Canvas  
2012





Yau Ma Tei 動脈 (油麻地)  
28" x 20" / 71.12cm x 50.8cm  
Oil on Canvas  
2013





Ha Wo Che Village 下禾輦村  
20"x60" / 50.8cm x 152.4cm  
Oil on Canvas  
2013







Old and New (Central) 新與舊 (中環)

25"x45" / 63.5cm x 114.3cm

Oil on Canvas

2013





Behind the Mall 商場後面  
30" x 40" / 76.2cm x 101.6cm  
Oil on Linen  
2013





Kwai Chung I 葵涌 (一)  
30" x 40" / 76.2cm x 101.6cm  
Oil on Linen  
2013





Remembering Summer (Kwai Chung II) 回想起夏天 -葵涌 (二)

30" x 40" / 76.2cm x 101.6cm

Oil on Linen

2013





Fotan 火炭  
40" x 30" / 101.6cm x 76.2cm  
Oil on Linen  
2013

Air (Sui Wo Road) 空氣(穗禾路)  
25" x 45" / 63.5cm x 114.3cm  
Oil on Linen  
2013





# A Lover of Peace and Harmony

By Eva Man Kit-Wah

When Claire was young, she was the “China doll” in everybody’s eyes. Before she could walk, her mother would tie her hair into a little “tree” on top of her head, and sitting upright, exhibiting charming dimples on her face, she would make everyone around her smile. At that time her parents were studying and working in Paris. Claire became not only a console to all the fellow study abroad students, but also a sweetheart among her parent’s French friends. While the image of her with the “tree” on top of her head had left a deep impression in my mind, I never thought that trees would later become a hallmark of her paintings.

Claire’s parents studied French history and philosophy, and practiced what they preached. They enabled their daughter to grow up in a cultured and liberal environment. Claire’s life was filled with art and music: every time I stepped into their home, she would always play the piano and sing with a rounded, energetic voice. She seemed to express herself naturally from an early age, and was happy to share the beauties of the world with other people. Claire also seems to fit what educational experts observe in artistically talented children: self-motivated, self-expressing, and finding much joy in doing so. Their developments and achievements in the arts do not solely lie on skill and ability, but also on acute perception, imagination, and what is called Aesthetic Intelligence, or A.I.

Claire’s A.I. is exemplified in how she deals with the space between lines, as well as the qualities of lines themselves. If the artistically talented are good at solving technical problems while not letting these limit their creativity, Claire’s paintings show how she can balance the two. Perhaps she is already accustomed to reconciling the conflicts and contradiction in daily life; life in Hong Kong v.s. Europe & America; nature’s trees v.s. the city’s concrete; vast open forests v.s. the compact city; natural v.s. artificial sceneries; as well as how to portray something dynamic and full of life onto a 2D canvas. She industriously seeks to combine the forests and fields with her everyday city life in Hong Kong - in Kwai Chung, Fo Tan, Wo Che, Yau Ma Tei etc. Although she paints familiar buildings in what seems like a realistic manner, her paintings contain idealistic proportions and harmony. These stand tall and high above the low foliage that unroll and extend, showing the vitality of nature weaving through the builders ambitions. Together they coexists, each brilliant, but also regulating one another.

Claire's Banyan series reflects her artistic attitude as well as her life convictions: the banyans trees neatly planted in the Hong Kong soils, steadily growing and expanding, exemplify their strength in survival. In her paintings, the tree roots burst out of the confining concrete floors, capturing the artist's attention. She describes them devoutly, letting them tell their own stories. We are just at awe by this young artist's ability to integrate. She is evidently someone who loves peace and harmony.

*(Translated from Chinese)*

*Professor Eva Man is the Head of Humanities and Professor of the Religion & Philosophy Department of the Hong Kong Baptist University. She has been the Vice-Chair of the Visual Arts Committee of the Hong Kong Arts Development Council from 2007-2013. She is currently a board member of 1a Space, an influential visual arts group in Hong Kong.*

# 愛好和平的整合者

文潔華

小時候的Claire（劉漢澄），是眾人眼裡的「中國娃娃」。她還未走路的時候，頭髮中央一撮被母親紮成了一棵小樹，直坐著展示她迷人的酒渦，讓眾人逗著笑。其時她的父母正在巴黎進修及工作，Claire不單是香港留學生叔叔和姨姨們的慰藉，同時也是父母的法籍朋友的甜心。我對她頭上的「小髮樹」印象很深，只是從來沒有想過「樹」後來會是她繪畫藝術的標誌。

Claire的父母唸法國歷史與哲學，同時身體力行，讓女兒在博雅與自由的氛圍裡成長。她的生活滿是藝術與音樂，每逢到訪她家，才進門便見她在愉快地彈琴與歌唱，歌聲圓渾有勁。她似乎早已習慣了隨情，與人分享人間應有的優良品質。Claire也符合了教育專家們對具藝術天賦的兒童的研究與觀察：自我發動、自我表達，並在其中得到極大的樂趣。他們在藝術方面的發展與成就不完全在技巧與能力，也在知覺的敏銳力、想像力以及所謂「美感智商」(Aesthetic Intelligence, A.I.)。

Claire的A.I.見諸她如何處理線條之間的空間，以及線條自身所呈現的品質。如果說是藝術天賦者善於解決藝術實踐上的問題，同時又不被解決技術的方案限圍了盎然的創意，Claire的畫作便見出她如何善於平衡二者。或許她習慣了面對生活表面上的衝突與矛盾，包括香港與歐美之間的生活；大自然的樹木與城市的三合土森林；寬闊的林野與狹窄的城市；天然的與人為的景象；以及如何把豐盛的生命力形式表達於兩度空間的畫布裡。她努力尋求把心中的森林與青蔥的草原，跟她置身的城市環境（香港的葵涌、火炭、禾輦、油麻地……）結合。她的畫裡是理想性的比例與和諧，又同時是她熟悉的建築物；它們以高昂和挺立的姿態並存。低處的叢林在擁簇在延綿，自然界的生機處處，穿插於建設者的野心勃勃；彼此各自精彩、互相調節。

Claire的「香港榕樹」繪畫系列，訴說著她的藝術態度與生活信念：那些在香港的土壤裡盤根有序，穩固穩紮地生長的大榕樹，才真正展示了生存的實力。畫裡盤根穿破了壓制著它們生長的地面，曾使這位年輕的畫家著迷。她專注地繪畫著它們，讓它們訴說自己的故事。我們則驚訝於這位年輕畫家的整合力。她顯然是個和平的愛好者。

文潔華教授現為香港浸會大學人文及創作系系主任及教授，2007-2013年擔任「香港藝術發展局」大會委員兼視覺藝術組副主席，現任香港視覺藝術組織「la空間」董事會成員。



Photograph Law Ho Yan

# Claire Lau

- 1988 Born in Paris, France
- 1995 Moved to Hong Kong
- 2005 Completed summer course at École nationale supérieure des beaux-arts de Paris
- 2006 Graduated from Yew Chung International School, Hong Kong
  - Yew Chung Foundation Scholarship
  - Creative Endeavor Award for Art and Music
- 2008 Participated in Wells College Arts in Paris Study Abroad Program, France
- 2010 Graduated from Hampshire College, Amherst, MA, USA
  - Bachelor of Arts with a major in Fine Arts and minor in Music
  - Non Satis Non Scire Scholarship

## Solo Exhibitions

- 2014 "Connection - Paintings by Claire Lau", PubArt Gallery, Hong Kong
- 2012 "Duality: Boundaries and Intersections", Art Gallery, Yew Chung International School, Hong Kong
- 2011 "Intersections", Sticks and Bricks, Northampton MA, USA
- 2010 "Marked Landscapes", Living Arts Studio, Northampton MA, USA
- 2010 "Man and Nature: Paintings by Claire Lau", Hampshire College Art Gallery, Amherst MA, USA
- 2009 Solo Exhibition at the Moan and Dove, Amherst MA, USA

## Selected Group Exhibitions

- 2014 "Two Tales of One City: Photographs by Cheung Chan Fai and Paintings by Claire Lau", Chung Chi College, The Chinese University of Hong Kong
- 2014 "No Man's Land", Fotanian Open Studios, Hong Kong
- 2013 "Hong Kong Invitational Oil Painting Exhibition", Central Library Gallery, Hong Kong
- 2012 "First Hong Kong Oil Painting Competition 2012", Central Library Gallery, Hong Kong
- 2011 "Chung Chi College 60th Anniversary Exhibition", Central Library Gallery, Hong Kong
- 2010 "Hampshire College 40th Anniversary Alumni Exhibition", Hampshire College Art Gallery, Amherst MA, USA
- 2009 "Sharing the Journey: Women of Color Engaging with Our Worlds", Hampshire College Art Gallery, USA
- 2007 "Division II Students' Art exhibition", Hampshire College Art Gallery, USA
- 2005 "Club4Art Exhibition", Hong Kong Cultural Centre, Hong Kong
- 2003 "Club4Art Exhibition", Hong Kong Cultural Centre, Hong Kong

# 劉漢澄

- 1988 出生於法國巴黎
- 1995 移居香港
- 2005 修讀巴黎法國國立美術學院暑期課程
- 2006 畢業於香港耀中國際學校  
耀中教育機構獎學金  
創意貢獻獎: 藝術與音樂
- 2008 Wells College Arts in Paris 法國留學計畫
- 2010 畢業於美國麻省Hampshire College  
學士學位: 主修美術副修音樂  
Non Satis Non Scire 獎學金

## 個展

- 2014 “雙連：劉漢澄油畫展”，PubArt Gallery, 香港
- 2012 “Duality: Boundaries and Intersections”，香港耀中國際學校 藝術展覽館
- 2011 “Intersections”，Sticks and Bricks, Northampton, 美國麻省
- 2010 “Marked Landscapes”，Living Arts Studio, Northampton, 美國麻省
- 2010 “Man and Nature: Paintings by Claire Lau”，Hampshire College 藝術展覽廳, Amherst, 美國麻省
- 2009 Moan and Dove個展, Amherst 美國麻省

## 聯展

- 2014 “一城雙記：張燦輝攝影與劉漢澄油畫”，香港中文大學 崇基學院
- 2014 “No Man’s Land”，火炭藝術工作室開放日, 香港
- 2013 “香港油畫邀請展2013”，香港中央圖書館展覽廳, 香港
- 2012 “香港首屆油畫大賽 2012”，香港中央圖書館展覽廳, 香港
- 2011 “崇基60週年校慶藝展”，香港中央圖書館展覽廳, 香港
- 2010 “Hampshire College 40週年校友聯展”，Hampshire College 藝術展覽廳, Amherst, 美國麻省
- 2009 “Sharing the Journey: Women of Color Engaging with Our Worlds”，Hampshire College 藝術展覽廳, 美國
- 2007 “Division II Students’ Art exhibition”，Hampshire College 藝術展覽廳, 美國
- 2005 “為藝會聯展”，香港文化中心
- 2003 “為藝會聯展”，香港文化中心

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info@clairelau.net  
www.clairelau.net  
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