

hanart
TZ Gallery
漢雅軒

離心力
黃琮瑜的藝術力場

Centrifugal Force
The Art Field of Wong Chung-yu

藝術家出席酒會 2017年6月16日(週五)下午6到8時
Artist's Reception Friday, 16 June 2017, 6 to 8pm

展期 2017年6月10日至7月15日
Exhibition Period 10 June – 15 July 2017



黃琮瑜 Wong Chung-yu 《念(號碼 M3)》 VIII (number M3)
2017 水墨設色混合媒介絹本 Ink, colour and mixed media on silk 180 x 90 cm
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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漢雅軒謹訂於六月為香港年輕藝術家黃琮瑜舉辦個展《離心力：黃琮瑜的藝術力場》。
展覽於二零一七年六月十六日（週五）晚上六至八時在畢打行漢雅軒舉辦藝術家見面酒會。（展期由六月十日至七月十五日）。

《離心力：黃琮瑜的藝術力場》充分展現黃琮瑜先生的多元才華，也梳理出其創作觀念上的貫徹發展脈絡。所謂「離心力」，是指一種使旋轉物體遠離其旋轉中心的慣性力量。黃氏以「離心力」來比喻自己的創作道路——他拒絕固步自封，不隨波逐流，堅持尋找未知的「軌道」。

雖不屬於回顧展，本次展覽總共展出作品三十三組，涵蓋了藝術家早至二零零三年的作品到今年的最新創作，內容包括山水畫、抽象畫、拼貼、裝置和動畫，可見藝術家在不同媒體之間的探索和演化。作品所用的材料和技術的種類範圍十分廣泛，但風格始終統一鮮明。那些奇特的混雜視覺元素和怪趣的圖式都帶著黃氏強烈的個人面貌。

一直以來黃琮瑜始終把他對科技的掌握、對哲學的理解、對傳統的重視和認識和其奇特的方法論視覺為創作資源，進行整合和開發。他以作品誘發一個「黃氏力場」，挑戰我們所習以為常的感知方式。我們會不自覺會受他的「離心力」牽引，陷入一種「核心內圍的外圍」式的哲學沈思。

Hanart TZ Gallery is pleased to announce the artist's reception of ***Centrifugal Force: The Art Field of Wong Chung-yu***, a solo exhibition by a young Hong Kong ink painter and new media artist Wong Chung-yu, to take place on Friday, 16 June 2017, from 6-8pm at the gallery. (Exhibition runs from 10 June until 15 July).

Centrifugal Force offers a unique insight into Wong Chung-yu's intriguingly diverse but conceptually linked processes. The dictionary definition of the term centrifugal force is 'the tendency of an object moving in a circle to travel away from the center of the circle', and for Wong this term symbolizes his artistic momentum away from the core practices of the moment (whether his own or those of the larger 'arts circle') and towards new trajectories of exploration.

Featuring 33 works, including two major new series of paintings, the exhibition does not constitute a retrospective so much as a demonstration of how Wong's artistic language and exploration continue to evolve in what can be described as both an *inter-media* and *intra-media* context. Dating from 2003 to 2017, the works in the exhibition span a range of media and techniques, from Chinese ink landscape painting (*shanshui*) and abstract works in ink and colour, to collage, installation and digital animation—with the distinctive feature being that almost every work contains intriguing elements of hybridity and a quirky iconography that is very much Wong's own.



[局部 details]

黃琮瑜 Wong Chung-yu 《相生陣》 *A Transiting Cycle of Dualism* 2013
裝置藝術：水墨紙本、粉彩、木製品、互動數碼媒體 Installation: Ink on paper, pastel, wooden furniture, digital media with interaction
250 x 700 x 700 cm

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

策展引言

「核心內圍的外圍」 黃琮瑜的藝術力場

任卓華

黃琮瑜的新展《離心力：黃琮瑜的藝術力場》充分展現這位年輕藝術家的多元才華，也梳理出其創作觀念的貫徹發展脈絡。所謂「離心力」，是指一種使旋轉物體遠離其旋轉中心的慣性力量。黃氏以「離心力」來比喻自己的創作道路——他拒絕固步自封，不隨波逐流，堅持尋找未知的「軌道」。

本次展覽涵蓋了藝術家早自二零零三年的作品到今年的最新創作。雖然不是回顧展，然而內容包括山水畫、抽象畫、拼貼、裝置和動畫，還是可見藝術家在不同媒體之間的探索和演化。作品所用的材料和技術的種類範圍十分廣泛，但風格始終統一鮮明。那些奇特的混雜視覺元素和怪趣的圖式都帶著黃氏強烈的個人面貌。

黃琮瑜的跨領域學習背景使他能同時駕馭數碼科技和視藝創作。他善於從某一媒介中提取元素，再投放到另一媒介的領域去加以表現。這種猶如「異花授粉」的手段，體現了藝術與科學所賦予黃氏的雙重角色。他攻讀電腦科學，又隨香港畫壇前輩王無邪先生習畫；他前往英國學習數碼藝術，也同時從事寫作，撰寫腳本和出版個人小說；他愛讀中國哲學，也樂於研究宇宙理論。總之他盡展所長，探索不同領域的藝術潛能，尋找它們之間的聯繫。本展覽的動能裝置《千個夏》正是一個範例。它是一台手作的「電影放映機」，「菲林膠卷」是由藝術家親自繪製的水墨畫所組成，而腳本和旁白都由他一手包辦。

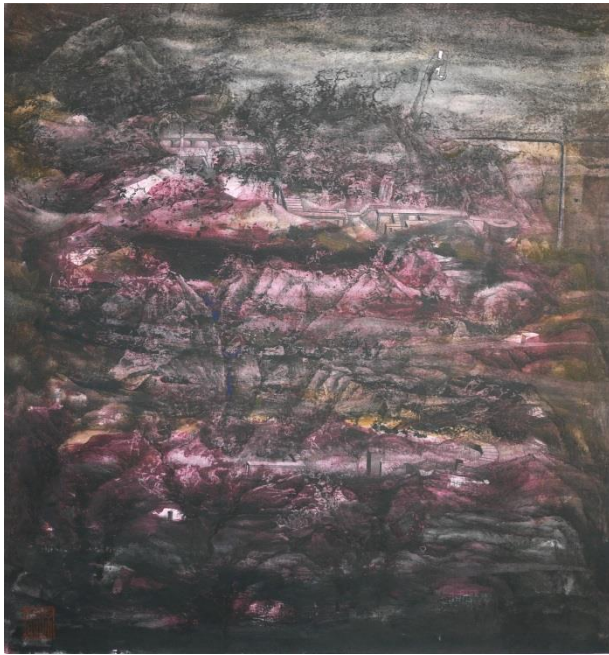
黃琮瑜承畫壇先驅王無邪先生的教導。王無邪先生曾經勉勵黃氏不要局限創作方向，應該利用所掌握的知識和技能去創造自己的獨特語言，千萬不要被「畫家」或「數碼藝術家」等名目定型。王先生自己就是最早把幾何的抽象語言融入新水墨山水，開創先河的先驅。

黃琮瑜 Wong Chung-yu
《電影機》(本檔期火熱上映：千個夏)
Movie Machine (now presents the hot movie: "A Thousand Summers")
2016
裝置藝術：電子媒體，水墨紙本
Installation: Mechanical media, ink on paper
160 x 180 x 100 cm

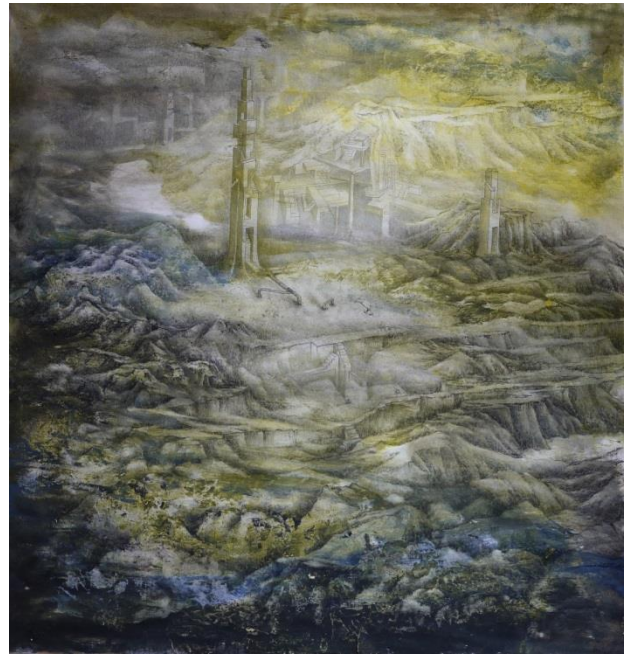
圖檔由藝術家及漢雅軒提供
Image Courtesy of the Artist and Hanart TZ Gallery



在英國學習數碼藝術期間，黃琮瑜愛看英國藝術家保羅·諾布爾（Paul Noble）的作品。保羅·諾布爾的繪畫注重細節，場景結構錯綜複雜而且極為超現實和神秘，猶如在「敵托邦」歷險的場景。我們不難從黃氏的繪畫或拼貼作品中發現保羅·諾布爾的影響。比如本展覽的兩件早期作品《崇山記 1》及《崇山記 2》：奇幻的色彩和筆墨繪出山川河谷，而山水之間滿佈神秘的建築景觀，內裡的高塔、天橋、樓梯和隧道築起一個城市網絡，看似由建築師精確繪製規劃，富於未來世界的感覺。理性的結構和自由奔放的山水造型構成鮮明對比。然而，觀者難以從畫裡找到人類棲居的痕跡，山水建築看來甚至像廢墟，幽幽地散發著「敵托邦」的氣息。然而根據黃琮瑜自己的解釋，作畫時並沒有考慮要建造「敵托邦」或「烏托邦」，他一心以自己喜歡的方式，運用意識或潛意識去創造一個城市。那些景觀是超現實和不合理的，一切純屬想像。他沒有預設成就或拆解這個幻境的「規則」，所以無需去界定它們是「敵托邦」或「烏托邦」。



黃琮瑜 Wong Chung-yu 《崇山記 1》 Noble Mountain 1
2013 水墨 設色 混合媒介 紙本 Ink, colour and mixed media on paper
75 x 70 cm



黃琮瑜 Wong Chung-yu 《崇山記 2》 Noble Mountain 2
2013 水墨 設色 混合媒介 紙本 Ink, colour and mixed media on paper
75 x 70 cm

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

黃琮瑜的近作《幻景圖》系列和《念》系列與那些早期作品形成鮮對比，而且從中能發現藝術家經歷了一個有趣的演變，見證他在藝術語言上的推進。

《幻景圖》系列其中一件大型作品《幻景圖 5》是一對令人嘆為觀止的雙聯山水立軸。黃氏以傳統皴法塑造肌理，並結合抽象筆墨和精湛的線描，繪畫出一個氣勢磅薄的鳥瞰山水。景觀被迷霧籠罩，當中有高低起伏的岩層和瀑布。再仔細看，能察覺有一個城市坐落在山谷，那些建築物的直線與山水的有機形態互相交融。觀者偶然會看到一些被剖開的天橋、管道系統、樓梯或樓頂的切面結構，使人再次聯想到保羅·諾布爾式的繪畫。不過，黃琮瑜那種奇特的視覺混雜特質更加引人注意。作品整體的感覺更接近傳統北宋的大觀山水造型，可見其意圖已經超出對超現實主義的視覺效果的追求，或純粹玩耍當代藝術的挪用手段。



黃琮瑜 Wong Chung-yu
《幻景圖 5》 *The Phantasm 5*
2015
水墨 設色 絹本 Ink and colour on silk
Diptych 雙聯屏 183 x 183 cm

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

在《念》系列中，黃琮瑜受現代主義畫家趙無極的啟發，走向更接近抽象表現的探索，並試圖藉此表達自己的世界觀。在上文提到兩個系列中，黃氏從個人的圖像研究中提取元素並安插在其水墨畫當中。那些元素包括：小馬、樓梯、橋樑、飛船和機械結構等，它們都豐富了作品觀念和構圖的層次。另外，在其二零一五年創作的《M 理論》系列裡，他製作了一批與拼貼結合的水墨畫立軸。他以達達式的手段並置圖像，顛倒視角，並且扭曲人們慣常的尺寸比例。黃琮瑜表示這些有趣的視覺組合是受到物理學「弦理論」的啟發。該學說假設宇宙的基本結構是建築於弦線上的。

數碼作品方面，本展覽能看到四件電腦生成的動畫影像作品。它們都是源自黃琮瑜進行中的「伊甸園系列」。在作品中，人（或人形生物）逐一在畫面誕生，並執行一連串由藝術家編定的行為。那些簡潔的圖像和動態令這批作品看似科學研究報告，但其實它們背後隱藏著藝術家對社會和人生的哲學思考。他試圖表達人類所面對的種種境遇，比如情感需求、生死的大限、資源戰爭等，而當中還載著一些他對道家及儒家思想的理解。他補充說：「在作品裡，人與人之間互動和交流的規則是基於他們受我的程式編碼的控制，而我又必須在對『人』有所理解的條件下才能編寫那些程式。」

總的來講，一直以來黃琮瑜始終把他對科技的掌握、對哲學的理解、對傳統的重視和認識通過他奇特的方法論視覺為創作資源，進行整合和開發。他以作品誘發一個「黃氏力場」，挑戰我們所習以為常的感知方式。我們會不自覺受他的「離心力」牽引，陷入一種「核心內圍的外圍」式的哲學沈思。

（中譯：林昶汶）



黃琮瑜 Wong Chung-yu
《人間火 1》 *Flourish of Human World 1*
2016
水墨紙本、二極管、塑膠模型 Ink on paper, LED, plastic models
24 x 48 cm

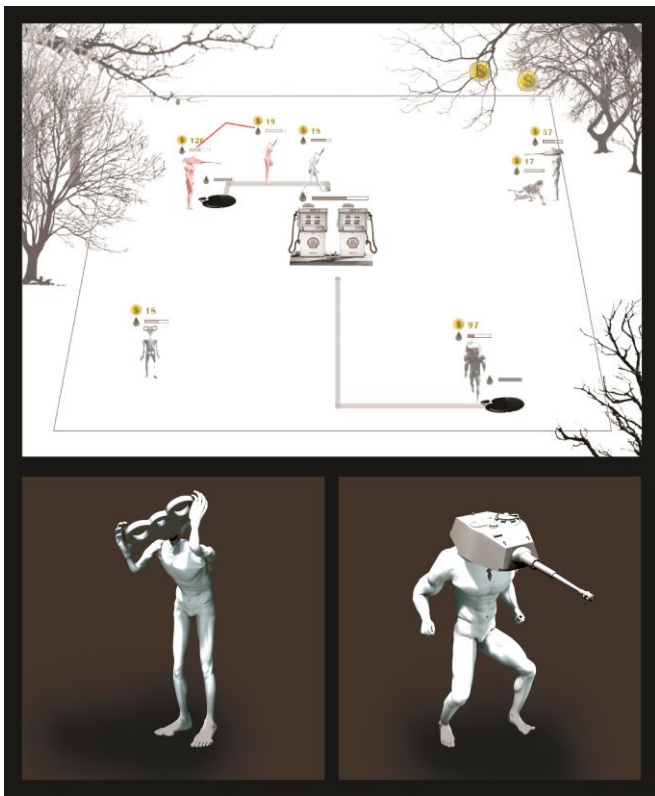
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Curatorial Statement

Meeting at the Periphery:
An Encounter with the Art of Wong Chung-yu

Valerie C. Doran

Wong Chung-yu's solo exhibition *Centrifugal Force* offers a unique insight into this talented young multi-media artist's intriguingly diverse but conceptually linked processes. The dictionary definition of the term centrifugal force is 'the tendency of an object moving in a circle to travel away from the center of the circle', and for Wong this term symbolizes his artistic momentum away from the core practices of the moment (whether his own or those of the larger 'arts circle') and towards new trajectories of exploration. The exhibition does not constitute a retrospective so much as a demonstration of how Wong's artistic language and exploration continue to evolve in what can be described as both an *inter-media* and *intra-media* context. Dating from 2003 to 2017, the works in the exhibition span a range of media and techniques, from Chinese ink landscape painting (*shanshui*) and abstract works in ink and colour, to collage, installation and digital animation—with the distinctive feature being that almost every work contains intriguing elements of hybridity and a quirky iconography that is very much Wong's own.



黃琮瑜 Wong Chung-yu
《肉食者》 *Carnivore*
2015
動畫 Real-time random animation
版數 3 Edition of 3

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

The range of Wong's practice reflects the complexity of his training and the complete freedom he allows himself in moving between media and visual languages, frequently carrying elements of one media into the expressive field of another, in a kind of artistic cross-pollination. This approach underscores the duality of Wong's artistic persona, informed by science and art: his advanced studies in computer science, his training as an ink painter under the renowned Hong Kong artist Wucius Wong, his studies in digital art in London, his work as a writer (he has written both novels and film scripts), his deep interest in Chinese

philosophy and cosmology, and his willingness to explore the possibilities of expressive connection among all of these. An interesting example is Wong's *A Thousand Summers*, a kinetic assemblage consisting of an analog film run on a handmade projector whose cells are composed of individual ink paintings created by Wong, with script and voiceover also done by him.



黄琮瑜 Wong Chung-yu
《電影機》(本檔期火熱上映：千個夏)
Movie Machine (now presents the hot movie: "A Thousand Summers")
2016
裝置藝術: 電子媒體, 水墨紙本 Installation: Mechanical media, ink on paper
160 x 180 x 100 cm

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

Wong Chung-yu credits his mentor Wucius Wong—himself a pioneering artist who infused techniques of geometric abstraction into the Chinese ink painting language—for encouraging him not to limit his artistic practice (or identity) to that of ‘painter’ or ‘digital artist’ but to use all the knowledge and technical ability at his disposal to create his own unique language. While studying digital art in England, Wong Chung-yu became intrigued by the complex, meticulously drawn and often surrealistic worlds of artist and draughtsman Paul Noble, each of which acts like a kind of chapter in a dystopian saga, and in many of Wong’s paintings and collages the influence of Noble is palpable. In earlier works such as *Noble Mountain 1* and *Noble Mountain 2*, Wong has used ink washes and an idiosyncratic colour palette to create landscapes occupied by strange, mythic looking cities whose networks of towers, bridges, stairways and tunnels are drawn with an architect’s precision, giving them a vaguely futuristic feel. The inorganic, graphic quality of the structures is in stark contrast to the brushed mountain settings in which they are situated; and their eerie quality is underscored by the fact that they seem completely devoid of human presence, or even abandoned, giving them an ambiguously dystopian quality. Yet Wong states that his intention is to create neither a dystopia nor a utopia: rather, he is maximizing his freedom to create a city ‘consciously or subconsciously, in any way I like: surreal, unreasonable, imaginative. Since I don’t intend to set any ‘rules’ for perfecting or destroying this wonderland, then there is no platform for judging them either in utopian or dystopian terms.’

A distinct contrast to (but also, an interesting evolution from) these works is Wong's two new landscape series, *The Phantasm* and *Will*, marking a major progression in his ink painting language. The key work in the first series, titled *Phantasm 5*, is a breathtaking, monumental hanging scroll in diptych form. Here the artist blends traditional *cunfa* texture strokes, abstract brushwork, and line drawing to create a soaring, atmospheric birds-eye view of a mountain landscape punctuated by mists, undulating rock formations and waterfalls. Looking more closely into the landscape one finds a distant city nestled in the valleys, whose linear architectural forms are now blended with organic, almost biomorphic elements, contrasting with occasional cross-sections of precisely drawn bridges, pipe systems, stairways and rooftops, that recall the Noble-esque style. The hybridity of Wong's visual language is all the more striking in that the overall effect of the painting is more akin to the atmospheric monumentality of traditional Northern Song landscapes, than to surrealistic visions or contemporary strategies of appropriation.



黃琮瑜 Wong Chung-yu
《念(號碼 6543)》
Will (number 6543)
2016
水墨 設色 混合媒介 絹本
Ink, colour and mixed media
on silk
180 x 90 cm



黃琮瑜 Wong Chung-yu
《幻景圖 12》*The Phantasm 12*
2016 水墨 絹本 Ink on silk
87 x 23 cm

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

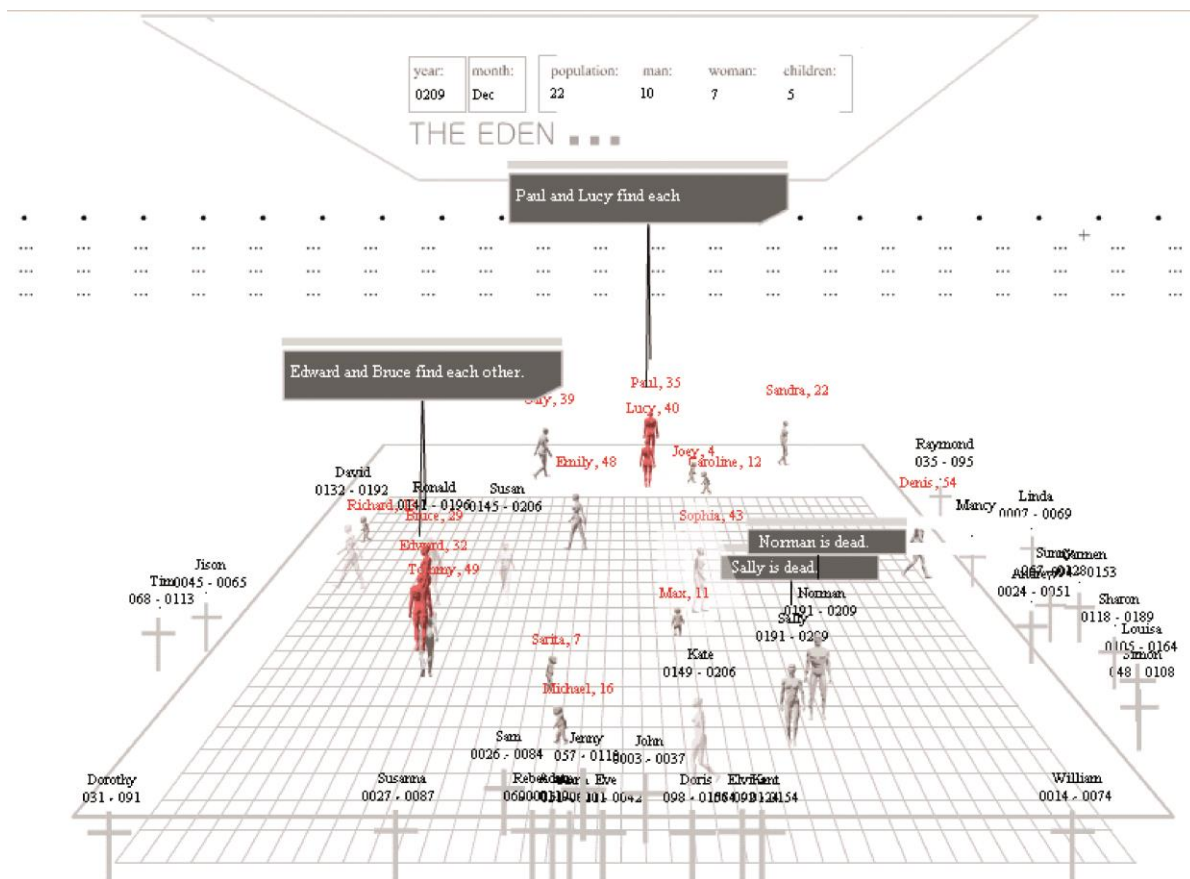
In the *Will* series, Wong moves into a more abstract ink painting language, inspired by the modernist painter Zao Wou-ki, and funneled through his own worldview.

Throughout both these works, Wong often inserts decontextualized elements of his personal iconography into the ink-brushed field, including small horse figures, stairways or bridges, flying vessels or machine-

like forms, that add an intriguing conceptual layer to the composition. In his 2015 *M Theory* series, Wong uses a hanging-scroll format to create ink paintings fused with collage, in which he introduces dada-esque juxtaposition, inverts perspective, and revises dimensional relationships. Wong states that the playful visual organization of these works is based on the scientific notion of string theory, which invites new perspectives on the mechanics of how the universe is formed.

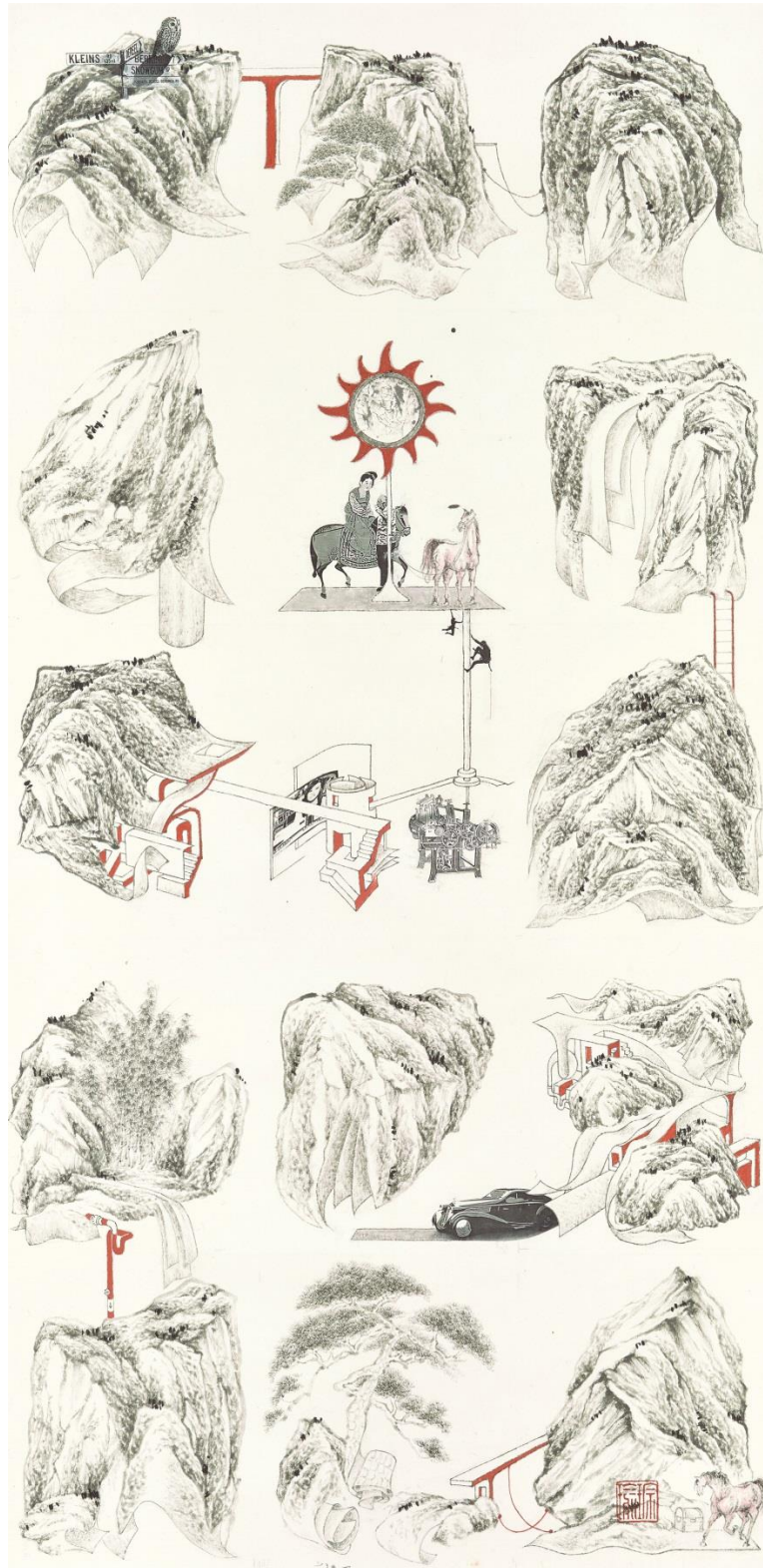
Wong's digital art practice is represented by four separate works from his ongoing *Garden of Eden* series, created with computer programming and projection. In these works, human/humanoid figures are shown enacting a particular series of behaviours that have been coded by the artist. Their clean, graphic imagery and coded movements gives these works the feel of scientific research. Yet for Wong, they have strong philosophical and social implications: 'I'm addressing human issues like friendship, life and death, the limitation of resources, etc., and some of the works have Daoist or Confucian elements.' says Wong. 'The rules of how people interact with each other are based on how people will respond to the code I set, and I have to understand people in order to create the code.' Thus the coding also reveals the artist's worldview.

Wong's oeuvre is a constant play on the juxtaposition and interaction of technological know-how and philosophical ruminations, respect for tradition and playful subversion, creating a field rich in subtle challenges to our usual ways of perception. In a word, through his art we are knocked off course into our own experience of centrifugal force.



黃琮瑜 Wong Chung-yu
《伊甸園》 *The Garden of Eden*
2003
動畫 Real-time random animation
版數 5 Edition of 5

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



黃琮瑜 Wang Chung-yu
《M 理論 3》 MTheory 3
2016

水墨紙本，數碼圖像拼貼 Ink on paper, digital images collage
136 x 67 cm

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



黃琮瑜 WONG Chung-yu

圖檔由藝術家提供
Image Courtesy of the Artist

簡歷

黃琮瑜 (1977年生於香港)

黃琮瑜是水墨畫家及新媒體藝術家。他在香港中文大學完成計算機科學碩士課程，後獲英國文化協會獎學金赴倫敦藝術大學坎伯韋藝術書院完成數碼藝術碩士，以優等級別畢業 (Distinction)。他的創作範疇為繪畫及數碼藝術。在繪畫方面，他早年於香港中文大學藝術系跟隨水墨大師王無邪習畫，專注當代水墨的探索。在數碼藝術上黃琮瑜則致力開拓程式編寫及新媒體應用的可能，並着重數碼技術及中國文化的揉合，當中嘗試過的手法眾多，包括以實時隨機為特點的動畫製作、應用三維動畫處理山石造境、開發模擬水墨滲染的程式系統並發展成數碼作品等等。黃氏的作品曾先後於亞洲，歐洲和北美展出，繪畫及數碼作品多年來為香港藝術館、湖北美術館、香港大學美術館、及私人收藏。

Artist Biography

WONG Chung-yu (b. 1977, Hong Kong)

Wong Chung-yu is an ink painter and new media artist. He received his Master's degree in Computer Science from The Chinese University of Hong Kong (CUHK) where he also studied painting with Hong Kong master ink artist Wucius Wong. He was awarded a scholarship by the British Council to pursue an MFA in Digital Arts at Camberwell College of Arts of The University of Arts London and graduated with Distinction. Wong focuses on the harmonization of digital technology within a Chinese painting context, and his experiments include developing a software system to simulate the infiltration effect of ink in digital works, incorporating painting and projected animation and 3D modeling, among others. Wong's work has been exhibited extensively in China and internationally, and is in both public and private collections.