

A Boutique of High Art: Kwok Ying's New Works

In 2003, Grotto Fine Art launched Kwok Ying's first one-woman exhibition in Hong Kong. It was a great success for a young artist who had just graduated from The Chinese University of Hong Kong. Through the works of *In the Jungle*, Kwok demonstrated a unique vision of organic and artificial patterns through the imposition of traditional medium on everyday materials. Shortly after the exhibition, Kwok was accepted into the Master of Fine Art program at the Chelsea College of Art and Design, University of the Arts, London, where she explored further into the relationship between painting as an act and a medium.

The present exhibition is the first major show for Kwok Ying after Chelsea. Working in Manchester as a curator, she is constantly exposed to the forefront of contemporary British and Continental art. An important inspiration for her is commercial fabrics and materials such as those found in home furnishings. One of her new series is entitled "Laura Ashley" after the well-known designer. There is a delicate balance of painted motifs and repetitive patterns, all completed in ink on silk to mimic Ashley's fabrics while individual in quality. Each flower is hand-painted and is, unlike commercial fabrics, somewhat irregular. Another series entitled *Knit* features a group of ceramic clay pillows. Kwok has much experience in painting on ceramic clay and she demonstrates here how patterns interact with pre-conceived objects on a new surface. Throughout the exhibition we see the artist's use of repetitive patterns as her dominant motifs. These patterns are the focal point because they are painted with deliberate irregularities to resemble the "act" of painting. In allowing her medium to free flow and irregularities to emerge and disappear naturally, Kwok Ying gives these apparently mundane patterns an unusual liveliness.

Whether it is paintings degraded to lifeless patterns or patterns upgraded to high art, Kwok Ying tries to break away from conventional standard and redefine ink paintings with a new concept. In a major installation featuring a group of home furnishings, Kwok Ying uses a boutique display to present her works in an attempt to take the concept of "painting" out of its two-dimensional confine. The result is a painterly environment that embodies individualized objects and ready-made materials. Thus, ink paintings can no longer be viewed with conventional perception and standards. They are not flat, two-dimensional entities but rather a physical experience. We not only can see the works but are tempted to touch them. The sense of tangibility thus prevails over mere registration of images. By taking ink paintings out of the traditional framework, and hence elevating orthodox tradition beyond conventional

standards and values, Kwok Ying de-centralizes painting and at the same time adds a new dimension to it.

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高雅藝術精品店——郭瑛新作展

2003年，嘉圖為郭瑛舉辦香港首次個展。以一個剛從香港中文大學畢業的新晉藝術家來說，郭瑛可謂一鳴驚人。《在森林裏》的一系列作品以傳統媒介演繹日用品，突出了作者對天然與人為圖紋的獨特見解。個展閉幕後，郭瑛旋即獲得倫敦藝術大學切爾西藝術設計學院 (Chelsea College of Art and Design, University of the Arts, London) 取錄，攻讀藝術碩士課程，從而進一步探討繪畫作為創作與媒介的關係。

是次展覽是郭瑛在切爾西學院學成後的首個大型展覽。郭瑛目前在英國曼徹斯特任職策展，經常接觸當代英國與歐陸藝術，對家居裝飾陳設等商品布料及物品尤感興趣，展出的新作 *Laura Ashley* 系列，靈感與畫題即來自英國著名設計師 *Laura Ashley*。作品全為絹本水墨，手繪紋飾與複印花樣配合得宜，仿照 *Laura Ashley* 布料之餘，又別具獨特個性。一花一葉都是手繪而成，同中有異，非商品布料所能比擬。至於另一系列 *Knit* 則是一組陶枕。郭瑛精於陶繪，擅於起用嶄新面料突顯圖案與尋常物品的相互作用。是次展覽亦以反復堆積同一圖案為基調，但卻刻意同中求異，是名副其實的繪畫創作，而繪畫作為媒介則不受制約，一切順其自然，不求規則劃一，變化時有時無，為看似平淡無奇的圖紋注入超凡脫俗的生氣。

是繪畫降格為呆板圖案也好，是圖案升格為高雅藝術也罷，郭瑛的目的都是在於打破傳統桎梏，用嶄新思維重新為水墨畫定義。是次展出

的作品便包括一件大型裝置，組成的作品一概展示成家居布藝精品店陳列品的模樣，藉以突破繪畫素以平面為限的觀念，讓風格各異的物件與現成製品雜於一隅，營造充滿畫意的立體空間。於是，水墨畫不再是平面創作，而是可以讓人實際踏足其中的空間，因而不再囿於傳統觀念與評賞尺度，不但可以眼觀，而且可以把玩，以手感而非視象取勝。事實上，郭瑛讓水墨走出傳統框架，超然於正統標準要求之上，從而解構繪畫，為繪畫重賦新生。

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