Prints by Liu Siu-jane: 79-89
廖少珍版畫展：79-89

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一九八九年四月六日至十三日
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塞少珍的石版畫，將整個世界縮小至最基本的對抗性關係。作品中物件被放置於巨大的空間空間，這種處理空間方法，令人想起傳統中國畫、空寂無物的背景，避開了無邊的千里，令觀眾集中焦點於物件間的變異。它們之間張力的分化以及能量的轉變。觀看塞少珍的作品，難免從象徵角度去觀看，但同樣令人感興趣的，在那空洞寂寥的狀況下，所發生的低調卻又充滿對抗性的對話。

強壯凶悍的蛇，圍繞在畫面中央，一隻野兔微弱地隱蔽在一角；體積宏大的犀牛，站在其影子上端，那影子由無數小點組成；無數的動物，迎面對抗無數的小魚…張力和動能奇異地相互交錯。

蓄勢以待又虎視眈眈的蛇，充滿了在攻擊前的一剎那能量，暫時顫抖時的張力。內斂的暴力感染著危險感和野兔的脆弱性，而那條蛇身上中央的動物骨骼，更預告了悲哀性的死亡。蛇與眾鼠靜止不動，所有動作均被瞭解，不過一系列充滿張力的動作，卻在此絕對靜止的情況下呈現出來。

在“無題1983/84”中，那對抗性的關係漸減，雖然仍具相對性的關係，但當中更明顯的，是那結合和分散的過程，時間和能量又再次呈現。犀牛對應着由小點組成的自己的影子，像是個分解過程，由同態進入分散，或由分散進入同態。不再是施加者與受者的雙向關係，而是藉能量的分散然後組合，或組合然後分散的過程，出現角色結合交替的含義性。
In Jane Liu's lithographic works, the world is reduced to an essential relationship of antagonism. Objects are placed on vast empty space. This minimum treatment of space reminds one of traditional Chinese art. The blanks of background avoids unnecessary distractions and leads the audience to focus on the essential dichotomy between objects, the polarization of tensions and the transformation of energies. There is always a temptation to look at Jane's works symbolically, but what equally fascinates me is that quiet but antagonistic dialogue staged within an empty landscape of bare existence.

A snake, strong and vicious, coils at the centre of the picture plane, while a small hare cowers timidly at the corner; a volumetric rhinoceros stands opposite to a shadow of small dots which forms a shape similar to the creature; giant spincers of a crab face numerous tiny fish in direct confrontation . . . . . . The works are full of peculiar interplay of tension and energy.

Coiled and attentive, the snake manifests the tension of energy being held up, at the very moment right before an attack. The contained aggressiveness heightens the sense of danger and the vulnerability of the hare, while the skeleton at the centre of the snake's body foretells the tragedy of death. Neither the snake nor the hare is moving. All actions are frozen, but a series of actions, along with incredible amount of tension, are implied in that moment of absolute stillness.

In “Untitled 1983/84”, the direct, antagonistic relationship is lessened. Although there is still an oppositional relationship, one is more aware of the process of forming and deforming. Once again time and energy are implied here. The rhinoceros is set against a dotted shadow of its own image. It is a process of becoming, from solidity to dissipation, or vice versa. It is no longer a dual relationship between aggressor and victim, but an ambiguous interplay and mixture of roles manifest through a process of energies dissolved and restored, or the other way around.

In Jane's latest work “Untitled 1988”, the antagonistic relationship gets an interesting twist into a direct confrontation of power. Powerful spincers of a crab are facing a school of tiny fish. At the first sight one can easily mistake these fish as little dots, as in the rhinoceros print. In this print, the contrast of strong and weak is no longer that apparent. The ambiguity of power is further explored. The roles of the powerful and the weak are uncertain, for those spincers are actually useless when confront with the seemingly insignificant and tiny fish. Evolved from the rhinoceros print, the little dots have now turned into small fish which manifest quiet, dissipated but nevertheless powerful energy similar to that of a troop of ants, which appear frequently in Jane's latest prints.

From the snake to the crab and from the hare to the fish and ants, one sees an interesting reversal of the roles of the powerful and the weak. Situated her protagonists in an isolated landscape, Jane focuses on the antagonistic relationship and their hidden tension between them. Their relationships are interestingly presented through a complicated interplay of symbols and pictorial flows of energies in a quiet but intensive battle of roles and power.

Oscar Ho
Exhibition Director
Hong Kong Arts Centre
「啊，東方是東方，西方是西方，
兩者永不相遇……
——魯荷爾德・基普林

基普林難了！

中西方藝術在詹這的版畫，以及窮思之方法相遇而融匯。
其中最明顯的體現於以西方媒介的石版畫，與融合了東方傳統的
水果畫，以傳統的筆法運用及控制，反映出中國水墨畫對
宇宙空靈的追求，正如西方在這世紀，藝術以個人和獨特的
表現方式作爲目標。

在這些版畫中，見到的都是極為普通的東西：手套、掌印、動物、
表意文字、樹葉、骨頭等，雖為平凡物件，但通過畫面的
經營處理，它們都含蓄地孕育著深邃的涵意。

其中一作品以一隻手套、一片樹葉和一段表意文字。另一幅以
無數蟲狀物體在一團濃褐色裏四周散動。再一幅為一條
盤繞著的大蛇佔領整個角落的一隻小兇。於是一幅為一個
黑色的形體，既是幾何形態充滿生機，散發出強烈的線條，
彷彿塑造了一個平行四邊形似的。

在作品中，詹這以毛筆深入表達其深厚體驗，再把發現重組，
而以筆繪形象有力地表達出來，變與不變、實與虛、
正與負等極端對立所構成的造形，反映現今不協調的現象。

這些形象叫我們去思索它的意義和明白模棱兩可的處境。
畫中物體的相互影響，而畫與觀者亦產生同樣的關係，它們
好像神祕地開啓的窪子，可以透視內在的經驗。
"Oh, East is East and West is West, and never the twain shall meet..."
Rudyard Kipling

Kipling was wrong!

The two meet and merge in a most intriguing way in the lithographs of Siu-Jane Liu. At the most obvious level the western medium of lithography is adapted to traditional methods of eastern brush and ink painting. At other levels the traditional practiced and controlled rendering typical of Chinese brush painting in pursuit of the universal is used to probe and form expressive equivalents for the personal and particular, the goal of much of western art of this century.

Objects represented in these lithographs are commonplace: gloves, handprints, animals, ideographic characters, leaves, bones among them. Simple objects but, in their juxtapositions and treatment, the result is images subtly pregnant with deep inner meanings.

One image combines a glove, a leaf and a block of ideographic characters; another has a miasmic cloud emanating from and spreading beneath a recumbent mythic animal; in a third a coiled viscerally snake-like creature hovers high above a small rabbit which cowers in a lower corner; a fourth image presents a dark form, geometric yet organic, oozes wavering lines that roughly shape a quartered parallelogram. In each of these, and in all other images, a tension between these objects creates an enclosing space as tangible as the objects themselves. Further tensions are set up between images by their positive to negative reversals of most of the images.

Throughout her work Siu-Jane Liu uses her brush to dissect deep aspects of experience and re-constructs her findings into metaphoric images precisely corresponding to and expressing them. Dichotomies, among them change and immutability, threat and acceptance, solidity and openness, and, positive and negative are given form. The inconsistencies, contradictions and ambiguities which constitute our contemporary condition are revealed. The images invite, almost demand, us to derive meaning and understanding of the dilemmas of experience they represent. As interactions between objects are created within these images, so are interactions between image and spectator. Almost magically they open windows on inner experience.

But these are not simple images readily understood by all, just as the aspects of experience they represent are not. They are to be pondered and learned from. Siu-Jane Liu makes tough art.

Knowing the specifics of individual experience ultimately offers an understanding of universal aspects of human experience. These images are a bridge between these seemingly opposite interests of West and East which Kipling regarded as being forever disparate, at least in our earthly existence.

Siu-Jane Liu is a significant artist for our time.

Alfred P. Maurice
Professor Emeritus
School of Art & Design
University of Illinois at Chicago
In her work there is the generous employment of open space — the matrix upon which these precisely drawn objects move with dignity and silence. A bone, a leaf, an animal, a shell. A feeling of pre-history transported to the twentieth century. These are not casual illustrations but finely conceived, deeply felt and beautifully executed lithographs. They are metaphors perhaps for the tragedy and sorrow of the human condition. What is the meaning of this particular snake, this hand, these mollusks? These are provocative images. In themselves they are beautiful — but to what else do they refer? Jane Liu leaves us with much to think about.

James Lechay
Professor Emeritus
School of Art
University of Iowa
古月今人  Time goes by
石版画 Lithograph
1982 1982
76.5×56.3公分 76.5×56.3cm
無題 Untitled
石版畫 Lithograph
1986 1986
55 × 45公分 55 × 45cm
Untitled
石版畫 Lithograph
1986 1986
76 × 56公分 76 × 56cm
無題 Untitled
石版畫 Lithograph
1983 1983
71.5×56公分 71.5×56cm
Prayer (II)
Etching
1979
61 × 45.8 cm
無題 Untitled
石版畫 Lithograph
1983/84 1983/84
76.3 x 56.8公分 76.3 x 56.8cm
無題 Untitled
石版畫 Lithograph
1989 1988
76.5 × 56.3 公分 76.5 × 56.3 cm
無題 Untitled
石版畫 Lithograph
1988 1988
76.5×56.3公分 76.5×56.3cm
Untitled
Lithograph
1983/84 1983/84
68.2x53公分 68.5x53cm
簡歷

教育
1982 美國芝加哥, 伊利諾大學;獲藝術碩士
1980 英國倫敦, 聖路加藝術學院;獲高級文憑及
1976 香港中文大學, 獲文學學士

工作經驗
1985 香港理工學院延申課程, 資料科導師
1984-85 香港大學校級事務部, 資料科導師
1984- 香港大學校外事務部, 資料科導師
1976-79 香港中文大學, 藝術系助教

獎項
1985 當代香港藝術雙年展, 市政局藝術優(版畫類)
1983 香港中文大學藝術系友會藝術獎
1981-82 美國芝加哥伊利諾大學研究生獎學金
1979-82 香港柏立基基金研究生獎學金
1976 香港中文大學藝術系, 翁英才藝術創作獎

展覽
個展
1989 「廖少燈版畫展：79-89」, 香港藝術中心主辦,
香港藝術中心包兆龍畫廊
1985 「廖少燈版畫展」, 美國新華書社主辦,
香港美國圖書館
1982 「廖少珍版畫展」, 美國青年會主辦,
美國芝加哥蒙奴畫廊

聯展
1989 香港現代藝術展, 香港中華文化促進中心
香港中文大學藝術系友展, 香港大會堂

1988 第六屆韓國國際版畫展, 韓國漢城
香港現代藝術展, 中國北京美術館
香港畫家作品聯展, 香港荃灣大會堂
香港中文大學藝術系友展, 香港藝術中心

1987 彩影'87, 香港藝術中心, 包兆龍畫廊,
當代香港藝術雙年展, 香港藝術館
中華民國第三屆國際版畫雙年展:
台灣, 台北市美術館

1986 市政局藝術獎及獲獎者作品展, 香港藝術館
香港繪畫'86, 香港曁平山博物館
形形'86, 香港藝術中心, 包兆龍畫廊
第五屆韓國國際版畫展, 韓國漢城
當代中國版畫巡迴展, 中國
香港中文大學藝術系友展, 香港大會堂

其他活動
1988 藝術家自畫一廖少珍, 香港藝術館主辦
1986 資料藝術講座, 香港藝術館主辦
1982 客座藝術家, 美國芝加哥藝術館

收藏
香港藝術館
香港中文大學
韓國漢城
私人收藏
BIOGRAPHY

Education
1982  M.F.A., University of Illinois at Chicago, U.S.A.
1980  Certificate in Advanced Painting and Printmaking;
      St Martin's School of Art, London, U.K.
1976  B.A., The Chinese University of Hong Kong

Teaching Experience
1985  Printmaking tutor, Extension Course,
      Hong Kong Polytechnic
1984 — 85  Printmaking tutor, Department of
            Extra-mural Studies, University of
            Hong Kong
1984 — Present  Lecturer, Swire School of Design, Hong
                Kong Polytechnic
1976 — 79  Teaching Assistant, Department of Fine
            Arts, The Chinese University of Hong
            Kong

Awards
1985  Contemporary Hong Kong Art Biennial
      Exhibition 1985, Urban Council Fine
      Arts Award (Printmaking Award)
1983  Fine Arts Award of the Alumni
      Association of Fine Arts Department,
      The Chinese University of Hong Kong
1981 — 82  Graduate Scholarship, University of
            Illinois at Chicago, U.S.A.
1979 — 82  Sir Robert Black Trust Fund Post-graduate Scholarship
1976  Yung Liang Yu Award, The Chinese
      University of Hong Kong

Exhibitions
One Person Shows
1989  “Prints by Liu Siu-jane: 79-89”, presented by
      Hong Kong Arts Centre, Pao Sui Loong Galleries,
      Hong Kong
1985  “Lithograph by Liu Siu-jane”, presented by
      U.S.I.S., American Library, Hong Kong
1982  “Prints by Liu Siu-jane”, presented by YWCA,
      Monroe Gallery, Chicago, U.S.A.
1989  Exhibition of Hong Kong Modern Art; Hong
      Kong Institute for Promotion of Chinese Culture,
      Hong Kong
1988  Exhibition of Alumni of Fine Arts Department;
      The Chinese University of Hong Kong, Hong
      Kong City Hall, Hong Kong
1987  Spectrum '87; Hong Kong Arts Centre, Hong
      Kong
1986  The 6th Seoul International Print Biennial;
      National Museum of Art, Korea
1985  Exhibition of Hong Kong Modern Art; National
      Museum of Art, Beijing, China
1984  A Joint Exhibition of Works by Hong Kong
      Artists; presented by the Regional Council, Hong
      Kong
1983  Exhibition of Alumni of Fine Arts Department;
      The Chinese University of Hong Kong, Hong
      Kong Arts Centre, Hong Kong
1982  Contemporary Hong Kong Art Biennial; Hong
      Kong Museum of Art, Hong Kong
1981  Hong Kong Painting, 1986; Fung Ping Shan
      Museum, Hong Kong
1980  Spectrum '86; Hong Kong Arts Centre, Hong Kong
1979  The 5th Seoul International Print Biennial,
      National Museum of Art, Korea
1978  Contemporary Chinese Print Travelling Exhibition,
      China
1977  Exhibition of Alumni of Fine Arts Department,
      The Chinese University of Hong Kong, City Hall,
      Hong Kong
1976  Contemporary Hong Kong Art Biennial; Hong
      Kong Museum of Art, Hong Kong
1975  Contemporary Hong Kong Art Exhibition; Joint
      Publishing Art Gallery, Hong Kong
1974  The 2nd International Biennial Print Exhibition:
      1985 ROC; Taipei Fine Arts Museum, Taiwan
1973  KIS '85 Kunsan International Modern Arts
      Exhibition; Kunsan National University, Korea
Exhibition of Alumni of Fine Arts Department, The Chinese University of Hong Kong, City Hall, Hong Kong

1984 The 4th Seoul International Print Biennial; National Museum of Art, Korea
Overseas Chinese Artists Exhibition; Taipei Fine Arts Museum, Taiwan
Exhibition of Alumni of Fine Arts Department, The Chinese University of Hong Kong, City Hall, Hong Kong

1983 Contemporary Hong Kong Art Biennial; Hong Kong Museum of Art, Hong Kong
Exhibition of Alumni of Fine Arts Department; The Chinese University of Hong Kong, City Hall, Hong Kong

1982 M.F.A. Exhibition; Formfit Gallery, University of Illinois, Chicago, U.S.A.
The 6th Art Competition; Beverly Art Centre, Chicago, U.S.A.
Sears Art Exhibition; Sears Tower, Chicago, U.S.A.

1981 Graduate Joint Exhibition; University of Illinois, Chicago, U.S.A.
Sears Art Exhibition; Sears Tower, Chicago, U.S.A.

1980 Graduation Exhibition; St Martin’s School of Art, London, U.K.
Graduate Joint Exhibition; St Martin’s School of Art, London, U.K.

Other Experience

1986 4 lectures on “The Art of Printmaking”, presented by Hong Kong Museum of Art
1982 Visiting artist, invited by Chicago Art Institute, U.S.A.

Collections
Hong Kong Museum of Art
The Chinese University of Hong Kong
Kunsan National University, Korea
Private Collections
Liu, Sin-jane.

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