

沉黙鋼琴

Mute Pianos

Forty Years of

楊東龍

Paintings

繪畫

by

四十年

Yeung Tong Lung

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目錄
Contents

楊東龍繪畫作品 Paintings by Yeung Tong Lung 1980s–2019	7
選擇繪畫 If Not Painting / 黃小燕 Phoebe Wong	255
楊東龍訪談 Fujian and Hong Kong, Colour Blocks and Rooftops, Action and History—An Interview with Yeung Tong Lung	261
評論 Reviews	
Strokes of Genius / Pauline Loh	280
A Daily Reckoning / Jonathan Thomson	282
未完成的對話——讀畫家楊東龍的畫 / 司徒茹	286
看那些羽毛 / 昌明	288
聽那些雨點 / 昌明	290
年表 Chronology	293
圖片總覽及說明 Image Index & Credits	300
藝評、報導摘錄 Selected Bibliography	314
別冊 Addendum	
天台畫室 Rooftop Studio / 謝俊興 Benny Chia	316
單軌雙門 One Doorway, Two Doors / 黃仁達 Yank Wong	322
只涉藝術：Quart Society的前世今生 Quest at Quart	328
Quart Society文獻選輯 Quart Society Archives	333
Quart Society展覽列表 List of Exhibitions	374

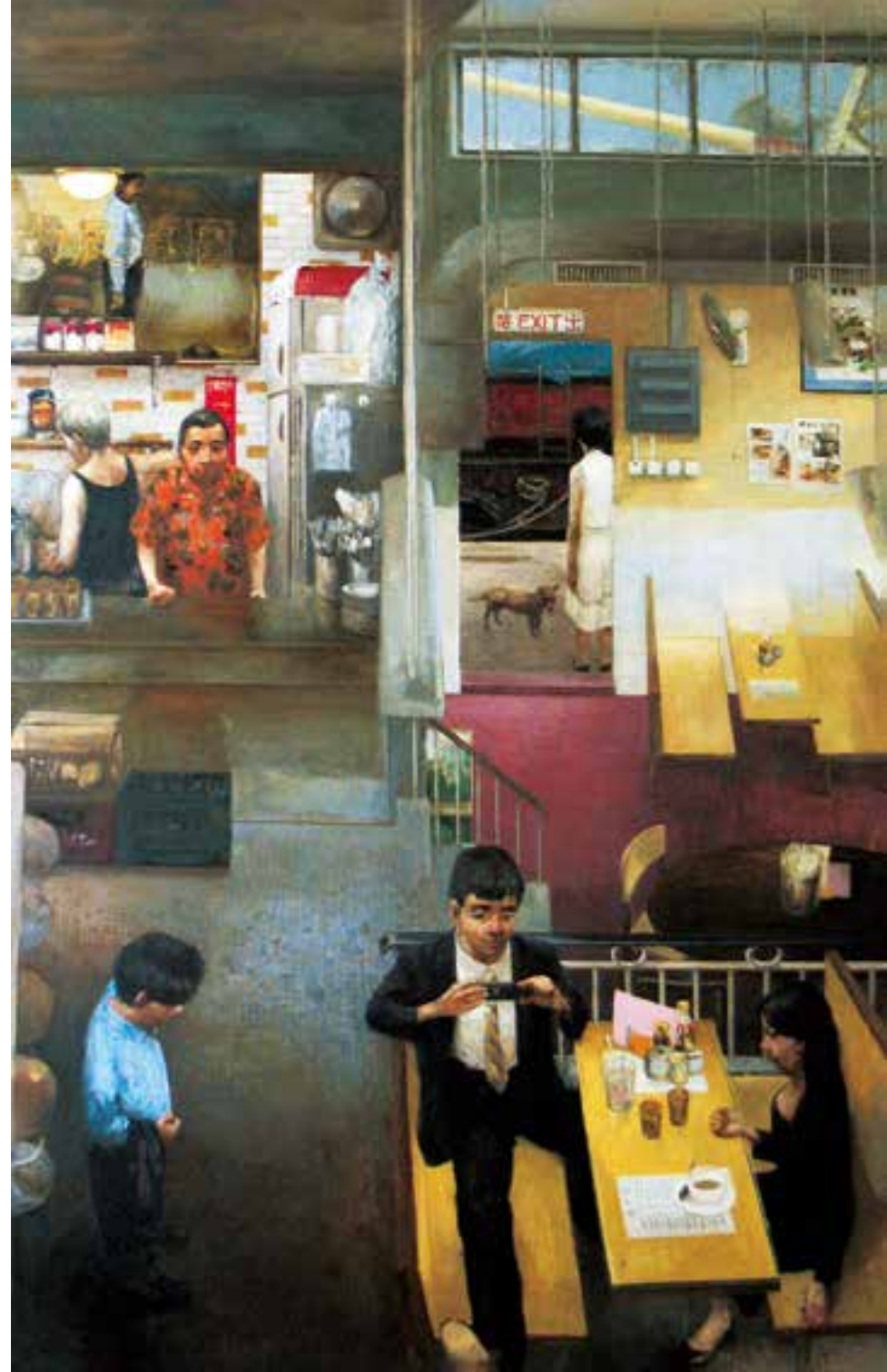








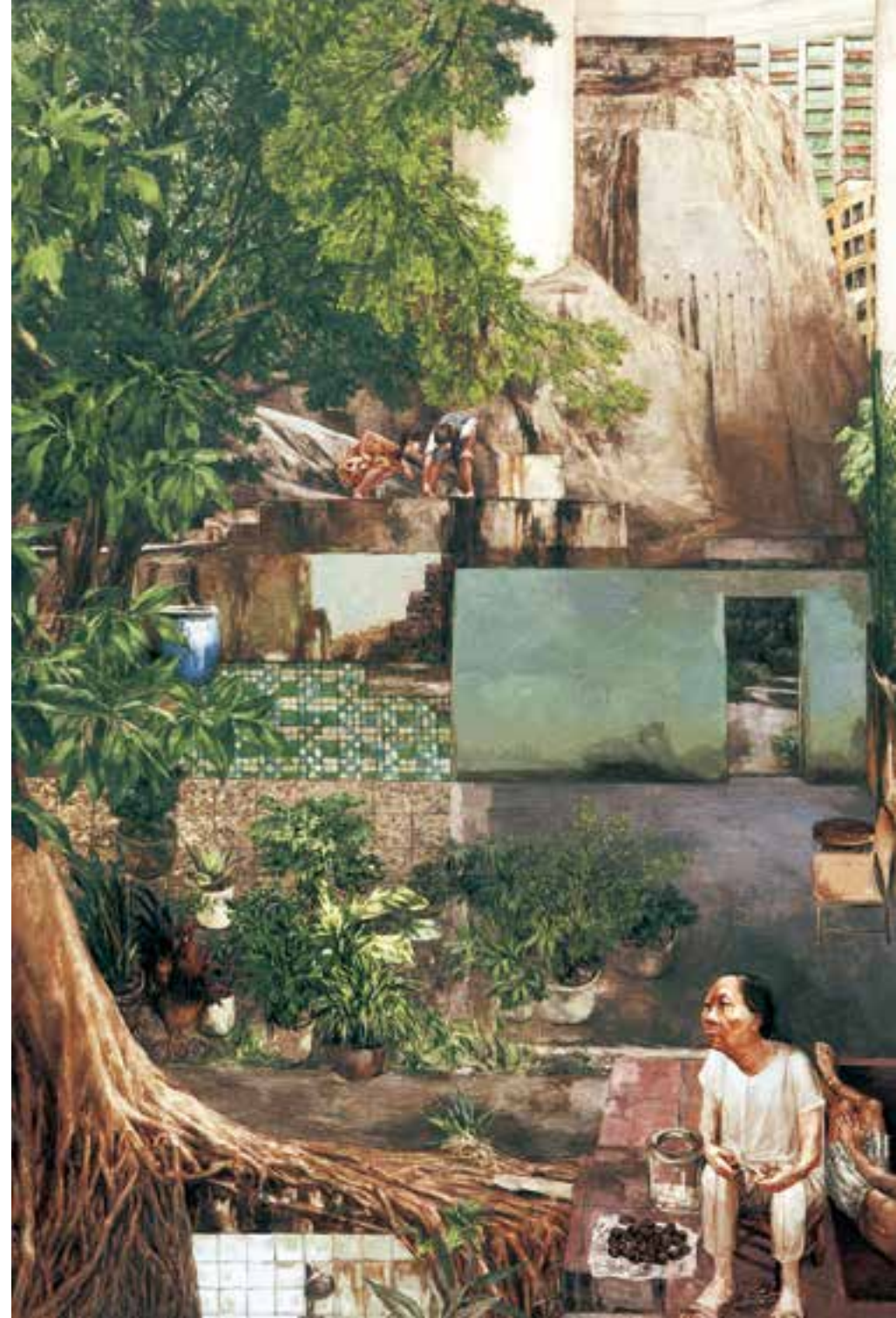






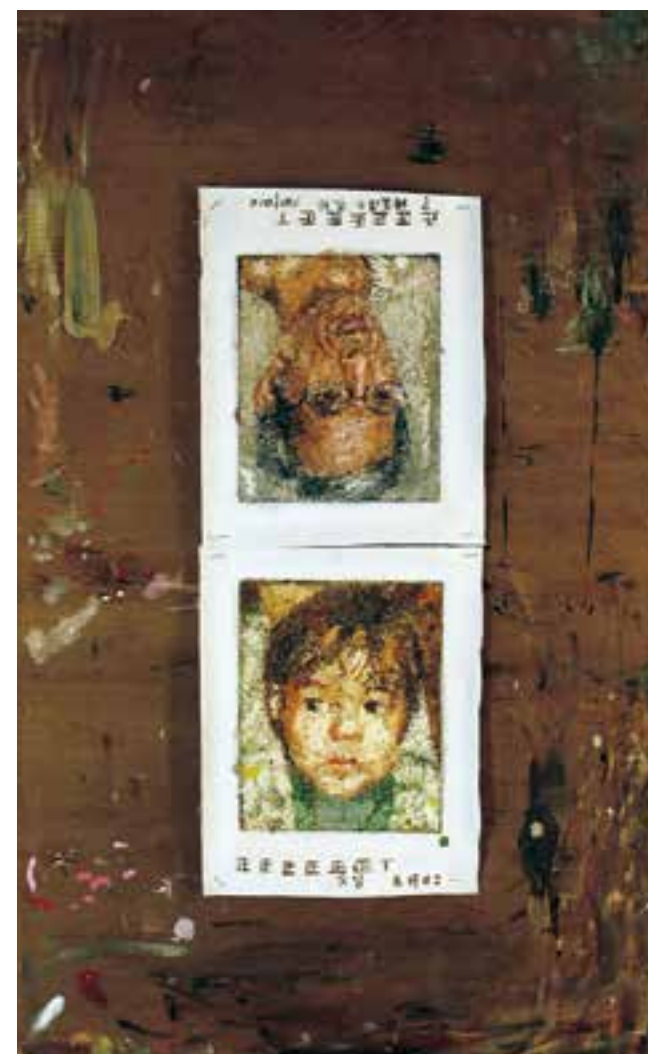












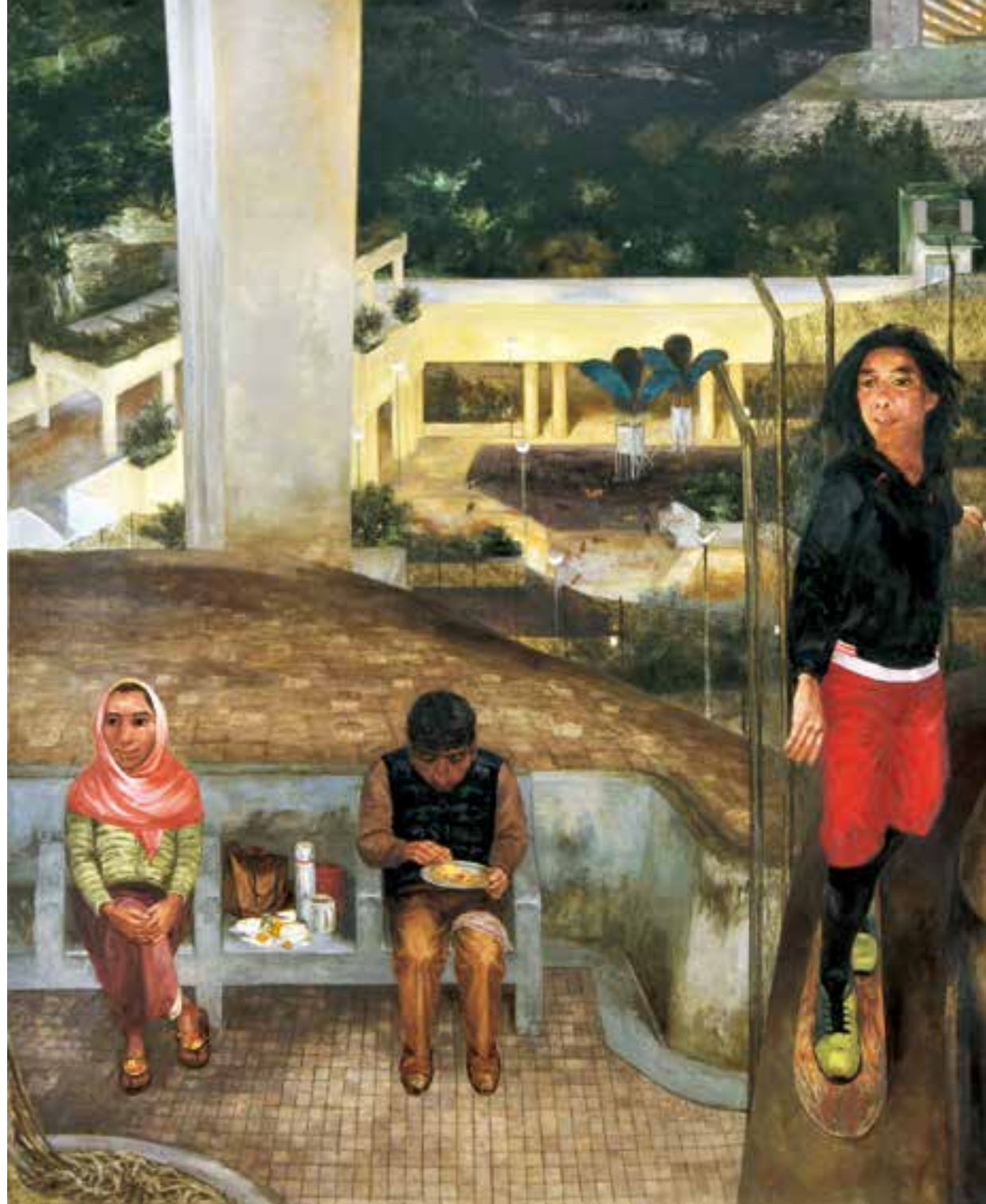






















選擇
If Not

繪畫
Painting

'Painting is ordinary and unremarkable. Even many artists and people working in the arts view painting as a relatively unimpressive medium. Yet, if not painting, what? I would rather it be ordinary and inconspicuous. To me, this is life.'¹ — Yeung Tong Lung

Yeung Tong Lung persists in painting. Fueled by chance and daily encounters, he has embarked on a journey of self-learning that has led him to a specific way of painting. Over the past four decades, Yeung has explored various techniques and mediums—Expressionism, Abstract Expressionism, soft sculpture, his own particular brand of realism, and sketching from memory. Since the 1990s, he has worked primarily in oil, and then around 2000 he returned to a form of figurative painting. Painter Yank Wong, a friend of Yeung's, has written that he views the distinction between 'abstract' and 'realist' as being an 'ill-conceived proposition', asking 'is it really possible to paint without figures?' (See page 324)

While Yeung's paintings over the past two decades have been largely figurative, they are not completely realistic or naturalistic. And though there are inherent narratives, story-telling is never the sole intent. In other words, his art is not primarily illustrative. Rather, something contained within is purely vision, and Yeung believes this sensation is also of worth.² The paintings speak for Yeung, who remains quiet and composed. Sensation is not easy to put into words. Novelist Jorge Luis Borges once cited Saint Augustine: 'What then is time? If no one asks me, I know what it is. If I wish to explain it to him who asks, I do not know.'³ Speaking about sensation is perhaps the same. The British painter Francis Bacon, whom Yeung admires, was known for his distorted portraits and saw his own paintings as non-illustrational forms. He asserted, 'an illustrational form tells you through the intelligence immediately what the form is about, whereas a non-illustrational form works first upon sensation and then slowly leaks back into the fact.'⁴

For Yeung, his theme has always been about 'painting'; that is, he looks at painting through painting. Herein lies the keywords for his

- 1 'Yeung Tong Lung and Painting 2', July 2017. (Unpublished)
- 2 'Yeung Tong Lung and Painting 2', July 2017. (Unpublished)
- 3 Dove, Patrick. *Literature and 'Interregnum': Globalization, War, and the Crisis of Sovereignty in Latin America*, New York: State University of New York Press, 2016, p257.
- 4 Sylvester, David, and Francis Bacon. *Interviews with Francis Bacon, 1962–1979*. New and Enl. ed. London: Thames and Hudson, 1980, p56.

「在創作領域中，繪畫在這個年代是一種尋常的、不受人注意的媒介。從事藝術，及與藝術有關的人都覺得繪畫是不顯眼的、不會引人注意的媒介。我仍然會選擇繪畫。我寧願它是尋常的、不顯眼的。這樣是回到我對生命的看法。」¹

—— 楊東龍

楊東龍執着於繪事追求，隨人生種種偶然與際遇，走上自學之途，摸索自己的繪畫之路。綜觀楊四十年的繪畫生涯，走過不同的階段，嘗試過不同的繪畫手法和媒介材質：實踐過表現主義、抽象表現主義，摸索過軟雕塑、記憶寫生；自1990年起，專注於油畫創作，自千禧以來，回歸具象繪畫，探尋屬於自己的「寫實」路線。楊東龍的朋儕畫人黃仁達認為「抽象」、「具象」的區分是偽命題，過於糾纏其中，徒然瞎忙，並且反問道，「誰能畫出完全沒有任何『象』的畫呢？」（見頁325）

楊東龍過去二十年的畫作，回歸具象卻不全然擬真寫實，楊的畫有敘事，但講故事不是他的全部意圖，換言之，楊並非要創作圖解式繪畫。敦默少言的楊愛「用繪畫去說話」，強調他畫裏有些東西是純視覺的，有些東西則屬於感覺的。² 感覺極難說得清楚。阿根廷作家博爾赫斯 (Jorge Luis Borges) 引用過一句哲人聖·奧古斯丁的話：「時間是甚麼呢？如果別人沒有問我這個問題的時候，我是知道答案的。不過如果有人問我時間是甚麼的話，這我就知道了。」³ 大抵，感覺是同一回事。英國畫家培根 (Francis Bacon, 楊喜歡的畫家)，以扭曲變形、吶喊的肖像見稱，他把自己的畫作視為「非圖解式造形」，他說，「圖解式的造形，一看就能憑智力知道畫的是甚麼，而非圖解式的造形，會先訴諸感覺，然後才慢慢釋出事實。」⁴

楊東龍常言他畫畫的主題就是繪畫，即用繪畫思考繪畫自身。他在創作實踐上拋出的關鍵詞離不開：「繪畫語言、主題及題材、寫生、記憶、想像、框界、視覺、身體、行動、顏料」。楊自言甚麼題材都可以入畫，就決定畫身邊的人物，畫香港 (更準確而言是他活動的區域如北角、西環、堅尼地城) 的日常，及感覺。楊認為繪畫藝術追求的是「美」，取材平凡瑣碎的

- 1 〈楊東龍與繪畫二〉，2017年7月。(未出版)
- 2 〈楊東龍與繪畫二〉，2017年7月。(未出版)
- 3 引自：吳明益，《浮光》。台北：新經典圖文傳播有限公司，2014，頁9。
- 4 Sylvester, David, and Francis Bacon. *Interviews with Francis Bacon, 1962–1979*. New and Enl. ed. London: Thames and Hudson, 1980, p56.

artistic practice: the language of painting, theme and subject matter, sketching, memory, imagination, frame, vision, body, action, and colour. Yeung feels at ease with any subject matter. He paints people and the objects around him: the everyday scenes and sensations of Hong Kong, or more precisely, the neighbourhoods within his city—namely North Point, the Western District and Kennedy Town. For Yeung, painting relates to beauty. The challenge then is how to find beauty in our seemingly prosaic lives, and in the murky tones of Hong Kong: colour combinations are the key to making those specific tones desirable.

As a visual device, the painting within a painting embodies Yeung's emphasis on painting as his primary theme. These works vary in meaning and function: sometimes they are pictures or images that tell stories, such as in *State Theatre Building* (Plate 164) and *Garage* (Plate 168); sometimes they turn into blocks of colour, as in *The Fringe Club* (Plate 148) and *Hoi Ning Street Sitting-out Area* (Plate 169); and at other times, it is as if Yeung's works are a visual game or an homage to art history: he incorporates Joseph Beuys' piano, Gerhard Richter's puppy, a Diego Velazquez-styled self-portrait, Georges de La Tour's woman in deep thought, and Pieter Saenredam's arches. Interlaced with daily scenes, these iconic images appear as allusions, or more often as pastiches. They are hidden codes on the canvas awaiting our silent appreciation.

Another visual device is Yeung's use of reflections in mirrors or glass. If a painting within a painting can be seen as an interruption, then the glass functions as a digression. Interruptions suggest improvisation, while meticulously built digressions demand careful reading. Apart from using the 'disjunctive perspectives of shifting viewpoints' (in writer Szeto Yu's words), Yeung's recurring use of reflected images can make his paintings seem both concrete and elusive. In the *Window Glass* series (Plates 90, 106, 162, 167, 177), the panes of glass and the layers of reflection take centre stage; while in other works, the use of the glass or mirrors is much more subtle and often requires a second glance to notice any elements at all, such as in *Walla Walla and Lantana* (Plate 176) and *Foot Reflexology* (Plate 121). Yeung employs a range of mirrored surfaces: a mobile phone screen, dressing mirrors, glass doors, an inscribed plaque (*Be Lazy Cafe* (Plate 119)), an upright mirror in a restaurant (*Indian Restaurant* (Plate 117)), the front window of a bus (*Ghost Festival* (Plate 127)), and an enormous fish tank (*Front Workshop and Rear Room* (Plate 109)).

In each painting the surface acts as a frame for what might have gone unseen, while also reflecting an aspect of the subjects. This resulting dissection or superimposition reminds me of Yeung's use of the split pictorial plane in the 1980s. When considering these surfaces, it is also vital to note variances between the state of the reflected image in either a mirror or piece of glass. A mirror is created to portray a clearly

日常小景，便要思考怎樣才能在畫者筆下變得「美」；香港城市的色調偏向「晦暗」，便要處理配色，才能從「晦暗」色調調出「美」。

畫畫的主題是繪畫，畫中畫是探觸繪畫的視覺設置。畫中畫有不同的意思或作用，有時它呈現為圖像，而圖像是用來說故事的[如《皇都戲院商場》(圖164)、《車房》(圖168)]，更多時候它們又不是作為實際圖像，只是純粹的色塊[如《藝穗會》(圖148)、《海寧街休憩處》(圖169)]。又有些時候，一些畫中畫不過是視覺遊戲，向藝術史致意，由是，波伊斯的鋼琴、李希特的小狗、「委拉斯開茲式」的畫家自畫像、拉圖爾的沉思婦人、當保安員的程展緯或Pieter Saenredam的拱廊等等夾雜在我們眼熟的日常場景之中。這些「畫中畫」或是引喻，但更多時候是混仿。無論如何，它們在楊的畫布上出現，如暗號，可容納不同層次的閱讀，對楊來說，觀者看到，會心一笑便好，觀者看不到，也沒有所謂。

楊另一個探觸繪畫的視覺設置，是鏡與玻璃。如果楊的「畫中畫」有時像插話，玻璃或鏡子所起的作用就如打岔或離題。插話常常是一時起意的，而細意經營的離題往往耐人尋味。

除了看起來就是逆眼的「移動視點觀察的複合透視」(司徒茹語，見頁286)，楊在畫中尤其愛畫鏡與玻璃，使得畫面具體卻又曖昧，題材平凡卻又幽微。《窗玻璃》系列(圖90, 106, 162, 167, 177)開宗明義畫玻璃，當中有從玻璃窗望向對面樓房的玻璃窗戶，卻反映窺視者自身的室內狀況。有時候，楊畫的玻璃或鏡是一大片，幾乎佔據畫面的全部，容易走漏了眼[如《足療中心》(圖121)、《嘩啦嘩啦·臭草花》(圖176)]。楊畫筆下各式鏡像紛陳，從手機的「芒」鏡、擺在一旁的直身鏡子、衣櫥的門鏡、玻璃門、蝕刻了「大展鴻圖」的四字鏡匾[《蛇寶》(圖119)]、餐廳裏的落地鏡[《印度餐廳》(圖117)]、巴士車頭玻璃反映[《鬼節》(圖127)]，到大玻璃魚缸[《前鋪後居》(圖109)]等等，不一而足。

鏡或玻璃把畫中場景內原本看不見的東西「映入眼簾」，又或把某些人物或物事以另一角度——鏡所折射的角度——重現一次。鏡像是實的反射，相較之下，玻璃(門、窗、魚缸)的透明、半透明、倒影、折射變形、反光(反射)，虛虛實實的隱顯之間，構成複雜的重疊層次。誠然，鏡中像，看得見卻摸不着得不到，而它也是顯露內在真實或真理的象徵；但從探觸繪畫的角度看，我琢磨楊的鏡或玻璃更多是作為視覺設置。以玻璃與鏡切割或重疊的畫面，似是楊1980年代把畫面左右分割的演化、遞進。

鏡或窗表意識的反射，楊透過鏡或玻璃捕捉意識流動的意象。我想到了柏格(John Berger)所說的，視覺如何成為景象(a sight)，眼睛在視域範圍縱目檢視，選擇性地注視或忽略，而後「看到」。總覺得，楊畫鏡與玻璃是在描畫這種觀看的意識與下意識。楊的視覺設置要(在促進)觀者睜畫，在畫面裏游走、出入。

訪談 An Interview

reproduced image, whereas natural imperfections in a glass door, window pane, or fish tank can add a layer of transparency, translucency; forms can be inverted, refracted, or distorted, which adds a complex layer of language to the fringes of the real and fictional. In either case, whether mirror or glass, the reflected images can be seen but never touched or owned; they often embody an inner truth or a claim to a specific form of truth.

Yet, from the perspective of sensory exploration within the act of painting, I regard Yeung's complex reflections as visual devices that are meant to direct the flow of consciousness. I am also then reminded of John Berger's claim that vision is not the same as sight; that our eyes survey and selectively look—or ignore—before we really 'see'. The transition from vision to sight involves a chain of conscious and subconscious looking, and focus. Yeung's complicated pictorial plane resembles this spectrum of 'seeing', and I would suggest that Yeung's use of mirrors and glass suggest a way of seeing consciousness and subconsciousness. They require—or by extension, encourage—viewers to navigate the painting, wandering within it and beyond.

Before 1973, art was both a hobby and a privilege

Interviewer: Why did your family move from Fujian to Hong Kong when you were 17?

Yeung: My father returned to China from Indonesia soon after the People's Republic of China was established; but actually, I'm not that familiar with our family history. Back when we were living in Fujian, it was never talked about. After coming to Hong Kong, many things changed in our lives—my father passed away not long after we moved here, and after that, my mother wouldn't talk much about our family.

In China, my father took up an important job at one point, and then he became a clinic doctor. In China, important jobs were usually linked with the Communist Party and my father did not want that kind of job. Aware of the dangers of living in China, he always intended to leave. But because the immigration process took time, we stayed for a few more years before picking up and moving to Hong Kong.

Seventeen—that's an awkward age to immigrate to another country.

I spoke with my father about it at the time, saying I didn't want to go to Hong Kong. He was firm and said I had to go. After coming to Hong Kong, there was a lot of unfamiliarity I couldn't get used to, which is what other newcomers also faced. Once we crossed the border, I felt uneasy. In Hong Kong, 'new immigrants' are of a lower status, with fewer work opportunities. Economically, I was not able to continue studying. But I didn't really study all that much in Fujian either.

Because of the Cultural Revolution?

Partly because of that, but also partly because I love painting. The Cultural Revolution occurred when I was in my second year of school. Classes were often cancelled, and I didn't study very hard . . . There were primary student groups similar to that of the Red Guards who were secondary students—the younger kids were called 'little red soldiers'. Both groups were the same in that they came from a specific background, such as from a family of workers, farmers, or soldiers. At the same time, those families could not have had landlords in recent generations, so not everyone could join. At one point, I participated in organizing a similar 'independent group' with six or seven other friends, mainly to retaliate against the Red Guards. We had armbands, and after class, we would put up posters. Later, when we were co-opted by middle school students into the Red Guard, I withdrew from the

1973年以前，畫畫是興趣也是「特權」

問：你17歲時舉家從福建移民香港，為甚麼呢？

楊：我爸爸解放初從印尼歸國，整體的家族史我也不太清楚，在大陸時家中完全不說，到了香港生活起了很大的變遷，而爸爸也很快過身了，爸爸過身後媽媽也不太說。爸爸回大陸後，曾擔當過頗重要的職位，後來轉職醫生。在大陸，任重職一般要加入共產黨的，爸爸不想，而且一直意識到有危險，一直想走，但不獲批，所以整家人在大陸多待了幾年，之後才舉家移居香港。

問：17歲要移民，那是尷尬的年紀。

楊：那時候，我跟爸爸談過，說我不想去香港，但爸爸堅拒，說一定要跟着走。來到香港，正如所有人說的一樣，是任何東西都不慣。一到邊境過海關，便已不慣。在香港，「新移民」是下等階層，很多工作都不可以選擇。經濟上亦不容許我再讀書。不過其實在大陸，我也不是讀很多書。

問：因為「文革」？

楊：一來是文革，二來我喜歡了畫畫。文革在我小學二年級時發生，經常罷課，不是很認真讀書……。紅衛兵是中學生，小學生有類似團體，叫「紅小兵」。紅小兵和紅衛兵一樣，要有特定背景，例如要是工、農、兵，同時幾代不是地主，並不是每個人都可以入隊。我也有參與過，是跟六、七個朋友組織過類似的「獨立團」，主要是衝擊紅衛兵，我們有臂章，也有貼過大字報，後來被中學生「收兵」後，我便退出了。到了我在大陸的最後一年，便幾乎沒怎麼讀過書，用了所有時間畫畫。做壁報是替學校做的，畫畫是自己的。

問：那時候幾乎沒學可以上，畫畫是自學的？

楊：那時候，沒怎麼分是否「自學」。大概在來香港之前，也跟過一位水墨畫老師一段時間，但我自己其實是畫油畫的，所以很難說清楚。對於畫畫，一方面我會感受到它的樂趣，另一方面它賦予我「特權」。班主任非常討厭我，但學校會因為壁報製作而頒獎給我，情況複雜。文革時期有個重要的「內部油畫展」，我只需要到學校申請，便可以去看展覽，而且留多久也可以，是這類的特權。究竟是「特權」吸引我，還是繪畫本身吸引我呢，我自己已分不清楚了。

group. In my last year in China, I didn't study much and spent all my time painting. Making posters was for school, but painting was entirely for me.

Since you couldn't attend classes, did you teach yourself painting?

At the time, I didn't consider it 'self-taught' or anything else. Before coming to Hong Kong, I spent some time with an ink wash painting teacher, but I do oil paintings, so it's hard to say. As for why I paint, on the one hand I feel the pleasure it gives me, and on the other, the privilege. My head teacher disliked me, but because I produced posters, the school would reward me—the situation was complicated. During the Cultural Revolution, there was an important 'Oil Painting Exhibition' with restricted access. I just needed to apply at school to see the exhibition, and I could stay for as long as I wanted—that was a privilege. Whether it was this privilege that intrigued me or painting itself, I don't know anymore.

Making a Living: model factories, trade paintings, and movie sets

What was your first job in Hong Kong?

I worked in a factory owned by the father of model-maker King Y. Chung. It was called King White & Co., and King Y. Chung was my 'master'. His father was a very creative person and had a small factory in a tenement block in North Point. The first floor was for steel making, the second had an office and model-making area, the third was for plating, and on the fourth was the family's apartment. At its peak, there were no more than ten employees. I worked there for four to five years. In the beginning, I took up small jobs like touching up models; later I moved on to applying colour, and finally to model-making.

Did you later use the techniques you learned there?

Not so much the techniques, but the life management skills I picked up had a big impact. I say Chung was my master not because he taught me technical skills, but because during the workday, he would sometimes appear and ask me to go somewhere. It would turn out that he wanted to go see a movie. It's not that it was a pointless act—we watched films about war, and models being made at the time were based on the stories of Napoleon, the Duke of Wellington, etc. For Chung, the two were related. On another occasion, he took me to the Mariners' Club, where there would be large-scale war game models, models of mountains, houses, rows of little soldiers in square-shaped formation . . . the figures were exquisite. He was a lone wolf, and his father didn't bother him much. Chung taught me not to limit myself to the confines of certain skills. Later, in my life as a painter, I maintained this attitude.

In your time working there, did you continue painting?

I never stopped painting. One of the first few things I did when I came to Hong Kong was buy supplies for oil painting. My biggest obstacle

謀生：模型工廠、行貨畫、電影佈景

問：你在香港的第一份工作是甚麼？

楊：我在模型師鍾經洋爸爸當時的工廠——經緯洋行——打工。鍾經洋是我師傅。鍾經洋爸爸是個非常有創意的人，在北角的唐樓有間小工廠，一樓有個師傅做鐵，二樓是寫字樓和做模型的，三樓是做電鍍的，四樓是住家。全盛時期員工也不超過十人。我做了四、五年，一開始時做「批」模型的接口，之後負責上色，最後也雕模。

問：掌握到的技術對你日後有用嗎？

楊：技術沒太大用處，但這裏學到的生活經營對我有很大影響。說鍾經洋是我師傅，不是他教曉我甚麼技術，但在工作途中，他會忽然走過來，說待會跟他出去，原來是去看電影，他是這一類人。他不是不明不白去看電影——當時看的是戰爭片，而那時期做的模型正是拿破崙、威靈頓公爵等，對於鍾經洋來說，兩者是有關的。又例如，他會帶我去海員俱樂部參觀，那裏有大枱放着戰爭遊戲模型，模型有山、有屋、有排方陣的小兵等等，造型很精美。鍾經洋是獨行俠，他爸爸也不太干涉他。鍾經洋給我的啟發，是我們不應局限在技術之內。我後來畫畫，一直保持這種態度。

問：工作時，你仍然有畫畫？

楊：工作時，畫畫一直沒放下。來了香港，首先已經買了油畫物料，最大問題是時間，那時候放工是五點半、六點，由北角到跑馬地的家，當時要一個多小時。

問：甚麼驅使你轉工？

楊：那時候鍾經洋要獨立，便搬走了——其實他一直都是獨立的，只是工作室設在父親公司那裏。當他搬離後，我發現留在模型公司有很大問題。他還在工廠的時候，我有時可以雕「公仔」，例如，他有次接了馬會的工作，他雕馬，騎師便由我來雕。他走了，再無這類工作。如此，我覺得也是時候要走了，雖然，那時候我的工作表現不錯，帶領着一組同事，專責「上色」。在職時，夜晚我曾兼職做畫室助理，為時不足一年，那是肖像畫家林標的畫室。畫室沒甚麼工作，也不是經常見到畫家，那裏有石膏像，我便畫石膏像。畫室也是畫家的家，晚上他回來時我在畫，他也會看，而更多時候，我們會談生活，鮮少跟畫畫有關。

問：怎樣走上畫行貨畫的路？

楊：畫行貨畫的緣起，跟畫室有關係。有一天，有人按畫室門鈴，去開門，有個高八呎的人來造訪，他曾是大陸軍隊中的籃球員，也是畫畫的，



was time. I would get off work at five-thirty or six, and getting from North Point to my home in Happy Valley took about an hour.

What made you switch jobs?

At the time, Chung wanted to be independent. Actually, he always worked independently, but out of his father's factory. Once he left, I realised there would be issues with me staying at the company. When he was still there, there was a range of tasks. For instance, Chung once received work from the Jockey Club. He carved the horse, and I carved the jockey. After he left, this type of work dried up. Even though my job performance was strong, and I was leading a group of colleagues responsible for 'colouring', I decided it was time for me to go.

Indeed, when I was still with the factory, I had already begun working as a part-time studio assistant, which lasted less than a year, for the portrait painter Bill Lam. There wasn't much work, and I didn't see the painter that often. There were plaster statues in the studio—which was in Lam's home—so I began drawing them. I would be painting when he returned at night, and he'd look at my work. Sometimes we'd talk about life, maybe even a little about art.

How did you start on the path of trade painting—painting as a commodity?

It came out of my time at that studio. One day, someone rang the doorbell, and when I opened the door, there was an eight-foot-tall visitor. He used to be a basketball player in the Chinese army. He was also a painter. His style was quite unique, similar to Chinese peasant paintings. Lam gave him some work, and the man lived on the money. After that, he chatted with me and gave me some trade painting work, too.

So, it was roughly in 1978 that you started, first as a freelancer, then in a company?

Producing trade paintings is usually on a project-by-project basis. The work itself is not that different. I joined a trade painting company only a few months after I entered the business, but that happened by chance. Early on I went to submit my paintings, the price of which had already been negotiated, but the client wanted to pay less. I threw a fit and took the paintings away. While I was walking along the street, with my paintings in hand, someone suddenly called after me. He introduced himself and said there was a trade painting studio up on Kimberley Road, so I joined. I worked there for less than a year; it came to an abrupt end. One day, I returned to the studio to find that our paintings were gone. It turns out that the studio was behind on rent and the landlord took all the paintings as collateral. My salary ended, so I had to leave, but I relied on the connections I had made while working there and began doing the work full-time from home. The 1970s were the heyday of trade painting; the demand was huge. There were a lot of trade painting shops in Causeway Bay at the time.



畫風頗特別，有點像中國的農民畫，林標會給他一些工作，而他自己靠畫行貨畫生活。之後，他約我在外面談，給我一些行貨畫工作。

問：大概是1978年開始，入行畫行貨畫，是先做freelance，然後入公司嗎？

楊：畫行貨畫的，主要是按件計，入公司的話，是分帳，工作本身沒太大分別。雖然我入行幾個月之後，曾加入過行貨畫畫室，那是偶然發生的。有次我去交畫，本來議定好價錢，老闆卻要壓價，我發脾氣，取走畫。我拿着畫走在路上的時候，忽然有人叫住我，他自我介紹，說在尖沙咀金巴利道有畫室，如是，我加入了行貨畫

室。我在那裏工作了不足一年，結束得也很突然，有一天，我回到畫室，畫不見了，原來畫室欠租，二房東拿走所有畫來抵押。公司沒發人工，我只好離開。靠行貨畫室儲了的人脈，在家裏全職畫行貨畫。1970年代末是行貨畫的全盛時期，需求很大。當時在銅鑼灣那邊，有很多行貨畫店。

問：畫行貨畫的時候心態如何？

楊：開始試版的時候，是興奮的，有很多東西要處理，要構思新的技巧，甚至要製造工具做出特別效果。行貨畫要求每張略有不同，要大同小異，不可以照抄。之後變得程序化，便覺得很乏味。畢竟，行貨畫目的性強，技巧是有限制的。當我希望畫自己的畫，會想盡量把畫行貨畫的習慣清走。

楊：1982年左右便沒再畫行貨畫了。

之後，有份比較穩定的freelance，工作量頗多，是幫一間製衣廠畫樣板，印每季的目錄。到1980年代中（進駐天台畫室前後），開始接畫電影佈景、裝飾壁畫等，前後做了大概二十年。

問：畫佈景，你沒有留紀錄？

楊：我的心態其實是故意不做紀錄，因為，當你想要將它變成職業的時候，就逃不開留紀錄，給客看。不做紀錄是一種方法，去逼自己在這方面不要太專業，不要太懂接生意。有時候去見客，無準備作品選輯，只用鉛筆畫幅草圖，是想客人不用我。畢竟，那時候需求大，畫佈景畫的客戶源源不絕。

問：在香港有否正式學畫呢？

楊：算有。畫行貨畫時期，我曾修過港大的短期校外課程，上了初



What was it like making trade paintings?

At the beginning, when I was first trying it out, it was exciting. There were a lot of things to sort out. I needed to develop new skills, and I made my own tools to come up with special effects. In trade painting, every piece is virtually the same, but the details must be different—exact copies are not allowed. But once I became programmed to the process, it became quite bland. After all, trade painting involves a strong message but a limited skillset. When I decide to paint something for myself, I do my best to cleanse myself of all those habits and tendencies that I developed from trade painting. I stopped around 1982. After that, I had a rather stable freelance job, with a steady amount of work; I was helping a garment manufacturer with illustrations for their seasonal catalogues. From the mid-1980s (around the time of the Rooftop Studio), I started to paint movie sets and interior backdrops—I did that for about twenty years.

Painting movie sets, did you keep any records?

I intentionally don't keep records, because once you turn your work into a career, you can't escape record-keeping for the customers' sake. Not keeping records is one way to force yourself to not be 'too professional' or too business minded. Sometimes I'd meet potential clients without a prepared portfolio; I would just make a rough pencil sketch on the spot, in the hope they wouldn't hire me. After all, at the time, there was plenty of demand.

Did you ever formally learn to paint in Hong Kong?

While working in the trade painting business, I took short-term off-campus courses at the University of Hong Kong (HKU). I enrolled in an introductory life drawing class, but I didn't like their methods, so I joined another teacher's class, and found it similar. I spoke to the teacher, who said that the intermediate class would be different, so I switched, but it was pretty much the same. I took the introductory class twice, and the intermediate class once, each for three months, so a total of nine months.

On the Rooftop Studio

In 1985, you had a solo exhibition at the Hong Kong Fringe Club.

How did this come about?

I am well aware of what being an artist means. While trade painting, I thought of myself as a creative painter, and after that, exhibitions came naturally. I first participated in group exhibitions, then the Hong Kong Art Biennale, and more shows whenever possible. As for my solo exhibition at the Hong Kong Fringe Club, I simply went and applied. They usually accept you as long as there is an opening in the schedule. On the one

級人體素描後，覺得他們的方法不對，找了另一位老師的班，發現跟第一位是一樣的。我跟老師談，他說上到中級班會有些不一樣，我便去上中級班，中級班基本上都是差不多。我上了兩次初級班，一次中級班，每次三個月，前後是九個月。



進駐天台畫室

問：1985年在藝穗會舉行個展，是怎樣的機緣？

楊：藝術家在我的知識範圍內一直都存在。畫行貨畫時，將自己定位為繪畫創作的，之後做展覽是自然的事。我先參加畫會的聯展、香港藝術雙年展等，而在藝穗會搞個展，是我去申請場地的，藝穗會有空檔期一般都會接受。一方面，我有轉向職業的心態，但我並沒有成為全職畫家的客觀條件，又沒有正式的工作室，要借用客戶的遊戲機舖的地方來當畫室。

問：藝穗會的天台畫室是你的第一個正式工作室，雖然是共用的空間？

楊：1985年，我在藝穗會做展覽，借用地面層一個房間來創作。翟宗浩來看展覽，交談中很自然談到畫室，他說天台有畫室可以用。我之前在報紙見過有關的故事，曾打過電話問可否用天台畫室，回覆說不。但翟宗浩說可以，我便跟着他上了天台。阿鬼（黃仁達）是畫室主持之一，翟宗浩帶着我，在藝穗會酒

吧，去跟阿鬼打個招呼，當時沒怎樣交談。開始的時候我在戶外，無頂的。過了幾個月，翟宗浩回去美國，騰出空位，我使用了他在室內的位置。

問：天台畫室也是藝術家的聚腳地？

楊：藝穗會是聚腳地，天台畫室不是，我們出入會鎖門，當時認真創作，不歡迎人隨意走進來。說實話，當時我沒錢，有人請客，我才會到藝穗會飲酒。同時期在天台畫室的有馮敏兒、陳清華、陳詠姬等。1987、88年我離開畫室，但心理上，覺得自己待在那裏很長時間。回看我那時期的創作，有不同的嘗試、變化。

問：馮敏兒主理的藝術雜誌《外邊》跟你在天台畫室的時間有重疊，你亦曾替《外邊》撰稿。

楊：是的，參與《外邊》對我來說，就是看作品，然後寫出看法。然

