



PAST  
AND  
PRESENT  
昔與今

Paintings by Brian Tilbrook  
白賴恩·陶布力繪畫

The University Museum and Art Gallery, The University of Hong Kong, is thrilled to present *Past and Present: Paintings by Brian Tilbrook*, a retrospective exhibition of artworks by the renowned Hong Kong artist. Born in England in 1932, and residing in Hong Kong since 1965, Tilbrook is recognised first and foremost for the naturalistic paintings of historical buildings and antiquities in Hong Kong that he executed in the 1980s, as well as for his more recent abstract compositions.

Collected for years by such local stalwarts as Hongkong Land, Swire Group and The Hongkong and Shanghai Banking Corporation, Tilbrook has fulfilled commissions of expansive mural paintings that count among Hong Kong's most recognisably abstract artworks. Visually appealing, the subject matter of his more recent works often engages with global geopolitical issues, such as climate change, as a way to express his sense of concern. Tilbrook, a former head of the art department at the South Island School, has given purpose to his art by documenting local heritage buildings and by bringing awareness to ongoing global affairs.

With unfailing precision and attention to detail, Tilbrook's heritage paintings create a record of intrinsic beauty and documentary value. Commissioned by the Hong Kong Government's Antiquities Advisory Board and executed within

香港大學美術博物館欣然舉辦展覽「昔與今：白賴恩·陶布力繪畫」，以回顧著名香港藝術家白賴恩·陶布力的創作生涯。陶布力於1932年出生於英格蘭，自1965年起定居香港。他是首位於1980年代以自然手法描繪香港史蹟的藝術家，其後則以抽象畫作為人所熟悉。

陶布力曾獲置地公司、太古集團和滙豐銀行等之委托繪製巨型壁畫。這些作品可稱得上是香港最為人熟知的抽象畫作，多年來獲這些企業所珍藏。其近作除令人賞心悅目外，亦經常探討氣候變化等全球地緣政治議題，展示他對社會的關注。身為南島中學的前美術部主任，陶布力記錄了本地文物建築，借此提高大眾的公民意識，為其創作賦予了意義。

陶布力的繪畫態度一絲不苟，使他畫筆下所描繪香港史蹟的作品得以同時具備建築物的美態及文獻價值。受古物諮詢委員會委托，陶布力曾在短短一年時間內便完成一系列畫作。在城市急速發展下，本地的城市面貌瞬息萬變；而隨著攝影的普及，細膩的風景畫也似乎注

a single year, the historical sites and the painter's engagement with them are of growing importance as Hong Kong is destined to change with further urban development, and as fine landscape painting seems fated to vanish with the ubiquitous use of photography. One of the great pleasures Tilbrook derived from being allowed to freely paint what he wanted was the ability to visually delete entire high-rise apartment complexes, which contributed disturbing reminders of the present day.

Emerging from this traditional genre, Tilbrook masters semi-abstract and abstract works that allow him freedom of design and a distancing from concrete subject matter. Here he combines his fine skill as a draughtsman and knowledge of colour theory to convey a sense of urgency about the acute danger of threats to the environment—both natural and built—that he observes in the world.

Alongside these themes stand Tilbrook's graphic compositions that incorporate Chinese characters. These visual juxtapositions are indicative of the expatriate painter's interest in Asian design and philosophy, and their inherent influence over his own ever-evolving art. Together, these artworks are testament to the artist's past and present accomplishments, and the basis for this comprehensive and celebratory exhibition in Tilbrook's 90th year.

定被淘汰。因此，畫家與史蹟間的互動對本地社會的變遷更顯得舉足輕重。在這個委托過程中，陶布力的最大樂趣源自政府給予他的創作自由，允許他抹消高聳的屋苑大廈等突兀的現代工業產物。

陶布力從傳統流派轉而掌握半抽象和抽象畫，以追求更高的設計自由及脫離具象主題的限制。他感受到如今自然與人工兩種環境皆面臨重重威脅，於是在抽象繪畫之中結合了熟練的畫技和色彩理論的知識，以表達這些威脅為他帶來的壓迫感。

除上述主題以外，陶布力的平面構圖亦經常注入漢字元素。中西元素交融的作品顯示出這位外籍畫家對亞洲設計和哲學的深厚興趣，以及兩地文化對他持續演化的藝術風格所帶來的影響。本次展出的畫作印證陶布力過往至今的藝術成就，亦令這場慶祝陶布力九十壽辰的展覽更為豐富多彩。

## Historical Buildings and Antiquities in Hong Kong

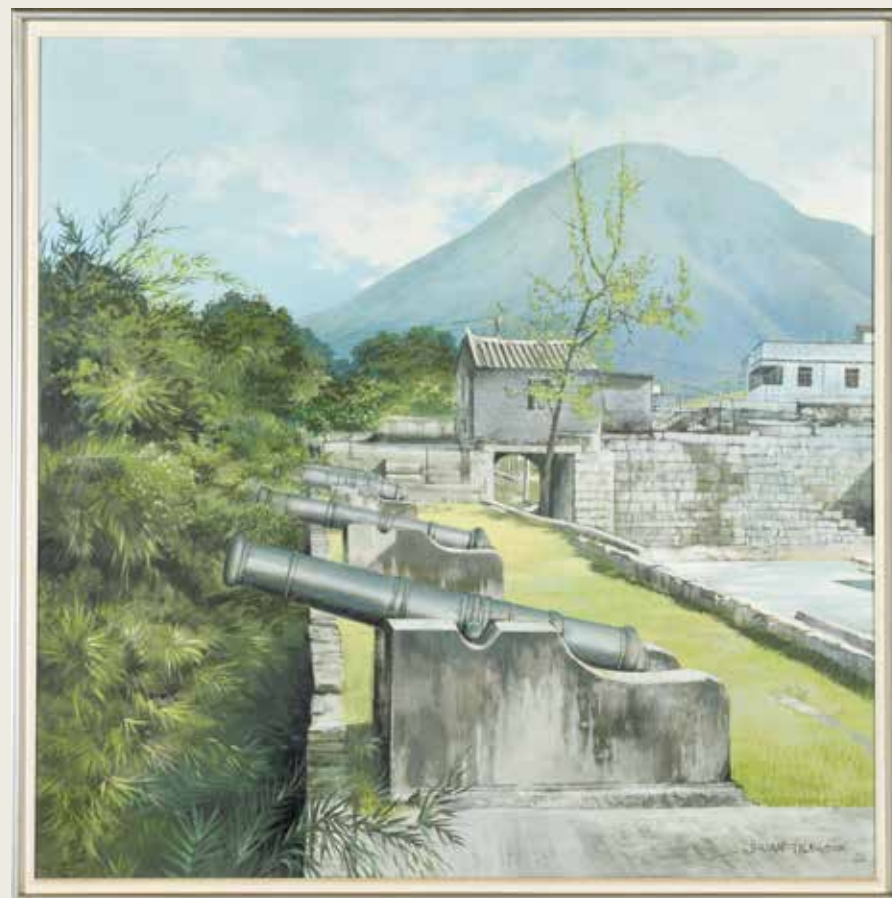
An early work by Brian Tilbrook, *Dansey Place*, is executed in India ink on paper. Made in London in 1952, the drawing exemplifies the artist's talent for creating realistic city and landscape paintings. In Hong Kong, Tilbrook's interest in the city's colonial architecture resulted in works such as the painting of *Flagstaff House* in 1977, which led to the Antiquities Advisory Board commissioning a series of fifty paintings of listed heritage buildings.

Painted in acrylic on canvas after finely rendered drawings that were executed on site, a number of Tilbrook's historical buildings and antiquities, including his rendering of the *Tung Chung Fort* (1988) and *Man Lun-Fung Ancestral Hall* (1989), were published in a single volume celebrating Hong Kong's built heritage. The success of the publication led the artist to issue a series of limited-edition prints, such as that depicting *Tsui Shing Lau, Ping Shan* (edition 2/20, 1988).

## 香港歷史建築和古跡

白賴恩·陶布力的早期作品《丹西巷》以紙本水墨繪畫而成。這幅畫於1952年在倫敦繪製，充份展現這位藝術家描繪寫實都市地貌的才華。陶布力對香港殖民建築的興趣促使他在1977年繪製出《旗杆屋》，此畫後來成為古物諮詢委員會委托他創作一系列共五十幅歷史建築畫作的契機。

陶布力筆下的歷史建築與古蹟，包括《東涌砲台》(1988年)和《麟峯文公祠》(1989年)，都是根據細緻入微的寫生後在畫布上以塑膠彩繪畫而成。這些作品曾被出版成冊，以紀念香港的歷史建築。廣受好評的主題和畫冊的出版促成陶布力往後發行的一系列限量複印畫，當中包括《屏山聚星樓》(版本2/20，1988年)等作品。



*Tung Chung Fort* (Hong Kong Heritage series) | 《東涌砲台》(香港文物遺產系列)  
Mixed media on canvas, H. 90 cm x W. 90 cm | 布本混合媒介，高90厘米 x 闊90厘米  
1988

Collection of Robert Bunker | Robert Bunker 藏品



*Tsui Shing Lau, Ping Shan (Hong Kong Heritage series) | 《屏山聚星樓》(香港文物遺產系列)*

Print (edition 2/20), H. 50 cm x W. 72 cm | 複印本(版本2/20), 高50厘米 x 闊72厘米

1988

HKU.Pr.2019.2447

Gift of Elizabeth L. Thomson and Kishore K. Sakhrani | Elizabeth L. Thomson 及

Kishore K. Sakhrani 惠贈

## Semi-abstract Paintings and Murals

Apart from Brian Tilbrook's well-known Hong Kong Heritage series, his semi-abstract paintings, canvases and several-metre long murals form his most innovative and characteristic works. Executed in acrylic and spray paint on canvas and board, Tilbrook employs brush, stencil and spray nozzle to create layers of surface planes that give his work a timeless and contemporary feel that is both utopian and dystopian in meaning, and a depth that testifies to the painter's expertise in pictorial compositions.

Whereas topics, such as that depicted in *A Malaysian Odyssey* (2014), describe paradisaic bliss and harmony, the composition *Global Warming* (2021) references Tilbrook's concerns about the natural world and current geopolitical threads. Like his *Peace at Risk* (2001) and other artworks that juxtapose abstract painting with Chinese characters, these larger canvases suggest highly sensitive representations of a rich past and present, as well as a more troubled future. By choosing to paint both bliss and desolation Tilbrook perfectly defines our contemporary world.

## 半抽象畫及壁畫

除刊登於《香港文物遺產》畫冊之作品外，陶布力的精品亦不乏半抽象畫、布本畫作及數米長的壁畫等創新且別樹一格的作品。他的塑膠彩噴畫以畫筆、鏤空模板和噴漆為平面的畫布及畫板增添層次感，營造歷久不衰的視覺效果。作品中的當代氛圍，既蘊含烏托邦之意，但又充滿反烏托邦之神髓，當中的深度印證了陶布力高超的構圖造詣。

陶布力的創作主題豐富，如在《遊歷馬來西亞》(2014年)中，陶布力描繪了世外桃源般的和諧景象；而《全球暖化》(2021年)等作品則反映他對自然環境和地緣政治現狀的關注。《山雨欲來》(2001年)等大型布本畫作在抽象畫當中加入意味深長的漢字，敏銳地捕捉了複雜多元的過去與現在，以及危機四伏的未來。透過描繪豐裕與蕭條的雙重景象，陶布力完美地奠定了當代社會的面貌。



*Global Warming* | 《全球暖化》

Mixed media on canvas, H. 160 cm x W. 76 cm | 布本混合媒介，高160厘米 x 闊76厘米  
2021

Collection of Brian Tilbrook | 白賴恩·陶布力藏品



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*A Malaysian Odyssey* | 《遊歷馬來西亞》  
Mixed media on canvas, H. 77.5 cm x W. 127 cm | 布本混合媒介，高77.5厘米 x 闊127厘米  
2014  
Collection of Dougal Pitt | Dougal Pitt 藏品

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*Peace at Risk / The Structure of Inner Peace* | 《山雨欲來/心平之道》  
Mixed media on canvas, H. 126 cm x W. 91 cm | 布本混合媒介，高126厘米 x 闊91厘米  
2001  
HKU.P.2022.2584  
Gift of Karmen Wong | 黃蘇美惠贈



Cover image | 封面圖片

*Celebration* (detail) | 《慶典》(細部)

Mixed media on board, H. 136 cm x W. 188 cm | 板本混合媒介，高136厘米 x 闊188厘米

2017

Collection of Brian Tilbrook | 白賴恩·陶布力藏品

1+2/F Fung Ping Shan Building  
University Museum and Art Gallery, HKU  
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