

折光畫與現代水墨畫的邂逅

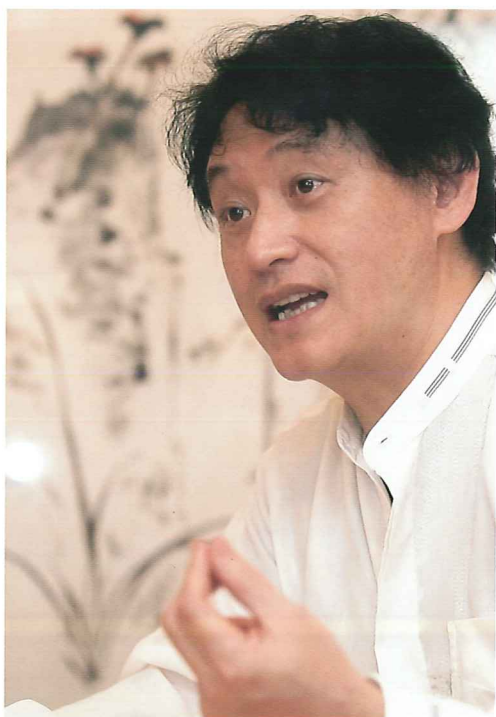
全新光影折射全新創意

醫學教授、畫家林文傑意外發明折光畫，改寫畫壇顏色。他和國際重量級藝評人張頌仁都認為，折光畫揉合科學與藝術，拓展傳統水墨畫的觸覺和表達空間。中國須發展傳統與新潮力量，勿成為外國文化附庸。



郭永強

■ 張頌仁：中國還沒有完全使用手上所有的文化牌



郭永強

■ 林文傑：好的媒介是可透過媒介的特色增強情感表達

九八零年的某個秋夜，生物科技及醫學教授林文傑一如往常，沖曬作分析研究用的不同眼球的黑白照片。在黑白印相紙上，他卻發現局部黃及赭的效果。這是很多沖曬黑白照片的人都碰過的問題，換作別人便會把照片丟棄，重新沖曬一遍。但是身為一位科學家，林文傑以追根究

柢的精神，對此現象作深入研究。經過兩三年，終於研究出一種新的繪畫技巧，即在黑白印相紙上，以不同的稀釋顯影液、定影液等形成不同的顏色，再用筆描繪出不同的圖案。由於完全不用顏料，而以光的折射來產生色彩，這種畫被稱為「折光畫」(Chromatic Painting)。

林文傑科學出身，是醫學生物物理學博士，曾執教於美國哈佛醫學院。不過，他自六歲就開始習畫，自幼對藝術懷有熱誠，雖然沒有正式拜師學藝，但多年來結識張大千、趙少昂、楊善深、關山月、周士心等名畫家，獲得他們的指導，在藝術表現上受中國山水花鳥畫影響。他畫的折光畫，很多題材都與中國畫相似。知名藝評人、香港及台北漢雅軒負責人張頌仁認為，折光畫對中國水墨畫是一個很有意思的貢獻。因為自九十年代以來，傳統中國畫在當代藝術圈中變得式微，沒有挑戰當代新潮的畫家和作品出現。折光畫以一種全新的藝術媒介，卻與水墨畫的工具性質很接近，「畫傳統畫的人可以有新的刺激、新的觀眾，它的技術又有一些新感覺，可以拓展水墨畫的表達與內容」。

致力將新興中國前衛藝術作品推向國際舞台的張頌仁，是英國老牌藝術雜誌《Art Review》今年評選的「世界藝壇最有權勢一百人」名單中，唯一上榜的華人藝評家、藝術經紀人。而林文傑則在千禧年時，獲中國美協、中央美院及北京故宮組成的專家小組，選為近百年中國畫壇最具影響力的九十九位中國書畫藝術家之一。日前，林文傑和張頌仁在香港雅室相聚，展開一



場有關折光畫與新水墨運動的對談。以下是對談內容摘要：

唐朝詩人畫家王維的《山水訣》提出「夫畫道中，水墨最為上」，奠定了水墨畫藉景物外形而走向內心世界的審美精神，故傳統水墨畫重文人氣質。上世紀六十、七十年代，台灣、香港曾掀起「新水墨運動」，中國大陸則在八十年代有「新文人畫運動」。折光畫是全新畫種，如何與水墨畫或文人畫攀上關係？

■ 林文傑創作的折光畫《奔》：光影幻化色彩

張：八十年代，「水墨」（在中華美術界）是很重要的項目，投資也好，收藏也好，創作也好，基本上以國畫為大宗。但九零年開始，油畫在人們心中有了新定位。八十年代

以前，大家都覺得油畫不是中國的東西，尤其在海外，覺得不可以代表中國文化。但八九年之後有很大改變，經過「六四」，香港人對中國當代政治有一種不同感覺，他們舉行過遊行、示威，覺得參與了中國當代史的變遷。以前香港沒人接觸中國畫家的油畫，特別是中國的學院油畫、社會主義油畫。此時突然間的政治認同變成文化認同，這一向代表新中國新面貌的東西，通過新的大陸古典學院油畫，變成可親近、可收藏的，這是第一步。

中國大陸改革開放，迎向西方制度，也使九十年代之後美術界形勢改變，追求新潮前衛藝術成為主流。現在各地的國際雙年展，全跟傳統國畫無緣。如何使水墨畫再變成中國美術界一個主流？近四、五年來，官方很有意思推動，在廣州、深圳、上海辦過很多水墨專題展，探討很多問題，例如水墨與都市問題、水墨如何反映當代生活，其實是希望接上現在很吃香的前衛藝術的潮流。

新材料刺激新創作

反過來說，另一些人的想法是，你這種畫的表達方式有甚麼特色、特徵，令它有生存價值、當代價值，使現代人能夠從很多不同角度去看這東西。現在林文傑用照相紙去畫，是一個很有意思的新貢獻，因為換了一種材料，可以刺激很多新創作方法、吸引新

的觀眾。恰巧它的技術與水墨畫的工具很接近，所以畫傳統畫的人可以用上既有的功夫，同時又可找一些新的感覺，來拓展水墨畫的觸覺、表達的內容，給人多一些表達空間。

林：每一種媒介都有其特性，有能夠表達出來的精神。折光畫的原理很有趣，一粒原子由一百萬分之一納米的白色，去到一千納米是黑色，黑色particle（粒子）是光吸收它，白色是光穿過了它，中間的十到五十納米，就是光折射出來。為何天空是藍色？因為地心引力吸引十納米的粒子。木星為何是紅色？因為它體積較大，吸引到五十納米的粒子。

人看到顏色是因為light absorption（光被吸收）和light scattering（光折射）。黑白相紙本應沒有顏色，只有silver atom（銀原子），很多沖曬照片的人也不知是怎麼回事。當初發現黑白相紙有顏色，若沒有物理根底也許便會丟掉它，沒有了好奇心。其實不一定需要我是科學家，而是我有那個好奇心。折光的reflection range（反射範圍）在十至五十納米之間，可說是十

至五十納米之間的藝術，所以亦稱為納米藝術（Nano Art）。Chromoskedastic這個字是柯達的科學家Bryant

Rosier命名的，在研究「折光畫」的原理上，柯達也作了不少貢獻，包括用電子顯微鏡證實納米微粒之大小與顏色的關係（見Scientific American-

can，九零年十一月）。用黑白相紙繪畫其中一個特色，是我可以甚麼液體也不用，只用光便可畫。某種程度上跟電腦十分相似，用electron（電子）畫。光十分有趣，是唯一擁有二元性，既有wave（波動）的特性，又有particle（粒子）的特性。我用不同強度及頻率的光來畫畫，有些黑，有些白，有些大，有些小，這是獨有的特性；另外，折光畫是把一粒粒的原子凝聚，凝聚你想要的顏色，這是媒介、材料的特色。這個材料一定要畫得快，與時間賽跑，因為曝光太久相紙便會變黑。所以若我寫書法一定要背熟，很快地寫出來。這個媒介有其原創性，但仍要視乎如何運用。



林文傑創作的折光畫《澎湃》（右）以照相紙為媒材，有其水墨畫《早櫻圖》（左）所用的宣紙那種「化」的感覺，但又增加速度與即興的變化。



張：就算硬件多麼複雜和高深，唯一需要知道的是使用這硬件時有何限制，以及比舊材料有甚麼更廣闊的空間。這個材料對水墨畫來說特別適合，因為它接近寫意，又適宜用軟筆毛筆；它有時間限制，有速度、即興的變化，都是關鍵因素。

你覺得這個材料適合畫水墨畫？

張：中國美術史的發展，從南宋到元朝，

基本上傾向將在絲、絹上畫畫的技術，慢慢轉移至宣紙。宣紙與絹有甚麼分別？現在收藏傳統畫的人，若收藏同一藝術家的作品，宣紙作品的價值還高過絹畫。因為宣紙吸水，變化豐富，更能通過筆墨表達個性。相紙有宣紙「化」的感覺，即與變化也很大，用軟筆的技術與國畫也很接近，這些條件使這新材料可作為一種「新宣紙」，開啟一種以前在宣紙中沒有的感覺。

林：其實折光畫的乾濕控制十分困難，因為相紙不吸水，很容易流出來，染了另一地方的顏色。另外，畫折光畫需要知道空間的擺設，哪兒應該用白色，哪兒應該用黑色。近來我主要畫黑白畫，因為黑白很純，可以潑墨，感覺比較大自然。某種程度上，相紙比宣紙更難用，因為畫折光畫要一氣呵成，錯了不可改。折光畫又可以表現自己的書法，也可以畫工筆畫，若要畫寫意便要控制，所以需要傳統書畫根底十分好。相紙的變化比宣紙多，比較 *relax* (優質)。

張：其實中國畫材料的價錢都過低，宣紙很便宜，而且是手工紙。相對來說，大張的

相紙則要數百港元一張。但過了幾十年，兩者的價錢可能會對調，宣紙成為昂貴品，而相紙成為廉價工業產品。相紙因此可能是一種新的代替品，而且它很新潮現代，有一種新感受，與時代比較接近，又與傳統表達手法一致。因此我鼓勵不同的人，如畫國畫的名家，都嘗試用這材料。表達手法、技巧和很快的速度感，與宣紙有重疊的地方。這個衝

影液體來畫畫，它的速度、變化比宣紙快及多，但宣紙有些變化相紙也做不到，這要視乎每個藝術家的喜好。好的媒介便是可以透過媒介的特色，增加你的表達情感。



林文彬在制作中

郭永強

接、重疊，在歷史上變成一種新的橋樑、新的材料。你也常用宣紙畫畫，覺得跟相紙比較起來怎樣？

林：這媒介表達空間很大多，因為是用銀的原子和光來畫畫，所以比傳統顏料精密得多。但每個媒介都有其特色。相紙是一個新的媒介，可以用宣紙、中國筆墨的傳統用法，而又有其獨特的地方，是宣紙做不到的。例如用光、攝

折光畫是把一粒粒的原子凝聚，凝聚你想要的顏色

林：其實折光畫不一定只限於畫國畫。我的字是用毛筆寫，但有些圖案是用針筒射出攝影液畫成，因為我要在短時間內畫出很硬、很強及很長的線條，造成強大 *impact* (感染力)，效果也要很自然，這用筆畫不到。

張：現在的情況是，很多畫國畫的人、收藏國畫的人、寫美術史的人投資了很多年，突然這幾十年這題材不流行了，可是他們還是有意於此的，所以說國畫新發展應該有強大潛藏力量。這幾年官方在推動，究竟將它變成比較民族性的東西？國際性的東西？自己創作有沒有有一個範圍？如何更有自己的特色？很多問題。為何美國人的當代藝術這麼成功？因為他們將它變成文化政治因素的一部分，如美國抽象表現主義，美國政府出錢出力支持，結合公安部門、情報系統、外交力量、博物館系統一同推動，向全世界說這些是美國的發明，這是國際主義，你不跟進便落後。但中國還沒有完全使用手上所有的文化牌。這十年來中國的實驗性前衛藝術成為世界藝壇的熱話，但由於中國政府立場比較曖昧，變成本來自己的東西被別人說哪樣是對，哪樣應該推動，哪些

是代表了高層次的文化，成為外國文化勢力的附庸。所以最近一兩年中國開始重新肯定我們的新潮作品，爭取主動。同時也大力鼓勵國畫形式的創作，來肯定我們的東西（國畫）是好的。現在最大的問題是國畫圈子沒有劃時代大師，沒有像張大千這樣的大師，連二流的也沒有。八十年代的「新文人」水墨基本上現在已經被淘汰。

國畫變成屬於國際

另外一些值得一提的：以前說「國畫」，現在已沒有人提及「國畫」，而是說「水墨畫」，連「國」也不提了。這與六十年代走向國際主義的方法接近，將國畫變成不是地域性的東西，變成屬於「國際」的。

除了文化政治，另一方面是創作的定位。現在文盲也畫畫，你說怎麼回應文人畫？在傳統社會來說，這些人不是畫家而是畫匠，這時代的這些文盲畫應該如何定位？整個國畫文化應該如何定位？現在是危機時刻，寫書法的人很多，但很多寫書法的人不會作文。至於寫詩的人，寫舊體詩、傳統詩跟當代社會的步伐又不一定合拍，他們也有生存危機。當然，玩的人很多。（國畫）今天雖然在大趨勢中不是主流，但它曾經是主流，而且是天下最文雅最高的藝術創作，這點我們是不可忘記的。（張紫蘭、張麗君）

廿一世紀的「文藝復興者」：向林文傑致敬

什麼是「文藝復興者」(Renaissance Man)? 這個典故當然是來自西方文藝復興時代，當時的那幾位名人，如達文西和米蓋蘭基羅，既是藝術家也是科學發明家。十九世紀以後，科學和人文分道揚鑣，甚至老死不相往來，所以才有史諾(C. P. Snow)所謂的「兩種文化」的說法。現今科技當道，人文不興，而在資本主義市場經濟籠罩之下，人人都想在科技上學有所長，然後可以賺一大把錢，早已把人文藝術忘得一乾二淨，或視為廢物。

沒有想到在廿一世紀初，我竟然在香港遇到一個奇人林文傑博士，他不僅在科學和科技領域中成績卓著——從物理到醫學樣樣皆通，並且擁有過百篇科學論文和十多個醫學的專利發明——而且在人文藝術方面更出類拔萃。更難能可貴的是，林文傑在多年浸淫西潮之後，自願回歸本土，並且從游於中國的藝術大師，從中提煉出他自己的風格。這真是談何容易!最令人驚訝的是，對文傑而言，一切都顯得輕而易舉，得心應手，手到擒來，談笑用兵，不費吹灰之力。

我用了武俠小說中的幾句套話，卻對文傑再適當不過，因為在我的心目中，他就是一位中國俠客和西方「文藝復興者」的奇妙混合，而且我必須還要附加一句，他也是一位成功的實業家；Business Man 這個字眼，在香港肯定比 Renaissance Man 吃香（後者只有在大酒店的名稱中才見得到）。

我和林文傑相交，對於彼此都是一種樂趣。我佩服他的原因很多：我們都本來是學界人，但我在象牙塔多年而鑽不出去，而他早在哈佛任教數年之後，就跑到德州，在當眼科與生物科技教授同時，又協助其系主任佩頓教授創辦奧比斯眼科醫院，並成立了當地的第一間生物科技公司。九七年後，我回歸香港任教半年又走了，他卻毅然定居香港，把實業帶回香港並發展到大陸。當然最令我羨慕的還是他在藝術方面的修養和建樹。

「折光畫」(Chromokedasic Painting) 是林文傑發明的，而且是他從事眼科研究的附產品。根據一九九一年十一月份「美國科學家」(Scientific American) 月刊的報導：「當年他在沖曬黑白照片時，偶然發現可將濃淡不同的攝影液，倒在黑白相紙上，加上不同強度的光的照射，便會產生不同大小的納米微粒，光線照在這些微粒上便根據麥氏折射理論(Mie Scattering) 而產生不同之顏色，這原理亦正如天空為何是藍色的一樣，所以又稱「納米藝術」(NanoArt) ——一種新的藝術因而誕生。我由此又聯想到麻省理工學院的那位科學家，因為研究物體移動的速度如何「定像」，甚至可以把子彈射入蘋果的那一剎那拍照下來，卻因而製作成一件攝影藝術品，至今掛在該校一幢樓的的長廊中，任人欣賞。然而那畢竟是科研精確後的產品，林文傑卻可從科研中玩出自己的意境。

「玩」是文傑最常用的字。我想「意境」也可能是他的「折光畫」最明顯的特徵。談到意境，當然又使我想起中國的舊詩，在這方面文傑的記憶力也是驚人的。在我們初遇的一次演講中，他和我拍檔，向四百多位中學教師、校長談香港教育怎樣人文，科學并重的問題。他在主持人邱立本之指示下，從容不迫地背出了蘇東坡的「前赤壁賦」與周邦彥的「六醜」。後來我才發現，他肚子裡可以背得出的長短詩詞古文至少有百首以上，據他說這都是兒時的記憶所得（但我腦中卻一片空白，什麼中西詩句都背不出來），我聽後深感其潛移默化之功，說不定這些舊詩詞早已被他腦海中的「顯影液」變成意象，印在他下意識幻想的「照片」上，就「折射」成了折光畫。當然這面最重要的元素，還有一個「玩」字，我曾親眼見到文傑把他居室內的一個洗手間變成黑房，在半明半暗的浴缸中先倒上他的顯影液等，然後再把攝影紙拿到畫室或客廳，用不同強度的光線與攝影液再任意在其上馳騁，時間到了，一種新的意境躍然紙上，似乎水到渠成，得來全不費功夫，其實功夫深矣，因為它結合了他數十年的科技和藝術經歷，外加林文傑特具的異稟。

林文傑的折光畫不但照亮了他自己的心靈，也順便「折射」到他所有的舊雨新知之中，我們在其光環包圍之下也感受到一股溫情和激昂。在香港這個商業社會，林文傑是一個奇人異數，作為他的友情和藝術的受惠者，我得到的是一種鮮有的藝術恩典。無以為報，僅以此篇短文向他致敬。

李歐梵
二零零三年九月十一日
中秋節於香港

後記：林文傑的折光畫展現正在美國德薩斯州的布殊總統博物館舉行（二零零三年八月三十日至十二月三十一日）。他的近作亦將於二零零三年十月九日至二十三日在香港交易廣場展覽。

作者簡介：李歐梵，哈佛大學文學教授，台灣中央研究院院士，香港科技大學榮譽博士。現任香港科技大學客座教授。著有「西潮的彼岸」、「浪漫之餘」、「上海摩登」、「尋回香港文化」和小說「東方獵手」等。

Lam Man-Kit, Dominic: An Appreciation

What is a "Renaissance Man"? Of course the term comes from the time of the Renaissance period, when the great masters of art were also scientific inventors. Since the 19th century, however, science and art seemed to have parted ways—so much so that in the early 20th century the English critic C. P. Snow saw fit to talk about the "Two Cultures" which, to rephrase Kipling's famous saying, means essentially that "art is art and science is science and never the twain shall meet". That is until we meet the inimitable Dr. Dominic Lam Man-Kit! In him the two cultures collide into a form of artistic combustion that is in ample display in his paintings. He is indeed a rare phenomenon in today's Hong Kong, and to meet such an extraordinary man and become his instant friend is, for me, both a great privilege and a pleasure.

Lam Man-Kit – I shall call him Dominic – is not only an exceptionally accomplished scientist. Having first studied physics and biomedicine, he then distinguished himself in teaching (at Harvard and other universities), research (having published over 100 articles and 5 books, including over 15 in distinguished journals like *Nature*) and scientific invention (he holds 17 patents in medicine). He is also, at the same time, a truly outstanding artist. What seems even more remarkable to me is the fact that, after decades of staying in America, he chose in 1997 to return and moved his life as well as his biotech business, to the place where he grew up – Hong Kong, and it's here that his career in both art, science, business and philanthropy has continued to prosper. As a businessman in Hong Kong he has also created a unique style in his art. Such a feat is no easy task, but Dominic has made it appear so easy and effortless. Science meets art in his creative horizon as a matter of course, as he plies between both with equal dexterity. Given the pressures of Hong Kong's hurly-burly lifestyle, I often wonder how he can ever find the time to do so many things on several fronts at the same time.

But he does, and seems to have more time to spare for pursuing the "good life", for Dominic is also a bon-vivant who has a knack for all the pleasures that life can afford him. One of his mottos, which I have adopted as my own, is: "Be the first to enjoy and the last to worry". Perhaps the epithet "play-boy" would fit him even better – not in the usual sense of a womanizer, which is already a worn-out cliché, but more in the postmodern vein of aesthetic play and pleasure. For I believe that Dominic has derived a great deal of personal pleasure from his various fields of "play": he has played with science and medicine, which challenged his intellect and imagination; he has played with business and industry, from which he has accumulated enough wealth not only to be financially independent but also to be a philanthropist (having brought Project Orbis, the flying eye hospital to China in 1982, and established the non-profit World Eye Organization in 1999). Above all he has played with his art, which has always inspired him and given him an unending source of pleasure and meaning. All these "plays," especially the last, have culminated in his latest invention – a new technique of painting, which was named "Chromoskedasic" by Bryant Rossitter, a former Kodak director (see *Scientific American*, November, 1991).

"Chromoskedasic painting" (also known as NanoArt, since the paintings are based on nanometer size particles) can be considered a by-product of his scientific practice, for he first accidentally discovered it in 1980, while developing black and white photographs of the retina. The story of how he came about this new invention has been told many times by other people, especially in the news media. I call this an instance of serendipity, of finding something unusual when one least expects it. This can also be applied to scientific inventions, such as Isaac Newton's discovery of gravity (when, as legend would have it, one day he was watching apples falling from a tree) or James Watson's discovery of the "double helix" (when he was lying on the banks of the River Cam in Cambridge, England). The principle and technique of chromoskedasic painting and Dominic's artistic achievement in this new medium hold secondary importance to me when compared to that initial moment of wonder, when accidentally a new world was unfolded in front of his very eyes (pun intended). I would have given anything to be on that spot with him and observe the process of his amazing finding! I can also imagine what a pleasure it must be as he prepares such "science stuff" in his dark-room by overlaying the different strengths of photographic solutions such as developer, stabilizer, fixer etc. on black and white photographic paper in various lighting conditions and then takes the paintings out for further touching-up in his art studio or living room to achieve their multi-hued and often colored effects. When I first walked into his living room during a visit, I almost stepped on one of his paintings!

Professor Chu-Tsing Li, one of the world's leading authorities in Chinese art, wrote a special article on Dominic's paintings in which he said that the chromoskedasic process is most suitable for abstract or semi-abstract expressions and that Dominic's endeavor has injected a new life into traditional Chinese art. As a layman I can only marvel at the imaginative landscapes that Dominic has created. They remind me of a group of celebrated photographs I once saw on the front corridors of MIT: they were created by an MIT scientist (whose name I have forgotten), whose original purpose in taking these scientific photographs was to capture the image of extreme speed, such as when a bullet pierces an apple at initial impact. That scientific discovery is now displayed proudly for everyone to see, as a beautiful work of art. But I think Dominic has gone further than that. He has turned the chromoskedasic process into a subjective art form to begin with, from which he has also created a unique universe that is both artistic and spiritual. I can only use the Chinese term "yijing" (which can be vaguely translated as artistic world or "inscape") to describe it, for I believe its inspiration stems from the Chinese artistic tradition. The rest – the technical details of shading and color, the unusual effects created by light and chiaroscuro, or as another leading authority in art, Chang Tsong-Zung has so elegantly called it: the alchemy of light – I will leave to the specialists to comment. But then, Dominic has already received all the accolades from them.

Allow me to add one more anecdote. Dominic and I first met at a public lecture which paired us as joint speakers to an audience of high school teachers. We were supposed to embody the "two cultures" of science and humanities respectively, but I immediately knew that my role was redundant, as he could speak on both subjects with equal ease – and more. To the amazement of everyone except himself, Dominic ended his talk with an instantaneous recitation of several classical Chinese poems from memory. Friends later told me that he had a mental "repository" of several hundreds of classical poems, long or short, which he memorized from childhood. According to him, this kind of "rote learning" proved very helpful later on when he was studying human anatomy and had to memorize all these Greek or Latin sounding medical terms.

Somehow I felt then, as I listened to his recitation and looked at his painting being projected on the screen, that there must have been some connection between poetry and painting somewhere in the depths of his creative consciousness. Perhaps the words of poetry had been transformed into images in his mind, which were then refracted onto his black-and-white photographic paper and turned into chromoskedasic landscapes of mountains, oceans and clouds. A good illustration of such a transformation is his famous painting "Promises to Keep", which was his imagistic interpretation of Robert Frost's even more famous poem "Stopping by Woods on a Snowy Evening". Here one immediately sees the obvious link and interaction, and a most striking one at that.

In short, Lam's creativity has clearly come from a unique combination of his genetic composition, life experience and personal memory. My intuition was further confirmed when Dominic told me that indeed he likes to watch clouds from the window of his living room, especially the rapidly changing colors at sunrise and sunset. What an enviable idyll: Dominic lives in perfect harmony with his art, even amid the hustle and bustle of Hong Kong.

I have used the word "play-boy" to describe Dominic. I should also underscore the "boy" part of this epithet, for he seems forever young at heart and extremely energetic. Perhaps the word "energy" is also central to our understanding of his art as well. Unlike the typical traditional Chinese paintings, there is tremendous energy in his chromoskedasic strokes and in his other works using more traditional media such as ink, acrylic or enamel. Every time my wife and I visited his studio-residence together with other friends, we felt energized, as if his paintings had miraculously cast their glow onto our hearts and illuminated our souls right on the spot. For anyone who knows Dominic well, such is as it should be, he would not have settled for anything else when it comes to his art and his life.

Leo Ou-fan Lee
Mid-Autumn Festival 2003
Hong Kong

Postscript: Dominic Lam Man-Kit's Chromoskedasic Paintings are currently exhibited at the George Bush Library and Museum in Texas (August 30 -December 31, 2003). There will also be an exhibition of Lam's recent works at the Rotunda of the Exchange Square in Hong Kong from October 9 to October 23, 2003.

About the author: Leo Ou-fan Lee is Professor of Chinese Literature at Harvard University. He is currently the Y.K. Pao Distinguished Visiting Professor of Humanities, at the Hong Kong University of Science and Technology. He is the author of numerous scholarly and best selling books, among them *Shanghai Modern: The Flowering of a New Urban Culture in China, 1930-1945* (Harvard University Press, 1999).