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| **Wong, Wucius 王無邪 (1936-)** |
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| Wucius Wong is a Hong Kong artist famous for his integration of grids into Chinese landscape painting. Born in China, Wong moved to Hong Kong at the age of five and gained exposure to Western culture while learning English. He is a member of the second generation of twentieth-century Chinese modernist artists and was a prominent member of the Hong Kong New Ink Painting Artists in the 1960s. Wong was influenced by the monumental landscape paintings of the Northern Song Dynasty of China (960-1127) and the systematic application of geometric forms found in Bauhaus design. He uses the texture stroke of Chinese ink paintings to draw landscapes, and presents them in fragments within a grid structure. The grid is presented either as the frame structure of the painting, the outlines of rocks, or the gaps between mountain ranges. Most recently, Wong has put great effort into exploring new techniques in the use of brush and ink. His artistic career spans over five decades and is also a design and fine art educator, having written many books on related topics.  A self-taught artist in various Western art styles, Wong became Lui Shou-kwan’s (呂壽琨 1919-1975) student in 1958, from whom he gained basic training in Chinese ink painting. In 1960, he received a scholarship to study fine art at the Columbus College of Art and Design in Ohio. Here, Wong struggled to establish his cultural identity, believing that Chinese ink painting—so heavily associated with Chinese identity—was different from Western media. Wong returned to Hong Kong in 1965, and between 1974 and 1986, he taught at the Hong Kong Polytechnic School of Design while painting in his spare time. Believing that traditional Chinese landscapes lacked an ordered structure through which subjects could be arranged in a rational manner, Wong decided to use the geometric forms found in Western design to modernize the structure of Chinese landscape painting. Since 1978, grids and landscapes have been consistent subjects in his paintings. While twentieth-century Chinese artists modernized Chinese art by integrating it with Western modernism, many artists chose to harmonize the differences between these artistic styles. Wong’s art is significant because he chose to retain these conflicts.  Wong immigrated to the United States in 1984, but moved back to Hong Kong in 1996. Cityscapes became the new subject of his paintings, but he retained the grid theme. Since the 2000s, Wong has primarily focused on exploring new brush and ink techniques. As a result, his paintings have grown more abstract.  File: Cloud Harmony.jpg  - Wucius Wong, Cloud Harmony No. 1, 1978, Ink and color on paper, 136 x 67 cm, Collection of the Hong Kong Museum of Art. |
| Further reading:  Au-Yeung, Hin Henry (2003), *Design, Landscape and Modernity: Wucius Wong and the Development of Modern Hong Kong Art*,California: University of California, Santa Barbara  http://wuciuswong.com/  Ma, Wing Man Karen (2011) ‘The Comparison of the Swiss Grid and Wucius Wong’s Paintings: The Formation of Visual Features and Content’in *Appropriateness in Design*, M Phil in Visual Studies, Lingnan University, Hong Kong.  Sturman, Peter (2006) ‘Grids, Ground Planes, Fragments and Fractures: Modernism and the Chinese Landscape’ in *At the East-West Crossroads - The Art of Wucius Wong*, Hong Kong: The Leisure and Cultural Services Department. |