

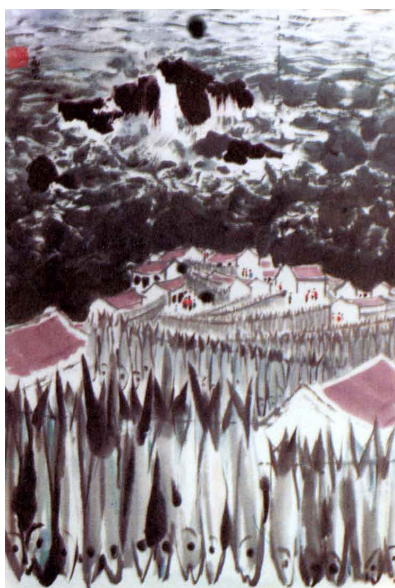
吳冠中與香港的一甲子情緣1950-2010



在法國留學時使用的學生證件
Wu's student pass when he was studying in France



深圳水庫旁邊的深圳展覽館
Shenzhen Exhibition Centre at the Shenzhen Reservoir



《明報月刊》1978年6月號彩頁增刊中的
吳冠中水墨作品《魚與海》
Wu's ink paintings *Fish and Sea* published in
Ming Pao Monthly (Jun 1978)

1950

夏，吳冠中於法國巴黎高等美術學校完成三年學業，由馬賽乘船回國。由於當時中華人民共和國剛成立，外國船隻不能直接進入中國，吳冠中只能乘船到香港，再從陸路回國。他印象中1950年代的香港「只是個冷落的小小口岸，遠不如記憶中上海的繁華，與巴黎對照，更顯得冷清清、慢悠悠……」。

他在香港「下船後，首先到餐館愉快地吃了一個炒菠菜」，感覺到這「是地道的家鄉口味，回到家鄉了」。雖然香港與吳冠中的家鄉江蘇宜興距離很遠，但到底是中國人的地方了。

吳冠中在香港得到友人香港畫家李流丹(1920-1996)的接待。李氏1920年生於東南亞荷屬西婆羅洲，二次世界大戰時返回中國。1941年，他隨中國畫家徐悲鴻習畫，後得徐的介紹，到四川重慶中央大學藝術系旁聽，而吳冠中於1942年在已遷重慶的國立藝專畢業後，便在重慶中央大學建築系任助教。李、吳兩人應是在重慶時認識的。

當年，吳冠中從九龍尖沙咀火車總站乘火車回廣州，再往北京。而昔日火車總站的舊址，正是今日香港藝術館所在之處。

1977

吳冠中的老師中國現代繪畫大師林風眠(1900-1991)於1977年獲准出國探親，赴巴西探望妻女後，便長居香港。臨離開上海赴香港前，林「掛號寄給我一幅畫……畫的依舊是葦塘和孤雁，不過是藍色調了」。

參加座落在深圳水庫旁邊的深圳展覽館所舉辦的「北京榮寶齋木版水印、書畫展覽」。香港畫家莫一點曾到場參觀，並在1977年10月號《明報月刊》(第142期)發表《深圳讀畫記》，其中便有介紹吳冠中及其水墨作品《山城》，這是香港的雜誌上，首次刊出吳冠中的名字和作品。

1978

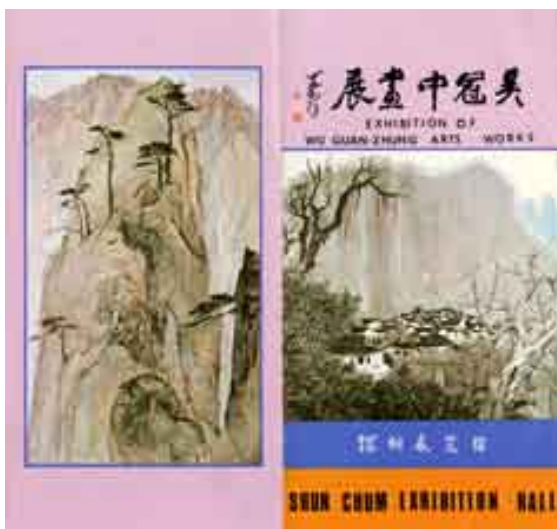
參加深圳展覽館所舉辦的「人民美術出版社書畫原作展覽」。

《明報月刊》1978年6月號刊出了莫一點的文章〈中國畫壇的新氣象——深圳書畫展覽讀後感〉及出版彩頁增刊，其中刊出吳冠中的水墨作品《魚與海》、《村》及《鼓浪嶼》。

1979

2月號《美術家》(第6期)刊出吳冠中文章〈一點心得和感想〉及介紹。這是本地的美術雜誌首次刊出吳冠中的專輯。

英國著名美術史學者蘇立文教授，於是年訪問中國大陸，回程時路經香港，並由東方陶瓷學會為其在港主辦講座，介紹1949年以來中國藝術的發展，當中有談及吳冠中的作品，這是西方學者首次介紹吳冠中的藝術。



深圳展覽館舉行「吳冠中畫展」場刊
Leaflet of "Exhibition of Wu Guanzhong's Art Works"



吳冠中在深圳展覽館外寫生
Wu was sketching outside the Shenzhen Exhibition Centre



「認識現代國畫」展覽場刊
Leaflet of the Exhibition "Understanding Modern Chinese Painting"

1980

4月，深圳展覽館舉行「吳冠中畫展」，香港的藝術愛好者開始注意到吳冠中的創作，並專程往深圳參觀。莫一點亦曾到場參觀，並認識了吳冠中。

吳冠中首次為《明報月刊》1980年9月號撰文，刊出〈潘天壽藝術的造型特色〉。

1981

《明報月刊》1981年2月號刊出文章〈孔、孟故里行〉；6月號刊出畫作《貴州山腳》和《杭州山路》。

10月，時任教於香港中文大學藝術系的現代水墨畫家劉國松，應邀到北京參加「中國畫研究院畫展」，期間曾專程拜訪吳冠中，彼此惺惺相惜。當時亦有年青的香港收藏家與劉國松同訪吳冠中。

1982

吳冠中為香港的《美術家》（第26期）雜誌撰文，於6月號刊出〈東方→西方→東方——巴黎畫家朱德群〉。此後吳氏不定期為該雜誌供稿。

1983

2月號《美術家》（第30期）雜誌刊出吳冠中新作十一幅及文章〈我的藝術生涯〉。

為8月號《美術家》（第33期）雜誌的林風眠專輯撰寫〈百花園裏憶園丁——寄林風眠老師〉發表於香港。

1984

香港的英文藝術收藏雜誌 *Orientalism* 於2月號刊出 I-chi Hsu 的文章 "The Art of Wu Guanzhong (吳冠中的藝術)"，I-chi Hsu 曾於1982至83年間專訪過吳冠中。文中率先向海外觀眾介紹吳氏於1983年完成的典經巨作《獅子林》，並以此作雜誌封面及全版彩頁。

《明報月刊》1984年7月號刊出新作《水鄉》、《憶江南》、《漢柏》、《松魂》、《絲瓜》、《補網》和《柴扉》。

11月，吳冠中的兩幅水墨作品《勁松圖》、《北戴河圖》在香港蘇富比拍賣，這是吳氏作品首次進入中國藝術拍賣市場。

1985

2月，應「香港藝術節」之邀到港，參加在香港藝術中心舉行「認識現代國畫」展覽及研討會，並接受報刊及電視台訪問。這是吳冠中在香港的首次公開活動。

這次來港，吳冠中還遊覽了廟街、海洋公園、香港仔、淺水灣，又與李流丹到長洲。回國後在《新觀察》發表了〈香港藝術節散記〉，驚嘆「三十餘年來香港換了人間」，成為一座「高、密、速」的現代都市。

探望老師林風眠，這是林風眠離開大陸後的首次重聚，其時林剛搬進太古城新居，「作品尚未集中到新居」，吳冠中為「未能看新作，深感遺憾」。



吳冠中在香港中文大學文物館即席作畫
Wu demonstrated in the artists' gathering at the Art Museum, CUHK



吳冠中與香港匯豐銀行總行門前的銅獅子
Wu and the bronze lion at the main building of the Hong Kong and Shanghai Bank



林風眠(中)參觀「吳冠中回顧展」
Lin Fengmian (at centre) visited the "Wu Guanzhong: A Retrospective" exhibition

香港雕塑家張義邀請吳冠中、法籍華裔藝評家兼吳氏好友熊秉明(1922-2002)、台灣《雄獅美術》月刊創辦人李賢文及時任月刊特約記者的陳萬雄，茶聚於陸羽茶樓。《雄獅美術》月刊於同年4月號推出「吳冠中特輯」，香港畫家鄭明訪問了吳冠中，並於特輯中發表〈筆端化龍蛇—與吳冠中的一席話〉。

吳冠中在港期間參觀了拍賣的情況，他說：「作畫半個世紀，我還是第一次見到作品被拍賣的情景。」之後他撰文〈看藝術拍賣〉，道出其對現代中國繪畫涉足藝術拍賣活動的百感交集心情：「我懷着虔誠的、恐懼的、淒涼的心情來看祖輩與朋輩故舊們的遺作、近作被拍賣，同時也懷有希望，對中國繪畫在世界上逐步被真正了解的希望……我是看到今年目錄中並無我的作品拍賣，才敢前去參觀的。」

10月號《美術家》(第46期)雜誌刊出吳冠中國畫近作。

1986

《明報月刊》1986年1月號刊出文章〈晚晴天氣說畫圖〉。

5月，應香港中文大學及明報機構邀請，參加在香港舉行的「現代中國畫展」及研討會。並任香港中文大學藝術系畢業考試校外評委。

吳冠中當時住在香港中文大學賓館，曾對賓館外的一堵長滿蔓藤的牆寫生，之後繪成水墨畫《牆與藤》。

留港期間，與華君武、王朝聞(1909-2004)、黃苗子一同探望林風眠，當時吳冠中等還「代表全國美術家協會邀請老師(林風眠)，當他認為合適的時候回來看看」。

曾專程到香港匯豐銀行總行觀看門前的一對銅獅子，因為這對銅獅子是當年杭州美專的外籍教授魏達(W. W. Wagstaff, 1895-1977)的作品，他曾說：「訪林師，撫銅獅，憶杭州。」

6月號《美術家》(第50期)雜誌刊出吳冠中油畫近作。

1987

8月號《美術家》(第56期)雜誌刊出吳冠中專輯。

9月，香港藝術中心主辦「吳冠中回顧展」，這是香港藝術中心首次主辦國內藝術家的展覽。同時出版歷來最大型的吳冠中畫集，收入作品174幅。

這次展覽給吳冠中最深印象的是林風眠親赴現場參觀開幕。吳冠中最難忙的畫面：「我一直緊跟他看每一幅作品，同行們也一直圍着，笑咪咪的林老師卻一言不發，最後他只說了一句評語：基本功不錯啊。躲開了一切媒體的炒作和是非爭論，老師只看了學生的作業，題寫了畫冊和展覽的標題。他離開展廳後，我才陪同一些重要人物，答覆媒體的提問。」

香港觀眾和香港傳媒對吳冠中的好評，亦使吳冠中百般滋味在心頭：「翌日英文《虎報》以「頂峰」評價我的作品，其時內地對我早已爭議紛紛，港報卻一片好評，新華社駐港分社社長許家屯看了一個小時展品，認為我正如日中天。」

與當時正應邀來港任香港中文大學藝術系客座教授的熊秉明會面，感慨：「滄海二粟同時飄到了小小的香港，可歌可泣！」

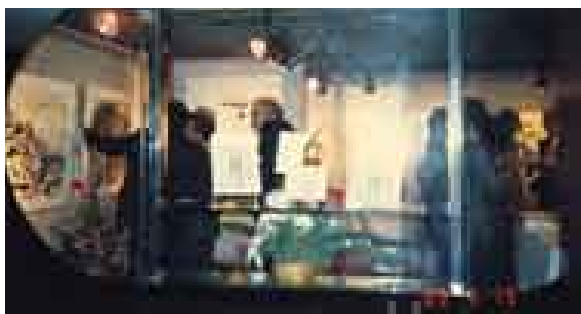
10月，由劉國松推介台灣《文星》雜誌(112號)刊出「集中西畫風大成的大陸畫家—吳冠中」特輯。熊秉明發表〈訪問吳冠中〉；劉國松發表〈永不斷線的風箏—吳冠中的繪畫歷程與風格〉。



劉國松在家中宴請熊秉明與吳冠中等
Liu Guosong received Xiong Bingming and Wu at his home



吳冠中致方毓仁的信札
Letter of Wu to Mr. Fong Yuk-yan



萬玉堂舉辦「吳冠中 — 萬紫千紅」畫展
“Wu Guanzhong- Kaleidoscope” exhibition in Plum Blossoms Gallery



林風眠與吳冠中在林氏太古城的寓所
Lin Fengmian and Wu at Lin's home at Taikoo Shing

《明報月刊》1987年11月號刊出文章〈林風眠二三事〉。

香港德藝藝術公司出版《吳冠中畫集》；香港美術書社出版《吳冠中畫選》。

1988

《明報月刊》1988年1月號刊出文章〈黃苗子與郁風書畫一家親〉。

香港藝術館開始購藏吳冠中作品，首件藏品為《樹根》。

於一封致香港友人方毓仁先生的信中透露：「……將來當我預感生命接近終結時，那麼有二件事必先處理，一是將優秀作品撒開去，二是毀盡手頭不理想的作品……」

1989

5月，香港萬玉堂畫廊舉辦「吳冠中 — 萬紫千紅」畫展，有觀眾於清晨已在展覽場外守候。同時出版《吳冠中畫集》。

在香港蘇富比春季拍賣中，被收藏的墨彩《高昌遺址》以187萬港幣拍出，開創中國國畫在世畫家國際畫價最高紀錄。

《明報月刊》1989年9月號刊出文章〈巴黎札記〉，及新作《巴黎協和廣場》、《夜咖啡》和《橋》。

10月號《美術家》（第70期）雜誌刊出吳冠中國畫近作。

1990

2-3月，應香港收藏家組織「敏求精舍」的邀請來港講學，並到中環、半山、尖沙咀、香港仔、淺水灣等處寫生。留港期間與林風眠相聚，然這竟是兩人最後一次見面。

在香港佳士得春季拍賣中，被收藏的油畫《巴黎蒙馬特》以104萬港幣成交，開創中國油畫在世畫家國際畫價最高紀錄。

4-5月，香港萬玉堂畫廊於新加坡、台灣、香港舉辦「吳冠中 — 一行到水源處」巡迴畫展，同時出版同名大型畫集。

《明報月刊》1990年5月號刊載吳冠中香港速寫作品。

6月，香港翰墨軒出版《名家翰墨6 — 吳冠中專號》。

8月，香港捷風企業公司編輯出版《吳冠中畫集》。

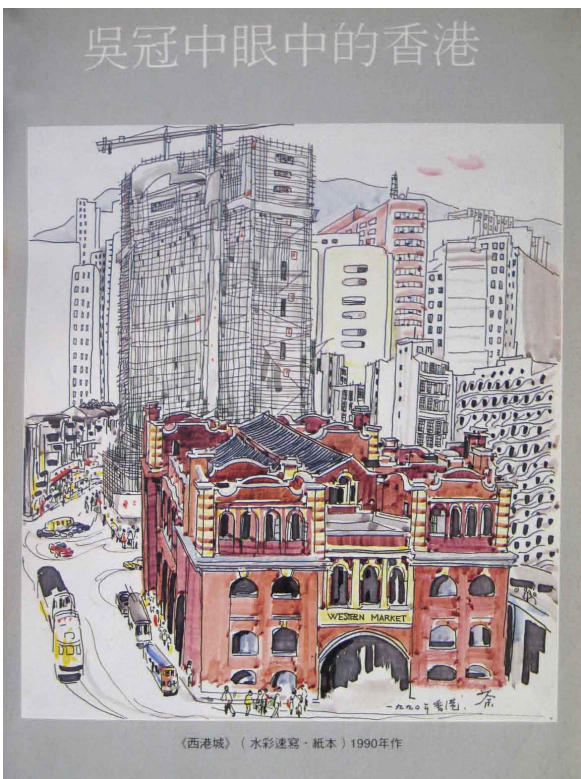
11-12月，應香港土地發展公司邀請，到香港為即將拆卸的舊街進行寫生，吳冠中說：「土地發展公司的石禮謙先生對我說，為了城市的發展，他不得不作出決定拆除烏街（康樂街）、李節街、花布街、得雲茶樓等古舊的街市和老屋，但經他手拆除這些浸染了時代烙印的歷史性遺迹時有一種惋惜感，他風趣地也虔誠地請求我：用藝術來表現她們永恆的風采，為他補償吧！我確乎愛那些古老市街的風采……」土發公司並準備舉辦「吳冠中眼中的香港」專題畫展。



吳冠中於雀仔街（康樂街）寫生
Wu sketching at Hong Lok Street (Bird's Street)



「吳冠中眼中的香港」展覽
“Hong Kong through the Eyes of Wu Guanzhong” exhibition



吳冠中香港速寫作品刊於《明報月刊》（1992年1月）
Wu's sketches published in *Ming Pao Monthly* (Jan 1992)

1991

《明報月刊》1991年2月號刊出文章〈夕陽中的裸體〉，並刊載「吳冠中的裸女」油畫新作。

8月，林風眠病逝於香港，撰文〈屍骨已焚說宗師〉以悼念恩師。

《明報月刊》1991年9月號刊出文章〈請識別潘朵拉的匣子——悼一代宗師林風眠老師〉。

11月，應香港土地發展公司邀請赴香港參加「吳冠中眼中的香港」畫展開幕，同時出版同名畫集。

香港翰墨軒出版《名家翰墨 22——吳冠中鑒定特集》。

香港繁榮出版社出版《吳冠中文集》。

在蘇富比秋季拍賣中，被收藏的墨彩畫《交河故城》以255萬港幣售出，再創中國在世畫家最高畫價新紀錄。

1992

《明報月刊》1992年1月號以吳冠中油畫《華燈初上憶香江》為封面，並刊載「吳冠中眼中的香港」寫生作品及文章〈所見所思說香江〉；2月號文章〈憶初戀〉。

3月12日，中國新華社在北京為吳冠中大英博物館畫展舉辦新聞發佈會。次日赴香港參加中華文化促進中心、中華書局、斯民藝苑聯合主辦的「九十年代的吳冠中」開幕式，並進行學術演講。

出版同名畫集，香港著名雕塑家文樓撰寫前言〈90年代的吳冠中〉。

中華書局(香港)有限公司出版吳冠中文集《望盡天涯路》。

於《明報月刊》1992年4月號發表〈筆墨等於零〉一文後，引發中國大陸藝壇一次又一次的爭論，其中以1997年11月，該文再刊於北京《中國文化報》之後引發的美術界爭辯最為激烈，甚至被稱為「世紀末之爭」。

3月18日至4月9日，大英博物館舉辦「吳冠中——一個二十世紀的中國畫家」展，同時出版同名畫冊。當中載香港美術史學者，時任香港中文大學文物館館長高美慶教授的文章〈吳冠中的繪畫藝術〉。

《明報月刊》1992年5月號刊出文章〈說牆〉，並刊載「吳冠中在大英博物館個展作品選」；6月號文章〈展畫倫敦斷想〉，詳述大英博物館畫展及英國之行；9月號文章〈人之裸〉；10月號文章〈明式傢具與存在主義〉；11月號刊載墨彩《熊貓》及「吳冠中的黑色時期新作選」；12月號文章〈點名道姓說藝評〉。

北京東方出版社、香港建築與城市出版公司聯合出版大型畫冊《吳冠中自選畫集》。

11月18日至22日，香港一畫廊舉辦「吳冠中新作觀摩展」，同時出版《吳冠中'92新作選》冊頁。

12月，捐出水墨畫《峨嵋勁松》，由香港翰墨軒義賣，所得港幣30萬元悉數購買《名家翰墨》1992年全年雜誌，無償贈送150家中國高等院校圖書館。



《明報月刊》1992年6月號刊出《展畫倫敦斷想》
Wu's article "Fragmented Memories of My Exhibition in London" in *Ming Pao Monthly* (Jun 1992)



「東方情思 — 吳冠中畫展」
"Oriental Sentiments: Wu Guanzhong Painting Exhibition"



饒宗頤與吳冠中在「虛白齋國際研討會」
Jao Tsung-I and Wu at the "Xubaizhai International Symposium"



吳冠中與《瀑布》
Wu and the giant ink painting *Cascade*

1993

《明報月刊》1993年1月號刊出文章〈審稿〉；2月號文章〈誰人傷心 — 展畫東京題外話〉；4月號文章〈思想者的迷惘〉；5月號文章〈三方淨土轉輪來：黑、白、灰〉；6月號文章〈惶恐〉；7月號文章〈形象突破觀念 — 潘天壽老師的啟示〉；10月號文章〈點石成金〉；11月號刊載「吳冠中在法國個展中的新作」。

新加坡斯民藝苑和香港一畫廊在首次舉行的香港亞洲藝術博覽會中，舉辦「東方情思 — 吳冠中畫展」，同時出版同名畫冊。

11月30日，委託中央工藝美院向上海市中級人民法院遞交起訴書，狀告上海朵雲軒和香港永成古玩拍賣公司拍賣以他的名義假冒的作品《毛澤東炮打司令部》侵犯姓名權和名義權。

1994

《明報月刊》1994年2月號刊出文章〈又見巴黎〉；5月號文章〈說逸品〉；7月號文章〈色色空空〉，並刊載「吳冠中近作精選」；10月號文章〈北歐行〉。

11月，斯民藝苑和一畫廊在香港亞洲藝術博覽會中舉辦「天南地北風情 — 吳冠中畫展」，同時出版同名畫冊。

1995

《明報月刊》1995年3月號刊出文章〈黃金萬兩付官司〉。

10月，香港藝術館舉辦的「虛白齋國際研討會」及「二十世紀中國繪畫展覽」及專題展「叛逆的師承 — 吳冠中」。這是香港藝術館首次舉辦吳冠中的專題展覽，並出版同名展覽圖錄。吳冠中赴香港出席開幕及學術活動。

展覽之後，吳冠中捐贈水墨畫《雲山》、《瀑布》予香港藝術館。

香港一畫廊舉辦「吳冠中小幅作品展」，同時出版大型畫集《吳冠中畫選 '60-'90》。

香港翰墨軒出版《名家翰墨 — 中國近代名家書畫全集 A12 — 吳冠中 / 尋鄉人》及《名家翰墨 — 中國近代名家書畫全集 A13 — 吳冠中 / 情結》。

1997

香港翰墨軒出版《名家翰墨 — 中國近代名家書畫全集 A21 — 吳冠中 / 故城》及《名家翰墨 — 中國近代名家書畫全集 A22 — 吳冠中 / 伴侶》。

2000

《明報月刊》2000年2月號刊出文章〈祖墳 — 叛逆與創造〉，並刊載「窗之眼 — 吳冠中近作」；4月號〈死胎〉；5月號〈心跳的烙印 — 散文兩章〉；6月號〈亂畫嘛！〉；7月號〈小雞小鴨與天鵝 — 賀清華大學美術學院成立〉；8月號〈魂兮不歸〉、〈花季人生〉；9月號〈速寫與懷孕〉；12月號〈說梅〉。



吳冠中〈速寫與懷孕〉的手稿
Wu's manuscript "Sketching and Conceiving"



「無涯惟智 — 吳冠中藝術里程」展覽開幕
The opening preview of the exhibition "Wu Guanzhong: A Retrospective"



香港藝術館舉行「無涯惟智 — 吳冠中藝術里程」展覽
"Wu Guanzhong: A Retrospective" held by the Hong Kong Museum of Art

2001

《明報月刊》2001年1月號刊出文章〈摩爾在北海〉；2月號〈古今中外釋恩怨〉；5月號〈情理之惑 — 探聽藝術與科學相呼應〉；7月號〈說對稱〉；11月號〈吳冠中談藝錄〉。

2002

3月，赴香港，參加香港藝術館舉辦的「無涯惟智 — 吳冠中藝術里程」展覽開幕活動。展出自1960年以來各時期代表作品124幅。出版同名大型畫冊。展覽之後，捐贈10幅精選作品予香港藝術館，更應香港藝術館邀請首次公開示範寫生維多利亞海港景色。香港傳媒廣泛報導是次展覽及示範活動。

3月14日，應邀參與香港藝術館與香港城市大學電腦科學系聯合籌劃的「軀體畫筆 — 虛擬三維繪畫」活動，在城市大學虛擬現實實驗室進行軀體創作演試。

3月16日，獲選為法蘭西學院藝術院通訊院士，成為全球獲此崇高榮譽的首位中國人。香港報章以藝術界諾貝爾獎形容吳冠中所獲殊榮。

4月7日，香港《蘋果日報》刊出吳冠中文章〈被俘〉。吳冠中對是次香港藝術館的展陳感到驚訝，同時表達了獲得知音的驚喜：「展覽設計者並不只依照歲月的先後及畫種的不同排列作品，而是通讀了作者的發展脈絡後，解剖了作者，展廳成了解剖圖像的錄相廳……我站在香港藝館自己的里程展前，像站在一面大鏡子前照見了自己的真容，起先感到驚喜和害怕，接着是恐懼，原來自己的五臟六腑也被透視出來了，我已被俘。」

5月，香港藝術館在中國書畫展覽廳展出「吳冠中捐贈作品」。

香港電台電視部製作，康樂及文化事務署贊助拍攝的文化節目「情迷博物館」系列，其中一集「尋找心靈淨土」，便是以吳冠中展覽為主題。此套「情迷博物館」系列除在香港的電視台播放外，並以錄像光盤出版，發送全港學校及公共圖書館，以作為藝術教育推廣。

《明報月刊》2002年2月號刊出文章〈古村七日〉；3月號刊出介紹「吳冠中藝術里程」專輯；6月號〈一對冤家：工筆畫和印象派〉；7月號〈背影（外一章）〉；9月號〈林風眠與潘天壽〉；11月號〈老馬不識途〉。

2003

香港一畫廊舉辦「吳冠中小幅精品展」，同時出版《吳冠中近作集》。

《明報月刊》2003年2月號刊出文章〈鐵的紀念 — 送別秉明〉，以悼念老友美術評論家熊秉明。

2004

《明報月刊》2004年3月號刊出文章〈春節後話〉；4月號〈風格〉，並刊載「吳冠中近作選」；5月號刊出文章〈文物與垃圾〉，並刊載「吳冠中近作選」。

2005

《明報月刊》2005年1月號刊出文章〈血河〉；2月號〈川江號子〉；3月號〈孤獨〉。

三聯書店（香港）有限公司出版《我負丹青 — 吳冠中自傳》。



香港藝術館收藏的吳冠中作品在故宮博物院展出
Museum's collection of Wu's works featuring in the "Wu Guanzhong's Donated Work" exhibition at the Palace Museum, Beijing



劉遵義校長頒授榮譽博士銜予吳冠中
Prof. Lau awarded the Honorary Doctor of Arts to Wu



訪問吳冠中，2009年8月
Interview with Wu, August 2009



唐英年司長送贈紀念牌子吳冠中
Henry Tang Ying-yen presented a bronze plaque to Wu

2006

8月27日，「吳冠中《一九七四年／長江》等作品向國家無償捐贈儀式暨吳冠中歷年捐贈作品彙展」開幕式在故宮博物院太和門廣場舉行。此次活動由中華人民共和國文化部主辦，故宮博物院承辦，中國文聯、中國美術家協會、中國美術館、香港藝術館、上海美術館、魯迅博物館、清華大學美術學院協辦。同時舉行「吳冠中歷年捐贈作品彙展暨傳統與創新——收藏與弘揚」國際學術研討會。香港藝術館前總館長朱錦鸞及館長司徒元傑，均獲邀發表論文。

《明報月刊》2006年10月號刊出戴萍的吳冠中專訪文章〈「情在強詩篇」——吳冠中先生專訪〉及〈吳冠中年表〉；11月號刊出文章〈「國學」「國畫」「國X」〉；12月號〈衣鉢與創新〉。

12月26日，香港中文大學校長劉遵義教授親赴北京，頒授榮譽文學博士證書予吳冠中。

2007

《明報月刊》2007年1月號刊出文章〈推翻成見，創造未知——清華大學第二次藝術與科學國際研討會發言稿〉；4月號〈何物成龍？〉；5月號〈從埃及豔后到趙樹理〉；7月號〈飄洋過海——留學生活回憶〉，並刊載「吳冠中新作」。

2008

《明報月刊》2008年8號刊出文章〈近照〉及2007年新作。

2009

1月15日，上海美術館「我負丹青——吳冠中捐贈作品展」，展品由上海美術館主辦，並由協辦單位中國美術館、新加坡美術館、香港藝術館和江蘇省美術館借出館藏吳冠中捐贈。

8月，吳冠中第三度捐贈作品予香港藝術館，共計33幅，包括油畫12幅及水墨21幅。

香港藝術館派員到北京探訪吳冠中及安排接收捐贈作品時，吳冠中表示其對香港的觀感：「在香港可以看到東方，也可以看到西方，各個方面可以交流……所以我喜歡香港。」

1月13日，香港藝術館舉行記者招待會正式公布吳冠中的捐贈及2010年的展覽安排。香港傳媒廣泛報導是次捐贈。

《明報月刊》2009年8月號刊出吳冠中文章〈民為貴：寄語上海世界博覽會〉；12月號刊出方毓仁專題文章〈吳冠中的捐獻〉及鄧民亮文章〈訪吳冠中談捐贈香港藝術館〉。

2010

《明報月刊》2010年1月號刊出吳冠中文章〈天葬林風眠——及外一章〉。

2月2日，香港特別行政區政務司司長唐英年在北京探訪吳冠中，感謝吳冠中慷慨捐贈其作品予香港藝術館。

康樂及文化事務署委約香港電台電視部製作以吳冠中及「獨立風骨——吳冠中捐贈展」為主題的電視特輯。

Wu Guanzhong - Sixty Years of Encounters with Hong Kong: 1950-2010



吳冠中在法凡爾塞宮
Wu at the Palace of Versailles



1977年10月號《明報月刊》刊出《山城》
Mountain City published in *Ming Pao Monthly* (Oct 1977)



《美術家》1979年2月第6期
Wu's work in *Artist* (vol.6) (Jun 1979)

1950

In summer, Wu Guanzhong completed three years of study at Ecole Nationale Supérieure des Beaux-Arts, and returned home from Marseilles. The People's Republic of China was newly-established and no ship was allowed to enter Mainland China directly at that time. Wu had to ship from Paris to Hong Kong and then travel north from there by train. Hong Kong of the 1950s seemed to Wu a small and quiet harbour; far less prosperous than Shanghai and rather empty and slow-paced compared to Paris.

As soon as he arrived in Hong Kong, he went to a restaurant and ordered a spinach dish – a favourite from his hometown. Wu felt he had come home. Although Hong Kong was far from Yixing in Jiangsu, Wu's hometown, it was a Chinese city, full of the comforts he had missed.

Wu received a warm welcome from his friend Li Liudang (1920-1996), an artist based in Hong Kong. Li was born in South Borneo in Southeast Asia in 1920 and had travelled to China during the Second World War. In 1941, Li had studied painting under Xu Beihong, who also introduced him to the fine art department at Chongqing Central University in Sichuan to become an auditor. In 1942, Wu began his teaching career in the architecture department of the same university upon the completion of his degree at the National College of Art in Chongqing. The two were friends from then on.

Departing from Kowloon Station in Tsim Sha Tsui, Wu took the train from Hong Kong to Guangzhou and then travelled to Beijing. This station was demolished in the 1970s, and is now the site of the Hong Kong Cultural Centre and the Hong Kong Museum of Art.

1977

Lin Fengmian (1900-1991), renowned contemporary Chinese painter and Wu's teacher, was allowed to leave China to visit his family in Brazil in 1977. He later settled in Hong Kong permanently. Prior to leaving Shanghai for Hong Kong, Lin sent Wu a painting by registered post. It depicted his recurrent theme of a reed pond and a wild goose, but this time in shades of blue.

Wu's works were shown in the "Yongbaozhai's Woodblock Print and Chinese Painting Exhibition" in the Shenzhen Exhibition Centre at the Shenzhen Reservoir. Hong Kong artist Mok E-den made a special visit to the exhibition and later wrote an article to introduce the exhibition and the artists in the October 1977 issue of *Ming Pao Monthly*. Wu's work *Mountain City* was featured in the magazine. This was the first time Wu's name and his art appeared in Hong Kong media.

1978

Participated in the "Exhibition of Original Works of Chinese Painting of the Publications of People's Art Press" at the Shenzhen Exhibition Centre.

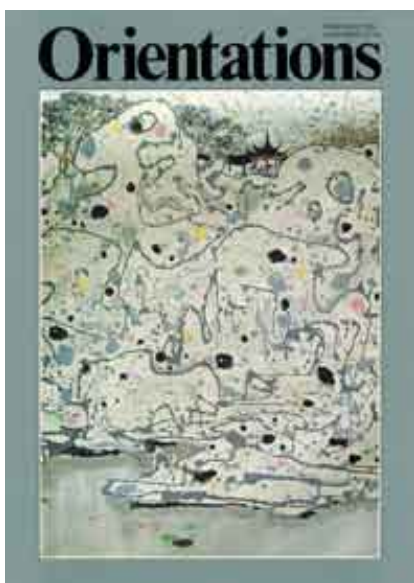
In the June 1978 issue of *Ming Pao Monthly*, Mok E-den's review and the additional feature pages were published to introduce the exhibition. Wu's ink paintings *Fish and Sea*, *Village* and *Gulang Island* were featured.



「吳冠中畫展」展品照片
Exhibit of the "Exhibition of Wu Guanzhong's Art Works"



吳冠中與莫一點合照於北京什刹海舊居前
Mok E-den and Wu at Wu's residence in Shishahai Beijing



1984年2月號 *Orientations* 封面
Cover page of *Orientations* (Feb 1984)

1979

In the February issue of *Artist* (vol.6), Wu's article "My Thoughts and My Experiences" and recent works were published. This was the first time Wu's work appeared as a special feature in a Hong Kong art magazine.

Renowned art historian Michael Sullivan led a delegation to visit China. When he returned to Britain via Hong Kong, the Oriental Ceramics Society invited him to give a lecture to introduce the art development in China after 1949. Wu's works were introduced in the lecture and his art was recognized by a Western critic for the first time.

1980

The Shenzhen Exhibition Centre organized the "Exhibition of Wu Guanzhong's Art Works". Art enthusiasts in Hong Kong started to take notice of Wu's work and travelled to Shenzhen for the exhibition. Hong Kong artist Mok E-den visited the exhibition and met with Wu.

In the September 1980 issue of *Ming Pao Monthly*, Wu's article "The Characteristics of Pan Tianshou's Art" was published. It was the first time Wu contributed article to the magazine.

1981

In the February 1981 issue of *Ming Pao Monthly*, Wu's article "Tour to the Hometown of Confucians" was published. In the June issue, Wu's work *Under the Mountain in Guizhou* and *Mountain Path in Hangzhou* were published.

Liu Guosong, while teaching at the Department of Fine Art of the Chinese University of Hong Kong, was invited to participate in the "Chinese Painting Academy Exhibition" in Beijing, and paid a special visit to Wu in company with a young Hong Kong collector.

1982

Wu wrote an article for a Hong Kong art magazine *Artist* for the first time. Wu's first piece was published in June issue (vol.26) and was entitled "East → West → East: An Artist from Paris, Zhu Dequn".

1983

In the February issue of *Artist* (vol.30), eleven of Wu's new works were published, together with his article entitled "My Life as an Artist".

In the August issue of *Artist* (vol.33), he wrote an article for a special feature on Lin Fengmian, entitled "Remembering a Gardener in a Flourishing Garden: To my Teacher, Lin Fengmian".

1984

I-chi Hsu wrote an article about Wu, entitled "The Art of Wu Guanzhong", based on interviews conducted between 1982-3 for *Orientations*, a connoisseur magazine in Hong Kong. Wu's masterworks, entitled *Lion Grove Garden* in 1983, was highlighted and illustrated on the cover of the issue and on a full-colour page inside.

In the July 1984 issue of *Ming Pao Monthly*, Wu's recent works *Water Valley*, *Reminiscence of Jiangnan*, *Han Cypress*, *Spirit of the Pine*, *Sponge Gourd*, *Mending the Nets* and *Fence* were published.

In November, two of Wu's ink paintings, *Sturdy Pine* and *River Beidai*, were sold in the auction of Sotheby's HK. This was the first time Wu's work appeared at auction.



「認識現代國畫」展覽場刊
Leaflet of the Exhibition "Understanding Modern Chinese Painting"



吳冠中與太太欣賞香港夜景
Wu and his wife enjoying the Hong Kong night scene



香港藝術中心舉行的「吳冠中回顧展」
"Wu Guanzhong: A Retrospective" Exhibition at the Hong Kong Arts Center

1985

In February, with an invitation from the Hong Kong Arts Festival, Wu came to Hong Kong to take part in the "Understanding Modern Chinese Painting" exhibition and workshop at the Hong Kong Arts Centre. He also sat for interviews with local media.

During his stay, he visited Temple Street, Ocean Park, Aberdeen, Repulse Bay and went to Cheung Chau with Li Liudang. When he returned to the Mainland, he wrote "A Note on the Hong Kong Arts Festival" for *New Observation* magazine. The article concerned his astonishment at "the rapid development of Hong Kong over the past thirty years" into a modern city "full of high-rises, densely populated and fast-paced".

The trip to Hong Kong also marked Wu's first visit to his mentor Lin Fengmian since Lin left the Mainland. Wu expressed regret at not being able to view Lin's recent work, which had not yet been delivered to his new home at Taikoo Shing.

Hong Kong renowned sculptor Cheung Yee invited Wu and his old friend Xiong Bingming (1922-2002) the Chinese art critic in France, to meet at the Luk Yu Tea House in Hong Kong. Also invited were Li Yanwen, the founder of *The Lion Art Monthly* of Taiwan and Chen Manxiong a special correspondent of the magazine. In April, *The Lion Art Monthly* had a special report on Wu Guanzhong, for which Zheng Ming, a Hong Kong artist, wrote "Dragons and Snakes as Brushes: An Interview with Wu Guanzhong".

Wu attended an auction in Hong Kong, and said, "Having painted for half a century, this was my first time seeing art being sold at auction." Later, he wrote "Thoughts on Art Auctions" and expressed his views on Chinese paintings being sold at auction. He said, "I, with humbleness and loyalty, fear and desolation, saw former and contemporary artists' work being auctioned. At the same time, I have hope that Chinese paintings will become more accepted and understood by the world... Only after checking the catalogue and making sure that there weren't any works by me did I feel brave enough to attend this auction."

The October issue of *Artist* (vol. 46) featured recent works by Wu.

1986

In the January 1986 issue of *Ming Pao Monthly*, Wu's article "Thoughts on Art in My Late Years" were published.

In May, Wu, by invitation from the Chinese University of Hong Kong and *Ming Pao*, participated in "The Exhibition of Contemporary Chinese Painting" and its symposium in Hong Kong. He was also appointed to the post of External Examiner to the Department of Fine Art, The Chinese University of Hong Kong.

During his stay at the University Guest House, Wu made a sketch of a wall encircled by vines, which he later painted in ink and named *Creepers and Wall*.

While in Hong Kong, Wu visited Lin Fengmian with Hua Junwu, Wang Chaowen (1909-2004) and Huang Miaozi. On behalf of the China Artists Association, Wu and other artists invited Lin Fengmian to visit the Mainland when he wished.

Wu paid a special visit to the main building of the Hong Kong and Shanghai Bank to see the pair of bronze lions by W. W. Wagstaff (1895-1977), one of the foreigner teachers at the Hangzhou National College of Art. He said, "Visiting master Lin and touching this bronze lion recall my memories of the years in Hangzhou."

Artists June issue (vol. 50) published a selection of Wu's recent oil paintings.



《文星》雜誌封面（112期）
Cover page of *Wenxing* (vol.112)



吳冠中給方毓仁的信
Wu's Letter to Mr. Fong Yuk-yan

1987

The August issue of *Artists* (vol.56) published a special feature on Wu Guanzhong.

In September, Hong Kong Arts Centre organized “Wu Guanzhong: A Retrospective” exhibition, which was the first Mainland artist’s exhibition organized by the institute. A large-scale exhibition catalogue was published, featuring 174 of Wu Guanzhong’s works.

The deepest impression was left upon Wu by Lin Fengmian during the opening ceremony. Wu recalled following Lin closely with other artists, to view the works one by one: “Lin kept silent the whole time but was smiling. At last, Lin commented, ‘Good fundamental techniques’. Regardless of overstatements from the media and arguments among contemporaries, he had just acted as a teacher to criticize my works and inscribed upon my album. After Lin had left the exhibition hall, I met the media with some other important people.”

Both the exhibition’s audience and the media praised Wu’s work highly. This provided him mixed emotions: “The *Hong Kong Standard* highly appreciated my paintings. Heedless of the critical views on my work in the Mainland, most Hong Kong newspapers accredited my art. The director of Xinhua News Agency in Hong Kong, Xu Jiatur, even said I was at the apex of my career after viewing the exhibition for an hour.”

Met with Xiong Bingming again in Hong Kong when Xiong was invited to be a visiting scholar by the Department of Fine Art, The Chinese University of Hong Kong.

In October, with the efforts of Liu Guosong, a Taiwan magazine *Wenxing* (vol.112) published a special feature entitled “Wu Guanzhong, A Mainland Artist Who Has Successfully Synthesized Chinese and Western Painting Styles”. Xiong’s “Interview with Wu Guanzhong” and Liu’s “Kite with Unbroken String: The Development and Style of Wu Guanzhong’s Painting” were published.

In the November 1987 issue of *Ming Pao Monthly*, Wu’s article “Memories of Lin Fengmian” was published.

L & F Gallery, Hong Kong, published *Paintings of Wu Guanzhong*, and The Artist’s Book Centre, Hong Kong, published *Selected Paintings by Wu Guanzhong*.

1988

In the January 1988 issue of *Ming Pao Monthly*, Wu’s article “Huang Miaozi and Yu Feng: A Couple of Chinese Painting and Calligraphy” was published.

Hong Kong Museum of Art acquired ink painting *Tree Roots* that is the Museum’s first collection of Wu’s work.

Wu mentioned in a letter to his friend Fong Yuk-yan, “...As I feel my life is near its end, there are two problems which I have to solve. First, to let my best works be like seeds and plant them in all lands. Second, to destroy all the works that I feed do not reflect my artistic level of achievement.”

1989

In May, the Plum Blossoms Gallery in Hong Kong organized an exhibition titled “Wu Guanzhong — Kaleidoscope”. Visitors queued outside the gallery from early in the morning to enter the exhibition. The catalogue *Wu Guanzhong — Kaleidoscope* was published at the same time.



萬玉堂舉辦「吳冠中 — 萬紫千紅」畫展
“Wu Guanzhong—Kaleidoscope” exhibition in Plum Blossoms Gallery



林風眠與吳冠中在林氏太古城的寓所
Lin Fengmian and Wu at Lin's home at Taikoo Shing



吳冠中與太太於香港街頭寫生
Wu sketching with his wife in Hong Kong

In the Sotheby's HK spring sales, Wu's ink painting *The Ruins of Gaochang* sold for HK\$1.87 million, breaking a world auction record for Chinese paintings by living artists.

In the September 1989 issue of *Ming Pao Monthly*, Wu's article “Notes on Paris” and paintings *Place de la Concorde*, *Night Café* and *Bridge* were published.

Wu's latest Chinese paintings were featured in the October issue of *Artist* (vol. 70).

1990

During February and March, Wu was invited by the Min Chiu Society of Hong Kong collectors to present a lecture. He also made outdoor sketches in Central, Mid-levels, Tsim Sha Tsui, Aberdeen, Repulse Bay, and other locations. He spent time with Lin Fengmian during his stay, in what was to be their last meeting.

The Sotheby's HK spring sales saw Wu's *Montmartre of Paris* sold for HK\$1.04 million, a new world record for Chinese oil paintings by living artist sold at auction.

Between April and May, the Plum Blossoms Gallery in Hong Kong organized a touring exhibition for Wu Guanzhong entitled “Odyssey Wu Guanzhong”. It toured Singapore, Taiwan and Hong Kong and was accompanied by an exhibition catalogue.

The May issue of *Ming Pao Monthly* published Wu's sketches of Hong Kong.

In June, Han Mo Xuan Publishing Co. published *Han Mo 6: Monograph of Wu Guanzhong*.

In August, Zhe Feng Enterprises Co., Ltd. of Hong Kong edited and published *Paintings of Wu Guanzhong*.

From November to December, the Land Development Corporation of Hong Kong invited Wu to sketch local old streets, which were to be demolished and rebuilt. Wu said, “Mr Abraham Razack from the Land Development Corporation told me that the redevelopment was for the sake of the city and unavoidable. Yet he felt pity for the removal of Bird's Street (Hong Lok Street), Li Chit Street, Wing On Street, Tak Wan Tea House and the old market and buildings, which were all representing their time and of great historic and cultural value. He begged me and said: please keep their eternal beauty in the form of art and compensate their loss. I truly love the glamour of these old streets...” At this time, the Land Development Corporation was also preparing to organize a special exhibition “Hong Kong through the Eyes of Wu Guanzhong”.

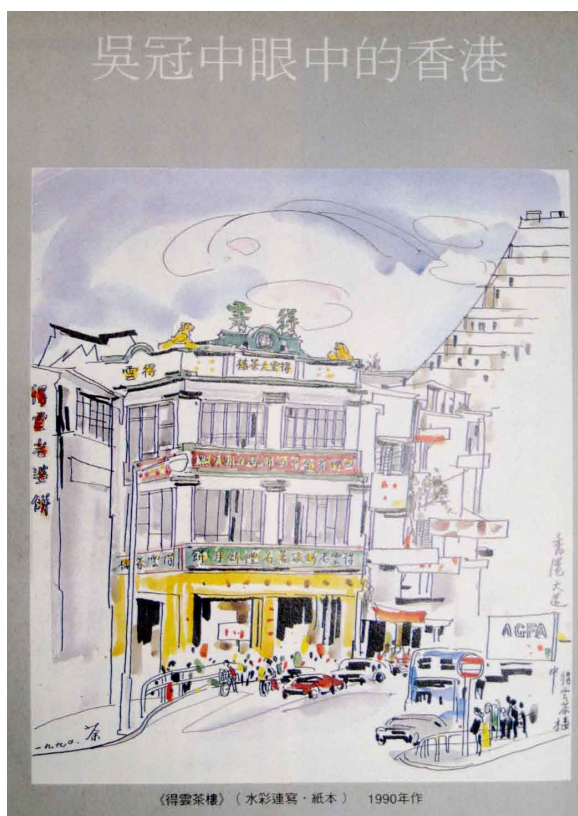
1991

In the February 1991 issue of *Ming Pao Monthly*, Wu's article “Nudes in the Twilight” and his recent nude paintings were published.

In August, Wu wrote an article titled “Ashes to Ashes: In Fond Memory of My Late Teacher”, to honour the death of his teacher Lin Fengmian.

Wu published an article about Lin, entitled “Please Recognise Pandora's Box: Honouring the Death of The Master Lin Fengmian” in the September issue of *Ming Pao Monthly*.

In November, Wu was again invited by the Land Development Corporation to attend the opening ceremony of the “Hong Kong through the Eyes of Wu Guanzhong” exhibition. The exhibition was accompanied by a catalogue.



吳冠中香港速寫作品
Wu's sketches in *Ming Pao Monthly* (Jan 1992)



吳冠中與時任大英博物館副館長的 Anne Farrer 在香港會面
Meeting with the assistant keeper of the British Museum, Anne Farrer in Hong Kong



吳冠中在大英博物館的畫展
Wu's exhibition at the British Museum

Hong Kong Han Mo Xuan Publishing Co. published *Han Mo 22: Special Study on Authentication of Wu Guanzhong's Paintings*.

Hong Kong Fan Rong Publishing Co. also published *The Collected Essays of Wu Guanzhong*.

In the Sotheby's HK autumn sales, Wu's *The Ruins of Jiaobe* was sold for HK\$2.55 million, once again breaking the record for Chinese paintings by living artist at auction.

1992

In the January 1992 issue of *Ming Pao Monthly*, Wu's oil painting *Hong Kong at Dusk* was used as the cover and his sketch series *Hong Kong through the Eyes of Wu Guanzhong* and article "My Impressions on Hong Kong" were published. In the February 1992 issue, his article "My Puppy Love" was published.

On March 12, Xinhua News Agency in Beijing organized a press conference for Wu's exhibition in the British Museum. The next day, Wu visited Hong Kong to attend the opening ceremony and seminar for "Wu Guanzhong in the 90s", which was organized by the Hong Kong Institute for Promotion of Chinese Culture, Chung Hwa Book Co. and the Soobin Art Gallery. The exhibition catalogue was published with a preface entitled "Wu Guanzhong in the 90s", written by Van Lau, a renowned Hong Kong sculptor.

A collection of Wu's essays, titled *The End of the Skyline*, was published by Zhong Hwa Book Co. (HK) Ltd.

When Wu's article "The Brushstroke was Nothing" was published in the April 1992 issue of *Ming Pao Monthly*, it provoked a series of discussions in the Mainland art scene. It was re-published in the November 1997 issue of *China Culture News* in Beijing, and generated the most heated discussion in the Mainland, referred to as "the dispute of the end of the century".

From March 18 to April 9, the British Museum was host to the "Wu Guanzhong: A Twentieth-Century Chinese Painter" exhibition, and the catalogue featured the essay "The Art of Wu Guanzhong" by Professor Mayching Kao, Hong Kong art historian and director of the Art Museum of the Chinese University of Hong Kong.

Ming Pao Monthly published Wu's article "About the Wall" and the selection of Wu's works in the solo exhibition in the Great British Museum in the May issue. In the June issue, "Fragmented Memories of My Exhibition in London" described in detail the exhibition and his journey to Britain, "Nude" in the September issue, "Ming Furniture and Existentialism" in the October issue, *Panda* and the selection of Wu's recent works in black style in the November issue, "Be a True Art Critic" in the December issue.

The large-scale catalogue *Wu Guanzhong's Personal Selection of Paintings* was jointly published by The Oriental Press in Beijing and A & U Publication in Hong Kong.

From November 18 to 22, the Zee Stone Gallery in Hong Kong organized the "Recent Works by Wu Guanzhong" exhibition and published the catalogue *Selected Recent Works of Wu Guanzhong '92*.

In December, Wu donated his piece *Sturdy Pines of Mount Emei* to charity. The Han Mo Xuan Gallery in Hong Kong sold it on behalf of Wu and raised HK\$300,000 which was later used to donate the 1992 collection of *Han Mo* magazines to the libraries of 150 tertiary institutes in the Mainland.



「東方情思 — 吳冠中畫展」
“Oriental Sentiments: Wu Guanzhong Painting Exhibition”



吳冠中在藝術館前留影
Wu at the Hong Kong Museum of Art



吳冠中與《瀑布》
Wu and his giant ink painting *Cascade*

1993

Ming Pao Monthly published Wu's article “Judging” in the January 1993 issue, “Who's sad? Words on My Exhibition in Tokyo” in the February issue, “The Dilemma of the Thinker” in the April issue, “Black, White, Grey: Harmony of the Universe” in the May issue, “Fear” in the June issue, “Pioneer and Mentor: The Inspiration of Pan Tianshou” in the July issue, “Turning Stone into Gold” in the October issue, the selection of Wu's recent works featured in France in the November issue.

The Soobin Art Gallery in Singapore and Zee Stone Gallery in Hong Kong jointly organized the “Oriental Sentiments: Wu Guanzhong Painting Exhibition” as part of the first Hong Kong Asian Art Festival, accompanied by an exhibition catalogue.

On November 30, Wu authorised the Central Academy of Art and Craft to make an appeal to Shanghai Intermediate People's Court for the selling of the fake painting *Mao Zedong Bomb-Blasting the Headquarters* under his name by Duoyun Xuan Antiques Auction House of Shanghai and Wing Sing Antiques Auction House of Hong Kong.

1994

Ming Pao Monthly published Wu's article “Paris Revisited” in the February 1994 issue, “Lofty Style” in the May issue, “Forms and Emptiness” and the selection of Wu's recent works in the July issue, “Tour to Scandinavia” in the October issue.

In November, Soobin Gallery and Zee Stone Gallery organized “Landscape Worldwide: A Wu Guanzhong Painting Exhibition” for the Hong Kong Art Festival, accompanied by an exhibition catalogue.

1995

Ming Pao Monthly published Wu's article “Exhausted from the Lawsuit” in the March 1995 issue.

In October, the Hong Kong Museum of Art organized “Xubaizhai International Symposium: Perspectives of Twentieth-Century Chinese Painting” and “Twentieth-Century Chinese Painting: Tradition and Innovation” exhibition, with one of its thematic exhibitions being “Vision and Revision: Wu Guanzhong”. This was the first special exhibition of Wu Guanzhong's work, and was accompanied by a catalogue. Wu attended the opening ceremony and its related academic activities in Hong Kong. After the exhibition, Wu donated his paintings *Cloudy Mountain* and *Cascade* to the Hong Kong Museum of Art.

Zee Stone Gallery later organized “Tiny pieces of Wu's Work” and published a large-scale catalogue titled *Selected Paintings of Wu Guanzhong 60-90s*.

Han Mo Xuan Publishing Co. also published *Han Mo A12: Wu Guanzhong—Homeward Bound*, and *Han Mo A13: Wu Guanzhong—Knots of Affection*.

1997

Han Mo Xuan Publishing Co. published *Han Mo A21: Wu Guanzhong—Ancient City*, and *Han Mo A22: Wu Guanzhong—Companion*.

2000

Ming Pao Monthly published Wu's article “Grave of Ancestor: Unconventionality and Creativity” and his recent works in the February 2000 issue, “Stillbirth” in the April issue, “Heart-beating Memories” in the May issue, “Just



「無涯惟智 — 吳冠中藝術里程」的展覽陳設
Gallery setting of the “Wu Guanzhong: A Retrospective” exhibition



「無涯惟智 — 吳冠中藝術里程」展覽開幕
The opening preview of the exhibition “Wu Guanzhong: A Retrospective” at Hong Kong Museum of Art



吳冠中在藝術館平台公開示範速寫維港
Sketching the Victoria Harbour at the platform of the Museum

a Scrawl!” in the June issue, “Chick, Ducky and Swan: In Celebration of the Establishment of the Academy of Fine Arts at Tsinghua University” in the July issue, “Homesicking Soul” and “Flourishing Life” in the August issue, “Sketching and Conceiving” in the September issue, “About Plum Blossom” in the December issue.

2001

Ming Pao Monthly published Wu’s article “Henry Moore in Beihai” in the January 2001 issue, “Past and Present Gratitude and Resentment between China and the West” in the February issue, “Fascinated by Sense: Art and Science correspond” in the May issue, “Symmetry” in the July issue, “Wu Guanzhong’s Art Column” in the November issue.

2002

In March, Wu attended the opening ceremony of his exhibition “Wu Guanzhong: A Retrospective”, exhibiting 124 of his representative works since the 1960s, and a large-scale exhibition catalogue was published. Later, Wu donated ten selected works to the Hong Kong Museum of Art and sketched the Victoria Harbour for the first time in a public demonstration. The Hong Kong media extensively reported upon the exhibition and public demonstration.

On March 14, invited by the Hong Kong Museum of Art and the Department of Computer Science of the City University of Hong Kong for the event “Body-Brush: For Generating Virtual 3-D Painting”, Wu demonstrated the use of the body to create art in the virtual reality laboratory.

On March 16, Wu was awarded Medaille des Arts et Letters by Academie des Beaux-Arts de l’Institut de France and became the first Chinese national to hold such an honour. The Hong Kong media likened this award to a Nobel Prize for Art.

On April 7, the *Apple Daily* (Hong Kong) published Wu’s article “Being Captured”. Wu was surprised by the Hong Kong Museum of Art’s exhibition and astonished to find they understood him so well. He said: “The curators not only displayed my works in chronological order and according to content, but also understood the development of my paintings thoroughly. Having dissected the artist, the exhibition hall became a display room for the pictures of its dissected parts... I stood in front of my progress exhibition as if I stood in front of a mirror viewing my own image. At first I was surprised and a bit frightened, and then I was threatened by the fact that all my internal organs were revealed, as if I had been captured.”

In May, “Wu Guanzhong’s Donation Exhibition” was held in the Chinese Fine Art Gallery in the Hong Kong Museum of Art.

Radio Television Hong Kong, commissioned by the Leisure and Cultural Services Department, produced a cultural TV series *Discovering Museums*, among which “Searching for Soul Soil” featured Wu’s 2002 exhibition. In addition to being aired on TV, it was published in VCDs which were given to schools and public libraries in Hong Kong for educational purposes.

Ming Pao Monthly published the articles “Seven Days in Ancient Village” in the February 2002 issue, a special feature on the exhibition “Wu Guanzhong: A Retrospective” in the March issue, “Enemies or Friends: Fine Chinese Paintings and Impressionism” in the June issue, “Back (Afterword)” in the July issue, “Lin Fengmian & Pan Tianshou” in the September issue and “Old Horse Get Lost” in the November issue.

2003

The Yan Gallery organized “Selected Small-Scale Works of Wu Guanzhong” and published *Recent Works by Wu Guanzhong*.

The February 2003 issue of *Ming Pao Monthly* published “Memorial Iron Sculptures: Seeing Bingming Off” by Wu in memory of his best friend, deceased art critic Xiong Bingming.

2004

Ming Pao Monthly published Wu’s articles, “A Word after Chinese New Year” in the March 2004 issue, “Style” in the April issue, “Relics and Rubbish” in the May issue, and his recent paintings in the April and May issues as part of “Wu Guanzhong’s Art Column”.

2005

Ming Pao Monthly published Wu’s articles “Bloody River” in January 2005 issue, “A Work Song of Labour along the Sichuan River” in the February issue and “Lonely” in the March issue.

Joint Publishing (Hong Kong) Company Limited published *Indebted to Paintings: Autography of Wu Guanzhong*.

2006

On August 27, the opening ceremony of the “Wu Guanzhong’s Donated Work” exhibition was held in the Beijing Palace Museum. His donations included his famous piece *Yangzi River* in 1974. This event was mainly presented by the Culture Ministry of the People’s Republic of China and organized by the Palace Museum in Beijing. The co-presenters included China Federation of Literary and Art Circles, China Artists Association, National Art Museum of China, Hong Kong Museum of Art, Shanghai Art Museum, Luxun Museum and the Academy of Fine Arts at Tsinghua University. Concurrently, an international symposium “Wu Guanzhong’s Donated Work; Tradition and Innovation: Collection and Dissemination” was held. The former chief curator of the Hong Kong Museum of Art, Christina Chu and curator Szeto Yuen-kit both presented papers in the conference.

Ming Pao Monthly published a special feature “Passion for Art for Art’s Sake” written by Dai Ping after an interview with the artists, together with “A Biography of Wu” in the October issue, Wu’s article “Guoxue (Sinology), Guohua (Chinese Painting) and Guo X (Chinese X)” in the November issue, “Inheritance and Innovation” in the December issue.

On December 26, Prof. Lawrence J. Lau, vice-chancellor of the Chinese University of Hong Kong, went to Beijing to award the title Honorary Doctor of Arts to Wu Guanzhong.

2007

Ming Pao Monthly published Wu’s articles “Overthrow Prejudice; Create the Unknown: A Speech for the Tsinghua University 2nd International Symposium on Art and Science” in the January 2007 issue, “What makes a dragon?” in the April issue, “From the Queen of Egypt to Zhao Shuli” in the May issue, “Studying Abroad: My Life as an Overseas Student” in the July issue with some of his recent paintings.



香港藝術館收藏的吳冠中作品在故宮博物院展出
Museum’s collection of Wu’s works featuring in the “Wu Guanzhong’s Donated Work” exhibition at the Palace Museum, Beijing



劉遵義校長頒授榮譽博士銜予吳冠中
Prof. Lau awarded the Honorary Doctor of Arts to Wu



香港藝術館舉行記者招待會正式公佈吳冠中的捐贈
Hong Kong Museum of Art organized a press conference to announce Wu's donation



唐英年司長送贈紀念牌予吳冠中
Mr Henry Tang Ying-yen presented a bronze plaque to Wu

2008

In the August 2008 issue, *Ming Pao Monthly* published Wu's writing "Recent Pictures" and some of his works painted in 2007.

2009

On January 15, the "Wu Guanzhong: Works from His Donation to Museums" exhibition was organized by the Shanghai Art Museum and co-organized by National Art Museum of China, Singapore Art Museum, Hong Kong Museum of Art, and the Jiangsu Provincial Art Museum.

In August, Wu donated works to the Hong Kong Museum of Art for the third time. The donation, a total of 33 paintings, includes 12 oil paintings and 21 ink works.

The Hong Kong Museum of Art sent their staff to visit Wu in Beijing to make arrangement for receiving Wu's donations. Wu expressed his views on Hong Kong: "Both the East and the West can be seen in Hong Kong and interflow in all aspects is possible...This is why I liked Hong Kong!"

On November 13, the Hong Kong Museum of Art organized a press conference, announcing Wu's donation and their exhibition arrangements.

Ming Pao Monthly published Wu's article "Respect for the People: Words for Shanghai Expo 2010" in the August 2009 issue, article entitled "Donations of Wu Guanzhong" by Fong Yuk-yan and "An Interview with Wu Guanzhong on His Donations to Hong Kong Museum of Art" by Tang Man-leung in the December issue.

2010

Ming Pao Monthly published Wu's article "Celestial Burial of Lin Fengmian" in the January 2010 issue.

On 2nd February, Chief Secretary for Administration of HKSAR, Mr Henry Tang Ying-yen represented the citizens and government, to visit Wu Guanzhong and presented a bronze plaque to Wu to thank him for donating his masterpieces to the Hong Kong Museum of Art.

Radio Television Hong Kong, commissioned by the Leisure and Cultural Services Department, produced a special TV series featuring Wu Guanzhong and the "Lofty Integrity: Donation of Works by Wu Guanzhong" exhibition.

(年表圖文資料由吳冠中先生、方毓仁先生、莫一點先生、劉國松教授、高美慶教授、《明報月刊》及香港中文大學提供，並得牛津大學博士候選人吳秀華女士協助編撰，特此鳴謝。)

(Special thanks to Mr Wu Guanzhong, Mr Fong Yuk-yan, Mr Mok E-den, Prof. Liu Guosong, Prof. Mayching Kao, *Ming Pao Monthly* and The Chinese University of Hong Kong for providing the materials and PhD. candidate of the University of Oxford, Ms Sarah Ng in compilation of the chronology.)

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