

H K M O A

靜觀自得

靜觀樓藏捐贈珍品

Contemplation

Highlights of the Donation
of the Jingguanlou Collection



「靜觀樓」為黃貴權醫生所建立的私人收藏，其藏品以二十世紀中國書畫為重心，主要涵蓋滬上名家書畫珍品，以及從清代至近現代的扇面成扇、書法楹聯、袖珍冊頁，連同一系列宜興紫砂壺刻連拓本及黃醫生的個人攝影作品，是次捐贈項目達1,108組，質量俱豐，品類齊整，蔚為大觀。

黃醫生素與滬上名家建交多年，對海派作品尤有偏好，當中以朱屺瞻 (1892 – 1996)、謝稚柳 (1910 – 1997)、陳佩秋 (1923 – 2020) 不同時期的畫作收藏最為完備，反映他與各書畫名家難得的緣分和深切的情誼，意義非凡，實為研究近現代海派書畫無可忽視的重要材料，足以反映二十世紀中國書畫史的構成。黃醫生的攝影創作從中國傳統文化中汲取養分，深受國畫大師朱屺瞻的影響，積極探索及突破原有的沙龍影像語言，作品結合中國書畫審美，與其收藏互為呼應。

Jingguanlou is a private art collection primarily on 20th-century Chinese painting and calligraphy, compiled by the local connoisseur Dr Leo Wong Kwai-kuen. Dr Wong has generously donated to the Hong Kong Museum of Art a total of 1,108 priceless works of art from various categories: works by masters of the Shanghai School of painting; a collection of couplets, folding fans and albums, dating from the Qing dynasty to the modern era; a series of purple clay teapots with rubbings; and his own photographic works.

With a particular fondness for the Shanghai School, Dr Wong has encountered many of the Shanghai famous artists and established a comprehensive collection of works created by Zhu Qizhan (1892 – 1996), Xie Zhiliu (1910 – 1997) and Chen Peiqiu (1923 – 2020) at different stages in their lives. Reflecting the close friendships that he enjoyed with these masters of Chinese art, Dr Wong's collection not only serves as an invaluable resource for research into the Shanghai School in the modern era, but also illustrates the development of Chinese painting and calligraphy in the 20th century. Dr Wong's photographs are also highly valued for the appreciation of Chinese art and culture. Profoundly influenced by Zhu Qizhan, he explores and strives to break through the visual language of photography with undertones of traditional aesthetics.



萬物靜觀皆自得

四時佳興與人同

*All things can provide contentment
when viewed with calm contemplation;
Enjoyment of the four seasons shared
among all mankind.*

「靜觀樓」取自北宋理學家程顥名句「萬物靜觀皆自得」之意，旨在從心眼內視體會求藝問道之樂，反映黃醫生冷靜慎行，緣靜而安的收藏哲學。黃貴權醫生今將畢生收藏付託香港藝術館，與公眾分享金石樂、書畫緣，充分地實踐了其高尚無私、濟世為懷的中國傳統價值觀。是次捐贈逾千項珍品將於明年初開始，陸續以專題展覽形式展示。同時，香港藝術館將於四樓特設「靜觀樓藏品廳」展出靜觀樓及其相關的藏品，讓觀眾有機會欣賞這批意義非凡的文化瑰寶，分享黃醫生的品味與情懷。得此厚贈，除有賴黃貴權醫生化私為公的善舉，亦得到其家人的慷慨支持，共襄美事，特致謝忱。

The term *Jingguan* literally means “viewing silently” and is derived from the wisdom of Cheng Ho, a famous Confucian scholar of the Northern Song, that “All things can provide contentment when viewed with calm contemplation”, which emphasises the inspiration that is derived from inner vision. It reflects Dr Wong’s philosophy in collecting, which is based on serendipity and a calm mind. By donating his collection to the HKMoA, Dr Wong wishes to give the public the opportunity to share his joy in and affection for the outstanding Chinese art he has acquired. The Jingguanlou Collection will be featured in a series of thematic exhibitions starting from early 2022, enabling visitors to appreciate these extraordinary cultural treasures and Dr Wong’s connoisseurship. A dedicated gallery, named the “Jingguanlou Gallery” will be established on the fourth floor of the HKMoA for display and appreciation of this significant donation. Our heartfelt gratitude goes not only to Dr Wong’s selfless contribution to the museum, but also to his family for their generous support to make this happen.

靜觀樓主人
黃貴權醫生

The Founder of Jingguanlou:
Dr Leo Wong Kwai-kuen



「我獨愛『靜』這個字，
無論收藏還是攝影都是從心眼內視；
『靜』才能細心察看。」

"I particularly like the word "Contemplation". For both collecting and photography, my insights are from inner vision. Detailed observations come with a calm mind."

黃貴權醫生是本地退休名醫、著名攝影家及收藏家。早年於香港大學醫學院畢業，後擔任內科專科醫生，懸壺濟世，德重杏林。黃醫生雅好攝影，在國際間獲獎無數，並將創作中的感悟和眼界實踐於收藏，以「靜觀樓」為齋號，積極建立二十世紀中國書畫收藏。自八十年代起，他受邀加入香港著名收藏團體「敏求精舍」，並曾出任會長；現為康樂及文化事務署博物館專家顧問。

Dr Leo Wong Kwai-kuen is a retired doctor, renowned photographer and collector. A graduate of the Faculty of Medicine of the University of Hong Kong, he embarked on a long career as a general practitioner. He is also a photographer who has received numerous international awards, and his artistic vision and insights provide the inspiration for his collections. Jingguanlou is the culmination of his efforts to establish a collection of 20th-century Chinese painting and calligraphy. Back in the 1980s, Dr Wong was invited to join the Min Chiu Society, the famous Hong Kong collectors' group, and once served as its president. He currently acts as Museum Expert Advisor for the Leisure and Cultural Services Department.

見山豈有山 —— 攝影創作

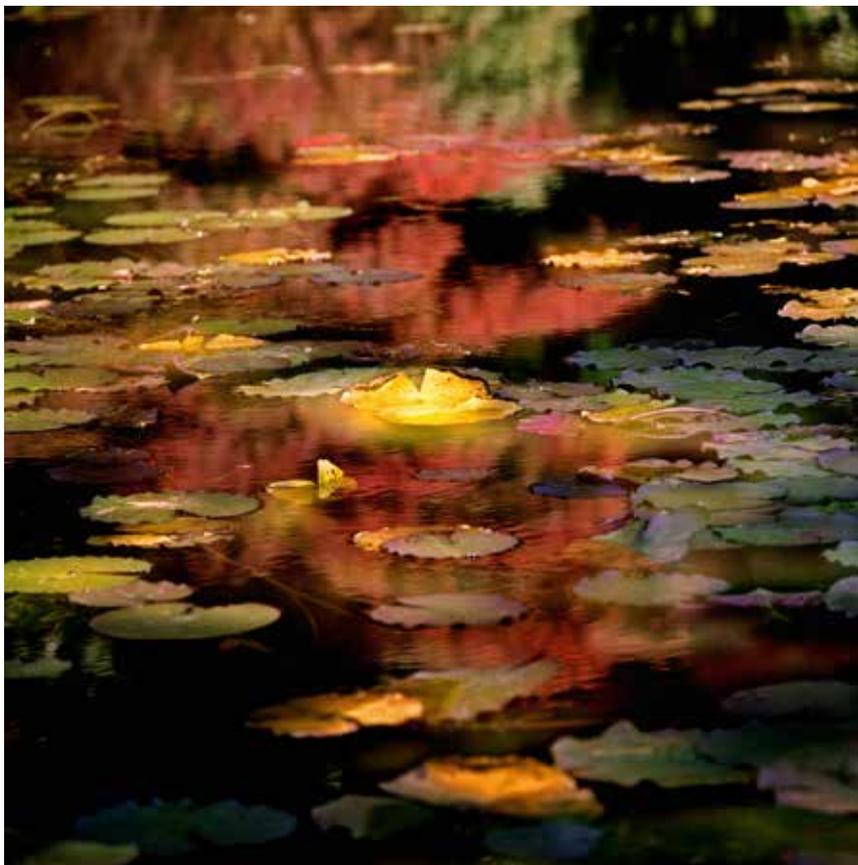
黃貴權醫生多年行走杏林，在面對沉重的生死議題時，他選擇以攝影逃禪人間。自六十年代起，每逢假期他都會卸下醫袍，背起腳架，到處拍下眼前的生活百態。其早期作品以黑白寫實方式記錄社會人物的生活日常，後來則轉向以抽象手法，配合彩色沙龍呈現大自然的詩情畫意。其作品在國際攝影沙龍比賽中屢獲殊榮，多次躋身世界十傑。

是次捐贈的六十六幀彩色攝影作品，為黃貴權醫生在1983至2014年間所創作，主要出自其「象幻情真」攝影系列，當中多從四季取象，善於捕捉光影變幻的瞬間，將中國傳統藝術精神融入到他的審美中。其鏡頭下的春梅招展、花田阡陌、殘荷秋塘、寒溪初雪，無不糅合畫意，洋溢一片水墨氤氳的氣象，並運用多重曝光，使物象、色彩一同超越物理真實的局限，意態朦朧，若隱若現，臻至「見山是山，見山不是山，見山只是山」的化境。

Mountains in the Mind: Photography

Dr Wong was a medical practitioner for several decades. Often faced with the disheartening issues of life and death, he chose photography as a means to escape from the realities of mortal life. He started practising photography in the 1960s, taking his camera with him on his holidays to capture slices of life. His early black-and-white photos documented the everyday lives of ordinary people, but he later took a more abstract approach to express nature's lyrical beauty with colour film. He has garnered multiple awards at International Salon of Photography over the years that honour his outstanding achievements and was once ranked among the world's top ten photographers.

Selected from his representative photo series "Photo Impressionism", the 66 colour photos that Dr Wong has donated were taken between 1983 and 2014. The scenes of the four seasons in these works capture fleeting changes of light and shadow. Images of spring plum blossoms, fields of summer flowers, withering autumn lotus and snowy streams in winter all reflect the mood and aesthetics of Chinese painting, and bring to mind the genre's blend of ink and water. The use of multiple exposures eliminates the physical and real constraints of objects and colours, and allows their natural beauty to be expressed in an abstract manner with an enchanting opacity in pursuit of the idea of "looking at mountains and seeing mountains; looking at mountains and seeing no mountains; looking at mountains and seeing nothing but mountains".



黃貴權
幻想 II
1983
攝影
86.4 × 86.4 厘米

Wong Kwai-kuen, Leo
Autumn fantasy II
1983
Photography
86.4 × 86.4 cm



黃貴權
春凝
2006
攝影
75.7 × 114.3 厘米

Wong Kwai-kuen, Leo
Spring condensed
2006
Photography
75.7 × 114.3 cm



彩墨期頤 —— 朱屺瞻
Zhu Qizhan: The Colourful
Brushstrokes of a Centenarian

朱屺瞻 (1892 – 1996) 是二十世紀中國繪畫史上貫通中西的巨匠，以藝、德、壽馳譽畫壇，一生跨越清末、民國與新中國三個時期，見證了世紀之交的風雲沉浮。其跌宕多變的百年藝途，亦堪稱中國近現代繪畫發展的縮影。

Zhu Qizhan (1892 – 1996) was a renowned master in the history of 20th-century Chinese painting. Well versed in the art of both the East and the West, he was a celebrated painter known for his outstanding artistic attainments, lofty virtues and longevity. He lived through three different eras — the late Qing dynasty, Republican China and the New China — during which he witnessed the vicissitudes at the turn of the century and the ups and downs in the development of art over 100 years. His life can be seen as an epitome of the evolution of modern Chinese painting.

彩墨期頤 —— 朱屺瞻

朱屺瞻自幼習畫，曾兩度遠赴日本研修油畫，建國後專志水墨，並順應時代潮流，兼容中西，積極探索中國畫推陳出新之道，成名滬上。屺老筆下的山水花卉淋漓豪放，賦色堂皇，畫面融和了西方印象派的質感及野獸派的作風，同時承繼「婁東畫派」一脈的清雅靜穆，作品豪邁中見溫厚，蒼勁中見清新。

朱屺瞻長於用色，取法傳統沒骨用筆，賦彩成象，一色多調；又在中國青綠重彩的基礎上移植了馬蒂斯的色彩概念，以鮮明強烈的對比設色入畫，下筆「狠而邈邈」，大膽將紅綠、藍橙相沓並施而不見突兀。他又重構了色彩和物象的關係，透過冷暖色彩和中間色調交代前後佈局，不著痕跡地以中國水墨的傳統語言演繹出西畫的空間透視和色彩對比，實踐了「擬古而不泥古，鑒洋而不見洋」的獨創精神。

黃貴權醫生收藏朱屺瞻作品逾四十載，羨其藹藹仁者，氣度親和，畫品人品相互表裏，二人結成莫逆。屺老作品個人面目鮮明，時代感洋溢，最為黃醫生雅好，不惜多方搜求，經年收藏完備了其早中晚期全面佳作，並獲親題「瞻緣堂」齋號作為其書畫收藏之開端。朱屺瞻亦始終以黃醫生為知音，直讚「其意之殷，其性之篤，其情之癡」，以徵二人伯牙子期之遇。

Zhu Qizhan: The Colourful Brushstrokes of a Centenarian

Zhu Qizhan received training in painting at an early age and went to Japan twice to study oil painting. After the New China was founded, he dedicated himself to ink painting and adopted an East-meets-West approach in line with the trends of the time. He actively explored ways to invigorate Chinese painting through innovation. Zhu's landscapes and flowers are audacious and rich in colour. Presenting both Impressionist tones and a Fauvist style, Zhu also inherited the simple elegance and serenity of the Loudong School. His works are bold, exuding a fresh and vigorous freshness, yet imbued with a gentle warmth.

Zhu Qizhan was a master of colour. He used the traditional *mogu* (“boneless”) method to bring impressions to life with nuances of colour. He transplanted Matisse's colour concept into traditional Chinese blue-and-green landscapes, filling in colour to create striking contrasts. His scruffy, yet ruthless brushstrokes boldly combine red and green, blue and orange without any sense of transgression. He also redefined the relationship between colours and objects. Front and back layouts are spelled out in cold and warm hues and mid-tones. He interpreted Western spatial perspectives and colour contrasts with great subtlety using the traditional language of Chinese ink painting. His originality puts a great notion into practice: “imitating traditional art without rigidity; using Western ideas without exhibition”.

Dr Wong built up his collection of works by Zhu Qizhan over more than four decades. He admired the great artist for his benevolence and kindness, his tolerance and affinity and for always staying true to his nature both as an artist and an individual. The two became the best of friends. Impressed by the artist's individualistic and modern style, Dr Wong was untiring in his efforts to complete a collection of Zhu's paintings covering his early life, mid-career and later years. Remarkably, Zhu also provided Dr Wong with the studio name “Zhanyuantang” to mark the beginning of his lifelong collection. Praising his grace and kindness, earnest belief and unwavering passion, Zhu Qizhan always regarded Dr Wong as his bosom friend who had a keenly appreciative eye. Their friendship was the modern equivalent of the classic Chinese legend of the soulmates Yu Boya and Zhong Ziqi.



朱屺瞻 (1892 - 1996)

雪中水仙

1977

水墨設色紙本立軸

128 × 100.5 厘米

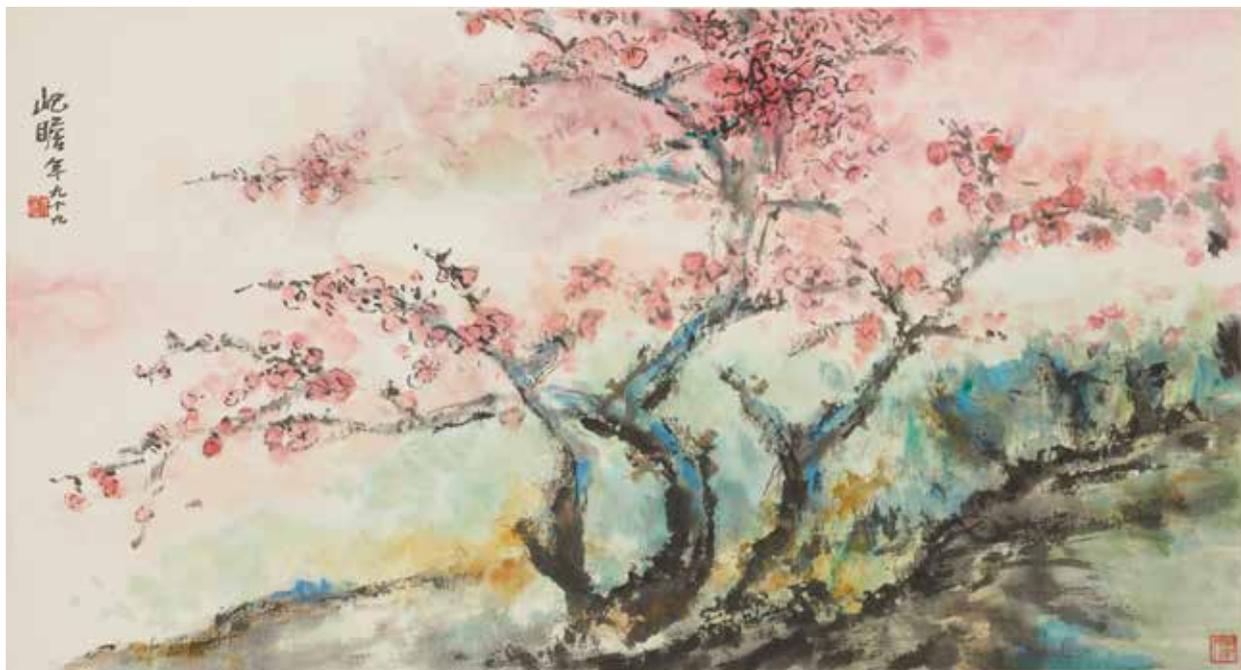
Zhu Qizhan (1892 - 1996)

Narcissus in snow

1977

Hanging scroll, ink and colour on paper

128 × 100.5 cm



朱屺瞻 (1892 - 1996)

紅梅

1990

水墨設色紙本橫幅

48.5 × 90.5 厘米

Zhu Qizhan (1892 - 1996)

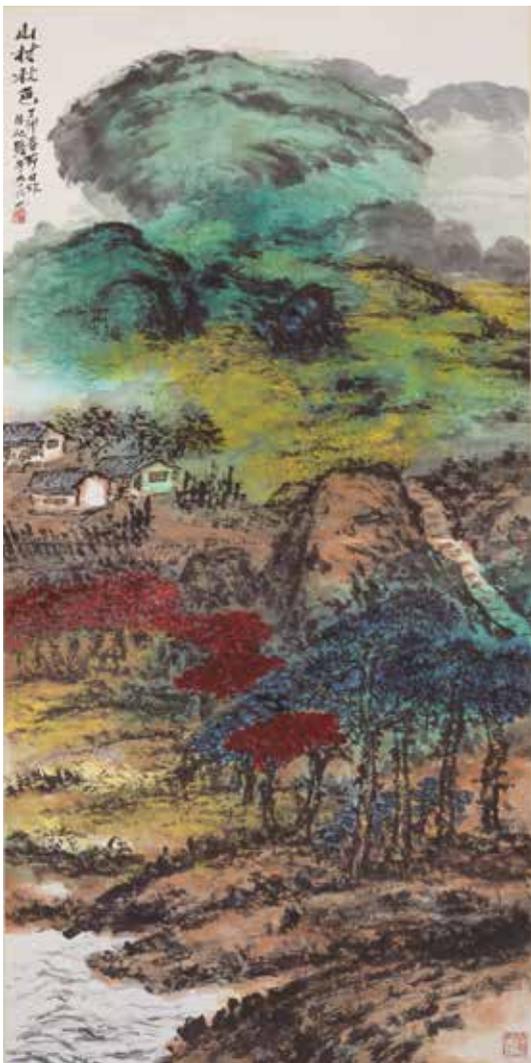
Plum blossoms

1990

Horizontal scroll,

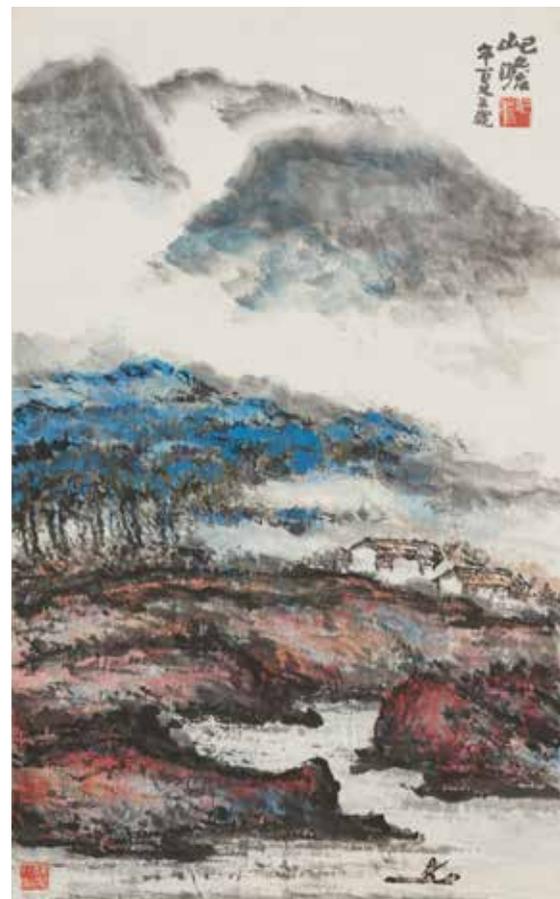
ink and colour on paper

48.5 × 90.5 cm



朱屺瞻 (1892 - 1996)
山村秋色
1987
水墨設色紙本立軸
136.5 × 68 厘米

Zhu Qizhan (1892 - 1996)
Autumn colours over mountain village
1987
Hanging scroll,
ink and colour on paper
136.5 × 68 cm



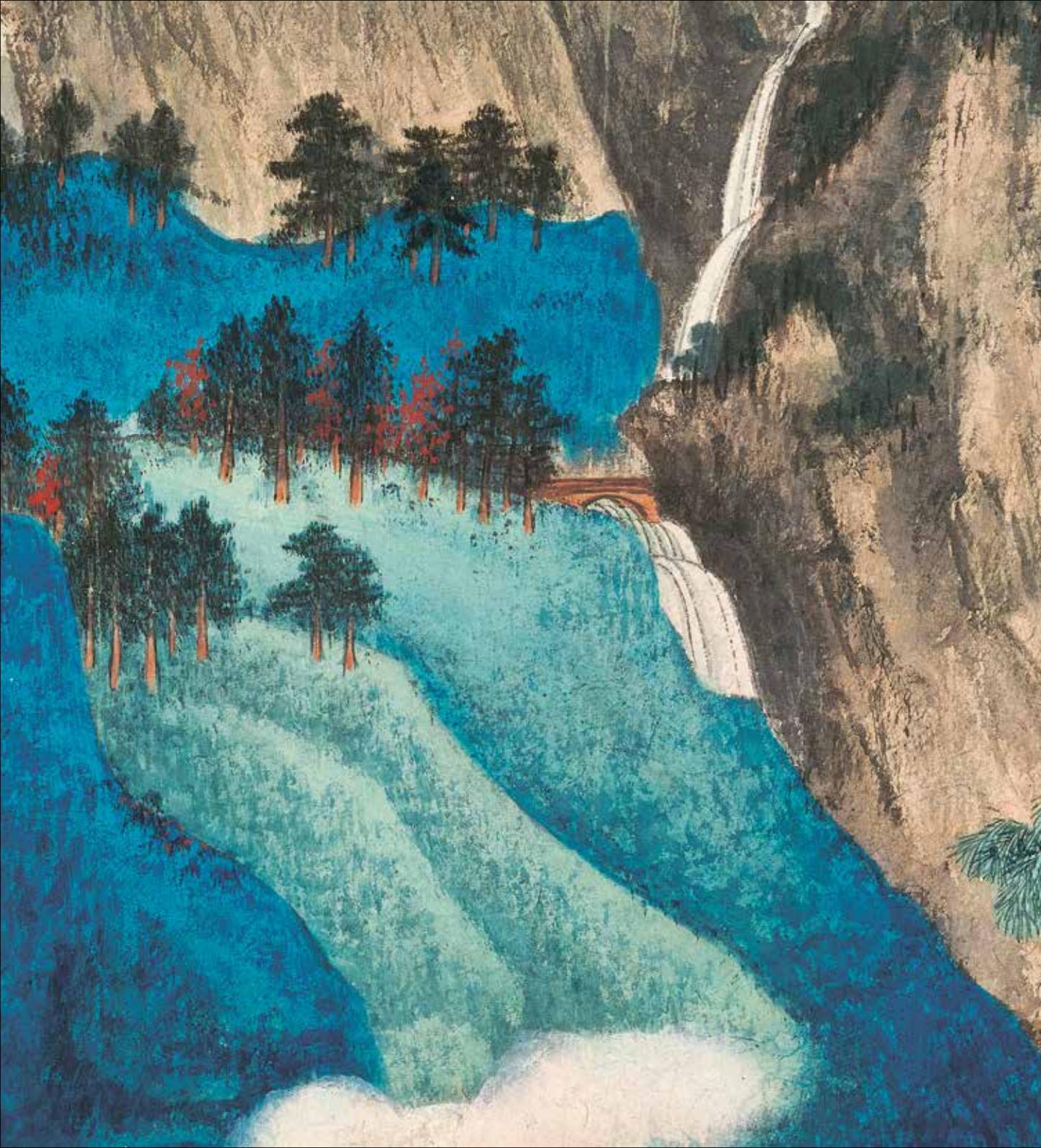
朱屺瞻 (1892 - 1996)
水村雲起
1994
水墨設色紙本立軸
96.8 × 59.5 厘米

Zhu Qizhan (1892 - 1996)
River village with rising clouds
1994
Hanging scroll,
ink and colour on paper
96.8 × 59.5 cm

壯暮遊古 —— 謝稚柳
Xie Zhiliu: A Journey of Nostalgia

謝稚柳 (1910 – 1997) 是二十世紀海上畫派的卓然大家，兼集書畫、鑑定、史學成就於一身，在近七十年的藝術探索之中一直與古為徒，在傳統的領域上探幽發微，自成一家。

Xie Zhiliu (1910 – 1997) was a distinguished master of the Shanghai School in the 20th century whose achievements encompassed several disciplines, including painting, calligraphy, authentication and historiography. Throughout his 70-year career exploring art, he constantly looked to the ancient artists to discover and gain a deep insight into the intricacies of traditional art.



壯暮遊古 —— 謝稚柳

謝稚柳自學成才，花鳥畫初習明代陳洪綏奇倔古穆之筆，後溯北宋院體，結合寫生經驗，展現出宋徽宗「宣和體」的清麗雅致；四十年代曾隨張大千赴敦煌考察，追本溯源，從壁畫造像中得悟，其仙佛人物每多莊嚴曼妙，豐腴華貴，邁向更高古的隋唐面貌。謝稚柳以山水畫成就最為卓著，早年取法范寬、王詵、燕文貴，直入宋人堂奧。筆下的山川絕壁大氣磅礴，筆勢蒼勁，連皴帶染，用色清新婉麗，一時煙江疊嶂，一時平溪輕嵐，將北宋豐碑式山水的雄奇恢宏與南派董源、巨然平淡天真的江南韻致冶於一爐。謝氏晚年鑽研五代徐熙的「落墨法」，將徐家花卉的野逸畫風取象到山水之中，畫風從謹細轉向豪放寫意，易工整為放浪，大刀闊斧地施以重墨濃彩，色墨渾成，使青山白雲互相依傍，形成其極具個性的青綠重彩風格。

謝稚柳一生根植傳統而自出己意，潛心繪畫的同時，積極投身書畫鑒定的工作，窮究畫理，融會貫通地以學養濡染筆墨，創作與研究齊頭並進，藝格之高為黃貴權醫生所仰重。八十年代起，謝、陳伉儷訪港漸頻，與黃醫生結為摯交，歷年不吝贈畫，以丹青託付知音，亦是謝氏心安歸處。

Xie Zhiliu: A Journey of Nostalgia

Xie Zhiliu, a self-taught artist, started out following the firm, archaic brushwork of the Ming painter Chen Hongshou before moving on to trace decorative court paintings of the Northern Song dynasty. His works from this period benefited from his sketching experience and reflect the polished elegance of the “Xuanhe” style of the Song emperor Huizong. In the 1940s, Xie accompanied Zhang Daqian on a tracing and study trip to Dunhuang, where he was greatly inspired by the fresco characters found there. Xie’s portrayals of immortals and Buddhas as solemn, graceful, plump and regal figures are modelled on the styles of the Sui and Tang dynasties. Xie was most celebrated for his landscape paintings. Based on the works of Fan Kuan, Wang Shen and Yan Wengui, his early art embodies the ingenuity and excellence of the Song artists. He applies fresh and gentle colour to depict magnificent mountains and cliffs with placid streams and clouds. The works blend the robust and majestic monumental landscapes of the Northern Song with the calm and rustic Jiangnan appeal of Dong Yuan and Ju Ran. In his later years, Xie explored the use of *luomo* (ink wash) method, the style practised by Xu Xi of the Five Dynasties, capturing Xu’s free and unrestrained expression of flowers and applying it to his landscapes. It was at this time that his artistic style transformed from refinement and delicacy to boldness and spontaneity, resulting in a transition from a meticulous fineness to irreverence. The lavish use of colour and ink allowed him to merge them together and produce a unique blue-and-green landscape style.

Xie Zhiliu stayed true to the principles of traditional art all his life, but infused it with his own conceptions. He was also a connoisseur, authenticating art and conducting advanced studies of painting theories. Achieving his mastery of Chinese art through extensive learning, he excelled in both creation and research. Dr Wong held his honourable artistic character in high esteem. In the 1980s, Xie and his wife Chen Peiqiu started to visit Hong Kong more frequently. They became close friends with Dr Wong and generously presented him with many of their own paintings over the years. It gave them peace of mind that their works were in the hands of an appreciative, like-minded authority on art.



謝稚柳 (1910 - 1997)
 新篁春鳩
 1949
 水墨設色紙本立軸
 82.2 x 41.2 厘米
 Xie Zhiliu (1910 - 1997)
 Dove and spring bamboo
 1949
 Hanging scroll, ink
 and colour on paper
 82.2 x 41.2 cm

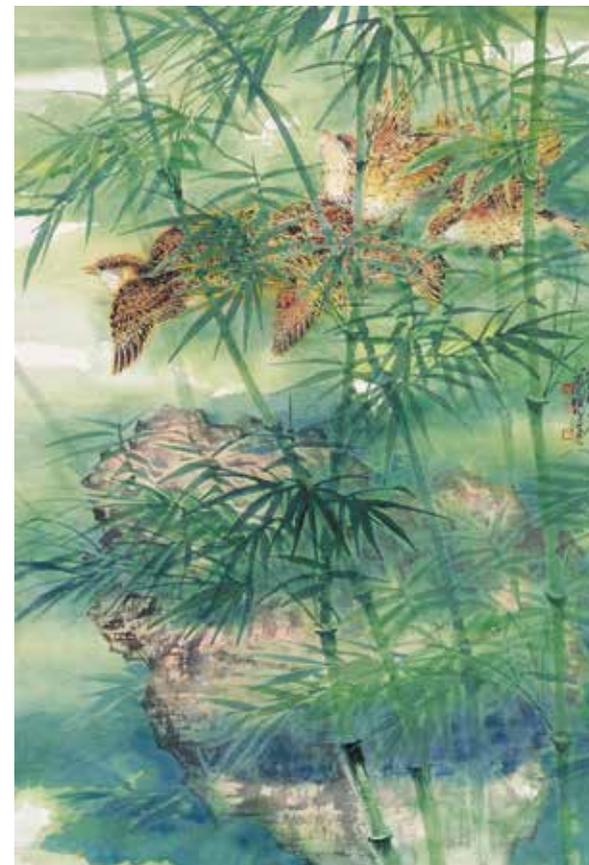


謝稚柳 (1910 - 1997)
 觀世音菩薩像
 1944
 水墨設色紙本立軸
 98 x 56 厘米
 Xie Zhiliu (1910 - 1997)
 Guanyin Bodhisattva
 1944
 Hanging scroll, ink
 and colour on paper
 98 x 56 cm



謝稚柳 (1910 – 1997)
鼎湖勝景
1963
水墨設色紙本立軸
89 × 42.5 厘米

Xie Zhiliu (1910 – 1997)
Scenery of Ding Lake
1963
Hanging scroll, ink and colour
on paper
89 × 42.5 cm



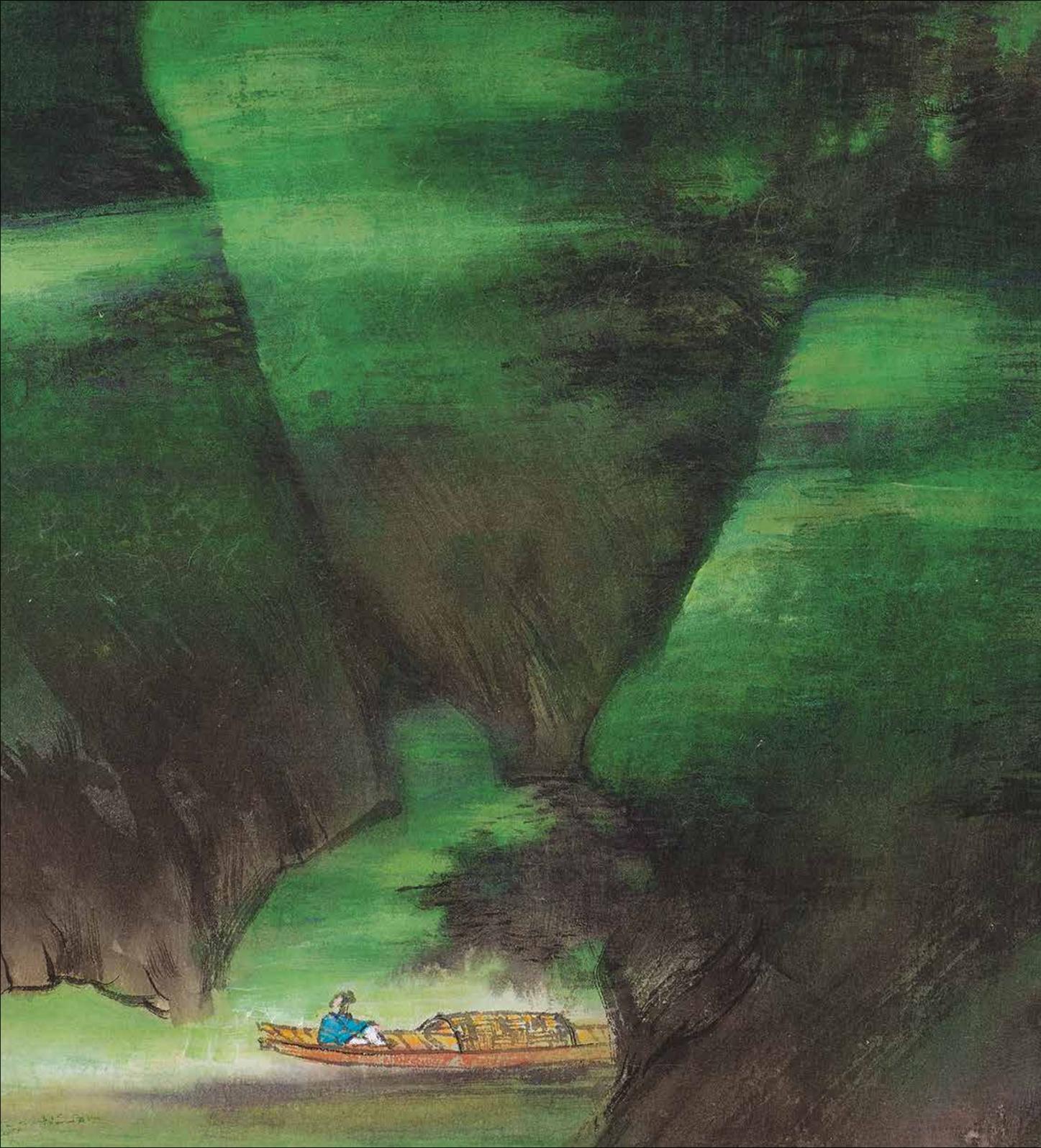
謝稚柳 (1910 – 1997)
陳佩秋 (1923 – 2020)
竹禽圖
1986
水墨設色紙本立軸
76.8 × 51.6 厘米

Xie Zhiliu (1910 – 1997)
Chen Peiqiu (1923 – 2020)
Birds and bamboo
1986
Hanging scroll, ink and colour
on paper
76.8 × 51.6 cm

健碧新綠 —— 陳佩秋
Chen Peiqiu: A New Shade of Green

陳佩秋 (1923 – 2020) 與丈夫謝稚柳同為海派書畫名宿，在繪畫、書法、鑒定的領域上成就斐然，以「卧枕宋元，丹青出新」的大家風範聞名於世，致力開拓宋元傳統與現代筆墨形式相結合的時代新風。

Chen Peiqiu (1923 – 2020) and her husband Xie Zhiliu were both prominent figures of the Shanghai School. She was known for her outstanding achievements in the fields of painting, calligraphy and art authentication. Renowned for her expertise in the style of Song and Yuan artists and her pioneering efforts to combine their heritage with modern brushwork, she was committed to modernising Chinese painting and possessed all the attributes of a true master.



健碧新綠 —— 陳佩秋

陳佩秋早年考入國立藝術專科學校，受業於黃賓虹、潘天壽、鄭午昌等名家，建立了扎實的傳統基礎。陳氏求索於兩宋繪畫，尤得力於南宋院體風格，山水工細明麗，絢爛中見平淡，以雋秀的筆觸寫出元四家倪瓚的淡雅清遠；五十年代後專攻花鳥，工筆雙鉤，重彩設色，畫面盡是綠肥紅瘦、林幽禽棲，往往色繁如錦，光鮮悅目。九十年代始，陳氏在傳統青綠山水上傾力於彩墨交融的「疊彩法」，開展了其極具面貌的「綠色時期」。為尋求突破，她又積極探索西方繪畫的光色表現，將宋人清新細膩的墨韻與印象派絢爛恣縱的色彩糅合；晚年更進一步轉向放逸寫意風格，以潑墨技巧融入工筆畫意，為傳統青綠山水注入現代精神。

中國繪畫史上的眷屬畫家代不乏人，惟妻子在畫史的地位每多依從丈夫成就，或扮演著潤色、代筆的閨閣從屬。夫妻倆能比肩而立、旗鼓相當者，謝稚柳、陳佩秋各有千秋的藝術成就是罕有的藝壇鸞鳳。陳佩秋的個人特色不曾因謝氏名氣而淡化，其巾幗不讓鬚眉之健筆，更落入了黃貴權醫生的慧眼，廣納囊中，成為靜觀樓重點珍藏之一。

Chen Peiqiu: A New Shade of Green

Chen Peiqiu was enrolled in the National College of Art in her youth. Studying under famous artists such as Huang Binhong, Pan Tianshou and Zheng Wuchang, she acquired strong basic skills in traditional painting. Chen explored the art of the Northern Song and the Southern Song dynasties extensively, especially the imperial court painting of the latter. Fine and delicate, effulgent yet serene, her landscapes exemplify with refined brushstrokes the profound calmness of Ni Zan, one of the Four Masters of the Yuan dynasty. In the 1950s, Chen began focusing on flower-and-bird painting. Meticulous works outlined in colour and shading, these tableaux with their heavy colours are beautiful expressions of floral blossoms, roosting birds and deep forests in eye-catching hues. In the 1990s, Chen developed a “layered colour” method, which she incorporated into green landscapes to create a perfect blend of colour and ink. This marked the beginning of her iconic “green era”. In pursuit of further breakthroughs, she actively explored the execution of light and colour in Western art, which she then mixed with the spirited ink expressivity of Song artists and the free vivid colours of the Impressionists. In her later years, Chen continued to move towards an easy and unrestrained style. Interweaving the splash-ink technique and meticulous brushwork, she enriched traditional landscape painting with her own sense of modernity.

There have been many artist couples throughout the history of Chinese painting. In most cases, the fame of wife was built on her husband’s achievements, either playing a subordinate and supporting role or acting as a ghost painter. Xie Zhiliu and Chen Peiqiu were an extremely rare example of an artist couple, because they were both highly successful artists in their own right and each had their own merits. In particular, Chen’s personal characteristics were not overshadowed by those of her husband. Her powerful brush — in no way inferior to that of any male artist — caught the discerning eye of Dr Wong, who acquired many of her works as major components of the Jingguanlou Collection.

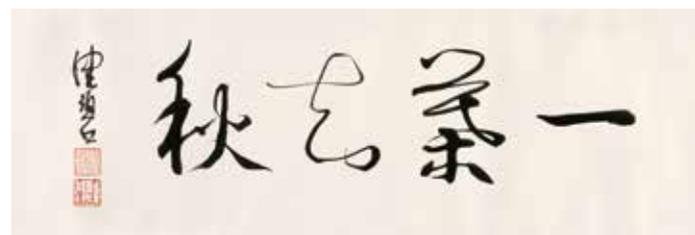


陳佩秋 (1923 - 2020)
仿錢選八花圖卷
1952
水墨設色紙本手卷
29.5 × 439.8 厘米

Chen Peiqiu (1923 - 2020)
Eight flowers in the style of
Qian Xuan
1952
Handscroll, ink and colour
on paper
29.5 × 439.8 cm

陳佩秋 (1923 - 2020)
紅葉秋蟬圖卷
1961
水墨設色絹本手卷
22.5 × 61.8 厘米

Chen Peiqiu (1923 - 2020)
Cicada resting on a red leaf
1961
Handscroll, ink and colour
on silk
22.5 × 61.8 cm





陳佩秋 (1923 – 2020)

舊稿新圖冊

1999

水墨設色紙本十二對開冊 (選頁)

各 32.8 × 33.4 厘米

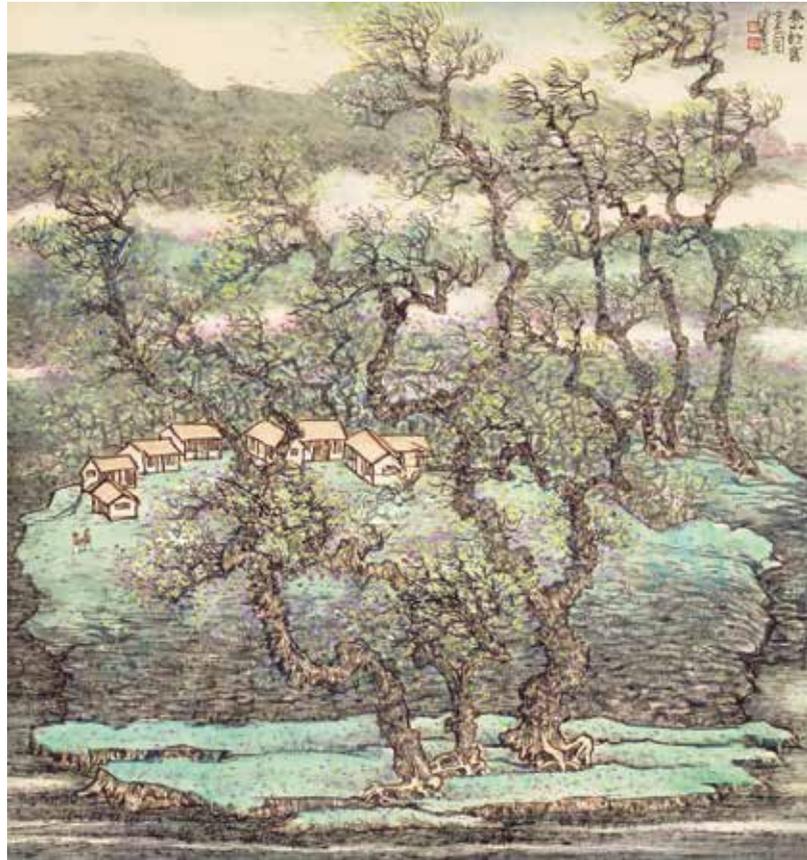
Chen Peiqiu (1923 – 2020)

Landscape and calligraphy

1999

Album of 12 double leaves (selected), ink and colour on paper

32.8 × 33.4 cm each



陳佩秋 (1923 – 2020)

春山訪舊

1993

水墨設色紙本斗方

68.3 × 65.2 厘米

Chen Peiqiu (1923 – 2020)

Visiting a friend in spring mountains

1993

Square scroll, ink and colour on paper

68.3 × 65.2 cm

一握清風 —— 扇面及成扇
Breeze in Hand:
Fan Leaf and Folding Fan

「求扇一頁，勝畫三尺。」中國扇面書畫作為小品清玩，雖非鴻幅巨制，卻集詩文、書畫、篆刻、雕工技藝於一身，歷來深受文人雅士所愛，亦為眾多藏家所青睞。

“A leaf of a fan painting is rarer than a three-foot scroll.”

Chinese fan paintings are small objects for the scholar's desk. Although not significant or monumental in size, painted fans combine poetry, painting and calligraphy, seal carving and engraving in one work. Much loved by the literati and scholars, it is also an art form greatly sought after by collectors.



一握清風 —— 扇面及成扇

黃貴權醫生於八十年代邀請了多位畫家友好創作一系列金箋山水扇面，並集結成冊，薈萃了朱屺瞻、謝稚柳、陳佩秋、黃君璧、趙少昂、王康樂、彭襲明、陸儼少、唐雲、應野平、楊善深、劉旦宅共十二位近現代名家力作，從高山流水的筆墨佳構可見諸家與黃醫生情緣之深。黃醫生亦自此產生了對扇面作品的興趣，眼光開始聚焦在盈尺之間的萬千宇宙，積極建立成扇收藏。

靜觀樓的扇品收藏以成扇為主，雲集了海派和京津派大小名家的手蹟佳作共二百七十柄，山水、人物、花鳥精彩紛呈，蔚為大觀。成扇本為可用、可玩之物，黃醫生雅好其形制特殊、玲瓏別緻，有別於一般書畫幅面方正的結構，輻射式的弧型構圖更見書畫家的匠心佈局，即使幅不盈尺，仍可以小見大，畫意無盡。一扇兩面的空間，亦造就了一個巧然天成的合作平台，一書一畫，前呼後應，雙絕合璧得以懷袖傳世。丹青以外，黃醫生特別著眼於折扇收束後的扇骨之美。傳統扇骨多以竹、木、牙、角為素材，山林松泉、梅蘭竹菊、書法鈐印，皆刻工精湛，或塗裝髹漆，或螺鈿鑲嵌，既富裝飾之趣，又見紙箋畫意得以在外骨上延續，於開合之間體會近代文人之風雅。

Breeze in Hand: Fan Leaf and Folding Fan

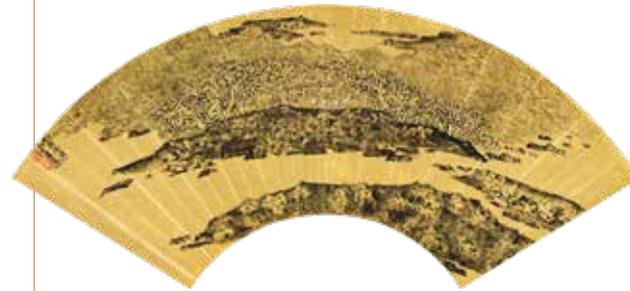
In the 1980s, Dr Wong invited a group of painters to create a series of landscape paintings in golden fan leaves, which were then compiled into an album featuring 12 famous modern artists: Zhu Qizhan, Xie Zhiliu, Chen Peiqiu, Huang Junbi, Chao Shao-an, Wang Kangle, Peng Ximing, Lu Yanshao, Tang Yun, Ying Yeping, Yang Shanshen and Liu Danzhai. The majestic landscape compositions in ink created by these artists bear witness to their intimate friendship with Dr Wong. They also fuelled Dr Wong's interest in fan paintings, and he began to focus on these small, delicate art pieces that enfold the wonders of the world, avidly developing a collection of folding fans.

The fan collection in Jinguanlou majorly consists of 270 authentic folding fans, painted by artists from the Shanghai and Beijing-Tianjin schools, with various subjects, such as landscapes, figures, and flower-and-bird. Folding fans have both a functional value and a value as objects of appreciation, and it is their unique form and exquisite charm that Dr Wong prizes. Unlike the ordinary painting and calligraphy format, the fan's radiating arc highlights the ingenuity of the artist's composition. Despite their small size, fans boast their own form of grandness and deliver endless artistic perspectives. The two faces of a fan provide an exceptional platform for collaboration, allowing artists to reflect and complement each other. Alongside the painting, Dr Wong also admires the elegant form of the fan ribs. These are traditionally made of bamboo, wood, ivory or horn, and finely carved with forests, pines, streams, plums, orchids, bamboo, chrysanthemums or even calligraphy and seal carvings. Some are lacquered or adorned with other ornaments. In addition to its decorative purpose, the structure also allows the artistic concept to transcend the paper of the fan and extend to the ribs. Unfolding and folding a fan painting reveals the refinement of the modern literati.



陸儼少 (1909 - 1993)
江村清曉
1986
水墨金箋紙本扇面
16.2 x 50.5 厘米

Lu Yanshao (1909 - 1993)
Daybreak in riverside village
1986
Fan, ink on gold paper
16.2 x 50.5 cm



陳佩秋 (1923 - 2020)
溪畔閒居
1986
水墨設色金箋紙本扇面
16.5 x 50 厘米

Chen Peiqiu (1923 - 2020)
Dwelling at lake
1986
Fan, ink and colour on gold paper
16.5 x 50 cm

黃君璧 (1898 - 1991)
村居泊舟
1986
水墨金箋紙本扇面
16.2 x 49.6 厘米

Huang Junbi (1898 - 1991)
Boat moored at village home
1986
Fan, ink on gold paper
16.2 x 49.6 cm



劉旦宅 (1931 - 2011)
松崖圖
1986
水墨設色金箋紙本扇面
16.2 x 48.2 厘米

Liu Danzhai (1931 - 2011)
Pine cliff
1986
Fan, ink and colour on gold paper
16.2 x 48.2 cm





張大千 (1899 - 1983)
江干茅亭；行書《三姝媚》詞
1940
水墨及水墨設色金箋成扇
18 × 52 厘米

Zhang Daqian (1899 - 1983)
Thatched pavilion in Jianggan; Verse of *Three
Lovely Ladies* in running script
1940
Folding fan, ink or ink and colour on gold paper
18 × 52 cm



吳昌碩 (1844 - 1927)
沈曾植 (1850 - 1922)
春花圖；行書五言詩
1922 年；無紀年
水墨及水墨設色紙本成扇
18 × 48 厘米

Wu Changshuo (1844 - 1927)
Shen Zengzhi (1850 - 1922)
Spring flowers; Poem in running script
1922; Not dated
Folding fan, ink or ink and colour on paper
18 × 48 cm

儷句成雙 —— 楹聯書法
Double Beauty in Duets:
Couplet Calligraphy

「楹聯」又稱對聯，因古時多懸掛於樓堂楹柱而得名。楹聯書法是文學與書法的有機結合，上下兩聯左右相對，講求字數、詞性、對仗、平仄的工整，聯文簡潔而意韻悠揚，無論是風花雪月還是箴言雋語，都反映出作者的才情學養、審美價值以至人生品味。楹聯獨特的文辭規矩和書寫趣味深得文人雅士所好，成為清代以來大行其道的書法載體。

Couplet calligraphy is an organic combination of literature and calligraphy. As they run from right to left, the two successive lines have to meet strict requirements concerning the number of words and parts of speech. Phrases are concise and antithetical in form, yet harmonious in tone. Whether they deal with romantic themes or moral maxims, the lines invariably reflect the writer's literary aptitude and knowledge, aesthetic values and personal taste. In the Qing dynasty, scholars found great pleasure in writing couplets that adhered to the unique rules, and couplets became a popular medium for calligraphy.

吉

日

周穆王吉日癸巳四字在壇山

權都事李中祐合就置一廳

此以悉以前揚本也宗景瀟先生

退谷

儷句成雙 —— 楹聯書法

靜觀樓藏逾三百五十組楹聯書法作品涵蓋了清代至近現代名家的書蹟，品類豐富，書風紛陳，勾勒出清初至近現代三百多年間的傳承變化，貼切地反映了帖學書風與金石碑學的交替興衰，以至後來碑帖並重，相互影響的習尚，足可作為中國晚期書法史發展的一面側鏡。黃貴權醫生的楹聯收藏極盡廣博，甲骨、金籀、篆隸、行楷、章草各體書法拾掇無遺，對大小書家的代表作、罕見作爬羅剔抉，研究甄選。黃醫生從「三石二鴻」經典大家為起步，逐步涉獵其他舉足輕重的書法名家，諸如「清初三隸」、「清中四家」、「西泠八家」等名流書跡，皆積極蒐求，其收藏眼光不啻在名家手筆，更著重作品對中國藝術史的構成和意義，以構築一個全面而系統的書法收藏。

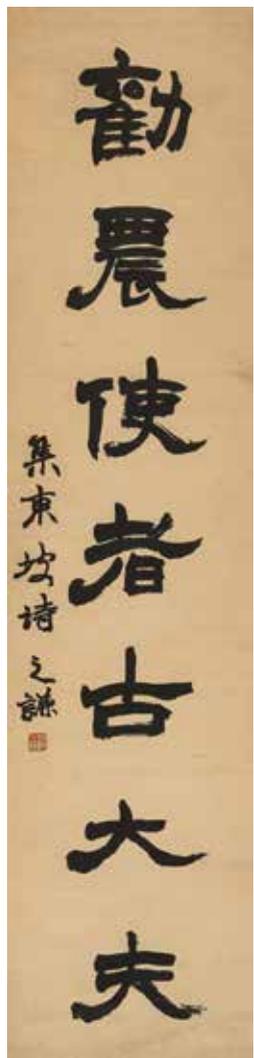
Double Beauty in Duets: Couplet Calligraphy

Couplet calligraphy is represented in the Jingguanlou Collection by over 350 scrolls by famous Qing and modern artists. These diverse works feature a wide range of calligraphy styles that reveal the heritage of the genre and the changes it has undergone over more than three hundred years from the early Qing to the modern era. They vividly reflect the rise and fall of both model calligraphy and stela calligraphy as well as a common practice that emerged later — all of which were equal in status to and influenced by each other, revealing the history of Chinese calligraphy of later periods. Dr Wong has an extensive collection of couplets written in oracle script, seal script, clerical script, running script, regular script and cursive script. Implementing his own process for selecting representative works by famous and lesser known calligraphers, he began by collecting scrolls by iconic masters, especially the Three Shis and Two Hongs, before gradually moving on to other important calligraphers, such as the Three Clerical Script Masters of the early Qing, the Four Artists of the Mid-Qing, the Eight Seal Artists of Xiling, etc. Collecting scrolls by famous calligraphers is not his only goal. More importantly, he values the role and significance of these works in the history of Chinese art and has endeavoured to build a comprehensive and systematic collection of calligraphy.



齊白石 (1864 - 1957)
篆書五言聯
1944
水墨紙本立軸
各 82.2 × 41.2 厘米

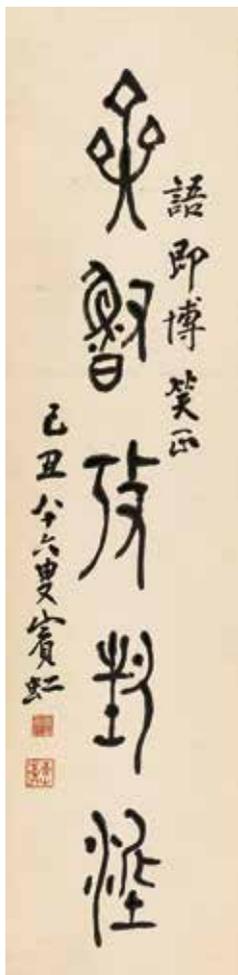
白石齊白石八十歲



趙之謙 (1829 - 1884)
隸書七言聯
無紀年
水墨紙本立軸
各 126 × 30 厘米

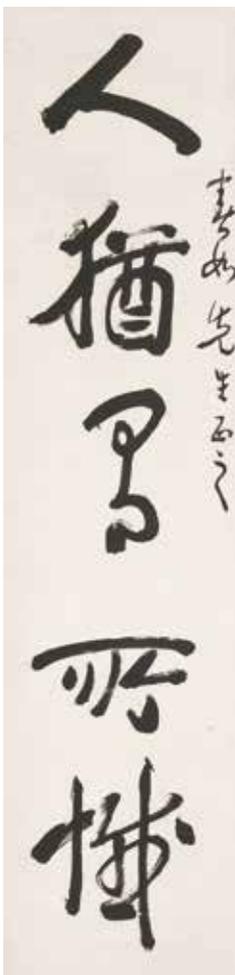
蘇東坡詩之謙

Zhao Zhiqian (1829 - 1884)
Couplet in clerical script
Not dated
Hanging scroll, ink on paper
126 × 30 cm each



黃賓虹 (1865 - 1955)
古籀五言聯
1949
水墨紙本立軸
各 98 × 24 厘米

Huang Binhong (1865 - 1955)
Couplet in great seal script
1949
Hanging scroll, ink on paper
98 × 24 cm each



徐悲鴻 (1895 - 1953)
行書五言聯
1943
水墨紙本立軸
各 130 × 31.5 厘米

Xu Beihong (1895 - 1953)
Couplet in running script
1943
Hanging scroll, ink on paper
130 × 31.5 cm each

器韻傳情 —— 紫砂壺刻及拓本
The Charm of Teapots:
Purple Clay Teapots and Rubbings

黃貴權醫生收藏的十三組宜興紫砂壺連拓本，匯聚了畫家、製壺工匠、篆刻大師及墨拓專家各施所長而製成，如集各方名師於壺上雅集，巧手匠心，別具意義。

A series of 13 sets of Yixing purple clay teapots with rubbings collected by Dr Wong brings together a number of renowned artists, teapot artisans, seal-carving masters and ink rubbing experts to showcase their creativity and craftsmanship. These finely made teapots bear witness to the intimate friendship between the collector and the artists.



器韻傳情 —— 紫砂壺刻及拓本

黃貴權醫生在八十年代透過沈智毅先生的引薦，得以與一眾上海畫家結緣；又於八、九十年代，邀請多位近現代名家包括朱屺瞻、謝稚柳、陳佩秋、關良、程十髮、唐雲、王个簃、楊善深、劉旦宅，連同製壺巨匠房玉蘭、徐維明、篆刻大師沈覺初、墨拓專家萬育仁，攜手製作共十三組紫砂壺連拓本。有別於一般書畫形制的合作模式，黃醫生先委託友人從宜興將坯體轉交予畫家作稿，然後交由篆刻家臨摹刻印，再帶回宜興燒製，待畫家過目後，才做墨拓。其需時之長，過程之繁瑣，殊為難得。這批獨具匠心的紫砂壺，壺體線條流暢、形態不一，融繪畫、書法、詩文及雕刻等深湛工藝於一身，不單精巧出眾，也從中體現到收藏家與藝術家之間的「金石樂、書畫緣」。

The Charm of Teapots: Purple Clay Teapots and Rubbings

Dr Wong was introduced to many Shanghai painters by Shen Zhiyi in the 1980s, and later, he invited several of them — Zhu Qizhan, Xie Zhiliu, Chen Peiqiu, Guan Liang, Cheng Shifa, Tang Yun, Wang Geyi, Yang Shanshen and Liu Danzhai alongside renowned teapot artisan Fang Yulan, Xu Weiming, seal-carving master Shen Juechu and ink rubbing expert Wan Yuren — to apply their individual creativity to producing 13 sets of purple clay teapots and rubbings. He managed to deliver clay moulds from Yixing to the artists. The moulds were inscribed by seal carvers with traced copies of the designs and then returned to Yixing for firing. Ink rubbings were produced after the painters had inspected the finished works. It was an extremely complicated and time-consuming process that brought together the individual flair of famous artists in a unique exercise. The purple clay teapots in this collection are full of vibrant creativity, fluid in silhouette and varied in form. In a synthesis of exquisite painting, calligraphy, poetry and seal carving, the teapots are also the product of a rendezvous between the artists and Dr Wong that celebrates the joy of collaborative art.



程十髮 (1921 - 2007) 繪
許錫平 (生卒待考) 製
沈覺初 (1915 - 2008) 刻
紫砂卧鹿「長樂」匏瓜壺
1985
高 11.6 厘米 闊 17 厘米

Painted by Cheng Shifa (1921 - 2007)
Made by Xu Xiping (dates unkown)
Engraved by Shen Juechu (1915 - 2008)
Teapot of gourd shape in purple clay
with recumbent deer
1985
H 11.6 cm W 17 cm



萬育仁 (1916 - 1999) 拓
紫砂卧鹿「長樂」匏瓜壺拓本
水墨拓本
32.7 x 61.9 厘米

Rubbed by Wan Yuren (1916 - 1999)
Rubbing of teapot of gourd shape
in purple clay with recumbent deer
Ink rubbing
32.7 x 61.9 cm



唐雲 (1910 - 1993) 繪
 鮑峰岩 (1967 -) 製
 沈覺初 (1915 - 2008) 刻
 紫砂松石詩文石瓢壺
 1985
 高 7 厘米 闊 15.2 厘米

Painted by Tang Yun (1910 - 1993)
 Made by Bao Fengyan (1967 -)
 Engraved by Shen Juechu (1915 - 2008)
 Teapot of conical shape in purple clay
 with pine, rock and poem
 1985
 H 7 cm W 15.2 cm



萬育仁 (1916 - 1999) 拓
 紫砂松石詩文石瓢壺拓本
 水墨拓本
 32.4 x 62 厘米

Wan Yuren (1916 - 1999)
 Rubbing of teapot of conical shape in purple
 clay with pine, rock and poem
 Ink rubbing
 32.4 x 62 cm

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