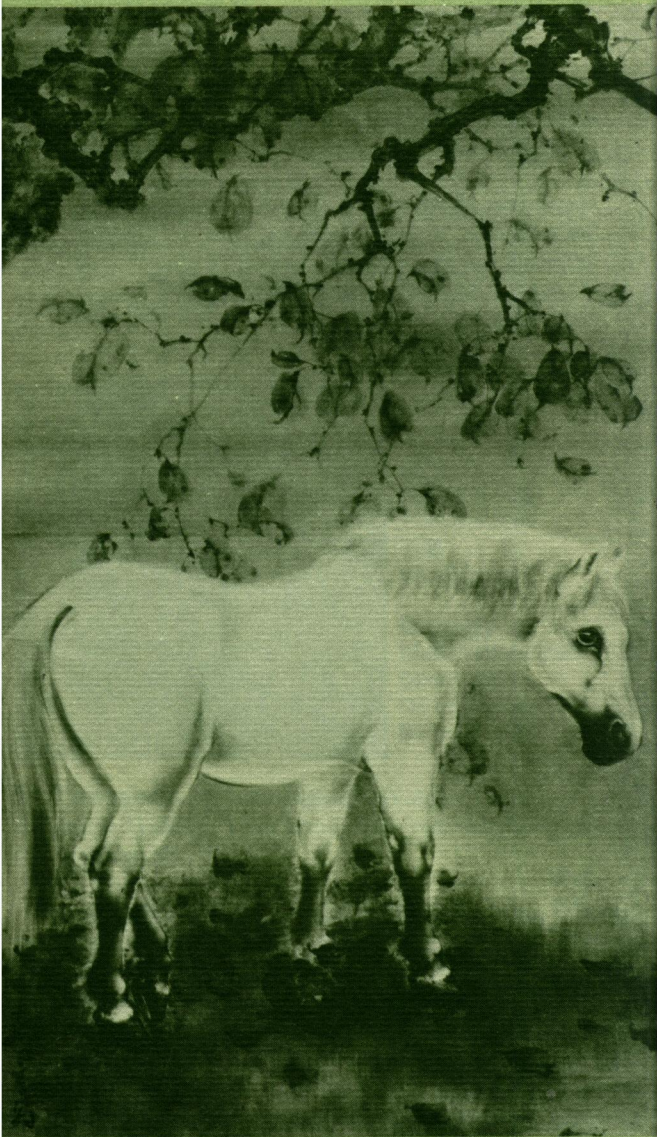




市政局・香港藝術館

**URBAN COUNCIL**  
MUSEUM OF ART



一九八一年十一月及十二月通訊  
**NEWSLETTER**  
**NOV-DEC 1981**

## 香港藝術館

香港・愛丁堡廣場・大會堂

電話：五・二二四一二七

### 開放時間

週日：上午十時至下午六時

(逢星期四休息)

星期日及公眾假期：

下午一時至六時

## Hong Kong Museum of Art

City Hall • Edinburgh Place

Tel.: 5-224127

### Opening Hours

Weekdays: 10 am - 6 pm

(Closed on Thursdays)

Sundays and Public Holidays:

1 pm - 6 pm

封面

白馬

高奇峯

水墨設色紙本立軸

174×94厘米

「高奇峯的藝術」展品之一

Cover

White Horse

Gao Qifeng

Hanging scroll,

ink & colour on paper

104.5 × 94 cm

An exhibit for the exhibition

'The Art of Gao Qifeng'

## 展覽 Exhibitions

### 第六屆亞洲藝術節展覽

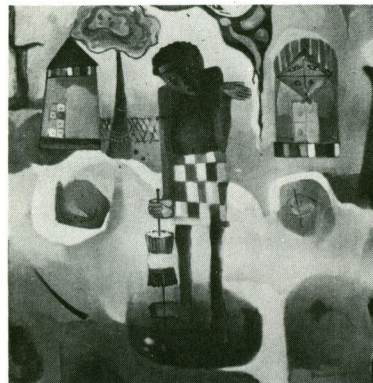
### Exhibitions Presented at the Sixth Festival of Asian Arts

#### 一 當代孟加拉藝術

大會堂高座十二樓

至十一月十五日

是項由香港市政局與孟加拉文化部合辦之當代孟加拉藝術展覽將展出當代孟加拉傑出藝術家之繪畫作品精選，其中以油畫及版畫為主。孟加拉藝術家過去多年來一直受到東西方文化的影響。本展覽將透過不同的風格介紹當代孟加拉藝術活動之面貌。孟加拉現代主義畫家中，畫作包括抽象主義、半抽象主義、表現主義及超現實主義等。作品多反映出當地的社會意識形態。



回憶

馬布拔・亞敏

一九八一年作

油畫

86×81厘米

Memory

Mahabubul Amin

Dated 1981

Oil on canvas

86 × 81 cm

### 1 Contemporary Bangladesh Art

Museum Gallery, 11th floor, City Hall High Block  
Up to Nov 15

The exhibition jointly presented by the Urban Council and the Ministry of Sports & Culture, Bangladesh presents a selection of recent paintings and prints completed by leading Bangladesh artists of to-day. In the past years, Bangladesh artists have been exposed to various influences from both the east and the west and this exhibition will present a comprehensive introduction to the contemporary art movement in Bangladesh. Among the Bangladesh modernists are the abstractionists, semi-abstractionists, expressionists, surrealists and others. The works reflect deep social content and passion.



## 二 宜興陶藝

大會堂高座十一樓  
至十二月十三日

紫砂陶器乃江蘇宜興之名產，素以造型簡練，色彩淳樸，製作精巧而為鑑賞家所珍藏。藝術館為響應亞洲藝術節而舉辦宜興陶藝展覽，展出百多件本地藏家之精品。該展覽為本港迄今最大規模之宜興陶展。



六瓣圓囊壺

供春款  
大明正德八年銘(一五一三年)  
宜興陶  
高：9.6厘米

### Teapot, domed shape with six petals

Gong Chun mark, inscribed 1513

Yixing pottery

Height: 9.6 cm

## 2 Yixing Pottery

Museum Gallery, 10th floor, City Hall High Block  
Up to Dec 13

Zisha (purple clay) ware is a distinguished product of Yixing, Jiangsu province. Highly prized by its variety in clay colours (ranging from buff, brown, yellow, white to blue), simplicity and elegance in design, signed pieces have always been treasured by connoisseurs. The Yixing Pottery exhibition will feature over a hundred chosen pieces from local museum and private collections.

## 市政局主辦展覽

Exhibition Presented by the Urban Council

## 三 高奇峰的藝術

大會堂高座十二樓

十一月廿七日至一九八二年一月十七日

高奇峰(一八八九——一九三三)，原名嶠。廣東番禺人。早年曾赴日本，隨名畫家田中賴璋習畫。返國後，嘗任教於嶺南大學，並在廣州創辦美學館。高氏擅繪鳥蟲、花卉、動物，間亦畫山水。用筆豪邁奔放，而剛勁內蘊。作品曾於國內外多次展出，均備受重視。本展覽展出高氏及其弟子張坤儀不同時期畫作超過六十件，使觀眾能對其獨特風格及藝術成就有一概括認識。同場並附展高氏用印多方。



孔雀

高奇峯

一九〇九年作

水墨設色紙本立軸

240×118厘米

Peacock

Gao Qifeng

Dated 1909

Hanging scroll, ink & colour on paper

240 × 118 cm

## 3 The Art of Gao Qifeng

Museum Gallery, 11th floor, City Hall High Block  
Nov 27, 1981 to Jan 17, 1982

Gao Qifeng (1889-1933), original name Weng, was a native of Panyu, Guangdong. In his early years he studied painting under the well-known Japanese master Tanaka Raisho. After his return to China, he took up tutorship at the Lingnan University and founded a private studio at Guangzhou. Gao was proficient in painting birds, flowers and animals in a spontaneous and vigorous manner. His works had been widely exhibited and esteemed in China and abroad. Over sixty works of painting and calligraphy by Gao and his student Zhang Kunyi will be on display in the exhibition to illustrate the stylistic development and artistic achievement of this renown painter. Seals used by the artist will also be on view.

# 巡迴展覽

## 一 後期印象主義：塞尚

窩打老道圖書館：十一月一日至十一月十五日

薄扶林圖書館：十二月一日至十二月十五日

## 二 馬克·夏卡耳

深水埗圖書館：十一月一日至十一月十五日

窩打老道圖書館：十二月一日至十二月十五日

## 三 亨利·馬蒂斯

柴灣圖書館：十一月一日至十一月十五日

深水埗圖書館：十二月一日至十二月十五日

## 四 臘奧耳·杜飛

美孚圖書館：十一月一日至十一月十五日

柴灣圖書館：十二月一日至十二月十五日

# Travelling Exhibitions

## 1 Post-Impressionism: Paul Cézanne

Waterloo Road Library: Nov 1 — Nov 15

Pok Fu Lam Library: Dec 1 — Dec 15

## 2 Marc Chagall

Sham Shui Po Library: Nov 1 — Nov 15

Waterloo Road Library: Dec 1 — Dec 15

## 3 Henri Matisse

Chai Wan Library: Nov 1 — Nov 15

Sham Shui Po Library: Dec 1 — Dec 15

## 4 Raoul Dufy

Mei Foo Library: Nov 1 — Nov 15

Chai Wan Library: Dec 1 — Dec 15

# 電影節目

## 十一月

十一月廿一日 星期六 下午三時半

十一月廿七日 星期五 下午五時半

一 史必思域 (彩色, 卅二分鐘)

二 弗里德里希 (彩色, 二十分鐘)

這兩部電影使我們可以欣賞到兩位十九世紀著名德國畫家的藝術。史必思域(一八〇八——一八八五)是一位自修成功的畫家。在成為藝術家前,曾任報館插圖員。史氏除風景畫外,還從事一些小幅故事性的繪畫,風格親切近人,每多軼事的記述。另一位畫家弗里德里希(一七七四——一八四〇),為德國浪漫主義最優秀的風景畫家之一;其風景畫,光色交融,常帶幾分幽思。終其一生,他對自然精神面貌的掌握和表現都達到很高的境界。

## 十二月

十二月十七日 星期四 下午五時半

十二月十八日 星期五 下午五時半

一 奇里科 (彩色, 十七分鐘)

二 米勒 (彩色, 十七分鐘)

三 柯羅 (彩色, 十六分鐘)

這三部影片分別介紹三位十九世紀法國著名畫家。奇里科為法國浪漫主義的先導者,以其獨特的創意見稱。他脫離當時以石膏像為模型的寫畫法,而直接從實物寫生。這個突破開拓了日後法國寫實主義的路向。米勒(一八一四——一八七五)為農民之子,他以擅於描繪農民樸實的生活和常見的山水風景而著名於世。柯羅(一七九六——一八七五)和米勒同樣屬於寫實主義畫家。他常在法、意等地旅行,在自然的實景中鑽研繪畫,希望能把肉眼所見到的景象忠實地描繪出來。柯氏往往能於傳統的風景畫構圖中,注入一種詩意的感性美和自然美。



# Film Programme

## November

Sat Nov 21 3.30 pm  
Fri Nov 27 5.30 pm

- 1 **Carl Spitzweg** (colour, 32 mins)
- 2 **Caspar David Friedrich** (colour, 20 mins)

These two films take us to the art of two well-known 19th century German painters. Carl Spitzweg (1808-1885) was a self-taught artist. Before taking up painting as his career, he worked as a newspaper illustrator. He, besides landscapes, also engaged in small narrative paintings in which we could see his homely, anecdotal style. The other painter, Caspar David Friedrich (1774-1840) was one of the best Romantic German landscape painters. In his landscape paintings, his treatment of light yielded a unity of melancholic mood. Throughout his career, his attempt in trying to grasp the spiritual significance of nature is witnessed.

## December

Thur Dec 17 5.30 pm  
Fri Dec 18 5.30 pm

- 1 **Théodore Géricault** (colour, 17 mins)
- 2 **Millet** (colour, 17 mins)
- 3 **Corot** (colour, 16 mins)

These three films introduce three renowned 19th century French painters. Géricault (1791-1824), a painter of outstanding originality, was considered as one of the pioneers of the French Romantic movement. His innovative treatment of painting directly from life models, not from plaster models as his contemporaries, paved a way for the Realism which was to come in France later. Millet (1814-1875), the son of a peasant, is particularly famous for his paintings in the sentimental aspect of peasant life and of common landscapes and marines. Same as Millet (1796-1875), Corot belongs also to the Realism School. He had travelled widely in France and Italy to study painting directly from nature aiming at reproducing what he exactly saw before him. In his paintings, a new and personal poetry and naturalness

were brought into the classical tradition of landscape composition.

電影節目免費入場券可用郵遞方式索取。每人每場以不超過兩張為限，以先到先得為準。請填妥下列表格，信封面註明「電影」字樣，寄回本館。電影放映前七日停止接受郵遞訂票。

**For postal booking of free tickets for the film programme, please fill in the following form and return to the Museum and mark 'Film' on the envelope. Postal booking, on a first come first serve basis, terminates 7 days prior to the day of showing. Each applicant is allowed a maximum of 2 tickets per performance.**

請填上所需之入場券數目

Please insert number of tickets required:

- 21.11.81 ☐  
27.11.81 ☐  
17.12.81 ☐  
18.12.81 ☐

Name 姓名 \_\_\_\_\_

Address 地址 \_\_\_\_\_



## 一九八一年當代香港藝術雙年展

一九八一年版。平裝一冊，23×19厘米，四十八頁。彩色圖版十七幅，黑白圖版六幅。售價：港幣十八元 ISBN 962-215-038-1

一九八一年當代香港藝術雙年展是市政局為慶祝第六屆亞洲藝術節而舉辦的。是次展覽將展出一百四十一件由一百二十九位本港藝術家近兩年的創作。展品共分六組，有繪畫(國畫素材)、繪畫(西洋素材)、雕塑、版畫、中國書法和素描及其他素材。本展覽目錄包括市政局主席弁言、譚志成之序文，及展品圖版二十三幀。



## Contemporary Hong Kong Art Biennial Exhibition 1981

1981, paperback, 23 × 19 cm, 48pp with 17 colour plates and 6 B/W plates  
Price : HK\$18 ISBN 962-215-038-1

Contemporary Hong Kong Art Biennial Exhibition 1981 is presented by the Urban Council to celebrate the Sixth Festival of Asian Arts. The exhibition features 141 exhibits in 6 categories namely, painting in Chinese media, painting in western media, sculpture, print, Chinese calligraphy, and drawing and others by 129 artists completed within the last two years. The catalogue includes a message from the Chairman of the Urban Council, an introduction by Laurence C.S. Tam, 23 plates, and a complete list of exhibits.

## 宜興陶藝

一九八一年版。平裝一冊，25.5 × 21.5厘米，一百八十頁。彩色圖版一百一十九幅，黑白細部圖版二百三十八幅。

售價：港幣三十八元 ISBN 962-215-037-3

「宜興陶藝」是介紹此類陶器的主要展覽之一。本目錄載有三藩市亞洲美術博物院謝瑞華主任作《宜興壺的造型及紋飾》及羅桂祥作《從有年款的作品看宜興紫砂陶的歷代發展》。此兩篇中英對照專文共長四十六頁，詳論宜興陶的歷代發展，除討論展出的本港珍品之外，更徵引海外公私所藏。展出的一百一十九項紫砂陶，皆以全頁彩圖刊出，並有印款細部的黑白圖片，以及中英對照的說明。



## Yixing Pottery

1981, paperback, 25.5 × 21.5 cm, 180 pp with 119 colour plates and 238 B/W details  
Price : HK\$38 ISBN 962-215-037-3

This is a bilingual catalogue of an important local exhibition on the subject, containing: "A Study on the Shapes and Decorations of Yixing Teapots" by Mrs. Terese Bartholomew, a curator of the Asian Art Museum of San Francisco, and "The Chronological Development of Yixing Zisha Ware Seen Through the Dated Pieces" by Mr. K.S. Lo. These two papers, of a combined length of 46 pages, discuss the historical development of Yixing Zisha Ware since the Ming dynasty, and examples are drawn from local collections in the exhibition as well as major museums and private collections overseas. The 119 exhibits are each illustrated in large colour plate, with black and white details and bilingual captions.



## 當代孟加拉藝術

一九八一年版。平裝一冊，23×19厘米，七十二頁，彩色圖版八幅，黑白圖版廿九幅。

售價：港幣十五元 ISBN 962-215-039-10

由香港市政局與孟加拉體育文化部合辦之「當代孟加拉藝術」展覽，展出當代孟加拉畫家之作品精選共六十四件，其中三十七件於本目錄中刊載，藉以介紹當代孟加拉藝術活動之面貌。孟加拉現代畫家之畫派各異，包括抽象主義、半抽象主義、表現主義及超現實主義等。其發展之情況，孟加拉藝評家沙爾·亞密有專文論述，附載於本目錄。



Contemporary Bangladesh Art  
當代孟加拉藝術

## Contemporary Bangladesh Art

1981, paperback, 23 × 19 cm, 72 pp with 8 colour plates and 29 B/W plates

Price : HK\$15 ISBN 962-215-039-10

The exhibition of Contemporary Bangladesh Art jointly presented by the Urban Council Hong Kong and the Ministry of Sports & Culture, Bangladesh features a selection of 64 recent paintings and prints by leading contemporary Bangladesh artists. 37 of the works are illustrated in this catalogue to give a general picture of the contemporary art movement in Bangladesh. Among the Bangladesh modernists are the abstractionists, semi-abstractionists, expressionists, surrealists and others. The subject is fully discussed in an article by Sayeed Ahmad, the leading art critic in Bangladesh.

觀音全名觀世音，以其常觀聽世人呼其名號而施救，因而得名。觀音具三十三變身，在西方，觀音像多屬男身，傳入中國之初，亦以男身為多，從敦煌塑像中可見，後來才漸衍化成女身。觀音菩薩為阿彌陀之弟子，所以其頭冠多飾阿彌陀像。半跏坐為菩薩之坐姿，唐(618—907)宋(960—1279)期間多用於觀音造像。此休閒之坐姿，具有吉祥與降魔兩種意義。



鑲金半跏坐觀音像

約十一世紀

高：22厘米

## Gilt bronze figure of Guanyin seated in *lalitasana* on a lotus plinth

c. 11th century

Height: 22 cm

Avalokitesvara or Guanyin in Chinese, literally means 'regarder of the world of sounds', is the Goddess of Mercy who protects the miserable and distressed. Like those Avalokitesvara figures in the West, early Chinese Guanyin figures are represented as males as illustrated by the sculptures at Dunhuang caves. However, the images gradually changed to female figures. Guanyin is one of the disciples of Amida and thus he/she is often crowned with the figure of Amida. *Lalitasana*, a characteristic Bodhisattva posture, is especially used in representations of Guanyin during the Tang (618-907) and the Song (960-1279) dynasties. In this posture, the figure sits with one foot pendent and the other folded. It is a posture of relaxation and symbolizes auspiciousness and demon-subdueness.



歐陽乃霑(一九三一年生)廣東新會人，一九四〇年定居香港。早期在香港美專學習藝術，及後於嶺海藝專教授繪畫，其作品曾多次在中國、香港、澳門之聯展中展出。作者精於速寫及水彩畫。此幅為其中國水墨畫之近作，構圖精密，虛實交錯，分佈得宜，高泉峻嶺，古松翠竹，互相呼應，深得自然之趣。



**雨後百丈泉**

歐陽乃霑

一九八一年作

水墨設色紙本立軸

180×23.5厘米

**Baizhang Fall After Rain**

Auyeung Nai-chim

Dated 1981

Hanging scroll, ink & colour on paper

180 × 23.5 cm

Auyeung Nai-chim (born 1931), a native of Xinhui Guangdong, has settled in Hong Kong since 1940. He acquired his artistic training at the Hong Kong Academy of Art and has taught painting at the Linghai Academy of Art. His works have been exhibited extensively in China, Hong Kong and Macau in various group shows. The artist excels in on-the-spot sketches and watercolour painting. The present scroll is his recent work in Chinese painting showing a three-section composition. The columous mountains and steep waterfalls accentuate the verticality of the landscape which is of an unusually slender form. The joyous interplay of solid and void has successfully captured the resonance of nature that the Chinese landscape painters have for long been trying to achieve.

黃永玉，一九二五年生於湖南鳳凰縣，早年隨李樺習木版印畫。黃氏曾到香港從事業餘版畫及寫作活動，隨後回國任教於中央美術學院。他專心於版畫製作及遊歷中國進行速寫。其畫作受名家林風眠影響尤深。此幅筆觸流暢，用色渾厚鮮明，新荷的美態躍現紙上，表現出作者在國畫中對賦彩一貫的重視。



**魚戲新荷動**

黃永玉

一九七九年作

水墨設色紙本立軸

66×66厘米

**Fish and Lotus**

Huang Yongyu

Dated 1979

Hanging scroll, ink & colour on paper

66 × 66 cm

Huang Yongyu was born 1925 in Fenghuang Xian, Hunan and studied woodblock printmaking under Li Hua at his early age. He once came to Hong Kong as an amateur printmaker and script-writer. Later he returned to China and taught at the Central College of Art. He devoted much time to printmaking and travelled extensively over China to do sketches. His paintings were influenced by the renowned Chinese painter, Lin Fengmian. The present scroll denotes his emphasis on the effect of colour in Chinese painting. The lotus, depicted with bright and thick colour, stands vividly against the background. The freely applied brushstrokes further convey a sense of rhythmic movement over the whole painting.



徐悲鴻(一八九五——一九五三)，江蘇宜興人。曾赴日本及法國研習美術。返國後，擔任中央大學藝術系教授、國立北京藝術專科學校校長。徐氏擅繪動物、禽鳥、山水、人物等，尤精畫馬。畫風極具個人面目，用筆豪放不羈，而精神具足。其作品曾於國內外廣泛展出，於近代中國畫壇影響頗大。



傲馬圖

徐悲鴻

一九四一年作

水墨設色紙本立軸

70.5×45厘米

Horse

Xu Beihong

Dated 1941

Hanging scroll, ink & colour on paper

70.5 × 45 cm

Xu Beihong (1895-1953) was a native of Yixing, Jiangsu. He had studied art in Japan and France. After his return to China, Xu was appointed a lecturer of the Fine Arts Department, Central University, and later the principal of the National Beijing Fine Arts Institute. He was a capable painter of animals, birds, figures and landscapes, and was particularly esteemed for his horse paintings. Through his mastery of forceful and unrestrained burshstrokes, Xu succeeded in revealing the spirit resonance of his subjects. His works have been widely exhibited in China and overseas. His impact on the painting of modern China is significant.

謝蘭生(一七六〇——一八三一)，字佩士，號里甫，廣東南海人。嘉慶七年(一八〇二)進士，曾纂《廣東通志》。蘭生擅書工畫。書宗蘇軾、李北海。畫尚吳鎮、董其昌，用筆雄奇深穩。此幅自題用王蒙筆法寫成，樹石森莽，頗得靜穆渾厚之致。



寒林遠岫圖

謝蘭生

水墨設色絹本立軸

124×34厘米

Wintery Forest and Distant Hills

Xie Lansheng

Hanging scroll,

ink & colour on paper

124 × 34 cm

Xie Lansheng (1760-1831), alias Peishi, pseudonym Lifu, was a native of Nanhai, Guangdong. He was a *jinshi* of 1802 and the compiler of the local gazette of Guangdong. Xie was a proficient calligrapher and painter. His calligraphic style was derived from Su Shi and Li Weng; while his paintings were modelled after the style of Wu Zhen and Dong Qichang. He was skilled in painting landscapes in a vigorous style. This painting inscribed by the artist as modelled after Wang Meng, the well-known painter of the Yuan dynasty (1280-1368), fully revealed an air of serenity and solidity through his personal arrangement of the pictorial elements.



黎潮，廣東南海石灣人，一九二五年生，世代業陶藝，父黎本，字道生，以擅製茅寮著名。黎氏家學之外，復從其舅父當代一流技師溫頌齡先生遊，習技至今四十餘年，於石灣陶塑之人像、花鳥、器物、無所不精。一九四五年來港在青山設廠，所製多為人所重，尤以仿古釉色為難能。



弄猴  
黎潮  
一九八〇年作  
釉陶  
高：31厘米

**Monkey-player**  
Lai Chiu  
Dated 1980  
Glazed pottery  
Height: 31 cm

Lai Chiu, born in 1925 in Nahai of Shiwan district, Guangdong, came from a family skilled in making Shiwan pottery for generations. His father, Lai Boon, was a famous potter in making small pottery huts. In addition to the influence from his family tradition, he also learned the art of pottery under his uncle, Wan Chung-ling, another famous and skilful potter. He came to Hong Kong in 1949 and set up a factory at Castle Peak. After over forty years of continuous practice, Lai is excelled in making pottery figurines, flowers and birds and other objects. The glaze of his works reveals an archaic resonance which is highly esteemed by art lovers.

此乃本館最近購得一幅極有歷史價值的鋼筆素描，所描繪的是英廷大使額爾金勳爵在一八六〇年十月廿四日進入北京城簽署北京條約的情景。畫中坐在十六人抬的大轎裏是額爾金勳爵，其他將領在後面策馬隨行，繪畫本畫的克里洛克上校與其同僚守護在轎子兩旁，後方可看到北京城垣。



**額爾金勳爵進入北京城**  
克里洛克上校  
一八六〇年作  
墨水紙本  
63×102厘米

**Lord Elgin's Entry into Beijing**  
Henry Hope Crealock  
Dated 1860  
Ink on paper  
63 × 102 cm

This is a pen and ink sketch drawn by Henry Hope Crealock (1831-1891) showing the entry of Lord Elgin into Beijing for the signing of the Convention of Beijing on October 24, 1860. Lord Elgin, the High Commissioner for Great Britain, is seen sitting in a sedan chair carried by eighteen coolies with British naval and military officers accompanying on horse-back while artist Crealock and his colleague is riding on each side of the chair. The city wall of Beijing is seen in the far distance.



各項節目在必要時可能更改。

**The programme is subject to alteration.**

本館十二月廿五及廿六日休息兩天。本館全寅謹祝各位讀者聖誕快樂、新年進步。

The Museum will be closed on December 25 & 26, 1981. The staff of the Museum wish you a Merry Christmas and a Happy New Year.



