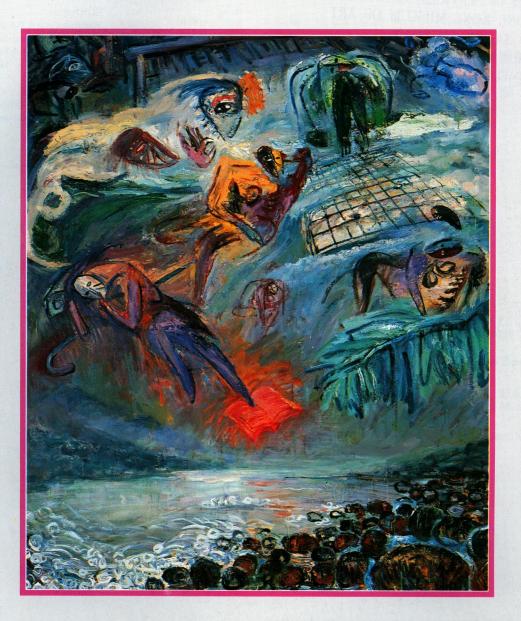
参香港藝術館 HONG KONG MUSEUM OF ART



一九九○年九月及十月通訊 NEWSLETTER 9-10 1990

EDUCATION SECTION.

URBAN SERVICES DEPARTMENT,
HONG KONG MUSEUM OF ART
10 SALISBURY ROAD,
TSIM SHA TSUL,
KOWLOON.

工作小組

編輯

館長:曾柱昭

一級助理館長:陳李淑儀

二級助理館長:嚴惠蕙

李婉華

設計

高級技術主任:陳榮海 二級技術主任:何潤釗

Production Team

Editorial

Curator: Gerard Tsang Assistant Curator I: Judy Chan Assistant Curator II: Yim Wai-wai Lee Yuen-wah

Design

Senior Technical Officer: Leo Chan Technical Officer II: Jonathan Ho

日錄

- 2 展覽:瓷藝與畫藝——二十世紀前期的中國瓷器
- 3 展覽:市政局藝術獎獲獎者作品展
- 6 展覽:青銅聚英——中國古代與鄂爾多斯青銅器
- 8 展覽:中國茗趣
- 9 展覽:宜興陶藝:茶具文物館羅桂祥珍藏
- 10 本期特寫:淺談香港藝術館藏「師古人」中國書
- 16 巡廻展覽
- 18 巡廻展覽地點
- 19 藝術品展銷服務
- 20 藝術講座

Contents

- 2 Exhibition: Brush and Clay Chinese Porcelain of the Early Twentieth Century
- 4 Exhibition: Urban Council Fine Arts Award Winners
- 7 Exhibition: Ancient Chinese and Ordos Bronzes
- 8 Exhibition: Chinese Tea Drinking
- 9 Exhibition: The Art of the Yixing Potter: The K.S. Lo Collection, Flagstaff House Museum of Tea Ware
- 13 Special Feature: In the Footsteps of Ancient Masters
- 17 Travelling Exhibition
- 18 Travelling Exhibition Venues
- 19 Art Sale Service
- 20 Art Lecture

瓷藝與畫藝——二十世紀前期的中國瓷器

大會堂高座十一樓及十二樓 至九月三十日

中國官案瓷器的生產在二十世紀初隨著帝制的滅亡 而終結,代之而起的是一類畫工精美絕倫的瓷器。 當時從事繪製瓷器的畫工有王琦、汪野亭、程意 亭、田隺仙、徐仲南、鄧碧珊、王步、潘陶宇、王 大凡等,他們都具有很好的文學基礎及對中國繪畫 技法及藝術有深厚的認識。

本館希望透過展出一百六十多件這類的瓷器及瓷 板,讓觀衆對二十世紀早期的中國瓷器有一概括的 認識。本展覽蒙藏家關善明先生借出所有展品,而 一本印刷精美、圖文並茂的圖錄亦在會場發售。



Brush and Clay - Chinese Porcelain of the

Early Twentieth Century

1

Museum Galleries, 10/F & 11/F, City Hall High Block Up to 30 Sept

The production of Chinese imperial porcelain ceased after the fall of the Manchu dynasty in the early 20th century. In the meanwhile, a new genre of ceramics decorated with consummate skill of painting appeared. Ceramists like Wang Qi, Wang Yeting, Cheng Yiting, Tian Hexian, Xu Zhongnan, Deng Bishan, Wang Bu, Pan Taoyu and Wang Dafan etc., who were proficient in Chinese literature and painting techniques, contributed their best to paint on porcelain.

The exhibition includes over 160 items of porcelain wares and plaques selected from the collection of Mr. Simon Kwan. It provides a panoramic view on the art of porcelain of the early 20th century. A fully illustrated catalogue is available for sale at the gallery to supplement the exhibition.

彩繪香遠益清圖瓷板 程意亭(1895-1948)

一九三九年

20th Century'

「瓷藝與畫藝——二十世紀 前期的中國瓷器」展品之一

Birds wading by lotuses, in the style of Zhang Xiong Porcelain plaque painted in fencai enamels, dated 1939 Cheng Yiting (1895-1948) An exhibit of 'Brush and Clay -Chinese Porcelain of the Early

市政局藝術獎獲獎者作品展

第十三屆亞洲藝術節節目 大會堂高座十二樓 九月二十一日至十一月十八日

是次展覽將展出本地七位傑出藝術家五十多件的代表作品。參展者包括:余妙仙、王純杰、胡文文。鍾大富、區大為、梁祖偉及朱興華。這些媒介、建安上去年的香港藝術雙年展中通過不同的視覺形像,充份發揮其藝術才華,完與局頭發藝術獎。在是次獲獎者作品展中,榮位藝術家將就其所獲獎項類別,展出爲數了藝術之大學,亦包羅了多樣化的項目,包括繪畫一中國素材、繪畫一西方素材、雕塑、陶瓷、書法、版畫、素描及混合媒介。

此外為配合是次展覽,本館於十月上旬將舉行三個由參展藝術家主講的講座,以便藝術家互相交流切磋,亦希望藉此可與一般觀賞者會面及分享經驗。

獲獎者講座

大會堂高座九樓演奏廳

免費入場,不收門券。由於場地所限,每次講座只能供一百一十人入座,先到先得。

中國繪畫及中國書法

余妙仙女士及區大爲先生主講(粵語) 十月一日 星期一 下午六時正

余妙仙女士早期於香港萬國藝術專科學校接受藝術訓練,其後又於香港中文大學及浸會學院之校外部進修多項繪畫課程。余氏早期習傳統工筆,近年則發展出一系列以海浪爲主題的水墨畫。曾三次舉行個展,其作品亦曾在海內外多次聯展中展出。

區大為先生二十歲開始自習中國山水畫,並於一九 六一至七八年間隨吳子復先生習書法及篆刻。一九 八七至八八年間,他在中國各地舉辦的書法及篆刻 比賽中屢次獲獎。區氏現為大一設計學院書法及篆 刻課程導師。

西畫及雕塑

王純杰先生及胡文偉先生主講(粵語) 十月五日 星期五 下午六時正

王純杰先生在一九八二年畢業於上海戲劇學院,主修舞台設計。曾兩次舉行個展,及在多個聯展中展出作品。他亦曾爲香港話劇團及香港舞蹈團之表演設計舞台。目前王氏於大一設計學院從事藝術教育,同時亦擔任設計工作。

胡文偉先生自一九六九年起習畫,並在一九八四年 於理工學院修畢延伸課程之基本立體設計。其作品 曾入選八九年香港當代藝術雙年展和八八年於北京 中國美術館展出的香港現代藝術展。

版畫及素描

 \equiv

鍾大富先生及朱興華先生主講(粵語) 十月八日 星期一 下午六時正

鍾大富先生在一九八一年畢業於香港中文大學藝術系,八六年榮獲日本文部省教育部獎學金,負笈日本國立東京藝術大學主修版畫,於本年初獲藝術碩士學位。曾四次舉辦個展,並在海內外多次聯展中展出作品。鍾氏現爲香港大學及理工學院兼任講師。

朱興華先生早年在香港大學校外進修部攻讀美術及設計。朱氏爲視覺藝術協會及香港雕塑家協會會員。八八年曾舉辦個展,作品並在多個聯展中展出。

2

Urban Council Fine Arts Award Winners

An Event of The 13th Festival of Asian Arts Museum Gallery, 11/F, City Hall High Block 21 Sept to 18 Nov

This exhibition features over 50 representative works of art of seven most talented contemporary Hong Kong artists including Yu Miu-sin, Wong Shun-kit, Wu Man-wai, Chung Tai-fu, Ou Da-wei, Leung Cho-wai and Chu Hing-wah. They have successfully demonstrated their creative skills in the Contemporary Hong Kong Art Biennial Exhibition last year and were presented with Urban Council Fine Arts Awards for their artistic merits. In this exhibition, each artist will contribute about eight works executed in the past two years in the category which he won his award. The exhibits, representing the most recent achievements of the artists' current pursuit, will cover a diversity of media including Chinese painting, Western painting, sculpture, ceramics, calligraphy, print, drawing and mixed media.

To coincide with the exhibition, three talks by the participating artists will be held in early October, to give not only an opportunity for the exchange of ideas amongst artists, but also a chance of meeting and sharing experience with the public.

Award Winners Lecture Series

Recital Hall, 8/F, City Hall High Block Admission Free. Only 110 seats are available on a first-come-first-served basis.

1 Chinese Painting and Chinese Calligraphy

by Ms. Yu Miu-sin and Mr. Ou Da-wei (in Cantonese) 1 Oct $\,$ Mon $\,$ 6 pm $\,$

Ms. Yu Miu-sin first received her professional training from Hong Kong International Art School and has attended painting courses in the Department of Extra Mural Studies, Chinese University of Hong Kong and Hong Kong Baptist College. She used to paint in traditional *gungbi* style but recently she has developed a new series of 'Wave Painting'. She has exhibited her works in 3 solo exhibitions and other group exhibitions in Hong Kong and overseas.

Mr. Ou Da-wei practised landscape painting at the age of 20, and from 1961 to 1978, he studied calligraphy and seal engraving under Wu Zi-fu. Between 1987 and 1988, he won several awards in a number of national calligraphy and seal engraving competitions organized by various localities in China. At present, he is a lecturer of calligraphy and seal engraving in the First Institute of Design.

2

Western Painting and Sculpture

by Mr. Wong Shun-kit and Mr. Wu Man-wai (in Cantonese) 5 Oct $\,$ Fri $\,$ 6 pm

Mr. Wong Shun-kit graduated from the Shanghai Drama School in 1982, majoring in Stage Design. He has exhibited his works in 2 one-man shows and other group exhibitions. He has been involved in stage design for performances by the Hong Kong Repertory Theatre and Hong Kong Dance Company. He is now a lecturer in the First Institute of Design and a practising designer.

Mr. Wu Man-wai started painting in 1969 and completed an extension course in Basic 3-Dimensional Workshop at the Swire School of Design, Hong Kong Polytechnic in 1984. His works were selected for the Contemporary Hong Kong Art Biennial Exhibition in 1989 and the Hong Kong Modern Art Exhibition in the Chinese Art Gallery in Beijing in 1988.

3

Print and Drawing

by Mr. Chung Tai-fu and Mr. Chu Hing-wah (in Cantonese) 8 Oct $\,$ Mon $\,$ 6pm

Mr. Chung Tai-fu graduated from the Department of Fine Arts, Chinese University of Hong Kong in 1981. He was awarded a Japanese Government Scholarship in 1986,

Exhibitions

and then obtained a MFA degree in printmaking early this year. He has exhibited his works in 4 one-man shows and other group exhibitions in Hong Kong and overseas. He is a part-time lecturer on printmaking in the University of Hong Kong and Hong Kong Polytechnic.

Mr. Chu Hing-wah attended art and design courses at the Extra Mural Department, University of Hong Kong. He is a member of the Visual Art Society and the Hong Kong Sculptors Association. He has exhibited his works in a one-man show in 1988 and other group exhibitions.



在花園裏 1989 朱興華 水墨設色紙本 「市政局藝術獎獲獎者 作品展」展品之一

In the Garden 1989 Chu Hing-wah Ink & colour on paper An exhibit of 'Urban Council Fine Arts Award Winners'

\equiv

青銅聚英 —— 中國古代與鄂爾多斯青銅器

第十三屆亞洲藝術節節目 大會堂高座十一樓 十月十二日至十二月二日

青銅器是中國古代文化的重要遺產。中國青銅工藝 始自公元前二千年的夏代,經歷商周兩代最盛期, 繼而發展至秦漢,跨越二千年歷史,對於研究我國 古代文化、藝術和冶鑄科技都具有重大的價值。

青銅器講座

爲了讓觀衆對本展覽的展品有更深入的了解,本館特安排了兩次講座,分別由兩位海外著名學者主講。免費入場,歡迎各界人仕參加。

(一) 古代鄂爾多斯青銅器

愛瑪·賓格女士主講(英語) (丹佛美術博物館亞洲藝術部研究顧問) 十月十二日 星期五 下午六時卅分 大會堂高座九樓演奏廳

(二)中國古代的青銅器

謝施嘉·羅遜女士主講(英語) (大英博物館東方文物部館長) 十月十五日 星期一 下午六時卅分 大會堂高座九樓演奏廳



鳩形杖首

西漢(公元前二至一世紀) 「青銅聚英——中國古代與 鄂爾多斯青銅器 | 展品之一

Bird-shaped finial

Western Han, 2nd – 1st century B.C. An exhibit of 'Ancient Chinese and Ordos Bronzes'

3

Ancient Chinese and Ordos Bronzes

An Event of The 13th Festival of Asian Arts Museum Gallery, 10/F, City Hall High Block 12 Oct to 2 Dec

Bronze ware is an important cultural heritage of ancient China. The Chinese began to produce bronzes in the Xia period in 2000 B.C.. Their skill reached a zenith in the Shang and Zhou periods, and continued to develop in the Qin and Han dynasties. Spanning a history of two thousand years, bronzes are valuable to the study of ancient civilization, art and metallurgy.

This exhibition is a joint presentation of the Urban Council and the Oriental Ceramic Society of Hong Kong. It aims to illustrate the development of Chinese bronzes from the Shang period (16th century B.C. – 11th century B.C.) to the Tang dynasty (618 - 907 A.D.) through the display of 234 exhibits, with representative examples from each period. The exhibits are selected from various local and overseas collections. They include ritual vessels, musical instruments, weapons, mirrors, belt hooks and other items for daily use in a great variety of form and decorated with unique motifs. Decorative techniques such as inlay, gilding, openwork and relief textures are well illustrated. Over 40 items of Ordos bronzes are featured to exemplify the regional style unique to northern tribes living on the steppe in northern Shaanxi and southern Inner Mongolia. Bronze plaques and bridle ornaments decorated with animal motifs show stylistic influences from ancient Near East and southern Siberia.

Bronze Lectures

Two lectures will be held during the exhibition period to enable the public to have a deeper insight and better understanding of the exhibits. Admission is free and all are welcome.

(i) Ancient Ordos Bronzes

by Ms. Emma Bunker (in English)
Research Consultant of Asian Art Department,
Denver Art Museum
12 Oct Fri 6:30 pm
Recital Hall, 8/F, City Hall High Block

(ii) Ancient Chinese Bronzes

by Ms. Jessica Rawson (in English) Keeper of Oriental Antiquities, British Museum 15 Oct Mon 6:30 pm Recital Hall, 8/F, City Hall High Block

깯

中國茗趣

茶具文物館地下

茗飲不單增添了中國人生活情趣,也發展成中國一種風俗。本展覽旨在介紹中國人飲茶的歷史,探索各朝各代飲茶的方法及習慣。是次展覽除展出香港藝術館、茶具文物館羅桂祥博士藏品及私人珍藏之茶具外,還輔以各類圖表、相片、模型,將各種飲茶方法詳加解說。

4 Chinese Tea Drinking

G/F, Flagstaff House Museum of Tea Ware

Tea has long been a part of the Chinese relish for living. Since the Han dynasty (206 B.C. - 220 A.D.), various methods and customs of tea-drinking have evolved. This exhibition introduces the major characteristics of the habit of tea-drinking from before the Tang dynasty (618 - 907) up to the present time. Various kinds of tea wares and related accessories used in the preparation of tea are included in the exhibition. Ceramic wares in this exhibition are drawn from the collection of the Hong Kong Museum of Art, the Dr. K.S. Lo Collection in the Flagstaff House Museum of Tea Ware and from other local collections.



琺瑯彩折枝梅花蓋盃一對

「大淸道光年製」紅款

1821—1850 「中國茗趣」展品

Tea cup and cover decorated with calligraphy and prunus sprays in enamels (Pair)

Mark and period of Daoguang (1821-1850) Exhibits of 'Chinese Tea Drinking'

Ti

官興陶藝: 茶具文物館羅桂祥珍藏

茶具文物館二樓 至十一月十三日

茶 具 文 物 館 所 藏 陶 瓷 茶 具 , 主 要 由 羅 桂 祥 博 士 捐 贈。其精萃爲一批由明代至現今製作的宜興陶器, 包括各式茶具、雕塑及文玩。

這次展覽將展出羅桂祥珍藏的宜興陶器逾一百件, 充份 反映 宜興陶藝的卓越成就,並將會出版一本圖 文並茂的展覽目錄。

一批爲數一百一十八件,選自茶具文物館羅桂祥珍 藏的宜興陶器,將會運往美國及加拿大作巡廻展 出,行程如下:

美國三藩市中華文化中心 一九九〇年九月十五日至十二月廿二日

美國印第安納波利斯藝術博物館 一九九一年四月九日至六月九日

加拿大多倫多安大略皇家博物館 一九九一年九月十七日至一九九二年一月五日



5

The Art of the Yixing Potter: The K.S. Lo Collection, Flagstaff House Museum of Tea Ware

1/F., Flagstaff House Museum of Tea Ware Up to 13 Nov

The Flagstaff House Museum of Tea Ware houses a collection of ceramic tea ware, named the K.S. Lo Collection after its donor. The core of this collection is a variety of Yixing tea ware, sculptures and objects for the scholar's studio dated from the Ming dynasty (1368-1644) up to the present day.

The exhibition features over one hundred pieces of Yixing pottery selected from the K.S. Lo Collection to illustrate the consummate skill of the Yixing potters. A fully illustrated catalogue is available to supplement the exhibition.

A selection of 118 pieces of Yixing pottery from the K.S. Lo Collection, Flagstaff House Museum of Tea Ware will travel to venues in North America. The itinerary of this travelling exhibition is as follows:

Chinese Culture Center of San Francisco, U.S.A. 15 Sept to 22 Dec 1990

Indianapolis Museum of Art, U.S.A. 9 Apr to 9 Jun 1991

Royal Ontario Museum, Toronto, Canada 17 Sept 1991 to 5 Jan 1992

清供葫蘆瓜

「(徐)次京」印

十七世紀初期

「 宜興陶藝: 茶具文物館

羅桂祥珍藏」展品之一

Ware'

Seal: (Xu) Cijing Early 17th century An exhibit of 'The Art of the Yixing Potter: The K.S. Lo Collection. Flagstaff House Museum of Tea

本期特寫







淺談香港藝術館藏「師古人」中國畫

司徒元傑 助理館長(中國書畫)

中國繪畫的傳統源遠流長,歷代遺留下來的畫作多如繁星。雖然經歷了多次朝代興替所帶來的沖擊,但其藝術本質卻鮮有重大的改變。正是這種持久的延續性,中國繪畫在世界藝術領域中獨放異彩。

在衆多前人的遺作裏,有不少是所謂「摹古」的作品。香港藝術館的中國繪畫庋藏亦不乏這類性質的畫作。這些作品很多時被認爲是抄襲,欠缺創造性。更有甚者,「臨摹」一詞兼帶有貶抑意味,被認爲是「畫家末事」(1)。這種見解實未夠全面。

模仿可說是人類創造事物所須經歷的一個階段。不 少 西 方 現 代 藝 術 先 驅 如 梵 谷 (1853 — 1890) 、 畢 加索(1881-1973)及亨利摩爾(1898-1987) 亦無不曾經歷模仿前人作品的階段(2),而他們後期 都能自闢蹊徑,獨樹風格。要掌握中國繪畫精髓, 向古人學習筆墨技巧更是不二法門。這種「師古 人 | 的學習方法可分為「摹 | 、「臨 | 、「仿 | (3) 三個層次。「摹」是指將原畫準確地複製另一副 本,要求做到纖毫不差,「隨其大細而搨之」(4)。 這種方法除了一些博物館爲保存文物名跡而刻意複 製原作,或是一些奸商存心作爲製造贋品外,實際 的學習國書過程是極少應用的。「臨」是指畫家對 着前人原書,「觀其形勢而學之」(5),是兼顧形神 相似的模仿方法。「仿」則是約束最少的。畫家細 味審視前人單幅或是多幅作品的構圖章法與及筆墨 技巧,再經過自己的理解,心領神會,然後在紙上 一揮而就。完成的畫作亦非一定依據某一特定前人 作品。這種隨意自由,注意神似又富創造性的「師 古丨方法層次最高。事實上大部份所謂「臨摹」的 國畫,均是「仿」的作品。

張大千(1899—1983)被譽為近代中國畫的翹首,晚年好用靑綠潑彩潑墨,其淋瀉盡致的大千先生這種以近乎抽象手法追求的藝術創意,却是根植於他早年專注傳統中國畫與及對前人筆墨技巧的風格的畫的山水卷(圖一),結構雄奇壯偉,山五輪郭出一峻簡冷逸的意韻(圖二)。但細味全畫之用筆,切又非全囿於弘仁的矩度,勾皴行筆轉頓挫为玩麗溫潤。特別是人物樹木畫法,所用綫條纖巧,

遠山 以淡 墨 偏 鋒 橫 掃 , 均 流 露 張 大 千 個 人 灑 脫 面 貌 。

二十世紀初的廣東畫家高劍父(1879—1951),開創中國畫發展的新路向,建立了「嶺南畫派」,或稱「折衷派」。他能夠成功地將西方及中國的繪畫觀念與技法折衷運用,先決於他本身對中國傳統繪畫有深厚基礎。此幀仿明代藍瑛(1585—1664後)山水(圖三),作於他留學日本之後。作品仍見他深證傳統筆墨,尤擅用斧劈皴,同時又講究畫



面光暗氣氛及山石的體積感。此種揉合中西技巧的 「仿」法,難度絕不低於創作原畫。

二十世紀很多極富創意的中國畫家如黃實虹 (1864—1955)、齊白石(1863—1957)、呂壽 琨(1919—1976)、均從師古人的過程中發展出 自己風格。汲古而不泥古,正是這種革新精神使中 國繪畫的傳統得以持續演化。

註釋:

- (1)見唐·張彥遠《歷代名畫記》卷一,「論畫六法」。
- (2)較聞名的模仿作品有: 梵谷:林布蘭的"The Raising of Lazarus"(1890) 畢加索:委拉斯蓋兹的"Las Meninas"(1958) 亨利摩爾:塞尚的"Trois Baigneuses"(1978)
- (3)一般國畫題款所見的「撫」、「擬」、「法」、「師」 等,意義與「仿」相若。
- (4)(5)見宋·黄伯思《東觀餘論》卷上,「論臨摹二法」。

圖片:

- 山水 弘仁 水墨設色紙本立軸 (天津市藝術博物館藏)
- 仿藍英山水 高劍父 水墨設色紙本立軸

- 4. 仿米芾山水 任預 水墨設色紙本扇面
- 仿米芾山水 金廷詔 水墨金箋扇面
- . 仿米芾山水 吳石僊 水墨設色紙本扇面



In the Footsteps of Ancient Masters

Szeto Yuen-kit Assistant Curator (Chinese Fine Art)

Through centuries of development, a unique tradition evolved in Chinese painting. In spite of upheavals caused by dynastic changes, the essence of the art form has maintained a consistency as reflected in a rich legacy of masterpieces still extant today. Many of these works were labelled by critics and art historians as "imitations of ancient masters". A number of Chinese paintings in the collection of the Hong Kong Museum of Art could be classified under this category. They are often regarded as "copies" that lack originality. The term "copy" is derogatory and the practice is considered a matter of unrefined taste not worth the effort by painters. This biased view had its origin in the Tang dynasty (618 - 907) (1).

Imitation is an essential step in learning from experience and is critical to all human creative activities. Even some of the great Western artists like Van Gogh (1853 - 1870), Picasso (1881 - 1973) and Henry Moore (1898 - 1987) copied works of former masters before developing their distinctive styles in later years (2). In Chinese painting, imitating the brush techniques of old masters is an indispensable training process that leads to deeper understanding of the tradition. In general, there are three ways of imitating ancient masters: mo, lin, and fang (3). Mo is to reproduce an exact copy by tracing or transferring (4). The exact copying of old masters is, in fact, seldomly practised in the learning process of Chinese painting. Only some national museums have intentionally produced replicas of ancient works for the purpose of preservation. Sometimes, fakes of ancient paintings which are in fact exact copies can be found in the art market. Lin is the copying of the original picture laid before the artist (5). The artist should pay attention to the capturing of the overall likeness not only of the form but also of the spirit of the model. Fang is the least restrained mode of imitating the ancient masters. By studying extensively the style, composition and technique of one or several works of a particular ancient master, the artist freely interprets the manner of the master in his painting. The artist can express himself spontaneously and creatively and thus the finished work may not display an exact likeness of any

specific work of the master imitated. In fact, most of the "copies of ancient masters" are of this type which should best be described as "in the spirit of".



Zhang Daqian (1899 - 1983) employed bold splashes of blue and green mineral colours and ink in his later works. His spontaneous and unrestrained painting style won him the acclaimed status in contemporary art. Nevertheless, his abstract expressionistic style was built upon his solid foundation in the tradition and his close adherence to ancient models in his early painting career. The composition of the handscroll (plate 1) in the style of the early Qing monk-artist Hongren (1610 - 1664) is powerful and monumental. The boulders and mountains are depicted lucidly with parched and dry brushstrokes which are then accentuated with a few horizontal moss dots. By conveying a sense of simplicity and tranquility, Zhang emulated the style of the former master (plate 2). However, if one looks at the details, one would find the difference in the approach of execution. Instead of using undulating and angular brushstrokes, Zhang employed mere rhythmic and fine brushlines, particularly in drawing the figures and vegetation. His expressive personality was further manifested through the horizontal strokes, done with the brush held in an oblique position in rendering the distant mountains.

The early 20th century Guangdong painter Gao Jianfu (1879 - 1951), a founder of the Lingman School, extended the horizon of traditional Chinese painting. Gao's solid

grounding in traditional Chinese painting contributed to his successful incorporation of Western painting theories and techniques into Chinese painting. The landscape (plate 3) in the style of the Ming master Lan Ying (1585 - after 1664) was executed after Gao returned from his painting study in Japan. The painting revealed his accomplishment in Chinese traditional techniques especially in the use of axe-cut strokes. On the other hand he also placed much attention on the chiaroscuro and the depiction of volume of the boulders. Such way of *fang*, with a synthesis of Chinese and Western painting techniques, is no less difficult than the creation of an original painting.

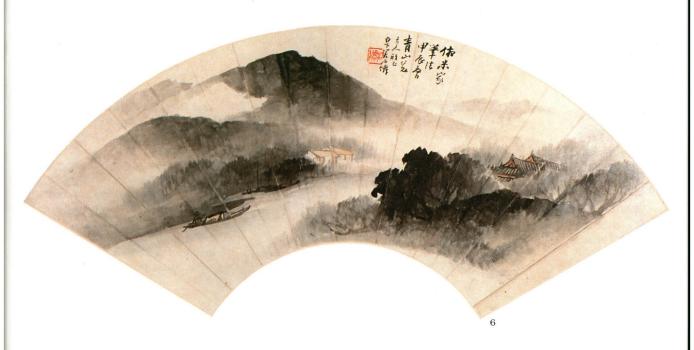
The three fan paintings (plates 4 - 6) of landscape after the style of the Song literati painter Mi Fu (1086 - 1165) also demonstrate the eclecticity of fang. The two works by Ren Yu (1853 - 1901) and Jin Tingzhao (active c. 1628 - 1644) bear the major characteristic of Mi's style in the use of horizontal dots in various ink tones for the modelling of mountains and vegetation. Ren thinly applied ink and wash to attain the drizzly effect while Jin used darker ink and left a void for the clouds to depict a scene after rain. In contrast to the two artists, Wu Shixian (? - 1916) strove for a more distinguished style by naturalistic shading in the Western manner. He even used vertical dots and ink wash to build up the landscape, yet retaining the vaporous atmosphere reminiscent of Mi's style. The creative imitations of the ancient model, imbued with the artists' own personalities result in subtle rendering differences analogical to interpretations by different instrumentalists of the same piece of music.

Many other creative artists, like Huang Binhong (1864 - 1955), Qi Baishi (1863 - 1957), Lu Shoukun (1919 - 1976), have also imitated ancient models in the process of developing their own styles. They have assimilated the stylistic essence of ancient masters while on the other hand they are not restrained by the established practices. In the light of the innovative ways of adapting old styles, the tradition of Chinese painting will continue to evolve in new directions.

Notes

- (1) See Zhang Yanyuan (Tang dynasty), Lidai minghua ji (Notes on Paintings through the Ages), juan 1, entry on "Discussion on the Six Principles of Painting".
- (2) Many examples can be found, the most famous works are: Van Gogh: Rembrandt's "The Raising of Lazarus" (1890) Picasso: Velazquez's "Las Meninas" (1958) Henry Moore: Cézanne's "Trois Baigneuses" (1978).
- (3) Words with similar meanings to "fang" including "fu", "ni", "fa", "shi" etc.
- (4), (5) See Huang Bosi (Song dynasty), Dongguan yulun (Supplementary Discussions of Dongguan), vol.1, entry on "Discussion on Lin and Mo".





Plates

- Landscape after Hongren Zhang Daqian Handscroll, ink on paper
- Landscape
 Hongren
 Hanging scroll, ink on paper
 (Collection of the Tianjin Museum of Art)
- Landscape after Lan Ying
 Gao Jianfu
 Hanging scroll, ink & colour on paper
- Landscape after Mi Fu
 Ren Yu
 Folding fan, ink & colour on paper
- Landscape after Mi Fu
 Jin Tingzhao

 Folding fan, ink on gold paper
- Landscape after Mi Fu
 Wu Shixian
 Folding fan, ink & colour on paper

巡廻展覽

套富教育性的巡廻展覽,歡迎各學校或社團免費借

為提供多方面的教育性課外活動,本館特編製了多 用。垂詢或預約請電5263743與嚴惠薫小姐或李婉 華小姐聯絡。

茶的培植與加工

香港仔圖書館:九月一日至十五日 鰂魚涌圖書館:十月一日至十五日

陶瓷

駱克道圖書館:九月一日至廿日 九龍中央圖書館:十月一日至廿日

種棉及棉織

保安道圖書館:九月一日至廿日 牛池灣圖書館:十月一日至十五日

嶺南派早期名家作品

瑞和街圖書館:九月一日至十五日 保安道圖書館:十月一日至廿日

\overline{ti}

中國傳統裝飾紋樣(三)

鰂魚涌圖書館:九月一日至十五日 柴灣圖書館:十月一日至十五日

六

高奇峯的藝術

油麻地圖書館:九月一日至廿日 花園街圖書館:十月一日至廿日

t

香港兒童美術(一)

花園街圖書館: 九月一日至廿日 土瓜灣圖書館:十月一日至十五日

八

布魯士:一八四六年的香港

九龍中央圖書館:九月一日至廿日 駱克道圖書館:十月一日至廿日

九

富嶽三十六景

藝術圖書館: 九月一日至廿日 十月一日至廿日

Travelling Exhibitions

To extend the Museum's educational services beyond the premises of the Museum and to provide meaningful extracurricular activities for school children, sets of travelling exhibitions have been made available for free loan to schools and institutes upon request. Please contact Miss Yim Wai-wai or Miss Lee Yuen-wah at 5263743 for advance booking.

1

Production of Tea

Aberdeen Library: 1-15 Sept Quarry Bay Library: 1-15 Oct

2

Production of Ceramics

Lockhart Road Library: 1-20 Sept Kowloon Central Library: 1-20 Oct

3

Production of Cotton

Po On Road Library: 1-20 Sept Ngau Chi Wan Library: 1-15 Oct

4

Early Masters of Lingnan School

Shui Wo Street Library: 1-15 Sept Po On Road Library: 1-20 Oct

5

Traditional Decorative Motifs in Chinese Art III

Quarry Bay Library: 1-15 Sept Chai Wan Library: 1-15 Oct

6

The Art of Gao Qifeng

Yau Ma Tei Library: 1-20 Sept Fa Yuen Street Library: 1-20 Oct

7

Hong Kong Children's Art I

Fa Yuen Street Library: 1-20 Sept To Kwa Wan Library: 1-15 Oct

8

Murdoch Bruce: Hong Kong in 1846

Kowloon Central Library: 1-20 Sept Lockhart Road Library: 1-20 Oct

9

Thirty-six Views of Mt. Fuji

Arts Library: 1-20 Sept 1-20 Oct

Travelling Exhibition Venues

港島區

香港仔公共圖書館

香港仔大道香港仔街市大厦三樓

電話:5557464

駱克道公共圖書館

軒尼詩道225號駱克道市政大厦五至六樓

電話:8322560

鰂魚涌公共圖書館

鰂魚涌街38號鰂魚涌市政大厦四至五樓

電話:5634243

柴灣公共圖書館

漁灣邨漁灣街市大厦三樓

電話:5571573

九龍區

藝術圖書館

梳土巴利道10號香港文化中心行政大樓

電話:7342041

花園街公共圖書館

旺角花園街123號A花園街市政大厦五至六樓

電話: 7894745

九龍中央圖書館

培正道5號

電話:7157611-2

牛池灣公共圖書館

清水灣道11號牛池灣市政大厦五至六樓

電話: 3240167

保安道公共圖書館

保安道325-329號保安道市政大厦二樓

電話:7293266

瑞和街公共圖書館

瑞和街九號瑞和街市政大厦五至六樓

電話: 3435255

土瓜灣公共圖書館

馬頭圍道165號土瓜灣市政大厦暨政府合署五至六樓

電話:7600547

油蘇地公共圖書館

上海街250號地下及閣樓

電話:7709173

Hong Kong District

Aberdeen Public Library

3/F., Urban Council Aberdeen Complex, Aberdeen Main Rd. Tel: 5557464

Lockhart Road Public Library

4-5/F., Urban Council Lockhart Road Complex, 225, Hennessy Road. Tel: 8322560

Quarry Bay Public Library

4-5/F., Urban Council Quarry Bay Complex, 38, Quarry Bay Street, Quarry Bay. Tel: 5634243

Chai Wan Public Library

Yue Man Market, Yue Wan Estate, Chai Wan.

Tel: 5571573

Kowloon District

Arts Library

Administration Building, Hong Kong Cultural Centre, 10 Salisbury Road. Tel: 7342041

Fa Yuen Street Public Library

4-5/F., Urban Council Fa Yuen Street Complex, 123A, Fa Yuen Street, Mong Kok. Tel: 7894745

Kowloon Central Library

5, Pui Ching Road. Tel: 7157611-2

Ngau Chi Wan Public Library

5-6/F., 11, Clearwater Bay Road, Urban Council Ngau Chi Wan Complex. Tel: 3240167

Po On Road Public Library

1/F., Urban Council Po On Road Complex, 325-329, Po On Road, Sham Shui Po. Tel: 7293266

Shui Wo Street Public Library

5-6/F, Urban Council Shui Wo St. Complex, 9, Shui Wo Street, Kwun Tong. Tel: 3435255

To Kwa Wan Public Library

5-6/F., To Kwa Wan Market & Government Offices, 165, Ma Tau Wai Road. Tel: 7600547

Yau Ma Tei Public Library

M/F & G/F., 250, Shanghai Street. Tel: 7709173

大會堂高座十一樓

香港藝術館為推廣本地藝術的欣賞風氣及支持本地的藝術工作者,於八八年五月展開了一項嶄新的「藝術品展銷服務」,邀請一九八五、八七及八九年入選當代香港藝術雙年展的藝術家,寄。經一五一多件原作品包括國畫、陶瓷、油畫、泰描文時品包括國畫、地年十一代藝術家,投資美好人生,親臨藝術館挑選心愛的藝術品。

10/F, City Hall High Block

To promote local art and to support creative talents, the Museum of Art has operated an art sale service since May 1988. Over 200 original works by artists selected from the 1985, 1987, and 1989 Contemporary Hong Kong Art Biennial Exhibitions are offered for sale at a maximum of three thousand dollars each. Items include Chinese paintings, ceramics, oil paintings, drawings, prints, Chinese calligraphy and sculptures. New works have been replenished. To own a work of art is to invest in the finer things in life. Please come and choose your favourite art works.



秋

鄭明

水墨設色紙本 「藝術品展銷服務」

作品之一

Autumn

Cheng Ming
Ink & colour on paper
A consigned work of 'Art Sale
Service'

大會堂高座九樓演奏廳

免費入場,不收門券。由於場地所限,每次講座只能供一百一十人入座,先到先得。

編織之美

麥慧明女士主講(粤語)

九月三日 星期一 下午六時正

麥女士在一九八二年畢業於英國倫敦大學金匠學院,主修編織藝術。其作品曾於本地一個名爲「中國織物圖案一古代到現在」的展覽中展出。麥女士現職中學美術教師,亦曾在本港多個團體中教授紡織課程,包括在香港理工學院擔任紡織科兼任導師及在藝穗會擔任導師。

麥女士將於本講座中闡釋一件手織品的創作意念、 構圖、配色及其製作過程。並介紹以簡單手動織機 一經一緯地織造出來的現代織物。麥女士將會即場 示範以紡錘做冷線的過程。 Recital Hall, 8/F, City Hall High Block Admission Free

Only 110 seats are available on a first-come-first-served basis. Please come early!

The Beauty in Woven Textile

by Ms. Irene Mak (in Cantonese) 3 Sept Mon 6pm

Ms. Irene Mak graduated from the Goldsmith College, University of London, U.K. in 1982 and obtained the Bachelor of Arts degree in Textile. Her works have been shown in a local exhibition, 'Chinese Woven Patterns Through the Ages'. She was once a part-time tutor of the Craft Section, Hong Kong Polytechnic and an instructor in the Fringe Club. At present, she is an art teacher of a secondary school.

In her lecture, Ms. Mak will give an account of the thoughts and ideas, patterns and colours of hand-woven textiles. She will also introduce the yarn-by-yarn modern tapestry works made by simple frameworks. A demonstration on the forming of threads with a spindle will be conducted during the lecture.

香港藝術館

香港中區愛丁堡廣場七號大會堂高座十至十二樓

電話:5224127

開放時間:週日——上午十時至下午六時

星期日及公衆假期——下午一時至六時 逢星期四休息

茶具文物館

香港藝術館分館香港中區紅棉路

電話:8690690

開放時間:每日上午十時至下午五時

逢星期三休息

節目如有更改,恕不另行通告

Hong Kong Museum of Art

9/F to 11/F, City Hall High Block, 7 Edinburgh Place, Central,

Hong Kong. Tel: 5224127

Opening Hours: Weekdays 10 am - 6 pm

Sundays & Public Holidays 1 pm - 6 pm

Closed on Thursdays

Flagstaff House Museum of Tea Ware

A Branch Museum of the Hong Kong Museum of Art

Cotton Tree Drive, Central, Hong Kong.

Tel: 8690690

Opening Hours: 10 am - 5 pm daily

Closed on Wednesdays

All programmes are subject to change without prior notice.



封面

際會(細部)

王純杰

混合素材

「市政局藝術獎獲獎者

作品展」展品之一

Front cover

Meet by Chance (Detail)

Wong Shun-kit

Mixed media

An exhibit of 'Urban Council Fine

Arts Award Winners'

封底

獸面紋方鼎

商/西周(公元前十一世紀) 「青銅聚英——中國古代

與鄂爾多斯青銅器」 展品之一

Back cover

Square Cauldron with Animal

Shang or early Western Zhou dynasty, 11th century B.C. An exhibit of 'Ancient Chinese and Ordos Bronzes'

香港藝術館編製 香港市政局出版

Produced by Hong Kong Museum of Art Published by Urban Council, Hong Kong

