

 香港藝術館  
HONG KONG MUSEUM OF ART



一九九一年七月至九月通訊

NEWSLETTER

7-9 1991

祇供參閱，請勿取去！

### 香港藝術館 (展覽廳)

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

星期日及公眾假期——下午一時至六時

逢星期四休息

### 香港藝術館 (新館辦事處)

香港九龍尖沙咀梳士巴利道10號

電話：7342167 / 7342132

### 茶具文物館

香港藝術館分館

香港中區紅棉路香港公園

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 (Exhibition Galleries)

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

Hong Kong.

Tel: 5224127

Opening Hours: Weekdays 10am-6pm

Sundays & Public Holidays 1pm-6pm

Closed on Thursdays

### Hong Kong Museum of Art (New Museum Offices)

10 Salisbury Road, Tsim Sha Tsui, Kowloon, Hong Kong.

Tel: 7342167 / 7342132

### Flagstaff House Museum of Tea Ware

A Branch Museum of the Hong Kong Museum of Art

Hong Kong Park, Cotton Tree Drive, Central, Hong Kong.

Tel: 8690690

Opening Hours: 10am-5pm daily

Closed on Wednesdays

All programmes are subject to change without prior notice.

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

封面

蟹 一九五三年作

齊白石 (1863—1957)

水墨紙本直幅

「太乙樓藏中國近代書畫」展品

Front Cover

Crabs dated 1953

Qi Baishi (1863-1957)

Vertical scroll, ink on paper

Exhibit of 'Modern Chinese

Painting and Calligraphy

from the Taiyilou Collection'

封底

五彩飛鳳壺

明代 / 清代交替期, 1630—60

「中國陶瓷茶具：茶具文物館

羅桂祥珍藏」展品

Back Cover

Ewer painted in wucai enamels  
with pheonix design

Transitional period, 1630-60

Exhibit of 'Chinese Ceramic Tea

Vessels: The K.S. Lo Collection,

Flagstaff House Museum of Tea

Ware'

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## 太乙樓藏中國近代書畫

大會堂高座十二樓  
至九月一日

這次「太乙樓藏中國近代書畫」展覽，共展出九十五位中國近代著名書畫家傑作，其中包括六十幀繪畫及四十幀書蹟。本港資深藏家劉少旅先生於年初捐贈市政局香港藝術館為數逾千件的「太乙樓藏中國近代書畫」，本展覽是捐贈藏品的精選。

這批展品包括二十世紀早期名家如齊白石、張大千；革新派名家徐悲鴻、林風眠；嶺南派大師高劍父、陳樹人、趙少昂、楊善深；傳統派畫家溥儒、吳子深的畫蹟。現代名家方面，包括有朱屺瞻、陸儼少、唐雲、黃永玉、謝稚柳等代表性畫作，此外尚包括閨秀名家作品及兩卷各有數十位名家作品的長卷。書法方面，包括了金石書法家馮康侯、易大厂、鄧爾雅；翰林書家桂馥、陳融、文人書家如沈尹默、董作賓、臺靜農以及從事書法教育者如馮師韓、盧鼎公、何叔惠等名家代表性書蹟。從這批展品中，觀者可窺見近百年來書畫藝術的多元化發展和各名家的卓越成就。

「太乙樓」主人劉少旅先生為本港知名藏家，六十多年來致力於推廣中國書畫藝術，與各書畫家交誼甚深。他曾籌劃多個書畫展覽，組織書畫團體及出版圖錄。他與書畫家的緊密交往，令他得以建立「太乙樓收藏」。他作出這次慷慨捐贈，目的在保存前人心血，令各界人士得有機會欣賞和研究。

展覽期間，並有圖文並茂的圖錄發售及免費場刊派發。

## 1

### Modern Chinese Painting and Calligraphy from the Taiyilou Collection

Museum Gallery, 11/F, City Hall High Block  
Up to 1 Sept

The exhibition features one hundred representative works by ninety-five well-known modern and contemporary Chinese artists, including sixty items of painting and forty items of calligraphy. The exhibits are selected from the 'Taiyilou Collection of Modern Chinese Painting and Calligraphy' which comprises over one thousand works by modern Chinese artists. The Collection was donated to the Hong Kong Museum of Art, Urban Council, by Mr. Lau Siu-lui, a well-known collector in Hong Kong.

Exhibits include works by early twentieth century masters like Qi Baishi, Zhang Daqian; innovative masters such as Xu Beihong and Lin Fengmian; masters of the Lingnan School including Gao Jianfu, Chen Shuren, Zhao Shaoang, Yang Shanshen and masters of the traditional school like Pu Ru and Wu Zishen. Works by contemporary artists such as Zhu Qizhan, Lu Yanshao, Tang Yun, Huang Yongyu, Xie Zhiliu and women artists are also featured. At the same time, two impressive handscrolls comprising many works by renowned artists are also on display. In the aspect of calligraphy, the exhibition features works by calligraphers who also excelled in seal carving like Feng Kanghou, Yi Da'an and Deng Erya; calligraphers who served the Hanlin Academy such as Gui Dian, Chen Rong and others, literati calligraphers like Shen Yinmo, Dong Zuobin, Tai Jingnong and calligraphers who devoted themselves in teaching calligraphy such as Feng Shihan, Lu Dinggong and He Shuhui. From the exhibits, viewers may get a comprehensive picture of the diverse development in the art of Chinese painting and calligraphy in the past hundred years and the distinctive accomplishments of these masters.

Mr. Lau Siu-lui, Master of Taiyilou, is a well-known collector who has devoted himself in the promotion of the art of Chinese painting and calligraphy in Hong Kong for over sixty years. He is well acquainted with many famous artists and has organized a number of exhibitions and art

societies and published catalogues. His acquaintance with the artists enabled him to build up the Taiyilou Collection of Modern Chinese Painting and Calligraphy. Early this year, he has generously donated his valuable collection to the Hong Kong Museum of Art with the aim to preserve these art treasures for appreciation and study by posterity.

To coincide with the exhibition, a fully illustrated catalogue on the exhibits will be on sale and an introductory pamphlet will be on free distribution.

黃山圖 一九四九年作  
張大千 (1899—1983)  
水墨設色紙本直幅  
「太乙樓藏中國近代書畫」展品

Mount Huang dated 1949  
Zhang Daqian (1899-1983)  
Vertical scroll, ink and colour  
on paper  
Exhibit of 'Modern Chinese  
Painting and Calligraphy from the  
Taiyilou Collection'



## 二 中國茗趣

茶具文物館地下

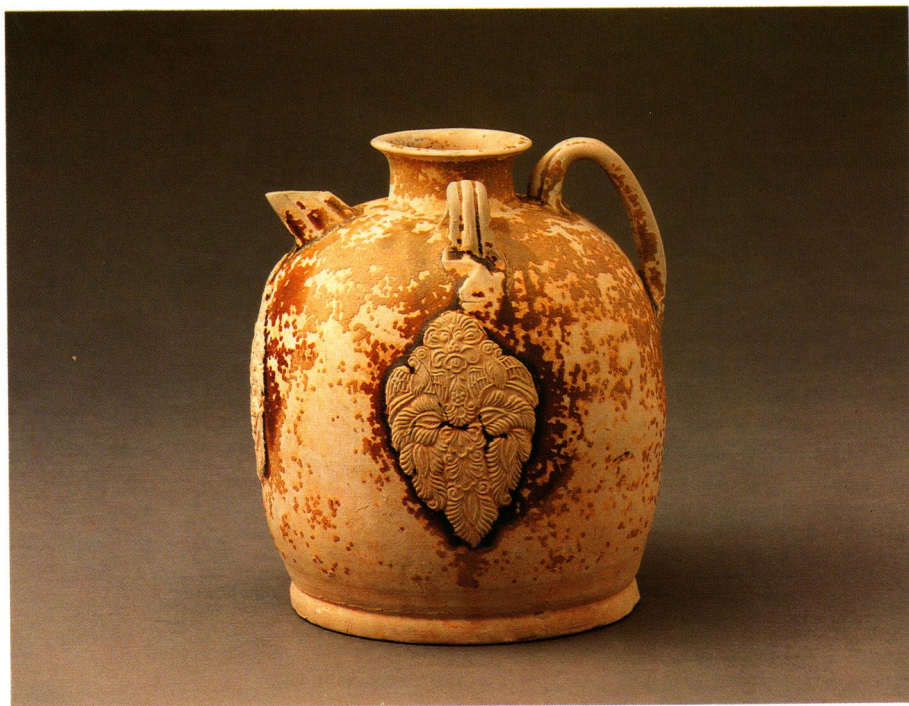
茗飲不單增添了中國人生活情趣，也發展成中國一種風俗。本展覽旨在介紹中國人飲茶的歷史，探索各朝各代飲茶的方法及習慣。是次展覽除展出香港藝術館、茶具文物館羅桂祥博士藏品及私人珍藏之茶具外，還輔以各類圖表、相片、模型，將各種飲茶方法詳加解說。

## 2

### 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.



長沙窯青釉褐斑貼花注子

唐代，九世紀

「中國茗趣」展品

Changsha ewer with appliques  
splashed with brown under a  
celadon glaze

Tang dynasty, 9th century

Exhibit of 'Chinese Tea Drinking'

## 三

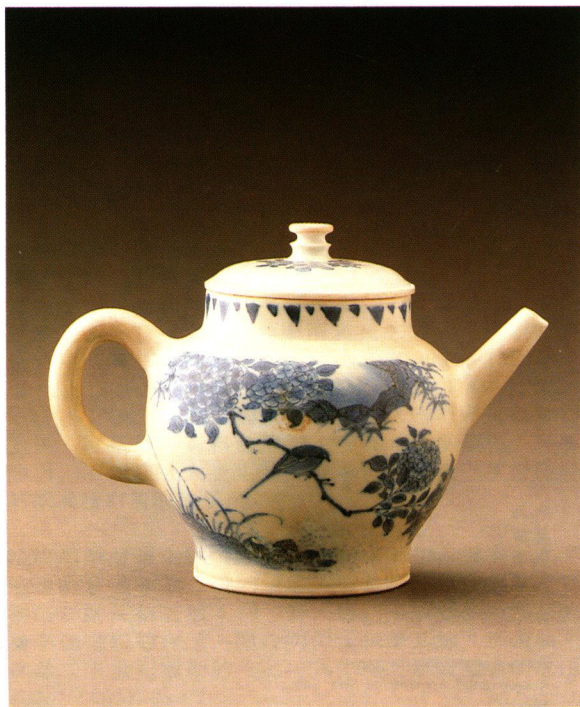
### 中國陶瓷茶具：茶具文物館羅桂祥珍藏

茶具文物館二樓

七月十一日起展出

茶具文物館的羅桂祥珍藏，包括一批由西周（公元前十一世紀至七七一年）至二十世紀的珍貴陶瓷器物。

是次展覽將展出羅桂祥收藏中約一百五十件水注茶具及其他陶瓷器物，藉以反映中國歷代陶工的卓越成就。觀眾可從中窺見中國茗器在型制及風格方面變化多姿的特色。少量歐洲及日本茶具也會在展覽中陳列，以資比較。為配合展覽，一本圖文並茂的藏品目錄將在會場發售。



## 3

### Chinese Ceramic Tea Vessels: The K.S.Lo Collection, Flagstaff House Museum of Tea Ware

1/F., Flagstaff House Museum of Tea Ware

From 11 July

The Flagstaff House Museum of Tea Ware houses an important collection of ceramics donated by Dr. K. S. Lo, dating from the Western Zhou dynasty (11th century B.C. – 771 B.C.) to the twentieth century.

The exhibition features approximately one hundred and fifty items of ceramics selected from the non-Yixing category of the K.S. Lo Collection. It aims to illustrate the consummate skill of Chinese potters in successive periods as well as the wide diversity of shapes and styles of Chinese tea utensils. Items of European and Japanese origins will also be included to reflect the influence of their Chinese counterparts. A fully illustrated collection catalogue is available at the museum shop to supplement the exhibition.

#### 青花花鳥紋茶壺

明代，約一六四〇年

「中國陶瓷茶具：茶具文物館  
羅桂祥珍藏」展品

#### Blue and white teapot

Ming dynasty, c. 1640

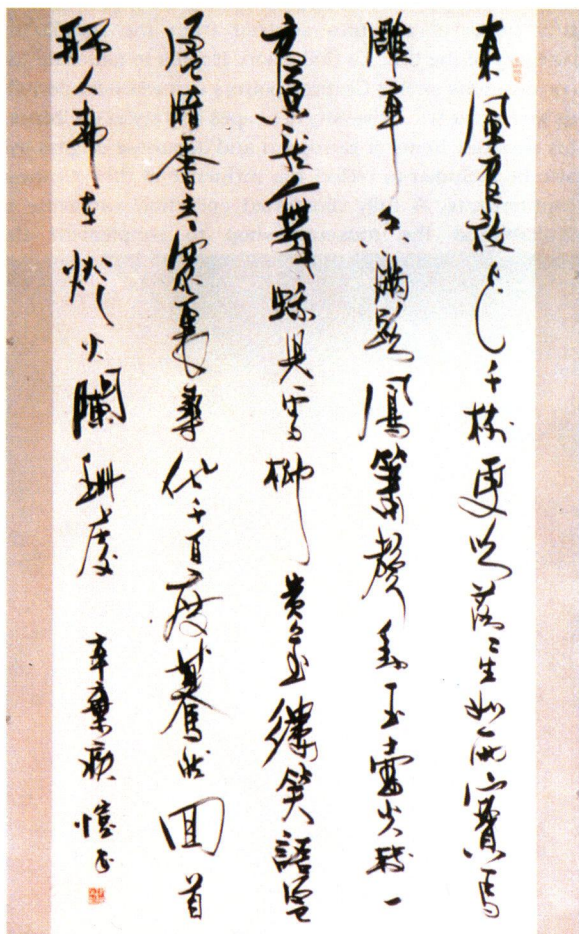
Exhibit of 'Chinese Ceramic of Tea  
Vessels: The K.S. Lo Collection,  
Flagstaff House Museum of Tea  
Ware'

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，寄賣近二百多件原作品，價格由數百元至三千元不等。經補充後，作品包括國畫、陶瓷、油畫、素描、版畫、書法及雕塑。請支持本地年青一代的藝術家，投資美好人生，新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.



唐詩

葉愷

水墨紙本直幅

「藝術品展銷服務」作品

A Poem of Tang Dynasty

Ip Hoi

Vertical scroll, ink on paper

A consigned artwork of 'Art Sale Service'

## 瓷與畫之變奏 ——

### 清末至二十世紀前期彩繪瓷板

連美嬌 助理館長（中國古物）

陶瓷是一種造型藝術；它除具有實用功能外，又有觀賞的價值。在陶瓷上繪畫紋飾的歷史久遠——新石器時代的甘肅彩陶、唐代（618-907）的長沙窯器、宋代（960-1279）的磁州窯和吉州窯器，及至元代（1271-1368）的青花瓷器、明代（1368-1644）的鬥彩、五彩器、清代（1644-1911）的琺瑯彩和粉彩器，都是由造型藝術和繪畫元素結合而成，一方面反映了中國人的生活面貌和精神文明，同時也體現了中國藝術精神相通共契、藝人一身兼擅數技的特色。

這種作風，延至清末產生了微妙的變化。康熙（1662-1722）以後，流行以粉彩繪瓷，方法是先於器物的圖案上施一層玻璃白<sup>（1）</sup>，然後再施釉彩，用濡濕的毛筆加以渲染，產生酷似水墨的濃淡漸變效果。清末民初以來，景德鎮大量生產彩繪粉彩瓷器，聘用紅店<sup>（2）</sup>或藝人於白胎瓷器上繪瓷，產品受到上海、安徽一帶市場的歡迎。<sup>（3）</sup>這些作品之中，有一部份擺脫了陶瓷造型上的限制，索性在白瓷板上用粉彩作畫，加上藝人的詩文款署，形成一種新的陶瓷種類——一方面彩繪瓷器由立體造型壓縮為平面創作，喪失了實用功能，轉為單純供人欣賞的作品，其次彩繪瓷板作品捨棄了立體造型，強化了書畫的特性，成為二十世紀前期景德鎮陶瓷的一大特色。

香港藝術館藏清末至二十世紀前期的彩繪瓷板共十一件，全數由關善明博士於去年慷慨捐贈。<sup>（4）</sup>十一件瓷板之中，以程門和金品卿所畫的「淺絳山水」瓷板年期最早。「淺絳」本是中國畫技法之一，水墨與淡赭並用，顏色柔和清淡，流行於嘉慶（1796-1820）、道光（1821-1850）年間。同治（1862-1874）、光緒（1875-1908）年間，藝人將這種畫法運用到瓷器裝飾上去，可是淺絳彩料色薄而不明亮，容易藏垢，又易磨損，不能迎合大量生產的要求，因此幾十年後淺絳彩就被粉彩所取代了。

淺絳彩雖然被淘汰，但程門、金品卿在瓷畫裡引進了清逸的意境和文人畫的意趣，與當時官窯瓷器流行繁褥的彩繪風格迥然不同，對民國初年於景德鎮興起的粉彩瓷畫影響深遠。關善明博士捐贈其餘九件瓷板，都是二十世紀前期的作品，其中不乏極負盛名的珠山八友<sup>（5）</sup>的作品。

景德鎮是中國的重要造瓷中心，也是瓷業發展的重鎮。可惜晚清政府腐敗無能，政治局勢急劇轉變，列強勢力入侵，使中國的經濟架構陷於崩潰。外國與日本瓷器大量傾銷，加上國內瓷器的關稅高昂，<sup>（6）</sup>削弱了景德鎮瓷器在市場上的競爭能力。此外景德鎮的御窯又於咸豐五年（1855）太平天國動盪的局面下停辦，此後雖然數次興復御窯，<sup>（7）</sup>但亦不能使官窯復工，致使「官窯良工四散，禁令廢弛」。為了挽救景德鎮的陶瓷工業，有識之士，嚮應一連串的救國運動，本著「振興實業」的精神，紛紛成立新式瓷廠，推行改革。就光緒三十年（1904）到宣統二年（1910）年間，各地先後設立了七間瓷廠，<sup>（8）</sup>其中張季直與官方合營的江西瓷業公司（1910），由熊希齡充任總理的湖南瓷業公司（1910），及江西萍鄉瓷業公司（1909）等，都積極實現陶瓷工業化的理想。這些公司又實施學徒訓練，比當時紅店流行的學師制度更為完善。珠山八友之中，徐仲南、王大凡、王琦、田鶴仙、何許人、畢伯濤和八友之外的張志湯等，都在瓷店裡學過繪彩瓷。<sup>（9）</sup>

除此以外，隨著1905年清廷宣佈廢除科舉制度，教育趨向普及，大批學校紛紛成立，又在學校引進了美術科目，使圖畫一科成為了專門化的學問。至1912年蔡元培先生更將美育列為理想教育的五項綱領之一，<sup>（10）</sup>一下子將藝人的地位從工匠的低點大大提昇起來，即如八友之中，程意亭和汪野亭都畢業於江西省審業學堂圖畫科，八友之外的方雲峰畢業於杭州浙江中華美專中國畫系。<sup>（11）</sup>這些專業學校順應二十世紀初期的務實思想，著重西方藝術中的寫實技巧，注重寫生，使當時的藝術更趨向於現實化和生活化的內容，如劉雨岑的「暖春圖」、鄧碧珊的「魚藻圖」，都是取材自日常生活的家畜寵物，其明暗配置、透視、比例、構圖，都很有西洋畫的味道。

民國初年經濟動盪，農村經濟受到嚴重的影響，不少人不得不轉投手工業，因而蜂湧到城市謀生。這年代入景德鎮畫瓷為業的人很多，其中有曾經是清末秀才的鄧碧珊和畢伯濤，他們的文學修養比較深厚，畫作具有清逸的意境。王琦曾以捏麵人為生，筆下人物的立體感和面相都很逼真。汪曉棠少時在杭州繪製紙絹扇，因此早沾畫藝。此外又有鄱陽畫家潘甸宇，來自安徽的何許人和王大凡，來自浙江的田鶴仙等，都將家鄉的文化藝術匯聚到景德鎮來。

二十世紀前期的彩繪粉彩瓷板在這樣豐沃的文化土壤發展，自然有可觀的一面。雖然這些瓷板不及文人畫

意境深遠，又缺乏了陶瓷有關造型方面的基本元素，但這種嶄新的瓷器種類在發展和控制色釉變化方面的卓越成就，以及繪瓷藝人積極綜合文學與視覺藝術的創新精神，皆不能抹殺。事實上，把彩繪粉彩瓷板定位為一種書畫與瓷器的變奏，是比較恰當的。

#### 註釋

- (1) 玻璃白是一種含砷的不透明白色料，把玻璃白先塗於瓷胎上，再上釉彩，便於製造渲染的效果。
- (2) 紅店是一些小型家庭工業，按照客人指定的畫稿在瓷器上抄寫圖畫。見向焯：《景德鎮窯業紀事》。
- (3) 見向焯：《景德鎮窯業紀事》。
- (4) 關善明博士捐贈瓷板包括：
  1. 程門（1908年前卒）  
彩繪淺絳山水瓷板（圖一）
  2. 金品卿（活躍於1862-1908）  
彩繪淺絳茂林修竹圖瓷板
  3. 王琦（1884-1937）  
彩繪劉海戲蟾圖瓷板（圖二）
  4. 王大凡（1888-1961）  
彩繪益壽延年圖瓷板
  5. 徐仲南（1872-1952）  
彩繪松月圖瓷板

6. 汪野亭（1884-1942）  
彩繪寒江曉渡圖瓷板（圖三）
  7. 鄧碧珊（1874-1930）  
彩繪魚藻圖瓷板（圖四）
  8. 劉雨岑（1904-1969）  
彩繪暖春圖瓷板（圖五）
  9. 田鶴仙（1894-1952）  
彩繪梅花圖瓷板（圖六）
  10. 方雲峰（1897-1957）  
彩繪仕女圖瓷板（圖八）
  11. 張志湯（1893-1971）  
彩繪駿馬清泉圖瓷板（圖七）
- (5) 珠山位於景德鎮境內，「珠山八友」雖名為「八」，但共有十人，包括：王琦、王大凡、程意亭、汪野亭、鄧碧珊、劉雨岑、何許人、畢伯濤、徐仲南和田鶴仙。他們都以彩瓷為生，對書畫詩詞，甚有研究，於是每逢月圓十五，相約聚首，吟詠詩詞，切磋畫藝。
- (6) 見江思清：《景德鎮瓷業史》。
- (7) 同治五年（1866）李鴻章籌銀十三萬兩，派蔡錦青興復御窯，御窯曾於光緒二年（1876）及二十六年（1900）兩度燒窯。
- (8) 見楊銓：《五十年來中國之工業》。
- (9) 見劉新園：《景德鎮近代陶人錄》，《瓷藝與畫藝——二十世紀前期的中國瓷器》展覽目錄，香港藝術館。
- (10) 見蔡元培：《對於教育方針之意見》。
- (11) 同註（9）。



## Innovations in Painting on Porcelain – Painted Porcelain Plaques of the Late Qing Period to the Early 20th Century

Ivy Lin Assistant Curator (Chinese Antiquities)

Porcelain is a plastic art which possesses a functional value in addition to its aesthetic appeal. The tradition of painting on ceramics can be traced back to the painted pottery of Gansu of the Neolithic period, the Changsha ware of the Tang dynasty (618-907), the Cizhou ware and Jizhou ware of the Song dynasty (960-1279). The underglaze-blue ware of the Yuan dynasty (1271-1368), *doucai* and *wucui* polychrome ware of the Ming dynasty (1368-1644), together with the enamelled wares of the Qing dynasty (1644-1911) are also highly acclaimed. Such items display the unique combination of skills relating to plastic art and painting, and the ingenuity of Chinese artists who are usually equipped with more than one type of skills.

Towards the late Qing period, certain subtle changes did occur. The Kangxi period (1662-1722) witnessed the rise of porcelain painted in *fencai* polychrome enamels. Decoration is first painted on the body of a piece of porcelain, duly followed by the application of a layer of opaque white pigment.<sup>(1)</sup> Enamel colours are then added on and gently diluted with brush, achieving tonal variations like those of ink and colour paintings. Since the late Qing period, a considerable volume of painted porcelain have been produced in Jingdezhen. Painting workshops or artists are commissioned to paint on plain porcelain wares. Such products are extremely popular in markets like Shanghai and Anhui.<sup>(2)</sup> Some artists attempted to break the formal restrictions and painted paintings on porcelain complemented by inscriptions and marks. From this we could see that the scope of creativity in painted porcelain wares is no longer restricted to three-dimensionality but also to two-dimensionality by using porcelain plaques. The functional importance of porcelain wares has given way to the visual appreciation of the paintings. By the early 20th century, the porcelain wares of Jingdezhen have further reinforced and strengthened the significance of painting and literature as part of the creative involvement.

In regard to painted porcelain plaque of the late Qing to the



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early 20th century, the Hong Kong Museum of Art has acquired a total of 11 items – all of which have been generously donated by Dr Simon Kwan in 1990.<sup>(3)</sup> Among the 11 items, the 'Landscape', porcelain plaques painted in *qianjiang* enamels by Cheng Men and Jin Pinqing respectively are the earliest. *Qianjiang* is a type of Chinese painting technique and had once been highly popular in the Jiaqing (1796-1820) and Daoguang (1821-1850) periods. It is a combination of ink and pale reddish-brown colour, which appears pale and a bit diluted. During the periods of Tongzhi (1862-1874) and Guangxu (1875-1908), artists attempted to apply the same technique in painting porcelain wares but the result was unsatisfactory. *Qianjiang* enamels were too thin and they appeared a bit rusty. They were also very delicate and could not be mass produced. In light of all these, it is hence replaced by *fencai* enamels in the following decades.

Although *qianjiang* enamels were eventually replaced by *fencai*, yet the interest in literati painting inspired by Cheng Men and Jin Pingqing was entirely different from the style of imperial wares. This refined taste greatly influenced the paintings on porcelain of Jingdezhen in the early 20th century. Among the donations of Dr Simon Kwan, a majority of them belong to this period, including the renowned works of the Eight Friends of Zhushan. <sup>(4)</sup>

Jingdezhen is highly acclaimed in porcelain production and is regarded as one of the most important production centres in China. Nonetheless, due to the corruption of the late Qing government and subsequent foreign invasion, the economy in China has come to a fatal destruction. <sup>(5)</sup> The competitiveness of Jingdezhen wares was seriously undermined in facing the loss of overseas markets to Japan and other foreign countries together with the high tariffs. The imperial kiln of Jingdezhen was closed in 1855 because of the Taiping Rebellion. Though it had been

restored on several occasions after the Rebellion, <sup>(6)</sup> such attempts had all been unsuccessful. From 1904 to 1910, there was a period of rejuvenation. During these 6 years, 7 porcelain factories were established in different locations in China <sup>(7)</sup> attempting to industrialize porcelain production. Among those factories, the Jiangxi Ceramics Company established by Zhang Jizhi and the government (1910), the Hunan Ceramics Company administered by Xiong Xiling (1910) and the Pingxing Ceramics Company, Jiangxi (1909) were actively working towards industrialization. They organized training programmes for the employees, introducing a better teaching system than the traditional apprenticeship practised in most painting workshops. The Eight Friends of Zhushan like Xu Zhongnan, Wang Dafan, Wang Qi, Tian Hexian, He Xuren, Bi Botao together with other masters like Zhang Zhitang had all been trainees in these workshops. <sup>(8)</sup>

With the abolition of the imperial examination system in



1905, education became more wide spread. Schools were set up and fine art subjects were introduced in the curriculum. By 1912, art became one of the five important principles in education ideals promoted by Cai Yuanpei.<sup>(9)</sup> The social and academic status of artists was highly regarded. They were no longer regarded as craftsmen but respected as masters of art. Among the Eight Friends, Cheng Yiting and Wang Yeting were graduates of the Jiangxi Ceramics School. Fang Yunfeng was also a graduate of the Zhonghua Academy, Hangzhou, majoring in traditional painting.<sup>(10)</sup> These professional art institutions placed great emphasis on the realist techniques and drawing practice advocated in western art, thus establishing a closer bond between reality and art. The 'Hen and Cock' of Liu Yucen and the 'Fish and Aquatic Plant' of Deng Bishan are typical examples. Their subject matters are taken from pets and domestic animals, and their perspective proportion, composition and play of light are evidence of western influence.



During the early Republic, the economic ability of the villages was completely ruined. Many people left for the cities to work in the factories. Among them were Deng Bishan and Bi Botao who came to Jingdezhen and worked as porcelain painters. Since both Deng and Bi came from a literary background, their works are more elegant and refined. Wang Qi had been a flour dolls maker, the human figures painted by him are more 'realistic'. Wang Xiaotang who had been a fan painter, was very skilful in painting porcelain. Together with Pan Taoyu from Poyang, He Xuren and Wang Dafan from Anhui, Tian Hexian from Zhejiang, the art of painted porcelain in Jingdezhen flourished.

Although the painted porcelain plaques have certain limitations when comparing to the Chinese paintings and traditional ceramics in their visionary perception and arrangement of formal elements they deserve recognition for the development and control in the application of enamel colours, as well as the harmonious combination of literature and visual art. In fact, it may be more appropriate in defining painted porcelain plaques as a type of innovation derived from literati painting and porcelain craft.

# Notes:

- (1) In *fencai* painting, before enamel colours are painted, a layer of opaque white pigment derived from arsenic is first applied to the porcelain body to enable creation of tonal gradations in the painting.
- (2) Xiang Chao, [Important Events in the History of Jingdezhen Porcelain History]
- (3) The painted porcelain plaques donated by Dr Simon Kwan in 1990 are:
  1. Cheng Men (died before 1908)  
Landscape, porcelain plaque painted in *qianjiang* enamels (plate 1)
  2. Jin Pinqing (active 1862-1908)  
Landscape, porcelain plaque painted in *qianjiang* enamels
  3. Wang Qi (1884-1937)  
Liu hai and toad, porcelain plaque painted *fencai* enamels (plate 2)
  4. Wang Dafan (1888-1961)  
Rock, *lingzhi* and fruit, porcelain plaque painted in *fencai* enamels
  5. Xu Zhongnan (1872-1952)  
Pine and moon, porcelain plaque painted in *fencai* enamels
  6. Wang Yeting (1884-1942)  
Riverscape, porcelain plaque painted in *fencai* enamels (plate 3)
  7. Dang Bishan (1874-1930)  
Fish and aquatic plant, porcelain plaque painted in *fencai* enamels (plate 4)
  8. Liu Yucen (1904-1969)  
Cock and hen, porcelain plaque painted in *fencai* enamels (plate 5)
  9. Tian Hexian (1894-1952)  
Plum blossom, porcelain plaque painted in *fencai* enamels (plate 6)
  10. Fang Yunfeng  
Lady by a peach tree, porcelain plaque painted in *fencai* enamels (plate 8)
  11. Zhang Zhitang (1893-1971)  
Horses, porcelain plaque painted in *fencai* enamels (plate 7)
- (4) Zhushan is located in Jingdezhen. The Eight Friends of Zhushan consists of ten members. They are Wang Qi, Wang Dafan, Cheng Yiting, Wang Yeting, Deng Bishan, Liu Yucen, He Xuren, Bi Botao, Xu Zhongnan and Tian Hexian. They gathered together once every month to discuss and study poetry and painting. They were all renowned craftsmen in painting porcelain.
- (5) Jiang Siqing, [A History of the Jingdezhen Porcelain Industry].
- (6) Li Hongzhang had raised a hundred and thirty thousand dollars to restore the imperial kiln in 1866. Cai Jingchang was responsible for the restoration. The imperial kiln had fired twice in 1876 and 1900 respectively.
- (7) Yang Quan, [Industries of China in the Past Fifty Years].
- (8) Liu Xinyuan, A Register of Jingdezhen Porcelain Craftsmen, Brush and Clay, Chinese Porcelain of the Early 20th Century, exhibition catalogue published by the Hong Kong Museum of Art.
- (9) Cai Yuanpei, [Opinions in the Direction of Education].
- (10) See note (8).



為提供多方面的教育性課外活動，本館特編製了多套富教育性的巡迴展覽，歡迎各學校或社團免

費借用。垂詢或預約請電7342156—7與嚴惠蕙小姐或李婉華小姐聯絡。

## 一

### 高奇峯的藝術

薄扶林圖書館：七月一日至十五日

油麻地圖書館：八月一日至廿日

## 二

### 高劍父的藝術

九龍中央圖書館：七月一日至廿日

牛池灣圖書館：八月一日至十五日

土瓜灣圖書館：九月一日至十五日

## 三

### 中國傳統裝飾紋樣（三）

牛池灣圖書館：七月一日至十五日

保安道圖書館：八月一日至廿日

香港仔圖書館：九月一日至十五日

## 四

### 宋鳥獸畫選（一）

土瓜灣圖書館：七月一日至十五日

柴灣圖書館：八月一日至十五日

## 五

### 宋鳥獸畫選（二）

瑞和街圖書館：七月一日至十五日

鰂魚涌圖書館：八月一日至十五日

花園街圖書館：九月一日至廿日

## 六

### 明鳥獸畫選

藝術圖書館：七月一日至廿日

瑞和街圖書館：八月一日至十五日

鰂魚涌圖書館：九月一日至十五日

## 七

### 種棉及棉織

鰂魚涌圖書館：七月一日至十五日

花園街圖書館：八月一日至廿日

油麻地圖書館：九月一日至廿日

## 八

### 尤特利奧

駱克道圖書館：七月一日至廿日

藝術圖書館：八月一日至廿日

瑞和街圖書館：九月一日至十五日

## 九

### 盧奧

官塘圖書館：七月一日至十五日

駱克道圖書館：八月一日至廿日

九龍中央圖書館：九月一日至廿日

## 十

### 梵谷

藝術圖書館：九月一日至廿日

# Travelling Exhibitions

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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 Lee Yuen-wah at 7342156-7 for advance booking.

**1**

## **The Art of Gao Qifeng**

Pok Fu Lam Library: 1-15 July

Yau Ma Tei Library: 1-20 Aug

**2**

## **The Art of Gao Jianfu**

Kowloon Central Library: 1-20 July

Ngau Chi Wan Library: 1-15 Aug

To Kwa Wan Library: 1-15 Sept

**3**

## **Traditional Decorative Motifs in Chinese Art III**

Ngau Chi Wan Library: 1-15 July

Po On Road Library: 1-20 Aug

Aberdeen Library: 1-15 Sept

**4**

## **Bird and Animal Paintings of the Song Dynasty I**

To Kwa Wan Library: 1-15 July

Chai Wan Library: 1-15 Aug

**5**

## **Bird and Animal Paintings of the Song Dynasty II**

Shui Wo Street Library: 1-15 July

Quarry Bay Library: 1-15 Aug

Fa Yuen Street Library: 1-20 Sept

**6**

## **Bird and Animal Paintings of the Ming Dynasty**

Arts Library: 1-20 July

Shui Wo Street Library: 1-15 Aug

Quarry Bay Library: 1-15 Sept

**7**

## **Production of Cotton**

Quarry Bay Library: 1-15 July

Fa Yuen Street Library: 1-20 Aug

Yau Ma Tei Library: 1-20 Sept

**8**

## **Maurice Utrillo**

Lockhart Road Library: 1-20 July

Arts Library: 1-20 Aug

Shui Wo Street Library: 1-15 Sept

**9**

## **Georges Rouault**

Kwun Tong Library: 1-15 July

Lockhart Road Library: 1-20 Aug

Kowloon Central Library: 1-20 Sept

**10**

## **Vincent van Gogh**

Arts Library: 1-20 Sept

# 巡迴展覽地點

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### 鰂魚涌公共圖書館

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## 九龍區

### 藝術圖書館

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電話：7342041

### 花園街公共圖書館

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電話：7600547

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### 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 Wan 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

### Yau Ma Tei Public Library

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

### Kwun Tong Public Library

25-35, Ting On Street, Ngau Tau Kok.

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### To Kwa Wan Public Library

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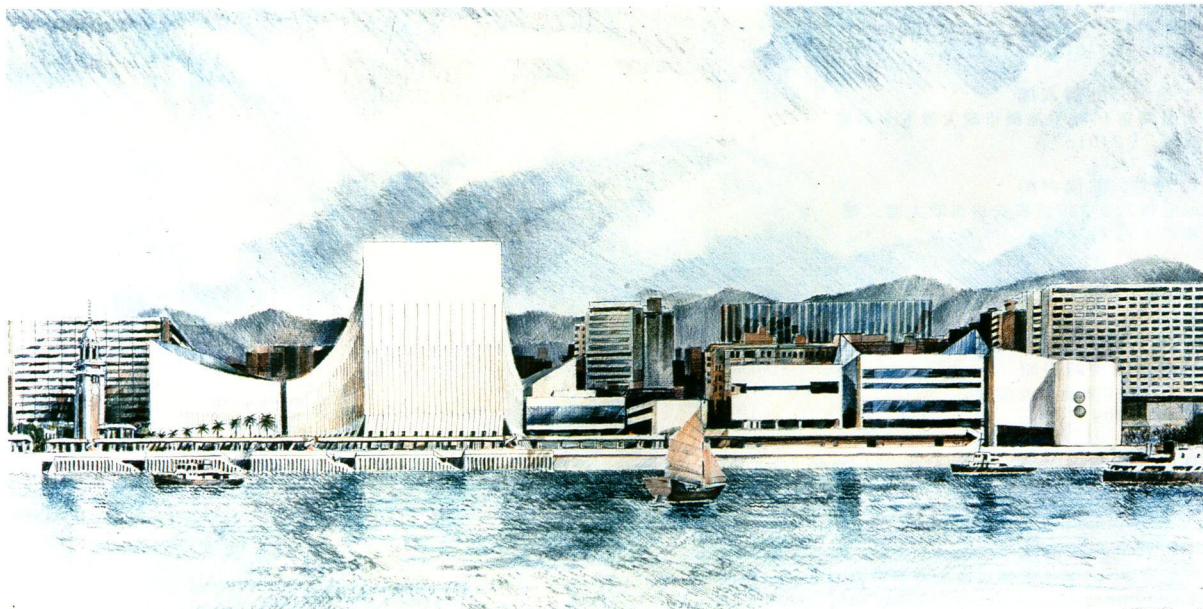
自一九六二年揭幕以來，香港藝術館已在大會堂渡過近三十載了。雖然受場地所限，但我們都能維持多樣化的展覽和教育活動。位於香港文化中心的香港藝術館新館，將使我們更有效地發揮藝術館的功能。

香港藝術館位於大會堂高座的展覽廳，將於九一年九月二日關閉。位於香港文化中心的新館，將於九一年十一月開幕。揭幕的展覽和各項活動，將於下期的通訊公佈。我們期望你繼續支持和鼓勵。

After nearly 30 years of operation, the Museum of Art will bid farewell to City Hall. Despite the limitation of space, we have managed to present a vigorous exhibition and educational programme since 1962. With the new Hong Kong Museum of Art at the Cultural Centre we will be able to function more effectively.

The Museum Galleries at City Hall will be closed from 2 September 1991. The new Hong Kong Museum of Art will open in November 1991 at the Hong Kong Cultural Centre. The new Museum programmes will be announced in our next issue.

We look forward to your continual support and encouragement.



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