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香港中文大學文物館
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THE CHINESE UNIVERSITY OF HONG KONG

香 HONG 港 KONG 藝 MUSEUM 術 OF ART 館

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NATIONAL ART MUSEUM OF CHINA

自我有乾坤

吕寿琨与早期水墨运动

IN SEARCH OF ZEN

The Art of Lui Shou-Kwan

前言

中国美术馆馆长 吴为山

20 世纪在香港艺坛大放异彩的艺术家吕寿琨，是香港“水墨运动”的先驱者，更是促发香港本土现代主义艺术运动的重要奠基人之一。他以毕生精力推动香港现代水墨艺术的发展，在一定程度上获得了世界艺坛的高度评价。尽管如此，吕寿琨对于内地的公众来说却略显陌生，此次“自我有乾坤——吕寿琨与早期水墨运动”展览在中国美术馆的举办，著实为内地公众建构了走入吕寿琨艺术人生的多维平台。

20 世纪初的广东，这个被岭南艺术和众多艺术大师之精神滋养的沃土，为众多才华横溢的有志青年提供了丰富的创作素养，吕寿琨便是其中杰出的一位。他自幼接受良好的文化与美术教育训练，获取了直接观赏和临摹名家作品的宝贵机会，为日后的艺术创作夯实了坚实的基础，并在移居香港之后，崭露头角。

近现代时期的香港占据了多元文化交汇碰撞的重要地缘位置，鸦片战争之后的殖民统治深度地混杂了这片土地的文化生态，特别是在 20 世纪中叶以后，作为新型国际化大都市的香港，在文化上史无前例的相容并包，在某种意义上也造就了传统文脉线索中中国画偏离自身发展规律的事实。杂糅的文化语境进而促发了吕寿琨的艺术追索——如何让中国画在保持传统价值观的同时与全球化的创作方法论以及香港本土的文化血脉相互融合？他以扎实的中国画传统素养为基础依托，试图将笔墨作为媒介从纯粹的艺术观念中剥离，以语言的张力展现多元文化语境下相互交织的艺术样态。在吕寿琨的努力下，香港的“水墨运动”正式拉开帷幕，在传承与变革的进程中，香港水墨艺术跻身世界艺术舞台，成为香港文化一枚令世人瞩目的标签。

此次展览以吕寿琨上世纪 40 年代末至 70 年代初的重要创作为梳理线索，展出了艺术家代表作品五十馀幅，全面而生动的呈现出吕寿琨的艺术创作脉络。其中不乏许多传承传统笔墨的山水画作品，包括了临摹古代大师的经典之作，如临摹吴镇的《渔父图》和倪瓒的《春风江亭》等等。借由这些作品的传达，吕寿琨雄浑的笔墨功夫与深邃的传统文化底蕴哗然纸上。在笔墨语言的塑造与观念化抽象的提炼之间，吕寿琨找到了实现自我文化身份的通道，展现出其独特的审美取向与艺术理念表达，极具国际视野与情感体验的表徵。

“自我有乾坤——吕寿琨与早期水墨运动”展览不仅是吕寿琨艺术生涯的回顾，更是香港水墨艺术运动发展的一个侧面。正是在以吕寿琨等优秀香港艺术家的推动下，香港的水墨运动得以蓬勃发展，甚至对上世纪 80 年代祖国内地水墨画的发展起到了关键性的启发性影响。在香港回归祖国二十年后的今天，内地与香港的文化交流以前所未有的进度和广度推进著，同根同源的两地文化血脉互通互融，绽放出瑰丽的文化篇章。吕寿琨的艺术作为香港美术的重要内容，在中国美术的最高殿堂中国美术馆展出，是展示香港美术在内的全中华民族优秀文化的精彩写照。我们可以看到，在弘扬中华民族优秀文化的道路上，中国美术馆人的脚步，从未停歇，永无尽头。

在此，我谨代表中国美术馆所有工作人员衷心感谢为此次展览成功举办而付出努力的香港同胞同仁们。正是我们彼此的通力协作才能促使展览圆满实施。这不仅是吕寿琨艺术在内地的一次集中展示，也是同胞间文化艺术交流的硕果，必将在内地与香港的文化交往史上留下浓墨重彩的一笔！

导论

吕寿琨（1919-1975）被誉为香港“新水墨运动”的先驱。在推动香港现代水墨发展之馀，其在欧美的个人展览也备受著名艺评家的好评，成功地弘扬中国绘画的实验性。尽管当代艺评家皮道坚指出吕氏的创作“比 85 美术新潮时期中国大陆的抽象水墨实验差不多要早三十年”，但国内对吕氏的认知极其有限。是次展览从香港艺术馆与香港中文大学文物馆的藏品中挑选 51 件代表性作品，展示吕氏前瞻而宏大的艺术哲学，并呈现扎根传统而突破中西藩篱的力作。是次展览将会展现，吕寿琨的贡献不仅仅是地区性的。这不但因为他是最早频繁在海外展出的中国艺术家之一，还因为他的画作为新水墨运动的发展创造了良好的条件，使当代中国艺术在二十世纪世界艺术舞台上大放异彩。吕氏凭籍对古代画论及西方当代艺术的深厚认识，于 1957 年出版著作《国画的研究》，向读者展示中国绘画传统为现代艺术所用之道。他又指出中国艺术有助西方当代艺术的发展，在当时附和西方艺术的风气中另辟新径。吕氏与一些现代中国艺术家的不同之处在于他对古代名作及书画理论有著透彻的理解，并非单纯依靠变换绘画技巧、媒介或题材来“完善”中国艺术。他对于中国绘画历史发展的理解使他能够前瞻地展望水墨画的发展趋势和全球影响力：一边以笔墨与前人切磋，一边放眼国际，展望未来。吕氏成功将古代国画理论融入现代艺术创作，建起一条连接中国及西方艺术世界的坚固桥梁。

Introduction

Best known for his ‘Zen Painting’ created during the 1960s–1970s, Lui Shou-kwan (1919–1975) is widely considered the father of new ink art in Hong Kong. Art critic Pi Daojian writes that Lui experimented with ink painting “some three decades earlier than the ’85 Art Movement when mainland artists began to engage in similar experiments.” Despite the artist having had fifty solo exhibitions worldwide, major surveys of modern Chinese art tend to only give a passing reference to Lui, marginalizing him and other regional painters who were active outside of mainland China. The proposed exhibition—gathering masterpieces from the Hong Kong Museum of Art and Art Museum of The Chinese University of Hong Kong—argues that Lui’s contribution is anything but marginal. His paintings paved the way for the modern ink movement that epitomizes contemporary Chinese art in the international art scene during the twentieth-first century. Perhaps more importantly, his grasp of the historical development of Chinese painting gave him the vision to foresee the changing trends in ink painting and its global impact. His 1957 publication *A Study of Chinese Painting* suggests that the principles of classical painting contributed to the development of global contemporary art. This insight radically departs from the two older camps of artists who either maintained the insularity of Chinese art or eclectically grafted formal elements onto their works. On one level, this exhibition seeks to unveil the thoughts and oeuvre of this visionary artist. On another level, this exhibition is a case study that challenges an art historical discourse predominated by political history.



山水横幅 *Landscape*，1971
纸本设色 Ink and colour on paper
191 × 364 cm
香港中文大学收藏（利园酒店惠赠），1993.0248
Collection of The Chinese University of Hong Kong (Gift of Lee Gardens Hotel)

本作是受利园酒店委托创作，呈现了香港海湾帆船穿梭如织的繁忙景象。虽然是以传统笔墨进行创作，但两侧矗立的山峰与中间的“地平线”构成了英文“Hotel（酒店）”的第一个字母“H”——以此向香港英治时期最豪华的酒店致意。
Commissioned for the Lee Gardens Hotel, this painting references Hong Kong's vibrant harbor with its plethora of boats. Despite its execution in traditional brushwork, the 'H' composition—signified by two vertical mountain ranges and a distant 'horizon' line—pays homage to one of the most luxurious hotels built during Hong Kong's colonial era.



台湾阿里山峭壁 *Cliffs of Ali Shan*, Taiwan，1971
水墨设色纸本 Ink and colour on paper
83 × 152 cm
香港艺术馆藏，AC1976.0056
Collection of Hong Kong Museum of Art

古画的启示

吕寿琨受父亲吕灿铭（1892-1963）的薰陶，又与前辈画家如赵浩公（1881-1946）、庐震寰 (1887-1979)、黄般若 (1901-1968) 及李研山 (1898-1961) 等交往，但其主要是通过大量临写古代绘画来自学。展览当中的部分“习作”很可能是受到了 1959 年台北故宫博物院国画展览的启发 , 尽管当时展出的都是图像复制品。吕寿琨并不将研习传统绘画当成束缚，反而视其为创新的基础。他将临摹古代名作比喻为「拆开一幅墙，再由一个一个砖砌成一幅墙」。点和线就是比喻中的砖头，它们本身已具表现力，艺术家需要将之掌握才能创新。

作为示范习作，吕氏提醒观者临摹古人作品的目的并不止于追求形似，同时亦须了解由姿势、运笔等部分组成的作画过程。如果作画中稍为不慎，作品的整体效果便会受到影响。当艺术家能够将画法和绘画的基本要素挥洒自如并能化为己用，运用古法并不会成为阻碍他表达自我的桎梏。就此而言，吕氏能运用传统笔法将香港的寻常风景转化为充满灵气的山水。

Lessons from classical paintings

Lui Shou-kwan's interest in Chinese painting was inspired by his father Lü Canming (1892-1963). Despite having learned from noted classicists such as Zhao Haogong (1881-1946), Lu Zhenghuan (1887-1979), Huang Bore (1901-1968) and Li Yanshan (1898-1961), Lui was largely a self-taught painter who would enlarge reproductions from catalogues. Some of his 'copies' on view were probably inspired by the 1959 exhibition of Chinese paintings from the National Palace Museum, although the displayed works were all photographic reproductions. Despite limited access to original works, Lui Shou-kwan considered the study of classical painting as a basis for creating innovative work. Lui likened the process of imitating ancient masterpieces to "deconstructing a wall, and using the bricks to reassemble a new wall". Lines and dots were among the basic units or "bricks" that the artist needed to master before creating a new work, because these basic units were expressive in and of themselves. If these basic units were not properly executed, they would significantly affect the overall result.

From these 'demonstration paintings,' Lui reminded viewers that studying the works of ancient masters was not only a matter of capturing formal likeness, but that it was also relevant to ponder the painting process involving the posture, brush movement, and so on. If an artist internalized both the method and the basic units, and could make adjustments at will, then the application of ancient methods would not be at the expense of personal expression. As such, Lui was able to apply traditional brushwork to render Hong Kong sceneries as expressive landscapes.

学习大师的作品，是学习和试用他们绘画的方法，这是“入法”。艺术家应先借用和承接古人的方法去表现自己的思想，知道最后能建立自己的方法，以达到个人的呈现。这就是最后所要求的“出法”。(吕寿琨语)
To study the works of the masters is to learn and practice how they painted—i.e., to 'go into the methods.' The artist should paint what is in his mind by borrowing, utilizing and adapting the masters' methods, until at last he establishes his own method, which will be the revelation of his personality. He will then 'come out from the methods.' He goes into the methods in order to come out from them. — *Lui Shou-kwan*

学古人得其形似便沾沾自喜者是蠢材；以为古人写尽一切，所有神奇工巧，似已为古人所用尽，今无可变易者，是奴才。(吕寿琨语)
He who delights in copying from the ancients and producing works resembling those of the ancients is a fool. And a slave is he who thinks that the ancient artists had done all the wonders and miracles, practiced all the skills and techniques, and there is nothing that could be improved. — *Lui Shou-kwan*



东升图 *Rabbits*，1948
水墨设色绢本 Ink and colour on silk
43 × 257 cm
香港艺术馆藏，AC1976.0045
Collection of Hong Kong Museum of Art



临郭熙《早春图》 *After Guo Xi's Early Spring*，1968
水墨纸本 Ink on paper
115.5 × 48 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0038
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)



临黄公望《富春大岭图》 *After Huang Gongwang's 'Great Summits of Fuchun'*，1968
水墨纸本 Ink on paper
120.75 × 60.5 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0039
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)



临倪云林《雨后空林》 *Copy of Ni Zan's A Secluded Forest after Rain*，1967
设色纸本 Ink and colour on paper
121 × 57.5 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0025
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)



临倪云林《春风江亭》 *River Pavilion in Spring after Ni Zan*，1967
设色纸本 Ink and colour on paper
121 × 60.5 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0022
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)

写过八大，然后知中锋回腕并非仅限于执笔握管如书法写字者；临过云林，然后知卧笔偏锋之趣味。（吕寿琨语）
Having learned to paint in Bada Shanren's style, one realizes that [the strength of the center-tip brushstroke derived from] holding the brush upright with a locked wrist is not a technique merely reserved for calligraphers. Upon modelling Ni Zan, one would appreciate the beauty of the slanted brush. — *Lui Shou-kwan*



临吴镇《渔父图》 *Wu Zhen's Fisherman*，1967
设色纸本 Ink and colour on paper
180 × 95 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0021
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)

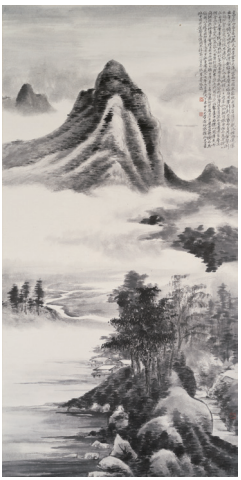
1967 年 5 月香港“六七暴动”期间，吕寿琨创作了《临吴镇“渔父图”》。但这幅对于吴镇作品的临习却并非描绘吴氏心中的世外桃源。吕氏创作的是风暴过后，渔夫继续出海捕鱼的景象。吕氏在题跋中写道：“既已有所抱负，必力图生存，然后改造时势以证见自我之存在。”
In May 1967, during the outbreak of the 'Leftist riots' in Hong Kong, Lui Shou-kwan painted *Wu Zhen's Fisherman*. Yet his imitation of Wu Zhen's painting is not a depiction of the utopia imagined by Wu. Rather, Lui renders a landscape after storm, in which a fisherman has emerged to continue fishing. As Lui notes in the inscription, "Anyone with an aspiration should strive to stay alive and change the world in order to prove themselves."



节临吴镇《中山图》 *After Wu Zhen's 'A Mountain Among Mountains'*，1968
水墨纸本 Ink on paper
120 × 59.5 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0040
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)

吕氏选取了吴镇长卷力作《中山图》的一部分，突显皴法和苔点，呈现山脉与林木。在题跋中，吕寿琨写道：“吴仲圭擅用空抢披麻金刚杵，笔墨恣纵稳重，骨老雄浑……后之文人画者，写竹不离仲圭，山水多入公望之门，兼山樵而仰止云林力气。至于笔墨苍劲，莫不法本吴镇。”
Lui selects a section from *A Mountain Among Mountains*—another masterpiece by Wu Zhen—and highlights the texture strokes and dotting technique to feature mountain ranges and vegetation respectively. In the inscription, Lui states, "Wu Zhen was an adept at kongqiang-drags, hemp-fibre strokes and vigorous execution. His painting is at once untrammeled and full of strength... Later literati painters painted bamboos in the shadow of Wu Zhen and turned to Huang Gongwang and Wang Meng and Ni Zan for their landscapes. For robustness, however, they would still refer to Wu Zhen."

临一张画，有如拆开一幅墙，再由一个一个砖砌成一幅墙。（吕寿琨语）
Imitating a painting is like deconstructing a wall, and using the bricks to reassemble a new wall. — *Lui Shou-kwan*



临高克恭《雨山图》 *Mountains in Rain after Gao Kegong*，1967
水墨纸本 Ink on paper
121 × 60 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0024
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)

在临传高克恭《雨山图》时，吕氏讲述了自己从中所得到的启发，并且警示一些误区会引发不良后果。吕氏在题跋当中的分析提供了要获得成功效果的重要线索，并进一步肯定了元朝之后的艺术表达是建立在精妙的笔法技巧之上。
In his imitation of *Mountains in Rain after Gao Kegong*, Lui narrates the lessons that he had learned from the original work, and cautions that mistakes may conjure unflattering associations. Lui's analytical inscription provides important clues to achieve desired results, thereby confirming that artistic expressionism—during the Yuan or later—rests on sound technical execution.



仿吴镇山水 *Landscape after Wu Zhen*，1968
水墨纸本 Ink on paper
34 × 94.5 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0036
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)

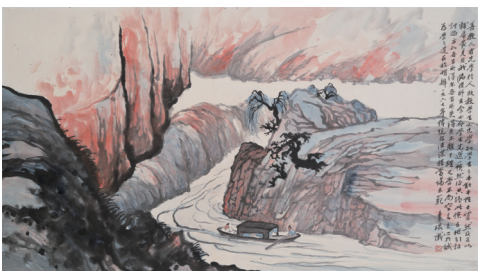
《仿吴镇山水》是又一件取材于古典作品的绘画，水与陆地组成斜对角构图，形成虚实对比。这件作品很可能是参照大都会艺术博物馆的《渔父图》进行创作的。
Another painting that borrows freely from a classical work is *Landscape after Wu Zhen*, which is derived from the diagonal composition that contrasts solid landmass with a vast body of water. A probable source of this work is the *Fisherman* at the Metropolitan Museum of Art.

自云林后，馀仅见一个渐江，能单独运用线条写成山水画者。(吕寿琨语)
Hongren was the only painter since Ni Zan who could paint landscapes using mere lines.
— Lui Shou-kwan



临渐江山水 *Landscape after Hongren*，1968 年
水墨纸本 Ink on paper
120 × 59.5 cm
香港中文大学收藏（吕展云女士，吕展露女士及吕展霸医生惠赠），2017.0138
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)

吕氏以此山水作品向弘仁致敬，嶙峋的山峰呈现出恢弘的气度
It is in homage to Hongren that Lui paints this landscape, in which the wiry, architectonic mountain projects an impression of monumentality.



急流逆舟 *Sailing Upstream*，1967
设色纸本 Ink and colour on paper
45 × 81 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0032
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)

《急流逆舟》这幅作品很可能是以石涛《写黄研旅诗意册》中的一帧为原型，但与原作大相径庭：吕氏蜿蜒的河流穿梭于巨石与悬崖峭壁间。
Sailing Upstream is a greater departure from the original, and is likely modeled after a leaf in the album *Landscapes depicting poems of Huang Yanlü* by Shitao: Lui frames the winding stream with a larger boulder and overhanging cliff on the left.



山水 *Landscape After Zhu Ta*，ca.1969 年
水墨设色纸本 Ink and colour on paper
153 × 83 cm
香港艺术馆藏，AC1976.0051
Collection of Hong Kong Museum of Art



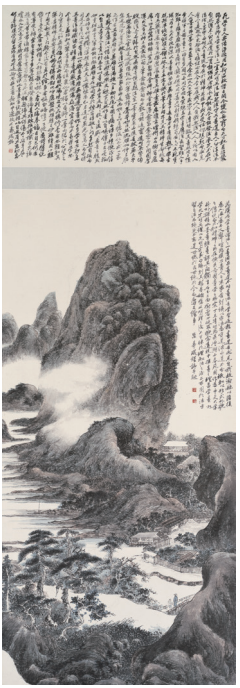
临石涛山水 *Copy of Shitao's Landscape*，1967
设色纸本 Ink and colour on paper
81 × 45.5 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0031
Collection of The Chinese University of Hong Kong
(Gift of Alice, Helen and Anne Lui)



秋山雨后 *Autumn Mountains After Rain*，1967
设色纸本 Ink and colour on paper
120 × 44.5 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0023
Collection of The Chinese University of Hong Kong
(Gift of Alice, Helen and Anne Lui)

吕寿琨临写吴历《泉声松色》的时候，于前景中加入了在扶栏通道上行走的旅人，从而使作品带有了个人特色。这几笔强调了前景的仰观视角，增加了画面的上升感。

Lui Shou-kwan's imitation of Wu Li's *Murmuring Stream Amidst Pine colours* adds a personal touch on the foreground by including a balustrade path with a traveler. This addition effectively moderates the upward thrust of the painting by emphasising the level-distance perspective on the foreground.



吴历山水 *Landscape After Wu Li*，1967
设色纸本 Ink and colour on paper
165 × 57.5 cm
香港中文大学收藏
（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0026
Collection of The Chinese University of Hong Kong
(Gift of Alice, Helen and Anne Lui)

六百年来只有宾虹重光吾国画道精神，苦行潜修乃传吾国笔墨意境。然世人反视为空疏简易也。余谓不知笔墨者，不可与言书画；不知宾虹画者，不知笔墨与意境。若干年后诸生可证吾言是否荒谬矣！(吕寿琨语)

Restoration of the former glory of Chinese painting had to wait six centuries until Huang Binhong manifested the sublimity of brush and ink with his hard-earned understanding. Yet, his paintings have been ridiculed as unrefined and simplistic. Personally, I think people who know nothing about brush and ink cannot be engaged in any discussion of painting and calligraphy, and those who know nothing about Huang Binhong's painting are ignorant of [the transcendence of] his brush and ink. In a matter of years, you will be able to tell if there is any sense in these views of mine. — *Lui Shou-kwan*



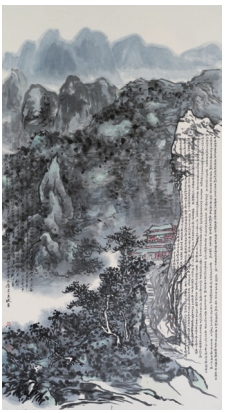
(临黄宾虹) 五龙潭小景 *Landscape of Ng Lung Lake After Huang Binhong*，1969
水墨设色纸本 Ink and colour on paper
153 × 59 cm
香港艺术馆藏 AC1976.0050
Collection of Hong Kong Museum of Art



临 宾 虹 山 水 *Copy of Huang Binhong's Landscape*，1969
设色纸本 Ink and colour on paper
153 × 83 cm
香港中文大学收藏 (吕展云女士、吕展露女士及吕展霸医生惠赠), 2014.0043
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)

所谓真山者，非眼前视觉所见之山也，而是经过深入体认后，物我交感而成我所要表现之山也。五四运动后，西方现实主义之写生法永不可以求吾国画之真山。抄袭照片者更为识者笑。我国画学，荆浩已说明写松万株方得松之真。所谓「胸中丘壑」者，乃将真山蕴藏于心底，使其在心中与品德学养如酒之酝酿交融浑化，至写画时表现之。表现时必经之阶段是，初则强求混交，求之苦切；其后乃能于不知不觉间浮现出来，自然流露浑化而成心画。此乃知性之集众家之长而成一家之体。(吕寿琨语)

Rather than seen by the eyes, genuine sceneries refer to those personally experienced, understood and then conceived to suit the painter's purpose. These genuine sceneries within the realm of Chinese painting can never be produced through outdoor painting that was imported along with Western realism after the May Fourth Movement, or by copying a photograph, which is even more ridiculous. In Chinese painting, the genuine pine is within grasp only after one has painted ten thousand pines, to quote Jing Hao. What is meant by "landscape of the mind" is that the representation has long been embedded in one's heart for fermentation like a vintage and for fusion with one's virtues and cultivation. Initially, representation is inevitably painful because of the involuntary fusion involved. Once this is overcome, the representation presents itself and an immaculate heart painting is produced without your knowing it. This is a conscious synthesis of the merits of various masters to inform one's personal style. — *Lui Shou-kwan*



写宾虹老人山水 *After Huang Binhong's Landscape*，1969

设色纸本 Ink and colour on paper

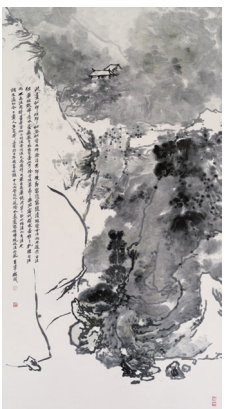
153 × 83 cm

香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0044

Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)

《写宾虹老人山水》是向黄宾虹用明暗墨色来构造画面梳密手法的致敬。吕氏特意将画面右侧的悬崖留白以供题跋。这种将文字与图片结合的方式让人耳目一新，而题跋的内容则强调了吕氏创新的目的，并解释了创新方法的途径。

After Huang Binhong's landscape pays tribute to Huang's expert use of light and dark tones to lighten and brighten up the dense composition. Lui deliberately leaves the cliff on the right blank for a long inscription. The result is a visually refreshing collage of image and words, while the content of the inscription once again reinforces Lui's mission to innovate and explains the process by which progressive change can be made.



印写山水 *Landscape by Stamping*，1969

水墨纸本 Ink on paper

153 × 83 cm

香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0045

Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)

虽然画面经过泼墨晕染，但是吕氏的笔触依然清晰可见。在他精妙的控制之下，呈现出从前景的树林到远景屋子之间过渡的路径。

Despite the ample use of ink wash, Lui's solid grasp of brushwork was not lost on the viewer. He masterfully controls the composition in order to conjure up a traversable landscape with trees on the foreground leading to a distant house in the background.

写树之目的，绝不在于表现树之本身，而是籍树以表现自我。(吕寿琨语)
The purpose of painting a tree is not to represent the tree itself, but to express oneself through the tree. — *Lui Shou-kwan*



松树 *Pine*，1969
水墨纸本 Ink on paper
95 × 43 cm
香港中文大学收藏（文物馆购藏基金），2014.0013
Collection of The Chinese University of Hong Kong (Art Museum Acquisition Fund)

《松树》以表现主义的方式得以呈现，旋转的构图以及发散式的松针以轻快的笔触完成。淡淡的水墨晕染弱化了树干的形状，从而让画面可以脱离实际的地貌特徵而存在于独立的空间之中。
The expressiveness in *Pine* is demonstrated through the swirling, circular composition and radiant pine needles executed in swift brush strokes. The tree appears liberated from the ground on which it is rooted. Subtle ink wash also softens the contour of the pine, thereby rendering the pictorial space in a way that places it outside of the realm of a believable landscape with topographical features.



晓树寒岑 *Morning Trees on a Chilly Hill*，1972
设色纸本 Ink and colour on paper
153 × 45 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0046
Gift of Mrs. Alice Chin Wan Tam, Mrs. Helen Chan Lo Ting, and Dr. Anne Chin Par Lui

线条的追踪表面上是完全属于技术，技术是手段，艺术是目的… 或重目的而不谈手段，于是造成绘画技术追不上所要表现的艺术思想。或重技术而忽视艺术思想的培植，遂使画艺失却中心。(吕寿琨语)
On one level, the mastery of the line is technical. But technique is the means, art is the ends... Focusing only on the ends but forgoing the means will cause a painter to fail to express himself; focusing on techniques only will render the art of painting pointless.
— *Lui Shou-kwan*

寻禅

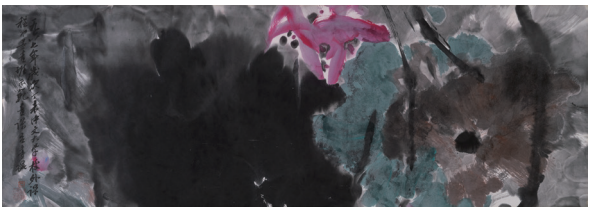
吕寿琨以“禅画”闻名。虽然这些作品画面抽象，但抽象只是艺术家寻求超越日常经验之外的自我认知和内心平和的手段，而并非其目的。吕氏并不认为自己的绘画是禅的诠释，因为禅不能简单的被放入绘画当中。对于吕氏而言，绘画类似冥想。因此，他的作品经常是其内心理念与普通观众之间的某种桥梁。这种唤醒深层自我知觉的终极目标，可能是吕氏作品与其同时代的欧美画家之间最本质的区别—两者的作品虽然在视觉上类似，但是西方画家却没有如此的初衷。

数个世纪以来，自然一直是文人精神与文化生活的灵感之源。所以，吕氏认为非具象的禅画与中国山水画一脉相承。对吕氏而言，山水“是指大地河山的自然风景，亦含有包括宇宙万物之意，故可分为‘可见’和‘可感’两部份。”所以，所谓自然风景并非是去描绘眼前所见，而是将内化的景观呈现出来的作品。吕氏富有表现力的山水作品并非为抽象而抽象，而是为了激发观众对自身与自然之间关系的感知，从而进一步认识到未知世界所具有的伟大力量。

In Search of Zen

Lui Shou-kwan was best known for his ‘Zen paintings’. While they are pictorially abstract, abstraction was the means, not the ends, to reach transcendental understanding of and peace within oneself. Lui did not consider his paintings to be representations of Zen, for he was not conceited enough to believe that one could put Zen into a painting. Painting for Lui was akin to meditation. As such, his paintings often served as a mediator to facilitate profound understanding or discovery for the uninitiated viewer. This ultimate goal of evoking and raising deeper awareness of the self fundamentally differentiated Lui’s works from those by his European and American contemporaries. Although their works bore visual similarities to Lui’s, those artists may not have subscribed to such aspirations.

For the same reason that nature had for centuries lent itself to spiritual and intellectual enlightenment, Lui considered landscape painting to be congruous with non-figurative Zen paintings. For Lui, “landscape refers to natural scenery of mountains and bodies of water, as well as myriad forms of the universe. Thus, it embodies the ‘natural form’ and ‘felt form.’” Therefore, the so-called naturalistic landscape did not depict what one saw in front of his eyes, but rather an expressive work of a scenery that one had internalized. Lui’s expressive landscapes were not abstractions for the sake of abstract expressionism. Instead, his works used abstraction to evocatively challenge the viewer to ponder his/her relationship to nature and to reckon with the power of its awe-inspiring unknowability.



出泥不染 *Unsoiled by the Morass*，1967
设色纸本 Ink and colour on paper
33 × 95.5 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0027
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)



碧裳红姿 *Portrait in Red and Green*，1967
设色纸本 Ink and colour on paper
95.5 × 46 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0029
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)



荷花 *Lotus*，1964
水墨设色纸本 Ink and colour on paper
180.5 × 97 cm
香港艺术馆藏，AC1976.0063
Collection of Hong Kong Museum of Art

自由者，不受任何拘束限制之谓也。在此涵义中，应了解不受限制，是指作者不受他人的限制。但，并非无限制。因作者无论怎样的画，必有意…既有意，就有方法，有意有法便有限制。故曰：自由者，是不受他人规限中，自己必须对自己有所规限，而非毫无规限也。（吕寿琨语）
A free painter is one who is not restrained by others. But that doesn't mean one is given free rein. Because whatever a painter wishes to painter he/she must define his intent … With intention comes method, and hence there will be rules. Therefore, a free painter is not restrained by others. One must set criteria for oneself. — *Lui Shou-kwan*

写实的派别甚多，因而产生多种的表现方法，同时，写实的物件并非有所围限。现实的实是包括整个自然宇宙，自然万物有可见的，亦有可感的。何况，当历代大师探求自然万物之至真表现时，一切表现的思想与方法，均对写实发生变化以至形成迹近矛盾的冲突和距离。(吕寿琨语)

There are many ways to paint naturalistically. The artist's expression is actually not limited by the object of depiction. Nature refers to the entire universe, including things that can be seen as well as those that can be felt. The ancient masters, in exploring the true expression of the universe, may create something that appears to be at odds with or distant from the thing being depicted. — *Lui Shou-kwan*



庄子自在 *Zhuangzi*，1974

水墨设色纸本 Ink and colour on paper

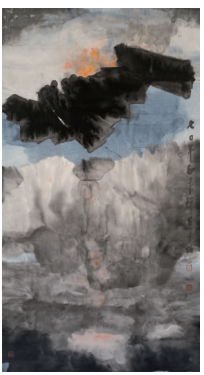
139 × 70 cm

香港艺术馆藏，AC1976.0059

Collection of Hong Kong Museum of Art

1970 年代是吕寿琨创作禅画的成熟期。他的禅画衍生于中国道家和佛家禅宗的哲理，诸如庄子的「逍遥游」、「梦蝶」、佛家的「悟」等等，都是直指心灵释放、个性自由的「道」。这「道」存在画家的心中，他以画来传达之。那简单、抽象而富象徵意义的「火」、「莲」或「蝶」是禅画的灵魂，大写意的笔墨和非传统的意象，营造庄子逍遥自在的想像天地。

Lui's Zen painting reached its maturity in the 1970s. This stage of his art shows the assimilation of Western aesthetics and the Chinese philosophies of Zen Buddhism and Daoism, namely the ideas of self-transcendence, total abandonment, spontaneous enlightenment and non-consciousness. The motifs of lotus, flame and butterfly, the bold play of brushwork, spatial treatment of ink and colours, and abstract forms in his works have extended the scope of Chinese ink painting with a strong sense of modernity. Employing an abstract approach that breaks away from the use of traditional brushwork, this work encapsulates the essence of Daoism – the enlightenment of Zhuangzi from which Lui obtained true freedom.



禅荷 *Zen Lotus*，1970

水墨设色纸本 Ink and colour on paper

152 × 82.5 cm

香港中文大学收藏（文物馆馆友会惠赠以向范玮琪致敬），2014.0010

Collection of The Chinese University of Hong Kong (Gift of the Friends of the Art Museum in honor of Victoria Firth)

在《禅荷》中，吕寿琨彻底溶解了荷花的具象，而著重呈现暗处散发出的光辉，反映出佛教顿悟的理念。

In *Zen Lotus*, Lui completely dissolves representational lotus imagery and instead focuses on representing light emerging from or dispelling darkness, evoking the Buddhist notion of dunwu—the moment of Enlightenment.

所谓大胆落笔，并不是胡乱写作… 必须多读，多写，多作，多有古人遗墨，多看自然之瞬息变幻，才会大胆落笔。(吕寿琨语)
To express boldly is not to paint carelessly… [It requires much work] To read, write, create, understand the ancients, observe changes in nature so that one can have the confidence to paint boldly. — *Lui Shou-kwan*



普照 *Luminous*，1958
水墨设色纸本 Ink and colour on paper
25 × 60 cm
香港艺术馆藏，AC1976.0046
Collection of Hong Kong Museum of Art



禅画（一） *Zen Painting I*，1974
水墨设色纸本 Ink and colour on paper
70 × 139 cm
香港艺术馆藏，AC1976.0060
Collection of Hong Kong Museum of Art



绘画二号
Painting No.2，1969
水墨设色纸本
Ink and colour on paper
119.5 × 59.5 cm
香港艺术馆藏，
AC1969.0041
Collection of Hong Kong Museum of Art

1960 年代后期，吕寿琨继续他的水墨实验，并同时朝干笔和湿笔这两种各走极端的风格发展。干笔风格乃是以浓黑焦墨于宣纸上大笔挥写而成，而湿笔风格则是由浓淡相渗的泼墨和色彩所构成。吕寿琨此画以寥寥数笔浓墨绘成画面的主体结构，再于画的中心添上一 红色。他以崭新构图打破旧调，开拓现代中国绘画的新境。

吕寿琨的禅画，基本是脱胎自大写意泼墨荷花。此画以浓淡、干湿和阔大笔触表达线条和块面，与画面的留白形成虚实对比，表徵天地间虚实相生、万物生化的法理。画中的莲花则象徵纯洁不染，甚有出尘之意。
Lui's Zen painting is mainly derived from his splashing ink painting of lotus. In this painting, Lui has used a broad brush to apply ink when depicting the lotus leaves in an abstract manner. This abstract composition represents the universe, earth, and the origin of life. The ink plaques and the empty space produce a stark contrast between space and forms that represent the affinity and correlations between Man and the Universe. The daub of red paint at the centre of the splashing ink represents a flame or a lotus bud that symbolizes the spirit of purity.

In the late 1960s, Lui's abstract presentation continued to evolve as he experimented with the dry effects of dense black ink dragged by a bold brush on absorbent paper, and at the same time aimed for another extreme by sprinkling diluted ink and colour on the painting in an unrestrained manner. In this case, Lui used a few mighty strokes to form the main structure with heavy black ink, and highlighted his work with a spot of half-dilute red paint hanging above in the upper centre. Determined to break through from the old forms and old modes of creativity, he opened up a new path towards the world of modern Chinese painting.



禅 *Zen*，1974
水墨设色纸本 Ink and colour on paper
83 × 153 cm
香港艺术馆藏，AC2016.0011
Collection of Hong Kong Museum of Art

吕寿琨从 1950 年代开始探索西方艺术，受到各种现代艺术思潮的启发，促使他尝试结合不同的西方绘画技法和观念，以开拓中国绘画的新路向，最终成就了他独特的禅画，并为中国绘画现代化开启新里程。

Thanks to his exposure to Western art in the 1950s, Lui was so fascinated with different modern art movements. He then began to experiment with a new style of painting by incorporating modern styles and techniques from the West. His experimentation culminated in radically new expressions that have marked a milestone in the modern history of painting in China. Lui finally stood out for his highly distinctive series of Zen paintings.



关帝像 *General Guan Yu*
设色绢本 Ink and colour on silk
84 × 46 cm
香港中文大学收藏（吕展云女士，吕展露女士及吕展霸医生惠赠），2017.0139
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)

关公是吕氏作品当中罕见的题材，他以工笔在绢上作画，展现了对主题的敬重。为了描绘出这一儒学道德中文武兼备的著名人物，吕氏呈现了关公身著铠甲，轻捋胡须，全神贯注之馀亦不失警觉的读书形象。

General Guan is a rare figure painting by Lui Shou-kwan, who shows his deference to the subject matter through the 'fine-drawing' style and choice of silk as the medium. To depict these time-honored Confucian virtues of martial prowess and intellectual cultivation, Lui shows the legendary general fully armored and deeply engrossed—yet alert—in his reading while gently stroking his long beard.



寻禅 *In Search of Zen*
水墨设色纸本 Ink and colour on paper
150 × 81 cm
香港艺术馆藏，AC1987.0049
Collection of Hong Kong Museum of Art



傍晚 *Evening*，1965
水墨设色纸本 Ink and colour on paper
94.5 × 30.5 cm
香港艺术馆藏，AC1969.0054
Collection of Hong Kong Museum of Art



鹿颈村 *Luk Keng Village* ，1969
水墨纸本 Ink on paper
139 × 69 cm
香港中文大学收藏（范玮琪与 Denys Firth 惠赠），2017.0066
Collection of The Chinese University of Hong Kong (Gift of Victoria and Denys Firth)

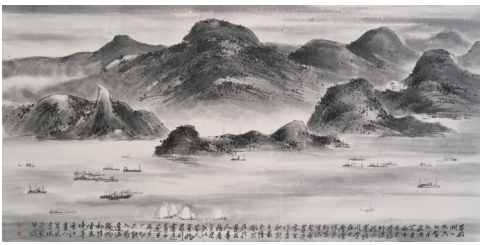
《鹿颈村》描绘的是香港新界的山景，艺术家以抽象的方式勾勒出了烟雨朦胧的景象。但是艺术家并未脱离实际环境，下半部画面很可能描绘的就是港湾，上半部分的画面让人想到环绕的山峰。此画证明，吕氏通过敏锐的观察，已经将现代的风格融汇到自己的创作之中。

Luk Keng Village is a poetic visualization of the bucolic New Territories, with huts strewn over misty hills rendered in largely abstract forms. The painting is not totally divorced from nature, however. The light ink wash on the bottom half of the painting is most likely a reference to the inlet, whereas the darker washes on the upper half evoke the image of the surrounding hills. Therefore, this painting shows how Lui adapted and internalized a modern trend in his painting through sensitive observation and creative

余尝觉写生作画，初期之最大障碍乃在于凭古人画稿看自然，或以前人景物象形塞进画中，遂至所见一切不能入眼，遑论触物动情，生意境耳。（吕寿琨语）
I always feel that the obstacle to painting en plein air is looking at nature through the lens of the ancients, or forcibly incorporating old motifs into one's work. When one fails to see what is before him, one cannot be expected to paint a poignant work. — *Lui Shou-kwan*



意临石涛山水 *Shitao's Landscape Copied in Essence*，1968
设色纸本 Ink and colour on paper
45 × 78 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0041
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)



昂船洲写生 *Painting from Life at Stonecutters' Island*，1967
水墨纸本 Ink on paper
60 × 120.5 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0028
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)



香岛一隅 *A Snapshot of Hong Kong*
1967
设色纸本 Ink and colour on paper
58 × 121 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0030
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)



天后诞 *Tin Hau Festival*
水墨设色纸本 Ink and colour on paper
59 × 120 cm
香港艺术馆藏，AC1978.0133
Collection of Hong Kong Museum of Art



荃湾记游 *Memento of an Outing to Tsuen Wan*，1966
水墨纸本 Ink on paper
120 × 59.5 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0019
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)



云山幽居 *Secluded Dwelling in Cloudy Mountains*，1968
设色纸本 Ink and colour on paper
59 × 24 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0033
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)



石猿望月 *Stone Apes Gazing at the Moon*，1968
设色纸本 Ink and colour on paper
23 × 46 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0042
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)

国画之气韵，刚巧就是今日世界摩登艺术所要求达到之三原则的总和：思想之传播，感觉的表现，了解的接触。而以哲学文化为基础，国画只论气韵而不言美，实在是艺术上的至高表现。西洋画系要等到廿世纪才确定“艺术不一定美”。（吕寿琨语）
[The notion of] spirit resonance in Chinese painting is, coincidentally, the sum of the three goals of global contemporary art: the dissemination of ideas, the expression of feeling, and the grasp of comprehension. From a philosophical standpoint, Chinese painting emphasizes spirit resonance but not beauty. This is truly the ultimate expression of art. Western art has to wait until the 20th century to conclude that ‘Art needs not be beautiful.’
— *Lui Shou-kwan*

吕氏对西画的观点

作为一位将艺术看作普世表达方式的画家，不会英文的吕寿琨从未认为语言是一种阻碍。他通过阅读赫伯特·里德爵士的《艺术的意义》、以及萨姆·亨特的《现代美国绘画与雕塑》等著作进入西方艺术。他与画家李锡彭合作翻译了里德的著作，并且阅读了 1966 年初版的亨特著作的中文译本。他在亨特著作上所做的大量注脚显示，吕寿琨不仅仅关注于战后美国绘画艺术的发展，而且也关心不同艺术家的目标与理论思考，并且对他们的局限之处做出回应。举例来说，杰克逊·波洛克（1912-1956）经常会说的名言“我的绘画来自于潜意识”，对吕寿琨而言代表的是一种较狭隘的想法，这并不会带来不断的艺术创新。吕寿琨认为，灵感来自于古代大师的作品，而对中国古代绘画所做出的贡献表示肯定的里德爵士也发表过相关观点。在古代中国绘画与全球当代艺术之间找到共同线索之后，吕寿琨进一步指出，以谢赫“六法”为代表的中国美学观点，不管在什么样的文化背景下，对于现代艺术家都一样适用。对吕寿琨来说，透纳（1775-1851）是与中国“气韵生动”理念最为接近的西方艺术家。

Lui's views of Western painting

As a painter who considered art to be a mode of universal expression, language barriers were no obstacle for Lui Shou-kwan, who did not speak or read English. His understanding of western art was shaped by his reading of Sir Herbert Read's *The Meaning of Art* and Sam Hunter's *publication Modern American Painting and Sculpture*. He co-translated the former with fellow painter Li Shipeng, and read the Chinese translation of the latter published in 1966. Based on his copious handwritten annotations on Hunter's book, Lui was not only concerned with the development and pictorial conventions of post-war American art, but also the goals and intellectual foundations of individual artists. He often reflected on their limitations in the process. For instance, Jackson Pollock (1912-1956)'s oft-quoted claim, "The source of my painting is the Unconscious," represented—in Lui's mind—a limited mindset that was not conducive to continuous artistic innovations. The true source of inspirations, Lui opined, came from classical masterpieces, and this view was also supported by Herbert Read's historical and philosophical survey of art which endorsed the contribution of classical Chinese painting. Seeing a common thread between classical Chinese painting and global contemporary art, Lui went a step further in suggesting that Chinese aesthetics—as exemplified by Xie He's 'Six laws'—was relevant to modern artists, regardless of their cultural backgrounds. To Lui, J.M.W. Turner (1775-1851) came closest to expressing the Chinese ideal of 'spirit resonance.'

国画之写生与西洋画写生，似有不同。其不同之焦点，在打破时间、空间的限制；同时，要一切物象随著人的意念与行动而转动的。所以能藏万象，求深、求高、求远、求无穷尽处，亦是人之所能到处。构图布局的“构”和“布”，显然系从描写自然，然后冲破自然，达到自我意念上所欲“造”的境界了。(吕寿琨语)

What differentiates the Guohua's xiesheng and Western en plein air is that the Chinese focus on breaking the boundaries of time and space. At the same time, the objects depicted should accommodate the viewer's changing mood and behaviors [this may better be understood as the objects depicted should resonate with different people]. As such, the paintings can be associated with ten thousand things, demonstrating depth, vision, unlimited possibilities that everyone can reach. The composition obviously derives from nature, but it should also transcend it, so that it becomes the artist's expression. — *Lui Shou-kwan*

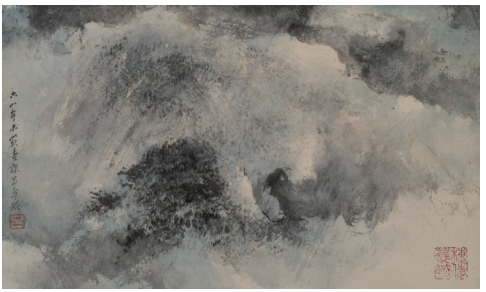


浪 *Waves*，1956
水墨设色纸本 Ink and colour on paper
25 × 47 cm
香港艺术馆藏，AC1976.0061
Collection of Hong Kong Museum of Art



岛湾涟漪 *Ripples Lapping at a Cove*，1968
设色纸本 Ink and colour on paper
19 × 31 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0034
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)

艺术贵乎创造，只有创造才新。但最新的，多源于最旧，最底限度必曾受旧的影响。
(吕寿琨语)
The newest tend to be developed from the old. At least, it has been influenced by the old.
— Lui Shou-kwan



耸峰云梦 *Towering Peaks Wrapped in Mists*，1968
设色纸本 Ink and colour on paper
19 × 31 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠), 2014.0035
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)



海港 *Harbour*，1968
水墨设色纸本 Ink and colour on paper
58.5 × 83.5 cm
香港艺术馆藏，AC1969.0053
Collection of Hong Kong Museum of Art

1960 年代，吕寿琨不倦地进行水墨实验。跨过了直接以水墨摹写西方绘画的阶段，他尝试以自己所理解的西方现代绘画形式，以中国笔墨去表现香港港海的景观。其中此幅就是借用了立体派的构图和空间处理，巧妙地表现充满方块几何特徵的现代城市建筑和海港的中式帆船景观，画中不论景观和运用的技法，都强烈地带出明显的中西融合取向。

In the 1960s, Lui Shou-kwan continued to experiment with a new style of Chinese painting by incorporating modern styles and techniques in various Western art forms. As seen in this painting, he redefined the Cubist style that as far as he understood with his own presentation of Chinese ink and brushwork. The harbour scene with Chinese junks against the background of modern cityscape was simplified and geometrized, achieving a harmonious mix of Chinese art and Western concept.

外国艺评家对吕氏的看法

虽然吕寿琨从未亲自踏足欧洲或者美洲大陆，但他在世时却举办过四十三次个人展览。他的绘画作品被杰弗瑞· 巴克少校——这位曾经在 1958 至 61 年期间旅居香港的友人介绍到了英国。著名中国艺术史学家苏立文（1916-2013）教授形容吕寿琨是“明清两代画家继往开来的直接苗裔”，称吕氏在与西方当代艺术接触之后，开始从以石涛和八大山人为代表的中国传统艺术当中发掘抽象和表现的元素。1967 年在爱丁堡举办的展览包括了十幅吕寿琨、六幅齐白石、五幅傅抱石和两幅张大千的作品。苏格兰当代美术馆创办馆长道格拉斯 · 霍尔在这个展览中也进一步“强调了中国在现代艺术当中的重要性。”

杰弗瑞 · 巴克：“这种自然的世界观在吕氏的作品当中十分明显，不仅抽象，而且具体。正因如此，所以在两者之间并没有明确的界限。他的树木与山峦成为了纯粹的形式，而风景则在不经意之间变成了抽象。”

《北方辉格党人》邮报，1962 年 12 月 4 日：“优雅精妙的墨迹，笔触的节奏，空灵—抑或是紧实的画面所呈现的空灵，让这些作品有了迷人的感觉。在其他的艺术家作品当中通常会显得沉闷的色调在这里变得让人著迷；一种睿智的效果营造，一种明晰的氛围。这种让人惊艳，脱身于现实之外的体验，散发著某种莫名的光晕；这些绘画发散出温暖的人性。它们有著普世的吸引力。”

苏立文：“一看吕寿琨的画，立刻便感受到他笔触间具有宏大的魄力，他笔下的香港风景，无数的离岛，和那矗立海上的峰峦间、匿山半露的村落，都有他美的感觉。”



Michael Sullivan 苏立文 （中）与 Lui Shou-kwan 吕寿琨 （右）

西德尼 · 古德仕 · 史密斯，《苏格兰人报》，1963 年 8 月 27 日：“这里呈现的吕氏佳作，都有著诗性的美感，艺术家用直接的笔触描绘出自己关注的主题—山村、渔船—他们被环绕在云雾笼罩的山水之中，这些风景千变万化，意境满密，构图精妙。他的毛笔在犹如合唱泼墨的衬托之下，引吭高歌。”

士璜（雅苑画廊创办人）：“精心经营的一笔出现在运筹帷幄的构图之中，笔墨的结合决定了整个画面的效果。有时简略的笔触营造出超凡的精简，让我们觉得吕氏在成为现代抽象画家的同时，依然可以为中国传统发声。”

道格拉斯 · 霍尔：“吕氏自在无忧地在具象与抽象之间游刃，两者几乎可以互相替代，这是（爱丁堡）这个展览主题极为重要的一部分。无疑，为达到这种平衡，在与西方艺术家进行对照的时候，他更多的受到了自身传统的影响。”

Western views of Lui's painting

Although Lui Shou-kwan never set foot in Europe or the U.S., he had forty-three solo exhibitions there during his lifetime. His paintings were introduced to the U.K. by Major Geoffrey Barker, who befriended Lui during his sojourn in Hong Kong from 1958 to 1961. Renowned Chinese art historian Prof. Michael Sullivan (1916-2013) described Lui as a "direct descendant of the scholar-painters of the Ming and Qing dynasties," and suggested that Lui's contact with contemporary Western art led him to rediscover the abstract, expressionistic elements in the Chinese tradition as exemplified by Shitao and Bada Shanren. Douglass Hall, the Founding Director of the Scottish National Gallery of Modern Art, took a step further "to emphasise the debt of modern art to the Chinese" in an exhibition. Held in Edinburgh in 1967, that exhibition featured ten paintings by Lui Shou-kwan, six by Qi Baishi, five by Fu Baoshi, two by Zhang Daqian, among others.

> Geoffrey Barker: "This preoccupation with Nature is apparent in all Lui's work, abstract as well as representational. So much so, indeed, that there is no clear dividing line between the two categories. His trees and mountains condense into pure form, landscape drifting imperceptibly into abstraction."
>
> *The Northern Whig*, Dec. 4, 1962: "It is the grace of the fine trail line of ink, the rhythm of the brush, the sparse economy, or apparent sparseness in pictures that are really highly dense, that give the charm to all this work. There is a uniformity of tone that with other artists might become monotonous but here is charming; a judicious grading of effects, a clarity of atmosphere. For some indefinable reason, for all their coolness and detachment from reality as we know it, in town or landscape, there is a glow; these pictures radiate a warming humanism. They have a geniality that is of universal appeal."
>
> Michael Sullivan: "The immediate appeal of Lui Shou-kwan's pictures stems from the intense vitality of his brushwork, and from the charm and originality of his response to the beauty of Hong Kong, with its innumerable islands, and villages half hidden in the mountains that plunge straight down into the sea."
>
> Sydney Goodsir Smith, *The Scotsman*, August 27, 1963: "His finest pictures here, and they are of great poetic beauty, are those in which an incisive pen or brush is used to pinpoint or accentuate a focus of interest—the huts of a village, a fleet of fishing boats—among the swirling masses of surrounding mountains, cloud or water whose shapes are often amorphous but always atmospheric and formally contributory. His pen sings a descant to the choir of his water-colour washes."
>
> Dorothy Swan: "It is the selection of a single stroke at the center of less consequential ones, the use of one combination of inks to determine the values of the whole, and sometimes the reduction of strokes to a superb minimum that convince us that Lui can remain a spokesman of the Chinese tradition while he has become a modern abstract painter."
>
> Douglass Hall: "The unfettered freedom, with which Lui moves from the figurative to the abstract, so that the two become almost interchangeable, is highly important to the theme of this

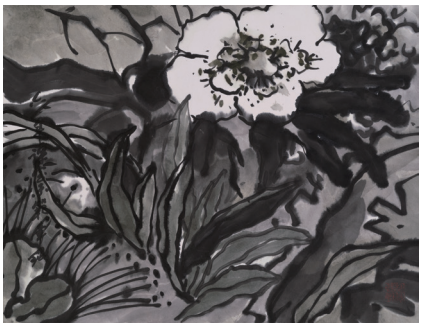
exhibition [in Edinburgh]. In reaching this equilibrium he has no doubt been more inspired by his own tradition than by the modern western artists with whom he could be compared."



维多利亚湾 *Victoria Harbour*，1965
水墨设色纸本 Ink and colour on paper
56.8 × 120.7 cm
香港艺术馆藏，AC1976.0048
Collection of Hong Kong Museum of Art



花之感 *Floral Impression*，1967
设色纸本 Ink and colour on paper
59 × 40 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠），2014.0020
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)



花卉示范 *Flowers Demonstrated*，1968
水墨纸本 Ink on paper
35 × 45.5 cm
香港中文大学收藏（吕展云女士、吕展露女士及吕展霸医生惠赠）, 2014.0037
Collection of The Chinese University of Hong Kong (Gift of Alice, Helen and Anne Lui)



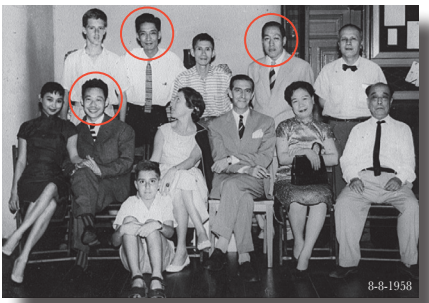
冷艳三秋 *Three Autumn Beauties*，1969
设色纸本 Ink and colour on paper
91 × 52 cm
香港中文大学收藏（吕展灵女士惠赠），2018.0001
Collection of The Chinese University of Hong Kong (Gift of Ms. Jenny Chin-Ling Lui)

本作带有吴昌硕的风格，铺张地泼洒笔墨，展现出叶体的厚重。但同时又不失其自然形态，每片叶子的轮廓亦清晰可辨。
Inspired by Wu Changshi, the sumptuous ink-play features heavy foliage without losing sight of nature's plasticity and the delineation of individual leaves.

吕寿琨（1919-1975）简略年表



1919　11 月，出生于中国广东省广州市。
1946　毕业于广州大学，获经济学位。
1948　移居香港。
1949　任香港油麻地小轮公司稽查员。
1952　在香港报章发表画论及画评。
1954　在香港大酒店举行第一次个人画展。
1957　出版《国画的研究》一书。
　　在香港英国文化协会举行第二次个展。
1958　成立“新艺画室”，教授绘画。
1959　任“现代文学美术协会”名誉顾问。
　　在美国加州亚达顿画廊举行个展。
1960　在香港中山中学主持美术专修科。
　　在美国加州史丹福研究中心举行个展。
1961　在英国里兹大学举行个展。



赵无极 Zao Wou-ki　吕寿琨 Lui Shou-kwan　赵少昂 Zhao Shao'ang

1962　位于香港大会堂的香港博物美术馆正式启用，被委任为名誉顾问。
　　在英国牛津雅殊慕连博物馆举行个展。
　　在英国贝尔法斯特皇后大学举行个展。
1963　在台湾台北市中美文化经济协会举行个展。
　　在英国爱丁堡联邦学院举行个展。
　　在英国伦敦联邦学院举行个展。
1964　在香港博物美术馆举行个展。
　　在菲律宾马尼拉卢斯画廊举行个展。
　　在英国伦敦市立画廊举行个展。
　　在英国肯特郡福克斯艺术中心举行个展。
　　在英国亚宝尔美术馆举行个展。
　　在英国诺丁汉市立美术馆举行个展。
　　在英国北威尔士班格美术馆举行个展。
1965　在英国哈斯丁斯美术博物馆举行个展。
1966　辞去小轮公司职务，在香港大学建筑系教授水墨画，并于香港中文大学校外进修部主持水墨画课程。
1967　在香港三集画廊举行个展。
　　在英国苏格兰国立现代美术馆举行个展。
　　在英国牛津雅殊慕连博物馆举行个展。
1968　香港中文大学校外进修水墨画课程的学生成立“元道画会”，举行首届联展。
　　在英国斯旺西格连伟文美术馆举行个展。

在英国朴茨茅斯市立美术馆举行个展。

1969　在英国纽波特美术博物馆举行个展。

在英国伦敦南部美术馆举行个展。

1970　香港中文大学校外进修水墨画课程的学生成立“一画会”，吕氏为“一画会”顾问。

在英国伦敦摩士画廊举行个展。

1971　获英国政府颁赠荣誉 M.B.E 勋衔，作为对其超卓艺术贡献之认许。

在香港 CJL 画廊举行个展。

1972　出版《水墨画讲》一书。

1973　在英国伦敦高文园画廊举行个展。

1974　在英国牛津雅殊慕连博物馆举行个展。

1975　9 月 26 日卒于香港寓所。



Lui Shou-kwan (1919-1975): Brief Chronology

1919 Born in November in Guangzhou, Guangdong Province, China.
1946 Graduated from Guangzhou University with a degree in economics.
1948 Moved to Hong Kong.
1949 Joined the Hong Kong Yaumati Ferry Company and worked as an inspector.
1952 Contributed articles on art and reviews on art exhibitions to a local newspaper.
1954 First solo exhibition at Hong Kong Hotel, Hong Kong.
1957 Published *A Study of Chinese Painting*.
Second solo exhibition at British Council Library, Hong Kong.
1958 Founded "New Art Studio" to teach painting.
1959 Served as Honorary Adviser for the Association of Modern Literature & Art.
Solo exhibition at Atherton Gallery, Menlo Park, California, U.S.A.
1960 Organized adult art courses at the Chung Shan Middle School, Hong Kong.
Solo exhibition at Stanford Research Institute, California, U.S.A.
1961 Solo exhibition at University of Leeds, U.K.
1962 Served as Honorary Adviser for the City Museum of Art Gallery at City Hall, Hong Kong.
Solo Exhibition at Ashmolean Museum, Oxford, U.K.
Solo Exhibition at Queen's University, Belfast, U.K.
1963 Solo Exhibition at Sino-American Cultural and Economic Association, Taipei, Taiwan
Solo Exhibition at Commonwealth Institute, Edinburgh, U.K.
Solo Exhibition at Commonwealth Institute, London, U.K.
1964 Solo Exhibition at City Museum and Art Gallery, Hong Kong.
Solo Exhibition at Luz Gallery, Manila, Philippines.
Solo Exhibition at Municipal Gallery, London, U.K.
Solo Exhibition at New Metropole Arts Centre, Folkestone, Kent, U.K.
Solo Exhibition at Abbot Hall Art Gallery, Kendal, U.K.
Solo Exhibition at City of Nottingham Gallery, Nottingham, U.K.
Solo Exhibition at Bangor Art Gallery, Bangor, North Wales, U.K.
1965 Solo Exhibition at Museum and Art Gallery, Hastings, U.K.
1966 Resigned from Hong Kong Yaumati Ferry Company.
Taught ink painting at the Department of Architecture, University of Hong Kong. Conducted ink painting courses at the Department of Extra-mural Studies, The Chinese University of Hong Kong.
1967 Solo Exhibition at Sally Jackson Gallery, Hong Kong.
Solo Exhibition at Scottish National Gallery of Modern Art, U.K.
Solo Exhibition at Ashmolean Museum, Oxford, U.K.
1968 Graduates from his ink painting courses with the Department of Extra-mural Studies at The Chinese University of Hong Kong formed the "In Tao Art Association" and presented their first group show.
Solo Exhibition at Glynn Vivian Art Gallery, Swansea, U.K.
Solo Exhibition at Portsmouth City Art Gallery, Portsmouth, U.K.
1969 Solo Exhibition at Museum and Art Gallery, Newport, U.K.

Solo Exhibition at South London Art Gallery, U.K.

1970 Graduates from his ink painting courses with the Department of Extra-mural Studies, The Chinese University of Hong Kong formed the "One Art Group". Lui served as an Honorary Adviser.

Solo Exhibition at Hugh M. Moss Ltd., London U.K.

1971 Awarded an Honorary M.B.E. by the British Government for distinguished contribution in art.

Solo Exhibition at CJL Gallery, Hong Kong.

1972 Published Lectures on Ink Painting.

1973 Solo Exhibition at Covent Garden Gallery, London U.K.

1974 Solo Exhibition at Ashmolean Museum, Oxford, U.K.

1975 Passed away in Hong Kong on 26th, September.



