



二十世紀中國繪畫

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Twentieth Century Chinese Painting



香港市政局及香港藝術節協會聯合主辦  
美國大通銀行協辦  
香港藝術館策劃

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## 序言

二十世紀初期，辛亥革命成功地把滿清皇朝推翻。隨着新政府的建立，革新思想獲得執政者的支持，一些開明的畫家，遂公開指斥傳統繪畫陳陳相因的流弊，認為中國繪畫必須有所改變，然後才能有適當的發展。其中有的主張投身西方藝術學院，學習西方繪畫技法，把西方繪畫技法與形式帶回中國以擴闊中國繪畫的內容，有的主張以西方藝術意念與中國繪畫技法相結合以冀能有所開創，有的堅守傳統崗位，在筆情墨韻中別出新意。當然，當時仍有以古人為依皈的保守派。同時亦有與此背道而馳，完全投入西方藝術領域的西畫派。

二十世紀的中國畫家，對中國藝術發展有建樹的很多，本展覽包括的祇為千百中之一二。因此，對畫家的選擇，祇能取知名度較高的。雖然這些畫家的畫風和畫材一般都非常廣博，由於展覽場地的限制，展出的唯有限於偏純藝術性的繪畫。其他屬應用藝術的畫作，如圖案設計、故事插圖、宣傳畫等，均未能包括在內。它們將會屬於另一專題展覽的內容。這裏的展品主要是從香港各公私收藏中徵集而來。在收集展品的過程中，我們獲得本港收藏家的鼎力支持，收集到各名家的高水準畫作不下數百件。這種現象，實在使人感到興奮。在眾多精作中，我們亦祇能選取一幅或二幅作品代表每一畫家以供展出。在盡可能範圍內，展品將包括該等畫家所作二十世紀畫壇上較使人注目的題材，或是屬他們最新畫風之作。但亦有一些畫家的重要繪畫類型，因客觀條件所限，我們是無法將之同時包括在此展覽之內。本人謹於此向各展品借出者，及在此展覽籌備期間提供畫品作選擇參考的各藏家致以深切謝意。如缺乏他們的支持，本展覽是無法達致的。承

蒙美國大通銀行提供此展覽之中國繪畫欣賞錄音服務，又安·何東夫人給與多方面的協助，使本館能成功地推行此項錄音服務，謹此深致謝意。

配合此展覽舉辦的同時，一個以同一題材的中國繪畫研討會亦將在香港展開。此展覽與研討會為香港市政局與香港藝術節協會聯合主辦，美國大通銀行協辦，為一九八四年香港藝術節的主要節目之一。但願這一聯合藝術活動能使更多人認知二十世紀中國繪畫的成就，提高人們對現代中國畫的興趣，使世界人士對現代中國畫的內容有進一步的了解。

譚志成

香港藝術館館長  
一九八四年一月

## Preface

The 1911 Revolution put an end to the imperial regime in China by the overthrow of the Manchu dynasty. With the establishment of the Republic, reformist movements gained enthusiastic support from the government. In the realm of art, progressive artists voiced their loud condemnation of traditional Chinese paintings. They believed that the incorporation of western styles and techniques into Chinese painting could help to extend the horizon of Chinese art and that Chinese painting could vie for a creative future with the incalcation of western aesthetics. The traditionalists, of course held firmly to the idea that the past was still the best source of inspiration. Thus the art scene in the twentieth century was dominated by two opposing parties — the reformists and the traditionalists, and the history of twentieth century Chinese painting was constituted of a long and continuous contention between the two parties with the reformists winning the majority of the Chinese artists over in the second half of the century.

Painters contributing significantly to the development of Chinese painting in the twentieth century are many indeed. This exhibition can only introduce the work of a very small portion of such artists. In order to reveal the major trends in the development of Chinese painting during the said period, the selection of exhibits was made among those painters who are more popularly known to have established significant styles of their own. Due to limitation of space in our exhibition gallery, we can only include one or at the most two paintings in Chinese media by each of the selected artists. Other forms of pictorial art, such as design, book illustrations, posters, oil paintings and watercolours in the western style have not been included in this exhibition.

In the course of our preparation for this exhibition, we met with enthusiastic support from many local collectors. May I take this opportunity to thank most sincerely the collectors who have contributed their valuable collections for the exhibition and to our friends who have given their assistance and generous support in the course of preparation of this exhibition. Our thanks are due to the Chase Manhattan Bank N.A. for providing the acoustic guide service in the exhibition, and to Mrs. Ann Hotung of the Andamans East International Ltd for her assistance in making this new service in our Museum possible.

As a parallel activity, an international symposium on the same subject is held simultaneously with the exhibition to mark the occasion of the 1984 Hong Kong Arts Festival. The aim of this joint function of exhibition and symposium is to arouse a keener interest and a better understanding of the work of the Chinese artists of the twentieth century in the field of Chinese painting, their struggles and their achievements, and the significance of their contribution. We are grateful to the Urban Council of Hong Kong, the Hong Kong Arts Festival Society and the Chase Manhattan Bank N.A. for their joint support in the realization of this project.

Laurence C.S. Tam  
Curator  
Hong Kong Museum of Art  
January, 1984

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- |    |   |  |   |
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程十髮

5 閩苑長春

一九七九年作

水墨設色紙本橫幅

96×241厘米

豐樂主人藏品

**CHENG Shifa**

**Spring**

Dated 1979

Horizontal scroll, ink and colour on paper

96 × 241 cm

Collection of Dr. Y. Ip



李可染

23 清灘天下景

一九七四年作

水墨設色紙本橫幅

150×286厘米

貝祚芬女士藏品

**LI Keran**

**River Li**

Dated 1974

Horizontal scroll, ink and colour on paper

150 × 286 cm

Collection of Madam Pui Cho Fan



30 呂壽琨  
禪畫  
一九七〇年作  
水墨設色紙本立軸  
180×97厘米  
香港藝術館藏品

**LU Shoukun (LUI Shou-kwan)**  
**Zen painting**  
Dated 1970  
Hanging scroll, ink and colour on paper  
180 × 97 cm  
Collection of Hong Kong Museum of Art



徐悲鴻  
48 奔馬  
一九四四年作  
水墨設色紙本立軸  
104.5×62厘米  
劉作籌先生藏品

**XU Beihong**  
**Horse**  
Dated 1944  
Hanging scroll, ink and colour on paper  
104.5 × 62 cm  
Collection of Mr. Low Chuck-tiew



少年志氣  
壯心會知  
一三  
畫  
畫  
畫