

畫藝留真—當代中國名畫

ARTISTS AND ART - CONTEMPORARY CHINESE PAINTINGS



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朱屺瞻 ZHU Qizhan (1892 -)

乳名增鈞，號二瞻老民，又號起哉。江蘇太倉人。早年曾於上海圖畫美術學院學畫，又後赴日本習素描，長期以來兼事中西繪畫。朱氏曾任上海新華藝術專科學校教授、校董、繪畫研究所導師兼主任、上海文史館館員、上海中國畫院畫師、西泠印社社員兼特約畫師、華東師範大學藝術系兼職教授，兼任上海交通大學美術研究院顧問、上海大學藝術學院教授等職。他又是中國美術家協會顧問、中國美術家協會上海分會常務理事、上海書法家協會理事。曾於國內外多次舉辦個人畫展。有《朱屺瞻畫集》、《朱屺瞻畫選》、《癖斯居畫譚》、《朱屺瞻年譜》行世。

朱屺瞻繪畫，早年以西畫為主，尤以油畫為甚，頗受印象派梵高、塞尚、高更和馬蒂斯等大家影響。其後更將他們的畫風、設色方法揉入中國畫。晚年他專攻中國畫，擅繪山水、花卉、植物等，他常以「獨」、「力」、「簡」三字自求，能汲古而不泥古，章法獨特。綫條剛勁有力，於蒼辣中見氣勢。

A native of Taicang, Jiangsu, his original name was Zengjun and his literary names included Erzhanlaomin, Qizai. He studied painting at the Shanghai Arts College and later studied sketch in Japan. For a long time he devoted himself to the art of Western and Chinese painting. Zhu had served as a professor and director of the Xinhua Arts College, Shanghai, tutor and department head of the Research Institute of Painting, archivist of the Archive of Literature and History, Shanghai, painter of the Shanghai Painting Academy, painter and member of the Xiling Seal Carving Society, part-time professor at the Fine Arts Department, Huadong University of Education, advisor of the Research Institute of the Jiaotong University, Shanghai, professor of the Faculty of Fine Arts, Shanghai University. He is also an advisor of the Shanghai Artists Society, general director of the Shanghai Branch of the Chinese Artists Society and director of the Shanghai Calligraphers Society. His works have been widely exhibited in China and overseas countries. Published books on him include *Paintings by Zhu Qizhan*, *Selected Paintings by Zhu Qizhan*, *Discussions on Painting by Pisi Studio*, *Chronology on Zhu Qizhan*, etc.

Zhu Qizhan devoted himself to Western painting, in particularly oil painting, in his early years, and his works show the influence of various masters like Van Gogh, Cezanne, Gauguin and Matisse, and he later imbued their stylistic features and colouring techniques into his Chinese painting. In his later years, Zhu devoted principally to the art of Chinese painting and he excels in painting landscape, flowers and plants. His works are characterized by innovative compositions, forceful brush strokes and simple forms. In essence, he inherited the traditional heritage without restraining himself to conventional forms and he paints with forceful and dry brush strokes.



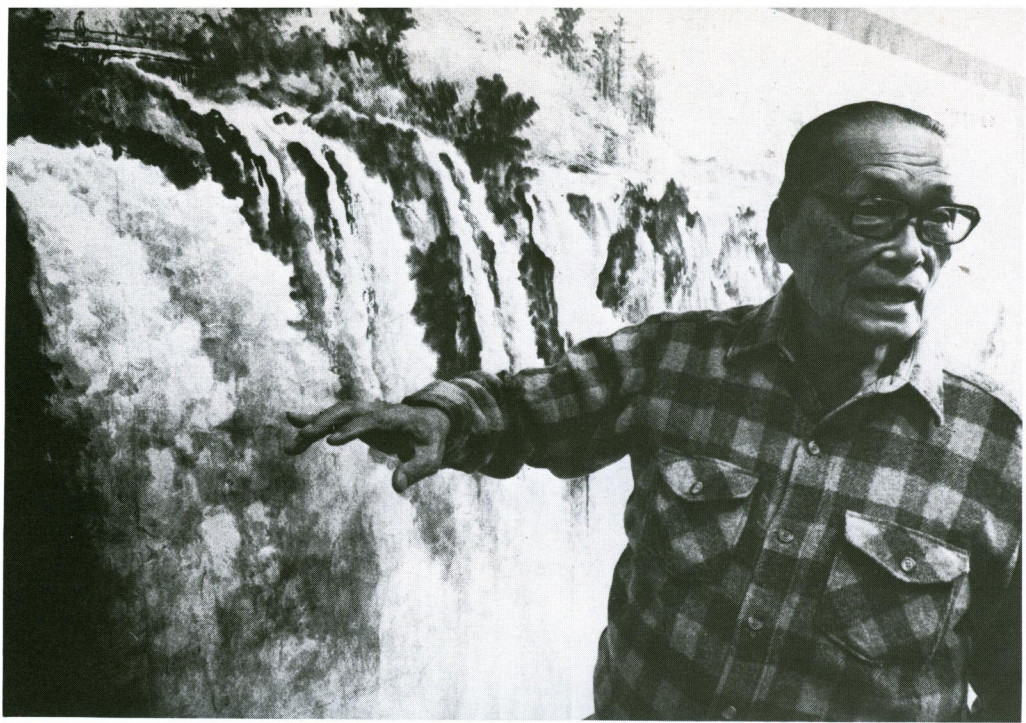
劉海粟 LIU Haisu (1896 -)

江蘇常州人，童年在家中自習詩畫，十四歲往上海，進周湘舉開辦的佈景畫傳習所學習。一九一二年（十七歲）在上海創辦圖畫美術院，教授歐洲繪畫技巧，並首次推行人體模特兒教學，轟動一時，令他背上「藝術叛徒」之名。一九一九年赴日本進行美術教育考察。一九二二年在北京首次舉行個展。一九二八年赴歐洲作美術考察，曾到法國、意大利、比利時諸國，觀賞名蹟，並與名畫家如馬蒂斯、畢加索等交往。抗日戰爭期間，前往南洋舉辦籌賑畫展。一九五二年出任華東藝術專科學校校長，歷任南京藝術學院院長。他曾獲多項國際殊榮：如意大利國家學院奧斯卡獎（1985）、國際藝術家聯合會功勳證書（1985）、歐洲學院歐洲藝術大森獎（1985）等。

劉海粟受西方美術理論和繪畫技法影響極深。他早年首次提倡的人體寫生，曾引起極大爭議。在歐遊期間，他臨摹不少西畫名蹟，並對印象派廣為研究，於印象派繪畫在捕捉和表現自然光色上的精湛造詣深有領悟。劉氏擅繪山水，尤好畫黃山，曾十上黃山以求靈感，間亦繪樹木、紅梅、雄鷹等，構圖大膽，用筆豪邁，別樹一幟。

A native of Changzhou, Jiangsu, he studied poetry and painting by himself in his youth. At the age of fourteen, Liu entered the Institute of Stage Scenery established by Zhou Xiangju. In 1912, when he was seventeen, he founded the Shanghai Arts College, where European painting was taught. In addition, his first introduction of live nude models had aroused a sensation and won him the epithet of 'rebel in art'. In 1919, he went to Japan to study art education there and in 1922, he held his first one-man show at Beijing. In 1928, he visited various European countries including France, Italy, Belgium, etc. At the time, he got a chance to see the masterpieces and met famous painters like Pablo Picasso and Henri Matisse. In the Sino-Japanese war period, he held exhibitions in Southeast Asian countries to raise funds for the war. In 1952, he was appointed principal of the Huadong Arts College and later he became the director of the Nanjing Arts College. He had won various international awards such as the Oscar Award of the National Academy, Italy (1985), Certificate of Merit of the International Artists Association (1985), European Championship in Art of the European Academy (1985), etc.

Liu Haisu was much inspired by Western art theories and painting styles. The introduction of live nude models in his early years had aroused many disputes in the art circle. During his visit to Europe, he got a chance to copy a number of masterpieces of Western painting and pursued deep study of Impressionism, in particular the impressionist's representation of light and colour. Liu excels in painting landscapes, and he is particularly fond of depicting scenes of Mt. Huang. He has visited Mt. Huang for ten times in order to seek inspirations. Occasionally Liu also paints trees, red prunus, eagles, etc. His works are noted for innovative pictorial compositions and spontaneous brush work.



黃君璧 HUANG Junbi (1898 -)

原名允瑄，生於廣東省廣州市。十六歲入廣東公學，從師李瑤屏學中、西繪畫，其後又於楚庭美術院習西畫，其間臨古畫真蹟，於是轉事中國畫。他歷任廣州市立美術專科學校教師兼教務主任、國立中央大學藝術系教授、國畫主任、台灣師範大學藝術系教授兼主任，亦為台灣故宮博物院點查委員，設有「白雲堂」授徒。黃氏曾獲多項殊榮：包括台灣第一屆中華文藝獎金美術部門首獎、教育部紀念獎章、受贈「畫壇宗師」匾額，並獲美國紐約聖若望大學金質獎章、韓國慶熙大學最高榮譽大學獎章、韓國弘益大學榮譽哲學博士學位等。

黃君璧擅繪山水，尤精畫雲水、飛瀑，間亦繪人物。他的繪畫風格，較傾向傳統一路，主張「師造化」，而不囿於古人。他的筆墨，能融會各家技巧，特別是近於石谿的蒼厚筆墨，將北宗大斧劈和南宗的點、擦融於一爐。他的雲水繪畫，流露着動感韻律，瀑布則氣勢磅薄，深得山水畫的情趣，又富有現代的寫實觀念。

A native of Guangzhou, Guangdong, his original name was Yunxuan. He entered the Guangdong Public School at the age of sixteen and studied Chinese and Western painting under Li Yaoping. Later he studied Western painting at the Chuting Arts College and at the time he got a chance to appreciate and copy masterpieces of ancient Chinese painting, as a result, he turned to Chinese painting afterward. He had served as a teacher and tutor of the Guangzhou Arts College, head of the Chinese Painting Section and professor of the Fine Arts Department, University of Education, Taiwan and a registrar of the National Palace Museum, Taiwan. He also founded the 'Baiyun Studio' (Studio of White Clouds) to teach pupils. Huang had received various awards, including the first prize of Fine Arts Section in the First Chinese Literature and Arts Award in Taiwan, commemorative medal given by Education Ministry, Taiwan and the honour 'Master of Chinese Painting'. He also won the Medal of Highest Honour of the Qingxi University, Korea and the Honorary Doctor of Philosophy Degree of the Hongyi University, Korea.

Huang excels in painting landscape, in particularly clouds, streams, waterfalls and he also occasionally paints figures. His painting style is rather traditional, however, he advocates to seek inspirations from the nature rather than just following the styles of the ancient masters. His ink and brush styles show the mergement of the techniques of various masters, in particular the stern and vigorous style of Shi Qi, which blended the large axe-cut strokes of the Northern School and the dots and dried wrinkles of the Southern School to form a distinctive style. His painting of clouds and streams are noted for a sense of flowing rhythm and his paintings of waterfalls are noted for a heroic vigour, which convey the essence of Chinese landscape painting with a modern realistic sense.



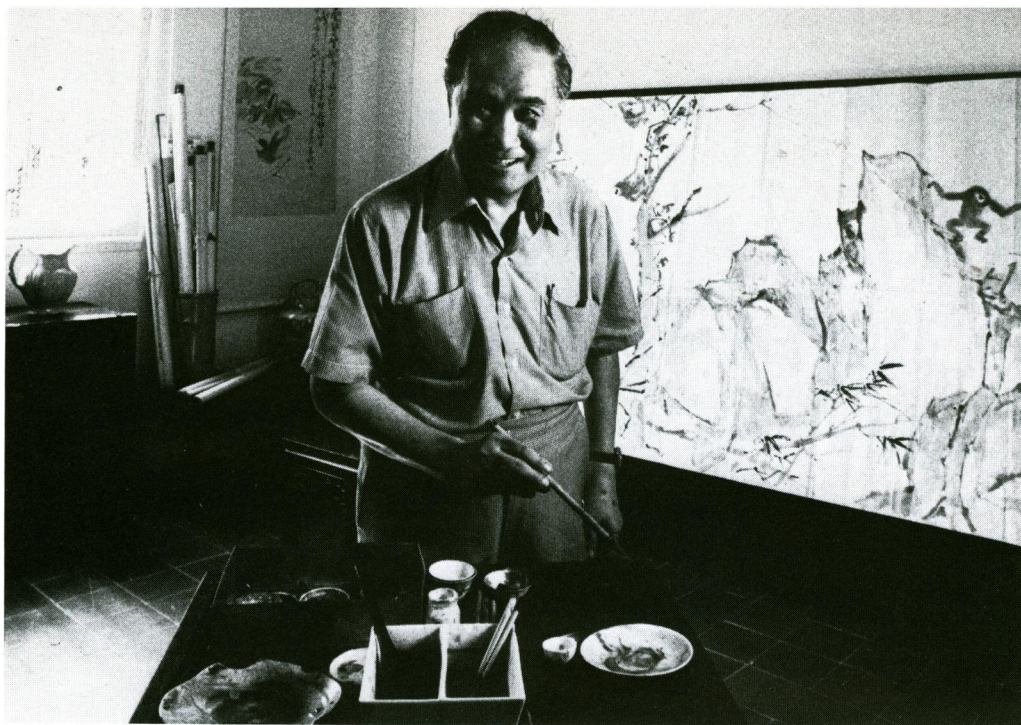
趙少昂 ZHAO Shaoang (CHAO Shao-an) (1905 -)

本名垣、字叔儀，原籍廣東番禺，生於廣州市。早年隨高奇峯學藝，後創建嶺南製版所。他曾任教於佛山市立美術學校，任廣州市美術學校中國畫系主任、廣州大學美術科教授，聘為台灣中華學術院哲士。長期於廣州、香港主持嶺南藝苑授徒。他在國內、日本、東南亞和歐美等國舉行畫展，作品《晚翠》曾獲中華人民共和國第六屆全國美展港澳地區特別獎。有《嬋嫣集》、《少昂近作集》、《少昂畫集》、《實用繪畫學》等畫集及著作行世。

趙少昂擅繪花卉禽鳥，尤精於畫蟬、八哥等，間亦繪山水、金魚等。他受嶺南派大家高奇峯影響殊深，能捕捉物象情態，富於寫生情韻，配以流麗清雅設色。趙氏繪畫殊有新意，虛空留白自有一手，加以潤濕水墨設色、撞粉撞水的特殊技巧，體現了他對物象質感、透明感和空間感的微妙處理，以達到其「以自為我，自有我在」的境界。

A native of Guangzhou, Guangdong, he was originally named Yuan, alias Shuyi and his family was originally native of Panyu, Guangdong. He had studied painting under Gao Qifeng in his early years and later founded the Lingnan Printing Company. Zhao had taught at the Foshan Municipal Arts College and served as the head of the Chinese Painting Department, Guangzhou Arts College, professor of Fine Arts Department of the Guangzhou University and later appointed Academician at the Chinese Academy, Taiwan. He had founded the Lingnan Arts Studio and taught pupils in Guangzhou and Hong Kong. His works have been widely exhibited in China, Japan, Southeast Asia and various countries in Europe and the U.S.A. His work 'Evening Glow' had won the Special Award for the Hong Kong and Macau Region at the Sixth National Arts Exhibition of the People's Republic of China. Publications on his works and theories include *Paintings of the Chanyan Studio (Studio of Cicada's Charm)*, *Recent Works by Shao-an*, *Paintings by Shao-an*, *Practical Painting*, etc.

Zhao Shaoang excels in painting flowers and birds, in particular cicada and myna. Occasionally he also paints landscape and figures. He was much influenced by the renowned Lingnan master Gao Qifeng and excels in capturing the momentary movement and sentiment of subjects and depicts them with charming colours in a realistic manner. His paintings are noted for a creative spirit, excellent mastery of the void space, wet ink and colour splashes and the techniques in merging powder and ink, which show the textural essence, spatial relationship and perspective of the subjects portrayed, in order to realise his theory that 'taking into account the existence of myself, my true spirit will be realised.'



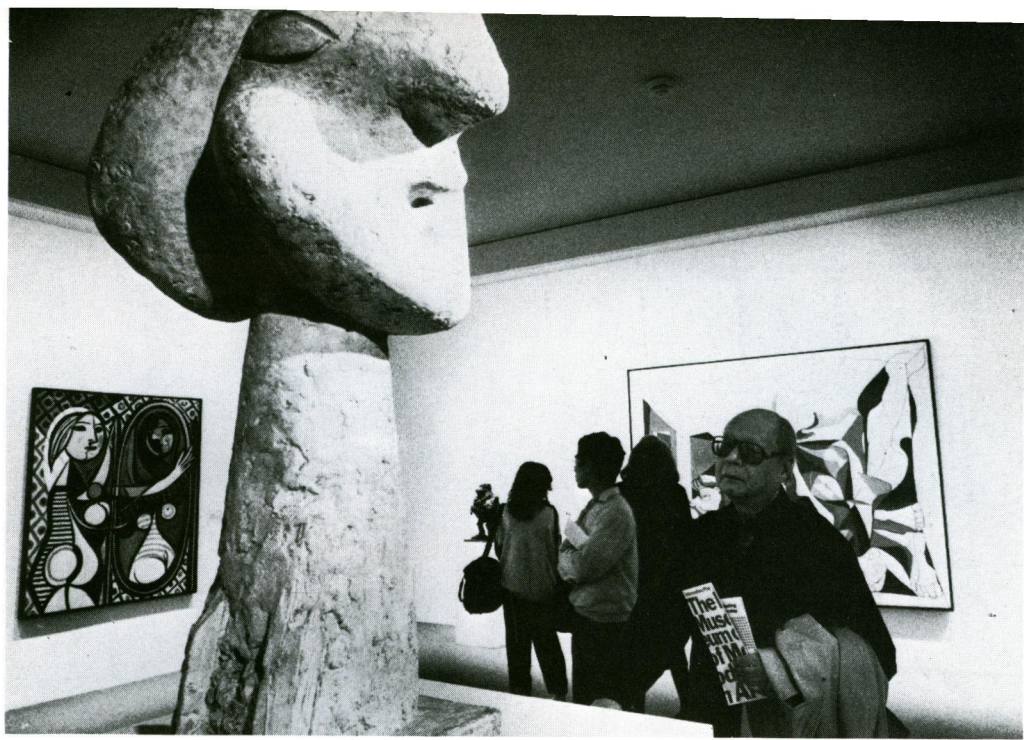
陳文希 CHEN Wenxi (1906 -)

廣東省揭陽人。中學畢業後考入上海美術專科學校，後轉新華藝術專科學校，兼習中、西繪畫，任教於汕頭多所中學及汕頭南僑學院講師。一九四八年赴南洋，曾任新加坡南洋美術專科學校講師。數十年來於歐亞十幾個國家和地區舉辦個展三十餘次。他曾獲多項殊榮：包括新加坡共和國總統授予公共服務勳章、新加坡大學頒授榮譽文學博士、台灣歷史博物館金獎、亞細安文化及傳播獎。

陳文希兼擅西畫及國畫。他的西畫由寫實派、印象派、野獸派、立體派走向抽象派。他的國畫亦自寫實走向抽象，注重於意象的造型和面、線、點的整體構成，也着意大的色調和色塊的對照，以求產生一種富於感性的韻律美。在國畫範疇內，他好畫鷺、鳧、魚、雁、猿等。造型抽象、行筆淋漓，不拘一格，以求一種生命洋溢的美感。他亦間畫山水，構圖筆法亦自見風貌。

A native of Jieyang, Guangdong, he entered the Shanghai Institute of Arts after his graduation from secondary school. Later he entered the Xinhua Arts College to study Western and Chinese painting. Afterwards he taught at various secondary schools at Shantou and served as a lecturer at the Nanqiao College at Shantou. In 1948 he migrated to Southeast Asia and served as a lecturer at the Nanyang Arts College in Singapore. He had held over thirty one-man shows in various countries in Asia and Europe in the past forty years and won various awards, including the Medal of Public Service bestowed by the President of Singapore, Honorary Doctor of Literature Degree of the Singapore University, Gold Medal of the History Museum, Taiwan and the Asian Culture and Communications Award.

Chen Wenxi excels both in Western and Chinese painting. His Western paintings show the stylistic change from Realism, Impressionism, Fauvism, Cubism to Abstractism. His Chinese paintings also show the trend from Realism to Abstractism by paying much attention to the creation of forms and integration of surface, lines and dots, in particular the contrast between principal colour schemes and colour dabs. As a result, a kind of sentimental rhythm is conveyed. In the realm of Chinese painting, he is fond of depicting cranes, egrets, fish, geese and monkeys, the forms of which are abstract and the brush style is spontaneous, generating a sense of lively resonance. Occassionally he also paints landscape with distinctive compositions and brush styles.



王己千 WANG Jiqian (C.C. WANG) (1907 -)

原名季銓，後改名季遷，又名紀千，七十歲後再改名己千，江蘇吳縣人。一九二七年考入蘇州大學，後因病休學。一九三〇年再進蘇州大學法律預習班，同時兼習畫。一九三二年至上海，拜入吳湖帆門下，並得機會觀摩古代名蹟。一九三五年故宮博物院藏畫參與在倫敦舉行的中華藝術國際公展，王己千已被聘為顧問。一九四九年他定居美國，一九六二年應香港新亞書院聘請，為該校藝術系主任。一九八六年，上海中國畫院聘為名譽畫師。王氏不但是國際知名的鑑賞家，而且精於繪事，作品曾於美國各著名大學和博物館展出，並於一九七七年進行了全美國各大城市的巡迴畫展，有《王己千畫冊》行世。

王己千早年得觀古代名蹟，於他腦海留下印象至深。他體會到一切手法、點染等筆墨技巧祇是一種揭示自然神韻和畫家感受的手段，從而孕發了獨創精神。王氏在作畫工具和表現手法上都進行了大膽變革，他擅繪山水、隨意自然，以不拘一格的作風表達了層次、肌理、節奏、韻律、體量和氣勢，蘊含了中國詩的境界，開創國畫的另一層面。

A native of Wu District, Jiangsu, his original name was Jiquan. Later he changed his name to Jiqian, alias Jiqian and since the age of seventy, he changed his name to Jiqian. In 1927, he entered the Suzhou University, however, his education was soon suspended due to sickness. In 1930 he entered the Suzhou University again and studied law, at the same time he also learnt painting. In 1932, he went to Shanghai and became a pupil of Wu Hufan, where he got a chance to see and study masterpieces of ancient Chinese painting. When the paintings in the collection of Palace Museum were exhibited in the International Exhibition of Chinese Art in London, he served as an advisor. In 1949, he resided in the U.S.A. and in 1962, he was invited by the New Asia College, Hong Kong and served as the head of its Fine Arts Department. In 1986, the Shanghai Painting Academy appointed him as an honorary painter of the Academy. Wang is not only a well-known connoisseur, but also a renowned painter. His works have been exhibited in various universities and museums in the U.S.A. and a travelling exhibition of his works was held in various cities in the U.S.A. in 1977. Publications on his works include '*Paintings by Wang Jiqian*'.

The experience in studying ancient masterpieces of Chinese painting had left much impact in the mind of Wang. He realised that painting techniques such as textural strokes, dots and ink and colour splashes are only devices to reveal the essence of nature and the artist's sentiment, and the most important element is the painter's creative spirit. As a result, in the use of tools and the aspect of technical representations, Wang is revolutionary. He excels in painting landscape in a free manner and represents perspective, textures, rhythm, solid forms and spirit without any restraints, and at the same time his painting creates a Chinese poetic atmosphere which shows a new face of Chinese painting.



李可染 LI Keran (1907 -)

生於江蘇徐州，幼年時即開始學習山水畫，青年時先考入上海美術專科學校，後考入兩湖國立藝術院，研習素描與油畫。畢業後，繼續研習繪畫。一九四六年應徐悲鴻聘請任教於北平國立藝術專科學校，同時拜齊白石、黃賓虹為師。一九七九年當選為中國美術家協會副主席和中國藝術家聯合會委員，一九八一年被聘任為北京中國畫研究院院長。他曾獲德意志民主共和國藝術科學院授予藝術通訊院院士稱號，並由民主德國駐華大使授予證書及和平勳章。

李可染擅畫山水、尤精畫牛、間亦作人物。他繪山水好用潑墨，皴染筆觸豪強，氣魄渾厚。李氏曾遊歷名山大川，得自然啟發甚深，故其山水畫氣魄雄渾，深厚幽邃。他畫牛氣韻生動，配合村童牧野，充滿村間氣息，能得天然之趣。

A native of Xuzhou, Jiangsu, he started to learn landscape painting in his youth. In his young age, he first entered the Shanghai Institute of Arts and later the National Arts College of Hunan and Hubei, where he studied sketch and oil painting. After his graduation, Li continued to pursue the art of painting. In 1946, he was invited by Xu Beihong to teach at the National Arts College, Beijing and at the time, he became a pupil of Qi Baishi and Huang Binhong. In 1979, he was elected deputy chairman of the Chinese Artists Society and a committee member of the Chinese Artists Association. In 1981, he was appointed director of the Research Institute of Chinese Painting, Beijing. Li had been awarded the honour of Academician of the Arts and Communications Academy by the Arts and Science Academy, West Germany and a certificate and Peace Medal by the German Ambassador in China.

Li Keran excels in painting landscape and is most esteemed for painting buffaloes. Occasionally he also paints figures. His landscape paintings are noted for dark ink tones and forceful brush strokes which convey a sense of ponderousness and heroic vigour. Li had toured to various mountains and scenery spots and got much inspiration from nature and his paintings often depict the myriad mountains and rivers in a vigorous manner. His paintings of buffaloes are imbued with a lively sense. Complemented by the portrayal of herd boys and scenes of wilderness, these paintings show the quiet and serene village life in a naturalistic manner.



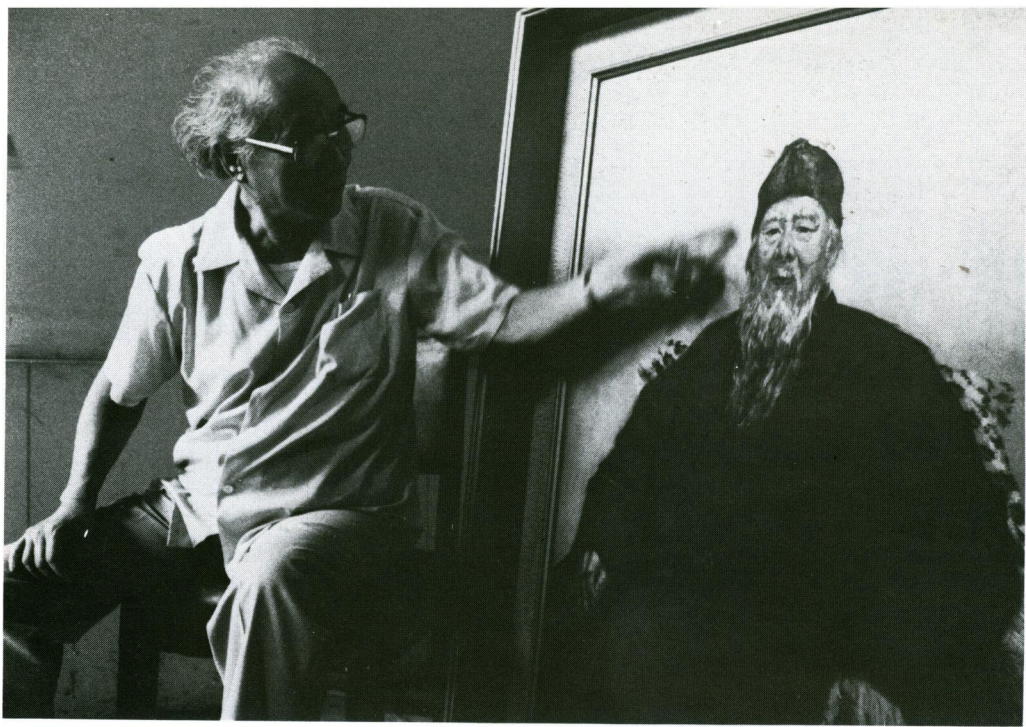
葉淺予 YE Qianyu (1907 -)

生於浙江桐廬，幼年即自學美術，曾繪畫廣告、插圖。一九二七年開始漫畫創作，代表作品有《王先生》和《小陳留京外史》，在當時產生頗大的社會影響。四十年代又將速寫和漫畫創作結合。一九四二年赴印度觀光寫生，對印度舞蹈產生濃厚興趣，促成了畫風的改變。回國後吸受了敦煌壁畫技巧，轉向中國人物畫創作，專攻舞蹈題材。他曾歷任北平藝術專科學校、中央美術學院國畫系系主任、中國畫研究院副院長。

葉淺予最擅畫舞蹈人物，精於速寫，於捕捉舞蹈人物刹那動感，尤為傳神。線條柔暢飄動，設色雅致，別有神韻。

Born at Tonglu, Zhejiang, he studied arts in his youth and devoted himself to the painting of advertisements and illustrations for books. He started to paint comics in 1927 and his representative works include 'Mr. Wong' and 'Other Stories of Chan's Life in Beijing' which created some impact on the society. In the 1940s, he merged sketch with comics in his works. In 1943, he toured to India and executed many life portrayals and developed a deep interest in the Indian dances, which laid the foundation for his stylistic changes afterwards. After his return to China, he pursued a study of the painting techniques of the Dunhuang mural paintings and turned to Chinese painting, in particular in depicting dancing figures and dancing scenes. He had served as the head of the Chinese Painting Department at the Beijing Institute of Arts and the Central Arts Academy, and deputy director of the Research Institute of Chinese Painting, Beijing.

Ye excels in painting and sketching dancing figures. He grasps the momentary movements of the dancers, which are represented in fluent lines and lyrical colour tones with a lively resonance.



吳作人 WU Zuoren (1908 -)

祖籍安徽省涇縣，生於江蘇蘇州。一九二一年考入蘇州工業專門學校預科。一九二八年考入上海南國藝術學院美術系。一九三〇年赴法國，後考入巴黎美術學校，旋又考入比利時皇家美術學院巴思天工作室，並以優異成績獲金質獎和桂冠生稱號。一九三五年秋回國，任教於南京中央大學藝術系。抗戰期間，曾在青海、西藏寫生及臨摹壁畫。一九四九年以後，一直在中央美術學院擔任教學工作，現為中央美術學院名譽院長、中國美術家協會主席，曾獲法國文化部授予藝術文學最高勳章及比利時國王授予「王冠級名譽勳章」。他又曾多次往外國講學和參加國際研討會，作品多次於國內外展出。

吳作人早年曾從事油畫創作，沿襲了寫實主義的路子。後來再轉攻中國畫，長於寫實作風。他遠遊西北時，當地沉雄自然景觀，純樸的民情風土，令他感染尤深。吳氏好繪熊貓、金魚、犛牛、駱駝、人物等題材，筆觸舒徐自然，水墨尤其精妙、渾化天然，畫中往往流露出一種平和沉靜的氣韻。

He was born at Suzhou, Jiangsu and his family was originally native of Jing District, Anhui. In 1921, he was recruited into the post-secondary courses at the Suzhou Technical School. In 1928, he entered the Fine Arts Department, Nanguo Arts College, Shanghai. In 1930, he toured to France and entered the Paris Arts College and later entered the Royal Belgium Arts Academy where he was awarded the gold medal and the honour of laurel crown student due to his excellent performance. In the autumn of 1935, he returned to China and taught at the Arts Department, Central University, Nanjing. In the Sino-Japanese War period, he toured to Qinghai and Tibet and copied mural paintings there. After 1949, he taught at the Central Arts Academy and now he is the honorary director of the Central Arts Academy and chairman of the Chinese Artists Society, who received various awards including the Highest Medal of Arts and Literature bestowed by the Ministry of Culture, France and the Honourary Crown Medal bestowed by the King of Belgium. He has participated in various international symposiums and his works have been widely exhibited in China and overseas countries.

In his early years, he devoted himself to oil painting in a realistic manner. Later he turned to Chinese painting. During his tour to Northwest China, the myriad landscape and tranquil village life there had deeply inspired him. Wu excels in painting panda, goldfish, yaks, camel and figure in fluent brush strokes with a naturalistic resonance. He is most credited for his mastery of ink tones and his paintings are noted with a peaceful and serene mood.



陸儼少 LU Yanshao (1909 -)

江蘇嘉定人。幼年即好丹青，曾就讀無錫美術專科學校，拜馮超然為師。抗戰期間流寓四川，蜀江山水於他感染尤深，後常以四川三峽山水為繪畫題材。他歷任上海畫院畫師、浙江美術學院教授、北京中國畫研究院委員、浙江畫院院長，著有《山水畫芻議》、《陸儼少自叙》、《怎樣畫雲》、《怎樣畫山》等。

陸儼少擅作山水，兼繪花卉，尤精於畫雲、水、梅花，又嘗以杜甫詩意入畫。陸氏作山水，章法險絕，點、線、塊渾成一體，蘊含動態，又好在畫面留白，加強層次，別具特色。

Native of Jiading, Jiangsu, he developed a keen interest in Chinese painting in his young age. Later he entered the Wushi Arts College and studied painting under Feng Chaoran. In the Sino-Japanese War period, he went to Sichuan and was much inspired by the landscape along River Shu, as a result, later he often painted the landscape of the Three Passes at River Shu. He had served as a painter of the Shanghai Painting Academy, professor of the Zhejiang Arts College, fellow of the Research Institute of Chinese Painting, Beijing, director of the Zhejiang Painting Academy, and had written a number of books including *Discussion on Landscape Painting*, *Self-biography of Lu Yanshao*, *How to Paint Clouds*, *How to Paint Mountains*, etc.

Lu Yanshao excels in painting landscape and flowers, and is particularly skilled in painting clouds, streams, plum blossoms, etc. He is also fond of painting landscape with inspirations from the poems of Li Bo. His landscape paintings are noted for perilous pictorial compositions in which dots, lines and dabs complement each other harmoniously with a sense of vividity. He also likes to leave void space on the painting to create a sense of perspective in a distinctive manner.



謝稚柳 XIE Zhiliu (1910 -)

生於江蘇常州，家學淵源，促使他自少年即愛好繪畫。從臨摹古人入手，並開始研究中國繪畫史。曾偕張大千往敦煌考察壁畫，增廣了對中國美術的認識。嗣後專事繪畫及研究鑒定中國書畫工作。他曾任中央大學藝術系教授、上海中國畫院籌備委員，現任中國美術家協會理事、全國美協上海分會副主席，為知名書畫鑒定家，著作有《鑑餘雜稿》、《水墨畫》、《朱耷》、《謝稚柳畫集》等。

謝稚柳擅繪山水、花鳥、人物，早年由明末陳洪綬畫風上溯至宋元各名家，下筆工緻細潤，其後赴敦煌，受到壁畫影響，繪畫風格更見沉雄厚重。他晚年畫風尤見奔放，山水好用青綠設色，筆觸豪放、水墨設色渾成一片。花卉亦愛用大潑墨法，淋漓盡致，極具特色。

Born at Changzhou, Jiangsu in a literati family, he developed a keen interest in Chinese painting in his young age. He started Chinese painting by following the styles of ancient masters and at the same time began to study the history of Chinese painting. Later he went to Dunhuang with Zhang Daqian and studied the mural paintings there, which widened his knowledge in Chinese art. Later Xie devoted himself principally to Chinese painting and authentication of Chinese calligraphy and painting. He had served as a professor of the Central University, member of the planning committee for the establishment of the Shanghai Painting Academy and is now a director of the Chinese Arts Society and deputy chairman of the Shanghai Branch of the Chinese Artists Association. He is a well-known connoisseur and has written a number of books including *Articles on Authentication*, *Ink Painting*, *Zhu Da* and *Paintings of Xie Zhiliu*, etc.

Xie Zhiliu excels in painting landscape, flowers, birds and figures. In his early years, he studied the painting styles of the late Ming master Chen Hongshou and various masters of the Song and Yuan Dynasties and his paintings are noted for meticulous and delicate brushwork. After his tour to Dunhuang, he was much influenced by the mural paintings and his paintings are imbued with a sense of ponderousness and vigorism. In his late years, his painting style became more spontaneous. In painting landscape, he is fond of using blue-and-green colours and paints in a free manner by merging ink and colours. On the other hand, he also paints flowers with ink and colour splashes in a distinctive style.



黎雄才 LI Xiongcai (1910 -)

廣東高要人。少年時曾拜高劍父為師，入春睡畫院習畫，曾學習素描，又於日本東京美術學院攻讀日本畫科。四十年代，遠遊廣西、四川和西北，受當地景色感染殊多。黎氏曾先後任教於國立藝術專科學校、廣州市立藝術專科學校、華南文學藝術學院。一九七八年出任廣州美術學院副院長兼國畫系主任，現為該院顧問，並曾當選為中國美術家協會理事、美協廣東分會副主席。

黎雄才早年隨高劍父學畫，作風秀雅。後又將西畫透視、明暗等技巧融合中國畫。他好作速記，繪畫構圖緊密，線條有力，好用焦墨，筆下有一種蒼潤情韻，他擅作山水、蒼松等，具有寫實意味。

A native of Gaoyao, Guangdong, he studied painting under Gao Jianfu at the Spring Slumber Art Studio in his young age. He had also studied sketch and later went to Japan and studied Japanese painting at the Tokyo Arts College. In the 1940s, he toured to Guangxi, Sichuan and the Northwest regions, where he got much inspirations from the scenery there. Li had taught at the National Arts College, Guangzhou Provincial Arts College and Huanan Literature and Arts College. In 1978, he was appointed deputy director and head of the Chinese Painting Department of the Guangzhou Arts College and he is now the advisor of the college. He is also elected a director of the Chinese Artists Society and deputy director of the Chinese Artists Association, Guangdong Branch.

In his early years, he studied painting under Gao Jianfu and painted in a delicate and charming manner. Later he introduced Western painting techniques of perspective and shading into his painting. He is fond of sketching and his painting style is noted for forceful brush strokes and heroic resonance. He often paints with dried ink tone and his brushwork is characterized by a lyrical resonance. Li excels particularly in painting landscape and pines in a realistic manner.



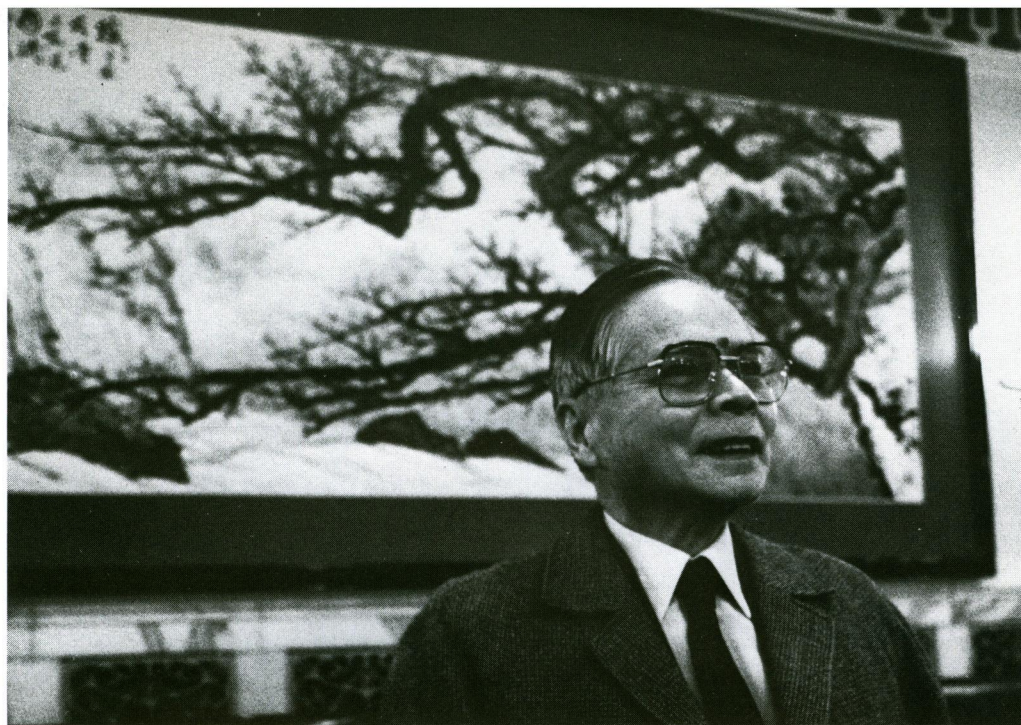
唐 雲 TANG Yun (1910 -)

原名俠塵，別號大石，藥翁，從童年時代即開始自學繪畫，十九歲時已被杭州馮氏女子中學聘為國畫教員。一九三八年移居上海，先後執教於新華藝專和上海美專，曾任上海中國畫院代院長、中國美術家協會上海分會副主席、上海中國畫院名譽院長等，他亦富於收藏。

唐雲擅繪山水、花鳥、人物等，他的山水頗有石濤韻致、水墨交融、筆墨沉穩。繪畫花卉，設色妍雅清麗。他又好畫菊蟹，別具一格。

Original name Xiachen, pseudonym Dashi, Yaoweng, he began to study painting in his young age. At the age of nineteen, he became a teacher of the Feng's Female College, Hongzhou. In 1938, he moved to Shanghai and taught at the Xinhua Arts College and the Shanghai Arts College. He had served as the acting director of the Shanghai Painting Academy, deputy chairman of the Shanghai Branch of the Chinese Artists Society and honorary director of the Shanghai Painting Academy. He is also a well-known collector of arts.

Tang Yun excels in painting landscape, birds, flowers and figures. His landscape paintings which show the essence of Shitao, are noted for integrated ink tones and steady brush style. He paints flowers in charming colours and is fond of painting the distinctive subjects of chrysanthemum and crabs.



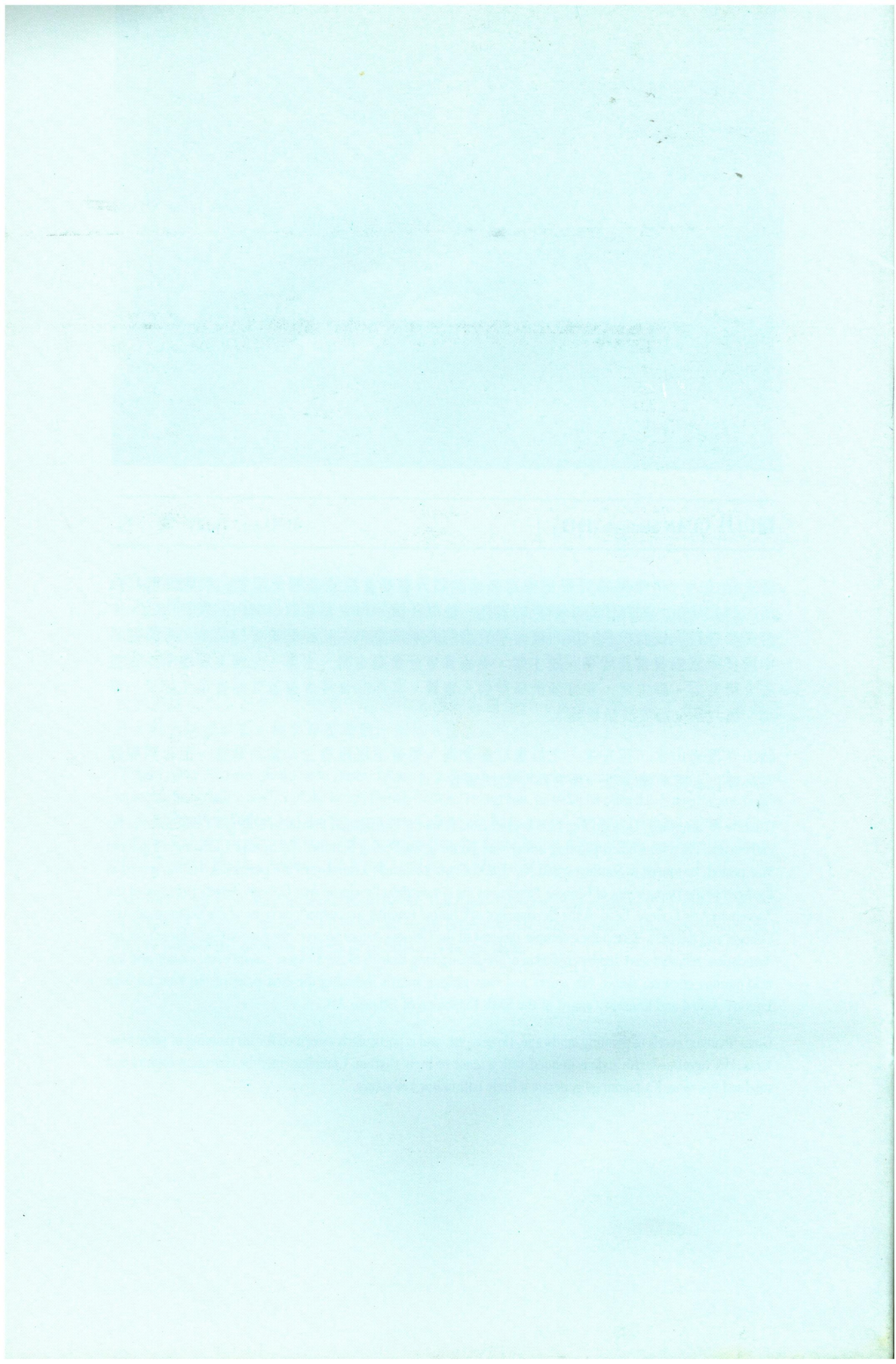
關山月 GUAN Shanyue (1912 -)

廣東陽江人，早年畢業於廣州市立師範，繼入春睡畫院隨高劍父學畫。抗戰期間赴西南、西北寫生，創作了不少創新的畫作。他歷任廣州市立藝專教授兼中國畫科主任、中南美術專科學校副校長、廣州美術學院副院長兼國畫系主任和廣東畫院院長。曾當選為中國美術家協會常務理事、副主席、美協廣東分會副主席、主席、全國文聯委員、廣東省文聯常委、副主席，並曾多次舉辦個人畫展。其作品曾獲廣東省首屆魯迅文藝獎一等獎、第六屆全國美展榮譽獎。

關山月擅繪山水、花卉等，尤以畫紅梅著稱。他筆下沉雄有力，富於動感，配合明麗設色，輔以水墨，體現着一種自然生動的韻致。

A native of Yangjiang, Guangdong, he was graduated from the Guangzhou Provincial College of Education in his early years. Then he studied painting under Gao Jianfu at the Spring Slumber Art Studio. In the Sino-Japanese War period, he toured to Southwest and Northwest China and made a number of life portrayals. He has served as the head of the Department of Chinese Painting of the Guangzhou Provincial Arts College, deputy principal of the Zhongnan Arts College, head of the Department of Chinese Painting and deputy director of the Guangzhou Arts College; and has been elected the executive director of the Chinese Artists Society, member of the Chinese Literary Association, member and deputy chairman of the Guangdong Branch of the Chinese Literary Association and has held various one-man shows. His works had won various awards including the first prize of the First Lu Xun Literary Award and honorary award of the Sixth Exhibition of Chinese Art.

Guan Shanyue excels in painting landscape, flowers, etc. and is particularly esteemed for his painting of plum blossoms. His vigorous brush style is imbued with a sense of lively rhythm. Complemented by charming colours and subdued ink tone, his paintings generate a lively naturalistic resonance.



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依樣葫蘆
一九七六年作
瞻緣堂藏品
3. 朱妃瞻
農村風味
一九七六年作
瞻緣堂藏品
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雲山疊翠
一九八〇年作
鄭應荃先生藏品

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1. **ZHU Qizhan**
Fruit and flowers
Dated 1974
Collection of Hong Kong Museum of Art
2. **ZHU Qizhan**
Gourds
Date 1976
Collection of Zhanyuantang
3. **ZHU Qizhan**
Sunflowers and turkeys
Dated 1976
Collection of Zhanyuantang
4. **ZHU Qizhan**
Orchids and rock
Dated 1980
Collection of Zhanyuantang
5. **ZHU Qizhan**
Waterfall and myraid mountains
Dated 1982
Collection of Dr. Leo K.K. WONG
6. **ZHU Qizhan**
Plum blossoms
Dated 1987
Collection of Dr. Leo K.K. WONG
7. **LIU Haisu**
Snowscape after the style of LI Tang
Collection of Mr. Y.C. CHENG
8. **LIU Haisu**
Fishing village
Dated 1976
Collection of Dr. LING Chaw Ming
9. **LIU Haisu**
Clouds at Mount Huang
Dated 1978
Collection of Hong Kong Museum of Art
10. **LIU Haisu**
Peaks of Mount Huang
Dated 1987
Collection of Dr. LING Chaw Ming
11. **HUANG Junbi**
Fairy offering birthday tributes
Dated 1942
Collection of Dr. Leo K.K. WONG
12. **HUANG Junbi**
Autumn colours at Mount Hua
Dated 1947
Collection of Jingguanlou
13. **HUANG Junbi**
Contemplating the waterfall
Dated 1948
Collection of Mr. Y.C. CHENG
14. **ZHAO Shaoang**
Dream
Dated 1955
Collection of Hong Kong Museum of Art
15. **ZHAO Shaoang**
Cicada on a lychee tree
Dated 1963
Collection of Hong Kong Museum of Art
16. **ZHAO Shaoang**
Sunflower and bird
Dated 1976
Collection of Hong Kong Museum of Art
17. **ZHAO Shaoang**
Mount Emei in the dusk
Collection of Dr. S.M. CHIA
18. **CHEN Wenxi**
Stage figures
Collection of Mr. CHUA Soo Bin
19. **CHEN Wenxi**
Gibbons
Collection of the Artist
20. **CHEN Wenxi**
Egrets
Collection of the Artist
21. **WANG Jiqian**
Landscape
Dated 1975
Collection of Hong Kong Museum of Art
22. **WANG Jiqian**
Landscape
Dated 1988
Collection of the Artist
23. **WANG Jiqian**
Landscape
Dated 1989
Collection of the Artist
24. **WANG Jiqian**
Landscape
Dated 1989
Collection of Mr. LOW Check Kian
25. **LI Keran**
Whiling away the summer
Collection of Jingguanlou
26. **LI Keran**
River Li
Dated 1963
Collection of Kei King Chung
27. **LI Keran**
Mount Jiuhua
Dated 1979
Collection of Yuen Tai-yung
28. **LI Keran**
Riding a buffalo under a pine tree
Dated 1988
Collection of Mr. CHUA Soo Bin
29. **YE Qianyu**
Tibetan dance
Dated 1964
Collection of Jingguanlou
30. **YE Qianyu**
Dancers
Dated 1986
Collection of Jingguanlou
31. **WU Zuoren**
Herding yaks
Dated 1961
Collection of Mr. Y.C. CHENG
32. **WU Zuoren**
Goldfish
Dated 1979
Collection of Jingguanlou
33. **WU Zuoren**
Dance of Qinghai
Dated 1982
Collection of Mr. Y.C. CHENG
34. **WU Zuoren**
Pandas
Dated 1985
Collection of Mr. CHUA Soo Bin
35. **LU Yanshao**
Mount Emei shrouded in cloud
Dated 1943
Collection of Jingguanlou
36. **LU Yanshao**
Gazing at the pine trees in the valley
Collection of Jingguanlou
37. **LU Yanshao**
Mount Huang in mist
Dated 1985
Collection of Jingguanlou
38. **LU Yanshao**
Landscapes
Collection of Hong Kong Museum of Art
39. **XIE Zhiliu**
Bird and autumn leaves
Dated 1946
Collection of Jingguanlou
40. **XIE Zhiliu**
Landscape after the style of Dong Yuan
Dated 1947
Collection of Jingguanlou
41. **XIE Zhiliu**
Verdant mountains
Collection of Dr. LING Chaw Ming
42. **XIE Zhiliu**
Scholar by the plum blossoms
Collection of Jingguanlou
43. **LI Xiongcai**
Pine trees and waterfall
Dated 1980
Collection of Mr. Y.C. CHENG
44. **LI Xiongcai**
Pure sound of the waterfall
Dated 1985
Collection of Jingguanlou
45. **TANG Yun**
Bodhidharma
Collection of Mr. CHUA Soo Bin
46. **TANG Yun**
Secluded hermitage
Collection of Mr. CHUA Soo Bin
47. **TANG Yun**
Spring on the lakes and mountains
Dated 1985
Collection of Jingguanlou
48. **TANG Yun**
Misty landscape
Dated 1985
Collection of Jingguanlou
49. **TANG Yun**
Chrysanthemum and crabs
Dated 1987
Collection of Mr. CHUA Soo Bin
50. **GUAN Shanyue**
Loofah gourds and birds
Collection of Mr. CHUA Soo Bin
51. **GUAN Shanyue**
Landscape
Dated 1964
Collection of Jingguanlou
52. **GUAN Shanyue**
Red plum blossoms
Dated 1979
Collection of Jingguanlou
53. **GUAN Shanyue**
Verdant mountains
Dated 1980
Collection of Mr. Y. C. CHENG