1

威廉·哈維 (1782 – 1857) (傳)

William Havell (1782 – 1857) (attri.)



香港仔附近的瀑布 (局部)

Waterfall at Aberdeen, Hong Kong (detail)

•

約1816
水彩紙本・10.5 x 16厘米
ca. 1816
Watercolour on paper・10.5 x 16 cm

AH1964.0363

大作
The Masterpiece

這幀小畫是香港早期重要的圖像紀錄，相信是1816年英國阿美士德訪華使節團團員於船上所繪。

畫中小艇正載着水手駛往瀑布取水。瀑布至今仍然存在，位於香港仔華富邨旁瀑布公園內，惟於薄扶林水塘建成後，水流遞減。

This small painting is one of the earliest visual records of Hong Kong, believed to be the work of one of the envoys at the Amherst Embassy, completed on the ship to China in 1816.

The small boat in the painting is transporting the sailors to the waterfall to collect water. The waterfall still stands today in Waterfall Bay Park beside the Wah Fu Estate in Aberdeen, with its water flow decreasing since the construction of Pok Fu Lam Reservoir.

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細語
The Story

18至19世紀，英國和一些歐洲國家希望打開中國對外貿易的門戶，阿美士德使節團遠道來華，與清嘉慶帝商討貿易事宜。

經過漫長的航程，船隻寄碇於香港水域。使節團發覺這個荒僻小島不但是一個天然的避風良港，而且島上更有淡水可供飲用。隨後於1833年，使節團的副使史丹頓更向英國下議院推介香港島的優點。

外國人對香港的認識，可說是由這道水源開始。也許當時並沒有人想到，這次考察成了香港歷史的轉捩點。

In the 18th and 19th centuries, Britain and other European countries were keen on opening up foreign trade in China. To this end, the Amherst Embassy paid a visit to China to conduct trade talks with the Jiaqing Emperor during the Qing dynasty.

Their ship docked in Hong Kong waters after a long voyage. The mission discovered that the small desolate island was not only a natural haven, but also a source of fresh water. Subsequently in 1833, the mission's second commissioner Sir George Thomas Staunton reported the merits of Hong Kong Island as a desirable location in the House of Commons.

Little did people know that the expedition would become a turning point in the history of Hong Kong.

2

威廉·丹尼爾 (1769 – 1837)

William Daniell (1769 – 1837)



廣州商館早期風貌

Guangzhou factories

•

1805 – 1806
油彩布本· 90.5 x 126.8厘米
何東爵士捐贈

1805 – 1806
Oil on canvas · 90.5 x 126.8 cm
Donated by Sir Robert Ho Tung

AH1964.0024

大作
The Masterpiece

這幅描繪商館風貌的畫作，採取了單點透視法，強烈的光暗對比，以典型的西方技法將這個東方最洋化的一隅呈現。

由乾隆二十二年(1757)至鴉片戰爭結束(1842)的80年間，清廷採取「一口通商」政策，獨許廣州對外貿易。廣州因此成為最早接觸西方文化的地區，繁華物阜，名噪一時，有「東方倫敦」之美譽，珠江河更被喻為東方的「泰晤士河」。

Portraying the sights and sounds of the foreign factories in Guangzhou, the painting uses one-point perspective and strong contrasts between light and darkness to present this most Westernised corner in the Orient through classic techniques of the Western painting tradition.

During the 80 years from the 22nd year of the Qianlong Reign (1757) to the end of the Opium War (1842), the Qing court adopted the "Canton System" where foreign trade was only allowed from Guangzhou. As a result, Guangzhou became the earliest region to be exposed to Western culture. The city prospered and grew in material abundance, its fame spread far and wide. It earned the reputation of being "London in the East". The Pearl River was even known as the "River Thames in the East".

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細語
The Story

此作品驟眼看似描繪西方城市，其實卻是真正的中國廣州商館區——即是廣州城郊外外國商人來華進行貿易和駐留的專區。威廉．丹尼爾是18世紀少數曾親身到訪中國的西方畫家之一。他是英國皇家美術學院院士，曾於1785年、1793－1794年來華。

It looks like a European city in a glance, but it is in fact the foreign factories outside the Guangzhou city, which are dedicated houses for foreign traders to stay in China. William Daniell was a Fellow of the Royal School of Art in the UK. He visited China in 1785 and from 1793 to 1794 and was one of the few 18th century Western painters to have visited China personally.

3

關聯昌（活躍於1840 – 1870年代）

Guan Lianchang (act. 1840s – 1870s)



關聯昌畫室

The studio of Tingqua

•

19世紀中

水粉紙本· 17.5 x 26.5厘米

Mid 19th century

Gouache on paper · 17.5 x 26.5 cm

AH1988.0012



由庭呱畫室繪製的畫冊封套

The cover of an album of paintings created by the Tingqua's studio

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關聯昌（活躍於1840 – 1870年代）
畫冊封套
1854
水粉絹本

Guan Lianchang (act. 1840s – 1870s)
Album cover
Gouache on silk
1854

AH1975.0001

大作
The Masterpiece

18至19世紀的來華外國商人多聚居廣州一帶，不少中國畫家在廣州開設畫室、作坊，採取西方繪畫技法製作外銷畫，甚受外國商人歡迎。

這幅作品非常重要——畫室內三名畫家在窗前工作，牆上掛滿各式畫作。文獻記載當時畫家多僱用學師或學徒，以分工方式大量繪製外銷畫。這幅作品與文獻紀錄脗合，足證外銷畫除了擁有藝術價值外，亦有甚高的歷史研究價值。

Most of the foreign traders stayed in Guangzhou for the trading seasons from 18th to 19th centuries. Many Chinese painters set up their studios and workshops in Guangzhou to produce export art with Western painting techniques, which was widely popular with the foreign traders.

This is an important work depicting three painters working in front of the window in a studio, with various paintings hung on the wall. According to the literature, most painters at the time hired apprentices who mass-produced China trade paintings through division of labour. This painting is consistent with the details of written records, which is evidence that China trade art possesses esteemable value for historical research in addition to its high artistic worth.

細語
The Story

此作品有另一版本，畫室上方橫匾上的「靜觀自得」被「TINGQUA」(庭呱)字樣代替。對照下可知畫中描繪的就是當時赫赫有名的庭呱畫室。庭呱就是著名中國外銷畫家關聯昌的稱號。本館藏有一套由庭呱畫室繪製的畫冊，畫冊封套(見上方小圖)上註有畫室地址:「粵東省城(廣州)同文街右便(邊)第壹拾陸間」。

From another version of this work, the "*Jing Guan Zi De*" (achieving self-content with quiet observation) on the plaque above the studio has been replaced by "TINGQUA". Through matching the clues, one would be able to glean that the studio depicted in the painting is that of the famous Tingqua. Tingqua is another name of well-known Chinese export artist Guan Lianchang.

The Museum possesses an album of paintings created by the Tingqua studio. The cover of the album (see small image above) carries the various types of paintings and the address of the studio: "Number 16, on the right of Tongwen Street, Eastern Guangdong (Guangzhou)".

4

佚名

Anonymous



廣州商館大火（左至右）

Guangzhou foreign factories on fire (left to right)

— 大火初起

— Beginning

— 烈火沖天

— In full blaze

— 火趨熄滅

— Under control

•

1822
油彩布本· 各約27 x 38厘米
何東爵士捐贈

1822
Oil on canvas · Each ca. 27 x 38 cm
Donated by Sir Robert Ho Tung

AH1964.0031-33

大作
The Masterpiece

此作品一組三幅，描繪歷史上其中一次廣州城郊外國商人聚居的商館區大火，記錄由火焰初升至災後頹垣敗瓦的整個過程。畫中火災發生在1822年11月1日晚上約9時，由商館區附近的餅店失火引起，翌日早上已波及至商館區。從中間的畫作可見當時正吹着東北風，令火勢快速蔓延至整個商館區。海上，外商的支援船隊正由黃埔和鄰近地區過來協助。這場火連燒兩晝夜，大部分商館以至數千家店舖及民居受災盡毀，超過5萬人無家可歸，財物損失甚為嚴重。

The work consists of three pieces and depicts one of the most devastating fires that happened to the foreign factories in Guangzhou. The paintings capture the incident from the first glimpse of the rising flames to the rubble and debris in the aftermath. The fire portrayed in the paintings took place at nine in the evening on the 1st of November 1822. It was caused by a fire at a bakery near the foreign factories, to which the fire had already spread by the following morning. From the painting in the middle, we can see that the wind was blowing in the north-east direction and causing the fire to spread rapidly to the entire neighbourhood of the foreign factories. On the sea we can see the rescue fleet of foreign traders coming from Whampoa and the neighbouring areas to lend their assistance. The fire burned for two days and two nights, in which most of the factories and thousands of shops and livelihoods of residents were completely destroyed. More than 50,000 people were made homeless with a staggering loss of property.

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細語
The Story

此組作品是何東爵士於1955年捐贈予香港政府的藏畫之一，亦是香港藝術館早期的館藏。該批藏畫內容多反映19世紀中國沿海商埠的狀貌。何東爵士捐贈時，希望香港能建立一間永久收藏並公開展出藝術品予市民大眾欣賞的藝術館。何東爵士和其他熱心人士的捐贈及50年代政府的一些購藏，正是1962年建立大會堂美術博物館（今香港藝術館）的基石。自大會堂美術博物館開幕後，館方至今仍多次展出這批珍貴畫作。

The series of paintings formed part of the group of paintings gifted by Sir Robert Ho Tung to the Hong Kong government in 1955, and was an early item in the collection of the Hong Kong Museum of Art. The subjects of these paintings were largely focused on the treaty ports on the coast of China in the 19th century. When making the donation, Sir Robert Ho Tung expressed his hope that the Hong Kong government would eventually build a permanent home for these paintings. With this and other donations as well as government acquisitions

in the 50s, the City Hall Art Gallery and Museum (today's Hong Kong Museum of Art) was inaugurated in 1962. These invaluable paintings have also been exhibited on multiple occasions at the Museum until today.

5

喬治·錢納利 (1774 – 1852)

George Chinnery (1774 – 1852)



艇家孃

A Chinese *sampan* girl

•

約1852
油彩布本· 28 x 23.8厘米
ca. 1852
Oil on canvas · 28 x 23.8 cm

AH1964.0217

大作
The Masterpiece

著名西方畫家錢納利筆下的漁孃堪稱華南女性肖像中的經典。他最為人熟悉的畫風在此作中表露無遺：筆觸輕快而不輕率，光源巧妙地投射到她的臉部和上身，在人物的面龐、朱唇、臂彎下、手指間，均可見他以鍾愛的朱紅色帶出嬌艷感覺，將一位中國勞動階層的少女描繪得宛如優雅迷人的西方貴婦。漁孃是西方人在華南地區鮮有接觸到的女性之一。她們會以廉酬為那些進入內港的外國商船領航，或短途接載他們來往岸邊。

The sampan girls portrayed in the works of famous painter George Chinnery are said to be classics among the portraits of Southern Chinese women. His most characteristic painting style is on full display in this work: With touches of the brush that are brisk but not careless, and the light source cleverly poised in projection on her face and upper body, the artist elicits the daintiness of the character using his most beloved scarlet shade on her facial contours, scarlet lips, below her arms and between her fingers — a working class maiden in China portrayed almost as an elegant and charming upper-class socialite of the West. The sampan girls are the few female folk known by the Westerners in the Southern China region. For a meagre pay, the women would lead foreign trading ships entering the inner harbour or pick up merchants on short journeys along the coast.

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細語
The Story

錢納利是19世紀唯一僑居於華南地區的西方職業畫家，更被譽為最傑出的英國外銷畫家之一，以肖像畫聞名。他在1825年由英國移居澳門，以賣畫維生，亦曾短暫逗留香港。在華期間，他以成熟的西方油畫技術，畫下了不少澳門、香港和鄰近地區的風土人情，為當時南中國留下重要的歷史圖像。

Known for his portrait paintings, Chinnery is regarded as the most prominent painter and the only professional Western artist that have resided in the Southern China region in the 19th century. He emigrated to Macao in 1825 from England and sustained himself by selling paintings. He also stayed in Hong Kong for short period. With his skilled mastery of Western oil-painting techniques, his paintings captured a wide swathe of the local cultures and people in Macao, Hong Kong and the neighbouring regions, which left behind an important legacy of visual records for that period of history in the South of China.

6

佚名（畫）
文生·布魯克（1814 – 1885）（印）
約瑟·霍格斯（1801 – 約1879）（出版）

Anonymous (drawn)

Vincent Brooks (1814 – 1885) (lithographed)

Joseph Hogarth (1801 – ca. 1879) (published)



維多利亞城

Victoria from east to west

·

約1856
石版畫· 32 x 64厘米
遮打爵士捐贈

ca. 1816
Lithograph · 32 x 64 cm
Donated by Sir Paul Chater

AH1964.0133

大作
The Masterpiece

畫中刻劃1850年代銅鑼灣至西環的景致，可見當時香港已發展成頗具規模的商港。

遮打爵士是香港早期最具影響力的商人之一。1926年，遮打爵士把他的藝術收藏遺贈予香港政府，其中包括油畫、水彩、素描、版畫等，內容為18及19世紀南中國沿海商埠面貌及英國在華的活動，是重要的歷史圖像紀綠。

The painting depicts a view from Causeway Bay to Sai Wan, showing Hong Kong then as an already established commercial port in 1850s.

Sir Paul Chater was one of the most influential businessmen in the early years of Hong Kong. In 1926, Sir Paul Chater left his art collection to the Hong Kong government, including oil paintings, watercolours, sketches, and prints, which are important historical visual records of the treaty ports along the coast of the South China Sea in the 18th and 19th centuries, as well as of British activities in China.

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細語
The Story

這幅畫來自本館最早、最富傳奇色彩的遮打藏品。遮打藏品原有400多幅畫作，經過戰火洗禮，現僅餘約100幅。而其中83幅作品是由不同的市民或機構歸還政府。

葡裔居民澤維爾在日佔期間於中區古董店看見這幅作品，發現就是遮打藏品之一。他將畫作買下，並繼續搜羅，最後買回30幅作品，悉數送還政府。其無私的精神實在令人欽佩。

This is a work in the Chater collection — the earliest and the most legendary collection in the Museum. The Chater collection originally contained over 400 works of art, of which only around 100 remain after being destroyed during the war. 83 of them were returned to the government by local residents and organisations.

A Portuguese resident called F. A. Xavier found this work at an antique shop in Central during the Japanese Occupation, which turned out to be one of the pieces in the Chater collection. He bought the painting and continued to search for more, eventually buying 30 of them. All the paintings were returned to the government in an admirable act of selflessness.

7

煜呱（活躍於1840 – 1880年代）（傳）

Youqua (act. 1840s – 1880s) (attri.)



廣州全景（左）· 廣州河南全景（右）

A panoramic view of the waterfront at Canton (left)
A panoramic view of the waterfront at Honam (right)

•

1844 – 1845
油彩布本 · 87.3 x 198.7厘米
1844 – 1845
Oil on canvas · 87.3 x 198.7 cm

AH2018.0003.001

約1840年代
油彩布本 · 87.2 x 200.5厘米
ca. 1840s
Oil on canvas · 87.2 x 200.5 cm

AH2018.0003.002

大作
The Masterpiece

這兩幅油畫展示了19世紀中期廣州口岸的壯美景色，是罕見而保存完好的大型外銷油畫。兩畫均採用典型外銷畫正面取景的構圖，右邊的一張繪畫西方商人來華貿易駐留的專區——十三行商館區。左方的《廣州河南全景》則展示了商館區對岸的河南(島)風光。這題材於1840年代之前甚少見於外銷畫，直至1847年4月，外國商人能正式在河南租用倉庫，並開始遷往那裏，河南才在西方人眼中有較大的重要性。

現存的19世紀河南風景畫十分稀少，這幅畫是倖存的其一。

The two oil paintings present the magnificent view of the Guangzhou port in the mid-19th century. The paintings are rare large-sized China trade art pieces that have remained well-preserved to this day.

Both paintings adopt the full frontal view typically used in China trade paintings. *A panoramic view of the waterfront at Honam* shows the views of Honam (Island) across the shore from the foreign factories. Honam as a subject is rarely seen in China trade paintings before the 1840s. It was only after April 1847, when foreign merchants were allowed to lease warehouses formally in Honam and began to move there, that Honam became more important in the eyes of the Westerners.

Very few landscape paintings of Honam from the 19th century remain to this day. This painting is one of such handful that has survived.

•

細語
The Story

長久以來，有說外銷畫是粗疏的行貨。直至近年，我館參與的研究發現，歷史文獻和外銷畫中的細節驚人地脗合，為外銷畫的斷代研究帶來新的突破，世人對它的價值也另眼相看。

《廣州全景》的中央是外國商館區，中央掛上美國旗的商館右邊，明顯看見一片樹叢，那原是英國館等的位置，惜於1842年的一場大火遭完全燒毀。而左邊法國館上方飄揚着法國國旗，顯示是法國使臣剌萼尼入住該館的期間，即是1844年底至1846年1月之前。文獻顯示英國館等於1845年7月已建成一定規模的建築群，而畫中粗略的屋頂輪廓線，則顯示它們仍在重建中。

因此，憑藉這些毫不苟且的細節，我們可以將此畫的創作年代定為1844年底至1845年7月之前。如此精確的斷代在以前並不可行。

For the longest time, China trade paintings have been regarded by some as not more than crude licensed goods. In recent years, the Museum has been involved in research that revealed that the historical records and the details in the China trade paintings are astonishingly consistent. This was a new breakthrough for cross-sectional study in the field, and has changed the way the world evaluates China trade art.

In the centre of the painting are the foreign factories. Visible to the right of the foreign factory in the middle with an American flag is some shrubbery, which is where the British and other factories on the far right were originally located before they were destroyed in a major fire in 1842.

On the left is the French factory with the French flag flying on the top, which places the time of painting in the period where French envoy Théodore de Lagrené was deployed to the factory, that is from the end of 1844 to January 1846. According to records, the British and other factories had already completed the majority of the construction of a cluster of buildings by July 1845. The sketchy contours of the roof in the painting show that the buildings were in the process of reconstruction.

Based on these precise details, we can therefore conclude that the painting was made some time between the end of 1844 and July 1845. Such narrow window of dating was not possible in the past.



五彩十二花神杯

Twelve cups with Representing Flowers of the Months in *wucai* enamels

•

「大清康熙年製」款
清 康熙（1662 – 1722）
陶瓷・各高5厘米 口徑6.5厘米
羅桂祥藏品
Mark of Kangxi and of the period (1662 – 1722), Qing dynasty
Ceramics・Each H 5cm Dia (mouth) 6.5 cm
The K. S. Lo Collection

C1981.0245



「大清康熙年製」款
Mark of Kangxi, Qing dynasty

大作
The Masterpiece

這套清康熙御製的十二花神杯，為宮廷用瓷，胎質纖薄，畫工細緻，杯身一面以黑彩勾勒紋飾，再以鈷藍和其他彩料繪畫代表各農曆月份當令的花木，杯身背面以青花楷書寫上五言或七言詠讚詩句，並附「賞」字小方印（除了十二月份杯），將詩、書、畫、印融於一體，猶如一部花卉圖冊，與詩句相映，蘊含文人雅趣。

Commissioned by imperial order in the reign of Emperor Kangxi, this set of porcelain cups is made of delicate material and painted with the most refined techniques, exclusively for imperial use. One side of each cup is patterned with black decorative lines and painted with the flower and plant of the lunar month using cobalt blue and other colours. On the back of the cups are written five or seven-character laudatory poems in regular script in underglaze blue, accompanied by a "*shang*" (appreciation) character in the form of a small square seal (with the exception of the twelfth month cup). The cups fuse the elements of poetry, calligraphy, painting and seal into one ––a floral album juxtaposed with verses that exude literati the cultural refinement.

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細語
The Story

由於杯體透薄，經年保存不易，一套完整的十二花神杯實屬罕見。現時只有北京故宮博物院、大英博物館（大維德中國藝術基金會借存）、紐約大都會藝術博物館等少數博物館存有成套。私人藏家更難有機會湊成完整的一套。羅桂祥博士有一段時間獨欠八月和十一月兩隻杯，結果他在一場拍賣會中得逢奇遇，成功購得此兩杯，得償多年心願。後來，羅博士於1981年把十二花神杯連同他的陶瓷茶具藏品悉數捐贈予政府，將那份獲得至寶的喜悅慷慨地與全港市民分享。

Due to their highly delicate and translucent nature, preservation of the cups over the centuries has been a challenge. A complete set of twelve-month cups is a rare sight. Presently, complete collections can only be found in a few museums such as the Palace Museum in Beijing, the British Museum (on loan from the Percival David Foundation of Chinese Art), and The Metropolitan Museum of Art in New York. To accumulate a complete set is even harder for a private collector to achieve. At one point in time, Dr K. S. Lo was lacking only the eighth month and eleventh month cups in his collection. At an auction, he was most fortunate to come across the two cups, which he then successfully acquired, finally fulfilling his wish of many years. In 1981, Dr K. S. Lo donated the twelve-month cups along with his collection of tea ware to the government, sharing his joy of discovering the precious items with the people of Hong Kong.

9



青花螭龍纏枝牡丹紋瓶

Vase with peony scroll design in underglaze blue

•

明 天順五年 (1461)
陶瓷 · 高31.3厘米
5th year of Tianshun period (1461), Ming dynasty
Ceramics · H 31.3 cm

C1989.0115



瓶的底部書有:「夏梅田都鐸源汪村社奉佛弟子程鋹、妻鄭氏，喜捨香爐壹付入本里華林供養，伒(祈)俅(求)宦途清吉，天順伍年秋九月吉日題。」

At the bottom of the vase: there is a 47-character-inscription encircling the foot ring recording that it was an altarpiece dedicated by a man called Cheng Chang and his wife in Duoyuanwang village, Xiameitiandu, praying for a prosperous officialdom. It bears the date of the 5th year of Tianshun of the Ming dynasty.

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大作
The Masterpiece

在中國陶瓷史上，正統、景泰、天順三朝，歷時29年，由於政局動盪混亂，御窯瓷器不落正規年款，令傳世品的斷代及深入研究舉步維艱。後人稱這個時期為「空白期」。

這個青花瓶，帶有「天順五年」字款，保存完好，帶款的天順年器物寥寥可數，是難得的珍品。它填補了「空白期」的空白，對探討三朝瓷器的發展甚具研究價值。

In the long history of Chinese ceramics, porcelain produced by the imperial kilns during the three reigns of Zhengtong, Jingtai and Tianshun was typically not dated due to political unrest that lasted 29 years. In-depth research of undated legacy artefacts is especially challenging. This was a period in history that came to be known as the "Interregnum".

A well-preserved and rare piece, this vase in underglaze blue bears the mark "the fifth year of Tianshun". Extant examples with a year mark of Tianshun are only a handful. It fills the void of the "Interregnum" and has great research value for study of the development of ceramic production during the three reigns.

細語
The Story

1989年，一位市民將這個青花瓶帶到當年位於大會堂的香港藝術館的辦公室。這件青花瓶驟眼看毫不起眼，且口沿有破損，然而，當館長拿起瓶器細看，即大吃一驚！瓶的底部書有：「天順伍年秋九月吉日題」。加上器身厚重，青花紋飾具宣德時期的遺風，藝術特色與紀年脗合，已故的藝術館顧問葛士翹先生説它可作為標準器之一，具重要的歷史價值。

In 1989, a local resident brought this vase to the office of the then Hong Kong Museum of Art at City Hall. The vase looked utterly unremarkable at first glance, and its rim was damaged. However, when the curator picked up the vase to have a closer look, he was shocked. At the bottom of the vase was written: "On an auspicious date of the ninth month, autumn of the fifth year of Tianshun" This, along with the substantial weight of the vase, its underglaze blue pattern revealing influence from the Xuande era, and its artistic features matching the calendar era, the late Mr S. C. Ko, an expert adviser of the Museum, concurred that the item could be regarded as a standard due to its important historical value.



鬥彩蓮花紋高足杯

Stem cup with lotus design in *doucai* enamels

•

「大明成化年製」款
明 成化 (1465 – 1487)
陶瓷 · 高31.3厘米 口徑6.1厘米

Mark of Chenghua and of the period (1465 – 1487),
Ming dynasty
Ceramics · H 7.7 cm Dia (mouth) 6.1 cm

C1981.0018



「大明成化年製」款
Mark of Chenghua, Ming dynasty

大作
The Masterpiece

鬥彩是明成化著名的工藝：結合釉下青花和釉上彩繪兩種裝飾技法——先以青花鈷料繪畫輪廓線或局部圖案，接著罩上透明釉，用高溫燒成淡描青花瓷，再在釉面上的青花鉤線內填塗多種豔麗的彩料，再次入窯低溫燒成。

這件小巧玲瓏的高足杯，細看可見瓷胎潔白、胎薄體輕，設色透明鮮亮，底有「大明成化年製」款，是鬥彩瓷中的精品。

A refined porcelain piece crafted with the doucai technique, this small and exquisite stem cup is made of pristine porcelain, thin and light with a bright and translucent cast, with the reign mark of Chenghua, Ming dynasty found on the base.

Doucai is a renowned technique of the Chenghua reign. The ware requires two separate decorative stages involving underglaze blue and overglaze enamels. Underglaze cobalt blue is used to draw outlines or parts of the design which are then coated in transparent glaze and fired at high temperature to form light-outline white and blue porcelain. Brilliant colour enamels are then fitted on the glazed surface into the design spaces outlined by the underglaze blue beneath and fired again in the kiln at a lower temperature. Repeat firings increase the risk of damage, rendering this a rare technique.

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細語
The Story

成化鬥彩瓷器專為宮廷燒製，量少而精，大部分收藏在北京故宮博物院和台北故宮博物院，約有250多件。它們一般都在器底有青花「大明成化年製」六字楷書款。香港藝術館有幸於1981年入藏此成化年製的鬥彩高足杯，實屬難得。

Chenghua doucai ceramic ware was produced solely for the imperial court. Only a small quantity was made, and their quality was exceptional. Most of these collections are now in the Palace Museum, Beijing and the Palace Museum in Taipei, consisting of close to 250 items. These generally have a six-character reign mark painted with underglaze blue in regular script on the base. The Hong Kong Museum of Art was fortunate to acquire in 1981 this rare doucai stem cup of the Chenghua reign.

11



汝窯青釉筆洗

Brush washer, Ru ware

北宋末（12世紀初）
陶瓷・高3.6厘米 口徑13.5厘米
羅桂祥藏品

Late Northern Song dynasty (Early 12th century)
Ceramics・H 3.6 cm Dia (mouth) 13.5 cm
The K. S. Lo Collection

C1994.0064





器底原有的乾隆御題詩已被磨去
The poem composed by the Qianlong Emperor was rubbed off

這件汝窯筆洗附有一摺子，上面寫：
我家所藏汝窯碟
先大父瑞安公得與京師琉璃廠者也
其底原刻有高宗純皇帝詩一首
後因懼禍　僱工鑱去
詩云
趙宋青瓷(窯)建汝州
傳聞瑪瑙末為油
而今景德無斯法
亦自出藍寶色浮
乾隆己亥夏御題
汝窯北宋道君皇帝以定州白瓷有芒
乃命汝窯造青瓷器
土脈滋潤　汁水瑩厚　如堆脂然　其色天青　底有芝麻花細小掙釘
康王南渡　其價已與商周鼎彝同
極為藏家所珍秘　今存者至稀
僅見醇王府一小洗
油(釉)色蝦青　磨口傷足　神氣已損
此器油(釉)汁晶瑩
寶光流動
隨天候之晴陰而變幻無窮
其子孫萬年永寶之
光緒丙午仲穐日古吳陳元煇識於惜陰堂之北牕下

The Ru ware brush washer is accompanied with a booklet carrying this text:
A Ru ware dish, hidden in my abode
Acquired by my father Ruian, from Liulichang in the capital
On the bottom was engraved, a poem by the Qianlong Emperor
Which a craftsman was later hired, to chisel off for fear of punishment
The poem reads:
Song's Blue Kiln built in Ruzhou
Agate rumoured to be used in its glaze
Such craft is lost to Jingdezhen
Who yet produces its own precious blue
Composed by the Qianlong Emperor in the summer of the cyclic year jihai (1779)
The Daojun Emperor of Northern Song, having thought the white porcelain of Dingzhou too radiant
Thus ordered Ru Kiln to make celadon porcelain
Nourished by earth, thickly translucent with moist, densely heaped like fat, coloured with the blue of sky, little punched holes at the bottom resembling sesame flowers,
As the Prince of Kang sailed south, their price now on par with Shang and Zhou's Ding and Yi ware
Prized by collectors, surviving pieces rare to this day
I saw one in a quick wash at Prince Chun Mansion
Its glaze of grayish green, its rim worn and foot broken, its spirits and lustre impaired
The ware's glaze gleamed in fluid translucence
With the shimmers of precious gems
Ever-changing at each turn of the weather, with the sun and the clouds
Treasured by his offspring, in perpetuity
Encountered by Guwu Chen Yuanhui under the North Window of Xiyin Tang, on the mid-autumn day of the bingwu year in the Guangxu Reign

大作
The Masterpiece

汝窯的釉色被形容為「雨過天青雲破處」。這筆洗造型簡潔，釉色溫潤，高度體現了宋代細膩、純粹、高雅含蓄的品味。

這件筆洗曾被乾隆收藏，底部原刻有一首乾隆御題詩：「趙宋青窯建汝州，傳聞瑪瑙末為油，而今景德無斯法，亦自出藍寶色浮。」清人陳瑞安於北京琉璃廠獲得它後，因怕藏有御瓷會被降罪而磨掉。

The colour of the glaze on Ru ware has been described as bearing the reflection of "the blue of sky against dissipated clouds after rain". With its simple form and appealing glaze, Ru ware perfectly embodies the delicate, pure, elegant and refined cultural taste of the Song era.

This brush washer is from the collection of the Qianlong Emperor, originally engraved at the bottom with a poem composed by the Emperor: "Song's Blue Kiln built in Ruzhou, agate rumoured to be used in its glaze; such craft is lost to Jingdezhen, who yet produces its own precious blue." However, Chen Ruian acquired the item in the antique market of Liulichang, Beijing, he rubbed off the poem out of fear of the punishment for unauthorised possession of an imperial ceramic.

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細語
The Story

汝窯是中國宋代五大名窯（汝、定、哥、鈞、官）之一，素有青瓷典範的美譽。它的燒製年代極短，由北宋哲宗到徽宗只有短短20年（1086 – 1106），並專門供皇室使用。傳世的汝窯器物極為罕有，南宋時（約為12世紀末）已有「近猶難得」的感嘆。

目前，傳世的汝窯不過百件。

Ru ware represents one of the five great kilns of the Song dynasty (Ru, Ding, Ge, Jun, Guan), with a long-standing reputation of being a classic example of celadon ware. It was produced only during the brief 20 years from the reigns of Emperors Zhezhong to Huizhong of Song (1086 – 1106), and was supplied exclusively for the use of the imperial family. Surviving Ru ware is extremely rare. Even in the Southern Song period (around the end of the 12th century), it was already lamented as being "close yet scarce".

Currently, no more than a hundred pieces of Ru ware remain to this day.

12

吳之璠（活躍於1662 – 1772）

Wu Zhifan (act. 1662 – 1772)



淺浮雕丁山射雁圖筆筒

Brushpot carved with Dingshan shooting a wild goose in low relief

•

「吳之璠製」刻款
清 康熙（1662 – 1772）
竹・高15.8厘米 口徑10.2厘米
葉義醫生捐贈
Carved mark of Wu Zhifan
Kangxi period (1662 – 1772), Qing dynasty
Bamboo・H 15.8 cm Dia (mouth) 10.2 cm
Donated by Dr Ip Yee

C1985.0059



「吳之璠製」刻款
Carved mark of Wu Zhifan

大作
The Masterpiece

這筆筒以難度極高的「薄地陽文」技法刻成。古松、人物、馬匹造型精準，神氣動態活靈活現，留白得當，佈局緊湊。

竹人吳之璠，字魯珍，活躍於康熙年間，在世時鮮為人知。直至一次偶然，乾隆在內府看到一件刻有「槎溪吳魯珍」的筆筒，才知道有這樣的一位民間高手，他的作品也從此為人所關注。

The brushpot was carved using the challenging low relief technique. The carving shows the precise moulding of an ancient oak tree, a human figure and a horse with their lifelike demeanour and dynamics, accentuated by well-measured blank spaces and tight-knit layout, as in a traditional ink painting.

Wu Zhifan, courtesy name Lu Zhen, was a bamboo carving master during the Kangxi reign of the Qing dynasty. Little known during his lifetime, it was not until a chance encounter when the Qianlong Emperor saw a brushpot carved with the name "Wu Luzhen of Chaixi" that the Emperor came to know about this masterful craftsman. From that time onwards, Wu's works began to receive widespread attention.

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細語
The Story

這批捐贈令我們擁有世界著名、甚具代表性的葉義竹刻收藏。

已故的葉義醫生是海內外聞名的收藏家，以振興中國竹刻為己任。1960年代開始，他走遍世界各地，搜尋中國竹刻精品；直至1980年代，他的竹刻收藏已甲於海外。他離世後，其家人將他200件竹刻藏品捐贈本館。

這筆筒不單是他收藏中的代表作，更是他最後一件收藏。

著名文物鑒賞家王世襄先生憶述，1983年葉義醫生赴英國講學，他倆在拍賣行見到這筆筒，當時葉醫生希望以它來紀念他們的英國之行。後來葉醫生果然購得這筆筒，卻可惜於數天後病逝。

In the collection of the Museum is a world-famous and highly exemplary bamboo brushpot previously in the collection of Dr Ip Yee.

The late Dr Ip Yee was an internationally famous collector who took it as his mission to revive the art of bamboo carving in China. He began visiting places around the world from the early 1960s in search of exquisite works of Chinese bamboo carving. By the 1980s, he was already

the most prolific collector of bamboo carving works internationally. After his death, the Ip family donated the 200 items of his bamboo carving collection to the Museum.

This brushpot is not only an exemplary masterpiece in Dr Ip's collection, but also his final collected piece.

Renowned antiquities expert Wang Shixiang recounted that Dr Ip Yee was on a lecturing trip in the UK in 1983 when the two of them saw this brushpot at an auction house. Dr Ip hoped to commemorate their time together in the UK with the brushpot. Dr Ip managed to purchase the brushpot, only to pass away a few days later from illness.

13

汪寅仙 (1943 – 2018)
張守智 (1932 –) (設計)

Wang Yinxian (1943 – 2018)

Zhang Shouzhi (1932 –) (designed)



大曲壺

Large teapot with ribbed decoration and overhead handle

•

1993

宜興紫砂・高16.8厘米 闊20.8厘米

羅桂祥藏品

1993

Yixing purple clay・H 16.8 cm W 20.8 cm

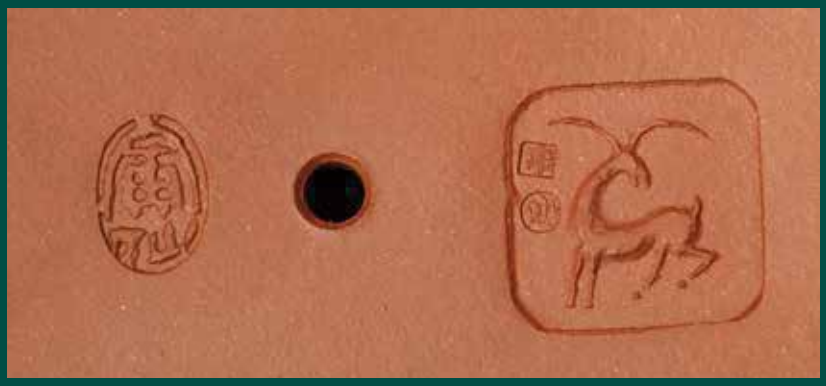
The K. S. Lo Collection

C1994.0082



壺底的印款

Seal mark at the bottom of the teapot



壺蓋底部的印款

Seal mark inside the lid

•

大作
The Masterpiece

大曲壺的創作靈感源於蝸牛的有機形態，由當代宜興紫砂藝人汪寅仙與陶瓷設計師張守智合作製成，糅合傳統紫砂製作及現代設計美學，集功能與裝飾於一體。張守智負責最初的設計稿，為紫砂注入時尚氣息，而汪寅仙則負責將平面變成實體，並在製作的過程中注入她豐富的選泥製壺經驗，展現紫砂獨特的可塑性。整個壺體只用一條弧線貫穿，造型簡潔且富有動感，結合線面的幾何變化，使壺嘴和提梁內部形成有趣的負空間，產生動與靜、虛與實的對比，體現韻律之美。

Inspired by the organic form of a snail, this curved teapot was the product of a collaboration between contemporary Yixing potter Wang Yinxian and pottery designer Zhang Shouzhi. It is a combination of form and function, through the fusion of traditional Yixing clay teapot craftsmanship and modern design aesthetic. The initial design draft of Zhang Shouzhi infused a modern aesthetic element into the Yixing clay teapot, which Wang Yinxian then turned from a graphic design into a physical piece. Wang incorporated her extensive

experience in clay selection and teapot crafting into the production process, demonstrating the unique pliability of Yixing clay. A curved line, giving it a simple form with rich dynamic, penetrates through the entire body of the teapot. Along with the geometric changes between line and surface, an interesting negative space is formed between the spout and handle, creating a contrast between movement and stillness, emptiness and solidity, and channelling the beauty of rhythm.

•

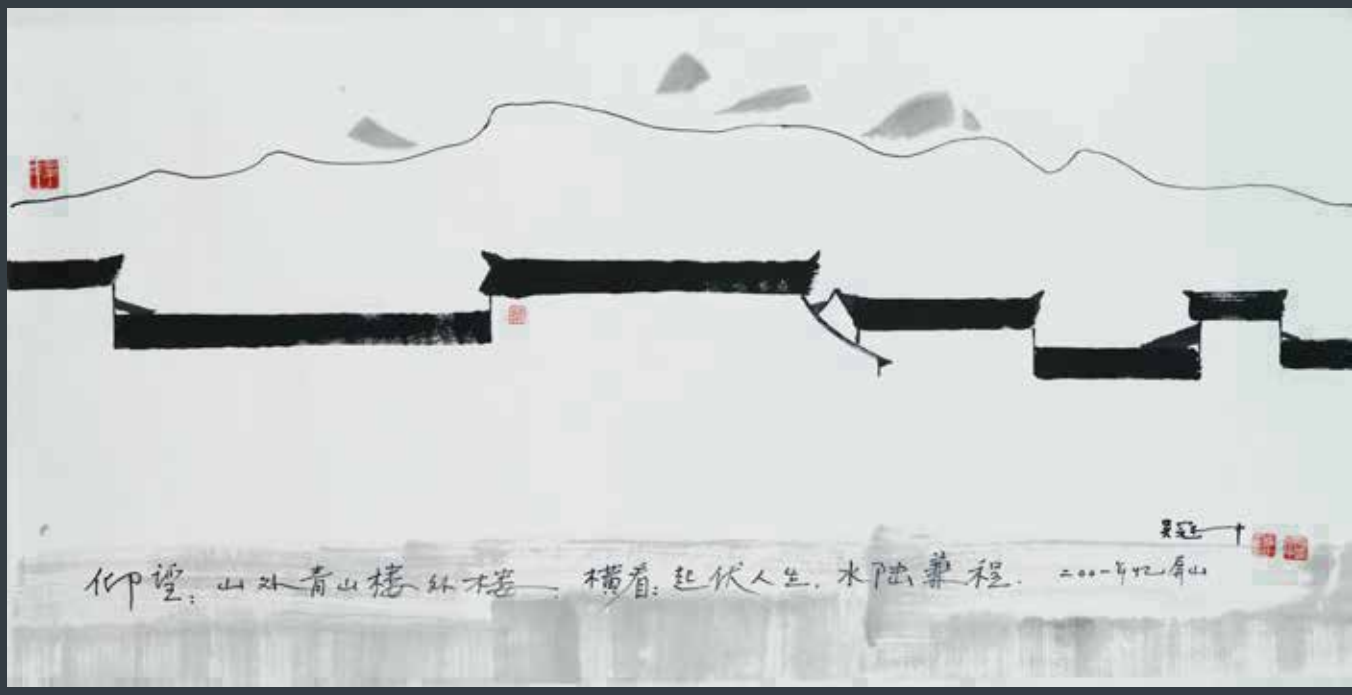
細語
The Story

羅桂祥博士對宜興紫砂陶藝特別鍾愛，為弘揚紫砂文化，不遺餘力。1970年代，因受文化大革命的影響，當時所有紫砂器物上都只蓋上單一的「中國宜興」印款，造工粗糙，缺少陶工的個人風格，與明清時代陶人各自在作品上署名的茗器截然不同。為了恢復明、清以來的茗壺傳統，羅博士不僅向紫砂工藝廠大量訂貨，要求每位工藝師在自製茗壺上簽名落款。1981年羅桂祥博士把珍藏的茶具贈予香港政府，促成了茶具文物館的成立，還安排那些製成品在茶具文物館開幕展覽中展出，以顯示紫砂陶藝的繼承和發展。該次展覽成功引起香港、台灣、新加坡和日本茶藝愛好者對宜興紫砂的興趣。可以說，羅博士的支持復興了宜興紫砂藝術。

Dr K. S. Lo was especially fond of Yixing clay teapots and spared no effort in promoting the craft. During the 1970s, due to the Cultural Revolution, all Yixing clay teapots made were imprinted with only the mark "Yixing China". Produced with crude craftsmanship, they lacked the individual styles of the pottery craftsmen and were utterly different from works by pottery craft artists of the Ming and Qing dynasties, which were inscribed with their personal signature seal marks. To revive the culture of teapot appreciation of the Ming and Qing dynasties, Dr K. S. Lo made large-quantity orders from Yixing and required each craftsperson to leave their signature mark on their personally crafted teapots. In 1981, Dr K. S. Lo donated his valuable collection of tea wares to Hong Kong. In addition, he also arranged for these items to be displayed at the opening exhibition at the Flagstaff House Museum of Tea Ware in 1984, highlighting the legacy and development of Yixing pottery craft. The exhibition successfully reawakened the interest of tea culture enthusiasts in Hong Kong, Taiwan, Singapore and Japan in Yixing clay teapots. Suffice to say, Dr K. S. Lo's support brought about the renaissance of the craft and art of Yixing clay teapots.

吳冠中 (1919 – 2010)

Wu Guanzhong (1919 – 2010)



仰望與橫看

Perspectives

•

2001
水墨紙本· 68.7 x 139厘米
吳冠中先生及其家人捐贈
2001
Ink on paper · 68.7 x 139 cm
Donated by Mr Wu Guanzhong and his family

FA2018.0126

款識：
仰望：山外青山樓外樓。
橫看：起伏人生，水陸兼程。
二〇〇一年憶屏山。吳冠中。
二千年（白文方印）
荼（朱文方印）
吳冠中印（白文方印）（二鈐）

Artist's inscription:
A gaze into the distance—the lush landscape unfolds, with no end in sight.
A sweeping look at a remarkable life—the struggles, trials and tribulations.
Travelling by water and on land—an exploration of oil and ink.
Reminiscing Ping Shan in 2001. Wu Guanzhong.

•

大作
The Masterpiece

吳冠中對他的故鄉——江南有着特殊的情感。江南的小橋流水人家、白牆黛瓦給他帶來形式、抽象美的啟發。此畫以簡單水墨色調，透過點、線、面的交織，表現一抹遠山和一列江南民居錯落的馬頭牆。畫上題識仿如吳冠中一生對藝術最深情的表白。

題識引用了宋詩詠杭州句「山外青山樓外樓」。杭州是吳冠中接受美學啟蒙的地方，讓他領悟到藝術世界的廣闊，並驅使他往外開拓，考取獎學金遠赴法國求學。回國後，他遇上連串政治運動，生活和創作受到極大衝擊，歷經艱苦才成名，惟有他對藝術的堅持和熱情，伴他度過起伏人生。他融合中西藝術美學，往返水墨和油畫之間，互相補足。他曾將水墨和油畫比喻為水路和陸路，「水陸兼程」地交替前進，使他成為中國以至世界上少有兼擅水墨和油畫的藝術家。

Wu Guanzhong had a special emotional attachment to his native land of Jiangnan. The small bridges over the water, white wall and dark tiles gave him inspiration in form and abstract beauty. In this painting, simple shades of ink and interweaving dots, lines and planes give form to the distant mountains and the staggered row of crow-stepped gables on local Jiangnan houses. The inscription on the painting seemingly evokes Wu's deepest, lifelong love for art.

The inscription, "The lush landscape unfolds, with no end in sight", is taken from a Song-dynasty poem on Hangzhou. It was where Wu Guanzhong was first introduced to the world of art. Motivated to expand his horizons, he earned a scholarship to study in France.

After returning to China, Wu came up against a series of political movements that dealt a serious blow to his life and creative career. After much hardship, he finally made a name for himself, sustained by his unwavering passion for art that helped him through trials and tribulations. Wu's artistic approach combines the aesthetics of Western and Chinese art, and moves freely between ink and oil paintings, in a style that allows the diverse elements to complement one another. He once described ink and oil paintings as water and overland routes. Traveling by water and on land, he explored both mediums. Wu was one of the few artists in China, and even the world, who were masters in both ink and oil paintings.

細語
The Story

吳冠中是中國美術史上的殿堂級人物，他的作品糅合了西方抽象藝術的形式美與東方的情思，令兩者如同手中的風箏，遙遙連繫，從不斷線。香港藝術館承蒙吳冠中先生及其家人的多次捐贈，現成為全世界收藏吳冠中作品最多、最豐富的藝術機構。而江南系列的經典之作亦將永存香港藝術館。

A pre-eminent figure in Chinese art history highly versed in Eastern and Western artistic approaches, Wu Guanzhong incorporates the beauty of form in Western abstract art and the emotion of Eastern tradition in his works, connecting both elements from a distance apart, like a kite on a thread that never breaks. Owing to the generous donations of Wu Guanzhong and his family, the Hong Kong Museum of Art now boasts the largest and most diverse collection of Wu Guanzhong's works among global art institutions. The classic works of his Jiangnan series will always be preserved in the Museum.

15

居廉 (1828 – 1904)

Ju Lian (1828 – 1904)



百花圖 (局部)

A hundred flowers (detail)

•

1875
水墨設色絹本 · 36.5 x 617厘米
1875
Ink and colour on silk · 36.5 x 617 cm

FA1983.0207

款識：
光緒元年三月，禺山居廉寫。
隔山樵子 (朱文方印)
居廉私印 (白文方印)
古泉 (白文方印)

Artist's inscription:
First year of Guangxu's reign, written by Ju Lian at Yu Shan.

大作
The Masterpiece

此畫卷繪有近70種不同品類的四季花卉，是廣東著名畫家居廉的傳世作品中，最長、最精巧的花卉圖卷，居廉對各種花卉的造型特徵觀察入微，既寫生也寫神韻，是嶺南派花卉畫的代表作。

Nearly 70 different varietal flowers of all seasons are depicted in this handscroll painting, which is the longest and most exquisite floral scroll painting among the legacy works of famous Guangdong painter Ju Lian. It is an exemplary work of realist floral painting from the Guangdong region, demonstrating Ju's keen observation of various floral forms and characteristics, and his bringing to life the essence of flowers at their most beautiful.

•

細語
The Story

居廉與其堂兄居巢並稱「二居」，他們以傳統沒骨法畫花鳥，像植物學家般觀察植物及蟲鳥的標本，以求畫作形神兼備，又以「撞水」、「撞粉」新法，即趁顏料未乾時注水及色粉，營造出水與色自然交融、自然寫意的獨特風格。

居廉注重寫生、師法自然、突破傳統的精神，影響了其門生高劍父和陳樹人，亦造就了後來的嶺南畫派。

Ju Lian with his cousin Ju Chao were known as the "Two Ju's", who used traditional *mogu* (boneless) technique in their paintings of flowers and birds. Like botanists, they closely observed plant specimens, insects and birds to capture them in form and spirit. They also developed the new techniques of "*zhuang shui*" and "*zhuang fen*", where water or powder is added to drying pigments — a distinctive style that stands out with bright colours and a free-flowing organic effect through the natural mixing of water and pigment.

A proponent of the art of sketching and the spirit of nature, in breaking away from tradition Ju Lian had a deep influence on his students Gao Jianfu and Chen Shuren, who would later found the Lingnan School.

16

黃賓虹 (1865 – 1955)

Huang Binhong (1865 – 1955)



湖山爽氣圖卷 (局部)

Crisp air in mountains and lakes (detail)

•

1951
水墨設色紙本 · 30.6 X 300厘米
香港藝術館之友捐贈
1951
Ink and colour on paper · 30.6 x 300 cm
Donated by The Friends of Hong Kong Museum of Art

FA1996.0221

款識：
近游燕市淂（得）舊帋（紙）甚佳，返浙覽湖山爽氣，因寫棲霞嶺下所見如此。辛卯八十八叟，賓虹。
黃賓虹印（白文方印）
綠雪軒（白文方印）

題跋：
篆隸融通作本根，光藏彩隱味深醇。
湖山爽氣熏襟後，鑄玉凝金比絕倫。
幾許玄龍紙上飛，鬱盤濃古溢天機。
浩然充塞乃能此，技進乎神道亦肥。
承勳先生去歲攜賓虹師此卷，枉過屬題，留寓供養數月，敬賦七言絕二首。
以當頌讚，即希雅正。
一九六六年二月。居素。
黃居素（白文方印）

Artist's inscription:
I was glad to receive some old paper, on a recent trip to Yanshi. Then I returned to Zhejiang, to the crisp air of mountains and lakes, viewed and written at the foot of Qixia Hill. A man of 88 years, in the year of xinmao. Binhong.

Colophon:
Rooted in the mastery of seal and clerical scripts,
A sense deep and mellow, through dimmed glimmers and subdued colours.
The flaps of one's coat, immersed in crisp air of lakes and mountains,
Incomparable, by cast jade and moulded gold.
A few mystical dragons, flying above paper,
Revealing heavenly secrets, in mysterious ancient entanglements.
A feat only achieved, with open display of integrity,
Skills nigh godly, richer yet in the Dao spirit.
Two seven-character quatrains dedicated by Mr Cheng Xun, as he passed through here last year carrying this scroll of Master Binhong's, and stayed at the residence in a months-long retreat .
A tribute humbly dedicated
By Huang Jusu, February 1966

大作
The Masterpiece

黃賓虹被譽為20世紀中國文人畫流派中最重要的藝術家之一。這幅畫卷是他晚年成熟期的代表作，在他86歲（虛齡88歲）幾近失明時所畫，「以手運心，因心造境」，筆墨充份展現了他講求「黑、密、厚、重」的個人風格，仿如作曲家貝多芬失聰後創作的經典名曲一樣，讓人讚嘆不已。

Huang Binhong is regarded as one of the most important artists of the Southern School of traditional literati painting in China of the 20th century. This scroll painting is a notable work from the artist's later years, painted at the age of 86 when he was almost blind. As "the hand channels the heart, and the heart conjures up the scenes", the ink-painting approach of this work thoroughly displays his personal style focused on elements of "dark, dense, thick, and heavy" — an awe-inspiring piece of work comparable to the classical works composed by Beethoven while deaf.

細語
The Story

1995年，黃賓虹的作品市場價值突破高位，本館極希望收藏此畫。幸得香港藝術館之友透過籌款成功購入，隨即惠贈本館，本館才得以收藏此作品。

In 1995, Huang Binhong's works were fetching extraordinarily high prices on the art market. The Museum had hoped to obtain this painting but was held back by limited funds. However, all was made possible thanks to The Friends of Hong Kong Museum of Art, who raised funds and purchased the painting that was then donated to the Museum.

17

黃道周 (1585 – 1646)

Huang Daozhou (1585 – 1646)



松石圖

Pines and rock

•

1634
水墨絹本・173.5 x 48.2厘米
至樂樓藏品
1634
Ink on silk・173.5 x 48.2 cm
Chih Lo Lou Collection

款識：
便化石頭也不頑。甲戌初秋，為勗之張兄寫，黃道周。
石齊（朱文長方印）
黃道周印（朱文方印）
幼玄（朱文方印）

Artist's inscription:
Stubborn one will not be, even as one turns into stone. Dedicated to Zhang Xuzhi, by Huang Daozhou, in early autumn of the cyclic year of jiaxu (1634).

大作
The Masterpiece

黃道周擅繪松石。抗清被俘後，臨刑之前，他繪了一幅長松怪石圖贈友，並以血書「綱常萬古，節義千秋」，遺示家人。從此，他的松石畫作尤其著名，被後世視為高風亮節的象徵。

松樹自古以來被視為百木之長，代表堅毅和耐苦。這幅畫作中的松石傲骨嶙峋、迎風自傲，誠如畫家自己個性的投射，使人感受到這位「明遺民」光明磊落的氣節和百折不朽的堅貞。

Huang Daozhou was a master of pine tree and rock painting. While held captive by the Qing army awaiting execution, he completed a painting of tall pine trees and peculiar rocks as a gift to his close friend and wrote his last words to his family in his blood: "Righteous and with integrity, for eternity". Since, his pine tree and rock paintings have become especially well known and viewed by later generations as a symbol of integrity and virtue.

Since early times, the pine has always been regarded as king among trees, a living metaphor for perseverance and endurance. Standing proud in the wind despite their skeletal frames, the pine trees and rocks in this painting are a projection of the character of the painter, and a potent reminder of the spirit of virtue and unwavering loyalty of this "Ming loyalist".

•

細語
The Story

黃道周是晚明著名文學家及書法家，他捨生取義，流芳百世，乾隆皇帝稱他為「一代完人」。

已故慈善家和鑑藏家何耀光先生創辦書齋「至樂樓」，以「先人品而後藝事」為收藏的先決條件，藏品涵蓋宋代至近代的書畫，其中以「明遺民」的作品最負盛名。

2018年，何耀光先生的後人將至樂樓300多件精品捐贈予本館，讓「一代完人」的筆迹永留香港。

Huang Daozhou was a famous literary scholar and calligrapher during the late Ming dynasty. In sacrificing his life for his integrity he left behind his good name as his legacy. Emperor Qianlong called him "the perfect exemplar of a generation".

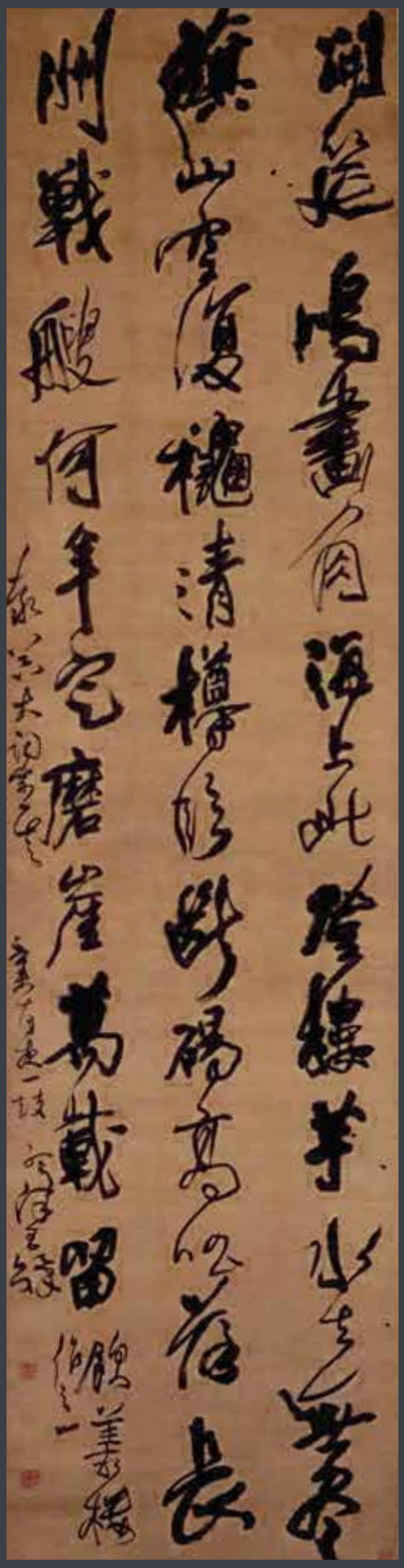
The late philanthropist, connoisseur and collector Ho Iu-kwong founded the literary chamber "Chi Lo Lou", for his collected paintings and calligraphic works from the Song dynasty to contemporary times, based on the preliminary criterion "character before art". The most renowned pieces in the collection are those of the "Ming loyalist".

In 2018, the descendants of Ho Iu-kwong donated to the Museum the Chi Lo Lou Collection consisting of over 300 precious pieces, by which the legacy of "the perfect exemplar of a generation" would forever reside in Hong Kong.

18

王鐸 (1592 – 1652)

Wang Duo (1592 – 1652)



行書飲義樓詩

Poem on Yinyi Lou in running script

•

1631
水墨絹本 · 286 x 73厘米
虛白齋藏品
1631
Ink on silk · 286 x 73 cm
Xubaizhai Collection

釋文：
開筵鳴畫角，海上此登樓。
芋水去無盡，旗山空復秋。
清樽臨斷碣，高唱落長洲。
戰艘何年定，磨崖萬載留。
飲義樓作之一，泰器大祠宗正之，辛未十月夜一鼓。孟津王鐸。
王鐸之印（白文方印）
太史氏（白文方印）

Transcription:
Up I climb onto the boat's top, as the feast begins and windpipe plays
The water of Yu rolls away, with no end in sight, the mountains of Qi empty, again in autumn time
Holding cups of wine by broken monuments, aloud one sings of his descent to Changzhou
When will peace be upon the battleships, as I remain for millennia, at the Mo cliffs
Composed at Yinyi Lou, for the grand ancestral shrine of Taiqi, on a night in the tenth month of the cyclic year xinwei (1631). By Wang Duo, in Mengjin.

大作
The Masterpiece

明代晚期，書壇盛行秀逸姿媚的書風，王鐸獨闢蹊徑，開闢了書法的嶄新局面，影響日本、韓國等地現代書風的發展。

他精於行、草書，筆力剛勁雄健，結構章法變化莫測，布白參差錯落，奔放靈活。他尤其擅長「漲墨」——先把墨蓄於筆中，再讓墨在字裏行間暈開，造成筆畫邊緣出現滲化黏合的效果，墨色濃淡變化豐富，近似繪畫中的潑墨效果，可謂化醜拙、奇險為美。

During the late Ming dynasty, calligraphic circles generally favoured a more delicate and exquisite style of calligraphy. Wang Duo pioneered a new path of his own and opened up new possibilities for calligraphy, which would influence the development of calligraphic art in regions such as Japan and Korea.

A master of running and cursive scripts, Wang's brush strokes were firm and forceful, with avant-garde structural composition and characters well configured in space — a display of unbridled agility. He was especially skilled in "*zhang mo*"; a technique where the ink is first contained within the brush and then slowly diffused outward with each stroke, creating a smearing and viscous effect on the edge of the strokes. Similar to the ink splash effect used in painting, the technique intensifies variation in the shades of ink, in a process that transforms hard edges and rough forms into beauty.

細語
The Story

1949年，著名書畫鑑藏家劉作籌先生從新加坡來港。當時中國政局動盪，大批文物流散香港及海外。懷著一份民族使命感，劉作籌先生有系統地搜購這些書畫瑰寶，建立「虛白齋藏中國書畫」，藏品年代橫跨北朝至近代，當中又以明、清的名家傑作最為豐富。

1989年，劉作籌先生把虛白齋藏品捐贈予本館，這書法作品是其中的重要之作。

In 1949, renowned art and calligraphy connoisseur and collector Mr Low Chuck-tiew arrived in Hong Kong from Singapore. At the time, many artefacts from China had been dispersed in Hong Kong and abroad because of political turmoil. Seeing it as his patriotic mission, Low began searching and purchasing treasured gems of art and calligraphy, putting together "The Xubaizhai Collection of Chinese Painting and Calligraphy". The period of the collection spans from as early as the Northern dynasties to China's modern era, of which the most numerous are masterpieces from the Ming and Qing dynasties.

In 1989, Low Chuck-tiew donated The Xubaizhai Collection of Chinese Painting and Calligraphy to the Museum. This calligraphic work is one of its most important pieces.

19

高劍父 (1879 – 1951)

Gao Jianfu (1879 – 1951)



烏賊

Sepia

無紀年
水墨設色紙本· 135.8 x 69.1厘米
Not dated
Ink and colour on paper
135.8 x 69.1 cm

FA1978.0026

款識：
劍父。
高崙 (白文方印)
男兒生不成名身已老 (白文方印)

Artist's inscription:
Jianfu.

大作
The Masterpiece

烏賊是傳統中國畫中罕見的題材，在高劍父筆下，烏賊噴墨游走的生趣和水墨渲染的墨趣完美結合，清新而不落俗套，是嶺南畫派不可多得的傑作。

高劍父有「革命畫家」的稱譽，他曾加入中國同盟會，積極參與推翻清廷創建民國的革命事業，後來潛心於國畫事業。他帶着革命家的激情去創新技法——透視遠近法、光影效果、彩墨渲染烘托等等，造就嶄新的畫風，讓古老的中國藝術形式煥發異彩。

The sepia is a subject hardly seen in traditional Chinese paintings. This work is a rare masterpiece of the Lingnan School, where the squirting ink of the swimming sepia is vividly portrayed in perfect combination with the interesting effect of diffused ink, all in a refreshing and non-conventional approach under the brush strokes of Gao Jianfu.

Lauded as a "revolutionary painter", Gao Jianfu once joined the Tongmenghui as an active proponent for the revolutionary mission of overthrowing the Qing empire and establishing the Republic of China. He later dedicated himself to the art of Chinese painting. He brought his revolutionary passion into the innovation of painting techniques, such as manipulating distances in perspectives, applying light and shadow effects, and diffusion and augmentation with colour ink. He created a new artistic style that breathed vigour and vibrancy into ancient Chinese art forms.

細語
The Story

高劍父、高奇峰以及陳樹人，世稱「嶺南三傑」，是嶺南畫派創始人。在清末民初、新舊交替的歷史時期，他們曾留學日本，受日本畫家參酌西方繪畫以革新日本畫的啟發，認為中國畫當隨時代的步伐，題材更生活化，雅俗共賞，於是立志革新中國畫。高劍父大力提倡「折衷中外，融匯古今」、「任何事物皆可入畫」，致力「造成我國現代繪畫之新生命」。館藏嶺南畫派部份，包括宋光寶、居巢、居廉、高劍父、高奇峰、陳樹人等之作品，充份反映該派的發展歷史以及藝術淵源。

Gao Jianfu, Gao Qifeng and Chen Shuren, known as "The Three Greats of Lingnan", were the founders of the Lingnan School. During the end of the Qing dynasty and at the beginning of the Republic of China, the trio studied in Japan and were inspired by Japanese artists who were learning from Western painting styles in their attempt to revolutionise Japanese painting. The three artists thought that Chinese painting should keep up with the times, and the subjects of paintings should be closer to everyday life and capable of being appreciated

by both the elite and the masses. Therefore, they resolved to fundamentally change Chinese painting. Gao Jianfu was a big advocate of "balancing the East and the West, blending the old and the current", and the idea that "anything can be included in a painting", striving to "create a new life for modern painting in China". The Lingnan paintings in our Museum's collection, including Song Guangbao, Ju Chao, Ju Lian, Gao Jianfu, Gao Qifeng, Chen Shuren and more, reflect the development and origin of the Lingnan School in full.

20

鄧芬 (1894 – 1964)

Deng Fen (1894 – 1964)



群鬼爭食圖

Zhong Kui snatches the little demons

1926
水墨設色紙本
123.5 x 58.2厘米
1926
Ink and colour on paper
123.5 x 58.2 cm

FA1985.0012

款識：
第一段：
群鬼爭食圖，丙寅元旦，曇殊居士。
鄧芬（白文長方印）
第二段：
終南進士方湎酒，以扇障面張笑口；
好奇欲覷鬼紛糾，指縫故縱群鬼溜。
鬼志死活競趨走，鬼面青黃朱白黝；
鬼聲嬌嗔哭笑吼，世界已鬼誰良莠。
鬼亡尊卑與牝牡，禮義廉恥鬼何有；
日日蠅營復狗苟，爭權奪利相雜揉。
翻騰奔突火坑鬥，醜態百出指難縷；
詎覺鍾馗瞰其後，天際伸彼巨靈手。
一握群鬼如蔥韮，啓齒大嚼齒生垢；
齣齪定作三日嘔，嗟嗟爾鬼蚩蚩莫可究。爐邊擲筆我且酌大斗，芬醉題。
鄧芬（朱文方印）

Artist's inscription:
First paragraph:
qun gui zheng shi tu ("Zhong Kui snatches the little demons")
New year's day, on the cyclic year of bingyin
Householder of Tan Shu
Second paragraph:
As he indulges in wine, the scholar of Zhongnan covers his face with a fan, grinning;
Curious of the demons' ruckus, he lets the pack scurry around, between the gaps of his fingers.
Fighting for life and scrambling for escape, showing devilish faces of green, yellow, red, white and black;
In disguised cries, laughter and roars, the world has gone to the devils — one can tell no more the good from the immoral.
Neither shame nor discrimination do demons know, nor values of integrity to speak of;
Toiling like flies and scrounging like dogs, scuffling against one another over fame and fortune.
Tossing and dashing about, tussling by the fire pit, their shameful antics are too many, for one to count with fingers;

As they sensed in a sudden, Zhong Kui's watchful gaze from behind, his enormous godly hands, reach out from the edge of heavens.
A handful of demons snatched like a bunch of leeks, chewed and devoured, leaving dirt residues on teeth;
The dirt to be spewed once every three days, the demons too thus gone without a trace.
By Deng Fen, casting his pen aside by the fireplace, and gulping a mouthful of wine.

大作
The Masterpiece

1920年代，廣東政局混亂，社會動盪，民不聊生。1926年農曆元旦，鄧芬在憩醉下描繪鍾馗以扇遮面，伸出巨掌，抓向倉惶逃竄的小鬼。畫家寄望世間會有好像鍾馗般的人能伸張正義、捉妖降魔，拯救百姓於水深火熱之中，借喻社會現狀。

據說鄧芬繪此圖，是取活剝田雞，觀其真實的形相為藍本。畫中的章法和人物形相細膩工巧，足見其功力。

In the 1920s, Guangdong was in deep political turmoil and social unrest, and the people were struggling to survive. On the Lunar New Year's day of 1926, Deng Fen, after an evening of intemperance, drew Zhong Kui with its face covered with a fan and his huge hand reaching out to catch the fleeing little demons. As a metaphor for society at that moment, the painter was expressing his hope for a real-world Zhong Kui figure who would uphold justice and capture the devils, to deliver the people from their suffering.

It was said that Deng Fen based the painting on the bloody form of a skinned bullfrog. The composition and characterisation of the painting demonstrate Deng's refined skill and delicate handling, which are evidence of his artistic mastery.

細語
The Story

鄧芬是20世紀中國畫壇的奇才，除詩書畫外，更精通音律曲韻，被譽為中國近代畫壇一代宗師。

他作品題材多樣，當中又以描繪鍾馗的作品最為獨特。這幅《群鬼爭食圖》不但是他鍾馗畫中獨一無二的名迹，更是他畢生絕無僅有的力作。

Deng Fen was a genius of the 20th-century art scene in China. Known as a leading master in Chinese contemporary art, he was not only accomplished in poetry, calligraphy and painting,

but also expert in music and harmony. His works embody the essence of Chinese artistic tradition, of which the most distinctive are his depictions of Zhong Kui. This work titled *Zhong Kui snatches the little demons* is not only the most unique and well-known Zhong Kui-themed painting by Deng; it is also the greatest masterpiece of his artistic life.

21

林風眠 (1900 – 1991)

Lin Fengmian (1900 – 1991)



秋色

Autumn landscape

•

1977 – 1978

水墨設色紙本 · 67.5 x 68厘米

1977 – 1978

Ink and colour on paper · 67.5 x 68 cm

FA1991.0010

款識：
林風眠。
林風眠印（朱文方印）

Artist's inscription:
Lin Fengmian.

大作
The Masterpiece

林風眠一生飽歷滄桑，幼時母親被賣，自此分離。壯年時經歷抗日戰爭，刻苦創作。文革時飽嚐冤獄，畫作盡毀。晚年靜居香港，奮其餘生，埋首創作，一生為藝術而戰。

林風眠被譽為中國現代繪畫之父，早年曾留學法國，回國即成為推動中國繪畫改革的先驅。這幀他晚期繪畫的風景畫，以豪邁的筆觸用墨色打底，配以斑爛色彩，點出秋葉，營造出暗裏生光的逆光風景，彷彿反映他坎坷一生中對藝術的追求與堅持。

Lin Fengmian's life was one of hardship. His mother was sold when he was young, and he never saw her again. He lived through the Sino-Japanese War during his adult years, continuing his creative work amidst perilous times. During the Cultural Revolution, he suffered persecution, was imprisoned and his works were completely destroyed. He led a quiet life as exile in Hong Kong in old age, where he spent his remaining years focusing on his creative work and dedicating his life to the fight for art.

Lin Fengmian is known as the Father of Chinese Modern Art. Having spent some time in his early years in France as a student, he immediately became a pioneer of the art reform movement in China upon his return to his homeland. This landscape painting from his later years shows how bold brush strokes were used to paint the background in black, creating a backlit effect through mottled brilliant colours that bring out the autumn leaves, as though reflecting his pursuit of, and unwavering belief in art throughout his difficult life.

細語
The Story

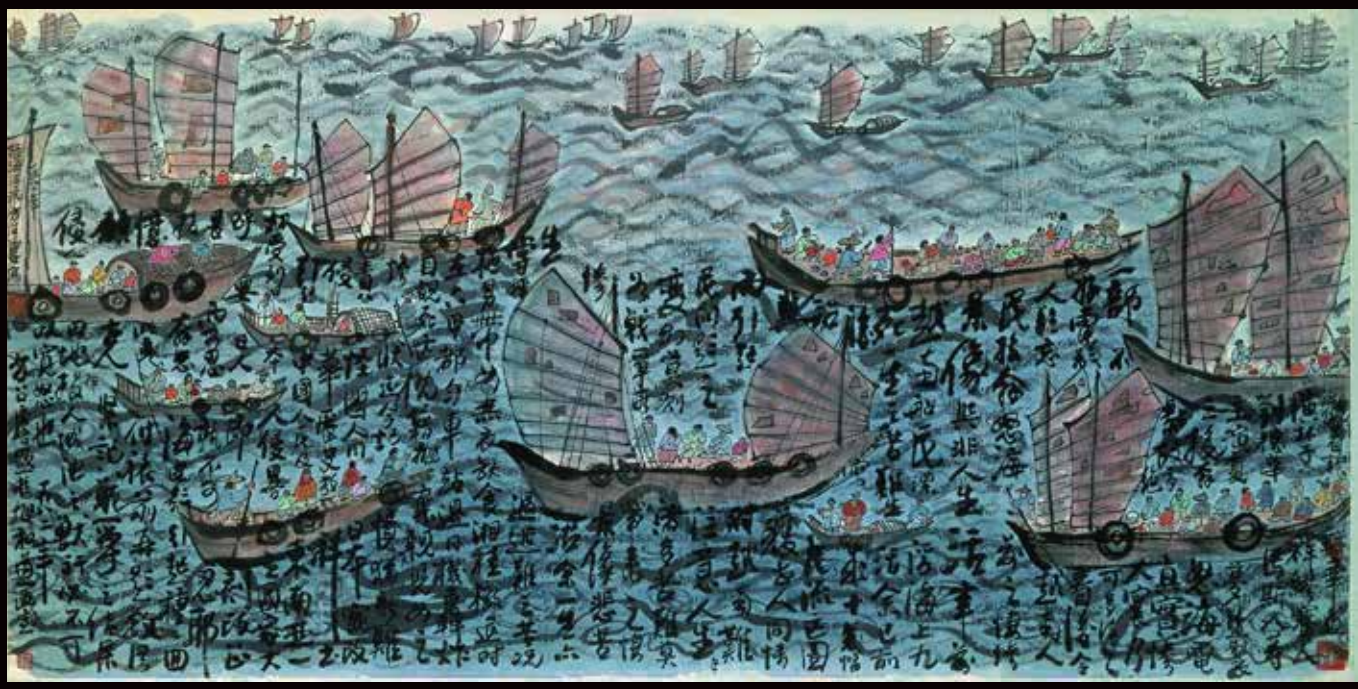
1977年他來港定居，曾蝸居旺角中僑國貨公司的臨時貨倉，在簡陋狹小的環境下埋首創作。偉大的藝術家從來不受環境所局限，此畫就是他在那時期，那陋室中完成的大作。最終它歸屬香港，也是一場緣份。

When he first settled in Hong Kong in 1977, Lin Fengmian lived in the temporary warehouse of Chung Kiu Chinese Products Emporium in Mong Kok, where he worked on his art in a rough and cramped environment. But great artists are never constrained by their surroundings. This luminous painting is a masterpiece completed by Lin during that period, in that space. It is fate that the work would finally come into the possession of Hong Kong.

22

方召麐 (1914 – 2006)

Fang Zhaoling (1914 – 2006)



怒海浮沉

Boat people on the sea

·

1981

水墨設色紙本・68.4 x 138厘米

1981

Ink and colour on paper・68.4 x 138 cm

AC1994.0047

題識：

觀看許鞍華導演，林子祥、繆騫人、劉德華、馬斯人（晨）等主演，夏夢監製之《投奔怒海》電影故事，真實慘絕人寰，乃一部不可多得之好電影。看後令人難忘越南人民投奔怒海前之悽慘景像與非人生活。年前，越南船民漂浮海上，九死一生之苦難生活，余已前後寫來十幾幅船民流亡圖，冀獲世人同情而引起對越南難民問題之注意。人世變幻莫測，諸多苦難莫為戰爭所帶來之悽慘景像悲苦生活。余一生亦曾經過逃難之苦況，拖男帶女，無衣缺食。湘桂撤退時，在六甲都匀車站遇日機轟炸，目睹死亡枕藉，拋棄親兒女之慘狀，迄今記憶猶新。難責怪國人向日本竄改侵華歷史教科書，引起中國人民及東南亞一切受到日本人侵略之國家大呼要日人即刻改正，是而可忍，孰不可忍耶。《投奔怒海》電影，引起種種回憶，此畫付裱前，再題數語願世人緊記戰爭之結果，侵人田地、掠人城池之獸行，必不可以寬恕也。

一九八二年方召麐題於旭和道畫室。

Artist's inscription:

The film *Boat people*, directed by Ann Hui, with a leading cast including George Lam, Cora Miao, Andy Lau and Season Ma, and produced by Xia Meng, is a rare gem of a movie based on true events that are most tragic and heart-wrenching. After watching the film, one finds it hard to forget the horrifying sights and inhuman experiences of Vietnamese refugees before they gambled on their fate and set off on the ferocious seas. Years ago indeed, scores of Vietnamese refugees were found floating in the sea, as they fought against overwhelming odds to survive. I have created more than a dozen works depicting boat people in exile, in a bid to arouse the sympathy and attention of the world towards the plight of Vietnamese refugees. In our fleetingly capricious world, a great amount of suffering is caused by war, and all the distressing sights and painful experiences it brings. I too have been through such anguish, fleeing from the horrors of war, with children in tow and nothing to clothe and feed them with. During the retreat in Hunan and Guangxi, the Liujia-Duyun station was bombed by the Japanese. The sights of countless dead bodies stacking up on one another and abandoned children remain fresh on my memory. It should come as no surprise that when it was learned that the Japanese were tampering with facts of the Japanese invasion of China in their history textbooks, people in China and Southeast Asian countries that had suffered invasions by the Japanese would protest and call for history to be restored. It represented the last straw in the acts of injustice that could no longer be tolerated. The film *Boat people* has triggered in me waves of memories. I am dedicating these words, before the framing of this painting, in the hopes of reminding the world never to forget the consequences of war, and that the forceful taking of lands and plundering of cities are heinous acts that should never be forgiven.

By Fang Zhaoling in 1982, at Kotewall Road's studio.

大作
The Masterpiece

這件作品屬於方召麐最膾炙人口的「船民圖」系列。上世紀70至80年代，隨着越南大量船民離鄉別井避難，香港收容越南難民政策亦長達25年。畫中繪畫難民在海上逃難的情景，大海以花青暈染，色調沉鬱，輔以大段題識記錄畫家於第二次世界大戰期間顛沛流離的生活苦況和心情，藉繪畫向電影《投奔怒海》表達讚賞，反映出畫家對越南船民逃難到香港的同情和關懷，並感嘆戰爭殘酷、祈願世界和平。

This work is part of famed "The Boat People" series of paintings by Fang Zhaoling. With the turbulence of Vietnam in the 1970s and 80s, many refugees fled their home country, with Hong Kong offering sanctuary and a refugee policy that would last a further 25 years. This work depicts fleeing refugees. The sea is diffused with indigo in a subdued tone, while the extensive inscriptions recount the painter's personal hardship and emotional turmoil during her experience of displacement during the Second World War. Expressing her sympathy and concern for Vietnamese refugees who have journeyed to Hong Kong, the work is Fang's homage to the film *Boat people*, and a lament on the cruelty of war and a longing for world peace.

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細語
The Story

女畫家在早期的畫家群體中屬於少數，方召麐是第一位於香港藝術館舉行大型個展的香港女藝術家。在她80高齡時，藝術館向方召麐提出為其舉辦個展的計劃，使她留下了更多佳作，促成1994年的「人間寄情——方召麐回顧展」。

Female painters were in the minority in the early painters' circle. Fang Zhaoling was the first female Hong Kong artist to have had a major solo exhibition at the Hong Kong Museum of Art. At the age of 80, the Hong Kong Museum of Art offered to stage for her a solo exhibition. Thus, she expanded her great legacy of works even further, making her 1994 exhibition "The Passionate Realm — A Retrospective of Fang Zhaoling" a noteworthy success.

23

杜格拉斯·白連 (1923 – 1975)

Douglas Bland (1923 – 1975)



潛水者（水底世界）

Diver (Underwater world)

•

1968
拼貼及油彩布本・51 x 132厘米
1968
Collage and oil on canvas・51 x 132 cm

AC2002.0147

大作
The Masterpiece

這幅作品描繪的是一個生生不息的水底世界，看似抽象又帶點浪漫。杜格拉斯・白連曾先後在海軍、海關和船運公司工作，大半生與海洋結下不解緣。他熟識海洋水流的形狀，對海藻植物的形態和水底磐石的色調尤其著迷。為打破寫實模仿的藩籬，他將中國繪畫的空間觀念和書法線條融入他的作品，表達他對大自然的觀察和感悟。

The work portrays an underwater world that is endlessly alive, seemingly abstract but with also a tinge of romanticism. Douglas Bland had been with the navy, customs and a shipping company in his professional career, and for more than half of his lifetime he was inextricably linked to the sea. He was familiar with the flow of ocean currents and was particularly entranced by the forms of seaweed and colour shades of underground monoliths. To break boundaries of the imitative approach of realist painting, he incorporated the spatial concepts and calligraphic lines of Chinese painting into his works, as an expression of his observation of and insights into nature.

•

細語
The Story

白連長居香港，在香港遇上改變他藝術路向的人物——趙無極，兩人一見如故，分享了共同的藝術思想。白連從此轉向抽象繪畫。因他的風格改變，正好切合第一任館長約翰・溫納鋭意推動現代藝術的取向，使他成為第一位在大會堂美術博物館（今香港藝術館）舉行個展的香港畫家。

Bland was a long-time resident of Hong Kong, where he met someone who would change the course of his artistic career — Zao Wou-ki. The two became kindred souls immediately, sharing the same ideas about art. It was then that Bland shifted his focus to abstract painting. His change of style was timely for the Museum's then Curator John Warner who was intent on promoting modern art. This made Bland the first Hong Kong painter to have a solo exhibition at the City Hall Art Gallery and Museum (today's Hong Kong Museum of Art).

24

韓志勳 (1922 – 2019)

Hon Chi-fun (1922 – 2019)



未央

Up and away

·

1974
塑膠彩布本 · 168 x 168厘米
1974
Acrylic on canvas · 168 x 168 cm

AC2005.0125

大作
The Masterpiece

這幅畫作是韓志勳「圓的系列」中極具代表性的。韓志勳運用當時流行的噴筆技法，塑造一個微微偏離中央的球體，漂浮於一片虛無之中；畫面簡約、純粹而空靈，一切皆得形於色、光、影。韓志勳的圓，不只是西方的藝術載體，抽象的形式，而是蘊含了中國哲學情懷和詩意的符碼。

This work is a highly representative piece in the artist's "Circle" series. Using an airbrush technique that was popular at the time, Hon Chi-fun created a sphere that slightly deviates from the centre and is hanging in a void space. The simple, pure and ethereal quality of the image is wholly derived from workings of colour, light and shadow. Hon Chi-fun's circle is not only a carrier of Western art and an abstract form, but also a symbolic code encapsulating Chinese philosophical sensibilities and poeticism.

•

細語
The Story

韓志勳是香港土生土長的藝術家，他的藝術生涯、風格和成就，不但是香港藝術走向現代化的重要見證，更體現了香港文化藝術的定位和精神面貌。

As an artist born and bred in Hong Kong, the late Hon Chi-fun's artistic career, style and achievements are not only an important witness to the modernisation of Hong Kong art, but also an embodiment of the positioning and spirit of Hong Kong culture and art.

25

呂壽琨 (1919 – 1975)

Lui Shou-kwan (1919 – 1975)



莊子自在

Zhuangzi

1974
水墨設色紙本・139 x 70厘米
1974
Ink and colour on paper・139 x 70 cm

AC1976.0059

款識：
莊子自在，七四年畫，壽琨。
呂(朱文方印)
虎肖形印(白文方印)

鑑藏印章：
梅倩萍藏(朱文方印)

Artist's inscription:
Zhuangzi, by Shou-kwan in 1974.

大作
The Masterpiece

此畫取材自莊周夢蝶的故事，探討人生虛幻無常的道家思想。呂壽琨以簡潔而精煉的筆法，把西方藝術的抽象元素與中國水墨畫的虛實相生結合。上方象徵蝴蝶的符號冉冉升起，下方以排筆掃畫，下筆豪邁雄渾，形成穩重的結構，上下形成虛實、輕重的對比，營造一個讓人沈思冥想的幽玄天地。

Inspired by Zhuang Zhou's story *The butterfly dream*, this painting expresses the Taoist notion of the impermanence of life. Through his clean and concise brush strokes, Lui Shou-kwan combines the abstract elements of Western art and the interplay between void and solid in Chinese ink painting. The icon representing the butterfly rises slowly at the top, while a dense form dominates the lower half of the painting, composed through the liberal use of broad strokes. A contrast is formed between void and solid, light and heavy; a spiritual space arises, of stillness and contemplation.

•

細語
The Story

呂壽琨自幼受父親呂燦銘的薰陶，從小臨摹歷代大師的傑作，包括八大山人、石濤和近代的黃賓虹等，加上他的經驗和觀察，重新理解中國傳統藝術和西方現代思潮，逐步發展出個人的繪畫方向，成為香港「新水墨運動」的先驅，帶動20世紀中國水墨畫的革新，更啟發其後無數的藝術家，包括王無邪、周綠雲、譚志成、靳埭強和梁巨廷等。早在1964年，大會堂美術博物館（今香港藝術館）便為呂壽琨舉辦大型的個展，對他在水墨藝術方面的成就予以肯定。

Lui Shou-kwan's father, Lui Chan-ming, had significant influence on him from an early age, when the young Lui would copy masterpieces of past masters including Bada Shanren, Shi Tao, and the more contemporary Huang Binhong. Onto this foundation, he later added his own experiences and observations, and gained a renewed understanding of Chinese traditional art and the modern wave of Western thinking. From this he would develop his own unique artistic expression, leading him to become a pioneer in Hong Kong's New Ink Movement. He spearheaded innovation in the Chinese ink painting scene of the 20th century, and inspired countless artists after him such as Wucius Wong, Irene Chou, Laurence Tam, Kan Tai-keung, and Leung Kui-ting. As early as 1964, the City Hall Art Gallery and Museum (today's Hong Kong Museum of Art) organised a major exhibition for Lui Shou-kwan in recognition of his achievements in ink art.

26

陳福善 (1905 – 1995)

Luis Chan (1905 – 1995)



聖誕老人拜訪圖

Santa Claus visiting my studio

•

1981
水墨設色紙本・45.2 x 2039厘米
1981
Ink and colour on paper・45.2 x 2039 cm

AC1984.0036

大作
The Masterpiece

這幅《聖誕老人拜訪圖》就是以中國傳統的手卷形式表現，畫中自由穿插各種變型扭曲的人物、色彩繽紛的魚和不成比例的房子，如在夢境中，荒誕諧謔。

Santa Claus visiting my studio was created in the style of a traditional Chinese handscroll. Various grotesque and distorted characters, colourful fish and houses feature out of proportion and interspersed fluidly across the painting, conjuring up a dream world that is humorously absurd.

•

細語
The Story

陳福善常說：「人要不斷創新才生猛。」他在1930年代，以寫實具象的風格，贏得「水彩王」的美譽。然而，1962年，大會堂美術博物館（今香港藝術館）舉辦首個香港藝術展覽，名為「今日的香港藝術」，當年的策展人鼓勵創新為要，所以陳福善的作品落選了。他形容當時的感覺就像「入錯行」一樣。

但藝術生涯的低潮卻成為了畫家的轉捩點，由具象走向抽象，創出獨有的個人風格。而他充滿創意的力作，今天已成為藝術館的星級藏品。

Luis Chan often said, "How one stays fiercely dynamic is through constant creativity." In the 1930s, he was dubbed the "King of Watercolour" based on his realist style. In 1962, however, when the City Hall Art Gallery and Museum (today's Hong Kong Museum of Art) organised Hong Kong's first art exhibition called "Hong Kong Art Today", Chan's work was not selected, as the curator's focus at the time was on promoting creativity. The artist described that he felt at that moment as though he had "chosen the wrong profession".

However, that low point in artist's career would also be his turning point. Chan began shifting from realist to abstract art, through which he created his own unique individual style. Today, his creative work of art becomes the star piece of our Museum.

27

夏碧泉 (1925 – 2009)

Ha Bik-chuen (1925 – 2009)



含羞少女

Shy girl

•

2002
混合素材(木、皮革及鐵)· 145 x 32 x 28厘米
梁少薇女士捐贈

2002
Mixed media (wood, leather and iron) · 145 x 32 x 28 cm
Donated by Ms Leung Siu-mee

AC2012.0078

大作
The Masterpiece

《含羞少女》屬於夏碧泉的「皮靴系列」。有一趟，夏碧泉的兒子棄掉數對皮靴，夏碧泉見狀馬上拾回，並發揮想像力，不斷思考如何結合靴與人，將存放廿多年的粗木板改造和配色，把破舊的東西變成充滿幽默趣味的藝術品，化腐朽為神奇。

Shy girl is part of the "Leather Boots" series by Ha Bik-chuen. The work originated from a pair of leather boots that had been thrown away by the artist's son. Ha Bik-chuen saw the boots and immediately took them back, using his imagination and pondering a way to combine boots and man. He remade and coloured some rough wood boards that were more than 20 years old, and converted old and worn-out items into a work of art filled with child-like humour and wonder, transforming decayed and damaged articles into awe-inspiring pieces.

•

細語
The Story

夏碧泉堪稱「香港杜象」，認為現成物和舊物料比新的更有味道。他大半生居住在土瓜灣，喜愛利用住所附近撿來的工業廢料、汽車殘件、家居廢物等東西進行創作，經過他的加工及拼合，轉化成各種幽默風趣的作品。他的作品是他生活的側寫，盛載着濃厚的社區特色，貫徹他將藝術融入生活的理念。

The Marcel Duchamp of Hong Kong, Ha Bik-chuen saw existing and old materials as carrying more charm than new objects. He spent most of his life in To Kwa Wan, where he enjoyed creating using industrial wastes, vehicle parts and household trash found near his residence. These objects would be processed and pastiched by Ha Bik-chuen, and transformed into humorous and interesting works of art. Ha Bik-chuen's works are a reflection of his way of living. They carry with them a rich sense of community and are specimens of his belief in blending art with life.

28

唐景森 (1940 – 2008)

Tong King-sum (1940 – 2008)



素描：動

Sketch: Movement

1996

柚木 · 177 x 80 x 45厘米

1996

Teak · 177 x 80 x 45 cm

AC2015.0013

大作
The Masterpiece

這件作品簡潔有力，巧妙地利用木材的肌理質感及刀鑿刻痕去表現人體動態，捕捉動的瞬間。唐景森對自己的作品要求嚴謹。他的人體雕塑創作，均採用真人模特兒，透過仔細觀察人體軀幹在不同姿勢中的變化，從而細緻、準確地表現人體線條、骨骼和肌肉，表現出柔韌的生命力。

The piece embodies simplicity and force, cleverly communicating the physical motion of the human body through the wood grain and capturing the instant of a movement. Tong King-sum observed the most exacting standards in the creation of his works. His human sculptures were all created based on life models, on which he observed in great detail the changes of the body in different positions, to present the outlines, bone structure and flesh of the body with utmost subtlety and accuracy.

•

細語
The Story

唐景森個子小，自幼因病不良於行，終生靠雙杖支撐。縱然身體有所限制，仍無阻他對藝術的熱誠和投入，一生不輟創作。他認為自己與普通人無異，不應因身體不便而獲額外加分，並說：「一個大的東西，它大得讓我搬不動，你也搬不動，你我簡直沒有分別，人類經常做比自己重很多的事，這都不是問題。」他這份強大意志，使他的作品充滿感染力。他的努力和堅持，造就他的非凡造詣，成為香港藝壇傳奇。

Short and small in stature, Tong King-sum had had difficulty walking since he was a child due to illness and had relied on crutches for support his whole life. Despite his physical limitations, he was unperturbed in his passion in and dedication to art and was tireless in his creative endeavours throughout his lifetime. He did not see himself as different from any regular person and did not think he should be entitled to extra privileges simply because of his physical limitations. He said, "If a thing is so big that I can't move it, and you can't move it, then you and I are no different from one another. We humans always take on things that are much heavier than ourselves, and it's never a problem." This forceful determination of his was what imbued his works with a moving quality. His hard work and steadfastness were the driving force behind his extraordinary achievements and his legendary status in Hong Kong's art community.

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徐冰 (1955 –)

Xu Bing (1955 –)



天書

A book from the sky

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1987 – 1991
混合素材・約1500 x 850 x 400厘米
北山堂基金贊助
1987 – 1991
Mixed media・ca. 1500 x 850 x 400 cm
Sponsored by Bei Shan Tang Foundation

AC2000.0045

大作
The Masterpiece

《天書》是徐冰1987年7月至1991年秋天四年間的艱苦創作。他自創了4,000多個偽文字，由刻板至印刷，以嚴厲認真的態度，苦行式地製作這套無人讀懂的《天書》。乍看就像在殿堂中的典籍，其實卻是毫無意義的「文字」。藝術家對傳統價值觀加以批判，以抽離現實、隱喻的手法挑戰建制。

A book from the sky is the fruit of Xu Bing's creative labour over a four-year period from July 1987 to the autumn of 1991. He invented over 4,000 pseudo-characters, which would be typeset and printed in the ascetic and rigorous process of creating this incomprehensible work of art. The work looks like a classic text to be found in the great halls, but actually consists of "writing" that is utterly devoid of meaning. The work is the painter's critique of traditional values, and a challenge to the establishment through abstract and metaphorical expression.

細語
The Story

2000年，《天書》隨一個巡迴展來港展出，被保守派抨擊為「鬼打牆」藝術，諷刺藝術家的思想有問題。在爭議的聲音下，本館決定購藏這件作品，並得北山堂基金贊助，終能如願。今天，《天書》不僅是徐冰的代表作，也是最多學者引用作為論述當代中國藝術現象的經典作品之一。

In 2000, *A book from the sky* was exhibited in Hong Kong as part of a touring exhibition. It attracted the criticisms of conservatives calling it a work of "ghosts building walls" — obfuscation for the sake of obfuscation — insinuating the artist has a questionable state of mind. Amidst the controversy, the Museum decided to acquire the work. It was realized with the sponsorship of Bei Shan Tang Foundation.

Today, *A book from the sky* is not only the seminal work of Xu Bing that made his reputation, but also a classic work referenced most frequently by scholars in discourses on the contemporary phenomena of Chinese art.