



情繫繁華

滬港名家書畫展

A Tale of Two Cities

Painting and Calligraphy by
Shanghai and Hong Kong Artists



情繫雙城

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前言

Foreword

我與上海資深文化藝術界人士祝君波先生相識逾二十五年，九六年合作分別在香港和上海兩地舉辦一個題目為「聯徵雲集」的展覽，展出一批海內外當代水墨畫家的作品。事隔差不多二十年，我們再度合作，不同之處是今次只精選香港及上海的書畫家，由我方負責挑選香港的展品，而上海書畫院則徵集滬方作品。樂震文院長對是次展覽格外重視，屢屢提出真知灼見。展覽的籌備、組織及佈展由上海書畫院及我方聯手負責，而過程中君波兄積極協助策劃，並時常指導。

香港方面，我們很榮幸邀得香港浸會大學視覺藝術院客席教授、香港藝術館前任總館長鄧海超先生為展覽撰文及提供寶貴意見。

是次展覽純粹是促進兩地的藝術文化交流，書畫家之間的切磋和觀摩，不涉及競爭比拼。滬港兩地地域不同，歷史背景也不一樣。香港地處中西之間，很自然會吸收西方一些觀念和技法，作多元化的發展。活躍於二十世紀中期的丁衍庸受西方大師馬諦斯及「野獸派」（二十世紀初西方藝術運動）的啟發；陳福善和呂壽琨等亦不多不少也受了一些外國藝術流派如抽象表現主義、立體派和觀念、造型及色彩運用上的影響；而新水墨畫運動的領軍人物如劉國松和王無邪等的畫風亦與中國傳統有異，無論在畫面和意念都與西方較為接近。上海起步雖遲，但早在1949年建國之前已與西方接觸，並非完全斷絕。經過差不多半世紀與西方疏離，近十多年來飛躍發展，除了繼續發揚傳統以外，還致力借鏡國外的經驗。

展覽定於在香港先行展出，明年初移師上海。為配合展覽，港方出版一本圖錄，內有滬方三十八位和港方三十二位書畫家的作品，並附作者簡歷以資參考和研究紀錄。大部份作品附有作者自撰的創作意念或是對中國藝術的看法。

本人要特別感謝漢設計藝術總監劉月寶小姐參與圖錄的設計和佈展工作，及吳可怡小姐協助展覽相關的多方面工作。此外，店伴趙國強夫婦倆一如以往辛勤總理一切事務。最後，我還要感謝眾子女的幫忙。兒子善銅特別自澳洲回來拍攝展品照片，女兒孟盈、書珮和芊芊協助編輯。萬青芳教授除提供作品參展外，並代書展覽名字，在這裡一併致謝。

吳繼遠

2015年6月24日

Wu Jiyuan (Ng Kai-yuen, K. Y. Ng)

24th June, 2015

I have known Mr. Zhu Junbo, a veteran art and culture expert, for over 25 years. Back in 1996, we initiated an exhibition in Shanghai and Hong Kong of contemporary painting by Chinese artists from China, Hong Kong and overseas. It was very well received, and now, two decades later, we are collaborating again on another exhibition but with a different perspective: We are limiting our concept to outstanding painters and calligraphers from Hong Kong and Shanghai only. I provided the Hong Kong list and the Shanghai list was compiled by Mr. Yue Zhenwen, President of the Shanghai Art Academy, who kept a close watch and offered his expert advice graciously throughout the project. The planning, organization and mounting of the exhibition was managed by the Academy in Shanghai and my team in Hong Kong. Mr. Zhu was instrumental in the overall execution, frequently providing advice and guidance.

In Hong Kong we are privileged to have the assistance of Mr. Tang Hoi-chiu, Adjunct Professor of the Academy of Visual Arts, Hong Kong Baptist University, and former Chief Curator of the Hong Kong Museum of Art who has contributed an article and provided valuable advice on the other aspects of the exhibition here.

The purpose of this exhibition is to foster cultural exchange between Shanghai and Hong Kong, and to create a platform for learning and interaction among the artists. Shanghai and Hong Kong differ in geographical location and historical background. Hong Kong, being a place where East meets West, is inevitably influenced by Western ideas and techniques. Ding Yanyong, active in the mid-20th century, was inspired by the renowned Western master Henri Matisse and Les Fauves (a western art movement of the early 20th Century). Chen Fushan and Lu Shoukun were influenced by abstract expressionism and cubism in their concepts, styles of depiction, and use of colors. Leading trailblazers in the Chinese modern ink painting movement, namely Liu Guosong and Wucius Wong (Wang Wuxie), have innovated a style quite different from traditional Chinese, and are verging on western art in their work. Shanghai artists, although starting at a later stage than Hong Kong, had contacts with the West well before the establishment of the People's Republic of China in 1949. Though China was alienated from the West for nearly half a century since then, the progress in the 21st Century has been phenomenal. Artists are now closely observing Western culture but at the same time they are preserving the fundamentals of Chinese ideas and aesthetics.

This exhibition is scheduled to take place in Hong Kong in October this year before moving to Shanghai in 2016. To complement the exhibition, we have compiled a catalogue in Hong Kong, which comprises the works of 38 artists from Shanghai and 32 from Hong Kong, with their biographies and concepts of creation or their views on Chinese art.

Special thanks should go to Ms. Fony LAU Yuet-po, Art Director of the Hon Design & Associates, for the design of the catalogue and the installation of the exhibition, and Ms. NG Ho-yi, who assisted in many other aspects of the program. My Hong Kong team, Mr. and Mrs. Alex Chiu were, as always, incredibly helpful to me, and I would be remiss if I did not mention my children's contributions. My son Adrian came all the way back from Australia specially to photograph the exhibits and my daughters Michelle, Alberta and Dominique worked on the editing. Last but far from least is Professor Wan Qingli, who, besides contributing works to the exhibition, kindly wrote the title of the exhibition on the cover of the catalogue in his beautiful calligraphy. I would like to express my sincere gratitude to all of them.

序

Preface

上海自開埠以來，隨著近代商業的發展，給予各路商家和文人提供了各施其能的空間，蜂擁而至的文化名人、封建遺老以及本土賢人一起造就了蓬勃發展的多元文化。在此多元的背景下，海派畫家在上海這塊熱土上描繪起各自的精彩人生。

近現代上海繪畫發展流派紛呈，錢慧安筆下婀娜多姿的市井百態，吳昌碩剛勁有力的以書入畫，“三吳一馮”的經典傳承，“四大花旦”精妙運筆下的依人花鳥，劉海粟甘當藝術叛徒，林風眠西為中用，謝稚柳、陳佩秋宋元新韻，以及陸儼少深厚的筆墨趣味、程十髮揮灑自如的少數民族姑娘，再加上張大千、徐悲鴻、齊白石、傅抱石的過往、客居，使得上海出現了那個時代的絕唱。由於上海有這樣的經歷，上海的書畫家以及收藏群體，對書畫的看法和要求達到了相對苛刻的地步。人們對藝術的傳承、技法的提煉、個性的表達、氣息上的雅緻，都有各自相對獨立的品鑒眼光。甚而透過作品衡量作者的品味和修養。這實際上是對生活在上海的畫家們提出了非比尋常的要求。

近年來上海的繪畫隨著近三十年城市建設的突飛猛進，上海的文化視野已經由原來中華路以內的老城眼光、外灘眼光擴展至長三角甚至開始擁抱全球。藝術的邊界也開始漸漸模糊。於是有多種藝術思想闡述著各自的觀點。平時畫得很經典的人也開始試著講究色調的統一、或是結構的變異，努力地適應並對應著時代。畫得很寫意的也慢慢琢磨起了城市趣味，而畫得很西式的人也會嘗試筆墨趣味。人們開始不反感實驗性的水墨，不管怎樣研究和實踐，精微的畫面感覺和可把玩的筆墨情調，始終是我們代代相傳的終極目標。我感歎上海畫人的千人千面，這該有多大的勇氣使得畫人們尋找自己心靈深處那一塊只屬於他們自己的淨土呀。

此次參加滬港兩地書畫交流展的畫家是由吳繼遠先生、祝君波先生和我三人經多次認真研究和協商出來的，選出的兩地畫家不過是千鴻一隅，因為人數有定額，肯定會有疏漏，還望海內外畫家、收藏家們海涵。我想，通過這樣的交流、這樣的活動，更加提示我們畫家要認真作畫，畫得更純粹一些，只有能夠表達善良的心靈，我們的作品才會產生無形的力量。願以此與同行們共勉。

樂震文

2015年5月12日

於四川劍門關

Yue Zhenwen

12th May, 2015

Jianmen Pass, Sichuan

The opening of Shanghai to foreign trade and the development of modern commerce in the city made it a venue where all kinds of traders and literati could flourish. It drew droves of cultural heavyweights, feudal traditionalists and native luminaries who flocked to the city to create a vibrant pluralistic, multifaceted culture there. It was against this backdrop of multi-culturalism that artists of the Shanghai school of painting depicted their colorful lives with their brushes.

Multiple schools and styles of painting have sprung up in Shanghai in modern times: Qian Huian, who brought the street scenes and common folks to life; Wu Changshuo, who merged his energetic calligraphy into his painting; the "Three Wus and One Feng" (i.e. Wu Hufan, Wu Daiqiu, Wu Huayuan and Feng Chaoran), who adhered to classic tradition, the "Four Flower Painters," who painted exquisite flowers and birds; Liu Haisu, who was proud to be an iconoclastic artist; Lin Fengmian, who employed Western techniques in traditional Chinese painting; Xie Zhiliu and Chen Peiqiu, who gave a new interpretation to the painting styles of the Song and Yuan dynasties; Lu Yanshao, who created with his rich ink and brush flavors; Cheng Shifa, who was famous for his spontaneous renderings of girls of ethnic minorities; as well as Chang Dai-chien, Xu Beihong, Qi Baishi and Fu Baoshi, whose passage through or periods of residence in Shanghai had left invaluable marks of their times. As a result of this rich collective experience, the painters and calligraphers as well as art collectors of Shanghai are well-known for their particular and demanding tastes. They demonstrate a relatively independent, discerning eye when they consider the traditional elements, the refinement of techniques, the expression of personality and the elegance of style in an artist, and they seek to gain an understanding of the taste and cultural grounding of an artist through his works. This presents an unusual challenge to the artists living in Shanghai.

In the wake of the rapid development of Shanghai into a cosmopolitan city in the last three decades, the cultural horizon of the Shanghai artists has broadened from the old-town perspective 'this side of Zhonghua Road' and the Bund perspective into one that encompasses the Yangtze Delta and embraces the world. The boundaries of art have started to blur, with different trends of artistic thinking competing to put across their views on art. Artists who used to paint in traditional styles have begun to pay attention to the unity of color tones or different compositions in their painting in order to keep up with the times. Artists who used to work in *Xieyi* ("Free") style have gradually changed to paint meticulously the "cityscape" and those who paint in the Western style see nothing wrong in trying their hand on ink and brush production. There has been less aversion to experimental ink wash painting. The ultimate aim has always been an exquisite pictorial impact and an aura that lingers from an ink and brush painting. I marvel at the multiplicity of faces that the Shanghai artists present to the world. It must take great courage for these artists to seek and guard that piece of 'pure land' that they can call their own!

It was after careful consideration and consultation between Mr. Wu Jiyuan, Mr. Zhu Junbo and myself that the list of participating artists from Shanghai and Hong Kong in this exchange exhibition has been drawn up. They are but a small part of the deserving artists, many of whom have not been included because of the limitation of the exhibition scale. For this we beg the indulgence and understanding of artists and collectors. It is my belief that through such exchanges and events our artists will be inspired to paint with more dedication and a purer purpose, for it is only when they express purity of heart that our works will gain strength. I hope my fellow artists share this sentiment.

序

Preface

記得歷史上滬港兩地的書畫交流展在八、九十年代曾經很頻繁。內地的畫家幾乎都要通過香港的碼頭進入國際，而香港的畫家也到上海進而深入江南。而進入新世紀，感覺兩地的交流展反而減少了。這是我的一個印象，也是我和繼遠先生、震文先生要辦這個集七十位書畫家作品的展覽的重要動因。

辦畫展要選畫家，這是A畫展與B畫展的不同之處。嶺南畫派和海上畫派曾是近代中國很出色的兩個畫派，一個源於珠江流域，一個發自長江流域。但靠海、國際化，曾經是兩地的特色。所以在近代畫壇上得風氣之先，走中西融合、雅俗共賞的發展道路，名家輩出，各領風騷，光耀九州。但時過境遷，老一代大師、名家大都作古，兩地的畫壇發生了很大的變化。不僅隊伍，畫風也變得厲害。當年定義的中國畫，後來稱為水墨畫，現在已在玩更時髦的當代水墨，雲裡霧裡，不知所云。儘管如此，畫還是要選出來的。於是，就由繼遠先生、震文先生和我三人協商產生。我們都重視畫家的中國畫傳統基礎，尤其重視書法基礎。不同之處在於，我比較傳統，這也是受朵雲軒影響太深；繼遠先生比較新派，這從他獨立策劃的一系列畫展可以看出意識超前；而震文先生眼下是上海書畫院的院長，亦是一位畫家，立意比較高，包容性比較強，一貫比較寬容，這從他的作品把握傳統和創新的尺度比較恰當可以看出。三個人眼光不同，這就是一種好處，不會獨斷專行，以偏概全，這樣多種風格都可以兼顧到了。當然，畫展的形成最終還要取決畫家是否願意拿出精彩的作品。這是後話了。

這次展覽比較多地吸納年青人、“陌生人”加入，讓人們多認知青年才俊。而每年畫展能推出幾位讓人眼前一亮的新秀，其實是很重要的事。

時光匆匆，我認識繼遠先生已有二十餘年。當時他子承父業，在荷裡活道經營古董。因為他大學畢業入行，家學淵源，又精通英文，在業界頗有名望。大收藏家葛師科、李大鳴先生都曾對我說，吳先生人品和專業水準相當不錯。以我的認知，繼遠先生是業界與眾不同的人物。他經營古董，同時喜歡品玩書畫。自上世紀九十年代以來，承辦過八次有影響力的展覽，有的在香港展覽以後，還推廣到美國紐約，這是很少見的。繼遠先生書法相當有功力，尤精小楷。我和繼遠先生1996年於滬港兩地策劃過《聯徵雲集》的大展，出版過一本畫冊。書名取之他當時供職的聯齋古玩號和我供職的朵雲軒。如今打開這本畫冊仍可見大師雲集，精品迭現，隔了近二十年，我倆在這次的《情繫雙城 — 滬港名家書畫展》再度攜手，加上震文先生，續寫下篇，猶如還願。

最後，謹向兩位及兩地的參展藝術家表示崇高敬意和衷心感謝。同時希望業界同行、專家多加指教。

祝君波

2015年5月6日
於高安軒

Zhu Junbo

6th May, 2015

Exchange exhibitions between Shanghai and Hong Kong artists used to be fairly frequent in the 1980s and 1990s. During that period, for example, if a Mainland Chinese artist wanted to present his work to a more international audience, his first step was to show it in Hong Kong. By the same token, a Hong Kong artist who wanted to expose his work to the Mainland market, particularly in South China first had to work through Shanghai. Since the year 2000, such exchanges have been less frequent. This has prompted me, together with Mr. Wu Jiyuan (K. Y. Ng) and Mr. Yue Zhenwen, to organize this exhibition which represents the work of 70 artists from both cities in the hope that it will encourage more such exchanges!

Painting exhibitions are defined by the artists selected to participate in them, both in terms of their individual styles and the contribution they make to the school of painting with which they are associated. The Lingnan school of painting and the Shanghai school of painting are two major painting styles in modern China, the one originating in the Pearl River delta and the other in the Yangtze delta. With their proximity to the sea coast, they had more contact with the outside world. This influenced their work. They combined Western and traditional Chinese elements catering to both cultured and popular tastes, producing a rich crop of masters that shone in their respective areas. With the passage of time, however, most of these masters have now passed away. Great changes have occurred in the art circles in both Shanghai and Hong Kong, not only in terms of the makeup of the new crop of artists but also in the painting genres. Chinese traditional painting, later known as ink painting, has developed a modern style of ink painting, which some people like but which for others tends to be more indecipherable. Be that as it may, we felt that we had to represent some of their work in the exhibition. These choices were made through consultation among Mr. Wu Jiyuan, Mr. Yue Zhenwen and myself. We all believe that an understanding of the principles of traditional Chinese painting and calligraphy is important. I, however, am even more traditional-minded than my colleagues, having been deeply influenced by the working experience in Duo Yun Xuan Gallery in Shanghai. Mr. Wu Jiyuan is more avant-garde in his willingness to consider some of the newer, more unconventional styles, as can be seen from some art exhibits organized separately by him. Mr. Yue Zhenwen, currently the President of the Shanghai Art Academy, looks at things from yet another vantage point, that of a practicing fine artist. His paintings show a balance between traditional elements and innovation. The three different perspectives have produced an exhibition, which for all of its diversity, still holds together. It goes without saying that the success of any art exhibition ultimately depends on the willingness of the artists to contribute their very best works. We believe that they have and we hope that the public agrees.

A review of the exhibition particulars shows that more young artists of lesser public recognition have been included and may therefore be discovered by the public. We hope that, through exhibition such as this one, some of these and many new talents will dazzle us in the years to come.

It was more than twenty years ago that I met Mr. Wu Jiyuan for the first time. He followed in his father's footsteps and operated an antique shop on Hollywood Road in Hong Kong. Armed with a college degree combined with a venerated family tradition and an excellent command of English, he is much revered by his friends and peers. Besides being a good writer, he is also well-known for his fine calligraphy, especially in small regular script. The well-known collectors Ge Shike and Lyon Li Daming once assured me of the character and professionalism of Mr. Wu. I know that Mr. Wu Jiyuan stands out in his profession as an antique dealer. At the same time, he has always had a preference for painting and calligraphy. Since the 1990s, he has organized eight important painting exhibitions, two of which were also exhibited in New York in the United States after their Hong Kong showing, which very few galleries would go to the expense of doing. In 1996, Mr. Wu Jiyuan and I organized a major exhibition entitled "Lian Zheng Yun Ji" in Shanghai and Hong Kong, with an accompanying publication of the paintings. The publication "Lian Zheng Yun Ji" catalogue derived its title from Lian Zhai run by him and Duo Yun Xuan Gallery, where I once worked. This latest exhibition "A Tale of Two Cities—Painting and Calligraphy by Shanghai and Hong Kong Artists" is another joint undertaking by us with the collaboration of Mr. Yue, a sequel to the 1996 exhibition and a wish granted.

I render my highest homage and sincerest thanks to these gentlemen and especially to the artists from the two cities who have created the work.

香港當代書畫的承傳與創新

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香港是中國南大門的一個蕞爾小島，然而由於其歷史背景及地理因素，由1842年後的英國殖民地時期至今的一百七十三年間，它發展成為一個國際大都市，實在是一個奇蹟。在殖民地時期，英國統治者對香港文化藝術採取放任自由的不干預政策，令其得以汲取東西養份，兼容並包。相對於內地而言，發展得更為蓬勃；而在1997年後，一國兩制的政策令香港得享高度自治，文化藝術也得到重視和支持而持續發展，跨向未來。

二十世紀早期及在1949年前後，中國政治社會動蕩和政權易手，促使大量中國移民定居香港，其中包括不少繪畫名家如傳統派的黃般若、李鳳公、鄧芬、李研山；嶺南畫派的趙少昂、楊善深、司徒奇、獨具個性的丁衍庸、後來倡導新水墨運動的呂壽琨等以及書法名宿如馮康侯、鄧爾雅、羅叔重、簡經綸、何叔惠、何幼惠等。七十年代台灣畫家劉國松來港，執教於香港中文大學藝術系，積極開拓現代水墨畫新面目。

這些書畫家奠下了香港書畫發展的基礎和不同路向。他們也培育了眾多門生弟子，在七、八十年代至今不斷創作，拓境開新。期間也有內地書畫家移居香港，帶來書畫創作的新的面目。八十年代以降，新一代中、青輩書畫家相繼湧現，在承傳傳統筆墨外，也注入當代語境、城市景觀、社會意識、動漫元素，甚至多媒體、跨媒體創作，令書畫藝術面目更呈多元化和富於現代精神。今次「情繫雙城 — 滬港當代書畫展」的香港部份，展出三十二位書畫家共三十七幀作品，數量雖不算多，但殊具代表性，頗能概括反映香港書畫發展的基本脈絡和獨特性。

今次展出的書畫家中，資歷最深的是國學大師饒宗頤教授。他以漢學、敦煌學、古文字學等研究名聞國際，兼擅詩文書畫，能擷取宋至清諸家氣韻，尤得力於文人書畫韻致。他擅畫山水、荷花；佛像能得敦煌佛教繪畫精萃。書法自金石文字變化，也具明人氣質。展出之「倪雲林詩意山水」，用筆疏簡、荒率之氣溢然紙上，深得元倪瓚的三昧。李虛白於1979年來港，其於傳統用功甚深，尤受明清諸家如清初髡殘、龔賢啟發，山水章法嚴謹、匠心獨運，筆墨濃重輕清兼備，擅用色彩對比，極具個性。其作品「層巒疊嶂湍流急」可為表徵。萬青力是國際知名的中國美術史學者，對書畫素有研究。他受業於北京名畫家李可染、筆墨濃重雄健。其畫最大特點是在傳統筆墨之上，注入社會意識，諷刺時事和人生百態，令人會心微笑之餘更應有所反省。其作品「黃公望結廬處」呈示了他的獨特風格。區大為書、畫、篆刻兼擅，於傳統鑽研甚深，山水能得濃淡乾濕變化之妙、行書隸書筆力雄健靈動、篆刻亦能得明清各家朱白文印的心傳而有所創新。展出的「會心集」結合了書、畫、印於一體，反映他的多元化成就和個人面目。馬達為自幼得兼擅書法、篆刻和對文字學深有研究的父親馬國權啟發，擅繪山水，用墨深濃、筆觸肆放，近年來更不斷力求突破，將古器物繪入城市和宇宙景觀之中，又對傳統山石皴法重新探索。展中其作品「屹石雲圖系列：質感純真之一」以俯瞰角度和濃厚墨韻描繪香港獨特景觀六角柱石，又注重光暗對比，深具透視層次。熊海自幼隨父親習畫，1978年移居香港後，曾一度研習嶺南派畫法，但始終持續對傳統筆墨的鑽研和演繹。他深黯宋元名家大師的筆墨精萃和章法結構，尤得力於宋代的「全景山水」，構圖章法精心鋪陳，筆墨細緻，其白描山水尤能反映傳統筆墨精神；而其小品則行筆施墨揮灑自如，亦具文人畫餘韻。展中其作品「香港東平洲」為代表性白描山水精品，從中可領會他將諸家風格共冶一爐，儘為己用的成就。上述這些畫家均源於傳統，而能重新演繹傳統筆墨、風格和精神，締造個人面貌丰神。

二十世紀初期，粵港澳間的邊關管制較為寬鬆，是以「嶺南三傑」高劍父、高奇峰、陳樹人經常穿梭三地，與當地藝文界交相往還。其後嶺南畫派高弟如趙少昂、司徒奇、周一峰、黎明和與高劍父介乎師友之間的楊善深相繼移居香港，設立藝苑、畫會培育弟子，令嶺南畫派在港開枝散葉，另樹一幟。今次參

展畫家胡宇基、何百里及林湖奎均從學於趙少昂，承傳了嶺南畫派注重寫實、光影層次變化、經營氣氛和教育功能的特點、各自蛻變出一己面目。胡宇基作品「夏之頌」，以鮮明設色和放逸筆法描畫花卉，深得寫生之妙和物象風韻。林湖奎的作品「六猴」，以細緻筆觸勾描猴子的瞬間姿態神情，可見其對所繪主題的觀察入微。何百里的「黃山印象系列之12」，筆墨變化深淺淋漓盡致，雲煙霧靄，在承傳乃師趙少昂山水風格之餘，建立「何家山水」的創新意象。這幾位畫家的藝術探索，反映嶺南畫派的持續發展和迭有創新。

呂壽琨於1948年移居香港，其父親是著名畫家呂燦銘。他的傳統筆墨根基穩固，亦工寫生山水，後轉向半抽象和抽象畫風，自創「禪畫」，啟動香港新水墨運動，對香港水墨發展具有重大影響。今次展中王無邪、潘振華、梁巨廷均曾隨呂壽琨習水墨；而朱興華也頗受呂氏影響。王無邪的「秋江」點線交織、色墨斑駁，以鳥瞰角度描繪山水秋江，已脫略其早期糅合設計意念的畫風，自成一家。潘振華的「山水」，筆墨較近傳統，但亦具寫生情韻，層次分明，殊具氣勢。梁巨廷是一位多元化藝術家，曾從事版畫、西畫、雕塑、水墨裝置等創作。近年來他以線條重構、虛擬手法、山水移印和霓虹管創作，體現山水和城市結合的當代風格。其作品「遊觀·俯仰·山石圖」反映他在山水畫上的最新探索。朱興華曾於病院工作，早年畫作色墨沉暗，表現病人的鬱郁內心世界。退休後畫風轉趨明快，又常具浪漫情懷，其好畫人物、瓶花、舊區生活和回憶。展中作品「夢之五——花飄」為其代表人物作品，充份反映其個人面目。

另一位革新中國畫的大師是劉國松。他於1972年來港，執教於香港中文大學藝術系凡二十餘載。來港之前，他已主張「革中鋒的命」、「革毛筆之命」。來港後他力倡現代水墨，並與學生們創立「香港現代水墨畫會」。他擅畫山水、風景，又自創「宇宙系列」——表現宇宙星球景觀；並創造了撕紙、拼貼、漬水、漬墨、水拓、噴染等多種新技法，筆墨淋漓、意象不拘一格，開拓現代水墨畫嶄新面目。展中作品「溢出的不是月色」代表了他的現代水墨風格。高杏娟曾隨熊海習畫。她雖未直接受業於劉氏，但頗受其提倡的現代水墨畫影響，亦為「香港現代水墨畫會」活躍份子。她擅繪山川風景、城市景觀，捕捉和追憶香港群島在光線中瞬間的千變萬化，賦予作品當代精神和社會情懷。其參展作品「流影系列」亦反映藝術家的現代水墨創意精神。

取法於自然山水，從現實生活、人生百態中有所感悟，是藝術家是靈感泉源。今次展中的部份畫家作品也反映這種現象。靳杰強作品「激流七十五」在寫生基礎上描繪加拿大瀑布自然景觀，筆觸奔放肆逸，在畫面留白和色墨暈染之間，筆法動蕩迴轉，充滿張力，動感強烈。黃孝達的「偉哉華嶽」體現了他遊歷這座名山而得到的靈感。他擅用濃、淡墨營造對比。畫中左方全以濃墨染畫，與畫面右方的疏淡皴筆互為對比，卻又烘托得融合無間，充份表現雄偉的華嶽聳立的沛然氣勢。馮永基的「吐露港」繪畫了從他從教室外望的吐露港景色，抽象化的連綿山脈，在濃墨渲染和青綠設色下，衍化成為朦朧掩映的怡人香港景緻。天池擅畫禽鳥猛獸，更精利用黑白反差的效果加強畫面氛圍。他的參展作品「猛禽 - 鷹」以豪邁雄渾筆觸結合濃淡墨擦染，將翱翔天際的猛禽姿態表現無遺，動感強烈。從國內移居香港的畫家沈平從事水墨畫、素描、攝影、水彩等創作。其參展作品「聞風而動」在素描的紮實基礎上描畫駕鐵騎出勤的警察形象，人物比例和濃重線條處理恰當，張力盎然。從國內來港，執教於香港中文大學的畫家周晉擅畫人物，並從城市生活得到啟發。其作品「泳」以淡墨及淺設色描畫浮沉水中的泳者，其形象亦予以變形和模糊化，隱喻現實生活中人際的遊離關係。張雅燕曾隨楊善深習畫，但其後能脫略嶺南派風格而別樹個人面目。其作品「江山無限景、都聚一亭中」以細膩線條勾描孤亭樹木，構圖章法獨具創意，傳遞著在塵囂生活中，應覓適當處所來追尋心中風景的寄意。這批畫家的畫作，分別反映他們取法自然，或從現實生活感悟借鏡而取得的靈感和建立的個人風格。

七十年代後新生一代的畫家中，更具強烈個性和特色，也常以不同媒介來從事創作。展中的四位畫家石家豪、管偉邦、梁嘉賢、徐沛之均肄業於香港中文大學藝術系。石家豪以水墨畫、鉛筆畫見長，他好繪人物，包括名人明星等，結合工筆畫重彩設色、細緻線條和融會動漫元素，探索現代人物的多重身份轉移、曖昧性和社會意識。其作品「雙子大廈」將香港地標擬人雙重化，可為代表。管偉邦植根傳統，筆法細緻、設色雅麗。他將傳統山水、樹石解構和再造，又結合多媒體創作，在締造當代藝術語境間又蘊含文人畫氣質，從其作品「颯颯風聲」中可窺見一斑。梁嘉賢好畫各式各類人物，配合山水元素、重彩設色和不同媒介，其畫常帶有強烈諷喻意味，反映生活的吊詭和人生百態。其作品「浪漫偶遇只在電影發生」充份呈現了她的獨特風格。徐沛之亦於傳統筆墨技巧鑽研甚深，用筆細緻、設色淡雅。其作品亦具諷喻意識，如參展作品「又見雪飄過 IV」題材獨特，以飛蟻諷喻現實生活中的營營役役，無所適從。

今次展覽中的畫家水松石山房主人是一個非常特別的例子。他原名 Hugh Moss，生於英國，數十年來從事古董書畫行業，於中國文物，尤其是古器物、文玩、書畫無所不窺。基於對中國藝術的深湛認識，他的畫作每有一種古拙意韻。他好畫山水、木石，又將人物、神獸隱藏掩映於畫面之中，並以英文書寫詩句、題跋，將詩、書、畫共冶一爐，反映一位外國人對中國藝術的深入探索。

書法方面，九位名家作品大略仍可呈示承傳和創作兩大路向。何幼惠幼承家學，深黯詩詞國學，又研究佛學。他精擅小楷、行書；能得晉唐遺韻。小楷工整嚴謹，得享「小楷王」美譽；行書流麗秀逸，由其作品「小楷錢起詩集」可見。何氏代表著綜合詩詞書法的前輩文人。黃君實是研究中國書畫的著名學者，曾策劃多個重要古代書畫展覽，亦任國際拍賣行顧問多年。他精擅書畫，所繪山水、竹石深得文人畫氣韻，其行、草書行筆流暢自然，得力於唐、宋、元、明諸家風韻。其作品「行書謝宣城詩」反映他的典型書風和成就。區大為於各體書法鑽研甚深，行筆雄渾古拙兼而有之，又注重墨韻變化，極具成就。其作品「隸書自作詩兩首」為其精作，極堪玩味。著名中國美術家和畫家萬青芳，亦精於書法，筆觸雄強，具有碑派書法情韻，其作品《陋室銘》可為代表。吳繼遠在港經營古玩行業多年，資歷見識精深。他擅寫行楷、注入隸意，師法宋元之際殊有個人面目。其行書歐陽修《玉樓春詞》四首可為代表。徐沛之為年青一代書家，亦擅篆刻；將帖學書風力求變化以求個人面目，極具潛質。其作品「草書蘇軾戲書李伯畫禦馬好頭赤」反映其在書法上的探索。

王無邪是著名新水墨畫畫家，但早在五十年代底至六十年代初已開始寫書法，筆觸雄健奔放，又與繪畫、設計共融，自成一格。其作品「書興十五」體現了書法與設計的和諧結合。畫家靳杰強也工書法、風格逸率放，反映一位畫家的書風，由其作品「道德經」可見。葉民任為資深書法及篆刻家，諸體無所不窺，尤得力於宋明書風。他不斷尋求創新，打破章法結體局限，將篆、隸、行、草筆意結合於字劃之間，極具創意。其作品「隸書范文瀾自題書齋」雖為隸書，但亦蘊含行、草意態，呈示他的獨特成就。馮明秋在書法上縱肆求新，力圖破除傳統，並將字劃、空間作圖象符記變化，創作「飛機字」、「時速字」、「音樂字」等，字體結構行筆有如音符，跌宕有致，如其作品「時速音樂字」追求行筆緩急速度的動感，自成一體。

綜觀今次展覽中香港當代書畫家作品，當能概括領會香港書畫藝術的發展脈絡，承傳與創新兼具，各家自成面目。這些作品能與多位上海當代書畫家作品同場展出，當能提昇彼此交流溝通的機會，殊屬難能可貴。

The Legacy and Creation of Contemporary Ink Painting and Calligraphy in Hong Kong

TANG Hoi-chiu

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Hong Kong, once famously called a 'barren rock', acts as a southern gateway to China. Due to its historical background and geographical location, it has miraculously developed into a cosmopolitan city in only one hundred and seventy-three years, since 1842, when the colonial period under British rule began. During the colonial period, the British government adopted a free-wheeling, non-interventionist approach to the development of the arts, and nurtured both Chinese and Western cultures. This allowed Hong Kong to develop even more rapidly than mainland China. After 1997, when Hong Kong returned to Chinese sovereignty, the adoption of the policy of "one country, two systems" gave Hong Kong a high degree of autonomy, allowing the arts to be supported now and into the future.

Political and social upheaval in China, and the transitions in political power which happened at the beginning of the twentieth century and in 1949, led to influxes of Mainland immigrants into Hong Kong. These immigrants included established painters such as Huang Boye, Li Fenggong, Deng Fen and Li Yanshan of the traditional school, Chao Shao'an, Yang Shanshen and Situ Qi of the Lingnan School of Chinese painting, the individualistic painter Ding Yanrong, and Lu Shoukun, pioneer of the New Ink Painting Movement in Hong Kong. Well-known calligraphers also moved to Hong Kong, including Feng Kanghou, Deng Erya, Luo Shuzhong, Jian Jinlun, Ho Suk-wai, Ho You-wai and others. In the 1970s, the Taiwanese painter Liu Guosong came to Hong Kong and taught in the Department of Fine Arts, The Chinese University of Hong Kong. Liu diligently pursued new avenues in modern ink painting.

The contributions of these painters and calligraphers laid the foundation for ink painting and calligraphy to develop in different directions in Hong Kong. These artists also nurtured a large number of students and followers who have continued to produce artistic creations from the 1970s and the 1980s until now, thereby widening the horizons of ink painting and calligraphy in the new locality. In recent decades also,

there have been painters and calligraphers from the Mainland who settled here and brought with them new styles of ink painting and calligraphy. Since the 1970s, a new generation of middle-aged and young artists has emerged. They have inherited the tradition of ink painting and calligraphy, and have also incorporated a contemporary artistic vocabulary, cityscapes, social messages, and comic and animation elements in their works, and even experimented with multi-media and cross-media creations. They have injected diversity and modernity into the art of ink painting and calligraphy. The Hong Kong section of the present exhibition, "A Tale of Two Cities – Contemporary Ink Painting and Calligraphy by Hong Kong and Shanghai Artists", features thirty-seven works by thirty-two noted ink painters and calligraphers. Although there are not many works, they are representative, showing the major directions that Hong Kong ink painting and calligraphy have taken, as well as their unique identities.

The most senior artist in the exhibition is Professor JaoTsung-I, who is an internationally-recognized master of classical Chinese studies, in particular in the areas of Sinology, Dunhuang studies and ancient scripts. He has also mastered poetry, literature, calligraphy and painting. His painting and calligraphy employ the styles of various masters from the Song to the Qing dynasties, and reveal the essence of literati painting and calligraphy. Jao excels in painting landscapes, lotuses and Buddhist figures, drawing upon the legacy of Buddhist paintings at Dunhuang. His calligraphy combines ancient scripts on bronze ware and steles with the style of Ming dynasty calligraphy. His work *Landscape Inspired by the Poem of Ni Zan* is characterized by a sense of simplicity and rustic loftiness, which reflect the influence of Ni Zan, a master of the Yuan dynasty. Li Xubai moved to Hong Kong in 1979. He is noted for his cultivation of tradition and takes inspiration from the masters of the Ming and Qing dynasties, in particular Cun Can and Gong Xian of the early Qing period. His works are noted for their carefully planned pictorial compositions and individualistic treatments, with both dense and soft color tones producing a strong, individualistic sense of contrast, as represented by his work *Myriad Peaks and Rapid Stream*. Dr. Wan Qingli is an internationally famous scholar of Chinese art history renowned for his studies of Chinese painting and calligraphy. He studied painting with master Li Keran in Beijing and his works are marked by dark ink tones and vigorous brush work. With a firm mastery of traditional techniques, Wan's works are often saturated with irony and paradox reflecting the absurdity of life and society, prompting us to reflect deeply on these themes. His work, *The Secluded Hermitage of Huang Gongwang*, best reflects his personal style. Ou Dawei is an artist who has mastered calligraphy, painting and seal-carving and has a deep reverence for Chinese tradition. His paintings are noted for their dry and wet brush work and dense and subtle tonal ink gradations. His calligraphy is noted for heroic and dynamic strokes and his seal-carvings are innovative in employing techniques which draw upon the engraved and relief styles of the Ming and Qing masters. His *Album of Feelings from My Heart*, combines calligraphy, painting and seal-carving, and showcases his diverse artistic accomplishments and identity. Ma Dawei was inspired at a young age by his father Ma Guochuan, who was an established artist, calligrapher and seal-carver, and a scholar of ancient scripts. He is noted for painting landscapes with dark and dense ink tones using a free and spontaneous brush style. In recent years, he has experimented by painting ancient objects in the sky and universe, and has continued to re-interpret the traditional *zun* textural strokes in his works. The work *Polygon-shaped Jointed Rock Columns* is painted from a bird's perspective, and employs dense ink tones and light shading that give a strong sense of perspective and dimensionality. Hung Hoi received training from his father at a young age. After moving to Hong Kong in 1978, he studied the painting style of the Lingnan School of Chinese painting; however, he never gave up his creative cultivation of ink and brush traditions. He is fully in command of the stylistic legacy of the ink, brush and pictorial compositions of the Song and Yuan masters, and has been particularly inspired by the monumental landscapes of the Song dynasty. His pictorial planes are carefully-organized, with delicate and meticulous brush

lines, and his works in plain-outline style fully reflect the essence of the Chinese painting tradition. Hung's small works are often executed with free brush work and shifting ink tones, revealing the lyrical flavor of the Chinese literati style. His work *Tung Ping Chau, Hong Kong*, in plain-outline style, best shows his assimilation of the stylistic essences of various masters which shape his unique painting style. The artists mentioned above are all rooted in Chinese tradition, but are able to re-create the ink and brush vocabulary, style and spirit of traditional ink painting, a synthesis which gives their work a fresh, individual identity.

In the early twentieth century, control of the border between Guangdong, Hong Kong and Macau was rather loose and artists including Gao Jianfu, Gao Qifeng and Chen Shuren, the so-called "Three Masters of the Lingnan School", were able to travel easily between these places and establish close ties with the arts and cultural sectors there. Later, various followers of the Lingnan School, including Chao Shao'an, Situ Qi, Chow Yat-fung, Lai Ming and Yang Shanshen who was acquainted with, and much inspired by, Gao Jianfu, settled in Hong Kong. Many of them established art studios or art groups to teach and nurture students who carried on the influence of the Lingnan School. Artists Wo Yue-kee, Ho Pak-lee and Lam Wu-fui are all students of Chao Shao'an who have developed a distinctive style firmly rooted in the spirit of realism, light, color, ambience-building and didacticism that characterize the Lingnan School. The blooming flowers in the work *Ode of Summer* by Wo Yue-kee are painted with a bright palette and spontaneity, showing his style of depicting subjects from life with their essence fully revealed. Lam Wu-fui painted his work *Six Monkeys* with delicate brush lines, capturing the posture, momentum and liveliness of the monkeys, recording his close observation of his subjects. The work *Mount Huang Series – No. 12* by Ho Pak-lee is marked by free brush work combined with ink and color washes, resulting in a charming, misty landscape. This work also reveals that Ho has established his unique style, Landscape of the Ho School, which pays tribute to his teacher Chao Shao'an. The artistic pursuits of these artists demonstrate the sustainability of the Lingnan School, which continues to develop.

Lui Shou-kwan moved to Hong Kong in 1948. Lui's father, Lui Canming, was a well-known painter. Lui Shou-kwan had a thorough training in the Chinese painting tradition and also painted landscapes from life. He later turned to semi-abstract and abstract creations to produce his unique "zen paintings". He initiated the "New Ink Painting Movement" in Hong Kong, which had a profound impact on the development of Hong Kong ink painting. Wucius Wong, Poon Chun-wah and Leung Kui-ting studied with Lui, and Chu Hing-wah is also in a way inspired by Lui's artistic style. In his work *Autumn River*, Wucius Wong depicts an autumn river landscape from a bird's eye perspective using textural strokes interwoven and interspersed with dots in ink and colors. This technique shows that he has moved away from his early blending of painting and design to a new, individual style. The work *Landscape* by Poon Chun-wah is close to a traditional landscape, yet enlivened with realism, with different perspectives, exuding a sense of vigor. Leung Kui-ting is a versatile artist who works with print, painting, sculpture, ink installations and other media. In recent years, he has attempted to combine textural lines with virtual landscape elements, transplanted images and neon to infuse his landscapes and cityscapes with a spirit of modernity. His work *Roaming Vision, Imageries Beyond the Real and the Spiritual, Mountains and Rocks* fully reveals his most recent artistic pursuits in landscape painting. Chu Hing-wah worked as a psychiatric nurse before he retired. In his early works, distorted figures and an atmosphere of profound melancholy dominate, reflecting the inner world of patients in a psychiatric hospital. After retirement, the prevailing mood of the works has become one of energy and optimism, with charming scenes and bright color tones, sometimes with a touch of romanticism. He is fond of depicting figures, city-dwellers, flower pots, and traditional life in Hong Kong. The work *Dream No. 5: Drifting Flowers* best illustrates the personal style of this artist.

Liu Guosong is another master who has pioneered the transformation of Chinese painting. He arrived in Hong Kong in 1972 and taught in the Department of Fine Arts, The Chinese University of Hong Kong for over twenty years. Before he came to Hong Kong, he had already challenged the traditional method of using the Chinese brush and the principle of holding the brush in an upright position to paint. After he came to Hong Kong, he fully dedicated his time to the promotion of modern ink painting and co-founded the "Hong Kong Modern Ink Painting Association" with his students. He excels in painting landscapes and scenery. He has created a unique series of paintings of the universe depicting constellations in the cosmos. He has also explored various new techniques such as torn paper textures, collage, ink and color dabbing, ink rubbing, ink and color wash and ink and color spray, using free and vigorous brush work that results in uninhibited artistic imagery. The work *The Overflowing is not the Moon's Color* is representative of his distinctive modern ink painting. Kassia Ko studied ink painting with Hung Hoi. Although not trained directly by Liu Guosong, she has been influenced by the theory and style of modern ink painting that Liu has promoted, and she is also an active member of the "Hong Kong Modern Ink Painting Association". She is noted for landscapes and cityscapes. Her works often capture, or are reminiscent of, the momentum of changes of light and shade on the various islands of Hong Kong, and are also enriched with a spirit of modernity and care for society, as represented by her work *Through the Haze*.

The inspiration and personal feelings which are our responses to nature and modern life provide sources of inspiration for all artists, and this is true of the artists in this exhibition. Based on life sketches, Kan Kit-keung depicts a scene of a waterfall in Canada with free and spontaneous brush work in his work *White Water LXXV*. Between the empty space and the ink and color washes on the pictorial plane, the brush strokes vibrate and swirl with dynamic movement. The work *The Majestic Mount Hua* by Wong Hau-kwei illustrates the inspiration from travelling to this famous mountain. He manipulates ink and light tones to produce contrasting effects. The left side of the pictorial plane is rendered with dark ink, and this contrasts with the right side of the pictorial plane rendered with sparse textural strokes and light ink, producing a state of harmony and giving the protruding Mount Hua a majestic and heroic resonance. The work *Tolo Harbor* by Fung Wing-kee is a depiction of the scene of the Tolo Harbor seen from the teaching room of the artist. The peaks are rendered in an abstract manner, with dense ink washes and blue-and-green colors, showing the charming, misty scenery. Tien-chi is noted for painting wild birds and beasts. He is fond of depicting his subjects using a distinctive reversal of black and white space, thus enhancing contrasting effects and ambience. His work *Wild Bird – Eagle* depicts an eagle in flight with heroic brush work and textural strokes, and washes of dark and light ink tones, giving a sense of dynamic momentum to the wild bird in flight. Shen Ping moved to Hong Kong from China and has been engaged in various artistic disciplines such as ink painting, sketching, photography and watercolors. Drawing upon his long training in sketching, Shen Ping uses thick lines to dynamically present police officers riding on motorcycles in his work *Police in Action*. Zhou Jin came to Hong Kong to teach at The Chinese University of Hong Kong. He excels in painting figures and draws inspiration from city life. In his work *Swim*, he depicts swimmers with distorted and blurred forms to represent the isolation of people in a modern city. Lucia Cheung learned painting with the Lingnan master Yang Shanshen; however, she soon moved away from the style of the Lingnan School and established her own personal style. In her work *Infinite Scenery through a Pavilion*, which is characterized by a unique pictorial composition, she renders the lonely pavilion and trees with precise and delicate brush work, suggesting that people caught up in the busy-ness of modern life should look for a tranquil place to enjoy their ideal scenery fully. Works by these artists reveal that their inspiration comes from nature and life, which they combine with their personal feelings to shape their individual styles and stimulate their artistic pursuits.

Many of the artists born after the 1970s have distinctive styles of their own, and they experiment with a wide variety of media. Wilson Shieh, Koon Wai-bong, Leung Ka-yin and Chui Pui-chee are all graduates of the Department of Fine Arts, The Chinese University of Hong Kong. Wilson Shieh is a prolific painter particularly noted for ink and pencil painting. His favored subjects are figures, including celebrities, film stars and others. He blends the *gongbi* fine line technique with bright colors, delicate strokes and animation and comic elements to render his figures, suggesting transitions and ambiguities in personal identity, with a social message. In his work *Twin Towers in Hong Kong*, which is characteristic of his unique style, Shieh renders landmark buildings in Hong Kong as personified twin characters. Koon Wai-bong is deeply rooted in the Chinese painting tradition and uses skillful brush work and subtle color schemes. He de-constructs and re-constructs pictorial elements such as landscapes, trees and rocks, and also utilizes multi-media representations in his works. In realizing a contemporary artistic vocabulary, he imbues his works with the essence of literati painting, as represented by his work *Whispering Woods*. Leung Ka-yin is skilled in painting figures in landscape settings using strong colors and different media. She often includes ironic messages to reflect the strange phenomena in people's lives in modern society. Such a distinctive artistic vocabulary is best represented by her work *Romantic Encounters Happen Only in Movies*. Chui Pui-chee is also a competent artist commanding of traditional ink and brush techniques and his works are often identified by meticulous brush work and soft color tones, as well as ironic social messages. In his work *There's the Snow Again IV*, flying ants are suggestive of people busily engaged in city life, without any direction.

The Master of the Water, Pine and Stone Retreat is unlike any other artist in this exhibition. His birth name is Hugh Moss and he is from England. In the past few decades, he has been an art dealer specializing in Chinese art, in particular antiques, scholarly objects, calligraphy and painting. He has a profound knowledge of Chinese art, and his paintings often have a sense of the archaic. He excels in painting landscapes, woods and stones and his works sometimes include almost-hidden fantastical objects such as mythical beasts and figures. He writes poems and inscriptions in English on his paintings, thereby combining the arts of poetry, painting and calligraphy, and revealing his artistic interests and non-Chinese origins.

In the calligraphy section, works by nine calligraphers broadly reveal two major directions: following tradition and innovatively creating. Ho Yau-wai was brought up in a literati family, and has a profound knowledge of poetry, odes, classical studies and Buddhism. He excels in writing small regular script and running script, and has built on the calligraphic legacy of dynasties from the Jin to the Tang. His small regular script calligraphy reflects a mastery of the stylistic essence of various masters of the Jin and Tang dynasties, demonstrating the delicate and elegant brush work which has earned him the reputation of "Master of Small Regular Script". His running script is written in a graceful and fluent manner, as seen in his work *Poems of Qian Qi in Small Regular Script*. He is a typical senior literati calligrapher who has mastered the art of composing poems and odes, as well as calligraphy. Wong Kwan-shut is a well-known scholar of Chinese painting and calligraphy who has curated many important exhibitions of these arts. He has also worked as a consultant for a number of international auction houses. Wong excels in calligraphy and painting and his works about landscapes, bamboo and rocks exude the essence of Chinese literati painting. His calligraphy, in running and cursive scripts, is noted for capturing the stylistic legacy of the masters of the Tang, Song, Yuan and Ming masters with fluency and gracefulness. The work *Poem of Xie Tiao in Running Script* is a representative example of his calligraphic style and accomplishments. Ou Dawei is well-known for his studies of calligraphy in different scripts, and his works are noted for their heroic vigor and archaic flavor. He also manipulates tonal gradations of ink to give rise to distinctive outcomes. The work *Two Self-Composed Poems in Clerical Script* is one of his most representative works. The well-known scholar of Chinese art and painter Wan Qingli is also skilled in calligraphy, who writes with heroic brush

style reflecting the essence of the stele school of calligraphy, as represented by his work *Eulogy of My Humble Studio*. Ng Kai-yuen, familiarly known as K.Y. Ng, has been an antique dealer for several decades and has a deep knowledge of Chinese art. He is noted for writing running and regular scripts with a hint of clerical script, and has forged a personal style by building on the essence of the Song and Yuan masters. His work *Four Odes Yulouchun (Spring at the Jade Tower) by Ouyang Xiu in Running Script* is a typical example of his artistic achievements. Chui Pui-chee is a calligrapher from the younger generation who is also noted for seal-carving. He transforms the calligraphic styles extant in ancient manuals in his quest for a distinctive style, revealing his great potential, as seen in his *Poem of Su Shi in Cursive Script*.

Wucius Wong is a renowned painter working in the realm of new ink art. In the late 1950s to the early 1960s, he already started practicing calligraphy, in a style marked by spontaneous and vigorous brushwork. He harmoniously blends calligraphy, painting and design in his works, for example in *Expression in Calligraphy #15*, a harmonious blend of calligraphy and design. The painter Kan Kit-keung is also a noted calligrapher, with a free and spontaneous technique which reveals a distinctive, painterly style, as shown in his work *Daodejing (Classics of Virtue) in Clerical Script*. Yip Man-yam is a prolific calligrapher and seal-carver who has mastered a variety of scripts and the calligraphic styles of the Song and Ming dynasties. He is always pursuing new ideas, and he blends seal, clerical, running and cursive scripts in his highly creative works. Although his work *Self-Inscription at the Private Studio by Fan Wenlan* is written in clerical script, it also conveys a hint of running and cursive scripts, illustrating his distinctive accomplishments in calligraphy. Fung Ming-chip continuously pursues new ways to transcend traditional calligraphy with his free brush work. He constructs strokes and creates space and structure as his pictorial characters interact with images, making his calligraphy vibrant. His new scripts such as "plane script", "speed script" and "music script" are executed with swift and rhythmic strokes so that they resemble musical notation, as seen in *Speedy Music Characters* in the exhibition.

The works by contemporary Hong Kong painters and calligraphers featured in the present exhibition teach us about major developments in Hong Kong painting and calligraphy. They explore how to respect and build on tradition as well as how to be creative and innovative. The works represent the distinctive styles and artistic pursuits of the artists who created them. They are now presented in this exhibition alongside representative works by contemporary Shanghai painters and calligraphers, thus providing a valuable chance to foster communication and cultural exchange among artists from the two cities.

繪畫 Ink Painting | 香港 Hong Kong



RAO Zongyi (JAO Tsung-i) (1917 -)

廣東潮州人。早年任教於香港大學及新加坡大學。歷任美國耶魯大學、日本京都大學、法國高等研究院等客座教授、敦煌研究院榮譽研究員等。現為香港中文大學中文系榮休教授及藝術系榮譽講座教授、廣州美術學院客座教授、北京中央文史研究館館員等。他為國際知名學者，尤精於古文字、詩詞、敦煌學等研究。

饒氏獲獎無數，包括法國「漢學儒蓮獎」（1962）、法國文化部「二級文學藝術勳章」（1993）、國家文物局及甘肅人民政府「敦煌文物保護研究特殊貢獻獎」（2000）、香港藝術發展局「終身成就獎」（2009）。香港特別行政區政府更於2000年頒授「大紫荊勳章」。其書畫作品廣泛於香港、中國及世界各地展出，包括「饒宗頤教授書畫展」（日本東京，1980）、「饒宗頤教授從事藝術、學術活動50週年紀念——七十大壽書畫展」（香港，1986）、「莫高餘馥——饒宗頤敦煌書畫藝術特展」（敦煌研究院，2010）、中國國家博物館舉辦的「學藝融通——饒宗頤百歲藝術展」（北京，2015）等。

饒氏為國學大師，兼擅書畫，其書法廣涉甲骨文、古篆及楷隸行草各體，得力於古文字、歷代碑帖及晚明諸家，古拙與瀟灑雅逸兼而有之。他擅畫山水、花卉、佛像，尤精畫荷、筆墨疏簡而清逸，殊具文人畫意趣情韻。

Born in Chaozhou, Guangdong, Jao taught at The University of Hong Kong and the National University of Singapore in his early years. He has also served as a visiting professor at Yale University, USA, Kyoto University, Japan, and the Premier Institute, France, and as an honorary research fellow of the Dunhuang Research Institute, among others. He is now an Emeritus Professor of Chinese Language and Literature and honorary professor in the Department of Fine Arts, The Chinese University of Hong Kong, a guest professor at the Guangzhou Academy of Fine Arts, and a research fellow at the Central Research Institute of Culture and History, Beijing. Jao is an internationally renowned scholar with expertise in ancient Chinese scripts, poetry and odes, and in Dunhuang studies.

Jao won numerous awards and prizes, including “Prix Stanislas Julien Award” (France, 1962), “Letter Official Medal of the Ministry of Culture” (France, 1993), “Special Contribution Award on the Preservation and Study of Dunhuang Cultural Relics” (2000) granted by the State Administration of Culture and Heritage and the Gansu Provincial People’s Government, “Life Achievement Award” (2009) by the Hong Kong Arts Development Council and others. In 2000, the Government of the HKSAR presented him with the Grand Bauhinia Medal. His works of calligraphy and painting have been widely exhibited in various exhibitions in Hong Kong, China and overseas, including “Calligraphy and Painting by Jao Tsung-i” (Tokyo, Japan, 1980), “Commemoration of the 50th Anniversary of the Career in Arts – the 70th Birthday of Professor Jao Tsung-i” (Hong Kong, 1986), and “Zest to Dunhuang – Jao Tsung-i’s Dunhuang Paintings and Calligraphy” (Dunhuang Research Institute, 2010). In 2015, the National Museum of China presented a 100th Anniversary Exhibition “Exhibition of Rao Zongyi’s Artistic Attainments” (Beijing, 2015).

Jao is a master of classical Chinese studies and also excels in the arts of calligraphy and painting. His calligraphy styles include oracle-bone, seal, regular, clerical, running and cursive scripts. He draws inspiration from ancient scripts, stele and manuals of calligraphy from various dynasties, in particular from the masters of the late Ming dynasty. His calligraphic style is known for its archaic flavor as well as its gracefulness and vigor. Jao also excels in painting landscapes, flowers and Buddhist figures, in particular lotus. His brush work and style are imbued with purity and simplicity, revealing the essence of traditional literati painting.



倪雲林詩意山水

Landscape Inspired by the Poem of Ni Zan

水墨金箋紙本直幅鏡片 Vertical scroll, ink on gold paper
33 x 31 厘米 cm



夏之頌

Ode of Summer

2001

水墨設色紙本立軸 Hanging scroll, ink and color on paper
138 x 66 厘米 cm

來源

得自作者本人

Provenance

Acquired directly from the artist

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Hu Yuji (WO Yue-kee)

(1927 -)

生於廣東，胡氏餘慶堂十八世。1946年移居香港，曾於劉君任創辦的香港萬國美術專科學院習畫。1975年移居美國華盛頓，1949年隨嶺南畫派大師趙少昂習畫，後從事繪畫教學工作，現居香港。

胡氏作品曾多次於香港、中國、美國等地個展及聯展中展出，包括「台中省立美術館個展」（1994）、「胡宇基七十回顧展」（台灣國父紀念館，1997）、「胡宇基八十巡迴展」（美國三藩市亞洲博物館，2006）、「胡宇基藝術展」（香港中央圖書館，2013）等。曾出版多本畫集及製作教學套材。

胡宇基擅繪花鳥、動物、山水等，從寫生基礎出發，賦於所繪物象栩栩如生的自然情韻。他好遊歷名山大川，黃山、桂林等勝景成為其筆下題材，氣勢恢宏、雲煙霧靄、光影變化萬千。他亦精繪動物魚禽，尤擅繪畫荷花。胡氏充份掌握物象姿態神韻，構圖精妙、用色明麗強烈、筆法放逸豪邁，在嶺南畫風之中矗立個人風格和成就。

Born in Guangdong, Wo is a descendent of the eighteenth generation of the well-known Hu Yuqing family. He moved to Hong Kong in 1946 and later studied at the International College of Art, Hong Kong founded by Liu Junren. In 1975, he migrated to Washington, USA. He studied painting with Chao Shao'an, a master of the Lingnan School of Painting since 1949 and later devoted himself to teaching Chinese painting. Currently he is living in Hong Kong.

Wo's works have been widely exhibited in various solo and group exhibitions in Hong Kong, China, USA and other countries, including a solo exhibition held at the Taichung Provincial Museum of Fine Arts (1994), "70th Anniversary Retrospective Exhibition" (National Sun Yat-sen Memorial Hall, Taiwan, 1997), "80th Anniversary Travelling Retrospective" (Asian Art Museum, San Francisco, USA, 2006), "The Art of Wo Yue-kee (Hong Kong Central Library, 2013), etc. Wo has also published a number of catalogues featuring his works and produced various education kits for teaching purpose.

Wo excels in painting flowers, birds and animals. His works are deeply rooted in close observations of nature and real-life subjects, and he fills his works with a naturalistic flavor. He is fond of travelling and has visited various famous scenic places such as Mount Huang and Guilin. These landscapes have become his favorite subjects and are depicted with majestic peaks, mist and clouds with changing light and layered perspectives. Wo is also skilled in painting animals, fish and birds, and his paintings of lotus are particularly esteemed. With his consummate mastery of the spirit of pictorial subjects in skillfully treated compositions and with bright and luxuriant color schemes and fluent brush work, Wo has successfully developed his own style, going beyond the realm of the Lingnan School of Painting.

憧憬近七十年藝術生涯，猶如昨日，深感創作艱苦，歷盡求新求變的滄桑，從而作品中繪出柔和、安詳、詩意，富有神韻的特色風格，體現「畫中有詩、詩中有畫」的意境。古意今情的韻味，讚頌奇妙壯麗的大自然及造物主，頌揚藝術，與眾共賞。





LIU Guosong (LIU Kuo-sung) (1932 -)

生於安徽，祖籍山東青州，1949年定居台灣。1956年台灣師範大學畢業，後發起創辦「五月畫會」、來港後又與學生們創立「香港現代水墨畫會」。曾任香港中文大學藝術系主任（1971 - 92）、美國愛荷華大學及威斯康辛州大學客席教授、台南藝術大學造形藝術研究所所長等。劉氏於1992年返回台灣定居。

劉氏曾獲「台灣十大傑出青年獎」（1968）、「台北歷史博物館金質成就獎」（1996）、「國家文藝獎1998」等。作品廣泛於香港、中國、台灣、美國及世界各地展出，包括「劉國松畫展」（北京中國美術館，1983）、「宇宙心印 — 劉國松七十回顧展」（北京國家博物館，2002）、「劉國松的宇宙」（香港藝術館，2004）、「宇宙心印 — 劉國松繪畫·甲子」（北京故宮博物院，2007）、「劉國松創作大展 — 八十回眸」（北京中國美術館，2011）、「革命·復興 — 劉國松繪畫大展」（台灣國立歷史博物館，2015）等。作品廣泛為香港、中國、美國及世界各地美術館、公私機構及私人所收藏。

劉國松擅畫山水、風景，又自創「宇宙系列」— 表現宇宙星球景觀。他又好遊歷，各地勝景如西藏、湖南張家界等都成為筆下題材。他是革新水墨畫的先行者，創造了撕紙、拼貼、漬水、漬墨、水拓、噴染等多種新技法，筆墨淋漓、設色明麗、意象不拘一格，推展了水墨藝術的新層面，開拓現代水墨畫嶄新面目，其卓越成就備受國際稱譽。

Born in Anhui, Liu is originally a native of Qingzhou, Shandong. He moved to Taiwan in 1949 and graduated from the Taiwan Normal University in 1956. He founded the “Fifth Moon Art Group” in Taiwan and then co-founded the “Hong Kong Modern Ink Painting Association” with his students after he came to Hong Kong. He served as the Head of the Department of Fine Arts, The Chinese University of Hong Kong (1971 – 92), Visiting Professor at the University of Iowa and Staut State University in Wisconsin, USA, Dean of Graduate School of Plastic Art, National Tainan College of Art, etc. In 1992, he moved back to Taiwan.

Liu won various awards, including “Ten Outstanding Young Men Award” (1968) and “Golden Accomplishment Award” from the Museum of History, Taipei (1996), and “National Award for Arts” (2008), etc. His works have been extensively exhibited in various exhibitions in Hong Kong, Taiwan, China, USA and overseas, including “Paintings of Liu Guosong” (National Museum of Fine Arts, Beijing, 1983), “The Universe of the Mind: A Retrospective of Liu Guosong at 70” (National Museum of China, 2002), “Liu Guosong – A Universe of His Own” (Hong Kong Museum of Art, 2004), “Heart of the Universe: A Retrospective of Liu Guosong, Jiazi” (Palace Museum, Beijing, 2007), “Art Exhibition by Liu Kuo-sung – A 80-year Retrospective” (National Art Museum of China, Beijing, 2011), “Renovation/Renaissance – The Art of Liu Kuo-sung” (National Museum of History, Taiwan, 2015) and others. His works are collected by various major museums, public and private institutions as well as private collectors in Hong Kong, China, USA and world-wide.

Liu is a prolific master who excels in painting landscapes and scenery. He has created a unique series of paintings of the universe depicting constellations in the cosmos. He is fond of travelling and the scenery of places in China, such as Tibet and Zhangjiajie (Hunan) are his favorite subjects. He is a pioneer and champion of modern ink painting and he has explored various new techniques such as torn paper textures, collage, ink and color dabbling, ink rubbing, ink and color wash and ink and color spray. His free and vigorous brush work and brilliant color schemes give rise to uninhibited artistic imagery. He has reached new horizons with his ink painting and is internationally acclaimed for his distinguished accomplishments.



溢出的不是月色

The Overflowing is Not the Moon's Color

水墨設色紙本橫幅鏡片 Horizontal scroll, ink and color on paper
57.7 x 94.6 厘米 cm

來源 Provenance

現藏者於1990年直接購自畫家

水松石山房藏

Acquired directly from the artist in 1990

Water, Pine and Stone Retreat Collection

展覽 Exhibited

「劉國松」，台灣，台北市立美術館。1992年

Liu Guosong, Taipei Fine Arts Museum, 1992.

著錄於《劉國松畫展》，蘇立文、李鑄晉編，頁113。台灣台北市立美術館出版，1990年及劉素玉、張孟起：《宇宙即吾心：劉國松的藝術創作之路》，《台北，典藏藝術家庭》，頁244。2007年。

Published in Sullivan, Michael and Chutsing Li, *Paintings by Liu Guosong*, p.113. Published by the Taipei Fine Arts Museum, 1990, and Liu, Elaine and Zhang Mengyi, *Yu Zhou Ji Wo Xin: Liu Guosong, Taipei Arttouch*, p.244. Taipei, 2007.



ZHU Xinghua (CHU Hing-wah) (1935 -)

生於廣東，曾任職精神科護士。1974年獲香港大學校外進修部藝術與設計課程證書；為香港視覺藝術協會、香港雕塑家協會及香港美術家協會會員。1995年獲委任為香港藝術發展局視藝委員會推薦委員。現為香港康樂及文化事務署專家顧問（藝術）。

朱氏曾獲市政局藝術獎（素描及其他，1989）、香港藝術家聯盟藝術家年獎（視覺藝術，1992）、亞洲文化協會獎助金（1994）等。其作品廣泛於香港、中國及海外展出，包括入選「香港藝術雙年展」（香港藝術館，1972-89）、「市政局藝術獎獲獎者作品展」（香港藝術館，1990）、「承傳與創造 — 水墨對水墨」（上海美術館，2010）及舉辦多次香港個展（1988，1993，1995）等。

朱興華擅畫人物、城市生活等。早年畫作風格沉鬱、人物造型扭曲，表現病患者內心世界。退休後畫風轉呈輕快、色調明亮；亦好描繪市井人物、舊事風貌，呈示集體回憶。其人物畫亦時具有浪漫詩意，又好以題字書寫畫面和在色墨渲染技巧作新嘗試，在新水墨藝術另樹一幟。

Born in Guangdong, Chu has served as a psychiatric nurse. He received his art and design certificate from the Extra-mural Department of The University of Hong Kong in 1974. He is a member of the Hong Kong Visual Arts Society, Hong Kong Sculptors Association and Hong Kong Artists Association. Chu was appointed as the Co-opt member of the Visual Art Committee of the Hong Kong Arts Development Council in 1995. He is currently Expert Advisor (Art) of the Leisure and Cultural Services Department, the Government of HKSAR.

Chu was awarded the "Urban Council Fine Arts Award (Drawing and Others)" (1989), "Hong Kong Artists' Guild Artist of the Year Award" (1992), "Fellowship by Asian Cultural Council" (1994), etc. His works were featured widely in various exhibitions in Hong Kong, China and overseas, including the "Contemporary Hong Kong Art Biennial Exhibitions" (Hong Kong Museum of Art, 1972-89), "Urban Council Fine Arts Award Winners (Drawing and Others)" (Hong Kong Museum of Art, 1990), "Legacy and Creations – Ink Art vs Ink Art" (Shanghai Art Museum, 2010) and many solo exhibitions in Hong Kong (1988, 1993, 1995).

Chu is skilled in depicting modern city life and people. In his early works, profound melancholy and distorted figures dominate, reflecting the inner world of patients in a psychiatric hospital. After retirement, the prevailing mood has become one of energy and optimism, with charming scenes and bright color tones. City dwellers, old life in Hong Kong and collective memories of heritage have become his favorite subjects. His figure paintings are at times enriched with a touch of romance. He is also fond of writing calligraphy on his paintings and experimenting with ink gradations and washes, which are distinctive features that characterize his unique contribution to the new ink art arena.

夢之五：花飄

Dream No. 5: Drifting Flowers

2001

水墨設色紙本直幅鏡片 Vertical scroll, ink and color on paper

175 x 97 厘米 cm

著錄於《朱興華 — 我的第三頁：人生於夢境》，頁18，香港漢雅軒出版，2003年。

Published in *Chu Hing-wah – My Third Page: Dream and Reality*, p.18. Hanart T Z Gallery, Hong Kong, 2003.





PAN Zhenhua (POON Chun-wah) (1936 -)

生於廣州。1955 至1959年修業於華南建設學院（現廣州工業大學）。1959年移居香港，從事建築設計及工程策劃工作。1961至1971年學習攝影、版畫及油畫。1970年於香港中文大學校外課程部隨呂壽琨學畫。嘗為一畫會、香港藝術家聯盟、香港美術家協會會員。潘氏現為香港美術家協會及中國畫學會（香港）理事。

潘氏曾獲市政局藝術獎（繪畫 — 國畫素材，1985）。其作品曾於本港及海外多次展出。作品亦曾多次入選「當代香港藝術雙年展」（香港藝術館，1972-94）、亦曾多次舉辦個展（1982，1990，1992，1996），包括「香港藝術家系列 — 潘振華」（1996）。其作品為香港藝術館、香港大學美術博物館及多個公私機構和私人收藏。

潘振華擅繪山水，作品能糅合傳統構圖、筆墨技法及建築學的透視空間。其用筆細緻、設色淡雅，尤能掌握光線和層次變化，別具清新氣韻。

Poon Chun-wah was born in Guangzhou. He studied at the Guangdong University of Technology at which he obtained the professional degree in architecture in 1959. In the same year, he settled in Hong Kong. He learnt photography, print-making and oil painting from 1961 to 1971. Poon studied at the Extra-murals Department of The Chinese University of Hong Kong in 1970 where he learnt ink painting from Lui Shou-kwan. He was a member of the One Art Group, Hong Kong Artists Guild, and Hong Kong Artists Association. Poon currently serves as an executive member of the Hong Kong Artists Association and the Chinese Ink Painting Institute (Hong Kong).

Poon won an Urban Council Fine Arts Award in the category of Chinese painting at the Contemporary Hong Kong Art Biennial exhibition in 1985. He has participated in various exhibitions in Hong Kong and overseas. His works have been repeatedly selected for the Contemporary Hong Kong Art Biennial exhibitions, organized by the Hong Kong Museum of Art (1972 – 94). He was also represented in various solo exhibitions (1982, 1990, 1992, 1996), including the "Hong Kong Artists Series – Poon Chun-wah" (1996). His works are collected by the Hong Kong Museum of Art, Art Museum of The Hong Kong University, various public and private institutions as well as private collectors.

Poon excels in landscape painting and blends traditional pictorial composition, ink and brush techniques with architectural perspectives. His works are noted for their delicate brush work and subtle color schemes, demonstrating a command of light, shade and perspective that exudes a refreshing charm and grace.

山水

Landscape

2004

水墨設色紙本立軸 Vertical scroll, ink and color on paper
183 x 95 厘米 cm

來源 Provenance
得自作者本人
Acquired directly from the artist

展覽 Exhibited
「遊心大象展」，香港大學美術博物館，2004年11月3日至12月5日
Visions, The University Museum and Art Gallery, 3 November 2004 -
5 December 2004





Wang Wuxie (Wucius WONG) (1936 -)

廣東省東莞市出生，1938年隨父母移居香港。1957年隨呂壽琨習畫。1961年至1965年留學美國攻讀藝術，獲碩士學位。歷任香港博物美術館助理館長、香港理工學院設計學院首席講師等職。現為香港中文大學藝術系兼任教授，並任香港特區政府康樂及文化事務署專家顧問（藝術），中國畫學會理事，香港中國畫學會永遠會長，香港美協顧問等。

王氏於1971年獲美國紐約洛克菲勒三世基金會藝術研究獎助、1998年獲香港藝術發展局藝術成就獎、2007年獲香港特區政府銅紫荊星章。曾參加1961年巴西聖保羅國際藝術雙年展、1998年上海雙年展、1998及1999年紐約及畢爾包之古庚漢美術館「中華五千年文明」藝術展等，2006年香港藝術館主辦其五十年藝術回顧展。作品為中、港、英、美、歐洲及澳洲多家美術館收藏，包括香港藝術館、中國美術館、上海美術館、英國大英博物館、美國波士頓美術館、芝加哥美術館、克利夫蘭美術館、三藩市亞洲美術館、哈佛大學薩克勒美術館等收藏。

王氏是早期將現代藝術思潮引入香港的先鋒。他擅寫山水，城市山川風貌，結合設計及多媒體元素締造當代水墨新語境。

Wong was born in Dongguan, Guangdong Province, China and later moved with his family to reside in Hong Kong in 1938. He learnt ink painting from the master Lui Shou-kwan in 1957. He studied art and design in the United States from 1961 to 1965 and obtained a MFA degree. Wong has served as Assistant Curator of the City Museum and Art Gallery, and Principal Lecturer of the School of Design of the Hong Kong Polytechnic. Currently he serves as an Adjunct Professor in the Department of Fine Arts, The Chinese University of Hong Kong, an Honorary Expert Advisor (Art) to the Leisure and Cultural Services Department of the Government of the HKSAR, a Committee Member of the Chinese Ink Painting Institute in Beijing, the Chairman of the Hong Kong Chinese Ink Painting Institute, and an Advisor to the Hong Kong Artists Association.

Wong was awarded study grant by the John D. Rockefeller III Fund in 1971, the Emeritus Fellowship by the Hong Kong Arts Development Council in 1998, and a Bronze Bauhinia Star Medal by the Government of the HKSAR in 2007. He was represented in the Sao Paulo Biennial of Brazil in 1961, the Shanghai Biennial in 1998, and the "China: 5,000 Years" presented by the Guggenheim Museum in New York and in Bilbao in 1998 and 1999 respectively. In 2006, the Hong Kong Museum of Art presented his major retrospective exhibition. Wong's works are collected by various major museums in Hong Kong and overseas, including the Hong Kong Museum of Art, National Museum of Fine Arts, Beijing, Shanghai Art Museum, British Museum, Boston Museum of Fine Arts, Art Institute of Chicago, Cleveland Museum of Art, Asian Art Museum of San Francisco, Sackler Museum of the Harvard University, and others.

Wong is one of the pioneers who introduced modernism to the Hong Kong art scene. He is a prolific master commanding a wide repertoire of subjects, in particular landscapes and cityscapes which blend design concepts and multi-media elements to create a new vocabulary and approach new horizons in contemporary ink art.

南方的金秋是一片澄明，稍見幾片紅葉，而無肅殺之象。秋水泛江，寧靜中帶來令人深思的訊息，都市人何曾在營營役役中得此刻與大自然交感？浩浩江水，將以沛然的動力，湧向世界。



秋江

Autumn River

2008

水墨設色紙本鏡片 Horizontal scroll, ink and color on paper
68.5 x 138.5 厘米 cm

來源 Provenance

得自作者本人

Acquired directly from the artist

Li Xubai

(1940 -)

名瑞熊，生於福州。自六十年代始隨劉蘅習中國古典文學及山水畫。1979年來港定居。曾任《收藏天地》及《龍語》主編。現居美國。

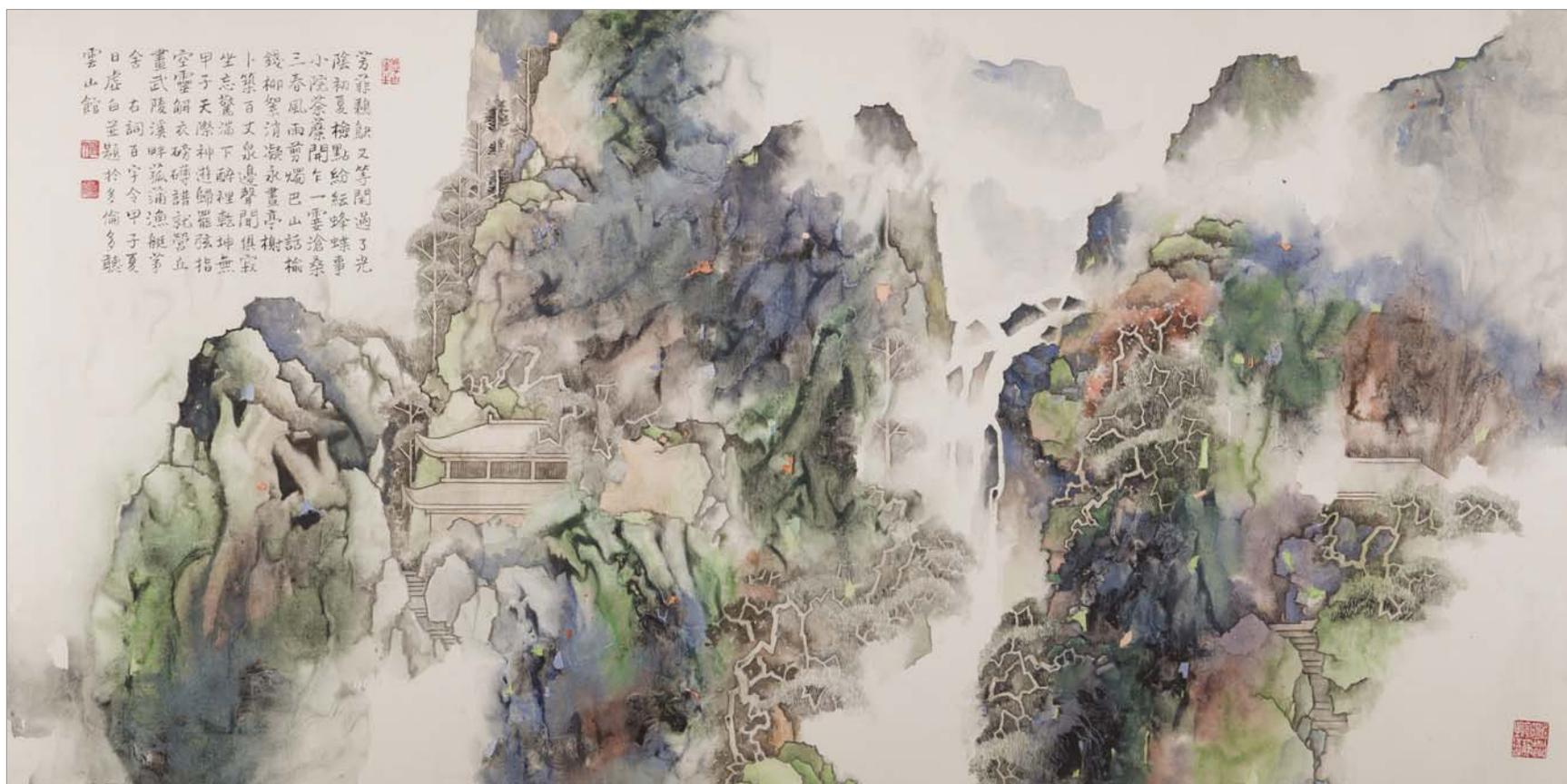
李氏於1994年獲市政局藝術獎（繪畫 — 國畫素材）。其作品多次於香港、中國、日本、新加坡等地展出，包括「當代香港藝術雙年展」（香港藝術館，1994，1996）、「市政局藝術獎獲獎者作品展」（香港藝術館，1995）、「香港藝術1997 — 香港藝術館藏品展」（北京·廣州，1997）等。

李氏擅繪山水，得力於宋、明諸家。其畫布局嚴謹、匠心獨運，層巒疊嶂、雲水交融；注重虛實和光影變化，尤精於利用色彩對比，自成一家。

Li Xubai, original name Shui-hung, was born in Fuzhou. Starting from the 1960s, he has studied Chinese classical literature and landscape from Liu Heng. Li settled in Hong Kong in 1979 and has served as the editor for the art magazines *Shoucang Tiandi* (*Collectors' World*) and *Long Yu* (*Dragon's Words*). He now settles in the USA.

Li won the Urban Council Fine Arts Award (Painting – Chinese Media) in 1994. His works have been featured in various exhibitions in Hong Kong, China, Japan, Singapore and other places, including "Contemporary Hong Kong Art Biennial Exhibition" (Hong Kong Museum of Art, 1994, 1996), "Urban Council Fine Arts Award Winners" (Hong Kong Museum of Art, 1995), and "Hong Kong Art 1997 – Collection of the Hong Kong Museum of Art - Beijing and Guangzhou, 1997", etc.

Li excels in painting landscapes inspired by various masters of the Song and Ming dynasties. His works are noted for their dense and deliberately composed pictorial treatments with mountains and peaks interspersed with a harmony of waterfalls, streams and clouds. He is particularly noted for skillful manipulation of empty and solid spaces as well as light, shade and perspective, with color contrasts. This is his unique style.



層巒疊嶂湍流急

Myriad Peaks and Rapid Stream

2014

水墨設色紙本橫幅鏡片 Horizontal scroll, ink and color on paper
66 x 133 厘米 cm

來源 Provenance

得自作者本人

Acquired directly from the artist

Master of The Water, Pine and Stone Retreat

(1943 -)

水松石山房主人生於英國溫布頓，居香港多年。本名 Hugh Moss，是一位資深鑑藏家、古董商人及學者，他眼光精到，收藏鼻煙壺、文玩、書畫及當代藝術中外聞名。他曾推介王己千、方召麐、劉丹、劉國松、何懷碩、陳其寬等畫家，將他們帶到國際藝術市場，提昇其知名度。近數十年來，他積極從事水墨畫創作。作品曾於香港及海外多次展出，並為美術館、公私機構及私人所收藏。

基於對中國藝術和書畫的深入瞭解，他繪畫的山水、木石等別具創意，所畫物象糅合多種獨特造型及藝術語言，構圖超乎想象之外，又蘊含諷喻和幽默感，而用筆設色均帶有傳統文人畫意味。他在畫上以英文作詩和題識，結合詩、畫、畫於一體，以不可思議的經歷和故事為題，隱掩於構圖之中、與畫面融合無間，風格別樹一幟。

The Master of The Water, Pine and Stone Retreat was born in Wimbledon, England, and has been living in Hong Kong for decades. His original name is Hugh Moss. He is a well-known connoisseur, antique dealer and scholar and is particularly noted for his collection of snuff bottles, scholarly arts, painting, calligraphy and modern art. He has been actively promoting various artists, such as Wang Jiqian (C. C. Wang), Fang Zhaolin, Liu Dan, Liu Guosong, He Huaishuo, Chen Qikuan and others, bringing them to a wider audience in the international art market. In the past decades, he has devoted himself to creating ink paintings. His works are widely exhibited in Hong Kong and overseas, and are collected by museums, institutions and private collectors.

His work is informed by his profound knowledge of Chinese painting and calligraphy and yet he injects his subjects (landscapes, rocks and woods) with an innovative sensibility at the same time. His paintings often balance highly imaginative and creative compositions with brush work which is strongly reminiscent of classical literati painting. They sometimes include fantastic visions of subjects hidden in the pictorial compositions, adding another level to the visual journey. At times, there is even a subtle touch of ironic humor. He composes poems, or writes other inscriptions in English on his paintings, thereby combining the arts of poetry, painting and calligraphy in one work, something often found in the works of true scholars/artists.



迷香隱者

Out of the Incense

2011

水墨雲龍紙本橫幅鏡片 Horizontal scroll, ink on cloud-dragon paper

78 x 141 厘米 cm

來源 Provenance

得自作者本人

Acquired directly from the artist



JIN Jieqiang (KAN Kit-keung) (1943 -)

生於廣東番禺。早年隨梁伯譽、周一峰和靳微天習中國畫，區建公習書法、篆刻。1964年開始在香港參加藝術比賽及公開展覽。1975年獲美國利蘭州大學物理學博士。

靳氏曾在中國、美國、香港和台灣舉辦個展三十八次，在世界各地參加聯展八十多次，其中包括1995年在台北美術館的三十年回顧個展。作品典藏包括香港藝術館、香港中文大學、美國駐莫斯科大使館、世界金融基金會、美國科學促進協會、希臘雅典 Copelouzos 美術館等以及多個機構和私人收藏。

他的畫風從描寫香港郊野風景出發，漸入簡化抽象，而再演化為寫實，重新發展自己特有的繪畫語言，近年喜作激流瀑布，風格雖寫實但具抽象意味。書法兼擅各體，近年來亦好以書法創作裝置藝術。

Born in Panyu, China, Kan studied traditional Chinese painting with Leung Pak-yu, Chow Yat-feng and Kan Mei-tin and calligraphy and seal-carving with Ou Jianguo at an early age. He first exhibited his work and participated in art competitions in Hong Kong in 1964. He obtained his PhD degree in Physics at the University of Maryland in 1975.

Since 1975, Kan has held thirty-eight solo exhibitions at Hong Kong, China and USA, and has participated in more than eighty group exhibitions worldwide, including a major 30th Anniversary Retrospective exhibition at the Taipei Fine Arts Museum. His works are collected by the Hong Kong Museum of Art, The Chinese University of Hong Kong, American Embassy in Moscow, International Monetary Fund, American Association for the Advancement of Science and Copelouzos Museum in Athens, Greece, as well as many private and corporate collectors.

His painting has continuously evolved, from early use of traditional techniques in studies of rural Hong Kong landscapes, through a personal vocabulary of simplicity and abstraction, and then back to realism. In recent years, he has embarked on paintings of swirling water and waterfalls. His treatments are realistic, but often border on abstract visions. In calligraphy, he has established an individualistic style. In recent years, he also works on installations incorporating his calligraphy.

這是受加拿大班芙弓川啟發而作的激流系列的畫作之一。畫的左半有清澈的流水流入畫面，至中段捲起軒然白浪掩蓋右半，構成靜與動相對峙的畫面。作者在沒有白浪的流水處，寫出河底若隱若現的嶙峋石塊，並以顏色的變化來繪寫河水的晶瑩透澈。作者曾賦一絕：

弓川激見底，激浪耀晴明；何日家鄉水，如君美且清？

最能形容作者創作這幅畫的心情。



激流七十五

White Water LXXV

2011

水墨設色紙本橫幅鏡片 Horizontal scroll, ink and color on paper
89 x 174 厘米 cm

來源 Provenance

得自作者本人

Acquired directly from the artist

HE Baili (HO Pak-lee)

(1945 -)

生於廣州，旋即遷居香港，幼承庭訓，尤好書畫，曾受業於嶺南派大師趙少昂。現為香港美協創會理事。

何氏作品曾於香港、台灣及海內外多個美術館及畫廊展出，包括於台灣省立美術館舉辦個展（1994）、「中國二十世紀世界名家國畫展」（加拿大安大略省立皇家博物館，1997）等。2015年獲佳士得國際拍賣行邀請，於香港為其舉辦《筆墨之靈 — 何百里的筆、墨、色、意境》個展。2015年於香港舉辦「藝賞自在：何百里七十壽慶 — 自在軒暨門人藏畫展」。作品為海內外多個美術館及機構和私人所收藏。曾出版《何百里畫集》、《何百里小品扇面集》、《百里境界》、《百里自在》、《美之印象》、《百里香江》及《筆墨之靈》。

何氏擅畫山水、花卉等，精於利用色墨暈染、光影層次及虛實變化，以流暢潤澤筆法表達山水情韻。花鳥畫著色明麗、物象栩栩如生。其自創「何家山水」，一派獨特的嶺南山水新格局，別具個人面目。

Born in Guangzhou and then moved to Hong Kong, he was brought up in a literati family and has developed his fond interest in painting and calligraphy. He studied with Chao Shao'an, a well-known master of the Lingnan School of Painting. Currently he is the founding executive member of the Hong Kong Artists Association.

Ho's works have been widely exhibited in various museums and galleries in Hong Kong, Taiwan and overseas, including a solo exhibition at the Taiwan Museum of Art (1994), "Masterpieces of 20th Century Chinese Painting" (Royal Ontario Museum, Canada, 1997) and many others. In 2015, the Christie's Auction House in Hong Kong invited him for presentation of his solo exhibition "The Spirit of Brush and Ink – Recent Works by Ho Pak-lee". In 2015, he presented the exhibition "Meandering Through Art in Nature – An Exhibition of Paintings in Celebration of the 70th Birthday of Master He Baili" in Hong Kong. His works are collected by various museums, institutions and collectors in Hong Kong and overseas. He has also published a number of painting catalogues, including *Paintings by Ho Pak-lee*, *Works and Fan Paintings by Ho Pak-lee*, *The Vision of Ho Pak-lee*, *The Unbound Horizons of Ho Pak-lee*, *Impression of Beauty*, *Hong Kong Sceneries by Ho Pak-lee* and *The Spirit of Brush and Ink*.

Ho excels in painting landscapes and flowers with washes and splashes of ink and color. His landscapes are noted for their skillful mastery of layers of light and ink, tonal color gradations, transmutation of spaces, fluent brushwork and rich ink splashes which convey the essence of the landscapes. His flower painting is noted for its bright color scheme, with touches of realism and gracefulness. He established the unique style of "Landscapes of the Ho School" which has enriched the realm of Lingnan School of Chinese Painting.

多年來，於加拿大感受著璨爛奪目之秋楓色彩幻變，融匯水墨創製「何家山水」之楓采系列，亦屬滿意。返港六年，遊歷國內名山勝景，復納我國山河鍾靈毓秀之氣，繪寫靈山秀水系列，更顯多樣。近喜以純水墨表達煙雲靈動之意韻，黃山四時之風雲變化萬千，最具畫意，每得恆心之作，鈐印「筆加墨等於靈」，自我陶醉一番也。



《黄山印象》系列之12
Mount Huang Series – No. 12

水墨紙本立軸 Hanging scroll, ink on paper
92 x 91.5 厘米 cm

來源 Provenance
得自作者本人
Acquired directly from the artist

梁巨廷

LIANG Juting (LEUNG Kui-ting) (1945 -)

生於廣州。1964年隨呂壽琨習畫，並修讀香港中文大學校外課程部藝術及設計課程。1975至1990年兼任香港理工學院太古設計學院兼任講師。1980年與友人創辦正形設計學院。現為康樂及文化事務署專家顧問（藝術）及香港正形設計學院校董。

梁氏曾獲市政局藝術獎（繪畫 — 西畫素材）（1975）、香港十大傑出青年（1981）、香港藝術發展局視藝發展獎（1999）、香港特別行政區頒發榮譽勳章（2014）。其作品廣泛於香港、中國及海外展出，包括「當代香港藝術雙年展」（香港藝術館，1975-77，1981，1992）、「香港藝術家系列 — 梁巨廷」（1993）、「拉闊印象 — 版畫藝術」（香港文化博物館，2001）、「梁巨廷個展」（香港大學美術博物館，2005）、「梁巨廷 — 前因後果五十年」（香港漢雅軒，2015）等。

梁巨廷是一位多元化藝術家，兼擅水墨畫、版畫、西畫、雕塑、裝置創作，能結合中西元素自創面目。近年來好以移印、數碼、裝置與水墨融合，將山川風貌、城市景觀、人文元素共冶一爐，拓境開新。

Born in Guangzhou, Leung learnt painting with Lui Shou-kwan in 1964 and later studied art and design at the Department of Extramural Studies of The Chinese University of Hong Kong. He was a part-time lecturer at the Swire School of Design at the Hong Kong Polytechnic University from 1975-1990 and co-founded the Chingying Institute of Visual Arts Design School with his associates in 1980. Currently, he is an Expert Advisor (Art) of the Leisure and Cultural Services Department, the Government of the HKSAR and Principal and Director of Academic Affairs of Hong Kong Chingying Institute of Visual Arts (Honorary).

Leung was awarded "Urban Council Fine Arts Awards (painting – western materials)" (1975), "Hong Kong Ten Outstanding Young Persons Award" (1981), "Hong Kong Arts Development Council Fellowship for Artistic Development" (1999) and Medal of Honor of the Government of the HKSAR (2014). His works have been widely exhibited in Hong Kong, China and overseas, including "Contemporary Hong Kong Art Biennial Exhibition" (Hong Kong Museum of Art, 1975-77, 1981, 1992), "Hong Kong Artist Series: Liang Juting" (1993), "Impressed Dimensions: The Art of Printmaking" (2001), a solo exhibition at The University of Hong Kong's University Museum and Art Gallery (2005), and "Geometry of the Spirit – 50 Years of Leung Kui-ting" (Hanart TZ Gallery, Hong Kong, 2015).

Leung is a prolific artist who excels in ink painting, printmaking, western painting, sculpture and installation. In integrating elements of the east and the west, he has developed a unique style. In recent years, he has embarked on a new exploration by blending transferred landscape images, digital media, installation and ink art. This has given a new vision and a distinctive style to his portrayals of landscapes and cityscapes.

一向有蒐集石、木的興趣。以「遊觀 — 俯仰」方式探索，契合《易傳》所謂：「仰則觀象於天，俯則觀法於地」，強調的不是外在現實，而在於內在精神。「遊動」、「俯仰」反映的是一種精神和生命情調。在太湖石與山水之間，外觀和物象在光影流動中衍生節奏變易，轉化成精神感受。水墨混合媒介在畫面穿梭，傳統和現代美學在意象空間遊移蛻變。新美學的「俯仰」精神，焦點不限於時代空間和傳統理法，而是以心靈編織網線。虛實點線交錯互動、形態自由，重構空間符號、線條結構，融和協調。



遊觀·俯仰·山石圖

Roaming Vision, Imageries beyond the Real and the Spiritual,
Mountains and Rocks

2013 – 2014

水墨設色紙本立軸 Hanging scroll, ink and color on paper
137 x 135 厘米 cm

來源 Provenance

得自作者本人

Acquired directly from the artist



LIN Hukui (LAM Wu-fui)

(1945 -)

生於廣東省揭陽縣。早年畢業於藝專，從梁伯譽習山水，其後拜入嶺南畫派大師趙少昂教授門下。現為「中國美術家協會」會員、深圳畫院客座畫家。

自1978年起，林氏曾在中、港、台、星、馬、日、韓、澳、紐、英、德、美、加等地舉行個展。作品為博物館、知名機構或私人收藏，當中包括北京中國美術館、廣東省美術館、深圳畫院、汕頭文化博物館、珠海誠豐美術館、台灣台中文化中心、新加坡國家博物館、澳洲澳華博物館、中國外交部駐香港特派員公署、香港文化博物館、香港中文大學及中大圖書館、香港科技大學圖書館等。出版著作包括《金魚·錦鯉》、《海水魚·熱帶魚》、《林湖奎作品精選》、《林湖奎作品集》及《林湖奎畫集》等共九輯。

林湖奎擅繪花卉、動物、禽魚等；能在寫生基礎上捕捉物象的生態神韻。其用筆放逸寫意、設色明麗雅逸，殊有詩情畫意，在深得嶺南畫派韻致之餘，同時矗立了鮮明個人風格，在當代花鳥、動物、遊魚畫科中別樹一幟。

Lam Wu-fui was born in Jieyang, Guangdong. After graduated from an art academy, Lam became a pupil of the renowned master Leung Pak-yu. He later studied with Chao Shao'an, a master of the Lingnan School of Chinese Painting. Currently he serves as a member of the China Artists Association and a guest painter of the Shenzhen Painting Academy.

He has held solo exhibitions in Hong Kong, Mainland China, Taiwan, Singapore, Malaysia, Japan, Korea, Australia, New Zealand, England, Germany, America and Canada since 1978. His works are collected by various museums, institutions and private collectors, including the National Museum of Fine Art, Beijing, Guangdong Museum of Arts, Shenzhen Painting Academy, Shantou Museum of Culture, Chengfeng Museum of Fine Arts, Zhuhai, Taichung Cultural Centre, Taiwan, Australian-Chinese Museum, Australia, Office of the Commissioner of the Ministry of Foreign Affairs of the PRC in the HKSAR, the Hong Kong Heritage Museum, The Chinese University of Hong Kong and her library, and the library of the Hong Kong University of Science and Technology, etc. His published catalogues include *Drawing Goldfish and Carps*, *Drawing Sea Fish and Tropical Fish*, *Selected Works of Lam Wu Fui*, *Works of Lam Wu Fui*, *Paintings of Lam Wu Fui* etc. in nine volumes.

Lam Wu-fui is a prolific painter skilled in depicting flowers, animals, fish and birds. He fully captures the liveliness and spirit of natural subjects with his consummate use of a spontaneous and free brush style and bright and subtle color tones which exhibit touches of lyricism. His works not only show the stylistic essence of the Lingnan School of Chinese painting but at the same time reveal his personal style, which stands out in the realm of contemporary ink painting of birds, animals and fish.

猴子 — 和諧共處，樂也融融，見者有感。



六猴

Six Monkeys

2014

水墨設色紙本橫幅鏡片 Horizontal scroll, ink and color on paper
66 x 133 厘米 cm

來源 Provenance

得自作者本人

Acquired directly from the artist

WAN Qingli

(1945 -)

曾隨李可染習畫。中央美術學院美術史學士、中國畫碩士。美國堪薩斯大學哲學博士。曾任職北京畫院、中國畫研究院、美國納爾遜藝術博物館。1989年起於香港大學任教凡十七年，其後出任香港浸會大學視覺藝術院總監、講座教授。現居美國，為國際知名藝術史學者及畫家。

萬氏曾獲「吳作人藝術獎美術史論傑出成就獎」(2005)。作品曾廣泛於香港、北京、美國等地超逾十一次個展中展出。作品為中國美術館、故宮博物院、中南海、香港藝術館、香港大學、香港文化博物館及私人所收藏。

萬氏擅畫山水，間亦繪花鳥、人物、蔬果等題材，亦工書法。其畫用筆雄健豪邁、墨韻深濃。作品時帶諷喻意味，反映時事和人生的吊詭和荒誕，發人深思反省。

Wan learnt painting from Li Keran. He obtained a BA and MFA degree from the Central Academy of Fine Arts, China and a MA and PhD degree from the University of Kansas, USA. He worked at the Beijing Painting Academy, the Research Institute of Chinese Painting and Nelson-Atkins Art Museum, USA. He taught at The University of Hong Kong for seventeen years from 1989, and was then appointed the Founding Director and Chair Professor of the Academy of Visual Arts, Hong Kong Baptist University. He now lives in the USA and is a leading international scholar in art history and a renowned painter.

Wan was a winner of "Wu Zuren International Art Award for Distinguished Achievement in Art History and Theory" (2005). His works were widely exhibited in over eleven solo exhibitions in Hong Kong, Beijing and USA. His works are collected by China National Art Museum, Palace Museum, Beijing, Zhongnanhai, Hong Kong Museum of Art, Hong Kong Heritage Museum, The University of Hong Kong and private collectors.

Wan excels in painting landscapes, birds, flowers, figures, fruit and vegetables, as well as in calligraphy. His brush strokes are dynamic, vigorous and unrestrained and he is fond of using dense ink tones. Embedded with irony and paradox and reflecting the absurdity of life and society, his works often prompt us to reflect deeply on life.

此畫我很用心，連續畫了近兩個月，曾去富陽兩次寫生，晨起五時左右，山色凝重，濃黑中見茂密植如被水洗過，色彩斑斕，嘗試用墨底青綠設色，絕非大癡600年前所見荒寒冷寂富春山色也，也算是與古人的一次對話。

黃公望結廬處

The Secluded Hermitage of Huang Gongwang

水墨設色紙本立軸

Hanging scroll, ink and color on paper

140 x 72 厘米 cm

來源 Provenance

得自作者本人

Acquired directly from the artist

黃公望 結廬山所

辛卯之秋廣浙江畫友邀再赴富
春江邊生旅中許富陽正值當地開
發黃公望山林遊建設初見規模
遂得沿溪晚日景有年遂至富陽
新溪湖盤桓而上遊入南山遠道山
如城嶺振奇此地即黃公望晚年結廬
之處皆實泉也遂下屢步打拳靴以
洞天而得水榭官信方建築之名僧
善丈版請云入山能身空地裡何第一
水清波外千岩峭壁中蕭森澗路樹
以烟映舟楫者密茅茨軒居然隱者
風溪約中仙見秋前是物近文雅而
詩詠却無半點青疏荒寒之感但是
欲谷幽深竹林茂密草木蒼蒼披瀝
聖蹟誠不見土名則則州楓葉黃其
間竟與官山居同行別則似似而樣
也歸本據甲家園此有甚美
船臨據載之曰前可前大版無舟至
此可行遠遊處之意以故方建廬及建
為茅屋年坐土香愛雲時竟月餘不
能竟狂獨置而身內時之自己亦不可
解以何成物焦青綠一體才見古人
有此語也亦以得見以度者可知同否
甲午歲末於佛州御野古掃筆首年
啞筆畫翁為畫另記





WANG Xiaokui (WONG Hau-kwei) (1946 -)

生於重慶。1969年畢業於上海中國紡織大學機械系。70年代曾隨黃胄先生習畫。1978年移居香港。他曾任深圳畫院客座藝術家，現為中國畫學會理事。曾於「香港當代藝術雙年展2001」獲優秀獎、「香港當代藝術雙年獎2009」及「香港當代藝術獎2012」優秀藝術家獎，兩次獲香港民政事務局長頒發嘉許狀；以及於「第九屆全國美展」（1999）和「第十屆全國美展」（2004）獲優秀獎。作品曾於海內外多個展覽中展出。作品為中國美術館、香港藝術館、深圳畫院、深圳關山月美術館、中國畫學會及私人收藏。

黃氏擅畫山水、城市風景，間亦繪蔬果小品。其作品筆墨色彩交融無間，又擅利用虛實和光線變化，營造層次和空間感，並以落印位置加強視覺效果。作品時亦具有社會意識和諷喻意味，反映現實，賦於畫作當代精神。

Born in Chongqing, Wong graduated from the China Textile University, Shanghai in 1969. He studied painting with Wang Zhou in the 1970s and moved to Hong Kong in 1978. He was a visiting artist at the Shenzhen Fine Art Institute and is currently a committee member of Chinese Painting Institute. He has received many awards including "Hong Kong Art Biennial Exhibition – Prize of Excellence" (Hong Kong Museum of Art, 2001), "Hong Kong Contemporary Art Biennial Award" (Hong Kong Museum of Art, 2009), "Hong Kong Contemporary Art Awards – Achievement Award" (2012), and twice received a commendation certificate from the Secretary for Home Affairs of the HKSAR. He has also received merit prize of "The 9th and 10th National Exhibition of Fine Arts, China" (1999, 2004). His works were exhibited in numerous joint and solo exhibitions in Hong Kong, China and overseas and are collected by China National Museum of Fine Arts, Hong Kong Museum of Art, Shenzhen Fine Art Institute, Guan Shanyue Art Museum, Shenzhen, Chinese Painting Institute and private collectors.

Wong excels in painting landscapes and cityscapes, and occasionally paints fruits and vegetables. He is skilled at modulating ink and color tones and in varying light as well as solid and void elements to create pictorial compositions with perspective and a sense of space. He also changes the location of his seals to enhance visual impact. His works sometimes carry a touch of ironic humor and social awareness, conveying a strong feeling of modernity.

每個藝術家都在追求與眾不同的個人風格，我們每個人都有不同的生活經歷，不同的學識修養，不同的信仰，不同的年齡，不同的思想，不同的感情，只要不去刻意模仿迎合別人，必然創作出與別人不同的作品。求異不難，難在求好。

七十年代，我曾追隨黃胄先生習畫，黃胄先生熱愛生活，他的創作非常強調生活，題材來於生活，感情源於生活，甚至筆墨都是由生活中提煉而來。因此，他的作品生動活潑真實質樸，極具感染力。

我沒有去學黃胄先生如何畫人、如何畫驢等具體的技巧方法，我只遵從他源於生活的創作理念，便已受用不盡。

偉哉華嶽

The Majestic Mount Hua
2014

水墨紙本直幅一對 A pair of vertical scrolls, ink on paper
每幀 Each 180 x 68 厘米 cm

來源 Provenance
得自作者本人
Acquired directly from the artist

展覽 Exhibited
黃孝達個展，2014年11月26日–12月9日，香港饒宗頤文化館。
Solo Exhibition of Wong Hau-kwei, Jao Tsung-I Academy, Hong Kong.
26 November – 9 December, 2014

著錄於《中國畫學會展作品集》，頁104。人民美術出版社，2015年及《無齒徒——黃孝達》，頁21。作者刊行，2015年





OU Dawei (OU Da-wei)

(1947 -)

生於廣州。曾隨吳子復習書法及篆刻。曾於香港中文大學藝術系兼任講師、香港大學專業進修學院「書法文憑課程」導師。現為香港康樂及文化事務署專家顧問（藝術）。曾出版《區大為印譜》系列、書畫集系列《硯邊春雨》、《朱墨兩近》等。

區氏曾獲多個獎項，包括「市政局藝術獎」（書法，1989及篆刻項目，1998）、香港藝術發展獎（香港藝術發展局，1998）等。其作品多次於香港、中國及海外展出，包括入選多次「當代香港藝術雙年展」（香港藝術館，1981-94）、「市政局藝術獎獲獎者作品展」（香港藝術館，1990）、「香港藝術家系列：區大為」（1996）、「墨即是色 — 區大為作品展」（2013）等。

區氏兼擅繪畫、書法、篆刻，於傳統鑽研甚深。其山水畫用筆雄渾、墨韻淋漓而富於乾濕變化，更注重雲水山川的空間經營。其書法能綜合古文字及現代書法精萃、篆隸行草筆觸雄健、兼具古樸而靈動的氣韻。朱白文篆刻能於方寸中自出機杼，自成一家風範。

會心集

Album of Feelings from My Heart

2011

水墨設色紙本冊（引首一頁、山水七頁及書法五頁）

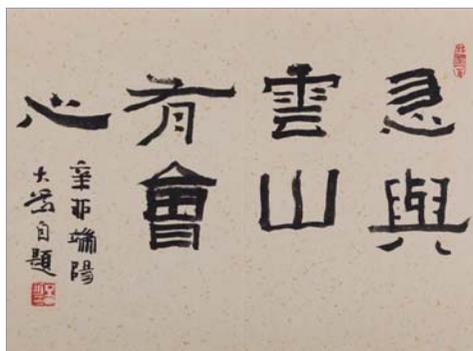
Album (1 title page, 7 pages of landscape paintings and 5 pages of calligraphy), ink and color on paper

每頁 Each page: 32 x 43 厘米 cm

來源 Provenance

得自作者本人

Acquired directly from the artist



Born in Guangzhou, Ou studied Chinese calligraphy and seal carving with renowned artist and scholar Wu Zifu. He was a part-time lecturer in the Department of Fine Arts at The Chinese University of Hong Kong and a lecturer of the Diploma in Chinese Calligraphy programme at the School of Professional and Continuing Education, The University of Hong Kong. Currently, he is an Expert Advisor (Art) of the Leisure and Cultural Services Department, the Government of the HKSAR. His publications include the *Selected Seal by Ou Da Wei* series, *Flowing from the Inkwell*, and *Realm of Black and Red – Selected Brushwork by Ou Da Wei*.

Ou has received numerous awards including “Urban Council Fine Arts Award” (Calligraphy, 1989 and Seal Carving, 1998) and the “Award for Artistic Development” (Hong Kong Arts Development Council, 1998). His works have been selected many times into the “Contemporary Hong Kong Art Biennial Exhibition” (Hong Kong Museum of Art, 1981-94) and have been showcased in numerous exhibitions in Hong Kong, China and overseas, such as the “Urban Council Fine Arts Awards Winners Exhibition” (Hong Kong Museum of Art, 1990), “Hong Kong Artists Series: Ou Da Wei” (1996) and “Ink is Color – The Art of Ou Da-wei” (2013).

Ou has a profound knowledge of traditional Chinese art, and is prolific in Chinese painting, calligraphy and seal carving. His landscape paintings are infused with solemnity and solidity, displaying tonal gradations of ink. The dry and wet brush work has dynamism and vibrancy. His works are characterized by exemplary pictorial treatments of mountains, mist and streams. He has mastered various calligraphic styles such as seal, clerical, running and cursive scripts which show heroic vigor, archaic flavor and spontaneity of execution. Ou has also created his own style of seal-carving by manipulating different structures and strokes in the engraved or relief style.

大畫和小畫的處理固然不同。雖說小畫會寫得輕鬆，但更不容細碎。畫一本已裝裱的成品冊頁就更有不容有失的壓力。寫此冊信心滿滿，揮灑自如，更以書法和山水相間；以水墨、焦墨、水墨設色相間，使全本冊頁更為豐富多姿。

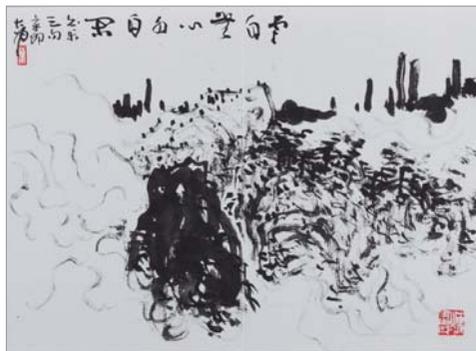
折點落江畔
 砥柱一以承
 萬世時空
 於此處當
 色原朱朱
 乙好
 朱墨
 辛卯十
 月



與曹從來
 關中難
 於千斤
 三斤圍
 對君
 於此處當
 色原朱朱
 乙好
 朱墨
 辛卯十
 月



不致當
 而指
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 月



手把青秧
 滿田低頭
 便見水中
 清淨方為
 道退步原
 來是向前
 辛卯十
 月



不測波
 深
 心寬
 公忙
 如
 自
 辛卯十
 月



SHEN Ping

(1947 -)

生於北京。1974年入讀浙江美術學院連環畫進修班，受教於顧生岳、徐永祥教授。1980年來港定居，曾任中國美術家協會（香港）理事、香港美術家協會副主席、香港水彩畫研究會會長、香港大學專業進修學院及香港視覺藝術中心藝術課程導師等。他亦曾策劃多次藝術展覽。

沈氏作品曾多次入選全國美展及全國水彩、粉彩畫展、當代香港藝術雙年展等。作品為中國美術館、香港藝術館、香港文化博物館、香港大學美術館、夏利豪基金會及多個機構和私人所收藏。

沈氏擅水墨畫、油畫、水彩、彩粉畫、素描、攝影等，作品題材非常多元化。他好遊歷，多作素描寫生。其擅繪山水、城市景觀物及普羅大眾、少數民族等，風格寫實，用墨沉厚、設色鮮明，充份表現所繪物象的現實景觀和捕捉人物內心感情。

Born in Beijing, Shen entered the Zhejiang Academy of Fine Arts in 1974 to study comic production and was trained by professors Gu Shengyue and Xu Yongxiang. He moved to Hong Kong in 1980. He has served in various positions including executive member of the China Artists Association (Hong Kong), vice-president of the Hong Kong Artists Association, chairman of the Hong Kong Watercolor Research Society, and tutor of art courses at the School of Professional and Continuing Education, The University of Hong Kong and the Hong Kong Visual Arts Centre, etc. Shen also curates exhibitions from time to time.

Shen's works have been exhibited in various national fine art exhibitions, gouache exhibitions and national watercolor exhibitions in China, and the Contemporary Hong Kong Art Biennial exhibitions. His works are collected by the National Art Museum of China, Hong Kong Museum of Art, Hong Kong Heritage Museum, University Museum and Art Gallery of The University of Hong Kong, Philippe Charriol Foundation, as well as various institutions and private collectors.

Shen is a prolific artist who excels in ink painting, oil painting, watercolor, gouache, sketches and photography, among others. He is fond of travelling and makes a lot of sketches of what he has seen and encountered during his travels. He is particularly skilled at painting landscapes, cityscapes, figures of common people and ethnic groups in a realistic and lively manner. Using a dense ink tone and bright colors, he captures the subjects in real life situations and expresses the inherent emotions of the figures in his portrayals.

少年時代求學在上海，青年時代工作在新疆，當下生活在香港，已有三十五年。三處不同的地域文化，培育和滋養了我，也許正因為如此，我在作品中盡可能表現出樸素、厚實、滄桑的感覺，力圖帶給觀者一種人文歷史的聯想。

聞風而動

Police in Action

水墨紙本直幅鏡片 Vertical scroll, ink on paper
217 X 114 厘米 cm

來源 Provenance

得自作者本人

Acquired directly from the artist



聞風而動
辛卯年
沈軍畫
香港警察生活



Tianchi (Tien-chi)

(1949 -)

原名翁天池，生於蘇州。近代中國名畫家吳湖帆後人。1965年隨潘天壽習畫。1981年移居香港。1986年曾赴法國，隨藝術評論家藍史敦習西畫。

天池於1996年獲「市政局藝術獎」（繪畫 — 國畫素材）。其作品曾於香港及中國多次展出，包括「當代香港藝術雙年展」（香港藝術館，1983，1987，1994，1996）、「香港藝術家系列：天池」（1996）等。

天池擅繪山水、花鳥、動物等，又好作巨幅。其畫筆墨豪邁奔放、層層渲染；又精於利用黑白虛實反差效果，將物象隱藏掩映於畫面之中，產生奇特視覺效果。近年來他亦嘗試水墨裝置，以作突破。

Born in Suzhou, Tien's original name is Weng Tien-chi. He is a descendent of the renowned Chinese painter Wu Hufan and studied Chinese painting with Pan Tianshou in 1965. In 1981, he migrated to Hong Kong and in 1986, he studied western art with the well-known art critic Name Stem in France.

In 1996, he was awarded the "Urban Council Fine Arts Award (Painting – Chinese Media)". His works were exhibited many times in Hong Kong and China, including "Contemporary Hong Kong Art Biennial Exhibition" (Hong Kong Museum of Art, 1983, 1987, 1994, 1996), and "Hong Kong Artist Series: Tien Chi" (Hong Kong Museum of Art, 1996).

Tien-chi excels in painting landscapes, birds, flowers and animals, and is fond of creating large paintings. His brush strokes are bold and unrestrained, with splashes of dark ink layering the paper. He is skilled in using black and white in contrast and in manipulating void and solid spaces. Objects faintly appear in light and shadow, creating special visual effects. In recent years, as a new direction he has started experimenting with ink installations.



猛禽 — 鷹
Wild Eagle

水墨紙本大斗方鏡片 Large square scroll, ink on paper
62 x 62 厘米 cm

來源 Provenance
得自作者本人
Acquired directly from the artist



ZHANG Yayan (Lucia N. Y. CHEUNG) (1950 -)

生於澳門，幼年移居香港。1970年代曾隨陳學書習油畫，後於意大利修讀語文及藝術。1979年隨嶺南大師楊善深研習中國畫。除繪畫外，張氏致力推動兒童美術及文學，曾協助創辦兒童雜誌《小明周》。著作《童畫秘笈》於1996年出版。2005至2008年任香港嶺南大學視覺藝術顧問委員。

張氏曾舉辦十五次個展及參與多項重要聯展。作品為博物館中外人士及機構收藏。她曾獲邀為香港置地集團，日本西武百貨公司及住友集團 Sumitomo-Ritz Carlton 酒店等機構作畫。其參與的公共藝術項目包括獲委任為香港地鐵公司及上海瑞安集團創作壁畫。

張氏擅畫山水、花鳥、城市景觀等；風格多變、創意洋溢。其筆墨細緻、設色雅麗。近年又好繪城市人文風景等，蘊含社會意識和當代語境。

Born in Macau, Cheung settled in Hong Kong at an early age. In the 1970s she studied drawing and oil painting under late professor Chen Shou Soo and further studied language and fine art in Italy. In 1979 she studied Chinese painting with late Yang Shanshen, a master of the Lingnan School of Chinese painting. Other than painting, Cheung also devotes herself to promote children's art and literature, and was the editor and initiator of *Ming Pao Children's Weekly*. She assisted in the children journal *Mingpao Weekly*. Her publication *The Secrets of Children's Painting* was published in 1996. From 2005 to 2008, Cheung served as a member of the Advisory Board for Visual Studies of The Lingnan University.

Cheung has held fifteen solo exhibitions and has participated in numerous group exhibitions. Her works are collected by various museums, public and private collections. She was also commissioned to produce various works by the Hong Kong Land Holdings Ltd, Seibu Group-Seibu Department Store and the Sumitomo-Ritz Carlton Hotel, Japan. Her public art projects include the creation of large glass mosaic murals for the MTR Corporation, Hong Kong, and Shui-On Land, Shanghai.

Cheung is prolific painter who excels in landscapes, flowers, birds and cityscapes and employs various styles and different imagery. Her brush work is noted for its delicacy and elegance, and for its subtle color schemes. In recent years, she has explored a new direction, rendering cityscapes and city life with a sense of social awareness and modernity.

「尋找」風景

風景要尋找，因為看不見、找不著。

居於香港這樣一個大都會，推窗不見風景，倒是理想當然的事。但倘若我們站到一個適當的位置，風景還是可尋的。

亭也是停。就讓我們停一停、好好細味人間生命的風景。

江山無限景、都聚一亭中

Infinite Scenery through a Pavilion

2004

水墨設色紙本立軸 Hanging scroll, ink and color on paper
130 x 66 厘米 cm

來源 Provenance

得自作者本人

Acquired directly from the artist

著錄於《樂園·樂源》，頁12, 13, 24。信和集團「香港藝術」出版，2010年。
Published in *The Garden of Joy*, pp.12, 13, 24. Published by Art in Hong Kong, Sino Group, 2010



此畫是蘇州
之景也
蘇州之景
蘇州之景
蘇州之景

江山有限
軒窗無限
一景中

軒窗無限
江山有限
一景中



FENG Yongji (Raymond FUNG Wing-kee) (1952 -)

生於香港，為香港資深藝術家及建築師。馮氏現為香港中文大學建築學院客席教授、西九文化區管理局發展委員會委員、海濱事務委員會委員、康樂文化署博物館專家顧問（藝術）及博物館委員會委員、活化歷史建築諮詢委員會委員。馮氏多年來亦發表約一百篇有關城市建設的文章，並參與《建築師的見觸思》、《香港百年建築》、《熱戀建築》、《視藝文集》及《台北品味之旅》等書籍的協作過程，亦是《經濟通》的專欄作家。

他為1990年度香港十大傑出青年及五度獲香港建築師學會之週年設計獎，並多次入選全國美術作品展，當代香港藝術雙年展及香港設計雙年展。2008年獲民政事務局「藝術推廣嘉許狀」，2011年他被選為香港十大傑出設計師及獲委為香港太平紳士。馮氏先後在紐約、巴黎、北京、上海、亞維濃、香港等地舉辦個展。其畫作廣為各跨國機構及美術館包括三藩市亞洲美術館、中國美術館、上海美術館、香港美術館、香港大學美術館、香港文化博物館所收藏。

馮氏擅繪山水、尤擅畫香港風景。其作品從自然景物中賦物象形，墨韻與水色交融淋漓、渾然一體，並注重光影、時空變化，章法放逸、縝密兼而有之，空間處理虛實相生，並傳遞一種香港情懷感和當代藝術語境。

Born in Hong Kong, Raymond Fung is a renowned artist and architect in Hong Kong. Fung is currently the Adjunct Professor in the School of Architecture, The Chinese University of Hong Kong, Development Committee Member of the West Kowloon Cultural District Authority, Co-opt member of the Harbourfront Commission, member of the Art Museums Panel and Expert Advisor (Art) of the Leisure and Cultural Services Department, the Government of the HKSAR, and Member of Advisory Committee on Revitalization of Historic Buildings. Fung has published over 100 articles on urban architecture and has co-authored: *The Story of Space, A Century of HK Architecture, In Love with Architecture, In Search of HK Art and Taste Taipei*. He is also a columnist on the *ET Net*.

Fung was a recipient of the award Hong Kong Ten Outstanding Young Persons in 1990 and has won five Hong Kong Institute of Architecture Annual Awards. His works have been selected in China National Art Exhibition, Hong Kong Contemporary Art Biennial and Hong Kong Designers Association's Asia Design Awards exhibitions multiple times. In 2008, he received the Certificate of Commendation from Home Affairs Bureau of the HKSAR for his outstanding achievements in the promotion of arts and culture in Hong Kong. In 2011, he was awarded Hong Kong Ten Outstanding Designers and was also appointed Justice of the Peace. Fung's works were exhibited extensively in New York, Paris, Beijing, Shanghai, Avignon and Hong Kong. His works are widely collected by international corporations and museums including Asian Art Museum of San Francisco, National Art Museum of China, Shanghai Art Museum, Hong Kong Museum of Art, University Museum and Art Gallery, The University of Hong Kong and Hong Kong Heritage Museum.

Fung excels in painting landscapes, in particular the scenery of Hong Kong, and cityscapes. Inspired by natural scenery, he imbues his pictorial subjects with realism and lyricism. His works are characterized by tonal gradations of ink merging with rich color schemes and manipulation of light and shade, as well as void and solid spaces. He conveys temporal and spatial changes through his free brush work and skillful treatment of pictorial composition. Fung's landscape works are imbued with a strong personal passion for Hong Kong and a spirit of modernity.

吐露港，與香港中文大學遙呼相望，亦是我教室窗前的景色。山何需高，水何需深，怡人之處在心間。



吐露港

Tolo Harbor

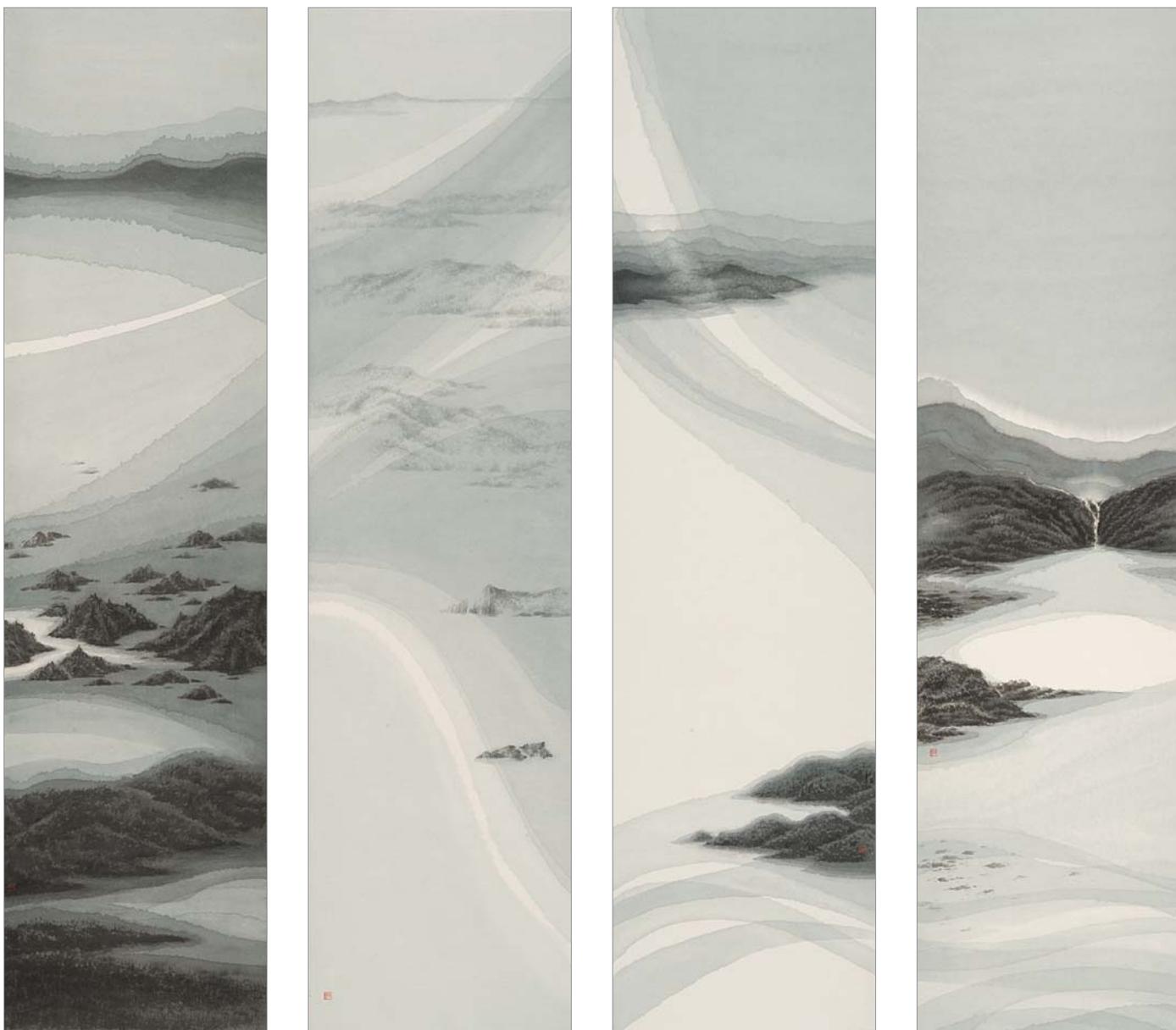
2012

水墨設色紙本橫幅鏡片 Horizontal scroll, ink and color on paper
61 x 244 厘米 cm

來源 Provenance

得自作者本人

Acquired directly from the artist



GAO Xingjuan (Kassia KO) (1952 -)

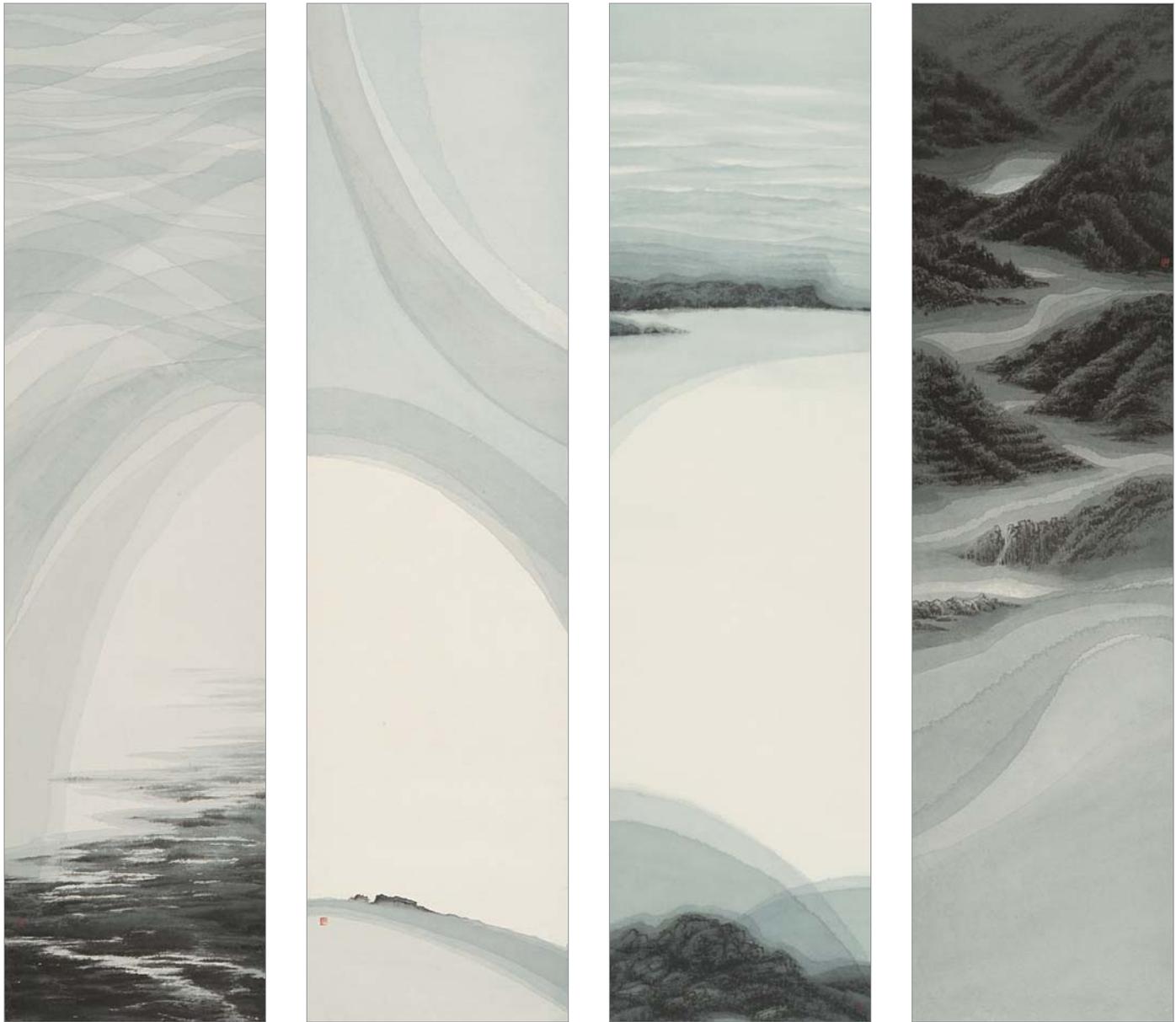
高氏在1980年代畢業於香港理工學院產品設計系，2008年完成香港大學專業進修學院的中國繪畫文憑班，隨熊海老師研習水墨畫。2013年修畢澳洲皇家墨爾本大學和香港藝術學院合辦之藝術碩士課程。現為香港現代水墨畫會副主席，中國畫學會會員。

高氏以馬灣歷史作為藝術碩士畢業作品曾在澳洲皇家墨爾本大學畫廊展出，後為畫廊收藏，部份水墨作品為香港藝術中心主席收藏。高氏曾參與香港電台製作的電視特輯香港故事系列：「山海依舊，人間幾回」之馬灣故事。在2014年應邀在方氏基金主辦「藝育菁英」大師承傳工作坊教授城市水墨課程；策劃在香港文化中心舉行的「流·影——高杏娟個人水墨創作展」，作品應邀參加「典亞藝博2014」及「Art Central 2015」。本年籌劃在饒宗頤文化館舉行的「藝育菁英」城市印象師生展。

高杏娟專注水墨創作，重視寫生感受，善用多屏形式來表現時間和變化。她擅繪山川風景、城市景觀，以藝術探索手法，捕捉和追憶香港群島在光線中瞬間的千變萬化，賦予作品當代精神和社會情懷。

Ko graduated from the Department of Industrial Design at the Hong Kong Polytechnic in the 1980s. She studied with the ink painter Hung Hoi and obtained a Diploma in Chinese Painting from School of Professional and Continuous Education, The University of Hong Kong in 2008, and was awarded Master of Fine Art by the RMIT University of Melbourne in conjunction with the Hong Kong Art School in 2013. Currently Ko is the Vice Chairman of Modern Ink Painting Society Hong Kong and member of Chinese Ink Painting Institute Hong Kong.

Her Ma Wan thesis project was shown in RMIT Gallery, RMIT University, Melbourne, Australia, and some of her works are collected by the Chairman of Hong Kong Art Centre. Ko participated in the production of the TV series: *The Story of Hong Kong, Ma Wan Village*, RTHK, Hong Kong. In 2014, she was invited to teach ink painting in the *Master Workshop of the Young Artists*



Development Foundation hosted by the Fong's Foundation, Hong Kong. She curated the "Imprint- Kassia Ko Solo Ink Painting Exhibition" at the Hong Kong Cultural Centre, and her works were exhibited in the Fine Art Asia Hong Kong, 2014 and Art Central Hong Kong, 2015. Recently, Ko curated the exhibition "Young Artists Development: Cityscape Impression Ink Painting by Kassia Ko and Students" at the Jao Tsung-I Academy of Culture.

Devoted to ink painting, Ko is inspired by nature and life. She is fond of using the format of panels or screens to capture the changes and momentum of time and place. Her favorite subjects include landscapes and cityscapes, and she manipulates the use of light and shade to captures the passage of time with realistic and personal imagery. Her works are also enriched with a spirit of modernity and care for society.

流·影系列，以表現光影的藝術探索手法，捕捉和追憶光線在傾刻中的千變萬化，由水墨變化把時間留在一瞬間。

流影系列
Through the Haze
2014

水墨紙本直幅八幀 Set of eight vertical scrolls, ink on paper
每幀 Each 118.5 x 30.5 厘米 cm

來源 Provenance
得自作者本人
Acquired directly from the artist

著錄於《流影》，香港現代水墨有限公司出版，2015年
Published in *Imprint*. Published by Hong Kong Modern Ink Painting Society Company Limited, 2015



MA Dawei (MA Da-wei)

(1954 -)

生於廣州。父親馬國權，為著名古文字學家、書法家及篆刻家。除幼承家學外，七十年代起，更隨名書法家吳子復先生習隸書、著名畫家黎雄才、吳灝、陳子毅諸先生研習傳統水墨畫及嶺南畫派技法，後更遊學於多位國畫大師如李可染、宋文治、程十髮等。1991年獲香港中文大學校外進修學院山水畫文憑。九十年代開始為《名家翰墨》月刊撰寫一批名家傳記及研究文章。現為中國美術家協會會員，香港美協創會會員，中國畫學會香港秘書長。

作品曾入選「第九、十、十二屆全國美展港澳台邀請展」、「當代香港水墨畫大展」(2006)、「水墨雙城香港 — 深圳都市水墨作品展」(2008, 2009, 2014)、「第六屆深圳國際水墨雙年展」等。並為吳作人國際美術基金會「2006吳作人藝術獎掙型藝術獎」候選人。

馬達為擅畫山水、城市景觀等，用墨濃重，行筆渾厚雄強，畫面別具張力。數年前致力對「博古」傳統圖式的創新之作，為傳統藝術賦以現代涵義。近年再轉回對石頭皴法的探索，作為回歸山水畫探索起步。其作品糅合傳統題材、以當代手法和構思作新詮釋，別具個人面目。

Born in Guangzhou, Ma's father, Ma Guochuan is a famous scholar in archaic scripts, calligrapher and seal carver. Apart from family training, Ma learnt seal script from the famous Chinese calligrapher Wu Zifu, traditional ink painting and Lingnan ink painting skills from renowned painters Li Xiongcai, Wu Hao and Chen Zixi. He was also acquainted with Chinese painting masters including Li Keran, Song Wenzhi and Cheng Shifa. In 1991, he received Chinese Landscape Painting Diploma from The School of Continuing Education of The Chinese University of Hong Kong. In the 1990s, he began writing autobiographies and articles on masters of Chinese art in the monthly journal *Hanmo*. Currently, he is member of China Artists Association, founding member of Hong Kong Artists Association and Secretary of Chinese Ink Painting Society Hong Kong.

Ma's works have been selected into the 9th, 10th and 12th Exhibition of Works of Overseas Chinese of Hong Kong, Macau and Taiwan in the National Fine Arts Exhibition, China, "Contemporary Hong Kong Ink Paintings Exhibition 2006", "Ink of Two Cities – Shenzhen and Hong Kong Metropolitan Ink Painting Exhibition" in 2008, 2009 and 2014, and "The 6th International Ink Painting Biennial of Shenzhen". He was also nominated for the art award 2006 of Wu Zuoren International Foundation of Fine Arts.

Ma is skilled in painting landscapes and cityscapes characterized by dense and dark ink tones and vigorous brushwork with a touch of dynamism. Several years ago, he started to experiment with the use of images of antiques to create new artistic imagery, giving traditional form a contemporary artistic vocabulary. In recent years, he has also attempted to revitalize the *zun* textural brush technique for painting mountains and rocks, thus revisiting one of the traditions of Chinese painting. His works show a distinctive blending of various traditional forms and elements with contemporary pictorial composition and reinterpretation, and these combine to form his personal artistic style.

屹石雲圖系列：質感純真之一

Polygon-shaped Jointed Rock Columns

2010

水墨紙本直幅鏡片 Vertical scroll, ink on paper

140 x 70 厘米 cm

來源 Provenance

得自作者本人

Acquired directly from the artist

著錄於《晚華堂父子書畫合璧：馬國權·馬達為書畫篆刻藝術集》，卷二《馬達為書畫篆刻藝術集》，頁109。馬達為編。深圳海天出版社，2013年





XIONG Hai (HUNG Hoi)

(1957 -)

生於廈門鼓浪嶼，自幼跟父親熊俊山學畫，1978年移居香港後拜名家楊善深老師習畫。1984年至今任教於香港大學專業進修學院，曾兼任香港中文大學藝術系講師及香港大學建築系助理教授。現任香港特區政府康樂及文化事務署專家顧問（藝術）、香港政府民政事務局「藝能發展資助計劃」專業顧問、香港大學專業進修學院客席教授、中國美術家協會會員、深圳畫院客座藝術家、珠海畫院藝術顧問及閩西書畫院名譽院長。

熊氏曾獲多個獎項，包括「當代香港藝術雙年展」市政局藝術獎（1992）、香港藝術發展局「視藝發展獎」（1997）、第九屆（1999）及第十二屆（2002）全國美術作品展覽「優秀獎」、香港大學專業進修學院「傑出教師獎」（2001）、香港特區政府頒「民政事務局長嘉許狀」（2001）等。其作品曾在海內外多次展出，包括入選「當代香港藝術雙年展」（1981 – 1994）、香港「市政局藝術獎獲獎者作品展」（1993）、香港市政局主辦於香港藝術館舉行的「香港藝術家系列 — 熊海」展（1996）、「香港藝術1997香港藝術館藏品展」（1997）（中國美術館）、台灣國父紀念館舉辦「熊海的藝術」個展（2004）、香港康樂及文化事務署主辦「融古鑄今 — 熊海的藝術」（2006）（香港大會堂展覽廳）等；亦嘗入選大英博物館二十世紀藏品展、深圳國際水墨雙年展、「承傳與創造：水墨對水墨」（上海美術館，2010）等。作品為中國美術館、英國大英博物館、香港藝術館、香港文化博物館、國立台灣美術館、台灣國父紀念館、深圳畫院、國泰航空公司、香港賽馬會及私人收藏等。

熊氏擅繪山水及城市風景，構圖遠溯宋元諸家山水以至明清各家風格。構圖縝密嚴謹、筆觸細膩，用墨深淺有致、設色妍雅淡麗，又以白描全景山水見稱，殊具傳統文人畫情韻，在傳統中發揮創意，締造個人面目和當代精神。

Hung was born in 1957 in Gulangyu, Xiamen. He learnt Chinese traditional painting from his father Hung Chun-san in the early years. He moved to Hong Kong in 1978 and studied under the reputed Chinese painter, Yang Shanshen. From 1984 to the present, he teaches at the School of Professional and Continuing Education of The University of Hong Kong (HKU SPACE). He also served as lecturer at The Chinese University of Hong Kong and as assistant Professor in the Department of Architecture of The University of Hong Kong. Currently he serves as an Expert Advisor (Art) of the Leisure and Cultural Services Department, the Government of the HKSAR, expert adviser of the Arts Capacity Development Funding Scheme, Adjunct Professor of HKU SPACE, member of the China

Artists Association, visiting artist of Shenzhen Art Institute; art advisor of Zhuhai Art Institute and Honorary President of West Fujian Institute of Calligraphy and Painting.

Hung Hoi has won numerous awards, including the Urban Council Fine Arts Award of the Hong Kong Contemporary Art Biennial Exhibition in 1992, the Fellowship for Artistic Development from the Hong Kong Arts Development Council in 1997, the Outstanding Award at the 9th (1999) and 12th (2002) Chinese National Art Exhibitions. In 2001, HKU SPACE presented him with the Outstanding Tutor Award. In 2006, he was presented with the certificate of commendation by the Secretary for Home Affairs of the Government of the HKSAR, etc. His works have been extensively exhibited locally and overseas, including "The Contemporary Hong Kong Art Biennial Exhibitions" (1981-1994), "Urban Council Fine Arts Award Winners" (1993), "Hong Kong Artists Series-Hung Hoi" (Hong Kong Museum of Art, 1996), "Hong Kong Art 1997 - Collection of the Hong Kong Museum of Art" (National Museum of Fine Arts, Beijing, 1997), "Hung Hoi's Art" (Dr. Sun Yat-sen Memorial Hall, Taiwan, 2004), "Tradition into Contemporary-Art of Hung Hoi" (City Hall, Hong Kong, 2006), etc. His works were also featured in "Collecting the 20th Century" held at the British Museum, International Ink Art Biennales held at Shenzhen, "Legacy and Creations-Ink Art vs. Ink Art" (Shanghai Art Museum, 2010) and others. Hung's works are collected by the National Art Museum of China, the British Museum, the Hong Kong Museum of Art, the Hong Kong Heritage Museum, the National Taiwan Museum of Fine Arts, the Taiwan Dr. Sun Yat-sen Memorial Hall, Shenzhen Academy of Art, Cathay Pacific Airways, the Hong Kong Jockey Club and private collectors.

Hung Hoi excels in painting landscapes and cityscapes, with pictorial compositions inspired by the traditions of various masters from the Song and Yuan dynasties to the Ming and Qing dynasties. His treatments are marked by sophisticated compositions, delicate and meticulous brush work, rich tonal gradations of ink and subtle color schemes. He is particularly noted for his monumental landscape paintings in the plain outline style. His work embodies the essence of traditional literati painting, and based on this he has created a style of his own that exudes the spirit of modernity.

游名山大川，採天地之靈氣。觀古今中外名畫，認真學習吸收，注重自我感悟，勤於創作實踐，寫心中之畫，創自家面目。

山水畫創作不論工筆或寫意，只有深得大自然的奧秘，才能寫出山川之精神與靈氣，以取得作品的豐富內涵與畫面的和諧美。

藝術創作不能跟風從眾，隨波逐流，一定要有思想、有個性、有新意、又有民族特色與時代精神。

香港東平洲

Tung Ping Chau, Hong Kong

2014

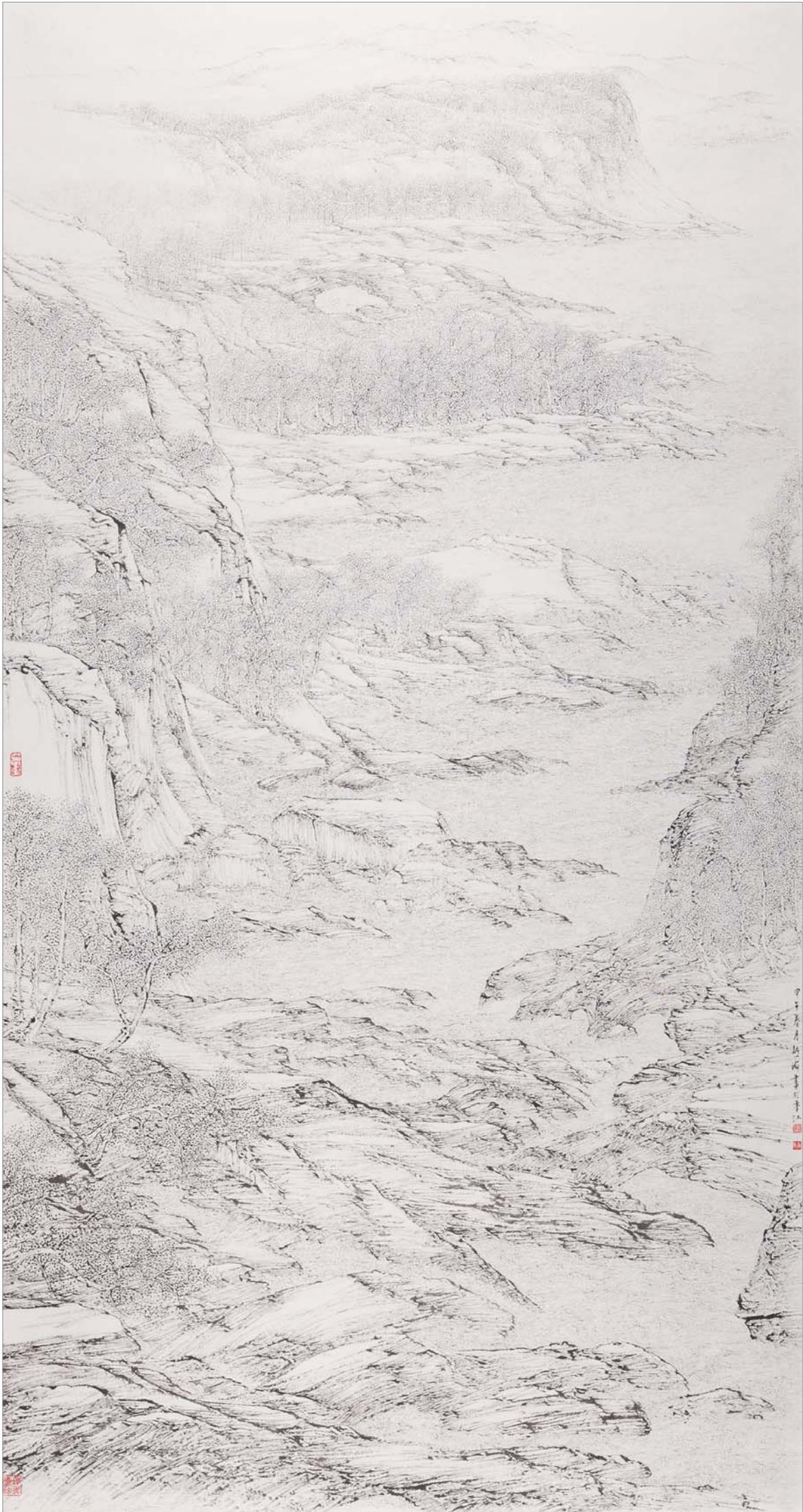
水墨紙本立軸 Hanging scroll, ink on paper

182 x 98 厘米 cm

來源 Provenance

得自作者本人

Acquired directly from the artist



石家豪

SHI Jiahao (Wilson SHIEH)

(1970 -)

生於香港。1994年畢業於香港中文大學藝術系。2001年獲藝術碩士學位。曾參與多個海外藝術家駐留及創作計劃，包括美國佛蒙特創作室中心、美國三藩市 Crown Point Press 版畫工作室、新加坡泰勒版畫院等。

石氏曾獲多個獎項，包括「夏利豪基金會藝術比賽」繪畫組冠軍（1997）、「香港藝術雙年展」優秀獎（2003）及「富爾門基金會亞洲藝術家獎」（2003）等。其作品廣泛於香港、中國及海外展出，包括「石家豪：女殺手」（上海奧沙畫廊，2009）、「周潤發試身室」（香港奧沙畫廊，2009）、「音樂家庭：石家豪（浮世繪木刻版畫展）」（Tyler Print Institute，新加坡，2009）（「眾身 — 石家豪」（香港奧沙畫廊，2013）等。其作品為香港藝術館、香港文化博物館、西九龍文化區M+博物館、昆士蘭美術館及多個機構和私人所收藏。

石家豪擅水墨畫、鉛筆畫，尤好繪城市人物、明星名人等及身份和時空轉換的議題。他以中國畫工筆重彩技巧結合漫畫表現形式，時有諷刺意味，發人深省，同時令人會心微笑。其畫筆墨細膩、設色明麗、題材獨特、極具創意，並啟迪年青一代從事當代水墨藝術的新路向。

Born in Hong Kong, Shieh obtained his Bachelor Degree and Master Degree from the Department of Fine Arts, The Chinese University of Hong Kong in 1994 and 2001 respectively. He has participated in several artist residency and art projects overseas, including Freeman Foundation from Vermont Studio Centre, USA, Crown Point Press in San Francisco, USA and art project in Tyler Print Institute, Singapore.

Shieh has received many awards, including the first prize in the painting category of "Philippe Charriol Foundation Art Competition" (1997), "Hong Kong Art Biennial Exhibition – Prize of Excellence" (2003) and "Asian Artists Fellowship, Freeman Foundation" (2003), to name a few. His works were widely exhibited in Hong Kong, China and overseas, including "Wilson Shieh: Lady Killers" (Osage Shanghai, 2009), "Chow Yun Fat's Fitting Room" (Osage Soho, Hong Kong, 2009), "Wilson Shieh: Music Families (Ukiyo-e Woodblock Print Exhibition)" (Tyler Print Institute, Singapore, 2009) and "Sumbody" (Osage Gallery, Hong Kong, 2013) and others. His works are collected by the Hong Kong Museum of Art, Hong Kong Heritage Museum, M+ Museum of West Kowloon Cultural District and Queensland Art Gallery as well as by many private institutions and collectors.

Shieh excels in ink painting and pencil drawing and many of his works depict figures in the modern city, such as celebrities and film stars, and he explores the shifts in personal identity in time and space. His works integrate the technique of the Chinese *gongbi* fine line style with meticulous brush work and bright colors, often with a touch of humor to induce reflection and amusement in viewers. He is noted for his creative pictorial themes, fine and soft brush work and refreshing colors. Shieh's creativity and artistry have inspired many young artists to explore new trends in contemporary ink art.



雙子大廈

Twin Towers in Hong Kong

2009

水墨設色金箋咭紙橫幅鏡片

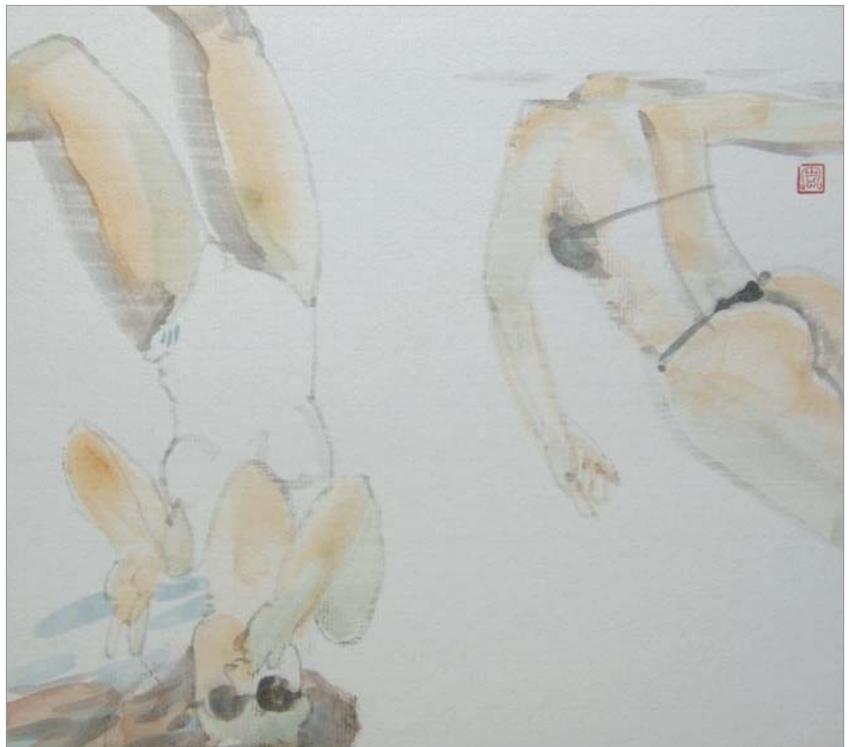
Horizontal scroll, ink and color on gold card paper

56 x 77 厘米 cm

來源 Provenance

香港嘉圖畫廊

Grotto Fine Art Ltd.



ZHOU Jin

(1970 -)

畢業於中國美術學院（原浙江美術學院）中國畫系，獲學士（1993）、碩士（1997）及博士學位（2007）。1997-2006年任教於中國美術學院中國畫系。2006年起於香港中文大學藝術系任教。現為中國美術家協會會員、中國畫學會香港會員。

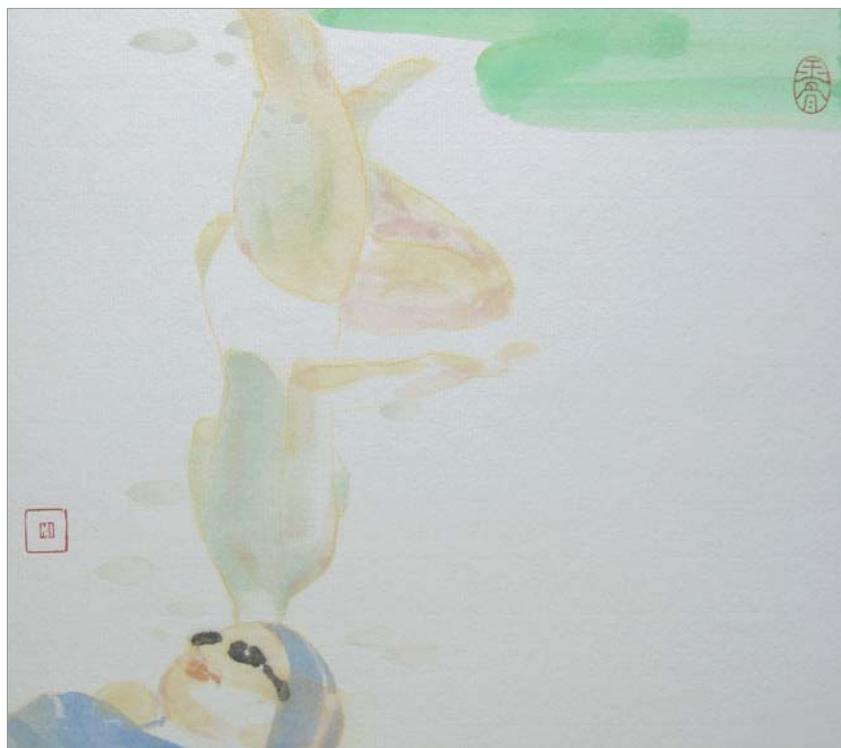
其作品曾獲香港當代藝術雙年獎2009（香港藝術館）、第九屆、第十屆全國美展優秀作品獎、第九屆全國美展浙江展區銀獎、浙江省第十一屆美術作品展金獎、浙江中國畫展銀獎等。作品嘗在海內外多次展出。

周氏擅畫城市人物，其用筆放逸率意，用墨設色染畫隨意中見經營，在不拘一格中著意表達人物瞬間時刻動感、心境狀態和周邊物象空間的游離和交纏關係，富於社會意識和當代空間意象。

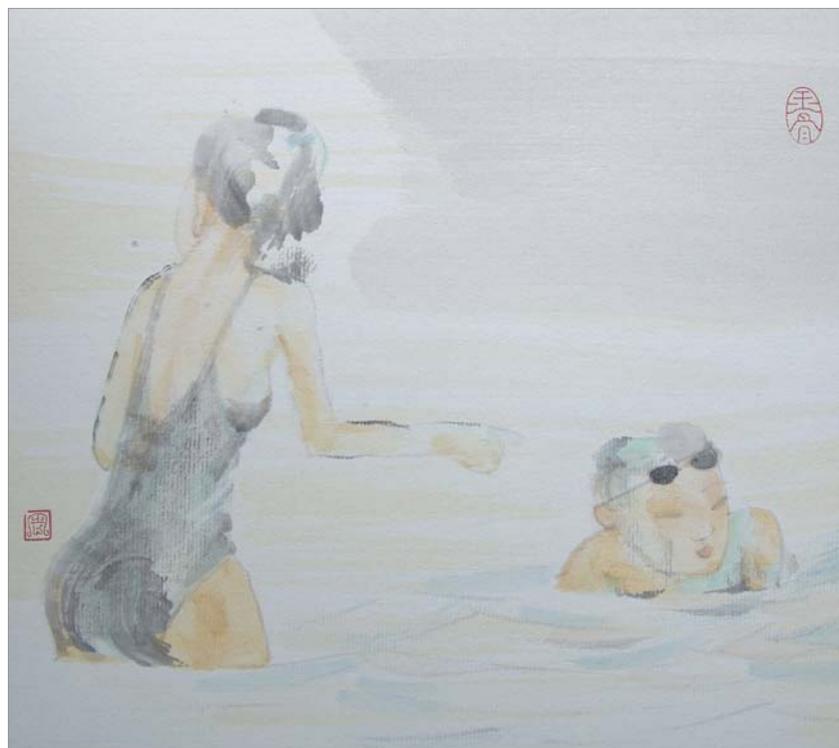
Zhou Jin received his B.A.(1993), M.A. (1997) and Ph.D. (2007) in Fine Arts from the China Academy of Art (Zhejiang Academy of Fine Arts), Hangzhou. He taught in the Department of Chinese Painting, China Academy of Art from 1997-2006. Zhou Jin joined the Department of Fine Arts, The Chinese University of Hong Kong in 2006. He is a member of China Artists Association and Chinese Painting Institute, Hong Kong.

His has won many awards including the Hong Kong Contemporary Art Biennial Award (Hong Kong Museum of Art, 2009), as well as the Outstanding Artworks Award in the 9th and 10th China National Fine Arts Exhibition, the Silver Award for the Zhejiang section in the 9th China National Fine Arts Exhibition, the Gold Award in the 11th Fine Arts Exhibition of Zhejiang province, the Silver Award in the Zhejiang Chinese Painting exhibition, etc. His works have been featured in various exhibitions in Hong Kong, China and overseas.

Zhou excels in figure painting, and is noted in particular for rendering people in the modern city using swift and spontaneous brush work. With his free splashes and gradations of ink and color tones, he is a master at conveying momentum and inner feelings. His compositions capture the sophisticated and dynamic relationship between figures and their surroundings in the modern city. His works convey social messages and contemporary spaces.



自千禧年以來斷斷續續畫了一些水中人物，藉以回應自己若干生存體驗。人在水中，或沉或浮，浮著擔心下沉，沉下又不是自由落體般的俐落。仰面水上，耳邊粘柔寂靜，上方天空無限，感覺一種空曠的自由和孤寂的緊張。在水中有水溫體貼圍繞，有遠離喧鬧的片刻自在，相隔相望，呼吸吐納，便會覺得自己並非是個孤獨者。水中提供一個可以放膽體驗，可以靜思默想的心理空間。將追想記憶定格，選取多個水中泳者片斷，以水墨重構瑣碎的現實。未知這些閃爍的殘影，可否證明其自身的存在？畫畫是快樂的事，紙筆接觸一瞬，筆墨心手合作，是不能重複的。作為創作者，關心的往往是如何表達心裡念想，而在作品中，未必都能做到言必達意。時間匆匆劃過所有，看待生命的磨損，不必擺出貌似深刻的姿態。任何複雜的表述，不如直白來得真切簡潔。其實深刻，莫過於平淡。池蛙入水，風行水上，寂靜而服貼，自然本如此，藝術亦當如此。



泳
Swim
2005

一組四幅，水墨設色紙本橫幅鏡片 Tetrptych, ink and color on paper
每幀 Each 24 x 27 厘米 cm

來源 Provenance
得自作者本人
Acquired directly from the artist

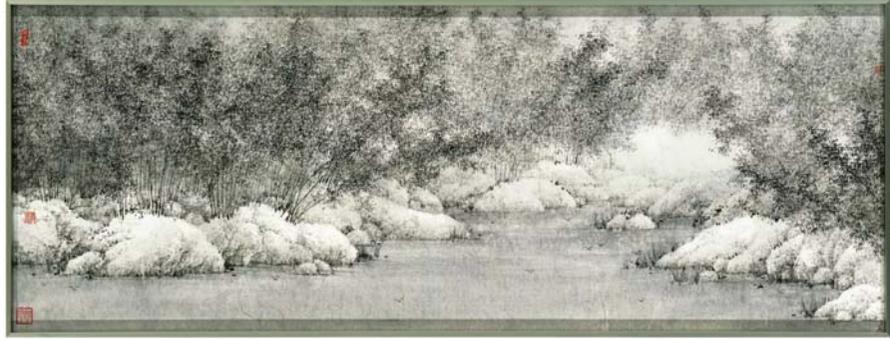
著錄於《水墨時變 — 香港當代藝術雙年展得獎者黃孝逵、周晉、管偉邦水墨作品集》。管偉邦編。香港雲峰畫苑，2010年。
Published in *Paintings by Koon Wai Bong, Zhou Jin and Wong Hau Kwei – Winners of Hong Kong Contemporary Art Biennial Awards 2009*, Edited by Koon Wai Bong. Published by Wan Fung Art Gallery, 2010

GUAN Weibang (KUN Wai-bong) (1974 -)

管偉邦於香港中文大學取得文學學士及藝術碩士，並於澳洲皇家墨爾本理工大學修畢藝術博士學位。現任香港浸會大學視學藝術院助理教授。

管氏曾獲香港藝術發展局「藝術新進獎」(2003)、「第十屆全國美展」「優秀獎」(2004)、「香港當代藝術雙年獎」(2009)、其作品多次於香港、中國及海外展出，包括「管偉邦：經典再造」(香港科技大學，2009)、「第七屆深圳國際水墨雙年展」(2010)、「台北國際現代水墨雙年展」(2012)、「蘇富比藝術空間聯展「七十後：新水墨」(2013)、「佳士得藝廊聯展「中國當代水墨畫展」(2014)、「豐瞻尚通 — 香港中文大學藝術碩士(中國媒介)邀請展(香港中文大學，2015)及於英國東亞藝術博物館舉辦個展《TRANSpose》(2013)，並於香港、中國內地、台灣、美國、英國、德國和新加坡等地舉辦展覽及參與多個藝術博覽。管氏的水墨作品廣為畫廊、藝術館、藝術機構及私人收藏，包括西九龍文化區 M+博物館、香港藝術館、香港九龍倉、新加坡 J. Safra Sarasin Group、Ben Brown Fine Arts，美國三藩市亞洲藝術博物館等。

管氏擅畫山水、樹石竹木、花卉等，其於傳統國畫和筆墨技巧鑽研甚深，能得古代諸家精萃，用筆細緻、構圖經營有度，筆情墨意盎然紙上，殊有文人畫氣質。其在近年更將水墨結合多媒體創作、裝置及繪畫在長衫上，開拓水墨藝術新視野。



Koon Wai Bong received his B.A. and M.F.A. from The Chinese University of Hong Kong and his D.F.A. from the RMIT University. Currently he serves as an Associate Professor of the Academy of Visual Arts, Hong Kong Baptist University.

Koon was awarded the "Rising Artist Award" from the Hong Kong Arts Development Council (2003), the "Merit" from the National Exhibition of Arts, China (2004) and "Hong Kong Contemporary Art Biennial Award" (2009). His works are widely exhibited in Hong Kong, China and overseas, including "Koon Wai Bong: Reworking the Classics" (Hong Kong University of Science and Technology (2009), "The International Ink Painting Biennial of Shenzhen" (2010), "Taipei International Modern Ink Painting Biennial" (2012), "New Ink Exhibition" at the Sotheby's Gallery (2013), "Chinese Contemporary Ink" at The James Christie Room (2014) and the "Plentitude in Commonality – Invitational Exhibition of MFA Graduates in Chinese Media of CUHK" (The Chinese University of Hong Kong, 2015). Besides, he held the TRANSpose as a solo show at The Museum of East Asian Art, UK in 2013, and widely exhibited in museums, galleries and art fairs across Hong Kong, Mainland China, Taiwan, USA, Britain, Germany and Singapore. His works are collected by galleries, museums, art organizations and private collectors, such as M+, Hong Kong Museum of Art, Wharf Group in Hong Kong, J. Safra Sarasin Group in Singapore, Ben Brown Fine Arts and the Asian Art Museum in San Francisco.

Koon is a prolific painter of landscapes, rocks, bamboo, flowers and plants. He has a profound knowledge and command of the traditions of Chinese painting and ink and brush techniques and he masters the stylistic essence of past masters. His works are noted for their delicate and meticulous brush work, consummate pictorial composition and lyricism, revealing the spirit of literati painting. In recent years, Koon has also explored the possibilities of blending ink art with other media such as installations, as well as painting on the Chinese *qibao*, to explore new horizons of contemporary ink art.



颯颯風聲

Whispering Woods

2015

水墨設色紙本橫幅三屏 Horizontal triptych, ink and color on paper
每幀 Each: 30.5 x 80 厘米 cm

來源 Provenance
得自作者本人
Acquired directly from the artist

展覽 Exhibited
豐瞻尚通 — 香港中文大學藝術碩士（中國媒介）邀請展。香港中文大學新亞書院許氏文化館，2015年5月31日至6月28日。
Plentitude in Commonality – Invitational Exhibition of MFA Graduates in Chinese Media OF CUHK. Hui Gallery, New Asia College, The Chinese University of Hong Kong. 31.5. – 28.6.2015.

著錄於《豐瞻尚通 — 香港中文大學藝術碩士（中國媒介）邀請展》圖錄，頁12-13。香港中文大學藝術系出版，2015年。
Published in *Plentitude in Commonality – Invitational Exhibition of MFA Graduates in Chinese Media OF CUHK*, pp.12-13. Published by the Department of Fine Arts, CUHK, 2015.

我的水墨創作皆蘊含「經典再造」的藝術概念，這概念並不是狹意地賣弄對過去大師作品的認知與技巧，而是挪移古代的美學傳統於當代的創作視野之中。在我的山水作品中，常以多屏的形式來表現，間或將水墨攙雜聲音元素，把繪畫轉換成旗袍、長衫等中式的服裝，或與動力機械結合。透過傳統的用筆，我意圖在山水之間流露出一種獨特的藝術格調，並且嘗試從自然蘊藏的恬靜與變換出一種不能言喻的精神意境。

LIANG Jiaxian (LEUNG Ka-yin) (1976 -)

生於香港。2000年及2007年於香港中文大學藝術系分別獲藝術學士及藝術碩士學位。

梁嘉賢曾舉辦多次個展，包括 *Idling Away a Second – Paintings by Joey Leung Ka Yin* (Galerie Martini, 2000)、*「陰天的童話」* (香港嘉圖現代藝術, 2010)、*「照鏡系列之日本」* (Aquvii Tokyo)、*「梁嘉賢 — 不詩意詩集」* (香港嘉圖現代藝術, 2014) 及參予多次聯展，*「第八屆深圳國際水墨雙年展」* (深圳關山月美術館, 2013)、*〔PURPLE〕: women of mankind* (新加坡 One East Asia, 2015) 等。

梁嘉賢擅畫人物、靜物及形形式式題材。她以工筆重彩技巧結合漫畫風格，用筆細膩、色彩豐富，時帶諷喻意味，表現藝術家對人際身份、社會百態的獨特觀感和水墨語境，反映香港年青一輩藝術家的新路向。

Born in Hong Kong, Leung obtained a bachelor degree and master degree in fine arts from the Department of Fine Arts of The Chinese University of Hong Kong in 2000 and 2007 respectively.

Leung has presented several solo exhibitions including *“Idling Away a Second – Paintings by Joey Leung Ka Yin”* (Galerie Martini, 2000), *“Cloudy Fairy-tales”* (Grotto Fine Art, Hong Kong, 2010), *“Series of “Photo-Mirror”* (Aquvii TOKYO, Tokyo, Japan, 2013) and *“Unpoetic Poems – Joey Leung Ka-yin”* (Grotto Fine Art, Hong Kong, 2014). She has also participated in many joint exhibitions, including *“The 8th International Ink Painting Biennial of Shenzhen”* (Guan Shanyue Museum of Art, 2013), *“[Purple]: women of mankind”* (One East Asia, Singapore, 2015).

Leung is skilled in painting figures, still life and a variety of subjects. She is fond of blending the techniques of the *gongbi* fine-line painting style with bright and subtle colors as well as comic elements. Through meticulous brush work, refreshing colors and creative pictorial subjects, she expresses her distinctive interpretations of personal identity and social phenomena with the contemporary visual language of ink art. Her style epitomizes the new style of contemporary ink art practiced by young artists in Hong Kong.



星期天 到海邊
約齊朋友去摸蜆
摸來摸去沒發現
一定是蜆太醜陋



好想找的沒出現
不想見的在眼前
惟有避開其視線
還要裝作看不見

浪漫偶遇只在電影發生

Romantic Encounters Happen only in Movies
2014

水墨設色多媒介紙本鏡片 一組三幀
Horizontal triptych, mixed media, ink and color on paper

全組 Combined size 116 x 140 厘米 cm
(左 left 116 x 85 厘米 cm, 右上 top right 72 x 52 厘米 cm,
右下 bottom right 29 x 52 厘米 cm)

來源 Provenance
香港嘉圖畫廊
Grotto Fine Art Ltd.

著錄於《不詩意詩集》場刊，香港嘉圖畫廊，2014年。
Published in the pamphlet *Unpoetic Poems – Joey Leung Ka-yin*. Published
by Grotto Fine Art Ltd., Hong Kong, 2014



XU Peizhi (CHUI Pui-chee)

(1980 -)

生於香港，師從翟仕堯老師及王冬齡教授。1999年皇仁書院畢業，先後獲香港中文大學藝術系學士、中國美術學院書法系碩士及博士學位。現任香港中文大學專業進修學院藝術及設計課程統籌、香港中文大學及香港科技大學兼任講師，講授書法、甲子書學會執行委員（學術）、石齋之友執行委員、中國美術學院現代書法研究中心研究員。

徐氏2012年獲「香港當代藝術獎青年藝術家獎」（香港藝術館，2012）。作品曾多次於香港、中國及海外展出，包括入選「香港藝術雙年展」（香港藝術館，2003，2005）、「西泠印社首屆中國書畫印展」（2005）、「香港當代藝術獎」展（香港藝術館，2012）等。個展包括「徐沛之書法作品展」（2001）、「墨象 — 徐沛之書法作品展」（2003）等。作品為香港藝術館、英國牛津大學阿什莫林藝術與考古博物館及私人收藏。

徐沛之擅書法、篆刻，尤精行草，行筆瀟灑放逸。近年他又從事繪畫，好畫昆蟲如蚊子、飛蟻等，佈局別具創意，筆觸細緻入微，設色雅麗；又蘊含社會喻意，當代個性強烈，反映香港年青藝術家探索的藝術新路向。

Born in Hong Kong, Chui apprenticed under Jat See-yeu and Professor Wang Dongling. After graduated from the Queen's College, Hong Kong in 1999, Chui took his first degree at the Department of Fine Arts of The Chinese University of Hong Kong. He studied his postgraduate degrees at the Department of Chinese Calligraphy at the China Academy of Art where he obtained Master of Arts and Doctoral Degrees. Chui currently teaches calligraphy courses at both The Chinese University of Hong Kong and The Hong Kong University of Science and Technology. Chui also serves as the programme coordinator at the School of Continuing and Professional Studies, The Chinese University of Hong Kong. He is an executive member of The Jiazi Society of Calligraphy and Friends of Shizhai, and a research fellow of Modern Calligraphy Research Center of China Academy of Art.

Chui won the "Hong Kong Contemporary Art Awards - Young Artist Award" (Hong Kong Museum of Art, 2012). His works were exhibited in Hong Kong, China and overseas, including the "Hong Kong Art Biennial Exhibition" (Hong Kong Museum of Art, 2003, 2005), "The 1st Exhibition of Chinese Calligraphy, Painting and Seal Carving of the Xiling Seal Carving Association" (2005), "Hong Kong Contemporary Art Biennial Award" (Hong Kong Museum of Art, 2013), etc. Solo exhibitions included "Calligraphy of Chui Pui-chee" (2001), "Ink Imagery: Calligraphic Works of Chui Pui-chee" (2003) and others. His works are collected by the Hong Kong Museum of Art, Ashmolean Museum of Art and Archaeology, University of Oxford and private collectors.

Chui excels in calligraphy and seal carving, in particular in running and cursive scripts, which are notable for their free and swift style. In recent years, he has also devoted himself to painting and often depicts insects such as mosquitoes and ants with clever pictorial compositions, meticulous brushwork and subtle colors. His paintings also carry social messages and have a strong contemporary identity, a new trend among the younger generation of ink painters in Hong Kong.

在悶熱的日子，飛蟻洶湧而出，成千上萬。它們撲向燈火，目標一致，再看又似慌慌亂亂，爭先恐後。不久，柔弱的雙翼脫落，飛蟻爭扎、死去，遺下漫天飄雪。

又見雪飄過 IV

There's the Snow Again IV

2015

水墨設色紙本立軸 Hanging scroll, ink and color on paper
205 x 69.5 厘米 cm

來源 Provenance

得自作者本人

Acquired directly from the artist



書法 Calligraphy | 香港 Hong Kong



HE Youhui (HO Yau-wai)

(1931 -)

廣東順德人，生於書香門第，幼承庭訓，於古典文學、詩詞歌賦及佛學造詣甚深。曾在銀行任職凡三十餘年，嘗任大方書畫會會長。何氏作品多次於香港展出，亦為香港藝術館及私人所收藏。

何氏精擅詩詞及書法，尤工小楷及行書。小楷能得晉、唐名家神髓，筆法典雅秀麗，有「小楷王」美譽；行書流暢自如，為當代少數兼擅詩詞書法名家之一。

A native of Shunde, Guangdong, Ho was born in a literati family. Nurtured by his family tradition, he is prolific in classical literature, poetry, odes and Buddhist studies. He has worked in the banking business for over thirty years and was the Chairman of the Tafong Calligraphy and Painting Society. His works have been exhibited in Hong Kong for many times and also collected by the Hong Kong Museum of Art and private collectors.

Ho excels in composing poems and odes, as well as writing calligraphy. He is particular noted for writing small regular script and running script. His small regular script calligraphy reflects a mastery of the stylistic essence of various masters of the Jin and Tang dynasties with delicate and elegant brush work which has a touch of lyricism, earning him the reputation of "Master of Small Regular Script". His running script is written in a graceful and fluent manner. He is one of the few contemporary masters who masters the art of composing poems and odes as well as calligraphy.

小楷錢起詩集

Poems of Qian Qi in Small Regular Script
2009

水墨紙本對屏立軸 A pair of hanging scrolls, ink on paper
每屏 Each scroll: 131 x 15.5 厘米 cm

來源 Provenance
得自作者本人
Acquired directly from the artist

傾河向連騎來流欲去時寸心同尺璧投此報馮茂江曲全驚楚雲氣半自秦峴山回首望如別故關人浦煙雨夜色冷日轉秋旻自有沈碑在清光不照人楚岸雲空合楚城人不來只今誰善
舞莫恨康章臺行昔青山郭吟當白露秋風涼無雁空咏古荆州晚來漁父喜雷重欲收履恐有長江使金錢願贈龜去指龍沙路徒懸象闕心夜涼無遠夢不為偶聞砧露雨疏有葉雨浪細
無花穩放扁舟去江天自有涯好日當秋半層波動旅腸已行千里外誰與共秋光潤色非東里官曹更建章宦游難自安未與棹船即夜江晴未曉徒惜月光沈不是因行樂堪傷老夫心靜日
多喬木維舟取東新靜聽江更語俱是厭兵人箭逼日初短河烟草木哀而餘難更綠不是采蘋時山雨夜來漲喜魚跳滿江岸沙平欲盡垂暮入船窓清邊新雁下舟上獨淒涼俱是南來客情
君綴一行牽路綠江秋沙崩岸不平盡知行雲險誰肯輕載時輕雲密連江暗風斜著物鳴一枰真戰時笑尔作愁兵柳拂斜開路羅遊數戶村可能還有意不掩向江門不識相如渴徒吟于美詩江
清惟獨看心外更誰知惟悴異靈均非讒作逐臣如逢漁父問未是獨醒人水浦秋色靜雲帶夕陽高詩雅非吾病何妨吮短毫帶舟維古岸還似沮西陵箕伯無多怒回頭詎不能錢起詩物志書

帆翅初橫雲鷗怒翼同莫愁千里路自有到來風愁雲久無雨江燕江猶飛却笑舟中客今平未得歸佳節離途菊浮雲心似萍故山何處望荒岸小亭亭行到楚江岸蒼茫人心迷只如
春寒迤邐樂鷗鷗啼月下江流靜村羨人語稀鶯鷺難有伴仍共影雙飛斗轉月未落舟行夜已深有村知不遠風便數聲砧棹驚沙鳥迅飛濺夕陽波不顧魚多寒應防一日難漸覺江天
走難逢故國書可能無往事空食鼎中魚岸草連荒色村聲樂檢季晚晴分獲稻開却采菱船難淺爭游鷺江清易見魚怪未吟是秋物久紅葉螢鷗依莎艸螢飛透水煙夜涼誰咏史空
泊運租船睡穩葉舟輕風激浪不驚任君薑芋岸終夜動秋聲自念平生意曾期一郡符豈知因論宦班鬢入江湖烟渚漫煙渚畫屏休畫屏引愁天未去數點暮山青水天涼夜月不是少清
光好景通人物秦淮憶建康古木多思客搖落恨江潭今日秋風至蕭疏獨河南映竹疑村好穿靈覺清幽漸安無曠土姜芋當蒸水秋風動客心窮不度吟飛上危檣立鶯曉報好音見底高秋
水間懷萬里天猿吟處有伴沙柳數枝蟬九日自佳節扁舟無一枰書園舊尊酒戲馬憶高軒雲未護霜樹杪初黃信是知名物微風過水香錢起江行詩 二千九百九十九年己丑秋何幼惠書

黃君實

HUANG Junshi (WONG Kwan-shut) (1934 -)

號山濤，自署君寔，生於廣東台山。1951年移居香港。1961年獲香港中文大學崇基書院中國及東方語文學學士學位。1969年獲日本京都大學中國文學碩士學位。1975年獲美國堪薩斯州立大學東方美術史碩士學位。曾任香港中文大學崇基學院中國及東方語言學系助教（1962-64）、日本靜嘉堂文庫研究員（1970-72）、美國納爾遜博物館研究員（1975-80）、紐約佳士得拍賣行中國書畫部主任（1981）及兼任及香港佳士得拍賣行中國書畫部主任（1985）、佳士得國際拍賣行中國書畫部國際主任（1992）、香港蘇富比拍賣行中國書畫部資深顧問（1999-2001）等。黃氏為國際知名學者及鑑藏家，曾策劃多個重要中國古代書畫展覽及發表研究論文多篇。

黃氏作品曾在美國、香港、中國、台灣及海外多次展出，包括在美國納爾遜美術館舉辦書畫個展（1976）、「黃君實書法展」（北京中國美術館，2007）、「黃君實書法展」（上海美術館，2001）、「黃君實書法展」（香港大會堂，2001）、「廣東博物館，2011」等。其書法作品為香港藝術館、多個美國及海內外美術館及私人所收藏。

黃氏擅書畫、尤精於行草，能融會晉唐至清諸家神髓氣韻，章法嚴謹、行筆放逸瀟灑，自有文人氣質及精神。繪畫亦得宋元諸家神髓，清逸雅致。

Signed as Junshi with *hao* Shantao, Wong was born in Taishan, Guangdong. He moved to Hong Kong in 1951. He obtained a B.A. degree in Chinese and Oriental Language Studies at the Chung Chi College, The Chinese University of Hong Kong in 1961, a Master degree in Chinese literature at the Kyoto University, Japan in 1969 and a Master degree in Oriental Art History at the University of Kansas in 1975. He served as a tutor at the Department of Chinese and Oriental Language Studies, Chung Chi College, The Chinese University of Hong Kong (1962-64), a research fellow at the Seikado Bunko, Japan (1970-72), a research fellow at the Nelson Gallery of Art, USA (1975-80), Director of the Department of Chinese Painting and Calligraphy, Christie's, New York (1981) and also Director of the Department of Chinese Painting and Calligraphy, Christie's, Hong Kong (1985), Director of the Department of Chinese Painting and Calligraphy, Christie's International (1992), Senior Consultant of the Department of Chinese Painting and Calligraphy, Sotheby's, Hong Kong (1999-2001), etc. Wong is an international renowned scholar and connoisseur who have curated many important exhibitions on ancient Chinese painting and calligraphy, as well as has published a wide range of research papers on Chinese painting and calligraphy.

Wong's works have been widely exhibited in USA, Hong Kong, China, Taiwan and overseas, including a solo exhibition at the Nelson Gallery of Art, USA in 1976, "Calligraphy of Wong Junshi" (Shanghai Art Museum, 2001), "Calligraphy of Wong Kwan-shut" (Hong Kong City Hall, 2001), "Calligraphy and Painting of Huang Junshi" (Guangdong Museum, 2011), etc. His works are collected by the Hong Kong Museum of Art, major museums in USA, China and overseas as well as private collectors.

Wong is a prolific calligrapher and painter, and is particularly noted for writing running and cursive scripts. He has assimilated the stylistic essence of various masters from the Jin, Tang and Qing dynasties. His calligraphic works are characterized by well-balanced compositions, fluent and elegant brush work, lyricism and the literati spirit. His paintings also convey the essence of Song and Yuan masters, with their lofty and transcendent feelings.

灞溪望長安河
 陽視京縣白燕
 飛蕩參差皆可
 見餘霞散綺
 澄江靜如練喧鳥
 霞春洲雜英滿
 芳甸去矣方滯淫
 懷哉羅歡宴佳
 期暢如評快下如
 流霰有情知望鄉
 誰能變不愛映堂山
言中言
 結構何迥遍瞻望
 極高深窻中列畫
 曲庭際倚喬林日出
 衆兮散山照杯棂
 吟之有池上的復此風
 中琴非君美無及
 孰為學寸心息而能
 好我問以瑤華音
 苦道金門少見就
 玉山吟群內高齋同望
答呂深中
 江路西南水歸流
 東北瞻天際識歸
 舟雲中辨江樹旅
 思悵搖孤蓬昔已
 屢既歡懷祿情復
 協滄洲趣駕塵自
 茲陽賞心於此遇
 無玄豹晏終隱南山
 承傷之宣城郡出新林浦
 向板橋
 謝宣城詩李白梅之
 以為己有所不及
 乙亥十月 大寧

行書謝宣城詩

Poem of Xie Tiao in Running Script

1995

水墨紙本橫幅鏡片 Horizontal scroll, Ink on paper

19 x 96.5 厘米 cm



Wang Wuxie (Wucius WONG) (1936 -)

廣東省東莞市出生，1938年隨父母移居香港。1957年隨呂壽琨習畫。1961年至1965年留學美國攻讀藝術，獲碩士學位。歷任香港博物美術館助理館長、香港理工學院設計學院首席講師等職。現為香港中文大學藝術系兼任教授，並任香港特區政府康樂及文化事務署專家顧問（藝術），中國畫學會理事，香港中國畫學會永遠會長，香港美協顧問等。

王氏於1971年獲美國紐約洛克菲勒三世基金會藝術研究獎助、1998年獲香港藝術發展局藝術成就獎、2007年獲香港特區政府銅紫荊星章。曾參加1961年巴西聖保羅國際藝術雙年展、1998年上海雙年展、1998及1999年紐約及畢爾包之古庚漢美術館「中華五千年文明」藝術展等，2006年香港藝術館主辦其五十年藝術回顧展。作品為中、港、英、美、歐洲及澳洲多家美術館收藏，包括香港藝術館、中國美術館、上海美術館、英國大英博物館、美國波士頓美術館、芝加哥美術館、克利夫蘭美術館、三藩市亞洲美術館、哈佛大學薩克勒美術館等收藏。

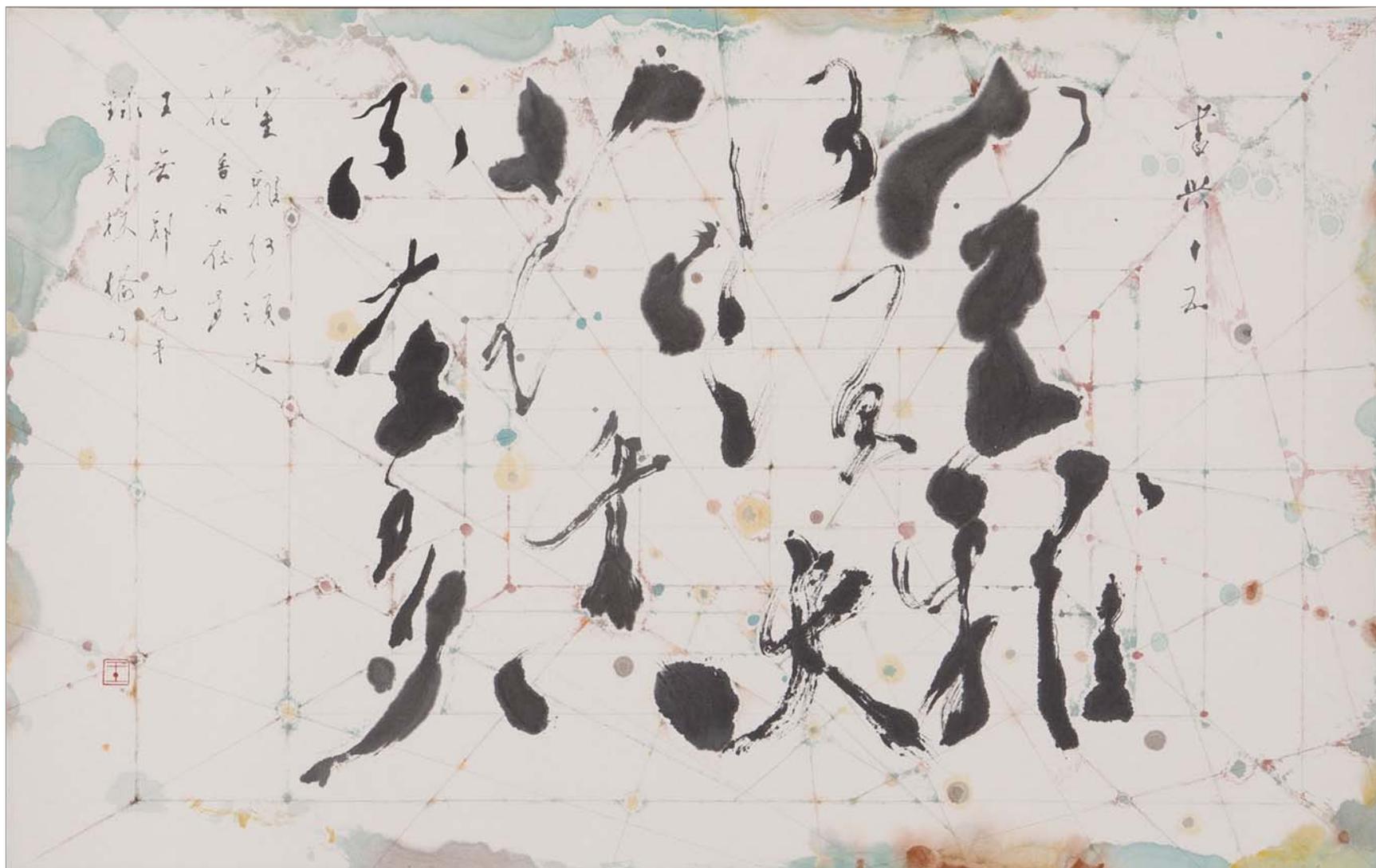
王氏是早期將現代藝術思潮引入香港的先鋒。他擅寫山水，城市山川風貌，結合設計及多媒體元素締造當代水墨新語境。

Wong was born in Dongguan, Guangdong Province, China and later moved with his family to reside in Hong Kong in 1938. He learnt ink painting from the master Lui Shou-kwan in 1957. He studied art and design in the United States from 1961 to 1965 and obtained a MFA degree. Wong has served as Assistant Curator of the City Museum and Art Gallery, and Principal Lecturer of the School of Design of the Hong Kong Polytechnic. Currently he serves as an Adjunct Professor in the Department of Fine Arts, The Chinese University of Hong Kong, an Honorary Expert Advisor (Art) to the Leisure and Cultural Services Department of the Government of the HKSAR, a Committee Member of the Chinese Ink Painting Institute in Beijing, the Chairman of the Hong Kong Chinese Ink Painting Institute, and an Advisor to the Hong Kong Artists Association.

Wong was awarded study grant by the John D. Rockefeller III Fund in 1971, the Emeritus Fellowship by the Hong Kong Arts Development Council in 1998, and a Bronze Bauhinia Star Medal by the Government of the HKSAR in 2007. He was represented in the Sao Paulo Biennial of Brazil in 1961, the Shanghai Biennial in 1998, and the "China: 5,000 Years" presented by the Guggenheim Museum in New York and in Bilbao in 1998 and 1999 respectively. In 2006, the Hong Kong Museum of Art presented his major retrospective exhibition. Wong's works are collected by various major museums in Hong Kong and overseas, including the Hong Kong Museum of Art, National Museum of Fine Arts, Beijing, Shanghai Art Museum, British Museum, Boston Museum of Fine Arts, Art Institute of Chicago, Cleveland Museum of Art, Asian Art Museum of San Francisco, Sackler Museum of the Harvard University, and others.

Wong is one of the pioneers who introduced modernism to the Hong Kong art scene. He is a prolific master commanding a wide repertoire of subjects, in particular landscapes and cityscapes which blend design concepts and multi-media elements to create a new vocabulary and approach new horizons in contemporary ink art.

室雅何須大，花香不在多。此作背景，有纖幼直線，簡略呈現室內透視圖，以彰詩句旨意。彩點散布，或可表達花香感覺。



書興十五

Expression in Calligraphy #15

1999

水墨設色紙本橫幅鏡片 Horizontal scroll, ink and color on paper
34.5 x 55 厘米 cm

來源 Provenance

得自作者本人

Acquired directly from the artist

JIN Jieqiang (KAN Kit-keung) (1943 -)

生於廣東番禺。早年隨梁伯譽、周一峰和靳微天習中國畫，區建公習書法、篆刻。1964年開始在香港參加藝術比賽及公開展覽。1975年獲美國利蘭州大學物理學博士。

靳氏曾在中國、美國、香港和台灣舉辦個展三十八次，在世界各地參加聯展八十多次，其中包括1995年在台北美術館的三十年回顧個展。作品典藏包括香港藝術館、香港中文大學、美國駐莫斯科大使館、世界金融基金會、美國科學促進協會、希臘雅典 Copelouzos 美術館等以及多個機構和私人收藏。

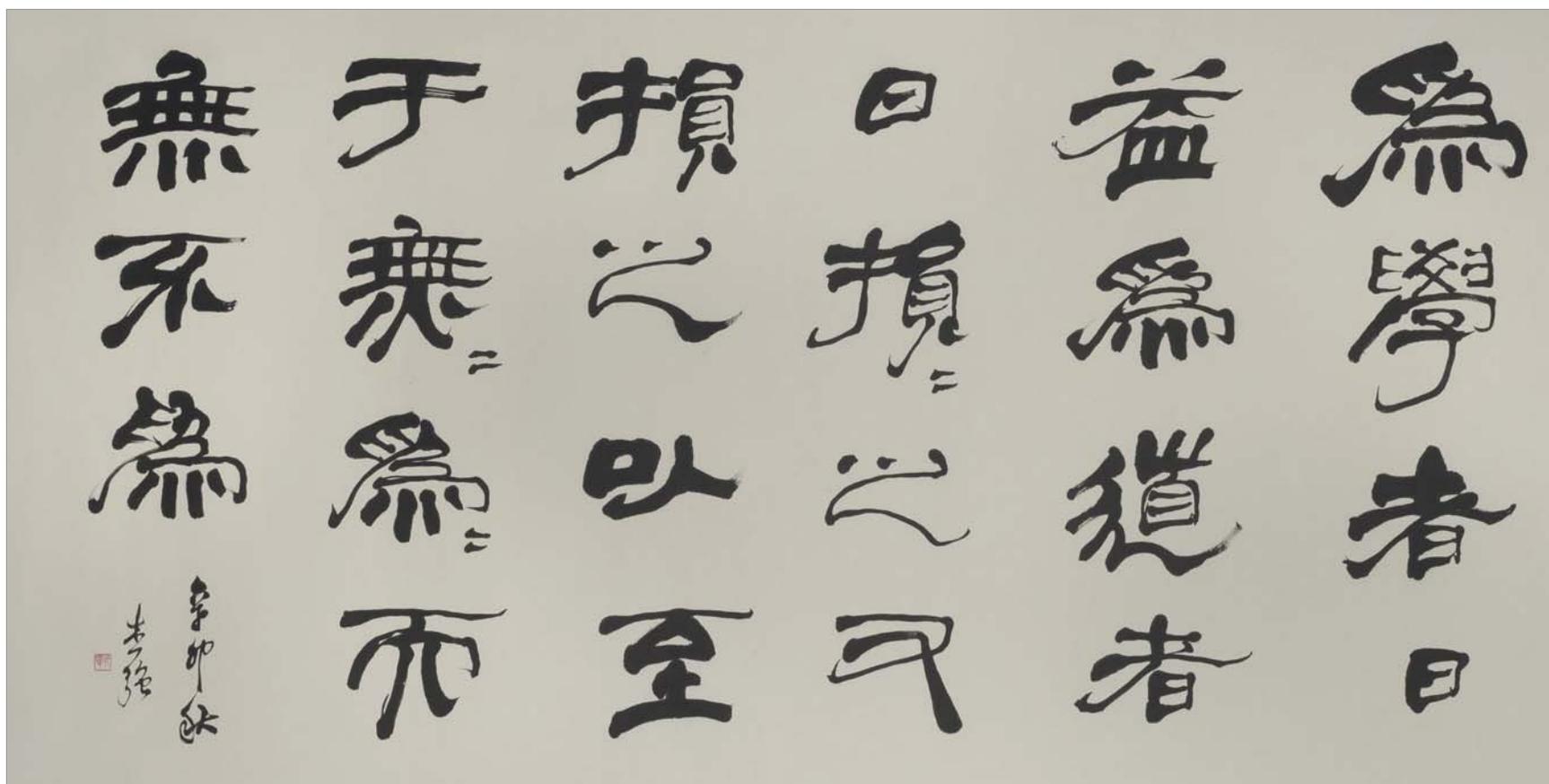
他的畫風從描寫香港郊野風景出發，漸入簡化抽象，而再演化為寫實，重新發展自己特有的繪畫語言，近年喜作激流瀑布，風格雖寫實但具抽象意味。書法兼擅各體，近年來亦好以書法創作裝置藝術。

Born in Panyu, China, Kan studied traditional Chinese painting with Leung Pak-yu, Chow Yat-feng and Kan Mei-tin and calligraphy and seal-carving with Ou Jiangong at an early age. He first exhibited his work and participated in art competitions in Hong Kong in 1964. He obtained his PhD degree in Physics at the University of Maryland in 1975.

Since 1975, Kan has held thirty-eight solo exhibitions at Hong Kong, China and USA, and has participated in more than eighty group exhibitions worldwide, including a major 30th Anniversary Retrospective exhibition at the Taipei Fine Arts Museum. His works are collected by the Hong Kong Museum of Art, The Chinese University of Hong Kong, American Embassy in Moscow, International Monetary Fund, American Association for the Advancement of Science and Copelouzos Museum in Athens, Greece, as well as many private and corporate collectors.

His painting has continuously evolved, from early use of traditional techniques in studies of rural Hong Kong landscapes, through a personal vocabulary of simplicity and abstraction, and then back to realism. In recent years, he has embarked on paintings of swirling water and waterfalls. His treatments are realistic, but often border on abstract visions. In calligraphy, he has established an individualistic style. In recent years, he also works on installations incorporating his calligraphy.

這篇隸書吸收了不少西漢簡牘的用筆和結體，但又融會了東漢隸碑的古樸和渾厚，旨在自由揮灑，輕重徐疾，隨意出之。故筆劃參差，方圓互濟，帶草帶篆，進入渾融一氣的境界。



隸書道德經

Daodejing (Classic of Virtue) in Clerical Script

2011

水墨紙本橫幅鏡片 Horizontal scroll, ink on paper

69 x 137 厘米 cm

來源 Provenance

得自作者本人

Acquired directly from the artist

WAN Qingli

(1945 -)

曾隨李可染習畫。中央美術學院美術史學士、中國畫碩士。美國堪薩斯大學哲學博士。曾任職北京畫院、中國畫研究院、美國納爾遜藝術博物館。1989年起於香港大學任教凡十七年，其後出任香港浸會大學視覺藝術院總監、講座教授。現居美國，為國際知名藝術史學者及畫家。

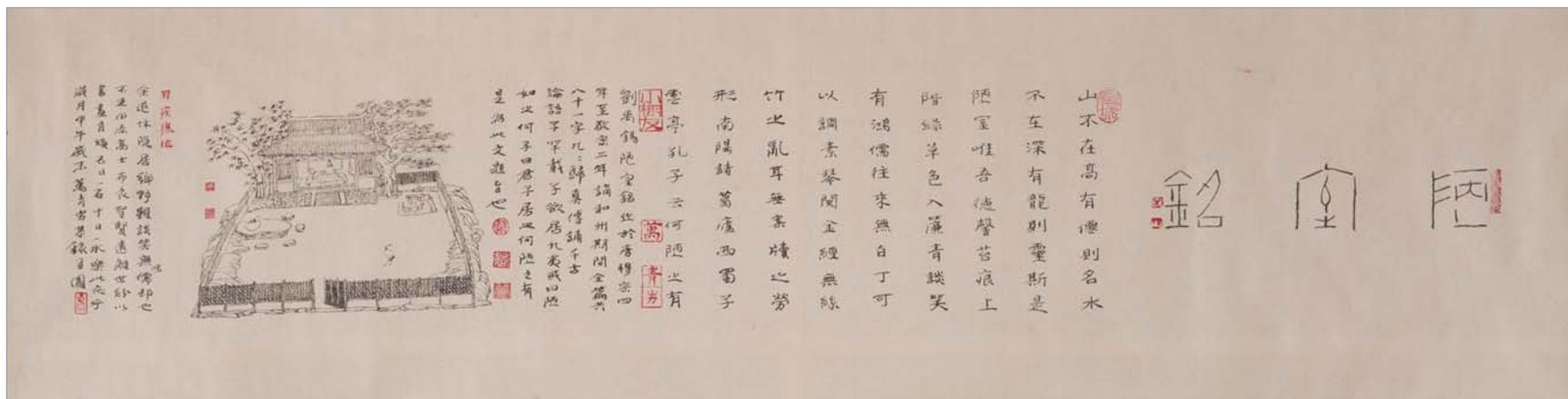
萬氏曾獲「吳作人藝術獎美術史論傑出成就獎」(2005)。作品曾廣泛於香港、北京、美國等地超逾十一次個展中展出。作品為中國美術館、故宮博物院、中南海、香港藝術館、香港大學、香港文化博物館及私人所收藏。

萬氏擅畫山水，間亦繪花鳥、人物、蔬果等題材，亦工書法。其畫用筆雄健豪邁、墨韻深濃。作品時帶諷喻意味，反映時事和人生的吊詭和荒誕，發人深思反省。

Wan learnt painting from Li Keran. He obtained a BA and MFA degree from the Central Academy of Fine Arts, China and a MA and PhD degree from the University of Kansas, USA. He worked at the Beijing Painting Academy, the Research Institute of Chinese Painting and Nelson-Atkins Art Museum, USA. He taught at The University of Hong Kong for seventeen years from 1989, and was then appointed the Founding Director and Chair Professor of the Academy of Visual Arts, Hong Kong Baptist University. He now lives in the USA and is a leading international scholar in art history and a renowned painter.

Wan was a winner of "Wu Zuren International Art Award for Distinguished Achievement in Art History and Theory" (2005). His works were widely exhibited in over eleven solo exhibitions in Hong Kong, Beijing and USA. His works are collected by China National Art Museum, Palace Museum, Beijing, Zhongnanhai, Hong Kong Museum of Art, Hong Kong Heritage Museum, The University of Hong Kong and private collectors.

Wan excels in painting landscapes, birds, flowers, figures, fruit and vegetables, as well as in calligraphy. His brush strokes are dynamic, vigorous and unrestrained and he is fond of using dense ink tones. Embedded with irony and paradox and reflecting the absurdity of life and society, his works often prompt us to reflect deeply on life.



陋室銘

Eulogy of My Humble Studio

水墨紙本橫幅鏡片 Horizontal scroll, ink on paper

35 x 138 厘米 cm

來源 Provenance

得自作者本人

Acquired directly from the artist



WU Jiyuan (NG Kai-yuen, K.Y. NG) (1946 -)

1968年於香港中文大學獲榮譽文學士學位。1970年繼承父業，經營中國藝術品包括古代陶瓷及書畫生意。1975年於香港藝術館任職助理館長一年。2001年創立「繼遠美術」。

自1990年以來，吳氏積極推廣中國近、現代書畫，並主辦多次展覽，包括「蛻變」(1990)、「水月風流」(1990)、「五眼三停以外」(1991)、「不枯崖」(1992)、「色籠墨染」(1993)、「聯徵雲集 — 現代中國水墨畫展」(與上海朵雲軒合辦，1996)、「嘉樹新苗 — 現代中國水墨畫展」(與紐約懷古堂合辦，1997)、「天孫雲錦 — 現代南京畫家作品展」(與紐約懷古堂合辦，2004)等。

吳氏精鑑賞、擅書法；得書畫名家指導，又廣泛研究唐宋諸家風格，將隸書意味融入行楷之間，形成個人面目。

Ng obtained his BA degree at The Chinese University of Hong Kong in 1968. In 1970, he inherited the family business from his father, which deals in Chinese works of art inclusive of antique ceramics, painting and calligraphy. In 1975, he spent one year serving as the Assistant Curator of the Hong Kong Museum of Art. In 2001, he established the "K Y Fine Art".

Since 1990, Ng has been actively promoting modern and contemporary ink painting and has organized a number of exhibitions, namely "Metamorphosis" (1990), "In the Literati Tradition" (1990), "Chinese Figure Painting" (1991), "The Verdant Cliff" (1992), "The Infinite Palette" (1993), "Contemporary Chinese Paintings" (1996) (jointly organized with Duo Yun Xuan of Shanghai), "The Flowering Field" (1997) and "Spring in Jinling" (2004) (both jointly organized with Kaikodo of New York).

Ng is an experienced art connoisseur and also excels in calligraphy. He learnt calligraphy from artist friends and has studied the styles of various masters of the Tang and Song dynasties. He incorporates the clerical style of the Han dynasty in his running and regular script to form a distinctive personal style.

尊前擬把歸期說未語春容先慘咽人
生自是有情癡此恨不關風月離歌且
莫翻新闕一曲能教腸寸結直須看盡
洛城花始共春風容易別 其一

洛陽正值芳菲節穠豔清香相間發
遊絲有意苦相縈垂柳無端爭贈別
杏花紅處青山缺山畔行人山下歇今宵
誰肯遠相隨惟有寂寥孤館月 其二

西湖南北煙波闊風裏絲簧聲韻咽
舞餘裙帶綠相垂酒入香腮紅一抹盃
深不覺瑠璃滑貪看六么花十八明朝車
馬各東西惆悵畫橋風與月 其三

別後不知君遠近觸目淒涼多少悶漸
行漸遠漸無書水闊魚沉何處問夜
深風竹敲秋韻萬葉千聲皆是恨故敲
單枕夢中尋夢又不成燈又燼 其四

甲午年九月霜降前三日錄歐陽修

玉樓春四首

吳繼遠書



行書歐陽修《玉樓春詞》四首

Four Odes Yulouchun (Spring at the Jade Tower) by Ouyang

Xiu in Running Script

2015

水墨紙本橫幅鏡片 Horizontal scroll, ink on paper

32.5 x 44.5 厘米 cm

來源 Provenance

得自作者本人

Acquired directly from the artist



OU Dawei (OU Da-wei)

(1947 -)

生於廣州。曾隨吳子復習書法及篆刻。曾於香港中文大學藝術系兼任講師、香港大學專業進修學院「書法文憑課程」導師。現為香港康樂及文化事務署專家顧問（藝術）。曾出版《區大為印譜》系列、書畫集系列《硯邊春雨》、《朱墨兩近》等。

區氏曾獲多個獎項，包括「市政局藝術獎」（書法，1989及篆刻項目，1998）、香港藝術發展獎（香港藝術發展局，1998）等。其作品多次於香港、中國及海外展出，包括入選多次「當代香港藝術雙年展」（香港藝術館，1981-94）、「市政局藝術獎獲獎者作品展」（香港藝術館，1990）、「香港藝術家系列：區大為」（1996）、「墨即是色 — 區大為作品展」（2013）等。

區氏兼擅繪畫、書法、篆刻，於傳統鑽研甚深。其山水畫用筆雄渾、墨韻淋漓而富於乾濕變化，更注重雲水山川的空間經營。其書法能綜合古文字及現代書法精萃、篆隸行草筆觸雄健、兼具古樸而靈動的氣韻。朱白文篆刻能於方寸中自出機杼，自成一家風範。

Born in Guangzhou, Ou studied Chinese calligraphy and seal carving with renowned artist and scholar Wu Zifu. He was a part-time lecturer in the Department of Fine Arts at The Chinese University of Hong Kong and a lecturer of the Diploma in Chinese Calligraphy programme at the School of Professional and Continuing Education, The University of Hong Kong. Currently, he is an Expert Advisor (Art) of the Leisure and Cultural Services Department, the Government of the HKSAR. His publications include the *Selected Seal by Ou Da Wei series, Flowing from the Inkwell, and Realm of Black and Red – Selected Brushwork by Ou Da Wei*.

Ou has received numerous awards including “Urban Council Fine Arts Award” (Calligraphy, 1989 and Seal Carving, 1998) and the “Award for Artistic Development” (Hong Kong Arts Development Council, 1998). His works have been selected many times into the “Contemporary Hong Kong Art Biennial Exhibition” (Hong Kong Museum of Art, 1981-94) and have been showcased in numerous exhibitions in Hong Kong, China and overseas, such as the “Urban Council Fine Arts Awards Winners Exhibition” (Hong Kong Museum of Art, 1990), “Hong Kong Artists Series: Ou Da Wei” (1996) and “Ink is Color – The Art of Ou Da-wei” (2013).

Ou has a profound knowledge of traditional Chinese art, and is prolific in Chinese painting, calligraphy and seal carving. His landscape paintings are infused with solemnity and solidity, displaying tonal gradations of ink. The dry and wet brush work has dynamism and vibrancy. His works are characterized by exemplary pictorial treatments of mountains, mist and streams. He has mastered various calligraphic styles such as seal, clerical, running and cursive scripts which show heroic vigor, archaic flavor and spontaneity of execution. Ou has also created his own style of seal-carving by manipulating different structures and strokes in the engraved or relief style.

這是作者的兩首自作詩。第一首寫懷舊的時空交錯；第二首寫從屏幕上見除白內障手術過程而引起的想像。作品以獨具風格的隸書寫成四屏，亦莊亦諧，與詩的內容極之配合。

隸書自作詩兩首

Two Self-composed Poems in Clerical Script
2014

水墨紙本四屏 Set of four panels, ink on paper
每屏 Each: 137 x 34 厘米 cm

來源 Provenance
得自作者本人
Acquired directly from the artist

婆娑老樹陰重
三百年前料已栽
突叟依稀

猶面善迷藏
桐下蔽身
來
又見中央公園老樹
常言
眼底

豈容塵巧度
金鍼阿堵
神驚得朦朧
求一醉

原來煩惱本緣真

觀除自內障手術

錄近作二首
二十零十四年冬
區大雲

葉民任，字少棲，書室名半閣，生於上海，師從上海中國畫院畫師、書法篆刻家來楚生先生習書法篆刻，也得篆刻家陳巨來先生指教。1982年移居香港，現為香港大學專業進修學院客席教授，並任中國藝術課程策劃。此外亦為廣東省書法家協會會員、西泠印社社員及香港書法篆刻學會藝術顧問，曾任香港藝術發展局審批員（視覺藝術，1999至2003年度）。

葉氏於1994年、1996年分別獲得「當代香港藝術雙年展」的市政局藝術獎（書法項目、篆刻項目），1998年獲香港藝術發展局頒發的「1999年視藝發展獎」。也曾獲得國內、日本的多項獎項。書法篆刻作品曾多次參加香港、中國內地、台灣、日本、韓國、美國及歐洲等地的展覽。在香港多次舉辦個展及師生展，並創立香港書法篆刻學會。其作品廣泛為海內外博物館、機構及私人收藏。

葉氏擅篆、隸、行、草各體書法，並在字裏行間糅合各體筆法結構章法，結體古拙放逸兼而有之，行筆流暢渾厚別具丰神，極有個人創意，開啟當代書法新風。他亦是卓有成就的篆刻家。

Yip Man-yam, alias Shaoqi with Studio name Bange (Half Studio), was born in Shanghai. He received tuition from Lai Chu-sheng, a prolific calligrapher, seal carver and a professor of the Shanghai Chinese Arts Institute, as well as from Chen Ju-lai, a renowned seal carving master. In 1982, Mr. Yip moved and settled in Hong Kong. Currently he serves as Adjunct Professor and Programme Organizer (Chinese Art) of the School of Professional and Continuing Education of The University of Hong Kong. He is a member of various art societies including the Calligraphist Association of Guangdong Province and the Xiling Seal Carving Society. He also serves as an art advisor of the Hong Kong Calligraphy and Seal Carving Society and a co-opt member of the Visual Arts Committee of the Hong Kong Arts Development Council (1999-2003).

Yip won the Urban Council Fine Art Awards in the Contemporary Hong Kong Art Biennial Competitions of 1994 and 1996 respectively with his calligraphy and seal carving. In 1998, he won the Visual Arts Award granted by the Hong Kong Arts Development Council. He also won numerous art awards in China and Japan. His works of Chinese calligraphy and seal carving were featured in many art exhibitions in Hong Kong, China, Taiwan, Japan, Korea, USA and Europe. He held several solo and joint exhibitions in Hong Kong as well, and was the founder of the Hong Kong Calligraphy and Seal Carving Society. His works are widely collected by various museums, institutions and private collectors.

Yip is a prolific calligrapher who has mastered various calligraphic styles such as the seal, clerical, running and cursive scripts. He makes use of the distinctive structures and brush styles of the various scripts by blending and modulating the structure of characters and the overall treatment. His calligraphic compositions are imbued with an archaic flavor and spontaneity, while his brush work is marked by fluidity and vigor. These features characterize his strong personal style and creativity and show the new face of modern calligraphy. Yip is also an accomplished seal-carver.



隸書范文瀾自題書齋

Self-inscription at the Private Studio
by Fan Wenlan in Clerical Script

水墨紙本立軸 Hanging scroll, ink on paper
152 x 31 厘米 cm

來源 Provenance

得自作者本人

Acquired directly from the artist



FENG Mingqiu (FUNG Ming-chip) (1951 -)

生於廣東。1956年移居香港，1986年後在紐約、香港、台灣三地不定期居留。2004年於英國劍橋大學任駐校藝術家。

馮氏作品曾在香港、中國、英美等國多次展出，包括「馮明秋個展」（台北市立美術館，1999）、「理性線」（英國劍橋大學，2004）、「深圳國際水墨雙年展」（深圳博物館，2008）、「承傳與創造 — 水墨對水墨」（上海美術館，2010）等。

馮氏擅書法、篆刻及雕塑。他將各體書法予以伸延和重組，並與圖象結合互動，動感強烈，創作書法新體逾百種如「風景字」、「飛機字」、「音樂字」等，開創書法新風。

Born in Guangdong and moved to Hong Kong in 1956. Fung has been dividing his time between Hong Kong, Taiwan and New York since 1986 onwards. He was the artist-in-residence at the Cambridge University in 2004. Fung's work has been featured in many exhibitions in Hong Kong, China, US, UK and elsewhere, such as a solo exhibition at Taipei Fine Arts Museum (1999), "Rational Line" (Cambridge University, UK, 2004), "International Ink Art Exhibition of Shenzhen, 2008" and "Legacy and Creations – Ink Art vs Ink Art" (Shanghai Art Museum, 2010).

Fung excels in Chinese calligraphy, seal carving and sculpture. He expands and reconstructs various calligraphic scripts to interact with images, making his pictorial compositions vibrant and dynamic. His highly evolved creativity has led him to develop over a hundred Chinese calligraphic scripts such the "landscape script", "plane script", "music script" and others.

書寫作為藝術表現形式，就是書法。

在書法探討過程的長河中，我認識到書法特質是時間而不是線條。還有就是；任何線條都有其美感所在，端看作者如何利用其特質，組織成感人的作品。

傳統書法寫在紙上、絹上、石上而無損其結構與價值，紙絹石除了作為載體之外，並沒有任何作用，如何激活這些載體，為書法加入新的能量，成為我思考重點之一。

基於以上的觀點和想法，我追尋的是；書法在後毛筆時代發展的各種可能，希冀延續書法的輝煌傳統。

時速音樂字

Speedy Music Characters

水墨紙本立軸 Hanging scroll, ink on paper
138 x 70 厘米 cm

來源 Provenance
得自作者本人
Acquired directly from the artist



XU Peizhi (CHUI Pui-chee)

(1980 -)

生於香港，師從翟仕堯老師及王冬齡教授。1999年皇仁書院畢業，先後獲香港中文大學藝術系學士、中國美術學院書法系碩士及博士學位。現任香港中文大學專業進修學院藝術及設計課程統籌、香港中文大學及香港科技大學兼任講師，講授書法、甲子書學會執行委員（學術）、石齋之友執行委員、中國美術學院現代書法研究中心研究員。

徐氏2012年獲「香港當代藝術獎青年藝術家獎」（香港藝術館，2012）。作品曾多次於香港、中國及海外展出，包括入選「香港藝術雙年展」（香港藝術館，2003，2005）、「西泠印社首屆中國書畫印展」（2005）、「香港當代藝術獎」展（香港藝術館，2012）等。個展包括「徐沛之書法作品展」（2001）、「墨象 — 徐沛之書法作品展」（2003）等。作品為香港藝術館、英國牛津大學阿什莫林藝術與考古博物館及私人收藏。

徐沛之擅書法、篆刻，尤精行草，行筆瀟灑放逸。近年他又從事繪畫，好畫昆蟲如蚊子、飛蟻等，佈局別具創意，筆觸細緻入微，設色雅麗；又蘊含社會喻意，當代個性強烈，反映香港年青藝術家探索的藝術新路向。

Born in Hong Kong, Chui apprenticed under Jat See-yeu and Professor Wang Dongling. After graduated from the Queen's College, Hong Kong in 1999, Chui took his first degree at the Department of Fine Arts of The Chinese University of Hong Kong. He studied his postgraduate degrees at the Department of Chinese Calligraphy at the China Academy of Art where he obtained Master of Arts and Doctoral Degrees. Chui currently teaches calligraphy courses at both The Chinese University of Hong Kong and The Hong Kong University of Science and Technology. Chui also serves as the programme coordinator at the School of Continuing and Professional Studies, The Chinese University of Hong Kong. He is an executive member of The Jiazi Society of Calligraphy and Friends of Shizhai, and a research fellow of Modern Calligraphy Research Center of China Academy of Art.

Chui won the "Hong Kong Contemporary Art Awards - Young Artist Award" (Hong Kong Museum of Art, 2012). His works were exhibited in Hong Kong, China and overseas, including the "Hong Kong Art Biennial Exhibition" (Hong Kong Museum of Art, 2003, 2005), "The 1st Exhibition of Chinese Calligraphy, Painting and Seal Carving of the Xiling Seal Carving Association" (2005), "Hong Kong Contemporary Art Biennial Award" (Hong Kong Museum of Art, 2013), etc. Solo exhibitions included "Calligraphy of Chui Pui-chee" (2001), "Ink Imagery: Calligraphic Works of Chui Pui-chee" (2003) and others. His works are collected by the Hong Kong Museum of Art, Ashmolean Museum of Art and Archaeology, University of Oxford and private collectors.

Chui excels in calligraphy and seal carving, in particular in running and cursive scripts, which are notable for their free and swift style. In recent years, he has also devoted himself to painting and often depicts insects such as mosquitoes and ants with clever pictorial compositions, meticulous brushwork and subtle colors. His paintings also carry social messages and have a strong contemporary identity, a new trend among the younger generation of ink painters in Hong Kong.

傳統書法系列：

書法貴乎傳承，我多年來研習歷代書法經典，體會古人書法的結體、用筆、章法和情感。我喜愛帖學書風，積累、沉澱和轉化，用自己書風書寫有深刻感受的詩文。

草書蘇軾戲書李伯畫馬好頭赤
Poem of Su Shi in Cursive Script
2015

水墨紙本立軸 Hanging scroll, ink on paper
205 x 69 厘米 cm

來源 Provenance
得自作者本人
Acquired directly from the artist

山西戰心亂世角柱時七稽也時升
講台三尖是海河亦信三出與坑六
官女虎子好頭古之仗海朱汴斜日景
教修子下華地存志心新想入銅歷

甲午年
沛心

繪畫 Ink Painting | 上海 Shanghai

全部作品均得自作者本人

All works are acquired directly from the artists



YAN Meihua

(1927 -)

江蘇蘇州人。現為中國美術家協會會員，上海市文史研究館館員。出身書香世家，幼承家訓，後師承顏文樑、吳湖帆、來楚生、江寒汀等先生，吸取百家而終集大成。

顏氏精擅畫歷史人物、寫意花卉，兼作山水、動物。其人物畫筆墨語彙豐富，人物的形象、神態、氣質以及畫面的章法、構思、設色等都非常精湛，並有獨創之處。出版有《顏梅華畫集》等。

A member of China Artists Association, Yan Meihua is a researcher in Shanghai Research Institute of Culture and History. Born into a family of scholars in Suzhou, Jiangsu province, Yan followed his family tradition in his teenage years and later studied painting under the well-known Chinese masters Yan Wenliang, Wu Hufan, Lai Chusheng, and Jiang Hanting, who provided him sources of inspiration for many of his paintings.

Yan is recognized for his paintings of historical figures and flowers, and is also noted for his works depicting landscapes and animals. With fine lines and elaborate details, his figure paintings show perfectly a variety of historical people with consummate pictorial composition, color scheme, and structure. His publications include *A Collection of Paintings by Yan Meihua*.

啟發我畫蘇東坡寒食詩圖，主要有兩方面的原因：其一，蘇東坡的坎坷經歷和人生態度對我的影響。我閱讀了不少蘇東坡的詩詞和文章，特別是蘇東坡從烏台詩案到貶謫黃州後所作的《前後赤壁賦》、《念奴嬌·赤壁懷古》、《寒食詩》等。蘇謫居黃州後，生活所迫，開荒種地，幅巾芒履，與田夫野老相從於溪谷之間，樂觀曠達。這些都為我創作人物畫提供了造型素材和環境素材。其二，蘇東坡的書法作品對我的影響。我臨摹過蘇的許多碑帖，他的性格特點、學問修養往往會發於筆墨之間，在他的字裡行間，我仿佛看到蘇當年書寫的情景。以上兩點是我創作此畫最基本的動機和願望。



蘇東坡黃州寒食詩圖

Su Shi in Banishment at Huangzhou and Composed a Poem
 for the Cold Food Festival

1985

水墨設色紙本立軸 Hanging scroll, ink and color on paper

67 x 130 厘米 cm



WANG Kewen

(1933 -)

浙江奉化人。畢業於華東藝術專科學校（今南京藝術學院）美術系。先後師承於張石園、賀天健、謝稚柳諸位先生。長期在上海戲劇學院舞美系從事山水畫教學、創作和中國美術史論的研究。現為中國美術家協會會員，黃賓虹研究會（全國）副會長、秘書長，中國藝術研究院特邀研究員，中央文史館書畫院研究員，上海市文史研究館館員，上海書畫院特邀畫師。享受國務院政府特殊津貼。

擅畫山水，所作作品蒼秀樸茂，風格清新淳厚。多次應邀赴美國講學並舉辦畫展。出版有畫集和中國美術史論二十餘種，如《中國近現代名家畫集——王克文卷》、《榮寶齋畫譜——王克文繪》、《山水畫意境創造與筆墨理法》、《中國繪畫》等。

Born in Fenghua, Zhejiang province, Wang Kewen was educated in East China Academy of Art (present-day Nanjing Institute of Art), where he received thorough training with guidance from professors Zhang Shiyuan, He Tianjian, and Xie Zhiliu. For years, he has worked at the Department of Art in Shanghai Theatre Academy, teaching landscape painting, working as a professional artist, and doing research on Chinese painting history. Currently, he is a member of China Artists Association, vice-president and secretary-general of Huang Binhong Research Society of China, guest researcher at Chinese National Academy of Arts, researcher at National Academy of Culture and History and Shanghai Research Institute of Culture and History, and guest painter at Shanghai Painting and Calligraphy Academy. Wang receives special government allowance from the State Council of China.

Wang Kewen specializes in landscapes with a rustic but refreshing style, and his works echo his realistic depictions of the beauty of nature. He has been invited several times by his colleagues in America for lectures and exhibitions. Among his publications are *Paintings by Well-known Chinese Artists: Wang Kewen*, *A Painting Guide*, *Context in Landscape Painting and Ink Brushstrokes*, and *Chinese Painting: an Introduction*.

中國畫創作要講傳承，這是學習中國畫文脈底蘊的基礎，師傳統是“承前”，有了基礎才能“啟後”，否則無源之水，無根之木。要有生活，這是藝術創作的源泉，古人所謂“外師造化”，即要用自己的眼睛去觀察世界，切忌“畫中畫”，老氣橫秋。要重筆墨，這是中國畫風格特點的審美基點，即使融合中西，亦要終止“以洋代中”。要求開拓，在創作過程中建立自主性的形式語言，進而不斷創新，體現時代性的審美風格。這應視為個性發展的必然趨勢和努力的目標。



層巒清曉圖

Clearing Sky amidst Layered Peaks

2015

水墨設色紙本橫幅鏡片 Horizontal scroll, ink and color on paper

90 x 97 厘米 cm



HAN WU

(1936 -)

浙江杭州人。畢業於上海行知藝術學校。曾任上海市第七、八屆政協委員，兒童時代社《哈哈畫報》主編。現為中國美術家協會會員，上海市美術家協會理事，上海書畫院畫師。

擅長人物畫，多以歷史人物作為創作主體，以他良好的文學素養，從古代文學中提煉出繪畫元素，塑造人物造型生動。曾多次在境內外舉辦展覽，1963年連環畫《五彩路》獲「第一屆連環畫繪畫獎」、1982年彩色連環畫《燈花》獲「全國連環畫二等獎」。出版有《韓伍畫集》、《小巷童年》、《詩經彩繪》等。作品為中國國家美術館收藏。

Born in 1936 in Hangzhou, Zhejiang province, Han Wu graduated from Xingzhi Institute of Art, Shanghai. He is currently a member of China Artists Association, Council member of Shanghai Artists Association, and guest painter at Shanghai Painting and Calligraphy Academy.

Han specializes in figure painting, and his works are mostly historical and are based on his understanding of ancient Chinese classics and literature. By deriving pictorial subjects from ancient literature, his figure paintings are enlivened with lively resonance. He has been invited several times for exhibitions in and out of China. His comic books, *Tibetan Kids and the Road* (1963) and *Lady Snuff* (1982), were awarded the third prize and second prize, respectively, in "National Awards for Comics". His publications include *Paintings by Han Wu*, *Childhood in the Lane*, and *Illustrated Book of Songs*. His paintings are collected by National Art Museum of China.

我自幼喜歡京劇，常從收音機中聽取京劇的唱段，逐漸熟悉了生、旦、淨、丑名角的演唱，尤其是四大名旦。對他們的演唱特點，也有朦朧的認識。青年時代有機會時常到劇場去看戲，使我知道京劇的“以舞為容，以歌為聲”，千姿百態具是美的化身。以梅蘭芳先生為首的四大名旦，他們是程硯秋、荀慧生、尚小雲，他們的演唱和表演身段，以及塑造的人物各有千秋，無疑是我們中華名族特有的藝術瑰寶。

我平時看戲，習慣於現場寫生，時間長了，竟保留了許多京劇的速寫本子，在這次對四大名旦的繪畫中也起了作用。

京劇四大名旦

Four Renowned Peking Opera Actors Playing as Actress
2015

水墨設色紙本立軸，一組四幀

A set of four hanging scrolls, ink and color on paper

各 Each: 77 x 45 厘米 cm

尚小雲

梨園之大
名旦之程
視秋而演
角色典雅
幽靜恰如
霜天白菊
唱腔細膩
考究似
有愈貼入
微之美感
聽主不
從客有
味特別是那細若
游絲若有若無之
尾音尤見功夫其
代表化寫意幽淚鎖
麟、襄荷后宮殿
紅樓二尤著

四大名旦
之尚小雲
素有鐵
嗓銅喉之
稱而武
戲也深
有道詣
其代表
劇如梁
紅旦漢的
紀雲雲皆
有體現
文到兼備
之才能寫
了提攜
甘居配角
他演昭君
出塞哭出
了漢明妃
的思想情
感唱出了
漢家兒女
離故鄉悵
國枕之
惆悵甲午
歲尾張



程硯秋

梨園之大
名旦之程
視秋而演
角色典雅
幽靜恰如
霜天白菊
唱腔細膩
考究似
有愈貼入
微之美感
聽主不
從客有
味特別是那細若
游絲若有若無之
尾音尤見功夫其
代表化寫意幽淚鎖
麟、襄荷后宮殿
紅樓二尤著

尋跡折甲午降夕猶憶雪之



梅蘭芳

京劇之大
名旦之
梅蘭芳
的表演藝
術可以一個
美字概括
之他百練
功夫始自
然表演
真實且
多動其唱
腔做到音美腔圓
合乎音律無腔不
新無腔不似舊聽
主恬適悅耳優美
美譽常與代表
化爲貴妃醉酒以穆
桂英掛帥等

甲午年張



荀慧生

伶界之大
名旦之
荀慧生
在塑造
諸多古
代才女之
同時也把
一些小家
碧玉之環
弄推上舞
台中心
讓其吐
心腹中不平之鳴
演唱以情賦聲十分
動人其表演是生
活化益顯純真少女
嬌憨活潑之態
態代表劇目有金玉
奴紅樓二尤著

乙未年張





HU Zhenlang

(1938 -)

浙江永康人。1963年畢業於浙江美術學院中國畫系（現為中國美術學院），同年任職於上海市美術家協會至1999年。現為國家一級美術師，上海市黃浦畫院院長，中國美術家協會會員，上海市美術家協會多屆理事，上海市文史研究館館員，上海中國畫院兼職畫師，中央文史館書畫院研究員等。

擅長國畫人物、山水。《獸醫姑娘》、《源遠清流》、《秋山晨韻》、《天目清風》等多件作品入選「全國第五至第八屆全國美展」；作品《新安江畔》入選「中國近現代畫展」並赴美國十大城市巡展。作品《家鄉雨露》、《春曉》、《灕江帆影》等分別榮獲「上海市大型美展一等獎」、「上海市首屆文學藝術三等獎」和全國美展佳作展、日本大型國際美展金獎等。出版有《胡振郎畫集》、《胡振郎山水百景畫集》、《怎樣畫水墨山水》、《山水技法》等。

Born into a family in Yongkang, Zhejiang province, Hu Zhenlang graduated from the department of Chinese painting, Zhejiang Academy of Fine Arts (present-day China Academy of Art) in 1963. He worked ever since at Shanghai Artists Association till 1999. A first-class painter, he is currently president of Shanghai Huangpu Academy of Painting, a member of China Artists Association, a researcher in Shanghai Research Institute of Culture and History, guest painter of Shanghai Chinese Painting Academy, and researcher at National Academy of Culture and History. He has been on the board of Shanghai Artists Association for years.

As a recognized award-winning artist who excels in painting figures and landscapes, Hu's paintings, including *A Young Woman Veterinarian*, *Clear Stream*, *Autumn Morning in a Hill*, and *Pleasant Mountain Breezes*, were featured in several National Fine Arts Exhibitions. His *Riverside in Xin'an* was included in the "Exhibition of Paintings in Modern and Contemporary China", a touring exhibition which was staged in ten cities in the US. He was awarded various honors for his works *Wet with Dew*, *Early Spring*, and *Boats in Lijiang River* at "Grand Painting Exhibition of Shanghai", the "1st Shanghai Awards for Literature and Arts", "National Exhibition of Award-winning Paintings", and "International Painting Exhibition" in Japan. His publications include *Paintings by Hu Zhenlang*, *Landscapes by Hu Zhenlang*, *How-tos for Watercolors and Landscapes*, and *Techniques for Landscapes*.

我們經常講中國畫創作的出新，重要的是指意境上的創新。古畫論中常有“意存筆先”或“意在筆先”，其含義即要求創作作品之初，應有一定的立意。在創作過程中，對表現形式和技法的不斷嘗試和追求是必須的，而努力求索深化作品的立意構思，更不容忽視。俗話說“江山如畫”，這是形容讚美大自然的，但是要他真的畫，就有一個如何表現的問題。自然美應為藝術美所取代，藝術美也應更高於自然美，更能啟人深思，閃耀藝術的光彩。

林泉高致

Lofty Woods and Streams

2011

水墨設色紙本直幅鏡片 Vertical scroll, ink and color on paper
138 x 68 厘米 cm



林泉高致
辛卯年春胡松郎画

GONG Jixian

(1939 -)

祖籍北京。畢業於中央美術學院中國畫系。師承李苦禪、李可染、郭味蕓、田世光、俞致貞、王雪濤諸先生。現為中國美術家協會會員，上海市美術家協會理事，上海中國畫院兼職畫師，上海書畫院畫師，上海市文史研究館館員，中央文史研究館畫師。

擅長水墨大寫意花鳥畫、指畫及工筆花鳥。作品既有北方大寫意花鳥的形態，又有南方海上大寫意的神韻，充分表現了他嫺熟的筆墨技巧和藝術追求。作品多次在境內外展出及發表。出版有《龔繼先畫集》、《龔繼先小品集》、《怎樣畫荷花》等。

Born in Beijing, Gong Jixian graduated from the Chinese Painting Department, China Central Academy of Fine Arts, where he studied under artists Li Kuchan, Li Keran, Guo Weiqu, Tian Shiguang, Yu Zhizhen, and Wang Xuetao. He is currently a member of China Artists Association, a council member of Shanghai Artists Association, a guest artist in Shanghai Chinese Painting Academy, a researcher in Shanghai Research Institute of Culture and History, and a painter in Shanghai Research Institute of Culture and History.

Gong is best known for his ink works of flowers and birds in a free style, finger painting and *gongbi* fine line paintings of flowers and birds. He combines the free expressive style of the Northern School of bird-and-flower painting and the essence of the Shanghai School of bird-and-flower painting, showing his mastery of ink and brush techniques and artistic pursuit. His paintings have been included in various exhibitions and widely published in China and overseas. Among his publications are *Paintings by Gong Jixian*, *Genre Paintings by Gong Jixian*, and *How to Paint Lotus Flowers*.

駿馬秋風冀北，杏花春雨江南，這是屬於文學的，也是屬於美學的。北地胡笳、南朝金粉，歷來北地畫家豪爽尚質，所以大都骨力雄強，南方畫家婉約尚文，所以大都墨韻秀麗。我出生於北京，青年以後服務於上海，因而作品很自然的具備了雄渾的氣魄且具備了水情墨韻的發揮，收南北地域文化的滋養，用比擬及象徵的手法抒發對生活的感受和熱愛，形成了簡、靜、拙的鮮明個人風格。

梅蘭竹菊

Plum Flowers, Orchids, Bamboos and Chrysanthemums
2015

水墨設色紙本立軸，一組四幀

A set of four hanging scrolls, ink and color on paper

各 Each: 138 x 35 厘米 cm



韓天衡

HAN Tianheng

(1940 -)

號豆廬、近墨者、味閑，別署百樂齋、味閑草堂、三百芙蓉齋。現任上海韓天衡文化藝術基金會理事長、中國藝術研究院中國篆刻藝術院名譽院長、上海中國畫院顧問（原副院長）、國家一級美術師、享受國務院特殊津貼專家、上海市書法家協會首席顧問、西泠印社副社長、上海吳昌碩藝術研究會會長、吳昌碩紀念館館長、中國石叢博物館館長。並任中國社會科學院研究生院、上海交通大學、華東師範大學藝術研究所等多所高等院校教授。

擅書法、國畫、篆刻、美術理論及書畫印鑒賞。曾多次被專業媒體、專業機構評為全國傑出書法、篆刻家。作品曾獲日本國文部大臣獎、上海文學藝術獎等、中國書法最高獎「蘭亭獎·藝術獎」榜首。曾多次在中國港澳臺地區及日本、新加坡、德國等國家舉辦個人展覽。作品被大英博物館等國內外博物館、藝術館收藏。出版有《中國篆刻大辭典》（主編）、《韓天衡畫集》、《韓天衡書畫印選》等專著近百種。

2013年10月，收藏有他個人捐贈國家的1136件藝術珍品、佔地14000平方米的韓天衡美術館在上海嘉定正式開館。

Han is variously known by the literary and art names of Doulu, Jinmozhe ('Ink Aficionado'), Weixian ('Savoring Leisure') and uses signatures including Bailezhai Studio ('of a hundred delights'), Weixian Caotang Studio ('leisure hut') and Sanbai Furong Zhai Studio ('of three hundred water lilies'). He is currently executive director of the Han Tianheng Foundation of Culture and Art. His other credentials include honorary director of the China Seal Carving Art Academy of the China Art Research Institute, adviser to (and formerly deputy director of) the Shanghai Chinese Painting Academy, State-certified Class I art master, expert-recipient of a special grant from the State Council, chief adviser to the Shanghai Calligraphers' Association, deputy director of the Xiling Seal Art Society, director of the Shanghai Wu Changshuo Art Research Association, director of the Wu Changshuo Memorial Museum, director of the China Museum of Stone Carving, and professorship at various times at the graduate school of the China Social Sciences Academy, the Shanghai Jiao Tong University, the School of Art of the East China Normal University, etc.

Han excels in calligraphy, traditional Chinese painting, seal carving, art theory and is a connoisseur of calligraphy, painting and seal carving. He was on several occasions recognized by media and organizations in the disciplines concerned as outstanding calligrapher and seal carving artist on a national level. Awards he received for his works include the "Minister of Education and Culture Award of Japan", the "Shanghai Literature and Art Award", "first prize of the Lanting ('Orchid Pavilion') Art Award", the highest honor for Chinese calligraphy. Venues that hosted his solo shows include, in addition to China proper, Chinese regions of Hong Kong, Macao and Taiwan, Japan, Singapore and Germany. Some of his works are represented in the collections of museums at home and abroad, including the British Museum. His publications, close to a hundred, include *Dictionary of Chinese Seal Carving (chief editor)*, *Collection of Han Tianheng's Paintings*, *Selected Works of Calligraphy and Painting of Han Tianheng*.

In October 2013, the Han Tianheng Art Museum was formally inaugurated in Jiading, Shanghai. The 14,000 square meters museum houses 1,136 precious works of art that he donated to the State.

斑斕夏色

Brilliant Colors in Summer

2012

水墨設色紙本鏡片 Vertical scroll, ink and color on paper
97 x 66 厘米 cm

藝術貴打通盤活。骨骼，肌肉，血脈，神經，穴位，辯證為用始為活且通。藝術的各個學科和門類像一隻大馬蜂窩，如若持之以恆，由約而博地把緊挨著的書、畫、詩、文、印等蜂穴間薄壁打通，必能左右逢源，產生神奇的複合化學效應。然而，打通盤活大不易，需要靠度年如日般的讀書、思考、體悟、歷練和踐行。

西園晚濟
 浮嫩涼開
 樽傍葡萄
 菊賞滿深
 高榜紫絡
 索一枝斜
 彈金琅璫
 新薑未偏
 牛酒北高
 深支離倒
 復扶若欲
 滿盤堆馬
 乳英辭跡
 竹引龍葵

壬辰夏月
 蘇唐賢
 書
 庚子年
 庚子年
 庚子年



YANG Zhengxin

(1942 -)

號野鶴，祖籍上海。畢業於上海美術專科學校大學部中國畫系，師承江寒汀先生。現為中國美術家協會會員，上海中國畫院畫師，上海市美術家協會常務理事，中國畫藝術委員會委員，上海大學美術學院兼職教授。國家一級美術師。

作品多次參加國內外重要展覽，曾在澳大利亞、加拿大、新加坡等國及上海美術館舉辦個展。出版有《中國近現代名家畫集—楊正新》等。

Known also by the pseudonym of Yehe, Yang Zhengxin was born in Shanghai. He was educated at Department of Chinese Painting, Shanghai Academy of Fine Arts, where he studied Chinese painting with Jiang Hanting. A first-class painter, he is currently a member of China Artists Association, an artist in Shanghai Chinese Painting Academy, the executive director of Shanghai Artists Association, a member of the Committee of Chinese Paintings, and guest professor at the Department of Fine Arts of Shanghai University.

He has held one-man exhibitions in Shanghai Art Gallery and in galleries in Australia, Canada, and Singapore. Among his publications is *Paintings by Modern and Contemporary Chinese Artists: Yang Zhengxin*.

卡通趣味的誇張形體、簡約的線條勾勒、朦朧如壁畫般的神秘莫測、色彩絢爛的大膽潑墨，都是我非常熱衷的創作語言，而這種種表現手法正是年輕人的最愛。除此之外，值得強調的還有作品的內容，誰說國畫上只可以是山水花鳥？凡是你生活中見到的，渴望展現的東西都可以用筆墨描繪出來，形式也無須拘泥。畫家要充分利用手中的畫筆表達心靈暢想和自由，只要記得跟上人們的思維觀念，生命將永葆青春！

春花 · 夏荷 · 秋月 · 冬雪

Spring Flowers, Summer Lotuses, Autumn Moon and Winter Snow
2015

水墨設色紙本斗方鏡片，一組四幀

A set of four square scrolls, ink and color on paper

各 Each: 68 x 68 厘米 cm



XIAO Haichun

(1944 -)

別署抱雪齋、煙雲堂，江西豐城人，畢業於上海工藝美術學校。現為中國工藝美術大師、上海市美術家協會會員和中國畫藝術委員會委員、上海中國畫院兼職畫師、上海書畫院藝術委員會主任、上海市突出貢獻專家協會會員、上海師範大學教授和碩士生導師。

擅作山水畫。作品在上海、北京以及香港、中國台灣參加展出，並在台灣、香港、北京、上海舉辦個人畫展。出版有《蕭海春畫冊》、《深山問道》、筆墨系列《煙雲自在》等多種作品專集。

Xiao variously signs himself "Baixue Zhai" Studio ('embracing snow') and "Yanyun Tang" Studio (of 'mist and clouds'). He was born in Fengcheng, Jiangxi province. He graduated from the Shanghai Art and Crafts College. His credentials include State-certified Master of Art and Crafts, member of the Shanghai Artists Association, member of the Chinese Painting Art Committee, master painter of the Shanghai Chinese Painting Academy, chairman of the Art Committee of the Shanghai Academy of Calligraphy and Painting, member of the Shanghai Association of Experts with Outstanding Contributions, professor at the Shanghai Normal University and mentor to master degree candidates at the University.

He specializes in landscape painting. His works have been exhibited in Shanghai, Beijing, and Chinese regions of Hong Kong and Taiwan, all of which have hosted his solo shows. His publications include "Collection of Xiao Haichun's Paintings," "Shen Shan Wen Dao" ('Asking the Way Deep in a Mountain') and the ink painting series "Yan Yun Zi Zai" ('Mist and Clouds').

我欽慕石濤和石溪，額齋名曰「二石齋」；轉而服膺八大山人，遂額齋名曰「抱雪齋」，又醉心董玄宰，更齋室名曰「煙雲堂」。於此更迭中，或可略知我的意趣之所在。於書齋之中，坐擁萬卷書冊，執握一管毛錐，臨池寫畫；暢和平靜之餘，或電話神聊，或擇席小桌，或登山臨水——我能以此為終老之業，則不虛此生矣。

元人詩意圖

Landscape in the Style of Yuan Masters

2012

水墨設色紙本立軸 Hanging scroll, ink and color on paper

141 x 37 厘米 cm



晴窗亭子倚西晚
高柳疏林出石
间苍翠亦逐溪
而去三留
景深空幽
山入神忘
徐子书



HAN Shuo

(1945 -)

浙江杭州人。畢業於上海大學美術學院中國畫系。現為上海中國畫院藝術委員會主任，中國美術家協會中國藝術委員會委員，中國畫學會副會長，上海市美術家協會中國畫藝委會主任，上海市文學藝術界聯合會委員，上海大學美術學院兼職教授，享受國務院政府特殊津貼，國家一級美術師。

韓氏以人物畫見長。

Born in Hangzhou, Zhejiang province, Han Shuo graduated from the Department of Chinese Painting of College of Fine Arts, Shanghai University. He is currently the director of the committee of arts in Shanghai Chinese Painting Academy, a member of the Committee of Chinese arts in China Artists Association, vice director of Chinese Painting Association, director of Chinese Painting Committee in Shanghai Artists Association, committee member of Shanghai Association for Writers and Artists, and guest professor at the Department of Fine Arts of Shanghai University. Han is a first-class painter and receives special government allowance from the State Council of China.

Han Shuo is best known for his figure painting.

我們常常要求用筆用墨要有品質，線條要有魅力，這對中國畫是至關重要的，是中國畫形式美的體現，也是畫家成熟與否的重要標誌。但是當筆墨離開形象塑造就毫無意義了，所謂皮之不存，毛將焉附，一件作品，只有當筆墨和造型融合在一起，才是完美的。



西域風情

Figures in the Western Territories

2015

水墨設色紙本斗方鏡片 Square scroll, ink and color on paper
68 x 68 厘米 cm



CAI Daxiong

(1946 -)

祖籍上海。自幼習畫，師從喬木先生。現為上海市美術家協會會員，高級美術師。

擅長花鳥、山水畫。作品多次應邀參加美國、墨西哥、日本等國家的交流展，在新加坡和中國台灣、香港等國家和地區舉辦個展。出版有《裝飾、畫藝、境界》、《大雄所見》等。

Born in Shanghai, Cai Daxiong started to study painting in his teenage with Professor Qiao Mu. Cai is a senior artist and a member of Shanghai Artists Association.

Cai Daxiong specializes in flowers, birds, and landscapes. He has been invited for exchange exhibitions in America, Mexico, and Japan, and he had held one-man exhibitions in Singapore, Taiwan, and Hong Kong. His publications include *Decoration, Arts, and Living* and *My Own Perspectives*.

層林瀟湘圖，取材古老，表述時尚，她通過畫面的色彩效果，層次表達，光感運用以及風雲變幻的環境裡不斷產生自然演化而來的新手筆，來塑造中國畫的新形象。從明人疏影橫斜的樸素積累，到搖曳風雨的層林深深，經過渲染、疊加、烘托出千枝萬葉的厚度，給欣賞者帶來了無窮的聯想。為滿足現代人對現代藝術品的欣賞有著豐富多彩的需求，我在作品的用途上，既讓讀者感到中國畫傳統理念的“用筆”技巧，又感覺到是中國畫的一種創新。

以此種創作手法，表達了自己對中國畫必須與時俱進的一種渴望和追求。



層林瀟湘圖

Cranes amidst Bamboo Grove

2015

水墨設色紙本橫幅鏡片 Vertical scroll, ink and color on paper
84 x 100 厘米 cm

王守中

WANG Shouzhong

(1949 -)

女。現為上海工藝美術學院副教授，高級工藝美術師，上海市美術家協會會員，上海書畫院畫師，名家後裔書畫聯誼會理事，恆源祥香山畫院畫師。

擅畫山水。自幼受父親王康樂先生嚴格的訓練下，大量臨摹歷代山水畫精品。傳統繪畫功底深厚，所作山水畫形神兼備，講究筆墨色彩。作品入選全國美展，五次參加「上海藝術博覽會」。在山東「濟南畫院」，上海「敬華藝術空間」舉辦個人畫展。出版有《寫意山水十招》等。

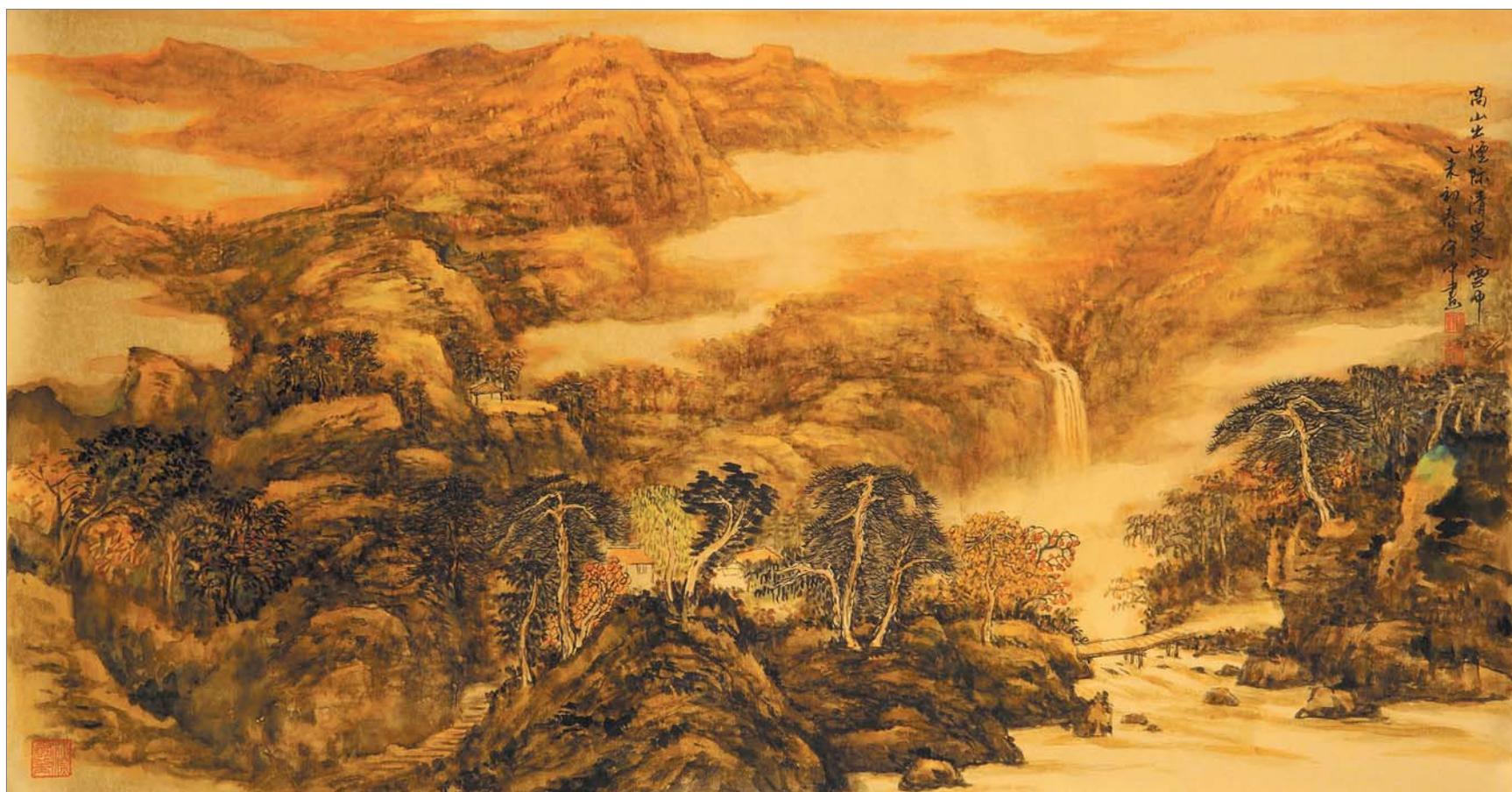
Female. Wang Shouzhong was born in Shanghai. Currently, she is associate professor and senior artist at Shanghai Art and Design Academy, a member of Shanghai Artists Association, an artist at Shanghai Painting and Calligraphy Academy, a painter for Hengyuanxiang Xiangshan Academy of Paintings. She is also a council member for Association of Descendants of Well-known Artists.

She specializes in landscape painting. She started to learn how to paint in her teenage with her painter-father, Wang Kangle, who advised his daughter to learn by studying and copying masterpieces of ancient masters. With the thorough grounding in landscape painting, she is able to create a perfect balance between form and spirit with mastery of ink, brush work and colors. Her paintings were featured in National Fine Arts Exhibitions and she has been exhibiting her works at Shanghai Art Fair in the past years. She held solo exhibitions in Jinan Academy of Paintings in Shandong province and Jinghua Art Space in Shanghai. Among her publications is *Ten Skills for Landscape Painting*.

中國山水畫對自然景色的描繪，是主觀把握，意象表現，在感悟中萌發啟示，景由心生，然後通過材質的運用，經由藝術語言表達出來，所謂“外師造化，中得心源”。

這幅金箋畫以橫構圖表現破石疊砌，樹木繁茂，小橋流水，群山遠岫，在雲煙繚繞下若隱若現的景象，色彩以暖色調為主，氣韻生動，用傳統皴法塑造形體，使畫面富有厚重壯實的美感，實中有虛，留白處呈現金光燦燦，富麗堂皇的典雅效果。

隨著時代的發展，中國畫的形式趨向多樣化，人們的審美要求越來越豐富，我畫山水，亦如黃賓虹先生說的：“山水畫乃寫自然之性，亦寫吾人之心。”



高山出煙際 清泉入雲中

Mist and Clear Stream amidst Majestic Mountains and Clouds
2015

水墨設色金箋橫幅鏡片 Horizontal scroll, ink and color on gold paper
55 x 104 厘米 cm



LAO Jixiong

(1950 -)

上海人。自幼習畫。師從著名畫家和鑒定家謝稚柳先生。1983年起隨師參加中國古代書畫巡迴鑒定工作，歷時八年，過目歷代名家書畫十餘萬件。1972年起任職於上海博物館，從事書畫整理和鑒定工作。現為遼寧省博物館、安徽省博物館特邀研究員，西泠印社社員，江蘇省華僑書畫院理事，中國書畫收藏家協會理事，上海朵雲軒聯誼會會員。

擅作山水畫，1970年所作中國畫《鄉郵員》、《農村草藥房》首次參加「上海美術大展」並在各大報刊發表。1990年以來，在美國、日本、瑞士、中國台灣及各地博物館、美術館舉辦展覽，作品為多家博物館、美術館收藏。出版專著《鑒畫隨筆》、《中國古代書畫鑒定實錄》(九卷)等。

Born in Shanghai, Lao Jixiong began to learn painting in his teenage with Xie Zhiliu, a recognized painter and connoisseur. For the eight years since 1983, Lao Jixiong travelled around China with Xie to authenticate more than a hundred thousand pieces of ancient calligraphic works and paintings. He started his career as an appraiser and researcher in Shanghai Museum in 1972. He is currently a guest researcher in provincial museums in Liaoning and Anhui, a member of Xiling Seal Carving Society, council member of Painting Academy of Overseas Chinese in Jiangsu province and Collectors Association of Chinese Calligraphy and Paintings, and member of *Duoyunxuan* Society of Shanghai.

Lao Jixiong is best known for his landscapes. As early as 1970, he participated for the first time in the "Exhibition of Fine Arts of Shanghai" with his works *Countryside Postman* and *Traditional Chinese Drugstore* featured. Since 1990, he has held solo exhibitions in galleries and museums in America, Japan, Switzerland and many provinces in China, including Taiwan. His works are also collected by various museums. His publications include *Authenticity of Paintings* and a nine-volume *My Appraising Ancient Paintings and Calligraphic Classics*.

畫有六法，古已有之，然六法之首當謂氣韻生動，這是藝術創作的最高階段。所謂氣韻，即是畫家通過筆墨、構圖來表達畫面的意境和畫家的內心語言。董其昌曾言氣韻不可學，此乃生而知之，但也有學得處，讀萬卷書，行萬里路。就中國山水畫家而言，這是必須遵循的宗旨，畫到老、學到老，搜遍奇峰打草稿，不求形似，但以氣韻取勝。這也是我在書畫創作上追求的最終目標。

樹裏人家

Dwellings amidst Tree Groves

2015

水墨設色紙本立軸 Hanging scroll, ink and color on paper

108 x 60 厘米 cm



村裏人家在崦西
山迴水抱路常迷
野人倦極
巖石蒼時有
鳥聲雜鳴啼
乙未初春
沈炯寫於滬上





CHE Pengfei

(1951 -)

山東萊陽人。畢業於上海師範大學。師承任書博、陸儼少先生。現為中國美術家協會會員，上海市美術家協會理事。國家一級美術師。曾任上海中國畫院副院長、上海書畫出版社國畫編輯室主任。

擅長山水畫。曾在新加坡國家博物館舉辦個展。出版有《上海中國畫院畫家作品叢書·車鵬飛》、《車鵬飛書法楹聯集》等。

Born in Laiyang, Shandong province, Che Pengfei graduated from Shanghai Normal University, where he studied under professors Ren Shubo and Lu Yanshao. With the professional title of first-class artist, he is currently a member of China Artists Association and council member of Shanghai Artists Association. He worked as the vice director of the Shanghai Painting Academy and director of Chinese painting section in Shanghai Press of Calligraphy and Paintings.

He is best known for his landscape paintings. He held his one-man exhibition at National Museum of Singapore and among his publications are *Collections of Paintings from China Shanghai Painting Academy: Che Pengfei* and *Calligraphic Couplets by Che Pengfei*.

此圖以青綠兩種重色為主色調，表現山農田作的場景。幽泉曲折，鳴澗奔流；松竹蔭濃，掩映田舍，山地回綠，田翁勞作；遠山環抱，晴光一片。整幅畫面，構圖飽滿，於密實處見疏朗，於沉厚處見靈動，是以傳承有序的筆法表達現實場景的一種開拓，體現了追求渾樸自然的藝術方向。

春田曉色

Morning Colors on the Spring Paddy Fields

2014

水墨設色紙本斗方鏡片 Square scroll, ink and color on paper
69 x 69 厘米 cm



GU Qianxin

(1952 -)

上海人。自幼喜愛繪畫，師承著名花鳥畫家張守成先生。現為上海書畫院畫師。

擅長工筆花鳥畫。自上世紀九十年代起先後多次在上海朵雲軒，深圳博物館等舉辦個展；1991年作品赴美國國際藝術中心展出。眾多作品被選入《中國畫百家論壇》、《吳湖帆紀念集》、台灣《藝術新聞》、中華人民共和國成立六十周年《全國著名畫家作品集》等畫冊。出版有專集《顧潛馨畫集》、《顧潛馨工筆禽鳥》等。

Born in Shanghai, Gu Qianxin began to learn painting in his teenage with Zhang Shoucheng, a well-known artist of flower and bird paintings. Currently, he works for China Shanghai Painting Academy.

Gu is best known for his *gongbi* fine line paintings of flowers and birds. Since 1990s, he has held several solo exhibitions in *Duoyunxuan* Gallery in Shanghai and Shenzhen Museum in Guangdong province. In 1991, he exhibited at the International Music Center of America. His works are published in various catalogues such as *Traditional Chinese Paintings by Well-known Artists*, *Paintings in Honor of Wu Hufan*, *Art News* in Taiwan, and *Paintings by Renowned Chinese Artists*, a collection in celebration of 60th anniversary of the founding of the People's Republic of China and among his publications are *Selected Paintings by Gu Qianxin* and *gongbi Paintings of Birds by Gu Qianxin*.

描寫初秋樹上三隻不同開裂的石榴，還有因果熟而棲於石榴樹上的斑鳩。斑鳩用較為細膩的方法描繪出它腹部柔軟的絨毛以及背部硬而斑斕的翎翅。石榴表皮與樹幹則用小寫意技法表現其粗糲的質感，而把粉紅色的石榴籽作了較精緻的描寫，並在石榴樹的遠處加了蒲草。使整幅畫面呈現了恬淡、清曠的秋天景色。



石榴斑鳩

Pomegranates and Turtledove

2014

水墨設色紙本橫幅鏡片 Horizontal scroll, ink and color on paper
42 x 92 厘米 cm



Qi Tiexie

(1954 -)

生於上海，祖籍浙江上虞。現為上海海派書畫研究會會長、新華畫院院長、上海書畫院副院長、上海詩詞學會副會長、上海新學科學會副會長、上海市美術家協會理事、上海市作家協會理事、上海師範大學美術學院兼職教授、上海文史館外聘研究員、解放畫院院長、中國散文詩學會理事、上海市書法家協會會員、上海市攝影家協會會員等。

其個人繪畫體系有三大類，一是將詩歌、書法、彩墨、水墨熔鑄一爐的「齊鐵偕詩書畫」，風格比較寫實，手法比較豐富，有些技法乃其獨創的；二是將欣賞中外名曲的感受訴諸筆端的「齊鐵偕音樂油畫」，變聽得見的旋律為看得見的旋律，抽象表現主義風格；三是實驗創作，在構思、技法、載體和材料上進行大膽改革和創新的「齊鐵偕畫毯」，抽象與具象兼有。

Born in Shanghai and originally native of Shangyu, Zhejiang, Qi Tiexie is currently president of the Association of Shanghai Local Paintings, vice president of Shanghai Painting and Calligraphy Academy, vice president of Shanghai Association of Poetry, vice president of Shanghai Society of New Disciplines, council member of Shanghai Artists Association, council member of Shanghai Writers Association, guest professor of the school of fine arts in Shanghai Normal University, guest researcher in Shanghai Research Institute of Culture and History, president of Jiafang Academy of Paintings, council member of Chinese Association of Essays and Poetry, member of Shanghai Society for Calligraphers and member of Shanghai Association of Photography.

Qi Tiexie's paintings are of three categories: realistic, abstract, and experimentalist genres. With great attention to techniques, the first type, "Qi Tiexie poetic paintings," is a creative assimilation of poetry, calligraphy, ink and color painting. The second category, "Qi Tiexie music painting," represents itself as abstract and expressive visualization of the artist's feeling of Chinese and western musical rhymes combined with oil painting, while his experimentalist genre, "Qi Tiexie blanket painting," is most innovative in composition, technique, medium, and materials used with both realistic and abstract vocabularies.

花枝筆立 吸著水墨 滿腹心事 交付晚風

瓶花

Flower Pots

2015

水墨設色紙本直幅鏡片 Vertical scroll, ink and color on paper
69 x 67 厘米 cm



花枝在吸着水，心很静，夜付晚。 王 乙未年 画

ZHU Xinchang

(1954 -)

浙江寧波人。畢業於上海師範大學美術系，結業於上海中國畫院高級研修班。現為中國美術家協會會員，上海中國畫院畫師，國家一級美術師。

擅作人物畫。作品連續入選「第六至十二屆全國美展」，並曾榮獲「第五屆全國連環畫展套書一、二等獎」、「第十屆全國美展上海展區藝術獎」、中宣部「五個一工程」一部好書獎等多項大獎；領銜創作世博長卷《萬國風采耀浦江》獲「上海文藝創作特別獎」。作品參加上海中國畫院藏品展赴美國展覽，中國尼泊爾藝術交流展等。出版有《朱新昌國畫藝術》、《上海美術家畫庫 — 朱新昌》、《朱新昌聊齋繪本》等。

Born in Ningbo, Zhejiang province, Zhu Xinchang graduated from the department of Fine Arts, Shanghai Normal University, and an advanced program at Shanghai Chinese Painting Academy. He currently works for Shanghai Chinese Painting Academy, where he is a first-class artist. He is a member of China Artists Association.

He specializes in figure painting. His paintings have been selected for the "6th to the 12th National Fine Art Exhibitions". He won a "first and a second awards at the 5th National Exhibition of Comic Books", a "prize of art at the 10th National Fine Arts Exhibition (Shanghai)", and the title of "Best Book" for the "Five Top Projects". The *World in Shanghai*, a huge scroll created for the 2010 World Expo (Shanghai) by a team in which he was the group leader, was awarded a special prize for its creativity. His paintings were among a collection from Shanghai Chinese Painting Academy which was exhibited in the USA. He also participated in an exchange exhibition of China and Nepal. Among his publications are *Art of Zhu Xinchang's Paintings*, *Artists from Shanghai: Zhu Xinchang*, and *Pictorial Edition of Strange Stories from Liaozhai Studio*.

“唐風”中國畫作品借用唐代的人文積澱符號來表現當代的想像。畫面以傳統的鮮麗凝重、濃彩重抹的風格，描繪那個開拓進取的時代，同時又引進西方的平面構成意識，力求將現代的觀念探索、表現主義語言與中國筆墨相結合，收到恰到好處的效果。



唐風

Resonance of Tang Dance

2014

水墨設色紙本斗方鏡片 Square scroll, ink and color on paper
66 x 66 厘米 cm



ZHANG Xiong

(1954 -)

生於上海，江蘇太倉人。中央美術學院中國畫系畢業。曾為上海書畫出版社美術編輯室主任，中國年畫研究會理事。現為上海市美術家協會會員，上海書畫院兼職畫師。

擅畫山水。出版著作有《寫山畫水》、《四季山水》、《中國畫傳統技法》等。

Born in Shanghai and a native of Taicang, Jiangsu, Zhang Xiong graduated from the Department of Chinese Painting at China Central Academy of Fine Arts. He worked as chief editor in Shanghai Press of Calligraphy and Paintings and was a committee member of Chinese Association of New-year Paintings. Currently, he is member of Shanghai Artists Association and a guest artist at Shanghai Painting and Calligraphy Academy.

Zhang excels in painting landscapes. His publications include *Landscape Writing Painting*, *Seasonal Landscapes*, and *Traditional Chinese Painting Techniques*.

作品採用橫幅構圖的形式。畫面上紅色的樹林之間高低錯落的灰瓦白牆的房子，飛流直下的瀑布，蜿蜒的江河，是畫中最亮的部分，與寂靜的山林形成動與靜的對比。創作時，先以水墨勾皴，再以朱砂點厝，層層疊加，使畫面既厚重又層次豐富。



萬山紅遍

Red Shades on Majestic Mountains

2012

水墨設色紙本橫幅鏡片 Horizontal scroll, ink and color on paper
68 x136 厘米 cm

YUE Zhenwen

(1956 -)

祖籍浙江鎮海。現為上海書畫院執行院長，上海海事大學徐悲鴻藝術學院院長、教授，民建上海市委文化藝術委員會主任，中國美術家協會會員，上海中國畫院兼職畫師。

擅長山水畫，作品多次參加國內外重要聯展和個展，並被國內外多家美術機構收藏。出版有《樂震文畫集》、《狀態水墨——中國畫名家十人集》、《怎樣畫樹》、《怎樣畫瀑布》、《怎樣寫生山水》、《吉鳥百姿》、《四季燦燦——樂震文作品集》、《水墨構圖技法二十四式》、《山水畫寫生創作技法》等等。

Yue Zhenwen was born in Zhenhai, Zhejiang province. He is currently executive president of Shanghai Painting and Calligraphy Academy, dean and professor of Xu Beihong Academy of Art, Shanghai Maritime University, director of Council of Culture and Art of China Democratic National Construction Association, Shanghai. He is also a member of China Artists Association and guest artist at Shanghai Chinese Painting Academy.

Yue is best known for his landscapes, and he has been active in exhibitions both in China and abroad and his paintings are collected by a number of galleries and museums. His publications include *Paintings by Yue Zhenwen*, *State Ink Paintings by Ten Renowned Artists*, *How to Paint a Tree*, *How to Paint a Waterfall*, *How to Draw Landscapes*, *Birds*, *Four Seasons: Paintings by Yue Zhenwen*, *Twenty-four Composition Techniques for Ink Painting*, and *Techniques for Drawing Landscapes*.

藝術對藝術家來說要極端，不極端會被他人影響，從而迷失了藝術家的個性。藝術家對藝術界的看法不可極端，因為大家都追求同一個觀點的話，藝術就失去了多樣性，藝術家不能將自己的認識強加於人，其實每一個藝術家做好自己的事情，也就是做好了這個時代的事情。

山雲欲起淡松色

Clouds amidst Mountains and Pine Colors

2015

水墨設色紙本直幅鏡片 Vertical scroll, ink and color on paper

83 x 55 厘米 cm





DING Xiaofang

(1957 -)

浙江紹興人。畢業於上海大學美術學院水墨研究生班。現為上海中國畫院專職畫師，中國美術家協會會員，上海市美術家協會理事，國家一級美術師。

擅長人物畫，作品多次入選上海美術大展、全國美展，作品《記憶》獲「上海美術創作大賽優秀作品一等獎」。

Born in Shaoxing, Zhejiang province, Ding Xiaofang graduated from the ink painting program in the College of Fine Arts of Shanghai University. Bearing the professional title of first-class painter, he currently works for Shanghai Chinese Painting Academy. He is also a member of China Artists Association and council member of Shanghai Artists Association.

Specializing in figure painting, he has been active in national exhibitions and local exhibitions in Shanghai. His painting *Memory* was awarded the "first prize in Shanghai Awards for Fine Arts".

金陵十二釵出自中國名著《紅樓夢》，“金陵十二釵”是《紅樓夢》裡太虛幻境“薄命司”裡記錄的南京十二個最優秀的女子。寶玉問道：“何為金陵十二釵正冊？”警幻道：“即貴省中十二冠首女子之冊。”作者以十二個女子這樣的擬人手法闡釋了周易理論中的十二地支的輪迴關係，是《紅樓夢》一書的主旨所在。金陵十二釵人物是：林黛玉、薛寶釵、史湘雲、王熙鳳、賈迎春、賈惜春、賈元春、賈探春、秦可卿、李紈、妙玉、賈巧姐。

畫家運用中國傳統的四條屏形式，把十二個人物形象生動細膩地描繪在大觀園的生活空間中，構畫出一幅完整的紅樓夢金陵十二釵圖。

金陵十二釵

The Twelve Ladies of Jinning in the Novel "Dream of the Red Chamber"
2015

水墨設色紙本直幅鏡片，一組四幀

A set of four vertical scrolls, ink and color on paper

各 Each: 138 x 34 厘米 cm



ZHANG Chi

(1957 -)

女。祖籍上海人。曾就讀於中國美術學院，師承陸儼少先生。現為華東師範大學藝術研究所客座教授、碩士生導師，上海市美術家協會會員，上海書畫院畫師，恆源祥香山畫院畫師。

擅長山水畫，作品色彩墨韻清新，用筆嫺雅。1987年旅居日本，在日本各地多次舉辦個展。作品《紅滿山》應邀參加奧林匹克美術大會，並被奧林匹克美術中心榮譽收藏。2011年起連續三年參展上海藝博會並屢創佳績。水墨長卷《海上攬勝》獻禮2010年上海世博會，21米水墨長卷《長寧攬勝》被上海凝聚力工程博物館收藏並長期展出。出版有《張弛畫集》、《張弛·風景畫技法》等。

Female. Born in Shanghai, Zhang Chi graduated from China Academy of Fine Arts, where he studied with Lu Yanshao. Currently he is guest professor at the institute of art at East China Normal University. With the membership of Shanghai Artists Association, he also works for Shanghai Chinese Painting Academy and Hengyuanxiang Xiangshan Academy of Paintings.

Zhang Chi specializes in landscapes, and his ink and color paintings are characterized by a refreshing style with delicate brush work. He spent his year of 1987 in Japan, where he held a number of one-man exhibitions. His painting *Red Mountains* was selected for "Olympic Fine Arts 2008" and is collected by Olympic Theatre Arts. He has been honored for his works at the past Shanghai Art Fair since 2011. His *Scenes on the Sea*, an ink painting scroll was specially created for "2010 Shanghai Expo" and *Charming Changning*, another scroll of 21 meters in length, became a permanent collection and display item at Cohesion Project Museum. His publications include *Paintings by Zhang Chi* and *Techniques for Landscape Paintings*.

《普陀潮音》懸崖陡峭，潮水翻騰。似乎在傳遞著觀世音菩薩對人們的關愛與警示，提醒人們對物質文明的過度追求，將會走向毀滅。人類區別於動物的是需求精神文明和靈魂的安寧，人類需要建立精神家園，回歸自然，回歸最原本的狀態。後現代社會人們心理世界在高科技文明的現實社會為什麼會經常感受到的某種陌生與孤獨。豐富的物質生活為什麼不會給人們帶來真正的幸福？

中華四大佛山

The Four Sacred Buddhist Mountains of China

2015

水墨設色紙本橫幅鏡片，一組四幀

A set of four horizontal scrolls, ink and color on paper

各 Each: 59 x 95 厘米 cm





HE XI

(1960 -)

生於北京。先後畢業於上海工藝美術學校、浙江美術學院（現中國美術學院）中國畫系。現為上海中國畫院畫師、創研室主任，一級美術師，中國美術家協會會員，上海市美術家協會理事、中國畫藝術委員會委員，中國工筆畫學會理事。

作品《海洋世界之年年有餘》獲「第六屆上海美術大展白玉蘭美術獎」優秀作品獎、《陌生》獲「第十一屆全國美展銀獎」、《二手植物（三）》入選「第三屆全國畫院雙年展」並獲最佳作品獎、《流行植物》入選「上海美術大展」獲銅獎。出版有《何曦畫集》、《上海美術家畫庫·何曦卷》、《中國畫名家·花鳥 — 何曦》、《中國當代藝術家作品集 — 何曦》、《豔若桃花 — 何曦攝影》、《中國美術大事記 — 何曦藝術創作狀態》、《三維轉換 — 黃阿忠、何曦、石禪水墨展》、《南有嘉魚》、《作壁上觀》、《在恰當與不恰當之間 — 何曦水墨》。

Born in Beijing, He Xi graduated from Shanghai Art and Design Academy and Zhejiang Academy of Fine Arts (present-day China Academy of Art). With the professional title of first-class artist, he currently works for Shanghai Chinese Painting Academy as the director of creative painting. He is also a member of China Artists Association, council member of Shanghai Artists Association, and council member of Chinese Society of *gongbi* Painting.

His *World of Ocean: More to Come* was ranked among the “Best Creations for Magnolia Awards” at the “6th Shanghai Art Fair”. He was also honored to win a silver award at the “11th National Fine Arts Exhibition” for his *Strangeness*, the “best creation at the third National Exhibition for Academies” for his *Second-hand Plant (III)*, and a bronze award at “Shanghai Fine Art Exhibition” for his *Popular Plant*. Among his publications are *Paintings by He Xi*, *Paintings by Shanghai Artists: He Xi*, *Chinese Artists: Flower Paintings by He Xi*, *Contemporary Chinese Paintings: He Xi*, *Stunning as It Is: a Collections of Pictures by He Xi*, *Chinese Painting: What He Xi Creates*, *Tri-dimensional Transformation: Ink Paintings by Huang Azhong, He Xi and Shi Chan*, *Fish in the South*, *Detached View*, and *Between Adequacy and Inadequacy: He Xi’s World of Ink Paintings*.

“意思”，是只能領會，而不可言說的東西。心知肚明，自是餘味深永；若是分條縷析，那就寡然無味了。何曦畫裡的這“意思”，在何曦那裡是明確的，在看他畫的人那裡也是明瞭的，所以，大家都不說了。其實，畫本來就是用來看的，而不是用來說的；更何況不說時都明白，一說便暗昧呢？如果說，何曦畫裡的意思，也就是觀者看到的意思，這就有意思了……。所以，對何曦的畫，用“有意思”來評說，最恰當；也止於此。

游上去遊下來
Fish – Swimming Up and Down
2015

水墨紙本斗方鏡片 Square scroll, ink on paper
69 x 69 厘米 cm





CHEN Xiang

(1963 -)

上海人。畢業於上海復旦大學中文系。繪畫師承玉峰薛蘧。曾任上海書畫出版社編輯，《東方藝術市場》副主編、《書與畫》副主編。2001年調入上海中國畫院。現任上海中國畫院黨總支副書記、副院長、藝術委員會委員，中國美術家協會會員，上海市文學藝術界聯合會委員，上海市美術家協會常務理事，國家一級美術師。

擅長山水畫。出版有《西方美術史話》、《西方繪畫故事（上、下）》、《庫爾貝》、《陳翔的山水畫》等。

Born in Shanghai, Chen Xiang graduated from the Chinese department of Fudan University. He studied painting at an early age with Yufeng Xuesui. He worked in Shanghai Press of Calligraphy and Paintings as an editor and an associate editor-in-chief for journals of *Oriental Art Markets* and *Calligraphy and Paintings* before he moved in 2001 to Shanghai Chinese Painting Academy, where he is currently vice secretary of the CPC branch, vice president of the institution, and member of its art committee. As a first-class artist, he is a member of China Artists Association, committee standing council member of Shanghai Association for Writers and Artists, and standing council member of Shanghai Artists Association.

Chen excels in painting landscapes. Among his publications are *Western Art History: an Introduction*, *Stories behind Western Painting Classics*, *Gustave Courbet*, and *Landscape Paintings by Chen Xiang*.

春夏秋冬，既是季節的交替，也是生命的印痕。

流連山水，無論身體力行，抑或遐思臥游，樹石亭瀑，溪泉舟橋，雲霧煙靄，應接不暇。然而，所見無非表像。煙霞痼疾，泉石膏肓，只有真正與大自然融為一體，才能為山水傳神；而作為畫者的我們，又將如何面對閱盡滄桑而又緘默無語的宏偉山川！

山水畫，必先得山水之精氣神；山水畫家，必先是智仁之屬。寫其形，攝其魂，面對山水如面對自我。故山水其外，自我其內，畫山即畫我！

主題是永恆的，主體是自我的。以自我的演繹，詠歎永恆的主題：四季山水，四季人生。

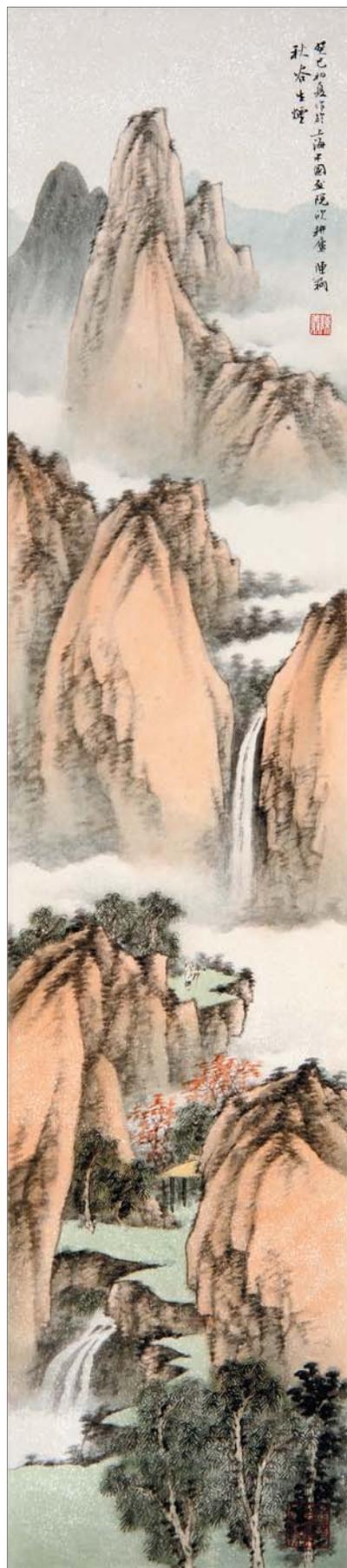
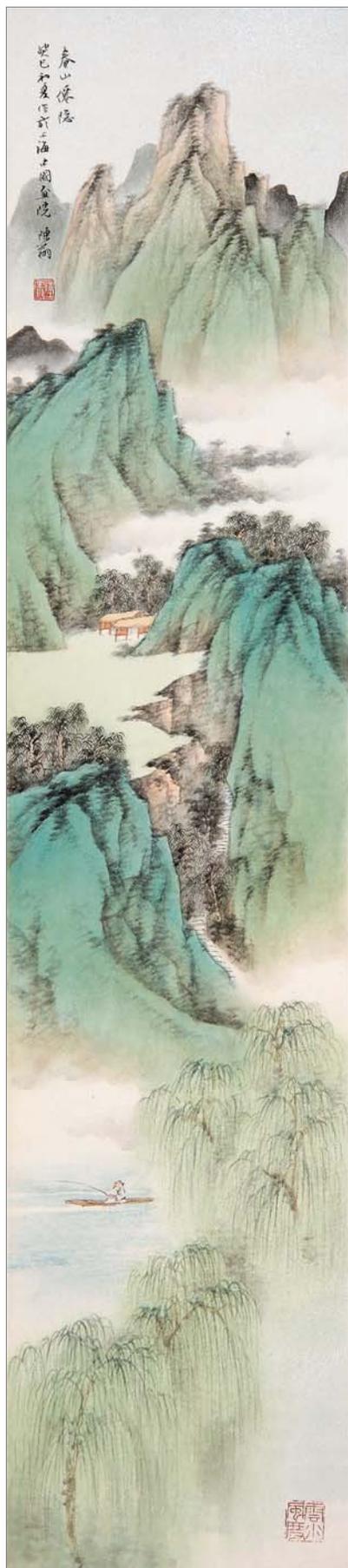
春夏秋冬

The Four Seasons – Spring, Summer, Autumn and Winter
2013

水墨設色紙本直幅鏡片，一組四幀

A set of four vertical scrolls, ink and color on paper

各 Each: 96 x 22 厘米 cm





DING Yiming

(1964 -)

生於上海。曾先後在部隊俱樂部、展覽館、創作室任職並從事美術創作。現為中國美術家協會會員，上海書畫院副院長。

作品曾多次入選全國美展，並多次獲獎，其中作品《海角》入選「全國首屆中國畫展」、《淨》入選「全國首屆山水畫展」、《龍骨》獲「全國建軍70周年美展優秀作品獎」等。作品《幽居圖》被中國人民革命軍事博物館收藏。出版有《丁一鳴畫集》、《丁一鳴水墨人物小品集》等。

Born in Shanghai, Ding Yiming worked for years in clubs, galleries, and workshops in the army. A member of China Artists Association, he is currently vice president at Shanghai Painting and Calligraphy Academy.

He has been active in exhibitions national and regional, and his *Cape and Cleanness* were selected for the "1st National Exhibition of Chinese Paintings" and the "1st National Exhibition of Landscape Paintings" respectively. He was ranked among "Best Painters" for his work entitled *Keel* at the "Exhibition to celebrate the 70th anniversary of the founding of the People's Liberation Army". His *Easy Life* is collected by the Military Museum of the Chinese People's Revolution. His publications include *Paintings by Ding Yiming* and *Ding Yiming's Ink Figure Paintings*, etc.

一件作品是一個畫家對自然表像的心理體驗的結果，語言和圖式只是畫家情感上的具體表現，或許是因為有過那段生活經歷：雲嶺煙靄、潮起潮落……所以，對水墨的破化、交涉而形成的一種氤氳意象情有獨鍾。山水即是我對雅士文化的寄喻，也是我對大山的崇拜，更是我會於大海的一種記憶。既是對過去歷史沉積的追憶，又是對未來理想境界的一種追問。



泉聲帶雨出溪林

Rain in Mountains and Sound of Streams

2014

水墨設色紙本橫幅鏡片 Horizontal scroll, ink and color on paper
33 x 132 厘米 cm

SU Xiaosong

(1964 -)

本名蘇霄松，別署快雨堂，紅榴山館，鐵架書屋，上海人。畢業於上海大學美術學院國畫系。曾任上海人民美術出版社《藝苑掇英》編輯。現為上海中國畫院畫師，上海大學美術學院、復旦大學視覺藝術學院客座教授。

中國人物、山水、花鳥畫兼擅。作品多次參加國內外重要展覽並獲獎。出版有《中國古典繪畫技法賞析系列》、《中國畫經典技法自學叢書》、《海上畫壇掇英》、《海上書畫名家圖集》等。

Known variously by the pseudonyms of Kuaiyutang, Hongliushanguan, Tiejiashuwu, Su Xiaosong was born into a family in Shanghai. He graduated from the Chinese painting department of College of Fine Arts, Shanghai University. He worked as an editor for the magazine Artists Choice in Shanghai People's Press of Art before he moved to Shanghai Chinese Painting Academy, where he is currently a professional painter. He is also guest professor at the College of fine arts of Shanghai University and the College of Visual Arts at Fudan University.

Su is a prolific painter for figures, landscapes, and flowers. His paintings have been selected for various exhibitions both in China and abroad and won numerous awards. His publications include *Techniques of Chinese Classic Paintings*, *Classic Painting Techniques for Self-learning*, *Painters in Shanghai*, and *Paintings by Well-known Artists from Shanghai*.

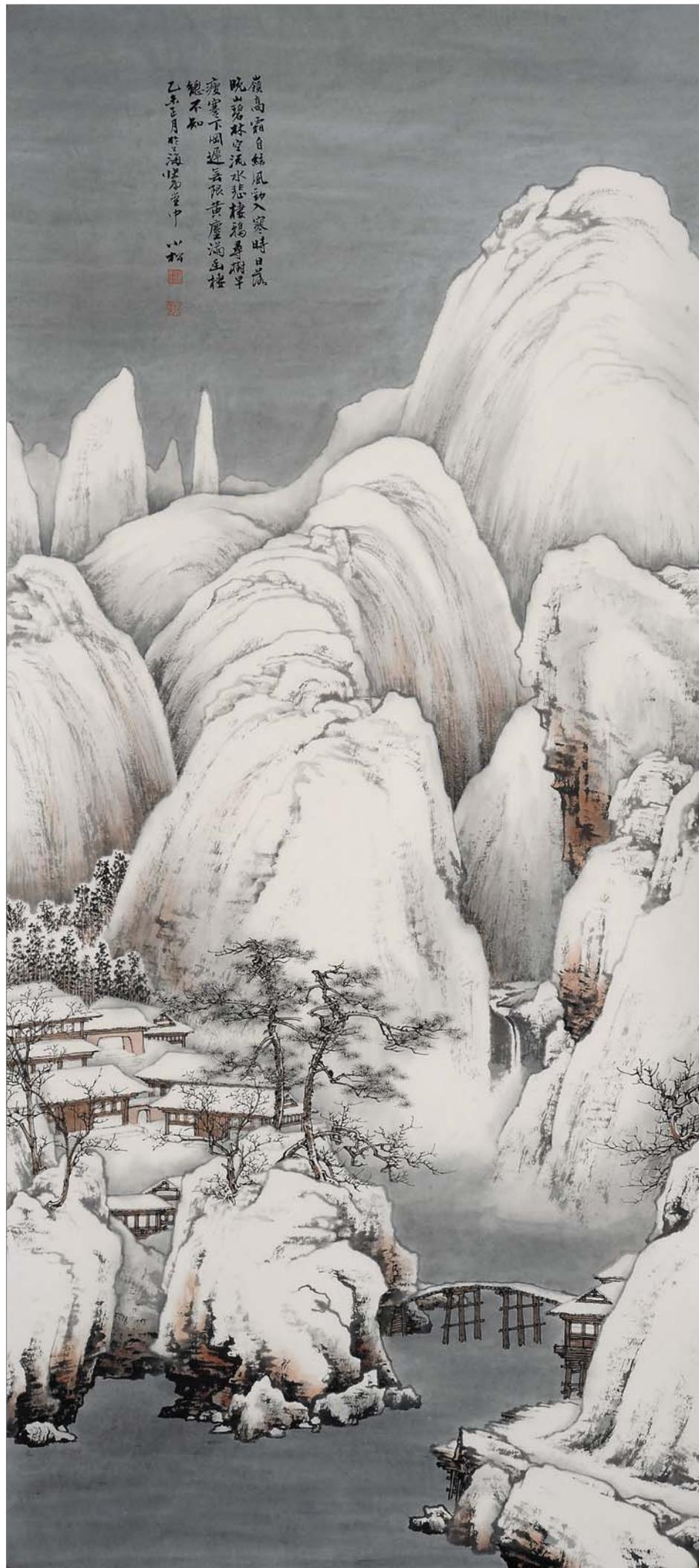
宋人喜畫雪景，取其空寂荒寒意趣，因此雪景圖是其時常畫題材之一。諸如郭熙《幽谷圖》、趙幹《江行初雪》、范寬《雪景寒林》等等。此圖亦取宋人蕭索荒寒之致，溪橋松崖之間，茅屋數間，此中或有高人在焉，宋人荒寒蕭索亦喻君子在野，不可不知。

山陰雪霽圖

Clearing Snow on the Myriad Peaks

2015

水墨設色紙本立軸 Hanging scroll, ink and color on paper
97 x 45 厘米 cm



巖高霜自結 風動入寒時 日落
晚 碧林空 流水悲 樓閣暮 雨早
瘦 寒下 風遞 雲限 黃塵 滿 函 樓
銀 不 知

乙未三月 海峽 居 中 心 作





HONG Jian

(1967 -)

生於上海，1991年畢業於上海大學美術學院中國畫系，2002年結業於上海中國畫院首屆高級研修班。現任上海中國畫院展覽部副主任，中國美術家協會會員，上海市美術家協會理事。

作品曾獲「第五屆上海美術大展白玉蘭美術獎一等獎」，「第十一屆全國美展銀獎」；本人獲上海市文聯「優秀中青年藝術家」稱號。

Born in Shanghai, Hong Jian graduated from the Chinese painting department of College of Fine Arts, Shanghai University in 1991, and an advanced program at Shanghai Chinese Painting Academy in 2002. He currently works for Shanghai Chinese Painting Academy, where he is vice director of the exhibition department. He is a member of China Artists Association and council member of Shanghai Artists Association.

He won the first prize of "Magnolia Awards at the 5th Shanghai Art Fair" and a silver award at the "11th National Fine Arts Exhibition". He was also among "Young Artists of the Year" granted by Shanghai Association of Literature and Art.

洪健擅長以傳統水墨的語言通過中國畫中不常見的主體對象——建築，來表現老上海的繁華與落寞。他筆下的老建築不僅喚起了幾代人對於上海這座城市的記憶，更將這種歷史的體溫植入畫面，並融入到城市的當代語境中去。在他的畫面裡，沒有人，也沒有城市的喧囂，但把欲言又止的克制和欲說還休的明智巧妙地投射到畫面上，給乾淨俐落的畫面渲染了一層情緒色彩和文學意象。

老城系列之六

Old Town Series, No.6

2014

水墨紙本斗方鏡片 Square scroll, ink on paper
68 x 68 厘米 cm





BAO Ying

(1970 -)

女，祖籍江蘇無錫。畢業於上海大學美術學院國畫系和中國畫研究生課程班，2002年上海中國畫院第二屆高研班學員。現為上海中國畫院畫師，國家一級美術師，中國美術家協會會員，上海市美術家協會會員，上海中國畫院中青年藝術家沙龍成員。

擅長工筆花鳥、人物畫，作品多次入選「上海青年美術大展」，「上海美術大展」和「全國美術作品展」並獲獎。出版有《中國古代人物線描》、《工筆重彩人物畫技法》、《工筆淡彩人物畫技法》等。

Female. Bao's family was original native of Wushi, Jiangsu. Born in Shanghai, Bao Ying graduated from the Chinese Painting Department of College of Fine Arts, Shanghai University, and an advanced program at Shanghai Chinese Painting Academy in 2002. With the professional title of first-class artist, she currently works for Shanghai Chinese Painting Academy, where she is active in its young artists club. She is a member of China Artists Association and Shanghai Artists Association.

Bao Ying specializes in *gongbi* fine line paintings of flowers and figures, and she has been active at "Shanghai Grand Fine Arts Exhibition of Paintings by Young Artists", "Shanghai Art fair" and national art exhibitions and won various awards. Among her publications are *Line Drawings of Historical Figures*, *gongbi Portrait Paintings: Techniques for Fine Lines*, and *gongbi Portrait Paintings: Adding Washes of Ink and Color*.

《錢塘之秋》是參觀了東海跨海大橋之後所作，用臆想中的杭白菊點出所在地杭州灣，紙本設色，工筆兼潑彩的工筆寫意化的繪畫方法，並以省去葉子僅描繪千姿百態的一支支

錢塘之秋

Autumn Flowers at Qiantang

2009

水墨設色紙本直幅鏡片，一組三幀

A set of three vertical scrolls, ink and color on paper

各 Each: 150 x 60 厘米 cm





LIU Heng

(1971 -)

上海人，畢業於上海大學美術學院中國畫系。現為上海書畫院松江分院院長，上海市書法家協會會員，上海視覺藝術大學外聘教授。

對中國山水、人物、花鳥走獸兼擅。其人物畫吸納傳統技法，以線條挺健，造型準確見長。作品《雪竹圖》入選「中華人民共和國建國六十周年大展」；為上海松江建縣1260週年所作《松江千秋形勝圖》由《新民晚報》作二次專版介紹。並有多幅作品編入《全國高等美院優秀作品集》、《海派書畫名家圖集》、《上海書畫名家精選》、《當代中國傑出書畫家作品集等》。

Born in Shanghai, Liu Heng graduated from the Chinese Painting Department of College of Fine Arts, Shanghai University. He is currently president of Shanghai Chinese Painting Academy, Songjiang, and member of Shanghai Association for Calligraphers and Painters, and guest professor at Shanghai University of Visual Arts.

Liu excels in painting landscapes, figures, flowers, birds and animals. He excels in painting figures by drawing inspiration from the tradition and his works are characterized by stern and vigorous brush work, as well as precise pictorial forms. His work *Snowy Bamboo* was selected for the "Exhibition to celebrate the 60th Anniversary of the Founding of the People's Republic of China". His work *Majestic Scenery of a Thousand Years of Songjiang* specially created for the "1260th Anniversary of the Establishment of the Songjiang District" was featured for two times at the *Xinmin Evening News*. His works were also featured in various publication including *Selected Works from the Higher Colleges of Fine Arts in China*, *Works by Famous Painters and Calligraphers of the Shanghai School*, *Works by Outstanding Contemporary Chinese Calligraphers and Painters*, etc.

我始終認為繪畫藝術無論到什麼時代都不會改變其視覺審美的功能。所謂視覺傳達的必須是人之所能見的，哪怕是設計範疇內的抽象美也必須依靠所設計對象的具象體現才能實現視覺審美。而繪畫中的視覺傳達的愉悅是象徵性的形式美，而象徵意義的表達是藝術呈現的實質，內容的思考是藝術家對道德共識的技術體現。中國畫中的人物是具有這種審美特質的藝術。傳統經典中人物畫的人物是歷史中民族英雄或者說是豪傑。而作者不作同時期精英為藝術表達的主題，是畫家的謙遜與客觀的思想表達。主觀性的浪漫只自由於藝術的形式美的創造。畫家不具備文學家和哲學家的社會思考，雖然人都能對社會和歷史有自己的觀點，而這種觀點能夠立世的絕非一般理解與智慧。而畫家的能力落實必須在行業的特質上，而任何形式的藝術所具備的社會思考與責任絕不可因為藝術自由而被藝術家拿來為所欲為的藉口，或許這種自由的藉口能附合墮落的秉性但歷史終將會選擇對歷史真誠且嚮往美好的品德。

松下三高士

Three Lofty Scholars under the Pine

2015

水墨設色紙本立軸 Hanging scroll, ink and color on paper

132 x 66 厘米 cm



MAO Donghua

(1971 -)

女，上海人。畢業於上海大學美術學院中國畫系。現為上海大學美術學院講師，中國美術家協會會員，上海市青年文學藝術聯合會美術專業委員會副幹事長。

作品多次入選全國美術作品展，上海青年美術大展等並獲獎。

Female. Born in Shanghai, Mao Donghua graduated from the Chinese Painting Department of College of Fine Arts, Shanghai University, where she is currently a lecturer. She is a member of China Artists Association and vice secretary for Shanghai Association for Young Writers and Artists.

Her paintings are frequently featured at various National Fine Art Exhibitions and "Shanghai Grand Fine Arts Exhibition of Paintings by Young Artists" local exhibitions and have won various awards.

“蘇州河上的橋”系列是我運用水墨語言表達城市人文情懷，見證現代文明歷程的一種嘗試，通過各時期不同橋樑、房屋和交通工具的組合詮釋了上海海納百川、開放包容的城市精神和氣質。

外白渡橋的滬語發音類似於外婆橋，這組作品是我對外婆的紀念。外白渡橋是蘇州河上離黃浦江最近的一座橋，她靜臥百年，凝望著上海的巨大變遷。外白渡橋和她身後的上海大廈都是上海的標誌性建築，我將兩者組織在一起，採用水墨沒骨法，摻以寫意花鳥和山水技法，力圖以傳統筆墨表現現代都市情懷，呈現當代生活的審美意趣。



外白渡橋

Waibaidu Bridge

2012

水墨紙本橫幅鏡片 Horizontal scroll, ink on paper
68 x 136 厘米 cm

DING Beili

(1972 -)

女。字小真，生於上海，祖籍浙江鎮海。畢業於上海大學美術學院中國畫系，獲美術學碩士學位。現為上海市美術家協會理事，上海大學美術學院中國畫系副教授，碩士生導師，上海大學中國書畫研究中心主任。

作品曾獲「第十屆全國美展銀獎」等多個獎項。多幅作品分別被中國美術館、上海美術館、劉海粟美術館、朱屺瞻藝術館等機構收藏。

Female. Known also as Xiaozhen, Ding Beili was born in Shanghai. She graduated with a master degree from the Chinese Painting Department of College of Fine Arts, Shanghai University, where she is currently an associate professor, mentor of master degree students and director of its Center for Chinese Calligraphy and Paintings. She is a member of Shanghai Artists Association.

Among the honors she won is a silver award at the "10th National Fine Arts Exhibition" and her paintings are collected by National Art Museum of China, Shanghai Art Museum, Liu Haisu Museum, and Zhu Qizhan Art Museum.

《林-8》是我近期畫得最用心力的一幅畫。雖然尺幅不大，也是我常見的純水墨工寫結合的畫法，但這幅畫中春天松樹抽枝發芽的結構層疊錯綜，使得造型和筆墨的表現力發掘得尤為深入而豐富。有墨骨法、積墨法、水墨自然的沖暈滲化、工筆的反覆洗染疊加等等不同手法隨機變化生發，使其非常耐看，整體不張揚而細節變幻莫測。

林 - 8
Budding Pines - 8
2014

水墨紙本斗方鏡片 Square scroll, ink on paper
66 x 66 厘米 cm





SHAO Zejiang

(1975 -)

上海人。畢業於上海大學美術學院中國畫系，2007年結業於上海中國畫院高級研修班。現任上海書畫出版社副編審、《書與畫》副主編。為上海市美術家協會會員，上海市書法家協會理事，上海市青年文學藝術聯合會會員，上海書畫院兼職畫師。

擅作山水畫。作品入選「上海青年美術大展」，「上海青年美展」，「中國70年代水墨畫家提名展」，「全國山水畫寫生作品展」等，並獲「2003年上海青年美術大展優秀獎」。出版有《青年美術家叢書 — 邵仄炯》、《觀複集 — 邵仄炯卷》等。

Born in Shanghai, Shao Zejiang graduated from the Chinese Painting Department of College of Fine Arts, Shanghai University, and an advanced program at Shanghai Chinese Painting Academy in 2007. He currently works for Shanghai Press of Calligraphy and Painting, as associate editor-in-chief for the journal Calligraphy and Painting. He is a member of Shanghai Artists Association, council member of Shanghai Society for Calligraphers, a member of Shanghai Association for Young Writers and Artists, and guest artist at Shanghai Painting and Calligraphy Academy.

Shao Zejiang is best known for his landscapes, and his paintings were selected for "Exhibition of Paintings by Young Shanghaieses", "Ink Paintings by Chinese Artists of 1970s", and "National Exhibition of Landscape Drawings and Paintings". He was ranked among "Best Artist at 2003 Exhibition of Paintings by Young Shanghaieses". His publications include *Young Artists: Shao Zejiang* and *View Elegant Album: Shao Zejiang*.

此圖意在融北宋趙大年《湖莊清夏》、元季趙松雪《鵲華秋色圖》之意韻。筆墨設色力求雅潤中正，迴規避宋人刻畫，尋元畫蕭散靈變之氣，此化實為虛之功，實為南宗畫脈法門。

春山橫翠圖

Jade Color of the Spring Mountains

2015

水墨設色紙本立軸 Hanging scroll, ink and color on paper
145 x 50 厘米 cm



乙未年春月
角江邵及炯製
去山橫筆
前於海上
西城二叔
畫

書法 Calligraphy | 上海 Shanghai

全部作品均得自作者本人

All works are acquired directly from the artists



GAO Shixiong

(1921 -)

浙江鄞縣人。幼承父親高振霄庭訓，後師承趙叔孺、王福庵等。1941年加入西泠印社，現為西泠印社名譽副社長，中國書法家協會會員，上海市文史研究館館員。

擅書法、篆刻，行楷皆能，尤精篆隸。出版有《西泠印社同人印傳》、《高式熊印稿》等專著，作品多次在國內外展出、發表。

Born in Yin District, Zhejiang, Gao Shixiong learned calligraphy in his teenage with his father Gao Zhenxiao, a well-known calligrapher, and masters Zhao Shuru and Wang Fu'an. In 1941, he joined Xiling Seal Carving Society, where he is currently the honorary vice president. He is a member of Chinese Calligraphers Association and a researcher in Shanghai Research Institute of Culture and History.

He excels in calligraphy in various scripts including running and regular scripts, and is best known for his calligraphy in seal script and clerical script. He is also a noted seal-carver. His works of calligraphy and seal carving have been featured in various exhibitions in China and overseas. His publications include *Xiling Calligraphers* and *Seal Engravings by Gao Shixiong*.

篆書東風瑞雪聯

Couplet of Calligraphy in Seal Script

2015

水墨紙本直幅對聯 Two vertical scrolls, ink on paper

各 Each: 134 x 34 厘米 cm

東風無綉尺家聲



瑞雪潤開翠綺縠

乙未春二月 高式熊書時年九十五





CHEN Peiqiu

(1923 -)

女，號健碧。祖籍河南南陽。1950年畢業於國立杭州藝術專科學校。曾為上海大學客座教授，1956年起為上海中國畫院畫師，現為中國美術家協會會員，上海書畫院院長，西泠印社理事，上海中國畫院藝術顧問等。

書畫兼擅，繼承傳統技法，創新發展，自成一格。書法尤精行草，筆墨高古。作品《天目山杜鵑》曾獲1956年「上海青年美術作品展覽一等獎」和「全國美術作品展二等獎」。多次在上海、南京、香港、台灣等地舉辦展覽。出版有《陳佩秋書畫集》、《陳佩秋畫集》等多種書畫專集。

Known also by the pseudonym of Jianbi, Chen Peiqiu was born into a family in Nanyang, Henan province. She graduated from Hangzhou National Academy of Art in 1950. She served as a guest professor at Shanghai University. She started to work at Shanghai Chinese Painting Academy since 1956, where she is currently an art adviser. A member of China Artists Association, she is president of Shanghai Painting and Calligraphy Academy and council member of Xiling Seal Carving Society.

Chen excels in both calligraphy and painting. She inherited the essence of Chinese ink and brush tradition and creates her own style with uniqueness. She is best known for her running and cursive script with a lofty and archaic flavour. In 1956, she won the first prize at "Shanghai Fine Arts Exhibition of Paintings by Young Artists" and second prize at "National Fine Arts Exhibition" for her painting entitled *Cuckoos in Tianmu Mountain*. She has held one-person exhibitions in Shanghai, Nanjing, Hong Kong and Taiwan. Her publications include *Paintings by Chen Peiqiu* and *Paintings and Calligraphy by Chen Peiqiu*, among others.

行草書唐·王之渙《登鶴雀樓》

Poem *Climbing White Stork Tower* by Wang Zhihuan of the Tang Dynasty in Running-cursive Script

2015

水墨紙本立軸 Hanging scroll, ink on paper

137 x 49 厘米 cm

白日依山盡黃河入海流

窮年足自更心一會慶

王之煥登鶴齋
慶 乙未年冬大吉
張軒 畫



LIN Ximing

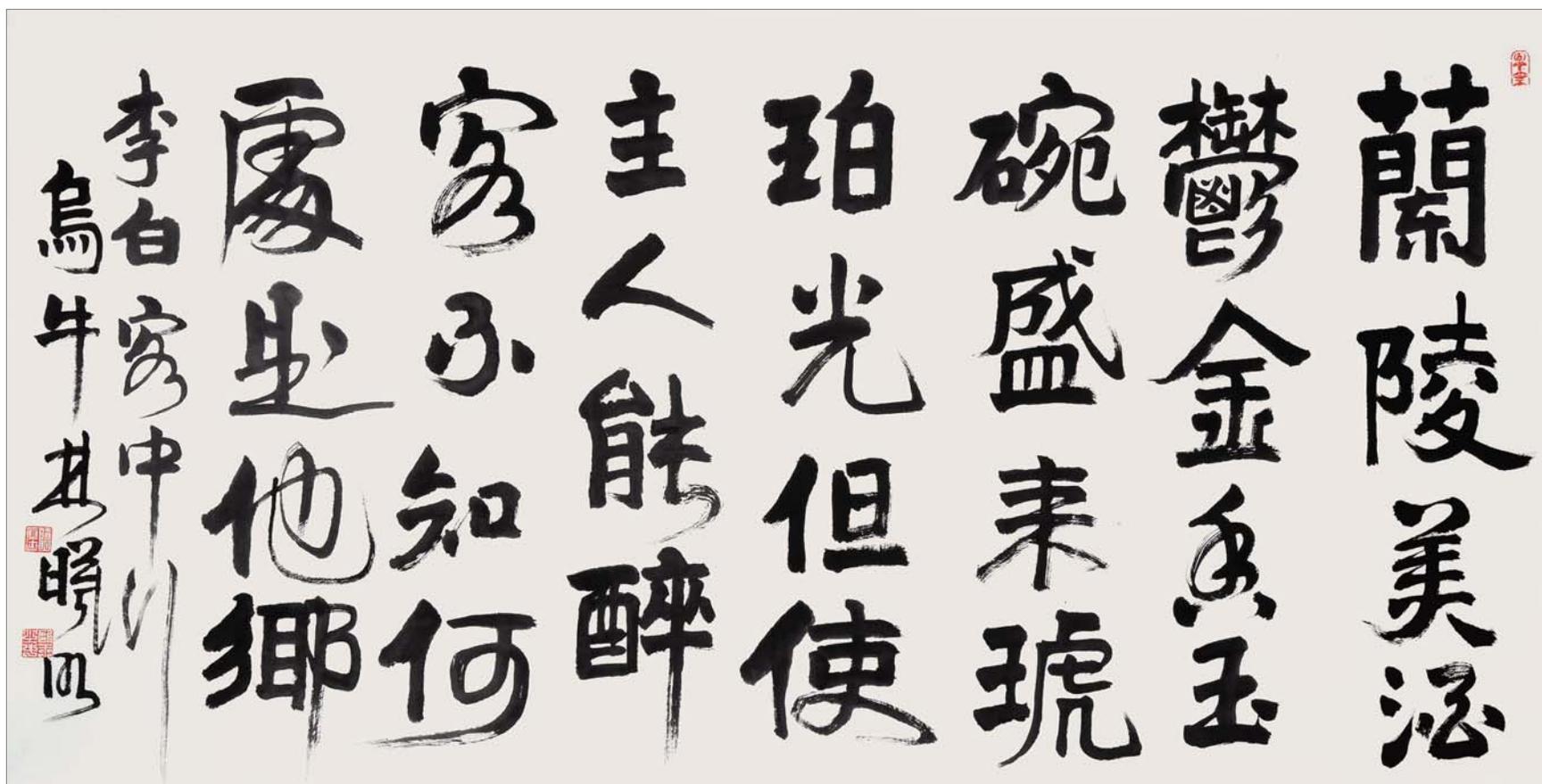
(1926 -)

原名正熙，號烏牛，浙江永嘉人。現為上海中國畫院一級畫師，中國美術家協會會員，中國剪紙學會名譽會長，上海吳昌碩藝術研究會副會長，上海林風眠藝術研究會副會長。

書畫均擅。作品《紅梅時節》、《水滿魚肥》等入選全國美展。曾榮獲國際大獎、世界傑出貢獻獎、二十世紀成就獎等。出版有《林曦明畫集》(四卷)、《林曦明剪紙選集》等。

Originally named Zhengxi and known also by the pseudonym of Wuniu, Lin Ximing was born into a family in Yongjia, Zhejiang province. Currently, he works for Shanghai Chinese Painting Academy, where he is a first-class artist. He is a member of China Artists Association, honorary president of Chinese National Society of Paper Cutting, vice president of Shanghai Society of Wu Changshuo, and vice president of Shanghai Society of Lin Fengmian.

Lin Ximing excels in both Chinese calligraphy and painting. His works entitled *Seasonal Red Plums* and *Fish in Water* were selected for National Fine Arts Exhibitions. He has won various international prizes, outstanding contribution awards, and Achievement Awards in Twentieth Century. His publications include a four-volume *Collections of Paintings by Lin Ximing* and *A Selected Collection of Paper Cutting by Lin Ximing*.



行草書唐·李白《客中行》

Poem *Kezhongxing* by Li Bai of the Tang Dynasty in Running-cursive script

2015

水墨紙本橫幅鏡片 Horizontal scroll, ink on paper
70 x 138 厘米 cm



ZHANG Rushi

(1927 -)

別號適讀生，江蘇蘇州人。幼秉家學，熟讀經史，精通書法及鑒賞。為教授、外貿專家、國際知名的廣告學者。享受國務院政府特殊津貼。

精書法，尤以小楷造詣卓著，被日本《金石書學》雜誌譽為“現代小楷之極”。其蠅頭小楷《金剛經》五千多字，“字字珠璣，密如蟻點，而點畫沉著，結體舒展，羅羅清楚”，為陸儼少，沈子丞諸前輩稱為“神筆”，深受藏家珍愛。出版有《晚晴閣詩文集》、《晚晴閣詩文續集》（小楷手書、宣紙影印）等。

Known also by the pseudonym of Shi Dusheng, Zhang Rushi was born into a scholarly family in Suzhou, Jiangsu province. Well-versed in Chinese classics, literature, calligraphy and connoisseurship, he works as a professor, an expert in international trade, and internationally recognized researcher in the field of advertisement. He receives special government allowance from the State Council of China.

Zhang excels in calligraphy and is particular noted for his small regular script. He is credited in an article in the Japanese journal *Studies of Archaic Calligraphy* to be “the leading master of contemporary small regular script,” and his masterpiece in small regular script of *Diamond Sutra*, a Buddhist classic, is commented as “although the tiny characters are like a thriving colony of ants, yet every dot and stroke has a touch of vigor with precise rendering and spatial composition”. He was praised as the “magic brush” by masters such as Lu Yanshao and Shen Zicheng, among others, and his works are treasured by collectors. His publications include *Poems and Essays by Zhang Rushi (I)* and *Poems and Essays by Zhang Rushi (II)*, which are written in small regular script and published as photocopies on Chinese rice paper..

楷書漢·賈誼《過秦論》

Guo Qin Lun by Jia Yi in Regular Script

2014

水墨紙本直幅鏡片 Vertical scroll, ink on paper

49.5 x 15 厘米 cm

過秦論上



秦孝公據殽函之固擁雍州之地君臣固守以窺周室有席卷天下包舉宇內囊括四海之心當是時商君位之內之法良科織修守戰之備外邊衛而關請侯於是秦人拱手而取西河之外孝公既沒文王昭襄蒙故業因遺策南取漢中西舉巴蜀東割膏腴之地收要害之郡諸侯從權會盟而謀弱秦不憂攻而守備弛緩之地以效天下之士分從錄文相與為一而此之時齊有孟嘗趙有平原楚有春申魏有信陵以四君者皆明智而忠信寬厚而愛人尊賢而士約從縱橫兼韓魏趙燕秦衛中山之眾於是六國之士有言越徐而蘇秦杜赫之請為之謀周爾陳軫之說為之說蘇秦屬策約之從道其意矣趙魏張儀帶從之良王與小志蘇趙者之倫制其兵當以什倍之地百萬之眾仰制而攻秦秦人聞則延敵九國之時遊說遊說而不自進秦無止夫道儀之說而天下諸侯已困矣於是從散約解爭割地而賂秦秦有餘力而制其弊進已逐其伐尸可謂派血源枯而利乘便宰割天下分裂河山誇明請服弱國入朝祀在孝文王莊襄王享國之日沒國家無事乃坐始皇奮六世之餘烈振長策而御宇內存二周而已諸侯履至真而割六分執敵以說天下威服四海南取百越之地以萬桂林秦郡百越之眾使百侯領其命下受乃使蒙恬共築長城而守藩籬卻匈奴七百萬里人不敵而下而牧馬士不敵而弓為報怨於是股先王之遺德百家之言以愚黔首墮名城廢舊法天下之兵聚之咸陽銷鋒鑠鏃以為金人十二以弱天下之民然後漢華為城函河為地隸德文之城臨不測之新以為固良時動智守安富之德信臣請卒便利兵而誰何天下已定始皇之心以為關中之固金城千里子孫帝王萬世之業也始皇既沒餘威感於殊俗然則陳涉張勝之子或隸之人而造徒之徒也材能不及中人非有仲尼墨翟之賢陶朱猗之富也臨危行信之則他仰仰之中卒罷散之卒析數百之眾轉而以秦斬木為兵揭竿為旗天下雲集響應雲擁而景從山東暴復遂並起而亡秦族矣且夫天下非小弱也雍州之地殽函之固自若也陳涉之位非齊楚燕趙韓魏中山之眾也鉅積於不銖鉅鉅也請成之眾非備於九國之師也沒謀遠慮行軍用兵之道非反暴時之士也然而成敗異勢功業相遠也當試使止更之國與陳涉度長策大以權量力則不可同年而語矣秦以區區之地致萬乘之權抑八州而朝同列百有餘年矣然後以六合為家殽函為宮一夫作難而七廟隳身死人手為天下笑者何也仁義不施而攻守之勢異也

而漢政論以為勉楚執政者熟讀此文當不無裨益

咸在甲午七月晦日芸洲逸詩生年必為書於海上得幾許清泰之慶年八十有八



小貫註





XU Baoxun

(1930 -)

字鷗鄰，齋名墨雨堂。祖籍浙江。師承詩文、書法、書畫鑒定家潘伯鷹先生投帖弟子，現為中國書法家協會會員。

精書法，真行草三體皆能，尤以草書見長。1977年為上海書畫出版社寫《毛主席詩詞三十九首》雕版書獻存毛主席紀念堂。手書出版有《2000 通用字三體字帖》、《許寶馴真行草書帖》、《許寶馴教楷書 VCD》等近二十種。編輯出版《法書萃英叢帖》、《中國美術全集·明代書法》等近百種。曾為多所大專院校執教書法，並為上海電視台，日本雪心會等舉辦書法講座。

Known by the pseudonym of Oulin, Xu Baoxun's family was originally native of Zhejiang. He studied under Pan Boying, a recognized poet, calligrapher, and connoisseur of calligraphy and paintings. He is a member of Chinese Calligraphers Association.

Xu Baoxun is prolific in writing regular, running and cursive scripts and is best known for his cursive script. The wood-engraving book containing thirty-nine poems by Mao Zedong that he created for Shanghai Press of Calligraphy and Paintings is now on display at the Memorial Hall of the revolutionary leader in Beijing. Among the more than twenty of his handwritten books are *2000 Chinese Characters in Three Styles*, *A Copybook in Zhen, Xing and Cao Scripts*, and *How to Brush in Kaishu Script* (with VCD). His other publications include *Classics in Chinese Calligraphy* and *Chinese Calligraphy in Ming Dynasty*. He also taught calligraphy at various universities and colleges in Beijing and Shanghai, and hosted lectures on calligraphy at the Shanghai Television and the Xuexinhui in Japan.

行書詩情鳥語聯

Couplet of Calligraphy in Running Script

2008

水墨紙本對聯 Two vertical scrolls, ink on paper

各 Each: 130 x 32 厘米 cm

詩
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西陽
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LIU Xiaoqing

(1942 -)

號一瓢。祖籍上海崇明。師承錢瘦鐵、胡問遂等先生。曾任上海市書法家協會副主席。現為上海市書法家協會顧問，上海市文史研究館館員。

擅書楷、行、草多種書體，以正書、小楷最為人稱道。出版有《書法技法述要》、《中國書學技法評注》、《小楷技法指南》、《行書基礎知識》、《書法藝術的創作與欣賞》等。

Known also by the pseudonym Yipiao, Liu Xiaoqing was born in Chongming, Shanghai. He learned calligraphy with Qian Shoutie and Hu Wensui. He served as vice president of Shanghai Calligraphers Association. Currently he is the advisor of Shanghai Calligraphers Association and researcher at Shanghai Research Institute of Culture and History.

Liu Xiaoqing is prolific in writing calligraphy in regular, running, cursive and other scripts and is best known for his regular script and small regular script. His publications include *Brushing Techniques: An Introduction*, *Comments on Chinese Calligraphic Skills*, *A Guide to Xiaokai Brushing*, *Basics of Xingshu*, and *Art of Calligraphy: Creation and Appreciation*.

楷書宋·文天祥《正氣歌》

The Song of Justice by Wen Tianxiang in Regular Script
2015

水墨紙本直幅鏡片 Vertical scroll, ink on paper
136 x 68 厘米 cm

天地有正氣，雜然賦流形。下則為河岳，上則為日星。於人曰浩然，沛
乎塞蒼冥。皇路當清夷，含和吐明庭。時窮節廼見，一一垂丹青。在齊
太史簡，在晉董狐筆。在秦張良椎，在漢蘇武節。為嚴將軍頭，為嵇侍
中血。為張睢陽齒，為顏常山舌。或為遼東帽，清操厲冰雪。或為出師
表，鬼神泣壯烈。或為渡江楫，慷慨吞胡羯。或為擊賊笏，逆豎頭破裂。
是氣所磅礴，凜烈萬古存。當其貫日月，生死安足論。地維賴以立，天
柱賴以尊。三綱實繫命，道義為之根。嗟余遘陽九，隸也實不力。楚囚
纓其冠，傳車送窮北。鼎鑊甘如飴，求之不可得。陰房闕鬼火，春院闕
天。黑牛驥同一皁，雞棲鳳凰食。一朝霧蒙露，分作溝中瘠。如此再寒
暑，百沴自辟易。哀哉沮洳場，為我安樂國。豈有他繆巧，陰陽不能賊。
願此耿耿在，仰視浮雲白。悠悠我心悲，蒼天曷有極。哲人日已遠，典
型在夙昔。風檐展書讀，古道照顏色。

文天祥正氣歌

二清書





ZHOU Zhigao

(1945 -)

江蘇興化人。1977年在上海創辦中國內地首家《書法》雜誌並任執行主編，策劃和主辦中國書壇“五個第一”重大活動。現為《中國書法》雜誌特約編委，中國書法家協會編輯出版委員會副主任，中央文史館書畫院研究員，復旦大學、上海大學兼職教授，上海市文史研究館館員，上海市書法家協會主席、上海市文學藝術界聯合會副主席。

兼書法各體，尤精行草，作品參加一至十屆全國書展，及數十次海內外重大書展，被海內外數十家博物館、美術館、紀念館收藏。出版有專著及合著《周志高書法》、《秦漢石刻的篆書》、《草書前出師表》、《周志高書法集（中英文版）》、《我與書法三十年》等廿餘種。2013年6月，應邀為北京人民大會堂和八一（軍委）大樓主席辦公室創作丈二及八尺鄭板橋《詠竹》詩二首書法作品。

Zhou Zhigao was born in Xinghua, Jiangsu province. He is the founding editor of the Shanghai-based journal Calligraphy, the first journal on calligraphy published in China. He is also the organizer of the national event known as “Five Firsts” in the calligraphic sector in China. Currently, Zhou is on the editorial board of the journal of Chinese Calligraphy, vice-director of the Publishing Council of Chinese Calligraphers Association, researcher at National Academy of Culture and History, guest professor at Fudan University and Shanghai University, researcher in Shanghai Research Institute of Culture and History, president of Shanghai Calligraphers Association, and vice president of Shanghai Association for Writers and Artists.

Zhou is recognized for his running and cursive scripts, and he also masters writing other scripts. His works have been featured in the “1st to the 10th National Calligraphy Exhibitions” and participated in tens of calligraphy exhibitions in China and overseas. His calligraphic works are collected by many museums and galleries. His publications include *Calligraphy by Zhou Zhigao*, *Zhuan Scripts on Stone Tablets from Qin and Han Dynasties*, *Zhuge Liang's First Memorial of Troops in a Campaign in Caoshu Script*, *Selected Calligraphy by Zhou Zhigao* (bilingual), and *My Thirty Years as a Calligrapher*. In June, 2013, he was invited to write two works of Zheng Banqiao's poem “The Charm of Bamboo” for the Great Hall of the People and the office of the Chairman of the Party's Military Commission in Beijing.

草書毛澤東《水調歌頭·重上井崗山》

Ode of Returning to Jinggangshan by Mao Zedong in Cursive Script

2015

水墨紙本直幅鏡片 Vertical scroll, ink on paper

170 x 50 厘米 cm

世之難行
只要為之
攀

二月五日
詞水詞歌
歌重上井岡山詞
占世上無難事
只要肯登攀
乙未
春
於
海
上
周
志
良
於
興
室
樓



DING Shenyang

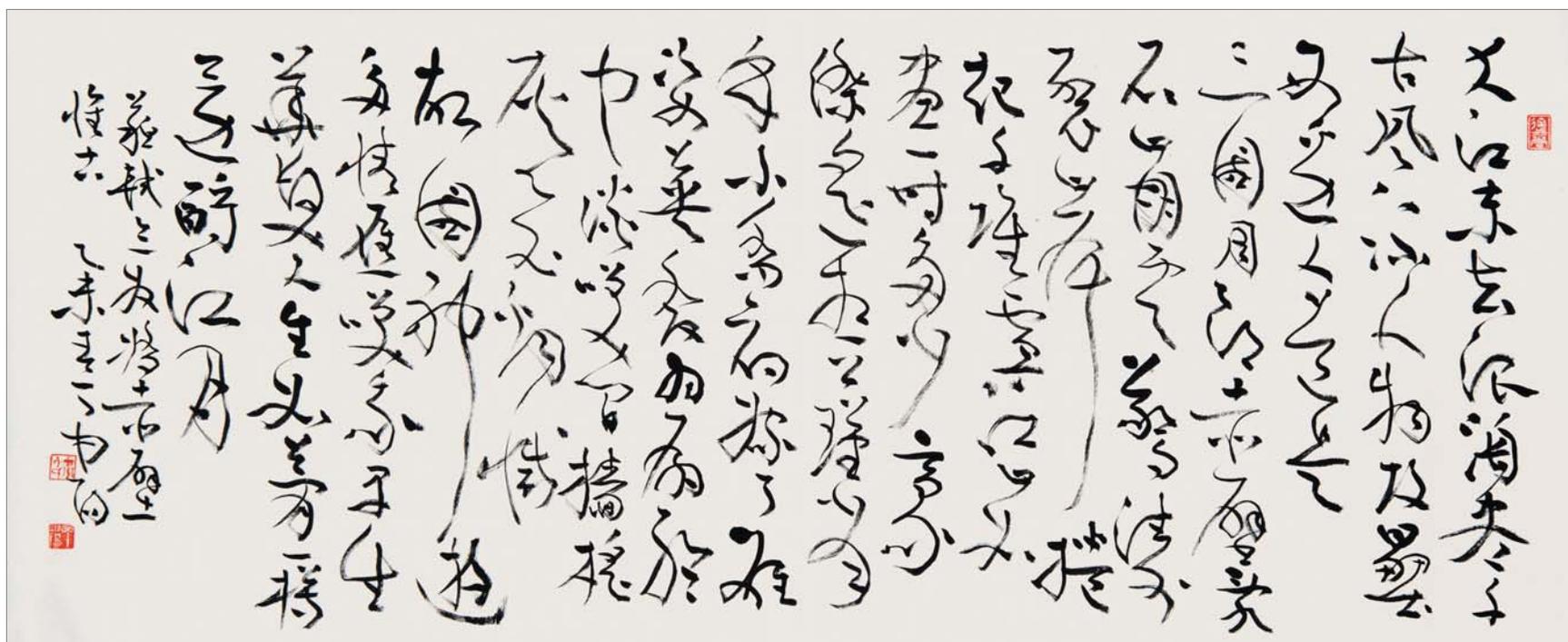
(1957 -)

祖籍河南濮陽。現為中國書法家協會理事，中國書法家協會草書專業委員，上海市書法家協會副主席，上海書畫院畫師，上海電影製片廠高級美術師。

擅真、隸、行、草書，尤精草書。出版有《丁申陽書法作品選》、《丁申陽草書蘇軾詞卷》、《當代名家·丁申陽書法作品》等。

Born into a family in Puyang, Henan province, Ding Shenyang is currently a member of China Artists Association, council member of grass writing for Chinese Calligraphers Association, vice-president of Shanghai Calligraphers Association, and guest painter at Shanghai Painting and Calligraphy Academy, and works as a senior artist in Shanghai Film Studio.

Ding Shenyang excels in writing regular, clerical, running scripts and is particularly noted for writing cursive script. Among his publications are *A Selected Collection of Works by Ding Shenyang*, *Su Shi Poems in Calligraphy by Ding Shenyang*, and *Calligraphers in China: Works by Ding Shenyang*.



草書宋·蘇軾《念奴嬌·赤壁懷古》

Ode In Reminiscence of the Red Cliff by Su Shi, Song Dynasty
in Cursive Script

2015

水墨紙本橫幅鏡片 Horizontal scroll, ink on paper

50 x 123 厘米 cm

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