



白連的世界

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Douglas Bland

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香港藝術館

Hong Kong Museum of Art



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Acknowledgements

鳴謝

Seeing Douglas Bland's work, which covers a period of over 20 years, gathered together for this exhibition we are struck by the fact that he was a very good and precise draftsman. His paintings depend more on drawing than their seemingly abstract form and seductive colour first lead us to believe. Also if we take individual paintings from different periods of Bland's work they are widely dissimilar. But they are all related as his work has evolved and changed intuitively, one style flowing into another.

Western artists first had substantial encounters with the spirit and form of Far East painting in the 1920's. Mark Tobey in the U.S.A., Julius Bissier and Willi Baumeister in Germany and Andre Masson in France, were early masters of the East-west synthesis. Since the 1950's the influence of calligraphy has been most obvious in the work of Franz Kline, Georges Mathieu, Pierre Alechinsky and Antonio Tapies. Some studied in the East while others were influenced by Chinese and Japanese artists, such as Zao Wou Ki and Kumi Sugai, who settled and exhibited in the west.

Douglas Bland's long residence in Hong Kong exposed him directly to Chinese art and artists. The result was that he adopted the concepts of space, in which the landscape is 'liberated' from all principles of perspective, and adopted a calligraphic technique in which moving lines spin a filigree network over the surface of his paintings.

This major exhibition of Douglas Bland's paintings places him clearly in the forefront of these western artists who have found in the East-west synthesis inspiration for their work. We are grateful to the many collectors in Hong Kong and the artist's family who have so willingly loaned their paintings for exhibition. Without their generous cooperation this retrospective display would not have been at all possible. We are also indebted to Dr. Bernard Mellor for writing the introduction to this catalogue.

John Warner
Curator
Hong Kong Museum of Art
April 1976

在這展覽中，我們可見到白連二十多年來的作品，而不難發現這位畫家是一個優秀和準確的繪圖者。他的繪畫表面看似抽象而帶迷惑，但實質上是建立在素描上面的。他不同時期的作品每每面目殊異，但卻是互有關連的。他作品的風格是隨着他直覺的需要而變化。

西方藝術家在一九二〇年代才廣泛地接觸到遠東繪畫的精神與形式。早期致力於東西方結合的大師包括美國的杜貝、德國的比西雅和包米斯特與法國的馬遜。自一九五〇年代以來，書法的影響明顯地表現於克蘭茵、馬杜、雅勒金斯基及達比埃等的作品裏。他們有些曾在東方讀書，有些則接受了移居西方的中國和日本藝術家如趙無極、菅井汲等的影響。

白連長期居於香港，密切地接觸到東方的藝術和藝術家。其結果乃使他吸取了東方的空間觀念，因此他的風景每能從透視法則中解放出來；他同時又懂得運用書法的技巧，以活躍的線條來交織成一個細緻優美的畫面。

這是白連油畫的一個重要展覽，他的作品明白地顯示出他是站在那些曾進行結合運用東西方思想的西方藝術家的前列。我們謹此向各位借出白連作品的藏家和白連的家屬深致謝意，如無他們的慷慨協助，此一回顧展是無法舉行的。同時我們也感謝梅樂彬先生為這目錄撰寫序文。

約翰·溫訥
香港藝術館館長
一九七六年四月

Introduction

DOUGLAS BLAND, we have sometimes been told, was a spare-time painter, in the sense that he devoted time outside his normal working day to artistic pursuits. In the context of his ventures, 'spare time' seems the oddest of notions. In the spare time of his last twenty years he was prodigiously fertile, possessed of an inner compulsion of a force that drives all too few full-time artists; as if all that time he were conscious of his own early death and the need to compress a full artistic life into a small span. The list of titles he exhibited when artist of the year at the Hintlesham Hall Festival held in Suffolk in the summer of 1973, comprises very nearly a hundred items; twenty-six of the oil-paintings alone are assigned to the single year of 1972 and account for over 470 square feet of canvas. Given also that he dealt quite as relentlessly with his own work as he is said to have done when dissatisfied with it, that is by destroying it, this is an overwhelming scale of output, by any measure.

Of no mean order, either, was his artistic range. He drew book illustrations and designs for costumes and scenery; painted figurative, impressionist, and abstract canvases; experimented with epoxy resins, blotting-paper, and acrylics; tried his hand at pop-art, in confections of collage and frottage worked on canvas and dressed with oil (and not a little vinegar I think); designed and supervised the moulding, glazing, firing, and assembly of a 70-foot ceramic wall; and has left us with a large collection of penetrating artistic studies of the Chinese ideogram unlikely ever to be equalled. Whatever else he did, he was also a full-time artist, unequivocally pledged to painting.

During an interview in 1963, he said that while he was working with the Chinese Maritime Customs, he had been "making and correcting charts of rivers and estuaries and this brought me into close contact with the life of the rivers." Of ancient Chinese painting he had become "conscious that this tradition was lost and felt in rather a romantic way that the spirit of it should be revived." He was "more interested in depicting the flow and growth of nature to convey its very root and the earthy things about it" than in depicting "a tree or landscape as a visual impression. . . . The sea, rivers, estuaries are recurring themes, Chinese calligraphy also. . . ."

He was a man of the sea in one form or another throughout his adult life — in the navy, the Customs, the wharf company with which he spent most of his working days. He came to know the shapes of the sea's currents, the infinite tonality of its special hues, its vastness; was enthralled by the ambiguous beckon-

ings of marine tendrils, the corrugations of the seabed, the radiant opacity of algae. He knew the alchemy with which the sea and the rivers invested rock and stone with sparkling geological colour, how they softened and rounded off, encrusted and re-shaped, shredded and splintered. And in the Customs he had come into formative contact with officials, many of them westerners like himself, whose training had embraced long hours in the study of the characters on ancient Chinese seals, and hence drew his life-long pre-occupation with the Chinese ideogram, as an artistic and not a semantic study and chiefly in its 'radical' form. So that he came, the more he used the ideogram in his paintings and collages, the more to be aware of the calligraphic, the 'metaphorical' potential of the characters he depicted, until during the last two years of his life he was analysing them in paint with great artistic authority. He would amalgamate a number of these analyses into a composition on canvas, their forms softened and rounded off, encrusted and re-shaped, shredded, corrugated, splintered, flowing through the paint, and present them at the level of palpability by clothing them in the colours of submarine geology, set in a radiant flux of marine tones. Each such amalgam displays a magical artistic insight into the nature, origins, and antiquity of Chinese calligraphy.

While at work on a canvas, he maintained a disciplined intensity that generated in him much the sort of trance that a deep, detached, disciplined meditation produces; and in this state, by the incandescence of a deeply questing intellect, he fused his amalgams into a single unit on each canvas — brush and palette controlled in a self-generated hypnosis. Writing in 1967 he gave us new hints of what he was about:

"There is no possible passage from extrinsic to intrinsic non-figuration. The natural tendency of extrinsic non-figuration is to lead back, through lack of basic energies, to naturalistic forms, and so can never give rise to truly sustained, synthetic re-figurations. One sees this tendency to slip back, after a deceptive attainment of non-figurative independence, in many moderns who have not in fact broken the figurative barrier, most notably in de Stael. Among 'action-painters' who remain anchored in soma and substance, prisoners of their muscularities, there is a similar tendency for organic forms to arise, even though their energies cause a profound break up of form. The only way in which the figurative barrier can be broken is either by a profound meditative approach, a capacity to detach oneself from the world of material emergence and organisation which is the universal way of the mystic, of the Orient, or by

such an activated involvement in the creative act that the mind does the work and, as it were, delivers the goods without a specific order. In the East it would seem that this penetration can be reached by a contemplation of the external world." He was seeking to break through the figurative barrier, to arm himself with enough of the basic energies without which his painting would not achieve strength to sustain re-figuration at an automatic level.

Seals held for him a special magic. Their roots went deep into Chinese tradition, as proofs of good faith in daily use over three millennia in the course of man's dealings with man, and for the last one as supports to signatures on Chinese paintings, signs of authenticity. They developed as a form of the ancient art of calligraphy and came to be so decorative that owners and collectors incorporated their personal seals into the paintings they owned. The seal was thus an integral element of all Chinese paintings in traditional or derivative styles; in effect, painting and calligraphy are two art forms yoked by the seal, by the symbol of good faith.

Into his collages he incorporated seals and printing, photographs, cuttings, reproductions, and even solid objects. Later he added to this technique, that of 'frottage', which required him to transfer to canvas or board the thin film that is on the surface of print, so that its image appears in reverse. The whole surface of the conflux of these conglomerated objects he worked over with oils in calligraphic forms, extenuated, flowing, crackled. With this treatment the objects lose their figurative identity, take on artistic meaning from their association with each other and with the ideograms that flow around and over them.

By 1966, beginning to consider how to introduce a new flow of basic energies into his analyses, he found one possible solution in the Yin and the Yang, the notion of a balance achieved in the meeting and interplay of opposites, of negative with positive, posing himself the problem of creating, in the images of the artist, the concept of the antonym. He then divided his canvases down or across the middle or near-middle, and set his amalgams in elegant equilibrium on either side of the division, in a sort of grammatical plan. Visualizing, as it were, the syntax of pictography.

In syntactical design lay thenceforth the main line of his progress in composition. But signs were appearing in some of his canvases of 1971 and 1972, notably in the series of ten 'Reflections', that he was preparing to fortify the basic energies with more complex forms

of grammatical substructure, in multiplicity of division and combinations of vertical division with horizontal. In these paintings, too, the rocky features which call to mind islands rising from the China Sea take their genesis not from islands at all, but from the shattered shapes of oracle bones and tortoise-shells, the ancient repositories of the earliest-known Chinese script (chia ku wen) written or carved in the Shang dynasty on the shells of dead tortoises and the scapulae of dead farm animals. Bland had thus in 1972 started adding to the ideogram and the Yin-Yang conjugation, a third Chinese source of basic energies — the oracle bone.

* * * * *

When he died in 1975 he was a young 52, and as full of artistic promise as of achievement. This pervading quality of promise, which emerges from a study of his development as an artist, should itself be as large an inspiration for the younger painters of Hong Kong, as must be the introspective, reflective, grammatical parables of his single canvases. But they will need to apply themselves with his intellectual intensity, if they will absorb the substance and not the shadow of the magic he offers.

Bernard Mellor
January 1976

(abridged from *Douglas Bland: the quest for magic*, monograph in the course of preparation)

簡介



我們曾聽說過白連是一位業餘畫家，因為他每每於工作之餘從事藝術創作。在他創作中，「餘閒」好像是另有獨特的意義。近二十年的空餘時間裏，他完成的作品既多而且成熟，他那種內涵衝力亦祇能從少數的職業畫家中能找到；好像他預感到他的早逝，而要在短短時間裏去完成他的藝術生命。一九七三年夏天於英格蘭索夫克郡軒道森會堂節舉行的展覽，在差不多一百件展品中，有二十六幅油畫是他一九七二年完成的，竟用去了超過四百七十方呎畫布。他對自己的作品毫不苟且，當他不滿意的時候，就會將作品毀棄。在任何尺度來看，他的作品產量是超乎一般業餘畫家的。

他的藝術領域亦很廣闊。他畫書本插圖、風景及服飾設計，繪畫寫實、印象派和抽象的油畫，並樹立一種香港畫派；用環氧樹脂、印水紙、水油彩，對普普藝術作出嘗試，混合拼貼及印拓藝術於畫布上，並敷加油彩；又曾設計及監督塑模、上釉、燒煉、組合成一幅七十呎高的陶牆；同時更留給我們很多非常突出的有關中國象形文字的藝術作品。無論他所作任何方面，他的表現都像一位職業畫家，專心致意地從事繪畫工作。

在一九六三年的訪問中，他指出在中國海關服務時，曾參與「繪製河流和河口地圖，因此跟河流的動態有密切接觸。」關於中國古代繪畫，他「覺得這種傳統早已失落，同時幻想地希望能見到這項藝術精神的重現。」他自己「則比較喜歡描繪大自然的動態和生長，藉以研討它的根源和周圍的塵世事物，」而不「慣於描繪樹木或風景的視覺形象……至於海洋、江河、河口都是生生不息的主題，此外還有中國書法……。」

從很多方面來看，他是屬於海洋的人；他長大後曾先後在海軍、海關和船運公司工作。因此他熟識海洋水流的形狀、它特有色調的無窮變化和它的廣大；他更迷於海洋卷鬚植物的多樣意態、海牀的皺面和海藻的散射形態。他了解到海洋和河流賦與岩石的那種閃爍天然顏色的洽合方式及它們如何使之軟化、光滑、嵌入、變形、剝落和破裂。在海關部門，他正式接觸到一些官員，其中很多像他一樣是外籍人士，曾長時間地學習中國古代圖章的印文，遂引起他後來貫注於中國象形文字的研究；那是在藝術造形方面而非語意方面的了解。他主要着意的是文字的「字根」造形。因此當他用更多象形字於圖畫和拼貼畫上，他更能深入領悟文字的書法形態、「喻意」的潛在力量。在他逝世前兩年，他已能用油彩去分析描畫文字，而得到最高藝術成就。他將這些分析的結果描繪在畫布上混成一幅構圖，它

們的形狀有被軟化、磨滑、嵌入、變形、剝落、摺皺、破裂。他又讓它在油彩中飄游，或施以水中岩石的色調和數以海洋的光澤，使所表現的能達到容易觸知的境界。每個構圖的組合都能表現出他對大自然，事物的本源及古典中國書法藝術有高超藝術修養。

在繪畫時候，他保持一種自發的工作情緒；像催眠似的，發自深邃的、忘我的冥思。這情形下，由於熱中追求領悟，使他能溶合各種組合於畫布上為一個單位——以至畫筆及調色板被控制在一種自發的催眠狀態。在一九六七年，他曾寫給我們一些有關他自己的資料：

「外在及內在非具象藝術是無相通的。外在非具象藝術由於沒有基本力量，它祇能帶回到自然形態，所以永遠不能夠引致真正持久的形象的重新組合。這些可以從很多現今畫家尤其是史泰爾的作品看出來；他們祇達到虛假的非具象造形，而沒法打破寫實賦形的壁障。而「行動畫家」中，仍然有停留於形體物質，作為實體形態的囚徒；雖然他們的力量已深入地試圖破除形體，但同樣地本身也有形體物質表現出來的傾向。打破寫實賦形的唯一方法是要像東方或神秘教者要遠離塵俗而深入冥思，或透過一種思想投入，運用心思創作，使表達出來的作品無特別規格。在東方，對外世塵俗的靜思往往能達到這種深入超脫的境界。」

他正找尋方法去打破寫實賦形的屏障，要充實自己力量，使他能通過繪畫隨意地進行形象的重組。

印章藝術帶給他神奇指示。中國印章的傳統非常深博，三千年來作為人與人之間的信用保證工具。近一千年來，更作為中國繪畫的簽押和鑑別真偽的證據。印章後來發展成一項古代書法藝術；更因其富裝飾性，很多收藏家往往把自己的印章蓋在畫上。因此印章成為中國傳統繪畫的必要部份，而這種信確象徵的印章更將繪畫和書法緊密地連在一起。

他在拼貼畫中，往往把印章、印刷品、照片、剪貼、複製品以至實物結合運用。後來他加上印拓技巧，將薄相片放到畫布或畫板上，使影像倒置。而在整個混成形象的表面塗上油彩，寫成書法形狀，配以柔弱的、流放的、冰裂的紋線。這種方法可使物體的形相消失，使其在組合之間和混流其中的象形符號結合，進入新的藝術意境。

一九六六年，他開始考慮怎樣引帶一股新的基本力量進入他的分析繪畫程序。他發覺可從「陰」與「陽」找得線索。那就是相對事物、正與負於相合或

交互作用時的平衡現象，使他在藝術想象之中產生了相對概念。因此他將畫布在中間或近中處分成橫直兩面，將組合形象很平衡地放在兩方，恍惚像幾何圖案，看過去卻有象形文字的法度。

此後這種組合性設計變成他構圖發展的主流。在他一九七一及七二年作品中，尤其是那十幅「倒影」，他加添了更多複雜的規則圖形，更多相互交錯的橫直分割。從這些圖畫，也同樣地可見畫中石塊使人聯想到中國海上的島嶼，它們的造形實非根據島嶼的形狀，而是根據破裂的骨甲發展而成，那是指中國商朝時候刻有最早的中國文字（甲骨文）的龜甲或牧畜肩胛骨。所以一九七二年時，白連已開始在象形文字和陰陽組合外，增加了第三種來自中國的基本力量——那就是占卜用的骨甲。

他一九七五年去世時才不過五十二歲，那時他的成就正如他的藝術抱負一樣高。從研究他的藝術進展所顯示他個人深遠的抱負，無疑能帶給香港現代年青畫士們重要的指引。他油畫裏表現的內涵、思維和文法規格的喻意亦含有同樣的意義。若然他們想吸收他所獻出的實質而非他的虛影，則他們必須像白連一樣致力於思想的潛修。

伯納·梅樂彬

一九七六年一月

（節錄自‘白連：幻術之追求’）

List of Exhibits 展品目錄

1955	1	Evening in Macau Lent by Mr. & Mrs. Henri J. Ballerand	澳門之夜	20 x 20
1957	2	Still Life	靜物	16 x 20
	3	Edmund Blunden Lent by the University of Hong Kong		40 x 40
	4	Squatter Fire Lent by Mr. & Mrs. Eric Cumine	木屋區之火	40 x 35
1958	5	Jan and Ann Lent by Dr. & Mrs. A. Dawson-Grove	珍與安	44 x 34
	6	Tale of Fei and Shou Lent by Dr. Peter Drummond-Smith	故事	40 x 26
1959	7	Sunset on an Eastern River Lent by Mr. & Mrs. M.L. Winkler	東河日落	36 x 38
1960	8	Western Hills Lent by Dr. & Mrs. A. Dawson-Grove	西山	20 x 18
	9	Thaw Lent by Dr. Peter Drummond-Smith	溶解	52 x 44
1961	10	Cat Collage Lent by Mr. Gerald Godfrey	貓的拼貼	28 x 18
	11	Sea Creature Lent by Mr. Ian Campbell	海獸	48 x 40
1962	12	Ming Blue Collection of Hong Kong Museum of Art	明窯藍	49 x 41
	13	Mountains and Mist Lent by Mr. Oswald Cheung	山與霧	16 x 40
	14	Wreck Lent by Mr. & Mrs. H.M.G. Forsgate	廢堆	40 x 26
1963	15	Moon & Sea Lent by Mr. Run Run Shaw	月與海	48 x 40
	16	Mountains and Mist Lent by Mr. Hugh Gibb	山與霧	80 x 45
	17	Guno Agung Lent by Mr. Hugh Gibb	大山	48 x 40
1964	18	Venice from San Marco Lent by Mr. Norman Marsh	從三馬可看威尼斯	64 x 8
	19	Personage	人物	32 x 60
	20	Green and Yellow Relief Lent by Mr. & Mrs. George Bloch	綠黃浮雕	35 x 40
1965	21	Dragon Boat Lent by Dr. Peter Drummond-Smith	龍船	40 x 86
	22	Blue Source Lent by Mr. & Mrs. George Bloch	藍色源流	40 x 51
1966	23	Stele	碑	16 x 40
	24	Venice by Moonlight Lent by Dr. Peter Drummond-Smith	月下之威尼斯	27 x 35
	25	Trees Lent by Mr. Run Run Shaw	樹	40 x 40

	26	Woman Lent by Mr. & Mrs. D.O.R. Mayne	婦人	
1967	27	Venice	威尼斯	56 x 32
	28	Stele Lent by Dr. Peter Drummond-Smith	碑	24 x 20
1968	29	Untitled	無題	8 x 64
	30	Across the River and into the Trees Lent by Dr. Peter Drummond-Smith	越河進林	53 x 20
	31	Foreign Devil Lent by Mr. Norman Marsh	異域的魔鬼	19 x 36
1970	32	Untitled	無題	42 x 54
	33	Untitled	無題	82 x 52
	34	Cryptographs Lent by Jardine Fleming	密碼	60 x 52
	35	Dragon Seed Collection of Hong Kong Museum of Art	龍子	88 x 68
	36	Dragon Dance Collection of Hong Kong Museum of Art	龍舞	89 x 55
1971	37	Untitled	無題	50 x 36
	38	Foliage	葉	18 x 52
	39	Untitled	無題	31 x 43
1972	40	China Night	中國之夜	68 x 72
	41	Ariel	俯瞰	68 x 72
	42	Lagoon	礁湖	80 x 50
	43	Sea Creature	海獸	80 x 50
	44	Pei-lau	祕流	80 x 60
	45	Reflections 4	倒影之四	61 x 41
	46	Reflections 5	倒影之五	41 x 25
	47	Reflections 6	倒影之六	53 x 81
	48	Reflections 7 Lent by Mrs. Charlotte Horstmann	倒影之七	52 x 80
1973	49	Reflections 10	倒影之十	36 x 52
	50	Reflections 11 Lent by Jardine Fleming	倒影之十一	80 x 50
	51	Reflections 12	倒影之十二	53 x 37
1974	52	Reflections 13	倒影之十三	58 x 40
	53	Reflections 14	倒影之十四	41 x 61
	54	Reflections 15	倒影之十五	45 x 53
	55	Reflections 16	倒影之十六	61 x 41
	56	Reflections 18	倒影之十八	37 x 53
	57	Reflections 20	倒影之二十	61 x 61
	58	Reflections 21	倒影之二十一	61 x 61
	59	Reflections 22	倒影之二十二	61 x 41

	60	Reflections 23	倒影之二十三	80 x 50
	61	Reflections 27	倒影之二十七	37 x 53
1975	62	Reflections 29	倒影之二十九	43 x 55
	63	Reflections 30	倒影之三十	49 x 37
	64	Reflections 31	倒影之三十一	21 x 37

All paintings are in oils on canvas. Measurements are in inches.

上列展品均是繪於畫布上之油畫。右旁之尺碼以英吋計。











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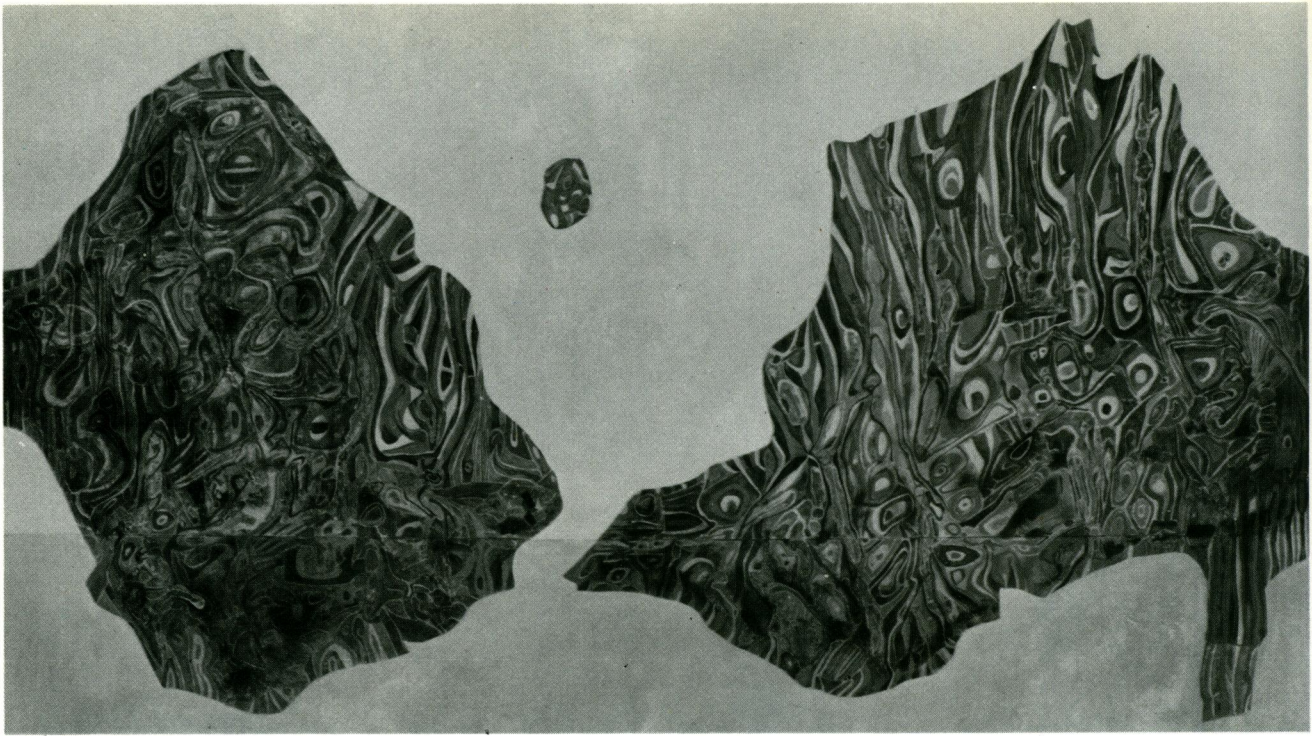
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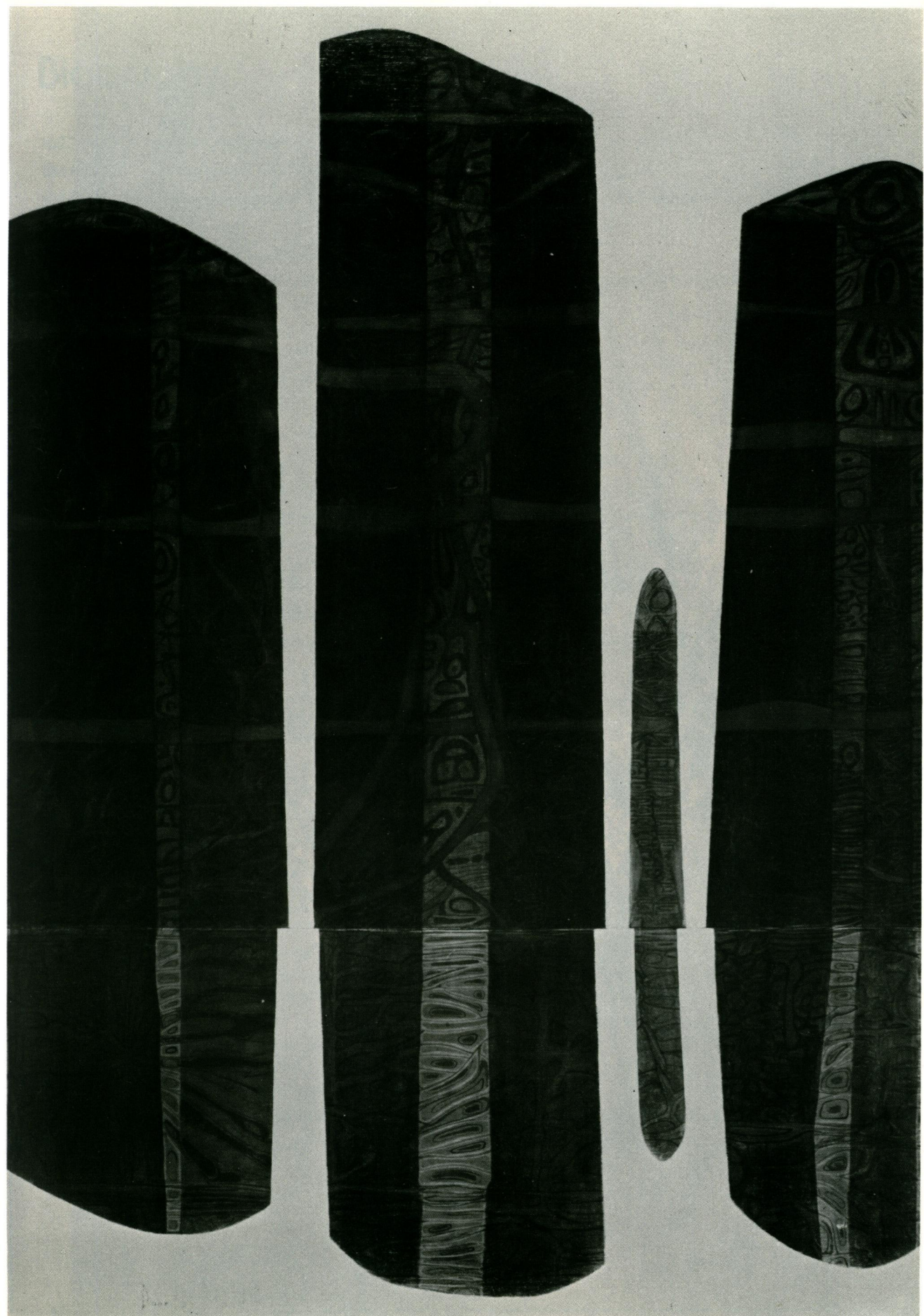
51



40









Biography

- 1923 Born at Eccleshall in Derbyshire, England
- 1941 Art student at the Ruskin School, Oxford
- 1941-46 War service with the Royal Navy; demobilized with the rank of Lieutenant
- 1946 Lived in Bali
- 1946-48 Service with the Chinese Maritime Customs
- 1948 Settled in Hong Kong, and joined the Hong Kong and Kowloon Wharf and Godown Company
1st Hong Kong exhibition in Cathedral Hall
- 1949 Married Veronica Walker of Hong Kong
2nd Hong Kong exhibition in Cathedral Hall
- 1950 3rd Hong Kong exhibition in Cathedral Hall
- 1953 Australian exhibition in Perth Gallery of Art
- 1954 4th Hong Kong exhibition in British Council
- 1955 1st American exhibition in Van Diemen Lilienfeld Gallery, New York
- 1956 5th Hong Kong exhibition in British Council
- 1957 Illustrations for Oscar Wilde's "The Ballad of Reading Gaol" published in *Elixir*
- 1958 First met Zao Wou-ki
Italian exhibition in Positano Municipal Gallery
2nd American exhibition in Van Diemen Lilienfeld Gallery, New York
- 1959 3rd American exhibition in Parvin Gallery, Los Angeles
- 1960 4th American exhibition in Arnold Finkel Gallery, Philadelphia
- 1961 1st English exhibition in Drian Galleries, London
- 1962 Exhibited with Hong Kong artists at Commonwealth Institute, London
First International Art Salon, Saigon (Bronze Medal)
Hong Kong Art Today Exhibition in Hong Kong Museum of Art
- 1963 6th Hong Kong exhibition in Hong Kong Museum of Art
Mural for the lobby of the Hongkong Hilton Hotel
- 1964 5th American exhibition in Willard Gallery, New York
- 1966 7th Hong Kong exhibition in Sally Jackson Art Gallery
- 1967 8th Hong Kong exhibition in Sally Jackson Art Gallery
- 1968 6th American exhibition in Arnold Finkel Gallery, Philadelphia
- 1969 Philippine exhibition in Luz Gallery, Manila
- 1970 9th Hong Kong exhibition in Sally Jackson Art Gallery
Exhibited at Hong Kong Pavilion at the World Fair held at Tokyo
Four Artists of Hong Kong Exhibition in Hong Kong Museum of Art
- 1971 Work represented in the touring exhibition 'Art Now Hong Kong' in London, Edinburgh, Manchester, and Bristol
Exhibited at Indian Triennale, Delhi
- 1972 "Save Our Planet" poster for the United Nations
- 1973 Exhibited in England in Hintlesham Hall, Suffolk. Artist of the year at Hintlesham Festival.
- 1975 Died in Hong Kong

傳略

- 一九二三 生於英國德彼郡厄克爾沙爾鎮
- 一九四一 牛津刺斯欽學校修讀藝術
- 一九四一至四六 戰時服役於皇家海軍，職至上尉
- 一九四六 居於巴里
- 一九四六至四八 任職於中國海關
- 一九四八 居於香港，任職於九龍貨倉
- 一九四九 第一次展出於香港：聖約翰堂
- 一九四九 在香港與維倫妮卡·瓦克爾女士結婚
- 一九四九 第二次展出於香港：聖約翰堂
- 一九五〇 第三次展出於香港：聖約翰堂
- 一九五三 展出於澳洲伯斯藝術館
- 一九五四 第四次展出於香港：英國文化協會
- 一九五五 第一次展出於美國：紐約雲戴文利連佛藝術館
- 一九五六 第五次展出於香港：英國文化協會
- 一九五七 為奧斯加威爾名著作插圖
- 一九五八 初遇趙無極
- 一九五九 展出於意大利
- 一九五九 第二次展出於美國：紐約雲戴文利連佛藝術館
- 一九六〇 第三次展出於美國：洛杉磯巴文藝術館
- 一九六一 第四次展出於美國：費城阿那芬可藝術館
- 一九六一 第一次展出於英國：倫敦特利安藝術館
- 一九六二 與香港藝術家共展於倫敦聯邦學院
- 一九六二 展出於西貢第一次國際藝術沙龍，獲銅牌獎
- 一九六二 展出於香港藝術館主辦之今日香港藝術
- 一九六三 第六次展出於香港：香港藝術館
- 一九六三 完成香港希爾頓酒店壁畫
- 一九六四 第五次展出於美國：紐約維勒藝術館
- 一九六六 第七次展出於香港：三集畫廊
- 一九六七 第八次展出於香港：三集畫廊
- 一九六八 第六次展出於美國：費城阿那芬可藝術館
- 一九六九 展出於菲律賓馬尼刺樂斯藝術館
- 一九七〇 第九次展出於香港：三集畫廊
- 一九七〇 展出於日本博覽會香港館
- 一九七一 展出於香港藝術館主辦之香港四藝術家展
- 一九七一 展出於倫敦、愛丁堡、曼察斯特、比利士圖：香港現代藝術巡迴展
- 一九七二 展出於印度三年展
- 一九七二 為聯合國作「拯救我們的行星」海報設計
- 一九七三 展出於英國索夫克郡軒道森會堂，被列為該年軒道森節之藝術家
- 一九七五 卒於香港

