



LING NAM PAINTING (17th-mid 20th century)
嶺南繪畫 (十七至二十世紀中葉)

14th May to 20th June, 1976.
一九七六年五月十四日至六月二十日

Hong Kong Museum of Art 香港藝術館





市政局

HONG KONG

MUSEUM OF ART 香港藝術館

嶺南繪畫（十七至二十世紀中葉）
一九七六年五月十四日至六月二十日
香港藝術館藏品

在畫史上，嶺南或廣東畫家雖然可以追溯至唐代或更久遠，不過現存最早的廣東畫家作品只屬於明代，而廣東繪畫實在亦自十七世紀開始才有重大發展。

漢初時候，廣東畫家都喜愛明代文人的筆墨風格；畫面上的筆情墨趣較物像造形的真實感更受到畫家重視。而這種強調筆墨的花卉畫在十八及十九世紀時候仍繼續流行，甘天寵的菊花就是最顯明的例子。

乾隆（一七三六至一七九五）及嘉慶（一七九六至一八二〇）兩朝，山水取代以前流行的花鳥畫成為廣東繪畫最受喜愛的題材，這是由於一些傑出山水畫家的影響所致。黎簡是最著名的一個；他除了熟習元明大家的畫法外，還成功地在他部份的山水畫裡表達出廣東的地方色彩。

到十九世紀時候，我們可見到廣東早期畫家曾努力耕耘的藝術園地開始開花結實。那時繪畫活動在廣東已逐漸普遍，而很多廣東畫家已能擺脫北方畫風的束縛。能創造個人的風格者可見於蘇仁山和蘇六朋的人物畫，李魁、陳喬森和袁杲的山水，居巢和居廉的花鳥。這些畫家的成就不單可證明廣東畫家是有其獨特與傑出的藝術表現，還對廣東繪畫後來的發展有着推動作用。

二十世紀初，廣東畫家大致可分兩大流派。其一是以傳統為歸依的畫家，他們佔據了當時大部份的畫壇，並多跟隨着前人鑽研古代大家的技巧。其二則為那些除學習傳統畫藝外，更希望摸索新事物的創作畫家；其中更有些往海外求新思想、新方法，然後復將之熔鑄入中國的傳統畫藝裡。他們創造出新的繪畫風格，稱為「折衷派」。領導人物就是高劍父、高奇峰和陳樹人。他們的影響仍可見於今日香港部份畫家的作品中。

是次展出的全部繪畫乃選自香港藝術館的藏品。其中很多為前所未展出者。雖然其中一些較早畫家的作品未能包括在內，但仍希望是次展覽能協助提高本港人士對廣東繪畫的興趣。

香港藝術館館長 譚志誠

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| | 五十一. 山水
黃般若（一九〇一至一九六八，東莞人） |



URBAN COUNCIL

HONG KONG MUSEUM OF ART 香港藝術館

LING NAM PAINTING (17th — mid 20th century)

From the collection of the Hong Kong Museum of Art

From 14th May to 20th June, 1976.

Although painters of Ling Nam or Kwangtung origin may be traced back to the T'ang Dynasty or earlier, extant works by Kwangtung painters are dated up to the Ming Dynasty. The major development of Kwangtung painting, however, began from the 17th century.

Painters of early Ch'ing Dynasty in general favoured a calligraphic style which emphasized the special effect of brush and ink on paper rather than the direct representation of the external form of objects. Such calligraphic style of plant painting continued to prevail even in the 18th and 19th centuries. The chrysanthemum painting of Kan T'ien-ch'ung is a remarkable example.

In the reigns of Ch'ien Lung (1736—1795) and Chia Ch'ing (1796—1820), landscape painting replaced bird-and-flower painting as the most popular theme. This was mainly due to the work of a group of influential scholar painters who dedicated themselves to the painting of landscape. Of these, Li Chien was the best known. While he was well acquainted with the painting techniques of the Yuan and Ming masters, he successfully gave to many of his landscapes a touch of the regional characteristics of Kwangtung.

The efforts of the earlier painters began to bear fruit in the 19th century when painting became a popular activity in Kwangtung and many painters were able to free themselves from the strong influence of the painting style of the north. Highly individual styles can be seen in the figure paintings of Su Jen-shan and Su Liu-p'eng, in the landscapes of Li Kuei, Ch'en Ch'iao-sen and Yuan Kao, and in the bird-and-flower paintings of Chu Ch'ao and Chu Lien. The success of these painters not only testified the capacity of the Kwangtung artists but also added impetus to the development of painting in China.

There were two major streams of Kwangtung painters in the early 20th century. In the first stream were the traditionalists who formed the majority of the painters at that time. They followed more or less the path of their predecessors in search of the painting techniques of the past great masters. The second stream was composed of those more adventurous artists who looked for something more than just the traditional. Some went abroad in search of new ideas and techniques and infused these into their own Chinese traditions, developing into a new school of painting, generally known as the "eclectics". The leaders were Kao Chien-fu, Kao Ch'i-feng and Ch'en Shu-jei. Their influence can still be observed in the works of quite a number of painters here in Hong Kong.

All the paintings in this exhibition are selected from the collection of the Hong Kong Museum of Art. Many of them have not been exhibited before. Although the works of some of the early Kwangtung masters are not available, yet, we hope this exhibition can help to promote the public interest in the paintings by artists of the Kwangtung Province.

Laurence Tam Curator

LIST OF EXHIBITS

- | | |
|--|--|
| 1. BIRDS IN SNOW (dated 1646)
CHAO T'ing-pi (mid-17th century, Hsin-hui District) | 5. FLOWERS (dated 1824)
LU Hsiang (late 18th century, Shun-te District) |
| 2. HORSE (dated 1672)
CHANG Mu (1607 — 1688, Tung-kuan District) | 6. LANDSCAPE
HSIEH Kuan-sheng (late 18th century, Nan-hai District) |
| 3. CHRYSANTHEMUMS & ROCKS (dated 1786)
KAN T'ien-chung (late 18th century, Hsin-hui District) | 7. THE THREE FRIENDS
LU P'ei (late 18th century, Shun-te District) |
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LI Chien (1747-1799, Shun-te District) | 8. LANDSCAPE
HUANG Pi (late 18th century, Ch'ao-yang District) |
| | 9. LANDSCAPE (dated 1811)
CHANG Yu-chih (died 1824, Shun-te District) |

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| 10. PLUM BLOSSOMS
CHANG Chia-yi (late 18th century, Shun-te District) | 31. FLOWERS (dated c. 1873)
CHU Lien (1828-1904, P'an-yu District)
CHANG Chia-mu (late 19th century, Tung-kuan District) |
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| 13. LANDSCAPE (dated 1835)
LO Yang (early 19th century, Shun-te District) | 34. LANDSCAPE
WANG Keng (19th to 20th century, P'an-yu District) |
| 14. BIRDS & FLOWERS (dated 1851)
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WU Teh-yi (1854-1927, Nan-hai District) |
| 15. LANDSCAPE
LI Yu-wei (born 1811, Shun-te District) | 36. BIRDS & FLOWERS (dated 1941)
YUNG Tsu-ch'un (1872-1944, Tung-kuan District) |
| 16. TRAVELLERS IN THE MOUNTAINS
SU Jen-shan (1814-1849, Shun-te District) | 37. LANDSCAPE
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| 19. FLOWERS & INSECTS (dated 1902)
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LI Tan-lin (late 19th century, Kuei-shan District) |
| 20. STRANGE BEGGAR
SU Liu-p'eng (c. 1814-1860, Shun-te District) | 41. FIGURE (dated 1891)
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| 21. LANDSCAPE (dated 1894)
CH'EN Ch'iao-sen (1834-1905, Sui-ch'i District) | 42. PLUM FLOWERS
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TUNG Chi-yu (born 1838, Nan-hai District) | 43. PLAYING THE PI-PA (dated 1944)
LI Feng-kung (1884-1967, Tung-kuan District) |
| 23. FLOWERS & INSECTS
M'ENG Chin-i (mid-19th century, migrated from Kiangsu to Kwangtung) | 44. A LADY
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| 24. PINE & ROCK (dated 1861)
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YUAN Kao (mid-19th century, Hsiang-shan District) | 46. LANDSCAPE (dated 1947)
CHANG Ku-chu (1890-1968, Shun-te District) |
| 26. FLOWERS
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TENG Fen (1892-1963, Nan-hai District) |
| 27. LANDSCAPE (dated c. 1852)
LI K'uei (late 19th century, Nan-hai District) | 48. LADY IN THE WOOD
HUANG Shao-ch'iang (1900-1942, Nan-hai District) |
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LO An-hsien (late 19th century, P'an-yu District) | 50. LANDSCAPE
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