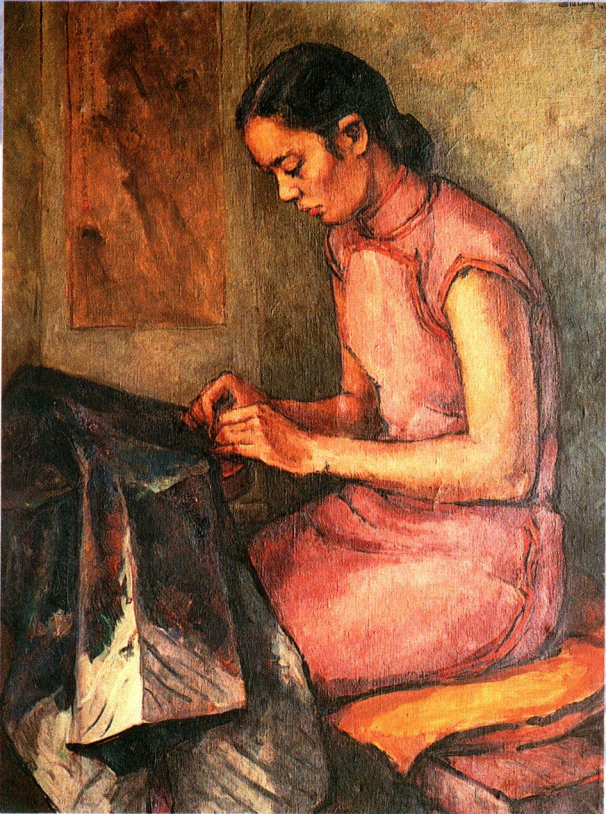


王少陵

Wong Siu-ling



7·5·1993 — 23·6·1993

香港藝術家系列
Hong Kong Artists Series

當代香港藝術展覽廳
Contemporary Hong Kong Art Gallery

香港藝術館
Hong Kong Museum of Art

序言

王少陵(1909-1989)活躍於三十年代香港藝壇，是一位具影響力的畫家。其時正是香港藝術的萌長期。一九二五年居港外國人士組成香港美術會。翌年，黃般若、鄧爾雅、潘達微等人成立國畫研究會香港分會。一九二八年鮑少游創立麗精美術學院，提供多樣化的藝術課程。這三個組織，為當時香港藝壇發展奠下基石。

三十年代初期，一批海外留學的藝術家遇逢西方社會經濟大衰退，紛紛回港。其中有李鐵夫、李秉、余本、黃潮寬。他們與活躍於香港美術會之少數華籍會員之一陳福善交往，並相繼加入美術會。王少陵時年廿三歲，剛從內地解甲歸港，亦加入香港美術會與他們結為藝友。王少陵雖為自學，但却天才橫溢，並三度於香港美術會年展中獲首獎。

一九三三年王少陵應黃潮寬之邀前赴上海證券交易所及南京中國銀行合作壁畫。一九三五年，王少陵獲邀為香港思豪酒店作壁畫。當時的思豪酒店為本港文藝界滙聚之所，並常有各類展覽。當王少陵的「鳳凰」壁畫於一九三六年二月揭幕時，贏得空前讚賞。同年，王少陵在思豪酒店舉辦第一次個展，各界反應熱烈。香港文藝協會創辦人之一穆時英評道：「少陵兄的技術方面的長處是嚴整的構圖，純正的線條，異樣和諧的色調，和沈鬱的筆觸。」王少陵不單為出色的風景靜物畫家，他亦富敏銳的社會觸覺。徐悲鴻曾語王少陵：「藝術是獻給社會的，是給多數人欣賞的，不是少數人玩味的……所以藝術家應以真誠的態度來對待藝術，真正的藝術來不得半點虛假和粉飾。」一九三六年香港一西報評王少陵個展中一幅題目為「運輸」的水彩畫作時稱，作者能以每一線條色彩為平凡的勞動者添上一份尊貴至誠。



三藩市渡輪大樓 1940 水彩紙本 56.5 x 66 厘米

San Francisco's Ferry Building 1940 watercolour on paper 56.5 x 66 cm

一九三八年王少陵離港赴美，入讀加州美術專科學校。一九四一年他在三藩市美術館舉辦個展，獲當地藝評家的欣賞。同年，王少陵往紐約，隨後入讀哥倫比亞大學藝術系。他的作品漸受當地藝壇重視。其水彩作品「紐約遠眺」在一九四三年於一全國性的比賽中獲榮譽獎。他的畫作富東方詩意，深為美國人士喜愛。

經過九年旅美生涯，王少陵於一九四七年被邀返南京國立中央大學藝術系任教授。同年十月，王少陵重返闊別多年的香江，舉辦其第二次在港的個展，並廣受歡迎。一九四八年，他被中國政府委派再赴美國，籌備在紐約大都會博物館舉辦「中國現代畫展」。這次展覽成功在美展出，大都會博物館亦購藏王少陵的水彩畫作為永久收藏。一九四九年中國政權易主，王少陵自此留美，至一九八一年才重遊中國內地。



紐約冬晨 1943 水彩紙本 55 x 74 厘米

Winter in Manhattan 1943 watercolour on paper 55 x 74 cm

王少陵在美生活五十年，他成功地建立其藝術地位。他的畫作真實生動而不眩目，感人而不煽情；他的巨幅油畫富韻律生趣；他的人像往往反映蒼生世情；他的水彩色調斑斕而調和，筆觸清晰有力，付予瞬息即逝的景物永恒的生命。在西方人眼中，王少陵的畫作揉合東西今古的藝術特質。

王少陵在港成長，繼而在美享負盛名，我們以這位香港前輩藝術家為榮。本館得王少陵遺贈二十幅畫作，實有賴徐振玉女士的慨意及安排，本館謹此致意。這批捐贈，令我們回想起這位活躍於三十年代香港畫壇的大師之風範。

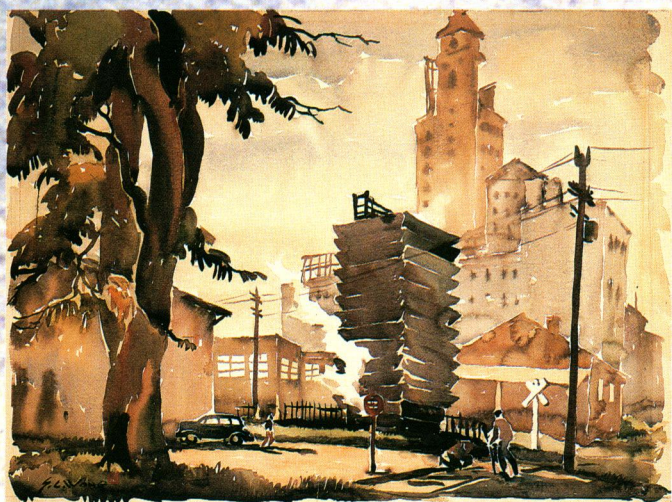


王少陵像 余本作
Portrait of Wong Siu-ling
by Yee Bon

Introduction

Wong Siu-ling (1909-1989) was an influential artist in Hong Kong in the 1930s, a period when Hong Kong art began to take shape. In 1925, some Western residents in Hong Kong founded the Hong Kong Art Club. A year later, Wong Po-yeh, Deng Er-ya, Pan Da-wei and others formed the Research Society of Chinese Painting, Hong Kong Branch. In 1928, Pau Siu-yau established the Lai Ching Art Institute to offer different types of art courses for local art lovers. These three organisations laid the foundations for the development of Hong Kong art.

In the early 30s, a group of overseas-trained artists, facing the economic recession in the Western world, returned to Hong Kong. Among them were Li Tie-fu, Lee Byng, Yee Bon and Wong Chiu-foon. They joined the Hong Kong Art Club through the introduction of Luis Chan, one of the few Chinese members of the Club. Wong Siu-ling, after serving in the propaganda troops of the Kuomintang for a few years, returned to Hong Kong and joined the Hong Kong Art Club to further his artistic pursuit. Though Wong was a self-taught artist, he demonstrated his talent in the Hong Kong Art Club's Annual Exhibitions and had won the first prize for three years.



城市一角 1941 水彩紙本 57 x 76.5 厘米
City Scene 1941 watercolour on paper 57 x 76.5 cm

In 1933, Wong Siu-ling was invited by Wong Chiu-foon to work on mural projects in the Shanghai Stock Exchange and the Bank of China in Nanjing. In 1935, Wong Siu-ling was commissioned by the Hotel Cecil, the then famous hotel and major art exhibition venue in Hong Kong, to paint a 16x12 feet mural. The wall mural, entitled 'The Phoenix' was unveiled in February 1936 and was greeted with overwhelming praises. Wong held his first solo exhibition in the same year and had also received encouraging response. Mu Shi-ying, founding

member of the Literature and Art Association, Hong Kong commented that “Wong’s outstanding techniques were his well-conceived composition, his appropriate lines, his well-matched colour scheme and his powerful strokes.” Wong not only distinguished himself as a skilful painter of scenery and still life but also as a social realist. In a conversation, Xu Beihong once told Wong, “Art is dedicated to the society; it is ideally to be appreciated by a majority of people ... Artists ought to treat art with genuine sincerity, and genuine art ought not come about with any trace of pretence and frivolity.” An exhibition review in the 1936 Hong Kong Daily Press reported Wong’s agreement with Xu’s statement. It commented that Wong’s watercolour, ‘Transportation’ manifested in every line and colour the artist’s ability to bring to the prosaic realities of manual labour the sentiment of the nobility of honest toil.

In 1938, Wong left Hong Kong for the United States to further his study in art at the California School of Fine Arts. In 1941, he held his first solo exhibition of watercolours in the San Francisco Museum of Art and won wide acclaims of critics for his brilliant work. In the same year, Wong moved to New York and later enrolled at the Art Department of Columbia University. Wong’s talent was gradually recognized by the local art community. His watercolour, ‘Skyline from Brooklyn’ won the Honour Award in a national competition in 1943. His watercolour style was noted by the Americans as retaining the poetic spirit of the East.

After nine years of sojourn in the States, Wong was invited by the National Central University in Nanjing to lecture at the Art Department in 1947. In October of the



紐約橋下 1948 水彩紙本 54 x 74.5 厘米

Under the Brooklyn Bridge 1948 watercolour on paper 54 x 74.5 cm



曼克頓 1958 水彩紙本 51 x 75 厘米
Manhattan 1958 watercolour on paper 51 x 75 cm

same year, Wong held his second one-man show in his long parted homeland, Hong Kong and received excellent reviews. In 1948, he was commissioned by the Chinese government to curate a major Chinese painting exhibition in the New York Metropolitan Museum of Art. The exhibition was successfully presented and one of Wong's watercolours was acquired into the Metropolitan's permanent collection. Yet the 1949 change of sovereignty in China made Wong's tour a prolonged stay and he could not re-visit Mainland China until 1981.



紐約華埠 1955 水彩紙本 55 x 74.5 厘米
China Town in New York 1955 watercolour on paper 55 x 74.5 cm

In his 50-year-long artistic life in the States, Wong had successfully established his personal style and gained recognition in the American art world. His depiction of scenes and life was real and vivid without being glaring and was impressive without being sentimental. His large canvases captured lively forms with fluent rhythm. His portraits always mirrored pathos of life. His water-



烽火餘生 1945 油彩布本 61x51 厘米

And the Storm Passed 1945 oil on canvas 61 x 51 cm

colours possessed the rare quality of harmonious contrasts. And most distinctive of all was his application of brushwork in his picture. The strokes, not only delineated form but also gave life and energy to the transient elements in the picture. In the Western eyes, Wong's work was a magical synthesis of the Oriental and the Occidental, traditional and contemporary art.

It is the pride of the Hong Kong art circle to have our first generation artist, Mr. Wong Siu-ling, who originated from Hong Kong to enjoy a respectable status in the Western world. We are most grateful to Ms. Janette Hsu for her efforts to make possible the bequeath of Wong Siu-ling's 20 paintings to the Hong Kong Museum of Art. Let us recall fond memories of this important artist of the 1930's Hong Kong through his donated works.

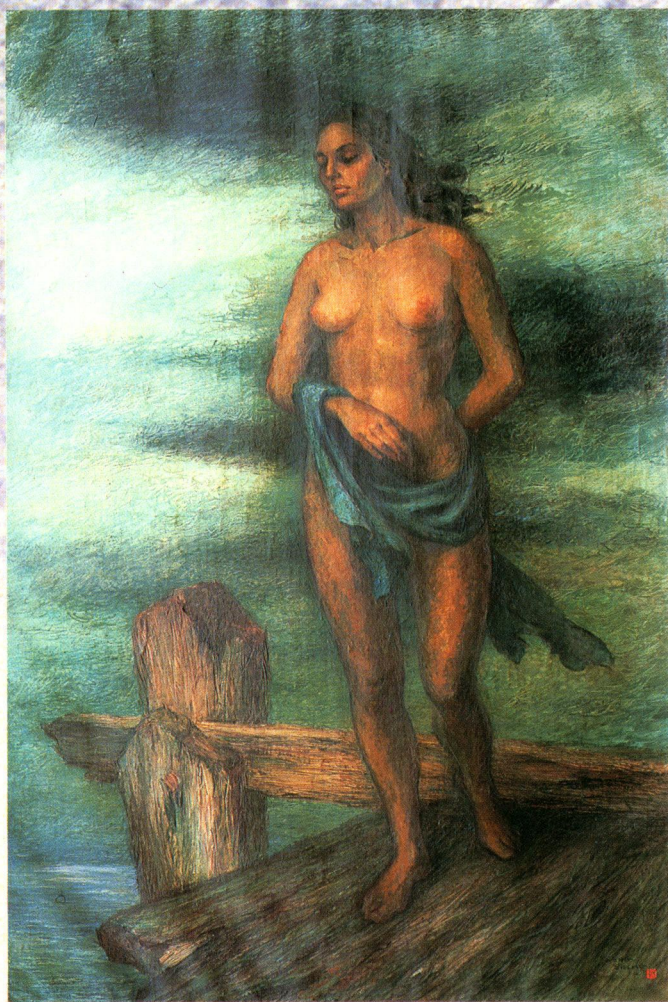


王少陵於思豪酒店作壁畫
*Wong Siu-ling at work on the mural
 at Hotel Cecil*

傳略

- 1909 生於中國廣東省台山縣
- 1913 移居香港
- 1925 在港參加學生運動
- 1928 在國內參加政治宣傳工作至 1931 年
- 1931 返港習西畫
- 1932 獲香港美術會畫展首獎（亦於 1934、1935）
- 1933 往上海、南京等地寫生
- 1934 於上海證券交易所及南京中國銀行作壁畫
- 1935 與杜格靈、穆時英、陳福善等成立「香港文藝協會」
在香港思豪酒店作壁畫「鳳凰」
與徐悲鴻相識
- 1936 首次個展於思豪酒店
- 1937 應徐悲鴻之邀與李鐵夫、余本遊桂林
- 1938 赴美國三藩市加州美術專科學校
- 1940 《三藩市渡輪大樓》獲加州水彩畫展榮譽獎
- 1941 油畫《紅巾女郎》獲加州美術展二等獎
到紐約藝術學生聯盟學畫
- 1942 個展於紐約美國藝術家協會
- 1943 入紐約哥倫比亞大學研究美術
水彩畫《紐約遠眺》獲全美藝術家作品展榮譽獎
- 1944 任紐約華僑學校校長
- 1945 油畫《烽火餘生》獲全美青年藝術家作品展油畫首獎
受聘於哥倫比亞大學藝術系
- 1947 個展於南京中央大學藝術系，並受聘為藝術系教授
個展於香港聖斯酒店
- 1948 被委籌備紐約大都會博物館之「中國現代畫展」
水彩畫《紐約遠眺》為紐約大都會博物館永久收藏

- 1949 個展於哥倫比亞大學
- 1952 水彩《長島夕照》獲長島藝術聯盟作品展一等獎
- 1959 為瑞士國際藝術學會榮譽會員
- 1966 受聘為紐約大都會博物館舉行之美國水彩畫二百年暨美國水彩畫協會成立一百週年聯展評審委員
- 1974 個展於哥倫比亞大學
- 1978 個展於紐約聖若望大學
- 1981 往中國大陸旅行
- 1983 《紐約華裔藝術家作品展》顧問並參展
- 1986 《華裔藝術家作品展》紐約林肯中心畫廊
- 1989 二月二十二日於紐約市辭世



藍風 1950 油彩布本 190.5 x 127 厘米
Blue Wind 1950 oil on canvas 190.5 x 127 cm

Chronology

- 1909 Born in Taishan, Guangdong
- 1913 Moved to Hong Kong
- 1925 Participated in student movements in Hong Kong
- 1928 Joined the political propaganda teams in China
- 1931 Returned to Hong Kong to study Western painting
- 1932 Awarded the first prize at the Hong Kong Art Club Annual Exhibition (also at 1934, 1935)
- 1933 Travelled to Shanghai and Nanjing
- 1934 Assisted in mural commissions at Shanghai Stock Exchange and Bank of China in Nanjing
- 1935 Founded the Literature and Art Association with Du Geling, Mu Shiying and Luis Chan
Mural commission at Cecil Hotel, Hong Kong
Met with Xu Beihong
- 1936 First one-man show at Cecil Hotel
- 1937 Invited by Xu Beihong to travel to Guilin with Li Tiefu and Yee Bon
- 1938 Went to USA. Admitted to the California School of Fine Arts in San Francisco
- 1940 'San Francisco's Ferry Building' won the honour award at the California State Watercolour Exhibition
- 1941 One-man show at the San Francisco Museum of Art
'Lady with Red Scarf' awarded 2nd prize at the California State Art Exhibition
Studied painting at the Art Students League in New York City
- 1942 One-man show at the Art Association of America, New York
- 1943 Studied art at the Columbia University
'Skyline from Brooklyn' won the honour award at the Exhibition of Works by American Artists
- 1944 Appointed principal of Overseas Chinese School in New York City
- 1945 'And the Storm Passed' awarded 1st prize at the Exhibition of Works by Young Artists in America.
Started teaching at the Art Department of Columbia University
- 1947 One-man show at the Fine Art Department of Central University of Nanjing. Also appointed as professor of the department

- One-man show at the St. Francis Hotel, Hong Kong
- 1948 Appointed to organize the Exhibition of Contemporary Chinese Paintings at the Metropolitan Museum of Art, New York
'Skyline from Brooklyn' acquired by the Metropolitan Museum of Art as permanent collection
- 1949 One-man show at the Columbia University
- 1952 'Long Island Twilight' awarded the 1st prize at the Exhibition of Long Island Art League
- 1959 Elected Fellow of International Institute of Arts and Letters, Zurich, Switzerland
- 1966 Elected as jury member of the Joint Exhibition Commemorating 200 Years of American Watercolour and the Centennial of American Watercolour Society held at the Metropolitan Museum of Art
- 1974 One-man show at the Columbia University
- 1978 One-man show at the St. John's University, New York
- 1981 Travelled to China
- 1983 Preparatory Committee member and exhibiting artist of the Exhibition of Works by Chinese Artists in New York
- 1986 Participated in the Exhibition of Works by Chinese Artists at the Lincoln Centre Gallery
- 1989 Passed away on 22 February at New York City



華盛頓首府 1958 水彩紙本 55 x 75.5 厘米

Washington D. C. 1958 watercolour on paper 55 x 75.5 cm

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紐約秋色 1944 水彩紙本 58 x 72 厘米

Autumn in Park Row 1944 watercolour on paper 58 x 72 cm

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oil on canvas
120.5 x 89 cm
2. **Autumn is Coming** 1943
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61 x 51 cm
3. **And the Storm Passed**
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61 x 51 cm
4. **Since You Went Away**
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oil on canvas
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oil on canvas
190.5 x 127 cm
6. **Upper Yangtze River**
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9. **City Scene** 1941
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York** 1943
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13. **Autumn in Park Row** 1944
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58 x 72 cm
14. **Under the Brooklyn Bridge**
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watercolour on paper
54 x 74.5 cm
15. **China Town in New York**
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watercolour on paper
55 x 74.5 cm
16. **Manhattan** 1958
watercolour on paper
51 x 75 cm
17. **Washington D. C.** 1958
watercolour on paper
55 x 75.5 cm
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watercolour on paper
57.5 x 76.5 cm
19. **Ferry to Statue of Liberty**
watercolour on paper
56.5 x 76 cm
20. **Pier**
watercolour on paper
55 x 73.5 cm

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理想都市携手創

香港市政局主辦
香港藝術館籌劃

Presented by the Urban Council, Hong Kong
Organized by the Hong Kong Museum of Art



秋來了 1943 油彩布本 61 x 51 厘米

Autumn is Coming 1943 oil on canvas 61 x 51 cm