



嶺南
風範

楊善深回顧展

LINGNAN SPIRIT

A Retrospective of Yang Shanshen

10 · 3 · 95 — 17 · 4 · 95



香港市政局主辦
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楊善深的書畫藝術

(節錄自展覽目錄)

由一九七八至一九八二年之間，本館舉辦了一系列介紹嶺南派大師畫展，其中包括了高劍父、陳樹人、高奇峰、趙少昂和楊善深，可算是開風氣之先。今年我們再舉辦楊善深回顧展，是希望再深入探討他的畫藝和展示他數十年創作的成果。杜威先生為展覽的籌劃提供協助，楊善深先生為配合展覽教育推廣作四君子畫示範，香港、台灣和新加坡藏家慷慨借出展品，李潤桓、容繩祖先生協助釋文，本人謹致謝忱。



少年立志

楊善深，1913年生於廣東台山赤溪，1930年十七歲時移居香港。父親是華僑，經營中國與南洋押匯的錢莊。1933年二十歲時，立志繪畫。當時楊氏尚在求學時期，好臨古畫並喜寫生，但並無拜師，全因興趣而自修畫學。當年亦與高劍父認識，展開一段悠長的師友關係。高劍父常訪香港，亦相約見面，切磋畫學，楊氏開始留意到高劍父和竹內棲鳳（1864-1942）的淵源。在本世紀初，國人到日本不需簽證，當時在日本的中國留學生甚多。早於1920年代，到京都美術學院留學的畫人，就有陳樹人、鄭襲裳和鮑少游。故楊善深早期的畫，亦有受前輩鮑少游的影響。展品42「花好月圓」，其中花卉被稱為波斯菊，此花在日本被稱為秋櫻草（cosmos），在日本各地生長十分普遍，有盆栽的，亦有野生的。此花特點是花密葉幼，前後穿插甚為複雜，最考白描寫生的功夫，是日本學寫生的重要功課對象。

The Painting and Calligraphy of Yang Shanshen

(Abstract from the Exhibition Catalogue)

From 1978 to 1982, the Museum had launched a series of exhibitions on masters of the Lingnan School of painting. They included pioneering shows on Gao Jianfu, Chen Shuren, Gao Qifeng, Zhao Shao'ang and Yang Shanshen. This year, we are presenting a retrospective exhibition of Yang Shanshen to explore into the depth of his art and to display the result of his creative career for the past decades. I wish to thank Mr. Tu Wai for his assistance in organizing this exhibition, Mr. Yang Shanshen for demonstrating painting techniques for an educational pamphlet on plum blossom, orchid, chrysanthemum and bamboo, and collectors from Hong Kong, Taiwan and Singapore for their generous loans. Last but not the least, we are also grateful to Mr. Lee Yun-woon and Mr. Yung Shing-cho for their valuable advice in the transcription of the texts of exhibits.

Early Resolution

Yang Shanshen was born in Chixi, Taishan, Guangdong Province in 1913 and moved to Hong Kong at the age of seventeen in 1930. His father was an overseas Chinese, running a bank which specialized in handling remittances between China and Southeast Asia. In 1933, he resolved to study painting at the age of twenty. In his schooling, he enjoyed sketching and copying paintings of old masters. He had not taken up any formal training and most of his techniques were self-taught.

Around this time, he met Gao Jianfu, thus started their life-long friendship. The two artists met frequently during Gao's visits to Hong Kong and discussed their ideas on painting. He started to notice Seihō Takeuchi's (1864 - 1942) influence on Gao's works. Since visa was not necessary for Chinese travelling to Japan early this century, a large number of Chinese students were attracted to study in Japan. To name a few, Chen Shuren, Zheng Gengshang and Bao Shaoyou were students at the Kyoto Academy of Fine Arts. This explains Bao's influence on Yang's early works. The theme in "Blooming Flowers Under Moonlight" (exhibit 42), Persian chrysanthemum, or cosmos, the commonly found potted or wild plant in Japan, was a challenge to sketchers with its interweaving dense flowers and slim leaves. It would not be surprising to find that it was used extensively as a major sketching subject for art students in Japan at that time.



| 42 |

花好月圓 1975
水墨設色紙本立軸

Blooming Flowers under Moonlight 1975
Hanging scroll, ink and colour on paper
120 x 30cm

負笈東洋

1935年楊善深二十二歲，雖然有親友勸阻，但得到父親的支持，東渡扶桑，到京都堂本美術學校習畫。老師是堂本印象（1891-1975），他是西山翠嶂（1879-1958）的學生，而後者是竹內棲鳳的學生。所以，楊善深可算是竹內棲鳳的曾徒孫。1935至1938年之間，楊善深隨堂本印象習畫，每星期上課三次，持近作上課，由老師直接在畫上批改及討論技法。堂本印象是以寫實工筆畫出名，多寫絹本。人物以日本和服為主，花鳥則注重工筆重彩。楊善深隨他習畫三年餘，重點在筆法線條之訓練，掌握紮實的基本功夫。在京都的三年，他一方面練習寫生（展品1a、b），另一方面更有機會親睹京都三大家的原作，多方考察和觀摩，令他受用不盡。所謂京都三大家，以竹內棲鳳為首。棲鳳的作品題材廣泛，對楊善深影響最大。雖然楊善深未能親會棲鳳，但多見他的畫作。棲鳳的山水中的濃墨大黑樹，多樣的題材如狐狸、麻雀、斑鹿、老虎、骷髏，都令楊氏留下深刻的印象。其他二家是圓山派的山元春舉（1877-1933），以山水著名；及四家派竹內棲鳳的同門菊池芳文（1862-1918），以花鳥著名。

1937年日本侵華，戰事爆發，楊善深就於次年回香港，在石塘咀金陵酒家舉行個展。當時香港大學中文系教授許地山和高劍父都專程來觀，並對楊善深加以鼓勵，說他有天份，可專心繪事。自此以後，他一生專注繪畫，並未兼過任何其他職業。



Study in Japan

In 1935, at the age of twenty-two, Yang Shanshen left home to study at the Domoto Fine Arts School in Kyoto, Japan, with his father's support, despite the attempt by some relatives to dissuade him. His teacher was Inshō Domoto (1891 - 1975). Since Domoto learnt painting from Suishō Nishiyama (1879 - 1958) who was a student of Seihō Takeuchi, there was a definite element of Seihō's style in the influence Yang received from Domoto. From 1935 to 1938, Yang attended lessons with Domoto three times a week, bringing his latest works to be assessed and discussed. Influenced by Domoto's renowned figures in kimono in a realistic and meticulous style on silk, and bird-and-flower painting in fine-line style with colour, Yang benefited greatly in acquiring fundamental techniques of brushwork and line-drawing. His three years in Japan were fruitfully spent on sketch training (exhibit 1a, b) and on viewing works by the three Kyoto masters. Seihō Takeuchi's paintings on a great variety of themes, especially landscape painting with trees in dense ink tone, and other paintings of animals like fox, deer, tiger as well as paintings of other subjects like sparrow and human skull, left a profound impact on him. Landscape paintings by Shunkyo Yamamoto (1877 - 1933) of the Maruyama School and bird-and-flower paintings by Yoshifumi Kikushi (1862 - 1918) also played a part in inspiring this artist.

Yang returned to Hong Kong in 1938 after the outbreak of the Sino-Japanese War in the previous year. He held a solo exhibition in the Jinling Restaurant in Western District, Hong Kong where Gao Jianfu and Xu Dishan, professor at the Chinese Department of the University of Hong Kong, both recognized his talents and encouraged him to concentrate on painting in future. This marked the beginning of his life as a professional painter.

| 1a |

長尾雉雞 1936
鉛筆水墨設色紙本橫幅

Pheasant 1936
Horizontal scroll, pencil, ink and colour on paper
44.5 x 60cm

避居澳門

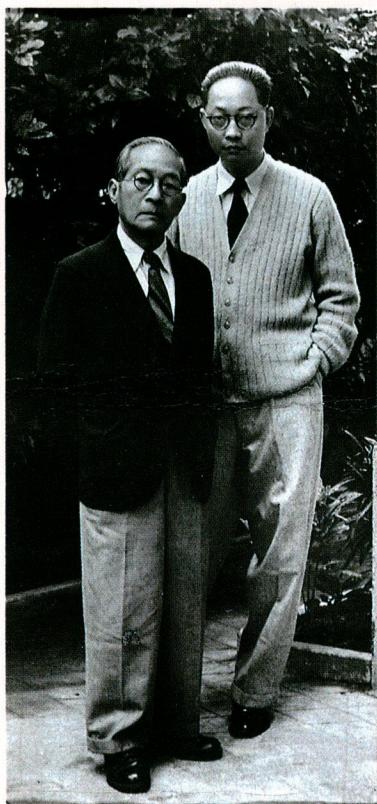
1941年日軍襲港，香港淪陷，楊氏遂避居澳門。楊氏的居處與高劍父鄰近，故時有見面，切磋畫藝。週日他多與關山月、司徒奇和高劍父一起到戶外寫生。亦與高劍父和馮康侯等成立協社畫會。楊善深雖與高劍父保持亦師亦友的關係，惟未曾正式拜師。但高劍父對楊善深很看重，他曾跟楊氏在居所前拍照並親筆題「雪泥鴻爪」給楊氏留念。有一次，高劍父拿出弟子名冊，囑楊善深在冊內簽名，可見高劍父提携後進，不遺餘力，亦代表高氏承認楊善深是他的弟子。

回港發展

1945年和平後，楊善深回港定居。同年，他與高劍父、陳樹人、趙少昂、關山月和黎葛民共六人，在廣州成立今社畫會。自此以後，楊氏便專心繪事，一方面到世界各地旅遊寫生，並遊遍中國的名山大川；另一方面參加無數的展覽，畫藝日進。1970年楊氏成立春風畫會，設帳授徒。畫會亦不定期舉辦師生展覽，至今不斷。1988年楊氏在加拿大溫哥華置居，畫室較大，應酬較少，故寫了許多大畫。1993年在香港再置新居，並維持創作，孜孜不倦。

畫論技法

楊善深專注繪事，他的畫論，只在授徒之間講述，或見諸報人訪問，而未有專著發表。所謂「學莫便乎近其人」，他是溫潤儒雅的師長，授徒從來都是和顏悅色，以畫論畫，從不月旦別人。



Refuge in Macau

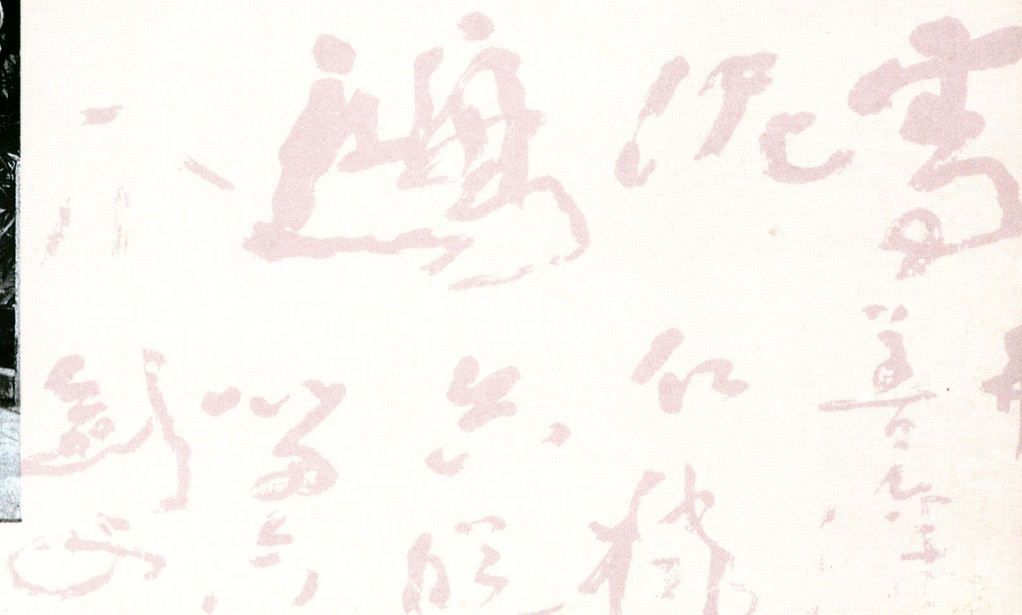
In 1941, Hong Kong was occupied by the Japanese army. Yang Shanshen took refuge in Macau and resided in Gao Jianfu's neighbourhood. They met frequently and went sketching in the countryside with Guan Shanyue and Situ Qi on Sundays. The Xieshe Art Society was founded at this time by Yang, Gao, Feng Kanghou and others. Although Gao and Yang never formalized their relationship as teacher and student, they shared a life-long intimacy. Once Gao asked Yang to put his autograph in his student record book, thus recognizing their relationship and demonstrating Gao's enthusiasm in helping his juniors.

Return to Hong Kong

Yang Shanshen returned and settled in Hong Kong in 1945 after the War. It was also in the same year that he formed the Jinshe Painting Society with Gao Jianfu, Chen Shuren, Zhao Shao'ang, Guan Shanyue and Li Gemin. Since then, Yang had produced many paintings. He sketched extensively during his trips to various parts of China and around the world. He had also held many exhibitions in which constant improvement of skill was shown. In 1970, he founded the Chun Fung Art Club and started teaching students. He had been holding joint exhibitions with students of the Art Club till the present day. Since 1988, he emigrated to Canada. With the spacious studio and the less busy social life, he had accomplished some major works. He moved back to Hong Kong in 1993 and has been working on new pieces until now.

Theories and Techniques of Painting

Diligence in painting has not spared Yang Shanshen sufficient time to publish his artistic theories in the form of books or articles. As the old saying goes, "there are no other convenient ways to learn from someone but to stay near him". Yang often talked of his theories on painting in interviews and in the guidance he gives to students. His gentle disposition and cultured manners serve as effective invitation for students to approach him. With such a close relationship, his students receive immense benefits.



走獸家畜

從京都派的淵源，楊善深以寫生為基礎，師法自然，得其形、神、質兼備，即形似、神氣和質感三個要旨。以形寫神，由是引伸創作，創出自我風格，即高劍父所主張由客觀寫照過渡至主觀美化的過程，創出個人風格。

他主張用筆不可囿於中鋒、正鋒，筆筆要千斤重，應要隨所需表達不同效果而採不同筆法。譬若寫貓（展品16），貓口、貓足、貓毛都有不同筆法。貓兒合咀之處，是兩唇相合的虛線，要放輕筆法，不可將合唇處寫得太實；咀旁貓鬚，要用中鋒來撇；貓毛用破筆來擦出如絲細毛；貓足要用輕筆，以表現貓步的輕靈和貓爪內藏於足掌的肉質。寫動物要生動和有美感為主，連寫黑豬（展品13），亦要見美感和動感，有動感才有生趣。所謂動感，除了是見諸動物的姿態外，更是由變動的筆勢筆法去表現。用筆要講求古拙蒼茫，才有意趣；即行筆不可太快太飄，線條不可只顧長度而忽略了筆力。他寫白描雙鉤，亦是行筆頗慢的。



| 16 |

牽牛花與貓 1949
水墨設色紙本橫幅

Morning Glory and Cat 1949
Horizontal scroll, ink and colour on paper
38 x 62cm



Beasts and Poultry

The firm foundation on sketching which Yang Shanshen acquired in his initial training from the Kyoto School inspires him to incorporate formal resemblance, spiritual verisimilitude and textual emulation of objects in his paintings. The emphasis on the embodiment of spiritual verisimilitude in formal resemblance requires a highly personal sensitivity on the part of the artist. In this way, his principle parallels Gao Jianfu's theory of achieving a personal style through the transcendence from objective portrayal to subjective enhancement.

In terms of brushwork, his variation of techniques frees him from the confinement of forceful application of brushstroke by holding the brush upright. One example is the depiction of cat (exhibit 16). Different touches are employed for the mouth, legs and hair. Light touches are adopted to make up a line of dashes at the closure of the mouth and for the legs to stress the brisk steps and the tender flesh embedding the paws. Upright strokes are adopted for the whiskers. He has made use of the split tip of a worn-out brush to achieve the feeling of a silky texture of the hair. The main elements in his depiction of animals are to capture their dynamism and beauty, even in the case of a black pig (exhibit 13). It is only with dynamism, which is displayed by both the posture of animals and the variety of brushstrokes, that vividness can be achieved. The charm in his works is brought about by the sophisticated manipulation of brushstrokes which are never impetuous nor ethereal. The strength of his strokes are never sacrificed for the extension of length of the line.



| 13 |

豬公 1947
水墨紙本橫幅

Pig 1947
Horizontal scroll, ink on paper
42.5 x 54.5cm

雙鉤花卉

楊善深的雙鉤花卉，很見用筆功夫。雙鉤法多見其寫生稿中，但1987年作的「平安富貴」圖（展品64）、1988年所作的「玖秋圖」（展品72）和「十分春色」圖卷，則更見功力。以舉首圖的牡丹為例，花瓣輕柔而含水份，用筆亦要輕。他用筆的特點是落筆處迴鋒積墨，使白描增加非單線條的趣味。牡丹葉較硬，用筆亦要反映此點；花蕊則用中鋒來寫；牡丹花莖，近根處轉為木本，故用筆可以更重；但寫花瓣不一定要輕筆，如紅棉和百合花等厚瓣花朵，則可用筆較重。如「玖秋圖」，九種秋天花卉都各用不同筆法來寫；「十分春色」則用不同筆法寫十種春天折枝花卉。

人物衣褶

人物是最難寫的，因人人對主題都很熟悉，稍一不準確，便露出破綻。人物巨製，如1987年所作「麗人行」（展品68）和同期的「蘭亭人物」（展品71），都是畫中多人而各具面目。比較近景的，是1993年作的「畫眉」（展品106）和「樹下眷侶」（展品107）。要留意的是四分三側面的邊沿輪廓線要輕筆，頭髮不可寫得太實。寫衣褶線條，楊氏甚具個人獨特風格。他繪畫的衣褶線條，隨意寫來，不會太硬，注重用筆趣味，比描繪物象的準確性更為重要。



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畫眉 1993

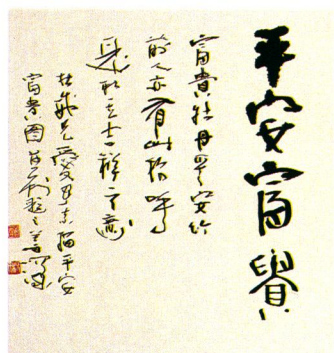
水墨設色紙本立軸

Brushing Eyebrows 1993

Hanging scroll,

ink and colour on paper

88 × 23.5cm



64

平安富貴 1987

水墨紙本橫幅

Peace and Prosperity 1987

Horizontal scroll, ink on paper

40 × 125cm

Flowers

Yang Shanshen's skilful brushwork is best demonstrated in his line-drawing of flowers. Line-drawing is usually adopted in drafts of sketches, but the superb effects shown in his works "Peace and Prosperity" (exhibit 64) in 1987, "Autumn Flowers" (exhibit 72) in 1988 and "Spring Flowers" serve as concrete proofs of the superiority in his technique. For examples, in the depiction of a peony (exhibit 64), his light touches convey the tenderness of damp petals while the lushness of ink at the beginning of brushstroke, created by a slight back thrust, enriches the lines. On the other hand, the execution of concrete strokes reflects the more solid leaves whereas upright strokes are used for the stamen. The xyloid part of the lower stem is represented by forceful strokes. However, these are not unalterable rules. They are modified for the depiction of different flowers. One example among numerous others is the vigorous brushstroke for thick petals of a lily or a kapok. Other examples are the different brushwork treatment for the nine types of autumn flowers in "Autumn Flowers" and the ten types of spring flowers in "Spring Flowers".

Figures and Drapery

The human figure is the most difficult subject in painting. The familiarity of the object means that any weakness can be easily spotted. Major paintings of figures including his works "Beauties" (exhibit 68) in 1987 and "Scholars in the Orchid Pavilion" (exhibit 71) are renowned for their numerous figures, each possessing a different expression. The works "Brushing Eyebrows" (exhibit 106) and "The Couple" (exhibit 107) in 1933 are close-up depictions of the figures. The outlines of the figures' three-quarter faces are suggested by light brushstroke. The lines for their hair are never too solid. The softness of the drapery is emphasized by free brushstrokes. In this case, the visual sensation overtakes the formal accuracy. It marks Yang's idiosyncratic style on the subject.



8

嬌慵無力 1946

水墨設色紙本橫幅

Reclining Beauty 1946

Horizontal scroll,

ink and colour on paper

26 × 35cm

山水樹石

楊善深寫的山石、老樹幹，好用破筆。即用脫毛的舊羊毫小京提筆，以清水入墨，先淡後濃，在紙上拖筆而行，一筆而化出粗細不同的數筆，而且每筆皆有深淺變化（展品88）。這樣畫山石和樹幹，既可以很快做成大幅面的質感，但筆意却在數筆之間，互相有加強作用。他所寫的濃墨大樹，源出竹內棲鳳，以墨點葉，隨意而下，但因經驗豐富，墨點的水份乾前會流化到何處，早已能預見，故葉叢間的光位，一早已預留，使大樹留有通透的婆婆趣味。



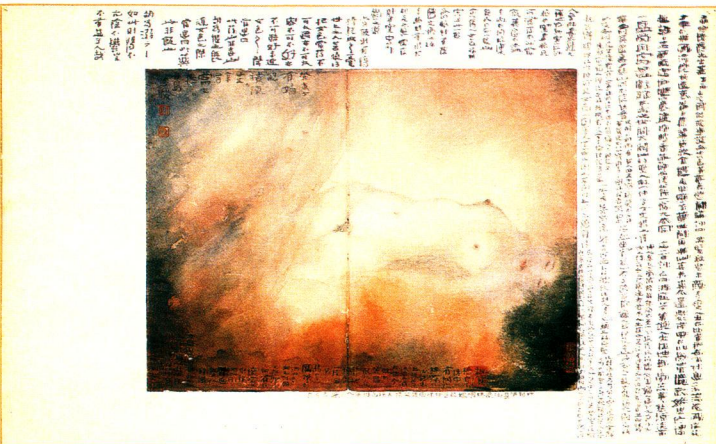
| 88 |

蒼山積翠 1989
水墨設色紙本橫幅

Verdant Mountain 1989
Horizontal scroll, ink and colour on paper
45.5×112cm

裸女寫真

楊善深又作了一些裸女畫（展品8、33），因他少時喜攝影，與黃般若、汪石羊等請模特兒攝影。至八十年代，亦隨一寫西畫的女弟子到畫室對模特兒寫真（展品61）。他對裸體女像的渲染，用四角幽暗而中間高光的畫法，是參考西畫如林勃蘭（1606-1669）的「夜巡」等名作，將主題突出如劇院式燈光，及將四角加暗。他喜參考西方各名家的線條和明暗法，用於自己的畫上。他所畫的荷花（展品34、39、98、111），都很留意荷葉上反射的頂光，尤其是第一幅，更將四角染暗而突出中間雙魚的主題。

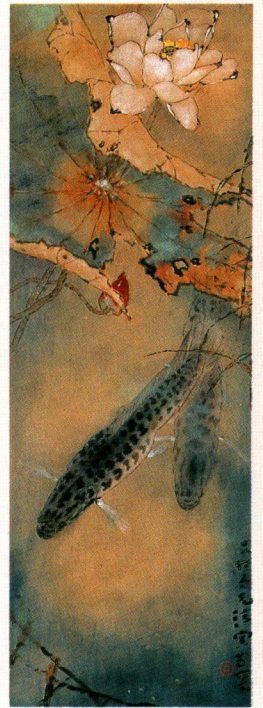


Landscape, Trees and Rocks

The recurrent use of split tip of worn-out soft brush made of goat's hair for rocks and old tree trunks is another distinctive feature in Yang's landscape paintings. The technique he devised is to absorb dilute ink with a brush and to thicken the ink at the brush-tip by dipping it in thick ink and drag the brush on paper. This produces a crescendo of ink tones in one stroke (exhibit 88). It is particularly effective in creating a compelling sensation of texture on an extensive surface, and is highly economical with the application of several brushstrokes, each enhancing the aesthetic effect the other produces. In painting big trees in black ink, he inherits Seiho Takeuchi's style of dotting leaves. He makes use of precise prediction in the direction of the inkflow before it dries to arrange blank space for the penetration of light amongst the leaves. With his ample experience in painting, this delightful effect can be achieved without long and tedious planning beforehand.

Nude Female Figures

Yang Shanshen once took up photography as a hobby in his early years. Together with Huang Boye and Wang Shiyang, he sometimes took photographs of human figures. This served as an initiation for his paintings on nude female figures (exhibits 8 and 33). In the 80s, he visited the studio of a female student who also learned western paintings and he did sketching with female nude models (exhibit 61). In his nude paintings, he borrowed Rembrandt Van Ryn's (1606 - 1669) techniques, as shown in the famous works such as "Night Watch", of illuminating the centre and dimming the corners of the picture in order to highlight the theme as lighting in a theatre does. This is an example of his assimilation of different manipulation of line and chiaroscuro effect in western painting. His technique of applying shadow is also noticeable in his portrayal of lotus (exhibits 34, 39, 98 and 111). The reflection of light on the surface of leaves is brilliantly captured. As seen in exhibit 34, the two fish in the centre are highlighted whereas the four corners are toned down.



| 34 |

荷花生魚 無年款
水墨設色紙本立軸

Lotus and Snakeheads N.D.
Hanging scroll,
ink and colour on paper
96×33cm

畫家書法

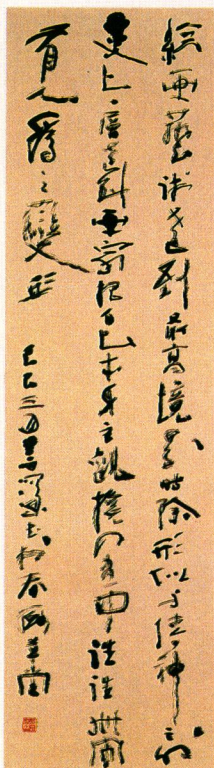
楊善深的書法，博取各碑之結構而自成面目，他取材自祀三公山碑、好太王碑、廣武將軍碑、石門頌、西峽頌和竹木簡等。但他的書法，却是畫家的書法，他寫字如畫字一般，有時不依筆順，將字寫成圖畫一般，跟他的繪畫十分配合。

嶺南風範

高劍父主張折衷中西長處，提倡創作，各走各路，自成風格。楊善深隨之，以寫生為基礎，以國畫傳統筆墨為根據，在明暗、用色等技法上，吸取西畫長處，融滙貫通而自創面目。他認為「繪畫藝術達到最高境界時，除形似與傳神之外，更上一層，達到畫家把自己主觀攙入畫中，往往帶有人為之變形。」（展品122d）

嶺南派第二代大師楊善深，數十年心無旁騖地繪畫，他是溫潤如良玉，對萬物充滿溫情，「雖以造化為師，仍以直覺的取捨、美化，由心靈鍛煉一番，表現而出」，作品充滿着他的深情與盛氣，他的畫藝是圓滿自足的。

曾柱昭
香港藝術館總館長



|122d|

行書 1989
水墨紙本立軸

Calligraphy in Running Script 1989
Hanging scroll, ink on paper
140 X 38.5cm

A Painter's Calligraphy

Yang Shanshen attained his personal style in calligraphy by deriving it from the composition of the inscription on tablets of the Han Dynasty. Among them are "Mount Sangongshan Tablet", "King Haotai Tablet", "General Guangwu Tablet", "Ode to Shimen", "Ode to Xixia" and various wooden and bamboo slips. What differentiates his works from those of calligraphers is the quasi-painting style he adopts. Sometimes he does not even follow the order of strokes in writing characters which gives a distinctive flavour to his calligraphy.

The Lingnan Spirit

Gao Jianfu was in favour of assimilating various styles of Chinese and Western paintings. He encouraged his fellow artists to make use of their own creativity and look for their own personal style. Yang Shanshen follows Gao's way and develops his own style by the application of western techniques such as chiaroscuro and colour arrangement to enrich his already fluent command of sketching and brushwork. This reflects his own belief that "the supremacy of painting lies in the subjectivity the artist projects into his work on top of formal resemblance and spiritual verisimilitude. It is usually accompanied by a certain degree of metamorphosis of objects according to the artist's perception." (exhibit 122d)

Yang Shanshen belongs to the second generation of the Lingnan School. For decades, he has spent his time and energy on nothing but painting. He "learns from nature, expresses the conception of objects sublimated by his instinct and soul". His gentle disposition and affection for the world is well expressed in his self-contained works.

Gerard C.C. Tsang
Chief Curator
Hong Kong Museum of Art



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