

10.12.96 - 5.1.97

李秉的藝術

The Art of LEE BYNG



28
西灣河 1951
油彩板本 61.3 x 76.3 厘米
Sai Wan Ho 1951
Oil on board 61.3 x 76.3 cm

本刊物由香港市政局於一九九六年首次編印。
香港藝術館編製。
版權屬香港市政局所有一九九六年。
版權所有，未經許可不得翻印、節錄或轉載。
香港市政局負責為三百萬市區居民提供文康市政服務。
First published by the Urban Council of Hong Kong, 1996.
Produced by the Hong Kong Museum of Art.
Copyright © 1996 Urban Council of Hong Kong. All rights reserved.
The Urban Council of Hong Kong is responsible for the provision of municipal services to some three million people in the urban areas of Hong Kong.

PRODUCTION TEAM
Exhibition Management
Gerard C.C. TSANG
TANG Hoi-chiu
Ivy M.K. LIN
Raymond M.L. TANG
Leona C. YU
Graphics & Exhibition Design
Winnie W.K. KWAN
Jennifer W.K. NG
Ida K.Y. CHEUNG
Caren S.K. CHAU
Photography
K.L. CHOW
Arthur K.L. WONG
Chief Curator
Curator (Modern Art)
Assistant Curator I (Modern Art)
Assistant Curator II (Modern Art)
Assistant Curator II (Modern Art)
Senior Technical Officer
Technical Officer I
Technical Officer II
Design Assistant
Senior Photographer
Photographer I



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
香港藝術館一樓 專題展覽廳 (二)
Special Exhibition Gallery 2,
1/F, Hong Kong Museum of Art

二十世紀初期，香港藝術開始趨向多元化發展，其中有不少藝術家是從中國移居來港的，他們將中國文化藝術移植來香港，滋生縱長成獨特的水墨風格和面貌。另外，本世紀初也有一些由歐美來港經商的商人，將歐美的藝術風尚引入香港，為香港西畫藝術奠下了根基。這支隊伍還因為三十年代一批留學歐美歸來的青年藝術家而得以壯大，他們不單只承繼西方藝術的精神涵義，在香港積極從事創作，還春風化雨，作育了不少藝術人才，在這輩畫家中，李秉是其中表表者。

李秉於1903年出生於廣東台山。他的父親早於1883年遠赴美加從事建築鐵路工作，幾年後轉當傳譯員。李父能操流利英語，自1893年回國娶妻生子以後，又於1903年再赴加營商。李秉在八歲那年往加國與父親重聚，自此投入西方的社會和文化的洪流，過着十分西化的生活，而他長大後還選讀了高尚而不賺錢的藝術科目。李秉先後肄業於溫尼柏美術學院和安大略美術學院，師事加拿大著名的七人畫會成員麥當奴和勒蒙奈·弗茲里特，受他們的影響頗深。李秉愛好繪畫風景，尤擅作水彩及油畫。他用筆簡煉，設色明麗，深具印象主義繪畫的風範。他在畫面上強調畫者在視覺上對客觀事物的特殊感應，並以光和色的變化捕捉繪畫對象的情態。

青年李秉在加國的生活頗算餘裕，惟是適逢二十年代後期至三十年代初歐美經濟大衰退，李氏一家亦不能不於1930年來港尋求發展。然而李秉自幼在全盤西化的教育下成長，其藝術風格可說是純粹西方的，因此，相對香港華人藝術家而言，他的藝術風格自是別樹一幟。由1931年起，他不單只辦過藝術社、畫室來設帳授徒，還積極參加本地畫會如香港美術會、香港藝術研究社、香港藝術社等活動和展覽，致力推廣繪畫和寫生等藝術。另一方面，李秉因為曾長期在西方社會生活，因此他亦能溶入以外國人為主的社交、藝術圈子與畫會，而他參與的好些展覽，都是由當時的港督剪綵的。李秉居港數十年，一方面他體味到中國人情和生活，另一方面讓他以西方素材和形式來創作和表現，對他來說，可說是一種特殊的藝術經驗。

第二次世界大戰後，香港充斥了許多來自內地的移民，加上戰後社會經濟疲弱，到處一片蕭條，許多畫家都希望在生活上重新建立信念。與李秉合稱藝壇三劍俠的陳福善和余本，前者選擇了留守土生土長的香港，後者則響應祖國呼召，回國從事文化建設。至於李秉，則選擇了返回童年故居加拿大落地生根。在加國的日子，他非但不忘創作，而且還得到了更大的創作空間。他除在水彩和油畫方面繼續鑽研以外，也從事創作陶瓷和學習中國水墨畫。因此，他晚年的水彩畫頗具水墨畫的神髓。對於曾經在中國人的社會生活了數十年的李秉而言，他晚年的作品在相當程度上反映了中國人的本質和情意，以及在香港生活的經驗和感受。

香港藝術館有幸獲李秉家人慷慨捐贈李秉先生的代表作品二十幀，並得李秉後人李國粹先生、聶李少慧女士及陳李少梅女士三位鼎力協助，遠從加拿大搜集李秉先生遺作及生平資料來港展出，本人謹此致以深切謝忱。

本展覽共展出李秉自二十至八十年代代表作品共五十多幀，充份反映李氏數十年來的創作歷程及成就。觀眾從這些作品中，可窺見三十至五十年代香港藝壇一位傑出藝術家的創作典範。



30
九龍城門 1952
油彩板本 61 x 75.9 厘米
Kowloon City Gate 1952
Oil on board 61 x 75.9 cm

香港藝術館總館長
曾柱昭

In the early 20th century, Hong Kong art began her diversified development. Many artists had come from China and brought the traditions of Chinese art with them, contributed to a unique style of ink painting in Hong Kong. In the beginning of this century, western art was introduced to the territory by European and American traders, which laid the foundation for Hong Kong oil painting. During the 30's, a number of young artists returned from their studies in the west. Not only did they actively create by following the western tradition, they also helped to bring up a new generation of artists. A leading figure among these forerunners of Hong Kong art was Lee Byng.

Lee Byng was born in Taishan, Guangdong in 1903. His father left for the U.S. to work in railroad construction in 1883 and became an interpreter a few years later. In 1893, he returned to China to marry. Making use of his fluent English, he went as trader to Canada in 1903. Lee Byng joined his father in Canada at the age of eight and became exposed to the culture of western society. Brought up in the western way, he chose an idealistic career by studying art. He graduated from Winnipeg School of Art and Ontario College of Art and was strongly influenced by his teachers J. H. MacDonald and Le Moine Fitzgerald of the renowned Group of Seven in Canada. Lee Byng's favourite subject was landscape. He was especially accomplished in oil and watercolour painting. His works are characterized by succinct brushwork and bright colours in the tradition of impressionism, emphasizing the subjective point of view of the painter and using modulations in light and colour to capture the essence of the subject.

Young Lee Byng led a carefree life in Canada. However, when the economic depression hit upon Europe and America in the late 20's, the Lee family had no choice but to leave. They came to Hong Kong in 1930. As an artist who had grown up and trained in the west, Lee Byng demonstrated a style which was recognized as unique among local Chinese artists. From 1931, he began teaching by setting up his own art association and studio and participating actively in the activities and exhibitions organized by local art groups, such as the Hong Kong Art Club, Hong Kong Artists' Guild and Hong Kong Artists' Group, devoting himself to promoting the art of painting and drawing. Due to his western background, he also gained access to high society and the art circle dominated by westerners. He took part in several exhibitions which were officiated by the Governor. Having lived in Hong Kong for several decades, Lee Byng was able to combine his knowledge of the ways of life of the Chinese and his mastery of the western medium to establish a unique artistic experience.

After the Second World War, Hong Kong was flooded with immigrants from Mainland China. In the face of the depressed economy and the massive destruction, many painters tried to start anew and regain faith in life. Of the so-called 'Three Musketeers' of the art scene, Luis Chan chose to remain in Hong Kong, while Yee Bon answered the call of the mother country and returned to China to work towards building the arts and culture. Lee Byng, on his part, chose to return to Canada where he had spent his childhood. It was there that he found a greater artistic freedom to pursue his study of watercolour and oil painting, as well as venturing into ceramic art and the study of Chinese ink painting. His late watercolours are instilled with the spirit of ink painting. Since he had lived half his life in Hong Kong, his late works still reflect the nature and feelings of Chinese people as well as his experience in and memories of the territory.

The Hong Kong Museum of Art is honoured to have received a donation of 20 representative works of Mr. Lee Byng by his family. Thanks to the help of three of his son and daughters, Mr. Ben Lee, Ms. Sylvia Lee Nip and Ms. Silmey Lee Chan who assist to bring his works from Canada to be shown along with documents of his life. I would like to extend to them our hearty thanks. This exhibition features some 50 representative works of Lee Byng from the 20's to the 80's, providing a comprehensive survey of his artistic path and achievements. From these works, viewers can obtain and insight into the exemplary art of a master who had dominated the art scene from the 30's to 50's.

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

傳略

1903 生於廣東省台山縣。

其父像許多華南沿海居民一樣，飄洋過海，遠赴美加謀生。他約於1883年抵加從事建築鐵路工作，1893年回國結婚，又於1903年李秉出生不久後返回加拿大溫尼伯，他除經營出入口生意以外，又在唐人街開設餐廳，在市中心開設咖啡室及禮品店，並經營果園，入息頗豐。

1911 繼兄長於1909年移居加拿大，李秉以「商人子弟」的身份隨母親於是年抵加國與家人重聚。

1926-28 入讀溫尼伯美術學校，認識了同鄉余本。余本比李秉年輕兩歲，兩人一見如故，成為好友。

1928-30 與余本共赴多倫多安大略美術學院修讀油畫。安大略美術學院是加拿大著名的美術學院，李秉是最早在該校修讀藝術的華裔學生之一，其他華裔學生還包括李旺、廖永華等。

李秉醉心於歐洲風景畫，擅用油彩及水彩，受「七人畫會」的影響頗深，畫會的成員麥當奴是安大略美術學院的校長，而勒蒙奈·弗茲里特則是李秉的老師。

1930 畢業後旋即隨家人到港發展，同年與吳和平女士結婚，共有二女一子，分別為長女少慧、兒子國粹及幼女少梅。

李秉受聘為娛樂戲院廣告設計主任，並製作巨型戲院廣告牌，在香港開創大型戲院廣告的先河。

李秉工餘常到戶外寫生，一次在深水埗寫生巧遇陳福善和王少陵，大家自此結為好友。後來李秉得到陳福善的引介，加入了香港美術會。

1931 與自加拿大回港的李毓堂、黃潮寬、胡秉坤、何尊等合組「青華藝術社」，會址設於皇后大道中安樂園二樓。可惜兩月後藝術社因經費不足而停辦。

1932 李毓堂、余子強和黃潮寬等商議開辦美術學院，李秉和陳福善亦加入討論。

李秉繼「青華藝術社」後，開辦「青松美術社」，常舉辦模特兒寫生班，但數月後美術社因學生不足而停辦。

1935 好友余本到港。李秉與余本旋即於九龍城舊啟德機場旁啟義路租了三層樓作畫室。那時畫家李鐵夫、李毓堂、黃潮寬、馮鋼百等均住在畫室附近，陳福善、伍步雲亦常到訪，共磋藝術，此外，並常在統一茶樓雅敘。

1936 與余本於告羅士打大廈舉辦聯展，展出畫作約一百三十幀。

1937 於十一月參加香港美術會展覽。香港美術會經常有戶外寫生和定期展覽活動，但仍以外籍人士為主，是次展覽僅得陳福善、李秉、王少陵和余本四位華籍會員參與。

陳福善、麥化仁夫人、荷塞夫人等原為香港美術會會員，他們於1936年創立香港藝術研究社，李秉於1937年被選為該社幹事，同期的幹事還包括麥化仁夫人、甄乾伉儷、卑梵、陳福善、李毓堂等。此外，該社亦得華人代表羅旭和等名流捐助。

1939 於六月與鮑少游、陳福善、麥化仁夫人等在法國巴黎培堤畫廊舉行美術聯展。

1940 五月與余本等於九龍聖安德烈教堂舉行聯展。

1941 香港淪陷。李秉携同細軟避難至東江古竹，途中多番遇劫，作品散失，後於持平中學任教，其間作畫不斷。

1946 戰後返港，在廣東銀行二樓中國藝術品陳列室舉行個展，展品中多見東江風光及戰時生活的寫照。

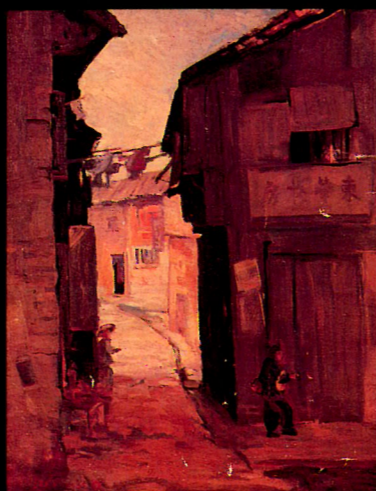
李秉續復職於娛樂戲院，並在戲院六樓設立畫室，於週末教授繪畫。

1947 與陳福善、余本在勝思酒店舉行三人聯展，自後連續數年不斷，而陳福善、李秉、余本更被譽為「藝壇三傑」或有「三劍俠」之稱。展覽由港督葛量洪伉儷主持開幕典禮，為當時畫壇盛事。

1948 於一月及九月參加在梅夫人會所舉行的香港美術會月會。李秉同時被選為幹事。

八月參加香港美術會在澳門舉行的聯展。

於十月參加香港藝術研究社為保護兒童協會舉辦的義展，作品於聖約翰教堂展出。



1
街景 1935
油彩布本 78 x 60.1 厘米
Street Scene 1935
Oil on canvas 78 x 60.1 cm



3
沐浴 1935
水彩紙本 33.0 x 43.8 厘米
李秉家族捐贈
Bathing 1935
Watercolour on paper 33.0 x 43.8 cm
Donated by the Family of Lee Byng AC95 58

十一月參加在聖約翰教堂舉行的香港美術會年展。

十二月再次與陳福善、余本舉行三人聯展。展覽中李秉的作品「沉思」備受評論推崇，定價高達一千二百元，是時李秉的油畫一般定價為三至四百元，水彩則只是一至二百元左右。

1949 於四月及十月分別參加香港美術會月展。參加香港美術會月展的人數不多，李秉和陳福善是月展的主幹人物。

於十二月參加香港美術會年展。

1950 參加香港美術會於七月在英國文化中心舉行的夏季展覽。

與余本、黃潮寬、陳錫鈞、陳福善、徐東白、梅與天、伍步雲、周公理等十四人於八月在大新公司舉行聯展。

於十二月與陳福善和余本再度在思豪酒店舉行三人聯展，港督葛量洪伉儷主持開幕典禮。

1951 當選為香港美術會主席，並參加香港美術會於四月、七月及十一月在聖約翰教堂舉行之月展。

1952 與陳福善、余本試辦「香港藝術社」，以提倡藝術宗旨，吸引了許多藝術家參加，作品展出於香港美術會在聖約翰教堂舉行之五月及七月月展。

1953 參加香港美術會於聖約翰教堂舉行的六月、十月月展及夏季展覽。

1954 因娛樂戲院拆卸，李秉轉而投職皇后戲院。

李秉與陳雷於四月在中環戲院皇后戲院四樓開設畫室。畫室的空間雖比娛樂戲院的細小，但開設的科目繁多，包括鉛筆畫、水彩、油畫和商業廣告等，每月學費由二十元至四十元不等，星期日則設戶外寫生。

香港美術會逢週四在李秉畫室舉行集體寫生，而美術會的華籍會員數目在戰後亦顯著增加。

與陳福善、余本、鮑少游、伍步雲、李彭、徐東白等於十二月在英國文化協會圖書館舉行七人畫展，是為香港藝術社會會員展覽。

1955 於五月在聖約翰教堂舉行個人展覽，展出三十三幅水彩畫及九十三幅油畫。港督葛量洪伉儷到場主持開幕典禮。

十月九日李秉與太太及兩位女兒携同水彩及油彩作品三百餘幀乘船往加拿大定居，其子國粹早於1953年先赴溫哥華美術學校修藝術。

1955-58 居於卡加里，與兒子經營「中華藝宮」，售賣美術工藝品，閒餘作畫不斷。

1956 於溫哥華畫廊展出水彩作品。

1958 三月於基斯巴華畫廊舉行個人畫展，展出油畫及水彩作品共三十九幀。

1968-70 移居蒙特利爾，開設另一間美術工藝品店，同時參加「八零畫會」。

1970 於依頓斯畫廊舉行二人展，展出中國水墨畫作品。

1974 再於依頓斯畫廊舉行二人展。

1977 遷回卡加里。經常作人物寫生及戶外寫生，又於亞伯特美術學院鑽研繪畫及陶瓷，並嘗從黃磊生研習國畫。

1980 於三月在密他特畫廊舉行個人展覽。作品亦在肯星頓畫廊展出。

1989 於九月在多倫多嘉華畫廊舉行個展。

1990 於五月與鄺雷翠玲、雷司徒荷在安大略春堤視覺藝術中心舉行三人聯展。

1991 於五月再在春堤視覺藝術中心舉行三人聯展。

1993 於五月在春堤視覺藝術中心舉行中國繪畫展。

1994 三月於卡加里辭世。

卡加里中華文化中心於九月舉行李秉紀念展，並由李秉夫人主持開幕典禮。



8
園村 1939
水彩紙本 36.8 x 48.1 厘米
李秉家族捐贈
Old Fort 1939
Watercolour on paper 36.8 x 48.1 cm
Donated by the Family of Lee Byng AC95 57



13
母與子(家庭) 1943
油彩板本 34 x 44 厘米
Mother and Child (Family) 1943
Oil on board 34 x 44 cm

Chronology

1903 Born in Taishan, Guangdong. His father, like many Chinese living in the coastal region, sailed to America to find a living. He arrived at Canada around the year of 1883, working on the railways. In 1893, he returned home to get married and soon after Lee Byng's birth in 1903, he returned to Winnipeg, Canada. Besides making export/import business, he also set up a Chinese restaurant in the China town, a coffee shop and a gift shop in the town centre, thus became quite well off.

1911 Following his brother's foot-steps, Lee Byng and his mother migrated to Canada. Lee Byng was claimed as the 'merchant's son' by the immigration officer.

1926-28 Entered Winnipeg School of Art and got acquainted with countryman Yee Bon. Yee was two years younger than Lee Byng and the two of them became good friends.

1928-30 Studied at the renowned Ontario College of Art together with Yee Bon. Lee Byng was amongst the first few Chinese who studied fine art there. Other Chinese students included Li Wang, Lui Yonghua, etc.

Lee Byng's main interest then was painting landscape in oil and watercolour. He was greatly influenced by his teacher Le Moine Fitzgerald and the principle J.H. MacDonald, who were members of the Group of Seven.

1930 After graduation, Lee followed his family to Hong Kong and got married with Ms Ng Wo-ping. They have two daughters and a son - the eldest daughter Sylvia, the second son Ben and the youngest daughter Silmeiy.

Lee Byng was employed by the King's Theatre as Graphic Designer, responsible for painting huge advertisement boards for films, which had paved the way for later large scale cinema advertisement.

Lee Byng made outdoor sketching frequently. On one such outing in Shum Shui Po, he met Luis Chan and Wong Siu-ling, who became his good friends. Later, through Luis Chan, Lee became a member of the Hong Kong Art Club.

1931 Opened Qing Hua Art Society together with some friends who returned from overseas like Lee Yuk-tong, Wong Chiu-foon, Woo Bing-kwan and Ho Jun. The studio was situated on the 2nd floor of On Lok Yuen, Queen's Road, Central, but unluckily, the studio was forced to closed down in a few months due to the lack of finance.

1932 Lee Yuk-tong, Yu Chi-keung proposed to found an art school. Lee Byng and Luis Chan participated in the discussion.

Following the Qing Hua Art Society, Lee founded the Qing Sung Art Society to run art courses. However, the Society was forced to close down in a few months due to insufficient number of students.

1935 Yee Bon, Lee's closed friend moved to Hong Kong. They immediately rented three flats at Kai Yee Street, Kowloon City, near the old Kai Tak Airport, as their studio. Actually, painters Li Teifu, Lee Yuk-tong, Wong Chiu-foon and Fung Pak-kwong were neighbour. And Luis Chan and Ng Po-wan often visited Lee's studio and joined the artists to make discussion on art. In addition, these artists also frequently gathered in the United Chinese Restaurant nearby.

1936 Held a two-man exhibition with Yee Bon at Gloucester House. 130 paintings of Lee Byng were shown.

1937 Participated in the Hong Kong Art Club exhibition in November. The Hong Kong Art Club often organized outdoor painting and held regular exhibitions. However, Art Club members were mainly westerners and there were only four Chinese artists included in this exhibition. Apart from Lee Byng, they were Luis Chan, Wong Siu-ling and Yee Bon.

Members of the Hong Kong Art Club such as Luis Chan, Mrs. A. N. Macfadyen and Mrs. Aske, etc. founded the Hong Kong Working Artists' Guild in 1935. Lee Byng was elected committee member in 1937. The committee also included Mrs. Macfadyen, Mr. and Mrs. Champion, Mr. Beathom, Luis Chan and Lee Yuk-tong. Besides, they received sponsorship from a rich Chinese Mr. Law Yuk-wo and others.

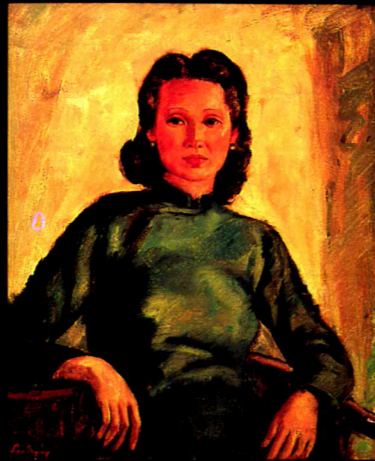
1939 Lee's works were shown in a joint exhibition with Pau Shiu-yau, Luis Chan and Mrs. Macfadyen at Galerie de Boutie, Paris.

1940 Held a joint exhibition with Yee Bon at St. Andrew's Church, Kowloon.

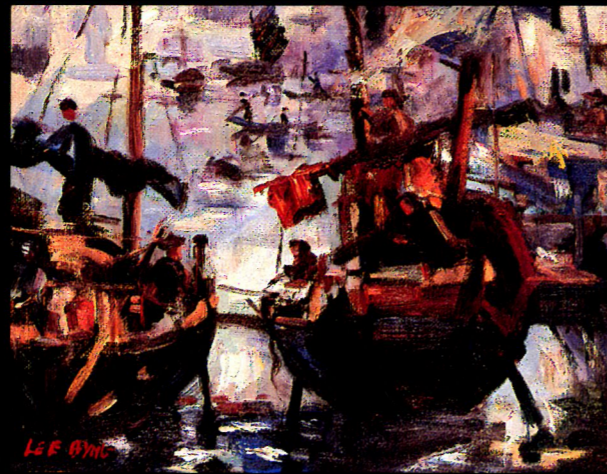
1941 Japanese invaded and occupied Hong Kong. Lee took refuge to Goo Jok, East River. In the journey, he was robbed several times and his art works were lost. Later, he worked as a teacher at Chi Ping Secondary School and continued to paint in leisure time.

1946 Returned to Hong Kong after the war. Lee held a solo exhibition at the Chinese Art Gallery, Bank of Guangdong in February. The paintings were mostly landscapes of East River and lives of the war time. Lee recovered his job at the King's Theatre. He established a studio on the fifth floor of the theatre and conducted art courses on Saturdays.

1947 Held a three-man exhibition with Luis Chan and Yee Bon at St. Francis Hotel. Similar exhibitions were held in the next consequent years. At that time, Lee, Chan and Yee were regarded as the Big Three or the Three Musketeers in the art circle. That exhibition was officiated by the Governor Sir Alexander Grantham of Hong Kong, which was regarded as a significant event in the art circle.



6
李秉夫人 (1905-1996) 1938
油彩布本 76.5 x 61 厘米
Mrs. Lee Byng (1905-1996) 1938
Oil on canvas 76.5 x 61 cm



41
水上人家
油彩板本 35.7 x 45.5 厘米
Boat People
Oil on board 35.7 x 45.5 cm

1948 Participated in the Hong Kong Art Club monthly exhibition in January and September held at the Helena May Institute and was elected as member of the Executive Committee.

His works were shown in the Hong Kong Art Club Exhibition in Macao in August.

In October, his works were shown in support of the Hong Kong working Artists' Guild in aid of the Society for the Protection of Children at St. John's Cathedral.

Works shown in the annual exhibition of Hong Kong Art Club at St. John's Cathedral in November.

Held an exhibition with Luis Chan and Yee Bon again. Lee Byng's oil-painting "Meditation" was highly received and the price of which was set at HK\$1,200. At that time, Lee's work were priced at HK\$300 to 400 for an oil painting and HK\$100 to 200 for a watercolour painting.

1949 Participated in the Hong Kong Art Club's monthly exhibition both in April and October. Since not many people participated in the exhibition, Lee and Chan became the core artists in the show.

Lee's works were shown in the Hong Kong Art Club's second annual exhibition in December.

1950 Lee Byng's works were shown in the Hong Kong Art Club summer exhibition at the British Council in July.

In August, Lee held a joint exhibition at Tai Sun Department Store together with 13 artists, including Wong Chiu-foon, Chan Sek-Kwan, Luis Chan, Tsui Dong-pak, Mui Yu-tin, Ng Po-wan, Zhou Gongli, and etc.

In December, Lee held another three-man exhibition with Yee Bon and Luis Chan at Cecil Hotel. The exhibition was officiated by the Governor Sir Grantham.

1951 Elected Chairman of the Hong Kong Art Club, and participated in the monthly exhibition in April, July and November at St. John's Cathedral.

1952 Set up the Hong Kong Artists Group together with Yee Bon, aimed at promoting art. This association had attracted some other artists.

His works were shown in the monthly exhibition of Hong Kong Art Club in May and July at the St. John's Cathedral.

1953 Participated in the Hong Kong Art Club's monthly exhibition in June, October and also the summer exhibition.

1954 The King's Theatre was demolished, so Lee Byng shifted to work at the Queen's Theatre.

In April, Lee Byng, together with Chan Lui, opened a studio on the 4th floor of the Queen's Theatre, Central. Although the studio room was smaller compared with that at the King's Theatre, the number of subjects offered were a lot. Drawing, watercolour painting, oil painting and commercial design were being taught, with monthly tuition ranging from HK\$20 to 30. Besides, outdoor sketching trips were also offered.

The Hong Kong Art Club organized regular group drawing at Lee Byng's studio on every Thursday. The number of Chinese members of the Hong Kong Art Club increased steadily after the war.

In December, Lee participated in a seven-man exhibition at the British Council together with Luis Chan, Yee Bon, Pau Siu-yau, Ng Po-wan, Lee Peng, Tsui Dong-bak. This exhibition was an exhibition of the Hong Kong Artists Group.

1955 Held a solo exhibition at St. John's Cathedral in May, showing 33 of his watercolour paintings and 93 on 9th October, Lee Byng migrated to Canada with his wife and two daughters, bringing along with him more than 300 watercolour and oil paintings. His son Ben had already moved to Vancouver to study at the School of Arts since 1953.

1955-58 Lived in Calgary, running his own arts and crafts shop China Pagoda together with his son. Lee did not stop working on painting.

1956 Exhibited his watercolour paintings at Vancouver Art Gallery.

1958 Held a solo exhibition at Gainsborough Gallery, Calgary in March, showing a total of 39 oil and watercolour paintings.

1968-70 Moved to Montreal, where he opened another arts and crafts shop and joined the Group 80.

1970 Held a two-man exhibition at Eaton's Gallery, showing his Chinese paintings.

1974 Held a two-man exhibition at Eaton's Gallery again.

1977 Moved back to Calgary, where he conducted many outdoor drawing tours and began studying drawing and pottery at Alberta College of Art. He also studied Chinese painting after Mr. Huang Leisheung.

1980 Held a solo-exhibition at Muttart Gallery in March. The same exhibition was held at Hensington Gallery.

1989 Held a solo-exhibition at Karwah Gallery, Toronto in September.

1990 In May, held a joint exhibition with Holly Seto Louie and Bernice Louie Kwong at the Springbank Visual Arts Centre, Toronto.

1994 Passed away in Alberta, Calgary on 29th March.

In September, a retrospective exhibition was held at the Chinese Cultural Centre in Calgary, which was officiated by Mrs Lee Byng.



36
香港仔 1954
油彩布本 35.2 x 45.2 厘米
李秉家庭捐贈
Aberdeen 1954
Oil on canvas 35.2 x 45.2 cm
Donated by the Family of Lee Byng
AC 95.20