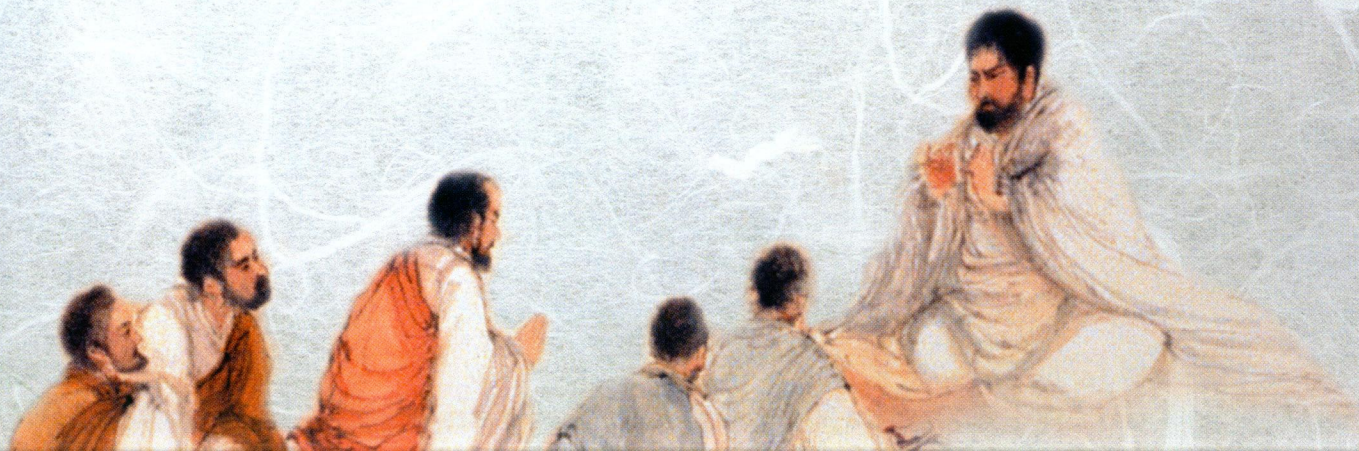




紅塵夢覺

鄧芬繪畫選萃

A Dream of the Red Dust
— Selected Works by Deng Fen



簡介

香港藝術館向來積極推動香港藝術發展，並致力搜集、保存和發揚前輩藝術家的藝術成就。本館曾舉辦過的早期藝術家包括了嶺南派的高劍父、高奇峰、陳樹人及黃般若；書法家簡琴齋、馮康侯；對早期西畫發展貢獻良多的李秉、伍步雲、王少陵、陳福善等。本館現更開展為期兩年的「香港藝術家系列 III」，舉行前輩藝術家饒宗頤、何秉聰、陳海鷹、鄭家鎮專題個展。除展覽以外，本館嘗籌辦講座系列，繼1998年的「二十世紀香港繪畫」傳承與發展講座系列，今年復推出「二十世紀香港書法」系列。希望透過這些活動以提高市民對本港藝術發展歷史的認識，薪傳前輩藝術家們的成就。

二十世紀初，粵港兩地交流密切，畫人來港活動者大不乏人。鄧芬亦是其中佼佼者，他以天縱之資，畫名早遍廣州，並能自度曲撰詞，書畫家能兼通音律者，觀諸史冊亦寥寥可數。而近代以來純從傳統筆墨狀寫人物，尤能自成一家者，更是復無幾人。鄧芬出身書香門第，少師張澤農，其後轉益多師，上窺明代吳派唐寅、黃山丁雲鵬，更廣涉清代揚州諸家如羅聘、黃慎及晚清廣東畫人譚雲波等。於山水花鳥無不精擅，尤工於人物，筆下美人、佛像更是稱著藝壇。

中國人物畫有數千年歷史，湖南長沙出土的戰國楚墓帛畫「人物御龍圖」已展現高超的線條技巧。唐壁畫更見人物神情活現。宋元以來，文人畫興起，人物畫亦滲入文人意趣，元代錢選的高古、明朝唐寅的婉麗，各具風姿。明末清初，陳洪綬、丁雲鵬的誇張變形下開清代揚州八怪新趣及晚清任伯年新奇異穎的風格。近代以來，於人物畫方面肆力於傳統，不受西學薰染而又能自闢新境者，或張大千與鄧芬而已。難怪張大千亦譽鄧芬為「廣東唯一國畫家」。

他亦深通「傳神寫心」的三昧，其畫中美人風姿婀娜，線條如行雲流水，雖取法於古人，然人物面相，尤具時代氣息。鄧芬的佛像、羅漢亦為一絕。他對於宋以來受文人畫影響下，畫家所作的佛相幾與隱士道者無異，頗為不滿。故他溯源及本，嘗以印裔人高鼻、深目、濃鬚、虬髯特徵寫就佛像。因此，他的佛像羅漢雖為「梵相」，但卻別具莊嚴氣象。

是次展覽展出近四十幀鄧芬代表作，包括仕女、佛像、山水、花鳥翎毛，概括早、中、晚期的作品，展示鄧芬的高度藝術成就。並希冀藉著此展覽以啟發本港藝術家對人物畫的創作和提起市民對人物畫的興趣。

本館特別鳴謝歐陽麟先生與楊善深先生慷慨捐贈其珍藏的鄧芬佳蹟，並對邢寶莊先生、杜威先生及羅仲榮先生慷慨借出展品令展覽更為生色，林近先生為展覽內容提供寶貴意見，謹此致以深切謝忱。



梧桐庭院圖 The Firmiana Garden 1963

水墨設色紙本 Ink and colour on paper

歐陽麟先生捐贈 Donated by Mr. AU YEUNG Lun

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Introduction

It is always the major aims of the Hong Kong Museum of Art to foster the development of Hong Kong art and to collect, preserve and reveal the accomplishments of senior masters. Solo exhibitions of senior masters including the Lingnan painters Gao Jianfu, Gao Qifeng, Chen Shuren, the traditionalist painter Huang Bore, the renowned calligraphers Feng Kanghou and Jian Qinzhai, the acclaimed local western painters Lee Byng, Ng Po-wan, Wong Siu-ling and Luis Chan were featured in the past years. The Museum has commenced a two-year exhibition program, "Hong Kong Artists Series III", in which a series of solo shows of senior local artists including Jao Tsung-I, Ho Ping-chun, Chan Hoi-ying and Cheng Kar-chun will be held subsequently. Besides, after the 'Hong Kong Painting of the 20th Century' lecture series in 1998, another series 'Hong Kong Calligraphy and Seal Carving of the 20th Century' are being held and will continue into the Year 2000. It is hoped that with these programs, the general public may command a better understanding of the progressive development of Hong Kong art and the significant artistic pursuits of our senior masters.

In the early 20th century, a close relationship was built between Hong Kong and Guangzhou. Numerous Guangdong artists visited Hong Kong and had been active here. Among them, Deng Fen was acclaimed a distinguished painter. Back in history, only a few who were equally outstanding in their artistic and musical endeavours like Deng Fen. With his talent, Deng gained general recognition in the Guangzhou art scene and he was also proficient in composing musical scores and arias. Since the Modern era, there were not many figure painters who could nurtured in the tradition to formulate their own personal styles. Deng Fen was born to a literati family. He initiately took apprenticeship from Zhang Zhenong, then studied the styles of various masters intensively. Inspired by Tang Yin of the Wu School and Ding Yungpeng of the Huangshan School in the Ming Dynasty and widely learned the styles of Yangzhou painters Luo Pin and Huang Shen, and also influenced by Guangdong painter Tan Yunbo in the late Qing period, Deng excelled in both landscape, bird and flower and figure painting. He was particularly noted for painting beauties and Buddhist images.

With a span of over thousand years, consummate linear manipulation was already demonstrated on an ancient silk painting known as 'A Noble Riding on a Dragon' which was unearthed from a tomb of the Chu State, Warring States period in Changsha, Hunan. Images of vivid and dynamic figures were also found in various mural paintings of the Tang Dynasty. When literati painting began to flourish in the Song and Yuan Dynasties, figure painting was also imbued with the aesthetic sense of the literati. The return to antiquity demonstrated by Qian Xuan of the Yuan dynasty and the charming style of Tang Yin of the Ming dynasty are representations of this scholarly pursuit. The eccentric styles of Chen Hongshou and Ding Yungpeng of the late Ming period was further pronounced by the Eight Eccentrics of Yangzhou of the Qing dynasty and also provided sources of inspirations for Ren Bonian assenting his creative style. In the modern era, Zhang Daqian and Deng Fen might be claimed the only masters who attain superb accomplishments in developing distinctive styles in figure painting by deriving the essence from the Chinese figure painting tradition. It is thus not surprising that Zhang praised Deng as the "only master of Chinese painting in Guangdong".

Deng Fen fully understood that in depicting figures, he had to disclose the subjects' spirits and mind. His painting of beauties are marked by graceful images and postures, being conveyed by the artist's consummate linear modulation. Although he was influenced by traditional Chinese figure painting, the outlooks of his figures look modern and contemporary. He was also noted for painting Buddhist Lohans. Deng felt boring with the stereotype of Buddhist figures, which come under the influence of Chinese literati painting, became images just look like hermits and immortals. In order to revive the realistic way to depict figures, Deng Fen studied the origins of Buddhist painting and featured his figures with an Indian outlooks as suggested by high noses, deep eyes, rich beard and curly hair. Such a foreign outlook of his figures conveys a strong sense of solemnity.

This exhibition features about forty representative works of this artist, including beauties, Buddhas, landscapes, birds-and-flowers as well as animals, which serves a brief survey of Deng Fen's life-long artistic creation. It is hoped that through a glimpse of Deng Fen's superb artistic accomplishments, our audience will get some knowledge of the pursuance of painting figures by Hong Kong artists and their interest in Chinese figure painting will be enhanced.

Special thanks are due to Mr Au Yeung Lun and Mr Yang Shanshen for their recent generous donation of the gems of painting and calligraphy by Deng Fen to the Museum. The Museum would also like to express sincere thanks to Mr Ying Po-chong, Mr Tu Wai and Mr Victor Lo who contribute their valuable collections on loan to enrich the exhibition and Mr Lin Jin for his expertise advice on the exhibition and the chronology of Deng Fen.

鄧芬略歷

- 1894年(甲午) 農曆九月十五日生於廣州，籍貫廣東南海，祖籍山東高密，父親鄧次直為詩文名家。
- 1900年(庚子) 拜董一夔為蒙學之師，復師於張澤農。另亦受唐寅、丁雲鵬、黃慎、羅聘等明清諸家人物畫風格及有「廣東吳友如」之稱的譚雲波所影響。書法則學李北海。復能通曉詞曲音律。
- 1913年(癸丑) 任時敏中學、八桂、八邑學堂的美術教席。
- 1917年(丁巳) 父親逝世，家道中落，因為庶出，故頗受冷遇，或因此促成其狂傲落拓的性格。
- 1922年(壬戌) 其舅金曾澄時任廣東高等師範學校、國立廣東師範學校校長，其間曾聘鄧芬於該校附中任教美術(1917-1922)。
- 1921年(辛酉) 廣東省舉辦全省美展，高奇峰力薦鄧芬參展，鄧芬聲名鵲起，並開始專於創作生涯。
- 1922年(壬戌) 是年夏天，與潘至中、沈仲強、沈學巢及周一峰於禺山師範學校作繪畫雅集，後又加入趙浩公、盧振寰、羅卓及黃少梅每逢星期日舉行的茶會論畫。
- 1923年(癸亥) 與趙浩公、潘至中、黃少梅、羅良齋、李耀屏、盧鎮寰、黃君璧、黃般若、張谷雛、盧觀海、盧子樞及何冠五於廣州組織「癸亥合作畫社」。
- 1924年(甲子) 參與「癸亥合作畫社」第二回展覽。參與上海「天馬會」展覽。
- 1925年(乙丑) 4月，潘至中、趙浩公等人把「癸亥合作畫社」擴充為「國畫研究會」，並有出版刊物〈國畫特刊〉。鄧芬之名見1928載於「國畫特刊」的會員名錄。
- 1926年(丙寅) 鄧芬與潘達微、黃般若、鄧爾雅等在組織香港國畫研究會香港分會。約於是年作成粵曲「夢覺紅樓」，並繪有〈夢覺紅樓圖〉。
- 1928年(戊辰) 6月，「香港書畫文學社」社長杜其章協助香港非非藥廠編輯出版《非非畫報》，邀請鄧芬、羅落花、高劍父、高奇峰、胡少一竹籬、馮潤之、潘達微等為美術責任編輯。經高奇峰介紹認識初自日本學成歸來的鮑少游。
- 1929年(己巳) 4月，應廣東教育廳廳長黃晦聞之邀請，代表嶺南畫家赴上海出席第一次全國美術展覽會。因同鄉及其總角之交易孺(易大)引介，認識上海藝壇多位藝術家，如張大千等。在上海期間又出席了浙江杭州的「西湖博覽會」，並在藝術部供職。因而結交褚民誼，褚氏並邀他參加法國里昂畫展及比利時獨立百年展。其時嘗與徐悲鴻、江小鶻、潘玉良、王濟遠及張禹九等人論藝。黃賓虹亦有贈詩：「南海丹青有鄧芬」。
- 1931年(辛未) 張大千助編、上海中華書局出版《當代名人畫海》，收入鄧芬的〈秋意圖〉。同年，李研山接任廣州市市立美術學校校長，任聘鄧芬為教授。
- 1932年(壬申) 鄧芬與陳少白、鄧澤然、周之員等遊歷遼東及西北地區。復於北京故宮觀摩珍藏。
- 1933年(癸酉) 鄧芬正式受聘為市美國畫科主任教授。徐悲鴻由桂省返滬，途經廣州與鄧芬論藝。
- 1934年(甲戌) 10月，到港參加東華遊藝會。
11月，參與「香港書畫文學社」的同人大會；參加「麗精美術學院」的賞菊雅集。
- 1935年(乙亥) 「香港學藝專修學院」成立，侯曜為院長，鄧芬任美術科教師。
- 1937年(丁未) 居於香港。與黃君璧、盧子樞及李研山雅集。
- 1938年(戊寅) 9月，日軍迫近廣州，鄧芬把家人遷往沙面，以待船離開廣州。10月21日，廣州淪陷，約於11月舉家抵港。
是年收余匡父為徒。始作〈水明樓憶事〉冊，自後數年，逢農曆九月初三多有詩作，截至1952年止。
- 1939年(己卯) 參加由簡經綸發起的「袖海堂金石書畫社」，主理繪畫班。
秋，與弟子余匡父及兒子居於澳門。於雷君軾處雅集，赴會者尚有李研山、沈仲強、張祥凝等。
- 1940年(庚辰) 輾轉居停於澳門媽閣隱秀園、盧煥仲的盧家花園竹廳、李氏亦緣閣、吳偉佳彝齋及沈仲強的

霜傑樓畫室。其時，書畫名家結集濠江，組成「協社」。
為李健兒籌措資金出版《廣東現代畫人傳》。

- 1941年(辛巳) 移居澳門「寄閒俱樂部」。命其作畫之小廳為「藕絲孔居」。
- 1942年(壬午) 香港烽火漫天。嘗遇賊劫，身上玉珮被搶，後復拾回，故以此玉珮作成「還珮樓」印璽。夏。被日軍逼往參加「廣州觀光團」，同行者有梅蘭芳、薛覺先。
- 1943年(癸未) 澳門亦發生糧荒，被迫返回廣州。受廣州偽政府之誘參加了「華南美術協會」，頗有無奈之思，不久又因窘頓，重返澳門。
- 1945年(乙酉) 日本戰敗投降，有詩。見〈水明樓憶事〉。
- 1946年(丙戌) 九月有詩，並見用「泳人」白文橢圓印。自廣州失節事後，作「泳人」一印以寓落水之意以自嘲。
- 1947年(丁亥) 居澳門藕絲孔居，題畫仍見用「泳人」作自己的別號。其時，鄧芬的畫作主要經劉少旅在港出售，而作畫用紙及一些日常物資，亦透過劉氏在港代購。
- 1948年(戊子) 張大千來港辦畫展，與鄧芬、簡琴齋等雅集於「袖海堂」。
其時自訂潤格「佛像仕女每尺二百元，花卉翎毛山水人物山景每尺百五十元……」。
- 1949年(己丑) 1月29-30日，「中國近代書畫匯」主辦「鄧芬書畫展」。
3月6-9日，九華堂主辦「時賢名畫展覽」於「中國近代書畫匯」，展出者有鄧芬、李研山、高劍父、葉恭綽、張大千等。
張大千赴澳訪鄧芬，並贈他畫扇一柄。
- 1950年(庚寅) 於澳門作畫不絕，並嘗以每次數十件的數量交劉少旅帶回香港裝裱及轉售。
- 1951年(辛卯) 鄧芬再來港，與劉少旅相聚於「九華堂」。
- 1952年(壬辰) 其時鄧芬居澳門荷蘭園六十三號，經常參與「頤園雅集」。
- 1954年(甲午) 鄧芬在香港，住鹿角酒店。是年於香港日以繼夜作畫鬻售。
是年作〈雙美採薇圖〉(香港藝術館收藏)贈歐陽麟。
- 1955年(乙未) 居港，作〈無量壽者三相〉(香港藝術館收藏)贈劉少旅。
- 1956年(丙申) 4月，楊善深自星加坡舉行展覽後回港，約鄧芬、趙少昂、李研山等雅集。
北遊，留廣州三日後遊歷東北、至熱河、黑龍江、遼東、蘇浙等地。9月14日返抵澳門。
- 1957年(丁酉) 5月，於澳門「居明軒」與司徒奇、林近、崔德祺等人雅集。
在港收女弟子仇啟雲。
- 1958年(戊戌) 夏天，復在澳門「居明軒」作畫，後返港。
- 1959年(己亥) 夏天，與鄭春霆赴澳門參觀司徒奇的畫展。
- 1960年(庚子) 7月，與黃般若、高貞白等發三十多位書畫家發起「中國盆栽書畫展覽」。
- 1962年(壬寅) 5月於聖約翰副堂舉行「鄧芬畫展」。
- 1963年(癸卯) 夏。作〈避風塘之夜〉(香港藝術館收藏)，其時多流連銅鑼灣避風塘宴飲聽曲。
- 1964年(甲辰) 9月10日，颱風「莎莉」襲港期間，鄧芬因心臟病於東華醫院辭世。
- 1965年(乙巳) 10月14日，弟子余匡父、陳丙光等於聖約翰副堂舉行「鄧芬先生遺作展覽會」。
- 1974年(甲寅) 7月20日，澳門有「頤園書畫會已故會友七人遺作展」，其中包括鄧芬。
10月，香港亦有「詩書畫會」舉辦鄧芬作品欣賞會。
- 1976年(丙辰) 《鄧芬畫集》由陳丙光在澳洲出版。
- 1998年(戊寅) 澳門舉行「鄧芬百年藝術回顧」展覽。

BIOGRAPHICAL NOTES

- 1894 Born on 15th September of the Lunar calendar. Deng Fen was a native of Nanhai, Guangdong. But his ancestors were originated from Gaomi, Shandong. His father Deng Chizhi was a scholar excelled in poem and classics.
- 1900 In his early years, Deng firstly took apprenticeship from Dong Yikui and Zhang Zhenong. Besides, he was also particularly influenced by the figure painting styles of Ming and Qing masters including Tang Yin, Ding Yunpeng, Huang Shen and Luo Pin and the famous figure painter, Tan Yunbo, who was acclaimed as "Wu Youru (a renowned figure painter) of Guangdong". Deng's calligraphic style was much inspired by Li Beihai's work. Deng was also talented in composing musical scores and verses.
- 1913 He taught art at the Shimin Middle School, Bagui School and Bayi School.
- 1917- The prosperity of Deng's family gradually declined after his father's death. As the son of a concubine, he was probably discriminated in the family, and such grimaces might have influence on his casual and unrestrained personal character throughout his life.
Deng's uncle Jin Zengcheng served as the principal of the Guangdong Normal High School as well as the National Normal College of Guangdong. Then Deng was also invited to teach art at the co-middle school of these colleges from 1917 to 1922.
- 1921- The 'First Art Exhibition of Guangdong Province' was organized by the Guangdong government. Deng Fen's work was strongly recommended by Gao Qifeng to be featured in the exhibition. His artistic talent was then generally recognized.
- 1922 In Summer, Deng, Pan Zhizhong, Shen Zhongqiang, Shen Xuechao and Zhou Yifeng organized painting gatherings at the Yushen Normal School. Deng also attended the Sunday tea gatherings organized by Zhao Haogong, Lu Zhenhuan, Luo Zhuo and Huang Shaomei to discuss art.
- 1923 Deng formed the Guihai Painting Co-operative with Zhao Haogong, Pan Zhichong, Huang Shaomei, Luo Genzhai, Li Yaoping, Lu Zhenhuan, Huang Junbi, Huang Bore, Zhang Guchu, Lu Guanhai, Lu Zishu and He Guanwu in Guangzhou.
- 1924 Participated in the 'Second Exhibition of the Guihai Painting Co-operative'.
His work was featured in the exhibition of the Tian Ma Society in Shanghai.
- 1925 In April, the Guihai Painting Co-operative was expanded to form the Society of Chinese Painting Studies by Pan Zhizhong, Zhao Haogong and others. The Society's journal *Special Issue of Chinese Painting* was published. Deng's name was on the members list of the Society's journal published in 1928.
- 1926 Deng set up the Hong Kong branch of the Society of Chinese Painting Studies with Pan Dawei, Huang Bore and Deng Erya.
Composed the well-known Cantonese aria *Meng Jue Hong Lou (Illusion of the Red Chamber)* and painted a work depicting the scene of this aria.
- 1928 In June, the Chairman of Hong Kong Chinese Painting, Calligraphy and Literary Society, Du Qizhang took up the editorial work of the Feifei Pictorial published by the Feifei Pharmaceutical Company. Deng Fen, Luo Luohua, Gao Jianfu, Gao Qifeng, Hu Shaoju, Feng Runzi, Pan Dawei and various artists were invited to serve as art editors.
Through the relation of Gao Qifeng, Deng met the painter Bao Shaoyou who had just returned from Japan.
- 1929 In April, Deng was invited by Huang Huiwen, the Director of Education Department of Guangdong Province, as the representative of Guangdong Province in the 'First National Art Exhibition' held at Shanghai. He was also introduced to the Shanghai art circle by his native fellows and close friend Yi Ru (Yi Da'an), where he met Zhang Daqian and other Shanghai artists.
Participated in the 'West Lake Exposition' held at Hangzhou, Zhejiang and gave service in the art section of the Exposition. He also met Jin Minyu who invited Deng to participate in the art exhibitions held in Lyon, France and Belgium.
Met Xu Beihong, Jiang Shaojian, Pan Yueliang, Wang Jiyuan and Zhang Yujiu for art discussion.
The famous painter Huang Binhong wrote a poem for him, in which Huang stated "In Nanhai (Guangdong), the master of painting should be Deng Fen".
- 1931 Deng Fen's work *Aura of Autumn* was collected into *The Ocean of Painting by Contemporary Masters* published by Shanghai Chunghwa Book Store. Zhang Daqian was the editorial consultant of this publication.
Li Yanshan succeeded as the principal of the Municipal Art School of Guangzhou and Deng was recruited as instructors.
- 1932 Accompanied by Chen Shaobai, Deng Zheran and Zhou Zhiyuan, Deng toured to Northeast and Northwest China, then returned to Beijing, where he studied the gems of the collection of the Palace Museum.
- 1933 Served as Principal Professor in Chinese painting at the Municipal Art School of Guangzhou.
Xu Beihong returned to Shanghai from Guangxi by way of Guangzhou. Deng Fen took chance to discuss art with him.

- 1934 In October, Deng participated in the charity gathering organized by Tung Wah Hospital.
In November, Deng attended the annual meeting of the Hong Kong Chinese Painting, Calligraphy and Literary Society and a 'Chrysanthemum Gathering' organized by the Lai Ching Art Institute.
- 1935 Hong Kong Literary and Art School was established. The principal Hou Yao appointed Deng as an art instructor.
- 1937 Deng joined in a gathering with Huang Junbi, Lu Zishu and Li Yanshan in Hong Kong.
- 1938 In September, the Japanese invaders were approaching Guangzhou, Deng moved his family to Shamin for a shipping date. Guangzhou fell to the Japanese hand on 21st October. In November, his family fled to Hong Kong.
Yu Kuangfu became his student. From this year until 1952, a series of poems were written on nearly every 3rd September of the Lunar calendar. Those poems were collected in an album entitled *Reminiscences of Shuiming Pavillion*.
- 1939 Became a member of the Xiuhai Studio of Seal-carving, Painting and Calligraphy founded by Jian Jinglin. Deng taught Chinese painting there.
In Autumn, Deng moved to Macau with his son and student Yu Kuangfu. Deng attended a gathering at Lei Junshi's home. Li Yanshan, Shen Zhongqiang and Zhang Xiangning were also among the guests.
- 1940 Patronized by various businessmen in Macau and stayed at their places, including the Yinxiu Garden in Amah, the Bamboo Hall in Lu Xuanzhong's Lu Garden, Li's Yi Yuan Pavillion, Wu Weijie's Yi Zhai Studio and Shen Zhongqiang's Shuang Jie Lou Studio. During this period, many artists assembled in Macau and formed the Xie Society.
Raised fund for publishing the *Biographies of Contemporary Guangdong Painters* written by Li Jianer.
- 1941 Deng settled in the Jixian Club in Macau. He named his painting studio as 'Ou Si Kong Studio'.
In July of the Lunar calendar, Deng returned to Hong Kong. He settled in Zhang Junhua's Tao Ran Villa to paint and later moved to Li Fulin's Fruit Garden at Sheung Shui.
- 1942 Hong Kong was in war turmoil. In a robbery incident, Deng fortunately had his beloved jade pendant recovered, then he turned this pendant into a seal and engraved three characters 'Huan Pei Lou' (the returned pendant) on it.
In Summer, Deng was forced by the Japanese army to join the 'Guangzhou Visiting Tour', accompanied by Mei Lanfang and Xue Juexian.
- 1943 Suffered from food shortage in Macau, Deng was compelled to return to his home in Guangzhou. He was enticed and forced by the puppet government of Guangzhou to join the 'Southern China Art Association'. Owing to such an unfavorable encounters, he retreated to Macau again.
- 1945 With the defeat of Japan, Deng wrote a poem to commendate the moment. The poem is included in the album *Reminiscences of Shuiming Pavillion*.
- 1946 Deng was satirized as a 'traitor' during the Japanese invasion. On a poem scroll written in September, Deng began to put down a seal mark 'Yongren' (literally means a man who falls into water) to satirize himself.
- 1947 Resided in 'Ou Si Kong Studio' in Macau. He constantly used 'Yongren' as his courtesy name on paintings. In this period, Deng Fen's paintings were traded by Liu Shaolu in Hong Kong his painting materials and daily necessities were also supplied by Liu.
- 1948 Zhang Daqian came to Hong Kong for an exhibition and joined Deng Fen, Jian Qinzhai and etc in a gathering at the Xiuhai Studio.
Deng set his price-list of painting as : "Two hundred per Chinese foot for painting Buddhist figures and ladies, one hundred and fifty per Chinese foot for painting landscapes, figures, birds and so on."
- 1949 'Exhibition of Deng Fen's Painting and Calligraphy' was held at the Centre of Modern Chinese Painting and Calligraphy from 29th - 30th January.
Deng's work was featured in the exhibition in 'Masterpieces by Contemporary Painters' presented by the Jiuha Studio at the Centre of Modern Chinese Painting and Calligraphy from 6th to 9th March. Li Yanshan, Gao Jianfu, Ye Gongchuo and Zhang Daqian's works were also included in the exhibition.
Zhang Daqian travelled to Macau and visited Deng Fen. He gave Deng a fan as a gift.
- 1950 In Macau, Deng was devoted to painting. He often submitted tens of work at one time to Liu Shaolu for mounting and sale in Hong Kong.
- 1951 Re-visited Hong Kong and met Liu Shaolu at the Jiuha Studio.
- 1952 Resided in No.63, Conselheiro Ferreira de Almeida, Macau and often attended the 'Yi Garden Gatherings'.
- 1954 Resided in the Deer Horn Hotel, Hong Kong, Deng worked hard on painting for sale.
Painted *Ladies Picking Vetch* for Au Yeung Lun (now collected by the Hong Kong Museum of Art).

- 1955 Stayed in Hong Kong, painted *Buddhas of Infinite Life* for Liu Shaolu (now collected by the Hong Kong Museum of Art).
- 1956 In April, Yang Shanshen was back to Hong Kong after an exhibition in Singapore. Then he called a gathering to meet Deng Fen, Zhao Shaoang and Li Yanshan.
Deng travelled to the Northern China. After stayed in Guangzhou for 3 days, he toured through Renhe, Heilongjiang, Liaodong, Zhejiang and Jiangsu. Then he returned to Macau on 14th September.
- 1957 In May, Deng attended a gathering with Situ Qi, Lin Jin and Cui Deqi at Juming Studio in Macau.
Chou Qiyun became Deng's student in Hong Kong.
- 1958 In Summer, Deng painted various works at the Juming Studio in Macau. He then returned to Hong Kong in the fall.
- 1959 In Summer, Deng travelled to Macau with Zheng Chunting to visit Situ Qi's exhibition.
- 1960 In July, Deng organized the 'Exhibition of Chinese Bosai, Painting and Calligraphy' together with some thirty artists, including Huang Bore and Gao Zhengbai.
- 1962 The exhibition 'Painting by Deng Fen' was held at Hong Kong St. John's Cathedral in May.
- 1963 In Summer, Deng painted the work *Night Scene of the Typhoon Shelter at Causeway Bay* (now collected by the Hong Kong Museum of Art). Deng often visited the typhoon shelter for drinking and musical amusement.
- 1964 On 10th September, when typhoon 'Sally' was shattering Hong Kong, the artist died of heart disease at the Tung Wah Hospital.
- 1965 On 14th October, Deng's students Yu Kuangfu and Chen Bingguang organized the exhibition 'Painting and Calligraphy by Deng Fen' at the Hong Kong St. John's Cathedral.
- 1974 On 20th July, the exhibition 'Works by the Seven Late Members of Yi Garden Society of Chinese Painting and Calligraphy' was held in Macau. Works by Deng Fen and others were featured.
In October, the Association of Poetry, Calligraphy and Painting organized a gathering for the appreciation of Deng's works.
- 1976 The book *Paintings by Deng Fen* was published by Chen Bingguang in Australia.
- 1998 The exhibition 'Deng Fen - A Hundred Years' Retrospective' was held in Macau with a catalogue published.



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