

香港藝術家系列 III：陳海鷹 • Hong Kong Artists Series III: CHAN Hoi-ying

# 毅藝 航海

An  
Unyielding  
Voyage  
in Art

陳海鷹  
CHAN Hoi-ying

香港藝術館三樓專題展覽廳 (2)

3/F Hong Kong Museum of Art  
Special Exhibition Gallery 2

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康樂及文化事務署主辦  
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# 序言

## Introduction

「香港藝術家系列 III」展覽重點推介長期在本地從事藝術創作和取得卓越成就的前輩藝術家，藉此向他們致意。本系列的第四個展覽為「藝海毅航——陳海鷹」。

陳海鷹校長致力於藝術創作及藝術教育近七十年，是香港現存最早期藝術學校之一——「香港美術專科學校」（「香港美專」）的創辦人，亦是位出色的藝術家。陳氏一九一八年生於香港，從小已流露了他對繪畫的喜愛，常臨摹書報插圖自娛，後隨中國著名藝術家李鐵夫（1869-1952）學畫十八年，李氏於英國及美國受藝術訓練，是美國肖像畫家約翰·辛加·沙金（John Singer Sargent）（1856-1925）及威廉·馬烈·切斯（William Merritt Chase）（1849-1916）的追隨者。陳氏的繪畫技法根基自他們而發展出獨特的演譯手法和繪畫風格。



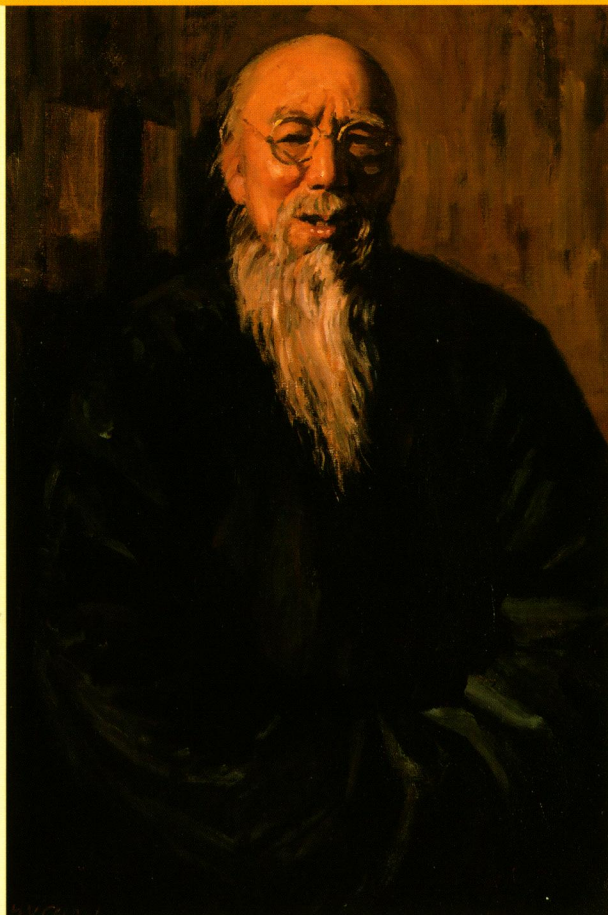
陳氏擅長肖像畫，形神兼備。陳氏的早期肖像畫作品帶有古典油畫的氣氛，著重明暗對照，以幽暗沉實卻又富層次變化的色度烘托出主題人物的臉部，以明快概括的筆觸捕捉了對象的輪廓和神髓，從作品「雷老太太」臉部細緻的色彩變化處理可見陳氏此時期的風格。而到約六十年代，陳氏的肖像畫融合了一些印象派的技巧，用色變得比較明朗，而俐落奔放的筆觸帶出了整體的活潑畫面。

陳氏作肖像畫的認真和誠意早已為人稱頌，他為了在畫中表達對象人物的氣質性格、思想情感和 spirit 面貌，都會先與繪畫對象作交流及了解，到創作時藝術家的感覺就會結合美感自然流露出來了。這一特點就獲得不少委托陳氏造像的人士所讚譽。一九九四年，陳氏更在美國肖像畫家協會國際賽中獲選為最出色的三位肖像畫家之一。

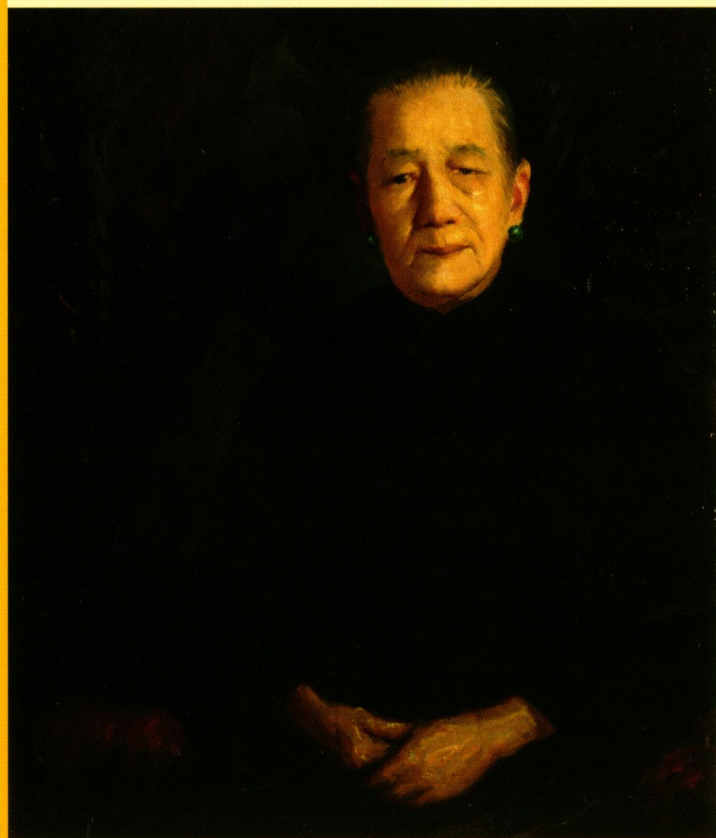


在肖像畫外，陳氏的風景和靜物畫亦卓有成就。陳氏的靜物畫，無論是油畫或水彩作品，都充滿質感與生命的力量。例如作品「萬年柑」的構圖穩實而富層次感，細緻精準的筆觸繪出了渾圓的柑子，加上對比而又相互呼應的用色，柑子的肌理質感便栩栩如生。陳氏善於在水彩風景畫中表達在空氣、霧和不同光線下的景象。透過巧妙的水份處理和水彩顏料透明特點的運用，在濃淡有致的色度中交織出層疊濕潤的無限空間。

畫藝以外，陳氏最為人推崇的莫過於他在藝術教育上的貢獻。他在一九五二年所創辦的「香港美專」，歷年來為藝壇培育了不少優秀的人才。陳氏亦曾獲邀於海外講學，教授西洋繪畫技法和藝術理論以及交流教學心得，例如一九九五年在美國哥倫比亞大學出任客席教授，在波士頓大學、明尼蘇達州大學及芝加哥藝術學院等專上學府及美院講學等。自一九九三年起，陳氏從歷年繁忙的教學事務上慢慢退隱下來，專注於藝術創作。



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是次展出的約有五十多件的繪畫，包括了陳氏於四十年代至近期的油畫、水彩及速寫精選作品，充份反映了陳氏豐盈和多元化的繪畫特色，此外，陳氏在藝術教育上的努力耕耘成果，亦會透過圖片和資料等展示出來。盼望是次展覽能全面地為大家展示一位孜孜不倦的香港前輩藝術家和教育家在過去六十多年來堅毅的藝海歷程和豐碩的成就。

本人謹此多謝陳氏對是次展覽的支持及寶貴的意見，並衷心祝願陳氏松柏長青，在藝海中繼續毅行，為香港藝壇更添姿采。

朱錦鸞  
香港藝術館總館長  
二零零二年一月



*Hong Kong Artists Series III* records unique achievements of senior artists who are pioneers in the early development of Hong Kong art. "An Unyielding Voyage in Art — Chan Hoi-ying" is the fourth exhibition in the series.

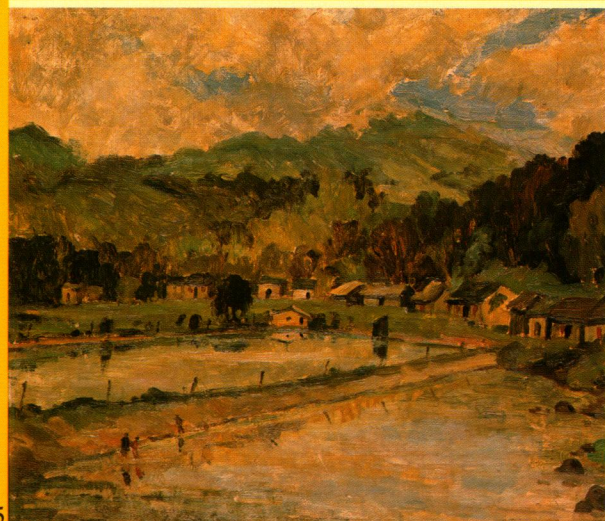
Now in his seventieth year, Chan Hoi-ying has carved the artistic terrain in Hong Kong. He is an established painter as well as the founder of the Hong Kong Academy of Fine Arts, one of the earliest art schools in Hong Kong. As an artist and art educator, he is in essence, a landmark in the landscape of Hong Kong art.

Born in Hong Kong in 1918, the artistically inclined youth spent his pastimes studying illustrations in books and magazines. As a young man, he studied with the renowned artist Li Tiefu (1869 - 1952) for 18 years. Trained in the United States and England, Li Tiefu painted in the style of the American painters John Singer Sargent (1856 - 1925) and William Merritt Chase (1849 - 1916). Characteristics of the styles of the American painters are discernable in the work of Li Tiefu as well as Chan Hoi-ying. Yet, personal idiosyncrasies distinguish Chan from the masters whose technical proficiency became the basis of the accomplished craftsmanship in the execution of his work.



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Portraiture is Chan's strongest forte. His earlier works are atmospheric and imbued with a strong presence of classicism. Manipulation of strong light and dark contrasts and punctilious brush technique render striking vividness to the facial countenance of his subjects. "Mother of the Orient" is a fine example of his works of this period. In the sixties, Impressionist approach found the way into Chan's work. Colours brighten up. Brushstrokes become broader and more spontaneous. A certain lightheartedness has replaced the earlier somber mood.



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Chan has a reputation for his seriousness in the approach and treatment of his subjects that he portraits. Before picking up his brush, he would spend many sessions of conversation lasting for hours talking to his subject to gain a familiarity and understanding of his subject's physical appearance, mannerism and nuances of his emotional and mental facilities that make up the overall personality. The refined sensibilities and emotive evocation of his portrait paintings won him high regards from spectators and patrons alike. In 1994, the International Competition by the American Society of Portrait Artists honored him as one of the top three portrait artists.



Other than portraits, Chan's paintings of landscape and still-life also command respect among contemporaries. Chan's oil or watercolour paintings of still-life are energized with rich and vibrant. "Tangerines" demonstrates the dynamics of his solidly layered and deftly arranged composition. Broad and descriptive brushstrokes, contrasting hues supplementing one another bring out the physical presence of the fruits with richly lay on textures. In his watercolours, Chan conveys atmosphere and light with masterful manipulation of moisture and the transparency of the water medium. Ingenuous layering and gradating tones create the illusion of expansive space in his compositions.



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Chan is a fervent practitioner as well as an avid promoter of art. The Hong Kong Academy of Fine Arts, which he founded in 1952, has been a nurturing ground for many artists in Hong Kong. He lectures extensively in the subject of his art as well as art education locally and overseas.

As a guest lecturer, he had been received at major institutions in the United States including Columbia University, Boston University, Minnesota State University, the Art Institute of Chicago, etc. Since 1993, Chan has gradually reduced activities in teaching duties and concentrated on painting.



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"An Unyielding Voyage in Art—Chan Hoi-ying" is an attempt to encapsulate the development of an artistic career through a selection of over fifty representative works of oil, watercolour and sketches from the 1940s to the present. Accompanied with historical documents and photographs, the display puts into context an artistic career that parallels the story of the development of Hong Kong art.

I would like to take this opportunity to express my gratitude to Mr. Chan for his support and advice throughout the organization of the exhibitions. On behalf of the Hong Kong Museum of Art, I congratulate Mr. Chan for the bountiful products of his application and dedication to art.

Christina Chu  
Chief Curator, Hong Kong Museum of Art  
January 2002





陳海鷹一九一八年生於香港，廣東新會人。陳氏自幼愛好繪畫，十七歲起隨中國著名畫家李鐵夫習畫，而陳氏的畫藝與做人處事的態度均深受李氏的影響。陳氏早年曾積極投身愛國運動，如在一九三七年

在港舉行首次個人援助抗日愛國義展等。四十年代陳氏與李鐵夫在中國多個地點舉辦聯展。五十至七十年代陳氏籌劃及參與了不少繪畫聯展，參與的藝術家有余本、黃潮寬、伍步雲、黃永玉、陳福善等。七十年代起，陳氏應邀參與很多於香港、泰國、日本、英國、美國及中國各地等地方舉行的聯展，如「香港前輩藝術家作品展」（香港藝術館，1978年）、「中國全國美展」（1984年）、「亞太區藝術教育家美展」（泰國曼谷斯柏宮大學，1993年）等等。

而自一九三九年，陳氏亦分別於香港、台灣及中國多個地點舉行個人畫展，如「陳海鷹中西畫展」（香港聖斯大酒店•1948年）、「陳海鷹回顧展」（台灣省立美術館•1993年）、「香港美育的墾荒者——陳海鷹60年回顧展」（香港大會堂•1997年）、「彩筆存情——陳海鷹繪畫」（香港大學美術博物館•1999年）等等。陳氏的繪畫造詣深厚，畫風獨特，一九九四年陳氏於美國肖像畫家協會舉辦的國際賽中獲選為三大畫家之一。

陳氏平生致力美育逾六十載，於一九五二年繼承恩師李鐵夫遺志而創辦了「香港美術專科學校」，並出任校長至今。歷年來陳氏默默耕耘，潛心教學，為香港藝壇培育了不少優秀的人才。陳氏教學的熱忱是廣為人所稱頌的，由基本的美術訓練課程的構思，以至注重德育於美育中潛移默化的教學方法，均可見陳氏培育下一代的誠意與心力。一九九五年陳氏應邀於美國多間專上學府與及美術學院如哥倫比亞大學及芝加哥美術學院等講學，分享美育心得，及講解和示範西洋繪畫技法。陳氏於一九九三年逐步減少了教學的工作，專注於藝術的創作。

Chan Hoi-ying, a native of the Xinhui in the Guangdong province, was born in 1918 in Hong Kong. Chan had shown his interest in painting in the early teens. He started to learn painting with Li Tiefu at the age of seventeen and his accomplishment is mostly indebted attributed to the influence of his teacher. During the Second World War period, Chan actively took part in patriotic activities, such as holding a solo exhibition for the War of Resistance Against Japan in 1937.

From the forties, Chan and his teacher Li Tiefu held a number of exhibitions in various places in China. Between the fifties and seventies, Chan organized and participated in many joint exhibitions with various masters including Yu Ben ( Yee Bun ), Huang Chao-huan ( Wong Chiu-foon ), Wu Buyun ( Ng Po-wan ), Huang Yongyu and Chen Fushan ( Luis Chan ). From the seventies, the works of Chan was featured in joint exhibitions in Hong Kong, Thailand, Japan, China and England, including "Hong Kong Artists: the Early Generation" ( Hong Kong Museum of Art • 1978 ), "National Arts Exhibition" ( various cities in China • 1984 ) and "International Fine Arts Exhibition" ( Silpakorn University, Bangkok, Thailand • 1993 ). From 1939 onwards, Chan held many solo exhibitions in Hong Kong, Taiwan and China, including "CHAN Hoi-ying Retrospective" ( Taiwan Museum of Art • 1993 ), "Over 60 Years — Hong Kong Pioneer Artist: Retrospective Exhibition by Prof. CHAN Hoi-Ying" ( City Hall, Hong Kong • 1997 ) and "Portraits of Feelings - Paintings by Chan Hoi-ying" ( The University and Art Gallery, the University of Hong Kong • 1999 ). Mastering consummate painting techniques and a unique style, Chan was granted an honor in the International Competition held by the American Society of Portrait Artists, U. S. A. in 1994.

Mr. Chan endeavoured to promote art education for over sixty years. He founded the Hong Kong Academy of Fine Arts in 1952, serving as the principal and carries on Li Tiefu's education aspirations. Chan is well-known for his sincerity and seriousness in art education. As an educator, Chan has devoted most of his time on his works from the planning of basic art courses to the moral education. Innumerable artists were nurtured and this reflects the significant influence of Chan subtly made on Hong Kong in a social and cultural context. In 1995, Chan was invited to give lectures and demonstrations at some of the overseas institutes such as the University of Columbia and the Art Institute of Chicago in U.S.A., etc. Since 1993, Chan has retired from part of his teaching duties and concentrated on artistic creation.



# 展品簡目

## List of Exhibits

- |   |      |  |      |   |      |
|---|------|--|------|---|------|
| 1. 雷老太太<br>Mother of the Orient   | 1949 | 19. 香港工聯會前輩陳耀材<br>Portrait of Mr. Chen Yaocai<br>Senior Member of The Hong Kong<br>Federation of Trade Union | 1984 | 37. 長城<br>The Great Wall                                | 1964 |
| 2. 我的導師李鐵夫(1862-1952)<br>Portrait of My Teacher<br>Li Tiefu (1862-1952)       | 1949 | 20. 師祖約翰沙展(1856-1925)<br>Portrait of John Singer Sargent<br>(1856-1925)                                      | 1986 | 38. 風景·大樹<br>Landscape with a Tree                      | 1964 |
| 3. 美術大師齊白石(1863-1957)<br>The Art Master Qi Baishi<br>(1863-1957)              | 1952 | 21. 畫家周公理<br>Portrait of the Artist<br>Mr. Zhou Gongli   | 1986 | 39. 多倫多大學<br>The University of Toronto                  | 1974 |
| 4. 拾荒的孩子<br>The Lost Boy  | 1957 | 22. 段小姐<br>Portrait of Miss Duan   | 1992 | 40. 山登極處我為峰<br>Reaching the Summit                      | 1998 |
| 5. 母親陳趙燕夫人<br>Mother Madam Chan Chiuyin                                       | 1960 | 23. 報界前輩李子誦<br>Portrait of Mr. Li Zisong   | 1992 | 41. 舊香港中的破帆<br>The Old Junk at<br>Hong Kong Harbour     | 1939 |
| 6. 活到老學到老<br>A Life-long Learning   | 1960 | 24. 俞彭年先生<br>Portrait of Mr. Yu Pengnian   | 1993 | 42. 煙雨迷濛<br>A Misty Day                                 | 1985 |
| 7. 俄國教授<br>The Russian Professor  | 1962 | 25. 李重耀建築師伉儷像<br>The Architect —<br>Mr. and Mrs Li Zhongyao  | 2000 | 43. 雲霧變幻<br>The Everchanging Mist                       | 1988 |
| 8. 畫家馮鋼百<br>Portrait of the Artist<br>Feng Gangbai                            | 1969 | 26. 陳明俊先生像<br>Portrait of Mr. Chen Mingjun   | 2001 | 44. 風景·遠望<br>Landscape from a Distance                  | 1994 |
| 9. 手術室出來的女護士<br>The Nurse after I.C.U.  | 1973 | 27. 昂首新紀元 — 李任公<br>Portrait of Mr. Li Rengong  | 2002 | 45. 美國·羅德島之秋<br>Autumn in the Rhonde Island<br>(U.S.A.) | 1995 |
| 10. 史超域院長(速寫)<br>Dr. D. C. Stewart ( Sketch )                                 | 1974 | 28. 李鐵夫與孫中山先生<br>Portraits of Mr. Li Tiefu and<br>Dr. Sun Zhongshan  | 2002 | 46. 南島晌午<br>Sunday Afternoon                            | 1996 |
| 11. 少女情懷總是詩<br>Young Lady's Poetic Affection                                  | 1976 | 29. 少年<br>The Young Boy  | 1980 | 47. 靜物·魚·南瓜<br>Still life — Fish and Pumpkin            | 1946 |
| 12. 畫家自畫像(一)<br>Artist's Self-portrait I                                      | 1978 | 30. 畫家自畫像(三)<br>Artist's Self-portrait III   | 2001 | 48. 黃芽白<br>Cabbage                                      | 1961 |
| 13. 畫家自畫像(二)<br>Artist's Self-portrait II                                     | 1979 | 31. 曇雲紅樹<br>Red Trees in the storm   | 1945 | 49. 白菜<br>Cabbage                                       | 1963 |
| 14. 都市一角 —<br>陽光照不到的人們<br>(草圖)<br>People Living on the Boundary<br>( Sketch ) | 1980 | 32. 長江巫峽<br>Wuxia at Chang Jiang River   | 1947 | 50. 芍藥<br>Peony   | 1975 |
| 15. 蔑視<br>The Passionate Eye  | 1982 | 33. 梧桐寨煙雨<br>Landscape in the Rain   | 1950 | 51. 萬年柑<br>Tangerines                                   | 1978 |
| 16. 甚麼是真理?<br>What is the Truth?  | 1982 | 34. 上海白渡橋之晨<br>Shanghai at Dawn  | 1956 | 52. 金菊花<br>The Golden Chysanthemum                      | 1993 |
| 17. 陽春白雪<br>The Old Musician  | 1983 | 35. 鹿徑初夏<br>Early Summer at Luk Keng   | 1958 | 53. 紅衫魚<br>Fish   | 1998 |
| 18. 餘音嫋嫋<br>The Musician  | 1984 | 36. 肇慶七星岩之瀑<br>Scene of the Seven Star Crags   | 1961 | 54. 瓶菊<br>Chysanthemum                                  | 1999 |
|   |      |  |      | 55. 怒放中的劍蘭<br>Blooming Gladiolus                        | 2000 |
|   |      |  |      | 56. 劍蘭<br>Gladiolus                                     | 2001 |



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