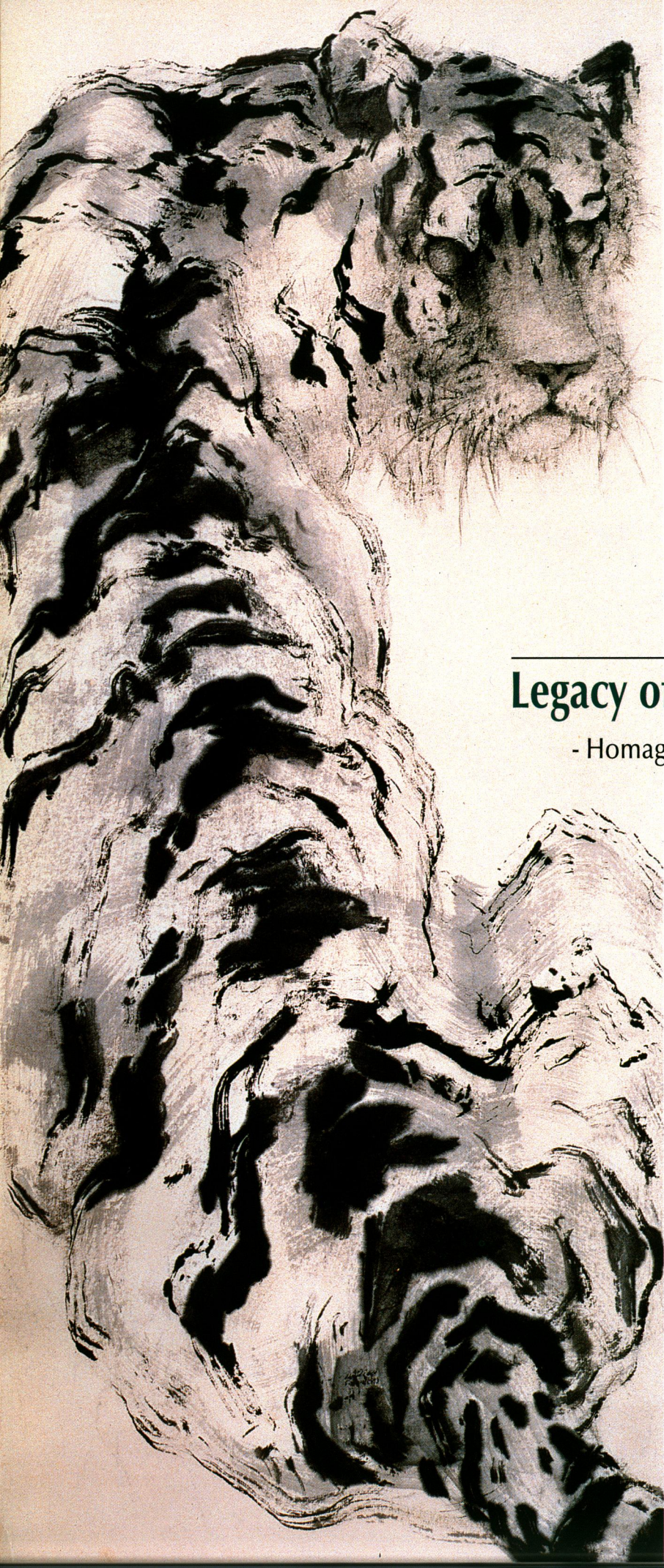


# 嶺南遺範

Legacy of the Lingnan Master 向

- Homage to Yang Shen-sum (1913-2004) 楊

善深致意



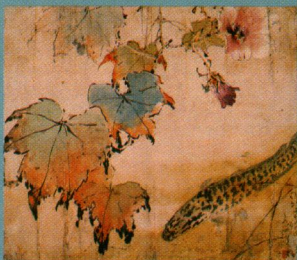
嶺南派水墨畫大師楊善深於2004年5月15日凌晨遽然辭世，令人深切惋惜。本館謹此向楊先生致以深切悼念，並舉辦這次「嶺南遺範——向楊善深致意」館藏楊氏作品展以茲紀念。

楊善深（1913 - 2004）生於廣東省台山赤溪。1930年移居香港，1933年開始從事繪畫，與「嶺南三傑」之一的高劍父（1879 - 1951）結識，開展悠長的師友關係。1936年留學日本，入京都堂本美術專科學校，隨堂本印象（1891 - 1975）學畫。1941年香港淪陷，避居澳門。與高劍父、馮康侯（1901 - 1983）等成立「協社畫會」。1945年回港定居。1970年在港成立「春風畫會」，並獲台灣中華學術研究所頒贈哲士銜。1988年移居加拿大溫哥華，嗣後常往來溫哥華、香港兩地。1999年獲香港藝術發展局頒授「視藝成就獎」。晚年曾將巨作「萬古常青」送贈與中國北京人民大會堂。2000年，他以其精湛藝術成就和貢獻獲香港特別行政區政府頒授「銀紫荊星章」，2004年5月15日於香港家居逝世。

楊氏作品，嘗於香港、國內及外地廣泛展出。1981年香港藝術館舉辦其個展，並出版《楊善深的藝術》圖冊。1995年香港藝術館為其舉辦大型回顧展「嶺南風範——楊善深回顧展」，並出版大型展覽圖錄；近年來作品亦於北京、香港城市大學、澳門藝術博物館展出。其作品亦為國內外著名公私機構收藏。

楊善深與嶺南畫派大師高劍父相交，結為師友關係。其畫風也深受嶺南畫派影響，着重現代精神的表現。他注重觀察真實自然山水，禽鳥走獸動態，捕捉其神情精髓。他曾在日本隨名畫家堂本印象習畫，也間接受到日本繪畫大師竹內栖鳳（1864 - 1942）等影響，將東洋畫風及西洋畫法如透視描寫、光線變化、物象空間感和氣氛加以融會貫通，折衷中外，而自成面目。他於1970年在香港設「春風畫院」授徒，提拔不少學生，對傳承拓展嶺南畫派和發展現代水墨畫和藝術教育方面，貢獻殊深。

在第二代嶺南畫派大師中，楊善深的繪畫題材和風格是至為多元化的，他擅繪花卉、草蟲，對書法筆觸技巧掌握殊深。他早年以細膩雙鉤筆法和明麗設色描畫花卉、植物，別有清新現代氣息。展覽中的「花好月圓」（1975）



1. 生魚芙蓉 Fish and Hibiscus 1952  
水墨設色紙本橫幅 45.5 x 52 厘米  
香港藝術館藏  
Horizontal scroll, ink and colour on paper  
45.5 x 52 cm  
Collection of the Hong Kong Museum of Art

（圖4），描畫日本常見的秋櫻草，茁長盛放於朦朧月色之下，另有一種幽情美態；「香花迎面引蜻蜓」（1946），以頓挫筆觸描寫薑花，殊具自然情韻；「月季小鳥」（無年款）、「生魚芙蓉」（1952）（圖1）結合寫生和寫意筆法，注重氣氛經營，均反映了東洋畫着重氛圍氣息和糅合中西畫法、設色

的表現形式。晚年作品「荷花」（無年款）（圖12）中線條揮灑自如，水色交融，淋漓盡致，體現其晚年自由奔放的花卉畫風格。楊善深尤其擅於描繪動物走獸，以寫生為基礎，能得形神俱備之致，而創立個人風格。其早年



3. 虎眈 Tiger Staring Back 1973  
水墨紙本直幅 104 x 34.5 厘米  
香港藝術館藏  
Vertical scroll, ink on paper 104 x 34.5 cm  
Collection of the Hong Kong Museum of Art

畫作「貓」（1961）（圖2），描畫貓兒臥坐於牽牛花後，而豎起雙耳，貓首方向和靈動眼神，均表現貓兒的機靈



2. 貓 Cat 1961  
水墨設色紙本橫幅 39.5 x 60.5 厘米  
香港藝術館藏  
Horizontal scroll, ink and colour on paper 39.5 x 60.5 cm  
Collection of the Hong Kong Museum of Art

警覺性。「虎眈」（1973）（圖3）以粗筆大墨染畫虎紋，表現猛虎的筋骨肌理，虎首回視，深沉眼神，充份表現猛獸的生動神態。「雙虎」圖（1989）（圖9），用深郁墨色染畫畫面，雙虎隱藏於草莽之中，彷彿蓄勢待發，極具張力，表現了畫家對畫面氣氛的經營和掌握野獸的動態。「黑白雙雞」（1975）（圖5），用筆寥寥，而以白粉、濃墨染畫雞隻，形成獨特色彩對比效果；「猴」（1981）生動地表現了坐於巖石之上，搔癢的猴子瞬間動態。「封侯」（1994）（圖10）則繪猴子踞然坐在石上，姿勢和面目表情流露着王侯之姿，却帶着有點「沐猴而冠」的嘲弄意味。「豬」（1970年代）及「鼠」（1972）是楊氏十二生肖系列作品，豬隻身體以濃淡變化墨色暈染，不作仔細描畫，却得表達豬隻懶憊神韻；「鼠」以簡樸筆墨描繪鼠以齒嚙白菜，極

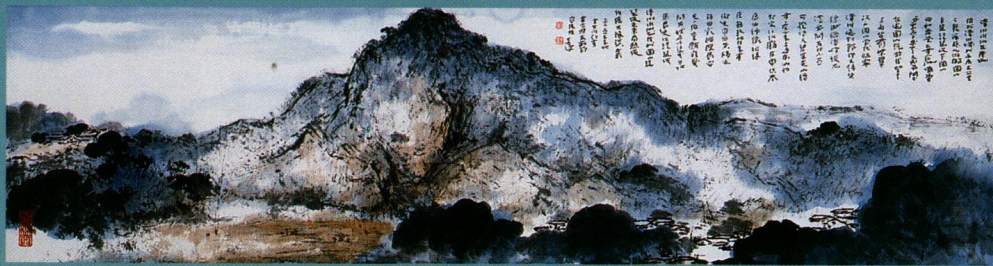
有幽默情韻。這幾幀代表作，均充份表現楊氏繪畫動物的精湛成就。

楊善深也精擅繪畫人物，注重情韻表現和書法精萃，其「月夜撫琴」圖（1977）（圖6），描繪滿園芭蕉，佔了大部份畫面，深沉的墨色和花青設色，經營了深宵靜夜氣氛。圖中光線微透，照亮了屋中撫琴者和屋外迴首靜聽的仕女，令人彷彿聽到深宵的琴韻悠揚，清幽雅致。「詩人林和靖」（1981）（圖8）以書法



6. 月夜撫琴 Lady Playing Qin Zither at Night 1977  
水墨設色紙本橫幅 33.5 x 49 厘米  
香港藝術館藏  
Horizontal scroll, ink and colour on paper 33.5 x 49 cm  
Collection of the Hong Kong Museum of Art

筆觸入畫，轉折頓挫的線條，簡略勾描以梅花為妻，壽鶴為子的宋代詩人林和靖的高逸形相，傳遞着一種孤傲



11. 漳州山水 Landscape of Zhangzhou 1995  
水墨設色紙本橫幅 135 x 35 厘米  
藝術家捐贈  
香港藝術館藏  
Horizontal scroll, ink and colour on paper 135 x 35 cm  
Donated by the Artist  
Collection of the Hong Kong Museum of Art

清高，遺世獨立的氣息。楊善深晚年較多繪畫山水，用筆施墨趨於放逸。「山水」圖（1969）描繪山巒起伏，大江奔流；濃淡變化的墨色，遠方留空的雲氣，殊具層次和透視感，體現了寫意山水的菁華。「漳州山水」圖（1995）（圖 11）也以類似風格描寫，用色較多，表現了山水的質感，而黑白、虛實的對比，也透現了層次和光線感覺，令畫作更具現代氣息。「春風草堂」（無年款）（圖 13）是楊氏意象中的一己畫室，用筆放逸，別有一種蒼茫感覺。

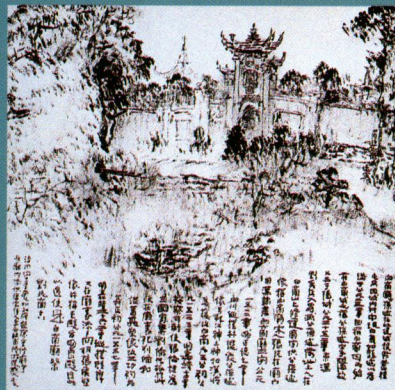
楊善深的精湛畫藝，源自他對自然物象的觀察、寫生和對中國筆墨技巧的掌握，結合現代精神而自成面貌，他嘗遊歷國內名山大川、名勝古蹟，以加強親身體驗。這種藝術耕耘歷程，體現在展覽中十四幀寫生畫作之中，畫中或描畫唐人仕女、草蟲蚱蜢、或古蹟遺址，純以水墨線條描寫，配以創作時所感所思，或物象背景、故事和傳說（圖 7）。這些作品，反映了楊氏的畫藝基礎來源。楊善深在書法上，也別具面目，綜合南北朝碑體書法，甚至東洋書風的造型行筆，大開大闢，有如作畫，另闢蹊徑。

今次展覽展出康樂及文化事務署香港藝術館及香港文化博物館藏楊善深作品逾三十四幀，是署方歷年來，專注於收藏嶺南畫派諸位大師的成果，祈或能概括反映出楊氏自四十年代至今的創作歷程和風格面目，作為向這位已故大師的悼念。

鄧海超  
香港藝術館館長（現代藝術）

The Hong Kong Museum of Art would like to express our heartfelt regret for the passing of Mr Yang Shen-sum (Yang Shanshen) on 15 May 2004. The exhibition is a memorial show of representative works from the Museum's collection to pay homage to this master of the Lingnan School of Chinese Painting for which he will long be remembered.

Yang Shen-sum (1913 – 2004) was born at Chiqi, Taishan in Guangdong Province. He moved to Hong Kong in 1930. In 1933, he started his artistic career and then became acquainted with Gao Jianfu (1879 – 1951), one of the “Three Masters of the Lingnan School”. Since that time they maintained close relationship as teacher and student as well as friends. In 1936, Yang travelled to Japan and was enrolled into the Domoto Art Institute, Kyoto and studied with the well-known painter Domoto Insho (1891 – 1975). When Hong Kong fell to the Japanese hands in 1941, Yang moved to Macau where he founded the “Xieshe Art Society” with Gao Jianfu, Fung Hong-hou (Feng Konghou) (1901 – 1983) and others. In 1945, he returned to settle in Hong Kong. In 1970, he founded the “Chunfeng Art Club”. In the same year, he was awarded an honorary degree from the Chinese Academic Research Institute, Taiwan. In 1988, he migrated to Vancouver, Canada. From that time he travelled frequently between his residences in Vancouver and Hong Kong. In 1999, he was awarded “Fellowship for Achievement in Visual Arts” by the Hong Kong Arts Development Council. In his late years, Yang donated a masterpiece ‘Pine and Moon’ to the Great Hall of the People, Beijing, China. For his accomplishment in and contribution to art, he was awarded a SBS from the Government of the Hong Kong Special Administrative Region in 2000. On 15 May 2004, Yang passed away peacefully at his home in Hong Kong.



7. 白帝城 The Baidi Wallad City 1980  
水墨紙本冊頁 34 x 34.5 厘米  
香港藝術館藏  
Album leaf, ink on paper 34 x 34.5 cm  
Collection of the Hong Kong Museum of Art

Works by Yang have been exhibited extensively in Hong Kong, China and overseas. In 1981, the Hong Kong Museum of Art presented his solo exhibition “The Art of Yang Shanshen” supported by a published catalogue. In 1995, the Museum presented a major retrospective “Lingnan Spirit – A Retrospective of Yang Shanshen” supported by a published catalogue. In recent years, Yang's works have been frequently exhibited at various institutions in Hong Kong, Macau and various cities in the Mainland, such as the City University of Hong Kong, the Macau Museum of Art and others.

Yang maintained a close relationship with Gao Jianfu, one of the “Three Masters of the Lingnan School of Chinese Painting” as his teacher and friend. Yang's works carry on the legacy of the Lingnan School of Chinese Painting and he paid particular attention to observation of landscapes,

birds, animals and objects in nature to capture their essence with a sense of modernity. Having studied with the Japanese painter Domoto Insho, Yang also came under the influence of Seiho Takeuchi (1864 – 1942), an acclaimed Japanese painting master. Yang successfully blended Chinese, Japanese and Western painting styles and techniques by incorporating elements such as perspective, light and shade and designated ambience to create his own style. The founding of his private “Chunfeng Art Club” in Hong Kong in 1970 also contributed much to the continuous development of the Lingnan School of Chinese Painting as well as modern ink painting and art education in the locality.

Among the second generation of Lingnan School masters, Yang's painting styles and subjects were most versatile. He achieved profound mastery of various pictorial subjects such as flowers, plants, insects, landscapes, figures as well as calligraphy. In his early years, he was fond of depicting flowers and plants with the *sheunggou* (double-outline) technique with a touch of freshness and delicacy. His work 'Blooming Flowers under Moonlight' (1975) (plate 4) depicts cosmos, flowers commonly found at Japan, which blooms under moonlight. The work conveys an ambience of tranquil beauty that was borrowed from Japanese painting. Another early work 'Fragrant Flowers and Dragonflies' (1946) displays the beauty of nature with the master's manipulation of double-line calligraphic brushstrokes to portray flowers and insects in a vivid manner. Other works



12. 荷花 Lotus  
無年款 Not dated  
水墨設色紙本直幅 136 x 60 厘米  
香港文化博物館藏  
Vertical scroll, ink and colour on paper 136 x 60 cm  
Collection of the Hong Kong Heritage Museum

such as 'Chinese Rose and Bird' (not dated) and 'Fish and Hibiscus' (1952) (plate 1) also reflect the master's successful assimilation of Chinese brush techniques and Japanese painting style to create specific ambiances that add charm to the pictorial subjects. A later work 'Lotus' (not dated) (plate 12) depicts lotus with spontaneous strokes and free splashes of ink and colours, showing the master's representative style of painting flowers in his later years.



9. 雙虎 Tigers 1989  
水墨設色紙本橫幅 97 x 187.5 厘米  
香港文化博物館藏  
Horizontal scroll, ink and colour on paper 97 x 187.5 cm  
Collection of the Hong Kong Heritage Museum

hearing something with a sense of vividness. In his work 'Tiger Staring Back' (1973) (plate 3), the master depicts the tiger's skin and muscular body with modulating, bold ink strokes. With deep staring eyes, the fierceness of the tiger is fully transmitted. Another work 'Tigers' (dated 1989) (plate 9) is his monumental work portraying two tigers hiding amidst long grasses and their faces and postures reveal the fierceness of the beasts in a lively manner.

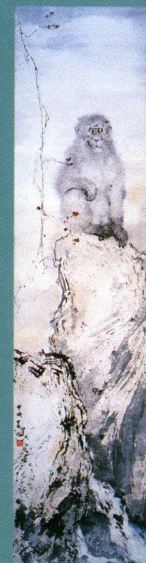
In the work 'Cock and Hen' (1975) (plate 5), Yang painted the birds in abbreviated forms and utilized the contrast of black ink, white powder and red pigments to create attractive visual effects. In the work 'Monkey' (1981), he has painted a naughty monkey resting on a rock scratching the itchy leg, thus capturing the momentary posture of an animal with naturalistic flavour. Another work 'Monkey' (1994) (plate 10) depicts a monkey sitting on a rock and staring forward, as though pretending to be a king or a noble. In an ancient Chinese fable, there is the story of a monkey who would wash itself and dress up like the king. Yang picked this story as the subject and painted it with a sense of humor. The works 'Pig' (1970s) and 'Rat' (1972) belong to his series of the twelve celestial animals. In the former, the pig is suggested just by ink with tonal gradations, yet the laziness of the animal is fully revealed. In the latter, he painted a rat biting a cabbage with ink washes and simple lines that carry a sense of humour. These works reveal the accomplishments of a master in the realm of animal painting.



4. 花好月圓  
Blooming Flowers under Moonlight 1975  
水墨設色紙本立軸 120 x 30 厘米  
香港藝術館藏  
Hanging scroll, ink and colour on paper 120 x 30 cm  
Collection of the Hong Kong Museum of Art



5. 黑白雙雞  
Cock and Hen 1975  
水墨設色紙本立軸  
68 x 33.5 厘米  
香港藝術館藏  
Hanging scroll, ink and colour on paper 68 x 33.5 cm  
Collection of the Hong Kong Museum of Art



10. 封侯 Monkey 1994  
水墨設色紙本立軸  
132 x 32.5 厘米  
香港文化博物館藏  
Hanging scroll,  
ink and colour on paper.  
132 x 32.5 cm  
Collection of the Hong Kong  
Heritage Museum

Yang Shen-sum was particularly acclaimed for painting animals and he captured their essence by close observations and life sketches. In the work 'Cat' (1961) (plate 2), Yang painted a reclining cat under morning glories. The upright ears, the position of the cat's head slightly turning sideway and the two bright eyes fully suggest the alertness of the cat as if

Another subject in which the master excelled is figure painting that reflects lively resonance and calligraphic essence. He was particularly noted for painting nudes and ladies. In the work 'Playing Qin Zither under Moonlight' (1977) (plate 6), Yang created a garden setting with banana trees and leaves. The dark blackish-blue colour tone of the picture suggests a quiet night scene. The empty areas in the painting play the role to light up the figure playing Chinese *qin* zither in a house and a lady turns her head to listen. The pictorial composition invites viewers to a tranquil mood of listening to music. In the work 'The Poet Lin Hejing' (1981) (plate 8), Yang depicts a plum blossom tree, a crane and the exalted scholar and poet Lin Hejing of the Song dynasty (960 – 1279 A.D.) with angular and dry calligraphic lines. The purified mood of the painting suggests the imposing character of this Song dynasty poet who regarded plum blossoms as his wife and crane as his child whilst living in a transcended state of scholarly pursuit.



8. 詩人林和靖 The Poet Lin Hejing 1981  
水墨設色紙本立軸 68.5 x 34.5 厘米  
香港藝術館藏  
Hanging scroll, ink and colour on paper 68.5 x 34.5 cm  
Collection of the Hong Kong Museum of Art

was fond of touring to famous scenery spots and ancient historical sites in Mainland China to draw inspiration for artistic cultivation. The fourteen sketches features in this exhibition exemplify such artistic pursuit. These sketches deal with different subjects such as figures of ladies of the Tang dynasty (618 – 907 A.D.), grasshoppers and insects, or mountains and historical sites (plate 7). He painted these sketches with pure ink strokes and washes and complemented them with inscriptions that record the background stories of these subjects or his thoughts and feelings during the time of artistic creation. On the other hand, Yang was also an accomplished calligrapher, who blended the calligraphic styles and essence of the stelae of the Southern and Northern Dynasties (420 – 589 A.D.) in China and at times borrowed the calligraphic forms and stroke treatment of Japanese calligraphy to create a bold and vigorous personal style that is close to a painting approach.

In his late years, Yang turned to paint landscape painting in a free and spontaneous manner. 'Landscape' (1969) depicts a panoramic scene of rising peaks, mountains and river. The ink tonal gradations and the misty space in the picture convey a sense of transparency and perspective that characterizes Chinese landscape painting in the *xieyi* (freehand) style. 'Landscape of Zhangzhou' (1995) (plate 11) was also completed with a similar pictorial style, though more colours are used to enhance the textural feeling of rocks and mountains. The contrast of black ink and void space also convey a strong sense of distance, light and modernity. 'Landscape' (not dated) (plate 13) is a painting of his private studio, the "Chunfeng Studio" with an imaginative vision and free play of ink and brush in a spontaneous manner.



13. 春風草堂 Landscape 無年款 Not dated  
水墨設色紙本橫幅 69 x 135 厘米  
香港文化博物館藏  
Horizontal scroll, ink and colour on paper 69 x 135 cm  
Collection of the Hong Kong Heritage Museum

Over thirty-four representative works by this acclaimed Lingnan master in the collections of the Hong Kong Museum of Art and Hong Kong Heritage Museum of the Leisure and Cultural Services Department are now on show in this exhibition. They are an assembly of his works that characterize the development of his painting styles at different stages of his artistic career. The Museums have been focusing on collecting works by masters of the Lingnan School, including Mr Yang, since their inception. We hope that these fruits will provide the viewer with a glimpse of the accomplishments of this master and pay homage to him.

The artistic accomplishment of Yang Shen-sum was derived from his close observations and life sketches of nature. He

TANG Hoi-chiu  
Curator (Modern Art)  
Hong Kong Museum of Art



康樂及文化事務署主辦 香港藝術館籌劃 Presented by the Leisure and Cultural Services Department Organized by the Hong Kong Museum of Art

21.5.2004 –

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香港藝術館現代藝術組及設計組  
Modern Art Sub-unit and Design Section, Hong Kong Museum of Art

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## 年表

- 1913 生於廣東省台山赤溪。
- 1930 移居香港。
- 1933 開始從事繪畫。結識高劍父並展開悠久的師友關係。
- 1934 作品首次在廣州青年會展出。
- 1936 留學日本，入京都堂本美術專科學校，隨堂本印象學畫。
- 1938 回港，在石塘咀金陵酒家舉行個展。高劍父和許地山前往參觀，並加鼓勵。
- 1940 赴星加坡、南洋各地舉行畫展。與徐悲鴻邂逅於星加坡，並合作寫畫多幀。  
在香港舉行賑災義展。  
參加蘇聯舉辦之「中國美術展覽會」及加入由簡又文發起的「中國文化協進會」。
- 1941 香港淪陷，避居澳門。與高劍父、馮康侯等成立「協社畫會」。同年「協社」在澳門市政廳舉行書畫義展，為苦難兒童籌款。
- 1945 和平後，回港定居。  
與高劍父、陳樹人、趙少昂、關山月及黎葛民在廣州成立「今社畫會」。  
於中山縣石岐市舉行個展。又在新昌、台山等地舉行「趙少昂、楊善深聯合畫展」。
- 1947 在香港中區新英明影樓與趙少昂舉行玫瑰畫展，繼與鄧芬和趙少昂舉辦扇面作品展。
- 1948 應廣東省立民眾教育館邀請，與陳樹人、高劍父、趙少昂、關山月、黎葛民在廣州中山圖書館舉行聯展，後再轉至香港聖約翰教堂展出。  
在澳門中央酒店舉行個展。
- 1950 與高劍父、趙少昂在紐約中華會館舉行聯展。
- 1955 在星加坡舉行個展。  
《楊善深畫集》於星加坡出版。
- 1959 在紐約華埠中華總商會舉行個展。  
在三藩市中華總商會舉行個展。  
在檀香山中華總商會舉行個展。  
在加拿大溫哥華舉行個展。
- 1970 與馮康侯、陳荊鴻、趙少昂在香港大會堂舉行聯展。  
成立「春風畫會」。  
獲台灣中華學術研究所頒贈哲士銜。
- 1971 在台灣國立歷史博物館舉行個展。  
旅遊印度、巴基斯坦、伊朗、意大利、瑞士、奧地利、匈牙利、盧森堡、比利時、荷蘭、丹麥、英國、美國、加拿大、澳洲、韓國、墨西哥、法國及德國。
- 1972 到中國旅遊，曾到山東、北京、蘇州、杭州、延安及甘肅等地寫生。  
《楊善深畫集第二輯》在香港出版。
- 1973 在星加坡中華會館舉行個展。
- 1978 在香港藝術中心舉行個展。
- 1979 到中國旅遊，至黃山、泰山、曲阜、揚州、濟南、青島、瀋陽及長春等地寫生。
- 1980 再到中國旅遊，至成都、白帝城、青城山、灌縣、蘭州、炳靈寺、酒泉、敦煌、玉門關、陽關、三峽、昆明、雲岡及雁門關等地寫生。
- 1981 再到中國旅遊，至雁門關、五台山、恒山、敦煌、玉門關及炳靈寺等地寫生。  
市政局香港藝術館舉辦其個展，並出版《楊善深的藝術》。參加「第一屆全國書法篆刻展覽」。
- 1982 再赴中國旅遊，至湘西青岩山等地寫生。  
在台北市立美術館舉行個展。
- 1983 香港大學馮平山博物館主辦「嶺南四家（趙少昂、關山月、黎雄才、楊善深）畫展」，並出版目錄。  
獲香港市政局委任為「1983年當代香港藝術雙年展」評審委員。  
在日本東京及大阪西武百貨公司舉行個展，並出版《楊善深展》目錄。  
《楊善深寫生集第一輯》在香港出版。
- 1984 香港大業公司出版《楊善深畫集》。
- 1985 日本西武百貨公司出版《楊善深寫生展》。
- 1986 參加於香港大會堂舉行，由香港中文大學主辦之「當代中國畫展」。  
台灣藝術圖書公司出版《楊善深畫集》。
- 1987 參加「東方水墨畫大展」巡迴展。  
香港大業公司出版《楊善深作品集》。
- 1988 移居加拿大溫哥華。
- 1989 遊埃及、約旦和希臘。  
在星加坡國家博物院畫廊舉行個展，並出版《楊善深畫展》。復移至台北漢雅軒展出。
- 1990 《榮寶齋畫譜——楊善深繪花鳥動物山水部分》於中國北京出版。遊蘇聯及中國。
- 1991 遊美國。  
台北甄雅堂、東聯藝術中心及高雄春秋藝文中心聯合主辦其作品展。  
台灣甄雅堂出版《楊善深作品精選集》。  
到台灣寫生。  
書法《杜工部詩》被收刻於湖北荊州碑林中。
- 1993 應台北市立美術館之邀請，舉行書畫個展，並出版《楊善深書畫展》目錄。  
《幽居集——楊善深作品選》於台灣出版。  
回港。
- 1994 作品八十餘幀為台北故宮博物院收藏。
- 1995 香港藝術館主辦「嶺南風範——楊善深藝術回顧展」，並出版畫冊。
- 1997 為《香港回歸紀念冊》繪畫香港市花洋紫荊。



楊善深與其最喜愛的猛獸老虎。  
Yang Shen-sum and tiger, his most favoured beast.



楊善深於1936年赴日本京都遊歷，後入京都堂本美術專科學校就讀，此為當時簽發的護照。

Yang Shen-sum went to Kyoto, Japan in 1936. Then he entered the Domoto Art Institute to study painting. This is the passport issued at the time.



嶺南畫派第二代宗師楊善深（左一）、黎雄才（左二）、趙少昂（右二）、關山月（右一）。

The Four Masters of the Lingnan School of Painting: Yang Shen-sum (first left), Li Xiongcai (second left), Zhao Shao'ang (second right) and Guan Shanyue (first right).

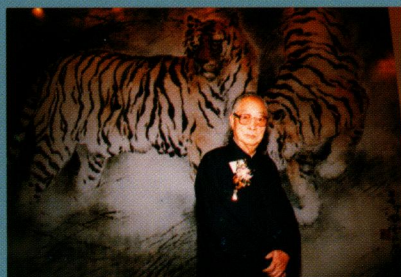
- 1998 《楊善深畫集》於香港出版。  
澳門市政廳主辦「楊善深書畫展」，並出版畫集。
- 1999 獲香港藝術發展局頒發「視藝成就獎」。  
向廣州藝術博物院捐贈國畫作品、寫生畫、藏畫共二百三十二幅。
- 2000 獲香港特別行政區政府頒授「銀紫荊星章」。  
廣州藝術博物院之專題展覽館「楊善深藝術館」落成開幕。  
獲廣州市政府頒授「廣州市榮譽市民」。
- 2001 創作「百花卷」、二十尺巨幅「萬古常青」及逾丈巨聯多幅。  
旅遊柬埔寨吳哥窟。
- 2002 廣東中山舉行「筆底春風 — 楊善深九十近作大展」，並出版  
《筆底春風 — 楊善深藝術天地》。  
香港大會堂舉行「嶺南新風」展覽。  
「萬古常青」巨幅及巨聯捐贈北京人民大會堂。  
出版《筆歌墨舞 — 楊善深書法集》。
- 2003 廣東番禺寶墨園楊善深藝術館開幕。  
深圳美術館舉行「楊善深書法展」，並出版  
《楊善深書法集》。  
出版《書聯壁合 — 楊善深楹聯精選》。  
在香港城市大學藝廊舉行「筆透鴻濛 — 楊善深書畫精品展」，  
並出版畫集。
- 2004 台灣苗栗縣舉辦「嶺南風範 — 楊善深作品展」，並出版畫集。  
丈二巨製「竹報平安」，由北京中南海釣魚台國賓館收藏。  
行書對聯刻於泰山五大夫松側。  
應邀在澳門民政總署轄下澳門藝術博物館舉辦「萬象乾坤 — 楊善深近作書畫展」，並出版書畫集。  
五月十五日於香港家中逝世。



2002年楊善深將其巨作「萬古常青」送贈中國北京人民大會堂。  
In 2002, Yang Shen-sum donated his masterpiece 'Pine and Moon' to the Great Hall of the People, Beijing, China.

- 1945 Returned to Hong Kong after the War.  
Formed the "Today Painting Association" with Gao Jianfu, Chen Shuren, Zhao Shao'ang, Guan Shanyue and Li Gemin in Guangzhou.  
Held a solo exhibition at Shiqi of Zhongshan county, Guangdong and joint exhibitions with Zhao Shao'ang in Xinchang and Taishan, Guangdong.
- 1947 Held a joint exhibition of rose paintings with Zhao Shao'ang and a fan painting exhibition with Deng Fen and Zhao Shao'ang in the New Ying Ming Photo Studio in Central, Hong Kong.
- 1948 Invited by the Guangdong Provincial Education Centre to participate in a joint exhibition with Chen Shuren, Gao Jianfu, Zhao Shao'ang, Guan Shanyue, and Li Gemin at the Guangzhou Zhongshan Library.  
The same exhibition was presented at the St. John's Cathedral, Hong Kong.  
Held a solo exhibition at the Central Hotel, Macau.
- 1950 Held a joint exhibition with Gao Jianfu and Zhao Shao'ang at the Chinese Community Hall in New York, U.S.A.
- 1955 Held a solo exhibition in Singapore.  
*Paintings of Yang Shen-sum* was published in Singapore.
- 1959 Held a solo exhibition at the Chinese Chamber of Commerce in Chinatown, New York, U.S.A.  
Held a solo exhibition at the Chinese Chamber of Commerce in San Francisco, U.S.A.  
Held a solo exhibition at the Chinese Chamber of Commerce in Honolulu.  
Held a solo exhibition in Vancouver, Canada.
- 1970 Held a joint exhibition with Feng Kanghou, Chen Jinghong and Zhao Shao'ang at the City Hall, Hong Kong.  
Founded the "Chunfeng Art Club".  
Awarded an honorary degree by the Chinese Academic Research Institute, Taiwan.
- 1971 Held a solo exhibition at the National Museum of History, Taiwan.  
Travelled to India, Pakistan, Iran, Italy, Switzerland, Austria, Hungary, Luxemburg, Belgium, Holland, Denmark, Britain, U.S.A., Canada, Australia, Korea, Mexico, France and Germany.
- 1972 Travelled to Shandong, Beijing, Suzhou, Hangzhou, Yan'an and Gansu in China to do sketching.  
*Painting by Young Sing Sum, Volume II* was published in Hong Kong.
- 1973 Held a solo exhibition at the Chinese Community Hall, Singapore.
- 1978 Held a solo exhibition at the Hong Kong Arts Centre.
- 1979 Travelled to Huangshan, Taishan, Qufu, Yangzhou, Jinan, Qingdao, Shenyang and Changchun in China.  
Completed a series of sketches of the scenic spots visited.
- 1980 Travelled to Chengdu, Baidicheng, Qingchengshan, Guanxian, Lanzhou, Bingling Cave Temple, Jiuquan, Dunhuang, Yumenguan, Yangguan, Three Gorges of the Yantse River, Kunming, Yungang and Yanmenguan in China.  
Completed a series of sketches of the places visited.
- 1981 Travelled to Yanmenguan, Wutaishan, Hengshan, Dunhuang, Yumenguan and Bingling Cave Temple in China. Completed a series of sketches of the places visited.

- Held a solo exhibition at the Hong Kong Museum of Art, Urban Council with catalogue *The Art of Yang Shen-sum* published.
- Participated in the "First National Exhibition of Chinese Calligraphy and Seal Carving".
- 1982 Travelled to Qingyanshan in Hunan, China and completed a series of sketches.  
Held a solo exhibition at the Taipei Fine Arts Museum, Taiwan.
- 1983 Held a joint exhibition with Zhao Shao'ang, Guan Shanyue and Li Xiongcai at the Fung Ping Shan Museum, University of Hong Kong with a catalogue published.  
Appointed member of the adjudication panel for the "Contemporary Hong Kong Art Biennial Exhibition 1983" organized by the Hong Kong Museum of Art, Urban Council.  
Held a solo exhibition at the Seibu Department Store, Tokyo and Osaka, Japan with a catalogue published.  
*Sketches by Yang Shen Sum, Volume 1* published in Hong Kong.
- 1984 *Paintings of Yang Shen Sum* published by the Tai Yip Company of Hong Kong.
- 1985 *Sketches of Yang Shen Sum* published by the Seibu Department Store, Japan.
- 1986 Participated in the "Exhibition of Contemporary Chinese Painting" presented by the Chinese University of Hong Kong at City Hall, Hong Kong.
- 1987 Participated in the "Oriental Ink Painting" travelling exhibition.  
*Yang Shen Sum's Paintings* published by the Tai Yip Company of Hong Kong.
- 1988 Emigrated to Vancouver, Canada.
- 1989 Travelled to Egypt, Jordan and Greece.  
Held a solo exhibition at the National Museum Art Gallery, Singapore and published *The Art of Yang Shan-shen*. The same exhibition was then staged at the Hanart (Taipei) Gallery.
- 1990 *Yang Shensum's Bird-and-Flower, Animals and Landscape paintings – Rong Bao Zhai Painting Manual* was published in Beijing, China.  
Travelled to U.S.S.R. and China.
- 1991 Travelled to U.S.A.  
Taipei's Gen Ya Tang Art Gallery, Tung Lien Arts Center and Kaohsiung's Spring and Autumn Arts Center jointly held an exhibition of Yang's works.  
*Selected Works of Yang Shensum* was published in Taiwan by the Gen Ya Tang Art Gallery.  
Did sketching in Taiwan.  
Calligraphy 'Poem of Du Fu' carved for and collected by the *Forest of Stone Steles* in Jingzhou, Hubei province, China.
- 1993 Invited by the Taipei Fine Arts Museum to hold a solo exhibition with catalogue *Ink Painting and Calligraphy by Yang Shen-sum* published.  
*Recluse Dwelling – Selected Works of Yang Shen-sum* was published in Taiwan.  
Returned to Hong Kong.
- 1994 Over 80 Works were collected by the National Palace Museum, Taipei, Taiwan.



楊善深與其巨幅「雙虎」畫作，攝於香港藝術館於1995年舉辦的「嶺南風範——楊善深回顧展」。

Yang Shen-sum and his large painting 'Tigers' photographed at the exhibition "Lingnan Spirit – A Retrospective of Yang Shensum", presented by the Hong Kong Museum of Art in 1995.

- 1995 Held a solo exhibition "Lingnan Spirit – A Retrospective of Yang Shan Shen", at the Hong Kong Museum of Art with a catalogue published.
- 1997 Created the work 'Bauhinia' for the Memorial Publication *Hong Kong Handover Album*.
- 1998 *Yang Shan Shen Painting Album* published in Hong Kong.  
Held a solo exhibition "Yang Shan Shen Painting and Calligraphy" at the Leal Senado Gallery, sponsored by the Leal Senado of Macao, with a catalogue published.
- 1999 Awarded "Fellowship for Achievement in Visual Arts" by the Hong Kong Arts Development Council.  
Donated 232 ink paintings, sketches and works from his private collection to the Guangzhou Art Museum.
- 楊善深以其卓越藝術成就，獲香港特區政府於2000年頒授「銀紫荊星章」。旁為獲「大紫荊勳章」的國學大師饒宗頤教授（右）及收藏家杜威先生（左）。
- With his superb achievement in art, Yang Shen-sum was awarded silver medal "Bauhinia Star" by the Government of HKSAR in 2000. At his right is Professor Jao Tsung-yi who was awarded the "Great Bauhinia Star" and at his left is the collector Mr Tu Wai.
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- 2000 Awarded the silver medal "Bauhinia Star" by the Government of HKSAR.  
The Guangzhou Art Museum inaugurated the "Yang Shan Shen Special Exhibition".  
Declared an "Honorary Citizen of Guangzhou" by the Guangzhou Municipality Government.
- 2001 Created the work 'Hundred Flower Scroll', 'Pine and Moon' (twenty-feet) and various monumental couplets.  
Travelled to Angkor Wat, Cambodia.
- 2002 Held a solo exhibition "Spring Breeze from the Brush-Exhibition of Ninety Recent Works by Yang Shanshen" in Zhongshan, Guangdong.  
Held a solo exhibition "Fresh Breeze from Lingnan Region" at Hong Kong City Hall.  
Donated a large-scale painting 'Pine and Moon' and a large-scale scroll with a couplet to the Great Hall of the People, Beijing.  
Published a catalogue of calligraphy.
- 2003 Yang Shan Shen Exhibition Gallery was opened in the Bao Mo Yuan in Panyu, Guangdong.  
Held a solo exhibition "Calligraphy by Yang Shanshen", at Shenzhen Art Museum with a catalogue published.  
Published a collection of scrolls with couplets.  
Held a solo exhibition "Representing Cosmic Energy - Eminent Works of Yang Shan Shen" at the City University of Hong Kong with a catalogue published.
- 2004 "Demeanor of Southern China - Exhibition of Yang Shan Shen" held at the city of Qu Li, Taiwan with a catalogue published.  
The work 'Bamboo for Peace' was collected by Diaoyutai State Guest House (Presidential suite), Beijing.  
A couplet of running script was carved on Tai Mountain.  
Held a solo exhibition "Recent Paintings and Calligraphy by Yang Shan Shen" at the Macao Museum of Art, Macao Civic and Municipal Affairs Bureau with a catalogue published.  
Passed away at home on 15 May.
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- 2003年廣東番禺楊善深藝術館落成開幕。  
In 2003, the Yang Shen-sum Exhibition Gallery was opened at Panyu District, Guangdong.