

# 藝道之行

A Walk on the Path of Art  
Donation of Ink Painting and Calligraphy by Mr Lin Jen-tong

林建同書畫捐贈展

梅  
花  
喜  
氣  
盈  
門  
長  
春  
居  
法  
畫  
園



林建同  
畫





行書「梅花書屋」

“Meihuashuwu” (The Plum Blossom Studio) in Running Script 1968

林建同(1911 - 1994)為廣東新會人，號「梅花書屋主人」。林氏自幼喜愛藝術，畢業於廣州市立美術學校，期後隨黃君璧先生(1898 - 1991)赴日本考察美術教育，並在日本大學修讀社會學。林氏於抗戰期間從軍凡十年，離開軍旅後移居香港，重投藝術創作與教育的工作，並創辦了「大道美術院」。期後，林氏隨張大千先生(1899 - 1983)門下。



梅花（老樹著花無醜枝）

無年款

Plum Blossoms Not dated

林氏為人爽朗率直而認真，在藝術及個人修養上積極求進，但他則自謙謂：「只想求生存，求自由，做些對自己有益，對人無損的事」。他的個性，都能在其作品中反映出來。林氏的山水作品，用筆雄渾，構圖嚴謹，富中國傳統畫的南、北二宗畫風。他喜廣遊名山大川從事寫生，又嘗以所居之地香港的景色入畫，故題材甚為多元化，而技巧及風格上亦曾作多方面的嘗試。花卉之中，林氏尤愛梅花，自號「梅癡」，並曾著書發表其



萬玉圖

Plum Blossoms 1959

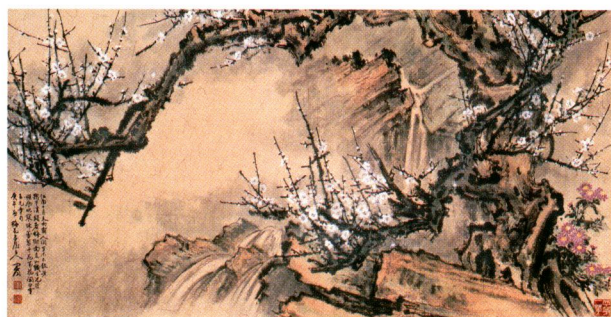
對畫梅之心得。林氏的梅花佈局自然而巧妙，雅淡而具逸氣。林氏好以茅龍筆書行草，剛勁雄渾。此外，林氏亦嘗於圖案設計、雕刻及西畫上作創作。



數點梅花天地心  
Plum Blossoms 1989

在創作以外，林氏一直積極參與藝壇及藝術教育的活動。他曾與藝壇友好先後創立「香港中國美術會」、「丙申社」及「香港蘭亭學會」等，亦曾任香港藝術節籌備委員。林氏曾任教於香港中文大學校外課程部等，及參與了不少國際美術教育之會議，亦著有多本藝術研究的書籍。

鮑少游先生(1892 - 1985)是香港前輩藝術家，鮑氏早年留學日本習畫，於一九二七年在香港創辦麗精美術學院，推運香港藝壇發展。鮑氏與林氏相交甚深。對於中國畫藝的推進亦多交流切



溪頭老梅  
Old Plum Blossoms beside a Stream 1990

磋。鮑氏在七十年代觀賞林氏的師生展後，對於林建同先生的藝術成就，作了以下的觀察：

「廣州市美專出身之俊彥，今日活躍

於天南畫壇者非尠。或以繪畫之創作馳譽於藝林；或以專門學識，終身致力於美育；或以理論文章，檢討古今名畫，以期推進國畫之革新。此三者其道雖殊，而目標則一，蓋異途同歸，無一不是期望祖國文藝之復興者。其精神與勞績，誠值得吾人





幽壑寒香

Fragrance Amidst the Secluded Valley

1959

之推許，而深心表示欽敬者也。依照以上觀點，經過靜觀，二三十年來的畫壇中，發覺有一人焉，竟以一身而兼上述三項文藝運動之優良勞績者，尤足令人心折，此何人斯？予不能不舉出 - 梅花書屋主人林建同矣。」

本館承蒙林建同先生的家人，特別是林紀凱女士和林紀穗女士，整理及捐贈其先翁代表作品七十一件及相關的珍貴參考資料予本館作永久收藏，謹在此深表感銘。是次展覽的策劃和圖錄的編制過程中，得到林氏高足林義妹女士的熱心協助和提供資料，亦有賴康樂及文化事務署榮譽顧問(香港藝術)曾廣才先生協助題跋及鈐印的釋文，本人在此致以深切謝忱。

朱錦鸞

香港藝術館總館長

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香港藝術館二樓 當代香港藝術展覽廳

九龍尖沙咀梳士巴利道10號

Contemporary Hong Kong Art Gallery,

2/F, Hong Kong Museum of Art

10 Salisbury Road, Tsim Sha Tsui, Kowloon

查詢電話 Enquires: 2721 0116

網址 Website: <http://hk.art.museum>

製作小組 Production Team

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



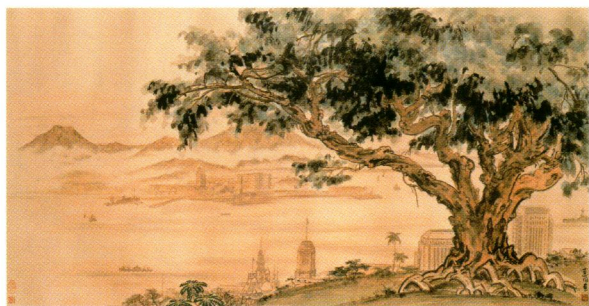
梅花書屋主人賞梅竹  
The Lord of the  
Plum Blossom Studio  
Contemplating Plum  
Blossoms and Bamboo  
1979

Lin Jen-tong (1911 - 1994) was a native of Xinhui, Guangdong Province. He was also known by the alias 'Meihuashuwu Zhuren'. After graduating from the Canton Municipal Arts Institute in 1935, Lin followed Huang Junbi (1898 - 1991) to study art education in Japan. While in Japan, he also obtained a degree in Sociology. He later served in the Army for ten years and then moved to Hong Kong to start a new chapter in his life as an artist and teacher. In Hong Kong, he founded his own studio, "Dadao Huayuan (The Great Way Studio)". Later on in his life, he also studied painting under the renowned master Zhang Daqian (1899 - 1983).

In character, Lin was forthright, outspoken and committed to the furtherance of artistic and personal cultivation. He modestly said this of himself: "What I am striving for is survival and the freedom to do things that are beneficial for me and not harmful for others." His pursuit of freedom is reflected in the flamboyant brushstrokes that characterise his pictorial compositions. In the search for a personal style, he is at the same time emulating the spirituality that is the locus of the grand heritage of the "Northern" and "Southern" schools of traditional Chinese landscape painting. Lin liked to sketch mountains and sceneries in the Mainland, Hong Kong and other countries he has travelled to and including those in Europe and Asia. He also experiments with new techniques and styles in his paintings. Among the subjects that he paints, he has a special fondness for plum blossoms to the extent that he calls himself "Mei Chi"



四川山水 無年款  
Landscape of Sichuan Not Dated

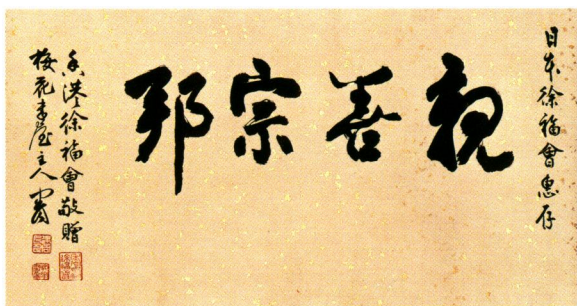


遠眺維多利亞港 無年款  
Distant View of Victoria Harbour  
Not Dated

(The Plum Blossom Fanatic). His enthusiasm for the subject prompted him to publish his theories in the art of painting plum blossoms. Lin's acute observation of the natural disposition of this floral motif in his pictorial compositions fully demonstrates his

sensitivity and appreciation for the loftiness and transcendence of this floral symbol. Lin was also skilled at using the "Mao Lung" (a coarse rush fibre) brush to create heroic brushstrokes in the manner of his running-cursive scripts. He also tried his hand in creating design, sculpture and Western-style painting.

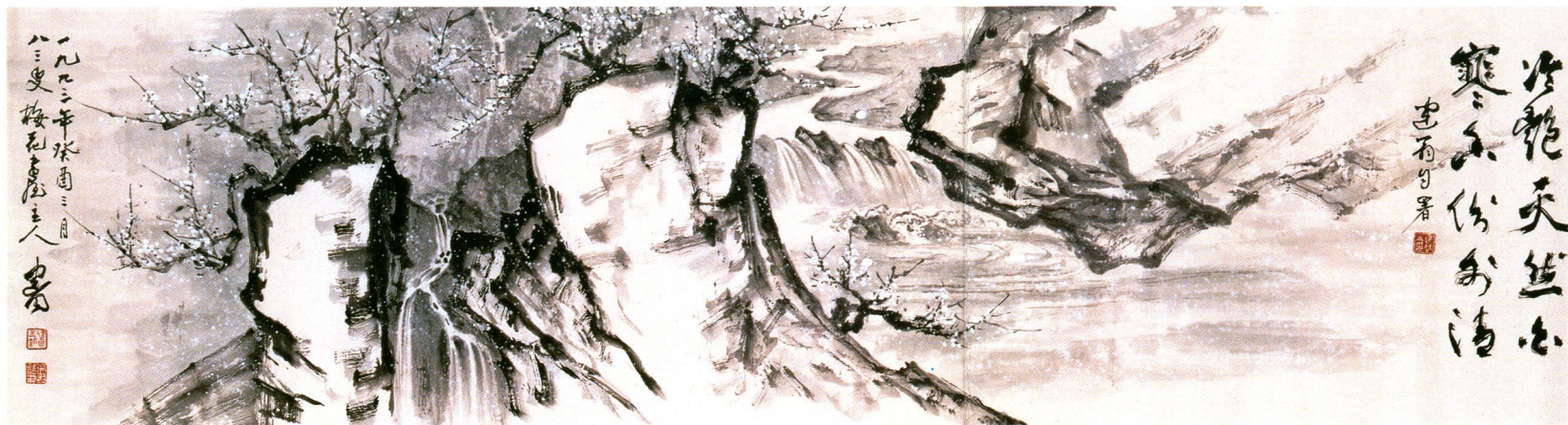
During his long artistic career, Lin actively participated in the local artistic community and promoted art education through his teaching. Together with a number of famous artists and friends, he founded the Hong Kong Chinese Art Club, The Ping Sheng



行書「親善宗邦」— 香港徐福會贈字 無年款  
"Qin Shan Zong Bang" in Running Script  
Not Dated

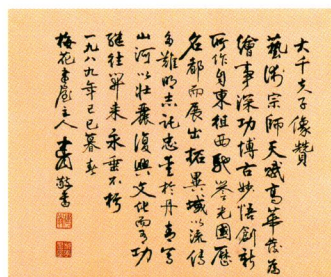
Art Club (referring to the name of the Chinese cyclical year 1956 when the society was formed) and the Hong Kong Lan Ting (Orchid Pavilion) Society, etc. Other than painting, his service to the community includes his





雪溪梅  
Plum Blossoms beside the Snowy Stream 1993

participation in the organizing committee of the Hong Kong Arts Festival, his teaching at the Department of Extramural Studies of The Chinese University of Hong Kong and participation in many international art education conferences. During his lifetime, Lin published a number of books and articles on Chinese painting.



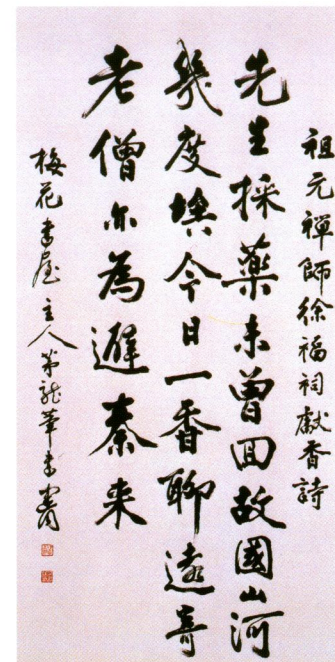
張大千夫子像  
Portrait of Zhang Daqian  
1989

The seed of artistic development in Hong Kong was sown by artists from the Guangdong province and especially those from Canton who had moved to Hong Kong in the first half of the twentieth century to take refuge from the political chaos that marked the modern history of China. The achievement of Mr Lin Jen-tong was recognized by Bao Shaoyou (1892 - 1985), a pioneering artist in the early years of the development of Hong Kong art and the founder of the Lai Ching Art Institute. After seeing an exhibition of paintings by Lin and his students in the 1970s, he wrote the following statement:

"Many graduates from the Canton Municipal Arts Institute are active in the art circles in southern China. Many of them are recognized for their achievement as painters. Some of them apply their knowledge and skills in art education. Others publish their theories and critique of ancient and contemporary painting in the avocation of a reform movement to re-invigorate Chinese painting. In using different approaches, all of them are striving towards the same goal of

instituting a renaissance of Chinese art and culture. I would like to show my deep gratitude for their effort and contribution. After close observation in the past 30 years, I have found one person who has all of these characteristics and has been very successful in all these aspects. Who can that be? It can only be him - Lin Jen-tong, the 'Meihuashuwu Zhuren' (The Lord of the Plum Blossom Studio)."

The Hong Kong Museum of Art is privileged to have received donations of 71 representative works and archival materials from the family of Mr Lin Jen-tong to which we are truly grateful. On behalf of the Leisure and Cultural Services Department, I would also like to extend the most sincere thanks to Mr Lin Jen-tong's daughters, Ms Lam Kei-hoi and Ms Lam Kei-shui, as well as their families and Ms Lam Yee-mui, a student of Mr Lin, for their kind assistance in providing us with the materials for this exhibition. My special thanks are also due to Mr Tsang Kwong-choi, Honorary Adviser (Hong Kong Art) of the Leisure and Cultural Services Department, for helping us decipher the inscriptions and seals on a number of paintings. All these gestures of generosity affirm the importance of the Hong Kong Museum of Art as a centre of preservation, exhibition and interpretation of Hong Kong's artistic heritage. Our collection has been greatly enriched by donations from artists and collectors in the past and we will continue to rely on the goodwill and shared mission of the community to continue our work of making the Museum a central repository of Hong Kong art.



茅龍筆行書一徐福祠獻香詩  
無年款

Poem of Burning Incense at  
the Shrine of Xu Fu in  
Running Script  
Not Dated

Christina Chu

Chief Curator, Hong Kong Museum of Art