

山 水 之 道

劉 秉 衡 水 墨 畫 捐 贈 展

The Way of Landscape

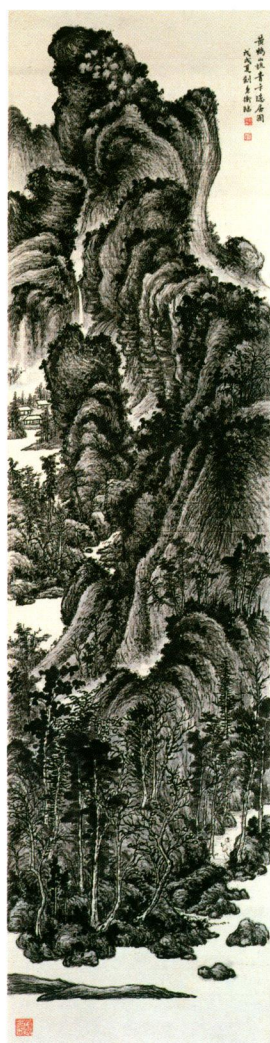
Donation of Chinese Ink Painting by Mr Lau Ping-hang



序



夏山清賞圖
Clear Mountains in Summer 1981

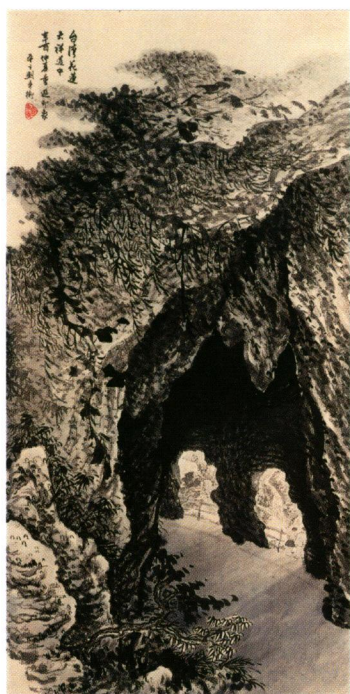


青卞隱居圖
Dwelling in the
Qingbian Mountains
1958

劉秉衡(1915-2003)是香港前輩畫家及教育家，為廣東番禺人，字平之。劉氏家學淵源，其伯父劉慶崧是廣東著名學者及篆刻家，而伯兄劉玉林則師從鄧爾雅。劉氏自小已學習誦詩，並於課餘隨名師習繪畫與理論，如習山水畫於潘致中及張谷雛、畫理研究於姚粟若等。劉氏於1933至1937年入讀廣州市立美術學校。

劉焜宇先生曾以「道在心源筆墨融」來形容劉氏的作品。劉氏對中國傳統繪畫深有研究及體會，尤元代四大家及明末四僧的畫法，並從中不斷探求，以於創作上尋出新意境。劉氏擅繪人物花木、鳥獸蟲魚，特別是山水作品。劉氏早期的山水畫山巒江河雄渾蒼莽，筆墨精練，而後期的山水則風格雅逸，富書卷氣。間亦作閑趣小品，婉約清新。劉氏亦精於韻文辭賦，其詞清新蘊藉，故畫中詩意文情兼備。

1948年遷居香港後，劉氏一直致力於藝術教育的工作。他曾任教於德明書院、華僑書院及萬國藝術專科學校等，並設「寧遠畫院」授徒。劉氏亦積極參與香港藝壇的

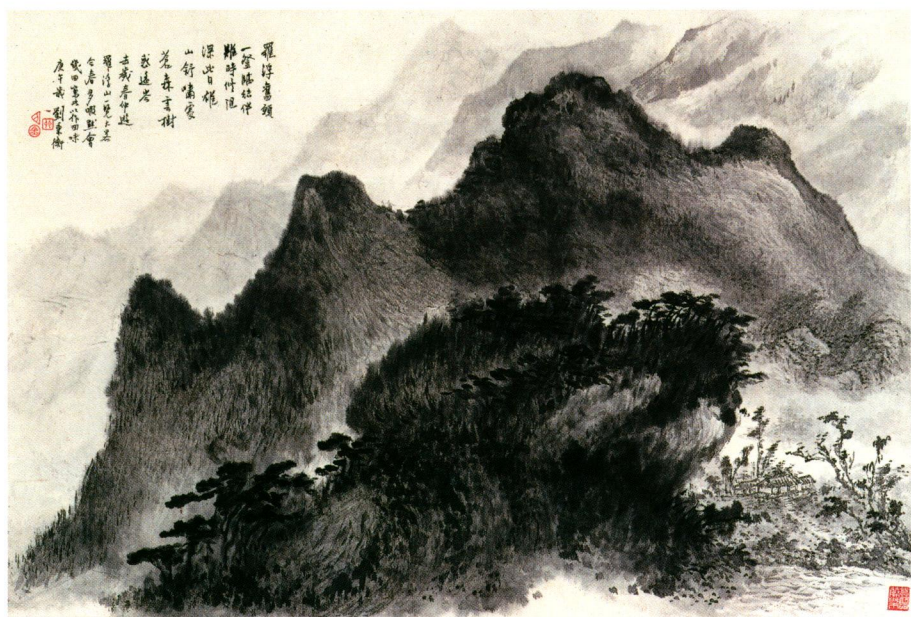


花蓮橫貫公路
Highway in Hualien 1981

活動，推動藝術的發展，除參與展覽外，他在1958年亦與藝壇友好創辦了「香港中國美術會」。1980年代劉氏曾於台灣居住並任報章美術專欄作家，1996年劉氏退休後移居美國。

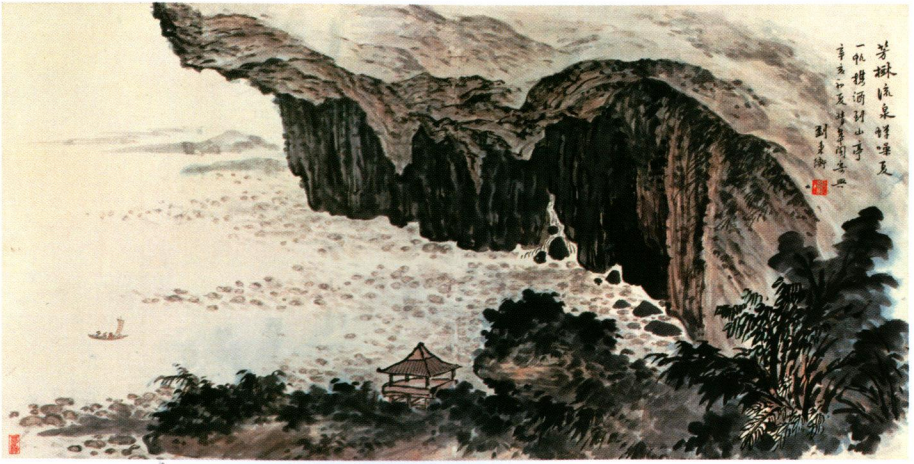
傳統中國畫重詩、書、畫、印四藝合一，而隨著時代及文化的轉變，欣賞中國畫的單元亦有所改變，似乎繪畫本身的重要性加強了，而內含的各種元素就更為豐富，故現代畫家的創作面目亦極為多元化。劉氏是香港少數能詩擅畫的藝術家之一，他以古人的畫法為基礎，並以此

為研習及創新的不二法門，而劉氏亦常把詞意融入畫中，因此劉氏的作品都滲透着不同的層次與意境，既古且今。劉氏是一位對藝術及生活都有深刻體會的儒雅之士。從他的藝論及文章中，可以見到他對藝術實學理念的堅持及獨到的見解、對不同觀點的包容；對國家的支持、對同胞的愛護；懂得欣賞生活、努力尋索精神上的修為。劉氏關心的是藝術創作的心源，所以他對學生的期望是：「我教學生，只希望他們目的在修養。」



羅浮山
The Luofu Mountain 1990

Preface



山亭清夏

Mountain Pavilion in Summer 1971

Lau Ping-hang (1915-2003), style name Ping-ji, was a veteran Hong Kong painter and teacher. A native of Panyu in Guangdong province, he was born into a well-educated family. An uncle, Liu Qingsong, was a renowned scholar and seal carver. Liu Yulin, a son of his uncle, studied under accomplished calligrapher Deng Erya. As for Lau himself, he was initiated into the study of poetry at school at a young age. During his spare time he studied painting and art theory under some famous painters, including Pan Zhizhong and Zhang Guchu, who taught him landscape painting, and Yao Suruo, who taught him art theory. From 1933 to 1937, Lau studied art at the Canton Municipal Arts Institute.



雨霽白雲生

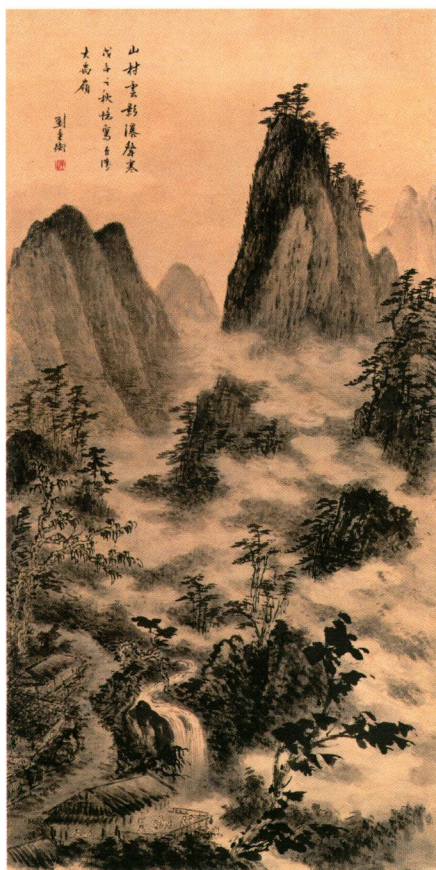
Clearing after Rain
1956

"The truth is in his heart, hence the harmony between his brushstrokes and the ink," said Liu Pingyu in reference to Lau's work. Lau was an expert at traditional Chinese painting. He was proficient in the techniques of the Four Great Painters of the Yuan dynasty and the Four Monks of the late Ming dynasty. He also excelled in portraiture, and in the depiction of flowers, trees, birds, insects and fish. He constantly sought to develop new ideas based on his profound knowledge of ancient painting methods. A master of landscape painting, Lau demonstrated his sophisticated skills in early works featuring lush mountains and grand rivers. His later creations exuded elegance and displayed the temperament of a

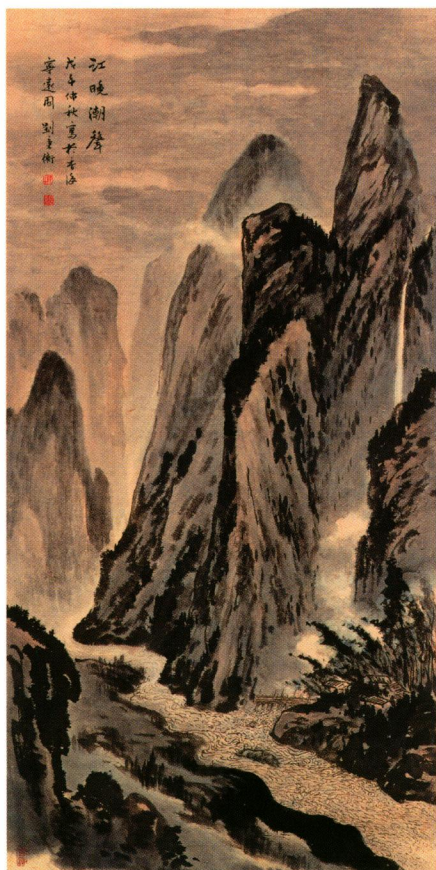
learned scholar. The artist also wrote once in a while, creating literary works characterized by a graceful and lucid style. As a wordsmith, his poems were fresh and carried deep meaning. This explains the poetic style and rich ideas embodied in his paintings.

After moving to Hong Kong in 1948, Lau devoted himself to teaching aspiring artists. He taught at a number of institutions, including Tak Ming College, Wah Kiu College and the International College of Fine Arts. In addition, he established and taught at "Ningyuan Studio". Lau also played an active role in promoting art in Hong Kong. He took part in numerous exhibitions and, in 1958, co-founded, with artist friends, the "Hong Kong Chinese Art Club". He moved to Taiwan in the 1980s and became a newspaper art columnist. In 1996, he emigrated to the U.S.A., where he retired.

Traditional Chinese painting emphasizes the combination of poetry, calligraphy, painting and seal carving in a single piece of work. With time and cultural changes, the criteria for judging Chinese painting have evolved. It seems that the significance of paintings has increased and the elements making up paintings have become richer than ever. The result is a range of styles created by modern artists.



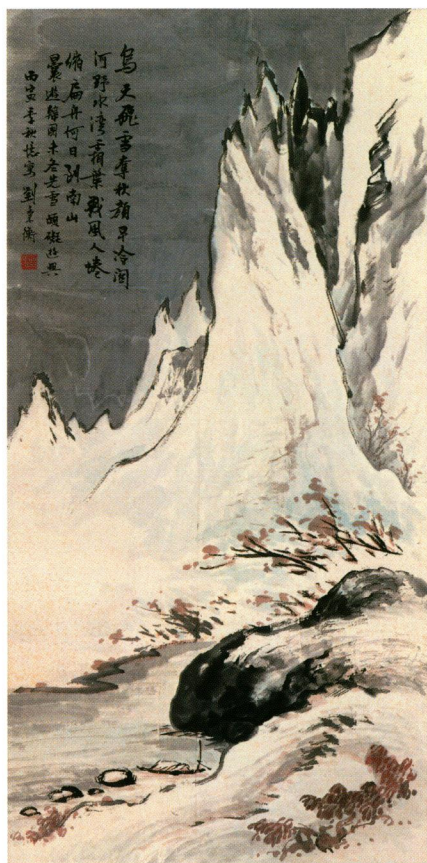
大禹嶺風雲
Wintery Landscape at Peak Dayu
1978



江晚潮聲
Stream in Dusk
1978



雲水賞勝圖
Waterfall amidst Myriad Mountains
1981

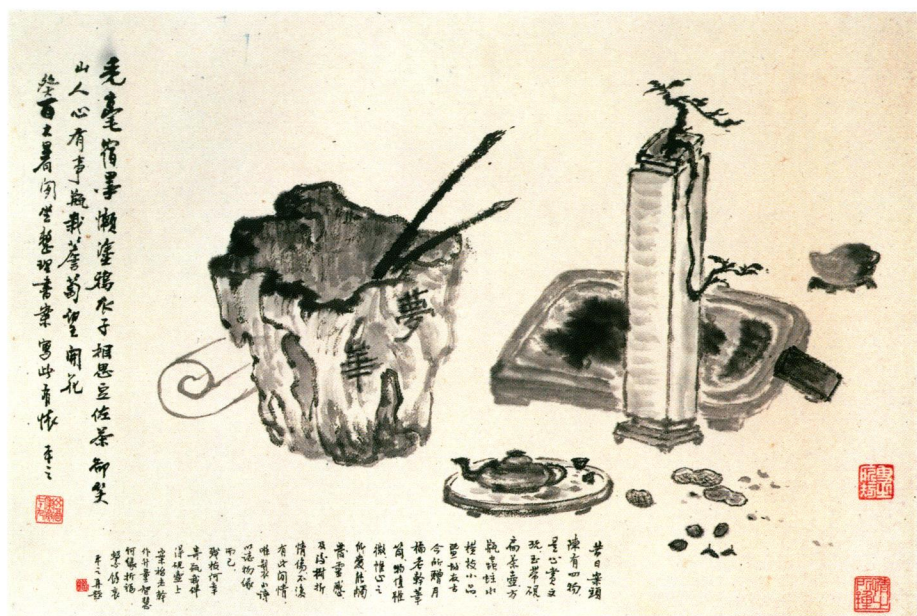


雪景
Snowy Landscape
1986

Lau was one of a handful of Hong Kong artists gifted at both painting and poetry. The foundation of his art lay in the techniques of the ancient Chinese painters, and it was on that basis that he honed his skills and developed a vast array of new techniques. Lau liked to instill poetic elements in his paintings. It is for this reason that his works carry multiple layers of meaning and feature a mixture of modern and ancient symbols. Lau was a learned gentleman with an



倪雲林品茶圖
Tea-tasting Gathering of Ni Zan and His Friends
1981



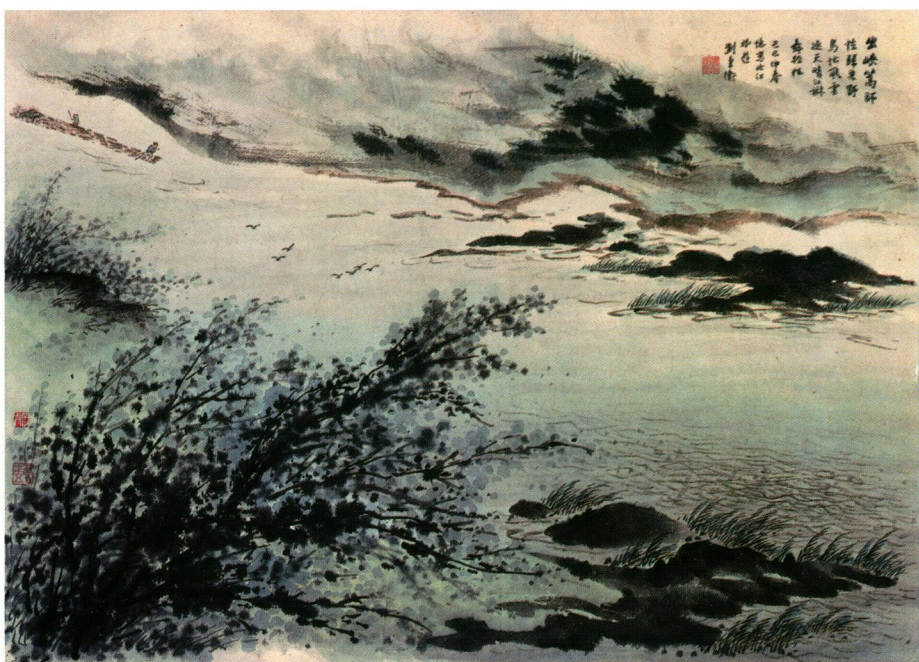
文房四寶

The Four Stationery of the Literati's Studio 1993

acute sensibility for art and life as a whole. From his articles on art and his general writings, we can detect his unique views, a mind open to others' opinions and an insistence on the importance of practicing art theory. His writings also demonstrate his love for his country and its people, his passion for life and his insatiable curiosity. Lau attached great importance to the intention to create art. "When I teach my students, I only expect them to focus on self-cultivation," he said.

The Hong Kong Museum of Art is honoured to receive many of Lau's masterpieces, donated by his wife, Mrs Lau Phung Lehong, to the museum's permanent collections. They include 71 landscape or flower paintings Lau created from the 1950s to the 1990s. This exhibition features 52 representative works from the donation. On behalf of the Leisure and Cultural Services Department, I would like to express our gratitude to Mrs Lau for her generosity. I would also like to extend the most sincere thanks to Mrs Lau, Lau's friends Mr Tong Chik-sing and Mr Law Wai-keung and Lau's students Mr Fung Yat-fung and Mr Yau Tak-kwong for their kind assistance in the editing of the exhibition catalogue and providing us with substantial research materials. Our collection is greatly enriched by this donation 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.

Christina Chu
Chief Curator, Hong Kong Museum of Art



峽山風雨
Wind and Rain at the Gorges 1989



蘭菊
Orchid and
Chrysanthemum 1982

本館承蒙劉秉衡夫人馮麗鴻女士捐贈劉氏之代表作品予本館作永久收藏，包括自五十年代至九十年代之七十一件精選山水及花卉作品，謹在此深表感銘。是次展覽共展出其中之五十二件作品。在展覽之策劃和圖錄的編制過程中，得到劉夫人及劉氏的好友唐積聖先生和羅威強先生，以及高足馮一峰先生和游德廣先生等的熱心協助釋文的工作，以及提供寶貴的參考資料，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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