

# 館藏繪畫

A Selection of Chinese Paintings

香港藝術館藏中國繪畫 from the Hong Kong Museum of Art Collection





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## 前言

廣東在近代中國歷史上有著舉足輕重的地位。她既是率先向外開放的門戶，亦是得風氣之先的前沿。晚清以來廣州商業繁榮，成為華南的經濟文化中心，文藝氣息亦漸濃厚。自十九世紀後期，位處廣東南緣的香港，在英人管治下，漸次發展成遠東商埠。廣東與香港的密切地緣關係，促成兩地的思想文化交流，香港亦成為培養近代中國維新思想的重要溫床。

香港與廣東在文化和地理上十分接近，香港藝術館遂側重收藏廣東的重要文物和藝術品，中國書畫藏品亦主要集中於廣東書畫以及近現代中國繪畫。自1966年購藏首件清代梁于渭的山水作品開始，四十餘年來，藝術館透過購藏及捐贈，至今已發展成擁有逾五千八百多件書畫作品，涵蓋由明初至二十一世紀的豐富度藏。

歷年來，藝術館有幸購藏多個專題收藏，如高氏家族藏高劍父畫作、鄭若琳先生的廣東書畫珍藏，以及許晉義先生的崇宜齋珍藏等等。此外，同時獲得多位無私的收藏家及藝術家的慷慨捐贈，如黃般若先生及何子忠先生慨贈廣東繪畫、劉少旅先生慨贈「太乙樓藏中國近代書畫」、范甲先生捐贈二十世紀書畫家作品和張鈺女士捐贈的「新文人畫」，還有吳冠中先生先後四次捐贈其畫作等等，使我們的館藏日益完備。

此館藏精選，期望能以小觀大，展現中國繪畫由傳統步向現代的歷程，並反映藝術館收藏的時代意義。

## Introduction

As the southern gateway to China, Guangdong province has enjoyed close contact with the world for many years. Indeed, as early as the 19<sup>th</sup> century, Guangzhou as one of China's five treaty ports was made the economic and cultural hub of Southern China. At the same time, Hong Kong under British rule was slowly developing into an important centre of trade on the coast of the South China Sea. The close geographical and ethnic ties between Hong Kong and Guangdong led to important social and cultural exchange.

Owing to Hong Kong's cultural and geographical affinity to Guangdong, the collection of Chinese paintings and calligraphy of the Museum focuses mainly on works of Guangdong origin, as well as modern Chinese paintings. Since the first acquisition of a landscape painting by Liang Yuwei of the Qing dynasty in 1966, over the past forty-seven years the Museum has established a sizeable collection of over 5,800 Chinese paintings and calligraphy dating from the early Ming dynasty to the 21<sup>st</sup> century through strategic purchases and generous donations.

Throughout the years, the Museum has been honoured to purchase a number of thematic collections. These include the paintings of Gao Jianfu from the Gao family; a collection of Guangdong paintings and calligraphy from Mr Zheng Ruolin, as well as Mr Richard Hui Chung-yee's Chong Yizhai Collection and others. Further to acquisitions through purchase, the Museum has enriched its collection via generous donations from several remarkable collectors and artists, including Mr Huang Bore and Mr Ho Tse-chung, Mr Lau Siu-lui's Taiyilou Collection, Mr Fan Jia's donation of 20<sup>th</sup> century works, Ms Linda Chang's "New Literati Paintings" as well as the recent donations by the late Mr Wu Guanzhong.

The Museum's collection aims to present the evolution of Chinese paintings from traditional to contemporary and demonstrate the significance of the Guangdong painting as part of the Chinese art history.

# 廣東繪畫

廣東繪畫發展可上溯至明代早期，當時廣東地區的畫家普遍受江南一帶的繪畫主流影響，其中以「吳門畫派」及董其昌「南宗」畫論的文人畫傳統影響最深，如汪後來、黎簡等。另外，明末東莞畫家張穆，擅寫飛禽走獸，尤以畫馬著稱，師法唐代韓幹及宋代李公麟，以輪廓勾勒配合渲染，別具面目。

明末清初，不少遺民南移，將新的畫風帶到嶺南。當中包括石濤的風格，其富於創意、變化新奇的作風，深遠影響廣東繪畫的發展。順德畫家黎簡，以詩書畫名聞一時。他於石濤山水鑽研甚深，常以其皴法、點苔繪畫山水，又擅擷取明代文徵明的青綠山水技法，自成一格。而稍後的廣東文士謝蘭生、黃君璧等作品則構圖繁密，用筆細緻，極有元人韻致，同樣反映了文人畫意趣。清代道光至光緒年間，廣東畫壇熱鬧興旺，出現了一些極具創意的畫家，如蘇仁山好用線條勾勒山水，構圖險奇，堪稱清末畫壇之變形畫家，開創出廣東山水畫的新面目。花鳥畫方面，清末廣東畫家受「揚州派」影響，如何翀、羅岸先等，其作品設色雅麗，反映出「揚州八怪」之一華嵒的風格；南海畫家招子庸，擅以水墨畫蘆蟹，生意盎然，別樹一幟。另外，善寫工筆江南仕女的馮潤芝，以及精畫市井人物的蘇六朋，亦成為廣東人物畫的一個重要類別。

# Guangdong Painting

The development of Guangdong painting can be traced back to the early Ming dynasty, when painters in the Guangdong region were mainly influenced by mainstream painting from the Jiangnan area. With the systematic promulgation of the literati theory of painting advocated by Dong Qichang and the influence of the “Wu School of Painting”, literati painting had already become mainstream in Chinese landscape painting. Conversely, Zhang Mu of the late Ming dynasty renowned for his realistic sketching of birds and beasts, especially horses. Zhang’s technique was developed by famous horse painters such as Han Gan of the Tang dynasty and Li Gonglin of the Song dynasty.

Many loyalists of the Ming dynasty migrated southwards during the early Qing, bringing with them a new painting style to the Lingnan area, including Shitao whose innovative and spontaneous style exerted profound influence on the development of Guangdong painting. Shunde painter Li Jian’s landscape paintings demonstrate versatility both in depicting forms and in using different techniques by blending the style of Shitao with the blue-and-green landscape techniques of Wen Zhenming of the Ming dynasty. The works of Guangdong scholars that followed, such as Xie Lansheng and Huang Junbi, are densely composed with detailed and delicate brushwork, reminiscent of paintings from the Yuan dynasty. Their works also reflect the charm of literati painting. The art scene of Guangdong flourished during the Daoguang and Guangxu reigns of the Qing dynasty, with exceptionally creative painters. Among them, Su Renshan painted landscapes in stark outlines with minimal textual strokes to express precarious pictorial compositions. In bird-and-flower painting, Guangdong painting masters of the late Qing were influenced by the “School of Yangzhou”, including He Zhong, Lo Anxian and others. Zhao Ziyong distinguished himself by specializing in painting crabs and reeds in ink with animated brushwork and a skilful manipulation of ink tones. In addition, Feng Runzhi in the Jiangnan area was particularly skilled in portraying female figures with meticulous brushwork and Su Liupeng was fond of depicting figures seen in everyday life. Their paintings became an important stream in Guangdong figure painting.



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張穆 (1607 – 1683)

動物花卉冊

水墨及水墨設色紙本八開冊  
(頁一、四)

各 19.5 x 14 厘米

Zhang Mu (1607 – 1683)

Animals and flowers

Album of 8 leaves (Leaf 1 & 4),  
ink or ink and colour on paper

Each 19.5 x 14 cm





蘇仁山 (1814 – 約 1850)

白雪征途圖

水墨紙本立軸

125 x 60 厘米

Su Renshan (1814 – *ca.* 1850)

Travellers in the snowy mountains

Hanging scroll, ink on paper

125 x 60 cm

## 嶺南畫派

「嶺南畫派」對廣東和香港的國畫發展有深遠的影響。居廉是「嶺南畫派」的始祖，他從宋代院體花鳥畫的設色技巧中，發展出獨特的「撞水」和「撞粉」技法，令畫面更具光暗和深淺變化的層次感，開創了廣東花鳥畫的新面貌。

二十世紀初期，陳樹人、高劍父和高奇峰這三位「嶺南畫派」的始創人，合稱「嶺南三傑」，先後赴日本學習美術，受到西洋畫學和東洋畫風影響。高氏兄弟回國後，力倡「新國畫運動」，主張吸取西方繪畫技巧，結合中國繪畫精神，開拓繪畫新題材。

高劍父畫風沉雄蒼勁，敢於嘗試新穎的題材，體現「任何事物皆可入畫」的國畫革新理念。高奇峰採取融合中西的畫法，作品帶有濃厚的東洋風味和堅實的寫生基礎。陳樹人擅畫花鳥走獸，作品色彩鮮明，風格自然素逸。同時代的畫家，如楊善深，風格中西兼取，又在東洋水墨畫中得到啟發，並承襲了日本「京都派」的淒美詩境和源自「隔山派」的鮮麗設色。而第二代嶺南派畫家亦繼承了中西融合的路向，如黎雄才、何漆園、趙少昂等，均能擷取傳統藝術精華，發展出其別開蹊徑的「融合風格」。

# The Lingnan School of Painting

The Lingnan School has played an important role in the development of modern Chinese painting in Guangdong and Hong Kong. The artistic origin of the School can be traced back to Ju Lian. The elegant bird-and-flower tradition, which prospered in the Song Painting Academy, evolved further with Ju Lian's special techniques — the water infusion and powder infusion methods. These techniques enabled a layered effect with variation in light and shade, intensity and delicacy in the picture's composition, opening up a new dimension for Guangdong bird-and-flower painting.

In early 20<sup>th</sup> century, Chen Shuren, Gao Jianfu and Gao Qifeng, collectively known as the “Three Masters of the Lingnan School” pursued their art studies in Japan. They were all inspired by western aesthetic theories and Japanese painting style. The Gao brothers upon their return to China, became strong advocates of the “New Chinese Painting Movement”. They advocated the incorporation of techniques of western paintings into Chinese painting, and expanding the scope of subject matter in Chinese painting to extend the intellectual appeal.

The works of Gao Jianfu were bold and magnificent; they successfully integrated the past with the present, the East with the West. He demonstrated a transformational idea and spirit for Chinese painting that “any subject could be depicted”. Gao Qifeng approached his work with both Chinese and western techniques. His paintings were rich in Japanese style, and were rendered on the solid foundation of lifelike sketching. Chen Shuren was proficient in flowers, birds and animals with his works vibrantly coloured and in a spontaneous, natural and leisurely simple style. Yang Shanshen was a painter of the same period, whose style incorporated both Chinese and western elements, his works focused on natural subjects with a novel composition. The second generation of painters from the “Lingnan School” like Li Xiongcai, He Qiyuan and Zhao Shao'ang continued the spirit of combining the East with the West.



高劍父 (1879 – 1951)

烏賊

水墨設色紙本立軸

135 x 69 厘米

Gao Jianfu (1879 – 1951)

Sepia

Hanging scroll, ink and colour on paper

135 x 69 cm



高奇峰 (1889 – 1933)

巫峽飛雪

1916 年款

水墨設色紙本立軸

177 x 91.5 厘米

Gao Qifeng (1889 – 1933)

Monkeys and snowy pine

Dated 1916

Hanging scroll, ink and colour on paper

177 x 91.5 cm

## 國畫研究會

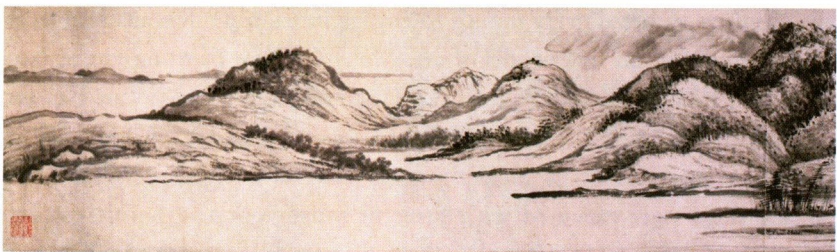
在二十世紀東洋及西洋藝術思潮的衝擊之下，廣東地區出現了高揚傳統畫學的藝術團體，其中以「國畫研究會」最具規模。其前身是「癸亥合作社」，於1923年（癸亥）由潘蘇、姚禮脩、黃般若、趙浩公、盧振寰、黃少梅等十四位畫家成立，目的是要擺脫清末以來，廣東畫風因循盲目仿古的風尚，以發揚和保存國粹為宗旨，推動中國繪畫的傳統。1925年3月「癸亥合作社」擴大為「國畫研究會」，繼於1926年2月正式立案，並在東莞、香港設立分會，成為當時華南地區最大的藝術團體。

1926年，潘達微、鄧爾雅、黃般若在香港成立「國畫研究會香港分會」，既有定期聚會，又陳列古畫，互相研究觀摩，不少港、澳地區的中國繪畫愛好者紛紛加入。如潘蘇擅繪山水，家藏古籍書畫豐富，自幼飽覽古人名蹟，筆法得力於石濤，雄渾蒼勁。其學生李研山，於作品中刻意加入光影和立體感等寫實元素，體現其改良傳統國畫的精神。姚禮脩亦以山水見長，承繼「吳門畫派」傳統，畫風工整秀逸。黃般若早年作品受宋、元及清初石濤影響，定居香港後，四出採稿寫生，成為以香港風光入中國畫的先驅。

# The Chinese Painting Research Society

Under the influence of Japanese and western art and philosophy in the 20<sup>th</sup> century, the Guangdong region saw the emergence of art organizations that advocated traditional Chinese painting. The “Chinese Painting Research Society” was the most prominent of the time. It was formerly the “Guihai Painting Cooperative” founded in 1923 (the *guihai* year of the traditional Chinese calendar) by 14 painters, including Pan He, Yao Lixiu, Huang Bore, Zhao Haogong, Lu Zhenhuan, and Huang Shaomei. The cooperative’s objective was to break away from blind adherence to the pseudo-classic style of Guangdong painting since the late 19<sup>th</sup> century. In March 1925, the “Guihai Painting Cooperative” grew to become the “Chinese Painting Research Society”, officially registered in February 1926, ultimately became the most important art organisation in Southern China.

In 1926, Pan Dawei, Deng Erya and Huang Bore founded the “Hong Kong Branch of the Chinese Painting Research Society”. Members gathered every month to engage in painting demonstrations or collaboration on new works of art. Many Chinese painting enthusiasts from Hong Kong and Macau eagerly joined the Society. Pan He, for example, excelled in painting landscapes and had been emersed in famous works of art by ancient masters from an early age. His landscape paintings were executed with forceful brushwork and heroic essence drawing on strong influences from Shitao. His student Li Yanshan deliberately included naturalistic and lifelike elements such as light, shadows and stereoscopic effects into his works, demonstrating his efforts to enhance traditional Chinese painting. Yao Lixiu was also adept in painting landscapes. His works show a neat, elegant and leisurely style, with an obvious lineage to the “Wu School of Painting”. Huang Bore’s early painting style was influenced by Song and Yuan masters, as well as Shitao. After settling in Hong Kong, Huang made many excursions to sketch and became a pioneer in depicting Hong Kong’s scenic views into Chinese painting.



李研山 (1898 – 1961)

九龍海濱閒眺圖

水墨紙本手卷

22.3 x 206.7 厘米

李研山家族捐贈

Li Yanshan (1898 – 1961)

Panorama of the Kowloon seashore

Handscroll, ink on paper

22.3 x 206.7 cm

Donated by Li Yanshan Family





黃般若 (1901 – 1968)

木屋之火

水墨設色紙本立軸

66.7 x 27.5 厘米

Huang Bore (1901 – 1968)

Huts on fire

Hanging scroll, ink and colour on paper

66.7 x 27.5 cm

## 近現代中國繪畫

十九世紀中期是中國走向現代的分水嶺，在外憂內患的烽煙之中，滿清朝廷被迫向國際社會開放其緊閉的門戶。雖然在政治上面對如此激烈的變革，中國繪畫大體上卻仍沿著傳統的方向穩步發展。歷史上中國繪畫本來就呈現以地域為主和多樣化的發展態勢，近代以來亦復如是。

此時期的繪畫在相對開放的氛圍下展現了新的氣象，一方面繼承了傳統文人畫風格，以及清代「揚州八怪」所開創的城市文化新元素，出現了迎合市民好尚的繪畫，同時又滲入碑刻篆隸之法，而構成金石畫風。另一方面，十九世紀晚期到二十世紀初，在西潮的衝擊下，以西方技法融會於中國繪畫之中，亦漸成為畫壇的新趨勢。「借古開新」及「調合中西」這兩個對立的觀念，構成了二十世紀中國繪畫的主流思潮，畫家們從不同的路向出發，不斷尋求突破及創新。

# Modern and Contemporary Chinese Painting

The clash of cultures between East and West in the mid-19<sup>th</sup> century dramatically altered the course of history that China was to take in the modern era as the Qing government was forced to open up its gateway to other nations. Compared to drastic upheavals in the political arena, developments in Chinese painting followed a relatively gradual progression — as had been the case in the past — with a diversified process that led to the emergence of a number of schools and currents of art from different parts of China.

Paintings from this period, under a relatively open atmosphere, demonstrated new dynamics: on one hand continuing the painting style of traditional literati works and on the other, aspects of contemporary city cultural elements conceived by the “Eight Eccentrics of Yangzhou” in the Qing dynasty also appeared. This created paintings that catered to the liking of the public while combining the characteristics of seal and clerical scripts to establish the stele style. At the same time, from the late 19<sup>th</sup> century to early 20<sup>th</sup> century, techniques from the West were introduced and fused into Chinese painting under an influx of western ideas, which gradually became prevalent in art circles. The opposing concepts of “The Past as Model” and “Fusing Chinese and Western Art” together formed the mainstream for Chinese paintings of the 20<sup>th</sup> century. Artists set off on their journey from different paths, continuously striving for breakthrough and innovation.



吳昌碩 (1844 – 1927)

紅梅圖

1921 年款

水墨設色紙本立軸

150 x 40.5 厘米

Wu Changshuo (1844 – 1927)

Red plum blossoms and rock

Dated 1921

Hanging scroll, ink and colour on paper

150 x 40.5 cm



錢松嶠 (1898 – 1985)

長城內外

水墨設色紙本立軸

75 x 46.3 厘米

Qian Songyan (1898 – 1985)

The Great Wall

Hanging scroll, ink and colour on paper

75 x 46.3 cm

## 借古開新

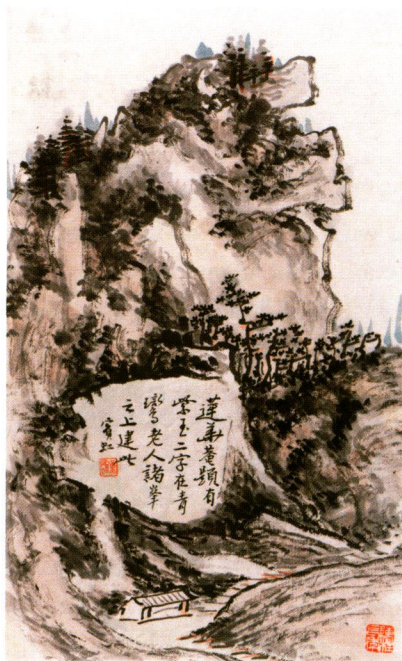
二十世紀初期，以吳昌碩、齊白石、王震、潘天壽等畫家為代表，承繼了文人畫的傳統，尤其對金石篆籀著力甚深，將書法的用筆應用到繪畫上，一改清末以來「一味摹古」、因循而僵化的風格。繼承其後的陳半丁、馮超然、吳子深、吳湖帆、鄭午昌及賀天健等，從傳統根基中創出獨立風格，於上海一帶名重一時。而皇族溥儒自幼浸淫於內廷珍藏的古代書畫，與傳統筆墨根基深厚之潑墨大師張大千，並稱「南張北溥」，影響深遠。

此外，黃賓虹、錢松岳、傅抱石、李可染、陸儼少等，皆遊遍中國名山大川，重視師法造化，不再把繼承傳統的視野局限於文人，又不盲目地摒棄形似，而是致力於形似與變形的結合，從而創立出極具個人風格的山水作品。而新中國成立以後，人物畫因應時代需求，得以復興，黃胄、葉淺予、程十髮、關良等，以少數民族及戲曲人物為題材，締造了新的風尚。

## The Past as Model

At the beginning of the 20<sup>th</sup> century, a group of painters, led by Wu Changshuo, Qi Baishi, Wang Zhen and Pan Tianshou, inherited the traditions of literati painting which had a strong focus on stele, seal-carving and used calligraphic strokes within paintings. This broke away from the rigid style that only emphasized imitating the past, established since late Qing. Followers of the group were Chen Banding, Feng Chaoran, Wu Zishen, Wu Hufan, Zheng Wuchang and He Tianjian, all of whom began creating their own unique styles from traditional painting, and were renowned in the Shanghai region. Pu Ru of royal origin, for example, had been cultivated since childhood with access to the finest antique paintings and calligraphy in the collection of the Qing Court. His work is comparable to the master Zhang Daqian, who had a strong foundation on brushwork and colours, employing bold splashes of ink in a vigorous manner. The duo were known as “Zhang of the South and Pu of the North”, posing profound and lasting influence in the art community.

In addition, painters such as Huang Binhong, Qian Songyan, Fu Baoshi, Li Keran and Lu Yanshao, all travelled extensively through renowned mountains and rivers of the motherland; they placed a lot importance in modelling their landscapes directly from nature. Maintaining the heritage of traditional brushwork but released from its compositional conventions, the artists succeeded in creating unique and stylish landscape paintings. Since the founding of New China, figure painting had revived as an answer to the needs of the time. Huang Zhou, Ye Qianyu, Cheng Shifa and Guan Liang amongst others started new trends depicting national minorities and Chinese opera characters.



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黃賓虹 (1865 - 1955)

黃山圖

1938 年款

水墨設色紙本十二開冊  
(頁一、十二)

各 31.9 x 19.6 厘米

Huang Binhong (1865 - 1955)

Scenes of Mount Huang

Dated 1938

Album of 12 leaves (Leaf 1 & 12),  
ink and colour on paper

Each 31.9 x 19.6 cm





陸儼少 (1909 – 1993)

秋山

1978 年款

水墨設色紙本立軸

110.3 x 63.6 厘米

Lu Yanshao (1909 – 1993)

Autumn landscape

Dated 1978

Hanging scroll, ink and colour on paper

110.3 x 63.6 cm

## 調合中西

清末民初中國面對西方列強入侵，刺激當時的知識分子檢視自身文化傳統，並引發學習西方文化的熱潮，國人嘗試藉此與洋人並駕齊驅。1919年「五四運動」之後，更多畫家意識到以藝術救國的積極意義。從二十世紀初開始，赴日本或歐洲求學者大不乏人，包括：高劍父、關良、丁衍庸、徐悲鴻、劉海粟、林風眠、吳冠中等等。

高劍父於1906年赴日習畫，1908年回國後即積極提倡在傳統國畫基礎上，活用西方透視和明暗的寫實處理手法，承接了晚清以來「中學為體，西學為用」的改革主張。徐悲鴻於1919年到巴黎國立高等美術學院進修，返國後以西洋畫的寫實技法，融入中國畫的紙筆墨彩及中國的歷史題材，開拓寫實主義風格，建構了1949年以後大陸中國繪畫的主流，創國畫的先河。而林風眠於1920年抵法國，深受「後印象主義」和「野獸派」馬蒂斯的影響。吳冠中於1946年考取公費赴法國留學，不斷探求發展中西結合之路，其水墨畫與油畫相互影響，形成獨特的個人風格。其他如朱屺瞻、丁衍庸、黃永玉等亦從傳統國畫技法中，各自創出個人面目而各有成就。

1949年以後，港、台地區的中國繪畫發展亦發生了巨大的變化。台灣的劉國松與香港的呂壽琨均不約而同地嘗試結合傳統繪畫的藝術元素和西方的抽象藝術概念，開拓出新水墨的潮流。

## Fusing Chinese and Western Art

The invasion into Southern China by western powers during the late Qing and Republic period spurred Chinese intellectuals into an examination of the validity of their own culture. There followed a nationwide attempt to understand western concepts in order to achieve parity with the West. After the “May 4<sup>th</sup> Movement” in 1919, many intellectuals, including artists, embarked on a mission to save the country through art. From the 20<sup>th</sup> century onwards, many artists pursued their studies in Japan or Europe, among them were Gao Jianfu, Guan Liang, Ding Yanyong, Xu Beihong, Liu Haishu, Lin Fengmian and Wu Guanzhong.

Gao Jianfu went to Japan to study art in 1906. Upon his return to China in 1908, he actively promoted a “New Chinese Painting” style which applied western realist techniques of perspective and shading to a basis of traditional Chinese painting. This was a continuation of the reformation statement of “drawing on utilitarianism from the West and retaining the essence of Chinese culture” in practice since the late Qing. Xu Beihong furthered his studies at Paris in 1919. After returning to China, he adopted western realism techniques in depicting Chinese historical themes with a Chinese brush, ink and colour on paper. Lin Fengmian, arriving in France in 1920, was immensely attracted to “Post-impressionism” and “Fauvism” and particularly fascinated by the art of Henri Matisse. Having obtained a public scholarship, Wu Guanzhong also furthered his studies in France in 1946. He developed his own style by blending essences of East and West through restless engagement in dialogue between oil painting and ink painting. Other artists such as Zhu Qizhan, Ding Yanyong and Huang Yongyu all created their accomplished personal styles within traditional Chinese painting techniques.

After 1949, the development of Chinese painting in Hong Kong and Taiwan also went through significant changes. Liu Guosong from Taiwan and Lü Shoukun from Hong Kong coincidentally tried to merge artistic elements of traditional paintings and abstraction techniques from the West, creating a new wave in ink painting.



林風眠 (1900 – 1991)

秋色

水墨設色紙本斗方

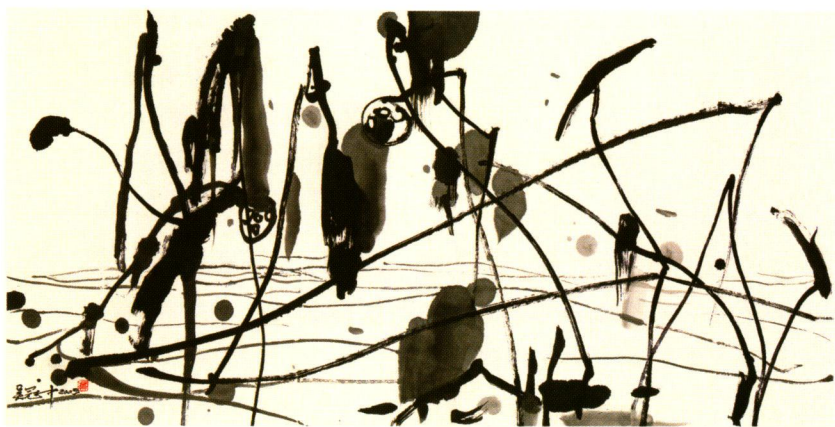
67.5 x 68 厘米

Lin Fengmian (1900 – 1991)

Autumn landscape

Square scroll, ink and colour on paper

67.5 x 68 cm



吳冠中 (1919 – 2010)

拋了年華

2009 年款

水墨紙本橫幅

69 x 138 厘米

吳冠中先生捐贈

Wu Guanzhong (1919 – 2010)

Leaving youth behind

Dated 2009

Horizontal scroll, ink on paper

69 x 138 cm

Donated by Mr Wu Guanzhong

# 新文人畫

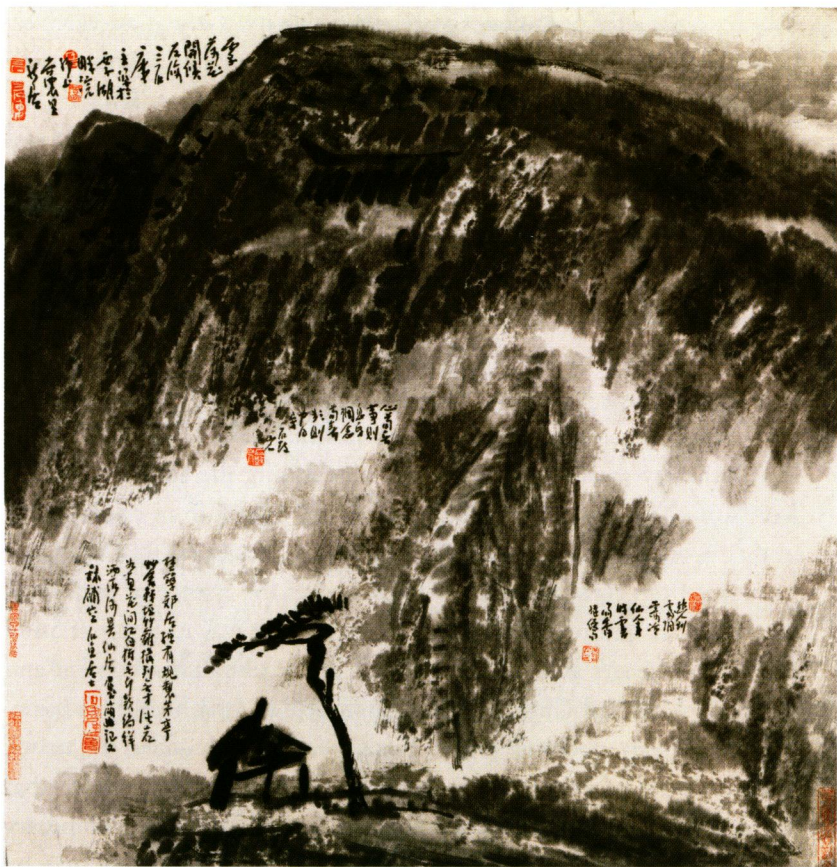
「新文人畫」不是一個固定的、地方性的傳統藝術流派，而是1976年文化大革命結束後，在新的政治、社會環境的大改變下，一次不約而同發生的藝術運動。

參與者大多數是出生於新中國成立前後，經歷文革而成長的中、青年中國畫家，包括：曾宓、胡永凱、盧輔聖、石虎、周京新、聶鷗等等。新文人畫家的藝術追求基本是要脫離藝術為政治服務，以及文革時代的樣板製作；力求重拾傳統文人藝術精萃、人情趣味、生活思考和古典文學藝術的意趣，並重新肯定傳統筆墨和意境。題材方面，則承繼了新中國成立以來人物畫、生活寫實畫的餘緒，與山水畫分庭抗禮。他們既吸收傳統、反思傳統，亦積極創造個人面貌，大量擷取當代生活圖像。陝川風情、水鄉農舍、江南里弄，以至想像式山水都是他們入畫的題材。此外，八十年代新中國電影中所見的深院大宅、水鄉河道、山野牧民、黃土荒原亦成為畫家靈感的泉源。這種自由繽紛的題材選取，均體現出新時代風氣下的藝術思潮。

## New Literati Painting

“New Literati Painting” is neither an art organization with concrete manifesto nor a regional school with remarkable style. It may alternatively be a coinciding movement or a collective behaviour that represents the common goal and reflection of artists and their contemporaries against the background of great political and social changes following the end of the Cultural Revolution.

Artists participating in this movement were mainly the generation born between 1940 and 1960, experiencing the early era of the New China and the Cultural Revolution. Amongst these are Zeng Mi, Hu Yongkai, Lu Fusheng, Shi Hu, Zhou Jingxin and Nie Ou. Artists who would be later labelled new literati painters had simultaneously begun to break away from the stereotype of “art for politics’ sake” and ignored the “revolutionary model painting” dominant during the apex of Cultural Revolution. They were depicting objects and figures from everyday life in their work to reawaken sensitivity to reality, incorporating figures and narratives from classical literature to rediscover the essence of traditional literati art. A quintessential aspect of their work was its appropriation not only of images and themes, but also of the techniques, content and contexts of classical Chinese painting, particularly the literati tradition. The artists freely used traditional Chinese painting techniques, the artistic characteristics of comics, folk art, prints, and a visual language that borrows from western art to create a new perspective of contemporary Chinese painting. They expanded their vision of a new horizon by rendering remote landscapes in Northwestern China, distant villages in southwest provinces and even imaginative realms rather than merely the lyrical Jiangnan (South of the Yangzi River). Both the Classics and popular novels served as rich literary sources from which artists drew new inspiration. Through these diverse appearances of the new literati painting, artists showed their free spirit and energetic creativity, marking the approach of a new social atmosphere and new way of life.



曾宓 (1935 年生)

山水

1996 年款

水墨紙本斗方

74.5 x 72 厘米

Zeng Mi (born 1935)

Landscape

Dated 1996

Square scroll, ink on paper

74.5 x 72 cm





盧輔聖 (1949 年生)

秋水夕陽

1990 年款

水墨設色紙本直幅

136 x 66.5 厘米

Lu Fusheng (born 1949)

Autumn sunset

Dated 1990

Vertical scroll, ink and colour on paper

136 x 66.5 cm

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