

念
Bonds of Memory

不一樣的紀念冊

A Different Commemorative Album

前言 Introduction


「存念」，是取「存留、記念」的意思。

「存念」展覽中的書畫、印章和親筆信札，都是萬青芳教授的恩師和好友們無價的饋贈。藉着這紀念冊，希望告訴大家他與恩師和好友們一起走過的藝術歷程。當中可見他們對藝術追求的堅持和理想，以及箇中蘊含的快樂和創作動力。不過，其中有部分需要你來填補，請你在展場中，一起尋回這些珍貴的回憶吧！

"Bonds of Memory" – souvenirs of those held dear.

The paintings, calligraphy, seals and letters in "Bonds of Memory" are invaluable gifts given to Professor Wan Qingli by his teachers and friends. Through this album, we hope to show you the artistic journey they went through together, their persistence and ambition in pursuing art, as well as the joy and motivation for creation that is so clear to see. Join us in remembering by filling in the blanks for these precious memories in the exhibition.

看到這個  標誌，就能找到答案。

You will find an answer to each question where you see .

社

世

友

記

境



做了「小棚友」
Becoming "Little Friend
of the Ox-Shed"

1963年，十八歲的萬青芳（右三），考進北京中央美術學院了。

Eighteen-year-old Wan Qingli (third from the right) entered the Central Academy of Fine Arts (CAFA) in Beijing, 1963.



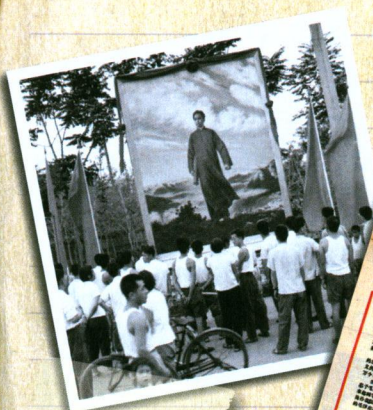
中央美術學院

2014年12月12日



1966年6月，「文化大革命」（簡稱文革）爆發。廿一歲的萬青芳被囚禁在「牛棚」，成為那裏最年輕的「牛鬼蛇神」，就在這個中央美術學院雕塑系臨時工房及部分版畫系工作室改建成的牛棚，有幸與李苦禪、李可染、郭味蕓、吳作人、黃永玉等他所仰慕的大師，關在一起，朝夕相處，成為他們共患難的「小棚友」。

In June 1966, the Cultural Revolution broke out. Twenty-one-year-old Wan Qingli became the youngest among the "ox-demons and snake-spirits" in the "ox-shed", which was once a temporary studio for sculpture and printmaking in the CAFA. Wan was incongruously lucky to be locked away with masters he admired, including Li Kuchan, Li Keran, Guo Wei-qu, Wu Zuoren and Huang Yongyu, becoming their "little friend of the ox-shed".



美術



「老棚友」李苦禪與李可染。
Li Kuchan and Li Keran, "old friends of the ox-shed".

●后再
但有些
北部的
这一股

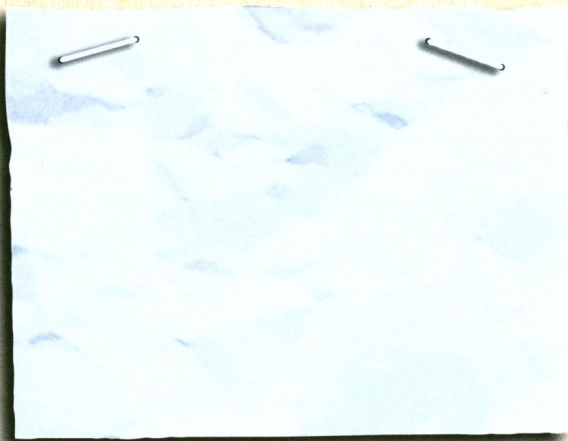
雨
夜
副
子

地
和一声，我再
用。
五



為記念此段歲月，萬青岑特意請篆刻家老友吳子健刻了
一方「小棚友」印章，你能在展場中找到這方印章嗎？

In memory of this period, Wan Qingli asked his seal carving friend, Wu Zijian, to engrave a seal that reads "little friend of the ox-shed" for him. Can you find this seal in the exhibition?



這位最年輕的「小棚友」與一眾「老棚友」，在文革期間甘苦與共，最後成為一生的戰友。正如萬青岑所說，真是「因禍得福」！他們在往後的歲月中延續了難忘的師生情誼。

"Little friend of the ox-shed" shared the joy and sorrows with fellow "old friends of the ox-shed" during the Cultural Revolution, and became a life-long comrade of the masters. As Wan Qingli says, it's something good out of his misfortunes! They continued to develop close relationships as teachers and student for the rest of their lives.



黃永玉是其中一位「老棚友」，同樣結緣於文革歲月。九十年代初，萬青艸於香港大學執教，有機會經常與這位「老棚友」來往，更收到黃永玉贈送的《五態圖》。

Wan Qingli met Huang Yongyu, another "old friend of the ox-shed" during the revolution. In the early 1990s, Wan Qingli often visited Huang, who taught at The University of Hong Kong, and received *Owl Metaphor* from this "old friend of the ox-shed".



原來這幅畫有五隻體態肥胖、
神情各異的貓頭鷹，很趣怪的呢！
可是有一隻忘了是甚麼樣子，請從
展覽廳中找答案，幫忙完成這張作品。

The five chubby owls in the painting all wear different
expressions, which is so funny. One of them is
missing, please look for it in the exhibition to
finish this painting.



黃永玉 (1924 年生)
五態圖
1993 年款

Huang Yongyu (born 1924)
Owl metaphor
Dated 1993



白石畫案上人

Baishi hua'an shang ren
(The man on Baishi's painting table)

1973年5月，萬青芳從河北下鄉回到了北京，在北京畫院當個創作員。因為沒有宿舍，每天就睡在畫室裏，以畫案當床。有一天，被崔子範前輩發現，告訴他睡了三年的「床」，竟然是大畫家齊白石生前所用過的畫案，他從此得了「白石畫案上人」的綽號。

In May 1973, Wan Qingli returned to Beijing from Hebei, and became a painter at the Beijing Fine Art Academy (BFAA). As he did not have any place to stay, he slept on a painting table in the studio. One day, Cui Zifan discovered that the "bed" Wan had been sleeping on for three years was actually the painting table of the late master painter Qi Baishi, so Wan got the name of "The man on Baishi's painting table".

換季!

齊白石

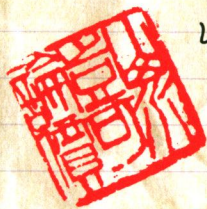
齊白石
讀文。今即... 自然...
we:

we:
老人生活...
地位... 許...
利物... 55
戲"——
又...!
為了...
的打...
1553



當年北京畫院雨兒胡同十三號，現在成了齊白石紀念館。

The then No. 13 Yuer Hutong of the BFAA has now become the Qi Baishi Memorial Museum.



山水豈可論價

Shanshui gike lun jia
(How can landscape be priced?)

萬青芳曾說過：「收藏是可以與金錢無關的，是情誼的見證。」尤其「存念」展覽中的書畫、印章，對他來說，都是無價的珍藏。

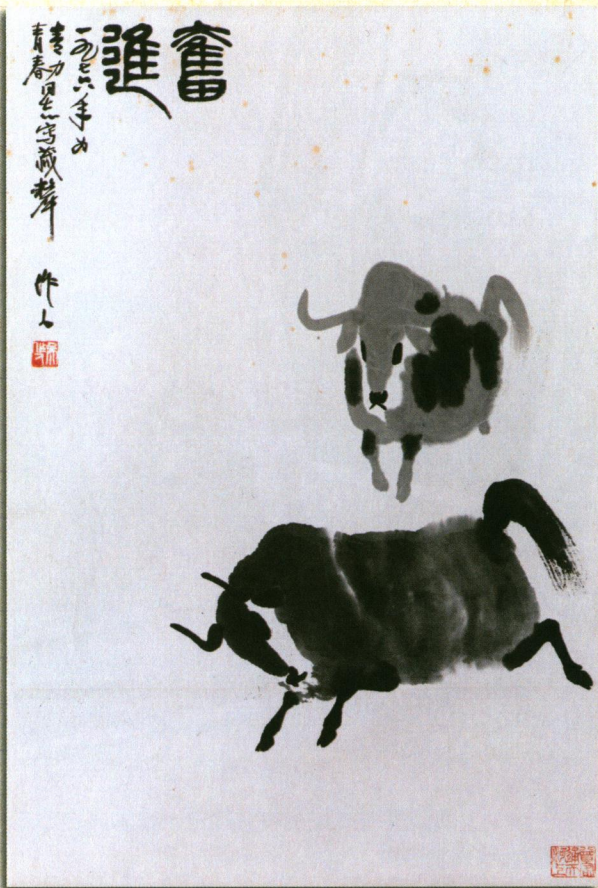
Wan Qingli once said, "Collecting can be independent of money, it can be a testament of affection and affinity." For Wan, the calligraphy, paintings and seals in "Bonds of Memory" are invaluable treasures.



張清春
萬青芳
文安

1976年，三十一歲的萬青芳與張清春結婚，搬到北京白塔寺東廊下胡同的北京畫院宿舍。

In 1976, thirty-one-year-old Wan Qingli married Zhang Qingchun, and the couple moved into the dormitory of the BFAA in Baita Temple, Beijing.



吳作人 (1908 - 1997)
奮進
1976 年款

Wu Zuoren (1908 - 1997)
Advance with valour
Dated 1976



蕭淑芳 (1911 – 2005)
多彩
1976 年款

Xiao Shufang (1911 – 2005)
Colourful blossoms
Dated 1976

早在1964年就讀於中央美術學院時，蕭淑芳就是萬青芳的第一位繪畫老師。至1973年，他才正式跟隨吳作人學習詩文書畫。《奮進》和《多彩》兩幅畫，是結婚禮物。萬青芳與兩位恩師，相伴相隨三十多年，感情深厚如父母，並且見證他結婚、學藝、留學、畢業和工作的不同階段。

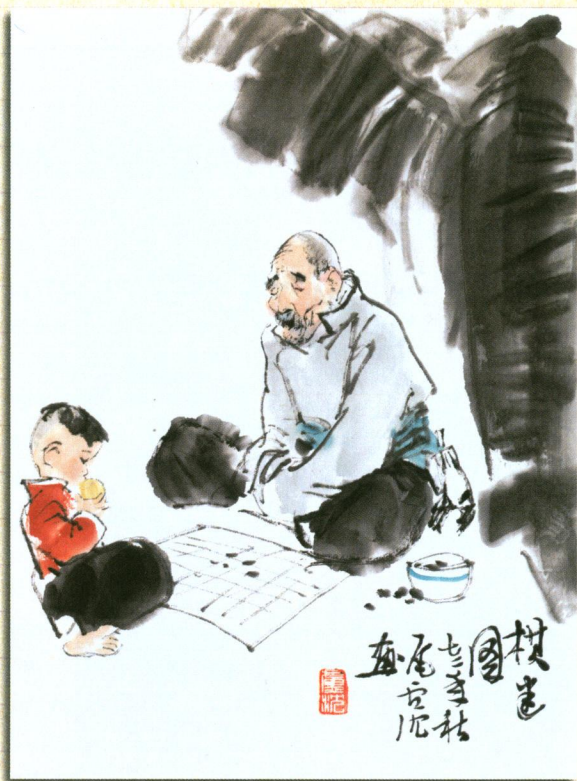
As early as 1964, Xiao Shufang became Wan Qingli's first painting teacher when he began studying at the CAFA. Not until 1973 did he begin practicing poetry, writing, calligraphy and painting under Wu Zuoren. *Advance with Valour* and *Colourful Blossoms* were wedding gifts given to Wan. Wan remained close to his two teachers for over three decades, treating them as his parents since they had seen him through different stages in life including getting married, learning painting, studying overseas, graduating from university and starting to work.





周思聰 (1939 – 1996)
版納小景
1977 年款

Zhou Sicong (1939 – 1996)
A brief moment in Banna
Dated 1977



盧沉 (1935 - 2004)
棋迷圖
1977 年款

Lu Chen (1935 - 2004)
Chess maniac
Dated 1977



北京畫院的師友（左起）婁師白、崔子範和周思聰。

(From Left) Lou Shibai, Cui Zifan and Zhou Sicong, teachers and friends at the BFAA.

在北京畫院宿舍的日子，萬青芳夫婦與畫家盧沉、周思聰夫婦一家為鄰，住在一座沒有衛生間、沒有廚房、沒有下水道的簡陋房子，同甘共苦了一段很長的時間。《棋迷圖》和《版納小景》兩幅作品，都是結婚禮物。

During the days in the dormitory of the BFAA, Wan Qingli and Zhang Qingchun became neighbours of Lu Chen and Zhou Sicong. They all lived in a humble house with no washroom, kitchen or plumbing, enduring hardships and sharing joy together for a long time. *Chess Maniac* and *A Brief Moment in Banna* were wedding gifts from the couple.



崔子範 (1915 - 2011)
春來了
1977 年款

Cui Zifan (1915 - 2011)
The advent of Spring
Dated 1977

崔子範這幅《春來了》，除了是祝福婚禮，更體現了當時大多數人對文革結束的共同感受。

The Advent of Spring was not only a blessing to the newlyweds, but it also expressed the feelings of many at the time, as the Cultural Revolution ended.

「結婚這兩年，恩師好友們以書畫寫贈的祝賀不少，現在回看這些作品，令我想起一位位已離世的師友，勾起不少回憶，作品中存留的祝福，實在令人百感交集、無限懷念！」

“During the first two years of my marriage, I received many works of calligraphy and painting from my teachers and friends. Now every time I look at the works, I am reminded of these close acquaintances that have passed away, and the countless memories we had together. The blessings that accompany the works stir up emotions in me, and I really miss the bygone times!”

南陸北李

Lu of the South and Li of the North

萬青芳先後於1973年及1976年拜師李可染及陸儼少，成為當時「南陸北李」兩位山水大師的入室弟子。

Wan Qingli became a student of Li Keran and Lu Yanshao in 1973 and 1976 respectively, making him a private student of the two masters who were then known as "Lu of the South and Li of the North".

《孺子牛》描寫柳樹下牧童半依偎於水牛上的和諧情景。1977年春節，萬青芳到恩師李可染的書齋「師牛堂」拜年，親眼目睹他完成此作。

Herd Boy on a Buffalo depicts a harmonious picture of a herd boy leaning on a buffalo by a willow. In Chinese New Year of 1977, Wan Qingli visited Li Keran at Shi Niu Tang, and witnessed the teacher completing this painting.



李可染 (1907 - 1989)
孺子牛
1977 年款

Li Keran (1907 - 1989)
Herd boy on a buffalo
Dated 1977



李可染一生以牛為師，喜歡以牛入畫，乃歌頌其刻苦耐勞、只知奉獻、不求回報的德性。這種藝術精神，同樣地深深影響着萬青芳。

Buffaloes were Li Keran's favourite subjects above all others, in which he praised their industriousness and unselfishness while not asking for any reward. This artistic spirit deeply influenced Wan Qingli.





儼少門下

Yanshao menxia (A student of Yanshao)

跟隨陸儼少學畫的二十多年歲月裏，他的山水風格和繪畫理論，深深影響着萬青芳的藝術成長。

In his over twenty years of painting practice under the guidance of Lu Yanshao, Wan Qingli's development in art was deeply influenced by Lu's landscape painting style and painting theories.



陸儼少 (1909 – 1993)
春在溪頭薺菜花 (選頁)
1981 年款

Lu Yanshao (1909 – 1993)
Shepherd's purses over
the riverbank bloom
in Spring (selection)
Dated 1981

這套山水小品冊頁，每幅構圖獨立，章法靈活，顯示了陸儼少非凡的創造力，及獨樹一幟的山水風貌。

This album of small landscape paintings demonstrates the extraordinary creativity of Lu Yanshao, with his one-of-a-kind landscape features of independent composition and agile technique for every single leaf.



冊頁中，陸儼少亦藉着題識講述了自己的作畫心得，
你能幫忙填補一下嗎？

「作畫首貴_____，以得其天籟。」



The paper in this album is made from untreated *shengxuan* paper, which is more absorbent to water and delivers a different effect when compared to normal treated *shuxuan* paper (compare it to the *Landscapes and Flowers* album next to it). Painting on untreated *shengxuan* paper leaves results in a moist and expressive picture, as ink spreads in a alluring fashion, giving an air of moisture coupled with vivid colours.

Do you know what the painter would like to express with the blank space in this painting?

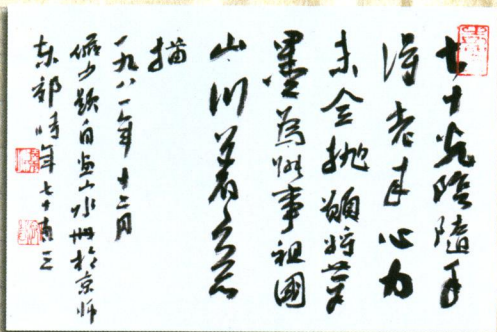
自古以來，中國畫家作畫皆以此為師，是傳統繪畫的基本理念，陸儼少也不例外。

Since ancient times, Chinese painters looked to nature for inspiration, a fundamental concept in traditional painting, and Lu Yanshao was no exception.



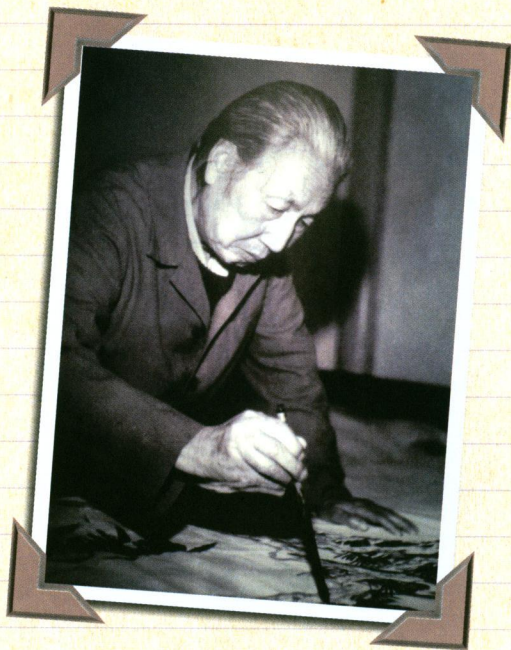
詩中說到自己雖然年屆七十，對追求藝術的堅持卻並未衰減。

「七十光陰隨手得，老來心力未全拋；
願將 _____ 為能事，祖國山川着意描。」



“Seventy years have passed in a blink, as an old man I am still in high spirits; I hope to dedicate my brush and ink to noble ideals, depicting the landscape of the country in all its most vivid and expressive looks.” In the poem, Lu mentions that although he was already seventy, his passion and persistence in pursuing art had not yet burned out.

Can you write the Chinese characters
“*shan chuan* (山川)” (landscape)? _____



陸儼少畢生在藝術上尋求磨練，最終陶鑄成一代山水畫大師，他更決意以此為山川傳神。

Spending all his life honing and improving his art, Lu Yanshao become a master of landscape painting, dedicating his life to capturing the essence of mountains and rivers.



山水知己 Shanshui zhiji
(Mountains and streams are my close companions)

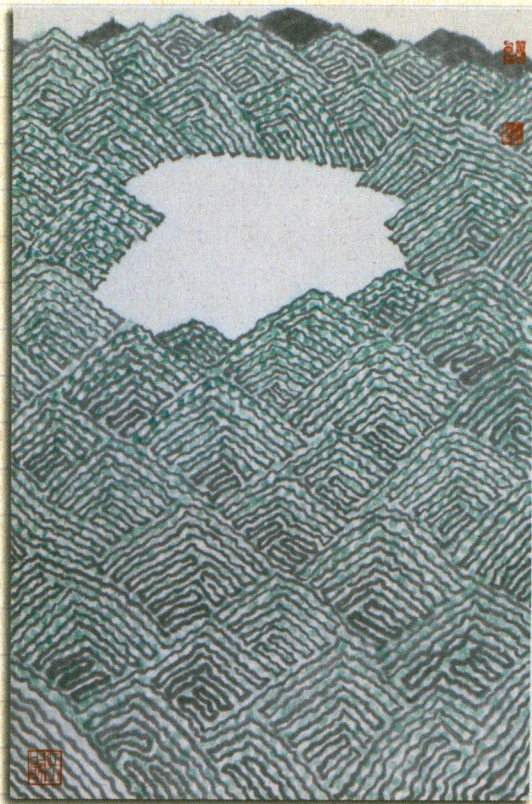
萬青芳從中央美術學院，到北京畫院，赴美國留學，再來香港打工，倏忽六十寒暑，認識了很多藝術圈中的知己朋友。

Sixteen years passed in the blink of an eye; from the CAFA to the BFAA, and from studying in the United States to working in Hong Kong, Wan Qingli has encountered countless friends in art circles.

胡永凱 (1945 年生)
燭影圖
1995 年

Hu Yongkai (born 1945)
Under the candle light
1995





姜寶林 (1942 年生)
白描山水
1994 年

Jiang Baolin (born 1942)
Landscape in *baimiao* (outlined) style
1994



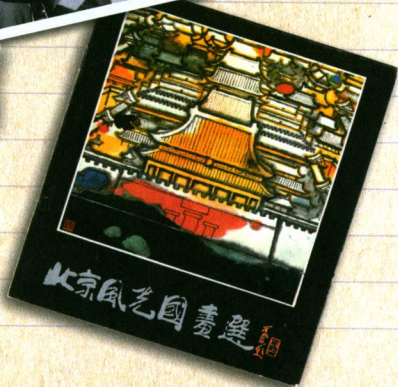
盧輔聖（1949年生）
 孟郊臨池曲詩意
 1990年款

Lu Fusheng (born 1949)
 Scene of "Pond Side" by Meng Jiao
 Dated 1990



1979年在中央美術學院陳列館開幕的「北京風光國畫展」，讓人印象難忘。當時拍了一張照片，前排坐着吳冠中、羅銘、張仃、李可染、吳作人、葉淺予等前輩。這張照片就在展場當中，你能幫忙找一找嗎？

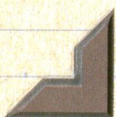
The "Chinese Painting Exhibition of Beijing Sceneries" held at the gallery of the CAFA in 1979 was a remarkable occasion. A group photo was taken, and masters Wu Guanzhong, Luo Ming, Zhang Ding, Li Keran, Wu Zuoren and Ye Qianyu sat in the front row. This photo is somewhere inside the gallery. Can you please help to collect it?



照片中的畫家們，在展覽開幕中難得聚首一堂，席間言談甚歡；然而，歲月的辛酸也同時銘刻在眾人的心坎內，只是盡在不言中。



(放相處 Place the photo here)



The exhibition opening was a rare occasion for painters in the photo to gather and chat merrily, but we know that the turmoil of life was imprinted on everyone's heart although no one spoke of it.



存想

Cunxiang (Contemplation)

以自己的至愛親友為對象，試試創作一件作品，送贈給他 / 她。形式隨意，無論是片語、作詩、繪畫、書法，甚至是印章皆可。將你的心意，「存留」給您的至愛，以誌「記念」。

Try to create an artwork for one of your beloved family members or friends. It can be in any form, such as writing, poetry, painting, calligraphy, or even a seal. Show your love with this special souvenir for a special person, made on this very day for them to remember you by.



Dear

34

Sincerely

Ching
Good

中央美術學院

吳昌碩



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