Fruitful Imagination

香港藝術館
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

專題展覽廳 (2)
Special Exhibition Gallery (2)
「遷想妙得—鄭家鎮」是香港藝術館籌劃的「香港藝術家系列III」的第二個展覽。這系列的重點是香港前輩藝術家，表揚他們在藝術上的成就與貢獻。

香港漫畫創作非常流行，但大多以色彩效果及虛擬的故事吸引讀者，而鮮有反映現實社會生活。鄭家鎮先生早年時已對漫畫產生濃厚興趣，自行學習嘗試；更於年青時便投稿報章，獲得刊登。自此，他便投入漫畫創作。抗戰時期，他更參與抗戰漫畫展，漫畫宣傳隊到各地巡迴展覽。可見鄭氏愛好藝術之餘，更是關心國家社會，寓藝術於生活。

除了漫畫外，他亦醉心國畫。漫畫創作與國畫研習同步並進。自1960年代開始，他便舉行了不少作品展，包括書法、人物、風景、速寫和漫畫等。

鄭家鎮先生除了致力於藝術創作外，對推廣藝術亦不遺餘力。1945年開始，鄭氏便任職華僑報編輯，其後並以「雙魚」筆名發表不少有關書畫研究的文章，給讀者提供不少學習門徑。他有關香港漫畫發展歷史的文章，為我們留下可貴的本地藝術史資料。此外，他更積極參與書畫會活動，如庚子書畫會和香港蘭亭學會等，並常常參與藝文社的雅集聚會，即席揮毫。這種身體力行，既創作又鑽研，同時亦不忘推廣藝術的精神，廣為從事藝術工作者所景仰。

鄭家鎮先生的漫畫經常反映人生百態和社會現象。漫畫的創作，需要藝術家敏銳的觀察和分析力，選取重點，再用適當的技巧佈局，在畫紙上突顯作者的感受和引起觀眾共鳴。鄭氏不但在漫畫上貫徹實行，而且更將這創作取向應用於國畫。鄭氏時常作旅遊，走遍名山大川，以筆墨記下自然美和感受。各地山川勝景，如「椰林晨曲」、「銀礦灘」、「武夷攬勝」、「阿爾卑斯山」等，在他畫中都充滿生活氣息，實現其寫實風格的精髓。在技法上，鄭氏除掌握傳統佈局和山水皴法外，更能推陳出新，不拘一格。構圖疏密有致，筆法淋漓縱逸，今其作品深具層次感，達到傳情達意的境界。此外，他亦擅寫花卉及人物，有別於時人，自有風格，能以簡練的筆法捕捉神髓，可謂能做到「遷想妙得」的真諦。

是次展出三十件作品，包括山水、花卉和書法等。鄭氏畢生創作豐碩，這些展品只佔其中一小部份，但亦可窺見他的藝術風格和成就。綜覽之餘，觀眾亦可與這位前輩畫家臥遊山川勝景和領會中國水墨畫悠然自得的精神。

曾柱昭
香港藝術館總館長
"Fruitful Imagination – Cheng Kar-chun" is the second of the Hong Kong Artists Series III exhibitions organized by the Hong Kong Museum of Art. This exhibition series aims to introduce the prominent senior artists in Hong Kong and recognize their contributions to and achievements in the local art scene.

Caricature and comic strips are now very popular in Hong Kong, yet these modern works mainly cater to the popular appeal of colourful images and melodramatic stories. Few of these associate with daily life and the social context. Developing an interest in caricature in his youth, Mr. Chen also taught himself painting. During his young days, he succeeded in getting his caricatures published in newspapers and from then on, he devoted himself to caricature. In the Sino-Japanese War period, he produced caricatures with political and social messages and organized touring exhibitions and propaganda teams to show his patriotic and anti-war attitude. Mr. Cheng is not only an artist in the true sense, but also cares for society and country, injecting in his work a touch of realistic life.

Besides caricature, Mr. Cheng also cultivated his skills in Chinese painting with equal success. Since the 1960s, he has hosted many exhibitions of his works on calligraphy, figures, landscapes, sketches and caricatures.

In addition to his artistic cultivation, Mr. Cheng still devotes much effort to promote art. In 1945, he was appointed the editor of the Wah Kiu Yat Po and since then, to enhance the readers' knowledge of art, published a great number of articles and essays on painting and calligraphy under the pen name "Shuangyu". His valuable writings and records on the history and development of Hong Kong caricature trace the development of this popular art form in Hong Kong. Mr. Cheng is also an active member of various art groups, including the Gengzi Art Club and the Hong Kong Lanting Art Club. He always participates in art activities and gives demonstrations. His devotion and diligent personal involvement in artistic creation, art studies and promotion of art are acclaimed by local aesthetes and art lovers.

Mr. Cheng's caricatures are often reflections of different facets of people's daily lives and current affairs. In caricature, the artist should always be sensitive to his surroundings. He should be able to capture the right angles and manipulate pictorial treatment to depict his subjects and inspire the viewer's response. Mr. Cheng successfully applies the same treatment to both his caricatures and his paintings. He often tours widely in China and gets inspiration from the beautiful scenery of mountains and rivers. He creates works with a touch of realistic flavour, as can be seen in works such as "Morning Scenery in the Coconut Field", "Yinwo Beach", "Majestic Landscapes of Mount Wuyi" and "Alps", which are imbued with a lively and realistic resonance. Technically, Mr. Cheng masters the pictorial compositions and textural strokes of Chinese landscapes to further develop new individualistic styles characterized by spatial manipulation and spontaneous brushwork, thus giving his works a strong sense of perspective, and thus displaying the personal sentiment of the artist. Other than landscape painting, Mr. Cheng also excels in painting flowers and figures with a distinctive style to reveal, with abbreviated brushwork, the essence of the subjects.

This exhibition features thirty representative works by Mr. Cheng, including landscapes, flowers and calligraphy. Mr. Cheng is a great artist, having created a great number of masterpieces, and the works in this exhibition are representative of his distinctive artistic styles and accomplishments. We hope that by contemplating the work of this artist, you, the art audience will also start a mental journey to the myriad landscapes of China and enjoy the essence of Chinese ink painting.

Gerard C. C. TSANG
Chief Curator
Hong Kong Museum of Art
Biographical Notes

鄭家鎮，廣東海南島人，1918年生於香港，1929年於廣州就讀中學。1930年代起從事漫畫創作，筆名「司徒因」、「楚子」等。曾任多份報刊主編，包括《天下畫報》及《中聯畫報》半月刊等，並與漫畫同好創辦《漫畫世界》。1945年任《華僑日報》編輯至九十年代。以筆名「雙魚」經常於報刊發表書畫研究的文章。鄭氏活躍於多個畫會，包括庚子畫會及蘭亭畫會等。曾多次舉辦書法、人物、速寫及漫畫等的專題作品展。著有《江南行畫集》、《鄭家鎮畫集》、《鄭家鎮寫生集》及《香港漫畫春秋》等，對推動香港藝術發展起着重要貢獻。

鄭氏自幼醉心漫畫，兼好書畫篆刻，自學有成。他常遊歷世界各地名山大川，寫生無數。鄭氏精於中國水墨，尤擅寫山水，筆法淋漓，風格放逸，他的人物及花卉作品亦別樹一格，具寫生韻致，體現現代中國水墨的精神和特色。

Cheng Kar-chun, native of Hainan Island, Guangdong, was born in Hong Kong in 1918. He received secondary education in Guangzhou in 1929. Since the 1930s, Mr. Cheng has devoted himself to the creation of caricature and comic strips under the pen names "Situ Yin" and "Chuiz" etc. He served as the editor of many periodicals including the fortnightly Tianxiao Pictorial Magazine and Zhonghuan Pictorial Magazine etc. He was one of the founders of The World of Cartoons. Beginning in 1945, he served as the editor of the Wah Kiu Yat Po until the 1990s. Under the penname "Shuangyu", he published numerous articles and essays on Chinese painting and calligraphy in newspapers and magazines. Mr. Cheng is also an active member of various art groups, including the Gengzi Art Club and the Hong Kong Lanting Art Club. Mr. Cheng's works, including calligraphy, figures, sketches and caricatures, are frequently featured in various exhibitions. His publications include South of the Yangtse River – Chinese Paintings by Cheng Kar-chun, Rivers and Mountains – A Collection of Sketches by Cheng Kar-chun, Sketch of Huangshan by Cheng Kar-chun and Hong Kong Caricatures. Delicately to art promotion, Mr. Cheng has made significant contributions to the development of Hong Kong art.

Mr. Cheng devoted himself to caricature creation since his early years and studied calligraphy, painting and seal carving by himself. He is fond of travelling and has made abundant life sketches during his tours. Mr. Cheng excels in Chinese ink painting and is particularly noted for painting landscapes in a spontaneous manner with naturalistic aura. His figures and flowers paintings also show his distinctive styles revealing the essence and spirit of contemporary Chinese ink painting.
图（大）

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List of Exhibits

1. Rhapsody 1961
2. River Li 1974
3. Lake Xing in Summer Rain 1975
4. Pine Tree in Snow 1978
5. Returning Home in the Dark 1979
6. Autumn Scenery at Mount Danxia 1979
7. Mount Huang under the Moonlight 1981
8. Driving Away Pestilence 1981
10. Monk Dangui 1981
11. Sunrise at Seaside 1984
12. Morning Scenery in Coconut Field 1985
13. Stories of ZHONG Kui 1988
14. Flowers 1988
15. Caricature '88 1988
16. River Fuchun 1990
17. Landscape 1990
18. Zhaoyang Villa 1990
19. Yangguan Passage Way 1992
20. Old Banyan Tree 1992
21. Yinwo Beach 1994
22. Tunglung Island 1994
23. Majestic Landscapes of Mount Wuyi 1994
24. Fanyin Cave, Dongputuo Island 1996
25. Cave of Thousand Buddhas 1998
27. Alps 1998
28. Verse in Running-cursive Script 1979
29. Two Poems by SU Dongbo in Running-regular Script 1983
30. Poem by ZHENG Banqiao in Running Script (written with left hand) 1988
工作小組
曾柱昭 總館長

展覽籌劃
郭金超 館長（現代藝術）
林廣基 一級助理館長（教育）
吳文麗 二級助理館長（教育）
林美嫦 二級助理館長（教育）

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