Legacy of the Lingnan Master
- Homage to Yang Shen-sum (1913-2004)
Homage to the Master

向大師致敬

嶺南派水墨畫大師楊善深於2004年5月15日凌晨溘然辭世，令人深切惋惜。本館謹此向楊先生致敬，深切悼念，並舉辦這次「嶺南遺範——向楊善深致意」館藏楊氏作品展以誌紀念。


楊氏作品，曾於香港、澳門及外地廣泛展出。1981年香港藝術館舉辦其個展，並出版《楊善深的畫》圖冊。1995年香港藝術館為其舉辦大型回顧展《嶺南風範——楊善深回顧展》，並出版小型展覽圖錄；近年來作品亦於北京、香港城市大學、澳門藝術博物館展出。其作品亦為國內外著名公私機構收藏。

楊善深與嶺南畫派大師高劍父有交，為師友關係。他畫風深受嶺南畫派影響，着重現代主義的表現。他注重觀察真實自然山水，禽鳥走獸動物，捕捉其神情精髓。他曾在日本學習畫家傅山印象，也在日受到日本畫家竹內漱藤（1864 – 1942）等影響，將東洋畫風及西洋畫風化為透視構圖，光線變化，物象空間感和氣氛加以融會貫通，折衷中西，自成面目。他於1970年在香港設「春風畫院」授徒，提攜不少學生，對傳承拓展嶺南畫派和發展現代水墨畫和藝術教育方面，貢獻殊深。

在第二代嶺南畫派大師中，楊善深的繪畫題材和風格是至為多元化的，他擅長花卉、草蟲、畫書畫筆觸技巧掌握高深。他早年以細膩雙鈍筆法和分明設色描繪花卉、植物，別有清新現代氣息。展覽中的「花好月圓」（1975）（圖4），繪畫日本常見的秋殼草，苗長盛放於臘月月色之下，另有一種雅情美態；「香花迎面引蜂蝶」（1946），以頓挫筆觸描寫花，滿具自然情調；「月季小鳥」（1926），「生魚芙蓉」（1952）（圖1），結合寫生和寫意筆法，注重氣氛和營，均反映了東洋畫着重氛圍氣息和糅合中西畫法、設色的表現形式。晚年作品「荷花」（無年款）（圖12）中線條揮灑自如，水色交融，淋漓盡致，體現其晚年自由奔放的花卉畫風格。


楊善深也精懸繪畫人物，注重情調與表現，注重畫畫與組合，其「月夜無塵」（1977）（圖6），描繪滿月芭蕉，佔了大部份畫面，深沉的墨色與花青設色，營造了深夜靜夜氣氛。

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羊觸人畫，轉折顫挫的線條，簡略勾描以梅花為表，壽鶴為子的宋代詩人林和靖的高逸形相，傳遞一種孤傲清高，遠世獨立的氣息。楊善深晚年較少繪畫山水，用筆施墨盡於放逸。「山水圖」(1969) 描繪山巒起伏，大江奔流；濃淡變化的墨色，遠方留空的雲氣，絢麗層次和透明度，體現了寫意山水的華麗。「漳州山水」圖（1995）(圖 11) 和以類似風格描寫，用色較多，表現了山水的質感，而黑白，虛實的對比，也體現了層次和光線感覺，令畫作更加現代氣息。「春風草堂」(無年款)(圖 13) 是楊氏意象中的一己畫室，用筆放逸，別有一種蒼茫氣息。

楊善深的精湛畫藝，源自他對自然象徵的觀察，寫生和對中國水墨技巧的掌握，結合現代精神而自成面貌，他嘗遊歷國內名山大川，名勝古蹟，以加強親身體驗。這種藝術耕耘歷程，體現現在展覽中十四幀生畫作之中，畫中或描繪唐人仕女，或蟲蟒蛇蟌，或古蹟遺址，純以水墨線條描寫，配以創作時所感所思，或物象背景、故事和傳說(圖 7)。這些作品，反映了楊氏的畫藝基礎來源。楊善深在書法上，也別具面目，結合南北朝碑體書法，甚至東洋書風的造型行筆，大開大闊，有如作畫，另闢蹊徑。

今次展覽展出康樂及文化事務署香港藝術館及香港文化博物館藏楊善深作品逾二十四幀，是署方歷年來，專注於收藏蠔南畫派諸位大師的成果，祈或能概括反映出楊氏自四十年代至今的創作歷程和風格面目，作為向這位已故大師的悼念。

邵海超
香港藝術館館長（現代藝術）

The Hong Kong Museum of Art would like to express our heartfelt regret for the passing of Mr Yang Shen-sum (Yang Shanshen) on 15 May 2004. The exhibition is a memorial show of representative works from the Museum’s collection to pay homage to this master of the Lingnan School of Chinese Painting for which he will long been remembered.

Yang Shen-sum (1913 – 2004) was born at Chiqiu, Taishan in Guangdong Province. He moved to Hong Kong in 1930. In 1933, he started his artistic career and then became acquainted with Gao Jianfu (1879 – 1951), one of the “Three Masters of the Lingnan School”. Since that time they maintained close relationship as teacher and student as well as friends. In 1936, Yang travelled to Japan and was enrolled into the Domoto Art Institute, Kyoto and studied with the well-known painter Domoto Insho (1891 – 1975). When Hong Kong fell to the Japanese hands in 1941, Yang moved to Macau where he founded the “Xieshe Art Society” with Gao Jianfu, Fung Hong-hou (Feng Konghou) (1901 – 1983) and others. In 1945, he returned to settle in Hong Kong. In 1970, he founded the “Chunfeng Art Club”. In the same year, he was awarded an honorary degree from the Chinese Academic Research Institute, Taiwan. In 1988, he migrated to Vancouver, Canada. From that time he travelled frequently between his residences in Vancouver and Hong Kong. In 1999, he was awarded “Fellowship for Achievement in Visual Arts” by the Hong Kong Arts Development Council. In his late years, Yang donated a masterpiece ‘Pine and Moon’ to the Great Hall of the People, Beijing, China. For his accomplishments in and contribution to art, he was awarded a SBS from the Government of the Hong Kong Special Administrative Region in 2000. On 15 May 2004, Yang passed away peacefully at his home in Hong Kong.

Works by Yang have been exhibited extensively in Hong Kong, China and overseas. In 1981, the Hong Kong Museum of Art presented his solo exhibition “The Art of Yang Shanshen” supported by a published catalogue. In 1995, the Museum presented a major retrospective “Lingnan Spirit – A Retrospective of Yang Shanshen” supported by a published catalogue. In recent years, Yang's works have been frequently exhibited at various institutions in Hong Kong, Macau and various cities in the Mainland, such as the City University of Hong Kong, the Macau Museum of Art and others.

Yang maintained a close relationship with Gao Jianfu, one of the “Three Masters of the Lingnan School of Chinese Painting” as his teacher and friend. Yang’s works carry on the legacy of the Lingnan School of Chinese Painting and he paid particular attention to observation of landscapes,
birds, animals and objects in nature to capture their essence with a sense of modernity. Having studied with the Japanese painter Domoto Insho, Yang also came under the influence of Seiho Takeuchi (1864–1942), an acclaimed Japanese painting master. Yang successfully blended Chinese, Japanese and Western painting styles and techniques by incorporating elements such as perspective, light and shade and designated ambience to create his own style. The founding of his private “Chunfeng Art Club” in Hong Kong in 1970 also contributed much to the continuous development of the Lingnan School of Chinese Painting as well as modern ink painting and art education in the locality.

Among the second generation of Lingnan School masters, Yang’s painting styles and subjects were most versatile. He achieved profound mastery of various pictorial subjects such as flowers, plants, insects, landscapes, figures as well as calligraphy. In his early years, he was fond of depicting flowers and plants with the sheunggou (double-outline) technique with a touch of freshness and delicacy. His work ‘Blooming Flowers under Moonlight’ (1975) (plate 4) depicts cosmos, flowers commonly found at Japan, which blooms under moonlight. The work conveys an ambience of tranquil beauty that was borrowed from Japanese painting. Another early work ‘Fragrant Flowers and Dragonflies’ (1946) displays the beauty of nature with the master’s manipulation of double-line calligraphic brushstrokes to portray flowers and insects in a vivid manner. Other works such as ‘Chinese Rose and Bird’ (not dated) and ‘Fish and Hibiscus’ (1952) (plate 1) also reflect the master’s successful assimilation of Chinese brush techniques and Japanese painting style to create specific ambiences that add charm to the pictorial subjects. A later work ‘Lotus’ (not dated) (plate 12) depicts lotus with spontaneous strokes and free splashes of ink and colours, showing the master’s representative style of painting flowers in his later years.

Yang Shen-sum was particularly acclaimed for painting animals and he captured their essence by close observations and life sketches. In the work ‘Cat’ (1961) (plate 2), Yang painted a reclining cat under morning glories. The upright ears, the position of the cat’s head slightly turning sideways and the two bright eyes fully suggest the alertness of the cat as if hearing something with a sense of vividness. In his work ‘Tiger Staring Back’ (1973) (plate 3), the master depicts the tiger’s skin and muscular body with modulating, bold ink strokes. With deep staring eyes, the fierceness of the tiger is fully transmitted. Another work ‘Tigers’ (dated 1989) (plate 9) is his monumental work portraying two tigers hiding amidst long grasses and their faces and postures reveal the fierceness of the beasts in a lively manner. In the work ‘Cock and Hen’ (1975) (plate 5), Yang painted the birds in abbreviated forms and utilized the contrast of black ink, white powder and red pigments to create attractive visual effects. In the work ‘Monkey’ (1981), he has painted a naughty monkey resting on a rock scratching the itchy leg, thus capturing the momentary posture of an animal with naturalistic flavour. Another work ‘Monkey’ (1994) (plate 10) depicts a monkey sitting on a rock and staring forward, as though pretending to be a king or a noble. In an ancient Chinese fable, there is the story of a monkey who would wash itself and dress up like the king. Yang picked this story as the subject and painted it with a sense of humor. The works ‘Pig’ (1970s) and ‘Rat’ (1972) belong to his series of the twelve celestial animals. In the former, the pig is suggested just by ink with tonal gradations, yet the laziness of the animal is fully revealed. In the latter, he painted a rat biting a cabbage with ink washes and simple lines that carry a sense of humour. These works reveal the accomplishments of a master in the realm of animal painting.
Another subject in which the master excelled is figure painting that reflects lively resonance and calligraphic essence. He was particularly noted for painting nudes and ladies. In the work ‘Playing Qin Zither under Moonlight’ (1977) (plate 6), Yang created a garden setting with banana trees and leaves. The dark blackish-blue colour tone of the picture suggests a quiet night scene. The empty areas in the painting play the role to light up the figure playing Chinese qin zither in a house and a lady turns her head to listen. The pictorial composition invites viewers to a tranquil mood of listening to music. In the work ‘The Poet Lin Hejing’ (1981) (plate 8), Yang depicts a plum blossom tree, a crane and the exalted scholar and poet Lin Hejing of the Song dynasty (960 – 1279 A.D.) with angular and dry calligraphic lines. The purified mood of the painting suggests the imposing character of this Song dynasty poet who regarded plum blossoms as his wife and crane as his child whilst living in a transcended state of scholarly pursuit.

In his late years, Yang turned to paint landscape painting in a free and spontaneous manner. ‘Landscape’ (1969) depicts a panoramic scene of rising peaks, mountains and river. The ink tonal gradations and the misty space in the picture convey a sense of transparency and perspective that characterizes Chinese landscape painting in the yixie (freehand) style. ‘Landscape of Zhangzhou’ (1995) (plate 11) was also completed with a similar pictorial style, though more colours are used to enhance the textural feeling of rocks and mountains. The contrast of black ink and void space also convey a strong sense of distance, light and modernity. ‘Landscape’ (not dated) (plate 13) is a painting of his private studio, the “Chunfeng Studio” with an imaginative vision and free play of ink and brush in a spontaneous manner.

The artistic accomplishment of Yang Shen-sum was derived from his close observations and life sketches of nature. He was fond of touring to famous scenery spots and ancient historical sites in Mainland China to draw inspiration for artistic cultivation. The fourteen sketches features in this exhibition exemplify such artistic pursuit. These sketches deal with different subjects such as figures of ladies of the Tang dynasty (618 – 907 A.D.), grasshoppers and insects, or mountains and historical sites (plate 7). He painted these sketches with pure ink strokes and washes and complemented them with inscriptions that record the background stories of these subjects or his thoughts and feelings during the time of artistic creation. On the other hand, Yang was also an accomplished calligrapher, who blended the calligraphic styles and essence of the stelae of the Southern and Northern Dynasties (420 – 589 A.D.) in China and at times borrowed the calligraphic forms and stroke treatment of Japanese calligraphy to create a bold and vigorous personal style that is close to a painting approach.

Over thirty-four representative works by this acclaimed Lingnan master in the collections of the Hong Kong Museum of Art and Hong Kong Heritage Museum of the Leisure and Cultural Services Department are now on show in this exhibition. They are an assembly of his works that characterize the development of his painting styles at different stages of his artistic career. The Museums have been focusing on collecting works by masters of the Lingnan School, including Mr Yang, since their inception. We hope that these fruits will provide the viewer with a glimpse of the accomplishments of this master and pay homage to him.

TANG Hoi-chiu
Curator (Modern Art)
Hong Kong Museum of Art
1913 年
生於廣東省台山赤溪。

1930 年
移居香港。

1933 年
開始從事繪畫。認識高劍父並展開長久的師友關係。

1934 年
作品首次在廣州青年會展出。

1936 年
留學日本，入京都帝本美術專科學校，隨堂本印象學畫。

1938 年
回港，在石塘咀金陵酒家舉行個展。高劍父和許地山前來參觀，並加鼓勵。

1940 年
赴星加坡，南洋各地舉行畫展，與徐悲鴻返遊於星加坡，並合作畫畫多幅。

在香港舉行版畫畫展。

參加蘇聯舉辦之「中國美術展覽會」及加入自貢文藝發起的「中國文化協會」。

1941 年
香港淪陷，避居澳門。與高劍父、馮康侯等成立「協社畫會」。

同年「協社」在澳門市政廳舉行畫畫比賽，為籌集兒童捐款。

1945 年
和平後，回港定居。

與高劍父、陳樹人、趙少昂、聞山月及黎霧民在廣州成立「今社畫會」。

於中山縣石岐市舉行個展。又在新昌、台山等地舉行「趙少昂、楊善深聯合畫展」。

1947 年
在香港中區新英明影樓與趙少昂舉行玫瑰畫畫展；繼與徐邦和及趙少昂舉辦版畫作品展。

在中國中華全國教育館邀請，與陳樹人、高劍父、趙少昂、聞月、黎霧民在廣州中山圖書館舉行畫展，後再轉至香港聖約翰教會展出。

在澳門中央酒店舉行個展。

1950 年
與高劍父、趙少昂在紐約中華會館舉行畫展。

1955 年
在星加坡舉行個展。《楊善深畫集》於星加坡出版。

1959 年
在紐約華埠中華總會舉行個展。

在三藩市中華總會舉行個展。

在檀香山中華總會舉行個展。

在加拿大溫哥華舉行個展。

1970 年
與馮康侯、陳香郵、趙少昂在香港大會堂舉行聯展。

成立「春風畫會」。

獲得台灣中華學術研究所頒贈哲學士銜。

1971 年
在台灣國立歷史博物館舉行個展。

旅遊遍遊巴拿馬、伊朗、加拿大、墨西哥、法國及德國。

1972 年
到中國旅遊，曾到山東、北京、蘇州、杭州、延安及甘肅等地寫生。

《楊善深畫集第二輯》在香港出版。

1973 年
在星加坡中華會館舉行個展。

1978 年
在香港藝術中心舉行個展。

1979 年
到中國旅遊，至黃山、泰山、曲阜、揚州、濟南、青島、瀋陽及長春等地寫生。

1980 年
再到中國旅遊，至成都、白帝城、青城山、灌縣、蘭州、炳靈寺、酒泉、敦煌、玉門關、蘭州、冷月、張掖及臨洮等地寫生。

1981 年
再到中國旅遊，至雲南、桂林、廣州、騰衝及大理等地寫生。

市政局香港藝術館舉辦其個展，並出版《楊善深的藝術》。參加第一屆全國書畫篆刻展覽。

1982 年
再赴中國旅遊，至廈門、廈門、長沙、玉門關及炳靈寺等地寫生。

在台北市立美術館舉行個展。

1983 年
香港大學馬來西亞博物館主辦「嶺南四家（趙少昂、聞月、黎雄才、楊善深）展」，並出版目錄。

獲香港市政局委任為「1983 年當代香港藝術雙年展」評審委員。

在日本東京及大阪西武百貨公司舉行個展，並出版《楊善深畫集》目錄。

《楊善深選集》第一輯在香港出版。

1984 年
香港大業公司出版《楊善深畫集》。

1985 年
日本西武百貨公司出版《楊善深選集》。

1986 年
參加於香港大會堂舉行，由香港中文大學主辦之「當代中國畫展」。

台灣藝術圖書公司出版《楊善深畫集》。

1987 年
參加「東方水墨畫大展」巡迴展。

香港大業公司出版《楊善深作品集》。

1988 年
移居加拿大多倫多。

1989 年
遊埃及、約旦和希臘。

1990 年
在星加坡國家博物館畫廊舉行個展，並出版《楊善深畫集》。移居至台北漢雅軒展出。

1991 年
遊美國。

1992 年
台灣甄選堂、東華藝術中心及高雄春秋藝文中心聯合主辦其作品展。

台灣甄選堂出版《楊善深作品精選集》。

到台灣寫生。

法書《杜工部詩》被收到於台北故宮博物院。

1993 年
應台北市立美術館之邀請，舉行畫畫個展，並出版《楊善深畫畫書》目錄。

《楊善深選集》《楊善深作品選》於台灣出版。

1994 年
著作八十多則為台北故宮博物院編輯。

1995 年
香港藝術出版董事會「嶺南風範——楊善深藝術回顧展」，並出版畫冊。

1997 年
為《香港回歸紀念冊》繪畫香港市花樣紫荊。
1998 《楊善深畫集》於香港出版。
澳門市政廳主辦「楊善深畫展」，並出版畫集。

1999 獲香港藝術發展局頒發「視藝成就奬」。
向廣州藝術博物館捐贈國畫作品，寫生書，藏畫共二百三十二幅。

2000 獲香港特別行政區政府頒授「紫荆花星章」。
廣州藝術博物館之專題展覽館「楊善深藝術館」落成開幕。
獲廣州市政府頒授「廣州市榮譽市民」。

2001 創作「百花圖」，以二十尺巨幅「萬古常青」及繪丈巨幅多幅。
旅遊柬埔寨吳哥窟。

2002 廣東中山舉行「筆底春風—楊善深九十近作大展」，並出版
《筆底春風—楊善深藝術天地》。
香港大會堂舉行「嶺南新風」展覽。
「萬古常青」巨幅及繪丈巨幅捐贈北京人民大會堂。
出版《筆歌墨舞—楊善深書畫集》。

2003 廣東省美術館舉行「楊善深書畫展」，並出版《楊善深書畫集》。
出版《書畫聯 HOLD — 杨
善深書畫精選》。
在香港城市大學藥學
舉行「筆底春風—楊
善深書畫精選」，
並出版畫集。

2004 台灣苗栗縣舉辦「嶺
南風範—楊善深作品展」，並出版畫集。
丈二巨幅「竹報平安」，由北京中南海釣魚台國賓館收藏。
行書對聯刻於泰山五大夫松側。
應邀去澳門政總署下澳門藝術博物館舉辦「萬象乾坤—楊
善深近作書畫展」，並出版畫集。
五月十日於香港家中逝世。

"Xieshe" presented an exhibition at the Town Hall of Macau to
raise charity funds for children.

1945 Returned to Hong Kong after the War.
Formed the "Today Painting Association" with Gao Jianfu, Chen
Shuren, Zhao Shao'ang, Guan Shanyue and Li Gemin in Guangzhou.
Held a solo exhibition at Shiqi of Zhongshan county, Guangdong
and joint exhibitions with Zhao Shao'ang in Xinchang and Taishan,
Guangdong.

1947 Held a joint exhibition of rose paintings with Zhao Shao'ang and
a fan painting exhibition with Deng Fen and Zhao Shao'ang in the
New Yung Ming Photo Studio in Central, Hong Kong.

1948 Invited by the Guangdong Provincial Education Centre to
participate in a joint exhibition with Chen Shuren, Gao Jianfu, Zhao
Shao'ang, Guan Shanyue, and Li Gemin at the Guangzhou
Zhongshan Library.
The same exhibition was presented at the St. John's Cathedral,
Hong Kong.
Held a solo exhibition at the Central Hotel, Macau.

1950 Held a joint exhibition with Gao Jianfu and Zhao Shao'ang at the
Chinese Community Hall in New York, U.S.A.

1955 Held a solo exhibition in Singapore.
Paintings of Yang Shen-sum was published in Singapore.

1959 Held a solo exhibition at the Chinese Chamber of Commerce in
Chinatown, New York, U.S.A.
Held a solo exhibition at the Chinese Chamber of Commerce in
San Francisco, U.S.A.

1970 Held a solo exhibition at the Chinese Chamber of Commerce in
Honolulu.
Held a solo exhibition in Vancouver, Canada.

1971 Held a joint exhibition with Feng Kanghuo, Chen Jinghong and
Zhao Shao'ang at the City Hall, Hong Kong.
Founded the "Chunfeng Art Club".
Awarded an honorary degree by the Chinese Academic Research
Institute, Taiwan.

1972 Traveled to India, Pakistan, Iran, Italy, Switzerland, Austria,
Hungary, Luxembourg, Belgium, Holland, Denmark, Britain, U.S.A.,
Canada, Australia, Korea, Mexico, France and Germany.

1973 Traveled to Shandong, Beijing, Suzhou, Hangzhou, Yan'an and
Gansu in China to do sketching.
Painting by Young Sun Sum, Volume II was published in Hong Kong.

1978 Held a solo exhibition at the Chinese Community Hall, Singapore.

1979 Held a solo exhibition at the Hong Kong Arts Centre.

1980 Traveled to Huangshan, Taishan, Qufu, Yangzhou, Jinan, Qingdao,
Shenyang and Changchun in China.
Completely a series of sketches of the scenic spots visited.

1981 Traveled to Yanmenguan, Wutaishan, Hengshan, Dunhuang,
Yumenguan and Bingling Cave Temple in China. Completed a
series of sketches of the places visited.

1981 Traveled to Yanmenguan, Wutaishan, Hengshan, Dunhuang,
Yumenguan and Bingling Cave Temple in China. Completed a
series of sketches of the places visited.

1993 Born at Chiqi District in Taishan, Guangdong Province, China.

1930 Moved to Hong Kong.

1933 Started painting. Became acquainted with Gao Jianfu and began a
long friendship.

1934 Works exhibited in Guangzhou for the first time.

1936 Traveled to Japan and studied painting under Domoto Inso at the
Domoto Art Institute in Kyoto.

1938 Returned to Hong Kong and held a solo exhibition at the Nanking
Restaurant in Western District, Hong Kong. Gao Jianfu and Xu
Dishan visited the exhibition.

1940 Exhibited in Singapore and other cities in Southeast Asia. Got
acquainted with Xu Beihong in Singapore and had done a number
of paintings in cooperation with Xu.
Organized a solo exhibition in Hong Kong for raising charity funds.
Participated in an exhibition of Chinese art held in U.S.S.R.
and became a member of the "Association for the Promotion of Chinese
Culture" founded by Jian Youwen.

1941 Hong Kong fell to the Japanese hands. Yang moved to Macau
and founded the "Xieshe Art Society" with Gao Jianfu, Feng Kanghuo
and others.
1982 Held a solo exhibition at the Hong Kong Museum of Art, Urban Council with catalogue *The Art of Yang Shen-sum* published. Participated in the “First National Exhibition of Chinese Calligraphy and Seal Carving”.

1983 Traveled to Qingyanshan in Hunan, China and completed a series of sketches. Held a joint exhibition with Zhao Shaowang, Guan Shanyue and Li Xiongcai at the Fung Ping Shan Museum, University of Hong Kong with a catalogue published. Appointed member of the adjudication panel for the “Contemporary Hong Kong Art Biennial Exhibition 1983” organized by the Hong Kong Museum of Art, Urban Council.

1984 Held a solo exhibition at the Seibu Department Store, Tokyo and Osaka, Japan with a catalogue published. *Sketches by Yang Shen Sum, Volume I* published in Hong Kong.

1985 *Paintings of Yang Shen Sum* published by the Tai Yip Company of Hong Kong.

1986 *Sketches of Yang Shen Sum* published by the Seibu Department Store, Japan.

1987 Participated in the “Exhibition of Contemporary Chinese Painting” presented by the Chinese University of Hong Kong at City Hall, Hong Kong.


1988 Emigrated to Vancouver, Canada.

1989 Travelled to Egypt, Jordan and Greece. Held a solo exhibition at the National Museum Art Gallery, Singapore and published *The Art of Yang Shan-shen*. The same exhibition was then staged at the Hanart (Taipei) Gallery.

1990 *Yang Shensum’s Bird-and-Flower, Animals and Landscape paintings – Rong Bao Zhai Painting Manual* was published in Beijing, China.

1990 Travelled to USSR and China.

1991 Traveled to U.S.A. Taipei’s Gen Ya Tang Art Gallery, Tung Lien Arts Center and Kaohsiung’s Spring and Autumn Arts Center jointly held an exhibition of Yang’s works. *Selected Works of Yang Shen-sum* was published in Taiwan by the Gen Ya Tang Art Gallery. Did sketching in Taiwan.

1993 Invited by the Taipei Fine Arts Museum to hold a solo exhibition with catalogue *Ink Painting and Calligraphy by Yang Shen-sum* published. *Recure Dwelling – Selected Works of Yang Shen-sum* was published in Taiwan. Returned to Hong Kong.

1994 Over 80 Works were collected by the National Palace Museum, Taipei, Taiwan.

1995 Held a solo exhibition “Lingnan Spirit – A Retrospective of Yang Shan Shen” at the Hong Kong Museum of Art with a catalogue published.

1997 Created the work ‘Bauhinia’ for the Memorial Publication Hong Kong Handover Album.

1998 *Yang Shan Shen Painting Album* published in Hong Kong. Held a solo exhibition “Yang Shan Shen Painting and Calligraphy” at the Leal Senado Gallery, sponsored by the Leal Senado of Macao, with a catalogue published.

1999 Awarded “Fellowship for Achievement in Visual Arts” by the Hong Kong Arts Development Council. Donated 232 ink paintings, sketches and works from his private collection to the Guangzhou Art Museum.

2000 Awarded the silver medal “Bauhinia Star” by the Government of HKSAR.

The Guangzhou Art Museum inaugurated the “Yang Shan Shen Special Exhibition”.

Declared an “Honorary Citizen of Guangzhou” by the Guangzhou Municipality Government.

2001 Created the work ‘Hundred Flower Scroll’, ‘Pine and Moon’ (twenty-feet) and various monumental couplets. Travelled to Angkor Wat, Cambodia.

2002 Held a solo exhibition “Spring Breeze from the Brush-Exhibition of Ninety Recent Works by Yang Shanshen” in Zhongshan, Guangdong. Held a solo exhibition “Fresh Breeze from Lingnan Region” at Hong Kong City Hall.

Donated a large-scale painting ‘Pine and Moon’ and a large-scale scroll with a couplet to the Great Hall of the People, Beijing. Published a catalogue of calligraphy.

2003 Yang Shan Shen Exhibition Gallery was opened in the Bao Mo Yuan in Panyu, Guangdong. Held a solo exhibition “Calligraphy by Yang Shanshen”, at Shenzhen Art Museum with a catalogue published. Published a collection of scrolls with couplets. Held a solo exhibition “Representing Cosmic Energy - Eminent Works of Yang Shan Shen” at the City University of Hong Kong with a catalogue published.

2004 “Demeanor of Southern China - Exhibition of Yang Shan Shen” held at the city of Ou Li, Taiwan with a catalogue published.

The work ‘Bamboo for Peace’ was collected by Diaoyutai State Guest House (Presidential suite), Beijing.

A couplet of running script was carved on Tai Mountain.

2005 Held a solo exhibition “Recent Paintings and Calligraphy by Yang Shan Shen” at the Macao Museum of Art, Macao Civic and Municipal Affairs Bureau with a catalogue published. Passed away at home on 15 May.