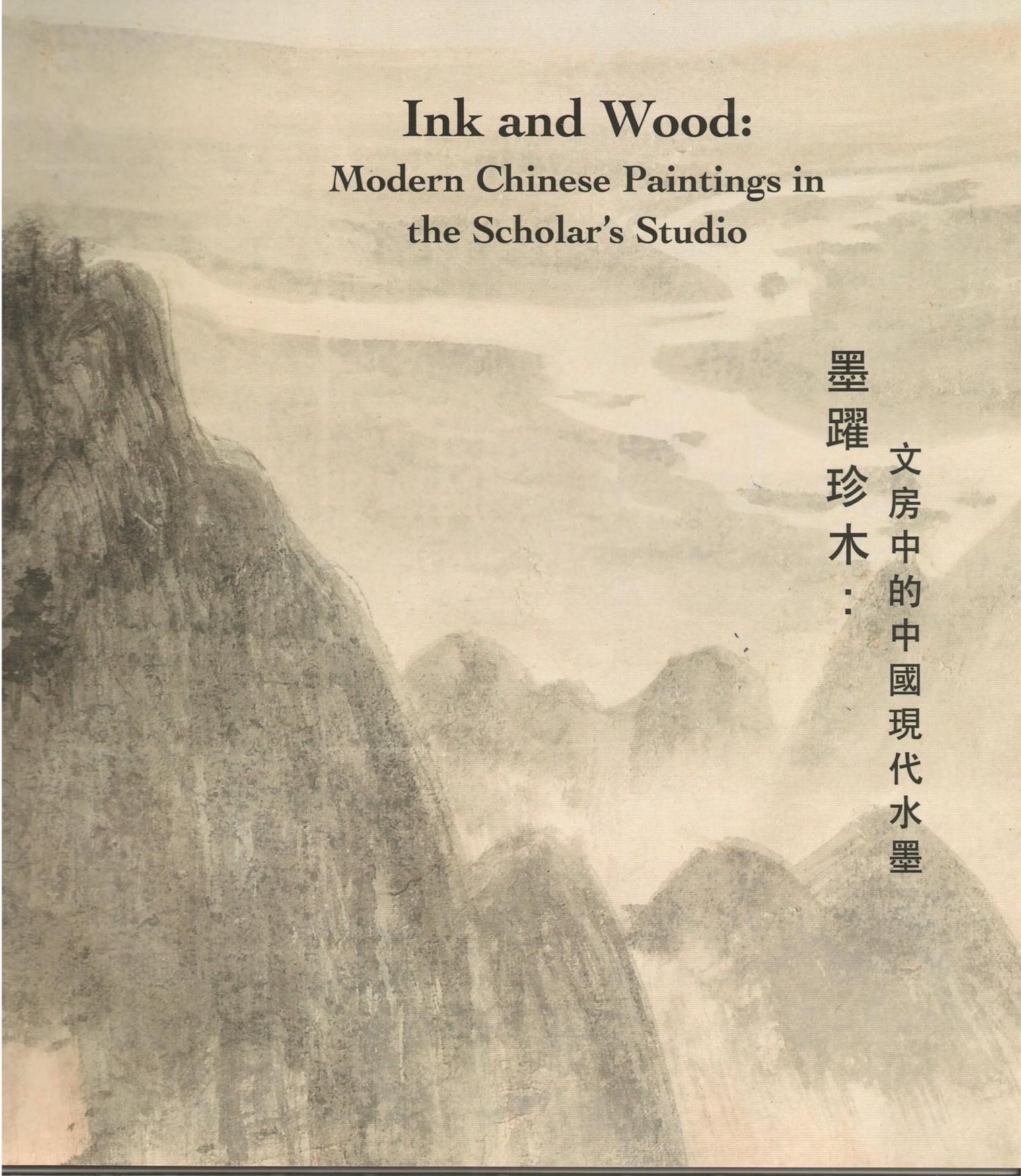


Ink and Wood:
Modern Chinese Paintings in
the Scholar's Studio

墨躍珍木：
文房中的中國現代水墨



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LIANG YI MUSEUM

HONG KONG

Director's Foreword

Although Liang Yi Museum has only been open for a little more than 4 years, we have in this short amount of time always tried to bring exhibitions that are new, innovative and exciting for one reason or another. We recently had an exhibition of nearly 100 Persian objects from 11 different loaning institutions and private lenders, making it one of the largest exhibitions devoted to decorative art from the ancient Persian empire and modern-day Iran. In 2016, we borrowed 40-odd pieces of silver from the Gilbert Collection (currently under the stewardship of the Victoria and Albert Museum in London), showcasing these phenomenal pieces of historical silver from the 15th century for the first time in Asia.

However, what we have not done previous to this exhibition is mix fine and decorative art together in one exhibition. Liang Yi Museum had always prided itself on providing a space that is devoted to the decorative arts, in a city where fine art - especially of the modern and contemporary varieties - attract more attention. With *Ink and Wood*, we break the mould once again by exhibiting the largest selection of scholarly objects from our own permanent collection, alongside 24 pieces of the most spectacular modern Chinese paintings, kindly on loan to us from a local private collector, who wishes to remain anonymous.

Ink and Wood is an exhibition that endeavours to show how both fine art and functional objects can show the same artistic values. The scholarly objects were functional on the one hand, but because of the sheer luxuriousness of the materials used, were also social indicators designed to display the cultivated mental realm of the owner. While all the paintings curated for this exhibition are stand-outs, I particularly see a coherence between the Southern School painters (also known as Orthodox School) and the scholarly objects. The Southern School artists specialised in *wenren hua* (literati painting), which were dedicated to showing their "gentleman spirit" through expressive brushwork; landscape paintings; and learning from ancient masters. Their mindset is almost identical to those of the literati who collected scholarly objects, who also viewed nature as the ultimate inspiration; and ancient scholars as role models.

We hope that when viewed together, these scholarly objects and modern ink paintings open a window to the continuity of the Chinese aesthetic, and provides a bridge between the seemingly disparate world of fine and decorative art.

Lynn Fung
Director
Liang Yi Museum
September, 2018

序

兩依藏博物館開館至今雖然只四餘年，這段短時間內我們致力為觀眾帶來嶄新及充滿創意的展覽。最近我們與 11 所博物館、機構和私人收藏合作，展出近 100 件波斯文物，成就歷來最大型橫跨古波斯帝國及現代伊朗的裝飾藝術展覽之一。2016 年，我們亦向吉爾伯特收藏（現為倫敦維多利亞及艾伯特博物館託管）借展 40 件重要銀器，為亞洲首次展覽具非凡歷史意義的 15 世紀銀器珍品。

然而，我們迄今仍未將視覺藝術及裝飾藝術共同展出於同一展覽中。兩依藏素來自豪於在香港，特別側重於現代及當代藝術的城市中，為觀眾提供欣賞裝飾藝術之所。隨著《墨躍珍木：文房中的中國現代水墨》展出，我們將再創新猷，展出本館歷來最大型的永久珍藏文房用具，及由本地私人收藏家慷慨借出的現代中國繪畫。

《墨躍珍木》致力於展示視覺藝術及實用用具共有的藝術價值。文房用具不單具備功能，其奢華用料和設計更能陶冶性情。本次展覽中的畫全屬精品，我個人特別將南宗畫視為與文房用具的共鳴。南宗畫家精於文人畫，以充滿個人筆觸，師法自然及仿古以展示其仕人風骨。其思維與收藏文房用品的文人相契合，同樣視回歸自然為生活至高境界及以古代賢人作學習對象。

我們希望將文房用具及現代水墨並舉而至的同時，兩者能打開中國美學欣賞的全新範疇，將兩個看似互不關聯的視覺及裝飾藝術世界連接起來。

馮依凌
館長
兩依藏博物館
2018 年 9 月

The Pursuit of an Ideal Scholar's Studio by Modern and Contemporary Literati

Sarah Ng

A Glimpse Inside a Chinese Scholar's Studio

For a lot of people, furniture is an everyday essential. For others, furniture is not only functional but an object of beauty, with an artistic value, to be enjoyed, appreciated and collected. From the past to the present, many people who are involved in learning, academia or the lifelong pursuit of knowledge dream of having an ideal study room. This exhibition gives an idea of what an ideal scholar's studio in a contemporary context looks like and how modern ink paintings and classical Chinese furniture each play their own role.

This exhibition started as an endeavour to display Ming and Qing furniture alongside 19th and 20th century paintings in a classic Chinese scholar's study, otherwise known as a *wenfang*. There are twenty-four paintings exhibited alongside 200 scholarly objects. The selected scholarly objects in this exhibition cover a wide range of styles, mostly in the precious hardwoods known as *huanghuali* and *zitan*. The exhibits include several spectacular pieces, such as the cosmetics case, mirror stand and screen in an elaborate decorative style in *huanghuali* and *baitong* (refer to *Wenfang* cat. no. 149); the dressing case with inlay in *huanghuali*, *tieli* wood, mother-of-pearl, agate, coral, ivory and lapis lazuli (refer to *Wenfang* cat. no. 90). Both show ingeniously crafted pieces with ornaments and highly sophisticated design (relief, incised, and layered open-carved work). Both these smaller objects, as well as the carefully selected larger furniture pieces, are not representative of most homes, but rather the abodes of either the wealthy, the aristocratic ruling class, or scholar-officials. As for the selected paintings, except four Qing dynasty paintings, the majority of them are from the 20th century, ranging from landscape to flower-and-bird paintings.

While most exhibitions of Chinese furniture focus on its technical finesse, rarity of wood and beauty, this exhibition uses paintings, not as illustrations of how furniture was used in the past, but to highlight the close relationship between literati culture¹ and daily life, or high arts and crafts². One important feature of this exhibition is that it is not completely furniture-centred.

Anyone who is interested in Chinese paintings and social history will also enjoy the experience of having a glimpse inside a Chinese scholar's studio, and absorbing the synergy between the quality of the furniture design and the paintings by masters. This essay will look in more detail at the different schools of paintings on show in this exhibition.

The Pursuit of Living with Taste in the Ming Dynasty

Deciding how to exhibit paintings alongside furniture for this exhibition was no small task, nor were the curators at Liang Yi Museum the first to puzzle over the matter. Scholars in the Ming dynasty devoted considerable time and energy in figuring out the rules. These popular texts include the treatises written by a rich merchant of the Ming dynasty from Hangzhou, Gao Lian's (1573–1620) *Eight Treatises on Following the Principles of Life (Zunsheng bajian)*³; and *Treatise on Superfluous Things (Zhangwu zhi)*⁴ circa 1620 written by Wen Zhenheng (1585–1645), the great-grandson of the painter Wen Zhengming (1470–1559). The publication of these texts, which reached a flood-like level in the late Ming, shows how refined living was a real concern for certain classes. In *Treatise on Superfluous Things*, Wen claims that "it is essential to put furniture in a proper location which is as important as the composition of a painting. As for studios, it is recommended to hang only one painting at a high position and not to bend it. If paintings are hung on two opposite sides of a studio, it is the most vulgar setting. Except a bright red stand, any scholar rocks or flowers and plants could be placed on a drawing table. As for a hall, it is better to hang a large horizontal painting. As for a study room, it is better to put a small album of landscape, or flower-and-bird paintings. It is not elegant to place paintings in vertical scroll, fan, square paper or hanging scroll, etc. If a painting does not match with the environment, it will cause an opposite effect of the desired intention."⁵ In another chapter about a small room, Wen said, "it should not put too many beds and tables, and it is not recommended to hang paintings as well."⁶ As for a bedroom, it is not suitable to decorate it

with colour paintings or lacquer paint."⁷

During the Ming dynasty, there were strictly prescribed ways on arranging furniture and paintings in various parts of a house to meet the ideal standard, set by influential scholars of the time. One could argue that this attitude towards interior decoration remains to this day: how one's living space is decorated is not merely about using furnishings in their most functional and basic manner, but a way to express oneself and one's aspirations and aesthetic philosophy. It is up to the visitor to judge whether this exhibition has lived up to the exacting standards set by these formidable scholars.

Inspired by Western art

The painting curated for *Ink and Wood* include nine landscapes, six figure paintings and nine flower-and-bird paintings. The most special one is the landscape ink and colour painting on paper by Lin Fengmian (1900–91), which differs from traditional ink paintings through its use of bright colours and composition, similar to oil paintings. In addition, the selected paintings by Wu Guanzhong (1919–2010) reveal synthesis of Chinese and Western artistic traditions and techniques. However, Wu maintains the unique Chinese ink painting techniques and conception through his vivid use of vigorous brushstrokes and leaving enough blank space for viewers' imaginations to fill in the rest.

Some of the 20th century renowned painters in this exhibition including Wu Guanzhong and Li Keran (1907–89) both students of Lin Fengmian. They both valued sketching from life and the world around them. For example, Wu's *Fishing Village* (pl. 22) of 1982 is a typical example of a painting painted by sketching from life. Despite their similar preference and Western art training, their painting styles are very different from Lin's and strongly show their individual characteristics. For example, most of the selected Wu Guanzhong's landscape paintings feature radical compositions based on his interest in formalism and use of bright colours and energetic brushstrokes while Lin shows no interest in formalism, stressing atmospheric effect instead. In fact, both Wu Guanzhong and Li Keran had formal and rigorous training in oil painting but they both turned back to brush and ink in the end. While Wu shows his revolutionary approach in reinterpreting ink painting as mentioned earlier, Li uses a traditional subject matter and lives of ordinary people, particularly in his typical cowboys and water buffalo (pl. 18 and 19) in freehand style in bright colours and splashed ink technique.⁸

Down-to-earth Subjects

Li Keran was the protégé of another artist featured in this exhibition, Qi Baishi (1863–1957), when Li was on the faculty of the Beijing National Art College in the 1940s. Qi even applauded Li as the most important painter in the post-Qianlong-Jiajing period. The paintings of Li's cowboys illustrate simple and sketch-like compositions, likely produced under the influence of Qi. Qi's paintings are famous for his focus on the smaller things of the world rather than monumental landscapes. The two paintings by Qi both show this typical style and his love of nature. For example, *Chicks and a Grasshopper* (pl. 16) was painted in 1940 for his art dealer friend Mu Panchen⁹ at Peiping (present Beijing). The chicks snuggle up against the grasshopper in a very lively manner, in which they seem to spring to life.

In addition to Li Keran, Wang Xuetao (1903–82) was another student of Qi. His painting, *Insects and Rock* (pl. 24), is featured in this exhibition. It follows the typical preference of Qi which emphasises the smaller things of the world, but Wang executed his paintings in a more meticulous style and a more colourful manner than Qi.

Mountains and Waters in Traditional Literati Style

Whenever people talk about Qi Baishi, they will immediately also think of Zhang Daqian (1899–1983). There is a well-known saying: "South Zhang and north Qi", which means that Zhang and Qi were the most well-known painters in their regions respectively, the former in the north and the latter in the south. The two were China's most influential painters in the 20th century. The selected two Zhang's paintings are vertical scrolls in very different styles. While the *Landscape* (pl. 13) in blue-and-green colour of 1935 depicted the mountains in the western regions of China, the *Landscape* (pl. 14) in light crimson of 1940 depicted the area around the elephant bathing pool at Hua Yanding in Mount Emei, Sichuan. These two paintings are Zhang's early works which illustrate very different yet equally spectacular mountain scenes, one with angular and stony mountains from the north painted with side brushstrokes or cut axe textual strokes; and the other from the south painted with wet, soft and round brushstrokes in cloudy mountains respectively. The blue-and-green landscape¹⁰ is different from the Tang dynasty style in that its colour did not begin with one and progress to the others. Both are an imitation of past masters such as Dong Yuan (?–962), Dong Qichang (1555–1636) and Orthodox school masters influenced by Dong's orthodox theory in the

Ming and early Qing periods. The Orthodox landscape style of this school was the default amateur mode for the scholarly elite.

Landscape paintings by the Orthodox school master, Wang Yuanqi (1642–1715) and the Orthodox school follower, Chang Sheng (dates unknown, mid-late Qing), are included in this exhibition. Their landscapes not only demonstrate the veneration and synthesis of the canonised styles of Song and Yuan masters through their rigid imitation of the past; they also illustrate the influence and the succession of the traditional style on modern painters such as Zhang Daqian. Both Wang Yuanqi's *Landscape in Autumn* (pl. 1) and Chang Sheng's *Landscape* (pl. 2) depict mountains and waters from the southern part of China in small album format, rather than monumental mountains in huge vertical hanging scrolls. These small album format paintings are more appropriately placed inside small study rooms, rather than inside a large hall.

Flower-and-bird and Figure Paintings in Shanghai School Style

Besides literati landscape paintings, the exhibition includes many flower-and-bird paintings in fan and round album formats. Most of them are done in a seemingly spontaneous style. One of the earliest paintings, *Autumn Flowers* (pl. 3), by Yun Shouping (1633–90) dates to the early Qing dynasty. Yun was one of the Six Masters of the early Qing period together with Wang Yuanqi and other three Orthodox masters and Wu Li. It was painted in boneless method with an elegant touch and in the style of a Song painting. There are nine late Qing paintings with five flower-and-bird paintings by Ju Lian (1823–1904), Xu Gu (1824–96), Ren Yi (courtesy name Ren Bonian, 1840–96) and Wu Changshuo (1844–1927), and four figure paintings by Qian Hui'an (1833–1911).

One interesting point to note is that, except Ju Lian, most of these painters were active in Shanghai and belonged to the Shanghai school of painting, which is distinguished by its artistic taste and style of life associated with the merchants in Shanghai. In general, Shanghai school paintings differ from traditional literati style of flower-and-bird and figure paintings: whereas the traditional style favoured pale colours and sketchy style, the Shanghai school often use bright colours and cheerful themes instead. However, the selected flower-and-bird exhibits are less colourful with looser brushwork, greater tonal variation in spontaneous style, as shown in *Bird* (pl. 9) of 1875 and *Flower and Bird* (pl. 10) of 1876 by Ren Bonian. Their style appealed to both refined and popular

taste of the time.

Apart from the flower-and-bird paintings, there are four figure paintings of 1895 by Qian Hui'an in this exhibition which again would have been much admired by both scholars and laymen. Similar to Ren Bonian and Wu Changshuo, Qian Hui'an was raised in a normal humble family in the countryside. Qian is famous for his female figure paintings, in which most figures are dressed in traditional clothing and their faces are outlined and shaded lightly to create volume and texture. In general, his paintings are usually in muted colour, in line with the tranquil atmosphere of a scholarly space.

Conclusion

The display of the selected 20th century ink paintings by masters alongside classical Ming and Qing furniture gives a new generation of visitors to the museum a chance to fall under the spell of these remarkable works inside a recreated Chinese scholar's *wenfang*. The goal is to allow visitors to admire the craftsmanship of the furniture exhibits, and to see for themselves why they were matched with the selected modern paintings, as well as providing a vision of what an ideal scholar's studio in a post-modern era could look like.

I express my heartfelt thanks to the museum for inviting me to contribute an article to this meaningful exhibition, which so successfully demonstrates the diverse appeal of classic Chinese furniture.

Biography

Sarah Ng is a research assistant professor at Hong Kong Baptist University and an independent curator. She has curated many ink paintings exhibitions when she was an associated curator at the University Museum and Art Gallery of Hong Kong University. She received her D.Phil. at the University of Oxford and her main research interest is on ancient Chinese art (painting, calligraphy and rubbings).

¹ Literati in China dates to the Tang and Song dynasties (618–907, and 960–1279, respectively).

² In the past, people use “arts” to refer to the objects and practices of painting, calligraphy and “crafts” to those of ceramics, weaving, and wood- and metal work.

³ A longevity treatise addressed different aspects of longevity practices.

⁴ Zhangwu originated among the philosophising aristocrats of the 3rd century as an expression of disdain or worldly possessions, and it is indicative of the ambivalence of the late Ming literati that such a title

should be used for a book describing in great detail the environment and possessions that so exercised their faculties of criticism and taste. *Chinese Scholar Studio*, p.5.

⁵ Wen Zhenheng, *Zhang wuzhi* (Chongqin, 2008), p.384

⁶ Ibid, p.388.

⁷ Ibid, p.389.

⁸ Li Keran began to experiment with figure painting in ink and wash after 1934.

⁹ Mu Panchen was an art dealer at *Mogu Studio* (Painting and Calligraphy) in Changchun during the Republican period.

¹⁰ Landscapes in blue and green were a form of painting formed as early as the 7th century. For example, Li Sixun (651-716?) of the Tang dynasty was most famous for this form of painting, using gold outlines to sharpen the mountain and rock forms.

心往神馳：現代及當代文人的理想文房

吳秀華

一窺中國文房

於很多人而言，家具是日常生活必需品。但對部分人而言，家具不但為實用工具，更是彰顯美學的精品，基於其美術價值被欣賞、享受、讚頌及加以收藏。古往今來，大部份涉獵經院或以學術為終生志趣的人都夢想擁有一間理想文房。是次展覽正以現代環境還原理想文房應有的佈局，及現代水墨與中國古典家具如何相得益彰。

是次展覽致力於一同展示明朝及清朝的家具與現代水墨畫於古典中國文房。共二十四幅繪畫將與二百件文房用具共同展出。展品涵蓋的風格廣泛，絕大部份均以名貴硬木如黃花梨及紫檀製成。當中數件精品如以黃花梨五屏鏡台（參考《窗明几淨》cat. no. 149）；及嵌以鐵力木、珍珠母、瑪瑙、象牙及青金石的黃花梨官皮箱（參考《窗明几淨》cat. no. 90）。兩者以配飾及極致精細的設計展示了巧妙的工藝（雕刻、打窪及分層雕刻工藝）... 上述的文房用具與仔細挑選展出的大型家具並非重現了普羅居室，而是展示了富人、統治貴族或士人大官的宅第佈置。至於是次展覽展出的畫作，除四幅清代畫作外，大部份為二十世紀作品，覆蓋山水風景至花鳥主題。

大部份中國家具展覽側重於展品的功能或木材的奢靡。是次展覽不單以家具作重心，利用畫作來點明古代文人文化¹與日常生活和視覺藝術與工藝品²的密切關係，而非單單為說明家具的用途。任何對中國繪畫及社會史感興趣的人士能透過展覽一窺中國文房，體驗家具設計及大師畫作兩者的協同作用。本文將進一步細分是次展覽展出作品的不同畫風。

明朝生活品味的追求

將畫作及家具並舉而至絕非輕易的工作，而兩收藏策展人亦非初次面對此挑戰。明朝文人傾注了可觀的時間及精力以參透此道。當中流行的著作有明朝杭州富商高濂（1573–1620年）的《遵生八箋》³及名畫家文徵明（1470–1559年）曾孫文震亨（1585–1645年）於約1620年寫成的《長物志》⁴。這些作品在明末有如水銀瀉地，顯示了精緻生活及特定階級的確切追求。在《長物志》卷八中，文震亨主張：「懸畫宜高，齋中僅可置一軸於上，若懸兩壁及左右對列，最俗。長畫可掛高壁，不可用挨畫竹曲掛。堂中宜掛大幅橫披，齋中宜小景花鳥；若單條、扇面、斗方、掛屏之類，

俱不雅觀。畫不對景，其言亦謬。」⁵在另一節談及房間佈置時，文震亨認為：「几榻俱不宜多置 ... 不必掛畫。⁶臥室 ... 第不可彩畫及油漆耳。⁷」

明朝具影響力的文人為佈置家具及畫作於居所訂下了明確指引。或許這種態度能延伸到今日的室內設計之中：居室佈置並非純粹以家具填充日常基本需要，而是以此彰顯自身願景及美學態度。參觀者能通過此展覽來審視及思考當時名士制訂的嚴格準則。

西學東漸：西方藝術的啟迪

《墨躍珍木》在展出的畫作中包括了九張山水畫、六張人物畫及九張花鳥畫。當中林風眠（1900–1991年）紙本設色的山水畫與傳統水墨不同於其明亮用色及佈局更貼近油畫。另外，吳冠中（1919–2010年）作品展現了中西藝術傳統及技巧集大成者。現而，吳冠中保留了中國水墨的獨特技法及思維，以生動及充滿活力的筆觸和留白讓觀眾以想象補足整個畫面。

本展覽包含部份二十世紀著名的畫家如吳冠中及李可染（1907–1989年），均師承林風眠。他們重視日常及世間週遭事物的寫實。比如吳冠中作於1982年的《漁港》（pl. 22），就是描繪日常生活主題的明顯例子。儘管其志趣相近及共同接受過西方藝術訓練，他們的畫風仍與林風眠大相徑庭並各領風騷。例如吳冠中大部份山水畫以戲劇化佈局展現他對形式主義、明亮色彩及生動筆觸的興趣；而林風眠則著重於氛圍上的營造。事實上，吳冠中及李可染都具備正式及嚴格的油畫訓練背景，但兩者最後都回歸到水墨筆法。吳冠中展現如前文論及的革命性水墨演譯，李可染以傳統主題及大眾生活作畫，特別是其著名以彩色寫意及潑墨技法描繪的牧童與水牛（pl. 18及19）。⁸

貼地之作

李可染為是次展覽中囊括畫家齊白石（1863–1957年）的門生之一，1940年代在國立北平藝術專科學校於齊白石指導下學習。齊白石曾誇許李可染為乾隆嘉慶時期後最重要的畫家。李可染筆下的牧童展現的簡單佈局很可能為齊白石所影響。齊白石繪畫著名於他對微小事物的關注，而非崇山峻嶺，他的兩幅作品都展現了上述風格及他對自然的敬愛。如《小雞》（pl. 16）為1940年於北平（今北京）為其任職藝術商品交易的朋友穆礪忱⁹所繪。畫中小雞輕輕依偎著草蟲，

嚴如生物躍然紙上。

王雪濤（1903–1982年）亦是齊白石另一門生。其作品《花石蟲草》（pl. 24）繼承了齊白石的典型題材，著重凡塵間微小事物。但相對比齊白石作品，王雪濤更追求細節及用色更淡然。

傳統文人山水

每當論及齊白石時，大多人亦會聯想到張大千（1899–1983年）。曾有名言道：「南張北齊」，即是指張大千及齊白石為南北方各自最有名氣的畫家。兩者都是二十世紀中國最具影響力的畫家。本展覽選取的兩幅張大千畫作為不同風格的立軸。1935年作的《山水》（pl. 13）以青綠山水描繪中國西部山峰；而1940年作的《山水》（pl. 14）以淡彩描繪四川峨嵋山上的洗象池。兩幅畫作均為張大千早年作品，以不同手法描繪但同樣壯麗的山峰地景，當中一幅以側刷筆法及斧劈皴法描繪北方怪石嶙峋的山峰；而另一幅以濕潤、輕柔及圓潤筆觸描繪南方雲霧繚繞的山嶺。1935年的青綠山水¹⁰與唐代風格並不同，非以單色調展開。兩幅畫作都模仿古代名家如董源（?-962年）、董其昌（1555–1636年）及其他受董其昌南北京理論影響的明末清初文人畫家。傳統文人畫山水風格深受前代文人精英創立的型制影響。

文人大畫師筆下的山水畫，包括王原祁（1642–1715年）及文人畫風追隨者常生（清中至清末，年代不詳）都有於是次展覽展出。他們的山水不只以嚴謹的仿古風格展現對宋元大師遺風的推崇備至及結合；同時展示了其傳統風格對現代畫家如張大千的影響及傳承。王原祁的《秋色山水》（pl. 1）及常生的《山水》（pl. 2）均以冊頁形式描繪南方山水。這些冊畫常置於文房中而非大廳。

海上畫派的花鳥及人物畫

除文人山水畫外，是次展覽囊括了不少扇面花鳥畫和冊頁。其中一幅最早期的作品是由惲壽平（1633–1690年）於清初畫成的《花卉》（pl. 3），以無骨畫風及宋代優雅筆觸作成。惲壽平、王原祁及另外三位文人畫大師及吳歷合稱「清初六大家」。除此以外，展覽亦展出九幅清末畫作及五幅花鳥畫，分別為居廉（1823–1904年）、虛谷（1824–1896年）、任頤（又名任伯年，1840–1896年）及吳昌碩（1844–1927年）作品，以及四幅由錢慧安（1833–1911年）作的人物畫。有趣的是，基於他們的藝術品位及與上海商賈息息相關的生活風格，除居廉外，上述絕大部份畫家都活躍於上海及歸類為海上畫派。整體而言，海上畫派不同於傳統文人畫風的花鳥及人物畫：傳統風格喜好淡雅色調及簡潔的描摹；而海上畫派經常使用奪目色彩及輕快地主題。然而，是次選取的花鳥畫色調淡雅及筆觸簡約，如任伯年1875年畫成的《雙雀圖》（pl. 9）及1876年的《花鳥圖》（pl. 10）。海上畫派的風

格迎合了當時精緻及普羅的品味，雅俗共賞。

除花鳥畫外，展覽中四幅1895年由錢慧安作的人物畫同樣達到了文人及百姓共賞的境界。相近於任伯年、吳昌碩及錢慧安成長於平常的農村家庭。錢慧安聞名於其仕女畫，畫中大部份女性人像都穿著傳統服飾，並以輕柔筆觸及陰影勾勒其面部輪廓以表現其質感。總體而言，其畫作用色柔和，配合文房空間寧靜致遠的氛圍。

結話

選萃展出的二十世紀名家水墨畫作及明清古典家具，給予新一代博物館的參觀者有機會在重塑的中國文房中進入著名畫作的世界。展覽宗旨於讓參觀者欣賞家具展品的工藝同時，了解家具如何與精選的現代畫作相輔相承；及在後現代時期的今天重現理想文房應有的風華。

在此，我對兩依藏邀請以文章共襄是次展覽深表感謝。展覽成功地展現了古典中國家具的多重魅力。

作者簡歷

吳秀華為香港浸會大學研究助理教授及獨立策展人。她曾於擔任香港大學美術博物館助理策展人，策劃不少水墨展覽。她獲牛津大學授於哲學博士，其重點研究興趣為古中國藝術（畫作、書法及拓片）。

^[1] 中國文人可追溯到唐朝及宋朝（618-907年及960-1279年）。

^[2] 過往人們特指「藝術」如繪畫和書法，及「器具」如瓷器、編織及金器、木製工藝品。

^[3] 遵生，意指不同達致長壽安康的生活方式。

^[4] 「長物」一詞源於三世紀門第哲學，意指對世俗財物的不屑。文震亨使用該詞正代表著晚明文人的矛盾心理，以長物為題評述環境及佈局的重要。Chinese Scholar Studio, p.5.

^[5] 文震亨，《長物志》（重慶，2008年），頁384

^[6] 同上，頁388

^[7] 同上，頁389

^[8] 李可染於1934年後實驗以水墨作人物畫。

^[9] 穆礪忱為民國時期重慶墨古齋畫商。

^[10] 「青綠山水」繪畫技法始於七世紀。如唐代李思訓（651-716?年）著名於此技法，他更以金色線條突顯山石形態。

“There are the Southern and Northern Schools in Buddhism, as classified during the Tang dynasty. There are also the Southern and Northern Schools in paintings, distinguished also from the Tang dynasty. The identification was not based on the geographic locations of the painters.” (Huachanshi suibi volume 2, Paintings Formula, by Dong Qichang)

Throughout the long history of China, there have been two distinct types of artists. The first were court painters and other professional artists; while the second were scholar-officials dilettantes who dabbled in fine art in order to reflect their highly cultivated sense of aesthetics, but also as a way of expressing one’s beliefs and values, especially when faced with uncertainties such as political instability; career struggles; or separation with family or friends. The scholar-officials painted differently from a court painter or professional painter, they emerged as a class of amateur painters during the Tang dynasty (618–907) using calligraphic brush strokes to create their subject matters, with clear references to the ancient masters.

This distinction was formalised by Ming dynasty scholar, painter, calligrapher, art critic and theorist Dong Qichang (1555–1636). He classified Chinese paintings into the Southern and Northern Schools, a system inspired by the two branches of Zen Buddhism. Based on the styles and techniques executed, the Northern School was represented by professional painters such as Li Sixun (653–718) and his son Li Zhaodao (active c. 670–730) who painted landscape with colours; while the Southern School rooted from Wang Wei (699–761) and was led by scholar-amateurs including Dong Yuan (934–962) and Mi Fu (1051–1107) in the later periods.

While the Northern School painted based on styles and techniques developed by the early members of the Southern Song Academy who excelled in precise and realistic depictions; Southern School painters focussed explicitly on the “gentleman spirit” that was reflected through the paintings. Also regarded as the “Orthodox School”, or *wenren hua* (meaning literati painting), the Southern School painters travelled exclusively in the most elite of circles of the period, and considered superior to the Northern School. The landscape genre was often used as a vehicle of expression by the Southern School painters, with an emphasis placed on the self-expressive brushwork over form-likeness.

「禪家有南北二宗，唐時始分畫之。南北二宗，亦唐時分也，但其人非南北耳。」（董其昌《畫禪室隨筆·卷二·畫訣》）

在中國歷史長河之中可大分兩類畫家—院畫畫家及其他職業畫家；以及文人畫家。文人畫家以畫表達其美學造詣，或表達其信念及價值觀，特別面對時局不穩、仕途不如意或與家人朋友離別之時。文人與院畫畫家或職業畫家不同之處在於文人善於以其書法筆觸模仿古代名家創作。

兩者分野被明朝文人、書畫家、評論家及理論家董其昌（1555–1636年）系統化分析。他將中國繪畫分為衍生自佛教兩項分支概念的南宗及北宗。基於兩者的風格及技巧，北宗以職業畫家如李思訓（653–718年）及其子李昭道（活躍於670–730年）為代表，兩者精於青綠山水。而南宗發源自王維（699–761年），然後由其他文人如董源（934–962年）及其後的米芾（1051–1107年）帶領發展。

北宗畫風格及技巧發展自早期南宋院體畫的寫實描繪；南宗畫則著重以繪畫表達其士人精神，亦被稱為「文人畫」。南宗畫家流行於該時期菁英圈子，視為超然於北宗之上。山水地景主題經常成為南宗畫家表現的題材，其重點在於表達自身而非形似。

The Orthodox School of Paintings 文人畫

“A painter should learn from the ancient masters to improve oneself. Moreover, one should treat the nature as his teacher and to observe the weather changes.” (Huachanshi suibi volume 2, Paintings Formula by Dong Qichang)

「畫家以古人為師，已自上乘。進此，當以天地為師。每朝起，看雲氣變幻，絕近畫中山。」（董其昌《畫禪室隨筆·卷二·畫訣》）

The Orthodox School of painting included scholars such as Dong Qichang (1555–1636) and Zhao Mengfu (1254–1322) from the Song (960–1279) and Yuan (1271–1368) dynasties. Adherents of this school stressed heavily on the imitation of ancient masters. Dong proposed that in order to learn to paint, one should treat ancient masters as teachers and copy their works until one knows the brushwork and compositions by heart. After learning from ancient masters, one should then turn to nature for inspiration.

文人畫畫家包括宋朝（960–1279年）和元朝（1271–1368年）時期文人如董其昌（1555–1636年）及趙孟頫（1254–1322年）。文人畫的追隨者著重仿照古代經典名家。董其昌提出學習繪畫者應師承先師，透過不斷臨摹其作品達致從心而發地熟悉其筆法及佈局，及後可師法自然，從自然獲取靈感。

Pl. 1
Landscape in Autumn
 Wang Yuanqi (1642–1715)
 Date unknown
 Ink on paper, mounted

秋色山水
 王原祁（1642–1715年）
 年份不詳
 水墨紙本鏡心

“To imitate the Yuan brushwork, one must first learn the techniques of the Song. If one is not able to absorb Song techniques, he will not be able to demonstrate any of the Yuan brushwork.” (Inscription by Wang Yuanqi on his painting Landscape)

「要仿元筆，須透宋法；宋人之法一分不透，則元筆之趣一分不出。」（王原祁題《山水圖》）



Born into a family of scholar-gentry, Wang Yuanqi (1642–1715), a Jiangsu native, was appointed civil servant at the early age of twenty-nine after he passed the highest level of the imperial examination. He was allowed to enter the studio of emperor Kangxi, who often appreciated paintings with him. Wang was also appointed to edit the *Imperial Encyclopedia of Calligraphy and Painting* as well as to supervise the production of a series of scrolls depicting the emperor’s birthday celebrations. His achievements in the imperial court allowed him to exert great influences within painters’ circles. He is named one of the “Four Wangs” of the Qing dynasty.

Wang learned painting from his grandfather, Wang Shimin (1592–1680), who was a student of Dong Qichang. As a result, Wang’s painting style was greatly based on the orthodox style of Dong such as *Landscape in Autumn* (pl. 1).

生於書香門第，江蘇畫家王原祁（1642–1715年）於二十九歲之齡通過殿試（科舉最高等級考核）成為士人。他被允許進入康熙（在位 1611–1722年）的畫室，與康熙一同欣賞書畫，同時被指派編輯《佩文齋書畫譜》及監督《萬壽盛典圖》的製作。其宮庭貢獻令他在畫家圈內具有龐大影響力，更被譽為清朝「四王」之一。

師從其祖父王時敏（1592–1680年），而王時敏正是董其昌之徒。因此王原祁畫風很大程度上受影響於文人畫風，如秋色山水（pl. 1）。

Pl. 2
Landscape
 Chang Sheng (n.d.)
 Date unknown
 Ink on paper, mounted

山水
 常生（年份不詳）
 年份不詳
 水墨紙本鏡心



Pl. 3

Autumn Flowers

Yun Shouping (1633–90)

Date unknown

Ink and colour on paper, mounted

Together with Wang Yuanqi, Jiangsu native Yun Shouping (1633–90), is regarded as one of the “Six Masters” of the Qing dynasty (1644–1911) with Wang Yuanqi. Even though he mastered both genres of landscape and flower-and-bird painting, he was more widely recognised for his flower paintings. One of Yun’s biggest accomplishments was his successful reinvention of the “boneless” (or *mogu*) style of Song painter Xu Chongsi (active 11th century). The inscription on *Autumn Flowers* (pl. 3) reads “Autumn colours, imitating a Song painting.”

花卉

惲壽平（1633–1690年）

年份不詳

設色紙本鏡心

同籍江蘇，惲壽平（1633–1690年）與王原祁被譽為「清初六大家」。儘管惲壽平山水及花鳥俱佳，他以其花卉畫作流名於世。他其中一大成就為重建宋代畫家徐崇嗣（活躍於十一世紀）的無骨畫風。花卉（pl. 3）落款「秋園艷色臨宋人本」。



A Shift Away from Tradition 突破傳統

Shanghai School of Painting

海上畫派

“Of the painters and calligraphers from different provinces, those who make a name out of themselves in Shanghai number over a hundred.” (Songnan Mengying Lu, by Huang Shiquan)

「各省書畫家以技鳴滬上者，不下百餘人」（黃式權著《淞南夢影錄》）

19th century Shanghai witnessed a boom in its economy after the Opium Wars (1839–60) and the Taiping Rebellion (1850–64). Being one of the treaty ports, the political stability and economic prosperity of Shanghai attracted not only foreign and local merchants, but also scholars and artists from nearby Jiangsu and Zhejiang who became refugees during the Taiping Rebellion. These newly migrated residents of Shanghai became the new patrons of art. Under the influence of Western commodities and lifestyle, the orthodox style of painting was gradually replaced by portraits and colourful flower-and-bird paintings – subject matters that had previously been deemed vulgar by the literati appealed to these new connoisseurs. It was also a period when scholars began to forgo certain philosophies that ancient masters held dearly and became professional painters.

The Shanghai School of paintings is characterised by innovation. In addition, the paintings from this school suited both refined and popular tastes and were appreciated by scholars and merchants alike.

十九世紀上海於鴉片戰爭（1839–1860年）及太平天國之亂（1850–1864年）後經歷了急速的經濟增長。作為通商港之一，政治穩定及經濟景氣令上海吸引到不止海外及本地商賈，同時原籍江蘇及浙江的文人及藝術家亦因太平天國之亂成為難民而逃到上海。因應西方商品及生活風格影響，文人畫漸漸被過往被評為庸俗的人像及花鳥主題取代一成為新派鑑賞家所重視的主題。同時文人開始另覓出路，成為專業畫家。

海上畫派以新派突破見稱。再者，此畫派的作品同時迎合了學者及商人的品味。

Pl. 4

Watermelon

Xugu (1824–96)

Date unknown

Ink and colour on paper, mounted

A native of Anhui, Xugu (1824–96) was perhaps one of the most innovative painters in the 19th century. Originally named Zhu Huai ren, Xugu served the army against the Taiping rebels before becoming a Buddhist monk when he was about thirty years old. He is known as one of the “Four Masters of the Shanghai School” alongside Pu Hua (c. 1834–1911), Ren Bonian (1840–95) and Wu Changshuo (1844–1927). The painting of watermelon and flowers on *Watermelon* (pl. 4) bears witness to an experimental phase of Xugu’s artistic style which shifted from literati themes towards a wider scope of subjects; as well as the use of brighter colours to create an attractive visual composition.

消暑

虛谷（1824–1896 年）

年份不詳

設色紙本鏡心

原籍安徽，虛谷（1824–1896 年）可謂十九世紀最具創意的中國畫家之一。原名朱懷仁，虛谷約三十歲成僧前曾加入軍隊對抗太平天國。他與蒲華（約 1834–1911 年）、任伯年（1840–1895 年）及吳昌碩（1844–1927 年）齊名為「海上四家」。消暑（pl. 4）見證了虛谷藝術的實驗時期，由文人畫主題轉至更多不同對象；和以鮮明用色創造吸引的視覺佈局。



Pl. 5

Figure

Qian Hui'an (1833–1911)

1895

Ink and colour on silk, fan leaf, mounted

人物

錢慧安（1833–1911 年）

1895 年

設色絹本扇面



Pl. 6

Figures

Qian Hui'an (1833–1911)

1895

Ink and colour on silk, fan leaf, mounted

人物

錢慧安（1833–1911 年）

1895 年

設色絹本扇面



Pl. 7

Figures

Qian Hui'an (1833–1911)

1895

Ink and colour on silk, fan leaf, mounted

人物

錢慧安 (1833–1911 年)

1895 年

設色絹本扇面



Pl. 8

Figures

Qian Hui'an (1833–1911)

1895

Ink and colour on silk, fan leaf, mounted

人物

錢慧安 (1833–1911 年)

1895 年

設色絹本扇面



Pl. 5-8 are a group of fan paintings of figures by Qian Hui'an completed in the same year. Qian, a Baoshan native, arrived in Shanghai in the 1850s to sell his paintings. He was born into a peasant family and learned painting from a folk artist and imitated the paintings of Ming masters including Tang Yin (1470–1524) and Qiu Ying (c. 1494–1552). Qian's numerous surviving examples are evidence that figure paintings enjoyed great popularity in Shanghai during the mid- to late-19th century. The inscriptions on his works often reference ancient scholars so as to attract aspiring literati patrons. Pl. 5-6 are references to Qiu Ying and Chen Chun (1483–1544) respectively.

Pl. 5-8 為錢慧安同時期創作的扇面畫作。祖籍寶山，錢慧安於 1850 年代到上海賣畫營生。錢慧安生於農民家庭，拜師平民畫家，臨摹明朝名家如唐寅（1470–1524 年）及仇英（約 1494–1552 年）的畫作。錢慧安大量存世作品印證了人像畫於十九世紀中葉到晚期深受上海市場歡迎。其作品題字經常取材自古代文人以吸引希望模仿古代文人的顧客。Pl. 5-6 分別取材自仇英及陳淳（1483–1544 年）。

Pl. 9

Birds

Ren Yi (1840–95)

1875

Ink and colour on paper, fan leaf, mounted

雙雀圖

任頤 (1840–1895 年)

1875 年

設色紙本扇面



Pl. 10

Flower and bird

Ren Yi (1840–95)

1876

Ink and colour on paper, fan leaf, mounted

花鳥圖

任頤 (1840–1895 年)

1876 年

設色紙本扇面



Better known as Ren Bonian, Ren Yi (1840–95) is one of the “Four Rens of Shanghai”, who dominated the art scene in Shanghai during the second half of the 19th century. A Zhejiang native, Ren learned painting from his father and later became the disciple of the Ren brothers Ren Xiong (1823–57) and Ren Xun (1835–93). His style synthesised the ink techniques of literati painting; the popular theme of flower-and-bird in Shanghai; as well as Western realism. Both flower-and-bird paintings (pl. 9-10) are painted without outlines, suggesting Ren's familiarity with Western watercolour painting and the boneless wash of traditional literati paintings.

任頤 (1840–1895 年) 又名任伯年，亦為「海上四家」之一，稱霸於十九世紀下半葉上海畫壇。祖籍浙江，先師從其父及後來任熊 (1823–1857 年) 及任薰 (1835–1893 年) 兄弟之畫法。其技法結合文人畫水墨技巧、於上海受歡迎的花鳥主題及西方現實主義。任頤的花鳥畫 (pl. 9-10) 均不以草稿直畫，顯示精於西方水彩及古代文人畫的無骨風格。

Pl. 11

Autumn Flowers

Wu Changshuo (1844–1927)

Date unknown

Ink and colour on paper, fan leaf, mounted

Wu Changshuo (1844–1927), a Zhejiang native, was a notable figure in the Shanghai art circle and was very popular among the Japanese. He passed the civil service examinations but was never appointed to any permanent official position. Wu was not only a painter, but also a seal carver and calligrapher. He was elected chairman of the Xiling Seal Carving Society and head of the Shanghai Calligraphy and Painting Association.

花卉

吳昌碩 (1844–1927 年)

年份不詳

設色紙本扇面

同樣祖籍浙江，吳昌碩（1844–1927 年）知名與於上海畫壇更著名於日本。雖曾高中科舉，然而從未指派任何朝廷功名。吳昌碩不止為畫家，同時為印章雕刻家及書法家。他曾被推舉為西泠印社社長及海上題襟館金石書畫會會長。



A Synthesis of East and West 西學東漸

The New “Guohua” 新國畫

The 19th century witnessed the decline of the Qing dynasty and the introduction of modernisation from Japan. The term “guohua”, meaning national painting, was first used during the 1920s to distinguish *guohua* and Western paintings (*yanghua*). The traditional genre of literati painting fell out of fashion in the modern world as it was deemed too homogeneous and failed to reflect the reality. In addition, the importation of printed books, photographs and illustrations from Japan and the West resulted in a renewed interest in traditional Chinese painting. A fraction of modern painters from this period went abroad to study and returned to China, attempting to seek new techniques and models from Western paintings to revitalise Chinese literati paintings; while some did not turn to Western theories but to seek breakthrough within the heritage of ink paintings.

十九世紀見證著清朝的衰敗及日本現代化傳入中國。「國畫」一詞首見於 1920 年代以用區分國畫及西洋畫。傳統的文人畫因未能與現代世界接軌反映現實而面臨淘汰。同時，由日本及西方傳入的印刷書籍、相片及版畫導致人們對中國傳統畫作重拾興趣。部份現代畫家亦於這時代出洋學習及回流，追求將西洋畫技巧及模式注入國畫之中。當中亦有部份畫家不追求西方理論，追求重溯水墨畫傳統。

Pl. 12

Rock and Insects

Ju Lian (1828–1904)

1896

Ink and colour on silk, circular fan leaf, mounted

花石蟲草

居廉 (1828–1904 年)

1896 年

設色絹本團扇



“He would pin the insect with a needle and store it in a glass box to sketch. After he is done with the sketching, he would store it away as a specimen and observe it from time to time.” (On Ju Lian’s Painting, by Gao Jianfu)

Highly regarded for his flower-and-bird paintings, Panyu native professional painter Ju Lian (1828–1904) learned painting from Song Guangbao (active 19th century) who inherited the boneless style of Yun Shouping. Together with his brother (or sometimes referred to as cousin) Ju Chao (1811–65), they developed a new collision technique by adding water and powder to the washes before drying to depict flowers and insects – the primary subject matters of the Lingnan School. He stressed heavily on realism and spent a considerable amount of time observing the subject matter before he started painting. Ju was regarded as the progenitor of the Lingnan School of painting as he was the teacher of Gao Jianfu (1879–1952), Gao Qifeng (1889–1935) and Chen Shuren (1884–1948), founders of the Lingnan School.

The Lingnan School of painting refers to a new style of painting created by artists and painters from Guangzhou and the adjacent regions. Advocated by the Gao brothers and Chen Shuren, collectively known as the “Three Masters of the Lingnan School” during the early Republican period, the painters of the Lingnan School sought to combine the best of traditional Chinese painting and modern Western techniques to establish a new type of national painting style under the rising nationalism during the early Republican period.

「每將昆蟲以針插腹部，或蓄諸玻璃箱，對之描寫。畫畢則以類似剝制的方法，以針釘於另一玻璃箱內，一如今天的昆蟲標本，仍時時觀摩。」（高劍父著《居古泉先生的畫法》）

知名於花鳥描繪，番禺畫家居廉（1828–1904 年）師從宋光寶（活躍於十九世紀），繼承惲壽平的無骨畫。堂兄居巢（1811–1865 年）與居廉創立了撞水撞粉法。此技法一般用於繪畫花鳥草蟲，畫畢後在未乾的顏料上添加粉末及水，為嶺南畫派主要技法之一。居廉著重寫實，下筆前利用不少時間於觀察對象。他被譽為嶺南畫派先鋒之一，並為嶺南畫派創立人高氏兄弟高劍父（1879–1952 年）和高奇峰（1889–1935 年）及陳樹人（1884–1948 年）的老師。

嶺南畫派代表了由廣州及鄰近地區畫家創立的新派繪畫。由高氏兄弟及陳樹人提倡，民初時三者合稱「嶺南三傑」。民初國族主義興起引導了嶺南派畫家尋求將中國畫傳統精髓及西方現代技法結合成新派國畫。

Pl. 13

Landscape

Zhang Daqian (1899–1983)

1935

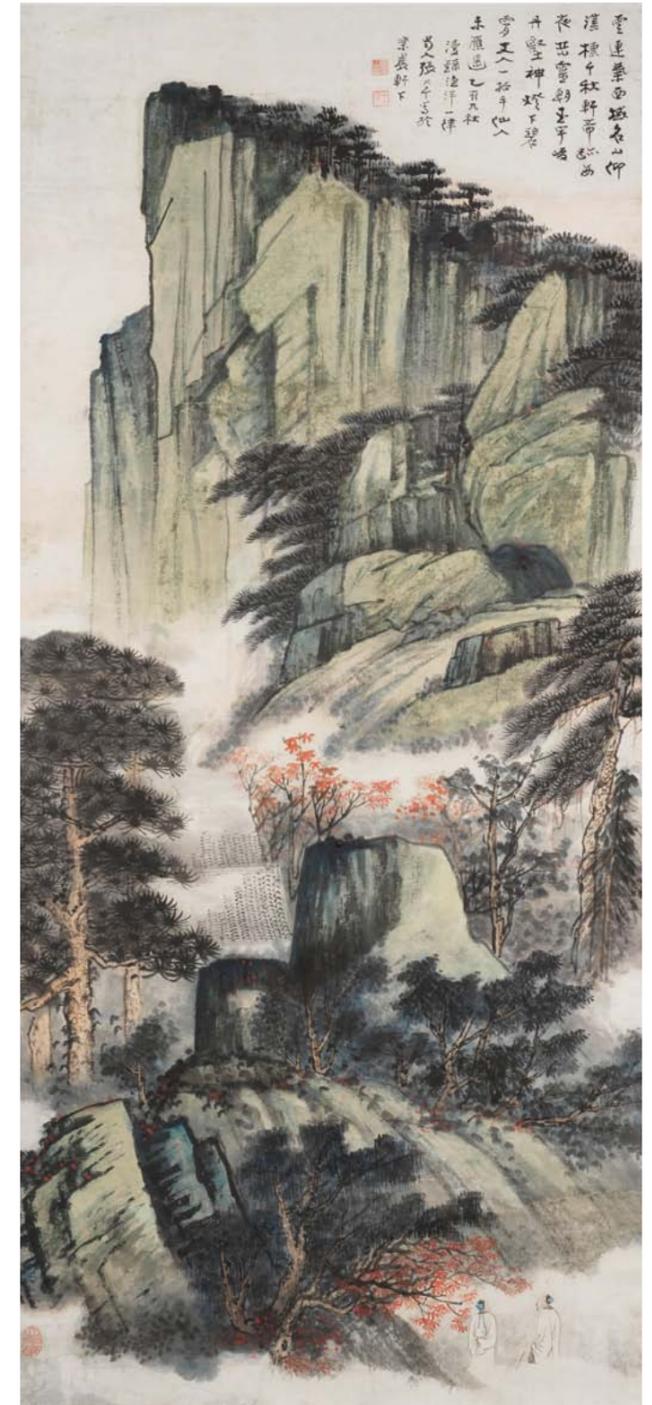
Ink and colour on paper, hanging scroll

山水

張大千 (1899–1983 年)

1935 年

設色紙本立軸



Pl. 14

Landscape

Zhang Daqian (1899–1983)

1940

Ink on paper, hanging scroll



山水

張大千 (1899–1983 年)

1940 年

水墨紙本立軸

Modern Chinese painter and collector of ancient Chinese paintings, Sichuan native Zhang Daqian (1899–1983) learned painting from his mother Zeng Youzhen (n.d.), who was a skilled painter of flowers and animals, as well as his siblings. He was originally named Zhang Zhengquan (later renamed as Zhang Yuan) but is generally referred to by his dharma name Daqian. He studied textile dyeing in Kyoto, Japan after graduating from high school. Zhang studied the paintings of ancient masters as both a collector and painter and was especially influenced by literati painters Shitao (1642–1707) and Bada Shanren (1626–1705). The study of ancient masters' works also made Zhang one of the best forgers in the 20th century. His forgeries were collected by international museums including Musée Cernuschi, the British Museum and the Museum of Fine Arts, Boston.

The two landscape paintings (pl. 13-14) were completed before Zhang went to Dunhuang to study Buddhist paintings in 1941. Painted five years apart, both paintings demonstrate his mastery of literati painting with compositions and brush works inspired by ancient masters.

現代中國畫家及古畫收藏家張大千 (1899–1983 年) 原籍四川，師從精於描繪花卉動物的母親曾友貞及其兄。原名張正則，其法名大千更為人所知。張大千於高中畢業後到日本京都學習染織。他以收藏家及畫家身份學習及研究古代大師畫作，特別受文人畫家石濤 (1642–1707 年) 及八大山人 (1626–1705 年) 影響。研習古代名家畫作令張大千成為二十世紀最有名的仿畫者之一。其仿品作遍佈國際博物館如賽奴奇亞洲博物館、大英博物館及波士頓美術館。

兩幅山水作品 (pl. 13-14) 均於張大千 1941 年到敦煌學習禪宗畫前完成。兩幅作品展示了其受啟發於古代名家佈局及筆觸而發跡的文人畫。

“Introduce Western art, organise Chinese art, harmonise Chinese and Western art, and create the art of our time.” (Founding motto of the China Academy of Art, formerly the National West Lake Art Academy)

「介紹西方藝術、整理中國藝術、調合中西藝術、創造時代藝術。」 (中國美術學院創校口號)

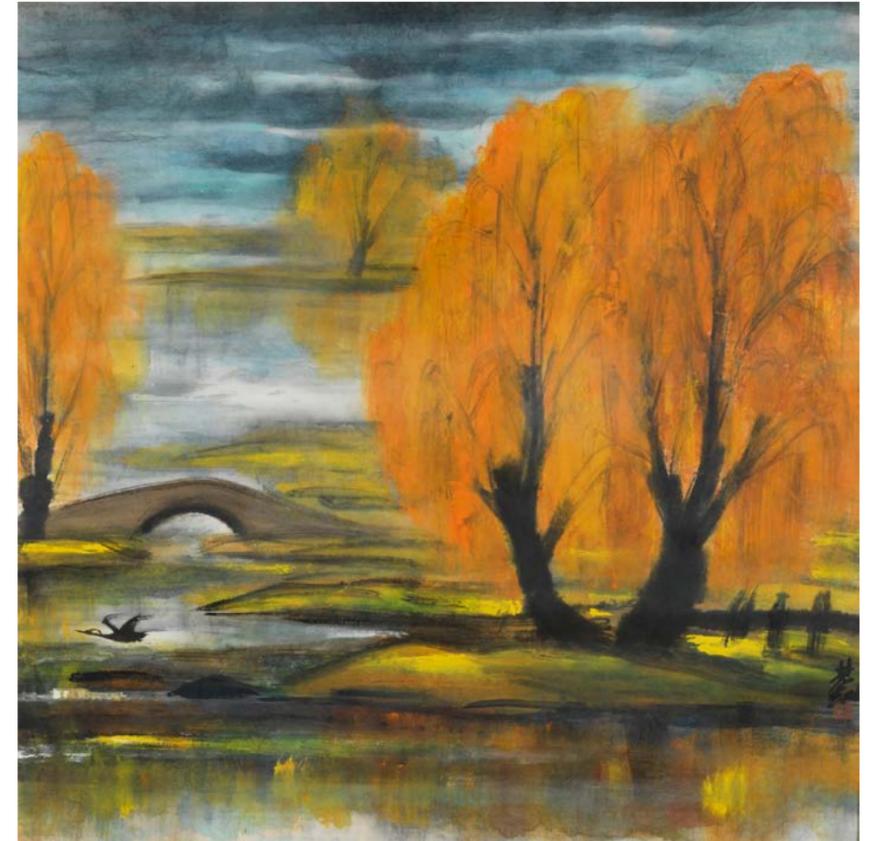
Pl. 15

Flying Duck in Landscape

Lin Fengmian (1900–91)

Date unknown

Ink and colour on paper, framed



秋色孤鷺

林風眠 (1900–1991 年)

年份不詳

設色紙本鏡框

Guangdong native Lin Fengmian (1900–91) learned to paint from his father as a child. After graduating from high school, Lin went abroad to study oil painting with help from government subsidies. Together with his friends Lin Wenzheng (1903–89), Wang Daizhi (n.d.) and Liu Jipiao (1900–92) who also lived in France, Lin advocated a modern art education and strongly believed in the synthesis of Chinese painting and Western modernism. In 1926, he was appointed the director of the Beijing National Art School founded by Cai Yuanpei (1868–1940); and in the year 1928, the China Academy of Art in Hangzhou was founded under Lin and Cai.

Flying Duck in Landscape (pl. 15) is one example from a series of paintings by Lin depicting the autumn landscape fusing colours and ink. Influenced by Western Impressionism, Lin is skillful in applying light and shadow; and the use of rich colours in his painting.

廣東人林風眠 (1900–1991 年) 自幼從父學畫。高中畢業後在國家資助下出國學習油畫。與共同留學法國的友人林文鏗 (1903–1989 年)、汪達之及劉既漂 (1900–1992 年) 一同主張建立現代藝術教育及極力提倡將中國畫與西方現代主義結合。他於 1926 年被任命為由蔡元培 (1868–1940 年) 創立的國立北京美術學校總監；兩人其後於 1928 年共同於杭州創立中國美術學院。

秋色孤鷺 (pl. 15) 為林風眠以水彩及墨水描繪秋天地景系列作品之一。受影響自西方印象派，林風眠精於以光影及豐富用色創作。

Pl. 16

Chicks and a Grasshopper

Qi Baishi (1863–1957)

1940

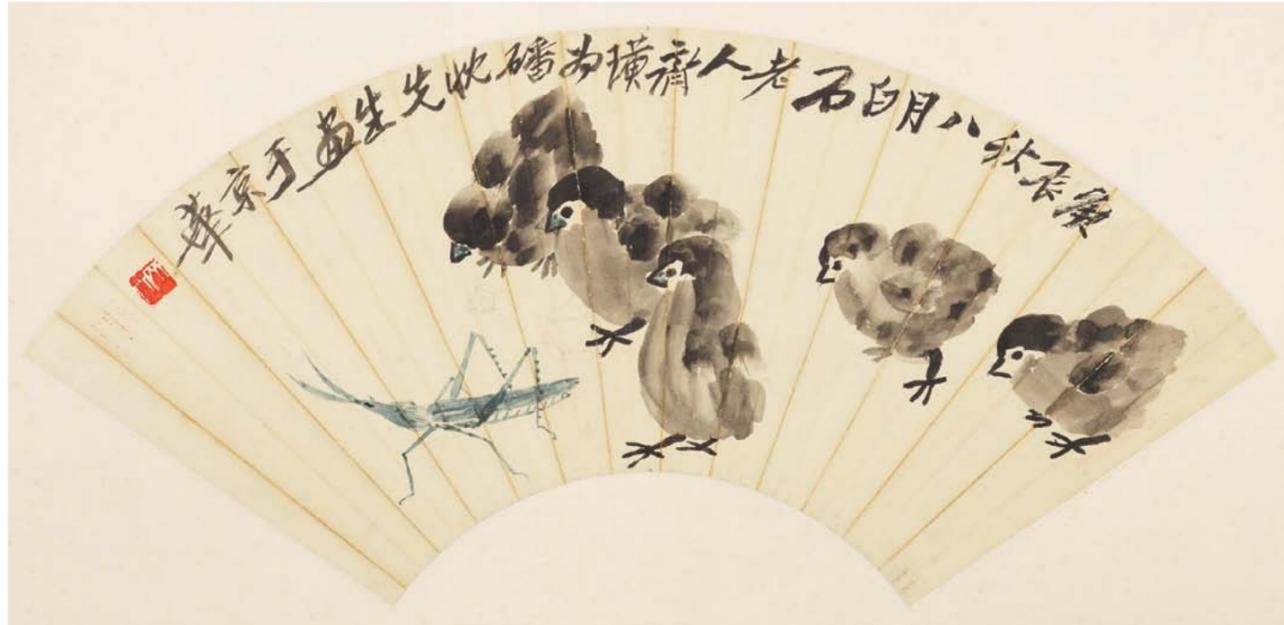
Ink and colour on paper, fan leaf, mounted

小雞

齊白石 (1863–1957 年)

1940 年

設色紙本扇面



Born in Hunan and originally named Qi Huang, Qi Baishi (1863–1957) began his career as a craftsman and later studied painting with local teachers including Xiao Xianggai (n. d.). In 1917, Qi moved to Beijing after being introduced to the literary circle by Chen Shizeng (1876–1923) who also lived in Hunan. In 1926, Lin Fengmian invited Qi to teach at the Beijing Academy of Art despite his lack of formal education.

Unlike his contemporaries, his paintings did not display much Western influences. *Chicks and a Grasshopper* (pl. 16) represents one of Qi's repeated themes – chicks. He once said:

“I have painted chicks for twenty years. It took ten years to manage the likeness in form; and another ten to capture the spiritual essence.”

The statement demonstrates a continuation of the literati tradition in ink painting – the emphasis on spiritual resemblance rather than physical likeness.

齊白石 (1863–1957 年) 生於湖南，原名齊璜。其事業生涯始於工匠及後師從湖南畫師蕭薰陔。齊白石於 1917 年得到湖南同鄉陳師曾 (1876–1923 年) 推薦到北京定居。儘管未受過系統教育，林風眠仍於 1926 年邀請齊白石到國立北京美術學校授教。

不同於同時代畫家，齊白石畫作不見西方影響。小雞 (pl. 16) 正代表著齊白石創作的重覆主題。他曾說道：

「余畫小雞二十年，十年能得形似，十年能得神似。」

此說話展示了文人水墨畫不間斷的傳統—重神似而非形似。

Pl. 17

Eagle

Shi Qi (b. 1939)

Date unknown

Ink and colour on paper, hanging scroll

鷹

石齊 (生於 1939 年)

年份不詳

設色紙本立軸



Pl. 18

Herdboy and Buffalo

Li Keran (1907–89)

Date unknown

Ink and colour on paper, mounted

牧牛圖

李可染 (1907–1989 年)

年份不詳

設色紙本鏡心



“Buffalo, buffalo, you are the loveliest. You represent the Chinese, the manner of the Chinese: perseverance; masculinity; selflessness; expendable; laid-back; kind; and patient with all kinds of hard work... You sacrifice for man, alive and dead, with no complaints. You bear the spirit of a martyr and the attitude of a revolutionary. Buffalo, buffalo, you are the loveliest.” (In *Praise of Water Buffalo*, by Guo Moruo)

「水牛，水牛，你最最可愛。你是中國作風，中國氣派。堅毅、雄渾、無私、拓大、悠閒、和藹，任是怎樣的辛勞，你都能夠忍耐，……活也犧牲，死也犧牲，絲毫不悲哀，也不怨艾。你這殉道者的風懷，你這革命家的態度，水牛，水牛，你最最可愛。」（郭沫若著《水牛贊》）

Pl. 19

Herdboys and Buffaloes in a Shallow Pond

Li Keran (1907–89)

Date unknown

Ink and colour on paper, hanging scroll

儒子牛

李可染 (1907–1989 年)

年份不詳

設色紙本立軸



Born in Jiangsu, Li Keran (1907–89) demonstrated talent in music and painting at a young age. He was admitted to the China Academy of Art to study oil painting when he was twenty-two years old, despite his lack of formal education. Later, he was mentored by Qi Baishong and Huang Binhong (1864–1955) in Beijing.

Herdboy and Buffalo and *Herdboys and Buffaloes in a Shallow Pond* (pl. 18-19) demonstrate a theme that Li repeatedly depicted – buffaloes. He stayed with a farmer’s family during the 1940s and was able to study buffaloes closely. He reflected on the important contributions of the buffaloes and produced a lot of work on buffaloes and herdboys. The theme became very popular during the war years of the Second Sino-Japanese War (1937–45) as the buffalo symbolised China’s resilience and spirit of resistance against the Japanese.

江蘇畫家李可染 (1907–1989 年) 自幼已展現音樂及繪畫造詣。即使缺乏正統教育，他二十二歲時仍被國立藝術院被取錄學習油畫。後來更師從齊白石及黃賓虹 (1864–1955 年)。

牧牛圖及儒子牛 (pl. 18-19) 代表著李可染重覆描繪的水牛主題。他於 1940 年代與一農民家庭共居而能夠近距離觀察水牛。他著重表達對水牛貢獻的反思並創作出大量有關水牛及牧童的作品。該主題於抗戰 (1937–1945 年) 時期大行其道，因水牛象徵了中國抗日的毅力與精神。

Pl. 20

Woods and Houses

Wu Guanzhong (1919–2010)

Date unknown

Ink and colour on paper, mounted

樹林屋

吳冠中 (1919–2010 年)

年份不詳

設色紙本鏡心



Pl. 21

Waterfall of Mount Huangshan

Wu Guanzhong (1919–2010)

1980s

Ink and colour on paper, hanging scroll

黃山人字瀑

吳冠中 (1919–2010 年)

1980 年代

設色紙本立軸



Pl. 22

Fishing Village

Wu Guanzhong (1919–2010)

1982

Ink and colour on paper, hanging scroll

漁港

吳冠中 (1919–2010 年)

1982 年

設色紙本立軸



"I felt that I was pursuing something: the people's feelings, the earth's rhythms, a traditional style and the formal principles of modern Western art." (Wu Guanzhong, 1982)

「我感覺到我一直在追求某樣事情：人的感覺，天地律動，傳統風格及現代西方藝術的公式。」（吳冠中，1982 年）

Pl. 23

Qingyi River

Wu Guanzhong (1919–2010)

1980s

Ink and colour on paper, hanging scroll

清衣江

吳冠中 (1919–2010 年)

1980 年代

設色紙本立軸



Jiangsu native Wu Guanzhong (1919–2010) is one of the most important painters of the 20th century, fusing Chinese and Western artistic traditions together. He studied at the Chinese Academy of Art under Lin Fengmian and Pan Tianshou (1897–1971); and carried on to study in France from 1947–50 with a scholarship. Returning to China, he taught at the Central Academy of Art in Beijing, where his work was closely monitored by the government. His figure paintings were disliked and he was instructed to follow the Soviet style of idealising farmers and soldiers. To avoid adverse attention, Wu finally gave up figure paintings and concentrated on landscape paintings.

江蘇畫家吳冠中（1919–2010 年）為二十世紀提倡將中國及西方美術傳統融合最重要的畫家之一。他於林風眠及潘天壽（1897–1971 年）的指導下於中國美術學院學習，並於 1947 年至 1950 年以獎學金到法國深造。回國後，吳冠中教授於中央美術學院，同時其作品被政府嚴密審查。其人物畫當時不受討好並被要求模仿蘇聯風格中理想化的農民及士兵。為避免監控，他最終放棄人物畫轉而專注於山水畫。

Pl. 20-23 are a group of landscape paintings completed in the 1980s by Wu. The 1980s was a period when Wu developed his style of abstract art, giving up the naturalism in his early works. The new style of Wu combined Chinese white space and calligraphic brush stroke; with Western points and abstract lines to create landscape scenes.

Pl. 20-23 為吳冠中於 1980 年代繪畫的山水畫系列。吳冠中於 1980 年代建立其抽象風格，放棄早期自然主義畫風。其新式藝術結合了中國留白及書法筆觸與西方抽象點線以營造山水風景。

Insects and Rock

Wang Xuetao (1903–82)

1942

Ink and colour on paper, fan leaf, mounted

花石蟲草

王雪濤 (1903–1982 年)

1942 年

設色紙本扇面



“There are a lot to inherit from the artistic heritage, but one should also revolt and create.” (Inscription by Wang Xuetao on *An Album of Paintings by Ren Bonian*)

「藝術遺產中間可以繼承的東西是不不少的，但是繼承的背後，還應該有進一步的工作，那就是革新與創作。」（王雪濤題《任伯年畫集》）

Originally named Wang Tingjun, Hebei native Wang Xuetao (1903–82) renamed himself Xuetao after being Qi Baishi’s apprentice in 1924. Wang’s style in flower-and-bird paintings inherited the fine brush tradition of the Song and Yuan dynasties; but also advocated realism in painting – to seek spiritual resonance through objective resemblance.

原名王庭鈞，河北畫家王雪濤（1903–1982 年）於 1924 年師從齊白石後改名雪濤。王雪濤的花鳥畫風格具宋元筆法遺風，但同時主張現實主義繪畫，以物件神似追求形神共鳴。

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兩依

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