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現代中國水墨畫 Contemporary Chinese Painting




聯徵雲集

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前 言

近些年，中國書畫的拍賣日趨活躍並有偏向古代以及民國舊畫的傾向，而對當代在世藝術家的介紹、宣傳和推薦頗為不夠。我和朱雲軒各位同仁深感此點，想做一點“推陳出新”的工作，並為此而成立了一個新的機構——“朱雲軒文化經紀有限公司”。

一個偶然的機會，我收到香港羅齊古玩號吳繼遠先生寄贈的《蛻變》等五本畫集——這是他主辦五個新畫展的圖集。連續幾個夜晚在微光細細翻看和品味他收集的這些作品，始知吳先生已在這方面作了大量工作，尤其注重在發掘傳統的基礎上推陳創新畫派。這不由使我暗自欽佩。後來，我知道吳先生受過良好的英文教育，在經營古玩之餘，對中國畫情有獨鍾。於是我們一拍即合，想到要在祖港兩地辦一個《當代中國水墨畫展》，這也就是這本畫集的由來。

我們雙方選作品的思路是在籌展的過程中逐漸清晰起來的。首先是藝術性，其次為區域性和市場性。區域性比較容易把握，最難的還是藝術性和市場性的關係如何擺正。這個畫展是展銷，就不能不考慮市場銷路；但它又是一次重要的審美活動。最後我們還是把前提定在藝術性上。因為從長遠看，藝術性和市場性是統一的。梵高的作品在當時賣不到一百元美金，但在他身後終究賣到了天價。可見塵埃終究掩不住藝術的光芒。只是由於這次搜集作品的時空所限，由於我們的審美能力所限，也由於某些藝術家本人的原因，還有一些好作品未能收錄其中，這多少有所缺憾。好在天長地久，這樣的工作總要做下去。

藝術性的核心是個性。要形成個性尤其是時代個性，就要不斷地創新。近十五年來中國畫的創新打破了千人一面的狀態，是一種歷史的進步。從這個意義上說“筆墨當隨時代”（石濤語）是千真萬確的。但是石濤說的“隨時代”前提是指“筆墨”。離開中國畫的筆墨談創新，談變形，談抽象，談文人意趣，談個性，實際上不是談真正意義上的中國畫。現在既要提倡創新，更要明確創新是對傳統筆墨的繼承與發展。有些畫家不借助筆墨，不打基本功，甚至不借助中國畫的紙筆工具，靠噴槍，化學材料以及新工藝進行變法，當然無可非議，但我以為究其根本實在不算對中國畫的創新。

藝術市場本質上也由三駕馬車組成：藝術家（市場供給），收藏家（市場需求）和藝術商店（市場中介）。在前進的道路上，我們三方之間的信任、支持和理解是十分重要的。我們即將告別二十世紀，面臨新世紀，此時此刻我們應該齊心協力向前走。

這次畫展得到了諸多藝術家、評論家、收藏家和畫廊的支持，在此謹向各位表示誠摯的謝意！

祝君波

1996年6月于上海

Preface

Auctions of Chinese paintings have flourished in recent years. However, they tend to focus mainly on ancient and early 20th-century works, with little attention paid to the introduction and promotion of contemporary artists. Aware of the hidden crisis of this tendency, my colleagues and I see the need of doing something to introduce new artists. For this reason, Dunyunxuan Cultural Agency Co Ltd was established.

Months ago I had the chance of receiving five painting catalogues from Mr Ng Kaiyuen of Luen Chai Curios Store in Hong Kong. This series of catalogues, including *Metamorphosis*, were published for the five exhibitions organized by Mr Ng in the past few years. I spent a couple of evenings browsing through them, savouring the paintings collected therein. What a good job Mr Ng did, particularly in bringing forth new schools of painting which sprouted from the root of traditions. His undertaking filled me with hearty admiration. Later, I learned that he was well educated in English and apart from being an antique dealer, also a connoisseur of Chinese painting. Congeniality had brought us together and we decided to collaborate in presenting the "Contemporary Chinese Painting Exhibition" the exhibition to which this catalogue is dedicated. It would be shown respectively in Shanghai and Hong Kong.

As we proceeded to organize the exhibition, our criteria for selecting works became increasingly distinct: the artistry of a painting is the top criteria, followed by its regional appeal and market value. Regional appeal is relatively easy to grasp but to obtain an equilibrium between the other two is no easy task. Despite the serious artistic nature of the exhibition, we have to consider also the market value of the exhibits since they are to be put up for sale. Finally, we adhere to our original conception of putting artistry as the priority because we understand that market value is in direct proportion to artistry in the long run. Van Gogh's works were worth less than a hundred US dollars in his days but are now being sold at exorbitant prices, exemplifying that brilliant artistry will not be buried forever. We regret not being able to include a larger number of eminent works due to limitation of time, restriction of our aesthetic judgment and various personal reasons derived from the artists themselves. Nevertheless, we believe that there are many more opportunities for similar undertakings in the days to come.

The core of artistry is individuality. To create individuality, especially one endowed with the quintessence of its era, we need the constant emergence of innovation. Chinese painting in the past fifteen years has seen much progress. Artistic creations are taking on individuality, greatly testifying the truth of Shitao's remark: "Brushwork should evolve with time". Brushwork is the soul of Chinese painting. If we discuss reform, abstraction, literati conception and individuality but ignore traditional brushwork, in fact we have missed Chinese painting in its real sense. Innovations are of great significance but it must be specified that they stem from traditional brushwork. Some artists use no brush and ink, disregard fundamental training and even abandon traditional stationery. They work with spray guns, chemical materials and employ all sorts of crafting techniques to carry out reforms. Their works are undoubtedly innovative but we are afraid that they can hardly be called Chinese painting, and such innovations are irrelevant to Chinese painting.

The art market consists of three parties: artists (suppliers), collectors (consumers) and art dealers (middlemen). In order to run smoothly, the three must trust, support and have a good understanding of each other. At this moment when the 20th century is about to give way to a new epoch, their concerted effort is of great significance to the prosperity of the art market.

Our sincerest thanks to all the artists, art critics, collectors and art galleries who have made this exhibition a success.

Zhu Junbo

June 1996 in Shanghai

前　　言

我經常參觀各地的展覽，有感名家的精品難求，便積極培育中青一輩畫家，以填補市場上的空檔。過去，我們的五個展覽——《蛻變》、《水月風流》、《五筆三停以外》、《不枯塗》和《色龍變色》——除了着意探討中國水墨畫的新路向之外，還希望發掘一批有潛質的畫家。

要達到以上目的，恐非我們獨力可以勝任。我們非常慶幸，在歷次展覽時都得到同業、收藏家、畫家和朋友們的幫忙和激勵，使展覽得以順利舉辦。這次很榮幸能與上海朵雲軒聯合主辦現代中國水墨畫展覽，作港兩地展出。衆所周知，上海朵雲軒與北京榮寶齋是國內古畫兩大名店，南北輝映，中外馳名，無論在書畫銷售和出版方面都有非常豐富的經驗。與上海朵雲軒合作，使我們得到鼓舞，同時豐富了我們的經驗。

在一次偶然機會中，友人朱錦鶯女士借閱了一本《當代實驗水墨畫展覽目錄》^{【注一】}，其後我又讀了《中國現代水墨畫》一書^{【注二】}。我們在第一次展覽《蛻變》中已曾展出過一些抽象水墨作品，但我對該種風格僅有初步印象。經閱讀以上兩本書後，我對中國水墨畫的現代化問題思索得更多。

以傳統山水為例，組成的元素是樹石河流和瀑布之類。畫家們在游歷時有感於山明水秀，贊歎之餘，執起筆來作一紀錄，以志鴻爪，偶有恨時感事則借山水而言心。隨着時代的進步，資訊和交通突飛猛進。通過無線電話，相隔兩地的情侶們可瞬間通話；藉着傳真機器，天各一方的摯友可款款深談。電腦網絡之內，滑鼠縱橫馳聘，恐怕空羣出跡，(美國電影“侏羅紀公園”利用電腦創造的特殊效果)。從前是偏遠不毛，一瞬便在咫尺之間；往昔是罕見景觀，倏忽即現熒屏之上。飛機的發明使人好像飛鳥一樣，自由地在大陸翱翔。古人夢想不到的星球，在穿梭機和哈勃天文望遠鏡前清楚可見。現代畫家可從新角度去觀察和描繪這些新景象，催生一些新的畫種。

明末大畫家石濤有一句名言：“筆墨當隨時代”。在二十世紀下半葉的改革中國畫運動中有“新文人畫”和“抽象水墨畫”。畫評論者批評前者“輕浮虛弱”^{【注三】}，後者有可能為“西方抽象藝術增添次要黃種成員”^{【注四】}，但這些運動卻頗能觸發對傳統水墨畫的反思。如何在深厚的傳統中作出取舍並加入時代精神，是當今畫家必須探索的問題。

中國歷史悠久，文化遺產豐富：思想方面有先秦諸子百家和宋元理學；文學方面有唐宋古文和詩詞；文物方面更洋洋大觀——精致的紅山和良渚文化玉器、燦爛的仰韶文化彩陶、典雅的商周銅器、優美的繪畫和書法以及美輪美奐的宋元明清瓷器等。要通曉這些學識是一件不可能的事，但畫家亦宜涉獵，使畫作內容更為充實，同時洋溢着中國文化的精神。

這次展覽，我們除了與上海朵雲軒分頭搜集國內名家作品外，還邀請了一些台灣、香港和僑居海外的畫家參展，俾使交流觀摩。在繪畫風格方面，除了傳統、新文人畫外，還加強了抽象風格，一爐共冶，使二十世紀水墨畫的發展過程歷歷可尋，同時期也觸發對新路向的探索和討論。

最後，我要對王成這次展覽的衆多人仕致衷心謝意。

吳祖光

【注一】《中國當代實驗水墨畫》，美國舊金山瑞曼畫廊出版，1996年3月。

【注二】《中國現代水墨畫》，天津楊柳青畫書社出版，1991年12月。

【注三】王南溟《評新文人畫》，《美術》，1993年1期，上海美術出版社，第59頁。

【注四】劉純輝《附立新視角》，載於《中國現代水墨畫》，天津楊柳青畫書社，1991年12月。

Preface

As a frequenter of art galleries around the world, I am very much aware of the scarcity of masterpieces from celebrated artists and the pressing need of fostering young and middle-aged painters to fill the gap in the art market. So far, five exhibitions namely "Metamorphosis", "In the Literati Tradition", "Chinese Figure Paintings", "The Verdant Cliff" and "The Infinite Palette" have been organized by us in hopes of exploring new routes in Chinese ink painting and for seeking painters with potential.

Our effort alone could hardly be sufficient to achieve these goals, but we are fortunate to have the help and support from many dealers, collectors, painters and friends to make the exhibitions a success. This time, we are proud to have cooperated with Daoyunxuan of Shanghai to organize this exhibition of contemporary Chinese ink painting to be held successively in Shanghai and Hong Kong. Daoyunxuan is recognized as an honourable art dealer in Shanghai as Rongzhaizhai is in Beijing. Being among the most distinguished names in the trade and extremely well-experienced in dealing with painting, calligraphy and art publication, they both enjoy a very high reputation at home and abroad. Working together with Daoyunxuan has been most inspiring and thus jointventure has indeed greatly enriched our experience.

Earlier this year I happened to have the opportunity of borrowing from Mrs. Christina Tong an exhibition catalogue on "contemporary Chinese experimental ink work" and later, reading another one entitled "Contemporary Chinese Ink Painting". Though some abstract works of ink and water were included in "Metamorphosis", one of our earlier exhibitions, abstract style was then just taking shape in my mind. These two books have enabled me to ponder over the modernization of Chinese ink painting with renewed depth and breadth.

If we closely examine traditional landscape painting, we would find that the subjects are mostly the recurrent depiction of trees and rocks, streams and waterfalls. For centuries, landscape painters took up their brush either to produce an artistic record of captivating scenery they came across during tours to the countryside, or to give vent to their sentiments in times of emotional disturbance or distress. However the world has changed tremendously: information and communication bloom with unprecedented pageantry, lovers thousands of miles apart can have *face-to-face* over the telephone, close friends from different corners of the world can communicate as frequently as they wish through a facsimile machine, computer users can ride on their mouse to surf the vast multimedia system to call out or create whatever images they want to have, including even flocks of dinosaurs (as in the case of the American movie *Jurassic Park*). Places that were once remote are now accessible within hours, and scenes that mankind had hardly conceived of in the past can be visualized on the screen in just a flash. The invention of the aeroplane has made flying no longer the birds' privilege. Celestial bodies that our ancestors never dreamed of are now clearly visible through Hubble space telescopes and space shuttles. All these provide our artists with endless inspiration. Using an entirely new approach to study and depict these scenes may give rise to new forms of painting.

Shitan, the master painter of late Ming dynasty, once said "Painting should evolve with time. Chinese painting in the second half of the twentieth century has seen the emergence of "New Literati Painting" and "Abstract Ink Painting". This is despite the former being denounced as "frivolous and insubstantial", and the latter "an addition to Western abstract art but an inferior member from the yellow race". These innovative movements have to a certain extent prompted an retrospection in traditional ink painting. The immediate role of contemporary artists is to find out what is to be retained or discarded in the deep-seated tradition, and how to inject into it originality and modernity.

Throughout its long history, China has never ceased to enrich the repertoire of its cultural legacy. Philosophically, we have in the Pre-Qin period the numerous schools of thoughts; in Song and Yuan the idealist Confucian philosophy; literarily, we have the impressive writing and poetry of the Tang and Song; artistically, we have the beautiful jades of the Hongshan and Liangzhu cultures, the colourful painted pottery of the Yangshao culture, the magnificent bronzes of the Shang and Zhou, the elegant painting and calligraphy throughout the last millennium and the exquisite porcelains extending from Song to Qing. It is impossible for any one artist to know them all well but a general knowledge of each of these subjects will certainly add substantially to ones creations and imbue his works with the distinct spirit of traditional Chinese culture.

In order to materialize the present exhibition, our company and Duoyunxuan have scoured every source for eminent works by distinguished painters from China and invited the participation of a number of renowned painters from Taiwan, Hong Kong and abroad. In addition to traditional and new literati paintings, we have included this time a representation of abstract works. It is hoped that the diversity of styles will help to conjure up a picture of the development of Chinese ink painting in this century, and draw artists' attention to the exploration and discussion of new directions in this art.

Finally, my hearty thanks to all who have dedicated their help to make this exhibition a success.

Ng Kaiyuen

Notes:

1. *Returning to Homeland-A Contemporary Exhibit of Chinese Experimental Ink Work*, Gallery of Risi, San Francisco, USA, March 1986.
2. *Contemporary Chinese Ink Painting*, Yangtseqin Painting Institute of Tianjin, December 1991.
3. Wang Nanming, "A Commentary on the New Literati Painting", *Art Clouds Quarterly*, Chinese Painting and Calligraphy Publishing Society, p.52, Jan. 1991.
4. Liu Xiaochun, "Setting New Standards", *Contemporary Chinese Painting*, Yangtseqin Painting Institute of Tianjin, Dec. 1991.

中國畫面對的歷史情境與問題

郎旭君

當代中國畫的歷史情境是：失去了權威，擁有了選擇與創造的自由，面對重新開放的藝術市場。

傳統規範、統一意識形態、畫派領袖和公認的大畫家，都曾經是權威。如今，他（它）們或已成為歷史，或已失去了權威所擁有的尊嚴和力量。傳統規範的悠久和威勢，曾標志着中國畫的成熟、完美、重視和衰老；統一意識形態的主導與控制，曾意味着中國畫與政治最親密的關係和藝術上的通俗大眾化；畫派領袖和大畫家的創造與影響，曾代表着中國畫在一個時代的水準和趨勢。

選擇與創造的自由，意味着畫家對題材、風格、方法無所顧忌的採取，在想像、幻想、情感和形式創造各方面的充分自主。於是，我們看到了青年一代對古、近既定傳統的激烈反叛，看到了中國畫的多元傾向，看到了畫家們的朝氣蓬勃、徘徊與困惑，看到了價值標準失範與重建的努力。當代中國畫界，充滿着奇變、衝突、熱情、創造、狂妄、幼稚、弄潮、觀望和守成。

改革開放以來，繪畫作品重新進入藝術市場。藝術與收益的結合，刺激了繪畫作品的創作、展覽、出版、收藏和拍賣，也在相當程度上改變了畫家的生存方式、藝術觀念和創作態度。繪畫“生產指數”上升，明星和“大師”激增，迎合廟宇、畫廊和市民趣味的畫風成為流行現象。辨別真偽優劣，明析雅俗高下，建立市場規範，日益成為迫切的課題。

與這種情境相應，中國畫研究與批評也處于繁榮或熱鬧、激情與夢囈並生、清晰的理性思考與不知所云的“旁騷繞”共存、徹底的虛無主義和堅定的傳統主義如影隨形、傳統方法、從西方借來的方法與不時死灰復燃的“大批判”方法、庸俗社會學方法相與錯雜。舊的價值體系失落，新的價值體系未建立的當今，理論批評的某種迷亂是難以避免的。

在國內外拍賣場叫座的，絕大多數是已經過世或已有定論的中國畫名家，這和油畫看好中青年畫家的情況很不和諧。另一方面，新聞媒體不斷推出的中國畫名星，又大多名實不符。但歷史和市場造成的這種陰差陽錯，不意味着當代中國畫缺乏水準和創造性。功力出衆、才華過人、富于創造性、有希望成為大家的中青年國畫家不乏其人。獨具慧眼的批評家、藝術雜誌、收藏家、拍賣行和畫廊，正不斷發現他們，支持、幫助他們，將他們介紹給世界。

中國畫作為傳統繪畫在20世紀的延伸與發展，適應不斷出現新的面貌，死守着一種模式、流派和風格進行複制，必定要僵死。但中國畫作為民族藝術的一個品類，是有邊界和基本規範的。如果任何變化、任何創新、以任何手段製成的繪畫都叫做中國畫，無異于對它的取消，正如自由體新詩可以叫詩，但不能叫律詩和詞曲，失去了中國畫基本特點的繪畫可以叫做畫，但不能稱作中國畫或“創新中國畫”。人的行為和語言無論怎樣變化和出軌，總要有相應的理性規定（包括邊界），繪畫也不例外。當今有些稱作“現代中國畫”的作品，其實已經越出了中國畫的邊界，重新進行正名，是遲早要做的事。

中國畫特別是寫意水墨畫，原本是“精神直談”即士大夫文人的藝術。它的價值意義和語言方

Eternal Brushwork

Lang Shaojun

Contemporary Chinese painting finds itself against such a historical backdrop: the loss of authority, the freedom of choice and creation, and the revival of the art market.

Traditional norms, standardized ideologies, chief exponents and recognized masters which were once authorities are either gone with history or have lost their authoritative dignity and vitality. The persistence and dominance of traditional norms once marked the maturity, perfection, repetition and declination of Chinese painting. The prevalence and control of standardized ideologies closely linked Chinese painting to politics and pushed it towards popularization. The works and influence of the chief exponents and master painters once set the standard and trends of Chinese painting of their period.

To have freedom of choice and creation implies that artists are left to select their desired subjects, styles and methods without any scruples, and to imagine, to fancy, to borrow ideas and to decide on the forms of their work. Therefore, we see the fierce revolt of young artists against ancient and modern traditions; we see the diverse directions of Chinese painting; we see the enthusiasm, hesitancy and perplexity of the artists; we see the loss of the standard of value and the efforts in re-establishing it. The world of contemporary Chinese painting is full of striking changes, contradictions, excitement, creation, wild arrogance, childishness, animation past-and-see, and maintenance of past achievements.

The political reforms and economic expansion in the last decade have brought paintings back to the art market. The integration of art and profit has invigorated the creation, exhibition, publishing, collection and auction of paintings, and to a considerable extent changed the painters' mode of existence, aesthetic concept and attitude towards creation. The "production index" of painting goes up, star and master painters increase drastically in number, painting styles catering to the interest of the patrons, galleries and the public prevail. Authentication, connoisseurship and the setting up of marketing standards are issues of immediate concern.

As a response to this situation, the study and criticism of Chinese painting have become topics of increasing interest. Passion co-exists with somnolence, analytical thinking moves along with unintelligible rigmarole, absolute nihilism keeps close company with unshakable traditionalism. All sorts of methods, including classical, Western, crude sociology methods and the frequently revived "thorough critical" methods, are in use. In this interregnum when the old value system has been discarded but the new one not yet established, confusion in theoretic criticism are somehow inevitable.

In China as well as internationally, Chinese paintings of great interest to the bidders are mostly works from deceased or recognized masters. This situation differs considerably from that of oil paintings where young and middle-age painters are held in high esteem. On the other hand, star artists of Chinese painting ushered by the news media every now and then are often not quite worthy of the recognition. Despite such confusion, contemporary Chinese paintings should not be interpreted as below standard or lacking in creativity. We are never short of talented painters with eminent painting skill, remarkable creativity and enormous potential to become great masters. Critics, art magazines, collectors, auction houses and art galleries are all sharpening their eyes to explore them, support them, assist them and introduce them to the world.

In order to carry forward this great heritage, Chinese painting of the 20th century should constantly transform. Confining to only one form, style or school would only push it to meet its fate. As a branch of the Chinese arts, Chinese painting naturally has its own definition and basic standards, which, when replaced by any unscrupulous changes, reforms and means of execution, would invariably lead to the demise of Chinese painting. Rhymeless modern poems are still poems but they can never be equal to or termed classical poems whose tonal pattern and rhyme scheme are strictly governed. Similarly, paintings devoid of the fundamental features of traditional Chinese painting can still be called painting, but they

式，與文人的心理狀態、精神追求、趣味傳統息息相關。本世紀，在政治和市場的作用下，水墨畫空前通俗化、大眾化。它被打掉了“貴族氣”、“冷逸氣”、“荒寒氣”、“超世氣”，但也在極大程度上喪失了傳統文化精神的輝光。當代畫家及其價值目標已迥異于傳統文人，他們的水墨創作在多大程度上還具有傳統人文精神？現代中國畫家能否以及有無必要保持水墨畫的高雅性和超世俗性？今人怎樣吸取傳統藝術的精神遺產，怎樣從西方思想求得借鑒？怎樣面對現實，擴展表現現代世界和現代人的豐富性？

接受對象與環境功能的巨變，是當代中國畫遇到的另一課題。元、明、清以來主要是作為案頭欣賞的卷軸畫、冊頁，在很多情況下變作相對遠距離觀賞的美術館、博物館、會議大廳、飯店和各種公共場合，現代建築裏的陳列品。在新的境遇裏，不僅原先能品味筆墨妙趣的人少見了，能夠靜下心來進行品賞玩味的時間、心境和氛圍也不同了。多數畫家對環境和功能的這種變化和要求缺乏適應的自覺意識，理論家們尚未對這種變化引起的創作方式、內容、形式和媒材的變異，作充分的學術層面的研究。八十年代以來為適應展覽環境而創作的大型中國畫作品，逐漸注意了視覺衝擊力，強調了大筆觸、大色塊、大氣勢和整體效果，但很多作品只求助于筆墨以外的“鐵”法（如拓印、噴灑、使用添加劑等），摹仿西方式的“隨機”“自動”作畫方式，作品大多有勢而無韻，有線面結構而無筆墨，大而空。

中國畫的形式語言是個老而常新、看似容易實則困難的話題。人們正在從不同角度用不同方法沒完沒了的說它。一個基本的前提是：研究者首先要懂中國畫，有一定鑒賞能力，對它的傳統、基本理法、語言方式和根本特徵有較多了解。可惜我們常碰到相反的情況。譬如，一些人聽到“筆墨”二字就恐懼，就大呼“文化保守勢力指頭”，如果不是偏見，便是尚未進入中國畫的門檻。在中國畫語言系統中，筆墨不是唯一的，卻是重要的甚至舉足輕重的。筆墨與媒材、筆墨的意與變、筆墨的風格與格調、筆墨與造型的關係、筆墨與筆墨程式、傳統筆墨結構的分解與重组等，都是中國畫美學中至關重要的問題。僅筆墨而成為筆墨的奴隸固然可悲，不懂筆墨而慷慨地否定、拋棄筆墨，則只能令人哀嘆了。

上海朵雲軒和香港蘇富比拍賣聯合舉辦“現代中國水墨畫展”，囑我作文，僅以上述感想，奉請教正。

should not be labelled "Chinese painting" or "innovative Chinese painting". Regardless of how man metamorphoses, through progress in language, behaviour, environmental changes, or technological innovation, they should be governed by a train of standards and take care not to go beyond a certain rational limit, notwithstanding. The same applies to painting. Currently some so-called "Chinese paintings" have actually gone too far as to deserve this title. Actions should be taken sooner or later to rectify the name.

Chinese painting, particularly ink work of free-hand style, was the domain of "intellectual aristocrat", the exclusive art of the literati. Its significance and mode of expression were closely related to the literati's psychological status, spiritual pursuit and aesthetic appeal. It has, in this century, enjoyed unprecedented popularity brought by political and market changes. Its aristocratic elegance, detached beauty, desolate air and transcedency gradually fade away, but also gone is most of the quintessence of Chinese culture. Since painters of our age are distinctly different from their literati predecessors in their temperaments and measures of value, we wonder how much of the traditional literati spirit remain in their works? Can they or should they maintain the elegance and transcedency of traditional paintings? In what way can they assimilate the legacy of traditional art or to borrow ideas from Western ideology? How shall they face reality or prepare themselves to review the varied natures of the modern world and modern men through their works?

Another topic of concern is the tremendous changes effected on the identity of the viewers and the environmental functions of the paintings. During the Yuan, Ming and Qing dynasties, painting scrolls and albums were mainly works for desk top appreciation while nowadays they are often displayed in art galleries, museums, conference rooms, hotels and a variety of public areas and buildings to allow viewing and appreciation from a relatively greater distance. In such different environments, viewers with an ability to appreciate the delicacy of this art decrease in number, the viewing time, the viewers' state of mind and the ambiance of the venue are also different from before. However, most painters are still unconscious of these functional changes and the new requirements which result. Theorists need to research, or investigate, or consider how such changes affect the methods, content, form and media of Chinese painting. Since the 80's, large works created to suit special environmental demands are mostly executed with broad strokes, huge colour blocks and vigorous momentum to obtain a striking visual effect. Traditional brushwork is often abandoned and other means of creation (including rubbing, spraying and use of additives) inspired by the "random" and "automatic" methods originated from the West are in use. These huge works are bold enough but lack artistic verve, richly adorned with graphical images but display no brushwork. They are huge but empty.

The techniques of Chinese painting are ancient yet eternal, and much more difficult to handle than they appear. People continue to discuss them from different perspectives but sensible conclusions can only be available from those who have the ability of appreciation and a good knowledge of the history, inherent traits, basic theory and mode of expression of this art. Unfortunately, we always come across propositions that are quite out of sense. For instance, the term "brushwork" is often related to "the revival of conservative cultural force". If prejudice is not to blame, then this unrealistic remark must be attributed to the poor knowledge of those people in this art. Brushwork is not the only means of expression in Chinese painting but probably it is the most decisive and thus indispensable. Its forms and variants, styles and tones, forms and patterns, its relationship with painting media, the structural decomposition and re-arrangement of traditional brushwork etc. are all topics of foremost significance in the study of Chinese painting. If one understands brushwork and still becomes its slave, it is undoubtedly sad; if one does not understand it and chooses to deny it for this reason, it is lamentable.

I would like to dedicate the above to the Contemporary Chinese Painting Exhibition jointly organized by Duoyunxuan of Shanghai and Luen Chai Curios Store of Hong Kong.

水墨畫之時代性

王其林

水墨畫是甚麼，我們大概都會有些模糊的觀念，卻不容易下準確的定義。就純粹字面意義來說，水墨畫須有水有墨，如果作品有墨有色，則可稱之為水墨設色，如果作品有色無墨，則不能稱之為水墨畫。水墨二字只說明媒介，沒有說明材料，但我們一般認為水墨畫必須在易吸水的、東方出品的紙上繪成。在另一方面，我們亦傾向認為，水墨畫創作原從東方傳統技法發展出來，其價值評定，得根據東方傳統繪畫的美學標準。因此，水墨畫應是東方的特殊畫種，與西方以墨水寫在不易吸水紙上的素描有別。

當西洋畫傳入中國，中國原有以水墨為媒介的繪畫，遂被稱為中國畫或國畫，以與西洋畫清楚劃分。惟中國畫一詞頗有問題，字面上指中國的繪畫，只包括用傳統紙筆墨繪成的作品，但不包括中國人以非傳統媒材創作的畫。與此相比，水墨畫一詞較具中性，只強調媒介，沒有國家名稱之界定。六十年代在香港開始流行，後在大陸和台灣亦見普遍，可泛指所有運用水墨媒介在易吸水紙上繪成的，傳統性及實驗性的作品。水墨畫僅代表一個畫種，與油畫、水彩畫等並行，而創作者亦無須限于中國人。

七十年代中期之前，在美術史家眼中，二十世紀中國繪畫的主流，一直以水墨畫為代表，油畫或其他由西洋傳入的畫種並無地位。但七十年代中期之後，反傳統以求創建，崇尚當代西方文化為主導的國際化路線，蔚為風尚，繪畫開始受到重視，在藝術市場上，漸與水墨畫平分天下，有時甚或過之。中國繪畫傳統是否已陷入式微，亦成為畫家、學者與史家熱門的論題。無論如何，水墨畫難以保持原有的優勢，則是肯定的事實。

從創作的層面來說，畫家對某一畫種之選擇，與畫家的性格、品味、教育、學習背景，及其處身的環境有關。該畫種在藝術發展上是否居于主流，在藝術市場上是否大受歡迎，不是畫家應該考慮的問題。畫家基于內心的需要，可以致力探討任何媒材，求個人之卓異表現。每種媒材必有某些特質，非其他媒材可以替代，每種媒材亦必有其短處，不容易到達別種媒材輕易到達的效果。媒材之能長期在一文化區域流行，定有特殊的社會與其他因素。

古代中國社會長期由文人主導。文人平日寫作，都是使用紙、筆和墨。他們著文賦詩之餘，必會勤習書法，若兼繪畫，自采同樣材料工具，以書法之筆寫出造形的線條，並將詩境作為畫境。他們的思想、興趣、生活習慣，都會在畫面反映出來，強調深廣的學養、崇高的品格、豁達的胸襟、及超逸的情懷。他們雖師造化，更重心源，得意可以忘形，所以作畫之首要原則，是氣韻生動，基本功夫，是骨法用筆，以墨之焦、濃、重、淡、清，代替五彩，藉空白表現象外無窮之意。墨痕水漬滲透紙背，每一點線都成為紙纖維的一部分；畫家心靈隨筆之輕重疾徐，順逆轉折，與媒材融洽無間，由而物我兩忘。

中國自上世紀中葉以來，面對西方文化的巨大壓力，一直在尋求適應與自強。向西方學習，被認為中國走向現代化唯一可行的路。但現代化不等於全盤西化，數千年從未中斷的本有文化，堅韌錯節，基礎深厚，絕不能輕易徹底否定，而以外來文化取代。不過，西方思想與技術不斷

Shuimohua and Contemporary

Artistic Expression

Wucius Wong

的傳入，與西方交往的頻繁，已使今日中國人的生活方式，與古人大不相同。對西方的向往，使我們有意無意用或模仿西方流行的一切。在資訊交通的擴張下，中國未來的變化與西方同步，是可預期的。

古人的常用的紙、筆、墨，在一般人的案頭早已消失無存。我們有不同的紙、不同的筆、不同的墨，更有電腦與打印機代替書寫。後工業時代的紙、筆、墨，再不能適合水墨畫的創作，而作畫用的紙、筆、墨，已是專門的材料與工具。專業化的畫家，大都不是文人，他們作品的出路，往往要通過藝術經紀、畫廊、拍賣行的商業運作，並受藏家的偏愛、媒體的推介、畫評家的月旦、美術館負責人的認識與品味等決定。

二十世紀的中國畫家，在選擇水墨作畫時，許多都會關切水墨畫的時代性問題。水墨畫的民族性是無可置疑的，但筆墨之運用，主題的造形，是否早已走入僵化的公式，限制了畫家的創造？千餘年前由謝赫訂下的六法，是否還適合今日的藝術評準？不少畫家尋求突破，開拓新徑，以圖建立富現代感的個人風格。主題方面，或以俗代雅，或以現代事物入畫；造形方面，或極端寫實，或大膽變形，或走向抽象；技法方面，或廣泛實驗，或兼用多樣媒材，達致特殊視覺效果；結構方面，或採科學透視，或作非理性編排。

面對西方文化挑戰，近百年來，中國畫家已將水墨畫帶入一新階段，形成二十世紀中國繪畫的特有風貌，與前代不同，亦獨立於西方潮流之外。此特有風貌，觀看之下，參差紛繁，但確切反映了時代之激變。聯席主人吳繼遠先生，曾舉辦水墨畫專題展覽多次，每次都從一個新的角度檢視近代及當代中國水墨畫的發展。本次展覽，精選不同輩份、不同地區、不同風格的水墨名家作品，巡回深港兩地展出，有意探討水墨畫之未來指向。在距離世紀之交只有數載之際，此展覽正宜引起藝術家與觀者深思。

What is *shuimohua*? We all have a vague idea of what it represents, but may not be able to give it a precise definition. The three Chinese characters, literally translated as water-and-ink painting, refer to a piece of work painted in water and ink, but not any in color without ink. The term does not specify material for the work, although we generally expect it to be done with an absorbent paper produced in the Orient, embodying some traditional painting techniques and aesthetic values. We tend to regard it as a specific art form of the Orient, not to be mixed with Western drawing executed with pen and ink on non-absorbent paper.

When Western painting first appeared in China, the term *zhongguobutu* or *guohua*, meaning Chinese painting, was adopted to denote what was traditionally accomplished with water and ink on absorbent paper. This term seems misleading, for it excludes painting created by Chinese artists in other media. *Shuimohua*, describing the media without incorporating the name of the nation, is a more neutral term. Encompassing both traditional and experimental works, it has been widely used in Hong Kong since the sixties, later also in Taiwan and the mainland. It stands for a kind of art form, ranking with oil painting, watercolour painting, etc., available to artists of any nationality.

Art historians of twentieth century Chinese painting saw *shuimohua* as only art form of worthiness in China and commonly ignored all works created in the Western media until the mid-seventies. It is now fashionable for artists to break away from the tradition and follow international trends led by contemporary artists in the West. In the eighties, oil painting began to gain recognition in the art scene and occupy an increasing share of the art market. Whether *shuimohua* is destined to decline into oblivion becomes a hot topic, but it ceases to be a superior art form in China today.

Preference for media and materials relates to the personality, taste, educational and social backgrounds of the artist. Devotion to one specific art form should not be based on its pre-eminence in the mainstream, or popularity in the art market, but on the artist's genuine inner need. Any art form must have its special strengths and shortcomings that make it valid by itself, yet inadequate to replace other art forms. Social and other reasons determine the prolonged prevalence of one art form in any civilization.

For many centuries, the Chinese society was dominated by the members of the literati who constantly used brush, ink and paper for writing. They practised calligraphy in their leisure with the same tools and materials. If they also painted, they would use similar strokes in calligraphy and compose scenes based on poetry to reveal their thoughts, interest and habits and embody their literary accomplishment, virtuous conduct and elegant feelings. With nature as the mentor, they wanted to express their inner vision with a cosmic, rhythmical energy, employing lines with bone structure, variegated inks in place of spectral colors, and open voids suggesting ideas beyond visualization. Applied with fast and slow brush movements, every ink mark penetrated the fibre of the paper, and the artist's self became one with the tools and materials in a state of total transcendence.

Finding immense pressure from the West, China started to seek adjustment and self-strengthening at the middle of the last century. This led to a series of effects toward modernization. While there is always much to learn from the West, modernization must not be complete westernization. The indigenous culture of China, unbroken for thousands of years and deeply rooted in all aspects of life over the vast

country, cannot be simply discarded and supplanted with the alien culture. On the other hand, we are certainly different from our ancestors, and we have been consciously or subconsciously adopting or imitating Western ways, integrating Western values, and pursuing what is current and trendy in the West. Progress in communication and information technology will quickly activate China in a synchronized development with the Western world.

In this post-industrial era, the kind of paper, brushes and ink favoured by our scholarly ancestors have vanished from our desktop. We have different paper, and we have pen, typewriter and computer for writing. All tools and materials for shuimohua are only obtainable from specialized art supply stores. Artists are not scholars but professionals. Art is promoted and sold through agents, dealers and auctioneers, and its market value is affected by the recognition, interpretation and taste of collectors, curators, historians, critics and journalists.

A twentieth century Chinese artist working in shuimohua may need to consider its suitability for contemporary artistic expression. While it undoubtedly has distinct national characteristics, much of the brush and ink techniques and the methods for creating shapes are time-worn formulas. The relevance of the six canons laid down by Xie He more than a thousand years ago is questionable. In making innovations, many Chinese artists do feel the need to shatter established rules. They might choose unorthodox subject matter, might seek realism, transformation or abstraction, might experiment with new techniques and combined media, or might attempt irrational arrangement.

Facing the constant challenge of Western civilization, Chinese artists in the last hundred years have already brought shuimohua to a new era. Shuimohua of the twentieth century does not lack identifiable uniqueness, different from former periods and independent of Western art. While contemporary shuimohua shows little stylistic coherence, its mirroring of an era of turbulence and rapid change is clearly evident. In a series of recent exhibitions, Mr. K.Y.Ng of Luen Chai has presented different surveys of contemporary shuimohua in mainland China, Taiwan and Hong Kong. In this exhibition, he specifically aims to examine the current situation of shuimohua and its possible development in the future. Approaching the threshold of the next century, this exhibition is indeed timely to provoke lingering thoughts in the minds of both artists and viewers.

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趙少昂 (1905年生)
Zhao Shao'ang
(Chao Shao-an)

整理
無年款，1994年重題
水墨設色紙本立幅
119×57厘米
畫家著款，題識及印二方

Doves
Not dated, inscribed in 1994
Hanging scroll,
ink and colour on paper
119×57cm
With signature, inscription and two
seals of the artist



王康樂 (1907年生)
Wang Kangle

石谿遺意
無年款
水墨設色紙本立軸
103×47厘米
畫家署款、題識及詩印二方

Landscape in the Style of Shixi
Not dated
Hanging scroll,
ink and colour on paper
103×47cm
With signature, inscription and two
seals of the artist



王康樂 (1907年生)
Wang Kangle

王康樂畫石鶴山房十幅
1996年作
水墨設色紙本四尺橫幅
227×23厘米
畫家署款、題識及詩印各三方



Ten Leaves of Landscapes in the Style of Shixi
Dated 1996
Album of ten leaves,
ink and colour on paper
Each 227×23cm
With signature, inscription and 23 seals of
the artist



王季遷 (1907年生)
Wang Jiqian (C.C.Wang)

• 168 •

Untitled
See dated
Horizontal scroll.
ink on paper
28.7 x 130cm
With signature, inscription and one seal of
the artist



周懷民 (1907年生)
Zhou Huaimin

山水
1934年作
水墨設色紙本立幅
96×222厘米
畫家落款、題識及詩文二方

Landscape with Pavilion
Dated 1934
Hanging scroll,
ink and colour on paper
99 x 32 cm
With signature, inscription and two seals of
the artist



吳作人

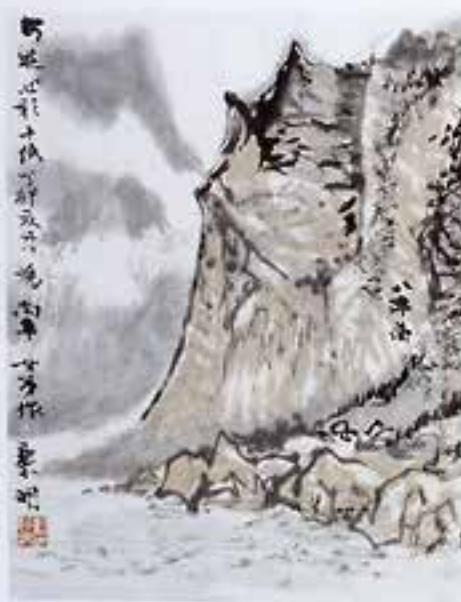
(1908年生)
Wu Zuren

高瞻
1978年作
水墨設色紙本直幅
135×67厘米
畫家著款，題識及詩印一方

Vision
Dated 1978
Mounted on silk,
ink and colour on paper
135×67cm
With signature, inscription and one
seal of the artist



大石山一枝
不老松
不到處
雲多處
其萬物
皆有根
於平人往
來



彭襄明
(1908年生)
Peng Ximing (Pang Chap-min)

山水册
1982年作
水墨設色紙本十開冊
各34.3×21厘米
畫家著款，題識及詩印共十一方

Landscape
Dated 1982
Album of ten leaves,
ink and colour on paper
Each 34.3×21cm
With signature, inscription and eleven
seals of the artist



吴青霞 (1910年生)
Wu Qingxia

孤雁
1936年作
水墨设色纸本立轴
92×26厘米
普家著款，题跋及钤印三方

Wild Geese
Dated 1936
Hanging scroll,
ink and colour on paper
92×26cm
With signature, inscription and
two seals of the artist



吴青霞 (1910年生)
Wu Qingxia

腾跃万里
1991年作
水墨设色纸本立轴
89×48厘米
普家著款，题跋及钤印三方

Up to the Sky
Dated 1991
Hanging scroll,
ink and colour on paper
89×48cm
With signature, inscription and
one seal of the artist



黎雄才 (1910年生)
Li Xiongcai

衡山云海
1973年作
水墨设色纸本立轴
62.5×31.5厘米
普家著款，题跋及钤印三方

Sea of Clouds at Mount Heng
Dated 1973
Hanging scroll,
ink and colour on paper
62.5×31.5cm
With signature, inscription and two seals of
the artist



黎雄才 (1910年生)
Li Xiongcai

江上帆影
1984年作
水墨设色纸本立轴
70×34厘米
普家著款，题跋及钤印三方

Sailing in a River
Dated 1984
Hanging scroll,
ink and colour on paper
70×34cm
With signature, inscription and two seals of
the artist



謝稚柳 (1910年生)
Xie Zhiliu

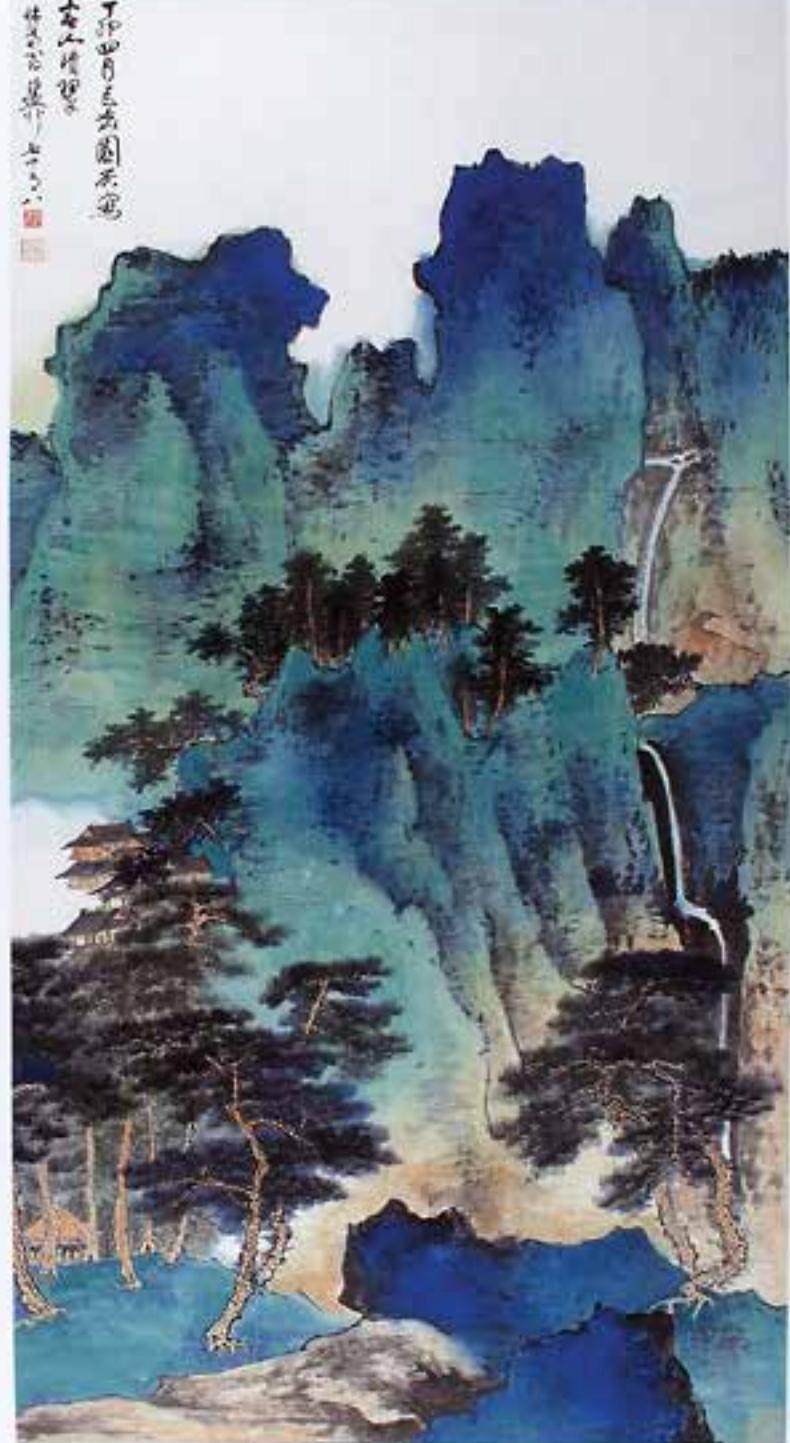
觀音大士像
1943年作
設色絹本立幅
76×30厘米
畫家署款及題跋

Goddess of Mercy
Dated 1943
Hanging scroll,
colour on silk
76×30cm
With signature and inscription of the artist

謝稚柳 (1910年生)
Xie Zhiliu

春山松翠
1987年作
水墨設色紙本立幅
140×82厘米
畫家署款、題識及詩作二首

Verdant Mountains in Spring
Dated 1987
Hanging scroll,
ink and colour on paper
140×82cm
With signature, inscription and
two seals of the artist





徐邦達 (1911年生)
Xu Bangda

秋晓雲深圖
1988年作
水墨紙本立軸
105×34厘米
畫家署款、題識及鈐印二方

Autumn Landscape Shrouded in Clouds
Dated 1988
Hanging scroll,
ink and colour on paper
105×34cm
With signature, inscription and two seals of
the artist

啟功 (1912年生)
Qi Gong

山水
無年款
水墨設色紙本立軸
97×31厘米
畫家署款、題識及鈐印二方

Landscape
Not dated
Hanging scroll,
ink and colour on paper
97×31cm
With signature, and two seals of
the artist





陳大羽 (1912年生)
Chen Dayu

花鳥
無年款
水墨設色紙本立幅
99×52厘米
畫家著款及鈐印三方

Birds and Flowers
Not dated
Hanging scroll,
ink and colour on paper
99×52cm
With signature and three seals of
the artist.



鄭乃珖 (1912年生)
Zheng Naiguang

仙鶴幽芬
無年款
水墨設色紙本鏡片
68×49厘米
畫家著款、題識及鈐印三方

Narcissus
Not dated
Mounted on rice paper
ink and colour on paper
68×49cm
With signature, inscription and three
seals of the artist.

關山月 民國三十六年作



關山月 (1912年生)
Guan Shanyue

人物

1948年作

水墨設色本立軸

93×59厘米

畫家著款、題識及鈐印一方

Seated Figure

Dated 1948

Hanging scroll,

ink on paper

93×59cm

With signature, inscription and one seal of the artist.

關山月 (1912年生)
Guan Shanyue

擬香詞

1975年作

水墨設色扇面

30.5×60厘米

畫家著款、題識及鈐印一方

Anticipating Spring

Dated 1975

Folding fan mounted on silk

ink and colour on paper

30.5×60cm

With signature, inscription and one seal of the artist



楊善深 (1913年生)
Yang Shanshen
(Yang Shen-sum)

枯木

1994年作

水墨設色本立軸

132.2×32.5厘米

畫家著款、題識及鈐印一方

Monkey

Dated 1994

Hanging scroll,

ink and colour on paper

135.7×67.7cm

With signature, inscription and four seals of the artist

方召雲 (1914年生)
Fang Zhaolin

五馬十八人圖

1996年作

水墨設色本立軸

125.7×67.7厘米

畫家著款、題識及鈐印四方

作品由畫家提供



Five Horses and Eighteen People

Dated 1996

Hanging Scroll,

ink and colour on paper

135.7×67.7cm

With signature, inscription and four seals of the artist

Acquired from the artist



崔子範 (1915年生)
Cui Zifan

秋
1982年作
水墨設色紙本立幅
45×34厘米
畫家著款，鈐識及印印二方

Autumn
Dated 1982
Hanging scroll,
ink and colour on paper
45×34cm
With signature, inscription and two seals
of the artist.



華君武 (1915年生)
Hua Junwu

不老經
1990年作
水墨設色紙本立幅
33×33厘米
畫家著款，鈐識及印印二方

Refusing to Grow Up
Dated 1990
Mounted on silk,
ink and colour on paper
33×33cm
With signature, inscription and two seals
of the artist.



魏紫熙 (1915年生)
Wei Zixi

山光
1990年作
水墨設色紙本橫幅
141×356厘米
畫家著款，鈐識及印印三方
出版《魏紫熙山水》,(名流集萃)
第十六集，香港翰墨軒出版
H.K., 1990, 版面及頁44-55頁。

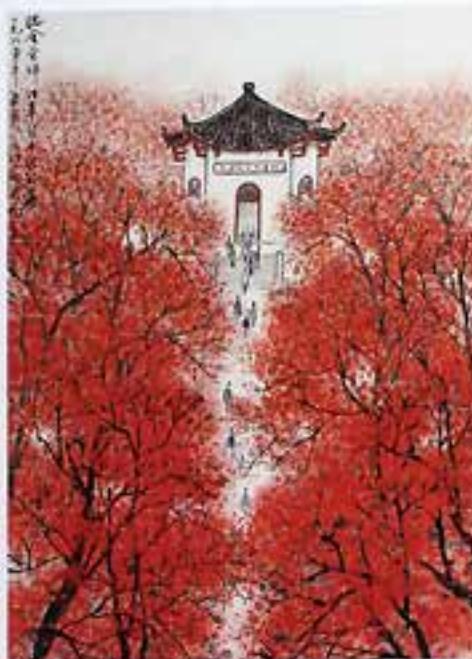
Scenery of Chanchai Mountains
Dated 1990
Mounted on silk,
ink and colour on paper
141×356cm
With signature, inscription and three seals
of the artist.
Published Wei Zixi Landscapes Paintings
Hans Mo, Series 16, H.K., 1990,
cover and pp.44-55.



张仃 (1917年生)
Zhang Ding

香山白云寺
1992年作
水墨设色纸本立轴
48×44厘米
画家著款及钤印三方

Baiyun Monastery in Beijing
Dated 1992
Mounted on rice paper
ink and colour on paper
48×44cm
With inscription and three seals of the artist



宋文治 (1919年生)
Song Wenzhi

瑞金红军烈士纪念碑
1965年作
水墨设色纸本立轴
55×40厘米
画家著款，题跋及钤印一方

Memorial Pavilion of the Red Army
Martyrs at Ruijin
Dated 1965
Hanging scroll,
ink and colour on paper
55×40cm
With signature, inscription and one seal of
the artist



宋文治 (1919年生)
Song Wenzhi

凤凰山铁矿图
1965年作
水墨设色纸本立轴
54×40厘米
画家著款，题跋及钤印一方

Iron Mine at Mount Phoenix
Dated 1965
Hanging scroll,
ink and colour on paper
54×40cm
With signature, inscription and one seal of
the artist



吳冠中 (1919年生)
Wu Guanzhong

湘西古鎮
無年款(約1980年作)
水墨設色紙本立軸
104×105厘米
畫家署款及刻印二方
出版:《吳冠中畫集》,北京外文出版社
社及四川美術出版社,1990,
第44-45頁。

Ancient Town in Western Hunan
Not dated (ca.1980)
Hanging scroll,
ink and colour on paper
101×105cm
With signature and two seals of the artist
Published: *Painting from the Heart,*
Selected works of Wu Guanzhong,
Foreign Languages Press, Beijing
& Sichuan Art Publishing House,
Chengdu, 1990, pp.44-45.

高馬得 (1919年生)
Gao Made

李白醉酒圖
無年款
水墨設色紙本立軸
34×45厘米
畫家署款、題跋及刻印二方

Li Bo-the Drunken Poet.
Not dated
Hanging scroll,
ink and colour on paper
34×45cm
With signature, inscription
and two seals of the artist.



高馬得 (1919年生)
Gao Made

人面桃花
無年款
水墨設色紙本立軸
34×45厘米
畫家署款、題跋及刻印二方

Lady Under the Peach
Blossoms Not dated
Hanging scroll,
ink and colour on paper
34×46cm
With signature, inscription
and two seals of the artist





陳其寬 (1921年生)
Chen Qikuan (Chen Chi-kwan)

月夜江岸
無年款
水墨設色紙本立軸
121.6×23.4厘米
畫家親識及約印一方
作品由畫家提供

Willow Moon
Not dated
Hanging scroll,
ink and colour on paper
121.6×23.4cm
With inscription and one seal of the artist.
Acquired from the artist.



程十髮 (1921年生)
Cheng Shifa

少女與羊
1972年作
水墨設色紙本立軸
69×35厘米
畫家親識及約印五方

Girl and Sheep
Dated 1972
Hanging scroll,
ink and colour on paper
69×35cm
With signature, inscriptions
and five seals of the artist



趙無極 (1921年生)
Zhao Wuji (Zao Wou-ki)

無題之八
1991年作
水彩紙本鏡框
38×29厘米
畫家著款
Untitled 8
Dated 1991
Mounted with frame
water colour on paper
38×29cm
With signature of the artist



陳佩秋 (1922年生)
Chen Peiqu

山水
1985年作
水墨設色紙本立幅
65×66厘米
畫家客款，題識及印的一方
A Scene by the Waterside
Dated 1985
Hanging scroll,
ink and colour on paper
65×66cm
With signature, inscription and one seal of
the artist



顧炳鑫 (1923年生)
Gu Bingxin

人物
無年款
水墨設色紙本直幅
139×69厘米
畫家署款、題識及鈐印三方

Drinking by the River
Not dated
Mounted on rice paper,
ink and colour on paper
139×69cm
With signature, inscription and three
seals of the artist.



周綠雲 (1924年生)
Zhou Luyun

無題
1994年作
水墨設色紙本橫幅
61×72.5厘米
畫家署款及鈐印一方

Untitled
Dated 1994
Mounted for framing.
ink and colour on paper
61×72.5cm
With signature and one seal of the artist.



亞明 (1924年生)
Ya Ming

太湖岸邊是我的家
1982年作
水墨設色紙本立幅
44×68厘米
書家署款、題識及詩印二方

My Home by Lake Tai
Dated 1982
Hanging scroll,
ink and colour on paper
44×68cm
With signature, inscription and
two seals of the artist



黃永玉 (1924年生)
Huang Yongyu

小品
無年
水墨設色紙本橫幅
96.5×179.2厘米
畫家署款、題識及詩印二方

The Chess Game
Not dated (ca. 1990)
Mounted on silk,
ink and colour on paper
96.5×179.2cm
With signature, inscription and two seals of
the artist



所思堂何在
綠生深洞中
世無相識者
終身恐虛名
自古而來多
不遇知音人
王摩詵詩所寄



野中傳惠絕音絕
垂金朱竹幽松柏
終身隱處隨其早
朝方桂桂此時復未嘗去
覺賓客在君共入林
王摩詵詩所寄



谷口蹊徑動漁樵
故鄉悠然遠上暮
猶向白雲歸
老來詩誰空揚花輕易飛
是時春草色猶依
碧紫羞王摩詵詩
王摩詵詩所寄



中庭顧好道晚家南山隱
與未無獨往殊事空自知
行到水窮處坐看雲起時
偶然值林叟談笑無還期
王摩詵詩所寄

江兆申 (1925-1996)

Jiang Zhaoshen (Chiang Chao-shen)

王摩詵詩本卉法書雙册
1996年作
紙面設色墨本二十四開冊
十二葉十二書印
各35.3×22.3厘米
畫家著款、題識及詩詞共四十一方
作品由畫家提供

Landscape Inspired by Wang Wei's Poems
and Related Calligraphy
Dated 1996
Album of twenty-four leaves: twelve of
painting and twelve of calligraphy;
ink and colour on paper
Each 35.3×22.3cm
With signature, inscription and forty-four
seals of the artist
Acquired from the Artist



曾佑和(曾幼荷) (1925年生)

Zeng Youhe (Betty G. Ecke, Tseng Yuho)

Drops of Extensive Experience
Not dated
Unmounted
紙面設色墨本雙片
ink and colour on paper
73×75厘米
畫家著款及印一枚
With signature and one seal of the artist



黄胄 (1925年生)
Huang Zhou

人物
1980年作
水墨设色纸本立轴
106×48厘米
画家著款及钤印一方

Minority Women with Donkey
Hanging scroll,
ink and colour on paper
106×48cm
With signature and one seal of the
artist



林曦明 (1926年生)
Lin Ximing

水乡情
無年款
水墨設色紙本橫幅
69×69厘米
畫家著款，題識及鈐印三方

Heading Home
Not dated
Mounted on silk,
ink and colour on paper
69×69cm
With signature, inscription and three seals
of the artist



颜梅草 (1927年生)
Yan Meihua

人在画中
1996年作
水墨设色纸本立轴
136×68厘米
曾家著录，颜梅及翁印二方

Magnificent Landscape
Dated 1996
Hanging scroll,
ink and colour on paper
136×68cm
With signature, inscription and
two seals of the artist



丁立人 (1928年生)
Ding Liren

村居
無年款
水墨設色紙本橫幅
68.5×68.5厘米
曾家著錄及翁印一
作品由畫家提供
Village
Not dated
Mounted on rice paper,
ink and colour on paper
68.5×68.5cm
With signature and one seal of the artist
Acquired from the artist



方增先 (1931年生)
Fang Zengxian

人物
1996年作
水墨设色纸本立轴
96×45厘米
画家署款、题识及钤印三方。

Bodhidharma
Dated 1996
Hanging scroll,
ink and colour on paper
96×45cm
With signature, inscription and three
seals of the artist.



劉旦宅 (1931年生)
Liu Danzai

花鳥
1996年作
水墨设色纸本成扇
55×18厘米
画家署款、题识及钤印四方。

Birds in Foliage
Dated 1996
Folding Fan,
ink and colour on paper
55×18cm
With signature, inscription and four seals of
the artist.





歐陽乃震 (1931年生)
Ouyang Naizhan (Auyeung Nai-chim)

蜀山風情
1989年作
本墨設色紙本鏡片
83×81厘米
畫家署款及刻印一方
作品由畫家提供

Xiushan Landscape
Dated 1989
Mounted on silk,
ink and colour on paper
83×81cm
With signature and one seal of the artist
Acquired from the artist

俗謂三無大店沒人吃又得三
個臭皮匠費盡信譽亡人同
為之故和尚何處不逢不與
的孽阿匪共商之作寒作子高
和高人同之也。時小畫和高人同



韓羽 (1931年生)
Han Yu

二瓶和肉
無年款
水墨設色紙本立軸
90.5×30厘米
畫家署款、題跋及鈐印一方

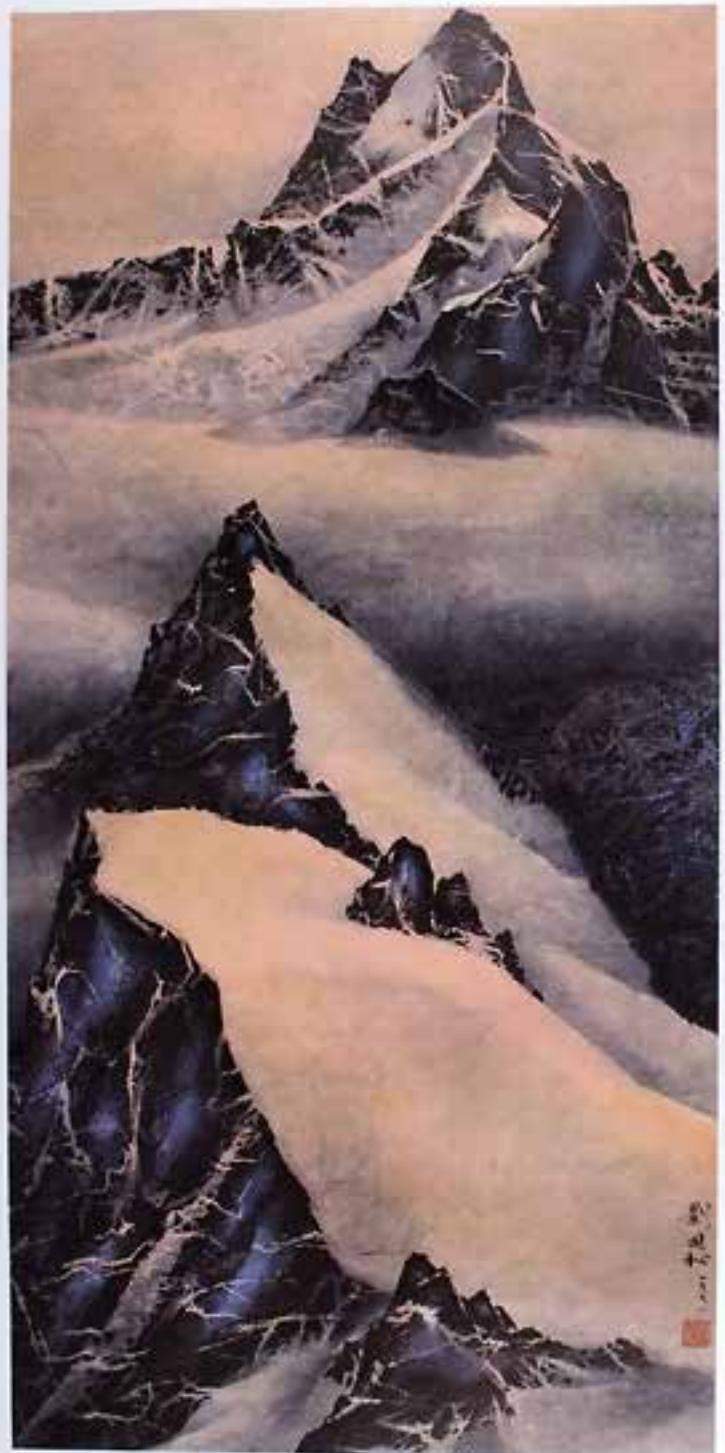
Three Monks
Not dated
Hanging scroll,
ink and colour on paper
90.5×30cm
With signature, inscription and
one seal of the artist

傅小石 (1932年生)
Fu Xiaoshi

人物
無年款
水墨設色紙本立軸
67×67厘米
畫家署款及鈐印三方

Food Vendor
Not dated
Hanging scroll,
ink and colour on paper
67×67cm
With signature and three seals of the artist





劉國松 (1932年生)
Liu Guosong (Liu Kuo-sung)

聖山夕照
1991年作
水墨設色紙本立幅
133.5×66厘米
畫家著款及鈐印一方
作品由畫家提供。

Holy Mountain
Dated 1991
Hanging scroll,
ink and colour on paper
133.5×66cm
With signature and one seal of the artist.
Acquired from the artist.



劉寶純 (1932年生)
Liu Baochun

東風吹綠聖山
無年款
水墨設色紙本立幅
97.5×48厘米
畫家著款、題識及鈐印三方

East Wind Blows the Mountain Green
Not dated
Hanging scroll,
ink and colour on paper
97.5×48cm
With signature, inscription
and three seals of the artist.



劉文西 (1933年生)
Liu Wenxi

黃土地的老人

1991年作
水墨紙本立幅
135×67厘米
畫家著款，並題及詩印一方

An Old Man From North Shanxi
Dated 1991
Hongxong scroll,
ink on paper
135×67cm
With signature, inscription and one seal of
the artist

顧媚 (1934年生)
Gu Mei (Koo Mei)

霧靄山頭
無年款
水墨設色紙本直幅
135×66厘米
畫家著款及詩印二方
黑覽 (墨語柔情)，香港深光堂，1995
年11月。

Misty Mountain.
Not dated
Mounted on silk,
ink and colour on paper
135×66cm
With signature and three seals of
the artist
Exhibited: "Poetic Interlude",
Art appreciation, H.K.,
Nov 1995.





曾宓 (1935年生)

Zeng Mi

題行健詩
為風荷
登高望秋荷
丁巳年夏
書

Landscape Inspired by Qian Xingjian's Poem

Dated 1987

Hanging scroll,

ink and colour on paper

Painting 33×133cm

Calligraphy 33×81cm

With signature, inscription and nine seals of the artist



錢行健 (1935年生)
Qian Xingjian

茶花鴨

無年款

水墨設色紙本立軸

90×48厘米

畫家落款、題識及詩印三方

Not dated

Hanging scroll,

ink and colour on paper
90×48cm

Camellias and Ducklings
Inspired by Zheng Xin's Poem
With signature, inscription and three seals of the artist



盧沉 (1935年生)
Lu Chen

蘇東坡及中林詞
1987年作
水墨設色紙本立軸
68.7×43.5厘米
畫家著款，紙面及詩作四方

Scholar Su Dongpo with His
"Mid-Autumn" Poem
Dated 1987
Hanging scroll,
ink and colour on paper
68.7×43.5cm
With signature, inscription and
four seals of the artist



王無邪 (1936年生)
Wang Wuxie (Wucius Wong)

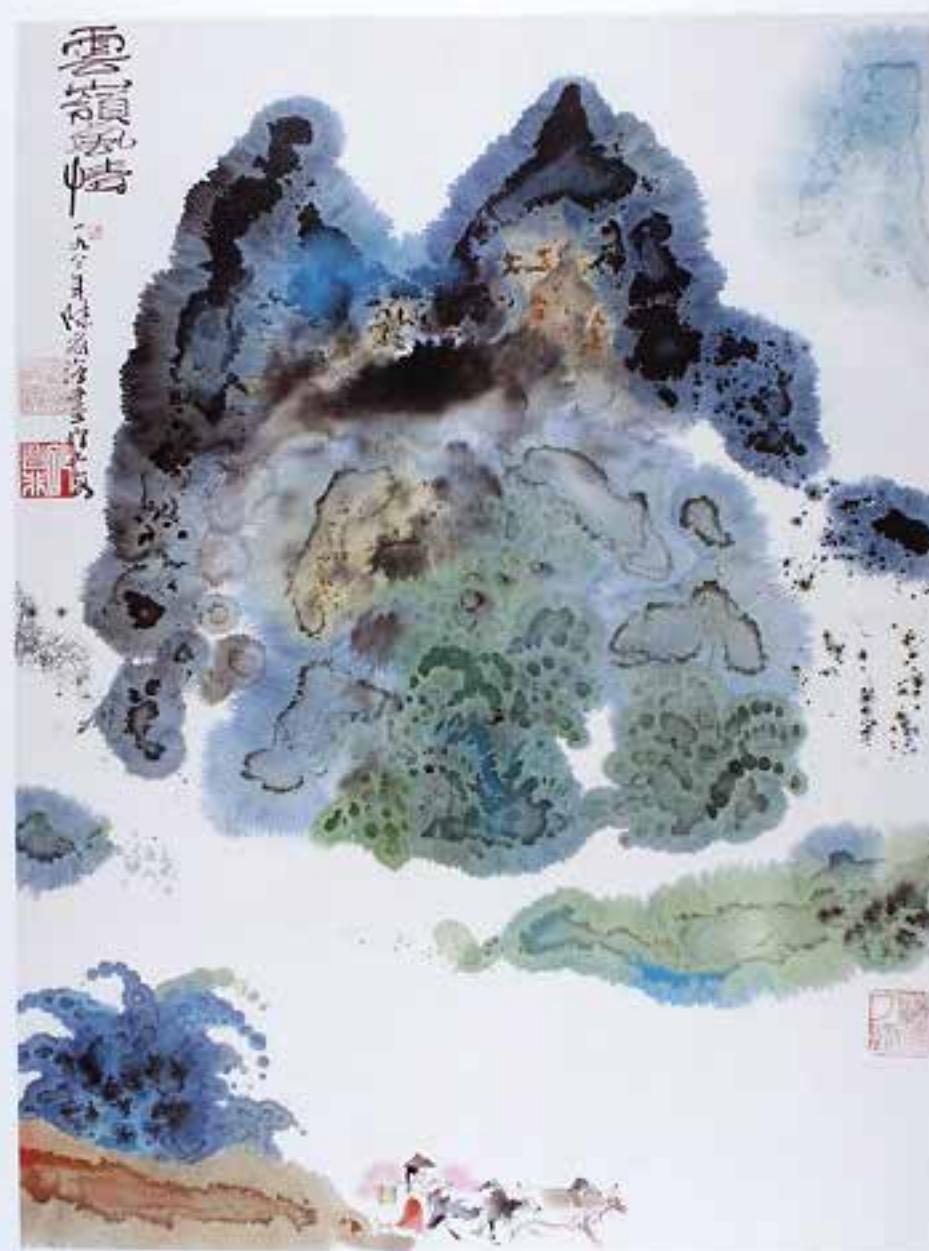
溪流
1996年作
水墨設色紙本直幅
68×46厘米
畫家著款
作品由畫家提供
With signature of the artist
Acquired from the artist



瞿谷量 (1936年生)
Qu Guliang (Ju Guiyang)

黄山丹霞峰
1996年作
水墨設色紙本立幅
137.5×67厘米
畫家著款、鈐識及詩印三方
作品由畫家提供

Danxin Peak in Mount Huang
Dated 1996
Hanging scroll,
ink and color on paper
137.5×67cm
With signature, inscription and three
seals of the artist
Acquired from the artist



陳家泠 (1937年生)
Chen Jialiang

雲嶺風情
1998年作
水墨設色紙本立幅
93×63厘米
畫家著款、鈐識及詩印三方

Landscape
Dated 1998
Hanging scroll,
ink and color on paper
93×63cm
With signature, inscription and four seals of
the artist



丘丙良 (1938年生)
Qiu Bingliang (Hugh Ping-Lang)

花卉册
1993年作
水墨設色紙本十二開
各28.7×45.5厘米
畫家署款、題識及鉛印共十二方
作品由畫家親贈
Acquired from the artist

Flowers
Dated 1993
Album of twelve leaves.
ink and colour on paper
Each 28.7×45.5cm
With signature, inscription and twelve seals
of the artist.
Acquired from the artist



朱修立 (1938年生)
Zhu Xiuli

山水
未平款
水墨設色紙本題印
68.5×68.5厘米
畫家署款及鉛印一方
With signature and one seal of the artist



范曾 (1938年生)
Fang Zeng

人物
1983年作
木框纸本装片
24×33厘米
画家著款，题跋及钤印二方

Reclining Child
Dated 1983
Mounted with frame,
ink on paper
24×33cm
With signature, inscription and two seals
of the artist

胡振郎 (1938年生)
Hu Zhenlang

长江女神像
1996年作
水墨设色纸本立轴
136×67厘米
画家著款，题跋及钤印二方

Mount Nimen by the Yangtze River
Dated 1996
Hanging scroll,
ink and colour on paper
136×67cm
With signature, inscription and two
seals of the artist





戴敦邦 (1938年生)
Dai Dunbang

長壽
1990年作
水墨設色紙本立幅
138×68厘米
畫家署款、題識及詩二首

Longevity
Dated 1990
Hanging scroll,
ink and colour on paper
138×68cm
With signature, inscription and two
seals of the artist.



張桂銘 (1939年生)
Zhang Guiming

夏塘遊魚
無年款
水墨設色紙本圖片
65×62厘米
畫家署款及詩一首

Fish Pond in Summer
Not dated
Mounted on
ink and colour on paper
65×62cm
With signature and two seals of the artist



楊延文 (1939年生)
Yang Yanwen

雨裏荷花
1989年作
水墨設色紙本立幅
65×66厘米
畫家著款、題識及約印一方

Lotus in the Rain
Dated 1989
Hanging scroll,
ink and colour on paper
65×66cm
With signature, inscription and one
seal of the artist



龔繼先 (1939年生)
Gong Jixian

石涛詩意指墨花卉
1991年作
水墨設色紙本立幅
67×67厘米
畫家著款、題識及約印四方

Peach Blossoms Inspired by Shitao's
Poem (Finger painting)
Dated 1991
Hanging scroll,
ink and colour on paper
67×67cm
With signature, inscription and four
seals of the artist



邢寶莊 (1940年生)
Xing Baozhuang (Ying Po-chong)

江浦暮雨圖
1985年作
水墨設色紙本立幅
84.3×56厘米
畫家著款、題識及約印三方
作品由畫家提供

Raining at Twilight
Dated 1985
Hanging scroll,
ink and colour on paper
84.3×56cm
With signature, inscription and three seals
of the artist
Acquired from the artist



李虚白 (1940年生)

Li Xubai

春山聽雨
1996年作
水墨設色紙本立軸
173×96厘米
畫家署款、題識及詩三首
作品由畫家提供

Listening to the Spring Rain

Dated 1996

Hanging scroll

ink and colour on paper
173×96cm

With signature, inscription and
three seals of the artist
Acquired from the artist



徐希 (1940年生)

Xu Xi

瑞雪圖
1996年作
水墨設色紙本橫幅
69×136.9厘米
畫家署款及詩一首
作品由畫家提供

Auspicious Snow
Dated 1996
Mounted on rice paper,
ink and colour on paper
69×136cm
With signature and three seals of the artist
Acquired from the artist



楊列章 (1940年生)
Yang Liezhang

江南早春图
1996年作
水墨设色纸本立轴
90×45厘米
画家著款，题跋及钤印三方

Jiangnan in Spring
Hanging scroll,
ink and colour on paper
90×45cm
With signature, inscription and
three seals of the artist



韓天衡 (1940年生)
Han Tianheng

鸟莲图
1996年作
水墨设色纸本立轴
90×45厘米
画家著款，题跋及钤印三方

Birds and Lotus
Dated 1996
Hanging scroll,
ink and colour on paper
Painting: 90×45cm
Calligraphy: 90×45cm
With signature, inscription and eight seals
of the artist



杜滋龄 (1941年生)
Du Ziling

庚寅待渡
1990年作
本册设色纸本横幅
28×89厘米
画家署款、题跋及钤印五方

Waiting to Cross the River
Dated 1990
Mounted on rice paper,
ink and colour on paper
78×89cm
With signature, inscription and five seals
of the artist



何懷穎 (1941年生)
He Huaishuo (Ho Huai-shuo)

林莽
1990年作
本册设色纸本立轴
101×66厘米
画家署款、题跋及钤印五方
作品由画家提供
Acquired from the artist



孙君良 (1941年生)

Sun Junliang

江南园林小景

1990年作

水墨设色纸本十二幅

各27.5×35厘米

画家著款、题跋及诗印共三十一方

Gardens of Jiangnan

Dated 1990

Set of twelve leaves, mounted on rice paper,

ink and colour on paper

Each 27.5×35cm

With signature, inscription and thirty-one

seals of the artist



彭先诚 (1941年生)
Peng Xiancheng

宋坡先生鹤亭草记

1990年作

水墨设色纸本三幅

68×45.5厘米

画家著款、题跋及诗印四方

Scholar Su Dongpo and His Essay of the
Crane Pavilion

Dated 1990

Hanging scroll,

ink and colour on paper

68×45.5cm

With signature, inscription and four seals of
the artist



萬一賓 (1941年生)
Wan Yibin

萬一賓仕女圖
1985年作
水墨設色紙本立軸
134×34厘米
畫家署款，題識及詩印一方

Lady with Circular Fan
Dated 1985
Hanging scroll,
ink and colour on paper
134×34cm
With signature, inscription and one seal of
the artist



盧泳圻 (1941年生)
Lu Yongqi

龍溪洞千佛洞
1992年作
水墨設色紙本橫幅
71×129厘米
畫家署款，題識及詩印五方
作品由畫家提供

Thousand Buddha Caves
Dated 1992
Mounted on rice paper,
ink and colour on paper
71×129cm
With signature, inscription and five
seals of the artist
Acquired from the artist

石虎 (1942年生)
Shi Hu

等
無年款
水墨設色紙本立軸
139×69.5厘米
畫家署款及詩印二方

Waiting
Not dated.
Hanging Scroll,
ink and colour on paper
139×69.5cm
With signature and two seals
of the artist





李義弘 (1942年生)

Li Yihong

支什木那大連新開
1986年作
水墨設色紙本橫幅
69×92.5厘米
畫家著款，題識及鈐印二方

Bridge in Kashmir

Dated 1986
Mounted on silk,
ink on paper
69×92.5cm
With signature, inscription and
two seals of the artist



吳華蘊 (1942年生)

Wu Hualun

京劇人物
紙本設色
水墨設色紙本橫幅十片
各34.5×30.5厘米
畫家著款，題識及鈐印共十二方
作品由畫家提供

Opera Characters

Not dated
Set of ten leaves, mounted on
rice paper, ink and colour on
paper
Each 34.5×30.5cm
With signature, inscription and
twelve seals of the artist
Acquired from the artist



姜寶林 (1942年生)

Jiang Baolin

山水
1983年作
水墨設色紙本立軸
137×66厘米
畫家著款，題識及鈐印三方

Landscape

Dated 1983
Hanging scroll,
ink and colour on paper
137×66cm
With signature, inscription and
three seals of the artist

姜寶林 (1942年生)

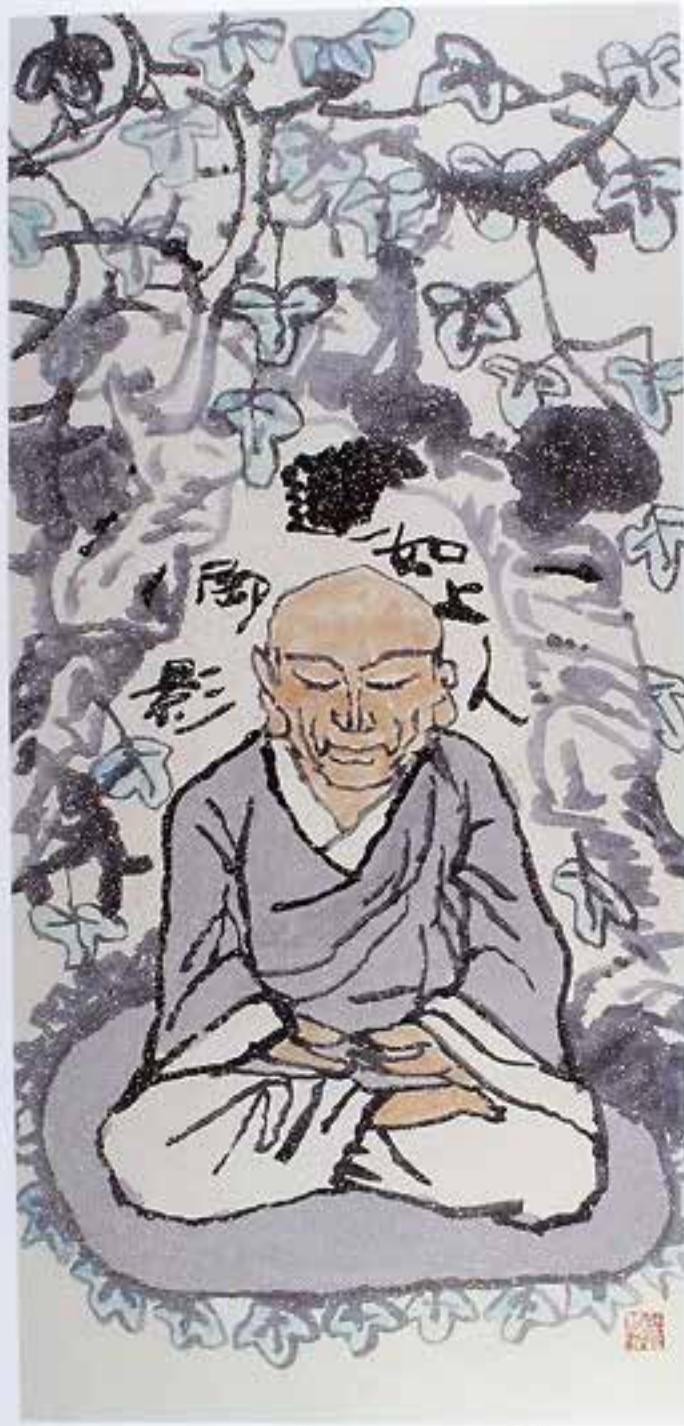
Jiang Baolin

東瓜
1983年作
水墨設色紙本立軸
152×45厘米
畫家著款，題識及鈐印七方

Pumpkin

Dated 1983
Hanging scroll,
ink and colour on paper
152×45cm
With signature, inscription and seven
seals of the artist





楊正新 (1942年生)
Yang Zhengxin

日本高僧蓮如上人
Not dated
Hanging scroll,
ink and colour on paper
92×44厘米
畫家題識及鈐印一方

The Japanese Monk Liangru Shangren
Not dated
Hanging scroll,
ink and colour on paper
92×44cm
With inscription and one seal of the artist

賈又福 (1942年生)
Jia Youfu

太行山起雲
Not dated
Hanging scroll,
ink and colour on paper
202×127厘米
畫家署款，題識及鈐印一方
出版：1.《賈又福畫集》，香港大業公司，1987，第109頁。
2.《現代山水畫家—賈又福山水畫集》，河南美術出版社（出版年份不詳）。

The Lofty Mount Tai Hong
Not dated
Hanging scroll,
ink and colour on paper
202×127cm
With signature, inscription and
two seals of the artist
Published: 1. *The Works of Jia Youfu*, Tai Yip Co., H.K., 1987,
p.109
2. *A Collection of Contemporary
Landscape Paintings by Various
Artists: The Landscape Painting
by Jia Youfu*, Art Publication
House, Henan (publication date
unknown).





靳埭强 (1942年生)
Jin Daiqiang
(Kan Tai-keung)

風
1996年作
水墨設色紙本直幅
185×96厘米
畫家署款及鈐印二方
作品由畫家提供

Misty Mountains
Dated 1996
Mounted on silk.
ink and colour on paper
185×96cm
With signature and two seals of
the artist. Acquired from the artist.



吳聲 (1943年生)
Wu Sheng

羌茲行
1995年作
水墨設色紙本册十帧
各50×43厘米
畫家署款、題識及鈐印凡40方

The Story of the "Pipa" Player
Dated 1995
Album of 10 leaves,
ink and colour on paper
Each 50×43cm
With signature, inscription and 40 seals of
the artist.

吳靜山 (1943年生)
Wu Jingshan

祁連勝舞
1993年作
水墨紙本直幅
93.5×96.5厘米
畫家署款、題識及鈐印四方
出版:《吳靜山書畫集》,中國美術學院
出版社,1994,頁96。II。
作品由畫家提供

Panorama of Qili Plains
Dated 1993
Mounted on silk.
ink on paper
93.5×96.5cm
With signature, inscription and four
seals of the artist
Published:Paintings Calligraphy of Wu
Jingshan, China Art Academy
Publishing House, 1994,p.96.
Acquired from the artist



梁巖 (1943年生)
Liang Yan

人物
無年款
水墨設色紙本直幅
68×68厘米
畫家署款及鈐印一方

Man with Pipe
Not dated
Mounted on rice paper.
ink and colour on paper
68×68cm
With signature and one seal of the
artist



黃仲方 (1943年生)
Huang Zhongfang (Harold Wong)

夏日山居
1994年作
水墨設色紙本立軸
135.5×68厘米
畫家署款、題識及詩印四方

Summer Landscape
Dated 1994
Hanging scroll,
ink and colour on paper
135.5×68cm
With signature, inscription and
four seal of the artist

開懷秋日
1996年作
水墨設色紙本橫幅
69×120.5厘米
畫家署款、題識及詩印五方
作品由畫家提供

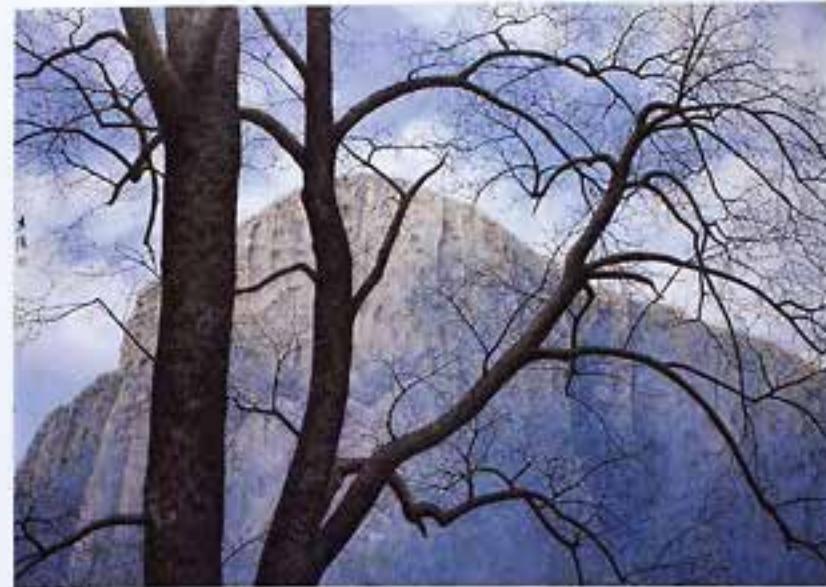
蓮塘秋曉
Dated 1996
Mounted on rice paper,
ink and colour on paper
69×120.5cm
With signature, inscription and five
seals of the artist
Acquired from the artist



靳杰強 (1943年生)
Jin Jieqiang
(Kan Kit-keung)

內惠米芾八
無年款、水墨設色紙本橫幅
90.5×125厘米
畫家署款及詩印一方
作品由畫家提供

Yosemite II
Not dated
Mounted on silk,
ink and colour on paper
90.5×125cm
With signature and one seal
of the artist
Acquired from the artist



了盧 (1944年生)
Liao Lu

市場早見
1997年作
水墨設色紙本立軸
60×64厘米
畫家署款、題識及詩印二方

Green Market
Dated 1997
Hanging scroll,
ink and colour on paper
60×64cm
With signature, inscription
and two seals of the artist





了盧 (1944年生)

Liao Lu

蔬菜
無年款
水墨設色紙本橫幅
34×134厘米
畫家署款及約印一方

Vegetables
Not dated
Mounted on silk,
ink and colour on paper
34×134cm
With signature and one seal of the artist



趙準旺 (1944年生)
Zhao Zhunwang

加州小景
無年款
水墨設色紙本斗方四幅
各21×21厘米
各有畫家約印二方
作品由畫家提供

Scenes of California
Not dated
Set of four leaves, mounted on
rice paper, ink and colour on
paper. Each 21×21cm.
Each with three seals of the
artist. Acquired from the artist.





何百里 (1945年生)

He Baili (Ho Pak-lee)

1994年作

春晓

6.3x35cm

水墨淡彩紙本橫幅
作品由畫家提供

Spring Morning
Date: 1994
Mounted on silk,
ink and colour on paper
38.0×93.9cm
With signature, inscription and two seals
of the artist
Acquired from the artist



胡永凱 (1945年生)
Hu Yongkai

渔家
未年款
水墨淡色紙本橫幅
72×72厘米
書家署款及印二方
出版:《胡永凱作品集》,香港心源美
術出版社,1996,圖2。

Fisherman's Family
Not dated
Mounted on rice paper,
ink and colour on paper
72×72cm
With signature and two seals of the artist
Published: *The Works of Hu Yongkai*,
Inspiration Art Press, H.K.,
1996, pl.2



連登 (1945年生)
Lian Deng

坦率勇健
1996年作
水墨設色紙本直幅
139×69厘米
畫家著款，題識及鈐印三方

Unraveled Gallantry
Dated 1996
Mounted on rice paper,
ink and colour on paper
139×69cm
With signature, inscription and three seals
of the artist.



梁巨廷 (1945年生)
Liang Juting (Leung Kui-ting)

形象 I
無年款
水墨設色紙本直幅
184×147厘米
畫家鈐印一方
作品由畫家提供

Imagery I
Not dated
Mounted on rice paper,
ink and colour on paper
184×147cm
With one seal of the artist
Acquired from the artist

張雷平 (1945年生)
Zhang Leiping

金秋
無年款
水墨設色紙本橫幅
68×68厘米
畫家著款及鈐印一方

Golden Autumn
Not dated
Mounted on silk,
ink and colour on Paper
68×68cm
With signature and one seal of the
artist



韓硕 (1945年生)
Han Shuo

對弈圖
1995年作
水墨設色紙本橫幅
69×69厘米
畫家著款及鈐印一方

Playing Chess under a Tree
Dated 1995
Mounted on rice paper,
ink and colour on paper
69×69cm
With signature and one seal of the artist





楊剛 (1946年生)
Yang Gang

少數民族婦女
1990年作
水墨設色紙本十四開
各23.7×35.7厘米
畫家著款、題識及詩共二十六行

Minority Women
Dated 1990
Album of fourteen leaves,
ink and colour on paper
Each 23.7×35.7cm
With signature inscription and twenty-eight
seals of the artist



王孟奇 (1947年生)
Wang Mengqi

高士圖
1988年作
水墨設色紙本橫幅四幅
各34.5×35厘米
各有畫家落款、題識及詩三行

Scholars in Landscapes
Dated 1988
Set of four leaves, mounted on silk,
ink and colour on paper
Each 34.5×35cm
Each with signature, inscription and three
seals of the artist



宋玉麟 (1947年生)
Song Yulin

漁村圖,1990年作
秋居圖,1991年作
月色圖,無年款
雪荷圖,無年款
水鄉設色紙本圓光四幅
各自題款題字
各有畫家簽款,並跋文約四行
紅印:《宋玉麟山水畫集》,香港蘇富比
題記,1991,頁24,25,34,35。

Fishermen's Village, dated 1990
Dwelling in Autumn, dated 1991
Moonlight, not dated
After the Snow, not dated
Set of four circular leaves,
ink and colour on paper
Each 32cm in diameter
Each with signature, inscription and one seal of
the artist
Published: Song Yulin: Landscape paintings,
Hong Kong Gallery Publishing
Hanoi, 1991, pls. 24,25,34,35.

日暮雲山人情揮白毫

廖柏安 (1947年生)
Lou Bai'an



漁人詩意山水及行書二幅
1995年作
水墨設色紙本直幅
畫心: 67.3×31厘米
書法: 各67.3×10.7
畫家署款,並跋文約四行
行草所畫家題畫
Calligraphy: each 67.3×10.7cm
With signature, inscription and two seals of
the artist
Acquired from the artist

日暮雲山人情揮白毫



劉二剛 (1947年生)
Liu Ergang

李流芳
1965年作
本墨淡色紙本橫幅
70×137厘米
畫家著款，題跋及約印三方

Reposing by the Falls
Dated 1965
Mounted on rice paper,
ink and colour on paper
70×137cm
With signature, inscription and three seals
of the artist



李華西 (1948年生)
Li Huayi

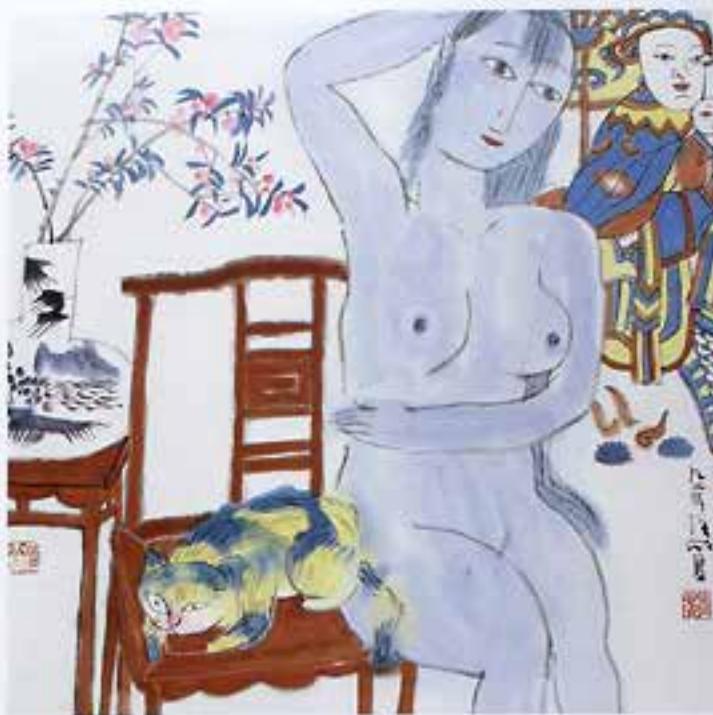
李流芳
1965年作
本墨淡色紙本橫幅
70×136.5厘米
畫家著款
出版：《李華西山水作品集》，香港
畫廊，紙本，1990.01.110

Landscape
Not dated
Mounted on silk,
ink and colour on paper
70.5×136.5cm
With two seals of the artist
Published: *Li Huayi Landscape Paintings*
(1990.01) Wu's Studio, Artlink,
H.K., 1990.01.110

張培成 (1948年生)
Zhang Peicheng

裸女
1992年作
水墨淡色紙本立幅
67×68厘米
畫家著款及約印三方

Nude
Dated 1992
Hanging scroll,
ink and colour on paper
67×68cm
With signature and two seals
of the artist

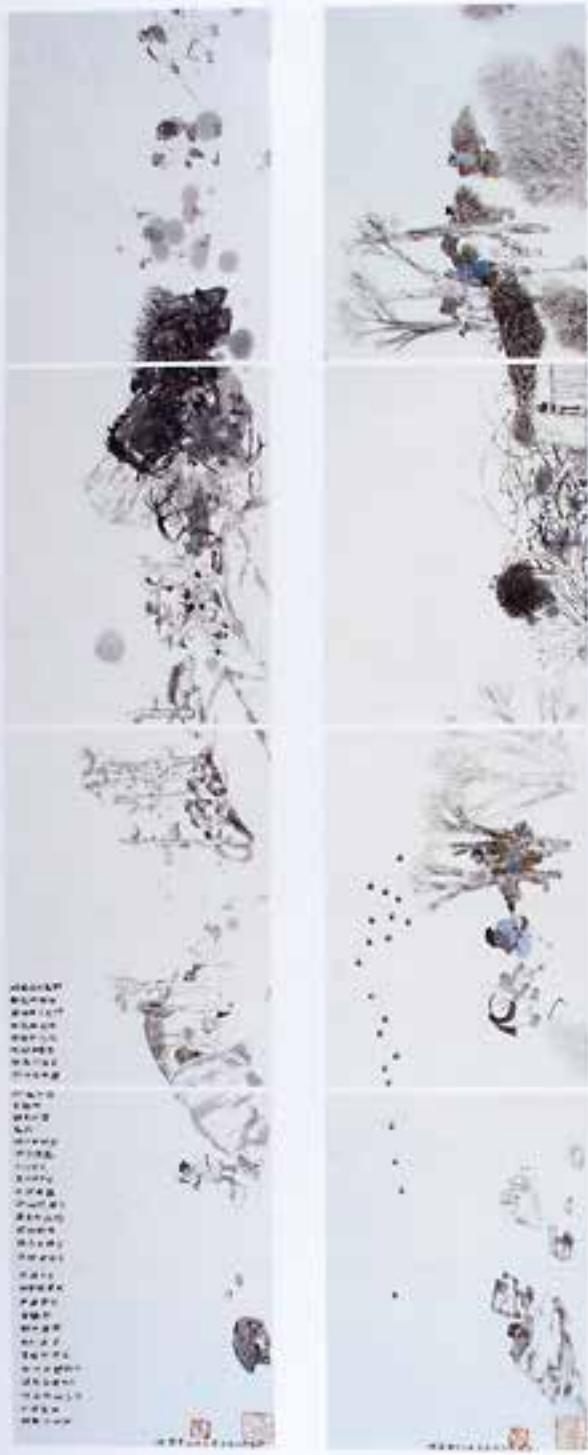


鄭浩千 (1948年生)
Zheng Haoqian

萬夷大漠淨歸空
無年款
本墨淡色紙本橫幅
126×64厘米
畫家著款，題跋及約印三方

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Infinite silence
Not Dated
Mounted on rice paper,
ink and colour on paper
126×64cm
With signature, inscription and three
seals of the artist



聂鸥 (1948年生)
Nie Ou

类别: 人物
年代: 不详
幅面: 水墨设色纸本合璧一册
尺寸: 62.5×248.5厘米
画家著录: 聂鸥文印印于右下
题款: 人物
创作日期: 1992年
材料: 墨、色彩
尺寸: 62.5×248.5厘米
状态: 未装裱
签名: 聂鸥
出版: 《聂鸥书画二十年展》, 台湾
美术馆, 1993年, 第18页。
作品由画家提供

聂鸥 (1948年生)
Nie Ou

版纳风光
1992年作
水墨设色纸本立轴
各41×63厘米
画家著录、题跋及钤印一方

A Scene of Xishaungbanna
Dated 1992
Hanging scroll,
ink and colour on paper
41×63cm
With signature, inscription and
six seals of the artist.

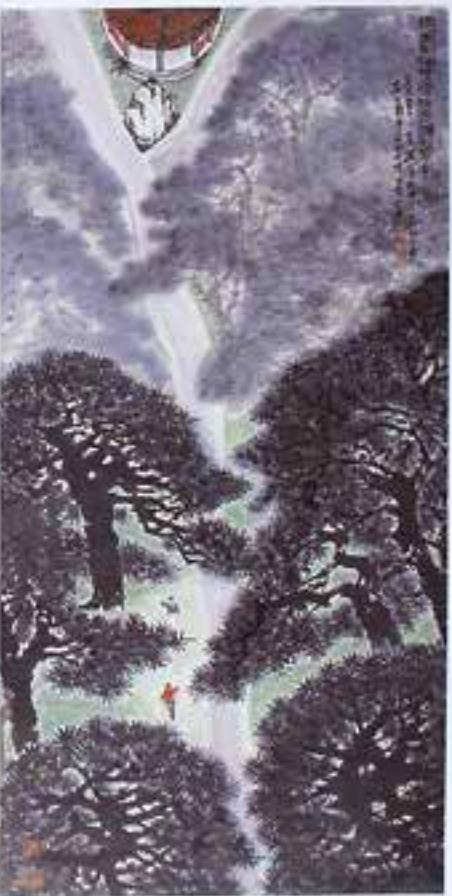


版纳风光
1992年作
水墨设色纸本立轴
各41×63厘米
画家著录、题跋及钤印一方

罗青 (1948年生)
Luo Qing (Lo Ching)

遇到一耕犁于行林的男子
1992年作
水墨设色纸本立轴
136×68.5厘米
画家著录、题跋及钤印四方
出版: 《雅香书画二十年展》, 台湾
美术馆, 1993年, 第18页。
作品由画家提供

Encountering a Man in Jeans
Dated 1992
Hanging scroll,
ink and colour on paper
136×68.5cm
With signature, inscription and four seals
of the artist
Published: Calligraphy and Painting by
Lo Ching 1961-92 Taiwan
Museum of Art, 1993, p.18.
Acquired from the artist



遇到一耕犁于行林的男子
1992年作
水墨设色纸本立轴
136×68.5厘米
画家著录、题跋及钤印四方
出版: 《雅香书画二十年展》, 台湾
美术馆, 1993年, 第18页。
作品由画家提供



朱道平 (1949年生)
Zhu Daoping

山水册
二作1995年作，一作1996年作，六件加
年款。

水型设色纸本册子幅
各33.5×44.5厘米
画家著款，题跋及约印凡二十方。
作品由卖家提供

Landscapes
Three leaves dated 1995, one leaf dated
1996, six leaves not dated.
Album of ten leaves,
ink and colour on paper
Each 33.5×44.5cm
With signature, inscription and twenty seals of
the artist.
Acquired from the artist.



陈建坡 (1949年生)
Chen Jianpo

荷花
未年款
水型设色纸本幅
60×68厘米
画家著款，题跋及约印凡十七方。
作品由卖家提供



翁天池 (1949年生)
Weng Tianchi

米埔冚生之二
無年款(約1990年作)
水墨紙本橫幅
97×180厘米
畫家鈐印一方
作品由畫家提供

Mai Po Nature Preserve No.2
Not dated (ca. 1990)
Mounted on rice paper,
ink on paper
97×180cm
With one seal of the artist
Acquired from the artist



舒春光 (1949年生)
Shu Chunguang

雪山驼队
無年款
水墨淡色紙本直幅
63×62厘米
畫家簽名及鈐印一方
Caravan in the Snow
Mountains Not dated
Mounted on silk,
ink and colour on paper
63×62cm
With signature and one seal
of the artist



盧福生 (1949年生)
Lu Fusheng

水煮
1996年作
水墨設色紙本直幅
100×47厘米
畫家署款、題識及鈐印三方

Taking a Nap
Dated 1996
Hanging scroll,
ink and colour on paper
100×47cm
With signature, inscription and three
seals of the artist



施大畏 (1950年生)
Shi Dawei

回憶
1995年作
水墨設色紙本立軸
70×20厘米
畫家署款，題識及鈐印二方

Homeward Bound
Dated 1995
Hanging scroll,
ink and colour on paper
70×20cm
With signature, inscription and two seals
of the artist



朱鵬飛 (1951年生)
Ju Pangfei

丁寧詩意山水
1995年作
水墨設色紙本橫幅
68×138厘米
畫家署款，題識及鈐印三方

Landscape Inspired by Wang Wei's Poem
Dated 1995
Mounted on rice paper,
ink and colour on paper
68×138cm
With signature, inscription and three seals
of the artist



常进 (1951年生)
Chang Jin

江南瑞雪圖
1985年作
水墨設色紙本
47×150厘米
書家著款，題跋及詩印五方

Auspicious Snow
Dated 1985
Folding fan mounted on silk,
ink and colour on paper
47×150cm
With signature, inscription and
five seals of the artist

王明明 (1952年生)
Wang Mingming

高士圖
無年款
水墨設色紙本直幅十二幅
各33.0×22.5厘米
書家著款，題跋及詩印共二十六方

Scholars in different Pursuits
Not dated
Set of twelve leaves, mounted on silk.
ink and colour on paper

Each 33.0×22.5cm
With signature, inscription and twenty six
seals of the artist.



冯永基 (1952年生)
Feng Yongji (Raymongan
Wing-kee)

難忘時分
1992年作
水墨設色紙本直幅
各113×33.5厘米
各有書家著款及詩印一方
出版：《冯永基之竹林烟雨》，香港画
木屋出版社，1996，第38-39页。
作品由卖家提供

王川 (1953年生)
Wang Chuan

抽象畫
無年款
水墨紙本直幅
137×97厘米
書家詩印一方

Abstract
Not dated
Mounted on paper.
ink on paper
137×97cm
With one seal of the artist





张洪 (1954年生)
Zhang Hong
(Arnold Chang)

仿王蒙山水
1988年作
水墨纸本立幅
176×90厘米
董永著款，题跋及钤印三方
出版：(Orientations 杂志)，1996年1月
作品由画家提供

Landscape after Wang Jian
Dated 1988
Hanging scroll,
ink on paper
176×90cm
With signature, inscription and
three seals of the artist.
Published: *Exhibition Preview,*
Orientalism, Jan 1996.
Acquired from the artist

于彭 (1955年生)
Yu Peng

春山白雪图
1996年作
水墨设色纸本立幅
143×75厘米
董永著款，题跋及钤印一方
作品由画家提供

Spring Mountains
Dated 1996
Hanging scroll,
ink and colour on paper
143×75cm
With signature, inscription and one
seal of Acquired from the artist





谷文達 (1955年生)
Gu Wenda

無題山水
Not dated
水墨淡本橫幅
ink and colour on paper
68×137厘米
畫家鈐印一方
With one seal of the artist



馬小涓 (1955年生)
Ma Xiaojuan

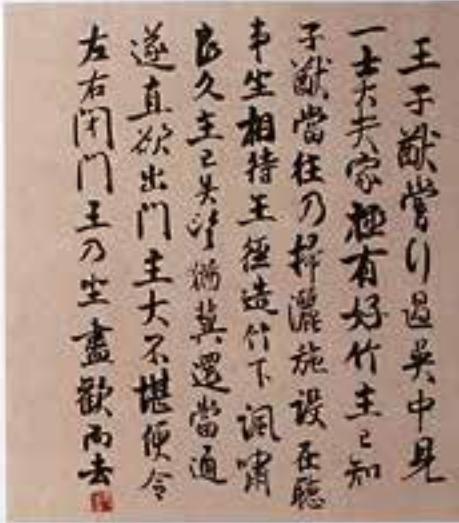
茗香圖
Not dated
水墨設色紙本立軸
ink and colour on paper
65×66厘米
畫家署款及鈐印二方

Tea for Two
Not dated
Hanging Scroll,
ink and colour on paper
65×66cm
With signature and two seals of the
artist



徐樂樂 (1955年生)
Xu Lele

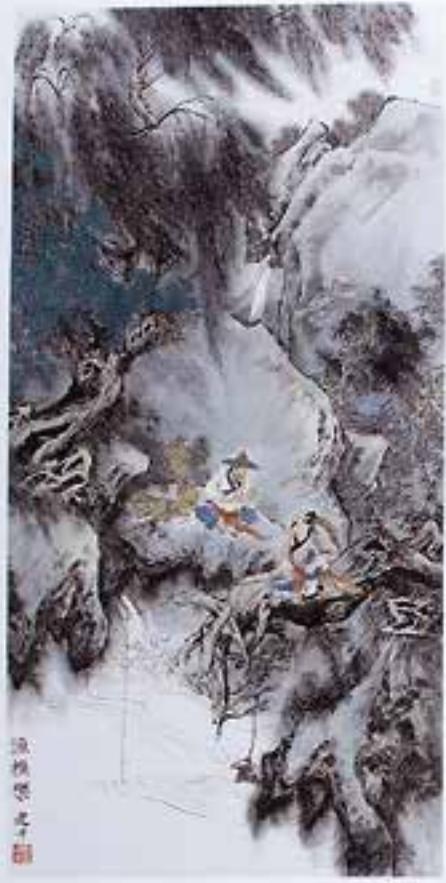
歷史人物書法合璧冊
1990年作
水墨設色紙本二十開冊:十幅十首書法
各37.3×32.3厘米
畫家署款、書法及鈐印共三十八方
ink and colour on paper
Each 37.3×32.3cm
With signature, calligraphy and thirty-eight
seals of the artist



支公好鶴有人遺其雙
鶴少時翅長欲飛支意憐
之乃鍛其翮鶴垂頭如有
懊喪之志支曰既有凌霄
之姿何肯為人作耳目境
養令翮成置使飛去



王子猷嘗至吳中見
一士大夫家極有好竹主之知
子猷當柱乃擣亂施設在廳
卒生相持王徑造竹下諷喟
良久主已失聲稱莫還當通
遂直欲出門主大不堪便令
左右閉門王乃空盡歡而去



劉建平 (1955年生)
Liu Jianping

鮑魚集
無年款
水墨設色紙本直幅
137×69厘米
畫家著款，題跋及詩印三方

The Fisher and Wood cutter
Not dated
Mounted on rice paper,
ink and colour on paper
137×69cm
With signature, inscription and two
seals of the artist



陳向迅 (1956年生)
Chen Xiangxun

桃花
無年款
水墨設色紙本橫幅
66×132.5厘米
畫家著款

Flowers
Not dated
Mounted on silk,
ink and colour on paper
66×132.5cm
With signature of the artist

樂震文 (1956年生)
Le Zhenwen

樂震文遼山詩意山水
1994年作
水墨設色紙本直幅
137×66厘米
畫家著款，題跋及詩印三方

Landscape at Lushan Inspired by Ban
Zhao's Poem
Dated 1994
Mounted on rice paper,
ink and colour on paper
137×66cm
With signature, inscription and two seals of
the artist



江宏偉 (1957年生)
Jiang Hongwei

荷花鶴鷺
1989年作
水墨設色紙本立幅
131×34厘米
畫家落款、鵝頭及印四方
Lotus and Heron
Dated 1989
Hanging scroll,
ink and colour on paper
131×34cm
With signature, inscription and four seals of
the artist



何家英 (1957年生)
He Jiaying

白衣少女
無年款
水墨設色紙本立幅
95.5×34.5厘米
畫家落款及印三方
Lady in White
Not dated
Hanging scroll,
ink and colour on paper
95.5×34.5cm
With signature and three seals
of the artist



熊海 (1957年生)
Xiong Hai (Hung Hoi)

竹林幽居
無年款
水墨設色紙本立幅
133.2×41.5厘米
畫家落款及印一方
作品由畫家提供
Dwelling in a Bamboo Grove
Not dated
Hanging scroll,
ink and colour on paper
133.2×41.5cm.
With signature and one seal of the artist



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周京新 (1959年生)
Zhao Jingxin

人物
1987年作
水墨設色紙本立幅
67.5×96.2厘米
畫家著款，並蓋沒鋟印四方

Pictures
Dated 1987
Hanging scroll,
ink and colour on paper
67.5×96.2cm
With signature, inscription and four seals of
the artist



陳克湛 (1959年生)
Chen Kezhan

春
1996年作
水墨設色紙本立幅
124×122厘米
畫家著款，及鈐印二方

Spring
Dated 1996
Hanging scroll,
ink and colour on paper
124×122cm
With signature and two seals of
the artist



朱紅 (1960年生)
Zhu Hong

閒居
無年款
水墨設色紙本立幅
124×59厘米
畫家著款及鈐印三方
124×59cm
With signature and three seals of
the artist

Leisurely Living
Not dated
Mounted on rice paper,
ink and colour on paper
124×59cm
With signature and three seals of
the artist



陳平 (1960年生)
Chen Ping

沉靜的河
1996年作
水墨設色紙本立幅
174×95厘米
畫家著款及鈐印四方
174×95cm
With signature and four seals of the artist
Printed as postcard in Japan



吳泰 (1962年生)
Wu Tai

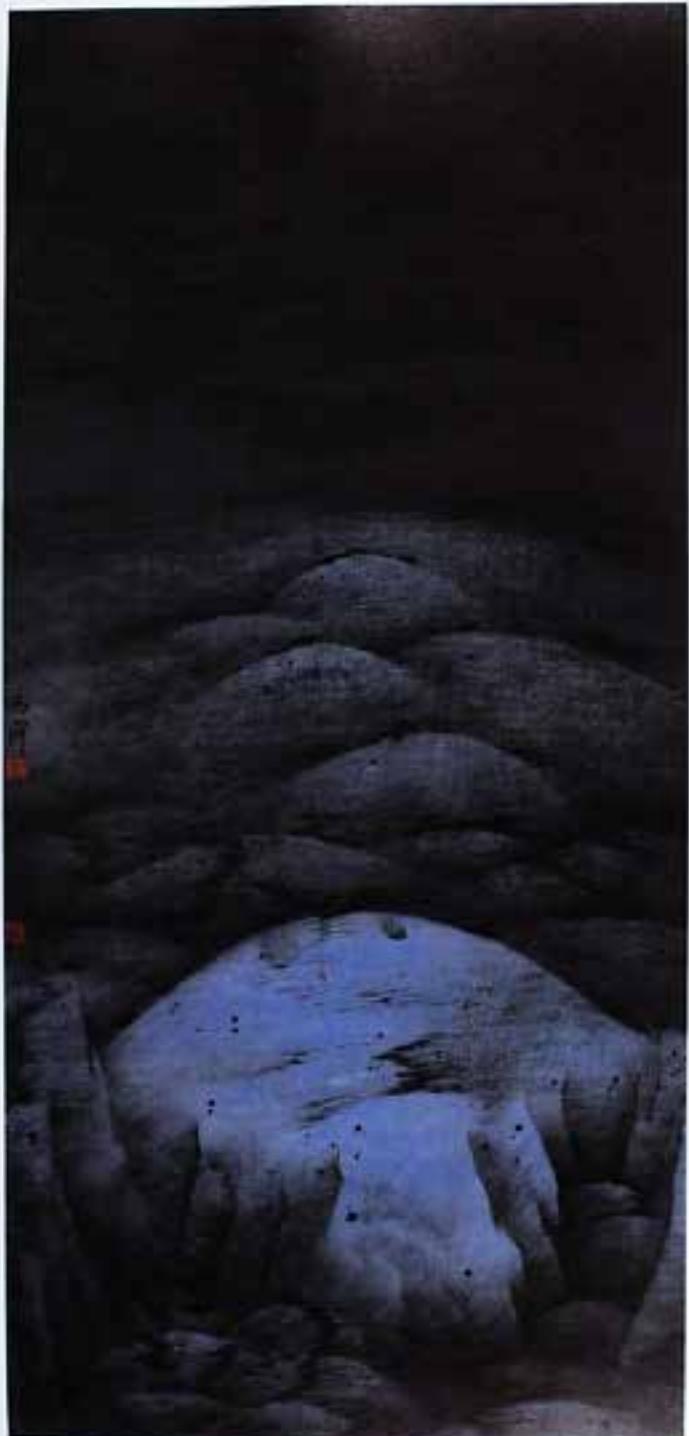
王維詩意山水
1994年
不規格色墨本三幅四幅
75x12x86.1厘米
新家著錄及鈐印三方

Landscape Inspired by Wang Wei's Poem
Dated 1994
Set of four hanging scrolls,
ink and colour on paper.
Each 181.2 x 86.3cm
With signature, inscription and museum
seals of the artist



葉放 (1962年生)
Ye Fang

Homeland
Not dated
Mounted on rice paper,
ink and colour on paper
65.5 x 65.5厘米
新家著錄及鈐印三方
獲中央電視臺舉辦的“94新詩藝術中國
美術油畫精英”優秀獎。



盧禹舜 (1962年生)
Lu Yushun

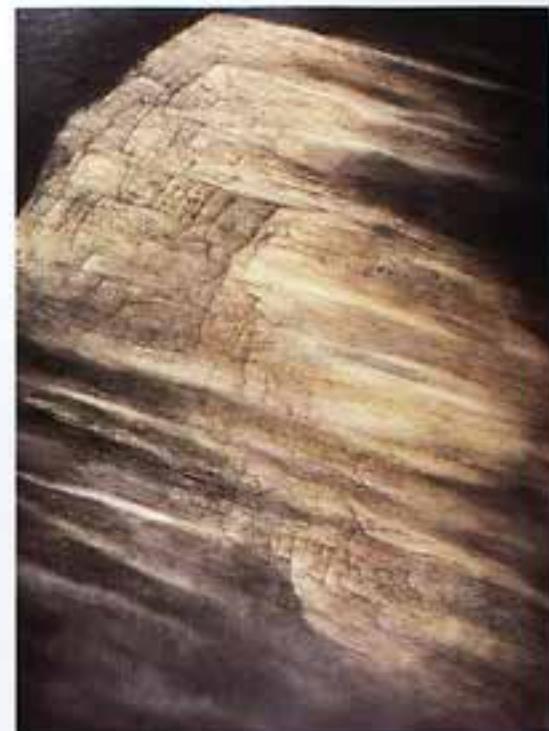
塞外黑夜
無年款
水墨設色紙本直幅
130×66.8厘米
畫家署款及鈐印二方
出版：《盧禹舜山水畫集》，香港心經
書院（出版年份不詳），第39頁。

Night in the Outer Regions
Not dated
Mounted on silk,
ink and colour on paper
130×66.8cm
With signature and two seals of the
artist
Published: *A Collection of Lu Yushun's
Landscape painting Works*,
Inspiration Art Gallery, H.K.
(year of publication unknown), p.39.

吳觀麟 (1964年生)
Wu Guanlin (Ng Kwun-lun)

本然
無年款(約1993年作)
水墨設色紙本橫幅
71.5×99.5厘米
作品由畫家提供

Self
Not dated (ca. 1993)
Mounted with frame,
ink and colour on paper
71.5×99.5cm
Acquired from the artist



林秦岳 (1971年生)
Lin Qinyue

藍房子
無年款
水墨設色紙本縱片
68×68厘米
畫家鈐印一方

The Blue House
Not dated
Mounted on silk,
ink and colour on paper
68×68cm
With one seal of the artist

