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The
unconventional



The Verdant Cliff

Chinese Paintings by Fourteen Celebrated Taiwanese Artists

台灣十四名家中國水墨畫展
綠壁

The Verdant Cliff

Chinese Paintings by Fourteen Celebrated Taiwanese Artists

Organized by

Luen Chai Curios Store

at

Pao Galleries, 5/F, Hong Kong Arts Centre
Harbour Road, Wanchai, Hong Kong

Cover: (Catalogue no. 389)

He Huashuo

Elegy of the Yellow River

Dated 1989

Scroll, mounted for framing,
ink and colour on paper
121 x 243 cm

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FOREWORD

The Verdant Cliff — Chinese Paintings by Fourteen Celebrated Taiwanese Artists is the fourth painting exhibition presented by our shop. A number of special exhibitions featuring works by well-known artists from Mainland China have been presented in Hong Kong in recent years, but this is the first time that a special exhibition is being held here to introduce the best of contemporary Chinese paintings by Taiwanese artists. We have selected fourteen noted Taiwanese artists, all of whom have become well-known there and have gained a reputation abroad. While some were born in Taiwan some have settled there or have been working there at some stage of their careers. Over seventy representative works by them are included. Among these renowned artists, the works of Zheng Shanxi will be shown in Hong Kong for the first time.

As in our previous exhibitions, we are publishing a bilingual fully illustrated catalogue for this exhibition. The catalogue provides full biographical notes on the artists included. The accuracy of the data has been confirmed as follows: the biographical notes regarding Jiang Zhaochen, Zhou Cheng, Jiang Mingxian, Hu Nianzu, Ou Haonan, Li Yihong, Zheng Shanxi and Chu Ge have been confirmed by

the artists themselves, and those on the other artists have been verified by their close friends or associates.

It is surprising that although Taiwan is a small island, it can boast so many talented artists. Among these fourteen celebrated painters, Jiang Mingxian, Zhou Cheng, Li Yihong and Yu Peng were born and brought up in Taiwan, while the others immigrated there from Mainland China. However, regardless of their origins, it is the prosperous economic and social climate of Taiwan in recent decades that has provided the favourable environment for their artistic talent to take root and flourish. According to recent statistical reports, the gross national income for each Taiwan citizen has increased now to US\$8,700 from US\$50 when Taiwan first regained its sovereignty from Japan in 1945, while its foreign exchange surplus has reached a level of US\$75 billion, second only to Japan. Its foreign trade amounts to US\$13 billion, ranking twelfth in the world. For the past five years, the rate of economic growth has remained at 9%¹⁾. This economic boom has marked considerable increases in national income and has stimulated the development of arts and culture. The past five years have

shown significant growth in the Taiwan art market, and as a result numerous art galleries have flourished. In 1980, there were only fifteen major galleries in Taiwan; in 1985, the number had increased to thirty; by the end of 1990, there were over one hundred.²⁾

Such a phenomenon is no coincidence. Two sentences in the chapter quanzixuebian (*Encouragement to Study — Advice for Scholars*) seem particularly apposite. In the book *Xunzi* says, "If a mountain yields jade, vegetation will flourish; if the sea breeds pearls, the cliff will remain verdant." Talented people bring prosperity to a place and encourage its art and culture — like jade in a mountain nourishing the forest, while pearls in the sea contribute

luxuriant growth to a cliff. Our aim is to reveal this 'spirit of the verdant cliff' in this special exhibition.

Lastly, I would like to express my sincere thanks to the valuable assistance of the participating artists and various friends in Taiwan. My gratitude is also due to Mr. Shi Shouqian, the Director of the Institute of Art History of the National Taiwan University, who has written the introduction, Mr. K.S. Wong, for the beautiful calligraphic rendering of our title and Mr. Li Kiu-fong and Dr. K.K. Wong, who have provided the biographical information for Huang Junbi.

Ng Kai-yuen

Footnotes :

- 1) Li Zhong: *The Achievement of the Nationalist Government After Their Settlement in Taiwan for Forty-two Years*. Mingpao Daily News, 10th October 1991, Hong Kong.
- 2) Taiwan: *Enticing the Sugar Cane from the Other End: The Art Market in Taiwan*, Art Monthly, Volume no. 22, October 1991, p. 52, Taiwan.

序

不枯綠——臺灣十四名家水墨畫展是我店的第四次展覽。近年來在香港舉辦介紹中國大陸名家的畫展不少，但專題介紹臺灣現代畫壇風貌則以今次展覽為第一次。我們揀選了歐陽台辦和國際畫壇的十四位畫家，他們部份在台灣出生，部份移居台灣，而部份則在台工作過一段日子。展出七十多件作品，其中鄭善祐先生的作品是首次在港展出。

一仍舊貫，我們出版一本中英文對照的目錄。除了全部彩色圖版外，還詳附畫家生平如個展、聯展、著作、得獎等資料，俾讀者對畫家有更多認識。為確保資料的真確性，我們把該等生平送交畫家本人或其有關人士過目。江光申、周澄、江明賢、胡念祖、歐豪年、李義弘、鄭善祐、楚戈八位都經畫家親自修訂，其餘則交付與畫家素稔的人士審閱。

臺灣地處一隅，能孕育出數量衆多的優良藝術家，可算是一個異數。十四位畫家中，大部份是自中國大陸移居，只有江明賢、周澄、李義弘和于彭是在台灣出生。無論是土生土長或是自大陸移居，這些藝術奇葩在那海角一方生根、成長、茁壯，實有賴當地近幾十年來的蓬勃經濟。根據近期統計，台灣國民平均生產毛

額達八千七百美元，而在台灣脫離日本統治之初，則僅為五十美元；外匯底存七百五十多億美元，僅次於日本；對外貿易近一百三十億美元，居世界第十二位；最近五年，經濟成長率維持在九個百分點(註1)。經濟發燒使國民收入大幅增加，其結果是帶動文化得以宏揚。藝術市場在過去五年亦因而大為拓展。新畫廊如雨後春筍，在一九八〇年時只有十五家，一九八五年已增加至三十家，到了一九九〇年底，較具規模的畫廊已突破百家(註2)。

這些大抵不是偶然的現象。記得荀子勸學篇裏面有以下兩句話：“玉在山而草木潤，潤生珠而樹不枯”。人才使一個地方興旺，藝術發達，正像山中藏玉使草木滋潤，潤生珠令樹葉青翠，發揚不枯綠精神正是這次展覽的主旨。

最後，我要感謝多位臺灣朋友和參展畫家的熱情幫助，台灣大學藝術史研究所所長石守謙先生慨然作序，黃君寶先生題字，李齊峯先生和黃貴權醫生參訂黃君壁先生生平資料，在此致衷心謝意。

吳繼遠

PREFACE

Chinese painting by Taiwanese artists has played an important role in the history of twentieth century Chinese painting. With a view to illustrate its development in recent years, Mr. Ng Kai-yuen, the owner of Loen Chai Curios Store has selected fourteen celebrated contemporary Taiwanese artists and is exhibiting more than seventy works by them. Before considering the works of these painters, it may be beneficial to study the origins of contemporary Taiwanese art.

Since the seventeenth century, Taiwan's short 300 year art history has witnessed dramatic transformations. Taiwanese ink painting, from its hesitant beginnings to its twentieth century renaissance, has reflected the local culture at its various stages. Taiwanese early history included a short period of Dutch and Spanish colonial rule and control by the Zheng family of the Southern Ming Dynasty in the mid seventeenth century. The Qing court eventually conferred on Taiwan the status of a province. Taiwan has during most of its history remained a cultural tributary of the art of Mainland China. Chinese painting there during the Qing period followed closely the artistic trends on the Mainland, particularly that of the Fujian region. It was only when it was occupied by Japan in 1845 that the

Japanese colonial government deliberately severed the island's cultural reliance on the Mainland. As a result Chinese painting slowly lost its vitality and was subsequently replaced by western styles and the so-called 'Japanese Paintings School' which lasted until 1945, when Japan was defeated in the Second World War. Following the reversion of the rule of Taiwan to China, Chinese painting was resurrected from oblivion. In 1949, the Kuomintang government moved to Taiwan and brought with it a group of painters. Among them a significant number worked in the traditional manner and played a crucial role in revitalizing Chinese painting in Taiwan. Despite this reemergence, the initial development was inhibited by the situation on the Mainland. Cultural policy was therefore limited to preserving traditions rather than pursuing innovative changes. This state of affairs continued until the seventies when Taiwan's rapid economic growth brought about fundamental changes. The thriving development of contemporary painting began to emerge against the background of the new culture. Compared with the fifties and sixties, the development of contemporary painting in Taiwan is characterized by diversity of styles and richness of expressions. These are the result of reassessment of tradition on one hand, and of active

註1：李忠“國府遷台四十二年的成績”(明報)1991年10月10日，香港。

註2：王乃“誰咤甘露的台灣藝術市場”(藝術森林)1991年10月號，臺灣，第52頁。

responses to the impact of Western art on the other. Both approaches originated from avant-garde groups of the late fifties, including the "Fifth Moon Group" and the "Dongfang Group", yet these pioneers did not bring about any positive results since society at that time was not yet ready to liberate itself to accommodate western "modernism" advocated by the avant-garde painters. The attack by the reformers on the conservatives was therefore limited mostly to slogans and contributed very little to the modernization of the Chinese painting styles themselves. The seeds for reform however had been sown, awaiting only a favourable climate to flourish in the next phase.

Taiwan after the seventies witnessed many surprising developments. Economic growth progressively integrated Taiwan into the international community as well as opening it up both politically and socially. Having established confidence in their own culture, artists began simultaneously to review Chinese tradition and adopt western techniques. In consequence, they eventually freed themselves from their previous ideological shackles of "preserving the traditions", and in reviewing and exploring the possibilities for reform also rediscovered the merits of tradition. When they turned to the western world, they rid themselves of the illusion that "westernization" meant "modernization". Through a comprehensive survey of various trends in painting, they eventually cultivated a critical mind to decide which styles to adopt. Thus, various individual styles now flourish. Such

richness and diversity lie neither in preserving nor abandoning the traditions, but in widening and deepening them with self-confidence. Of the artists participating in this present exhibition, the more senior including Huang Junbi, Jiang Zhaoshen, Hu Nianzu, Chu Ge, Liu Guosong, Ou Haoran and Zheng Shanxi all display these characteristics. They have each been recognized for outstanding achievements after many years of effort. Other artists including Zhou Cheng, Li Yihong, Jiang Mingxian and Yu Peng, the newer among the group, have cultivated their own unique styles.

In the late eighties, the affirmation of the personal styles of Yu Chengyao and Chen Qikuang represented the possibilities of exploring contemporary Chinese painting's boundless range, while He Huashuo's "Elegy of the Yellow River" of 1989 probed the depth of humanism. The richness in individual styles of artists thus signifies the possibility of establishing a new tradition in Taiwan.

Being a small island geographically, Taiwan has historically been on the periphery of Chinese culture. However, in the twentieth century, its attempt to carry out dual examinations of traditionalism and westernization has brought about a metamorphosis to its painting. With the potential it has manifested for exploring art in different directions, we can foresee a significant role for Taiwan in creating new art directions in the future.

Shi Shou-qian

前言 不枯榮 —— 台灣當代水墨畫展

台灣當代水墨畫的發展，在中國繪畫史上，有其特殊的意義。聯齊主人吳繼達先生有鑑於此，特舉辦此展覽，揀選十四名知名畫家，七十多件作品，綜覽近年來的發展，其用心用意，值得肯定。在觀摩這些作品之前，我們不妨作一回顧。

台灣的歷史不長，但在十七世紀以來的三百年中，却有著許多激烈的變化。其水墨畫之發展亦隨而有不同之面貌，由低迴、沉寂而至復甦、蓬勃，各自體現着台灣社會不同階段的文化生命。在一八九五年台灣被割讓予日本之前，這個中國大陸東南角上的小島，基本上是一個漢人的移民社會。它雖然在政治上有過幾個不同的統治政權，由較早的荷蘭人、西班牙人的殖民，到南明之鄭氏王朝，至清廷的治理與正式建省，各具不同之性質；但在文化上，一直是中國大陸中原主流的末支旁流。此時的台灣繪畫基本上也是亦步亦趨地跟隨着中國大陸的潮流，尤其與福建地區的發展密切相關。到了日人佔領台灣期間，由於日本殖民政府刻意壓抑台灣與大陸地區的文化依賴關係，中國水墨畫在台灣島內逐漸失去發展空間，後來終至趨於沉寂，代之而起的則是西洋風格以及日本近代所發展的所謂「東洋畫」。這個情況到了

一九四五年日本在第二次大戰戰敗，台灣重又回到中國統治之下後，又有了新的變化：原來幾乎為人所淡忘之水墨畫重新得到畫家的注意，尤其到一九四九年，隨國民政府遷台而加入台灣畫壇的人士中，有着數量不少的傳統水墨畫家，更對水墨畫在台灣之復甦，有決定性的作用。國民政府之遷台，雖將中國文化傳統重新導入島上之社會，但其初期因為因應大陸局勢之故，在文化政策上偏重於保存傳統，而不積極追求新變。這種情況基本上到了七〇年代，由於經濟之高度成長，才產生了脫胎換骨的改變。當代台灣水墨畫的蓬勃發展，也就是在此新文化景觀中出現的。

當代台灣水墨畫的發展，相對於五〇、六〇年代來說，最值得注意的是風格的多樣與表現的豐富。這個結果一方面是由對中國水墨畫傳統的反思而來，另一方面則是從對西方藝術衝擊的積極因應而生。就這兩個方面來說，它們雖然開端於五〇年代末期「五月」、「東方」等新銳團體的藝術主張，但當時並沒有真正地開花結果。五〇、六〇年代之台灣社會實際上還無法提供充分開放之條件，讓文化界能適切地體認「五月」與「東方」中前衛新銳所提倡的西方「現代主義」之意義，因此那個改革運動的結果只

是對當時水墨畫的傳統勢力作了一個口號上的衝擊，而在對傳統的反思上以及對西潮之因應上，都未能有效地落實到繪畫創作之中。但是，改革的種子無論如何還是被埋了下去，等待著下一階段有利條件的來臨。

七〇年代以後台灣局勢之發展，充滿了各式各樣的驚奇。經濟成長不僅使之逐漸踏入國際社會，也帶動了其政治與社會之開放，從而使其建立了對本土人文之信心，開始在文化上進行對國粹與西潮雙向同步反思。它的水墨畫家們終於也能擺脫「保存傳統」意識型態的桎梏，坦然地檢討、探尋「傳統」重新被開發的可能性。而當他們將目光轉向西方世界的時候，亦一改過去以「西化」為「現代化」的迷思心態，在綜觀林林總總的新潮畫風之後，逐漸地培養出各自不同的批判取捨，並各盡所能地借助之以開拓水墨畫新變的可能。如此發展的結果便是水墨畫自我風格的蓬勃表現。這些豐富多樣的自我風格，既不在「保存傳統」，亦不在「拋棄傳統」，而以當代台灣的自信，在超越傳統的表相之同時，增加了傳統之廣度與深度。此次聯展中資深一輩的畫家，如黃君壁、江兆申、

胡念祖、楚戈、劉國松、歐豪年、鄭善禧等人，都是懷抱着此目標在長久的努力之後，得到各自極為突出的成績。較年輕一輩者如周澧、李義弘、江明賢與于彭等人，則在風格的建立上又另有一番個人的面貌。而在八〇年代後期，如余承堯、陳其寬兩人的「獨行」水墨風格之終受肯定，正象徵着台灣當代水墨開展新廣度的無限可能；而何懷碩一九八九年〈河惠〉一作，則為水墨畫人文精神深度之探討，作了最感人的詮譯。他們所代表的自我水墨風格的豐富表現，正標示著一個新的水墨傳統在台灣文化中成立的可能。

在地理上，台灣只不過是個小島；在歷史上，它亦僅僅是中國文化的邊陲；但在面對廿一世紀的當代，台灣以其對傳統及西潮的雙向反思，使其水墨畫的發展呈現出舊傳統所未有的新變情勢，而其所開拓的各個向度之可能性，亦可以預期將為中國未來水墨新傳統之締造，產生有意義之作用。

石守謙

一九九一年十月七日寫於台北



1.
Huang Junbi
Waterfall in a Mountain in Autumn
Dated 1940
Hanging scroll, ink and colour
on paper
105 x 23 cm
With inscription, signature and
two seals of artist.

黃君壁
秋山飛瀑
一九四〇年作
水墨設色紙本立幅
105×23厘米
畫家題識、落款及前印二方。



2.
Huang Junbi
Strolling in a Forest in Autumn
Dated 1941
Hanging scroll, ink and colour on paper
106 x 30 cm
With inscription, signature and two seals of artist

黃君壁
拂杖步秋林
一九四一年作
水墨設色紙本立軸
106×30厘米
畫於深山。著此步於山中也。



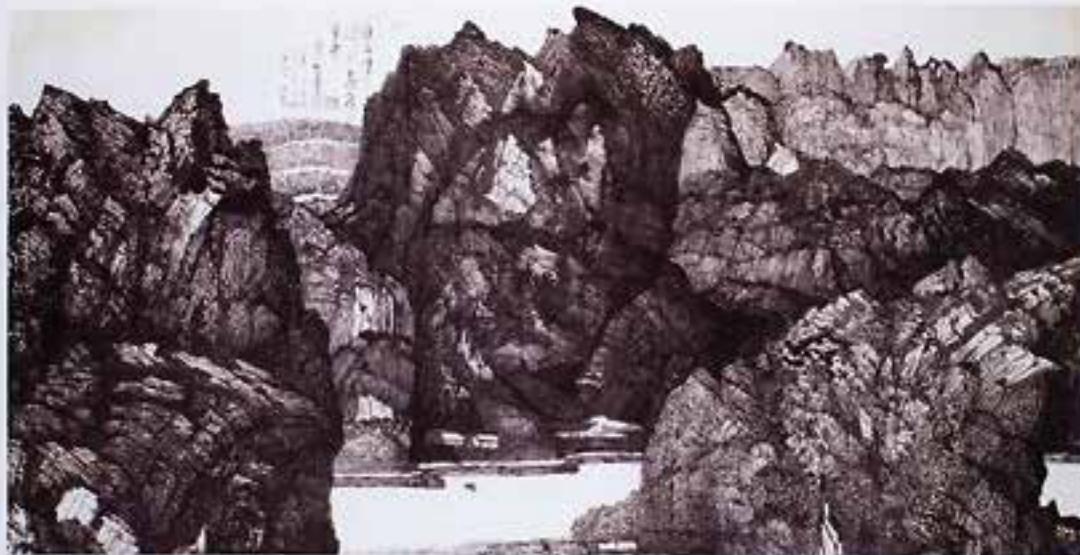
3.
Huang Junbi
Landscape
Dated 1943
Hanging scroll, ink on paper
84 x 43.2 cm
With inscription, signature and two seals of artist

黃君壁
飛瀑幽徑
一九四三年作
水墨紙本立軸
84×43.2厘米
畫於深山。著此步於山中也。



4.
Huang Junbi
Hermitage in the Mountains
Hanging scroll, ink and colour
on paper
119.5 x 59.8 cm
With inscription, signature and
three seals of artist

黃君壁
高隱圖
水墨設色紙本立軸
119.5×59.8厘米
畫於峨眉。癸卯夏新作三月。



5.
Yu Chengyao
Rocky Mountains and River in Splendour
Dated 1967
Scroll, mounted for framing, ink on paper
96 x 188 cm
With inscription, signature and one seal of artist.
Exhibited and published: *The Art of Yu Chengyao*,
Hanser, 1987, pp.48, 49.

余承堯
山川秀色
一九六七年作
水墨紙本橫幅
96×188厘米
畫於峨眉。癸丑夏新作三月。
題贊於山城。余承堯詩一首。庚申年夏
朱紹良書



6.

Yu Chengyao

Morning Breaking on the Mountains in Spring

Dated 1967

Scroll, mounted for framing, ink on paper

94.3 x 184.1 cm

With inscription, signature and one seal of artist

Exhibited and published: The Art of Yu Chengyao,

Hausart, 1987, pp.46-47

余承堯

春山晓晴

一九六七年作

水墨紙本橫幅

94.3×184.1厘米

畫的題詞：霽氣初晴山色濃

與贊及出版：《余承堯的藝術》（漢南），1987

頁46-47頁



7.

Yu Chengyao

Landscape

Dated 1984

Scroll, mounted for framing, ink

and colour on paper

59 x 119.5 cm

With inscription, signature and one seal of artist

余承堯

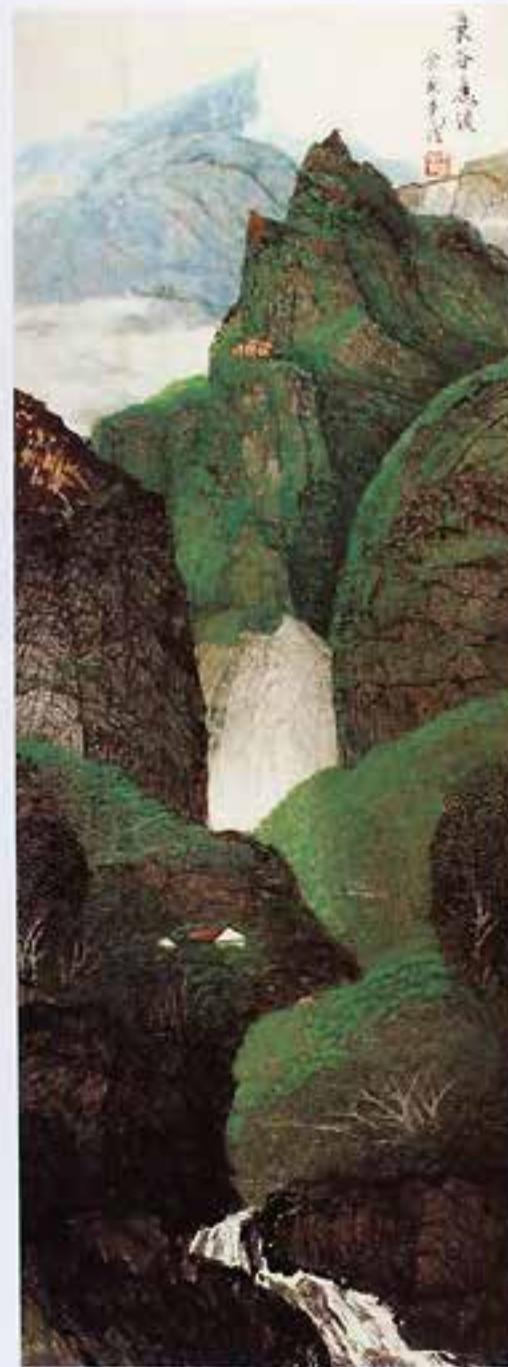
奇峰山水

一九八四年作

水墨設色紙本橫幅

59×119.5厘米

畫於龍溪·萬松尖的一方。



8.

Yu Chengyao

Rapid Stream

Hanging scroll, ink and colour on paper

117.3 x 43 cm

With inscription, signature and one seal of artist

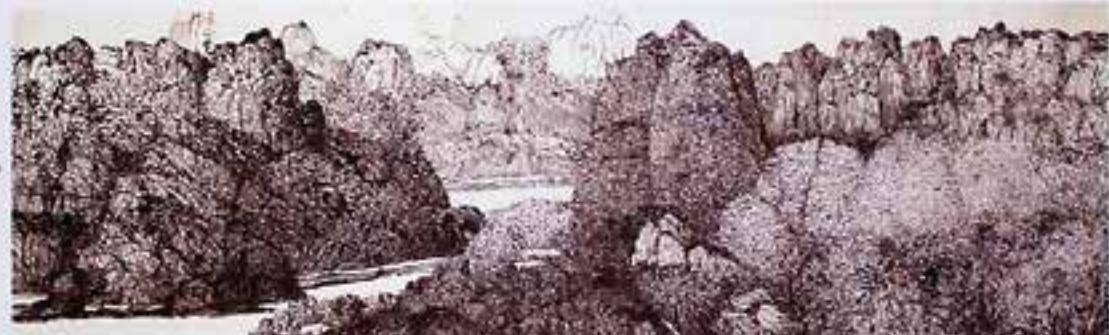
余承堯

長谷急流

水墨設色紙本立幅

117.3×43厘米

畫於龍溪·萬松尖的一方。



9.
Yu Chengyao
Landscape
Scroll, mounted for framing, ink on paper
34 x 106 cm
with inscription, signature and one seal of artist

余承堯
山川盡草
水墨紙本橫幅
34×106厘米
畫中題識、落款及印鑑一方。



10.
Chen Gikuan
Window View
Hanging scroll, ink and colour on paper
121.8 x 23 cm
With signature and one seal of artist.
Published: Chen Chikuan Paintings 1940-1980,
Art Book Co. Ltd., Taiwan, 1981, pl. 17.

陳其寬
窗上行舟
水墨設色紙本立軸
121.8×23厘米
畫中題識及印鑑一方。
出版：陳其寬畫集，藝術叢書公司，台灣
1981年，圖17



11.
Chen Qikuan
Landscape
Hanging scroll, ink and colour on paper
45.5 x 45.5 cm
With signature and one seal of artist

陳其寬
山水
水墨設色紙本立軸
45.5×45.5厘米
畫家落款及印一例。



12.
Chen Qikuan
Monkeys
Hanging scroll, ink and colour on paper
42.7 x 43.6 cm
With signature and one seal of artist

陳其寬
猴戲
水墨設色紙本立軸
42.7×43.6厘米
畫家落款及印一例。



13.
Jiang Zhaoshen
Morning on the Lake
Dated 1990
Scroll, mounted for framing, ink and
colour on paper
96 x 180 cm
With inscription, signature and three seals of artist

江兆申
晨光朝霧
一九九〇年作
水墨設色紙本橫幅
96×180厘米
畫史題跋一頁及其詩三首。



14.

Jiang Zhaoshen

Landscape

Dated 1988

Album of ten leaves, ink and colour on paper

42 x 29 cm

With inscription, signature and twenty-one seals of artist

Published: Jiang Zhaoshen 1988 Landscape Album I
Issue 1988. Taipei, 1988

江兆申

风景山水册

一九八八年作

水墨设色纸本册十页

42 x 29厘米

著录于《江兆申风景山水册》一书，1988

江兆申：《江兆申风景山水册》，台北，1988



15.

Jiang Zhaoshen

Reading in a Thatched Hut

Dated 1991

Scroll, mounted for framing, ink and colour on paper

61.5 x 100 cm

With inscription, signature and three seals of artist

江兆申

茅堂遣兴

一九九一年作

水墨設色紙本橫幅

61.5 x 100厘米

著錄於《江兆申畫集》三十二。



16.

Jiang Zhaoshen

Landscape inspired by a Poem of Wu
Dated 1991
Scroll, mounted for framing, ink and
colour on paper
62 x 99.5 cm
With inscription, signature and three seals of artist

江兆申

吴诗游记山水
一九九一年作
水墨设色纸本横幅
62×99.5厘米
题书跋款·著姓及时间三行。



17.

Hu Nianzu

Waterfall
Dated 1990
Scroll, mounted for framing, ink and
colour on paper
83.5 x 57.5 cm
With inscription, signature and three seals of artist

胡念祖

飞流直下三千尺
一九九〇年作
水墨设色纸本立幅
83.5×57.5厘米
题书跋款·著姓及时间三行。



18.
Hu Nianzu
Strolling in the Mountains of Leisure
Dated 1990
Scroll, mounted for framing, ink and
colour on paper
44×68.7 cm
with inscription, signature and three seals of artist

胡念祖
閒來結伴去登高
一九九〇年作
水墨設色紙本橫幅
44×68.7厘米
畫家題識、落款及印記三項。



19.
Hu Nianzu
Fishing on a River in Autumn
Dated 1990
Scroll, mounted for framing, ink and
colour on paper
46×69 cm
With inscription, signature and three seals of artist

胡念祖
秋江垂釣
一九九〇年作
水墨設色紙本橫幅
46×69厘米
畫家題識、落款及印記三項。



20.

Hu Nianzu*Flourishing Woods in the Yellow Mountains*

Dated 1991

Scroll, mounted for framing, ink and
colour on paper

63.3 x 95.2 cm

With inscription, signature and four seals of artist

胡念祖

繁林若海

一九九一年作

水墨設色紙本橫幅

63.3 x 95.2厘米

畫於廬山·黃山生於中國



21.

Hu Nianzu*Landscape Inspired by a Poem of Du Fu*

Dated 1991

Scroll, mounted for framing, ink and
colour on paper

44 x 70 cm

With inscription, signature and four seals of artist

胡念祖

杜甫野望詩意山水

一九九一年作

水墨設色紙本橫幅

44 x 70 厘米

畫於廬山·黃山生於中國



22.
Chu Ge (Yuan Dexing)
Essay on Autumn Melodies

Dated 1988
Scroll, mounted for framing, ink and
colour on paper
104 x 70 cm
With inscription, signature and two seals of artist

楚戈(貞德星)
秋水賦
一九八八年作
水墨設色紙本直幅
104×70厘米
畫家題識·著款及印二九·



23.
Chu Ge (Yuan Dexing)
Essay on Autumn Melodies

Dated 1991
Scroll, mounted for framing, ink and
colour on paper
63.5 x 97 cm
With inscription, signature and one seal of artist

楚戈(貞德星)
秋聲
一九九一年作
水墨設色紙本橫幅
63.5×97厘米
畫家題識·著款及印一九·



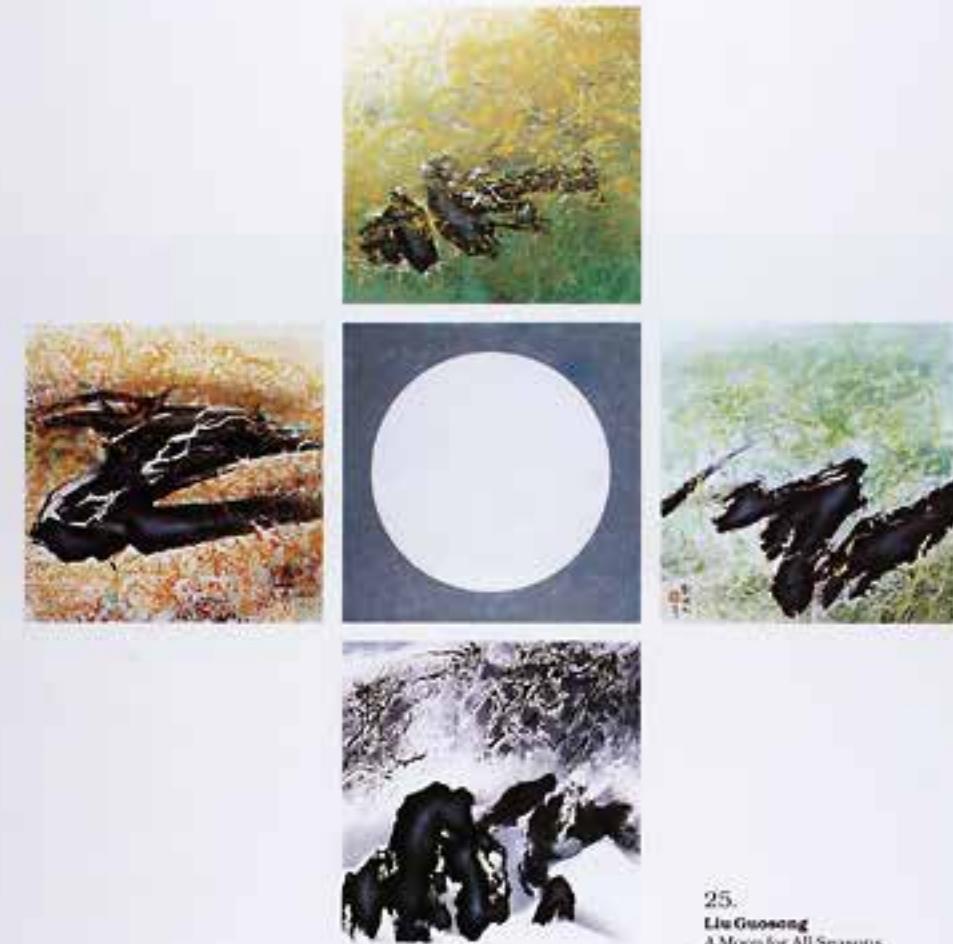
24.

Liu Guosong

Moon's Metamorphosis No. 28
Dated 1970
Scroll, mounted for framing, ink
and colour on paper
90.5 x 90.5 cm
With signature and red seal of artist

劉國松

月之蛻變28
一九七〇年作
水墨設色紙本斗方
90.5 x 90.5厘米
畫家簽名及鉛印一方。



25.

Liu Guosong

A Moon for All Seasons
Dated 1971
Set of five scrolls, mounted for framing,
ink and colour on paper
Each 46.5 x 46.5 cm
With signature and one seal of artist
Exhibited and published: *Drawings by Liu Kao-tung*,
Taipei Fine Arts Museum, Taiwan, 1990, pl. 103

劉國松

不拘之月亮之三(組畫五幅)
一九七一年作
水墨設色紙本
各46.5 x 46.5厘米
畫家簽名及印一方
展覽及出版：〈劉國松畫集〉，台北市立美術館
1990年，圖103



26.
Liu Guoseng
Landscape
Dated 1988
Handscroll, ink and colour on paper
46 x 306 cm
With signature and inscription of artist

劉國松
山林圖
一九八八年作
水墨設色紙本手卷
46×306厘米
畫者著款於卷之二上。



27.

Liu Guosong

Yin and Yang No. 3

Dated 1973-1989

Scroll, mounted for framing, ink and colour on paper
46.5 x 187 cm

With signature and one seal of artist

Exhibited and published: Paintings by Liu Guosong,
Taipei Fine Arts Museum, Taiwan, 1990, pl.109**劉國松**陰陽圖之三
一九七三——八九年作

水墨設色紙本橫幅

46.5 x 187 厘米

畫於臺灣淡江大學

錢學文出版《劉國松畫集》，台北市立美術館
1990年，圖109

28.

Zheng Shanxi

Cars Travelling in the Mountains

Dated 1984

Hanging scroll, ink and colour on paper
66.6 x 67.3 cm

With inscription, signature and one seal of artist

鄭善西

山中車行

一九八四年作

水墨設色紙本立幅

66.6 x 67.3 厘米

畫於臺灣 - 著錄於約10-3。



29.
Zheng Shanxi
Monkeys
Dated 1991
Hanging scroll, ink on paper
70 x 46 cm
With inscription, signature and six seals of artist
and two inscriptions by the artist on the mounting

鄭善熙
猴
一九九一年作
水墨紙本立幅
70×46厘米
畫家題識、審於壬申初夏。曉東行書于西山雨後。



30.
Ou Heonian
Cockroosters
Dated 1981
Scroll, mounted for framing, ink and
colour on paper
61 x 46.3 cm
With inscription, signature and three seals of artist

歐豪年
一隻子門風戶開
一九八一年作
水墨設色紙本直幅
61×46.3厘米
畫家題識、審於壬申初夏。

此畫於真樹我
心慕之久矣
深得古人傳神之
妙固深序



31.

Ou Haonian
Rat beside a Lamp
Dated 1990
Hanging scroll, ink and colour
on paper
89.2 x 34.3 cm
With inscription, signature and
two seals of artist

歐豪年
青火長吟
一九九〇年作
水墨設色紙本立軸
89.2×34.3厘米

畫於燈邊，筆歌及於口二方。



32.

Ou Haonian
Fishing Village by the River
Dated 1991
Scroll, mounted for framing, ink and
colour on paper
61 x 93.5 cm
With inscription, signature and three seals of artist

歐豪年
漁家
一九九一年作
水墨設色紙本橫幅
61×93.5厘米
畫於西湖，筆歌及於口三方。



33.
Ou Haonian
Seagulls
Dated 1991
Scroll, mounted for framing, ink and
colour on paper
61.7 x 95 cm
With inscription, signature and three seals of artist

啟泰年
鷗波橫蕩
一九九一年作
水墨設色紙本橫幅
61.7×95厘米
畫家題識、著款及印三方。



34.
Ou Haonian
Three Goats
Dated 1991
Scroll, mounted for framing, ink and
colour on paper
57 x 84 cm
With inscription, signature and three seals of artist

啟泰年
三陽開泰
一九九一年作
水墨設色紙本橫幅
57×84厘米
畫家題識、著款及印三方。



35.
He Huashuo
Red Dusk
Dated 1985
Hanging scroll, ink and
colour on paper
98.8 x 51.6 cm
With inscription, signature and
five seals of artist

何懷硕
紅霞
一九八五年作
水墨設色紙本立軸
98.8×51.6厘米
畫家題識、著款及鈐印五方。



36.
He Huashuo
Woods
Dated 1986
Hanging scroll, ink and colour on paper
67.5 x 67 cm
With inscription, signature and four seals of artist.

何懷硕
密林
一九八六年作
水墨設色紙本立軸
67.5×67厘米
畫家題識、著款及鈐印四方。



37.
He Huashuo
Sea of Night
Dated 1986
Hanging scroll, ink and colour on paper
65.3 x 63.5 cm
With inscription, signature and three seals of artist

何煥紹
夜海
一九八六年作
水墨設色紙本立幅
65.3×63.5厘米
畫家題識、落款及印三方。



38.
He Huashuo
Storm Approaching
Dated 1990
Hanging scroll, ink and colour on paper
66 x 101 cm
With inscription, signature and three seals of artist
Published: He Huashuo: Prints 1980-1990, Umbria, Hong Kong, 1990, p178.

何煥紹
風雨欲來
一九九〇年作
水墨設色紙本立幅
66×101厘米
畫家題識、落款及印三方。
出版：《何煥紹刻印集》，Umbria，香港，
1990，圖178。



39.

He Huashuo*River of Lust*

Dated 1989

Scroll, mounted for framing, ink and
colour on paper

95 x 169 cm

with inscription, signature and three seals of artist
Published: *He Huashuo Review 1990*, Umbrella,
Hong Kong, 1990, p.52**何懷硕****悲河**

一九八九年作

水墨設色紙本橫幅

95×169厘米

畫家題跋：何懷硕庚午畫於香港

出版：何懷硕評述集，Umbrella，香港
1990，圖2



40.

何惠硕*Elegy of the Yellow River*

Dated 1989

Scroll, mounted for framing, ink and
colour on paper
121 x 243 cmWith inscription, signature and three seals of artist.
Published: *He Huishuo: Rivers* (1990). Ustrella,
Hong Kong, 1990, p.28 and cover.**何惠硕****何惠**

一九八九年作

水墨設色紙本橫幅

121 x 243厘米

黃河絕路 - 黃河及的印江方。

出版：(何惠硕)河水。Ustrella，香港。
1990。3628.0.310



41.
He Huashuo
Cold Ocean
Dated 1990
Hanging scroll, ink and colour on paper
68 x 99 cm
With inscription, signature and three seals of artist
Published: *Hehuashuo: Prints*, 1990, Umbrella, Hong Kong, 1990, p. 26

何煥紹
冷海
一九九〇年作
水墨設色紙本立軸
68×99厘米
畫家題跋、落款及印三方。
出版：《何煥紹版畫集》。Umbrella，香港
1990，圖26



42.
Li Yihong
Mooring beside the Misty Bank
Dated 1978
Scroll, mounted for framing, ink
and colour on paper
67 x 33 cm
With inscription, signature and one seal of artist

李義弘
烟渚泊舟
一九七八年作
水墨設色紙本直幅
67×33厘米
畫家題跋、落款及印一方。



43.
Li Yihong
Landscape of the Four Seasons
Dated 1981
Set of four hanging scrolls, ink and
colour on paper
Each 68 x 33.7 cm
With inscription, signature and ten seals of artist

李義弘
四季山水
一九八一年作
水墨設色紙本立幅四件
各68×33.7厘米
畫家題款、落款及印十枚。



44.
Li Yihong
Lobby Trees
Dated 1986
Hanging scroll, ink and colour on paper
92 x 84 cm
With inscription, signature and three seals of artist

李義弘
周柏迎楓
一九八六年作
水墨設色紙本立幅
92×84厘米
畫家題款、落款及印三枚。



45.

Li Yihong

Landscapes and Figures

Dated 1986

Set of four scrolls, mounted for framing,
ink and colour on paper
Each 34.2 x 68 cm

With inscription, signature and two seals of artist

李義弘

畫宋人詩意山水

一九八六年作

水墨設色紙本橫幅四幅
各34.2×68厘米

畫於北京·著錄於《印十二方》



46.

Li Yihong

Spring in the Cloudy Forest

Dated 1989

Scroll, mounted for framing, ink and
colour on paper
177 x 96.5 cm

With inscription, signature and two seals of artist

李義弘

雲林春霽

一九八九年作

水墨設色紙本直幅
177×96.5厘米

畫於北京·著錄於《印十二方》



47.
Li Yihong
Old Tree in Autumn
Dated 1991
Scroll, mounted for framing, ink and
colour on paper
125 x 24.5 cm
With inscription, signature and three seals of artist.

李義紅
老樹秋
一九九一年作
水墨設色紙本直幅
125×24.5厘米
畫家題識、落款及印三枚。



48.
Li Yihong
Happiness on Earth
Dated 1991
Scroll, mounted for framing, ink
and colour on paper
90.5 x 24.5 cm
With inscription, signature and
two seals of artist.

李義紅
人間多好事
一九九一年作
水墨設色紙本直幅
90.5×24.5厘米
畫家題識、落款及印二枚。



49.

Zhou Cheng

The Shandong Crops
Dated 1990
Hanging scroll, ink and colour on paper
89.2 x 31.3 cm
With inscription, signature and three seals of artist

周澄

高子鏡
一九九〇年作
水墨設色紙本立軸
89.2×31.3厘米
畫家題識、著款及印三枚。



50.

Zhou Cheng

Landscape
Dated 1983
Four leaves, ink and colour on Japanese cardboard
Each 32.7 x 44.7 cm

Three leaves with inscription, signature and two seals of artist. One leaf with inscription, signature and three seals of artist.

周澄

山水
一九八三年作
水墨設色紙本鏡片四幅 日本紙貼
32.7×44.7厘米
各幅題畫家題識、著款及印二枚。
畫家題寫詩詞、著款及印三枚。



51.
Zhou Cheng
Autumn Mountains
Dated 1991
Scroll, mounted for framing, ink and
colour on paper
68 x 136.5 cm
With inscription, signature and three seals of artist

周成
秋山
一九九一年作
水墨設色紙本橫幅
68×136.5厘米
畫家題識、著款及印三方。



52.
Zhou Cheng
Landscapes of the Four Seasons
Dated 1991
Set of four hanging scrolls, ink and
colour on paper
Each 91 x 31.3 cm
With inscription, signature and ten seals

周成
四季山水
一九九一年作
水墨設色紙本立幅四屏
各91×31.3厘米
第一、二幅有畫家題識、著款及印三方；第三、
四幅有畫家題識、著款及印三方。



53.

Jiang Minglian
The Palace Museum, Beijing

Dated 1990
Scroll, mounted for framing, ink and
colour on paper
100 x 243 cm
With inscription, signature and three seals of artist

江明莲
北京故宫博物院
一九九〇年作
水墨设色纸本横幅
100×243厘米
题款、落款及钤印三处。



54.
Jiang Mingxian
The Lu Pass in Tumors
Dated 1990
Scroll, mounted for framing, ink and
colour on paper
91 x 215 cm
With inscription, signature and three seals of artist

江明贤
鲁阁幽深
一九九〇年作
水墨设色纸本横幅
91×215厘米
画家题画，著款及钤印三方。



55.
Jiang Mingxian
Plum Blossoms in Snow
Dated 1991
Scroll, mounted for framing, ink and
colour on paper
60 x 87 cm
With inscription, signature and three seals of artist

江明贤
雪梅
一九九一年作
水墨设色纸本横幅
60×87厘米
画家题画，著款及钤印三方。



56.
Yu Peng
Lovely Lady
Dated 1990
Hanging scroll, ink and colour on paper
64 x 65.4 cm
With two seals of artist, and frontpage inscribed and signed by artist

F25
暗夜守空閑
一九九〇年作
水墨設色紙本立軸
64x65.4厘米
畫家印信二方，並附題跋及簽名。



57.
Yu Peng
Waterfall on the Xinnan River
Dated 1988
Hanging scroll, ink and colour on paper
68 x 68.5 cm
With inscription, signature and one seal of artist

F26
新安江瀑布
一九八八年作
水墨設色紙本立軸
68x68.5厘米
畫家印信一丸，並附題跋及簽名。



58.

Yu Peng

Landscape

Dated 1991

Hanging scroll, ink and colour on paper

233.2 x 52 cm

With inscriptions, signature and three seals of artist

于彭

山水人家

一九九一年作

水墨設色紙本立軸

233.2×52厘米

畫於彭謹、青秋及癸未三月。