



筆寫蟬媽情

館藏趙少昂中國書畫作品選

The Enchanting Brush:
Selected Works of Chinese Painting and Calligraphy by
Chao Shao-an from the Museum Collection

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(封面) 芭蕉 1962 水墨設色紙本五聯屏 185 x 381 厘米

款識：一夜瀟湘雨，朝來葉已零。貞心常自卷，好鳥夢初醒。

壬寅春二月一日晨起，窗外小雨，偶檢速寫冊，得此舊稿，為製聯屏並句，少昂。
印章：趙少昂（白文）、足跡英法意瑞德日印菲諸國（白文）、嶺南藝苑（白文）



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館長導覽

地緣藝術——五嶺以南之地

自明清以降，中國繪畫藝術的發展概以江浙一帶為重心。傳統上，風格類近或意趣相投的畫家很容易形成畫派，當中頗多以地域命名；例如吳門畫派¹、金陵八家²、揚州八怪³及海上畫派⁴等等。而地處邊陲的則鮮有機會與中原的文化中心分庭抗禮。至清季民初，祖籍廣東番禺的「二高一陳」⁵面對波瀾壯闊的大時代更迭，戮力倡導中國畫的變革。由於三人學藝於日本，從而引入西畫技法與理論，提出「折衷中西、融會古今」，為現代中國畫史上提出中西結合的先驅。然而，這種新國畫卻跟以國畫研究會為首，恪守中國畫傳統的舊派陣營，在意見上有極大分歧，致令一九二零至四零年代間在藝壇引起廣泛的討論和筆戰。種種緣由，令時稱「折衷派」的這種嶺南新風別樹於其他畫派。此外，高劍父（1879-1951）與高奇峰（1889-1933）昆仲亦致力培育後學，開辦春睡畫院及高奇峰私立美學館。而第二代亦人材輩出，例如從學於高劍父的方人定（1901-1975）、司徒奇（1907-1997）、黎雄才（1910-2001）、關山月（1912-2000）、黎明等，還有深受高劍父影響的楊善深（1913-2004）；親炙於高奇峰的「天風七子」⁶：周一峰（1890-1982）、張坤儀（1895-1969）、葉少秉（1886-1968）、何漆園（1899-1970）、黃少強（1901-1942）、容漱石（1903-1996）及趙少昂（1905-1998）。薪火相傳之下，透過繼承與發揚不絕，奠定發源於五嶺以南的「嶺南畫派」在現代中國畫史上屹立百年的地位。

茹古涵今——趙少昂的藝術

嶺南畫派傳人流寓於粵港澳及海外，其中趙少昂教授⁷於一九三零年在廣東開辦嶺南藝苑，一九四八年遷

1 蘇州別名吳門，因稱。畫派盛行於明代中期，最著名的有沈周、文徵明、唐寅、仇英，稱「吳門四家」或「明四家」等。

2 江蘇南京古稱金陵，因稱。畫派盛行於明末清初，泛指一群當時活躍於金陵的畫家。

3 泛指清乾隆年間（1736-1796）活躍於江蘇揚州的一群畫家，因風格與時人尚古模擬之風不同，而被目為怪異。

4 鴉片戰爭（1839-1860年間）後，上海開為商埠，各地畫人流寓上海日眾，成為繪畫中心，因稱「海上畫派」。

5 指高劍父、高奇峰昆仲和陳樹人（1884-1948）。三人均是革命組織同盟會的成員，也是政治革命的先驅。

6 因高奇峰曾居廣州二沙島天風樓，故時人將其七位成就最為卓越的弟子稱為「天風七子」，而七子均為粵人。

7 趙少昂早年任教於多所學校，曾任私立廣州大學美術科教授。

Curatorial Interpretation

Topographical Art: Lingnan Area

During the Ming (1368-1644) and Qing (1644-1911) dynasties, the Jiangsu and Zhejiang region had been a major development hub of Chinese painting. It was a traditional for Chinese painters sharing a common artistic style or those who were like-minded to form individual groups. Many of these schools were named after geographical regions, such as the Wumen School ¹, the Eight Jinling Masters ², the Eight Eccentrics of Yangzhou ³ and the Haishang School ⁴. Painters in border regions, however, had little opportunity to compete with their peers in the cultural pivot of Central China. It was not until the late Qing dynasty and early Republic period (early 20th century) when epic change took place in China that the "Two Gaos and Chen" ⁵ from Panyu, Guangdong, joined forces to campaign for reforming Chinese painting. Trained in Japan, the three artists introduced western techniques and theories. They promoted an eclectic concept of embracing east and west, old and new. An original idea was put forward to blend east and west. Yet this new type of Chinese painting was vastly different in disposition from the old camp led by the Guangdong Painting Society that adhered to Chinese painting tradition. Consequently there were widespread discussions and written polemics in the art circle between the 1920's and 1940's. For many reasons, this innovative form of Lingnan painting known as the Eclectic School stood out from others. Moreover, Gao Jianfu (1879-1951) and his brother Gao Qifeng (1889-1933) spared no effort in cultivating new blood. They founded the Spring Slumber Studio and Private Art Institute of Gao Qifeng. There were many brilliant artists amongst the second generation of this school. Examples were Fang Rending (1901-1975), Situ Qi (1907-1997), Li Xiongcai (1910-2001), Guan Shanyue (1912-2000) and Li Ming who took lessons from Gao Jianfu. Other equally distinguished talents included Yang Shanshen (1913-2004) who was greatly influenced by Gao Jianfu and the "Tianfeng Seven" who were edified by Gao Qifeng ⁶: Zhou Yifeng (1890-1982), Zhang Kunyi (1895-1969), Ye Shaobing (1896-1968), He Qiyuan (1899-1970), Huang Shaoqiang (1901-1942), Rong Shushi (1903-1996) and Chao Shao-an (1905-1998). Handed down from generation to generation, the Lingnan School that originated from the Lingnan area in South China reached great heights by virtue of succession and enhancement. For more than a hundred years, it has been a cornerstone in the history of Chinese painting.

Blending Old and New: Chao Shao-an's Art

Many disciples of the Lingnan School migrated to Guangdong, Hong Kong, Macau and overseas. Professor Chao Shao-an ⁷ was one of them. He founded the Lingnan Art Studio in Guangdong in 1930,

- 1 So named because Suzhou is also known as Wumen. This school boomed in the mid-Ming dynasty (around late 1700). Most renowned members were Shen Zhou, Wen Zhengming, Tang Yin and Qiu Ying who were known as the Four Wumen Masters or Four Ming Masters.
- 2 So named because Nanjing of Jiangsu province was called Jinling in Imperial China. Prevalent in the late Ming dynasty to early Qing dynasty, the Jinling School generally referred to a group of painters active in Jinling.
- 3 Generally referring to a group of painters active in Yangzhou of Jiangsu province during the reign of Emperor Qianlong (1736-1795). They were branded eccentrics because of their unique artistic style which departed from the classical style prevailing at the time.
- 4 Shanghai was opened up as a trade port after the Opium War (around 1839-1860). The city attracted migrating painters from across the country and soon became a centre for Chinese painting known as the Haishang School.
- 5 Gao Jianfu, his brother Gao Qifeng and Chen Shuren (1884-1948). All three were members of Tong Meng Hui (The Chinese Revolutionary Alliance) and political revolution pioneers.
- 6 The "Tianfeng Seven" was so named because Gao Qifeng once resided in Tianfeng Studio on Ersha Island, Guangzhou. They were the master's most outstanding pupils and all Cantonese.
- 7 Chao Shao-an taught at many educational institutes and was a professor of fine arts at the Guangzhou University.

居香港復設藝苑。香港自由的土壤，讓趙氏可設帳授徒、專心藝事、出外遊歷。香港文化博物館於建館之初，承蒙趙教授鼎力支持，提供書畫作品、速寫冊、用印、詩集手稿、生活照片、雜誌剪報、藏書及錄像帶等數千件珍藏，促成館內趙少昂藝術館的設立，讓觀眾可以透過趙氏的作品了解嶺南畫派藝術。

嶺南畫派經歷「二高一陳」的救亡中國畫運動傳至第二代時，明顯發展出新的探索方向。以趙氏為例，其作品包括傳統題材：山水、人物、翎翎走獸及花鳥蟲魚等，但以花鳥昆蟲最為人稱善。他定居香港以後潛心寫畫授徒，從香港文化博物館趙氏珍藏所見，作品反映他一方面堅守嶺南畫派所倡「折衷中西、融會古今」的精神，但更多在藝術風格、技巧及題材上追求精練，尋求突破。所以，研究趙少昂藝術的切入角度可從其定居香港後的作品及活動著手。趙氏珍藏中有鈐印二百餘方，其中三枚特別有趣，分別刻上「足跡英法意瑞德日印非諸國」、「足跡英法意瑞德日印非諸國」及「東渡扶桑西訪英倫歐洲諸國」，為趙氏於一九五零至八零年代的常用印（見展品《頽垣》（圖版四）、《雷峰夕照》、《蜀江水碧蜀山青》（圖版五）、《暮色連空遠》及《灕江暮色》（圖版八）等等）。而趙氏確實於二十世紀五、六十年代間到處遊歷觀摩，不單吸收域外文化用於創作之上，並積極舉辦展覽及講學授課，充分體現他廣納中外的堅持及宏揚中國畫的努力。

門業蟬媽——趙少昂的貢獻

趙少昂藝術館內重建了趙氏位於太子道嶺南藝苑內的畫室「蟬媽室」。「蟬媽」本意連綿不絕，但趙氏甚愛蟬，而「媽」是美好之貌，趙氏尤喜畫蟬以自喻及言志，蓋取其清高美善之意，而趙氏鈐印珍藏中亦有四方「蟬媽室」（見展品《金竹扶疏》）。趙氏創作與授課並行不悖大半世紀，鼓勵門人繼往開來；一九六一年促使弟子成立今畫會，而一眾弟子亦於一九九八年組成香港嶺南藝術會。弟子如歐豪年、胡宇基、林湖奎、趙世光（1916-2007）、李汝匡及伍月柳等等（趙氏桃李滿門，未能盡錄），亦在中港澳台，以至美加等各地授徒，門業蟬媽相承。中國畫在近代能夠宏揚海外，嶺南畫派居功厥偉，趙氏一門功不可沒。

and reopened it in Hong Kong when he moved to the territory in 1948. Hong Kong offered Chao the freedom to teach pupils, concentrate effort on furthering his art career and travel abroad. Professor Chao gave the Hong Kong Heritage Museum unstinting support when it was first established. Thanks to several thousand collected items donated by Professor Chao, including works of Chinese painting and calligraphy, sketch books, seals, poem manuscripts, snap shots, newspaper and magazine clippings, book collection and video tapes, the museum was able to develop the Chao Shao-an Gallery. This permanent exhibition of Chao's works gives the public a broader knowledge of the Lingnan School of Chinese painting.

After the reformation campaign for Chinese painting initiated by the "Two Gaos and Chen", the Lingnan School clearly found a new way forward when it was handed down to the second generation. For example, Chao Shao-an explored many traditional subjects, such as landscape, people, flowers, birds and animals, insects and fish; yet his works of flowers and birds, insects and fish are most highly praised. After settling in Hong Kong, he devoted himself to painting and teaching pupils. As revealed by the Museum's collection, his works reflect that while he abided by the Lingnan School's value of embracing east and west, old and new, he placed even greater emphasis on refining his artistic style, techniques and subjects and seeking breakthrough. Therefore when examining the art of Chao Shao-an, one may start with works and activities after settling in Hong Kong. There are more than 200 seals in the Museum's Chao Shao-an collection. Three of them are particularly interesting, reading *Footprints across Britain, France, Italy, Switzerland, Germany, Japan, India and Africa*; *Footprints across Britain, the USA, France, Italy, Switzerland, Germany, Japan, India and the Philippines*; and *Tours to Japan in the east and Britain and Europe in the west* respectively. Chao used these seals quite frequently from the 1950's to the 1980's (see exhibits *Ruins* (plate 4), *Sunset at Leifeng Pagoda*, *Landscape of Sichuan* (plate 5), *Sunset and Sunset by the River Li* (plate 8), etc.). In fact, Chao did travel extensively in the 1950's and 1960's. During these trips, Chao not only sought inspiration from foreign cultural elements which he incorporated into his artistic works, he also dedicated considerable time and effort to exhibitions and lectures. Such hard work echoed his determination to unite Chinese and introduced elements, and more importantly, to further develop the art of Chinese painting abroad.

A Continual Heritage: One of Chao Shao-an's Notable Contributions

Inside the Chao Shao-an Gallery, visitors will find a reconstruction of Professor Chao's Chanyan (Charming Cicadas) Studio. Together, the term *Chanyan* means continuous. Chao was very fond of *Chan* (cicada), and *Yan* also carries the meaning of beauty. Chao liked to compare himself to the cicada. The insect was a symbol of his aspirations because it was pure, righteous, good and beautiful. Amongst Chao's collection of seals, four are from Chanyan Studio (see exhibit *Bird and bamboo*). For nearly half a century, Chao Shao-an pursued the art of Chinese painting and gave painting lessons concurrently. He encouraged his pupils to inherit the past and pave the way for future generations. In 1961, he helped his pupils to found the To-day's Chinese Art Association. Later in 1998, his pupils formed the Hong Kong Lingnan Art Association. Pupils like Ou Haonian, Hu Yuji, Lin Hukui, Zhao Shiguang (1916-2007), Li Rukuang and Wu Yueliu (to name but a few) have taught Chinese painting in China, Hong Kong, Macau, Taiwan, North America and Canada. Indeed, Chao Shao-an's heritage is being carried forward in true glory. The Lingnan School has been a major force behind Chinese painting's flourishing development overseas in recent decades. The merits of Chao Shao-an and his pupils, in particular, should never be obliterated.

Lesley Lau, Curator (Art)

天風傳人趙少昂

二十世紀之初，在藝術的領域上，針對中國畫要作出改革之議迭有興起。位處中國南隅的廣州亦為流風所披，其中奉行改革者以居廉（1828-1904）傳派的高劍父（1879-1951）、高奇峰（1889-1933）昆仲和陳樹人（1884-1948）為首，以變革中國畫為目標，其手段則借鑑自日本畫的風格，時稱「折衷派」。至於保存國粹的陣營則以國畫研究會為代表，他們以繼承傳統筆墨及審美趣尚為己任。

趙少昂（1905-1998）在這樣的氛圍下成長，而他的選擇亦直接影響他日後所跨進的藝術道路。

一、早年歲月

嶺南開派仰宗風，劍老奇師並世雄。¹

趙少昂的學藝經歷，最初是啟蒙自傳統的畫學，由臨摹《芥子園畫譜》入手。一九二零年，在機緣之下，趙少昂以十六歲之齡隨高奇峰習畫，這成為其畫學之路轉變的契機。趙氏在美學館隨高奇峰學畫僅有半年時光，高奇峰便要北上上海主持審美書館事務。雖然如此，這段學畫經歷卻是他畫藝的轉捩。

在高奇峰的門弟子中，以趙少昂和其他六位弟子成就最為卓著，遂有「天風七子」之名（高氏後期居於廣州二沙島之天風樓）。此七子分別為：周一峰（1890-1982）、張坤儀（1895-1969）、葉少秉（1896-1968）、何漆園（1899-1970）、黃少強（1901-1942）、容漱石（1903-1996）及趙少昂七人，其中以趙少昂最為年輕。

¹ 「劍老奇師」即指高劍父、高奇峰兄弟二人，他們與陳樹人並為嶺南畫派始創人。

Disciple of the Tianfeng (Heavenly Wind) Studio: Chao Shao-an

In the early 20th century, the voices of reforming Chinese painting emerged repeatedly in the art circle. Guangzhou in South China was also influenced by this new wave. Leading reform advocates at the time included Gao Jianfu (1879-1951) who was a follower of Ju Lian (1828-1904), his brother Gao Qifeng (1889-1933) and Chen Shuren (1884-1948). Their objective was to innovate Chinese painting with techniques mainly drawn from Japanese painting. This novel school was known as the Eclectic. The camp committed to preserving national cultural heritage, on the other hand, was led by the Guangdong Painting Society. These artists were dedicated to the succession of traditional brush and ink painting as well as its appreciation and taste.

It was in this atmosphere that Chao Shao-an (1905-1998) grew up, and his choice had a direct impact on his future artistic path.

1. Early years

Chao Shao-an's art training began with his first encounter with traditional painting when he traced the *Mustard Seed Garden Manual of Painting*. In 1920, Chao met his mentor Gao Qifeng and started learning to paint under his instruction at the young age of 16. This experience proved to be critical and led to a change of direction in his painting studies. Gao mentored Chao Shao-an for only six months at his Private Art Institute and soon went up north to manage the Shanghai Art Press. However, this short training was a turning point in Chao's artistic pursuit.

Amongst all the pupils of Gao Qifeng, Chao and six others were most outstanding. Known as the "Tianfeng Seven" (named after the Tianfeng Studio, later residence of Gao Qifeng in Ersha Island, Guangzhou), these emerging artists were Zhou Yifeng (1890-1982), Zhang Kunyi (1895-1969), Ye Shaobing (1896-1968), He Qiyuan (1899-1970), Huang Shaoqiang (1901-1942), Rong Shushi (1903-1996) and Chao Shao-an. Chao was the youngest.

In terms of artistic style, early works of Chao Shao-an had clear traces of his mentor's influence. Most of these works from the 1920's are now lost, with a few exceptions like *Wild goose* (plate 1). In 1927 when *Wild goose* was done, Chao's technique was still immature. Penmanship and brush movement were sinuous with significant twists and turns, which reflect the style of his mentor. This is a specimen of Chao's earliest penmanship. The iconic pointed slender brushstroke with deft movements seen in 1930's works is absent. That year, Chao Shao-an (aged 23) was already an art tutor at the Foshan Municipal Art College and actively promoted the artistic idea advocated by his mentor Gao Qifeng. Since then, he had always been involved with art education and had cultivated many talents for the art world.

在藝術風格上，趙少昂早年的作品不無老師的影響。趙氏一九二零年代的作品今已經無僅有，《飛雁》為其中之一（圖版）。這幀作品作於一九二七年，技法上尚未成熟，書法運筆曲折而多扭動，有乃師書風的基本調子，屬趙氏最早的書法面貌，仍未見其一九三零年代才出現的那種尖瘦而靈動的典型線條。趙少昂在繪畫這幅作品的同一年（年僅二十三歲），即獲聘任教於佛山市立美術學校，以推動高師所提倡的藝術理念，自此亦與藝術教育結下了不解之緣，畢生造就了不少藝術人才。

這時趙少昂的畫風除受高奇峰影響外，亦有來自日本畫的薰染。他曾說：「中國畫筆墨厚重，日本畫長處卻是輕巧。我從年輕之時，就一心一意要將兩者之長都拿來，並融匯到自己的畫裏。」這種強調融匯各家之長的畫法又與二高所提出的繪畫改革理念源出一轍。

一九三零年代的中國正處於戰雲密布、憂國傷時之際。一九三一年的九一八事變使局勢急趨惡化，趙少昂遂積極參與籌辦抗日有關的書畫展覽和籌款活動。同時，基於對藝術的熱情和勤奮的鑽研，趙少昂很快便在藝術上嶄露頭角。他於一九三零年在比利時萬國博覽會獲金牌獎，隨即備受注目，同年還創辦嶺南藝苑授徒。

在正式拜高奇峰學畫後，趙少昂還曾於一九三三年隨著名詩人黃祝蕖（1877-1945）學詩，冀使詩畫相配，以收相得益彰之效。黃祝蕖原名榮康，號凹園，廣東佛山人。黃氏精於詩文，其中趙少昂、黃少強、周千秋（1910-2006）、吳天任（1916-1992）、李撫虹（1902-1990）等皆出其門。趙氏所作之詩後來結集為《趙少昂自寫詩》。從其自寫詩所

（照片）
一九三一年，
高奇峰與天風
諸子於廣州。
左起：周一峰、
何漆園、趙少
昂、張坤儀、高
奇峰、葉少秉及
黃少強。



At that early stage, while influenced by Gao Qifeng, Chao's style was also under the edification of Japanese painting. He said, "Chinese painting is rich and strong in brushstroke, whereas Japanese painting has a merit of being light and swift. Since quite young, I have made up my mind to bring out the best of both styles and consolidate them into my paintings." This painting technique that integrates different excellences is akin to the reform idea proposed by the Gao brothers.

China in the 1930's was a place of war and turmoil. It was a difficult time when fate of the nation caused great concern. Following the Mukden Incident on 18 September 1931, the political situation deteriorated sharply. Chao Shao-an made major efforts in organising anti-Japanese painting and calligraphy exhibitions and fund-raising activities. Given his passion and studious work, Chao quickly made a name in the art world. A laureate of the International Art Gold Medal at the Belgium Centenary Independence World Fair, Brussels in 1930, he drew great attention and acclaim. In that same year, he founded the Lingnan Art Studio and began teaching painting.

In addition to taking painting lessons from his official mentor Gao Qifeng, Chao Shao-an also learned poetry from renowned poet Huang Zhuqu (1877-1945) in 1933. This particular background made him complement painting with poetry for the highest level of synergy. Huang Zhuqu, original name Rongkang and alias Aoyuan, was a native of Foshan, Guangdong. He was an expert poet with many famous pupils, including Chao Shao-an, Huang Shaoqiang, Zhou Qianqiu (1910-2006), Wu Tianren (1916-1992) and Li Fuhong (1902-1990). Chao's poems were later compiled into *Poems and Calligraphy by Chao Shao-an*. Most of his poems are depictions of landscapes and objects or travelogues. There are also expressions of personal sentiments and verses in memories of late mentors and friends.

Gao Qifeng not only sculpted the artistic path of Chao Shao-an. He also created the opportunity for Chao to acquaint master artist Xu Beihong (1895-1953). Xu and Chao became close friends. Appreciating Chao's talent, Xu has very high acclaim for Chao's paintings. Later, Xu was an instrumental force behind Chao's journey to Southwestern China. This experience had long and great influence on the painter.

2. Fleeing from the Turmoil of War

Soon after the July 7 Incident in 1937, Chao Shao-an fled to Hong Kong. He was then a professor at the Guangzhou Municipal Art College, teaching bird-and-flower paintings. In the year that followed, he was appointed head of the Chinese painting department. *Cicada and willow* (plate 2) painted in 1939 is one of Chao's early paintings on cicada, a subject he favoured throughout his artistic career. He liked to compare himself to the high and clean character of the cicada. *Charming Cicadas* published in 1936 is a collection of cicada paintings.

(Photograph)

Gao Qifeng and his pupils in Guangzhou, 1931. From the left: Zhou Yifeng, He Qiyuan, Chao Shao-an, Zhang Kunyi, Gao Qifeng, Ye Shaobing and Huang Shaoqiang.

見，內容多為寫景、寫物或是紀游，亦有抒發他的個人情懷和追憶先師故友之作。

高奇峰不單造就了趙少昂的藝術路向，亦讓他得與藝壇巨擘徐悲鴻（1895-1953）相互過從。徐悲鴻對趙氏的畫作十分賞識，並曾以詩贈之，作出高度的評價。及後於戰時徐悲鴻更促成趙少昂啟動西南之旅，這段經歷對他日後的影響極為深遠。

二、戰火避亂

歷劫餘生疑是夢，最難贏得一身閒。

一九三七年七七事變起，趙少昂避走香港。這一年趙少昂已在廣州市市立美術學校教授花鳥畫，翌年又於同校任中國畫系主任。一九三九年所繪的《柳蟬圖》（圖版二），屬趙氏較早的畫蟬之作，這個題材並貫徹其整個藝術生命之中，借蟬之清高以自喻。一九三六年所出版的《蟬嫣集》便是以蟬為主題的畫集。

一九四一年十二月，香港被日軍所佔，趙氏乃冒險乘漁船過澳門、抵廣州灣（即今廣東湛江），並在此勾留一載。趙氏又設嶺南藝苑分苑，務使藝術教育之事業不因戰火而中斷。徐悲鴻於獲知他脫險後，旋即介紹他在當時暫遷重慶的國立中央大學任教，而國立藝術專科學校的校長陳之佛（1886-1962）亦禮聘趙氏到重慶為國畫科專任教授。一九四三年二月，廣州灣相繼淪陷，趙氏遂取道廣西桂林、貴州等地抵達重慶，但期間卻因被灘江山水所吸引而停留寫生，最終竟空接聘書而沒有到任。其後趙氏因慕三峽之名，又乘船溯長江而下，飽覽蜀地風光，趙氏為此創作了一系列以西南地區山水為題材的作品。這系列的作品不單成了他的山水畫一個很重要的面貌，也印證了趙氏除擅長花鳥畫外，其於山水畫方面的造詣亦無可置疑。

（照片）

約一九四四年，
趙少昂與友人
於四川桂湖。

In December 1941, Hong Kong fell to the Japanese. Chao fled to Guangzhou Wan (Zhanjiang today) via Macau on a fishing boat. During the year that he stayed there, he established a branch of Lingnan Art Studio so his art education vocation would not be interrupted by war. After learning that Chao had safely escaped, Xu Beihong made personal recommendations to arrange a teaching post for Chao at the National Central University which was temporarily relocated to Chongqing. Chen Zhifo (1886-1962), headmaster of the National College of Art, also cordially invited the service of Chao Shao-an in the capacity of full-time professor for Chinese painting in Chongqing. In February 1943, Guangzhou Wan fell to the Japanese. Chao headed for Chongqing via Guilin of Guangxi and Guizhou. However, his journey came to an unexpected end in Lijiang when he got so fascinated by the picturesque scenes that he decided to stay there for landscape drawing. At the end, he never took up the posts he was offered.



Later, Chao sailed down Yangtze River to see the famous Three Gorges. The voyage offered the best of Sichuan sceneries. Chao completed a series of landscape paintings of Southwestern China to record the beguiling sights. Representing an important aspect of his landscape paintings, these works also stand witness to his distinguished attainments in landscape painting alongside bird-and-flower compositions.

River Li in misty rain (plate 3) from 1943 captures the river in misty rain. The layout is vast and empty, with subjects in the mid-ground busy shipping timber on the river in the rain, and willows in the

(Photograph)
Chao Shao-an and
his friends at Lake Gui,
Sichuan, ca.1944.

趙氏於一九四三年所作的《灕江煙雨》（圖版三）刻劃灕江的煙雨一面。此畫採取空遠的格局，中景的人們於雨中忙著在江上運送木材，而前方的柳樹則加添了筆墨的趣味。這類作品皆得力於趙氏寫生之功，故此畫作均清新直接，全得自畫者對自然的印象。

三、浪游諸國

要將繪事傳心法，學府宣揚豈為名。

趙少昂的前半生由於戰亂而被逼流寓西南，到了他在位處中國南隅的香島安定下來後，他又有感要作中國文化的大使，向國外推廣中國藝術，故此自一九五零年代起便踏遍多個國家，積極地到海外展覽、演講以及揮毫示範，而讓他有如此使命的推動力，是當他在外國舉辦畫展時，「痛感中國畫藝術在世界藝術格局中地位甚低，不為外人所重視，無法同西畫相提並論，於是他所傾力而為的是周遊各國，展示與宣講中國畫藝術。」

趙氏這種周遊列國式的宣揚活動，以一九五零至六零年代為最頻繁和最持久，有時甚至留居海外接近一年之久。這種遠赴外地進行巡迴展覽以及講學的活動在當時來說可說是屬於開創先河之舉。趙氏所到過的地方範圍極廣，他特別為此而刻了「足跡英美法意瑞德日印菲諸國」以及「東渡扶桑西訪英倫歐洲諸國」等印章以作歸納。趙氏這段時期主要到過北美洲、歐洲以及亞洲各國，而各地的反應也極為熱烈，多所博物館及大學均爭相邀請趙少昂前往舉辦展覽和講學，甚至購藏趙氏的畫作。

由於當時歐美各地對中國的文化認識尚不深刻，故此當地對中國文化的元素期待頗殷，而趙氏的這些展覽和講學等活動正符合這方面的要求；相反，對趙氏來說，這些推廣交流的活動也達到了他預期的目標，讓彼邦「恢復對中國畫的認識而重新建立對中國畫的景仰」。

趙氏浪游諸國的另一收穫，就是讓他感受到「宇宙之大，每多奇境」，這些奇境又每每出現

（照片）

一九六零年，

趙少昂於美國
華盛頓舉行個
展並作示範。

foreground to add character to brushwork. Such excellence is attributable to Chao's solid training in nature sketching. Always fresh and direct in approach, they fully mirror the painter's impressions of nature.

3. Extensive Travels

As a result of war, Chao Shao-an spent the first half of his life drifting in the Southwest. When he eventually had a chance to settle down in Hong Kong at the southern part of China, however, he was compelled to become an art ambassador to promote Chinese art overseas. Driven by this vision, he had travelled to many countries since the 1950's. He held exhibitions and gave talks and painting demonstrations abroad. He said the biggest impetus behind all this came from what he observed during overseas art exhibitions. He was saddened to see that Chinese painting ranked rather low in the international art arena. It was not highly regarded and could not be compared with western painting. For this reason, he made his best endeavour to promote Chinese painting by travelling around the world.



Chao's promotional travels were most frequent and regular during the 1950's and 1960's. He sometimes stayed abroad for nearly a year. Indeed, it was

a pioneering feat to hold touring exhibitions and lectures overseas. Chao had been to many parts of the globe. To commemorate and sum up his visits, he had made the seals: *Footprints across Britain, the USA, France, Italy, Switzerland, Germany, Japan, India and the Philippines* and *Tours to Japan in the east and Britain and Europe in the west*. During this period, Chao's travels took him to North America, Europe and Asia, with overwhelming response from the audience everywhere. He was invited by many museums and universities to hold exhibitions and lectures. Chao's paintings have also been collected.

The western world's exposure to Chinese culture was limited in those days. Any elements of Chinese heritage were anticipated with passion. Chao Shao-an's exhibitions and talks satisfied such demand. On the part of Chao, these promotion and exchange activities aptly served the intended purpose - let the world rediscover Chinese painting and rekindle the admiration and respect for this art.

There was another gain from his global travels. He learned that the world, vast as it is, garners up many visual wonders. Such wonders often appear in his paintings. For example, *Ruins* (plate 4) from 1954

(Photograph)
Chao Shao-an giving
a painting demonstration
at his solo exhibition in
Washington, US, 1960.

在他的畫中。一九五四年所作的《頽垣》（圖版四）將意大利羅馬的著名古建築凱旋門與鬥獸場並列於畫中，透過寒鴉、暮色與晚秋營造了滄茫的氣氛，加添了對這座名城的懷古。對趙少昂來說，描繪這些國外的景物大大地開拓了他的山水畫領域。

四、香島寄半生

此生祇願作閒人，獨往蕭然自在身。

趙少昂於一九四八年到香港定居後，首先便是復辦嶺南藝苑。此外，趙少昂對於老師高奇峰的教澤仍念念不忘，多次與其他天風弟子在香港舉辦聯合畫展以表懷念。趙少昂初到香港定居前後，便透過舉辦展覽和文友的推介以建立他在本地畫壇的聲譽。趙氏又積極組織畫會，如一九五八年參與成立香港中國美術會。這是本地一個具代表性的中國畫團體，會員包羅來自不同畫學背景的畫家。

在與本地著名書畫家的交往中，以他與楊善深（1913-2004）之間的關係尤為密切。他們作為嶺南畫派的傳人，二者的關係極為要好。楊善深對二人的交誼有這樣的自述：

「余與趙子少昂交誼之厚，有如手足，且朝夕過從，研討學藝，風雨無間，每興至輒相與揮毫……並時常聯同展覽，博得社會好評。」

這些事例顯示趙少昂積極參與香港藝壇的活動，令他在香港的藝壇佔有舉足輕重的地位，亦成了推動嶺南畫派在香港發展的核心人物。

在創作上，趙少昂自一九五零年代起即著意重繪他的舊游印象，其中尤以戰時在西南流寓時所見為主。這類作品有不少例子，以桂林山水為主題的畫作就有一九六八年的《灕江暮色》（圖版八）；至於描繪險峻三峽風光則有一九五七年的《蜀江水碧蜀山青》（圖版五）。考察這系

features the famous Roman Arches and the Colosseum of Italy. Set in a cold misty mood created by dark crows, evening twilight and late autumn elements, this painting adds a touch of nostalgia to the ancient city. Drawing these overseas subjects gave much latitude to Chao's landscape painting.

4. Hong Kong: Home for the Latter Half of his Life

Chao Shao-an settled in Hong Kong in 1948. The first thing he did was reestablishing the Lingnan Art Studio. Keeping Gao Qifeng's teaching close to his heart, Chao organised a number of joint exhibitions with other members of the Tianfeng Studio in the territory to commemorate his mentor. In the years just before and after settling in Hong Kong, Chao built a reputation in the local painting art community by hosting exhibitions and through the introduction of acquaintances from the cultural circles. He was also an active organiser of painting associations. For example, he was one of the founders of the Hong Kong Chinese Art Society in 1958, a highly representative Chinese painting group. Member painters came from all walks of the painting art.

Amongst his acquaintances with renowned local painters and calligraphers, Chao enjoyed particularly close relations with Yang Shanshen (1913-2004). Both disciples of the Lingnan School, they were very good friends. Describing their friendship, Yang Shanshen said, "Chao Shao-an and I are as close as blood brothers. We meet frequently to study and learn art, come rain or shine. When inspired, we would indulge in impromptu painting ... We also hold joint exhibitions regularly which earn public acclaim."

The above incidents show that Chao was very active in the Hong Kong art scene. His keen participation resulted in a decisive role in the local art circle. He became a key figure in the development of the Lingnan School in Hong Kong.

Tracing his creative route, we can see that in the 1950's Chao Shao-an began to repaint his travel impressions painstakingly. The sights of Southwestern China where he briefly resided during the war were prime subjects. Such examples are numerous, including *Sunset by the River Li* (plate 8) from 1968 which depicts the Guilin landscape, and *Landscape of Sichuan* (plate 5) from 1957 which depicts the breathtaking Three Gorges. Studying these works, one notes a common composition scheme. Most of them adopt a theme of natural landscape at dusk, characterised by a thick evening haze over the columnar hills of Guilin or the sheer cliffs of the Three Gorges. It is a symbolic imagism that expresses boundlessness and memories of the past. As for the white cranes or egrets flying above the hills, they signify Chao turning into birds to recollect his past visits.

While doing nostalgic landscape compositions, Chao Shao-an also experimented with new painting styles in the 1960's and 1970's. In addition to drawing grand mountains and scenic places where he once visited, he painted the uplands and terrains of tiny Hong Kong. Landscape works from this

列作品，可以建立了一個共通的圖式。這類畫作的主題大多是描繪河山暮色，畫上以一層濃濃的暮靄，抹在桂林柱狀的山形或三峽險峻的崖壁上。趙氏以此作為一種象徵性的意象，去表現蒼茫感和對逝去往昔的憶念。至於白鶴或白鷺飛翔於山嶺之中，亦自有化鶴追憶往日游歷的意味。

除了憶舊的山水圖式外，趙氏於一九六零至七零年代期間亦嘗試探索新的畫風。趙少昂不單重繪了往昔舊游之地，藉以彰顯其宏山美景，香港這叢嶺小島的山形地貌也成了他筆下的題材。趙少昂這一時期的山水作品，無論是以香港景色入畫或是其他地方的景物，皆見證著畫風上明顯的轉變，由著重賦色轉而強調水墨淋漓的風格，如一九六七年的《層巒聳翠》（圖版七）便屬此類。

在翎毛走獸方面，趙少昂繼承了嶺南畫派繪畫猛獸的傳統，其中便包括畫虎。在革命時期，獅、虎、馬、鷹等動物均被灌注了革命熱情和抵抗的思想。趙氏於一九六五年所繪的《草澤雄風》（圖版六），卻別有趣味。趙氏曾言及畫虎之法，首重純善與兇猛兩種本性兼而得之；他又借畫虎對比東西方繪畫之不同，結論是中國畫比之尤為優勝。考其箇中原因，在於中國畫色墨通透，光暗則在有無之間，如此更能傳遞猛虎之神韻和真趣。

趙氏又喜畫孔雀的美態，他於一九六九年繪有《霜光翠羽》（圖版十）。白孔雀棲息於樹上，姿態悠然，這亦是嶺南畫派花鳥翎毛畫中常見的題材。孔雀是「百鳥之王」，具備美妙優雅的形態。畫面著意細緻地刻畫白孔雀羽翼的巧細與色彩的變化，以表現這種鳥的超群之美。作為襯托的樹幹則以大筆寫意與濃淡的水墨勾畫質感。整幅作品的畫法實融合了日本畫中所強調的色彩和中國畫的筆墨表現。

在同年所繪的《迷濛月色滿橫塘》（圖版十一）中，自然環境與動物之間的關係顯得互相融和。畫中的主體其實是棲息於荷莖上的數隻小麻雀，牠們在披霜帶雪的清冷荷塘裏瑟縮一角，彷彿與周遭的自然已渾成一體。此畫顯露趙氏精於營造氣氛的能力。

（照片）

一九五七年，
趙少昂與香港
畫家。

左起：李錫

彭、黃般若、
丁衍庸、趙少
昂、楊善深及
呂壽琨。

period, whether portraying the scenery of Hong Kong or exotic lands, demonstrate an obvious switch in painting style, from emphasising colourisation to stressing luxurious ink and brushwork. *Verdant mountains* (plate 7) from 1967 is one such example.

Bird and animal paintings by Chao Shao-an inherit the Lingnan traditional for portraying wild beasts, including paintings of tigers. In the revolution years, lions, tigers, horses and eagles were infused with passion for revolution and resistance ideology. *Tiger* (plate 6) from 1965 somewhat departs from this mainstream and exhibits a different taste. Chao once said that the requisite to a good tiger painting is to manifest both the innocence and ferociousness of the animal. He took this as an illustration to make a comparison of eastern and western paintings. His conclusion was that Chinese painting was superior in this respect because there was lucid ink and colour, as well as an obscure presence of light. The true verve and character of the tiger could be communicated more effectively.

Chao also appreciated the beauty of peacocks. In 1969, he painted *White peacock* (plate 10) that features a white peacock roosting leisurely on a tree. Peacock is a common subject for Lingnan flower and bird paintings. Lauded as the king of birds, it is elegant in form and posture. To exemplify the white peacock's outstanding beauty, Chao's drawing painstakingly details the delicacy and colour variation



(Photograph)
Chao Shao-an and Hong Kong artists,
1957. From the left: Li Xipeng,
Huang Bore, Ding Yanyong, Chao Shao-an,
Yang Shanshen and Lü Shoukun.

除了繪畫外，趙少昂又專研書法（圖版十三）。趙氏早期的書法仍繼承自乃師的書風，後來才達到自成一家之境。對於其學書的經歷與書法的發展，他曾這樣地自述：

「早期因不得其法，便胡亂寫成『芽菜』字，繼而因崇拜老師，便苦臨奇峰師書法，後來得朋友送給一套宋版淳化閣法帖，於是便遍涉各家法度，特別喜臨張芝、王羲之、孫過庭、僧懷素等的草法，最後便參考《名家草字彙》，採集各個獨特的結體字模，運用慣用的山馬毫筆，創造出自己的面目。因為山馬筆太硬，難免骨多肉少，故此便採用薄宣重墨，使其鬆化豐腴，再用扁筆扁鋒，而生輕重變化神韻。」²

在香港半個世紀的漫長歲月裏，趙少昂透過設帳授徒、頻繁地舉辦展覽、積極參與畫社和講學等各種活動，逐漸建立起他在香港畫壇的中堅地位，並獲各方對他藝術成就的肯定。一九七九年，當時的香港市政局為趙氏舉辦「趙少昂的藝術」展覽，亦代表著嶺南畫派所受到的重視。香港著名西畫家陳福善（1905-1995）曾參觀這個展覽，展後於報章上評論其藝術地位時說：「趙少昂是一位傑出的國畫大師，特別受人尊崇。」恰好總結這位前輩畫家的藝術成就，而趙少昂在香港畫壇的崇高地位也是無可比擬的。

² 引自趙世光：〈以畫入書的趙少昂書法藝術〉，載《趙世光紀念文集——談藝篇》（香港：香港商報出版社，2008），第二十九頁。

of its plumage. The background tree trunk is finished in broad brushstrokes to shun details, and offset by tonal ink and water that highlight texture. The whole piece perfectly blends the colour accents of Japanese paintings and the brilliant brushwork of Chinese paintings.

In *Moonlight over the pond* (plate 11) from the same year, the harmonious co-existence of nature and animals is showcased. The subjects of this painting are a number of sparrows perched on a lotus stem. Huddled in a corner of the deserted and frosted lotus pond, they and the environment seem to have become one. This painting displays Chao's expertise in creating just the right mood.

Besides painting, calligraphy was also something that Chao Shao-an enjoyed (plate 13). Early calligraphic works bear resemblance to his mentor's style. Later ones reveal that he had developed his individual traits. Commenting on how he learned and developed the calligraphic art, he said, "In the novice years I did not know the right way and wrote 'bean sprout' shape characters. Prompted by the great admiration for my mentor Gao Qifeng, I soon began tracing his calligraphy. Later a friend gave me a set of Song dynasty *Model Calligraphies from the Imperial Archives of the Chunhua Era*. I started tracing works of all sects to learn their techniques. I particularly enjoyed tracing calligraphy by Zhang Zhi, Wang Xizhi, Sun Guoting and monk Huaisu. Eventually I sought reference from *Compilation of Cursive Script by Master Calligraphers* and sampled all unique character models. With the mountain horse hair brush that I commonly used, I created a calligraphy style with my own features. Given the stiffness, the mountain horse hair brush was more vigorous than versatile. To enhance softness and volume, I chose thin rice paper and dark ink, and created light and rich variations with flat brush and tip."¹

During the half century that he called Hong Kong home, Chao Shao-an gradually secured a pivotal presence in the local painting circle by teaching pupils, organising frequent exhibitions and actively taking part in painting association events and lectures. His artistic attainments were widely recognised. In 1979, the then Urban Council of Hong Kong presented the Chao Shao-an Exhibition in his honour. It was evident that the Lingnan School of Chinese painting was highly valued. Chen Fushan (1905-1995), a celebrated western painter of Hong Kong, went to the exhibition and expressed high regard for Chao Shao-an's eminent status in the art world in a newspaper article, "Chao Shao-an is an outstanding maestro of Chinese painting who enjoys special respect and admiration." Chen's words perfectly encapsulate this senior master's artistic accomplishments.

1 Quoted from Zhao Shiguang: "Chao Shao-an's Artistic Genius in Blending Painting with Calligraphy", *Zhao Shiguang Ji Nian Wen Ji: Tan Yi Pian*. Hong Kong: Hong Kong Commercial Daily Press, 2008, p.29.

Wild goose
1927
Hanging scroll,
ink and colour on paper
104 x 39 cm

1

飛雁

1927 水墨設色紙本立軸 104 x 39 厘米

款識：野郊晚趣。子餘先生屬畫。丁卯新春，作于美術學院，少昂。
印章：趙（朱文）、少昂（朱文）



柳蟬圖

1939 水墨設色紙本立軸 110 x 36 厘米

款識：廿八年新春，少昂寫於蟬媯室。
印章：少昂（白文）、飲露自潔（朱文）、生于乙巳中和節（朱文）

題跋：獨立鳴高。民國二十八年春，林森題。

印章：林森之印（白文）



Cicada and willow
1939
Hanging scroll,
ink and colour on paper
110 x 36 cm

River Li in misty rain
1943
Hanging scroll, ink and colour on paper
130.5 x 46.6 cm

灕江煙雨

1943 水墨設色紙本立軸 130.5 x 46.6 厘米

款識：癸未三月，灕江展望，少昂寫水月洞煙雨，冀良吾兄高論。
印章：少昂（白文）

題跋：灕江煙雨圖。丙戌九秋，觀於水月鄉中。為良倩、華兒補白并識，肖鈍吳曾善。
印章：吳曾善印（白文）、小鈍齋主（朱文）、慈堪（朱文）

另印章七方，不錄。



頽垣

1954 水墨設色紙本橫幅 61 x 106.5 厘米

款識：當年霸氣已全消，曠得寒鴉話寂寥。墟廢繞煙迷望眼，

紛紛紅葉晚風飄。

一九五四年，少昂過羅馬之作。

印章：趙（朱文）、少昂信錄（白文）、足跡英法意瑞德日印

菲諸國（朱文）



Ruins
1954
Horizontal scroll,
ink and colour on paper
61 x 106.5 cm

Landscape of Sichuan
1957
Vertical scroll,
ink and colour on paper
185 x 73 cm

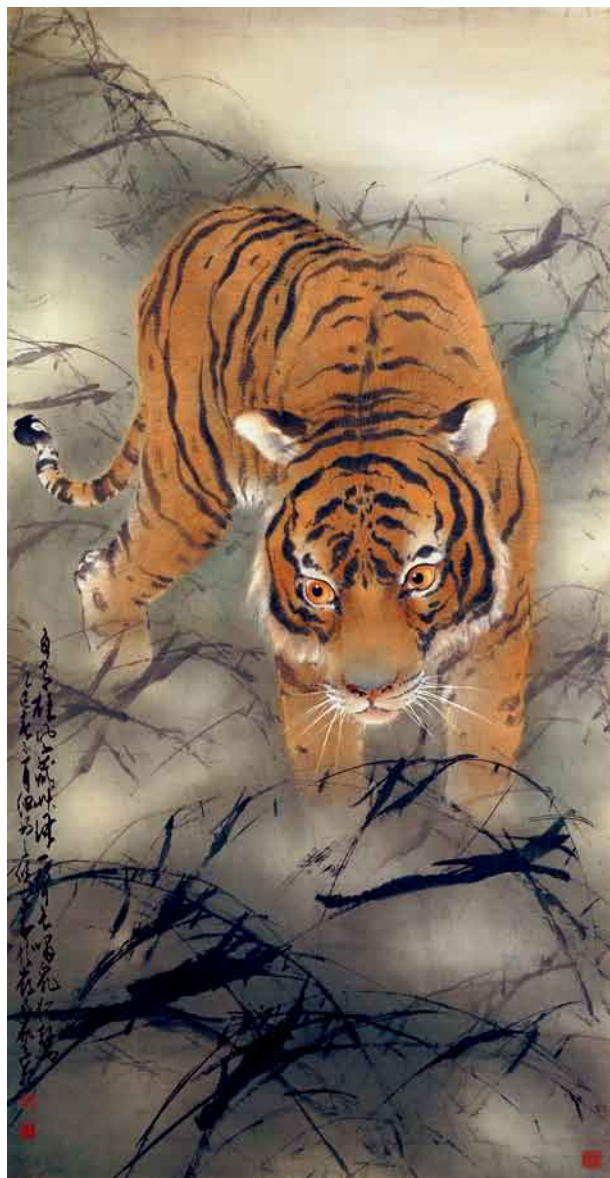


蜀江水碧蜀山青

1957 水墨設色紙本直幅 185 x 73 厘米

款識：丁酉春二月，少昂於香島。

印章：趙（朱文）、少昂（白文）、東渡扶桑西訪英倫歐洲諸國（朱文）



草澤雄風

1965 水墨設色紙本立軸 185 x 95.5 厘米

款識：自有雄風藏草澤，一聲長嘯鼠狐驚。乙巳春三月細雨之候，少昂於嶺南藝苑。
印章：趙（朱文）、少昂（白文）、足跡英法意瑞德日印菲諸國（白文）

Tiger
1965
Hanging scroll,
ink and colour on paper
185 x 95.5 cm

Verdant mountains
1967
Hanging scroll,
ink on paper
185 x 79 cm



7

層巒聳翠

1967 水墨紙本立軸 185 x 79 厘米

款識：丁未深秋九月，趙少昂於香島。
印章：趙（白文）、少昂六十以後所作（朱文）、生于乙巳中和節（朱文）



灕江暮色

1968 水墨設色紙本立軸 113 x 69 厘米

款識：戊申冬至，少雨初過，少昂憶寫灕江暮色。
印章：趙（朱文）、少昂（白文）、足跡英法意瑞德日印菲諸國（白文）

Sunset by the River Li
1968
Hanging scroll,
ink and colour on paper
113 x 69 cm

Mandarin ducks
1968
Hanging scroll,
ink and colour on paper
184.5 x 96 cm

9

秋來春去長為伴

1968 水墨設色紙本立軸 184.5 x 96 厘米

款識：溪上鴛鴦獨有情，秋來春去長為伴。戊申夏六月，趙少昂於嶺南藝苑。
印章：趙（朱文）、少昂（白文）、生于乙巳中和節（朱文）





White peacock
1969
Hanging scroll,
ink and colour on paper
184.5 x 74 cm

霜光素羽

1969 水墨設色紙本立軸 184.5 x 74 厘米

款識：古木已秋深，霜禽送好音。

詩人靈感在，能不動高吟。己酉春二月，趙少昂於蟬嫣室。
印章：趙（朱文）、趙少昂（白文）、足跡英美法意瑞德日印菲諸國（白文）

Moonlight over the pond
1969
Horizontal scroll,
ink and colour on paper
96 x 184.5 cm

11



迷濛月色滿橫塘

1969 水墨設色紙本橫幅 96 x 184.5 厘米

款識：迷濛月色滿橫塘，幾葉殘荷減翠妝。夜來露重凝冰雪，
吱吱寒雀話荒涼。

己酉六月，臥病兼旬，腕力已弱，試為成此，并綴二十八字，
趙少昂。

印章：趙（朱文）、少昂（白文）、生于乙巳中和節（朱文）

四君子——菊

1992 水墨紙本立軸 97 x 47 厘米

款識：可嘆東籬菊，莖疎葉且微。雖言異蘭蕙，亦自有芳菲。未泛盈樽酒，徒沾（沾）清露輝。當榮君不取（采），

飄荷（落）欲何依。壬申秋八月寫李白詩意，時年八十八。
滿園花菊鬱金黃，中有孤叢色似霜。還似今朝歌酒席，白頭翁入少年場。蟬嫣室燈下，少昂再題。

印章：趙（白文）、少昂（朱文）、少昂（白文）、趙（朱文）



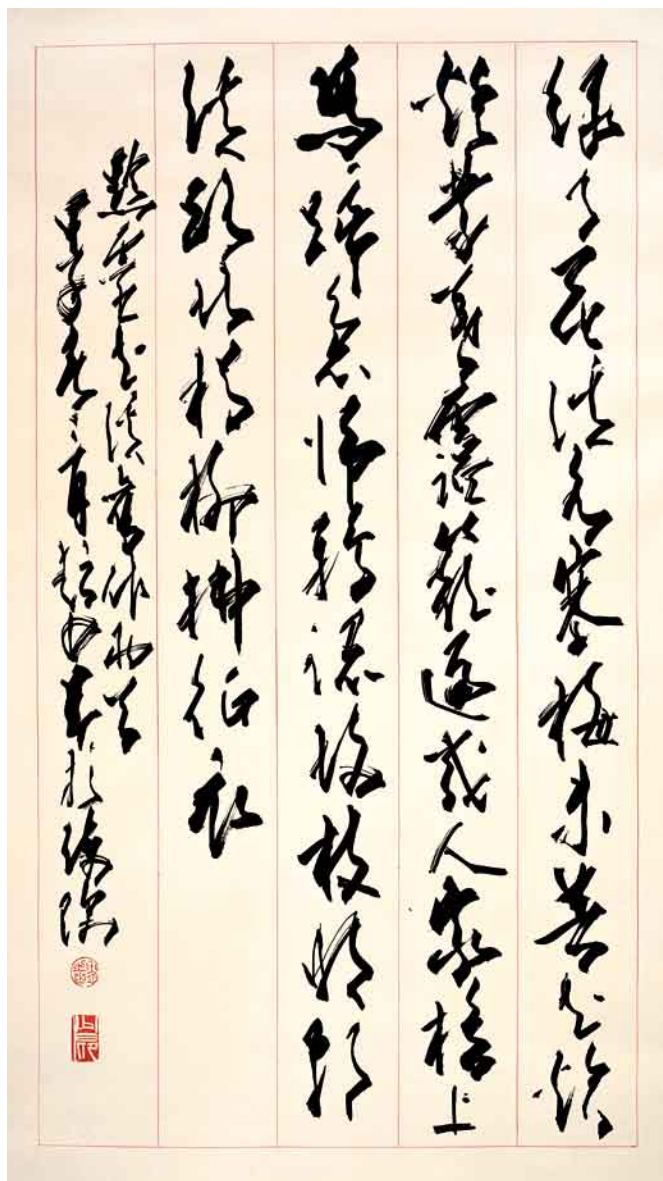
Chrysanthemum
1992
Hanging scroll,
ink on paper
97 x 47 cm

草書五言詩

1984 水墨紙本立軸 87.5 x 46.5 厘米

釋文：綠了花溪水，寒梅未著花。炊煙爨暮靄，籠遍幾人家。橋上馬蹄急，歸鴉認故枝。明朝溪路北，楊柳拂征衣。黔靈花溪舊作兩首。甲子春三月，趙少昂於海隅。

印章：趙（朱文）、少昂（白文）



Two poems in cursive script

1984

Hanging scroll,

ink on paper

87.5 x 46.5 cm



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(cover) Plantain trees 1962

A set of 5 hanging scrolls, ink and colour on paper 185 x 381 cm

