

嶺南風範

趙少昂誕辰一百二十周年紀念展

LEGACY OF LINGNAN SCHOOL OF PAINTING

In Commemoration of
the 120th Anniversary of
the Birth of Chao Shao-an

17.9.2025 ——— 23.2.2026

Hong Kong Heritage Museum
香港文化博物館



序言

嶺南畫派大師趙少昂（1905－1998）繼承了其師高奇峰（1889－1933）對弘揚中國繪畫和推廣藝術教育的宏志，秉持嶺南畫派所倡導「國畫現代化」的目標，致力結合中國傳統繪畫的精神，並廣泛吸收東西方畫學的養分，以寫生為基礎，建立獨特的個人藝術風格。

1995年，籌建中的香港文化博物館獲趙少昂慷慨捐贈珍藏，因而設立「趙少昂藝術館」。多年來經趙教授的家人、門生襄助及館方進一步購藏，博物館至今典藏趙少昂的書畫作品、印章及文獻檔案逾3,800組件，成為研究趙少昂藝術及本地嶺南畫派發展的重要文化資源。

趙少昂除了將畢生精品化私為公，捐贈予博物館，亦熱心藝術教育，桃李滿門，德澤藝林。2025年時值趙少昂誕辰一百二十周年，香港文化博物館特別舉辦「嶺南風範：趙少昂誕辰一百二十周年紀念展」，以多元角度回溯趙氏的藝術歷程。展覽以「藝林友儕的交誼」、「師法自然的藝途」、「一生遊歷的足跡」三個主題，涵蓋其花鳥、草蟲、走獸和山水作品，向觀眾介紹這位二十世紀藝壇宗師的創作風華，展現他對香港藝術、嶺南畫派，以及二十世紀中國繪畫發展的影響和成就。

是次展覽得以成功籌辦，全賴趙教授家人、香港大學美術博物館、香港中文大學文物館、香港藝術館以及多位私人藏家的鼎力支持，慷慨借出珍貴藏品，讓佳作得以匯聚一堂，與觀眾分享。同時，衷心感謝廣州藝術博物院及美國舊金山亞洲藝術博物館提供其館藏有關趙少昂作品的圖片，使展覽內容更加豐富。此外特別感謝趙教授家人及其弟子何鳳蓮博士在展覽籌備過程中所提供的寶貴意見，在此謹致衷心謝意。



Chao Shao-an (1905-1998), a master painter of the Lingnan School of Painting, inherited the grand vision of promoting Chinese painting and developing art education from his mentor, Gao Qifeng (1889-1933). Pursuing the goal of "modernising Chinese painting" as advocated by the Lingnan School of Painting, he devoted himself to maintaining the spirit of traditional Chinese painting while at the same time adopting and adapting the best of both Eastern and Western art. Chao placed a special emphasis on sketching from life, which enabled him to develop a highly personal artistic style.

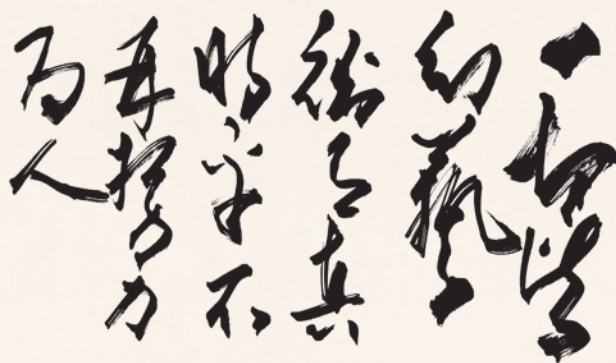
Chao's generous donation of his works to the Hong Kong Heritage Museum in 1995 led to the establishment of the Chao Shao-an Gallery. Following contributions from the Chao family, support from his former students and active acquisition efforts over the years, the museum now holds an extensive collection of over 3,800 items associated with Chao, including paintings, calligraphy works, seals and archive documents, and is today an important resource for the study of his art.

In addition to offering his masterpieces to museums as gifts for the benefit of society and the world of art, Chao also nurtured the development of many disciples. In 2025, marking the 120th anniversary of Chao's birth, the Hong Kong Heritage Museum presents the exhibition "Legacy of Lingnan School of Painting: In Commemoration of the 120th Anniversary of the Birth of Chao Shao-an", as a retrospective on Chao's artistic journey from multiple perspectives. The exhibition is organised along three themes: "Friendships with His Peers in Art", "Artistic Journey Modelling from Nature" and "Footprints from a Life of Travel". It showcases a carefully curated selection of Chao's works, including bird-and-flower paintings, insect and animal paintings and landscape paintings, which together provide a comprehensive retrospective of his artistic journey. They also highlight the significant contribution he made to Hong Kong's art scene, the Lingnan School of Painting and the evolution of Chinese painting in the 20th century.

This exhibition would not have been possible without the assistance of the Chao family and the generous support of the University Museum and Art Gallery of The University of Hong Kong, the Art Museum of The Chinese University of Hong Kong, the Hong Kong Museum of Art and numerous private collectors. Their kindness in loaning valuable works of art from their collections has enabled this large number of Chao's masterpieces to be brought together for display at a single venue. We would also like to extend our heartfelt gratitude to the Guangzhou Museum of Art and the Asian Art Museum of San Francisco for providing images of Chao's works from their collections to further enhance the exhibition's content. Finally, we would like to express our sincerest thanks and appreciation to the Chao Family and Chao's disciple Dr Ho Fung-lin for her indispensable expert advice throughout the preparation of the exhibition.

Chao Shao-an

趙少昂



「一切皆幻，藝術有真，時乎不再，努力為人。」

“Illusory as everything may be, only art reflects true essence.

As time marches on, we must always strive for personal excellence.”

嶺南畫派致力推動「國畫現代化」革新，趙少昂一生秉承「折衷中外，融匯古今」的藝術理念，並銳意創新，風格自成一家。

他的花鳥畫備受外界推崇、亦善畫走獸、草蟲及山水，其畫作筆墨簡勁靈動，色彩明麗雅致。作品多次在國內外展出，影響遍及東南亞、歐美等地，致力推動中國畫的海外傳播。趙氏一生致力於中國書畫藝術創作與教育，他先後在廣州及香港設立「嶺南藝苑」傳授畫藝，培育大批畫壇後學，是嶺南畫派傳承與革新的重要推動者。

The Lingnan School of Painting advocated reform in order to “modernise Chinese painting”, and Chao Shao-an was profoundly influenced by the school’s ethos of “synthesising the East with the West and blending the old with the new”. At the same time, he dared to break away from the traditional boundaries of art, which led to the birth of his unique style.

His bird-and-flower paintings have always been held in high regard, and he was also accomplished at portraying animals, insects and plants as well as landscapes. His works are characterised by simple but dynamic strokes and brilliant but elegant colours. Often featured at exhibitions in China and abroad, his works have been instrumental in promoting Chinese art internationally – from Southeast Asia to Europe and the United States. Chao dedicated his entire career to art creation and education. He established the Lingnan Art Studio in Guangzhou and Hong Kong, where he mentored numerous young artists and cemented his status as a key reformer of Chinese art and proponent of the Lingnan School of Painting.

藝林友儕的交誼



趙少昂平生廣結藝壇友好，隨師輩高劍父（1879－1951）、高奇峰、陳樹人（1884－1948）及同門「天風七子」論藝創作以外，亦與齊白石（1864－1957）、徐悲鴻（1895－1953）、張大千（1899－1983）等大師相知相遇。齊白石對他的作品讚賞有加，徐悲鴻亦盛讚趙氏的花鳥畫為「中國現代第一人」。

廣東與香港名家如黃君璧（1898－1991）、李研山（1898－1961）、丁衍庸（1902－1978）、楊善深（1913－2004）也是趙少昂的藝壇知交，1940年代至1960年代間經常舉行聯展及成立畫會。趙氏與同屬嶺南畫派「第二代四大弟子」的楊善深更不時切磋畫藝、合作揮毫，展現傳統文人「以藝會友」的風雅才情。除畫壇藝友，趙氏與本地粵劇紅伶鄺山笑（1909－1976）、斲琴名家蔡昌壽（1933－2025）等同樣交情甚篤，甚至互贈作品，情誼深厚。

Throughout his life, Chao Shao-an cultivated many friendships across the art world. In addition to his close connections with Gao Jianfu (1879-1951), Gao Qifeng, Chen Shuren (1884-1948) and the "Seven Disciples of Tianfeng Lou", he came into contact with numerous 20th century masters, such as Qi Baishi (1864-1957), Xu Beihong (1895-1953) and Zhang Daqian (1899-1983). Qi Baishi held Chao's works in high regard, and Xu Beihong extolled his bird-and-flower paintings as "the foremost in modern China".

Also among Chao's friends in the art world were several masters from Guangdong and Hong Kong, including Huang Junbi (1898-1991), Li Yanshan (1898-1961), Ding Yanyong (1902-1978) and Yang Shanshen (1913-2004). From the 1940s to 1960s, these artists frequently held joint exhibitions and formed painting societies, while Chao and Yang Shanshen, both part of the "Four Great Disciples" of the second generation of the Lingnan School of Painting, often discussed techniques with each other and worked together on paintings. These exchanges exemplified the traditional literati spirit of "connecting through art" with elegance and talent. Beyond the art world, Chao's extensive social network included close and lasting relationships with local Cantonese opera celebrity Kwong Shan-siu (1909-1976) and renowned qin craftsman Choi Chang-sau (1933-2025). These friendships reflect the deep ties he cultivated across a wide variety of art circles and provide a more comprehensive context for understanding his artistic development.



高奇峰 (1889 – 1933) 、
高奇峰門人
十分春色圖

1933

水墨設色紙本立軸

114 x 47 厘米

香港中文大學文物館藏品

何耀光先生、霍寶材先生、
黎德先生及其他人士惠贈

Gao Qifeng (1889 – 1933) and
his disciples
Spring Flowers

1933

Hanging scroll, ink and colour on paper

114 x 47 cm

Collection of Art Museum,

The Chinese University of Hong Kong

Gift of Mr Ho lu-kwong,

Mr Huo Pao-tsai,

Mr Lai Tak and others

1973.0924

徐悲鴻 (1895 – 1953)

飲馬圖

1942

水墨設色紙本直幅

73 x 42.5 厘米

私人藏品

Xu Beihong (1895 – 1953)

White Horse

1942

Vertical scroll, ink and colour on paper

73 x 42.5 cm

Private Collection



趙少昂 (1905 – 1998)

荷花蜻蜓

1946

水墨設色紙本冊頁

29 x 40 厘米

香港文化博物館藏品

黎明、黃詠賢伉儷捐贈

Chao Shao-an (1905 – 1998)

Lotus and Dragonfly

1946

Album leaf, ink and colour on paper

29 x 40 cm

Collection of

Hong Kong Heritage Museum

Donated by Mr Lai Ming and

Ms Wong Wing-yin

師法自然的藝途



趙少昂秉承嶺南畫派「心師造化」的傳統，認為「一個國畫家不是只坐在畫室幻想，而是要在大自然中仔細揣摩，領悟了才下筆」。為求作品具備特色而又不失實，他足跡走遍大江南北，深入觀察自然，找尋畫材靈感，對大自然物象作仔細研究，專意造化為師。

嶺南地區山明水秀、得天獨厚，四時花卉的形態特徵各異，為畫家提供豐富的題材。趙少昂尤其專研花卉作品，他繪著的《實用繪畫學》輯錄六十多種花卉，包括木棉、洋紫荊、梅花、水仙、蘭花等。其花卉小品，常綴以昆蟲或雀鳥，描繪其瞬間的動態，令構圖生趣盎然。

趙少昂喜歡畫蟬，這題材貫徹他整個藝術生涯，常以蟬之高潔自喻，將畫室命名為「蟬嫣室」。他更承繼嶺南畫派繪畫翎毛走獸的傳統，其筆下的鳥獸蟲魚生機靈動，躍然紙上，形神畢肖。

As a pioneer of the Lingnan School of Painting, Chao also carried forward the theories of the first generation masters. He looked to re-establish the link between art and nature in his works, asserting that “a painter should not merely rely on imagination within the confines of a studio, but instead must examine real nature to gain insight before undertaking a work”. To find inspiration for his works, Chao diligently explored natural phenomena with the aim of achieving realism while maintaining his personal style, and he conducted meticulous studies of natural objects to capture their subtle details.

The Lingnan region enjoys a temperate, spring-like climate where flowers bloom throughout the year and offers artists a wealth of inspiration. In his book, *A Study of Chinese Paintings*, Chao documented more than 60 distinct varieties of flowers, including red kapok tree, bauhinia, plum blossom, narcissus and orchid. His flower paintings are often adorned with birds or insects in vibrant and captivating compositions.

Chao was fond of painting cicadas, a subject that he pursued throughout his artistic career. He used it as a self-referencing metaphor for a noble character, and he even named his studio the Chanyan (“Charming Cicadas”) Studio. Chao also embraced the Lingnan School of Painting’s tradition of painting birds and animals, portraying tigers, insects and fish with great vividness and dynamism.





趙少昂 (1905 – 1998)

霜光素羽

1969

水墨設色紙本立軸

184.5 x 74 厘米

香港文化博物館藏品

趙少昂教授捐贈

Chao Shao-an (1905 – 1998)

White Peacock

1969

Hanging scroll, ink and colour on paper

184.5 x 74 cm

Collection of

Hong Kong Heritage Museum

Donated by Professor Chao Shao-an



趙少昂 (1905 – 1998)

芭蕉

1962

水墨設色紙本五聯屏

185 x 381 厘米

香港文化博物館藏品

趙少昂教授捐贈

Chao Shao-an (1905 – 1998)

Plantain Trees

1962

Set of 5 hanging scrolls, ink and colour on paper

185 x 381 cm

Collection of the Hong Kong Heritage Museum

Donated by Professor Chao Shao-an

趙少昂 (1905 – 1998)

蟬與我心清

1985

水墨設色紙本冊頁

30 x 37.5 厘米

香港文化博物館藏品

趙少昂教授捐贈

Chao Shao-an (1905 – 1998)

Cicada and Bamboo

1985

Album leaf, ink and colour on paper

30 x 37.5 cm

Collection of

Hong Kong Heritage Museum

Donated by Professor Chao Shao-an



一生遊歷的足跡



1920年代，趙少昂受其師高奇峰積極鼓勵參加海外展覽，趙氏的《白孔雀》在1930年比利時世博會獲獎。其後，他的作品分別在莫斯科、巴黎、柏林參展，燃起他將作品帶到世界各地巡展的心願。

抗戰時，趙少昂避居西南，途經桂林，深受當地壯麗的山水感動，創作一系列以西南地區山水為題材的作品，這段旅居的日子對他往後的山水畫創作有深遠的影響。

抗戰勝利後，趙氏回到廣州，於1948年移居香港。他曾在畫展公開表示希望赴美國及歐洲各地展覽，或許出於時局動盪，壯遊計劃暫時無法成行。不過，往後十多年他逐步實踐宏願，足跡踏遍日本、菲律賓、新加坡、馬來亞（現為馬來西亞）、英國、瑞士、法國、意大利、美國等國家，使嶺南畫派的藝術弘揚海外、遠播四方。



趙少昂 (1905 – 1998)

頽垣

1954

水墨設色紙本橫幅

61 x 106.5 厘米

香港文化博物館藏品

Chao Shao-an (1905 – 1998)

Ruins

1954

Horizontal scroll, ink and colour on paper

61 x 106.5 cm

Collection of Hong Kong Heritage Museum

As early as the 1920s, Chao Shao-an's mentor Gao Qifeng encouraged him to take part in overseas exhibitions. Chao won an award at the international exposition in Belgium in 1930 for his work *White Peacock*. He subsequently exhibited in Moscow, Paris and Berlin, and this early success ignited Chao's aspiration to present his works on the global stage.

The outbreak of the Second Sino-Japanese War impelled Chao to flee to southwestern China. Passing through Guilin, he was deeply moved by the grandeur of the landscape, which inspired him to create a series of masterpieces capturing the beauty of Guilin's scenery. This experience also exerted a significant influence on his landscape painting style.

Chao returned to Guangzhou when the war was over before moving to Hong Kong shortly afterwards in 1948. Chao publicly announced in an exhibition his intention to travel to the United States and Europe to exhibit his works. Although the turbulent political situation at the time thwarted these grand tour plans, Chao turned his ambition into reality over the next decade, travelling extensively to Japan, the Philippines, Singapore, Malaya (present-day Malaysia), the United Kingdom, Switzerland, France, Italy, the United States and several other destinations. In doing so, he promoted the Lingnan School of Painting internationally and broadened its influence worldwide.



趙少昂 (1905 – 1998)

望夫山

1958

墨水筆紙本

25 x 55 厘米

香港文化博物館藏品

Chao Shao-an (1905 – 1998)

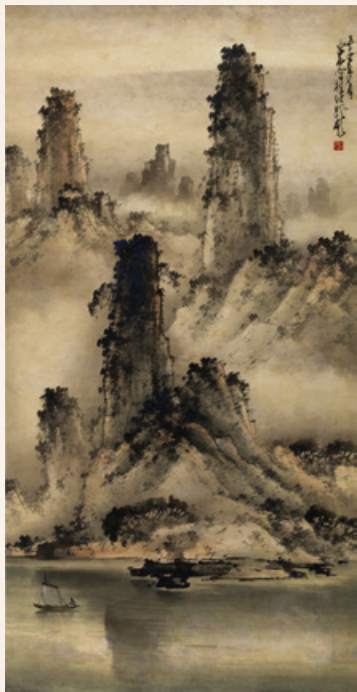
Amah Rock

1958

Ink on paper

25 x 55 cm

Collection of Hong Kong Heritage Museum



趙少昂 (1905 – 1998)

桂林山水

1945

水墨設色紙本立軸

106 x 55 厘米

香港文化博物館藏品

Chao Shao-an (1905 – 1998)

Landscape in Guilin

1945

Hanging scroll, ink and colour on paper

106 x 55 cm

Collection of Hong Kong Heritage Museum

趙少昂 (1905 – 1998)

沙田望夫山

1968

水墨紙本立軸

184 x 69 厘米

香港藝術館藏品

Chao Shao-an (1905 – 1998)

Amah Rock, Shatin

1968

Hanging scroll, ink on paper

184 x 69 cm

Collection of Hong Kong Museum of Art





香港新界沙田文林路一號
1 Man Lam Road, Sha Tin, Hong Kong
hk.heritage.museum



香港文化博物館

一樓 趙少昂藝術館 及 專題展覽館三及四

Hong Kong Heritage Museum

1/F, Chao Shao-an Gallery & Thematic Gallery 3 & 4

免費入場

Free admission

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The exhibition is also one of the activities in the Chinese Culture Promotion Series. The LCSD has all along promoted Chinese history and culture through organising an array of programmes and activities to enable the public to learn more about broad and profound Chinese culture. For more information, please visit www.lcsd.gov.hk/en/ccpo/index.html.