

荷  
塘  
詩  
韻

趙少昂學生作品展覽系列一

# 胡宇基作品展

*The Poetic Spirit - The Art of Henry Wo Yue-kee*

Chao Shao-an Student Exhibition Series 1

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香港沙田文林路一號  
電話 (852) 2180 8188

傳真 (852) 2180 8111

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工作小組

展覽統籌 | 陳李淑儀

展覽籌備 | 李穎莊、陳靜昕

展覽及刊物設計 | 蘇作娟、黃麗嫦、柯詠芝

攝影 | 馮貴昌、溫華興

The Hong Kong Heritage Museum

1 Man Lam Road, Sha Tin, Hong Kong

Tel : (852) 2180 8188

Fax : (852) 2180 8111

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Production Team

Project Manager | CHAN LEE Suk-ye, Judy

Exhibition Management | LEE Wing-chong, Rose, CHAN Ching-yan, Janet

Exhibition and Publication Design | SO Chok-kuen, Virginia, WONG Lai-sheung, Doris, OR Wing-chee, Stella

Photography | FUNG Kwai-cheung, WOON Wah-hing, Albert



康樂及文化事務署主辦

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趙少昂教授(1905-1998)在藝術教育方面貢獻良多。1930年在廣州創立嶺南藝苑，1948年移居香港後，再復設立。趙少昂教授桃李滿門，而其弟子不獨秉承嶺南派的畫法，也各自發展個人風格。在趙少昂的鼓勵和支持底下，「今畫會」於1961年成立，主要成員是嶺南藝苑的學員。其創辦宗旨為「發揚新國畫藝術，以傳統之技法為基礎，而從飾師造化中，發揚新題材與新技巧，從而發揮各自獨特之風格，表現時代精神，固不墨守成法，也不標奇立異，祇求推進今日之國畫為目的」。本館舉辦「趙少昂學生作品展覽系列」旨在介紹趙少昂學生的作品，以展示嶺南派繪畫的特色，並觀察其承傳和創新。

胡宇基1927年生於廣東東莞，1947年在香港萬國美專進修中國畫及西洋畫，1949年開始隨趙少昂習畫，1955年起在港教授繪畫，並舉辦首個個展，此後在港和海外多次展出其作品。1961年「今畫會」成立，胡宇基為創會會員之一。1975年到美國華府近郊定居，專注從事創作和授畫。他長時間於「水雷藝術中心」進行創作和跟遊人交流，身體力行在

海外積極推廣國藝。是次展出接近五十件作品，創作年代由1950年代至今，包括花卉、鳥獸、及山水題材。

胡宇基貫徹趙少昂的教誨，首個重點是多觀察、多寫生。胡宇基熱愛大自然，他的藝術是對大自然的禮讚。旅行時多作寫生。筆下風景有香港、家鄉東莞、江南水鄉，也有美國東岸的樹林和沿海景色。他對四周一花一木觀察入微，花鳥魚獸都成為題材。胡宇基最喜愛畫荷花，移居美國後，也每年到水族公園去寫生，汲取靈感。他畫的荷花姿態萬千：有菡萏初開、有迎着風雨的、有傲霜的焦葉殘荷。畫面充滿詩意，如夢如幻，他的作品多見描寫月色下的花和鳥，也有寫晨霧、晚霞和四時景色。這是利用豐富的色彩、利用光、利用渲染營造氣氛，把主題烘托出來。以濕潤的筆在棉紙上多次塗寫，其效果跟水彩畫有異曲同工之妙。這也是連接東西媒介的橋樑，是以他的作品也感動了不少西方人士。

是次展覽得以舉行，承蒙胡宇基先生提供作品，並撥冗親臨本館作示範，令觀眾得以最親切的體會。他更慷慨把部份作品捐

贈予本館，令本館的嶺南派作品收藏更豐富。2007年正值胡宇基先生八十壽辰，本年內他的畫作將在國內、廣州和東莞巡回展出。在籌備「趙少昂學生作品展覽系列」的過程，端賴博物館顧問高美慶教授和黃貴權醫生賜與寶貴意見，謹此致以衷心謝忱。

陳李淑儀  
館長(藝術)

Professor Chao Shao-an, the famous painter of the Lingnan School, made important contribution to art education in establishing the Lingnan Art Studio in Guangzhou in 1930, and later in 1948 in Hong Kong. Many were his students, who not only learned to paint in the style of their teacher, but also developed their own styles. With the encouragement from Chao Shao-an, students of the Lingnan Art Studio formed “Today’s Art Association” in 1961. The primary aim of the association was “to promote New Chinese painting, to study and learn from nature, using traditional techniques as a foundation, to develop new subjects and new techniques, so as to reflect the spirit of the times. Each is allowed to develop his individual character. There are no restrictions to adhere to, nor is there the intent to be deliberately different. The sole aim is to promote Chinese painting.” The Hong Kong Heritage Museum organizes this Chao Shao-an Student Exhibition Series to study the ways in which features of the Lingnan School are carried on in the works of his students, and how innovations are made by individual artists.

Henry Wo Yue-kee, born in 1927, is a native of Dongguan, Guangdong province. In 1947, he studied painting in the International Art School in Hong Kong in both western and Chinese style. Then he studied with Chao Shao-an from 1949. In 1955, he started his teaching career and held his first solo exhibition in Hong Kong. Ever since, he had held many exhibitions of his works in Hong Kong and overseas. Wo Yue-kee was one of the founding members of the “Today’s Art Association” at its establishment in 1961. In 1975, he emigrated to

the United States, where he focused on painting and teaching. Working in a studio at the Torpedo Factory Art Center in Washington D.C., he painted and made exchanges with other artists and visitors, thus carrying out the aims of his teacher and of the Today’s Art Association in the promotion of ink painting overseas. This exhibition features nearly 50 paintings covering subjects of flowers and plants, birds, animals and landscapes spanning five decades of creation.

In the spirit of Chao, Wo Yue-kee makes close observation of nature and sketched wherever he went. He loves nature, and considers his art a praise or salute to his environment. His sketches and paintings recorded scenes from Hong Kong, his native town Dongguan, picturesque settings of towns along the canals of Eastern China, and forests and coastlines of the United States. He extends his careful and loving observation to flowers, plants, birds and animals which are represented in his works. His favourite subject being the lotus, he made every effort to study them. While living in the States, he visited the botanical gardens every year to sketch and paint them on-site. Wo excels in depicting the lotus in different weather and seasons with poetic mood. He paints young buds in early summer, blossoms withstanding the rain and wind, and withering lotus in the frost. He frequently sets his works under the moon, with a sense of serene and gentle atmosphere. Other scenes are set in morning mist, in the sunset or in different seasons. This sense of poetry is created by the use of colour, light and ink washes. Henry Wo develops his own technique of overlaying washes on fibrous paper,

for the effects of dampness and softness. To the western eye, this echoes with certain techniques of watercolour, and no doubt serves as a bridge for the East and West in artistic creation and appreciation.

We are grateful to Wo Yue-kee for lending his works, and for his patience and time in performing demonstrations here at the Museum so that our visitors have the closest experience of his work. He is generous in donating a number of paintings to enrich our collection of works of the Lingnan School. This year is special to Wo Yue-kee as he celebrates his eightieth birthday with exhibitions of his works in Hong Kong, Guangzhou and Dongguan. Our note of thanks is also due to Honorary Museum Advisers Professor Mayching Kao and Dr Leo K K Wong who gave us valuable advice during the planning of the Chao Shao-an Student Exhibition Series.

Judy Chan  
Curator (Art)



## 趙少昂老師與我

胡宇基

1949年初，宇基開始隨趙少昂老師學藝，同窗學友共十人，每週兩次上午上課。1951年趙老師往日本展覽，暫停授課，1952年再前往星馬巡迴展出，返港後適逢我獲德貞女子中學教席，以後每星期日上午必往上課，十餘年從不間斷，古往今情，悠然在目，永不忘懷。

印象中，趙老師的授畫方法是先從基礎入門，臨摹冊頁，隨後條幅、大小中堂，由淺入深，最後老虎、孔雀等精工形象為題材。注重實物寫生，對景物之透視、遠近、比例、聚散等特別重視。同時又刻重物質感。常邀名家揮毫示範，了解各種繪法。在堂上多用實物寫生示範，或將圖片之景物重要部份描寫。在集會上鼓勵各學生合作繪畫，老師從旁指導，最後他補成並題款完成。改學生作業時，常另外示範缺點部份。想當年老師於1950年於思豪酒店舉行個人畫展前，專心創作，令我刻意效法，老師指出奧妙重點，並詳細記錄其過程，對我藝術生涯，終身受用，獲益良多，影響深遠。

趙老師對其他藝術家特具熱誠，常在各方面鼎力協助，例如雕刻家造印章，勸喻叫學生盡量定購圖章；在畫家作品上補景或添加

蟲、魚或題字書法；有良好文具時，盡量選購，這是老師幫朋友方法之一。有特別寫生和聚會時，邀請同業參與。如寫磁畫，與楊善深一齊繪寫等，以示其風範。

對學生境遇很關懷，遇清貧後輩學生，時常免收學費，盡量幫助他們解決困難。1952年初家父於東莞逝世，家境困難，老師於星洲畫展，特別叫我寄作品參加“五人聯合展覽”——（趙少昂、楊善深、呂燦銘、方召塵、胡宇基）老師對學生之關懷護愛，令我銘記心田。各同學舉行個展或聯展，老師必詳加指導及批改。又如我第一次個展時，適某名家爭場所展覽，老師極力維護，免傷後輩學生自尊而鼎力爭取，令人敬佩，刻骨銘心。

廣為世界藝壇推崇之嶺南畫派，將中西畫法精美。渲匯一爐，師法自然，用簡便方法教授西畫之透視、遠近、賦彩、構圖等理論，使之容易學習。我卅年旅居北美創作展覽外，為實踐趙老師在我遷移美洲時囑托，在華盛頓故居附近之水雷藝術中心設置畫室，與百餘位藝術家一起工作及陳列其作品，每年逾百多萬人參觀，他們對嶺南畫派愛好，推崇備至。又每年春秋兩季在北維珍尼亞

州、夏季在麻省瑪莎葡萄園和冬季在佛州東西兩岸授課外，還不定期往各地設班，宣揚嶺南畫法，推廣國粹，使嶺南新意，發揚中外，流傳四海。

趙老師的藝術以精簡豪邁為主，易學難精，學生用筆祇其形似，實難富神韻，對其橫肆筆墨，構圖奇偉，艷麗色彩，樸實無華，氣韻格調雙諧，莫是高山仰止，終生不輟。臨摹老師和各名家作品，熟習各種畫法，這祇是學習過程的基礎，如要創出新風格、新意境，須對大自然寫生觀察，老師要求學生有自己的風格。我於1947年在香港萬國美專學習西洋畫，以鞏固素描基礎，對將來描寫大自然景物，極具幫助，且奠定我日後中外畫風和意境。

除一生愛老師的感染之外，對大自然有特別喜愛和情感，萬紫千紅，鳥語花香，萬般百獸，秀麗山河，蒼天賜與人類美好境界，如一幅幽美詩篇，鼓舞我有愉快的心情寫生，如畫圖中鴛鴦、金魚的喜悅；燕子、翠鳥、鷓鴣的歌頌；雙牛、雙犬、母子圖之愛情；孔雀、牡丹的讚美；風吹雨打中又獲得希望，淒苦中而得喜樂，兇惡中而有良善，鳥獸蟲魚都同時讚頌這美好的大自然。每當寫

## Chao Shao-an, My Teacher and My Art

Henry Wo Yue-kee

生時，常產生喜悅，運筆如神，貓頭鷹、鷓鴣、松鼠、翠鳥、水鳥、蟹等動物，荷花、杜鵑、紫藤、蘋果花等花卉，都是我寫生的珍惜題材。構圖方面，以嚴密為主，雙鉤寫法描寫其奇妙姿態，縱橫交錯，以自然為本；賦色多以複色，反覆重疊，荷葉賦彩產生奇妙效果；渲染多三、五次在棉紙上重複塗色，風晴雨雪，達到理想的境界，涵藏生命力之詩情畫意。美國園林隨處，每年春間百花齊放時，爭妍鬥麗，丹楓秋意、嚴冬雪景更富詩意。荷花更是最喜愛的畫材，每年必往華府近郊，肯尼活水族花園直接寫生在棉紙上，流連忘返，清風荷香中，靈感隨之而生，揮灑自如，淋漓盡致，顯現出荷塘詩韻之意境。

回顧師祖高奇峰先生始創嶺南畫風，趙老師深得其神髓，畢生推廣藝術為使命，發展嶺南畫派，積極授徒，終生教學，孜孜不倦，培育英才，春風化雨，桃李滿門，現今五湖四海，廣佈美加、澳洲、星馬、台灣各地，門徒頗眾，推廣嶺南畫風，已獲豐富的成果。宇基期望同窗，努力授徒，教學相長，及不斷寫生創作，達到個人獨特的新風格，以表師恩。

I studied with Professor Chao Shao-an starting from early 1949. There were ten students, and we had two morning lessons per week. Lessons were temporarily suspended in 1951 when Chao presented an exhibition in Japan, and in 1952 on an exhibition tour to Singapore and Malaysia. In 1952 I found a teaching job in the Tack Ching Girls' Secondary School. When Chao resumed lessons in the same year, I attended class every Sunday morning. I continued for ten years without breaking.

Chao taught us by first introducing the basic approach: studying the works of the teacher and painting in that style, first the album leaves, then the horizontal, and later the vertical scrolls. In terms of subject, We learned to paint from simple ones to the complicated ones, the last being the tiger and the peacock. He placed much emphasis on life-sketching, paying attention to perspective, distance, proportion, composition, also to form and texture. He often invited famous painters to demonstrate various techniques. During lessons, he often painted from life, or chose scenes from pictures and re-worked the important parts. In gatherings, he encouraged students to paint together, and he would give guidance on the side, and add the final finishes and the inscription to the picture. When he assessed students' works, he pointed out the weaknesses by demonstrating separately. When Chao prepared for his one-man show in the Cecil Hotel in Hong Kong in 1950, I observed closely as he pointed out the important points and recorded the whole process.

This gave me much benefit through my career.

Chao was very friendly with artists, and extended his helpfulness to them in many ways. When a friend was a seal carver, he encouraged his students to make orders for seals. When invited, he made addition of background, insect, fish or add the inscription on the work of other artists. When there was fine stationery, he stocked up a supply. On special occasions of gatherings and sketching, he would invite many artists to join in. Some of these included painting on porcelain plaques, and working together with artists such as Yang Shanshen.

Chao cared for his students, and often helped them by waiving the tuition fee. In 1952, my father died and my home was in difficulty. Chao was arranging an exhibition in Singapore – (the five-person exhibition consisting of Chao Shao-an, Yang Shanshen, Lu Chanming, Fang Zhaoling, and Wo Yue-kee), and he asked me to mail my works to the show. When students held their own exhibitions, Chao would give detailed guidance and correct carefully. When I had my first solo exhibition, a famous artist was also trying to secure the same venue, and my teacher helped to defend my venue.

The Lingnan School is known for synthesizing painting techniques of the East and the West. Theories of western art including perspective, distance, colour, and composition were taught in simple terms. I have worked in North America for thirty years. Besides

painting and giving exhibitions, I promised to carry out my teacher's words, to promote learning and appreciation of Chinese painting overseas. I worked in the Torpedo Factory Art Center in Washington D.C. where about a hundred artists work together, and interact with a million visitors annually. I give lessons in North Virginia every spring and autumn, in Martha's Vineyard in Massachusetts every summer, and every winter on both coasts of Florida. I also give classes in various places on an irregular basis.

The art of Chao Shao-an is expressed in quick brushstrokes and brief compositions. It looks simple and easy to learn, but it is very difficult to reach excellence. Students can imitate the compositions, but elements like brushstrokes, composition and use of colour require much practice. The studying and copying of works by great masters is but part of the process to get acquainted with various techniques. One must sketch from nature and from life if one is to establish one's own style, as our teacher requested us to do. I learned painting in western style in the International Art School in 1947, and that gave me a good foundation in sketching and in the language to describe nature.

Apart from the influence of my teacher, I have an affinity to nature in its various colours, creatures and landscapes. Its poetry inspires me to sketch. I share the joy of the mandarin duck, goldfish, the song of the swallow, kingfisher and partridge. I tell of love between the two oxen, the two dogs, and between

mother and child, and beauty in the peacock and the peony. I see hope in storm scenes, joy in the suffering, the kind-hearted in the cruel. Often inspiration comes to me when I sketch. My favourite subjects include owls, partridge, squirrels, kingfisher, water fowl, and crabs. Flowers include the lotus, azalea, wisteria and apple blossoms. I make tight compositions, and use outlines to describe forms which overlap and interact. I use compound colours and apply them many times to give effects of shade and tonal gradation. I pay much attention to ink washes, and often apply them three to five times on paper which is rich in fibres to create the effects of the changing seasons and times of the day. In the States, there are large stretches of forests and parks where poetry is revealed in every season, in the burst of colours in spring, the red autumn maples, and the winter snow-covered landscapes. My favourite subject is the lotus, and I go to the Kenilworth Park and Aquatic Gardens every year to make sketches and on-site paintings.

My teacher Chao Shao-an has attained high achievement under the tutelage of Gao Qifeng, one of the founders of the Lingnan School. Chao devoted his life to teaching and promoting his art. As a result, there are many students, and they are spreading the style to such corners of the world as North America, Australia, Singapore and Malaysia, and Taiwan. My wish is that my colleagues and I all work hard to teach and to create in our art new individual characters.

## 胡宇基年表

- 1927  
廣東省東莞縣出生
- 1947  
香港萬國美專進修中國畫及西洋畫
- 1949  
隨趙少昂習畫
- 1952  
參與由新加坡美術協會主辦的五人聯展，參展藝術家包括趙少昂、方召麐、楊善深、呂燦銘及胡宇基
- 1955-56  
於香港聖約翰堂舉行兩次個展
- 1960  
於加拿大蒙特利爾市 McGill 大學及 Loyola 學院舉行個展
- 1964  
於香港半島酒店舉行個展
- 1965  
首次於美國麻省 Martha's Vineyard 的 Berresford 畫廊舉行個展
- 1966  
於美國米蘇里州 Springfield 藝術博物館舉行個展
- 1967  
分別於日本東京美國俱樂部及香港半島酒店舉行個展
- 1968  
於星加坡華商總會舉行個展
- 1969  
分別於美國加州史丹福大學、紐約華美協進社、美京 Agra 畫廊及麻省 Berresford 畫廊等地舉行個展  
赴美巡迴畫展非常成功，決定全心從事創作
- 1970  
分別於香港美國新聞處舉行「旅美印象速寫展」，及希爾頓酒店舉行個展
- 1971  
分別於台灣省立博物館及美國康州 Bruce 博物館舉行個展
- 1972  
分別於香港大會堂展覽廳、美國亞拉巴馬州無比市藝術館、麻省 Berresford 畫廊及美京 Agra 畫廊等地舉行個展
- 1973  
分別於美國奧克拉荷馬州 Spiva 藝術中心及香港半島酒店舉行個展
- 1974  
於澳洲域多利州 Hamilton 藝術博物館舉行個展
- 1975  
離開香港，前往美國華府近郊亞歷山大鎮定居；離港前於香港大會堂展覽廳舉辦「話別香港展」  
於加拿大多倫多日加文化中心舉行個展
- 1976  
分別於美國加州 Monterey Peninsula 藝術博物館、亞拉巴馬州 Fairhope 藝術中心、紐約市 Graham 畫廊、賓州費城 Newman 畫廊舉行個展
- 1977  
於美國明尼蘇達州亞洲藝術畫廊舉行個展
- 1978  
分別於美國俄亥俄州 A.B. Closson 畫廊及賓州 Newman 畫廊舉行個展
- 1979  
分別於美國賓州 Westmoreland 市立藝術館及香港大會堂展覽廳舉行個展舉行個展
- 1980  
分別於美國亞拉巴馬州無比市藝術館、維

珍尼亞州亞歷山大市 Anthenaeum 藝術博物館、賓州費城 Newman 畫廊及美京 Tolley 畫廊舉行個展

1981

分別於美國維珍尼亞州 Roanoke 藝術博物館、北卡羅納州 Coffey & Thompson 畫廊及維珍尼亞州 Williamsburg 廿世紀畫廊舉行個展

1982

分別於美國亞拉巴馬州無比市藝術館、亞拉巴馬州伯明漢 Littlehouse 美術中心、俄亥俄州 A.B.Closson 畫廊、賓州 Newman 畫廊及德薩斯州 Meinhard 畫廊舉行個展

1983

分別於美京 Tolley 畫廊、明尼蘇達州 Callaway 畫廊及麻省 Edgartown 畫廊舉行個展

1984

分別於北京中國美術館、香港大會堂展覽廳、美國維珍尼亞州亞歷山大市 Prince Royal 畫廊及賓州 Golden Door 畫廊舉行個展

1985

分別於美國亞拉巴馬州伯明漢 Littlehouse

美術中心及俄亥俄州 A.B. Closson 畫廊舉行個展

1986

於西印度群島 St.Martin 市 Poisson d'Or 畫廊舉行個展

1987

分別於美國麻省 Granary 畫廊、賓州 Golden Door 畫廊及台灣敦煌藝術中心舉行個展

1988

分別於美國麻省 Granary 畫廊、維珍尼亞州亞歷山大市 The Art League 及麻省 J.Todd 畫廊舉行個展

1989

於美國亞拉巴馬州無比市藝術館及麻省 Granary 畫廊舉行個展

1990

分別於美國賓州約克學院及麻省波士頓中華藝文苑舉行個展

1992

於加拿大多倫多 Civic Garden 中心及美國亞拉巴馬州 Eastern Shore 藝術中心舉行個展

1993

分別於台灣台北歷史博物館及香港大學馮

平山博物館舉行個展

1994

於台灣台中省立美術館舉行個展

1996

於香港賽馬會會員俱樂部舉行個展，為瑪利諾聖母醫院義賣籌款

1997

於台灣高雄市立中正文化中心舉行個展

於台灣康泰基金會及天主教耕莘醫院舉行個展，為「失智老人」義賣籌款

返港七十慶生，並於台灣台北國父紀念館七十回顧展

2000

於匈牙利布達佩斯舉行個展

2006

於美國三藩市亞洲博物館舉行個展

2007

分別於香港文化博物館、廣州藝術博物館及東莞嶺南藝術館舉行個展



## Chronology of Henry Wo Yue-kee

- 1927  
Born in Dongguan, Guangdong Province, China.
- 1947  
Attended International Art School, Hong Kong.
- 1949  
Studied painting with Chao Shao-an
- 1952  
Group exhibition organized by Singapore Art Society, participating artists included Chao Shao-an, Lydia Fang Zhaoling, Yang Shanshen, Lui Chan-ming and Henry Wo Yue-kee.
- 1955-56  
Solo exhibition at St. John's Cathedral Hall (Hong Kong).
- 1960  
Solo exhibition at Loyola College, McGill University (Montreal, Canada).
- 1964  
Solo exhibition at The Peninsula Hotel (Hong Kong).
- 1965  
Held the first exhibit in the U.S.A: solo exhibition at Berresford Gallery (Martha's Vineyard, Massachusetts, U.S.A.).
- 1966  
Solo exhibition at Springfield Art Museum (Springfield, Missouri, U.S.A.).
- 1967  
Solo exhibitions at American Club (Tokyo, Japan) and The Peninsula Hotel (Hong Kong).
- 1968  
Solo exhibition at Chinese Chamber of Commerce (Singapore).
- 1969  
Solo exhibitions at Stanford University (Palo Alto, California, U.S.A.), The China Institute (New York, U.S.A.), Agra Gallery (Washington, D.C., U.S.A.) and Berresford Gallery (Martha's Vineyard, Massachusetts, U.S.A.).  
After a successful exhibition tour in the U.S.A., Wo Yue-kee decided to pursue art as a full time career.
- 1970  
Solo exhibitions at Hong Kong US Cultural Center and Hilton Hotel (Hong Kong).
- 1971  
Solo exhibitions at Taipei Provincial Museum (Taiwan) and Bruce Museum (Greenwich, Connecticut, U.S.A.).
- 1972  
Solo exhibitions at City Hall Art Gallery (Hong Kong), Mobile Art Museum (Alabama, U.S.A.), Berresford Gallery (Martha's Vineyard, Massachusetts, U.S.A.) and Agra Gallery (Washington, D.C., U.S.A.).
- 1973  
Solo exhibitions at Spiva Art Center (Tulsa, Oklahoma, U.S.A.) and The Peninsula Hotel (Hong Kong).
- 1974  
Solo exhibition at City of Hamilton Art Gallery (Victoria, Australia).
- 1975  
Left Hong Kong and settled in Alexandria, Virginia, U.S.A., with his family. Before leaving Hong Kong, "Farewell Hong Kong Exhibition" was held at City Hall Art Gallery (Hong Kong).
- Solo exhibition at Japanese-Canadian Culture Center (Toronto, Canada).
- 1976  
Solo exhibitions at Monterey Peninsula Museum of Art (California, U.S.A.), Fairhope Art Center (Alabama, U.S.A.), Graham Gallery (New York City, U.S.A.), Newman Galleries (Philadelphia, Pennsylvania, U.S.A.).
- 1977  
Solo exhibition at Arts of Asia (Rochester, Minnesota, U.S.A)
- 1978  
Solo exhibitions at A.B. Closson Gallery (Cincinnati, Ohio, U.S.A.) and Newman Galleries (Bryn Mawr, Pennsylvania, U.S.A.).
- 1979  
Solo exhibitions at Westmoreland County Museum of Art (Greensboro, Pennsylvania, U.S.A.) and City Hall Art Gallery (Hong Kong).
- 1980  
Solo exhibitions at The Fine Arts Museum of the South at Mobile (Alabama, U.S.A.), Athenaeum Art Museum (Alexandria, Virginia, U.S.A.), Newman Galleries (Philadelphia Pennsylvania, U.S.A.) and Tolley Galleries (Washington, D.C., U.S.A.).
- 1981  
Solo exhibitions at Roanoke Museum of Fine Arts

(Roanoke, Virginia, U.S.A.), Coffey Thompson (Charlotte, North Carolina, U.S.A.) and Twentieth Century Gallery, (Williamsburg, Virginia, U.S.A.).

1982

Solo exhibitions at A.B. Closson Gallery (Cincinnati, Ohio, U.S. A.), Newman Galleries (Bryn Mawr, Pennsylvania, U.S. A.), Meinhard Galleries (Houston, Texas, U.S. A.), The Fine Arts Museum of the South at Mobile, and Littlehouse Art Center (Birmingham, Alabama, U.S.A.).

1983

Solo exhibitions at Tolley Galleries (Washington, D.C., U.S.A.) Callaway Galleries (Rochester, Minnesota, U.S.A.) and Edgartown Gallery (Martha's vineyard, Massachusetts, U.S.A.).

1984

Solo exhibitions at Zhong Guo Mei Shu Guan (The Art Museum of China, Beijing, China), City Hall Art Gallery (Hong Kong), Prince Royal Galleries (Alexandria, Virginia, U.S.A.) and Golden Door Gallery (New Hope, Pennsylvania, U.S.A.).

1985

Solo exhibitions at Littlehouse Art Center (Birmingham, Alabama, U.S.A.) and A.B. Closson Gallery (Cincinnati, Ohio, U.S.A.).

1986

Solo exhibition at Poisson d' Or Gallery (St. Martin, West Indies, U.S.A.)

1987

Solo exhibitions at Granary Gallery (Martha's Vineyard, Massachusetts, U.S.A.), Golden Door

Gallery (New Hope, Pennsylvania, U.S.A.) and The Cave Art Center (Taipei, Taiwan).

1988

Solo exhibitions at Granary Gallery (Martha's Vineyard, Massachusetts, U.S.A.), The Art League (Alexandria, Virginia, U.S.A.) and J. Todd Galleries (Wellesley, Massachusetts, U.S.A.).

1989

Solo exhibitions at The Fine Arts Museum of the South at Mobile (Alabama, U.S.A.) and The Granary Gallery (Martha's Vineyard, Massachusetts, U.S.A.).

1990

Solo exhibitions at York College (York, Pennsylvania, U.S.A.) and Chinese Culture Institute (Boston, Massachusetts, U.S.A.)

1992

Solo exhibitions at the Civic Garden Centre (Toronto, Canada) , and Eastern Shore Art Center (Fairhope, Alabama, U.S.A.).

1993

Solo exhibitions at The National Museum of History (Taipei, Taiwan) and Fung Ping Shan Museum, The University of Hong Kong (Hong Kong).

1994

Solo exhibition at Taiwan Museum of Art (Taichung, Taiwan).

1996

Solo exhibition to benefit Maryknoll Hospital at the Hong Kong Jockey Club (Hong Kong).

1997

Returned to Hong Kong to celebrate his 70th birthday. "70th Retrospective Exhibition" was held at National Dr. Sun Yat-Sen Memorial Museum (Taipei, Taiwan) to commemorate the occasion.

Solo exhibitions at Kaohsiung Culture Center (Kaohsiung, Taiwan) and Cardinal Tien Hospital (Taipei, Taiwan).

2000

Solo exhibition at Budapest, Hungary

2006

Solo exhibition at Asian Art Museum (San Francisco, California, U.S.A.).

2007

Solo exhibitions at Hong Kong Heritage Museum (Hong Kong), Guangzhou Museum of Art (Guangzhou, China) and Lingnan Art Museum of Dongguan (Dongguan, China).



荷塘夏雨  
Summer Rain  
1995

水墨設色紙本  
Ink and colour on paper  
71 x 140 cm

款識：宇基作。

印文：胡宇基（白文）、  
雅風畫苑（朱文）

美國亞拉巴馬州  
無比市藝術館藏品

With signature,  
inscription and 2 seals of  
the artist

Collection of Mobile  
Museum of Art,  
Alabama, U.S.A.

寒夜

Wintry Lotus  
1983

水墨設色紙本  
Ink and colour on paper  
134.7 x 66 cm

款識：一九八三年夏六月，  
宇基於美京雅風畫苑。

印文：東官胡氏（白文）

With signature, inscription  
and 1 seal of the artist



午時蓮

Water Lilies  
1986

水墨設色紙本  
Ink and colour on paper  
94 x 48 cm

款識：一九八六年秋月，  
宇基於雅風畫苑。

印文：胡氏（白文）

With signature, inscription  
and 1 seal of the artist





### 風荷圖

Lotus in Storm

1994

水墨設色紙本

Ink and colour on paper

179 x 138 cm

款識：一九九四年仲夏，宇基於美京雅風畫苑。

印文：胡（朱文）、宇基（白文）、

心上眉頭愁作伴，燈前月下景成雙（朱文）

香港文化博物館藏品

With signature, inscription and 3 seals of the artist

Collection of Hong Kong Heritage Museum

狂風暴雨橫掃荷塘，使人驚駭心弦，在迷濛中，荷花和荷葉，在惡劣環惡境裏，奏出一首偉大的生命交響樂曲。

This painting depicts a lotus pond in a terrifying thunderstorm. Though facing severity, the flowers and leaves withstand to play a grand symphony of life.



荷花蜻蜓夢皆香  
Midsummer Night's Dream  
1994

水墨設色紙本  
Ink and colour on paper  
135 x 133 cm

款識：一九九四年初夏字基作。

印文：東官胡氏（白文）、  
心上眉頭愁作伴，  
燈前月下景成雙（朱文）  
廣州藝術博物院藏品

With signature, inscription  
and 2 seals of the artist  
Collection of Guangzhou Museum  
of Art, China





### 荷花夢

Dreamy Lotus

2003

水墨設色紙本  
Ink and colour on paper  
129.6 x 58.4 cm

款識：宇基。

印文：胡宇基（白文）、  
雅風畫苑（朱文）

香港藝術館藏品

With signature and 2 seals  
of the artist

Collection of Hong Kong  
Museum of Art



### 芙蓉

Hibiscus

1952

水墨設色紙本  
Ink and colour on paper  
35.6 x 44.4 cm

款識：壬辰新春宇基於香江。

印文：胡（朱文）

With signature, inscription and  
1 seal of the artist

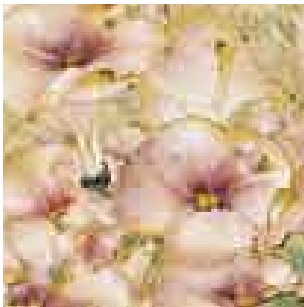
晨曲  
Morning Glory  
1985

水墨設色紙本  
Ink and colour on paper  
94 x 56 cm

款識：一九八五年二月廿日畫。農曆新年，  
余居美洲十載氣氛全無，今以迎春圖以賀並誌。  
宇基於美京畫苑。

印文：胡氏（白文）、宇基（朱文）

With signature, inscription and 2 seals of the artist





## 蘋果

Apples

2005

水墨設色紙本

Ink and colour on paper

110.4 x 67.3 cm

款識：二千零五年初秋，宇基於瑪莎葡萄樂園。

印文：東官胡氏（白文）、宇基（白文）、遺興（朱文）、  
雅風畫苑（白文）

With signature, inscription and 4 seals of the artist

色彩艷麗的蘋果，橙紅、淡黃、嫩綠變化得可愛，感覺新鮮可口，前後累累掛在樹上的果實，充滿豐收喜樂的意境。

Vividly coloured in orange red, pale yellow and green, the apples look fresh and delicious. The fruit-laden apple tree symbolizes good harvest and happiness.

香港市花

Bauhinia

2006

水墨設色紙本

Ink and colour on paper

99.1 x 45.7 cm

款識：二千又六年春月，宇基於美京雅風畫苑。

印文：胡（朱文）、宇基（白文）、  
心上眉頭愁作伴，燈前月下景成雙（朱文）

香港文化博物館藏品

With signature, inscription and 3 seals of the artist  
Collection of Hong Kong Heritage Museum

雙鉤寫葉的形態，向背色彩分明，意筆寫出美艷的花朵，厚薄配合得宜。優美雙鉤的樹枝，連貫整張圖畫。數隻鷓鴣在草地上遊戲，情趣盎然，喜悅地享受大自然美好時光。The flowers are depicted in the “boneless” style (brushstrokes without outlines) while the leaves are outlined with skilful use of colours and shadings. The lyrical outlines of the branch unify the whole composition. A few partridges play on the grass, enjoying themselves as well as the beauty of nature.







良伴  
Companions  
1957

水墨設色紙本  
Ink and colour on paper  
182.9 x 94 cm

款識：宇基。  
印文：胡(朱文)、外師造化，  
中得心源(白文)  
With signature and 2 seals of the artist

表現愛情圖畫，作者精心繪寫戀人的寵物，那黑白相配的雙狗，純潔天真地相愛；主題後的巨大蒼松，延年益壽，顯示愛情永固之意。Two dogs are depicted as pets of a pair of lovers, implying the artist's ideal of pure and innocent love. The pine tree in the background symbolizes longevity and the eternity of love.

雙牛圖  
Rest for the Toilers  
1959

水墨設色紙本  
Ink and colour on paper  
182.9 x 190.5 cm

款識：片刻歌勞止，明朝又苦辛，吳門曾喘月，怕聽笛聲頻。宇基仁弟過苑出所作雙牛圖，邀予補以疏草並題卒成五絕一章應之。己亥春二月少昂於嶺南藝苑。

印文：趙(朱文)、少昂(白文)  
With signature, inscription and  
2 seals of Chao Shao-an

辛勤勞苦的黃牛，在這兩大連屏裏表現出疲勞姿態，仿似整日工作後休息，畫家以靈活剛勁筆觸，描出雄壯的身軀，彼此相愛與支持，這幅是作者早期代表作品之一。In this diptych, the two oxen look weary as if resting after a long day's toil. They are depicted in companionship. The skilful brushstrokes bring out perfect modeling of the oxen's bodies. This painting is one of the artist's early masterpieces.





草澤雄風

Two Tigers  
1982

水墨設色紙本  
Ink and colour on paper  
82.6 x 133.4 cm

款識：一九八二年初夏，  
宇基於美京雅風畫苑。

印文：胡（白文）、  
宇基（朱文）、雅風畫苑（朱文）

With signature, inscription and  
3 seals of the artist

白猴  
White Monkeys  
1984

水墨設色紙本  
Ink and colour on paper  
61 x 94 cm

款識：一九八四年二月，  
宇基於美京雅風畫苑。  
印文：東官胡氏（白文）、  
宇基（朱文）

With signature, inscription and  
2 seals of the artist



濃淡潔白的群猴，神態各異，生動有趣，聚散得宜；暗赭色調子的底色及紅葉，使白猴更為明顯。

The white monkeys are depicted with different gestures to form a lively and interesting composition. The white colour is accentuated by the touches of reddish brown on the ground and on the maple leaves.



## 駿馬圖

Horses

1985

水墨設色紙本

Ink and colour on paper

60.9 x 94 cm

款識：公元一九八五年元旦，  
宇基作於美京雅風畫苑。

印文：胡氏（朱文）、宇基（白文）

With signature, inscription and 2 seals  
of the artist



丹楓松鼠  
Squirrels and Maple Leaves  
1986

水墨設色紙本  
Ink and colour on paper  
54 x 83 cm

款識：宇基作。

印文：東官胡氏(白文)、  
宇基(朱文)、澹乎若心象之靜(朱文)

With signature and 3 seals of the artist



丹紅的楓葉，是北美洲秋間美艷動人的季節，濃淡的色彩變化得很奇妙。松鼠於丹紅叢林中嬉戲追逐，天真無邪。Red maple leaves are the symbol of beautiful autumn in North America. Playing squirrels in the forest of maple leaves give a sense of purity and innocence to the painting.



魚樂

Fish

1953

水墨設色紙本

Ink and colour on paper

104.2 x 30.5 cm

款識：月明閒潑落，花落任吹噓。  
癸巳二月題，宇基仁弟新作，少昂  
於香島。

印文：少昂信鈇（白文）

With signature, inscription and 1 seal of  
Chao Shao-an



悠魚自得

Quiet Enjoyment

2003

水墨設色紙本

Ink and colour on paper

40.7 x 52.1 cm

款識：二千又三年秋月，宇基於美京。

印文：東官胡氏（白文）

With signature, inscription and 1 seal of the artist

爭妍鬥麗  
Vanity  
1982

水墨設色紙本  
Ink and colour on  
134.6 x 66 cm

款識：一九八二年夏月，字基作。

印文：字基（白文）

With signature, inscription and  
1 seal of the artist





群蟹

Maryland Blue Crabs  
2005

水墨設色紙本  
Ink and colour on paper  
100.3 x 45.8 cm

款識：二千零五年秋，字基為青蟹寫照。

印文：胡（朱文）、雅風畫苑（朱文）

With signature, inscription and 2 seals of the artist

用濃淡墨色，鈎出群蟹百態，表現出身軀的質感，暗綠色的身體，賦上雅淡的石綠，浮沉於水中，與深水中浮動的水草，若隱若現，優悠自在，令人羨慕。

Ink washes of different tonalities depict various features and textures of the swimming crabs. Painted in mineral green and dark green, the crabs appear indistinctly and enjoyably in the pond water.

春燕歸來  
Spring Homecoming  
2002

水墨設色紙本  
Ink and colour on paper  
109.2 x 67.3 cm

款識：宇基作。

印文：雅風畫苑（朱文）、胡（朱文）、  
宇基（白文）

With signature, inscription and  
3 seals of the artist







### 寒江鷺冷

Egrets

1963

水墨設色紙本  
Ink and colour on paper  
104.2 x 58.4 cm

款識：宇基寫白鷺  
予補成並識善深。

印文：善深（朱文）、  
胡宇基（白文）

With signature, inscription  
and 1 seal of Yang  
Shanshen and 1 seal of  
the artist



### 翠竹瓦雀

Sparrows and  
Bamboo

2006

水墨設色紙本  
Ink and colour on paper  
116.8 x 75 cm

款識：二千又六年元  
旦，宇基作。

印文：胡宇基印（白  
文）、雅風畫苑（朱文）

With signature, inscription  
and 2 seals of the artist

夏日泛舟  
Summer Sails at Shek-O,  
Hong Kong  
1972

水墨設色紙本  
Ink and colour on paper  
50.8 x 121.9 cm

款識：十年前在香港石澳寫生，舊作運筆靈活生動，現畫此遠山小舟，字基於美京，一九九二年二月。

印文：澹乎若心象之靜(朱文)

With signature, inscription and  
1 seal of the artist



早期這石澳岸邊的岩石，給予作者特別靈感，將奇妙形態的石塊，放大寫成山巒起伏的山峰，聚散有緻，運筆奇雄，墨色尤為特別。二十年多後畫家在美京再添上歸舟和遠山，完成了此作品。

Inspired by the rocky seashore at Shek-O, the painter depicted the jagged rocks as craggy peaks with distinctive composition, brushstrokes and ink washes. After twenty years of residence in the United States, the artist added boats and distant mountains to complete this painting.



香港仔  
Aberdeen  
1956

水墨設色紙本  
Ink and colour on paper  
35.6 x 68.6 cm

款識：丙申年冬日，  
宇基寫於香港仔。

印文：胡（白文）

With signature, inscription and  
1 seal of the artist

描寫香港仔早期漁夫修理船隻忙碌之情形，右下角的小船及遙遠的山，使主題突出。

This painting depicts fishermen repairing their boats. The theme is highlighted by the small boats in the bottom right corner and the distant hills.



七十年代香港  
Hong Kong in the '70s  
1973

水墨設色紙本  
Ink and colour on paper  
34 x 47 cm

款識：一九七三年元月，宇基  
於香江雅風畫苑遣興之作。

印文：胡（白文）、宇基（朱文）  
With signature, inscription and 2  
seals of the artist



作者用初期學習西洋畫素描方式寫香港七十年初尖沙咀街道，天台上各種情形，街道上遊人如鯽，熱鬧的氣氛，表現出來，部份塗上淡彩，另有風味。

The artist sketched the street scene of Tsim Sha Tsui in the early 1970s using western techniques. This painting depicts the bustle on rooftop terraces and on the crowded streets. The light tints of colour convey a sense of nostalgia.

江南曉霞

Morning Mist in Jiangnan  
1982

水墨設色紙本  
Ink and colour on paper  
66 x 130 cm

款識：八二年夏日，  
宇基作於美首都。

印文：東官胡氏（白文）

With signature,  
inscription and 1 seal of the artist



前景的叢林，以跳躍筆觸繪寫，橫卧在畫面大部份，霞霧迷濛的遠樹，形成強烈對比；江南特色小橋、屋宇和的船隻，繪在左上角，構圖特出。

A strong contrast is created by the staccato brushstrokes in the foreground that depict the woods and the misty ink washes in the background that depict the distant trees. In the upper left corner, the bridges, houses and boats on the canals in distinctive Jiangnan style enrich the composition.



## 童年回憶

Memory of My Childhood  
1987

水墨設色紙本  
Ink and colour on paper  
41 x 81 cm

款識：一九八七年中秋前夕，  
宇基寫生於故鄉東官。

印文：胡氏（白文）

東莞嶺南美術館藏品

With signature, inscription and  
1 seal of the artist

Collection of Lingnan Art Museum of  
Dongguan, China

作者別離東莞故鄉數十年後返故時寫生作品之一，童年游泳的小河，晨曦時蕉船上人們忙碌地工作，精心記錄在紙上，但現今已面目全非，感慨萬分。

This was painted on the artist's return to his native town Dongguan. The artist recalled such details of his childhood as the river in which he swam, and the workers on boats in the early morning. Finding that all these have changed over the years, he expressed nostalgia in the painting.



幽靜之晨

Tranquility

1992

水墨設色紙本

Ink and colour on paper

40.7 x 53.4 cm

款識：宇基作。

印文：東官胡氏（白文）

With signature and 1 seal of the artist



夏山飛瀑

Waterfall in Summer

1997

水墨設色紙本

Ink and colour on paper

76 x 142 cm

款識：一九九七年夏月，宇基作時年七十。

印文：胡宇基（白文）、澹乎若心泉之靜（朱文）

With signature, inscription and 2 seals of the artist



萬山雪霽  
White Christmas  
2001

水墨設色紙本  
Ink and colour on paper  
137.2 x 74.9 cm

款識：宇基作於美京。

印文：胡（朱文）、宇基（白文）

With signature, inscription and  
2 seals of the artist





## 秋江

Autumn River

2003

水墨設色紙本

Ink and colour on paper

76.2 x 91.4 cm

款識：二零零三年夏，字基於美京。

印文：胡（白文）、畫中有我（朱文）

香港文化博物館藏品

With signature, inscription and

2 seals of the artist

Collection of Hong Kong Heritage Museum

疊皺棉紙潑墨彩的寫法，深有具象與抽象的韻味，意境新奇。橙赭色山麓間綴上丹紅色的楓葉，更顯出深秋的可變。加上三數房屋，讓隱士們享受寧靜的生活。

The use of ink splashes on crinkled fibrous paper makes the painting both figurative and abstract. The changeable nature of late autumn is subtly conveyed by the orangey mountain slopes and the red maple leaves. The distant houses in the valley imply the artist's ideal of the tranquil life of the recluse.





