



香港藝術館

HONG KONG MUSEUM OF ART



一九八九年十一月及十二月通訊
NEWSLETTER 11 - 12 1989

祇供參閱，請勿取去！

香港藝術館

香港中區愛丁堡廣場七號大會堂高座十至十二樓

電話：5-224127

開放時間：週日——上午十時至下午六時

星期日及公眾假期——下午一時至六時

逢星期四休息

茶具文物館

香港藝術館分館

香港中區紅棉路

(乘坐巴士第3、12、12A、23、23B、40、103及884號，
在上紅棉路後第一個站下車。)

電話：5-8690690

開放時間：每日上午十時至下午五時

逢星期三休息

藝術館及茶具文物館於下列假期休息：

- 聖誕日及翌日(十二月廿五日及廿六日)
- 新曆新年(一月一日)

節日如有更改，恕不另行通知

Hong Kong Museum of Art

9/F to 11/F, City Hall High Block, 7 Edinburgh Place, Central,
Hong Kong.

Tel: 5-224127

Opening Hours: Weekdays 10 am – 6 pm

Sundays & Public Holidays 1 pm – 6 pm

Closed on Thursdays

Flagstaff House Museum of Tea Ware

A Branch Museum of the Hong Kong Museum of Art

Cotton Tree Drive, Central, Hong Kong.

(Alight at the first stop on Cotton Tree Drive by bus nos 3, 12, 12A,
23, 23B, 40, 103 and 884)

Tel: 5-8690690

Opening Hours: 10 am – 5 pm daily

Closed on Wednesdays

Both museums will close on the following holidays:

- Christmas Day and Boxing Day (25 & 26 Dec)
- New Year's Day (1 Jan)

All programmes are subject to change without prior notice.

EDUCATION SECTION,
URBAN SERVICES DEPARTMENT,
HONG KONG MUSEUM OF ART
10 SALISBURY ROAD,
TSIM SHA TSUI,
KOWLOON

封面

水曲山重

1982年作

朱紀瞻

水墨設色紙本立軸

黃貴權醫生藏品

「畫藝留真——當代中國名畫展」

展品之一

Front cover

Waterfall and Myriad

Mountains Dated 1982

Zhu Qizhan

Hanging scroll, ink and

colour on paper

Collection of

Dr. Leo K.K. Wong

An exhibit of 'Artists and Art

— Contemporary Chinese

Paintings'

封底

駁瑯彩花卉紋注子

1725至1735年

「中國外銷瓷——

布魯塞爾皇家藝術歷史博物館

藏品展」展品之一

Back cover

Ewer decorated with flower

sprays in overglaze

enamels

1725 – 1735

An exhibit of 'Chinese

Export Porcelain: Chine de

Commande from the Royal

Museums of Art and History

in Brussels'

目錄

- 2 展覽：華夏風采：十八及十九世紀歷史繪畫
- 3 展覽：中國清代料器
- 4 展覽：畫藝留真——當代中國名畫展
- 5 展覽：中國傳統演藝——選自香港藝術館
藏品
- 6 展覽：中國茗趣
- 7 展覽：中國外銷瓷——布魯塞爾皇家藝術
歷史博物館藏品展
- 8 本期特寫：談館藏鄧芬的美人畫
- 11 藝術品展銷服務
- 12 巡迴展覽
- 14 藝術講座
- 16 郵購服務

Contents

- 2 Exhibition : Vision of Cathay: Pictures of China
by Western and Chinese Artists in
the 18th and 19th Centuries
 - 3 Exhibition : Chinese Glass of the Qing Dynasty
 - 4 Exhibition : Artists and Art – Contemporary
Chinese Paintings
 - 5 Exhibition : Chinese Traditional Performances
– from the Hong Kong Museum of
Art Collection
 - 6 Exhibition : Chinese Tea Drinking
 - 7 Exhibition : Chinese Export Porcelain – *Chine
de Commande* from the Royal
Museums of Art and History in
Brussels
 - 9 Special Feature : Paintings of Beauties by Deng
Fen in the Collection of the
Hong Kong Museum of Art
 - 11 Art Sale Service
 - 13 Travelling Exhibitions
 - 14 Art Lectures
 - 16 Mail Order Service
-

華夏風采：十八及十九世紀歷史繪畫

大會堂高座十二樓

至十一月十二日

「華夏風采」展覽英文名稱爲“Vision of Cathay”，“Cathay”一辭是中世紀時歐人對中國北方地區的稱呼，泛指中國幅員下廣闊的土地，一直沿用至今。

是次展出的六十四幀畫作為香港藝術館歷史藏畫的一部分，主題以中國風景及生活面貌為主，均為十八及十九世紀攝影技術引進中國之前的作品，極具藝術及歷史價值。

自馬可孛羅及耶穌會教士來華後，歐洲掀起一股中國熱潮，慕名東來者日衆。在十八、十九世紀時更有大批西方畫家來華，其中以錢納利、亞歷山大、波塞爾、布魯斯及丹尼爾叔姪最爲著名。他們以畫筆繪畫出在中國的所見所聞，繪畫的技法影響了中國外銷畫家的筆觸及風格。此次展覽除展出上述西方名家的畫作外，更包括數幀由庭呱及煜呱繪畫的外銷畫。



1

Vision of Cathay: Pictures of China by Western and Chinese Artists in the 18th and 19th Centuries

Museum Gallery, 11/F, City Hall High Block

Up to 12 Nov

'Cathay' is a name Medieval Europeans used for northern China. The term is still in use to refer to the vast piece of land covered by the present China.

This exhibition presents sixty-four pictures selected from the Historical Pictures Collection of the Hong Kong Museum of Art. Completed in the 18th and 19th centuries before the introduction of photography, the pictures illustrate the picturesque scenes and life styles of people in China.

Artists featured in the exhibition include the most renowned George Chinnery, William Alexander, Auguste Borget, Murdoch Bruce and the Daniells who came to China under a 'Chinoiserie' fashion which prevailed over Europe after the coming of Marco Polo and the Jesuits. These artists explored the mysterious empire with brushes and palettes to such an extent that their techniques posed a strong influence on China trade pictures. Selected works by Tingqua and Youqua, two famous China trade painters, are also represented in this exhibition.

華南漁村風光

1839年

威廉·普林塞普

紙本水彩畫

「華夏風采：十八及十九世紀歷史繪畫」展品之一

**Chinese Fishermen and
Sampans on South China
Coast 1839**

William Prinsep

Watercolour on paper

An exhibit of 'Vision of
Cathay: Pictures of China by
Western and Chinese Artists
in the 18th and 19th
Centuries'

二

中國清代料器

大會堂高座十一樓

至一九九〇年二月四日

在清代，山東博山、廣州、北京及蘇州俱是玻璃器皿的製作中心，當時稱為料器，而各地的製品均各具特色。本展覽展出香港藝術館最近從美國購得的一批中國清代玻璃器皿，其中包括杯、碟、花瓶、鼻煙壺及仿玉器的製品。在裝飾風格上可分為素面單色、套料、浮雕等等。



2

Chinese Glass of the Qing Dynasty

Museum Gallery, 10/F, City Hall High Block

Up to 4 Feb 1990

In the Qing dynasty (1644 – 1911), glass items were produced in China in various centres. These included Boshan of the Shangdong province, Guangzhou, Beijing and Suzhou. Products of each centre had their own characteristics. The 92 items featured in the display include cups, plates, vases, snuff bottles and jade imitations recently acquired from a private collection in the U.S.A.. The colourful glass ware are either plain or decorated by casing, relief carving or engraving.

套料山水人物長頸瓶

十八世紀下半葉

「中國清代料器」展品之一

Large vase, snowflake

white glass with

transparent red overlay

Second half 18th century

An exhibit of 'Chinese Glass

of the Qing Dynasty'

三

畫藝留真—當代中國名畫展

大會堂高座十二樓

一九八九年十一月二十四日至一九九〇年一月七日

這次展覽展出當代中國畫壇十四位名家：朱紀瞻、劉海粟、黃君璧、趙少昂、陳文希、王己千、李可染、葉淺予、吳作人、陸儼少、謝稚柳、黎雄才、唐雲、關山月的精心畫作五十三幅，題材包括山水、花鳥、人物、動物等，展示了他們繪畫各具特色的成就和風格。

二十世紀是中國畫的革新時代，畫家們紛紛尋求突破，脫離傳統羈絆。在這十四位當代中國畫名家中，有早年向西畫借鏡，融匯中西畫法來締造面目；亦有吸取傳統國畫精華，再加變化而獨創面貌；有自現實中取材，憑藉中國水墨設色技巧表現一己精神，也有不囿於工具物料，隨心所欲而繪畫。他們在不同藝術道路上不斷探索，但都能建立別具創意的個人風格，在畫藝上取得精湛成就。

這次畫展，並輔以這十四位名家的大量生活照片。現居於星加坡的資深攝影家蔡斯民先生，曾多次往返於美國、臺灣、中國大陸，為這十四位名家拍攝生活照片。這些照片呈示了畫家們或弄墨、或品茗、或沉思、或賞畫的生活情趣，使觀眾在欣賞他們的畫作之餘，更可窺見他們的生活寫照。

展品實談(粵語)

十一月廿四日(星期五)及十二月一日(星期五)

(兩次節目內容相同)

晚上六時十五分至七時十五分

香港大會堂高座十二樓展覽廳

講者：鄧海超助理館長

本館助理館長鄧海超先生將會引導欣賞展場內的畫作，並分析這十四位名家的藝術風格和成就。喜愛當代中國繪畫的人仕實不容錯過。

免費入場，不收門券。惟每次展品實談祇限五十名觀眾入場，先到先得。

3

Artists and Art – Contemporary Chinese Paintings

Museum Gallery, 11/F, City Hall High Block

24 Nov 1989 to 7 Jan 1990

This special exhibition features representative works by fourteen masters of contemporary Chinese painting: Zhu Qizhan, Liu Haisu, Huang Junbi, Zhao Shaoang, Chen Wenxi, Wang Jiqian, Li Keran, Ye Qianyu, Wu Zuoren, Lu Yanshao, Xie Zhiliu, Li Xiongcai, Tang Yuan and Guan Shanyu. These fifty-three paintings of landscape, birds, flowers, figures and animals reveal distinctive styles and artistic achievements of these fourteen masters.

The twentieth century marks a revolutionary period in Chinese painting, when painters try their best to achieve innovations and break away from conventional restraints. Among these fourteen masters, some studied Western paintings in their early years and later successfully merged the Western and Chinese essence; some have inherited the tradition and transformed it into a new style; some are inspired by realistic life and convey their spirit through Chinese ink and colour painting techniques and others may paint without any bondage from either media or tools. Though they pursue the essence of painting in different ways in their artistic careers, they have successfully established their own individualistic styles and attained high achievements in the art of painting.

This exhibition is supplemented by a collection of selected photographs portraying the life of these fourteen painters. The experienced photographer, Mr. Choy Soo-bin of Singapore, has visited U.S.A., Taiwan and mainland China a number of times in order to take pictures of the artists. In these pictures, the masters are either executing a work, tasting tea, in deep thinking or appreciating paintings. Through their daily activities, works and interests, the viewers are given a chance to appreciate their representative works in the context of the life of these renowned masters.

四

中國傳統演藝—選自香港藝術館藏品

香港文化中心大堂

九龍尖沙咀梳士巴利道十號

十一月五日至十二月六日

中國的音樂、舞蹈及戲劇歷來是中國人生活的一部份。展出的二十九件香港藝術館精品即捕捉了中國表演藝術的多彩多姿一面，並藉視覺藝術媒介而傳之永恒。展品的製作年代可遠溯至漢代（公元前二〇六年至公元二二〇年）而下達二十世紀。為配合香港文化中心開幕的歡愉及節日氣氛，以慶祝節日為主題的作品也在是次展覽之列。展品種類多樣，包括古玉及雕刻、陶塑、竹刻、木版畫、石灣陶瓷、當代畫家關良、林風眠及楊善深的繪畫及潘瑞華的雕塑。



仙女獻壽

1942年作

黃君璧

水墨設色紙本立軸

黃貴權醫生藏品

「畫藝留真——當代中國名畫展」展品之一

Fairy Offering Birthday

Tributes Dated 1942

Huang Junbi

Hanging scroll, ink and

colour on paper

Collection of

Dr. Leo K.K. Wong

An exhibit of 'Artists and Art

— Contemporary Chinese

Paintings'

4

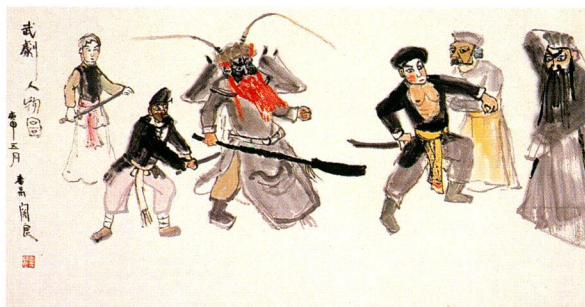
Chinese Traditional Performances – from the Hong Kong Museum of Art Collection

Foyer, Hong Kong Cultural Centre

10 Salisbury Road, Tsim Sha Tsui, Kowloon

5 Nov to 6 Dec

The art of dancing, music and drama were well-represented in various art forms in China. This exhibition will feature about 30 works capturing everlasting moments of the performing arts selected from the collection of the Hong Kong Museum of Art. Exhibits date from the period of the Han dynasty (206 B.C. – 220 A.D.) through the twentieth century. The theme of festival celebrations will also be featured to evoke a joyous and festive atmosphere for the opening of the Cultural Centre. Works of art include ancient jade carvings, ceramics, bamboo carvings, wood-block prints, Shiwan pottery, and contemporary paintings by Guan Liang, Lin Fung-mien and Yang Shen-sum, and sculptures by Poon Sui-wah.



武劇人物

關良

水墨設色紙本

「中國傳統演藝——

選自香港藝術館藏品」展品之一

Opera Figures

Guan Liang

Ink and colour on paper

An exhibit of 'Chinese

Traditional Performances –

From the Hong Kong

Museum of Art Collection'

五

中國茗趣

茶具文物館地下

茗飲不單增添了中國人生活情趣，也發展成中國一種風俗。本展覽旨在介紹中國人飲茶的歷史，探索各朝各代飲茶的方法及習慣。是次展覽除展出香港藝術館、茶具文物館羅桂祥博士藏品及私人珍藏之茶具外，還輔以各類圖表、相片、模型等，將各種飲茶方法詳加解說。



5

Chinese tea Drinking

G/F, Flagstaff House Museum of Tea Ware

Tea has long been a part of the Chinese relish for living. Since the Han dynasty (206 B.C. – 220 A.D.), various methods and customs of tea-drinking have evolved. This exhibition introduces the major characteristics of the habit of tea-drinking from before the Tang dynasty (618 – 907) up to the present time. Various kinds of tea wares and related accessories used in the preparation of tea are included in the exhibition. Ceramic wares in this exhibition are drawn from the collection of the Hong Kong Museum of Art, the Dr. K.S. Lo Collection in the Flagstaff House Museum of Tea Ware and from other local collections.

影青茶盞連托

宋代

「中國茗趣」展品之一

Tea cup and stand in

yingqing glaze

Song dynasty

An exhibit of 'Chinese Tea Drinking'

琺瑯彩描金開光 山水人物紋茶具（套）

約1740年

「中國外銷瓷——
布魯塞爾皇家藝術歷史
博物館藏品展」展品之一

Tea set decorated with figures in landscape set in reserves of gold and various enamels

c. 1740

An exhibit of 'Chinese
Export Porcelain: *Chine de
Commande* from The Royal
Museums of Art and History
in Brussels'



六

中國外銷瓷——布魯塞爾皇家藝術歷史博物館藏品展

茶具文物館二樓

一九八九年十一月三十日至一九九〇年二月廿七日

是次展出一百二十四件布魯塞爾皇家藝術歷史博物館中國亭珍藏的中國外銷瓷，充份反映歐洲和遠東之間瓷器貿易的發展歷程。展品大部份是中國江西省著名「瓷都」——景德鎮的產品，其餘則產自廣州。這些外銷瓷主要是所謂「訂燒瓷」，乃中國瓷工特別為歐洲市場而燒製的器物。觀眾在欣賞中國瓷工的精湛技術之餘，更可體會東西方在過去四個世紀以來，在社會、文化及經濟各方面的緊密交流。

是次展覽由布魯塞爾皇家藝術歷史博物館籌劃，香港市政局與香港比利時協會合辦，更蒙比利時領事館及比利時法蘭德斯社區國際合作總委員部協辦，並將出版一本圖文並茂的展覽目錄。

愛克發·吉華（香港）有限公司

比利時隆勃銀行

比鋼香港有限公司

華比銀行

CFE建築工程有限公司

比利時信貸銀行香港分行

飛利浦中國香港集團

蘇威香港有限公司

比利時動力有限公司

比利時動力集團

贊助展出

6

Chinese Export Porcelain – *Chine de Commande* from the Royal Museums of Art and History in Brussels

1/F., Flagstaff House Museum of Tea Ware

30 Nov 1989 to 27 Feb 1990

The exhibition features 124 items of Chinese export porcelain from the collection housed in the Chinese Pavilion, a department of the Royal Museums of Art and History in Brussels which shows the history of commerce in porcelain between the Far East and Europe. The majority of the wares were produced in the porcelain capital of Jingdezhen in Jiangxi province while others were manufactured in Guangzhou. All the objects were *chine de commande*, i.e. items made exclusively in China for the European market, with a majority for functional use and the rest used purely for decorative purposes. Through the appreciation of the craftsmanship of Chinese potters, viewers could appreciate the various social, cultural and economic exchanges between the east and the west in the past four centuries.

The exhibition is organised by the Royal Museums of Art and History in Brussels and is jointly presented by the Urban Council, Hong Kong and the Belgium – Hong Kong Society with the assistance of the Consulate General of Belgium in Hong Kong and the Commissariat General for the International Cooperation of the Flemish Community. A fully illustrated catalogue is published to accompany the exhibition.

Sponsored by : Agfa-Gevaert (H.K.) Ltd.
Bank Brussels Lambert
Bekaert Hong Kong Ltd.
Belgian Bank
CFE Engineering & Contracting Ltd.
Kredietbank N.V. Hong Kong Branch
Philips China Hong Kong Group
Solvay Hong Kong Ltd.
Tractebel Pacific Ltd.
Tractebel S.A.

談館藏鄧芬的美人畫

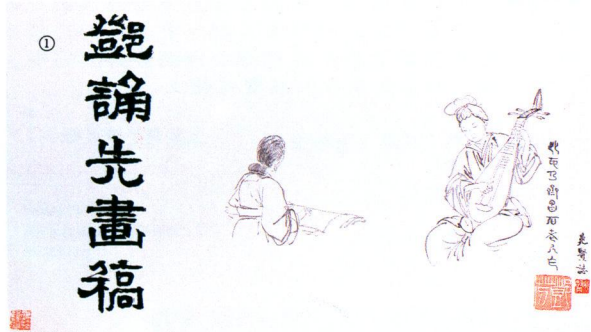
鄧海超 助理館長（中國書畫）

在中國畫史中，以美女為題材的繪畫，一般稱為「士女畫」。但士女一辭，通常指身份較高的女子，如宮廷貴婦、仕宦人家女子等。直至宋代《宣和畫譜》，才正式使用了「美女」一詞來描述畫中美人。然而「美」並不為貴族獨有，丫環、村女、歌姬亦有美者，尤其是歌姬麗姝，在中國藝術文學中殊多描寫，引人遐思。因此以「美人畫」一辭，冠上以「美女」為主體的繪畫，含義是更為廣泛，尤其在二十世紀，無論任何身份的美人皆可入畫，以美人為題材的繪畫大為增加時，「美人畫」一辭似乎就更貼切了。

在二十世紀畫家中，廣東畫家鄧芬（1894-1963）是擅畫美女的畫家之一。他多才多藝，不但擅撰倡優曲詞，而且工詩、書、竹刻。在繪畫方面，他於山水、花鳥、動物、人物無一不精，而最為人所讚譽的是他的美人繪畫。比起古代的美人畫來說，他的美人形象更為廣泛，但亦反映了傳統的餘緒。本館藏的鄧芬「美人畫稿」（圖一），以簡單綫條繪彈琵琶及撫琴美女，筆觸簡簡而意態傳神。這畫稿不知是描自倡優弄樂的實際場合或是出自想像，但美人神情姿態不免使人聯想起傳為五代顧闳中作的「韓熙載夜宴圖」中的樂姬。此外，本館最近購藏一幅鄧芬「高樓吹簫圖軸」（圖二），意境也殊為相近。高樓之中有三美人，一人正在吹簫。美女臉容姣好、意態閑適，衣紋繪畫流暢。畫面高樓一角為竹簾鸚鵡架，配以樓外淡月柳影，充滿了宋詞婉約情韻，表現了鄧芬題句中「翠樓少婦不知愁，畫得娥眉鬥月鉤；等閒燈畔調絃索，有時依約柳梢頭。綠酒紅湏尺如醉，深院重門春不住；明朝慵起隔鶯聲，玉簫搖瑟渾無緒」的情韻。

鄧芬於一九五四年所繪的「採茶圖」（圖三）。較富於現代感。圖中以茶園作為背景，較遠處為樹木山巒。圖中央繪兩名採茶女郎，一正在採茶，另一則挽手而視，彷彿監督工作，所穿衣服較寫實。而頭髮、臉面描畫細緻。臉龐以深淺設色，表現光綫陰影，顯示他利用了西洋畫技巧；隨意以綫條勾描衣紋，代表充滿生活氣息的工作婦女形象，脫離了傳統士女形象限制。他於一九六二年所繪「蓮塘美人」（圖四），圖中美女長髮披肩，棹舟於蓮塘之中，神情彷彿在找尋甚麼。美人雖身穿古裝，但其

情韻却與傳統有別，不再是半倚舟中、眉黛含愁的弱不禁風女子情態。此外，這兩圖均加以較繁複的環境景致，來烘托美人形狀，與古代以白描或淺設色描繪的美人，在風格上更見改變。而鄧芬於一九六三年逝世那年所繪的「美女蹴繩圖」（圖五），繪畫正在跳繩的古裝美人。美人屈膝跳繩雖是動感姿勢，但其表情和情韻却是靜態的。而且在輕羅薄衣下隱露的豐肌腴臂以及眉目畫法，則脫離了中國傳統繪畫美女的方式，反映了二十世紀開始流行的透視和明暗畫法。然而，鄧芬所繪的美人都却是呈瓜子或鵝蛋臉龐、身軀婀娜、修眉細目，這與古代美人畫「美」的標準，仍是一脈相承的。



- 圖片
- ① 樂女畫稿
水墨紙本橫幅
 - ② 高樓吹簫
水墨設色紙本立軸
 - ③ 採茶圖
一九五四年作
水墨設色紙本立軸
 - ④ 蓮塘美人
一九六二年作
水墨紙本立軸
 - ⑤ 美女蹴繩圖
一九六三年作
水墨設色紙本立軸

- Plates:
- ① Sketch of Beauties Playing Music
Horizontal scroll, ink on paper
 - ② Musical Gathering in Moonlight
Hanging scroll, ink and colour on paper
 - ③ Picking Tea Leaves
Dated 1954
Hanging scroll, ink and colour on paper
 - ④ Beauty Riding a Boat on the Lotus Pond
Dated 1962
Hanging scroll, ink on paper
 - ⑤ Beauty Playing Rope Skipping
Dated 1963
Hanging scroll, ink and colour on paper

Paintings of Beauties by Deng Fen in the Collection of the Hong Kong Museum of Art

TANG Hoi-chiu, Assistant Curator (Chinese Fine Art)

In the history of Chinese painting, those paintings depicting beautiful women are commonly known as 'lady painting'. However, the term 'lady' usually refers to women of higher status, such as court ladies or ladies of the official class. It was not until the Song dynasty (960-1279 A.D.) that the term 'beauty' was first used in the *Painting Manual of Xuanhe* to describe beautiful women portrayed on paintings. In fact, beauty is not a quality only confined to ladies of higher status and there were female attendants, village girls and courtesans renowned for their beauty. Thus it seems that paintings of beautiful women could be termed 'painting of beauties' and in particular in the 20th century when painters depict beautiful women of

different classes, the term 'paintings of beauties' seems to be more appropriate and has a broader sense.

Among the painters of the twentieth century, the Guangdong painter Deng Fen (1894-1963) was one of the painters esteemed for painting beauties. He was talented in composing verses, poems, calligraphy and bamboo carving and in the art of painting, he excelled in painting landscapes, birds, flowers, animals and in particular beauties. His images of beauties are more vivid than conventional ones, though he also shows some traditional elements in his brush work. In the collection of the Hong



Kong Museum of Art, there is a sketch of beauties by Deng Fen (plate 1), which depicts two beauties playing the *qin* and *pipa* musical instruments in simple and fluent outlines with a lively resonance. Though we do not know whether Deng Fen had sketched from life or from his own imagination, however, the postures and facial expressions of the beauties are reminiscence of the scene of female musicians in the famous painting 'Night Feast of Han Xizhai' attributed to Gu Hongzhong of the Five Dynasties. Recently the museum acquired another Deng Fen's work 'Musical Gathering in Moonlight' (plate 2) with a similar mood. Inside the high tower are three beauties, among whom one is playing a flute in a leisurely manner. The scene is complemented by a setting of a room with a bamboo curtain, a parrot on a stand, moonlight and willow shade and Deng Fen's long inscription with a touch of melancholy of the Song dynasty verses.

Deng Fen's painting 'Picking Tea Leaves', dated 1954, (plate 3) is imbued with a modern sense. In the picture, a tea garden forms the setting and at the background are trees and distant hills. In the centre of the painting, a village girl is picking tea while the other is watching her, as if she is supervising her work. They wear dresses of their time and their hair and facial features are depicted in a delicate manner. Their faces are painted with colour gradations to represent shades of light reminiscent of western painting techniques, while the draperies of the dresses are painted in spontaneous and fluent outlines. This painting actually represents a portrayal of modern working women, which breaks away from the tradition of just depicting ladies. In the painting 'Beauty Riding a Boat on the Lotus Pond', dated 1962 (plate 4), a pretty girl with long hair is riding a boat on a lotus pond, and her facial expression suggests that she is looking for something. Though she wears costume in ancient style, the charm is different from the conventional depiction of fair ladies lying on a boat with a rather sad sentimental feeling. On the other hand, landscape settings are added to highlight and complement the beauties, showing a stylistic change from the painting of beauties with few background in the past. Lastly, the painting 'Beauty Playing Rope Skipping', dated 1963 (the year Deng Fen passed away) (plate 5), shows a beauty in ancient costume playing rope skipping.

Though her posture suggests that she is in action, her facial expression and the painting style reveal a sense of tranquility. On the other hand, the depiction of eyes, hair and the bare arm under the transparent thin dress represent a device inspired by western painting techniques of perspective and shading in the 20th century.

大會堂高座十一樓

香港藝術館為推廣本地藝術的欣賞風氣及支持本地的藝術工作者，於去年五月展開了一項嶄新的「藝術品展銷服務」，邀請一九八五、八七及八九年入選當代香港藝術雙年展的藝術家，寄賣近二百件原创作品，價格由數百元至三千元不等。經補充後，作品包括國畫、陶瓷、油畫、素描、版畫、書法及雕塑。請支持本地年青一代的藝術家，投資美好人生，親臨藝術館挑選心愛的藝術品。

10/F, City Hall High Block

To promote local art and to support creative talents, the Museum of Art has operated an art sale service since May 1988. About 200 original works by artists selected from the 1985, 1987, and 1989 Contemporary Hong Kong Art Biennial Exhibitions are offered for sale at a maximum of three thousand dollars each. Items include Chinese paintings, ceramics, oil paintings, drawings, prints, Chinese calligraphy and sculptures. New works have been replenished. To own a work of art is to invest in the finer things in life. Please come and choose your favourite art works.



夏

陳東平

水墨設色紙本

「藝術品展銷服務」作品之一

Summer

Chan Tung-ping

Ink and colour on paper

A consigned artwork of 'Art Sale Service'

巡迴展覽

為提供多方面的教育性課外活動，本館特編製了多套富教育性的巡迴展覽，歡迎各學校／社團免費借

用。垂詢或預約請電 5-263743 與嚴惠蕙小姐或李婉華小姐聯絡。

一

茶壺泥胎製作法（一）

瑞和街圖書館：十一月一日至廿日

保安道圖書館：十二月一日至廿日

二

茶壺泥胎製作法（二）

洛克道圖書館：十一月一日至廿日

香港仔圖書館：十二月一日至十五日

三

陶瓷

花園街圖書館：十二月一日至廿日

四

茶的培植與加工

花園街圖書館：十一月一日至廿日

洛克道圖書館：十二月一日至廿日

五

中國傳統裝飾紋樣（三）

油麻地圖書館：十一月一日至十五日

九龍中央圖書館：十二月一日至廿日

六

種棉及棉織

土瓜灣圖書館：十一月一日至十五日

瑞和街圖書館：十二月一日至廿日

七

馬克·夏卡耳

牛池灣圖書館：十二月一日至十五日

八

保羅·克利

柴灣圖書館：十二月一日至十五日

九

布魯士：一八四六年的香港

美孚新邨圖書館：十一月一日至十五日

十

香港兒童美術（一）

鰂魚涌圖書館：十一月一日至廿日

油麻地圖書館：十二月一日至十五日

十一

嶺南派早期名家作品

九龍中央圖書館：十一月一日至廿日

土瓜灣圖書館：十二月一日至十五日

十二

高奇峯的藝術

香港仔圖書館：十一月一日至十五日

鰂魚涌圖書館：十二月一日至廿日

Travelling Exhibitions

To extend the Museum's educational services beyond the premises of the Museum and to provide meaningful extra-curricular activities for school children, sets of travelling exhibitions have been made available for free loan to

schools and institutes upon request. Please contact Miss Yim Wai-wai or Miss Lee Yuen-wah at 5-263743 for advance booking.

1

Techniques in Fabricating the Clay Body of a Teapot I

Shui Wo Street Library : 1 – 20 Nov

Po On Road Library : 1 – 20 Dec

2

Techniques in Fabricating the Clay Body of a Teapot II

Lockhart Road Library : 1 – 20 Nov

Aberdeen Library : 1 – 15 Dec

3

Production of Ceramics

Fa Yuen Street Library : 1 – 20 Dec

4

Production of Tea

Fa Yuen Street Library : 1 – 20 Nov

Lockhart Road Library : 1 – 20 Dec

5

Traditional Decorative Motifs in Chinese Art III

Yau-matei Library : 1 – 15 Nov

Kowloon Central Library : 1 – 20 Dec

6

Production of Cotton

To Kwa Wan Library : 1 – 15 Nov

Shui Wo Street Library : 1 – 20 Dec

7

Marc Chagall

Ngau Chi Wan Library : 1 – 15 Dec

8

Paul Klee

Chai Wan Library : 1 – 15 Dec

9

Murdoch Bruce : Hong Kong in 1846

Mei Foo Sun Chuen Library : 1 – 15 Nov

10

Hong Kong Children's Art I

Quarry Bay Library : 1 – 20 Nov

Yau-matei Library : 1 – 15 Dec

11

Early Masters of Lingnan School

Kowloon Central Library : 1 – 20 Nov

To Kwa Wan Library : 1 – 15 Dec

12

The Art of Gao Qifeng

Aberdeen Library : 1 – 15 Nov

Quarry Bay Library : 1 – 20 Dec

大會堂高座九樓演奏廳

免費入場，不收門券。由於場地所限，每次講座只能供一百一十人入座，先到先得。

顏色·理論·作品

韓偉康先生主講（粵語）

十一月十五日 星期三 下午六時正

韓偉康先生在一九七八年畢業於華盛頓路德會大學，獲藝術學士銜。八一年獲華盛頓中部大學士銜，主修繪畫。一九八一至八二年間繼續攻讀於伊利諾大學藝術碩士課程。韓先生曾舉辦兩次個展，並在本港及美國等地的聯展中展出作品。

在這次講座中，韓先生將會追溯西方繪畫自印象派以後用色的趨向與發展，並以莫內、莫里斯·路易斯和大衛·霍尼等藝術家的作品為例，探討顏色與作品的關係。他亦會討論一九五〇年代瘋靡一時的色彩理論。講座將輔以彩色幻燈片講解。

Recital Hall, 8/F, City Hall High Block

Admission Free

Only 110 seats are available on a first-come-first-served basis. Please come early!

1

Colour, Theory and Art Work

by Mr. Hon Wai-hong (in Cantonese)

15 Nov Wed 6 pm

Mr. Hon Wai-hong received his Bachelor of Fine Arts degree in painting, drawing and photography from the Lutheran University, Washington in 1978 and his Master of Arts degree in painting from the Central Washington University in 1981. Subsequently, he enrolled in the Master of Fine Arts programme at the University of Illinois from 1981 to 1982. He has exhibited his works in two one-man shows and a number of group exhibitions in Hong Kong and the United States.

In his lecture, Mr. Hon will trace the trend of the use of colour in Western paintings after Impressionism. He will also use the works of artists, like Monet, Morris Louis and David Hockney to demonstrate the relationship between colour and art work. The perceptual theory on colour which was fascinating in 1950's will also be discussed. The lecture will be illustrated with colour slides.

二

布萊恩·格列芬的攝影作品

吳漢林先生主講（粵語）

十二月十五日 星期五 下午六時正

吳漢林先生於一九七六至一九七九年間在英國諾定咸特蘭特理工學院修讀電影製作及創作攝影。一九八〇年於英國曼徹斯特理工學院取得文學碩士銜，主修平面設計。並於一九七九年取得英國專業攝影師學會之專業資格。吳先生現時為香港浸會學院傳理系講師。

在這次講座中，吳先生將會介紹英國著名攝影師布萊恩·格列芬的作品。布萊恩在一九七三年轉任專業攝影師以前，曾在工廠裡工作了六年。此後，他的作品大膽、富積極性與創建性，不單反映出他個人對社會的觀感，更是對未來社會的憧憬。工業環境中所聞所見的聲音、圖案組織與肌理充滿他的作品。講座將輔以彩色幻燈片講解。

2

The Photographic Work of Brian Griffin

by Mr. Ng Hon-lam (in Cantonese)

15 Dec Fri 6 pm

Mr. Ng Hon-lam studied film making and creative photography in Trent Polytechnic, Nottingham, United Kingdom from 1976 to 1979. In 1980 he received his Master of Arts degree in Graphic Design from Manchester Polytechnic, United Kingdom. Mr. Ng obtained the Licentiate of the British Institute of Professional Photographers in 1979. At present, he is the lecturer of the Department of Communication, Hong Kong Baptist College.

In his lecture, Mr. Ng will introduce the photographic work of the prominent English photographer, Brian Griffin. Brian Griffin was employed in the factory for six years before he became a professional photographer in 1973. Since then, his output has been prodigious, forward-looking and constructive; not only mirroring the society for which it was created, but also portraying a vision for the future. His photographs are filled with the sounds, patterns and textures of the manufacturing industry. The lecture will be illustrated with colour slides.

醴陵窯手繪釉下五彩朱柿茶具 湖南陶瓷研究所精製

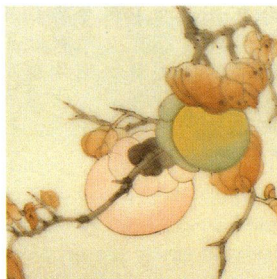
湖南省醴陵窯，一九六〇年代所精製的手繪釉下五彩朱柿茶具，瓷胎潔白，花紋採用雙鉤填彩傳統繪法，設色雅淡，造型優美。香港藝術館爲了提高市民對中國陶瓷的欣賞風氣，並增加生活的藝術趣味，特請湖南陶瓷研究所重製此十五頭茶具一百套，以特價港幣980元發售。每人限郵購一套，先到先得。茶具將於聖誕前送到府上。



Liling Kiln – hand-painted underglaze polychrome persimmon tea set

Specially made by the Hunan Ceramics Research Institute

The tea set was first produced by the Liling Kiln, Hunan province in the 1960s. The elegant underglaze decoration was done by hand on a pure white body. In order to promote the appreciation of fine Chinese porcelain in the daily life, the Hong Kong Museum of Art has commissioned the Hunan Ceramics Research Institute to produce 100 sets of this 15-piece tea service. Mail order is accepted on a first-come-first-served basis and the cost of HK\$980 is inclusive of home delivery before Christmas.



彩繪花紋細部
Painting Detail



每件瓷器底款
Potter's Mark



致：香港藝術館拓展部
香港大會堂高座七樓

To: Development Division,
Hong Kong Museum of Art,
City Hall High Block, 6/F,
Hong Kong.

茲附抬頭「香港市政局」港幣980元支票
(號碼 _____) 以訂購醴陵釉下彩茶具乙套。

編號

I enclose herewith a cheque (No. _____) for \$980 payable to "Urban Council, Hong Kong" being cost for the Liling underglaze polychrome tea set.

姓名 Name: _____ 電話 Contact Telephone: _____

送貨地址 Address: _____

工作小組

編輯

館長：曾柱昭

一級助理館長：陳李淑儀

二級助理館長：嚴惠蕙
李婉華

設計

高級技術主任：許愛蓮

二級技術主任：鄭錦榮

Production Team

Editorial

Curator: Gerard Tsang

Assistant Curator I: Judy Chan

Assistant Curator II: Yim Wai-wai

Lee Yuen-wah

Design

Senior Technical Officer: Irene Kho

Technical Officer II: Andy Kong

香港藝術館編製

香港市政局出版

Produced by Hong Kong Museum of Art

Published by Urban Council, Hong Kong

