



CHRISTIE'S

HONG KONG

FROM BLOSSOM TO HARVEST — A CENTURY OF MODERN CHINESE PAINTING FROM SINGAPORE'S QIU ZHAI COLLECTION VOLUME II
春華秋實 — 新加坡秋齋藏中國近百年書畫 卷二

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From Singapore's Qiu Zhai Collection

VOLUME II

春華秋實
新加坡秋齋藏
中國近百年書畫
卷二



CHRISTIE'S 佳士得

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FROM BLOSSOM TO HARVEST
A CENTURY OF MODERN CHINESE PAINTING
From Singapore's Qiu Zhai Collection

VOLUME II

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DIVERSIFIED PURSUITS IN GUANGDONG AND TAIWAN 粵台尋索



Autumn Colours

The historical significance and cultural value in the Qiu Zhai Art Collection

BY TOH LAM HUAT

1. The Flickering Flame

“After searching a thousand times, I casually look back and find the person right under that flickering flame.”

This famous verse was composed by the Southern Song official Xin Qiji. In that short string of words, he set the scene, expressed his feelings, shown us his plight and finally, a sudden realisation, making it one of the most beautiful and moving prose ever written in the history of Chinese literature.

Penned in the year 1174, Xin Qiji, the then 35-year-old magistrate of a prefecture in Anhui province, expressed the deep feelings inside and longing for his love lost as he stared far into the country. More than 800 years later today, the words are still touching many, tugging their heart-strings whenever they are read.

From an artistic viewpoint, the verse’s most touching part is the joy which follows that sudden discovery, hidden in the sub-conscious and waiting to be awakened perhaps. It is like experiencing thunder without hearing sound, or seeing the sparks from stones which, though incapable of lighting up the entire world, yet bright enough to ignite hearts to see a different world in another colour, another light.

In the history of contemporary Chinese painting and art collecting, Singapore, an island in Nanyang, and its art collecting landscape, is as colourful and interesting as “that flickering flame”.

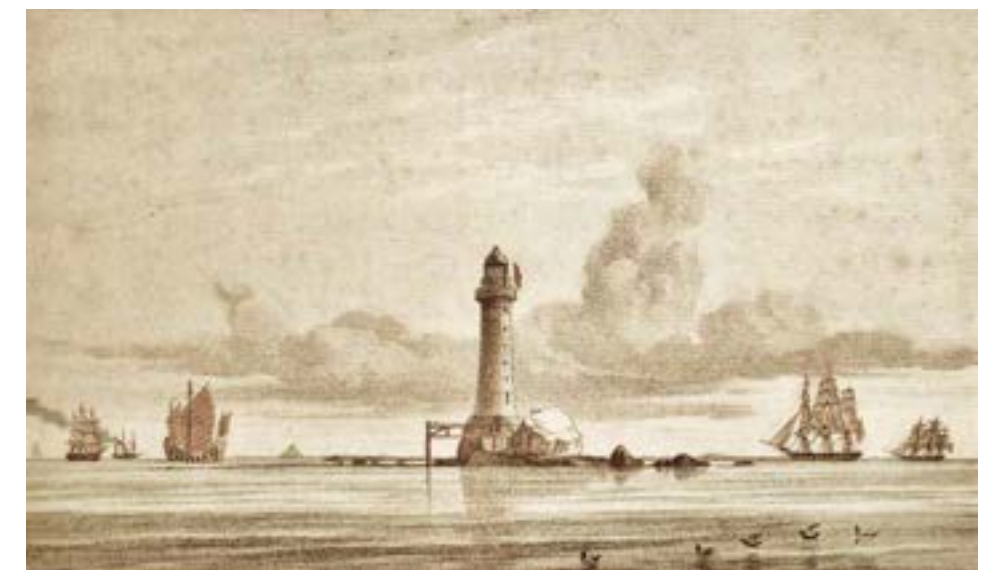
Singapore, situated in Nanyang and is far away from China, is completely outside of the Chinese culture centre. It is not where traditional Chinese

painting and the arts had its origins either. It is the place where early Chinese had risked their lives to settle in and make it their new home. Yet it is where the first Chinese university outside China was set up. Later it also became an important centre for Chinese art collecting in Nanyang. It has many surprising links with the development of contemporary Chinese art in China. It was certainly an unusual cultural relationship between them.

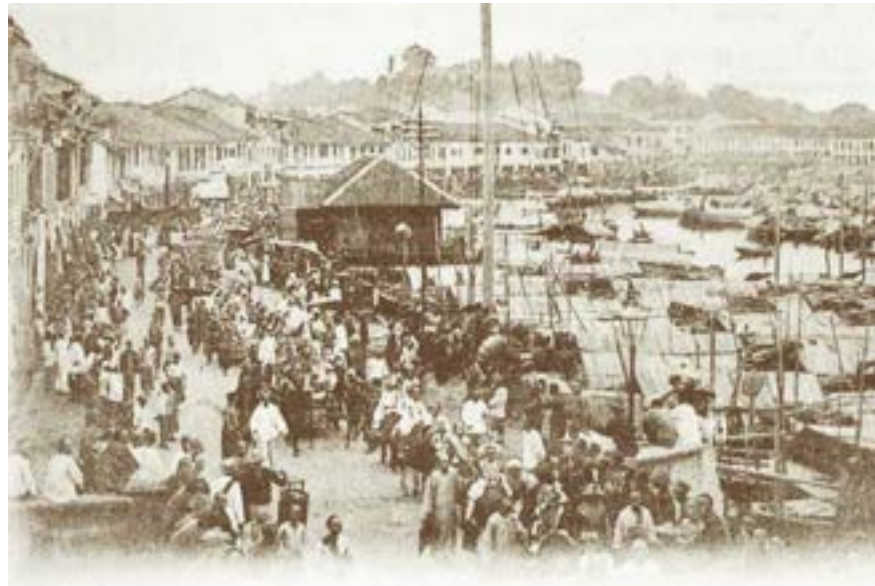
The history of Chinese art collecting in Singapore is about 100 years old now. Qiu Zhai came into existence as a complete art collection only in the years just before and after the new millennium. The period marks the end of an era and the beginning of another. The process with which this important Singapore Chinese art collection went through which involved many fascinating events and personal relationships is worthy of reflection.

2. Art Collecting by Nanyang Immigrants

Early Chinese immigrants in Singapore came along with the “Go Nanyang” wave during the last days of the Qing



Pedra Branca Lighthouse at the entrance of Singapore Straits



Thian Hock Keng Temple



Xu Beihong (Left), Huang Menggui (Center) and Huang Manshi (Right)

Dynasty, especially after the Opium War of 1840. China's economy was in such bad shape then that village life in the southern part of the country was almost unbearable. It resulted in large numbers of farmers being forced to risk their lives for a better future away from home.

“Seek a living” was meant to be looking for a way to continue living, or simply seeking life's new path then.

China after the 1840 Opium War was so suppressed by the Western powers that its traditional society structure and practices were severely threatened. Many of its intellectuals were going abroad to learn from the West, which was the trend then. That move for a new direction in culture was made primarily to “seek culture for a living”.

The year 1840 when the Opium War broke out, is generally considered as the beginning of the Chinese modern art period when traditional Chinese painting practices also went into a new era. Chinese artists began to further their studies abroad and traditional Chinese painters were also adopting new and modern ideas in art. Whether it was the Shanghai School of Painting which emerged in the mid 19th century, the best of Western and Eastern painting styles of the early 20th century or the 88-year-old Qi Baishi using “yang hong” or Western Red in his paintings, they were all new phenomenon unheard of before. They can be described as a call to “create for a living”.

And whether it was to emigrate for a living, seek culture for a living or create for a living, they all showed the spirit of adventure and discovery, not allowing inaction by just sitting there idling till death, but to seek new changes. It was a very open, positive and progressive attitude indeed.

Although they were similarly going overseas to seek new challenges, there were still differences in the nature, experiences and outcomes between the Chinese immigrant literati artists in Singapore, and those from China who went to other places.

When venturing abroad, literati artists would often travel to places of high culture in the West or to Japan for short stints to do research or learn before returning home to practise what they had seen and discovered. Those who went to Nanyang or the south seas arrived at a wild tropical land where life was rough. So they had to go through “sweat and blood” literally. Yet, some of them stayed on and adopted the place as their new homes.

Even though the cultural level of the early Chinese immigrants in Nanyang - most of them from the villages in southern China - was not high then, they were deep-rooted with knowledge in the folk traditions. It led them to respect and hold the larger traditional Chinese culture in reverence, supporting and protecting their continuous practice with all their hearts. This was why their feelings for Chinese culture had remained steadfast and strong among them.



Dr Tan Tsze Chor (Second from right) at a gathering at the Xiang Xue Zhuang with his artist-collector friends. From Left to right, Chen Jen Hao, Liu Kang, Chen Wen Hsi, unidentified, Low Chuck Tiew & Chen Chong Swee.

Living far away from the centre of Chinese culture, the early Chinese immigrants in Nanyang had to struggle for a living and at the same time worked hard to raise funds to set up schools for the young. They had the desire to develop a new education model to ensure that Chinese culture could continue to flourish.

However, these farmer immigrants who settled in Singapore had to face a Western culture environment where trading was the main economic activity under the British colonial government. They also needed to adapt to modern living in which everything was a new experience. They had to quickly adjust and accept the new challenges that came and be good in them, cultivating an open attitude towards life at the same time.

From the reformist movement led by Qing official Kang Youwei in the late 19th century to the revolution against the Qing Dynasty by Dr Sun Yat Sun in the early 20th century, the early Chinese immigrants in Singapore and other parts of Nanyang gave the two leaders their full support, morally and financially. That showed how much they treasured and cared about traditional Chinese culture, history and the need for change.

As a city state far away in Nanyang where the source of Chinese artworks was lacking and with no tradition of art collecting to speak of, the formation of a Chinese art collection in Singapore reflected that pioneering spirit of the early Chinese immigrants there indeed.

That spirit which encompassed a simple and yet ethnically strong cultural attachment and feelings which came with a willingness to accept different “new” painting styles, clearly showed a very special feature of the Nanyang immigrant art collectors. That, by the way, is also the similar characteristic found in the century-old Chinese art collection in Singapore.

3. Characteristics of Singapore's Art Collection

In the history of Chinese art collecting, most artworks had, in fact, come mostly from the royal families, court officials and the highly educated individuals. During the Ming and Qing dynasties when society began trading, the rich merchants such as those from Anhui province and the wealthy ones who dealt in salt began to collect art too. The practice continued till the Chinese republic era.

The republic period's important art collections and their collectors included the Han Yu Tang Collection of Pu Xinshe which originated from a royal family, passed down from his ancestors' Yi Jin Zhai Collection; Zhang Boqu's Bi Shan Fang Collection and Shanghai's Wu Hufan's Mei Jing Wu Collection. Other well-known collectors included Long Laichen and Zhang Heng, both hailed from very famous and wealthy families in the Jiangnan areas. These collections were from the royal families, imperial court officials and the very wealthy. They spanned several generations.

Other collections included Zhang Daqian's Da Feng Tang, Wang Jiqian's Bao Wu Tang and Wang Fangyu's Shi Ji Zhi Lu. Most of the artworks in these collections were from the open market collected by intellectuals, scholars or the artists themselves.

We can say that in Chinese art collecting during the time of the Chinese republic in the early 20th century was still very traditional and most artworks still belonged to the elite and upper class in society. Few commoners, including farmers and even traders in the city, could ever dream of becoming big art collectors.

The first generation of art collectors in Singapore were all immigrants from China, none of them with famous family backgrounds. The Singapore they lived in then was developed into a city for commerce only from 1819. Before that, the cultural level was low. Hence, there was no history of Chinese art collecting to speak of.

For this reason, art collecting history in Singapore is



Visiting Li Keran in his residence Shi Niu Tang in 1988.

similar to the large number of early Chinese immigrants who started with practically nothing. Its history of collecting art, bit by bit over time, is over 100 years old now.

With this historical background and the immigrants' emphasis on traditions and their ability to accept new ideas on cultural matters, a distinctive characteristic of the early Singapore art collectors and their collections was thus being formed.

The early Chinese immigrants' motive in art collecting art was due, very often, to their feelings towards the motherland and their high regard for traditional Chinese culture. In those days, Chinese artists and Chinese art pieces which arrived were all well supported by them. Some collectors even became good friends with the artists they met. In fact, they were doing more than just collecting art, and were developing relationships as well. Their feelings were involved too.

On the other hand, as Singapore was far from the major Chinese art market in mainland China then, demand often exceed supply due to the poor transportation channels in those early days. As a result, the artworks, which came over by sea, could never arrive on time as planned. And artists who came to sell their works were too far in between. Though commercial art galleries later appeared, they were considered as secondary markets. Those who were interested to buy also found it difficult to initiate any deals as supply was limited and they could only wait for opportunities to come. This had certainly affected the quality and quantity of their art collections.

Collectors in Singapore then were clearly put in a great

disadvantage compared to their counterparts in the mainland. It was almost impossible for them to get their hands on the most valuable artworks, especially those from the older and more established painting schools, as they were available only in China. Even if they were able to get some of those, they were usually not the best. So, they ended up collecting a big number of relatively "New Style" artworks by such artists as Xu Beihong, Huang Binghong and Liu Haisu.

Even right up to the 1980s and 1990s, when Chinese artworks came in big numbers following China's open-door policy and reforms, and Singapore had already become an important market for Chinese art, those available for Singapore collectors were mostly those considered as new style paintings which were not accepted favourably by the art market in China yet. They included the works of Wu Guanzhong, Huang Zou and Jia Youfu.

For example, among the four first generation collectors in Singapore, Huang Manshi from the 1930s who owned the Bai Shan Zhai Collection, was able to get works by Xu Beihong because of his friendship with the artist. As a result, Xu's East-meet-West "new style" Chinese ink paintings he collected became the focus of his collection



Master of Xiu Hai Lou, Yang Qilin

of the period.

Although Tan Tsze Chor's Xiang Xue Zhuang Collection had gathered a good mix of old and contemporary Chinese artworks, its focus was still on the works of the contemporary Chinese painter Ren Bonian, a Shanghai School practitioner.

Only Low Chuck Tiew's Xu Bai Zhai Collection of the 1950s consisted works from the Ming and Qing periods. And that was because he had lived and worked in Hong Kong before. He was thus able to get some of the ancient paintings which slipped out of the mainland. That was really accidental. And he collected them simply because he "did not want to see the Chinese treasures leaving the country". That was yet another example of how one can collect art based on his or her emotions or feelings.

By the 1960s, the bulk of Yeo Khee Lim's Xiu Hai Luo Collection comprised works of the famous and the not-so-famous contemporary and modern Chinese painters though it also managed to acquire some old and ancient paintings. His motivation was perhaps in his respect of and love for traditional Chinese culture and the arts.

As a secondary art collection outside of China, the special characteristics of the Singapore Chinese art collections, have enabled the artworks and the collectors themselves, to be a significant influence, giving pivotal support to the development of Chinese paintings in the 20th century, especially when compared to the Chinese collections in Korea, Japan, Europe, the Americas or anywhere else.



Meeting with Wu Guanzhong in Hong Kong back in 2002

4. Characteristics of Qiu Zhai's Collection.

The Qiu Zhai Collection formed between the 1980s and 1990s is a second-generation Chinese art collection in Singapore.

Of the big four art collectors in Singapore since the early 20th century, Huang Manshi, Low Chuck Tiew and Yeo Khee Lim were all first generation Chinese immigrants born in China. Tan Tsze Chor was the only Singapore-born. But he returned to China for his formal education. So they were all considered "overseas Chinese" at one point or another.

Unlike the four more senior art collectors, the founder and owner of Qiu Zhai, Chan Kok Hua, had no Chinese experience whatsoever during his growing up years. Being Singapore-born and educated, he is a new generation Singaporean. He received his primary education in a Chinese-medium school. That explains his good understanding of and great feeling for Chinese culture shown in his later years.

In his younger days, Chan was a reporter with a Chinese newspaper in Singapore. In 1979, he was among a group of Singapore Chinese journalists to visit China which had just opened up. He visited the 100-year-old Chinese art gallery, Rong Bao Zhai in Beijing. There, his idea to bring to Singapore artworks by Chinese artists he had seen only in books and magazines was mooted. He thought by doing so he could help more people, especially those outside China, to enjoy them.

He set up Sin Hua Gallery almost immediately after his return. He started off by collaborating with Rong Bao Zhai and became its representative in Singapore. For 10 years, he organised exhibition after exhibition with the help of Rong Bao Zhai. They were all very successful and laid a strong foundation for his future in the business. In the next 30 years, he held over 100 Chinese art exhibitions. They included Wu Guanzhong's very first shows in Singapore. Sin Hua has become one of Singapore's most successful art galleries today.

Perhaps it was still in the early years of Rong Bao Zhai's opening up to the outside world, he was able to go into its storage rooms, which were never opened to outsiders before, to learn first-hand of its collection. With the recommendations from the gallery, he got to visit great artists like Li Keran at his home. He was also taught personally by Rong Bao Zhai's art expert, Wang Dashan. He realised since then that running an art gallery is not



Rongbaozhai

only for monetary gains, but more importantly, also to keep as many art treasures as possible that passed through his hands. As an art dealer, he discovered that there is really no contradiction between doing business and collecting art.

In the 1980s, when the ordinary folks in China had not started collecting art yet, Chan travelled all over the country for business and visited many artists including Li Keran, Lu Yanshao and Wu Guanzhong. They later became his very good friends. His close relationships with them taught him to appreciate their masterpieces better, and at the same time, acquiring an eye for good art.

As his gallery was then starting to deal mainly in contemporary Chinese artworks, he was obviously on a constant look-out for works in the genre from the very beginning. Therefore, these works including some of the best among them, quite naturally, became the main focus of his art collection.

Chinese contemporary art is usually defined from the period after the Opium War in 1840. Chan thus set the time frame of his collection from the period onwards

and started to collect the works in a systematic manner. The best works of the last century by artists from all over the country who painted in different styles and schools became his targets. He personally also contacted artists from the period such as Li Keran, Lu Yanshao, and Wu Guanzhong whose works he collected extensively.

During the 1980s, the two international auction houses, Sotheby's and Christie's started their sales of Chinese paintings in Hong Kong in 1980 and 1986 respectively. In the 1990s, Chinese auction houses Duo Yun Xuan and Guardian also started to auction Chinese artworks in 1993 and 1994, respectively in Shanghai and Beijing. They all led Chinese artworks into a new era of international art auctions, like never before.

Chan was a keen participant in the new development and in 1994 together with partners from Hong Kong he held several auctions of Chinese artworks in Singapore, becoming a pioneer in Singapore's art auction business.

Over the years, he had collected some of the best works from auctions held both in Singapore and overseas, raising significantly, the quality and quantity of his Qiu Zhai Collection.

In 2010, Chan was invited by Poly Art Museum in Beijing to stage the Qiu Zhai Art Collection Exhibition there, to showcase some of the best works by important contemporary Chinese painters found in his collection. They included works by Ren Bonian from the late Qing period, and those of Wu Guanzhong. Between them, the works spanned a period of over 100 years. The show created a storm in Chinese art circles, and it was described as "a feast of 20th century contemporary Chinese ink and calligraphy masterpieces".

The same year, he published the first three volumes of his art collection, titled, Qiu Zhai Art Collection. Another three, which completed the entire set of six, were published later. The quality and quantity of the collection selected for publication, set a new benchmark for Singapore's Chinese art collection.

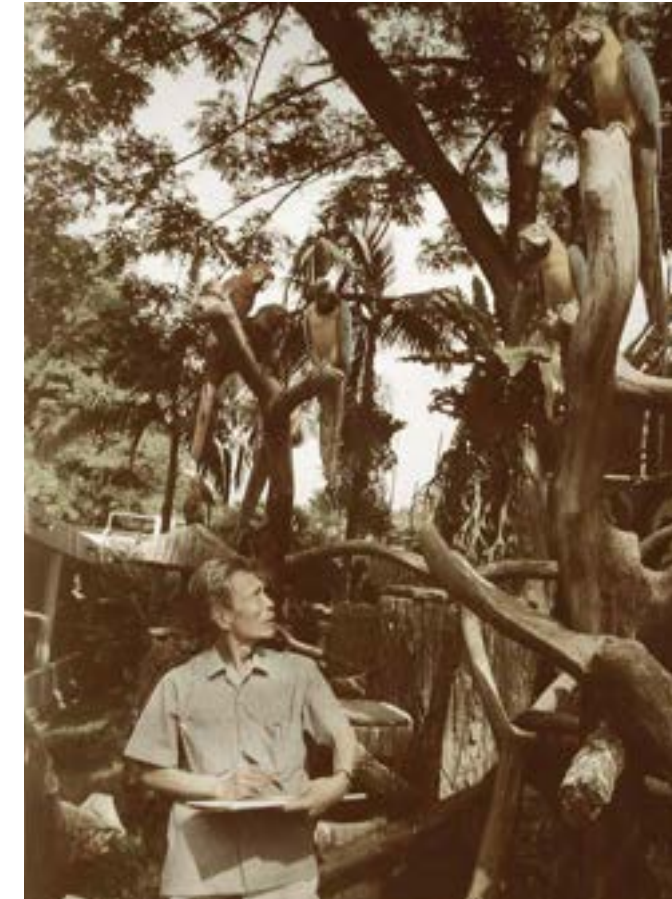
Besides the many special features found in the collection, the whole process of collecting and gathering of the works, also showed a high cultural significance and importance.

As to how the collection came together, the Qiu Zhai Collection in fact followed two important traditions of the Nanyang immigrant art collectors. One was their motivation, which was the respect and love for Chinese

culture and the arts. Two, was their ability to be open-minded and accept any new style or creative art form, free from the conservative and old ways of art collecting art still prevalent in Chinese art circles today.

An objective and systematic way in collecting art, is among the special characteristics of the Qiu Zhai Collection.

Compared with the four earlier Singapore collectors, only the artworks in Low Chuck Tiew's Xu Bai Zhai Collection is similar in the nature, as well as the system with which he used to collect art. But the focus of Xu Bai Zhai's collection is the ancient works from the Ming and Qing periods whilst Qiu Zhai targeted the contemporary Chinese artists' works from the end of the Qing Dynasty. The two collections complemented each other well. Together they make up the complete history of Chinese art spanning 500 years. They form what is really a rare collection from the masses. In fact, they are two overseas Chinese from Singapore who "collaborated" to make it possible.



Wu Guanzhong sketching in Singapore's Jurong Bird Park in May 1990

Although both the Xu Bai Zhai and Qiu Zhai art collections share the same systematic manner with which they collect their works, the difficulties they faced, however, were different.

Xu Bai Zhai collected mainly works of the Ming and Qing periods. These periods' important works and the masters who represented them are already well-known and documented. The difficulty perhaps is in identifying the fakes from the genuine. Qiu Zhai's target is works from the modern and contemporary era. This period's works are not only recent, but also still being developed, especially those by artists emerging in the 1980s, whose works have yet to be established and their true value unknown. Such a situation requires an extremely good eye for art and super accuracy in assessing the potential of the works.

As a young art collector then, Chan who has been living outside the mainland all his life, avoided any biasness he could have for or against any particular painting school or artist as he was never personally involved in the art collecting world in China. He is thus able to evaluate better, from an outsider's perspective and with a clearer mind too, when assessing the works. His time spent learning at Rong Bao Zhai and his friendships forged with several of the masters from the period, namely Li Keran, Lu Yanshao and Wu Guanzhong, whom he had also learnt from, added to his knowledge and sharpened his skills and laid a strong foundation for his collection which is of a high quality.

Unlike the older art collectors from Singapore, Chan is also an art dealer. It made it difficult for him to collect art. As a trader, there is business consideration, especially when the temptation of profits comes. So for anyone to continue collecting in the long run while dealing in art, he or she must remain steadfast in the objective, and not be easily attracted to any immediate financial gain.

However, his advantage as a dealer has put him ahead in the art market, enabling him to help in the supply of art pieces and influence the market's movement at the same time. He is also able to witness first-hand, the fluctuating value of the artists' works and thus he is often able to make better choices and reap good results for his own art collection, boosting it, both in terms of width and depth of their representation.

Again when compared him to the other Singapore collectors, Chan's years spent in the art market, his targeted and systematic way of collecting art and his



Viewing Lu Yanshao's new work in Hangzhou during the summer of 1988

matured and determined efforts to collect only the best, made him a distinctive, progressive and a new generation Singapore art collectors.

5. Value and Significance

The greatest value of the Qiu Zhai Collection is in its significant reflection of the times.

China started its political reforms and open-door policy in December 1978. Chan visited the country for the first time six months later and started his art business and art collecting journey.

Since the beginning of China's political reforms and openness, Chan never failed to witness the important and big changes which took place in the Chinese art market. The experience he accumulated over the years could make up stories of a generation, all told through the art pieces he collected from the period.

The changes which took place in China had, unwittingly, given the opportunity for Qiu Zhai to grow as an overseas Chinese art collection, which go in tandem with the ongoing political reforms then as well. The collection quite sufficiently reflected the historical development and changes in the Chinese art market then too. It went from Chinese state-owned enterprises exporting the artworks as "goods" and the artists selling their works directly in the early days of the open-door policy to the start of art auctions in China when the mass population

also started to collect art. Artworks then began to go into Qiu Zhai to become a historically important and significant collection from the period.

The scope of Qiu Zhai's collection extends to works found in Hong Kong, Taiwan, Singapore and Malaysia which have never been seen in China before, adding to its value and completeness of Chinese art collection of the era.

That it can fully reflect the historical development as well as the different facets of artworks from the period is probably the value and significance of the Qiu Zhai Collection.

That it can show, under different categories, the spirit in the growth of contemporary Chinese art during the period is Qiu Zhai's value and significance in the content of its collection.

The main content in Qiu Zhai's collection includes works produced since 1840, especially those from the late Qing and Chinese republic era representing painting schools from Shanghai, Tianjin, Chang'an, Jinling and the Ningnan groups, as well as the Dongxi or East-West painting school by artists who studied art in the West, and the more recent New China artworks produced after 1949.

The period spanned nearly 200 years and it falls right into an important period of change in the history of Chinese painting.

The large number of artists and the schools they represent which emerged during the period were unprecedented in the history of Chinese painting. It was certainly a monumental moment in artistic creation and a period when "a hundred flowers bloomed" in the development of Chinese painting history. As a result, it created opportunities for many.

Looking back, Chinese painting history had, in the past 1,000 years or so, seen several periods of change. From the Tang to the Qing dynasties, each dynastic rule saw big changes, either in painting concepts or styles, which transformed the works produced in each of the periods.

Approaches and labels given to paintings from the different dynasties such as "Tang's paintings emphasis on methods", "Song's art placing importance on theory",

"Yuan's artworks and their expressive moods" and "Ming's artistic creations are fun" spelt out the distinctive characteristics of art produced by artist from each of the dynasties.

However, the changes cited above were developed from traditional Chinese concept of beauty in art which reflected the artistic thoughts of the literati. It was not until the Qing Dynasty that revolutionary changes began to take place.

As a result of the Manchurian conquest of China, there were changes in how beauty was perceived by society, especially with the economy in the Jiangxi areas booming and the people becoming wealthier. With the arrival of foreign Christian missionaries, Western artworks were also brought into China, enriching the art scene then. In addition to the Si Wang or Four Greats from the more main-stream painting schools, newer works from the Si Zheng or Four Monks and the "wild" and "funny" painting styles of Yang Zhou Ba Guai also emerged. That was the beginning of the changes which took place in Chinese art after the 19th century.

Therefore, the greatest artistic value of the Qing period paintings was that they represented the beginning of the changes. According to description of change in painting styles which took place in Chinese painting over the centuries, they could be termed aptly as "Qing's painting's search for change".

With the changes beginning from the Qing period, followed by even greater developments in the Chinese republic era, creative ideas in traditional Chinese painting finally took a revolutionary transformation as it entered into a new phase in contemporary Chinese art history.

The last 200 years saw contemporary Chinese painting developing and changing rapidly, with different painting schools and artists emerging all over the country. Whether it was painting "something new from the old" advocated by the likes of Wu Changshuo and Huang Binhong, or "turning the common and popular into something new" by Qi Baishi, the idea of "creating new works from the West" practised by Lin Fengmian and Xu Beihong or "the new creations from the Revolution" of the New China Painting School and the "modern as new" concept popular after the Chinese Revolution, they all showed the artists' individual character. They also placed emphasis on the new "language" they used to express beauty in art, displaying their different painting styles, art forms as well as achievements.

Viewing from a greater historical perspective, the Chinese artists from the period had all grown with the changes that took place in society, the clashes between traditions and multi-culturalism, struggles within themselves in terms of their emotions; and from the time their ideas were formed and the use of painting materials right up to the completion of their works. They all resulted in the creation of the "New Wave", a new artistic concept which rises above traditions and an important turning point in the history and development of Chinese painting as well.

During the special development in the arts for nearly 200 years between the 19th and 20th century, there were great challenges and difficulties. There were many opportunities too, resulting in great works of art being produced which not only enriched the content of Chinese paintings both in its depth and width, but also created a new era, or beginning, in Chinese painting.

The most important creative spirit in the development of Chinese painting during this period was the pursuit for openness. The word, "openness" best described it, or it



Boating on Minjiang River by Huang Binhong



Mount Jinggang by Fu Baoshi

can also simply be known as “pursuing openness”.

According to the development of traditional Chinese painting through the different Chinese dynasties, “The Tang period called for methods, Song emphasised theory, Yuan’s paintings went for meanings in the artworks, the Ming’s gave importance to humour and the Qing’s pursued change and all contemporary Chinese artists wanted was openness”.

The spirit to pursue openness is a very precious value which can also mean freedom.

With an open mind and freedom in their creative work, contemporary Chinese artists can then combine the East and West or use Western methods in Chinese artworks and to be bold in getting rid of old ways in order to create something new by incorporating many elements including those from the old and the new.

The Qiu Zhai Collection shows the result of more than one-and-a-half centuries of changes and pursuit for openness by contemporary Chinese artists as seen in the works. Each masterpiece is different in painting style. The efforts artists put in fully illustrated that, and their confidence and determination to develop and continue practising the Chinese national art form also clearly shown.

As an art collector outside China capable of collecting Chinese art comprehensively to represent all the important artists and milestones during the past one-and-a-half centuries, the owner of Qiu Zhai has wholeheartedly put in a lot of hard work with an eye for good art to become a successful art collector today emerging before and after the new millennium. He also represented the close relationships in cultural exchange between Singapore and China in recent years which are very valuable, significant and meaningful.



Birds by the Lake by Zhao Shao'ang

6. Autumn's Good

The name, Qiu Zhai, came from a masterpiece in its collection. In February, 1938, Qi Baishi wrote the two characters in ink and brush, Qiu Zhai, to express his feelings and memory of autumn one summer day.

Qi Baishi was still rich in emotions in his old age, especially during autumn. He liked to paint the falling leaves, the tricolour amaranth trees, the dragon flies and other birds, insects and flowers of the season. He was particularly interested in the chrysanthemum in autumn because they made “the earth cold”. The artist with his ink and colours showed life’s riches and beauty during the season and had even remarked in a poem to say that “a moment in autumn is worth 10,000 teals of gold”.

During autumn, whether in the dry spells or rainy periods, the colourful season is always a cool and beautiful season to enjoy. It is also a time to harvest.

Singapore is located in the tropics. Though it has no change of the seasons, but the trees there are always green and the flowers in full bloom. The sometimes warm and cool weather is often known as “a summer day all year round, but it is like autumn when it rains”. So when the autumn as described by Qi Baishi in Beijing comes to the tropics, is identifiable and represents a life full of riches

too.

The Qiu Zhai Collection and its openness to all in collecting contemporary Chinese art over the years is like an autumn ray shining at a mountain full of gold, mesmerising all those who have seen its interesting varieties, colours and glory.

The Qiu Zhai Collection is located in a city state in tropical Nanyang. It has gathered artistic creations of contemporary Chinese artists from the North to give the feeling of life’s spontaneity and its limitless opportunities.

The existence of the art collection is like the beautiful scene of a person’s shadow under that flickering flame that can let anyone to experience extreme joy and so moved by it that they truly feel that autumn is truly good.



Toh Lam Huat

Singaporean journalist, writer, historian, connoisseur of Chinese painting and calligraphy, prominent figure in the cultural world. His writings have been widely published.

風雨歸舟
孤兒人
吳小德刻畫



秋齋看秋色

—《秋齋》藏畫的時代意義與文化價值

文／杜南發

1. 燈火闌珊處

“衆裡尋他千百度，驀然回首，那人卻在燈火闌珊處。”

南宋辛棄疾詞《青玉案·元夕》名句，寥寥數語，仿佛輕描淡寫，卻是有景有情，有感有悟，盡顯襟懷，頓見機鋒，為中國文學裡最動人的意境之一。

此詞寫於南宋淳熙元年（1174年，一說二年），35歲的辛棄疾在安徽滁州任知府，北望中原，心往神馳；心有所系，情有所鐘，真意流露，故寫來分外感人，讀來更是撼人心弦，八百多年來歷代傳頌不已。

論藝術情境，此詞最動人處，當然就是那一種驀然發現的驚喜，藏於不經意間的觸動和感動，宛如於無聲處聽驚雷，電光石火的光采，或許未能照亮整個世界，但已足以扣人心弦，讓人們看見一道不一樣的顏色，一個不一樣的天地。

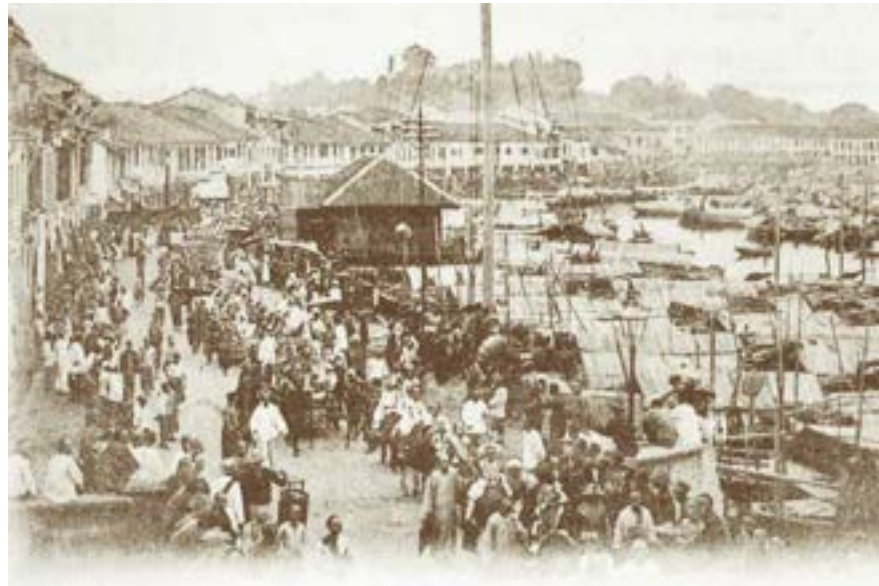
在中國近現代書畫發展及收藏史上，南洋新加坡這片土地與收藏風景，亦有猶如“那人卻在燈火闌珊處”的一抹動人色彩。

新加坡位處南洋，遠離中原，完全不屬於中國文化中心地帶，亦非傳統中國書畫創作世界，只是早年華南貧苦移民冒險遠渡重洋，為生命拼搏、胼手胝足，在南方異域興建的新家園。但就在這個典型的“化外之地”，上世紀卻出現了海外第一所華人自立創辦的大學，還成為中國書畫在南洋的收藏的第一重心，與中國近現代書畫發展有著許多微妙的關係，如此特殊文化因緣，實在堪稱異數。

新加坡收藏中國書畫近百年，“秋齋”藏畫成型於新世紀前後，正是一個時代的總結和新篇章的開始。這份獅城重要收藏，其集藏過程所蘊含的人文情緣，及藏品所展現的藝術景觀，在在具有特別的時代精神與文化意義，可以觀賞，可以深思。



新加坡海峽入口處的白礁燈塔水域是中國帆船的必經之道



新加坡早年天福宮的迎神賽會



徐悲鴻曾先後六次來新加坡，並在本地主辦過三次畫展，均得助於黃孟圭（中）和黃曼士（右一），徐稱二黃為生平第一知己

2. 南洋移民收藏

新加坡早期華族移民，主要來自晚清時期“下南洋”移民潮，特別是 1840 年鴉片戰爭後，中國社會經濟凋敝，華南地區農村生活艱難，大批農民被逼只好冒險出洋，為生計謀生。

所謂“謀生”，原意指謀求生計，但亦可解為謀求生機、謀求生路。

1840 年鴉片戰爭後的中國，面對西方勢力的強勢衝擊，傳統社會被逼急速轉型，大量知識份子紛紛走向海外，學習西方，匯為時代潮流。這股為文化尋找新出路的浪潮，其本質亦可稱為是一種“文化謀生”。

1840 年也是一般定義為中國近現代畫開始的歷史年限，中國傳統繪畫自此進入全新變局，年輕畫家開始積極出洋留學，國內傳統畫家們也得吸收新的時代觀念，無論 19 世紀中葉興起的海派，20 世紀初出現的中西結合畫風，甚至齊白石到 88 歲高齡還開始採用“洋紅”作畫，這

些前所未見的創作現象，或也可以稱為“創作謀生”。

無論移民謀生、文化謀生、或創作謀生，都體現著一樣的探索與開發精神，即不坐以待斃、不固步自封，要求新求變，是一種非常積極進取的開放態度。

雖然同樣走向海外，尋求改變，但南洋新加坡移民與中國文人畫家出國的動機、性質、經歷與結果，卻又有根本的不同。

文人畫家們出洋，都是到文化程度高的西方或東瀛短期考察學習，然後回國致力實踐。南洋移民卻是南下幾近蠻荒的熱帶鄉野，為生活拼搏，流血流汗，其中許多人都只能落地生根，在南洋成家立業。

早期的南洋移民族群，雖然均來自文化水準不高的華南農村基層，但是根植農村深厚淳樸的民間傳統意識，卻讓他們對中國傳統文化，充



陳之初博士（左二）與畫家好友們聚集在香雪莊。從左至右：陳人浩，劉抗，陳文希，身份不詳，劉作壽與陳宗瑞。

滿樸實的敬意與景仰，總想盡心扶持護衛，對中國文化始終懷有濃厚真摯的感情。

他們身處遠離中國文化世界的南洋異域，一方面需要為生活艱苦奮鬥，一方面又費盡苦心、集資籌款興辦大量學校，積極培育子弟，致力傳承中華文化，同時也發展新式教育。

另一方面，這些傳統農村移民，來到新加坡安身立命，面對當地英殖民地的西方文化環境、轉口貿易為主的商業經濟、西方體制的都市生活，每一樣對他們都是一種全新的生活體驗和要求，必須迅速適應與接受，從而養成善於接受各種新觀念的開放態度。

從 19 世紀末康有為的維新運動，到 20 世紀初孫中山反清革命，在海外的早期南洋和新加坡移民們均出錢出力，義無反顧，全情支持，體現的就是這種既高度重視故國傳統的文化情懷、又很積極求新求變的時代精神。

在完全缺乏中國書畫資源與收藏傳統的南洋異域，新加坡中國藏畫的形成，體現的就是完全

一樣的情懷與精神。

這種具有傳統民間樸實的民族文化感情、同時又能接納各種“新”畫風的開放精神，正是南洋移民特殊的收藏性格，也是百年來新加坡收藏中國書畫的獨特風貌。

3. 獅城藏畫性格

中國歷代書畫收藏，主要集中于帝王貴族、官宦豪門、文人雅士，明清時期，商品經濟興起，城市市民階層中的紳商富豪，如兩淮鹽商、徽商世家，也開始收藏書畫，風氣一直延伸到民國。

以民國時期重要藏家為例，北方寒玉堂溥心畬是皇族，繼承先人詒晉齋收藏；叢碧山房張伯駒亦出身貴冑門第，上海梅景書屋吳湖帆則出身官宦世家，江南虛齋龐萊臣與韞輝齋張珩，均出身南潯富商望族。他們的收藏，往往繼承數代收藏集累而得以蔚然成家，性質均屬於貴族、官宦、豪門的世家收藏。

其他藏家如張大千的大風堂，王己千的寶武堂，王方宇的食雞廬等，藏品多數得自中國書畫大流散的時代機緣，亦均屬知識界的文人雅士或畫家學者收藏。

可以說，20 世紀上半葉民國時期，中國書畫的收藏世界，基本上仍然延續傳統，屬於社會上層精英階級，很少有平民百姓成為收藏大家，更遑論出身農村的農民子弟，或一般市民與小商人背景的尋常人家。

南洋新加坡的第一代中國書畫藏家，則全是移民背景出身，沒有顯赫家世或家族傳承。他們所生活的新加坡，自 1819 年才開始形成商埠城



1988年“師牛堂”拜會李可染。

市，開埠前及開埠初期的文化水準不高，亦從無傳承中國書畫的資源與淵源。

所以，獅城藏畫的發展時間與軌跡，與同時期大批南來的移民一樣，完全是靠白手起家，以近百年的時間，才逐漸完成從無到有的原始積累。

如此歷史背景，加上移民族群重視傳統又能接受新觀念的文化性格，遂形成早期獅城藏家特殊的收藏性格和藏畫風貌。

早期移民收藏中國書畫的主要動機，往往都是出於一種樸素的祖國情懷，及高度尊重中國傳統文化的民間感情；當時凡中國來的書畫作品或畫家，均能普遍獲得人們支持。其中有些藏家更和畫家本人有密切的來往情誼，如此收藏性格，可謂情誼性收藏，或可定位為感情性收藏。

另一方面，因新加坡地處海外，遠離傳統中國書畫市場的主流領域；早年交通不便，藏品來源只能依靠不定時的水客捐客流動供應，或偶有畫家來新的機會，後期雖有商業性畫廊出現，

但均屬於海外第二市場。藏品來源的局限，使有興趣的藏家們只能被動收藏，自然影響了藏畫的內容風貌。

因此，與民初中國藏家的收藏相比，獅城藏畫就相當缺乏當時中國市場最走俏的古書畫及傳統畫派作品，即使有些許收藏，水準也很有限，但卻積累了大量當時在中國還屬於比較“新派”的作品，如徐悲鴻、黃賓虹、劉海粟等畫作。

即使到了上世紀 80、90 年代，中國書畫在改革開放初期大量南來，新加坡成當時中國書畫海外一大重要市場的時候，在新加坡市場出現的作品，及當時藏家們主要的收藏，還是具有新風格、在中國尚未獲得市場足夠重視的“新”國畫，如吳冠中、黃胄、賈又福等。



袖海樓主人楊啓霖

例如第一代獅城藏畫 4 大家，30 年代的百扇齋主黃曼士就因情誼獲徐悲鴻饋贈藏畫，這批中西結合的新國畫就成為其收藏的重點。40 年代香雪齋的陳之初，雖聚集古今書畫，其重點仍為開中國近現代畫先風的海派任伯年作品。50 年代虛白齋的劉作籌是唯一以明清古書畫為主的集藏，但他是因緣際會旅居香港，方能得遇因時代流散出中國的大量古書畫，性質上仍屬於偶然性的被動收藏，他的收藏動機是為“不願意讓中國名畫流出國外”，就是屬於情感性收藏。60 年代袖海樓的楊啓霖雖然古今兼收並蓄，藏品仍以近現代各大小名家作品居多，其收藏動機更完全是出於尊重及熱愛傳統文化的民族感情。

新加坡藏家們的收藏性格，及作為海外第二市場的位置，使得獅城藏家與藏畫，在協助推動中國 20 世紀書畫發展的歷程上，形成一個具有獨特意義的海外文化支持點。若與韓日歐美等其他海外相對單純的中國書畫收藏相比，其所蘊含的時代與文化意涵，顯然更為豐富。



2002年與吳冠中在香江會晤

4. 秋齋藏畫特色

“秋齋”藏畫，成型於上世紀 80、90 年代，時間上屬於第二代獅城藏畫。

20 世紀前期獅城 4 大藏家，黃曼士、劉作籌、楊啓霖等 3 人均出生中國，為第一代移民，只有陳之初生於新加坡，但早年也是回中國受教育；他們都曾經有過“華僑”的身份。

秋齋主人曾國和的成長過程，就完全沒有任何在中國生活的經歷，作為新加坡出生及受教育成長起來的新一代新加坡華人，他從小在南洋華校受教育，從而對中華文化有了明確的認識和濃厚的感情。

曾國和早年在報社當藝文記者，1979 年隨新聞工作者代表團訪問剛開放的中國，隨團參觀百年畫廊榮寶齋，因緣生機，啟發領悟，便想把這些早年海外書刊畫冊上常見的畫家和作品引進新加坡，讓更多人分享。

回國後，他便成立新華藝術中心，首先就找榮寶齋合作，成為其首個新加坡代理畫廊，連續十年在新加坡舉辦榮寶齋畫展，成果豐碩，為其藝術事業奠定基礎。在 30 多年的經營裡，他陸續舉辦過逾百場中國書畫展，包括吳冠中在本地最早舉辦的畫展，是新加坡經營最成功的畫廊之一。

因為早年的榮寶齋因緣，使他有機會進入向不公開的庫房學習，並有機會獲得引薦，直接拜訪李可染等重要畫家，更得到榮寶齋老前輩王大山教誨，認識到經營畫廊不應一味求利、應該設法保留難得精品、經營與收藏並不矛盾等重要理念。

80 年代期間，當中國民間藏畫尚未起步的時候，



有三百年歷史的榮寶齋

曾國和就已經因為畫廊事業的開展，走遍大江南北，拜訪書畫名家，並與李可染、陸儼少、吳冠中等大家成為忘年交，親炙請益，培養了精到的眼光。

因為他所經營的畫廊，以近現代中國書畫作品為主，平時所接觸都是屬於此範疇的書畫，其中優秀的作品自然就成為他所聚焦的收藏領域。

中國近現代書畫一般均以 1840 年鴉片戰爭為界，曾國和就以此為上限，展開系統性收藏。百年來南北各家各派不同風格的代表性畫作，均成為其收藏對象；而他自己有緣親自接觸的李可染、陸儼少、吳冠中等大家作品，當然更是重點收藏。

80 年代期間，蘇富比和佳士得兩大國際拍賣行，先後於 1980 年及 1986 年在香港開始舉行中國書畫拍賣會。進入 90 年代，朵雲軒、嘉德等拍賣行亦先後於 1993 年、1994 年在上海與北京開始舉行中國書畫拍賣會，推動中國書畫進入史無前例的拍賣大時代。

曾國和也積極參與這股新浪潮，並曾於 1994 和香港協聯合作，在新加坡舉行過多場中國書畫拍賣會，成為新加坡的中國書畫拍賣業最早的領軍人物之一。

多年來，他陸續自海內外各第一級拍賣會購藏名家精品，進一步擴大及提升了秋齋藏畫的品質水準。

2010 年，曾國和受邀在北京保利藝術博物館舉辦《秋齋藏畫大展》，展出近現代書畫史上各大藝術巨匠的經典佳構，由清末任伯年至當代吳冠中，前後百年的名家傑作，齊集一堂，轟動一時，被形容為“完整呈現了一場 20 世紀中國水墨書畫的視覺盛宴”。

同年，他斟酌歷年珍藏，出版《秋齋藏畫集》首輯三巨冊，隨後又陸續出版，共達六卷，這套藏品集的規模分量，亦為新加坡收藏界創舉。

秋齋藏畫形成過程所展現的收藏性格及藏品內容，不僅具有鮮明特色，更富有重要的文化意義。

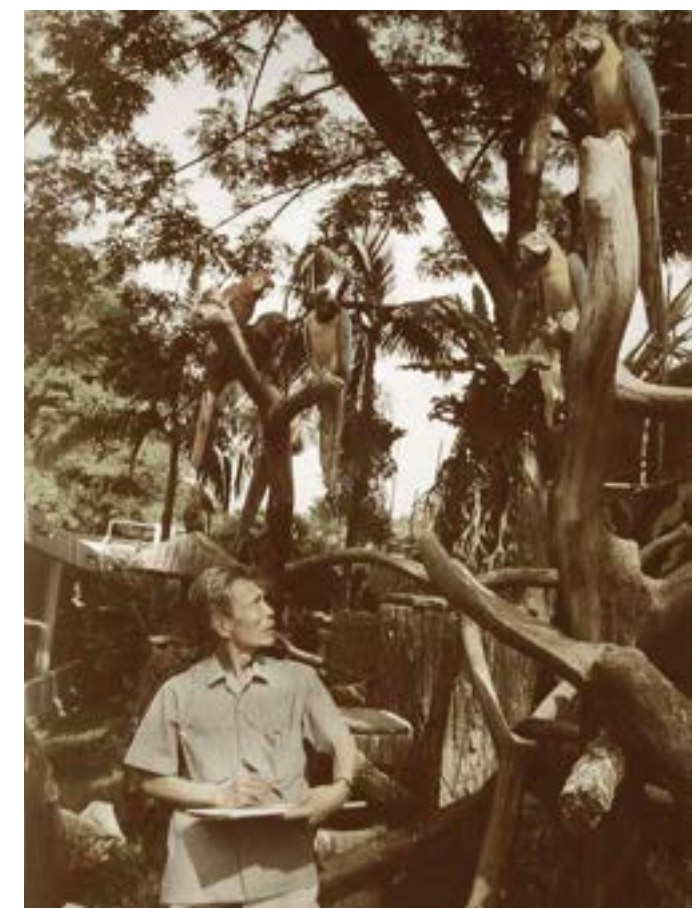
在收藏性格上，秋齋藏畫延續了海外南洋移民收藏中國書畫的兩大傳統，其收藏動機既出於對中國文化藝術的濃厚感情，又能不受中國藝壇各種保守觀念所拘束，能以開放的胸懷，接受各種新風格的近現代作品。

有目標、有系統的收藏，更是秋齋藏畫的重要特色。

在早期的獅城 4 大藏家裡，僅劉作籌的虛白齋收藏具有同樣的系統性特色，但虛白齋收藏重點為明清古書畫，秋齋藏畫則以清末以來的近現代書畫為主，兩者恰好前後銜接呼應，構成一套相對完整的中國書畫近 500 年系統收藏。這樣一套難得的民間收藏，由兩位海外新加坡藏家“合作”完成，可謂藝林與收藏雙重佳話。

虛白齋與秋齋，雖然同樣都是系統性收藏，但兩者所面對的挑戰難度，又各有不同。

虛白齋藏畫以明清古書畫為主，這時期的藝術發展脈絡與代表性畫家作品，已有普遍定論，



1990年5月吳冠中應新華美術中心十周年紀念來新個展後，到新加坡飛禽公園寫生

其難度在於收集的機會與真偽鑒定。秋齋藏畫的目標是近現代書畫，這時期的藝術發展，不僅歷史時間較近，甚至仍處於進行式的階段，尤其是在 80 年代初期，許多畫家的價值與定位均未臻明朗，要在如此“不確定”的環境中進行收藏，更需要有高度精確的眼光與要求，方能到位。

當年作為年輕藏家，曾國和身在海外，未涉及各畫派師承或藝壇人事關係，反而避免了先入為主的偏見，能以更清明的心態及海外的現代視角審視全域；加上早年的榮寶齋庫房學習經驗、及與李可染、陸儼少、吳冠中等大家往來密切的受教機緣，諸緣彙聚，虛心學習，讓他對近現代書畫的認識、觀點與判斷力，奠定了穩實基礎。起步方向明確，收藏自然可觀。

與前輩藏家們的收藏經歷相比，曾國和與他們最大的不同點，就在於他是在經營中進行收藏；這一點似易實難，因為作為職業行家，始終有著業務壓力，面對利潤誘惑，要能長期堅持收藏，必須有堅定清楚的個人信念，方能不輕易動搖心志，始終如一。

但身為行家的特別優勢，就是他能始終置身市場最前線，不僅有助擴大藏品來源，也能直接掌握市場動向，見證畫家與作品評價與市價的起伏流轉，使其收藏的抉擇與成果，更能具有代表性的廣度與高度。

與早期海外及獅城藏家們的被動收藏相比，曾國和多年積極投身市場、有目標、有系統的主動收藏，並且經常去燕存菁、精益求精，成熟的表現，展現了一位現代新藏家的進取精神與收藏特色。



1988年夏天在杭州看陸儼少創作

秋齋藏品的集藏範圍，還涵蓋港臺新馬等地早期國內未見的海外收藏，使其內涵有了更全面與豐富的時代意義。

能完整反映一個歷史發展階段的時代性風貌，是秋齋藏畫在時間上的意義和價值。

能充分體現中國近現代書畫藝術發展的精神，則是秋齋藏畫內容的意義和價值。

5. 價值與意義

秋齋藏畫最大的價值，在於它所具有的時代性意義。

1978年12月中國決定改革開放，半年後，年輕的曾國和就初次到訪剛剛開放的中國，開始他的經營與收藏之旅。

改革開放以來，中國書畫藝術市場每一次重大變化，他都有難得的現場經驗，一路上點點滴滴的積累，幾乎他的每件收藏，都見證了一個時代的故事。

這段難得的時間因緣，使得秋齋藏畫成為與中國改革開放之路完全同步的一項海外收藏，相當完整地反映了中國書畫市場在這個歷史性轉型時期的重要變化，從早期國營文物單位出口的“貨品”、開放初期各大名畫家直接出讓的創作、拍賣時期市場出現的大量民間收藏，都依次流入秋齋，構成一套富有歷史意義的時代性收藏。

秋齋藏畫的主要內容，是1840年以來的中國近現代繪畫，涵蓋了從清末到民國的海上畫派、京津畫派、長安畫派、金陵畫派、嶺南畫派、東洋與西洋留學歸來的“東西畫派”，一直到解放後各時期的新中國畫派作品。

這一段長達近兩百年的時間幅度，正是中國繪畫發展史上一個重大的轉型時期。

這時期裡大量湧現的畫派和畫家，風格之異，數量之多，為中國書畫史上所罕見，既具體反映了這一時期繪畫創作所發生的劇烈震盪程度，又展現了中國繪畫發展史上一場“百花齊放”所帶來的無限生機。

回顧中國繪畫發展史，千年來，亦曾經歷過多次重大轉型。唐宋元明清，每一個朝代，都代表著一次重大的歷史轉折，都會觸發一次繪畫創作理念與風格的變化，改變當代的繪畫面貌。

所謂“唐畫重法，宋畫重理，元畫尚意，明畫尚趣”，每個字都明確點出每一個朝代主要的

創作精神，清楚說明不同時代風格變化的主要特色。

但這一系列變化，基本上仍然都是在中國傳統美學觀念範圍裡演變，仍然延續著傳統士大夫文人的風雅傳統，直到清朝時期，才發生比較具有衝擊力的震盪性變化。

清代滿清入主中原的刺激，民間審美觀隨江南經濟力量的興起，西洋美術隨傳教士傳入，使清代的繪畫世界，在四王的正統主流之外，出現了清初四僧、揚州八怪等新興的“野、怪”畫風，而且愈演愈烈，蔚然成風，開啓了19世紀以後的巨變時代。

因此，清畫的最大的時代特色與藝術價值，就在於改變的發生；依歷代畫風變化特色論述的方式，當可稱之為“清畫求變”。

隨清畫開啓的變化，進入清末民初的時代巨變，中國傳統藝術創作觀念，終於出現爆炸性的發展，掀開了近現代書畫創作的全新時代。

在近兩百年的時間裡，中國近現代繪畫世界呈現的景觀變化，可謂風起雲湧、高潮迭起，全國各地，出現數量空前的畫派，名家輩出，無論“以古為新”的吳昌碩與黃賓虹，或“以俗為新”的齊白石，或“以西為新”的林風眠與徐悲鴻，或解放後“以革命時代為新”的新中國畫派，及改革開放後“以現代為新”的改革畫派，幾乎每一個代表性畫家都有自己鮮明的藝術性格，都更重視以各種新的繪畫語言來表達自己的審美觀念，展現了不同的風格、不同的表現，不同的藝術成就。

從大歷史的視角觀察，這一時期中國畫家們，經歷了與社會時局進退歷程的互動，在傳統與多元文化的碰撞的創作激流中浮游，在情感的抗拒與吸納、反芻與交融之間，他們淬煉思想，

啓發觀念，從繪畫價值到目的，從創作的媒材到形式面貌，都有了不一樣的變化，形成一股超越傳統的藝術視野及美學觀念的巨大“新潮流”，猶如萬壑爭流，浩浩蕩蕩，勢不可擋，構成中國書畫史的重要轉捩點。

從19世紀到20世紀，近兩百年來轉折時期的特殊藝術發展情境裡，有巨大的挑戰，有探索的困惑，有許多開展的機遇，所產生的豐富創作成績，不僅擴大及深化了中國繪畫的內涵，也建構了一個中國繪畫的新時代。

這一時期中國繪畫藝術發展最主要的精神特色，就是追求開放，概括起來成為一個字，就是“放”，亦可稱為“求放”！

若依中國書畫發展的傳統論述，就是：“唐畫



黃賓虹巨作《閩江泛舟》



金陵畫派之首傅抱石的《井岡山》

重法，宋畫重理，元畫尚意，明畫尚趣，清畫求變，近現代畫求放”。

追求開放的精神，最寶貴的價值，就是自由化。

有了開放與自由化的新創作觀，近現代書畫家們，才能有中西合璧、洋為中用，破舊立新的大膽表現；才能融合古今，四面縱橫、八面生風，開創出繼往開來、生氣蓬勃的時代新氣象。

秋齋藏畫的世界，展現的就是超過一個半世紀以來的近現代歷史時期，中國繪畫在求變求放的全新發展過程中所產生的成果。每一件不同

風格的畫作，都可以看見這個歷史階段中國畫家們的努力的心血，及對傳承與發展民族文化堅定的信念與信心。

能相對完整收藏這一個時代藝術發展的標誌性印記，作為海外民間個人收藏，秋齋主人多年始終不懈的努力、眼光、用心，展現的是新世紀前後期一位南洋代表性藏家的收藏性格與成果，也代表了新中文化交流關係在藝術上的密切關聯，深具時代意義與文化價值，可喜可嘉，可觀可貴。



嶺南畫派代表人物趙少昂的《湖邊幽禽》

6. 天南好個秋

秋齋的齋號，源自一件秋齋藏品，齊白石 1938 年寫的橫披，大筆篆書“秋齋”二字，題戊寅春二月年款，春日秋思，尤見心情。

白石老人情感豐富，尤其對秋天似乎特別有接觸，喜歡畫楓葉、喜歡畫雁來紅，喜歡畫秋天的蜻蜓、蟋蟀等各種花鳥草蟲，更喜歡畫“獨耐人間冷”的秋菊，借筆墨說世情，以顏色寫性情，不僅在紙上盡顯秋天獨特的盎然生機，甚至把俗語春宵一刻值千金，在題詩裡一提筆就改為“一刻秋光值萬金”。

秋色斑斕，秋雨滋潤，秋高氣爽，秋日淨朗；秋天是個美麗的季節，也是個涼爽的季節，更是個豐收的季節。

新加坡處於南方熱帶，雖無四季之分，但終年草繁葉茂，花樹繽紛，更有“常年皆夏，一雨成秋”的清涼情境，白石老人在北京寫的秋齋，來到熱帶，儼然有了更為自然豐厚的生命氣息。

秋齋藏畫的世界，以開闊的眼界及胸襟，穿越整個近現代中國畫壇，宛如一片明淨的秋光，映照滿山璀璨的金黃，異彩紛呈，讓人心蕩神怡，無限沉醉。

秋齋藏畫的定位，在蕉風椰雨的南洋獅城，用心凝聚北方近現代中國畫壇引領時代創作風氣的藝術生命力，如同春花秋實，讓人感覺生氣蓬勃，無限生機。

秋齋藏畫的存在，宛如燈火闌珊處一道安靜美好的身影，總會在驀然回首的時候，讓人驚喜，讓人心動，讓人覺得真是天南好個秋……。



杜南發

新加坡著名文化人，前資深報人，作家，文史研究與書畫鑒賞家，出版多部著作。



Variations in Shanghai

In 1942, Mao Zedong gave an important speech at the Forum of Art and Literature at Yan'an, which provided the directive that members of the art and literature sectors should make use of art and literature to serve the people – workers, peasants, soldiers – and the Party. This philosophy became a dominant policy in the post-1949 new socialist government in China. Facing various issues, painters were made to review their work in-depth, modifying their thought and art to serve politics. However, as artists who were rooted in the ink and brush tradition, they found revolutionising their art in order to serve these directives a great challenge.

The legacy of the Shanghai School came to an end. In early 20th century, the painter Liu Haisu had provoked many controversies in Shanghai. In 1912, he founded the Shanghai Academy of Painting and Art and later published a journal *Meishu* (Fine Arts). When he introduced nude models for sketching in the Shanghai School of Fine Arts, it was regarded as highly controversial. In the realm of art, he was influenced by Cai Yuanpei and strongly emphasised the social responsibility of artists. He advocated that the traditions of the East should be further explored, but artists should also engage in the study of Western art. He had visited Japan and Europe and his early oil paintings of figures and landscape show the influence of Western artists such as Cézanne and Van Gogh. He was exposed to European modernism, and at the same time painted in ink. After the establishment of new China, he toured widely in various regions to sketch, depicting sceneries and the life of ethnic groups. He was also noted for painting flowers with swift brush work and bright colours. These works reflect Liu's blending of Chinese and Western painting techniques. However, in the Anti-Rightist movement and the Cultural Revolution, his work came under severe criticism and prosecution.

The newly established system of national painting academies also significantly changed the life and creative careers of painters. These government-managed painting academies provided essential resources to painters to pursue their artistic endeavour, but at the same time had given instructions and policy guidelines for their artistic creation. Painters Zhu Qizhan, Lu Yanshao, Tang Yun, Cheng Shifa, Jiang Hanting, Huang Huanwu, Guan Liang, Chen Peiqiu, etc. were professors and tutors at the Shanghai Painting Academy. Zhu Qizhan first studied oil painting in Japan, introducing Western painting techniques to Chinese painting to depict landscapes and flowers with strong and brilliant colour, as well as rustic and bold brushwork. Lu Yanshao was acclaimed for his naturalistic and realistic works of landscapes and rivers, water and clouds, and plum blossoms. Tang Yun drew reference from the Qing painters Shitao, Hua Yan and various Song and Yuan masters, and was prolific in painting landscapes, flowers and birds with refreshing charm and subtle colour scheme. Jiang Hanting, Huang Huanwu and Chen Peiqiu were noted for painting in the fine line and strong colour styles, displaying the legacy from the court painting of the Song Dynasty. They also excelled in painting landscape in a free and casual manner. Abiding by the cultural policy of the government, the artists created many landscape works by painting from life and nature, as well as scene of construction. However, what they attempted was to seek a new direction for ink painting by transforming the ink and brush tradition of the past. On the other hand, new-year pictures and comics were easily understood and appreciated by the public, and these media had become important propaganda and educational tools. They also impacted ink painters such as Chen Shifa, Guan Liang, Liu Danzhai, Cai Heting and others who depicted opera figures, historical legends and characters, ethnic minorities, animals, etc. These themes reveal their synthesis of traditional brush and ink and the vocabulary of new-year pictures and comics, generating a strong flavour of folk art.

上海變奏

1942年毛澤東在延安文藝座談會上的講話，指導文藝工作者應以藝術為人民服務、為工農兵服務、為黨服務。毛澤東的文藝思想，在四九年後的社會主義新中國成為主導綱領。畫家要面對種種課題和作出反思，改造思想、改造筆墨，深入群眾，也為政治服務，但對於同時在筆墨傳統浸淫的他們，又要如何重新處理筆墨，構成了重大考驗和困局。

往昔的「海派」情韻已不復存在。劉海粟早在二十世紀初已在上海牽起大浪。1912年他創辦「上海圖畫美術院」，後出版《美術》雜誌。他在上海美專引入裸體模特兒素描，引發一場政治及藝術風波。在藝術上，他受蔡元培影響，強調社會責任。他主張應發展東方固有傳統，也要探究西方藝術堂奧。他曾赴日本及歐洲，早年油畫可見後印象主義畫家如塞尚、梵高等影響，題材包括人物、野外風光；也接觸歐洲現代主義，同時也繪畫水墨畫。進入新中國時期。他廣泛在全國各地寫生考察，描繪大量山水和各族人物的新面目，也擅寫花卉，用筆雄渾快疾、設色明麗，也反映其結合中西畫風的特點。然而在「反右」和「文革」期，他亦受到嚴厲批鬥。

國家體制畫院的成立也改變了畫家的生活和創作模式。畫院提供畫家的生活資金來源，亦指導創作綱領和提出服務要求。朱屺瞻、陸儼少、唐雲、程十髮、江寒汀、黃幻吾、關良、陳佩秋等均為上海畫院畫師。朱屺瞻在日本習畫，將西方畫風結合中國筆法來描繪山水、花卉，用色濃烈鮮麗、筆墨荒率，體現了洋為中用的特點。陸儼少擅畫山水大江、水雲變幻，源自寫實而意象萬千，也擅畫梅。唐雲取法清石濤、華岳以至宋元諸家，兼擅山水、花鳥，設色雅逸，意境清遠。江寒汀、黃幻吾、陳佩秋均擅工筆重彩花卉，遠師宋院畫風，亦擅意筆山水。他們響應國家要求，固然繪畫了不少寫生山水、社會建設的作品，但在筆墨精神是藉著蛻變傳統來尋求新路向。此外，新年畫、連環畫、漫畫等簡單易明，容易為群眾接受，也成為重要宣傳和教育工具，其藝術風格也影響不少畫家如程十髮、關良、劉旦宅、蔡鶴汀等。他們筆下的戲劇人物、歷史故事人物、少數民族、動物等題材，糅合了中國傳統人物畫筆墨線條和年畫、連環畫的藝術語言，殊有民間藝術色彩。



朱屺瞻
青綠山水

ZHU QIZHAN (1892-1996)

Green Mountains

Scroll, mounted and framed, ink and colour on paper
70 x 70 cm. (27 ½ x 27 ½ in.)
Inscribed and signed, with two seals of the artist
Dated winter, *jiazi* year (1984)
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.232-3.

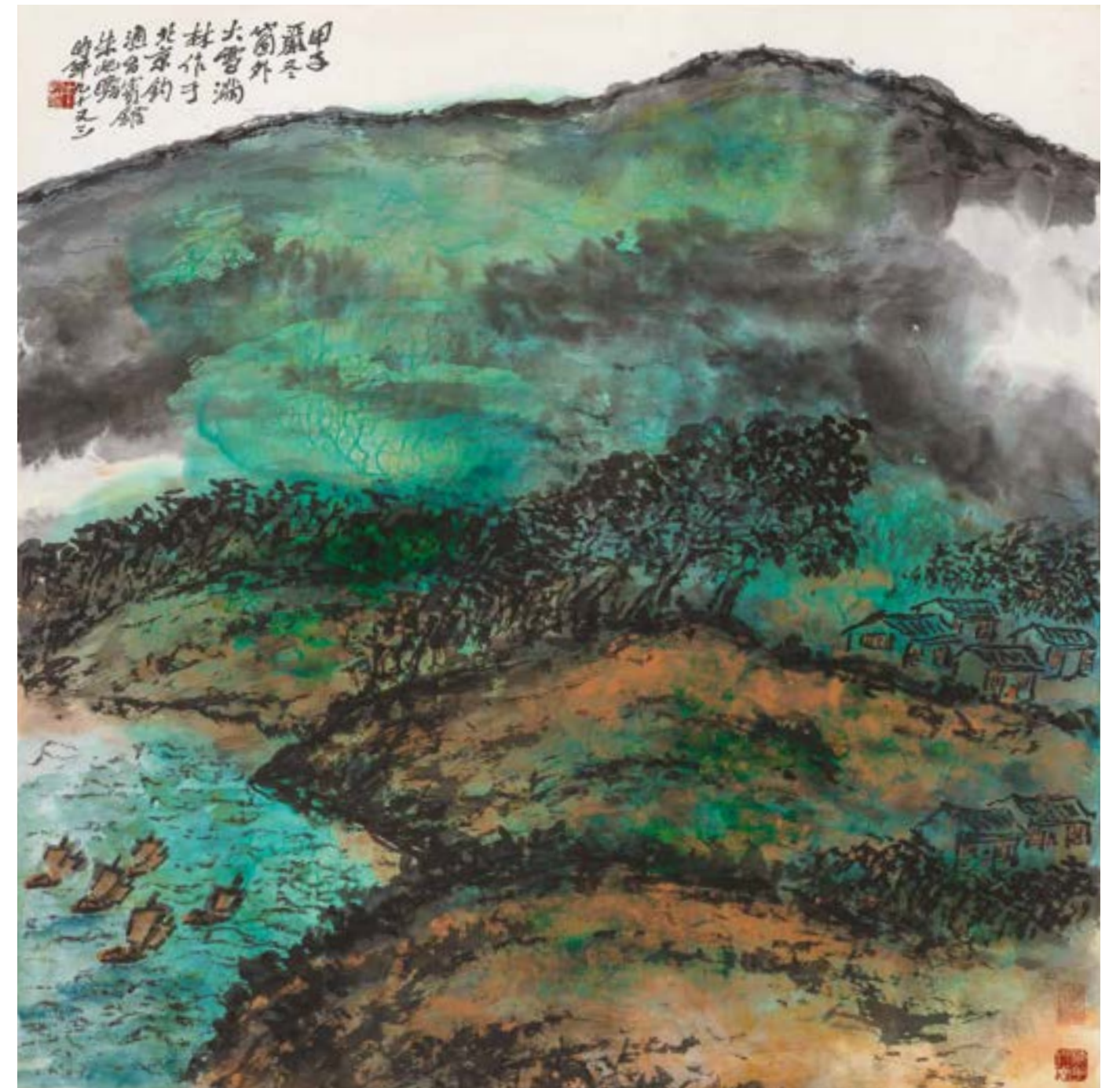
設色紙本 鏡框 一九八四年作

題識：甲子（1984年）嚴冬，窗外大雪滿林，作于北京釣魚台賓館，朱屺瞻時年九十又三。

鈐印：朱屺瞻、梅花草堂

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第232-233頁。



朱岷瞻
秋光奇絕

ZHU QIZHAN (1892-1996)
Autumn View

Scroll, mounted and framed, ink and colour on paper
68.5 x 68.5 cm. (27 x 27 in.)
Entitled, inscribed and signed, with three seals of the artist
Dated spring, *guihai* year (1983)
One collector's seal

EXHIBITED:

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.230-1.

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Poit Ip Huay Kuan, September 2014, pp.100-101.

設色紙本 鏡框 一九八三年作

題識：秋光奇絕。癸亥（1983年）暮春，無意中寫出危峰晨色，朱岷瞻。

鈐印：興之所至、岷瞻墨戲、九十二歲作

鑑藏印：星洲秋齋珍藏

展覽：新加坡，醉花林俱樂部，“傳世珍蘊·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第230-231頁。
《傳世珍蘊·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第100-101頁。



朱屺瞻
室有山林樂

ZHU QIZHAN (1892-1996)

Village in the Mountains

Hanging scroll, ink and colour on paper
68.5 x 68.5 cm. (27 x 27 in.)
Inscribed and signed, with two seals of the artist
Dated spring, *yichou* year (1985)
One collector's seal

EXHIBITED:

Singapore, Sin Hua Gallery, *Zhu Qizhan: Art of a Centenarian*, 31 July - 3 August 1993.

LITERATURE:

Zhu Qizhan: Art of a Centenarian, Shanghai People's Fine Art Publishing House, March 1990, pl.22.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.226-7.

設色紙本 立軸 一九八五年作

題識：室有山林樂。

乙丑（1985年）新春畫于北京，朱屺瞻。

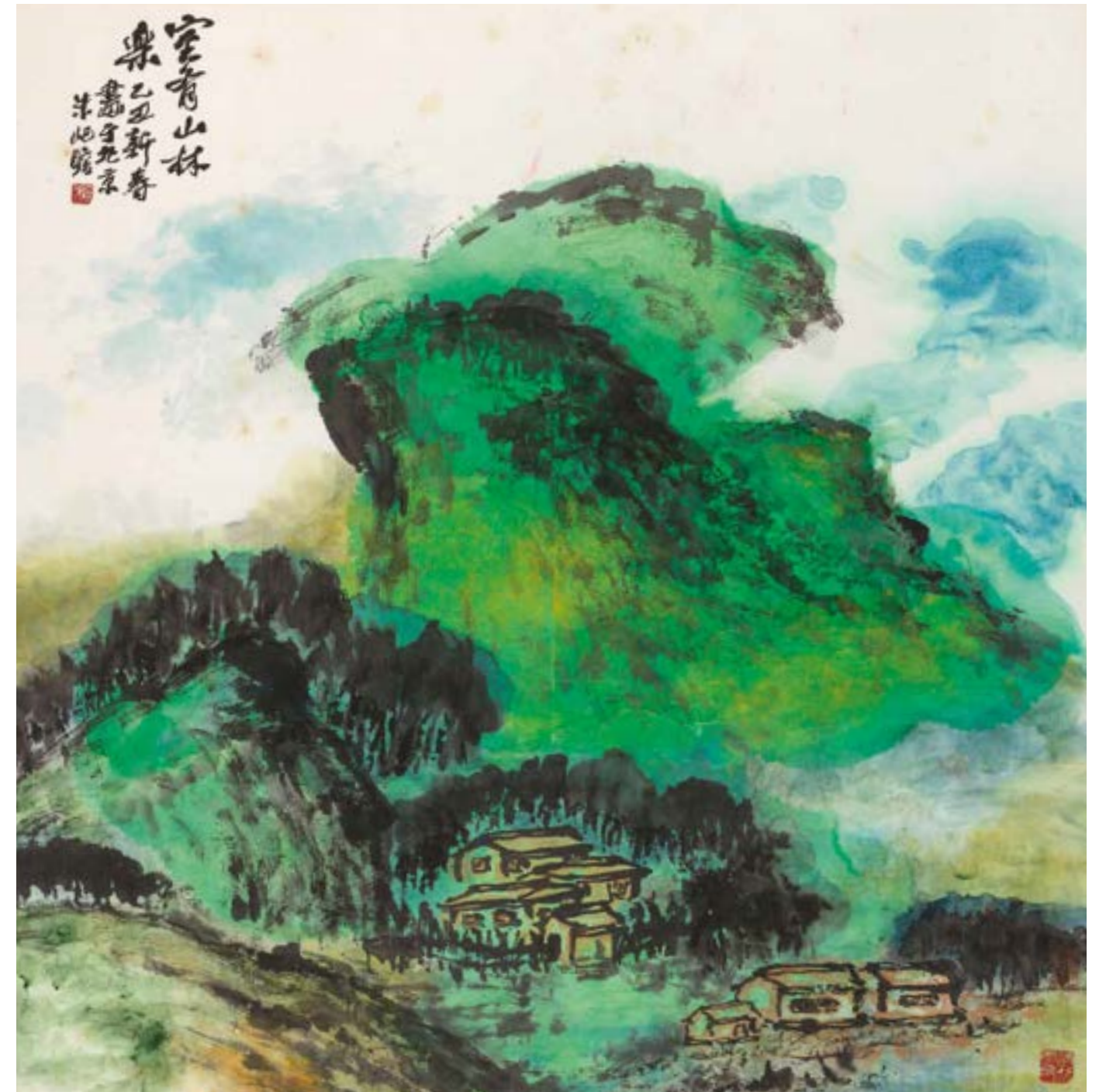
鈐印：起哉、適我意耳

鑑藏印：星洲秋齋珍藏

展覽：新加坡，新華美術中心，“朱屺瞻一百歲老人的藝術”，1993年7月31日-8月3日。

出版：《朱屺瞻百歲畫集》，上海人民美術出版社，1990年3月，圖版22。

《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第226-227頁。



朱屺瞻
古寺深秋

ZHU QIZHAN (1892-1996)

*Monastery on the
Mountain Ridge*

Hanging scroll, ink and colour on paper
101 x 80.5 cm. (39 ¾ x 31 ¼ in.)
Inscribed and signed, with three seals of the artist
Dated *jiazi* year (1984)
One collector's seal

PROVENANCE:

Lot 1354, 25-26/11/2013, Fine Chinese Modern Paintings, Christie's Hong Kong.

EXHIBITED:

Hong Kong, Pokart Limited, *Commemorating the 15th Anniversary of Hong Kong Pokart Limited*, 1985.

LITERATURE:

Exhibition Catalogue for *Commemorating the 15th Anniversary of Hong Kong Pokart Limited*, Hong Kong Pokart Limited, Hong Kong, 1985, pl. 17.

設色紙本 立軸 一九八四年作

題識：清晨入古寺，初日照高嶺。

甲子（1984年）大暑畫于上海梅花草堂。朱屺瞻。

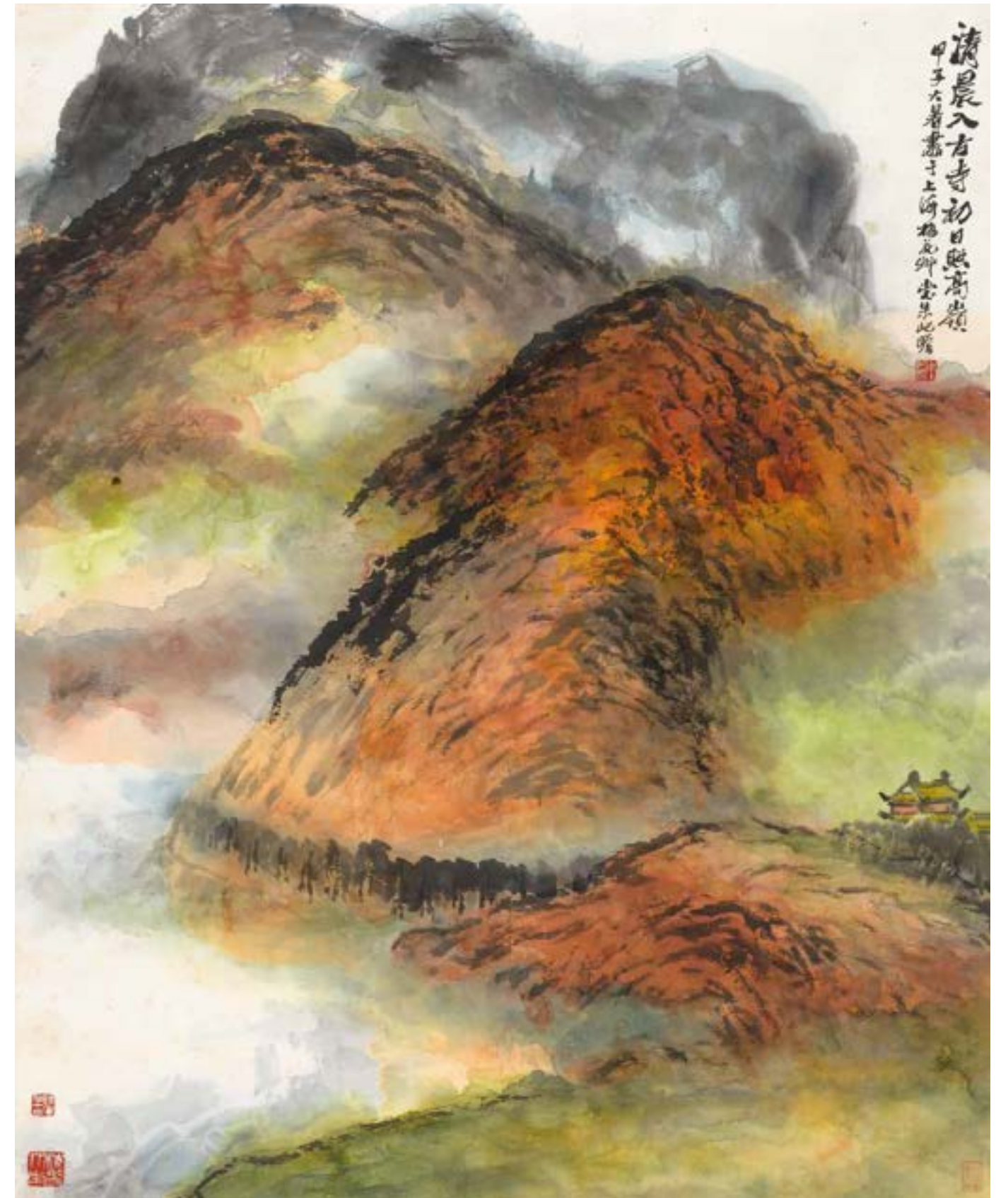
鈐印：朱屺瞻、時年九十三、梅花草堂

鑑藏印：星洲秋齋珍藏

來源：香港佳士得，中國近現代畫，2013年11月25-26日，編號1354。

展覽：香港，博雅藝術公司，“香港博雅藝術公司成立十五週年紀念展覽”，1985年。

出版：《香港博雅藝術公司成立十五週年紀念展覽畫冊》，香港博雅藝術公司，香港，1985年，圖版17。



劉海粟
黃山雲海貫彩虹

LIU HAI SU (1896-1994)

*The Cloud of Mountains
at Huangshan*

Hanging scroll, ink and colour on paper
137 x 64 cm. (53 7/8 x 25 1/4 in.)
Inscribed and signed, with three seals of the artist
Further inscribed and signed, with two seals of the artist
Dedicated to Qingchong
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. 1, Sin Hua Gallery, October 2010, pp.102-103.

設色紙本 立軸

題識：初畫黃山四五峰，再移山上萬株松。一聲長嘯風濤起，雲海翻騰貫彩虹。

乙卯（1975年）歲端午，劉海粟憶寫黃山雲松於存天戲海之樓。

鈐印：海粟不死、心跡雙清、昔日黃山是我師今日我是黃山友

畫家又題：畫法以氣韻為尚，氣韻有以濃勝，有以淡勝，有以疏遠勝。

其以秀潤勝者，如曉露初沐，濕雲新漬。此幅余八十歲所作，孕秀潤於綿密之中，乃老年著意筆。

一九七七年十一月十一日，慶重先生回國觀光，訪予寓齋，久別重逢，踴躍歡喜，得未曾有。畫出近作，相與縱觀，即以此圖贈行，劉海粟泛筆記。

鈐印：海粟創作、存天閣

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第102-103頁。



detail 局部



劉海粟

黃山西海

LIU Haisu (1896–1994)

Mount Huang

Hanging scroll, ink and colour on paper
137 x 68.5 cm. (53 7/8 x 27 in.)
Inscribed and signed, with six seals of the artist
Dated summer, *dingmao* year (1987)
One collector's seal

EXHIBITED:

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.176–7.

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Pait Ip Huay Kuan, September 2014, pp.98–99.

設色紙本 立軸 一九八七年作

題識：君不見黃山西海巔，精絕千峰冠萬嶺，夕陽散映青山紅，珊瑚萬樹琉璃中。

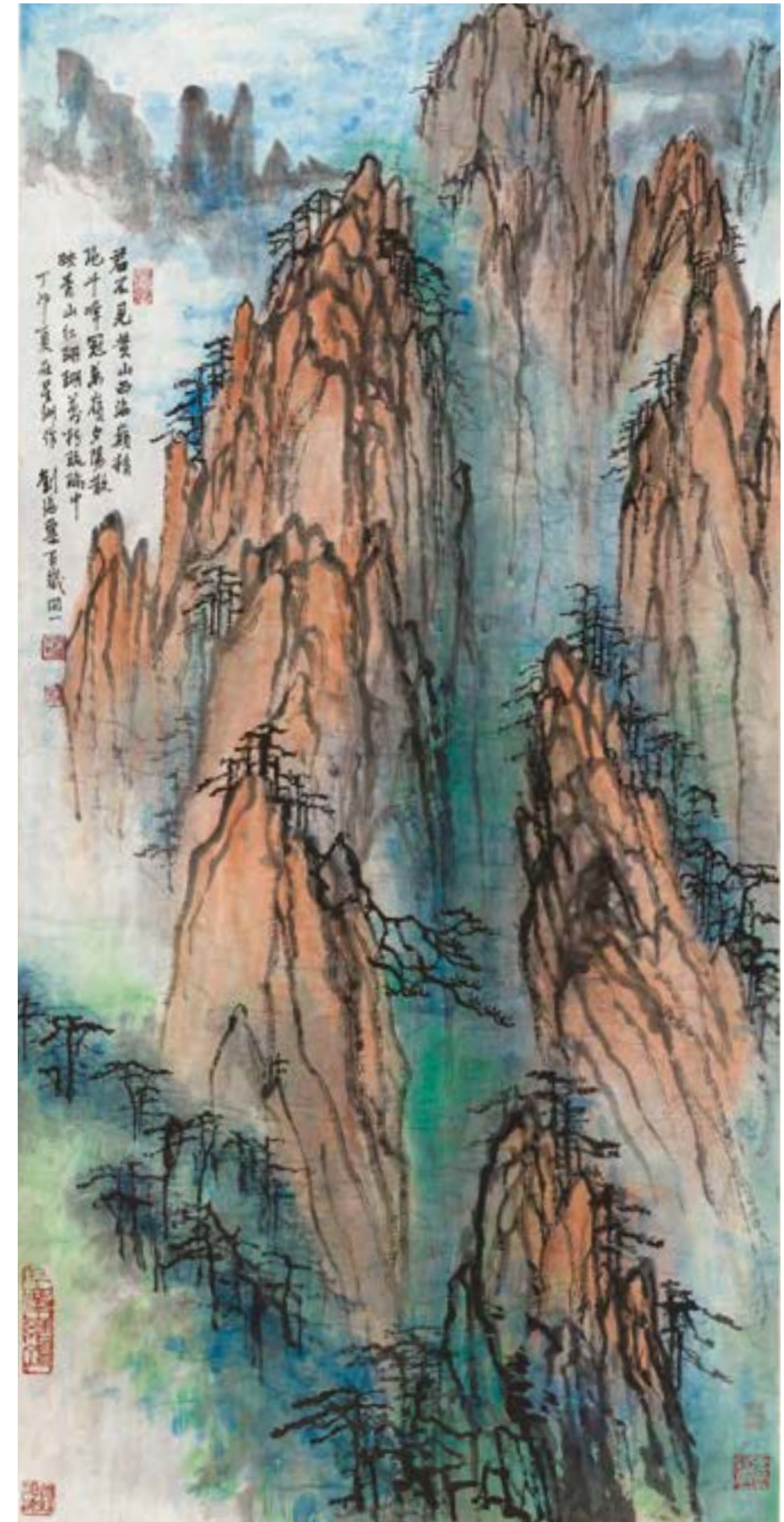
丁卯（1987年）夏在星洲作，劉海粟百歲開一。

鈐印：海粟不死、存天閣、海粟歡喜、九上黃山絕頂人、曾經滄海、石破天驚

鑑藏印：星洲秋齋珍藏

展覽：新加坡，醉花林俱樂部，“傳世珍蘊·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第176–177頁。
《傳世珍蘊·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第98–99頁。





劉海粟

江山漁樂

LIU HAI SU (1896-1994)

Fishing Village

Handscroll, ink on paper
63 x 355 cm. (24 ¾ x 139 ¾ in.)
Entitled, inscribed and signed, with three seals of the artist
Dated fourth month, *xinchou* year (1961)
One collector's seal of Qiu Zhai
Two collector's seals of Zhang Zhentong

NOTE: Zhang Zhentong was a famous Singaporean collector in the 1950s for his collection of Liu Haisu's works.

EXHIBITION:

Singapore, *Singapore Art Museum, 20th Century Chinese Paintings in Singapore Collections*, 13 February - 27 April 2003.

LITERATURE:

Recent Paintings of Liu Haisu, Singapore Weisheng Publishing House, June 1977, pl. 35.
Ci Quan Tang Collection of Paintings II, Ci Quan Tang, 23 April 1990, pl.16.
20th Century Chinese Paintings in Singapore Collections, Singapore Art Museum, February 2003, pp. 52-53.
Qiu Zhai: A Singapore Collection of Chinese Paintings Vol.VI, Sin Hua Gallery, October 2012, pp.143-146.

水墨紙本 手卷 一九六一年作
題識：江山漁樂。辛丑（1961年）四月劉海粟作於富春江。
鈐印：海粟之鉢、曾經滄海、海粟潑墨
鑑藏印：張振通藏（二次）、星洲秋齋珍藏

註：張振通為五十年代新加坡大藏家，並以收藏劉海粟作品馳名星洲。

展覽：新加坡，新加坡美術館，“獅城珍藏二十世紀中國繪畫展”，2003年2月13日-4月27日。

出版：《海粟老人近作》，新加坡維生印務社，1977年6月，圖版35。
《賜荃堂藏畫集》，新加坡賜荃堂，1989年8月，圖版4。
《獅城珍藏二十世紀中國繪畫展》，新加坡美術館，2003年2月，第52-53頁。
《新加坡秋齋藏畫》卷六之《洋為中用》，新華美術中心，新加坡，2012年，第143-146頁。



detail 局部

劉海粟

鐵骨紅梅

LIU HAISU (1896-1994)

Red Plum Blossoms

Hanging scroll, ink and colour on paper
168.5 x 68.5 cm. (66 5/8 x 27 in.)
Inscribed and signed, with one seal of the artist
Dedicated to Shaoquan
Dated spring, *wumu* year (1978)
Further inscribed and signed, with two seals of the artist
One collector's seal

設色紙本 立軸 一九七八年作
題識：記撫石鼓琅玕筆，戲為古梅一寫真。萬花敢向雪中出，一樹獨先天下春。紹全同志正。
戊午（1978年）春，劉海粟桂林客次。

鈐印：劉海粟

畫家自題詩堂：直教身歷冰霜，看來凡骨經全換。
凍蛟危立，珊瑚冷卦，絳雲烘暖。
勁足神完，英華內蘊，風光流轉。
愛琅玕石鼓，毫端鬱勃，斂元氣，奔吾腕。
迅見山花齊綻，翠瓊后，襟懷舒坦。
乾坤縱覽，朱顏共慶，異香同泛。
三五添籌，騰天照海，六洲紅燦。
正芳枝並倚，陽和轉播，稱生平願。
一九七八年三月廿七日畫鐵骨紅梅並書《水龍吟》詞，奉贈紹全同志博教。
劉海粟，年方八十三。

鈐印：劉海粟印、心跡雙清

鑑藏印：星洲秋齋珍藏



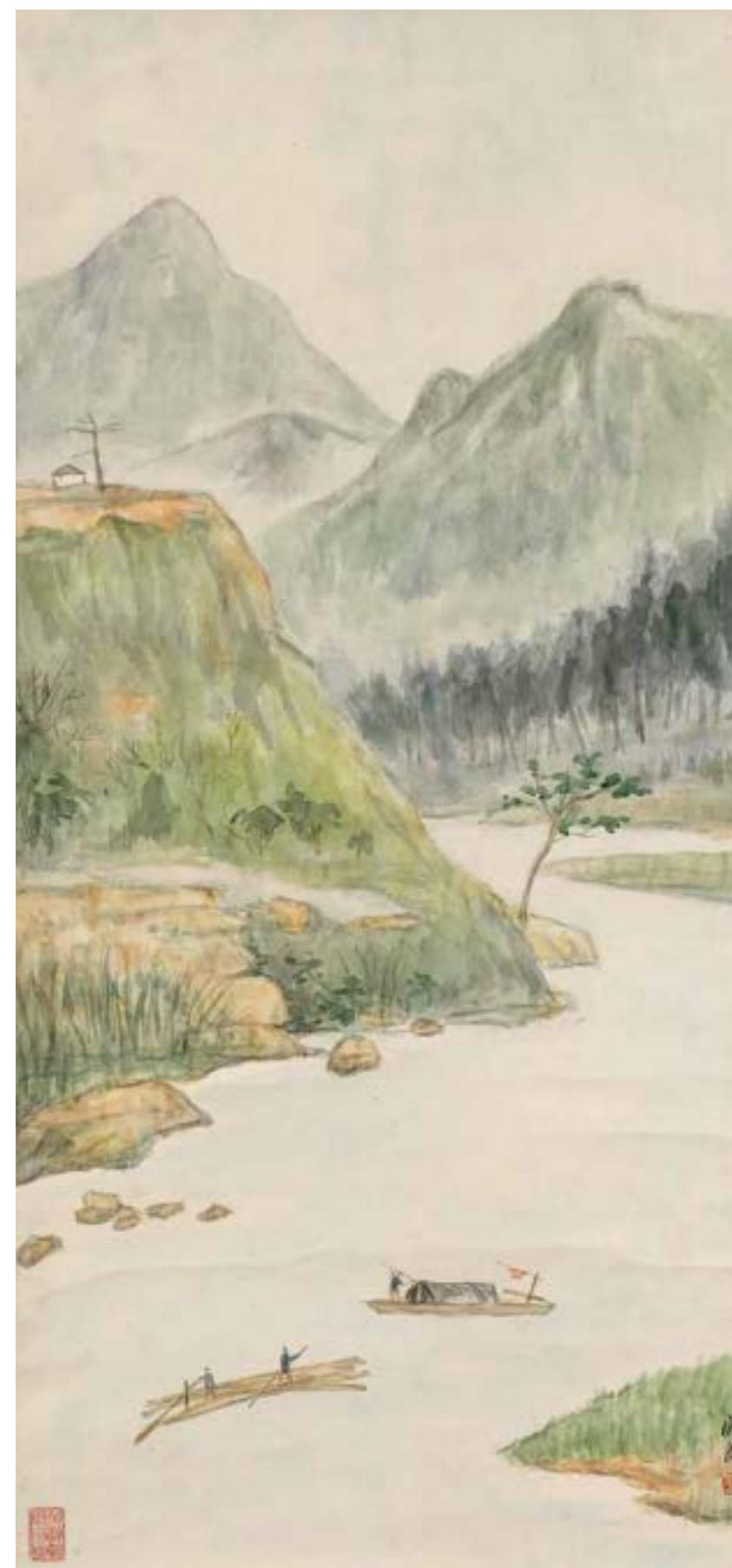
關良
放排圖

GUAN LIANG (1900–1986)

Rowing Through the River

Hanging scroll, ink and colour on paper
76 x 35.5 cm. (29 7/8 x 14 in.)
Signed, with one seal of the artist
One collector's seal

設色紙本 立軸
款識：關良。
鈐印：關良
鑑藏印：星洲秋齋珍藏





關良
戲劇人物

GUAN LIANG (1900–1986)

Opera Figures

Scroll, mounted and framed, ink and colour on paper
28 x 66.5 cm. (11 x 26 1/8 in.)
Signed, with two seals of the artist
One collector's seal

LITERATURE:

Yi Yuan Duo Ying, vol. 72, Shanghai People's Fine Art Publishing House, November 2004, p.31.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.216–217.

設色紙本 鏡框
款識：良公畫。
鈐印：關良、南亭
鑑藏印：星洲秋齋珍藏

出版：《藝苑掇英》第72期，上海人民美術出版社，2004年11月，第31頁。
《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第216–217頁。



detail 局部



關良 戲劇人物

GUAN LIANG (1900–1986)

Opera Figures

Scroll, mounted and framed, ink and colour on paper

34 x 138.4 cm. (13 3/8 x 54 1/2 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Zejian

Dated autumn, third month, *jiwei* year (1979)

NOTE: The recipient of this painting was Yuan Zejian. Yuan was the owner of tea shop Yuan Ji Lin. Before the Second World War, he studied under artist Tao Lengyue at Jinan University. His collection focuses mainly on works by artists in the modern period, including Ren Yi, Xu Gu, Wu Changshuo, Fu Baoshi, Qi Baishi, Xu Beihong, Pan Tianshou, Lin Fengmian, Zhang Daqian, and others.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. I, Sin Hua Gallery, October 2010, pp.110–1.

設色紙本 鏡框 一九七九年作

題識：則儉先生正之。己未（1979年）六月寫戲劇人物圖，關良。

鈐印：關良、八十後作

來源：上款人為源則儉，新加坡源吉林涼茶莊東主。源氏二戰前曾在暨南大學讀書，受教於畫家陶冷月，其父早年收藏宋元明古畫，他則收藏近代名家書畫。前後三十多年，收藏豐富，有任伯年、虛谷、吳昌碩、傅抱石、齊白石、徐悲鴻、潘天壽、林風眠、張大千等，其中不乏精品。

出版：《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第110–111頁。

江寒汀
玉桃眉壽

JIANG HANTING (1903–1963)

Bird and Peaches

Scroll, mounted and framed, ink and colour on paper
104.5 x 50 cm. (41 1/8 x 19 3/8 in.)
Inscribed and signed, with two seals of the artist
Dated summer, *jiashen* year (1944)
One collector's seal

設色紙本 鏡框 一九四四年作
題識：連良先生法家雅鑒。甲申（1944年）立夏前二日寒汀江荻。
鈐印：江荻之印
鑑藏印：星洲秋齋珍藏



黃幻吾
玉蘭小鳥

HUANG HUANWU (1906–1985)

Magnolia and Bird

Hanging scroll, ink and colour on paper
130.5 x 59 cm. (51 3/8 x 23 1/4 in.)
Signed, with two seals of the artist
One collector's seal

EXHIBITED:

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE:

Important Paintings of Shanghai, Shanghai Cultural Relics Store, pl.87.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.266-7.

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Poit Ip Huay Kuan, September 2014, pp.90-91.

設色紙本 立軸

款識：罕僧幻吾。

鈐印：黃幻吾、肖形印（虎）

鑑藏印：星洲秋齋珍藏

展覽：新加坡，醉花林俱樂部，“傳世珍蘊·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《海上名畫》，上海文物商店，圖版87。

《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第266-267頁。

《傳世珍蘊·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第90-91頁。





陳佩秋

山茶錦羽

CHEN PEIQIU (BORN 1922)

Turtledoves and Camellia

Hanging scroll, ink and colour on silk

57.8 x 88 cm. (22 3/4 x 34 5/8 in.)

Signed, with two seals of the artist

One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.250-1.

設色絹本 立軸

款識：陳佩秋。

鈐印：陳、佩秋

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第250-251頁。

陸儼少

老干新葩

LUYANSHAO (1909–1993)

Plum Blossoms

Scroll, mounted and framed, ink and colour on paper

66.5 x 137 cm. (26 1/8 x 53 7/8 in.)

Inscribed and signed, with five seals of the artist

Dated Second month, *jiwei* year (1979)

One collector's seal

NOTE: This painting is previously owned by Wang Dashan, Beijing Rongbaozhai's chief appraiser. In the 70's, Wang was introduced to Lu Yanshao by Song Wenzhi and introduced Lu's works into collector's circles.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.174–175.

設色紙本 鏡框 一九七九年作

題識：水面橫枝影亦嬌，澹於明月韻於蕭。

春風昨夜曾相識，老幹新葩一寸苗。

予老病侵，尋向昔之年，百無聊賴。

春風時至，百卉敷榮，甲坼萌抽，

老樹復花，因詠二十八字以見懷。

己未（1979年）二月，陸儼少於湯山。

鈐印：陸儼少、宛若、就新居、嘉定、春消息

鑑藏印：星洲秋齋珍藏

註：原藏者王大山，是北京榮寶齋的首席鑒定家，七十年代王大山通過宋文治介紹，結識陸儼少并把陸儼少的藝術帶入收藏界。

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第174–175頁。



陸儼少
歸漁

LUYANSHAO (1909–1993)

Return from Fishing

Hanging scroll, ink and colour on paper
69 x 43.5 cm. (27 1/8 x 17 1/8 in.)
Entitled, inscribed and signed, with three seals of the artist
Dated January, 1962
Two collector's seals

LITERATURE:

Exploration of Modern Ink Painters, Lion Art Limited, 1989, p.134.

San Zhen Ji Cheng I, Hebei Education Publishing House, 2005, 171.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol.V, Sin Hua Gallery, October 2012, pp.119–120.

設色紙本 立軸 一九六二年作

題識：歸魚。

一九六二年一月憶寫廣東廣海漁港。

陸儼少并記。

鈐印：儼少、就新居

鑑藏印：星洲秋齋珍藏

出版：《現代水墨畫家探索》，雄獅圖書有限公司，1989年，第134頁。

《散珍集成》（壹），河北教育出版社，2005年，第171頁。

《新加坡秋齋藏畫》卷五之《推陳出新》，新華美術中心，新加坡，2012年，第119–120頁。



陸儼少
幽居圖

LUYANSHAO (1909-1993)

Quiet Dwelling

Hanging scroll, ink and colour on paper
99.5 x 49 cm. (39 1/8 x 19 1/4 in.)
Inscribed and signed, with two seals of the artist
Dated autumn, *dinghai* year (1947)
One collector's seal

LITERATURE:

Complete Collection of Lu Yanshao's Works Vol. 1, Zhejiang People's Fine Art Publishing House, October 2008, pp.48-49.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.152-155.

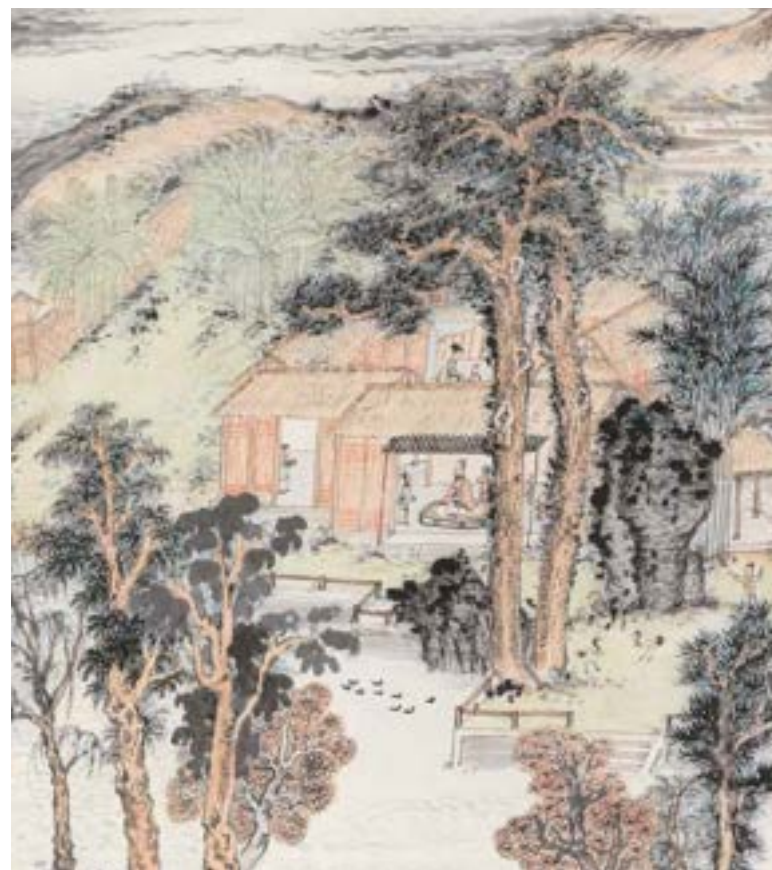
設色紙本 立軸 一九四七年作

題識：江文通有云：“常願幽居築宇，絕棄人事。苑以丹林，池以綠水，左倚郊甸，右帶瀛澤，清春夏謝，則接武平泉，素秋澄景，則獨酌虛室，（侍姬三四，）趙女數人；不則逍遙數（經）紀，彈琴詠詩，朝露幾間，忽忘老之將至。”今則何如，閭閻數驚，田郊多壘，搜圖寫懷，有愧達人之旨矣。丁亥（1947年）秋八月，陸儼少寫并識。

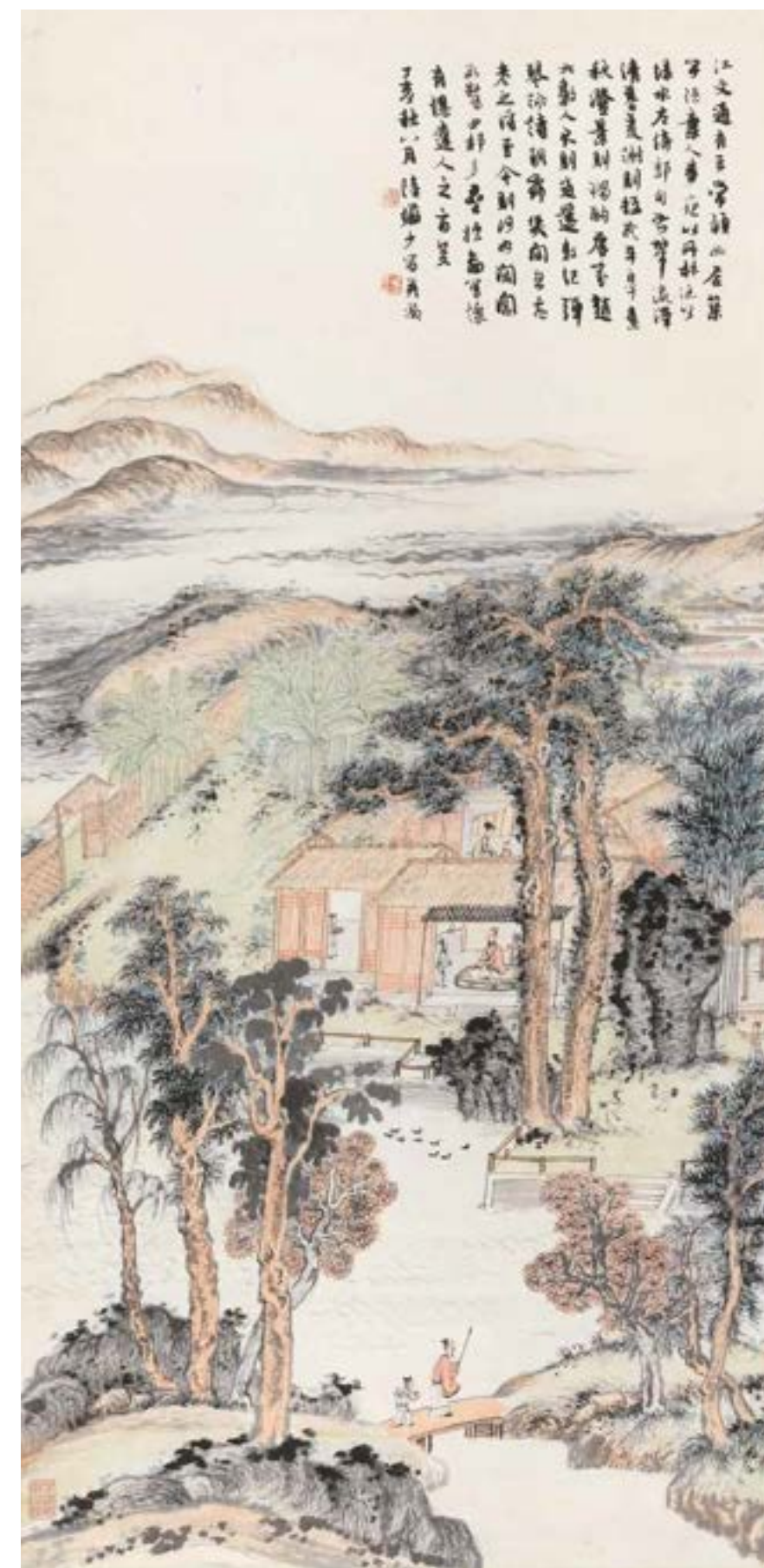
鈐印：儼少、萬安居士

鑑藏印：星洲秋齋珍藏

出版：《陸儼少全集》卷一，浙江人民美術出版社，2008年10月，第48-49頁。
《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第152-155頁。



detail 局部



陸儼少

臨流獨坐／梅花

LUYANSHAO (1909-1993)

Fishing Alone/Plum Blossoms

Folding fan, ink and colour on paper/ink on gold-flecked coloured paper
18 x 48 cm. (7 1/8 x 18 7/8 in.)
Inscribed and signed, with three seals of the artist
Plum Blossom on the back inscribed and signed, with three seals of the artist
Dedicated to Zhongkang
Dated *renyin* year (1962)

LITERATURE:

Complete Collection of Lu Yanshao's Works Vol. 2, Zhejiang People's Fine Art Publishing House, October 2008, p.133.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.158-159.

設色紙本／水墨灑金色箋 成扇 一九六二年作
題識：擬范華原臨流獨坐圖。

仲康先生正之，壬寅（1962年）陸儼少。

鈐印：陸印、儼少、嘉定、就新居

背面梅花：仲康先生正之。陸儼少。

鈐印：陸、儼少、穆如館

怡翁題識：冰霜性格玉精神，端合逋仙澄夙因。

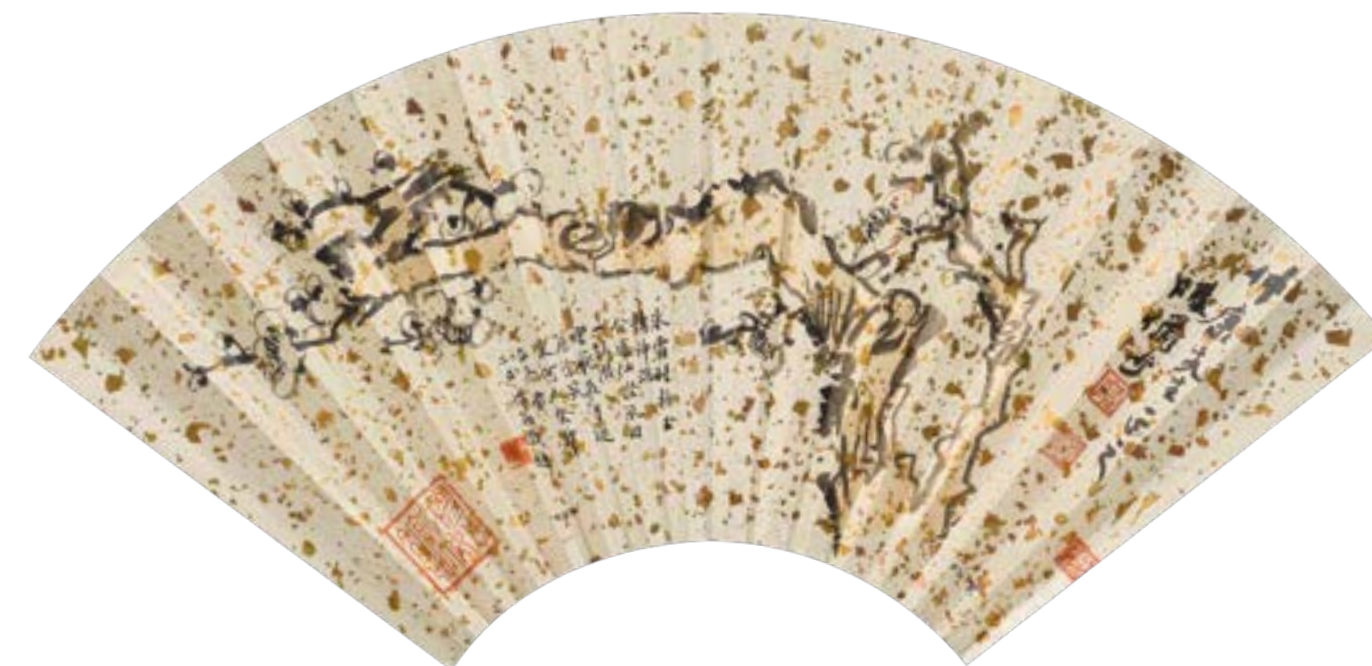
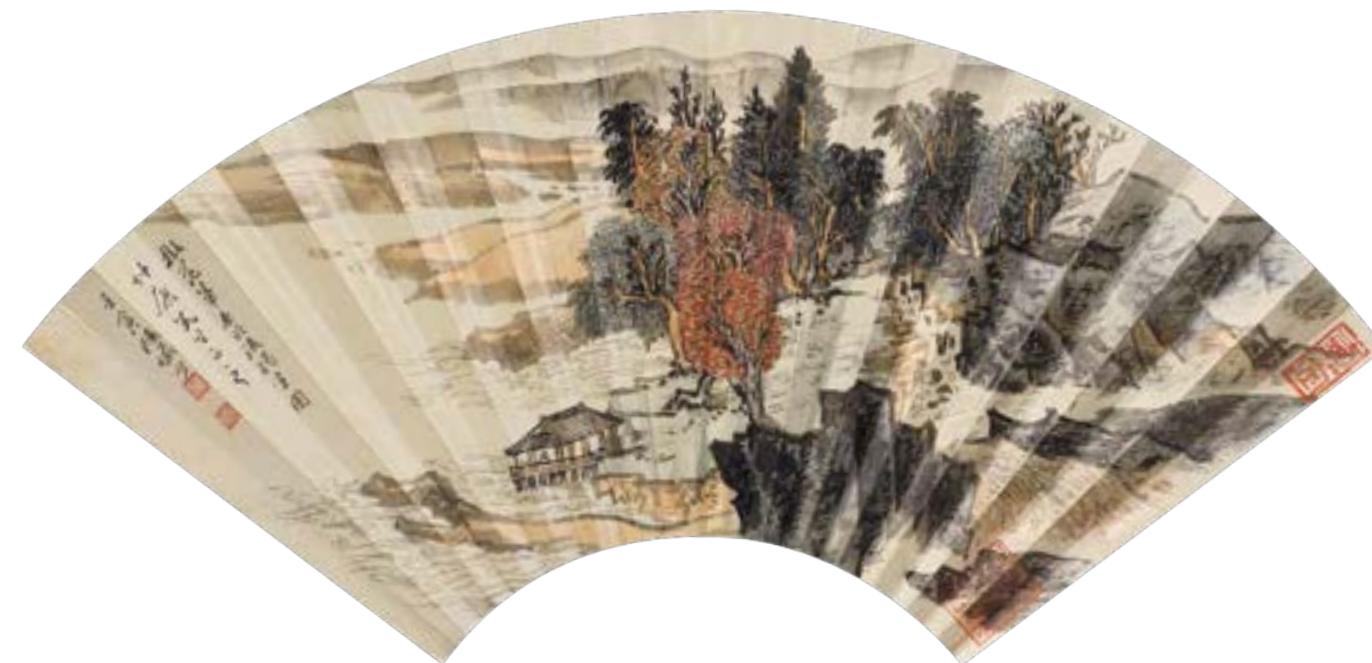
一抹微雲籠夜月，巡簷索笑更何人。

癸卯（1963年）立冬前二日怡翁戲題。

鈐印：一印瀟漫

鑑藏印：勁盧怡情

出版：《陸儼少全集》卷二，浙江人民美術出版社，2008年10月，第133頁。
《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第158-159頁。



陸儼少

遠山溪橋圖／ 行書宋人絕句

LUYANSHAO (1909-1993)

Mountains Afar/ Calligraphy

Folding fan, ink and colour on paper/ink on paper
18.5 x 48 cm. (7 ¼ x 18 ⅞ in.)

Inscribed and signed, with two seals of the artist

Calligraphy on the back inscribed and signed, with one seal of the artist

Dedicated to Xiangyun

Dated seventh month, *yiwei* year (1955)

LITERATURE:

Collections of Lu Yan-Shao's Painting and Calligraphy Vol 4, Duo Yun Xuan Hong Kong Ltd, February 1993, p.45.

Lu Yanshao: Selection of Scroll & Fan Paintings Vol I, Shanghai People's Fine Art Publishing House, April 2001, pp.204-205.

Complete Collection of Lu Yanshao's Works Vol. 1, Zhejiang People's Fine Art Publishing House, October 2008, p.89.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.160-161.

設色紙本／水墨紙本 成扇 一九五五年作

題識：翔雲同志正，乙未（1955年）七月，陸儼少。

鈐印：陸、儼少、猷猷樓

背面書法：安石榴花猩血鮮，涼荷高葉碧田田。鱗魚入市河豚罷，已破江南打麥天。
春光陸續委東流，看到河邊安石榴。更與蘇堤滙鷺約，辦舟來賞牡丹秋。
日落沙頭山已昏，飢鳥投暝下前村。誰云野客無多事，步出林間自掩門。
不見故人彌有情，一見故人心眼明。忘卻問君船住處，夜來清夢繞西城。
中庭淡月照三更，白露洗空河漢明。莫遣西風吹葉盡，卻愁無處着秋聲。
獨憑危堞望蒼梧，落日君山如畫簫。無數柳花飛滿岸，晚風吹過洞庭湖。
天迥孤帆隱約歸，茫茫殘照欲沉西。寒鴉散亂知多少，飛向江頭一樹棲。
書宋人絕句，乙未（1955年）初秋，儼少。

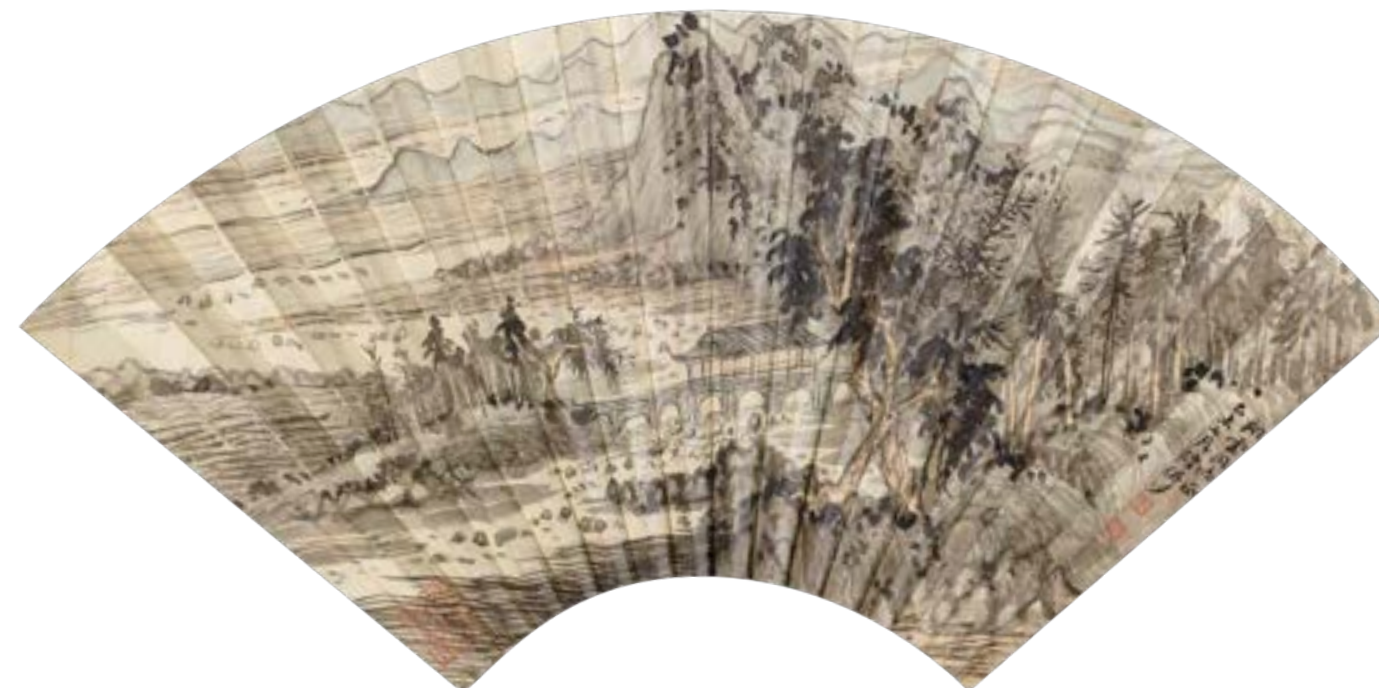
鈐印：陸儼少

出版：《陸儼少書畫藏品集第四卷》，香港朵雲軒有限公司，1993年2月，第45頁。

《陸儼少精品選集》，上海人民美術出版社，2001年4月，第204-205頁。

《陸儼少全集》卷一，浙江人民美術出版社，2008年10月，第89頁。

《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第160-161頁。



陸儼少

青城積翠

LUYANSHAO (1909–1993)

Qingcheng Mountain

Hanging scroll, ink and colour on paper
96.5 x 46.5 cm. (38 x 18 ¼ in.)
Inscribed and signed, with four seals of the artist
Dated third month, *jiwei* year (1979)
One collector's seal

EXHIBITED:

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.160–161.

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Pait Ip Huay Kuan, September 2014, pp.94–95.

設色紙本 立軸 一九七九年作

題識：青城距灌縣州里，山不甚高而草木特密茂，滿目青翠，不露土石，故有“青城”之稱矣。

其後趙公大山常在雲霧中。

再後萬山稠密不可究極，青城特其餘脈耳。

四圍岡嶺環合，如明珠在積，益見幽深，故號青城天下幽，為不虛譽也。

己未（1979年）三月，陸儼少并記。

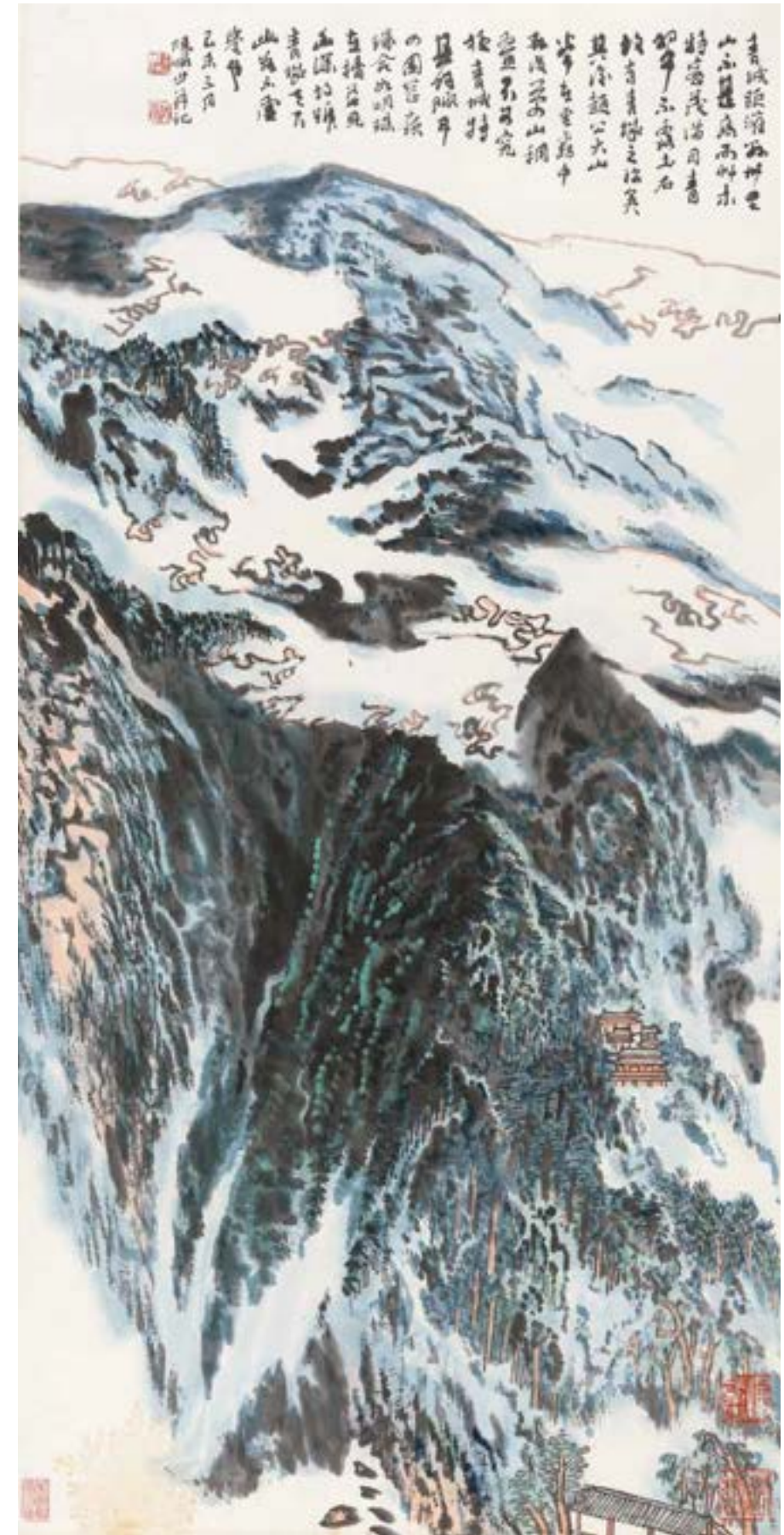
鈐印：陸儼少、宛若、儼老不老、穆如館

鑑藏印：星洲秋齋珍藏

展覽：新加坡，醉花林俱樂部，“傳世珍蘊·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第160–161頁。

《傳世珍蘊·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第94–95頁。



陸儼少
秋山雲泉

LUYANSHAO (1909-1993)

*Mountain Clouds and
Streams in Autumn*

Hanging scroll, ink and colour on paper
96 x 44 cm. (37 ¾ x 17 ¾ in.)
Inscribed and signed, with four seals of the artist
Dated tenth month, *jiwei* year (1979)
One collector's seal

EXHIBITED:

Hong Kong, Rongbaozhai, *Commemoration of One Year Anniversary Paintings Exhibition*, December 1988.

LITERATURE:

Exhibition Catalogue of Commemoration of One Year Anniversary Paintings Exhibition, Rongbaozhai Hong Kong Limited, 1988, pl.66.

Lu Yanshao: Selection of Scroll & Fan Paintings Volume I, Shanghai People's Fine Art Publishing House, April 2001, pp.80-81.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.164-165.

設色紙本 立軸 一九七九年作

題識：溪聲猶帶夜來雨，山色漸分雲外霞。

己未（1979年）十月。

陸儼少寫宋人詩意。

鈐印：陸儼少、宛若、穆如館、嘉定

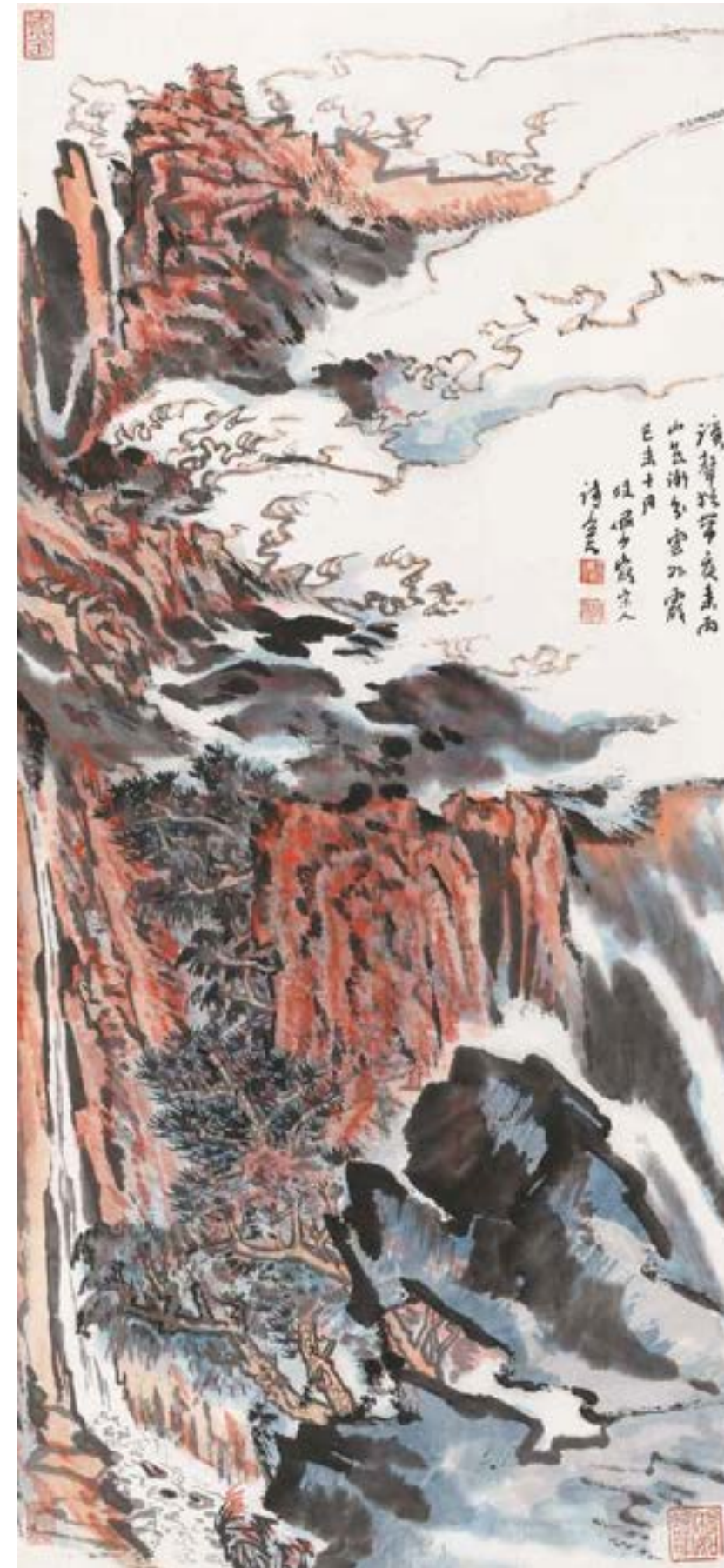
鑑藏印：星洲秋齋珍藏

展覽：香港，榮寶齋，“開業一周年紀念中國書畫展”，一九八八年十二月。

出版：《開業一周年書畫展紀念畫集》，榮寶齋（香港）有限公司，1988年，圖版66。

《陸儼少精品選集—胸中一段奇》，上海人民美術出版社，2001年四月，第80-81頁。

《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第164-165頁。





陸儼少
採藥圖

LUYANSHAO (1909–1993)
Harvesting Herbs

Handscroll, ink and colour on paper
28 x 246 cm. (11 x 96 7/8 in.)
Inscribed and signed, with five seals of the artist
Dedicated to Yehuang
Dated winter, tenth month, *dingsi* year (1977)
One collector's seal

EXHIBITED:

Singapore, Beijing Cultural Relic Store and Sin Hua Gallery, *Selected Works of Lu Yaoshao and other Chinese Master Paintings Exhibition*, 10–14 April 1992.

LITERATURE:

Singapore Strait Times, 13 April 1992.

Selected Works of Lu Yaoshao and other Chinese Master Paintings Exhibition, Beijing Cultural Relics Store and Sin Hua Gallery, April 1992, pl.2.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.168–9.

設色紙本 手卷 一九七七年作

題識：靈區奧府穹巖絕壑，雲霧之所孕育，泉瀑之所漱滌，日月含煦，山川扶植，
乃有異卉名苗參苓芪斛之屬，雜生其間，老農藥師，獨能辨識而採掇之，以為人壽。
業煌同志屬寫深山採藥圖，即以博笑。丁巳（1977年）冬十月，宛翁陸儼少并記。

鈐印：儼少、宛若、穆如、嘉定、滿目青山夕照明

鑑藏印：星洲秋齋珍藏

展覽：新加坡，北京文物商店、新華美術中心，《陸儼少作品精選及中國名家原作展》，1992年4月10–14日。

出版：新加坡海峽時報，1992年4月13日。

《陸儼少作品精選及中國名家原作展》，北京文物商店、新華美術中心，1992年4月，圖版2。
《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第168–169頁。



detail 局部

陸儼少

峽江勝景

LUYANSHAO (1909-1993)

Scenery of the Three Gorges

Scroll, mounted and framed, ink and colour on paper

44.5 x 103.5 cm. (17 ½ x 40 ¾ in.)

Inscribed and signed, with five seals of the artist

Dated tenth month, *bingchen* year (1976)

One collector's seal

LITERATURE:

Complete Collection of Lu Yanshao's Works Vol. 3, Zhejiang People's Fine Art Publishing House, October 2008, p.250-251.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.170-173.

設色紙本 鏡框 一九七六年作

題識：大江經巫縣下，東至神女廟。隔江正對神女峰。

一石娉婷玉立，形特肖似，峰際雲煙，往來縹緲明滅，宋玉所稱殆不巫矣。

予以木筏時泊，故獲登臨，荒涼廣宇，一楹倚巖，門前江聲如吼，憑檻遙矚，信為勝覽，

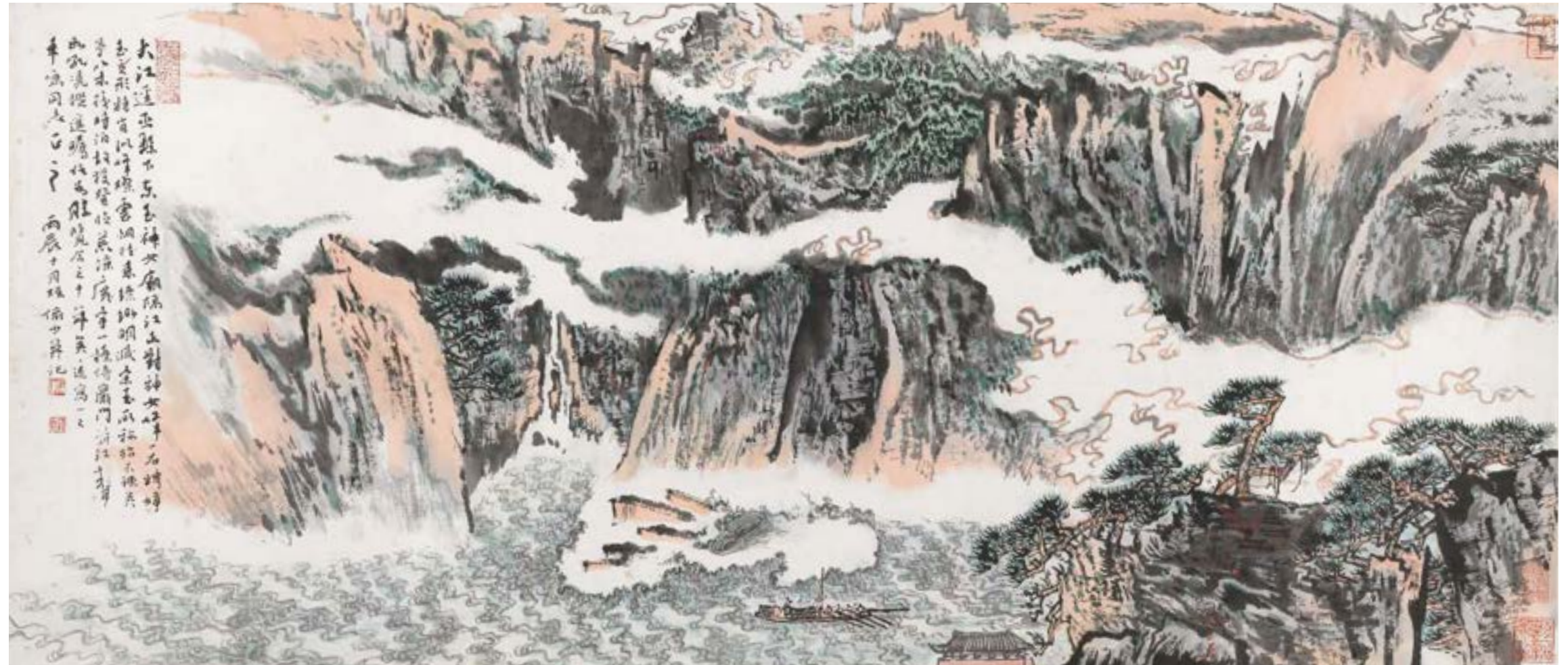
今三十年矣，追寫——，車鳴同志正之，丙辰（1976年）十月陸儼少并記。

鈐印：儼少、宛若、穆如館、嘉定、就新居

鑑藏印：星洲秋齋珍藏

出版：《陸儼少全集》卷三，浙江人民美術出版社，2008年10月，第250-251頁。

《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第170-173頁。



detail 局部

陸儼少

巫峽高秋

LUYANSHAO (1909–1993)

Deep Autumn at Wu Gorge

Scroll, mounted and framed, ink and colour on paper

70 x 138.5 cm. (27 ½ x 54 ½ in.)

Entitled, inscribed and signed, with four seals of the artist

Dated February, 1979

Three collector's seals

PROVENANCE:

Previously in the collection of Yi Chao Lou

Previously in the collection of Xu Huai Zhai

EXHIBITED:

Singapore, Yi Chao Lou & Sin Hua Gallery, *Exhibition of Lu Yanshao's Works*, 2002.

LITERATURE:

Ten Years of Xing Yi, Singapore Xin Yi Oriental Art Centre, 1994, p.41.

Lu Yanshao-Selection of Scroll & Fan Paintings Vol I, Shanghai People's Fine Arts Publishing House, April 2001, pp.58–59.

Collection of Lu Yanshao's Paintings & Calligraphy by Xu Huai Zhai, Shanghai People's Fine Art Publishing House, January 2008, pp.300–301.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. I, Sin Hua Gallery, October 2010, pp.132–5.

設色紙本 鏡框 一九七九年作

題識：巫峽高秋。

一九七九年二月，陸儼少寫。

鈐印：宛若、穆如館、陸儼少、嘉定

鑑藏印：李氏書和收藏、虛懷齋收藏印、星洲秋齋珍藏

來源：陳金川藝潮樓舊藏

新加坡虛懷齋沈祖堯舊藏

展覽：新加坡，藝潮樓、新華美術中心，“胸中一段奇—陸儼少作品展”，2002年。

出版：《興藝十年》新加坡興藝東方藝術中心，1994年，第41頁。

《胸中一段奇—陸儼少精品選集》上卷封面，上海人民出版社，2001年4月，第58–59頁。

《虛懷齋藏陸儼少書畫集》，上海人民美術出版社，2008年1月，第300–301頁。

《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第132–135頁。



唐雲

野水縈迴

TANG YUN (1910–1993)

River Running Through Autumn Mountains

Hanging scroll, ink and colour on paper
112.5 x 52.5 cm. (44 ¼ x 20 ¾ in.)
Inscribed and signed, with four seals of the artist
Dated spring, *dinghai* year (1947)
One collector's seal

LITERATURE:

Portraits of Excellence, Fourteen Contemporary Chinese Painters Photography by Chua Soo Bin,
Soobin Studio Pte, Ltd., January 1989, p.266.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.194–5.

設色紙本 立軸 一九四七年作

題識：秋霜未老豁頭樹，野水縈迴浦外山，不是行吟小迂步，如何消得老夫閒。

利蓀先生雅教。

丁亥（1947年）春，杭人唐雲。

鈐印：唐雲、唐花盞、大石居士、大石山堂

鑑藏印：星洲秋齋珍藏

出版：《留真》當代中國畫名家像傳，斯民攝影，新加坡斯民藝苑，1989年1月出版，第266頁。
《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第194–195頁。



detail 局部



唐雲

籬下小雞

TANG YUN (1910–1993)

Chicks Under the Fence

Hanging scroll, ink and colour on paper
134 x 33 cm. (52 ¾ x 13 in.)
Inscribed and signed, with two seals of the artist
Dated seventh month, *wuyin* year (1938)
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.271–272.

設色紙本 立軸 一九三八年作

題識：花房一夜冷金波，粉艷低含香霧多。

不向月宮閒處種，恐將顏色妬嫦娥。

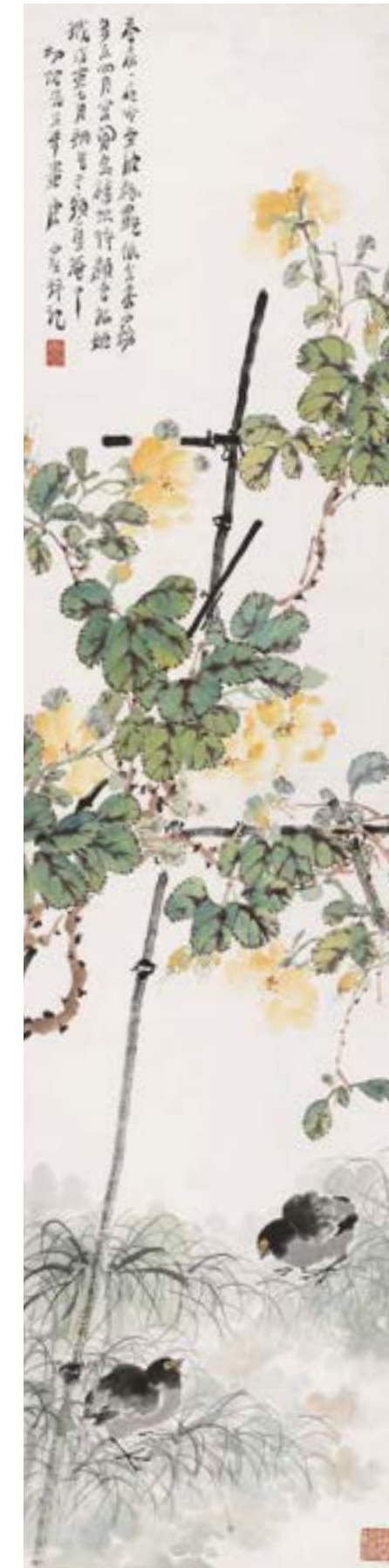
戊寅（1938年）七月朔作於頻羅庵中。

幼忱先生屬畫，唐雲并記。

鈐印：唐雲、愉雲館

鑑藏印：星洲秋齋珍藏（綾邊左下角）

出版：《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第271–272頁。



程十髮
九歌 — 山鬼

CHENG SHIFA (1921–2007)

Mountain Spirit

Hanging scroll, ink and colour on paper
138.5 x 68.5 cm. (54 ½ x 27 in.)
Inscribed and signed, with three seals of the artist
Dated autumn, *jiwei* year (1979)
One collector's seal

PROVENANCE:

Acquired from Beijing Rongbaozhai.

EXHIBITED:

Beijing Rongbaozhai & Seibu Department Store, *Cheng Shifa Figure Paintings Exhibition*, 18–30 April 1980.
Singapore, Ba Li Gong Gallery, *Twentieth Century Chinese Paintings Exhibition*, 23–28 December 1999.

LITERATURE:

Cheng Shifa Figure Paintings Exhibition Catalogue, Beijing Rongbaozhai & Seibu Department Store, 1980, p.2.
Exhibition of Cheng Shifa Works, People's Fine Art Publishing House, October 2005, pp.166–167.
Sin Hua Gallery 28th Anniversary Calendar of the year 2008, Sin Hua Gallery, Singapore, November.
Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. 1, Sin Hua Gallery, October 2010, pp.182–5.

設色紙本 立軸 一九七九年作

題識：己未（1979年）仲秋之月，十髮寫九歌一章山鬼。

鈐印：十髮、雲間程潼、大象

鑑藏印：星洲秋齋珍藏

來源：榮寶齋舊藏

展覽：北京榮寶齋、日本西武百貨店，“程十髮人物畫展”，1980年4月18–30日。
新加坡，百利宮十二畫廊，“二十世紀中國繪畫大展”，1999年12月23–28日。

出版：《程十髮人物畫展》圖冊，北京榮寶齋、日本西武百貨，1980年，第2頁。
《程十髮作品展》人民美術出版社，2005年10月，第166–167頁。
《新華藝術中心二十八週年2008年檯曆》，新加坡新華藝術中心，第十一月份。
《新加坡秋齋藏畫》卷一，新華藝術中心，新加坡，2010年，第182–185頁。



程十髮
少女雙鹿

CHENG SHIFA (1921-2007)

Lady and Deers

Hanging scroll, ink and colour on paper
167.2 x 95.5 cm. (65 7/8 x 37 3/4 in.)
Inscribed and signed, with two seals of the artist
Dated winter solstice, *gengshen* year (1980)
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.222-3.

設色紙本 立軸 一九八〇年作
題識：法因大師鑒正，庚申（1980年）冬至，程十髮漫設。
鈐印：程十髮之鈐、佩章
鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第222-223頁。



程十髮
石濤畫意山水

CHENG SHIFA (1921-2007)

*Landscape Inspired by
Shitao's Poem*

Hanging scroll, ink and colour on paper
95 x 58.5 cm. (37 3/8 x 23 in.)
Inscribed and signed, with four seals of the artist
Dated sixth month, *dingmao* year (1987)
One collector's seal

EXHIBITED:

Singapore, Wen Hua Gallery, *Selected Works of Important Painters*, 16-18 December 1989.

LITERATURE:

Selected Works of Important Painters Exhibition Catalogue, Wen Hua Gallery, 1989.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.198-199.

設色紙本 立軸 一九八七年作

題識：我嘗於古人中羞稱筆墨，猶恐筆墨之難明。
又於今人中不言至道，猶恐至道難（見）。
非古今之筆墨絕響于人也，因人絕響於古今也。
是以至道之言不見，筆墨之用不明。
亦嘗怪古人之不識，非一方之不識也。
古人之不言，非一家之不言也。
以一家言廣應天下，以一方之識遍寰宇，何以能之？古人自居一家，
以天下為一家也。雖所見愈大，所行愈化，所識愈遠，
所言愈近，所以亟稱不識，托形絕間，我不得不言之瑣瑣也。
上為石濤上人甲申秋贈王梅菴設色山水題跋，畫旨透徹，借題余畫之端。
丁卯（1987年）六月上浣雨窗。
程十髮於三釜書屋。

鈐印：程、十髮、畫禪郊外、供養白陽青藤老蓮新羅清湘吉金八大兩峯之室
鑑藏印：星洲秋齋珍藏

展覽：新加坡，文華藝苑文辦，“中國名家畫選”，1989年12月16-18日。

出版：《中國名家畫選》展覽場刊，文華藝苑，1989年。
《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第198-199頁。



劉旦宅
柳蔭歇馬圖

LIU DANZHAI (1931-2011)

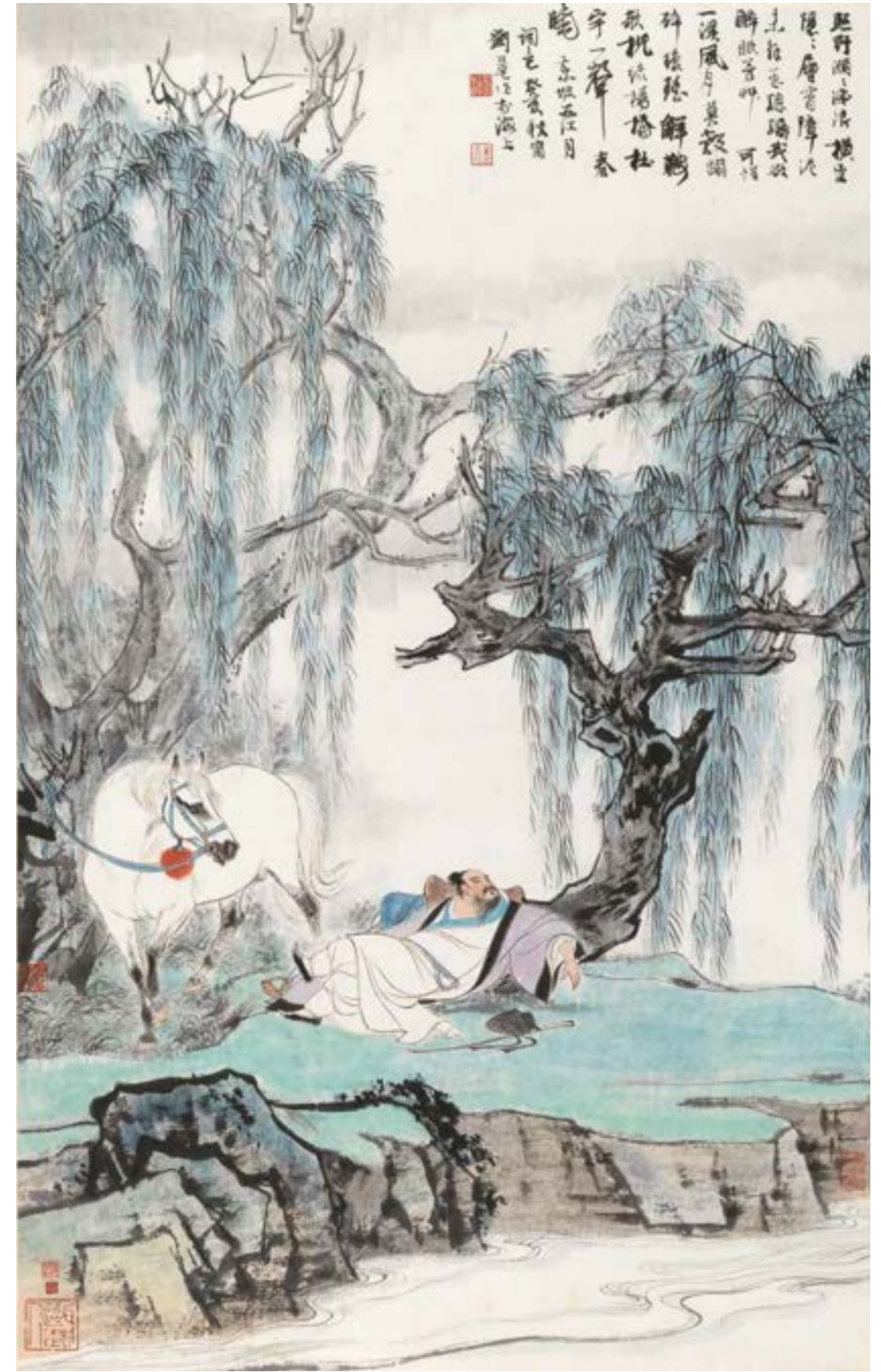
Resting under Willow Tree

Hanging scroll, ink and colour on paper
93 x 58 cm. (36 3/4 x 22 7/8 in.)
Inscribed and signed, with seven seals of the artist
Dated autumn, *guihai* year (1983)
Three collector's seals

設色紙本 立軸 一九八三年作
題識：照野彌彌淺浪，橫空隱隱層霄。
障泥未解玉驄驕，我欲醉眠芳草。
可惜一溪風月，莫教踏碎瓊瑤。
解鞍欹枕綠楊橋，杜宇一聲春曉。
東坡西江月詞意，癸亥（1983年）秋窗劉旦宅作於海上。
鈐印：劉渾、旦宅、自然而就、甌越人
鑑藏印：陳順相、順相珍藏、星洲秋齋珍藏



detail 局部



劉旦宅

東山絲竹圖

LIU DANZHAI (1931-2011)

Xie An Sightseeing with Musicians

Scroll, mounted and framed, ink and colour on paper
178 x 95 cm. (70 1/8 x 37 3/8 in.)
Entitled, inscribed and signed, with four seals of the artist
Dated summer, *xinyou* year (1981)
One collector's seal

設色紙本 鏡框 一九八一年作

題識：東山絲竹圖。

辛酉（1981年）初夏劉旦宅作於海上之翠雲樓。

鈐印：劉渾、旦宅、翠雲樓、吉祥、甌越人

鑑藏印：星洲秋齋珍藏





Imageries in Northwest and South China

As centres of traditionalism, art in the Jiangsu and Zhejiang regions was already on the road to transformation in the pre-Liberation period. The painter Lin Fengmian studied in France in 1919 and then travelled to Germany. These visits enabled him to obtain exposure to various major art trends such as Impressionism, Expressionism and Realism. After returning to China, he was appointed Principal of the Hangzhou National Art College (later China Academy of Art) founded by Cai Yuanpei. Lin introduced modernism to Chinese painting, and advocated “to assimilate Chinese and Western art, create art of the contemporary era”. He also painted a number of oils which described suffering of the people in China at the time, responding to his vision that “art should be orientated by society”. Since 1949, his art tended to be increasingly individualist, without closely following the government’s directives on art and literature. During the Cultural Revolution, he was prosecuted and severely criticised. In the post-Liberation era, his works were mostly confined to landscapes, female figures, opera characters, and flowers and birds, which were rendered with swift and free ink and brush work with a poetic mood, revealing the artist’s assimilation of impressionistic and realistic rendering with Chinese ink and brush tradition.

To meet the Party’s directives, it was common for artists to travel to different regions to experience the landscapes and meet the people. Travelling in groups enabled the participating painters to move away from the traditional bondage and introduce light and shading in nature into Chinese painting. Under the leadership of Fu Baoshi, a group of artists organised a 23,000-mile sketching and painting tour in 1960, which covered six provinces and over ten cities. Participants included artists from the Jiangsu area such as Qian Songyan, Song Wenzhi, Wei Zixi, Ya Ming and others. Transforming their art to fulfil the requirements of the Party, they created a number of works depicting the life of peasants, and introduced new subject matters such as electronic power poles, trains, construction sites, etc. into their works with a touch of realism, as seen in the paintings of the above mentioned artists.

Some painters also added strong red pigments to their works, such as Qian Songyan’s Red Rock series, to suggest their praise for Red China. With political lessons and artistic cultivations in these working tour groups, they successfully attained a balance in their artistic endeavour to create new styles and obtained the endorsement of the Party.

Shi Lu was a rebel. With a background of revolutionary artistic endeavour in Yan’an and received tuition in the rectification movement initiated by the Party, he had become an advocate of Party’s philosophy of art and literature since 1949. In his early years, he was devoted to creating political new-year pictures and comic strips, and later turned to landscapes of the Northwest China with a touch of realism. In his late years before his tragic death, his art became increasingly wild and eccentric with abstraction that dissolved the structure of ink and brush that was called “wild, eccentric, chaotic and black”. Shi Lu had toured with Zhao Wangyun, who was later appointed to various important posts in the Shaanxi Provincial Government, after 1949 to Northwest China. Zhao’s style of landscape and figure painting was characterised by rustic rendering with a touch of freshness, and his students include Fang Jizhong. These painters were representative figures of the Chang’an School. The Fuzhou painter Zheng Naiguang had taught at the Northwest College of Art (later Xi’an Academy of Fine Arts), who was acclaimed for landscape, flower and figure painting with a refreshing resonance. Zheng later returned to Fuzhou to establish the Fuzhou Academy of Painting and was subsequently appointed Director. The painter Huang Qiuyuan, who was active in Nanchang, Jiangxi, represented one of the few artists who was devoted to the revival of tradition with a personal style. He excelled in painting landscapes by blending the stylistic legacies of Shitao, Shiqi, Gong Xian of the Qing Dynasty, as well as Wang Meng of the Yuan Dynasty and his works are characterised by dense compositional elements and heavy dark ink gradations. These painters are representatives of diversified pursuits since 1949.



西南意象

作為傳統主義核心的江浙地區早在解之前已呈示了變革路向。畫家林風眠於 1919 年赴法國留學，後遊學德國，受到多種藝術思潮尤其是印象主義、表現主義和寫實主義的影響。回國後他出任由蔡元培創辦的「杭州國立藝術院」（後來的中國美術學院）校長，以現代主義切入中國畫，提倡「調和中西藝術、創造時代藝術」的口號，也繪畫了不少回應世間疾苦的油畫，希望實現「社會藝術化」的願景。四九年以後，他趨向個人主義創作而並不特別貫徹黨的社會主義文藝綱領而浸淫於自我藝術世界中，在文革期間被迫害。解放後其畫作多集中於山水、仕女、戲劇人物、花鳥等，筆墨輕清、用色明快，富於詩意，體現了印象現實主義和中國筆墨的融和調合以及用西方來改造東方的理念。

為實踐黨的方針，往各地遊歷，視察真實山水、融入群眾、從現實生活取材成為新中國繪畫的一個現象。集體性的旅遊，反映畫家們摒除傳統形式的制約而將光影透視引入中國畫的領域。1960 年在傅抱石組織下，畫家們進行了一次二萬三千里寫生旅遊，遍及六省十幾個城市，其中包括江蘇畫家如錢松壘、宋文治、魏紫熙、亞明等。他們以個人筆墨意趣符合黨的任務，創作農民生活畫，也在現實山水中加入新的細節如電線杆、火車、工地等。錢松壘、宋文治、魏紫熙、亞明等山水畫作均反映了這種新風格，也加入大量紅色，如錢松壘的「紅岩」等，以表現對紅色中國的歌頌。畫家們藉著這些寫生工作團的政治學習和藝術實踐中，取得適當的平衡來締造新風，獲得黨的充份肯定。

石魯是一位叛逆精神的畫家，具有延安革命文藝實踐經歷和受整風運動教育的背景，在四九年後自然成為黨文藝思想的闡述者。他早年主要從事政治性年畫、連環畫，後以中國畫材料及工具繪畫寫實畫及陝北高原山水，晚年趨向自由放縱，具有抽象和解構水墨的特性，被評為「野、怪、亂、黑」，最後患上精神分裂症而終。石魯與四九年後的趙望雲曾在西北深入寫生，後者曾任陝西省政府多個要職，畫風寫實樸厚清雅，兼擅山水、人物等，方濟眾為其學生；他們是「長安畫派」的代表人物。福州畫家鄭乃珣曾在西北藝專（西安美術學院前身）任教，精擅山水、花卉、人物，風格清新；他晚年回福州籌建福州畫院，並任院長。畫家黃秋園主要活躍於江西南昌，為少數力求回復傳統，加以變化的畫家，擅長山水，結合清石濤、石谿、龔賢、以至元王蒙筆法，章法綿密、筆墨濃重。他們代表著四九後畫風的另類面目。

林風眠
秋景

LIN FENGMIAN (1900–1991)

Autumn Scenery

Scroll, mounted and framed, ink and colour on paper
67.8 x 67.4 cm. (26 ¾ x 26 ½ in.)
Signed, with one seal of the artist
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.116–7.

設色紙本 鏡框
款識：林風眠。
鈐印：林風眠印
鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第116–117頁。



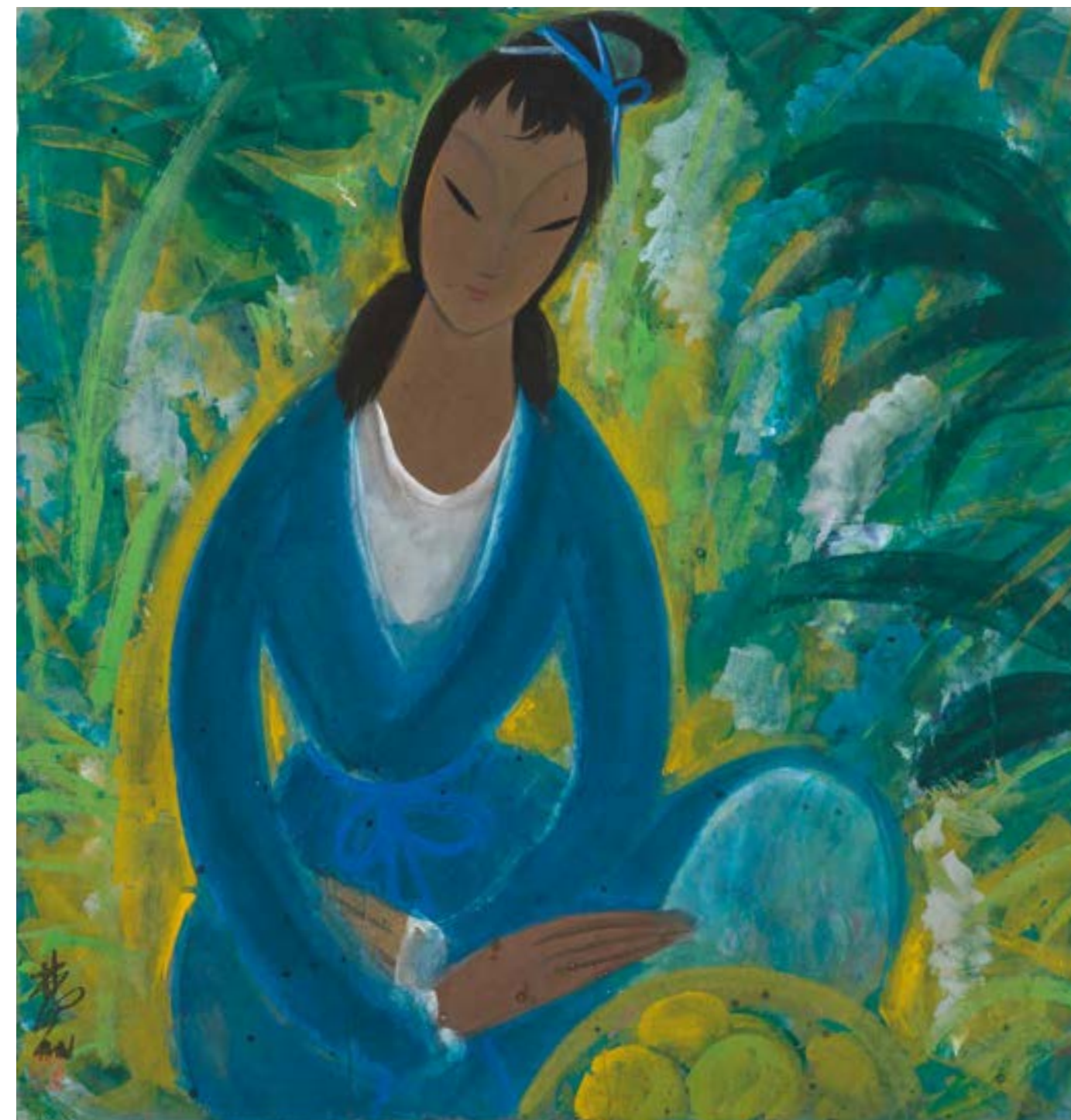
林風眠
花叢中的仕女

LIN FENGMIAN (1900–1991)

Lady

Scroll, mounted and framed, ink and colour on paper
70 x 66.5 cm. (27 ½ x 26 ¼ in.)
Signed, with one seal of the artist
One collector's seal

設色紙本 鏡框
款識：林風眠。
鈐印：林風眠印
鑑藏印：星洲秋齋珍藏



林風眠
執扇仕女

LIN FENGMIAN (1900–1991)

Lady Holding Fan

Scroll, mounted and framed, ink and colour on paper
66.5 x 66.5 cm. (26 1/8 x 26 1/8 in.)
Signed, with one seal of the artist
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.110–1.

設色紙本 鏡框
款識：林風眠。
鈐印：林風眠印
鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第110–111頁。





林風眠 山水花鳥人物冊頁

LIN FENGMIAN (1900-1991)

Birds, Flowers and Landscape Album

Album of eight leaves, ink and colour on paper
Each leaf measures 35 x 35 cm. (13 3/4 x 13 3/4 in.)
Each leaf signed, with a total of eight seals
Dated 1965
Six collector's seals

LITERATURE:

Master, Gardener, Chinese Artist Lin Fengmian, Cultural Art Publishing House, May 2010.
Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.126-7.
Yi Yuan Duo Ying Vol. 12, Shanghai People's Fine Art Publishing House, November, 2011.
Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. VI, Sin Hua Gallery, October 2012, pp.51-52, 55-70.

設色紙本 冊頁八開 一九六五年作
款識：林風眠。
鈐印：林風眠印（八次）、風
鑑藏印：星洲秋齋珍藏（六次）綾邊左下角

出版：《巨匠·園丁·中國繪畫大師林風眠》，文化藝術出版社，2010年5月。
《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第126-127頁。
《藝苑掇英》第12期，上海人民美術出版社，2011年11月。
《新加坡秋齋藏畫》卷六之《洋為中用》，新華美術中心，新加坡，2012年，第51-52, 55-70頁。

林風眠
雙鷺鸞

LIN FENGMIAN (1900–1991)

A Pair of Egrets

Scroll, mounted and framed, ink and colour on paper
46.6 x 69.3 cm. (18 3/8 x 27 1/4 in.)
Inscribed and signed, with one seal of the artist
Dedicated to Xinbo
Dated 1977
One collector's seal

LITERATURE:

San Zhen Ji Cheng, Hebei Education Publishing House, May 2005, p.79.
Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. I, Sin Hua Gallery, October 2010, pp.90–93.

設色紙本 鏡框 一九七七年作

題識：新波同志屬畫。

林風眠。

一九七七年。

鈐印：林風眠印

鑑藏印：星洲秋齋珍藏

出版：《散珍集成》“私家藏中國書畫”（一），河北教育出版社，2005年5月，第79頁。
《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第90–93頁。



林風眠
秋韻

LIN FENGMIAN (1900–1991)

Autumn Rhythm

Scroll, mounted and framed, ink and colour on paper
67.5 x 67.5 cm. (26 5/8 x 26 5/8 in.)
Inscribed and signed, with one seal of the artist
Dated 1973
One collector's seal

EXHIBITED:

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE:

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Poit Ip Huay Kuan, September 2014, pp.68–69.

設色紙本 鏡框 一九七三年作

題識：一九七三年，林風眠。

鈐印：林風眠印

鑑藏印：星洲秋齋珍藏

展覽：新加坡，醉花林俱樂部，“傳世珍蘊·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《傳世珍蘊·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第68–69頁。



陸抑非

雪裏山雞圖

LUYIFEI (1908-1997)

Pheasant in Snow

Hanging scroll, ink and colour on paper
104.5 x 52.5 cm. (41 1/8 x 20 3/8 in.)
Inscribed and signed, with two seals of the artist
Dated spring, *yiyou* year (1945)
Two collector's seals

LITERATURE:

Xi Ling Collection of Poems, Chinese Federation of Literary & Art Circles Publishing House, p.438.
Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.100-1.

設色紙本 立軸 一九四五年作

題識：明呂廷振作雪裏山雞圖，賦色古麗，筆墨蒼渾，曩曾仿製一二，頗得鑒家謬許，
此幅以錦雞寫生本，稍變其法，勝富麗有餘而渾厚則不逮也，
乙酉（1945年）春正月為巽廬主人補壁，抑非居士陸翀并識。

鈐印：抑非畫印、陸翀之印

鑑藏印：浣華齋趙軍鑒藏、星洲秋齋珍藏

出版：《西泠詩叢》，中國文聯出版社，第438頁。
《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第100-101頁。



宋文治

黃山四季山水

SONG WENZHI (1919–1999)

Four Seasons of Yellow Mountains

A set of four leaves, mounted and framed, ink and colour on paper/gold paper
Each leaf measures 37.5 x 45 cm.
(14 ¾ x 17 ¾ in.)
Each leaf inscribed and signed, with a total of thirteen seals
Four collector's seals

LITERATURE:

The Infinite Palette: Modern Chinese Painting, Luen Chai, 1993, p.63, pl.21.

Qiu Zhai: A Singapore Collection of Chinese Paintings
Vol. III, Sin Hua Gallery, October 2010, pp.236–241.

Qiu Zhai: A Singapore Collection of Chinese Paintings
Vol.V, Sin Hua Gallery, October 2012, pp.103–106.

設色紙本/金箋 鏡框四幅

題識：(一) 萬山雪霽。

余訪黃山，最愛北海之勝，其山頂常在白雲中出沒，氣象千變，嘆為觀之。
古人云五嶽歸來不看山，黃山歸來不看嶽，此語不虛也。文治寫晴雪之境。
鈐印：宋文治、壬申（1992年）、風景這邊獨好

(二) 黃山奇景。

我訪黃山，最愛北海之勝，石筍峯在白雲中出沒，氣象萬千。文治於金陵。
鈐印：文治、宋灝之印、風景這邊獨好

(三) 黃山晴巒。

我訪黃山，常喜寫北海之景，山峯時在白雲中出沒，氣象萬千嘆為觀之。
壬申（1992年），文治。

鈐印：文治、宋灝之印、風景這邊獨好、壬申（1992年）

(四) 萬峯雪霽。

以新法憶作黃山北海之境，文治。

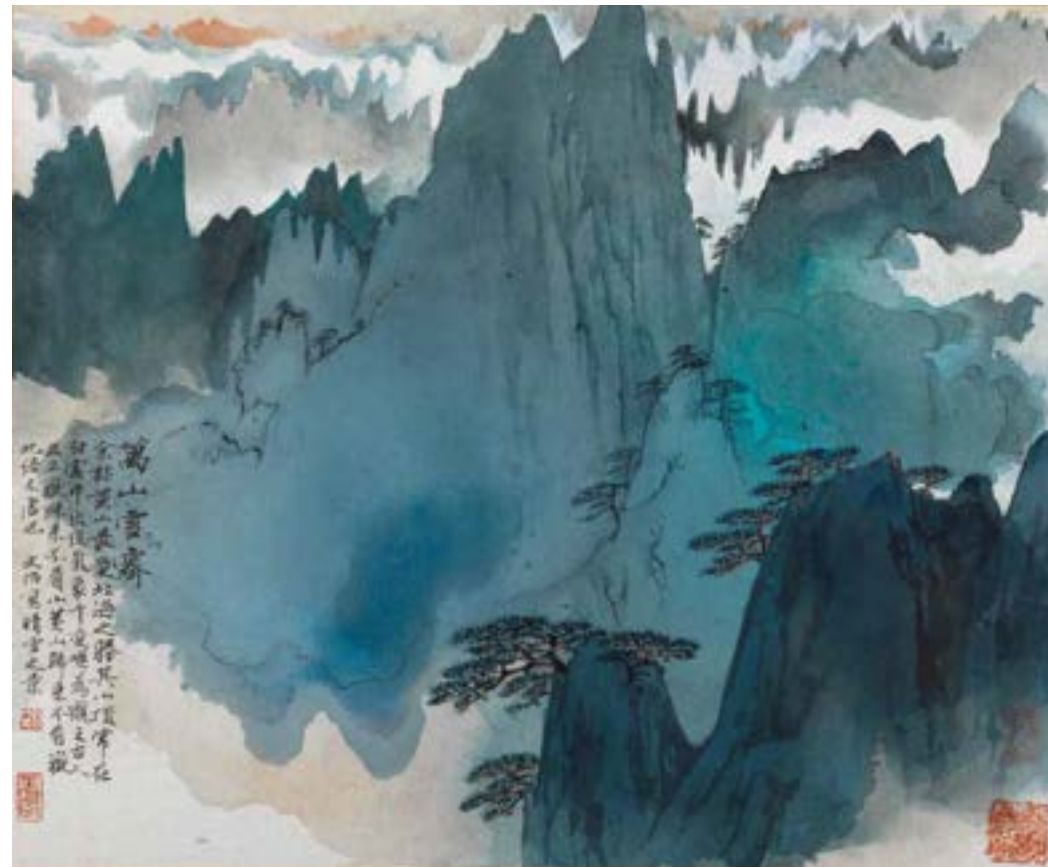
鈐印：文治、宋灝之印、太倉人也

鑑藏印：星洲秋齋珍藏（四次）

出版：《色籠墨染—近現代中國繪畫》，香港聯齋古玩號，1993年，第63頁，圖版21。

《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第236–241頁。

《新加坡秋齋藏畫》卷五之《推陳出新》，新華美術中心，新加坡，2012年，第103–106頁。



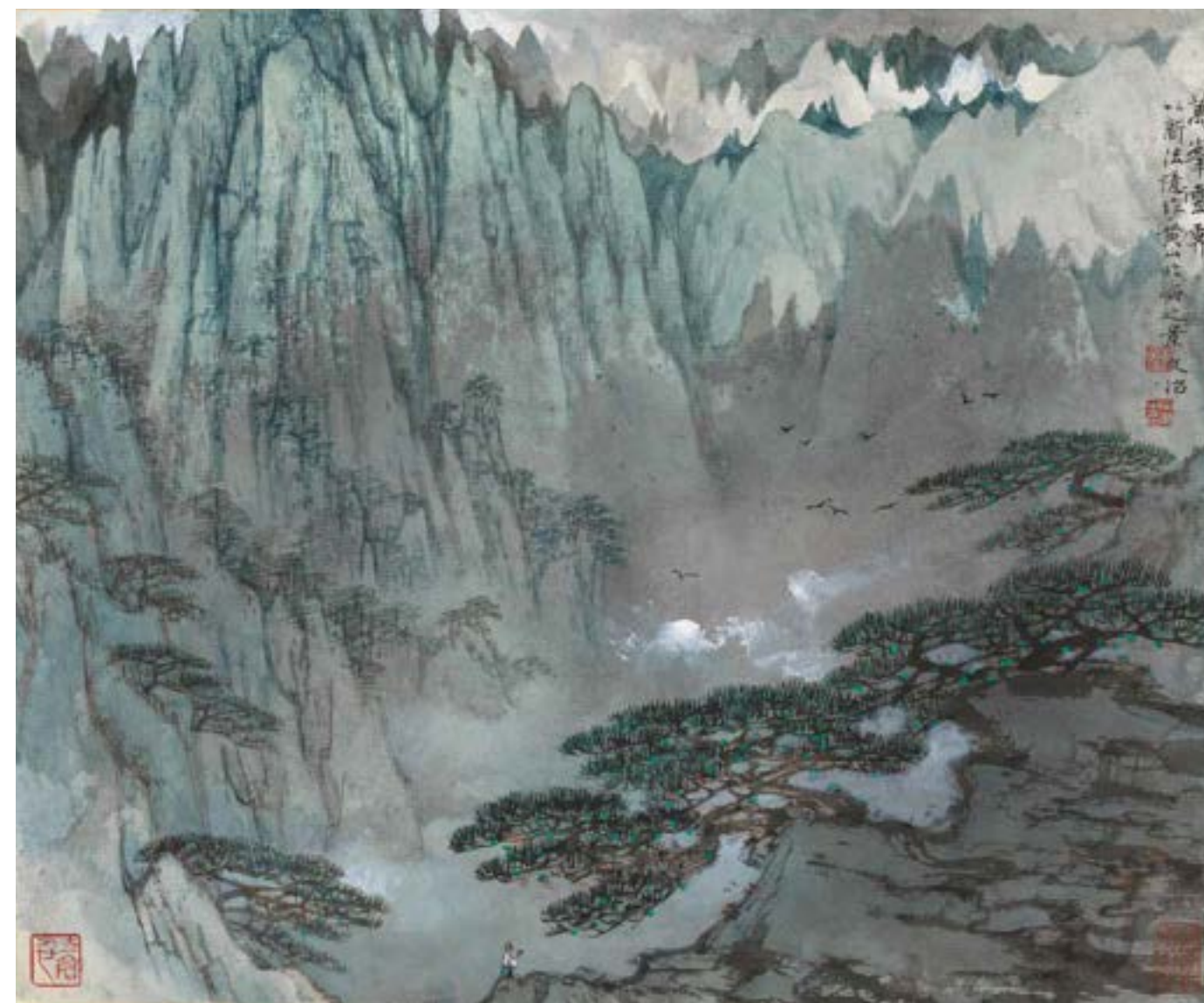
(一) 萬山雪霽



(二) 黃山奇景



(三) 黄山晴巒



(四) 萬峯雪霽

宋文治

黃山晴雲

SONG WENZHI (1919–1999)

Mount Huang

Hanging Scroll, ink and colour on paper
139 x 69.3 cm. (54 ¾ x 27 ¼ in.)
Entitled and signed, with four seals of the artist
Dated autumn, 1963
One collector's seal

EXHIBITED:

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. V, Sin Hua Gallery, October 2012, pp.97–98.
The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Pait Ip Huay Kuan, September 2014, pp.110–111.

設色紙本 立軸 一九六三年作

題識：黃山晴雲。

一九六三年秋曾訪黃山，登玉屏樓，越蓮花溝。

居北海賓館半月，裹見羣峯在白雲中出沒，得此稿，常喜寫之。

石筍矜奇景實為壯觀。

一九七九年夏，文治於金陵并記。

鈐印：文治、宋灝、風景這邊獨好、七十年代

鑑藏印：星洲秋齋珍藏

展覽：新加坡，醉花林俱樂部，“傳世珍藏·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《新加坡秋齋藏畫》卷五之《推陳出新》，新華美術中心，新加坡，2012年，第97–98頁。
《傳世珍藏·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第110–111頁。



黃秋園
深山清韻

HUANG QIUYUAN (1914–1979)

*Dwellings in the
Mountains*

Hanging scroll, ink and colour on paper
124 x 46.5 cm. (48 7/8 x 18 1/4 in.)
Inscribed and signed, with three seals of the artist
One collector's seal

LITERATURE:

Works of Huang Qiuyuan, Taiwan National History Museum, p.85.

設色紙本 立軸

題識：三間茆屋帶松陰，抱膝高吟懶拂琴。

萬古此心同一日，羲皇原不論山深。老園半個僧畫。

鈐印：半個僧、蒼潤、煙雨莽蒼蒼

鑑藏印：星洲秋齋珍藏

出版：《黃秋園作品集》，國立歷史博物館，第 85 頁。



錢松品

太湖之勝

QIAN SONGYAN (1898-1985)

Scenery of Lake Tai

Hanging scroll, ink and colour on paper
84 x 46 cm. (33 1/8 x 18 1/8 in.)
Inscribed and signed, with three seals of the artist
One collector's seal of Qiu Zhai

EXHIBITED:

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE:

Du Quan Tang Collection of Paintings, Artist Publishing House, 1989, p.14.

Qian Songyan Paintings, Jiangsu Fine Arts Publishing House, 2005, pl.127.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.184-185.

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Poit Ip Huay Kuan, September 2014, pp.92-93.

設色紙本 立軸

題識：余生長太湖之濱，素愛太湖之勝。

常於山巔水澗、滿身松影，滿耳松韻之萬松中，縱觀七十二峯，
沉浸於三萬六千頃銀濤中，令人神為遠、氣為壯，不圖垂老棲金陵。
故園山水，時勞夢想，不特為菴鱸也。

今又每歲消暑北京香山筠兒家，及冬返金陵，假輒遨遊幽燕，
北國風光固可愛，而家鄉有此好湖山，不能忘懷耳。

八十三叟錢松品作於香山之麓，並記數語於其後。

鈐印：錢、松岩、錢（花押）

鑑藏印：星洲秋齋珍藏

展覽：新加坡，醉花林俱樂部，“傳世珍蘊·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《獨荃堂藏畫集》，臺北獨荃堂，藝術家出版社，1989年，第14頁。

《錢松品畫集》，錢心梅主編，江蘇美術出版社，2005年，圖版127。

《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第184-185頁。

《傳世珍蘊·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第92-93頁。



錢松喦

長城起點老龍頭

QIAN SONGYAN (1898-1985)

The Beginning of the Great Wall

Hanging scroll, ink and colour on paper
124.5 x 67 cm. (49 x 26 3/8 in.)
Entitled, inscribed and signed, with five seals of the artist
Dated May, 1982
One collector's seal

PROVENANCE:

Lot 756, 3/11/1994, Fine Modern and Contemporary Chinese Paintings, Sotheby's Hong Kong.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.178-179.

設色紙本 立軸 一九八二年作

題識：長城起點老龍頭。

山海關聯嘉峪關，巨龍飛起碧淵間，長城萬里宛延去，一石一磚肇渤海。

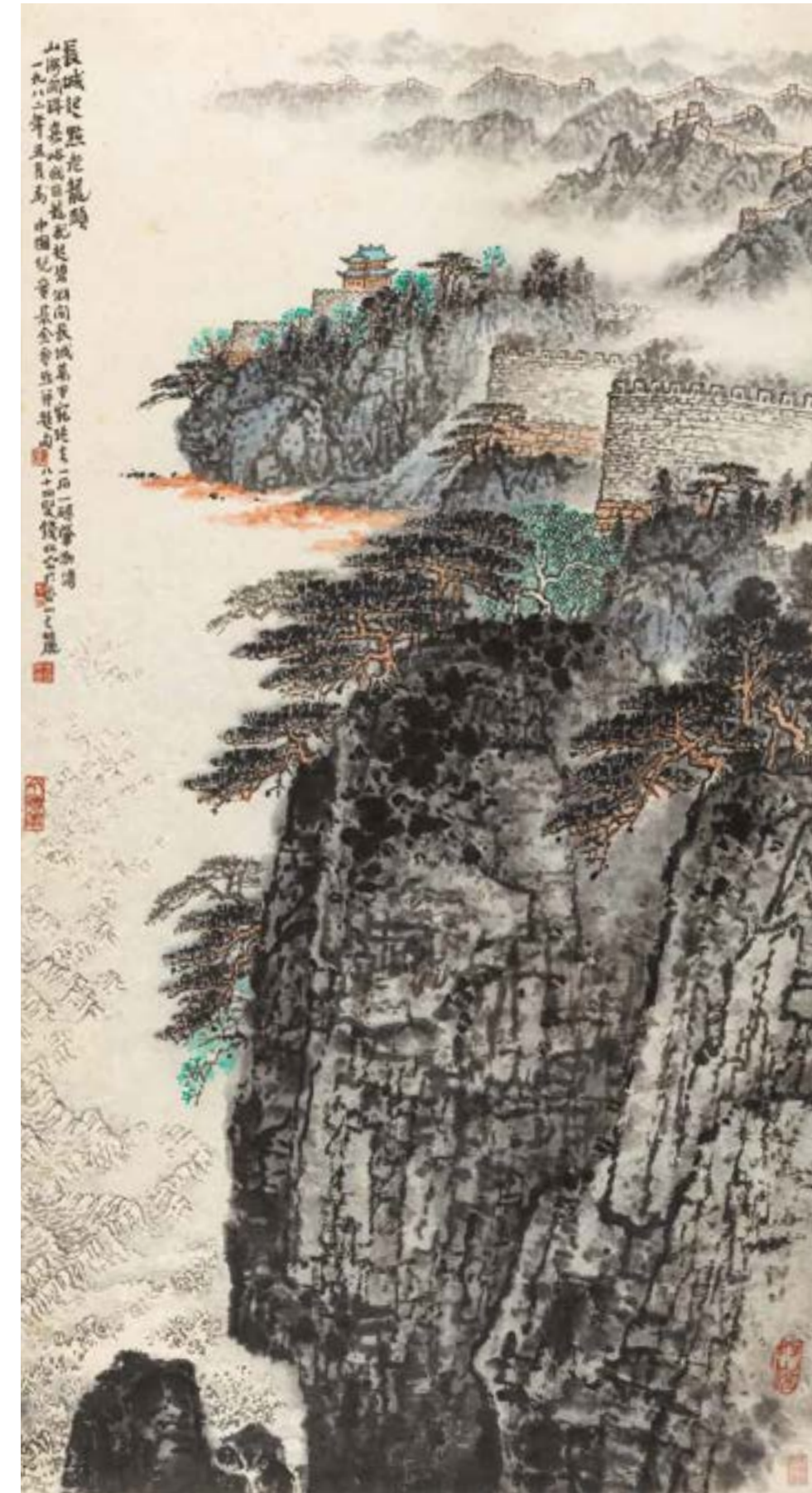
一九八二年五月，為中國兒童基金會作并題句，八十四叟錢松喦於香山之麓。

鈐印：錢、松喦、生命不息、今勝昔、好山河

鑑藏印：星洲秋齋珍藏

來源：香港蘇富比，中國書畫拍賣，1994年11月3日，編號756。

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第178-179頁。



亞明

秋山起雲圖

YA MING (1924–2002)

Autumn Mountains

Hanging scroll, ink and colour on paper
136 x 68 cm. (53 ½ x 26 ¾ in.)
Entitled, inscribed and signed, with three seals of the artist
Dated spring, *xinyou* year (1981)
One collector's seal

LITERATURE:

Commemorating 35th Anniversary of Rongbaozhai, Rongbaozhai, December 1985, p.73.
Selected Works of New Nanjing School Representative Artists, Zhejiang People's Fine Art Publishing House,
February 2010, p.117.
Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.182–3.

設色紙本 立軸 一九八一年作

題識：秋山起雲圖。

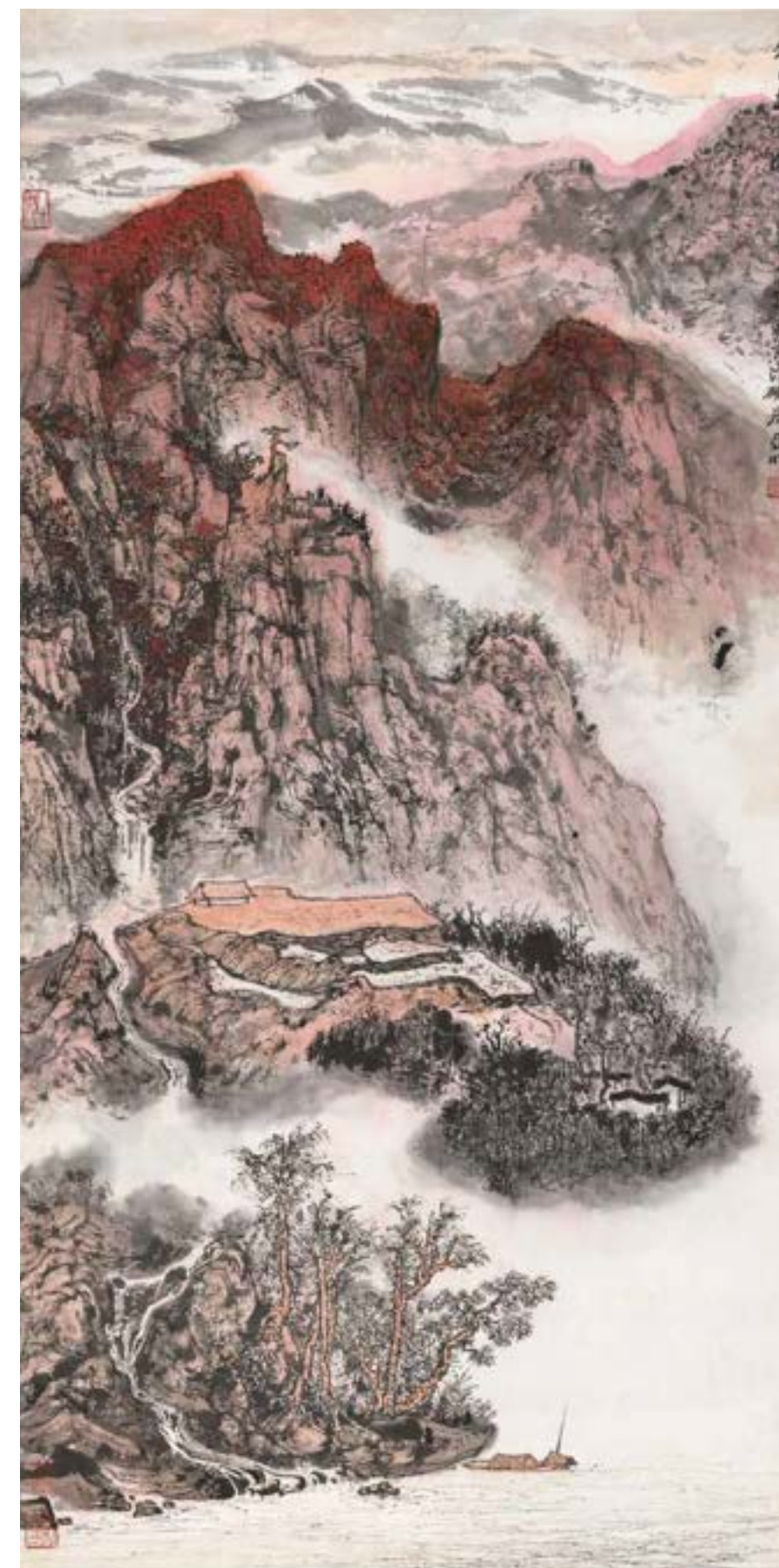
辛酉（1981年）春上寫於南京沙硯居。

亞明。

鈐印：亞明近作、沙硯居、八十年代

鑑藏印：星洲秋齋珍藏

出版：《榮寶齋 35 週年紀念》，榮寶齋，1985 年 12 月，第 73 頁。
《新金陵畫派代表人物作品選—傅抱石、錢松品等》，浙江人民美術出版社，2010 年 2 月，第 117 頁。
《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010 年，第 182–183 頁。



魏紫熙

萬里長城

WEI ZIXI (1915–2002)

The Great Wall

Hanging scroll, ink and colour on paper
137 x 68.5 cm. (53 7/8 x 27 in.)
Inscribed and signed, with three seals of the artist
Dated 1979
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.180–1.

設色紙本 立軸 一九七九年作
題識：萬里長城自山海關起，而東北向，蜿蜒曲折，
盤懸於燕山之懸崖峭壁間，山勢雄偉，氣象萬千，寫以誌之。
一九七九年畫於南京，魏紫熙。
鈐印：魏文、紫熙、七十年代
鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第180–181頁。



鄭乃珣
馬蹄蓮

ZHENG NAIGUANG (1912–2005)

Calla Lily

Hanging scroll, ink and colour on paper
130 x 66 cm. (51 ³/₁₆ x 26 in.)
Inscribed and signed, with five seals of the artist
Dated autumn, *jiwei* year (1979)
Further inscribed and signed, with two seals of the artist
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.264–265.

設色紙本 立軸 一九七九年作

題識：春風吹送馬蹄香。

周總理生前喜愛此花，謹作斯圖，以志懷念。

乃珣。

鈐印：萃伯、八十年代、璧叟、荷香居、八閩鄭氏

畫家又題：八十年代第一春，璧壽翁雙鈎于硯雲山館荷香居。

鈐印：乃珣七十後作、乃珣

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第264–265頁。





方濟眾
河洲傍晚

FANG JIZHONG (1923–1987)
Evening by the Riverside

Scroll, mounted and framed, ink and colour on paper
23.5 x 138 cm. (9 ¼ x 54 ¾ in.)
Entitled, inscribed and signed, with three seals of the artist
One collector's seal

設色紙本 鏡框
題識：河洲傍晚。一九八〇年四月廿三日，濟眾寫此於長安滋卉園。
鈐印：方（花押）、方濟眾印、滋卉園花草
鑑藏印：星洲秋齋珍藏

趙望雲

山水動物小品四幀

ZHAO WANGYUN (1906-1977)

Northwestern Landscape

Album of four leaves, ink and colour on paper

Each leaf measures 21.5 x 30 cm.

(8 ½ x 11 ¾ in.)

Each leaf inscribed by the artist, with a total of four seals

Dated winter, ninth month, *renzi* year (1972)

One collector's seal

設色紙本 冊頁四開 一九七二年作

題識：

一：延河之濱。

壬子（1972年）九月于長安寫意。

二：奔馬。壬子（1972年）初冬草作于長安。

三：壬子（1972年）初冬作於長安。

四：丈八溝寫景。壬子（1972年）初冬。

鈐印：望雲隨筆（四次）

鑑藏印：星洲秋齋珍藏



何海霞

仰望瑯琊玉琢成

HE HAIXIA (1908–1998)

Virgin Mountain Ranges in Sichuan

Hanging scroll, ink and colour on paper
134.5 x 68.5 cm. (53 x 27 in.)
Inscribed and signed, with two seals of the artist
Two collector's seals

PROVENANCE:

Lot 755, 3 November 1994, Fine Modern and Contemporary Chinese Paintings, Sotheby's Hong Kong.
Previously in the collection of Ito Man

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.186–187.

設色紙本 立軸 一九八四年作

題識：仰望瑯琊玉琢成。

蜀中灌縣萬山叢中又沉睡已久幽深地。

山谷名臥龍，溝壑縱橫，萬木垂蔭，未能開發森林地帶，成為祖國保護山區。

山巔仰望雪峰即瑯琊山也。

昔年偕同學諸人登峰得此稿援筆記之于北京。

何海霞時年方七十又三。

鈐印：何瀛、海霞、大有作為

鑑藏印：董莫年、星洲秋齋珍藏

來源：香港蘇富比，近現代中國書畫，1994年11月3日，編號755。
原為日本伊藤萬舊藏

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第186–187頁。



石魯

蘭皋雪霽圖

SHI LU (1919-1982)

Snowscape

Hanging scroll, ink on paper
132 x 68 cm. (52 x 26 ¾ in.)
Inscribed and signed, with one painted seal of the artist
One collector's seal
Dedicated to Zhiyin

NOTE: The recipient of this painting is painter Yang Zhiyin.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol.V, Sin Hua Gallery, October 2012, pp.85-88.

水墨紙本 立軸

題識：蘭皋雪霽。

志印同志屬畫。

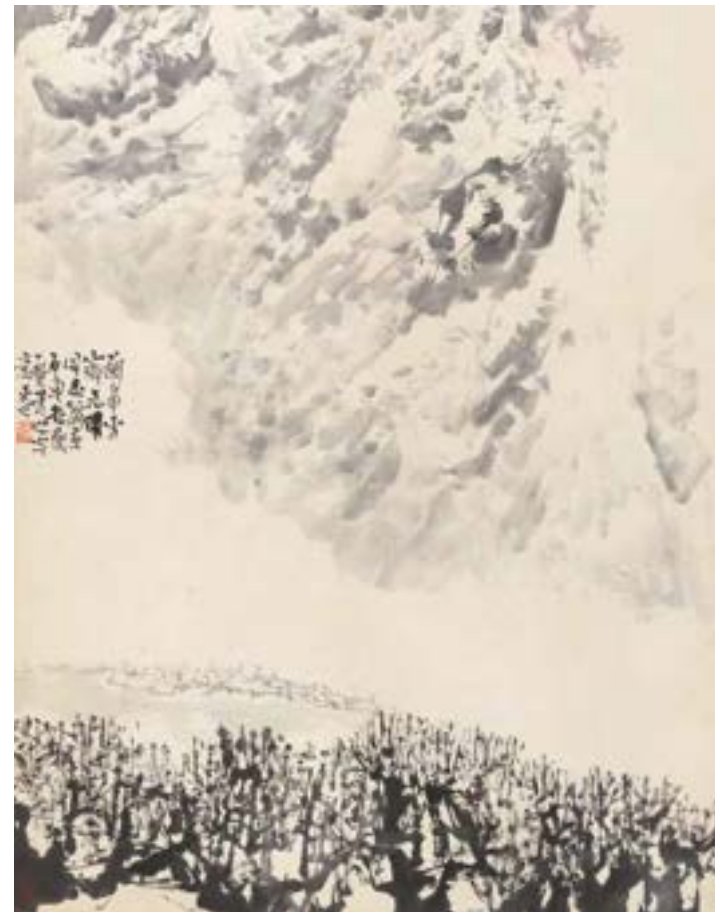
石魯赴蘭一瞥為之寫意，正之。

鈐印：石魯（手畫印）

鑑藏印：星洲秋齋珍藏

註：上款人志印為畫家楊志印。

出版：《新加坡秋齋藏畫》卷五之《推陳出新》，新華美術中心，新加坡，2012年，第85-88頁。



detail 局部



周昌穀
碩菓喜豐收

ZHOU CHANGGU (1929-1986)

Bumper Harvest

Hanging scroll, ink and colour on paper
72 x 50 cm. (28 3/8 x 19 3/8 in.)
Inscribed and signed, with one seal of the artist
One collector's seal

LITERATURE:

Paintings of Zhou Changgu, People's Fine Art Publishing House, 1997, p.86.

設色紙本 立軸
題識：碩菓喜豐收。
周昌穀。
鈐印：昌谷父
鑑藏印：星洲秋齋珍藏

出版：《周昌穀畫集》，人民美術出版社，1997年，第86頁。





Mainstreams in the Capital

As the capital, Beijing is the centre for art and literature policies of the new socialist government and major educational institutions and painting academies, such as the Central Academy of Fine Arts, the Beijing Academy of Painting, Chinese Painting Research Institute. Others are major national institutions that nurtured and provided guidance for painters in their artistic cultivation, and many prominent masters had taught in these institutions. Li Kuchan had studied Western painting in his early years, and then became a follower of Qi Baishi, who also drew references from the Qing painters Shitao, Bada Shanren, Wu Changshuo and others, and advocated the blending of Chinese and Western elements. He was noted for painting flowers, birds, fish, eagles, vegetables, crabs, etc. with bold and spontaneous lines and ink splashes, showing his mastery of Qi Baishi's stylistic legacy. Li Keran had studied Western painting at the West Lake National Art College founded by Lin Fengmian, and was also a student of Qi Baishi and Huang Binhong, cultivating his sensitivity to Chinese brush and ink. After liberation, he taught at the Central Academy of Fine Arts and fully complied with the Party's policy in transforming traditional painting with realistic approaches. Li had travelled widely to the Three Gorges and Guilin for life sketching. Since the 1940s, he was dedicated to ink painting and developed a favour in depicting buffaloes, and painted a great number of works with herding boys and buffaloes as pictorial subjects, which exudes natural charm in common life. He was also acclaimed for painting landscapes and figures with dense and dark ink tones. His monumental works generate a heroic vigour, characterised by carefully planned compositions. He also painted what was known as the "red landscapes". Other than portraying mountains and rivers, he was devoted to depict new constructions in the new China, themes elaborating the poems of Mao Zedong and revolutionary subjects. However, in transforming traditional ink and brush, Li still maintained a strong personal character in his works. The painter Wu Zuoren was a follower of Xu Beihong, who later studied in France. He had a strong sensitivity to life, recognising the values of Chinese painting, but at the same time stressed the need for change and modernity. He had widely toured to Northwest China to copy Dunhuang mural paintings and observed the landscapes, people's livelihood, wild buffaloes, camels and the sceneries of the Northwest highlands, which had become his favoured subjects. Wu was also noted for painting pandas, fish, and hawk with free brush and consummate ink tonal gradations with a touch of literati essence. The works of Jiang Zhaohe show a synthesis of Chinese and Western painting techniques, and injection of life sketch elements. He was particularly noted for painting figures that revealed his passion for the people. His paintings of children and pigeons reflect the artist's blessing for new life in China.

Wu Guanzhong had studied Western and Chinese painting at the Hangzhou Art College and later became a student of Pan Tianshou, who also went to Paris, France to pursue further studies. After returning to China, he taught at the Central Academy of Fine Arts and the Central Academy of Crafts and Arts. From the 1950s to the 1970s, Wu dedicated his art to painting scenery in oils and visited the issue of nationalisation of oil painting. Then he returned to ink painting, utilising Chinese painting tools and techniques in pursuit of contemporary vocabulary with bold creative attempts. His works of landscapes, trees, woods, deserts, snowy landscapes, tree roots are marked with liberal use of abstraction and interwoven lines and dots with bright colours. He also painted the Jiangnan region, old houses in Anhui with light washes and colours in a distinctive manner. In his late years, he painted cityscapes that opened a new genre in ink painting. Although he said that "the kite would not break its thread" to indicate that he did not completely break away from the tradition and the value of brush and ink in Chinese painting, yet his provocative saying "brush and ink are just

like zero" stirred many heated debates in the art circle. Wu was a rebellious painter, but at the same time an example of an artist who synthesised Western elements and ink painting in his artistic endeavour. Also taught at the Central Academy of Fine Arts was Huang Yongyu, who was dedicated to print-making and propaganda painting. He was also a prolific painter in rendering Fenghuang Town, his home town, as well as lotuses and birds with strong colours reminiscent of Western painting, bold brush work and thick and bright palette. His works of figures and owls are often rendered with spontaneous and naturalistic brushwork, and sometimes carry political and ironic connotations. These two painters reveal their distinctive accomplishments in transforming Western elements in ink painting.

After founding of the Communist China, prints, new-year pictures and comics have become effective political and propaganda tools to educate masses, as they are popular, easy to understand and comprehend. The styles of figure painting also drastically changed and painters broke free from the constraints of the past. Figure painting has been utilised as a genre to reflect people's life, political aspirations, and to pay homage to political leaders and revolutionary characters. After the establishment of new China, a number of figure paintings depicting ethnic groups emerged, and this phenomenon was closely associated with the Party's efforts to unite all ethnic groups and minorities. Ye Qianyu's depictions of dancing and singing ethnic man and women with a happy mood, and Huang Zhou's works of girls and ladies of the minorities are representative examples. Their works often joyous in tone, reflecting the artists' optimism and aspirations for people's life in new China.

After 1949, there were a number of painters in Beijing who kept on pursuing the tradition, though they never ignored the government's directive in reflecting reality and followed the Party's art and literature policies. Wang Xutao was a follower of Chen Shizeng, Qi Baoshi, Chen Banding and others, and he had an extensive knowledge of the styles of the Qing painters Shitao, Bada Shanren, Ming painters Xu Wei, Chen Shun and others. Wang was noted for painting flowers, birds, plants, insects with subtle colours and refreshing charm with a touch of naturalism. After liberation, he had participated in sketching tours in the mountains and villages, experiencing peasants' life, who later was appointed Director of the Beijing Painting Academy. Dong Shouping was brought up in a literati family and with his family's collection of ancient calligraphy and painting, he was nurtured by the tradition since his childhood. He was noted for painting landscape, in particular Mount Huang, as well as plum blossoms, orchids, chrysanthemums, bamboos and others with forceful brush strokes, reflecting calligraphic essence. He gladly received assignments from the Party, and travelled widely to all regions where the Red Army's Long March was conducted, and subsequently completed a monumental *scroll Long March*. Cao Kejia in particular favoured painting cats in the fine line and heavy colours style, transforming the styles of Song Court painting and the Qing court painter Giuseppe Castiglione with a strong sense of liveliness. Liu Lingcang also excelled in painting figures, ladies and historical legends in the fine line and heavy colours style with delicate brush work and traditional painting techniques, who had also taught at the Central Academy of Fine Arts. Qi Gong was a renowned connoisseur of ancient Chinese painting and calligraphy, who had a profound knowledge of various masters in dynastic China, and skillfully mastered the styles of the Song and Yuan masters, showing that calligraphy and painting share the same origin and his works also exude a touch of literati lyricism. These painters are reflections of the metamorphosis and transformation of traditional painting in the capital Beijing.



首都主流

作為首都的北京是宣揚社會主義新中國文藝政策的核心，而美術院校及畫院如中央美術學院、北京畫院、中國畫研究院等均是培育和指導畫家創作的國家機構，多位具影響力畫家均曾任教於這些院校。李苦禪早年曾習西畫，其後拜齊白石為師，也吸取清石濤、八大山人、吳昌碩等技法，主張「中西合璧」。他擅繪花鳥、魚鷹、蔬果、螃蟹等，線條拙樸奔放、筆墨淋漓，深得齊白石三昧。李可染曾於林風眠創辦的西湖國立藝術院習西畫，也曾師事齊白石、黃賓虹，喚起他對筆墨意趣的敏感。解放後他任教於中央美術學院，亦完全同意黨以寫實主義改造國畫的要求，亦多次往三峽、桂林等地寫生。四十年以降他多寫水墨，又將自己的個性投射在牛隻身上，繪畫大量牧童牛隻的作品，充溢民間生活氣息。李氏精繪山水，亦畫人物，好用濃墨，其畫以「黑」見稱，佈局層次嚴謹，尤注重光影來源變化，亦繪畫了不少「紅色山水」，其大畫氣勢磅礴，題材除山川勝景外，也描繪新中國新建設，毛澤東詩意畫和革命題材，在改造筆墨同時，保留著強烈個性。吳作人師事徐悲鴻，後赴法國和比利時習畫。他對生活有敏感觀察力，肯定中國繪畫的優秀性，也強調藝術變化和「現代」的意義。他曾赴西北地區臨摹敦煌壁畫及深入考察西北康藏地區山川風貌及人民生活，釐牛、駱駝、高原風光是他筆下常見題材，亦好寫熊貓、魚、鷹等，筆觸率放、墨色深淺變化自然流動，也具文人筆墨的意趣。蔣兆和畫作融會中西畫法，以精湛寫生素描技法注入中國畫，尤擅畫人物，關注民生疾苦和平民生活，其好畫的題材如小孩、和平鴿等則寄喻他對新中國美好生活的盼望。

吳冠中曾於杭州藝專習西畫及國畫，1940年成為潘天壽學生，後負笈法國巴黎習油畫。回國後任教於中央美術學院及中央工藝美術學院等。他在五十至七十年代主要從事風景油畫，探索油畫民族化。其後轉向水墨畫，以中國畫工具和技法來表現當代精神，並作出大膽創新。他以抽象化點線交織和鮮明色彩營造山水、林木、沙漠風光、雪景、樹根等，又好以筆墨渲染和雅逸設色描寫江南水鄉、安徽土屋，晚年亦繪畫城市山水，開創國畫新語境。雖然他強調「風箏不斷線」，並非要全盤否定傳統，也肯定中國畫的筆墨價值，但其「筆墨等如零」的理論

卻引起了激烈爭議。吳氏是一位叛逆性的畫家，但也是將西方元素和水墨畫成功結合而推展向新高度的例子。黃永玉也曾在中央美術學院任教，主攻版畫及宣傳畫，亦擅水墨畫，尤其是家鄉鳳凰古城、荷花、禽鳥等，帶有強烈西方繪畫色彩，筆墨放縱豪邁，用色濃烈厚重；其所繪人物、貓頭鷹，筆觸率真自由，也常帶有政治色彩和諷刺意味。這兩位畫家在相當程度上反映了洋為中用的獨特風格。

共產黨成立後，版畫、年畫、連環畫因其平民化特點和教育功能，成為重要的政治宣傳和影響群眾的工具，而人物畫也邁向劇變，脫離傳統人物畫的規範，成為反映人民生活、政治訴求和歌頌領導、革命人物的題材。新中國成立後，也可見到不少描畫少數民族的人物畫湧現，與黨要團結各民族的核心政策息息相關。葉淺予好畫歌舞昇平的少數民族；黃胄常繪天真爛漫的民族少女，他們的畫作中常帶有歡愉悅樂的訊息，對新中國成立後的生活有熱切期望和予以禮讚。

在北京，新中國成立後，仍有不少畫家持續對傳統的探索，當然他們也要符合政府對反映現實的要求和貫徹黨的文藝思想路線。王雪濤曾從學於陳師曾、齊白石、陳半丁等，對清石濤、八大；明徐渭、陳淳畫風有所涉獵等。他專擅繪畫花鳥草蟲，設色精雅，筆墨意境清新，能得自然意趣。解放後曾參與上山下鄉的寫生活動，體驗農民生活，後任北京畫院院長。董壽平出身於世家，家藏書畫甚豐，耳濡目染而深受傳統影響。他擅畫山水，尤好繪寫黃山，又精畫梅蘭菊竹等花卉，筆觸雄健，殊有書法意味。他亦應人民解放軍要求的任務，深入紅軍長征路線，沿途寫生和體會人民生活，創作「長征」畫卷。曹克家擅以工筆重彩畫貓，能變化宋院和清郎世寧畫法而注入現代寫生意識。劉凌滄擅畫工筆重彩人物仕女和歷史題材故事，筆墨細膩，掌握古代畫法，曾任中央美術學院教授。啓功是資深古代書畫鑑藏家，深入鑽研諸家書畫法度，尤得力於宋元，深得書畫同源三昧和文人意境。這幾位畫家反映了京華藝壇上傳統繪畫的傳承蛻變。

吳作人
池趣

WU ZUOREN (1908-1997)

Three Goldfish

Scroll, mounted and framed, ink and colour on paper

Painting measures 72.5 x 60 cm.

(28 ½ x 23 ⅝ in.)

Entitled, inscribed and signed, with two seals of the artist

Dated 1976

One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.144-5.

設色紙本 鏡框 一九七六年作

題識：池趣。

一九七八年作人圖于北京。

鈐印：吳作人、魚水情

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第144-145頁。



吳作人
高衝雲霄

WU ZUOREN (1908-1997)

Flying Sky High

Scroll, mounted and framed, ink and colour on paper
95 x 74 cm. (37 3/8 x 29 1/8 in.)
Entitled, inscribed and signed, with three seals of the artist
Dated 1979
One collector's seal

PROVENANCE:

Lot 245, 5 April 2009, Fine Chinese Paintings, Sotheby's Hong Kong.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.146-7.

設色紙本 鏡框 一九七九年作

題識：高衝雲霄，建國三十周年慶，一九七九年作人。

鈐印：吳、作人寫意、寥廓

鑑藏印：星洲秋齋珍藏

來源：香港蘇富比，中國書畫拍賣，2009年4月5日，編號245。

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第146-147頁。



吳作人
雙熊貓

WU ZUOREN (1908–1997)

Two Pandas

Hanging scroll, ink on paper
68 x 48 cm. (26 ¾ x 18 7/8 in.)
Inscribed and signed, with two seals of the artist
Dated 1979
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.178–9.

水墨紙本 立軸 一九七九年作

題識：周凱同志屬存。

一九七九年作人。

鈐印：吳作人、珍異

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第178–179頁。



吳作人
藏原牧犛

WU ZUOREN (1908–1997)

Herding Yaks

Scroll, mounted and framed, ink and colour on paper
79 x 48 cm. (31 1/8 x 18 7/8 in.)
Entitled, inscribed and signed, with three seals of the artist
Dated *dingmao* year (1987)
One collector's seal

NOTE: The recipient of this painting is Lü Xianguang (1906–1994). Lü, born in Linquan Prefecture, went to France along with Wu Zuoren under the recommendation of Xu Beihong to study. Lü and Wu then went on to study in Belgium and returned to China during the 2nd Sino Japanese War and was appointed professor at Suzhou and Shanghai institutes. After the war, he returned to France and continued to support cultural and art exchange between the two countries.

設色紙本 鏡框 一九八七年作

題識：藏原牧犛。

霞光學長、馬德蘭嫂存正。

丁卯（1987年），作人。

鈐印：吳作人、寥廓、曾客通天河上

鑑藏印：星洲秋齋珍藏

註：上款人呂霞光（1906–1994），1906年出生，臨泉縣呂寨人，旅法著名畫家。呂霞光在徐悲鴻的推薦下，與吳作人一同赴法國與比利時留學。抗戰期間，他先後擔任了蘇州美術學院教授和上海美術大學及其重慶分校美術教授。同時，他又積極參加由周恩來和郭沫若領導下的抗日文化宣傳活動，在武漢和重慶參加了政治部文化工作委員會。抗日戰爭勝利後，他重返法國，但仍十分關心祖國的美術事業和中法美術的交流活動。



吳作人
千里目

WU ZUOREN (1908–1997)

Looking Beyond

Hanging scroll, ink and colour on paper
135.5 x 67 cm. (53 3/8 x 26 3/8 in.)
Entitled, inscribed and signed, with one seal of the artist
Dated 1978
One collector's seal

PROVENANCE:

Lot 31, 25 April 1999, Fine Modern and Contemporary Chinese Paintings, Christie's Hong Kong.

EXHIBITED:

Singapore, Paragon-The Gallery at 5th Floor, *Grand Exhibition of 20th Century Chinese Paintings*, Presented by Paragon's Twelve Galleries, 23–28 December 1999.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.150–1.

設色紙本 立軸 一九七八年作

題識：千里目。

一九七八年，作人。

鈐印：吳作人

鑑藏印：星洲秋齋珍藏

來源：香港佳士得，近現代中國書畫，1999年4月25日，編號31。

展覽：新加坡，百利宮十二畫廊，“二十世紀中國繪畫大展”，1999年12月23–28日。

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第150–151頁。



吳作人
戈壁歸牧

WU ZUOREN (1908-1997)
Returning from Gobi

Scroll, mounted and framed, ink and colour
on paper
108 x 158.2 cm. (42 ½ x 62 ¼ in.)
Entitled, inscribed and signed, with three seals
of the artist
Dated summer, 1984
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings
Vol. I, Sin Hua Gallery, October 2010, pp.174-7.

設色紙本 鏡框 一九八四年作
題識：戈壁歸牧。
一九八四年盛夏。
作人圖於北京。
鈐印：吳作人、寥廓、神游象外
鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷一，新華美術中心，
新加坡，2010年，第174-177頁。



吳冠中
太湖水暖

WU GUANZHONG (1919 - 2010)

Lake Taihu

Hanging scroll, ink and colour on paper
51.7 x 68.5 cm. (20 3/8 x 27 in.)
With three seals of the artist
One collector's seal

LITERATURE:

Collection of Fine Art Techniques, Analysis on Wu Guanzhong's Technique, Sichuan Fine Art Publishing House, March 1988, pp.52-53.

The Complete Works of Wu Guanzhong Vol.V, Hunan Fine Arts Publishing House, August 2007, p.148.

設色紙本 立軸

鈐印：吳冠中印、荼、八十年代

鑑藏印：星洲秋齋珍藏

出版：《美術技法大全—吳冠中繪畫形式分析》，四川美術出版社，1998年3月，第52-53頁。
《吳冠中全集》卷5，湖南美術出版社，2007年8月，第148頁。



吳冠中
江南水鄉

WU GUANZHONG (1919 - 2010)

Water Village in Jiangnan

Scroll, mounted and framed, ink and colour on paper

50 x 66.5 cm. (19 3/4 x 26 1/8 in.)

Inscribed and signed, with one seal of the artist

Dated 1989

One collector's seal

PROVENANCE:

Acquired from the artist directly in 13 May 1989.

EXHIBITION:

Singapore, Singapore Orchard Point Exhibition Center & Sin Hua Gallery,
"Chinese Paintings Exhibition", 25-29 August 1989.

LITERATURE:

Chinese Paintings Exhibition, Sin Hua Gallery, August 1989, pl. 3.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. VI, Sin Hua Gallery,

October 2012, pp. 41-42.

設色紙本 鏡框 一九八九年作

題識：吳冠中，八九。

鈐印：冠中寫生

鑑藏印：星洲秋齋珍藏

來源：本作用于1989年5月13日直接得自畫家本人。

展覽：新加坡烏節坊展覽館，新華美術中心主辦“中國書畫原作展”，1989年8月25-29日。

出版：《中國書畫原作展》，新華美術中心，1989年8月，圖版3。

《新加坡秋齋藏畫》卷六之《洋為中用》，新華美術中心，新加坡，2012年10月，第41-42頁。



吳冠中
春苗

WU GUANZHONG (1919 - 2010)

Mountain Village

Scroll, mounted and framed, ink and colour on paper
68.6 x 67.8 cm. (27 x 26 ¾ in.)
With two seals of the artist
One collector's seal

PROVENANCE:

Lot 2781, 31 May 2011, Fine Chinese Modern Paintings, Christie's Hong Kong.
Formerly the property of the Dr. K. S. Lo Collection

EXHIBITED:

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September - 1 October 2014.

Singapore, National Gallery Singapore, "Wu Guanzhong: Beauty Beyond Form", Wu Guanzhong Gallery, 26 November 2015 - 25 September 2016.

LITERATURE:

Wu Guanzhong Paintings-Oil Paintings and Ink Paintings, Tianjin People's Fine Art Publishing House, January 1985, p.28.

The Art of Wu Guanzhong, L & F Art Gallery, Hong Kong, 1989, p.19.

The Landscape of Life - Wu Guanzhong's Album in Art Vol.3, Joint Publishing (Hong Kong) Company Limited, 2003, p.199.

Wu Guanzhong's Ink and Colour Works, Beijing Art and Craft Publishign House, July 2003, p.39.

Collection of Wu Guanzhong's Literary Works, Shandong Huabao Publishing House, August 2006, p.148.

The Complete Works of Wu Guanzhong Vol.V, Hunan Fine Arts Publishing House, August 2007, pp.68.

Unbroken Line-In Remembrance of Wu Guanzhong Collection Exhibition (II), Poly Art Museum, August 2011, pp. 96-97.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol.VI, Sin Hua Gallery, October 2012, pp.29-32.

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Pait Ip Huay Kuan, September 2014, pp.70-71.

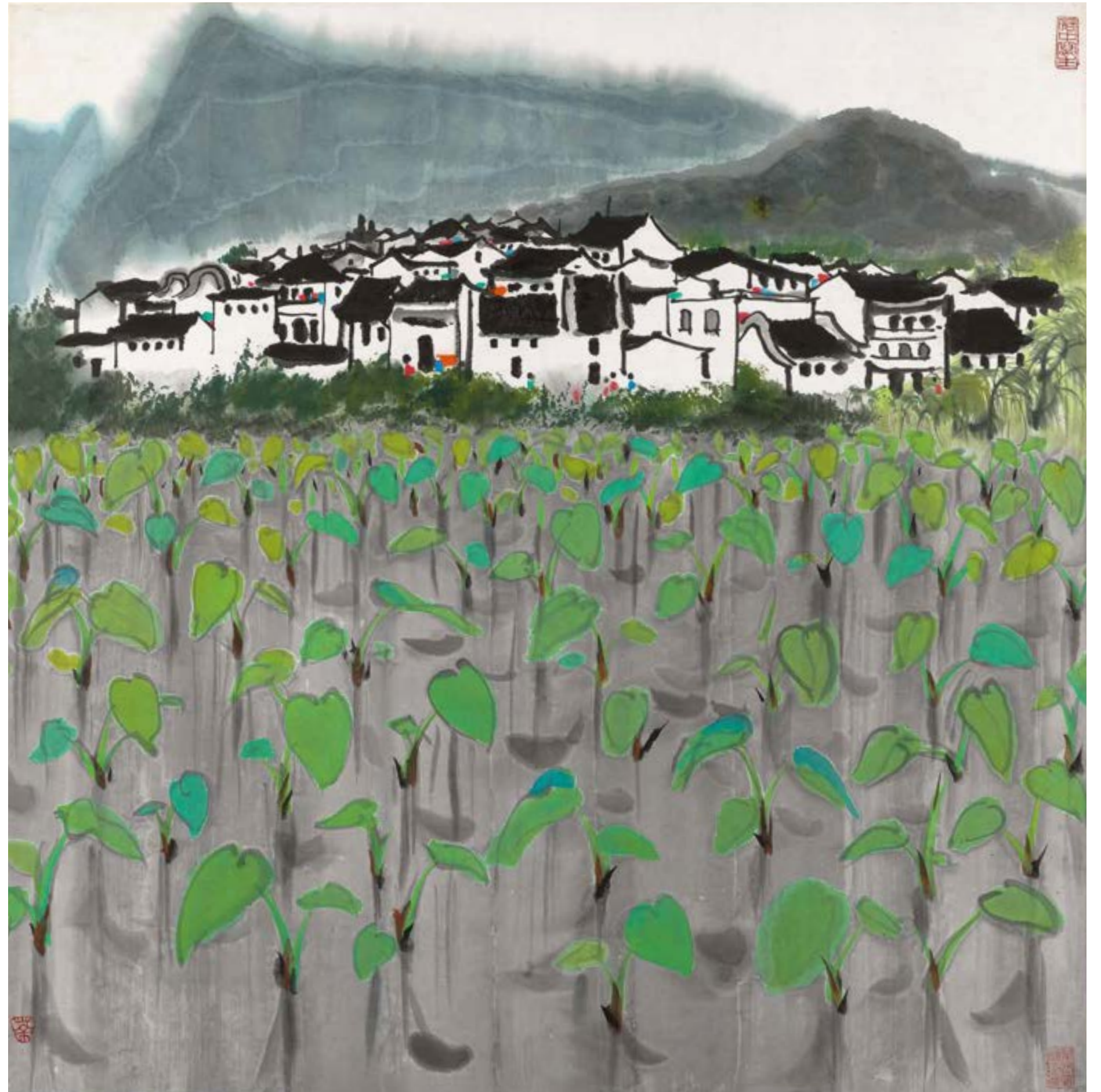
Wu Guanzhong: Beauty Beyond Form, National Gallery Singapore, 2016, p.46.

設色紙本 鏡框
鈐印：茶、冠中寫生
鑑藏印：星洲秋齋珍藏

來源：香港佳士得，中國近現代畫，2011年5月31日，編號2781。
羅桂祥博士舊藏中國書畫

展覽：新加坡，醉花林俱樂部，“傳世珍藏·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。
新加坡，新加坡國家美術館，“吳冠中：大美無垠”，吳冠中畫廊，2015年11月26日—2016年9月25日。

出版：《吳冠中畫集·油畫·水墨畫》，天津人民美術出版社，1985年1月，第28頁。
《吳冠中畫集》，德藝藝術公司，香港，1989年，第19頁。
《生命的風景—吳冠中藝術專集1》，三聯書店，香港，2003年，第199頁。
《吳冠中墨彩作品集》，北京工藝美術出版社，2003年7月，第39頁。
《畫裏陰晴》吳冠中文集，山東畫報出版社，2006年8月，第148頁。
《吳冠中全集》第五卷，湖南美術出版社，2007年8月，第68頁。
《風箏不斷線》緬懷吳冠中先生經典作品收藏大展（二）——來自全球華人珍藏，保利藝術博物館，2011年8月，第96-97頁。
《新加坡秋齋藏畫》卷六之《洋為中用》，新華美術中心，新加坡，2012年，第29-32頁。
《傳世珍藏·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第70-71頁。
《吳冠中：大美無垠》，新加坡國家美術館，2016，第46頁。



吳冠中
茶場

WU GUANZHONG (1919 - 2010)

Tea Farm

Scroll, mounted and framed, ink and colour on paper
69 x 68.5 cm. (27 1/8 x 27 in.)
Inscribed and signed, with two seals of the artist
Dated 1987
One collector's seal

PROVENANCE:

Lot 36, 30 October 2000, Fine Chinese Modern Paintings, Christie's Hong Kong.

EXHIBITED:

Singapore, National Museum of Singapore, "Paintings by Wu Guanzhong, 10-21 February 1988.

LITERATURE:

Paintings by Wu Guanzhong, National Museum of Singapore, 1988.

Wu Guanzhong: A Contemporary Chinese Artist, Chinese Culture Foundation of San Francisco, 1989, pl.32.

Wu Guanzhong Watercolour and Gouache Paintings, Sin Hua Gallery, Singapore, 1990, pl.64.

The Art of Wu Guanzhong, PG Publishing, Singapore, 1991, pl.69.

Wu Guanzhong: A Journey of Individualism, Notices The Gallery, Singapore, 1994, pl.51.

Wu Guanzhong: Companion, Han Mo Xuan Publishing Company, Hong Kong, 1997, p.49.

The Complete Works of Wu Guanzhong Vol. VI, Hunan Fine Arts Publishing House, 2007, p.153.

設色紙本 鏡框 一九八七年作

題識：吳冠中，一九八七。

鈐印：冠中寫生、茶

鑑藏印：星洲秋齋珍藏

來源：香港佳士得，中國近現代畫，2000年10月30日，編號36。

展覽：新加坡，新加坡國家博物館，“吳冠中畫作”，1988年2月10-21日。

出版：《吳冠中畫展油畫》，新加坡國家博物館，1988年。

《吳冠中：中國當代藝術家》，舊金山中華文化基金會，1989，圖版32。

《吳冠中水彩與粉墨畫作》，新加坡新華畫廊，1990年，圖版64。

《吳冠中的作品》，新加坡PG出版，1991年，圖版64。

《吳冠中個性之旅》，新加坡Notices The Gallery，1994年，圖版51。

《吳冠中：伴侶》，翰墨軒出版有限公司，1997年，第49頁。

《吳冠中全集6》湖南美術出版社，2007年，第153頁。



吳冠中
玉龍山下

WU GUANZHONG (1919 - 2010)

At the Foot of Yulong Mountain

Scroll, mounted and framed, ink and colour on paper
49 x 41.5 cm. (19 ¼ x 16 ⅝ in.)
Inscribed, with one seal of the artist
Dedicated to Physician Xu Hui
Dated 1976
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. VI, Sin Hua Gallery, October 2012, pp.5-6.

設色紙本 鏡框 一九七六年作

題識：玉龍山下。

徐輝大夫存念。

一九七八年。

鈐印：冠中寫生

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷六之《洋為中用》，新華美術中心，新加坡，2012年，第5-6頁。



吳冠中
濱海松林

WU GUANZHONG (1919 - 2010)

Pine Forest by the Sea

Scroll, mounted and framed, ink and colour on paper
48.5 x 45 cm. (19 1/8 x 17 3/4 in.)
With one seal of the artist
One collector's seal

EXHIBITED:

Beijing, Poly Art Museum, "Unbroken Line – Remembrance of Wu Guanzhong", 2010.

LITERATURE:

Watercolor Works of Wu Guanzhong, Tianjin People's Paper Printing Factory, 1979, p.52.

Unbroken Line – Remembrance of Wu Guanzhong, Poly Art Museum, 2010, p.24-25.

設色紙本 鏡框

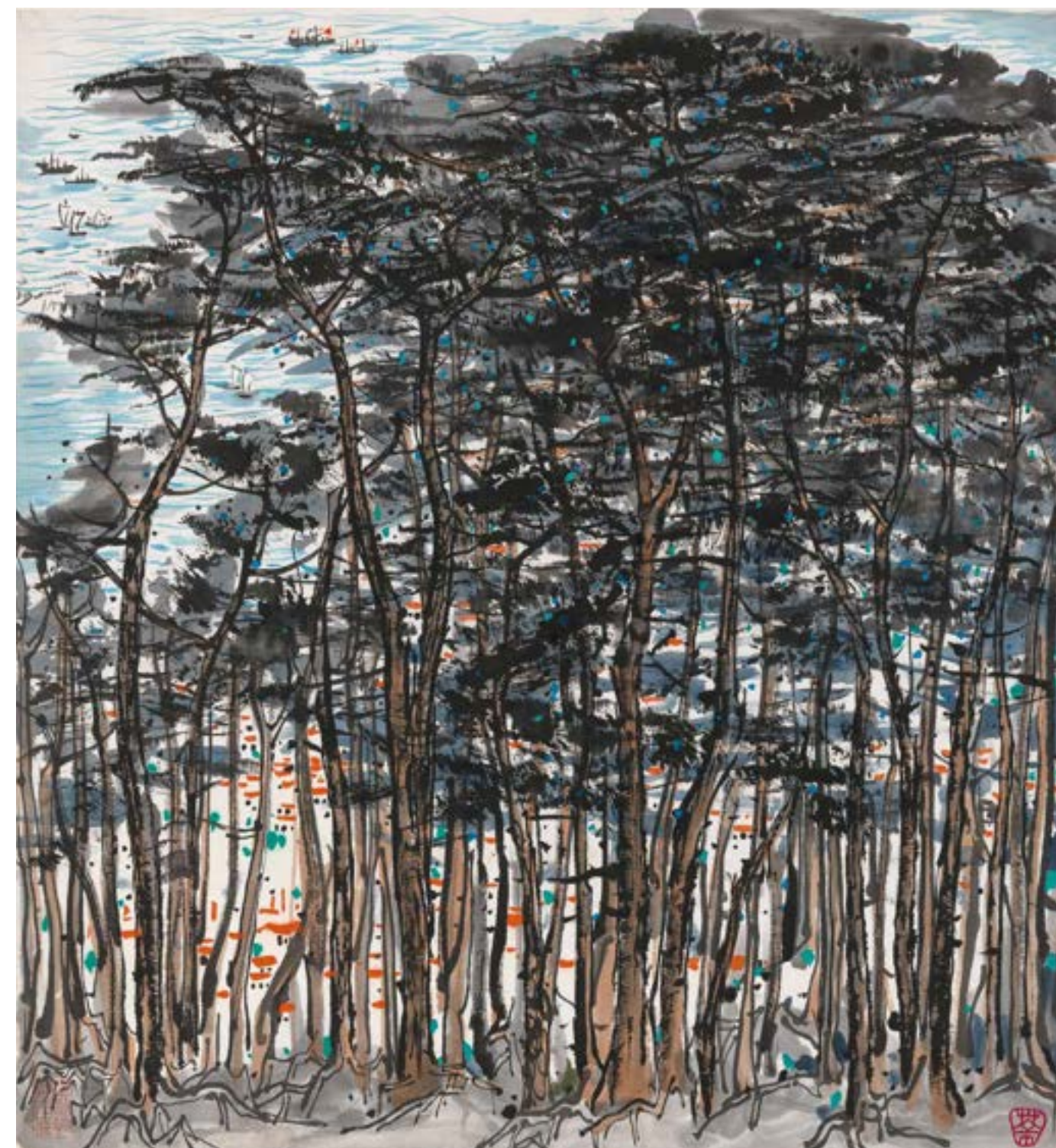
鈐印：茶

鑑藏印：星洲秋齋珍藏

展覽：北京，保利藝術博物館，風箏不斷線—緬懷吳冠中先生經典作品收藏大展，2010年。

出版：《吳冠中彩畫素描選》，天津人民紙製品印刷廠，1979年，第52頁。

《風箏不斷線—緬懷吳冠中先生經典作品收藏大展》，保利藝術博物館，2010年，第24-25頁。



吳冠中

歡騰之夜

WU GUANZHONG (1919 - 2010)

A Joyful Night

Scroll, mounted and framed, ink and colour on paper
102 x 105 cm. (40 1/8 x 41 3/8 in.)
With two seals of the artist
One collector's seal

EXHIBITED:

Singapore, National Gallery Singapore, "Wu Guanzhong: Beauty Beyond Form", Wu Guanzhong Gallery, 26 November 2015 - 25 September 2016.

LITERATURE:

Wu Guanzhong Paintings, Light Industry Publishing House, April 1986.

The Art of Wu Guanzhong, L & F Art Gallery, Hong Kong, 1989, p.37.

Art News vol. 63, January 2003.

The Complete Works of Wu Guanzhong Vol.V, Hunan Fine Arts Publishing House, July 2007, p.222.

Singapore Zaobao Supplement, 7 December 2008.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. I, Sin Hua Gallery,

October 2010, pp.170-3.

Wu Guanzhong: Beauty Beyond Form, National Gallery Singapore, 2016, pp.58-59.

設色紙本 鏡框

鈐印：吳冠中印、八十年代

鑑藏印：星洲秋齋珍藏

展覽：新加坡，新加坡國家美術館，“吳冠中：大美無垠”，吳冠中畫廊，2015年11月26日—2016年9月25日。

出版：《吳冠中畫冊》，輕工業出版社，1986年4月，第69頁。

《吳冠中畫集》，香港德藝藝術公司，1989年，第37頁。

《藝術新聞》第63期，2003年1月。

《吳冠中全集5》，湖南美術出版社，2007年8月，第222頁。

新加坡聯合早報副刊，2008年12月7日。

《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第170-173頁。

《吳冠中：大美無垠》，新加坡國家美術館，2016，第58-59頁。



detail 局部



吳冠中

月下玉龍山

WU GUANZHONG (1919 - 2010)

Yulong Mountain under Moonlight

Scroll, mounted and framed, ink and colour on paper
95.5 x 177.5 cm. (37 5/8 x 69 7/8 in.)
Signed, with two seals of the artist
One collector's seal

PROVENANCE:

Lot 2777, 31 May 2011, Fine Chinese Modern Paintings, Christie's Hong Kong.

Formerly the property of the Dr. K. S. Lo Collection

EXHIBITION:

Singapore, National Museum of Singapore, 10-21 February, 1988.

San Francisco, Chinese Culture Foundation of San Francisco, *Wu Guanzhong-A Contemporary Chinese Artist*, 10 June - 19 August, 1989.

Birmingham, Birmingham Museum of Art, *Wu Guanzhong-A Contemporary Chinese Artist*, 24 September - 19 November, 1989.

St. Lawrence, Spencer Museum of Art, *Wu Guanzhong-A Contemporary Chinese Artist*, 4 March - 21 January, 1990.

Ithaca, Herbert F. Johnson Museum of Art, *Wu Guanzhong-A Contemporary Chinese Artist*, 3 April - 29 May, 1990.

Detroit, Detroit Museum, *Wu Guanzhong-A Contemporary Chinese Artist*,

8 September - 4 November, 1990.

Singapore, National Gallery Singapore, "Wu Guanzhong: Beauty Beyond Form", Wu Guanzhong Gallery, 26 November 2015 - 25 September 2016.

LITERATURE:

Collection of Fine Art Techniques, Analysis on Wu Guanzhong's Technique, Sichuan Fine Art Publishing House, March 1988, p.43.

Wu Guanzhong Paintings Exhibition, National Museum of Singapore, 1988, pl.18.

The Art of Wu Guanzhong, L & F Art Gallery, Hong Kong, 1989, pp.64-65. (No signature when published.)

Wu Guanzhong Paintings Exhibition, Chinese Culture Foundation of San Francisco, 1989, pp.54-55, pl.9.

Wu Guanzhong Art and Technique, People's Fine Art Publishing House, December 1996, p.46.



The Complete Works of Wu Guanzhong Vol.V, Hunan Fine Arts Publishing House, August 2007, pp.252-253.

Unbroken Line-In Remembrance of Wu Guanzhong Collection Exhibition (II), Poly Art Museum, August 2011, pp. 98-99.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol.VI, Sin Hua Gallery, October 2012, pp.19-24.

Wu Guanzhong: Beauty Beyond Form, National Gallery Singapore, 2016, pp.96-97.

設色紙本 鏡框

款識：吳冠中。

鈐印：吳冠中印、八十年代

鑑藏印：星洲秋齋珍藏

來源：香港佳士得，中國近現代畫，2011年5月31日，編號2777。

羅桂祥博士舊藏中國書畫

展覽：新加坡，新加坡國家博物館，“吳冠中——一個當代中國藝術家”，1988年2月10—21日。
舊金山，美國舊金山中華文化基金會，“吳冠中——一個當代中國藝術家”，1989年6月10日—8月19日。

伯明翰，伯明翰美術館，“吳冠中——一個當代中國藝術家”，1989年9月24日—11月19日。

聖勞倫斯，斯賓塞美術館，“吳冠中——一個當代中國藝術家”，1990年1月21日—3月4日。

伊薩卡，赫伯特F.約翰遜美術館，“吳冠中——一個當代中國藝術家”，1990年4月3日—5月29日。

底特律，底特律美術館，“吳冠中——一個當代中國藝術家”，1990年9月8日—11月4日。

新加坡，新加坡國家美術館，“吳冠中：大美無垠”，吳冠中畫廊，2015年11月26日—2016年9月25日。

出版：《美術技法大全》，吳冠中繪畫形式分析，四川美術出版社，1988年3月，第43頁。
《吳冠中畫展》，新加坡國家博物館，1988年，展品列表，水墨，宣紙，第18幅。
《吳冠中畫集》，德藝藝術公司，香港，1989年，第64—65頁。（出版時未題款）
《吳冠中畫集》，舊金山中華文化基金會，1989年，第54—55頁，圖版9。

《吳冠中繪畫藝術與技法》，人民美術出版社，1996年12月，第46頁。

《吳冠中全集》第五卷，湖南美術出版社，2007年8月，第252—253頁。

《風箏不斷線》緬懷吳冠中先生經典作品收藏大展（二）——來自全球華人珍藏，保利藝術博物館，2011年8月，第98—99頁。

《新加坡秋齋藏畫》卷六之《洋為中用》，新華美術中心，新加坡，2012年，第19—24頁。

《吳冠中：大美無垠》，新加坡國家美術館，2016，第96—97頁。

黃永玉
蘆塘水鳥

HUANG YONGYU (BORN 1924)

Flying South

Hanging scroll, ink and colour on paper
96.5 x 91.3 cm. (38 x 36 in.)
Inscribed and signed, with two seals of the artist
Dated autumn, *wumu* year (1978)
One collector's seal

LITERATURE:

Chinese Contemporary Paintings, Chinese Foreign Translation Publishing House, UNESCO, 1986, pl.10.
Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.244-5.

設色紙本 立軸 一九七八年作

題識：若到江南趕上春，千萬留春住。

黃永玉，戊午（1978年）歲杪作於北京。

鈐印：黃永玉印、欄干拍遍

鑑藏印：星洲秋齋珍藏

出版：《中國當代繪畫藝術》，中國對外翻譯出版公司，聯合國教育、科學及文化組織，1986年，圖版10。
《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第244-245頁。



黃永玉
秋月

HUANG YONGYU (BORN 1924)

Autumn Lotus

Hanging scroll, ink and colour on paper
88 x 92.5 cm. (34 3/4 x 36 3/8 in.)
Entitled, inscribed and signed, with two seals of the artist
Dated *jiazi* year (1984)
One collector's seal

EXHIBITED:

Singapore, Beijing Cultural Relic Store and Sin Hua Gallery, *Chinese Artists Original Works Exhibition*, 10–14 April 1992.

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE:

Chinese Artists Original Works Exhibition, Beijing Cultural Relics Store & Sin Hua Gallery, April 1992, pl.29.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.242–3.

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Poit Ip Huay Kuan, September 2014, pp.72–73.

設色紙本 立軸 一九八四年作

題識：秋月。

清影十分月，暗香千柄蓮。

不知從此別，高會復何年。

甲子（1984年）歲暮偶讀王銑詩，作此秋景，時寓京華，卅有一年矣。

湘人黃永玉。

鈐印：黃永玉、梅玉館

鑑藏印：星洲秋齋珍藏

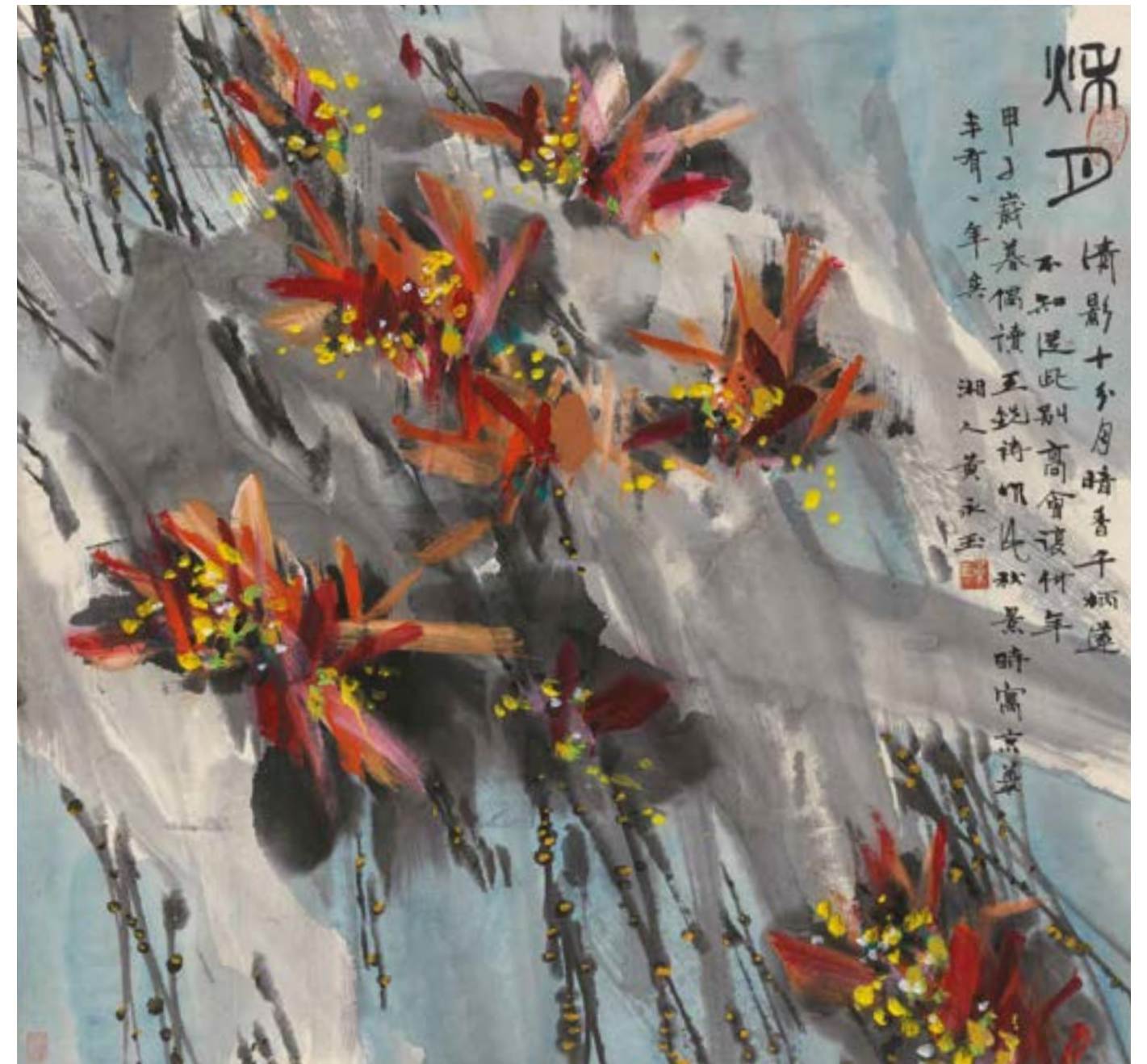
展覽：新加坡，“中國名家原作展”，北京文物商店、新華美術中心，1992年4月10–14日。

新加坡，醉花林俱樂部，“傳世珍蘊·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《中國名家原作展》，北京文物商店、新華美術中心，1992年4月，圖版29。

《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第242–243頁。

《傳世珍蘊·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第72–73頁。



黃永玉
閩海夢痕

HUANG YONGYU (BORN 1924)

Narcissus

Scroll, mounted and framed, ink and colour on paper

148 x 127 cm. (58 ¼ x 50 in.)

Entitled, inscribed and signed, with five seals of the artist

Dated *jimao* year (1999)

One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol.V, Sin Hua Gallery, October 2012, pp.133-134.

設色紙本 鏡框 一九九九年作

題識：閩海夢痕。

閩海浪跡，五十餘年前事也。

走漳巖，闖泉惠，無鄉不至，無水不蕩，無山不登，無季不享。

得少年筋腳之便也，賞仙遊九鯉湖之朱砂荷，觀同安之海潮，步五里之洛陽海橋，

拜泉州開元寺東西塔，參唐宋諸菩薩，雖不懂教義，然誠意處於善男女信徒同。

今逢春節，好友永福贈水仙數十顆，花開燦然，香馥處令人產生閩海漳巖之憶，

橫掃五十餘年前舊夢，儘提來面前，窗外雨雪霏霏，鐵馬風鈴響於當空，

余蕭然對壁作此，他年閩中友好當能會意焉。

湘人黃永玉書於己卯（1999年）新歲萬荷堂。

鈐印：湘西黃永玉印、黃永玉印、黃、寧作我、萬荷堂

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷五之《推陳出新》，新華美術中心，新加坡，2012年，第133-134頁。



黃永玉

白水滿春塘

HUANG YONGYU (BORN 1924)

The Pond in Spring

Scroll, mounted and framed, ink and colour on paper

115 x 140 cm. (45 ¼ x 55 ½ in.)

Entitled, inscribed and signed, with four seals of the artist

Dated summer, *wumu* year (1978)

Further inscribed and signed, with one seal of the artist

One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. I, Sin Hua Gallery, October 2010, pp.178-81.

設色紙本 鏡框 一九七八年作

題識：白水滿春塘。

沈休文句，戊午（1978）年夏洞庭之南，湘西黃永玉作。

鈐印：黃永玉、黃（花押）、五十以後作、荷花八千

畫家又題：南方有鳥俗名沙雉，嘗於河塘沙洲棲之，鳴聲如響箭。

實古寓言鸚鵡相爭之鸚也。

余於故鄉常得見之，其生成形象如兒童筆下之鳥，乃鳥中未完成之璞者也。

永玉又識。

鈐印：永玉

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第178-181頁。



黃永玉

皆大歡喜

HUANG YONGYU (BORN 1924)

Laughing Buddha

Scroll, mounted and framed, ink and colour on paper
100 x 206 cm. (39 3/8 x 81 1/8 in.)

Entitled, inscribed and signed, with three seals of the artist

Dated spring, *gengshen* year (1980)

One collector's seal

設色紙本 鏡框 一九八〇年作

題識：皆大歡喜。

黃永玉作。

庚申（1980年）暮春。

鈐印：梅玉館、湘西鳳凰人也、古椿書屋子弟

鑑藏印：星洲秋齋珍藏



蔣兆和
小孩與小雞

JIANG ZHAOHE (1904-1986)

Portrait of a Child

Hanging scroll, ink and colour on paper
76 x 47.5 cm. (29 7/8 x 18 3/4 in.)
Signed, with one seal of the artist
One Collector's seal

PROVENANCE:

Lot 2851, 31 May 2011, Fine Chinese Modern Paintings, Christie's Hong Kong.

EXHIBITED:

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol.V, Sin Hua Gallery, October 2012, pp.118-119.

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Poit Ip Huay Kuan, September 2014, pp.78-79.

設色紙本 立軸

款識：兆和。

鈐印：七十有餘

鑑藏印：星洲秋齋珍藏

來源：香港佳士得，中國近現代畫，2011年5月31日，編號2851。

展覽：新加坡，醉花林俱樂部，“傳世珍藏·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《新加坡秋齋藏畫》卷五之《推陳出新》，新華美術中心，新加坡，2012年，第118-119頁。
《傳世珍藏·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第78-79頁。



蔣兆和

悠然見南山

JIANG ZHAOHE (1904-1986)

Portrait of Tao Yuanming

Hanging scroll, ink and colour on paper

134 x 67 cm. (52 ¼ x 26 ⅝ in.)

Entitled, inscribed and signed, with one seal of the artist

Dated *jiwei* year (1979)

One collector's seal

設色紙本 立軸 一九七九年作

題識：悠然見南山。

庚申（1980）年作於北京畫寓。

兆和。

鈐印：七十有餘

鑑藏印：星洲秋齋珍藏



葉淺予
天魔舞

YE QIANYU (1907-1995)

Indian Dancer

Scroll, mounted and framed, ink and colour on paper
61.5 x 46.5 cm. (24 1/4 x 18 1/4 in.)
Signed, with one seal of the artist
One collector's seal

LITERATURE:

Ye Qianyu #74, Artist Publishing House, February 1992.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. 1, Sin Hua Gallery, October 2010, pp.114-7.

設色紙本 鏡框

款識：淺予。

鈐印：淺予

鑑藏印：星洲秋齋珍藏

出版：《葉淺予》第74號，美術家出版社，1992年2月。

《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第114-117頁。



葉淺予
高原牧笛

YE QIANYU (1907-1995)

Dancers and Flute Player

Scroll, mounted and framed, ink and colour on paper
95 x 90 cm. (37 3/8 x 35 3/8 in.)
Entitled, inscribed and signed, with one seal of the artist
Dated *third month, spring, 1989*
One collector's seal

LITERATURE:

Rongbaozhai Paintings Collection - Ye Qianyu Figures #56, Rongbaozhai, 1992, p.18.

設色紙本 鏡框 一九八九年作

題識：高原牧笛。

一九八九春三月淺予寫。

鈐印：淺予

鑑藏印：星洲秋齋珍藏

出版：《榮寶齋畫譜·葉淺予繪人物部分》五十六，榮寶齋，1992年，第18頁。



劉凌滄

踏雪尋梅

LIU LINGCANG (1907-1989)

Winter Plum Blossoms

Mounted, ink and colour on silk
130 x 39 cm. (51 1/8 x 15 3/8 in.)
Inscribed and signed, with two seals of the artist
Dated autumn, *bingzi* year (1936)
Further inscribed by Xing Duan (1883-1959)
One collector's seal

設色絹本 鏡片 一九三六年作
題識：丙子(1936年)秋暮，凌滄制。
鈐印：凌滄、劉恩涵印
邢端(1883-1959)題跋：
寒陰漸曉。報驛使探春，南枝開早。
粉蕊弄香，芳臉凝酥瓊枝小雪天，分外精神好。
向白玉堂前應到。
化工不管朱門閉也，暗傳音耗輕渺。
盈盈笑靨稱嬌面，愛學宮妝新巧。
幾度醉吟，獨倚闌干黃昏後，月籠疏影橫斜照。
更莫待、簫聲吹老。便須折取歸來，膽瓶插了。
蠶人邢端題。
鈐印：邢端長壽、甲辰翰林
鑑藏印：星洲秋齋珍藏

註：邢端(1883-1959)，字冕之，號蠶人。1901年辛丑舉人，1904年甲辰科進士。後任中央文史研究館館員。



detail 局部



黃胄
豐收

HUANG ZHOU (1925–1997)
Xinjiang Girl

Hanging scroll, ink and colour on paper
132 x 60 cm. (52 x 23 ¾ in.)
Signed, with two seals of the artist
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.220–1.

設色紙本 立軸
款識：黃胄。
鈐印：老梁、黃胄。
鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第220–221頁。



黃胄
豐收歌

HUANG ZHOU (1925-1997)

Harvest

Hanging scroll, ink and colour on paper
90 x 48 cm. (35 3/8 x 18 7/8 in.)
Signed, with two seals of the artist
One collector's seal

PROVENANCE:

Previously in the collection of Dr Tan Tsze Chor's Singapore Xiang Xue Zhang.

EXHIBITED:

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. 1, Sin Hua Gallery, October 2010, pp.186-9.

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Poit Ip Huay Kuan, September 2014, pp.84-85.

設色紙本 立軸

款識：黃胄寫。

鈐印：黃、胄

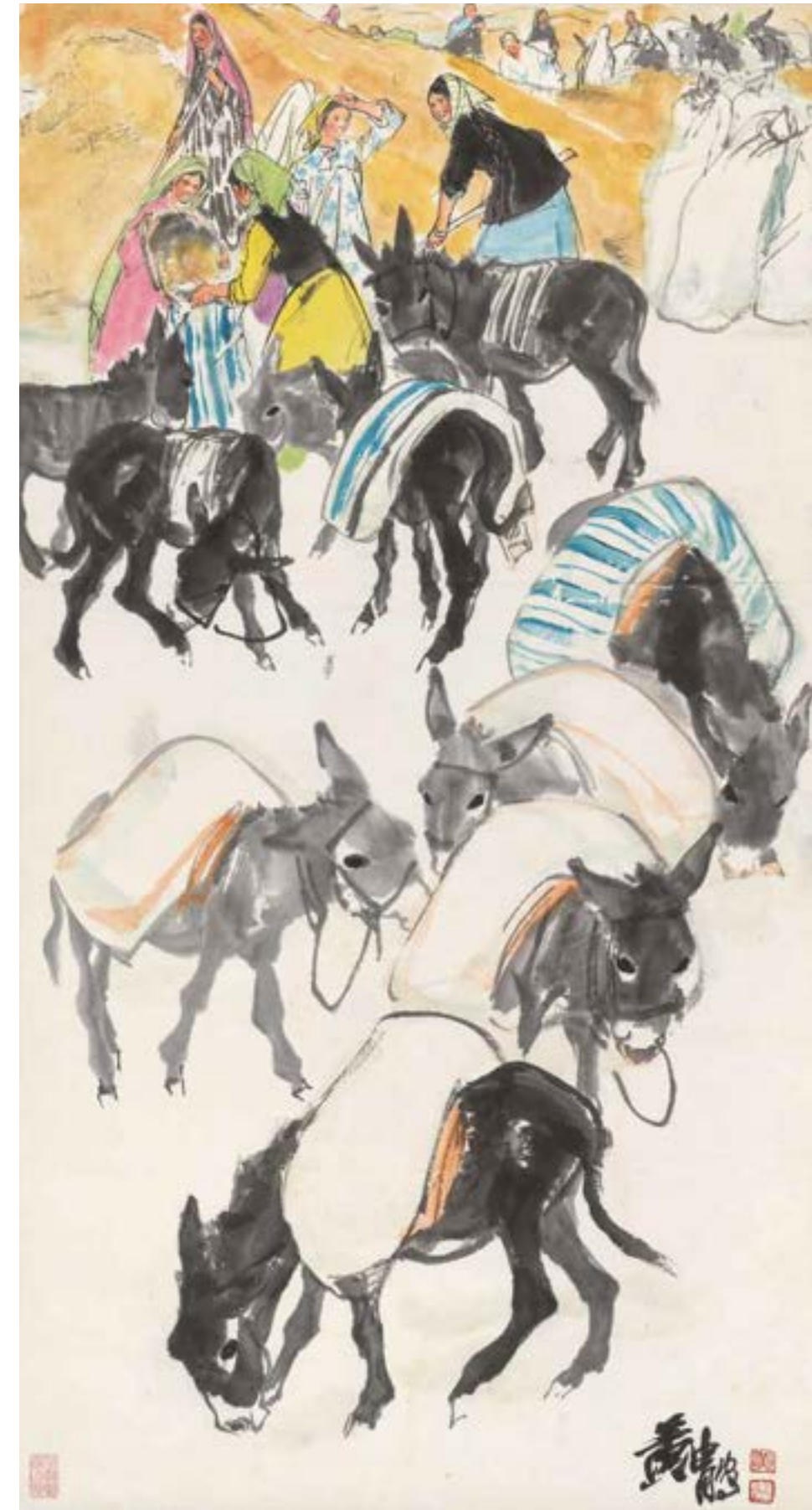
鑑藏印：星洲秋齋珍藏

來源：原新加坡香雪莊陳之初博士舊藏。

展覽：新加坡，醉花林俱樂部，“傳世珍藏·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第186-189頁。

《傳世珍藏·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第84-85頁。



曹克家
秋卉貓戲圖

CAO KEJIA (1906-1979)

Kitten

Hanging scroll, ink and colour on paper
97 x 33 cm. (38 ¼ x 13 in.)
Inscribed and signed, with three seals of the artist
Dated ninth day of the ninth month, *bingxu* year (1946)
Two collector's seals

設色紙本 立軸 一九四六年作
題識：丙戌（1946年）重陽，汝賢曹克家寫於舊京尊齋廬。
鈐印：曹克家、汝賢、尊齋廬
鑑藏印：敘古齋鑒賞印、星洲秋齋珍藏



detail 局部



王雪濤

英雄得志圖

WANG XUETAO (1903–1984)

Eagle Hunting

Hanging scroll, ink and colour on paper
136 x 53 cm. (53 ½ x 20 ¾ in.)
Inscribed and signed, with two seals of the artist
One collector's seal

EXHIBITION:

Poly Art Museum, *The 2nd Chinese Modern and Contemporary Ink Paintings of the Last Thirty Years Exhibition*, May 2012.

LITERATURE:

Collection of Modern Paintings, Chan Liu Art Gallery, 1990, p.102.

The 2nd Chinese Modern and Contemporary Ink Paintings of the Last Thirty Years, Poly Art Museum, May 2012.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol.V, Sin Hua Gallery, October 2012, pp.109–112.

設色紙本 立軸

題識：擬新羅山人法，雪濤。

鈐印：遲園、王雪濤印、頭雖常低氣不屈

鑑藏印：星洲秋齋珍藏

展覽：北京，保利藝術博物館，第二屆現當代中國水墨回望三十年展，2012年5月。

出版：《近代畫家書畫名跡集萃》，長流畫廊，1990年，第102頁。

《第二屆現當代中國水墨回望三十年》，保利藝術博物館，2012年5月。

《新加坡秋齋藏畫》卷五之《推陳出新》，新華美術中心，新加坡，2012年，第109–112頁。



王雪濤
松樹與八哥

WANG XUETAO (1903–1984)
*Crested Myna and Pine
Tree*

Hanging scroll, ink and colour on paper
121 x 47 cm. (47 ¾ x 18 ½ in.)
Signed, with five seals of the artist
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.254–5.

設色紙本 立軸

款識：雪濤。

鈐印：王雪濤印、遲園、人長壽、得之象外、老濤得意

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第254–255頁。



李苦禪
秋味圖

LI KUCHAN (1899–1983)
Autumn Delights

Hanging scroll, ink and colour on paper
69.5 x 47 cm. (27 3/8 x 18 1/2 in.)
Entitled, inscribed and signed, with two seals of the artist
Dated *jiwei* year (1979)
Further inscribed and signed, with two seals of the artist
One collector's seal

PROVENANCE:

Lot 1364, 24–25 November 2014, Fine Chinese Modern Paintings, Christie's Hong Kong.

設色紙本 立軸 一九七九年作
題識：秋味圖。

己未（1979年）初夏月作於京華。
八十二叟苦禪。

鈐印：李英之印、苦禪

畫家又題：閑步小園摘新蔬，飽向松窗榻上眠。
勵公又題。

鈐印：李、禪

鑑藏印：星洲秋齋珍藏

來源：香港佳士得，中國近現代畫，2014年11月24–25日，編號1364。



李苦禪

八哥聲中梅益香

LI KUCHAN (1899–1983)

Crested Myna and Plum Blossoms

Scroll, mounted and framed, ink and colour on paper
70 x 47 cm. (27 ½ x 18 ½ in.)
Inscribed and signed, with one seal of the artist
Dated spring, *dingsi* year (1977)
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.260-1.

設色紙本 鏡框 一九七七年作
題識：八哥聲中梅益香。
丁巳（1977年）春，苦禪。
鈐印：苦禪
鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第260–261頁。



李苦禪

荷花翠鳥

LI KUCHAN (1899–1983)

Bird and Lotus

Scroll, mounted and framed, ink and colour on paper

70 x 47 cm. (27 ½ x 18 ½ in.)

Inscribed and signed, with two seals of the artist

Dated winter, *wuyu* year (1978)

Further inscribed and signed, with two seals of the artist

Dedicated to Xuqing

One collector's seal

EXHIBITED:

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.258–9.

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Poit Ip Huay Kuan, September 2014, pp.88–89.

設色紙本 鏡框 一九七八年作

題識：不曼不支出淤泥而不染。

戊午（1978年）初冬作於京華。

鈐印：李氏苦禪、欣逢歲時

畫家又題：旭清女士正之。

勵公又題。

鈐印：李、苦禪

鑑藏印：星洲秋齋珍藏

展覽：新加坡，醉花林俱樂部，“傳世珍蘊·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第258–259頁。
《傳世珍蘊·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第88–89頁。



李苦禪

高瞻遠矚

LI KUCHAN (1899–1983)

Eagle on Rock

Scroll, mounted and framed, ink and colour on paper
133.5 x 67 cm. (52 ½ x 26 ¾ in.)
Entitled, inscribed and signed, with two seals of the artist
Dated *dingsi* year (1977)
One collector's seal

設色紙本 鏡框 一九七七年作
題識：高瞻遠矚。

丁巳（1977年）夏，苦禪寫。

鈐印：苦禪、李英之印

鑑藏印：星洲秋齋珍藏



董壽平

勁節迎風

DONG SHOUPING (1904-1997)

Bamboo

Hanging scroll, mounted and framed, ink on paper
75 x 87.5 cm. (29 ½ x 34 ½ in.)
Entitled, inscribed and signed, with five seals of the artist
Dated summer, *yichou* year (1985)
One collector's seal

水墨紙本 立軸 一九八五年作

題識：勁節迎風。

乙丑（1985年）初夏。

董壽平寫于北京。

鈐印：董壽平、壽平書畫、年踰八十矣、壽平八十以後作、師造化

鑑藏印：星洲秋齋珍藏



李可染
犂牛圖

LI KERAN (1907-1989)
Fighting Buffaloes

Scroll, mounted and framed, ink on paper
46 x 68.8 cm. (18 1/8 x 27 1/8 in.)
Entitled, inscribed and signed, with three seals of the artist
Dated spring, second month, *jisi* year (1989)
One collector's seal

PROVENANCE:

Lot 719, 7 October 2006, Fine Chinese Paintings, Sotheby's Hong Kong.

EXHIBITED:

Taipei, National History Museum, *Li Keran Centennial Exhibition*, 3 November - 5 December 2000.
Kaohsiung, Kaohsiung Municipal Fine Art Museum, *Li Keran Centennial Exhibition*, 15 December 2000 - 18 March 2001.

LITERATURE:

The World of Li Keran, Taipei Xi Zhi Tang, November 2000, p.142-143, pl.113.
Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.138-9.

水墨紙本 鏡框 一九八九年作
題識：犂牛圖。

腹大能容性溫良，何事相爭逞犂強。
牧童呵叱聲不厲，雙雙歸去踏夕陽。
一九八九年歲次己巳春二月。
可染作。

鈐印：李、可染、神韻
鑑藏印：星洲秋齋珍藏

來源：香港蘇富比，中國書畫拍賣，2006年10月7日，編號719。

展覽：臺北，國立歷史博物館，“李可染世紀藝術展”，2000年11月3日至12月5日
高雄，高雄市立美術館，“李可染世紀藝術展”，2000年12月15日至2001年3月18日

出版：《李可染的世界》，台北義之堂，2000年11月，第142-143頁，圖版113。
《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第138-139頁。



李可染
春牧圖

LI KERAN (1907-1989)

Spring Herding

Scroll, mounted and framed, ink and colour on paper
68.5 x 46.5 cm. (27 x 18 ¼ in.)
Entitled and signed, with three seals of the artist
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol.V, Sin Hua Gallery, October 2012, pp.5-6.

設色紙本 鏡框

題識：春牧圖。

可染。

鈐印：可染、孺子牛、肖型印（李下不整冠）

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷五之《推陳出新》，新華美術中心，新加坡，2012年，第5-6頁。



李可染

牧牛山水圖

LI KERAN (1907-1989)

Viewing Mountains

Scroll, mounted and framed, ink and colour on paper
84 x 54.5 cm. (33 1/8 x 21 1/2 in.)
Inscribed and signed, with two seal of the artist
One collector's seal

設色紙本 鏡框

題識：人說江南風景好，牧童牛背畫中行。
可染。

鈐印：可染、孺子牛

鑑藏印：星洲秋齋珍藏



李可染
牧韻圖

LI KERAN (1907-1989)

A Cowherd Playing the Flute

Hanging scroll, ink and colour on paper
68.5 x 46 cm. (27 x 18 1/4 in.)
Entitled and signed, with two seals of the artist
One collector's seal

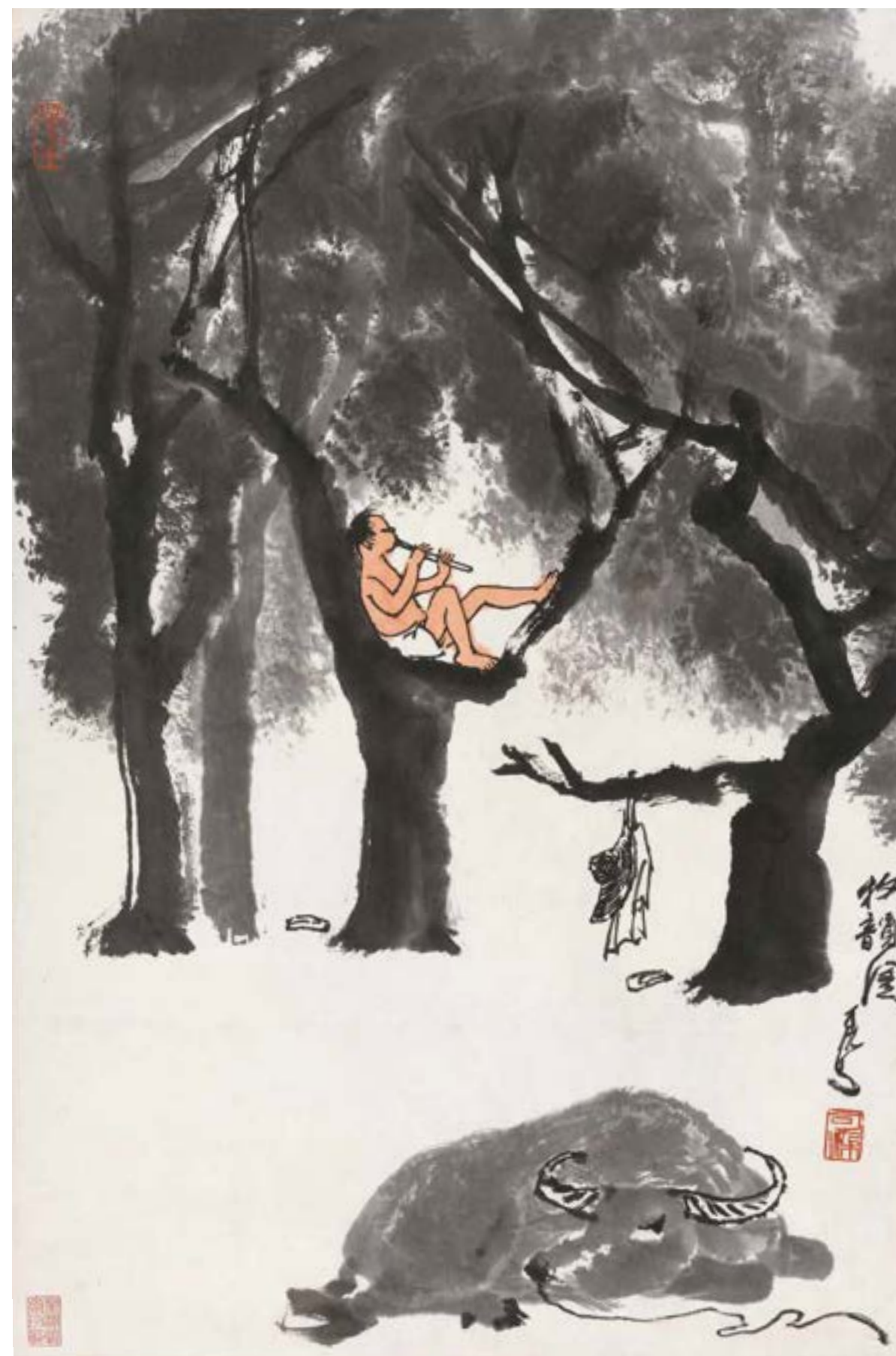
設色紙本 立軸

題識：牧韻圖。

可染。

鈐印：可染、孺子牛

鑑藏印：星洲秋齋珍藏



李可染
歸牧

LI KERAN (1907-1989)

Return from Herding

Scroll, mounted and framed, ink and colour on paper
69.5 x 46.5 cm. (27 3/8 x 18 1/4 in.)
Entitled and signed, with one seal of the artist
One collector's seal

設色紙本 鏡框

題識：歸牧。

可染。

鈐印：可染

鑑藏印：星洲秋齋珍藏



李可染

臨風聽暮蟬

LI KERAN (1907-1989)

Listening to Cicadas

Scroll, mounted and framed, ink and colour on paper
69 x 47 cm. (27 ¼ x 18 ½ in.)
Entitled, inscribed and signed, with four seals of the artist
Dated *jisi* year (1989)
One collector's seal

PROVENANCE:

Acquired from the artist directly

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. I, Sin Hua Gallery, October 2010, pp.118-9.

設色紙本 鏡框 一九八九年作

題識：臨風聽暮蟬。

一九八九歲次己巳炎夏，可染作于渤海之濱客舍。

鈐印：白髮學童、李、可染、孺子牛

鑑藏印：星洲秋齋珍藏

來源：作品直接得自畫家本人。

出版：《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第118-119頁。

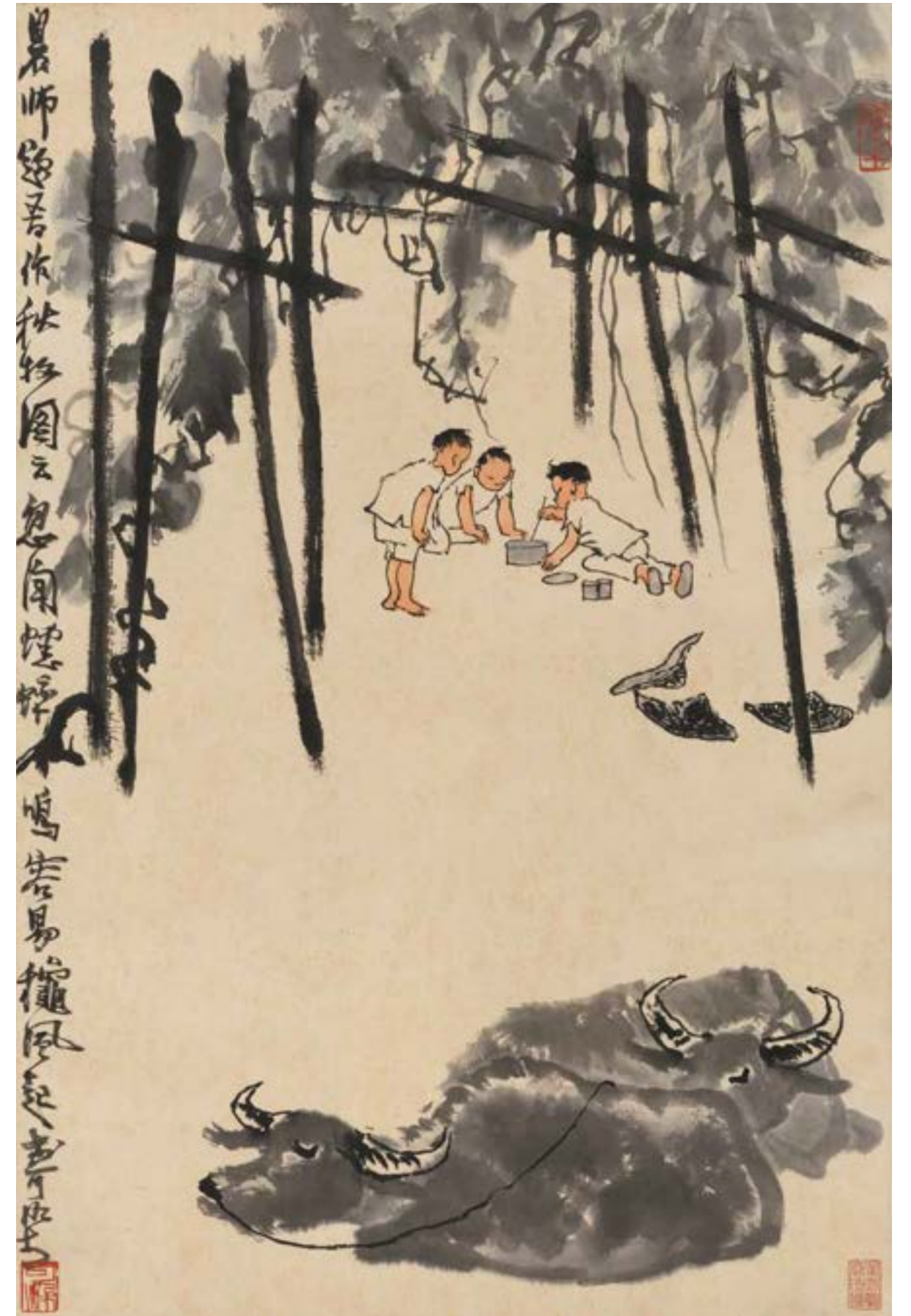


李可染
一年容易又秋風

LI KERAN (1907-1989)
Autumn Herding

Scroll, mounted and framed, ink and colour on paper
69 x 45.5 cm. (27 1/8 x 17 7/8 in.)
Inscribed and signed, with two seal of the artist
One collector's seal

設色紙本 鏡框
題識：白石師題吾作秋牧圖云：“忽聞蟋蟀鳴，容易秋風起。”李可染。
鈐印：可染、孺子牛
鑑藏印：星洲秋齋珍藏



李可染
冬牛圖

LI KERAN (1907-1989)
Herding in the Snow

Scroll, mounted and framed, ink and colour on paper
69 x 46.7 cm. (27 1/8 x 18 3/8 in.)
Signed, with three seals of the artist
One collector's seal

LITERATURE:

The World of Li Keran, Taipei Xi Zhi Tang, November 2000, p.142-143.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.136-7.

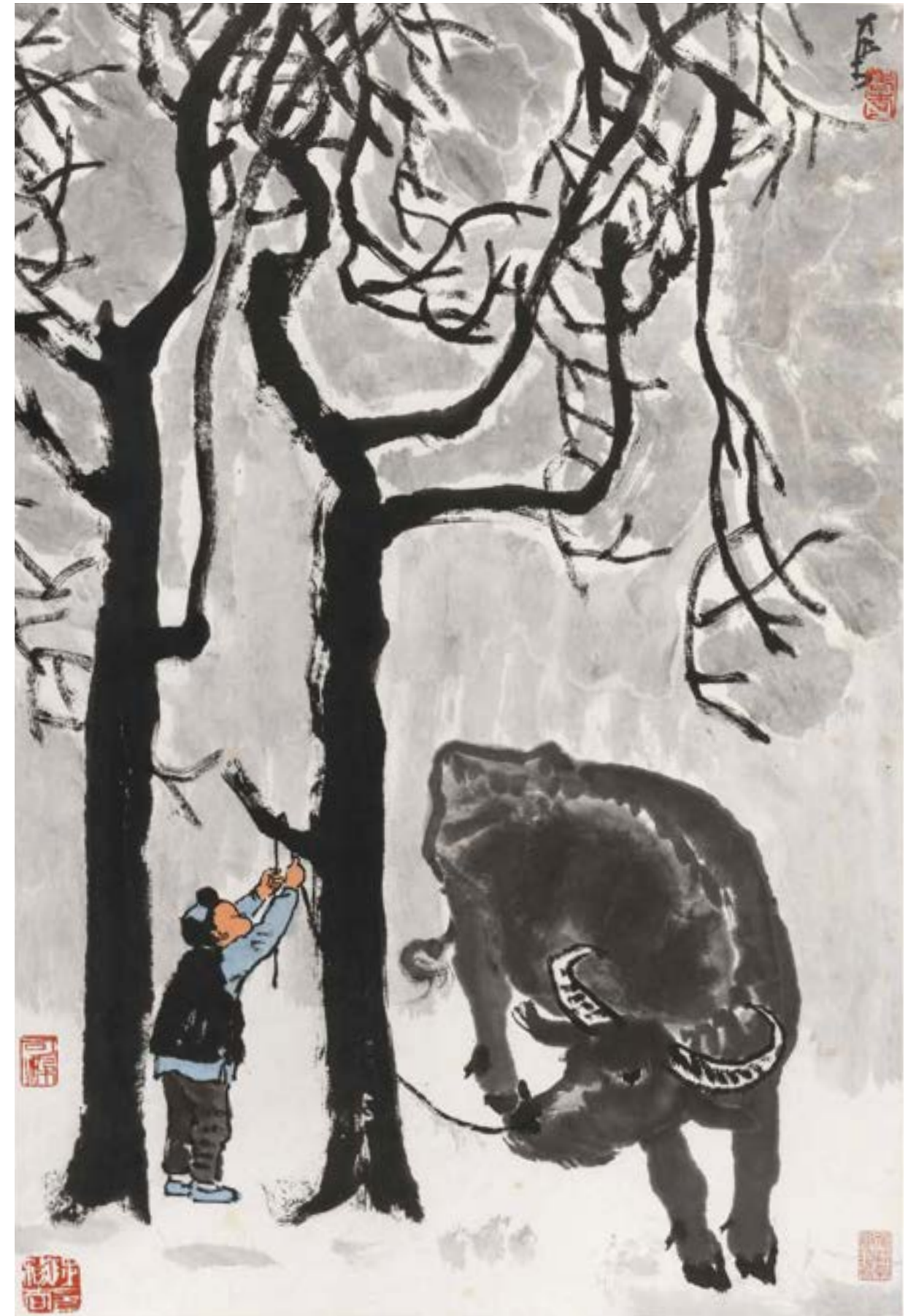
設色紙本 鏡框

款識：可染。

鈐印：老李、可染、陳言務去

鑑藏印：星洲秋齋珍藏

出版：《李可染的世界》，台北羲之堂，2000年11月，第142-143頁。
《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第136-137頁。



李可染
歸牧圖

LI KERAN (1907-1989)

Returning Home

Hanging scroll, ink and colour on paper
79 x 48 cm. (31 1/8 x 18 7/8 in.)
Entitled, inscribed and signed, with four seals of the artist
Dated summer solstice, *jiazi* year (1984)
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.132-3.

設色紙本 立軸 一九八四年作

題識：歸牧圖。

一九八四年歲次甲子大暑，可染作于師牛堂。

鈐印：李、可染、陳言務去、孺子牛

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第132-133頁。



李可染
鍾馗

LI KERAN (1907-1989)

Zhong Kui

Hanging scroll, ink and colour on paper
68.5 x 41.5 cm. (27 x 16 3/8 in.)
Entitled, inscribed and signed, with one seal of the artist
One collector's seal

PROVENANCE:

Lot 1157, 5 April 2011, Fine Chinese Paintings, Sotheby's Hong Kong.

設色紙本 立軸

題識：鍾馗圖。

降魔除害，正氣凜然。

可染寫。

鈐印：可染

鑑藏印：星洲秋齋珍藏

來源：香港蘇富比，中國書畫拍賣，2011年4月5日，編號1157。



李可染

布袋和尚圖

LI KERAN (1907-1989)

Buddha with a Sack

Scroll, mounted and framed, ink and colour on paper
94 x 53.5 cm. (37 x 21 1/4 in.)
Dated summer, seventh month, yichou year (1985)
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. 1, Sin Hua Gallery, October 2010, pp.120-3.

設色紙本 鏡框 一九八五年作

題識：布袋和尚圖。行也布袋，坐也布袋，放下布袋，何等自在。

布袋和尚傳為五代時高僧，常挑布袋，見物即乞，盡裝袋內，嘻嘻哈哈，出語無定，形如瘋癲。

後人謂他為彌勒化身。

佛寺山門大肚彌勒即其造像，旁有聯語云：“大肚能容，容天下難容之事；開顏便笑，笑人間可笑之人。”橫額題曰“皆大歡喜”。

千百年來已成為傳統描寫的藝術形象。

一九八五年歲次乙丑夏七月，可染揮汗作此圖于渤海之濱北戴河客舍，時年七十有八。

鈐印：白髮學童、李、可染、師牛堂

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第120-123頁。



李可染
成都望江樓

LI KERAN (1907-1989)

*Wangjiang Pavilion in
Chengdu*

Scroll, mounted and framed, ink and colour on paper
64.5 x 57 cm. (25 3/8 x 22 1/2 in.)
Entitled, inscribed and signed, with three seals of the artist
Dated February, 1962
One collector's seal

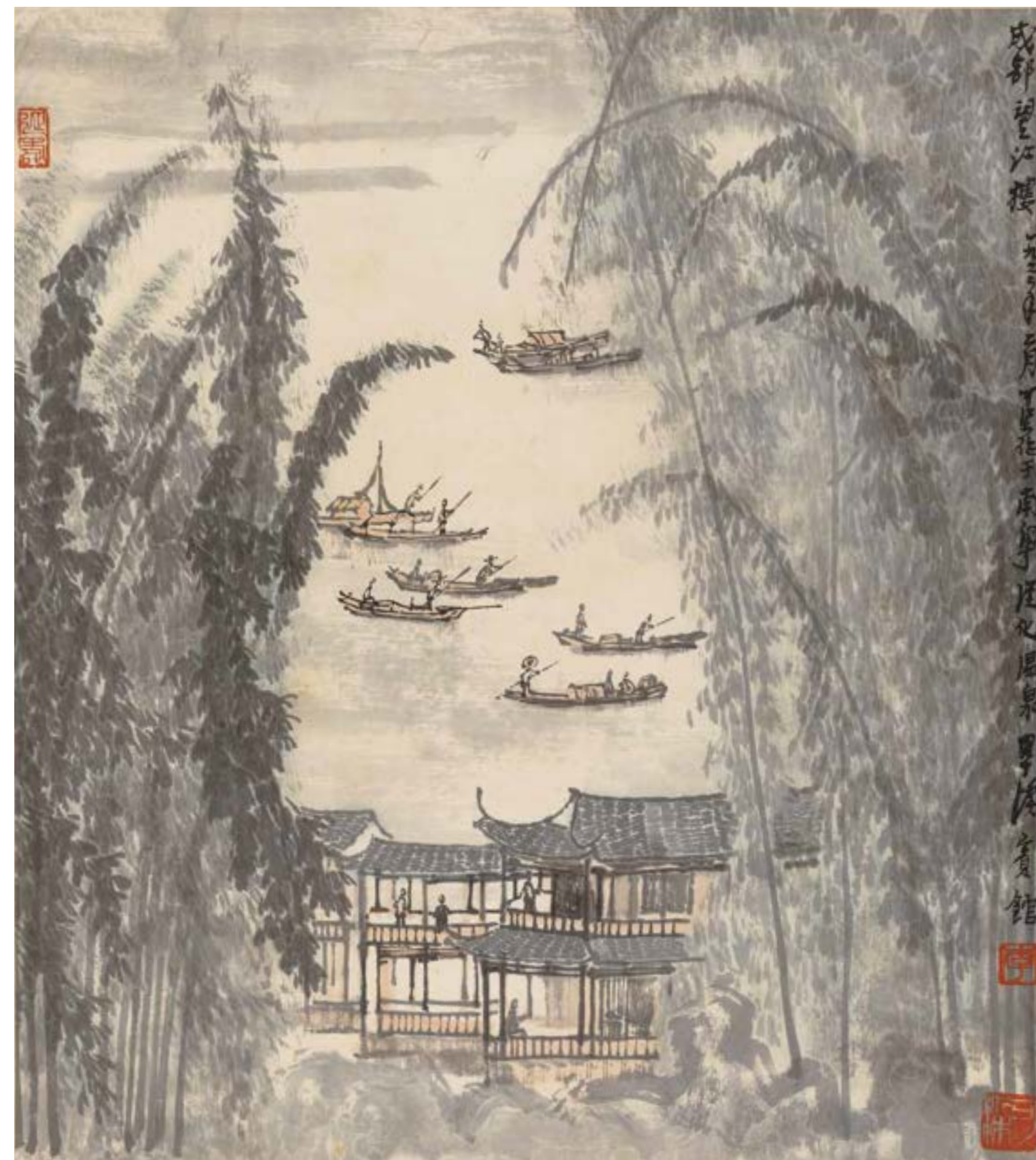
設色紙本 鏡框 一九六二年作

題識：成都望江樓。

一九六二年二月，可染作於南粵從化溫泉翠溪賓館。

鈐印：李、可染、延壽

鑑藏印：星洲秋齋珍藏（綾邊左下角）





李可染
南國水鄉

LI KERAN (1907-1989)

Water Village

Scroll, mounted and framed, ink and colour on paper
45 x 65 cm. (17 ³/₄ x 25 ³/₈ in.)
Entitled and signed, with two seals of the artist
One collector's seal

設色紙本 鏡框

題識：南國水鄉。

可染。

鈐印：可染、河山如畫

鑑藏印：星洲秋齋珍藏

李可染

蜀山春雨

LI KERAN (1907-1989)

Spring Rain in Sichuan

Hanging scroll, ink and colour on paper
69.5 x 46 cm. (27 3/8 x 18 1/8 in.)
Entitled and signed, with two seal of the artist
Two collector's seals

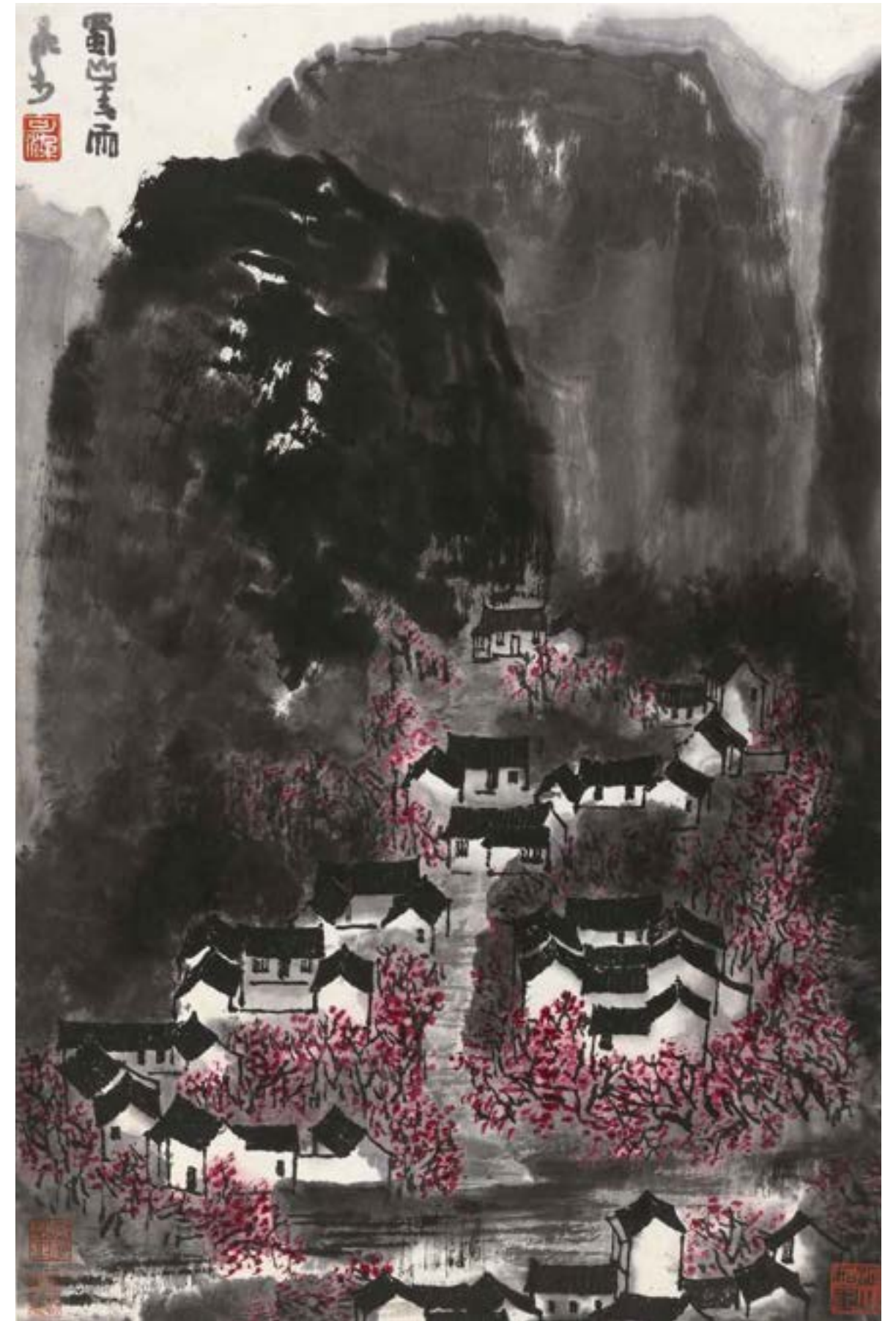
設色紙本 立軸

題識：蜀山春雨。

可染。

鈐印：可染、河山如畫

鑑藏印：熙禮珍藏、星洲秋齋珍藏



李可染
太行寫生

LI KERAN (1907-1989)

Sketch of Mount Taihang

Scroll, mounted and framed, ink and colour on paper
59 x 44.3 cm. (23 ¼ x 17 ½ in.)
Inscribed and signed, with one seal of the artist
One collector's seal

設色紙本 鏡框
題識：□□同志指正。
可染寫生。
鈐印：可染
鑑藏印：星洲秋齋珍藏



李可染

革命搖籃井岡山

LI KERAN (1907-1989)

Mount Jinggang

Hanging scroll, ink and colour on paper
121.5 x 70.5 cm. (47 7/8 x 27 3/4 in.)
Entitled, inscribed and signed, with two seal
of the artist
One collector's seal

PROVENANCE:

Lot 589 and front cover, 29 May 2005, Fine
Chinese Modern Paintings, Christie's Hong Kong.

LITERATURE:

*Christie's 20 Years in Hong Kong, Christie's: Modern
and Contemporary Chinese Paintings Highlights*, 2006,
p.113

Qiu Zhai: A Singapore Collection of Chinese Paintings
Vol.V, Sin Hua Gallery, October 2012, pp.23-26.

設色紙本 立軸

題識：革命搖籃井岡山。

可染于北京。

鈐印：可染、肖型印（李下不整冠）

鑑藏印：星洲秋齋珍藏

來源：香港佳士得，中國近現代畫，2005年5月
29日，編號589，封面。

出版：《香港佳士得廿周年紀念圖冊：中國書畫》，
2006年，第113頁。
《新加坡秋齋藏畫》卷五之《推陳出新》，
新華美術中心，新加坡，2012年，第23-26
頁。



detail 局部



李可染

灤江勝景

LI KERAN (1907-1989)

Landscape of Lijiang

Hanging scroll, ink and colour on paper
122.1 x 69.3 cm. (48 1/8 x 27 1/4 in.)
Inscribed and signed, with three seals of the artist
Dated April 22nd, 1963
One collector's seal

EXHIBITION:

Beijing, Poly Art Museum, *Selected Works of Chinese Paintings from the Twelve Modern Masters III*, October 2011.

LITERATURE:

Dawn in The Eastern Sky - Li Keran, Sin Hua Gallery, Singapore, April 1997, p.58.
Complete Collection of Chinese Master Painters - Li Keran, Hebei Education Publishing House, October 2000, p.16.
The World of Li Keran, Xi Zhi Tang, November 2000, pp.152-153.
Shan Zhen Ji Cheng I, Hebei Education Publishing House, June 2005.
Shan Zhen Ji Cheng - Special Exhibition of Li Keran, Hebei Education Publishing House, June 2005, p.110.
Selected Works of Chinese Paintings from the Twelve Modern Masters III, Poly Art Museum, Oct 2011, p.232.
Qiu Zhai: A Singapore Collection of Chinese Paintings Vol.V, Sin Hua Gallery, October 2012, pp.19-22.

設色紙本 立軸 一九七三年作
題識：余三遊灤江，覺江山雖勝，然構圖不易，
茲以傳統以大觀小法寫之，人在灤江邊上，終不能見此景也。
一九六三年四月二十二日晨興作於廣東從化溫泉翠溪賓舍，
可染。
鈐印：李、可染、江山如此多嬌
鑑藏印：星洲秋齋珍藏（綾邊左下角）

展覽：北京，保利藝術博物館，“中國近現代書畫十二大名家精品展（三）”，
2011年10月。

出版：《東方既白—李可染》，新華美術中心，1997年，第58頁。
《中國名畫家全集—李可染》，河北教育出版社，2000年10月，第16頁。
《李可染的世界》，羲之堂文化出版事業有限公司，2000年11月，
第152-153頁。
《散珍集成》（壹），河北教育出版社，2005年。
《散珍集成—李可染特展作品集》，河北教育出版社，2005年6月，
第110頁。
《中國近現代書畫十二大名家精品集》（三），保利藝術博物館，2011年
10月，第232頁。
《新加坡秋齋藏畫》卷五之《推陳出新》，新華美術中心，新加坡，
2012年，第19-22頁。



detail 局部



李可染
蒼岩聳翠圖

LI KERAN (1907-1989)

Standing Tall

Scroll, mounted and framed, ink and colour on paper
82.5 x 52 cm. (32 ½ x 20 ½ in.)
Inscribed and signed, with four seals of the artist
Dated *bingyin* year (1986)
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. I, Sin Hua Gallery, October 2010, pp.128-31.

設色紙本 鏡框 一九八六年作
題識：蒼巖聳翠圖，一九八六年歲次丙寅臘月。
可染作于師牛堂。
鈐印：可染、語不驚人、在精微、河山如畫
鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第128-131頁。



detail 局部



李可染
水村桃花春雨

LI KERAN (1907-1989)

*Peach Blossoms in
Jiangnan*

Scroll, mounted and framed, ink and colour on paper
68.5 x 45.5 cm. (27 x 17 7/8 in.)
Inscribed and signed, with five seals of the artist
One collector's seal

EXHIBITED:

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE:

Expert on Collection, Dongfang Publishing House, July 2009, p.8.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. 1, Sin Hua Gallery, October 2010, pp.124-7.

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Pait Ip Huay Kuan, September 2014, pp.48-49.

設色紙本 鏡框

題識：最是江南佳絕處，水邨桃花春雨中。

余青年在江南求學，有五六年之久，江南迷人景色時縈夢寐，吾愛江南故常以鄉情寫之。
可染。

鈐印：可染、在精微、河山如畫、可貴者膽、所要者魂

鑑藏印：星洲秋齋珍藏

展覽：新加坡，醉花林俱樂部，“傳世珍蘊·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《名家談收藏》，東方出版中心，2009年7月，第8頁。

《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第124-127頁。

《傳世珍蘊·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第48-49頁。



李可染

萬木蔥蔥橫翠微

LI KERAN (1907-1989)

Luscious Mountains

Hanging scroll, ink and colour on paper
91 x 57 cm. (35 7/8 x 22 1/2 in.)
Entitled, inscribed and signed, with five seals of the artist
Dated *bingyin* year (1986)
One collector's seal

PROVENANCE:

Lot 1207, 28 May 2013, Fine Chinese Modern Paintings (II), Christie's Hong Kong.
Formerly the property of the Dr. K. S. Lo Collection

LITERATURE:

Han Mo - Li Keran Special Issue (Phase IV), Han Mo Xuan Publishing Co. Ltd., Hong Kong, May 1990, p.93.
Dawn in The Eastern Sky - Li Keran, Sin Hua Gallery, Singapore, April 1997, pp. 42-43.

設色紙本 立軸 一九八六年作

題識：萬木蔥蔥橫翠微。

一九八六年歲次丙寅，可染於師牛堂。

鈐印：李、可染、陳言務去、山水知音、在精微

鑑藏印：星洲秋齋珍藏

來源：香港佳士得，中國近現代畫（二），2013年5月28日，編號1207。
羅桂祥博士舊藏中國書畫

出版：《名家翰墨——李可染專號》（第四期），翰墨軒出版有限公司，香港，1990年5月，第93頁。
《東方既白——李可染》，新華美術中心，新加坡，1997年4月，第42-43頁。



啟功
仿米家山水圖

QI GONG (1912–2005)

Landscape after Mi Fu

Scroll, mounted and framed, ink and colour on gold-flecked paper

39.5 x 34 cm. (15 ½ x 13 ⅜ in.)

Inscribed and signed, with one seal of the artist

Dated eighth month, *jichou* year (1949)

One collector's seal

設色灑金箋 鏡框 一九四九年作

題識：師方壺道人。

己丑（1949年）八月，啟功。

鈐印：啟功之印

鑑藏印：星洲秋齋珍藏



白雪石
秋山紅樹

BAI XUESHI (1915–2011)
Autumn Mountains

Scroll, mounted and framed, ink and colour on paper
67.5 x 66 cm. (26 3/4 x 26 in.)
Entitled, inscribed and signed, with three seals of the artist
Dated *bingyin* year (1986)
One collector's seal

EXHIBITED:

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE:

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Poit Ip Huay Kuan, September 2014, pp.108–109.

設色紙本 鏡框 一九八六年作

題識：秋山紅樹。

丙寅（1986年）雪石寫于何須齋。

鈐印：雪石長年、老白所作

鑑藏印：星洲秋齋珍藏

展覽：新加坡，醉花林俱樂部，“傳世珍蘊·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《傳世珍蘊·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第108–109頁。



白雪石
幽谷泉聲

BAI XUESHI (1915–2011)
Listening to the Falls

Hanging scroll, ink and colour on paper
137 x 68 cm. (53 7/8 x 26 3/4 in.)
Entitled, inscribed and signed, with three seals of the artist
Dated autumn, *gengshen* year (1980)
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.188–189.

設色紙本 立軸 一九八〇年作

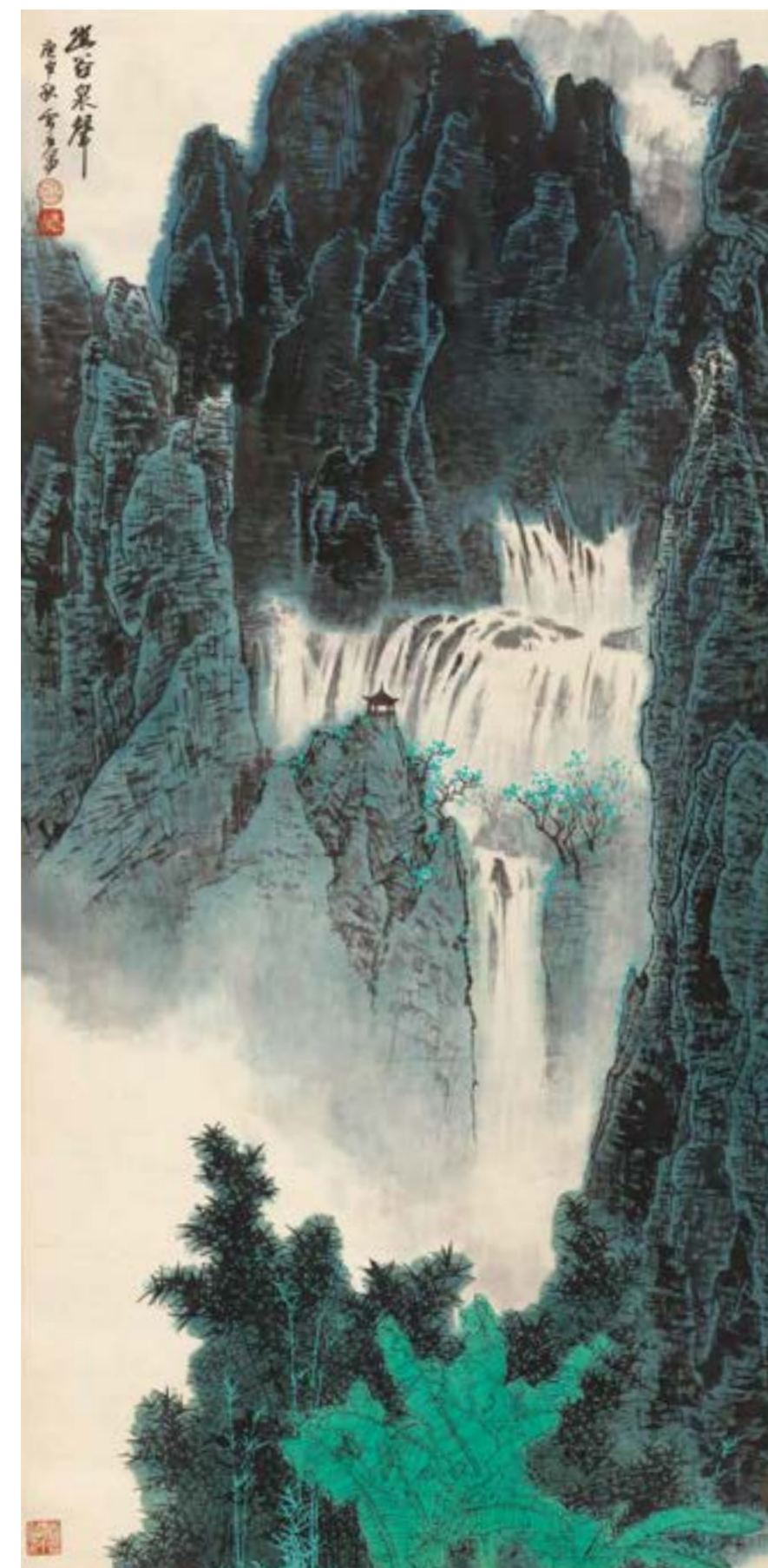
題識：幽谷泉聲。

庚申（1980）秋，雪石寫。

鈐印：雪石、老白、雪石選甲以後作

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第188–189頁。



田世光
映日紅

TIAN SHIGUANG (1916-1999)

Spring Scenery

Scroll, mounted and framed, ink and colour on paper
76 x 104 cm. (29 7/8 x 41 in.)
Inscribed and signed, with three seals of the artist
One collector's seal

設色紙本 鏡框
題識：田世光於昆明湖畔柳浪莊上。
鈐印：田氏公煒、田世光、柳浪邨人。
鑑藏印：星洲秋齋珍藏





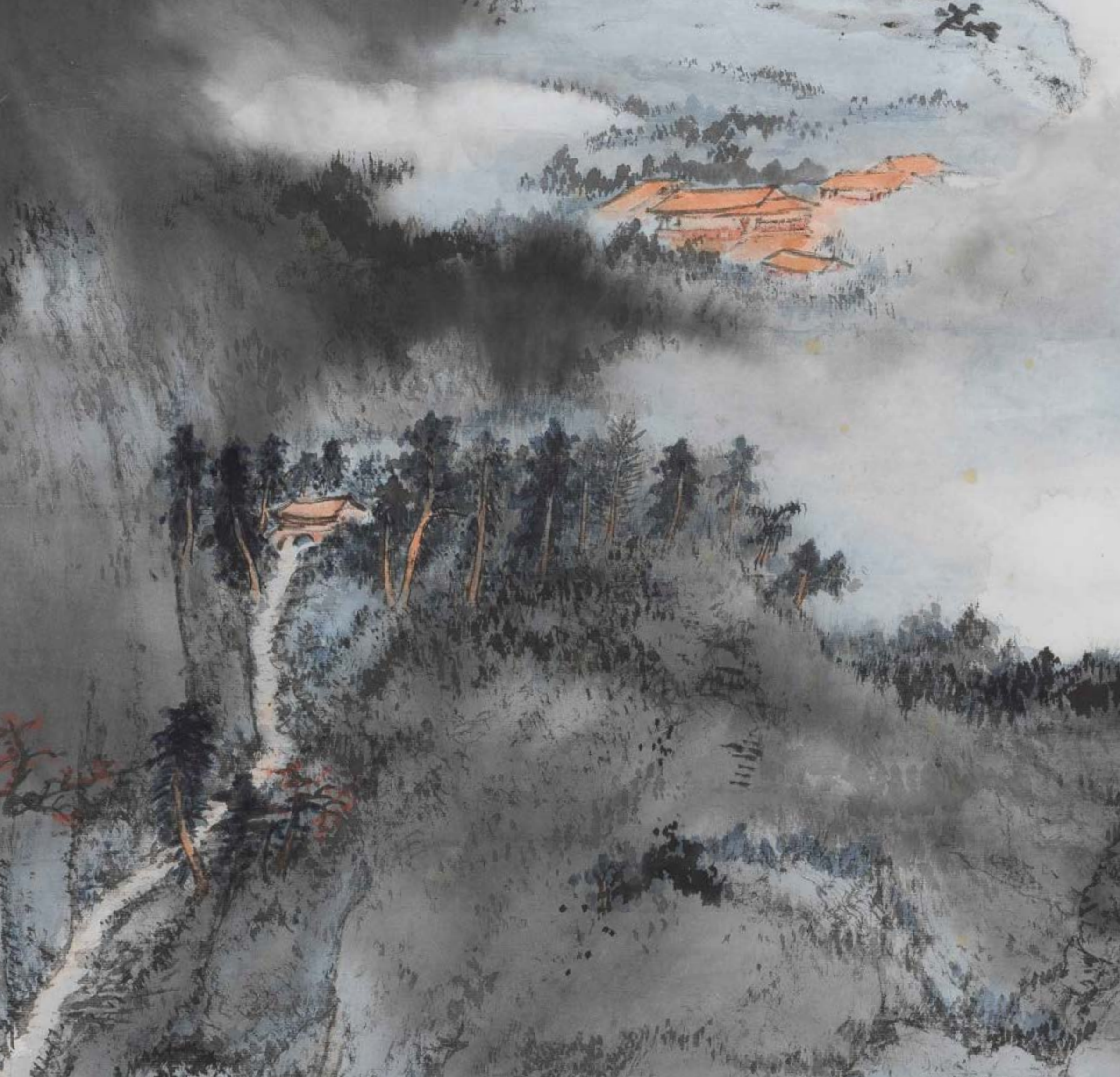
Diversified Pursuits in Guangdong and Taiwan

With its revolutionary and modern significance, the Lingnan School of Painting founded by the Two Gaos and One Chen in early 20th century was carried on for proactive developments by second generation followers, including Fang Rending, Guan Shanyue, Li Xiongcai in Guangzhou, and Zhao Shao'ang and Yang Shanshen in Hong Kong. Fang Rending was a student of Gao Jianfu, who later pursued studies in Japan. He consistently upheld the treatise that painting should reflect reality. Fang was noted for painting figures with themes of common life and people in a realistic manner. After 1949, his figures were incorporated into figurative works depicting social events after the founding of new China, such as peasant paintings to meet the aspirations of socialism. Guan Shanyue was a student of Gao Jianfu who followed the idea of "new Chinese painting" in his early work, in particular those related to the anti-Japanese War, which were imbued with realism. Facing the aspirations for the new society and new man, Guan accepted the requirements and assignment of the Party and painted works with political subjects such as the Great Leap and the People's Commune. He travelled widely to sketch and record the new constructions in the new regime. Guan was also noted for painting red and white plum blossoms with powerful brush work. He successfully broke away from the constraints of the traditional techniques of using lines and dots. In his work, the modulated perspective treatment and colouring in Western painting were combined with Chinese brush and ink. Li Xiongcai was another student of Gao Jianfu, who travelled to Sichuan and northwest China in the 1940s for sketching and observing the heroic landscapes and rivers. His landscapes tended to be rustic, vigorous with a distinctive modulation of dense ink tones and heavy colour schemes, which marked his own "Li School of Landscape Painting. After 1949, he painted many works to describe contemporary subjects such as anti-flooding campaigns, modern constructions and the new faces of landscapes in the socialist new world. Lai Shaoqi, the pioneer of the new Hui School of Print-making, was skilled in painting landscapes, flowers and plants as well. He blended the essence of print-making and Chinese painting with freshness and vigour. These artists are part of the reflections of Guangdong painting in the post-1949 era.

The change of political power in China after 1949 drove a number of artists to migrate to Hong Kong, Taiwan and overseas. Without the pressure of the Party's political ideology and directives on art and literature, it became more feasible to pursue personal cultivations according to artistic preferences and creative ideas in a free and open environment. Zhang Shanzi was the elder brother of the great master Zhang Daqian. Although he passed away in 1940, as he had closely worked with his younger brother to create painting, he was also included in this group for discussion. Zhang Shanzi had visited Japan with Zhang Daqian and later returned to China and taught at the Shanghai College of Fine Arts. He was noted for painting landscapes, figures, flowers, and in particular tigers, who even personally kept tigers for close observation. Tigers in his works are noted for accurate proportions and vivid postures. In the anti-Japanese war period, he used tiger as a symbol for China, which would finally defeat its enemy, namely, Japan, with a sense of modern symbolism. His younger brother Zhang Daqian had already enjoyed fame in the pre-1949 period. Zhang Daqian had closely studied and copied the works of various masters include the Qing painters Shitao, Shiqi, Bada Shanren, Jian Jiang and others, and traced back to the styles of various masters of the Song and Yuan Dynasties, synthesising the stylistic legacies of both Northern and Southern Schools of landscape painting. He had visited Dunhuang for over two years, studied and copied the Buddhist mural painting there, capturing the essence of figure paintings in the fine-line and heavy colour style of the Tang and Song Dynasties. His free hand landscapes, flowers and figures, however, are painted in a fluid and tranquil manner, which convey literati sentiments and a classicism. He was also acclaimed for painting ladies in the

fine line and heavy colour style, as well as lotuses with strong golden and green pigments with a touch of elegance. In 1949, he left China and subsequently sojourned in U.S.A. and Brazil, finally settled in Taiwan. Since the 1940s, Zhang opened a new realm in painting with innovative "splashed ink" and "splashed colours" experiments. In these works, he splashed ink and colour in large dabs onto the pictorial plane in a spontaneous and unrestrained manner with abstract modulations, creating his unique accomplishment. He was a successful synthesizer who assembled nearly all ancient styles and transformed with modernity. Huang Junbi also settled in Taiwan after 1949. He was a traditionalist who copied and studied ancient painting in his early years. Later he studied with the Guangdong painter Li Yaoping and learnt Western painting techniques such as perspectives and realistic treatments and brought traditional Chinese painting to another horizon. Huang was noted for painting landscapes and flowers, and in particular excelled in painting majestic scenes of waterfalls after he had visited the grand waterfalls in America and Canada. His brush work is noted for heroic vigour and refined ink modulations, reflecting the artist's mastery of the classical tradition.

Hong Kong has less rich cultural background, and it was under colonial rule for a long period. However, such a designated time and place gave it much freedom and openness for artists to freely cultivate their artistic creations. Ding Yanyong had studied in Japan and was appointed professor at various art institutes and colleges in Guangzhou after his return to China. In 1949, Ding moved to Hong Kong and then taught at the Department of Fine Arts, Chinese University of Hong Kong for a long time. He preferred artists such as Matisse, Picasso and Fauvist painters in his early years when he devoted himself to oil painting. Later he reverted to Chinese painting and drew inspiration from masters such as Bada Shanren, Shitao of the Qing Dynasty and Xu Wei of the Ming Dynasty. His preferred subjects included landscapes, figures, flowers, fish, frogs, etc., which are rendered with simple and concise brush work and ink with a touch of vividness and liveliness. Zhao Shao'ang and Yang Shanshen are representative painters of the second generation of the Lingnan School of Painting and sustained the legacy of this school for progressive development. Zhao Shao'ang was a follower of Gao Qifeng and noted for his painting of landscapes, flowers, animals and in particular cicadas. He painted his subjects in a meticulous manner with concise colouring in his early years, and turned to a freer and bolder style in his late years. Yang Shanshen's relationship with Gao Jianfu was both a student and a friend. He excelled in depicting animals, birds and fish. He closely observed the postures of animals such as cats and tigers, and depicted them in a lively manner with a touch of realism. His flower painting of lotuses and roses are noted for textural dimensionality and naturalism. Zhao had founded the Lingnan Art Academy and Yang the Spring Breeze Art Society in Hong Kong for nurturing a great number of followers of the Lingnan School of Painting. The artist Fang Zhaolin had apprenticed under Zhao Shao'ang, Zhang Daqian and Qian Songyan. While her early works show the legacy of her teachers, she developed her unique style in later years. Fang used abstract brush work with dry strokes, dark ink tones and bright colours to depict scenes in northwest China, such as the majestic peaks, rivers, cave dwellings and working people, which were imbued with calligraphic rhythm, suggesting the artists' passion for her country. She was also fond of depicting sceneries of Lake Tai, and plum blossoms with a fresh charm. Her figure paintings are completed with a rustic aura, reflecting her passion for people. The Boat People series, which are her distinctive works, depict Vietnamese refugees on boats and fleeing to Hong Kong and overseas, showing her sympathy for those who suffered from war. Fang was a unique artist with strong character. The artistic cultivations of these painters are reflections of the diversification and open-minded artistic pursuits of artists in Hong Kong.



粵台尋索

由二十世紀初期「二高一陳」創建，具有革命和現實意義的「嶺南畫派」，由其第二代弟子，包括廣州的方人定、關山月、黎雄才及香港的趙少昂、楊善深等予以傳承和發展。方人定師事高劍父，後亦留學日本，一直堅持以繪畫反映現實的信念。他擅繪人物，風格寫實，以時人及平民日常生活為題材，四九年後，他的人物融合新社會的人物和事件如農民畫中，以符合社會主義的要求。關山月也是高劍父的學生，早年追隨「新國畫」理念，作風寫實，也繪了不少抗戰畫。四九年後他面臨對新社會和新人的歌頌，接受黨的要求和任務，描畫了不少政治題材如「大躍進」、「人民公社」和呼應號召，於各地寫生遊歷和以筆墨記錄社會建設。他也擅紅、白梅花，用筆雄健，並破除傳統點線的局限，將西方透視空間和色彩微妙地溶入筆墨之中。同為高劍父學生的黎雄才，在抗戰期間及四十年代往川蜀、西北旅行寫生，汲取了當地山川雄峻的情韻，其後來山水畫趨於渾樸沉茂、筆墨設色濃重，創立其「黎家山水」，四九後亦繪畫抗汛、新建設、社會主義中國的山川新貌的作品。新徽派版畫先導者賴少其亦擅繪山水及花卉植物，能兼取版畫及國畫之長、清新雄渾兼而有之。這幾位畫家可代表著四九後廣東畫壇轉變的一個介面。

四九年後，政權轉移令不少畫家移居香港、台灣及海外。在沒有黨的思想指導和既定文藝政策掣肘下，他們得享自由和在開放氛圍中按自己的風格取向和創作思維各自發展而建立個人面目。張善孖是張大千兄長，雖然在1940年已經辭世，但因其與張大千關係，因此也在這部份論述。他與張大千曾東渡日本，回國後曾在上海美專任教。他擅畫山水、人物、花卉，尤精畫虎，拳虎以觀其形態神情。其虎畫造型比例準確、姿態生動，抗戰時以虎畫喻意中國取得戰爭勝利，亦富現實氣息。其弟張大千在四九年前已享盛名。他精研及臨摹清代石濤、石谿、八大、漸江畫風，並上溯宋、元諸家，匯聚南北二宗山水畫精萃。他曾赴敦煌臨摹佛像壁畫兩年餘，對唐宋工筆重彩人物畫鑽研甚深。其意筆山水、花卉、人物流暢飄逸，文人意趣及古雅氣息兼備；又精擅工筆重彩仕女、金碧荷花，筆墨細緻而富麗堂皇。四九年後他去國，曾寓居美國、巴西，最後定居台灣。自五十年代以降，張大千發展其「潑墨」、「潑彩」風格實驗，以大幅色墨潑畫渲染山水、荷花，酣暢淋漓，不拘一格，亦富於抽象意味，獨創面目。張大千融會古今，可說是綜合主義的集大成者。四九年後定居台灣的黃君璧是一位傳統主義畫家。他早年致力臨摹古畫，後得廣東畫家李瑤屏啓發而注入西畫透視、寫實元素，保存民族國粹之餘加以改良。黃氏擅山水、花卉，尤其在得觀美加大瀑布受到啓迪而精擅畫瀑，其筆墨雄渾，佈局嚴謹，氣韻磅礴，將傳統精萃融合貫通。

香港文化傳統淵源較淺，亦長期居於殖民地統治下，但卻因此得享開放自由氣氛，多方求索。丁衍庸曾在日本習美術，回國後在廣州多所院校任教，四九年來港，在香港中文大學藝術系任教多年。他早年醉心馬蒂斯、畢加索及野獸派，精畫油畫。後轉攻國畫，從清八大山人、石濤、明徐渭等取法。丁氏擅畫山水、人物、花卉、魚蛙等，章法筆墨簡約奔放、稚拙靈動，是將中西畫法共治一爐的代表畫家。趙少昂、楊善深是傳承嶺南畫派的香港畫家，並予以持續發展。趙少昂師承高奇峰，擅畫山水、花卉、動物，尤精畫蟬。早年用筆細緻、設色鮮明；晚年轉向放逸率真。楊善深與高劍父是師友關係，深得嶺南畫派真傳。他擅畫動物禽魚及花卉，其動物畫如貓、虎能掌握其動態神情，極為生動；而花卉畫如荷花、玫瑰等，富於立體感及自然情韻。趙少昂在港設立「嶺南藝苑」、楊善深設立「春風畫會」，培育了大批嶺南畫派繼承人，弘揚嶺南派精神。女畫家方召響師承趙少昂、張大千及錢松壺。早年畫風仍有乃師風格，而晚年則開拓了個人化風格。她描繪西北山水大江和窯洞以及人物日常作息，以抽象化的乾筆濃墨線條描繪，用色明麗，極有書法的韻律感，也象徵畫家的祖國情懷。她亦好畫太湖風光及梅花，風格清新。其人物畫拙樸率真，充滿赤子之情；而「船民」系列描繪越南船民逃難情景，寄喻畫家的關注深切同情。方召響可說是一位極具創意的個人主義畫家。這幾位藝術家的藝術耕耘，從不同層面反映四九年香港畫家的開放性和多元化探索。

張大千
晚涼新浴

ZHANG DAQIAN (1899-1983)

After a Bath

Hanging scroll, ink and colour on paper
111 x 56 cm. (43 ¾ x 22 in.)
Inscribed and signed, with five seals of the artist
Dated autumn, *dingchou* year (1937)
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.84-87.

設色紙本 立軸 一九三七年作

題識：晚涼新浴罷，團扇立當風。

自覺雲鬢亂，慵將玉手攏。

絲絲縈粉面，馥馥散花叢。

巧語呼郎出，為儂挽髮鬆。

丁丑（1937年）中秋，大千爰遲秋移北窗下作。

鈐印：張爰、三千大千、遊戲神通、摩登戒體、遲秋移

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第84-87頁。



detail 局部



張大千
水殿暗香

ZHANG DAQIAN (1899-1983)

Scent of Lotus

Scroll, mounted and framed, ink and colour on paper
135 x 67.5 cm. (53 ¼ x 26 ¾ in.)
Inscribed and signed, with two seals of the artist
Dated summer, *guimao* year (1963)
One collector's seal

PROVENANCE:

Lot 651, 26 April 2004, Fine Chinese Paintings, Sotheby's Hong Kong.
Previously in the collection of the artist's fourth daughter, Zhang Xinxian

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.78-79.

設色紙本 鏡框 一九六三年作

題識：多謝浣紗人未折，雨中留得蓋鴛鴦。癸卯（1963年）夏，爰。

鈐印：張爰私印、千秋願

鑑藏印：星洲秋齋珍藏

來源：香港蘇富比，中國書畫拍賣，2004年4月26日，編號651。
張大千先生第四女張心嫻舊藏。

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第78-79頁。



張大千
金線紅荷

ZHANG DAQIAN (1899-1983)

Red Lotus

Hanging scroll, ink and colour on paper
120.8 x 54.3 cm. (47 ½ x 21 ¾ in.)
Inscribed and signed, with three seals of the artist
Dated summer, *wuzi* year (1948)
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.80-3.

設色紙本 立軸 一九四八年作
題識：波鏡初開宿露滋，數枝敗葉正離披。
夜來聞有鴛鴦宿，分付西風莫浪吹。
戊子（1948年）夏日，大千居士爰。
鈐印：三千大千、蜀郡張爰、大風堂
鑑藏印：星洲秋齋珍藏（綾邊左下角）

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第80-83頁。



detail 局部



張大千

溪山漁艇

ZHANG DAQIAN (1899-1983)

Fishing in the Mountain Stream

Hanging scroll, ink and colour on paper
130.5 x 52 cm. (51 3/8 x 20 1/2 in.)
Inscribed and signed, with two seals of the artist
Dedicated to Xiaomei
Dated tenth month, *dinghai* year (1947)
Further inscribed and signed, with one seal of the artist
Dedicated to Weihua
Five collector's seals

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. VI, Sin Hua Gallery, October 2012, pp.125-128.

設色紙本 立軸 一九四七年作

題識：溪山漁艇，擬北苑筆寫似，嘯梅仁兄法家正之。

丁亥（1947年）十月張爰。

鈐印：張爰、三千大千

畫家又題：此予四十八歲時沱水邨居用自製蜀牋所作。

順華賢侄從香港購得之，囑題奉其仲兄蔚華疥壁。

目疾未瘳，手復戰掣，惶愧無似。

庚戌（1970年）七月初三日，爰翁七十又二。

鈐印：大千居士

鑑藏印：文源齋、百千之一、順華拜觀、梅穆李韻清氏藏、星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷六之《洋為中用》，新華美術中心，新加坡，2012年，第125-128頁。



張大千
桂林龍隱岩

ZHANG DAQIAN (1899-1983)

Guilin Landscape

Hanging scroll, ink and colour on paper
178.5 x 95 cm. (70 ¼ x 37 ¾ in.)
Inscribed and signed, with two seals of the artist
Dated third month, *guimao* year (1963)
Titleslip inscribed and signed by Gao Lingmei, with one seal
One collector's seal

NOTE: The recipient of this painting is Chen Jiajing, famous Singaporean collector in the 1950s. In 1963, through the help of Gao Lingmei, Zhang Daqian had his first solo exhibition in Singapore. During the time, Zhang received hospitality from Chen and stayed in Chen's villa, thus the two became good friends.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. VI, Sin Hua Gallery, October 2012, pp.129-132.

設色紙本 立軸 一九六三年作

題識：三寶南天自一奇，忽驚霹靂起鄉思。

桂林洞壑敦煌筆，便得歸時是歲時。

平生默數經行處，龍隱騰光出陸離。

見說黨人碑尚在，摩挲斷壁已無時。

遊三寶南天霹靂諸勝選星洲與佳景老兄話及桂林山川之美為寫龍隱巖博教。

癸卯（1963年）三月，大千張爰。

鈐印：張爰私印、大千唯印大年

高嶺梅題簽條：桂林龍隱巖。

大千八兄作於星洲佳景兄珍藏。

嶺梅題。

鈐印：高

鑑藏印：星洲秋齋珍藏

註：上款人即陳佳景，五十年代新加坡著名藏家。1963年經高嶺梅安排，張大千在新加坡舉行他的首個個人畫展，轟動獅城。旅新期間，大千獲陳氏盛情款待與支持，入住陳氏在東部的別墅，兩人遂成好友。

出版：《新加坡秋齋藏畫》卷六之《洋為中用》，新華美術中心，新加坡，2012年，第129-132頁。





張大千
青城山潑彩

ZHANG DAQIAN (1899-1983)

A Misty Qingcheng Mountain

Scroll, mounted and framed, ink and colour on paper

91.5 x 178 cm. (36 x 70 1/8 in.)

Inscribed and signed, with four seals of the artist

Dedicated to Zhongmin

Dated third month, sixty-sixth year of the Republic, *dingsi* year (1977)

One collector's seal

NOTE: The recipient of this painting is Li Zhongmin (1951-1996). Born in Taishan, Guangdong, he studied under Zhang Daqian and also worked as family chef of Zhang. This work was a gift from the artist for Li for his new restaurant.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. 1, Sin Hua Gallery, October 2010, pp.46-51.

設色紙本 鏡框 一九七七年作

題識：自寫青城舊住山，綠雲猶似擁煙鬟，

憶吹長簫高臺夕，明月何時照我還。

六十六年丁巳（1977年）三月寫似仲民仁弟。

爰翁年七十有九。

鈐印：大千、下里巴人、得心應手、環華庵

鑑藏印：星洲秋齋珍藏

註：“仲民”即李仲民（1951-1996），字道本，廣東台山人。李氏於上世紀七十年代初移民北美，定居加州，並投師張大千學藝，隨先生習易牙之術，任“大風堂”家廚。一九七七年，李仲民開設“青城山”川菜館。大千先生以此作贈與李氏為賀。

出版：《新加坡秋齋藏畫》卷一，新華美術中心，新加坡，2010年，第46-51頁。

張善孖、張大千合作
群虎圖

ZHANG SHANZI (1882-1940)
AND ZHANG DAQIAN
(1899-1983)

Roaring Tigers

Hanging scroll, ink and colour on paper
130.5 x 66 cm. (51 3/8 x 26 in.)
Inscribed and signed, with two seals of the artist
Dated spring, *jisi* year (1929)
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. 1, Sin Hua Gallery, October 2010, pp.94-7.

設色紙本 立軸 一九二九年作

題識：懸崖疊嶂何嶙峋，呼朋引類據要津。

虎兮虎兮，汝之智過于人，

己巳（1929年）春，善孖大千合寫於大風堂中。

鈐印：澤、大千居士

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第94-97頁。



張善孖
白猿松樹

ZHANG SHANZI (1882-1940)

White Gibbons

Hanging scroll, ink and colour on paper
107 x 49.5 cm. (42 1/8 x 19 1/2 in.)
Inscribed and signed, with two seals of the artist
Dated summer, *dingchou* year (1937)
One collector's seal

設色紙本 立軸 一九三七年作
題識：丁丑（1937年）夏月蜀人虎癡張善孖寫於網師園。
鈐印：張善孖印、虎癡
鑑藏印：星洲秋齋珍藏



detail 局部



黃君璧
空林清暉

HUANG JUNBI (1898-1991)

Huts in the Forest

Hanging scroll, ink and colour on paper
130.5 x 57.5 cm. (51 3/4 x 22 3/4 in.)
Inscribed and signed, with two seals of the artist
Dated spring, *renwu* year (1942)
One collector's seal

EXHIBITED:

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.74-5.

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Poit Ip Huay Kuan, September 2014, pp.44-45.

設色紙本 立軸 一九四二年作

題識：落葉空林起翠煙，此中日月欲舞年。

清輝坐看霜豪滿，不待移情聽五絃。

錄臨香館句。

壬午（1942年）春日畫於柏溪山中，黃君璧。

鈐印：黃君璧、君翁

鑑藏印：星洲秋齋珍藏

展覽：新加坡，醉花林俱樂部，“傳世珍蘊·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第74-75頁。
《傳世珍蘊·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第44-45頁。



黃君璧
竹蔭覓句

HUANG JUNBI (1898-1991)

Scholars in Bamboo Grove

Hanging scroll, ink and colour on paper
115 x 66 cm. (45 ¼ x 26 in.)
Inscribed and signed, with two seals of the artist
Dated summer, *jimao* year (1939)
Further inscribed and signed by Xiang Chu, with one seal
One collector's seal

設色紙本 立軸 一九三九年作
題識：啓明吾兄方家正之，己卯（1939年）夏於成都客次，弟君璧。
鈐印：黃君璧、君翁
向楚題識：詩心合寄篔簹谷，長夏陰陰看藕花。
把臂羨君林下去，逃空虛處即為家。
啓明仁棣屬題，向楚。
鈐印：向楚長壽
鑑藏印：星洲秋齋珍藏



detail 局部



黎雄才
暮春鳥鳴

LI XIONGCAI (1910–2001)

*Luscious Green
Mountains*

Hanging scroll, ink and colour on paper
137 x 68 cm. (53 7/8 x 26 3/4 in.)
Inscribed and signed, with two seals of the artist
Dated spring, third month,
One collector's seal

PROVENANCE:

Acquired from the artist directly in 1988.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.192–3.

設色紙本 立軸

題識：暮春三月群鳥爭鳴。雄才畫。

鈐印：古端人也、黎雄才印

鑑藏印：星洲秋齋珍藏

來源：1988年得自畫家本人

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第192–193頁。



黎雄才
秋山猿鳴

LI XIONGCAI (1910–2001)

*Monkeys in Autumn
Forest*

Scroll, mounted and framed, ink and colour on paper
137 x 68 cm. (53 7/8 x 26 3/4 in.)
Inscribed and signed, with one seal of the artist
Dated winter, 1981
One collector's seal

PROVENANCE:

Lot 758, 3 November 1994, Fine Modern and Contemporary Chinese Paintings, Sotheby's Hong Kong.

EXHIBITED:

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.190–1.

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Poit Ip Huay Kuan, September 2014, pp.96–97.

設色紙本 鏡框 一九八一年作

題識：一九八一年冬，雄才畫。

鈐印：嶺南黎雄才

鑑藏印：星洲秋齋珍藏

來源：香港蘇富比，近現代中國書畫，1994年11月3日，編號758。

展覽：新加坡，醉花林俱樂部，“傳世珍蘊·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第190–191頁。
《傳世珍蘊·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第96–97頁。



關山月
運糧圖

GUAN SHANYUE (1912-2000)

Transporting Crops

Hanging scroll, ink and colour on paper
113.5 x 39.3 cm. (44 ¾ x 15 ½ in.)
Signed, with one seal of the artist
One collector's seal

PROVENANCE:

Previously in the collection of Yeo Khee Lim's, Singapore Xiu Hai Lou.

LITERATURE:

Paintings from the Collection of Yeo Khee Lim, Nanfeng Publishing House, August 1974, pp.62.

設色紙本 立軸

款識：嶺南關山月。

鈐印：關山月

鑑藏印：星洲秋齋珍藏

展覽：新加坡袖海樓楊啟霖先生舊藏

出版：《瀛海遺珠 — 楊啟霖先生藏畫》，南風美術社，1974年8月，第62頁。



detail 局部



關山月
暗香浮動

GUAN SHANYUE (1912–2000)

Ink Plum Blossom

Hanging scroll, ink on paper
102.5 x 33.5 cm. (40 3/8 x 13 1/4 in.)
Inscribed and signed, with two seals of the artist
Dated winter, *gengshen* year (1980)
One collector's seal

PROVENANCE:

Lot 250, 5 April 2009, Fine Chinese Paintings, Sotheby's Hong Kong.
Previously in the collection of renowned Singaporean collector Y.C. Cheng

LITERATURE:

Ci Quan Tang Collection of Paintings, Ci Quan Tang, August 1989, pl.4.
Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III, Sin Hua Gallery, October 2010, pp.276–7.

水墨紙本 立軸 一九八〇年作

題識：暗香浮動月黃昏。

庚申（1980年）歲冬，漢陽關山月畫於五羊城珠江南岸。

鈐印：關山月印、紅棉巨榕鄉人

鑑藏印：曾經擁有、星洲秋齋珍藏

來源：香港蘇富比，中國書畫拍賣，2009年4月5日，編號250。
新加坡著名收藏家鄭應荃舊藏。

出版：《賜荃堂藏畫集》，新加坡賜荃堂，1989年8月，圖版4。
《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第276–277頁。



賴少其
綠蔭居

LAI SHAOQI (1915-2000)

Dwelling under Shades

Hanging scroll, ink and colour on paper
69 x 39 cm. (27 1/4 x 15 3/8 in.)
Inscribed and signed, with three seals of the artist
Dated summer solstice, *gengshen* year (1980)
Further inscribed and signed, with one seal of the artist
Dedicated to Yameng
Dated January, 1984
One collector's seal

LITERATURE:

Mu Dan Zhai Collection, June 2001, p.75.

設色紙本 立軸 一九八〇年作

題識：綠蔭居。

庚申（1980年）大暑于紫雲樓，賴少其畫。

鈐印：賴、少其、肖形印

畫家又題：黃山巍峨高無極，中有大壑無大澤。

雲如波濤浪拍天，飛泉直下五千尺。

一九八四年一月於香港見舊作又題。

亞蒙仁兄雅正，賴少其題。

鈐印：賴少其

鑑藏印：星洲秋齋珍藏

出版：《穆旦齋珍藏》，2001年6月，P75



賴少其
花卉四幀

LAI SHAOQI (1915-2000)

Flowers

A set of four album leaves, mounted and framed, ink and colour on silk
Each leaf measures 25.2 x 21.6 cm. (9 7/8 x 8 1/2 in.)
Each leaf inscribed and signed, with a total of four seals
Four collector's seals

LITERATURE:

Album of Flowers by Lai Shaoqi, People's Fine Arts Publishing House, May 1982, pp. 2, 11, 20, 28.

設色絹本 冊頁鏡框四幅

題識：1. 炮仗花。少其。
2. 白山茶花。少其。
3. 花石麒麟。少其。
4. 紫色大岩桐。少其。
鈐印：少其記（4次）
鑑藏印：星洲秋齋珍藏（四次）

出版：《花卉冊一賴少其》，人民美術出版社，
1982年5月，P2、P11、P20、P28。



趙少昂

努力抗東風

ZHAO SHAO'ANG (1905–1998)

*Cricket on Plantain
Against the Wind*

Hanging scroll, ink and colour on paper
149 x 53.5 cm. (58 7/8 x 21 1/4 in.)
Inscribed and signed, with two seals of the artist
Dated spring, thirty-third year of the Republic, 1944,
One collector's seal

設色紙本 立軸
題識：蕉心千百卷，努力抗東風。
卅三（1944年）新春少昂客於陪都。
鈐印：趙、少昂
鑑藏印：星洲秋齋珍藏



趙少昂

桂林象鼻飲漓江

ZHAO SHAO'ANG (1905–1998)

Lijiang

Hanging scroll, ink and colour on paper
106 x 47 cm. (41 ¾ x 18 ½ in.)
Inscribed and signed, with one seal of the artist
Dated Second month, *renchen* year (1952)
Titleslip inscribed and signed by the artist
One collector's seal

EXHIBITED:

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.196–197.

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Poit Ip Huay Kuan, September 2014, pp.102–103.

設色紙本 立軸 一九五二年作

題識：心同灘水共澄清，願作漁夫避世名。

舊夢至今留象影，蕭疏雲數雪初晴。

壬辰（1952年）二月，少昂。

鈐印：少昂信鉢

畫家題簽條：桂林象鼻飲漓江。趙少昂筆。

鑑藏印：星洲秋齋珍藏

展覽：新加坡，醉花林俱樂部，“傳世珍蘊·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第196–197頁。

《傳世珍蘊·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第102–103頁。



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趙少昂
湖澗幽禽

ZHAO SHAO'ANG (1905-1998)
Birds by the Lake

Scroll, mounted and framed, ink and colour on paper
46 x 92 cm. (18 1/8 x 36 1/4 in.)
Entitled, inscribed and signed, with two seals of the artist
Dated autumn, *yimao* year (1975)
One collector's seal

設色紙本 鏡框 一九七五年作
題識：幽禽在野。
乙卯（1975年）深秋，少昂於蟬嫣室。
鈐印：少昂、肖形印（佛）
鑑藏印：星洲秋齋珍藏

楊善深

高猿長嘯

YANG SHANSHEN (1913-2004)

Monkeys

Scroll, mounted and framed, ink and colour on paper

179 x 96 cm. (70 ½ x 37 ¾ in.)

Signed, with one seal of the artist

Dated *wuchen* year (1988)

Further inscribed and signed, with one seal of the artist

Dated 1988

One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. VI, Sin Hua Gallery, October 2012, pp.147-148.

設色紙本 鏡框 一九八八年作

款識：善深。

鈐印：善深無恙

畫家又題：巴蜀以產猿著名。巫峽猿啼為長江上游名勝之一。

詞人韋莊有詩云：“黃藤山下駐歸程，一夜號猿動旅情。

入耳便能生百恨，斷腸何必待三聲”。

相傳在巴東三峽中之旅客，聞到兩峽山中猿鳴。

聽到第三聲莫不垂淚。宜都山川記云：“峽長七百里，

兩岸連山，略無絕處，重巖疊嶂，隱天蔽日”。

常常高猿長嘯。漁者歌曰：“巴東三峽巫峽長，

猿鳴三聲淚沾裳”。關於猿通靈性之傳說甚多，

除了猴妖之外，有孝猴、通兵法之猴、領悟佛法之猴不等。

爾雅翼之猴，手足如人，其聲嗚嗚若咳，尤好攀援。

其飲水輒自高崖或大木上，累累相接而下，

飲畢復相收而上。戊辰（1988年）歲闌，善深。

鈐印：楊

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷六之《洋為中用》，新華美術中心，新加坡，2012年，
第147-148頁。



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丁衍庸
三鳥與松

DINGYANYONG (1902-1978)

Birds and Pine Tree

Scroll, mounted and framed, ink on paper
179.5 x 47 cm. (70 3/8 x 18 1/2 in.)
Signed, with one seal of the artist
One collector's seal

LITERATURE:

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.210-211.

水墨紙本 鏡框
款識：丁衍庸畫。
鈐印：肖形印（雞）
鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第210-211頁。



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方召麐
桃源尋夢

FANG ZHAOLIN (1914–2006)

Peach Blossoms Paradise

Scroll, mounted and framed, ink and colour on paper
112 x 51.5 cm. (44 1/8 x 20 1/4 in.)
Signed, with one seal of the artist
One collector's seal

設色紙本 鏡框
款識：方召麐畫。
鈐印：召麐
鑑藏印：星洲秋齋珍藏



