

SKETCHES
by
NG KU HUNG

吳弘鴻速寫集



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自序

去年九月在香港大會堂舉行我底水墨畫展，一連四天，雖然天氣惡劣，但觀眾仍踴躍，總算聊堪一慰。同時來自各方的良好批評和鼓勵，使我頻添了一種信心和勇氣，尤以我那本畫集，出乎意料受到廣大愛好者歡迎，並要我親筆簽署留念。一時忙于應付的情景，使我覺得莫名的感奮。蓋以我這麼膚淺的雕虫小技而獲致社會人士如許的熱誠愛護，既予我精神得到無限鼓舞，更激勵我繼續進取的信心。因此我決繼續選輯歷年的素描速寫，編成付印，再度就正于社會人士之前。

這些素描習作包括我漫遊各地的速寫，意到筆到，即興描摹，大都是動靜物象生活的一刹那情景，以片斷的概括的抒情筆觸，通過簡速的線條來構成，沒有着重於造型技法風格刻劃去表現。此一勾劃，或未能登大雅之堂，但，不論中西繪畫，我以為素描是美術學中的重要課題，是造型藝術的基礎。要是沒有相當的素描基礎，等如興建大廈，沒有穩固的樁基而無法完成巍峩壯觀的結構。

我對於素描速寫發生興趣，始于學習西畫的時候。終日孜孜，為着生活，曾作過不小人像素描，並且還刻意描寫得像照片一樣細緻，後來轉習國畫，更覺素描的重要性。尤其是在寫實畫風方面，沒有精確的素描技術修養，是不能掌握物象的形與神明暗關係和質量感覺，同時畫中的着色變化，神韻氣氛，也便不能產生高度的效果，儘管不求形似的新派畫風高唱入雲，但上述諸要素，仍不失其存在的價值，尋且演變為一種獨立的藝術了。

為期初學者不致漠視此一具體事象，謹以虔誠獻出我這本淺陋的拙作，並以就正于藝壇前輩，使素描速寫獲得進一步的發展。

吳孤鴻 一九六九年春於香港

PREFACE

In September last year, I held a one-man show of my Chinese ink paintings for four days, and in spite of the bad weather visitors flocked in to see them. It was very encouraging that the press gave it a good write-up. Apart from this, the publication of my book of reproductions of my work has been a great welcome to art lovers who requested me to autograph my signature. All these give me a great encouragement so much so that I feel I should continue to proceed with my next publication with confidence. Hence the present book form of my sketches.

These sketches were among my sketches books I made use of during my tour in various famous spots. Scenery, figures in their daily livelihood as well as creatures were within the scope of my sketch book. They were rendered in lines representing the essential structures of the subjects. As a matter of fact, drawing forms a fundamental part in one's art training, as without it, one lacks the foundation in the same way as building a house lacks foundation.

I have been interested in drawing and sketching ever since I began my art career, when I made drawing of portraits of clients with photographic accuracy. Later on, I turned to Chinese painting and felt all the more the importance of drawing. In painting a subject without technical accomplishment, one can never get the full realisation in light and shade, still less the spirit and feeling as well as colour rendering, and even in modern painting such factors as mentioned above cannot be ignored or underestimated.

This book is dedicated to art students in the hope that my work be of some help, and to those seniors for their advice in order that I may be benefited with which to develop my own work.

January, 1969. HONG KONG

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