

现当代艺术家丛书  
THE MODERN ARTISTS SERIES

Wong Siuling: A Chinese Master Painter in America

旅美一代绘画大家

王少陵



江蘇省美術館  
JIANGSU PROVINCIAL ART MUSEUM



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GUANGDONG MUSEUM OF ART

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# 旅美一代 绘画大家 王少陵

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 美中畫報  
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王陵





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# 序言（一）



● 广东美术馆馆长 王璜生

二十世纪的中国美术，经历了一个从蛰伏到飞跃、从迷茫到相对有序的过程。其中，中国东南的沿海地区以她特殊的地理位置和人文形态，受西方思潮影响最早，尤其在二十世纪二、三十年代，随着一批批海外留学人员的回归，这种影响更得以不断深化和扩展。传统的中国美术在这一特殊的历史背景之下，也出现了东西融和的潮流，“别求新声于异邦”。与此同时，西洋画在中国也得到了前所未有的发展，并成为二十世纪中国美术极其重要的组成部分。因此，对这段历史的研究，是一项极具意义的工作。《旅美一代绘画大家——王少陵》展览，正是基于这种思考而展开的。

王少陵(1909—1989)，出生于广东台山。1913年移居香港；1928年参加北伐任国民党中央宣传委员会驻沪办事处宣传干事，从事漫画工作；1931年开始研习西画，并于1933年在香港与陈福善、杜格灵等发起并组织了“香港文艺协会”；1938年赴美国三藩市加州美术专科学校学习；1947年获邀回国担任南京国立中央大学艺术系教授；1948年再度赴美，在纽约大都会博物馆筹办了“中国现代画展”；1949年后长居美国。

王少陵的绘画作品以风景和人物肖像为主，除受欧洲学院派古典主义绘画的影响外，从他的作品中我们还可以寻绎出后印象派画家如塞尚的韵味，但其沉郁中寓飞动的笔致又使他的作品富有东方式的诗意浪漫，色彩既斑斓又和谐，富有生命力。他的作品富社会意识和人文关怀，不仅真实地反映了世态苍生，还以其清晰而肯定的线条和色彩，表达了作者对笔下人物诚挚的关爱和尊重，并取得了相当的成就。徐悲鸿在《观少陵归国近作》中这样评价：“少陵曩日已工油彩，今其作风益阔大雄奇，如《金门渡桥》、如《纽约远眺》、如《红巾女郎》、又如《烽火余生》凄清之表情与其近代格调，允称杰构”，观王氏画作，信然！

随着时间的推移，随着对历史的重新审视和史料的不深入发掘、整理和研究，历史的本来面目，越来越是清晰，一些颇有成就而尘封已久的美术家也伴随着这样的研究，重新回到人们关注的视野。广东美术馆对陈卓坤、谭华牧、赵兽等艺术家的个案研究即是例子。这次的《旅美一代绘画大家——王少陵》展览，也希望能引起人们对那段历史的重新解读。

感谢徐振玉女士将王少陵遗作无私的捐赠和詹忠效先生对本次展览的大力支持！

2004年8月

# Frist Preface

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By Wang Huangsheng, Curator, Guangdong Museum of Art

Chinese art in the 20th century went through periods of confusion and setbacks, but finally moved forward on a relatively new track. Its characteristics were based on modern China's unique geographical location and humanistic features. For instance, the overseas-returned students along China's southeastern coast were prone to accept Western art in early 20th century. With time, Western art gradually gained ground in China and became an integrated part of Chinese art. The art history of this period is worth in-depth studying. This retrospective exhibition of Wong Siuling, an eminent artist starting his career in early 20th century, will help us in the research of this era.

Wong Siuling (1909-1989) was born in Taishan county, Guangdong. He moved to Hong Kong in 1913. From 1928, he worked as a cartoonist and officer at the Shanghai Office of the Kuomintang Central Propaganda Committee. He studied Western painting in 1931 and founded the Hong Kong Literature and Art Association along with Luis Chan, Du Geling and others in 1935. He was admitted to the California School of Fine Arts in San Francisco, USA in 1938. Wong was appointed as a professor at the Fine Arts Department of the National Central University in Nanjing in 1947. He returned to the United States in 1948 and organized a Chinese modern art exhibition at the Metropolitan Museum of New York. He had since lived in New York until his death.

Most of Wong Siuling's paintings are portraits and landscapes influenced by the European academic classics as well as Cézanne and the Impressionists. His calm and flowing brush stroke carried Eastern poetic flavor full of harmonic colors and vivid life. Through deep love and respect for his characters, his works successfully reflected social reality and human concerns. As Xu Beihong rightly remarked in a review, Wong Siuling's style of "expansive expression and grandeur" is evident in works like "San Francisco's Ferry Building", "Skyline from Brooklyn" and "Lady with Red Scarf", and for the melancholy and contemporary style in "And the Storm Past" alone, the work is a masterpiece.

With the lapse of time, reevaluation efforts, and new discoveries in art history, many outstanding if little-known 20th-century artists are reappearing on the art horizon. In the past, Guangdong Museum of Art re-introduced such artists like Chen Zhuokun, Tan Huamu and Zhao Shou. Now we hope that this retrospective exhibition of Wong Siuling will also help us reevaluate the art history of the era. We are most grateful to Ms Jeanette Hsu's generous donation of Mr. Wong's art works to our Museum as well as Mr. Zhan Zhongxiao's great support to this exhibition.

August 2004

## 序言（二）



● 江苏省美术馆馆长 宋玉麟

二十世纪上半叶是中国艺坛风起云涌、名家辈出的时代。尤其是西洋画，通过诸多大师的群体取经求道、修身立言的不倦追求，不仅从异域他乡落户中国，形成枝繁叶茂的流派体系，而且和中国本土的美学精神相结合，成就了近现代中国绘画艺术令人瞩目的重要业绩。当翻开这一页页历史画卷的时候，我们重温了像徐悲鸿、林风眠、刘海粟、庞薰琹、陈抱一、关良、潘玉良、倪貽德等等大师的艺术光彩，同时，随着历史尘埃的拂去，另一些被岁月封尘的杰出艺术家，也重新得到人们的认识和肯定，一一被召唤回历史正册的行列。近几年，这样的新发现不断给予人们惊喜，近现代早期西洋画的历史面貌因此变得更为丰富，更值得人们去追念。

王少陵先生(1909—1989)，祖籍广东，早期活跃于二十世纪三四十年代的香港、广东、南京等地，其虽为自学，却才情毕现，深得徐悲鸿、张大千等人的激赏。1928年参加北伐任国民党中央宣传委员会驻沪办事处宣传干事，从事漫画工作。1938年赴美三藩市加州美术专科学校进修，此后作品在美国频频获奖，成为早期留美获奖最多、知名度很高的油画家、水彩画家。在他的艺术经历中，和江苏有不少缘分。1933年至1934年曾二度在南京、苏州等地写生，留下如《苏州虎丘山》、《秦淮河》、《明孝陵》等作品。1934年夏，应邀为南京中国银行绘制壁画。1947年春应当时中国教育部之邀，到南京中央大学艺术系举办个人画展，并被聘为艺术系教授。之后，又奉南京国际文化协会及教育部之遣派与画家汪亚尘一道赴美考察西方教育和宣传中国艺术。

他还与江苏籍的国际享誉人士吴健雄、顾毓琇、王己千等均是至交。1981年他回到久别30年的祖国，重游包括南京、苏州等在内的旧地。

因为和江苏有这样的缘分，王少陵先生的一批遗作捐赠给江苏省美术馆是一件很有意义的事情。王少陵先生生前认为他的好作品应该由学校和美术馆收藏，作为他个人对社会和国家的贡献。徐振玉女士遵循王少陵先生的遗愿，慷慨提出向江苏捐赠王少陵先生的作品，在江苏省委书记李源潮、江苏省委副书记任彦申和江苏省文化厅厅长章剑华的关心和支持下，由我馆具体负责接受这批捐赠品。徐振玉女士的全权委托代表、美国《美中画报》社社长詹忠效先生对此次捐赠活动不辞辛劳，起到了十分关键的作用，使该活动得以顺利完成，我们谨向徐振玉女士和詹忠效先生表示衷心感谢。

江苏省美术馆的前身是建于1936年的国立美术陈列馆，是中国第一座真正意义上的国家美术馆，对民国时期的艺术家的作品和艺术活动的研究是我馆的一项重要的工作。此次捐赠给我馆的8幅油画和17幅水彩画涵盖了王少陵先生各个时期的作品风貌，多为人像与风景，色彩浓郁，传达出对象的情调与神韵，其中《红巾女郎》、《沪战后的商务印书馆遗迹》、《苏州虎丘山》等是王少陵先生一生重要的代表作品。王少陵先生的捐赠作品，为我馆增添了一份珍贵的文化遗产，其意义是十分深远的。

2004年8月

## Second Preface

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By Song Yulin, Curator, Jiangsu Provincial Art Museum

The early half of 20th century marked the prosperity and success of Chinese art resulting from the dedication of innumerable Chinese art masters especially artists in the field of western art. With their hard work, Western art not only settled in China but also combined with the indigenous art, leading to the sensational advance of Chinese modern art and glorifying the art history of that period. We are proud to mention contributions from artists like Xu Beihong, Lin Fengmian, Liu Haishu, Pang Xunli, Chen Baoyi, Guan Liang, Pan Yuliang, Ni yide, among others. More outstanding artists from this period have just recently been favorably reevaluated and accepted by the public. This has further enriched the contents of China's early contemporary Western-style art.

Wong Siuling (1909-1989) was an influential artist originating in this period. He was a native of Guangdong and a self-taught artist highly praised by Xu Beihong and Zhang Daqian. He became a cartoonist artist and propaganda officer in the Shanghai branch of KMT central propaganda committee in 1928. By 1936, he already held a one-man show in Hong Kong. He was admitted to the California School of Fine Arts in San Francisco, USA in 1938. Before long, he earned recognition for his art works in the West, winning top prizes for his oils and watercolors. In his art, Wong was well connected with Jiangsu province. His sketching trip in the Jiangsu cities Nanjing and Suzhou in 1933 and 1934 resulted in outstanding art works like "Huqiu Mountain, Suzhou", "Chinhwai River" and "Tomb of Emperor Chu Hung Moo". He also created a mural for the Bank of China in Nanjing in middle 1934. In the spring of 1947, at the invitation of China's Ministry of Education, Wong taught at the Fine Arts Department of the National Central University in Nanjing. There he also held a one-man show. Later he was commissioned by the Nanjing International Cultural Association and the Ministry of Education to visit the United States

with Wang Yachen to investigate Western art education and promote Chinese art. After leaving China for more than 30 years, he revisited his motherland including Nanjing and Suzhou in 1981. Wong also had many friends native to Jiangsu including Wu Jianxiong, Yu Hsiu Ku, and Wang Jiqian.

Wong Siuling decided that his better works should be collected by schools and museums as his contribution to the society and the country. According to his wishes, Ms Jeanette Hsu made a generous donation to Jiangsu Provincial Art Museum. With the ardent support from Mr Li Yuanchao, Jiangsu CCP secretary, Mr Ren Yanshen, Jiangsu CCP deputy secretary, and Mr Zhang Jianhua, Jiangsu Commissioner of Cultural Affairs, we are honored to accept this donation with many thanks to Ms Jeanette Hsu and her sole representative, Mr Zhan Zhongxiao, chairman of the magazine *U.S.-China*, without whom this donation couldn't be possible.

Founded in 1936 and formerly known as the National Art Gallery, Jiangsu Provincial Art Museum is the first substantial national museum of art in China. One of the main goals of this museum is to study the artworks and activities of artists in the Republican Era (1911-1949). The eight oil paintings and seventeen watercolors donated to our museum cover the features of Mr Wong's works of different time periods. They are mostly portraits and landscapes with rich colors and emotional sentiments. Among the donated works, "Lady with Red Scarf", "Wound of a Nation" and "Huqiu Mountain, Suzhou" are all Mr Wong's lifetime favorites. So I would like to emphasize again that this precious donation will add much to our collection of important cultural heritage.

August 2004

# 专文

## Memoirs



一九七四年，王少陵与徐振玉相识，自此，两人成为惜惜相依的知己和侣伴。  
In 1974 Wong Siuling met Jeanette Hsu. They had since supported each other until Wong's death in 1989.

# 致少陵

## ——为王少陵逝世十五周年作

·徐振玉

少陵，转眼间，您离开已经十五个年头了。

这十五年来，一个天上，一个人间，尽管我们不似牛郎织女可以通过鹊桥相会，也不可能像您在生时一样促膝相对，但十五年的默契，彼此想说的话，其实，已经毋须多言了！

您酷爱绘画，绘画等于您的生命。我也甚喜书画，书画寄托了我的情怀！是书画使我们相识，是书画令我们相惜。

我们还有另外一层同好：您的古诗词，我的新诗。记得再十五年前的一九七四年的三月吗？在我们偶遇过后，我曾经这样写下：

轻轻的一瞥，短短的一句话，您告诉我您是谁，我仿佛熟悉您是谁，微微地一种感觉，淡淡地一股力量，偶然底一次拜访，交换了彼此心上的向往……

向往对我来讲，是希望，是良辰。有您春风般的沐浴，手足般的温存，有您的智慧和力量，给我的诗、书、画注入新的灵感。

向往对于您，我知道其内涵要复杂得多，因为您的经历、您的艺术、您的成就远不是需要由向往表达，您向往的也许应该是能辅助您艺术再攀高峰的红颜知己，是理解和与您比翼齐飞的爱人。因此，您回了这样的答词：

飘零瀛海浑忘年，萍水天涯字结缘，  
为爱丹青贻纸墨，同怀身世递诗篇。  
乱离偶遇成知己，书画无忧润笔钱。  
明志学文甘淡泊，端居乐道若神仙。

还记得吗？您我当年的喜遇竟感动了一株十八年的铁树，在农历的新年绽放出一大枝白花。

除了书画，与世无争是我的性格。而除了艺术，淡泊明志是您的追求。我的每一点成就后，倾注了您的雪中送炭，而我却乏力为您锦上添花。因为您艺术上的成熟，使我更多的是仰望和期待，期待您摆脱昔日陈年的阴影，多挥画笔创新篇。

十五年，弹指一挥间，来也匆匆，去也匆匆。

当您已躺在罗斯福医院的病房，当我悲鸣地陪伴您的身旁，静听着您越来越紧张的呼吸的时候，我只能紧握您的手，传递我仅可作出的安慰！

在您临终的前夜，您忽然睁开了沉睡的眼睛，以即将离去的敏感，艰难的向我说道：“谢谢，谢谢！”这时，伴随着您的眼神，已是您无法再用言语发出的心声！我用点头和泪水来应答了你，点头足以表达我的明白，泪水则忍不住是要倾吐这十五年依依不舍之情。

我知道，您眼神中要诉说的除了儿女情长，还有您最放不下的绘画及您艺术哺育下的作品，那些在您身边半辈子的“生命”。

正如您生前所希望和您遗嘱所交待的一样，我会爱惜它们，犹如爱护您，我会尽自己的所能，使它们按照您的遗嘱，送回祖国，回到故土的艺术殿堂。

您走了，但您的艺术留下了。您没有走，您将与您的艺术同在！

十五年前的承诺，在十五年之后，已经陆续有了结果，您画笔下诞生的“生命”，继中央美术学院，香港艺术馆典藏之后，现在又先后新得为广东美术馆、江苏省美术馆所珍藏。而当我决定向这二所中国一流美术馆作出捐赠的那一刻，一股由衷的激动和欣慰随即涌上心头。少陵，我终于没有辜负您的托付，我完成了这件最为牵肠挂肚的心事！

激动和欣慰之余，我却忘不了一位您同样认识的朋友詹忠效，正是有他三年来积极的奔走以及对我的义助，才如愿的促成了您、我与广东美术馆和江苏省美术馆的谊缘。

今年除了是您离开十五年的日子，同时亦是您九十五岁的诞辰。值《旅美一代绘画大家——王少陵》大型回顾画展及画集在广州、南京展出和出版之际，我谨献此文对您深切的告慰和纪念！

二零零四年七月于美国纽约赫贞河边

# To Siuling

---

*Written for 15th Anniversary of the Death of Wong Siuling*

By Jeanette Hsu

In the blink of an eye, it's been fifteen years since you were gone.

Fifteen years with you in the heavens and me in the mortal world. Unlike the Cowherd and Weaving Maiden who meet once a year on the bridge erected by magpies, we can no longer talk, knees to knees, with each other. Yet the tacit understanding developed between us over the years makes speaking unnecessary.

You loved painting and it was the spring of your life. I too enjoyed painting and calligraphy, into which my feelings flow. Painting and calligraphy first brought us together and later became the foundation of our mutual cherishment.

We shared another common hobby, poetry, your classical poetry and my free verse. Remember March 1974, another fifteen years back? I wrote these lines after our chance encounter:

A light glimpse, a brief sentence  
You told me who you are  
I felt like knowing the real you  
A subtle feeling, a measured strength  
A chance visit  
The resonance of two hearts

The resonance in me brought with it hopes and exhilarations. Your loving care, wisdom and strength lent new inspirations to my poetry, calligraphy and painting.

The resonance in you, as I understood, had more elaborate connotations. Given your experiences and artistic achievements, you needed no sounding board for expression. But you longed for a woman, a kindred spirit, a compatible lover who would soar with you to reach yet another peak of artistic height. So you wrote me a poem in response: