

# 何鳳蓮 近作集

P a i n t i n g s o f H o F u n g - L i n

— Recent Collection —



## 何鳳蓮近作集

Paintings of Ho Fung Lin - Recent Collection

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何鳳蓮 博士

Ho Fung Lin, Susan PhD

翠岱白雲封  
岩水響淙淙

空間千萬里  
一鳳矯如龍

壬申深秋題

鳳蓮女弟畫集

少昂于蟬嫣室  
時年八十八

知平仙山志  
志出岩中  
幽深  
共聞子莫里  
一因結水乾

王中津新銘

風蓮女事於集

中書行將定名



## Ho Fung-lin

It is good to welcome a further exhibition of Ho Fung-lin's work and to see the broader aspect of her present painting. Dr. Ho has traveled far in the past few years. It is fascinating to watch a talent expand, building on her immaculate technique she presents a wider range of both subject and style.

Her coloured landscapes maintain their high standard, in a wide range of subject from several places in China. The ink paintings of landscape and animals have a strength and confidence that is fresh and promises further development. While Dr. Ho's flower and fruit paintings are fresh and free and immediately accessible.

For Chinese artists who prefer to work within the traditional techniques and styles of China, the way forward in the twenty-first century is complex, there are many choices to be made. Ho Fung-lin seems to be gathering confidence to find her own way. We watch with interest and every good wish.

Mary Trepan

## 何鳳蓮畫集序

當我寫這篇短文時，北京《文藝報》由陳履生主持的“藝術周刊”，正開展中國畫問題的討論，上海美術館在舉辦李小山主持的《新中國畫大展》，又值何鳳蓮在香港要印行畫集。他們都是南京藝術學院畢業的研究生，由南到北，都在藝術上作出了一些努力。

中國畫最核心的問題當是傳統繼承與創新。這是一個問題的兩個面，總是因為有些人偏面的誇大了其中的一面而引起爭議。

中國近現代史，從政治、經濟以至文化、藝術，面對最主要的問題是西方的衝擊。不同時期和地區對此作出不同的反應。如京津的畫就比較保守，最活躍的當推上海的海上畫派和廣東的嶺南畫派。上海畫派從趙之謙、“滬上三熊”（任熊、張熊、朱熊）、任伯年到吳昌碩；如同嶺南畫派的高劍父、陳樹人、高奇峰和被徐悲鴻譽為“畫派南天有繼人”的趙少昂。趙少昂是高奇峰的高徒。他既繼承中國畫的傳統，更能創造性地運用色彩的筆法，為所作的花鳥、山水增強景物的層次和感染力，給中國畫注入了一股新的生命力。

何鳳蓮是趙少昂大師的高足，從畫作的題材到表現的手法都是直承衣鉢。山水格調清新，花果畫則用筆極爽利，色彩絢麗，淋漓盡致，意趣盎然，突破乃師，表現嶺南畫派的新特色。她曾來南京學習美學與美術史，又重視詩與畫的結合，因此其作畫筆墨之間也洋溢著書卷的氣息。



二〇〇〇年六月二十七日於南京藝術學院

## 序

昔賢論畫，首求人品。郭若虛《圖畫見聞志》說：“人品既已高矣，氣韻不得不高，氣韻既已高矣，生動不得不至。”昔賢又倡導讀書、遊歷，以“造化為師”，探索與表現真、善、美的道路，於是無窮無盡。

以往所見鳳蓮畫集，多寫山水。這次獲寄畫作寫真，突然大量增加人物和花卉。人物多種，情態畢現；花鳥果品，則構圖簡練，講求筆墨，在紙上鮮活躍然，多以色彩沒骨出之。古人敬畏生命，生命又多有情，在此都能得到具體詮釋。

石濤把筆墨的表現能力推向高峰，又首先道出“筆墨當隨時代”。在鳳蓮的實踐中，也能一一得到生動的體認。

藝術家獻身繪事，往往走著從一條從單一面目到多樣面目，再復歸到一種面目的道路，最終形成自己獨特的神采與風格。鳳蓮好像正在走第二步，必然要向第三步邁出。這至少是我個人的企盼。難道不是嗎！？



二〇〇〇年六月十七日

於石頭城之落花室

## Preface

The paintings exhibited here fully demonstrate Ho Fung-lin's diligence and creativity. Her master Chao Shao-an, stressed to his students, that they could take his doctrine as a guide, and then find their own unique style. Although this takes many years to achieve, this talented artist had fulfilled that doctrine.

The painting No. 2 entitled "Mountain of Zhangjiajie", is reminiscent of the landscapes of her master. However, the swift brushwork has a lighter touch, and an elegance which is the artist's own. No. 5 "Lake of Jiuzhaigou" has an ethereal, atmospheric quality created with light touches of colour, which we have to come to associate with the Lingnan School. In this painting the eye is directed to the small figure, by the skilful placement of a seal. In the placing of calligraphy and seals, Ho Fung-lin follows the advice of her teacher as to what is most desirable for the composition.

Ho Fung-lin has been innovative in adding figurative works in ink. No. 8 "Sorrowful Wish" shows her ability, and her empathy with human emotion approached through the body language.

Paintings of animals are being exhibited for the first time. In contrast to the

landscapes, Ho Fung-lin's painting of a cat about to bounce, is especially well observed, it has an alert and lively face. The fur is painted with wet brush strokes. These sensitive soft strokes give weight and balance to the animal, creating a charming scene.

As with the animal paintings, the fruit, flower and bird paintings are new to public display. It can be observed in these paintings that Ho Fung-lin has a good mastery in using ink and colour. Note her skill in mixing ink and colour for the foliage, leaving the flowers resplendent in their natural hue. It is in this mixing of colour and ink, that enables Ho Fung-lin to bring out the best from Nature in both form and colour.

Ho Fung-lin continues the tradition of combining the three arts - painting calligraphy and poetry. These three arts together with her creative use of colour and ink, keen observance of nature, make her a worthy disciple of her teacher. She is already adding her own expression as the Lingnan School moves into the twenty-first century.

*Sonia Lightfoot*

St. Hilda's College, Oxford University

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# 1 相逢盡道年華好

水墨設色紙本

87×48厘米

題款：豐草茸茸軟似茵

長松鬱鬱淨無塵

相逢盡道年華好

不數桃源洞裡人

（前人句）

庚辰秋月鳳蓮

印章：何（朱文）

鳳蓮（白文）

疏柳蟬鳴不再（朱文）

## Happy Encounter

Dated 2000

Ink and colour on paper

87×48 cm

With inscription, signature and three seals



## 2 昂然萬古山

水墨設色紙本

132 × 76 厘米

題款：突兀群峰出

昂然萬古山

樵歌起何處

響徹翠屏間

庚辰九月寫天子山並題鳳蓮

印章：何（朱文）

鳳蓮（白文）

無復程門立雪（朱文）

Mountain of Zhangjagie

Dated 2000

Ink and colour on paper

132 × 76 cm

With inscription, signature and three seals

