

# 陸昌藝術作品集

*A Collection of the Paintings of Loh Cheong*

陸昌





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A Collection of the Paintings of Loh Cheng

陸昌署



李金培先生教正



陸昌

2001.5.16.

## 陸 昌 簡 歷

- 1923 廣東省中山市出生。
- 1952 創組“澳門戲院工會”。
- 1956 “澳門美術研究會”創辦人之一。
- 1959 參加廣東省慶祝建國十周年美術展覽。
- 1968 “澳門美術研究會”易名“澳門美術協會”任理事長、會長至今。
- 1962-1969 任澳門工會聯合總會副理事長。
- 1977-1997 任廣東省政協委員四、五、六屆，七屆任常務委員。
- 1981 任廣州市“海日書畫研究會”顧問。
- 1982 任香港畫家聯會名譽會長。
- 1985 澳門特別行政區基本法諮詢委員。
- 1985 “第六屆全國美術作品展”作品“碎石路”獲特別獎，由北京美術館收藏。
- 1988 葡萄牙里斯本展出陸昌、陸肇、吳衛堅三人展。
- 1990 作品入選“全國第七屆美展”。
- 1991 任澳門特別行政區區旗、區徽評委。
- 1993 榮獲西藏第一屆“珠穆朗瑪”文藝榮譽獎。
- 1994 任西藏美術家協會顧問、名譽主席。
- 1994 任西藏自治區對外文化交流協會理事。
- 1995 作品入選“全國第八屆美展”。
- 1996 澳門政府文化委員。
- 1998 全國人民代表大會澳門特別行政區籌委會委員。
- 1999 澳門特別行政區第一屆政府推選委員會委員。
- 1999 澳門各界慶祝澳門回歸祖國活動委員會執委會副主任。

## An introduction of Lok Cheong

- 1923 Born in Zhong Shan of Guangdong Province
- 1952 The organizer of the "Macau Theatres Association"
- 1956 One of the organizers of the "Macau Art Study Society"
- 1959 Participated in the Art Exhibition of Guangdong Province held in celebration of the 10th Anniversary of the Establishment of The People's Republic of China
- 1968 "Macau Art Study Society" renamed "Macau Artist Society". The Director and then President of the Society until to date.
- 1962-1969 The Vice Director of the Macau General Labour Union Association
- 1977-1997 A member of the People's Political Consultative Conference of Guangdong Province for the 4th, 5th and 6th assemblies and an Executive member for the 7th assembly
- 1981 A consultant of the Hai Ri Calligraphy and Painting Association of Guangzhou
- 1982 The Honourary Chairman of the "Hong Kong Painters Union Association"
- 1985 A member of the Advisory Committee for the Basic Laws of the Macau Special Administrative Region
- 1985 "Pebbled Road" was awarded an Extraordinary Price in the 6th National Art Exhibition and is now a collection of Beijing Museum of Fine Arts
- 1988 Joint exhibition of paintings with Lok Hei and Ng Wai Kin in Lisbon of Portugal
- 1990 A selected participant of the 7th National Art Exhibition
- 1991 A member of the judging committee for the Regional Flag and Emblem of the Macau Special Administrative Region
- 1993 Awarded The Everest Literature and Art Price of Tibet
- 1994 The Honourary Chairman and a consultant of the Artists Association of Tibet
- 1994 The Director of the Foreign Cultural Interchange Association of Tibet Autonomous Region
- 1995 A selected participant of the 8th National Art Exhibition
- 1996 A member of the Cultural Committee of the Macau Government
- 1998 A member of the Preparatory Committee for the Administrative Region in Macau
- 1999 A member of the First Selection Committee of Macau Special Administrative Region
- 1999 The Vice Chairman of the Committee of Different Sectors of Macau for the Activities Celebrating the Return of Macau



## 《陸昌美術作品回顧展》前言

澳門回歸畫家陸昌先生荷蒙要求，首次舉行「美術作品回顧展」。他的作品，經常在境內外參加集團的聯合展覽，開個人畫展，尚屬第一次。

長期以來，陸昌擔任美術協會會長，行政業務和社會活動頻繁。他積極扶掖後進，不斷安排會員、友好以及內地知名畫家的作品在澳門展覽交流，從沒有想到自己的個展。

澳門老居民，大都觀看過國慶牌樓，張燈結彩，當年這些牌樓的主要策劃者是陸昌。牌樓是俗稱，應名牌坊，是古代一種門洞式的建築物。上刻題字，多建於廟宇、祠堂和園林前或街道口。其內容大都標榜功德，現代人古為今用，在節日裡建臨時性牌樓，還揚祖國建建成就，以示慶祝。

上世紀五、六十年代，澳門同胞慶祝國慶，其中一項重要的宣傳工作是搭建牌樓，最多的一年達十多座。後來集中為四、五座電動式，加上機構、工會、社團和大公司的門面裝置，工作量頗為浩大。記得有一年國慶前夕，颶風將牌樓吹倒。翌日，陸昌動員英士、樁工、木工、電工等人員，通宵達旦，重戰二十四小時，重新將慶國慶牌樓蓋起來。作品有一幅「龍騰鳳風」，是建國慶牌樓，內容是萬喻小飛機造型。描繪的人與物，主要是目標明確，凝聚成堅強的群體力量。對此，國慶籌委會表讚賞。

陸昌自學成才，抗戰時在劇團當過佈景、裝置以及化妝等，寫過不少抗日招貼畫。戰後在機關大戲院任美工，長於寫巨型人物像，由英格烈畫變到白樺，由羅蘭士奧利花到趙丹，在他的筆下，形神兼備，栩栩如生。

陸昌「回顧展」作品五十多幅，現實主義有如「紅綠，牢牢地貫串着他的創作領域。像「樹常綠水長青」、「古鼎山上處處有歡聲」、「在垃圾堆裡找生活的人」、「湛江築海堤」、「技卓一國服務」等，洋溢著強烈的時代氣息，透過著作者開拓圖變的藝術語言，沒有費弄華麗的筆觸，也沒有色彩的跳躍，而是直抒胸臆，富感染力。

抗戰前，文壇上有過「為藝術而藝術」和「為人生而藝術」的論爭。陸昌的作品，不是來自「象牙之塔」，而是「十字街頭」，屬於「為人生而藝術」。「裡思」、「林則徐」、「魯迅先生」、「郭沫若先生」、「二泉映月」、「茅墟老人」等，忠於真實的風格，寄托對祖國、對鄉土、對自然、對生命的愛心，樸實自然之見真情。法國羅伯家羅丹說得好：在藝術中所讚美，就是那些虛假的、做作的東西。」

半個世紀，陸昌的創作道路可以說是以新思想對待傳統，在傳統的基礎上力求創新。第一次是個好的開端，希望以後還有第一次、第三次……個展，我企盼著並祝展出成功！

## Preface

Mr Lok Cheong, a painter of Macau with profound experience in art creation, has finally agreed to hold a personal retrospective exhibition of his works. He has always been participating in joint exhibitions held locally or overseas. The Retrospective Exhibition of the Paintings of Lok Cheong is a premiere individual exhibition of his works.

Mr Lok Cheong has been the President of the Macau Artist Society for a very long time and is frequently heavily involved in the administrative and social functioning works. He devotes himself in assisting the younger artists and arranging exhibitions for the members of the Macau Artist Society and his friends, and inviting renowned painters of Mainland China to come to Macau for sharing of experiences and ideas. Apparently, he has all forgotten about himself.

The older generation of the residents of Macau must have memories about the ceremonial archways erected in celebration of the National Day of the People's Republic of China. The primary coordinator of the construction of these archways was Lok Cheong. Archway is a construction providing a passage with a roof. They were commonly built in front of the temples, ancestral halls, and gardens or at the entrances of the streets in olden days with inscriptions written on. Contents of the inscriptions were mainly about glorifying merits and credits. People now build temporary archways during festivals to celebrate and praise the achievements of the great Motherland.

In 1950's and 1960's, one of the vital promotional works of Macau compatriots for the celebration of the National Day was the building of ceremonial archways. For one year more than ten sets of archways were erected and was the highest figure ever recorded in Macau. Gradually the number of archways was reduced to four to five sets and they were powered by electricity. However, workload still remained heavy with the production of doorway decorative works for a number of institutes, workers associations, social associations and big companies. In one year, a typhoon demolished the ceremonial archway and the National Day was just round the corner. On the next day, Lok Cheong summoned a group of painters, scaffolding workers, carpenters and electricians to work round the clock and re-erected the archway within twenty-four hours. In this exhibition, one of the paintings entitled "To reconstruct withstanding the menace of typhoon" was created to commemorate the re-erection of that archway. The archway was built in the form of a heavy hydraulic compressor. The main theme was about the strong spiritual force created when people all worked towards a clear goal and was very much appreciated by the Celebration Committee of the National Day.

Lok Cheong is a self-studied painter. During the Sino-Japanese war, he was a worker in a dramatic troupe doing the setting, installation and makeup works. He also drew a number of anti-Japanese paintings. After the war, he worked as a painter for several big theatres and was specialized in drawing role figures played in the movies on gigantic promotional posters. Images of Chinese and international big movie stars vividly stood out from the posters under the brilliant brushwork of Lok Cheong.

The retrospective exhibition of Lok Cheong will be displaying some fifty paintings which are all linked up with one common feature, reflection of reality. The paintings entitled "Lou Hau, evergreen as the tree and ever flowing as the water", "Gu Dou Shan echoing with the sound of music", "Finding a living from the garbage field", "The embankment construction along Zhan Jiang" and "Returning home to serve the country" all carry a strong sense of time and reveal the innovative feelings of art explored by Mr Lok Cheong. There is no showing off of extravagant skill or excessive colours but just direct, simple and yet influential expressions of feelings.

Before the war, there was an argument whether 'art for art' or 'art for life'. The works of Lok Cheong are not products of the ivory tower but rather belong to the streets and thus fully demonstrate that art is for life. Paintings like "In the deepest memory of our Prime Minister, Zhou En Lai", "Commissioner Lin Ze Xu", "Mr Lu Xun", "Mr Guo Mo Ruao", "A Bing, the composer of the Night Rhythm of Spring Water" and "An old worker of the restaurant" are loyal reflections of reality. They truthfully reflect the love of Lok Cheong for the Motherland, his homeland, the nature and the life. A famous French sculptor once said, "Ugliness in art means those things that are faked and unnatural," and that is a true and good statement.

Over the past fifty years, Lok Cheong has been creating with an open mind and striving to innovate on the basis of tradition. This exhibition is a good beginning and I look forward to the second, third, and more exhibitions to come. I would also like to take this chance to wish Lok Cheong the very best success of his exhibition.

Director of Macao Daily News **Lei Shing Chun**



## 畫卷融中西文化 彩筆繪瀟江風情

——記澳門美術協會會長 陸昌

摘錄自《廣州美術研究》一九九一年總第六期

一九八八年十一月十一日，澳門畫家作品展在葡萄牙首都里斯本的美術館舉辦。這是本埠的藝術家第一次在歐洲展示作品。由陸昌、陸嶸、李國堅三位澳門畫家選出的一百五十幅作品參展，內容豐富，各具特色。澳門地方色彩尤為濃烈，透過他們的畫反映澳門的繁榮和中國友好，畫卷受到葡文化界及友好人士的歌頌，好評如潮。

中國畫家陳大偉、陳滋英、葡國政務部長格爾·卡迪列及前任港督高斯達等葡國政府官員和文化界知名人士六百多位嘉賓參加了畫展開幕式。葡國總統夫人白蘭妮為在中國大使館任職期間下參觀了畫展。總統夫人曾三次訪問澳門，她畫展中以澳門為題材的作品如《新苗》、《仁善堂》、《小巷》等特別受到興趣，對於這些表露葡國友情的佳作，作品頗為親切，一齊畫家作品展——給葡國總統夫人留下深刻的印象，總統夫人當場交畫作給予很高的評價，她欣然接過畫卷道：「這幅反映中葡文化合作的作品，我認為是非常有益的。」

參加澳門畫家作品展，因畫家陸昌先生是澳門美術協會的創始人之一，也是澳門文化界的知名人士，數十年來，他為繁榮澳門的美術事業，促進中外文化交流作出很大的貢獻。

早在 一九五六年，陸昌與澳門美術界前輩有組織地，聚會交流畫藝，以推動澳門美術活動，遂與澳門老一輩的畫家謝國雄、梁展民、譚智生等人一起籌組美術會。在當時得到潘伯明和黃先生等的支持，創辦了「澳門美術協會」的身。一九六九年，「澳門美術研究會」從一幾位志同道合的美術愛好者的努力推動，發展到今天成為澳門規模最大、最有影響力的民間文化團體。

眾所周知澳門的地域只有十六平方公里，澳門美協的會員都是畫藝家或美術愛好者，創作上的困難是不小的。可是他們熱愛澳門，熱愛祖國，對家鄉的山山水水、一草一木寄以深情。他們除反映澳門社會生活和風土人情之外，近年來在江蘇的帶領下，先後到祖國大江南北，深入到五嶽山區和珠江水鄉，把對祖國的深情厚意與筆墨相融。陸昌對澳門和內地在江蘇的交流，帶動上特別熱心，二十多年來，澳門美協一直和祖國的美術界保持密切聯繫，廣東省美協新波、關月、胡秋生、葛國雄、鄭水兒等前輩對澳門美協的工作也關懷備至。

陸昌也是一位社會活動家，他不僅組織了廣東畫院作社赴澳巡迴，推動澳門畫壇藝術的發展，同時還與澳門各界人士共同策劃、安排，廣東著名雕塑家唐大禧、林彬為澳門活動創作林則徐雕像，體現了澳門同胞的愛國主義精神。

陸昌也是一位資深水彩畫家，他創作的山水水彩畫《左右格》，通過澳門典型的碎石路，從凹凸不平的路面，可以看出它古老而多災難的歷史。人們為了生活，每天都在上面行走，從左到右，抵右左，才能告訴人們生活的變遷，表現了人與道路的人體和曲折，給人以向上的勇氣和奮鬥的力量。這幅彩畫在第六屆全國美展上被評為特等獎，並獲中國美術師所收藏。

陸昌的其他作品如水彩畫《華初上》和國畫《回巢》、《西環堤畔》也都頗具新意。廣東名畫家黃安仁欣賞了他的作品《華初上》之後指出：「畫家不單寫景，卻從景自出，但得景無限好，何須景使近景畫中得妙啟發。在落筆時中筆筆帶煙，展展而筆無餘，生機一片。它宛如真實的表現了澳門西環景色，也寄托了畫家對生活的看法，耐人尋味，好，後者回巢》。他寫的畫是澳門白銀島公園一角，但突出一群白鴿飛翔林中，最多度的和平、恬靜，高貴澳門這塊土地要早日回歸祖國版圖。」意境、構圖、筆墨、題詞都言簡意賅，有幾到一之妙。黃安仁先生對陸昌作品的評價是十分中肯的。

國畫《西環堤畔》是陸昌的新作，也是他近年的代表作。在陸昌的筆下，澳門西環古老的榕樹幻化成了，繁茂的樹枝，濃密的樹葉顯示旺盛的生命力，它是生活和歷史的見證。畫家創作水彩畫和版畫的構圖、色彩、意念、用筆與新穎的表現手法，表達了畫家對祖國的深情，畫面洋溢著對畫《西環堤畔》的輕生氣息。沉重的歷史和渾厚的音樂旋律，讓南派大師關山月先生親筆為陸昌畫後，分讚賞，他說：「畫中表現澳門風光的陸昌的國畫《西環堤畔》等，是很有特色的作品。」關老又說：「陸昌先生創作的《好雨知時節》色彩飽滿，用筆生動，是比較好的作品。」

澳門畫家以來的四百四十多年的歷史，是中西文化的交融點，澳門畫家們在中西藝術結合的探索中，創出了自己的道路，為畫壇百花園增添了色彩，但他卻自謙是「名不副實」，「打聽」，是為藝術工作「奔頭」而已。

我們相信陸昌先生會繼續為澳門美術的繁榮，為促進國內外文化交流作出新的貢獻。他銳而不狹的探索精神將影響和鼓勵澳門年輕一代開拓新的局面。

## East and West Meet in the Painting Scrolls    Brushes of Paint Express the Colours of Macau

An article about Lok Cheong, the President of the Macau Artist Society

The grand opening ceremony of the 'Exhibition of the Works of Macau Painters' was held on 21st of November in 1988 in the capital of Portugal, Lisbon. The Exhibition displayed one hundred and fifty pieces of paintings of three painters from Macau, Lok Cheong, Lok Hai and Ng Wai Kin. Their works were rich in contents with different styles. Macau is a place full of regional characteristics and through the magical brushes of the painters, the stability, prosperity and friendship between China and Portugal were expressed. The Exhibition was warmly received and highly commented by the cultural community of Portugal.

The Chinese Consul-General accredited to Portugal, the Financial Secretary of Portugal, and a former Governor of Macau attended the opening ceremony and they were joined by a number of government officials and renowned members of the cultural community. A total number of about six hundred guests were recorded attending the Opening Ceremony. The First Lady of Portugal honoured the ceremony with her presence under the company of the Chinese Consul-General. The First Lady had visited Macau twice before and showed special interest in the paintings on Macau including the "Seedlings", "The Beneficence House" and "The Alley". She also found homely feelings in the landscape sketches of Portugal. She highly complimented the Exhibition and regarded it as a beneficial activity that reflected the cultural cooperation of China and Portugal.

Lok Cheong, one of the three painters, is one of the organizers of the Macau Artist Society and also an acclaimed member of the cultural sector of Macau. Over the past decades, he has made great contribution to flourish the art activities of Macau and promote the interchange between the Eastern and Western cultures.

In 1956, Lok Cheong saw a necessity in forming an organization to promote art development in Macau and to render the artists a gathering place for the sharing of experience and exchange of ideas. With the support of various reputable senior painters including Ng Man Lei, Leong Wai Man and Tam Chi Sang, and a respectable member of the community, the Macau Art Study Society (nowadays called the Macau Artist Society) was founded. Under the unflinching efforts of the founding members of the Society, it has already become the most influential civil cultural association and a relatively large organization in Macau.

The geographical limitation of Macau with an area of just about 16 square kilometers has created a number of difficulties of creation to the members of the Macau Artist Society who are amateur painters and lovers of art. However, land boundary cannot suppress their love for Macau and their Motherland. In recent years, under the leadership of Lok Cheong, trips have been organized to visit China and footprints of the artists are found all over the country. Their fervent love for Macau and their Motherland have urged them to seek drainage of their passion in their paintings with themes ranging from landscape painting to the reflection of social culture and life of Macau. Lok Cheong is particularly earnest in promoting the interchange of art between Macau and Mainland China. Over the past three decades, Macau Artist Society has been maintaining a close contact with the artists of Mainland China. Senior artists of Guangdong Province including Huang Xin Bo, Guan Shan Yur, Wu Gen Tian, Huang Du Wei and Liao Bing Xiong are also very keen about the development of Macau Artist Society.

Lok Cheong is also a social activist. To promote the sculptural art of Macau, he has organized an exhibition of the sculptures of the Guangdong Sculpture Institute in Macau. His efforts did not end there. Through coordination with some members of Macau community, he has successfully invited the well-known sculptures of Guangdong, Tang Dai Xi and Lin Bin, to create a statue of the Commissioner Lin Ze Xu for the Lin Fung Temple of Macau. Such acts fully demonstrated the patriotism of Macau compatriots.

Lok Cheong is also an experienced watercolour painter. His painting entitled "Pebble Road" was awarded an Extraordinary Prize in the 6th National Art Exhibition and is now a collection of the Beijing Museum of Fine Arts. The bumpy surface of the road reflects the ups and downs of Macau in its river of history. It withstands the load of life and is a silent witness of the changes of man's life. The painting symbolizes unyielding courage and striving struggling strength in the long and winding road of life.

Other paintings of Lok Cheong such as the watercolour painting entitled 'Glowing Glamour of Macau', and the Chinese paintings entitled 'Home Coming' and 'Waterfront along Sai Wan' are refreshing pieces of creation. After having appreciated the painting entitled 'Glowing Glamour of Macau', Huang An Ren, a famous painter of Guangdong, was touched by the underlying meaning of the work. He expressed that the painting did not only draw about the scenery of evening but also expressed the life theory that the falling of evening did not mean the end of the day. The glittering lights turned on were guidance of the bright and infinite future of life. The painting drew about the landscape of Sai Wan and at the same time expressed the life concept of the painter. 'Home Coming' was another piece of work that spoke for the mind of the painter. The Camoes Grotto and Garden was the theme of the painting but with centre of expression placed on a group of pilgrims flying back to their home. Serene and peaceful atmosphere filled the painting. The meaning of the painting was, beyond doubt, about the earnest hope of Macau returning to the loving embrace of the great Motherland. The scene, the structure, and the use of colour of these paintings were simple but with respective specific meanings.

'Waterfront along Sai Wan' is the latest Chinese painting and also a representative piece of work of Lok Cheong in recent years. He has personalized the old banyan trees of Sai Wan. The strong branches and the flourishing leaves represent the persevering strength of life and the trees are witnesses of the history and life of the city. Lok Cheong has boldly added a combination of the structures, colours and concepts of watercolour painting and print making to express his feelings about Macau with a skillfully simplified and brand new method of symbolism. The painting is filled with a rich scent of earth, a heavy sense of history and a deep, smooth rhythm. The acclaimed painter, Guan Shan Yue, of Lingnan style highly regarded the paintings of Lok Cheong. He commented that in the Exhibition the paintings about the scenery of Macau such as the Chinese paintings of Lok Cheong were works of special characteristics while the 'Drizzling Rain' was a comparatively good piece of work with its rich application of colour and fluent penmanship.

Macau has had a history of over four hundred years. It has also been a meeting place of the Eastern and Western cultures. In his exploration of combining the painting art of East and West, Lok Cheong has created his unique style which brightly adds to the colours of the blossoming garden of art of Macau. But humbly he refers himself to a worker doing odd jobs and running errands for the art development of Macau.

We believe Lok Cheong will continue to devote himself to the art of Macau and make new contribution to promote the interchange activities of local and foreign cultures. His unflinching spirits of exploration will certainly affect and inspire the younger generation of Macau to create a new phase of art for the city.

**Yun Ao** (The above is an extraction from an article by Yun Ao published in the 6th edition of the publication entitled 'Guangzhou Art Research' in 1991)

## 一個親切的回顧展

據志澳門美術協會會長，資深畫家陸昌先生回顧畫展，將在澳門舉行。首先祝賀他的畫展展出成功。這畫展訊息，使我回想早年跟隨陸昌老師畫畫時的片光鱗影，那時我們常掛在咀邊的稱呼——昌哥，感到十分親切。幾拾年來，從我的畫藝入門，社會經歷到人際關係的認識，由這可親昵的稱呼開始，通過他循循善誘的提點，逐步成長起來，往事歷歷在目。直到今天，昌哥還給我很大的教益和啟發。

在陸昌先生回顧畫展中，作品有多方面的表現形式，特別是澳門不同時期的生活寫照，形象生動，內涵豐富，充滿藝術生命的再現。水彩畫《少年紀要解憂》、《碎石路》，就是反映五、六十年代澳門社會勞動大眾的生活特寫。人物塑造深刻；油畫《歡送技工回國服務》、《祖國關懷送大米》、中國畫《不懼颱風——重建》，明天是國慶，工人冒風雨，把萬蘭水壘橋牌樓，重建起來迎國慶，都充滿激情的調子，表現了澳門同胞熱愛祖國的情感；油畫《湛江築海堤》，描寫祖國人民改變山河面貌的衝天幹勁，精彩的構思，是昌哥早年的佳作。回想當年，昌哥還寫下了不少生活速寫，可惜因輾轉遷移，大多已失散，為此唏噓不已。

近年來，陸昌先生還創作了許多富有內涵的新作品，如表現中國歷史人物的，有中國畫《林則徐》、《魯迅先生》，這是在澳門回歸祖國的偉大時刻前所創作的，懷念故人情感的作品，如《譚立明校長》、《關萬里像》等作品，表達了他對老朋友的緬懷，實是不可多得的題材。這些作品充分凝聚了他的真摯感情，是非常深刻的。據昌哥說，這些繪畫作品，大多在百忙工作中，擠出時間寫成的。而作畫時間又往往在更闌人靜的深夜，當家人全休息了才靜思而成的。從畫幅中，我們看到他嚴謹的畫風，沉着簡樸而明麗之色調，治正表現出一位「言必信、行必果」的長者情懷，可說是畫如其人。

隨着澳門社會形勢的發展，昌哥擔負了很多社會工作，但對推動澳門美術運動工作，更功不可沒。扶掖後進，推廣澳門兒童畫，開展群眾美術工作等一系列工作，貢獻良多。近年他為澳門畫家組織活動，或外地畫家來澳活動，大多通過他的人際關係，誠意推介，均獲可喜的成績。這些他從不居功自詡，而自言是「打雜」。這種實幹精神，是值得我們學習的。陸昌先生的回顧畫展，除了看到感情親切的，富有內涵的藝術品外，更可感受他的社會與藝術的歷程，令我們肅然起敬。這裡，我為昌哥祝福，謹祝他健康長壽。將來再創作更多、更精彩的作品，為澳門美術運動發揮更大的作用。

張耀生

## A Warm and Pleasant Retrospective Exhibition

I have been told that a retrospective exhibition of the paintings of Mr Lok Cheong, a senior painter of Macau and the President of the Macau Artist Society, is going to be held. First of all, I would like to take this opportunity to congratulate Mr Lok Cheong and wish him the very best success of his painting exhibition. This great news has triggered off the winding back of my memory to the time when Mr Lok Cheong was my painting mentor. At that time, we fondly addressed Mr Lok Cheong as Brother Cheong. It was Brother Cheong who enlightened me of the art of painting and offered me valuable advice on human relationships and different social problems as I stumbled on my way of growing up. Scenes of the past vividly live in my mind and Brother Cheong still inspires and educates me in many various ways to date.

In the retrospective exhibition of Mr Lok Cheong, the paintings are in different styles of expression but all rich in contents especially those which reflect the life of Macau in different periods of time. People can never miss the pulse of art that pounds so heavily in the pictures. The watercolour paintings entitled "Little children helping out" and "Pebbled road" containing lively figures tell us about the life of the working class of Macau in 1950's and 1960's. Passionate rhythm overflows from the oil paintings entitled "Returning home to serve the country" and "Rice donation from the Motherland in the aftermath of a disastrous fire in the Green Island", and another painting under the title "To reconstruct withstanding the menace of typhoon" fully expresses the patriotism of Macau compatriots. Workers struggled hard under an extremely unfavourable weather to finish re-erecting a ceremonial archway designed in the form of a "Heavy Hydraulic Compressor" before the arrival of the National Day of the People's Republic of China which fell on the next day. "The embankment construction along Zhan Jiang", another oil painting, describes the soaring spirits and undying strength of the great Chinese people to alter the face of the earth and the river. The painting was brilliantly structured and was one of the best pieces of Brother Cheong in his early days. In those days, Brother Cheong also made quite a number of sketches of life but regrettably majority of them have been lost in transit when they were moved, a pitiful loss to the art community of Macau.

In recent years, Mr Lok Cheong has also created many new works with deep meanings. They include paintings of the great historical Chinese figures of the Commissioner Lin Ze Xu and Mr Lu Xun. Both were created before the return of Macau to the great Motherland. There are some other great pieces of works that he made in memory of his old friends such as the paintings of "The honourable Principal, Mr Tam Lap Meng" and "Mr Kuan Man Li, a good friend and a great painting teacher". The sincere feelings expressed in those paintings touch the hearts of many people tenderly. According to Brother Cheong, these paintings were created amidst an extremely busy work schedule and frequently he worked in late night when his family was resting and he could fully concentrate on creation. From the paintings, we can appreciate the solemn painting style of Mr Lok Cheong. Discreet but bright colouring of the paintings speaks for the temperament of a respectable senior artist - "Words when spoken must be kept and work when started must be finished".

Following the development of Macau, Brother Cheong has taken up a number of social functioning works but his contribution to the promotion of the art development of the city is of particular importance. He devotes himself in mentoring the junior artists, promoting exhibitions of children's paintings and implementing public art activities. He has also organized activities for the painting associations of Macau or invited overseas painters to come to Macau. All these works are done through his personal relationships and achieve remarkable results. However, Mr Lok Cheong refrains from taking any credits for the works he has done but rather humbly refers himself to an odd job worker only. His practical attitude of work and life is a living role model for the younger generation. The retrospective exhibition of Mr Lok Cheong not only displays pieces of affectionate works of art with rich contents but also records the respectable journey of Mr Lok Cheong in his pursuit of art and his experiences in serving the community. Hardship encountered and conquered in his pursuit is beyond the imagination of those people who tend to exaggerate with extravagant words to earn personal credits. I would like to take this opportunity again to wish Brother Cheong health and longevity. I also wish him further enhancement in his brilliant creation life and to continue to reinforce his contribution to the art development of Macau.

**Cheong Iu Sang**

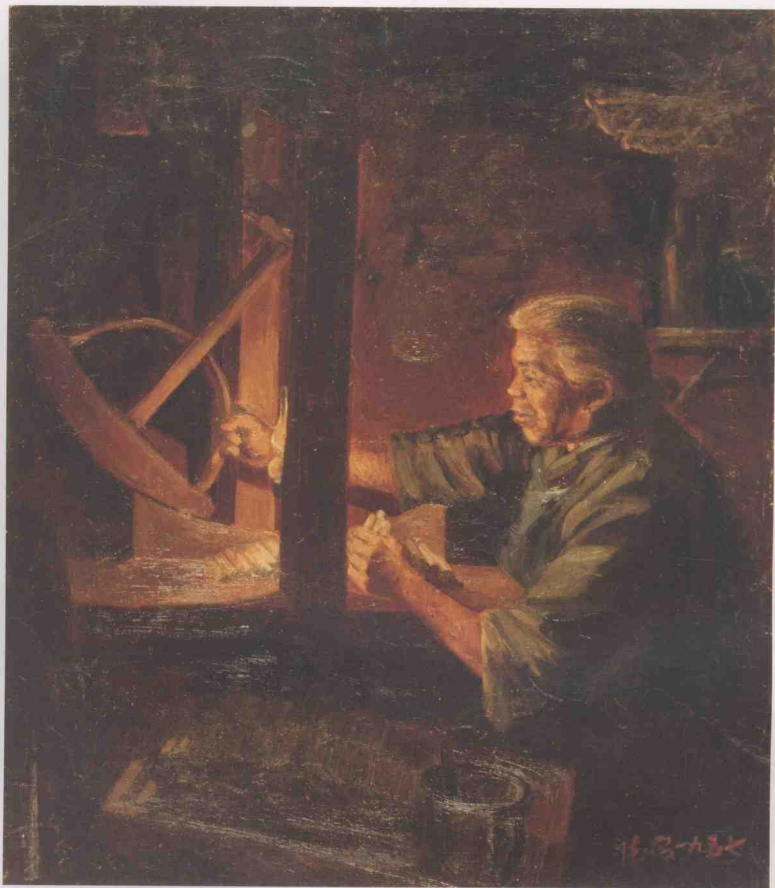


祖國關懷送大米（青洲大火災區） Rice donation from the Motherland in the aftermath of a disastrous fire in Green Island (1957)





在垃圾堆找生活的人 Finding a livelihood from the garbage field (1957)



搓炮的老人 Making fire crackers for a living (1957)



技工回國服務 Returning home to serve the country (1958)





珠江河畔 Along the river of Zhu Jiang (1960)