

PAINTING COLLECTION OF
MRS. ANNIE WONG LEUNG KIT-WAH

梁潔華畫集

聞世震題



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德高藝湛

馬梁潔華女士書法題
戊戌年春 關世震





梁潔華女士近影 Mrs. Annie Wong Leung Kit-Wah

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Biography of Mrs. Annie Wong Leung Kit-Wah

理性·選擇·操守·奉獻

林慶民
大連市政協主席

梁潔華女士是香港著名的金融家、慈善家梁錫珪先生之愛女，她秉承父業，繼續不遺余力地捐資港九和祖國各地的公益事業，尤其熱心支持有關文化教育衛生方面的建設，得到了國家領導人和社會各界人士的贊揚和崇敬。

1997年，應大連市政協的邀請，梁潔華女士多次來大連，出資設立“大連市藝術人才基金會”，受聘為大連藝術學校名譽校長，大連藝術展覽館名譽館長，支持大連藝術事業的發展，同時又在槐花盛開的日子裏，將隆重舉行《梁潔華畫展》，出版《梁潔華畫集》，春光明媚裏給大連人民送來了美好。

藝術完全是個人的選擇，和所有其它職業的成就同樣，梁潔華女士自幼就酷愛藝術，五十年代后又師從諸多繪畫大師，幾十年來在繪畫創作中凝聚了她的汗水和心血，嚴肅認真，一絲不苟，全力地展現她心中那個理想的境界，為此，她願刻苦不懈或樂此不疲。

人類世界一個永恒的主題——女性，這裏包蘊着太多的偉大，太多的悲苦，太多的抗爭；古往今來，置身于中國女性繪畫作品的創造，有批判或贊美，有溫馨或尖刻，有感慨或悲憤……方方面面，林林總總；在世紀之交的中國，梁潔華女士帶着她的才智和傑作向我們走來；她以獨特的藝術視覺，理解和發現了屬於她自己的藝術形象，以她“寶貴的良知”向時代、祖國、人民交出一幅幅精美的畫卷。

現代藝術的先驅塞尚(Paul Cézanne)曾經說過：“藝術的一切都是關於人的。”藝術創作的風格雖然千差萬別，但優秀的作品都是人的心靈的對話。梁潔華女士的作品細膩逼真，技法純熟，但我認為真正動人之處還在于她對中國女性的關注和了解；她筆下的孟姜女、洛神、趙飛燕、班昭、蔡文姬、李清照、香妃、包括寶金花和為大連人民新創作的“時裝女郎”……無論是古代或是現代的女性形象，都掩蓋不住內中一個活生生的靈魂——有血有肉，真率可信，其生氣和魅力給人留下深刻印象，這正是畫家最感興趣也是最下功夫的地方。人物中烙印着心態、經歷，透露着善良、欲念、抱負，潛藏着喜怒哀樂……這一切，都被梁潔華女士所獨具的慧眼洞察、捕獲。其腔、其韵、其神，更是控制了畫面的主宰。

梁潔華女士作品風格之形成絕非出于做作，是長期藝術實踐中忠于自己感受的自然結果。個人感受、個人愛好，往往形成作者最拿手的題材。梁潔華女士的作品除具備多種社會價值外，其中心有美之因素，也就是石濤明悟的藝術誕生於“感受”，古人曾提及的中得心源，也是最基本、最主要的因素。梁潔華女士透析了中國畫人物畫作品中的美的因素及其條件，并發展了這些因素和條件，拋棄了今天已不必要的被動、拘謹地對對象的描摹，從畫“像”標準的桎梏中掙脫出來，盡情發揮和創造美的領域，這是她繪畫發展中的突破和飛躍。梁潔華女士作品中女性形象，不但漂亮，而且美，並流露出一點點悲劇意識，達到“以形寫神”，進而“形神兼備”了。

“梁潔華畫展”在大連的開幕，“梁潔華畫集”在大連的出版，全面地展示了梁潔華女士在繪畫上辛勤耕耘的成果，對於繁榮大連與香港兩地的文化事業，促進兩地的文化交流，必將產生深遠的影響。

Reason, Preference, Action and Dedication

Lin Qingmin
Chairman

Dalian People Political
Consultative Conference

Mrs. Annie Wong Leung Kit-Wah is the daughter of the late Dr. Leung Kau-kui, a noted Hong Kong financier and Philanthropist. She follows the foot-steps of her father and spares no effort in supporting the charitable activities in Hong Kong and in the motherland. She is especially enthusiastic in helping establishments related to culture, education and health. Her works in these areas have earned commendations and respect from the leaders of our country and from the public at large.

At the invitation of Dalian People Political Consultative Conference, Mrs. Wong visited the city several times in 1997. She has financed the establishment of the Dalian Artistic Talent Foundation and agreed to be the honorary principal of Dalian School of Arts and the honorary director of Dalian Art Exhibition Centre. She has generously supported the artistic development of the city. During the Dalian Sophang Flower Festival, Mrs. Wong will stage her own painting exhibition and publish an album of her painting, sending her good wishes to the people of Dalian.

Artistic pursuit is personal preference and is valued as other professional achievements. Mrs. Wong has been fond of art since childhood. During the 1950's, she learned painting under several masters. Her creations are the direct results of decades of blood, sweats and tears. She is a serious and demanding artist, neglecting nothing and devoting fully towards the ideal presentation of the images that are in her mind. She works hard and unflinchingly to accomplish this goal.

Portrayal of women is a perpetual theme of the universe. It embodies grandeur incidents, sorrow and many struggles. The depictions of women in artistic creations are either packed with condemnation or salutation, in either a heart-warming or sharply-critical moment, and with either sympathy or remorse. When China is about to enter into a new millennium, Mrs. Wong brings up her intelligence and her masterpieces. Her unique artistic perspective has interpreted and discovered images that are distinctively hers. Armed with this 'valuable conscience', she has presented to time, the motherland and the people of Dalian a series of beautiful paintings.

Paul Cezanne, a pioneer of modern art, once says that art is totally about human being. The style of different artistic creations may vary, yet the best pieces are all dialogues of the hearts. Mrs. Wong's works are refined and skillful yet I think the truly arresting effect of her painting is her concern for and her understanding of the Chinese women. Characters like Meng Jiang-nu, the Goddess of Luo River, Zhao Fei-yan, Ban Zhao, Cai Wen-jì, Li Qing-zhao, Xiang Fei, Cai Jin-Hua or the 'fashion model' that she has created for the people of Dalian are all vividly depicted. Each of them has a soul and with flesh and blood thus making all of them genuinely credible whether they are from the ancient times or from our time. The lively spirit and attractive appearance of these females leave deep impressions on the viewers. The artist obviously receive much interest and puts in much effort in her presentation. All the personalities bear marks of different emotions and experiences. They reveal the niceties, desires or aspirations as well as the hidden feelings of love, anger, sorrow and happiness. All such emotions have been captured by Mrs. Wong's intelligence. The form, the resonance and the spirit of these female come together consolidated into a dominating force behind the paintings.

The characteristics of Mrs. Wong's style come not from deliberate manipulation, they are the natural results of a long period of artistic practice which are truthful to her own emotional feelings. Personal feelings and personal preference are usually the best materials for any artist. On top of the various social values, the element of beauty contained in Mrs. Wong's paintings is exactly what Shitao has rationalized art—it comes from the true emotional feelings. The learned men from the past have said that the artistic impulses have to come from the heart. This is the most basic and the most important element in the art of painting. Mrs. Wong knows the element of beauty and requirements of Chinese figure painting. She has further developed such element and requirements. While dropping the passiveness, which is unnecessary nowadays, and the method of earnestly copying images, she has freed herself from the bondage of presenting figures according to set standards. She has devoted herself fully in artistic skills and explored new aesthetic territory. This achievement is a breakthrough as well as a soaring in her artistic development. The women in Mrs. Wong's paintings are not only attractive, they also carry a tinge of tragic feeling. Their postures have enhanced their spirits making all them rich in form and alive with spirit.

The paintings of Mrs. Wong will be on show in Dalian and a collection of her paintings will be published. These two events fully displayed the fruits of her laborious pursuit in the art of painting. In the respect of prospering the cultural activities between Dalian and Hong Kong and promoting cultural exchange, Mrs. Wong's contributions will definitely produced deep and wide effect.

德藝雙修 素壁生輝

楊仁愷

遼寧省博物館名畫館長

香港知名人士梁潔華女士是一位藝術家、一位慈善家、一位社會活動家。她幼承庭訓，雅好藝術，年輕時曾師從徐東白、伍步雲、鮑少游、李研山、趙少昂等諸名家學習西洋畫、國畫及書法。在致力於社會公益事業之余孜孜不倦於畫藝，所以她又是一位丹青妙筆、卓而不凡、造詣很深的畫家。應大連市人民政府邀請，在大連賞槐會期間舉辦的“梁潔華畫展”，是梁女士創作的以中國古代婦女為主題的畫作。中國上下五千年歷史，婦女的處境是不理想的，受到封建禮教的管束。梁女士對中國古代婦女所處地位的認識，在她胸懷裏積蓄多年，她取材的古代婦女人物中有人，有神，有傳說中的人物，有上層人物，也有貧窮人物。她所描繪的人物無論是個體，還是群體，各賦以鮮明的性格特征，多角度、多層次地揭示中國婦女的命運，構成了畫展深刻而豐富的內涵。從這衆多的生動的人物形象裏，可以看出梁女士的愛憎、褒貶和肯定。梁女士對中國古典文化很有研究，有很高的修養，對婦女、對祖國歷史傳統文化很熱愛。雖然她所塑造的人物各處不同歷史環境與社會環境之中，有各自的喜怒哀樂，但真、善、美的精神却是貫注其中的。在她的作品裏蘊含着傳統中國文化的沉澱，但又有當代的氣息。如果說梁女士心中沒有歷史、沒有生活、沒有藝術，就很難能創作出這樣一批精美的作品。在創作技法上她不墨守成規，由於梁女士早年學過油畫、水彩畫，所以能將這兩種畫的技法巧妙的融和到中國畫的人物畫中來，淺顯淡彩既表現人物各自的神韻，亦富有質感。另外，梁女士在其作品的人物造型、構圖以及畫面的美感和形式的處理上，吸取了香港與現代歐美對人體美的新的觀念，即古人的美與現代的美融冶在一起，具有一定的審美價值。

梁潔華女士對繪畫是非常認真、嚴謹的。偌大的一幅幅人物畫，且每幅都在6尺以上，幅幅都畫的那么投入。除整體人物形象刻畫細膩外，連每個人物的眼睛、手腳、甚至一條綵帶，一件小飾物都畫得那么傳神，那么一絲不苟。梁女士作畫的認真態度實在令人佩服。搞中國畫的人物畫是有一定難度的，尤其是梁女士的畫幅又那么大，畫起來是很辛苦的，如果沒有一種對藝術鍥而不舍的追求和一種全身心的情感的傾注與魄力是難以完成的。這裏還有一點要提及的是當前對於中國畫、特別是人物畫來說是不很景氣的。在經濟浪潮的衝擊下，願意在人物畫上寄托比較大的精力的人不是太多的。因此要在中國畫的人物畫創作道路上堅定地走下去，不是那么容易的。在這種情況下梁潔華女士的這種藝術實踐以及她對中國畫的人物畫創作上的主張，並敢于闖出一條路來，實在是一件非常有意義和了不起的事情。

“梁潔華畫展”在大連舉辦，無疑是對大連人民的一份寶貴的精神贈予，對進一步促進連、港兩地的文化交流將會產生積極的影響。

值“梁潔華畫冊”出版之際，祝願梁潔華女士在中國畫的人物畫方面，開闢一條更加廣闊的天地。

Brilliance Attained Through Art and Virtues

Yang Ren-kai
Honorary Director
Liaoning Provincial Museum

Hong Kong celebrity, Mrs. Annie Wong Leung Kit-Wah, is an artist, a philanthropist, and a social activist. She has a good upbringing and is fond of art. She studied western painting, Chinese painting and calligraphy from masters such as Xu Donghai, Wu Boyun, Bao Shaoyou, Li Yanshan and Zhao Shaoang.

Between her busy schedule of social and charitable activities, Mrs. Wong finds time for her untiring pursuit in the art of painting. She is an exceptional artist skillful, resourceful and with immense talent. At the invitation of the Dalian People's Government, Mrs. Wong will stage a painting exhibition in the city during Dalian's Sopharg Flower Festival. The main theme of her exhibition is on the historic women of China. In the five thousand years of Chinese history, women have always been ill-treated. They were oppressed by rituals and the feudal system. Mrs. Wong has a deep understanding of the circumstances that these females were subject to. All the characters have lived inside her mind for years. Her historic females range from goddesses to mortals. There are legendary figures, nobility as well as common people. Each of these females has her own distinctive personality, whether she appears individually or within a group. The paintings present a multitude of perspectives and dimensions in the depiction of the fate of the historic females. They embody deep and resourceful content of this show. From her vivid portrayals, we can detect Mrs. Wong's statements of love and hate, praise and condemnation, and the affirmation of her belief.

Mrs. Wong is very learned in classical Chinese culture. She shows great enthusiasm towards the history of women and the history of traditional Chinese culture. The characters in her depictions are from different historic and social backgrounds. They all have their own emotions. Yet all of them inspire a common resonance of truth, peace and elegance. Her works are an accumulation of traditional Chinese culture but the presentations are very much contemporary. If Mrs. Wong has proceeded with her works without any sense of history, life and artistic refinement, it is definitely certain that she could not be able to create paintings of this caliber. She is not confined by traditional painting skills when doing these paintings. Due to her earlier training in oil and water-colour painting techniques, Mrs. Wong has harmoniously combined two skills to create her own unique method of Chinese figure painting. The spiritual resonance of the characters is presented through pale ink strokes and light colours. The paintings are rich in texture. Furthermore, as we can see in her treatment of the posture of the characters, and in the beauty of her composition and presentation. Mrs. Wong borrows from the elegance of body sketching that is popular in Hong Kong and western countries. This is to say that she has successfully merged together the traditional and modern concepts of beauty. This has definitely contributed to the aesthetic value of the paintings.

Mrs. Wong is very serious and demanding with her works. Her paintings are usually over six feet high and much effort has been put into each and every one of them. On top of the overall detailed depiction, the eyes, the hands and feet, a floating scarf, or even a small piece of ornament all possess a radiant effect. Attention has been put into the finest of details. Mrs. Wong's seriousness in handling her paintings has earned my admiration. There is a certain difficulty in figure painting. It is a painful labour to do large works such as those painted by Mrs. Wong. If there is a lack of unyielding persistence in artistic pursuit or a full devotion in emotional attention, it is hard to attain any result. I have to bring up another point now is an inopportune time for Chinese paintings especially figure painting. Faced with the battering of the economic turmoil, there are fewer and fewer artists who are willing to devote energy in figure painting. Therefore, it is not an easy task to persist in this area of artistic pursuit. In this context, the artistic practice of Mrs. Wong and her statements in figure painting are indeed very meaningful and exceptional.

Dalian's effort in holding this exhibition for Mrs. Wong is actually a valuable gift to the people of the city. It also helps in promoting the cultural exchange between Dalian and Hong Kong, and will produce positive effects.

I would like to take this opportunity of the publication of Mrs. Wong's painting collection to wish her every success in exploring and unraveling a much wider arena for Chinese figure painting.

作 品

PLATES