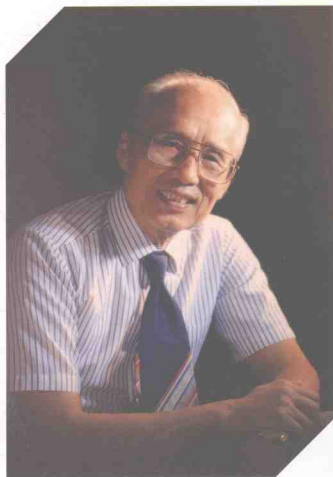


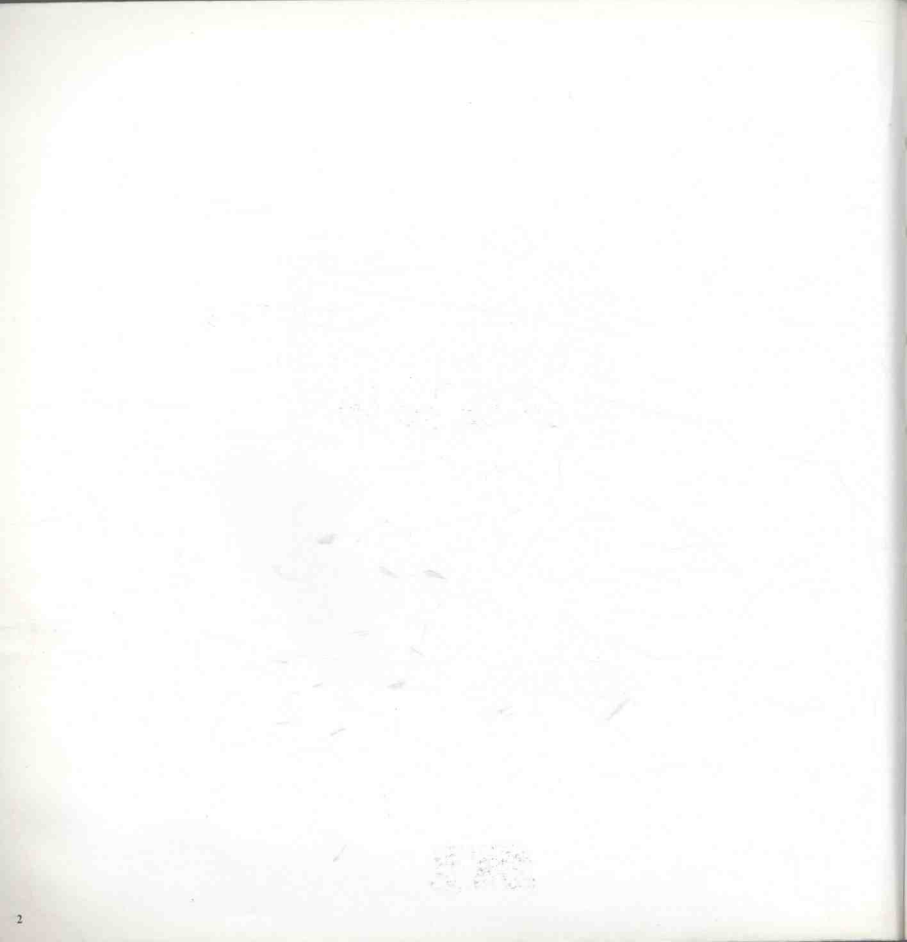
WATER COLOR PAINTINGS BY WAN SID-MAN
(1942-2002)

邊 藝術



葉祥鼎攝





**WATER COLOR PANTINGS BY
WAN SIU-MAN**

少曼藝術

1942 — 2002



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少曼藝術

WATER COLOR PANTINGS BY
WAN SIU-MAN

贊 助： 李延強

策 劃： 溫以才
作品攝影： 張漢生 溫建生
編排設計： 啓 廉
英文翻譯： 潘 娜
校 對： 綠 蒂



與恩師李鐵夫合影(1948年香港)

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FOREWORD

None of the great Artist can be success without modestly learning and continuously self-improvement. WAN SIU-MAN a master of watercolor painting art, was nurtured in his scholarly family and there in his heart, a seed of art was developed since childhood.

Shun De, Gnuag Dong --- one of the earliest entrances of western science culture and art --- the place that WAN SIU-MAN was born in. Although he is now 85 years old, he is still in a high spirits of his life. He goes out by bicycle for sketching, he is not only good at watercolor painting, cartoon design, but Chinese painting, oil painting, and what's more, he is professional in music instrument, especially keyboard. He was greatly affected by his teacher Li Tie Fu, who was the earliest student studying abroad for art and carved out the western painting. Li Tie Fu was a man of great attainment of oil painting, watercolor painting, Sculpture, poetry, handwriting, and Chinese painting. He was a revolutionist, a friend of Sun Zhong Shan, in favor of Mao president's thought. Li Tie Fu's belief influenced the philosophy of WAN SIU-MAN. In this way, the most of SIU-MAN's works are about the lives of common people such as "slum-dwellers", "carrier", "factory", etc. So, WAN SIU-MAN's works are only for expressing his love and hate, he never preach himself and his ambition is art but not fame.

Early in 1940, SIU-MAN entered the Leftist art organization developed by Mao Dun --- the Literary Circle of China Resistance Against Enemy Organization Chapter Hong Kong --- to be a member of "Wen Tong". In 1949, he got into "Man's World Painting Association" with his good-friends Huang Mao (Meng Tian) and Liao Bing Xiong. He joined the painting of jumbo image of the Mao Chairman for celebrating the birth of the People's Republic of China.

From 1948, he's had his personal painting exhibition in China for over 10 times. His drawings have a high opinion in fine art industry and are collected and were edited in "Fine Collection of Painting and Calligraphy in Modern Times (China)", "The Dictionary of the Well-known Chinese", "Album of more beautiful tomorrow of Hong Kong", etc. He believes that the most important element to be success is to work hard, to concentrate mentally and physically. Only in this way, a higher quality production could be developed with creator's full imagination, creativity, feeling, emotion and the characteristic of drawing tool.

In fact, as the western drawing manner firstly enter China, the bias against watercolor painting got in as well because watercolor is only sketch of oil color painting at the time. After nineteenth century the watercolor painting has firstly become a independent painting method although there were a large number of watercolor painting master in the UK, the watercolor painting was not respected. On the contrary, there were a lot of famous watercolor painters in China at the beginning of the twentieth century such as Guan Guangzhi, Li Yong Sen, Li Jian Chen, Pan Si Tong, Zhang Mei Xun. WAN SIU-MAN is in the second generation of watercolor painter.

The size of watercolor painting is limited and the painting tool is so simple that people may think that it is easy and doesn't need great skills, which is not true. Because of the characteristic of watercolor painting of unrepeatable, it's difficult than our imaging. That's maybe why the number of watercolor painting masters is far less than those of other painting method in history record.

序

畫家無不襲前草求進，倘無一代代人的努力追求和積蘊，人類文明將永遠處於黑夜之中。

水彩畫家溫少曼成長於一個文化積蘊於世家，故而在他幼小的心靈裏埋下了一顆藝術的種子。

廣東順德——我國最早接觸西方近代科學與文化的地區之一。少曼1919年誕生于此，他已年屆暮老之時，都依然雙眼健朗，還能騎車去寫生，他的一生眷注藝術，是個熱情洋溢的多面手，既專長水彩，又會動畫設計，擅擅長國畫，又善油畫，對音樂也是行家裏手，這一切，自然是受其老師李鐵夫先生的影響，鐵夫先生是我國美術留學歐美先驅，我國西洋繪畫之開拓者。其油畫、水彩、雕塑、詩詞、書法、國畫的造詣都極其深厚。他還是一位革命先驅，早年在歐美曾與國父孫中山先生為友，支持國民革命事業。1936年回國後，對中國共產黨毛澤東的革命路線十分贊同與支持。這給少曼的人生觀確立奠定了基石。所以，少曼的作品多半是描寫勞苦大眾的生活，如“棚戶”、“挑夫”、“工廠”等。因此，他僅僅是為了表達自己心中的愛和恨，他從不在同道中宣揚自己，埋頭創作，追求是藝術不足名。

少曼早在1940年在香港也參加了茅盾先生創建的左翼文藝團體“中華全國文藝界抗敵協會香港分會”文藝通訊部（簡稱“文通”）以畫筆宣傳抗戰。1949年與黃茅（蒙田）廖冰兄等學友參加組織香港左翼“人間畫會”，集體繪畫毛澤東巨像，迎接全國解放。

1948年起，他已在國內各省市及香港舉辦水彩畫個展十餘次，贏得業內外人士的稱頌與好評。部分作品為國內外收藏，作品曾入編于《中國當代美術家名人錄》《世界華人當代名人辭典》《香港明天會更美畫集》等畫冊內。他認為“自己的藝術才能雖然與家學淵源的繼承有關，但後天的努力，自我全身心的投入更為重要。只有這樣才能更好地把握繪畫藝術。在想像、創造、感受、情感，以及繪畫工具特性上發揮作用，去創造高質量的作品。”

事實上，當我國引進西畫的同時，也帶入對水彩的偏見。當其時，西歐的水彩只作為油畫創作的色彩草圖而已。水彩之成為一種獨立畫種，是十九世紀后期的事了。在英國，出現過一大批杰出的水彩畫家，可仍未受到西歐畫壇的重視，相反，我國在廿世紀二、三十年代的第一代畫家中，却涌现了像關廣志、李沐森、李劍晨、潘思同、張眉遜等許多著名水彩畫家，溫少曼該是我國第二代水彩畫家。

水彩畫這一畫種，因其畫幅受一定限制，工具簡單，往往讓人產生一種錯覺，以為它易於一揮而就，不需認真對付。其實不然，因水彩畫的不可重複性特點而難度極大；不然的話，為何歷史上很少著名的水彩畫家，而油畫、國畫家比比皆是。

The soul of watercolor painting includes capsule, sprightliness, and Purity, etc. It has oil painting's shading value, the ability of modeling, the character of color, and has Chinese painting's requirement of watering control. The most important thing, which is also the most difficult thing for watercolor painting technique is the painter has only one time to paint and doesn't have chance to make any change. In this case, it's especially hard to be bold and unconstrained for the painter. Based on Chinese culture, watercolor painting has developed steadily in China without bias; it rooted and developed instantly. Unlike oil painting, having manifold sects, watercolor painting developed alone the routine of suiting both refined and popular tastes. It combined the brush-pen using style and watering control method of Chinese traditional painting with water and ink, groped after the Chinese specialty tone. The works of WAN SIU-MAN grasp the spirit of Chinese traditional painting; reflect his inside of heart; and present extraordinary self-cultivation. The structure of painting is well organized; the color and water are interlaced perfectly so that the whole painting seems bright and sparkling. His drawings are all based on real lives and then enriched with artistic features. They capture the soul of the drawing subject and have the ability of vibrating views' hearts. The drawings are like what Shao Man's teacher - Tie Fu Li told: "You should pay more attention on the whole view but not many details. The painting could be vivid and lasts for long only if it emphasizes properly."

Though WAN SIU-MAN has been sentimentally attached to watercolor painting throughout his life, he didn't have a lot of time for painting due to his heavy workload. He concentrated on painting production in his retired life. As his age increasing, his drawing is getting more and more mature. It is obvious that his early works are greatly affected by his teacher, however, since sixties to seventies of last century, he has been establishing his own tone and has built a unique style. I favor his works produced in his latter part of life in this painting album. No matter the theme is a still life or a scenery, his drawing does not only present the superficial appearance, but express his own perceive, illustrate the fickleness of the world, and bring the meaning of drawing up to a high level of understanding. We can feel the appreciation of beauty, the love of life, the sensation of deep soul. To appreciate WAN SIU-MAN's painting is like listening to Beethoven's symphony, it's a kind of vibration, an expression of state of self-forgedful.

Art is a good medicine for a hollow soul, is an additive for the culture of human. It helps to settle down a spirit, to purify a heart. SIU-MAN's collection of painting is just the kind of real fine Art.

Let's hope that Art can be full of our lives; we can experience the truth, the goodness and the beauty of our world, and enjoy the delight that Art brings to our soul.

Wen Xi Wen
Shanghai, winter 2002.

水彩畫既要具有油畫的造型、明暗、色彩質感的表現能力，又要具有類似國畫水墨控制水份的技巧、高度概括、精練明快，做到落筆不改，用筆豪放——這是繪畫藝術的精髓所在。少曼和所有老一輩中國知識分子一樣，一生坎坷漂泊，直到19世紀80年代才迎來生活上的安定。他的水彩畫創作也得到真正的發展，受到重視和國人的喜愛。水彩畫在我國的發展是穩妥而緩慢進行着，對它的偏見也沒有西藏那麼根深蒂固。它植根於中國文化而得以較快的發展，它并没亦步亦趨地，追隨油畫那樣斑駁陸離，派別繁多。從它傳入我國之日起，到今天為止，始終循着一條雅俗共賞、寫實與創新之路向前發展着，它吸收了中國水墨畫用筆用水的特點，向着有中國文化特色的水彩畫方向探索。少曼的作品領悟了國畫那種水墨相融與一氣呵成、運筆速貫、色與水互透，鮮明晶瑩，成為具有中國氣派式照搬，而是畫他心中的感受，顯示出畫家的不同凡響的修養。追求源於生活，高於生活的創作之路——緊緊地捕獲對象最生動最感人的華彩之處，使畫而具有震撼之力。正如李鐵夫先生循循善誘的：“要更多地從整體上着眼，放棄細節。只有整體上掌握，這幅作品才能生動、耐看”。

少曼雖一生眷戀水彩，但許多業務使他難以有太多的時間放在作畫上（作畫時間多半從隙縫中擠出）。只有到了改革開放年代，尤其在退休之後，他才全神貫注於水彩創作之中。可以說，他愈屆晚年，其作品也愈精煉。如果說早期的作品還受其老師的影響的話，則上世紀六、七十年代開始，他就走自己藝術創作的新路，摒棄了舊有觀念。在這本畫集裏，我更喜歡他的晚年之作，無論靜物還是風景，他的探索已不是事物的表象，而是追求自己心靈的修養，一種睿智的獨具慧眼，一種對世態炎涼的詮釋，抵達“天人合一”的最高境界。我們能從少曼的水彩作品中感受一種審美愉悅，一種人世熱愛，一種心靈知覺。觀賞少曼的作品，猶如我們去聆聽莫扎特的“交響樂”，柴可夫斯基的“天鵝湖”一般，是一種獨特的振蕩，一種忘我的境界。

藝術是拯救靈魂的一帖良藥，是人類文明不可或缺的添加劑，是安頓心靈和升華靈魂的天堂。少曼這本畫集，就是聚會這種精神，在這樣一種忘我境界中積澱而成的。讓人生之旅更多地接受藝術的熏陶吧！讓讀者走進：真善美，去品味藝術的歡樂罷！

閔希文
于2002年冬上海

溫少曼其人、其事、其畫

戰後的香港，國內許多文化人，都雲集在香港，為解放事業作出貢獻！

認識少曼兄，約在1949年初，在香港《人間畫會》春季展時，我們都有作品參加展出。

後來由于工作需要，他響應祖國的號召，毅然回祖國，參加迎接新中國的誕生，奔赴解放區。

少曼兄他長期受港英奴化教育而成長，是一名地道的“香港仔”！。他參加解放事業，是具有理想和抱負的一個香港年青人，在那個年代來說，確實是不簡單！

少曼兄從小就愛好美術，繪畫的根基也好，尤擅長水彩畫。戰前，他是一代藝術大師李鐵夫先生門下弟子，是在李老的悉心教導與薰陶下的一名藝術工作者。

名師出高徒，少曼兄在李老的感染下，努力不懈，已建立了自己的風格，他的作品以自己的繪畫語言，通過筆觸，色調，提煉，概括……藝術表現，使之更具獨特風格。

他的畫作，氣勢磅礴和細致，兼而有之。筆調活潑，輕快，自然，流暢，瀟灑自如，對水份的掌握和運用，恰到好處。

他對自然界觀察入微，對時序的變化，體會和感受躍然紙上，他的畫充滿詩情畫意！他的作品是：源于自然，高于自然，風格清新，想像力豐富，感染力強！

“外師造化，中得心源”的理念，少曼的作品也貫徹得很好，由于師承大師的優良畫風，使他的作品進一步深化，可喜可賀！

李鐵夫大師，不但畫品好，人品更好；在其弟子中能繼承并發揚他的優良品質者甚少；少曼兄是其中一名佼佼者。

少曼兄已屆高齡，願他繼續發揮余热，多創佳作，為我國文化事業多添光彩！

盧巨川
于香港嶺海軒
2003年元月

人生的藝術與藝術的人生

少曼先生從藝六十余年回顧專集即將付梓，這是藝術與人生的總括，也是故鄉順德藝壇的喜慶。先生出身世家望族，曾伯祖溫汝為乾隆林學士，當過太子的嘉慶帝的書法及文學老師，饒文才而懂輅略官至兵部侍郎；另一位曾伯溫汝遂和曾祖父溫汝述，伯父溫其球（幼菊），是馳名嶺南的國畫家；祖父溫子紹則熱心“洋務運動”，精制炮械和艦艇，被譽為廣東近代機械工業和軍事工業的創始人。一門數代，人才輩出。

于此專集中亦可見其家學發揚的大略。

我與少曼先生相識多年，逐漸形成這樣一種印象：先生的“藝術與人生”水乳交融：讀其畫如見其人，處其人如讀其畫；俱覺誠摯不燥、熨貼自然、意味醇厚。

我以為先生“人生的藝術”當指親歷並深受感動的人生藝術哲理。無論過去抑或現在，都有人出于趨時媚俗，或嘩衆取寵的心理，熱衷表現自己，并不了然於胸的事物，縱然煞費苦心粉飾塗抹，也無法產生藝術魅力，根本原因就在于缺乏創作誠意。少曼先生則不然，他不好高騖遠，不炫耀自售，一輩子心平氣和地從身邊眼前的平凡事物中發現美，所寫不論鄉風市聲、山川原野、尋常巷陌、靜物、民居，畫面均貫注人生觀點和歲月感受，富有生活氣息和感情內涵。俗語說得好：“一花一世界，一草一精神”，哪怕一草一木，對藝術家都有益處，俱見天然韵致和藝術魅力。

先生“藝術的人生”當指融匯藝術的真諦于平常生活中，榮辱不驚，藝術家眼中的世界永遠新鮮。誰能不受藝術的感動呢？誰能不受藝術的感化而變得品格高尚呢？有些人之所以冷漠，是因為缺乏對藝術的需求。

藝術裏沒有欺騙，藝術家是時代的兒子，他的全部精力和情趣都集中於人與自然兩種力量之中。因而，少曼先生認為：“繪畫上的癡是無法治的”——何其無條件的、直率的真實啊！

少曼先生這一代人，可謂飽嘗憂患，青年時代遭遇國難，后来又長期歷經風風雨雨，環境不利於藝術生長，意志不堅、內養不深者，縱有天份和師承，心靈亦鮮有不在沉淪中麻木枯萎。少曼先生雖身處喧器煩囂，都抱璞而守真，淡泊而明志，為精神世界開拓寬廣的天地，并滋潤養育了樂觀開朗的性情。于今雖屆老年，從容寬舒，與夫人致白女士琴瑟和鳴。感情老而彌篤，每屆歲月年首，必親自繪制賀卡分贈海內外親友……“一切一切，俱款款流露真情至性，充滿濃郁世味”。達致這樣的境界，是“藝術與人生”的福祉。個中之道，頗值得我輩領悟。

印證少曼先生“人生與藝術”，信非虛語。謹此向少曼先生道賀，并就教于家同好。

張解民
于廣東順德
2003年木棉花盛開時節

藝生涯 修性善身
 寓情於水色之中
 楊雲龍
 二〇〇二年十一月

情得 風自 底然 腕陶
 少曼兄雅正

壬子

梁冰



不忽小事偶
 生解悟
 強忍耐
 機會
 少雲龍
 壬子歲末

有傳統，有創新，
造詣深，受教益。

祝賀少曼先生畫集出版

劉依同敬題 二〇〇三年
二月

賀邑人溫少曼先生從藝六十周年
水彩畫回顧展

鄉情畫意
壯志激流

黎溫少曼
一九八二年

独树一帜
風格高雅
別具動人
引人入勝
求法社
2001.05.30

作品目錄

C O N T E N T S



作品目錄

年份	編號	題 目	規 格
1942	01	古 橋	37x28CM
1949	02	漁 船	54x28CM
1949	03	船 屋	54x28CM
1949	04	棚 居	54x35CM
1949	05	大澳漁村	48x36CM
1950	06	造 船	56x43CM
1950	07	待 渡	44x31CM
1954	08	工 地	30x24CM
1953	09	厨 工	44x30CM
1957	10	綠 化	52x32CM
1958	11	趕 集	22x27CM
1961	12	晨 曦	30x23CM
1963	13	武漢近郊	48x34CM
1974	14	霧 雷	52x37CM
1980	15	高溫作業	38x32CM
1981	16	機車廠	53x39CM

年份	編號	題 目	規 格
1981	17	搶 修	45x34CM
1982	18	可愛之冬	54x40CM
1983	19	故 園	40x30CM
1983	20	鄉 情	44x33CM
1984	21	銀裝素裹	43x29CM
1986	22	首義武昌城	49x38CM
1986	23	思故鄉	45x36CM
1987	24	舟閑夕陽灘	45x39CM
1987	25	大漢雄關	45x37CM
1987	26	嘉峪關	69x53CM
1987	27	祁連山下	50x39CM
1988	28	四川豐都城	56x40CM
1988	29	挑	48x39CM
1988	30	城門舊事	54x40CM
1989	31	青島站	45x38CM
1990	32	早晨市街	45x37CM

年份	編號	題 目	規 格
1990	33	小 街	52x37CM
1990	34	年年有余	68x52CM
1991	35	藍花瓶	79x60CM
1991	36	休閒民居	42x37CM
1991	37	爭 春	75x51CM
1992	38	小河浦	57x43CM
1991	39	沼 澤	54x40CM
1995	40	馬來旅情	54x40CM
1994	41	郊游即興	54x40CM
1994	42	獅子山下	54x40CM
1995	43	鄉村秋色	55x40CM
1995	44	洗	51x37CM
1997	45	小 路	55x38CM
1997	46	維多利亞港	54x40CM
1997	47	柳林深處	55x38CM
1997	48	青山紅葉	75x55CM

年份	編號	題 目	規 格
1998	49	生 活	39x55CM
1998	50	黃花晚節	54x39CM
1999	51	書舍一隅	54x38CM
2000	52	瑞雪豐年	57x33CM
2000	53	怡 心	53x39CM
2002	54	碧綠的田野	55x37CM
2002	55	瀑	53x37CM
2002	56	香江隨筆	53x37CM
2002	57	漁歌唱晚	76x54CM

張玫白作品圖案作品選

年份	編號	題 目	規 格
1991	01	黃鶴樓	90x43CM
1993	02	國之瑰寶	40x45CM
1997	03	萬眾歡騰	70x45CM
1999	04	和平頌	42x42CM
2000	05	龍鳳呈祥	45x45CM

注：張玫白，作者之夫人，早年畢業於杭州國立
藝術圖案系(1941)師從：雷圭元 柴 岸

CONTENTS

NQ	Theme
01	Ancient Bridge (Shi Chuang)
02	Fishing Boat (Hong Kong)
03	Living on the boat (Hong Kong tai o)
04	Wooden huts (Hong Kong)
05	Fishing Village (Hong Kong tai o)
06	Ship-yard (Hong Kong)
07	Ferry (Hong Kong)
08	Work site (Wu Han)
09	Kitchen (Wu Han)
10	Planting Trees (Wu Han)
11	A town in Hu bei
12	First rays of the morning sun (Wu Han)
13	Scenes in Wu Chang
14	Mist (Wu Han)
15	Be hard at work (Wu Han)
16	A railway yard (Wu Han)

NQ	Theme
17	Waiting to be repaired (Wu Han)
18	A lovely winter
19	My old huts (Shun Tak China)
20	Water-side village (Shun Tak China)
21	Snow covered (Wu Han)
22	Wu Chang city (Wu Han)
23	Village Huts (Shun Tak China)
24	Sunset
25	The great wall (Gan Chu)
26	The jia yu pass (Gan Chu)
27	West north high way (Gan Chu)
28	Temple Fong Do city (Shi chuang)
29	Home coming
30	The wall of Nan Jing
31	Railway station (Tsing Tao)
32	Morning street (Wu Han)

NQ	Theme
33	A scenery of the street (Wu Han)
34	Still life
35	Blue jar
36	A happy Life (Wu Han)
37	Gladiolus
38	Riverside
39	Marsh
40	Street scene (Malaysia)
41	In fields (Wu Han)
42	Lion Rock (Hong Kong)
43	Harvest in autumn
44	Washing clothes (Wu Han)
45	A path in the woods (Hong Kong)
46	Victory bay (Hong Kong)
47	House in the woods (Wu Han)
48	Water side village (Shi Chuang)

NQ	Theme
49	The Life
50	Still Life
51	A corner of the studio
52	Snow scene
53	Flower with vase
54	Green foliation
55	Water fall
56	A path in the woods (Hong Kong)
57	Evening song (Wu Han)

CHERISH EVIL DESIGN BY MABEL CHANG

NQ	Theme
01	Wong Hwak Lau (Wu Han)
02	Panda
03	Hong Kong in 1997
04	Peace envoys
05	Dragons and Phoenix

