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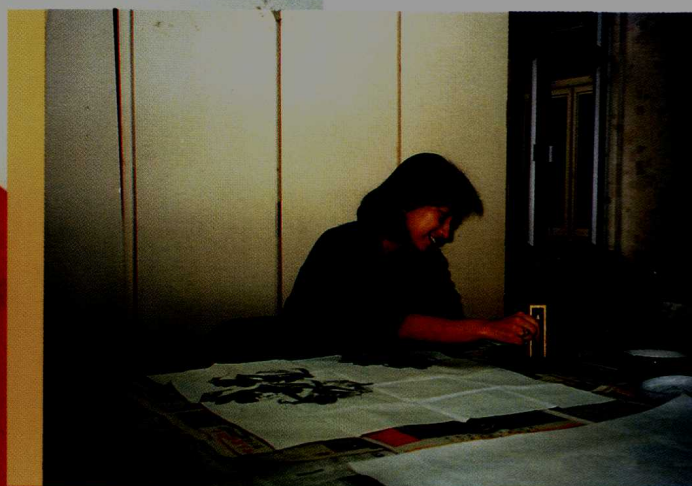


以重端  
安佳

以筆端寫畫集

Paintings by LUCY TUNG





董瑞芝畫集 編著: 董瑞芝 設計: 張志強 攝影: 羅仲華 封面題字: 謝舉賢

Paintings by Lucy Tung editor: Lucy Tung design: Keith Cheung photographer: Dennis Law cover calligraphy: Tse Kui Yin

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**董**瑞芝、女一九四八生。江蘇蘇州人、出身名門望族、大陸易幟後、董家移居香港。六二年董氏負笈澳洲、學成結婚回港後則從事絲帶花及珠寶鑑定學研究、曾獲「日本切邊絲帶花會一級講師」及「英國珠寶鑑定學會院士」榮銜，並任香港珠寶鑑定學會執行委員，也曾執教於香港浸會大學。

一九八二年起董氏隨工筆畫家賀文略先生習工筆畫二年，後跟隨嶺南大師趙少昂先生習寫意畫，八五年起跟隨中國畫大師謝舉賢先生門下迄今，一九八六年，董氏加入著畫會，兩年後任該會理事，曾參加著畫會第三至第七屆雙年展，「三友畫展」，「中國美術會聯展」等多次集體畫展，作品深獲好評，並獲著畫會一次銅獎，兩次優異獎。畫作為香港、美國、澳洲、加拿大、日本等地人仕收藏。一九九六年，董氏集歷年作品於香港文化中心舉辦首次大型個人畫展，並出版個人畫集。董氏傳流功力頗深，作畫手法靈活多變、正把珠寶、絲花的瑰麗揉入中國畫的古拙之中，從而形成一種嶄新而充滿朝氣的風格。

Madam TUNG Shui-gee was born in 1948 in Su-zhou District, Jiang-su Province, and her parents were members of esteemed and prominent families who were magnets in enamel-ware industry and silk manufacturing in Shanghai in the 1930's and 1940's era. Upon the change of authorities in China, they came to and domiciliated in Hong Kong. Madam TUNG in 1962 proceeded to and studied in Australia. After graduation, she married and returned to Hong Kong. She then pursued her studies in gemmology and cut-ribbon flowers making. In such fields, she was granted the qualification of Professional Instructor by the Japan Cut-ribbon Flowers Association and awarded the title of Fellowship by the Gemmological Association of Great Britain. She was once a tutor in ribbon flower making and gemmology courses run by Extra-Mutual Department of the Hong Kong Baptist College and is now a serving Executive Member of the Hong Kong Gemmological Association.

For two years commencing 1982, Madam TUNG learned "fine delicate painting" from Mr HE Wen-lue (賀文略) an expert master in such painting style. She further received valuable tuition on "impressionist painting" from Prof. CHAO Shao-ah (趙少昂教授) prominent master in "Lingnam Painting" school. Since 1985, she has been practising under the preceptorship of Mr TSE Kui-yin (謝舉賢), an eminent master in traditional Chinese paintings.

She joined the PRIMA CLUB in 1982 and two years later became an Executive Committee Member thereof. She participated in the 3rd to the 7th bi-yearly painting exhibitions of this Club, as well as the San you Paintings Exhibition, Joint Paintings Exhibition by Chinese Arts Associations, etc. She was awarded once with Bronze Medal and twice Distinguished Prizes by the PRIMA CLUB. Her paintings were truly appreciated, highly appraised and precious collected by art-lovers and connoisseurs from various parts of the world, namely U.S.A., Australia, Canada, Japan, and of course, Hong Kong.

In 1996, Madam TUNG held at the Hong Kong Culture Centre her inaugural individual grand Exhibition of her paintings which she masterly created in past years and published her individual paintings album.

Her works do reflect that her mastery of traditional painting skills is rather profound and powerful; her painting techniques are ingenious and flexible; and that she is mingling the lustre and beauty of jewellery and cut-ribbon flowers with the primitiveness and simplicity found in traditional Chinese paintings so as to form a brand-new style which is full of vigor and vitality.



法內容則隨心的欲隨手的拾皆痛快淋漓。氣呵成。深明格在詞中。意在詞外之理。既表現了含蓄。凝重。渾厚的中國文化特色。又傳達了現代大都市知識女性高雅矜持。雍容華麗的情懷。

歲次

丙子

仲夏

李賢識

并書





# 筆墨情懷

筆墨功夫是中國畫的靈魂。深層次地把握筆墨功夫，然後準確自然生動地使用這一傳統的特殊語言形式去表達獨特的自我。這就是中國畫的全部。實際上，全人類的所有真正藝術作品的產生，也都離不開這個發層邏輯。因為不把握傳統的特殊語言形式，就沒有人類的文化深度。沒有自我的作品又不能叫做創作。董瑞芝的畫正是準確生動地運用中國畫的特殊傳統語言。筆墨功夫自由奔放地表達她的自我。她的作品採用筆墨豐富多變的手法。

## PAINTERLY SENTIMENTS

TSE  
KUI  
YIN

Mastery of brushmanship and ink toning is the soul of traditional Chinese painting. All in all, the art of traditional Chinese painting is that the author indepthly masters the skill of brushmanship and ink toning, then in form of this traditional language, precisely, naturally and vividly express the unique characteristics of his self realization. In fact, the production of all genuine artistic creations by mankind could in no way depart from this development logic on grounds that in the absence of masterliness in this traditional and distinctive form of language, the profoundness of human culture would not be in existence: thus a piece of work without self-realization could not and should not be called a creation.

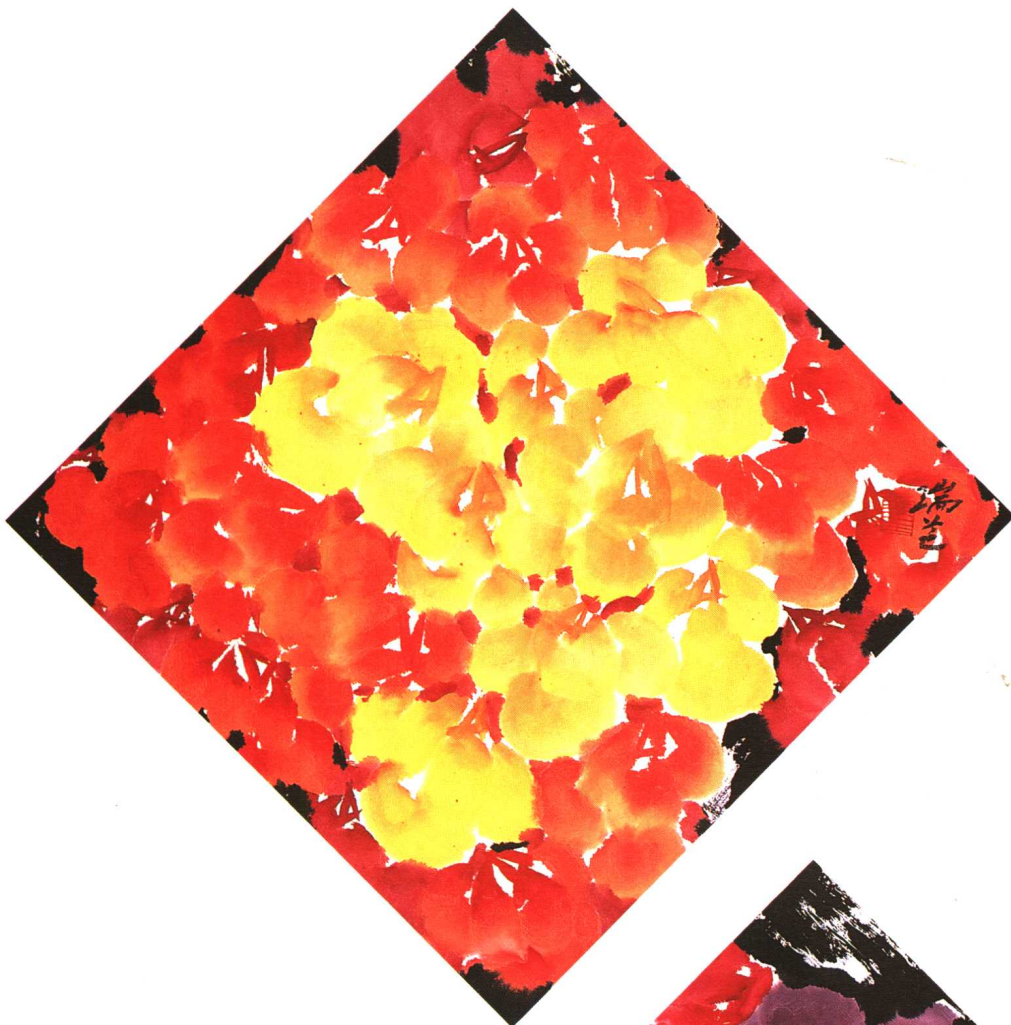
Madam Lucy TUNG Shui-gee in her paintings does being well equipped with comprehensive artistry and versatile techniques, by precisely and vividly exercising the mastery of brushmanship and ink toning which is the afore-stated traditional and distinctive form of language in traditional Chinese painting, freely and gushingly express her self-realization. Futhermore, whether the themes and subjects of her paintings are matters that she desirously selects or conveniently picks up, they are fluently and consistently reduced to artistic works with outpouring sensational satisfaction. She fully apprehends the rationale of injecting own personality into the paintings whereas emanating self sentiments therefrom. She not only exhibits the characteristics of Chinese culture such as connotation, solemnity and magnanimity but also transmits the graceful, dignified, sophisticated and elegant attitude that nobly possessed by intellectual ladies in a modern metropolitan city.

竹  
事  
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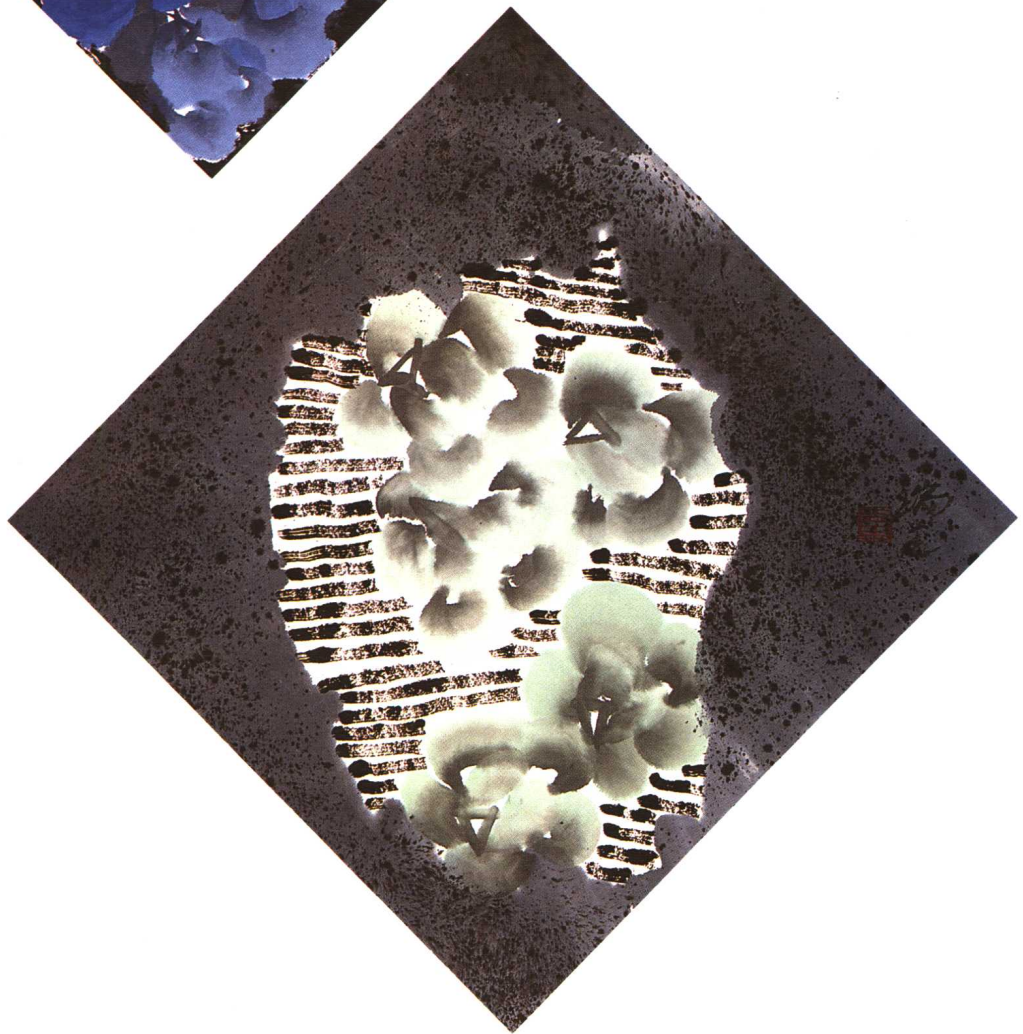






玫瑰組曲(一—四)

Rose I-IV  
1996  
48 x 48 cm





富甲圖 乙卯年 張大千







漁舟 (二)  
 Fishing Boats I  
 1996  
 84 x 84 cm





竹一四

Bamboo I - IV  
1996  
136 x 34 cm

丙子  
瑞子



