

An abstract ink painting on a dark background. It features large, expressive black and white brushstrokes that form a face-like shape. The face has a large, bright white area for the forehead and cheeks, with a dark, swirling pattern for the hair. The eyes are represented by two small, dark, circular shapes. The mouth is a large, dark, curved shape. The overall style is expressive and gestural, with visible brushwork and a sense of movement. The text is overlaid on the lower left portion of the painting.

INK PAINTINGS BY
IRENE CHOU

As 如



雲 Clouds

周綠雲 作品展

E-Published specially for

As Clouds 《如雲》 - **Ink Paintings of Irene Chou** 周綠雲

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Cover Image: **Irene Chou** - Universe is in My Mind IV, 1995, 152x106cm, Ink and Colour on Paper

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iPreciation is delighted to present works of the late Hong Kong pioneer New Ink master Irene Chou (b. 1924, Shanghai, China - d. 2011) dated between 1994 to 2007. A leading figure of Hong Kong's New Ink Painting Movement (between the 1960s and 1980s), Irene Chou was a prolific artist who has dedicated her life to narrate her universe and documented a lifetime of her musings and struggles with her art.

Born in Shanghai in 1924, Chou had a wide exposure to new ideas and beliefs during her childhood days. Under the influence of a calligrapher mother and editor father (who was also an amateur photographer and music lover), Chou grew up with a basic foundation in Chinese ink. Having received a westernised secondary school education, she was first formally introduced to western painting. As her

intellectual parents have hoped, Chou excelled in her studies and got into the medical school of the prestigious St. John University in Shanghai. However, the lionhearted switched from medicine to major in economics and minor in sociology after two years in the course.

Chou graduated in 1946 and became a journalist for Peace Daily Shanghai, where she met her husband, Evan Yang (renowned Hong Kong director who was also known as Yi Wen). Due to the turbulences in post-war China, the couple left Shanghai in 1949, briefly staying in Taiwan, then settling down in Hong Kong in the same year where Yang became an editor of Hong Kong Times and Chou became a freelance writer.

Hong Kong marked the start of Chou's spectacular artistic career. As fate would have it, she went fortune-

誰先覺很榮幸展出已故水香港新水墨先鋒周綠雲 (b. 1924, 中國上海 - d. 2011) 於1994年至2007年創作的作品。作為香港新水墨運動 (1960年代至80年代) 的領軍人物, 周綠雲是一位勤奮而具創造力的藝術家, 她一頭栽進藝術的領域, 終其一生都將心緒感悟與苦楚掙扎傾注於自己創造和描繪其內心的宇宙世界裡。

周綠雲1924年出生於上海, 她在童年時期遍廣泛接觸各種新思想和思維。母親是職業書法家, 父親則是一名編輯 (兼業餘攝影師和音樂愛好者), 在父母的薰陶下, 周綠雲自幼便對中國水墨有一定的基礎認識。由於接受西化的中學教

育, 她第一次正式接觸的藝術形式是西方繪畫。身為知識分子的父母對周綠雲有一定的期許, 她也不負眾望, 學習成績優異, 考上了上海著名的聖約翰大學醫學系。然而, 這位膽大恣意的女子, 在修讀兩年課程之後, 毅然從醫學轉為主修經濟, 輔修社會學。

1946年畢業後周綠雲成為上海和平日報的記者, 並於此邂逅了她日後的丈夫楊彥岐 (即香港知名導演易文)。戰後中國的局勢動蕩不安, 這對夫婦成婚不久便於1949年離開上海, 在台灣短暫逗留, 同年在香港定居。楊彥岐成為《香港時報》的副刊編輯, 而周綠雲則成為一名自由撰稿人。

telling with a few acquaintances one day and was told that she had an artist's destiny. Later, while driving, her acquaintance casually remarked that she had a pair of artistic hands and should give drawing a try. With the help of a friend, she was introduced to and came under the tutelage of Lingnan Style artist Chao Shao-an (b. 1905 - d. 1998) in 1954. Under the guidance of Chao and being a diligent learner, Chou picked up the techniques quickly and conscientiously imitate (linmo) works of her mentor as well as Song and Yuan dynasty masters. In fact, at one point in time, she was so skilled that even Chao once mistook her piece as his own. As Chou found herself increasingly drawn to the tranquillity of painting, she was increasingly drawn to religion and philosophy, subjects which she saw a resemblance with art.

As such, Chou embarked on a self-discovery journey. As she accompanied her husband (who became a film director by then) to work, she often had her husband drop her off in the middle of nowhere in the outskirts of Hong Kong. Away from the hustle and bustle of the

city, the deserted suburbs first went from an intimidating space to an environment Chou grew very comfortable with. With the lush landscapes, trees then became a major motif in Chou's works, slowly evolving to become the buttress of her ink styles and have never departed from her oeuvre. Unknowingly, Chou gradually set herself free, moving away from the structured Lingnan style.

The 1960s saw Chou mature in style, shifting from traditional Chinese ink painting to contemporary creations. In 1966, Chou came under the tutelage of Lui Shou-Kwan (b. 1919 - d. 1975). A major figure in Chou's artistic life, his ground-breaking theories of New Ink Painting inspired her to explore more expressive ink styles. At the encouragement of Lui, Chou delved deeper into the natural world and self-expression. Seeing the beauty of rustling leaves, flowing streams, swaying grass and more, she sought to weave these elements into her work into work. While Chou was experimenting with different mediums including oil, acrylic and watercolour, she eventually returned to ink, bringing

香港標誌著周綠雲傳奇藝術生涯的開始。或許是命中注定，某天她和幾位熟人去算命，被算出有藝術家的命數。後來，在開車時，友人隨口說出，她有一雙藝術的手，應該嘗試去學繪畫。就這樣，周綠雲經友人的牽線，1954年拜師嶺南畫派大師趙少昂 (b. 1905 - d. 1998)。在趙少昂的指導下，認真勤勉的周綠雲迅速掌握繪畫技巧。她認真地臨摹趙少昂的作品，以及宋元大師們的作品，技藝日益嫻熟，趙少昂甚至一度將她的畫作誤以為是自己的作品。周綠雲越來越沉浸於繪畫時心田的寧靜致遠，更逐漸被宗教和哲學吸引，在她看來，兩者似乎與藝術有某種相通之處。

因此周綠雲也開始走向自我探索的路徑。她陪同（當時已成為電影導演的）易文工作時，經常沿途就讓丈夫放她下車寫生。香港的郊區荒蕪人煙，雖然最初有些令人生畏，周綠雲

卻逐漸在遠離都市喧囂的大自然中，找到了可以自由施展的空間。郊區枝繁葉茂，周綠雲將目光定點於樹木，樹的紋理枝幹也由此成為她作品的一大命題，且一直都不曾消退，甚至進化成為墨的命脈。不知不覺，周綠雲不僅心境開闊，筆風也飄逸了起來，慢慢地脫離嶺南派畫風。

1960年代，周綠雲在風格上趨於成熟，其作品更從傳統中國水墨畫轉向當代水墨創作。1966年，周綠雲成為呂壽琨 (b. 1919 - d. 1975) 的門生。呂壽琨是周綠雲藝術生涯中的重要人物，他開創性的新水墨理論激發了她對新水墨的探索。在呂壽琨的鼓勵下，周綠雲更深入地鑽研大自然並以水墨作為自我表達的媒介。她將沙沙作響的樹葉、潺潺流動的小溪、悠然搖曳的小草等等皆化為作品的元素。周綠雲曾經嘗試各種不同媒介，包括油畫、丙烯和水彩，但終究還是

with her a modern twist that gear towards abstraction and surrealism.

In 1968, Chou joined Lui's initiative and formed In Tao (Yuan Dao) Art Association together with Wucius Wong and Tan Zhicheng. In the same year, Chou held her first-ever solo which had a sold-out success. She later participated in the 1969 Royal Academy of Arts Summer Exhibition in London. Chou quickly emerged as one of the most innovative painters in Hong Kong's art scene.

Chou started off at great heights in the 1970s; she was part of the pivotal force to drive Hong Kong's New Ink Movement, a founding member of Hong Kong's leading art group, One Art Group and has certainly developed a style of her own. At this time, Chou began studying drum-shaped stone inscriptions and lines began to take centre stage in her oeuvre. These lines, bearing a resemblance to twigs and branches, are the most reduced form of her feelings and emotions, as well as a verbatim of life. At this stage, Chou's hallmark spheres entered her space and later became a notable visual symbol of her inner mind.

However, the death of her beloved mentor, Lui Shou-Kwan in 1975, followed by that of her husband's in 1978 was a huge blow to Chou. The darkest period of Chou's life arrived. Swamped with grief, she channelled her overwhelming emotions into her works and later developed one of her most known 'piled ink' technique. As such, paintings after the mid-1970s were dominated by sorrow and anguish. She termed these paintings layered with slabs of black ink as 'dark paintings' where darkness became her loudest silent cry and bleak lines traced her anxiety and agony. However, along the same timeline, Chou also established a contrasting technique she termed 'impact'. It was characterised by broad sweeps of black ink, yet with a significant amount of blank spaces to diffuse a bit of light-heartedness. The juxtaposition of two opposing emotions outlined this interchangeable shift of emotions in one's course of life. It is precisely this close bond between Chou works and her emotions share that make works of this period especially powerful. They are a reminder that art heals and the significance of an artist's life journey in their process of creation.

回歸了水墨。伴隨著著現代的因子，她朝抽象和超現實主義的方向發展。

1968年，隨者呂壽琨發起「新水墨運動」，周綠雲與王無邪、譚志成等人一起成立了元道會。同年，周綠雲舉辦了她的首個個展，展覽取得空前的成功，畫作全數被購下。後來她更參與了1969年第201屆英國倫敦皇家藝術學院展。周綠雲至此迅速成為香港藝術界最具創新精神的代表畫家之一。

到了1970年代，周綠雲早以立足香港藝壇，她是推動香港新水墨運動的中堅力量，亦是一畫會（香港新水墨運動）的創團成員。除了發展出自己的風格，這個時候的她因為開始研究石鼓文，線條也由此成為創作的主軸。恰如樹幹細枝的線條，彷彿是生命的叨叨絮語，更是這位畫家細膩情感經過縮減，最樸素而簡化的形式。此時，標誌性的圓形球體亦開始

進駐她的畫面，成為周綠雲內在心理的重要視覺符號。

然而，恩師呂壽琨於1975年去世，隨後丈夫易文也於1978年離她而去，這無疑對周綠雲而言是一個無比巨大的打擊。至此，周綠雲邁入生命中最黑暗的時期。悲痛欲絕的她將難以抑制的情緒通通灌注到作品之中，發展出她最具代表性的「重墨」技術。因此，1970年代中期以後，周綠雲的畫作瀰漫著一種壓抑，她將層疊黑墨的作品稱之為「黑畫」，層層疊疊的黑墨形成畫家無聲的吶喊，其中無數的線條更勾勒著她的焦慮和煎熬。其後，同一時期，周綠雲也自創了「激霰」。與「重墨」迥然不同，它的特點是往紙上潑墨，然後留下大量空白，通透著無以名狀的輕盈。同一時期，兩種情緒，似乎也印證了悲喜交集的人生常態。恰恰正是因為周綠雲的作品與她個人情感有著如此緊密聯繫，她在這一時期創

It was not until the 1980s that Chou slowly moved on from the passing of her mentor and husband, so do her dark paintings. Her 'impact' technique evolved into 'impact structure strokes'. Derived from the 'splashed ink' technique of Chinese ink, combined with Zen and philosophical theories, her new iconic technique led to a wholly different style – one that is characterised by bold, dynamic strokes of ink splashed onto the wet xuan paper and exudes a heightened sense of vigour. As her children have migrated abroad, she was living alone and hence turned her house into a studio, where she threw herself entirely into painting, indulging in a realm free of complex relations and ongoing affairs. Breaking away from the melancholy of the 1970s, colours returned to her works.

After a stroke in 1991, Chou was moved to Brisbane, Australia. Chou began to regain some movement in 1993, but the atrophy of her cerebellum worsened with time. Despite being unable to move freely and facing difficulties with daily

tasks, she created a series of large-scale works, some of which were permanently collected in public spaces in Malaysia, Singapore and Brisbane. Her 1990s works were otherworldly; the galaxies she created exude a mystical charm beyond self-realisation. Imbued in them were multitudes of transcendental narratives waiting to be discovered. In 2007, she continued to paint smaller works due to space constraints during her stay in a nursing home. Chou aged with grace and passed away in 2011.

Chou's works are collected widely by important private collectors, reputable public and private institutions, including the British Museum, Boston Museum of Fine Arts, Chinese University of Hong Kong, Hong Kong Museum of Art, University Museum and Art Gallery of The University of Hong Kong (formerly known as Fung Ping Shan Museum), National Art Gallery (Manila), National Museum of History (Taipei), Queensland Art Gallery and Melbourne Raya Gallery (Australia).

造的畫作特別有張力。在周綠雲身上，我們看到藝術似乎可以治癒身心，以及藝術家的生命歷程在創作過程中的意義。

直至1980年代，周綠雲才漸漸從恩師與丈夫接連去世的傷痛中走出來，而她的黑畫亦隨著她的心境開闊起來。她的「激霰」技術演變為「激霰皴」。以「潑墨」為基礎，結合禪宗、哲學理論的筆觸，「激霰皴」呈現出不同以往的風格。將墨濺到浸濕的宣紙上，使其暈染開來，其中的律動不僅使畫境寬闊明快、氣象萬千，更散發磅礴氣勢。由於孩子們都移民海外，她獨自生活，無拘無束，遂把房子變為工作室，完完全全地投入到繪畫中，無需與複雜世事糾纏。擺脫了1970年代的憂鬱，色彩也重新回到了她的作品之中。

自1991年中風後，周綠雲被移居澳大利亞布里斯班。1993年她的身體雖然開始恢復活動，但她的小腦萎縮症隨著時間的

流逝而加劇。儘管不能自由走動，日常生活也遇到困難，但她更創作了一系列大型作品，其中部份更被馬來西亞、新加坡及布里斯班的公共空間收藏。經過歲月陶養，她自1990年代過後的作品可謂超脫世俗，昇華為洗盡鉛華的內心宇宙世界。那浩瀚無垠、陸離斑駁的星系蘊藏著一種超越個人、橫跨界域的神祕魅力，滌盪觀者心靈。她2007年搬入療養院安享晚年，因受到空間的限制，她在生命最後的時光依然繼續創作了一些較小型的作品。周綠雲晚年豁達灑脫，於2011年與世長辭。

周綠雲的作品獲重要私人收藏家、知名公共和私人機構收藏，包括大英博物館、波士頓美術館、香港中文大學、香港藝術館、香港大學美術博物館（原稱馮平山博物館）、馬尼拉國家美術館、台北國立歷史博物館、澳大利亞昆士蘭美術館和墨爾本 Raya 畫廊。

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黃熙婷《萬象之根》（香港：亞洲協會香港中心，2019年）



Irene Chou

1924 | Born in Shanghai, China **1949** | Moved to Hong Kong **1992** | Moved to Brisbane, Australia **2011** | Passed away

Education

1945 | BA in Economics at St. John's University, Shanghai

Selected Solo Exhibitions

2021 | As Clouds - A Solo Exhibition by Irene Chou, iPRECATION, Singapore
2019-2020 | Irene Chou Rediscovered: Paintings from the M. K. Lau Collection, Duddell's, Hong Kong **2019** | A World Within - The Art and Inspiration of Irene Chou, 20th Century Chinese Female Artist Series, Asia Society Hong Kong Centre, Hong Kong **2008** | Irene Chou 84, Hanart TZ Gallery, Hong Kong / Life is a Many Spendoured Thing, iPRECATION, Singapore **2007** | Life is a Many Spendoured Thing, The Rotunda, Exchange Square Central by iPRECATION, Hong Kong **2006** | Universe of the Mind - Irene Chou a Retrospective Exhibition, University Museum and Art Gallery, University of Hong Kong, Hong Kong / New Paintings by Irene Chou, Hanart TZ Gallery, Hong Kong **2004** | Irene Chou at Eighty, Hanart TZ Gallery, Hong Kong / From Representation to Revelation: The Transitional Works (1950-1990) of Irene Chou, Grotto Fine Art, Hong Kong / The Universe is My Heart - Exhibition by Irene Chou, Pao Galleries, Hong Kong Arts Centre, Hong Kong **2003** | Winter Solstice, iPRECATION, Singapore / My Universe, iPRECATION, Singapore / The Universe is My Heart, My Heart is the Universe, Hong Kong Arts Centre, Hong Kong **2000** | The Universe is My Mind, Hanart TZ Gallery, Hong Kong **1999** | Solo Exhibition, Philip Bacon Gallery, Australia **1998** | Solo Exhibition, Rotunda, Exchange Square, Hong Kong **1997** | Irene Chou Painting Exhibition, (Solo exhibition), Hong Kong Bank Building, Brisbane, Australia **1996** | Ancient Traditions, New Images, Philip Bacon Galleries, Brisbane, Australia / Works by Irene Chou, Lyric Lounge, Queensland Performing Art Complex, Brisbane **1995** | The Cosmic Vision of Zhou Luyun, Cat Street Galleries, Hong Kong **1994** | The Kenneth and Yasuko Myer Collection of Contemporary Asian Art, Myer Centre, Brisbane / Solo Exhibition, Taipei Art Museum, Taipei **1991** | Solo Exhibition, Godfrey Far East Art, London **1989** | Solo Exhibition, Hanart TZ Gallery, Hong Kong **1988** | Solo Exhibition, Hanart Gallery, New York **1987** | Solo Exhibition, Leal Senado, Museum Luis de Camoes, Macau **1986** | Solo Exhibition, Fung Ping Shan Museum, University of Hong Kong, Hong Kong **1985** | Solo Exhibition, Charlotte Horstmann and Gerald Godfrey, Hong Kong **1983** | Solo exhibition, City Gallery, Manila **1981** | Solo exhibition, Raya Gallery, Melbourne **1977** | Solo exhibition, Raya Gallery, Melbourne **1976** | Solo exhibition, Quorum Galleries, Hong Kong **1970** | Solo exhibition, US Cultural Centre, Hong Kong **1968** | Solo exhibition, Hong Kong City Hall, Hong Kong

Selected Group Exhibitions

2021 | Art for Everyone at HKMoA, City-wide art campaign, Hong Kong **2020** | UNSCHEDULED, Hong Kong Art Gallery Association, Tai Kwun, Hong Kong **2019** | iPRECATION 20th Anniversary: Reverie Collection - 25 Years of Art Collecting

Journey, iPRECATION, Singapore / iPRECATION at Taipei Dangdai 2019, Taipei Nangang Exhibition Center, Taipei, Taiwan / A Tribute to Irene Chou, Ink Society at Ink Asia 2019, Hong Kong / One Art Group - Pioneers of Ink Art, Galerie du Monde, Hong Kong **2018** | iPRECATION at Fine Art Asia 2018, Hong Kong Convention and Exhibition Centre, Wan Chai, Hong Kong / HOPE A charity exhibition celebrating the works of outstanding contemporary Chinese women artists **2015** | A Legacy of Ink: Lui Shou-kwan 40 Years On, Hong Kong Arts Centre, Alisan Fine Arts, Hong Kong **2013** | Hong Kong Masters, Rossi & Rossi Ltd, London, U.K **2012** | A tribute to Hong Kong Masters, Hanart TZ Gallery, Hong Kong **2010** | De la Chine, entre Tradition et Modernite, Galerie F. Helser, Luxembourg **2008** | Hong Kong Art: Open Dialogue Exhibition Series II - New Ink Art: Innovation and Beyond, curated by Alice King, Hong Kong Museum of Art, Hong Kong **2007** | The Norman W. M Ko Collection of Hong Kong Art, 2007, University Museum and Art Gallery, The University of Hong Kong, Hong Kong / The New Face of Ink Painting: Modern Ink Painting Group Exhibition, Central Plaza, Hong Kong **2006** | Contemporary Hong Kong Ink Painting Exhibition, Hong Kong Central Library, Hong Kong **2004** | Reconciliation Art Works, Multicultural Community Centre, Brisbane **2002** | Chinese Paintings from the Khoan and Michael Sullivan Collection, Ashmolean Museum, University of Oxford, Oxford, United Kingdom / Artists in the Neighbourhood Scheme II Launching Exhibition, Hong Kong Central Library, Hong Kong / Hong Kong Cityscapes - Ink Painting in Transition, Hong Kong Festival, London, United Kingdom **2001** | Multicultural Women's Business Exhibition, Australia/ In Celebration of Art - Hong Kong Arts Centre 25th Anniversary Exhibition, Hong Kong Arts Centre, Hong Kong **1999** | Sculpting Nature, Hanart TZ Gallery, Hong Kong **1996** | Annandale Art Gallery, Sydney **1995** | Lui Shou-kwan (1919-1975) and His School, Hong Kong Arts Centre, Alisan Fine Arts, Hong Kong / Lingo - Getting the Picture, Brisbane City Hall, Brisbane, Australia **1994** | Art Asia 1994, Hong Kong International Fine Art Expositions, Hong Kong / The 25th Anniversary Exhibition of One Art Group, City Hall, Hong Kong **1993** | Inaugural Exhibition of the Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane / Art Asia 1993, Hong Kong International Fine Art Expositions, Hong Kong **1992** | Chinese Art 1992, Godfrey Far East Art, London, United Kingdom / Contemporary Hong Kong Art Biennial, Hong Kong Museum of Art **1991** | Recent Paintings of Irene Chou and Hon Chi-Fun, The Rotunda, Exchange Square, Hong Kong / Six Contemporary Chinese Women Artists, San Francisco / Art Works of Hong Kong Women Artists, The Hong Kong Institute for Promotion of Chinese Culture **1990** | Art Works of Hong Kong Women Artists, The Hong Kong Institute for Promotion of Chinese Culture, Hong Kong **1989** | Exhibitions of 19th and 20th Century and Modern Chinese Paintings, Sotheby's Hong Kong and Christie's Swire, Hong Kong (to 1993) / The Fourth Asian International Art Exhibition, Seoul Metropolitan Museum of Art / Thirteen Well-Known Hong Kong Painters, Nagoya **1988** | The XXII International Prix of Contemporary Art, Monte Carlo, Monaco / Hong Kong Modern Art, National Art Museum of China, Beijing, China / Ink Paintings by Hong Kong Artists, Barbican Centre, London, United Kingdom **1987** | Ten Years of Hong Kong Painting, Hong Kong Art Centre, Hong Kong / Reality & Infinity-with Koo

Mei, Alisan Fine Arts, Hong Kong **1986** | University Art Collection Show, Fung Ping Shan Museum, The University of Hong Kong, Hong Kong / Art' 86, Hong Kong Museum of Art, Hong Kong / Hong Kong International Contemporary Ink Paintings, The Chinese University of Hong Kong, Hong Kong **1985** | Contemporary Hong Kong Art Biennial, Hong Kong Museum of Art, Hong Kong / Foundation Prince Pierre de Monaco Exhibition, Monte-Carlo National Museum, Monaco / Shui Mo – The New Spirit of Chinese Tradition, Hong Kong Arts Centre, Hong Kong **1984** | Academy Award Winner's Exhibition, Hong Kong Museum of Art, Hong Kong **1983** | Art 1983, Fung Ping Shan Museum, University of Hong Kong, Hong Kong / The Experience of Art, Hugh Moss Collection, Hong Kong / Contemporary Art of the Eighties, Hong Kong Art Centre, Hong Kong / Woman Artists' Show, Hong Kong Women's Art Council, Hong Kong **1982** | Contemporary Art from Hong Kong, Metropolitan Museum of Manila / Exhibition of International Association of Ink Painters, Taiwan, Singapore, Malaysia, Seoul / Contemporary Vision of Landscape, Hong Kong Museum of Art, Hong Kong **1981** | Art 1981, Fung Ping Shan Museum, University of Hong Kong, Hong Kong / Contemporary Art of Chinese Intellectuals, Hong Kong City Hall, Hong Kong / Inaugural Exhibition, Japan International Artists Society **1980** | One Art Group Exhibition, National Museum of History, Taipei / Hong Kong Art, Yolanda Gallery, Chicago **1979** | One Art Group Exhibition, National Museum, Singapore / New Raya Inaugural Exhibition, Raya Gallery, Melbourne / Hong Kong Art, Australia **1978** | Art' 78, Fung Ping Shan Museum, University of Hong Kong, Hong Kong / One Art Group Show, Hong Kong **1977** | First Choice Hong Kong Exhibition, Hong Kong (annually until 1986) / Hong Kong Arts Centre Inaugural Exhibition, Hong Kong Arts Centre, Hong Kong / Women Artists, Hong Kong City Hall, Hong Kong / Art-The Visual Experience, Hong Kong **1976** | Critics' Choice, St. John Hall, Hong Kong / Art' 76, Fung Ping Shan Museum, University of Hong Kong, Hong Kong **1975** | Cleveland International Drawing Biennial, London / Contemporary Hong Kong Art, Hong Kong Museum of Art, Hong Kong / Five Artists Exhibition, National Taiwan Arts Centre, Taiwan / Hong Kong Artists 1975, St. John's Hall, Hong Kong / Hong Kong Painters, Luz Gallery, Manila **1974** | Contemporary Hong Kong Art, Hong Kong Art Festival, Hong Kong **1973** | Chinese Ink Painting, Fung Ping Shan Museum, University of Hong Kong / Contemporary Hong Kong Art Exhibition, City Hall Museum and Art Gallery, Hong Kong / Five Contemporary Chinese Artists, Mavis Chapman Gallery, Sydney, Australia **1972** | International Society of Plastic and Audio-Visual Art (ISPAA). Hong Kong, Taiwan, Japan, Korea / Contemporary Hong Kong Art, Pacificulture Asia Museum, Pasadena, California / One Art Group, City Hall, Hong Kong / Art Now Hong Kong, Evansville Museum, Indiana **1971** | Art Now Hong Kong, London, Edinburgh, Bristol, Manchester, United Kingdom / Contemporary Chinese Ink Painters, Lee Nordness Gallery, New York, United States **1970** | 202nd The Royal Academy Summer Exhibition, The Royal Academy of Arts, London, United Kingdom **1969** | 201st The Royal Academy Summer Exhibition, The Royal Academy of Arts, London, United Kingdom / Contemporary Hong Kong Art, City Hall Museum and Art Gallery, Hong Kong **1968** | In Tao Art Association, City Hall, Hong Kong / Contemporary Hong Kong Art, City Museum and Art Gallery, Hong Kong

Awards

1988 | Hong Kong Artists' Guild Painter of the Year Award **1983** | Urban Council Fine Arts Award for Painting (Chinese Media) **1972** | Pacificulture Asia Museum Fine Art Award

Permanent Collections

Ashmolean Museum, University of Oxford, UK
 Boston Museum of Fine Arts, Boston, USA
 British Museum, London, UK
 Chinese University of Hong Kong, Hong Kong
 City Gallery, Manila, Philippines
 Hong Kong Museum of Art, Hong Kong
 Hong Kong Land, Hong Kong
 Khoan and Michael Sullivan Collection
 M. K. Lau Collection, Hong Kong
 M+, Hong Kong
 National Art Gallery, Manila, Philippines
 National Museum of History, Taipei, Taiwan
 National Taiwan Museum of Fine Arts, Taichung, Taiwan
 Norman W. M. Ko Collection, Hong Kong
 Queensland Art Gallery, Brisbane, Australia
 Raya Gallery, Melbourne, Australia
 University Museum and Art Gallery of The University of Hong Kong (Formerly known as Fung Ping Shan Museum)

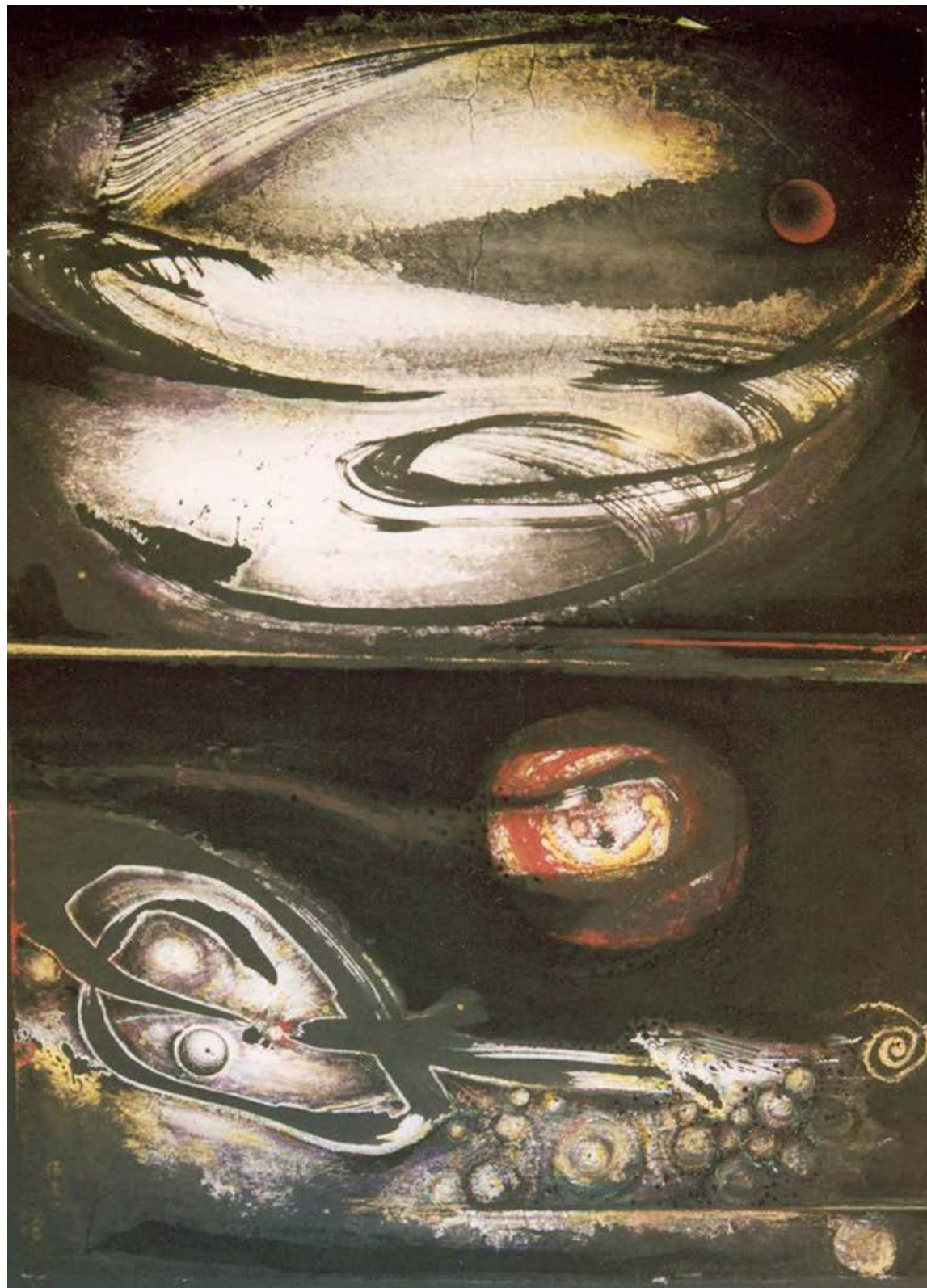
My First Australia Landscape

1994
152x107cm
Ink and Colour on Paper



Universe is My Mind 3002

1994
153x106cm
Ink and Colour on Paper



宇宙便是吾心

Universe is My Mind

1995
152x106cm
Ink and Colour on Paper



Rotation

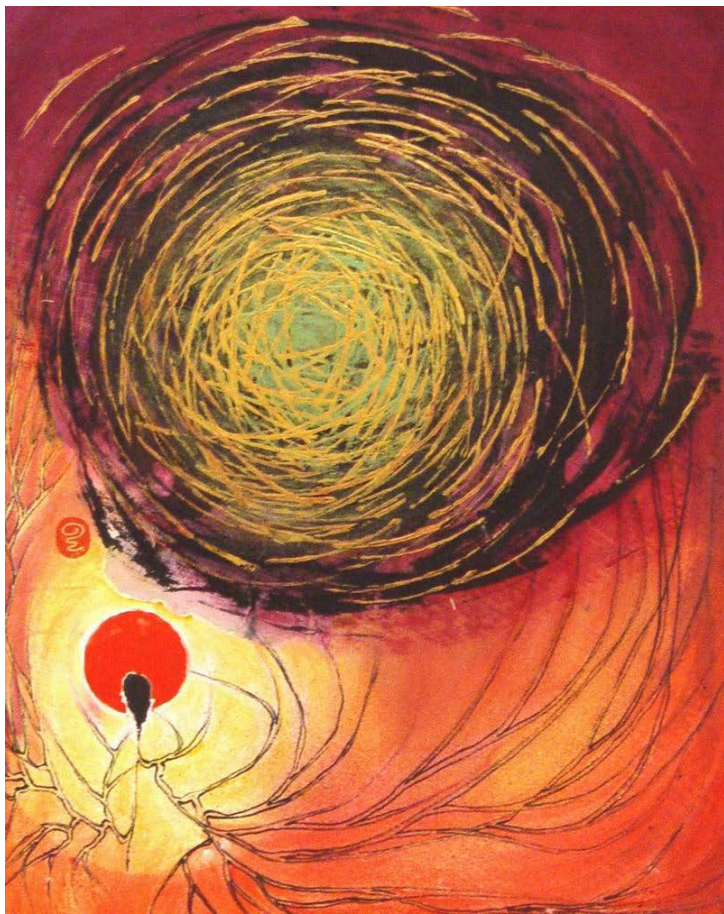
1996
98x61cm
Ink and Colour on Paper



Universe is in My Mind

1998
96x64cm
Ink and Colour on Silk





宇宙便是吾心

Universe is in My Mind

2002
38x30cm (Each)
Ink and Colour on Paper



Universe is in My Mind

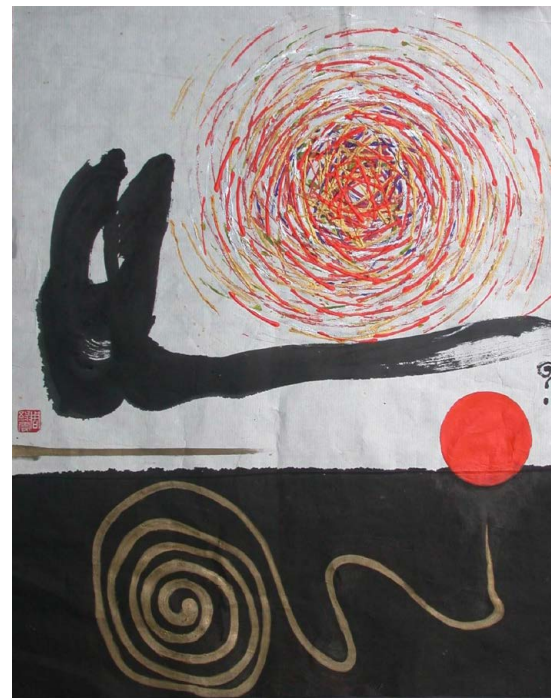
2002
67.5x67.5cm
Ink and Colour on Paper

Universe is in My Mind

2002
67.5x67.5cm
Ink and Colour on Paper



Universe is in My Mind
(Set of 4)
2003
38x30cm (Each)
Ink and Colour on Paper





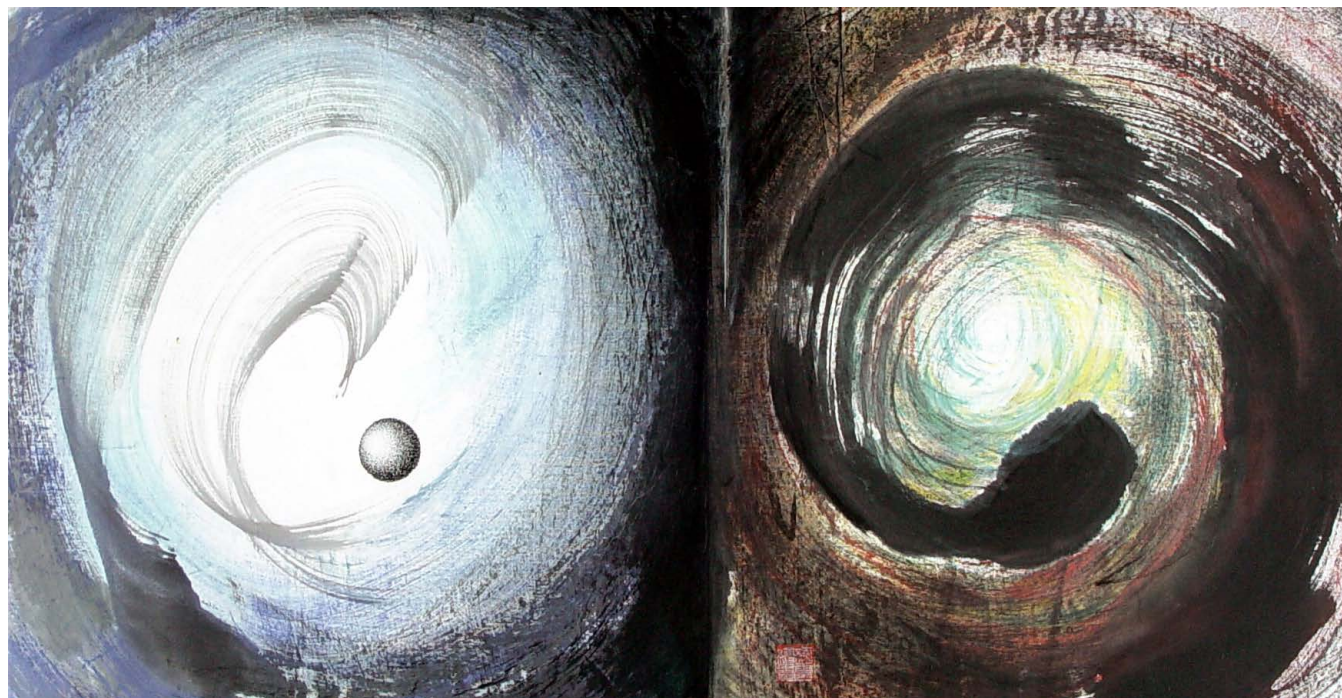
宇宙便是吾心

Universe is in My Mind

2003
67.5x67.5cm
Ink and Colour on Paper

Universe is in My Mind

2003
49x92cm
Ink and Colour on Paper





No.02, Life is a Many Splendoured Thing

2006
211x100cm
Ink, Colour and Acrylic on Canvas





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生

No.05, Life is a Many Splendoured Thing

2006
100x211cm
Ink, Colour and Acrylic on Canvas





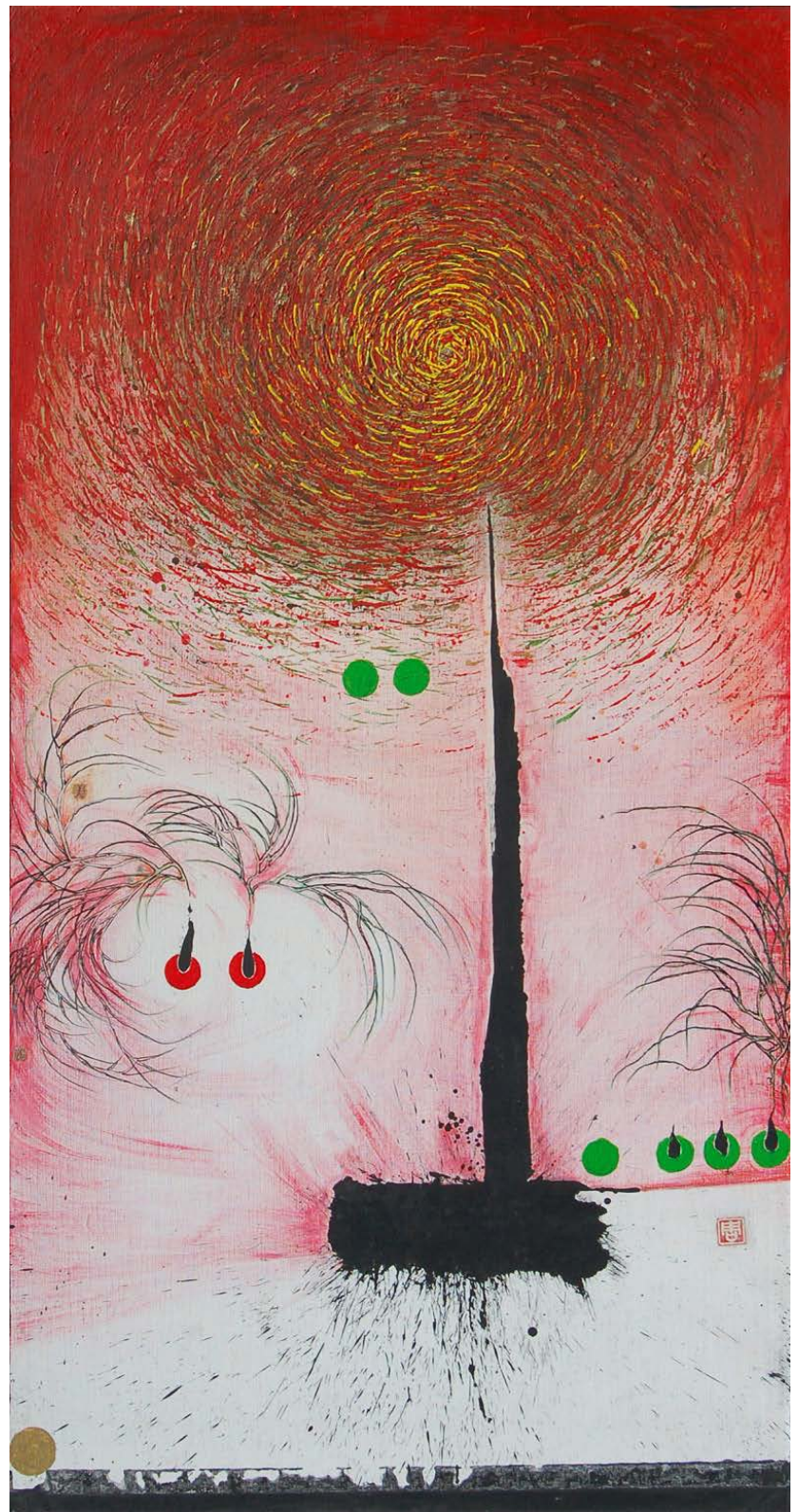
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No.09, Life is a Many Splendoured Thing

2006
110x210cm
Ink, Colour and Acrylic on Canvas

No.03, Life is a Many Splendoured Thing

2007
210x110cm
Ink, Colour and Acrylic on Canvas



Life is a Many Splendoured Thing

2007
29x29cm
Ink and Colour on Paper



Life is a Many Splendoured Thing

2007
29x29cm
Ink and Colour on Paper



Life is a Many Splendoured Thing

2007
29x29cm
Ink and Colour on Paper



Life is a Many Splendoured Thing

2007
29x29cm
Ink and Colour on Paper



Life is a Many Splendoured Thing

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29x29cm
Ink and Colour on Paper



Life is a Many Splendoured Thing

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29x29cm
Ink and Colour on Paper



Life is a Many Splendoured Thing

2007
29x29cm
Ink and Colour on Paper



Life is a Many Splendoured Thing

2007
29x29cm
Ink and Colour on Paper



Life is a Many Splendoured Thing

2007
29x29cm
Ink and Colour on Paper



Life is a Many Splendoured Thing

2007
29x29cm
Ink and Colour on Paper





No.119a&b, Life is a Many Splendoured Thing

2007
30x30cm (Each)
Ink and Colour on Paper



No.121a&b, Life is a Many Splendoured Thing

2007
30x30cm (Each)
Ink and Colour on Paper



No.122a&b, Life is a Many Splendoured Thing

2007
30x30cm (Each)
Ink and Colour on Paper



No.127a&b, Life is a Many Splendoured Thing

2007
30x30cm (Each)
Ink and Colour on Paper

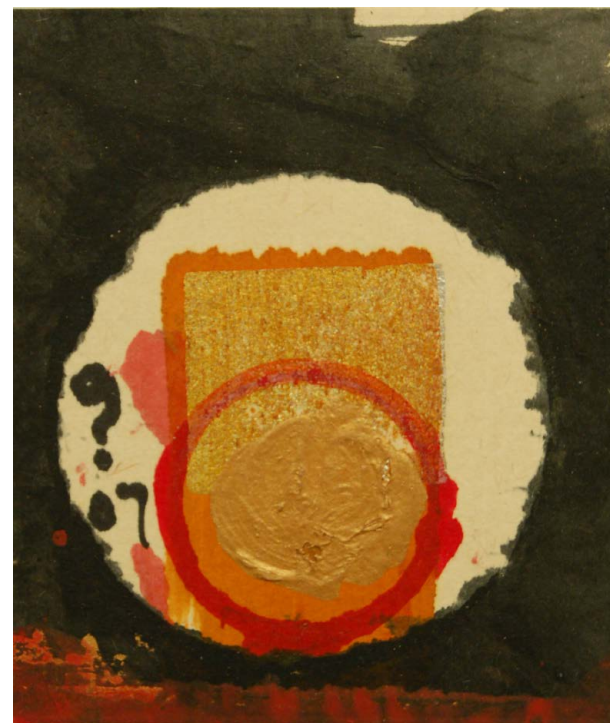


No.130a&b, Life is a Many Splendoured Thing

2007
30x30cm (Each)
Ink and Colour on Paper

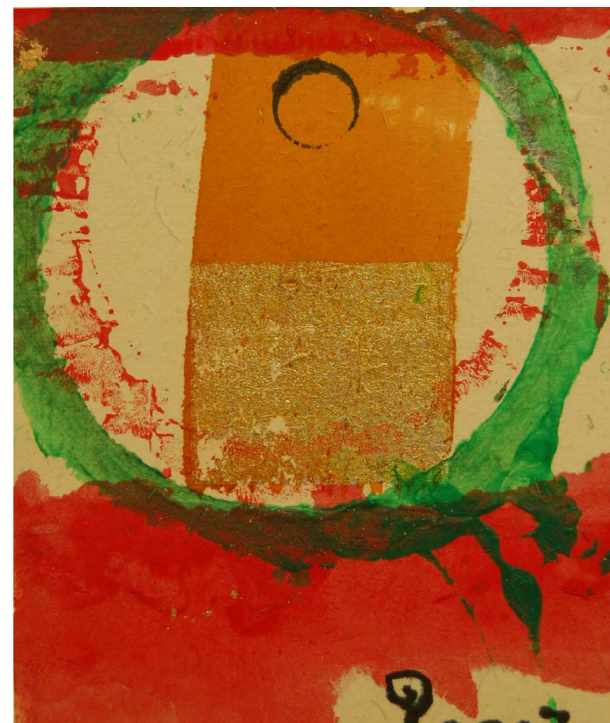
Life is a Many Splendoured Thing

2007
14.5x12cm
Ink and Colour on Paper



Life is a Many Splendoured Thing

2007
14.5x12cm
Ink and Colour on Paper



Life is a Many Splendoured Thing

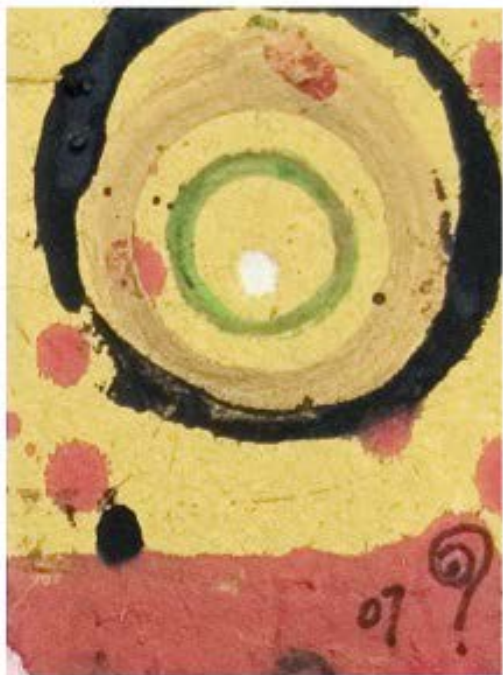
2007
14.5x12.5cm
Ink and Colour on Paper



Life is a Many Splendoured Thing

2007
12.5x14.5cm
Ink and Colour on Paper





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No.133a,b,c Life is a Many Splendoured Thing

2007
16x12.5cm (Each)
Ink and Colour on Paper



No.122a&b, Life is a Many Splendoured Thing

2007
18x14.5cm (Each)
Ink, Colour and Acrylic on Paper

Life is a Many Splendoured Thing

2007
38x30cm
Ink and Colour on Paper



Life is a Many Splendoured Thing

2007
38x30cm
Ink and Colour on Paper



Life is a Many Splendoured Thing

2007
38x29.5cm
Ink and Colour on Paper



Life is a Many Splendoured Thing

2007
30.5x38cm
Ink and Colour on Paper



Life is a Many Splendoured Thing

2007
30.5x38cm
Ink and Colour on Paper



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