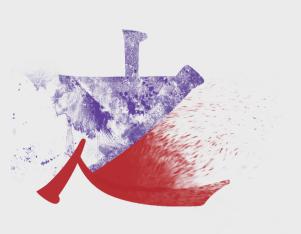
20th Century Chinese Female Artist Series The Hong Kong Jockey Club Presents 港 賽 馬 會 獻 二十世紀中國 女 藝







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# WHO WAS IRENE CHOU (1924 – 2011)?

Irene Chou was born in 1924 in Shanghai and lived there for her first twenty-four years. Her parents were influenced by the 1919 May Fourth Movement. Both parents were highly educated, her father Zhou Lianxuan (1896—1982) was an amateur photographer, and an art and music lover. 'He often took her to cultural gatherings with his elite friends. Her mother Jin Qichao (1901—1950) was a calligrapher. As such, Chou was brought up in an artistic environment.

In 1941, Chou was admitted to St. John's University in Shanghai. At the time it was a renowned American operated institution with strong western influences. She graduated with an economic major and a sociology minor. It was her family and education background that shaped her liberal and openminded attitude. She married Evan Yang (1920 — 1978) in 1947. Because of the chaos of Chinese Civil War, the couple first fled to Taiwan, then Hong Kong in 1949.

In 1959, Chou was introduced to the second generation of Lingnan School, Chao Shao-an (1905—1998) by her wealthy housewife friends. She paid serious effort to mimic Zhao's paintings which were at times mistaken as Chao's originals. This shows Chou attained brilliant skill in using brush and ink, which became the foundation of her later artistic development. During the late 1950s and early 1960s, Chou believed "art is about imitation". When she began to study with Lui Shou Kwan (1919—1975) from 1966 to 1968 at Chinese University of Hong Kong, Chou's artistic practice encountered a significant twist. Lui advocated the term shuimohua that highlighted individuality and inner expression. Inspired by Lui, Chou began to search for her visual languages to express herself and she gradually developed her distinguished style.

#### WHY WE STUDY IRENE CHOU?

Chou's work serves as a unique case study for us to understand the concept of Ink Painting. After her stroke in 1991, Chou moved to Australia to live with her son. There, she continued to paint until she passed away in 2011 in. Under the influence of Lui, his students, including Chou, extended Chinese painting into different subject matters, styles and techniques. They widened the realm of Chinese painting so much so that the boundaries of the category became vague and blurred the features of Chinese painting.

Chou is recognized as a significant contributor to the modernization of Chinese painting in Hong Kong in the 20th century. Her works are widely collected by private collectors, galleries and museums in Hong Kong and overseas.

#### 誰是周綠雲(1924年 — 2011年)?

周綠雲生於 1924年的上海,並在那裡生活到二十四歲。她的父母都是受到 1919年五四運動影響一代,並受過高等教育。她的父親周蓮軒 (1896—1982)是業餘攝影師,藝術和音樂愛好者,經常帶著她參加他與文化界朋友的聚會。她的母親金其超 (1901—1950)則是一位書法家。因此,周綠雲自小便在藝術的環境中長大。

1941年,周氏考入上海聖約翰大學。當時,它是一所著名的美國運營機構,具有強大的西方影響力。她主修經濟學,輔修社會學。正是她的家庭和教育背景,塑造了她自由開放的態度。1947年,她於與楊彥岐(1920—1978)結婚。由於中國內戰的混亂,夫婦二人於1949年先逃往台灣,再定居香港。

1959年,周綠雲從她的主婦朋友認識了嶺南派第二代的表表者,趙少昂(1905—1998)。她努力地臨摹趙氏的畫作,這些作品往往被誤認為是趙氏的原作。這可說明表明周氏在使用毛筆和水墨方面有極高的技巧,這亦成為她後來的發展基礎。在20世紀的50年代末和60年代初期,周綠雲認為「臨摹就是模仿」。當她於1966至1968年間,在香港中文大學開始跟呂壽琨(1919—1975)學習。這時,周氏的藝術作品開始了重大變化。呂氏主張水墨畫應強調個性和內在表達。受呂氏的啟發,周綠雲開始尋找她的視覺語言以表達自己的內在,並逐漸發展出她的獨特風格。

#### 為什麼要學習周綠雲?

周綠雲的作品讓我們能理解水墨畫的獨特概念。在1991年中風後,周氏搬到澳洲與兒子一起生活。在那裡,她繼續畫畫,直到她於2011年去世。呂氏的學生,包括周綠雲,在他的影響下,將中國畫發展出不同主題,風格和技巧。他們不但擴寬了中國畫的界限,更模糊了中國畫的特徵。

周氏被公認為 20 世紀香港中國畫現代化的重要貢獻者。她的作品被香港及海外的收藏家,畫廊及博物館廣泛收藏。

#### WHAT ARE IRENE CHOU'S MOTIFS?

Motif can be defined as an image repeatedly used by artists in their works. The motifs in Chou's painting evolved throughout the various stages of her life. Each of hers motifs has a particular meaning to the artist. In the later period, many of them involve a gesture of liberation. While recognizing the motifs in Chou's work is helpful to understanding Chou's art and life, it is also important to appreciate her work as an integral whole.

For example, the root-like patterns first appeared in Chou's work in the 1960s. They were intertwining and complicated. Chou once explained her passion for painting trees, the delicate roots-like patterns were triggered by the X-ray images of her own blood vessels and nerves. They seemed to be vital images of tree branches that represented her life. The root-like patterns went through a notable simplified evolution in the mid-1990s. They evolved from root-like to branch-like suggesting a sense of sprouting or growth. It did not matter whether they were in the form of roots or branches. They were still a representation of her inner self.

#### 周綠雲的「符號」是什麼?

「圖案」在這裡可以定義為藝術家在作品中反複使用的圖案。周氏的「符號」在她生命的各個階段都有所發展,而每個符號都對她有著特殊的意義。在後期,許多圖案都代表著她的各種解脫。雖然認識周氏的「圖案」有助於了她的藝術和生命,但欣賞她的畫品作一個整體作品也很重要。

例如,根莖圖案首先出現在周氏於 60 年代的作品中。它們交織在一起而且構圖複雜。周氏曾解釋過她對繪畫樹木的熱情,這種微妙的根狀圖案由她自己的血管和神經的 X 光圖像引發的。對於周氏,它們代表著樹木的生命重要圖案。根狀圖案在 90 年代中期經歷了一次顯著的變化:它們從根莖變為分枝狀,代表發芽和生長。無論它們是根或是樹枝,這圖案仍是周綠雲的內在表現。

QUIZ

Can you identify Chou's other motifs? Which paintings can you find them in? What are the meanings?

問題

你能認出周綠雲其他的「符號」嗎?在哪些畫作找到它們?它們有 什麼意思?

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root-like patterns, lines, spheres, impact structural stroke, blob-splashes and vortex-like pattern

**刹縣斷瀬**床、<mark>裆琇狀</mark>禮、萊彌廣、豔秋、刹縣、案圖塵掛

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#### **USE OF INK**

Ink has been widely used in the development of Chinese art from ancient to contemporary times. One of its unique features is that once it has been applied, it cannot be hidden. There are many different effects of ink application: thick, wet, dry, over-night, and washes. Chou made many experiments with ink. In her dark paintings, she layered ink and created a sense of heaviness. They represent a pressure too great to bear. Same as the other dynamic uses of ink, such as the impact structural stroke and the blob-splashes, they were all emotional outlets for Chou's joy and pleasure.

#### 水墨運用

從古代到現代,水墨被廣泛用於中國藝術的發展。它其中的一個特 性是,一旦把它用在紙上,就無法隱藏。水墨有許多不同的應用: 厚,濕,幹,過夜和水暈。周綠雲做了很多水墨的實驗。在她的黑 墨作品中,水墨一層一層塗上並產生沉重感。它代表著周氏無法忍 受的巨大壓力。與水墨用途相同,激霰皴和點狀紋路,都是代表著 周氏的快樂和愉悅的心情。



Remembering Mr. Lui 《追憶呂壽琨先生》



《創世紀》

# QUIZ

Both paintings Remembering Mr. Lui (1970s) (#018) and Genesis (1980s)(#034) demonstrate a substantial use of ink. What feeling(s) does the ink use in the painting invoke for you?

Chou said it was necessary for her to use the color black in the dark paintings. What kind of emotion is she expressing? (sad / happy / grief / relax / angry / lonely / others)

According to the title of Remembering Mr. Lui (1970s) (#018), the painting is dedicated to Chou's late teacher Lui. If your love one died, what color(s) would you use to express your feelings?

《追憶呂壽琨先生》1970 年代(#018)和《創世紀》1980 年代 (#034)都使用大量水墨。當中的水墨在畫中給你什麼感覺?

周氏說她必須在黑墨作品中使用黑色。她表達了什麼情感?(悲/ 快樂/悲傷/放鬆/憤怒/孤獨/人)

《追憶呂壽琨先生》1970年代(#018)是記念周氏已故的老師呂壽琨。 如果你愛的人死了,你會用什麼顏色來表達你的感受?

# **RHYTHM OF LINES**

Chou was interested in the use of lines in Chinese painting and calligraphy. She was aware that she had to explore and search for her own lines in order to express herself. Her lines often create illusions of space and motion. The consistent curvature of line application illustrated her concentration and attention to the painting process. In her later works, her lines became more free-flowing and stretched out in different directions.

#### 線的節奏

周綠雲對中國書畫中所使用的線條很有興趣。她意識到必須探索並 尋找屬於自己的線條才能表達自己。周氏的線條常常產生空間和動 態的幻覺,當中的應用的說明了她在繪畫過程中異常的集中力和注 意力。在後期的作品中,周氏的線條變得更加自由流動,並向不同 的方向伸展。



Experience in Meditation No. 2 《靜坐的經驗》 Undated 年份不詳

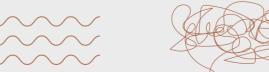
# QUIZ

The title of the painting Experience in Meditation No. 2 (undated) (#o16)hints its connection to the meditation experience of Chou. Sit down, close your eyes, keep silent and empty your mind for five minutes. Then use one or more line patterns to express your emotions during the "meditative experience". Explain in words how your lines reflect your meditative process.(this exercise may be difficult to achieve)

#### 問題

《靜坐的經驗》年份不詳(#016)的標題暗示了它與周氏練習冥想的 聯繫。請你坐下,閉上眼睛,保持沉默,讓虛空你的思緒五分鐘。 然後在「冥想體驗」中使用一個或多個線條模式表達您的情緒,並 解釋它如何反映你的冥想過程。(這個練習可能很難實現)

Example of line patterns: 線條圖案示例:	





#### MOVEMENT AND BALANCE

Chou had a recurring interest to explore the dynamics between forces in her painting. By practicing qigong, she had spiritual experiences in which she would feel certain overwhelmingly powerful life forces. Her motifs of lines, spheres and root-like patterns suggest motion and extension of space. Other forceful motifs that create compelling visual effect such as the impact structural stroke and the vortex-like patterns were often used by Chou to find a balance in her paintings.

#### 動態與平衡

周綠雲對探索她畫中的力量動態很有興趣。透過練習氣功,她有了 新的精神體驗,並在這種體驗中感受到強大的生命力量。她的線條, 球體和根莖圖案的表明了作品空間中的動態和延伸。其他周氏常用 的符號,如激霰皴和漩渦線條,便產生引人注目的視覺效果。



24 Heartbeat 《心跳》

#### OUIZ

The sphere with intricate root-like patterns in Heartbeat (1980s) (#024) breaks into two halves in the painting. Can you find the emergence of a complete sphere with root-like patterns in other paintings? What would cause the breaking? How would you describe the movement in the painting? Do you feel a balance in the painting?

#### 問題

在《心跳》1980年代(#024)中,球體在畫中被錯綜複雜的根莖圖 案分成兩半。你能在其他中品找到一個帶有根莖圖案的完整球體 嗎?什麼把它砸破?你會怎麼形容畫中的動態?你感覺到畫中的平 衡嗎?

#### THE THEME OF UNIVERSE

Universe is one of Chou's favorite themes. Chou frequently quoted the line by a Song dynasty Neo-Confucian intellectual, Lu Jiuyuan (1139—1192), which reads "The universe is my mind; my mind is the universe". Chou came to understand that she was "small" and "extremely insignificant" whereas the universe is "something boundless and limitless".

# 宇宙主題

宇宙是周綠雲最喜歡的主題之一。周氏經常引用南宋儒學名家陸九淵(陸象山;1139—1192)一句話,「宇宙便是吾心,吾心便是宇宙。」。周氏認為她是「小」和「非常微不足道」,但宇宙卻「無限無限的」。



Purple Universe 《紫色宇宙》

# QUIZ

Appreciate and follow the lines and spheres in the painting. What feelings do they awaken? (chaotic / dynamic / quiet / dirty / mysterious / others) Do you think the name "Purple Universe" is appropriate? Why?

#### 問題

慢慢觀察並循著畫中的線條和球體。它們對觀眾產生什麼感受? (混亂/動態/安靜/骯髒/神秘/其他)你認為「紫色宇宙」的名 稱是否合適?為什麼?

#### **PAINTING AS AN INNER EXPRESSION**

There was an increase in the use of color in Chou's later works. She felt a need in her inner world to use color in order to feel content. Painting was a way for her to express her emotions and thoughts. She said, "I am my art, my paintings are me."

#### 繪畫的內在表達

周綠雲在後期作品中用多了色彩,因為她感到需要使用顏色來表達 內心感受。繪畫是周氏表達自己情感和思想的一種方式。她說,「我 就是我的畫,我的畫就是我。」



10 Life is a Many Splendoured Thing No. 05 《燦爛生命之五》 2006

# QUIZ

What complementary colors did Chou use in this painting? Look closely, make a list of what you find on the canvas. Why did she include them?

# 問題

周氏在這幅畫中使用了什麼補色?仔細觀看,寫出你在畫布上找到 的內容。為什麼周綠雲要包括它們在畫中?

# CREATE YOUR OWN MOTIF

Chou spent decades experimenting and exploring various ways to express her inner world through painting. The evolution of her motifs gives us a hint as to the changes in her experience and state of her mind. Try to explore and search for your own motif(s). Draw it and describe how it expresses you in this stage of your life.

# 創作自己的符號

周綠雲花了幾十年時間,不停的試驗和探索,透過各種繪畫方式表達內心世界。她的符號演變讓我們看到她的經歷和思想上的變化。 嘗試探索自己的符號,把它畫出並形容它是如何表達現階段的你。