Irene Chou (1924 — 2011) was a prominent distinctive ink painter and a significant member of the Hong Kong Ink Painting Movement. Her shift from the Lingnan School to Ink Painting showed her willingness to try something new. Painting became the most vital element in her life. She said, “I am my art, my paintings are me.” Appreciating Irene Chou’s art will help us to understand how art can reflect one’s state of mind. Comprehending Chou’s artistic pursuits should also deepen understanding of the essence of Ink Painting.

CHAPTER 1
ABOUT IRENE CHOU

1.1 Early Life in Shanghai
Chou was born in 1924 in Shanghai and spent her first twenty-four years in that city. Shanghai was the most modern city in China at that time. Her parents, Zhou Lianxuan (1896 — 1982) and Jin Qichao (1901 — 1993), were influenced by the 1919 May Fourth Movement. This influence led them to name Chou’s younger sister with her mother’s maiden surname Jin, to emphasize female liberation and sexual equality. Chou was brought up in an artistic environment. Her parents were highly educated, her father Zhou was an amateur photographer and a lover of art and music while her mother was a calligrapher. Chou’s father often took Chou along to cultural gatherings with elite friends.

In 1941, Chou was admitted to St. John’s University in Shanghai. It was a renowned American-run institution with strong western influences. She graduated with an economics major and a sociology minor. Her family and education background helped to shape her liberal and open-minded attitude. She was married to Yang Yanqi (Evan Yang; 1920 — 1978) in 1947 whom she met when she was working briefly as a reporter for Peace Daily. Because of the chaos of the Chinese Civil War, the couple first fled to Taiwan, then Hong Kong in 1949. It is noted that in this period there was no hint Chou had an aspiration to be an artist.

1.2 Early Encounter with Art
Chou first perceived herself as a mother to her children and a wife to her husband, she was not career-minded and started painting only by chance. Because Yang was a movie director and achieved a successful career in the 1950s, they became a financially secure family. One day when Chou was driving, her friend glanced at Chou’s hands on the steering wheel and commented that Chou’s hands were artistic and that she should learn painting. In 1959, Chou was introduced to the second generation of Lingnan School, Chao Shao-an (Zhao Shao’ang; 1905 — 1998) by wealthy housewife friends. She paid serious effort to mimic Chao’s paintings, which were so well-executed that at times mistaken as Chao’s originals. This demonstrated that Chou attained brilliant skill in using brush and ink, which became the foundation of her later artistic development. It was obvious that Chou’s art in that period had a clear reference to Chao’s use of color, composition and brushwork. Her belief about art between the late 1950s and early 1960s was that “art is about imitation”.

1.3 Study Under Lui Shou Kwan
One of the significant twists in Chou’s artistic endeavor occurred during the time when she was studying with Lui Shou Kwan (1919 — 1975) at the Department of Extramural Studies of the Chinese University of Hong Kong. Lui opened the door of art for her, and she walked through it. She set her own path and became an independent artist. Between 1966 and 1968, Chou attended Lui’s classes and acquired knowledge of traditional Chinese painting, painting theory and philosophy. Lui encouraged his students to experiment with different media and to absorb knowledge of art from the West. He provided a new way of learning Chinese painting. In Lui’s teaching, he advocated the term shuimohua (literally water ink painting, usually abbreviated as “ink painting”) that highlighted individuality and inner expression. If he had to use one sentence to describe Ink Painting, he would say it is “a kind of painting that uses shuimo (literally water ink) as self-expression”. He encouraged his students to explore visual languages and express oneself instead of learning through imitation. From then on, Chou explored media other than ink, such as acrylic, oil, watercolor and glue, created collage, illustration and print.

CHAPTER 2
ART OF IRENE CHOU

2.1 Western Art and other Influence
When Chou was studying on western modern art at the University of Hong Kong, she was attracted by the many art reference books at the American Library of the United States Information Service in Duddell Street and the British Council Library in the old Gloucester Building. In various interviews, writings, paintings, Chou mentioned Henri Rousseau, Henry Moore, Salvador Dalí, Edward Munch, Wassily Kandinsky and others as influence. All these names explained Chou’s interests in western modernism that were in favor of exploring the state of subconscious, psychological intensity and total abstraction. Chou also began to search for her inner self and visual languages to express herself and she gradually developed her distinguished style.

Chou developed immense interests in meditation and Buddhism in the late 1980s. These profoundly influenced her after her stroke in 1991. In 1993, she moved to live with her son in Brisbane, Australia. There, she lived a tranquil and simple life without television. She started practicing qigong in every early morning. She reckoned training her focus through meditation would be useful for her to start painting again. By practicing qigong, Chou aimed at achieving a “state of thoughtlessness”, which she admitted was difficult to attain. Yet, there was a powerful life-force that she still experience spiritually. There was a saying from Lu Jiuyuan (Lu Xiangshan; 1139 — 1192), a Song dynasty Neo-Confucian intellectual that Chou frequently quoted: “The universe is my heart, my heart is the universe.” She kept exploring the balance of forces of her inner world and the physical universe.

2.2 Study Under Lui Shou Kwan
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Do any students in the class attend drawing / painting class? How did they learn? Did they learn by imitating teachers’ work, copying photographs, free-hand expression or other means?

What is the meaning of painting? How would you define painting? How does the idea that “art is about imitation” differ from “art is about inner expression”? 
CHAPTER 2
ART OF IRENE CHOU

2.3 Art and Expression

Painting, as a leisure activity for Chou, evolved to be a process in which she could immerse herself. Later it became her career and life. Many of Chou’s paintings serve as monologues of herself. The deteriorating marital relationship with her husband, Yang Yanqi, can be seen as a trigger point that led her to indulge herself in painting as a way through a stressful situation. Later on, her paintings at different periods reflect her mental state.

Before turning into abstract painting, Chou once attempted to create narrative paintings reflecting incidents and struggles in her daily life. For example The Hand (1960) is a collage concerning a quarrel between her children. Her son and elder daughter often quarrelled with each other and came to their mother for settlement. However, Chou recalled the results were not always considered satisfactory by the children. She created this painting to convey her feelings towards her children. The inscription next to the two red gloves reads “both palm and dorsum of my hand are my flesh”. Chou made use of this Chinese adage to express her difficulty in making a decision in favor of either of the children because she felt a need to use black because of the bad health of her husband, the faulty marriage, the not-so-well condition of her health, etc. She coined the term “dark” painting. By rendering many layers of thin ink of dark tones on the paper repeatedly, the accumulation of ink creates rich and substantial effect.

The mid-1960s was a tough time for Chou because of the death of her loved ones: her teacher Lui in 1975 and her husband Yang in 1978. My Inner World I (1975) was a work created in this period of grief and demonstrates a sense of heaviness, which was achieved by the intensive use of ink. Chou explicitly said she felt a need to use black because of the bad health of her husband, the faulty marriage, the not-so-well condition of her health, etc. She coined the term “dark” painting. By rendering many layers of thin ink of dark tones on the paper repeatedly, the accumulation of ink creates rich and substantial effect. Despite the sea of darkness, her dark paintings always hint a glimpse of hope by depicting a brighter zone and organic self-illuminated spheres. Yang’s death was traumatic. Chou recalled she was seriously ill before and after the death of Yang. However, it was also a liberation for Chou as a woman. The daring use of color red may symbolize her breaking free from restriction, frustration and depression. She turned her apartment into a home studio by painting her bunk bed, fan, fridge and door red. Meanwhile, her paintings demonstrate an obvious change, where she left large areas of void and red marks within the compelling splashes of ink.

Chou’s later works are abstract expression that are concerned with her state of mind rather than any specific incident. Comparing her piled ink paintings in the 1970s, the vibrant color in her later paintings contemplative emotions towards life.

Chou practiced picking for many years and it evolved into an essential part of her life. It helped her to achieve a peaceful and concentrated state of mind, which influenced her painting. There was an obvious increase use of colors in the 1990s and 2000s. She felt there was a need in her inner world to use colors in order to feel content. Life is a Many Splendored Thing No.5 (1995) demonstrated Chou was in a different state of mind in the 2000s. The dominant and bold use of red and green were accompanied by scattered collages of inscriptions and images of her works. Audience can feel her energy and vibrancy through the painting, which appears to be a celebration of her artistic path. At the time, Chou was 82 years of age.

2.4 Irene Chou in the 1960s Hong Kong Cultural Atmosphere

Since Hong Kong was a British colony, it was a relatively free place to compare to mainland China and Taiwan after 1949, where intellectuals and artists experienced less oppressive political control and arts censorship. Elites with different political ideologies, the leftists and rightists were active in cultural activities.

Some scholars and artists, such as New Asia College, dedicated their careers to preserve the legacy of Chinese culture. This contrasted with mainland China where the Red Guards during the Cultural Revolution (1966 – 1976) were told to destroy the “Four Olds” - old thinking, old culture, old customs and old habits. Meanwhile, under the influence of the Cold War, the United States was actively involved in the affairs and conflicts between the Kuomintang and the Chinese Communist Party. Due to its geographical and political situation, Hong Kong was a strategic post to the United States, and the United States Information Service was initiated, and sponsored publications like the World Today. The Chinese student Weekly and College Life. Chou’s Shanghai experience allowed her to adapt to the westernized environment in Hong Kong. The concept of “ink Painting” that stimulated her had combined the ambition of preserving the Chinese legacy, as well as developing an alternative in Chinese painting.

In the mid-twentieth century, art institutions and art spaces were limited. Artists were usually came from different professions. Lui’s extramural courses attracted many people from different walks of life: age, education background and occupation. Lui’s lectures were always full and many students had to stand outside to listen. With the desire of breaking away from Lingnan school painting, Chou attend Lui’s class to absorb new thoughts. She was a devoted learner.

The time and space of Hong Kong in the 1960s were crucial for the development of ‘modernism’ in Hong Kong art. Exhibitions were held in private settings such as the Hotel Cecil and St. John’s Cathedral before the City Hall was opened in 1961. John Warner, the first exhibition curator of the Hong Kong City Hall, along with Chatham Galleries and the Sally Jackson Gallery, supported art groups with modern pursuits, like the Circle Art Group and the In Tao Art Association, which Chou was involved with besides the One Art Group. In 1966, Chou held her first solo exhibition at City Hall. It was a milestone to show her transformation from Lingnan School style into an increasingly abstract form of art. At that time, there was an atmosphere to innovate, both in western and Chinese media. Chou was one of the artists who experimented zealously in different media and techniques to respond to her inner call and the arts trend.

SUGGESTED DIRECTION

Encourage the students to think from socio-cultural, political, economic perspectives. What do your students interested in? How do they get information now? Students are free to answer according to their own observation and opinion.
CHAPTER 2
ART OF IRENE CHOU

2.5 Art and Expression

Chou encountered Chao Shao-an and Lui Shou Kwan in the 1950s to 1960s. These two masters represented two different routes in the development of Chinese painting—the Lingnan School and Ink Painting. The Lingnan School was revolutionary in revitalizing Chinese painting in the early twentieth century. However, its third generation dismissed the revolutionary spirit. Lui advocated the concept of Ink Painting and gathered a group of students, and in a way continued the role of modernizing Chinese painting in the mid-twentieth century outside mainland China. They pursued modernity in art, yet, not directly copying the skill or style of western modern arts. Though they did not reject the tradition of Chinese painting, they did not regard the tradition of imitation as creation. Chou decided to pursue the concept of Ink Painting and commence her path in seeking her inner self instead of imitating Chao’s work.

Chou is one of the best examples to understand the concept of Ink Painting. We can apply some of the vocabulary of Lui’s teaching to assist us in analyzing Chou’s artistic evolution. Lui did not give a definition for inner expression. Instead, he brought out the concept of gen (root) and shi (adaptation). The gen of an individual varies depending on one’s cultural inheritance and the artistic atmosphere. It is also influenced by different social background, upbringing and experiences. Compared to Lui, who grew up with being exposed to his father’s Chinese painting and antique business, Chou’s gen was obviously more westernized. It was also equally significant that she consciously studied Chinese history and philosophy, as a Chinese painter. To achieve the state of shi, one should not be biased in absorbing the knowledge of the Chinese tradition and western modernism. Instead, one should attain a comprehensive picture of both sides in order to make the decision of what to adopt and what to abnegate. Lui believed if artists are able to explore their own gen and shi, they could build an individualistic style so that the category of Ink Painting embraces a myriad of possibilities. The gen and shi of Chou varied and evolved in different stages of her life and artistic path: facing the context and cultural environment in Hong Kong and in Australia, and different incidents that happened in her life.

Chou and other students of Lui explored the concept of Ink Painting. The vibrancy and dynamic nature of her work serves as a forceful case study in terms of Ink Painting. 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, blurring the boundaries, categories and features of Chinese painting. There are other ink related terms such as “experimental ink” and “conceptual ink”, which emerged in mainland China after the Cultural Revolution, and “ink art” in the contemporary art scene. Tracing them back to the development of Ink Painting is one of the crucial perspectives to understand their origin.

SUGGESTED DIRECTION

How is your gen different from or similar to Chou’s and your classmates’?

SUGGESTED DIRECTION

Discuss the upbringing, social background, experiences, as well as the culture they inherited and the artistic atmosphere nowadays. Are there individual elements that vary, but there are also issues that a generation would face together.

SUGGESTED DIRECTION

If you were Chou, would you shift your learning from Chao to Lui? Why or why not?

SUGGESTED DIRECTION

Show the students images of the Lingnan School painting to get a sense of the style. Students are free to answer according to their own observation and opinion.

SUGGESTED DIRECTION

Do you think being individualistic and innovative is important as an artist? Why?

SUGGESTED DIRECTION

Discuss these characteristics of being an artist with students. Ask the students to search and collect data to discuss which artist do they think fit those criteria they propose, or to discuss which artists they personally learn in class. There is no absolute answer. Students are free to answer according to their own observation and opinion.

SUGGESTED DIRECTION

Ask the students to draw lines with different tools (pencil, ball pen, marker, Chinese brush, flat paint brush etc.) to imitate the orderly lines in Chou’s painting (e.g. #013, #017). Discuss and appreciate each other’s works. The followings are some ideas to discuss:

a) the characteristics of the different tools, the visual effects of the tools, b) what feelings do you get from looking at them? (clarity, happiness, heaviness, merry-go-round, swimming etc.), c) they would prefer, d) the process of painting the orderly lines.

CHAPTER 3

MOIHS IN IRENE CHOU’S ART

Chou established her unique motifs and techniques throughout her artistic evolution. They evolved at various stages in her life. Each of her motifs meant something particular to Chou’s abstract expression. Chou usually experimented with the motif before she integrated it with other of her motifs. While recognizing the motifs is helpful to towards understanding Chou’s art and life, it is also important to appreciate her work as an integral whole.

Many of Chou’s motifs in a later period involved a gesture of liberation. One can attribute this to her poor eyesight and physical weakness, which made it harder to concentrate during the painting process. However, it could be comprehended that the artist had a new understanding of her stubbornness in the past that she no longer cared for the representation of the same motifs. In Chou’s own words on her spheres, …Therefore perspective in the sense of making the two-dimensional surface look three dimensional is not my concern. I am more concerned with depicting the fourth dimension, which we know is time of course, but I am also attempting to depict the fifth, the sixth and other dimensions where there really is no visual equivalent… I am concerned with portraying depth in my painting… It is symbolic depth, the different layers of life and living, the kind of depth from one’s heart and mind.

…According to Chou, when her husband Yang worked on the outskirts of Hong Kong, he would drop her off at some secluded spots to sketch and pick her up when he finished work. Chou made such strenuous effort in sketching trees that she claimed she had drawn approximately ten thousand tree sketches. Chou explored lines in Tree VII (#012), which looks like a close-up of the tree rings in the trunk. Part of swirling lines are highlighted in a sphere form, which then extends to an endless mountain-shape. The “sketch” of tree is more an abstract expression instead of a realistic resemblance of the tree. The many layers of curve lines were rendered in different ink tones and washes to create a spatial sense.

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SUGGESTED DIRECTION

Observe and appreciate the use of lines in Chou’s painting #013, #014 and #017:

a) find the similarities and differences (thickness, patterns formed, rhythm etc.)

b) what feelings do you get from looking at them? (clarity, happiness, heaviness, merry-go-round, swimming etc.)

SUGGESTED DIRECTION

If you were Chou, would you shift your learning from Chao to Lui? Why or why not?

SUGGESTED DIRECTION

Discuss the upbringing, social background, experiences, as well as the culture they inherited and the artistic atmosphere nowadays. Are there individual elements that vary, but there are also issues that a generation would face together.

Discuss the characteristics of being an artist with students. Ask the students to search and collect data to discuss which artist do they think fit those criteria they propose, or to discuss which artists they personally learn in class. There is no absolute answer. Students are free to answer according to their own observation and opinion.

Art and Expression

How is your gen different from or similar to Chou’s and your classmates’?

If you were Chou, would you shift your learning from Chao to Lui? Why or why not?

Do you think being individualistic and innovative is important as an artist? Why?

What are the other qualities that an artist should have? Does Chou have those qualities?
CHAPTER 3
MOTIFS IN IRENE CHOU’S ART

3.2 Roots-like Patterns

The roots-like patterns first appeared in complex sketching of trees in the 1960s. She once explained her passion for painting trees: the delicate roots-like patterns was triggered by the X-ray images of her own blood vessels and nerves. They seemed to be “vital images of tree branches in all kinds of gestures” that were symbolic of her life.

In her later works, lines do not dominate the whole painting, but are integrated with other motifs. Chou expressed that they gave expression to the fluctuation of her feelings towards life, love and the mystery of the universe.

\[\text{Concentration (1973)}\]
Ink and color on paper

\[\text{Remembering Mr. Lui (1970s)}\]
Ink and color on paper

In her later works, lines do not dominate the whole painting, but are integrated with other motifs. Chou’s style of lines in paintings such as As You Like It (1999) developed to be more liberated. They stretch out into different directions, and are more colorful, free-flowing and diversified.

\[\text{As You Like It (1999)}\]
Ink and color on silk with mixed media

\[\text{The Universe Lies Within I (1996)}\]
Chinese ink, color and acrylic on linen paper

\[\text{Life I (2002)}\]
Ink on paper with mixed media

\[\text{Salute to Henry Moore (Undated)}\]
Unined on rice paper

\[\text{The Universe Lies Within I (2005)}\]
Chinese ink, color and acrylic on linen paper

\[\text{Life I (2002)}\]
Ink on paper with mixed media

**Suggested Exercise:** Students are encouraged to look closely at the paintings. Then describe the use of visual languages (e.g. color, light, space, form, roots-like patterns) and their feelings evoked by looking at the paintings. To relate it more to our daily lives, we can view the painting in parallel to the personal incidents that happened in Chou’s life (e.g. the death of Lui and Yang).

**Suggested Direction:** Students are encouraged to look closely at the paintings. Then describe the use of visual languages (e.g. color, light, space, form, roots-like patterns) and their feelings evoked by looking at the paintings. To relate it more to our daily lives, we can view the painting in parallel to the personal incidents that happened in Chou’s life (e.g. the death of Lui and Yang).
CHAPTER 3
MOTIFS IN IRENE CHOU’S ART

Spheres
The spherical shapes in the oeuvre of Chou's works evolved from the intricate to the simplified. The spheres in the 1970s were largely intertwined by complicated layers of roots-like patterns, while the dotted spheres were transformed into flat circles in the mid-90s.

3.4 Impact Structural Stroke

The impact structural stroke is a technique of rendering ink splashes on a wet surface. It first emerged in Chou's painting in the mid-1970s in a playful and spontaneous way. The technique was "an attempt to express the rhythm and melody of my heart". Chou consistently tested the effect by painting repeatedly with similar composition and color. Chou made considerable endeavors to explore the sense of movement and the visual effects of ink uses with different force and degrees of water. She would wet parts of the paper, dip a broad brush in damp ink and splash the ink over the paper. The effects of the technique are achieved by bouncing or hitting the brush against her wrist or other objects.

The deliberate flow of the ink splashes in *Genesis* (#031) is a classic example to illustrate how Chou mastered the impact structural stroke. This sophisticated work depicts seven dotted spheres, each held in a teardrop-like pattern embraced by the massive usage of the impact structural strokes. It evokes a compelling scene inducing a strong sense of vitality and explosion. Contrast of effects were achieved between wet and dry, dense and sparse, upward and downward movement. The atmospheric feel echoes with the title of the painting to depict the "beginning of the earth". Chou meticulously controlled the technique to such an extent that she kept a thin border following the shape of each teardrop-like pattern. Each of them stands out in the dominating flow of the dynamic ink splashes.

Chou admitted that the technique was comparatively difficult to master. It took her almost ten years to have a sense of control and manipulation. The explosive effect is achieved by overlapping different layers and gradations of ink creating a sense of movement and variation. The execution of the technique requires a high demand of energy, force and concentration. Chou expressed that she would enjoy immense pleasure after fully expressing her emotion through the technique.

Suggested Activity
First, teach the students the technique of the impact structural. Then, prepare a large piece of Chinese paper on the floor for the students, ask the students to listen to music (pick two to three pieces of music that evoke various emotions) and apply the technique prompted by the music. They are free to walk on the paper. Aprons may be helpful to avoid dirtying the clothes/uniforms of the students.

Suggested Direction
"Spheres and roots-like patterns are the motifs Chou used in both paintings. The bold uses of color contribute to the feelings evoked as well. Students are free to answer according to their own observation and opinion.

Discussion 10
 Appreciate the painting of Chou #017 and #010. What motifs you can find? How are they being painted differently? How do you feel about the paintings?

Suggested Activity
 Appreciate the painting #037 and #034. What emotions does the impact structural strokes arouse?

193
Genesis
Undated
Ink and color on paper

1937
Purple Universe
1996
Ink, color and acrylic on linen paper

1934
Green Expansion
1981
Ink and color on paper
The queyue cun is a vortex-like pattern created by layers of short, dense and colorful curve brushstrokes in a repetitively circular motion which appears to radiate in a three dimensional effect. This creates an effect of being absorbed into the painting. Chou experimented with this motif in the early 1990s and completely evolved in the late 1990s. When asked to suggest a name for the motif, Chou named it queyue cun (literally means animated texture stroke) because it represents a joyful mind. The concentration of the colorful short strokes demand considerable time to produce and is achieved by many layers of topping up. It generates a sense of dynamic with colors and density. This late motif of vivid colors contrasted with other of Chou’s motifs that are mostly evolved from ink or very limited rendering of colors.

Chou’s motifs evoke different effects - the impact structural strokes generates a rhythmic, dynamic force that creates a strong visual impact; the roots-like patterns also provokes a movement of growth or expansion but in a much less explosive way. As well as the visual impact created by the motif, they serve as an emotional outlet for Chou. The color change of her motifs contributed to the shift in Chou’s art. Even though ink was still part of her work, color became an element that often occupy large areas in her later works. Chou had a tendency to use more colors for her motifs in later works, such as the roots-like patterns, lines and spheres in particular. Chou often used more than three of her motifs in one painting. They became a symphony of Chou’s inner self, in which these elements echo as an integral whole of the painter.

Discuss the feelings aroused in students by the vortex-like pattern. It will also be helpful to elaborate the preference of Chou using more colors in the 1990s and 2000s will be helpful.

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The Hong Kong Jockey Club Presents

20th Century Chinese Female Artist Series

The Art and Inspiration of Irene Chun

A World Within
周錫霑（1924—2011）是一位傑出且獨樹一格的水墨畫家，也是香港新水墨運動的先達之一。他在廣東南潯招商局長大，對繪畫有深厚的興趣。周錫霑的父親周篤惠是著名的畫家，著重於傳統的水墨畫風格，而周錫霑則更傾向於現代主義，尤其是在1950年代後期，他的作品開始流露出對於抽象和超現實主義的探究。

1.1 上海早年生活

周錫霑在1924年生於上海，在該地度過了二十四歲，上海是當時中國的現代城市，他從父親周篤惠（1896—1982）和母親李秀珍（1901—1950）受到的影響，使周錫霑成為了現代藝術的創始人物。周錫霑的母親是上海著名的女作家，她的作品流露出對於自然和社會的深度觀察。

1941年，周錫霑進入上海聖母學堂大學中文系，這是一所由美國人管理的著名學府，周錫霑在這裡結識了多位詩人和畫家，包括當代著名詩人胡適和畫家潘玉良。周錫霑的畫風和詩風深受他們的影響，著重於對現實的批判和對人性的探討。在彼時的中國，現代主義藝術仍然處於發展初期，周錫霑的出現為中國現代畫壇注入了新的活力。

1.2 加進畫壇

周錫霑並沒有事業上的野心，他只是隱居於山巖，緬懷父親的畫風。1956年，周錫霑在廣東湛江創辦了「湛江畫院」，這是一個現代主義畫院，周錫霑在此時期開始探索現代主義的創作手法。1960年，周錫霑在廣州創辦了「湛江畫院」，這是一個現代主義畫院，周錫霑在此時期開始探索現代主義的創作手法。1960年，周錫霑在廣州創辦了「湛江畫院」，這是一個現代主義畫院，周錫霑在此時期開始探索現代主義的創作手法。1960年，周錫霑在廣州創辦了「湛江畫院」，這是一個現代主義畫院，周錫霑在此時期開始探索現代主義的創作手法。1960年，周錫霑在廣州創辦了「湛江畫院」，這是一個現代主義畫院，周錫霑在此時期開始探索現代主義的創作手法。1960年，周錫霑在廣州創辦了「湛江畫院」，這是一個現代主義畫院，周錫霑在此時期開始探索現代主義的創作手法。1960年，周錫霑在廣州創辦了「湛江畫院」，這是一個現代主義畫院，周錫霑在此時期開始探索現代主義的創作手法。1960年，周錫霑在廣州創辦了「湛江畫院」，這是一個現代主義畫院，周錫霑在此時期開始探索現代主義的創作手法。
第二章
周вяз雲的藝術

2.3
藝術與表現

1970年代中期，周вяз雲個人寫生：夫人呂麗麗於1975年，丈夫
楊添余於1978年，對她來說是個難度極高的時期。《我的內心世
界1》(017)是在這段時期興起創作的作品，以大量用墨表現出
風景。周вяз雲認為，她覺得有必要使用黑色，因為畫筆顏色
不好。每幅畫上再用白色或淡色等，形成這種作品為「風
景」。「風景」是宜在室外附掛或展示，因水墨畫產生濃厚數
量的墨色效果。

在藝術表現上，周вяз雲有自己獨特的創作出路。由於這時
畫水墨畫，對她來說是一個艱難的過程。黃色及白色是周вяз雲
用來作女性的色彩的。周вяз雲不想表現整幅畫面，而是
表現水墨畫的影子。把水墨畫摺疊お互い，形成這樣的作品，
再來表現整個畫面。要把自己的感情、感受、心靈都融合
在一起。周вяз雲的創作藝術，表現出女性的色彩。她在
用墨上更進一步，表現出女性的愛情。

在創作抽象畫之前，周вяз雲曾經試過畫具象畫，表現日常生
活的事件和地點等，例如：(022)是關於女兒幾歲的年
畫。先繪在大女兒繪畫中，周вяз雲在上頭再補充。她
說，這些作品是她自己創作的。周вяз雲的創作
藝術，表現出女性的色彩。她在用墨上更
進一步，表現出女性的愛情。在創作
抽象畫之前，周вяз雲曾經試過畫具象
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作的。周вяз雲的創作藝術，表現出女性的
色彩。她在用墨上更進一步，表現出女性的愛情。
第二章
周錡霏的藝術

2.5 周錡霏與水墨畫

周錡霏在1950和1960年代均獲得過數位名譽學位，是當代中國水墨畫的重要代表。周錡霏的水墨畫融合了傳統與現代的風格，既保留了水墨畫的傳統精髓，又融入了現代的藝術元素。他的作品流露出對自然和生命的深刻感悟，表現出濃厚的人文氣息。

周錡霏的創作理念強調水墨畫的意境和詩意，他以水墨畫為載體，通過對自然景象的表現，傳達出生命的哲學思想。他的作品常常透過簡潔的線條和濃淡的墨色，表現出詩的意境和畫的魂魄。

周錡霏的作品在國際上獲得廣泛的認可，他的作品曾多次在世界各地的畫廊和博物館展出，深受觀眾的喜愛。他對水墨畫的創新和發展，為當代中國藝術市場的多元化提供了新的可能性。

第三章
周錡霏藝術中的取法

1.1 周錡霏的取法

周錡霏在他的藝術發展中確立了多個獨特的取法和技法，他們既有生
命的不同階段而產生。每個取法在其風格的表達中都有特定的象
徵，且與其他取法互相配合而產生出整個作品的奇妙效果。他通過
取法的變換和融合，表現出對自我和世界的深刻洞察，訪問各種形
態，創作出生動而富有意境的作品。

周錡霏的取法，是藝術創作中的一種表現手法，它能夠通過不同的取法和技法，表現出藝術家的風格和個性。周錡霏的取法主要表現為以下幾點：

- 藝術家創作的風格和意境
- 在創作中表現出的個性化氣息
- 藝術家創作的風格和意境
- 在創作中表現出的個性化氣息
- 藝術家創作的風格和意境
- 在創作中表現出的個性化氣息

周錡霏和他的學生在創作水墨畫的過程中，不斷地探討水墨畫的創作手法，並推崇現代的藝術形式，力求表現出水墨畫的內涵和現代風格。他從傳統中汲取養分，以現代的態度和手法，創作出生動而富有意境的作品，為當代中國藝術市場的多元化提供了新的可能性。
第三章
周陸雲藝術中的符號

011
(鉛)
1971
紅木本色原色

3.2
周陸雲的畫

周陸雲在 1960 年代首次出現於周陸雲畫展的紅木素描中。他常
經用面曲線描繪自己對畫畫的激情，幾支的周陸雲。自從畫和
未繪的文捷片，它們「將紅木的美感，融合各種且以生動」，
集體他的生命。

018
(周陸雲肖像)
1970年代
紅木本色原色

027
(福州)
1999
紅木本色原色及墨面描繪

023
(兩生肖
2002
ink on paper with mixed media

001
(41-4字 一)
1960
紅木本色原色及墨面描繪

被周陸雲所描繪的猿猴，有時亦出现在 2000 年代。《速描生命之五》(008)
就是一個例子，證明周陸雲繪畫神經上保留了精確的技
巧，只是媒介更換和簡易。

010
(智慧之光)(1990s)
ink on paper

圖表 001
周陸雲的素描「可針」，周陸雲試圖以它們（例如 007
和 008）表現意識？

雙面練習
帶學生到學校周圍或附近社區，觀察紅木的形態，然後根據個人喜
好自由選材（例如各部分的局部，或局部細節）。討論並實行彼此
的作品，究其為什麼選擇此某材或採取不同方法？我們通過素
描學習了素描。學生們如何理解周陸雲畫中的紅木素描？

討論題

I 有評論周陸雲的筆畫「可針」，周陸雲試圖以它們（例如 007
和 008）表現意識？

雙面練習
帶學生到學校周圍或附近社區，觀察紅木的形態，然後根據個人喜
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的作品，究其為什麼選擇此某材或採取不同方法？我們通過素
描學習了素描。學生們如何理解周陸雲畫中的紅木素描？

討論題

I 有評論周陸雲的筆畫「可針」，周陸雲試圖以它們（例如 007
和 008）表現意識？
第二章
周織雲的藝術

3.3
球體

周織雲作品中的球體是其最重要的表現元素，它的創作方法是先以彩色毛筆在紙張上展開色彩，並運用毛筆的色彩和筆法來表現各種對於色彩的運用。例如：

3.1「球形」

周織雲的球形是創作出一種新穎的表現手法，它的表現手法以彩色毛筆來表現球體的形態，並運用毛筆的色彩和筆法來表現各種對於色彩的運用。

3.2「球形」

周織雲的球形是創作出一種新穎的表現手法，它的表現手法以彩色毛筆來表現球體的形態，並運用毛筆的色彩和筆法來表現各種對於色彩的運用。

3.3「球形」

周織雲的球形是創作出一種新穎的表現手法，它的表現手法以彩色毛筆來表現球體的形態，並運用毛筆的色彩和筆法來表現各種對於色彩的運用。

3.4「球形」

周織雲的球形是創作出一種新穎的表現手法，它的表現手法以彩色毛筆來表現球體的形態，並運用毛筆的色彩和筆法來表現各種對於色彩的運用。

3.5「球形」

周織雲的球形是創作出一種新穎的表現手法，它的表現手法以彩色毛筆來表現球體的形態，並運用毛筆的色彩和筆法來表現各種對於色彩的運用。

3.6「球形」

周織雲的球形是創作出一種新穎的表現手法，它的表現手法以彩色毛筆來表現球體的形態，並運用毛筆的色彩和筆法來表現各種對於色彩的運用。

3.7「球形」

周織雲的球形是創作出一種新穎的表現手法，它的表現手法以彩色毛筆來表現球體的形態，並運用毛筆的色彩和筆法來表現各種對於色彩的運用。
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