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道無盡 — 方召麐的水墨藝術

Painting Her Way: The Ink Art of Fang Zhaoling

安雅蘭、沈揆一

Julia F. Andrews and Kuiyi Shen

這個展覽追溯了書畫家方召麐（1914-2006）從早期承揚嶺南畫派傳統，繼而歷經西方抽象表現主義同中國書畫傳統交集的實驗，至最後形成自己獨特的個人風格的精彩藝術生涯。像所有二十世紀的中國畫家一樣，她面對了前所未有的挑戰——既充分展示藝術的時代性而同時又不失去中國自身藝術傳統的最高價值。方召麐通過她半個多世紀的藝術實踐使這兩者都得到了充分的體現。作為一個女性藝術家，在二十世紀國際藝壇中開始她的藝術生涯時，她走的是一條基本上未知的道路。（圖1）

在她一生經歷的時期，中國像世界上其他地方一樣享受著巨大的社會和科學進步的成果，同時也承受了許多自己造成的災難的毀滅性後果。理想和樂觀激勵中國社會的轉變；忍耐和堅持使得他們能面對一再的不幸仍持續向前。方召麐是在這個國家一段十分開放和充滿抱負的時期開始接受教育，但在她成年的早期卻經歷了戰爭的危難和混亂，然而她把握了之後的和平所提供的機會展開了她傑出的藝術生涯。

This exhibition traces the extraordinary career of the ink painter and calligrapher Fang Zhaoling (1914-2006) from her emergence in the Lingnan school tradition, through her intense period of experimentation at the intersection of Western abstract expressionism and Chinese calligraphy, and finally to her achievement of a purely self-expressive personal style.* Like all Chinese painters in the twentieth century, she faced an unprecedented challenge—to express herself as a modern individual without losing the highest values of China's own art history. Over her half century of artistic practice, Fang Zhaoling fully realized both of these imperatives. As a woman artist she also walked a largely uncharted path to make a career in the twentieth century international art world (fig.1).

In her long lifetime, in China as elsewhere in the world, humankind would enjoy the fruits of extraordinary progress while at the same time suffering the devastating effects of self-inflicted catastrophes. Idealism and optimism fueled the major transformations that took place in Chinese society; resilience and determination sustained their progress through repeated misfortunes. Fang Zhaoling was educated during a decade of great openness and national ambition, but in early adulthood was constrained by the dangers and paralysis of war. In maturity she seized the opportunities offered by peace to build a unique artistic career.

* Note: Most Chinese names have been Romanized in standard pinyin. However, we follow the artist's preferred spelling of her name as well as common spellings of the names of some other well-known individuals.



圖1 / Fig. 1

方召麐肖像，1960年代

Portrait of Fang Zhaoling, 1960s

早年的生活

方召麐在1914年1月17日出生於無錫，屬中國富庶的江南地區。藝術史學者很早就點出了位於太湖周邊一帶在文人繪畫和文化史上的重要性；很長時期它也是中國經濟的心臟地帶。在這樣一個文化和經濟繁榮並進的環境下，方召麐在家裡得到傳統教育的薰陶又在西式的學校受到紮實的現代教育。



方召麐是家中的長女，父親方壽頤（1888-1925）是無錫豫康紗廠的總經理，母親吳淑英，還有一位妹妹。她的童年生活受北洋軍閥混戰時期的社會動亂所困擾。1925年十一歲時，她就遭受了失去親人的痛苦。那年春天，她三十七歲的父親去鄰近祝塘的家鄉處理家事。3月2日早晨當他與母親妻女乘船返回無錫途中，突然遭到三名流竄潰兵攔船搶劫，方壽頤遭一顆流彈擊中。潰兵登船搶去所有他們能拿走的東西逃逸而去。但方壽頤傷勢過重，在他年幼的女兒面前身亡。¹方召麐的早年教育和個人發展就是在這樣的家庭悲劇和危險動亂的社會背景下開始的。

面對這樣的逆境，她的母親仍堅持方召麐應繼續接受教育。1927年，她十三歲時開始學習書法、繪畫和古典文學，以及英國文學和現代歐洲歷史。那時她對書法情有獨鍾。1933年，她跟隨家鄉無錫的山水畫家錢松岳（1899-1985）和花鳥畫家陳舊村（1898-1975）學畫，並在無錫白浪畫會舉辦的展覽中第一次展出自己的作品。（圖2）那時她接受的訓練主要是技法上的，臨摹老師的作品，掌握筆墨紙色的基本特質。她的老師錢松岳是一位專致的美術教師，在1930年代撰寫了許多美術史的文章，意圖激發年輕讀者的想像力，同時也因為在當時西方文化佔主導的現代教育體系中保留中國繪畫的文化價值和實踐的迫切需要。方召麐晚年的藝術也展現了她老師那種對中國文化藝術的獻身精神。

圖2 / Fig. 2
方召麐，上海，1933年
Fang Zhaoxing, Shanghai, 1933

1 見「各廠消息——前豫康紗廠總理方壽頤君於上月底 …」《紡織時報》1925，no. 190，頁1；1925，no. 206，頁23；1925，no. 209，頁3；「訓令——江蘇全省警務處訓令第四三一號（中華民國十四年三月三十日）令為協緝方壽頤被劫並槍傷身死案內兇犯務獲（不另行文）王桂林」《江蘇省公報》1925，no.4018，頁1-4.

Early Life

Fang Zhaoxing was born on January 17, 1914, in Wuxi, a city at the heart of China's Jiangnan region. Art historians have long taken note of the importance of the area around Lake Tai in the history of literati painting and culture; it had also been China's economic heartland for many centuries. Culture and prosperity went hand-in-hand, and Fang Zhaoxing's worldview was formed by both the excellent classical education she received at home with tutors and a solid modern education at Western-style schools.

The eldest of two daughters of a prominent industrialist, Fang Shouyi (1888-1925), and his wife Wang Shuying, Fang Zhaoxing's early life was marred by the social disorder that plagued China in the Warlord Period. In 1925, at the age of eleven, she suffered the first of many personal losses. In the spring of that year her thirty-seven year-old father, manager of the Yukang Silk Factory in Wuxi, visited his natal village in nearby Zhutang to take care of family business. On the morning of March 2, as he, his mother, wife, and two daughters travelled by boat from the family home into the city, they were suddenly ambushed by three armed men in military garb. One of the bullets they fired pierced the hull and mortally wounded Fang Shouyi. The bandits rushed aboard, grabbed what they could take, and fled, leaving Fang Zhaoxing's father to die with his young daughters nearby.¹ Fang Zhaoxing's education and personal development thus took place against the backdrop of this family tragedy and the dangerous social unrest of the time.

Confronting adversity head-on, her widowed mother insisted that Fang Zhaoxing continue her education. In 1927, at the age of thirteen, she began her studies of calligraphy, painting, and Chinese classics, as well as English literature and modern European history. She was particularly interested in calligraphy in these early years. In 1933, she studied Chinese painting with landscape painter Qian Songyan (1899-1985) and bird-and-flower painter Chen Jiucun (1898-1975) and exhibited her work in a group show of the White Wave Painting Society in Wuxi (fig. 2). Her training was mainly technical, as she copied her teachers' works and mastered the basic qualities of ink, color, brushes, and *xuan* paper. Qian Songyan, a dedicated art educator, published many essays about the history of painting aimed at capturing the imagination of young readers, while at the same time expressing his concern about the practical problems of sustaining the practice and cultural values of Chinese painting in a modern educational system dominated by Western values. Fang Zhaoxing's later writings would echo her teacher's deep cultural commitment to their art.

1 "Gechang xiaoxi—Wuxi Yukang shachang zongli Fang Shouyi jun yu shangyuedi ..." *Fangzhi shibao* (hereafter *FZSB*) 1925, no. 190, p. 1; "Gechang xiaoxi—Qian Yukang shachang zongli Fang Shouyi jun..." *FZSB*, 1925, no. 206, p. 23; "Gechang xiaoxi—Wuxi Yukang shachang qianzongli Fang Shouyi xiansheng zhuidaohui..." *FZSB*, 1925, no. 209, p. 3, Notice no. 431 (March 30, 1925)," *Jiangsu gongbao*, no. 4018, pp. 1-4.



圖3 / Fig. 3
方召磨與丈夫方心誥及公公方振武於法國薇姿，1937年
Fang Zhaoling and husband Fang Xingao, with father-in-law
General Fang Shuping in Vichy, France, 1937

在入學上海光華大學前她還在一些當時最好的女子學校接受了基礎的現代教育。² 因而方召磨擁有她那一代文化菁英所共有的特點，即同時獲得很好的中文和歐洲語言的教育，這使得她能比較容易地跨越不同文化的界域。

帶著這樣的教育背景，方召磨在1937年進入英國曼徹斯特大學修讀歐洲歷史。同時，她還幫助正奔波於歐洲、北美和國內為中國抗日爭取支持的方振武（方叔平，1885-1941）將軍當翻譯和助手。³（圖3）方振武1911年即參加孫中山（1866-1925）的革命軍，但與蔣介石（1887-1975）在抗日軍事戰略上意見有衝突。1931年他因擔心家人的安全，把他們送至上海，1936年把家屬從上海送至更安全的香港，隱居在銅鑼灣益群道三號。稍安頓後，將軍的大兒子方心誥（1914-1950）赴英國入讀曼徹斯特大學。方召磨與心誥在那裡結識並相戀。1938年他們在曼徹斯特結婚。⁴（圖4、5）



圖4 / Fig. 4
方召磨攝於
曼徹斯特，1937年
Fang Zhaoling in
Manchester, 1937

2 她先在創建於1905年的無錫競志女校學習，繼而進入聲望很高的上海啟明女校，該校由法國傳教士在1904年開辦於徐家匯，以法文、英文和中文多語種授課聞名。她還曾在青島的聖約瑟夫女子學院學習。
3 方叔平，即方振武，將軍和他的夫人方高玉崑有七個子女。
4 方心讓，勞倫斯·傑弗瑞，《復健：一生的工作》（香港：香港大學出版社，2002）：頁9-10，<https://muse.jhu.edu/book/5746>。



圖5 / Fig. 5
方召磨與丈夫方心誥於曼徹斯特大學，1938年
Fang Zhaoling and husband Fang Xingao at Manchester
University, 1938

During these years she also received the foundations of her modern education at a succession of prominent girls' schools before matriculating at Guanghai University in Shanghai.² Fang Zhaoling was thus typical of the educated elite of her generation—attaining a sound education in both Chinese and European terms that enabled her to cross cultural boundaries with comparative ease.

With this background, in 1937 she enrolled at University of Manchester in Britain to study European history. She also worked as interpreter and assistant for General Fang Zhenwu (Fang Shuping, 1885-1941), who was then travelling in Europe, North America, and elsewhere to raise support for China's fight against Japan (fig. 3).³ The general had served loyally in the revolutionary army of Sun Yat-sen (1866-1925) but fell afoul of General Chiang Kai-shek (1887-1975) over differences in military policy toward Japan. In 1931, concerned about danger to his family, he sent them to live in Shanghai, and in 1936 to the greater safety of Hong Kong. Soon after they settled at 3 Yik Kwan Avenue in Causeway Bay, Howard (Xingao), the general's oldest son, left for study at Manchester. Fang Zhaoling and Howard fell in love and were married in Manchester in 1938 (figs. 4 and 5).⁴

2 She first studied in Wuxi at the Jingzhi Girl's School, which was founded in 1905, and went on to the Morning Star School for Girls (Qiming) in Shanghai, a small but prestigious institution established by French missionaries at Xujiahui in 1904. Its curriculum boasted an equal emphasis on French, English, and Chinese. She studied as well at St. Joseph's Girls College in Qingdao.
3 General Fang Shuping was usually known under his pen name, Fang Zhenwu. He and his wife, Fang Gao Yukun, had seven children.
4 Harry Sinyang Fang and Lawrence Jeffrey, *Rehabilitation: A Life's Work* (Hong Kong: Hong Kong University Press, 2002): pp. 9-10, <https://muse.jhu.edu/book/5746>.

一位世界性的民國淑女： 歷史文化語境下的方召麐

A Cosmopolitan Republican Lady: Fang Zhaoling in Context

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Joan Judge / York University

方召麐生於中國首個共和國初創後的第二年，在當時充滿希望的社會氣候中，進入了一個對女性來說既不乏可能性卻又處處面臨羈絆的新奇世界之中。懷著大多數同代婦女所無法比擬的熱忱與決心，她不動聲色地跨越了重重束縛，迎接種種機遇。這些束縛包括根深蒂固的性別規範——認定女性的最高美德是靜默、矜持以及絕不拋頭露面。女性的才華需不露圭角，絕不可鋒芒畢現。20世紀初，這些規範雖然受到了新的可能性的挑戰，卻並未完全瓦解。新增的各種教育機會鼓勵了對女性才華的培養，也使得女性的社會發展範圍擴展到家門和國界之外。自二十世紀之交以後，赴海外留學的女性越來越多，方召麐就是其中一位。通過市面上湧現的各種翻譯書籍和蓬勃的期刊報導，她們得以瞭解歐洲、日本、美國及世界各國的觀念和面貌，從而接

觸到一個新奇的資訊世界及自我形塑的新模範。故而，要了解方召麐與其歷史文化語境時需考慮的三個關鍵現象包括：女子教育、對於中國婦女持續的傳統性別期待、以及新一代具有國際視野的民國淑女的誕生。¹

方召麐生為江蘇無錫一個富足家庭的女兒，跟當時少數卻日益增加的家境富裕女孩一樣，接受教育是為必然。（圖1）縱觀中國歷史，家族地位和地理位置決定了一個女孩能否接受教育。方召麐在這兩點上都佔有優勢。她的父親是一位思想開放的實業家，明白女子教育的價值，並有資源雇請先生、供她入學。此外，她所成長的江南地區歷來文明富庶，重視閨閣教育，在帝國晚期更是女性作家輩出的地方。²

1 關於民國淑女的概念，參見季家珍，《民國透鏡：早期中文期刊中的性別、可視性及經驗》（洛杉磯及柏克萊：加州大學出版社，2015）。
2 曼素恩，《綴珍錄：十八世紀及其前後的中國婦女》（史丹佛：史丹佛大學出版社，1997）。



圖1 / Fig. 1
攝於方召麐九歲，1923年
Fang Zhaoling at the age of 9, 1923

Born in the second hopeful year of China's first Republic, Fang Zhaoling entered a world of new but constrained possibilities for women. Quietly overcoming the constraints, she would embrace the possibilities with a passion and a sense of purpose unmatched by most women of her generation. The constraints included longstanding gender norms which deemed women's highest virtues to be silence, discretion, and public invisibility. Female talent was to be tempered rather than flaunted. These norms were challenged, but not fully overturned, by new possibilities in the early twentieth century. Expanded educational opportunities sanctioned the cultivation of female talent. They also extended the realm of female experience beyond both the doorway of the household and the borders of the nation. Women traveled abroad to study in ever greater numbers from the turn of the twentieth century as would Fang. They also had access to new worlds of information and new models of self-fashioning through translated books and a vibrant periodical press that flooded the print market with ideas and images from Europe, Japan, America and beyond. Three phenomena critical to placing Fang within her historical context therefore include women's education, enduring gender expectations, and the emergence of a demographic of cosmopolitan Republican Ladies.¹

The daughter of an affluent family in Wuxi, Jiangsu, Fang belonged to a growing minority of young girls for whom education was a given (fig. 1). Throughout much of Chinese history family status and geographic location determined whether a girl would receive an education. Fang Zhaoling was privileged on both these accounts. Her father was an open-minded industrialist who understood the value of female education and had the means to hire tutors and send Zhaoling to school. She also grew up in the prosperous and cultured Jiangnan region which had historically emphasized the education of daughters and had yielded the greatest density of female writers in the late imperial period.²

1 On the notion of Republican Ladies see Joan Judge, *Republican Lens: Gender, Visuality, and Experience in the Early Chinese Periodical Press* (Los Angeles and Berkeley: University of California Press, 2015).
2 Susan Mann, *Precious Records: Women in China's Long Eighteenth Century* (Stanford: Stanford University Press, 1997).

方召麐與香港

Hong Kong and the Life and Art of Fang Zhaoling

黃熙婷
Joyce Hei-ting Wong

在方召麐周遊列國的人生，香港是她多次重返並繼而定居的地方。在她早年，英屬香港曾讓她的家庭避過在二次世界大戰以及當時中國內地的政治動盪。香港不但是一個合宜的安全港，亦是助方召麐發展藝術創作的潤土。在1950年代，她於香港先後拜師趙少昂與張大千兩位不可或缺的老師，亦獲得舉辦個展以及首次於海外展覽的機會。雖然方召麐返港不久便於1956年前往英國牛津大學進修，她1950年代初在香港度過的時光，是她藝術生涯中重要的奠基時期。本文將透過探討1950年代香港社會政治氣候、文化環境以及高等教育建設，淺析香港助方召麐發展個人風格以及把她的藝術輸向國際的重要性。

Throughout Fang Zhaoling's life of travel, Hong Kong was a place to which the artist returned time and again and where she eventually settled as her home. In Fang's early career, the then-British crown colony served as her family's refuge from the Second World War and the political instability in mainland China. More than just a convenient port of safety, however, Hong Kong became a fertile ground for Fang's artistic development. During the 1950s, it was in Hong Kong that she met two of her most important teachers, Zhao Shao'ang (Chao Shao-an) and Zhang Daqian (Chang Dai-chien), and first had the opportunity to present solo exhibitions and show her works outside China. Although it was not long before Fang left to further her studies at Oxford in 1956, the first half of the decade spent in Hong Kong was a formative period that opened new doors for her art. This essay considers how the socio-political conditions, cultural milieu, and state of tertiary education in Hong Kong during the 1950s helped to lay the foundation for Fang's individual style and the significance of the port city as a springboard of exposure for her later artistic career.



方召麐肖像，深圳，1998年
Portrait of Fang Zhaoling, Shenzhen, 1998

在港大，方召麐得到最重要的機會也許是1955年初在馮平山圖書館舉辦的個展。（圖4至6）在1920年代中，港大校方首次討論興建中文學院的提案時，一直希望學樓能包含美術博物館。馮平山圖書館於1932年開放，早年間便有舉辦小型展覽。藏書在1963年搬移到新圖書館大樓後，馮平山圖書館正式轉化成香港大學美術博物館。在1950年代，香港多數的展覽都在告羅士打大廈和華人行等商業大樓、中華基督教青年會、皇后大道中的商務印書局和中華書局，或者香港大酒店和思豪酒店等地方舉辦。這些非為藝術而設的場地配備並非理想，雖然1955年馮平山圖書館尚未變成正式的美術館，但它為方召麐提供了罕有為展覽而設的空間。得到系主任

林仰山教授和同學劉唯邁，亦即後來香港大學美術博物館館長的贊助，方召麐在圖書館舉辦了為期四天以嶺南風格為主的書畫展覽，繼後三天亦在香港大酒店二樓展出同樣作品。方召麐的個展是馮平山圖書館早期少數的展覽之一，亦是第一個展示女性藝術家的展覽。方召麐之後更憑著中文學會的資助，同年將展覽帶到檳城。在展覽圖錄中，林仰山、饒宗頤、劉唯邁、趙少昂、港大中國歷史講師馬鑑以及著名電影編劇製作人兼書法家王植波，均作序讚賞方召麐的藝術造詣，以及她能夠將傳統與個人觀察和現代視覺融會貫通的能力，預示了她後來將發展出的獨創風格。⁹呂壽琨看畢展覽也向方召麐書寫了鼓勵的觀後感。（圖7）

圖4（左）
Fig. 4 (Left)
《貞心翠色》，1954
Bamboo, 1954



圖5（右上）
Fig. 5 (Top right)
《蒼松壽色》，1954
Pine Tree and Bird of Longevity, 1954



圖6（右下）
Fig. 6 (Bottom right)
《橫塘初雪》，1954
First Snow, 1954



9 展覽圖錄《方召麐書畫集》由中文學會出版，方召麐1955年委任學會的第三年代表，負責為學會年刊籌募贊助。

Perhaps one of the most important opportunities that HKU afforded Fang was the chance to hold her first-ever solo exhibition at the Fung Ping Shan Library (FPSL) at the beginning of 1955 (fig. 4-6). In the mid-1920s, when the idea to construct a proper building for the School of Chinese was first discussed, it was always hoped that it would include a museum and an art gallery. The FPSL opened in 1932 and accommodated small-scale exhibitions in its early days. After its book collection was moved to the Main Library in 1963, the FPSL was fully transformed into the University Museum and Art Gallery (UMAG). During the 1950s, most exhibitions in Hong Kong were held in function rooms of commercial buildings such as the Gloucester Building and China Building,

community organizations like the YMCA, bookstores such as Commercial Press and Chung Hwa Book Company on Queen's Road Central, or in hotels, with the Hong Kong Hotel and Hotel Cecil in Central being popular choices. The conditions of these non-specialized venues were not ideal and although the FPSL had not yet become a proper museum in 1955, it provided Fang a rare devoted exhibition space. With sponsorship from Professor F. S. Drake, who was the Chair of the School of Chinese, and her fellow classmate Michael Lau, who would later become the Executive Director of UMAG, Fang held a four-day exhibition of calligraphy and paintings in the Lingnan style at the library. This was followed by another three-day exhibition of the same works on the second floor of the Hong Kong Hotel. Fang's solo show was one of the first exhibitions held at FPSL, and she was certainly the first female artist to be presented. With sponsorship from the Chinese Society, Fang's solo show traveled to Penang in the same year. Foreshadowing the style Fang would develop as she came into her own, in the exhibition catalogue F. S. Drake, Rao Zongyi, Michael Lau, Zhao Shao'ang, Ma Jian (Ma Kiam), lecturer in Chinese history, and Wang Zhibo (Wong Chik Boh), a well-known film producer, writer and highly-accomplished calligrapher, all contributed prefaces praising Fang's virtuosity in combining tradition with her own observations and modern sensitivity.⁹ Lü Shoukun (Lui Shou Kwan) also wrote an encouraging comment after seeing the show (fig. 7).



圖7 / Fig. 7
呂壽琨就方召麐在馮平山圖書館的個展給她的信，1955年2月
Letter from Lü Shoukun, on Fang Zhaoling's one-woman exhibition at Fung Ping Shan Library, the University of Hong Kong, February 1955

9 The exhibition catalogue was published by the Chinese Society, for which Fang Zhaoling had served as third year representative in 1955, in charge of finding sponsorship for the Society's annual journal.

繪畫 Paintings



1

飲露聊自潔竹蟬
Cicada and Bamboo
1952

紙本彩墨 / Ink and color on paper
立軸 / Hanging scroll
35 x 65.5 cm
方召麐基金會 / Fang Zhaoling Foundation

此次展覽中方召麐最早期的這幅《飲露聊自潔竹蟬》承襲了嶺南畫派大師趙少昂（1905-1998）的風格。國共內戰期間，方召麐輾轉至香港後拜師當時同樣定居香港的趙少昂。這幅作品效法趙少昂，筆觸蘊積秀雅，並通過水墨渲染體現竹結的光線明暗。

The earliest work in the present exhibition, *Cicada and Bamboo*, is a virtuoso performance in the Lingnan style of Fang Zhaoling's teacher, the Cantonese master Zhao Shao'ang (1905-1998). Fang Zhaoling began studying with Zhao after both artists had settled in Hong Kong during the Chinese civil war. Here she successfully emulates Zhao's graceful rendering of bamboo, with her brush skillfully inked to create the effect of light and shade on the bamboo stalk.

題款 Inscription

不肯逐金貂 飲露聊自潔
梁谿方召麐作
Unwilling to chase riches and rank,
Drinking dew to preserve its own purity.
By Fang Zhaoling of Liangxi.

印識 Seals



1 召麐印 / Seal of Zhaoling
2 方氏之印 / Seal of Fang



6
空中樓閣
Castles in the Air
1962

紙本彩墨 / Ink and color on paper
鏡片 / Mounted for framing
71 x 68 cm
香港大學美術博物館 /
University Museum and Art Gallery, The University of Hong Kong

五十年代末至六十年代初，抽象表現主義在紐約藝術界異軍突起，並迅速成為具有影響力的藝術流派。方召麐的老師張大千與王己千、呂壽琨等其他具有全球意識的水墨畫家一樣，感到抽象表現主義藝術家和他們有著相似的追求。方召麐也以其實驗性山水畫在六十年代加入了這場先鋒浪潮。在這幅潑墨畫作中，她完全拋棄了傳統的水墨畫技法。雖然張大千認為潑墨畫效法唐朝逸士，但西方收藏家普遍通過抽象表現主義理解中國藝術家的潑墨作品。這幅作品曾題為《山水》，在1968年展於英國倫敦的格羅斯文諾畫廊。²

The late 1950s and early 1960s saw the dominance in New York of abstract expressionism, a subjective approach to painting that had great influence internationally. Fang Zhaoling's teacher Zhang Daqian was one of a number of internationally oriented Chinese ink painters, including Wang Jiqian and Lü Shoukun, who recognized affinities between the abstract expressionists' aims and their own. Fang Zhaoling joined this avant-garde in her landscape experiments of the 1960s. In this splashed ink work, she all but abandons the conventions of Chinese brushwork. Zhang Daqian traced splashed ink painting to the practices of certain Tang dynasty eccentrics, but Western collectors understood them in the context of New York abstraction. This painting was exhibited at Grosvenor Gallery in London in 1968 under the title *Landscape*.²

題款 Inscription

印識 Seals

召麐
Zhaoling



方氏 / Fang

2 《方召麐繪畫》（倫敦：格羅斯文諾畫廊，1968年1月30日-2月23日）圖版17。
Fang Chao-Ling, Paintings (London: Grosvenor Gallery, 30 January-23 February, 1968), no. 17.

31
大青綠
Large Blue-Green Landscape
1988

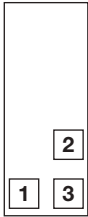
紙本彩墨 / Ink and color on paper
立軸 / Hanging scroll
363 x 144 cm
方召麐基金會 / Fang Zhaoling Foundation

這幅充滿豪情壯志的《大青綠》是方召麐藝術語言趨於成熟後的一件巔峰之作。她以焦墨勾劃，覆染青綠，山氣龍嵒、巨石嵯峨。這幅大型作品為方氏的回顧展所作，同時也體現了她將經典的北宋山水畫構圖融入當代寫照的傑出藝術造詣。方召麐用半山腰上簡陋窯居取代了傳統山水中景裡常見的亭子，又將山道延伸至山頂，為每一個旨在登頂的行人提供行徑。 This ambitious work is the culmination of Fang Zhaoling’s achievements as a mature artist. Her brushwork has achieved a rugged power that animates the complex surface with sustained energy. Asked to undertake a large composition for her retrospective exhibition, this painting demonstrates her ability to adapt the landscape composition of the Northern Song masters to her contemporary purposes. The rustic cave homes half-way up the cliff replace the elegant temple architecture that would appear in the middle section of a classical painting, and the path provides access to the peak for everyone who strives to reach it.

題款 Inscription

母校香港大學馮平山博物館定期一九八八年九月為慶舉行回顧展覽會。在老同學劉唯邁館長督促下擬勉力完成大畫數幅，此為第一幅。時一九八八年十一月廿四日梁谿方召麐於港島。 Fung Ping Shan Museum at my alma mater, University of Hong Kong, held my retrospective exhibition in September 1988. At the urging of my old classmate, Director Michael Lau [Liu Weimai], with great effort I completed several large paintings, of which this is the first. November 24, 1988, Fang Zhaoling of Liangxi in Hong Kong.

印識 Seals



- 1 延年益壽 / Prolong life and increase longevity
- 2 召麐 / Zhaoling
- 3 祖國山河 / Streams and mountains of my homeland



41
以書法寫樹及人物(與丁雄泉合作)
Trees and Figures in a Calligraphic Style
(Collaboration with Walasse Ting)
1997

紙本彩墨 / Ink and color on paper
鏡片 / Mounted for Framing
96.8 x 179 cm
方召麐基金會 / Fang Zhaoling Foundation

方召麐樂與年輕的畫家朋友合作，這其中包括出生於無錫的紐約藝術家丁雄泉。在這幅畫中，丁雄泉為方召麐的素稿加入了標誌性的絢麗色彩，將她的構圖轉化成一派迷人的幻景。

Fang Zhaoling enjoyed collaborating with younger artist friends and had previously done so with the Wuxi-born New Yorker, Walasse Ting. In this case he added the flamboyant colors typical of his work to Fang Zhaoling's monochromatic draft.

題款 Inscription
一九九七年十一月於香港及上海，方召麐以書法寫樹及人物，丁雄泉大膽設色成之丁丑年。
In November of 1997 in Hong Kong and Shanghai, Fang Zhaoling used calligraphic brushwork to draw trees and figures. Walasse Ting boldly added color to complete it. In the year *dingchou* [1997].

印識 Seals

1	2	3
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1 召麐大利 / May good fortune be with Zhaoling
2 梁谿方氏 / Fang of Liangxi
3 丁雄泉印 / Seal of Walasse Ting



書法 Calligraphy

45

行書杜甫《登高》詩

Du Fu's Poem, Climbing High, in Semi-Cursive Script
1972

紙本水墨 / Ink on paper

立軸 / Hanging scroll

134 x 44 cm

方召麐基金會 / Fang Zhaoling Foundation

風急天高猿嘯哀，渚清沙白鳥飛迴。
無邊落木蕭蕭下，不盡長江滾滾來。
萬里悲秋常作客，百年多病獨登臺。
艱難苦恨繁霜鬢，潦倒新「停」濁酒杯。

書於1972年的行書杜甫《登高》詩可見方召麐的書法從早年的帖學風格明顯地轉向了更為蒼勁有力的碑學風格。《登高》是唐代詩人杜甫於大曆二年(公元767年)秋天在夔州所作的一首詩。時值安史之亂後四年，但戰亂持續。不久侍從多年的嚴武病逝，杜甫只好離開成都草堂，移居夔州。當時他生活困苦，身體也不好。一天他獨自登上夔州白帝城外的高台，登高臨眺，百感交集。蕭瑟的秋江景色，引發了他對自己身世的感慨以及老病孤愁的悲哀，成就了此七律《登高》。

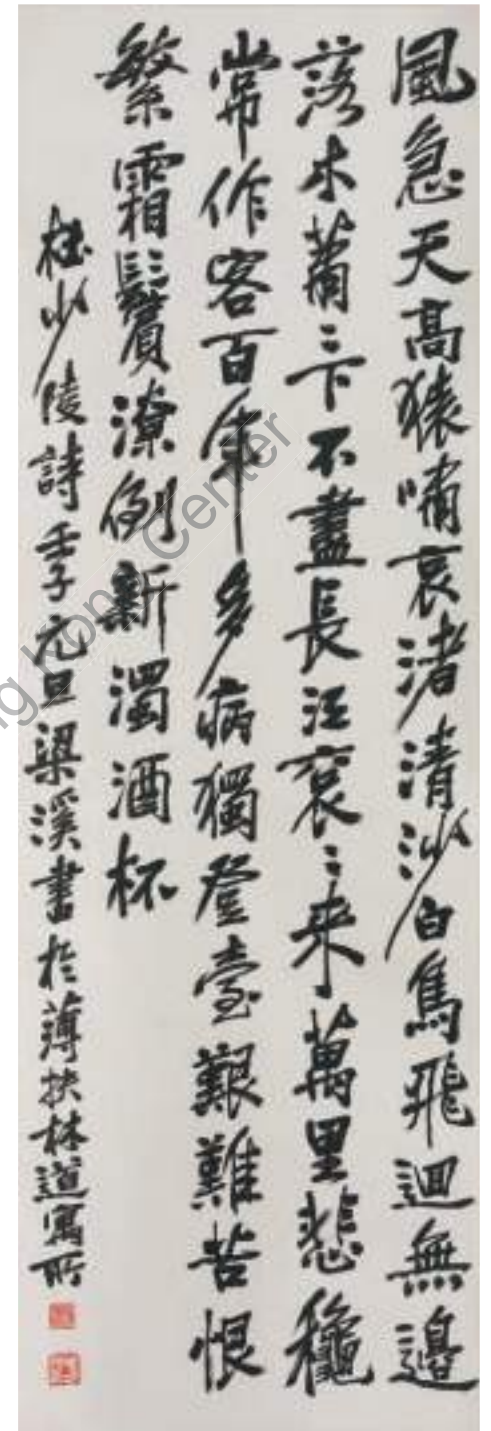
In this 1972 work one may see a conspicuous change in style away from Fang Zhaoling's early calligraphy, which followed the more conventional *tie*-style ("copybook," a style associated with the Qing court and official documents) to the more powerful *bei*-style ("stele" style, in the aesthetic of scripts found on archaic stones and bronze vessels) exemplified here. This example of running script transcribes a well-known poem, *Climbing High*, which the Tang dynasty writer Du Fu composed in 767 AD. Although the An Lushan Rebellion had concluded four years before the poem was written, peace had not been restored. Moreover, the official for whom he worked, Yan Wu, died of illness, and Du Fu was forced to leave his home in Chengdu to move to Kuizhou. In this period his life became increasingly difficult and his health was poor. This seven-character poem is inspired by his solitary ascent of a platform outside the town wall of Baidi in Kuizhou to view the Yangzi river. The bleak autumnal scenery filled him with emotions about his own sorrowful life, and about the tragedies of old age and loneliness.

款識 Inscription

杜少陵詩 壬子元旦梁谿書於薄扶林道寓所
A poem by Du Shaoling, New Year of *renzi* [1972],
Liangxi writes at home at Pok Fu Lam Road.

印識 Seals

1 召麐之印 / Seal of Zhaoling
2 方氏 / Fang



用印 Seals



方召麐印
Seal of Fang Zhaoling

6.5 x 3.5 x 3.5 cm

邊款 Side Inscription

養輝 一九八三年三月
[Carved by] Yanghui in March of 1983.