

趙少昂學生作品展覽系列二

# 仙羽靈毫

林湖奎作品展



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香港文化博物館舉辦「趙少昂學生作品展覽系列」旨在介紹趙少昂學生的作品，以展示嶺南派繪畫的特色，觀察其承傳和創新，同時讓觀眾回顧趙少昂教授在藝術教育上的貢獻。系列的第二個展覽，介紹擅畫翎毛、走獸、鱗介的林湖奎先生。

林湖奎先生1945年出生，早年曾學習西洋畫，又隨梁伯譽先生習山水畫。1960年代投趙少昂教授門下習畫。他於1978年首次舉辦個展。由於他具備紮實的筆墨技巧，在主題和技巧上都多作嘗試，不斷鑽研，成功開創個人風格。

林湖奎寫鳥類主題有鶴、鷺、雉、鷹、雁、野鴨、雞、孔雀等，以寫鶴最出色，畫中白鶴於林中雪地翩翩起舞、飛翔。配以黑白色調、意境清逸，或配不同季節景致，富浪漫情調。天際採用暈染，表現風雨、晴雪等。以渲染和月色加強畫面氣氛是趙少昂和嶺南派眾多畫人常用的手法，然而林湖奎的創新在於把鶴從傳統的「松鶴長青」的寓意釋放出來，構圖由近景改為寬闊的林木，拉闊視野，把觀眾帶到雪花飛舞的國度，令人聯想真實的北國景色。鶴群姿態優美，有三三兩兩在雪地上漫步，有成雙的對舞，也有幾隻在空中盤轉，譜出富有韻律的畫面。他也愛寫白鷺，鷺是本地常見的水鳥，他多描寫群鷺棲息於月夜樹枝之間，背景為幽暗的枝葉，烘托出鳥兒一身雪白的羽毛。

林湖奎也擅長畫魚，尤其是各種觀賞魚，包括金魚、錦鯉、熱帶魚、海水魚等。早在1980年代已經出版兩本圖冊，示範以筆墨線條及繽紛的色彩，準確地描寫幾十個品種，表現出客觀

細緻的觀察能力。游魚一直是他喜歡的題材，其中源於印尼的龍吐珠更為嶄新的畫題。觀眾看魚的角度是與魚兒同在水中，或在水族箱前面，跟傳統畫法從水面看游魚又有另一番趣味。

林湖奎的獸類題材也很多樣，有獅虎豹猴等野生動物，也有貓犬豬兔等家畜。不獨表現動物的形似，還能捕捉牠們的神態。家畜表現溫純可愛、猴子為同伴抓蚤，表現家庭的團結和溫馨。虎豹等則以健碩的體態蘊藏著動感。這有賴林湖奎的寫生基礎和嫺熟的筆墨技巧，既可以破筆峻擦繪成猴子和貓的茸毛，效果纖細精緻，也可以用意筆揮寫而成黑豹和猴子，淋漓盡致。背景的處理，時以乾筆描出草和疏落的樹枝，也多採用渲染來營造氣氛。

是次展覽籌備過程，承蒙林湖奎先生大力支持，提供展品和示範錄像資料，並撥冗親臨本館即席揮毫，與觀眾分享其創作心得。他將挑選部份作品，慷慨捐贈與本館，我謹代表香港文化博物館向林湖奎先生致以深切謝忱。博物館顧問高美慶教授和黃貴權醫生在籌備「趙少昂學生作品展覽系列」的過程中，給予我們支持和鼓勵，我在此向他們一併表示感激。

陳李淑儀 館長（藝術）



# Preface

In homage to the significant contribution that Professor Chao Shao-an made to art education, the Hong Kong Heritage Museum organizes the Chao Shao-an Student Exhibition Series to study the ways in which features of the Lingnan School of painting are continued in the works by students of Chao Shao-an, and how innovations are made by individual artists. Being the second in the series, this exhibition presents Lam Wu Fui, who has already established his personal style and is well known for his wide repertoire of bird, animal, and fish paintings.

Lam Wu Fui was born in 1945. In his early years, he studied western painting in an art academy in Hong Kong, and also learned Chinese landscape painting with Liang Boyu. In the 1960s, he began his study with Chao Shao-an. He held his first solo exhibition in 1978. With a good command in the basic skills, he worked hard and explored various subjects and techniques to form his personal style.

His bird subjects include crane, egret, pheasant, eagle, wild geese, mallard, rooster and peacock. Most unique are his paintings of airy cranes dancing in snow or flying across a wood. The colour scheme is often orchestrated in black and white, or set in one of the seasons, which exudes a romantic mood. The sky and background are built up with ink washes for atmospheric effects, indicating moonlight, wind, rain, snow or the season. This is in line with his teacher Chao and other Lingnan masters who loved to enhance the atmosphere with the sunset or moon light, but Lam frees the crane from the usual auspicious symbol of longevity under the pine tree, and gives his paintings a new breadth by opening up the setting to an expanse of wood in a snowy country. The cranes are grouped in pairs of mirror images, groups treading in snow or a few prancing in the air to form rhythm across the picture. Egrets, by contrast, are birds found in Hong Kong, and Lam often show them sitting on tree top under moonlight with a dark background setting off the white feathers of the egrets.

Lam is also accomplished in painting fish of many varieties. As early as in the 1980s he had published two books as guides to paint gold fish, carps, sea fish and tropical fish using line, ink and colour. This

reflects that Lam has made close observation of each variety. The arowana, a unique species originating from Indonesia, serves as a new subject. The viewer will be intrigued to look at fish from the side of an aquarium, or indeed inside the water, with the fishes. This viewpoint is a departure from the usual viewing from the top.

Lam's animal paintings include wild animals of lions, tiger, panthers and monkeys, and domestic animals such as cats, dogs, pigs and rabbits. He captures the physical form, the spirit and the mood. Domestic animals are tame and lovable. Monkeys are grouped to express the closeness and tenderness of family members picking fleas for each other. Preying animals are depicted with a strong musculature which implies their strength and speed. Indeed, Lam accomplishes these with a good drawing ability and fine control of the ink and brush techniques, which provide him with a wide vocabulary for his work. Sometimes fine details of the fur of monkeys and cats are rendered with dry brushes. At other times, a large brush loaded with ink is used to make quick strokes, giving form and mass to felines and monkeys. The backgrounds are often composed of grass or branches which are scantily drawn in the dry brush technique, providing details of settings for the creatures depicted. On the other hand, ink washes are most instrumental in setting the mood.

The Hong Kong Heritage Museum is grateful to Lam Wu Fui for lending his works and providing video recordings of his working process which are edited for visitors' enjoyment in the gallery. He will also give demonstrations at the Museum to share with our visitors his pleasure of painting animals. He is most generous to donate to the Heritage Museum some of his recent works to enrich the Chao Shao-an Collection with those of his students reflecting the perpetuation and innovation of this living tradition. Furthermore, I wish to express our thanks to Honorary Museum Advisers Professor Mayching Kao and Dr Leo Wong who gave us support and advice during the planning of this Student Exhibition Series.

**Judy Chan**     **Curator (Art)**

我相信人際間存在緣分，拜師學藝如是。記得少年時在美術學校學習，熱愛西洋畫，包括素描、水彩，油畫等。為求更高畫藝，欲尋名師指導。適逢同班林姓同學認識一位著名水彩畫家，於是同住拜師，可惜造訪不遇。林同學建議轉投趙少昂老師門下學中國畫。有緣得趙老師收為弟子，自始成為「嶺南」門人，並影響一生。

趙老師授徒，因材施教，細心批改學生習作，再即席示範。下課後，每人更獲派二至三幅畫稿帶回家臨摹練習。成效大，學生進步亦快。老師偶有身體不適，也堅持派畫稿給學生。這種認真、有責任感的態度，令我非常尊敬。

趙老師常鼓勵弟子有空便多寫生、多創作。我覺得寫生的意義重大，可擴闊創作空間，不單對物寫照，更可了解物情、物理、結構等。每到一個地方寫生，都可認識當地的風土人情和文化藝術，有如讀萬卷書，行萬里路，我認為生活和藝術是分不開的。

曾有畫家朋友問：為何趙老師的學生所寫的畫，面貌都跟老師的非常接近，變不出自己的風格來？問得好，由於趙老師的作品比較特出，平時授課，給學生臨摹的畫稿也多。弟子學得五、六年後，成績已不錯，再加自己的畫作，足可以到世界各地開畫展。久而久之，外人難免會感覺趙老師門下弟子的畫作，面貌千篇一律。

我認為學老師似老師是正常的。其他門派也有類似情況。初學臨摹，似老師是必經過程。學

老師的法度，打好基礎是必要的。問題在能否吸收消化，再發揮自己的潛質，這才最重要。

「畫家」二字，稱易行難。部分繪畫者本身已很努力鑽研，卻還是寫不出好作品，或離不開老師的框框，創不出自己的面貌。這實不稀奇，也不是問題，皆因每個人藝術天份有別。實際而言，都市人學畫的目的，大多在於怡情養性，只求自娛，充實自己，求精神寄託，不求名利，當臨得一幅好畫，已非常開心滿足，不求當畫家。偶爾參加聯展或辦個展，志在擴闊人際關係，廣結朋友，互相交流，豐富生活，使更多姿多彩，這實是美事。

要寫得好畫，愚見認為除了要有紮實基本功外，還必須學好素描。素描好，寫任何題材都容易掌握物體的形態、比例等，創作範圍也廣闊。閒來多讀古今書畫，可提高自己的審美眼光。

我繪畫數十年來，不斷學習、研究、摸索。記得以前喜愛寫花鳥，後來轉移寫各類題材。起初寫金魚、錦鯉時，常去參觀有關展覽，閒來常到郊外、街市、水族館觀察各種魚類的形態，特別愛到旺角「金魚街」觀察不同品種的金魚和錦鯉，從而了解到金魚生活於池塘或小溪流之間，其體態婀娜多姿，性馴而閒靜，色鮮而不俗；錦鯉生活於江河，渾身有力而充滿動感。了解後，創作時就能得心應手了。國畫大師齊白石寫蝦聞名於世，據聞他常在家中養一大盤活蝦寫生觀察，不斷研究，實對後學者有啟發作用。

至於寫白鷺，要留意牠的線條優美、性情閒靜而高潔。用麻紙寫白鷺效果較佳，因色赤而質化，有透明感，宜於染色。在構圖方面，我愛寫密林，用深墨染底，托出白鷺。令其有立體感。有時加染月光增強氣氛，令畫面更富詩意。

寫貓、猴、黑豹等，落筆要準確，黑白要分明，墨色乾濕要得宜，不可太實。宜用上好中國宣紙，因宣紙質化，表現墨色甚佳，用磨墨效果更勝一籌，因磨墨色澤明亮不灰暗，有層次感。

上文只略舉一二，實際創作千變萬化，心思亦各有別。

趙老師曾說過，他一生致力培育藝術人才，某程度上卻犧牲了自己，皆因學生遍佈世界各地，以致似他面貌的作品傳流太多，影響其價值。然而，他不計較這點，堅持培育更多人才。他對藝術的貢獻，確令人敬佩。

是次展出，多謝香港文化博物館主辦，更感激先師種樹，給學生遮蔭。

**林湖奎**

二〇〇七年

# Foreword

I believe that there was some kind of destiny governing human relationship. This was true in my search for a teacher. When I was young, I learned western techniques of drawing, watercolour and oil painting in an art school. Hoping to seek a teacher for individual tutelage, I joined my schoolmate to visit a well known watercolourist, however, my schoolmate suggested that we find Professor Chao Shao-an to learn Chinese painting. We were accepted, and that changed my life.

Chao Shao-an taught his students according to their ability. He took much care in commenting the students' works, and gave demonstrations on the spot. At the end of the lesson, he would distribute to each student two to three of his own works for home exercise. This method was very effective and students improved very quickly. Chao insisted on giving these home-works even at times when he was feeling indisposed. I was very much touched by this conscientious attitude.

Chao often encouraged his students to make outdoor- and life sketching. Indeed, sketching and drawing an object makes one observe its details and understand its structure. Making sketches in places we travel is a way to study the local customs, culture and art. Sketching therefore widens one's vision and promotes one's creativity, in a way similar to how reading helps an understanding of life.

Once a fellow painter asked me why the works of many Chao's students looked similar to their teachers' work. I think this is because Chao's work has a very distinct style, and his students gradually acquired his style when doing home practice using Chao's works. In 5 to 6 years, students accumulate enough quantity of teacher's works, as well as the students' own works, to give an exhibition.

I believe it is only natural that students' works resemble their teacher's. This phenomenon also exists in other schools of painting. In the early stage

of study, copying is an inevitable process. To learn from the teacher is to build a good foundation. The question is whether the student can digest, absorb, and then develop his potential.

It is a difficult path to be a painter. Even though some painters work very hard, it is not easy to establish their own styles. I believe that this is a common phenomenon, as it is related to the artistic potential of each individual. Today, many people learn to paint as a hobby, and to spend their leisure time in an enriching manner. Far from the serious aim to become a painter with its fame and monetary rewards, many people are happy when they make a good painting, and when they meet friends and make exchanges while participating in group exhibitions or solo exhibitions.

In my opinion, besides good basic techniques of controlling ink and brush, the ability to make good drawings contribute a lot to a good painting. This is a basic requirement for rendering the form and proportion of any object. This should be supplemented by reading and looking at paintings of every period, so as to raise one's aesthetic judgment.

Throughout my artistic career, I keep learning and exploring. In the early days, I loved to paint bird and flowers, but later on I turned to various other subjects. When painting the goldfish and the carp, I frequently visited various exhibitions and studied the actual fish in the countryside, in markets and in aquariums. In particular, I visited the Goldfish Market (on Tung Choi Street) in Mongkok where many varieties of gold fish and carp are found. From these life observations, I learnt that goldfish live in ponds and streams, their movements are graceful, of strong but quiet temperament. Their colours are bright but not glaring. Carps by contrast live in rivers, they have powerful bodies and move swiftly... With a clear understanding of their characteristics, I can be confident when I



paint them. It is inspiring to learn that Qi Baishi, the painter famous for his depictions of shrimps, was known to have kept a basin of shrimps at home in order to observe them continuously.

When painting the egret, it should have a graceful form, it is peaceful and gentle in character. It is preferable to use linen paper which has a reddish tint, some degree of transparency and a texture suited to apply washes. In terms of composition, I like to paint dense foliage, using dark ink washes to contrast with the egrets. Sometimes I add in the moon to enhance the poetic atmosphere.

To paint animals such as cats, monkeys and leopards, one must be accurate in making the brushstrokes, have a fine sense of black and white contrast, and a good control of the water content. Rice paper of the best quality is preferred, as it shows the tones of ink. It is even better if ink ground from an ink-stick be used, since this kind of ink has a good luster and shows the tonal gradations.

The above are just a few examples drawn from my experience. In actuality, there are many possibilities and the results vary endlessly.

My teacher Chao Shao-an once said that he had many students working all over the world, hence paintings closely resembling his own are numerous. This might have an adverse effect on the value of Chao's own works. However, it did not worry him in the least, because his aim was to promote as many artistic talents as possible. His selfless spirit deserves our highest respect.

I am grateful to the Hong Kong Heritage Museum for organising this exhibition. I am the more indebted to my teacher who made all these possible.

**Lam Wu Fui**  
**2007**



- 1945年 生於廣東省揭陽縣，從梁伯譽老師（1901-79年）習山水，其後立雪於趙少昂老師（1905-1998年）門下。
- 1978年 於香港大會堂舉行首次個人畫展。  
港督麥理浩爵士選購畫作《鯉魚》、《金魚》作為官方禮物贈予中國大陸及澳門。
- 1979年 於新加坡舉行五人畫展及個人畫展。  
於吉隆坡舉行個人畫展。
- 1982年 於新加坡舉行個人畫展。  
於吉隆坡舉行個人畫展。
- 1983年 於英國蘇格蘭舉行個人畫展。
- 1985年 於香港大會堂舉行個人畫展。
- 1986年 應邀參加由韓國東方文化研究院主辦之十人畫展。  
參加「穗、港、澳國畫名家邀請展」。
- 1987年 應香港貿易發展局邀請，在日本橫濱作中國畫示範及舉行個人畫展。  
於台灣台北市舉行個人畫展。
- 1988年 於吉隆坡舉行個人畫展。  
應邀參「當代書畫世界巡迴展」。  
繪著《金魚錦鯉》畫集。
- 1989年 於新加坡國家博物院畫廊舉辦「林湖奎畫展」，其作品《白鷺》獲新加坡國家博物院畫廊所收藏。  
繪著《海水魚、熱帶魚》畫集。
- 1990年 應美國紐約「華埠文化服務中心」邀請舉行個人畫展。  
於澳洲墨爾本舉行個人畫展。
- 1991年 於德國舉行個人畫展。  
美國東南密蘇里州藝術議局'91評選展。  
美國加州聖地牙哥水彩畫會十二屆國際展。  
美國水墨畫會二十六屆評選展。  
美國加州聖伯納典奴博物院二十六屆藝術展。
- 1992年 應香港區域市政局邀請，於荃灣及沙田大會堂舉行個展。三幅作品題為《白鷺》、《躍鯉》及《百鶴圖》收藏於香港文化博物館。  
應邀參加「港、台、加現代中國畫精英作品展」。

- 分別於美國各省市舉行展覽。
- 1993年 於台灣台中市立文化中心舉行個人畫展。  
分別於美國各省市舉行展覽。
- 1994年 於香港科技大學舉辦個人畫展。  
於馬來西亞吉隆坡舉行個人畫展。  
分別於美國各省市舉行展覽。
- 1995年 美國水墨畫會三十二周年展。  
美國賓夕凡尼亞州水彩畫會十六屆評選展。  
於澳洲墨爾本澳華博物館舉行個人畫展。其作品《白鷺》為博物館所收藏。
- 1996年 分別於美國各省市舉行展覽及加拿大的多倫多舉行水墨畫會國際展。
- 1997年 於香港文化中心舉行個人畫展。  
美國路易士安娜州大學獸醫學院十屆動物藝術展。  
美國玻的摩爾水彩畫會九七年中大西洋區水彩展。  
美國三藩市世界日報主辦「林湖奎國畫展」。
- 1998年 中國廣州美術館主辦「林湖奎國畫展」。  
美國路易士安娜州大學獸醫學院主辦第十一屆國際動物藝術展。  
繪著《林湖奎畫集》第二輯。
- 1999年 首屆中國上海國際藝術節名人名作藝術展。
- 2000年 個展於台灣長流畫廊。  
參與由廣東省美術館所舉辦的世界潮人美術家作品展，並收藏作品《雪鶴》。
- 2001年 美國五地展。  
參與由北京中國美術館所舉辦的世界潮人美術家作品展。
- 2002年 「世紀精華現代篇」上海巡回展。
- 2003年 參與由新加坡義安文化中心主辦所舉辦的世界潮人美術家作品展。  
馬來西亞吉隆坡舉行個展。
- 2005年 繪著《林湖奎作品精選》。
- 2006年 繪著《林湖奎畫集》第四輯。  
於香港大會堂低座展覽廳舉行個人畫展。
- 2007年 於香港文化博物館舉行個人畫展。

# Chronology

- 1945 Born in Jieyang County, Guangdong Province, China. Law practiced landscape painting under the tutorship of Liang Bo Yu. Afterwards, he studied Chinese painting with Professor Chao Shao-an.
- 1978 Solo Exhibition at City Hall Gallery, Hong Kong. Two of his paintings, “Goldfish” and “Carp” had been presented by The Governor of Hong Kong, Sir Maclehoose, as gifts from Hong Kong to Mainland China and Macau.
- 1979 Group Exhibition and solo exhibition in Singapore.  
Solo Exhibition at Art House Gallery, Kuala Lumpur, Malaysia.
- 1982 Solo Exhibition at Singapore.  
Solo Exhibition at Art House Gallery, Kuala Lumpur, Malaysia.
- 1983 Solo Exhibition at Scotland, England.
- 1985 Solo Exhibition at Hong Kong City Hall Gallery, Hong Kong.
- 1986 Group Exhibition at Korean Oriental Studies, Institute, Korea.  
Guangzhou, Macau and Hong Kong Artists’ Group Exhibition.
- 1987 Solo Exhibition at Yokohoma, Japan. Sponsored by The Hong Kong Trade Development Council.  
Solo Exhibition at Caves Art Gallery, Taipei, Taiwan.
- 1988 Solo Exhibition at Art House Gallery, Kuala Lumpur, Malaysia.  
Group Exhibition of Lotus Paintings, Singapore National Museum Gallery, Singapore.  
Published “How to Paint Goldfish & Carps”.
- 1989 Solo Exhibition at Singapore National Museum Gallery, Singapore.  
The work “Egrets” is collected by Singapore National Museum Gallery.  
Published “How to Painting Tropical Fish”.
- 1990 Solo Exhibition at Chinatown Cultural Service Center, New York.  
Solo Exhibition at Raya Gallery, Victoria, Melbourne, Australia.
- 1991 Solo Exhibition at Galerie Elsbeth, Schmitz, Drensteinfurt, Germany  
Art Experience ‘91, Semco 1st National Juried Art Exhibition, Cape Girardeau, Missouri.  
San Diego Watercolor Society XII International Exhibition, San Diego, CA. The XXVI Annual Sumi-e Society of America Juried Exhibition, Washington, District of Columbia.  
Fai of San Bernardino County Museum 26th Annual Exhibition, Redlands, California.
- 1992 Solo Exhibitions at Tsuen Wan Town Hall and Shatin Town Hall, Hong Kong.  
Three works “Egrets at Leisure”, “Leaping Carps” and “One Hundred Cranes” are collected by the Hong Kong Heritage Museum.  
Exhibited at different provinces and cities within the U.S.A.
- 1993 Solo Exhibition at Sun Wave Gallery, Taichung, Taiwan.  
Solo Exhibition at Taichung Municipal Cultural Center, Taichung, Taiwan.  
Exhibited at different provinces and cities within the U.S.A.

- 1994 Solo Exhibition at University Library Gallery, Hong Kong University of Science & Technology, Clear Water Bay, Hong Kong.
- Solo Exhibitions at Kuala Lumpur, Malaysia.
- Exhibited at different provinces and cities within the U.S.A.
- 1995 The Pennsylvania Watercolor Society 16th Juried Exhibition, Glass Growers Gallery, Erie, Pennsylvania.
- Sumi-e Society of America 32nd Anniversary Exhibition, Summer School Museum & Archives, Washington, District of Columbia.
- Solo Exhibition at Museum of Chinese Australian Incorporation Melbourne, Australia.
- 1996 Kentucky National Art & Wildlife Exhibition '96, - Singapore, Malaysia, Hong Kong, Taipei, Taiwan.
- Exhibited at different provinces and cities within the U.S.A.
- 1997 The Tenth International Exhibition on Animals in Art, School of Veterinary Medicine, Louisiana State University, Baton Rouge, Louisiana.
- Solo Exhibition at Hong Kong Cultural Center, Tsim Sha Tsui, Kowloon, Hong Kong.
- Baltimore Watercolor Society 1997 Mid-Atlantic Regional Watercolor Exhibition, Turner Auditorium, John Hopkins University School of Medicine, Baltimore, Maryland.
- Solo Exhibition at World Journal Gallery, San Francisco, California, U.S.
- 1998 Solo Exhibition at Cultural Centre, Hong Kong.
- The Eleventh Annual International Exhibition of Animals in Arts, Louisiana State University, School of Veterinary Medicine, Baton Rouge, Louisiana.
- 'Paintings by Lam Wu Fui (2nd Edition)', Published by the Guangzhou Art Museum, China
- Solo Exhibition at The Guangzhou Art Museum, Guangzhou, China.
- 1999 Participated in "The First Shanghai Great Masters Exhibition."
- 2000 Solo Exhibition at Taipei, Taiwan.
- 'Invitation Exhibition of Works By International Teochew Artists' at Guangdong Art Gallery, Guangdong, China. Lams' painting, 'Cranes Amid Snow' was collected by the Gallery.
- 2001 Joint Exhibition at National Art Gallery, Beijing, China.
- Held 5 Exhibitions in USA.
- 2002 Joint Exhibition in Shanghai, China.
- 2003 Joint Exhibition in Singapore.
- Solo Exhibition at Art House Gallery, Kuala Lumpur, Malaysia.
- 2005 "Appreciation of Lam Wu Fui's Paintings".
- 2006 "Paintings by Lam Wu Fui (4th Edition)"
- Solo Exhibition at Exhibition Hall, City Hall, Hong Kong.
- 2007 Solo Exhibition at Hong Kong Heritage Museum.





# 十二生肖之鼠 Rat

2002  
水墨設色紙本 Ink and colour on paper  
56 x 73 cm

款識：老鼠其性疑而不果。壬午年湖奎寫於近山堂。  
印文：林（朱文）、湖奎（白文）  
With signature, inscription and 2 seals of the artist

# 十二生肖之牛 Buffalo

2002  
水墨設色紙本 Ink and colour on paper  
56 x 73 cm

款識：一生辛苦依農業，肯作豪家墨牡丹。  
壬午年湖奎於近山堂。  
印文：林湖奎印（白文）

With signature, inscription and 1 seal of the artist



# 十二生肖之虎 Tiger

2001  
水墨設色紙本 Ink and colour on paper  
56 x 73 cm

款識：辛巳年湖奎。印文：林湖奎（白文）  
With signature, inscription and 1 seal of the artist



# 十二生肖之兔 Hare

2002  
水墨設色紙本 Ink and colour on paper  
56 x 73 cm

款識：壬午年湖奎寫。印文：林湖奎（朱文）、近山堂（朱文）  
With signature, inscription and 2 seals of the artist





## 十二生肖之龍 Dragon

2001

水墨設色紙本 Ink and colour on paper

56 x 73 cm

款識：辛巳年湖奎。印文：林湖奎(白文)

With signature, inscription and 1 seal of the artist



## 十二生肖之蛇 Snake

2002

水墨設色紙本 Ink and colour on paper

56 x 73 cm

款識：壬午年湖奎寫於近山堂。

印文：林湖奎(白文)

With signature, inscription and 1 seal of the artist

## 十二生肖之羊 Goat

2002

水墨紙本 Ink on paper

56 x 73 cm

款識：羊有跪乳之禮。壬午年湖奎。印文：林湖奎印(白文)

With signature, inscription and 1 seal of the artist



## 十二生肖之馬 Horse

2002

水墨設色紙本 Ink and colour on paper

56 x 73 cm

款識：壬午湖奎。印文：林湖奎(白文)

With signature, inscription and 1 seal of the artist

## 十二生肖之雞 Cock

2002

水墨設色紙本 Ink and colour on paper  
56 x 73 cm

款識：壬午年湖奎寫。印文：林（白文）、湖奎（朱文）  
With signature, inscription and 2 seals of the artist



## 十二生肖之猴 Monkey

2002

水墨設色紙本 Ink and colour on paper  
56 x 73 cm

款識：壬午年湖奎。印文：林湖奎（白文）

With signature, inscription and 1 seal of the artist



## 十二生肖之狗 Dog

2002

水墨設色紙本 Ink and colour on paper  
56 x 73 cm

款識：壬午年湖奎於近山堂。印文：林（朱文）

With signature, inscription and 1 seal of the artist

## 十二生肖之豬 Pig

2001

水墨紙本 Ink on paper  
56 x 73 cm

款識：辛巳年湖奎。印文：林（白文）、湖奎（朱文）  
With signature, inscription and 2 seals of the artist





豹  
Leopard

2007

水墨設色紙本

Ink and colour on paper

189 x 97 cm

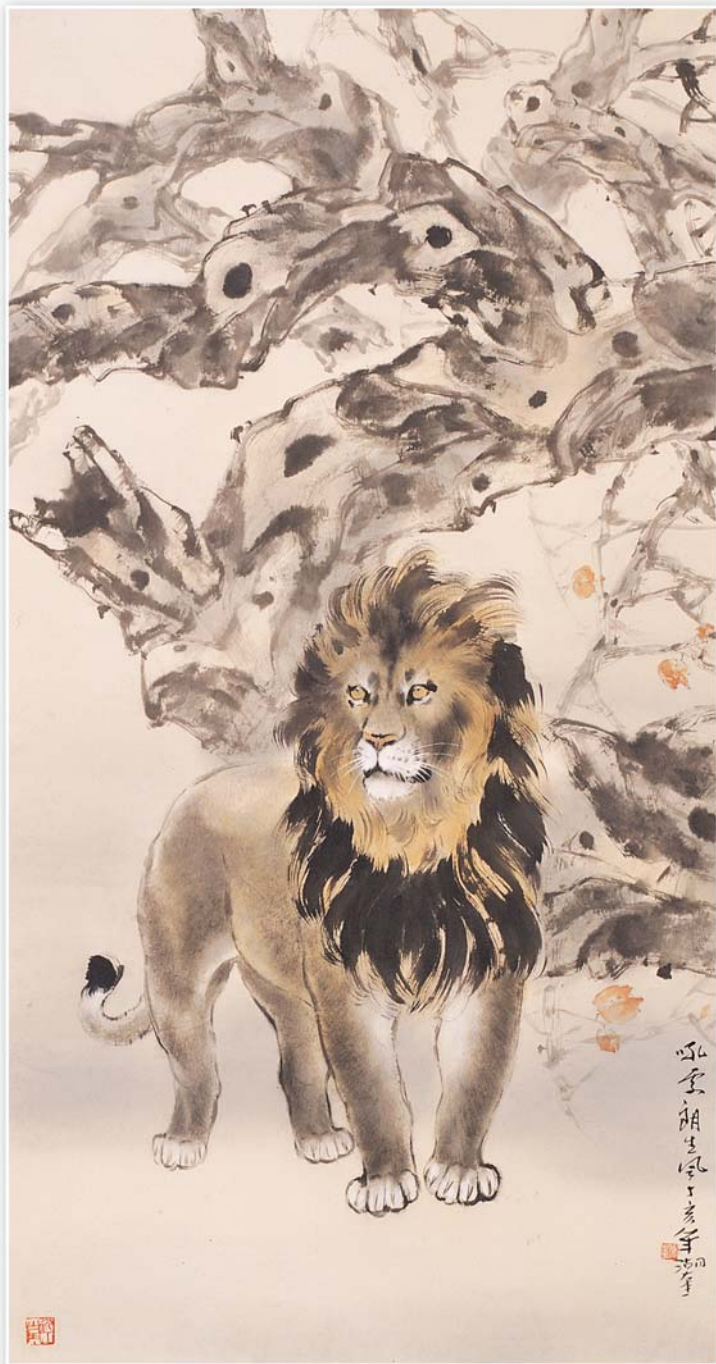
款識：丁亥年湖奎。

印文：湖奎畫記（白文）、

近山堂（朱文）

With signature, inscription and  
2 seals of the artist





# 雄獅 Lion

2007  
水墨設色紙本  
Ink and colour on paper  
189 x 97 cm

款識：丁亥年湖奎。  
印文：湖奎畫記（白文）、  
近山堂（朱文）  
香港文化博物館藏品  
林湖奎先生捐贈

With signature, inscription and  
2 seals of the artist  
Collection of Hong Kong Heritage Museum  
Donated by Mr Lam Wu Fui



## 獅子 Lions

2006

水墨設色紙本 Ink and colour on paper

183 x 244 cm

款識：丙戌年湖奎於近山堂。印文：林（朱文）、湖奎（白文）

With signature, inscription and 2 seals of the artist



**嬉戲  
Frolicking**

2004  
水墨設色紙本  
Ink and colour on paper  
213 x 91 cm

款識：千里楓林煙雨深，  
無朝無暮有猿吟，  
停橈靜聽曲中意，  
好是雲山韶濩音。  
甲申年秋湖奎寫於近山堂。  
印文：林（白文）、  
湖奎（朱文）

With signature, inscription and  
2 seals of the artist





# 孔雀 Peacock

2007  
水墨設色紙本 Ink and colour on paper  
150 x 97cm

款識：丁亥年湖奎於近山堂。印文：林(朱文)、湖奎(白文)  
With signature, inscription and 2 seals of the artist

# 海鷹 Eagle

2006  
水墨設色紙本 Ink and colour on paper  
152 x 122 cm

款識：素練秋高草樹枯，來從東海勢應孤，  
即看一擊還千里，更愛凌風不受呼。  
己卯年湖奎。印文：林(白文)、湖奎(朱文)  
香港文化博物館藏品  
林湖奎先生捐贈

With signature, inscription and 2 seals of the artist  
Collection of Hong Kong Heritage Museum  
Donated by Mr Lam Wu Fui







## 八鷹圖 Eight Eagles

2006

水墨設色紙本 Ink and colour on paper

183 x 610 cm

款識：金鷹不省人間有，度海疑從北極來。

萬里寒空只一日，金眸玉爪不凡材。

湖奎於香江近山堂。印文：林(朱文)、湖奎(白文)

With signature, inscription and 2 seals of the artist





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**梅鶴戲雪**  
**Cranes Frolicking Amidst Snow And Plum Blossoms**

2007

水墨設色紙本 Ink and colour on paper  
97 x 180 cm

款識：丁亥年湖奎。印文：林湖奎（白文）  
With signature, inscription and 1 seal of the artist

**瑞雪**  
**Auspicious Snow**

2007

水墨設色紙本 Ink and colour on paper  
150 x 97 cm

款識：毛骨珊珊白雪清，千年世上頂丹成。  
丁亥年春湖奎於香港近山堂。印文：林（白文）、湖奎（朱文）  
香港文化博物館藏  
林湖奎先生捐贈

With signature, inscription and 2 seals of the artist  
Collection of Hong Kong Heritage Museum  
Donated by Mr Lam Wu Fui



**鶴壽千年**  
**Cranes of Longevity**

2006

水墨設色紙本 Ink and colour on paper

183 x 610 cm

款識：毛骨珊珊白雪清，千年世上頂丹成。

丁亥年春湖奎於香港近山堂。

印文：林（白文）、湖奎（朱文）

With signature, inscription and 2 seals of the artist









**野鴨**  
**Mallard**

2006

水墨設色紙本  
Ink and colour on paper  
152 x 122 cm

款識：丙戌年湖奎。  
印文：林氏(朱文)、  
湖奎(白文)、近山堂(朱文)  
With signature, inscription and  
3 seals of the artist



**閒鷺**  
**Egrets at Leisure**

2007

水墨設色紙本 Ink and colour on paper  
189 x 97 cm

款識：丁亥年湖奎於近山堂。印文：林(白文)  
With signature, inscription and 1 seal of the artist





雉  
Pheasant

2006

水墨設色紙本 Ink and colour on paper  
75 x 143 cm

款識：丙戌年湖奎。印文：林湖奎（白文）  
With signature, inscription and 1 seal of the artist

德禽  
Fowls of Virtue

2005

水墨設色紙本 Ink and colour on paper  
122 x 65 cm

款識：乙酉年湖奎。

印文：林湖奎（白文）、近山堂（朱文）

With signature, inscription and 2 seals of the artist



**龍吐珠**  
**Arowana**

2007

水墨設色紙本 Ink and colour on paper

75 x 141 cm

款識：丁亥年湖奎。印文：林湖奎（白文）、美意延年（白文）

With signature, inscription and 2 seals of the artist

**冷香**  
**Lotus**

2002

水墨設色紙本 Ink and colour on paper

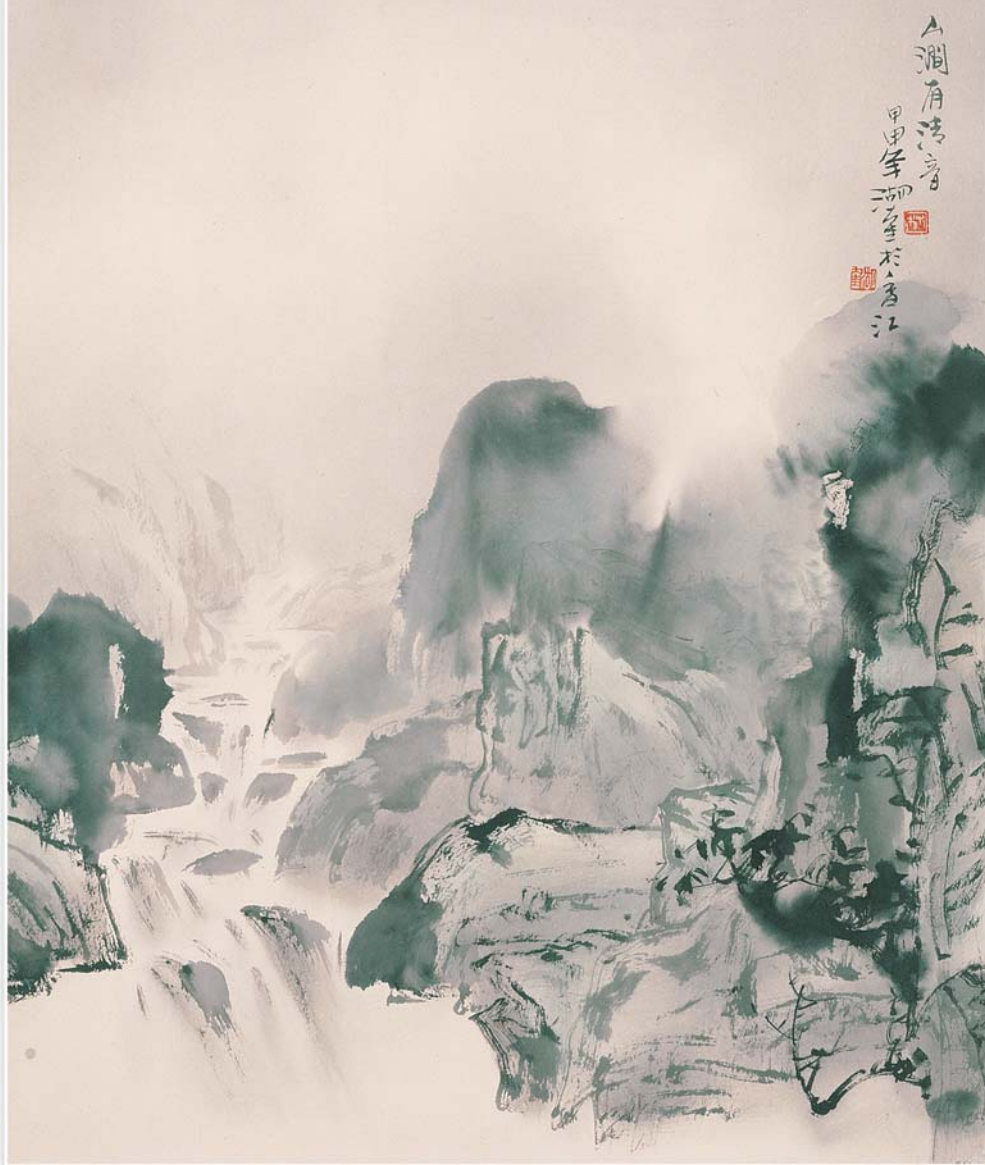
70 x 100 cm

款識：湖奎。印文：林湖奎（白文）

With signature, inscription and 1 seal of the artist







**幽泉**  
**Cascade**

2004

水墨設色紙本 Ink and colour on paper

70 x 100 cm

款識：山澗有清音。甲申年湖奎於香江。

印文：林(白文)、湖奎(朱文)

With signature, inscription and 2 seals of the artist



