



異域妍彩

趙少昂學生作品展覽系列三

趙世光作品展

Chao Shao-an Student Exhibition Series 3
THE EXOTIC SPIRIT
 The Art of Chiu Sai-kwong

展覽日期：27.4 – 17.11.2008

香港文化博物館

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序言

香港文化博物館舉辦的「趙少昂學生作品展覽系列」展出以來，成功介紹了趙少昂學生的作品，展示嶺南派繪畫的特色，回顧趙少昂教授的藝術成就，也使觀眾對嶺南派藝術的脈絡有進一步的認識。系列的第三個展覽，介紹極具開創精神和擅寫異域風情的趙世光先生。

趙世光(1916-2007)早年曾參與抗日戰爭，日降後來港投身教育及美術工作，於1948年拜趙少昂為師，是香港嶺南藝苑最早期的學生之一。1958年在香港舉辦首屆個展後，終其一生均周遊列舉辦畫展，毫臺之年仍孜孜不倦於創作。

趙世光的作品取材新穎，愛以異域珍禽奇花入畫，開拓前人所未寫，籍筆墨反映地域特色和時代感，填補傳統國畫的空白。他寫普洛蒂亞花(帝王花)、鳳眼蓮、仙人掌、拖鞋蘭等等的花卉題材。他筆下的帝王花碩大無朋，富貴華麗，色彩奪目，使人感受到南非的陽光和熱情。他的巨嘴鳥、番鴨和天堂鳥造型突出，羽翅鮮妍。他的熱帶蘭和珊瑚魚品種繁多，豐富多姿，都是傳統花鳥作品中所少見。也反映現今資訊的發達，足不出戶即可遍覽極地的生態風光。

趙世光承傳了嶺南派繪畫常見的元素和精神，如〈鼠輩休遁〉和〈側眼嚴窺蛇鼠動〉中的朦朧月色，有臨摹趙少昂的早期作品〈春風翠羽〉及反映愛國情懷的〈欲霸全球動戰戈〉。他的猛禽和走獸如貓頭鷹、白蛇、老虎、獅子、黑熊等常以擬人法描寫，含諷喻之意，隱含反抗強權又或寄托天倫之樂和自然之趣。趙氏極具開創改革精神，在藝術技巧方面力求創新，不斷求變，融會古今。作品色彩斑斕大膽，活力充沛，尤晚年為甚。他愛用對比色，常見紅色和綠色於同一畫面出現，喜歡直接使用原色，色度濃艷。另外，作品構圖獨特，佈局雄渾，以俯瞰或低視點來捕捉動物的神態或營造氣氛，配合主題，例子如〈伏擊〉和〈深思〉等。

他的作品富音樂感，熱帶蘭與長壽蘭的嬌姿建構出優美的弧形線，枝葉與花朵鋪排錯落有致，恰如輕柔的舞蹈，組合成有節奏的音韻。他另闢新徑，創造出奇妙的海底世界，他寫陽光穿透深海，映照在游魚身上，水波浮動，光影瀲灩。同時又創出以撞墨撞水的手法描繪海藻與珊瑚，更運用此法到山水畫上，水墨與色彩流瀉出各種紋理，時似搖擺的水草，時若挺拔山岩，呈現如夢似幻的意境。

今次展覽包括趙世光早年至晚期的作品，從中可見他由傳統嶺南派畫風發展成為具有個人風格的變化。嶺南畫派不單強調折衷中外，融合古今，趙少昂教授要求學生必須建立個人風格，推陳出新，才能使藝術的發展追上時代的步伐。

趙世光秉承其師之訓示，致力創作和教學，設「嶺風樓」授徒，1981年成立嶺風畫會，鼓勵弟子交流，安排畫展。由1958至61年，趙氏與畫友籌組「今畫會」，任首屆主席(圖一)，組織師生聯展和其他活動。又協助其師有關出版之事宜，例如《實用繪畫學》一書(圖二)，趙世光為其作編輯和安排圖片歷數年之久。還組織學生友好，成立多個藝術團體，推廣藝術，不遺餘力。又率先與國內藝壇作交流。趙氏熱心公益，發起賑災義展，支持希望工程項目的活動，把藝術家的目光帶到社會，關注教育、民生問題，體現畫家對社會的責任感。

是次展覽的籌備過程，承蒙趙令彬先生、趙令聰先生及趙莉茵小姐大力支持，提供展品和照片資料，趙令彬先生及鍾仁先生撥冗親臨本館作示範活動，加深觀眾對展覽的認識，謹此致以衷心謝忱。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，給予我們寶貴的意見，於此我向他們表示深切感謝。

陳李淑儀
館長(藝術)

PREFACE

The Chao Shao-an Student Exhibition Series is organized by the Hong Kong Heritage Museum to present the achievement of Professor Chao in terms of art education, the features of the Lingnan School of painting, and the various directions headed by his students. The third in this series, this time we present Chiu Sai-kwong who is innovative in depicting the exotic in his works.

Chiu Sai-kwong (1916-2007) had fought in the war against Japanese Invasion, before he came to Hong Kong to make his career of teaching and artistic creation. He was among the first students of the Lingnan Art Studio established in 1948 by Professor Chao. He held his first solo exhibition of works in 1958, and ever since had many local and overseas exhibitions. Even in his senior age, he persisted in creating.

Chiu was known for painting novel subjects, in particular flora and fauna from exotic lands. They include the protea from South Africa, the water hyacinth originated from Brazil, the cactus of desert lands, and the lady's slippers, a tropical orchid with very graceful form. Birds like the toucan, muscovy duck and bird of paradise are depicted in their colourful plumage. He also widens his repertoire by painting tropical orchids and coral fish in their many varieties. In depicting these true to details, he is keeping in line with the Lingnan emphasis of close observation of nature on the one hand, and stating that he is utilizing new information channels such as documentaries on the Tropical lands to the Arctic region.

Chiu's works show characteristics of the Lingnan School of painting, in both style and

in spirit. The moonlit setting is a favourite backdrop, as in "No Escape for Villains" and "A Watchful Eye on the Villains". He knew his teacher's work well, and made reference to them, from the close imitation as in "Peacock", to very conscious homage in "Consequences of War". His animals and birds of prey are often depicted with human qualities, carrying meanings of satire, anti-war messages, or the warmth and unity of family groups. Chiu is true to the Lingnan spirit of integrating traditional elements with innovations. His use of colour is bold and daring, even so in his advanced age. He uses complementary colours on the same painting, such as red and green, in their undiluted strength. His compositions are unique and striking, such as the "Ambush" and the "Motherly Love" often depicting animals from a high angle or a low viewpoint to close-up on their expressions or to heighten the atmosphere.

There is a sense of musical rhythm in Chiu's works. His tropical orchids are depicted in graceful curves, the leaves arranged in harmonious orchestration with the flowers. He experimented with new techniques to depict the underwater world, illuminating the fish with an ever-changing spotlight. He applied splashes of ink and water to represent seaweed and coral as continuous shifting forms. This technique is also employed in his landscapes, to create jagged hills and rocks in bursts of ink and colour.

This exhibition features works covering from his early career to the very last year of artistic creation, tracing the development from apprenticeship of the Lingnan School to the establishment of a personal style. This

change is actually in line with the requirement of Professor Chao that students should all search for their own individual character. Just as Chao Shao-an devoted his whole life to creation and education, Chiu also established Ling Fung Studio to paint and to teach. The Hong Kong Ling Fung Art Association was set up in 1981 to foster exchange and exhibition. He organized the Today's Chinese Art Association with fellow students, and was chairman for the first term (Figure 1). He assisted in the publishing and editing, such as the "A Study of Chinese Paintings" through a number of years (Figure 2). He set up other art societies too, and pioneered to visit and exchange with artists in the mainland. He also took up the social responsibility in organizing charity sales when there were disasters or to promote education in the poorer areas of the mainland.

During the preparation of this exhibition we are indebted to Mr Chiu Ling-bun, Miss Chiu Lee-yan and Mr Chiu Ling-chung for their generous loan of their father's works, and supply of archival material. We are honoured to invite Mr Chiu Ling-bun and Mr Chung Yan to give painting demonstrations for our visitors. My vote of thanks goes to our Honorary Museum Advisers Professor Mayching Kao and Dr Leo Wong who have given us unfailing support for the running of the Student Exhibition Series.

Judy Chan
Curator (Art)



(圖一)《今畫》第一輯
(香港：嶺南藝苑，1960年)

Figure 1. *Today's Art* 1st Issue
(Hong Kong: Lingnan Art Studio, 1960)



(圖二) 趙少昂繪著：《實用繪畫學》
(臺北市：藝術圖書，1988年)

Figure 2. Chao Shao-an *A Study of Chinese Paintings*
(Taipei: Art Book Co., Ltd. 1988)

前言

這次沙田香港文化博物館展覽，是父親去年中病逝後，首次的個人作品展出。原是在他生前定下，現在就變成逝世一周年的紀念展了。選了這個時段展出，確有不少紀念意義。今年剛好是他於1948年從趙少昂大師習畫的60周年，也是他於1958年首次舉辦個展的50周年，同時又是趙少昂大師逝世10周年。父親自入師門至老師去世，50年間亦師亦友交往密切。這次能在老師的夢萱堂陳列館展出作品，可說是難得的機遇。

父親是趙少昂在港重設嶺南藝苑時，最早入門的幾名弟子之一。在三年學成後仍保持與老師的經常接觸，與師母亦十分諳熟。由於追隨日久，再加上在寫文章及組織活動上亦有能力，故少昂師多年來不少事務，都交給父親代勞及處理，包括安排少昂師的書畫集出版，著文介紹少昂師本人及嶺南派畫藝，發動嶺南藝苑同學成立今畫會並舉行聯展，代表少昂師出席一些畫壇活動和與內地書畫界聯繫交流等。此外，父親還曾受少昂師委託處理他的一些家庭事務，特別是與內地有關部門接洽安排親屬來港。父親亦依循師囑，把嶺南派的一些事跡、理論及少昂師的治藝心得，著文刊登使能傳諸於世。

為表達對師承的注重，父親在60年代初搬進何文田住所時，便把它命名為嶺風樓，並作了對聯：「嶺自南方聳起，風從天外吹來」，恭請少昂師為樓名及對聯書寫後，懸掛在大廳中（圖一）。對聯上句點出了嶺南藝苑的師門，和嶺南派的師承；下句則追溯到高奇峰先師的天風樓去，顯現了畫藝源遠流長的脈絡（圖二）。

父親一貫尊師重道，對少昂師敬禮有加，但在藝術上既重視師承，卻又絕不因循保守，認為若要發揚師門及畫派藝術，使能永保生命力，便必須開拓創新。以他的

解讀，嶺南派是個在革命時代成長，感染革命精神的畫派，從傳統國畫中來，又吸收了不少東洋、西洋的技法。因此，他在師門學成後，便不斷探索「出師」之道，力圖建立自己的畫風。他首先在題材上拓展新空間，發揚嶺南派的寫實及創新精神，把古人鮮能見到的外國奇花、珍禽、異獸等，都視為新畫材納入創作中。由此亦帶動了技法上的變革，從外師造化中擴充畫技。故父親作畫用色上更趨豐富複雜，並喜運用各種特技以表達自然界的多采，如在畫珊瑚魚時用來表現深海的特異景象及氣氛。

中國素來書畫並重。少昂師在書法上亦獨創一格，令書畫交融而互相輝映。父親曾撰文指老師以畫法入書，他自己亦同走此路。尤其晚年的草書，融入了嶺南派的雄勁筆法，而有時整幅字便如一幅畫，可說是繼承老師的書畫同輝風尚，且在筆飛墨舞中還隱含音樂節奏感。此外，晚年好以嶺南派筆法寫傳統的梅蘭菊竹四君子，題材雖舊而畫風卻新，甚得觀眾喜愛，索存者眾多。

中國藝術的另一傳統是詩畫、文畫交融。畫上題詩、畫中寄意可增作品深度，更可起畫龍點睛之效。父親自少愛作詩，習畫後更喜自題詩句並以畫寓意。但他寫的多非隱逸脫俗之情，而多入世之意。尤喜在動物畫中寄以倫常親情、正邪鬥爭及力抗強暴等思想，和對時事世局的觀感，在筆墨之外更添深義。

嶺南派在廣東興起，以趙少昂為首的香港分支，不斷發展與時俱進，既發揚了中華文化，也振興了本地文化。從長遠看，民族復興大國崛起必須有文化復興作支持，現代都會在物質文明外也必須有精神文明。故沙田香港文化博物館能專為嶺南派設館辦展，對推動中華及本地文化都有重大意義，並且由此帶來良好的深遠影響。父親能在此展出，為弘揚文化作出

一點貢獻，更十分符合他一生除創作外，還致力於書畫藝術的教育和推廣的精神與心願。

趙令彬

零八年春敬撰



(圖一) 嶺風樓

Figure 1. Ling Fung Studio



(圖二) 趙世光作，趙少昂書。

Figure 2. Couplet composed by Chiu Sai-kwong and written by Professor Chao Shao-an.

FOREWORD

This is the first solo exhibition of my father's works after his death in mid-2007. The Chao Shao-an Student Exhibition Series was planned when he was still alive, but the exhibition comes out almost one year after his passing away. The year 2008 is meaningful to my father in many ways. It is the sixtieth year since he studied with Professor Chao Shao-an in 1948. It is the fiftieth year since his first solo exhibition in 1958. It is also the tenth year of Professor Chao's death. My father had been a student and close friend to Professor Chao for over fifty years. It is of special significance that my father's works are exhibited in the Chao Shao-an Gallery.

My father was one of the earliest students to enrol in the Lingnan Art Studio when it was re-established in Hong Kong in 1948. After finishing three years of study, my father maintained close contact with Professor Chao and his wife. He assisted his teacher in publishing catalogues, making writings to introduce his teacher and the Lingnan School of Painting, organizing the students of Chao to form Today's Chinese Art Association and to hold group exhibitions, and representing his teacher to attend local cultural activities and exchanges with artists from the mainland. He also helped Chao to arrange his family members to come to Hong Kong. On the instruction of his teacher, he wrote and published articles on the historical facts, the theories, and the artistic features of the Lingnan School of painting.

When my father moved to his home at Homantin in Kowloon, he named his studio

Ling Fung Studio, to emphasize the lineage of his painting education. He composed a couplet using the same characters, invited Chao to write in calligraphy, and hung the plaques in his living room (Figure 1). The first line starts with the character *ling* identical with the Lingnan School and the Lingnan Art Studio. The second line starts with the character *fung* meaning wind, from the studio name of Gao Qifeng, who was Chao's teacher (Figure 2).

My father had great respect for his teacher. In his artistic career, however, he believed that instead of adhering to the tradition, he should endeavour to forge new directions in order to keep the artistic tradition alive. To his understanding, the Lingnan School of painting originated in an era of change, so the art reflected the integration of tradition with various influences such as Japanese and western techniques. Ever since his graduation, my father tried to develop his own style. In the Lingnan spirit of inclusion of novelty and contemporary life into the paintings, he introduced new subjects of exotic species of flora and fauna. This expansion of subject brought about a corresponding expansion in technique: he used rich and strong colours, and experimented with paint application to express the effects of nature, such as the depiction of the underwater world of the coral fish.

Professor Chao Shao-an had achieved a unique calligraphic style of his own, and made a very good integration of painting and calligraphy in his works. My father observes that Chao

used painterly strokes in his calligraphy, and he himself made similar effort to develop his own calligraphy. In particular, in his late years, he practiced running script with strong and bold strokes, emphasizing the pictorial aspect and the sense of musical rhythm in the brushwork. His paintings of the Four Gentlemen (plum blossom, orchid, chrysanthemum and bamboo) in ink tones are personal renderings of a traditional subject which appealed to many of his friends.

My father made poetry a vital element in his work. Having composed poetry from an early age, he made poetry and inscriptions an integral part of his paintings, giving the works a theme and often a symbolic meaning. Far from being idyllic or reclusive, these themes are firmly rooted in this society. Through these texts, we understand his paintings of animals and birds as symbols or allegories of family relations, the conflict between good and evil, and a condemnation of force and warfare. They consist of his views and response to current affairs.

The Lingnan School is one of the important schools of painting developed in the Guangdong province. Professor Chao and the Lingnan Art Studio played a vital role in establishing it in Hong Kong. He and his students had kept it vibrant and progressing with the contemporary society. This is important for the spiritual growth of a metropolitan city. The Museum plays an important role to promote art and culture, in establishing the Chao Shao-an Gallery and running this exhibition series. It is very appropriate that my father's

works are shown here, as he has devoted his entire life to similar aspiration in artistic creation and in art education.

Chiu Ling-bun
Spring 2008



(圖三) 左起：趙世光、楊善深、
趙少昂及胡宇基攝於五十年代

Figure 3. From left: Chiu Sai-kwong,
Yang Shanshen, Professor Chao Shao-an
and Henry Wo Yue-kee
Photographed in the 1950s



(圖四) 趙少昂教授及趙世光
攝於 1979 年

Figure 4. Professor Chao Shao-an and
Chiu Sai-kwong.
Photographed in 1979

趙世光藝壇大事年表

- 1948 從趙少昂大師習畫於嶺南藝苑。
- 1951 畢業於嶺南藝苑。
- 1956 籌辦中國美術會。
- 1957 7月主辦首屆漢師藝文展。成立庚子雅集會。
- 1958 首次個展於香港聖約翰座堂。籌建今畫會。
- 1960 4月主辦第二屆漢師藝文展。籌建庚子畫會及舉辦首次聯展。
- 1962 4月首屆今畫會畫展。
- 1971 5月主辦第三屆漢師藝文展。
- 1976 3月主辦陶秀下午校教師書畫展。7月籌辦香港書畫名家荃灣巡迴展。
- 1977 2月大會堂首次父子聯展。
- 1978 澳門政府主辦趙世光、李汎萍、馬家寶三友中西畫展。6月主辦荃灣師生畫展。嶺風樓雅集會開始。
- 1979 主辦第一屆荃灣藝術節之香港現代書畫攝影展。
- 1980 文康會主辦三友中西畫聯展於荃灣大會堂。
- 1981 廣西、雲南父子畫展。澳洲澳華公會（現稱“澳洲新南威爾斯州澳華公會”）、雪梨大學父子畫展。成立嶺風畫會。4月女青年會嶺風畫會師生展。
- 1982 1月汕頭父子畫展。5月美國圖書館父子畫展。8月嶺風畫會大會堂師生畫展。新加坡藝術學會主辦父子畫展。福建廈門福州父子畫展。籌建香港美術研究會。
- 1983 7月籌辦香港津貼小學校長書畫展。10月嶺風畫會師生展。11月參加庚子雅集銀禧書畫展。
- 1984 贛州中秋畫會父子畫展。
- 1985 1月廣州陳家祠（現稱“廣東民間工藝博物館”）父子畫展。汕頭大學及澄海父子畫展。8月嶺風畫會師生展。
- 1986 吉隆坡父子畫展。
- 1987 三聯書店父子畫展。荃灣大會堂父子畫展。舉辦美研會賑災義展。
- 1988 4月北京中國美術館父子畫展。7月嶺風畫會師生展。

- 1989 青年會主辦父子畫展。
- 1990 4 月英國倫敦史密夫畫廊父子畫展。6 月深圳博物館父子畫展。
- 1991 6 月桂林博物館父子畫展。8 月英國五城巡迴展。11 月區域市政局主辦沙田、屯門大會堂父子畫展。舉辦美研會賑災義展。
- 1995 12 月香港文化中心 80 壽前瞻展。7 月韓國父子畫展。成立澄海趙世光藝術館。舉辦美研會首次希望工程義展。
- 1996 3 月嶺風畫會師生展。
- 1997 汕頭大學嶺南三趙 (趙少昂、趙世光、趙令彬) 畫展。入選香港各界回歸籌委會美術界代表。
- 1999 澳洲墨爾本及肇慶舉辦趙少昂遺作及趙世光近作展。澳洲文化部授「世界美術成就獎」。成立澄海先父趙從賢美術館及南澳島趙從賢亭。
- 2001 10 月香港文化中心 86 歲前瞻展。6 月至 7 月高山劇場個展。1 月嶺風畫會師生展。
- 2002 8 月嶺風畫會希望工程義展。
- 2005 11 月香港文化中心 90 壽近作展。
- 2006 3 月澳門鏡湖醫院義展。澳門授「終身藝術慈善成就獎」。韓國文化藝術研究會授「亞細亞藝術賞獎」。江西希望工程義展。
- 2007 6 月逝世。10 月美研會執委 15 人聯展。
- 2008 4 月沙田香港文化博物館遺作展。個人書畫碑林將在汕頭礮石公園風景區內完工面世。

CHRONOLOGY OF MAJOR ART EVENTS

- 1948 Studied painting with Professor Chao Shao-an at the Lingnan Art Studio.
- 1951 Graduated from the Lingnan Art Studio.
- 1956 Established the Hong Kong Chinese Art Club.
- 1957 Organized the First Cultural and Art Exhibition for Hong Kong Vernacular Normal Schools Alumni Association in July. The Geng Zi Group was formed with regular artistic gatherings.
- 1958 First solo exhibition at the Hong Kong St. John's Cathedral. Preparation of the Today's Chinese Art Association.
- 1960 Second Cultural and Art Exhibition of the Hong Kong Vernacular Normal Schools Alumni Association in April. Founded the Geng Zi Painting Society and held the first exhibition.
- 1962 First exhibition of the Today's Chinese Art Association in April.
- 1971 Organized the Third Cultural and Art Exhibition for the Hong Kong Vernacular Normal Schools Alumni Association in May.
- 1976 Organized exhibition of painting and calligraphy of teachers of Tao Sau Primary School in March. Organized exhibitions of Hong Kong artists in Tsuen Wan in July.
- 1977 First joint exhibition of works by father and son, Chiu Sai-kwong and Chiu Ling-bun, at the Hong Kong City Hall.
- 1978 Joint exhibition in Macau of Chiu Sai-kwong, Lee Shuen-ping and Ma Ga-bo organized by the Macau Government. Joint Exhibition of Teachers-cum-Students in Tsuen Wan in June. Gatherings of Ling Fung Studio began.
- 1979 Organized the exhibition of Contemporary Hong Kong Fine Arts for the First Cultural Festival of Tsuen Wan.
- 1980 Joint exhibition of Chiu Sai-kwong, Lee Shuen-ping and Ma Ga-bo at the Tsuen Wan Town Hall.
- 1981 Joint father and son exhibitions in Guangxi and Yunnan provinces of China, and in the Australian Chinese Community Association of New South Wales Inc., and in the University of Sydney. The Hong Kong Ling Fung Art Association was founded, and its first group exhibition held in April at the Young Women's Christian Association.
- 1982 Joint father and son exhibitions in Shantou in January, and in the American Library in Hong Kong in May. Group exhibition of the Hong Kong Ling Fung Art Association in the City Hall in August. Father and son exhibition in Singapore organized by Singaporean Art Association. Father and son exhibition at Xiamen and Fuzhou, Fujian province. Founded the Hong Kong Art Researching Association.
- 1983 Organized art exhibition of headmasters of subsidized primary schools in July. Group exhibition of Hong Kong Ling Fung Art Association in October. Participated in the Silver Jubilee exhibition of the Geng Zi Painting Society.
- 1984 Joint father and son exhibition in Ganzhou, Jiangxi, organized by Jiangxi Mid-Autumn Art Association.

- 1985 Joint father and son exhibition in the Guangdong Folk Arts Museum, University of Shantou, and in Qinghai (home town of Chiu). Group exhibition of Hong Kong Ling Fung Art Association in August.
- 1986 Joint father and son exhibition in Kuala Lumpur.
- 1987 Joint father and son exhibition in Joint Publishing Bookshop, and in Tsuen Wan Town Hall, Hong Kong. Organized charity exhibition of the Hong Kong Art Researching Association.
- 1988 Joint father and son exhibition in the National Art Gallery in Beijing in April. Group exhibition of Hong Kong Ling Fung Art Association in July.
- 1989 Joint father and son exhibition organized by the Young Men's Christian Association.
- 1990 Joint father and son exhibition in the Smith Art Gallery in London in April, and in Shenzhen Museum in June.
- 1991 Joint father and son exhibitions in Guilin Museum in Guangxi in June, and exhibitions in five cities of the United Kingdom in August. Joint father and son exhibitions in Sha Tin Town Hall and Tuen Mun Town Hall in November. Organized charity exhibition of the Hong Kong Art Researching Association.
- 1995 Solo exhibition at eighty in Hong Kong Cultural Centre in December. Joint father and son exhibition in Korea in July. The Chiu Sai Kwong Art Gallery established in Qinghai, his native town. Organized the first charity exhibition of the Hong Kong Art Researching Association for the 'Project Hope' of China.
- 1996 Group exhibition of Hong Kong Ling Fung Art Association in March.
- 1997 Exhibition of Chao Shao-an, Chiu Sai-kwong and Chiu Ling-bun at the Shantou University. Selected as Art Committee for the Reunification of Hong Kong.
- 1999 Exhibition of works by Chao Shao-an and Chiu Sai-kwong in Melbourne, Australia and in Shaoxing in China. Awarded "World Art Achievement Award" by Australian Ministry of Culture. The Chiu Chung Yin Art Gallery established in Qinghai and the Chiu Chung Yin Pavilion erected on Nan'O Island to commemorate his father.
- 2001 Solo exhibitions at eighty-six in the Hong Kong Cultural Centre in October and in the Ko Shan Theatre in June. Group exhibition of Hong Kong Ling Fung Art Association in January.
- 2002 Charity exhibition of Hong Kong Ling Fung Art Association for Project Hope.
- 2005 Solo exhibition at ninety in the Hong Kong Cultural Centre in November.
- 2006 Charity exhibition at the Kiang Wu Hospital in Macau and awarded "Eternal Art and Charity Award". Awarded "Asian Art Award" by Korea Culture Art Research Institute. Charity Exhibition for Project Hope in Jiangxi.
- 2007 Passed away in June. Group exhibition of fifteen committee members of the Hong Kong Art Researching Association in October.
- 2008 Posthumous exhibition in the Hong Kong Heritage Museum in April. Everlasting exhibition of 101 pieces of stone-carved works at a park in Shantou commenced.

作品選錄 SELECTED WORKS

春風翠羽 Peacock

1958 水墨設色紙本

184.8 x 84.8 厘米

款識：

春風翠羽。

戊戌春李鳳公題。

趙光。

印文：

朱文「趙」、「世光」、「易畫室」

白文「鳳公」

1958 Ink and colour on paper

184.8 x 84.8 cm

With signature, inscription and 2 seals of

Li Fenggong, and signature and 2 seals of the artist





深恩

Motherly Love

1965 水墨設色紙本

63.5 x 99 厘米

款識：

深恩。

乙巳仲春趙光寫。

印文：

朱文「趙」、「嶺風樓」

白文「世光」

1965 Ink and colour on paper

63.5 x 99 cm

With signature, inscription and 3 seals of the artist



熊與子 Bear and Cubs

1969 水墨設色紙本

134.4 x 66.3 厘米

款識：

一九六九年孟夏趙光寫於嶺風樓。

印文：

朱文「趙」、「世光」

白文「趙世光知命之後作」

1969 Ink and colour on paper

134.4 x 66.3 cm

With signature, inscription and 3 seals of the artist



伏擊 Ambush

1971 水墨設色紙本

135.2 x 69 厘米

款識：

蹲餘輕捲雪，吼處朗生風。

世光畫成少昂題。

辛亥孟春趙光寫。

印文：

朱文「世光」

白文「趙」、「少昂」、「趙」

1971 Ink and colour on paper

135.2 x 69 cm

With signature, inscription and 2 seals of Chao Shao-an, and signature, inscription and 2 seals of the artist



水邊羚羊

Bongos at the Waterside

1971 水墨設色紙本

62.5 × 96.5 厘米

款識：

辛亥秋月趙光。

印文：

朱文「嶺風樓」、「世光」

白文「趙」

1971 Ink and colour on paper

62.5 × 96.5 cm

With signature, inscription and 3 seals of the artist



蛇年獻瑞圖

Snake and Rat

1977 水墨設色紙本

67 x 130.5 厘米

款識：

牙毒醫奇病，膽甘益更多。

屠刀可鋤惡，蛇鼠豈同窩。

丁巳蛇年元旦趙世光寫此以賀歲。

印文：

朱文「趙」、「世光」

白文「趙世光知命之後作」

1977 Ink and colour on paper

67 x 130.5 cm

With signature, inscription and 3 seals of the artist





側眼嚴窺蛇鼠動
A Watchful Eye on the Villains

1976 水墨設色紙本

102.2 x 51.2 厘米

款識：
側眼嚴窺蛇鼠動。
龍年新秋趙世光寫。

印文：
白文「趙」、「世光」

1976 Ink and colour on paper

102.2 x 51.2 cm

With signature, inscription and 2 seals of the artist



鼠輩休遁
No Escape for Villains

1985 年或以前 水墨設色紙本

131.4 x 66 厘米

款識：
玉爪痕全露，金睛射欲流。
世光仁弟畫成乙丑秋少昂為之題。

印文：
朱文「趙」、「趙世光古稀後作」、
「嶺風樓」
白文「少昂」

On or before 1985 Ink and colour on paper

131.4 x 66 cm

With signature, inscription and 2 seals of Chao Shao-an, and 2 seals of the artist



爭鳴

Symphony

1983 水墨設色紙本

98.8 x 52.2 厘米

款識：

嶺南畫藝及嶺南畫派早期名家作品展正同時在馮平山博物館和大會堂博物館隆重展出香港電臺電視部為介紹嶺南派之撞水撞粉及渲染技法並明瞭第三代弟子之展望起見特來嶺風畫院訪問我及示範揮毫以作報導於爐峰晚語節目中一九八三年四月廿一日趙世光寫於水銀燈下。

印文：

朱文「嶺風樓」

白文「趙」、「世光」、「八十年代」

1983 Ink and colour on paper

98.8 x 52.2 cm

With signature, inscription and 4 seals of the artist



水禽與倒影
Water Fowl and Reflection

1984 水墨設色紙本

88.9 x 45.5 厘米

款識：

芳心獨向寒塘許，顧影成三豈寂寥。
甲子歲朝趙世光寫於嶺風樓之碧蘿窗。

印文：

朱文「世光」

白文「趙」、「嶺風樓」、佛像

1984 Ink and colour on paper

88.9 x 45.5 cm

With signature, inscription and 4 seals of the artist



荊棘叢亦安樂窩
Home under the Brambles

1983 水墨設色紙本

98.5 x 52 厘米

款識：

荊棘叢亦安樂窩。
癸亥秋深趙世光寫於嶺風樓。

印文：

朱文「嶺風樓」

白文「趙」、「世光」

1983 Ink and colour on paper

98.5 x 52cm

With signature, inscription and 3 seals of the artist

松鼠與洋紫荊
Squirrel and Bauhinia

1985 水墨設色紙本

133 x 67.3 厘米

款識：

雜英彩已積，含芳獨暮春。

還如故園樹，忽憶故園人。

乙丑深秋世光仁弟寫成少昂為之題時年八十一。

印文：

朱文「趙」、「趙世光古稀後作」、「嶺風樓」

白文「少昂」

1985 Ink and colour on paper

133 x 67.3 cm

With signature, inscription and 2 seals of Chao Shao-an,
and 2 seals of the artist





欲霸全球動戰戈
Consequences of War

1987 水墨設色紙本

109.2 x 63 厘米

款識：

欲霸全球動戰戈，姦淫屠殺血成河，倭軍雖敗幽靈在，青史無情教訓多。一九三七年余離家遠行，適逢蘆溝事變歷盡走難顛沛之苦。港陷回國目睹山河破碎，更憤而挾筆從戎，轉戰粵贛，邊區敵降之日，寅夜自贛南徒步南下抵穗返港從事教育及藝術工作。茲值事變五十週年，回首當年，感慨萬千。為應廣東省舉行抗戰五十週年紀念書畫展覽，遂奮筆作此，以警斯世，毋忘歷史教訓。丁卯夏月趙世光寫於香港嶺風樓年方七二耳。

印文：

朱文「世光」、「嶺風樓」、佛像

白文「趙」、「世光愜意」

1987 Ink and colour on paper

109.2 x 63 cm

With signature, inscription and 5 seals of the artist



閭閻蛙聲澈夜鳴

The Frogs' Concerto

1989 水墨設色紙本

65 x 98 厘米

款識：

閭閻蛙聲澈夜鳴，蓮華無寐月無聲，觀天何必爭池井，混噩叫囂同一名。

趙世光寫仲夏夜之夢意境，年方七二耳。夫坐井觀天，倘能洞察所見之幽微，其功也偉。

若未登泰山而小天下，初廁藝海而渺鯨鯢，危詞聳聽，妄自尊大，與群蛙亂鼓何異。龍年人日，余午夜夢回，感而揮筆續題。世光誌於嶺風樓。

印文：

朱文「趙」、「世光」、「世光」、「趙世光古稀後作」、「嶺風樓」

白文「趙」、「世光愜意」

1989 Ink and colour on paper

65 x 98 cm

With signature, inscription and 7 seals of the artist



白虎父子
Father and Son

1997 水墨設色紙本

130.5 x 64.3 厘米

款識：

年少英雄慶回歸。

一九九七年歲次丁丑夏月趙世光年八二寫於香港美術研究會。

印文：

朱文「世光」、「世光九十年代作」、「香港美術研究會」、人物印

白文「趙」

1997 Ink and colour on paper

130.5 x 64.3 cm

With signature, inscription and 5 seals of the artist



春暖墟期農產豐

On the Way to the Spring Fair

1996 水墨設色紙本

46 x 68.5 厘米

款識：

春暖墟期農產豐。

趙世光八十歲作。

印文：

朱文「趙」、「世光」、「嶺風樓」、「江山如畫」

1996 Ink and colour on paper

46 x 68.5 cm

With signature, inscription and 4 seals of the artist

木玫瑰
Woodrose

2001 水墨設色紙本

98.5 x 50.8 厘米

款識：

艷如玫瑰冷如木，不愛紅裝愛道粧。

趙世光八十五於香港。

印文：

朱文「趙」、「世光」、「嶺風樓」、「延年益壽」

2001 Ink and colour on paper

98.5 x 50.8 cm

With signature, inscription and 4 seals of the artist





藍色天堂鳥
The Blue Bird of Paradise

2001 水墨設色紙本

130.5 x 64.5 厘米

款識：

倒掛彩衣炫氣派，為求佳麗動芳心。

辛巳夏月趙世光年八六寫於嶺風樓。

印文：朱文「趙」、「嶺風樓」、「異域風情」、「世光」

白文「二十一世紀趙世光印」

2001 Ink and colour on paper

130.5 x 64.5 cm

With signature, inscription and 5 seals of the artist



南非國花與巨嘴鳥
Protea and Toucan

1999 水墨設色紙本

70.4 x 95.1 厘米

款識：

艷光四射冠群芳，普蒂利亞花為南非國花，碩大無朋，瑰麗非凡。
 趙世光年八四於香港美術研究會。

印文：

朱文「趙」、「香港美術研究會」

白文「世光」

1999 Ink and colour on paper

70.4 x 95.1 cm

With signature, inscription and 3 seals of the artist



南非花鳥

Flowers and Bird of South Africa

2003 水墨設色紙本

68 x 90.5 厘米

款識：

南非花鳥別具雄姿，癸未新春，乍暖還寒時候最好寫畫。
趙世光年八八於嶺風樓。

印文：

朱文「趙」、「世光」、「異域風情」

2003 Ink and colour on paper

68 x 90.5 cm

With signature, inscription and 3 seals of the artist



春雨番鴨

Muscovy Duck in Rain

2006 年題 水墨設色紙本

90 x 52.7 厘米

款識：

春雨如油沐碧塘，戲波番鴨興方濃，
舉頭驚見紅蓮艷，笑問奇裝何處縫。
趙世光年九一題舊作於香港嶺風畫院。

印文：

朱文「世光」、「嶺風樓」、「怡情悅性」

白文「趙」

Inscription dated 2006 Ink and colour on paper

90 x 52.7cm

With signature, inscription and 4 seals of the artist



陶然共忘機

At Ease

1990 年代 水墨設色紙本

42.5 x 42 厘米

款識：

陶然共忘機。趙世光。

印文：

朱文「世光」、「世光愜意」

白文「趙」、「美意延年」

1990s Ink and colour on paper

42.5 x 42 cm

With signature, inscription and 4 seals of the artist



羞窺人
Cattleya Orchid

1990年代 水墨設色紙本

36.4 x 36.4 厘米

款識：
羞窺人。世光。

印文：
朱文「嶺風樓」
白文「趙」、「世光」

1990s Ink and colour on paper

36.4 x 36.4 cm

With signature, inscription and 3 seals of the artist

