

趙少昂弟子作品展覽系列

# 丘壑自在

Chao Shao-an Student Exhibition Series

UNRESTRAINED  
PASSIONS

The Art of Ng Yuet-lau

伍月柳作品展



展覽日期：11.7.2010 – 7.2.2011

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“Unrestrained Passions: The Art of Ng Yuet-lau”

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Front Cover:

Towering mountains and unending streams (section)

Hanging scroll, ink on paper

藝術貴乎能與時代並進，推陳出新；而一位有所成的畫家，不在乎其派別之所屬，更為重要的，是能打破派別的樊籬，竭力地開拓廣闊的藝術天地。本館再接再厲舉辦「趙少昂弟子作品展覽系列」，便是透過展覽呈示趙少昂弟子在藝術探索之中不宥於一家的實踐成果。這正好承接了嶺南畫派勇於融合和開拓的精神，而伍月柳女史即為其中之一。

伍月柳早年便已涉獵中國畫，而自1970年代起更追隨名師問藝。先是1972年從游於趙少昂（1905–1998），受其悉心啟導，並得嶺南畫派創新的真髓；伍氏復於1976年獲黃君璧（1898–1991）指點，黃君璧主張紮根於傳統，並以此諄諄教導後學。伍氏於其藝術草創之初，即已蒙養於傳統畫法與創新之間，可謂兼收並蓄，造就了她的藝術面貌。

伍氏於畫藝方面各科兼擅，其中山水畫是她近年來專注的範疇之一，亦是她以彩墨發揮其丘壑自在的無盡天地。她的山水畫作常以濕潤的濃墨營造峰巒的運勢，往往能於大處盡情酣放，然後再從小處著眼，以細膩的勾皴添上豐富的細節，一粗一細，互相輝映，融合無間。至於其筆調則能達至剛柔並濟，畫面通透，盡得丘壑的空靈和氣魄。

嶺南畫派以走獸翎毛和花卉尤為著稱，而伍氏亦擅於掌握百獸的神韻。透過她的觀察，既有表現老虎的樸拙雄強，也捕捉了雄鷹的英姿颯颯，而金絲猴的靈敏活潑更躍然紙上。至於她的花卉又別具姿態，其中最擅長者為她的牡丹。伍氏筆下的牡丹用色淡雅，花瓣剔透，使其毫不豔俗而有清新出塵之姿，讓人耳目一新。

伍氏作畫極勤，勇於開拓，不拘一格，於不同技法尤敢於嘗試，例如她的芭蕉系列作品便是受到木板水印的啟發而作成。伍氏借此技法將芭蕉葉反白，與漆黑的背景產生強烈的黑白對襯效果，以表現

夜色中的芭蕉。畫作立意新穎，效果鮮明，誠能做到別開生面，與乃師所作的《芭蕉》風格迥異。

無論是山水、走獸翎毛及花卉等，伍氏均揮灑有度，確能於趙師門下別樹新風。她又繼承乃師的使命，以培育藝術人才為己任。伍氏自2003年起於城市大學專業進修學院教授中國畫，次年創立嶺藝會，過去十年間又多次穿梭於韶關、五邑、廈門、復旦、美國印第安那波利斯等大學講學，積極推展藝事，使嶺南畫業得以延續，與一眾趙師門下弟子共同播揚嶺南畫藝，使其影響遍及海內外，並邁向國際。

是次展覽得到伍月柳女士大力支持，除展出近十年來的作品外，她亦專誠為是次展覽繪畫新作，此外又撥冗親作示範，與觀眾分享其創作心得。在籌劃是次展覽系列的過程中，承蒙本館專家顧問譚志成先生、高美慶教授與莫家良教授給予寶貴的意見，謹此併申謝忱。

鄧慶榮

一級助理館長(中國藝術)



## The Art of Ng Yuet-lau

When talking about the driving force of art, it is contemplated that it lies on the continued efforts of artists to explore new horizons beyond the confines of different schools of art and their underlying principles. With this guiding idea bearing in our minds, this new “Student Exhibition Series” offers visitors a glimpse into the achievements of Chao Shao-an’s students in their artistic experiments. We believe that this coincides with the spirit of creativity of the Lingnan School of painting which debuted in the early twentieth century, while Ng Yuet-lau is one of Chao’s students who pursues in such a direction of artistic exploration.

Ng Yuet-lau was already exposed to the art of Chinese painting at her early age, but it was not until the 1970’s that she devoted herself in the artistic career. In 1972 she became a student of Chao Shao-an (1905 – 1998) and was inspired by the spirit of creativity of the Lingnan School of painting, while in 1976 she further studied with Huang Junbi (1898 – 1991) who taught her the importance of traditional techniques. Benefitted from this training background, Ng burnished her traditional techniques while pursuing the spirit of creativity in her art.

Ng excels in a wide range of subjects in the traditional media of Chinese ink and colour, but is particularly fond of painting landscapes in recent years. The prominent characteristics of her landscapes is the blending of splash ink patches with textural details in the representation of mountains and streams. This is usually supplemented with shrouding clouds, beams of sunlight and other details to enhance the richness of the pictorial appearance, showcasing her virtuosity in the mastery of this traditional genre.

Ng is also noted for her animals and birds which followed the lineage of the Lingnan School, and they are added with some personal touches. Through her close observation of nature, she captured the liveliness of tiger, eagle, golden monkeys and other animals, emphasizing their characteristics and at the same time expressing her own feeling towards these animals. In the genre of flower paintings, Ng excels particularly in peonies. Aided by the careful choice of elegant colours and the effect of transparency in the treatment of floral petals, Ng’s peonies give one a feeling of purity without a sense of flamboyance.

Ng is a hard-working artist who is always ready to absorb new elements in her paintings. This is reflected in her experiments of adopting the characteristics of sharp contrasting effect of light and dark patterns of woodblock printing method into her paintings. In a series of works on the subject of plantain trees, such effect perfectly depicts the night plantain trees by contrasting the white leaves with the dark background. In this way Ng successfully makes a difference with her teacher's work on the same subject.

Overall speaking, Ng has succeeded in developing a personal style evolved from the art of her teacher Chao Shao-an. At the same time, Ng has followed the footsteps of her teacher by devoting much effort in art education. She started to teach Chinese painting at the School of Continuing and Professional Education of the City University of Hong Kong from 2003, and in the next year she established the Ling Ngai Art Association. In addition, she also conducted lectures at Shaoguan, Wuyi, Xiamen, Fudan and Indianapolis universities in the last decade. By doing this, she has joined forces with other students of Chao Shao-an in promoting the art of the Lingnan School, bringing the art to a wider audience locally and around the world.

We are indebted to Ms Ng Yuet-lau for the loan of her recent works done in the past decade, together with some works specially made for this exhibition. We are also honoured that Ms Ng has promised to give demonstrations to our visitors so that they can get a deeper understanding of her art. Our heartfelt thanks are also due to the Museum Expert Advisers Mr Laurence Tam, Prof Mayching Kao and Prof Harold Mok for their valuable advice during the planning of this new "Chao Shao-an Student Exhibition Series".

Tang Hing-sun

Assistant Curator I (Fine Art)



本年二月，我接受香港文化博物館的邀請參與「趙少昂弟子作品展覽系列」，勾起我無限感觸。

我自幼便喜歡寫畫，自四歲開始，每當母親買禮物給我時，我總會選擇水彩顏料、寫畫用品、填色圖畫等東西。到中學時，當我接觸到齊白石、徐悲鴻兩位大師的作品時，頓時生出仰慕之情。我的先父尤其喜愛繪畫大師徐悲鴻的作品，而他的《巴人汲水》更是父親在四川參觀徐悲鴻畫展時最喜愛的一幅畫。先父藏有很多徐悲鴻的畫冊，因此我便常拿來觀摩學習，從而了解到水墨畫的真髓。婚後，我有幸在外子趙榮裕醫生的引介下得以到趙少昂教授處學畫。當我第一次觀賞到老師的作品時，心中真是萬分雀躍，覺得其作品超凡入聖。從此我便開始拜師鑽研嶺南畫派的藝術，並且進入嶺南畫的大千世界中。

在作畫的歲月裡，我常邀好友一起走遍中國及海外的名山大川，感受祖國的江山如畫，寫出四時的山巒與雲霧。我喜愛自由發揮，感覺猶如山川大地由我創。在畫中運用水墨與點、線、面的疏密韻律和節奏，描繪山嶺雲海和岩石紋理，又加入水流和錯落的屋宇，仿如移山倒海般創造大自然；同時又捕捉一草一木、花鳥蟲魚之間最感動的一刻。老師常對同學講解，在寫畫時一定要與景物和花鳥發生感情，並且代入其中，這樣才可以寫出真感情，把景物的靈魂也寫出來，以表現畫中的神韻，從而達至真、善、美的最高境界，這便是六法之中氣韻生動的奧韻。

自2003年開始，香港城市大學專業進修學院邀請我教授嶺南派水墨畫，使我接觸到來自四面八方的學生。雖然同學們有各種各樣的要求，但我卻要求學生對嶺南派一定要有深刻的理解，才能夠一脈相承。我要求學生先臨摹、後寫生，以追求嶺南派活潑激情的筆法，去除標奇立異的不正心態。有時也會教導一些技法，再讓其加

入個人筆法，務求能大胆用筆、小心收拾；又讓其窮畫理的究竟，注意畫面的虛實，物象的聚散，善於運用筆、墨、色、紙，以營造一己風貌。

八十年代中，我在師母及老師的鼓勵下開始第一次個人畫展，隨後每年都有多次個展及聯展。期間我得到很多有心人給予的寶貴意見，從此便開始我的創作生涯。我的創作過程是「樂在苦中求」，有時像失去自己，有時又突然回歸自我。我寫畫的原則是「不安份守己」，但亦會安於天份。藉著無形和自我的力量，在不違背個人追求的前提下寫出畫的生命，以求達到雅俗共賞，也是這次畫展的期望。

伍月柳



This February, an invitation being sent to me by the Hong Kong Heritage Museum to participate in the “Chao Shao-an Student Exhibition Series”, enlightened manifold my reminiscences about my love for art.

Since my childhood around the age of four, when my mother escorted me in shopping for toys, my options would be painting materials like watercolours, drawing tools or pictures for colouring. Total obsession and amazement overwhelmed me upon my first encountering the works of Chinese famous artists Qi Baishi and Xu Beihong at my secondary school. My father was endeared to the works of Xu Beihong and the picture *Drawing water from the stream, Chongqing* about the indigenous people in Sichuan, was his heart's delight. He also collected many painting albums by Xu, whereby I was stimulated to study Chinese art and my knowledge about Chinese ink painting blossomed.

Soon after marriage, Dr W. Y. Chiu, my husband, introduced to me Prof Chao to study Chinese painting under his tutelage. The virtuosity of Prof Chao and the magnificence of his works proved to be my good fortune to enter through the realm of the Lingnan School.

In the pursuit of my artistic career, my contemporary artists often joined me to tour places around China and overseas to capture seasonal changes over beautiful scenic spots. We learned from nature, evolving into my complete freedom in depicting mountains and clouds, streams and waterfalls, trees and rocks, as well as scattered cottages and houses to create a landscape painting. This essence is comparable to moving mountains and overturning oceans in the process of exploring nature.

In his discourse with his pupils, Prof Chao often emphasized to learn the useful technique in being interactive in feelings towards the flora and the fauna and the ambience of nature, eventually being able to express the true emotions of the world of art and attaining the highest level of “realism, purity and beauty”.

This principle of the spirit of soul-soothing is one of the six canons and an exposition in early Chinese teachings on painting.

Since 2003, I began teaching Chinese painting by Lingnan genre at the School of Continuing and Professional Education of the City University of Hong Kong. Students from all walks of life come to attend and naturally confronted me with all sorts of requirements on the course. However my only requirement on them is simple and special that they should develop a deep understanding on Lingnan School of painting in order to inherit its spirit of creativity. From the beginning, they are requested to copy my works and then later sketch directly from nature, thus my guiding their way on the right track of learning. In this way, they would become familiarized with the painting principles, materials, and tools used in Chinese painting. Only when they are fully confident on the use of the basic Lingnan techniques, they would be encouraged to develop new brush styles as reflected in the emptiness and fullness, the groupings and scatterings in drawings.

Prof and Mrs Chao encouraged me to hold my first exhibition in the mid-1980's and then afterward, many solo and joint exhibitions followed with positive feedbacks. Enhanced confidence installed me on my track to pursue art. Sometimes, as if in a trance, I lost my direction, nevertheless I would recover my right track in this art exploration after extensive painstaking efforts akin to score the goal of happiness in life. However, my ultimate goal in art is innovation and creativity. Where my talent guides, I would instill new life and vibrancy into my works.

I hope my works will appeal to both cultured and popular tastes, which is also my aspiration for this exhibition.

Ng Y. L.

- 1943 生於廣州。
- 1967 為香港及英國註冊護士及助產士。
- 1969 與趙榮裕醫生結婚。
- 1970's 從游趙少昂教授及黃君璧教授。
- 1986 9月，香港大會堂個展。
- 1987 2月，新加坡中華總商會個展。
- 1988 2月，香港美麗華酒店會議廳個展。  
4月，新加坡國家博物館畫廊個展。  
10月，台灣台北市“The Fit”今日百貨公司個展。  
德國盧貝克東方藝術家聯展。
- 1989 1月，台灣台南市文化中心個展(慶祝台南市獅子會二十五周年念)。  
11月，加拿大溫哥華卑詩大學亞洲中心個展。  
11月，加拿大艾德蒙頓 Alberta Visions Gallery 個展。  
12月，美國紐約華埠文化中心個展。
- 1990 6月，新加坡國際藝廊個展。  
6月，馬來西亞吉隆坡精武畫廊個展。  
9月，深圳博物館伍月柳趙偉仁母子畫展。
- 1991 10月，受邀香港恒隆金鐘展覽廳開幕個展。
- 1992 6月，上環文娛中心伍月柳趙偉仁母子畫展，由香港市政局及藝穗會主辦。  
8月，受邀愛爾蘭都柏林大學聖三一學院醫學院四百周年紀念個展。  
8月，英國倫敦個展。  
12月，馬來西亞檳城畫廊個展。
- 1993 5月，新加坡藝術文物館個展。  
6月，馬來西亞怡保山城畫廊個展。
- 1994 3月，加拿大安河美術館中國美術會員拍賣聯展。  
10月，上海美術館香港聚雲雅集書畫七人聯展。
- 1995 1月，澳洲墨爾本澳華歷史博物館個展。  
4月，加拿大多倫多個展。  
7月，紐約美國95藝術節。  
9月，北京炎黃藝術館聚雲雅集書畫聯展。
- 1996 4月，廣州市美術館伍月柳趙偉仁母子畫展。
- 1997 出任香港嶺南藝術會主席。
- 1998 8月，美國三藩市世界日報展覽廳個展。
- 1999 6月，荃灣大會堂及屯門大會堂個展，由香港臨時區域市政局「視藝精英」計劃主辦。

- 12月，被委任為韶關市政協委員。入選第九屆全國美術作品展港、台、澳邀請展。
- 2000 4月，澳洲悉尼中華文化中心個展。
- 2001 3月，深圳大學伍月柳趙偉仁母子畫展。  
4月，韶關大學伍月柳趙偉仁母子畫展。  
10月，出任韶關大學美術系客座教授。  
11月，廣東美術館個展。
- 2002 1月，香港大會堂個展。  
12月，香港鄉村俱樂部個展。  
應邀參加廣州市2002年世界華人書畫展「中華文化在五洲」。
- 2003 7月，開平市美術館個展。  
應邀講學於五邑大學。  
出任開平市美術館永遠榮譽館長，並設立一館作永遠收藏及展出其品。  
8月，隨黃簡老師取得城市大學持續教育第一屆書法藝術文憑。  
10月，於美國印第安那波利斯大學講學。  
11月，深圳博物館及香港鄉村俱樂部師生畫展。  
出任香港城市大學專業進修學院國畫課程導師至今。
- 2004 4月，被委任為開平市政協委員。  
12月，台山市圖書館個展。  
入選第十屆全國美術作品展港、台、澳邀請展。
- 2005 1月，應邀台灣國父紀念館個展。  
3月，廣州藝術博物院紀念趙少昂大師百歲冥壽同門展。  
4月，香港大會堂低座紀念趙少昂大師百歲冥壽同門展。
- 2006 6月，加拿大安大略省中國美術館個展。
- 2007 4月，獲授予韶關市榮譽市民。  
5月，馬來西亞吉隆坡彩軒畫廊個展。  
10月，深圳市關山月美術館個展。
- 2008 1月，江蘇省美術館伍月柳教授暨嶺藝會會員作品展。  
6月，香港大會堂低座個展。
- 2009 出任廈門大學美術系客座教授。  
入選第十一屆全國美術作品展。
- 2010 1月，台北市佛光緣美術館個展。  
6月，上海復旦大學伍月柳趙偉仁母子畫展。  
7月，香港文化博物館趙少昂藝術館個展。



## Biographical Notes

- 1943 Born in Guangzhou, China.
- 1967 Graduated as registered nurse and midwife nurse in Hong Kong and the UK.
- 1969 Married Dr John W.Y. Chiu.
- 1970's Studied painting with Prof Chao Shao-an and Prof Huang Junbi.
- 1986 Sept., solo exhibition at City Hall, Hong Kong.
- 1987 Feb., solo exhibition at Chinese Chamber of Commerce, Singapore.
- 1988 Feb., solo exhibition at Miramar Hotel, Hong Kong.  
Apr., solo exhibition at the Art Gallery of the National Museum, Singapore.  
Oct., solo exhibition at "The Fit" Enterprise Shopping Mall, Taipei, Taiwan.  
Oriental Artists Exhibition at Lübeck, Germany.
- 1989 Jan., solo exhibition at Cultural Center, Tainan, Taiwan, celebrating the 25th anniversary of Tainan Lion Club.  
Nov., solo exhibition at Asian Center, the University of British Columbia, Vancouver, Canada.  
Nov., solo exhibition at Alberta Visions Gallery, Edmonton, Canada.  
Dec., solo exhibition at New York Chinese Cultural Center, US.
- 1990 Jun., solo exhibition at International Gallery, Singapore.  
Jun., solo exhibition at Kuala Lumpur, Malaysia.  
Sept., mother-and-son exhibition at Shenzhen Museum, China.
- 1991 Oct., solo exhibition at Queensway Exhibition Hall, Hong Kong (sponsored by Hang Lung Realty Co. Ltd.).
- 1992 Jun., mother-and-son exhibition at Sheung Wan Civic Centre, organized by Urban Council and Fringe Club, Hong Kong.  
Aug., solo exhibition at Trinity College, University of Dublin, Ireland, celebrating the 400th anniversary of the medical school in Trinity College.  
Aug., solo exhibition at the China Travel Services, London.  
Dec., solo exhibition at Penang Art Gallery, Malaysia.
- 1993 May, solo exhibition at Singapore Empress Place Museum.  
Jun., solo exhibition at Ipoh, Malaysia.
- 1994 Mar., Chinese Artists Auction Exhibition at Ontario, Canada.  
Oct., Seven Persons Joint Exhibition by Hong Kong Ju Yun Art Society at Shanghai Art Museum, China.
- 1995 Jan., solo exhibition at the Chinese Museum, Melbourne, Australia.  
Apr., solo exhibition at Toronto, Canada.  
Jul., participated in 95 Arts Festival, New York, US.  
Sept., Joint Exhibition of Ju Yun Art Society at Yan Huang Art Museum, Beijing.
- 1996 Apr., mother-and-son exhibition at Guangzhou Museum of Art, China.
- 1997 Elected as the chairperson of Hong Kong Lingnan Art Association.
- 1998 Aug., exhibition at San Francisco sponsored by World Journal.
- 1999 Jun., solo exhibition at Tsuen Wan Town Hall and Tuen Mun Town Hall, organized by the Provisional

- Regional Council under the "Best of Visual Arts Scheme".  
Dec., appointed as a member of the Political Consultative Committee, Shaoguan, Guangdong, China.  
Selected to participate in the 9th National Art Exhibition – Hong Kong, Taiwan, Macau Invitation Exhibition.
- 2000 Apr., solo exhibition at Chinese Cultural Center, Sydney, Australia.
- 2001 Mar., mother-and-son exhibition at Shenzhen University, China.  
Apr., mother-and-son exhibition at Shaoguan University, China.  
Oct., appointed as a visiting professor at the Fine Art Department, Shaoguan University, China.  
Nov., solo exhibition at Guangdong Museum of Art, China.
- 2002 Jan., solo exhibition at City Hall, Hong Kong.  
Dec., exhibition at Hong Kong Country Club.  
Joint exhibition "Chinese Culture in the Five Continents" of the Worldwide Chinese Artists 2002 by invitation in Guangzhou, China.
- 2003 Jul., solo exhibition at Kaiping Museum of Art, Guangdong, China.  
Invited to give a lecture at Wuyi University, China.  
Conferred title of Permanent Honorary Curator of Kaiping Museum of Art, China.  
Aug., received a diploma of Chinese Calligraphy at City University of Hong Kong from Wong Kan.  
Oct., invited to lecture on Lingnan art at Indianapolis University, US.  
Nov., master students exhibition at Shenzhen Museum and Hong Kong Country Club.  
Appointed as a tutor for Chinese painting at the School of Continuing and Professional Education, City University of Hong Kong until now.
- 2004 Apr., appointed as a member of Political Consultative Committee, Kaiping, Guangdong, China.  
Dec., solo exhibition at Taishan Municipal Library, Guangdong.  
Selected to participate in the 10th National Art Exhibition – Hong Kong, Taiwan, Macau Invitation Exhibition.
- 2005 Jan., invited to hold solo exhibition at National Dr Sun Yat-sen Memorial Hall, Taipei, Taiwan.  
Mar., joint exhibition to commemorate the centennial birthday of the late master Chao Shao-an at Guangzhou Museum of Art, China.  
Apr., joint exhibition to commemorate the centennial birthday of the late master Chao Shao-an at lower block, City Hall, Hong Kong.
- 2006 Jun., solo exhibition sponsored by Ontario Chinese Artists Association.
- 2007 Apr., awarded the honorary citizen of Shaoguan, Guangdong, China.  
May, solo exhibition organized by Shian's Art Gallery, Sri Petaling, Kuala Lumpur, Malaysia.  
Oct., solo exhibition at Guan Shanyue Art Museum, Shenzhen, China.
- 2008 Jan., joint exhibition with members of Ling Ngai Art Association at Jiangsu Provincial Art Museum, Nanjing, China.  
Jun., solo exhibition at lower block, City Hall, Hong Kong.
- 2009 Appointed as a visiting professor at the Fine Art Department, Xiamen University, China.  
Selected to participate in the 11th National Art Exhibition.
- 2010 Jan., solo exhibition at Foguang Yuan Art Gallery, Taipei, Taiwan.  
Jun., mother-and-son exhibition at Fudan University, Shanghai, China.  
Jul., solo exhibition at Chao Shao-an Gallery, Hong Kong Heritage Museum.

雲山過雨

Rain and clouds over  
the mountains

2001

水墨設色紙本立軸  
Hanging scroll, ink and  
colour on paper  
135 x 59 cm

款識：雲山過雨。辛  
巳春，月柳於香島。  
印章：伍（白文）、月  
柳（朱文）







雲山幽壑  
Snowy mountains and  
ravines

水墨設色紙本立軸  
Hanging scroll, ink and  
colour on paper  
216 x 89.5 cm

款識：月柳。

印章：伍(白文)、月柳  
(朱文)、偶然拾得  
(白文)

春之頌

Song of spring

水墨設色紙本立軸

Hanging scroll, ink and

colour on paper

122.5 x 49 cm

款識：月柳。

印章：伍氏(白文)、春

意濃(白文)





山水

Landscape

水墨設色紙本立軸  
Hanging scroll, ink and  
colour on paper  
200 x 103.5 cm

款識：月柳。  
印章：伍月柳印  
(白文)

山水

Landscape

水墨設色紙本直幅

Vertical scroll, ink  
and colour on paper  
143 x 75 cm

款識：月柳。

印章：伍(白文)







山晴翠欲流  
Blue-and-green  
mountains after rain

2008

水墨設色紙本直幅  
Vertical scroll, ink and  
colour on paper  
187 x 96 cm

款識：雨霽樹如  
沐，山晴翠欲流。  
戊子新春，月柳。  
印章：伍(白文)、  
月柳(朱文)

港島明珠一覽中  
Panoramic view of  
Hong Kong

2009

水墨設色紙本立軸  
Hanging scroll, ink and  
colour on paper  
188 x 93 cm

款識：港島明珠一覽中。  
己丑仲秋，伍月柳寫於曉煙閣燈下。  
印章：伍（白文）、月柳（朱文）





歲月留痕  
Watchtower of  
Kaiping, Guangdong

2010

水墨設色紙本立軸  
Hanging scroll, ink and  
colour on paper  
218.5 x 98.5 cm

款識：歲月留痕。  
庚寅清明後日，  
伍月柳寫於曉煙  
閣燈下。

印章：趙伍月柳(白  
文)、清禽(朱文)、  
偶然拾得(白文)



四景山水

Landscapes of four  
seasons

2010

水墨設色紙本立軸  
四幀(選一)

A set of four hanging  
scrolls, ink and colour  
on paper (selected)

各約 Each approx.

144 x 75 cm

款識：月柳。

印章：伍(白文)





展翅

Stretching wings

水墨設色紙本立軸  
Hanging scroll, ink and  
colour on paper  
188 x 93.5 cm

款識：月柳。  
印章：伍(白文)

金絲猴

Golden monkeys

2009

水墨設色紙本橫幅

Horizontal scroll, ink and  
colour on paper

72 x 141 cm

款識：己丑春，伍月柳  
於香島。

印章：伍月柳(白文)





顧影

Seagull

水墨設色紙本立軸

Hanging scroll, ink

and colour on paper

140.5 x 72 cm

款識：月柳。

印章：伍(白文)、

月柳(朱文)



貓頭鷹

Owl

2010

水墨設色紙本立軸  
Hanging scroll, ink and  
colour on paper  
141 x 74.5 cm

款識：庚寅寒冬，  
伍月柳寫於香島。  
印章：伍(朱文)、  
月柳(白文)





雛鴨  
Ducklings

2010

水墨設色紙本立軸  
Hanging scroll, ink and  
colour on paper  
141.5 x 74.5 cm

款識：春草細還生，  
春雛養漸成。茸茸  
毛色起，應解自  
呼名。庚寅暮春二  
月，毛毛細雨，甚  
有寒意，伍月柳  
寫於香島。  
印章：趙伍月柳(白  
文)、曉煙閣(白文)

向日葵  
Sunflowers

2003

水墨設色紙本直幅  
Vertical scroll, ink and  
colour on paper  
136 x 63 cm

款識：晞髮待朝  
陽，黃眉映墨妝。  
午時人搗藥（藥），  
衣上有玄霜。癸未  
冬至，伍月柳寫於  
曉煙閣南窗下。  
印章：伍（朱文）、  
月柳（白文）







荷塘春曉  
Lotus pond in the  
spring morning

2007

水墨設色紙本立軸  
Hanging scroll, ink and  
colour on paper  
179 x 95 cm

款識：荷花香冷水  
風清。丁亥夏至，  
伍月柳寫於曉  
煙閣燈下。

印章：伍(朱文)、  
月柳(白文)

月影蕉花份外紅  
Plantain tree under  
the moonlight

水墨設色紙本立軸  
Hanging scroll, ink and  
colour on paper  
178 x 95 cm

款識：月柳。  
印章：伍(朱文)



牡丹

Peonies

水墨設色紙本橫幅  
Horizontal scroll, ink and  
colour on paper  
70 x 106 cm

款識：月柳。  
印章：伍(白文)



群鳥話春寒

Birds and the freezing  
spring

水墨設色紙本立軸

Hanging scroll, ink and  
colour on paper

92 x 92 cm

款識：月柳。

印章：伍(白文)





